

as this discussion has attempted to show, the material and archaeological context of these texts may allow us to provide a much richer picture of the use of magic in Roman and Late Antique Egypt' (54). The emphasis placed on these manuscripts as objects that were used and abused at various stages of their lives is an important corrective, and a particularly interesting case study of the sharing of magical recipes via letter is included.

The palaeographical analysis presented in Chapter 3, 'The Paleography and Dating of the Magical Formularies from Roman Egypt' by Alberto Nodar is a real highlight of the volume. The focus on the specific hands of different scribes is illuminating, especially the discussion about the ways in which preconceived notions scribes had regarding the type of text they were producing can be guessed at using palaeographical analysis. This chapter also continues to raise interesting questions about who/what we mean by the term 'scribe' as well as addressing the difficulties of applying palaeographical dating to magical papyri. Inclusion of figures is particularly strong in this chapter. In many of the other chapters the inclusion of images would have added to the arguments greatly (Chapter 7, 'GEMF 74 = (PGM VII): Reconstructing the Textual Tradition' by Richard Gordon and Raquel Martín Hernández makes very good use of drawings). In all the chapters of Part One, many useful cross-references are made between magical and non-magical works, and it seems that this will be an important contribution to the wider papyrological discipline.

Emphasis on each formulary as a 'unique manuscript' is particularly important and comes through most clearly in Part Two ('Compositional and Redactional Patterns'). Here the level of detail in the analysis is masterly. The contributions in this part focus specifically on GEMF 57 (PGM IV), GEMF 16 (PDM/PGM XIV) and GEMF 60 (PGM XIII) and these chapters read as extensions to the commentaries provided on each papyrus. If it would not have made GEMF unwieldy, the inclusion of these pieces would have enriched the volume immeasurably and it is excellent that close analysis of these texts is provided in this supplementary work.

In Chapter 9, 'The Composite Recipes in GEMF 57 (= PGM IV) and How They Grew: From Practical Instructions to Literary Narratives', a novel idea is presented by Christopher A. Faraone in his analysis of the Great Paris Codex GEMF 57 (= PGM IV): that of an alternative 'end-user' whom we should view as 'an avid reader sitting in a library enjoying a good book' (369). An interesting and compelling argument which builds well upon the analysis presented in the preceding chapters.

Overall, the knowledge gleaned from the reading of the republished texts is diminished if one does not also engage with this supplementary volume.

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GAZIS (G.A.) and HOOPER (A.) (eds) **Aspects of Death and the Afterlife in Greek Literature**. Liverpool: Liverpool University Press. 2021. Pp. vi + 201. £95. 9781789621495. doi:[10.1017/S0075426924000363](https://doi.org/10.1017/S0075426924000363)

The editors of this collection aptly introduce the volume's thematic foci by skilfully unpacking a famous passage from Plato's *Phaedo*: Socrates' characterization of the journey to Hades as 'neither simple nor single'. Despite its claims (4–5), this book is not the first to showcase 'influences, intersections, and developments of understandings of death and the afterlife between poetic, religious, and philosophical traditions in ancient Greece in one resource'. However, there are valuable insights into the varieties of speculation on the

fate of the soul, distinctive strengths in archaic and philosophical texts, and the contributions are well pitched for a broad scholarly audience.

In pole position, Radcliffe G. Edmonds, discussing the afterlife as ‘good to think with’ (11–31), categorizes afterlife ideas in the frames of continuation, compensation and cosmology, an idea briefly referenced by several contributions. He clearly illustrates their blending in practice, and the bricolage of traditions, ranging from Polygnotus’ painting through sources for lost Orphic poems to Plutarch’s thoughts on the punishment and purification of souls in *On the Face of the Moon*.

Vayos Liapis begins with Dracula, to tease out the embodied conception of an afterlife in Greek literature (33–47). He usefully compares the soul in Homer to a liquid taking the shape of its container (a spectral replica of the human body it formerly inhabited) and examines myths of revenants and ideas of the righteous dead, described in physical terms. Next, Ioannis Ziogas examines how Odysseus reports to the Phaeacians the autobiographies in his catalogue of female souls in the Underworld (49–68). The ghosts of the women focus on beauty and childbirth, not death; a refreshing observation sharpened by comparison and contrast with the Hesiodic and Virgilian catalogues.

George Alexander Gazis interprets the blending of traditions in the mysterious three-level afterlife envisaged by Pindar’s second Olympian (69–87) as a non-committal acknowledgement of the cultic beliefs of its tyrant commissioner. The stakes of the scholarly puzzles identified are not always made clear, and I wondered how the argument would respond to Pindaric scholarship on secondary audiences. Nicolò Benzi argues that Parmenides appropriates and subverts the traditional poetic authority of the *katabasis* (‘descent’) tradition (89–104). Next, Chiara Blanco (the sole female contributor), argues that Philoctetes in Sophocles’ tragedy is presented as a ghost with human feelings (105–21). The interpretation prioritizes the work of Daniel Ogden (*Drakōn* (Oxford 2013)) over (for instance) Sarah Nooter’s analysis of Philoctetes’ lyric agency in *When Heroes Sing* (Cambridge 2012), and the relevance of Blanco’s piece to the volume is not self-evident, but like the preceding chapters, it is a stimulating read.

