

The real treat in this collection is, in my opinion, the section on Euphorion of Chalcis, whose legacy on the Latin *poetae novi* is famously portrayed in *Tusc.* 3,45, where Cicero defends Ennius from the scorn of the *cantores Euphorionis*. Euphorion's poetry possessess some qualities which many will undoubtedly find more or less excruciating: he is more often than not excessively obscure. *Nimis etiam obscurus Euphorio*, wrote Cicero (*div.* 2,133), perhaps not without good reason. Euphorion was a head librarian in Antioch, the capital of the Seleucid kingdom. Time has not been kind to his prose works and we know only the titles of some of his work. However, we possess a considerable amount of his verse: of the 662 pages of *Hellenistic Collection*, Euphorion governs as much as 277 pages. Lightfoot concludes that Euphorion is stylistically close to Lycophron or Nicander (pp. 195–6); Euphorion is subsequently the most opaque poet in this collection and poses a great challenge to the translator. Lightfoot manages to handle this tough task in a laudable manner. However, at times I felt I needed more guidance to navigate through Euphorion's cryptic fragments. For instance, Euphorion fr. 26, a long piece from the Θρᾶξ, is a bewildering experience even with Lightfoot's commentary.

The section on Parthenius owes much to Lightfoot's 1999 monograph *Parthenius of Nicaea*. Parthenius' Suda entry suggests that he was captured by some Cinna during the Mithridatic War and then brought to Rome, but eventually freed διὰ τὴν παιδείουσιν. Temporally Parthenius belongs to the Roman era: he was apparently Virgil's *grammaticus* in Greek (Macrob. *Sat.* 5,17,18). Sadly, Parthenius' poetry is preserved in a very fragmentary state, yet one can still identify traces of refinement from his verse and understand his popularity in Antiquity. The section on Parthenius ends with Ἐρωτικὰ παθήματα, 36 short stories of a more or less lugubrious nature, dedicated to the Roman poet Cornelius Gallus. Many of these stories are a pleasure to read, especially after reading through the difficult fragments of *Hellenistic Collection*.

In conclusion, Lightfoot's *Hellenistic Collection* is the most valuable aid for a student of Hellenistic literature. I noticed only a few slips in Lightfoot's book. P. XVIII reads Martin instead of Martine. Alexander of Aetolia fr. 12 leaves καὶ Ἀλέξανδρος ὁ Αἰτωλῶν ποιητής untranslated, the same passage is however translated fully in Euphorion fr. 80.

*Iiro Laukola*

PLUTARCHOS: *Djurens rätt och vegetarism. Fyra skrifter ur Moralia*. Översättning med introduktion och noter av SVEN-TAGE TEODORSSON. Klassiker 21. Paul Åströms förlag, Sävedalen 2007. ISBN 978-91-7081-236-1. 165 pp. USD 31.20.

Animal rights in ancient times, surely not? Is not the concept itself entirely modern? As the engagingly titled compilation of Plutarch's texts on animals ("Animal Rights and Vegetarianism") makes plain to Swedish readers, the topic of animal rights is indeed an ancient one – probably as ancient as our history of sharing our lives with other species.

The present volume is comprised of four animal related texts by Plutarch, together with their Swedish translations by Prof. Emer. Sven-Tage Teodorsson (according to their fixed Latin titles: *De sollertia animalium*, *Bruta ratione uti*, *De esu carnium I–II*, and *De amore prolis*; and in their Greek form, which I shall use hereafter: Πότερα τῶν ζώων φρονιμώτερα, τὰ χερσαῖα ἢ τὰ ἔνυδρα; Περὶ τοῦ τὰ ἄλογα λόγῳ χρῆσθαι or Γρύλλος; Περὶ σαρκοφαγίας; and Περὶ τῆς εἰς τὰ ἔγγονα φιλοστοργίας). Contrary to what the translator suggests in his foreword,

one of the four texts presented here, the essay *Περὶ σαρκοφαγίας*, has already been published in the Swedish language once, in 2004 in Finland, translated by Tua Korhonen, Antti J. Niemi and Pia Åberg (Summa 2004). The other three texts included in the present compilation are now translated and published in Swedish for the first time.

Plutarch's prose, though once widely used for educational purposes, is not without stylistic and structural complexities. Moreover, there is a special challenge in translating his texts on animal related issues: they are full of anecdotes on animals and species with which Plutarch himself was not necessarily familiar, and of which he did not always have first hand knowledge. For Plutarch, scientific exactness seems to come second to ethics and story-telling, which of course puts the translator in a difficult position: how do we know what animal Plutarch is talking about? And further, how to translate the names of these species into languages and vocabularies developed in completely different kinds of environments and ecosystems?

Hence, reading and translating Plutarch certainly is, among other things, a lesson in the tight relationship between – and interdependence of – language and the ecological conditions its speakers live(d) in. Teodorsson seems to succeed very well in meeting both of these challenges: his translation reads altogether nicely, and you get the impression that he knows quite well what kinds of odd fish and birds and other creatures Plutarch and his characters are talking about.

