V 1,18 Casa degli epigrammi greci

In *CIL*, the inscriptions are listed under the headings
*tituli picti recentiores*: IV 3406; IV 3407.
*graphio scripta*: IV 4034; IV 4035; IV 4036; IV 4037; IV 4038; IV 4039; IV 4040; IV 4041; IV 4042; IV 4043; IV 4044; IV 4045; IV 4046; IV 4047; IV 4048; IV 4049; IV 4050; IV 4051; IV 4052; IV 4053; IV 4054; IV 4055; IV 4056; IV 4057; IV 4058; IV 4059; IV 4060.
*graphio scripta (alphabetum)*: IV 5456.

**Room a (fauces)**

**IV 4034**

V 1,18 a, north wall

4034–4060 in aedibus n. 18.
4034 in ostii pariete sin. in tectorio nigro.

Quartila
Fuficia
tu eriti co
Filia

4034–4060 in house no. 18.
On the entrance’s left wall on black plaster.

We recorded. – Line 3 uncertain reading: *Tu .. riti co(ponis)?*

*Commentary*: Quartila and Fuficia are names, ‘*filiā*’ means ‘daughter’. ‘*Tu eriti co*’ does not make any sense. ‘*Coponis*’ would be genitive singular of ‘*copo*, ‘shopkeeper’/’inn-keeper’.
**IV 4035**

V 1,18 a, north wall

At the same place.
quati
We recorded.

Commentary: *quatio* means 'shake', 'toss', etc.

**IV 4036**

V 1,18 a, south wall

on the entrance’s right wall.

Conti[c]u[e]re o[siqua]c[...]tit quatit
We recorded. – 1 conti[c]u[e]re o(mnes) Verg. Aen. II 1.

*Translation and commentary:* *Conticuere omnes intenti ora tenebant,* "all were hushed, and held their gaze bent upon him" in the Loeb translation, is the first verse of the second book of the Aeneid. The poem continues *inde toro pater Aeneas sic orsus ab alto,* "then from his lofty couch father Aeneas thus began". Both *siqua,* ‘if any’, ‘if in any way’ and *quatit,* ‘he/she/it shakes’, occur in Virgil several times, but not together. A search for c*tit* in Vergil in Library of latin texts online results in *constitit,* ‘stood together, agreed’, *circumstetit,* ‘stood around’, *consistit,* ‘stood still’, remained steadfast’, and *concutit,* ‘shook violently’.
Room b (atrium)

IV 4037
V 1,18 b, north wall

\[ \text{IV 4037 in atrii pariete sinistro, inter triclinii portam et fenestram, in tectorio rubro.} \]

\[ \text{IMIMIVSOMA 0,008} \]

On the left wall of the atrium, between the door and the window of the triclinium, on red plaster.

emimimusoma

We recorded.

Commentary: the inscription is not understandable.

IV 4038
V 1,18, north wall

\[ \text{IV 4038 in atrii pariete sinistro, in fenestrae triclinii margine inferiore} \]

\[ \begin{array}{c}
1 \text{ XIII III} \\
2 \text{ XX} \\
3 \text{ XXV} \\
4 \text{ XXVIII}
\end{array} \]

Descriptis.

On the left wall of the atrium, on the lower window-frame of the triclinium’s window.

1 XIII III

lower down on the same wall, from left to right.

2 XX 3 XXV 4 XXVIII

I recorded.

Transcription of the Roman numerals:

(1) 14 3
(2) 20 (3) 25 (4) 28
In house 18 on the right wall of the atrium, from left to right.

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<td>17 V</td>
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<td>22 VI</td>
<td>23 VIII</td>
<td>24 XVIII</td>
<td>25 XXII</td>
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<tr>
<td>26 IIIXCVX</td>
<td>27 XVI</td>
<td>28 XV</td>
<td></td>
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<td>29 XXXX</td>
<td>30 XVIS</td>
<td>31 XVIS</td>
<td>32 XII</td>
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</table>

I recorded.
Transcription of the Roman numerals:
(1) 8   (2) 6,5,5
8
(3) 16   (4) 18   (5) 14, 1, 16
(6) 8   (7) 6   (8) 11
(9) 20   (10) 15   (11) 59
(12) 13   (13) 5   (14) 5
(15) 53   (16) 12½   (17) 5   (18) 6
(19) 8   (20) 6   (21) 10
8, 3
(22) 6   (23) 8   (24) 19   (25) 22
(26) 3, 10, 100, 5, 10   (27) 16   (28) 15
(29) 40   (30) 9½   (31) 16½   (32) 12

Commentary: several of the numbers can be transcribed differently.

