

# CORINTH, 1987: SOUTH OF TEMPLE E AND EAST OF THE THEATER

(PLATES 33–44)

ARCHAEOLOGICAL INVESTIGATIONS by the American School of Classical Studies at Athens were conducted in 1987 at Ancient Corinth south of Temple E and east of the Theater (Fig. 1). In both areas work was a continuation of the activities of 1986.<sup>1</sup>

## AREA OF THE DECUMANUS SOUTH OF TEMPLE E

### ROMAN LEVELS (Fig. 1; Pls. 33–37:a)

The area that now lies excavated south of Temple E is, at a maximum, 25 m. north–south by 13.25 m. east–west. The earliest architectural feature exposed in this set of trenches is a paved east–west road, identified in the 1986 excavation report as the Roman decumanus south of Temple E (Pl. 33). This year more of that street has been uncovered, with a length of 13.25 m. of paving now cleared, along with a sidewalk on either side. The street is badly damaged in two areas, the result of Late Roman activity conducted in

<sup>1</sup> The Greek Government, especially the Greek Archaeological Service, has again in 1987 made it possible for the American School to continue its work at Corinth. Without the cooperation of I. Tzedakis, the Director of the Greek Archaeological Service, Mrs. P. Pachyianni, Ephor of Antiquities of the Argolid and Corinthia, and Mrs. Z. Aslamantzidou, epimeletria for the Corinthia, the 1987 season would have been impossible. Thanks are also due to the Director of the American School of Classical Studies, Professor S. G. Miller.

The field staff of the regular excavation season included Misses A. A. Ajootian, G. L. Hoffman, and J. L. Tobin, and Mr. J. R. Marszal. Miss N. E. Hirschfeld worked on a special museum project for most of the regular season. Mr. Christopher Campbell executed the architectural drawings of the Corinth Theater for the 1987 excavation report, and K. Hutchison made the profile drawings. To these persons, and to the 11 members of the two 1987 training sessions, I extend thanks for their work and cooperation both on and off the site. I am again indebted to Dr. Nancy Bookidis, the Assistant Field Director of the Corinth Excavations, for the organization and the supervision of the museum work; in a like vein, I cannot thank Dr. Orestes Zervos enough for his skill and patience in processing and publishing the excavation coins of 1987. Thanks are also due Stella Bouzaki, N. Didaskalou, A. Papaioannou, and G. Arberores for their work in the museum, to Mr. A. Arberores, the excavation foreman, for his work in the field, and to L. Bartzioti and I. Ioannidou for their photographic work on the site and in the museum.

Works frequently cited are abbreviated as follows:

- Agora V* = H. S. Robinson, *The Athenian Agora, V, Pottery of the Roman Period, Chronology*, Princeton 1959  
*Corinth II* = R. Stillwell, *Corinth, II, The Theatre*, Princeton 1952  
*Williams and Zervos, 1983* = C. K. Williams, II and O. H. Zervos, "Corinth, 1983: The Route to Sikyon," *Hesperia* 53, 1984, pp. 83–122  
*Williams and Zervos, 1984* = C. K. Williams, II and O. H. Zervos, "Corinth, 1984: East of the Theater," *Hesperia* 54, 1985, pp. 55–96  
*Williams and Zervos, 1985* = C. K. Williams, II and O. H. Zervos, "Corinth, 1985: East of the Theater," *Hesperia* 55, 1986, pp. 129–175  
*Williams and Zervos, 1986* = C. K. Williams, II and O. H. Zervos, "Corinth, 1986: Temple E and East of the Theater," *Hesperia* 56, 1987, pp. 1–46  
*Sanders, "Frankish Pottery"* = G. D. R. Sanders, "An Assemblage of Frankish Pottery at Corinth," *Hesperia* 56, 1987, pp. 159–195

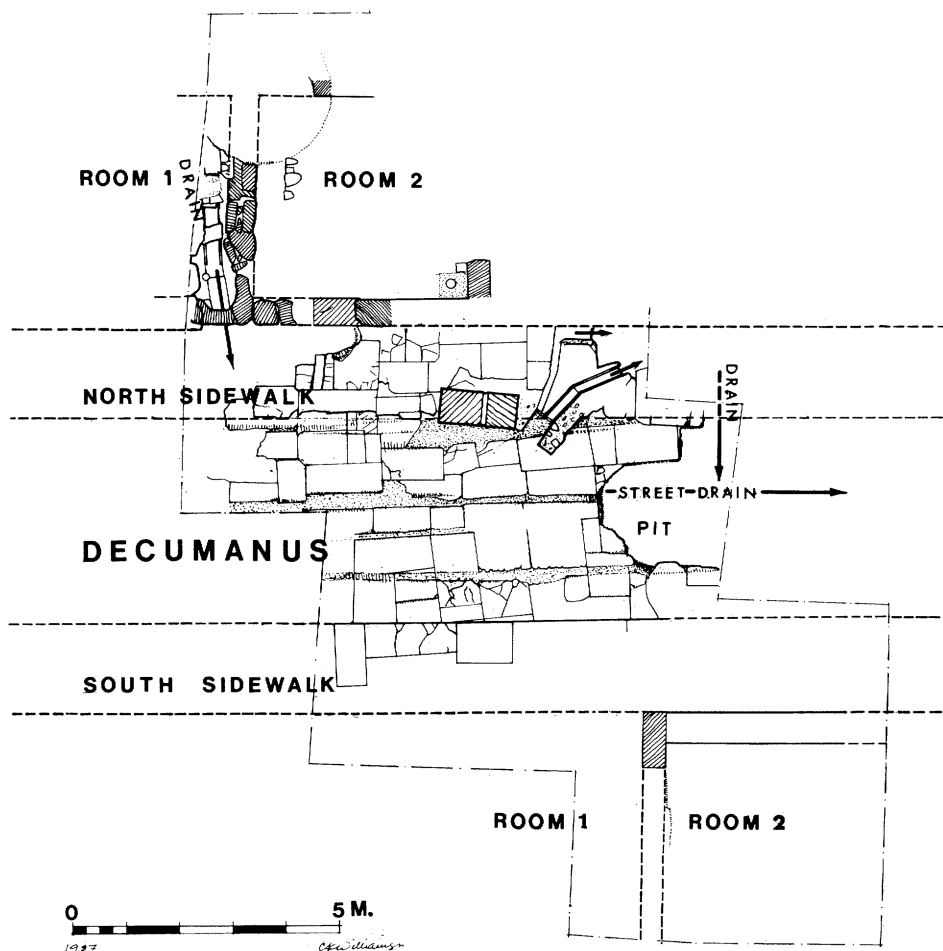


FIG. 1. Area of the decumanus south of Temple E, Late Roman period. Late 4th—early 5th century after Christ

connection with the cleaning out of house or shop drains which emptied into the main city drain under the decumanus.

One drain on the north side of the street, adjacent to the west scarp of the excavation and unfortunately badly damaged as the result of late disturbances, probably facilitated some water installation that had stood along the west side of a room there. The drain is preserved for a length of 2.50 m. within the room and descends below the Roman floor level; it passes under the foundations of the street façade and joins the subterranean east–west street drain. Efforts had been made to clean the drain at some time in the Late Roman period. The persons in charge of that operation pulled up the limestone paving of the sidewalk and some of the paving of the road itself outside the house in order to make the repair.

Within the fill of the drain where it descends rapidly under the north wall of the shop or house were found 140 bronze coins including minimi of the late 4th century after Christ,

along with one Late Roman lamp. Unfortunately the coins were in poor condition, owing to the high acid content of the silt within the drain.<sup>2</sup>

1. Late Roman lamp

Pl. 33

L-1987-1. H. with handle 0.037, D. 0.050 m. Local, friable, cream-colored clay with a few sparkling, small tan and white inclusions. 7.5YR 7.8/4.

Lamp with slightly flattened bottom, uneven globular body that curves to disk decorated with raised

rays, no frame on shoulder. Filling hole at center of disk. Wick hole, enclosed in body, projects into disk. Very small vertical, pointed lug.

Close to no. 1587, O. Broneer, *Corinth*, IV, ii, *Terracotta Lamps*, Cambridge, Mass. 1930, p. 293, pl. XXIII (5th–6th), which has a shallower body and larger diameter.

In the decumanus itself, excavation this year has revealed a pit that had been dug through the paved road. The limestone slabs now are missing from the roadway, starting from seven meters east of the shop or house drain mentioned above. At the bottom of the pit was found part of the east–west city drain that underlies the decumanus. Feeding into this street drain is a smaller, north–south subsidiary drain that served a second Roman shop or house, the façade of which also was along the north side of the decumanus. This second drain lies about nine meters east of the first house or shop drain. Fourteen coins were recovered from the the fill within the pit, all sealed therein by a crust that had formed over the pit by continued use of the decumanus.<sup>3</sup>

A room contemporary with the 6th-century use of the Roman decumanus lies at the south side of the street, but only 15.40 sq. m. of its floor level have been exposed. The south wall of the room lies behind the south scarp; the east wall lies unexcavated beyond the eastern limit of the 1987 excavation.

From the debris immediately over the floor, 0.27 m. thick, were recovered the following:

2. Amphora

Fig. 2, Pl. 33

C-1987-33. D. of rim 0.060 m. Rough, gray-green clay with many black, white, gray, and a few red inclusions; pot probably somewhat misfired. 10YR 6.5/3 to 5Y 5.5/2.

Perhaps locally made amphora with shoulder rising at ca. 30°; profile breaks slightly at neck where joint groove is visible. Elongated, contracting neck which is constricted more quickly under rim from point of handle attachment. Outward thickened, vertical rim articulated with two deep grooves and undercut, flattened lip. Two vertical double-ridged

handles rise from midshoulder to upper neck; two horizontal grooves on neck at point of attachment of upper handle.

For shape, see J. A. Riley, *Excavations at Sidi Khrebish, Benghazi (Berenice)*, II, i, *Coarse Pottery (Libya Antiqua, Suppl. 5)*, Tripoli 1983, fig. D:296; also, Corinth C-62-971.

