

# INVESTIGATIONS AT CORINTH, 1950

(PLATES 88-94)

THE campaigns of excavation at Ancient Corinth, which before the war had gathered great momentum, have in recent years been reduced by necessity to little more than a cleaning-up process. However regrettable this may seem, there is some compensation in the fact that much of the terrain covered in those rapid campaigns of the nineteen-thirties is now being subjected to final investigation, and steady progress is being made toward the definitive publication of the site. All the buildings in and about the Corinthian Agora have either been published or are now being studied. The largest of these structures is the South Stoa with its complex of shops and storerooms in the rear, over which a series of public buildings, mostly of an administrative nature, was erected in Roman times. The area covered by these structures measures *ca.* 165 x 35 m., a total of nearly one and a half acres. In the limited but fruitful campaigns of 1946-1948<sup>1</sup> a detailed investigation was made of a little more than two thirds of this area, and the remaining section, extending from the Bouleuterion in the east to shop XXX in the west, was finally cleared in the spring and summer of 1950.<sup>2</sup>

The campaign lasted from April 20 to the end of June, but the number of workmen engaged did not at any time exceed five. Our immediate purpose was to expose all the foundations and cuttings that were to be rendered on the plan and, in the second instance, to obtain what further evidence there existed for the history of the building. A few important blocks were recovered, one of which preserves the only evidence so far discovered for the presence of a window in the wall between the shops and the store-rooms. In the rear of the building were uncovered some of the paved areas behind each shop and store-room unit providing for the disposal of garbage. A deep covered drainage canal runs along the outer edge of these areas. In the wall enclosing the area behind shop XXVII was discovered a well preserved latrine, the seat, sides and back of which are cut out of a single poros block covered with a hard stucco (Pl. 88a).

<sup>1</sup> *Hesperia*, XVI, 1947, pp. 233-247; and XVIII, 1949, pp. 148 ff.

<sup>2</sup> In the field work the author was assisted by Robert Carter, Ryerson Fellow from the University of Chicago for 1949-50. The architects were Elias Skroubelos (assisted for a few days by Arghyris Petronotis) and George V. Peschke. Valuable advice and assistance were rendered by Gorham P. Stevens, Honorary Architect of the School, and by John Travlos, Architect of School Excavations. The inventories were made by R. Carter and Chrysoula Kardaras. The foreman in charge was Evangelos Lekkas. The guards of the Museum, George Kachros and Evangelos Pappasomas, mended the pottery and cleaned the coins on hours when they were not occupied with their duties in the Museum.

In the course of the excavation it became clear that a large section of the Stoa west of the Bouleuterion together with its later additions had been destroyed at the incursion of the Herulians in A.D. 267.<sup>3</sup> After that event the débris had been allowed to accumulate to a height of *ca.* 1.50 m. above the earlier floor level. About the end of the third century the Stoa was apparently torn down and the material used to construct a massive wall, still standing to a height of 2.25 m. (Pl. 88b), on the foundation for the front wall of the shops. At a still later period, *ca.* A.D. 300, a Roman bath was constructed which continued in use probably as late as the reign of Justinian.<sup>4</sup> The bath with its hypocaust is comparatively well preserved, showing an arrangement for heating the water in a small tank from which it was piped to other parts of the building. Though late and of small size, the building is important for the history of the city. There were other, larger and more elaborate baths, notably the two constructed by Eurykles and the Emperor Hadrian, but this is the first Roman bath to be completely excavated in Corinth. A successor to this building has been found a little to the north of the Stoa, directly in front of shops XXII and XXIII, but the remains are very scanty. Its south wall rests partly on the foundations for the front columns of the Stoa which had already been removed before the bath was constructed, perhaps in the sixth century after Christ.

The area west of the earlier of the two baths, originally occupied by shops and storerooms XXVIII-XXX, presented a perplexing picture of Roman concrete bedding, here and there broken through by medieval burials. The nature of this complex has now been made clear. The northern half consisted of an entrance hall with an impluvium in the center, and two stairways in the rear gave access to a higher area on the south. Here was an open court surrounded by a colonnade, in the rear of which runs a deep channel lined with bricks. This large structure, extending into the unexcavated area south of the Stoa, was a public latrine dating back to the time of the Antonines. Its walls and floors were encrusted with marble and other stones in a variety of colors, but of this decoration only some of the bedding and broken pieces of veneer remain.

The most striking of the season's discoveries are only indirectly connected with the Stoa or with its Roman successors. Most of them came from wells and from the early fill of the Stoa proper. One small pocket proved to contain an undisturbed deposit of Early Helladic pottery, mostly fragments of small bowls with curved-in

<sup>3</sup> See *A.J.A.*, XL, 1936, p. 481; XLI, 1937, p. 539; *Hesperia*, X, 1941, pp. 145 and 390; *A Guide to the Excavations of Ancient Corinth*, 4th ed., p. 70.

<sup>4</sup> This would seem to follow from the discovery of a hoard of coins in the hypocaust of the easternmost chamber; see *A.J.A.*, XLII, 1938, p. 363; and *Hesperia*, X, 1941, p. 145. The coins, extending in date through several centuries, seem to have been buried in the sixth century, the latest being six coins of Justinian I (A.D. 527-565). The hoard had probably been hidden while the bath was still in use, in any case before the destruction débris had accumulated to the extent of rendering the hypocaust inaccessible.

rim, together with a few pieces of sauce-boats and other E. H. shapes. In a near-by sector were found some fragments of Late Mycenaean, Submycenaean, and Proto-geometric vases. The earliest of these (Pl. 89a) is from a small krater with vertical handles and decorations below the rim, probably arranged in a metope pattern. Most of the sherds belong to small bowls on conical foot, all covered with glaze except the base, one or more reserved bands on the outside, and a circular reserved area in the center of the interior. A bowl of similar shape, some small fragments of which are shown in Plate 89b (top row), has a wavy line on a reserved band in typical Submycenaean style. Other fragments from the same deposit are decorated with concentric circles (Pl. 89b, bottom row) applied with a multiple brush, and one large pitcher had a series of quadruple triangles on the shoulder. The earliest pieces of the deposit seem to antedate by a little the vases found in 1938 around a hearth west of the Museum.<sup>5</sup> Pottery of this period has been found in Corinth in very small quantities, and the fragments from this year's campaign will thus help to bridge a gap in the ceramic history of the city.