*Γρύλλος* and *Περὶ σαρκοφαγίας* are among Plutarch's most poignant texts, concise and rhetorically intense. *Πότερα τῶν ζώων φρονιμώτερα, τὰ χερσαῖα ἢ τὰ ἔνυδρα* is longer and perhaps less focused, yet no doubt has its place in a compilation of texts focusing on the animal theme. *Περὶ τῆς εἰς τὰ ἔγγονα φιλοστοργίας*, however, is a text focused on specifically human aspects of familial love, and grouping it together with the three texts that extensively deal with animal intelligence, animal rights and our relationship with animals, might be questioned. Considering the poor state of the surviving original too, the first three texts would perhaps have made a more coherent whole without it. (As it is, credit must of course be given for translating and publishing *any* ancient Greek texts in the smaller languages of Northern Europe, for example.)

It is always praiseworthy to offer the original text alongside the translation, and readers of Greek will greet this decision with joy, even though they may find themselves asking for more textual explanations. In my opinion, there is a slight discrepancy between the academic-looking (not to say dull) cover art and the contents, namely, the sparing use of textual notes. The texts themselves, as well as Teodorsson's excellent introduction to Plutarch's thinking in general, would certainly deserve a wider audience than the one indicated by the modest size and design of the book. As one might also expect (and indeed hope for!) these texts to arouse interest outside academic circles, and among readers with no knowledge of Greek whatsoever, it is to be hoped that the humble appearance of the book will not deter the potential "popular" reader.

So, whether animal rights as we know them is a modern invention or not – the closing part of *Περὶ σαρκοφαγίας*, where Plutarch goes on to investigate our "legal" relationship with other species, is unfortunately lost. What does survive in these four texts, though, is still ample food for ancient as well as modern thought. In a world where meat consumption affects millions of animal and human lives each year, by way of accelerating climate change, hunger and severe health problems to name just a few, it is impossible to over-estimate the importance of translating these texts into modern languages. The publisher deserves credit for offering

ancient texts in a fairly small language, for an obviously limited market, and the translator all the more so for having succeeded in bringing Plutarch's important message and at times complicated expressions into clear, modern and very readable Swedish.

Liisa Kaski

*Lucian. A Selection.* Edited by NEIL HOPKINSON. Cambridge University Press, Cambridge – New York 2008. ISBN 978-0-521-84200-6 (hb), 978-0-521-60304-1 (pb). IX, 239 pp. GBP 50, USD 99 (hb), GBP 18.99, USD 34.99 (pb).

Le nouveau livre de Neil Hopkinson appartient à la célèbre collection "Cambridge Greek and Latin Classics", où l'auteur a déjà publié des commentaires des poèmes de l'époque hellénistique et de l'époque impériale (1988 et 1994, respectivement) ainsi que du XIII<sup>e</sup> livre des *Métamorphoses* d'Ovide (2000). Pour son premier commentaire de texte en prose, Hopkinson a choisi sept opuscules de Lucien de Samosate, le satiriste du II<sup>e</sup> siècle de notre ère, qui montrent "Lucian's attitude to writing, his place in contemporary culture, and his relationship with earlier literature" (p. VII). L'ouvrage commence par une courte Introduction (pp. 1–11) qui contient une présentation de Lucien (éducation, culture, langue, style, philosophie), de son attitude vis-à-vis de son époque et de la littérature classique, ainsi qu'une exposition du phénomène de la Seconde Sophistique. Suivent le texte grec (pp. 15–90) et le commentaire (pp. 93–222) des œuvres *Le songe ou la vie de Lucien*, *A celui qui a dit: "tu es un Prométhée en discours"*, *Contre un bibliomane ignorant*, *Eloge de la mouche*, *Jugement des voyelles*, *Timon ou le misanthrope* et *Dialogues marins*. Le livre se termine par une liste des œuvres de Lucien (titre anglais, grec et latin) en forme d'Appendice (pp. 223–9), avec une Bibliographie (pp. 230–4) – différente de la liste des Abréviations au début (pp. VIII–IX) – et trois Index (sujets, mots grec et passages cités) (pp. 235–9).

Le texte grec de Hopkinson est fondé sur l'édition de l'Oxford Classical Texts et accompagné par un laconique appareil critique. Le riche commentaire couvre plus de la moitié du livre: l'auteur propose d'abord une brève introduction de chaque opuscule (il en fait de même pour chacun des quinze *Dialogues marins*) où il montre non seulement la cohérence interne qui existe entre chacun d'eux mais traite aussi d'autres sujets, comme le commerce du livre, les écoles des rhéteurs à l'époque impériale ou la langue de Lucien et la façon avec laquelle il cite les textes et les mythes classiques. Ensuite Hopkinson offre une bibliographie de base pour chaque opuscule, qui comporte les éditions et les commentaires les plus importants. Enfin, il propose sa propre analyse du texte, qui contient des remarques sur la syntaxe et la grammaire, le style et la langue de Lucien, ainsi que sur ses allusions parodiques et humoristiques aux auteurs grecs et latins. L'auteur met en évidence la richesse du vocabulaire lucianesque et l'abondance de ses connaissances des auteurs et poètes du passé. Hopkinson ne traduit pas le texte grec, sauf dans quelques cas pour rendre les syllogismes plus clairs.

La présentation typographique du livre est très soignée. On trouve ici et là des coquilles, surtout des esprits et accents grecs erronés, erreurs qui n'altèrent pas la lecture. Plus gênantes sont les fautes de coupures des mots grecs à la fin de la ligne ainsi que l'inconséquence dans la traduction anglaise des titres des œuvres de Lucien par rapport à la liste finale (*Amber* p. 191, *Electrum* p. 223; *Praise on One's Native Land* p. 2, *Praise on One's Fatherland* p. 223; *Zeus*