

THE ARCHITECTURAL TERMINOLOGY
OF THE ANCIENT ROMAN THEATRE

THE ARCHITECTURAL TERMINOLOGY
OF THE
ANCIENT ROMAN THEATRE IN THE WEST:
AN EPIGRAPHIC APPROACH

By
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ABSTRACT

For too long, scholars have neglected and misunderstood the architectural terminology of the Roman theatre. The problem scholars face today is that they are forced to apply ancient terminology to our modern ideas of what they believe the people of the Roman world meant when they used these terms. The terminology has been approached minimally in the past by authors including Ch. Daremberg and E. Saglio in their *Dictionnaire des Antiquités grecques et romaines d'après les textes et les monuments* written in 1877 and, more recently in 1985 and 1992, by R. Ginouvès and R. Martin in their *Dictionnaire Méthodique de l'architecture greque et romaine* (2 vols), who have examined the archaeological record and literary evidence. These studies have shed some light on the architecture of the theatre, but unfortunately, the ambiguous meanings of the terms still persist.

To date, few scholars have investigated the terminology from the point of view of the epigraphy. This thesis focuses on an epigraphic approach to Roman theatre architecture of the West. It is a study which primarily uses inscriptional evidence and only considers archaeology and ancient literary material for clarification. Fifteen architectural terms are considered presently. The core of the thesis follows the format of a lexicon, one which first lists the inscriptional evidence of each term, and then offers possible meanings of the term. Innovative definitions are developed for terms such as *locus*, *proscenium* and *frons scaenae* demonstrating the value of inscriptional evidence for studies in terminology and the need to

combine literary, archaeological, and epigraphic approaches in an attempt to better understand architecture in the theatre. In the future, this approach may be applied to the study of other building types.

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ABBREVIATIONS

<i>AE</i>	<i>L'Année Épigraphique</i>
<i>CIL</i>	<i>Corpus Inscriptionum Latinarum</i>
<i>EM</i>	<i>Epigrafia della Regione dei Marsi</i>
<i>IL Afr</i>	<i>Inscriptions Latines de l'Afrique</i>
<i>IL Alg</i>	<i>Inscriptions Latines de l'Algérie</i>
<i>ILER</i>	<i>Inscripciones Latinas de la España Romana</i>
<i>ILGN</i>	<i>Inscriptions Latines de Gaule Narbonnaise</i>
<i>ILLRP</i>	<i>Inscriptiones Latinae Liberae Rei Publicae</i>
<i>ILS</i>	<i>Inscriptiones Latinae Selectae</i>
<i>ILTun</i>	<i>Inscriptions Latine de la Tunisie</i>
<i>Inscr. It.</i>	<i>Inscriptiones Italiae</i>
<i>IRT</i>	<i>The Inscriptions of Roman Tripolitania</i>
<i>MAAR</i>	<i>Memoirs of the American Academy in Rome</i>
<i>MM</i>	<i>Madri der Mitteilungen</i>
<i>OLD</i>	<i>Oxford Latin Dictionary</i>
<i>PBSR</i>	<i>Papers of the British School at Rome</i>
<i>RE</i>	<i>Paulys Real-Encyclopädie der Classischen Altertumswissenschaft</i>
<i>RIB</i>	<i>Roman Inscriptions of Britain</i>
<i>Suppl. It.</i>	<i>Supplementa Italica</i>

INTRODUCTION

In past years, the trend in classical studies has been one of specialization in a particular area of interest which, while often resulting in thorough investigation, has nevertheless ignored much material due to its narrowed parameters. Some scholars, however, especially scholars of Greek architecture, have recognized the value of examining multiple media in innovative ways. For instance, in the study of Greek architecture, archaeologists have creatively combined and analyzed architecture with epigraphy in attempts to determine the meanings of various terms. Such works as A.K. Orlandos' and I.N. Travlos' *Lexikon archaion architektonikon horon* (Athens 1986) and M.-Ch. Hellmann's *Recherches sur le vocabulaire de l'architecture grecque, d'après les inscriptions de Délos* (Athens 1992) have pioneered this research. Unfortunately, the same cannot be said for the study of Roman architecture. Few architectural investigations have taken into consideration the rich epigraphical sources scattered alongside the archaeological remains. In such works as J. Gwilt's architectural encyclopaedia of 1888, Ch. Daremberg's and E. Saglio's dictionary of antiquities of 1877, and finally R. Ginouvès' and R. Martin's methodological dictionary, epigraphic evidence has been omitted in favour of ancient literary sources.¹ Even M.E.

¹ See J. Gwilt, Encyclopaedia of Architecture: historical, theoretical and practical. (London 1888), Ch. Daremberg and E. Saglio, Dictionnaire des Antiquités grecques et romains d'après les textes et les monuments. (Paris 1877), and R. Ginouvès and R. Martin, Dictionnaire Méthodique de l'architecture grecque et romaine 1. Matériaux, techniques de construction, techniques et formes du decor. (Paris 1985). 2. Elements constructifs. Supports, couvertures, aménagements intérieurs. (Rome (continued...))

Blake's three volume study on Roman construction from prehistory through to the Antonines (1947-73),² which, in fact, does record the inscriptions, fails to incorporate them into the discussion at hand. Indeed, the study of Roman architectural terminology and the study of epigraphy have remained quite separate from one another. Nowhere is this dichotomy more apparent than in the study of the architecture of Roman theatres.

For too long the architectural terminology of the Roman theatre has largely been neglected, and when considered, either from an archaeological or philological perspective, this terminology has often been misunderstood. To date, there have been minimal attempts in the field of classics to examine what each architectural term means within the theatre³. Many scholars, for example, have taken it for granted that the word *cavea*, a seating area, is applicable only in the architecture of the theatre; however, a *cavea* also appears in the architectural terminology of the amphitheatre. More intriguing and certainly far more perplexing are terms such as *proscenium*, *opus*, *podium*, and *loca*. These terms have multiple meanings which have caused confusion in our modern understanding of what the ancients meant when they used these terms.

¹(...continued)
1992).

² See M.E. Blake, Ancient Roman Construction in Italy from the Prehistoric Period to Augustus (Washington 1947), Ancient Roman Construction in Italy from Tiberius through to the Flavians (Washington 1959), and Ancient Roman Construction in Italy from Nerva through to the Antonines (Washington 1973).

³ The most recent work has been published by M. LeGlay, "Epigraphie et théâtres," in Christian Landes (ed.) Spectacula II. Le théâtre antique et ses spectacles. Actes du Colloque tenu à Lattes les 27-30 avril 1989 (Lattes 1992) 209-221.

Indeed, few scholars define the terms of the theatre, and occasionally they misuse the Latin terminology when they discuss the physical architecture. These flaws may be due to today's scholars' disinterest in combining the study of archaeology with that of the ancient language. However, much information can be gathered and examined if the architecture of the theatre is studied in conjunction with epigraphy. Inscriptions describing the dedication of the theatre complex, parts of the building, or the dedication of *ludi* offer both an interesting perspective and great insight into the use of the Latin language and the people who used it. We learn that both men and women frequently paid for the construction of the stage and seating areas and for theatrical performances, in some cases even stating the cost to the individual. But even more interesting is the choice of words used by these people. Often the inscription reads that a part of the theatre such as a *proscenium* or *scaena* was built, but what really does each term mean? Should we assume that two different words have two distinct meanings, or could they be interpreted as the same object? Can the inscriptions themselves offer a definition? Does the archaeological record elucidate the epigraphical evidence? These are but a few of the important questions which must be considered and which I hope to answer.

The following thesis will examine the inscriptions of the theatres in the Roman West in order to produce a lexicon of architectural terms specifically for the theatre and, to a lesser degree, the amphitheatre. The purpose of this lexicon is as follows: 1) to clarify and correct some misused and misunderstood terminology; 2) to improve upon the definitions already in existence; and 3) to offer a new perspective and therefore a new interpretation of the

architecture of the Roman theatre. The main source of data will be the inscriptions from the theatres in Britain, Croatia, France, Germany, Italy, North Africa, Sicily and Spain,⁴ but I shall also incorporate archaeological material from the more prominent theatre sites from these countries wherever possible to both clarify arguments and to further illustrate my discussion.

I have collected and examined over one-hundred and fifty inscriptions from approximately one hundred theatres.⁵ Sixty-eight architectural terms were found in the inscriptions and are arranged in an appendix at the back of the thesis for quick reference of the terms and their corresponding inscriptional evidence. The core of the thesis, however, follows the format of a dictionary. Each new term begins with a list of the inscriptional evidence, and then, a discussion commences on the possible meanings of the term. Frequently, architectural and social issues arise which cannot be examined because of the structure and nature of the dictionary and of this thesis, and so such issues are mentioned in the conclusion, but only briefly. Not all of the architectural terms are considered, as a majority of the epigraphy, although interesting, reveals little when it comes to defining the terminology. Moreover, for any kind of thorough investigation, it is impossible to delve into the meanings of all of the terms because the scope of this thesis is limited in length. Consequently, fifteen words are considered presently. Each term is defined primarily on the basis of epigraphy, but occasionally, when the epigraphic evidence cannot indicate a precise

⁴ The inscriptions have been compiled from a variety of sources. See appendix A for the catalogue and appendix C for a list of concordances.

⁵ The compiled list which will appear in the appendix consists of those inscriptions which mention architectural terms; thus, not all inscriptions from the theatre will be recorded.

meaning, both the archaeological and ancient literary sources are consulted.

Immediately after the text, a conclusion explores the terms and trends which appear to have developed from this study, the overall usefulness of this lexicon to the field of classics, and any other noteworthy comments. This, in turn, shall be followed by three appendices A) a catalogue of all collected inscriptions, B) a word index, and C) a list of concordances.

ambitus, ambitus; f.

A) *ambitus* : CIL VI 1191(Rome); AE 1927, 29=ILTun 461(Ammaedara);

B) N/A

C) definition from inscriptional evidence:

Because few inscriptions use the term *ambitus*, a definition is difficult to develop; however, as fragmentary and often minimal evidence is characteristic of epigraphic studies, the best possible definition shall be offered.

The two inscriptions which mention *ambitus* come from a theatre at Ammaedara and the theatre of Pompey at Rome. The former inscription dates to c. A.D. 293-305, while the latter dates to the late 4th century A.C. Pompey The Great dedicated his theatre to the citizens of Rome in 55 B.C.⁶ The best evidence for it survives in the late Severan map of the City which depicts the plan of theatre. Bieber believes that, although the marble plan depicts the early 3rd century A.C. theatre, it did not change significantly from the late 1st century B.C.⁷ This was Rome's first permanent stone theatre. The *cavea* consisted of two *maeniana* for seating, above which was a third level, a covered over walkway. In the centre of the *maeniana* was a grand stairway which led to the top of the *cavea*, where the hexastyle-

⁶ On the Theatre of Pompey see P.C. Rossetto and G.P. Sartorio (eds.), Teatri Greci e Romani: Alle Origini del Linguaggio Rappresentato vol. 3 (Rome 1994) 590-593; J.A. Hanson, Roman Theater-Temples (Princeton 1959); M. Bieber, The History of the Greek and Roman Theater (Princeton 1961).

⁷ Bieber, History, 181; however, it is speculation.

prostyle temple to Venus stood. This temple protruded outwards from the *cavea*'s circumference. The stage building was attached to the *cavea* on either side, enclosing the circumference of the theatre entirely. Originally made of wood, the *scaena* was rebuilt in brick, a renovation attributed to Septimius Severus.⁸ Behind the theatre building was a large garden surrounded by porticoes on all sides.

The theatre of Pompey was used into the early sixth century A.C., and underwent numerous renovations.⁹ A fragmentary inscription (#19) records one renovation,¹⁰ which dates to the rule of the emperors Arcadius and Honorius (late 4th/early 5th century A.C.). It reads that when the exterior and interior *ambitus* collapsed, the emperors repaired them. Several questions arise about the architecture and structure. Firstly, what is the difference between the exterior and interior *ambitus*? Secondly, if there are two *ambitus*, can there be more? Can we assume that the two *ambitus* are on the same level? Are they on different levels? If they are not on the same level, are they physically connected? The inscription itself partly answers these questions. Because both an exterior and interior *ambitus* needed repair, it can be assumed that they are on the same level and in this way they are connected. That they were connected vertically, one above the other, is doubtful since the terms "exterior" and "interior" imply an horizontal construction. The *ambitus* are two parts of a structure.

⁸ Rossetto and Sartorio (eds.), Teatri Greci e Romani vol. 3, 592.

⁹ Renovations occurred under Augustus, Tiberius, Claudius, Domitian, Severus, Diocletian and Symmachus; see Hanson, Theater-Temples, 43, n. 2.

¹⁰ The inscription was found in the theatre of Pompey.

The elementary definition for *ambitus* is a border or edge of a circular object.¹¹ But in this case, *ambitus* is something more tangible, for the theatre is torn away from the exterior and interior *ambitus*. Secondly, if one accepts the supplemented ablatives “*collapso*” and “*ruente*”, then the *ambitus* were structures of some kind. The *ambitus* may have been either a colonnade or a wall since both could be torn away from a theatre, and could also collapse into ruin. However, the definition further implies that the *ambitus* encircled an object. Two objects in the theatre could be surrounded: the *orchestra* and the *cavea*. It is difficult to imagine that the *orchestra* would have been surrounded by anything more than a *balteus* or *cancelli*, nor would it have required an exterior or interior structure as the inscription states. Certainly, a colonnade did not surround the *orchestra*, for then it would obstruct the view of spectators. Accordingly, the *cavea* is the most likely object which the *ambitus* surrounded. It seems likely that a colonnade rather than a wall went round the *cavea*; more specifically, a colonnaded walkway which was used by the spectators going to and from their seats. This colonnaded walkway is the *ambitus* in the theatre. There were three main walkways in the *cavea*, the *ima*, *media* and *summa caveae*. The *ima cavea* was the walkway at the lowest level of seats, the *media cavea* was located at the centre of the seating area, and the *summa cavea* was the walkway situated at the top of the *cavea*.

The *summa cavea* differs from the other two walkways in that it is monumentalized. This walkway was frequently adorned with a colonnade which extended round the top of the

¹¹ OLD s.v. “*ambitus*”.

cavea on either side; that is, on its exterior and interior sides. Contrarily, the *ima* and *media caveae* were not so adorned. The *summa cavea* or rather the colonnades surrounding the walkway are likely candidates for what is meant by the term *ambitus*. It is easy to imagine then that the exterior and interior colonnades of the walkway were damaged somehow (maybe by an earthquake?) in the Theatre of Pompey and that such an extensive and expensive project required the funding of the two emperors. In this instance, *ambitus* is defined as a colonnaded walkway border along the top of the *cavea*.

An inscription from Ammaedara in North Africa, however, offers another interpretation of the term's meaning. The remains of the theatre at Ammaedara are in relatively poor condition, although some architectural elements are still visible.¹² Built of local limestone, the theatre was constructed in three sections delineated by the *ima*, *media*, and *summa caveae*. In the paved *orchestra*, which measured 17.6 m in diameter, was a basin for water, 0.6 m deep and 0.8 m wide; its relationship to the stage building is unclear. The foundations of the stage building as well as the elements of the *frons scaenae* are marked; however, any conclusions made about either of these architectural features are precarious since restorations and original elements of the theatre are often difficult to distinguish from one another.

¹² For an account of the archaeological remains of the theatre at Ammaedara, see F. Baratte and N. Duval, Haïdra. Les ruines d'Ammaedara (Tunis 1974).

The renovations of the theatre at Ammaedara¹³ were dedicated to the Augusti Diocletianus and Maximianus and the Caesares Constantius and Maximianus. The inscription records a renovation to the early imperial theatre; the renovation dates to the time when the theatre was transformed into an amphitheatre for the games.¹⁴ The inscription (#98) states that *cancelli* (were placed) along the *orchestra*. It also uses the terms *ambitus* and *casa*, but then the line is broken. *L'Année Epigraphique* has left the line as “*cancelli per orchestra ambitum casam...*,” but the preposition “*per*” cannot take a nominative nor an ablative case as the term *orchestra* implies; the phrase does not make sense. *ILTun*,¹⁵ on the other hand, has proposed that the inscription read an “*m*” at the end of the word *orchestra*, making it agree with the accusative preposition “*per*”. How each inscription is interpreted affects the meaning of the term *ambitus*.

Ambitus was defined earlier as a colonnaded walkway which surrounds an object on the basis of the inscription from Rome. *AE* implies that the *cancelli* go along the *ambitus* rather than the *orchestra*. *Orchestra* then becomes an anomaly. By arguing that an “*m*” is missing from the word *orchestra*, *ILTun* postulates that the *cancelli* go along it. *Ambitus* and *casa* must be connected to the remaining missing line; as a result, they are left ambiguous. The fact that we are dealing with a circular object in the form of the *orchestra* is similar to

¹³ The theatre dates to no later than the 2nd century A.C.; Rossetto and Sartorio (eds.) *Teatri Greci e Romani* vol. 3, 301.

¹⁴ That the theatre was transformed into an amphitheatre has been argued by Rossetto and Sartorio on the basis of the *cancelli* which surround the *orchestra*; see *Ibid.*, vol. 3, 301.

¹⁵ See Appendix C for the *ILTun* concordance.

the case of the Theatre of Pompey. Again, the *ambitus* appears to surround an object. What this *ambitus* looked like is uncertain; perhaps it was a *podium* on top of which the *cancelli* were placed. After all, an amphitheatre needed a *podium* in order to protect the spectators from animals; likewise, *cancelli* on top of such a *podium* would also protect these spectators. Consider also that if the missing letter at the end of *orchestra* was not an “m” as suggested by *ILTun*, but rather an “e”, then the *cancelli* would belong to the *orchestra*, as the term *orchestra* would be in the genitive case. This change would influence the translation of the line, namely that the “*cancelli* of the *orchestra* went along the *ambitus*”. This still does not explain the term *casa*, which may still be an object of a missing verb; however, it does explain *ambitus*. *Ambitus* could encircle the *orchestra* as the *podium* as a base of the *cancelli*.

Based on the two inscriptions from Rome and Ammaedara, I have concluded that the term *ambitus* is defined as an physical border along a circular object. In the theatre at Ammaedara, this *ambitus* was located perhaps along the circumference of the *orchestra*, but at Rome the *ambitus* was the colonnaded walkway of the *summa cavea*. Although the term appears to be applied to the architectural elements regardless of height, length, and especially placement within the theatre building, one must keep in mind that only two inscriptions were considered. Only so much can be said with such scanty evidence.

area, areae; f.

A) *area* : *CIL XIV 2623*(Tusculum):

B) definition from inscriptional evidence:

The term *area* appears only once in a fragmentary inscription from the theatre at Tusculum.¹⁶ Dating to the first half of the 1st century B.C., the theatre at Tusculum is well preserved.¹⁷ It possessed three levels of superstructure; a lower *maenianum* divided into four *cunei*, an upper *maenianum* divided into three *cunei*, and a porticoed walkway located at the top of the *cavea*. The *cavea* measured 46 m in diameter and was separated from the seating area by a podium wall, some of which is still visible. Finally, much of the stage building's foundations survive in the form of a *pulpitum*, *frons scaenae*, and three *regiae*.¹⁸

The inscription (#93) was found in seven fragments and pieced together by Mommsen.¹⁹ It states that Caius Caelius Rufus built *gradus* around the *area*. Twice the term *area* appears, and in each case it follows the words “*circa eam*,” which implies that something was surrounding it; perhaps, the object which surrounded the *area* were the *gradus*

¹⁶ No date has been assigned to the inscription.

¹⁷ While it is true that the theatre is in fair condition, little has been published on it since the 2nd half of the 19th century when Luigi Canina wrote Descrizione dell'antico Tusculo (Rome 1841). Subsequent authors have limited their studies to general descriptions of the theatre or to the stage building. Such authors include M. Borda, Tusculo (Rome 1958) 25-26, A. N. Modona, Gli edifici teatrali greci e romani (Florence 1961) 108, and C. Courtois, Le Bâtiment de scène des théâtres d'Italie et de Sicile (Providence 1989) 86-89

¹⁸ Rossetto and Sartorio (eds.), Teatri Greci e Romani vol. 3, 83-84.

¹⁹ Fragments *c* and *f* were found in the wall of a villa, fragment *g* was discovered on the ground before the theatre, while fragment *e* was located in the villa of Rufinella. Mommsen does not indicate where fragments *a*, *b*, and *d* were found. See Mommsen, *CIL XIV 2623* p. 262.

which are mentioned in the next line. What exactly this *area* was is difficult to determine for reasons already mentioned, but on the basis of the inscription which reads that some object was to surround the *area*, I postulate that the *area* may have been equivalent to the *orchestra*;²⁰ that is, the place below the *pulpitum*. This would seem logical if, in fact, *gradus* were placed around the *area* since we do see *gradus* around the *orchestra*.²¹ Without further epigraphic evidence, little else can be argued, much less concluded.

cavea, caveae; f.

A) *cavea* : *AE* 1928, 39=1949, 258=1992, 1908(Sitifis);

B) definition from inscriptional evidence:

Although to date only one inscription has been discovered bearing the Latin term *cavea*, a discussion of its meaning holds value. The inscription (#100) comes from the amphitheatre at Sitifis in Algeria. By stating the provincial status of Sitifis, the inscription itself provides a date of after A.D. 303 for the inscription; Maximianus established the province of Mauretania Sitifensis in A.D. 303.²² Very little is known of the amphitheatre; in fact, a debate exists as to whether or not the remains of the building, two vaulted chambers and an annular portico, belong to an amphitheatre or a theatre.²³ Regardless of the absence

²⁰ On the definition of *orchestra* see pages 32-35.

²¹ For a discussion of the term *gradus* see pages 19-25.

²² For more on the provincial status of Mauretania Sitifensis and on the dating of this inscription, see R. Rebuffat, "Maximien en Afrique," *Klio* 74 (1992) 377-379.

²³ Rosetto and Sartorio (eds.), *Teatri Greci e Romani* vol. 1, 250.

of archaeological remains and recent reports²⁴, the inscription from Sitifis and its use of the term *cavea* is significant. The inscription reveals that an unfinished *cavea* of the amphitheatre was completed. A definition, unfortunately, can not be suggested on the basis of this inscription alone. Other primary evidence, however, may shed some light on the meaning of *cavea*.

Literary sources from both the Republican and Imperial periods frequently make references to *cavea* in theatres and less often in amphitheatres. As early as Cicero, the *cavea* is defined as an area for seating individuals.²⁵ He writes of *prima cavea* and *ultima cavea* which were the seats of the higher social group and the lower lower social group, respectively. Similarly, both Vergil and, a century later, Tacitus write of the *cavea* as the seating area for spectators; in Vergil's epic the spectators watch the funerary games of Anchises from a *cavea* along a shore, whereas in Tacitus' account they watch spectacles in the *cavea* of the theatre.²⁶ Finally, on two occasions, Suetonius mentions *cavea* when he discusses Augustus' reformations on the allocation of seats for both citizens and foreigners

²⁴ See S. Gsell for a brief description of the building in Les monuments antiques de l'Algérie I (Paris 1901) 200-01. Gsell is unsure whether the building is a theatre or amphitheatre. There are inscriptions which refer to both building types; for instance, *CIL VIII 8482* (#34) mentions the term "*anfithetri*" and *CIL VIII 8507* (#35) was reconstructed by Mommsen to read the term "[*th*]eatrum". Although either is possible, one inscription (#34) does bear a preserved use of the word *amphitheatrum*, and so it is may be that only an amphitheatre was at Sitifis.

²⁵ Cic. Sen. 48.

²⁶ Verg. A. 5.340; Tac. Ann 13.54.13-15.

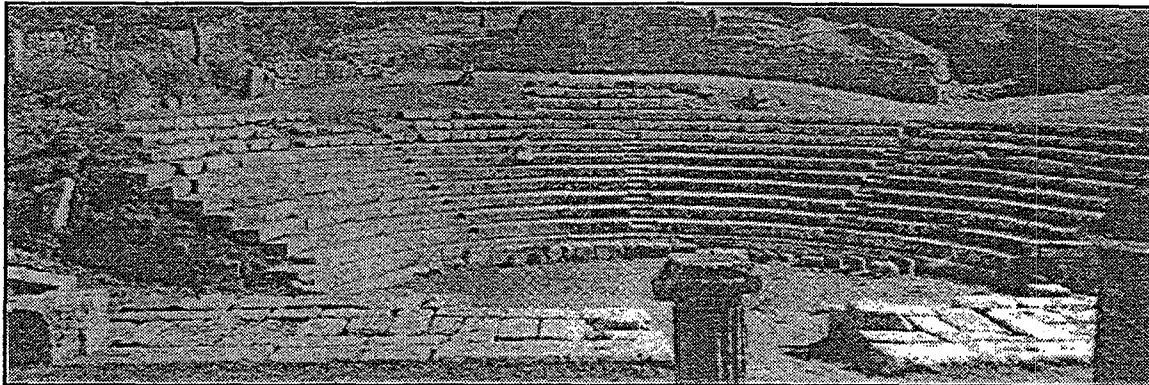


Fig.1 *Cavea* of a theatre.

of Rome, and, again, when he discusses Claudius' rededication of the theatre of Pompey.²⁷ From these literary accounts, it seems that the term *cavea* is defined as a seating area for the spectators of the theatre. This area can either be the seating area as a whole or an individual section such as the *cunei*.²⁸

Oddly enough, the literary sources mentioned above place the *cavea* in the *theatrum* and not the *amphitheatrum*. If the stone from Sitifis really reads *amphitheatrum*, are we then to assume that the *cavea* of the *amphitheatrum* is equivalent to that which is in the *theatrum*? The literary evidence indicates that this assumption is correct, but only in the later period of the empire. Much of the material which survives today on *cavea* in *amphitheatra* makes its appearance in the early 3rd and 4th centuries A.C.²⁹ The term still refers to the seats or seating area of the spectators, but more commonly it is applied to the amphitheatre rather than

²⁷ Suet. Aug. 44.7-10; Cl. 21.1.

²⁸ See discussion on *cuneus* on pages 16-19.

²⁹ Ulp. Dig. 47.10.13.7; Lic. Ruf. Dig. 7.30.9;

the theatre.³⁰ This may indicate a trend in people's preferences for the amphitheatre than for the theatre in the later period. The late inscription from Sitifis, if it is from the amphitheatre, follows the terminological trend which was occurring in the literary comparanda. Accordingly, in both the epigraphy and literature, the term *cavea* is defined as seats in the theatre and later in the amphitheatre.

cuneus, cunei; m.