The earliest of the seven wells and man-holes excavated this year dates from Geometric times. It is larger than the other wells, having a diameter of 1.10 m. At the top, to a depth of 0.75 m., the shaft was lined with small flat stones, carefully fitted together. The contents are almost all Geometric, from the end of the ninth to the end of the eighth century B. C. Among the vases well enough preserved to be restored are four skyphoi. The largest (Pl. 89d, upper left), with a diameter of 0.21 m., has a low, offset rim decorated on the inside with short sections of vertical strokes on a reserved line.<sup>6</sup> The rest of the interior is covered with a red glaze which has a tendency to peel off. On the outside are some horizontal reserved lines and at the level of the handle a broad band with broken vertical lines. The lower part of the vase is covered with glaze of a dark brown color shifting to red in spots. The base is flat underneath and slightly offset. A smaller skyphos (Pl. 89d, upper right; Diam. 0.127 m.) with offset rim is entirely covered with dark brown glaze except for two reserved lines on the rim. The base is concave underneath.<sup>7</sup> One complete specimen (Pl. 89d, lower left) has a more rounded body on a raised base and a very low, slightly turned-out, rim with a reserved line on the inside and a similar very narrow line on the outside. The rest is covered with a dark brown glaze.<sup>8</sup> The fourth skyphos (Pl. 89d, lower right) is somewhat similar in shape, but the rim is very slightly turned out, and the base is almost flat. The upper part of the vessel

<sup>5</sup> See Saul S. Weinberg, *A.J.A.*, XLIII, 1939, pp. 598-99, figure 10; and *Corinth*, VII, i, pp. 3 f. and pl. I.

<sup>6</sup> For the shape cf. Saul S. Weinberg, *Corinth* VII, i, pl. 8, No. 43.

<sup>7</sup> The shape is similar to that of several Early Geometric skyphoi published by Weinberg, *op. cit.*, Nos. 43, 59, and 60, pls. 8 and 10.

<sup>8</sup> This is very similar to Weinberg's No. 40, pl. 7, but the handles are set at a slightly higher level on the new cup.

has a series of reserved lines and a zone of broken vertical lines a little below the rim.<sup>9</sup> Among the sherds from the same well are some decorated with meanders and rosettes in metope formation and a few with figures of ducks. There are also a very few Protocorinthian fragments.

A well dug at the east end of the Stoa, a little to the north of shop IV, contained a considerable amount of pottery, mostly from the second quarter of the sixth century B. C. Though the bulk of the vases are of local manufacture, a surprisingly large percentage is Attic. One skyphos (Pl. 89c, right) is entirely covered with black glaze, and at the level of the handles was a double line of purple which has disappeared but has left traces on the black glaze. Both handles had been broken and mended before the vase was discarded, indicating that it was comparatively valuable, though plain. Undecorated vases of local make do not often show signs of repair.

Among the Attic pottery from the well are several stemless cups (Pl. 89c, left) with offset rim, small horizontal handles, and no other decoration than some reserved bands on outside and several double lines of purple glaze on the inside. The cup shown on Plate 90 belongs to the Siana type of skyphos.<sup>10</sup> On the rim is a broad band of alternating open and closed lotus buds, the latter outlined in white. The pattern is interrupted at the handles, and at one point (Pl. 90 top, at the left) two closed buds come together. The handle zone carries an animal frieze consisting of a swan between grazing deer. On the wings of the swan and on the neck of the deer are splotches of purple, and on the body of the deer on the left are traces of two rows of dots in white, but the color has disappeared. The decoration was apparently the same on both sides, but most of one side is missing. In the tondo (Pl. 90, center) is a figure of a hen with purple on the wings and traces of white on the neck. Incised lines are used sparingly. The drawing is careless, but the total effect is rather pleasing. From the well came fragments of two other Attic kylikes of the same general type but with ivy leaf ornaments on the rim.

The two fragments shown in Plate 91a are from a Laconian cup decorated with the conventional designs common on this class of vases.<sup>11</sup> The background of the handle zone is the red color of the clay, but the lower part of the vase was covered with a white slip on which the designs were applied in black glaze.

The Corinthian pottery from the well comprises several small kotylai (Height

<sup>9</sup> For the shape see the preceding, and for decoration cf. Weinberg, *op. cit.*, pl. 10, No. 60.

<sup>10</sup> On this type of vase see J. D. Beazley, *J.H.S.*, LI, 1931, pp. 275 ff.; and *Met. Mus. Studies*, vol. V, pp. 93 ff.

<sup>11</sup> For the design on the handle zone see E. A. Lane, *B.S.A.*, XXXIV, 1933-34, p. 173, fig. 22, 10, for which Lane suggests a date after the middle of the sixth century. In view of the earlier date of the other pottery from the well this seems too late a date for the fragments from Corinth. Too little remains of the palmette beneath the handle to indicate the type. For a discussion of these designs see Lane, *op. cit.*, pp. 174-5 and fig. 24. Cf. also E. Pfuhl, *Mal. und Zeich. der Gr.*, III, pl. 46, No. 195.

ca. 0.07 m.) decorated in black and purple glaze which has mostly peeled off (Pl. 91b). The principal zone is occupied by fantastically elongated animals of undeterminable species.<sup>12</sup> Most of the vases of this shape have rays at the base (Pl. 91c) and horizontal lines of purple applied over the black or brown glaze that covers the rest of the surface. In a few instances the whole vase was glazed except the base (Pl. 91d, left). One jar with upright handles (Pl. 91d, right) has a leaf design on the shoulder with alternating black and purple pairs of leaves, and below the handle is a zone of alternating black and purple buds on tall stems. The oinochoe in Plate 91e is covered with brown and black glaze on which are several horizontal bands of purple. There were fragments of several larger vases, most of which belong to column kraters. Some of the handle plaques are decorated with animal figures and one (Pl. 91f) with colors well preserved has the figure of a siren. The body is white and details are rendered with lines of black glaze and incisions. The hair and the wing are in black, but purple is used for alternate sections of the wing. The drawing is very similar to that on a late Corinthian amphora in the Louvre,<sup>13</sup> but the details are less carefully rendered. Payne (p. 110) has listed a number of vases by the same hand, to which our fragment should probably also be ascribed.

