

Un dettaglio: riguardo al n. 118 (Sparta), la mia ipotesi di intendere ΠΡΕΥΚΛΗΤΙΑ (tramandato da vecchi autori) come προευκλητά (*HSCP* 102 [2004] 6–8) ovviamente funzionerebbe solo se questa parola fosse preceduta da un nome femminile. Se invece, nella riga 10, leggiamo con l'autore ἰέρεια πατρ(ίδος), cosa del tutto plausibile, allora l'unica possibilità è individuare il necessario nome femminile in ΠΡΕΥΚΛΗΤΙΑ. Tuttavia, se si tratti di "Preucle-tia" (peraltro un hapax) rimarrebbe il problema della mancanza del patronimico, e perciò nel suddetto articolo ho suggerito in alternativa "Aur(elia) Eucletia".

Mika Kajava

J. L. GÓMEZ-PANTOJA: *Epigrafia anfiteatrale dell'Occidente Romano. VII. Baetica, Tarraconensis, Lusitania*. *Vetera* 17. Edizioni Quasar, Roma 2009. ISBN 978-88-7140-377-9. 318 pp., 40 tavv. b/n. EUR 47.

Here we have another volume in the series *Epigrafia anfiteatrale dell'Occidente Romano*, vol. 7 in the series (and vol. 17 within the series *Vetera*). As vol. 1 (of 1988) and 6 dealt with Rome, vol. 2 with the Italian regions VI–XI, vol. 3 with the regions II–V, vol. 4 with *regio* I (Latium), vol. 5 with the north-western provinces from the *Alpes Maritimae* to Britain, and this volume is now on Spain, it appears that only Africa and the "occidental" provinces east of Raetia are left. Whether these volumes will materialize one day remains unknown; this volume certainly does not contain any indication as to the future plans of the series, now edited by G. L. Gregori.

To be quite honest, there have been moments when I have wondered whether the inscriptions pertaining to the amphitheatrical world are not receiving more attention than they should. Although it cannot be denied that the amphitheatre played an important role in the Roman world, there are after all many other institutions for which the source material is mainly epigraphical and many other categories of inscriptions of which one would like to have the material collected and illustrated on this lavish scale. However, at the same time it must be observed that the volumes on the *epigrafia anfiteatrale* are of interest not only to those dealing specifically with amphitheatres and with whatever is going on in them, for gladiatorial games etc. are often mentioned also in inscriptions not primarily devoted to amphitheatrical events. Even only a passing mention of something relevant to this particular series in (say) an inscription in honour of a local notable secures the inclusion of this inscription in the relevant volume, normally with photographs, bibliographical indications and so on. In fact, in the case of many Italian honorific inscriptions belonging to the municipal sphere (a category of inscriptions often mentioning various games, etc.), the *epigrafia anfiteatrale* volumes are the place to look for photos and bibliographical information.

In any case, what we have is the volume covering Spain. Of course, the texts, although found in Spain, do not all refer to Spanish matters. To say nothing of no. 3 (the well-known *s. c. de pretiis gladiatorum minuendis*), for instance no. 4 (*AE* 2003, 931 [not "93"]) refers to a procurator *ad familiam gladiatoriam* operating not in Spain but in N. Italy and in 'Pannoniae' and 'Dalmatiae', the man's presence in Spain being explained by the fact that he was later procurator of the *vicesima hereditatum* in Lusitania and Spain; and no. 5 (*CIL* II 1085 = *ILS* 1406) refers to a procurator of the *ludus magnus* in Rome, later promoted to the procuratorship of Baetica. On the other hand, the inscriptions of various gladiators found in Spain, especially in Corduba (no. 19ff.), obviously all pertain to Spain itself.