3. Gaza amphora

Fig. 3

C-1987-34. Est. D. of rim 0.090 m. Slightly coarse, light-brown clay. Fine white, yellow, and gray pebble inclusions. Clay: 5YR 6/6.

<sup>2</sup> Coin Unit VI: coins 1987-143–1987-273, 1987-284–1987-294.

<sup>3</sup> Coin Unit II: coins 1987-117–1987-119, 1987-123–1987-127, 1987-141, 1987-142, 1987-280, 1987-281, 1987-298, 1987-302. These coins may have been lodged originally in the roadway before the pit was dug; thus they probably can be dated as part of the use fill of the road before the pit was dug, not as losses of the repair crew in the 6th century.

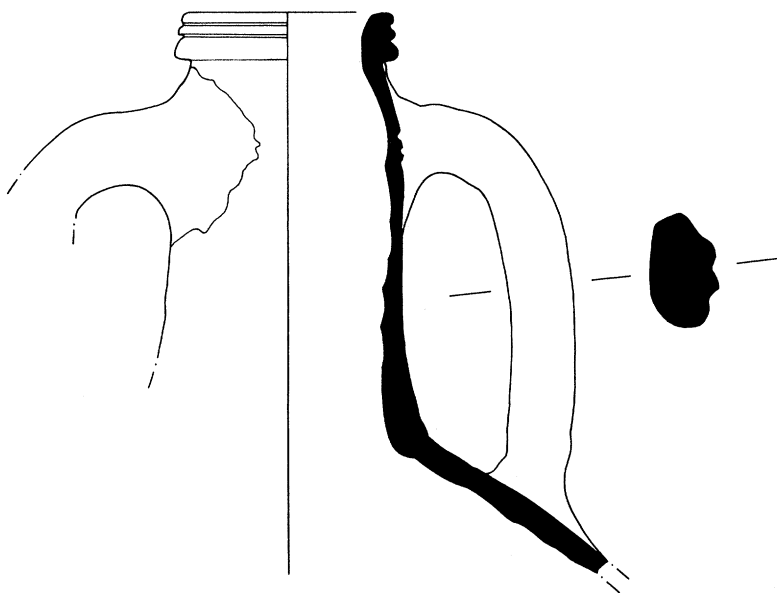


FIG. 2. Amphora 2. Scale 1:2

Shoulder fragment of amphora, rounded and closing in to outward thickened, round rim with flattened, inward sloping lip. Wheel ridging at handle zone; excess clay adhering to body on shoulder and neck.

For discussion of this type of amphora and bibliography, see C. K. Williams, II and O. H. Zervos, "Corinth, 1981: East of the Theater," *Hesperia* 51, 1982 (pp. 115-163), pp. 139-140, fig. 3. Gaza amphora profiles nos. 73 and 74 are interchanged.

Possible range from late 4th into 7th century after Christ.

#### 4. Amphora

Pl. 33

C-1987-35. D. of rim 0.08 m. Fine, pinkish buff clay with cream-colored slip; small, brown, very few white and many sparkling inclusions. Surface: 7.5YR 7.5/4 to 7.5YR 7/4.

Shoulder of amphora rises at *ca.* 40° into slightly contracting neck, 0.05 m. tall; outward thickened, round rim. Two vertical handles, oval in section, from shoulder to midneck. Matt black dipinto in two lines at juncture of shoulder and neck:

K  
HCΩKPEIT

See *Agora* V, p. 68, pl. 15, for earlier form (4th century after Christ).

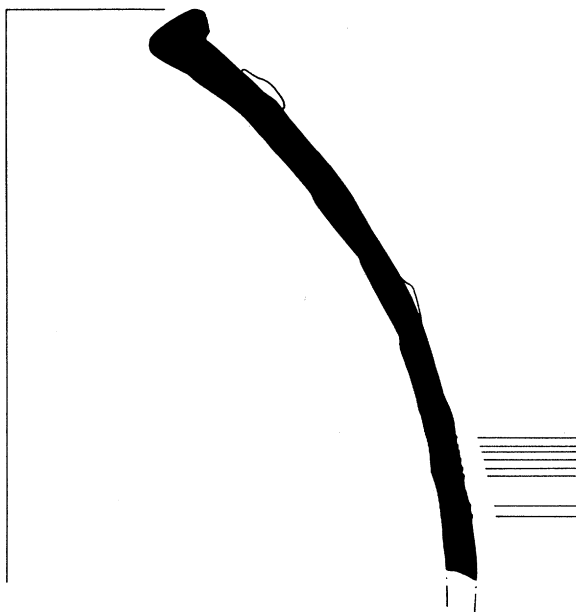


FIG. 3. Gaza amphora 3. Scale 1:2



## 5. Amphora

Fig. 4, Pl. 33

C-1987-36. Est. D. of rim 0.070 m. Medium-fine, buff clay, more pinkish at core and inside; voids, some minuscule white and black inclusions, some sparkling particles. Clay: 7YR 7/4.

Upper portion of amphora preserves *ca.* half of shoulder, three-quarters of neck, one-quarter of rim. Round shoulder with squat, very wide neck contracting to outward thickened, rolled rim, neck nearly obscured by handle attachments. Two vertical loop handles oval in section. Faint wheel ridging on body. Spattered and fire scarred.

See *StMisc* 23, *Ostia*, 4, A. Cardandini and C. Panella, edd., p. 56, pl. 35, fig. 258.

## 6. Palestinian amphora

Fig. 5, Pl. 33

C-1987-37. D. of rim 0.098 m. Gritty, orange-buff clay with black, red, and white sandy particles; light cream-colored slip. Core: 2.5YR 6/8–5YR 7/6.

Most of amphora shoulder, all of neck and rim, one and one-third handles preserved. Rounded shoulder rises to almost vertical neck, slightly thickened, vertical rim, 0.03–0.032 m. tall. Rim is slightly concave on external profile, lip rounded. Neck slightly wheel ridged. Badly damaged and partially missing dipinto in red paint on shoulder. Amphora was fire scarred after being broken.

Cf. J. C. Biers, *Corinth*, XVII, *The Great Bath on the Lechaion Road*, Princeton 1985, pp. 104–105, no. 126 of group 26 (neck slightly narrower than 6). Group dated late 6th to early 7th century after Christ.

7. Amphora, as *Agora* V, G 197

Pl. 34

C-1987-38. D. of rim 0.063. Tan clay with fine, dark, sandy, and sparkling inclusions, air spaces. Clay: 10YR 6.5/5.

Amphora with segment of upper body, one and one-half handles, all of rim preserved. Elongated body, rounded shoulder, vertical upper neck, articulated from vertical rim, 0.032 m. tall, by slight contraction, groove; slightly squared lip. Two vertical handles rise from shoulders, arch, and join amphora at top of neck.

Compare: Riley (under 2), fig. D: 225; *Agora* V, G 197. Corinth C-1984-90 is same type but earlier.

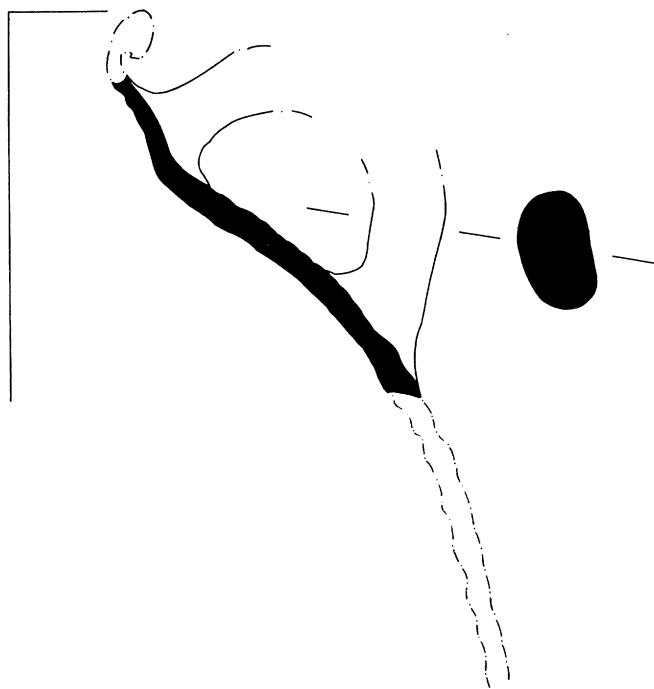


FIG. 4. Amphora 5. Scale 1:2

## 8. Early Christian Attic lamp

Pl. 34

L-1987-2. H. with handle 0.072, L. 0.118 m. Rough, light-brown clay. Many white and small sparkling inclusions. Clay: 2.5YR 6/5.

Lamp of Broneer type XXXI, group 1, with circular ring foot; flaring, almond-shaped body, horizontal rim framed by ridges; slightly depressed key-hole-shaped disk with channel to wick hole, framed by ridge. Circular fill hole at center of disk, but circular depression in channel not pierced; nozzle circular, not projecting from body. Vertical, solid handle is connected to disk by wide, flat ridge. Impressed palm leaves on rim; impressed cross with flaring bars on disk. Space between upper and left arm of cross has circle with dot; space between left and lower arm has fish-shaped design or gamma.

Cf. J. Perlzweig, *The Athenian Agora*, VII, *Lamps of the Roman Period*, Princeton 1961, no. 2591, pp. 183–184, pl. 41, dated within the 6th century after Christ.

