

CORINTH, 1985: EAST OF THE THEATER

(PLATES 25–37)

THE 1985 EXCAVATIONS of the American School of Classical Studies at Ancient Corinth were a direct continuation of work done east of the Theater by the School between 1983 and 1984.¹ Excavation focused on three contiguous buildings which line the east side of East Theater Street (Pl. 25). The work revealed the many similarities that exist between the northernmost two of these structures, Buildings 1 and 3. The ground floor in both buildings appears to have been devoted to the preparation of foods, perhaps in large part for the delectation of theater crowds. The southernmost structure of the three on the east side of the street, now called Building 5, is of a completely different plan, as yet not completely excavated and thus remaining unidentified in function. Some work also was done between the street and the Theater along the west side of East Theater Street where, in places, the earliest Roman levels of Corinth were reached. Only under the northwest and west rooms of Building 5 were pre-Roman levels explored. Under the former, pure Geometric material was found in a pit, while slightly west of that pit a line of five thrones of pre-Roman period were found cut into bedrock.

¹ C. K. Williams, II and Orestes H. Zervos, *Hesperia* 53, 1984, pp. 1–47, pls. 1–12; *idem*, *Hesperia* 54, 1985, pp. 55–96, pls. 6–18. Again in 1985 excavation in Ancient Corinth by the American School of Classical Studies at Athens was made possible thanks to the Greek Archaeological Service and its Director, I. Tzedakis. The cooperation of the Greek Archaeological Ephoreia of the Argolid and Corinthia helped much in the success of the enterprise. The Director of the American School of Classical Studies at Athens, Professor Stephen G. Miller, continued his wholehearted support of the Corinth Excavations and its research. Dr. Bookidis once again performed all the demanding duties of museum curator, as well as helping in the resolution of various difficulties as they arose. Mr. A. Arboreres was foreman; Miss S. Bouzaki was excavation conservator; technicians were N. Didaskalou, A. Papaioannou, and G. Arboreres. Misses I. Ioannidou and L. Bartzioti were, as in the past, photographers of the site and objects. I here express thanks and gratitude for the help I have received from everyone concerned.

I would also like to express my indebtedness to the trench supervisors of the 1985 season, who by their patience and attention in the field and by their accurate recording have made the following East of the Theater report possible. They were Miss E. A. Meyer, Messrs. M. F. Arnush, M. B. Garrison, P. M. Thomas, and Dr. B. Johnson. Misses K. Risser and P. Steccone worked on museum projects; Mr. G. M. Hedreen supervised a test trench dug in a field southwest of Temple E during July and August.

Works frequently cited are abbreviated as follows:

- Agora* VII = J. Perlswieg, *The Athenian Agora*, VII, *Lamps of the Roman Period*, Princeton 1961
Corinth IV, ii = O. Broneer, *Corinth*, IV, ii, *Terracotta Lamps*, Cambridge, Mass. 1930
Williams and Zervos, = Charles K. Williams, II and Orestes H. Zervos, "Corinth, 1981: East of the Theater," *Hesperia* 51, 1982, pp. 115–163
Williams and Zervos, = Charles K. Williams, II and Orestes H. Zervos, "Corinth, 1982: East of the Theater," *Hesperia* 52, 1983, pp. 1–47
Williams and Zervos, = Charles K. Williams, II and Orestes H. Zervos, "Corinth, 1983: The Route to Sikyon," *Hesperia* 53, 1984, pp. 83–122
Williams and Zervos, = Charles K. Williams, II and Orestes H. Zervos, "Corinth, 1984: East of the Theater," *Hesperia* 54, 1985, pp. 55–96

Hesperia 55, 2

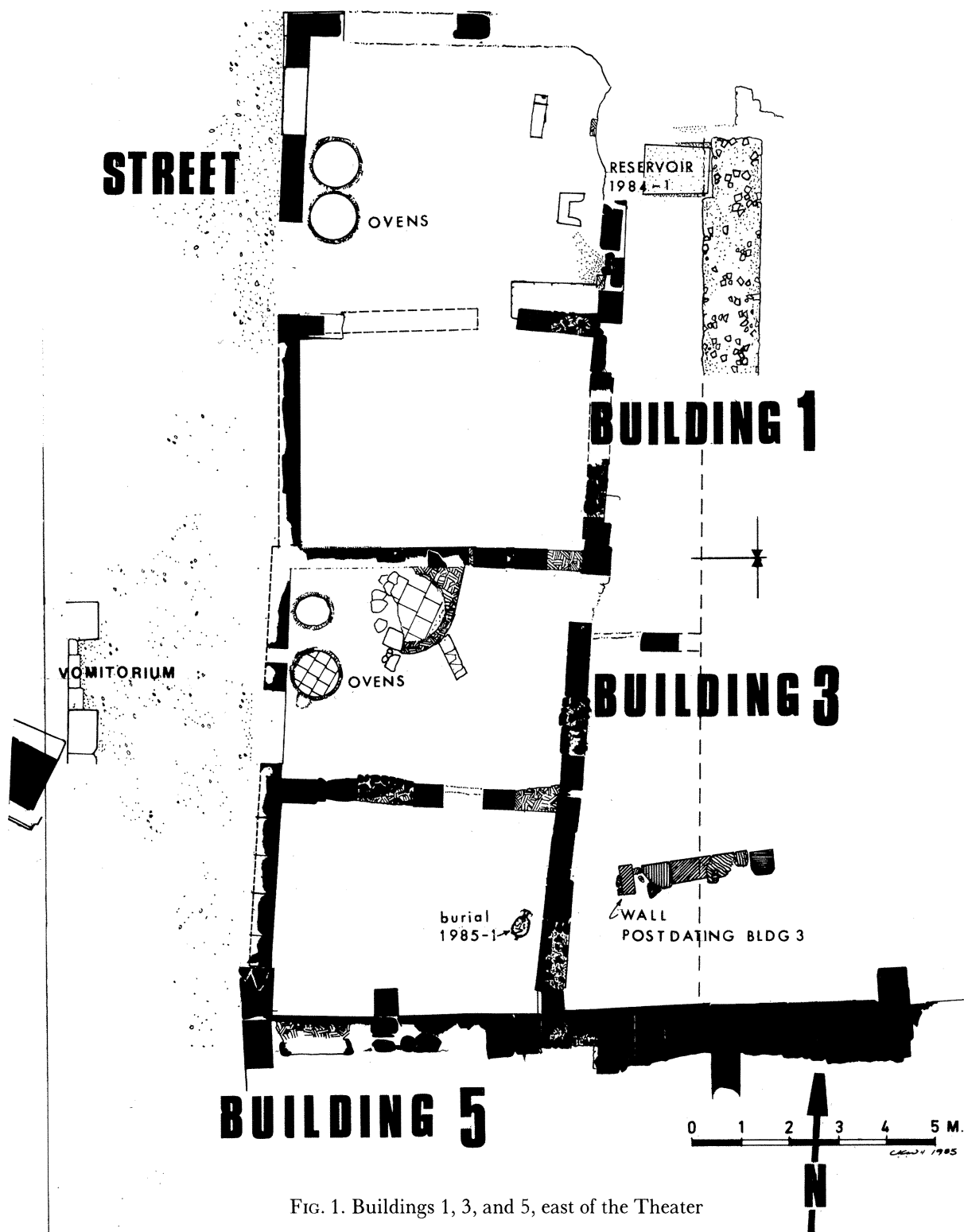


FIG. 1. Buildings 1, 3, and 5, east of the Theater

BUILDING 1

(Pl. 26)

Building 1 was explored only in part during the 1983 and 1984 excavation seasons. Most of what had not been revealed then was examined this year. Although it is the first building with its entrance onto East Theater Street south of the paved East Theater Court, it appears not to be the first Roman building to have occupied that site. A complex of earlier Roman walls, still only partially excavated by the end of the 1985 season, and reservoir 1984-1 now have been revealed below the floor at the northwest corner of Building 1.

Building 1 deserves a detailed review at this moment since little more of the structure is planned to be excavated in the near future. On the present evidence Building 1, in its first phase, was a rectangular structure built of good materials and with superior workmanship. Its west wall, which served as the main façade and faced East Theater Street, was built of large poros orthostates, above which now balances a more carelessly constructed terrace wall of the 2nd century after Christ. The north wall of Building 1 is almost completely robbed of its blocks, even its foundations. Only the northwest corner of the northwest room remains to attest the original position of that wall. The east wall of the building is robbed of everything except its heavy and extremely wide cement-and-rubble footing. Near its north end this foundation covers the west end of reservoir 1984-1; the exact northern terminal point of the wall, however, is completely missing, having been totally removed by later workmen gathering up building material. The majority of its length toward the south end lies under unexcavated fill. Other than the eastern foundation and the west wall of the building, all that is preserved of Building 1 appears to be part of an extensive but rather poor reconstruction in which blocks were reset without special care, in *opus africanum* and employing mud infill.

The plan of Building 1, as now exposed, very closely resembles that of Building 3, but three noticeable differences existed between the two. First, although both the northwest room of Building 3 and the northwest room of Building 1 were equipped with ovens, the room in Building 1 was 1.40 m. longer from north to south than its counterpart in Building 3. (Compare oven area of Building 1 in Plate 26, lower half of photograph, with oven area of Building 3 in Plate 28:b.) Thus at the northwest corner of the room, between the ovens and the north wall of Building 1, space existed for adding a window-counter 1.40 m. wide which opened onto the street. This window apparently was designed less to bring in light and air than to allow one to sell prepared foods to passers-by on East Theater Street. Second, the elevation of the floor of Building 1 was at least one meter lower than that of the southwest room of Building 3. (The floor of the southwest room of Building 1 stood at about 66.02 m. above sea level, that of the southwest room of Building 3 at + 67.06 m.) The third difference between the buildings was in the material found on their floors. In the southwest room of Building 3 were found about 170 kilograms of animal bones. The southwest room of Building 1 contained no such debris; instead, on the floor were found only crushed pottery and collapsed debris in which was a concentration of large, rectangular poros blocks. This fall contained at least 24 tightly packed, poros wall blocks, found lying as they had fallen.

Because they were found only in the west side of the room, it can be speculated with a high degree of probability that the blocks represent, almost *in toto*, collapse from the street façade of Building 1. In Building 3 the debris appears to have fallen from the opposite or east side where a much higher percentage of the displaced fabric was mud and mud brick, with many fewer poros blocks.

Whatever, precisely, was the original plan of Building 1, its final arrangement was that of two large rooms along East Theater Street with smaller rooms at the back, or eastern side, of the building (Fig. 1). Ingress from the street was obtained at the southwest corner of the northwest room. Immediately north of the entrance and ranged against the inside face of the west wall of the room were two ovens and the window-counter mentioned above. The two preserved ovens in this room were described previously as re-used pithoi which in their second use had horizontal tile floors installed in them. "These pithoi in their second use were not waterproof. Found within them were remains of carbonized reeds or rushes."² At the time of excavation these constructions were not recognized as two distinct types of oven, but now, by comparison with similar structures found in the northwest room of Building 3, one can see that they are terracotta domed ovens. The northern one was probably designed only to warm foods, since it has no provision in its side for a vent to circulate air around a fire or embers. The diameter of the southern oven is 1.05 m., or 0.17 m. more than that of the first; its wall is punctured in its southwest quadrant, facing the door to the street, by a nearly parabolic-shaped opening. This opening, 0.36 m. wide, would have provided a draft to any fire built therein. Both these domed ovens have their side walls packed around with a heavy layer of insulating white-gray marl. The ovens would have been open topped to facilitate the maintenance of a fire, the addition of new coals, and the placing of whatever pots or grills might be warmed there. Because of these ovens in Building 1 and of their parallels within Building 3, the northwest room in both Buildings 1 and 3 can be identified as a kitchen with a fair degree of confidence.

Other features in the northwest room of Building 1 deserve to be noted. By comparison with the kitchen of Building 3, one might have expected to find a large, domed baking oven with side door. But in that area in Building 1 where such an oven might be expected, the floor was destroyed by a long, north-south Byzantine trench. This disturbance is the continuation of a drainage ditch that has been traced running northward from a damaged spot in the terraced north wall of Building 5, through Building 3, where it damaged the west side of the largest of the three ovens, through the west side of Building 1, and then northward along the east side of the paved sidewalk at the south end of East Theater Court.³

In the southeast corner of the kitchen of Building 1, excavated in 1984, is preserved a small, rectangular, open hearth with tiled floor. This was built against the east wall of the room and against the side of a bench 1.75 m. long and between 0.62 and 0.67 m. wide. The bench extended from the southeast corner of the kitchen to a doorway that gave access to the large room to its south.

² Williams and Zervos, 1984, p. 56.

³ Williams and Zervos, 1984, Coin Unit II, p. 82.

The southwest room of Building 1 was basically rectangular, with solid walls on its south and west sides; probably the east wall also was uninterrupted by openings, but because of a later drain which had been constructed through the northeast quadrant of the room and through its east and north walls, one cannot be absolutely certain about the design of the full run of the west wall. The east jamb of the door from the kitchen is still preserved, but its west jamb and with it the exact width of the passage has been lost because of the later drain. Enough of the opening remains, however, to indicate that the door had a wooden threshold and jamb. Thus one can safely restore here a wooden door. As with all other ground-floor rooms of Building 1 thus far excavated, the floor of the southwest room was of earth overlaid by a layer of white marl. Nothing was found on the floor of that room that aids in identifying its function, except some fine pottery, glass, and a rather elaborate bone spoon, 1, all badly fragmented.

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| 1. Bone spoon with leaf volutes
MF-1985-29. P.L. 0.078; W. of bowl 0.029 m.
Spoon with elongated and slightly concave, oval bowl; transition between bowl and handle flanked by | Pl. 27 | antithetically curved acanthus leaves with serrated edges. Iron(?) handle was once joined to bone bowl by two bronze rivets. |
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A large number of poros wall blocks had tumbled onto the floor in the western half of the southwest room (see p. 131 above). They probably had fallen from the street façade of Building 1 and were then buried to their tops in a debris of red clay with mud bricks, heavily flecked with carbon. The mud brick contained a high concentration of pottery, mainly coarse ware, among which were about 35 one-handed utilitarian jars, all very much the same in size, fabric, and design. 2, below, has been selected to illustrate the type.

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| 2. One-handed coarse-ware jar
C-1985-92. H. 0.289; diam. of foot 0.071, of body 0.172, of rim 0.052 m.
Fine, buff Corinthian clay with occasional lime inclusions, some fine voids, slightly darker than 7.5YR 8/3.
Jar with irregularly trimmed foot, conical under-surface and ovoid body. High, narrow neck; upper part contracts to a diameter of 0.036 m. at base of rim. Rim flares, flat and slightly grooved on top, sloping toward inside wall. Ridged strap handle, attached at outer shoulder, rises vertically to turn down to meet neck just below point of contraction. | Pl. 27 | Four fine grooves on lower body, probably turning marks. Faint shoulder groove at lower handle attachment. Jar totally unglazed.
Pot has a capacity of <i>ca.</i> 2.50 liters.
Similar jars were found in similar destruction debris in 1985 but over the south side of the northwest room. See Williams and Zervos, 1984, p. 57, no. 3, fig. 1. The jar was there dated "second or third quarter of 3rd century after Christ" by its context. Excavation this year indicates, however, that the stratum should probably be considered to be of the second quarter of the 2nd century. |
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At the level from which the one-handed jars were recovered, but at points farther north, were found in an earlier season an almost complete, rouletted red-ware bowl and a two-handed impasto bowl.⁴ Because all this material was found resting on top of the lowest

⁴ See Williams and Zervos, 1984, p. 58: rouletted bowl no. 6, C-1984-49, impasto bowl no. 5, C-1984-48.

stratum of mud debris in which were buried a large number of tumbled wall blocks, one must conclude that the pottery under discussion came from a second story or, possibly, from storage racks just below ceiling level in the ground-floor southwest room. If this ceramic debris is to be identified as fall from the second floor, then one might logically propose that at least one room of the upper floor had been devoted to storage of liquid, probably wine, in one-handed, coarse-ware jars.

Although very little evidence exists to posit a reoccupation of Building 1 after its destruction in the 2nd century, there are a few indications of use through the 3rd century.⁵ No stratified levels exist here, however, between the end of the 3rd century and the Late Byzantine period. A heavy debris of mud brick (see p. 133 above) with numerous flecks of carbon, some rather large, overlaid the floor of the 1st and 2nd century after Christ in the southern half of the building and covered part of the northwest room as well. Most of the pottery from this fill was fire scarred, serving as a visual testimony that the containers had been caught in a fire and burnt only after they had broken. One can also see in the southwest room of Building 1 the remains of a built drain that ran through this fill from southeast to northwest across the room to join the street drain of East Theater Street (Pl. 26). Along most of the length of the drain mud-brick and carbon debris separates it from the floor of the room, a definite indication that the drain had been built into the debris after the building had collapsed, not before.

The drain was constructed with cemented rubble side walls, poor slabs of poros for the cover, almost all ill fitting, and a well-laid floor of Roman pan tiles, each stamped in its top surface with the name of KOKKHIANHΣ, a Greek version of the Roman name Cocceianus. Although written in Greek, the name is Latin and may illustrate the tendency of the post-Hadrianic occupants in Corinth to speak Greek.⁶

BUILDING 3 (Pls. 25, 26:a, b)

Building 3 occupied about 9.70 meters of frontage along East Theater Street immediately south of Building 1, starting at *ca.* 11.20 m. south of the street gate that opened into the northeast paved court of the Theater. Behind the façade of this building were at least four

⁵ The northwest room of Building 1 appears to have been reoccupied and used at least into the reign of Probus, for a coin of that emperor was found within a masonry construction on the floor. See Coin Unit V, Williams and Zervos, 1984, p. 82. Probably to be dated to this second use is a higher floor at the west side of the room, associable with the window in the façade wall there. That window was narrowed at some late date probably for use as a door. The re-use should be connected with a high, late road metal in East Theater Street and with a high floor inside the building, with which is associated a second coin of Probus. See Coin Unit IV, Williams and Zervos, 1984, p. 82. This floor sealed the ovens that line the west side of the room and their contents, including an amphora neck with a CAEDICIAE stamp. See Williams and Zervos, 1984, pp. 56–57. The amphora and stamp can be dated between the late 1st century after Christ and A.D. 146. In Williams and Zervos, 1984, however, a longer life span for this type of amphora was suggested, based on what then was known about the stratigraphy of Building 1.

⁶ J. H. Kent, *Corinth*, VIII, iii, *The Inscriptions, 1926–1950*, Princeton 1966, pp. 18–19. See also *CIG* III, nos. 4070 and 4079; I thank Professor J. M. Mills for the reference. Other appearances of this stamp are from the Corinthian Asklepion, cf. FP 53, FP 54, and, probably, FP 55.

rooms, the two largest of which together occupied the full north-south length of the structure. The north wall of the northern of these two rooms was about six meters long and served as a party wall with Building 1. The south wall was about 0.25 m. shorter; the room measured between 4.40 and 4.50 m. from north to south.

Access to the building was gained through the northwestern room, 0.32 to 1.88 m. from its southwest corner, and only through this room was circulation possible on the ground floor. Access into the eastern rooms was by an opening in the northeast corner of the northwest room; cuttings on the south jamb of the opening show that it had been closed by a door, which, apparently, could be bolted. Entrance into the southwest room was through an opening 0.85 m. wide in the south wall, 1.55 m. west of the southeast corner. This opening had a wooden threshold, well carbonized by the time it was excavated in 1985, and a cutting for a door bolt in its east jamb.

The northwest room is identified as a kitchen, for it still preserves the remains of three tile-floored, domed ovens (Pl. 28:b). The two smaller ovens, with interior diameters of 0.95 and 0.67 m., stood along the west wall north of the entrance from the street, while the third and largest, with an interior diameter of 1.42 m., was built against the north wall, between 1.80 and 3.75 m. from the northwest corner of the room (Pls. 27:a [at left], 28:b, 29:a). The largest oven appears to have been built with a flue, probably more to circulate the air than to draw away the smoke. The flue was probably carried to the roof within the north kitchen wall, which, as mentioned above, also served as the party wall between Buildings 1 and 3.⁷ This conclusion is derived from fragments of terracotta flue pipes that were recovered mixed in among the clay and blocks lying along the south side of the southwest room of Building 1. Some of this debris is, apparently, what collapsed from the north wall of the kitchen.

