

some of the older forms suggested by the manuscripts, and so prints for example *cuius* for Reynolds's and Ramsey's *quoius* and *commotus* for *conmotus* (although he does retain e.g. *maxumum*). There is no apparatus or (unlike Ramsey) indication of deviations from other editions; this does impede the usefulness of the text, and those intending to make more than casual reference to the Latin would be better served by the Loeb.

Nevertheless, the volume as a whole does an effective job of making accessible Sallust's work to a wider audience; the book's attractive presentation will encourage readers who might not otherwise have picked it up, and O.'s translation and notes will amply reward their interest.

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RATHMANN (M.) *Tabula Peutingeriana. Die bedeutendste Weltkarte der Antike*. Fourth edition. Pp. 112, colour ills, b/w & colour pls. Darmstadt: Philipp von Zabern, 2022 (first edition 2016). Cased, €100. ISBN: 978-3-8053-5350-2.
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The *Tabula Peutingeriana* is a fascinating artefact. A map of the world as known to the ancients (i.e. Europe, Africa and Asia) compressed onto a parchment roll 6.94 metres in length (east to west) but only 0.33 metres in height (north to south). According to the majority view among scholars, the *TP* as we now have it was copied from a late Roman original at some time around the year 1200. At one time, the scroll was in the possession of a wealthy Augsburg notable, Konrad Peutinger (1465–1547) before eventually ending up in the Austrian State Library as *Codex Vindobonensis* 326.

The publication in 2016 of a new facsimile edition with commentary by R. to replace the outdated editions of K. Miller (1916, reprinted 1962) and E. Weber (1976) was warmly welcomed by historians of cartography and of the later Roman Empire. The review in the present journal (*CR* 67 [2017], 534–6) was also laudatory, but highlighted two problems: the high price (€250) and the lack of a comprehensive index. Happily, in the new fourth edition, both issues have been addressed.

Other changes have also taken place. The format is slightly smaller (30 x 32 cm) than that of the original edition (34 x 36 cm), and the subtitle has been modified from *Die einzige Weltkarte aus der Antike* to *Die bedeutendste Weltkarte der Antike*.

The technical quality of the colour reproductions remains high, and the slightly reduced size of the text does not affect its legibility. The introduction has been complemented by additional footnote references to recent scholarship and a brief section (pp. 34–5) on the potential contribution of hyperspectral photography and the Moretus edition of the *Tabula* by Marcus Welser (1598).

The most important addition is the index (pp. 112–25) of all ancient toponyms on the *Tabula*, with grid references enabling readers to locate them easily. Names are given as spelled on the *Tabula* (e.g. *Duroaverus* for *Durovernum*, *Cortina* for *Gortyna*, *Yconio* for *Iconium*). The index of ancient and modern placenames ('Antike und moderne Orte', pp. 126–7) is limited, as in the original edition, to the selection of places highlighted

in the facsimile section or mentioned in the text. Modern placenames are generally spelled as in German albeit with a few inconsistencies, for example, Genova (not Genua) as against Padua (not Padova). Straßburg is German, Strasbourg is French, but Straßbourg is neither one nor the other. Such details do not, however, detract from the value of the fourth edition as a valuable research tool and the natural point of departure for future explorers venturing into the fascinating landscape of the *Tabula Peutingeriana*.

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SQUILLACE (G.) *Gli inganni di Cleopatra. Fonti per lo studio dei profumi antichi*. (Biblioteca dell'Archivum Romanicum. Serie I: Storia, Letteratura, Paleografia 520.) Pp. x + 191, maps, colour pls. Florence: Leo S. Olschki, 2022. Paper, €22. ISBN: 978-88-222-6812-9.
doi:10.1017/S0009840X23000240

S. is well known to specialists in ancient perfumes for having, among other works, published in 2010 *Il profumo nel mondo antico con la traduzione italiana del "Sugli odori" di Teofrasto*. This new volume completes the sources related to perfumes in Greek and Roman texts, presenting the original texts and their Italian translations, including some inscriptions. The purpose of this anthology is to function as a didactic tool, to be used for introducing the subject of perfume to students interested in the study of language, literature and other aspects of ancient societies. Its other goal is, in line with the work of Alain Corbin, to create a history of scents as well as to give an odour to history. Archaeological data is deliberately ignored, and a short bibliography provides some references for anyone interested in this specific subject. Most of the texts come from sources belonging to different literary genres (philosophy, botany, medicine, speeches, poetry etc.). The title of the book refers to several episodes of Cleopatra's life where she seems to deploy a real 'olfactory strategy' and which constitute the first series of translated texts. The texts are classified in fifteen thematic parts that concern, in the second part, the mentions of aromatic plants linked to mythological figures such as Daphne. The following sections are devoted to anecdotes such as the weakening of masculine virtues under the influence of perfumes, the geography of odours, the art of perfumery in the Greek and Roman world, the links of perfumes with political power, the main ingredients, medical recipes, inscriptions, perfume as a reason for mockery or contempt, the uses of scented oils by women and men, their uses during the banquet, the culinary use of aromatics, exceptional characters related in one way or another to perfumes and finally the perfume trade. Each part starts with descriptive and explanatory introductions. Various authors such as Theophrastus and Pliny provide information on perfumes and spices as well as the natural environment of the main aromatic plants. Pliny tells us about growing, harvesting and trading spices. Xenophon and Theophrastus mention the uses of perfumes, often decried, and considered inappropriate from a moral point of view, by women and men. Theophrastus presents techniques specific to perfumery, while Archestratus and Apicius are interested in the use of aromatics in the kitchen. The epigraphic texts highlight the use of aromatic ingredients in the medical