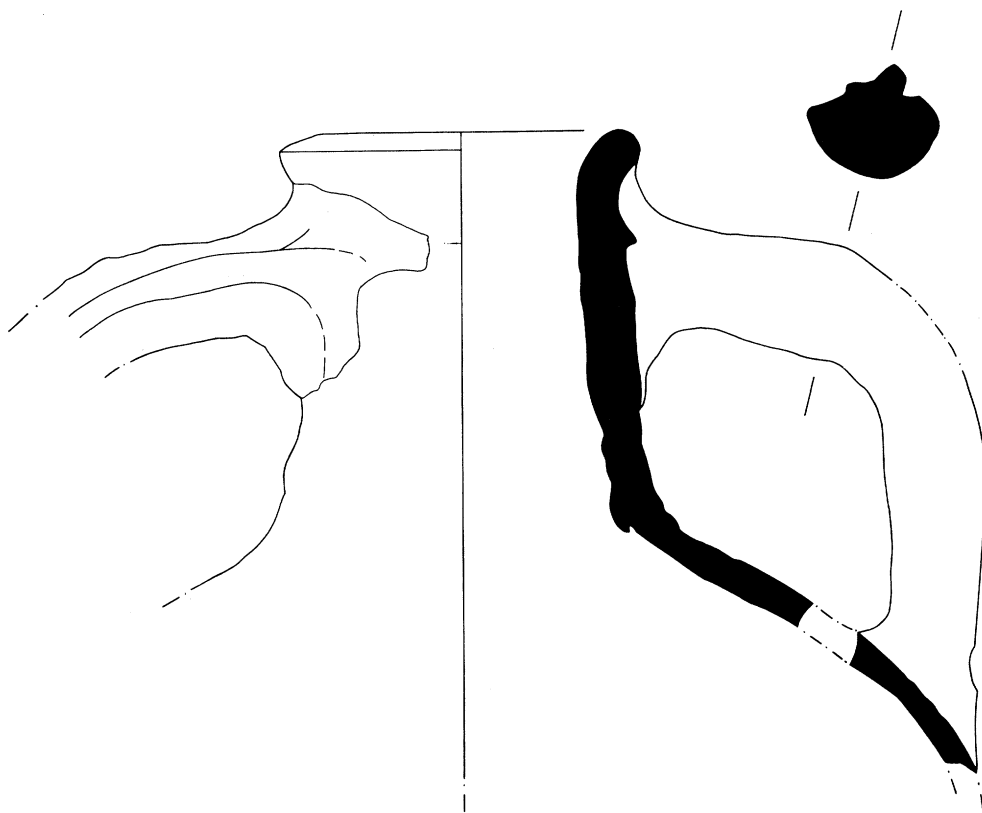


FIG. 5. Palestinian amphora 6. Scale 1:2

#### BYZANTINE TO MODERN LEVELS

At least four post-Roman architectural phases have been identified above the latest Late Roman level. Each such phase is distinguished by a change in architectural features. Some phases may have a single stratum associated with them; others may be composed of numerous strata. The discrete road metals that overlaid the paved Roman decumanus, however, were nine or ten in number.

The earliest Byzantine level yet revealed on the north side of the decumanus is to be dated within the 11th century. Here were exposed a row of rooms, one complete and parts of two others. All three shared a continuous south wall, of which the understructure originally had been the foundation of the Roman shop or house façades which had lined the north sidewalk of the paved decumanus. The rooms all were 3.85 m. from north to south. That room which has its two side walls preserved was 1.82 m. wide from east to west. The floor level for the 11th-century rooms is at an elevation of + 86.78 m., or about five centimeters below the paved Roman sidewalk; it is thus suspected that most of the Roman habitation levels here were removed when the Byzantines of the 11th century built their rooms as half-basements. This first Byzantine phase will be more fully described once the area is more extensively excavated.

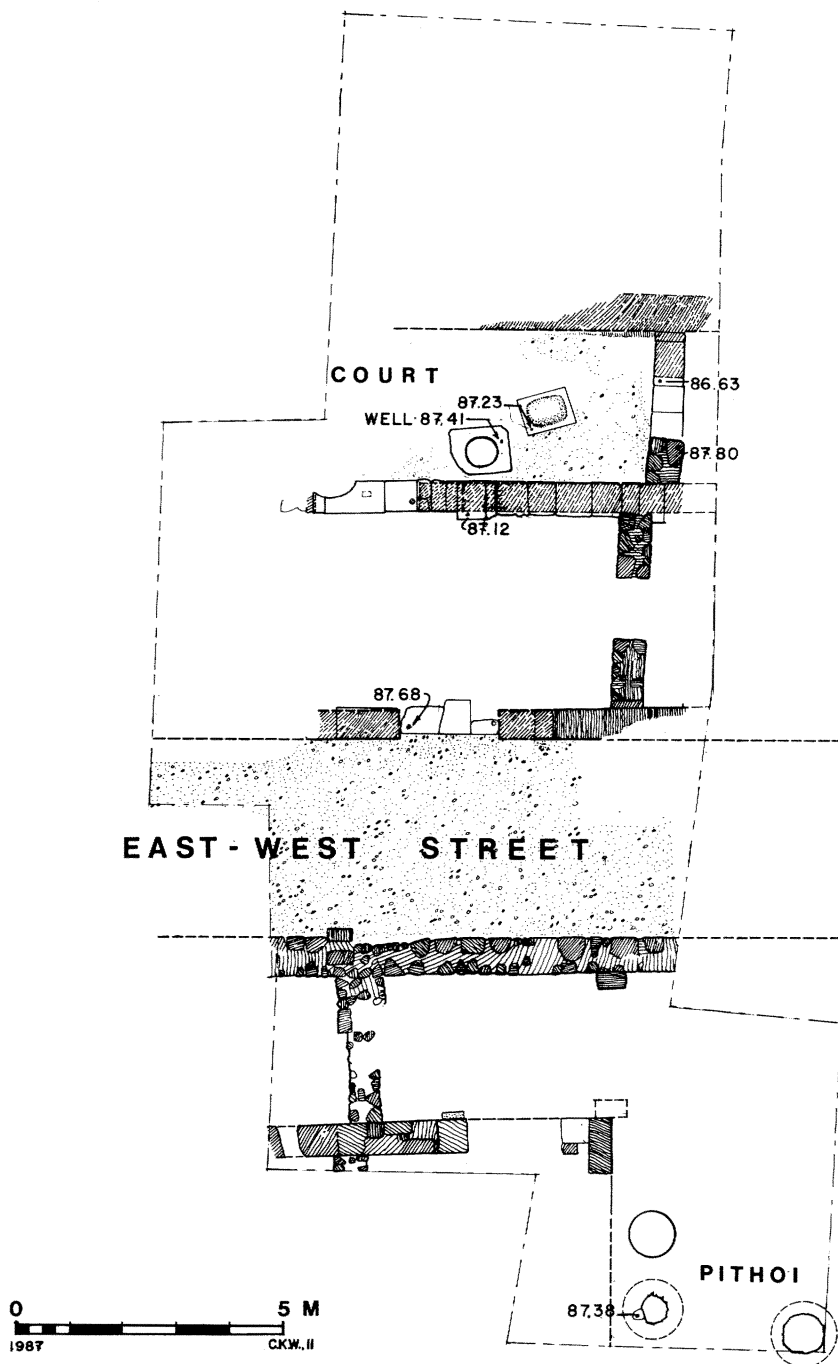


FIG. 6. Area south of Temple E, Byzantine period. Late 12th century after Christ

The earliest Byzantine walls were buried under a second, later 12th-century architectural complex the walls of which were more carefully built with larger blocks (Fig. 6). The east–west walls of the first phase were roughly overlaid by the new east–west walls, but the north–south walls were laid out on a new plan. Again the south façade of the building was constructed over the line of the Roman street façade. Remains of a door, 1.70 m. wide, are preserved in this wall, its stone threshold set at an elevation of + 87.23 m. From this door access was gained to a room about 3.65 m. wide, north–south, with its floor between 87.00 and 86.93 m. above sea level. The east wall of the room was perforated by a door 1.17 m. wide with earth threshold. For some as yet undetermined reason the north wall of this room was constructed differently from all the other walls of the complex. A socle of large rectangular poros blocks, apparently re-used from some earlier structure, probably Roman, carried a tile-and-mortar wall, much of which was found as destruction debris, sometimes in fragments preserving three or four courses of tile. Cut into the socle of this north wall at 3.90 m. from the east wall of the room is the east pivot and central bolt cutting for a two-leaved door. The door gave access northwards into a court. Close to the south wall of the court is well 1987-1. A large poros block, hollowed out from the top, still sits on the court floor not far from the northeast edge of the well; possibly it was once used as a drinking trough for animals (Pl. 35). Because the north and west walls of the court are not preserved, one cannot now tell whether this court was accessible from a street or lane so that animals could be herded directly into the court. The east wall of the court, now only partially preserved, had in it a meter-wide door, placed about 0.85 m. north of the south side of the court. This gave access to an eastern room as yet only partially excavated.

The destruction of the second Byzantine level of occupation appears to have been extensive, if not total. A destruction fill consisting almost completely of lime mortar and tiles was found spread most heavily over the room southward to the street and somewhat less over the court farther north (Pl. 36).

Phase 3 was a radical rebuilding of the remains of the previous phase, with all the floors raised to a noticeably higher level. The room that previously had separated the street from the court was eliminated; in phase three the court extended all the way to the street. The second-phase entrance from the street was rebuilt in stone at an elevation of + 87.68 m. and the floor north of this entrance was raised to an elevation of + 87.09–87.00 m. The well in the court was raised to an elevation of + 87.51 m. by the addition of a large, squared block of poros, hollowed out to conform to the size of the well shaft. A new north wall of the court was built 5.65 m. north of the street wall. This does not meet the east wall of the court; rather, a gap 1.28 m. wide exists between the two walls. The space may have been a doorway which served as an exit northward into an east–west passageway 1.40 m. wide. The east wall of the second-phase court was used again in the third phase but with its threshold raised.

The north wall of the second-phase court was dismantled, and a new building, at present extending into unexcavated earth at the north, was constructed northward from the north side of the old court wall. This south wall of the new building formed the north side of the passageway between the two buildings.

The new building was destroyed in the first half of the 13th century, and probably immediately afterwards its south wall was robbed of its stones. One can date the end of the phase by the destruction debris found inside the building. This included tiles, rocks, cement, a high proportion of Byzantine glazed ceramics in the style of the 12th century, along with a few Frankish green-and-brown-painted sherds.<sup>4</sup> Typical of the 12th-century ceramics is the following bowl which was recovered from the destruction debris:

9. Byzantine incised bowl Pl. 34

C-1987-18. H. 0.075, D. of foot 0.075, est. D. of lip 0.26 m. Reddish tan clay with some small voids and gray, white lime, and sparkling inclusions. 2.5YR 5/6.

