On Space

Epigraphy against Abstraction

Sam McVicker

For H.

CIL — *Corpus Inscriptionum Latinarum. Consilio et Auctoritate Academiae Litterarum Regiae Borussicae Editum* (1863–1974) Berlin: Berlin-Brandenburg Academy of Sciences and Humanities.

IG — *Inscriptiones Graecae (1903–) Berlin: Berlin-Brandenburg Academy of Sciences and Humanities.*

PPM — *Pompei. Pitture e Mosaici* (1990–2003, 11 vols.) Rome: Istituto della enciclopedia italiana.

Introduction

Our architecture is becoming more and more abstract; financial speculation, square-footage, zoning, taken-for-granted shapes, and the repetition of trivially differentiated prefabricated components represent an increasingly (supposedly) adequate description of our architecture - a description largely divorced from the lived reality of its social inhabitation or, in other words, what it means to us and how we use it. Meanwhile, the extraction of more new materials and the production of more, new, and different buildings has ~~become~~ *always been* unsustainable. A practice is needed that reverses and resists this force of abstraction and that does not involve new construction but instead involves creative and transformative engagements with our existing architecture.

This sort of abstraction is a divorce between the perception of architecture and the lived reality of its social inhabitation. The not insubstantial proliferation of architectural practices that, in response, carefully attend to these lived realities thus comes as little surprise; however, the refusal to abstract space and commitment to instead engage more subtly with the terms on which we, as architects, analyze, describe, and intervene does not scale well as the sole response to these problems: it puts, chiefly, architects (and then only those with whom these ideas resonate) to the task, it is not always so easily seen where interventions have or haven't taken place and what those interventions actually do, and it does not always adequately address abstraction as a force mobilized (even passively) against the constituencies these architects might serve.

But, while it certainly only helps us in our task, our specific need is not for architects who resist the temptation to abstract; rather, our specific need is to rejoin and reinforce what abstraction divorces: the perception of architecture and the lived reality of its social inhabitation. I argue that epigraphy (literally on-writing) points to a possible way of doing just that. In fact, I argue that architectural-spatial epigraphy (hereafter just epigraphy) is most usefully understood as a practice *defined* by doing so - that it is the making and maintenance of constitutive links between the physical perception of architecture or space and the lived realities of its social inhabitation.

Moreover (and this is intended to be the lasting usefulness of the project), this investigation of epigraphy, though limited in its scope and scale, very clearly articulates dynamics which, even in the event that they are here unconvincing, might be usefully applied in others' responses to the problems of abstraction and sustainability. Epigraphy points to the sort of practice we might strive to achieve, namely, an epigraphic one, whether or not that practice is epigraphy itself.

This project will seek to demonstrate through architectural documentation and drawing how this link appears in the case of two antique sites in Pompeii and the epigraphic material they contain. Before this, however, a preliminary discussion of what epigraphy is and how it works will be had in two parts: first, in general and, second, in the particular case of a series of rock-cut inscriptions several miles from Athens made by the epigraphic culture there half a millennium before Pompeii was buried.

Epigraphy represents a curious blind-spot for most of us. From the familiar Greek verb *graphein*, meaning to draw or write, and the prefix *epi-*, meaning upon, it is the more dignified sibling of Italian's substantive diminutive adjective *graffiti*, meaning something scribbled. While the term is used alongside graffiti in archaeology and the classics in this more concrete sense (most famously, as here, in the Greco-Roman context), it is also useful to see epigraphy and epigraphs in an etymological and epistemic opposition to *tele*graphy and *tele*graphs.

Telegraphy (made similarly from the Greek prefix *tele-*, meaning at or from a distance) is everywhere in our world. This *away-writing* is an epistemology of pointing. We photograph, sketch, keep notes, make copies of those notes, and then organize everything according to schemes of references, indexes, numbers, and letters. That this has been done with paper, an object designed to be itself as meaningless as possible while still bearing figure and letter, and that it is increasingly done on computers, on which the actual media of our writing, drawing, and other marks of meaning go unthought if not unknown, is no accident. Telegraphy is an epistemology of transparent media, media whose prescribed use is extrinsic. We write *about* things, not on them. We draw things, not *on* things. We mark places on maps, we do not mark *places*. We predominantly make our meanings from a distance.

This has been a tremendously powerful epistemology, one arguably millennia in the making, and it is what has enabled the sort of interconnected world of information, finance, and bureaucracy we have today. Its supremacy has manifested partly as a naturalized aesthetic: cleanliness, quality control, and commodification. The only considerable exceptions to this aesthetic are branding, legal marks, and wayfinding - all of which are generic meanings marked by the few. These marks are *for* us, not *ours*, and unless we are either extremely skilled or otherwise famous, to choose to mark a thing is to choose to devalue it.

But telegraphy manifests itself also as a gap in our thought. Everywhere in the discourse about space (Architecture and its philosophy), one finds epigraphy latent and figurative, used to describe, ornament, and augment some higher, often lost, aspect of space or space-making process, and yet only very rarely does one find it patent and literal - and, even then, almost never as a form of human activity:

> Until nature became **localized** in underdevelopment, each place showed its age and, like a tree trunk, bore the mark of the years it had taken to grow. Time was thus inscribed in space.
>
> (Lefebvre 1991, 95)

The ubiquity of telegraphy has turned epigraphy into a romantic metaphor. Yes, this is a metaphor made ever more powerful by telegraphy's successes - clean, homogeneous forms that show, to all a passionate few, precious little of their origins, actors, and histories - but also a metaphor whose growing power has in some cases actually widened the cognitive gap.

Early in this project's development, there were a number of conversations in which the foreignness of epigraphy was not coming through. Examples were most often raised of architectures that showed the histories of their uses through wear. The message was that we already do epigraphy, indeed that this kind of activity is a fact of *things* such that to limit an investigation of epigraphy to patent figure and letter might be a mistake. What, with hindsight, should have been stressed is just how much actual, *non-metaphorical* epigraphy differs from these sorts of examples.

Henri Lefebvre's *The Production of Space* provides a useful framework for articulating both sides of that difference. For Lefebvre, there are three interpenetrating aspects to space. The first aligns with our patterns of movement, perception, and use (whether worn into the world or not). This he calls *practico-perceptual* space (Lefebvre, 38; 210). The second refers to the socially lived meanings of places, forms, signs, engagements, etc. This he calls *practico-social* space (Lefebvre, 39; 210). The third refers to space as it is designed, conceived, and represented, for example by architects or bureaucrats. This he names rather cumbersomely and, so, instead I'll call here *practico-prescriptive* space (Lefebvre, 38-9).

The *practico-* part of these terms is important: each aspect is not a set way that space just is; they are embodied, secreted, and transformed through actual human practice such that, in describing a people's practices, one describes the sort of space they produce (Lefebvre, 46-53). Despite how it may appear, this idea is rather intuitive: *practico-perceptual* space is how space is actually used, *practico-social* space is what space actually means, and *practico-prescriptive* space is how space *ought* to be used and what it *ought* to mean.

Examples in which architecture might show the histories of its use through wear are examples in which only *practico-perceptual* space, how space is actually used, obtains. What little might be said of *practico-social* or *-prescriptive* space on those projects' behalves is not clear. An observer of the project *post hoc* cannot see either aspect clearly because neither is embodied in and clearly communicated by the behavior the project records. Yes, the way we use architecture (e.g. the way we walk, furnish, or maintain it) does embody what space means to us, how we believe architecture ought to be used, and what we think it ought to mean, but the wear that behavior causes *in aggregate* is not a good way to communicate that and certainly is not the intentional com-munication of it.

The problem posed by the power of the metaphor is that these sorts of examples might, on the one hand, be construed as literal instances of epigraphy or, on the other, *be thought more usefully construed* as figurative instances of it - in short, that we do not have a clear understanding of how actual epigraphy works, which, in fact, is nothing like the above.

1 ft.

ΔΕΙΜΙΑΣ

ΚΑΛΟΣ
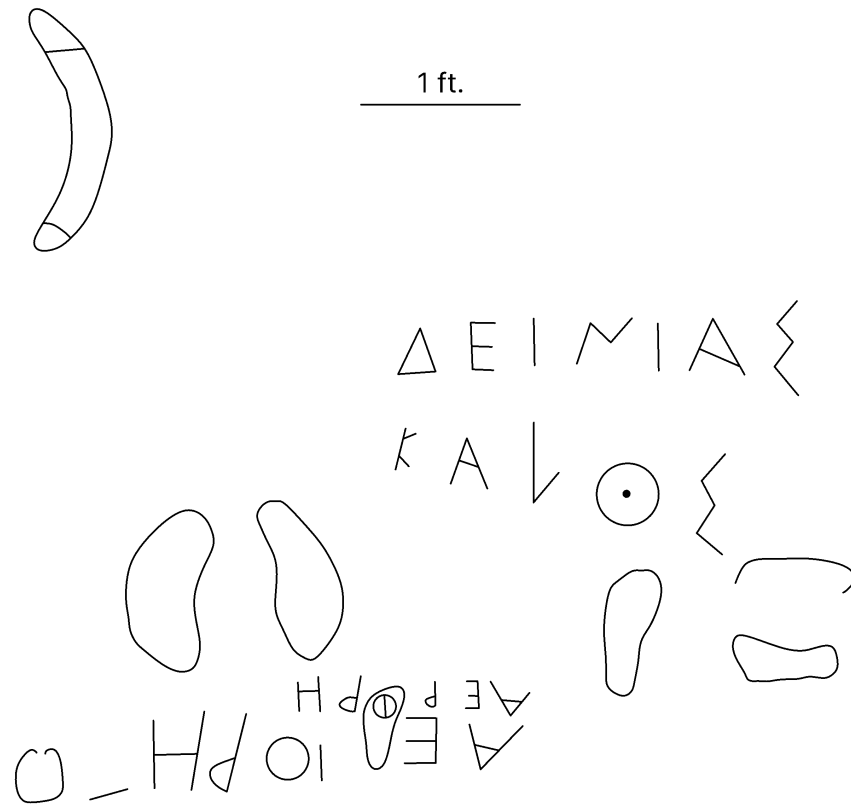
(IG I³, 1405 bis-quater; redrawn by the author from Langdon 1985, fig. 2.)

These epigraphs were inscribed into an exposed face of bedrock on the southwestern side of Mt. Hymettos, overlooking the Athenian suburb of Argyroupolis - a feat not so easily achieved (bedrock is rather hard) and also one done in no other area on this particular face, despite no shortage of exposed surfaces (Langdon 1985, 266). They are tentatively dated to the "classical period," the fifth and fourth centuries BCE, though dating material such as this is, of course, a somewhat fraught endeavor (Taylor 2011, 105, note 2). The quarries from which came both the marble that contemporaneously built the Acropolis and, as evidence suggests is most likely, the stoneworkers who made these inscriptions are located not some two miles north (Langdon 1998, fig. 1; Taylor 2011, 99). These eight epigraphs, five and a half traced footprints (bottom), a name inscribed twice (bottom-left), a two-headed phallus (top-left), and the text *"Deinias kalos"* (center-right), present in microcosm the dynamics that are crucial to understanding how epigraphy works.

Feet

Feet and footprints had a known commemorative as well as erotic function in the culture of classical Greece (Taylor 2011, 96). But, though it may be tempting to write off those above as some vaguely transgressive, anonymous versions of the contemporary "so-and-so was here" formula, that would be to do them a serious disservice. The foot's erotic association in fact makes it, while, yes, anonymous to later readers, an even more intimately personal mark for the inscriber (Taylor 2011, 96). It is not just someone's foot but *theirs*, and they know it; nor is it their arm or their leg but their *foot*.

Moreover, these inscriptions took not seconds but tens of minutes to make, and we should attend to their placement and orientation more closely. Traced feet, more so than most things, are directional; feet suggest a body, a posture, an orientation. Though this location does indeed overlook Argyroupolis, the possessor of the larger feet decided to look, their back turned from the view, *up the mountain* when their prints were traced. The outlines stand, pun intended, as an intimately personal record of *exactly* where they stood, *exactly* where they looked, and so function as a physical testament not only to their presence in a particular place at a particular time (see Taylor 2011, 94) but also to the perspective and orientation they *chose* to take up and *record* then and there. They communicate *how* they wanted to be seen there.

What is for us to see here is that, while epigraphy is always a testament to *practico-perceptual* space in that someone has to have made the epigraph, it is never merely that - never a mere record that so-and-so was here at some time. It's always also about how one presents their presence and so begins to creep, even in the case of lone pair of feet, into *practico-social* space.

It is worth drawing this out yet more. There's a wonderful passage in architect Lars Lerup's book on participatory architecture, *Building the Unfinished*, in which a boy is playing on a stair. On the way up, it's a mountain, and, on the way down, it's a waterfall:

> *The boy's father, who tells him to stop playing, runs the risk of never really seeing the corrugated object [which the stair materially more actually is]. It's purpose, name and use as specified by the culture are intermediate objects - a screen past which experience of other possible designations, patterned in the lump, may not "prompt" itself. The singular designation by the culture reduces the object to a one-dimensional concept, when in fact the object is a lump of material... For him, the physical setting is never **acted upon**, but is taken for granted as a fixed backdrop... We must act if we want to see.*
>
> *(Lerup 1977, 128-9)*

Though his language is slightly different from that so far in use in this project, his problem is the same. The father does not see the kid's lived reality of the stair; it is abstract for him, his perception divorced from that reality. The usefulness for us of Lerup's language, however, comes from how he articulates the potential *coming to see* of that lived reality: namely that "we must act if we want to see" (Lerup 1977, 129).

The footprints above, though not by any means an equivalent example, are usefully articulated in his terms. They are a material and visible call to action; they "prompt" the seeing of things in specific ways. Almost literally, they reframe the place, the view, the mountain, opening the possibility that one might act differently towards it and that it might thereby briefly *mean* something else. This is design, however small; it's about what space ought to or could mean and the communication and representation of that disclosed meaning.

Even the inscription of a single pair of feet must be seen as an intervention operative in each aspect of space. It's, first, an action that records its own production and so testifies to *practico-perceptual* space, second, an action that memorializes at least personal meaning and so materializes *practico-social* space, and, third, an action that itself prompts action, prescribing the taking of new relations to things in space and space itself and so is a *practico-prescriptive* maneuver.

But most epigraphs are not solitary, and the addition of one to another situates the new inscriber not just in time and space but *in that addition* such that, even in its first instance, epigraphy is, as Claire Taylor among others in the study of epigraphy argue, "inherently socially connective, over time and space" (Taylor 2011, 95). This idea stands in perfect contrast to mainstream contemporary attitudes in which graffiti is, legally in the UK since 1998, considered anti-social behavior (Keegan 2016, 258). The difference between a footprint and a name, in this context, lies in how one opens oneself to that inherent and emerging sociality. Where footprints are anonymous to future readers, names are, namely, not. Whether or not future readers and writers are in fact familiar with the person named, they will know *with whom* they situate themselves and their activity. Names open the inscriber more familiarly to the group. Where footprints are personally intimate, names are socially intimate and socially expansive.

That the social intimacy and expansion of the name above is (bottom-left) first contested (as evidence suggests, *stepped on*) only to be then enlarged and reasserted points to two things of particular note. First, these sites were returned to and renewed, suggesting, as Taylor usefully puts it, "a continuity of practice" (Taylor 2011, 97). Second, epigraphic activity is, in addition to everything else, a negotiation of its own norms of practice; it is a dialogue about *how space ought to be used socially* and *what sorts of meanings are appropriate where*.

This is no more evident than in the marked distance between every other epigraph and the site's two-headed phallus (upper-left). Either the other inscribers are pointedly not associating with it or its own inscriber respected that the other epigraphs where *doing something else*. In either case, the result is that this *practico-prescriptive* negotiation of space manifests itself as clusters, spatial concentrations of epigraphs, inside of which future activity (epigraphic or, to be sure, not) itself prescribes, contests, and legitimates particular uses, meanings, and forms of sociality.

Kalos Names

And yet epigraphy is not limited to mere modal variety in one's testament to place, time, community, perspective, and relation to negotiated norms of practice. The whole of language and its forms stands open before the inscriber - not to mention the language of figure - and the inscriber's meanings and maneuvers can be richly configured. The *kalos* name among the inscriptions above (transliterated as "*Deinias kalos*", top-right) is an example of this. *Kalos* names are a common linguistic epigraphic form in classical Greece that memorialize not the name of the inscriber but "the emotional response of one person [the inscriber] for another [the inscribed]" (Taylor 2011, 96).

Kalos names are erotic, but the epigraph does not read "I love Deinias"; καλός is an adjective, meaning beautiful, lovely, good, virtuous, etc. *Kalos* names are expressed as a *fact* about the inscribed, a fact itself made more relevant if we recall that almost all reading was done aloud, the alphabet being a technology that communicated how one spoke and not, as it would only become after the book surpassed the scroll and Saint Augustine wrote his *Confessions*, discrete units of meaning to which speech only *pointed* (Benefiel 2010, 65; Wittgenstein 2009, §1). The epigraph stands to make those who encounter it say and think that Deinias is beautiful; it creates a complex socio-spatial relationship in which, in this case for example, a likely absent party is inserted (commemorated and desirously lauded) into a place anonymously. It "reads": this place should remember that Deinias is beautiful.

Like the footprints, the epigraph prompts the reader to take up an action and a perspective, even if just verbally, but, unlike the footprints, this perspective is not merely spatial. Epigraphy is not limited to *practico-prescriptive* maneuvers but extends to genuinely social maneuvers, maneuvers to which epigraphy then necessarily serves as *practico-perceptual* and *-social* testament and *practico-prescriptive* artefact. The result of this, and the investigation of epigraphy so far, can be usefully summarized and simplified in that epigraphy is always about at least *that* you're doing it, *how* you're doing it, *what* others are prompted do in response, and, as we've still not yet fully explored, *where* you're doing it.

Take classicist Peter Keegan's characterization of Greco-Roman epigraphic culture:

> *No matter that the marker sought to memorialize both the act and the message, or to imprint one's identity as a member of a defined (and defining) community. ... [T]hose who participate in non-official inscribing practice... do so with a range of purposes as varied as their technique: to preserve a trace of personal history or a record of individuality within a wider community of practice; to bear witness to or declare the authenticity of characteristics or traits that designate the inscriber as someone who is accepted...; to communicate as fact or fabrication a concept or viewpoint or feeling to other consumers of inscribed meaning...*
>
> *(Keegan 2016, 248)*

Keegan's approach is intentionally cognitive and not lexical. He is not asking what each epigraph *says* but rather what each epigraph "*does*, how it *works* socially and psychologically" (Keegan 2016, 253). To look at epigraphy in this way is to look explicitly at how epigraphy was used, what that use meant, and how those uses and their meanings were negotiated. Keegan's keen eye to the social and psychological movements of epigraphy allows him to mobilize this perspective in favor of a comparison between epigraphy and contemporary social media (Keegan 2016, 255-9). It's a comparison that largely holds up.

Epigraphy and contemporary social media do indeed involve similar sorts of social maneuvers; each engagement, on any platform, in whatever mode, is similarly always about that you're doing it, how you're doing it, and what others might do in response. Its communities are defined and defining, negotiating norms of practice and disclosing meaning in alignment or contention with those norms. But, where Keegan prefaces his comparison with the admission that the "technology [of contemporary social media] is vastly different," this project has already articulated the fundamental technological difference between epigraphy and contemporary social media (Keegan 2016, 258).

Epigraphy is *epigraphic*. It's medium is not transparent (it's not something one sees the world through) but rather *opaque* (something one is also always looking at) and so too always an explicit subject or object or indirect object of its content. It's here that, since the medium we, as architects, are interested in is space, contemporary notions of *cont*ext and *sub*text fall short. The medium is not *with* the text or *under* it: it's *where* the text is. The word we are looking for is place.

Moreover, the metaphorical space that might be addressed by a forum post is, in the case of an epigraph, a visibly addressed literal space. This is why the link that epigraphy makes and maintains between our perception of space and however much of the lived reality of its social inhabitation we choose to make in epigraphic form is a *constitutive* one. Epigraphy produces space, and space is the place of epigraphy, and epigraphy testifies *there* to its own history of production. Epigraphy is a technology for the intervention of lived realities in spatial perception but, crucially, it is simultaneously one *in whose articulations* those lived realities themselves can take place. Epigraphy produces space along every axis, exactly where the sort of space it produces is shaped, exactly where the history of that shaping is recorded, because its medium *is what it is about*, because it is epigraphic.

Architecture as Documentation

In archaeology and the classics, this project's use of the term epigraphy would be unconventional. Each "epigraph" this project presents and records would be labeled as rather an inscription or graffito. The nature of epigraphic publication separates proper epigraphy and, by implication, improper graffiti by supposed scholarly worth. Epigraphy is formal and official, most often public, while graffiti is (pejoratively) everything else. The result of this is that the research, documentation, and publication of formal, often state, inscriptions get the lion's share of the time and money. Adding insult to injury, epigraphic publication across the board is a mind-numbingly telegraphic affair that "encourages the text to be divorced from the accompanying image and de-contextualized from the place in which it appears" (Taylor 2011, 93). The nature of epigraphic publication has made any sort of accurate spatial analysis of what it labels graffiti exceedingly difficult.

But, while this difficulty is certainly inconvenient, it has itself revealed the power of epigraphy to cut through abstraction; for its in the abstract and telegraphic environment of epigraphic publication that the (varyingly spatio-) cognitive approaches of these scholars are emerging. To be sure, I do not mean to say that these ideas have not also emerged or have not always been elsewhere, only that they are very clearly emerging here despite seemingly every disadvantage.

The documentation that follows serves to demonstrate this power of epigraphy to cut through abstraction and into perception, but with a definitively architectural twist. Rather than repeating the history of archeology and continuing to divorce epigraphs from their contexts, I am reiterating the present of abstraction and have divorced the *sites* from *theirs*. I have isolated the architecture on familiar property-based terms, removing the names we've assigned to single them out, electing only to represent them in the most familiar and ubiquitous modes: the plan and the elevation.

In part, this is a necessary maneuver. The data for relevant context analyses simply isn't there. Indeed, even data gathered for sites originally intended to be included in the project's documentation proved woefully insufficient. In part, however, this is also a constructive maneuver. The isolated plan is the dominant mode of archaeological representation, and this puts the project into a clearer and more direct dialogue with that work. The elevations meanwhile are abstracted and themselves isolated, serving to articulate the spatial distribution of epigraphs on their surface in its two dimensions. These elevations are a feature absent in all epigraphic publication and represent themselves a considerable addition to the scholarship. To my knowledge, they are the first measurable drawings of the sizes and locations of the epigraphs they contain, compiled from numerous plans and databases, patchy photographic evidence, and conflicting and sometimes even paradoxical verbal descriptions of placement.

The laborious precision of these elevations and their use in the construction of more accurate plans that has enabled this project to more clearly demonstrate the relationship between epigraphically produced space and the perception of architecture it involves. This project has documented how visible each epigraph is from anywhere in the plan (assuming decent vision). The compositing of these images interrogates the relationship between different types of epigraphic activity and space. This technique of drawing offers a uniquely architectural addition to the cognitive approach that Keegan, Taylor, and others have taken; it permits us to actually see, through drawing, how epigraphically produced space works cognitively and socially, or, the other way around, how epigraphy works spatially. It is to visualize the constitutive link between the perception of architecture and the epigraphically made and maintained realities of its social inhabitation *despite* its abstraction.

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A

10'

AA1
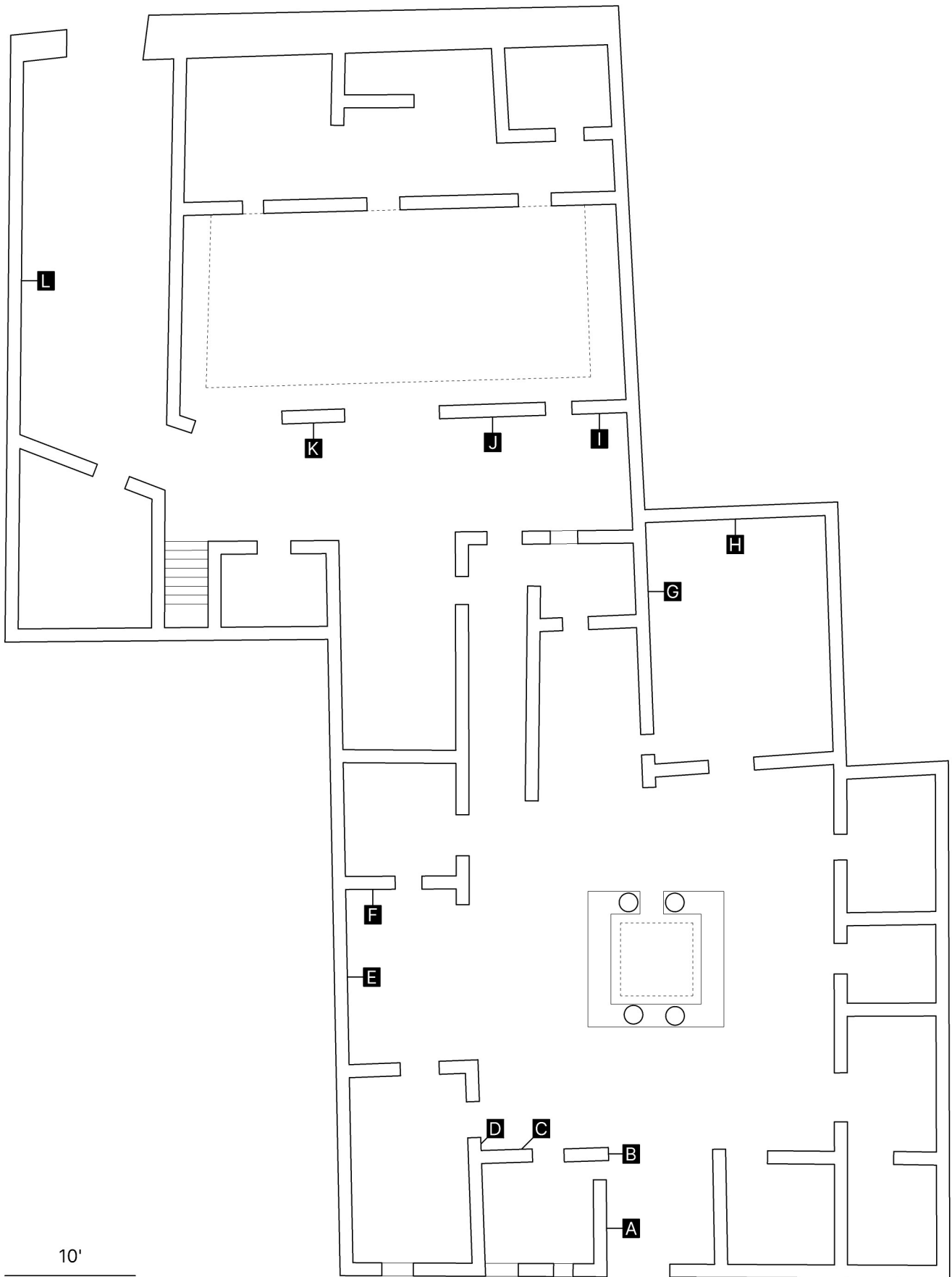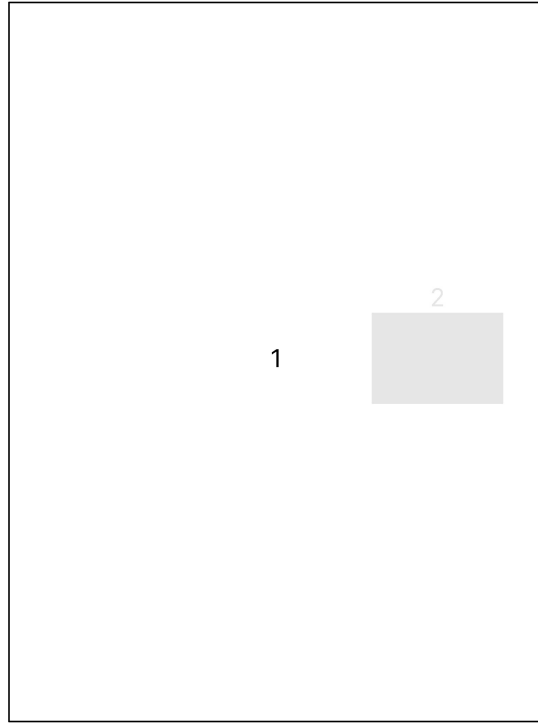
QUARTILA VALE

QUARTILA, FAREWELL

lost

10'

AA2
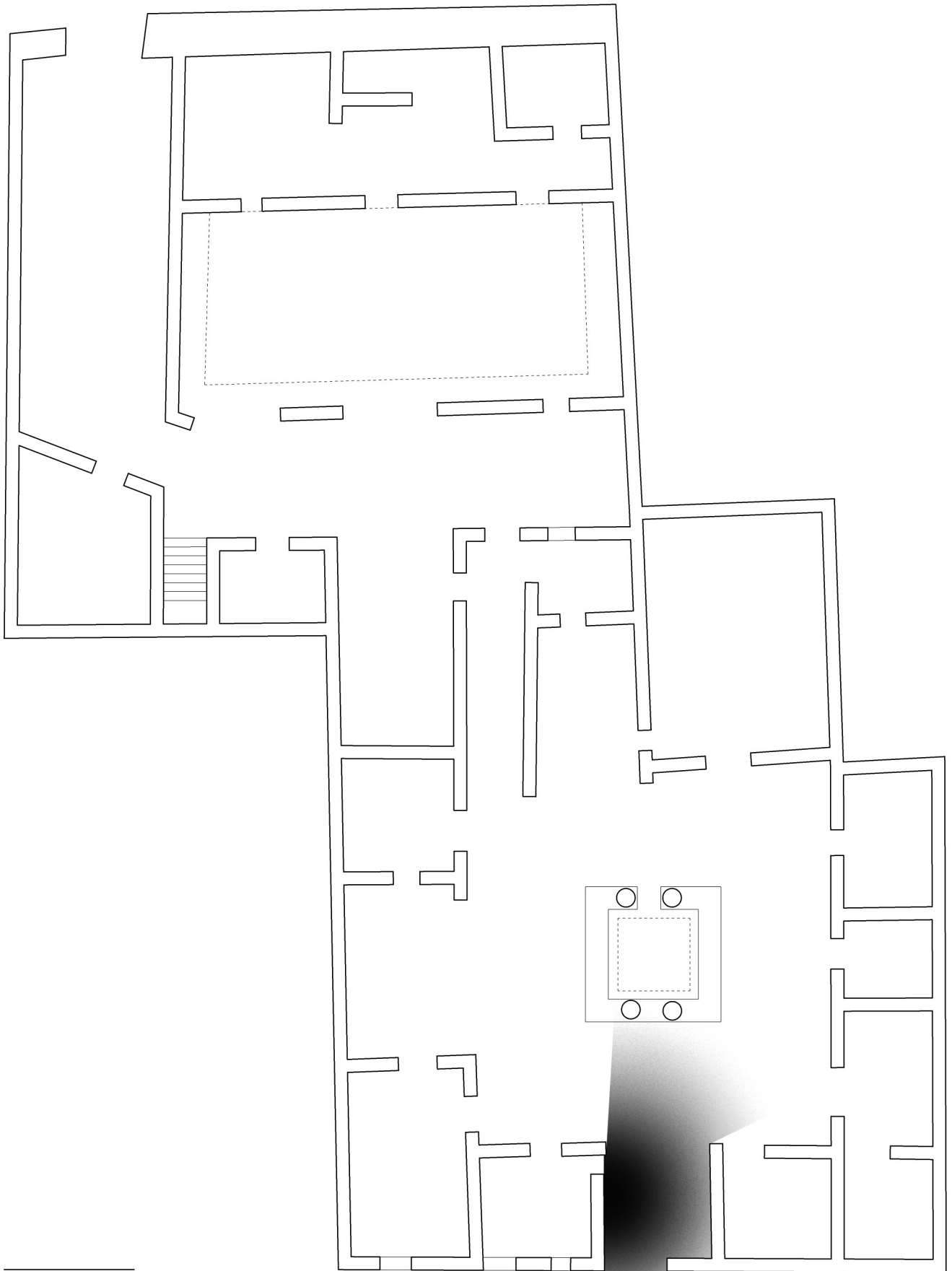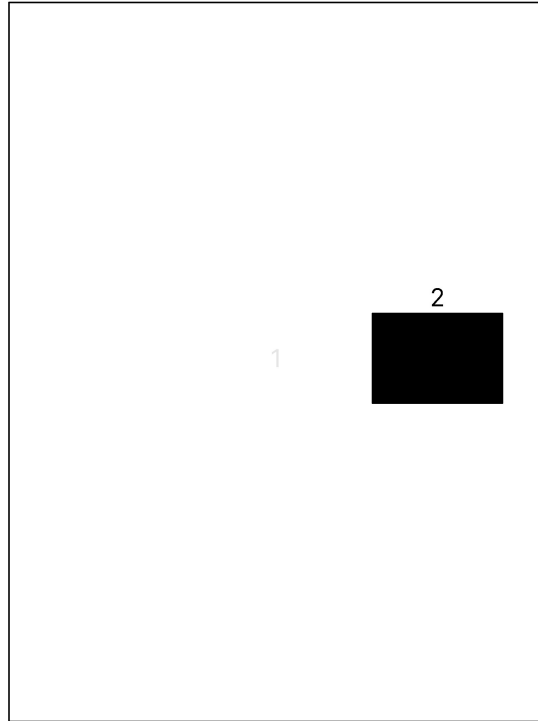
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21.7 × 15 in.
letter ht. 2 in.
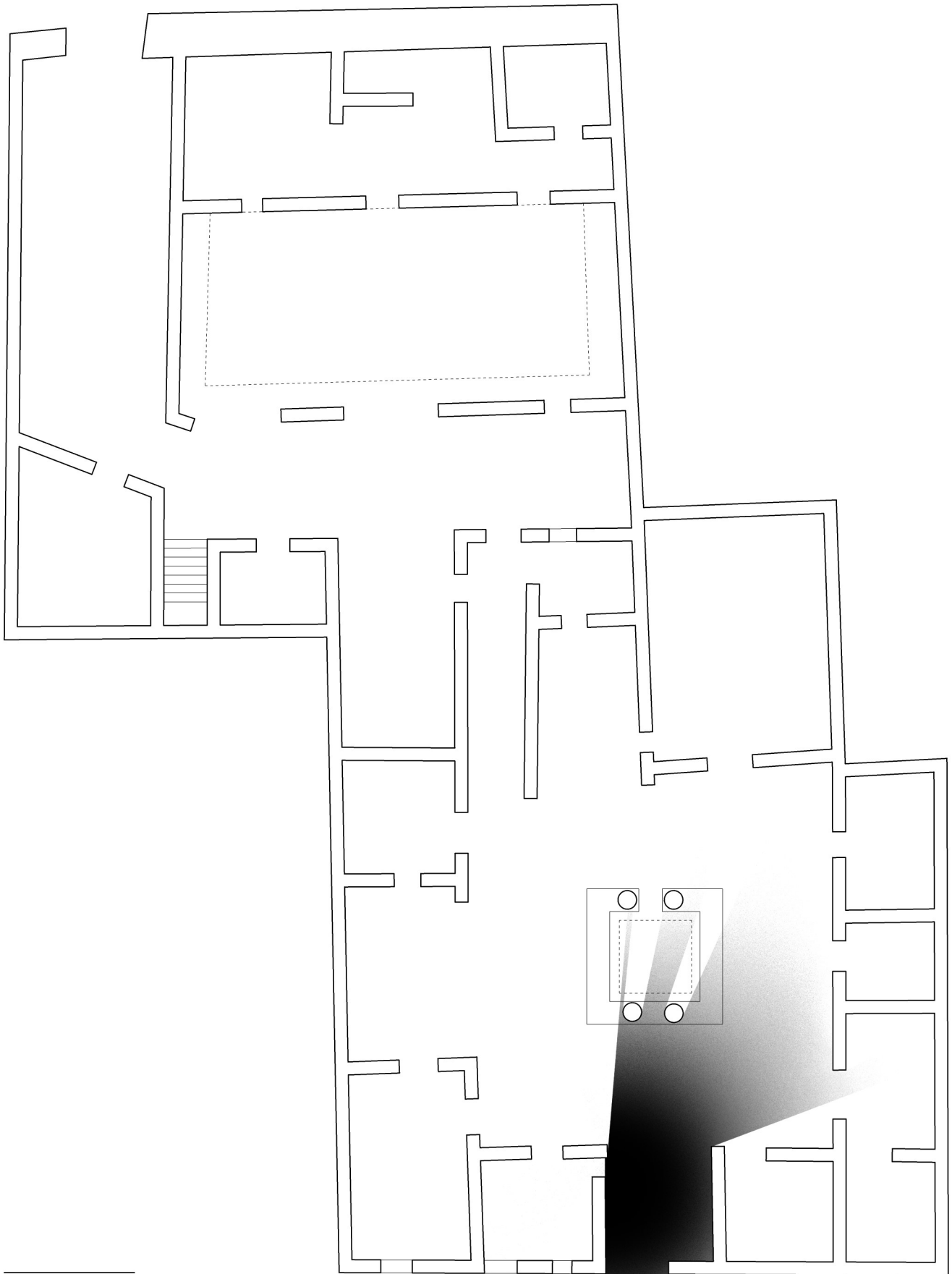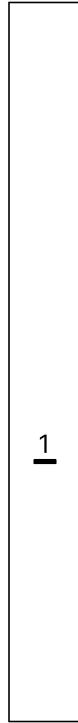
CIL IV, 8213.
Benefiel 2011, no. 3.

10'

AB1

1

QUARTILA

`3.5 × 0.6 in.`

CIL IV, 8212b.

Benefiel 2011, no. 2.

10'

AC1

CANIV

4.1 × 1.5 in.

CIL IV, 8217.

Benefiel 2011, no. 4.

10'

AD1

1

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IIIIIIIIIIIII

19.2 × 2 in.
letter ht. 1 in.

CIL IV, 8214.

Benefiel 2011, no. 5.

10'

AE1
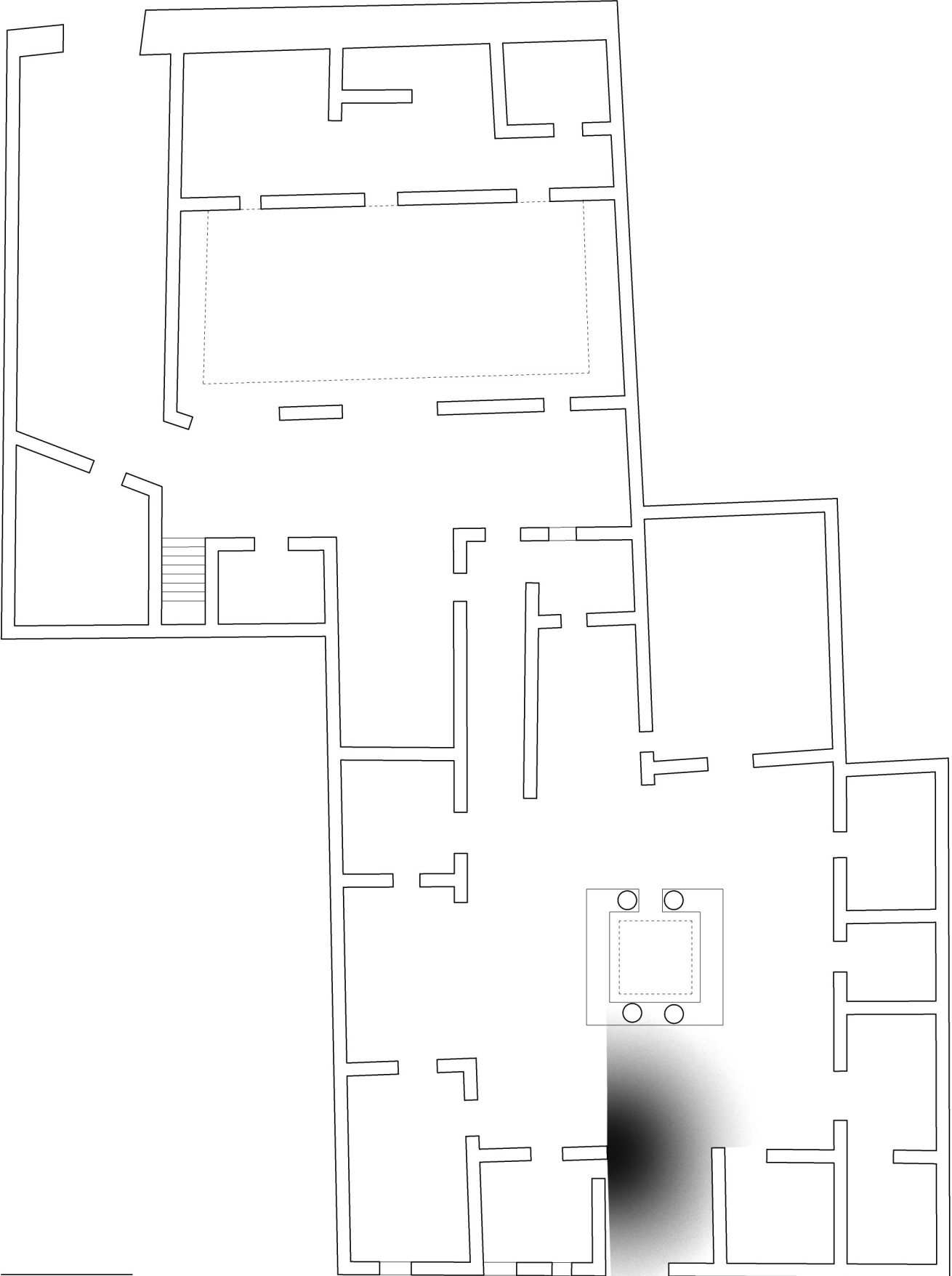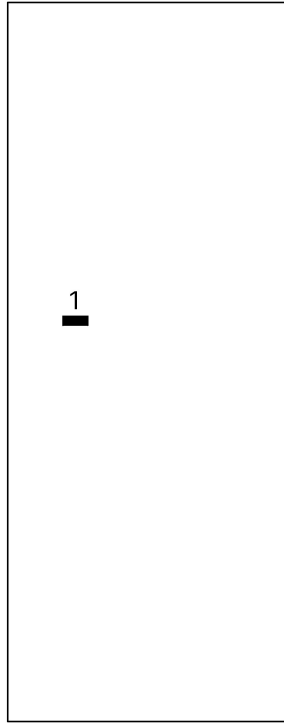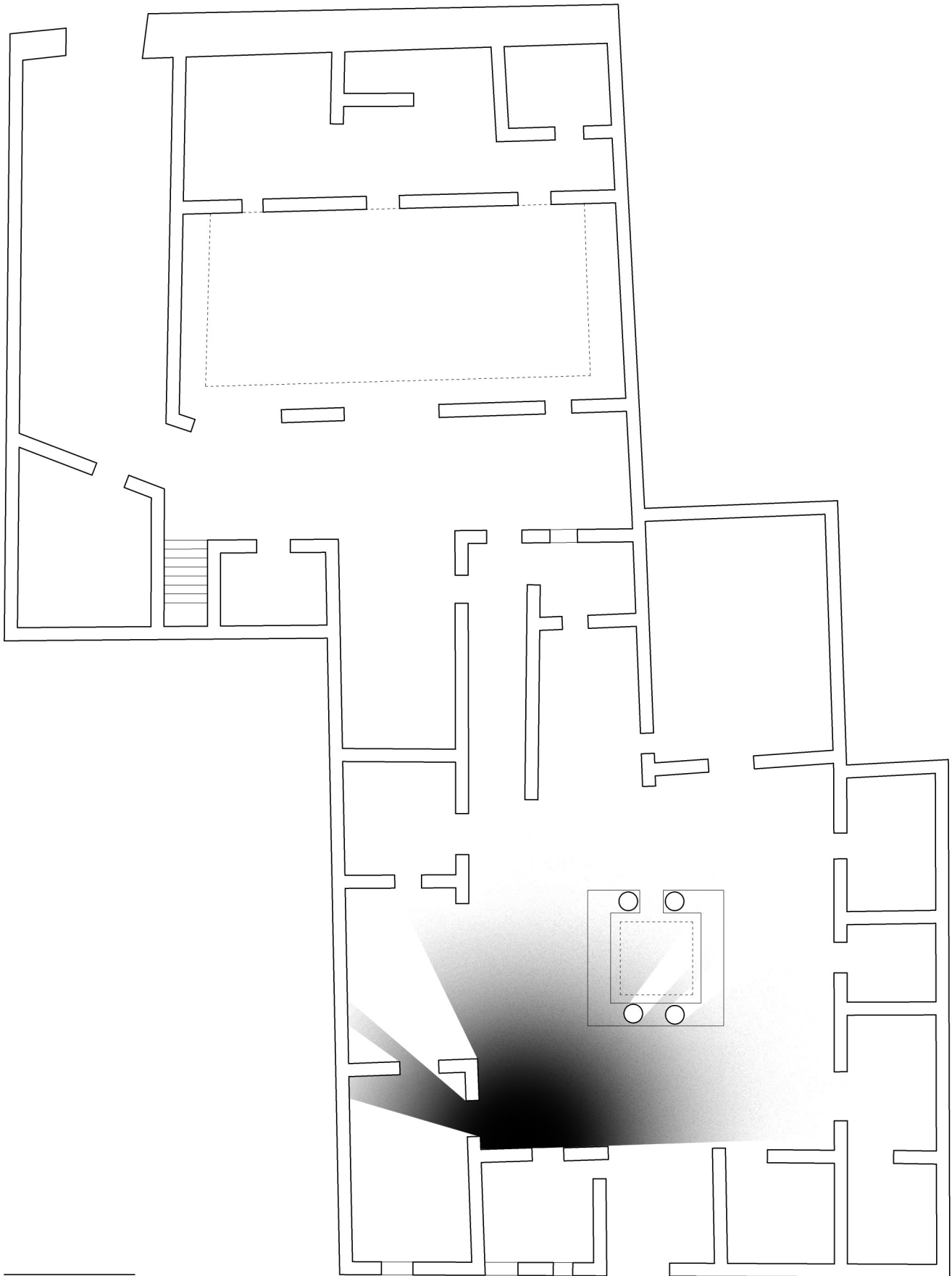
face of a man
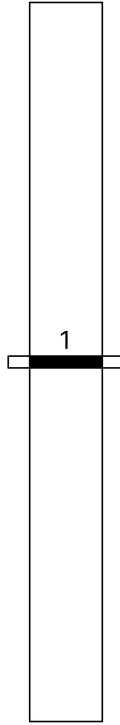
3 × 3 in.

CIL IV, 8215.
Langner 2001, no. 4917.
Benefiel 2011, no. 6.
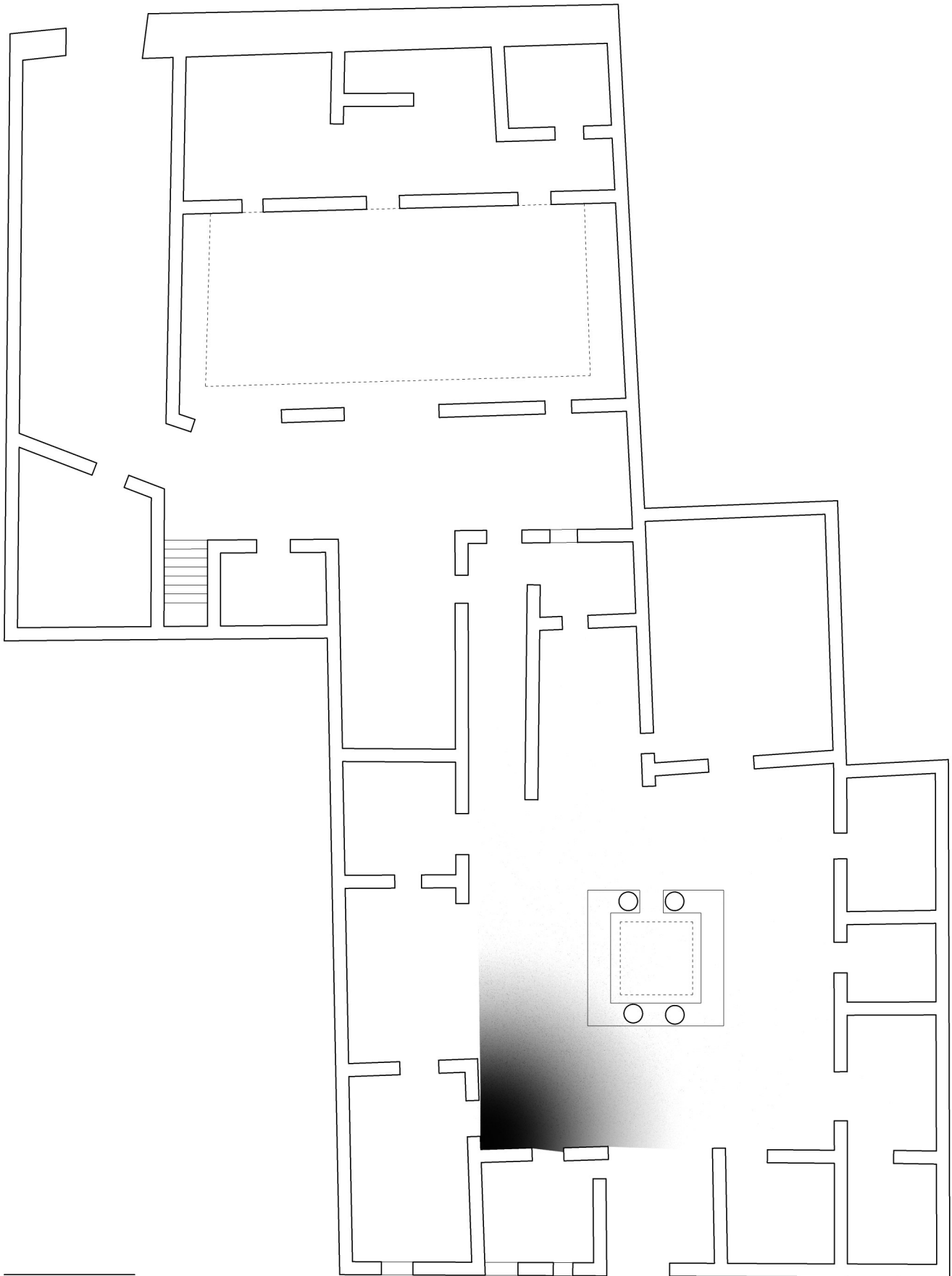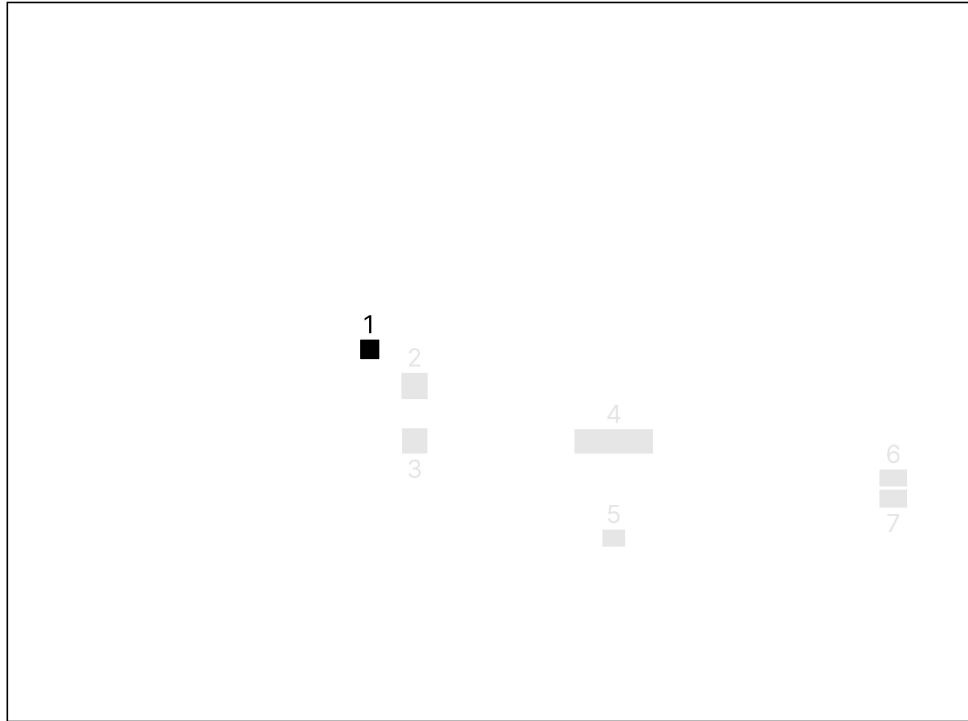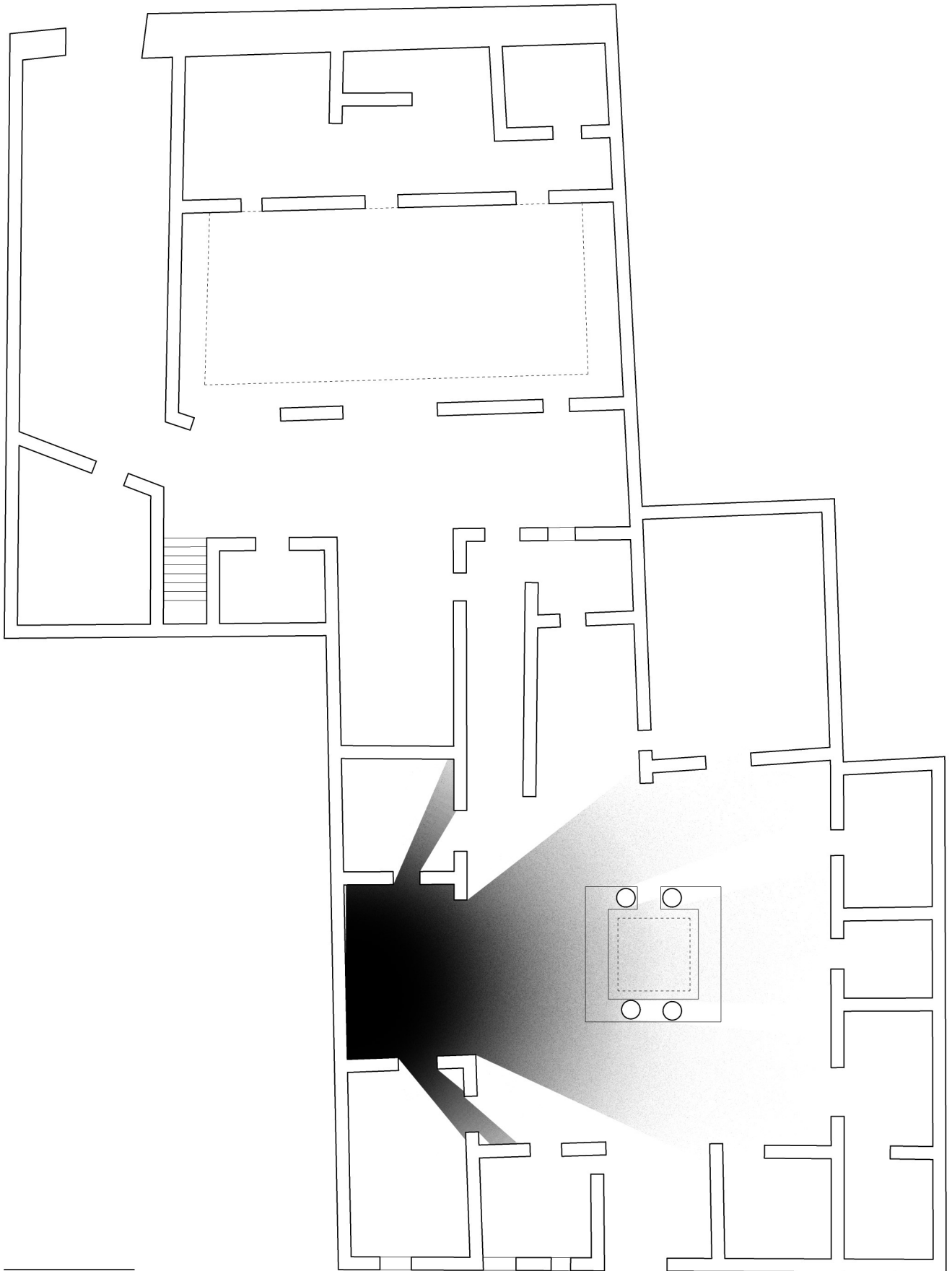
10'

AE2

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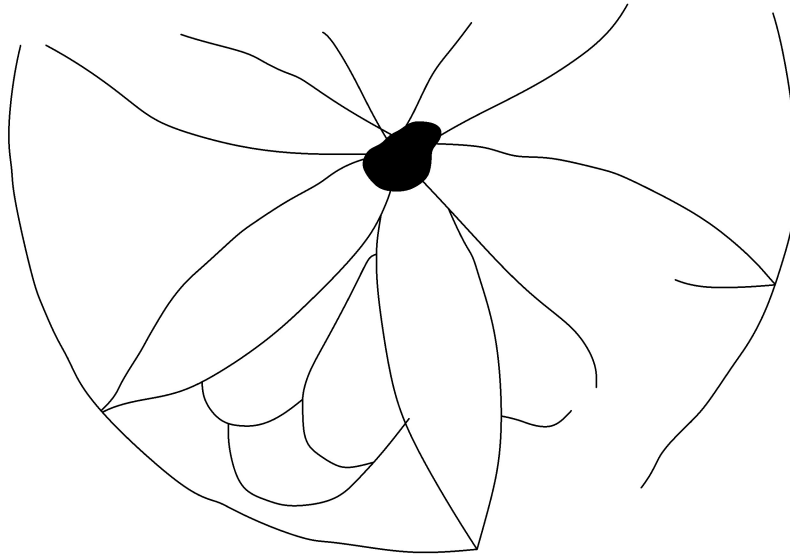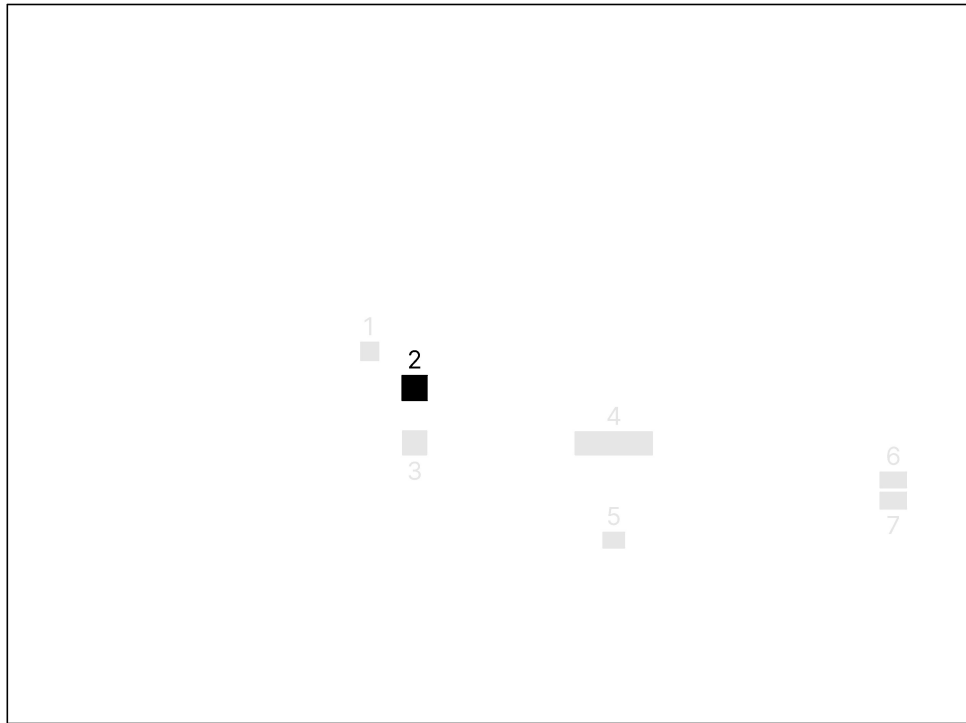
CIL IV, 8215, note 1.

PPM, 1.875, n. 48.

Langner 2001, no. 133.

Benefiel 2011, no. 7.

Redrawn by the author from Langner 2001, no. 133.