The book starts with a section called "Esclusioni" (p. 19ff.), devoted to inscriptions which have been seen as relevant by other scholars, but not judged as pertaining to the amphitheatre by the editor. In the beginning (p. 19f.), there are some "omissions" without numbers (mostly of archaeological nature but also a few inscriptions, e.g., that of a *dissignator* of Corduba, *CIL* II² 7, 345), this section being followed (on p. 20–34) by altogether 47 "excluded" inscriptions (many of them appearing in the book of A. Ceballos, *Los espectáculos en Hispania romana* of 2004) furnished with numbers. This section is of interest as many of the texts are important and as all of these inscriptions, too, have been equipped with a bibliography and many are illustrated by photos; note esp. no. 2 = *CIL* II 21 = *ILS* 6093; no. 7 = *CIL* II 1956 = *ILS* 5512 (in this and the following cases, the reference to *ILS* is not given); *CIL* II 3269abc = *ILS* 5513; no. 11 = *CIL* II 3408 = I² 2269 (a reference to B. Díaz Ariño, *Epigrafía latina republicana de Hispania* [2008], C, 15, might have been of use); no. 15 = *CIL* II 21 = *ILS* 5162; no. 37 = *AE* 1968, 229–31 (inscriptions of the procurator Iulius Silvanus Melanio). In no. 42, there is a reference to an unpublished inscription from the amphitheatre in Emerita mentioning an Ummidius, *Ilvir* and *flamen*.

This section is followed by the edition proper (p. 35ff.). The first chapter is on "L'amministrazione dei munera"; much of it is occupied by three texts, the chapters on *spectacula* in the *lex coloniae Genetivae Iuliae* and in the *lex Irnitana* and by the *s. c. de pretiis gladiatorum minuendis*, already mentioned above. The commentaries, which are quite substantial, are important contributions to the subject. If I may comment on the text of no. 2 (the *lex Irnitana*), I am sure that the reading in A, line 2, must be *quantum* (non *quantam*); and in the *senatus consultum* on the gladiators, I would prefer *quae causa* instead of *quae, causa* in line 2f. and *sanct{a}e* in line 8. The rest of this chapter consists of inscriptions of procurators (nos. 4 and 5, for which see above) and of persons belonging to the category of "personale subalterno". In the next section II (this section, too, of interest also from the point of view of the average epigraphist), we have inscriptions referring to various games, e.g., no. 8 (*CIL* II 1305) mentioning *XX paria gladiatorum* (I think the stone should have been described as "marmor quadratum" rather than as "quadratus"). In no. 11 (*CIL* II² 7, 221), the commentary might have said something on *circiens(ibus)* (instead of *circens(ibus)*), a form which seems to be attested mainly in Spanish inscriptions. No. 16 is the most interesting inscription in honour of M. Valerius Proculus from Singili (*AE* 1989, 420 = *CIL* II² 5, 789) mentioning, apparently for the first time, *ludi privati*.

Section III (nos. 17ff.) collects the inscriptions of gladiators and of other persons involved in gladiatorial activities (e.g., a *doc(tor) ret(iariorum)* in no. 18). The inscriptions (many of them, as mentioned above, from Corduba) are followed by an Appendix which lists eight fragments of "vasi ceramici con scene gladiatorie" (but all of them also with inscriptions), some of them unpublished (no. 40 with the text *Cladus Mentonianus vicit. O(plomachus)*, no. 41 with *L. Cassiu[s] ---] vicit*). The last section IV is devoted to inscriptions pertaining to the amphitheatres themselves. Here we have, e.g., the inscription of the amphitheatre of Emerita (no. 46 = *AE* 1959, 28, of 8/7 BC) and the 79 fragments of the inscription of the amphitheatre of Tarraco, as reconstructed by G. Alföldy (no. 49). There are also the inscriptions found on seats in some amphitheatres, in some cases with names (nos. 52–5). No. 54.7 = *CIL* II 5108 = 5365 (Italica; by the way, Hübner cannot have written "saeculo quarto ... tribuendo est") seems to preserve a name ending in *-tamius* (*[---]tamii Natalis*). Hübner thinks of *[Po]tamius* (attested as signum, I. Kajanto, *Supernomina* [1966] 87), but I wonder whether one could not think of the only nomen ending in *-tamius*, namely *Gutamius*, the only attestation of which is, it is true,

