

which would be useful for scholars and non-specialized readers. Nevertheless, all in all, *Witnesses and Evidence in Ancient Greek Literature* is a clear and versatile package about the theme in question that shows, among other things, that legal proceedings were not arbitrary in these earlier times and that the ancient Greeks found witnesses and evidence to be an essential part of their culture. This book offers interesting points of view about that theme.

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ANTONINO NASTASI: *Le iscrizioni in latino di Roma capitale (1870–2018)*. Edizioni Quasar, Roma 2019. ISBN 978-88-7140-962-7. XLIII, 831 pp. EUR 90.

This delightful book, based on a doctoral thesis (p. XXIII), is a very competent edition of 969 Latin inscriptions, 773 of them extant (see p. XXIV), from Rome and environs as far as Ostia Antica and Prima Porta (there are also three Greek inscriptions, see p. 44). It consists of an instructive introduction, the edition proper and remarkable indexes.

In the introduction, Nastasi (N.) offers observations e.g. on the themes of the inscriptions, often stressing notions such as *labor* and *quies*. Many of them quote or modify passages of ancient authors, Horace, Virgil and Cicero being the most popular sources, although one can observe quotations from a very wide range of authors (see the index p. 800–807); but often the texts contain “frasi create o pensate *ad hoc*” (p. XIII). Inscriptions in Latin are especially popular during the fascist era (p. XVI–XX; cf. p. 770), although texts with a distinctly fascist message (if one excludes mentions of Mussolini and datings, for which see below) are not common (p. XVII; one of the examples mentioned is the famous inscription on the 1930s building in Piazza Sant’Andrea della Valle, *Italiae fines promovit bellica virtus* etc.). There are also observations on the letter forms (p. XVIII; cf. Q. xvii 7 on the “capitale fascista”), and on earlier corpora of a similar scope (but there are also unpublished texts, e.g. Q. v, 58–60; Q. xix 1; S. xi 2). At the end of the introduction, there is a bibliography.

As for the edition, some categories of inscriptions have been excluded (p. XXIV); to these belong inscriptions in churches and ‘ecclesiastical’ inscriptions in general; inscriptions in foreign institutions (embassies, etc.); funerary inscriptions of private persons; inscriptions that record simply a year (normally that of a building’s construction), even if accompanied by a standard expression of the type *extracta*. The edition is divided into extant and lost inscriptions (in the latter case with the number being followed by an asterisk), which was not a particularly good idea, for the lost texts could have been presented together with the extant ones, as is normal in editions of ancient inscriptions.

Within both sections, the inscriptions are divided into subsections based on the division of the city into Rioni, Quartieri, Suburbi and Zone; the individual texts are numbered e.g. R(ione) i 1 or Q(uartiere) i 1, where the letters R., Q., S. and Z. indicate the districts, the Roman numbers the numbers of the districts (e.g. R. i = Monti) and the Arabic numbers identify the texts themselves.

The structure and the contents of presentations of the individual texts are explained on p. XXVI–XXXIV. For each text, an Italian translation and a commentary are offered; in the case of more complex texts, the commentaries can be substantial; there are notes e.g. on the language and the sources of the text, and, in the case of metrical texts, on the metre. The author has also made the effort to find out who had actually written the Latin texts (note e.g. Lidio Gasperini, a prominent epigraphist as the author of Z xvi 1 & 2). If possible, the readings are based on autopsy. Photos are, however, offered of only a small number of texts.

Many of the texts are pretty banal; in addition to references to *labor* (e.g. *labor omnia vincit* or *ars et labor*, very common) and *quies*, already mentioned above, we find thoughts such as *per aspera ad astra* or *in arte libertas* or *festina lente*. The expression *homo locum ornat, non hominem locus* is very common, and there are several variations (e.g. Q. i, 19; Q. v 24; Q. vi 3; Q. vii 4; Q. xii 13; Q. vi 1\*; Q. vii 1\*; Q. xvi 7\*; the source is Cic. *off.* 1.139). On the other hand, there are also many interesting texts, some of them quite lengthy; note e.g. the commemoration of the German emperor's visit to Rome in 1888, R. x 1\*. There are also charming poems (e.g. R. i 6, “distico elegiaco di ottima fattura”; R. xviii 20, “elegante epigramma”; note also R. xviii 7, dated 1965, a poem in Sapphic metre furnished by Nastasi with a useful commentary). In style, many of the texts related to building seem to have been inspired by late-antique building inscriptions, for we find terms such as *squalere* applied to buildings that had been demolished (R. x 10; R. xi 6 R. xii 3, etc.) and adjectives such as *ingens* being used to describe the scale of the work needed for the new buildings (e.g. *ingenti ... molitione*, R. vi 2, dated 1952, on the Palazzo Braschi [note in this text also *inclyto Romae titulo decoratum*]; *ingenti opere*, R. x 18). But there are also interesting expressions in other types of inscriptions; note e.g. R. vii 2 *peramanter* (otherwise known only from Cic. *fam.* 9.20.3), *protomotheca* R. x 17; *spiritare (iuvenilem festivitatem)* R. xviii 3 in honour of Giuseppe Verdi (not attested in classical Latin), Q. iv 1 *virgula flammigena* ‘matchstick’.