3. Fragmentary tubulus Pl. 27

FM-131. P.W. 0.098 m.; full length and width are not preserved.

Local pinkish tan clay, buff exterior surface, poorly compacted, without temper; a few nodules of white clay preserved unmixed within biscuit. 3YR 6/6.

Rectangular flue tile, preserving three sides, no trace of fourth; one finished end. No flange or

overlapping end joint. Roughly rectangular vent hole on side 0.098 m. wide, hole itself *ca.* 0.04 m. wide. Interior heavily smoke scarred black, also preserving finger and tooling marks.

For parallel of about same size, used in a Roman bath at Corinth, see J. C. Biers, *Corinth*, XVII, *The Great Bath on the Lechaion Road*, Princeton 1985, p. 78, pl. 31, no. 116. This tubulus measures 0.015 × 0.31 m., with a height of 0.345 m.

Evidence also exists for a flue over the more southerly of the two smaller ovens in the kitchen. A vertical channel 0.30 m. wide exists here between two large wall blocks; it can still be seen 0.44 m. north of the entrance from the street. Although no trace of a terracotta flue now exists within the wall channel, the space is just the size for setting a flue tile. A flue would have been convenient here, for it could thus have satisfactorily serviced the oven that stood by the door.

⁷ For a parallel for the flue, see the House of the Baker at Pompeii, VI, 2, 6. J.-P. Adam, *La construction romaine: matériaux et techniques*, Paris 1984, p. 289, fig. 623, p. 292, fig. 632. Numerous other such examples exist in Pompeii, Herculaneum, and Ostia.

About 17.40 kilograms of bones were recovered from the kitchen, mostly from around and immediately over the ovens. The roots of 14 horns, two third phalanges of different-sized animals, and 67 mandibles, all of sheep/goat, were identified in the preliminary sorting. Also represented are a number of butchered leg joints, split brain cases, a few rib bones, and vertebrae, as well as some jaw bones of smaller animals. Only two oyster shells attest to any appetite for seafood.

The kitchen appears to have had an earlier and a later floor, although tests will have to be made in the future to certify this fact. The exposed floor level now preserved in the northwest quadrant of the room stands at 67.25 m. above sea level; it slopes downward toward the south. The reasons for suspecting this not to be original to the building are, first, that this is the only floor of the building without a well-compacted surface; in fact, it is the only floor without a white lime surface. Second, it is higher than any other ground-level floor within the building.

4. Eastern Sigillata B bowl, Hayes Pl. 30
Form 80

C-1985-3. H. 0.053; diam. of base 0.068, of rim 0.183 m.

Moderately fine, orange-tan clay, small flecks of golden mica; a few fine, white inclusions; rough fracture. Slightly metallic orange slip over all, fired to orange at rim. 5YR 5.5/8 to slightly yellower than 2.5YR 5/6.

About three quarters of bowl preserved; fragments also found in southwest room.

Bowl preserves low ring foot, widely flaring convex body; slightly outward thickened rim above double groove, with top sloping inward. On interior, groove below lip, two concentric steps around slightly recessed floor.

Similar bowl, C-1985-50, found in destruction debris over bones dumped within southwest room.

Cf. H. S. Robinson, *The Athenian Agora*, V, *Pottery of the Roman Period*, Princeton 1959, M 31; lip is not so prominently outturned. Late 1st to first half of 2nd century after Christ.

5. Small Roman pitcher in cooking fabric Pl. 30

C-1985-5. H. 0.12; diam. of base 0.028; max. diam. (at median) 0.095 m.

Rough, dark gray clay with many sparkling and sandy inclusions. 5YR 3/1 and grayer.

Pitcher missing one third of neck and rim.

Disk foot, wide globular body with shoulder sloping at ca. 45°. High, vertical neck, contracted below sharply outturned rim; rim flat on top, sloping slightly inwardly. Vertical strap handle attached at shoulder and rim.

For close but not identical parallel, cf. C-1985-6 from Building 1, found in destruction level.

6. Roman stew pot Pl. 30

C-1985-2. H. 0.098; max. diam. 0.198; est. diam. of rim 0.185 m.

Coarse, reddish brown clay with sparkling and sandy inclusions, fired darker red brown on inside than outside, bottom blackened. Core 2.5YR 4/5.

Stew pot preserving most of body, one third of rim.

Round bottom, very wide, squat globular body, curving inward to form shoulder, high vertical rim; inward thickened round lip; horizontal handle on shoulder and applied against rim just below lip.

Cf. C-1984-62: not as many inclusions nor as coarse; from under latest floor of northwest room of Building 5.

7. Roman cooking-ware baking dish, Pl. 30
probably Etrusco-Campanian

C-1985-4. H. 0.062; diam. of bottom 0.30, of flange 0.323, of edge of horizontal rim 0.420 m.

Very coarse, reddish brown clay with many fine to large white and some red inclusions, much golden mica. Core varies around 2.5YR 4/5.

Found scattered in kitchen, southwest room, in debris over northeast and east rooms.

Flat bottom, low vertical, slightly contracting sides, wide rim tilted up slightly from horizontal with thickened, round lip. Vertical flange with grooved lip continues line of body wall.

Cf. C-1985-37, found in destruction debris in Building 1. See also J. Hayes, "The Villa Dionysos

Excavations, Knossos: The Pottery," *BSA* 78, 1983 (pp. 97-169), p. 26, fig. 9, B-110, called "basin (?)". His floorless fragments are dated to the Augustan or Tiberian period, "with no clear evidence that they continue in production as late as the second century." The context in which they were found is, however, of the Hadrianic period.

At floor level were also found a few bone implements, including two unguent or marrow spoons, MF-1985-33 and MF-1985-40 (Pl. 30).

Like the kitchen to its north, the southwest room of Building 3 did not have a precisely regular plan (Pl. 28:a). Its north-south dimension varied between 4.20 and 4.40 m. Its east-west dimension was 5.60 m. minimum, 5.75 m. maximum. No precise function can be assigned to the southwest room, for it preserves no distinctive architectural features; in fact it is most interesting for its barrenness, except for a pier at the center of its south wall, and the amount of jawbones, horns, and lower-leg bones found piled on the floor in the southwest quarter of the room.

The dry-sieved bones weigh in their uncleaned state approximately 170 kilograms. A minimum total of 171 fragmentary or complete sheep/goat horns which are preserved at their bases, sometimes with parts of the skull still attached, require that at least 86 heads were discarded in the room. The horns range from 0.11 m. to 0.20 m. in length, attesting to the wide range in ages of the butchered animals. None of the horns had been cut from the skull in the slaughtering process. Of cloven hoofs, only 86 third phalanges were recovered from among the sieved bones, giving a statistical count of, at a minimum, 22 sheep/goat. Mandibles of sheep/goat appear to be greater in number than either horns or cloven hoofs, but the broken condition of these remains preclude a reliable count without detailed study. At least one bovid jaw was recovered, but the overwhelming majority of mandibles are from sheep/goat. Few ribs and upper vertebrae and almost no pelvic bones are represented. Of special interest are a few fragments of skull, cut in half vertically, one of which shows traces of charring on its interior. Although shells are rare, fragments of at least 17 oyster shells, fewer scallop and limpet shells, 2 murex, and 1 whorl shell, in all 27, were recovered from the sieved remains of the southwest room of Building 3. Also from among the bones within this room were recovered two square-headed bone needles, MF-1985-35 and MF-1985-36 (Pl. 31); the shaft of the better preserved instrument is so slender that one is hesitant to identify it or its companion as threading needles used in any kitchen activity.

Close to the center of the east wall of the southwest room was found an amphora that had been partially buried within the earth floor, through some overlying sandy silt. It contained the remains of a young child which had been buried with the head toward the north.

8. Roman transport amphora⁸ Pl. 30
C-1985-90. H. 0.637; max. diam. of body 0.28;
diam. of rim 0.072 m.

Orange-red clay, fired to gray on interior and exterior surfaces, lime and dark red inclusions throughout, some lime pocking. 10R 6/4-5/6 (core); irregular buff-gray to gray slip over all, in places fired to red. A few sparkling inclusions.

Amphora with ringed toe, blunted and slightly hollow point; toe rises to ovoid body with greatest

diameter below the median; narrow shoulder to tall neck that contracts to rolled rim. Vertical strap handles, attached to shoulder, rise above point of attachment at neck, then angle down to neck.

For shape, see V. Grace, *Amphoras and the Ancient Wine Trade* (Excavations of the Athenian Agora Picture Book No. 6), Princeton 1979, ill. 64, far right. The Corinthian example, however, is not normal for pre-Roman Knidian fabric.

CONSTRUCTION OF BUILDING 3

The southwest room of Building 3 offers the best evidence for a theoretical reconstruction of Buildings 1 and 3. The appearance of Building 3 in its final state can be determined with a high degree of probability even though the remains *in situ* vary considerably in construction techniques. The preserved west wall of the southwest room stands to a height of 1.88 m. above its floor, capped by a single course of projecting poros blocks, between 0.39 and 0.43 m. high. This wall is constructed with large poros blocks erected one upon the next, pier fashion, with the interval between filled by smaller stones and rubble, all solidly cemented together in a Roman building technique known as *opus africanum* (Pl. 26). The east wall of the room is built slightly differently (Pl. 28:a). Large ashlar blocks are laid in a northward direction for 3.38 m. from the point where the east wall abuts a buttress of the south wall. The east wall rises in three courses to a height of 1.97 m. above floor level. With the fourth course of the wall, the construction changes. The upper wall, preserved to an elevation of + 69.762 m., is built in the same technique as that used for the east wall of the room, that is, with piers of rectangular poros blocks separated by cement-and-rubble infill. At some point in this wall, now missing, the construction again changed, with the poros pier construction continuing upward but with the infill becoming mud brick. This mud brick was found fallen in a double layer 2.70 m. deep over the floor. Within the mud brick were two series of large rectangular poros blocks, 0.43 × 0.65-0.76 m. in size (Pl. 29:b, c). These had fallen toward the west from the east wall of the room as though they had been stacked originally in two piers, one block upon the other. In fact their fallen position suggests that they had collapsed from their seat on the east wall almost directly opposite the poros pier blocks of the west wall. Because of the amount of mud brick and clay in which the fallen blocks were found, as well as because of the lack of stone rubble, it is assumed that the collapsed upper segment of wall was built as stone piers with mud infill, rising to a minimum of 4.30 m. above the ground floor of the building.

⁸ The Roman amphoras in this report are reproduced at a scale of 1:5 following the request of authorities in Roman amphora studies, not at 1:10 as is customary with Classical amphoras. See C. Panella, M. Fano, "Le amfore con anse bifide conservate a Pompeii," *Méthodes classique et méthodes formelles dans l'étude des amphores* (Collection de l'École Française de Rome 32, Actes du Colloque de Rome, 27-29 Mai 1974), Rome 1977, p. 135.

The south wall bonds neither with the east nor the west wall of the room (see below, p. 141). Also, slightly north of the south wall, the white lime floor was found to break in a straight east–west line. It does not extend to the south wall and is in no way connected with it. In view of the jointing between walls, the difference in construction techniques displayed, and the edge of the destroyed lime floor, one can assume with some assurance that the south wall of the southwest room was not original to Building 3.

That part of the buttressed south wall which still stands is built of random ashlar blocks in clay mortar, without any indication of pier and infill construction or use of cement. The north wall of the room by its shabby quality and inconsequential construction technique appears to have functioned only as a partition wall. On the basis of these remains one can best hypothesize a system of construction and framing in Building 3 that used the east and west walls of the western rooms as load bearing, with the southernmost east–west wall in its buttressed form serving as a terrace wall that carried the south wall of the building but not any other superstructure. The joist work and the framing of the superstructure would have been supported by the east and west walls constructed in pier and infill technique.

FRESCOES OF BUILDING 3 (Pls. 31:b, 32:a)

The minimum height of Building 3 can be determined from the remains of debris as it collapsed within the building. From the fallen blocks in Building 3 one can restore a minimum height of 4.30 m. to the top of the stone pier construction in the walls. In determining the height of the second floor, data can be gathered from an extensive fall of frescoes found in the excavations of 1984 in the southwest quadrant of the southwest room of Building 3. The time-consuming restoration of those fragments into four large but non-joining units took most of the winter of that year and the early spring of 1985; thus the frescoes were not included in the 1984 excavation report. The now completed restoration reveals the following facts and dimensions.

Parts of three yellow panels in the main wall zone are preserved, set on a pink dado splattered in white and brownish black (Pl. 32). The dado is crowned by a horizontal green band, edged with a white line on top and bottom. The yellow panels of the main wall zone are separated one from the next by a Corinthian column set in a black vertical field that also is edged with a white line (Pl. 31). The Corinthian columns taper from a width of 0.074 m. at the bottom of their shafts to 0.070 m. at their tops. Each yellow panel has within it a red frame edged in white and with an interior white line, floating 0.135 m. above the green horizontal that divides the dado from the yellow panel ground. The frame is 0.11–0.113 m. in from the vertical edges of the yellow panels, adjoining the black panels. The top of the red frame is 0.07 m. below the horizontal green frame that crowns the yellow panel. The preserved height of the fresco is 1.82 m., obtainable only by separately measuring various elements in two unjoining portions of fresco: the right-hand portion preserves the complete height of the red framing band in the yellow panel; the lower left-hand portion preserves the complete height of the element below the red frame. The dado zone is best preserved in the lower left-hand portion; possibly the full height of the zone is preserved, for at the bottom the plaster backing of the pink zone becomes thicker than anywhere else. Here the painted

surface is rippled by strokes made during the application of wet plaster. The lowest portion of pink has not been polished or smoothed in any way, suggesting that this part of the fresco was close to the floor, to a marble veneer baseboard, or to a low base molding.

The maximum preserved width of the restored run of fresco is 2.63 m. Even though the middle panel is marred by a gap down its center (Pl. 31:a), its full width can be restored because the left-hand portion preserves a twig in gray and traces of the feet of a bird facing left on that twig in its yellow ground. This bird on a limb fixes the midpoint, making it possible to determine the full width of the yellow wall panel within its red frame and thus the dimension from Corinthian column to Corinthian column. That this fresco came from the second floor seems indicated by, among other things, the fact that its fragments were found lying on collapsed mud-brick wall debris well above the lime-coated floor of the room. Many fragments were found to have mud brick adhering to the back of their primary cement coat. At least portions of the yellow-ground fresco appear to have been applied originally to mud brick. Only the construction technique of the second story, which can be restored with mud-brick or packed-clay panels between stone piers in the *opus africanum* tradition, agrees with the evidence supplied by the clay on the fresco backing. Considering this and the level of the findspot of the fallen plaster, the fresco must be restored to a wall of the second story.

A few fragments of a red-ground wall fresco, overpainted with white decoration, were recovered at the east side of the southwest room of Building 3, close to floor level and under a tumble of blocks that had fallen from the upper east wall. The painted band consists of stylized Lesbian-leaf decoration with filling ornament, all framed between parallel white lines. One of the framing lines is reinforced by a second white line running parallel to it (Fig. 2). The final white plaster coat upon which the decoration was painted is about 0.006 m. thick, with a minimal admixture of fine, black sand. The underlying, or primary, plaster coat is much coarser. Other fragments, presumably from the same wall, were found scattered within the mud debris from around and above the collapsed wall blocks.

This evidence, although fragmentary and presented here only as a preliminary study, indicates that at least one upper floor of Building 3 must have had rooms decorated with a quite presentable fresco programme. The yellow-ground fresco suggests some sort of large room or, at least, a large unfenestrated wall in a room that would probably have been more than a *cubiculum*. At least one other room, in reality probably more than one, was frescoed in a contrasting solid dark color relieved by a white framing motif.

The date of execution for the frescoes of the second floor of Building 3 is not so easily determined as is the restoration. The style, with its simple panels and columnar division markers, attests to an ancestry in the Second Pompeian fresco style, but the layout is in reality more what Barbet might call the Style of Transition from Second into Third.⁹

⁹ A. Barbet, *La peinture murale romaine*, Paris 1985, pp. 96, 98–103. A room is to be found in the Casa del Menandro, however, decorated by repetitive panels of equal size and without central *aedicula*, as well as with a simple subdivided dado. The programme is more elaborate in its detailing, but its date cannot be too far removed from the Corinthian example. See A. Maiuri, *La Casa del Menandro e il suo tesoro di argenteria*, Rome 1932.

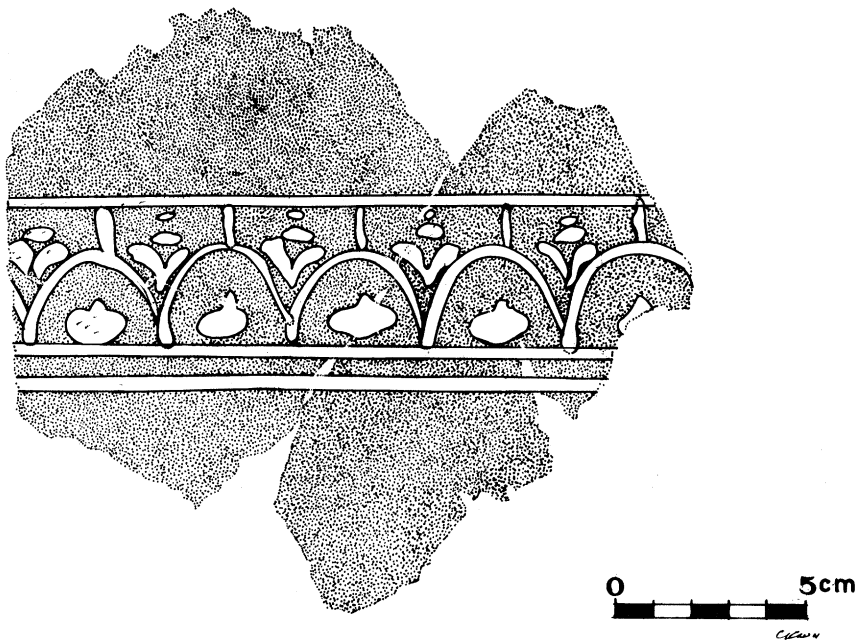


FIG. 2. Fragment of wall fresco from southwest room of Building 3

ALTERATIONS TO BUILDING 3

No tests have yet been made below what appears to be the original plaster floor in any of the rooms of Building 3; thus the initial construction date for this complex still remains to be determined. The preserved fabric of the building, however, does exhibit evidence for extensive alteration and repair. The floor of the kitchen in Building 3 does not preserve a good, white lime surface (see p. 136 above); rather the floor is quite soft in places and reinforced by tiles near the doorways. Although the surface slopes, at its highest it is as much as 0.25 m. higher than that in any of the other ground-floor rooms of Building 3. Apparently the kitchen floor now exposed is not its original surface. The southwest room of Building 3 also attests to alteration. The south wall of this room, which is buttressed along its north face and which doubles as the northernmost wall of Building 5, appears for several reasons to be a reconstruction of an original wall. Close observation of the construction techniques used in the east wall of the western rooms of Building 3 reveals obvious variations along its length. The main part of the east wall of the southwest room, as now preserved *in situ*, is constructed of large, squared blocks of poros with cement used in the rather fine joints. North of this well-built segment, the wall is continued in a rather shoddy fabric of casually laid blocks and mud construction, while the south end of the east wall terminates against a buttress of the east-west terrace wall supporting Building 5. Close examination of the south end of the run of handsome masonry in the east wall indicates that it originally had abutted against a quite different south wall, now dismantled. The floor within the southwest room tells the same story, since the white lime-coated floor stops on an east-west line even with

the south end of the block masonry of the east wall. In other words, the evidence suggests that an earlier south wall had been removed and replaced by a buttressed wall, apparently of inferior quality. In digging the foundation trench into which this later south wall was set, fine, sandy earth was removed and spread over the white plaster floor of the room. Around the amphora burial found near the east wall of the room, this stratum, through which the burial had been made, was most clearly distinguished. The pile of discarded animal bones was found stacked right up against the north face of the buttressed south wall, indicating that the animal bones were not discarded until after the resetting of the south wall of Building 3 had already taken place.