not from Italica, but at least from Spain (*CIL* II 796 cf. p. 826; later "editions" of this text are to be ignored). This section also contains inscriptions mentioning works in amphitheatres (nos. 56, 57, both mentioning work on *loca spectaculorum*) and "luoghi di culto annessi agli anfiteatri" (nos. 58–74). These texts all seem to be votive inscriptions found within amphitheatres (e.g., no. 58 dedicated to *Caelestis Nemesis* found "nella parete destra dell'accesso settentrionale" of the amphitheatre at Emerita).

At the end of the book, the material is presented in "tabelle riepilogative" (e.g., gladiators with nomina and gladiators without nomina, tables 12 and 13 on p. 208f.) which are followed by "considerazioni generali" (p. 211ff.) which end with a list of all amphitheatres found in Spain, including those not attested in epigraphical sources.

In sum, this book contains a wealth of information of interest not only to those scholars who deal with amphitheatres and the amphitheatrical world but also to the general classical scholar.

Olli Salomies

Libro delle iscrizioni dei sepolcri antichi. Edizione Nazionale delle Opere di Pirro Ligorio, Napoli vol 8. A cura di SILVIA ORLANDI. De Luca Editori d'Arte, Roma 2009. ISBN 978-88-8016-750-1. XV, 374 pp. EUR 150.

Procede la pubblicazione dell'Edizione Nazionale delle Opere di Pirro Ligorio. Se nella recensione dei volumi precedenti ho pronunciato parole di lode, bisogna spendere anche per il presente volume tutto il nostro apprezzamento. Inoltre si tratta di uno dei più importanti libri della produzione ligoriana. L'ottavo volume della serie napoletana relativo al libro XXXIX delle *Antichità* è dedicato interamente alle iscrizioni; in esso va riconosciuto il "libro delli epitaffii" più volte ricordato nel codice precedente. Le iscrizioni in esso contenute sono funerarie, a differenza di altri libri di contenuto epigrafico in cui Ligorio ha collocato epigrafi votive, onorarie, ecc. Il valore della nuova edizione critica è accresciuto anche dal fatto che il libro 39, anche se a suo tempo spogliato dagli editori del *Corpus inscriptionum Latinarum*, contiene molte nozioni ed anche iscrizioni stesse sfuggite all'attenzione degli editori del corpus berlinese. L'autrice Silvia Orlandi, curatrice anche del precedente volume, offre nella succinta introduzione nozioni sul carattere e contenuto del libro 39. Poi segue l'edizione, in cui i commenti di Ligorio vengono resi in caratteri moderni, ma i suoi disegni riprodotti fedelmente in copia; purtroppo la qualità dei disegni lascia piuttosto a desiderare (la casa editrice è stata costretta a risparmiare?); tuttavia, nell'accluso CD si possono leggere i disegni con più chiarezza. Concludono un'appendice di S. Crea, una nota al testo di A. Sereni, un'analisi codicologica di A. Ciaralli, una bibliografia, vari indici e una concordanza.

Si tratta di un volume di prim'ordine, composto con grande cura e acume filologico. Le mie critiche sono poche. Qualche volta l'a. lascia a becco asciutto con la mancata trascrizione di epigrafi inedite: al f. 139v (= p. 176 del volume moderno) è pubblicato il disegno di un'epigrafe inedita funeraria, il cui testo è illeggibile nella riproduzione (ma anche nel CD), per cui sarebbe stato auspicabile darne una trascrizione (se poi è possibile decifrare l'inizio del testo dove stava il gentilizio della defunta, del cui nome si può leggere soltanto il cognome *Dionysiadi*).