A) *cuneus* : *CIL* I² 685=X 3782=*ILS* 5641=*ILLRP* 710(Capua) ;*CIL* I² 2506=*ILLRP* 713(Capua); *CIL* II 478(Emerita Augusta); *CIL* X 854(Pompeii); *CIL* X 855(Pompeii); *CIL* X 856(Pompeii); *CIL* X 857d=*ILS* 5653a(Pompeii); *CIL* XII 3318a(Nemausus); *AE* 1952, 54(Capua);

B) *cunius* : *CIL* I² 2506=*ILLRP* 713(Capua);

C) definition from inscriptional evidence:

Most of the inscriptions bearing the term *cuneus* are fragmentary; however, enough material remains which allows for a detailed demonstration of the term's meaning. All but two inscriptions, those from the theatres at Emerita Augusta (#8) and Nemausus (#83), are in Campania. In the southern region of Italy, three inscriptions were discovered at Capua and four at Pompeii. Due to the poor preservation of the epigraphic material from outside of Italy, little information is useful in determining a definition for the word *cuneus*. One inscription from Capua (#5) is problematic. Much of the inscription is lost, and therefore it is of little value to this study. Fortunately, the remaining 6 inscriptions provide enough information to postulate a meaning of the term.

³⁰ Reisch, *RE* 3 (1899) 1804-05, s.v. "*cavea*".

The most complete inscription (#2) comes from an architrave in the theatre at Capua. It is dated to before 71 B.C.³¹ Four men, perhaps the *quattuorviri* (although the inscription does not indicate this), built two *cunei* in the theatre. It seems that individuals could pay for the building of not just one, but as many *cunei* as they desired. Unfortunately, no mention is made as to who used these *cunei*. More importantly for this study, nothing from the inscription hints at the possible meaning for the term *cuneus*.

Similar inscriptions appear in the amphitheatre at Pompeii. Four inscriptions were

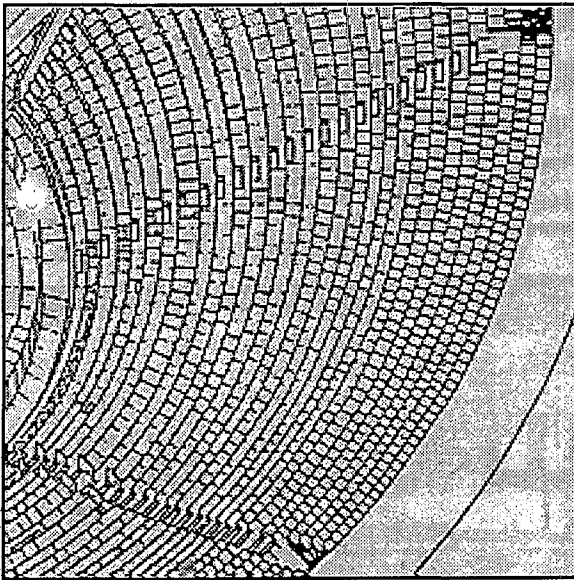


Fig. 2 *Cuneus* of a theatre.

found incised on a *podium* wall which separated the *arena* of the amphitheatre from the seating area. *CIL X 854* (#53) was inscribed on the wall along the entire length of what Mommsen referred to as the second “*cuneus*”. Likewise, the wall in front of the third “*cuneus*” has *CIL X 855* (#54) engraved on it. Finally, *CIL X 856* (#55) was inscribed on the same wall

and *CIL X 857d=ILS 5653a* (#56) was located along the wall in front of the eighth

³¹ In the same stone next to this inscription is *CIL X 3783* which is dated to 71 B.C. via the consuls mentioned in the text. It is believed by Mommsen and Dessau to have been incised after *CIL X 3782*. *ILLRP* suggests a date of 108-105 B.C.

“*cuneus*”.³² Unfortunately, little from the wording of the inscriptions indicates what is meant by the term *cuneus*, and alas, the question still remains, what is a *cuneus*? While these particular inscriptions do not aid in defining the term directly, indirectly much is learned which narrows the search for a definition. In particular, more than one *cuneus* was present in the amphitheatre since several men paid for their construction. Architecturally, then, we are looking for many examples of this structure. Furthermore, one may assume that these structures would be in close proximity to their dedicatory inscriptions, enabling the onlooker, having read the dedication, to view and subsequently to admire the structure. Finally, a *cuneus* according to its basic definition is a wedge or wedge-shaped,³³ and so the object may bear this very shape. On the basis of these three criteria, one possible architectural feature which may be the *cuneus* is the section of seats where the spectators viewed the performances of the amphitheatre. There are indeed many examples of this architectural feature and the inscription is in close proximity to the feature. Stairways on either side delineate each of these sections and a lower and upper walkway define the sections’ horizontal planes. While they vary in number ranging from three to nine, these sections appear in all theatres of both the Roman West and East.

Another inscription from Capua further lends support to this argument. *L'Année*

³² The identification of the sixth, seventh, and eighth *cunei*; that is, the sixth, seventh, and eighth sections of seats is made by Mommsen. By employing the term *cuneus* in his description, Mommsen readily accepts that these seating areas are *cunei*. However, the nature of this study is to examine if such a conclusion is justified or, if it isn't, to determine if other definitions exist for the term *cuneus*.

³³ OLD s.v. “*cuneus*”.

Epigraphique recorded this inscription in 1952 (#102).³⁴ Neither its specific location within Capua³⁵ or its date is known, but it is useful for this discussion. The inscription states that a number of men rebuilt a *cuneus*; however, in this particular example, the inscription has been partially restored to include the following 2 lines, “*hunc cu[ne]um ab [imo ad]/ [summum gra]dum I aedifi[c]arunt*”.³⁶ According to these lines, the *cuneus* is a large structure that encompasses the distance between the *ima* and *summa gradus*. One structure which fits this criteria is the seating area, which section by section is wedge-shaped. Each *cuneus* extends vertically from one gallery level to the next level and extends horizontally from one stairway over to the next stairway.

gradus, gradus; f.

A) ***gradus*** : *CIL* VI 1763=32, 089=*AE* 1987, 66=*ILS* 5633(Rome); *CIL* VIII 7994=*ILS* 5647=*ILAlg* II 40(Rusicade); *CIL* IX 3173=*AE* 1983, 318=1990, 231=*ILS* 5642=*Suppl. It.* 3, 9(Corfinium); *CIL* XII 1241=*ILS* 5655(Arausio); *CIL* XIV 2623(Tusculum); *AE* 1912, 112(Pompeii); *AE* 1952, 54(Capua); *AE* 1958, 267(Capua); *AE* 1964, 207=1985, 325(Alba Fucens); *AE* 1974, 301(Marruvium); *AE* 1990, 654(Tarragona); *AE* 1991, 898(Segestum); *Inscr. It.* III 1, 26(Volcei);

B) ***antigradus*** : *CIL* VIII 7994=*ILS* 5647=*ILAlg* II 40(Rusicade);

C) definition from inscripational evidence:

One of the more difficult words to define is the term *gradus*. Several reasons account

³⁴ *AE* 1952, 54.

³⁵ The author urges that the inscription was "sans doute à Capoue, le théâtre"; see the notes prior to *AE* 1952, 54.

³⁶ For a discussion on this inscriptions, see A. De Franciscis, "Due iscrizioni inedite dei *Magistri Campani*," *Epigraphica* XII (1950) 124-130.

for this difficulty, but the main one is the lack of information from the epigraphic record. For instance, out of the thirteen inscriptions, only seven of these truly aid in one's understanding of the term's meaning. The remaining inscriptions³⁷ merely mention the existence of *gradus*.

The first inscription (#93) was discovered in the theatre at Tusculum. Although the theatre dates to the 1st half of the 1st century B.C.,³⁸ no one has proposed a date for the inscription. It was

found broken into seven pieces; sections *d* through *g*³⁹ indicate that a *gradus* went round an *area*. It is not necessary at this time to know what the term



Fig.3 *Gradus* within the *cavea* of a theatre.

*area*⁴⁰ is to begin to understand what the term *gradus* means. What is, however, important is that the *gradus* appears to have encircled this *area*. From an archaeological perspective, one is looking for a structure which went round another one. Such a structure exists in the

³⁷ The epigraphy which is not helpful includes *CIL IX* 3173 (#42), *AE* 1912, 112 (#97), *AE* 1958, 267 (#106), *AE* 1964, 207 (#111), *AE* 1991, 898 (#136), and *Inscr. It.* III, 1, 26 (#150).

³⁸ Rossetto and Sartorio (eds.), *Teatri Greci e Romani* vol. 3, 83 and Courtois, *Scène des Théâtres*, 86.

³⁹ Sections *a* through *c* are not useful for this discussion.

⁴⁰ For a discussion on the meaning of the term *area* see pages 12-13.

remains of the theatre today in the form of a stepped surface which surrounds a flat expanse of land measuring 15 m in diameter.⁴¹ If this piece of land is the *area*, then the stepped surface, which encircles it, may be the *gradus* to which the inscription refers.

Another inscription from the theatre at Capua supports this hypothesis. Dating to the late 2nd century B.C., the theatre at Capua is rich in its epigraphy, second only to the Flavian amphitheatre in Rome. One inscription (#102), dating to before 108 B.C. is useful for this investigation. It states that a number of men built a *cuneus* from the bottom *gradus*(?) to the top *gradus* and further on claims to have restored yet another *gradus*. The second *gradus* reveals nothing; the first *gradus*, however, reveals much. The *cuneus* extended vertically from the bottom of one level to the top of another. These levels then, the *gradus*, horizontally delineated the *cuneus*. As was seen in the earlier discussion on the term *cuneus* on pages 16-19, some inscriptions reveal that there are multiple *cunei* present in the theatre.⁴² They, too, must have been framed by *gradus*. Thus, in regards to the architecture of the theatre at Capua, many *gradus* horizontally define many *cunei*. Within the seating area of the theatre, several sections are, in fact, bordered horizontally by stepped surfaces. These stepped planes run parallel to the *cunei* at both the bottom and top levels of these sections. This evidence in combination with the inscription from Tusculum is sufficient to support the hypothesis that the term *gradus* is a level plane, one which may be stepped. It may have

⁴¹ Rossetto and Sartorio (eds.), *Teatri Greci e Romani* vol. 3, 84. The height of the stepped surface is not indicated in reports but, on the basis of photography, I estimate that this level is no more than 6 cm tall.

⁴² See *CIL X 857d=ILS 5653a* and *CIL I² 685=X 3782=ILS 5641=ILLRP 710*.

functioned as a walkway for spectators who traveled to their seats since these *gradus* appear horizontally at different intervals in the theatre.

A definition for *gradus* as a stepped surface or walkway is satisfactory, but the remaining inscriptions show that a walkway is not entirely adequate as a definition for *gradus*. One must look to exactly what a stepped level is within the theatres of the Roman West. The surface considered is a wide level of stone or wood upon which the spectators walk. Their seats, however, are nothing more than narrower and taller versions of this same stepped surface. This adds a new dimension to the term *gradus*. What determines whether or not it is a walkway or a row of seats is the width and height of the level being considered compared to the levels above and below it. For instance, if the *gradus* is significantly wider and shorter than the *gradus* below and above it, then the wider and shorter *gradus* is the walkway and the narrower and taller *gradus* are the rows of seats.

Two inscriptions, one from the theatre at Arausio in France and the other from the theatre at Rusicade in North Africa illustrate the use of *gradus* as rows of seats. Inscription #80 from Arausio is an abbreviated inscription which was incised on the lowest *gradus* of the theatre. Mommsen has lengthened the abbreviation to read, "*Eq(uitum) G(radus) III*".⁴³ This inscription is interesting for two reasons. First of all, it exemplifies the meaning of the term *gradus* as rows of seats. The *equites* hardly would have reserved for themselves walkways when they attended theatrical performances; rather they would have had special rows of seats

⁴³ See the notes accompanying *CIL* XII 1241; Dessau concurs in *ILS* 5655.

set aside, three rows here, which would accommodate their number. Secondly, this inscription reveals part of the seating arrangements of the theatre. While it is impossible to go into great depth on the *Lex Julia Theatralis*⁴⁴ and other laws dealing with the social hierarchy within the theatre, it is worth mentioning that the most important people of the town sat in the front rows of the theatre. At Rome, it was the senators and then the equestrians; in the colonies and various other civic centres of the Roman West, the equestrians or *decuriones* had this honour. Thus, at Arausio the social tradition was maintained.

The same may be said of the town of Rusicade in North Africa. In the small theatre at Rusicade an unusual inscription (#33) states that *antigradus* were paved with marble. Little is known of the 2nd century A.C. theatre which was excavated in the middle to late 19th century;⁴⁵ however, the archaeology indicates that four rows of seats were placed in the *orchestra*. Literally, *antigradus* is that which is in front of the *gradus*. It is possible that the *antigradus* here are, in fact, the allocated seats for the *decuriones*. There is no reason not to consider that the objects which are in front of the rows of seats are seats themselves, only seats which are distinguished by marble coverings. Ornaments such as these pavings are in keeping with the extravagance of the higher social group which sat in this area. Thus, *antigradus* can be defined as the front rows of seats reserved for the highest group of

⁴⁴ On the *Lex Julia Theatralis*, see E. Rawson, "*Discrimina Ordininum: The Lex Julia Theatralis*," *PBSR* 55 (1987) 83-114.

⁴⁵ Rossetto and Sartorio (eds.), *Teatri Greci e Romani* vol. 1, 252. For the most thorough examination of this theatre see Gsell, *Monuments antiques*, 192-194.

individuals within the town's social hierarchy. In Rusicade, perhaps *gradus* was the term used for the remaining rows of seats which were situated behind the *antigradus*.

If one definition for *gradus* is a row of seats, then this definition sheds light on some inscriptions which earlier were thought to be less helpful in this study. An inscription from Alba Fucens (#111) mentions the building of a *scaena* and *gradus*. Similarly, at Marruvium, an inscription (#117) records the building of a *pulpitum* and *gradus*. At first glance, neither adds to the discussion at hand; but, in light of the definition of *gradus* as rows of seats, a new perspective of the term is illustrated. I refer to how similar in meaning *gradus* is to one of the numerous meanings of *theatrum*. Some inscriptions bearing the word *theatrum* also bear terms such as *pulpitum*, *scaena*, or *proscenium* in the same way that *gradus* does.⁴⁶ One of the arguments made for the definition of *theatrum* is the seating area within the theatre building. I propose that the Romans used *gradus* and *theatrum* interchangeably when they meant the row of seats in the theatre.⁴⁷

Finally, the focus up to this point has been on the *gradus* in the theatre setting; however, the term has survived in the epigraphy from amphitheatres as well. Two such inscriptions come from the Colosseum in Rome and the amphitheatre at Tarragona in Spain. The inscription from the Flavian amphitheatre (#21) is a late one dating to A.D. 425-450. It states that the amphitheatre was restored with many architectural elements including a

⁴⁶ See *CIL IX 3857=ILS 5644*, *CIL XI 2710*, and *CIL XI 3620*.

⁴⁷ The same can be said of *loca* and *spectacula*; see pages 25-29 and 57-61 respectively.

podium, portae, and finally *gradus*. In Tarragona, a similar inscription (#134) dating to A.D. 218 reveals that a *pulpitum, podium, portae*, and *gradus* were built. It is clear then that the term *gradus* applied to both the theatre and amphitheatre and there is no reason to suggest that *gradus* did not refer to the same thing in the amphitheatre as it did in the theatre.

To conclude, at the onset of this inquiry, *gradus* was interpreted as a walkway characterized by a wide breadth and little height. I proposed this definition after I examined the inscriptions from Tusculum and Capua. When next I considered the epigraphy from Arausio and Rusicade, I learned that another definition was equally plausible for *gradus*. Described as rows of seats, the definition of *gradus* then took shape in that, while it was seen as a walkway earlier, it could also refer to the seats in the *cavea*. A tall height and a narrow width determined this *gradus*. *Gradus* was then compared to the term *theatrum* at which point it was demonstrated that in some instances, the two terms meant the same thing. Finally, two inscriptions revealed how the term *gradus* was also used in the epigraphy of amphitheatres.

locus, loci; m.; pl. loca; n.

- A) *locus* : *CIL* I² 682=*X* 3772=*ILLRP* 719(Capua); *CIL* VIII 1892=*ILAlg* I 3073 (Thevestis); *CIL* VIII 5365=*ILAlg* I 286=*IL Afr* 2764(Calama); *CIL* VIII 7960=*ILAlg* II 5=*ILS* 5077(Rusicade); *CIL* X 1217=*ILS* 5651(Abella); *CIL* XI 3938=*ILS* 6589(Lucus Feronensis); *CIL* XI 7872(Spoletium); *CIL* XIV 4259=*ILS* 5630(Tibur);
- B) *loca* : *CIL* II 3364=*ILS* 5657(Aurgi); *CIL* XII 3316=*ILS* 5656 (Nemausus); *CIL* XII 3318a (Nemausus); *CIL* XIII 1919=*ILS* 5659(Lugdunum);

C) definition from inscriptional evidence:

The term *locus* appears frequently in the epigraphic record and, depending on how it is used, the term varies in meaning.⁴⁸ When it is used singularly in inscriptions, *locus* seems to mean a place (for a statue), but in the theatre context it seems to mean a place for a statue as well as a seat in the theatre. Both usages occur in numerous inscriptions throughout the Roman West. The most prominent examples which demonstrate the term *locus* as a place for a statue include *CIL VIII 7960=ILAlg II 5=ILS 5077* (#30) from Rusicade in North Africa, which states that the *locus* was for a statue of the *Genius* of the city, and *CIL XIV 4259=ILS 5630* (#95) from Tibur,⁴⁹ which was what appears to be a posthumous dedication of a statue for the son of Marcus Tullius Blaesus.

The singular form of *locus* takes on another meaning as a group of seats in some theatres. Inscription #1 reads that a *locus* was reserved in the theatre at Capua for the *magistri* of Juppiter Compages. The *locus* is not a single seat but rather a box of seats which held at least fourteen *magistri*, an amount based on the number of dedicants inscribed on the inscription. *Locus* in the singular thus appears to indicate both a place for a statue, but more importantly for this discussion, a distinguished seat, and occasionally a section of seats within the theatre. The neuter plural term *loca* is used in inscriptions and is related to the seating in the theatre as well. This meaning will be explored for the remainder of this discussion.

⁴⁸ Much in the same way that the singular for *spectaculum* means games, but the plural often means seats. See pages 57-61 for the definition of *spectacula*.

⁴⁹ Other examples include *CIL VIII 5365* (#28) from North Africa, *CIL XI 3938* (#73) from Lucus Feronensis, and *CIL X 1217* (#57) from Abella.

In four inscriptions, the term *loca* is applied. Three of these inscriptions were discovered in France, two in the amphitheatre at Nemausus and one in the *circus* at Lugdunum, while another was found in Spain in the amphitheatre at Aurgi. Interestingly, none of the epigraphy comes from a theatre, which probably is due to chance; however, another explanation may be that the term *loca* was more commonly, if not entirely, used in inscriptions from buildings where gladiatorial games and races were held. The first inscription from Nemausus, *CIL* XII 3318a (#83), is quite fragmentary and offers little in the way of determining a possible meaning of *loca*, not only because of the few words which are legible, but also because it is doubtful that the term *loca* appears.⁵⁰

The second inscription from this amphitheatre offers much more. Found on the *podium* wall which surrounded the *arena* was an inscription (#82) revealing that a number of *loca* were given to sailors. In total, sixty-five *loca* were reserved in the amphitheatre for the merchant seamen. These *loca* were given as gifts to the men much in the same way that the *locus* was given, but whether or not these men were distinguished is difficult to determine from the inscription. One may ask why *loca* were reserved for such ordinary individuals, but one need not look beyond the position of Nemausus near the mouth of the Rhone and southern shore of Gaul to discover its reliance on shipping for economic survival and growth. By giving such men with *loca*, Nemausus was merely enhancing public relations.

An inscription (#11) observed at Aurgi in Spain offers yet another interpretation of

⁵⁰ What appears is *lo[ca...*, which is highly tenuous.

the meaning of *loca*. The inscription from the amphitheatre at Aurgi records that two men gave the *municipium* two hundred *loca*. Here, again, the number of *loca* is stated, which suggests that the number was important; a sign of *liberalitas* perhaps. As in the discussion regarding the term *cuneus*,⁵¹ an individual could build a *cuneus*; unfortunately, how many seats a *cuneus* held varied depending on the size of the seats from one row to the next (a result of the wedge-shaped *cuneus* which gradually diminished from the *summa* to the *ima cavea*) and the size of the theatre or amphitheatre. I doubt that a person could construct a *cuneus* which held exactly two hundred seats. For lack of anything else within the amphitheatre, the *loca* could only refer to the seats for the spectators since their number is so large. These men, then, paid for the use of two hundred seats in the amphitheatre.⁵² How the *loca* were distributed among the citizens of the *municipium* is unclear; perhaps the *municipium* distributed them in the form of entrance tickets whereby each ticket corresponded to a seat.

Interestingly, the definition of *locus* and *loca* as places where people sat and watched the games appears in the literary evidence. As early as Livy, *loca* appears to mean seats within the theatre, especially the *loca* allocated to dignitaries. He writes that a certain *praetor* in 203 B.C. by the name of Publius Aelius, with the consent of the senate, gave to the envoys

⁵¹ For the discussion on *cuneus*, see pages 16-19.

⁵² A similar argument can be made for inscription #86 from the *circus* at Lugdunum.

of King Masinissa of Numidia *loca* at the *circus* for the duration of their visit.⁵³ On another occasion, Livy states that in 194 B.C., when Sextus Aelius Paetus and Gaius Cornelius Cethegus were voted censors, they separated the senatorial *loca* from those of the plebs.⁵⁴ Suetonius describes a *locus* as a group of seats when he writes of the time when Augustus reformed the seating in the theatre. The emperor assigned a *locum in theatro* to the Vestal Virgins.⁵⁵ The same author later refers to *loca* but in the sense of many seats when he records that Nero assigned special *loca* in the *Circus* for the *equites* to separate these men from less notable figures.⁵⁶ Both *locus* and *loca* appear in the ancient literature, one as a section of seats and the other as several seats. *Loca* is further shown not only to be seats in the theatre but seats for important individuals, either ambassadors of allied lands, or more commonly, distinguished Romans. The literary evidence does not mention *loca* as tickets for seating and I argue the reason for this absence is that *loca* referred to both seats and tickets simultaneously.

opus, operis; n.

A) *opus* : *CIL* V 4392=*ILS* 5631(Brixiae); *CIL* VI 255=*ILS* 621(Rome); *CIL* VI 256=*ILS* 622 (Rome); *CIL* VIII 7960=*ILALg* II 5=*ILS* 5077(Rusicade); *CIL* VIII 7983 & 7984=*ILALg* II 34(Rusicade); *CIL* VIII 7988=*ILALg* II 37=*ILS* 5648(Rusicade); *CIL* XI 4206=*ILS* 5645(Iteramna); *CIL* XI 5406 & 5432=*AE* 1988, 537a & b(Asisium); *CIL* XIV 4259=*ILS* 5630(Tibur); *AE* 1927, 30=*ILTun* 460(Ammaedara); *AE* 1955,

⁵³ Liv. 30.17.

⁵⁴ *Ibid.*, 34.44.5.

⁵⁵ Suet. *Aug.* 44; see also Rawson, "*Lex Julia*", 85.

⁵⁶ Suet. *Nero* 11.

137(Lambaesis); *AE* 1981, 44(Rome); *AE* 1982, 325(Cosa); *ILER* 2057(Emerita Augusta);

B) *opera* : *CIL* XIV 4259=*ILS* 5630(Tibur);

C) definition from inscriptional evidence:

opus (architectural) :

The term *opus* is applied frequently to inscriptions from the theatre as an architectural reference, either as a word 1) used to replace another word within the text to avoid repetition or 2) applied interchangeably with the physical construction of the theatre itself. Examples of both usages occur in inscriptions # 17 and #18 which come from the Theatre of Pompey at Rome, and which date to A.D. 286 and A.D. 287, respectively. Here, *opus* is used to refer to the *porticus*, its construction including its adornment. The dedicant has supplied “*operi faciundo*” in line 4 in lieu of “*porticu faciunda*,” since *porticus* was already used in line 2.

On the other hand, the epigraphic record demonstrates how *opus* applies to the construction of the theatre in such examples as inscription #74 from the theatre at Iteramna and #105 from the amphitheatre at Lambaesis. Other words present in the inscription indicate that the term *opus* denotes construction. In each of the above inscriptions, mention is made respectively of decoration alongside the term *opus*, “...*opus theatri perfect(um) in muliebrib(us) aelementis adornaver(unt)*” and “...*opus amphitheatri refecit exornavitque*...” suggesting that the *opus* which was done is different than the decoration. In the first case, the *opus* is separated from what is taking place in the women's quarters, the adornment with bronze. Inscription #105 is most influential. Here, the emperor not only adorned the *opus*,

but more importantly, he rebuilt it, as the term "*refecit*" indicates. Something (*opus*) was physically rebuilt and it could not have been the decoration as the verb "*exornaui*" was added to clarify that this too was done to the *opus*. The above demonstrates what *opus* is not (i.e. decoration), but at the same time, it shows that the term *opus* can be defined in its architectural context as any single architectural feature or the construction of the theatre itself.

opus (decorative) :

One inscription suggests that the term *opus* can also refer to the decoration of the theatre. An inscription from Tibur (#95) states that the money which went towards the dedication of the amphitheatre is distinct from the money which went towards the *operae*; 20,000 *sestertii* for the amphitheatre in comparison to possibly 200 *sestertii* for the *operae*.⁵⁷ In this case, the construction of the building is not an issue as the money for this project has been kept separate, and so *opera* must refer to something else, perhaps a form of decoration.

opus (undetermined):

The remaining inscriptions do not help to further define the term *opus* in the architectural setting of the theatre. It is impossible to determine whether the *opus* is ornamentation, construction, or some other construction or decoration unknown to the modern reader. One example illustrates this phenomenon quite well. Inscription #30 from Rusicade states that the *praetor* paid 10,000 *sestertii* for the *opus* of the theatre, set up two

⁵⁷ The amount of CC *nummi* is not definite as the inscription is cut off at this point.

statues, and produced the *ludi*. Two definitions are likely for *opus* here: 1) *opus* is the construction of the theatre, or 2) *opus* is the two statues (an instance of avoiding repetition); either is possible, but neither is definitive. Other inscriptions offer even less information except to state that the dedicant has donated money for the "*opus theatri/amphitheatri*" as in the cases of inscription #123 from Rome, inscription #15 from Brixiae, and finally, inscription #99 from Ammaedara. To postulate any meanings beyond that which have been suggested in the preceding paragraphs would be conjectural and futile.

orchestra, orchestrae; f.