One of the best preserved and the most significant of the vases from the well is an amphora (Pl. 92) of a type assigned by Payne to Middle Corinthian.<sup>14</sup> The rim has a convex profile and the handles extend from just above the widest part of the body to the middle of the neck. Below the rim and on the body are traces of horizontal lines, probably purple, but the color has vanished. On either side is a panel extending half way up the neck. At the top of each panel is a net pattern with circular blobs at the intersections. This design is set off from the panel by a double line of dilute glaze. There is another double line at the bottom and a single line on either side. On one of the panels (Pl. 92, left) is figured the front half of a horse with a bearded rider holding a spear in his right hand and the reins in his left.<sup>15</sup> No accessory colors are preserved, but the effect of the purple can be observed on the neck of the horse and on the body of the rider. Below the horse is a single rosette. On the second panel (Pl. 92, right) is the figure of a lion to right, looking back. There are traces of purple dots on the mane. In the field are four rosettes and the tuft on the head of the lion is rendered in much the same way as the rosettes. There is a run of glaze from the rim onto the net pattern above the panel.

The amphora belongs to a rather uncommon type, originally considered to be

<sup>12</sup> For the type cf. Humfry Payne, *Nekrokorinthia*, pp. 308-9, kotylai type D, and fig. 150.

<sup>13</sup> Humfry Payne, *op. cit.*, pl. 40, 1, and p. 110.

<sup>14</sup> Inv. No. C-50-101; H. 0.306 m.; Gr. Diam. 0.203 m.; pinkish buff clay; dark brown, lusterless glaze. For the type see Payne, *op. cit.*, p. 316, No. 1154.

<sup>15</sup> This unusual abbreviation of the horse and rider motif occurs on a Corinthian aryballos from Delos (*Delos X*, pl. XXIV, 304; cf. Payne, *op. cit.*, p. 288, No. 498). I owe this reference to the kindness of Chrysoula Kardaras.

Attic but now, after Payne, identified as Corinthian. An amphora in the University Museum in Philadelphia <sup>16</sup> is identical in shape to ours and carries the same kind of net pattern above the panels. On one of the panels is a protome of a horse with elongated head, but in other respects it differs considerably from the horse on the Corinth amphora. The Philadelphia amphora has been dated in the decade 580-570 B. C.

The well containing this decorated pottery also produced some coarse household ware, two examples of which are shown in Plate 93a. One is a large pitcher of very coarse, gritty clay and void of decoration. The other is a spouted pitcher of somewhat finer clay of a pinkish buff color. Below the handle are two broad bands in red, and on the neck and shoulder are rows of short brush strokes in the same color. Several lamps of types II-IV <sup>17</sup> (Pl. 93b) came from the same fill in the well and should thus be dated before the middle of the sixth century B. C., the lowest likely date for the deposit.

The pottery described above was found at a depth of 0.50-6.00 m. The first half meter of the fill at the top of the well contained pottery from about the middle of the fourth century B.C. Many pieces are of Attic manufacture (Pl. 93c and d, right); others are local limitations of the imported ware (Pl. 93d, left). This small deposit is of particular interest, because it was probably thrown into the well just prior to the construction of the South Stoa and will therefore serve as a convenient upper limit for the date of the building.

A deposit from the sixth century B. C. was excavated in the Stoa a little to the north of shop XXVI. It contained fragments of several column kraters (Pl. 93e) with figured decoration on the handle plaques and rows of wavy lines on the rim. The most significant object from this deposit is a terracotta stand (Pl. 94a), probably designed to support a lebes. A short Doric column with an archaic form of echinos and with sixteen flutes stands on two low steps and a third step may have existed in the form of a separate stone base. On the four corners of the abacus are lions' paws arranged around a drum with horizontal ribs, and at the top is a circular rim with serrated edge. The top is concave to fit the rounded bottom of the lebes which presumably was of metal. The diameter of the rim, measuring *ca.* 0.39 m., indicates that the bowl must have been at least 0.60 m. wide at the widest part. Although only a few fragments of the original stand were recovered, these were so distributed that the whole stand could be restored in plaster. The only uncertain element is the exact height of the column, the shaft of which as restored measures 0.96 m. in height. The whole stand, restored to a height of 1.35 m., was hollow from top to bottom. There is no painted decoration on the preserved fragments. A detailed study of this unique object will be made by Robert Carter.

<sup>16</sup> Edith H. Dohan, *A.J.A.*, XXXVIII, 1934, pp. 526-27, and pl. XXXIII.

<sup>17</sup> *Corinth* IV, ii, Nos. 44-90.

Three vase fragments from pits sunk below the original floor level of shops XXV and XXVI contain the following fragmentary inscriptions: 1) [Δ]OC CΩTHΠO[C]; 2) ———— AΞ, probably the end of some word like [φιλί]ας or [Ἀσφαλεί]ας; and 3) ·INΩ, followed by the lower part of an upright stroke, perhaps [O]ἰνώπ[ος], an epithet of Dionysos. The sherds belong to vases similar to those found in many of the shop wells of the Stoa. Despite the depth at which they were discovered, they must have been part of the débris accumulated during the period that the shops were in use as taverns. Small as they are, these inscribed pieces deserve notice because they offer further evidence for the common practice in Hellenistic times of inscribing invocations to certain deities on vessels used at drinking parties.<sup>18</sup>

One important piece of sculpture was discovered in the hypocaust of the Byzantine bath north of the Stoa. It is a fragment of a marble relief (Pl. 94b) preserving the upper part of a dancing maenad with her head tossed back and her garments ruffled by the wind.<sup>19</sup> The face is badly chipped along the edge, elsewhere the surface of the marble is well preserved. The hair and the drapery are rendered with great delicacy in typical Neo-Attic style. The right side of the face is shown in full profile, but the left eye is also indicated in a somewhat less than realistic manner.