With these facts in mind one must consider, once more, the frescoes that were found collapsed within the southwest room of Building 3. These cannot be contemporary with the first phase of the building, since extensive rebuilding seems to have been made to the basic fabric of the structure, apparently necessitating the laying of a new floor and the restructuring of much of the northwest room and the partition wall between that and the southwest room.

If these observations are valid, it follows that the original upper floor of Building 3, if there was one, cannot have survived the structural alterations without extensive damage. The suggestion therefore is put forth that Building 3 was initially built in a careful manner and with superior workmanship but was damaged in the earthquake of A.D. 77 and rebuilt thereafter in a much poorer form, with reclaimed poros blocks, mud brick, and *pisé*. The second story may have been added at this time, but even if an upper story had existed in the original design, it would have had to be repaired and redecorated after the earthquake. The frescoes here associated with the second floor are best dated, therefore, within the early Flavian period; they should be considered to have had a life span that was terminated sometime within the reign of Hadrian as the result of a second disastrous earthquake.

STRATIGRAPHY OVERLYING BUILDING 3

In the past two years excavation has shown that most of the destruction debris belonging to Buildings 1 and 3 lies buried beneath a series of tipped fills, the lowest of which contained lamps **12–15**, anthropomorphic mug **9**, and scale-patterned wall frescoes. When these specific levels of the excavation were examined this year, the point of change between the two types of fill was determined to be a hard-packed crust resting directly on the destruction debris. The overlying tipped fills, including one almost purely of poros chips, should be associated with the construction of the terrace that buried the southwest room of Building 1 and all of Building 3 up to the north face of Building 5. The fills appear to have been dumped from the east and were contained at their west by a retaining wall specifically erected for that purpose along the east side of East Theater Street. It was also noted that the walls of Building 3 appear to have collapsed from east to west and that the fill continued into the street.

The crust over the destruction debris was created, apparently, either by construction teams dragging blocks into place when the area was reshaped as a terrace or else by theater-

going, pedestrian traffic which was taking advantage of a short route over the ruins of Building 3 before the area was redeveloped. The crust, as it sloped downward toward the west, was especially hard packed and slightly gravelly where it overlapped the west wall of the northwest room of Building 3 and where it then spread onto East Theater Street opposite the vomitorium of the Theater. The theory that the hardened surface on the destruction debris represents a definite period of use after the collapse of Building 3 seems more in keeping with the quality of the crust than does the explanation that the crust is only a packing caused by teams of workers rebuilding the area. The former theory implies, however, that a period of abandonment and neglect existed in the area after the Hadrianic earthquake and that it lasted for an as yet undetermined number of years before the terracing was undertaken.

The best evidence that can be offered to prove that the terracing over Buildings 1 and 3 was formed in a single operation can be seen over the southeast room of Building 3. Here a deep foundation of rubble without mortar rises to an elevation of + 70.19–70.16 m., upon which is preserved a single line of squared poros blocks, probably the lowest course of a wall with, at the moment, an undeterminable function. The wall runs from northeast to southwest and was designed for a ground level of about 70.11–70.20 m. above sea level. The rubble foundation was bedded upon the exposed surface of the destruction debris of Building 3; fills containing a high concentration of pottery were then dumped around this foundation up to the level of its socle. In that fill were found fragments of fresco from a single wall (Fig. 3), a large number of lamp fragments, Eastern Sigillata B pottery, and a Knidian mug, one of a type which is extremely rare in the Corinth collection.

9. Anthropomorphic mug, probably Knidian Pl. 31

C-1984-115. P.H. 0.13; diam. of rim 0.093 m.

Fine, friable, orange-tan clay with a very few white and small sparkling inclusions. Mottled reddish brown to dark brown slip all over the preserved exterior, on interior of rim, and dripping down upper interior wall. Clay, 2.5YR 6/6.5.

Mug in several non-joining fragments. a) 19 joining sherds, missing base but preserving lower jaw on proper left side, upper lip, all of nose, most of proper right eye, ear, and handle, parts of rim. b) Jaw fragment. c) Fragment of body and rim. d) Rim fragment.

Male face with protruding jaw, creased cheek, thin-lipped mouth, prominently hooked nose, the bridge of which projects at right angle from between slightly frowning brows. Eye executed with raised iris, concave pupil. Vertical strap handle with three grooves rises from upper ear to hair of temple, joining upper part of mug just under rim. Rim offset in

front by horizontal plastic rib; behind, joint between head and rim almost without articulation. Concave rim rises vertically to squared lip.

10. Eastern Sigillata B plate with graffito Pl. 31
C-1985-125. Est. bottom diam. 0.08 m.

Hard, fine, light reddish tan clay, mica flecks, especially in slip, clay rough to laminated at break, few voids. Slipped, more lustrous inside than on under-surface, 2.5YR 5/8.

Plate with slightly concave bottom; graffito:

JECHIE[

Bottom makes sharp transition with slightly rounded lower wall; circumferential groove in floor.

11. Eastern Sigillata B plate with graffito Pl. 31
C-1985-126. Restored bottom diam. 0.06 m.

Clay same as 10, more worn; slip slightly redder than 2.5YR 6/8.

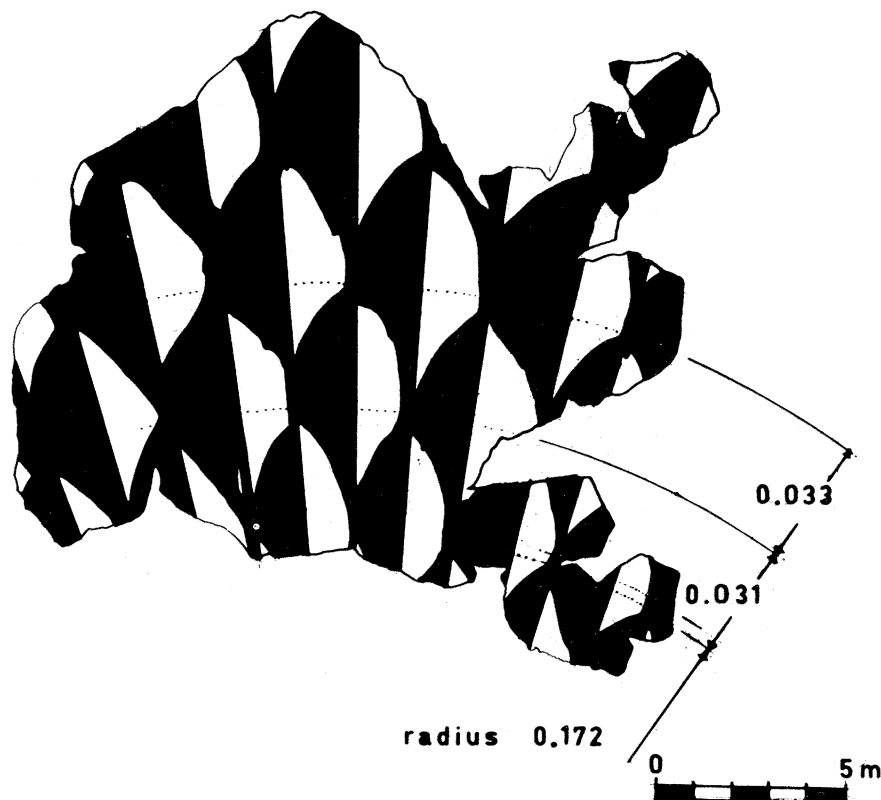


FIG. 3. Fragment of fresco from Building 3

Profile close to 10, with graffito on undersurface:

]ΘΕΚΛΕΑ[
ΜΙ[

12. Roman glazed lamp, probably Knidian Pl. 32

L-1985-18. H. to rim 0.0385; total L. 0.124; diam. at rim 0.083 m.

Clay same as 9, metallic glaze from black to orangish red, dilute over lower body.

Lamp with flat, circular bottom defined at lower body by impressed line. Almost straight, flaring wall to shoulder; sharp curve to sloping shoulder decorated with oblong pellets in raised relief. Rim set off from deep concave discus by single plastic ridge on rim. Filling hole in center of discus; air hole in channel between nozzle and discus. Nozzle surrounded by raised panel which is connected to groove around

discus by plastic ribs. Large, pierced, vertical lug impinging upon discus; top with double groove.

13. Broneer type XXV lamp Pl. 32

L-1985-16. H. 0.033; diam. at rim 0.072 m.

Fine, compact, tan clay with sparkling inclusions, thin walled. Possibly Corinthian; 5YR 6/5.

Glazed early Roman lamp with flat bottom delineated by impressed circle, small impressed circular area at center. Echinoid profile of body to pared joint with rim. Sloping rim stamped with oblique leaf decoration and two stamped circles terminating leaf design at nozzle area. Deeply concave undecorated discus divided from rim by three framing grooves. Small central filling hole, air hole in rim, on axis with nozzle. Nozzle has circular, raised panel around wick hole; panel does not impinge upon shoulder. Pierced vertical lug handle; two grooves on upper half. All over red-orange wash, fire scarred at nozzle.

14. Broneer type XXV lamp Pl. 32

L-1985-17. H. to rim 0.034; L. 0.092; diam. at rim 0.069 m.

Fine, compact, local clay with a few sparkling inclusions, lustrous brown slip all over, peeling.

Slightly concave circular bottom delineated by impressed circle; straight body with paring mark rounding joint to slightly sloping rim. Rim stamped with oblique leaf pattern, but stamped circles set off nozzle panel. Central filling hole within deeply concave discus flanked by one groove, surrounded by

raised panel. Air hole at edge of discus on axis with nozzle. Short, round nozzle with raised panel to discus. Pierced vertical lug with two grooves on top.

These three lamps, in large part complete, are glazed. To judge from the context material found within this dumped fill, in which were found 68 fragmentary glazed lamps and only 13 unglazed lamps, the glazed lamps of the 1st century after Christ are, in fact, commonly used well into the Hadrianic period and, possibly, unglazed lamps become popular only after the turn from the 1st to the 2nd century.¹⁰

The numerous fragments of flat-surfaced wall fresco found in this fill were decorated with a crimson-maroon scale pattern on a rich, mustardy yellow background (Fig. 3). The pattern is structured by a series of crimson-maroon lines radiating not too precisely from what must have been meant to be a single center. These painted lines are intersected by circles generated from the same center, incised on the background but without breaking through the orange coat. The circles are spaced 0.03–0.031 m. apart, in one case with an incised circle reincised because of an error in the spacing. A scale pattern then was sloppily executed over the yellow background using these guidelines.

The fresco can possibly have decorated Building 3 before it collapsed in the Hadrianic earthquake, but the composition of the plaster suggests that these fragments should be disassociated from the structure. The final plaster coat of this scale-decorated fresco is coarse, with many small, black sandy particles which produce a general gray tone to the plaster. The final coat resembles most closely the finely sieved base coat for the fragmentary frescoes found in East Theater Street but not their final coat. Nor is it at all of the same composition as the final coat of plaster used for the yellow-paneled fresco recovered from the mud debris in the southwest room of Building 3 or the final plaster coat used in the fragments of decorated red fresco found under the rock fall in the eastern half of that same room.

Twenty fragments of scale-patterned wall fresco now are preserved from the Theater excavations of the 1920's. Unfortunately, records no longer exist which give the context of these pieces. By style and material, however, they are quite close to the scale-patterned frescoes found in 1983 and 1984, although differences do exist. One is the amount of space allowed between consecutive incised circles; in the fragments found in 1920 the intervals vary between 0.027, 0.029, and 0.03 m., rather than between 0.03 and 0.031 m. Three of the 1920's fragments supply evidence that the Corinthian scales were not used as a simple

¹⁰ *Corinth* IV, ii, pp. 86–87, where Broneer estimates that glazed lamps continue to the end of the 1st century after Christ; also see *Agora* VII, p. 7. Hector Williams (*Kenchreai*, V, *The Lamps*, Leiden 1981, p. 39) suggests the possibility of a later date for this evolutionary step.

decorative motif, as used in the Villa Romana di Oplontis.¹¹ The three show scales overlapped by a gray-green frond waving vertically, highlighted in a light green, apparently part of some scene or other elaboration on the panel.

Scale patterns are to be found in numerous Second Style compositions, although in most cases elaborately executed. In Rome good examples of this pattern used *ca.* 100 B.C. are to be found in the Casa dei Grifi, room IV, but these are not especially close to the design under consideration.¹² One of the closest parallels, however, comes from the ceiling of the Casa di Championnet, classified with caution by Barbet as Second Style and known to be in existence *ca.* A.D. 62. Techniques of execution used for the Corinthian fresco and for that from the vault in the Casa di Championnet are very similar.¹³ If, however, the Corinthian example is to be dated later than Flavian, it becomes the latest example of such a pattern yet published. The fragments can possibly be part of the debris from the Hadrianic earthquake that destroyed Buildings 1 and 3, dumped from elsewhere in the area during a general clean-up and rebuilding; the exact date of excavation of the fill for dumping over Building 3 can not be ascertained.

IDENTIFICATION OF BUILDINGS 1 AND 3

Buildings 1 and 3 appear to have been equipped for commercial rather than domestic use, as indicated by wide street entrances and cooking facilities rather more elaborate than anything needed in a private house. Large quantities of discarded bones, mostly from skulls and lower legs, were found piled in the southwest corner of the southwest room of Building 3, as well as around the ovens in the kitchen of that building. Comparison of the types of discarded bones from the two rooms of Building 3 suggests that ribs and other meaty parts of slaughtered beasts were prepared in the kitchen although not customarily discarded on the premises, apparently because they were carried away and consumed elsewhere. Perhaps the ribs, thighs, and other meaty portions were hawked along with their attached bones at the time of performances in the Theater, but brains were prepared and probably eaten on the premises. Although no bones were recovered from Building 1, the arrangement of ovens in the northwest room of that building has a close parallel in the northwest room of Building 3. The similarity of plan and equipment suggests a similarity of function. If the proprietors of Building 1 handled meats similarly to the entrepreneurs of Building 3, then they, too, may have sold food to the passers-by on East Theater Street, in this case through the window in the northwest corner of the kitchen.

The southwest room of Building 3 apparently changed its function in its later years, for the bones piled in its southwest corner can be associated stratigraphically only with the final

¹¹ A scale pattern decorates applied columns of room 24 in the Villa Romana di Oplontis, apparently executed between A.D. 62 and the earthquake of A.D. 79. See A. de Franciscis, *The Pompeian Wall Paintings in the Roman Villa of Oplontis*, Recklinghausen 1975, p. 52, fig. 37. The scale pattern here is regulated by incised guidelines but not painted in maroon and yellow.

¹² G. E. Rizzo, Casa dei Grifi, *Monumenti della pittura antica scoperti in Italia*, fasc. 1, Rome 1940, figs. 23, 24. See also, the Casa degli Epigrammi columns decorated with scales, H. G. Beyen, *Die pompejanische Wanddekoration vom zweiten bis zum vierten stil II*, i, The Hague 1938, pls. 86:b, 87:a.

¹³ Barbet, *op. cit.* (footnote 9 above), pp. 88–89, fig. 53.

phase of the building. Also, the child burial, found near the east wall of the room, can have been made only during that last occupational phase. Such finds indicate that diners were almost certainly not served here during the last use of the room but, rather, that by then the room had been converted into a dumping spot, possibly with the unencumbered floor serving for the butchering of carcasses or some other such activity that would facilitate the operation of the kitchen. Unlike its counterpart in Building 3, the southwest room of Building 1 appears to have seen the use of fine pottery and glass from its first occupation to its final destruction in the Hadrianic period.

Little doubt exists that Building 3 was two storied in its final days. Less concrete evidence exists to propose such a restoration for Building 1, although the large amount of fallen wall blocks found on the floor in the southwest room of Building 1 indicates that its west wall would have risen to a height over and above what would be conventional for a one-storied building. The recovery of about 35 coarse-ware pitchers within a level that covered all the fallen wall blocks in the southwest room of Building 1 might also be considered as evidence that Building 1 was at least two floored with at least one room on the second floor devoted to storage; less probable is the theory that those pitchers fell from shelves constructed just below the ceiling in the ground-floor room, even though such a system of shelving is documented at both Pompeii and Herculaneum.

Although evidence has been exhumed from Buildings 1 and 3 that might imply that these buildings were *tabernae* or *popinae*, or, with less enthusiasm, *cauponae*, a close examination of the evidence indicates that the two buildings hold a rather singular position among Roman shops designed to purvey food and drink. Little evidence exists that can attest to drinks having been served within either complex. In fact wine usually was served in early Italic *tabernae* in such quantity that small *dolia* were expected there as standard equipment. At Ostia the marble-veneered service counter was different in design; the counters appear to have been piped for water.¹⁴ But in almost every case it appears that the wine shops of Ostia and Pompeii were supplied with some sort of service counter. Almost without exception that counter was just inside the shop, along the threshold of the opening to the street. A shutter groove in the threshold stretched across the opening in front of the counter, with door pivots at one end. Only when the shutter was removed from the threshold did the counter become open and free for use by customers standing on the sidewalk. The Corinthian buildings were not designed with this sort of opening, nor were they equipped with wine counters. Even if the Corinthian shops can be said to have had wine counters of some sort, the Italic *tabernae* were not equipped with large ovens for preparing hot meals or for boiling meats. In fact the everyday diet of the lower- and middle-class Romans appears to have included very little meat such as chops, if any at all, except during special celebrations or on feast days.

If this thumbnail description of Italic *tabernae* is matched with the remains of Buildings 1 and 3, one finds that the Corinthian street-door arrangement and the placement of ovens close to the entranceway are at variance with the Italic layout. The generous dimensions, specifically in subsidiary rooms like the southwest rooms of Buildings 1 and 3, are

¹⁴ G. Hermansen, *Ostia. Aspects of Roman City Life*, Alberta 1981, pp. 186–191.

rare in eating and drinking establishments in Rome and Pompeii; a few, however, have been identified at Ostia. When large, they usually have been considered to be *popinae* rather than wine shops, but only such things as grain, peas, and beans have been found in those *tabernae*, at least in post-Claudian Pompeii and Herculaneum; no evidence exists that meat was served.¹⁵ No wine shop, restaurant, or inn thus far identified has been found equipped with a large circular oven, as in the Corinthian rooms under discussion, much less three.

It therefore seems best, because of the above arguments, that one should consider Building 3 and, most likely, Building 1 as two storied, possibly three storied, with families residing on the upper floor or floors. The ground floor in each case suggests a butcher shop with the entrepreneur of Building 1 making use of outside facilities for garbage disposal. Butchering was only one part of that business. Probably of nearly equal importance was the cooking of meats for the neighborhood, if not largely for the theater crowds. It seems logical to posit that a good part of the meat buying was done by the festive crowd which was spending its day at the Theater. Otherwise it seems likely that a single butcher shop would have sufficed in this neighborhood where houses lined only the east side of a street, which, itself, did not run for any great distance. Also, the architect of Building 1 would not have put a merchandizing window at the entrance to the northwest court of the Theater if he had not foreseen the potential of selling food to the public as it entered the Theater court.

BUILDING 5

Few new elements have been added to the 1984 plan of Building 5 as the result of the excavation conducted in 1985. The history of the structure, however, has been more precisely delineated as the result of tests this year, and more material has been recovered that is helpful in identifying the function of the building.