There is, of course, the occasional error and mistake in the Latin. To say nothing of the errors one would in any case expect in this kind of material (e.g. *patritius, charitas, michi* – R. v 1; R. vii 4; R. xiv 3), the verb *destruere* is spelled *dextruere* in three texts (R. i 13; Q. vi 9; Q. xvii 14). But some errors seem inexplicable (Q. xix 1, *Pax Cristum et(?) regnum Cristum*). In some cases, we may be dealing with misprints rather than with errors in the inscriptions themselves (e.g. R. ii 2 *ornatoresq(ue)*, where one should have *ornatioresq(ue)*; R. xviii 62 *decori (dat.) non perituri*; Q. i 5 *urbe ... vindicate*). In Q. iii 7 *quietem domus meam quaero* one would perhaps rather expect *meae*.

As mentioned above, inscriptions in Latin were especially common in the fascist era, and there are accordingly several inscriptions not only dating from, but also containing, references to the era (cf. above on the inscription *Italiae fines* etc.). Some texts mentioning “Benitus” (thus Q. vi 2\*) Mussolini by name have been removed (R vi 1\*; R. ix 1\*; R. x 4\*; Q. vi 2\*; Q. xxxii 1\*), but many remain in place (R. i 18; R. i 36; R. iv 6; R. x 2; R. xi 6; R. xix 1; Q. xii 4); in R. ii 14 the name, along with the fascist-type date, has been erased but then later restored (see p. 58). Dating formulas using the fascist era, normally in conjunction with the mention of the Christian era (but see R. ix 1\*), are of course also attested. Variations of the formula *a fascibus renovatis* (we also find *receptis* or *restitutis*) is perhaps the most common type, but up to around 1930 one also finds *anno lictorii nominis* or *lictoriae aetatis* (R. i 36; R. xix 1; Q. viii 7); there is also *<a> novi ordinis adventu* (Q. ix 3\*) and (of course) *e(ra) f(ascista)*, but the latter formula is probably meant to be Italian rather than Latin.

The author’s translations and interpretations of the texts seem competent and convincing. It is only in Q. v 31 where one could perhaps think of an alternative interpretation. According to N., *splendidiori cultu* in *Alexander Torlonia ... columnam hanc ... hic transtulit et splendidiori cultu statuit* is an ablative but I wonder if a dative could not have been meant (“set it up in order for it to be displayed in a more splendid way” or something along these lines); fourth-declination datives in *-u* are not uncommon. In any case, at the end of the book there are more than fifty pages of indexes e.g. of the dated texts, the latest being from 2017, and that, already mentioned above, of the ancient and later authors quoted in the texts. There is also an index of the “testi metrici redatti *ex novo*” and one of the addresses in which the inscriptions can be found; this book can thus be used as a sort of guide. For some addenda, note the author’s paper in *Rationes rerum* 19 (2022) 201–228. N. also functions as the Inscriptions editor of the interesting project *Fascist Latin Texts*, of which the general editors are Han Lamers (cf. H. Lamers, “Mussolini’s Latin”, *Symbolae Osloenses* 96 [2022] 205–229) and Bettina Reitz-Joosse (see <https://ft.hf.uio.no/about>).

To conclude, this is an excellent edition of epigraphical material of great interest, but also a book that because of its wide-ranging and instructive commentaries casts an interesting sidelight on an important period of the city of Rome (I am here thinking especially of the earlier years). It is also a book that makes one wish to visit Rome.

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