10'

AE3

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2

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1:1
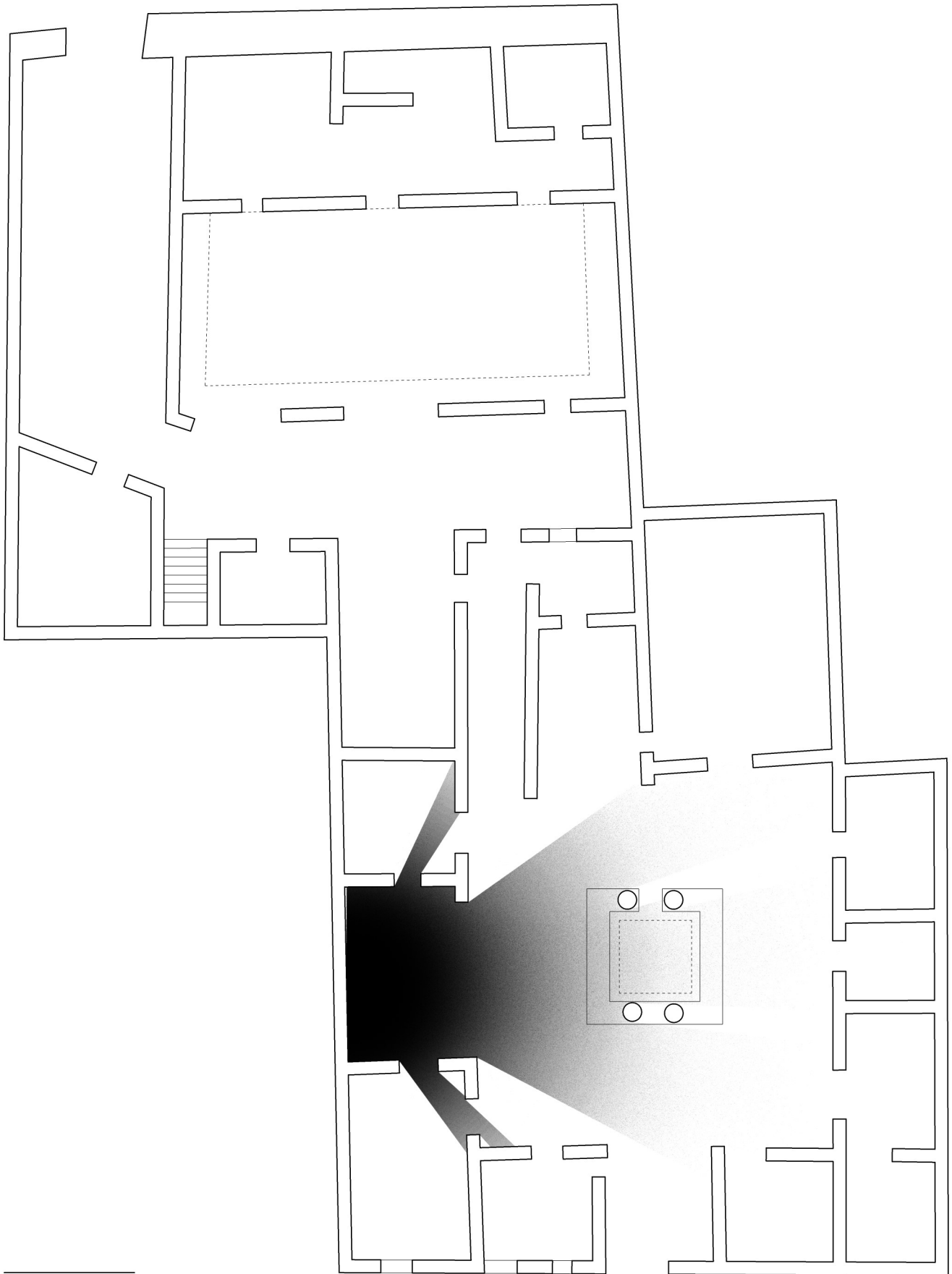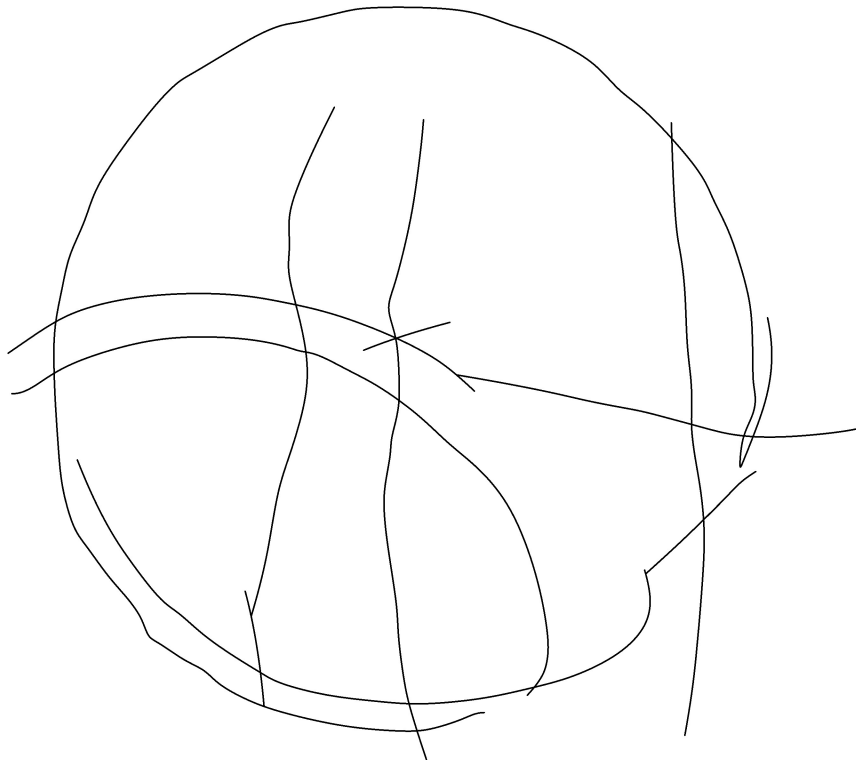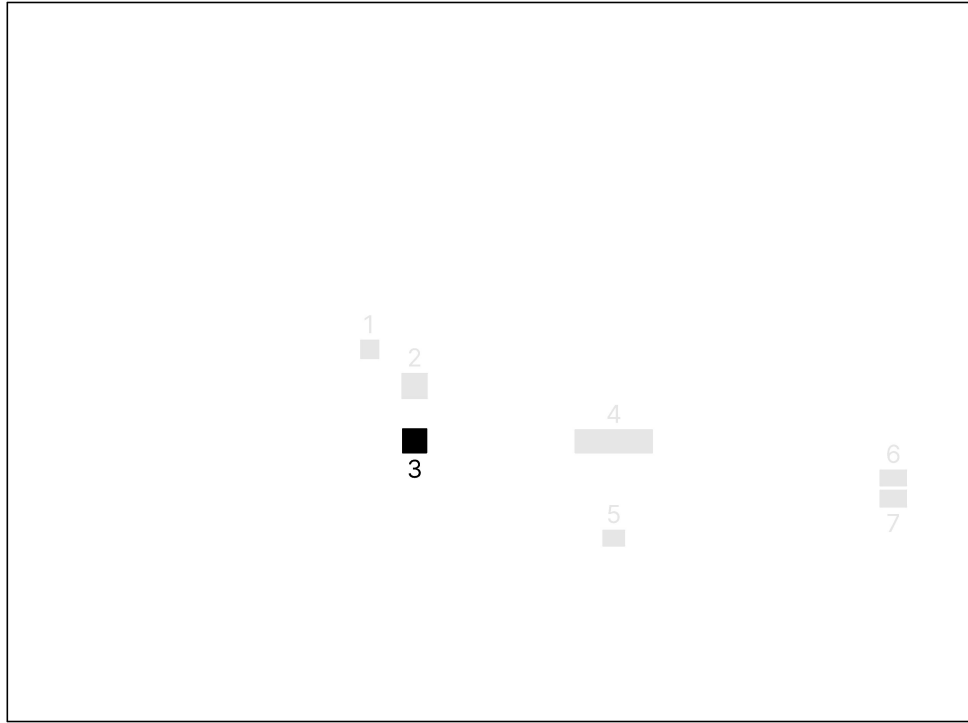
CIL IV, 8215, note 1.

PPM, 1.875, n. 48.

Langner 2001, no. 66.

Benefiel 2011, no. 8.

Redrawn by the author from Langner 2001, no. 66.

10'
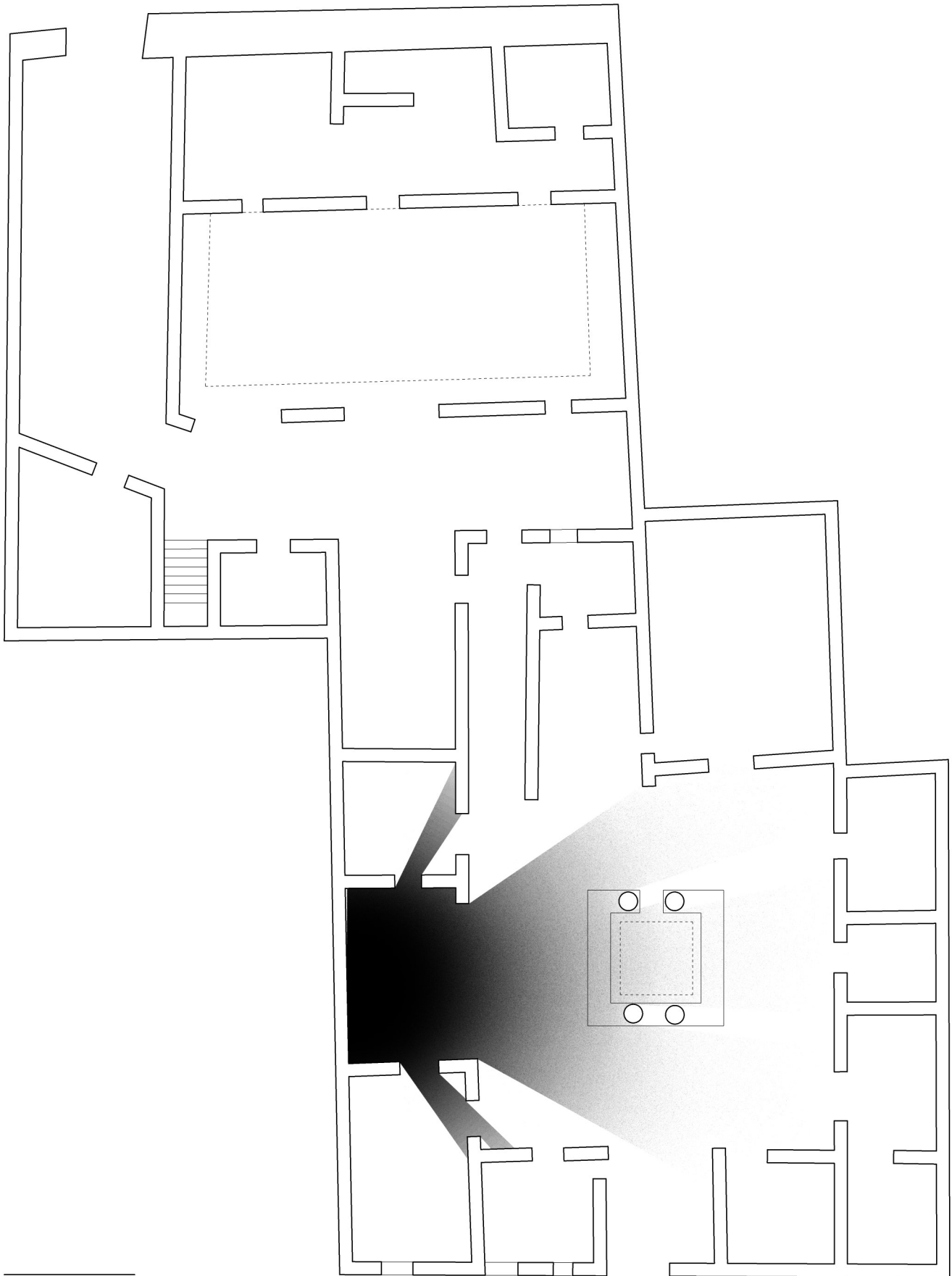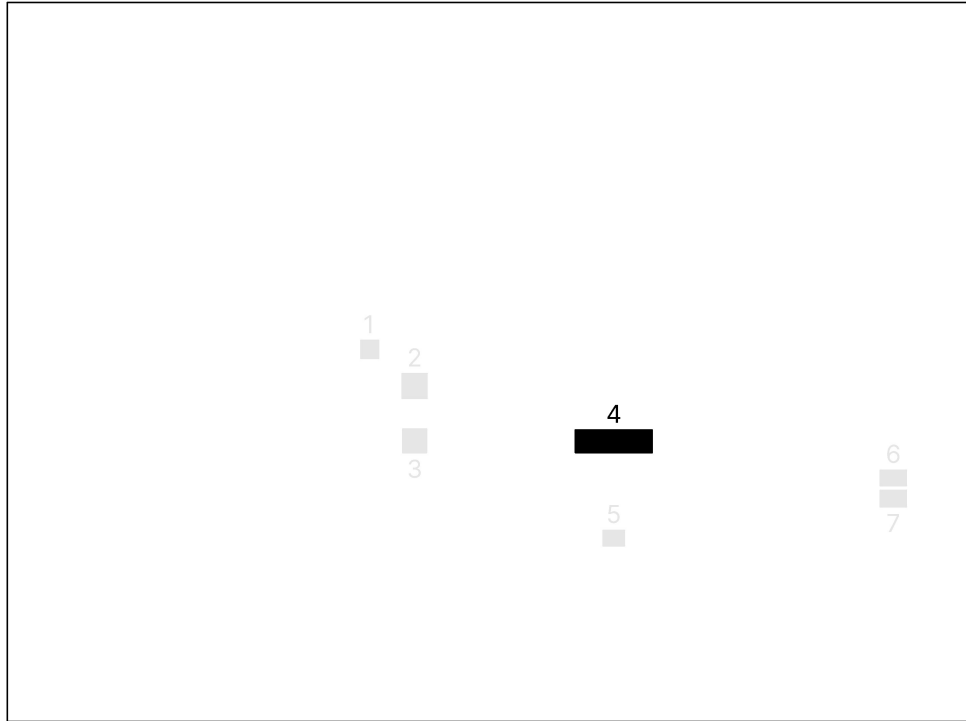
MAY THOSE WHOM L.V.P. LOVES BE WELL
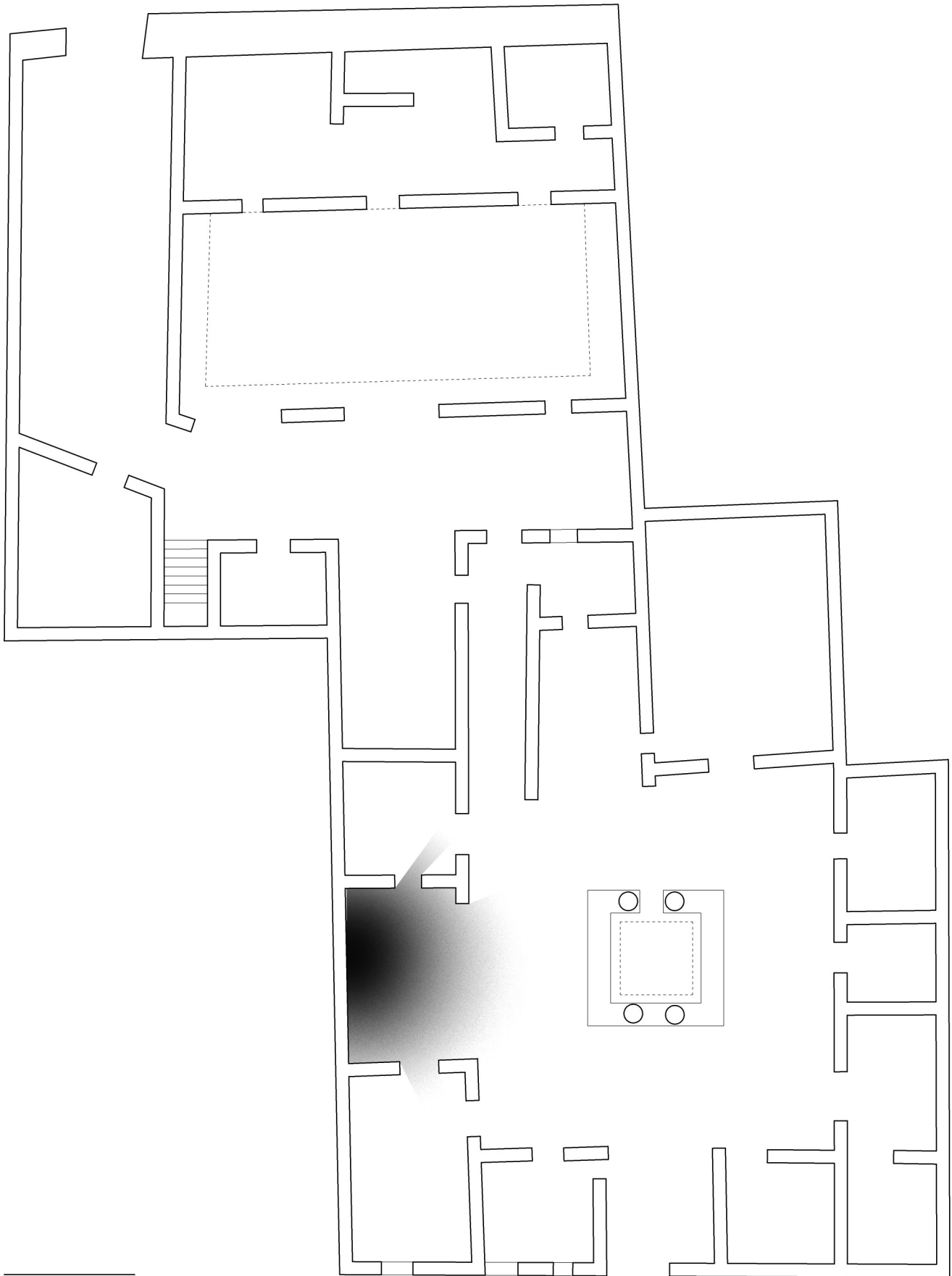
10'

AE5
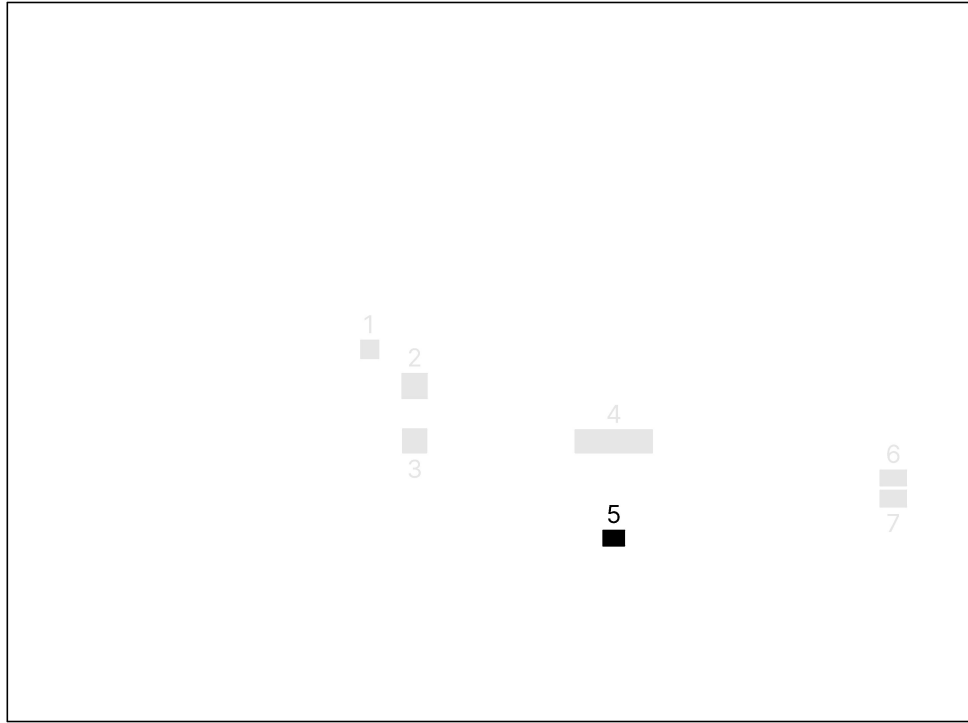
a horse, galloping to the left

3.5 × 2.6 in.

Gallo 1989, tav. XXXIV, no. 58.

Langner 2001, no. 1432.
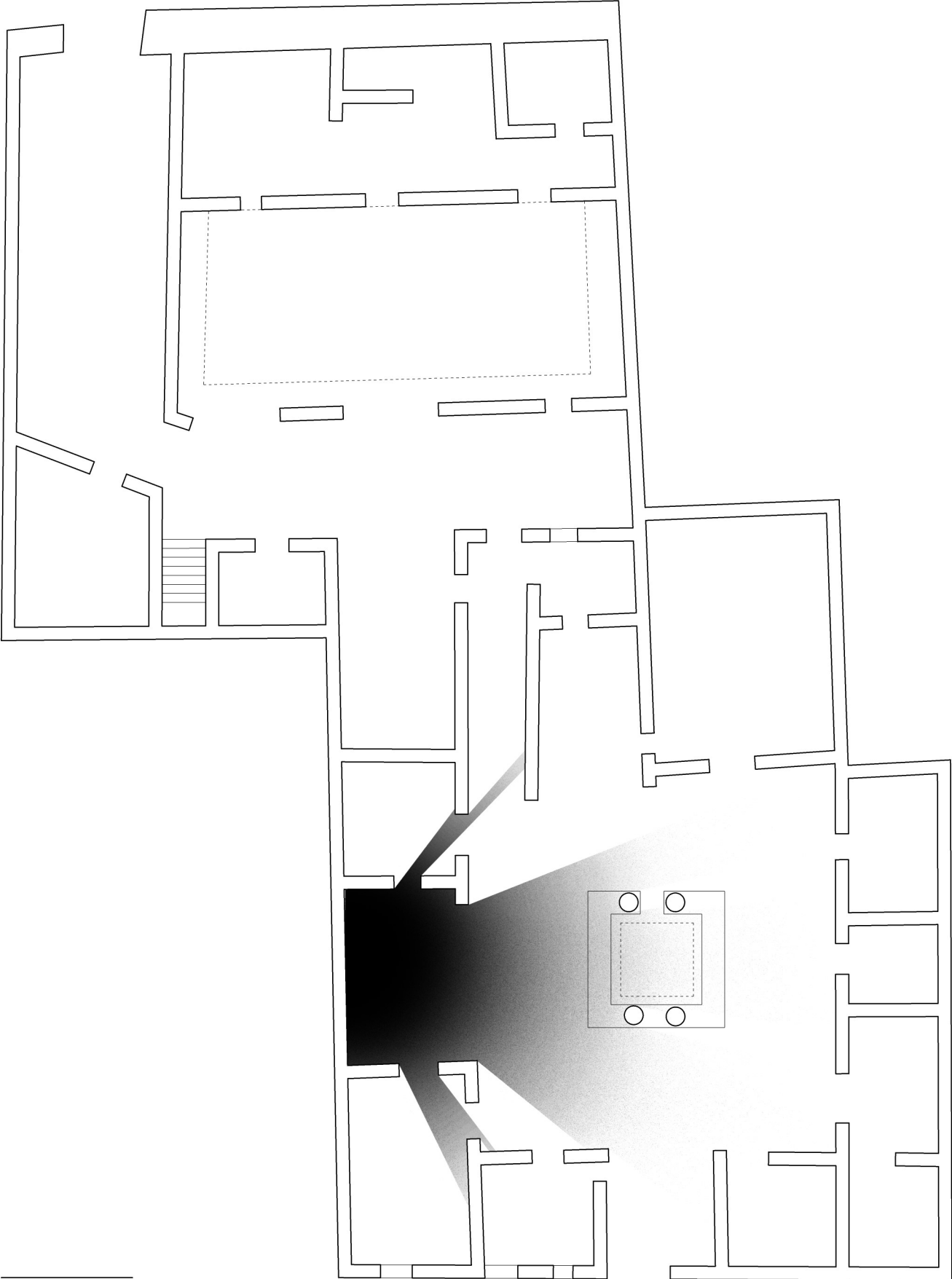
Benefiel 2011, no. 10.

10'

AE6

1:1
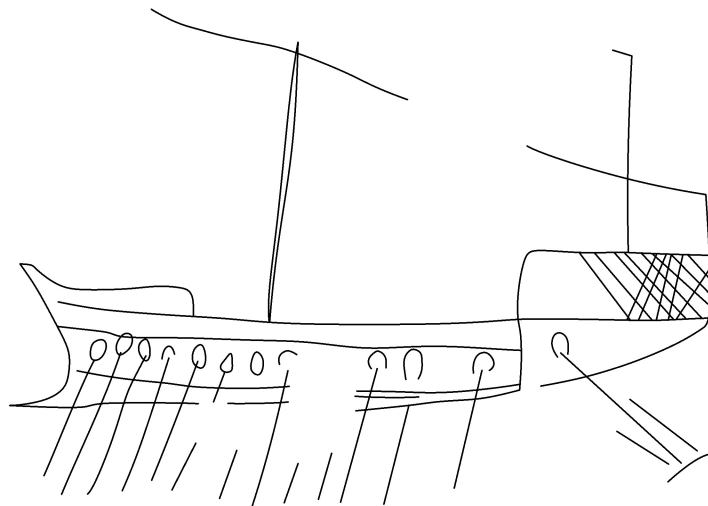
PPM, 1.875, n. 49.

Langner 2001, no. 1900.

Benefiel 2011, no. 11.

Drawn by the author from Benefiel 2011, fig. 2.3.

10'

AE7

1:1

PPM, 1.875, n. 49.

Langner 2001, no. 1901.

Benefiel 2011, no. 12.

Drawn by the author from Benefiel 2011, fig. 2.3.
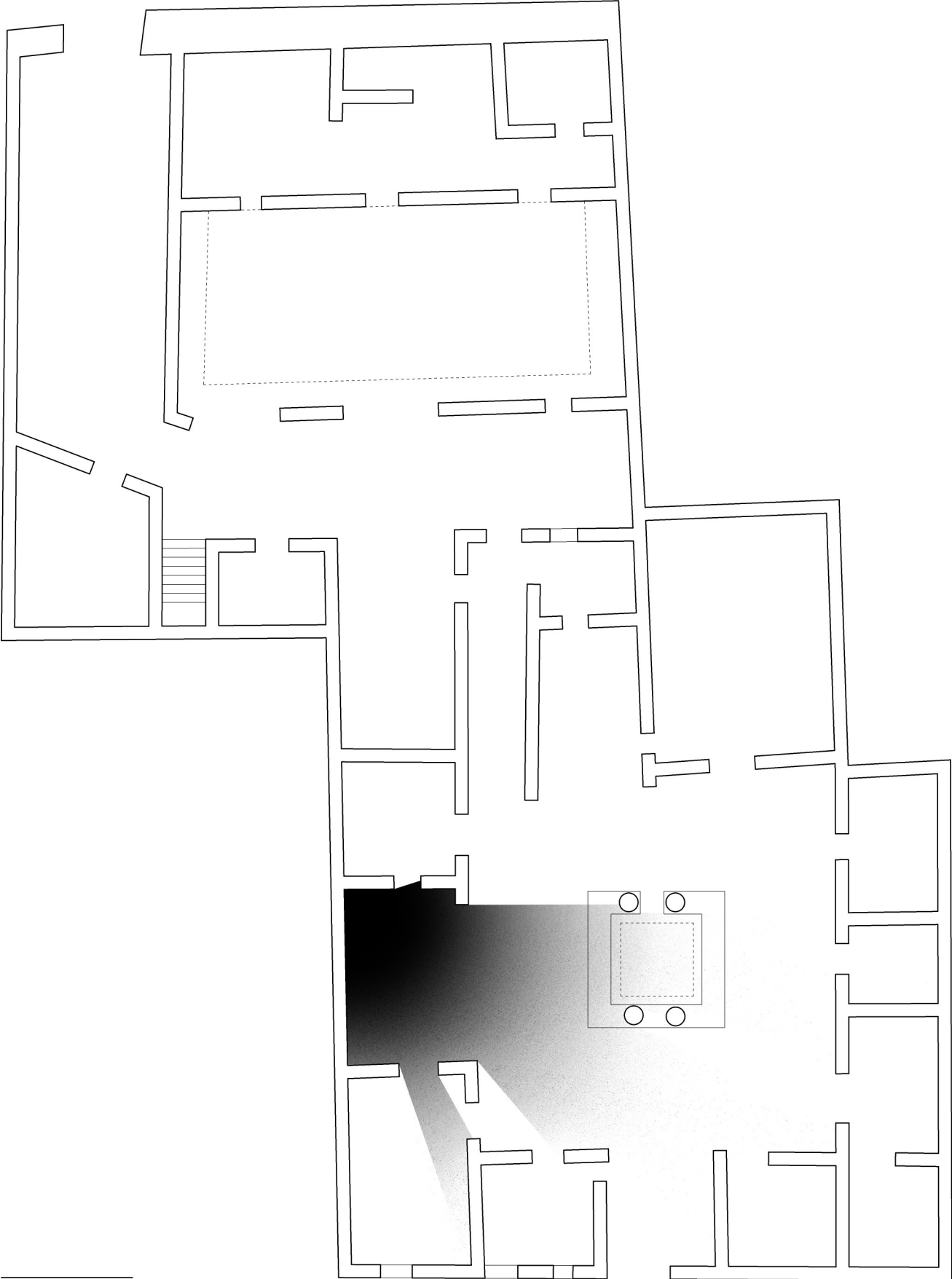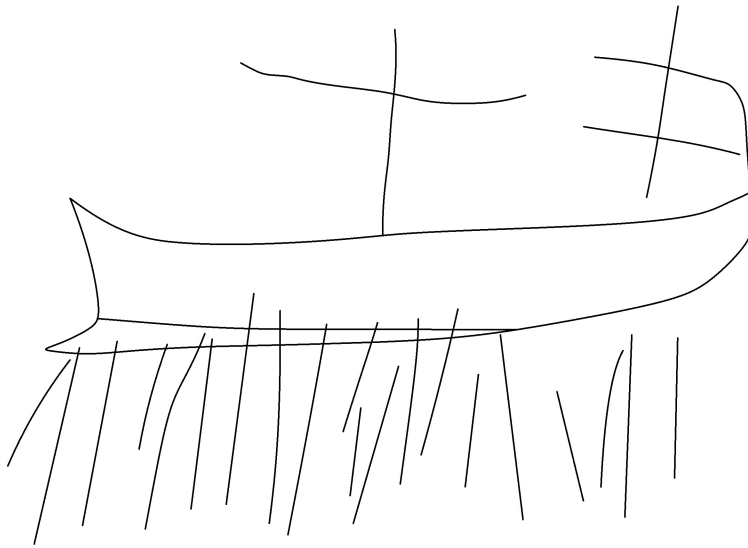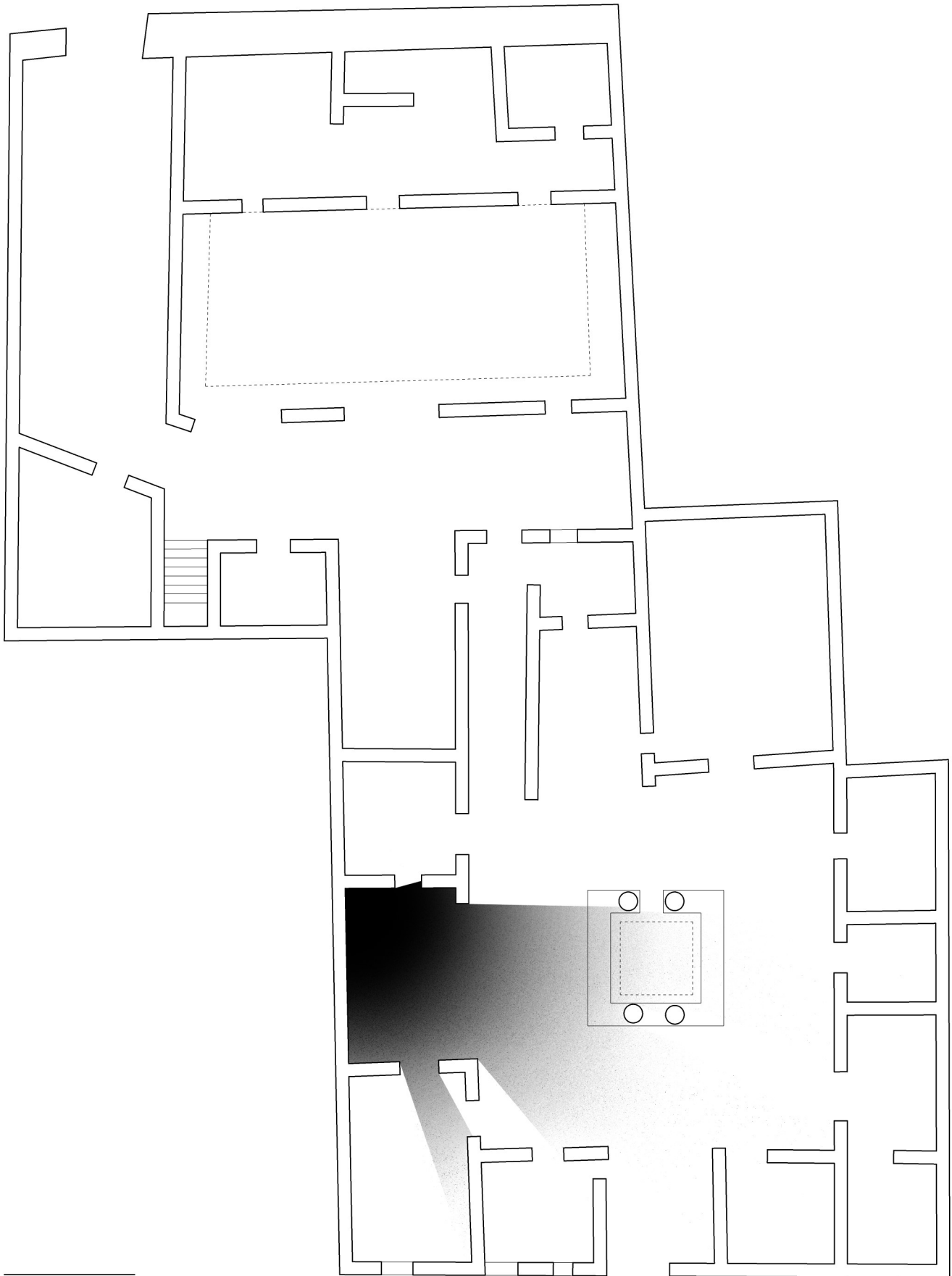
10'

AF1
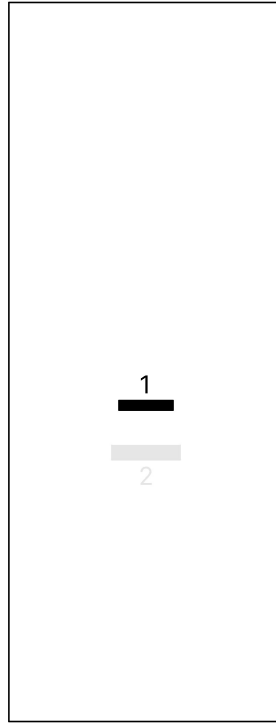
CANESI VA

CANESI, BYE

9 × 1.6 in.

10'

AF2
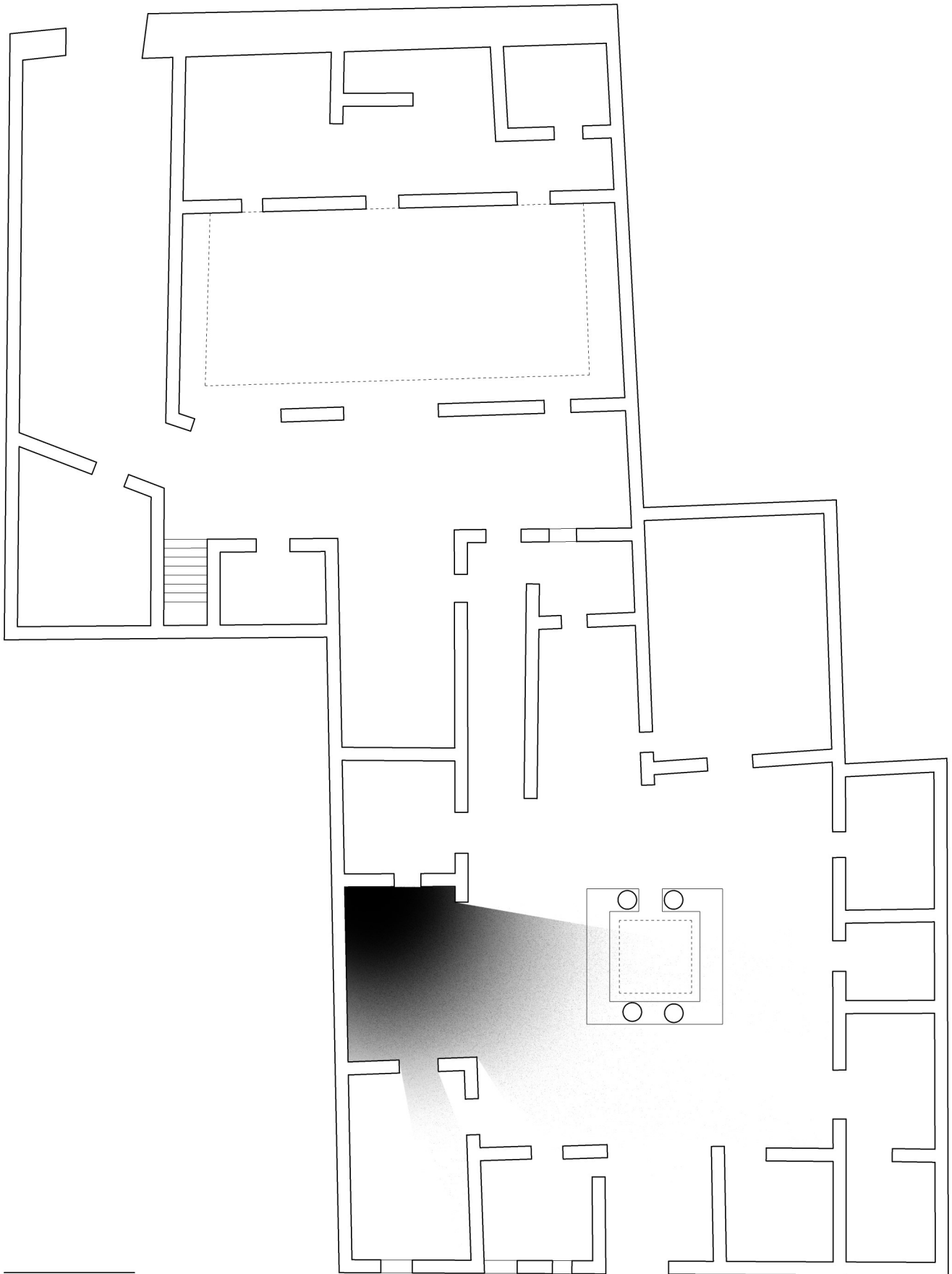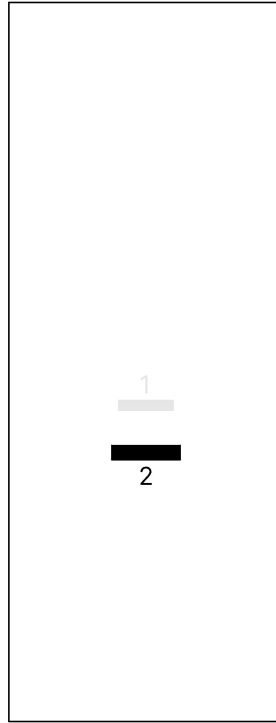
CANESI VA

CANESI, BYE

11.4 × 2.4 in.
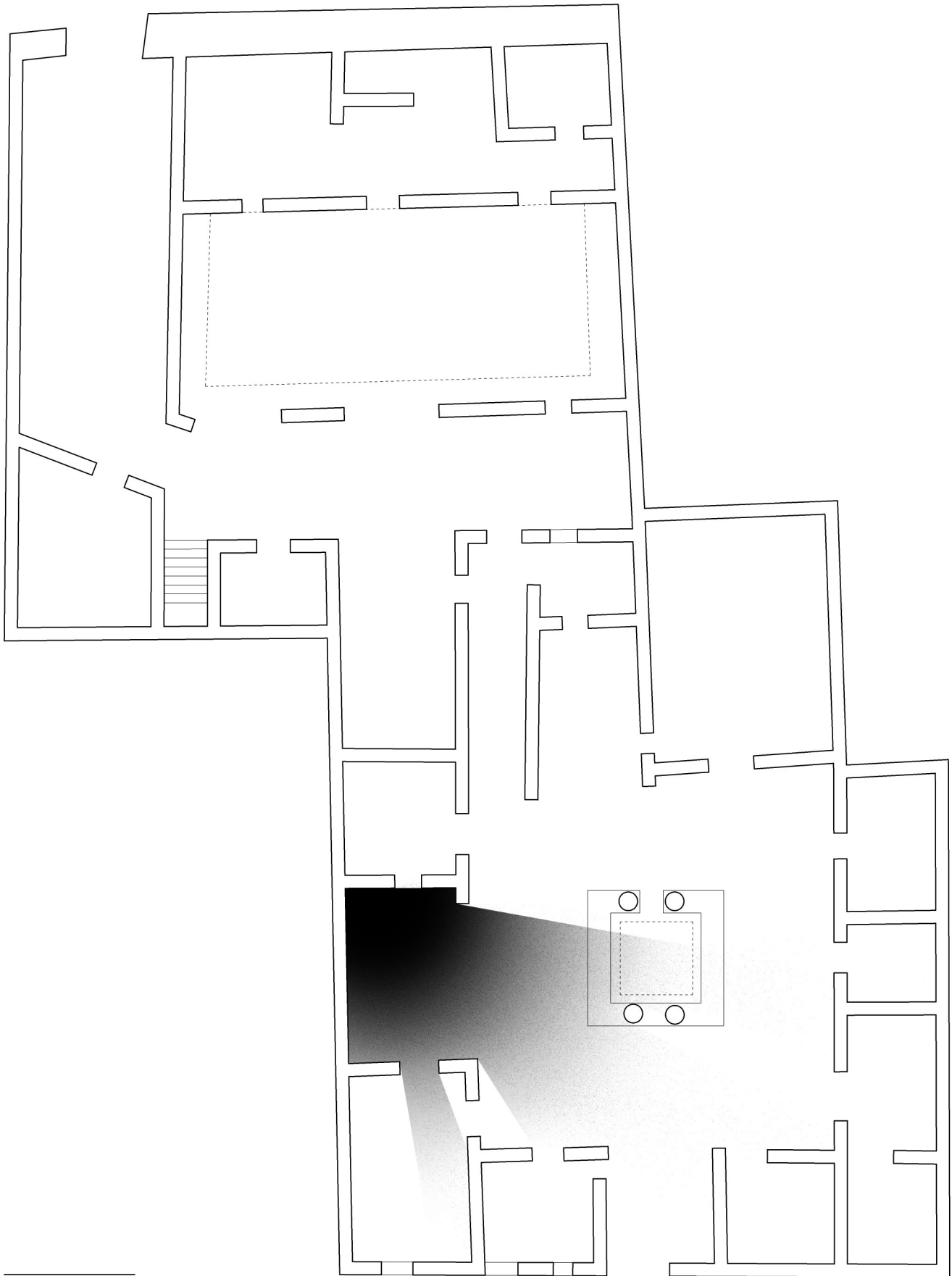
10'

NICOPOLIS·VALE

NICOPOLIS, FAREWELL

5.5 × 0.4 in.

10'

AG2
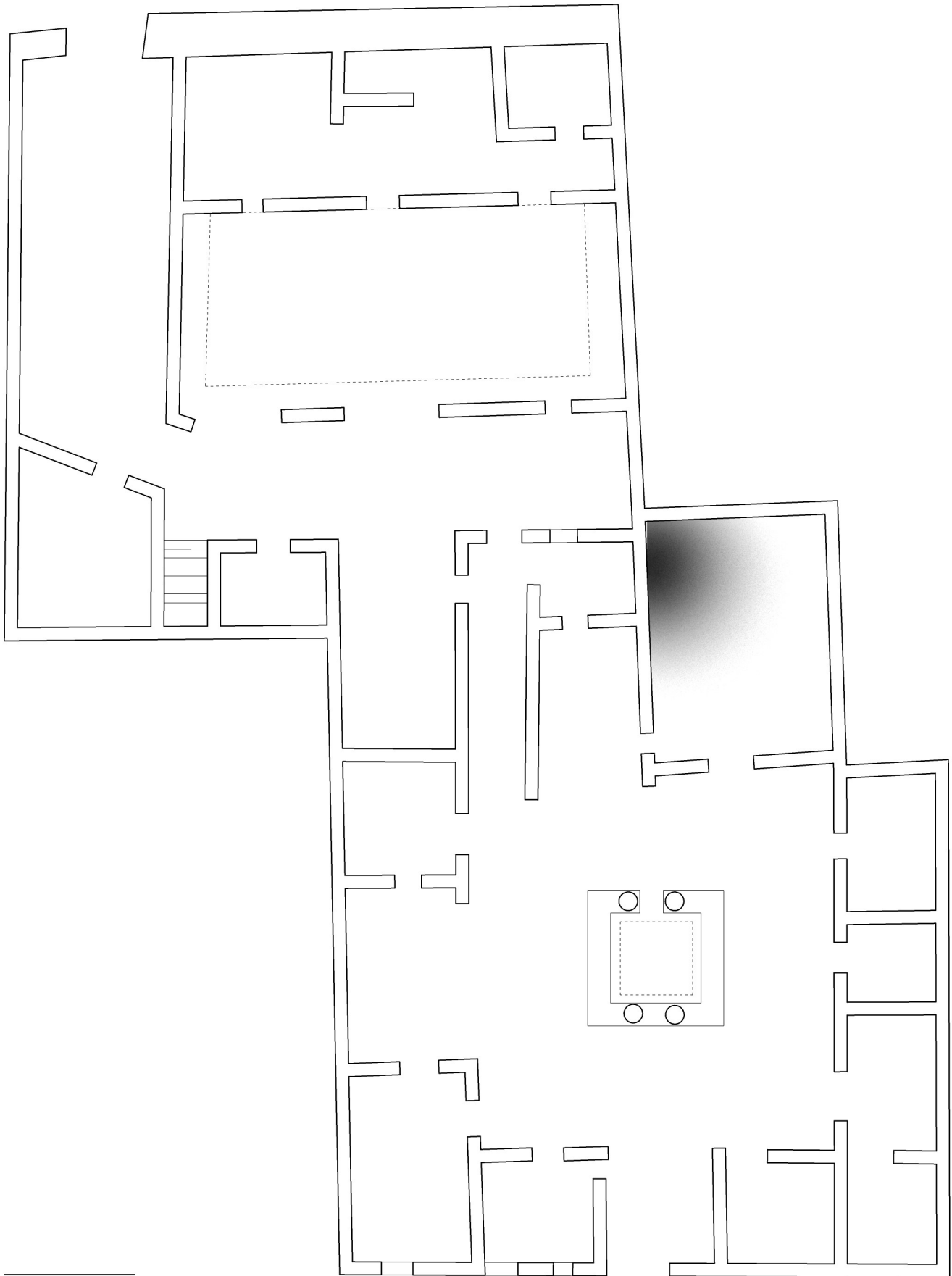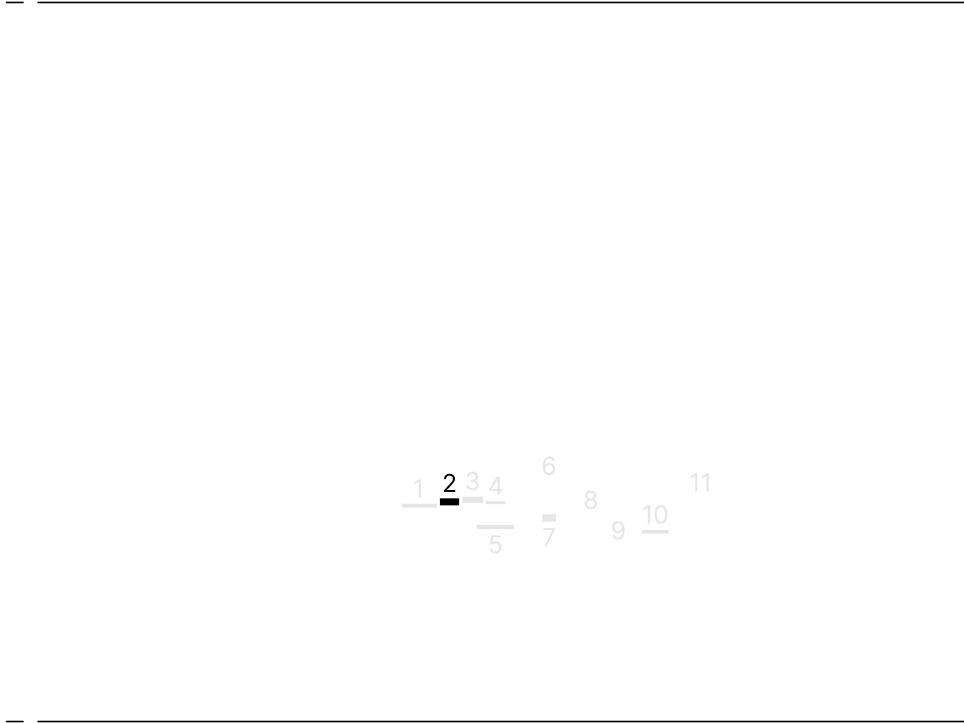
ANTHIS·VA

HANTIS, BYE

3 × 0.9 in.

CIL IV, 8218b.

Benefiel 2011, no. 16.

Translation by the author.

10'

AG3

ANTHIS·VA

HANTIS, BYE

3.1 × 0.8 in.

CIL IV, 8218c.
Benefiel 2011, no. 17.
Translation by the author.

10'

AG4
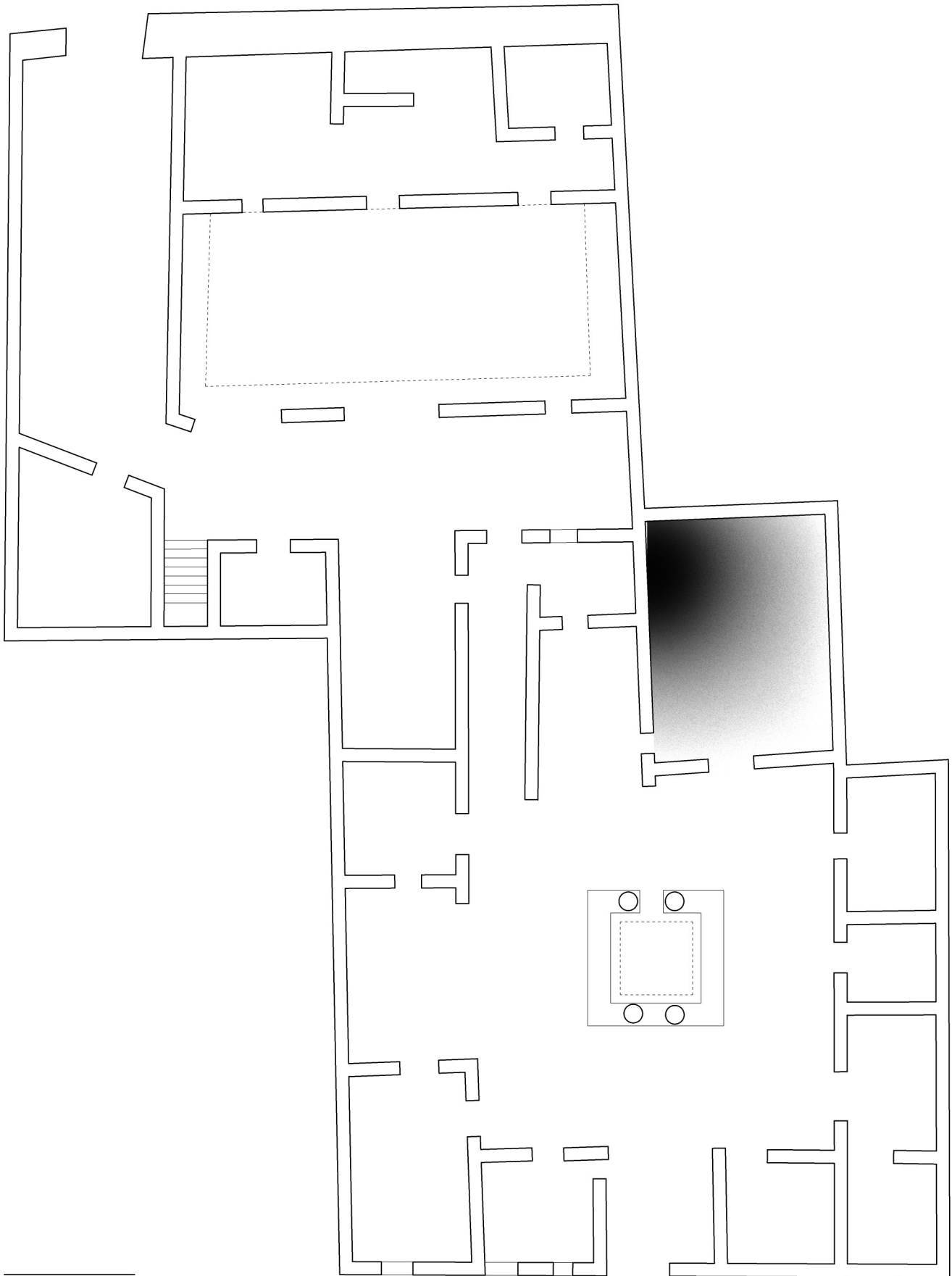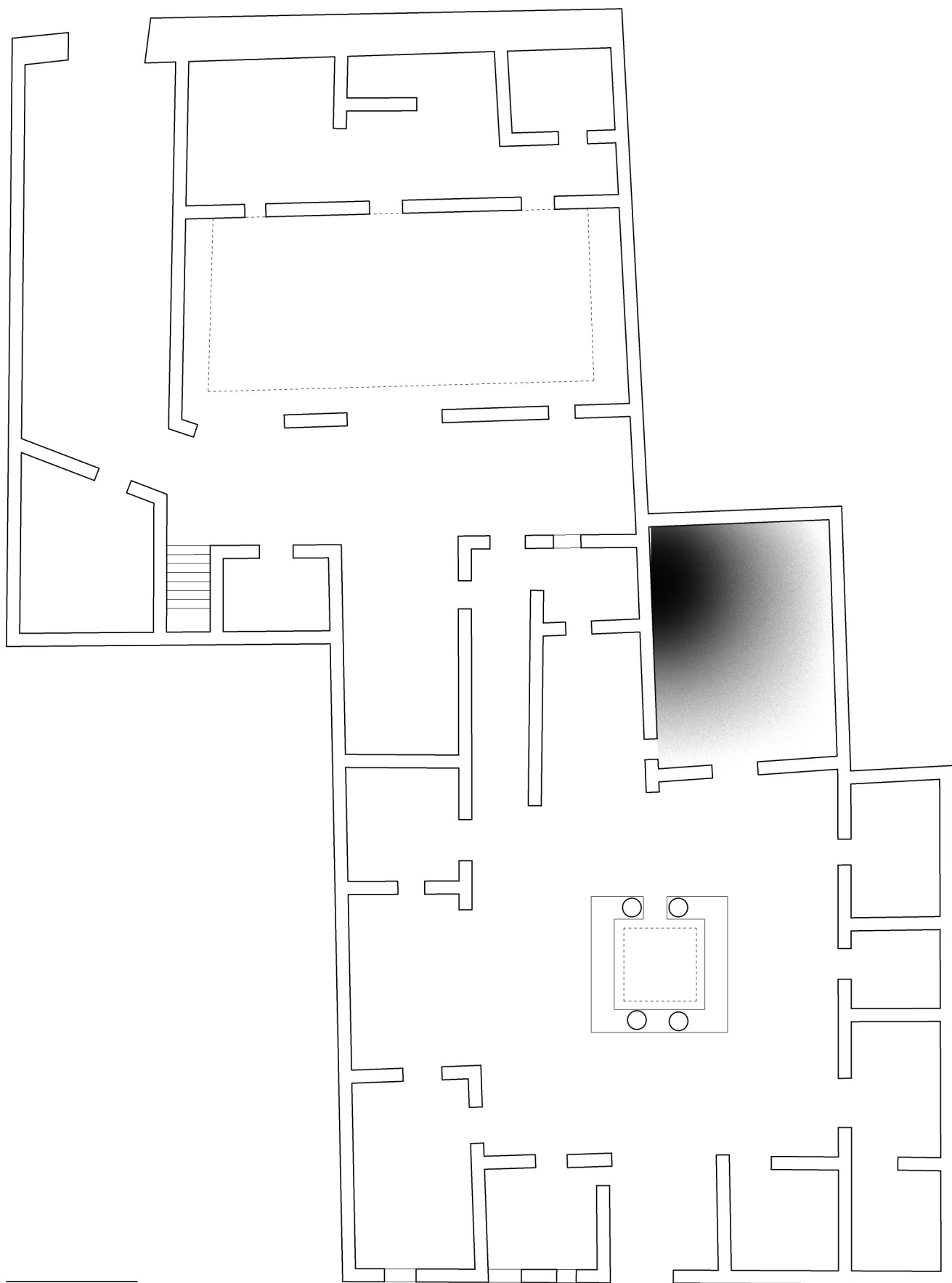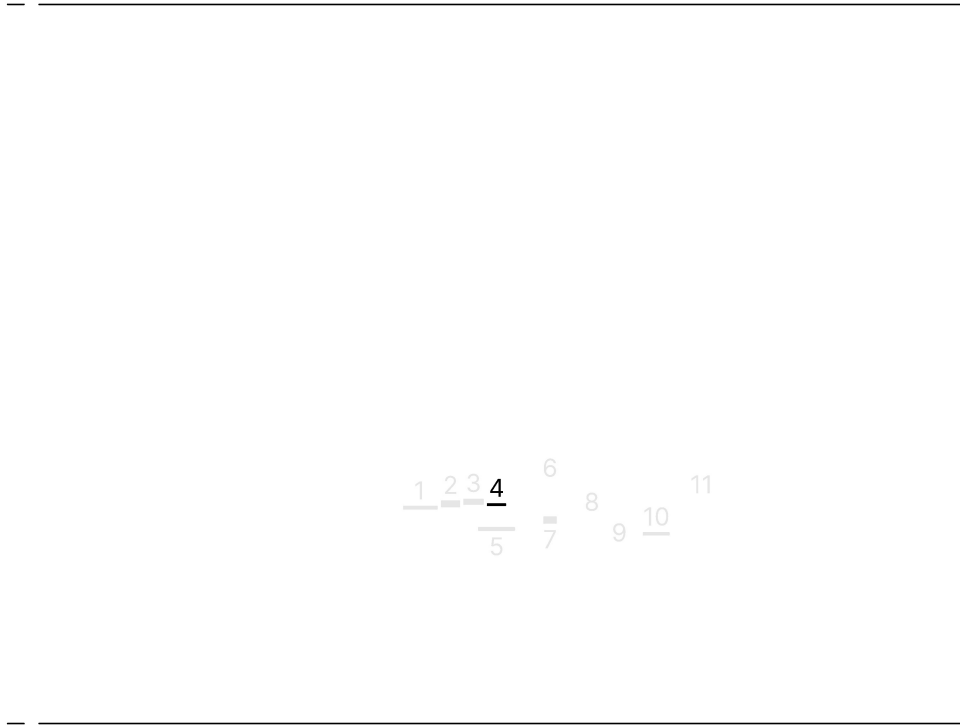
1 2 3 4 6 5 7 8 9 10 11

NICOPOLIS·VA

NICOPOLIS, BYE

3 × 0.2 in.

10'
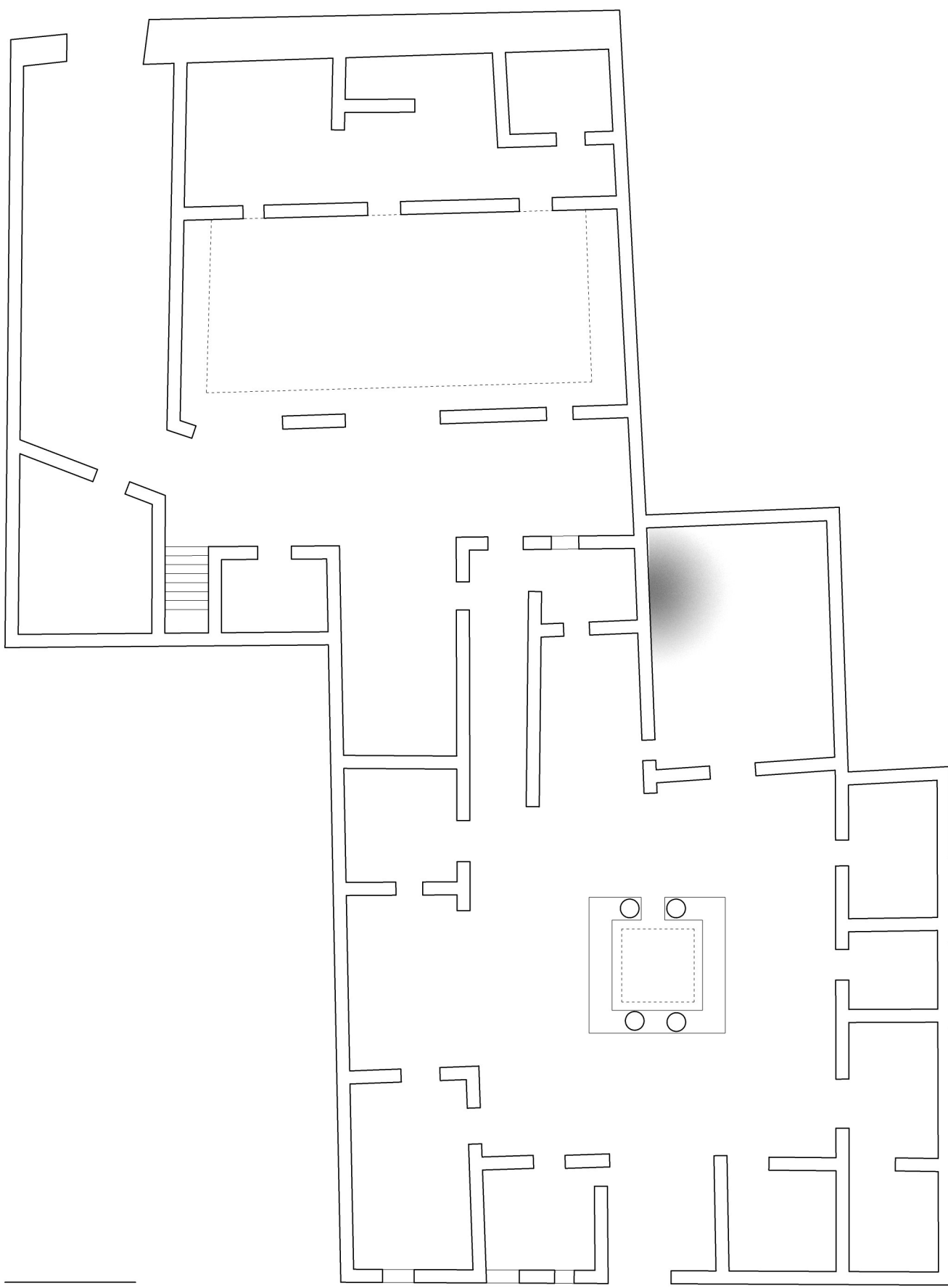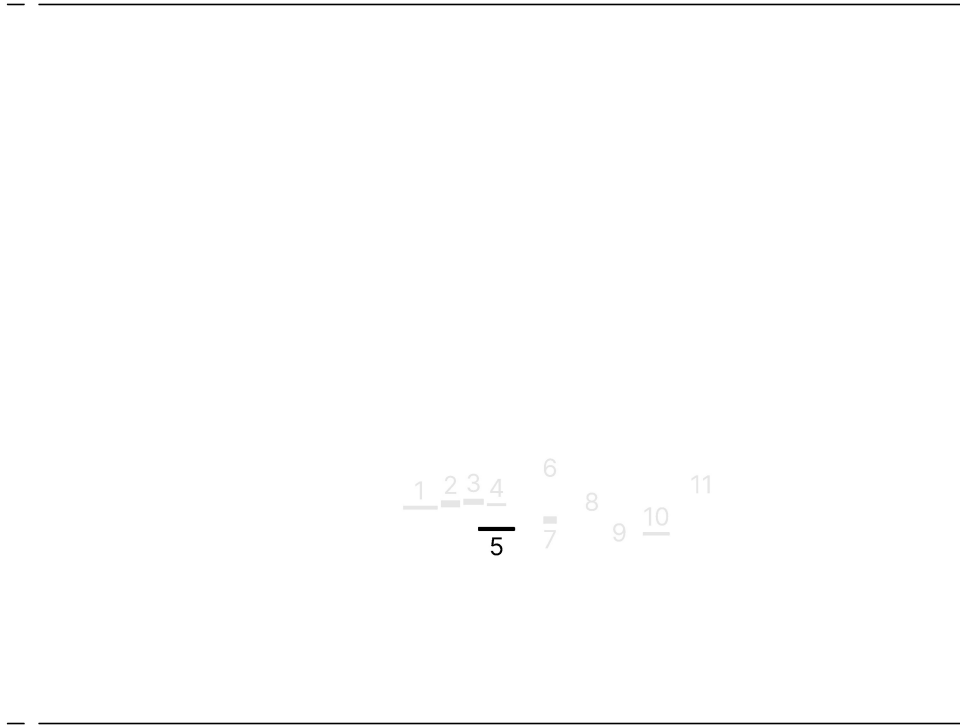
1 2 3 4
6
8 11
5
7
9 10

NICOPOLIS VA

NICOPOLIS, BYE

5.9 × 0.4 in.