Building 5 appears to have been laid out with a series of parallel east–west walls bedded upon natural rock. These extend from an eastern north–south wall that is, apparently, the eastern limit of the building and go westward to East Theater Street. The façade of the building is best preserved where it served as the west wall of the northwest room of Building 5. Here the inner face now is exposed to bedrock and shows itself to be a dry wall of random blocks, many of which are rectangular and re-used, with some rocks and some Classical tiles to fill joints. The outside face is of much better construction and is set on stepped bedrock. Here the wall is made of eight courses of ashlar which rise to an elevation of 71.394 m. above sea level (Pl. 36:a). Above this point the wall is constructed in *opus reticulatum*, of which only a segment 0.57 m. high and 1.57 m. long is now preserved. The core is rubble, tile, and cement. Unfortunately no trace exists to show how the original

¹⁵ See Hermansen, *op. cit.*, p. 195, for a list of large shops or *popinae*. Meat apparently was served in Rome before restrictions were passed by the Senate under Claudius (Suetonius, *Claudius*, 40.1). Such restrictions were also passed under Nero and Vespasian. Whether the legislation under Tiberius and Claudius and restrictions put on Roman *tabernae* by later emperors applied to a provincial capital like Corinth cannot be told, but the later type of *taberna* that developed in Rome would have spread to the provinces sooner or later, probably in any case before the Hadrianic period. For discussion of foodstuffs, see A. Maiuri, *Ercolano: I nuovi scavi, 1922–1958* I, Rome 1958, pp. 251, 402, 432, 465.

corner of this part of the wall was executed, whether the reticulate work rose high on the street face or whether, instead, this masonry was divided into units by horizontal leveling courses of tile.

An especially interesting feature of the street wall is the provision in it for the disposal of waste water from washing areas within the northwest and the west room of the building. A large drainage hole, especially designed as a downspout, has been cut in a long poros wall block that is set vertically within the coursed ashlar section of the west wall of the west room; the large vertical dimension of this block breaks the otherwise continuous horizontal jointing of the wall. Through this drain waste was flushed directly from the room onto the earliest surface of East Theater Street (elev. + 70.07 m. at the mouth of the drain) at the point where the street ran along the façade wall. In the latest reconstruction of the building (end of 2nd century after Christ) this rather unattractive solution, at least for those in the street, was remedied by the substitution of a tile downspout cut into the outside face of the wall. The pipe drained a newly constructed tiled area on a new, higher floor within the west room; it took the waste to the street sewer from the downspout by an underground terracotta channel system. A similar downpipe is to be found cut into the outside face of the building a bit farther north. The pipe serviced a tiled area on the last floor of the northwest room; it also was connected to the street drain by a tile pipe passing beneath the road surface.

Along the excavated length of the street façade of Building 5 the earliest Roman street level was isolated as the crusty top surface of a thick red stratum which contained large amounts of fresco and plaster moldings. This stratum appears to be mud-brick debris which rests directly upon bedrock in some places and elsewhere covers a reservoir, as yet only partially excavated (Pl. 36:a, lower right corner).¹⁶

The fill rises to about 1.15 m. above the bottom of the west façade wall of Building 5, and since no foundation trench was discerned along the bottom of that wall, where the coursing is uneven, the stratum appears to have been meant to bury from sight that rougher coursing, suggesting that the wall and fill were laid contemporaneously. The red earth appears to have been dumped against the base of the street wall of Building 5 as a sort of construction fill for both the building and the first Roman road that went southward against its west wall. This surface, however, does not represent the first Roman phase of East Theater Street.

The fresco-bearing red stratum of East Theater Street overlaid different gradations of earth within reservoir 1985-1, but no early Roman road surface could be distinguished as

¹⁶ This stratum of red clay should not be confused with the same type of red earth, also with fragments of fresco in it, that covered the lowest road surface of East Theater Street west of Building 5. For notation of this upper stratum, see Williams and Zervos, 1983, p. 93, and section in fig. 6. The fresco is largely yellow background. Some fragments preserve a single white line on yellow; others testify to at least one area with a black ground. Areas of red are in *secco* technique, but much of the color has been partially washed off the surface. One fragment preserves white splattering over a gray background, probably from the dado of the wall. The final plaster is a thin, fine, white coat, 0.0038 m. thick, on a slightly more tan plaster with multi-colored sandy inclusions and flecks of lime. An undercoat, 0.0064 m. thick, is grayish tan in color and has inclusions of fine sand.

dividing the fresco-bearing stratum from the dumped fills within the apparently Greek reservoir. At the moment very little of this reservoir has been excavated; its bottom has not been reached.¹⁷

A number of points favor the contemporaneity of the time when the frescoes were dumped with the construction of Building 5. The drain hollowed out of the poros block of the street wall of Building 5 was designed to empty onto the road surface that is formed by the packed top of the fresco fill. There is no lower road surface here, and the higher road surface buries at least the lower half of the drain mouth. Since the drain definitely was a feature of the original building, and since that drain was designed with the level of the lowest road surface in mind, then the dumping of the fill for the laying of the road and the construction of Building 5 must have been contemporary. Also, the bottom course of the façade wall is not so well executed, nor is its jointing so carefully designed as are the courses above it, which were meant to be visible. The lowest course which rests on the bedrock and which is built of smaller blocks is not so carefully patterned as the superimposed seven courses. Thus it appears that at least the lowest course was designed to be covered by the fresco dump and, apparently, never was planned to be visible according to the initial design. Finally, the latest sherds from the construction fill for the building itself on the other side of the street wall are datable most comfortably down into the last quarter of the 1st century after Christ. The date fits with the style of the frescoes recovered from the street outside the room, if some time is allowed for use.

FRESCOES FROM EAST THEATER STREET (Pl. 35:a-d)

With this evidence in hand, one comes to the frescoes that were found in the fill. The decorated frescoes recovered in 1983 and 1984 from the roadway west of Building 1 and those found in 1985 dumped against Building 5 are close enough one to the other in design, style, and execution to suggest that the two sets of fragments may well come from a single building, perhaps executed by different crews, or else perhaps may come from different buildings but executed by a crew or crews using a single copybook and the same programme.

The general programme in both cases consists of a solid red field above a horizontal band which supports alternating palmettes and "darts". These rise into the red field; beneath this field is a yellow-to-white horizontal band decorated with an inverted egg-and-dart motif executed in black lines. Under this is a band with an inverted Doric-leaf pattern, the tongues of which are touched with alternating red and light blue strokes. The zone beneath is a wide green band. The top of this green band is overpainted with a scallop pattern, in solid black and deformed in the rightward direction, perhaps meant as a decorative shorthand for cast shadow. Still within the green band is a line of small dots, isolated from but related to the scallops. The green band is framed along its lower edge with a red

¹⁷ The lowest 0.20 m. of excavated earth appears to be pure Greek; the overlying fill (lot 1985-120) has in it what may be Early Roman contaminations. From this second fill was recovered a terracotta mold for a stamp, MF-1985-83, possibly designed for use in the manufacture of Hellenistic molded relief bowls. A mold for such bowls, MF-1985-84, was found with the fresco-bearing soil that overlies the same reservoir.

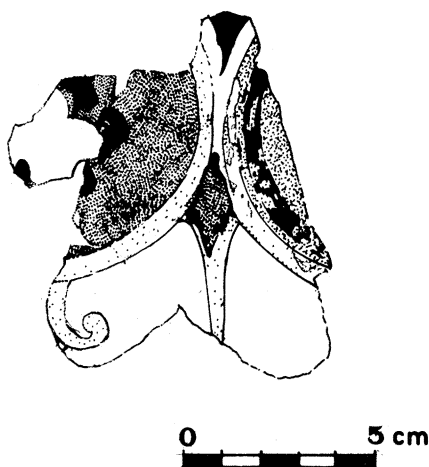


FIG. 4. Fragment of fresco found in East Theater Street

line and a wider reserved white line. Below is a purple frieze with a bright red line running horizontally at the top and bottom. In the field between these red lines are a series of miniature figures, a large number of which appear to be Erotes; most appear to be driving one-horse chariots (Pl. 35:b–d). None of the figures are on ground lines, nor are there any architectural or topographic elements connected with the preserved figures. One fresco fragment definitely preserves an Eros with wings, a second is a charioteer with whip, broken at the shoulder and thus missing its wings. Two fragments show wheels of chariots, the better preserved with horse and the lower part of the charioteer. The bottom frame of the frieze is a black band, then a wide white, unpainted horizontal strip with a black line, below which are a green band, two black lines, and a bottom horizontal black band, probably meant to represent an epistyle, for as far below this as the fresco is preserved it is solid red.¹⁸

A second decorative element that links together the two sets of fresco found in East Theater Street is one of tangent medallions (Fig. 4).¹⁹ The fragments found this year are executed in the same scale and style as those found previously west of Building 1 but have a difference of color sequence in their fields, only light blue and purple being used. The fragments recovered from against Building 1 follow a sequence of purple, ocher, and then light blue. No fragments of black wall ground were found in association with any of this material.

This year a totally new element of wall decoration was uncovered; this is a three-dimensional epistyle executed in plaster (Pl. 35:a).

¹⁸ Compare this arrangement with that in Williams and Zervos, 1984, p. 106, fig. 9.

¹⁹ Williams and Zervos, 1983, p. 106, fig. 9. The same decorative motif, although much more carefully executed, has been used in the Villa Imperiale in a limited area over an aedicula. The medallions are purple and blue with design in white. I would like to thank Dr. U. Pappalardo, Director of the Herculaneum Excavations, for showing me this Villa Imperiale fresco, as well as much other material, which has helped me significantly in the present study. Cf. Pappalardo, "Die 'Villa Imperiale' in Pompeji," *Antike Welt* 16, 1985, p. 7, fig. 8, top right and left, also fig. 14.

ROOMS OF BUILDING 5

From east to west the width of Building 5 is 15 meters. The corridorlike spaces resulting from the arrangement of parallel east–west foundations are blocked at various points by north–south crosswalls, the original set of which, like the east–west walls, is bedded on living rock. The “blocking” walls of the second phase are not seated so deeply. The original phase of the building can be distinguished from later alterations, not only because of the different depths of foundation but also because, as thus far excavated, each room has preserved in it at least two distinct series of floors, each separated from the next by a discrete stratum of destruction debris and clean-up fill. Fill between the floors of the two major phases in the north corridor is 0.70–0.90 m. deep. In the northwest room this fill also is about 0.90 m. deep. In the west room the separating fill is only *ca.* 0.10 m. deep.

The entrance from East Theater Street appears to have been through the corridor that ran along the north side of Building 5. In its earliest phase the corridor had a full length of 13.50 m. that was divided into almost equal parts by a partition wall, running north–south, bedded upon bedrock, and preserved as a single construction unit to a height of 69.723 m. above sea level. The partition supported a narrower wall that was stepped back on both sides as well as a rectangular pier at both its north and its south end, which may have served as door jambs. If so that design would imply a door opening *ca.* 2.20 m. wide compared to a corridor width of 3.10 m. The lowest floor east of that partition was 69.698–69.758 m. above sea level. The latest coin in the fill between this eastern floor and the one above it, coin 1984-221, was minted under Domitian. The occupation level was raised in what appears to have been a major rebuilding to an elevation of *ca.* + 69.87 m. and slightly higher, that level being used for an undetermined period of time. A coin of Domitian (coin 1984-217) was found on the raised floor, along with a Çandarlı bowl (C-1984-83) and an African Red Slip bowl, C-1984-137, which was dated in the 1984 Corinth report within the last half of the 2nd century.²⁰

With the abandonment of that level, however, came an architectural change. The original plan was discarded and a new partition wall, which divided the corridor differently, was built over the floor. It has a socle of large, cut-poros blocks, their tops at an elevation of + 70.62–70.82 m., possibly for threshold and jambs. The socle is set 3.55 m. east of the original partition wall of the corridor.

A final ramplike floor was laid over the whole of the corridor, probably over the later crosswall supported by the poros socle and possibly over the east end wall of the corridor itself.²¹ Where fill was preserved at a high level in the western half of the corridor, the final

²⁰ Williams and Zervos, 1984, no. 41, C-1984-83, no. 42, C-1984-137. For the latter, a design of Form 8, see J. W. Hayes, *Late Roman Pottery*, London 1972, pp. 32–35; see also Hayes, *Supplement to Late Roman Pottery*, London 1980, p. 515, where the author states that, “bowls of Forms 8 and 9 should extend until at least the 180s.” This debris, then, may be contemporaneous with the debris of the northwest room from which 20–26 were removed.

²¹ No high-level stratigraphy is preserved at the eastern end of the corridor which can be tested today, nor does detailed evidence exist by which to ascertain the original conditions in this area. Thus this statement in the text is an assumption.

occupation level associable with the fabric of Building 5 slopes downward as it extends toward the west. At *ca.* 2.70 m. east of East Theater Street the sloping earth floor turns into steps, the top tread of which is at an elevation of + 71.009 m. The flight of five steps descends to a floor elevation of + 70.004 m. This is the highest occupation level now attested for the northern corridor of Building 5.

The stratigraphy west of the earlier dividing wall of the corridor is different from that just outlined for the area east of the wall, but only for the levels associated with the early history of the corridor. The earliest floor or floors west of the north-south foundation within the corridor is (or are) missing. Indeed, in the fill just below what must have been the level of the earliest floor was found a Roman rectangular terracotta drain. The drain covers are missing, probably removed at the time of the destruction of the floor that originally covered them. The replacement for this drain may exist in the later and cruder drain that today is still preserved running along the south side of this same corridor. The later drain functioned as a channel which led water toward the west from a downspout built in the east end wall of the corridor. The later stone drain, like the earlier tile drain, carried its water toward East Theater Street and probably emptied it into a drain that ran northward in that road. This complicated stratigraphy west of the partition wall is not of general importance, except that it is from within the fill that overlaid the tile drain that coin 1985-109, a bronze of Domitian, was recovered. The coin was found at 68.852 m. above sea level. This depth suggests that the construction fill into which the drain was set apparently was disturbed during the reign of Domitian, or possibly later, when the cover tiles were taken off the tile drain, some of the drain line was removed, and the coin buried.

The numismatic evidence and the stratigraphic remains, including the construction of a new partition wall and the raising of floor levels, indicate a rather extensive reconstruction of the corridor, probably within the reign of Domitian. It is possible that the whole north wall of the corridor was rebuilt at this time.²²

Immediately south of the corridor are the remains of a long rectangular room whose west wall served also as part of the street façade of Building 5. The room was partially explored both in 1983 and in 1984 and designated in the 1983 report as Room 1. Even though it was further examined this year, a small segment still remains to be excavated. In Greek levels beneath the earliest floor were found a series of rock-cut seats (see pp. 161-162 below and Pl. 36:b). In the following text this space is referred to simply as the northwest room of Building 5, for Building 5 is still in the process of being excavated: its form and use are not yet certain, to say nothing of the circulation pattern within the structure. Final room numbers will be assigned upon completion of the excavation.

The last occupation level of the northwest room of Building 5 was composed of two surfaces of marl, sealing a fill containing large amounts of amphora and cooking-ware fragments, figurines, and pieces of fresco. These marl surfaces were directly one upon the other,

²² See pp. 141-142 above where the north wall of the corridor is discussed as the south wall of Building 3. In the fill from the corridor in accompaniment with Domitian coin 1985-109 was found a Hellenistic "kick-up" in the form of a mold for a Hellenistic molded relief bowl, MF-1985-81.

with the lower in some places indistinguishable from the upper. Two distinct floors are securely attested, however. From the lower marl surface in the northwest quarter of the room were recovered coins, and near the center of the room within the same lower surface was found an isolated rectangular hearth with a thick bed of gravel or crushed stone for holding the heat, a technical feature commonly found in Pompeii and in villas of that area. The upper marl floor had a similar rectangular hearth; this was built within the floor, but closer to the south wall of the room than the first. From between the upper hearth and the south wall were recovered a large number of lamps, and in higher fill in the same area this year were found two figurines of a dog or bear and two of Aphrodite; last year from the same area the bust of a helmeted Athena was recovered.²³

15. Moldmade figurine of Aphrodite Pl. 33

MF-1985-48. H. 0.143; W. of base 0.045 m.

Fine, Corinthian, tan clay; very few sparkling inclusions. *Ca.* 7.5YR 6/6.

Two-piece, moldmade figurine, with continuous seam visible around sides and top. Standing Aphrodite, nude to waist; head forward, looking down to right, wearing diadem. Left arm bent, hand holds hair; right hand clutches drapery to lower stomach. Figure draped from hips down, with thick vertical folds between legs. Louterion with flaring basin at proper right side of Aphrodite. Figure stands on circular base 0.025 m. tall, divided by three circumferential grooves, top third with cyma-reversa molding. Base has closed, concave undersurface. Back of figurine has traces of molded detail, small vent hole in mid-back. Figurine is slipped white; exposed upper body pink with necklace, navel, and nipples in red. Eyes circumscribed by black triangles. Drapery, right hand painted green, base black. Back has white slip only.

For same type, same mold, differently decorated but found in same place as **15**, see MF-1985-49, H. 0.144 m. (Pl. 33).

For same type, perhaps from same mold generations earlier, cf. MF-1981-1.

16. Moldmade figurine of dog or bear Pl. 33

MF-1985-49. H. 0.103; max. L. of base 0.073; W. of base 0.043 m.

Fine, dark tan clay with a few sparkling inclusions. Near 7.5YR 6/6.

Intact, two-piece moldmade seated animal, either

dog or bear, weight on right leg, left slightly extended. Head turned to proper right, short ears. Short tail turned down. Hexagonal base with slightly raised fillet for top and bottom molding, bottom painted black, mid-area white, crowning molding red. Back more crudely molded than front with small, round vent hole under belly at base level. All of figurine white slipped, including closed bottom of base. Pink body to neck, red collar; nose, top of head, ears in black, eyes outlined with almond-shaped black line.

For same mold but not so elaborately painted, see MF-1985-50 (Pl. 33), which also has vent hole in bottom of base.

17. Broneer type XXVII panel lamp Pl. 33

L-1985-12. H. to rim 0.0293, to handle 0.045; L. 0.105; diam. 0.0806 m.

Local, very fine, tan clay with a few white and many fine, sparkling inclusions. Surface flaking. 7.5YR 6/6.

Intact, Roman moldmade unglazed lamp. Flat bottom with framing groove, stamped:

Ποσφόρο
v

Steep, slightly convex body. Horizontal rim with side panels; two grooves separate rim from disk. Sixteen-petaled rosette with round ends in concave disk; small central disk frames pour hole. Small air hole near nozzle; round wick hole. Vertical, pierced lug handle. Two grooves stop at base of handle just above incised base circle.

For signature, see *Corinth* IV, ii, no. 616.

²³ For the Athena, MF-1983-41, see Williams and Zervos, 1983, p. 90, pl. 22.

18. Broneer type XXVIII lamp Pl. 32

L-1985-13. H. to rim 0.0277, to handle 0.047; diam. 0.0774; L. 0.101 m.

Fine, buff clay fired slightly pink at core. Local clay near 7.5YR 7/4 at break.

Roman moldmade, unglazed lamp, flat bottomed with framing groove, stamped:

Ἀλεξά
νδρο
υ

Echinoid body with paring marks at mold joint. Horizontal rim decorated on either side with three grape leaves alternating with two grape clusters. Two concentric circles divide rim from discus. On deeply concave discus, rays connect rim groove with frame around central filling hole. Round nozzle. Vertical, pierced and double-grooved lug handle. Handle is slightly askew.

Cf. L-1985-5 and L-1985-11.

For signature, see *Agora* VII, no. 249 (late 3rd century after Christ). Decoration, close to *ibid.*, no. 271 (late 2nd to early 3rd century).

19. Broneer type XXVIII lamp Pl. 32

L-1985-14. H. to rim 0.0331, incl. handle 0.0495; diam. 0.0844 m.

Fine, off-white clay. 10YR 8/2 to 7.5/2.

Lamp similar to 17 but not from same mold. Flat bottom with framing groove, stamped:

Κα[λ]λίστο
υ

Echinoid body; flat rim decorated on either side with two grape leaves and two grape clusters. Two grooves divide rim from discus. Rays radiate within sharply concave discus from frame defining central filling hole; air hole at edge of discus. Nozzle set within panel with incised frame. Vertical, pierced lug handle with two grooves on front, smudged at top, grooves on lower back of lug; lug terminates close to base ring.