The figure is shown in motion whirling rapidly to the right, thus causing the drapery to be blown back over the left arm. The hair, on the other hand, is treated as if unaffected by this movement. It is held together with a clasp at the nape of the neck and the lower part falls loosely over the back. On the left side of the face a mass of hair is represented as being blown forward, as if the figure were moving in the opposite direction. The copyist, better acquainted with the technique of marble cutting than with the laws of gravity and motion, has tried to improve upon the original work of art that served as his model. We know what this original looked like from two better preserved copies which do not differ from each other except in minute details of the drapery and, consequently, must be faithful copies of the same original or — a less likely alternative — one a copy of the other. One of these (Pl. 94c), which was found in Rome and brought to Spain three centuries ago, is now in Madrid,<sup>20</sup> the other was discovered in 1935 by Italian archaeologists at Tolemaide in the Cyrenaica.<sup>21</sup> There can be no doubt that the Corinth relief is derived from

<sup>18</sup> For a discussion of this practice see Martin P. Nilsson, 'Die Götter des Symposiums,' *Symbolae Philologicae, O. A. Danielsson Octogenario Dedicatae*, pp. 218-230, and the earlier literature cited by him. Several new names can now be added to Nilsson's list; see Broneer, *A.J.A.*, XXXVII, 1933, p. 564; XXXIX, 1935, p. 71; *Hesperia*, XVI, 1947, p. 240; and Saul S. Weinberg (G. Roger Edwards), *Hesperia*, XVIII, 1949, p. 151.

<sup>19</sup> Preserved H. 0.50 m.; W. 0.32 m.; Gr. Th. 0.12 m. White marble, presumably Pentelic; rough back; upper edge of slab partly preserved.

<sup>20</sup> Franz Winter, "Über ein Vorbild neu-attischer Reliefs," *Berlin Winkelmannsprogramm* L, 1890, pp. 97-124, and pl. II, left; Giacomo Caputo, *Lo scultore del grande bassorilievo con la danza delle menadi in Tolemaide di Cirenaica*, pl. XII, fig. 22.

<sup>21</sup> Giacomo Caputo, *op. cit.*, p. 8, and pl. VII, fig. 12. Terracotta fragments of a similar figure

the same original. The position of the dancing figure is the same as in the other two copies; the folds of the garment, most clearly visible around the left arm, are practically identical; and the circular disc earring, not worn by all the figures of the series, is the same on all three copies. Even the scale of the figure seems to have been reproduced with but slight variation.<sup>22</sup>

There are, however, important differences between the Corinth copy and the other two. In the reliefs in Madrid and from Tolemaide the maenad wears a *nebris*, the feet of which are tied above the right shoulder, and in front the skin is spread out in a broad curve. In the Corinth copy the *nebris* is omitted. This may provide an explanation for the illogical addition of the hair on the left side of the face which the copyist seems to have invented to restore the balance. In the original figure, as represented by the Madrid and Tolemaide reliefs, all the hair is held together with a clasp and the lower part is spread out horizontally in a perfectly natural manner; none is shown on the other side. The change in the arrangement of the hair gives to the Corinth figure the effect of arrested or reversed motion, strangely at variance with the restless form of the drapery. The Corinth maenad also lacks the ivy wreath which is present in the other two copies. Furthermore, the rather forced attempt to show part of the left side of the face seems to be peculiar to the Corinth version.<sup>23</sup>

The nature of the monument to which the fragment belonged is not apparent. The same series of dancing maenads has been employed both for rectangular and for circular monuments. In the restoration of the monument at Tolemaide Caputo has shown that there were originally eight slabs,<sup>24</sup> seven of which were recovered, all in fragmentary condition. They had formed a circular monument with a circumference of *ca.* 7 m., obviously not a puteal but probably a statue base. The Corinth monument was definitely not circular. Another small fragment, discovered in one of the early campaigns in the vicinity of Peirene, may with some probability be assigned to it, although the head is here turned in the opposite direction.<sup>25</sup> As in the new fragment an attempt was made to show both sides of the face, as will appear from the following description in the Corinth publication: "The relief is so managed that

are in the Museo Nazionale in Rome, see Gisela M. A. Richter, *A.J.A.*, XL, 1936, pp. 17-18, figs. 7 and 8.

<sup>22</sup> The figures in various copies of the series vary in height between 1.295 m. and 1.315 m. See Caputo, *op. cit.*, p. 15, and Richter, *op. cit.*, p. 11, note 7. In the total height of the slabs the variation is greater, depending on the presence or lack of a molding above and below. The scale of the Corinth figure is about the same as that of the copies listed by Richter.

<sup>23</sup> So far as it is possible to judge from the published photographs the face of the figure in the other copies was treated in the conventional manner of low reliefs.

<sup>24</sup> *Op. cit.*, p. 16, and plates XIV-XV, fig. 28.

<sup>25</sup> In the other monuments on which the dancing maenads appear the figures do not all move in the same direction. Cf. Caputo, *op. cit.*, fig. 28; Richter, *op. cit.*, p. 16, fig. 6; Hauser, *Die neu-attischen Reliefs*, pl. II.

the chin is fully shown, while the background just touches the corner of the mouth and cuts the right eye, which is not clearly worked out.”<sup>26</sup>

There has been much discussion about the date and authorship of the prototype from which all these copies were made. The conjecture first made by Furtwängler that the artist was Kallimachos has found many adherents,<sup>27</sup> but, until some more substantial basis has been found for recognizing the art of this master than the archaizing relief of Pan and the Graces in the Capitoline Museum and some vague references to his style by ancient authors, the attribution must necessarily rest on slender evidence.

In his monograph on the monument at Tolemaide Caputo rehearses the various arguments relating to the date of the existing slabs, and he concludes that they were made by some artist who had access to the original. Consequently they did not originate in Africa on the site where they were found but must have been carved in Athens where the original monument of Kallimachos supposedly existed. Caputo disclaims connection with the Neo-Attic type of relief, which he considers to be of later date and of inferior quality. The monument at Tolemaide he ascribes to the period of the great altar at Pergamon. The new fragment from Corinth will hardly cast much light on this question, but its discovery provides further evidence for the importance which the ancients attached to the original creation wherever that may have been set up.