10'

AG6

1 2 3 4 6 11
5 7 8 9 10
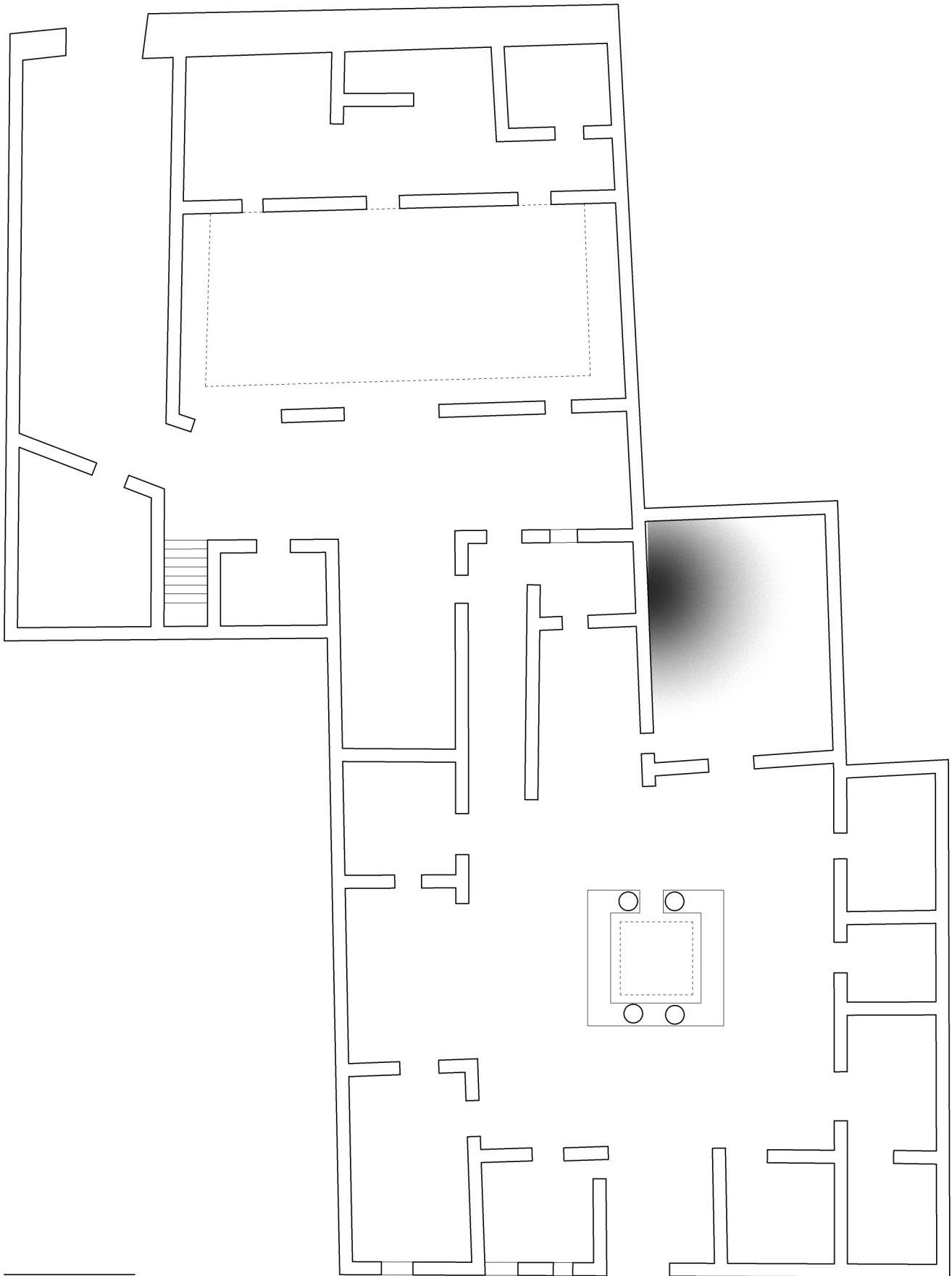
HANTIS VA

HANTIS, BYE

lost
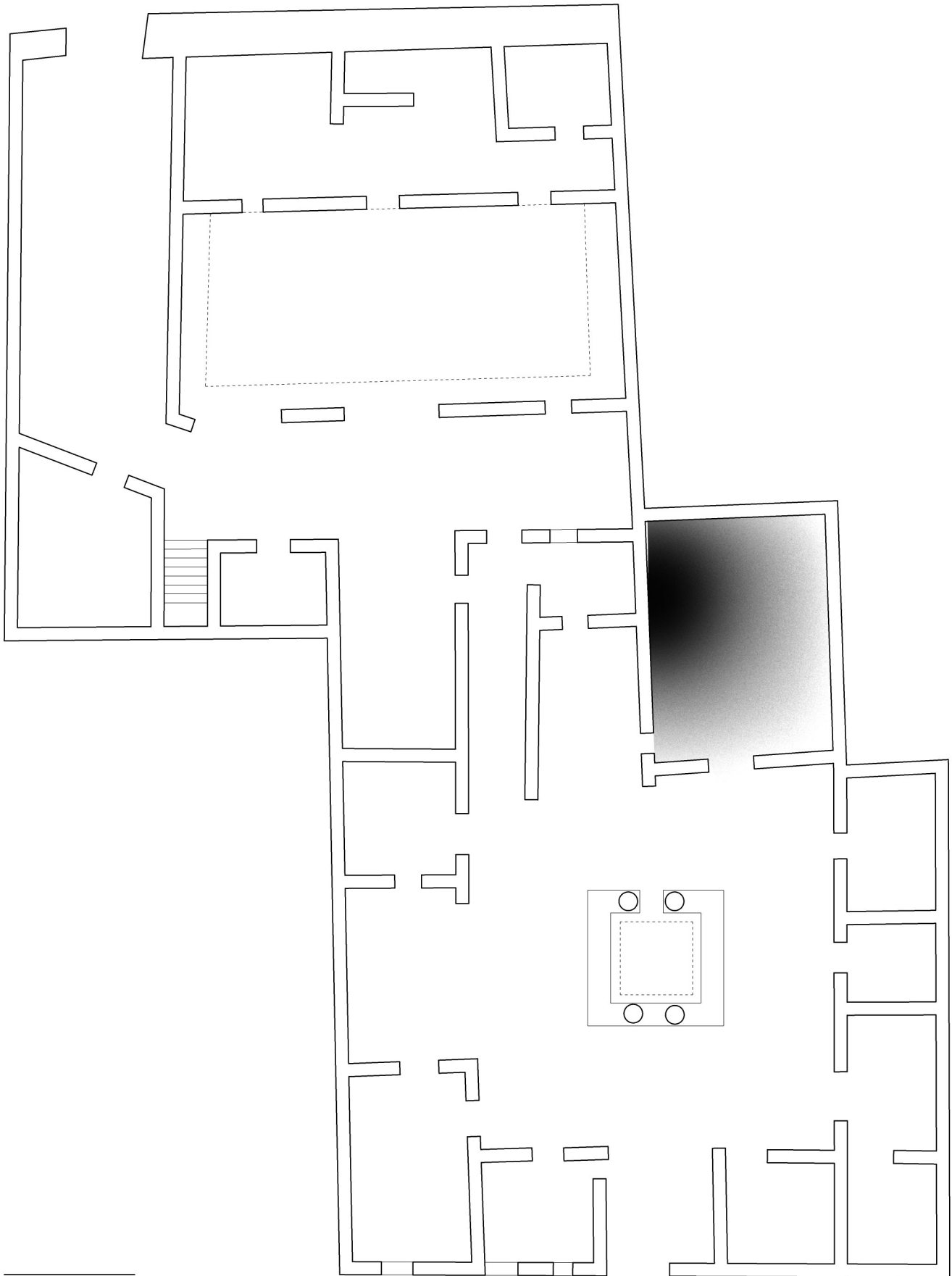
10'
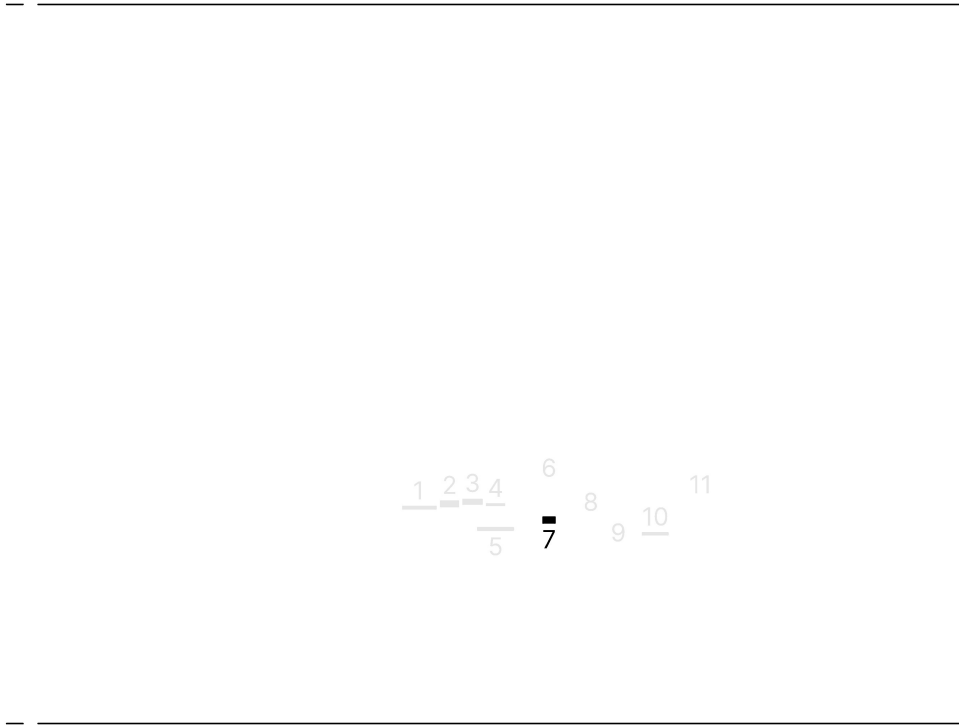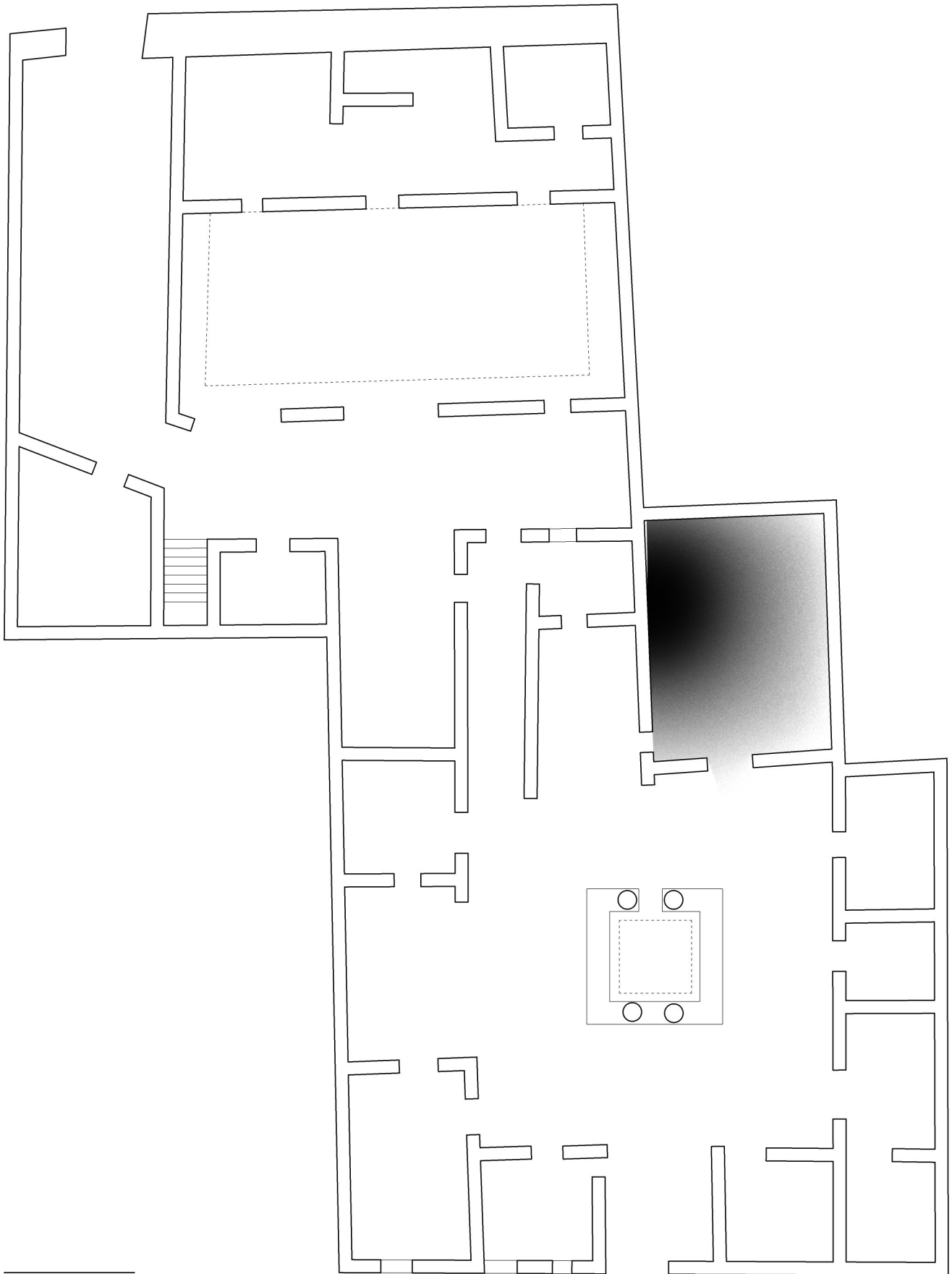
AG7

HANTIS

`2 × 1 in.`

10'

AG8

[EU]PLIA

lost

10'

AG9

PLATACO
TVRVDA

lost

10'
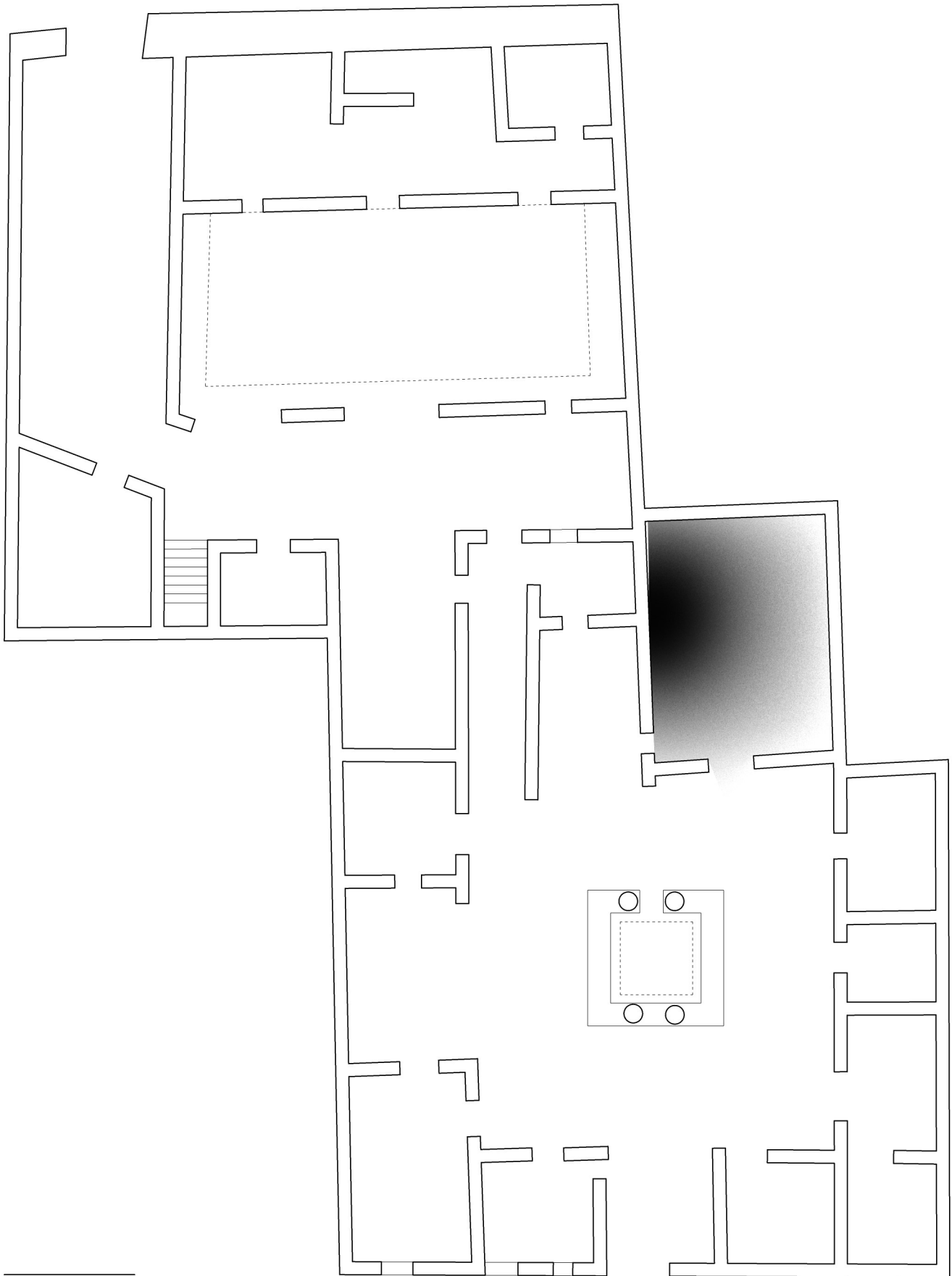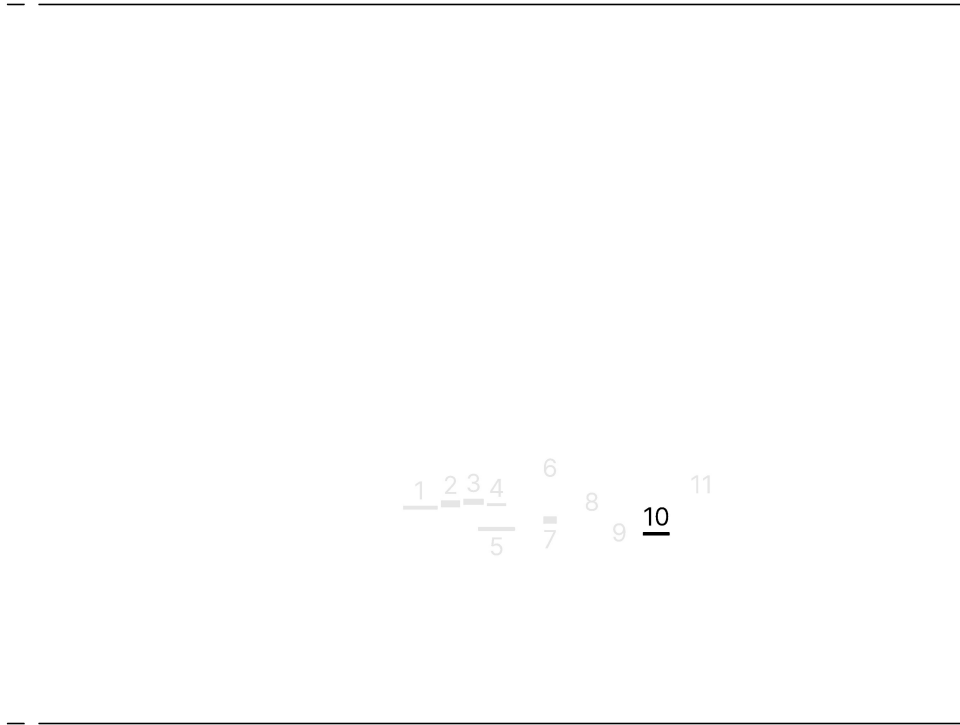
1 2 3 4
5
6 7
8 9 10 11

VA QVARTILA

BYE, QUARTILA

4.2 × 0.3 in.

10'

AG11
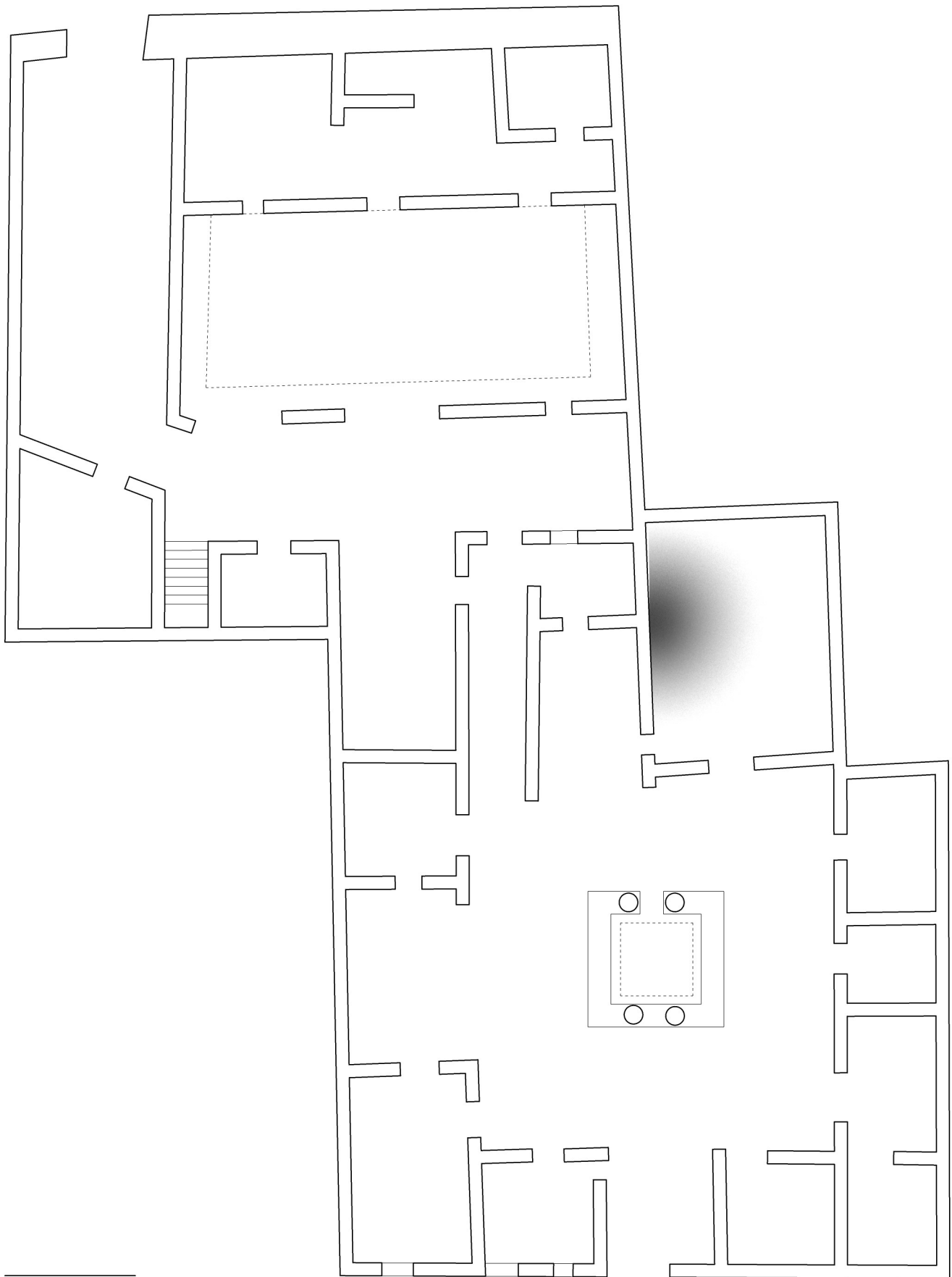
QVARTILA VA

QUARTILA, BYE

lost

10'
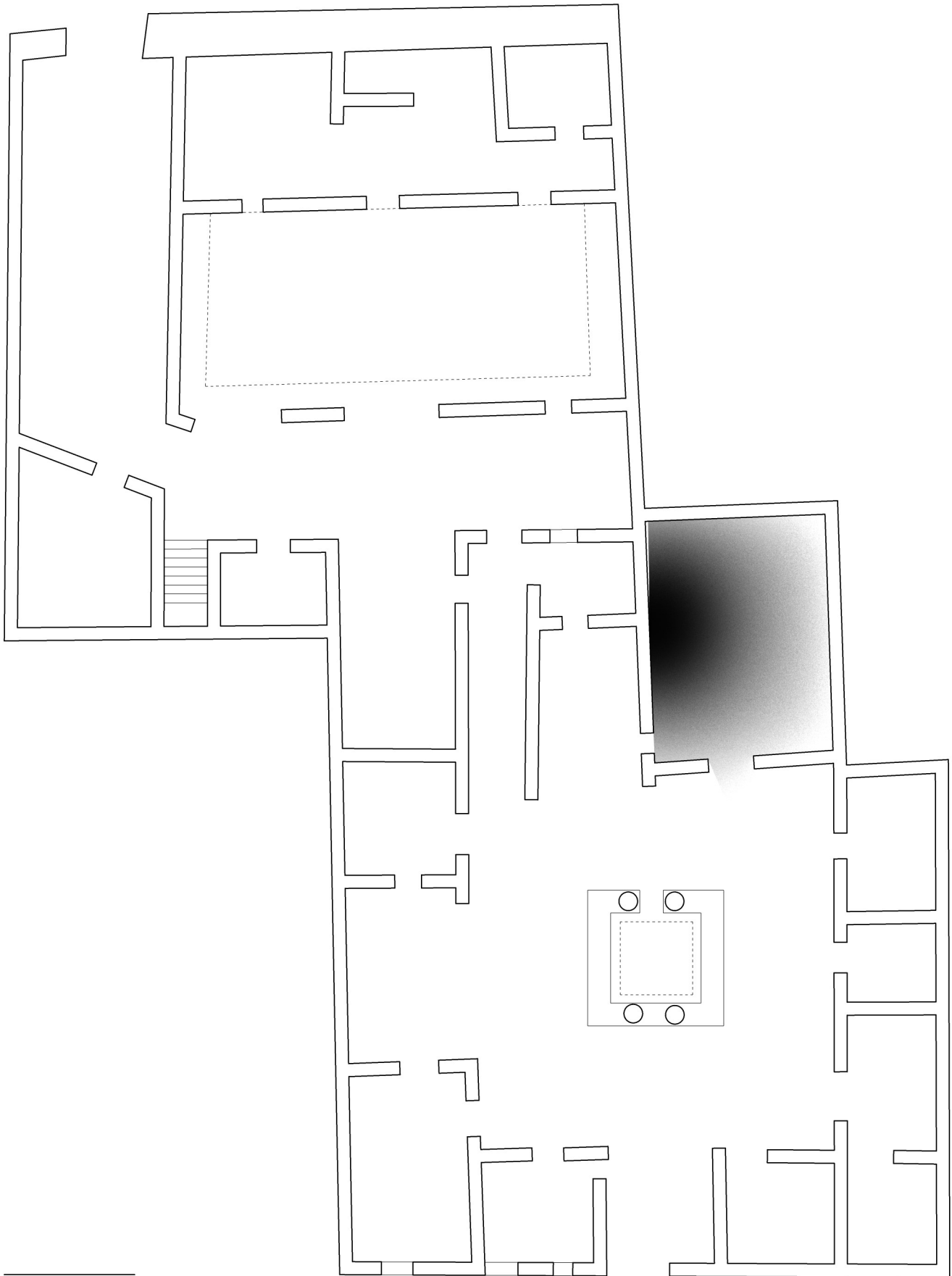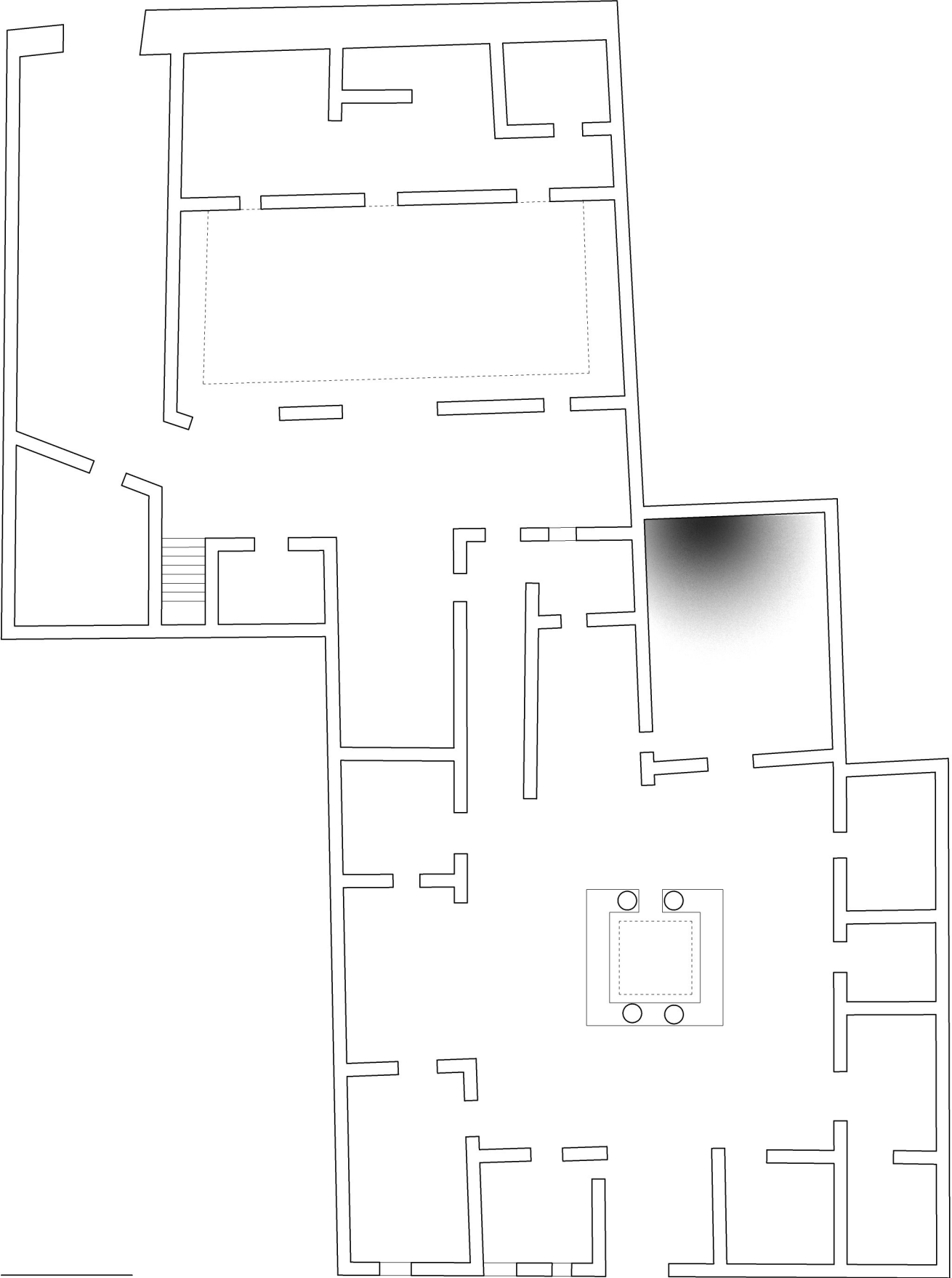
10'

2

3

1

QVARTILLA VA

QUARTILA, BYE

5.1 × 0.4 in.

10'

AH3

2

1

3

QVARTILL[-]A

3.9 × 0.4 in.

CIL IV, 8219c.

Benefiel 2011, no. 28.

10'

AI1

1　2
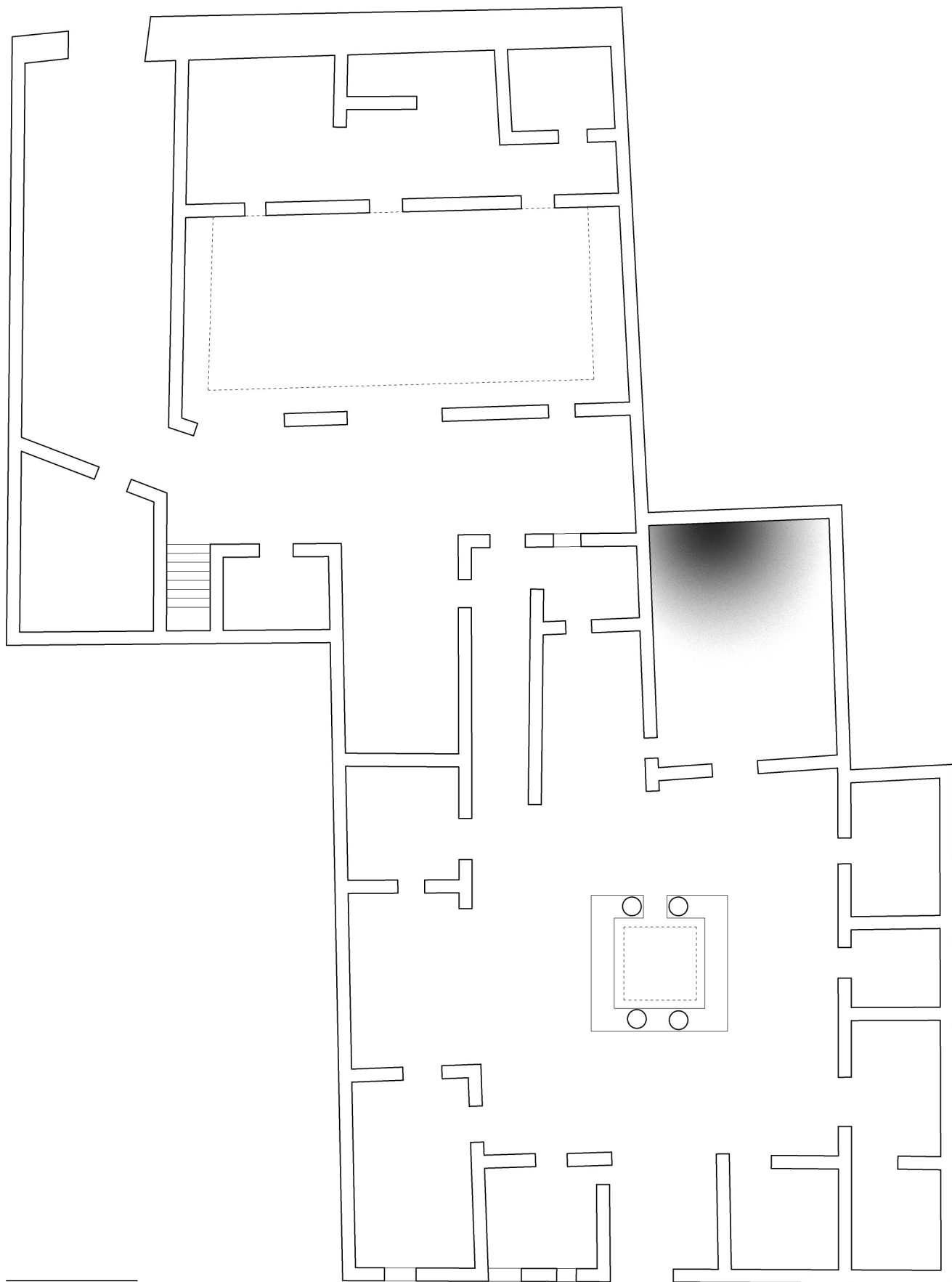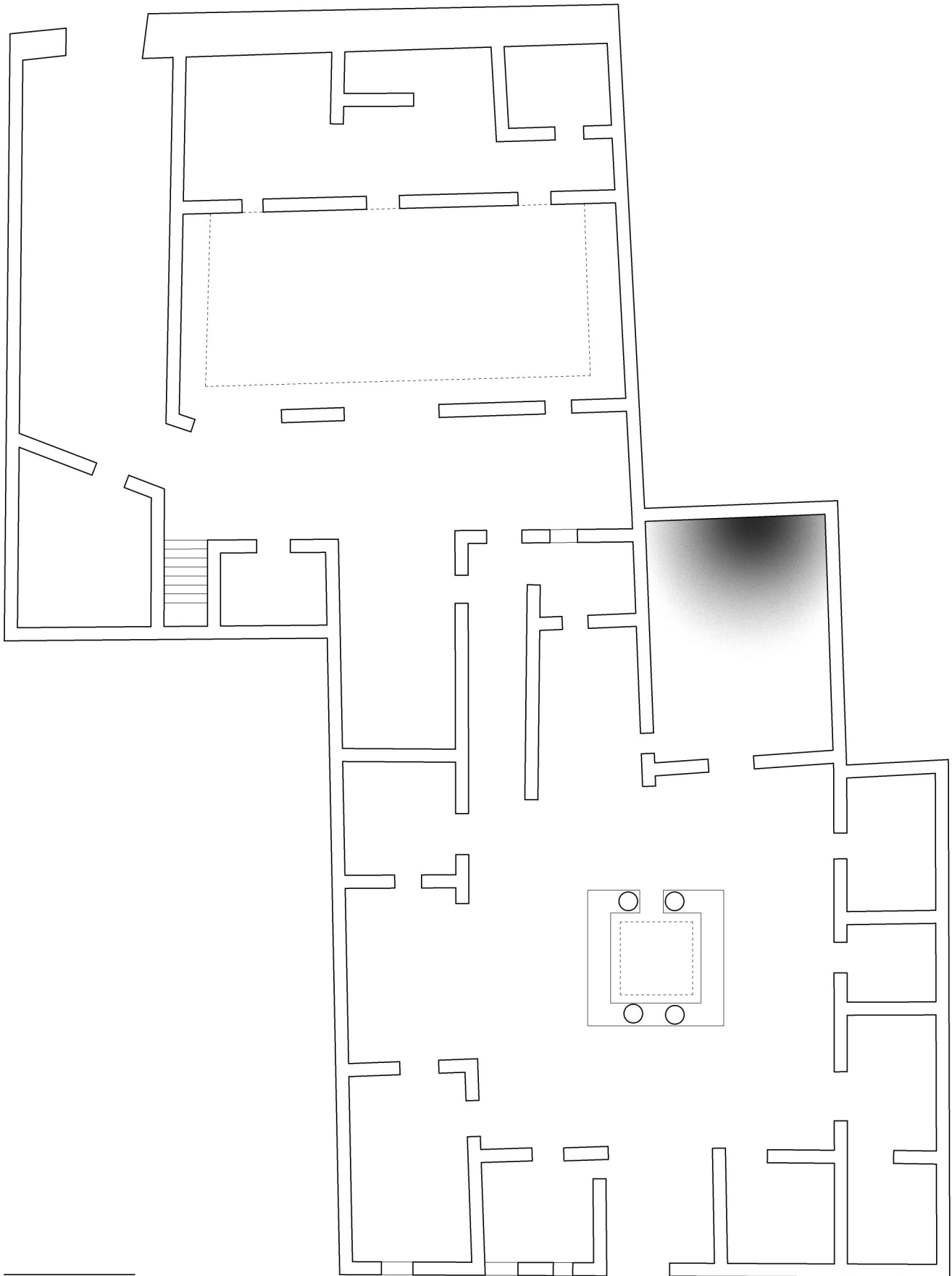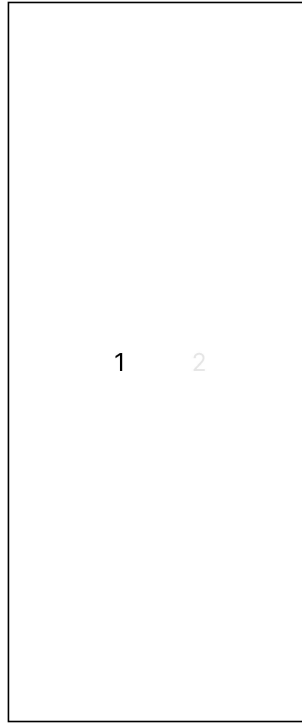
SALVTE(M) VEN(IENTIS)
VEN(IENTIS)
III

TO THE HEALTH OF THOSE WHO'VE COME
TO THOSE WHO'VE COME

lost

CIL IV, 8220a.

Benefiel 2011, no. 29.

Translation adapted by the author from Benefiel 2011, 39.

10'

AI2

1   2
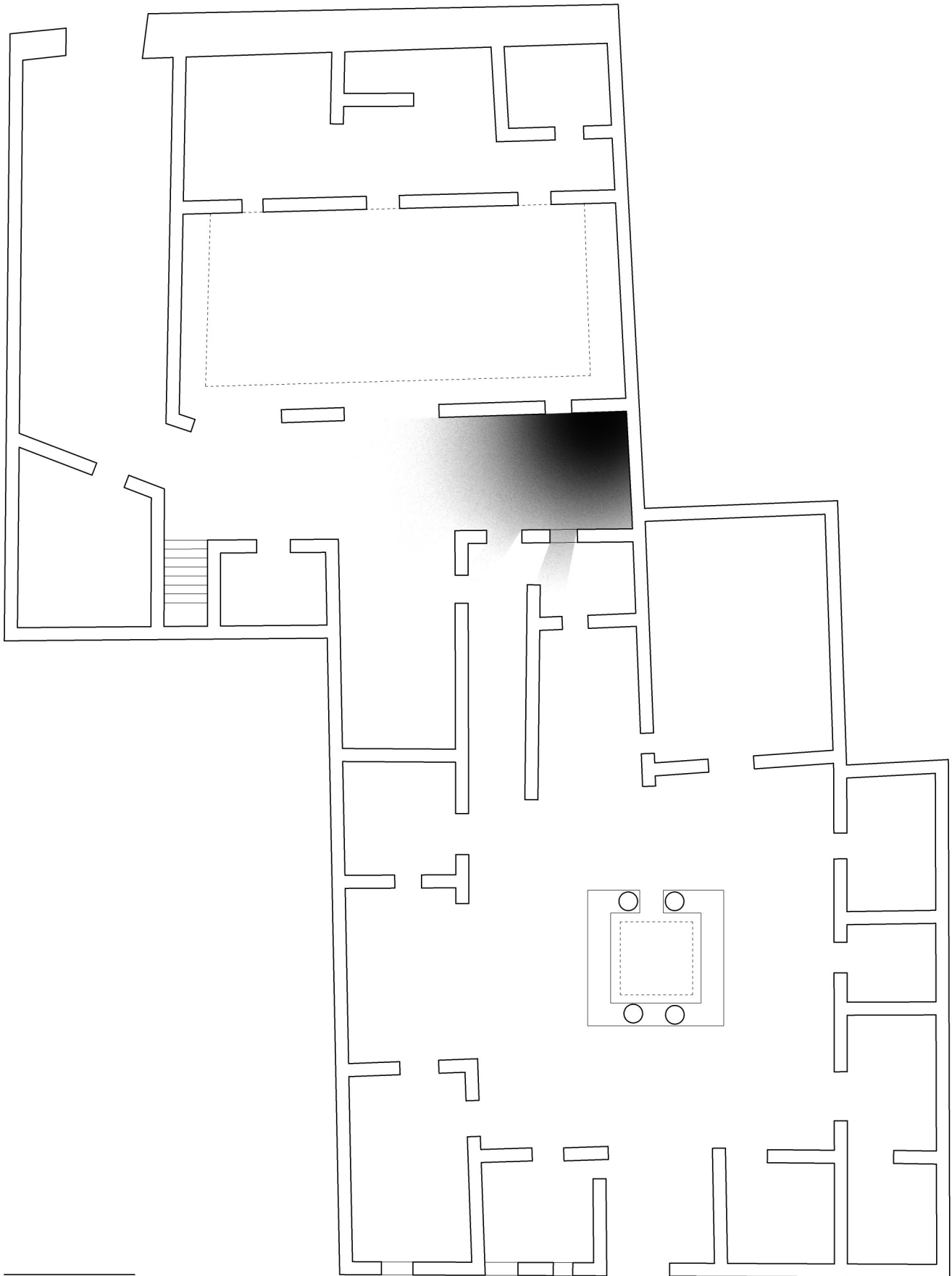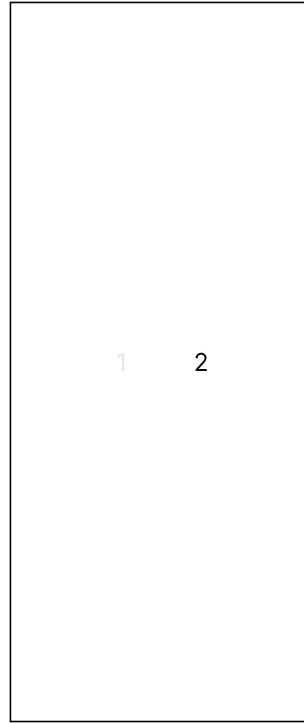
SALVTE(M) VENIENTIS

TO THE HEALTH OF THOSE WHO'VE COME

lost

10'

AJ1

COSMVS

lost

AJ1

10'

AK1

1

OPPI

lost

CIL IV, 8221b.
Benefiel 2011, no. 32.

10'

AL1
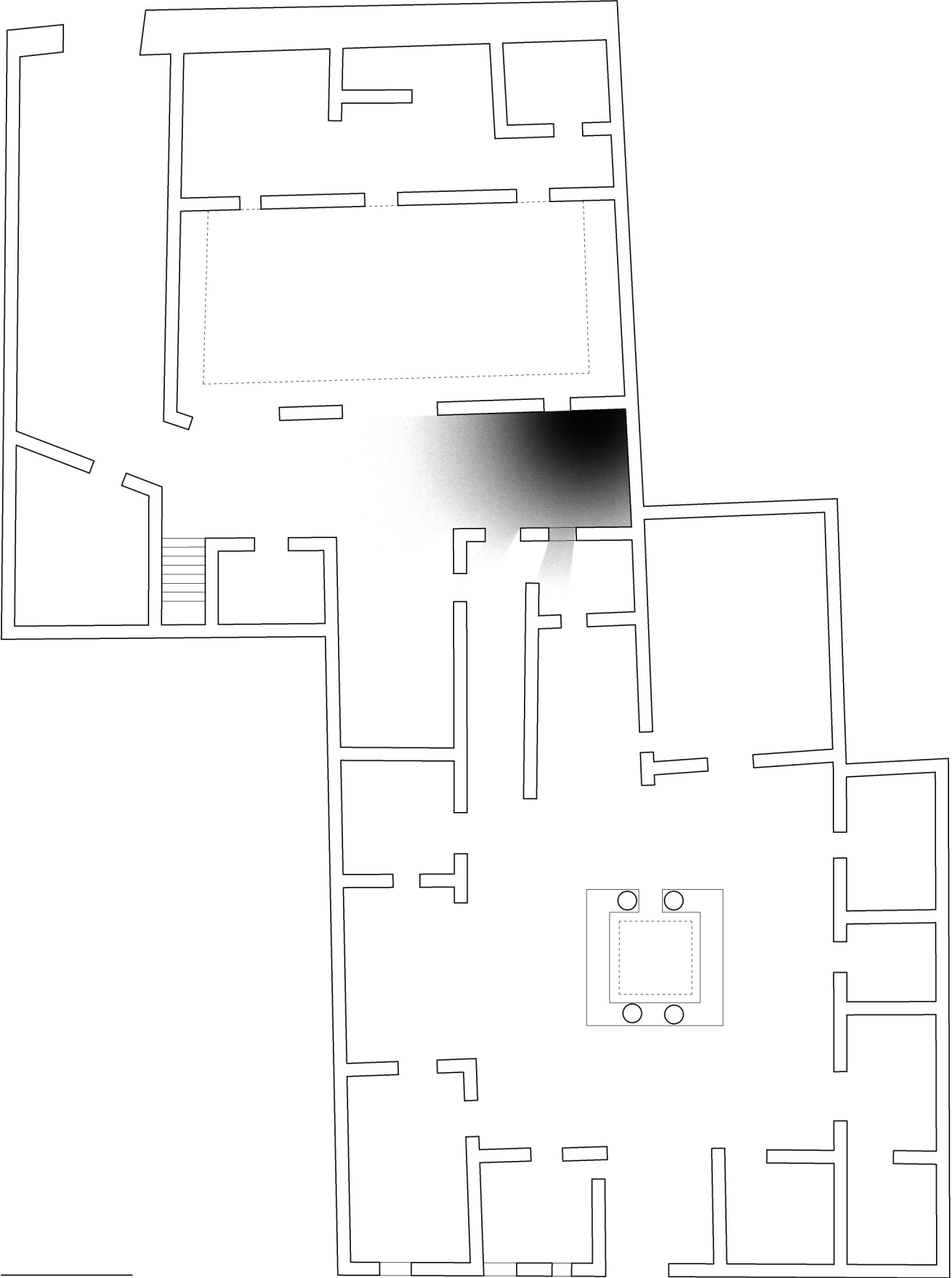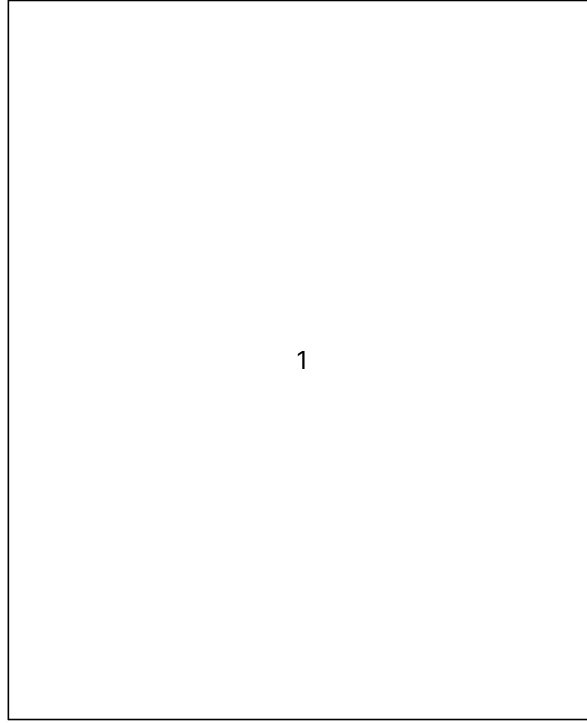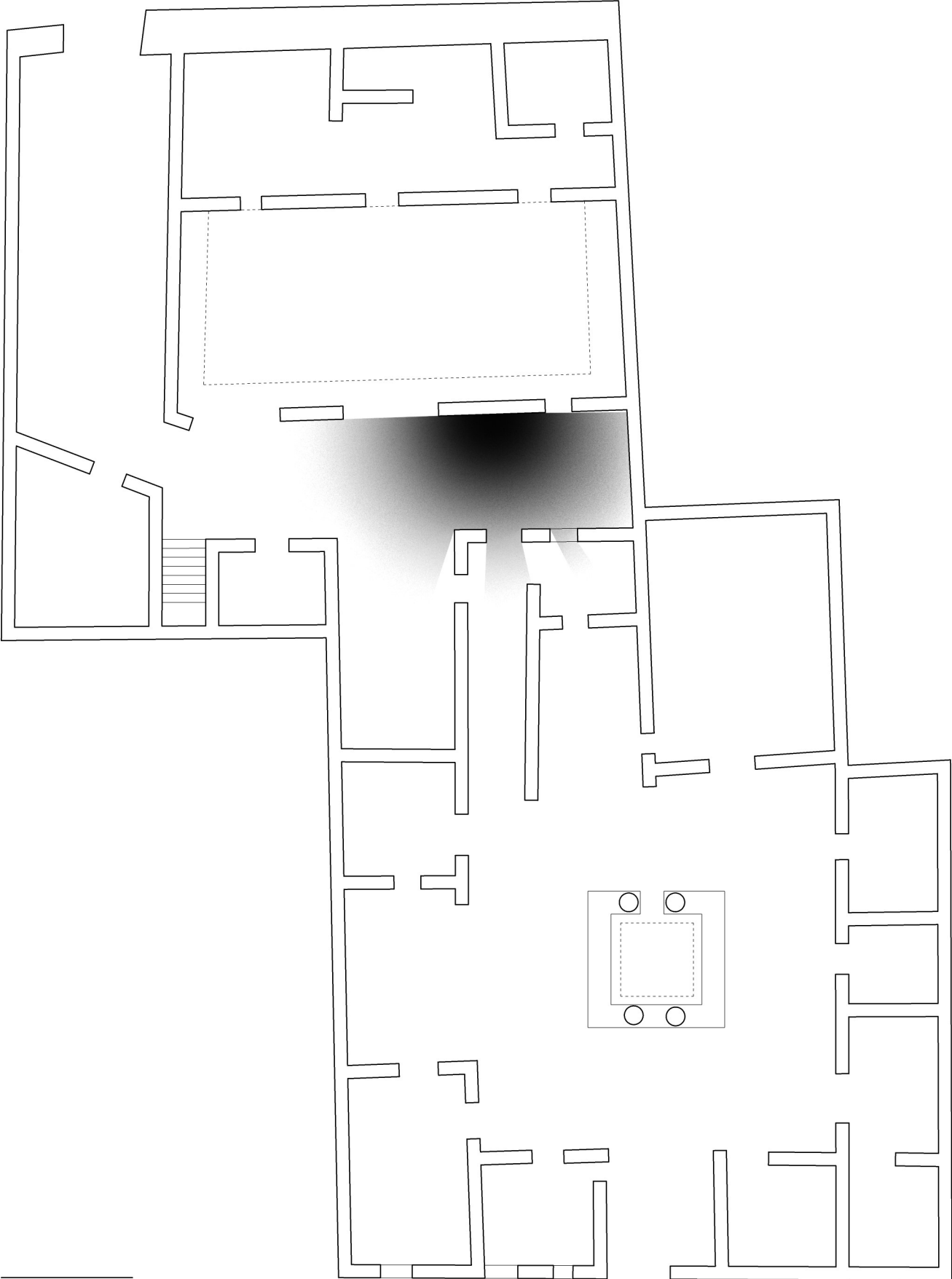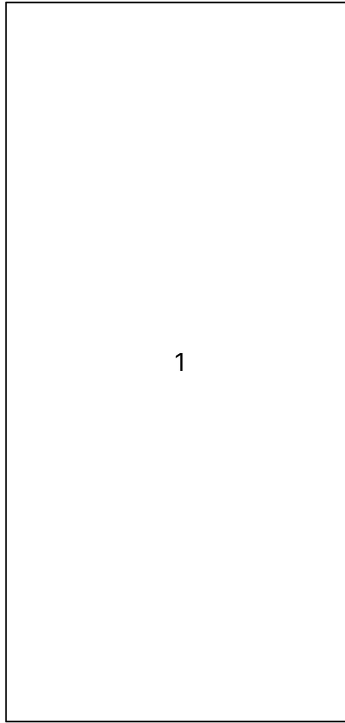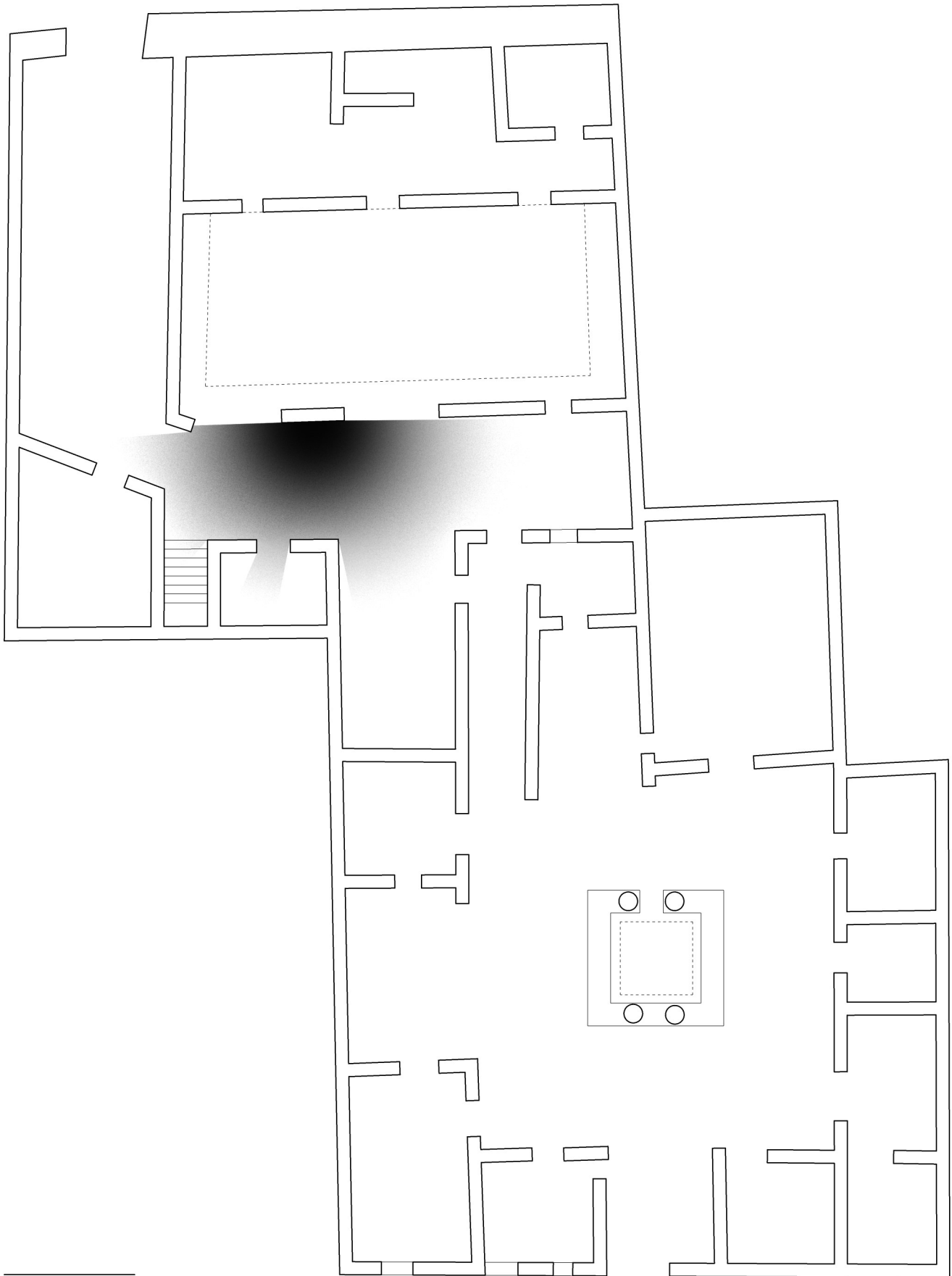
1   2

CON[TI]QVERE OMN(ES)

THEY ALL FELL SILENT

lost

CIL IV, 8222.
Benefiel 2011, no. 33.
Translation from Benefiel 2011, 39.

10'

AL2
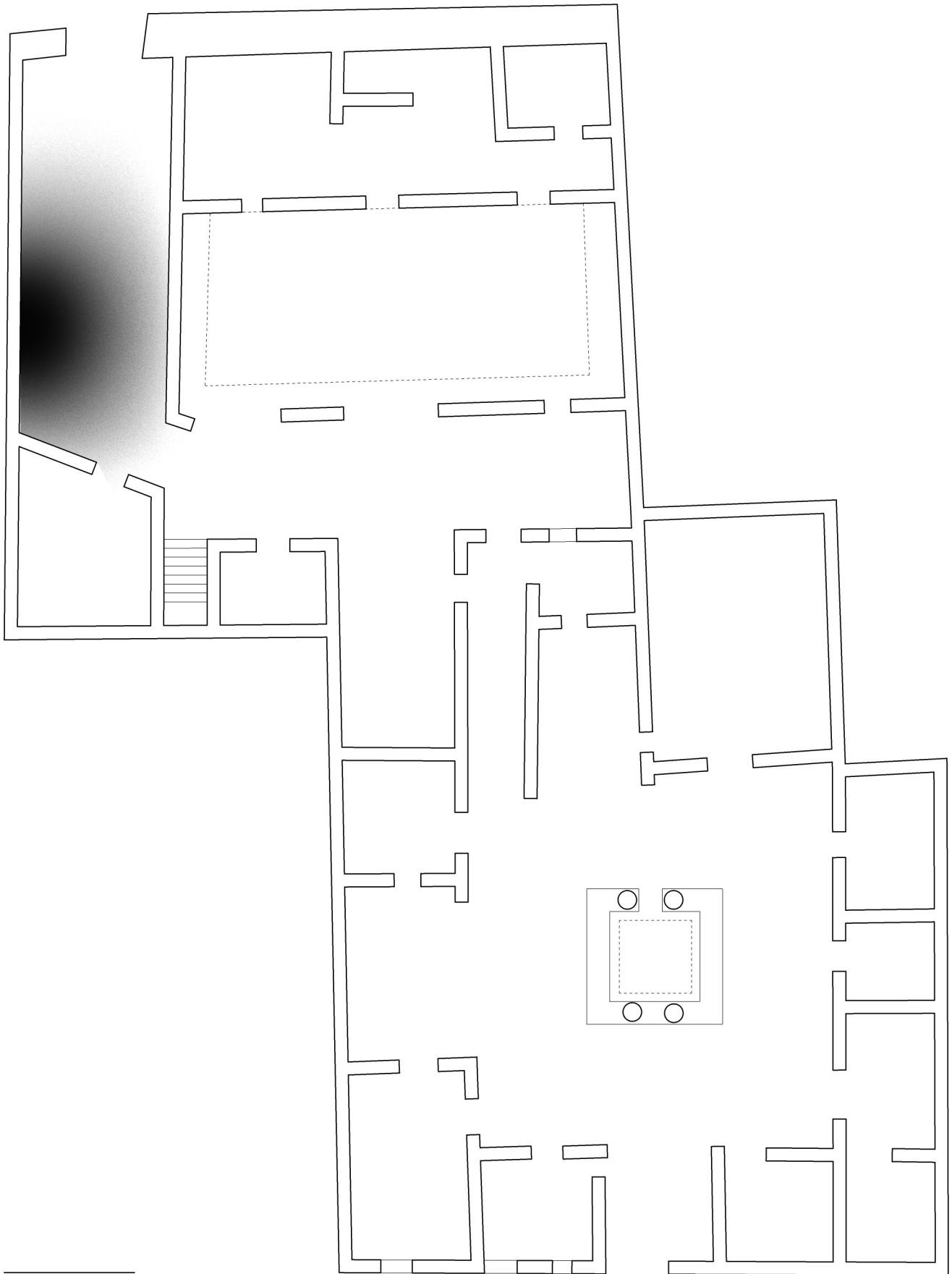
1 2

bust of a man facing left

lost

CIL IV, 8222 note.
Benefiel 2011, no. 34.

