

## V 1,18 Casa degli epigrammi greci

In *CIL*, the inscriptions are listed under the headings

*tituli picti recentiores*: IV 3406; IV 3407.

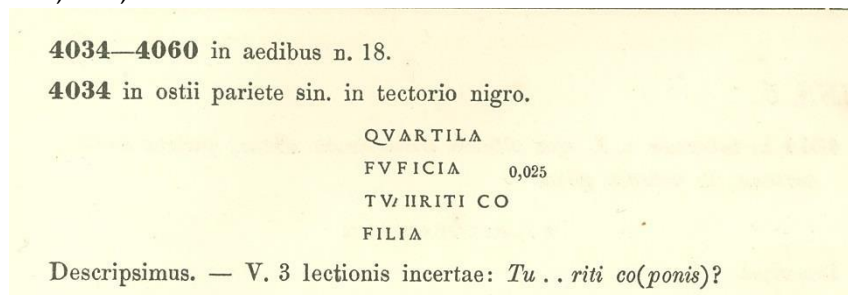
*graphio scripta*: IV 4034; IV 4035; IV 4036; IV 4037; IV 4038; IV 4039; IV 4040; IV 4041; IV 4042; IV 4043; IV 4044; IV 4045; IV 4046; IV 4047; IV 4048; IV 4049; IV 4050; IV 4051; IV 4052; IV 4053; IV 4054; IV 4055; IV 4056; IV 4057; IV 4058; IV 4059; IV 4060.

*graphio scripta (alphabetum)*: IV 5456.

### Room a (fauces)

#### IV 4034

V 1,18 a, north wall



4034–4060 in house no. 18.

On the entrance's left wall on black plaster.

Quartila  
 Fuficia  
 tu eriti co  
 Filia

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

*Commentary*: Quartila and Fuficia are names, '*filia*' 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

4035 ibidem.

QVATI 0,007-0,015

Descriptus.

At the same place.

quati

We recorded.

*Commentary: quatio means 'shake', 'toss', etc.***IV 4036**

V 1,18 a, south wall

4036 in ostii pariete dextro.

CONTI V RE O

SIQVA

C ATIT QVATIT

Descriptus. — 1 *contic[u]re o(mnes)* Verg. Aen. II 1.

on the entrance's right wall.

Conti[c]u[e]re o[

siqua

c[...]*tit* quatitWe recorded. — 1 *contic[u]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

4037 in atrii pariete sinistro, inter triclinii portam et fenestram, in tectorio rubro.

IIIMIMVSO MA 0,008

Descripsimus.

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

4038 in atrii pariete sinistro, in fenestrae triclinii margine inferiore

1 XIII III

in eodem pariete inferius, a sin. ad d.

2 XX      3 XXV      4 XXVIII

Descripsi.

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

## IV 4039

V 1,18 b, south wall

4039 in atrii pariete dextro, a sin. ad d.

	1	VIII		2	IIIIIVIII		
		IIIIII					
3	IIIIIIIIIIII	4	IIIIIIIIIIII	5	IIIIIIIIIIII	I	IIIIIIIIIIII
6	IIIIII	7	IIIIII	8	IIIIIIII		
9	IIIIIIIIIIIIIIII	10	IIIIIIIIIIII	11	LVIII		
12	IIIIIIIIIIII	13	V	14	IIII		
15	XXXXXXIII	16	XIIS	17	V	18	VI
19	IIIIII	20	IIII	21	IIIIIIII		
			VIII III				
22	VI	23	VIII	24	XVIII	25	XXII
26	IIIXCVX	27	XVI		XXI	28	XV
29	XXXX	30	VIIIS	31	XVIS	32	XII

Descripti.

In house 18 on the right wall of the atrium, from left to right.

1	VIII	2	IIIIIVIII				
	IIIIII						
3	IIIIIIIIIIII	4	IIIIIIIIIIII	5	IIIIIIIIIIII I IIIIIIIIIIII		
6	IIIIII	7	IIIIII	8	IIIIIIII		
9	IIIIIIIIIIIIIIII	10	IIIIIIIIIIII	11	LVIII		
12	IIIIIIIIIIII	13	V	14	IIII		
15	XXXXXXIII	16	XIIS	17	V	18	VI
19	IIIIII	20	IIII	21	IIIIIIII		
			VIII III				
22	VI	23	VIII	24	XVIII	25	XXII
26	IIIXCVX	27	XVI		XXI	28	XV
29	XXXX	30	VIIIS	31	XVIS	32	XII

I recorded.

