F. Roscalla: *Presenze simboliche dell'ape nella Grecia antica.* (Pubblicazioni della Facoltà di Lettere e Filosofia dell'Università di Pavia 86.) Pp. 148, 16 ills. Pavia: La Nuova Italia Editrice, 1998. Paper, L. 50,000. ISBN: 88-221-2825-7.

Bees have had a remarkable history from very ancient times. In Egypt they provided a determinative sign for royalty; they appear on the coins of Ephesus as symbols of the Mother-goddess worshipped there; in both pagan and Christian symbolism they were associated with death and immortality—'O death, where is thy sting?', as St Paul famously exclaimed—and with chastity since, as Virgil said, 'they do not indulge in sexual intercourse or slothfully relax their bodies into the act of love' (*Georgics* 4.198–9). The bee represents facility of speech, too, for both Plato and Plutarch became naturally eloquent after bees had touched their lips, and Deborah, the prophetess of the Old Testament, was likened to a bee. The beehive represents a paradigm at once of a farming community, an army, and a kingdom in miniature under the beneficent rule of a 'king'. Not surprisingly, therefore, both the Carolingian monarchs and Napoleon Bonaparte made the bee an emblem of sovereignty; and perhaps no wonder the Jesuit Vanière concluded his poem on bees with the exhortation: 'fortunata nimis gens, in commune beatos / si pergant agitare dies; apibusque magistris, commoda magna sibi pariant, dum publica quaerunt'.

Roscalla begins by examining the symbolism of the bee as it made its way culturally from Anatolia into the orbit of the Greek world, beginning with Çatal Hüyük, where it played a rôle in the cult of the Great Goddess, via the Hittite myth of Telipinu and the cult of Minos in Crete, to Delphi, where, as we learn from Pindar's *Fourth Pythian Ode* (60–1), Apollo's priestess, there endowed with the ritual title of 'Melissa' in addition to 'Pythia', gave voice to the oracles of the god. In this transcultural journey, then, the bee acquired attributes relating on the one hand to the rhythm of nature as vegetation sprang afresh into life from a period of apparent death, and on the other to prophecy.

Secondly, R. devotes a good deal of attention to the Sirens, introducing his discussion quite unexpectedly (and, it must be said, somewhat irrelevantly with a quotation from Dickens's *Martin Chuzzlewit*). Homer's sirens, he maintains, are known to us principally as voices; it is only later that literature gives them form, as in the Pseudo-Aristotelian *Historia Animalium* (623b.10–12), which defines *seiren* as a type of solitary bee. Taking this as a starting-point, R. asks whether Homer's sirens could originally have been bees, and in pursuit of his argument extends his researches into the symbolic relationship between bees, flowering meadows, honey (the great preservative), and the reappearance of life from death, bearing in mind that bees were believed to emerge regenerated from the carcasses of dead animals. R. buttresses what might otherwise seem to be a somewhat tenuous concatenation of suggestions by referring the reader to the etymology of various words describing sounds (especially *trizein* and *hadinos*), and of *seiren* itself, which he aligns, tentatively, with Sanskrit *sará-t*. An attempt to extend this discussion to the animal origins of music and dance, however, is less successful. R. then completes his survey by returning to the development of the figure of the bee in myth, particularly as it has been discussed by nineteenth- and twentieth-century mythographers and anthropologists.

On the whole, the book is a mixture of the useful and the provocative. It contains photographs and line-drawings, many of which are unfamiliar, and an extensive bibliography. The absence of an index is perhaps a little unfortunate.

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H. W. Pleket, R. S. Stroud, A. Chaniotis, J. H. M. Strubbe (edd.): *Supplementum Epigraphicum Graecum XLVI.* Pp. xxvii + 844. Amsterdam: J. C. Gieben, 1999. Cased, Nlg 290. ISBN: 90-5063-178-9.

This edition of the indispensable annual compendium of Greek inscriptions published in 1996 is characterized by variety, although the growth of onomastic studies is marked (e.g. nos. 537,

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703, 752, 917, 921): the tree planted by the *Oxford Lexicon of Greek Personal Names* is bearing fruit.