10'

A
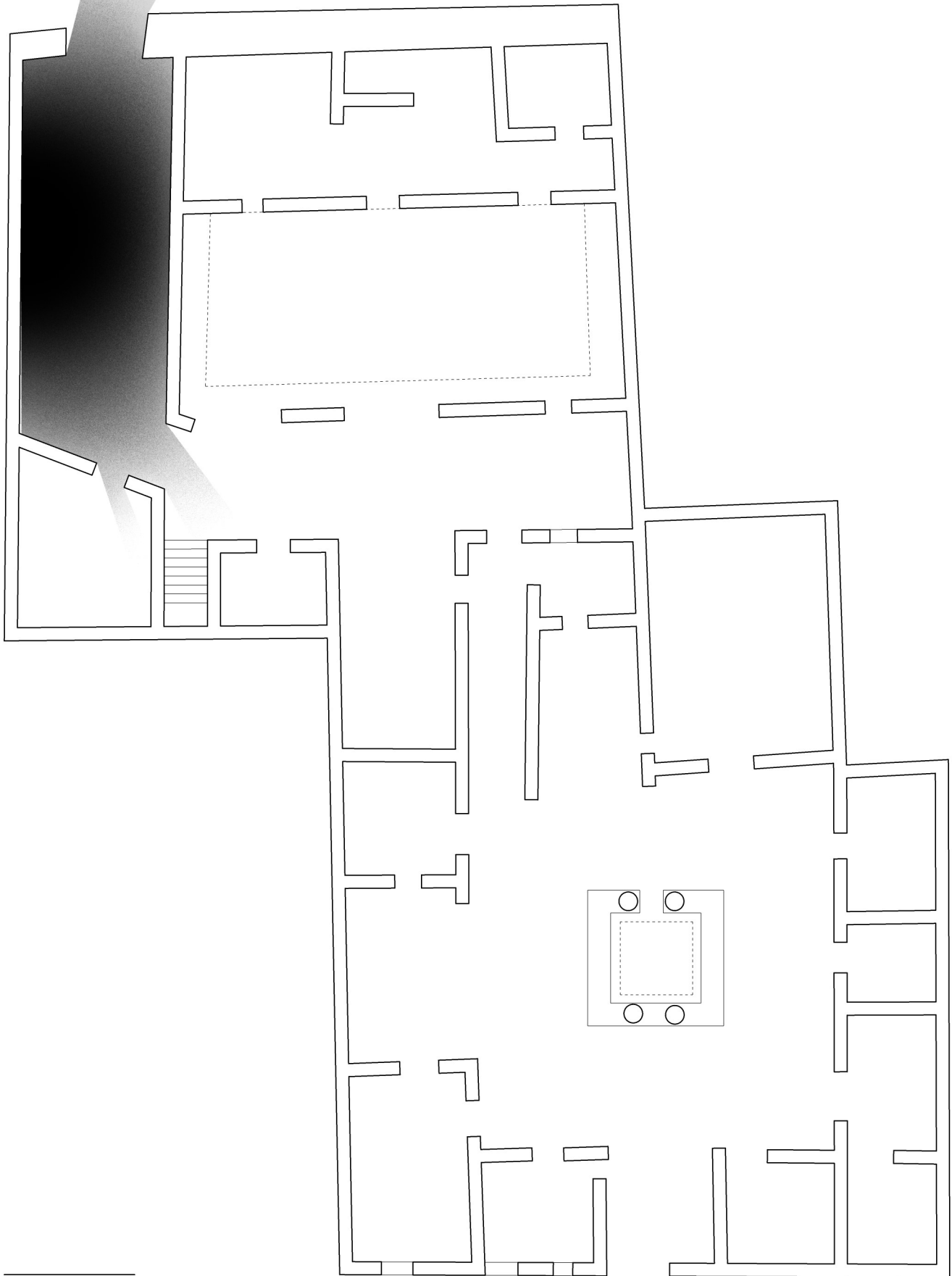
A
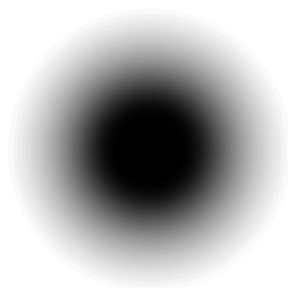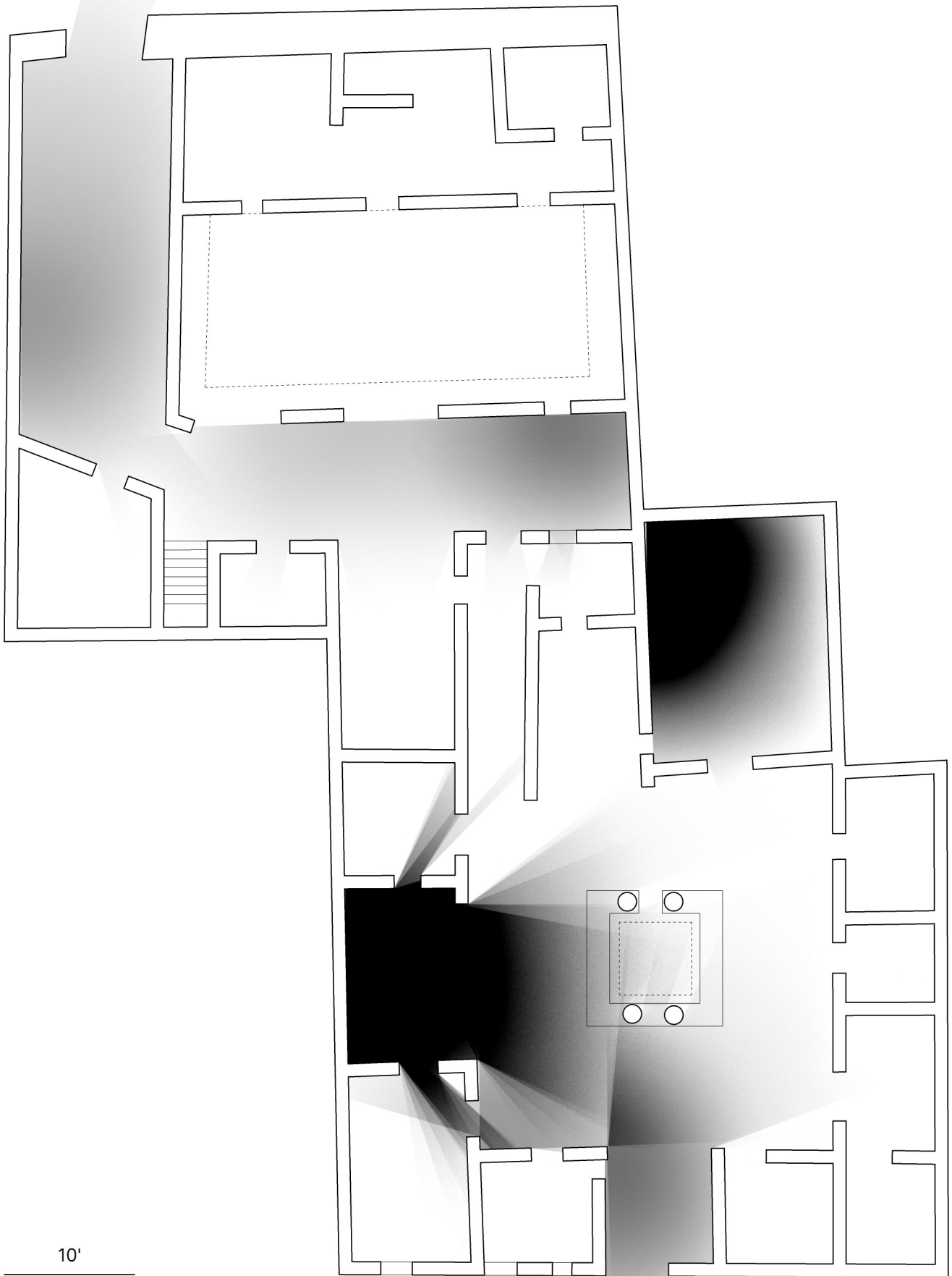
10'

A-NAM

addresses a named person

does not
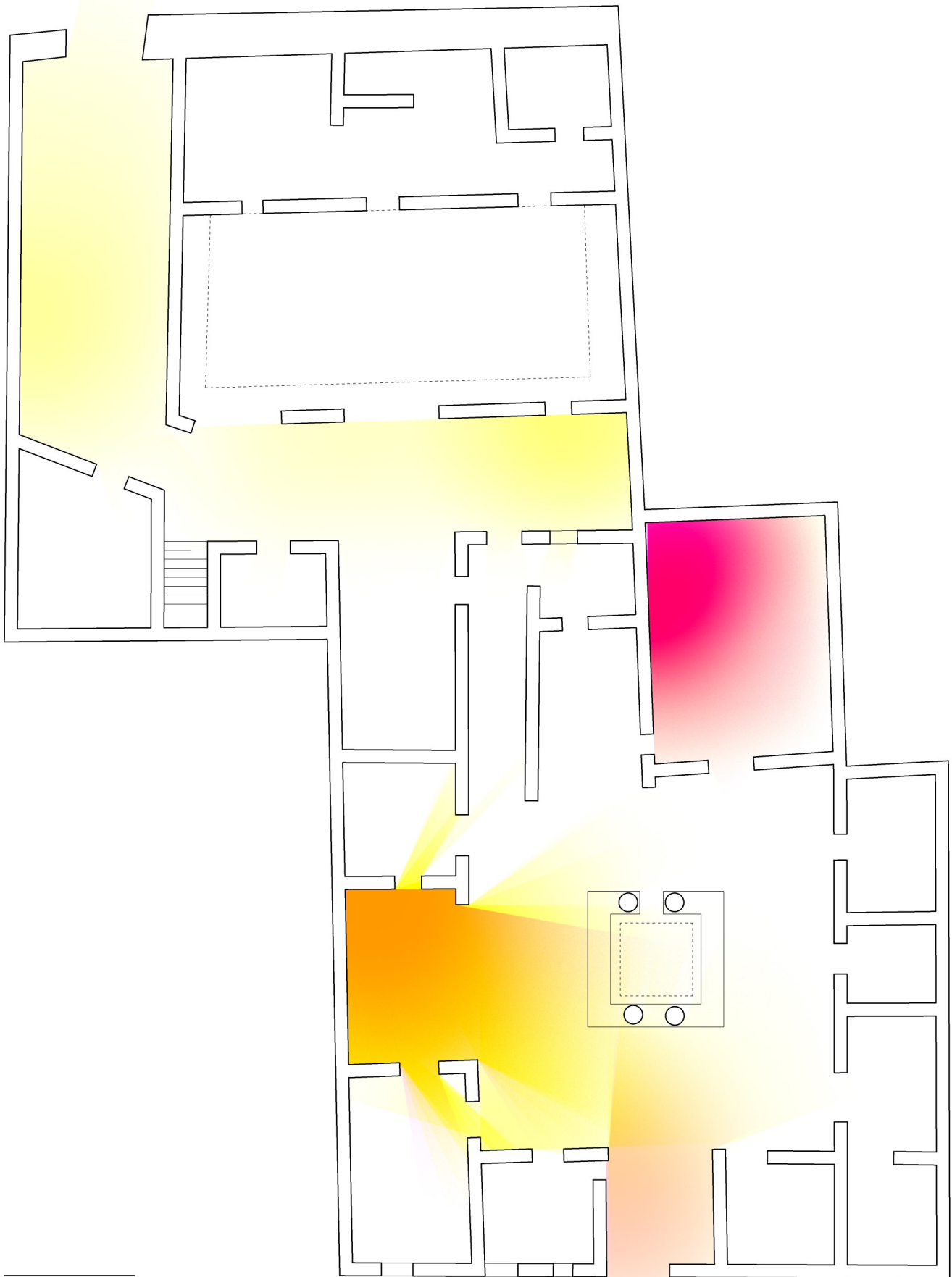
10'

A-FIG

figural

non-figural
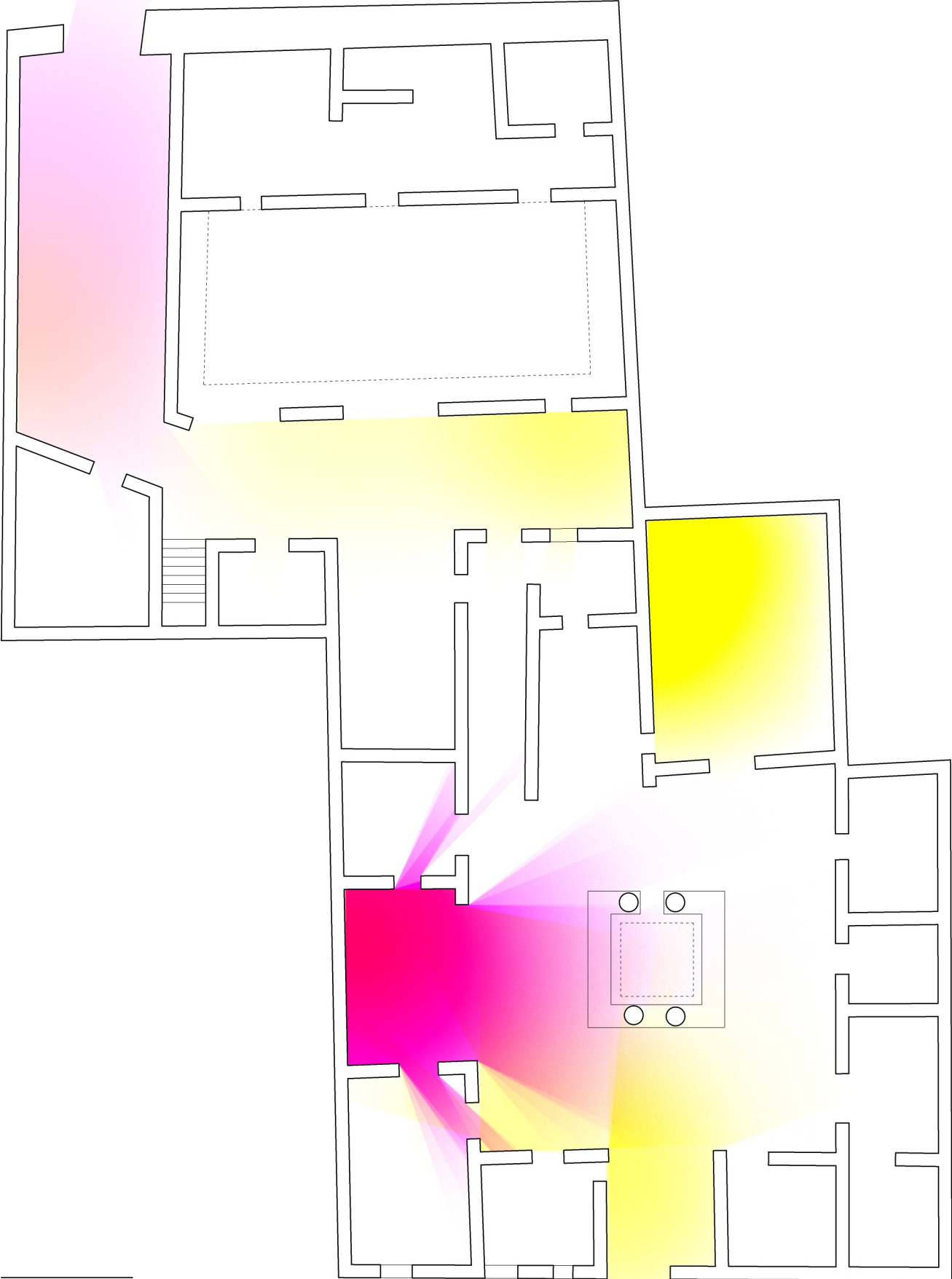
10'

A-ERO

erotic

non-erotic

10'

A-NUM

numeral

non-numeral

10'

B

Pompeii VII.16.17

B

I

J

G

H

F

E

B   A

D

C
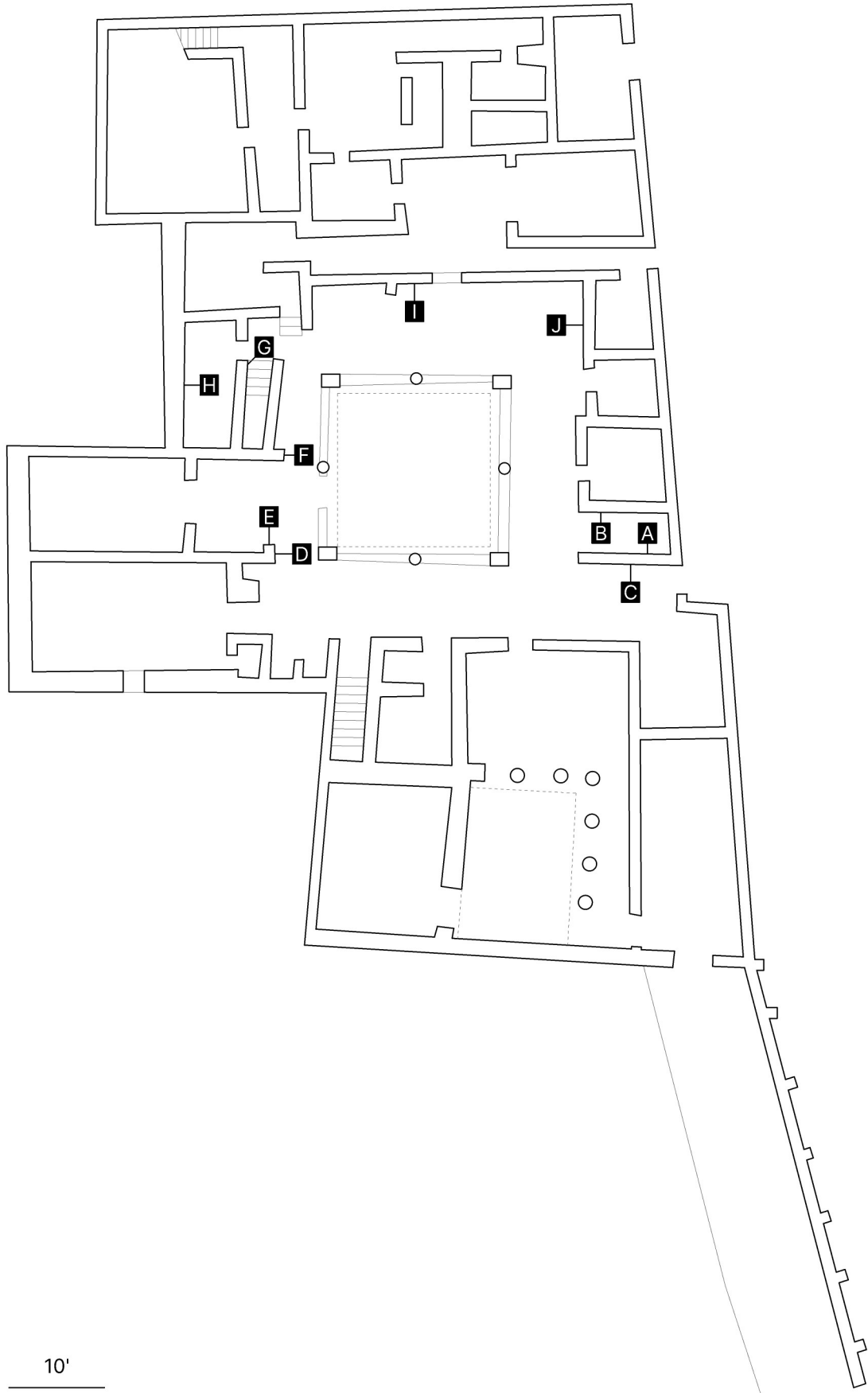
10'

BA1

partial drawing of a horn or rhyton(?)

0.6 × 1.3 in.

Benefiel 2010, no. 1.

10'

BA2

HAVE

2.2 × 1.3 in.

Benefiel 2010, no. 2.

BA2

10'

BA3
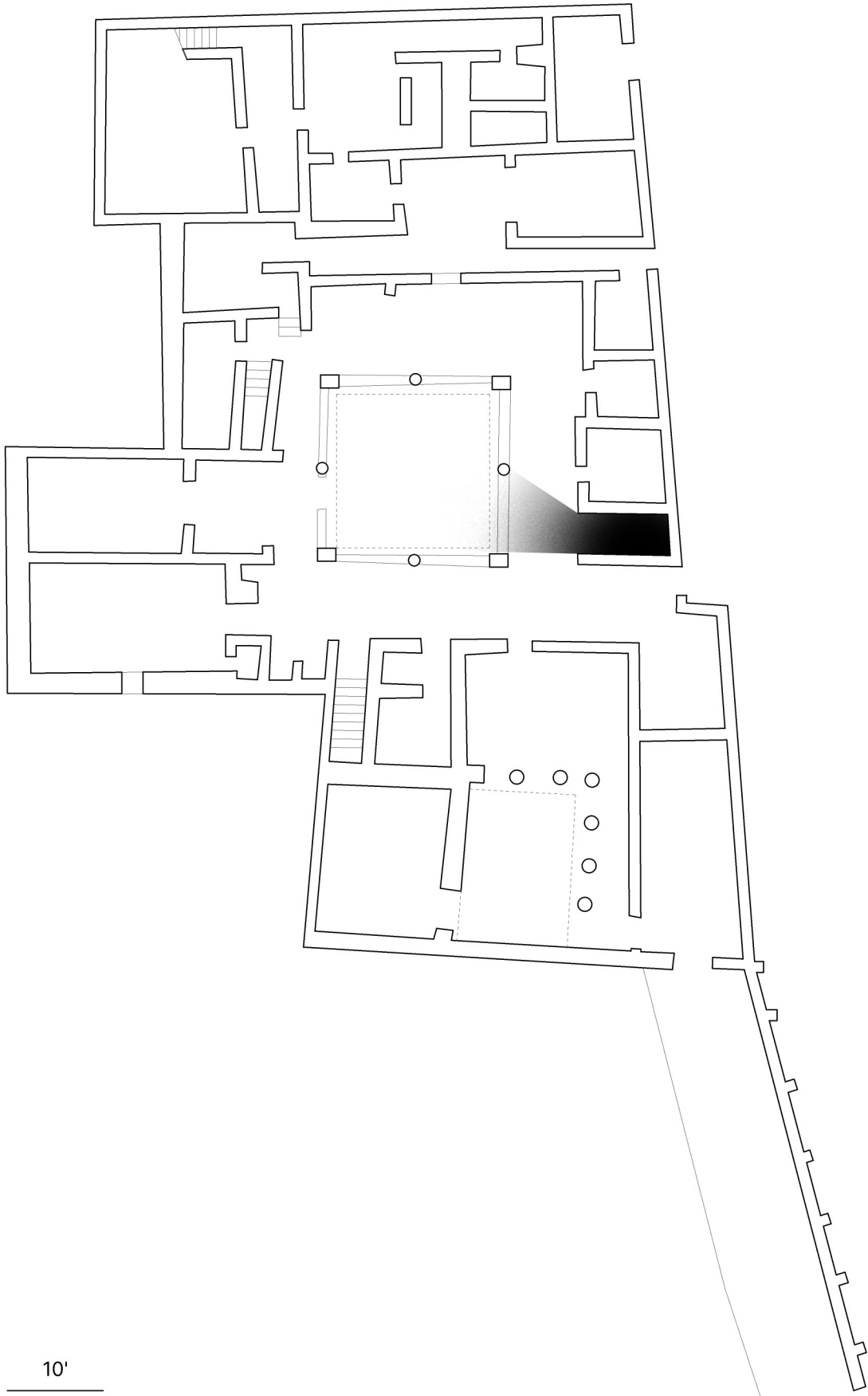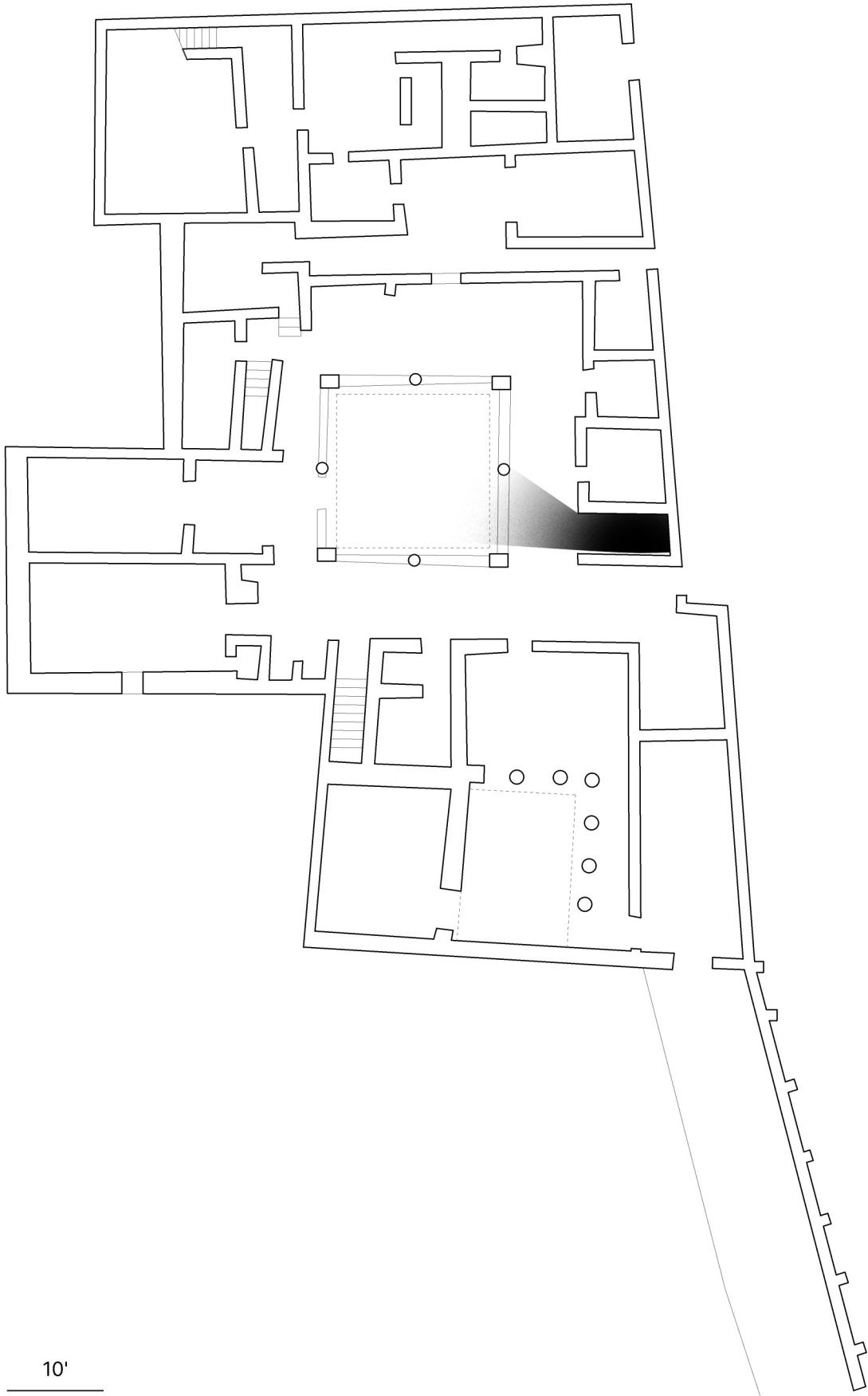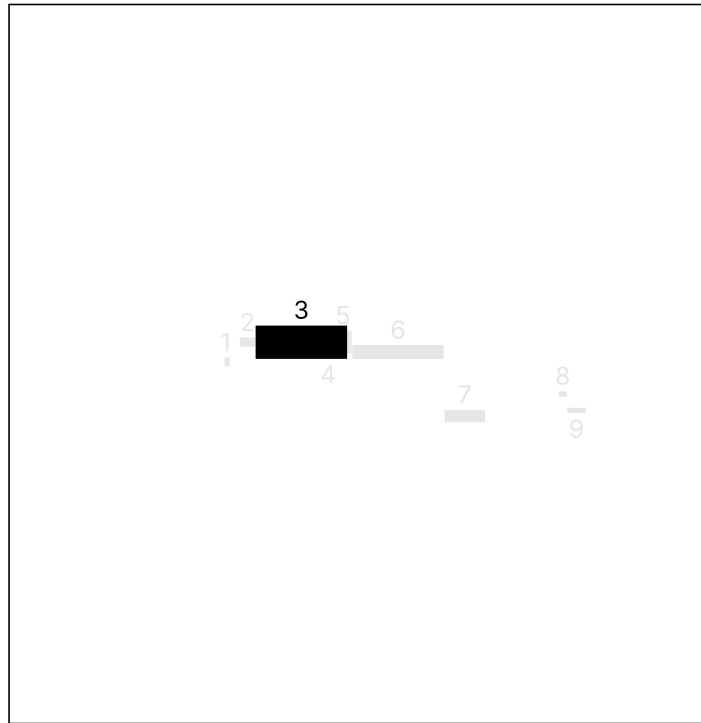
VEREḌ[-----]
OSẸ[-----]IǪVR[.]m

15 × 5.3 in.
letter ht. 2.4 in.

Benefiel 2010, no. 3.

10'

BA4

MANLIUS

1.6 × 0.2 in.

Solin 1975, no. 22.

Benefiel 2010, no. 4.

10'

BA5

XX

2.6 × 3.5 in.

Benefiel 2010, no. 5.
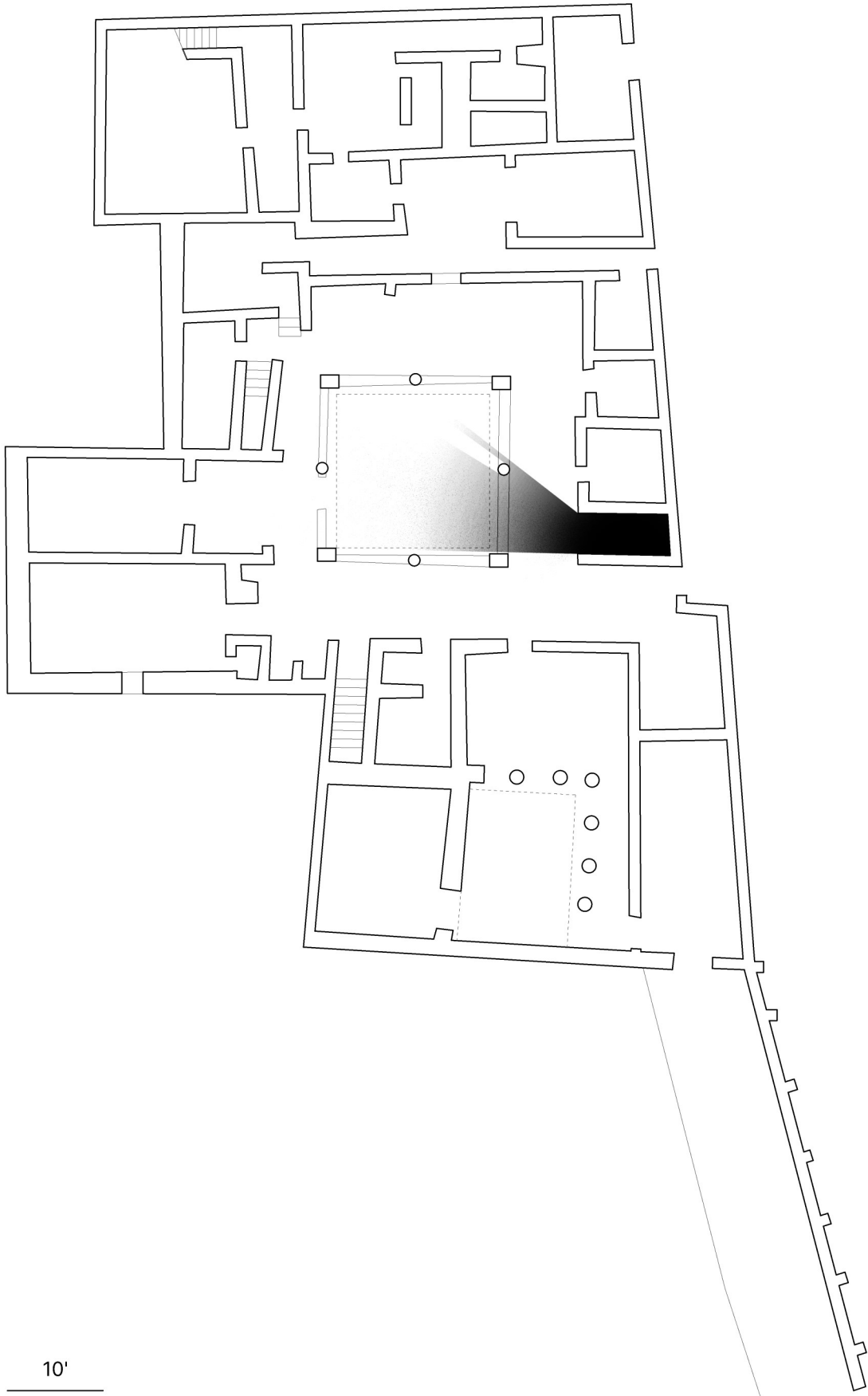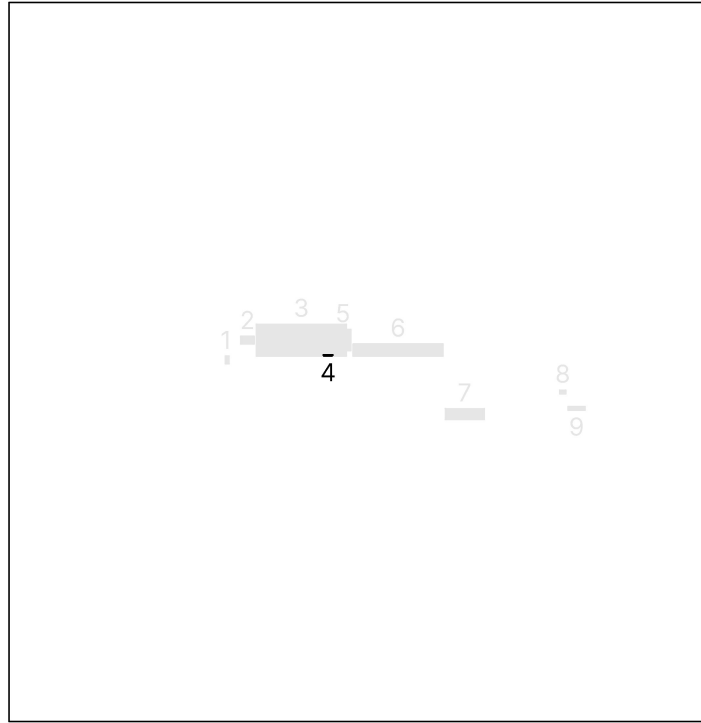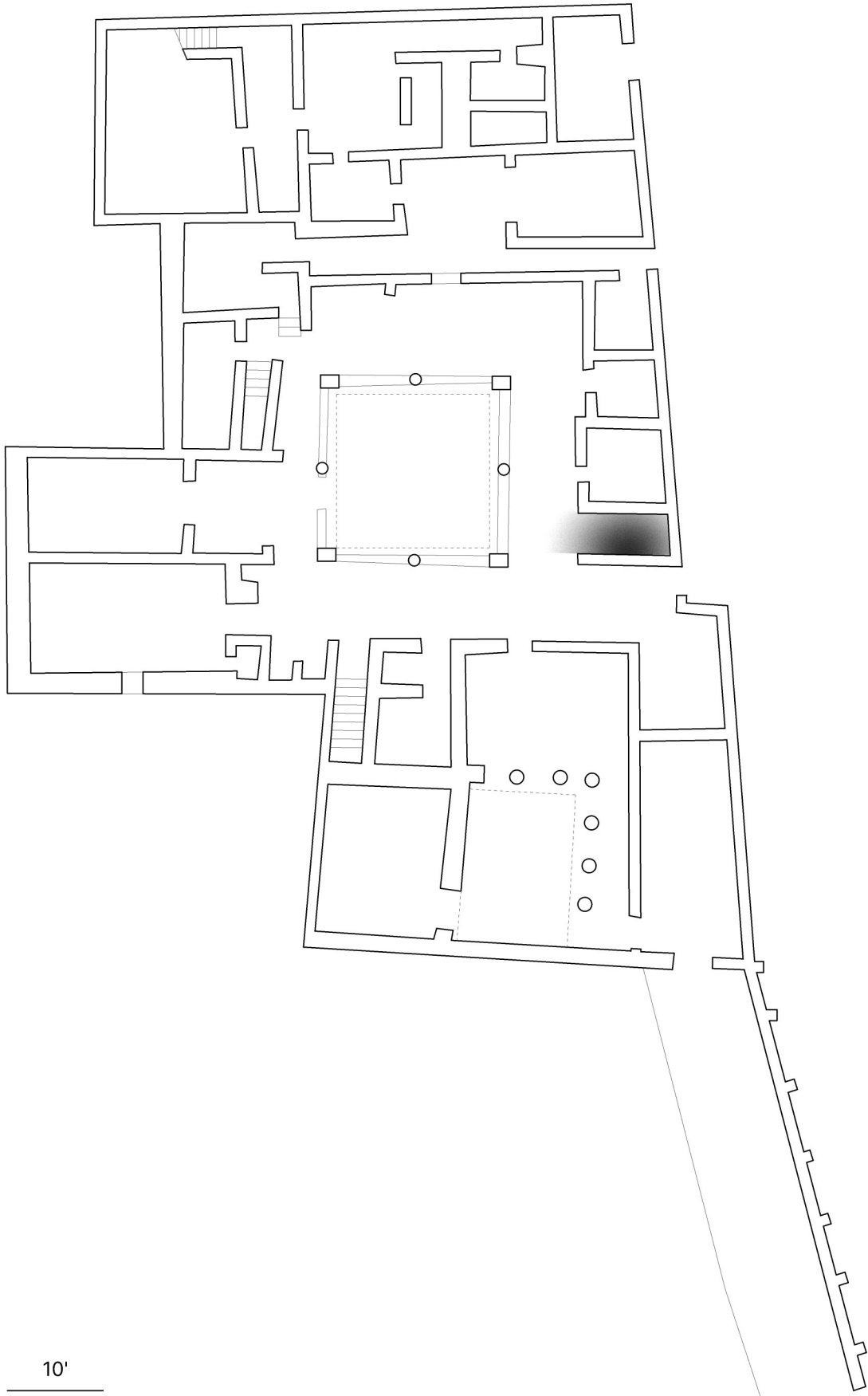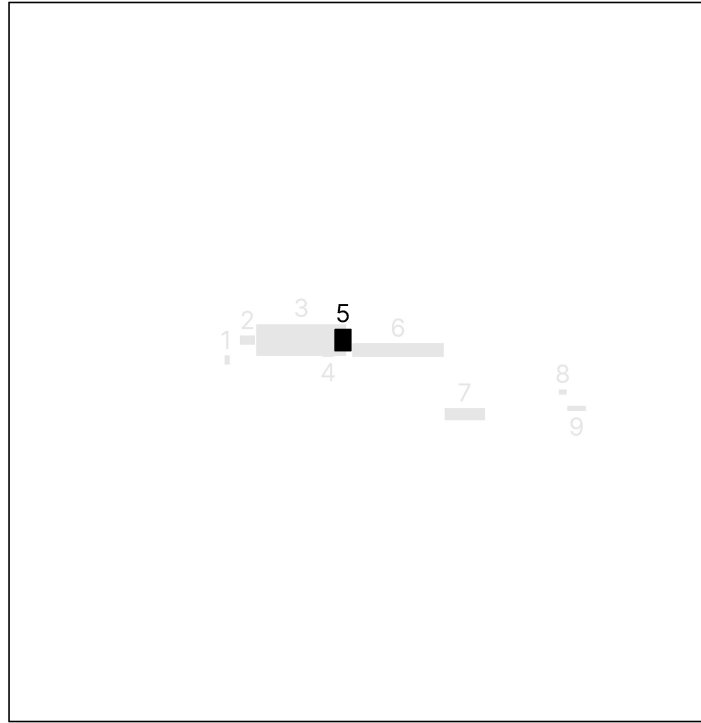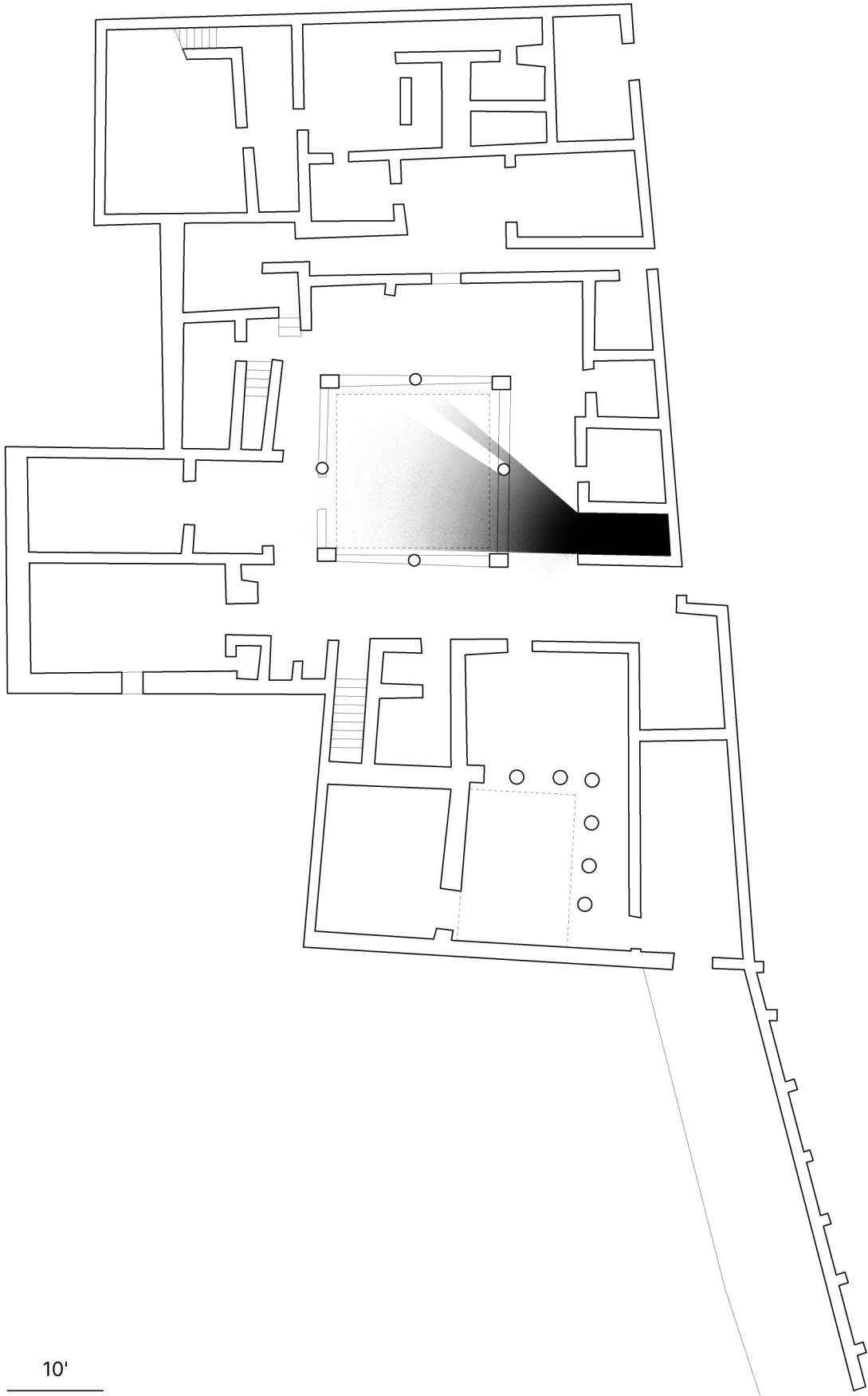
10'
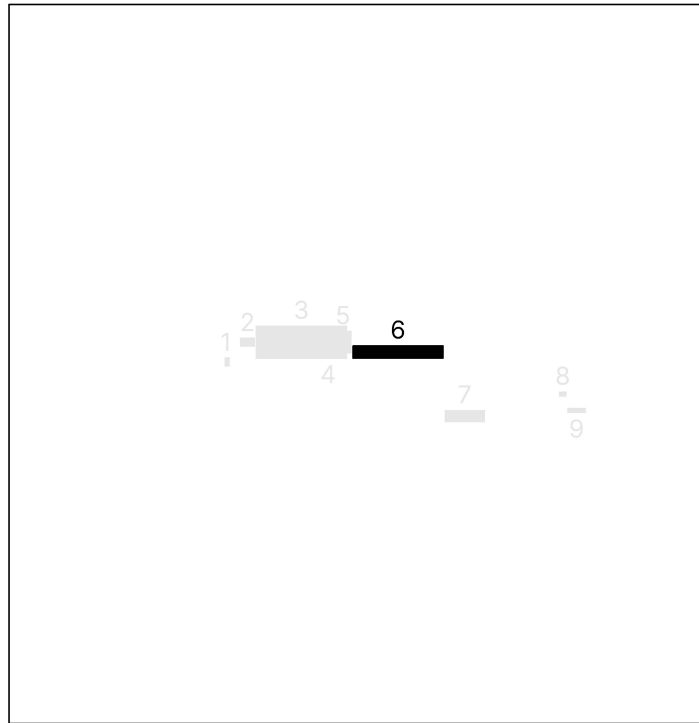
AMATOR
QUAE MALU

THE LOVER WHO [EVIL]

15 × 2 in.
letter ht. 0.7 in.

Solin 1975, no. 21.
Benefiel 2010, no. 6.
Translation by the author.

10'

CHIRTIAO

6.5 × 1.8 in.

BA7

Giordano 1966, no. 22.

Solin 1975, no. 24.

Benefiel 2010, no. 7.

10'

BA8

M

1 × 0.6 in.

Benefiel 2010, no. 8.

10'

BA9

AUCTUS

2.8 × 0.6 in.

BA9

Giordano 1966, no. 25, line 2.

Solin 1975, no. 25.

Benefiel 2010, no. 9.

10'

BB1

1

2
3
4
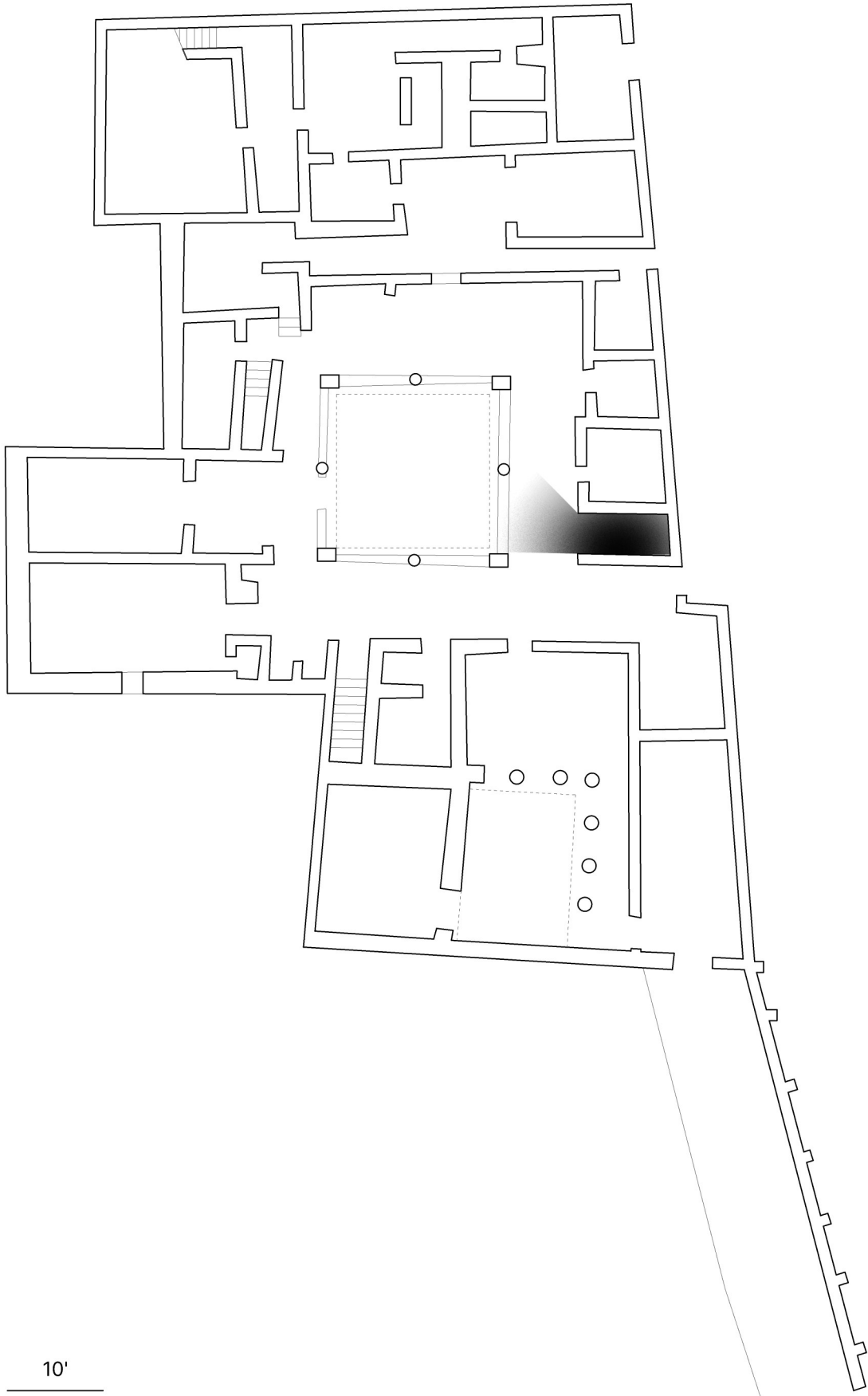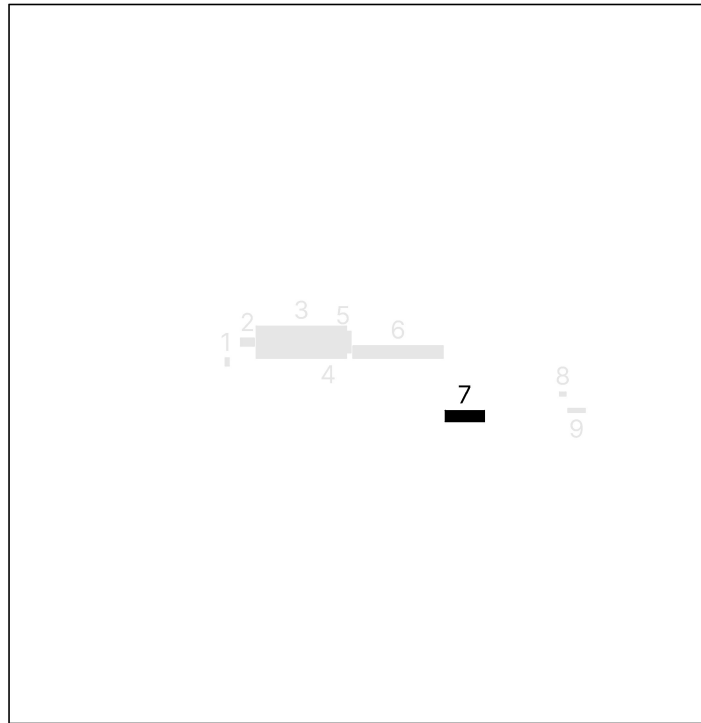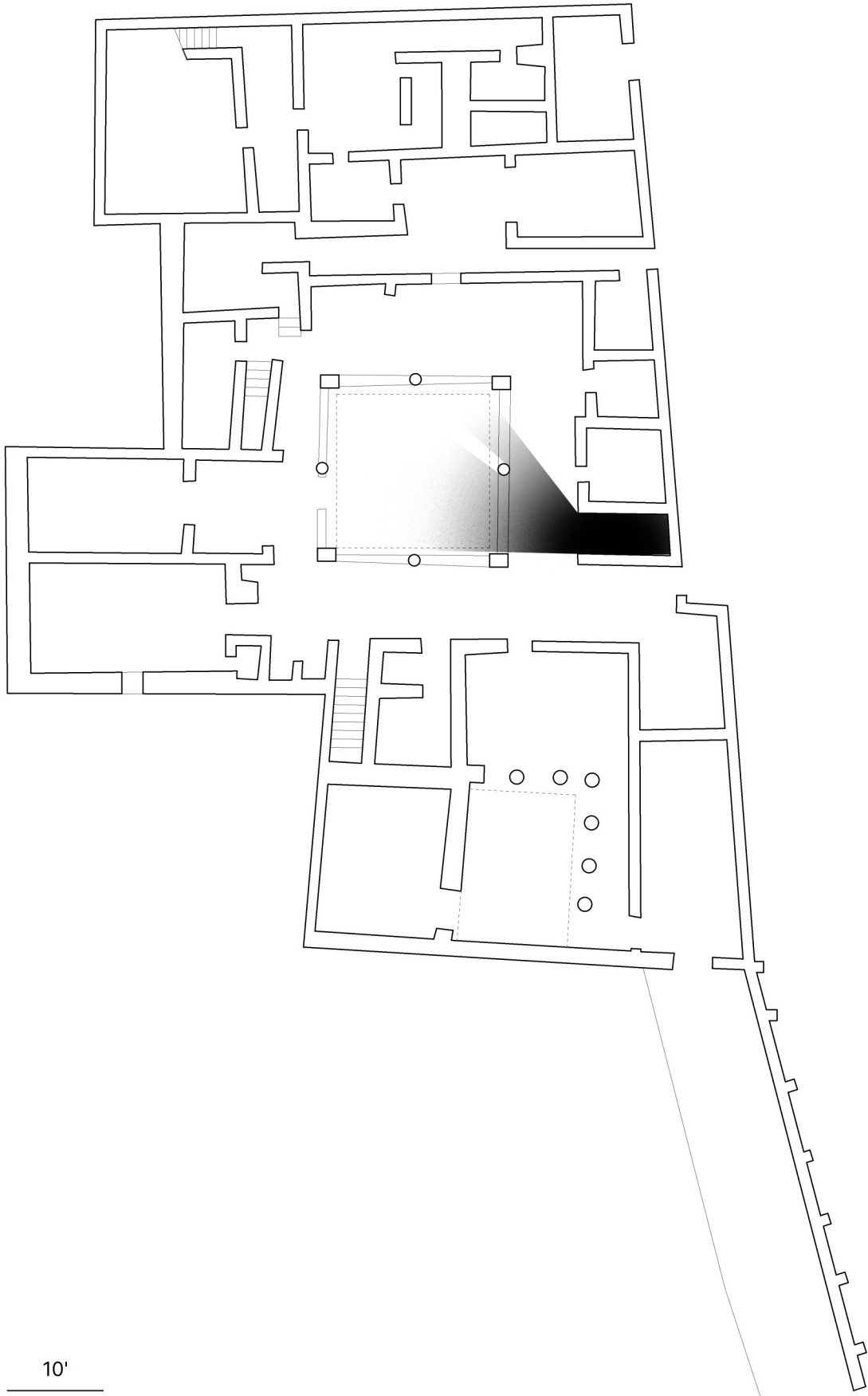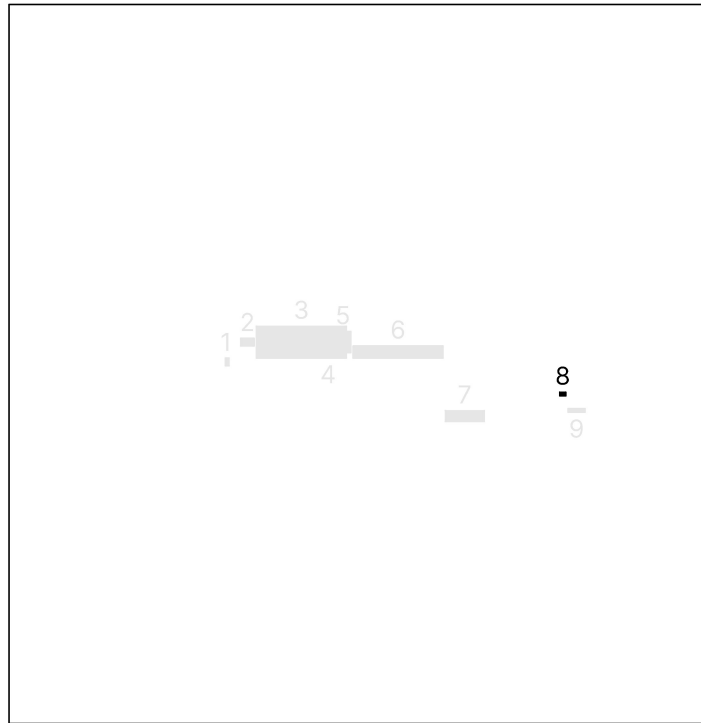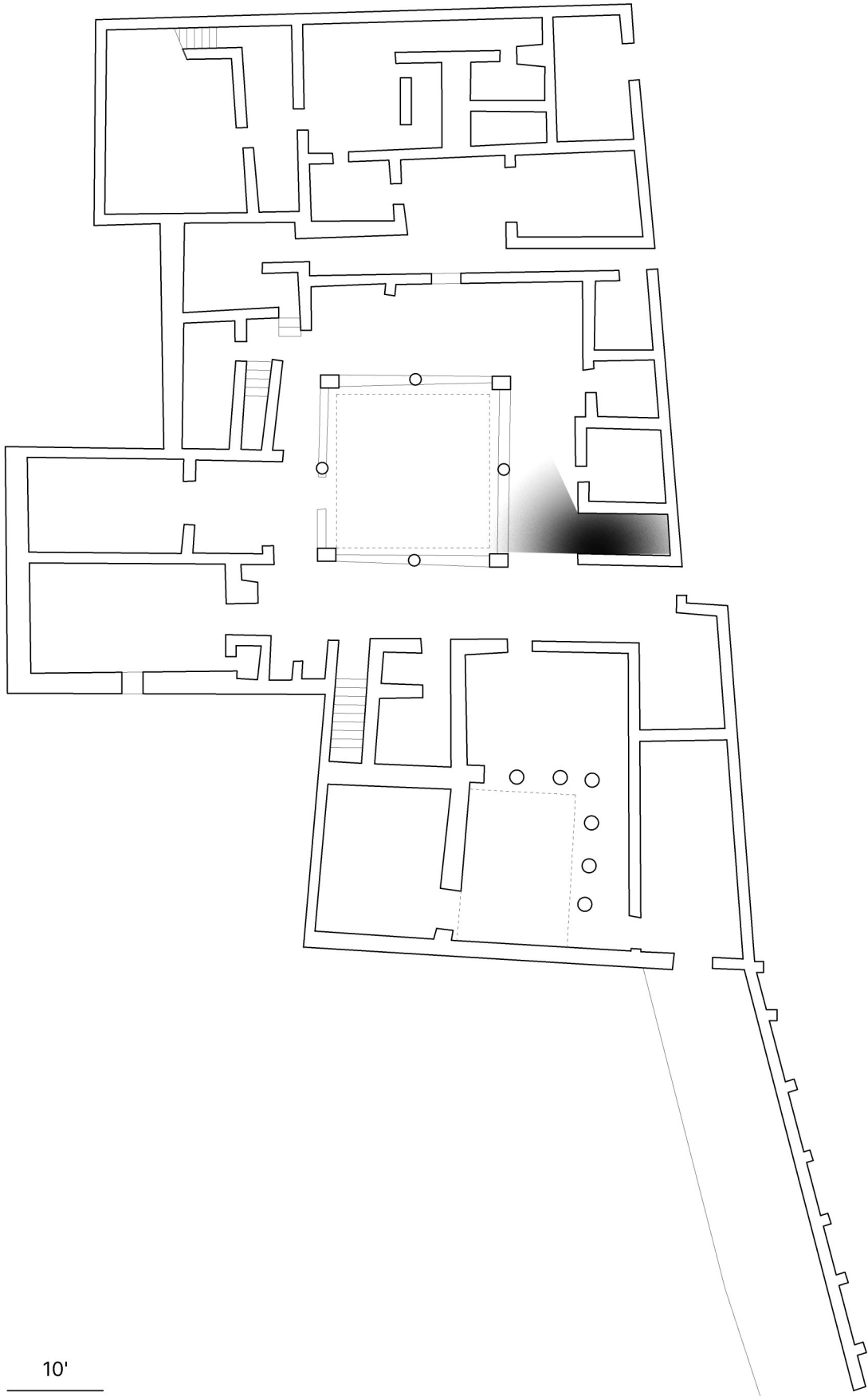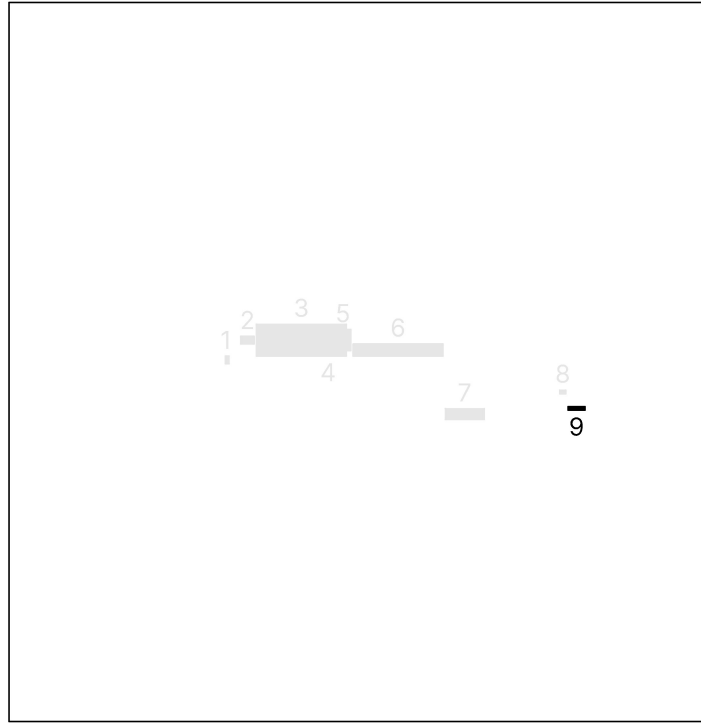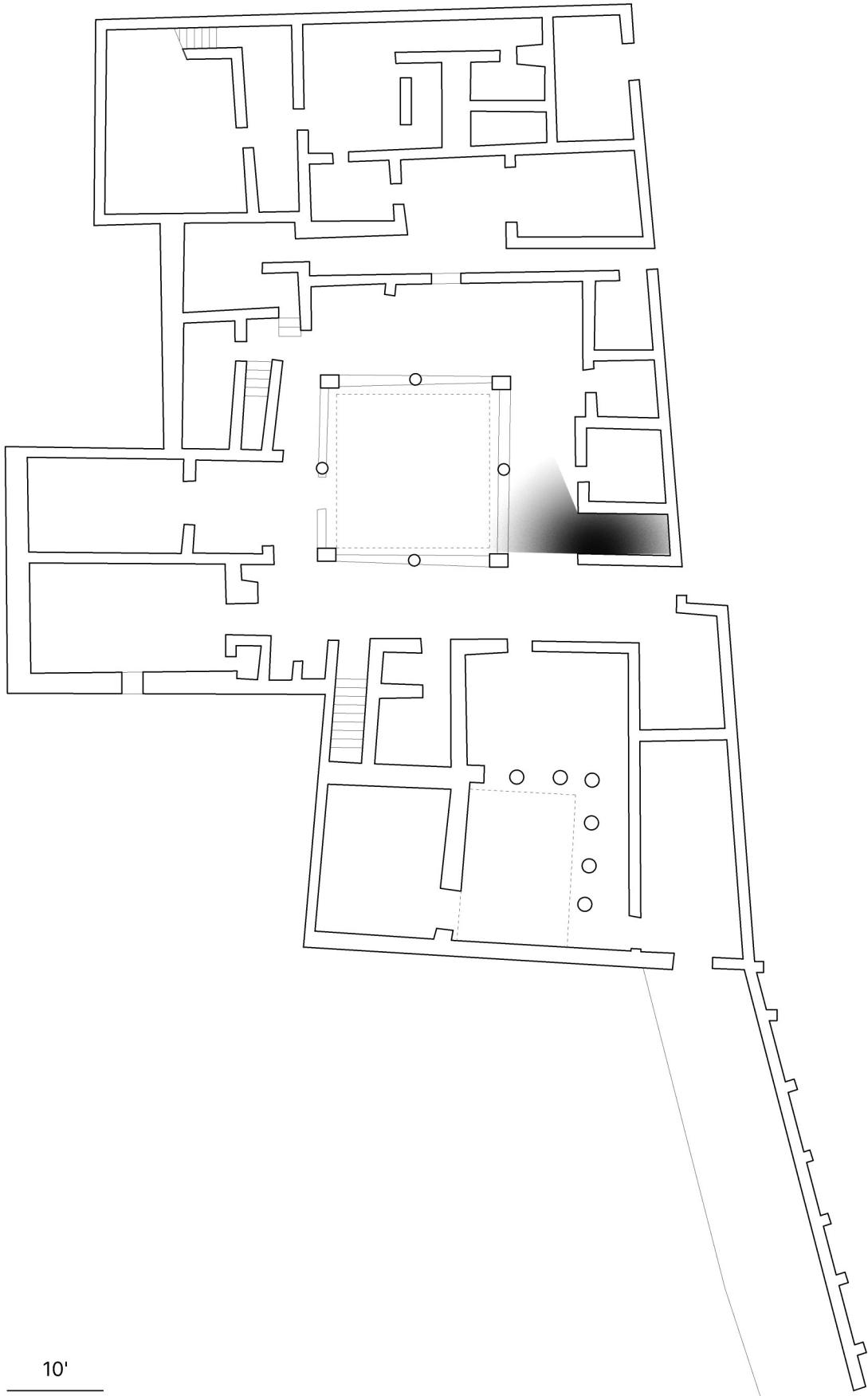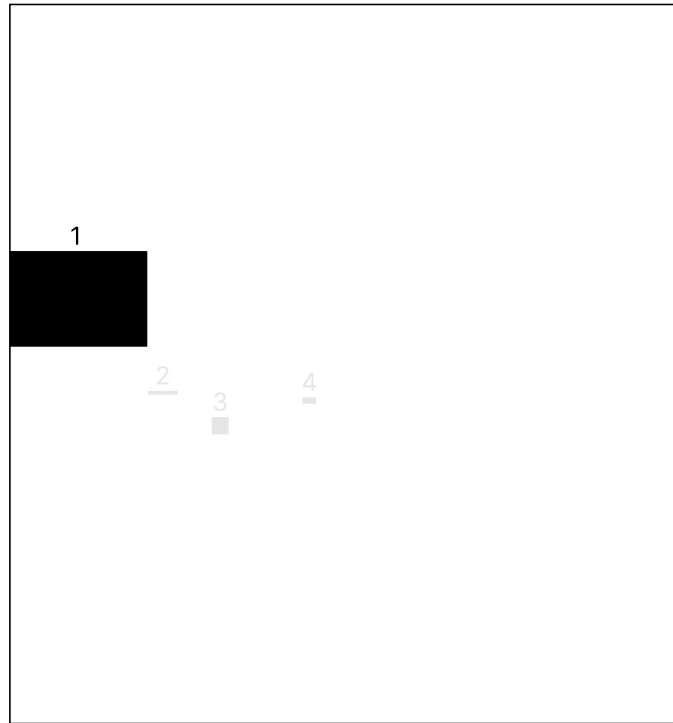
lines depicting rays of sunlight(?)