A second investigation of shorter duration was conducted in the Julian Basilica by Saul S. Weinberg who has contributed the following account of his work.

In the two weeks from July 24 to August 7, 1950, a trench nine meters long and averaging 3.50 m. wide was dug to the east of the central section of the Julian Basilica. It was at the center at the east side of this building that six curved epistyle blocks, as well as curved wall blocks, had been found in the original excavations of 1914-15. The investigations of 1948 revealed the ends of an apse connected with a late Roman wall built parallel to, and three meters east of, the Basilica east wall; the apse was about at the center of the Basilica (Weinberg, *Hesperia*, XVIII, 1949, p. 155). This apse was cleared entirely and proved to be a segment (about one-quarter) of a circle with radius of *ca.* 3.80 m. Four of the six epistyle blocks have a very similar curvature and together would just fit the apse, where they were most probably re-used. However, no foundations for the original curved colonnade and wall were found and their position is still unknown. Only the position of finding of the curved blocks and the existence of a later apse argue that the original apse, most probably semi-circular, was centered on the east wall of the Julian Basilica.

<sup>26</sup> Franklin P. Johnson, *Corinth IX, Sculpture*, p. 121, No. 246. Though the head on this fragment may be that of a maenad, it does not resemble any of the other heads of the series. Consequently, if the two fragments come from the same monument, the figures represented on the reliefs were probably derived from different sources, not necessarily of the same period. Johnson agrees with Elizabeth Gardiner (*A.J.A.*, XIII, 1909, pp. 159-161), who regarded the fragment a Greek original from the “decade after 440 B.C.”

<sup>27</sup> The matter is discussed at length by Caputo, *op. cit.*, pp. 24-30; cf. Richter, *op. cit.*, pp. 14 ff.

The other important information obtained from the small trench was that there existed an important road along the east side of the Basilica throughout Roman and Byzantine times. There were at least nine superimposed road levels, mostly late Roman and Byzantine, but most important of all is a small section of a pavement made of the same hard, white limestone slabs as were used on the Lechaion Road and the Roman Agora pavement. The road level at this time was approximately even with the top of the cryptoporticus of the Basilica. It seems most probable that the level of the main floor of the Julian Basilica had been originally raised three meters above the Agora pavement in order to bring it to the level of this road, from which there was most likely an entrance through the central exedra of the Basilica. There is evidence that the same situation existed south of the South Basilica and that both buildings served, among other uses, as monumental entrances into the Agora.

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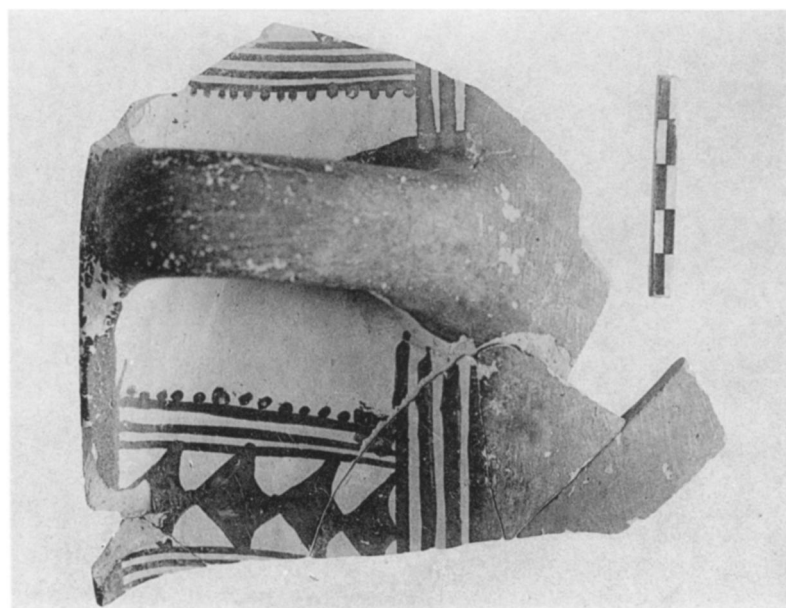
UNIVERSITY OF CHICAGO



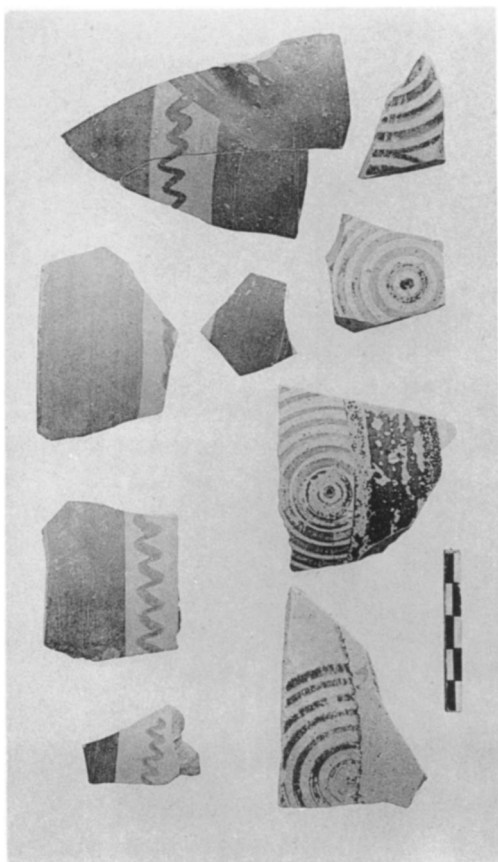
a. Latrine behind Shop XXVII of the South Stoa