Among military curios is the earliest-known attestation of *Tarantinoi* cavalry at Athens (167: 282/1 B.C.), an inventory of equipment that includes parts of a catapult (185: 343/2 B.C.), and notably a list of soldiers who fought aboard and among four-horse chariots (2198: Cyrene, fourth century B.C.). Roman militaria include a 'pursuer of bandits' (1681: Termessos), a *praepositus custodiarum* (2055: Bostra), a Palmyrene caravan captain (1797: A.D. 144), and another case of military persecution of villagers (1620: Amastris).

Religious life is well represented by (for example) a Spartan gerousiast's dedication of a *theatron* seat (400: sixth century B.C.), a list of a priestess's perquisites (173: Attica, fourth century B.C.), manumission texts (731, 745), texts for cult associations (737, 864, listing many occupations), votives from an archaic sanctuary in Phocis (568–80), cult for a Hellenistic gymnasiarch (1721: Xanthos), pagan pilgrimage dipinti and graffiti from the shrine of the god Piyris (2087–2109: Egypt), and dedications for legendary city founders (841, 2047), while Christianity supervenes with phylacteries (1726), a porch (1411), Byzantine church mosaics (1773, 1766, 1775), and the curse of Judas invoked against tomb-robbers (365).

Epitaphs, naturally, bulk large in the collection. Of particular interest are those which shed light on belief in an afterlife. From Attica, *c.* A.D. 200, is 'Paramonos, son of Euodos, citizen of Piraeus, ephebe of Athens, having made merry many times for a few years with many, here I lie below, fallen into a deep sleep, having my abode with Castor and Pollux,—I am a new Theseus' (286). This connects, at some remove, with a sixth century B.C. Spartan *stele* for a dead *koros* who is shown sculpted as one of the Dioscuri (399). Other notabilia include a tomb possibly for a Xenophontic general (1477: Miletus), one for Metrodora, who dying in childbirth left a house full of her handiwork (1571: third century B.C., Lampsacus), and for a tough Roman gladiator from Marcianopolis (901). Gladiators are further illuminated by a remarkable body of texts from Hierapolis in Phrygia (1657–71). The editors are to be congratulated on another splendid job.

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M. Parca: *The Franchetti Collection in Rome. Inscriptions and Sculptural Fragments.* (Opuscula Epigraphica, 6.) Pp. 132, 18 pls. Rome: Edizioni Quasar, 1995. Paper. ISBN: 88-7140-085-2.

L. Chioffi: *Gli* Elogia *Augustei del Foro Romano. Aspetti epigrafici e topografici.* (Opuscula Epigraphica, 7.) Pp. 92, 13 pls. Rome: Edizioni Quasar, 1996. Paper. ISBN: 88-7140-091-7.

The Franchetti Collection comprised forty-eight Latin inscriptions (two republican) and one Greek; on thirteen sculptural fragments, P. reports Patrizio Pensabene's observations. Each text is followed by a detailed description of the stone (size, decoration, condition); an inventory number; and a well-referenced commentary. There are also forty-two photographs (not all useful; few show a scale).

The book is businesslike, and satisfies modern standards of epigraphic publication. Some of the inscriptions are also intrinsically very interesting (e.g. nos. 1, 3, 11, 34). Yet P.'s discussions, while thorough, rarely rise above the pedestrian, and the overall impression is dissatisfyingly bitty, in large measure a product (to be fair) of the disparate material. More importantly, new answers to old questions are wanting. The style is wearying and the English odd (the Statilii, like moneyers, apparently 'issued many consuls in the late Republic and Early Empire', p. 64). The eleven unpublished texts add little to the sum of human happiness; they should have appeared in a small article, together with such comment on the published texts as advanced debate.

The collection was originally, and carelessly, made by one Benedetto Grandi in the 1860s; the editors of *CIL* routinely disbelieved his claims as to provenance (p. 85). Grandi's collection, and his carelessness, have finally been inherited by the Italian state. Thirteen inscriptions, a quarter of