Bowl with flaring ring foot, resting surface almost completely chipped away, concave undersurface; low, echinoid body with lip curved slightly inward

and rounded. Pink slip on interior and on exterior of lip down to maximum diameter of body, then thinner slip overall on exterior. Interior: incised medallion with surface cut away leaving original surface in four parallel lines notched by incision, all framed by incised circumference ring with radiating lines. Glazed interior surface, overlapping exterior of lip.

After the buildings on either side of the passage had been destroyed, the court south of the passage was covered by a stratum of marl, laid about flush with the mouth of court well 1987-1. The well itself was filled with rocks and then sealed with a marble Ionic column base. During the occupational phase of the marl floor, pit 1987-2 was dug through the marl level in the area near the street. Fifteen coins were recovered from that bothros, the latest being Latin imitatives and one bronze issued by William Villehardouin. The pit thus can be dated rather securely to the years just after the middle of the 13th century.<sup>5</sup> Another bothros, pit 1987-3, was found to have been dug against the north face of the wall that had defined the north side of the 1.40 m. passage between buildings. One coin of Manuel I (A.D. 1143–1180) was recovered from the pit,<sup>6</sup> as well as four pots:

10. Frankish drip-glazed bowl Pl. 34

C-1987-10 a, b. H. 0.095, D. of foot 0.095, D. of lip 0.216 m. Corinthian buff clay, not well compacted; small gray and many small sparkling inclusions, small pieces of lime. Core around 7YR 6.5/4.

a) Bowl missing *ca.* one-quarter upper body and rim. b) About one-eighth rim and upper body preserved. Beveled ring foot, slightly convex undersurface, body flaring at *ca.* 40°, carination to concave, nearly vertical rim with rounded lip. Body completely white slipped on inside, lip, and upper outside of rim. Dilute, very lustrous umber glaze dripped onto

body in loops and blobs, with large field of slip exposed.

11. Frankish plain-glazed bowl Pl. 34

C-1987-12. H. 0.053, D. of foot 0.038, est. D. of rim 0.112 m. Moderately coarse, reddish clay with white, gray, and fine sparkling inclusions. 2.5YR 6/6 to 5YR 6/6.

Bowl has slightly flaring ring foot with flat resting surface and slightly nipped undersurface; body flaring at more than 30°, nearly vertical rim and tapered lip. Pinkish white slip over all of interior and overlapping upper exterior of rim; pale yellow glaze over all of interior and lip.

<sup>4</sup> Corinth pottery lot 1987-32. The debris was found between elevations + 87.25 and + 87.07 m.

<sup>5</sup> Coin Unit III: coins 1987-22–1987-26, 1987-29–1987-38.

<sup>6</sup> Coin 1987-86.

**12. Frankish matt-painted trefoil pitcher Pl. 34**

C-1987-15. H. 0.228, D. of base 0.076, D. of body 0.12 m. Coarse, buff clay with dense admixture of fine to coarser (3 mm.) red mudstone inclusions; clay fired light pinkish buff below surface, core buff. Between 10YR 7/4 and 7.5YR 7/5.

Local pitcher with flat bottom, ovoid body; wide neck, *ca.* 0.04 m. tall, tapers slightly to offset trefoil rim, rounded lip. Vertical strap handle from maximum diameter of body to base of rim. Lightly incised zigzag on shoulder; two incised lines encircle the rim; row of faint matt-painted spirals on shoulder, second row (?) on neck.

Compare with **17** which has a taller, more conically contracted neck (Pl. 36).

**13. Frankish matt-painted amphora Fig. 7, Pl. 34**

C-1987-17. Pres. H. 0.178 m. Coarse, pale yellow clay with small voids and medium to large inclusions of tan, gray, and black. 2.5Y 8/2.

Local amphora preserves only rim and shoulder, parts of two handles. Round shoulder, short neck which contracts slightly to outward thickened, vertical rim, undercut at joint with neck; round lip. Two vertical strap handles rise from shoulder to

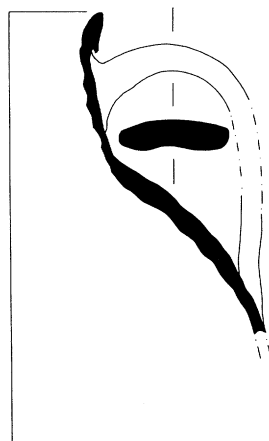


FIG. 7. Frankish matt-painted amphora **13**.  
Scale 1:3

upper neck. On one side of shoulder U-shaped brush stroke executed in dark brown wash; area thus delineated is crosshatched; spiral on other side of shoulder between handles; diagonal strokes on handles; matt-painted lip; paint descends slightly inside rim.

Close to Sanders, "Frankish Pottery," no. 33, fig. 9, but **13** has sharply undercut rim.

A poorly preserved wall bedded directly upon the east wall of the court of the second and third phases may belong with the first level of phase four. A still unexcavated well, 1987-3, which had its head removed when it was built over, must be cleared before it is assigned a place in the fourth-phase sequence. Other features of the fourth phase, however, are to be associated with a later, higher stratum than that associated with pits 1987-2 and 1987-3; these features include a grave (skeleton 1987-1) and pit 1987-4. The rim of pit 1987-4 was discovered at an elevation of + 87.48 m. From this bothros were retrieved eight coins, the latest minted between A.D. 1285 and 1297,<sup>7</sup> and the following bowl:

**14. Zeuxippos-ware bowl Pl. 35**

C-1987-24. H. 0.085, D. of foot 0.061, est. D. of rim 0.175–0.19 m. Hard, red clay with lime inclusions, some voids, many flecks of mica. 2.5YR 5/6.

Bowl with flaring ring foot with rounded resting surface, concave undersurface. Wall rises at *ca.* 42°

to sharp angle, with tall, inward turning rim; three sharp, wheel-ridged channels run horizontally on exterior of rim; rounded lip. Floor has reversed 6 (open spiral) incised at center, three concentric circles incised on floor. Two concentric lines are incised on inside of rim.

<sup>7</sup> Coin Unit V: coins 1987-91, 1987-97, 1987-111–1987-113, 1987-120–1987-122. The latest is coin 1987-122.

Refuse pits associated with the fourth phase, but no architecture, were excavated along the south side of the east–west street that still followed the course of the Roman decumanus. The following pots (15–20) were retrieved from one of those pits, 1987-1. No Proto-Maiolica wares were found in this pit. The material that was recovered contrasts in profile and matt painting with the Frankish pottery from the 1986 assemblage (Sanders, “Frankish Pottery”). Although the ceramics from this period always exhibit a range of variation, the pottery from pit 1987-1 here presented is tentatively dated 35 to 50 years earlier than the material published by Sanders, that is, close to the middle of the 13th century after Christ.

**15. Green painted-sgraffito bowl** Fig. 8

C-1987-1. D. of rim 0.20 m. Moderately fine, local, buff clay with small-to-medium buff and lime inclusions. 5YR 7/6.

Rim and upper wall of bowl are preserved. Body flares about 45°, exterior rounded just below slight inset. Above inset, rim 0.018 m. high contracts slightly toward pointed lip. Bowl totally white slipped on inside; slip drips over lip and down outside of rim. Very shiny green glaze covers same areas as does slip. Inside, below rim, wall of bowl is incised with a poorly executed circumference line that defines a zone in which is incised a wavy line.

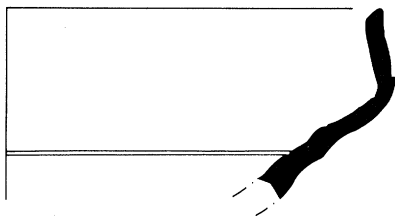


FIG. 8. Green painted-sgraffito bowl 15. Scale 1:2

**16. Matt-painted carinated bowl** Fig. 9, Pl. 35

C-1987-2. H. 0.085, est. D. of rim 0.210 m. Rather coarse, local, pinkish buff clay going buff at core. Mudstone inclusions, some lime. 5YR 7/6.

Bowl with full profile has ring foot; very slightly convex body rises generally at 45° angle to carination; concave rim, 0.036 m. tall, flares slightly to rounded lip. Bowl is roughly executed; outside of rim is wheel ridged. Bowl is decorated with reddish brown matt-painted spiral on floor and a band around inside of rim.

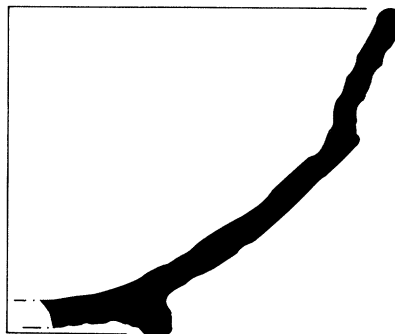


FIG. 9. Matt-painted carinated bowl 16. Scale 1:2

Cf. Sanders, “Frankish Pottery,” pp. 183–185, nos. 24–26, esp. no. 26; differences exist between 16 and Sanders’ no. 26 in the height of rim and the more elaborate spiral decoration on the inside of no. 26.

**17. Matt-painted trefoil pitcher** Pl. 36

C-1987-3. H. 0.228, D. of base 0.08, max. D. of body 0.132 m. Poorly compacted, local, light greenish cream-colored to buff clay; a few medium-sized black stone inclusions. 7.5YR 8/3–8/2 to 2.5Y 8/2.

Pitcher, missing body and rim sherds. Flat bottomed with wheel-ridged, ovoid body; wide, conical neck contracts to outset trefoil rim 0.03 m. wide. Slightly concave rim flares to rounded lip. Vertical, narrow strap handle rises from maximum diameter of body to bottom of rim zone. Decoration in matt paint: one row of unconnected clockwise spirals around shoulder, two spirals on neck, one below handle; band on lip, diagonal slashes on strap handle.

For related shape, see 12.