*Transcription of the Roman numerals:*

- (1) 8  
8
- (2) 6,5,5
- (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  
8, 3
- (21) 10
- (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

**4040** in atrii pariete anteriore, intranti a d., a sin. ad d.

1 IIIII      2 HHHHHH      3 IIIIIII      4 XX

Descripti.

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

1 IIIII      2 HHHHHH      3 IIIIIII      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 CAES 0,05

Descripsimus.

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 0,018

ALCESTIS

Descripsimus. — Edidi *Bull. Inst.* 1879 p. 60. — In cubiculo quodam harum aedium Admeti et Alcestidis historia pictura representata est. Sogliano *Pitt. mur.* 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 peristylīi pariete sin., ad sin. exedrae.

RVFI·NI CV·BICV·LVM S

Descripsimus. — De Rufino 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 peristylīi columna lateris anterioris tertia a d., meridiem versus, in tectorio rubro.

rru

rrv

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

4055 in peristylia lateris sin. columna secunda, orientem versus, in tectorio rubro litteris subtilibus.

QVORVMC  
PRIMVIS

Descripsimus. — 1 *quorumq?*

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

4056 in eiusdem lateris columna tertia, septentrionem versus, in tectorio rubro.

RFVBM 0,045

et ad d.:

BA

Descripsimus.

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

rfvbm

and to the right:

ba

We recorded.

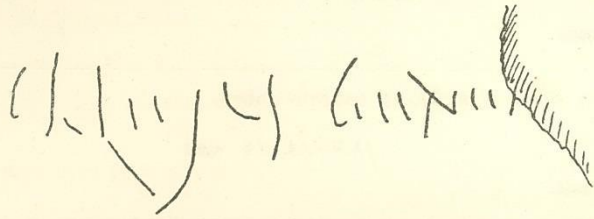
*Commentary:* EDCS reads from right to left and prints "mbafr / ba". A photo of the upper line can be seen in Varone 2012, p. 212.



**IV 4057**

V 1,18 i, north portico

4057 in eadem columna, in tectorio rubro antiquiore.

Descripti. — *Cllerigenes?* vix aliud esse potest.

On the same column, on older red plaster.

I recorded. – *Cllerigenes?* 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.

XXXXXII 0,05

Descriptissimus.

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

4059 in eiusdem lateris columna quarta, in tectorio rubro.

ROMA 0,04

Descripsimus.

Infra hanc duo alphabeta.

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

4060 in lateris sin. et posterioris columna angulari, ab oriente, in tectorio rubro litteris subtilibus.

A E M V S I

B C N

A I N E I S

animal

Descripsimus.

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

aemus

bcn

aeineis

((an animal))

We recorded.

*Commentary:* this does not make any sense. Varone (2012, p. 212) reads MI<sup>^</sup>MV<sub>̄</sub> 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*) peristylī lateris sinistri  
columna quarta, in tectorio rubro.

ab oriente     A B C D II     0,015

ab occidente     A B C D II F     0,032

Descripsimus.

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 I I F

We recorded.

**Room 1****IV 3406**

V 1,18 l, north wall

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

A · SYNCLETVS

Descripsi et edidi *Bull. Inst.* 1877 p. 30. — *Not. d. sc.* 1876 p. 13.

60

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

I recorded and I published *Bull. Inst.* 1877 p. 30. – *Not. d. sc.* 1876 p. 13.