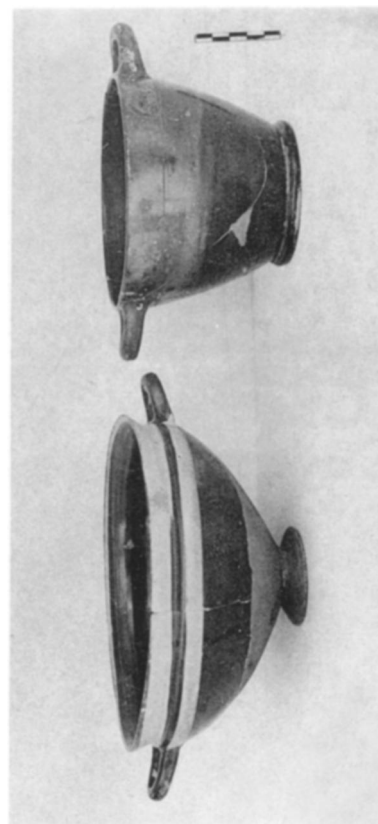
b. Late Roman Wall West of the Bouleuterion



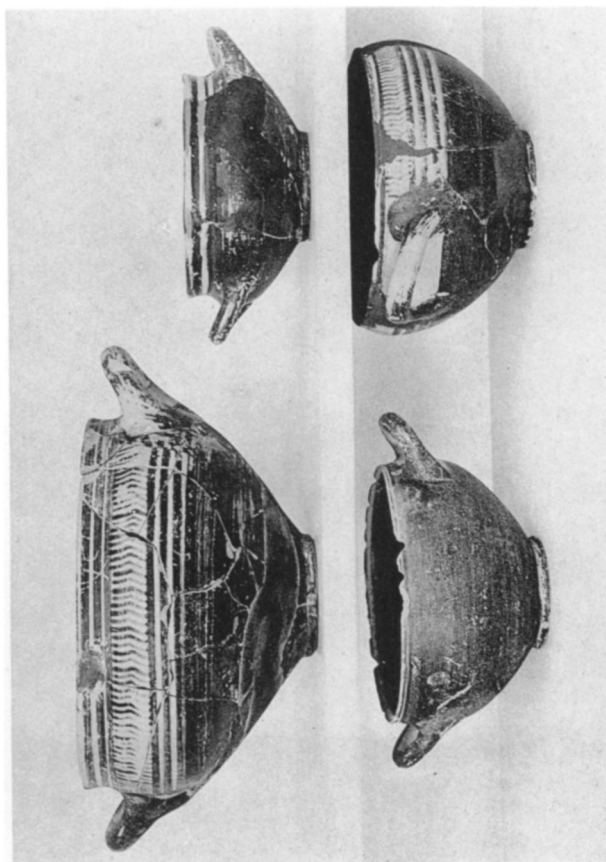
a. Fragment of Late Mycenaean Krater



b. Submycenaean and Protoegeometric Sherds



c. Two Attic Vases from Well in South Stoa



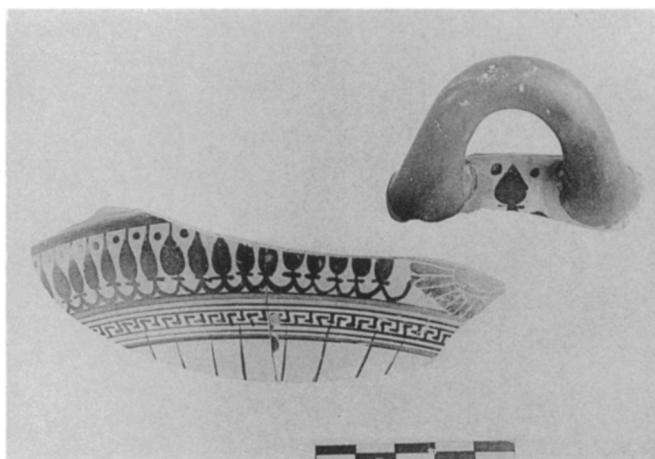
d. Vases from Geometric Well

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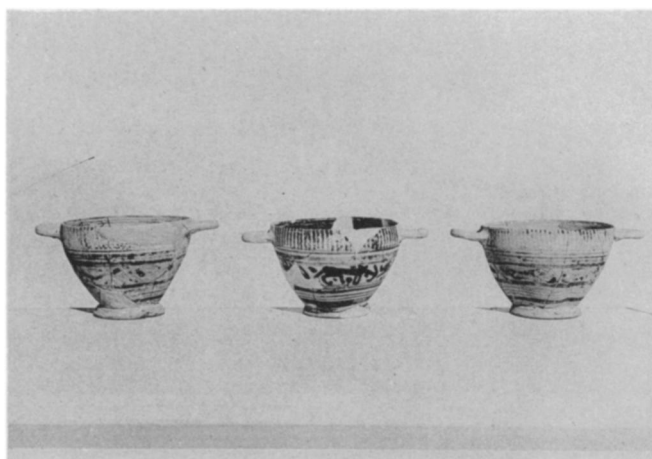


Siana Cup from Well in South Stoa

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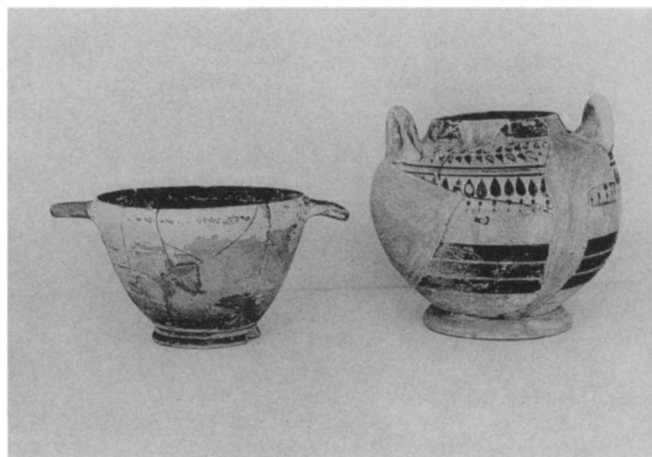
a. Fragments of Laconian Cup