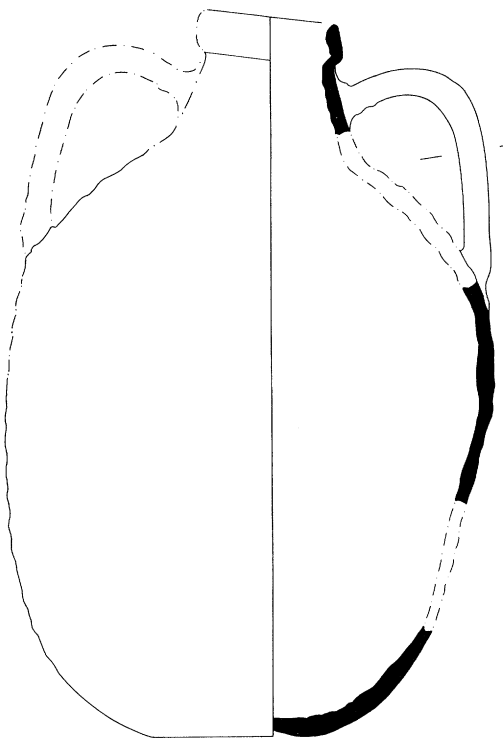


FIG. 10. Matt-painted fractional amphora 18.  
Scale 1:3

**18.** Matt-painted fractional amphora Fig. 10, Pl. 36

C-1987-4. H. 0.293; max. D. of body 0.193 m. Coarse, light greenish cream-colored clay, same as 17. 10YR 8/2.

Amphora, preserving full profile, has dimpled bottom, slightly wheel-ridged, ovoid body with overall rough surface. Straight, contracting neck rises 0.037 m. to outset rim, 0.015 m. tall, with rounded lip. Joint between rim and neck is sharply articulated. Two vertical strap handles (one preserved) rise from lower shoulder to upper half of neck. Unconnected clockwise spirals in matt paint on shoulder; diagonal stripes on handles.

Cf. Sanders, "Frankish Pottery," pp. 187-188, fig. 9, no. 33. Note the variation in the form of these handles in contrast to the similarity in the form of the handles on 18 and 20 from pit 1987-1.

**19.** Storage or transport amphora Fig. 12, Pl. 36

C-1987-5. H. 0.345; max. D. of body 0.192 m. Moderately coarse, local, pinkish buff clay; core of handle cream colored; small dark inclusions, lime,

and a very few sparkling inclusions; rough surface pocked in places. Slightly lighter than 7.5YR 7/4 to 3.5YR 6/6.

Amphora, missing sherds and all of toe, preserves elongated ovoid body with maximum diameter under shoulder. Shoulder curves in to narrow neck with offset, outward flaring rim, sharp lip. Two vertical strap handles rise high above lip and are attached at upper body and at rim and lip.

For parallels, see T. L. Shear, Jr., "The Athenian Agora: Excavations of 1980-1982," *Hesperia* 53, 1984 (pp. 1-57), pl. 16:e, P 331266; Sanders, "Frankish Pottery," p. 190, also note 95; 13th- and 14th-century type.

**20.** Matt-painted three-handled amphora Fig. 11, Pl. 37

C-1987-6. D. of body 0.254, D. of lip 0.071 m. Clay same as in 17 and 18.

Upper three-quarters of amphora preserved. Ovoid, wheel-ridged body with slightly tapered lip. Two strap handles are attached from lower shoulder to upper half of neck. On one side smaller vertical handle rises from maximum body diameter to lower shoulder. In matt paint: two rows of counter-clockwise spirals on upper body and shoulder; diagonal slashes on the three handles; line on lip dripping onto rim.

Cf. Sanders, "Frankish Pottery," pp. 186-187, fig. 8, no. 31; the neck contracts less as it rises, handles flare more than those of 20.

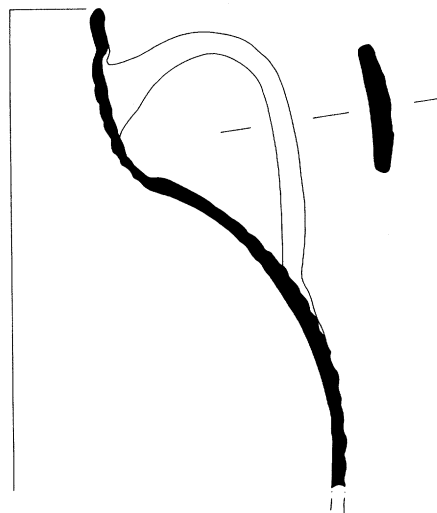


FIG. 11. Matt-painted three-handled amphora 20.  
Scale 1:3



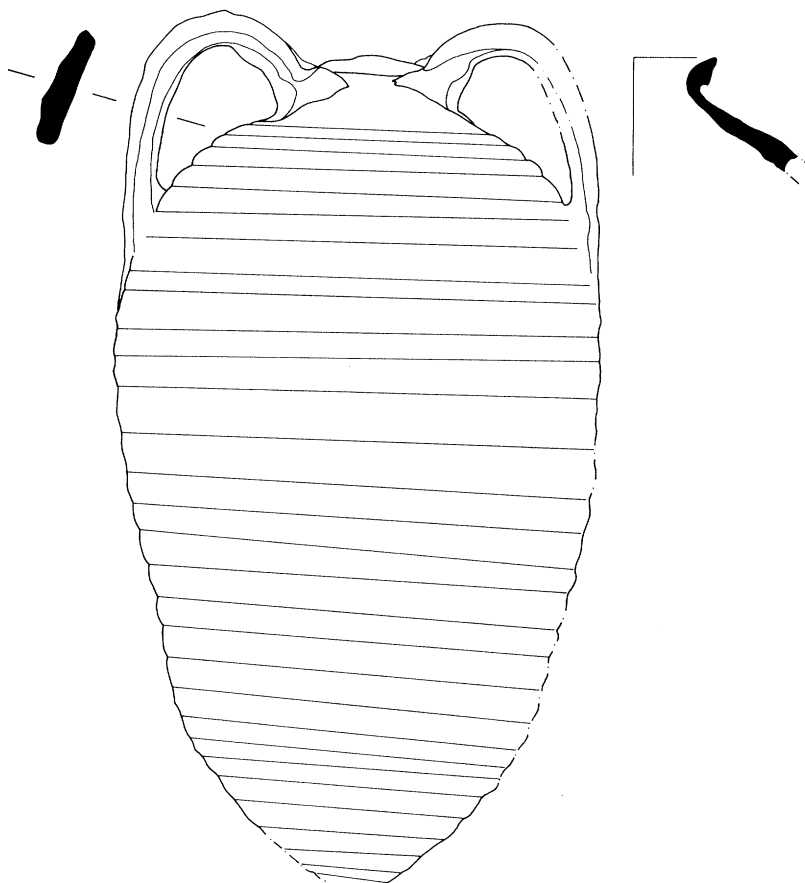


FIG. 12. Storage or transport amphora 19. Scale 1:3

The fifth phase, immediately underlying plow soil, has preserved in it one architectural feature, a long north-south wall, which has its south end at the north side of the Frankish descendant of the Roman decumanus. This casually constructed wall may be no more than a property wall raised between fields.

#### CHRONOLOGICAL SUMMARY OF THE AREA SOUTH OF TEMPLE E

From the archaeological evidence presented above, the history of the area south of Temple E can, in general terms, be put into the following temporal framework.

Late Roman occupation is attested along the earlier east-west paved Roman decumanus with its sewer system; the repair of the sewers under the street can be dated in the early 5th century, probably as the result of damage sustained in the disasters of the second half of the 4th century after Christ. One room on the south side of the decumanus attests to occupation and trade thereafter into the 6th century. No evidence exists, however, to suggest that occupation continues into the 7th century after Christ.

The first urban reoccupation after the late 5th century is in the 11th—early 12th century. Three fragmentary rooms along the north side of what previously had been the

decumanus have been distinguished but not precisely dated, although the ceramic evidence suggests use in the 11th century.

The second Mediaeval phase north of the street is 12th century in date, represented by a building with court. This structure was dismantled violently, perhaps for a rebuilding after the take-over by the Franks in 1204.

The third phase, Early Frankish in date, spans only the earlier 13th century. It is represented by a rebuilding of the complex with court that had existed in the previous phase. The structures of this period include a building with a court, entered directly from the Frankish street that still follows the course of the Roman decumanus. A lane 1.40 m. wide divides this complex from a second building which extends farther north, as yet only partially investigated. With the termination of this phase ends the close-packed occupation of the area.<sup>8</sup>

The fourth Mediaeval phase is composed of at least two levels of light habitation, in which pits and open areas seem to be the major elements. The first level is documented by pits 1987-2 and 1987-3, the second by pit 1987-4. In all, these levels span the last two-thirds of the 13th century.<sup>9</sup>

The fifth and latest phase preserved below plow soil is represented by one very poorly built north-south wall, perhaps the bottom of a property barrier. This level may be 16th century in date, if a single Maiolica plate, which is decorated in blue and orange with a head of a woman, and the property wall belong to the same level.

### THE ROMAN THEATER (Figs. 13-16)

A full description and commentary on the Theater at Corinth has been published by R. Stillwell in *Corinth II*, but even at the time of the final publication in 1952 a large portion of its cavea remained unexcavated. In fact, most of the western half of the cavea and area above the second diazoma still are totally unexplored. In her 1977 study of the Roman sculptured friezes of the scene building, M. Sturgeon found that some changes in the established heights of its tiered zones were necessary in order to incorporate three sets of sculptured frieze blocks within the scaenae frons.<sup>10</sup>

The present investigations along the east side of the Theater were begun in 1982 and have continued through 1987. This work has furthered our understanding of the chronology of the structure in the Roman period; it has also added new architectural information concerning the Theater and has suggested new courses of investigation.<sup>11</sup>

<sup>8</sup> It is interesting to note that similar conditions were found by Sanders not far to the northeast. See Sanders, "Frankish Pottery," p. 161, where he states that a building whose pottery he was studying "was already out of use as early as the second third of the 13th century, at which time the space served as a dump."