IV 4040
V 1,18 a, west wall

On the front wall of the atrium, on the right hand side of one that enters, from left to right.

1 IIIII   2 I I I I I I I I I I   3 I I I I I I I I I I   4 XX

I recorded.

Transcription of the Roman numerals:
(1) 6   (2) 10   (3) 8   (4) 20
**Room d**

**IV 4041**

V 1,18 d, west wall

4041 in triclinii, quod est in atrii latere sin., pariete sinistro.  
M Caesar

Deseripsimus.

In the triclinium which is to the left of the atrium, on the left wall.

M[- - -] Caes[- -?]

We recorded.

*Commentary:* a Marcus Caesius is known from other inscriptions in Pompei.

**Room g (tablinum)**

**IV 4042**

V 1,18 g, south wall

4042 in tablini pariete dextro, in tectorio rubro.  

Pelias  
Alcestis

Deseripsimus. — Edidi *Bull. Inst.* 1879 p. 60. — In cubiculo quodam harum aediam Admeti et Alcestidis historia pictura repraesentata est.  
Sogliano *Pitt. Mur.* no. 506.

On the right wall of the tablinum, on red plaster.

Pelias  
Alcestis

We recorded. – I published *Bull. Inst.* 1879 p. 60. – In one of the cubicula of this house [V 1,18 l] the history of Admetus and Alcestis was represented in a wall-painting.  
Sogliano *Pitt. Mur.* no. 506.

*Commentary:* in Greek myth, Alcestis is the daughter of Pelias and the wife of Admetus. The correct reference is *Bull. Inst.* 1879, p. 69.
Room i (peristyle)

IV 4049
V 1,18 i, north wall

4049 in peristyli pariete sin., ad sin. exedrae.
\[\text{RVFI-NI CV-BICV-LVM S}\]
Descripsimus. — De Ruino cf. 3409.

On the left wall of the peristyle, to the left of the exedra

Rufini cubiculum s

We recorded. – On Rufinus cf. 3409.

Translation: Rufinus' chamber
Commentary: The final 's' is not clear. EDCS and Hunink print s(alutem) – greeting, Langner (2001:26) prints s(alve).

IV 4054
V 1,18 i, west portico

4054 in peristyli columna lateris anterioris tertia ad d., meridiem versus, in tectorio rubro.
\[\text{r\text{	extsuperscript{r}}u}\]
Descripsimus. — Cf. 4043, 4049.

On the third column from the right in the front portico of the peristyle, facing south, on red plaster.

rru
rrv

We recorded. – Cf. 4043, 4049.

Commentary: maybe a play on Rufinus' name.
**IV 4055**  
V 1,18 i, north portico

On the second column on the left side of the peristyle, facing east, on red plaster with thin letters.

*quorum*  
*primuis*

We recorded. – 1 *quorumq*?

*Commentary*: this does not make any sense. *Quorum* is genitive plural masculine or neuter of the relative pronoun *qui*, ‘who’, ‘which’, ‘that’.

**IV 4056**  
V 1,18 i, north portico

On the third column on the same side, facing north, on red plaster.

*rfvbm*  
and to the right:

*ba*

We recorded.

*Commentary*: EDCS reads from right to left and prints ”mbafr / ba”. A photo of the upper line can be seen in Varone 2012, p. 212.
IV 4057
V 1,18 i, north portico

4057 in eadem columna, in tectorio rubro antiquiore.
Descripsimus. — Clerigenes? vix alius esse potest.

On the same column, on older red plaster.
I recorded. – Clerigenes? it could hardly be anything else.

Commentary: EDCS reads Ch(a)erigenes.

IV 4058
V 1,18 i, north portico

4058 in eadem columna, inter septentrionem et orientem, in tectorio rubro.

Descripsimus.

On the same column, between north and east, on red plaster.

XXXXXII

We recorded.

Transcription of the Roman numerals: 52
IV 4059
V 1,18 i, north portico

On the fourth column on the same side, on red plaster.