22.8 × 15.7 in.
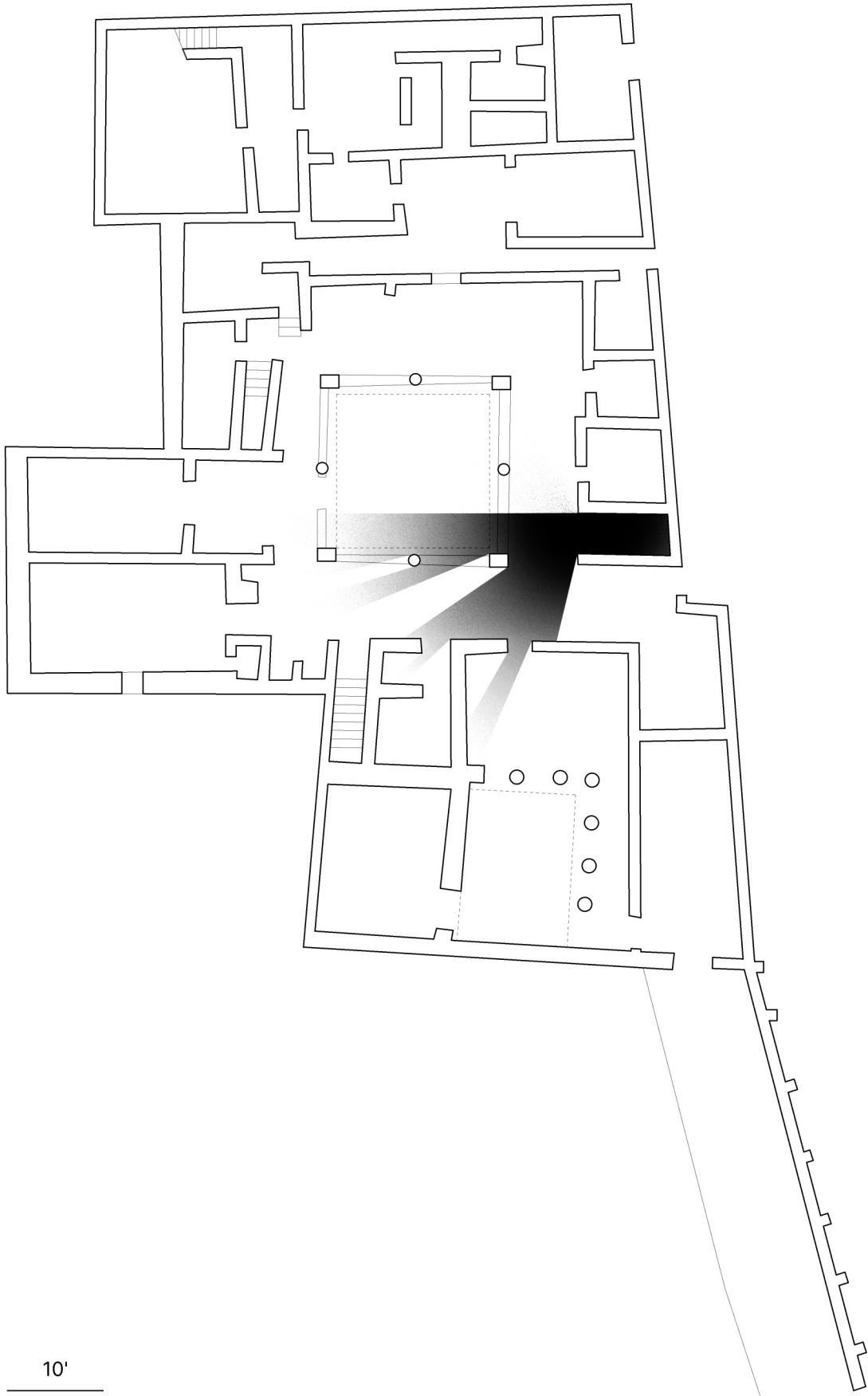
10'

BB2
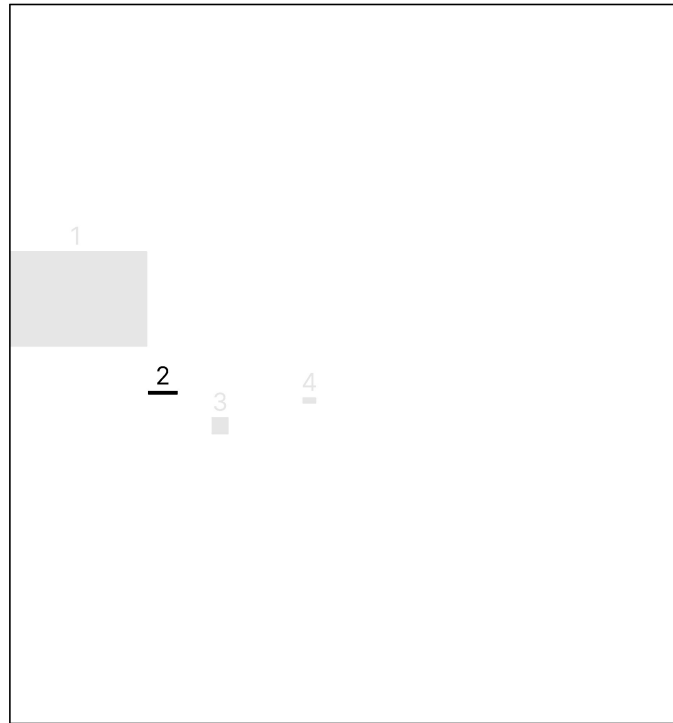
QUISQUIS AMAT

WHOEVER LOVES

4.7 × 0.4 in.

Giordano 1966, no. 24.
Solin 1975, no. 18.
Benefiel 2010, no. 11.
Translation by the author.
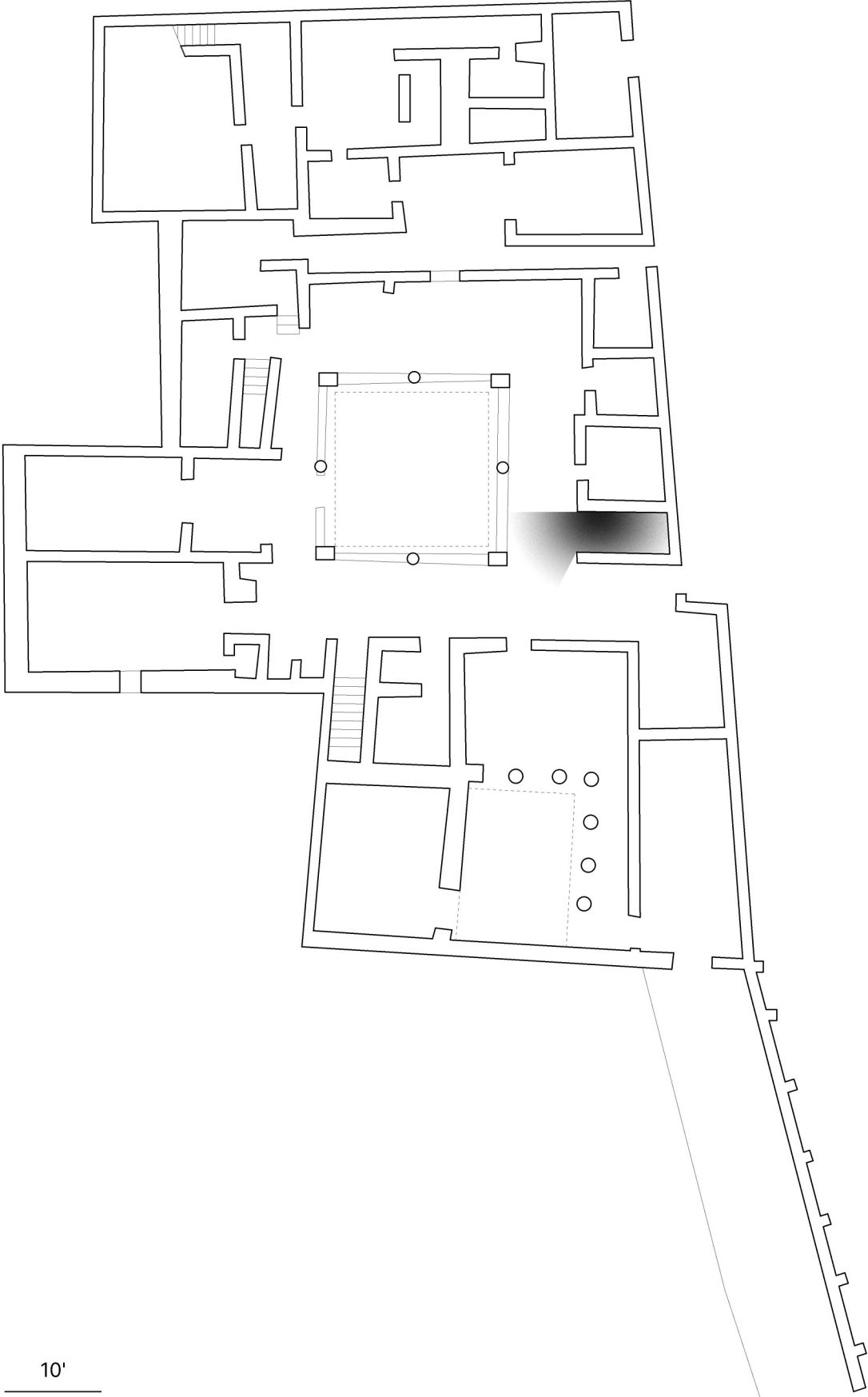
10'

BB3
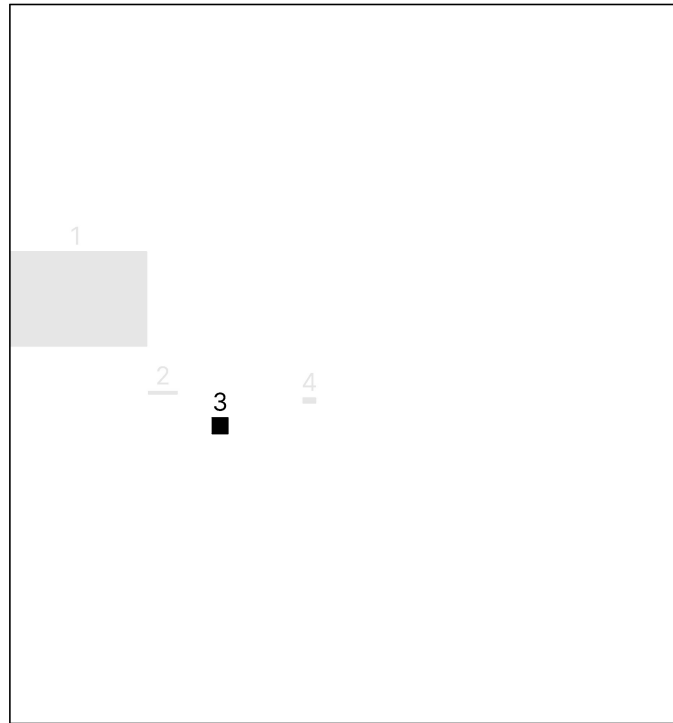
figure of a dancing man

1.4 × 2.6 in.

Benefiel 2010, no. 12.

BB3
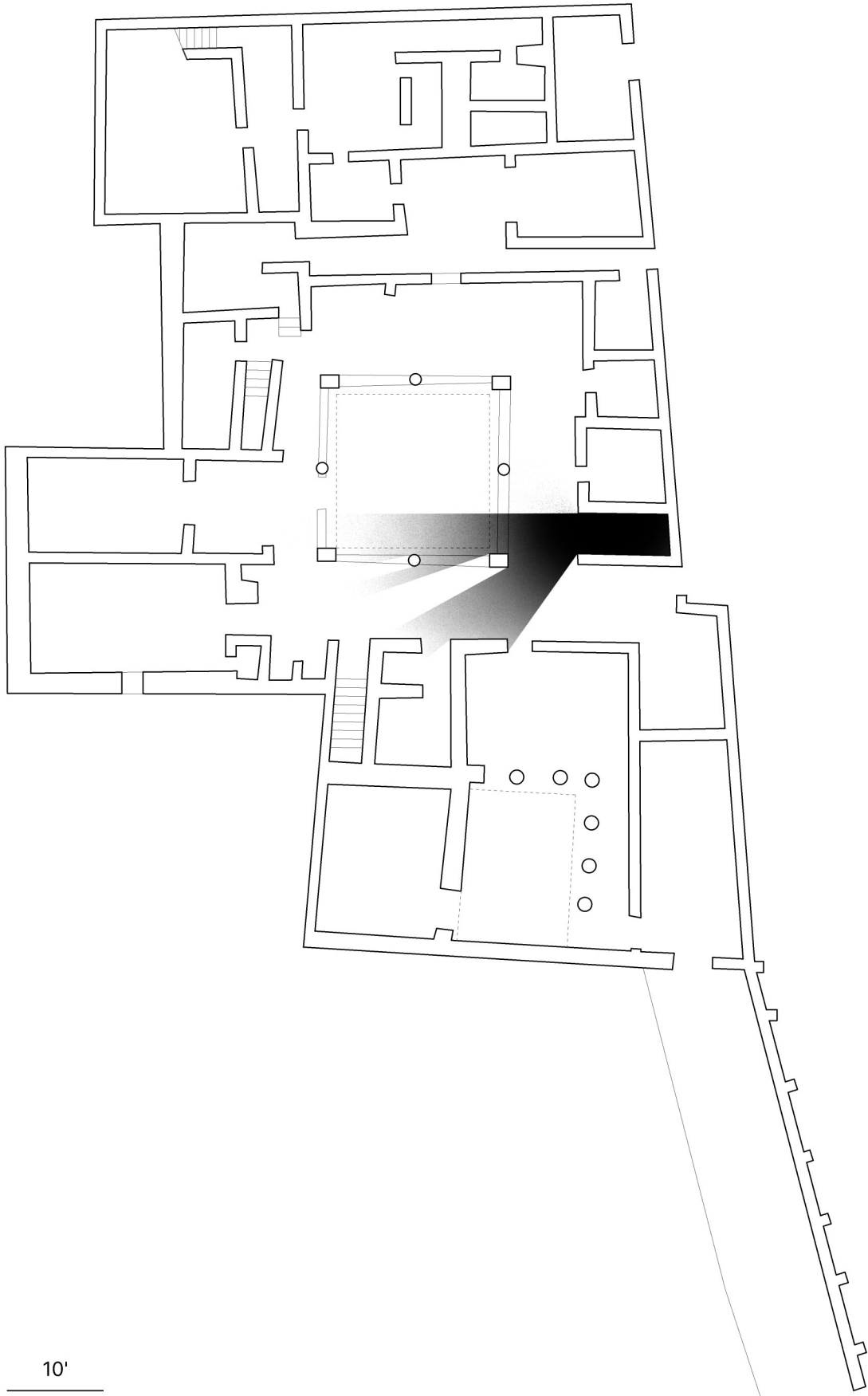
10'

BB4
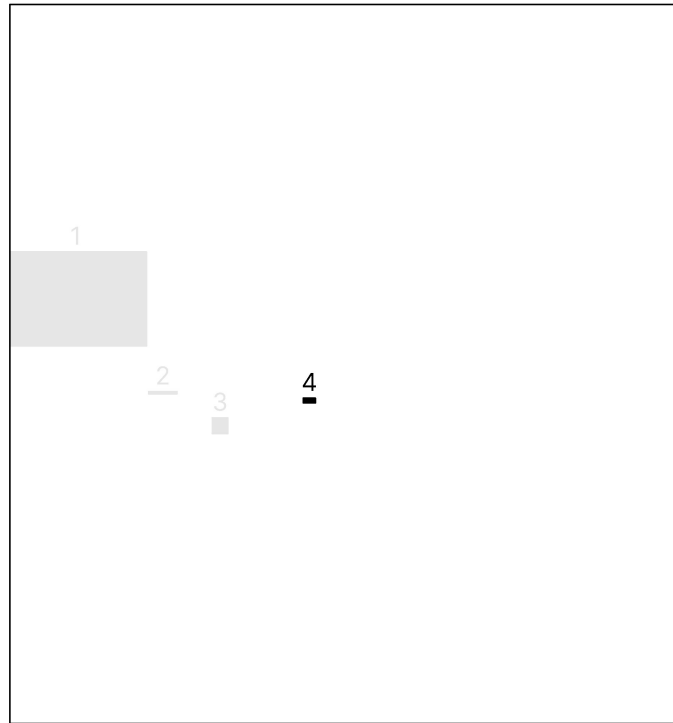
AUGUSTO
FELICITER

LONG LIVE THE EMPEROR

2 × 0.8 in.

Giordano 1966, no. 20.
Solin 1975, no. 26.
Benefiel 2010, no. 13.
Translation by the author.

10'

BC1

1   2

EPAPHRODI(TUS)

lost

Giordano 1966, no. 25.

Solin 1975, no. 19.

Benefiel 2010, no. 13.

10'

1 2
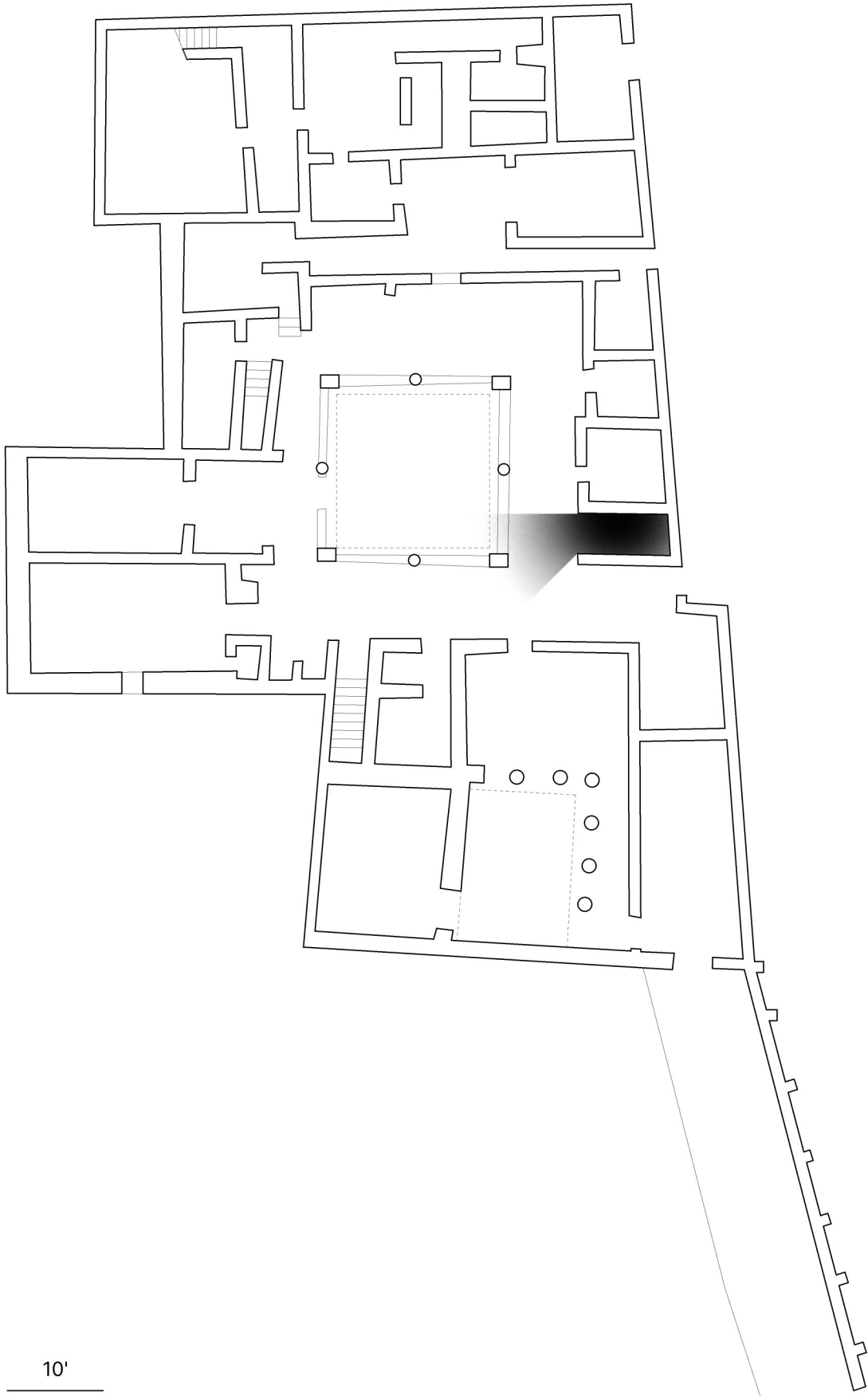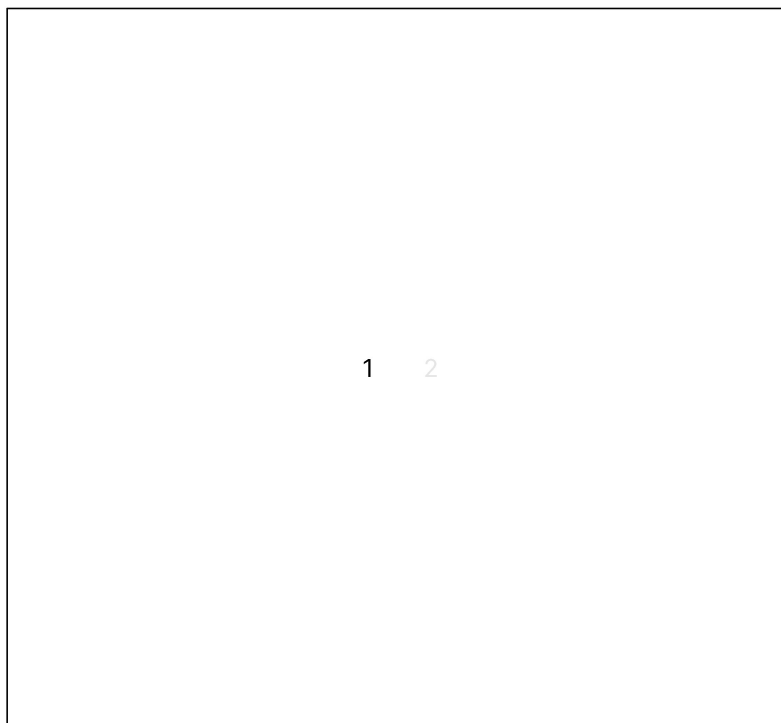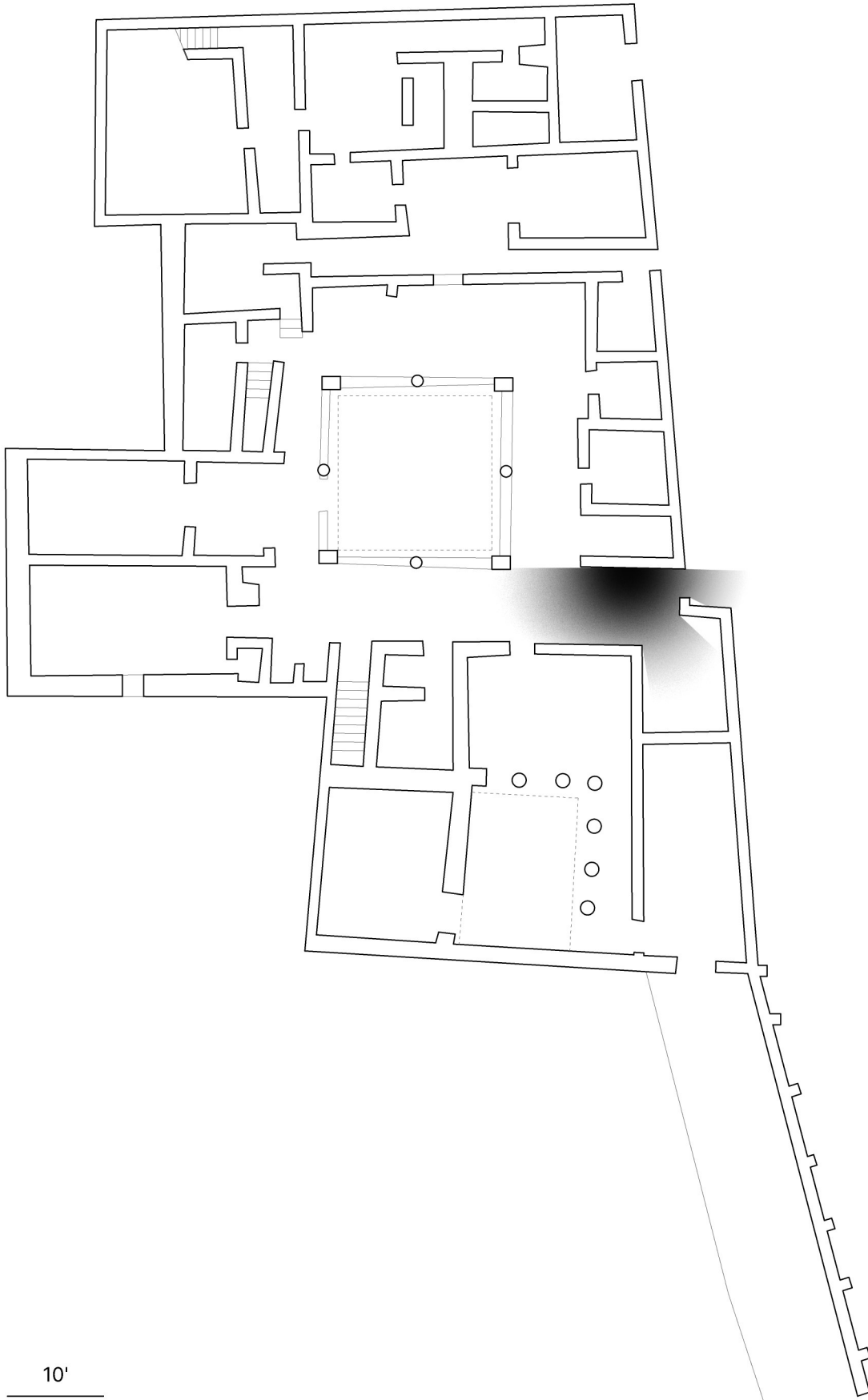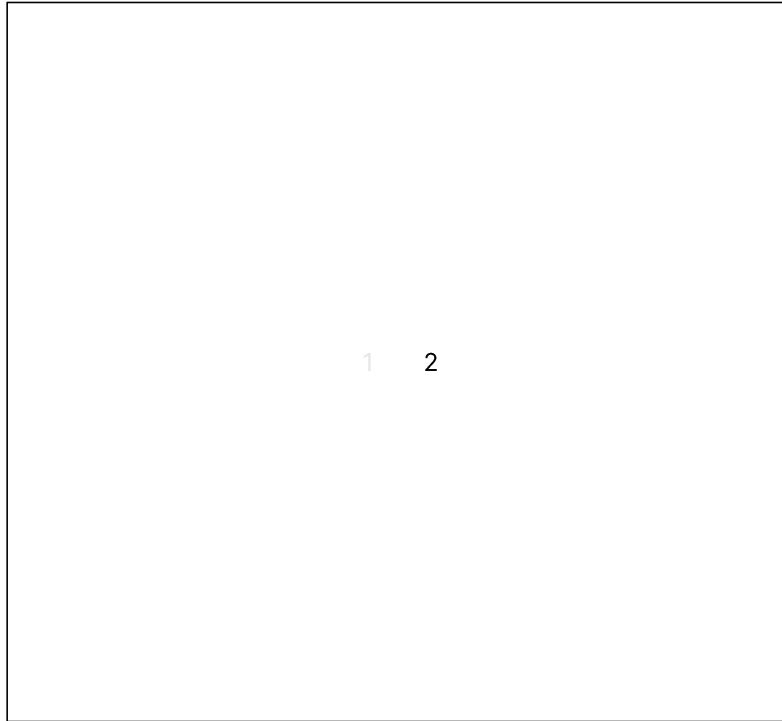
A CURBIUS

BY CURBIUS (?)

lost

Giordano 1966, no. 26.
Solin 1975, no. 19.
Benefiel 2010, no. 15.
Translation by the author.

10'

BD1

ROMULA

4.5 × 0.6 in.

BD1

Giordano 1966, no. 18.

Solin 1975, no. 41.

Benefiel 2010, no. 16.

BD1

10'

BD2

1
2
3
4

5

ABIIT (?)

HE LEFT (?)

1 × 0.3 in.

Giordano 1966, no. 18.
Solin 1975, no. 42.
Benefiel 2010, no. 17.
Translation by the author.

BD2
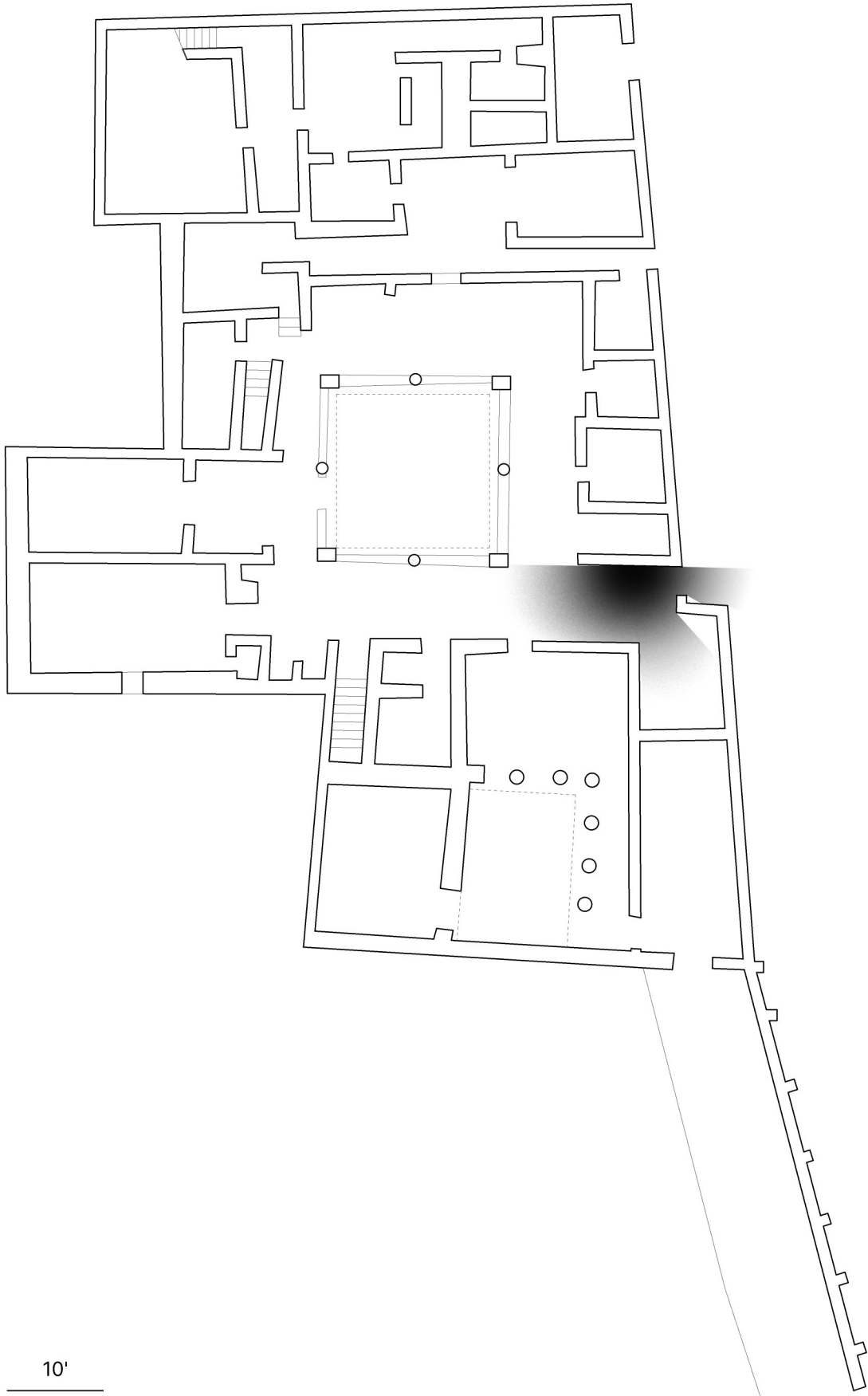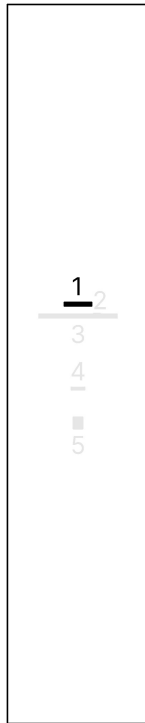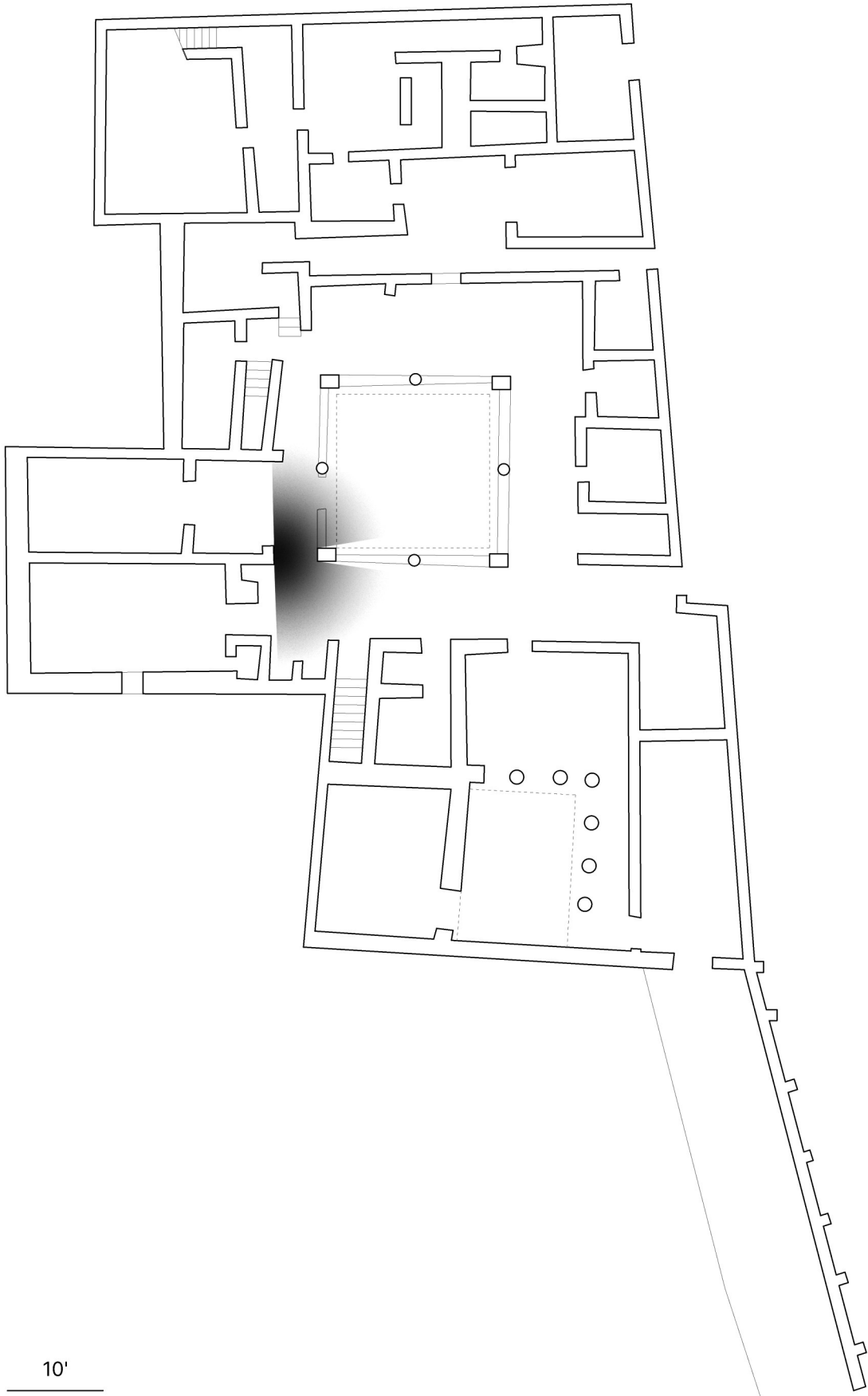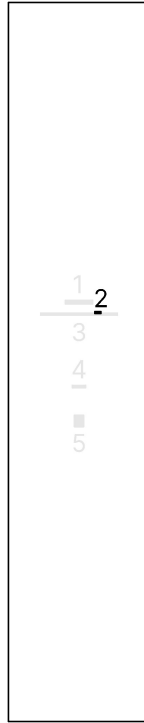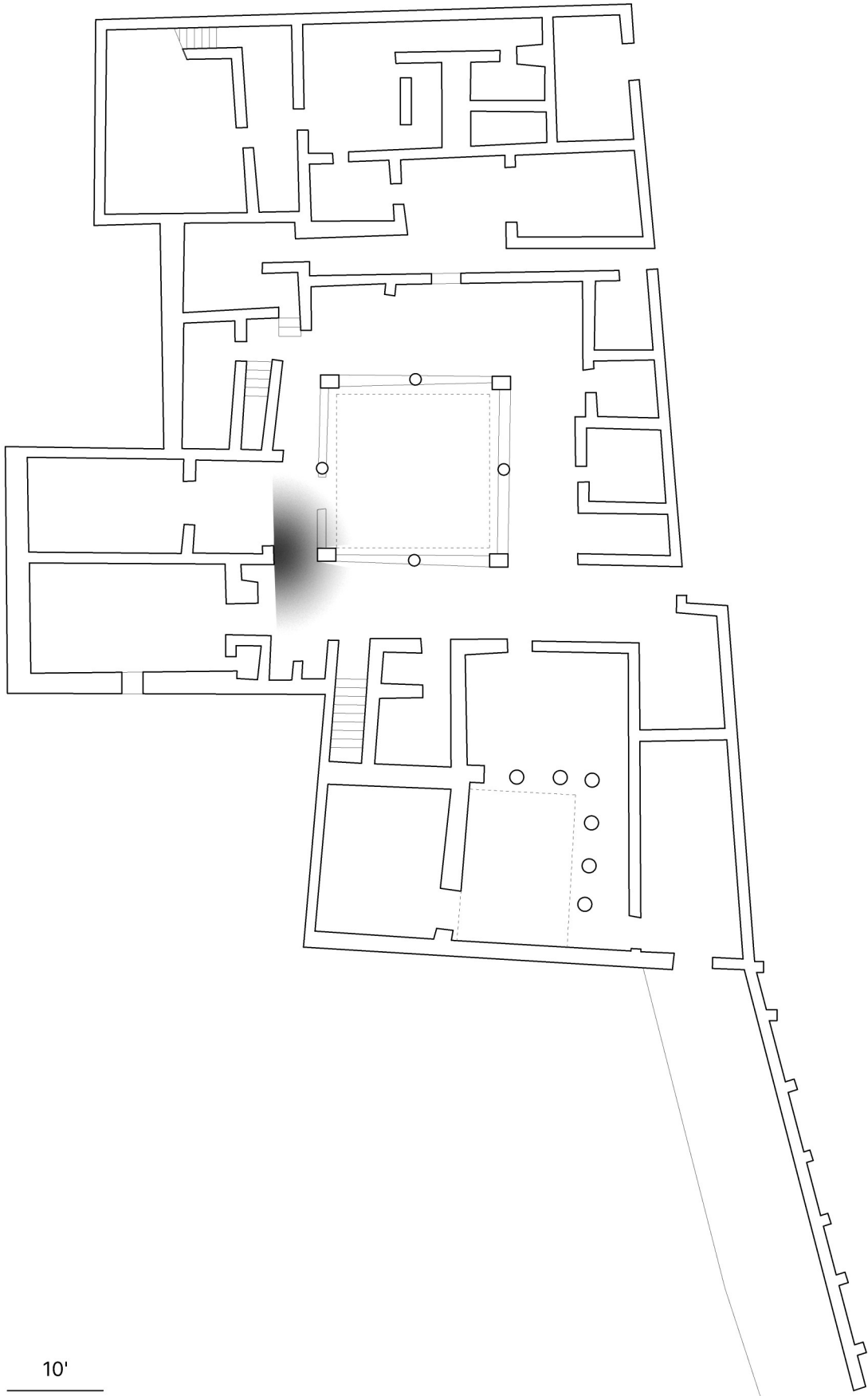
10'
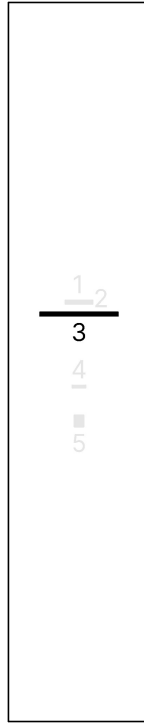
ROMULA VIROS MILE TREC[EN]TOS

ROMULA (HAD?) THIRTEEN HUNDRED MEN

13 × 0.6 in.

Giordano 1966, no. 19.
Solin 1975, no. 43.
Benefiel 2010, no. 18.
Translation by the author.

10'
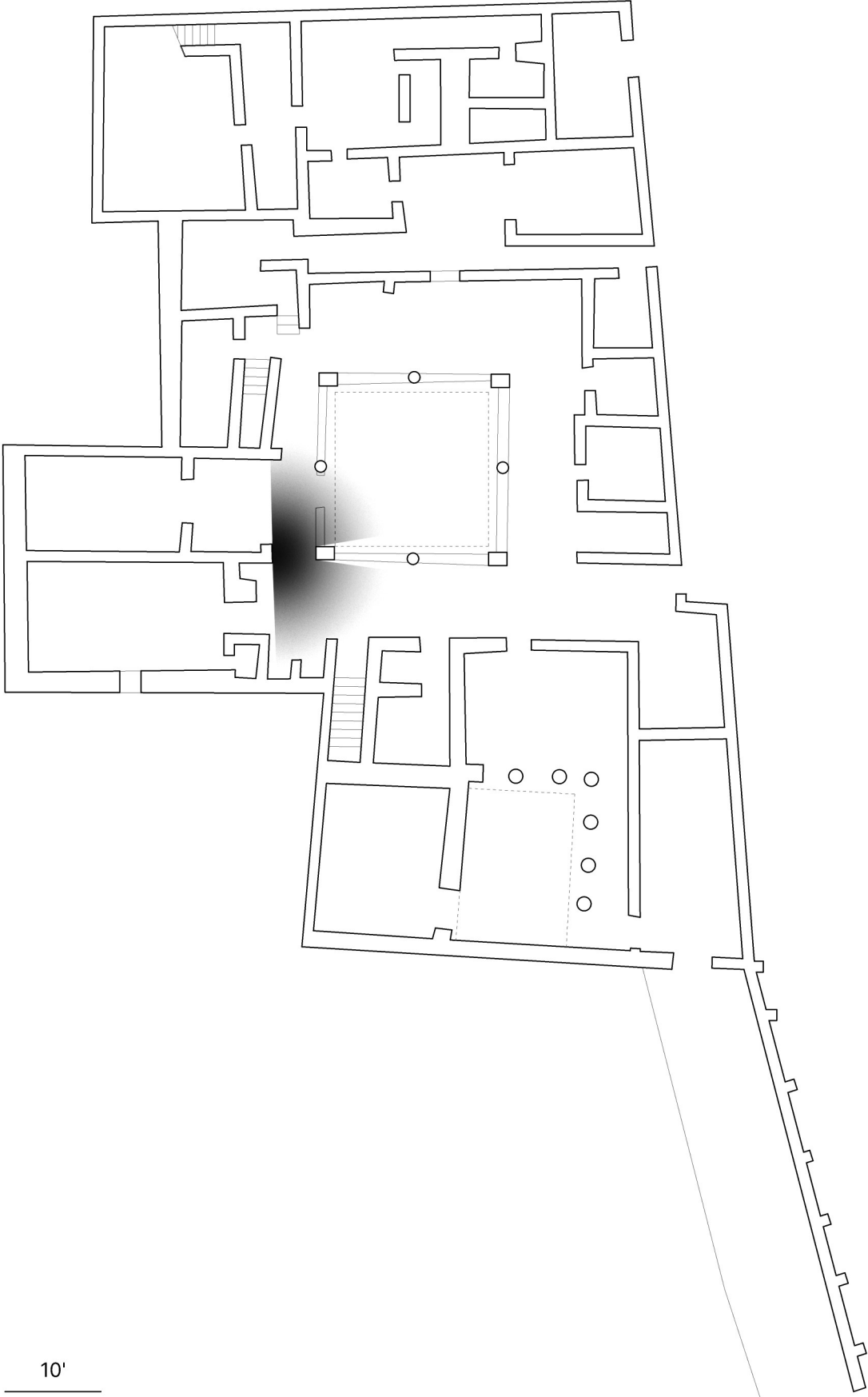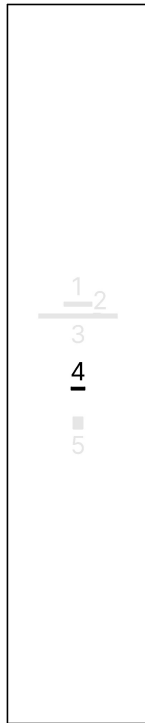
QUONAMD

TO WHERE? (?)

2.2 × 0.4 in.

10'

BD5
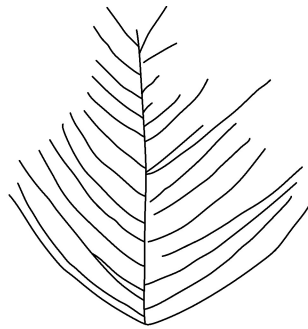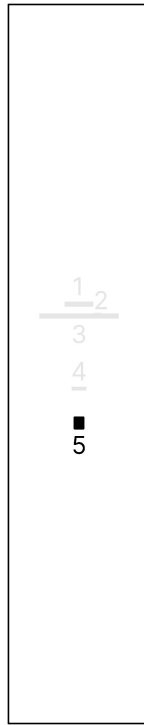
1:1
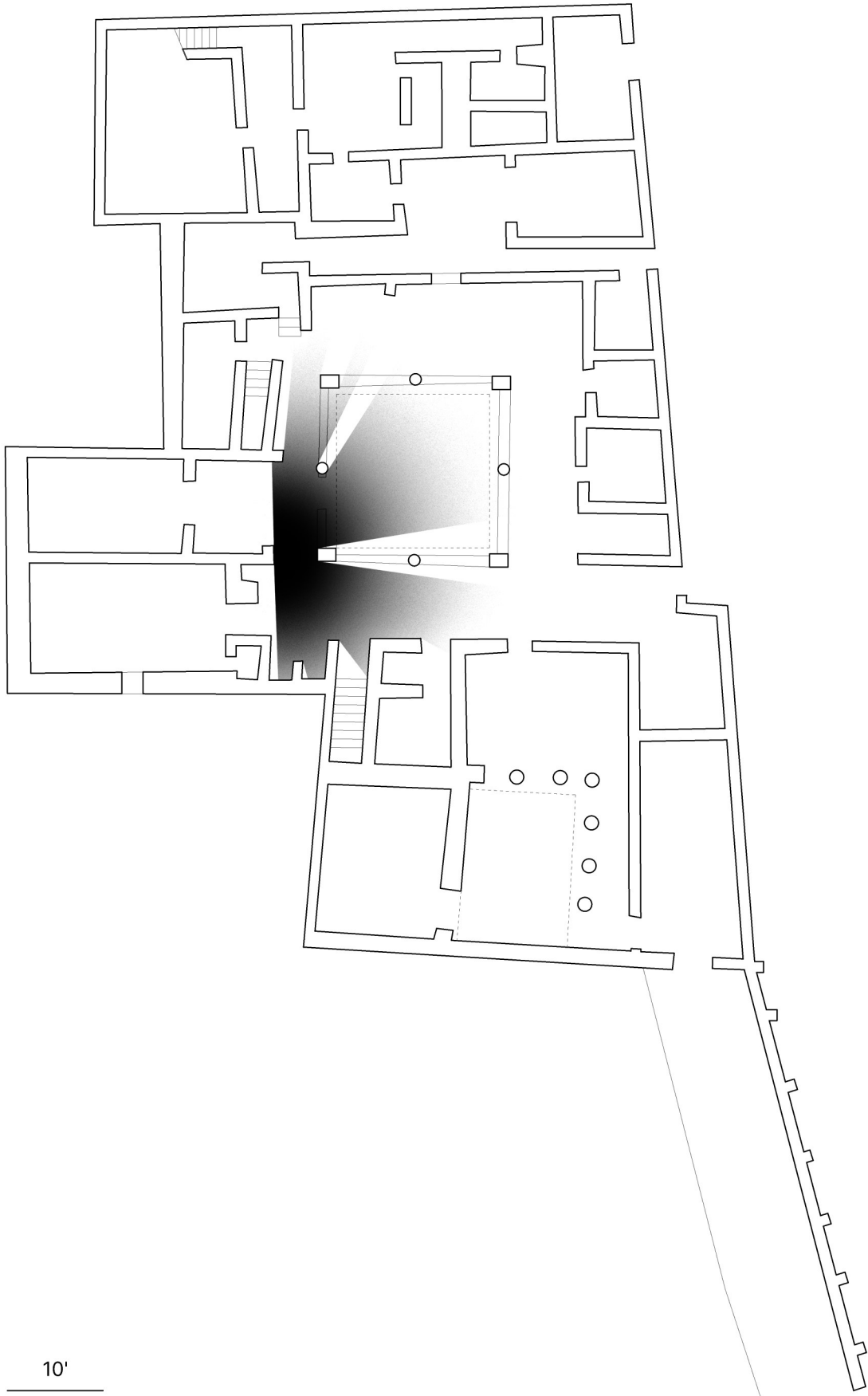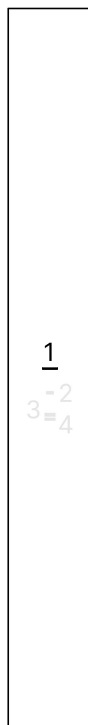
Benefiel 2010, no. 20.

Redrawn by the author from Benefiel 2010, fig. 24.

10'

BE1

BAS[S]US CU[-----]E

2.4 × 0.2 in.

Solin 1975, no. 45.

Benefiel 2010, no. 21.

10'

BE2

ARO

`1 × 0.3 in.`

Solin 1975, no. 46.

Benefiel 2010, no. 22.

10'

BE3

$3 \underset{4}{\overset{1}{-}} {}^{2}$

ROMU[LA]

1.6 × 0.4 in.

Solin 1975, no. 47.
Benefiel 2010, no. 23.

10'

BE4

ROMU[LA]

1.6 × 0.3 in.

Solin 1975, no. 48.
Benefiel 2010, no. 24.

