

**1:** A rhythmic “close” (or “clausulae”) is a rhythmic ending to a phrase or sentence. Phrases can be separated by coordinating conjunctions, verbal forms, or other pauses in the text.

**2:** (Plutarch *De audiendis poetis* 36d-36e)<sup>1</sup>

<sup>2</sup>τὸ γὰρ οὕτω συνάπτειν | καὶ συνοικειοῦν τοῖς δόγμασιν | ἐξάγει τὰ ποιήματα τοῦ μύθου καὶ τοῦ  
προσωπείου, | καὶ σπουδὴν περιτίθησιν | τοῖς χρησίμως λεγομένοις· | ἔτι δὲ προανοίγει | καὶ  
προκινεῖ τὴν τοῦ νέου ψυχὴν | τοῖς ἐν φιλοσοφίᾳ λόγοις. | ἔρχεται γὰρ οὐκ ἄγευστος αὐτῶν |  
παντάσασιν | οὐδ’ ἀνήκοος, | οὐδ’ ἀκρίτως ἀνάπλεως | ὧν ἤκουε τῆς μητρὸς ἀεὶ καὶ τίτθης | καὶ  
νῆ Δία τοῦ πατρὸς | καὶ τοῦ παιδαγωγοῦ, τοὺς πλουσίους εὐδαιμονιζόντων | καὶ σεβομένων, |  
φριπτόντων δὲ τὸν θάνατον καὶ τὸν πόνον, | ἄζηλον δὲ τὴν ἀρετὴν | καὶ τὸ μηδὲν ἄνευ χρημάτων  
| καὶ δόξης ἀγόντων. | οἷς ἀντίφωνα | τῶν φιλοσόφων ἀκούοντας | αὐτοὺς τὸ πρῶτον  
ἔκπληξις | ἴσχει καὶ ταραχὴ καὶ θάμβος, | οὐ προσιεμένους | οὐδ’ ὑπομένοντας, | ἂν μὴ  
καθάπερ ἐκ σκότους πολλοῦ | μέλλοντες ἥλιον ὄραν || ἐθισθῶσιν | καθάπερ ἐν νόθῳ φωτὶ |  
κεκραμένης μύθοις ἀληθείας | αὐγὴν ἔχοντι μαλακὴν || ἀλύπως | διαβλέπειν τὰ τοιαῦτα | καὶ  
μὴ φεύγειν.

<sup>3</sup>This method of conjoining and reconciling such sentiments with the doctrines of philosophers brings the poet’s work out of the realm of myth and impersonation, and, moreover, invests with seriousness its helpful sayings. Besides, it opens and stimulates in advance the mind of the youth by the sayings in philosophy. For he comes to it thus not altogether without a foretaste of it, nor without having heard of it, nor indiscriminately stuffed with what he has heard always from his mother and nurse, and, I dare say, from his father and his tutor as well, who all beatify and worship the rich, who shudder at death and pain, who regard virtue without money and repute as quite undesirable and a thing of naught. But when they hear the precepts of the philosophers, which go counter to such opinions, at first astonishment and confusion and amazement take hold of them, since they cannot accept or tolerate any such teaching, unless, just as if they were now to look upon the sun after having been in utter darkness, they have been made accustomed, in a reflected light, as it were, in which the dazzling rays of truth are softened by combining truth with fable, to face facts of this sort without being distressed, and not to try to get away from them.

<sup>1</sup> Red = long syllable; blue = short syllable; | separates close; || separates close with overlap.

<sup>2</sup> All texts are Gärter’s (1974).

<sup>3</sup> All translations are Babbitt’s (Loeb, 1927).

3: (Sandbach's table (1939: 197))

RHYTHM AND AUTHENTICITY IN PLUTARCH'S *MORALIA* 197

Forms	de Groot's figures for Lives <sup>1</sup>	1. de fortuna Romanorum	2. de gloria Atheniensium	3. Alexander I	4. Alexander II	5. aqua an ignis	6. de latenter vivendo	7. de superstitione	8. de esu carniū	9. de cupiditate dinitarum	10. de vitando aere alieno	11. Gryllus	12. de musica
1. -C- ~	29	27	28	27	29	14	27	36	29	33	25	27	12
2. -C- ~ ~	10	16	17	19	11	9	17	13	18	11	10	9	7
3. C- ~ ~ ~	13	10	8	15	11	13	16	8	16	9	12	8	9
4. -C- ~ ~ ~	8	4	9	3	5	9	5	6	4	7	5	9	14
5. -C- ~ ~ ~ ~	3	4	1	1	2	12	0	5	2	2	4	2	4
6. -C- ~ ~ ~ ~ ~	3	3	3	3	4	4	0	6	6	6	5	5	9
7. -C- ~ ~ ~ ~ ~ ~	4	3	1	1	4	4	2	6	6	6	5	5	10
10. -C- ~ ~ ~ ~ ~ ~ ~	5	2	4	4	6	4	0	3	4	5	7	7	7
11. -C- ~ ~ ~ ~ ~ ~ ~ ~	5	7	5	9	6	4	13	3	3	6	9	10	3
12. -C- ~ ~ ~ ~ ~ ~ ~ ~ ~	4	7	3	3	7	3	13	7	5	3	4	3	2
Number of cases	2000	191	122	151	260	101	64	121	135	104	112	161	438

<sup>1</sup> Selections from nine *Lives*, enumerated in *C.Q.* 1915, p. 232.

