13) G. Becker l.c. (s. oben Anm. 9) Nr. 37: Monasterium Laureshamense: Metrum Cresconii in evangelia liber unus

Eiusdem de diis gentium luculentissimum carmen


17) Über die Überlieferungssituation und die Konsequenzen für die Textgeschichte der Werke von Coripp verweise ich auf den oben angekündigten Aufsatz, wo ich auch die im folgenden genannten Thesen von H.-W. Haussig kritisch besprechen werde.


19) Zum Beispiel in 3, 64 refertum, 3, 97 flagrabant, 3, 178 ancipites... bipennes, 3, 197 immodico, 3, 327 seria, 3, 406 aptare, 4, 126 piam, 4, 257 videndum.


This volume will be followed by a second, comprising a corpus of gladiatorial bas-reliefs prior to Domitian and a chronological study of gladiatorial armament. G. Ville tragically died in 1967 in a road accident. His friends and colleagues W. Seston and above all P. Veyne polished and completed his posthumous manuscript.

The emphasis in this book is on the secularized, professional gladiatorial shows (venationes included) both in and outside Rome, their political function, their organization, and the status of gladiators, trainers and owners. In a brief first chapter V. advocates the view that gladiatorial combats were a South-Italian invention, adopted by the Etruscans ca 300 B.C. and subsequently introduced in Rome in 264 B.C. (for a different approach cf. now L. B. van der Meer, BABESCH 57, 1982, 87-97, esp. 90-91). He firmly rejects lofty theories according to which these shows are a continuation of earlier propitiatory sacrifices of captives to the dead and pragmatically considers them as essentially agonistic, comparable with the armed combat at Patroclus’ games. I happily leave

this chapter to the historians of ancient religion, the more so since, regardless of whether or not Ville is right, it seems clear that very soon the shows certainly were felt to be completely secularized and professional by both the organizers and spectators. In a second chapter V. presents a long list of attested republican and early imperial gladiatorial shows and venationes in Rome, emphasizing throughout the fact that in spite of their funerary context, the shows rapidly functioned as gifts for the voters who are supposed to reward the donor with their favor. In so far as shows could be given during the Empire in honorem or in memoriam of the deceased, the munerarius shared the reward of favor with the deceased. In the end the emperors monopolized gladiator shows and venationes, at the latest in the Flavian period (p. 163). A third chapter deals with the shows given in cities outside Rome, by magistrates and Augustales but also by private people. An interesting paragraph discusses the so-called curatores muneration. V. (p. 196) argues that this office was a substitute for the preceding edition of shows by magistrates and Augustales. The contribution of money by the city to the latter was institutionalized in the form of a regular city fund administered by the curator m. p., who subsequently was supposed to add some money out of his own pocket. In my view it is not a matter of chronological sequence but rather of juxtaposition. Simultaneously with magistrates giving shows as a summa honoraria there was a city fund, fed by city money and/or by private donations. That fund either gave additional money to magistrates or occasionally may have taken over the entire financing from insolvent functionaries.

On p. 200 V. introduces the concept of a free munus in the cities; on p. 205 he seems to argue that shows given ob honorem are to be classified between those imposed by the cities on officials and the free munera. I am not sure that this concept of a free munus offered by a magistrate really clarifies the situation. I would prefer to argue that basically there was one system of officially required munera, given ob honorem, i.e. as summa honoraria, with fixed, tariffed sums of money, differing in function of the sort of magistracy and the size and wealth of the cities. This money was to be paid partly by the magistrate, partly from city funds (cf. above the § on the curatores). In practice I guess that the system developed along the lines visible in North-African epigraphy: first the official amount of money prescribed as summa honoraria, next a promise (pollicitatio) by the magistrate to go beyond stage one, finally, when pollicitationes in their turn developed into a standardized system, the concept of