

Kephalidou (1996), pp. 60–2; Panathenaic amphora of the Nikomachos Series, 340/39 B.C. Paris, Louvre inv. no. MNC 706 in Miller (2004), Fig. 163.

Betting

Or gambling—a subject frequently asked about.

Diaitater

An arbitrator or umpire. The name of the judges at Olympia before the adoption of *Hellanodikes* as their official designation. *SEG* 48.541.

Periageirmos

A crowd circuit, a victory lap. At the moment of victory a *TAINIA* was placed on the head of the victor (sometimes held in place by a *MITRA*) and a palm branch handed to him). Then he went on his *periageirmos*, while the crowd showered him with leaves and flowers (*PHYLLOBOLIA*). Described already by PINDAR, albeit without using the term *periageirmos* or a cognate, this sequence of events within the initial victory celebration is most succinctly outlined by Clemens Alexandrinus. Pindar, *Olympians* 9.91–4; Clemens Alexandrinus, *Paedagogus* 2.8.72. Kephalidou (1996), pp. 52–60.

Poda para poda [could be under *Aphetes*, or—preferably—a separate entry]

‘Foot next to foot’—the first command shouted by the *APHETES* at the start of the foot races, the equivalent of ‘on your mark’, instructing the runners to place their feet in the starting grooves of the *BALBIS* in anticipation of the final command to go, *APITE !* P. Valavanis, *Hysplex. The Starting Mechanism in Ancient Stadia. A Contribution to Ancient Greek Technology* (Berkeley and Los Angeles, 1999), pp. 4, 24, 168 n. 342.

Spongos

A sponge, shown as a typical part of the athlete’s gear together with *ARYBALLOS* and *STRIGIL*.

Finally, I would note that ‘the elite’ make frequent appearances (e.g. under Alcibiades, Anniceris, Apênê, Demades, Gymnasiarch, Heavy, Hellanodikas, Nudity, Pindar, Trainers, Warfare, et al.), perhaps inevitably since they always get the press, but I wonder if the emphasis does not perpetuate only a partial image of the full range of involvement by the Greeks in their Games.

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ANCIENT BOTANY

S. AMIGUES: *Études de botanique antique*. Preface by P. Quézel. (Mémoires de l’Académie des Inscriptions et Belles-Lettres 25.) Pp. xv + 501, ill. Paris: Diffusion de Bocard, 2002. Paper, €140. ISBN: 2-87754-130-4.

The inexorable increase in the specialization of knowledge means that fewer individuals can command markedly disparate fields. One such individual is Suzanne Amigues. Her high competence in the classical languages is matched by a fine and detailed knowledge of botany, especially in plant characteristics, properties and taxonomy. The combination is best known from her magisterial critical edition,

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commentary and translation of Theophrastus' *Περὶ φυτῶν ἱστορία*. The present volume is a no less remarkable demonstration of her command in both fields. It comprises thirty-three substantial papers, published over twenty-four years in a wide range of French classical, botanical, and forestry journals, and in hommages, tables rondes, and conference proceedings. There is also the very considerable bonus that original black and white plant illustrations are here replaced by well over a hundred excellent colour photographs, informatively captioned, and nearly all taken by the author herself.

After a preface by Pierre Quézel and the author's introduction, the papers are arranged in three sections: Theophrastus and the formation of botanical science (including A.'s major paper, published in 1999, 'Les traités botaniques de Théophraste'); the plant world in antiquity and modern (botanical) science; and plants in the language, literature, and mythology of ancient Greece. In reality, there is much overlap between the second and third sections. Six indices, including texts cited (eighteen pages) and plant names in Greek, French, and contemporary scientific botany, complete the work. It would have been additionally helpful if the modern botanical names could also have been printed alongside the Greek names in cases where A. has given identifications of them in her papers (*vide infra*).

At the heart of the author's work is plant (including arboreal) identification, that is, what plant in today's botanical nomenclature lies behind a name or description occurring in an ancient source, chiefly Homer, Hippocrates, Xenophon, Aristotle, Theophrastus, Theocritus, Athenaeus, Dioscorides, Pliny, and Galen, but with many considerably less familiar. In numerous instances A.'s arguments and discussions produce not simply new and convincing identifications of plant species but new understandings of their literary contexts, given an identified plant's aesthetic, alimentary, medicinal, pharmacological, and symbolic properties (signatures and metaphors). For example, in the paper 'De la botanique à la poésie dans les *Idylles* de Théocrite' there is a brilliant interpretation of the fate of Hylas in *Idyll* 13 (pp. 366–77). In this paper, A. gives due credit to the article by Alice Lindsell (*Greece and Rome* 6 [1937], 78–93). The latter is reprinted in a work highly germane to that of A., J. E. Raven's *Plant and Plant Lore in Ancient Greece* (Oxford, 2000); the original version of Raven's Cambridge Gray Lectures under this title is noted by A. on p. 395 n.6). This book includes a previously unpublished paper by Lindsell (1937) on Greek crocuses, as well as fine watercolours by her of Greek plants.