A) ***orchestra*** : *CIL* II 183=*ILS* 5640=*ILER* 2062(Olisipo); *CIL* IX 4133=*ILS* 5525a(Aequeculi); *CIL* X 1443=*ILS* 5637(Herculaneum); *CIL* X 1444=*ILS* 5637a(Herculaneum); *CIL* X 1445(Herculaneum); *AE* 1927, 29=*ILTun* 461(Ammaedara); *AE* 1978, 402(Italica); *AE* 1989, 166(Beneventum);

B) definition from inscriptional evidence:

Eight inscriptions in total have been found in various parts of the Roman West which bear the term *orchestra*. Five were discovered in Italy, two in Spain, and one in North Africa. The inscriptions from Herculaneum (#59-61) are of little use as there is nothing from the inscriptions which would suggest what the *orchestra* was. Likewise, inscriptions #7 from the theatre at Olisipo and #120 from the theatre at Italica⁵⁸ are meaningless unless a definition

⁵⁸ For a full account of the archaeological material which survive from these areas, read for Olisipo, Th. Hauschild, "Das römische theater von Lissabon: Planaufnahme 1985-88," *MM* 31 (1990) 347-92, and for Italica, J.M. Luzón Nogué, "El teatro Romano de Italica," in *Actas del Simposio "El Teatro en la Hispania Romana"* (Badajoz 1982) 183-90 and R. C. Sánchez, "El teatro de Italica," in S.F. Romallo Asensio and F. Santiuste de Pablos (eds.) *Cuadernos de Arquitectura Romana 2: Teatros Romanos de Hispania* (Murcia 1993) 153-171.

of the architectural term, *proscenium*, is offered.⁵⁹

On the other hand, much can be said of an inscription from Aequiculi (#44). This inscription reveals that three men paid for the paving of the *orchestra*; thus, the structure that is of interest is a paved one. It would be easy then to go to the archaeological record to determine what areas were paved in the theatre at Aequiculi, and subsequently, to identify what could be the *orchestra*; unfortunately, the theatre is unknown outside of inscriptional evidence.⁶⁰ However, many well-documented theatres offer some insight into this dilemma. For instance, at Thugga, one paved area is the circular area on which the *pulpitum* stood. Similarly, at Italica, a stage stood on top of a circularly paved area which was in front of the seats of the theatre.⁶¹ If these paved areas are that to which is referred in the inscription from Aequiculi, then the *orchestra* may be this circular area.

An inscription (#133) from Beneventum, dating to the 2nd century A.C., reveals that the *orchestra* was used not only to support the *pulpitum*, but also to hold certain seats belonging to spectators. Here, one sees the function of the *orchestra*. This inscription makes reference to *lectus/i* in the *orchestra* on which the *decuriones*(?) may have lounged. The size of the theatre seats within the *cavea* could not have allowed for the extravagant placement of *lectus/i*, but these *lectus/i* could be accommodated comfortably within the *orchestra* on

⁵⁹ For a discussion on *proscenium* see pages 42-48.

⁶⁰ See Desau *ILS* 5525a.

⁶¹ On Thugga, see H.P. Pfeiffer, "The Ancient Roman Theatre at Dugga," *MAAR* (1939) 153 and on Italica, see Luzón Nogué, *Italica*, 186. Many other theatres demonstrate this feature too including: Lepcis Magna, Augusta Emerita, Volterra, and Iguvium to name but a few.

the four large *gradus*.⁶² If, in fact, *lectus/i* were placed in the *orchestra*,⁶³ only a small group of people could sit here; accordingly, the *orchestra* could be used only as a seating area for a distinguished group. The theatres at Olisipo and Italica as well as others indicate a similar use of the *orchestra*. In the archaeological remains of the theatres, rows of seats have been found within the *orchestra*. The *balteus* separates these seats from the *cavea*.⁶⁴ Such distinctions again suggest that important individuals sat here during the performances.

Literary analysis further endorses the meaning of *orchestra* as the sitting area in the theatre. Vitruvius specifically writes that the seats within the *orchestra* were designated for the senate.⁶⁵ Twice Suetonius refers to the arrangement of seats when he tells of the life of Augustus. When Augustus reformed the senatorial order, Suetonius writes that Augustus still permitted these men to watch entertainments from their seats in the *orchestra*.⁶⁶ On another occasion, Augustus regulated seat allocation so that less worthy men, foreigners and freedmen, did not sit in the *orchestra*.⁶⁷ These literary sources demonstrate that the *orchestra* was the place for individuals of high standing to sit, and their meanings are consistent with

⁶² Rossetto and Sartorio (eds.), Teatri Greci e Romani vol. 2, 402.

⁶³ There is some doubt since only “*lec*” is preserved on stone; however, very few words begin with “*lec*” which are not related to *lectus* in some way.

⁶⁴ Similar physical distinctions occur at other theatres in the Roman West; for instance, at the theatre in Thugga some of the original seats remain *in situ*.

⁶⁵ Vitr. 5.6.1.

⁶⁶ Suet. Aug. 35.2.

⁶⁷ Suet. Aug. 44.1.

the meanings derived from the inscriptional evidence found throughout the Roman West.

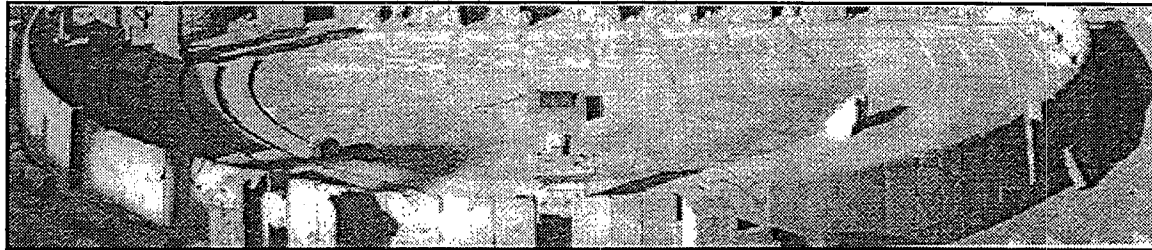


Fig.4 Paved *orchestra* of a theatre showing six rows of *gradus* used for the seats of dignitaries.

podium; podii; n.

A) *podium* : *CIL* II 984=*ILS* 5660=*ILER* 2058(Zafra); *CIL* VI 1716a,b,c=32,094b=*ILS* 5635(Rome); *CIL* VI 1763=32,089=*AE* 1987, 66=*ILS* 5633(Rome); *CIL* VIII 7994=*ILS* 5647=*ILAlg* II 40(Rusicade); *CIL* IX 4133=*ILS* 5525a(Aequiculi); *CIL* X 4737=*ILS* 1898a(Suessa); *CIL* XI 3089 & 3090=*AE* 1979, 217(Falerii Novi); *CIL* XI 5820=*ILS* 5531(Igouvium); *CIL* XII 1919=*ILS* 5659(Lugdunum); *AE* 1955, 135(Lambaesis); *AE* 1969/70, 165(Vibinum); *AE* 1990, 654(Tarragona); *ILS* 5658=*ILER* 2059(Balsa); *ILS* 5658a=*ILER* 2060(Balsa); *IRT* 318(Lepcis Magna); *IRT* 347(Lepcis Magna);

B) definition from inscriptional evidence:

Many inscriptions bearing the term *podium* have been discovered in France, Italy, Spain, and North Africa. Interestingly, these inscriptions record dedications, not only in the theatre and amphitheatre, but also in the circus. The meaning of the term *podium* in the amphitheatre is examined first; however, I wish to begin with an inscription which is certainly not from an amphitheatre and may not even be from a theatre. The inscription comes from Igouvium in Italy (#76). Although it is unclear which building the *podium* is adorning,⁶⁸ this

⁶⁸ The inscription was found in the theatre at Igouvium, but the inscription itself does not suggest that the *podium* which was dedicated belonged to the theatre. It does record that [*b*]asilicae were paved
(continued...)

inscription is useful as it indicates what a *podium* may be. The text states that an object was enclosed around by a *podium*. Here then, it seems that a *podium* can encircle an area. In the case at Iguvium, it is not necessary to determine if the theatre was surrounded or something within the theatre such as the *area*, *arena*, or *orchestra*; it is necessary to determine the basic meaning of the term. Other inscriptions recording the dedication of *podia* reveal the type of objects they surrounded and in what contexts the *podia* were found.

If one considers the architecture of the amphitheatre, one can see that the definition of *podium* is applicable to amphitheatres throughout the Roman West. Dating to c. A.D. 508,⁶⁹ an inscription (#20) from the Flavian amphitheatre at Rome indicates that an *arena* and *podium* were reconstructed after an earthquake destroyed them. The inscription reveals that the *podium* was a structural object since it required restoration after the earthquake. Thus, the *podium* was probably a wall of some kind; its height and other pertinent information are omitted from the inscription. Two other inscriptions, one from Tarragona and the other from Suessa record the erection of *podia* in amphitheatres. Dating to the 2nd half of the year A.D. 218,⁷⁰ the inscription from Tarragona (#134) reveals that the amphitheatre was reconstructed with *gradus*, a *pulpitum*, *portae*, and a *podium*. From Suessa, an inscription (#65) records

⁶⁸(...continued)

and then further on that a *podium* enclosed an area. One must assume either that the *basilicae*, or that perhaps the *arena* of the theatre, although the term *arena* does not appear in the inscription, or that another unidentified building was surrounded by the *podium*.

⁶⁹ Decius Marius Venantius Basilius was *consul* in the West in A.D. 508.

⁷⁰ The date is provided by the inscription which refers to Marcus Aurelius' position as *consul designatus* for the second time.

that a *quaestor* dedicated a *podium* of the amphitheatre. Unfortunately, neither of these inscriptions add to the overall understanding of the definition of the term *podium*.

Although the architectural remains from the amphitheatres at Tarragona and Suessa are not useful due to their poor preservation, the archaeology of the Flavian amphitheatre

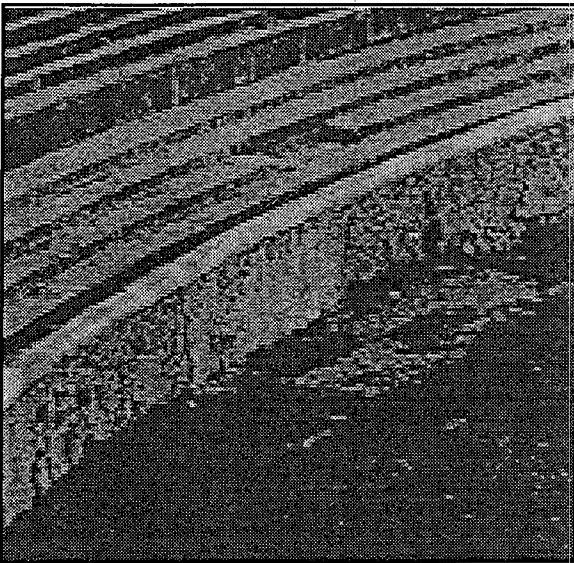


Fig.5 Podium wall of an amphitheatre.

does illustrate the physical attributes of the *podium*. Although little of the *podium* remains, it has been estimated on the basis of what survives today that the *podium* which surrounded the *arena* was approximately 3.6 m high. Furthermore, it seems to have been at least 2 m deep.⁷¹ The wall then was quite large. The *podium* at Tarragona may have been as large as that which appeared in Rome

since the amphitheatre in Spain was only slightly larger.⁷² In contrast, the *podium* at Suessa was probably half the size of the one at Rome, as the amphitheatre at this site was significantly smaller than the Flavian amphitheatre.⁷³ Even here, though, the *podium* would have been a

⁷¹ Golvin, *L'amphithéâtre romain*, 178.

⁷² The *arena* at Tarragona measures 84.43 x 55.22 m compared to that at Rome which measures 79.35 x 47.20 m. See *Ibid.*, 164 and 176, respectively.

⁷³ The dimensions of the entire amphitheatre at Sinuessa were only 80 x 45 m; see *Ibid.*, 252.

(continued...)

major component of the *arena* architecture as it was at Rome. As an intricate part of the architecture, the purpose of the *podium* was equally important.

In the amphitheatre, the purpose of the *podia* was related to the status of individuals; however, it was secondary to its purpose as a means of protection from the kinds of performances which occurred in the building. Gladiatorial contests and animal hunts were the entertainments of the amphitheatre, violent entertainments which required special care for the audience. To accommodate the safety and enjoyment of the spectators, the *podium* wall was constructed around the *arena*. It was made tall but also rather deep, but this depth was made to accommodate the seats of dignitaries rather than to maintain safety. A wider *podium* provided more room for distinguished seats. These seats were high enough on the *podium* to avoid any mishaps with the animals of the performance and at the same time they were high enough to be noticed by the people who sat behind these distinguished individuals. To sum up, the *podium* of the amphitheatre functioned firstly as a protective barrier and secondly as a marker of distinction.

Another entertainment complex which should be considered is the circus. It differs from the theatre and amphitheatre in design and function. Because of these differences, the *podium* also differs from those already discussed. Three inscriptions from Spain record the dedication of *podia*, two are from Balsa and one is from Zafra. The first inscription from Balsa (#141) states that C. Licinius Badius dedicated the *podium* of the circus which was one

⁷³(...continued)

These measurements do not even exceed the *arena* of the Flavian amphitheatre.

hundred feet long. The second inscription (#142) records that T. Cassius Celer paid for a *podium* of the circus which was also to be one hundred feet long. Finally, the inscription from Zafra (#9) reveals that a *podium* was built in the circus, but unfortunately, the length of the *podium* is in question.⁷⁴ The inscriptions from Balsa are troublesome in that the length of the *podia* is quite small. One hundred feet is not very long and certainly not long enough to go round the race course. Thus, the *podia* in these two examples had to have been located in a particular spot. I postulate that the *podium* walls were in an area in front of the starting line of the race course for two reasons. First of all, the *podia* appear to be walls which ran the length of the race course in the same way that the *podia* of the amphitheatre surrounded the *arena*. Secondly, the inscriptions indicate that the *podia* could not have gone entirely around the race course, for they were not long enough to do so. If, indeed, they were located in front of the starting line, then they were positioned in front of the seats of the spectators and positioned in the best spot to observe the winner of the race. We are dealing then with a similar situation to that of the amphitheatre. The *podia* of the circus were designed to be used as pedestals for the seats of the elite. Placed in front of the starting line, these *podia* were the best seats in the entertainment complex. They did not need to be longer than one hundred feet since the number of elite citizens was probably small in these towns and because anything longer than one hundred feet would have jeopardized the vantage point of the finishing line gained by the *podia* in the first place.

⁷⁴ In line 3 of the inscription, where the length of the *podium* is shortened to DEC; Mommsen prefers either ten or six hundred feet; either is equally acceptable.

I turn now to the *podium* of the theatre. Contrary to what is seen in the amphitheatre and circus, the *podium* of the theatre is not used to mark seats of distinction nor to protect spectators from the performances. Several inscriptions refer to the dedication of *podia* in the theatre; unfortunately, very few indicate what it was and for what purpose it was used. A fragmentary inscription from Falerii Novi (#70) mentions the terms “*columnis podiu[m]*”. Here, the columns are placed on top of the *podium*; the *podium* functioned, therefore, as a base for the columns. Since this use would only obstruct the view of spectators seated in the *cavea* of the amphitheatre and circus, it is clear that the *podium* was located somewhere else in the theatre. Columns occupied two areas within the theatre, the *summa cavea* and the stage building. It seems unlikely that the columns of the *summa cavea* would require a wall, but it does make sense to place them on top of a wall on the stage if the goal was to make the stage area monumental. The *podium* then appears to be a platform for the columns belonging to the *frons scaenae*,⁷⁵ a platform which was used to heighten the monumentality

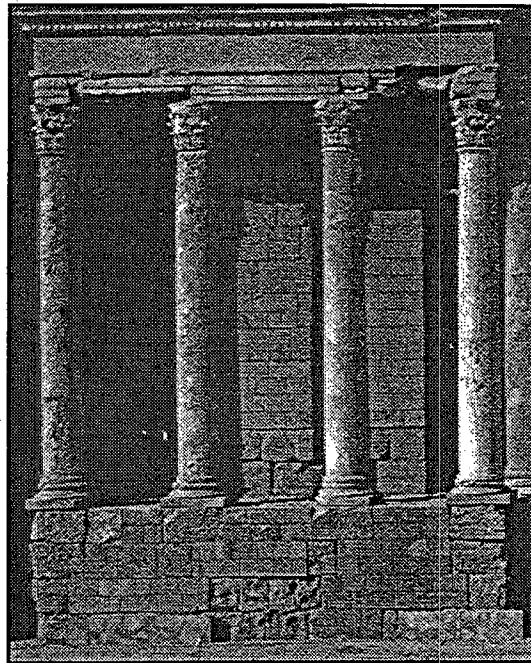


Fig.6 The *podium* on top of which the columns of the *frons scaenae* stood.

⁷⁵ For a discussion on the term *frons scaenae*, see *scaena* on pages 53 and 55.

of the stage. Another inscription (#33) from Rusicade in North Africa illustrates the decorative function of the *podium*. It reveals that marble *podia* were dedicated along with other marble ornaments. First of all, this inscription dispels any notions that we are dealing with the same *podia* which appear in the amphitheatre, because multiple *podia*, according to the definition provided for this building type, could neither be constructed nor functional. Secondly, the epigraphy corroborates the idea that a *podium* in the theatre, while structurally functional, is used in a decorative manner. Here, the *podia* were decorated with marble. The use of marble is significant since it often adorned the *frons scaenae*. The archaeological records from Falerii Novi and Rusicade do not prove or disprove whether the *podium* was used in this fashion because little survives from either theatre; however, other theatres do confirm its use.⁷⁶ Thus, the *podium* of the theatre appears to be a platform used to support the columns of the stage building.

To conclude, the *podium* has different meanings in the epigraphy for the theatre, amphitheatre, and circus depending on for which building it is constructed. In all three entertainment contexts, the *podium* is a wall which is relatively close to the performing area; however, in each building type, the *podium* differs in appearance according to the types of activities performed and according to the role of the *podium*. The *podium*'s height, length, and width vary from building type to building type. In the theatre, the *podium* tends to be

⁷⁶ The use of *podia* as platforms for columns in theatres is extensive. Here are but a few examples: P. Moschella, "Il teatro di Gubbio," *Dioniso* 7 (1939) 11-12; G. Caputo, *Il teatro di Sabratha e l'architettura teatrale Africana* (Rome 1959) 26, 27, and 31. The theatre at Augusta Taurinorum similarly demonstrates the use of the *podium* as a base for the *columnatio*; see F. Sear, "The theatre at Taormina-A New Chronology," *PBSR* 64 (1996) 49-54.

more like a platform than a wall, and consequently, it is shorter than that which appears in the other entertainment complexes. In the amphitheatre and circus, the *podium* is a high wall on top of which the elite seats were placed; however, while the *podium* of the amphitheatre encircles the entire *arena*, that of the circus borders a small portion of the race course in front of the starting line.

proscenium; proscaenii; n.

A) ***proscenium***: *CIL* II 183=*ILS* 5640=*ILER* 2062(Olispero); *CIL* II 478(Emerita Augusta); *CIL* VIII 1862=*ILAlg* I 3051(Thevestis); *CIL* IX 3857=*ILS* 5644(Saepinum); *CIL* IX 4663(Aquae Cutiliae); *CIL* X 3821=*ILS* 3662(Capua); *CIL* XI 2710(Volsinii); *CIL* XII 1375(Vasio Vocontiorum); *CIL* XIII 2462(Ambarri); *CIL* XIII 3450(Pagus Vennectis); *AE* 1978, 402(Italica); *AE* 1978, 501=*AE* 1982, 716(Augusta Ambianorum); *AE* 1983, 728(Vicus Belginum); *AE* 1990, 1030=*IRT* 534(Lepcis Magna); *RIB* 707(Petuaria);

B) ***proscenium***: *CIL* XIII 4132(Augusta Treverorum);⁷⁷ *ILAlg* I 2107(Madauros);

C) definition from inscriptional evidence:

Numerous inscriptions bearing the term *proscenium* have been discovered in Italy, Spain, France, North Africa and even in Britain. Although some inscriptions are not useful,⁷⁸ others do, indeed, reveal much about what the *proscenium* looked like and where it may have been located within the theatre. A number of inscriptions suggest that the *proscenium* was part of the stage. These inscriptions refer to the theatre building as two parts, the seating

⁷⁷ This inscription was, in fact, from a small town outside of Augusta Treverorum, but it is presently in Trier.

⁷⁸ For instance: *CIL* VIII 1862=*ILAlg* I 3051; *CIL* X 3821; *CIL* XIII 2462; *CIL* XIII 3450; *CIL* XIII 4132; *ILAlg* I 2107; *AE* 1983, 728;

area from where the performance is viewed and the stage from where the performance is done. The term used for the seating area is *theatrum*, a word more commonly associated in the Greek theatre for this area, but also seen in Latin epigraphy. The fact that emphasis is being placed on the seats of theatre may allude to an equal emphasis on what is being viewed, mainly the stage area. The term most frequently accompanying the word *theatrum* is, in fact, *proscenium*. For instance, at Volsinii an inscription (#69) records the construction of a *theatrum* and *proscenium*. Likewise, a *proscenium* and *theatrum* were dedicated in an inscription from Saepinum (#43). Finally, an inscription from modern day Bois l'Abbé (#121) states that L. Cerialius Rectus dedicated a *theatrum* along with a *proscenium*.⁷⁹ Because the term *theatrum* applies to the seats of the theatre and not the entire theatre, the *proscenium* which is mentioned in these examples must be the other half of the theatre, that is, the stage building. A more convincing inscription (#8), dating to A.D. 135, comes from Emerita Augusta. It records not a *theatrum* and *proscenium*, but a *cuneus* and *proscenium*. Here, *cuneus*,⁸⁰ which is certainly a seating area, is used instead of *theatrum*. It would seem that *cuneus* and *theatrum* were used interchangeably, although *theatrum* appears to be more commonly used.

What part of the stage the *proscenium* was is rather difficult to answer. The stage building is an extensive piece of architecture and seems to consist of many parts. Whether

⁷⁹ On the inscription from the theatre, see M.Mangard, "L'inscription dédicatoire du théâtre du Bois L'Abbé à Eu (Seine-Maritime)," *Gallia* 40 (1982) 4-51.

⁸⁰ For a discussion on the term *cuneus*, see pages 16-19.

or not the *proscenium* was one part or many parts of the stage is a greater question still. Only one inscription (#45) from the theatre at Aquae Cutiliae in Italy gives any indication of what the *proscenium* was; however, it unfortunately creates more questions and really only suggests what the *proscenium* was not. It states that a *scaena*, *proscenium*, and *porticus* were built. The *porticus* is not important, but the *scaena* is. The *scaena* is the heart of the stage; it is the building from which the actors come out onto the stage.⁸¹ Thus, whatever the *proscenium* is, it is not the actual building. This is not surprising since the literal translation



Fig.7 Marble relief from a *proscenium* at the front of the *pulpitum*.

of the term *proscenium* is that which is in front of the *scaena*.⁸² Perhaps then, the *proscenium* is the stage upon which the performance was done. I propose this possibility for

two reasons, 1) the stage is in front of the *scaena*, and so remains consistent with the literal translation of *proscenium*, and 2) an inscription (#81) from Vasio Vocontiorum states that marble adorned the *proscenium*. If the stage is the *proscenium*, its ornate quality seems reasonable since the *proscenium* would have been situated closer to the *cavea*, and thus, the

⁸¹ See pages 51-57 for the definition of the term *scaena*.

⁸² OLD s.v. "*proscenium*".

marble ornaments which decorated the front of the *proscenium* would have been more visible and more appreciated.

Thus far, the *proscenium* appears not be the *scaena* but that which was in front of it; more precisely, it seems to be the stage on which the actors performed; however, an inscription suggests another meaning for the term. A famous inscription from Lepcis Magna



Fig.8 Supposed *frons scaenae* of the theatre.

(#135) records a dedication made by two men of a *proscenium* with marble columns.⁸³ Clearly, columns would not be present on the stage nor in front of it, as both would obstruct the spectators' view. The theatre at Lepcis Magna does preserve parts of its

columnatio, but it is located in front of the *scaena* behind the stage and are frequently referred to today as the *frons scaenae*. The term *frons scaenae* itself appears once in the epigraphic record of the West in an incomplete inscription (#68) from Syracuse; its rarity may be

⁸³ J. Guey argues in his article "Au théâtre de Leptis Magna: le proconsulat de Lollianus Avitus et la date de l'apologie d'Apulée," *REL* 29 (1951) 307-317, that in this inscription, the *lacunae* are the *ornamenta proscenii*.

indicative of the more popular use of the term *proscænium*; perhaps the *frons scaenae* is, in fact, the *proscænium*. This definition is still in keeping with the original use of the word, that which is in front of the *scaena*, but here it seems that the *proscænium* is closely associated with the *scaena* as oppose to the stage.

Ancient sources offer yet another interpretation for *proscænium*. In the *Florida*, Apuleius refers to the "*proscæni contabulatio*", the floor boards of the *proscænium*.⁸⁴ One possible meaning for *proscænium* is the frame of the stage and that the floor boards mentioned are the ones on which the actors stood. Similarly, Vitruvius refers to the "*pulpitum proscæni*" in Book 5 of *De Architectura*.⁸⁵ The *pulpitum* appears to belong to the *proscænium*. On pages 48-51, it is argued that the *pulpitum* was the stage; perhaps the *proscænium* was the framework of this stage. The archaeological record does attest to frameworks which encased the *pulpitum*, some even are elaborately decorated with marble reliefs on their facades.⁸⁶ The *proscænium* then can mean the framework or the facade of the framework. These remains confirm the evidence from the inscriptions. Literary evidence also makes reference to the *proscænium* as the entire stage area. Livy, recalling a number of building projects done under Lepidus, states that the man saw to it that a *theatrum* and

⁸⁴ Apul. Fl. 18.7.

⁸⁵ Vitr. 5.6.2.

⁸⁶ For example, the *proscænium* in the theatre at Sabratha.

proscenium at the temple of Apollo were constructed.⁸⁷ It is clear that the *proscenium* is the stage area, whereas the *theatrum* is the seating area. The literary sources illustrate, in some cases, that the *proscenium* was the framework of the *pulpitum* or the facade or this framework, and in other cases that it was the entire stage area.

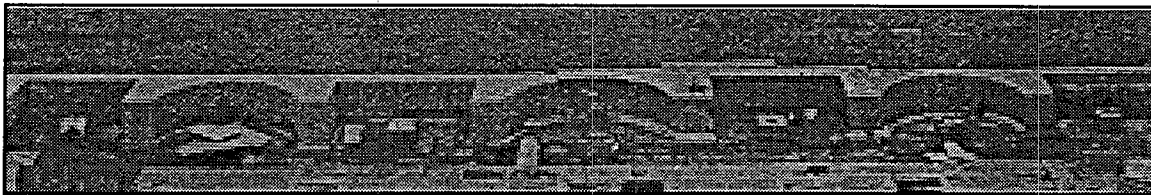


Fig.9 *Proscenium* of the theatre.