For signature, see *Agora* VII, nos. 272, 285, 299, 300. Decoration very close to no. 272, early 3rd century after Christ; see also *Corinth* IV, ii, no. 570.

Associated with these same marl levels is a small tiled working area. Tiles were laid in the floor against the west wall of the room; a terracotta pipe cut through the wall just over the tiled area. The line continued down the outside face of the ashlar wall as a downspout, apparently designed to carry waste from the room into the sewer in East Theater Street.

The hearth and tiled working area suggest a utilitarian function for the northwest room in its final use, but the frescoes recovered from against the north face of the south wall and those fallen northward from that wall into the room suggest a more formal purpose, at least when the building was initially rebuilt in this last phase. In the 1984 report it was suggested that the frescoes had decorated the room to the south, now referred to as the west room of Building 3.²⁴ This theory was proposed because a fragment that is similar to the painted plaster widely distributed within the northwest room had been found against the south wall of the west room. Much of this same type of fresco was found again this year, but only within the northwest room; two large fragments were pressed vertically against the mud face of its south wall. One fragment definitely appears to have been *in situ* as found; the second looks as though it had broken from the first and had slipped slightly down the face of the mud wall. The decoration preserved on the fragments found against the wall forms the lower right-hand corner of a wall panel framed by a black vertical with floral decoration, appropriate for a position just above the level of the dado. All of this fresco found in 1985 was either *in situ* in the northwest room or in mud-brick debris within that same room,

²⁴ Williams and Zervos, 1984, pp. 63–64.

fallen in such a manner as to suggest panels of alternate colors along the whole of the north wall, divided by black verticals decorated with floral stalks. One type of panel apparently had a yellow background with a composition of one or more human figures in it.

Fragments of three figures painted on a yellow background have been removed from the mud-brick debris of the northwest room. These are the legs of a Hermes, part of a human body and, probably, a lionskin, almost certainly to be associated with Herakles, and the head of a lar, found this year. The figures appear to have represented penates as well as at least one lar. Hermes is a virtually standard figure of the household, as is Herakles, who may, perhaps, be rarer but not uncommon.²⁵ Although whole walls associated with lararia many times were frescoed with household deities, the decorative programme of this northwest room seems to be more formal than should be expected in a simple working space such as this room. The programme and workmanship of the fresco do not find their best parallels in the popular art of the period.

There is much material by which to date the occupation after the final reconstruction of the northwest room of Building 5. In the 1984 excavation report the artifacts from the debris underlying the last two marl floors of the room were dated within the last half of the 2nd century after Christ.²⁶ Although in the 1985 excavation more of this debris was removed, it still cannot be dated any more precisely, but it definitely must be later than the Hadrianic period. The evidence includes amphoras, among them a definitely post-Hadrianic water jar, **20**, cooking wares, bone implements including MF-1984-67 (Pl. 35), figurines, and wall frescoes. A number of the pots are fire scarred. The following catalogue is only a small selection from the whole deposit; a number of pots have been published in the previous excavation report.

20. One-handed micaceous water jar Pl. 34

C-1985-144. H. 0.497; approx. max. body diam. 0.19 m.

Moderately fine clay, scattered white inclusions, much gold mica; clay fired dark reddish brown at core, brown black on surfaces; fracture rough and laminating. Surface between 10YR 4/2 and 7.5YR 4/2.

Jar with ring foot 0.02 m. tall, grooved resting surface, deeply recessed undersurface with nipple. Stem, narrower than foot, curves out into elongated fusiform body with rounded shoulder; tubular neck, outward thickened rim. Single vertical strap handle

with broad groove up back, splayed at point of attachment on shoulder; top of handle joins above mid-point of neck with ridge just above joint.

For exact parallel, see Robinson, *op. cit.* (under **4** above), M 125, second half of 2nd century, possibly into 3rd century.

21. Figurine of Aphrodite with Priapus Pl. 34
support

MF-1985-12. H. 0.347; W. of base 0.11 m.

Tan cooking fabric going gray at core; sandy inclusions.

Two-piece, moldmade figurine of standing female (Aphrodite) on rectangular pedestal. Upper part of

²⁵ For lararia and figures associated with them, see F. K. Boyce, "Corpus of the Lararia of Pompeii," *MAAR* XIV, Rome 1937. For penates, see pp. 104–105, where six Mercuries and Hercules are listed. See also J. Ward-Perkins and A. Claridge, *Pompeii A.D. 79*, London 1979, cat. no. 220, where Hermes is stated to be "very popular in this context."

²⁶ Williams and Zervos, 1984, pp. 64–67, there referred to as finds from the next to last floor. See nos. 20 through 38 of that catalogue.

head framed by four braids; stephane, now largely broken away, once painted yellow, sits around crown of head. Single lock of hair falls on either side of head onto shoulders. Pupils of eyes impressed. Weight of body is on left leg; right arm, raised to just above shoulder, holds himation diagonally across back, wrapping around left leg at thigh. From lower stomach, end of himation falls between feet, leaving bent right leg bare. She wears large disk earrings, a bracelet on each upper arm and wrist. Each bracelet has double-disk decoration, probably meant to represent spiral ends; necklace hangs with single disk decoration to just above breast line. Bearded Priapus in chlamys stands on fluted pedestal below her right elbow. Rectangular base for group has horizontal molded crown decorated with inverted egg-and-dart molding, also base molding; field between decorated with double swag.

Back has vent hole at rump level, drapery summarily executed. Traces of white slip on body and on Priapus. Numerous air bubbles from plaster mold visible on surface of figurine.

- 22.** Figurine of Aphrodite, Knidian type Pl. 34
MF-1985-25. H. 0.254; W. of base 0.069 m.

Coarse, dark reddish brown clay with sandy inclusions.

Two-piece, moldmade figurine of female (Aphrodite) standing on pedestal, weight on proper right leg; right hand covering pubic area, left arm bent at side, hand holding drapery which falls from hip to small knob-lidded urn or amphora on a pedestal. High coiffure in two rows frames face, with tighter curls ringing face. One lock falls over each shoulder. Face now missing. Necklace with disk pendant at neck, bracelet on both upper arms and at each wrist, ending in antithetic spirals. Ankle bracelet on each leg. Base of statuette rectangular with plain molding on top and bottom in front and back, pared away on sides. Back is summarily executed with vent hole on upper back. Sides pared; a few air bubbles, possibly from plaster mold.

"X" across breasts and horizontal line below breasts in white slip; jewelry, also possibly stand for water jar, picked out in white.

- 23.** Figurine of hunting Artemis with dog Pl. 34
MF-1985-14. H. 0.24 m.

Fine, Corinthian, pinkish to gray-buff clay with white and sparkling inclusions. 10YR 6.5/2 to 4.5YR 6/6.

Two-piece, moldmade figurine of standing Artemis. Left leg slightly bent, weight on right; right arm down, left raised at elbow to hold torch at side. Quiver projects obliquely from behind right shoulder but with no strap across chest. She wears a high polos, apparently draped behind with a veil. Hair gathered in knot on top of head. Facial features blurred. She wears a knee-length chitoniskos with a thick roll across the waist; a cloak hangs from her left shoulder. A deer stands at her right side, facing front, forequarters preserved from neck to feet. Back of figurine is totally unmodeled, with oval vent hole in upper back. Low plinth is half round behind; plinth is flat across front, molded on top and bottom, and with projecting pilaster under deer. Mold seam around figurine pared. White slip over most of front; brown-black paint on exposed skin; torch and deer painted yellow.

- 24.** Lamp in form of boat Pl. 35
L-1984-12. H. with handle 0.079, to rim 0.036; L. 0.254; W. 0.081 m.

Fine, hard, tan clay; numerous fine, sandlike and sparkling inclusions, slightly larger white inclusions, and voids. 5YR 6/5 (core), 2.5YR 5.5/6 (slip).

Long lamp with almond-shaped, flat bottom framed by groove with pellet at tip. Floor impressed with signature:

]YAMA

Rectangular body with flaring concave profile, flat parallel rims each with five wick holes on either side, scars from puncture strokes for holes preserved in interior floor. Slightly recessed disk (largely missing) with one small fill hole preserved near rim. Elongated volute nozzle with round end, wick hole at tip. Opposite end of lamp rises at angle from horizontal rim; solid lug-handle rises from upward-flaring top surface. Both inside margins of rim defined by straight line of garland, held in raised hands by person standing on back of lion(?), which stands left, tail raised. All but right hand of person missing. Below animal and between volutes is crouching frog, top view, head toward nozzle.

- | | | |
|---|---------------|---|
| <p>25. Tubular stand with flaring rims
C-1984-109. H. 0.457; diam. at base rim 0.221, at top rim 0.155 m.
For fragments found in 1984, see Williams and</p> | <p>Pl. 34</p> | <p>Zervos, 1984, no. 33, p. 66, pl. 13, there published as tubular amphora. Second fragment with slightly larger neck diameter now joined to bottom of first fragment, giving complete profile.</p> |
|---|---------------|---|

The frescoes from the debris under the last floor of the northwest room are in some ways similar to all the other frescoes recovered from the East Theater Street excavations. For instance, some fragments from this debris are decorated with a solid pink background and splattered with white; these pieces should be assigned to a dado course. This dado decoration shows that at least part of the scheme for the earliest decoration of the walls of Building 5 lies squarely within the Corinthian fresco tradition. Fragments from a solid field of slightly milky, blue green are of special interest because of the graffiti scratched into them (Pls. 33:a, b, 34:a). Two fragments each preserve parts of two lines of Greek; the second (Pl. 34:a) is written in a rather more skilled hand than the first (Pl. 33:a). None of the graffiti are written in Latin. Another fragment of milky blue-green fresco may have executed on it a pictorial representation or a doodle but definitely not an alphabetic graffiti.

CHRONOLOGY OF BUILDING 5

Some precise limits can be given this year to the architectural phases of Building 5. The early Roman construction date, suggested previously because of the use of *opus reticulatum* on its west façade wall and the lack of any underlying Roman remains, may have to be lowered at least to the late 1st century, probably to within the Flavian period. Despite the construction of the lower façade wall in *opus quadratum* and the upper in *opus reticulatum*, the remains of the upper wall are so meager that the *opus reticulatum* there may indeed be only a segment of “paneling”, possibly combined with corner coining and leveling courses of tile. *Opus reticulatum* in this form is to be found in Hadrianic constructions at Ostia and in the villa of Hadrian at Tivoli. If the Latin examples are to be followed for dating Greek parallels, or at least those in Corinth, then this façade wall can be dated to the later 1st century after Christ but may be as late as within the first half of the 2nd century. A date of construction no earlier than the middle of the 1st century after Christ is indicated by the “street frescoes” themselves, piled along the west face of the *opus reticulatum* wall. The deposition of the fill that contained the frescoes must be placed at the time of the construction of Building 5 (see p. 149 above). Because the date of the frescoes is bracketed by their style, Building 5 cannot have been constructed before the development of the third Pompeiian wall style, customarily considered to have evolved no earlier than *ca.* 20–10 B.C. and ending *ca.* A.D. 45.²⁷

Among the evidence for the date of the next to last occupational phase of Building 5, at least in the northwest room, are coins 1985-68, a bronze of Aelius, and 1984-137, a bronze

²⁷ F. L. Bastet and M. de Vos, *Proposta per una classificazione del terzo stile pompeiano* (Archeol. Stud. van het Nederlands Inst. te Rome IV), Gravenhage 1979. For a fuller discussion of the designs used in those frescoes, see above pp. 149–150.

of Antoninus Pius; those were recovered from below the topmost occupation level within the northwest room. The pottery from that fill is to be dated down to the end of the 2nd century and possibly later. The latest occupation level of the room, a floor dividing into two thin strokes of white marl, extended over a large part of the room. On the lower of these strokes three coins were found. Two are bronzes of Alexander Severus, 1985-55 and 1985-57, and one, coin 1985-56, was minted in the reign of Caracalla. Last year one coin of Lucius Verus was found on the topmost floor.²⁸ Thus by the numismatic evidence the life of the room can be attested at least into the 220's; the ceramic evidence demands an occupation date at least down into the middle of the century, with destruction of the building probably not possible before the 260's.²⁹ A scatter of coins from within trenches fashioned by wall-pilferers and from fills that overlie the collapsed fabric of Building 5 suggest, however, that the terracing operation, the purpose of which was to bury Building 5 with a new complex, was not carried out until sometime within the reign of Aurelian.

THE THEATER

The excavation on the west side of East Theater Street this year was almost entirely limited to the expansion of the area already explored in 1984. Few new facts were established but among them were the following: The earliest buttresses of the Theater are not part of its original Roman fabric; they were constructed, however, extremely early in the history of the Roman building and may have been an effort to repair the Theater after the earthquake of A.D. 22/23.³⁰ A second repair of the Theater, including the institution of a new buttress system, probably took place after the earthquake of A.D. 77. At that time the course of East Theater Street was slightly changed; Building 5 apparently was erected at the time of the inauguration of the new street design. With these facts in hand it seems best to alter somewhat the phases of the Theater presented in the 1984 excavation report.³¹

Roman Phase 1 of this area represents the period when the Theater was without any freestanding buttresses, that is, the period from sometime after 44 B.C., when the colony was founded, until the first serious damage to the Roman fabric. Phase 2 started with the repair to the original Roman fabric by the addition of flying buttresses built in raking courses, possibly as a result of the earthquake of A.D. 22/23. In the previous report the archaeological evidence was interpreted to suggest a "date around the mid-1st century after Christ but not necessarily as late as A.D. 77." The imprecision of this chronology is largely due to the small amount of closely datable pottery available from this level and the fact that the samples are from roadmetal, a type of deposit which is notorious for the lack of precision it

²⁸ Coin 1984-36 was published in Williams and Zervos, 1984, p. 83, no. 71, Coin Unit XA. In that report floors are numbered from the top down, thus "first floor" is the top or later floor; the "second floor" is the one beneath the topmost, separated from it by a level of debris. From the lower level last year came coin 1984-171, a bronze of Hadrian; Williams and Zervos, 1984, p. 83, no. 84-171.

²⁹ Williams and Zervos, 1984, p. 62, nos. 15, 16, fig. 3.

³⁰ For other evidence of this earthquake in Corinth see K. Slane Wright, "A Tiberian Pottery Deposit from Corinth," *Hesperia* 49, 1980 (pp. 135-177), esp. argumentation on pp. 174-175.

³¹ Williams and Zervos, 1984, pp. 68-74.

affords. As a result it is difficult to obtain any idea of the exact amount of time it took to construct the buttressing of the Theater. Phase 2 apparently ended with the earthquake of A.D. 77. The second repair of the Roman theater initiated Phase 3, a more or less thorough rebuilding of the cavea wall with the use of horizontally coursed buttresses in place of the earlier system.

The stratum of collapse signified the end of Phase 2; in it were fallen architectural blocks, including one inscribed, covered by mud debris and fragments of white plaster. Some of this debris may represent destruction by human agencies, including partial demolition in preparation for rebuilding. One cannot, however, distinguish an intention to rebuild. The debris was sealed by a thin, hard crust of chipped and powdered poros; this is the beginning of Phase 3, over which exists evidence for the robbing of blocks from the raked courses of the earlier Roman buttresses and for reconstruction, such as poros working chips that apparently accumulated with the cutting of new blocks. The presence of a furnace, probably for the manufacture of nails, clamps, and molten lead, shows the intention to reconstruct at this time. The level of chipped poros in turn was covered by earth packed against the new, horizontally coursed buttresses. The ground level of Phase 3 thereafter sloped dramatically along this side of the Theater, at least from the east vomitorium to the west façade of Building 5 on East Theater Street. The new, steeper gradient for the roadway, at least in the 2nd century after Christ, became 1.06 m. high in a length of 8.80 m. as it passed Building 5.

Before this steep grade was instituted, allowing the straightening of East Theater Street, the roadway had been used by wheeled traffic. In fact wheel ruts in the earliest Roman roadmetal were shallow but easily distinguishable; they followed closely the buttressing around the cavea toward the southwest and then, apparently, rose to the south and upward toward the Fountain of Glauke and Temple E. The exact position of that early north-south road now is lost under the east edge of the colonnaded court that lies between the Theater and the Odeion. The probable southward line of the road past the court may have been partially destroyed by the construction of the east end of the Odeion.

The roadmetal that is synchronous with the earliest Roman buttressing system of the Theater is not the roadmetal that came against the west façade of Building 5 but belongs rather to a road that appears to have curved around the side of the cavea of the Theater to avoid the outcropping of rock over which Building 5 was later built and into which the rock-cut seats and reservoir 1985-1 had been cut. East Theater Street seems to have been straightened out after the second Roman buttressing of the Theater, that is, at the beginning of Phase 3. Only with the laying down of earthquake debris as bedding for East Theater Street and with the raising of the ground level around the Theater itself could a roadway rise in a continuous southward grade over the outcropping of bedrock that previously had been too much of a projection to surmount. It is apparently with this new layout of the road that wheeled traffic stopped using East Theater Street. No cart marks or ruts were found in any of the road surfaces that date after A.D. 77.

In the previous excavation report the beginning of Phase 3 was dated "most probably in the first quarter of the 2nd century after Christ." Only a careful analysis of all the pottery from the destruction debris and construction fills associated with this phase will determine

exactly when, after the earthquake, the project of reconstruction was undertaken. It might have started quite soon after the disaster and been completed quickly. The maximum duration of the reconstruction, however, is to a point within the first quarter of the 2nd century.

Building 5 was laid out at the time of the second reconstruction of the Roman theater, starting sometime after A.D. 77, but at the moment Buildings 1 and 3 cannot be coordinated with the chronology developed above. It is expected that more information will be recovered in the coming season that will help make more precise a chronology still slightly murky in respect to those two buildings. Only after that work is done will efforts be made to present a fully coordinated chronological picture of the area.

BUILDING 5, PRE-ROMAN LEVELS

(Pl. 36:b)

Below the earliest floor of the northwest room of Building 5 was found a series of dumped earths, apparently all brought in as construction fill. This dump overlies earlier walls, cuttings in bedrock, and strata that attest to use of this area from the early Late Geometric period down to late Hellenistic times.

All pre-Roman remains that have been exposed this year lie totally within the confines of Building 5 and in East Theater Street immediately to the east. One Late Geometric pit cut into poros bedrock was found under the western half of the northwest room (behind the two left-hand seats in Plate 36:b). Its horizontal bottom is 68.517 m. above sea level, or at about one meter below the lowest part of the lip of the pit. The side wall of the pit contracts from a maximum diameter of 1.20–1.35 m. at its lip to a diameter of 0.90 m. at its floor. The contents from the pit are extremely fragmentary; very little pottery has mended into complete profiles. The fill appears to be a secondary dump, even though the chronological range of the material spans, for the most part, no more than a 30-year period. The pit, which is cut completely from bedrock, serves as a good illustration of the ability of the Greeks of about 750 B.C. to quarry and to trim living rock. Most likely the pit was designed for cool storage, probably of foodstuffs, for it was not stuccoed in order to retain liquids or to make it waterproof. Without a stucco lining such rock would quickly have absorbed any liquid poured into the pit; if a healthy rainy season brought with it a high level of ground water, the walls of the pit would have become exceedingly damp.