Roma[...]

We recorded.
Below this, two alphabets [=IV 5456].

Commentary: perhaps Romanus.

IV 4060
V 1,18 i, north-east (or possibly north-west) corner of portico

On the column in the corner of the left and the back side, from the east, on red plaster with thin letters.

aemus
cbn
aineis
((an animal))

We recorded.

Commentary: this does not make any sense. Varone (2012, p. 212) reads MI^MV$ and confers with IV 4037 (emimimusoma). A photo of part of the graffito which confirms this reading can be seen in Varone 2012, p. 212. According to him, the graffito is on the column in the north-west corner of the portico.
The drawing of the animal = Langner no. [1618].
**IV 5456**

V 1,18 i, north portico

5456 in aedium V 1, 18 (casa degli epigrammi) peristylitii lateris sinistri columnna quarta, in tectorio rubro.

\[
\begin{align*}
\text{ab oriente} & \quad A & B & C & D & H & 0,015 \\
\text{ab occidente} & \quad A & B & C & D & II & F & 0,032
\end{align*}
\]

Deseripsimus.

In house V 1.18 (casa degli epigrammi) on the fourth column on the left side of the peristyle, on red plaster.

From east: A B C D I I
From west: A B C D II F

We recorded.

---

**Room I**

**IV 3406**

V 1,18 I, north wall

3406 in aedium n. 18 exedrae quae est ad sinistram tablini pariete d., nunæ Neapoli in museo. Pictus est canis albus cui adscriptum colore albo.

A \cdot Syncletus


In house no. 18 in the exedra that is to the left of the tablinum, on the right wall, now at the museum in Naples [Inv. 110877]. A white dog is depicted on which it is written in white colour.

A Syncletus


**Commentary:** In CIL’s index, p. 754, **Syncletus** is listed as a dog’s name.
Room m

IV 4043
V 1,18 m, west wall

4043–4048 in triclinio cuius ingressus est primus ad sin. peristylii.
4043 in pariete sinistro.

Descripsimus. — rubenses?

4043–4048 in the triclinium whose entrance is the first to the left in the peristyle. On the left wall.

We recorded. – rubenses?
IV 4044
V 1,18 m, north wall

4044 in pariete adverso, in tectorio gilvo.

VII K
PRIM
VI K 0.012
FELIX
V K
GERMANVS

Descripsimus. — Eddi Bull. Inst. 1877 p. 66; Sogliano N. d. sc. 1876 p. 27.
1 VI K Sogl.

On the opposite wall, on light yellow plaster.

vii k(alendas)
Prim(us)
vi k(alendas)
Felix
v k(alendas)
Germanus

We recorded. – I published Bull. Inst. 1877 p. 66; Sogliano N. d. sc. 1876 p. 27.
1 VI K Sogl.

Translation:
7 days before the calends
Primus
6 days before the calends
Felix
5 days before the calends
Germanus

Commentary: Primus, Felix and Germanus are probably slaves.
**IV 4045**

V 1,18 m, south wall

4045 in pariete ingressus, in tectorio nigro.

XII K IAN
PRIMVS FELIX
XI E
G
X K FELIX
IX K FELIX
IX X K
G
VII K IISSIIIN
G

Daseripsimus. — Edidi Bull. Inst. 1877 p. 66; Sogliano N. d. sc. 1876 p. 27 om. vss. 3. 4. 8. 10.

On the entrance wall, on black plaster.

X II  k(alendas) Ian(uarias)
Primus Felix
XI E
G(...)
X  k(alendas) Felix
IX  k(alendas)
   Felix
IIX  k(alendas)
G
VIII  k(alendas)  I I
G

We recorded. — I published. Bull. Inst. 1877 p. 66; Sogliano N. d. sc. 1876 p. 27 omits lines 3. 4. 8. 10.

12 days before the calends of January = 21/12
Primus Felix
11 [days before the calends] = 22/12
G[ermanus]
10 days before the calends Felix = 23/12
9 days before the calends = 24/12
Felix
8 days before the calends = 25/12
G[ermanus]
7 days before the calends =26/12
G[ermanus]
Commentary: according to Sogliano in *Notizie degli scavi* there was also a drawing of a small horse on the wall.

**IV 4046**

V 1,18 m, south wall

Below 4045.