	13. de facie	14. de audiendis poetis	15. de primo Frigido	16. de Stoicorum repugnantis	17. Q.C. I	18. Q.C. IV	19. Q.C. VII	20. Q.C. VIII	21. Amatorius	22. de profectibus in virtute	23. de tranquillitate animi	24. de amore proitis
1.	29	29	33	25	25	29	26	30	29	25	24	27
2.	7	6	6	6	12	9	8	8	8	7	8	8
3.	9	12	8	11	11	9	8	9	8	18	6	11
4.	11	11	13	10	10	9	10	9	10	9	8	7
5.	4	2	4	4	5	3	4	2	4	1	3	
6.	2	2	3	3	2	3	3	2	4	3	4	
7.	3	2	3	3	3	7	4	4	4	2	5	
10.	5	9	6	5	4	4	8	6	5	4	8	6
11.	8	6	1	6	5	6	6	4	4	4	4	6
12.	3	2	2	3	5	2	6	2	3	3	3	
	521	249	251	404	345	300	393	426	460	136	274	85

	25. de communibus nobilitis (before a colon)	26. de communibus nobilitis (before a full stop)	27. de communibus nobilitis (total)	28. Isis et Osiris (before a colon)	29. Isis et Osiris (before a full stop)	30. Isis et Osiris (total)	31. non posse suaviter	32. de audiendo	33. Life of Calba	34. Life of Dio (part)	35. de Groot's figures	36. de liberis educandis	37. Consolatio ad Apollonium	38. Fragmentum Tyrrhitanum I	39. Frag. Tyr. II
1.	29	28	29	30	32	31	30	36	24	35	29	16	16	13	5
2.	9	10	10	7	9	8	8	14	8	15	10	9	11	30	19
3.	10	11	11	7	9	8	11	8	14	12	13	6	12	11	5
4.	7	9	8	11	8	9	9	10	9	9	8	13	11	5	11
5.	3	2	2	2	3	3	2	3	3	1	3	2	3	1	6
6.	6	3	4	4	2	3	4	2	4	1	3	9	5	1	5
7.	5	3	4	6	4	5	3	2	4	3	4	10	6	0	5
10.	4	5	5	5	5	5	7	5	5	3	4	6	8	4	13
11.	4	6	5	5	4	4	4	6	6	5	3	2	2	12	3
12.	3	3	3	3	3	3	4	3	2	4	4	2	2	9	3
	243	421	664	260	459	719	372	155	258	250	2000	342	251	75	79

**4:** (List of Rhythmic Endings/Closes)

1.  $\bar{\sim}\bar{\sim}\bar{\sim}\bar{\sim} / \bar{\sim}\bar{\sim}\bar{\sim}\bar{\sim}$  (cretic + cretic / molossus + cretic)
2.  $\bar{\sim}\bar{\sim}\bar{\sim}$  (trochee + trochee)
3.  $\bar{\sim}\bar{\sim}\bar{\sim}\bar{\sim}$  (cretic + spondee)
4.  $\bar{\sim}\bar{\sim}\bar{\sim}\bar{\sim}$  (trochee + cretic, also called "hypodochmius")

**5:** (*De audien.* 15f)

μηδ' ἡμεῖς οὖν τὴν ποιητικὴν ἡμερίδα τῶν Μουσῶν ἐκκόπτωμεν μηδ' ἀφανίζωμεν, ἀλλ' ὅπου μὲν ὑφ' ἡδονῆς ἀκράτου πρὸς δόξαν αὐθάδως θρασυνόμενον ἐξυβρίζει καὶ ὑλομανεῖ τὸ μυθῶδες αὐτῆς καὶ θεατρικόν, ἐπιλαμβανόμενοι κολούωμεν καὶ πιέζωμεν· ὅπου δ' ἄπτεταί τινος μούσης τῇ χάριτι καὶ τὸ γλυκὺ τοῦ λόγου καὶ ἀγωγὸν οὐκ ἄκαρπὸν ἐστὶν οὐδὲ κενόν, ἐνταῦθα φιλοσοφίαν εἰσάγωμεν καὶ καταμιγνύωμεν. ὥσπερ γὰρ ὁ μανδραγόρας ταῖς ἀμπέλους παραφυόμενος καὶ διαδιδοὺς τὴν δύναμιν εἰς τὸν οἶνον μαλακωτέραν ποιεῖ τὴν καταφορὰν τοῖς πίνουσιν, οὕτω τοὺς λόγους ἢ ποιήσεις ἐκ φιλοσοφίας ἀναλαμβάνουσα μιγνυμένους πρὸς τὸ μυθῶδες ἐλαφρὰν καὶ προσφιλεῖ παρέχει τοῖς νέοις τὴν μάθησιν.