Cut into the same bedrock directly west of the Geometric pit is a line of five thrones (Pl. 36:b; edge of fifth throne hidden by shadow of scarp in middle of picture). The seats define the southeast side of what may have been a court, bordered on its southeast and southwest sides by a trimmed bedrock aisle.³² The seats and aisle here are oriented about

³² Cf. Athens: Hill of the Muses, W. Judeich, *Topographie von Athen*, Munich 1931, marked "sesselplatz" on plan I at D7. For description, see E. Curtius and J. A. Kaupert, *Atlas von Athen*, Berlin 1878, p. 20 with sketch plan of the seven seats, also pl. VI, no. 4. I thank Mr. Arnush for this reference. The seats are close in size to those at Corinth but with straighter backs. For further discussion of the Athenian seats, as well as for other rockcut thrones, see A. B. Cook, *Zeus* I, Cambridge 1914, pp. 145–147, fig. 109. Cook suggests that the Athenian seats may have been for a tribunal that deliberated under the inspiration of Zeus. Thera: F. Hiller von Gaertringen, *Thera* I, Berlin 1899, p. 200 and fig., 4 seats, 1 throne. Inscription dates within 4th century. Because of reference in its text to sacrifice of a pig, the thrones were identified as altars; cf. D. White, *The*

seven degrees east of north while Building 5, which is built over the seats, was oriented about eight degrees west of north. The seats are not all exactly the same in dimension; variation is due, probably, to the slope of the natural rock into which the seats were cut. The seats themselves are *ca.* 0.50 m. broad, and 0.15–0.25 m. high above the aisle in front of them. The backs of the seats vary in height, depending upon the conformation of the natural rock. The aisle in front of the seats is 0.46 m. wide and slopes upward slightly from the northeast; it makes a right angle at the southeast end of this leg, after which it slopes downward in a straight line toward the northwest. The area appears to have been hypaethral, for no wall backs the single line of thrones, nor was there a wall along the northwest side oriented with the cut-rock complex. In fact an unrelated later wall stops just short of the back of the fourth throne from the southeast corner and precludes the possibility of an enclosure wall on the southwest side of the court, if, that is, the wall and the seats were contemporaneous at any time within the history of the area. The wall appears to be Hellenistic in date and to be related in no way to the design of the court.

The period of use of the seats is not easy to date since the seats themselves are fashioned out of bedrock. One can say only that they were covered by a pure pre-Roman stratum (lot 1985-103). The bedrock west of the seats was covered by a Hellenistic level (lot 1985-104) of sandy soil, whose pottery is datable within the 3rd century and first half of the 2nd century B.C.³³

PUBLICATION PLANS FOR THE EAST OF THEATER EXCAVATIONS

The East of Theater Excavations are expected to be completed at the end of the 1986 excavation season. The material recovered from this area has been assigned to 13 scholars for final publication. Geometric well 1981-6 will be published by C. A. Pfaff. The molded bowls from reservoir 1926-2, which lies at the very north end of the Athena Trench, are being readied for publication by Dr. Charles M. Edwards as an article in *Hesperia*. The detailed publication of the Roman pottery from the site, including amphoras, coarse, and cooking wares, has been undertaken

by Dr. Kathleen Slane and will appear in the Corinth series. This study also is expected to include the Roman lamps found there between 1981 and 1986. The Late Roman pottery from well 1982-1 will be published by Dr. B. Johnson. The Greek and Roman coins from the early Theater Excavations, as well as those recovered from the Athena Trench Excavation, will be published by Mr. Mac Isaac; the first of these articles is ready to appear in *Hesperia*. The coins from the excavations of 1981 through 1986 are being published by O. Zervos in yearly

Extramural Sanctuary of Demeter and Persephone at Cyrene, Libya, I, Background and Introduction to the Excavation, Philadelphia 1984, pp. 24–25. Lakonia: W. K. Pritchett, *Studies in Ancient Greek Topography IV (Passes)* (University of California Publications, *Classical Studies* XXVIII), Berkeley 1982, p. 13, pls. 9, 10. Three seats here are cut in a row out of bedrock, but in size these are about double the Corinthian and Athenian examples. In design they are not close parallels.

³³ In the Hellenistic level immediately above the sandy soil was found a mold for the manufacture of Hellenistic molded bowls, MF-1985-82. In the same area but in contaminated fill was found a second mold, MF-1985-72.

appendices to the excavation reports. The Roman frescoes from Buildings 3 and 5 will be published by L. Gadbery. Dr. M. McClellan is to undertake the publication of all the glass from the East of Theater Excavations, except for a glass *opus sectile* panel decorated with three fish and an eel, which will be published by D. Oliver. Although not all the terracotta sculpture from the area has yet been assigned, one group has already been published; see N. Bookidis, "A Hellenistic Terracotta Group from Corinth,"

Hesperia 51, 1982, pp. 239–247, pls. 67, 68. All marble sculpture that can be associated with the Theater that is not already published is being studied by Dr. M. Sturgeon and will appear as *Corinth* IX, iii. A Roman marble head from the excavation of 1982 has already appeared in *Hesperia*; see E. Milleker, "Three Heads of Sarapis from Corinth," *Hesperia* 54, 1985, pp. 121–135, pls. 24–29. The bones recovered from Building 3 will be studied by Dr. D. S. Reese.

CHARLES K. WILLIAMS, II

CORINTH EXCAVATIONS

APPENDIX: COINS

(PLATE 37)

Continuing excavation of Buildings 1, 3, and 5 east of the Theater, in the spring of 1985, yielded a total of 255 coins. Practically all are bronze, and all, without exception, are single finds. Only 157 of these have yielded to identification. In addition to the legible coins of this season, the present Catalogue also includes two pieces collected last year: 84-315 came from cleaning near the South Stoa at the Roman Forum, and 84-317 came from surface earth in the East of Theater excavation dump. Thanks are due to Dr. Nancy Bookidis for supervising the registration of coins at the time of excavation.

The identifiable pieces can be divided into the following categories:

Greek	
Corinth	58 (29 imperial)
Other States.	19 (9 imperial)
Uncertain	15 (10 imperial)
Roman	30
Byzantine	35
French	2
<hr/>	
TOTAL	159

They span the usual range from the 4th century B.C. to the 13th century after Christ.

Williams states in his report³⁴ that Buildings 1, 3, and 5 were destroyed and covered with fill before the sack of Corinth in A.D. 395. There seems to have been no reconstruction whatsoever in the area of the three buildings for several centuries thereafter. The coins found while excavating the three structures, during seasons 1983–1985, fall into two distinct groups: one group comprises coins struck *before ca.* A.D. 400, and another comprises coins struck *after ca.* A.D. 1000, with practically no coins in between. The division of the material and the resulting gap are not merely suggested by the dates of the coins but are also reinforced by excavation this year of several coin-bearing pockets³⁵ of thoroughly mixed, local fills which attest this phenomenon. There can be no question, numismatically, about a desolation in this area lasting at least five centuries. The rough terrain on which Buildings 1, 3, and 5 were built, and the early obstruction of alleys or passages leading to them, may in part explain the long abandonment after the calamity of A.D. 395. This small district, associated with the southern, or unpaved, part of East Theater Street reflects therefore the irreversible decay of the Theater itself. Only the leveler, most northern area, associated with the paved court and the paved East–West Street, defied the rule by a brief and insubstantial revival of human activity after A.D. 395.³⁶

STRATIGRAPHIC LIST³⁷

Additional stratified material associated with certain of the structures treated below is given in the two previous reports: Williams and Zervos, 1983, p. 110, and Williams and Zervos, 1984, pp. 82–84.

RESERVOIR 1984-1

I. VARIOUS DUMPED DEPOSITS. 1st century			85-249	Greek (by fabric)	—
after Christ			85-250	Corinth (duoviri)	12
<i>Lot 1984-96</i>			85-251	Sikyon	40
84-276	Roman (halved <i>as</i>)	No. (67) ³⁸	<i>Note.</i> The reservoir fills were excavated as follows: lot 1984-96 came from the top (elev. +65.59–64.78 m.), lot 1984-97 came from the bottom (elev.+64.78–64.52 m.), and lot 1985-64 came from the entire span (elev. +65.67–64.52 m.).		
<i>Lot 1984-97</i>					
84-277	Greek (imperial)	No. (65)			
<i>Lot 1985-64</i>					
85-248	Corinth (Germanicus)	No. 11			

³⁴ Pp. 129–163.

³⁵ Representative examples are given in last year's report: Williams and Zervos, 1984, p. 82, Stratigraphic List, Unit II (Pockets A to D). Further pockets came to light this year, but they add nothing new and are therefore omitted from this report; see, for instance, Field Notebook No. 773, pp. 40, 41, 44, 59 (baskets nos. 24, 25, 27, 39).

³⁶ For the numismatic record of the area to the north, see Williams and Zervos, 1981, pp. 145–163 and Williams and Zervos, 1982, pp. 33–47.

³⁷ Abbreviation: P/T = Pegasos/Trident.

³⁸ Coins No. 67 and No. 65, following, were listed in last year's report; Williams and Zervos, 1984, pp. 81–96. Coin No. 65, described as "uncertain Greek" (*op. cit.*, p. 88), may actually be a Corinthian duoviral issue, Ed. 35–39 (see footnote 42, p. 167 below), struck *ca.* A.D. 4. Coin No. 67, a halved coin, is probably to be dated in the 20's B.C. (*op. cit.*, p. 96, note).

THEATER BUTTRESSES WITH SLOPING COURSES

II. DESTRUCTION FILL (PHASE 2). Late 1st into 2nd century after Christ

<i>Lot 1985-8</i>		
85-25	Antigonos Gonatas	No. 34
85-29	Corinth (duoviri)	18
85-47	Messenia	43

BUILDING 1

III. DESTRUCTION DEBRIS ABOVE FLOOR OF SOUTHWEST ROOM. 2nd century after Christ

<i>Lot 1985-127</i>		
85-111	Corinth (duoviri)	No. 13
85-190	" "	17

<i>Lot 1985-130</i>		
85-168	Corinth (duoviri)	No. 14
85-200	" "	15

<i>Lot 1985-144</i>		
85-148	Greek (imperial)	No. —
85-149	Greek (by fabric)	—

IV. DESTRUCTION DEBRIS ABOVE FLOOR OF ROOM EAST OF SOUTHWEST ROOM. 1st into 2nd century after Christ

<i>Lot 1985-141</i>		
85-106	Corinth (Augustus-Hadrian)	No. 20

BUILDING 3

V. DESTRUCTION DEBRIS OVER FLOOR OF NORTHWEST ROOM. 2nd century after Christ

<i>Lot 1985-10</i>		
85-46	Corinth (tessera)	No. 33

<i>Lot 1985-37</i>		
85-102	Corinth (Hadrian)	No. 26
85-103	" (P/T)	5

VI. DESTRUCTION DEBRIS OVER FLOOR OF SOUTHWEST ROOM. 2nd century after Christ³⁹

<i>Lot 1985-41</i>		
85-167	Greek (imperial)	No. —

<i>Lot 1985-43</i>		
85-194	Greek (imperial)	No. 61
85-195	Greek (Hadrian)	54
85-197	" "	55

<i>Lot 1985-78</i>		
85-124	Argos (Hadrian)	No. 44

<i>Lot 1985-79</i>		
85-128	Greek (imperial)	No. —
85-146	Greek (imperial)	—
85-152	Corinth (tessera)	32
85-153	" (anonymous)	31
85-156	" (Hadrian)	23
85-203	" (Trajan)	22

BUILDING 5

VII. DESTRUCTION DEPOSITS ASSOCIATED WITH BLACK-ASH LAYER OVERLYING BUILDING 5. Late 3rd century after Christ

<i>Lot 1985-85</i> (above ash)		
85-189	Aurelian	No. 72

<i>Lot 1985-107</i> (below ash)		
85-158	Greek (by fabric)	No. —
85-159	Uncertain Greek	51B

VIII A. TOPMOST (RAMPLIKE) FLOOR IN NORTH CORRIDOR. End of 3rd century after Christ

<i>Lot 1984-36</i> ⁴⁰ (below floor)		
84-259	Maximian Hercules	No. (83)

VIII B. BOTTOM FLOOR IN NORTH CORRIDOR WEST OF EARLY CROSS-WALL.⁴¹ To 2nd century after Christ

³⁹ This fill corresponds to two consecutive layers described in the previous report as "destruction debris" and "fill below destruction debris," respectively; Williams and Zervos, 1984, p. 83, Stratigraphic List, Units VI, VII.

⁴⁰ Lot 1984-36 was excavated last year but was inadvertently omitted from the previous report in Williams and Zervos, 1984 (cf. Stratigraphic List, Unit XB, p. 83).

⁴¹ Another series of Corridor floors located east of the cross-wall were unearched last year (test B): Williams and Zervos, 1984, p. 83, Stratigraphic List, Unit XB. For "pocket" with coin No. 85-108, listed below, see Field Notebook No. 776, p. 24 (basket 17).

<i>Pocket</i>			<i>Lot 1985-102</i>		
<i>(above bottom floor)</i>			<i>(bottom floor and pocket below)</i>		
85-108	Corinth (Trajan)	No. 22	85-140	Corinth (P/T)	No. 5
<i>Lot 1985-97</i>			85-141	" "	5
<i>(under bottom floor but above tile drain)</i>			85-210	Uncertain Greek	—
85-109	Corinth (Domitian)	No. 21	85-256	Uncertain Greek	—
<i>Lot 1985-98</i>			<i>Lots 1985-103, 1985-104</i>		
<i>On bedrock</i>			<i>(on top of bedrock and rock-cut seats)</i>		
85-112	Corinth (P/T)	No. 3	85-144	Sikyon	No. 39
85-113	" "	1	85-145	Phlious	38
85-114	" "	5	85-211	Antigonos Gonatas	34
85-115	" "	5	85-257	Greek (imperial) or Greek	—
85-116	" "	5	X. OCCUPATION FLOORS IN WEST ROOM. To 3rd century after Christ		
85-117	" "	5			
85-118	" "	5	<i>Lot 1985-108</i>		
IX. OCCUPATION FLOORS IN NORTHWEST ROOM. To second quarter of 3rd century after Christ			<i>(above top floor)</i>		
			85-160	Corinth (duoviri)	No. 9
<i>Lot 1985-21</i>			85-163	Phlious	38A
<i>(on top floor, between stroses of marl)</i>			85-164	Greek (imperial)	—
85-55	Severus Alexander	No. 67	<i>Lot 1985-110</i>		
85-56	Caracalla	66	<i>(top floor and pocket beneath)</i>		
85-57	Severus Alexander	68	85-172	Corinth (P/T)	No. 5
<i>Lots 1985-22, 1985-100</i>			85-173	Greek (imperial)	58
<i>(top floor and pocket below)</i>			85-174	Argos (A. Pius)	46
85-54	Uncertain Greek	No. 51A	85-175	Greek (by fabric)	—
85-67	Greek (imperial)	—	<i>Lot 1985-111</i>		
85-68	Patrai (Aelius)	41	<i>(bottom floor to bedrock)</i>		
85-135	Corinth (P/T)	3	85-184	Tanagra (Germanicus)	No. 35
85-137	" (A. Pius)	29	85-185	Greek (by fabric)	—
			85-192	Corinth (P/T)	5
			85-193	" "	4A

CATALOGUE⁴²

The following conventions are used in this catalogue: (1) silver coins as well as plated and billon coins are listed by numbers in *italic type*; (2) an asterisk (*) means that commentary follows at the end; (3) a double dagger (§) indicates that the particular piece is illustrated on Plate 37.

COINS OF CORINTH (58)

1. 11 mm.	400–146 B.C.	Pegasos flying l./Trident. Torch	<i>BMC</i> 441	85-113 85-241
2. 12 mm.	"	Same. Aphlaston(?) . . .	cf. <i>Hesperia</i> 36, 1967, p. 370	85-220
3. 12 mm.	"	Same. Wreath(?) . . .	cf. <i>BMC</i> 445	85-79 85-112 85-135
4. 12 mm.	"	Same. Σ- . . .	cf. <i>BMC</i> 466	85-104 85-120
4A. 12 mm.	"	Effaced/Trident. Ⓝ –Dove	<i>CopSNG</i> 183	85-193
5. 11–13 mm.	"	Illegible or type l./Trident. Uncertain controls	85-42 85-69 85-103 85-114 85-115 85-116 85-117 85-118	85-140 85-141 85-142 85-172 85-192 85-234 85-238 85-254
6. 13 mm.	300–146 B.C.	Athena head r./Pegasos flying r.	<i>BMC</i> 476	85-181

⁴² The following abbreviations, in addition to those listed in footnote 1 above, are used in this catalogue:

- BMC* = *A Catalogue of Coins in the British Museum*, 1873–
Greek Coins
Roman Republican Coins
Roman Imperial Coins
- CopSNG* = *Sylloge Nummorum Graecorum, Copenhagen: Corinth*, Copenhagen 1944
- Crawford = M. H. Crawford, *Roman Republican Coinage*, London 1974
- DOC* = *Catalogue of the Byzantine Coins in the Dumbarton Oaks Collection and in the Whittemore Collection*, A. R. Bellinger and P. Grierson, edd., Washington, D.C. 1966–
- Ed. or = K. M. Edwards, *Corinth*, VI, *Coins 1896–1929*, Cambridge, Mass. 1933
- Edwards
- Fox = E. Fox, "Colonia Laus Julia Corinthus," *JIAN* 6, 1903, pp. 5–16
- Grierson = P. Grierson, *Byzantine Coins*, London/Berkeley/Los Angeles 1982
- Hendy = M. F. Hendy, *Coinage and Money in the Byzantine Empire, 1081–1261*, Washington, D.C. 1969
- LRBC* = R. A. G. Carson et al., *Late Roman Bronze Coinage, A.D. 324–498*, London 1960
- M. = T. E. Mionnet, *Description de médailles antiques grecques et romaines*, Paris 1806–1813
- M.S. = T. E. Mionnet, *Description de médailles antiques grecques et romaines, Supplément*, Paris 1819–1837
- McClean* = S. W. Grose, *Catalogue of the McClean Collection of Greek Coins, Fitzwilliam Museum*, Cambridge 1923–1929
- NCP* = F. W. Imhoof-Blumer and P. Gardner, *A Numismatic Commentary on Pausanias*, enlarged ed., Chicago 1964
- RIC* = *The Roman Imperial Coinage*, H. Mattingly et al., edd., London 1923–
- Svor. = J. Svoronos, *Les monnaies d'Athènes*, Munich 1923–1926

THE DUOVIRI

<i>Aebutius-Pinnius</i> ⁴³				
7. 22 mm.	37–36 B.C.	M. Antony head l./Prow l.	Ed. 20	85-232
<i>Primus-Hipparchus</i>				
8. 17 mm.	29–19 B.C.	Poseidon head r./Inscription in wreath	Ed. 29	85-245
<i>Niger-Pamphilus</i>				
9. 21 mm.	9–3 B.C.	Aphrodite head r./Pegasos flying r.	Ed. 26	85-150
<i>Aebutius-Pamphilus</i>				
9A. 17 mm.	3 B.C.–A.D. 4	Pegasos flying r./Inscription in wreath	Ed. 33	85-125
<i>Pollio-Priscus</i>				
*10. 21 mm.	A.D. 4–5	Drusus head r./Inscription in wreath	Ed. 38 var.	‡85-97
11. 21 mm.	"	Germanicus head r./Similar	Ed. 39	85-248
*12. 20 mm. (1, ctmk.)	"	Male head r./Similar	Ed. 35–39	‡85-235 85-250
<i>Agrippa-Proculus</i>				
*13. 20 mm.	A.D. 38–39	Antonia head r./Two cornucopias	<i>CopSNG</i> 229 var.	‡85-111
<i>Labeo-Plancus</i>				
14. 18 mm.	A.D. 39–40	Caligula head r./Pegasos walking r.	Ed. 45	85-168
<i>Anaxilaus-Fronto</i>				
15. 19 mm.	A.D. 55–56	Nero head l./Statue in temple	<i>BMC</i> 549	85-17
16. 19 mm.	"	Same/Prince crowned by Tyche	Ed. 54	85-200
<i>Agrippa</i>				
17. 21 mm.	A.D. 68–69	Veiled head r./Nike l.	Ed. 67	‡85-190
18. 19 mm.	"	Roma head r./Clasped hands holding poppy-head, etc.	Ed. 68	85-29
19. 19 mm.	"	Galba head r./Nike l.	Ed. 73	85-244
<i>Uncertain</i>				
*20. 23 mm.		Aphrodite head r./Effaced		85-106

IMPERIAL TIMES

<i>Domitian</i>				
21. 22 mm.	A.D. 81–96	Head r./Poseidon seated l.	<i>CopSNG</i> 275	85-109
<i>Trajan</i>				
22. 22 mm.	A.D. 98–117	Head r./Poseidon seated l.	Ed. 109	‡85-108 85-203 85-229

⁴³ For this and the following duoviral issues, I follow the dates in J. H. Kent, *Corinth*, VIII, iii, *The Inscriptions 1926–1950*, Princeton 1966, pp. 24–26.