It seems the epigraphic record essentially defines *proscenium* as a part of the stage which stood in front of the stage building. To elaborate, the inscriptions suggest that the *proscenium* can either be the stage where the actors performed or the monumental decoration of the *columnatio* of the stage building which was placed behind the stage. Both definitions maintain the original use of the word “in front of the *scaena*”, but differ significantly in their architectural design and function. When literary sources were considered, the *proscenium* was shown to be the stage, but more specifically, the framework of this stage. How can the *proscenium* refer in one instance to the *columnatio* and in another to the framework of the stage? The answer lies in the common link between the two architectural elements, the *proscenium*'s decorative function. Both the epigraphy and literary

⁸⁷ Liv. 40.51.3.

evidence refer to the ornate quality of the *proscenium* and it must be because of this shared link that the term is used for both features. It is best then to distinguish between the *frons proscenii* and the *frons scaenae*, since the term *proscenium* on its own is ambiguous; it refers to the decoration, but not exactly of what structure.

pulpitum, pulpiti; n.

A) *pulpitum*: AE 1988, 405=*Inscr. It.* III, 1, 208=*Supp. It.* 2, 2(Consilinum); AE 1990, 654(Tarragona); AE 1974, 301 (Marruvium);

B) definition from inscriptional evidence:

Three inscriptions record the term *pulpitum*; one was found at Cosilinum, Italy, another in Marruvium, Italy, and the third in Tarragona, Spain. The first one from Cosilinum (#130), now lost,⁸⁸ was discovered on a semi-cylindrical block of limestone. It states that Plotia Rutila built the *pulpitum* of the *scaena*. This inscription reveals little as to what the possible meaning of *pulpitum* is except that it is an object belonging to the *scaena* (*scaena* is in the genitive case). The inscription suggests that the *pulpitum* and *scaena* are definitely two different structures. No other conclusions can be drawn unless one is to decide upon a definition of *scaena*. Moreover, nothing remains from the theatre at Cosilinum which could shed light on its architecture.⁸⁹

Dating to the end of the Republic or the beginning of the Augustan era is an

⁸⁸ Rossetto and Sartorio (eds.), *Teatri Greci e Romani* vol. 3, 545.

⁸⁹ *Ibid.*, vol. 3, 545.

inscription from the amphitheatre at Marruvium.⁹⁰ This inscription (#117), made of limestone and broken in two pieces, was found in a wall along the Fucino road in S. Benedetto. Someone (the name is not preserved) built a [*pulpi*]tum and *gradus*. That the inscription refers to a *pulpitum* is debatable as only the last three letters of the term are preserved. It is just as likely that what was built was an *ambitus* or any other structure for that matter. However, even if one accepts that the term is *pulpitum*, just as in the first instance, little from the inscription indicates what the *pulpitum* was and its function. A definition has already been suggested for *gradus* as rows of seats on pages 19-25, and from it one may argue that the *pulpitum* is the stage area simply on this basis of common sense; that is, if seats are built, perhaps the structure which is viewed by the spectators is also built. This is a rather weak argument, but nevertheless possible. Similar to the case at Cosilinum, probing the archaeology does not offer any answers because the amphitheatre is not well-known and currently little of it is published.⁹¹

Finally, the last inscription from Tarragona (#134), dating to the second half of the year A.D. 218,⁹² offers some information, but even this only suggests what the *pulpitum* was not. Much of this inscription has been restored, 213 letters were restored out of 68 characters

⁹⁰ The date is offered by *AE* (1974) 70.

⁹¹ Golvin, *L'amphithéâtre romain*, 253.

⁹² The date is based upon the consular date.

which survived.⁹³ Once again, one must accept that the *pulpitum* which is supplemented is actually a *pulpitum* since only the middle three letters, “*pit*”, of the word survives. In this instance, *pulpitum* is probably the correct supplement as few other terms possess these three characters. Many objects are recorded in this inscription: an *amphitheatrum*, *gradus*, *podium*, *portae*, and finally, a *pulpitum*. The *amphitheatrum* incorporates these objects as indicated by the word “*cum*”. Unfortunately, a definition for the *pulpitum* is still unattainable. The only conclusion drawn is that the

pulpitum is not the *gradus*, nor the *podium*, nor the *portae*. It is without a doubt a separate structure. What may shed some light on this confusion is the literary sources of the time.

Vitruvius in his *De Architectura* discusses the various parts of the theatre. On

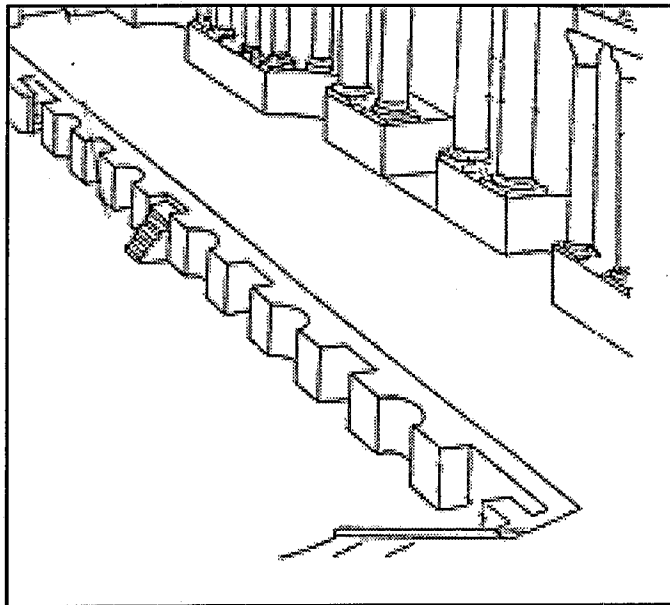


Fig.10 *Pulpitum* of the theatre.

pulpitum he insists that “*Et eius pulpiti altitudo sit ne plus pedum quinque, uti, qui in orchestra sederint, spectare possint omnium agentium gestus.*”⁹⁴ Undeniably the *pulpitum*

⁹³ Restored by *AE* (1990) 184.

⁹⁴ *Vitr.* 5.6.2.

is the stage on which the actors perform. But this conclusion creates greater confusion if one considers the epigraphy in view of this new information. Two of the three inscriptions come from amphitheatres, while only one was found at a theatre. In a theatre context, one would expect a stage which would allow for dramatic performances to be seen; however, one may question why a *pulpitum* is in an amphitheatre where gladiatorial games took place? The presence of *pulpita* at both Marruvium and Tarragona cannot be dismissed simply by saying that the amphitheatre also functioned as a theatre, since in each of these towns theatres were also built, although the remains of neither are extensive today.⁹⁵ Dramatic performances took place in these buildings, so why are *pulpita* in the amphitheatres? Are we wrong in assuming that there was a clear distinction between the types of performances performed in these buildings? Unfortunately, the scope of this work can not successfully deal with these questions, let alone answer them. If one accepts what Vitruvius says about *pulpitum*, and really there is no reason not to, then it is necessary to re-evaluate one's understanding of the types of entertainments provided for the Romans and where they were likely to be observed.

scaena, scaenae; f.

A) *scaena*: *CIL* I² 1280=*CIL* IX 3137=*ILS* 5643(Lavernae); *CIL* I² 1492=*CIL* XIV 3664=*ILS* 5546(Tibur); *CIL* VIII 26, 606=*ILS* 9364=*ILD* 70(Thugga); *CIL* VIII 26, 607(Thugga); *CIL* IX 4663(Aquae Cutiliae); *CIL* X 7124=*ILS* 5643a(Syracuse); *CIL* XI 3620(Caere); *CIL* XI 7872=*AE* 1954, p.19-20=*AE* 1986, 228(Spoletium); *AE*

⁹⁵ The remains of both the theatre [Rosetto and Sartorio (eds.), *Teatri Greci e Romani* vol. 2, 497] and amphitheatre at Marruvium [Golvin, *L'amphithéâtre romain*, 258] are scanty. Dating for either building cannot be offered; however, the amphitheatre at Tarragona dates to the Julio-Claudian Era [see Golvin, *L'amphithéâtre romain*, 165]. The theatre was built in two phases, the first in the middle of the 1st century A.C., and the second in the middle of the 2nd century A.C. It is believed that there was an earlier Augustan theatre at the site; see Rosetto and Sartorio (eds.), *Teatri Greci e Romani* vol. 3, 271.

1946, 174(Casinum); *AE* 1959, 273=*AE* 1976, 240(Iulia Concordia); *AE* 1964, 207=*AE* 1985, 325(Alba Fucens); *AE* 1975, 339=*ERM* #143(Trasacco); *AE* 1988, 264(Aquinum); *AE* 1993, 714=*Inscr. It.* III 1, 208=*Suppl. It.* 11.5(Parma); *Inscr. It.* III 1, 26(Volcei);

B) *scaina*: *CIL* I² 1280=*CIL* IX 3137=*ILS* 5643(Lavernae);
frons scaenae: *CIL* X 7124=*ILS* 5643a(Syracuse);

C) definition from inscriptional evidence:

There is a great deal of epigraphy which demonstrates the use of the term, *scaena*. These inscriptions have been discovered primarily in Italy, but one was uncovered in nearby Sicily and another in North Africa. The frequency with which the word *scaena* appears may be indicative of the importance of the *scaena* in theatre architecture; however, before its relevance can be considered, it is necessary to determine what the *scaena* actually was.

Inscriptions #3 and #129 from the theatres at Lavernae and Aquinum, respectively, refer to the *scaena* as an structure that has been built. Likewise, an inscription from Thugga (#38), dating to between A.D. 166-169, states that a *scaena* was erected. The first two inscriptions reveal that the *scaena* was some form of construction, but the last inscription suggests, by using the phrase “*a solo*”, that these *scaenae* were built from the ground up and may be even quite large. Inscription #38 further reveals, by listing particular items of the theatre which were created or paid for by the patron, Publius Marcius Quadratus, what, in fact, the *scaena* was not. The list includes the theatre itself, *basilicae*, a *porticus*, a *xystus*, a *scaena* with a *siparium*, and many other ornaments. Since the list refers to *scaena*, it cannot be any of the other items which are recorded.

Another inscription from the theatre at Tibur (#4) states that the *quattuorviri* erected

a *porticus* measuring 140 feet behind the *scaena*.⁹⁶ This inscription would be of great value if, when compared to the archaeological remains of the site, the *porticus* was located. This find could, in turn, lead to archaeological evidence for the position, and consequently, the

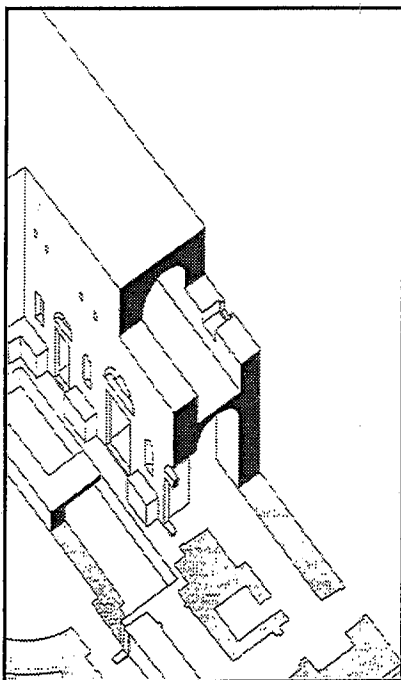


Fig.11 Cross-section of a *scaena*.

identity of the *scaena* of the theatre; unfortunately, the remains of the theatre at Tibur are scanty. With the exception of some substructures and the first level of *gradus*, little else remains, let alone evidence for such a *porticus*.⁹⁷ However, the archaeological record from other, better-preserved, theatres demonstrate the existence of *porticus* behind a large building. For instance, the theatre at Sabratha has a *porticus* situated behind a building which, according to reconstructed estimates of the *frons scaenae*, was approximately 22.75

m high.⁹⁸ Similarly, at Thugga, the remains of another *porticus* were discovered behind a large structure.⁹⁹ Even in Italy, a similar programme consisting of a large building behind which stood a *porticus* is observed in the theatre at

⁹⁶ It is uncertain if this measurement included the *basilicae* on either side of the *scaena*.

⁹⁷ Rossetto and Sartorio (eds.), *Teatri Greci e Romani* vol. 3, 67.

⁹⁸ Caputo, *Sabratha*, 31.

⁹⁹ Pfeiffer, *Thugga*, 156.

Volterra¹⁰⁰ and in the theatres of many other sites.¹⁰¹ On the basis of these archaeological remains, it is likely that the *scaena* referred to in inscription #4 may be the large building which was in front of the *porticus*.

Such buildings appear in the theatres in the Roman West, but they tend to vary in height, length, width, and depth. More relevant to this discussion, however, is what this structure comprised. These buildings are large, but they also incorporated a number of architectural features; hence, it is necessary to determine that, if the *scaena* is this building, does the term *scaena* include the other architectural features in its meaning, or does the term *scaena* refer to the building alone, and therefore that its parts, although physically attached, are separate elements with their own terminology.

A number of inscriptions suggest that both phenomena occur; that is, the *scaena* at times is the whole building, one which consists of a backstage, a stage, its framework, and its adornments, but at other times it refers only to the main core of the building. For example, inscription #129 from Aquinum states that at least two men constructed a *scaena* and *spectacula*. If *spectacula* is taken to mean *theatrum* or *cavea*¹⁰² as it is intended here, then *scaena* would refer to the entire stage complex. Contrarily, at the theatre in Cosilinum, another inscription (#130) reveals that a “*pulpitum scaenae*” was built; the *scaena* appears

¹⁰⁰ M. Munzi, “Il teatro romano di Volterra l'architettura,” in G. Catani (ed.) Il teatro romano di Volterra (Florence 1993) 52.

¹⁰¹ See Rossetto and Sartorio (eds.), Teatri Greci e Romani vols 2 & 3.

¹⁰² See the discussion on *cavea* where it is equivalent to the *theatrum* on pages 13-16.

in the genitive which makes it clear that the *pulpitum* belonged to the stage building; the *pulpitum* is not an entity on its own, but it is an architectural element of the larger structure. Similarly, inscription #118 from Trasacco states that Primus Lepidus Sextus Sediedius set up



Fig. 12 Supposed *frons scaenae* of the theatre.

a decorated *scaena*. Both *scaena* and *pingenda* appear in the accusative and so the adornments or *pingenda* are those which belonged to the *scaena*.

Interestingly, an inscription from Aquae Cutiliae (#45) makes a distinction between the

scaena and the *proscenium* as opposed to the inscriptions which suggest a relationship. One of the definitions for *proscenium*, as was demonstrated in an earlier investigation,¹⁰³ was the framework of the *pulpitum*. The *pulpitum* was indeed a feature of the *scaena*, thus accordingly, the *proscenium* would also be a part of the *scaena*. Finally, one inscription from Syracuse (#68) records a *frons scaenae* which may have been built by Neratius

¹⁰³ See pages 42-48.

Palmatus.¹⁰⁴ It is unclear what is meant by *frons scaenae*; however, it is evident that it too was a part of the *scaena*.

When one looks to the works of ancient writers, the double meaning of *scaena* as the stage complex and the main core of the stage building occurs. Moreover, other meanings of the term appear. Vitruvius is surprisingly vague when he uses the word *scaena* in his guide to designing theatres. On four occasions in book 5.6, he uses the term, but in each case its meaning is different. For instance, in section 5.6.1, *scaena* is used as the whole building, and a few lines further along, the term *frons scaenae* seems to be related to the *proscenium*. However, he uses *scaena* in section 5.6.2 to refer to the *pulpitum*, the actual stage where the actors stood. Finally, the plural form of *scaena* is used in section 5.6.9, but in this instance what is being discussed is not the architecture as much as the architectural ornaments, that is, the scenery of the stage.¹⁰⁵ The misuse of the term is the heart of the problem when it comes to defining what *scaena* means. Other ancient scholars use the term and they too have their own idea of what a *scaena* is in the theatre.

Cicero in *Brutus* states that if an orator is great, Cicero hopes that he will be as great as the actor Roscius is on the *scaena*.¹⁰⁶ *Scaena*, in this case, undoubtedly refers to the *pulpitum*. Suetonius, writing on the vices of Gaius Caligula, writes of how the emperor

¹⁰⁴ The inscription is incomplete, and hence, it is uncertain if the *frons scaenae* was newly built or rebuilt.

¹⁰⁵ Vitr. 5.6.

¹⁰⁶ Cic. *Brut.* 84.290.

reprimanded the *equites* who spent a large amount of their time watching the *scaenae* and *arenae*.¹⁰⁷ Four meanings could be deduced from this story: the *scaenae* are 1) the performances in the theatre, 2) the actors, 3) the stage building or, 4) all of them. In the literary sources as with the epigraphy of the theatres, it is difficult to determine the meaning of the term *scaena*. In inscriptions, *scaena* seems to refer only to the architecture, either in the form of a particular part of the stage (i.e. *pulpitum*) or the stage building. On the contrary, the literary sources indicate multiple meanings, which creates confusion. Some of these meanings are easily accepted since parallels are seen in the epigraphy while others are difficult to grasp. It seems the authors had a clear idea of what a *scaena* was; unfortunately, this meaning does not become clear in the inscriptional evidence.

spectaculum, spectaculi; pl. spectacula; n.

A) ***spectaculum***: *CIL* II 3364=*ILS* 5657(Aurigi); *CIL* V 6418=*ILS* 829(Ticinum); *CIL* VI 1763=32,089=*ILS* 5633=*AE* 1987, 66(Rome);

B) ***spectacula***: *CIL* X 852=*ILS* 5627(Pompeii); *AE* 1988, 405=*Inscr. It.* 1, 208=*Suppl. It.* 2, 2(Consilinum); *AE* 1988, 264(Aquinum);

C) definition from inscriptional evidence:

The meanings of the terms *spectaculum* and *spectacula* are very interesting, because, while they share at least one common definition, in several examples from the epigraphy of the Roman West, both terms have other meanings which are significantly different. The following will first consider the definition of the term *spectaculum* as it appears in the

¹⁰⁷ Suet. *Cal.* 30.2.

inscriptions from the theatres and amphitheatres and then examine the meaning of the term *spectacula*.

When applied to inscriptions, the singular form *spectaculum* primarily refers to the entertainments of both the theatre and amphitheatre. This definition is the least important for this discussion as it does not indicate anything about the architecture of the buildings. Another meaning however is useful. An inscription from the Flavian amphitheatre in Rome (#21) provides us with a unique definition. Dating to the second quarter of the 5th century A.C., this inscription reveals that a prefect of the City restored the *arena* of the amphitheatre and repaired "*spectaculi gradibus*". In this example, the *spectaculum* can not be a type of performance done in the amphitheatre; the inscription would not make sense. No one repairs the seats or steps¹⁰⁸ of the entertainment; however, what they could repair are the seats or steps of the building itself. The *spectaculum*, therefore, may be the whole amphitheatre, or, and this is more likely to be the case, the *cavea* where the audience sat on the *gradus* and viewed the spectacles. Another late inscription, dating to A.D. 528/29, is very similar to the inscription from Rome. This inscription (#16), which records "*sedes spectaculi*", comes from the theatre at Ticinum. Again, following the same logic used in the inscription from the Flavian amphitheatre, the term *spectaculum* appears to refer to the building, or the *cavea* where the seats were located. One final inscription from Aurgi in Spain follows a similar pattern as the previous two examples. Inscription #11 mentions that two men gave two hundred "*loca spectaculi*". As was seen in an earlier discussion on the various meanings of

¹⁰⁸ A discussion on the definition of the term *gradus* is provided on pages 19-25.

loca, what is alluded to here is not the seats of the *spectaculum*, but the admission tickets which, in turn, provided people with seats. Since the *loca* are the seats, *spectaculum* must refer to the theatre or *cavea*.

The close association which *spectaculum* has with the seats of the theatre and amphitheatre brings us to the next part of this discussion. Earlier, it was suggested that the singular form of *spectaculum* was applied to the performances in the entertainment complexes. Likewise, when the plural form, *spectacula*, appears in the epigraphic record, it refers to more than one performance. Not surprisingly, *spectacula* has another meaning, one which resembles the meaning of the term *loca*.¹⁰⁹ In three inscriptions from Italy, *spectacula* refers to the seats of the theatre and amphitheatre. For instance, #52 from the theatre at Pompeii indicates that the *duoviri* built *spectacula*. The *spectacula* may be, in fact, the building as it too could be built; but, two other inscriptions, one from Consilinum and the other from Aquinum, suggest that *spectacula* must mean the seats. The inscription (#130) from Consilinum mentions that a woman built and maintained the "*ima spectacula*". The "*ima spectacula*" may be the lower seating area, that is, the seats designated for males of the higher social group. If there was an "*ima spectacula*", then it is evident that there was also a *summa spectacula*; unfortunately, no epigraphy survives which would provide evidence for such a theory. The last example which illustrates how *spectacula* was used for the seats of the theatre was discovered at Aquinum. Inscription #130 reveals that the *scaena* and *spectacula* were rebuilt by two men. Here, *spectacula* refers to all the seats or the

¹⁰⁹ The definition of the term *loca* as the seats of the theatre is considered on pages 25-29.

seating area much in the same way that the terms *cavea* and *theatrum* are used. The woman, therefore, paid for the construction of both the stage and the seats.

The interpretation of the terms *spectacul(um)/(a)* has relied heavily upon the verbs employed in the epigraphy. When *spectaculum* means a performance, then the verbs *do* and *edo* are often used.¹¹⁰ However, when the *spectaculum* is either a building or *cavea*, or the *spectacula* are the seats of the building, the verbs used were *reficio*, *reparo*, and *facio*. When a verb such as *facio* is used as oppose to *edo*, the meaning is greatly altered; hence, the choice of the verb is essential for understanding what the terms mean.

The changes in meaning in the inscriptions seem to be consistent with what is happening in the literature. The notion of *spectacula* as seats and as a theatre building appears in the *Satires* of Juvenal. In *Satire* 6, Juvenal discusses the many failings of women. In one section, when he questions where a good woman could be found, he asks if any worthy woman could be found in the *cuneus* of all the theatres.¹¹¹ The term used for theatres is *spectacula*, not *theatra*. Petronius, similarly, uses *spectacula* to refer to the theatre when Encolpius discusses his visit to the town of Croton in the *Satyricon*. When Encolpius asks about the men of the city, a man replies by saying that men remain childless because they will not be admitted into the theatre otherwise.¹¹² Here, Petronius chooses to use the plural

¹¹⁰ For example, *CIL* VIII 895=12,425=*ILS* 5074, *CIL* VIII 11,998=*ILS* 5072, *CIL* IX 3437=*ILS* 5063, and *CIL* XI=*ILS* 5057.

¹¹¹ Juv. 6.61.

¹¹² Petr. 116.7.3.

form of *spectacula* for the theatre. Finally, Suetonius in his life of Augustus tells about the time when Augustus received the title *Pater Patriae*. He writes of how the citizens of Rome offered the title to him when he entered the theatre at Rome.¹¹³ The term used by Suetonius instead of *theatrum* is *spectacula*. On the basis of these ancient literary works, it appears that *spectacula*, either in its singular or plural form, meant the theatre building.

Spectacula was not used solely to denote the theatre building. In fact, Juvenal, who once refers to it as the theatre, in *Satire* 8 equates *spectacula* with the seats of the amphitheatre when he makes reference to Gracchus who fought as a *retiarius*.¹¹⁴ But, more commonly in the literature, *spectacula* is seen as the entertainments of the theatre. In his life of Julius Caesar, Suetonius tells of the *spectacula* put on by Caesar.¹¹⁵ He recalls the production of *spectacula* under the rule of Caligula as well.¹¹⁶ In both instances, as was seen in the epigraphy, the verb *edo* is used to indicate what the *spectacula* are. Literary evidence provides as much variety in the meanings of *spectaculum* and *spectacula* as the epigraphy does. The singular form, *spectaculum*, can refer to the theatre or the *cavea* but the plural form, *spectacula*, can refer to several theatre buildings, the performances, or the seats of the building.

¹¹³ Suet. Aug. 58.1.5.

¹¹⁴ Juv. 8.205.

¹¹⁵ Suet. Jul. 39.1.1.

¹¹⁶ Ibid., 20.1.1.

tribunal; tribunalis; n.

A) *tribunal*: *CIL* I² 2506(Capua); *CIL* IX 3857=*ILS* 5644(Saepinum); *CIL* IX 4133=*ILS* 5525a(Aequiculi); *CIL* X 833=*ILS* 5638(Pompeii); *CIL* X 834=*ILS* 5638(Pompeii); *CIL* 835(Pompeii); *CIL* XIII 4132(Augusta Treverorum); *AE* 1912, 112(Pompeii); *Inscr. It.* III 1, 26(Volcei);

B) *treibunal*: *CIL* I² 2506(Capua);¹¹⁷

C) definition from inscriptional evidence:

The term *tribunal* is a difficult word to define on the basis of epigraphy alone. The problems lie not with a lack of evidence since there are many inscriptions from the Roman West, but rather with an insufficient amount of information gathered from the inscriptions. The inscriptions do not indicate the *tribunal*'s appearance or its function within the theatre. What they do reveal is that there was some sort of close association between it, the seats of the theatre, and the stage building, which may suggest that the *tribunal* was a physical transitional point between the *cavea* and stage.

The inscriptions which allude to a relationship between the *tribunal* and the seats of the theatre are #5, #97, and #150. In all three cases, reference is made to the *tribunal*, but also to the seating area, be it the *cuneus* as in #5 from Capua, or the *gradus* as in #97 from Pompeii and #150 from Volcei. Unfortunately, what the relationship is between the objects remains obscure. More useful are the inscriptions which mention the *tribunal* in conjunction with the stage area. One of the more informative inscriptions, inscription #43, which comes

¹¹⁷ The inscription reads “[tr]eib(unal)”, and so any definition based on this inscription is somewhat unreliable.

from the theatre at Saepinum, gives some indication of the size of the *tribunal*. The inscription reveals that the *tribunal* was built from the ground up. The phrase “*a solo*” has appeared elsewhere here, but in inscriptions which described a monumental building programme of some form. The application of the phrase “*a solo*” implies that a large construction was built starting from its foundation at ground level and extending vertically to a significant height; hence, the *tribunal* may have been quite large. This inscription, however, reveals something else which is equally interesting. When the new *tribunal* was built, a *theatrum* and *proscenium* were rebuilt. Although the *tribunal* was a part of the theatre building, it was neither a part of the *theatrum* (the seating area) nor the *proscenium* (the stage area). There is an association which exists between the seats and the *tribunal*, but this inscription suggests that there was also an association between the *tribunal* and stage. An inscription from

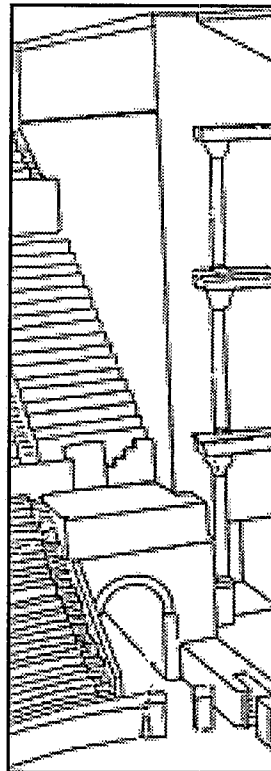


Fig.13 *Tribunal* of the theatre.