10'

BF1

1
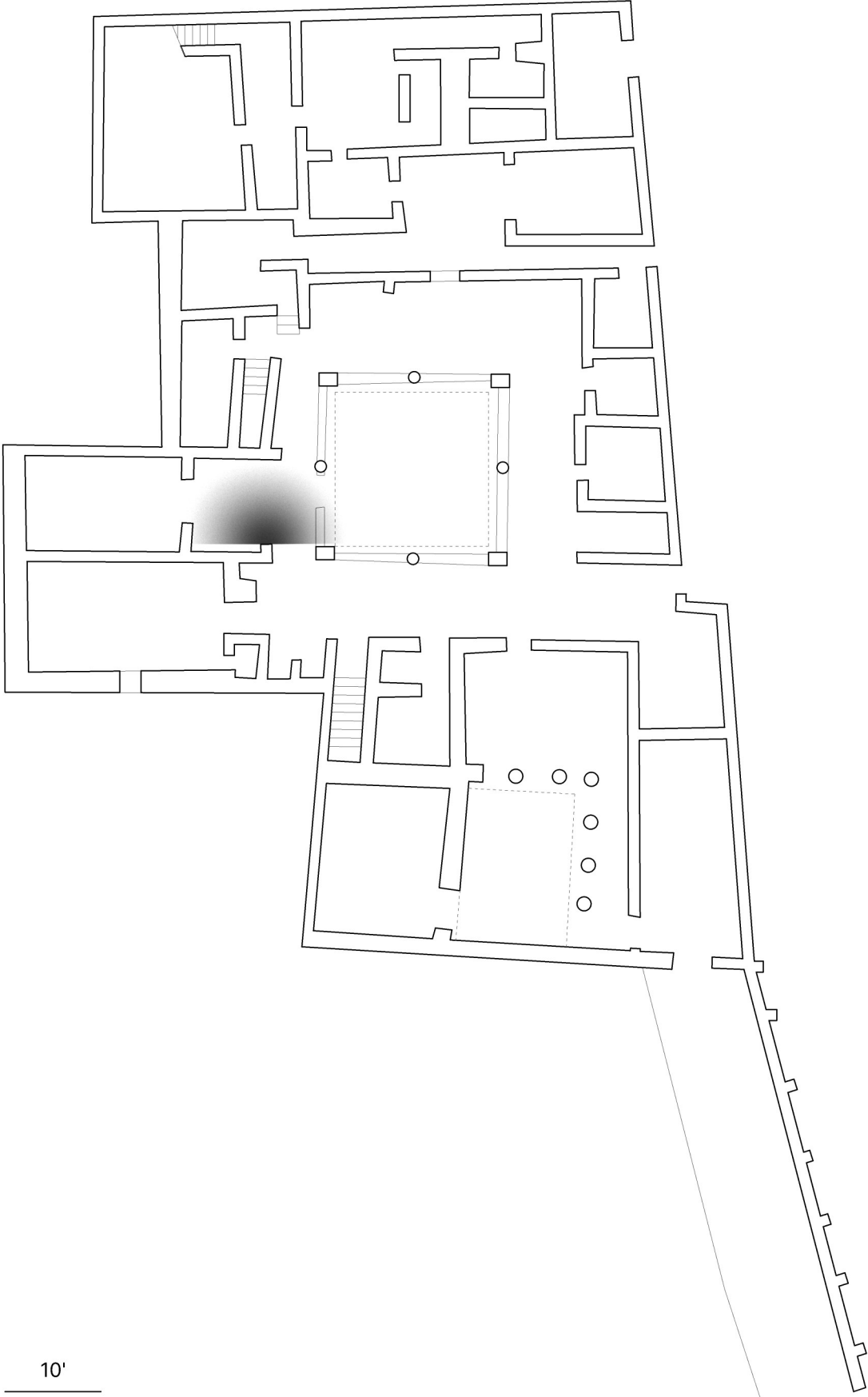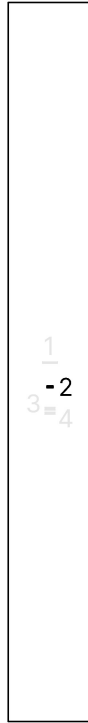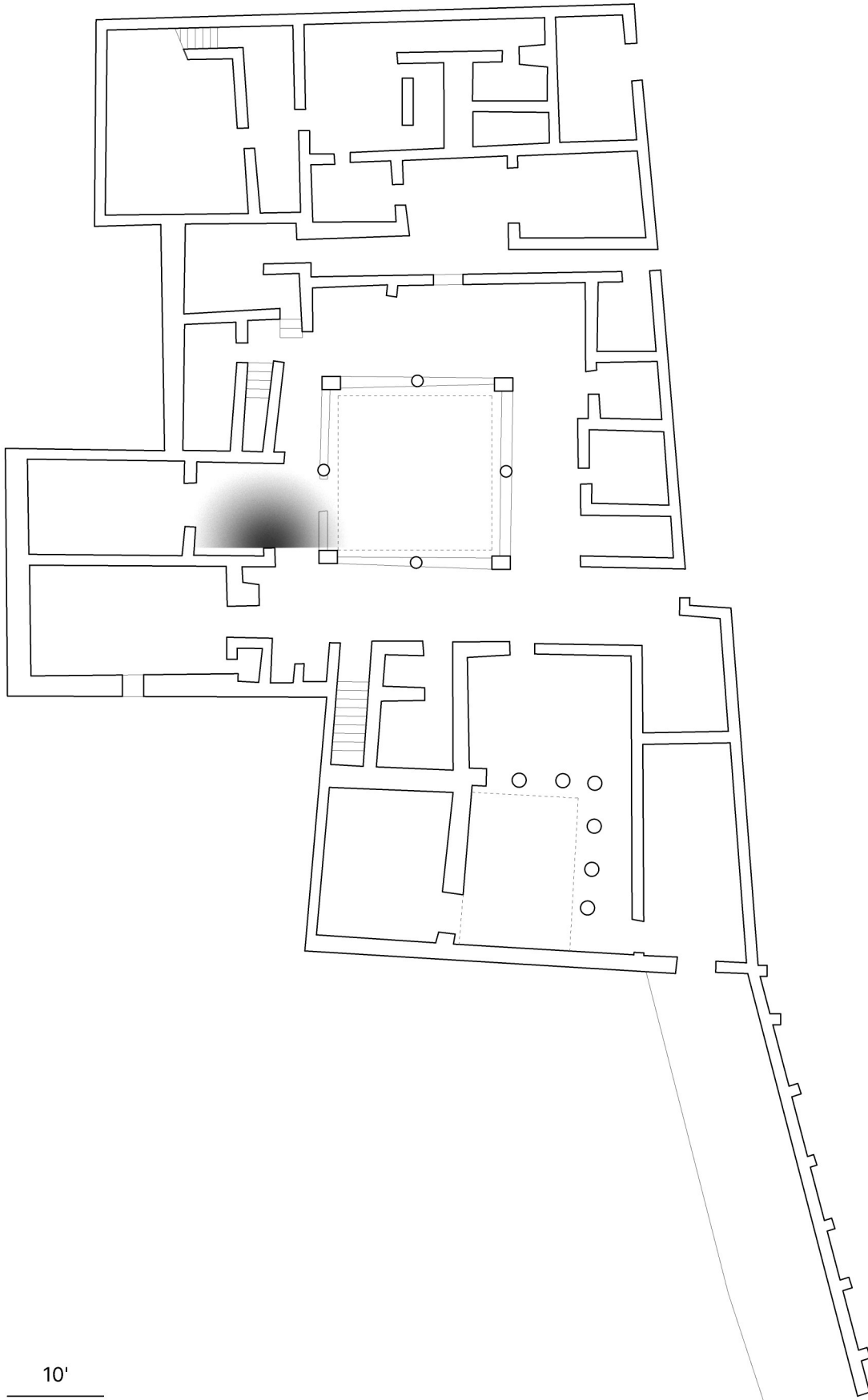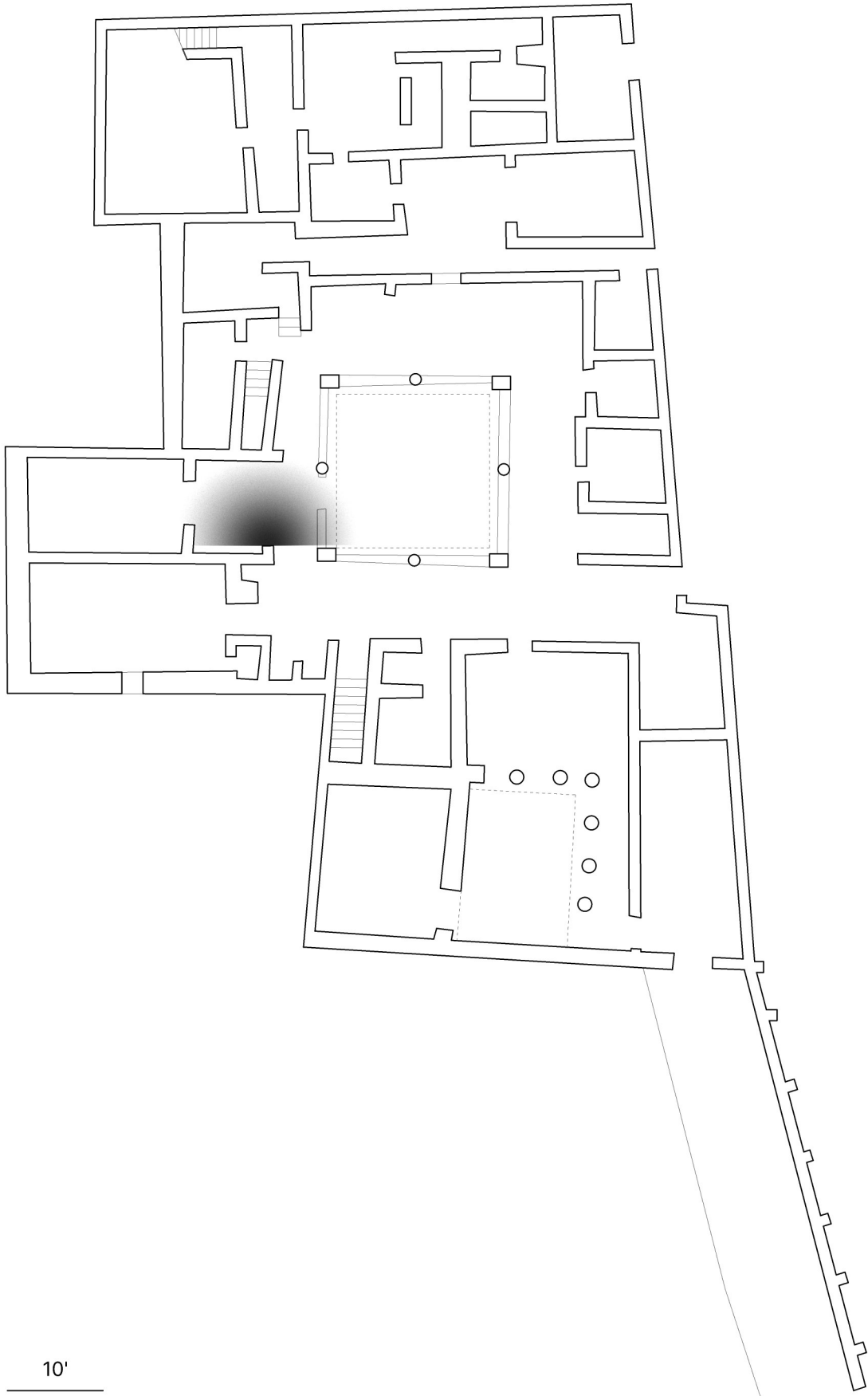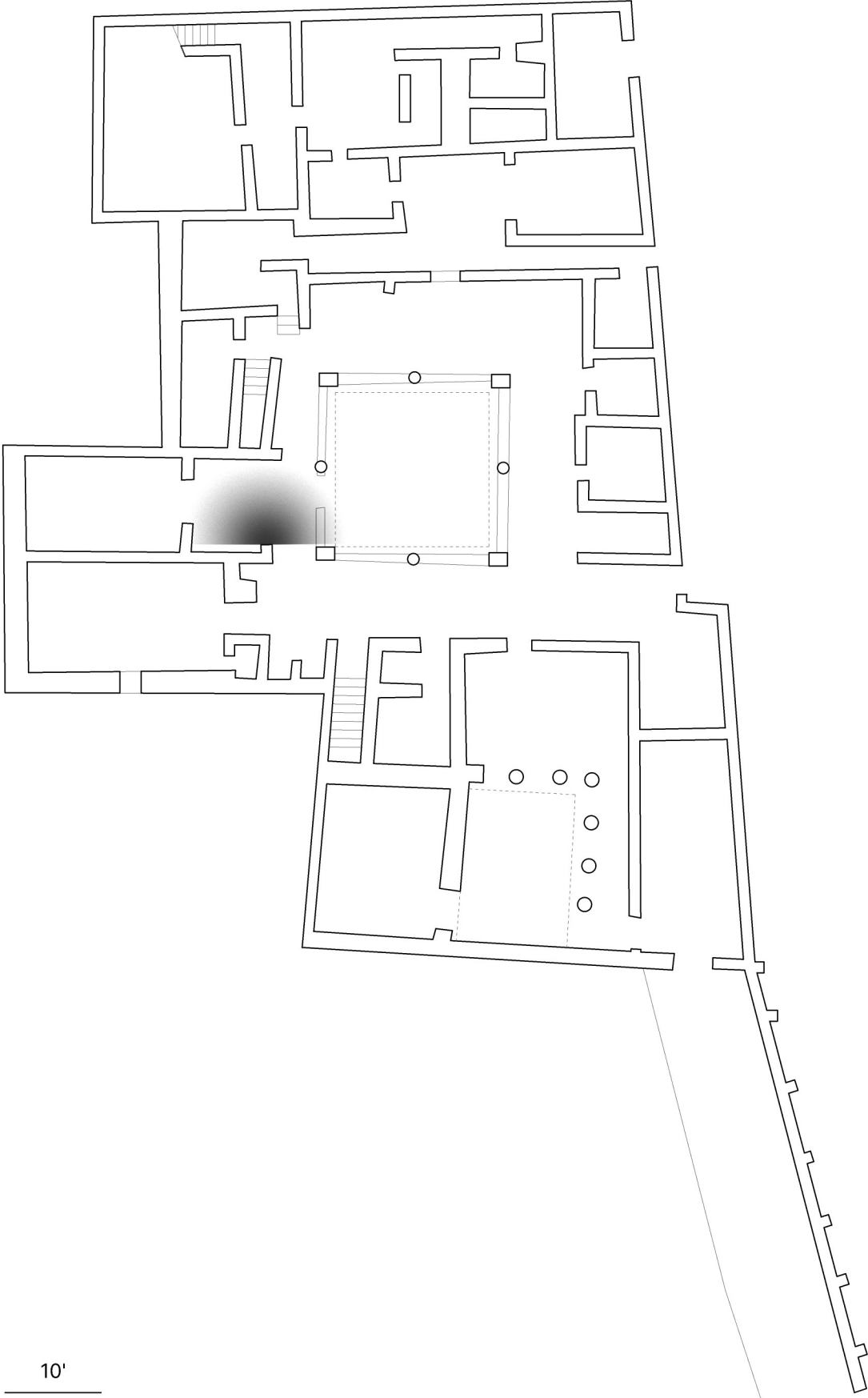
1:1
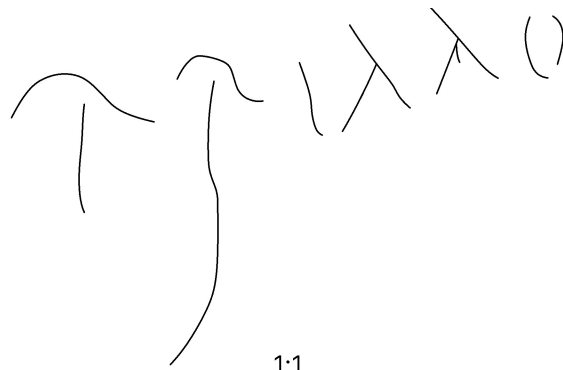
FIRST

Giordano 1966, no. 29.

Solin 1975, no. 33.

Benefiel 2010, no. 25.

Redrawn by the author from Benefiel 2010, fig. 22.

Drawn scale suggested by the author from average textual letter-height in situ.

Translation by the author.

10'

BF2

1
2
3
4 5
6 7
8 9
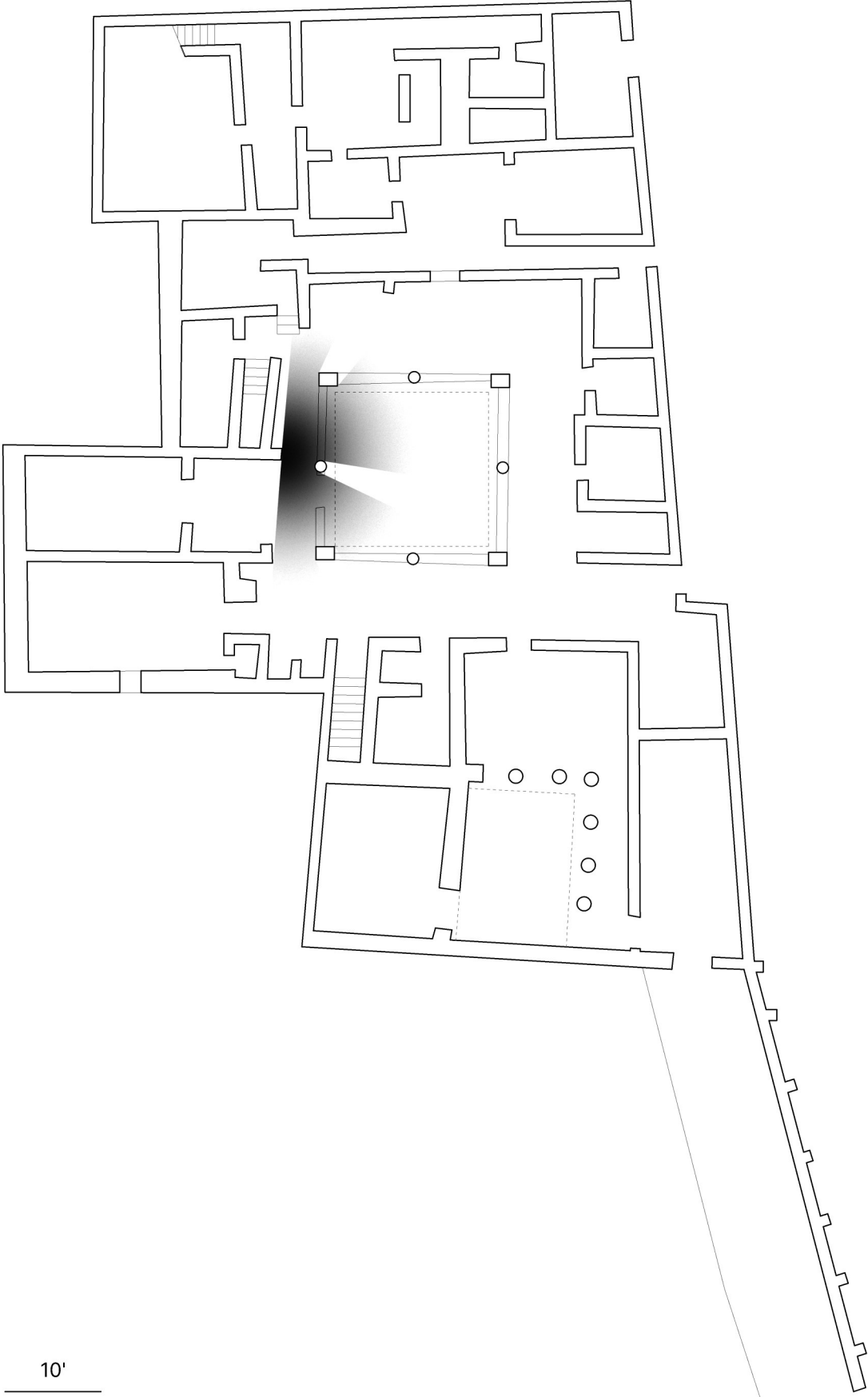
1:2

Giordano 1966, no. 29.

Solin 1975, no. 33.

Langner 2001, 301.

Benefiel 2010, no. 26.

Redrawn by the author from Benefiel 2010, fig. 22.

Drawn scale continued from BF1.
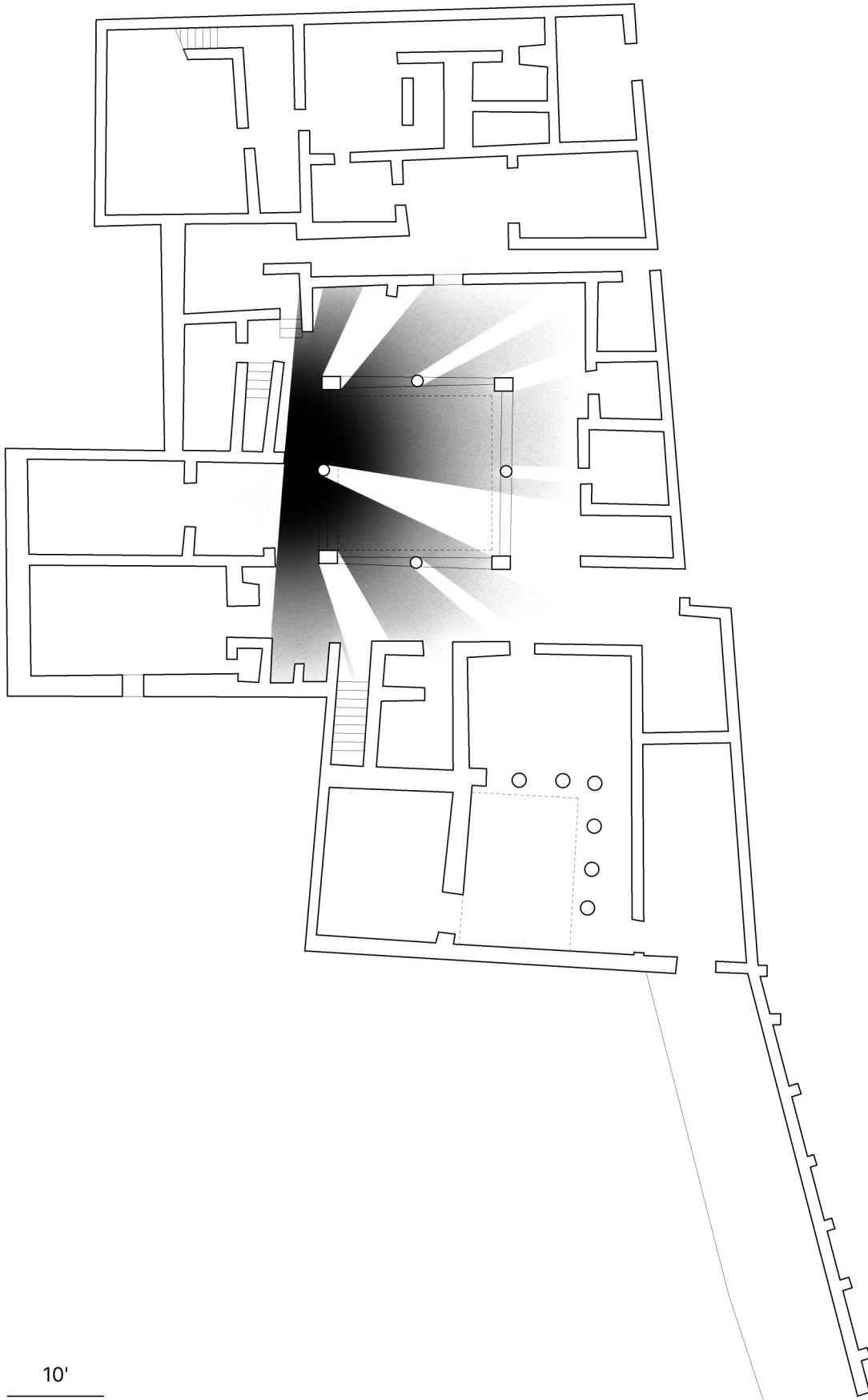
10'

BF3
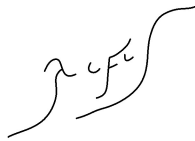
1:1

Giordano 1966, no. 30.

Solin 1975, no. 34.

Benefiel 2010, no. 27.

Redrawn by the author from Benefiel 2010, fig. 22.

Drawn scale continued from BF1-2.
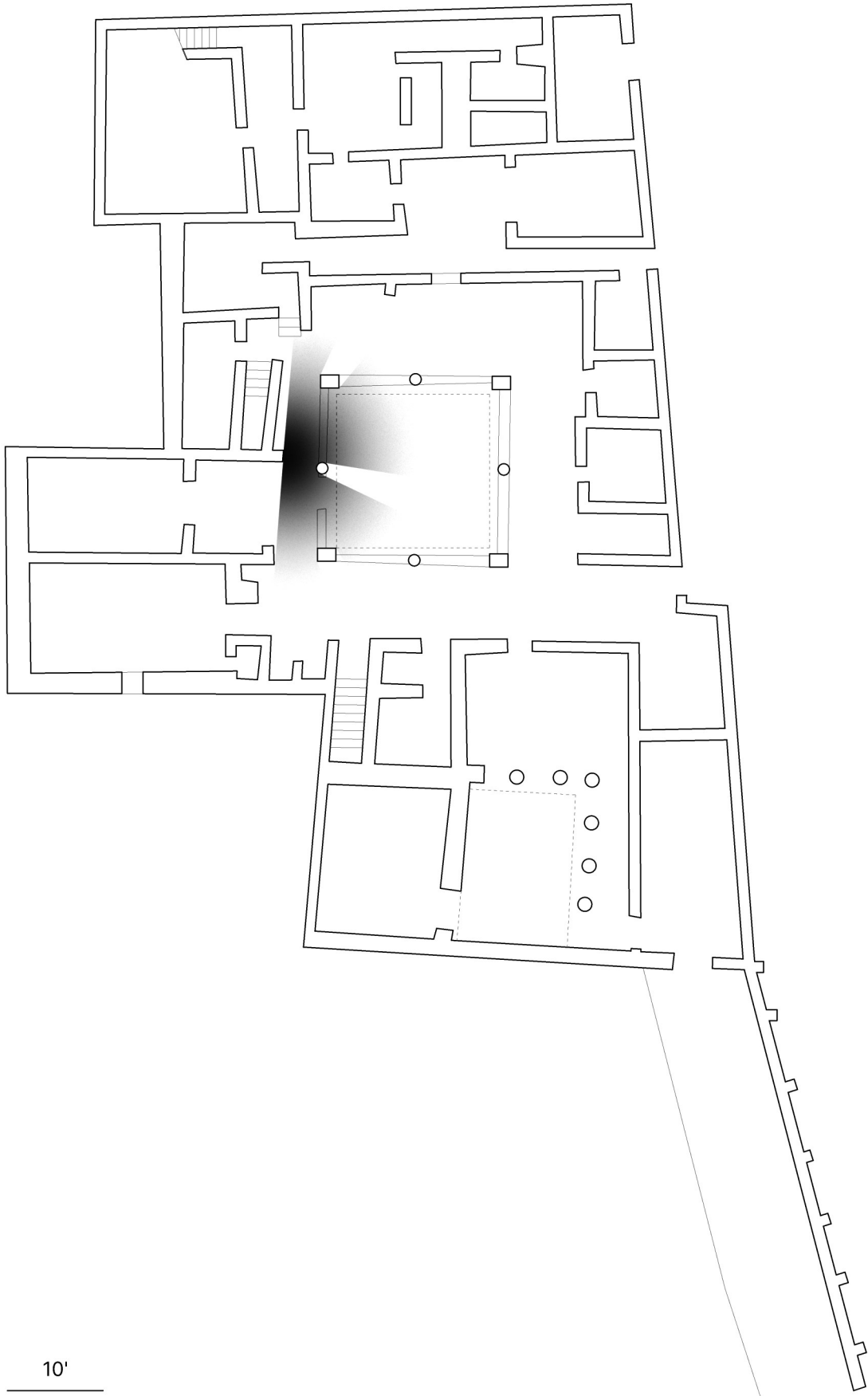
10'

BF4

ΗΣ ΨΙΛΩ Ο ΑΡΙΘΜΟΣ
ΝΑ

1.9 × 0.1 in.

Giordano 1966, no. 31.
Solin 1975, no. 35.
Benefiel 2010, no. 28.

10'

BF5
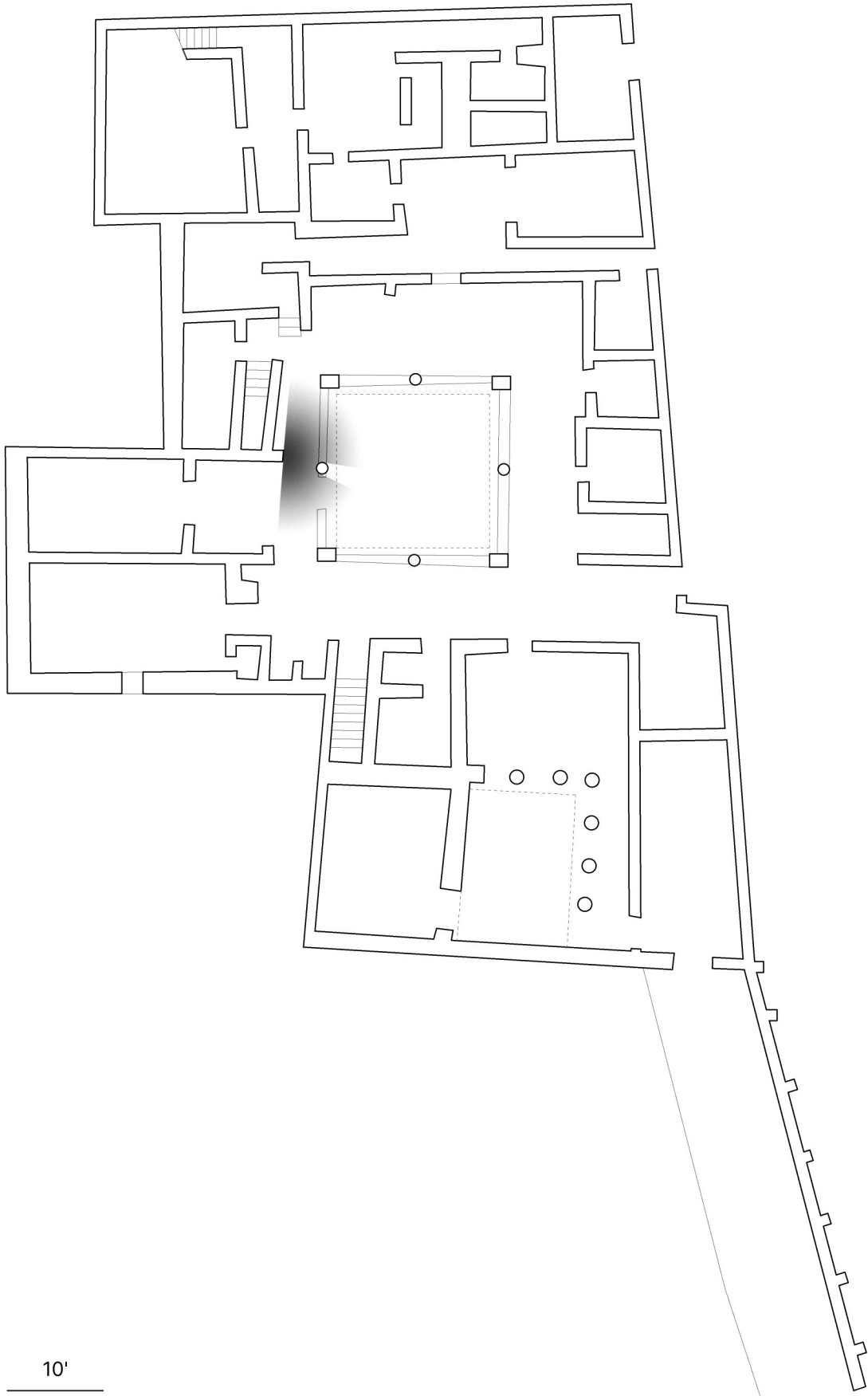
ROMULA CUM SUO HIC HABITAT

ROMULA LIVES HERE WITH HER (HUSBAND?)

lost

Giordano 1966, no. 32.

Solin 1975, no. 36.

Benefiel 2010, no. 29.

Translation by the author.

10'

BF6
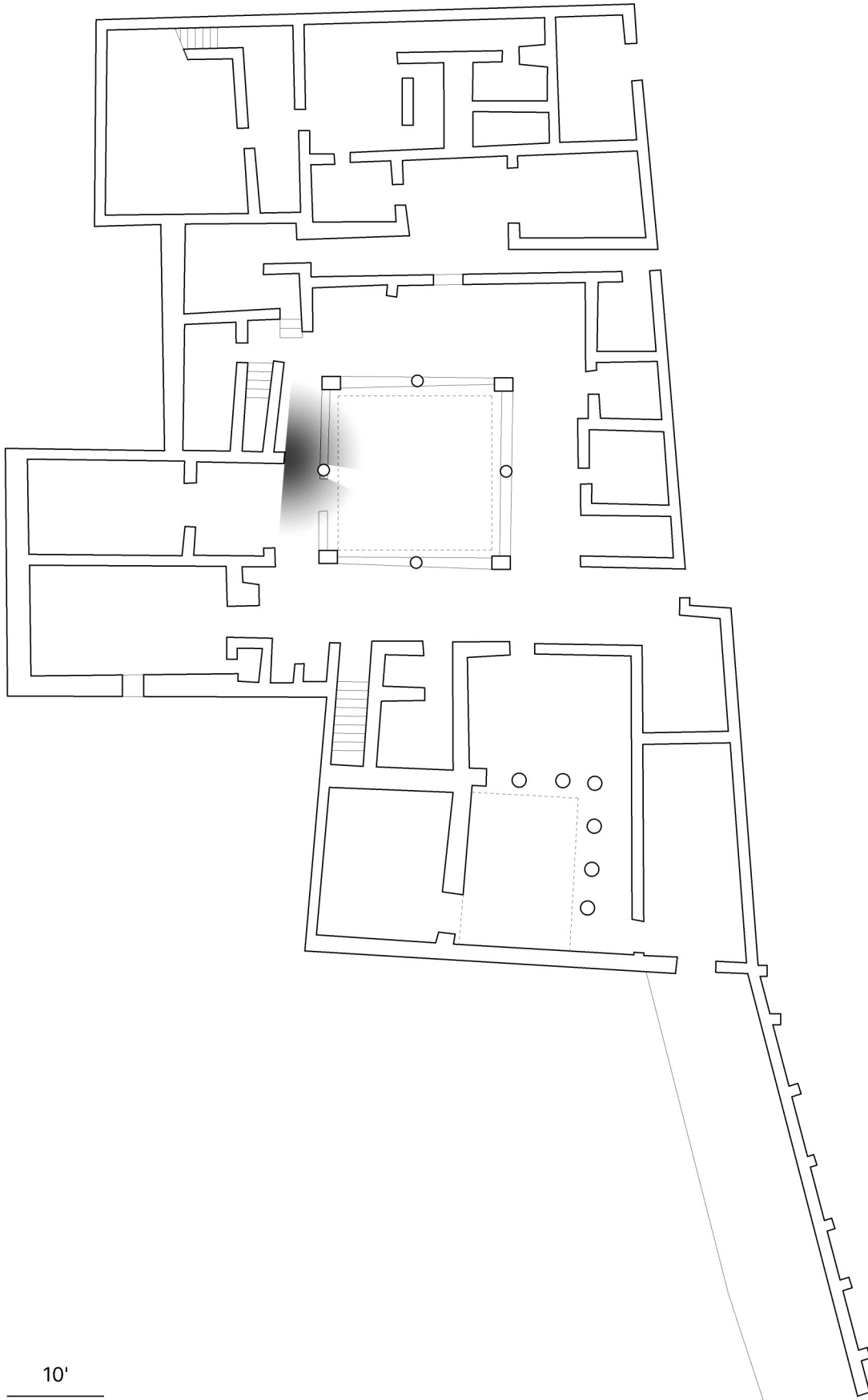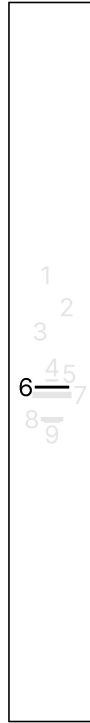
ROMULA COM SUO HIC HABI(TAT)

ROMULA LIVES HERE WITH HER (HUSBAND?)

5.5 × 0.2 in.

Giordano 1966, no. 33.

Solin 1975, no. 37.

Benefiel 2010, no. 30.

Translation by the author.

10'

1
2
3
4 5
6 ▬7
8 9
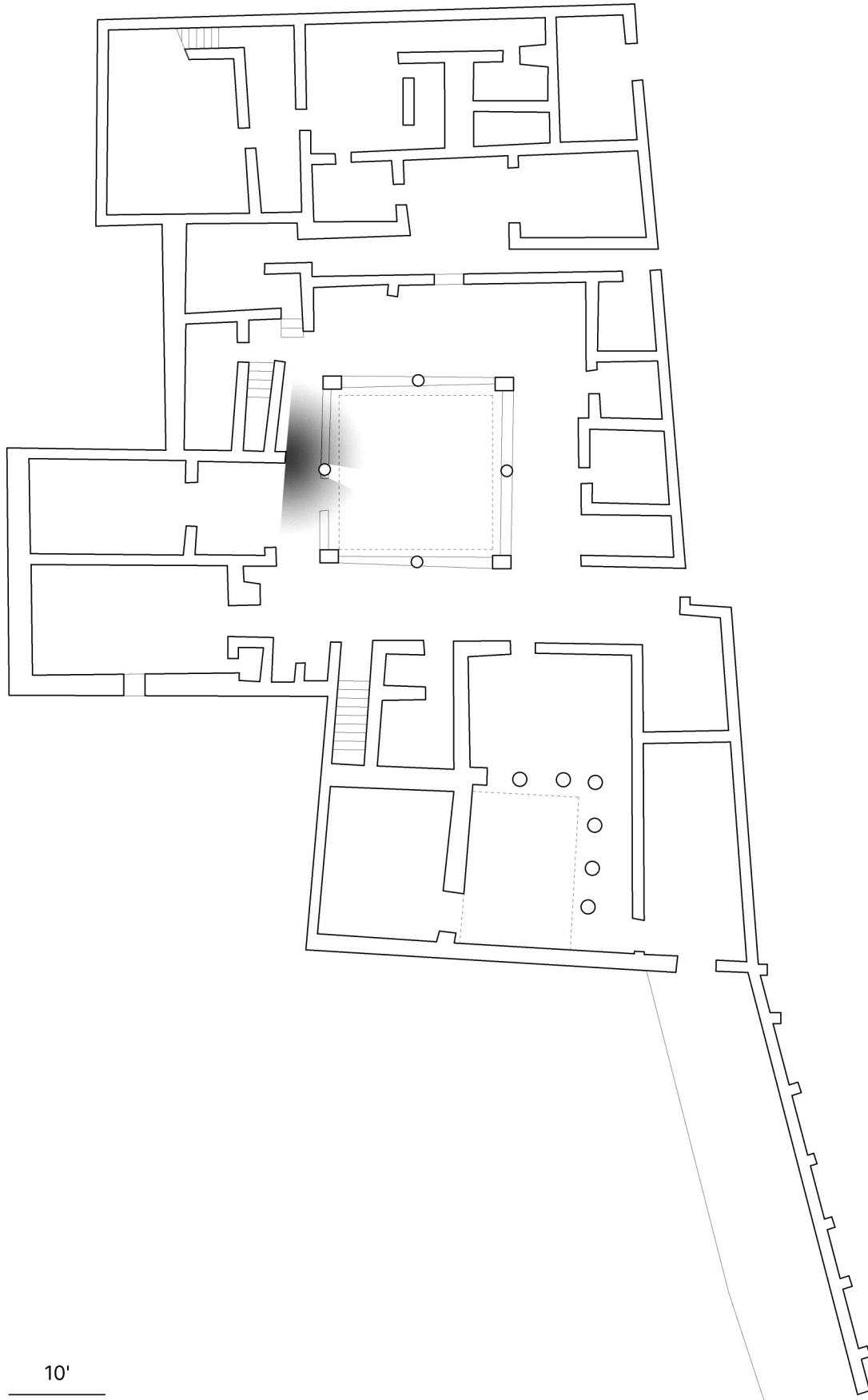
[ROMULA] CUM SUO HIC FELLAT ET UBIQUE

ROMULA WITH HER (HUSBAND?) HERE PERFORMS FELATIO AND EVERYWHERE

6.3 × 0.8 in.

Giordano 1966, no. 34.

Solin 1975, no. 38.

Benefiel 2010, no. 31.

Translation by the author.
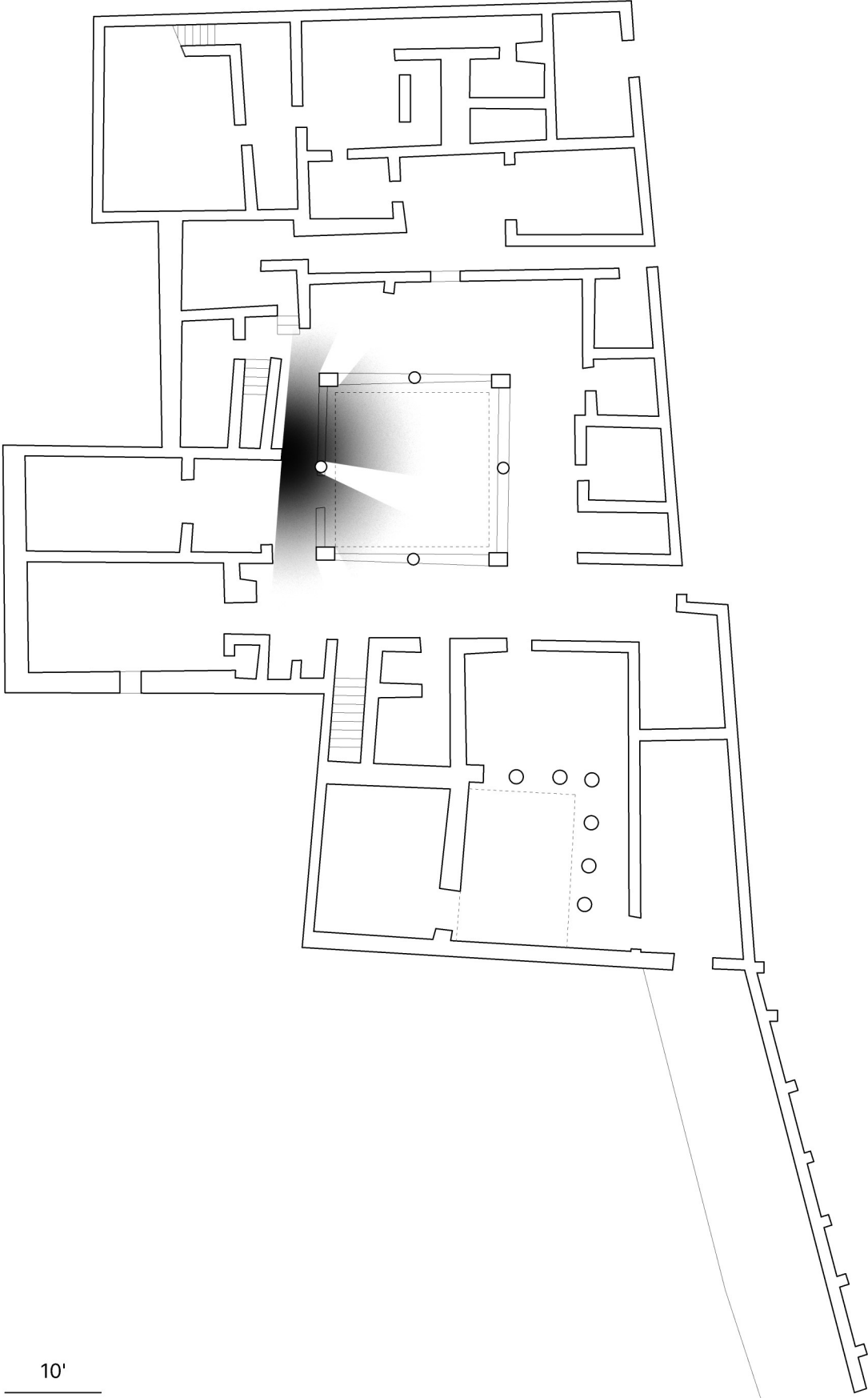
10'

BF8

MANIUS HIC

MANIUS HERE

3.5 × 0.5 in.
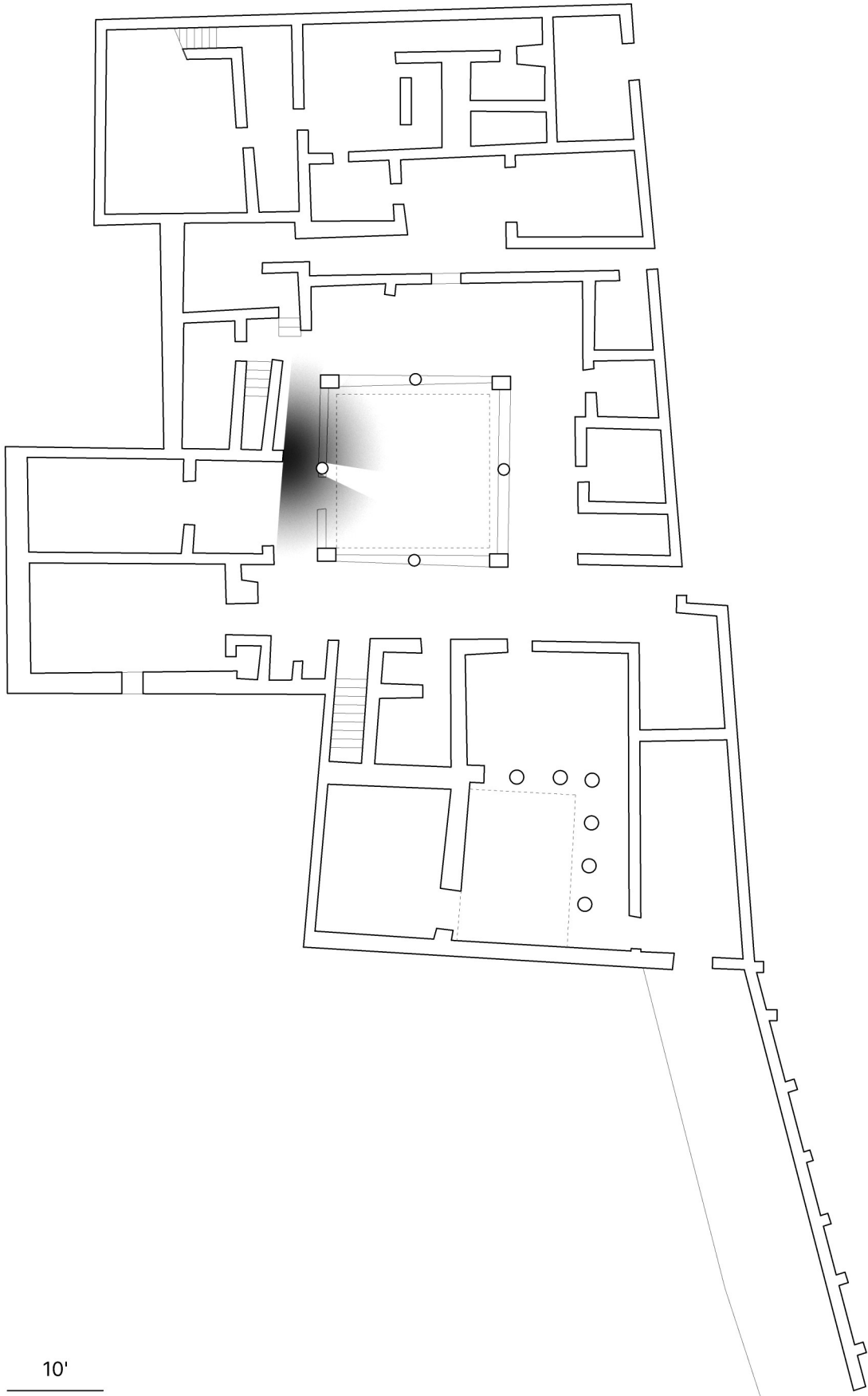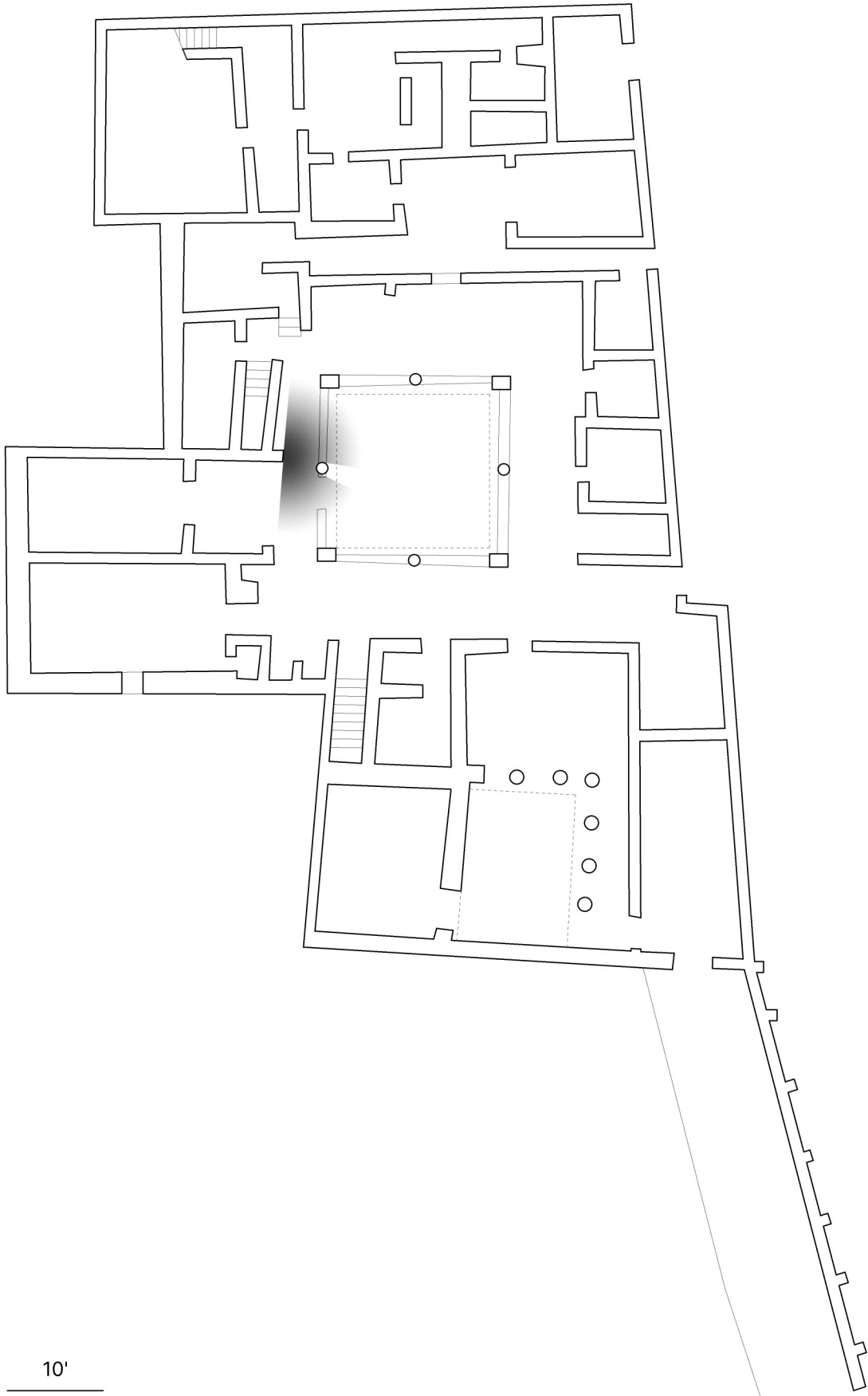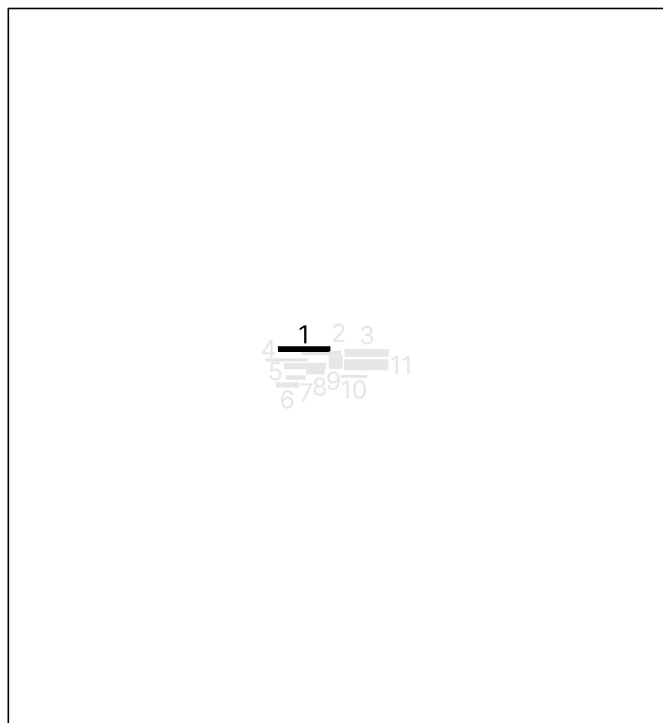
Solin 1975, no. 39.

Benefiel 2010, no. 32.

Translation by the author.

10'

BF9

ROMVLA VA

1:1

ROMULA, FAREWELL

Solin 1975, no. 40.

Benefiel 2010, no. 33.

Drawn by the author from Benefiel 2010, fig. 16.

Translation by the author.

10'

BG1

1:2

WE CAME HERE EAGER, AND WE WANT TO GO MUCH MORE,
BUT THAT GIRL HOLDS STILL OUR FEET

Giordano 1966, no. 38.

Solin 1975, no. 57.

Benefiel 2010, no. 34.

Drawn by the author from Benefiel 2010, fig. 9.

Translation by the author.

10'

BG2

EPAPHRODITVSCVMThALIAHAC
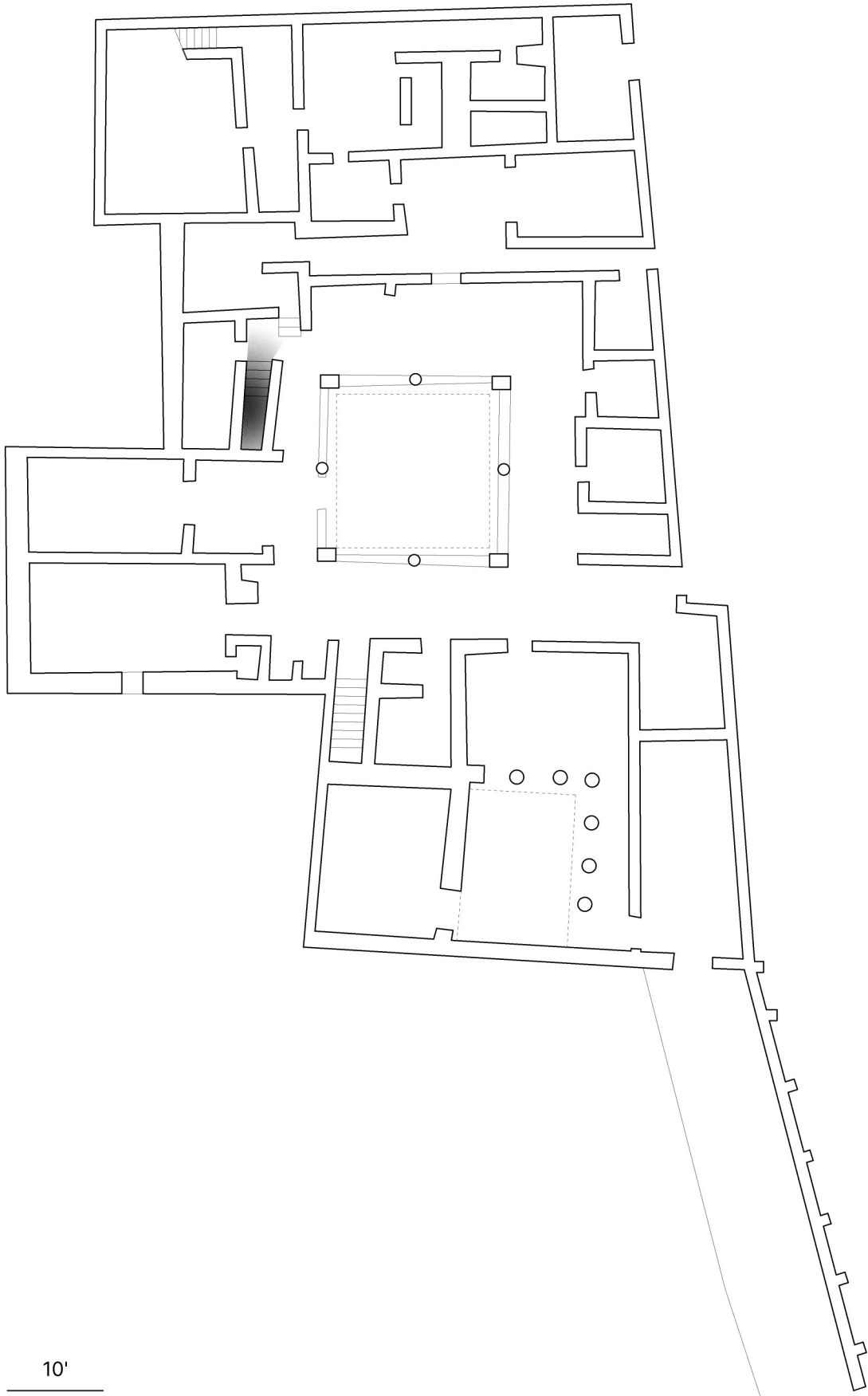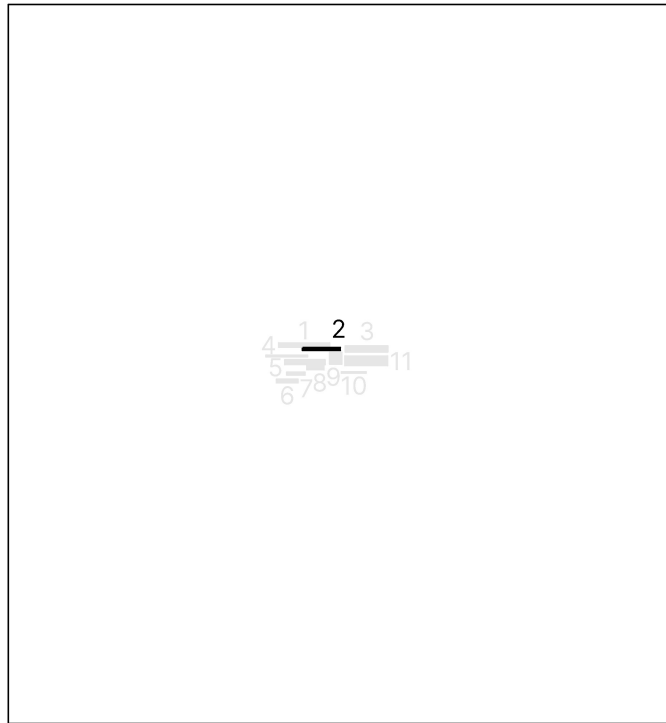
1:2

EPAPHRODITUS WITH THALIA HERE

Giordano 1966, no. 39.

Varone 1990, inscription b.

Benefiel 2010, no. 35.

Drawn by the author from Benefiel 2010, fig. 9.
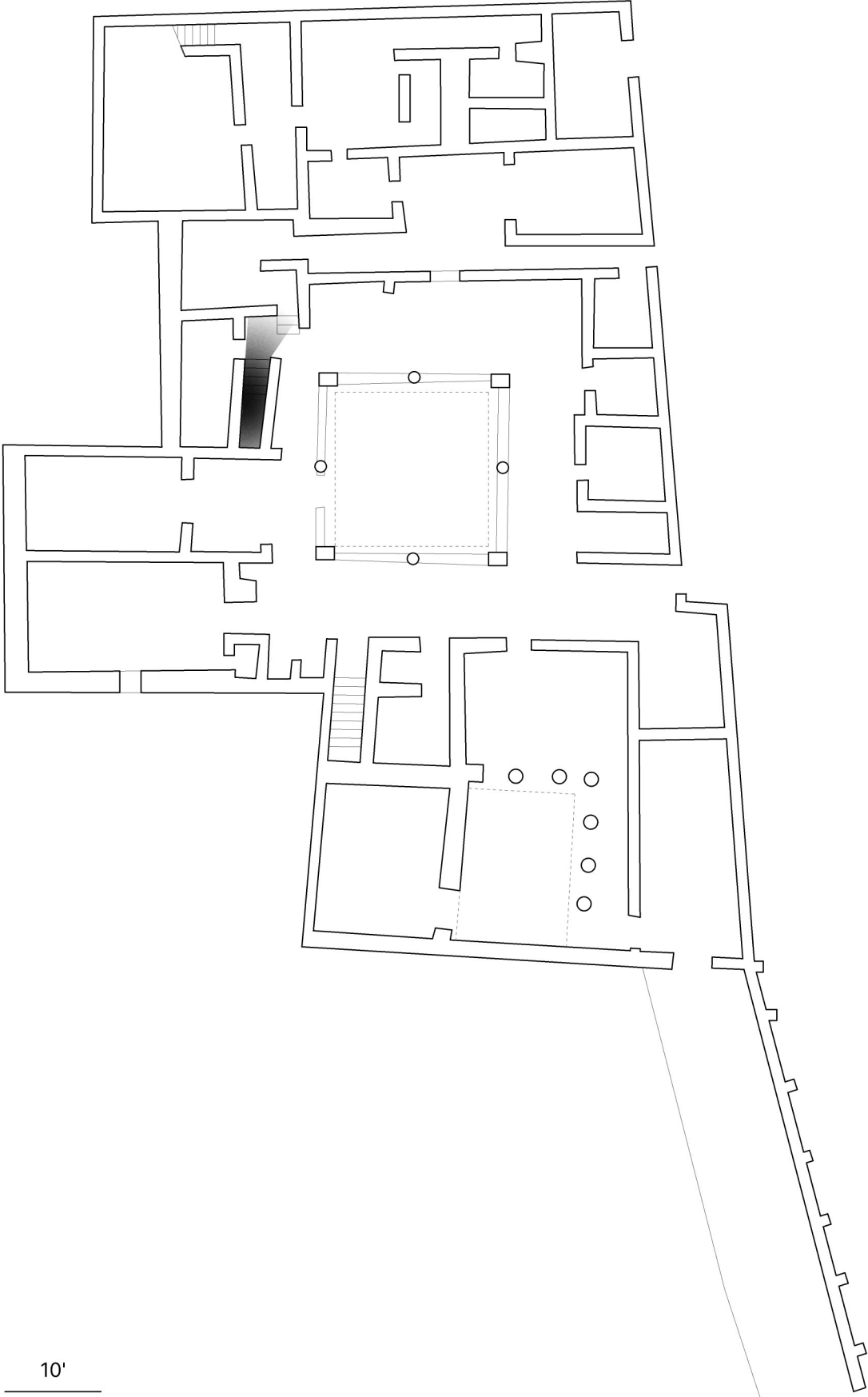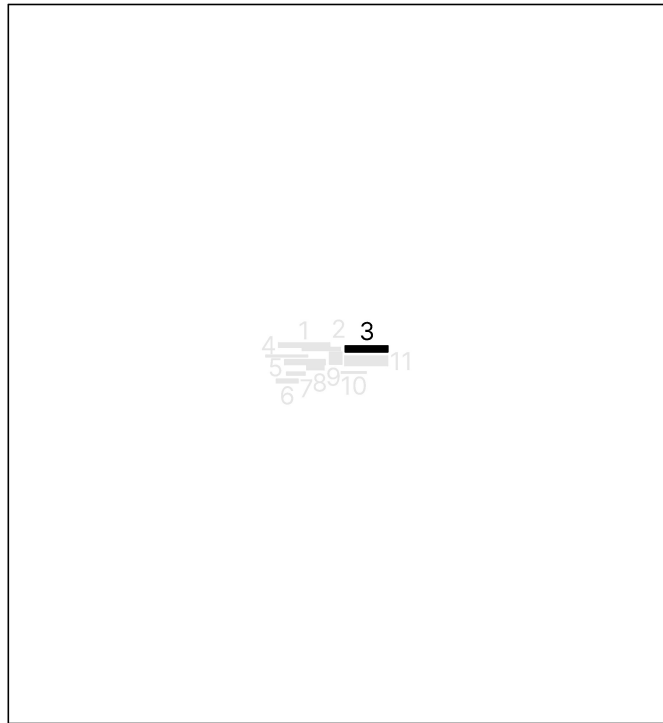
Translation by the author.

10'

BG3

1:2

WHO WILL REST HAPPILY WITH YOU AT NIGHT?
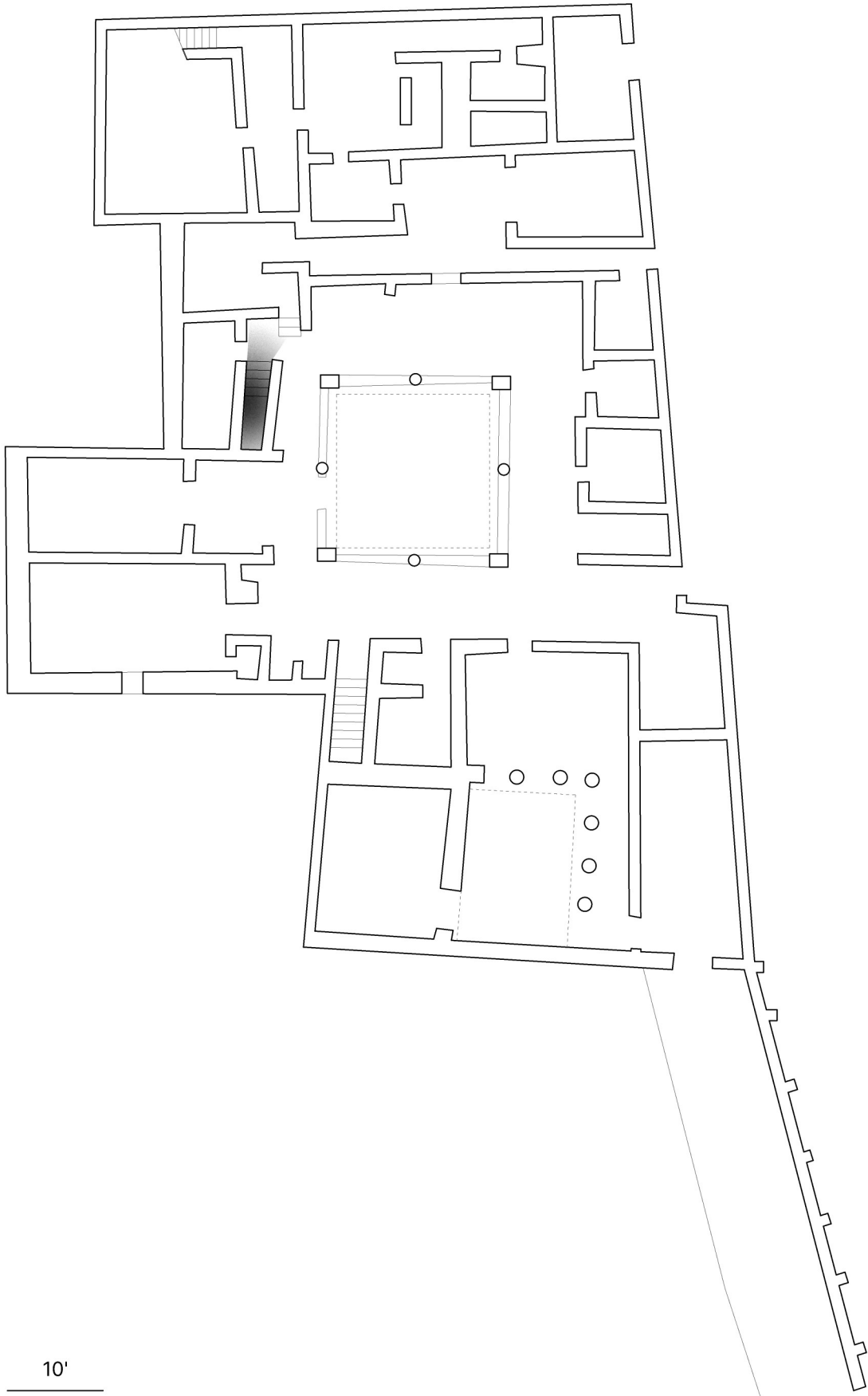IF I DO THIS, I WILL BE MUCH HAPPIER

Giordano 1966, no. 45.