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<td>3</td>
<td>???????????</td>
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</tbody>
</table>

We recorded.

*Transcription of the Roman numerals:*

3

13

16

Commentary: note that $3 + 13 = 16$. 
IV 4047
V 1,18 m, south wall

To the right of 4045 on light yellow plaster.

cigrotuii
ab h ... r
m vole
V I I I

We recorded. – 4 not at all clear.

This does not make any sense.

IV 4048
V 1,18 m, south wall

On the same wall close to the door, in charcoal.

[- - -]r Feliculae sal(utem)

We recorded. – I published Bull. Inst. 1877 p. 65.

Translation: Greetings, Felicula! or (someone whose name ends with ‘r’) greets Felicula.

Commentary: Felicula is, in Ins. V 1, also named in IV 4023 and IV 4066.
In the triclinium which is to the left of the peristyle, to the right of the exedra, on the left wall, on a painting. Sogliano *Pitt. Mur.* no. 117.

hic iudices

Sogliano *N. d. sc.* 1876 p. 14, *Pitt. Mur.* no. 563, the inscription no doubt refers to this picture, showing the judgement of Paris, which is extant in the same triclinium, since this is said by Mercury. We searched for it in vain.

*Translation:* Here you may iudge.

*Commentary:* the inscription was on a painting of Diana and Actaeon, Sogliano *Pitture Murale* no. 117, p. 30.
Room y

IV 3407

V 1,18 y, west and north walls

3407 in aedium n. 18 cubiculo quod est in poristyli latere sin. ultimum, adscriptae colore albo picturis factis secundo qui dicitur stilo, i. e. primis Augusti annis non posterioribus.

1 in pariete sin. in pictura Amoris qui arbitra Venere cum Pone lactatam

οφασυ, ανοσελακεθεψουσιν, Χάκυλος ικετεί τιτιταινίουσιν, Σίγυρος

2 in parietis qui intranti adversus est parte sin. in pictura piscatoris, venatoris, aequeus Panis rotia dedicantium

οι σταυροί τα τάυτα τα άλοιμα ήκαν έμακα μεγα 

3—5 in eiusdem parietis parte media, in pictura Homeri cui piscatores notum illud aenigma proponunt.

3 Homero adscriptum

4 piscatoribus adscriptum

5 inferius

ΜΕΝ, ΠΟΜΕΣΟΒΑ ΠΟΚΟΥΚΕ Ν. ΕΝ

6 in eiusdem parietis parte dextra, in pictura capri vitam rodemis, mos ad sacrificium duci

κανναθηφαγιοπτεριζωμιως

επικαι καθηφησι οοκοσι ροθολιψι ροθορνη

coi τητεν οοκοσιω

1—6 D¨hliy, Epigrammatum Pompeii repertorum trias, Progr. Turic. 1876, ubi in tabula lithographa inscriptionum 1, 5, 6 reliquiae expressae sunt. Tabula repetita est Ann. Inst. 1876 P.

1 quae extant v. 1 post ςφως, v. 2 post τιν, v. 3 ante οοκοσι, v. 4 ante νοος Sogliano. Epigramma sic restituit D¨hliy:

Ο θεατης τε άνδρατος άρως [τις] [Π]ακι [παλαιω]

Χέ Κύριος άθυμι, τις τώ πρώτες θλε.

2 Leoniiæ Tarentini epigramma, Anth. Pal. VI 13, agnovit D¨hliy.


6 v. 1 οοκοσι v. 2 επικαιροσι Sogliano. Leges: [Κ]αν μι φαγης ποτε ζεις, έρως επι καραποφρονι, άτονν επιστιται οι, γρηγορ, θυμοβολο.

Translation of the commentaries, for CIL’s version of the Greek texts, see scanned page above.

In house no. 18 in the chamber that is the last on the left hand side of the peristyle, written with white colour on paintings done in the so called second style, that is not later than the first years of Augustus’ reign.

1 on the left wall, on a painting of Amor fighting with Pan, with Venus as judge.

2 on the left hand side of the wall that is opposite for one who enters, on a painting of a fisher, a hunter, and a bird-catcher dedicating their nets to Pan.