Augusta Treverorum (#90),¹¹⁸ dating to A.D. 198, demonstrates this association more clearly. It states that Lucius Ammius Gamburio built a *proscenium* with a *tribunal*. Here, not only is an association apparent, but the *tribunal* seems to be physically attached to the *proscenium* as is implied by the preposition “*cum*”. The *tribunal* may be connected to both

¹¹⁸ The inscriptions actually came from a town outside of Augusta Treverorum, but it is currently in Trier.

the *cavea* and *proscenium*.

If it is the case that the *tribunal* was connected to both the *cavea* and stage area, where did the *tribunal* join the two structures? Assuming that the *cavea* and stage area are connected, then they must be joined at at least two points, perhaps at either end so as not to block the view of the stage. To do so, there must be more than one *tribunal*. Indeed, the inscriptions reveal that more than one *tribunal* existed in the Roman theatre. Some of the inscriptions refer to individual *tribunalia* such as #5, #49, #43 and #44; however, the inscriptions from Pompeii (#47 and #48) which record the dedication by Marcus Holconius Rufus refer to *tribunal* in its plural form, *tribunalia*, as does inscription #96 which is also from Pompeii. Likewise, the inscription from Volcei (#150) records *tribunalia*. One *tribunal* at each end of the stage connecting to the *cavea* is possible. What form the *tribunal* took remains unclear, except that it was a large structure. Perhaps the *tribunal* was the covered-over *aditus maximus* which appeared at either end of the stage. It is connected to both the *proscenium* and the *cavea*. Moreover, if one accepts that “*a solo*” referred to a construction from the ground up, a location between the *cavea* and stage makes sense. This structure, which includes the *aditus maximus* as it extends over the *proscenium* and is attached to the sides of the *versurae*, would be built from the ground up. Anytime the *scaena* or *cavea* needed repair, the repairs would affect this structure and it may be for this reason why that in inscription #90 all three, the *theatrum*, *proscenium*, and *tribunal* were rebuilt; the reconstruction of one of these structures would inadvertently cause the other two structures to be partially or entirely reconstructed, somewhat like a domino effect.

Various authors have used the term *tribunal* in their writings, often under different circumstances, with the result that *tribunal* takes on a slightly different meaning depending upon the context in which it appears. In a political sense, Cicero uses *tribunal* as the seats of the magistrates or judges. In *Brutus*, he states that when a worthy philosopher speaks, it is his hope that all the seats of the judges' *tribunal* are full.¹¹⁹ In his *De Oratore*, Cicero again refers to the *tribunal* as the seats of judges in a case involving a debt.¹²⁰ The *tribunalia* in these examples are seats of some import; magistrates and judges sit here, not the common man.

Another definition of *tribunal* is seen in the works of Tacitus and Apuleius where the *tribunal* is not a place where one sits, but where one stands apart from others. Apuleius in the *Metamorphoses*¹²¹ narrates how, when Lucius was initiated into the cult of Isis, he stood on a wooden *tribunal* in the temple of the goddess. Similarly, in the *Historiae*, Tacitus writes about the time when Vocula assumed command of Hordeonius' army. He ascended the *tribunal* and told the soldiers his intentions, and thus seized control.¹²² In both of these cases, while the *tribunal* is a standing place, it still maintains its social function as a place of privilege.

Finally, it is in Suetonius in *Divus Augustus* that *tribunal* is used in the theatrical

¹¹⁹ Cic. Brut. 84.290.

¹²⁰ Cic. Orat. I 37.168.

¹²¹ Apul. Met. 11.24.6.

¹²² Tac. Hist. 3.10.

context. Here, Suetonius tells of how Augustus reformed and organized the seating of the theatre. He records that the Vestal Virgins were placed opposite the *tribunal* of the praetor.¹²³ The Vestal Virgins sat across from the praetor on the adjacent *tribunal*. The *tribunalia* here refer to the seats of honour for both groups of individuals; the first for the praetor who put on the games, and the second for the priestesses who held religious import in Rome.

The literary evidence attributes the *tribunal* or *tribunalia* to a seat or box of honour, be it in a political, religious or social context. In the theatre, it only seems appropriate to view the *tribunalia* in the same way. As a seat of honour, one would expect it to be in a position where the rest of the theatre audience could see the honoured individuals and at the same time be in a position to see the performance. However, the epigraphy has indicated that the *tribunal* was more than just a seat; it was a substantial structure which incorporated the *aditus maximus* and joined the *cavea* to the *scaena*.

¹²³ Suet. Aug. 44.

CONCLUSION

The focus of this thesis has been on the study and the definition of the architectural terminology of the theatre. By analyzing the epigraphy from the ancient theatres of the Roman West, an approach previously not applied to theatre architecture, some pre-existing definitions were either re-affirmed, or improved. In some instances, new definitions were developed. The primary evidence upon which the definitions were based was the inscriptional evidence from over 100 theatres; however, both ancient literary and archaeological sources were consulted often to further support an argument or to demonstrate how difficult it is to develop a definition when it seems the terms themselves had different meanings according to the context in which they appeared. This study revealed a great deal, but before I turn to what conclusions I have developed, a brief word on some of the factors which affected the study are addressed below.

The nature of the study caused it to be restricted by a few factors. I refer here to the sample of inscriptions, and how the definitions were developed in spite of possible chronological and geographical effects upon the meanings of the terms. First of all, the sample, in total, amounted to 155 inscriptions, which in itself is a significant number for any study, if the study considered one term alone; however, it did not. The 155 inscriptions which were gathered contained over 60 terms, 15 of which were defined in this thesis; the result was that in some cases, a term was defined occasionally on the basis of one

inscription.¹²⁴ Fortunately, this happened rarely in the study; more often the epigraphic sample was quite good and allowed for a general overview of the term's meaning.

The second and third factors are very similar in their effect on the meanings. At no time did the thesis consider the effects of regional or chronological differences upon the term. Each term was accessed in a static scenario as if all the inscriptions which bore a term were discovered in the same theatre at the same time. But, in fact, the inscriptions came from numerous theatres in several Roman provinces spanning over 300 years. Each term may have had a different meaning, at the very least, across the provinces, but perhaps even regionally within each individual province. The same can be said of chronological differences; that is, what one term meant in 55 B.C. may not have meant the same in A.D. 303.¹²⁵ Even more problematic is the combination of these two factors (i.e. regional differences spanning over 300 years). The study did not allow for an investigation which could evaluate the effects of these factors upon the term mainly because of the small sample. For such a thorough investigation, each term would require a relatively large sample, one which could represent these factors and permit a study of the effects of each factor upon the term on its own and in combination with other factors. Currently, such an experiment cannot be accomplished because of the few inscriptions which have been published; however, in the future, as more inscriptions are brought to light, the sample will increase for

¹²⁴ The range was from 1 to 18 inscriptions, and the average number of inscriptions examined per term was 9.

¹²⁵ These dates come from the inscriptional evidence for the term *ambitus*.

each term and become more representative. As this sample grows, these factors will affect the terms less and less.

Are these factors as important as they first seem? Not really. These factors are significant if the study dealt with the dissemination of one local building type from a small Roman town to various other localities; however, we are dealing with building types which were disseminated from Italy, itself. The theatre, amphitheatre, and circus are buildings associated with the spread of Roman culture from Italy to the far reaching corners of its provinces. The theatre building types are examples of this spread in that their existence in any town reflects the amount of Roman culture experienced within a town. For the elite, who more often were the dedicants of Roman buildings, the desire to become Roman was great and one way to establish their own town's Roman character was to imitate that which occurred in Rome. So, one would expect that this group of individuals would copy building types thoroughly and when they made dedications of particular architectural features, they would use the same terminology as was applied to the architecture and inscriptions in Rome and other Italian towns. Little variation in building structure is expected;¹²⁶ and as a consequence, little variation in the definition of the architectural terms. And thus, while sample size, chronology, and geography are relevant to and play a significant role in any study, in this thesis, their effects are not so strongly felt because they are outweighed by the desire, on the part of the elite, to imitate and resemble Rome.

¹²⁶ What variations one might expect is a town's desire to maintain local practices in regards to construction techniques and materials.

This thesis set out to explore whether or not an epigraphic approach to the terminology of the theatre 1) would improve existing definitions, 2) would clarify misused and misunderstood architectural terms, and finally, 3) would demonstrate the value of epigraphic studies. I think that it has on all three accounts. In respect to the definitions which have been improved by this study, two terms come to mind, *locus* and *tribunal*. A previously and still currently held notion of the singular form of *locus* was that the term meant a place for a statue; however, this study reveals how the singular form of the word can also refer to a section of seats,¹²⁷ much in the same way that the term *cuneus* was used. This usage of *locus* does not appear in the literary evidence, and hence, only through epigraphic analysis was such a definition derived. Similarly, the study resulted in a re-evaluation of the term *tribunal*. Where the epigraphic evidence demonstrated the use of the phrase "*a solo*",¹²⁸ it was shown that the *tribunal* could not only be the flat area upon which the praetor or whoever was giving the *ludi* sat, as ancient literary sources indicate, but a rather pivotal architectural feature, which when rebuilt from ground level produced serious repercussion upon the architectural elements surrounding it, namely the *proscænium* and *cavea*. Literary evidence centred on the seat or platform without taking into consideration the entire structure; the inscriptional evidence, however, does make it possible to consider it, and therefore make it possible to improve upon the definition of *tribunal*.

The misuse and subsequently misunderstanding of terms is exemplified in the words

¹²⁷ See inscription #1 from the catalogue.

¹²⁸ See inscription #43 from the catalogue.

proscenium and *frons scaenae*. The term *frons scaenae* is regularly used whenever a person discusses the decoration of the stage; however, it is interesting that what seems today to be such an important feature of the theatre (based on the frequency with which it is used in literature), appears so far only once¹²⁹ in the epigraphic evidence of the Roman West. Modern scholars place too much emphasis on the term *frons scaenae* because they have not only misidentified what the decoration truly is, the *proscenium*, but also have forced a definition on the term simply for the sake of defining it in some way. Rather, this study clarifies the ambiguity which exists between these terms. What presently is referred to as the *frons scaenae* appears to be, in fact, the *proscenium*. An inscription indicated that the *proscenium* was decorated with columns, which suggest that it was more than the decoration of the *pulpitum*'s framework, since columns certainly would not have decorated this area. The epigraphy has forced a re-examination of the literal meaning of the word *proscenium*, that which is in front of the *scaena*; the result is that the term *frons scaenae* should perhaps be used with greater caution or not be used at all, and rather *proscenium* be used both when referring to the front of the *scaena* as well as the front of the *pulpitum*'s framework.

One last question remains, was a new perspective introduced to the study of the architectural terminology of the theatre? I think it was. Prior to this investigation, epigraphic studies had not explored the field of Roman architecture. Instead, literary analysis and more so archaeological examinations have dominated this field, which, while

¹²⁹ See inscription #68 from the catalogue.

equally informative, have yet to answer definitively basic questions about these architectural terms. If this study has accomplished anything, it has demonstrated the necessity, first, to recognize the value of what inscriptions can offer to studies in terminology and, second, to merge all three approaches (literary, archaeological, and epigraphic) in an attempt to better understand architecture, not only of the theatre, but in all building types.

APPENDIX A

CATALOGUE

1. CIL P² 682 (Capua-Regio I) date: 94 B.C.

Pagus Herculaneus scivit a.[d.] X Termina[lia]:/ conlegium seive magistrei Iovei Compagei [sunt]/ utei in porticum paganam reficiendam/ pequniam consumerent ex lege pagana/ arbitrato Cnaei Laetori Cnaei f(ili) magistrei/ pageiei (sic) uteique ei conlegio seive magistri/ sunt Iovei Compagei locus in teatro/ esset tamqua(m) sei lu[d]os fecissent./ L(ucius) Aufustius L(uci) l(ibertus) Strato, C(aius) Antonius M(arci) l(ibertus)/ Nico, Cn(aeus) Auius Cn(aei) l(ibertus) Agathocles, C(aius) Blossi(us)/ M(arci) l(ibertus) Protemus, M(arcus) Ramnius P(ubl)ii l(ibertus) Diopant(us),/ T(itus) Sulpicius P(ubl)ii?, Q(uinti?), pu(pi) l(ibertus), Q(uintus) Novius Q(uinti) l(ibertus) Protem(us),/ M(arcus) Paccius M(arci) l(ibertus) Philem(o), M(arcus) Licculeius M(arci) l(ibertus)/ Philin(us), Cn(aeus) Hordeonius Cn(aei) l(ibertus) Euphemio,/ A(ulus) Pollius P(ubl)ii l(ibertus) Alexand(er), N(?) Munnius N(?) l(ibertus)/ Antioeus. C(aio) Coelio C(aii) f(ilio) Caldo,/ [L](ucio) Domitio Cn(aei) f(ilio) Ahenobarb(o) co(n)s(ulibus).

1. In the volumes of *CIL*, line 1 reads "*Pagus Herculaneus scivit A O X Terminalia*" but *ILLRP* has edited it to read "*a.d. X Terminalia*"; therefore, d. 14 February, the *Terminalia* was d. 23.

2. CIL P² 685 (Capua-Regio I) date: 108-105 B.C.

[---] N(?) f(ilius) Faber,/ [---]sius St(ati) f(ilius),/ M(arcus) Fisius C(aii) f(ilius),/ M(arcus) Baibilis L(uci) f(ilius), M(arcus) Vibius P(ubl)ii [f(ilius)],/ Ti(berius) Hostiu[s - f(ilius)]./

[Heisce mag(istreis)] cu[ne]os duos in teatro faciendos coi[rauer(e)/---].

1. on the same stone was incised *CIL X 3783* which is dated to 71 B.C and believed to date after *CIL I² 685*.

3. CIL I² 1280 (Lavernae/Prezza-Regio IV)

T(itus) Annius T(iti) f(ilius) Rufus/ L(ucius) Septimius Sa(lvii) f(ilius) Dentio/ L(ucius)
Annius T(iti) f(ilius) Gritto magistr(i)/ ex pagi d(ecreto) scaina faciundam coir(auerunt)/
T(itus) Annius T(iti) f(ilius) Ruf(us), L(ucius) *vac.* T(iti) f(ilius) Gritto/ probauerunt.

1. Scaina=scaenam 2. Line 5 “L” the name of the *gens* is omitted, a space is left.

4. CIL I² 1492 (Tibur/Tivoli-Regio I)

C(aius) Luttius L(uci) f(ilius) Aulian(us)/, Q(uintus) Plausurnius C(aii) f(ilius) Varus,
L(ucius) Ventilius L(uci) f(ilius) Bassus, C(aius) Octavius C(aii) f(ilius) Graechin(us)/,
IIIvir(i)/ porticus pedes CC⊥X et exsedram et pronaon/ et porticum pone scaenam longam
pedes CXL/ senatus consulto faciunda curauerunt.

1. The theatre belongs to the sanctuary of Hercules Victor. 2. ⊥=50.

5. CIL I² 2506 (Capua-Regio I) date 108-105 B.C.

[---] Epic(adus?), / [---]cl(---)/ Q(uintus) Annius Q(uinti) l(ibertus) Fe[---],/ P(ublius)
Bivellius T(iti) l(ibertus) [---],/ P(ublius) Messius Q(uinti) l(ibertus) [---],/ C(aius) Lusius
C(aii) l(ibertus)[---],/ P(ublius) Ovius P(ubl(i)i) l(ibertus) Plut(us),/ C(aius) Antonius C(aii)
l(ibertus) [---]/ Heisce magistreis - -tr]eib(unal),/ cuniu(m) muliereb[us ---/---] ludosq(ue)
fecerun[t ---/---]o co(n)s(ulibus).

6. CIL I² 3418 (Aquileia/Aquileia-Regio X)

[--- por]ticum dupl[---/---]o sternendas[---].

1. On an architrave of a doric frieze which appears on the *porticus duplex post scaenam* of theatre.

7. CIL II 183 (Olisipo/Lisbon) date: A.D. 57

Neroni Claudio divi Claudi f(ilio) Ger[manici Caes(aris) n(epoti), Ti(berii) C]aesaris
[pron(epoti), divi] Aug[(usti) abn(epoti), C]aesar[i] Aug(usto) Germanico, pont(ifici)
max(imo), trib(uncia) pot(estate) III,/ imp(eratori) III, co(n)s(uli) II, designato III,
proscenium et orchestram cum ornamentis, augustalis perpetuus Caius Heius Primus Cato,
Heia [--- dederunt dedicauerunt].

1. In the ruins of the theatre. 2. This inscription ran the entire length of the proscenium.

8. CIL II 478 (Emerita Augusta/Mérida) date: A.D. 135

Imp(erator) Caesar divi Traiani Parthici f(ilius)/ divi Nervae nepos/ Traia[(nus) Hadrianus
Aug]ust[us], pont[if(ex) max(imus), trib(uncia) potest(ate),] XVIII imp[(erator) i]teru[m,
co(n)s(ul) [I]II, p(ater) p(atría), [optimus] princ(eps), cuneu[m et p]ros[caenium theatri
in]cendio

consumpta restituit editisque ludis scaenicis et circen[sibus] dedit dedicavit.

9. CIL II 984 (Zafra)

L(ucius) Valerius Amandus/ et L(ucius) Valerius Lucomo/ podium in circo p(edes) dec(em)/
ob honorem IIIIIvir(alis)/ ex decreto decurionum/ d(e) s(ua) p(ecunia) f(aciundum)
c(urauerunt).

1. Found in a private house. 2. Line 4, “*monimentum*” should read “*monumentum*”. 3. Line 7, “*Annia*” is “*Annia via*”.

14. CIL V 3348 (Verona/Verona-Regio X)

[---] IIII[---/--- c]orona vallari trium[phal] [---/---]rico theat[rum condent] [---/ hon]oris
causa trans ath[---/---] patrono[---].

1. Verona in the house of Dionysos Cepolla.

15. CIL V 4392 (Brixiae/Brescia-Regio X)

P(ublio) Atilio/ Philippo/ ornamentis/ decurion(alibus) Brix[ae]/ Veron(ae) Cremon(ae)
[honorato]/ et iure quattuor [liberorum]/ usuq(ue) anulor(um) a d[ivo ---],/ ex postulation[e
populi]/ ob liberalita[tem eius quod]/ in opus amp[hitheatri---].

16. CIL V 6418 (Ticinum/Pavia-Regio XI) date: A.D. 528 Sept.-529 Aug.

Dominus n(oster) Atalaricus Rex/ gloriosissimus has/ sedis spectaculi, anno/ regni sui tertio
fieri/ feliciter precepit.

1. Above the gate of the temple of S. Maria of Cans.

17. CIL VI 255 (Rome/Roma-Regio I, Pompey's Theatre) date: A.D. 286

Genio Iovii Aug(usti)/ Iovia porticu eius a fundamentis/ absoluta excultaque,/ Aelius
Dionysius v(ir) c(larissimus) operi faciundo.

1. On a square base with large letters; behind the theatre of Pompey. 2. In line 1, “*Iovius*” refers to Diocletianus.

18. CIL VI 256 (Rome/Roma-Regio I, Pompey's Theatre) date: A.D. 287

Genio Herculei Aug(usti)/ Herculea porticu eius/ a fundamentis absoluta/ excultaque,/ Aelius
Dionysius v(ir) c(larissimus) operi faciundo.

1. On a square base with large letters; behind the theatre of Pompey. 2. In line 1, “*Herculea*” refers to Maximianus.

19. CIL VI 1191 (Rome/Roma-Regio I, Pompey's Theatre) date: after A.D.393.

Dd(omini) nn(ostri) Arcadius et Honorius [inuicti et]/ perpetui Augg(usti) theatrum Pompei [collapso]/ exteriore ambitu magna etiam [ex parte]/ interior[e ruen]te convulsum, [ruderibus]/ subductis et excitatis, invice[m fabricis nouis restituerunt].

1. Honorius (A.D. 384-423) rose to Augustus in A.D. 393; Arcadius (A.D. 377-408) rose to Augustus in A.D. 383.

20. CIL VI 1716a, b, c (Rome/Roma-Regio I, Flavian amphitheatre) date: c. A.D. 508

a) Venantius]/ v(ir) c(larissimus)/ co(n)s(ul)/ Decius Marius Ve/nantius Basilius/ v(ir) c(larissimus) et inl(ustris), praefectus/ urbi, patricius, cons(ul)/ ordinarius, arenam/ et podium quae abomi/nandi terrae motus/ ruina prostra/uit sumptu proprio restituit.

b) Decius Marius Venantius/ Basilius v(ir) c(larissimus) et inl(ustris), praef(ectus)/ urb(i), patricius, consul/ ordinarius, arenam et/ podium quae abomi/nandi terrae mo/tus ruina pros/trauit sumptu pro/prio restituit.

c) Decius Marius Venan/tius Basilius v(ir) c(larissimus) et inlustris prae/fectus urb(i) patricius/ consul ordinarius are/nam et podium quae/ abontinandi (sic) ter/rae motus ruin(a) pros/trauit sumptu/ proprio restituit.

1. On a base in the Flavian amphitheatre. 2. In the same place are two other bases with the same inscription (*b* and *c*). 3. Venantius Basilius was consul in the west in the year A.D. 508. 4. In *c* line 6, “*abontinandi*” should read “*abominandi*”.

21. CIL VI 1763 (Rome/Roma-Regio I, Flavian amphitheatre) date: A.D. 425-450

Salv[is dd(ominis)] nn(ostris) Theodosio et Placido V[alentiniano Augg(ustis)]/ Ruff[ius]
 Caecina Felix Lampadius v(ir) c(larissimus) [et inl(ustris), praef(ectus) urb(i)]/ ha[re]nam
 amphitheatri a novo una cum po[dio et portis/ post]icis, sed et reparatis spectacula gradibus
 [restituit].

22. CIL VI 1796, 4-8 (Rome/Roma-Regio I, Flavian amphitheatre)

a) [---qu]ib(us) in theatr(o) lege plebisve [scito sedere/ l]icet], pedes XII[---].

b) [—]equiti[bus---].

c) [prae]text[atis/ pedes] VIIIS.

d) [paedagogis p]uero[rum].

e) [hos]pitib[us publicis].

f) client

1. On the *gradus* on which the spectators sat. 2. On *d* see Suetonius *Divus Augustus* 44.

23. CIL VI 10,028 (Rome/Roma-Regio I, Marcellus' Theatre)

[---]theatro Mar[celli ---]

1. This inscription was discovered in a tomb along the *Via Aurelia*.

24. CIL VI 32,091 (Rome/Roma-Regio I, Flavian amphitheatre) date: c. A.D. 470

[salvis dd(ominis)] nn(ostris) L]eone et A[n]themio pp(erpetuis) Au[g(ustis)], Messius
 Phoe[bus/ Severus] v(ir) patric(ius), co[(n)s(ul) ord(inarius), hare]nam amphitheatri longi
 tem[poris --- esset extinctum pro beatitudin[e---].

1. The fragmentary inscription is from an architrave. 2. Between “An” and “themio” in line

1, there seems to have been a letter. 3. Line 1, “Augg” appears as AVCC on the stone. 4. Severus was the consul of the west in A.D. 470. 5. In line 1, “p p Au[gg]” is “perpetui Augusti (duo)”. 6. Line 2, “patricius” appears on stone as “patric(s)”.

25. CIL VIII 309 (Ammaedara/Haidra) date: A.D. 299

Dd(ominis) nn(ostris) Diocletiano Aug(usto) VII et Maximiano Aug(usto) VI co(n)s(ulibus)/
kal(endis) Aprilib(us),/ porticus theatri sumptu publico/ coloniae Ammaedarensium restitutae.

26. CIL VIII 1862 (Thevestis/Tébessa) date: c. A.D. 293-305

[Saeculo beatissimo (?) dominorum nostr]orum Diocletiani et Maximiani Augg(ustorum) et
Constanti et/ [--- Maximiani nobb(ilissimorum) Caess(arum) --- pr]oscaenium sumtu (sic)
amplissimae civitatis Thevestinorum/ [---].

27. CIL VIII 1892 (Thevestis/Tébessa)

[--- ite]m ingressus theatri/ [--- pr]opter custodiam loci iusserunt.

28. CIL VIII 5365 (Calama/Guelma)

Anniae Aeliae Restitutae/ flam(inicae) perp(etuae) ob in/ signem liberalita/tem pollicitatio/nis
eius (sesterium) CCCC (milia) n(ummum)/ at theatrum faci/endum cui cum or/do ob eam
causam sta/tuas quinque de pu/blico pon[i] censuis/set etiam ob merita/ L(uci) Anni Aeli
Clemen/tis flam(inis) Aug(usti) p(er)p(etui) patris/ eius cui aere conla/to universi cives
sta/tuam posuissent/ [ut ordo] unive[rsus/ decrevisset. L(ocus) d(atus)] d(ecreto)
d(ecurionum).

29. CIL VIII 5366 (Calama/Guelma)

Anniae Aeli/ae L(uci) f(iliae) Restit[u/t]ae flam(inicae) Augg(ustorum)/ [per]p(etuae) ob
egregiam in/ [s]uos cives libera/[l]itatem, theatro pecunia sua exor/nanda[e patr]iae/ s[p]onte

p[romi]sso/ ad referendam gr[a]/tiam, ordo univer/sus statua[s] n(umero) quinq[ue]/ de
publ(ico) faciend[as]/ decreuit.

30. CIL VIII 7960 (Rusicade/Phillipeville)

Genio coloniae/ Veneriae Rusicadis/ Aug(ustae) sacr(um)/ M(arcus) Aemilius Ballator/
praeter HS X m(ilia) n(ummum), quae in/ opus cultumve theatri/ postulante populo de/dit,
statuas duas, Geni/um patriae n(ostrae) et Anno/nae sacrae urbis sua/ pecunia posuit, ad/
quarum dedicatio/nem diem ludorum/ cum missilibus edidit./ Locus datus decreto
decurionum.