Hadrian

*23. 22 mm.	A.D. 117–138	Bust r./Isthmus seated l. on rock	Ed. 115	85-156
24. 25 mm.	"	Bust r./Bellerophon leading Pegasus ⁴⁴	<i>NCP</i> , p. 13, 3	85-212
*25. 22 mm.	"	Bust r./Temple	<i>Hesperia</i> 49, 1980, p. 17, 87a	85-28
26. 21 mm.	"	Bust r./Tyche l.	M.S. 555	‡85-102
*27. 27 mm.	"	Bust r./Hephaistos l.	Ed. NOT ⁴⁵	‡85-83

Antoninus Pius

28. 25 mm.	A.D. 138–161	Head r./Ino, sea-deity	Ed. 135	85-53
*29. 28 mm.	"	Head r./Zeus or Apollo r.		85-137

ANONYMOUS

*30. 13 mm.	Early Imperial	Dolphin r./Wreath	Fox 2 var.	‡85-43
31. 14 mm.	"	Pegasus flying l./Dolphin r.	Fox 17b	85-153

TESSERAE

32. 21 mm.	Early Imperial	Unstamped/Melikertes on dolphin r.	Ed. 230	85-152
33. 20 mm.	"	Unstamped/Pegasus flying r.	Ed. 231	85-46 85-48

COINS OF OTHER GREEK MINTS (19)

MACEDONIA TO MEGARIS

Antigonos Gonatas

34. 17 mm.	277–239 B.C.	Athena head r./Pan erecting trophy. Controls effaced	Ed. 240	85-25 85-211
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Tanagra

35. 15 mm.	Germanicus A.D. 4–19	Head r./Apollo facing (Rev. centering hole)	<i>BMC</i> 57	‡85-184
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Athens

36. 20 mm.	A.D. 179–244 (Walker)	Athena head r./Athena moving r.	Svor., pl. 85:27	‡85-9
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Megara

37. 20 mm.	307–243 B.C.	Apollo head r./Lyre	<i>BMC</i> 11	85-228
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PELOPONNESOS

Phlious

*38. AR 0.87 g.	360–322 B.C.	Bull butting l. I/Wheel in which two grape bunches, and Φ, Π(?)	<i>McClellan</i> 6222 var.	‡85-145
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⁴⁴ In a rare version of the composition, goddess Athena fills in for Bellerophon. A coin depicting that version was found in the 1981 excavations (coin 81-74) but was erroneously described in Williams and Zervos, 1981, p. 150, no. 19. The type is correctly identified in *NCP*, p. 154, no. 3a ("Athena Chalinitis taming Pegasus"). Coin 81-74 is illustrated here on Plate 37: A.

⁴⁵ NOT = rare or unpublished variety.

38A. 13 mm.	431–371 B.C.	Effaced/ Φ with pellets(?)	cf. <i>BMC</i> 13	85-163
	<i>Sikyon</i>			
39. 12 mm.	330–200 B.C. (Warren)	Dove flying r./ Σ I in wreath	<i>BMC</i> 138	85-94 85-144
40. 15 mm.	to 146 B.C.	Dove flying l./Wreath in which . . .	cf. <i>BMC</i> 92	84-315 85-251
	<i>Patrai</i>			
*41. 20 mm.	Aelius A.D. 136–138	Head r./Hera seated l.	<i>NCP</i> , p. 80, 9	‡85-68
	<i>Elis</i>			
*42. 24 mm.	Hadrian A.D. 117–138	Bust r./ $\text{H}\Lambda\text{C}\text{I}\Omega\text{N}$ in wreath	<i>BMC</i> 157	85-275
	<i>Messenia</i>			
43. 13 mm.	370–280 B.C.	Demeter head l./ME	<i>BMC</i> 6	85-47
	<i>Argos</i>			
44. 21 mm.	Hadrian A.D. 117–138	Head r./Athena l.	<i>NCP</i> , p. 160, 21	85-124
45. 18 mm.	A. Pius A.D. 138–161	Head r./Isis l.	<i>M.</i> 42	85-107
*46. 23 mm.	"	Head r./Zeus l.	Ed. NOT	85-174
47. 23 mm.	S. Severus A.D. 193–211	Head r./Temple on mountain	<i>BMC</i> 165	85-176
	<i>Orchomenos</i>			
*48. 21 mm.	Caracalla A.D. 198–217	Bust r./Tyche l.	Ed. NOT	‡85-219

COINS OF UNCERTAIN GREEK MINTS (15)

49. 18 mm.	400–31 B.C.	Head r., female, in Corinthian helmet/ . . . $\text{I}\Gamma\Omega(\text{N})$ Nude figure r. or l., holding . . .		85-213
50. 16 mm.	"	Head r., male(?)/Nude figure l., holding . . .		85-61
51. 18 mm.	"	Head r., female(?), in crenelated crown/Effaced		85-139
51A. 13 mm.	"	Wolf's head l./Effaced (Argos?)		85-54
51B. 18 mm.	"	Head r., male/Horse prancing r. (Philip II or Alexander III)		85-159
*52. 17 mm.	Imperial	Head r. (Domitian?)/Tall figure and child(?)		85-49
53. 20 mm.	"	Head or bust r. (Trajan?)/Effaced		85-204
*54. 21 mm.	"	Hadrian bust r., laureate/Nude male figure r.		85-195
*55. 25 mm.	"	Hadrian head r./Figure l. (<i>Rev.</i> centering hole)		85-197
56. 21 mm.	"	Caracalla bust r., laureate/Effaced		85-183
57. 20 mm.	"	Head r., beardless(?)/Figure r. or l. (Period A.D. 20–120)		85-226
58. 21 mm.	"	Bust r., female/Artemis r., shooting arrow (Period A.D. 180–220)		85-173
*59. 20 mm.	"	Head or bust r., male/. . . $\text{E}\text{I}\Gamma\Omega\text{N}$ Figure r. or l. (<i>Obv.</i> centering hole)		85-90
60. 22 mm.	"	Head r., male/Two figures, altar(?) between them		85-208
61. 18 mm.	"	Head r./Figure r. or l. (<i>Obv.</i> centering hole)		85-194

ROMAN COINAGE: EARLY (11)

PRE-IMPERIAL				
62. As 15.46 g.	to 100 B.C.	Janus head, I/Prow r., I (Uncertain controls)	cf. <i>BMC</i> I, 2358	85-130
DOMITIAN, A.D. 81–96				
*63. Den.	<i>Rome</i> A.D. 93–94	IMP XXII COS XVI CENS PPP Minerva fighting r. on prow	<i>BMC</i> II, 216	‡85-157
COMMODUS, A.D. 177–192				
*64. Ses.	<i>Rome</i> A.D. 177–192	SALVS . . . SC Salus l.	cf. <i>BMC</i> IV, 474	85-122
COMMODUS OR MARCUS AURELIUS				
*65. Ses.	<i>Rome</i> A.D. 161–192	PM TRP . . . Aequitas(?) l.	cf. <i>BMC</i> IV, 572	85-78
CARACALLA, A.D. 198–217				
*66. As	<i>Rome</i> A.D. 198–217	VICTORIAE BRIT(TANNICAE) SC Victory writing on shield r.	cf. <i>BMC</i> V, 828	85-56
SEVERUS ALEXANDER, A.D. 222–235				
67. Ses.	<i>Rome</i> A.D. 230	PM TRP VIII COS III PP SC Sol r.	<i>BMC</i> VI, 634	‡85-55
68. Ses.	A.D. 232	PM TRP XI COS III PP SC Sol l.	<i>BMC</i> VI, 858	85-57
GALLIENUS, A.D. 253–268				
69. Ant.	<i>Rome or Milan</i> A.D. 260–268	LAETITIA AVG Laetitia l.	<i>RIC</i> V, i, 226 or 489	85-44
SALONINA				
70. Ant.	<i>Rome or Siscia</i> A.D. 253–268	PIETAS AVG. . . Pietas l.	cf. <i>RIC</i> V, i, p. 111, 33, 34	85-59
AURELIAN, A.D. 270–275				
71. Ant.	<i>Milan</i> A.D. 272–273	FORTVNA REDVX Fortuna seated l. (<i>Officina</i> T)	<i>RIC</i> V, i, 128F	85-218
*72. Ant.	<i>Siscia</i> A.D. 272–273	IOVI CONSER Prince and Jupiter (<i>Officina</i> Q, control *)	<i>RIC</i> V, i, 225F	‡85-189

ROMAN COINAGE: LATE (19)

DIOCLETIAN, A.D. 284–305

73. 20 mm.	<i>Heraclea</i> A.D. 295–296	CONCORDIA MILITVM Prince and Jupiter (<i>Officina</i> B)	<i>RIC</i> VI, 13	85-27
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MAXIMIAN HERCULES, A.D. 286–305

74. 19 mm.	<i>Cyzicus</i> A.D. 295–296	CONCORDIA MILITVM Prince and Jupiter (<i>Officina</i> Δ)	<i>RIC</i> VI, 16b	85-4
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CONSTANTIUS II, A.D. 337–361

75. 15 mm.	<i>Nicomedia</i> A.D. 355–361	FEL TEMP REPARATIO <i>FH</i> ⁴⁶ (<i>Officina</i> Δ, control M)	<i>RIC</i> VIII, 110	85-16
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CONSTANTIUS GALLUS (CAESAR), A.D. 351–354

*76. 22 mm.	<i>Cyzicus</i> A.D. 351–354	FEL TEMP REPARATIO <i>FH</i> 3	<i>RIC</i> VIII, 101 (<i>Obv.</i> Ε)	85-273
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JULIAN II, A.D. 360–363

77. 15 mm.	<i>Uncertain</i> A.D. 355–363	SPES REIPVBLICE Virtus l.	cf. <i>LRBC</i> II, 2054	85-170
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THEODOSIUS I, A.D. 379–395

78. 14 mm.	<i>Thessalonica</i> A.D. 383–388	GLORIA REIPVBLICE Camp gate	cf. <i>RIC</i> X, 62b	85-1
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UNCERTAIN EMPEROR

<i>Uncertain mint</i>				
*79. 10–17 mm.	[] Two princes, globe between them	85-34	FEL TEMP REPARATIO, etc.	85-268
	[] Victory l., dragging captive	85-162	Same	85-274
		85-253	GLORIA EXERCITVS	85-151
	[] Virtus l.	85-82	Two soldiers, one standard	
	[] Cross	85-276	VOT X MVLT . . . in wreath	85-123
	FEL TEMP REPARATIO	85-15	VOT XX MVLT XXX . . .	85-165
	(<i>FH</i> 3 or uncertain <i>FH</i>)	85-20	in wreath	
		85-169		

⁴⁶ *FH* = Fallen Horseman. The number refers to the principal varieties (1–4) of the Fallen Horseman type described in *LRBC*, p. 108. If the type is unclear, there is no number.

BYZANTINE COINAGE (35)

JUSTIN II, A.D. 565–578

Uncertain

- | | | | | |
|-------------|--------------|----------------------------------|----------------------|------|
| *80. 18 mm. | A.D. 565–578 | M ANNO to l. (Justin and Sophia) | cf. <i>DOC</i> I, 22 | 85-7 |
|-------------|--------------|----------------------------------|----------------------|------|

NICEPHORUS III, A.D. 1078–1081

Constantinople

- | | | | | |
|---------------|----------------|--------------------------------|-----------------------|--------|
| *81. 22 mm. | A.D. 1078–1081 | Christ figure (between stars)/ | <i>DOC</i> III, ii, 9 | 84-317 |
| (1, overstr.) | | Cross and circle C Φ | | 85-38 |
| | | N Δ | | 85-91 |

ANONYMOUS FOLLES

- | | | | | |
|----------------|----------------|--|-----------------------------|--------|
| 82. 26 mm. | A.D. 1050–1060 | Christ on throne with back/ | <i>DOC</i> III, ii, p. 685, | 85-73 |
| (overstr.) | | Inscription | Class D | |
| 83. 26 mm. | A.D. 1060–1065 | Christ on throne without back/ | <i>DOC</i> III, ii, p. 690, | 85-86 |
| | | Same | Class F | |
| 84. 26 mm. | A.D. 1065–1070 | Christ bust/Virgin bust | <i>DOC</i> III, ii, p. 692, | 85-89 |
| (overstr.) | | | Class G | |
| 85. 22–25 mm. | A.D. 1075–1080 | Christ bust/Cross with florals | 85-119 | 85-187 |
| (1, overstr.) | | (<i>DOC</i> III, ii, p. 696, Class I) | 85-131 | 85-215 |
| *86. 22–27 mm. | A.D. 1085–1092 | Christ bust/Half-length figure | 85-2 | 85-32 |
| (5, overstr.) | | of Virgin | 85-5 | 85-33 |
| | | (<i>DOC</i> III, ii, p. 702, Class K) | 85-31 | 85-81 |


ALEXIUS I, A.D. 1081–1118

Thessalonica

- | | | | | |
|--------------|----------------|------------------------------|-----------------|--------|
| 87. Tetart. | A.D. 1092–1118 | Christ figure/Emperor figure | Hendy, pl. 8:16 | 85-13 |
| (clipped) | | | | 85-62 |
| 88. Tetart. | " | Cross C Φ /Emperor bust | 85-8 | 85-52 |
| (6, clipped) | | ΑΛ Δ | 85-10 | 85-65 |
| | | (Hendy, pl. 8:10) | 85-18 | 85-74 |
| | | | 85-36 | 85-75 |
| | | | 85-45 | 85-80 |
| | | | | 85-209 |

MANUEL I, A.D. 1143–1180

Unattributed

- | | | | | |
|-----------------------------|----------------|--|-----------------|--------|
| *89. Half-tetart. (2.65 g.) | A.D. 1143–1180 |  /Emperor bust with labarum | Hendy, pl. 18:1 | 85-11 |
| 90. Half-tetart. (2.44 g.) | " | St. George bust/Similar | Hendy, pl. 18:3 | 85-271 |

UNCERTAIN EMPEROR

- | | | | | |
|------------|-----------------|--------------------------------------|---------------------|-------|
| 91. 17 mm. | after A.D. 1092 | Christ figure/Emperor bust or figure | cf. Hendy, pl. 8:16 | 85-35 |
| (1.65 g.) | | | | |

- | | | | | |
|------------------------|---|----------------------|----------------------|--------|
| 92. 21 mm.
(4.0 g.) | " | Effaced/Emperor bust | cf. Hendy, pl. 17:11 | 85-166 |
|------------------------|---|----------------------|----------------------|--------|

ANONYMOUS ISSUE OF TREBIZOND

- | | | | | |
|-------------------------|----------------|----------------------------------|---------------|--------|
| 93. Follis
(7.49 g.) | A.D. 1000-1200 | Christ bust/Cross on floral base | Grierson 1002 | ‡85-72 |
|-------------------------|----------------|----------------------------------|---------------|--------|

FRENCH COINAGE (2)

LOUIS IX, A.D. 1226-1270



- | | | | |
|--------------------|---|------------|--------|
| *94. Den. (billon) | +LVDOVICVS REX Cross/
+TVRON()S CIVIS Castle Tournois | cf. Ed. 32 | ‡85-70 |
|--------------------|---|------------|--------|

LOUIS VIII or IX

- | | | | |
|-------------------|--|--------|------|
| 95. Den. (billon) | +LVDOVICVS REX Cross/
+TVRONVS CIVI Castle Tournois | Ed. 32 | 85-3 |
|-------------------|--|--------|------|

NOTES

- (10) In this variant of the issue, the reverse legend is C·HĒIO POL/LIONĒ ĪTER/C·MVSSIO PR/ISCO II VIR.
- (12) This coin has no readable inscriptions, but the form of the obverse head and reverse wreath (parsley wreath) prove that it is a striking of the duoviral pair C. Heius Pollio and C. Mussius Priscus. The countermark prominently displayed on the obverse is of an unusual kind (Pl. 37).
- (13) The inscriptions cannot be restored completely but seem to be differently arranged from those in *CopSNG* (here on *obv.*: AVGVS(TA ANTONIA); Pl. 37).
- (20) The obverse type of this very damaged coin seems to be head of Aphrodite r., hair bound with crossed cords. Depending on the reverse, now completely lost, this could be an issue of either the duoviral pair Niger-Pamphilus (as No. 9 above) or of emperor Hadrian (*BMC* 696).
- (23) All legends effaced.
- (25) The inscriptions are practically gone. The only legible letters are COR, to *left* of temple on the reverse.
- (27) . . . TRAIAN . . . HADRI . . . Hadrian bust r., draped, laureate
Rev. . . . IVL . . . Hephaistos l., holding hammer and tongs
 (Pl. 37)
 This rare type with Hephaistos is also used on the Corinthian issues of other emperors such as Marcus Aurelius and Caracalla.
- (29) Only a small portion of this coin is preserved. The emperor's cropped beard, long straight neck, and the inscription ANT(ONINVS AVG PIV)S on the obverse side show it to be an issue of Antoninus Pius. The reverse figure, preserved from the thighs down, is probably a Zeus or Apollo as depicted, respectively, in *NCP*, pl. E:LXXXIX, and *ZfN* 24, 1904, pl. 2:11.
- (30) CORINT Dolphin r., fillet in mouth; diagonal trident
Rev. Pine wreath
 (Pl. 37)
 Possible parallels of this coin are described in Fox, no. 2, and Leake, *Numismata Hellenica*, London 1854, p. 40.

- (38) Ethnic and control are generally placed in opposite compartments of the subdivided wheel, , . In this specimen, the letters (Φ and Α or Α) are set in *adjacent* compartments (Pl. 37).
- (41) (L AE)LIO CAESAR. . . Aelius head r., bare
Rev. COL Α(A) PATRENS Woman seated l. on high throne
 (Pl. 37)
 The word CAESAR, on the obverse, is rendered with imperfect lettering. Reverse detail is unclear; the object held in the woman's *left* hand, a pomegranate according to *BMC* (no. 31), here seems to be an object shaped Ψ (idol?).
- (42) Obverse legend effaced.
- (46) AVT ANTΩNIN . . . Head of Antoninus r., laureate
Rev. Α(ΡΓ)ΙΩΝ Zeus r., nude, holding spear; at feet, eagle
 For other Argive issues bearing this particular reverse, see *NCP*, p. 36, no. 11 (pl. K:XXVIII).
- (48) ANTΩNINO . . . Caracalla bust r., laureate, draped
Rev. OPXOMENIΩΝ Tyche l., with rudder and cornucopia
 (Pl. 37)
 For a similar issue of Orchomenos, in which Tyche holds a patera instead of cornucopia, see *NCP*, p. 97, no. 3.
- (52) Coins of similar style and fabric are described in *BMC Central Greece*, p. 93, nos. 27–29 (Thespiiai).
- (54, 55) The imperial names and titles on these two pieces are effaced, but the effigies are in both instances certainly Hadrianic.
- (59) Possibly a Peloponnesian mintage of a city such as Asopos (ΑCΩΠΕΙΤΩΝ), Megalopolis (ΜΕΓΑΛΟΠΟΛΕΙΤΩΝ), etc.
- (63) CENS is written as “CFNS” (rev.).
- (64) Only SC is legible (rev.).
- (65) No readable inscriptions.
- (66) Obverse inscription effaced.
- (72) Attribution of this coin of Aurelian to Siscia and the reading of the mintmark are due to Messrs. Roger Bland and Markus Weder. I thank them both.
- (76) Unclear mintmark.
- (79) One of the *fel temp reparatio* coins has on its reverse the letter Μ (85-20), and another has ·Μ· (85-274). On another coin the mintmark is SMNΓ (85-151).
- (80) Only a small section of this coin is preserved.
- (81) 85-38 is struck over an anonymous follis of Class H. On 84-317 (last year's find), the obverse is obliterated.
- (86) The coins are restruck as follows:
 85-5, -32, -33, -81: over Class J
 85-2: over Class J, and over Class H (?)
- (89) Restruck on a half-tetarteron of the same variety, obverse on reverse.
- (94) The reverse inscription can probably be restored TVRON(V)S CIVIS. But if the blurred letter is an l, which fits the space better than the V, the inscription would be TVRONIS CIVIS (Pl. 37), a very rare variant of the type.