<sup>9</sup> To equate coins from the first level of the fourth phase in the 1987 excavation, especially the coins from pit 1987-2, with those from earlier excavations, see C. K. Williams, II, "Corinth 1977, Forum Southwest," *Hesperia* 47, 1978 (pp. 1-39), p. 34; also, *idem*, "Corinth 1976: Forum Southwest," *Hesperia* 46, 1977 (pp. 40-81), p. 67. The later 13th-century pit is equated to the period of the hall, discussed by Williams, *loc. cit.*

<sup>10</sup> *Corinth II*; M. C. Sturgeon, *Corinth*, IX, ii, *Sculpture. The Reliefs from the Theater*, Princeton 1977.

<sup>11</sup> I wish to thank Mr. Christopher Campbell for his skillful handling of the newly drawn plans and sections of the Theater, as presented in this article. His observations have been both sage and logical.

## THE ROMAN THEATER: PHASE ONE

It is here assumed that the initial Roman restoration of the ruined Greek theater was only a basic repair of the monument as the original colonists found it when they established Colonia Laus Julia Corinthiensis in 44 B.C. The initial post-Mummian alteration tried to make the remains acceptable to current Roman taste; one of the changes was in the analemmata of the cavea, which were rebuilt in east and west lines at right angles to the central axis of the Theater, thus eliminating the obliquely angled parodoi of the Greek period.

These east and west end walls of the Roman cavea were designed each with six buttresses to withstand the pressures exerted on them by the earth within the cavea. The buttresses are relatively insignificant, being only 0.93–0.96 m. wide and projecting only 0.72–0.75 m. northward from the face of the wall, *ca.* 3.45 m. apart. The buttresses run around the northeast corner and along the east peripheral wall of the cavea. There are preserved the remains of three of the original cavea-wall buttresses, spaced 4.40 m. apart. They are 0.98–1.05 m. wide and project 0.75–0.88 m. from the cavea wall. One cannot say, however, if this is so at the northwest corner of the cavea; there the cavea wall is unexcavated.

Although no indication now exists to tell exactly how many buttresses in all had been designed for the east flank of the cavea, the interval as established between the preserved buttresses, if extended, would have been broken by the east vomitorium, if, indeed, the buttresses continued southward that far. In fact it seems logical that the original buttresses did stop less than 25 meters south of the northeast corner of the cavea, if one takes into consideration the relative placement of the two subsequent systems of buttressing and the placement of the vomitorium. The original buttressing of the cavea wall probably terminated at some point just south of the east vomitorium: from that point southward, the natural rise of the hillside obviated the need for a cavea wall of any great height to support the peripheral wall of the original Roman auditorium, assuming, that is, that the slope of the original Roman cavea was that of the cavea of the Greek theater. If it is true that the Romans of the early Augustan period pressed the Greek cavea into use much in the form that it had before 146 B.C., then one can use the late Augustan or early Tiberian date suggested by Stillwell for the installation of the steeper Roman cavea.<sup>12</sup> In the present reconstruction of the angle of the cavea, we have adopted the minimum possible gradient, determined by the elevation of the second diazoma; it is possible that the gradient might have been somewhat steeper. A precise date for the raising of the cavea from its Greek slope is not now possible. The pottery excavated from between the masonry fins that supported the Roman cavea seats is no longer available for study.

Since the Romans did not immediately raise the cavea at Corinth above the slope used by the Greeks, then the initial Roman design of the southeast vomitorium must be reconsidered in a new light. An entrance corridor which passes under the upper tier of seats to the second diazoma is no longer feasible. No headroom would exist for construction of an underground corridor, and a corridor open to the skies would interrupt the rows of continuous seating in

<sup>12</sup> *Corinth* II, p. 46. Stillwell suggests that the Theater was revamped with a cavea angle of 1:2.08 during or immediately after the reign of Augustus.

this zone. It seems best, then, to restore access steps outside the perimeter wall, set upon the foundations of the first-phase Roman access ramp outside the cavea wall, with the flight rising parallel to, and against, that wall. Such a flight would reach a landing at the top of the coilon and there give access to the corridor running around the perimeter of the cavea.

#### THE ROMAN THEATER: PHASE TWO (Fig. 13)

The Roman theater in its second phase was extensively redesigned. One knows little about the stage building at this time, but the cavea was made steeper by means of a substructure of radiating rubble-and-cement fin walls which supported seats set at a new, steeper gradient (see section, Fig. 15). The steeper Roman cavea is nowhere preserved with Roman seats *in situ*. The slope can be determined, however, by using the preserved stone foundations of the second diazoma of the later Roman theater (see section, Fig. 16) and the Roman rubble fin walls that carried the seat structure for this later upper cavea. At the second diazoma at least 2.5 to 3.4 m. of fill were dumped over the earlier cavea. In connection with this same rebuilding a colonnaded promenade was added around the back of the cavea. This heightened the peripheral wall to well above the highest level of newly laid seats. The added pressure exerted upon the original Roman peripheral wall by this new, steeper cavea and colonnade would have demanded added external support or bracing (Figs. 15, 16). It is here suggested that the raking or canted buttresses of the Theater at Corinth were added during this revamping.

Four canted buttresses exist within the east parodos of the Roman theater, centered between the small buttresses of the original Roman fabric. Five more raking buttresses have been identified along the east cavea wall. One other exists behind (north of) the Early Roman stage building, close to its northeast corner. All are to be associated with the first Roman rebuilding of the original Roman theater. The northernmost of these eastern flank buttresses is about four meters south of the northeast corner of the cavea, on the east side of East Theater Street. Here East Theater Street passes between this raking buttress and the cavea wall. The second such buttress abuts the northwest corner of Building 1 and is set slightly askew to the cavea wall, apparently put off the expected axis because the northwest corner of Building 1 already occupied this position. Excavation suggests that Building 1 existed before the repair of the Theater during which the raking buttresses were added.<sup>13</sup>

The northeast corner of the newly heightened cavea wall stood at least 20 meters tall. But because the cavea was fashioned against the natural slope of the hillside the Roman builders there could depend upon that hill rather than upon a high perimeter wall to support the southern or back segment of the cavea. As yet there exists no evidence that the Romans reinforced the cavea with raking buttresses beyond the point where the ground level rose to more than 4.50 m. above that at the eastern parodos. At the fifth buttress to the south on East Theater Street the cavea wall would have stood to a height of about 16.50 m. From this point southward the height of the exterior cavea wall diminished, or rather, the ground level rose drastically, apparently obviating the need for further buttressing.

<sup>13</sup> See below, Buildings 1 and 3, pp. 120–122.

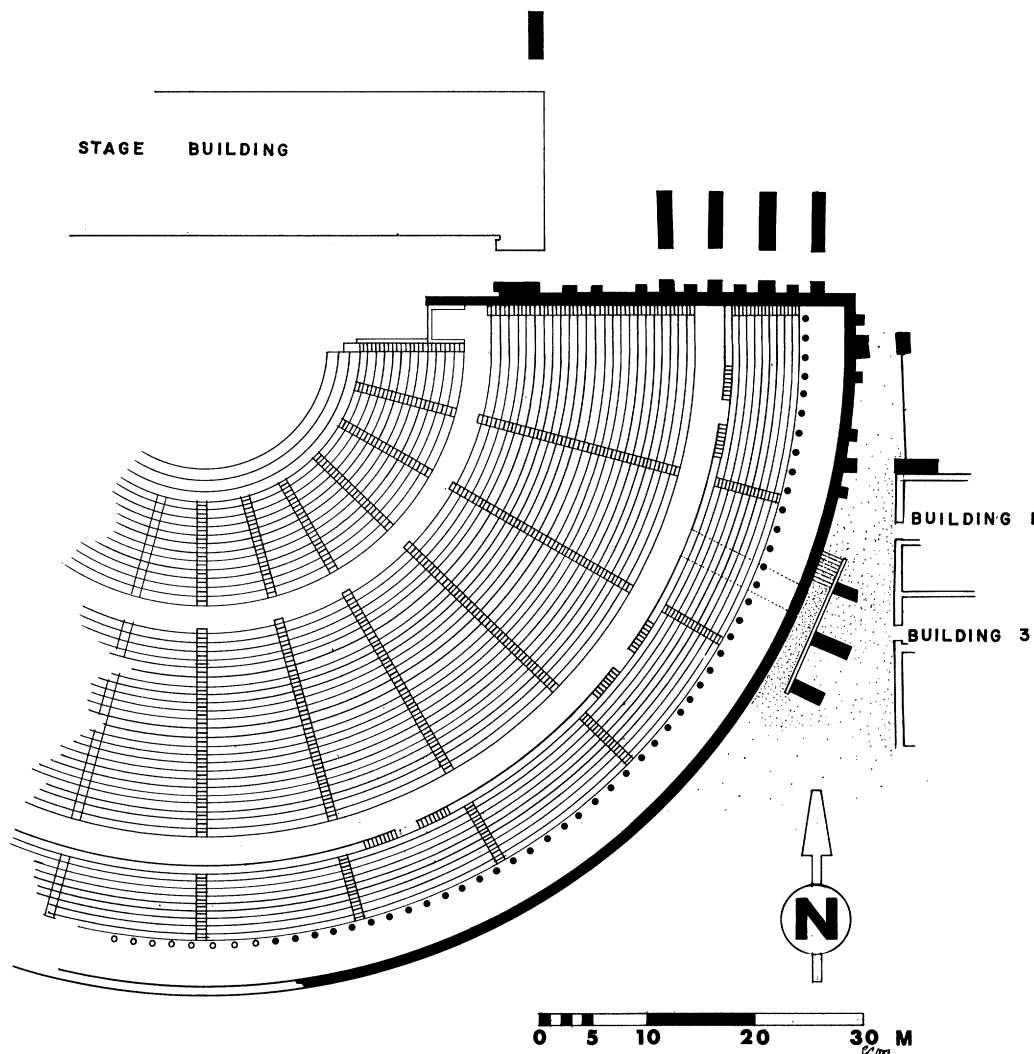


FIG. 13. Theater, second Roman phase: plan

The distinct possibility exists that the canted buttresses of the east analemma and the east cavea wall, as well as the canted buttress preserved at the southeast corner of the theater court immediately north of the stage building, all are part of the new architectural plan put into place to increase the capacity of and visibility in the Theater and, perhaps, to remedy earthquake damage. The rebuilding with a new design, then, may well be a direct result of the growth and the early commercial success of the new colony. The stratigraphic evidence thus far collected indicates that the alteration was made at the end of the reign of Augustus or in the beginning of the reign of Tiberius.<sup>14</sup> It is hoped that new stratigraphic tests can be

<sup>14</sup> *Corinth* II, pp. 46, 50, 55. For evidence of an earthquake of this date, see K. S. Wright, "A Tiberian Pottery Deposit," *Hesperia* 49, 1980 (pp. 135–177), pp. 174–175.

made in the cavea in 1988 which will securely document the date for the change to the new, steeper cavea from the shallower Early Roman slope.