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

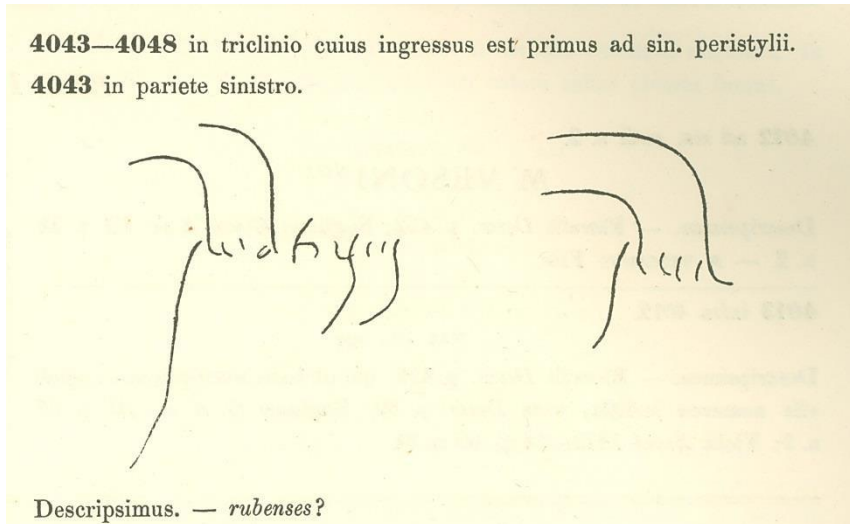
## Room m

### IV 4043

V 1,18 m, west wall

4043—4048 in triclinio cuius ingressus est primus ad sin. peristylia.

4043 in pariete sinistro.

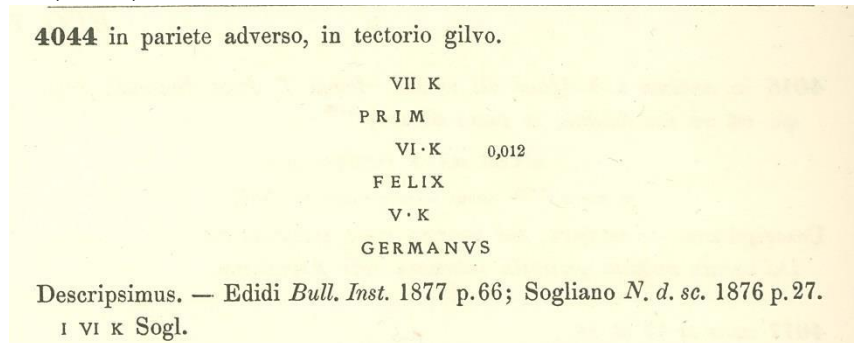


4043—4048 in the triclinium whose entrance is the first to the left in the peristyle.  
On the left wall.

We recorded. — *rubenses?*

**IV 4044**

V 1,18 m, north wall



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.

I 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 0,02  
 PRIMVS FELIX  
 XI E  
 G  
 X K FELIX  
 IX K FELIX  
 IIX K  
 G  
 VII K II  
 G

Descripsimus. — 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

X I E

G(...)

X k(alendas) Felix

I X k(alendas)

Felix

I I X k(alendas)

G

V I I 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]

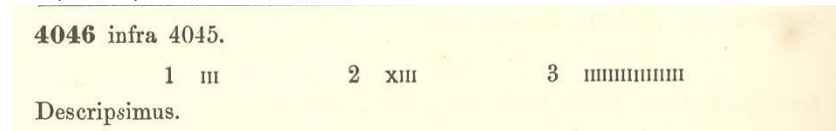
7 days before the calends = 26/12

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.

1 III  
2 XIII  
3 IIIIIIIIIII

We recorded.

*Transcription of the roman numerals:*

3

13

16

*Commentary:* note that 3 + 13 = 16.

**IV 4047**

V 1,18 m, south wall

4047 ad d, 4045 in tectorio gilvo.

CIGROTVII  
 AB H // // \ R 0,008  
 M VOLII  
 VIII

Descripsimus. — 4 parum clarus.

To the right of 4045 on light yellow plaster.

cigrotuii  
 ab h ... r  
 m vole  
 VIII

We recorded. — 4 not at all clear.

*This does not make any sense.***IV 4048**

V 1,18 m, south wall

4048 in eodem pariete prope portam carbone.

////// R FELICVLAE S(ai) 0,07

Descripsimus. — Edidi *Bull. Inst.* 1877 p. 65.

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.



## Room p

### IV 4050

V 1,18 p, west wall

4050 in triclinii quod est in peristylīi latere sin. ad d. exedrae, pariete sin., in pictura Sogliano *Pitt. mur.* 117.