1. Line 14, the “*ludi scaenici*” with “*missilia*” recall other “*tituli*” from Africa.

31. CIL VIII 7983 & 7984 (Rusicade/Phillipeville)

[--- C(aius)] Annius C(ai) fil(ius) Qu[ir(ina tribu)---],/ dec(urio) IIII col(onarium) pon[t(ificus)-
-- super]/ HS XX n(ummum) quae ob honorem de[(curionatus rei p(ublicae) dedit et]/ HS LV
n(ummum) quae ob honorem pon[tificatus rei p(ublicae) intulit]/ et statuas aeneas duas
Vic[toriae Augustae et For]/tunam Reducis quas ob [honorem decur(ionatus) et ob hono]/rem
pont(ificatus) pollic(itus) est [in eodem anno posuit et HS] II [n(ummum)] quae [---ad
per]/fectionem operis tea[tri pollic(itus) est] contulit itemq(ue) HS XXX qu[ae ad opus]/
amp(h)it(h)eatro po[llic(itus) est dedi]t statuam Herculis c[um tetras]/tylo ex HS XXXIII
[n(ummum)--- ex liber]alitate sua s(ua) p(ecunia) fec(it) idemq(ue) d[ed(icauit)]/ ad cuius
d[edicationem e]tiam ludos scaenicos cum m[issil(ibus) edi]dit.

32. CIL VIII 7988 (Rusicade/Phillipeville) date: A.D. 225

Side A:

M(arcus) Fabius Fronto/ augur p(raefectus) iure dicundo, cum lu/dis scaenicis de/dit praeter
dena/rios mille ad/ opus theatri n(omine)/ fili sui Senecio/nis.

Side B:

Pollicitus/ Fusco II et Dex/tro co(n)s(ulibus)/ III non(is) Ian(uariis)/ dedicauit/ isdem
co(n)s(ulibus) pri(die) kal(endis) April(ibus).

1. Rusicade in the ruins of the *basilica*. 2. Side *b*, line 3, these men were consuls in A.D. 225.

33. CIL VIII 7994 (Rusicade/Phillipeville)

[--- Libe]ralis iun(ior) et Liberia f[ilii eius/---]ie adusque concamarationes compa[rauerunt/---]
XIII inluminauerunt easque cancellis marmoreis[---/--- exornau]erunt, delphinis binis per vias
theatri adiunctis, la[---/---]um XIII lapidibus eius per antigrados stratis marmo[reis ---/---]
Jordi[---]xtro[---]m podiis marmoreis vias dextra lae[uaque ---/---]feceru]nt
[de]dicaueruntq(ue). L(ocus) d(atu)s d(ecreto) d(ecurionum).

1. Found in the theatre.

34. CIL VIII 8482 (Sitifis/Sétif)

S(alvis) d(omino) n(ostro) Iuliani Sem[---]Aureliu[---]erag[---/---]m anfiteatri (sic) [---]i
adsum[---]otpt[---].

1. Found in a public garden.

35. CIL VIII 8507 (Sitifis/Sétif)

[---th]eatrum olim a multis/ [excultum, deinde de]relictum pro splen/[dore saeculi refeci]t ac
dedicauit.

36. CIL VIII 24,658 (Karthago/Carthage)

1 2

[---]odeum g[---]o [---]atl[---]t[---]s/ [---]sum tollit[---]a[---]racap[.---/---]satur[.]mv[---]ti
e[---] svm/ [---.] culminam a[---]eries/ [---]tructa est fabrica mole

3

[---]in[---]acv[---/---]r[----.]t[---]n[---/---]oco[---/---]iced[---/---]te[---]cop[---].

37. CIL VIII 26,464 (Thugga/Dougga)

Cereri Aug(ustae) sacrum,/ M(arcus) Licinius M(arcus) l(ibertus) [T]yrannus et Licinia M(arcus)
l(iberta) Prisca/ voto suscepto pro [salute Licin]i Rufi patroni/ cellam cum p[o]rticibu[s et
columnas lapi]deas posuerunt.

1. Six pieces found in the *cavea* and on the *scaena* of the theatre. 2. *AE* 1969/70, 648 offers variations in line 3, “*pro [sa]lute M(arcus) Licini Rufi*” and in line 4, “*p[o]rticibu[s et...]
c[...]
deas*”.

38. CIL VIII 26,606 (Thugga/Dougga) date: A.D. 166-169

P(ublius) Marcius Q(uinti) f(ilius) Arn(iensi tribu) Quadratus, flamen divi Augusti, pont(ifex)
c(oloniae) I(uliae) K(arthaginis), in quinque decurias [adlectus ab Imp(eratore) Anton]/ino
Aug(usto) Pio ob honorem flaminatus sui perpet[ui] patriae suae/ theatrum cum basilicis et
porticu et xystis et scaena cum siparis et ornamentis om[n]ibus a [solo ext]ructum/ sua
pec(unia) fec(it) idemq(ue) ludis scaenicis editis et sportulis datis et epulo et gymnasio

ded(icauit).

39. CIL IX 731 (Larinum/Larino-Regio IV) date: after A.D. 81

[---]s Q(uinti) f(ilius) Clu(stumina) Capito,/ f[lam(en) divi] Titi, patron(us) municipi,/ IIII[vir
viaru]m curandarum, trib(unus)/ mi(litum) [le]g(ionis) IIII Fl(aviae) Felicis, quaestori (sic),/
amp[hi]theatrum testamento fieri/ iussit.

1. West entrance of the amphitheatre, five fragments of paved marble inscribed in a square moulding. 2. In regards to the letters that are italicized, the editors of *AE* are not entirely convinced what they are as the stone has been too badly damaged. Henceforth, any italicized letters should be viewed similarly. 3. Titus received the title *divus* in A.D. 81.

40. CIL IX 802 (Luceria/Lucera-Regio II)

Theatrum loc[---].

41. CIL IX 3044 (In agro Paelignorum)

[S]ex(to) Pedio Sex(ti) f(ilius) An(iensi tribu)/ Lusiano Hirruto/ prim(o) pil(o) leg(ionis) XXI,
praef(ecto)]/ Raetis Vindolicis valli[s/ P]oeninae et levis armatur(ae),/ IIIIvir(o) i(ure)
d(icundo), praef(ecto) Germanic[i]/ Caesaris quinquennalici/ [i]uris ex s(enatus) c(onsulto),
quinquen(nalis) iterum./ Hic amphitheatrum d(e) s(ua) p(ecunia) fecit. M(arcus) Dullius
M(arci) f(ilius) Gallus.

42. CIL IX 3173 (Corfinium/Corfinio-Regio IV) date: after 49 B.C.

T(itus) Muttius P(ublili) f(ilius) Celer/ IIII v(ir) q(uinquennalis) theatrum/ alvendum gradus/
faciendos curavit se/natique consultum/ fecitque utei pequ/niam populo pageis/ retrib.

1. Various transcriptions offered: *ILS* 5642, Dessau does not know what “*alvendum*” is in line 3, in the last line he argues that “*retrib*” is “*retribuere*”; *AE* 1983, 318 argues in line 3 that “*alvendum*” is “*mundum*”, and that in line 6 “*fecitque utei*” is “*fecit uti*”, and finally that in the last line, “*retrib*” is “*retribuere*”; *AE* 1990, 231 argues that “*theatrum alvendum*” is

“*[theatrum e]mundum*”, and that “*fecitque utē*” is “*fecit{que} utē*”, and that “*pequniam populo*” is “*pequnia a populo*”, and finally that “*retrib*” is “*retribuere(ur)*”; *Suppl. It.* states that “*fecitque*” is “*fecit{que}*” and keeps the “*m*” in “*pequniam*”. In line 6, it reads “*a populo*” and “*retrib*” reads “*retribuere[n]t*”. Crawford states that “*theatrum*” in line 2 refers to a “*locus*” and then argues that “*alvendum*” is “*emundum*”. This allows him to argue that a space for the theatre was bought. Also, he argues that “*pequniam*” should read “*pequnia*” and subsequently, the “*n*” in “*retribuere[n]t*” should be omitted.

43. CIL IX 3857 (Saepinum/Sepino-Regio IV)

Melanthus P(ublius) Deci/ et collegae, mag(istri) He(rculis),/ tribunal novom a solo fecer(unt),/ theatrum et proscaenium refecer(unt)/ ludis scaenicis biduo dedicauerunt/ d(e) s(ua) p(ecunia).

1. In line 1, supply “*servus*” after “*Deci*”.

44. CIL IX 4133 (Aequiculi-Regio VI)

[---] L(ucius) Volv[sius]/[---] T(itus) Mall[ius]/[---] Caius [.]q Pom[ponius]/ [orchestr]am straverunt podium et tribun[al et/ statuam I]ustitiae Augustae decurionibu[s ---/ I]udos scaenicos quadriduo et[---].

45. CIL IX 4663 (Aquaе Cutiliae/Paterno-Regio IV)

[---]Iovi O(ptimi) M(aximi) aedem[---/---]T(iti) f(ilius) Quir(ina tribu) Iulianus p [---/---]/a Veneris et Spei [s]igna in ea[---/---] scaenam et prosc[ae]nium et por[iticum ---].

46. CIL IX 5428 (Falerio Picens/ Falerone-Regio V) date: A.D. 141

Imp(eratori) Antonino Aug(usto) P[io]/ Antonia Cn(aei) fil(ia) Picentina C. C.../ Secundi praetorii, patron[i colo]/niae, sacerdos divae Fau[sti]/nae, statuas, quas ad exo[rnan]/dum theatrum promi[serat, Fa]/leriensibus posuit et [ob dedicationem]/ decurionibus plebi urbanae div[isionem] dedit.

1. In line 3, understand “*viri*” after “*praetorii*”. 2. In line 3-4, after “*coloniae*”, supply “*uxor*”.

47. CIL X 833 (Pompeii/Pompei-Regio I, in large theatre) date: 2/1 B.C.

MM(arci) Holconii Rufus et Celer cryptam, tribunalia, theat[rum] s(ua) p(ecunia).

1. Rufus was *duovir* in 2/1 B.C. and this is attested by *CIL X 890*.

48. CIL X 834 (Pompeii/Pompei-Regio I, large theatre)

MM(arci) Holco[nii] Rufus et Celer [cryp]tam, tribunalia, theatrum s(ua) p(ecunia).

1. See above.

49. CIL X 835 (Pompeii/Pompei-Regio I)

MM(arci) Holco]nii Rufus[et Celer/ cryptam, tri]bunal, thea[trum]/ colonia[e].

1. See above.

50. CIL X 836 (Pompeii/Pompei-Regio I)

[--- th]eatru[m ---].

51. CIL X 844 (Pompeii/Pompei-Regio I, small theatre)

C(aius) Quinctius C(aii) f(ilius) Valg(us)/ M(arcus) Porcius M(arci) f(ilius)/ duovir(i) dec(urionum) decr(eto)/, theatrum tectum/ faciendum loc(auerunt) eidemq(ue) prob(auerunt).

1. In the small theatre or *odeum*, on two twin stones, on two doors of the building.

52. CIL X 852 (Pompeii/Pompei-Regio I, amphitheatre)

C(aius) Quinctius C(aii) f(ilius) Valgus,/ M(arcus) Porcius M(arci) f(ilius), duovir(i) quinq(uennales) coloniai honoris/ caussa spectacula de sua/ peq(unia) fac(iunda) coer(auerunt) et coloneis/ locum in perpetuom deder(unt).

1. On two stones, one was placed on the western door, the other was placed on the eastern door.

53. CIL X 854 (Pompeii/Pompei-Regio I, amphitheatre)

T(itus) Atullius C(aii) f(ilius) Celer H(erculi) V(ictori) pro lud(is) lu(minibus) cun(eum) f(aciundum) c(urauit) ex d(ecreto) d(ecurionum).

1. On the *podium* in front of the second *cuneus*.

54. CIL X 855 (Pompeii/Pompeii-Regio I, amphitheatre)

L(ucius) Saginius II vir i(ure) d(icundo) pr(o) lu(dis) lu(minibus) ex d(ecreto) d(ecurionum) cun(eum).

1. On the *podium* in front of the third *cuneus*.

55. CIL X 856 (Pompeii/Pompei-Regio I, amphitheatre)

L(ucius) Saginius II v(ir) i(ure) d(icundo) p(ro) l(udis) l(uminibus) ex d(ecreto) d(ecurionum) c(uneum).

1. On the *podium* in front of the third *cuneus*.

56. CIL X 857d (Pompeii/Pompei-Regio I, amphitheatre)

M(arcus) Cantrius M(arci) f(ilius) Marcellus II vir pro lud(is) lum(inibus) cuneos III f(aciundos) c(urauit) ex d(ecreto) d(ecurionum).

1. On the *podium* in front of the eighth *cuneus*.

57. CIL X 1217 (Abellae/Avella-Regio I)

N(?) Plaetorio Oniro, / Augustali, / biselliario, / honorato ornamentis / decurionalibus, / populus Abellanus / aere conlato, quod / auxerit ex suo ad / annonariam pecuniam / HS X n(ummm)

et vela in theatro (sic) cum omni ornatu/ sumptu suo dederit./ L(ocus) d(atus) d(ecreto)
d(ecurionum).

58. CIL X 1264 (Nola/Nola-Regio I) date: after A.D. 62

[Res pu]blica No[lanorum]/ theatru[m/ collap]sum res[tituit/ refe]ctis colu[mnis/ mar]moribus
que[---].

59. CIL X 1443 (Herculaneum/Ercolano-Regio I)

L(ucius) Annius L(uci) f(ilius) Mammianus Rufus IIvir quinq(uennalis) theatr(um)
orch(estram) s(ua) p(ecunia)/ *in small letters:* P(ublius) Numisius P(ublii) f(ilius)
arc[hi]te[ctus].

1. In the theatre found in many fragments.

60. CIL X 1444 (Herculaneum/Ercolano-Regio I)

L(ucius) Annius Mammianus Rufus IIvir quinq(uennalis) theatr(i) orchestr[am] de suo.

1. In the theatre.

61. CIL X 1445 (Herculaneum/Ercolano-Regio I)

L(ucius) Annius Mammian(us) Rufus II vir quin(uennalis) th[e]atr(i) orch(estram)[---/---]de
suo.

1. In the theatre.

62. CIL X 3821 (Capua-Regio I)

Genius [the]atri.

Lucceius Peculiaris redemptor prosc[a]eni/ ex biso (sic) fecit.

1. A sculpted marble tablet depicting Jupiter, Minerva, and a woman (Diana?). The word

“*Genius*” is carved beside a serpent. 2. “*Ex biso*” should read “*ex viso*”.

63. CIL X 3832 (Capua-Regio I) date: c. A.D. 138

[Colonia Iu]lia Felix Aug[usta Capua]/ fecit/ [divus Hadr]ianus Aug(ustus)[restituit/ e]t
columnas ad[iecit]./ [Imp(erator) Caes(ar) T(itus) Ael]ius Hadrianu[s Antoninus/ Aug(ustus)]
Pius dedicaui[t].

64. CIL X 3907 (Capua-Regio I)

D(is) m(anibus) s(acrum)/ Q(uinto) Annio Ianuario/ exactori operum publ(icorum)/ et theatri
a fundamentis./ Huic ordo decurionum/ ob merita eius honorem/ Augustalitis/ gratuitum
decrevit./ Vixit ann(is) ̄XXI; vivos/ sibi fecit posterisque/ suorum.

1. ̄=50.

65. CIL X 4737 (Suessa/Sessa Aurunca-Regio I)

Sex(tus) Caecilius Sex(ti) f(ilius) Quir(ina tribu) Birronianus, scriba librar(i)/ quaest(or) III
decuriarum, quinquen(nalis), p(atronus) c(oloniae), Sinues(sae)/ [gratissimis] podium
amphitheatri a solo fecit.

1. In line 3, the word “*gratissimis*” seems to be a later addition.

66. CIL X 5183 (Casinum/Cassino-Regio I) date: before A.D. 113

Ummidia C(aii) f(ilia)/ Quadratilla/ amphitheatrum et/ templum Casinatibus/ sua pecunia fecit.

67. CIL X 6565 (Velitrae/Velletri-Regio I) date: A.D. 364/367

Dd(ominis) nn(ostris) Valentiniano et Valente senper (sic) Augg(ustis)/ Lol(lius ?) Cyrius
princ(ipalis) cur(iae) et eritor duodena de propio (sic) suo/ vetustatem (sic) conlapsum at
statum pristinum red[u]c(sit)/ amphitheatrum cum portis posticiis et omnem fabric[am]/ arene,

nepus Lol(li) Cyri princ(ipalis) cur(iae) et ante eretoris, filius Lol(li)/ Claudi princ(ipalis) et patroni curiae, pronepos Messi Gorgotis/ princ(ipalis), Filiciter (sic).

1. The letters are deformed and unequal. 2. Dessau argues that “*eritor duodena*” is “*erogator munerum duodecim*”. There is no reason to accept Dessau's argument. 3. Dessau argues in line 4, “*posticiis*” should read “*posterulis*” and that in line 5, “*eretoris*” should read “*erogatoris*”.

68. CIL X 7124 (Syracuse/Siracusa)

Neratius Palmatus v(ir) [c](larissimus)/ etiam frontem scaenae o[---].

69. CIL XI 2710 (Volsinii/Bolsena-Regio VII)

L(ucius) Cominius L(uci) f(ilius) A N, C(aius) Canuleius L(uci) f(ilius),/ T(itus) Tullius T(iti) f(ilius) Kanus, L(ucius) Hirrius L(uci) f(ilius) Latinus,/ IIII vir(i)/ theatrum et proscaenium de sua/ pecunia faciund[um coerauerunt].

1. In Line 1, ‘A N’ may be “*An(iensi tribu)*”.

70. CIL XI 3089 & 3090 (Falerii Novi-Regio VII) date: a) Augustan ? b) A.D. 264-268

a) one side=3090

[---]tiae Urba[nae---/---colu]mnis podiu[---/---theat]rum lapid[eum---/---] signi[s---/---in p]erpetuum [---].

b) other side=3089

[[Rectori]] orbis et domino terra[rum ac redin]/tegratori col(oniae) Faliscorum Imp(eratori) G[allieno Pio]/ Felici invicto Aug(usto), p(ontifici) m(aximo), Germ(anico) max(imo), P[arthico max(imo)],/p(atri) p(atriciae), proco(n)s(uli), et Corn[eliae] Salon[inae Aug(ustae)]/, coniugi d(omini) n(ostri) Gallie[ni invicti Augusti],/ ordo et populus [col(oniae) Faliscorum]/

1. Bormann argues that C. Dexius L. f. Maxumus appears in *CIL* XI 4207 and 4208.

75. CIL XI 5406 & 5432 (Asisium/Assisi-Regio VI) date: 1st half of 1st cent. A.C.

a) 5406

Petro[nia] C(aii) f(ilia) Galeonis (uxor)/ in fid[ei commisso soluendo?] Decian[i fratris nomine, opus?]/ amph[itheatri cum ornamentis?]/ quod ex [testamento ex HS --- fieri iussit?]/ perfic[iendum curavit et dedicavit?].

b) 5432

[--- sui?]s municipi(bus)/ [--- f]ratr(is) nomin(e)/ [--- opus amphitea?]tri, orna[m(enta)/--].

76. CIL XI 5820 (Iguvium/Gubbio-Regio VI)

i

[Cn(aeus)] Satrius Cn(aei) f(ilius) Rufus IIIvir iur(e) dic(undo)/ [--- b]asilicas sublaqueavit, trabes tecti ferro suffixit,/ lapide stravit, podio circumclusit sua pec(unia) et dedit/ decurionatus nomine HS I>> ∞/ in comneatum legionibus HS ∞ ∞ ∞ CCCCL/ in aedem Dianae restituendam HS I>> ∞ CC/ in ludos Victoriae Caesaris Augusti HS I>> ∞ ∞ DCCL.

ii

[Cn(aeus) Satriu]s Cn(aei) f(ilius) Rufu[---]IIIvir i[u]r(e) dic(undo)/ [---] sublaqueavit, trabes tecti ferro suffixit,/ lapide stravit, podio circumclusit sua pec(unia) et dedit/ [---]curionatus nomine HS I>> ∞/ [---]comneatum legionibus HS ∞ ∞ ∞ CCCCL/ [---] aedem Dianae restituendam HS I>> ∞ CC/ [i]n ludos victoriae Caesaris Augusti HS I>> ∞ ∞ DCCL.

iii

[---]III vi[---]r [.] [---/---]i[---]bes te[---]i ferro suffixit,/ [---] clus [---] sua pec(unia) et dedit/

[---] HS [---] ∞ / [---] ∞ ∞ ∞ CCCCL / [---] I↗ ∞ CC / [---] HS I↗ ∞ ∞ DCCL.

1. In the theatre at Iugvium. 2. *HS I↗ ∞ =6,000 sestertii, HS ∞ ∞ ∞ CCCCL=3,450 sestertii, HS I↗ ∞ CC=6,200 sestertii, and HS I↗ ∞ ∞ DCCL=7,750 sestertii.*

77. CIL XI 5828 (Iguvium/Gubbio-Regio VI)

a b c d e f g

[---]s fo[---]heat[---]rep[---]de s[---]av[---]la[---]oc\{---}.

1. In the theatre on an architrave.

78. CIL XI 6481 (Mons Feretrius/San Leo-Regio VI) date: A.D. 148

[post...] [---]atum theatrum marmoribus ornatum, / [s]tratam clipeo posito in curia ex arg(enti)
p(ondo) c(entum) / fontae (sic) templum ad aquas solo ampliatum, marmoribus exornatos
balineum apud / [? forum factum, multis in]super rei p(ublicae) donatis, relictis in
distribut(ione) / [funeratici ad divisi]onem epularum HS CC, divisione mulsa / [rum et panum
suff]icientium HS C, legat(is) iis quos test(amento) non no / [minauisset, decurio]nibus HS
CCCC, VI viris et Augustal(ibus) HS CCC, / [ple]beis HS CC. / [plebs urbana die ab] excessu
eius XXXIII beneficior(um) eius / [memor ex aere co]ntrato ex HS XXXXIII posuit. / [Bellicio
Torqu]ato et Salvio Iuliano co(n)s(ulibus).

79. CIL XI 7872 (Spoletium/Spoletto-Regio VI) date: 1st century A.C.

[L(ucio) Succonio . f(ilio) ---/---]r curat(ori) viar[um ---/---]ensit(ori) Atiacine[nsium ---/
l(oco)] d(ato) d(ecreto) d(ecurionum) / [ob merita erga municipes civitat]emque eius [---/---
theatru?]m pecunia sua r[efecit ---/--- nomine uxori]s et liberorum suo[rum] / ex cuius reditu
quot(annis) curiae matr]onar(um) et conu[enientibus ---/--- dedit in publicu]m HS

DCLXXXX et d[edit ---/ VIvir(is) aug(ustalibus) et compitalib(us) larum Aug(ustorum) et] mag(istris) vicor(um) HS CCCCL [---/ decuriis III scabillar(iorum) vet(eribus)] a scaena HS XXX ---/--- no]mine P(ublii) Caluisi(i) Sabi[ni Pomponii Secundi ---/--- No]v(embr-) omnibus anni[s ---/---] Maias natali suo [---/---]ci Succoniae fi[liae ---/--- patronu]m factum municipi[i Spoleti ? ---/---] Rittiae Pannoniae [---].

1. In the church of St. Euphemia.

80. CIL XII 1241 (Arausio/Orange)

a) right side:

Eq(uitum) g(radus) III

b) left side:

Eq(uitum) g(radus) III

1. In the theatre on the lowest *gradus*.

81. CIL XII 1375 (Vasio Vocontiorum/Vaison-la-Romaine)

[---]ius T(iti) f(ilius)/ (Voltina tribu) [---] Rufus/ [praef(ectus)] fabr(um) praef(ectus)/ [Vas]iens II aed(ilis) Vocontiorum/ [p]roscaenium marmorb(ibus)/ ornari testament(o) iussit/ vetustate consumpt(um) r(es) p(ublica) restituit.

82. CIL XII 3316 (Nemausus/Nîmes)

N(autis) Atr. et Ovidis loca n(umero) XXV d(ata) d(ecreto) d(ecurionum) N(emausensium);

n(autis) Rhod(anicis) et [A]rar(icis) XL d(ata) d(ecreto) d(ecurionum) N(emausensium).

1. In the amphitheatre on the *podium* which surrounded the *cavea*. 2. In line 1, the modern day rivers are the Ardèche and Ouvèze.

83. CIL XII 3318a (Nemausus/Nîmes)

Cuneus oval[is] lo[ca ---].

84. CIL XII 4445 (Narbo/Narbona)

[--- et a]mplius[---/--- signu]m argent[eum ---/---]aeneos[---/ ad t]heatri or[na/tione]m HS
LIII dedit.

1. In a temple of Boreas. 2. In line 4, “*ornamentum*” is another possibility instead of “*ornationem*”.

85. CIL XIII 1642 (Forum Segusiavorum/Feurs) date: after A.D. 14

Divo Augusto sacrum/ pro salute Ti(berii) Claudi/ Caesaris August(i) Germ(anci)/ Ti(berius)
Claudius Arvcae fil(ius) Capito/ sacerdos Aug(usti) theatrum, quod/ Lupus Anthi f(ilius)
lignum posuerat,/ d(e) s(ua) p(ecunia) lapideum restituit.

86. CIL XIII 1919 (Lugdunum/Lyon)

Loca n(umero) ð in circ(o)/ Sex(tus) Iul(ius) Ianuarius/ aedil(is) dat.

87. CIL XIII 2462 (Ambarri)

In honorem/ domus divinae/ deo Mercurio/ proscaenium om/ni inpendio suo/ Camulia Attica/
dedit dedicavit.

88. CIL XIII 3024 (Meldi)

[---]orix Orgetori[---/---] Aug(usti) theatrum civi[---/---]m d(e) s(ua) p(ecunia) d(ederunt)
effecerunt[---/---]auricus fil[---].

89. CIL XIII 3450 (Pagus Vennectis)

Num(ini) Aug(usti), deo Apo/llini pago Vennecti/ proscaenium L(ucius) Ma/gius Secundus

do/no de suo dedit.

90. CIL XIII 4132 (Augusta Treverorum/Trier) date: A.D. 198

In h(onorem d(omus) d(ivinae) et/ Numin[i]bus Augg(ustis) I(ovi) O(ptimo) M(aximo)/
L(ucius) Ammius Gamburio/ proscen[ium c]vm tribun/ali et eo [ampl]ius HS L ex q(uorum)
[usur]is tutela(m)/ prosceni et ludos omn/ibus annis pri(die) kal(endis) Mai(is)/ curatores vici
procu/rare debunt fide manda/uit d(edit) d(edicauit). Saturn[in]o et Gallo co(n)s(ulibus).