ORESTES H. ZERVOS



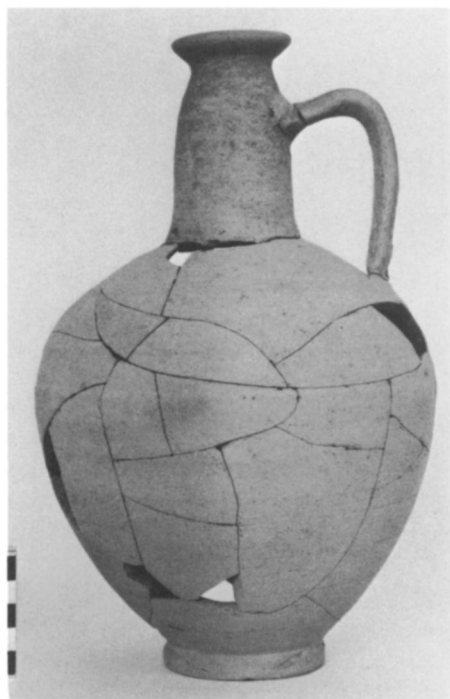
East Theater Street, Buildings 1, 3, and 5, from the south



Building 1 with Building 3 in the background, from the north



a. Buildings 1 and 3 with party wall and fallen blocks, from the east



2



1

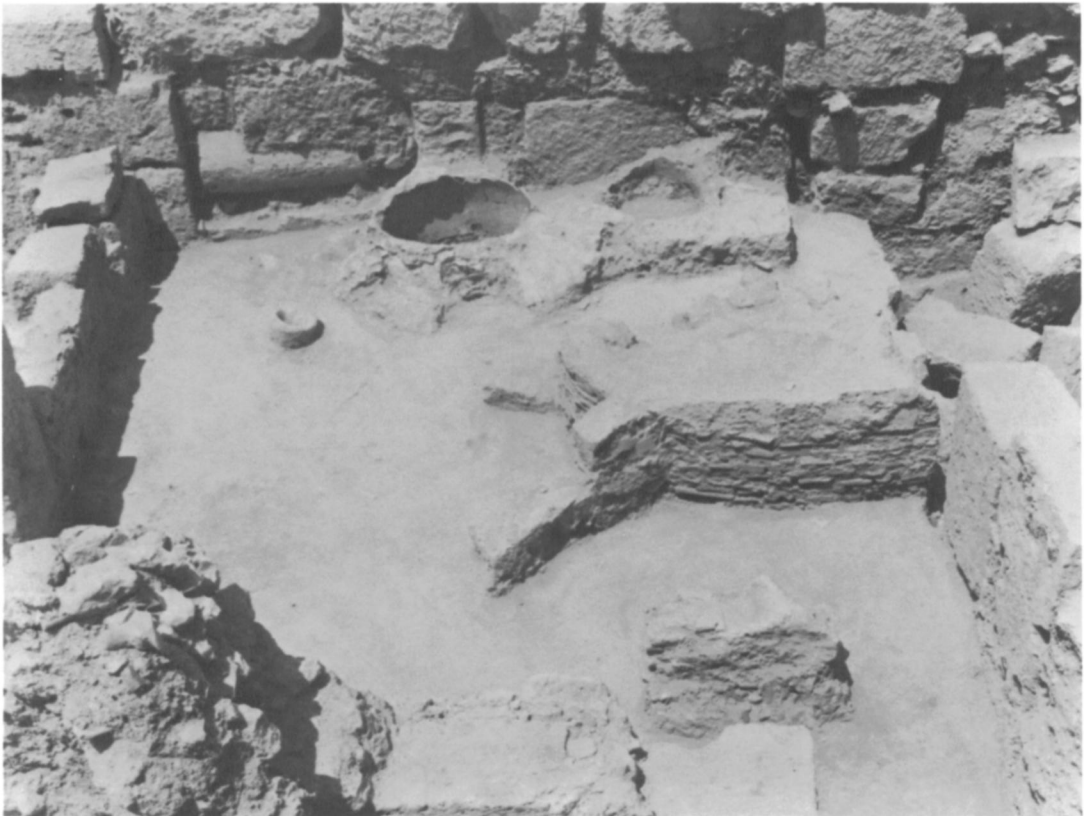


3



a. Building 3, southeast room from the west at end of season

b. Building 3, northwest room from the east





a. Building 3, largest oven from the west



b. Building 3, southwest room from the west before removal of fallen blocks

c. Building 3, southwest room from the northwest before removal of fallen blocks



PLATE 30



4



5



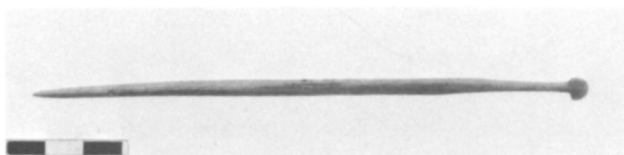
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8



7



MF-1985-33



MF-1985-40



9



9, side view



10

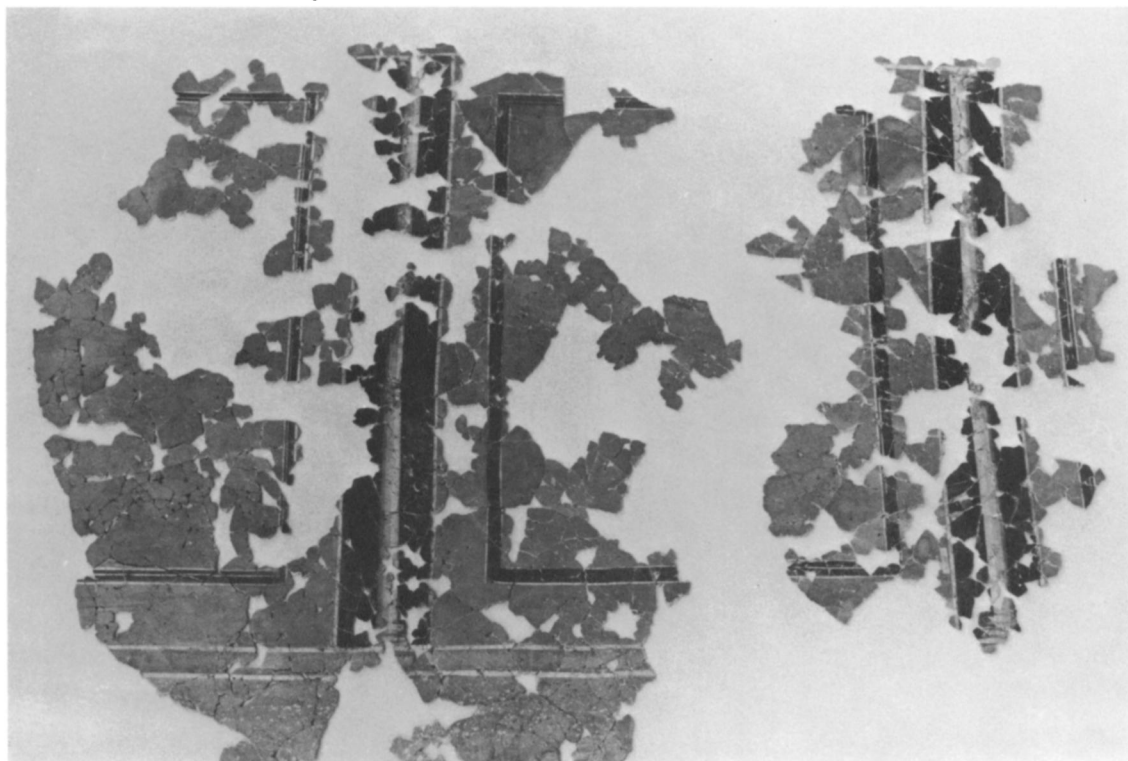


11

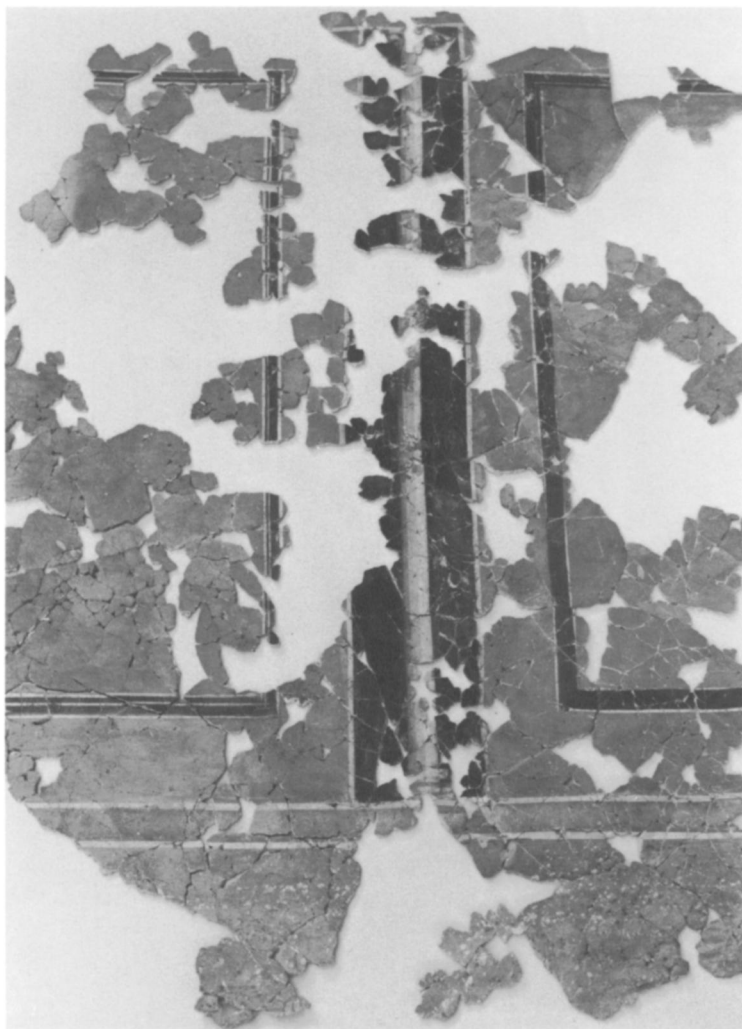


MF-1985-35

a. Wall fresco from Building 3



C. K. WILLIAMS AND O. H. ZERVOS: CORINTH, 1985: EAST OF THE THEATER



a. Wall fresco from Building 3, detail



12



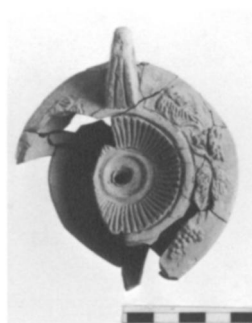
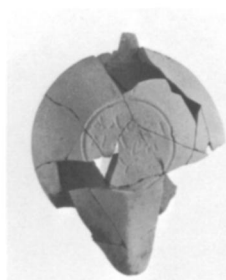
13



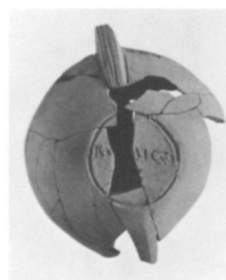
14

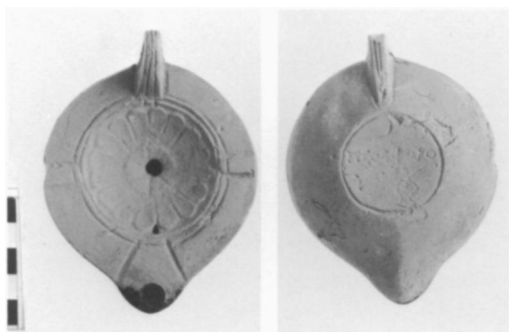


18



19





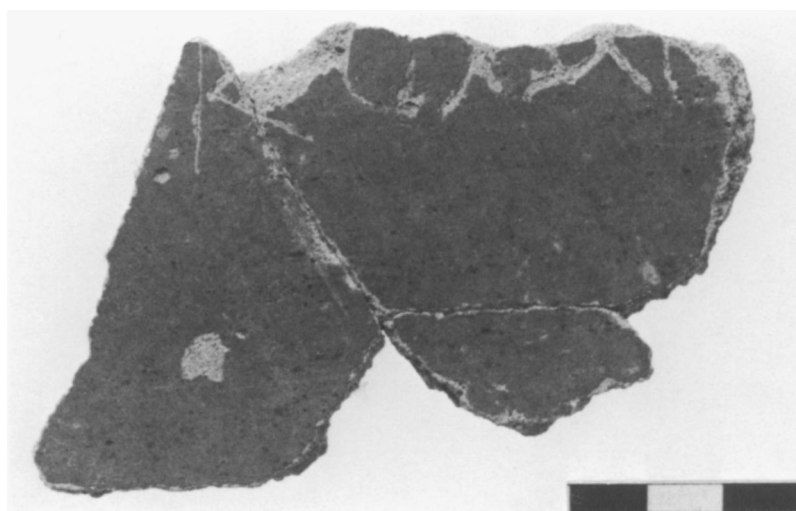
17



a. Graffito



15



b. Graffito



MF-1985-49

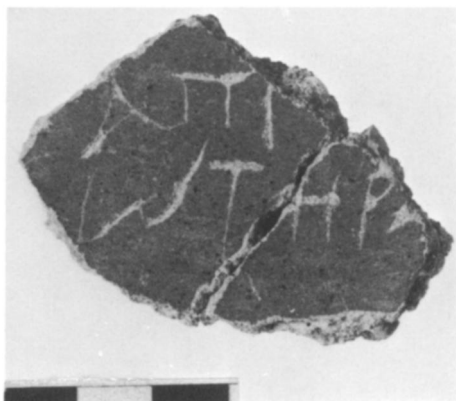


16



MF-1985-50

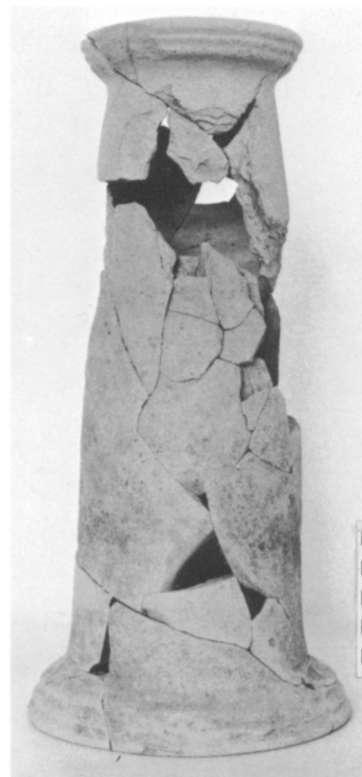
PLATE 34



a. Graffito



20



1:5

25



21



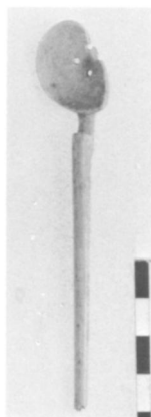
22



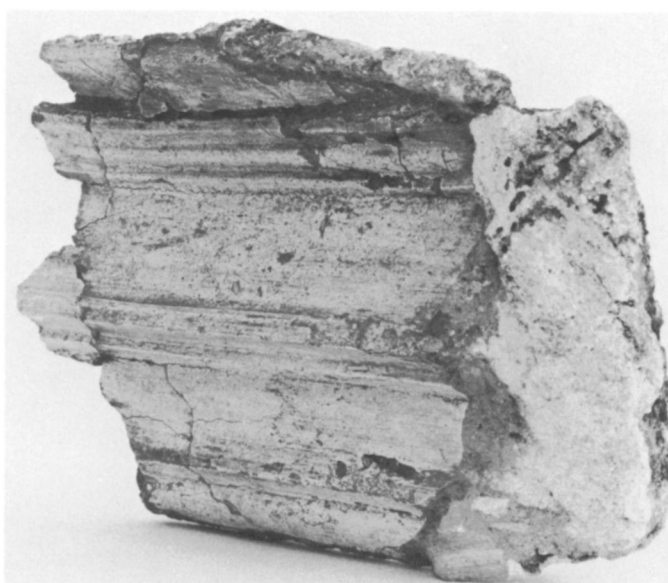
23



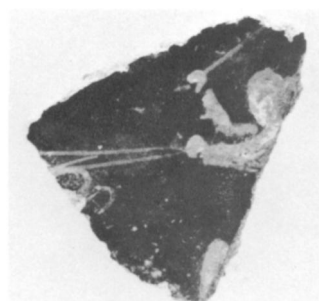
24



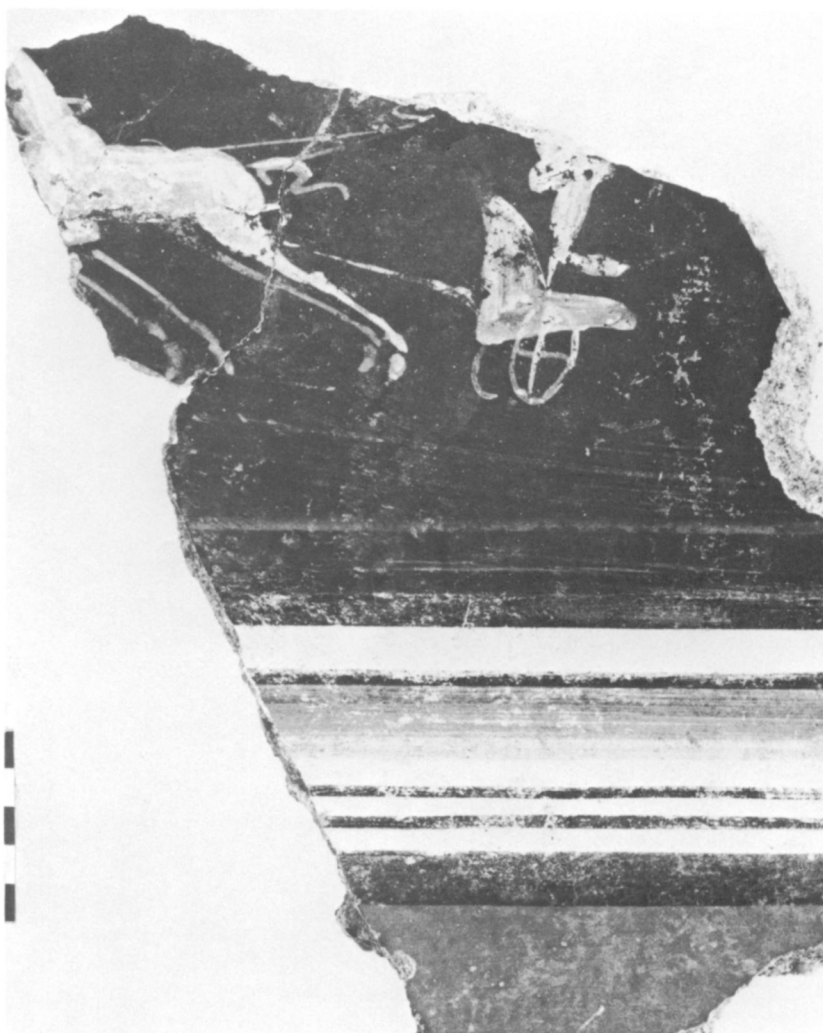
MF-1984-67



a. Fresco fragment



b, c. Fresco fragments



d. Fresco fragment



a. Building 5, street façade with downspout and reservoir at right, from the west

b. Bedrock under northwest room of Building 5, from the northwest