A.'s papers often have arresting titles, inviting immediate reading: for example, 'Quelques légumes de disette chez Aristophane et Plutarque', 'Une famille d'assassins: les *Akoniton*', 'Une panacée mystérieuse: le silphium des Anciens', 'Les "fiancées du soleil"', 'Un conte étymologique: Hélène et les serpents'. Proposed identifications of plants in ancient sources include the following, a by no means exhaustive list: *ἀκόνιτον* (one of several)—*Hyoscyamus aureus*; *ἀνάγυρος*—*Anagyris* sp.; *ἐλλέβορος ὁ λευκός*—*Veratrum album*; *ἐλλέβορος ὁ μέλας*—*Helleborus cyclophyllus*; *εὐώνυμος* (of Lesbos)—*Rhododendron luteum*; *ἡλιοτρόπιον* (Theophrastus)—*Cynanchum acutum*; *ἡλιοτρόπιον τὸ μέγα* (Dioscorides)—*Heliotropium europaeum*; *ἡλιοτρόπιον τὸ μικρόν*—*Chrozophora tinctoria*; *θηλυφόνον/κάμμαρος/σκορπίος*—*Doronicum pardalianches* and *D. orientale*; *ἵππομανές*—*Euphorbia rigida*; *ἴψον* and *λυχνὶς ἄγρια*—*Agrostemma githago*; *κόρχορος/κόρκορος*—*Anagallis arvensis*; *λυκοκτόνον*—*Aconitum vulparia*; *παρθένιον*—*Parietaria officinalis*; *σύλφιον*—*Margotia gummifera*; *σκάνδιξ*—*Scandix australis*; *ὑάκινθος*—*Hyacinthus orientalis* and *Scilla bifolia*, subsequently also *Gladiolus italicus*, *Delphinium ajacis*, and *D. consolida*; *φοῖνιξ ὁ χαμαιρριφής/χαμαίρωψ*—*Chamaerops humilis* (alas, no more in Crete).

Explication of geographical environments includes plants of Arabia, the Near East, and Egypt. In this connection, we may add two excellent works concerned with perfume plants, Paul Faure's *Parfums et aromates de l'Antiquité* (Paris, 1987) and A. Avanzini (ed), *Profumi d'Arabia. Atti del Convegno* (Rome, 1997). For the Mediterranean environment—that is, the ecological context of plants, ancient and modern—we have the richly documented and often iconoclastic book by A. T. Grove and Oliver Rackham, *The Nature of Mediterranean Europe. An Ecological History* (New Haven and London, 2001).

In one paper, ancient botany extends to the Bronze Age, with A.'s critical examination of N. Marinatos's work on crocuses represented on the wall paintings of Akrotiri, Thera. For further work on these and other plants represented at Thera and in Minoan Crete, see papers by R. Porter, A. Sarpaki, and P. Warren, in S. Sherratt (ed.), *Proceedings of the First International Symposium. The Wall Paintings of Thera. 30 August—4 September 1997 I–II* (Athens, 2000).

A major part of the history of botanical identification and taxonomy is study of the period between the ancient writers and Linnaeus, that is, the work published in medieval herbals and by Renaissance botanists. Chief among the latter was Charles de L'Écluse (Clusius), though he was just one of several eminent students of Rondelet at Montpellier, with the tradition of which A. herself is so clearly associated. One paper addresses this subject, 'Ambiguïtés et vicissitudes des noms de plantes de Théophraste à Linné', with the interesting outcome that the stability of names is the exception rather than the rule. Some names have survived from antiquity to the present day, e.g. *μύρτος*—here, I would stress the wealth of material in the Greek oral and popular tradition—but changes were numerous and their study is labyrinthine, even before Linnaeus used so many earlier and contemporary botanists' names for genera. Meanwhile, one cannot praise too highly A.'s contributions to knowledge in this field, so difficult in the study, so enjoyable *en plein air*.

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SEG 48

H. W. PLEKET, R. S. STROUD, A. CHANIOTIS, J. H. M. STRUBBE (edd.): *Supplementum Epigraphicum Graecum*. Volume XLVIII 1998. Pp. xxvi + 874. Amsterdam: J. C. Gieben, 2001. Cased, €145. ISBN: 90-5063-278-5.

The 1998 edition of the invaluable digest of the year's publications of Greek inscriptions contains a plethora of highly interesting texts. The funerary offer the greatest number, dating from the sixth century B.C. (e.g. nos 1065–84, Thera) to the Byzantine empire over a millennium later (e.g. no. 776, Beroia). Those that shed light on social life and religious belief include an epitaph from Perinthos (no. 934, first/second century A.D.) for a member of the 'Sparganiotai', a Dionysiac association, which exhibits slogans relative to the dissolution of the self with the body on death, and critical of the tag, 'Greetings, O passers-by!', commonly inscribed on pagan tombs. Most people, apparently, thought that the deceased retained a self-conscious personality, as for instance in an epitaph from Thessalonika (853, late second century A.D.): 'Epigonos for Kleopatra, his sweetest, and Paramona the child for her mother, in memory;—I, Kleopatra, conjure you by Cabeiros to read this and dance'. Nevertheless, Dionysiac/Orphic belief accepted that the soul was immortal,

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