Because the east vomitorium has been almost completely cleared during the last six years of excavation, one can see that the angle of ascent of the vomitorium from East Theater Street demands the restoration of a corridor that opens onto the second diazoma (see plan and section, Figs. 13, 15). The use of a vaulted corridor over which the seats of the uppermost cavea were carried was a possible solution only after the steeper seating gradient was established, that is, after the raking buttresses were added to the design.

A number of architectural elements in poros, including a wall block with cornice carved in a cyma-recta profile and a Doric capital, as well as three extensive deposits of pre-Flavian fresco can, possibly, be associated with the second phase of the Roman theater. All these elements are associable with debris levels around the canted buttresses or with clean-up that can be equated with the end of this second phase.

**21. Roman Doric capital with upper shaft**

A-1987-3. H. of block 0.36 (fully preserved); H. of shaft under echinus 0.167; D. of shaft 0.443 m. Local poros; thin coat of good quality stucco.

Top of unfluted shaft cut in same block with capital. No empolion cutting on undersurface of shaft. Joint between shaft and echinus articulated by sharply cut offset; no annulets or necking band.

Straight echinus; echinus not preserved at joint to abacus; vertical faces of abacus broken away.

A second Doric capital, probably of same series, preserves lower part of capital, traces of re-use. Pres. max. H. of block 0.27; H. of shaft 0.228; D. of shaft 0.425 m.

A third capital preserves part of echinus and abacus. Pres. H. 0.174; H. of abacus 0.10+ m.

The cornice block is here restored to a place in the peripheral wall of the cavea, the Doric capitals to the colonnade around the edge of the cavea, and the frescoes to the back wall of the colonnade. If one uses 2 to 15 for the ratio of the lower Doric column diameter to height in the restoration of the colonnade around the cavea, one cannot be too wrong in expecting the order to have been about 3.60 m. tall to its epistyle.<sup>15</sup>

The fresco fragments with the maroon figured frieze, previously discussed in excavation reports, here are assigned to the back wall of the Doric colonnade of the cavea. The reasons for this assignment are their appropriateness in scale, the probable Augustan date for the execution of the fresco, the date and circumstance of their elimination, and the proximity of the three deposits of discarded fragments to the east side of the Theater.<sup>16</sup>

The scale of the painted frieze is appropriate for the colonnade wall, as can be seen in a comparison by rough calculation of the dimensions of its elements with those of the Doric order assigned to the front of the colonnade. Estimates for missing members are figured according to the rules set by Vitruvius for the Ionic and Doric orders (III.5 and V.9.3). I have used the restored height of the Doric column (3.60 m.) and divided the height by  $8\frac{1}{2}$  (proportion of bottom diameter of an Ionic column to its height). Because of the low height of the Doric colonnade, the height of frescoed architrave is to be figured as one-half of the

<sup>15</sup> Vitruvius suggests a 2 to 15 ratio for such a colonnade. See Vitruvius, V.9.3.

<sup>16</sup> Williams and Zervos, 1983, pp. 97, 104–106, esp. fig. 8. Williams and Zervos, 1985, pp. 150–151, p. 35.

diameter of the Ionic column. Because the frieze is figured, a frieze height equal to  $1\frac{1}{4}$  of architrave is used, etc. The whole superstructure as pictured on the Corinth fresco is *ca.* 0.05 m. short of the desired Vitruvian overall height. It should be noted, however, that the Corinth fresco does not include a dentil course, which, if it were included, would produce the required total.

The fragments preserve a painted geison above which rises a scarlet field; against the scarlet are silhouetted alternating palmettes and "darts" executed in white. Under the geison are moldings with egg-and-dart and hawksbeak executed on the white plaster and shaded with ocher. One variant fragment, A-1983-3, was found in late fill but probably comes from this same frescoed wall; it preserves the upper scarlet wall and the egg-and-dart molding but is shaded with a blue wash, not in ocher. Below the ocher-shaded moldings are a broad green band and a maroon frieze decorated with figures of Erotes racing chariots and, apparently, indulging in other pastimes. The fragments indicate that it is a question of more than a single unit of frieze, for figures go in different directions, those going right executed at a slightly different scale from those going the opposite way. Beneath the frieze is a band of white lined in black and another, broader band of milky green. The latter terminates the architectural sequence. The combination of geison, moldings, frieze, and epistyle measures between 0.45 and 0.48 m. tall. The wall below is scarlet, but its full height is still a matter of hypothesis. This zone may have been decorated with one or more large pictures in painted frames. Fragments of one scene painted on a plain white background have been identified: one figure with a staff, others carrying wicker baskets of grapes.<sup>17</sup>

Despite their fragmentary state, the frescoes preserve a decorative scheme that is architectonic and, apparently, close to the Second Style of Pompeii. Since, however, the Corinthian colonists had their roots in Latium, it seems most logical to expect closer connections with the Roman school of fresco painting. To judge from the scale of the architectural elements used in the fresco, one might expect the height of the decorated wall surface to have been no less than four meters, including the dado but not the upper wall above the palmettes and "darts".

#### THE ROMAN THEATER: PHASE THREE (Figs. 14–16)

As noted in previous reports, once two of the raking buttresses near the east vomitorium collapsed, with much of their superstructure falling to the ground, they were replaced by buttresses designed with horizontal courses, at least along the eastern flank of the Theater. Along the south side of the vomitorium on East Theater Street one can see the remains of a raking buttress which had been cut down to serve as the horizontal bed for one of the new buttresses constructed with horizontal coursing.<sup>18</sup> At 3.95 m. south of the buttress under discussion are the remains of a second raking buttress, now also destroyed to its foundations. Its date of destruction and burial is given on ceramic grounds as "in the last quarter of the 1st century and, possibly, into the 2nd century after Christ."<sup>19</sup> This raking buttress,

<sup>17</sup> Williams and Zervos, 1983, pl. 30:d, e.

<sup>18</sup> This modification is seen clearly in pl. 16:a, c of Williams and Zervos, 1984.

<sup>19</sup> Williams and Zervos, 1984, p. 73.

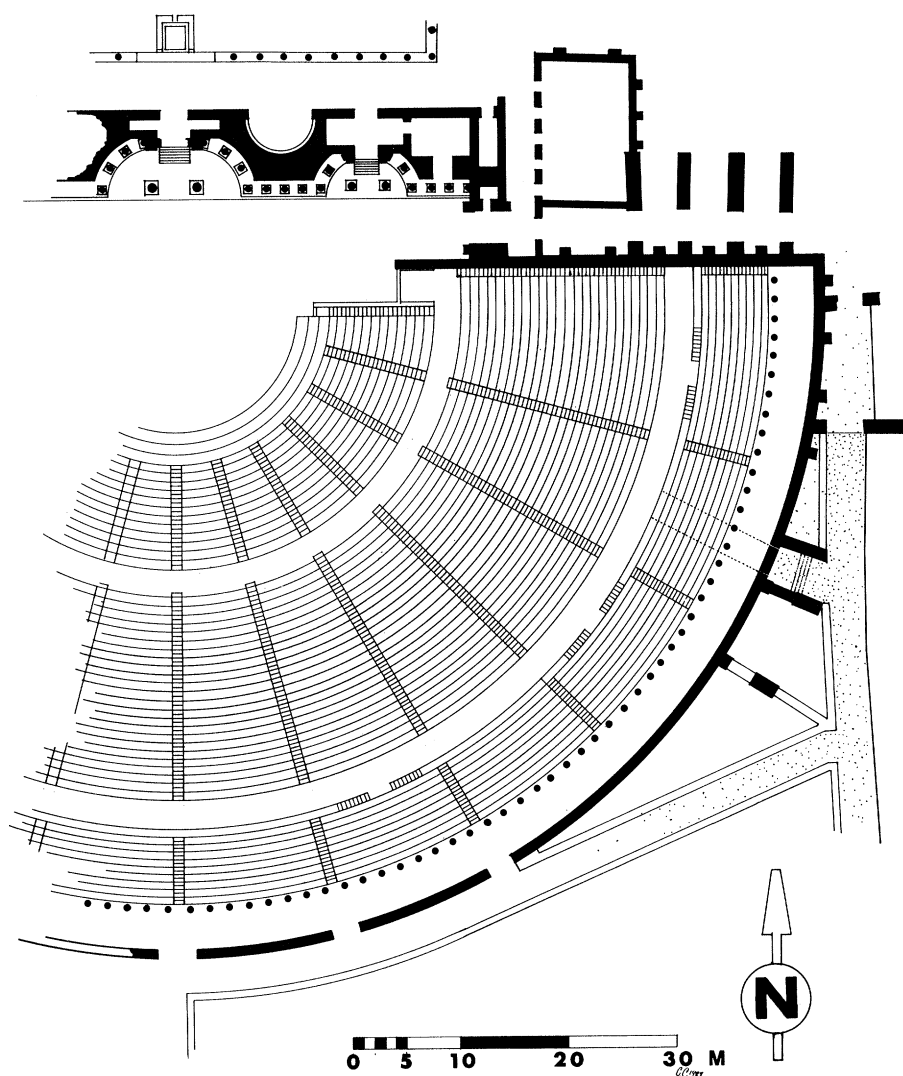


FIG. 14. Theater, third Roman phase, late Hadrianic period: plan

however, was not replaced on the same spot by a new buttress with horizontal coursing. Instead, a buttress with horizontal courses was raised two meters to its south. Associated with the new coursed buttress, but of slightly later date, perhaps a question only of months, is the terrace wall that abuts its east face and supports a deep construction fill on its south side, laid down, apparently, to support a ramped construction that rises southwestward from East Theater Street (Fig. 14).<sup>20</sup> The ramp was constructed as two lines of squared poros blocks set 2.95 m. apart, filled between with cement and rubble. This construction has