The next three contributions orientate readers towards Plato. Rick Benitez on ‘Socrates’ conception of the Underworld’ (123–34) persuasively interprets *Apology* 40e4–41c7 as an allegorical view of the jurors’ lives. He rapidly pinpoints the passage’s ironic hyperbole and melange of traditional and Socratic ingredients. This passage recurs, although interpreted differently, in Alberto Bernabé’s survey of infernal judges from Homer to Plato (135–51). Bernabé exposes a fascinating variety in the roles and configurations of Minos, Triptolemus, Aeacus and Rhadamanthys, and the geography of their judgement, as expressed in Homer, Pindar, Apulian and Macedonian iconography (here I missed images), and Platonic descriptions tailored to different narrative functions. Next, Anthony Hooper outlines another trajectory from Homer to Plato through two Eleusinian cult ‘extensions’ to the Homeric house of Hades (153–70) aimed at accommodating novel eschatological ideas (namely, ideas of differentiated afterlives based on initiation or righteousness) in an authoritative and familiar framework. By contrast, (Platonic) Socratic ‘reconstructions’ invite an active philosophical response. Although the argumentative programme feels somewhat over-glossed, it is engagingly argued with persuasive close readings.

Alex Long strongly concludes the volume by drawing out differing Stoic agnosticisms about how long the soul survives separation from the body and whether it should be identified with the person who has undergone death (171–87). Most of his discussion explicates Seneca’s three different uses of ‘symmetry arguments’ in his letters, both with and without cosmological reflections, before moving on to Marcus Aurelius’ *Meditations*; unlike Seneca,

Marcus is uncertain whether his soul's continued existence would provide *him* with a future. Close readings are efficiently contextualized in varieties of Stoic thought and (even more briefly) in longer traditions of comparison between death and pre-natal non-existence, and the writing is outstandingly clear, covering much ground without flattening distinctions.

While the editors' introduction asserts the hope for a genuine conversation, only Anthony Hooper engages beyond footnotes with the other contributions. The book does enable a sense of key texts in the debates (Aristophanes' *Frogs*, Pindar's *Olympian* 2 and Plato's *Apology*, *Phaedo* and *Gorgias*), though it does not acknowledge contributors' disagreements. Allusions here and there could have done with glossing, and some chapters are disconcertingly divergent in presentation of Greek texts and translations. But I learned from every chapter, and the volume bears out the editors' emphasis on the usefulness of afterlife discussion in highlighting the artificiality of modern disciplinary divides.

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GINELLI (F.) **The Commanders of the Fifth Century BCE/Cornelius Nepos; Introduction, Text, and Commentary.** Oxford; New York, NY: Oxford University Press, 2022. Pp. xii + 342, illus., maps. £145. 9780198836131  
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Francesco Ginelli provides a commentary on the first eight lives of Nepos' *On Illustrious Men* (*De Viris Illustribus*), namely Miltiades, Themistocles, Aristides, Pausanias, Cimon, Lysander, Alcibiades and Thrasybulus. All these men were Greek generals of the fifth century BCE, particularly of Athens and Sparta. All eight are also well known from other sources, historiographical and biographical, and as such provide an excellent vehicle by which to compare Nepos' method and sources with other, perhaps better studied, classical authors such as Herodotus, Thucydides, Xenophon and Plutarch, and important fragmentary sources such as Ephorus. While there are substantial historical notes throughout this commentary, Ginelli's primary focus and expertise is on Nepos' style and issues pertaining to genre, offering comparisons to contemporary Latin authors such as Cicero and exploring how Nepos comments on events and personalities of the Late Republic through the vehicle of fifth-century Greeks. Those interested in a careful philological study of Nepos will therefore benefit the most from Ginelli's work.

In a lengthy and wide-ranging introduction (spanning fifty-three pages), Ginelli covers the standard topics for such a commentary, including what we know about Nepos' own biography and the broader work of which the eight lives were a part. This reviewer found Ginelli's argument that Nepos modelled his work on epideictic oratory, especially the encomium, to be the most important contribution (20–27). Since there was little in the way of Latin biographical tradition on which Nepos could draw, the literary genre of encomium was the closest model, to which Cicero provides a salient analysis in *On the Orator*. As Ginelli posits, 'the exercises of praise and blame, common in the rhetorical schools and probably practiced by Nepos and Cicero, represented the 'first contact' between encomia and biographies' (24). As stated in the preface (vii–viii), Ginelli's work is one of rehabilitation, to present Nepos as an author worthy of respect and a place in the literary canon.