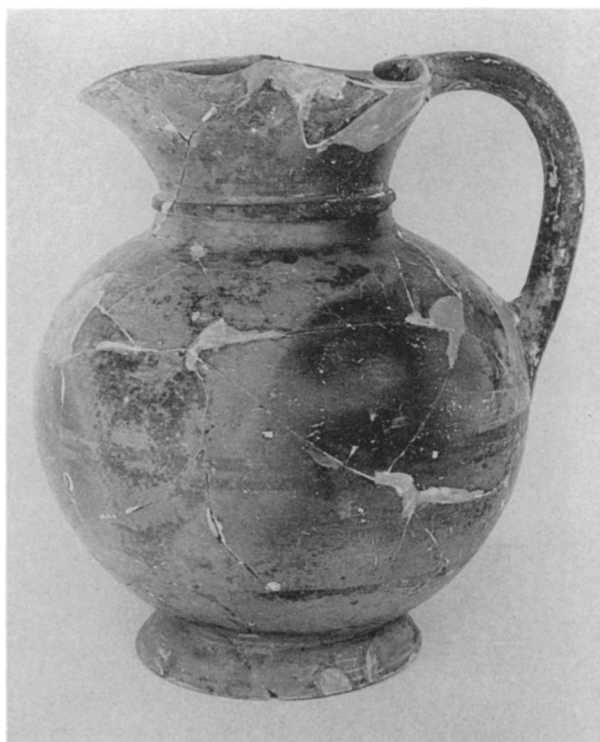
b. Corinthian Kotylai



c. Two Corinthian Kotylai



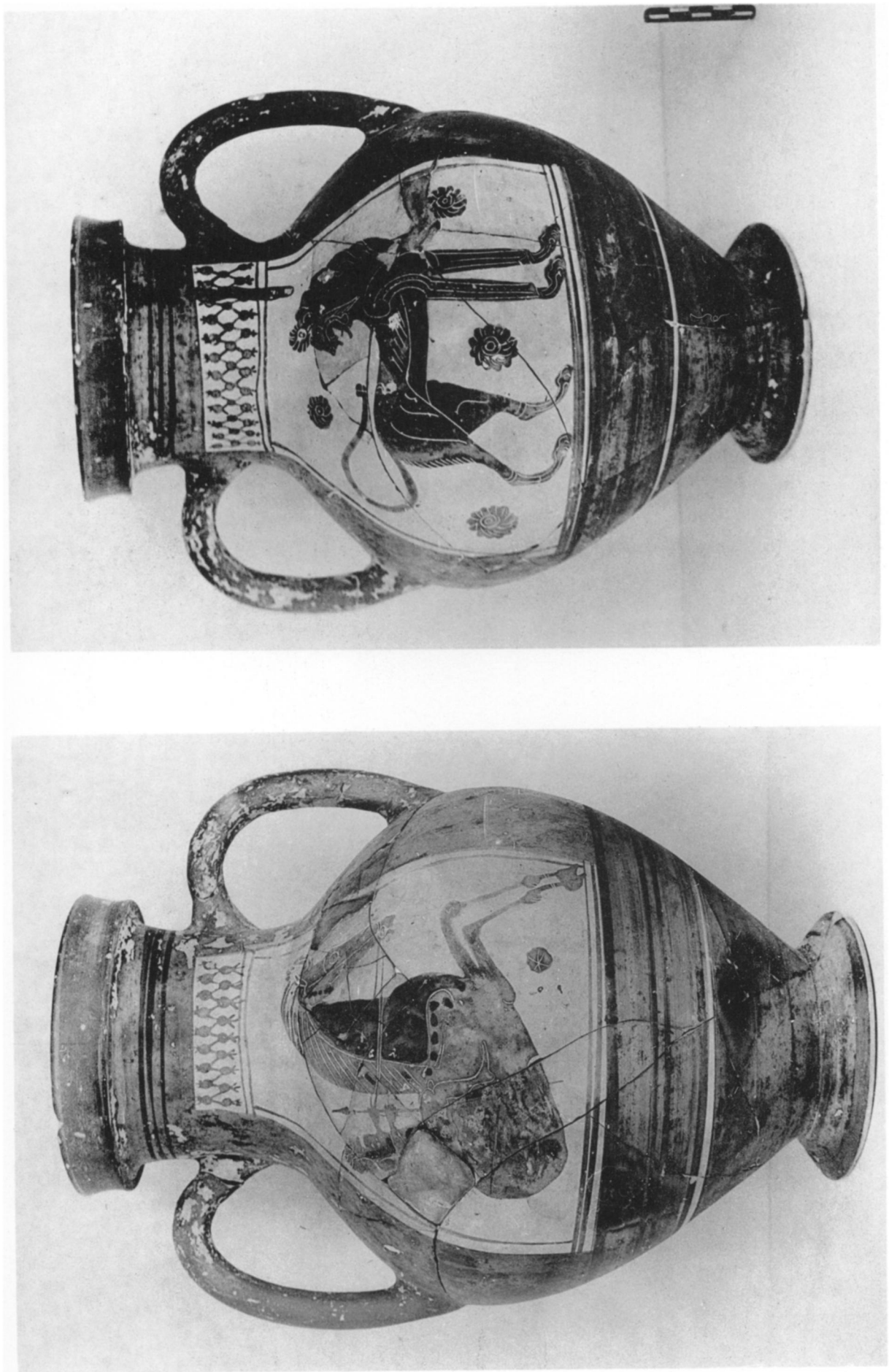
d. Two Corinthian Vases from Well



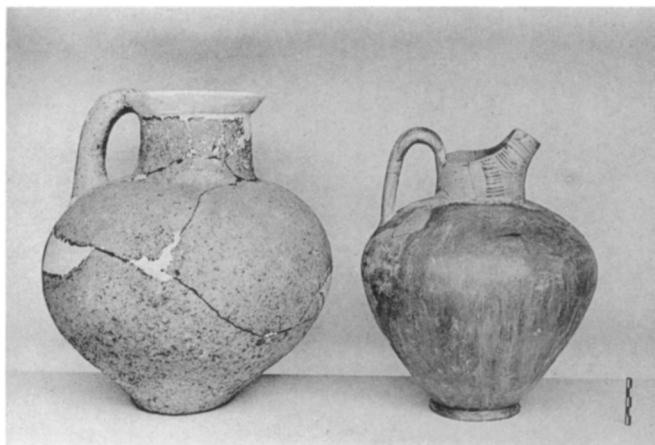
e. Oinochoe from Well



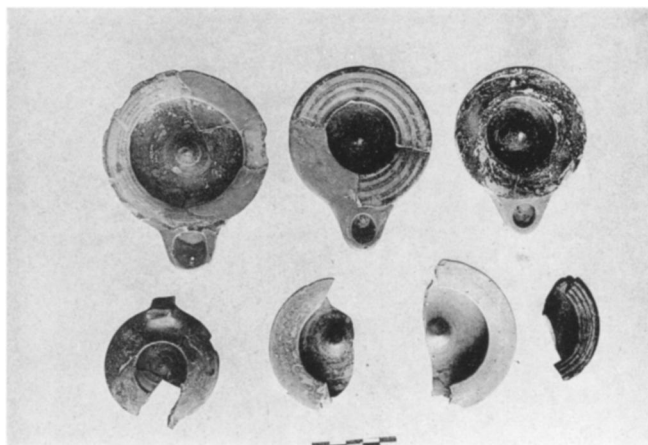
f. Handle Plaque of Column Krater



Amphora from Well in South Stoa  
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a. Two Large Pitchers from Well