1. The inscription is not from Trier but rather a small town outside of it.

91. CIL XIII 11,047b (Vesunna Petrucoriorum/Périgueux)

b)

[--- theat]rum [e]t re[---]/--- sacer]dota[.]lib(us) [.---/--- po]rtici]b(us) to[---/--- id]em dedit[
--].

1. Found in wall of Roman building.

92. CIL XIV 2127 (Lanuvium/Lanuvio-Regio I)

Ex s(enatus) c(onsulto) de sua pec(unia) [t]heatrum refec(it).

93. CIL XIV 2623 (Tusculum/Tuscolo-Regio I)

[C(aius) Cae]lius C(ai) f(ilius) Ru[fus ---]m et[---]ea emissarium[---/--- circa] eam aream[---]
et l[---] lapide tiburtino[---/---]tur et gradus circa eam aream[---]ocanda[---/---]lapide
tiburtino cum[--- pro l]udis[---].

1. In the theatre.

94. CIL XIV 3010 (Praeneste/Palestrina-Regio I) date: reign of Claudius

M. Æarcenus Clari l(ibertus) [T]yrann[us ---]/ amphitheatri partem dimid[i]am in sol[o

publico, dimidiam in privato?---].

1. $\exists=V$, the inscription is from the reign of Claudius.

95. CIL XIV 4259 (Tibur/Tivoli-Regio I)

Huius pater ad am/phitheatri dedica/tionem HS $\text{⊖} \text{⊖}$ p(ollicitus) [e(st)]/ et operas n(ummum)
CC./ M(arco) Tullio/ M(arci) f(ilio) Cam(ilia tribu)/ Rufo, filio/ M(arci) Tulli Blaesi,/ Tullia/
Beronice mater/ et Tullia/ Blaesilla soror./ L(ocus) d(atus) s(enatus) c(onsulto).

1. In line 3, “ $\text{⊖} \text{⊖}$ ” refers to 20,000 *sestertii*. 2. “*Locus*”, in line 13, refers to a posthumous statue.

96. AE 1899, 209 (Augusta Taurinorum/Torino-Regio XI) date: between A.D. 13-44

[C(aius) Iulius Cotti f(ilius) D]onni reg[is n(e)pos] Donnus], praef(ectus) [ci]u[itatium omnium]
quibus pa]ter eius praefuit./ M(arcus) Iulius Donni f(ilius) C]otti n(e)pos [Cottius port]icum
cum [ornamentis et actorum? do]mus dederunt.

1. Text in six fragments reported at the theatre.

97. AE 1912, 112 (Pompeii/Pompei-Regio I)

Sub[structiones]

Trib[unalia]

Grad[us]

1. Under the vault of the Porta di Stabia.

98. AE 1927, 29 (Amaedara/Haidra) date: A.D. 293-305

[Florentissimo] saeculo dddd(ominorum) nnnn(ostrorum) Dio/[cletiani et Maximiani
A]ugg(ustorum) et Constanti et Maximia/[ni nobbilissimorum Caesarum --- canc]elli per

orchestra ambitum et casam[---]/ his die ludorum suorum propriis.

1. In the ruins of the theatre. 2. In line 3, *AE* keeps an “a” at the end of “orchestra” but *ILTun* has an “m” at the end.

99. AE 1927, 30 (Ammaedara/Haïdra) date: after A.D. 195

[Iuli]ae Dom[nae Aug(ustae)]/ [M]atri C[astrorum]/ [Imp(eratoris) Ca]es(aris) L(uci) Septimi
[Severi Pii]/ [Pert(inacis) A]ug(usti) Arabici A[diab(ici) Part(hici) Max(imi)/---]ius Fabianu[s-
--/--] [pr?]aef(ectus) i(ure) d(icundo) ex HS X [mil(ia) n(ummum)---/--ho]nores sacros [---/-
--] QQ pollicitus [---/--] ampliata pecu[nia---/ pos]uit idemque ded[icauit/ prae]ter HS X
mil(ia) n(ummum) legit[ima/ ad lu]dos erogauit et pra[eter]/ HS V mil(ia) n(ummum) quae
ob honorem/ [fl]am(inis) ad opus theatri rei pub[licae]/ d(edit) d(edicauit).

1. In the theatre.

100. AE 1928, 39 (Sitifis/Sétif) date: after A.D. 303

[Pro salute et incolumitate dddd(ominorum) nn]nn(ostorum) clementissimorum principum/
[Diocletiani et Maximiani Augg(ustorum) et Constan]ti et Maximiani nobb(ilissimorum)
Caesarum ob aduen/[tum Imp(eratoris) Maximiani Aug(usti) qui pace parta] totius Africae
suae provincias inlustrare/ [monumentis maiestatis suae voluit provin]cia Mauretania Sitifensis
caueam am/[phitheatri ab eo dispositi publicis su]mtibus (sic) inchoatam perfectamque
felicis/[sime genio Imp(eratoris) Maximiani Pii Felicis] invicti et perpetui Aug(usti) dedicauit.

101. AE 1946, 174 (Casinum/Cassino-Regio I) date: before A.D. 113

[Ummidia Qu]adrati[lla in h(onoris) c(ausa)]/ Um[midii patri]s sui [scaenam/ vestus]tate
[corruptam su]a pec[u]nia ---]ionem [---a so]lo et/[---] dedit.

1. Fragments of an inscription from a building. 2. Ummidia Quadratilla died at the age of 79 (see Pliny *Epistles* 7.24).

102. AE 1952, 54 (Capua-Regio I) date: 108-105 B.C.

[---], L(ucius), M(arci) I(ibertus),/ [---]onius Q(uinti) I(ibertus),/ [- Cos?]sutius C(aii) I(ibertus) Evd(---),/ [---]onius [-] I(ibertus) Dion(ysios),/ [Heisce magistreis] hunc cu[ne]jum ab [imo ad/ summum gra]dum I aedif[ic]arunt, viam[-/--]am strave[r]unt gradusque/ [---] refecerunt loedos fecerunt/ [---] co(n)s(ulibus).

1. Where the inscription was discovered is unknown. 2. In line 6, De Francisci thought “*P*” was inscised after “*gradum*”.

103. AE 1952, 55 (Capua-Regio I) date: 108 B.C.

L(ucius) Quincti(us) L(uci) f(ilius) Gela(sinus?), L(ucius) Iu(u)enti(us) L(uci) f(ilius),/ C(aius) Tittius C(aii) f(ilius), C(aius) Helvius N(umeri?) f(ilius), L(ucius) Helvius L(uci) f(ilius), C(aius) Helvius N(umeri?) f(ilius) Gero,/ P(ublius) Plinius M(arci) f(ilius), Q(uintus) Matuius Q(uinti) f(ilius),/ C(aius) Paccius Cn(aei) f(ilius), M(arcus) Mamius M(arci) f(ilius),/ C(aius) Sattius C(aii) f(ilius), P(ublius) Staius P(ublīi) f(ilius) Stag(on),/ Heisce magistrei Iovei Optumo/ Maxsumo murum coniungendum/ et peilam faciendam et teatrum/ terra exaggerandum locauere/ eidemque luodos fecere/ Ser(vio) Sulpicio Ser(vii) f(ilio) Galba co(n)s(ule).

104. AE 1955, 135 (Lambaesis/Lambèse) date: between A.D. 176-180;

Imperatores M(arcus) Aurelius Antoninus et L(ucius) Aurelius/ [---] Germanici Sarmatici fortissimi/ partem amphith(e)atri a solo/ et podium univ(e)rsum vetus/tate corrupta res(t)ituerunt per/ leg(ionem) III Aug(usti) [---].

1. At the door which led out to the *arena* at the middle of the north part of the amphitheatre.

105. AE 1955, 137 (Lambaesis/Lambèse) date: 1 Jan-Sept 9 A.D. 194

Imp(erator) Caesar L(ucius) Septimius Severus Per[ti]/nax Aug(ustus), p(ater) p(atria), Pont(ifex) Max(imus), trib(unicae) pot(estate) II, Imp(erator) III, Co(n)s(ul) I[II],/ per leg(ionem) III Aug(usti) opus amphitheatrī/ refecit exornavitque/ Caio Iulio Lepido Tertullo legato Augusto, principi praetorii, clarissimo viro.

1. In the principal entrance west of the amphitheatre.

106. AE 1958, 267 (Capua-Regio I) date: 105 B.C.

L(ucius) Veicius L(uci) f(ilius),/ L(ucius) Fulvius Q(uinti) f(ilius),/ M(arcus) Curtius C(aii) f(ilius),/ L(ucius) Fuficius L(uci) f(ilius),/ N(?) Arrius A(uli) f(ilius),/ N(?) Spurius D(eci) f(ilius),/ T(itus) Pescennius T(iti) f(ilius),/ M(arcus) Annius L(uci) f(ilius),/ Q(uintus) Hostius Q(uinti) f(ilius),/ C(aius) Lucretius C(aii) f(ilius),/ Ti(berius) Ascius Ti(berii) f(ilius),/ P(ublius) Suesanus M(arci) f(ilius),/ P(ublius) Baebius N(?) I(ibertus) Aerari(us),/ C(aius) Cossutius C(aii) I(ibertus) Gent(ius),/ A(ulus) Fulvius Fulviai I(ibertus),/ L(ucius) Flavius Q(uinti) I(ibertus)/ P(ublius) Cippius Cn(aei) I(ibertus),/ L(ucius) Nerius M(arci) I(ibertus),/ Cn(aeus) Pescenius L(uci) I(ibertus),/ P(ublius) Nerius P(ublīi) I(ibertus),/ C(aius) Cippius C(aii) I(ibertus) Pera,/ C(aius) Nerius M(arci) I(ibertus),/ P(ublius) Caesius M(arci) I(ibertus),/ P(ublius) Servius N(?) I(ibertus) purpur(arius),/ mag(istreis) (sic) Castori et Polluci et Mercu[rio] Felici fornicem et/ gradus supra fornicem omnis et [---]as sequendum/ fornicem faciend(um) coer(auerunt) eidemque lud[os fecer(unt)] P(ublio) Rutil(io), Cn(aeo) Mallio co(n)s(ulibus).

1. Publius Rutilius and Cnaeus Mallius were consuls in 105 B.C. 2. In line 25, “*mag(istreis)*” should read “*mag(istrei)*”.

107. AE 1959, 147 (Rome/Roma-Regio I) date: between 55 B.C.-A.D. 84

[. Cor]nelius P(ublili) l(ibertus) Surus, / [nome]nclator, mag(ister) / [Capito]linus (quinq[ui]es) a(nnis) VIII, / [mag(ister) ? s]utorum, praeco / [ab aer]ario ex tribus / [decur]eis, mag(ister) scr(ibarum) poetar(um) / [ludos] fecit in theatro lapidio, / [ac]cens(us) co(n)s(ulis) et cens(or)is.

108. AE 1959, 273 (Iulia Concordia/Concordia Sagittaria-Regio X) date: end of the 1st century A.C.

L(ucius) Minic[ius ---] / manse [---] / scaen[---].

1. Where in Iulia Concordia this inscription was discovered is unknown. 2. AE argues that “*scaen*” is “*scaen[ic]*”, and therefore, this inscription refers to the “*ludi scaenici*” and not the “*scaena*” of the theatre.

109. AE 1961, 135 (Ariminum/Rimini-Regio VIII) date: 1st century A.C.

[---]eatrum / [---or]namenti / [---]dedic(auit ?).

1. Fragment of an inscription on a grey block of stone. 2. Either from the theatre or amphitheatre. 3. The date offered is based on character analysis.

110. AE 1961, 140 (Urbs Salvia/Urbisaglia-Regio V) date: A.D. 81

a) [L(ucius) Flavius [.]f(ilius) Vel(ina tribu) Silv]a Nonius Bassus, co(n)s(ul), / [pont(ifex), legat(us) Aug(usti) pro pr(aetore) provinciae Iud]aeae, adlectus inter patricios / [ab divo Vespasiano et divo Tito censoribus, ab] isdem adlect(us) inter pr(aetorios), leg(atus) leg(ionis) XXI Rapac(is), / [trib(unus) pleb(is), quaest(or), trib(unus) mil(itum) leg(ionis) IIII Scithicae, III] viri (sic) kapitalis, pr(aetor), qinq(uennalis) II, patron(us) colon(iae), suo et/

[Ann?...tt]ae matris suae item/[...millae] uxoris nomine, pec(unia) sua solo suo/
[amphitheatrum faciendum curavit et] parib(us) XXXX ordinar(iis) dedicavit.

b) [L(ucius) Flavius[.] f(ilius) V]el(ina tribu) Silva Nonius Bassus, co(n)s(ul), pont(ifex),/
legat(us) Aug(usti) pro/pr(aetore) pr]ovinciae Iudaeae, adlectus inter patricios/ [ab divo
Vespasiano et di]vo Tito censoribus, ab iisdem adlectus inter pr(aetorios), legat(us) leg(ionis)
XXI Rap(acis),/[trib(unus) pleb(is), quaest(or), trib(unus) mil(itum)] leg(ionis) IIII Scithicae,
IIIvir kapitalis, quinq(uennalis) II, patron(us) colon(iae), suo et/ [Ann?...]ttae matris item/
[...millae uxoris nomine, pecuni[a sua solo suo/ amphitheatrum faciendu]m curavit et
[pa]rib(us) [qua]drag[inta ordinar(iis) dedicavit].

111. AE 1964, 207 (Alba Fucens/Alba Fucense-Regio IV)

[L(ucius) P]eti[ol]anus [L(ucii) f(ilius) ...]ro a[ed(ilis)],/ M(arcus) A[lli]d[us] C(aii) f(ilius)
Q[ua]dr[atu]s, / IIII [vi]r(i) i(ure) d(icundo) [i]t[erum] q[ui]nq(uennales)/ [sc]aena[m ---]t
sub[I]aquearun[t/ stat]ua[m ---] q[ue] omnia et gradus/ [---] sua pecunia/ [---]que pict[ur]a
reficiund(a)/ [---] ad [---]a cura[uerunt/ ---] cer[---] aquam i]n oppidum [addu]cen/[dam
de(creto) s(enatus) curauerunt s]uaque pecu[nia ---/---]ndam f[ecerunt].

112. AE 1965, 283 (Ariminum/Rimini-Regio VIII) date: 1st century A.C.

[---]the]atrum/[--- or]nament(is)/ [---] dedic(au---).

1. Fragments found in medieval construction to the north of St. Michele's church. 2. This is the second inscription of two inscriptions. The first is AE 1961, 135 (#109). 3. G. Susini believes it to be from a theatre rather than an amphitheatre.

113. AE 1967, 303 (Vienna/Vienne)

a) [---]t Pu [---]icaer[---/---]ieios sacerd[---/---]s militaribus [---/---] t[---]trum de su[---/---]
]consum[---].

b) donauit.

1. Found in many fragments. 2. Line 3, *AE* claims that “[---]s militaribus” is “[doni]s militaribus”.

114. AE 1969/70, 165 (Vibinum/Bovino-Regio II)

A(ulus) Allienus A(uli) f(ilius) Gal(eria tribu)/Laetus, praef(ectus) fabr(um),/ A(ulus) Allienus
Primus, aug(ustalis)/ iter(um) quinq(uennalis), podium s(ua) p(ecunia) f(aciendum)
c(urauerunt).

1. Large plaque in limestone. 2. The “*podium*” appears to be of the theatre rather than a temple.

115. AE 1969/70, 388 (Vicus Eburomagus/Bram) date: A.D. 161-180

Numini/ Augustor(um) et Apollini/ Q(uintus) Marius Quartus, L(ucius) Plutius Viator,
L(ucius) Decumius Celadus, magistri vici Eburomagi, theatrum de sua pecunia f[ecer(unt)]/
idemque ded[icauerunt].

1. Paved in white marble. 2. The date, based on the letter forms, is either under L. Verus and M. Aurelius (161-169) or M. Aurelius and Commodus (176-180).

116. AE 1972, 174 (Lucus Feronensis/Lucus Feroniae-Regio VII) date: time of Nero

[L(ucio) Volusio L(ucii) f(ilio) Q(uintii) n(epoti) Sa]turnino co(n)s(uli);/ [aug(ur), sodalis
Augustal]is, sodalis Titi(us), proc[o(n)s(ul) Asiae/ legatus divi Aug(usti) item Ti(berii)
Caesa]ris Aug(usti) pro praetore *in* [Dalmatia/ triumphalibus ornamentis, pra]efectus Urbis

fui[t, in ipsa praefectura/ obiit nonagesimum et tertium] annum agens, *dec*(reuit senatus,/ auctore Nerone Claudio Aug(usto) Ger[man]ico funere publico [eum efferendum/ item uadimoniis exse]quiarum [eiu]s causa dilatis item statuas ei/ [pone]ndas tr[ium]fales in foro Augusti: [a]eneam in templo novo div[i Au]gus{s}ti,/ [m]armoreas d[uas] consulares, unam in templo div[i] Iuli, alteram *in*/ Palatio intra tripy[lum, tertiam i]n aria [A]pol[ini]s in conspectum c[uriae],/ *aug*[ural]em in Re[gia, equestrem pr]oxime Rostra, sella curuli residentem *at*/ theatrum Pompe[ianum in portic]u Lentulorum.

1. From the *lararium* of the villa of the Volusii. 2. Saturninus was consul in A.D.3 and died under Nero at the age of 93.

117. AE 1974, 301 (Marruvium/Marruvino-Regio IV) date: end of the Republic-beginning of the Augustan era

[---pulpi]tum et gradus de v(ici) s(ententia) f(aciunda) cur(auerunt) eidemq(ue) pr(obauerunt).

1. In the amphitheatre.

118. AE 1975, 339 (Supinum/Trasacco-Regio IV)

Primus Lep(idus ?),/ Sex(tus) Sediediu[s]/ mag(istri)/ scaenam pinge[nd(am)]/ f[aci]und(am) <et> c[oerauerunt---].

119. AE 1978, 296 (Lucus Feronensis/Lucus Feroniae-Regio VII)

M(arcus) Meti[lius?---]/ fistu[larum---]. Fistula tricenaria a cast[ello---]/ ad castellum quod est at e[---]/ pedes CCLXX. Castellum ad theatrum./ [Fis]tula a castello theatri d[---]/ in balneo ad castellum qu[od est ---] pedes CCXXIII./ Fistula denaria a castel[lo---]/ basilicam cum[---]/it ad lacum [---]. Fistula sena[ria---]/ proq[---]. Fistu[la---].

1. Plaque in four fragments.

120. AE 1978, 402 (Italica/Santiponce)

L(ucius) Blattius L(ucii) f(ilius) Trianus Pollio et C(aius) F[abius?] C(aii) f(ilius) Pollio
(duum)vir(i) desig(nati) iter(um) pontif(ices) prim[i creati] Augusto (?) orchestram,
proscenium itinera, aras et signa d(e) s(ua) p(ecunia) f(aciendum) c(urauerunt).

1. In the theatre. 2. The “*itinera*” appear to be the “*parodoi*” planned in all theatres.

121. AE 1978, 501 (Augusta Ambianorum/Bois-l’Abbe) date: end of 2nd-beginning of 3rd century A.C.

L(ucius) Cerialius Rectus, sacerdos R[omae et Aug(usti)], IIIIvir, q(uaestor), praefectus
latro]cinio [arcendo?]/ Numinibus Aug(ustorum), pago Catuslou(go), deo [Marti theatru]m
cum proscenio [et suis ornamentis] d(e) s(ua) [p(ecunia) fecit].

1. Forty fragments of six plaques bearing the inscription of the theatre.

122. AE 1979, 448 (Splitska et Škrip [island of Brač]/Brattia) date: A.D. 212-217

I(ovi) O(ptimo) M(aximo)/T(itus) Fl(avius) Pompeius,/ (centurio) coh(ortis) III/ Alpinorum/
Antoniniana,/ curam agens/ fab(ricae) amp(hitheatri) men(sores ?) et/ Vibius Vibianus,
protector/ co(n)s(ularis).

123. AE 1981, 44 (Rome/Roma-Regio I)

[---]us theatr[--- / ---] cancellis [--- / ---]ptius [---].

1. Fragments of a marble plaque. 2. “*Cancelli*”, in line 2, refer to barriers of the *cavea*. 3. In line 1, understand “[---]us theatr[---]”.

124. AE 1982, 63 (Rome/Roma-Regio I) date: time of Nero

[---/---]mpl[---]/ tripyl[---]/ proxime ros[---]/ ad theatrum [---]/ Lentulorum.

1. Fragment from a base of white marble. 2. See inscription # 116.

125. AE 1982, 325 (Cosa/Cosa-Regio I) date: A.D. 236

Imp(erator) Caes(ar) C(aius) Iulius Ve/rus Maximinus in/victus Aug(ustus) et C(aius) Iulius/
Verus Maximus nobil(issimus)/ Caes(ar) opus porticus fori/ et aedibus cum hodio/ uetust(ate)
dilapsum pec(unia) pub(lica)/ Cosanor(um) rest(itui) iusserunt,/ cur(am) agente C(aio) Rufio
C(aii) f(ilio) Proculo, c(larissimo) v(iro).

1. Fragments found in cistern of a house. 2. C. Rufius C.f. Proculus was the son of the senator C. Rufius Festus Laelius Firmus. 3. In line 6, “*hodio*” refers to *odeum*; this *odeum* was a small theatre inserted into the *basilica* dated from the Julian-Claudian era and the *porticus fori* corresponds to the portico with the shops around the south-west side of the forum. 4. These two monuments bear the traces of 3rd century restorations. 5. Line 5-7 should read “*opus porticus fori cum aedibus et hodio vetustate dilapsum*”.

126. AE 1982, 681 (Nemausus/Nîmes) date: 2nd half of 2nd century A.C.

Ordo sanctissim(us)/ Q(uinto) Auilio Q(uinti) f(ilio) Sennio/ Palatina (tribu) Comini/ano in
honorem pa/tris eius Q(uinti) Auili(i) Hyacin/thi quod is, praeter libera/litates spectaculorum
quae/ sponte edidit vel postulata/ non negavit, velis nouis sum/ptu suo in theatro positus cum/
suis armamentis, saepe pecunia/ mutua quae a magistratibus/ petebatur data actum publicum
iuuerit.

1. Base in limestone.

127. AE 1983, 522 (Italica/Santiponce)

L(ucius) Herius L(ucii) f(ilius) Ii vir iter(um), Ii virali/ potest(ate) decr(eto) decur(ionum)
tert(ium), pont(ifex)/ creatus Augusto primus,/ municipio pollicitus ex/ [p]atrim[onio suo ?
arc]us porticu[s/--- de sua] pecunia [dedit idemq]ue dedicauit.

1. Pavement of white marble in six fragments found in the pavement of the *orchestra* from the theatre.

128. AE 1983, 728 (Vicinus Belginum/Wederath)

In honor(em) dom(us) d(ivinae)/ deo Creto[ni et]/ Genio pagi Ac[---]/ P(ublius) Capitonius
[---]/ ad excol[endam]/ memo[riam]/ Capit[onii---]/ pat[roni]/ prosc[aenium] d(ono) d(edit).

1. Fragment of a plaque.

129. AE 1988, 264 (Aquinum/Aquino-Regio I)

L(ucius) Satrienus C(aii) f(ilius), L(ucius) Vet[tius ---]/ ex s(enatus) [c(onsulto) scaena]m et
spect[acula]/ reficiund[a] curauere idemq(ue) [prob(auere)].

1. Near the church of St. Thomaso, embedded into a wall.

130. AE 1988, 405 (Cosilinum/near Padula-Regio III)

[Pl]otia Ruti[la/ sp]ectacula im[a?/ m]aenian(a) et pul[p(itum)/ s]caenae d(ecreto)
d(ecurionum) su[a/ pe]c(unia) fac(iundum) cur(auit) ead(em)/[q]ue probauit[t].

1. Semi-cylindrical block of limestone.

131. AE 1988, 1116 (Thurnburnica/Sidi Ali bel Kasseem) date: 2nd century-1st half of 3rd century A.C.

C(aio) Sallustio C(aii) fil(io)/ Quir(ina tribu) Felici, aedili,/ quod primus in col(onia)/ sua
amphitheatrum/ suis sumptibus excolue/rit et quod insign(i) lusi/onis edition(e) patriae/ suae
voluptates ampli/auerit addita etiam/ singulari ac benigna/ erga uniuersos ciues/ libertate (sic)
curiales [l]abori grata obsequi/[a] et ut remuneraren(tur)/ et ut facti eius gloria/ etiam ad
posteris perse/ueraret de suo posuer(unt),/ cur(ante) M(arco) Petronio Felice,/ d(e)d(icaueruntque) d(ecreto) d(ecurionum).

1. Statue base in grey limestone. 2. Line 12 should read “*liberalitate*” not “*libertate*”.

132. AE 1989, 150 (Minturnae/Minturno-Regio I) date: end of 1st century B.C. or beginning of the 1st century A.C.

[. Val]erius M(arci) f(ilius) Paetus, Sex(tus) Flavius Sex(ti) f(ilius),/ [---]uius L(ucii) f(ilius)
 theatrum aedificandum/ [c]oerare ex pecunia Martis (sestertium) (duodecim milibus);/
 [c]eteram pecuniam pagus Vescinus/ [c]ontulit.

1. Block of limestone.

133. AE 1989, 166 (Beneventum/Benevento-Regio II) date: 2nd century A.C.

[---]CTOR BELLI [---/ Beneuenti et [---/ d(ecurionum) d(ecreto) postulatu pop[uli ---]/ et
 praecipua annon[---]/ munificentia st[---]/ in orchestram lect[---]/ ut modestiae suae [---/
 (duum)viro q(uin)q(uennali), quaest(ore) sa[---].

1. Plaque in white marble. 2. Line 1 “[ob vi]ctor(iam) belli [---]”. 3. Line 2 perhaps “[duovir or aedilis---Beneventi et [---]”. 4. Line 3-5 exempli gratia: “[huic] d(ecreto) d(ecurionum) postulatu pop[uli...ob singularia] et praecipua annon[ae subleuandae beneficia or merita, adiecta...munificentia st[ipe conlata]”. 5. Line 6-7 “lect[us inter decuriones?]”. 6. Line 8 “[curante---] (duumviro) q(uin)q(uennali), quaest(ore) sa[crae pecuniae alimentariae]”.