HIC IVDICES

Sogliano *N. d. sc.* 1876 p. 14, *Pitt. mur.* 563, ad quam picturam, Paridis iudicium repraesentantem, quae in eodem triclinio extat, inscriptio haud dubie referenda est ita ut dicta sit a Mercurio. Nos frustra quaesivimus

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 iudgement 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 peristylīi 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 Pane luctatur

ΟΘΡΑCΥ .ΑΝΘΕCΤΑΚΕΝΕΡΩCΙΩ \N|111\|  
 ΧΑΚΥΗΠΙCΩΙΔΕΙΝΕΙΤΙCΤΙΝΑΗΠΗΩΙC C C A C I  
 CΥΥ P O C ΜΕΝ Ο ΠΑΝΚΛΙΚΑΡΤΕΡΟC ΑΛΛΑ ΑΝΟΥΡΓΟC  
 . . ΙΑΝΟCΚΑΙ ΕΡΩCΟΙΧΕΤΑΙ ΑΔΥΝΑΜΙC

2 in parietis qui intranti adversus est parte sin. in pictura piscatoris, venatoris, aucupis Pani retia dedicantium

οἱ τρισσοὶ τοὶ ταῦτα τὰ δίκτυα θῆκαν ὄμαιμοι  
 ἀγρότα πάν, ἄλλης ἄλλοC ἀπ' ἀγροσίης·  
 ὦν ἀπὸ μὲν πανῶν πύργης τάδε. ταῦτα δὲ ΔᾶμιC  
 Τετραπόδων. κλείτωρ δ' ὁ τρίτος εἰναλίων.  
 Ἀνθ' ὦν τῶ μὲν πέμπτε δι' ἡέρος εὐστοχὸν ἀγρην,  
 Τῷ ΔΕ ΔΙΑ ὄρυμῶν, τῷ δὲ δι' ἡόνων.

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

3 Homero adscriptum

ΟΜΗΡΟC

4 piscatoribus adscriptum

ΑΛΕΙC

5 inferius

ΜΕΝ . ΙΠΟΜΕCΘΑ ΟCCOΥΚΕ \C . ΕΝ

Ρ . Ρ . ΕCΘΑ

6 in eiusdem parietis parte dextra, in pictura capri vitem rodentis, mox ad sacrificium ducti

ΚΑΝΜΕΦΑΓΗΣΠΟΤΙΡΙΖΑΝΟΜΩC  
 ΕΤΙΚΑΡΗ ΨΦΟΡΗCΩ ΟCCONCΙ ΙCΠΕΙCΑΙ  
 CΟΙ ΤΡΑΓΕ ΘΥΟΜΕΝΩ

1. 3—6 ed. Sogliano *Bull. Inst.* 1876 p. 29—32, *Not. d. sc.* 1876 p. 14. 1—6 Dilthey, *Epigrammatum Pompeis 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 ΕΡΩC, v. 2 post ΤΙΝ, v. 3 ante ΟCΜΕΝ, v. 4 ante ΝΟC om. Sogliano. Epigramma sic restituit Dilthey:

Ὁ θρασυ[ς] ἀνθέστακεν Ἐρωc [τ]ῷ [Π]αν[ί] παλαίων  
 Χά ΚίπριC ὠδύνει, τίC τίνα πρῶτοc ἔλεϊ.  
 [Ἰ]σχυρόc μὲν ὁ Πάν καὶ καρτερόc· ἀλλὰ [π]ανοῦργοc  
 [ὁ] πανός — καὶ Ἐρωc· οἴχεται ἠ δύναμιc.

2 Leonidae Tarentini epigramma, Anth. Pal. VI 13, agnovit Dilthey.

5 primum M om. Sogliano; mox μεCΘΑ ||| ο ||| ||| EN in *Bull.*; μεCΘΑ-ΟC ||| ||| EN *Not. d. sc.* v. 2 ||| μεCΘΑ Sogl. — Lege: [Ὅ]σσ' ἔλο[μ]εν [λ]ηπόμεσθα, ὅσσ' οὐκ ἔλο[μ]εν [φ]ε[ρ]έ[μ]εσθα.

6 v. 1 ομω ||| v. 2 ειπεις ||| αι Sogliano. Lege: Κᾶν με φάγης ποτὶ ῥίζαν, ὄμωc ἔτι καρποφορήσω, ὅσσον ἐπισπεῖσαι σοί, τράγε, θυομένω.

Idem epigramma extat Suet. Dom. 14, Anth. Pal. IX 75, Schol. Arist. Plut. 1129, Suid. s. v. ἀσκόc Κτησιφώντοc, qui omnes habent ἐπὶ ῥίζαν; mox δέ τι et ἐπιλείψαι Schol. Arist. Vd. de his Dilthey p. 14.

*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. 3–6 Sogliano published, *Bull. Inst.* 1876 p. 29–32, *Not. d. sc.* 1876 p. 14.

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,

The same epigram is found in *Suet. Dom.* 14, *Anth. Pal.* IX 75, *Schol. Arist. Plut.* 1129, *Suid.* s.v. ἀσκὸς Κτησιφῶντος. They all have ἐπὶ ῥίζαν. On this, see Dilthey p. 14.