Solin 1975, no. 59.

Benefiel 2010, no. 36.

Drawn by the author from Benefiel 2010, fig. 9.

Translation by the author.
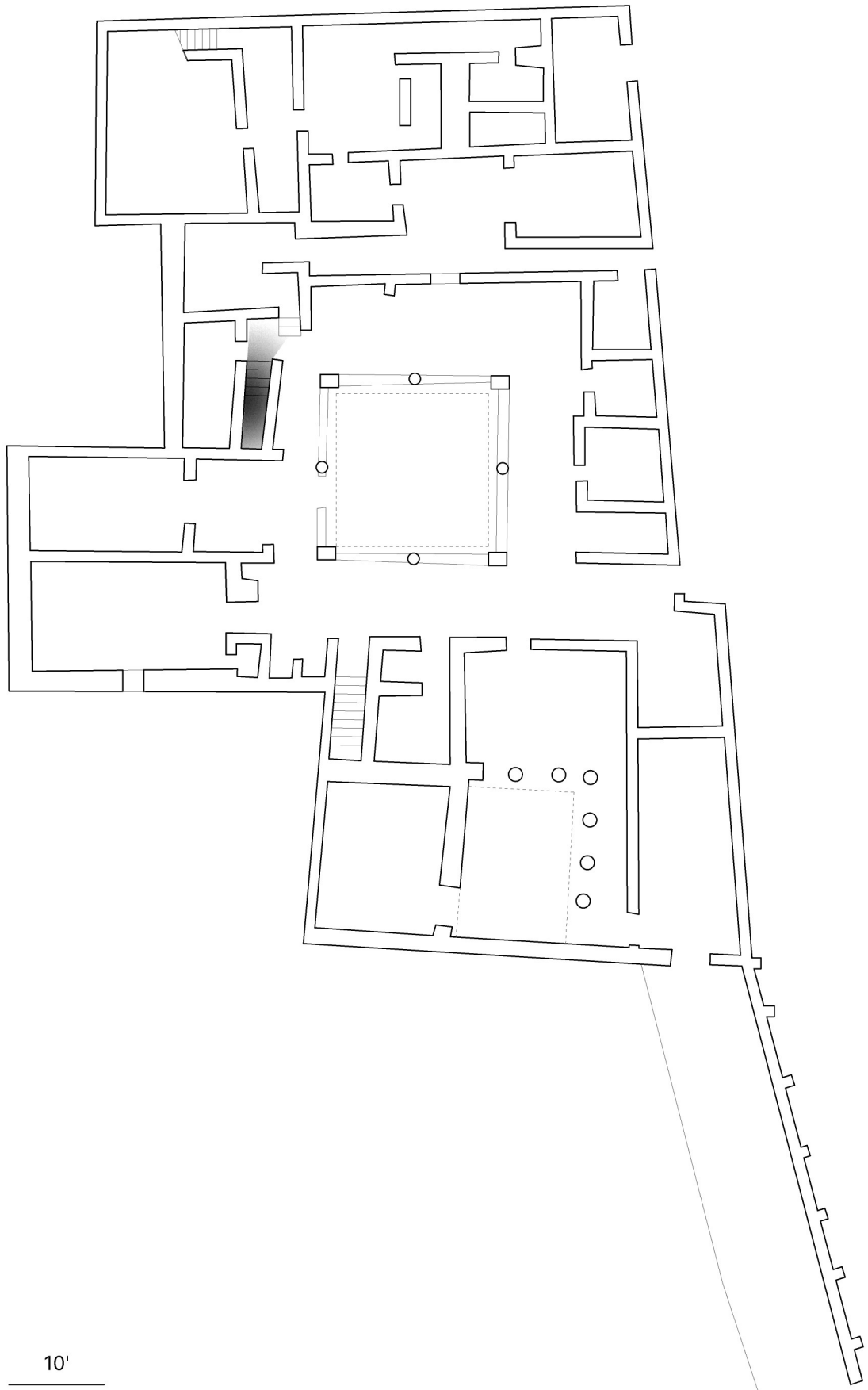
10'

BG4
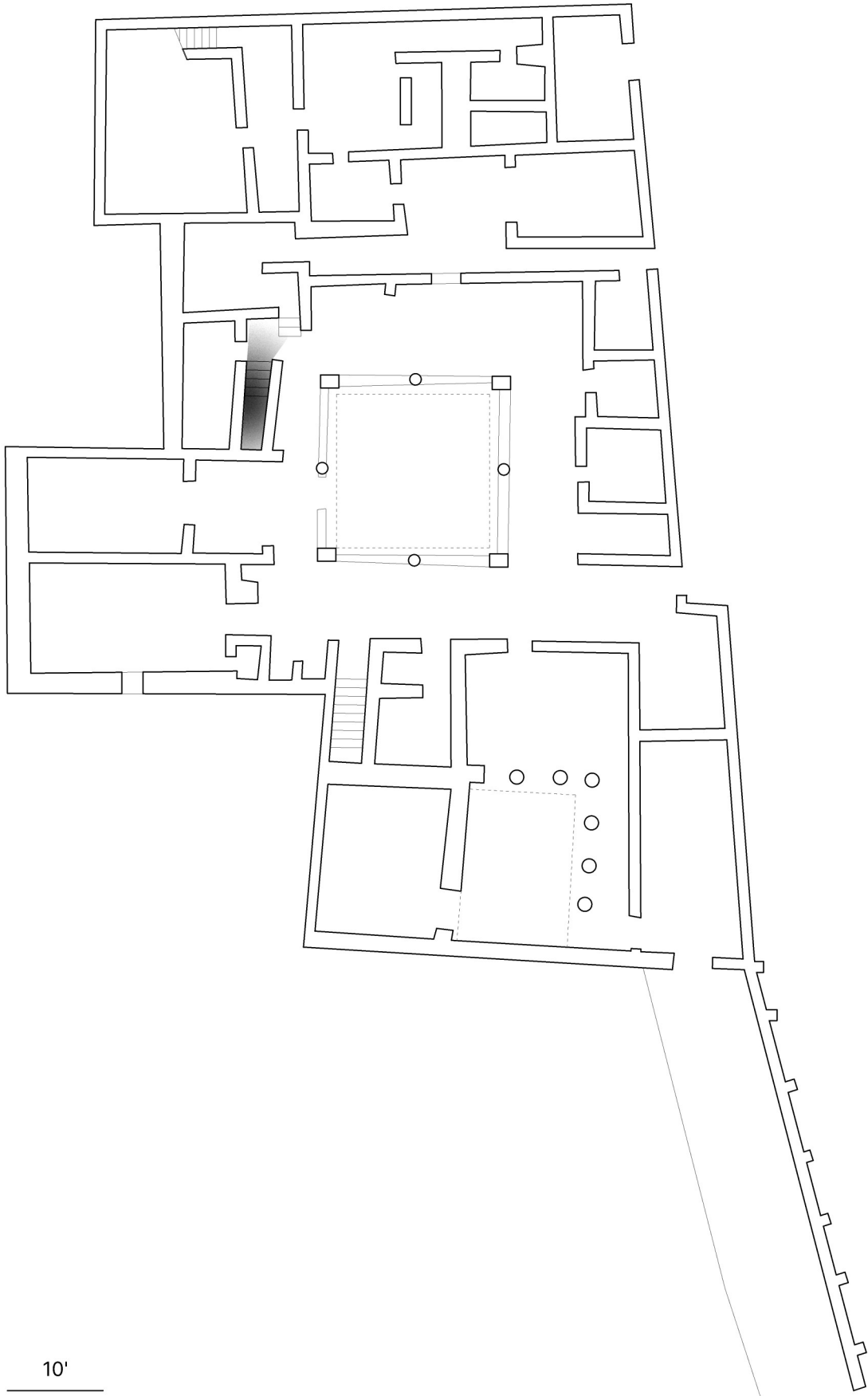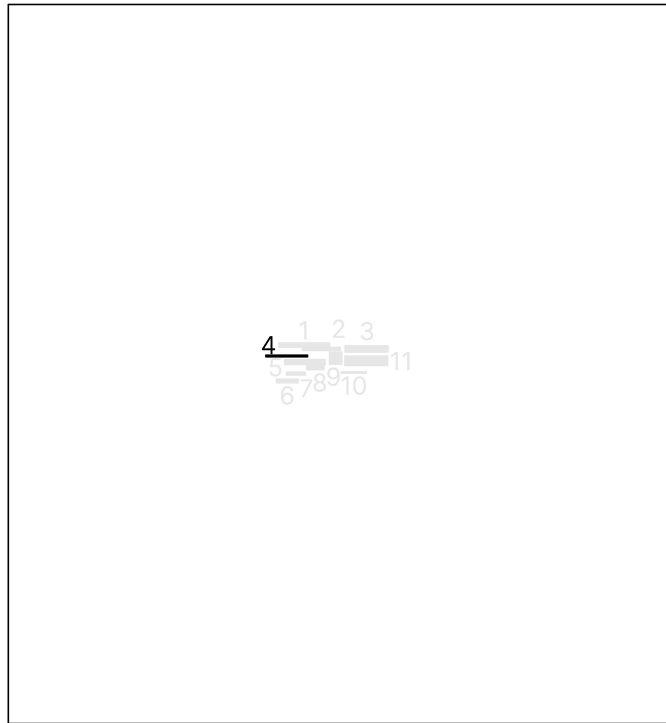
1:2

ON THE GREAT SEA: BYZANTIUM

Giordano 1966, no. 41.

Solin 1975, no. 60.
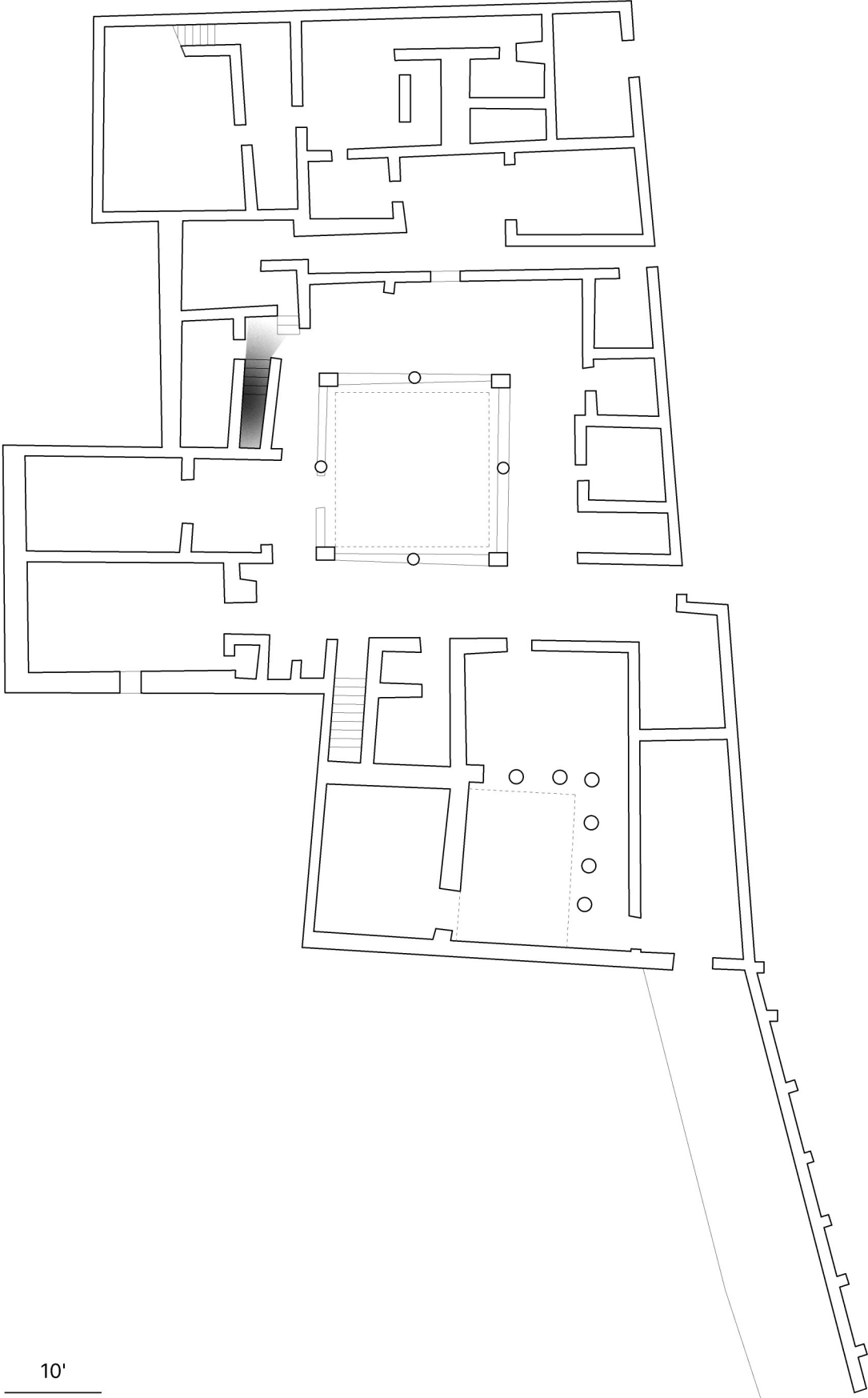
Benefiel 2010, no. 37.

Drawn by the author from Benefiel 2010, fig. 9.

Translation by the author.

10'

BG5
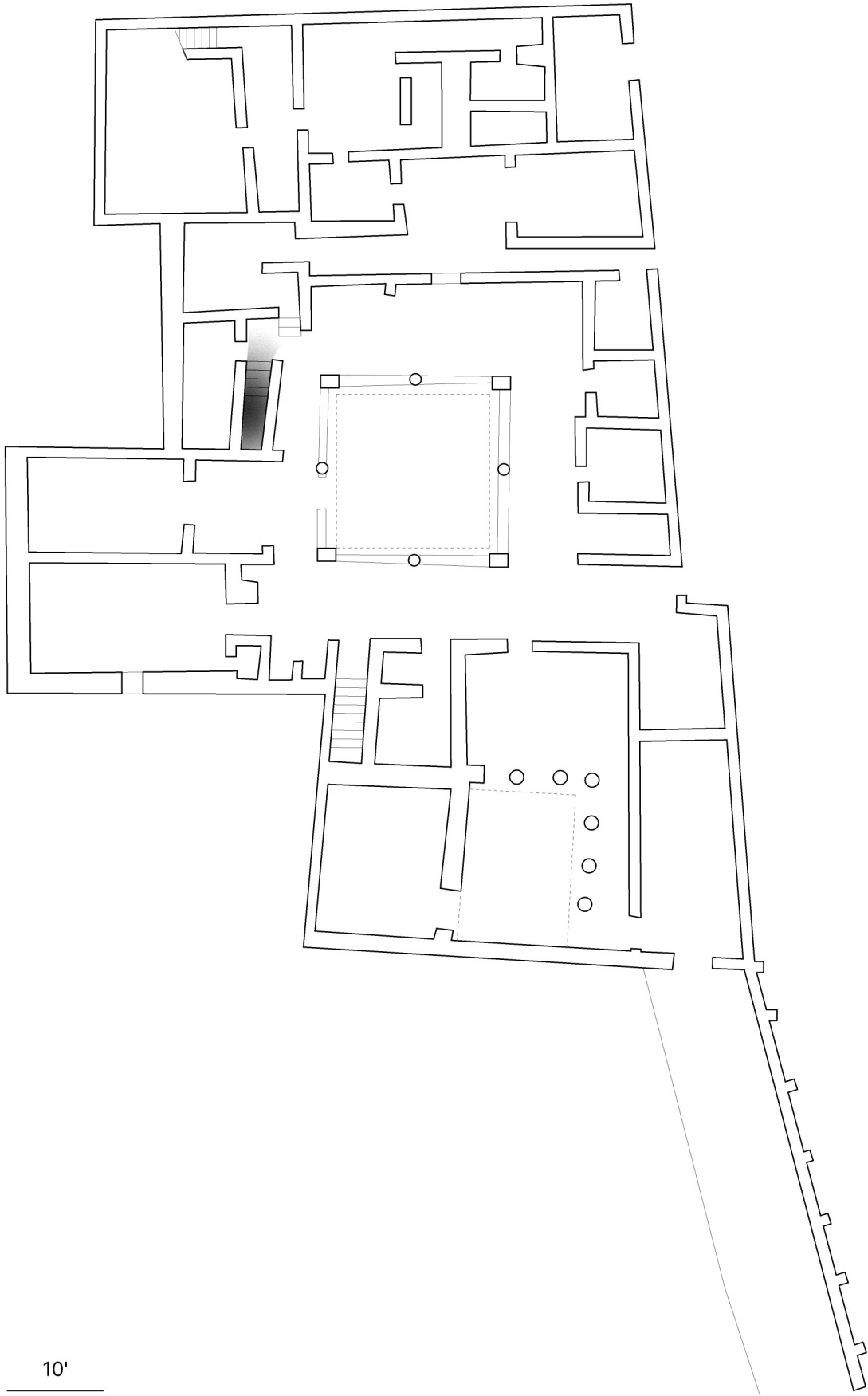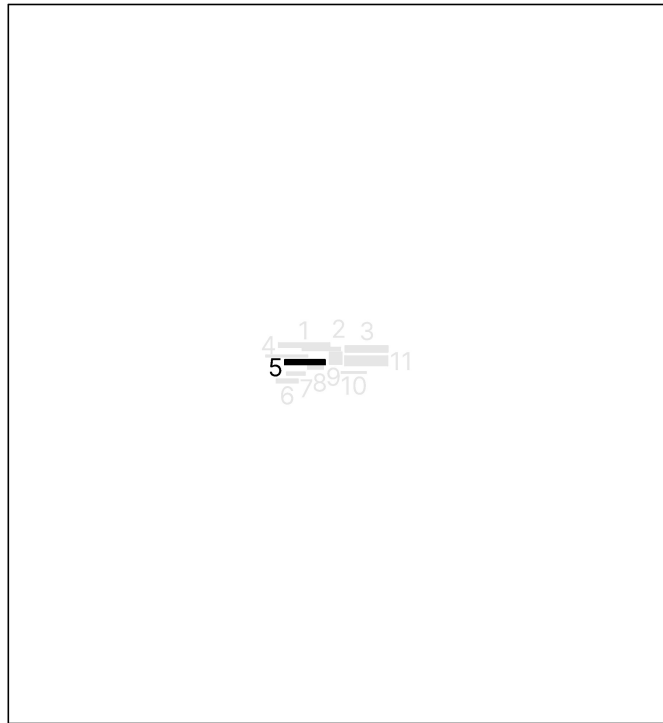
1:2

I WOULD LIKE TO BE THE GEM FOR NO MORE THAN AN HOUR
THAT I MIGHT GIVE FIRM KISSES TO YOU, THE ONE SIGNING/SEALING

Giordano 1966, no. 42.

Solin 1975, no. 61.

Benefiel 2010, no. 38.

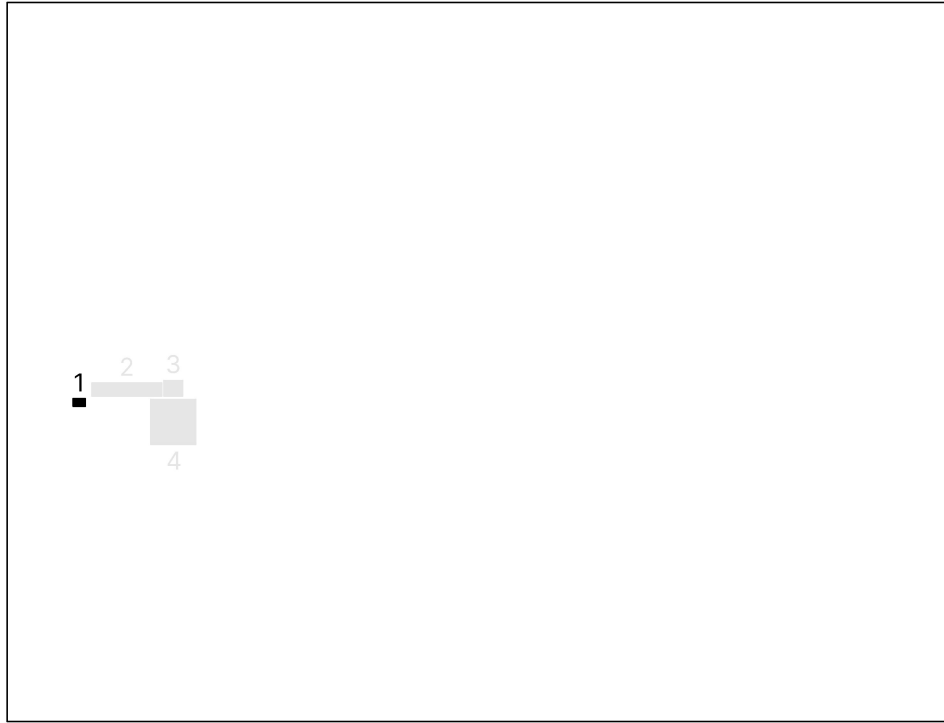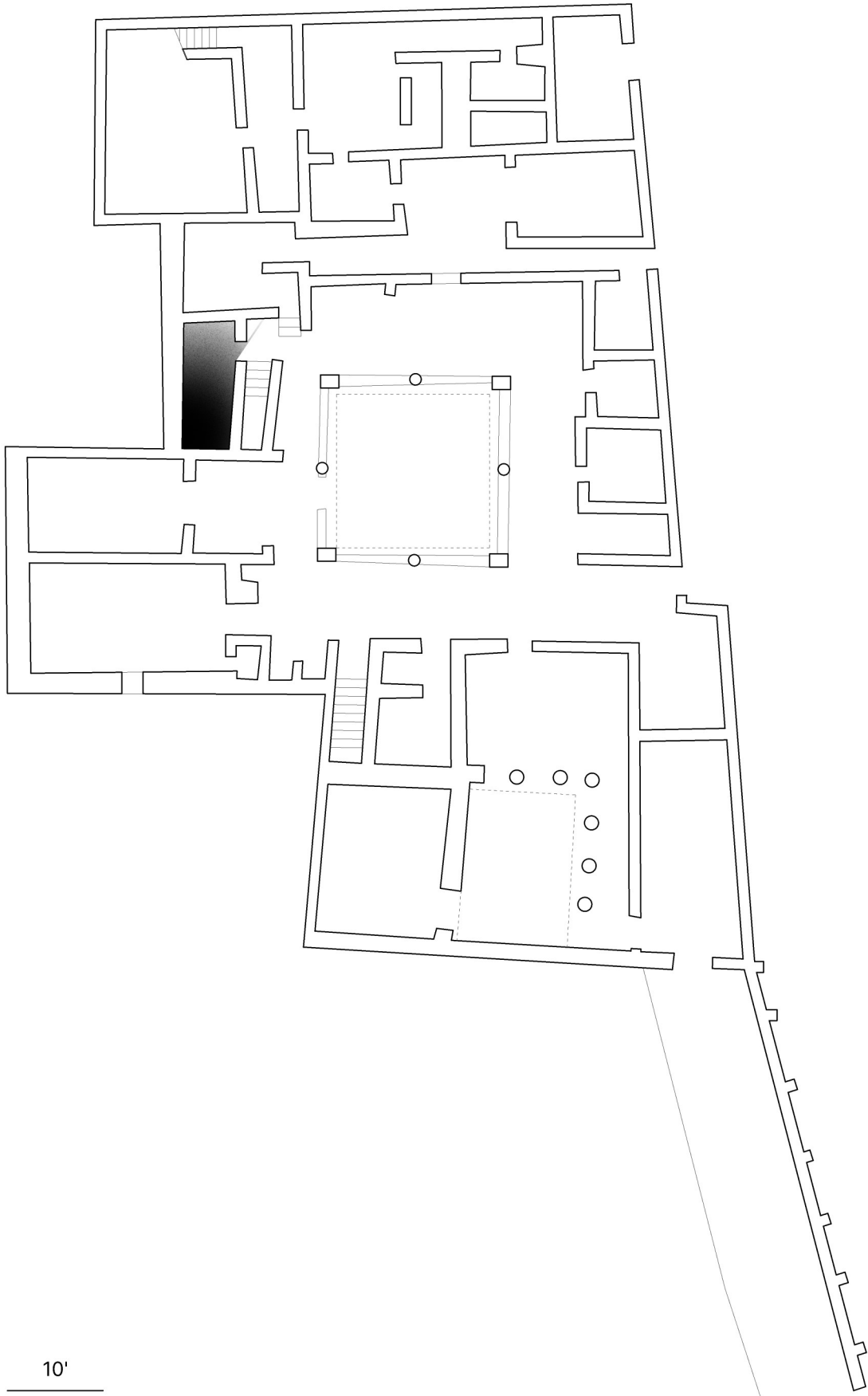Drawn by the author from Benefiel 2010, fig. 9.

Translation by the author.
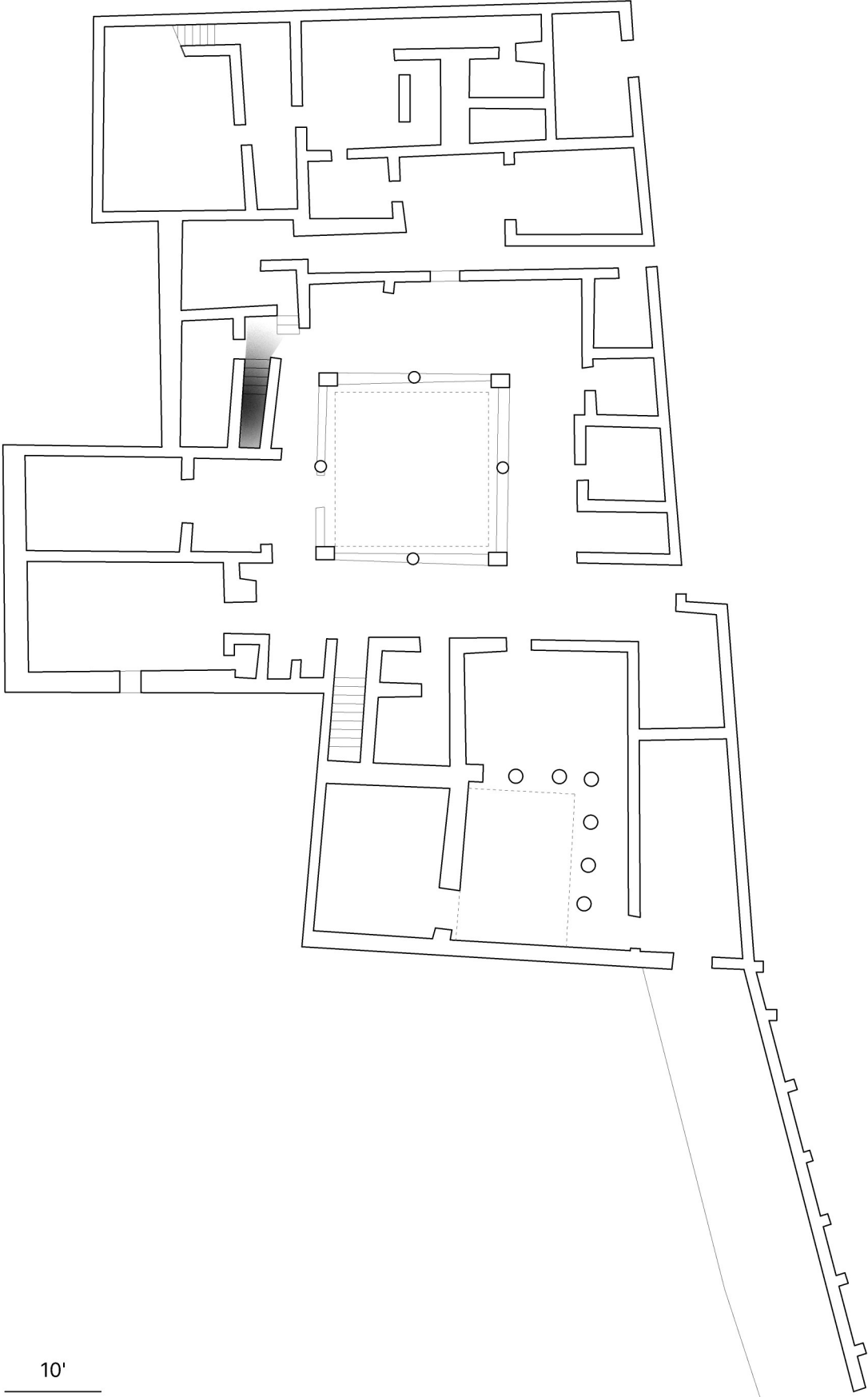
10'

BG6

EPAPHRODITVS

1:1

Giordano 1966, no. 44.

Solin 1975, no. 64.

Benefiel 2010, no. 41.

Drawn by the author from Benefiel 2010, fig. 9.
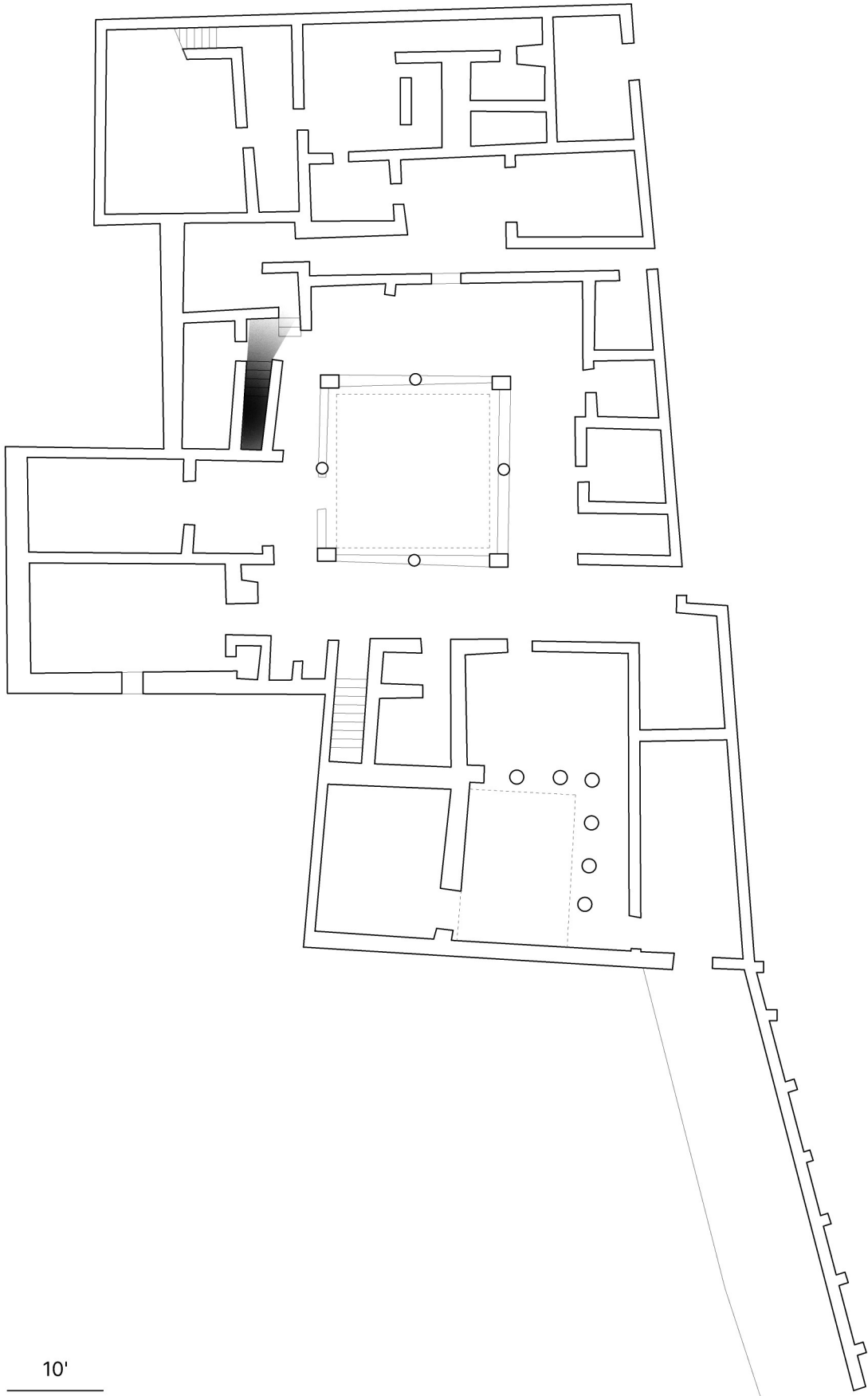
10'

BG7

EPAPHRODITVS

1:1

Giordano 1966, no. 43.

Solin 1975, no. 63.

Benefiel 2010, no. 40.

Drawn by the author from Benefiel 2010, fig. 9.

10'

BG8

1:1

Solin 1975, no. 62.

Benefiel 2010, no. 39.

Drawn by the author from Benefiel 2010, fig. 9.
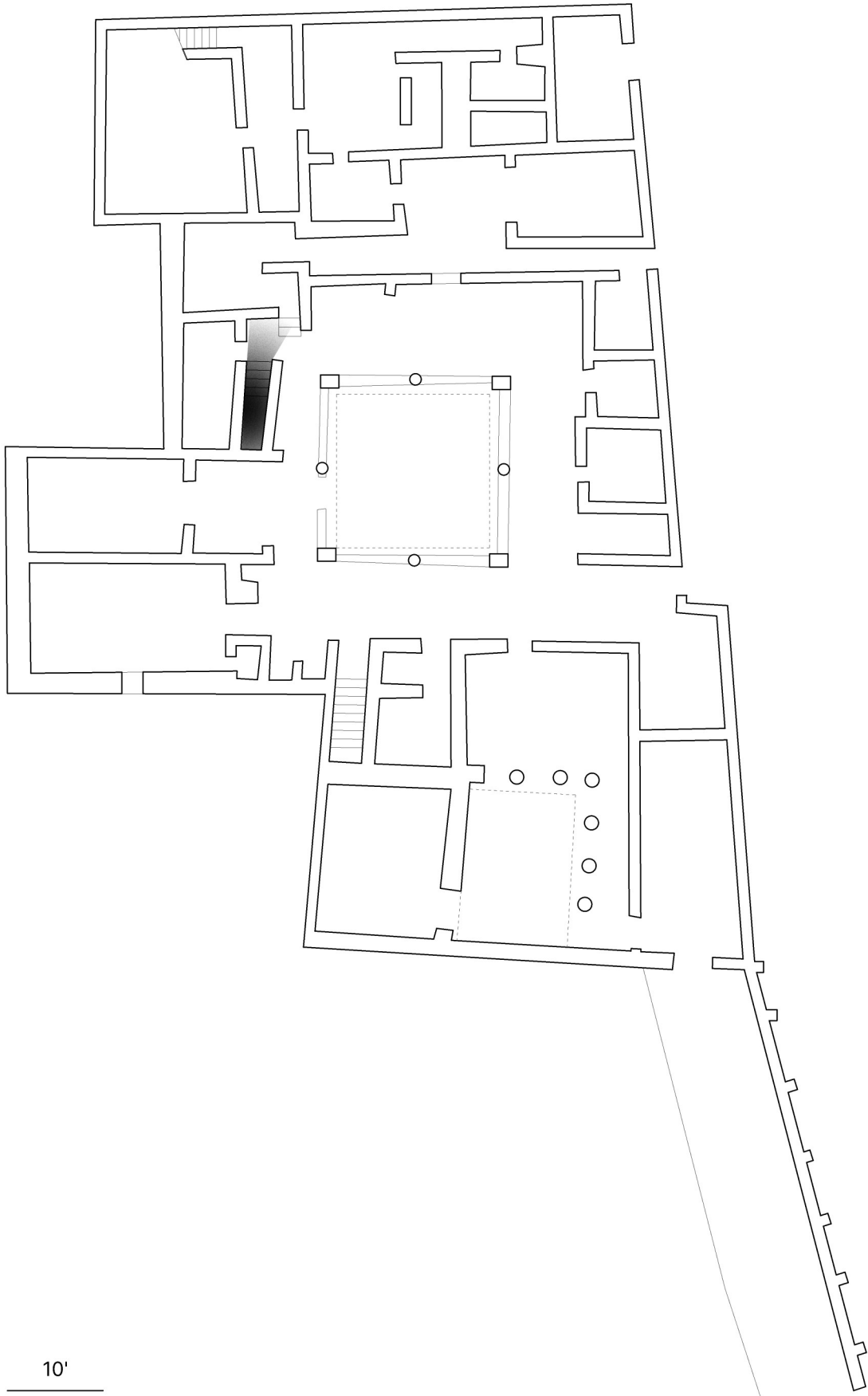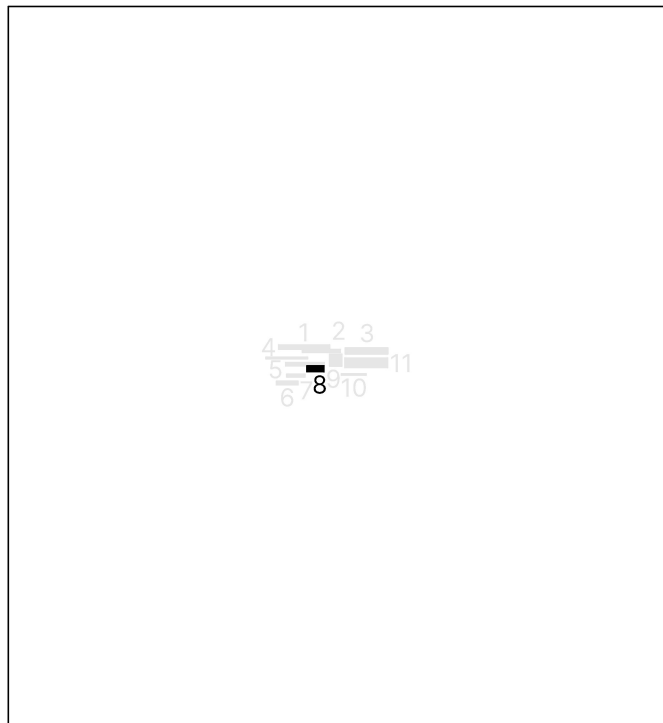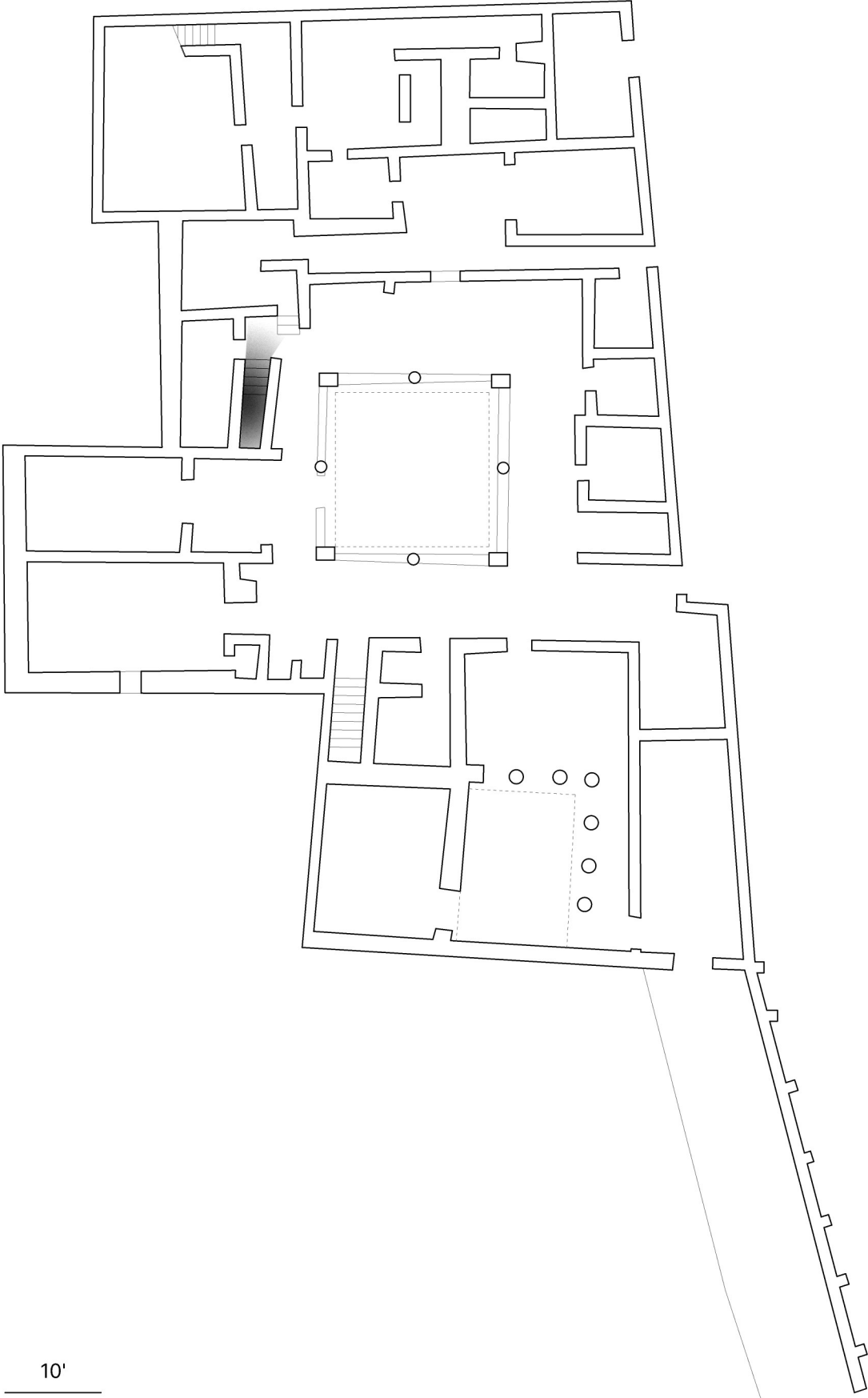
10'

BG9
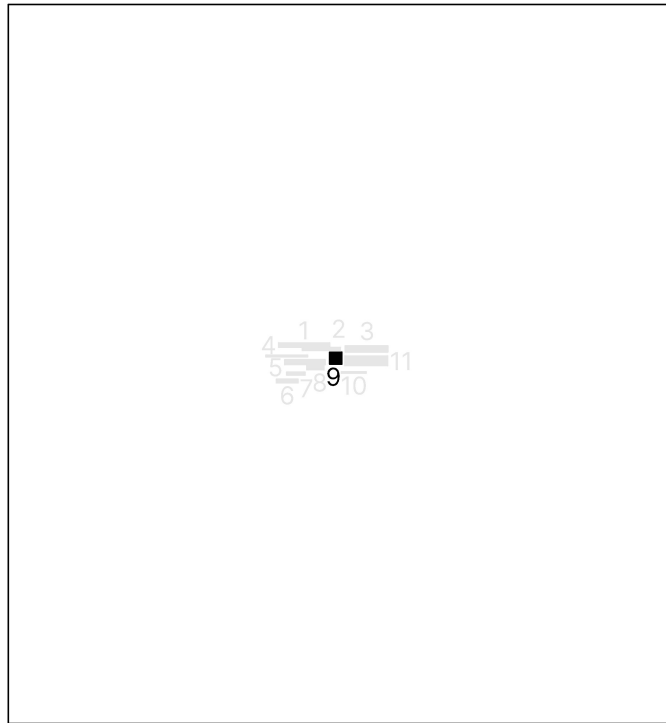
1:1

ANYONE

Giordano 1966, no. 40.

Solin 1975, no. 65.

Benefiel 2010, no. 42.

Drawn by the author from Benefiel 2010, fig. 9.

Translation by the author.

10'

BG10
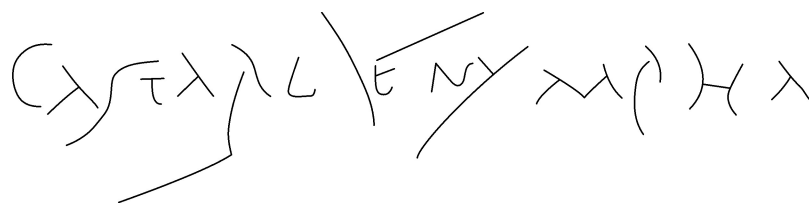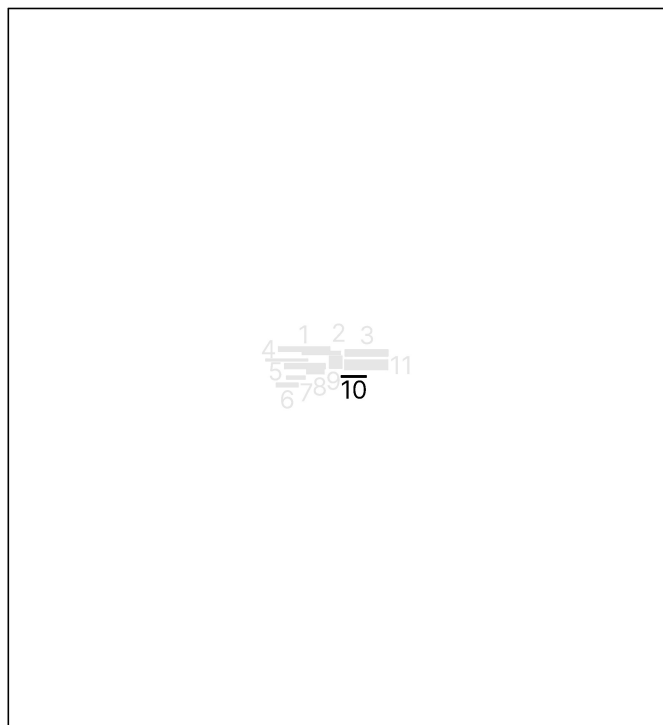
1:1

BURN, YOU CHASTE NYMPH

Giordano 1966, no. 47.

Solin 1975, no. 67.

Benefiel 2010, no. 44.

Drawn by the author from Benefiel 2010, fig. 9.

Translation by the author.

10'

BG11

1:1

BEAUTIFUL GIRL, YOU SEEK THE KISSES THAT I STOLE.
RECEIVE WHAT I WAS NOT ALONE IN TAKING; LOVE.
WHOEVER LOVES, MAY SHE FARE WELL.

Giordano 1966, no. 46.

Solin 1975, no. 66.

Benefiel 2010, no. 43.

Drawn by the author from Benefiel 2010, fig. 9.

Translation from Benefiel 2010, 114.

10'

BH1

M   H

2 × 1.3 in.

Solin 1975, no. 49.

Benefiel 2010, no. 45.

Location adjusted by the author from written description after Benefiel 2010.

10'

BH2
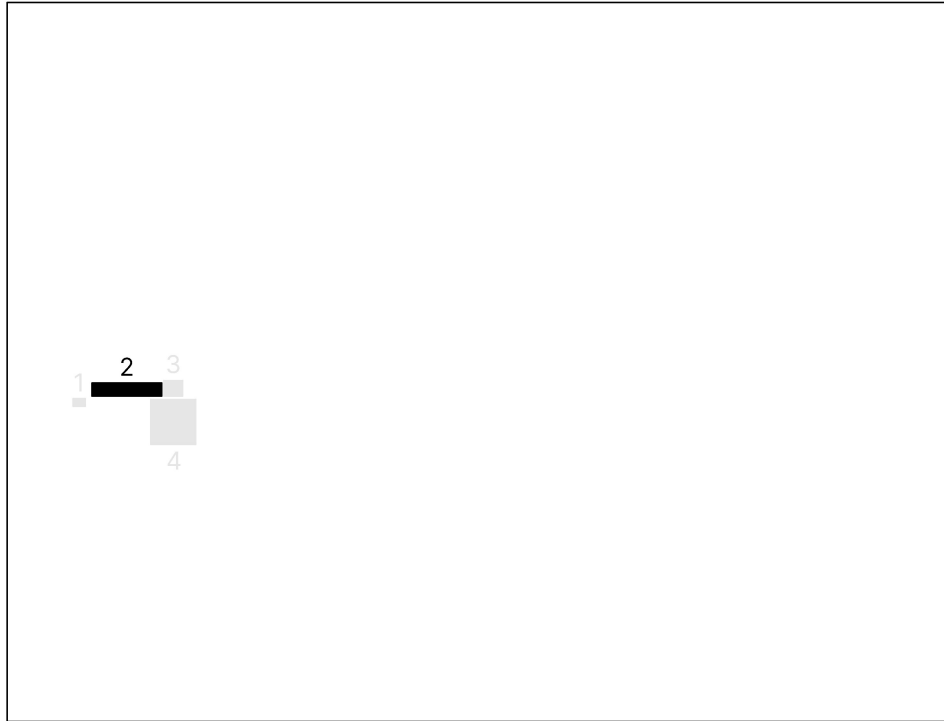
M STALVI SENIUS HIC

M. STALVI SENIOR HERE

11.6 × 2.2 in.

Solin 1975, no. 50.

Benefiel 2010, no. 46.

Translation by the author.

Location adjusted by the author from written description after Benefiel 2010.
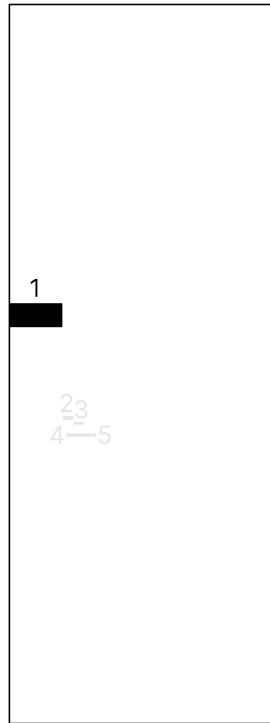
10'

BH3
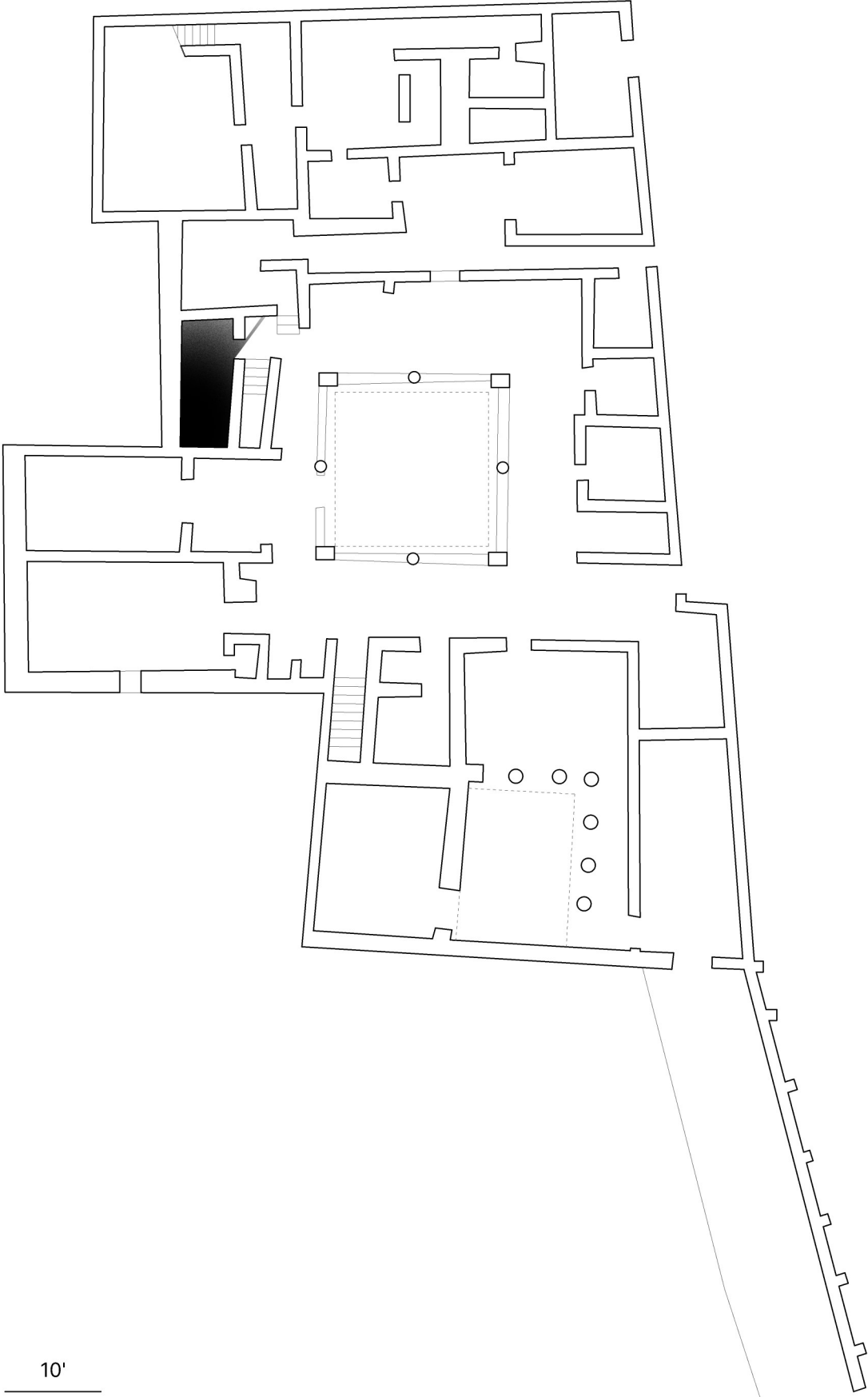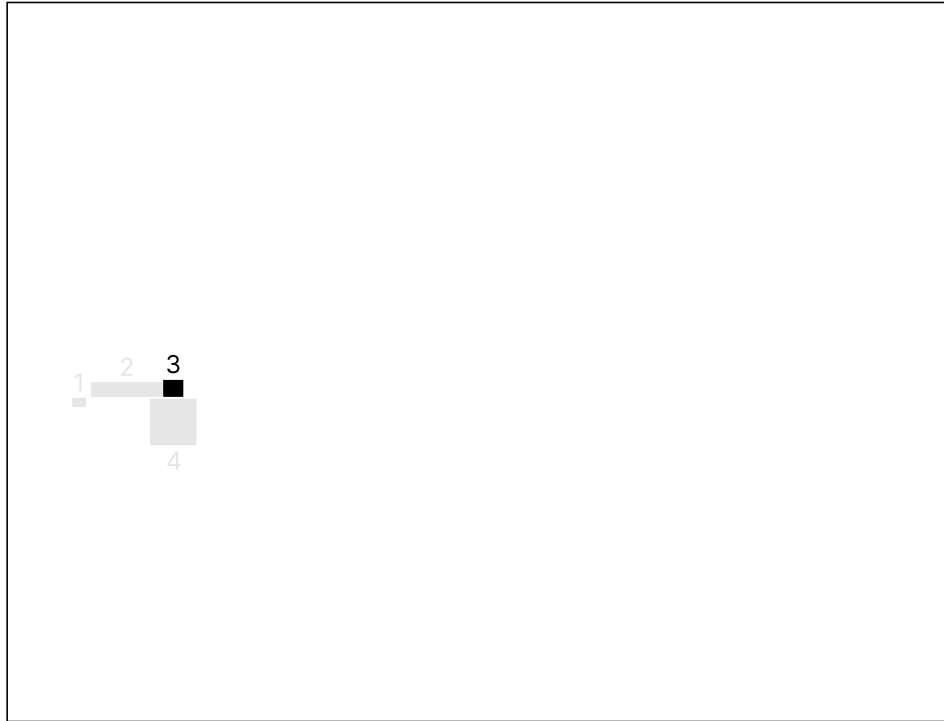
SSSSS
IV[-]I

3.1 × 2.6 in.
letter ht. 0.8 in.
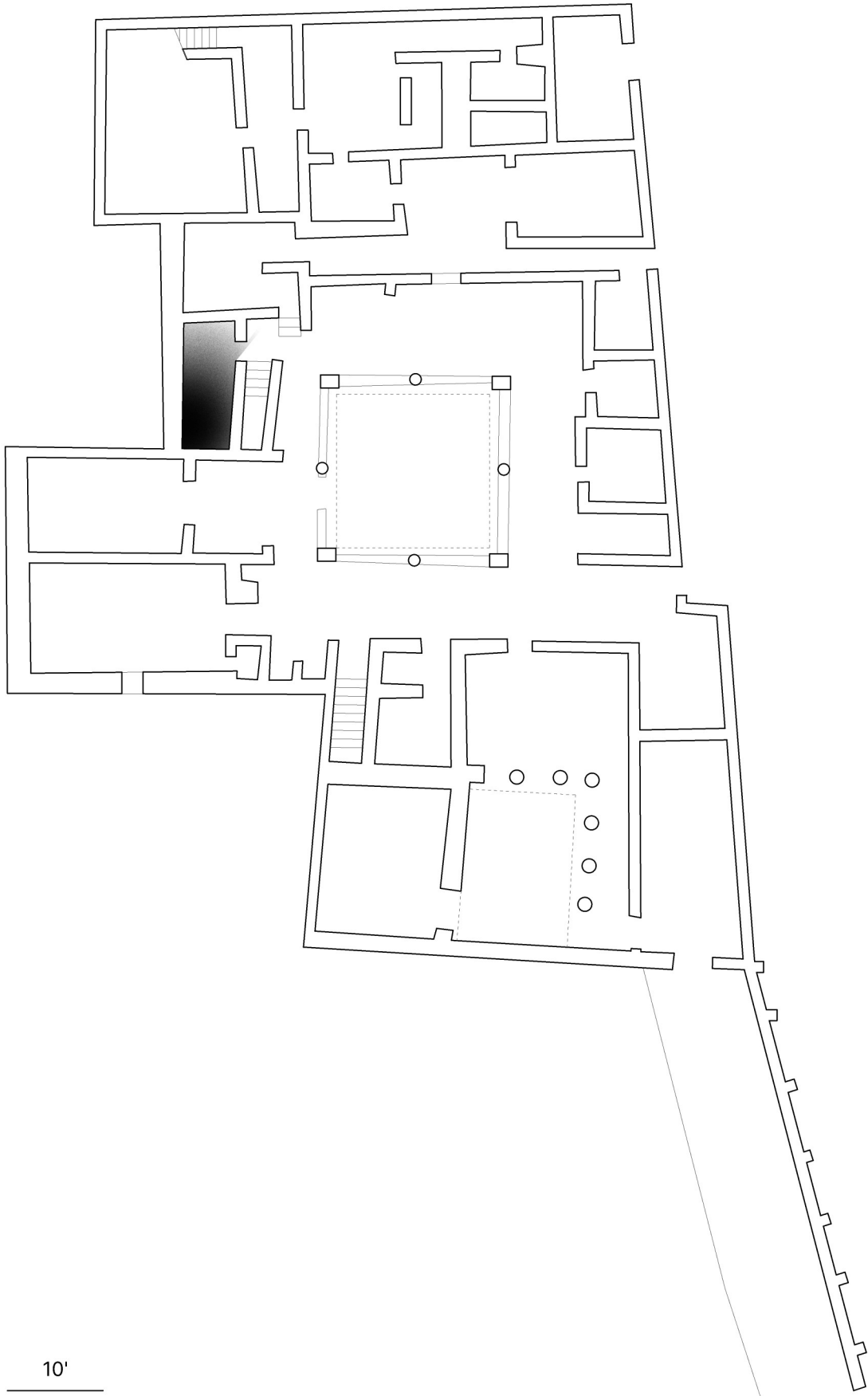
Benefiel 2010, no. 47.

10'

BH4
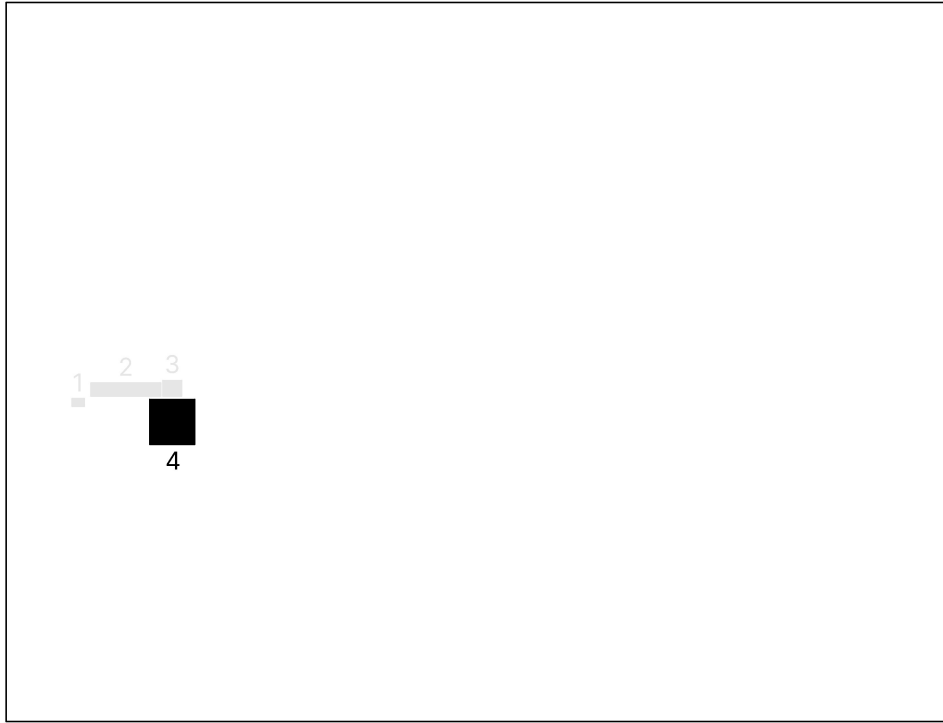
compass-drawn circle

7.5 × 7.5 in.