134. AE 1990, 654 (Tarragona/Tarraco) date: 2nd half of the year A.D. 218

[Imp(erator) Caes(ar)] div[i Mag]ni [An]to[ni]ni [filius divi Seve]r[i n]e[p]os [M]arcu[s]
 A[u]reliu[s Ant]o[ninus Pi]u[s Fe]lix A[u]gu[s]t[us] p[ro]n[ti]fex m[a]x[im]us sacerdos
 a[mp]lis[simus]// D[ei i]n[victi so]lis Elaga[ba]li [t]r[i]b[un]ic[ia] p[ro]t[est]ate co[n]s[ul]
 de[s]ignatus II p[ro]co[n]s[ul] p[ater] p[at]riae [a]m[phit]h[eatru]m [cum] g[ra]dib[us]
 [pul]pit[ro] p[ro]d[i]o et p[ro]t[est]at[i]s refecit].

135. AE 1990, 1030 (Lepcis Magna/Wadi LebDAH) date: mid. 2nd century A.C.

Prosaenium/ columnis [e]t marmoribus/ ex HS CC a Marcio Vitale itemque ex CCC a Iunio

Galba in eam rem/ [datis item/ tetrastylis] lac[u]nar[um]/ pec(unia) publ(ica) exornatum
 dedicatum est, L(ucio) Hedio Rufo [Lo]lliano Avito/ proco(n)s(ule), C(aio) Vibio Gallione
 Clau/dio Seve[ro] leg(ato).

1. The “*lacunae*” in line 5, ought to be the *ornamenta proscenii* according to J. Guey. 2. The first supplement in line 4 is dubious at best. 3. If in line 4 “*lacunarum*” is from “*lacunae*”, then “*lacuna*” refers to the doorways, but if “*lacunarum*” is from “*lacunar*”, then “*lacunar*” refers to the ceiling panels.

136. AE 1991, 898 (Segesta/Segesta) date: beginning of 1st century A.C.

[C(aius) Iulius] C(aii) f(ilius) Lon[gus, Ilvir ? --- / --- g]radu[s ---/ ---] cum [---].

1. See Epigraphica 3 (1941) 265 no. 29 for a discussion of these men.

137. AE 1991, 1238 (Noviodunum Diablintum/Jublains)

IN[---]/DOM[---]/Orgetor[ix, A---]/sri f(ilius), theatr[um---u]/sibus civita[tis ---]/d(e) s(ua)
 [p(ecunia)].

1. In the wall of the stage of the theatre. 2. Line 1-2: “*in honorem domus divinae*” or “*imp(eratore) Caesare Domitiano Aug(usto)*”. 3. Two other inscriptions found in the same circumstances with the identical text. 4. See also *CIL XIII* 3188 which results in three exemplary inscriptions for the dedication of the theatre. 5. Rebuffat argues that the inscriptions were reused in the construction of the second theatre.

138. AE 1993, 594 (Urbs Salvia/Urbanisaglia-Regio V) date: A.D. 86-105

C(aius) Salvi[us C(aii) f(ilius) Vel(ina) Liberal]is [quinq(uennalis) --- et] C(aius) Sa[lvius
 C(aii) f(ilius) Vel(ina)]/ Vitellia[nus quinq(uennalis) --- theatr[um quod] ante s[ua pecunia
 reficiend(um)/curauerunt --- colum]nis mar[moreis ---/ --- sta]tuis [--- ornaue]runt por[ticum
 ---/ adiecerun]t [--- data insupe]r pecunia [---].

1. Five fragments of a plaque found in the sector of the theatre. 2. The portico in question (line 4) is perhaps that which is *summa cavea* or more likely that which was found *post*

scaenam.

139. AE 1993, 714 (Parma/Parma-Regio VIII) date: 1st century A.C.

[---]/ scaena[--- / ---]T +[---].

1. The plaque ought to belong to the building of the *scene* of the theatre.

140. AE 1994, 404 (Noceria Alfaterna/Nocera-Regio I) date: middle of March or September 14th-December 31 A.D. 82

[Imp(erator) Ca]esa[r] divi Vespasiani f[il(ius)?/ Domitianus] Aug(ustus) pont(ifex) ma[x(imus)], trib(unicia) potest(ate) [II ?./ imp(erator) II, p(ater) p(atriciae), co(n)s(ul) VIII,] designat(us) VIII[I, --- th]eat[r---/--- portic]us terrae m[ot]ibu[s conlaps- ---/---restitu]it.

141. ILS 5658 (Balsa)

C(aius) Licinius Badius/ podium circi p(edes) C/ sua impensa d(edit) d(edicauit).

142. ILS 5658a (Balsa)

T(itus) Cassius Celer/ podium circi/ pedes C/ sua impensa/ d(edit) d(edicauit).

143. ILS 7121 (Carnuntum)

C(aius) Domitius Zmaragdus/ dono Antiochia, dec(urio)/ municipi Ael(ii) Carnunt(i)/ [a]mphitheatrum impens(am) [sua] solo publico fec(it).

144. ILS 9407 (Curubis/Korba) date: after A.D. 161

M(arco) Manlio C(aii) f(ilio) Quir(ina tribu) Modesto Quietia/no equo publico et in quinq(uenali) decur(ione) adlec/to a divo Pio, fl(amini) p(erpetuo), IIvira[lic. et] curator(i)/ alimentorum, curia Poblizia/ ob singularem in patriam munifi/centiam theatro propria pecunia/ eius exstructo patrono sua p(ecunia) p(osuit).

145. IALg I 2107 (Madauros/M'daourouch) date: after A.D. 393

Florente gloria/ dd(ominorum) nn(ostorum) Arcadi et Honorii, invv(ictissimorum) pp(rincipum) et in omne orbe/ vincentiu[m, pro]consu[l]atu DM v(iri) c(larissimi) Apollodori,/ legato v(iro) [c(larissimo)---, forum cum omn]ibus a[e]dibus suis, quae/ ruinarum l[abe foedabantur (?), o]bjectione trabium, cons/truptione te[ctorum..., p]roscenio quoque theatri/ in novitatis [faciem reformato (?), mu]ris minoribus sartis tectis,/ munitis la[teribus,---, fl(amen) p(er)]p(etuus), curator rei p(ublicae), propria in/ artifices inpe[nsa restituit (?)] et cum omnium civium/ laeti[tia] de[dicavit].

1. In the fortress, on the emplacement of the forum. 2. Apollodorus was proconsul of Africa in A.D. 399-400. 3. Mommsen thought *DM* referred to “*d(ivino) m(andatu)*” but the editors of *IALg* disagree.

146. IALg I 2121 (Madauros/M'daourouch)

M(arcus) Gabinius Sabinus theatrum quo[d ob flamonium p(er)]p(etuum) [promisit add]itis de [sua liberalitate (sestertium) - - - mil(ibus) n(ummum)] ex [(sestertium)]

CCCLXXV mil(ibus) [n(ummum) estruxit] perfecit [itemq(ue) cum suis dedicavit].

1. Found in the theatre in eight pieces along the front wall of the stage.

147. ILER 1735 (Cantillana)

L(ucius) Aelius Quir(ina tribu)/ Aelianus IIvir/ m(uniceps) m(unicipii) F(lavii) Naevensis/ cum Egnat(ia) M(arci) [f(ilia)] Lupercilla uxore/ adiectis specularibus et velis/ epulo dato ob dedicationem omnium statuarum quae in/ his portic(ibus) ab iis datae et sub/ inscriptione eorum positae sunt/ d(edit) d(edicavit).

148. ILER 2056 (Emerita Augusta/Mérida) date: A.D. 306-350

Floren[tissimo ac b]eatissimo [saec]ulo favente/ felic[i]tate [ob adventum] dominorum
 imperatorumque/ nostror[um Flav(ii) Claudii Constantini victoris]/ et Flav(ii) Iul(ii)
 Constanti[i] et Flav(ii) Iul(ii) [Constant]is victorum fortissi/morumque semper Augustorum
 circum vetustate conlapsum/ Tiberius Flav(ius) Laetus v(ir) c(larissimus) comes erigi novis
 ornamentorum fabricis cingi, aquis inundari disposuit, adque/ ita insistente v(iro)
 p(erfectissimo) Iulio Saturnino p(raeside) p(rovinciae) L(usitaniae) ita competenter/ restituta
 eius facies sp(l)endidissimae coloniae Emeriten/sium quam maximam tribuit voluptatem.

149. ILER 2057 (Emerita Augusta/Mérida) date: A.D. 324-337

Dom[ini nostri imp(eratores) Caes(ar) Fl(avius) Constantinus Max(imus), p(ius) f(elix)
 vict(or) semper Augustus e]t Constantinus/ Const[antius Constans beatissimi et felices
 Caesa]res the[atrum col]oniae/ [E]merite[nsium, indignam arbitrati ruinam operis taman]tiqui
 o[rnatu me]liore quam fuerat/ adiecto restitui iusserunt disponente a Sever[o viro c]larissimo
 comite / [curante --- praes(ide) prov(inciae)] Lusitan[iae].

150. Inscr It III 1, 26 (Volcei/Buccino-Regio III)

[---]a Sal[--- scaenam? t]ribunalia gr[adus]/ s(ua) p(ecunia).

151. Inscr It X 1, 101 (Pola/Pola, small theatre)

[---curat]or thea[tri---cur]ator th[eatri porticum extruen]dam, p[ortas exornandas---].

152. IRT 318 (Lepcis Magna/Wadi LebDAH)

a) [---]/ [Augu]sto/ [sac]rum/ Asp[r]enas/ proco(n)s(ul)/ dedicavit.

b) [---]/ ornator pat[riae]/ amator concor/diae cui primo/ ordo et populus/ ob merita

maio/rum eius et ipsius/ lato clauo sem/per uti concessit/ aram et podi(um)/ d(e) s(ua)
p(ecunia) f(acienda) c(urauit).

1. On an altar of grey limestone found in situ in the theatre near the centre of the raised limestone paving of the *orchestra*. 2. a) On the front of the altar; line 1 which is carved on the upper block is missing b) on the right-hand face.

153. IRT 347 (Lepcis Magna/Wadi LebDAH) date: c. A.D. 92

1) Imp(eratore) Caesare diui Vespasiani f(ilio) Domitiano Augusto Germanico pontif(ice)
max(imo), trib(unicia) potest(ate) XI, imp(eratore) XXI, co(n)s(ule) XVI, censore pe[rpetu]o,
patre patriae

2) Ti(berius) Claudius Quir(ina tribu) Sestius Ti(beri) Claudi Sesti f(ilius) praefectus sacrorum
flamen diui Vespasiani, sufes, flamen perpetuus, amator patriae, amator ciuium, ornator
patriae, amator concordiae, cui primo ordo et populos ob merita maiorum eius et ipsius lato
clauo semper uti conce[ssit]

3) podi(um) et aram d(e) s(ua) p(ecunia) f(acienda) c(urauit).

1. On the parapet of the theatre orchestra consisting of 65 panels of grey limestone interrupted by three passages.

154. IRT 533 (Lepcis Magna/Wadi LebDAH) date: era of Commodus c. A.D. 180-192

Lacus pec[unia] pub[li]ca ampliatus et m[armori]/bus et columnis itemque Cu[p]idiniibus
[exorna]/tus dedicatus est L(ucio) H[edio Rufo Lolliano Auito]/ proco(n)s(ule) C(aio) Vibio
Ga[ll]io[ne Claudio Sever]o leg(ato) pr[(o) pr(aetore)].

1. Part of the marble panel reconstructed from fragments inscribed within an incised *tabella ansata* with simple rosettes within the *ansae*. 2. In the theatre from the fountain against the *scaena*.

155. RIB 707 (Petuaria/Brough-on-Humber) date: after A.D. 161

C(ivitas)/ [P(arisorum)] ob honor[em]/ domus divi[nae]/ imp(eratoris) Caes(aris) T(iti) A(eli)
H[adri]/ani Antonini A[ug(usti) Pii]/ p(atris) p(atriciae) co(n)s(ulis) I[II]/ et Numinib(us)
A[ug(ustorum)]/ M(arcus) Ulp(ius) Ianuar[i]u[s]/ aedilis vici Petu[ar(iensis)]/ proscaen(ium)
[...]/ de suo [dedit].

APPENDIX B

WORD LIST

* an asterisk refers to words which have been defined in the body of the text.

* <i>Ambitus</i>	--	<i>CIL</i> VI 1191; <i>AE</i> 1927, 29;
<i>Amphitheatrum</i>	--	<i>CIL</i> V 4392; <i>CIL</i> VI 1763; <i>CIL</i> VI 32, 091; <i>CIL</i> VIII 7983 & 7984; <i>CIL</i> VIII 8482; <i>CIL</i> IX 731; <i>CIL</i> IX 3044; <i>CIL</i> X 4737; <i>CIL</i> X 5183; <i>CIL</i> X 6565; <i>CIL</i> XI 3938; <i>CIL</i> XI 5406 & 5432; <i>CIL</i> XIV 3010; <i>CIL</i> XIV 4259; <i>ILS</i> 7121; <i>AE</i> 1928, 39; <i>AE</i> 1955, 135; <i>AE</i> 1955, 137; <i>AE</i> 1961, 140; <i>AE</i> 1965, 283; <i>AE</i> 1974, 301; <i>AE</i> 1979, 448; <i>AE</i> 1988, 1116; <i>AE</i> 1990, 654;
* <i>Antigradus</i>	--	see <i>gradus</i> <i>CIL</i> VIII 7994;
<i>Ara</i>	--	<i>AE</i> 1978, 402; <i>IRT</i> 318; <i>IRT</i> 347;
<i>Arcus porticus</i>	--	see <i>porticus</i> <i>AE</i> 1983, 522;
* <i>Area</i>	--	<i>CIL</i> XIV 2623;
<i>Arena</i>	--	<i>CIL</i> VI 1716a,b,c; <i>CIL</i> VI 1763; <i>CIL</i> VI 32, 091; <i>CIL</i> X 6565;
<i>Armamenta</i>	--	<i>AE</i> 1982, 681;
<i>Basilica</i>	--	<i>CIL</i> VIII 26,606; <i>CIL</i> XI 5820; <i>AE</i> 1978, 296;
<i>Cancellus</i>	--	<i>CIL</i> VIII 7994; <i>AE</i> 1927, 29; <i>AE</i> 1981, 44;
<i>Casa</i>	--	<i>AE</i> 1927, 29;
<i>Castellum</i>	--	<i>AE</i> 1978, 296;
* <i>Cavea</i>	--	<i>AE</i> 1928, 39;
<i>Cella</i>	--	<i>CIL</i> VIII 26, 464;
<i>Circus</i>	--	<i>CIL</i> II 478; <i>CIL</i> II 984; <i>CIL</i> XIII 1919; <i>ILS</i> 5658; <i>ILS</i> 5658a;

- ILER 2056; ILER 2058;*
- Columna* -- *CIL VIII 26, 464, 648; CIL X 1264; CIL X 3832; CIL XI 3089 & 3090; AE 1990, 1030; AE 1993, 594; IRT 533;*
- **Cuneus* -- *CIL I² 685; CIL I² 2506; CIL II 478; CIL X 854; CIL X 855; CIL X 856; CIL X 857d; CIL XII 3318a; AE 1952, 54;*
- **Cunium* -- see *cuneus CIL I² 2506;*
- Crypta* -- *CIL V 1008a; CIL X 833; CIL X 834; CIL X 835; CIL XI 4206;*
- Domus* -- *AE 1976, 264=1899, 209;*
- Exsedra* -- *CIL I² 1492;*
- Fabrica* -- *CIL VI 1191; CIL VIII 24, 658; CIL X 6565; AE 1979, 448; ILER 2056;*
- Ferrum* -- *CIL XI 5820;*
- Fornix* -- *AE 1958, 267;*
- **Frons Scaenae* -- see *scaena CIL X 7124;*
- **Gradus* -- *CIL VI 1763; CIL VIII 7994; CIL XII 1241; CIL IX 3173; CIL XIV 2623; AE 1912, 112; AE 1952, 54; AE 1958, 267; AE 1964, 207; AE 1974, 301; AE 1990, 654; AE 1991, 898; Inscr It III 1, 26;*
- Harena* -- see *arena CIL VI 1763; CIL VI 32, 091;*
- Hodium* -- see *odeum AE 1982, 325;*
- Ingressus* -- *CIL VIII 1892;*
- Iter* -- *AE 1978, 402;*
- Lacuna* -- *AE 1990, 1030;*

- Lapis* -- *CIL* VIII 26, 464; *CIL* XI 3089 & 3090; *CIL* XI 5820; *CIL* XIII 1642; *CIL* XIV 2623; *AE* 1959, 147; *CIL* VIII 7994;
- Latus* -- ILaIg I 2107;
- Lectus* -- *AE* 1989, 166;
- Lignea* -- *CIL* XIII 1642;
- *Locus; loca -- *CIL* I² 682; *CIL* II 3364; *CIL* VIII 1892; *CIL* VIII 7960; *CIL* VIII 7994; *CIL* X 852; *CIL* X 1217; *CIL* XI 3938; *CIL* XI 7872; *CIL* XII 3316; *CIL* XII 3318a; *CIL* XII 1919; *CIL* XIV 4259;
- Maenianum* -- *AE* 1988, 405;
- Marmor* -- *CIL* X 1264; *CIL* XI 6481; *CIL* XII 1375; *AE* 1990, 1030; *AE* 1993, 594; *IRT* 375; *IRT* 533; *CIL* VIII 7994;
- Murus* -- *CIL* V 1008a; *AE* 1952, 55; ILaIg I 2107;
- Odeum* -- *CIL* VIII 24, 658; *AE* 1982, 325;
- *Opera -- see *opus* *CIL* XIV 4259;
- *Opus -- *CIL* V 4392; *CIL* VI 255; *CIL* VI 256; *CIL* VIII 7960; *CIL* VIII 7983 & 7984; *CIL* VIII 7988; *CIL* XI 4206; *CIL* XI 5406 & 5432; *CIL* XIV 4259; *AE* 1927, 30; *AE* 1955, 137; *AE* 1981, 44; *AE* 1982, 325; *ILER* 2057; *ILTun* 460;
- *Orchestra -- *CIL* II 183; *CIL* IX 4133; *CIL* X 1443; *CIL* X 1444; *CIL* X 1445; *AE* 1927, 29; *AE* 1978, 402; *AE* 1989, 166;
- Ornamentum* -- *CIL* II 183; *CIL* VIII 26, 606; *CIL* XI 5406 & 5432; *AE* 1899, 209; *AE* 1961, 135; *AE* 1965, 283; *AE* 1978, 501; *ILER* 2056;
- Peila* -- see *pila* *AE* 1952, 55;
- Pila* -- *AE* 1952, 55;
- *Podium -- *CIL* II 984; *CIL* VI 1716a, b, c; *CIL* VI 1763; *CIL* VIII 7994;

- CIL* IX 4133; *CIL* X 4737; *CIL* XI 3089 & 3090; *CIL* XI 5820; *ILS* 5658; *ILS* 5658a; *AE* 1955, 135; *AE* 1969/70, 165; *AE* 1990, 654; *IRT* 318; *IRT* 347;
- Porta* -- *CIL* VI 1763; *CIL* X 6565; *AE* 1990, 654; *Inscr It X* 1, 101;
- Porticus* -- *CIL* I² 1492; *CIL* I² 3418; *CIL* III 13,637; *CIL* VI 255; *CIL* VI 256; *CIL* VIII 309; *CIL* VIII 26,464; *CIL* VIII 26,606; *CIL* IX 4663; *CIL* XI 3620; *CIL* XI 4206; *CIL* XII 1375; *CIL* XIII 11, 047b; *AE* 1899, 209; *AE* 1972, 174; *AE* 1982, 325; *AE* 1983, 522; *AE* 1990, 654; *AE* 1993, 594; *AE* 1994, 404; *Inscr It X* 1, 101;
- Pronaos* -- *CIL* I² 1492;
- **Proscenium* -- *CIL* II 183; *CIL* II 478; *CIL* VIII 1862; *CIL* IX 3857; *CIL* IX 4663; *CIL* X 3821; *CIL* XI 2710; *CIL* XII 1375; *CIL* XIII 2462; *CIL* XIII 3450; *CIL* XIII 4132; *AE* 1978, 402; *AE* 1978, 501; *AE* 1983, 728; *AE* 1990, 1030; *ILAlg* I 2107; *ILAlg* I 3051; *RIB* 707;
- **Pulpitum* -- *AE* 1974, 301; *AE* 1988, 405; *AE* 1990, 654;
- **Scaena* -- *CIL* I² 1280; *CIL* I² 1492; *CIL* VIII 26,606; *CIL* IX 4663; *CIL* X 7124; *CIL* XI 3620; *CIL* XI 7872; *AE* 1946, 174; *AE* 1959, 273; *AE* 1964, 207; *AE* 1975, 339; *AE* 1988, 264; *AE* 1988, 405; *AE* 1993, 714; *Inscr It III* 1, 26;
- **Scaina* -- see *scaena* *CIL* I² 1280;
- Sedes* -- *CIL* V 6418;
- Sella* -- *AE* 1972, 174;
- Siparium* -- *CIL* VIII 26,606;
- **Spectaculum* -- *CIL* II 3364; *CIL* V 6418; *CIL* VI 1763; *CIL* X 852; *AE* 1988, 264; *AE* 1988, 405;
- Stilus* -- *CIL* VIII 7983 & 7984; *AE* 1990, 1030;

- Substructio* -- AE 1912, 112;
- Tectum* -- CIL X 844; CIL XI 5820; CIL XIII 11, 047b; ILAlg I 2107;
- Tetrastylus* -- see *stilus* CIL VIII 7983 & 7984; AE 1990, 1030;
- Theatrum* -- CIL I² 685; CIL I² 2506; CIL II 478; CIL II 3270; CIL III 13,637; CIL V 1008a; CIL V 3348; CIL VI 1191; CIL XI 1796, 4-8; CIL VI 10,028; CIL VIII 309; CIL VIII 1892; CIL VIII 5365; CIL VIII 5366; CIL VIII 7960; CIL VIII 7983; CIL VIII 7984; CIL VIII 7988; CIL VIII 7994; CIL VIII 8507; CIL VIII 26,606; CIL IX 802; CIL IX 3173; CIL IX 3857; CIL IX 5428; CIL X 833; CIL X 834; CIL X 835; CIL X 836; CIL X 844; CIL X 854; CIL X 855; CIL X 856; CIL X 857d; CIL X 1217; CIL X 1264; CIL X 1443; CIL X 1444; CIL X 1445; CIL X 3821; CIL X 3907; CIL XI 2710; CIL XI 3089 & 3090; CIL XI 3620; CIL XI 3621; CIL XI 4206; CIL XI 5828; CIL XI 6481; CIL XI 7872; CIL XIII 1642; CIL XIII 3024; CIL XIII 11,047b; CIL XIV 2127; CIL XIV 2623; ILS 9407; AE 1927, 30; AE 1946, 174; AE 1952, 55; AE 1959, 147; AE 1961, 135; AE 1965, 283; AE 1967, 303; AE 1969/70, 388; AE 1972, 174; AE 1978, 296; AE 1978, 501; AE 1981, 44; AE 1982, 63; AE 1982, 681; AE 1989, 150; AE 1991, 1238; AE 1993, 594; AE 1994, 404; ILAlg I 2107; ILAlg I 2121; ILER 2057; Inscr. It. X 1, 101;
- Trabs* -- CIL XI 5820; ILAlg I 2107;
- **Treibunal* -- see *tribunal* CIL I² 2506;
- **Tribunal* -- CIL I² 2506; CIL X 833; CIL X 834; CIL X 835; CIL IX 3857; CIL IX 4133; CIL XIII 4132; AE 1912, 112; Inscr. It. III 1, 26;
- Velum* -- CIL X 1217; AE 1982, 681; ILER 1735;
- Xystus* -- CIL VIII 26,606; AE 1954, 161;

APPENDIX C

CONCORDANCES

<i>CIL</i>	<i>Cat. #</i>	<i>CIL</i>	<i>Cat. #</i>
I ² 682=X 3772 I ² 685=X 3782	1	IX 4133	44
I ² 1280=IX 3137	2	IX 4663	45
I ² 1492=XIV 3664	3	IX 5428	46
I ² 2506	4	X 833	47
I ² 3418=V 1021	5	X 834	48
II 183	6	X 835	49
II 478	8	X 836	50
II 984	9	X 844	51
II 3270	10	X 852	52
II 3364	11	X 854	53
III 13,637	12	X 855	54
V 1008a	13	X 856	55
V 3348	14	X 857d	56
V 4392	15	X 1217	57
V 6418	16	X 1264	58
VI 255	17	X 1443	59
VI 256	18	X 1444	60
VI 1191	19	X 1445	61
VI 1716a,b,c=32,094b	20	X 3821	62
VI 1763=32,089	21	X 3832	63
VI 1796, 4-8	22	X 3907	64
VI 10,028	23	X 4737	65
VI 32,091	24	X 5183	66
VIII 309=11,532	25	X 6565	67
VIII 1862	26	X 7124	68
VIII 1892	27	XI 2710	69
VIII 5365	28	XI 3089 & 3090	70
VIII 5366	29	XI 3620	71
VIII 7960	30	XI 3621	72
VIII 7883 & 7984	31	XI 3938	73
VIII 7988	32	XI 4206	74
VIII 7994	33	XI 5406 & 5432	75
VIII 8482	34	XI 5820	76
VIII 8507	35	XI 5828	77
VIII 24,658	36	XI 6481	78
VIII 26,464	37	XI 7872	79
VIII 26,606	38	XII 1241	80
IX 731	39	XII 1375	81
IX 802	40	XII 3316	82
IX 3044	41	XII 3318a	83
IX 3173	42	XII 4445	84
IX 3857	43	XIII 1642	85

<i>CIL</i>	<i>Cat.</i>	<i>ILS</i>	<i>Cat. #</i>
XIII 1919	86	5649	25
XIII 2462	87	5651	57
XIII 3024	88	5652	46
XIII 3450	89	5653a	56
XIII 4132	90	5654a-f	22
XIII 11,047b	91	5655	80
XIV 2127	92	5656	82
XIV 2623	93	5657	11
XIV 3010	94	5658	141
XIV 4259	95	5658a	142
		5659	86
		5660	9
<i>ILS</i>	<i>Cat.</i>		
621	17	6309	63
622	18	6313	64
829	16	6589	73
1898a	65	7121	143
2689	268	9364	38
3662	62	9407	144
5077	30		
5375	13	<i>AE</i>	<i>Cat. #</i>
5525a	44	1899, 209=1976, 264	96
5531	76	1912, 112	97
5546	4	1927, 29	98
5627	52	1927, 30	99
5628	66	1928, 39=1949, 258=	
5629	94	1992, 1908	100
5630	95	1946, 174	101
5631	15	1952, 54	102
5632	67	1952, 55	103
5633	21	1954, p.19-20=1986, 228	79
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