***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**

Κῆν με φάγῃς ἐπὶ ρίζαν, ὅμως ἔτι καρποφορήσω,  
ὅσον ἐπισπεῖσαι σοί, τράγε, θυομένω.

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 τρισσοί τοι ταῦτα τὰ δίκτυα θῆκαν ὄμαιμοι,  
ἀγρότα Πάν, ἄλλης ἄλλος ἀπ' ἀγρεσίς  
ᾧ ἀπὸ μὲν πτανῶν Πίγρης τάδε, ταῦτα δὲ Δᾶμις  
τετραπόδων, Κλείτωρ δ' ὁ τρίτος εἰναλίων.  
ἀνθ' ᾧ τῶ μὲν πέμπε δι' ἠέρος εὖστοχον ἄγρην,  
τῶ δὲ διὰ δρυμῶν, τῶ δὲ δι' ἠιόνων.

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'].

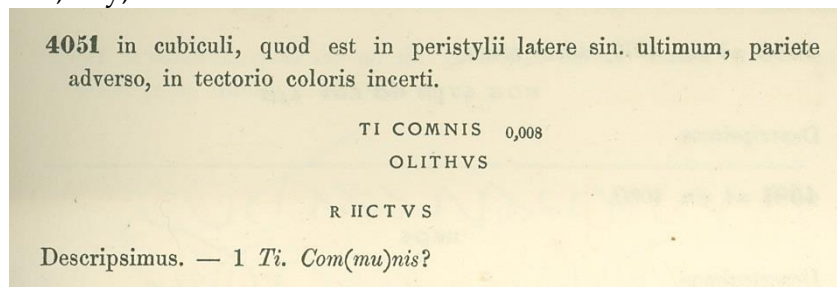
**West wall, Pan and Eros in a wrestling contest before Aphrodite as judge**

Ὁ θρασὺ[ς] ἀνθέστακεν Ἔρωσ [τῶ Πανὶ παλαίων],  
 χά Κύπρις ὠιδεῖναι, τίς τίνα [πρ]ῶτος ἐλεῖ.  
 [ἰ]σχυρὸς μὲν ὁ Πάν καὶ καπτερός, ἀλλὰ πανούργος  
 [ὁ π]τ[α]νός – καὶ Ἔρωσ οἴχεται ἅ δύναμις.

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.

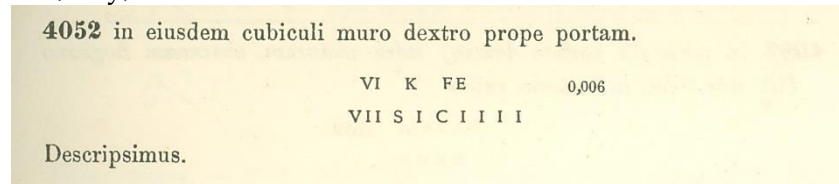
ti comnis  
 Olithus  
 Rectus

We recorded. – 1 *Ti. Com(mu)nis?*

*Commentary:* three names, if the coniecture *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 k[alendas] fe[lix]

vii sicii

We recorded.

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

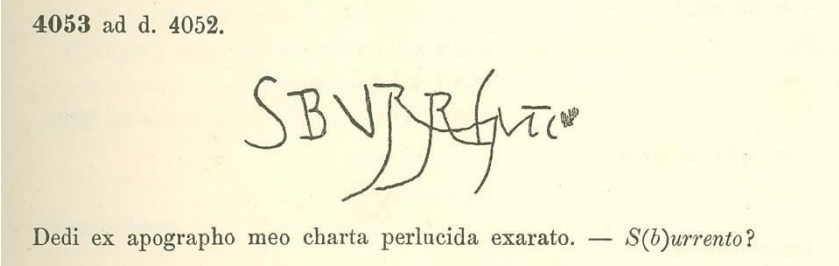
*Commentary on second line:* it begins with '7', the rest is less clear, ½ 99 4?

A photo of part of this graffito can be found in Varone 2012, p. 212.

**IV 4053**

V 1,18 y, east wall

4053 ad d. 4052.



SBURRINTO

Dedi ex apographo meo charta per lucida exarato. — *S(b)urrinto?*

To the right of 4052.

I rendered it after my copy made on transparent paper. — *S(b)urrinto?*

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