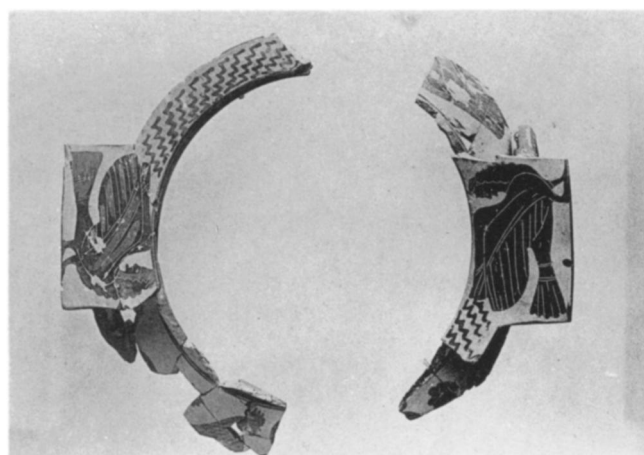
b. Lamps from Well



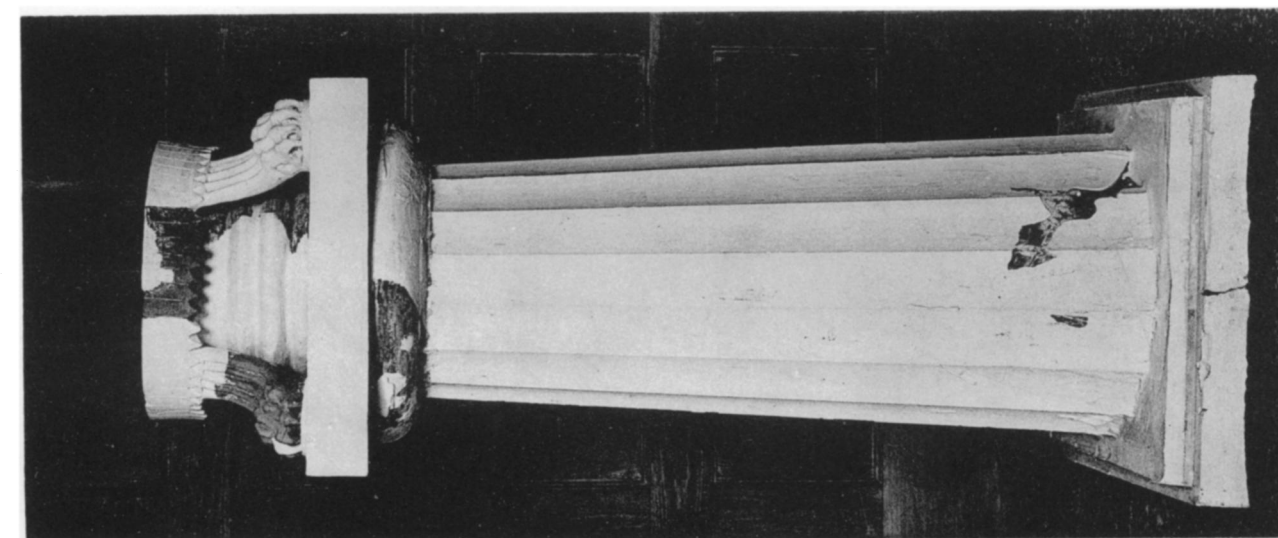
c. Fourth Century Vases from Well



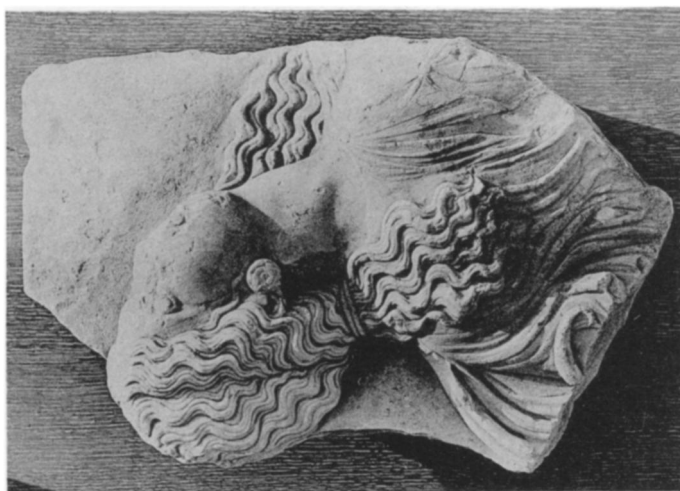
d. Fourth Century Vases from Well



e. Fragments of Column Krater from Stoa Deposit



a. Restored Terracotta Stand from Stoa Deposit



b. Relief of Dancing Maenad



c. Dancing Maenad in Madrid  
(From *Berlin Winkelmansprog.* I, plate II)

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