So let us not root up or destroy the Muses' vine of poetry, but where the mythical and dramatic part grows all riotous and luxuriant, through pleasure unalloyed, which gives it boldness and obstinacy in seeking acclaim, let us take it in hand and prune it and pinch it back. But where with its grace it approaches a true kind of culture, and the sweet allurements of its language is not fruitless or vacuous, there let us introduce philosophy and blend it with poetry. For as the mandragora, when it grows beside the vine and imparts its influence to the wine, makes this weigh less heavily on those who drink it, so poetry, by taking up its themes from philosophy and blending them with fable, renders the task of learning light and agreeable for the young.

**6:** (*De audien* 14e)

εἰ μὲν, ὡς Φιλόξενος ὁ ποιητῆς ἔλεγεν, ὃ Μάρκε Σήδατε, τῶν κρεῶν τὰ μὴ κρέα ἥδιστα Εἴστι καὶ τῶν ἰχθύων οἱ μὴ ἰχθύες, ἐκείνοις ἀποφαίνεσθαι παρῶμεν οἷς ὁ Κάτων ἔφη τῆς καρδίας τὴν ὑπερφάν εὐαίσθητοτέραν ὑπάρχειν. ὅτι δὲ τῶν ἐν φιλοσοφίᾳ λεγομένων οἱ σφόδρα νέοι τοῖς μὴ

δοκοῦσι φιλοσόφως μηδ’ ἀπὸ σπουδῆς λέγεσθαι χαίρουσι μᾶλλον καὶ παρέχουσιν ὑπηκόους  
ἑαυτοὺς καὶ χειροήθεις, δῆλόν ἐστιν ἡμῖν. οὐ γὰρ μόνον τὰ Αἰσώπεια μυθάρια καὶ τὰς ποιητικὰς  
ὑποθέσεις ἀλλὰ καὶ τὸν Ἄβαριν τὸν Ἡρακλείδου καὶ τὸν Λύκωνα τὸν Ἀρίστωνος διερχόμενοι  
καὶ τὰ περὶ τῶν ψυχῶν δόγματα μεμιγμένα μυθολογία μεθ’ Εἰδονῆς ἐνθουσιῶσι.

If, my dear Marcus Sedatus, it is true, as the poet Philoxenus used to say, that of meats those that are not meat, and of fish those that are not fish, have the best flavour, let us leave the expounding of this matter to those persons of whom Cato said that their palates are more sensitive than their minds. And so of philosophical discourses it is clear to us that those seemingly not at all philosophical, or even serious, are found more enjoyable by the very young, who present themselves at such lectures as willing and submissive hearers. For in perusing not only Aesop’s *Fables*, and *Tales from the Poets*, but even the *Abaris* of Heracleides, the *Lycon* of Ariston, and philosophic doctrines about the soul when these are combined with tales from mythology, they get inspiration as well as pleasure.

7: (Specific References to 36e)

οἷς ἀντίφωνα | τῶν φιλοσόφων ἀκούοντας | αὐτοὺς τὸ πρῶτον ἔκκληξις | ἴσχει καὶ ταραχὴ καὶ  
θάμβος, | οὐ προσιεμένους | οὐδ’ ὑπομένοντας, | ἂν μὴ καθάπερ ἐκ σκότους πολλοῦ |  
μέλλοντες ἥλιον ὄρᾶν || ἐθισθῶσιν | καθάπερ ἐν νόθῳ φωτὶ | κεκραμένης μύθοις ἀληθείας |  
αὐγὴν ἔχοντι μαλακῆν || ἀλύπως | διαβλέπειν τὰ τοιαῦτα | καὶ μὴ φεύγειν.

Overlap: οντες ἥλιον ὄρᾶν || ἐθισθῶσιν and αὐγὴν ἔχοντι μαλακῆν || ἀλύπως

First example: οἷς ἀντίφωνα | τῶν φιλοσόφων ἀκούοντας

Second example: οὐ προσιεμένους | οὐδ’ ὑπομένοντας

Third example: ἂν μὴ καθάπερ ἐκ σκότους πολλοῦ | μέλλοντες ἥλιον ὄρᾶν

Fourth example (conclusion): διαβλέπειν τὰ τοιαῦτα | καὶ μὴ φεύγειν

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