3–5 on the middle part of the same wall, on a picture of Homer, whom the fishers ask this familiar riddle
3 written on Homer

4 written on the fishers

5 further down

6 on the right hand side of the same wall, on a picture of a goat eating vine, soon to be led to sacrifice

1–6 Dilthey, Epigrammatum Pompeis repertorum trias [Three epigrams found in Pompeii] Progr. Turic. 1876, where the inscriptions 1, 5 and 6 are printed in a lithographic table. The table is reprinted in Ann. Inst. 1876 P.
1. Sogliano omits what remains in line 1 after ερως, in line 2 after τιν, in line 3 before οσμεν, in line 4 before νος. Dilthey restored the epigram thus: See scanned page above.

2 Dilthey recognised this as an epigram of Leonidas of Tarentum, Anth. Pal. VI 13.
5 Sogliano omitted the first M,

Text and translation
The text, translation and reference are from Bergmann 2007. The translation was made by Kathleen Coleman, Harvard University. My warmest thanks for allowing me to publish it on the project’s website.

North wall, in the centre, Homer and the fishermen

ὅσσ’ ἔλομεν λιπόμεσθα, ὅσ’ οὐχ ἔλομεν φερόμεσθα.

Whatever we caught, we left behind; whatever we did not catch, we bring.

North wall, to the right, goat nibbling vine/goat being led to sacrifice

Κήν με φάγης ἐπί ὄίζαν, ὄμως ἐτί καρποφορήσω,
όσσον ἐπισπείσαι σοί, τράγε, θυμένω.

Even if you eat me to the root, nevertheless I will still bring forth fruit

Enough to offer as a libation to you, goat, when you are being sacrificed.

(Euenos of Askalon, Anth. Pal. 9.75 = Gow and Page 1965 s.v. Euenos, no. 3)

North wall, to the left, three brothers sacrifice to Pan

Οἱ τρισσοὶ τοι ταῦτα τὰ δίκτυα θήκαν ὅμαμοι,
ἀγρότα Πάν, ἀλλής ἀλλος ἀπ’ ἀγρεσίς
ἀν ἀπὸ μὲν πτανῶν Πίγρης τάδε, ταῦτα δὲ Δάμις
tetrapόδων, Κλεῖτωρ δ’ ὁ τρίτος εἰναλίων.
ἀνθ’ ἐν τῷ μὲν πέμπε δ’ ἦρος εὑστοχον ἀγρην,
tῷ δὲ διὰ δρυμῶν, τῷ δὲ δι’ ἡμόνων.

The three brothers placed these nets for you,
hunter Pan, each for his respective prey.

Of [the nets], Pigres placed these for birds;* Damis these
for animals, Klitor, the third, for fish.

In return, send a well-aimed catch to the one through the air,
to the other through trees, and to the [third] through the sea.
[* lit. ‘for prey among … prey that is winged/four-legged/from the sea’].
West wall, Pan and Eros in a wrestling contest before Aphrodite as judge

Ο θρασύ[ς] ἀνθέστακεν Ἐρως [τῷ Πανὶ παλαίων],
[ι]σχυρὸς μὲν ὁ Παν καὶ καττερὸς, ἀλλὰ παγοῦργος

Bold Love has taken a stand against Pan in a wrestling match, and Aphrodite is in anguish as to who will take whom first. Strong is Pan and powerful. But cunning too is winged Eros. Strength is departing.

IV 4051
V 1,18 y, north wall

In the chamber that is the last on the left hand side of the peristyle, on the opposite wall, on plaster with an uncertain colour.

ti comnis
Olíthus
Rectus

We recorded. – 1 Ti. Com(nu)nís?

Commentary: three names, if the conjecture Ti. Communis is correct.
**IV 4052**

V 1,18 y, east wall

In the same chamber on the right wall close to the door.

vi kalendas felix
vii siciii

We recorded.

*Translation of first line: 6 days before the calends Fe(lix)*

*Commentary on second line: it begins with '7', the rest is less clear, ½ 99 4?*

A photo of part of this graffito can be found in Varone 2012, p. 212.
IV 4053
V 1,18 y, east wall

To the right of 4052.

I rendered it after my copy made on transparent paper. – (b)urrento?

Commentary: based on another drawing and on seeing the graffito in situ, H. Solin (2013:338) reads S(eto) Burrenio s(alutem), greetings, Sextius Burrenius. This reading is confirmed by the photo in Varone 2012, p. 212.