Benefiel 2010, no. 48.

10'

BI1
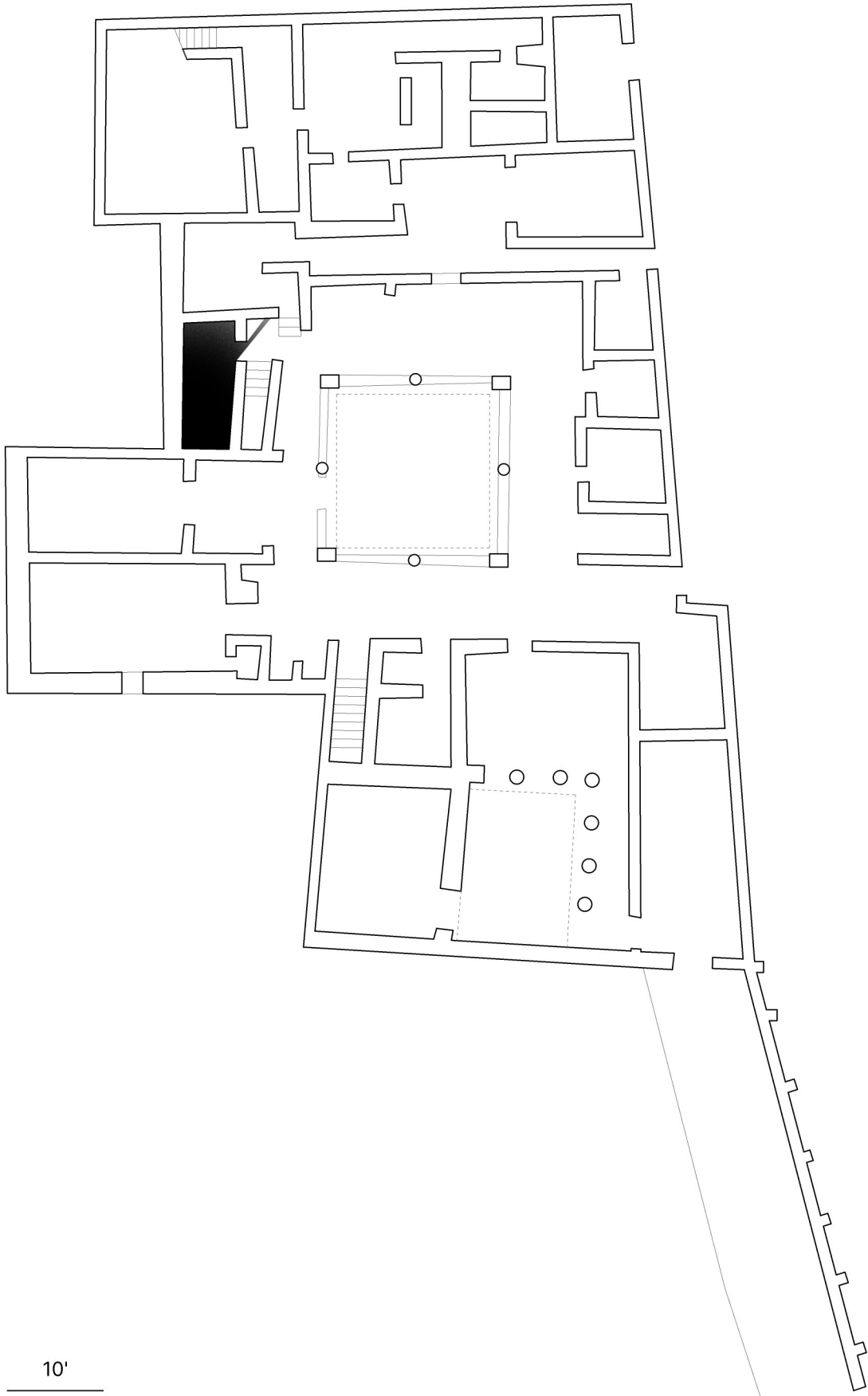
1
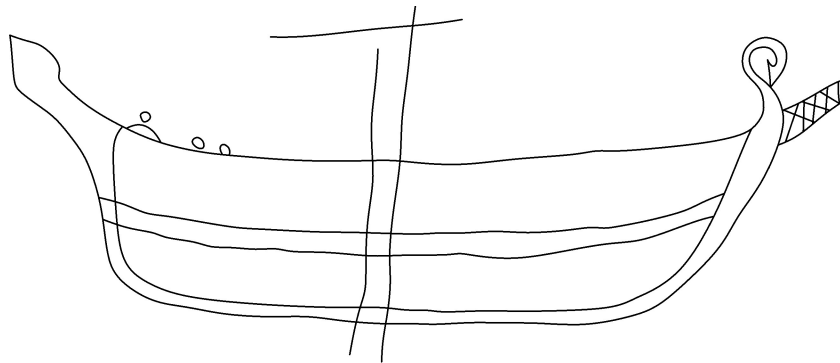
1:2

Solin 1975, no. 28.

Langner 2001, 2092.

Benefiel 2010, no. 49.

Drawn by the author from Benefiel 2010, fig. 21.

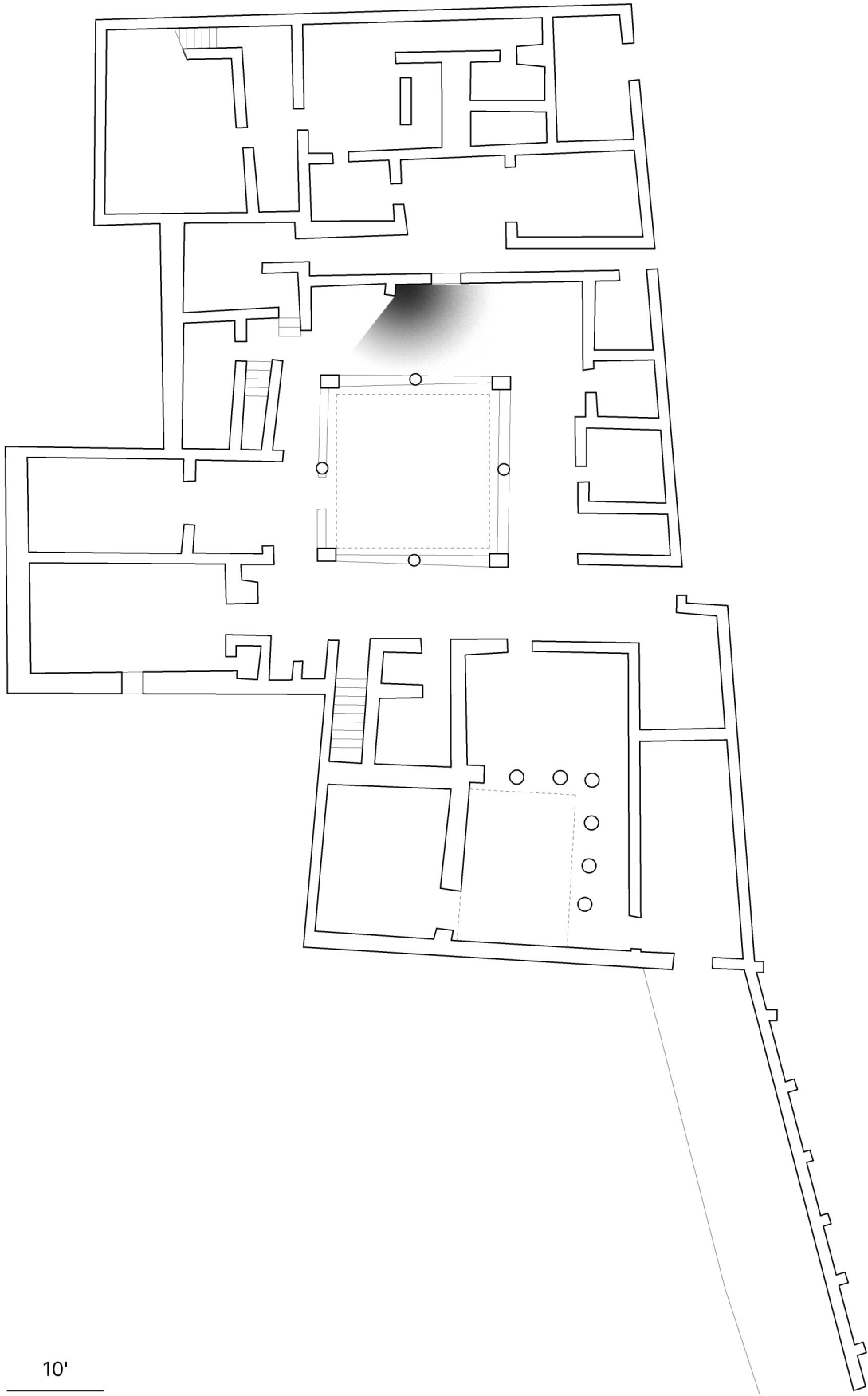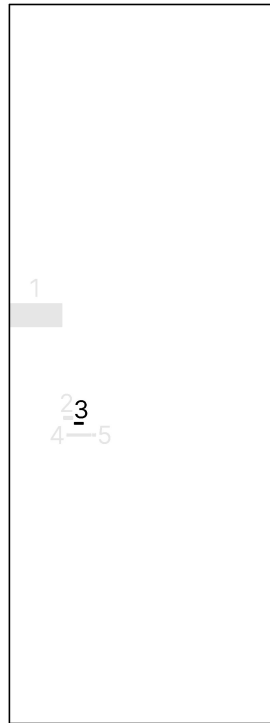Dimensions adjusted by the author from photographic evidence.
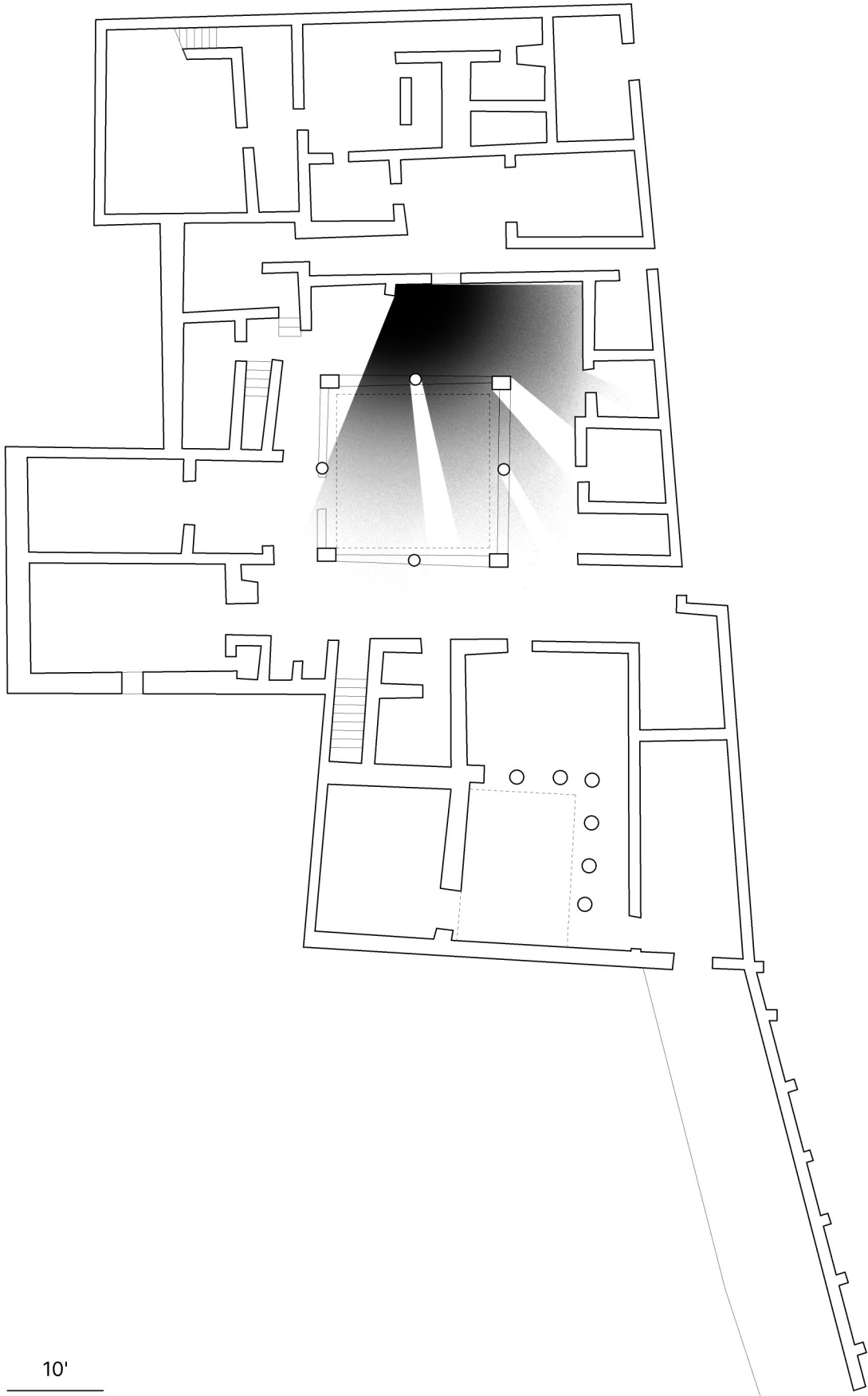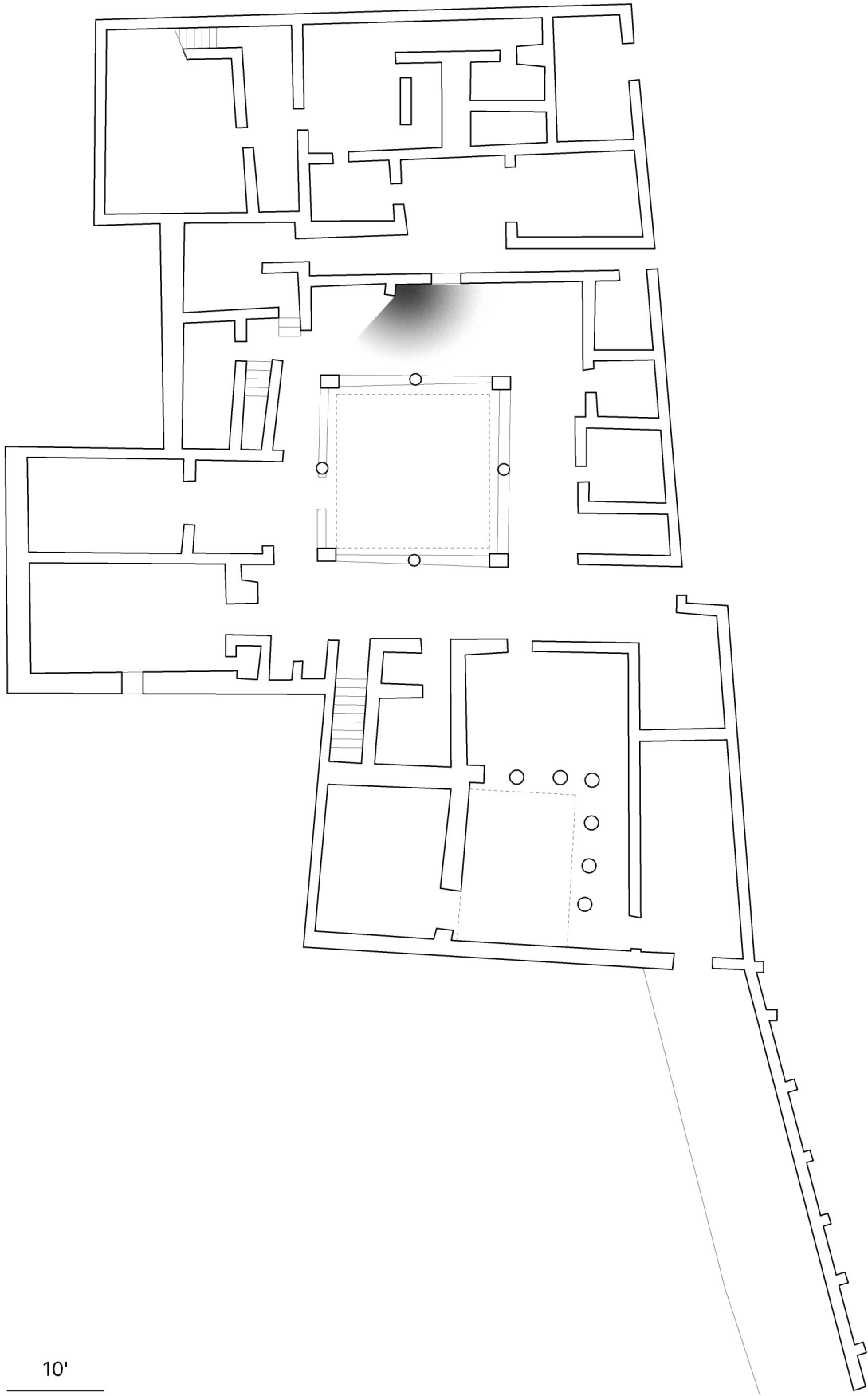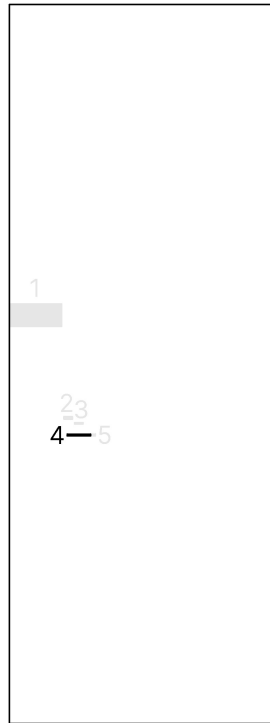
10'
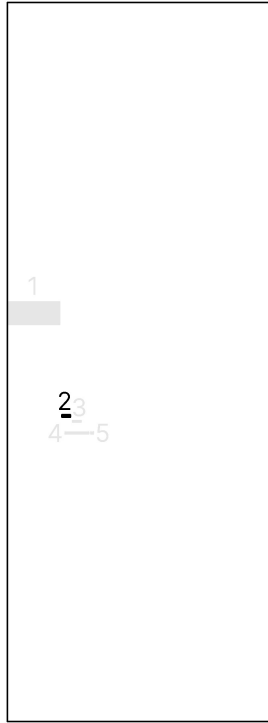
BI2

XXIIX

1.4 × 0.4 in.

Solin 1975, no. 29.
Benefiel 2010, no. 50.

10'

BI3

NOVENSI(?)

NINTH(?)

1.4 × 0.2 in.

BI3

Solin 1975, no. 30.

Benefiel 2010, no. 51.

Translation by the author.

10'

BI4

1:1

Solin 1975, no. 31.

Benefiel 2010, no. 52.

Drawn by the author from Benefiel 2010, fig. 27.

BI4

10'

BI5

1

2 3
4 — ·5

I X

1:1

Solin 1975, no. 32.
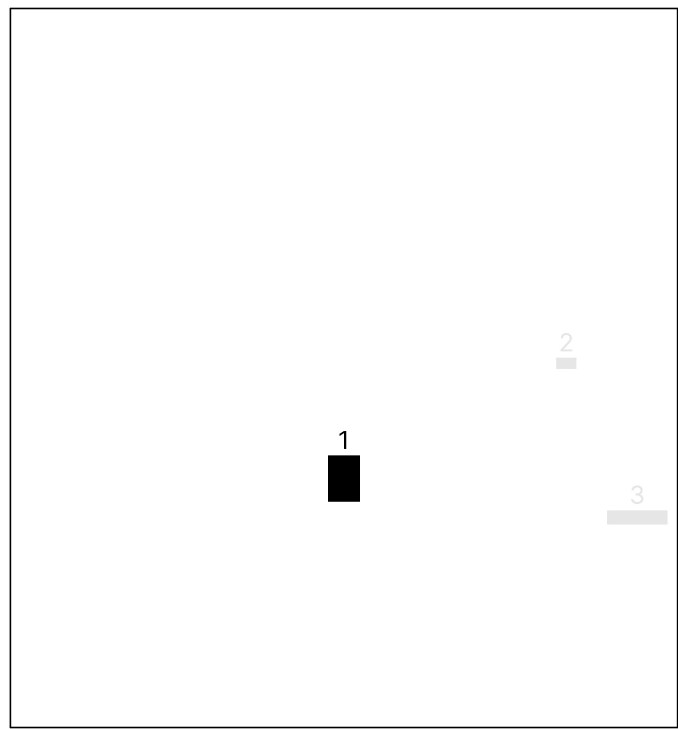
Benefiel 2010, no. 53.

Drawn by the author from Benefiel 2010, fig. 27.
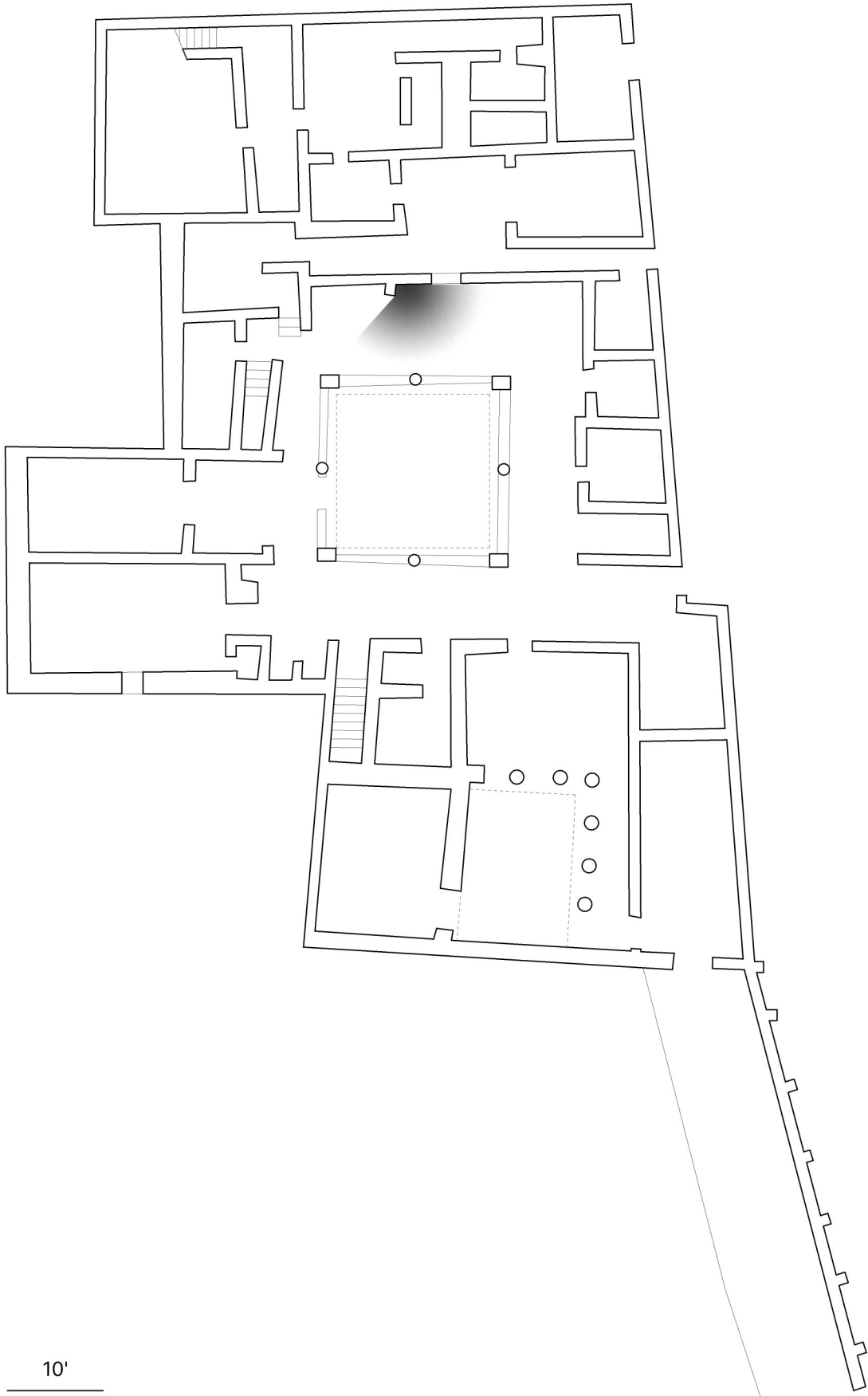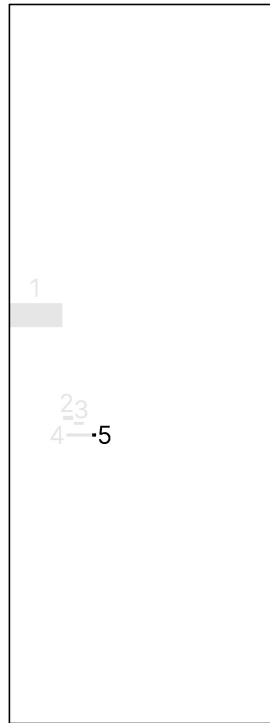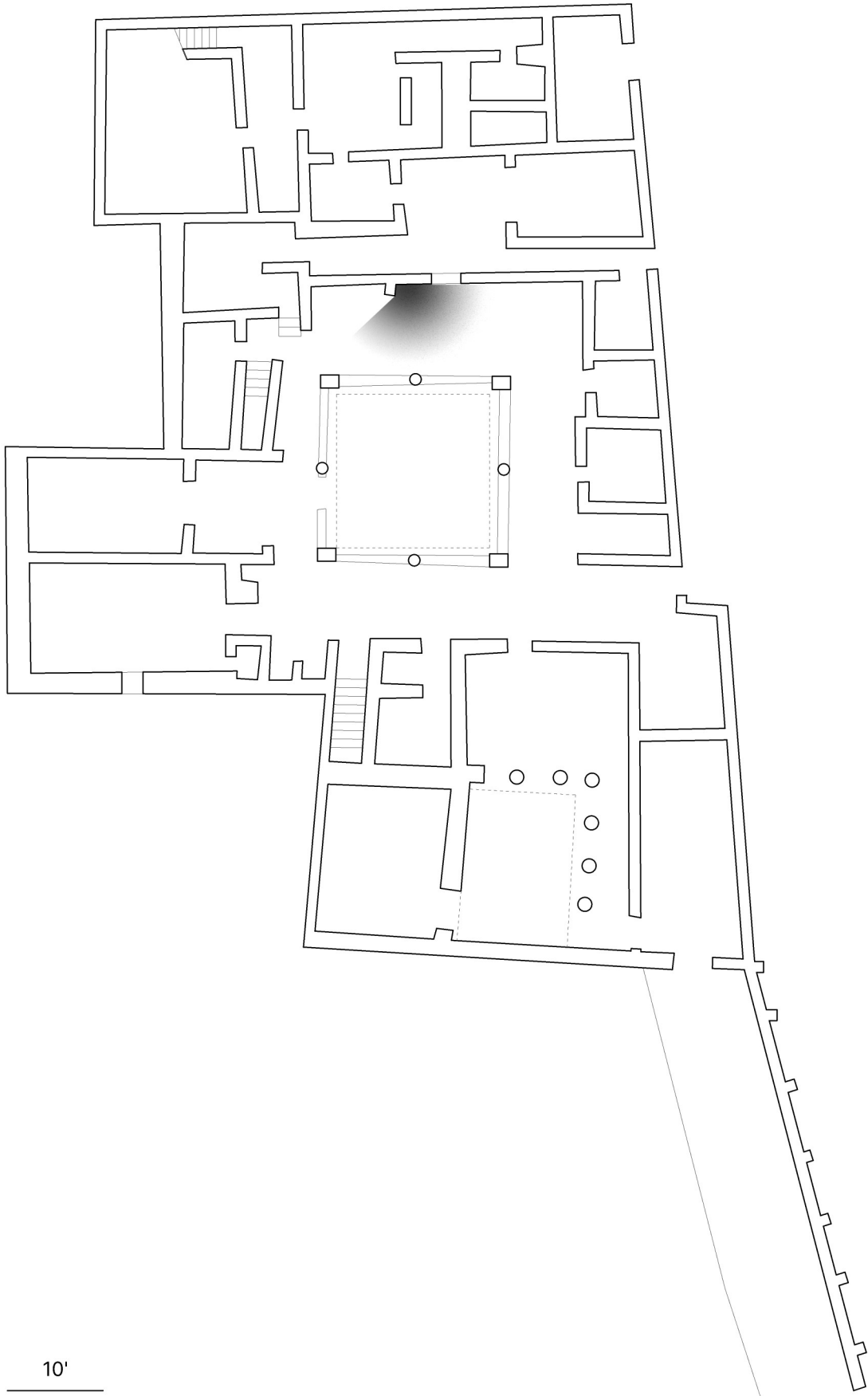
10'

BJ1

X
XX
X

5.1 × 7.5 in.
letter ht. 2.8 in.

Benefiel 2010, no. 54.

BJ1
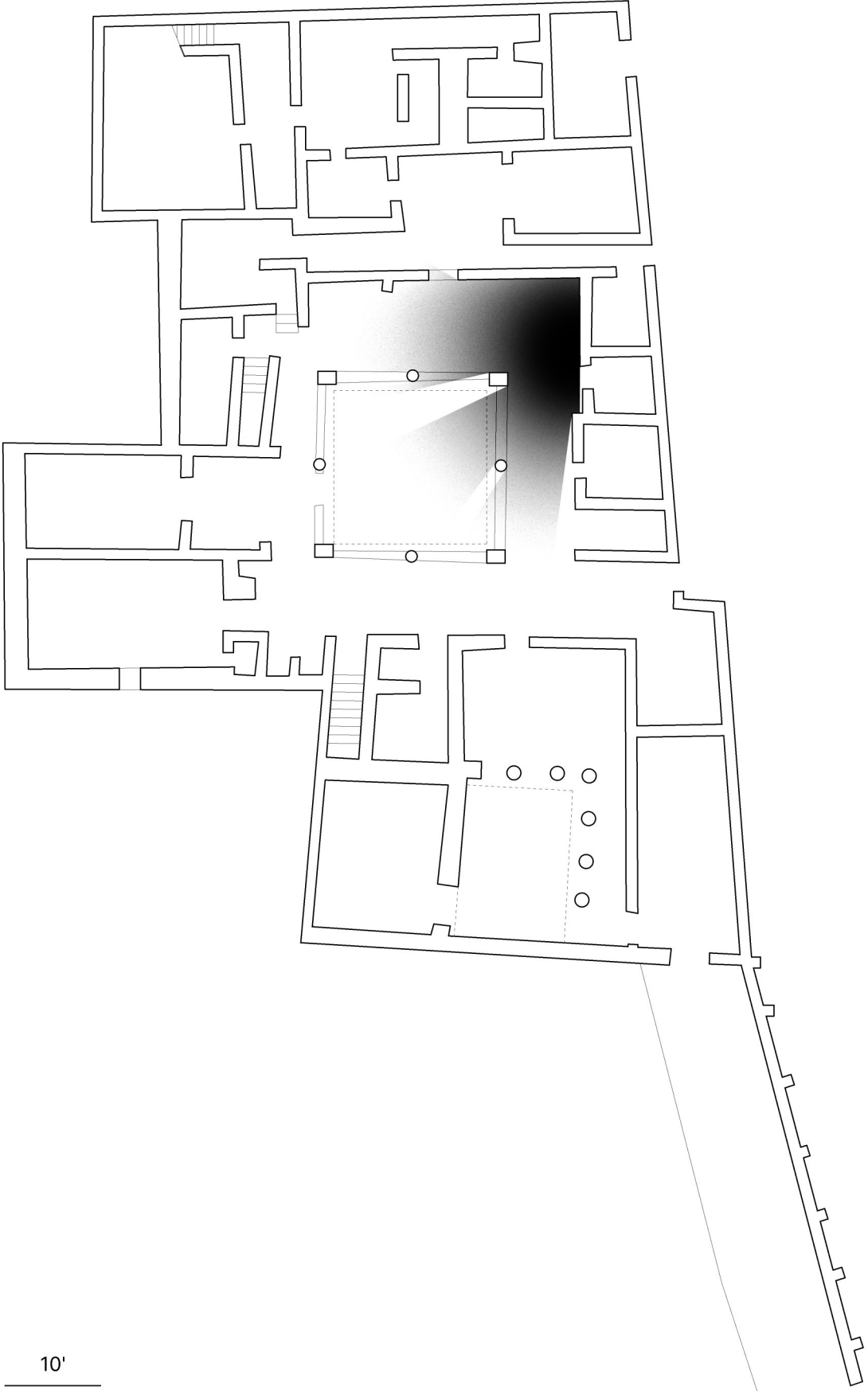
10'

BJ2

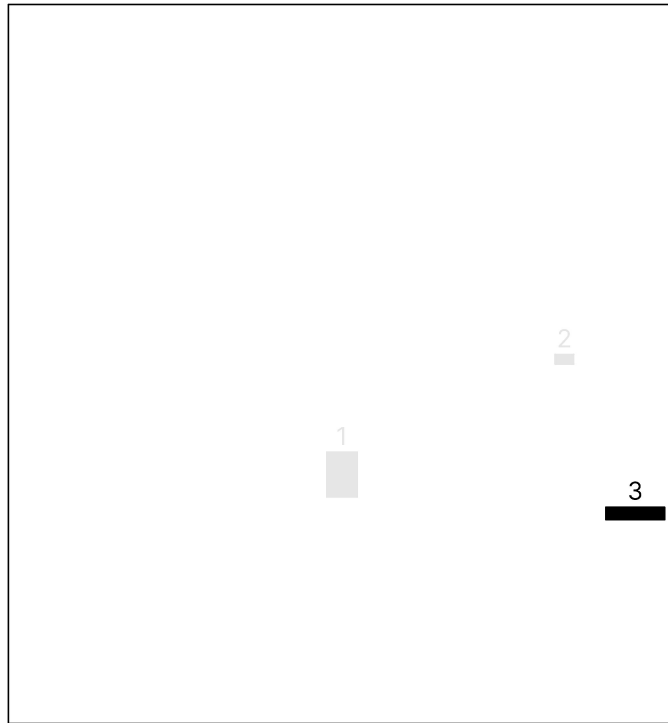XVS

3.1 × 1.6 in.

Solin 1975, no. 27.

Benefiel 2010, no. 55.

10'

BJ3

1:2

Benefiel 2010, no. 55.

Drawn by the author from Benefiel 2010, fig. 28.
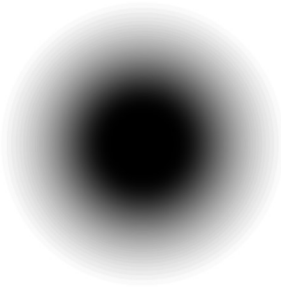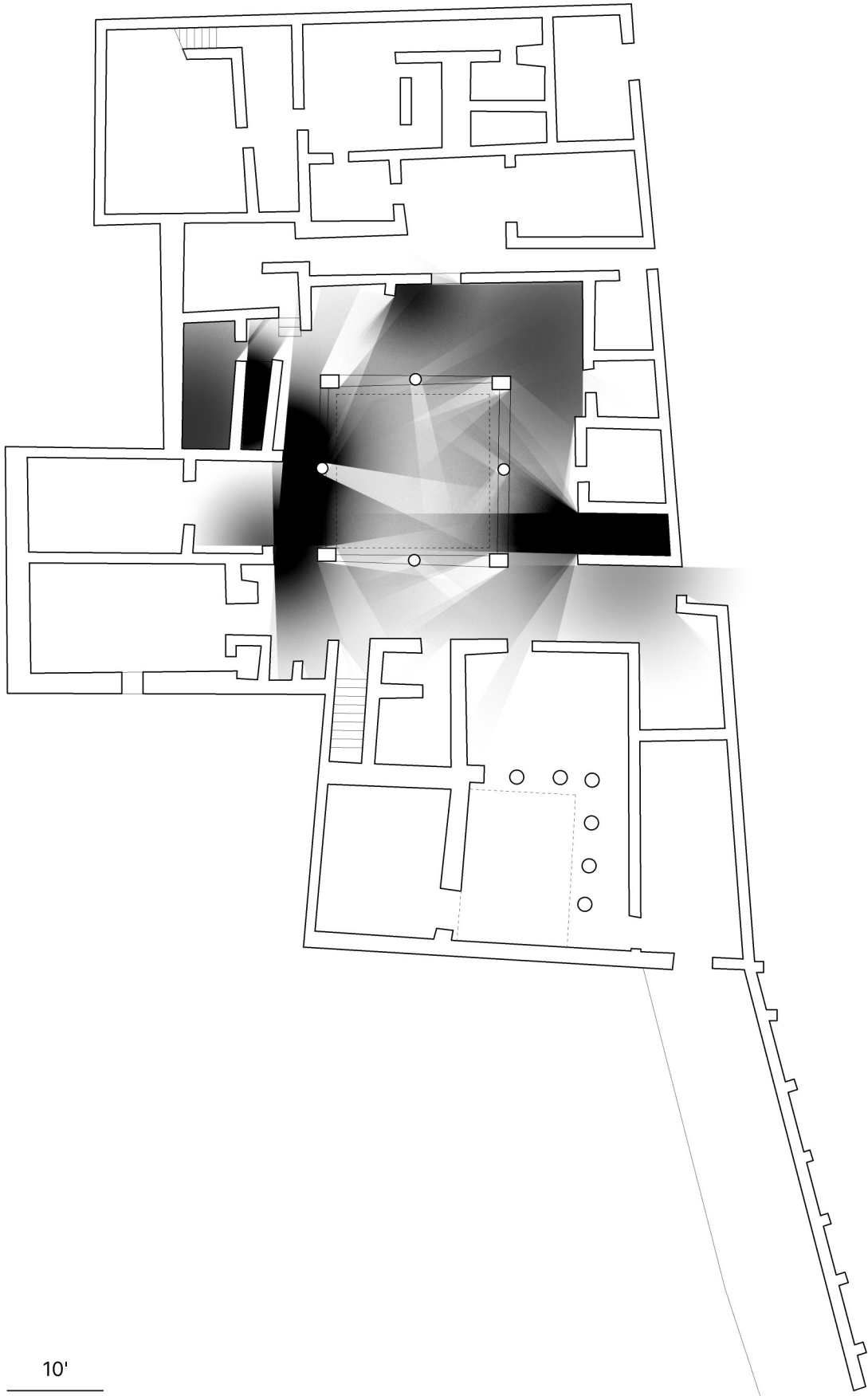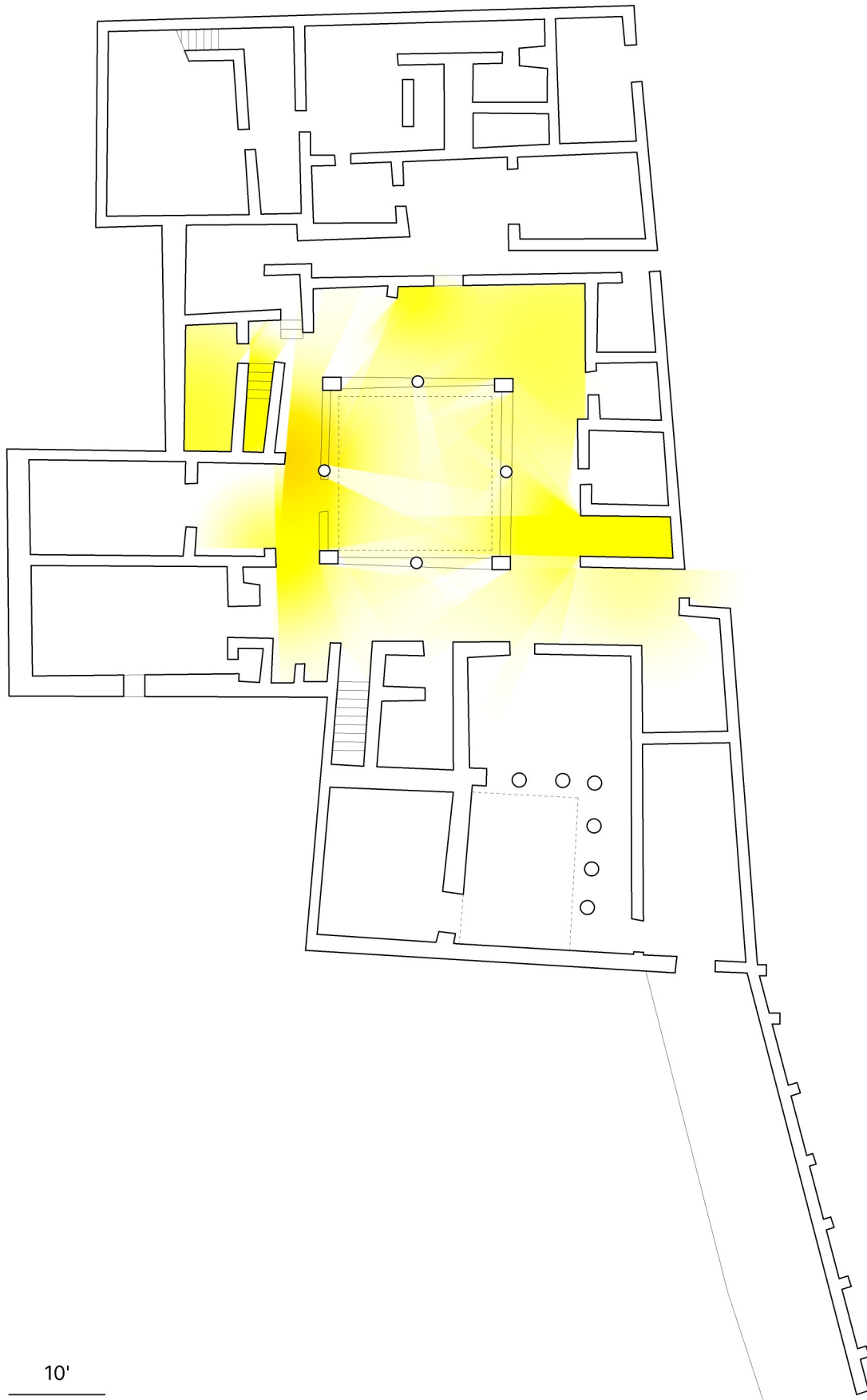
10'

B
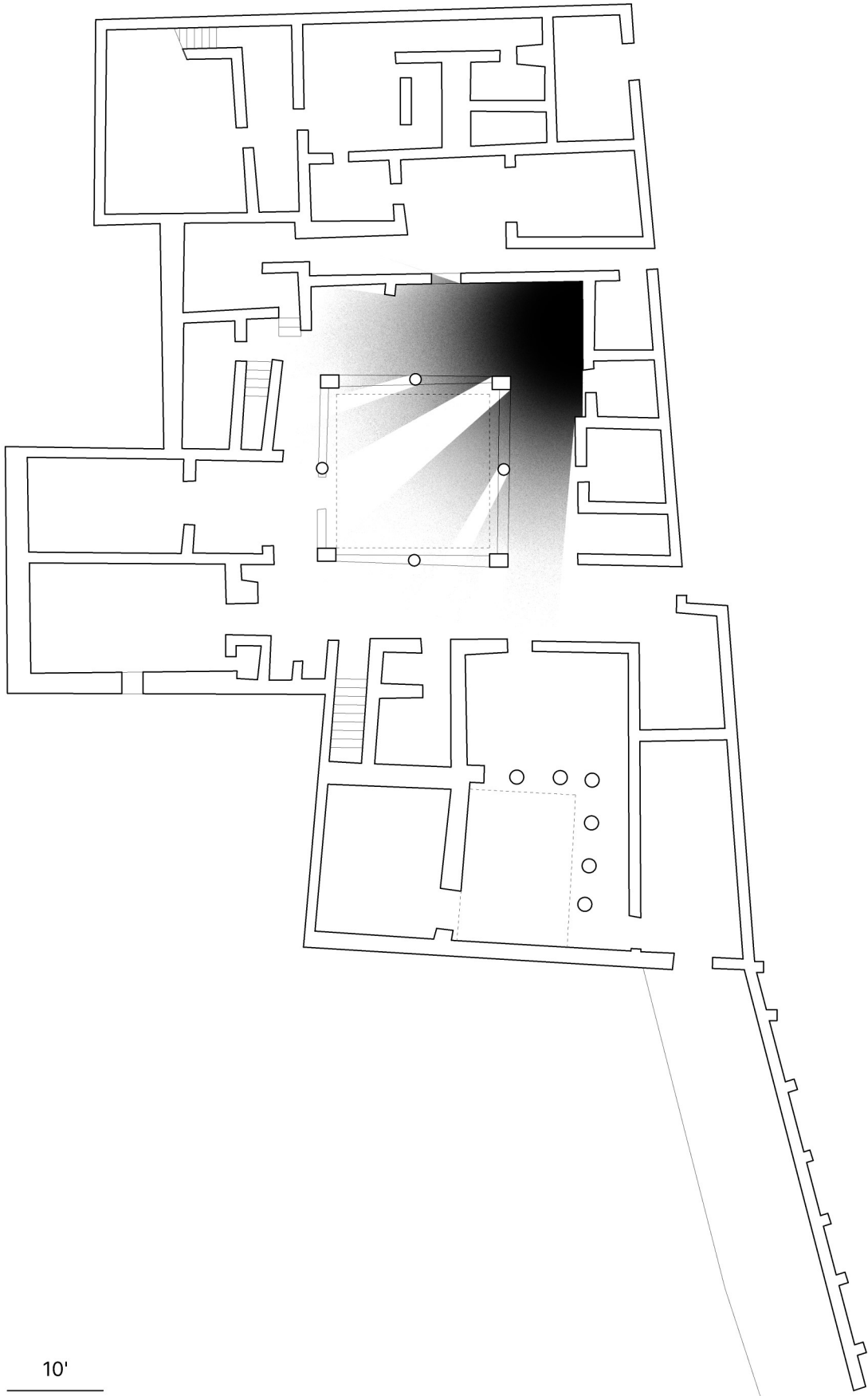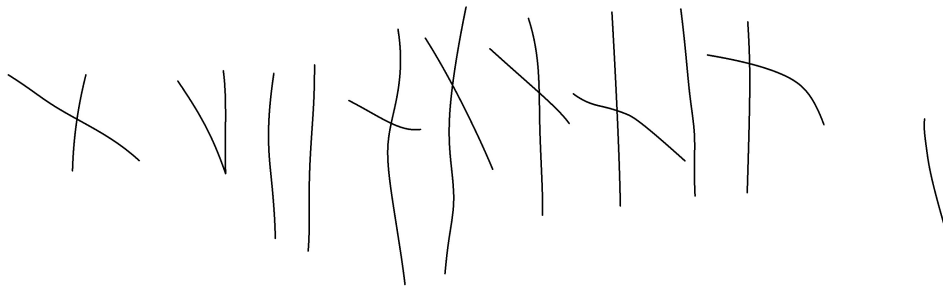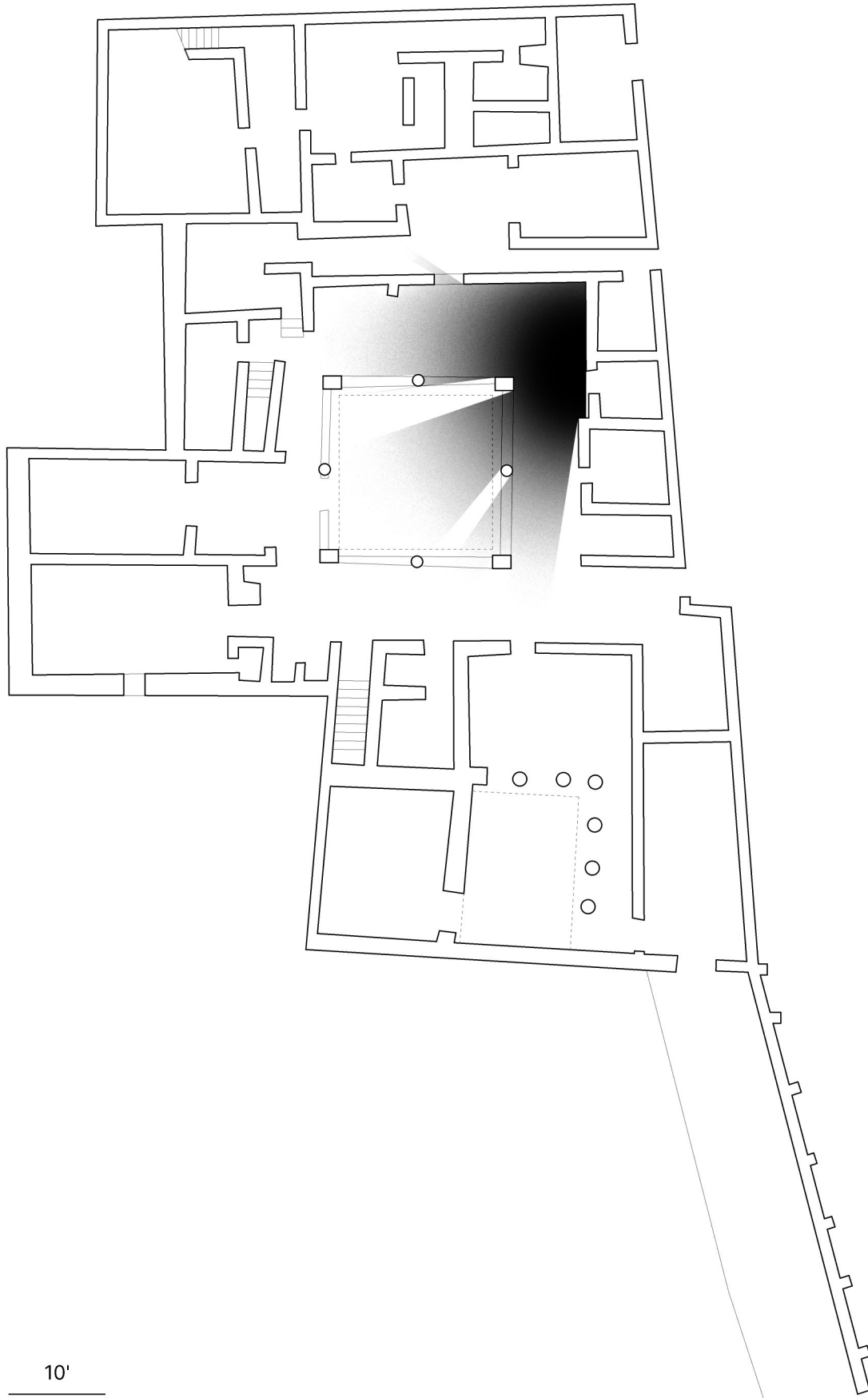
B

10'

B-NAM

addresses a named person
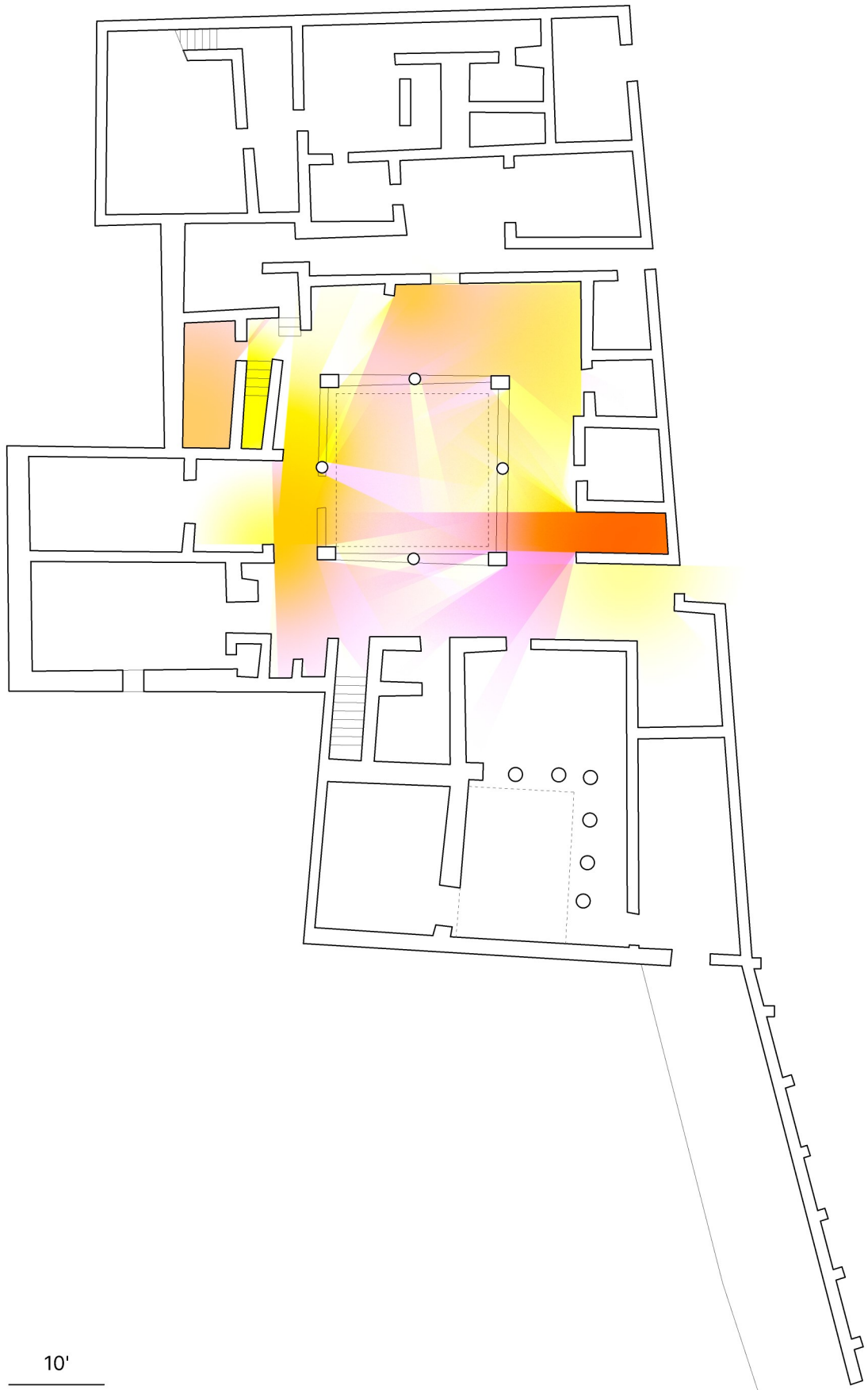
does not

10'

B-FIG
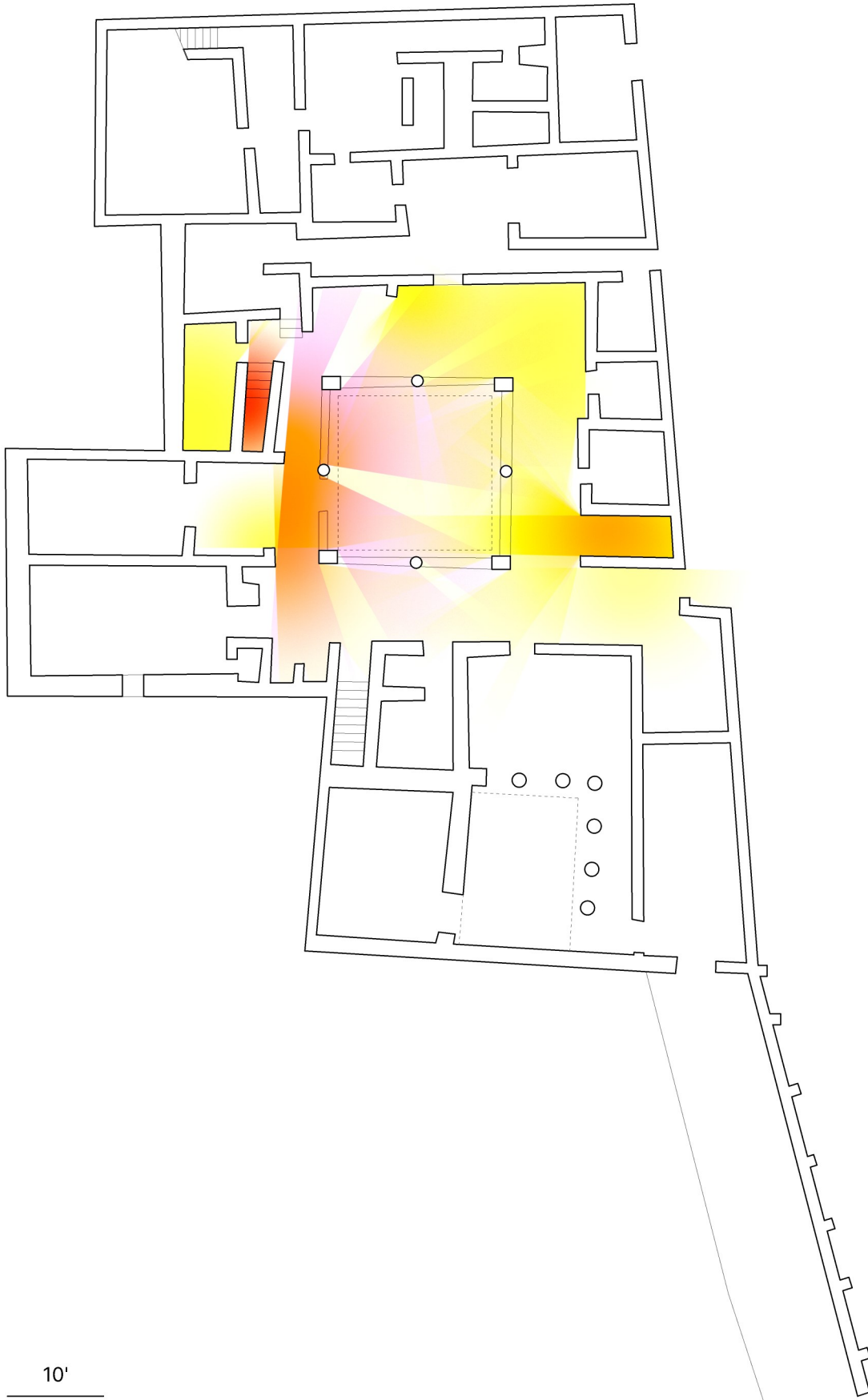
figural
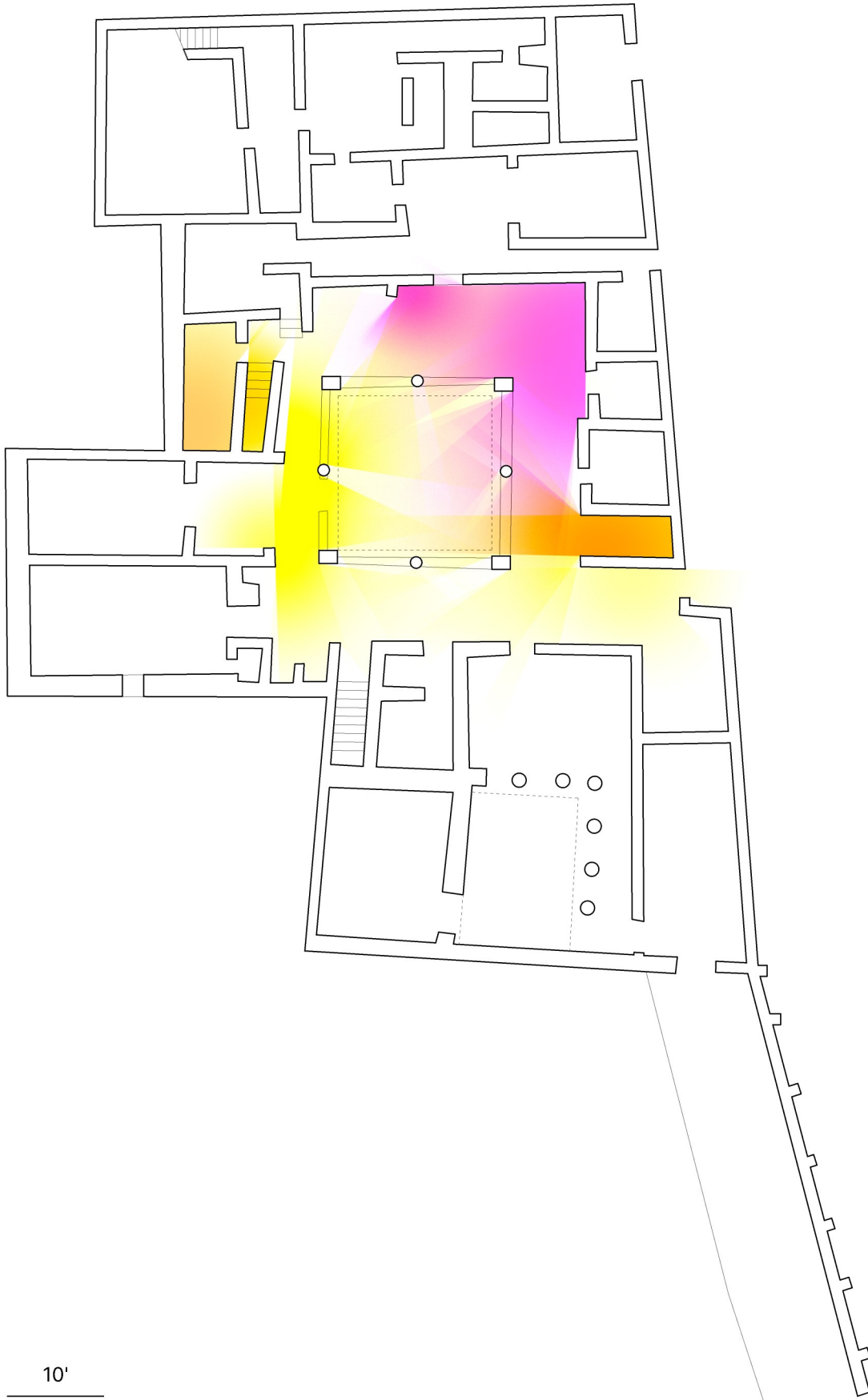
non-figural

10'

B-ERO

erotic

non-erotic

10'

B-NUM

numeral

non-numeral

10'

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