<sup>20</sup> This buttress, along with the dismantled raking buttress, is pictured in plate 15:a, b of Williams and Zervos, 1984; for discussion, see p. 72. The terrace wall is pictured in Williams and Zervos, 1983, pl. 23:b; see, also, p. 93.



been identified as an entrance ramp for a court between the Odeum and the Theater, erected around A.D. 175.<sup>21</sup>

In the past the construction fill associated with the ramp had been tested in two places.<sup>22</sup> This year investigations were made against the north side of the ramp; the test trench extended four meters northward toward the cavea wall of the Theater. Immediately under the surface soil is a pebbly fill with streaks of pinkish powdered poros, apparently the clean-up or dumped remains of construction debris. Within this fill sit the poros blocks that form the foundation for the north side of the ramp. It is clear that the ramp sits on and is buried within this poros building debris. The poros chip and powder level sits on a thin strosis of carbon identified at 72.45 m. above sea level at the south end of the test and at + 73.00 m. three meters farther north. This layer runs under the ramp foundations. Under the layer are different tipped fills and a pocket of roof tiles. The bottom of this fill contains a concentration of painted wall plaster, some of which is on a cement backing; other fragments, elaborately painted in various colors, have their paint applied directly to clay. The fill rests upon a use level of marl mixed with red clay and pieces of charcoal, altogether 0.14–0.18 m. thick. The use level may have served only for a short period but long enough for someone to have put a flaring mixing bowl (22) into the floor to serve a temporary need. The floor is equated with the working floor found not far away in the 1984 season, in which was preserved a furnace perhaps built by a construction crew.<sup>23</sup>

**22.** Local Roman mixing bowl with two handles Pl. 40

C-1987-108. H. 0.150, D. of foot 0.098, D. of rim 0.372 m. Coarse, local clay fired to a greenish cast on surface. 2.5Y 7/2.

Half of bowl preserved. Ring foot with flat bearing surface, slightly convex undersurface, wide ovoid body with vertical transition to flaring rim, ending in vertical edge 0.01 m. high. Groove around top of rim at inside of lip. Lime deposit on inside surface below rim.

The fills down to this floor were tipped in from the north or from the cavea of the Theater, not from the southern area where the remains of the court are to be found. The datable pottery from this fill, of which there are over 1.30 kilos, testifies to a date in the late 1st or to the very beginning of the 2nd century for the laying of the construction fill and, by the stratigraphic evidence, for the construction of the ramp itself.

<sup>21</sup> O. Broneer, *Corinth, X, The Odeum*, Cambridge, Mass. 1932, pp. 144–146.

<sup>22</sup> Williams and Zervos, 1984, p. 74.

<sup>23</sup> Williams and Zervos, 1984, p. 73, pl. 16:a, b.

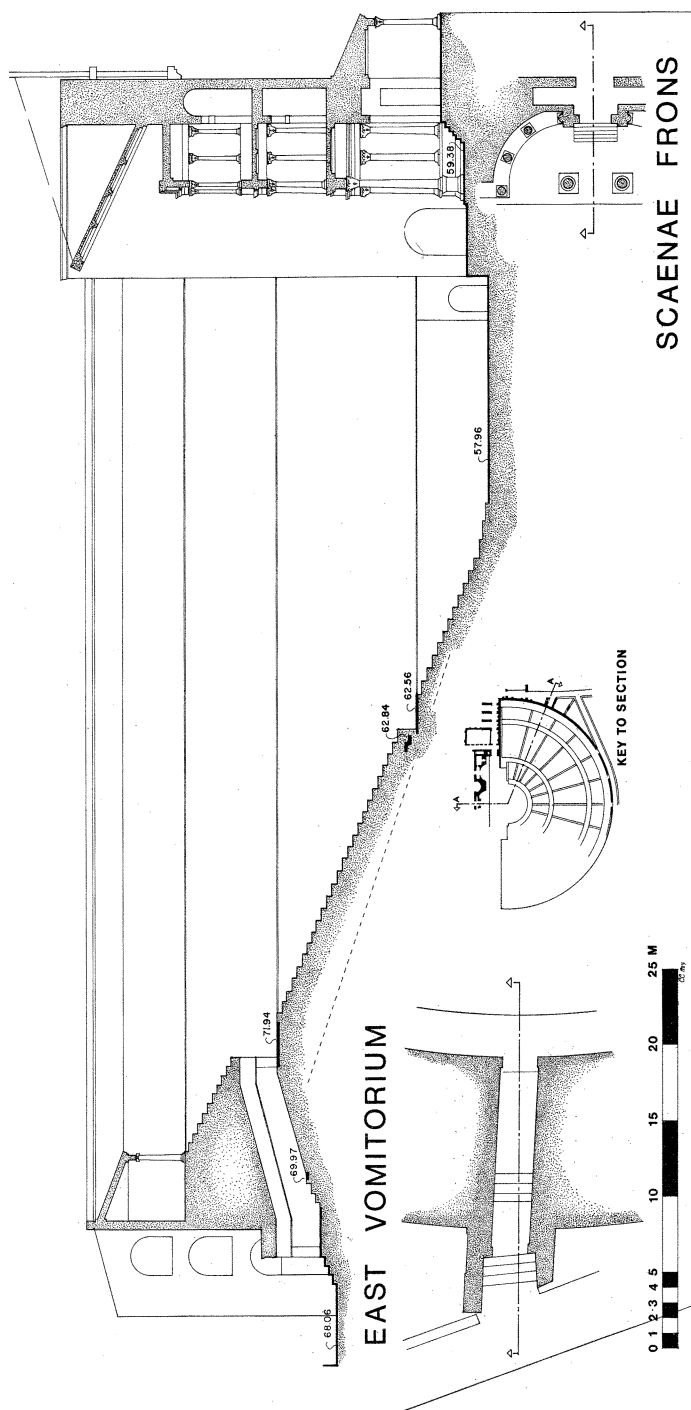


FIG. 15. Theater, late Hadrianic period: section through east vomitorium

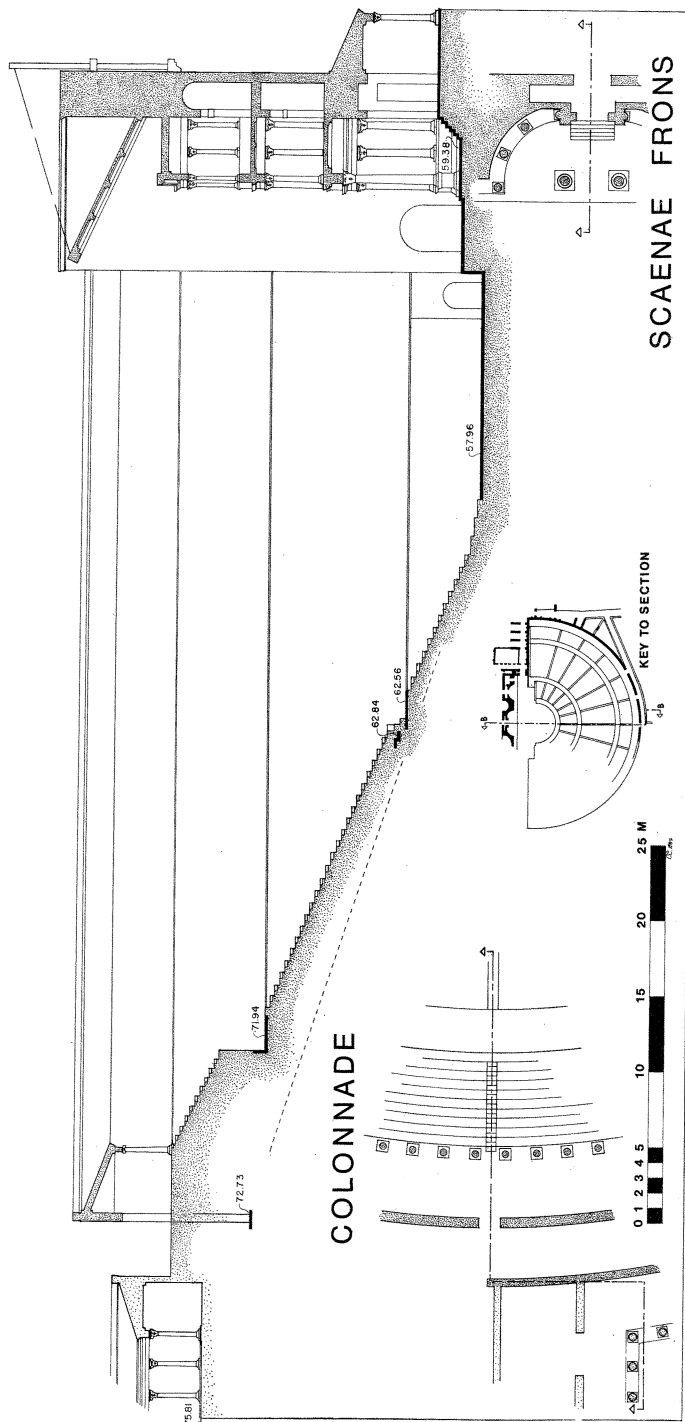


FIG. 16. Theater, late Hadrianic period: section through colonnade

The frescoes recovered from the tipped debris are fragmentary, but the joins between many fragments from so small a test imply that this stratum contains debris from large segments of walls. At least one room is represented in which the painting was executed directly upon a marl base on mud. The second was executed in the more expected manner, upon a prepared cement base. The latter fragments preserve elements of architecture in perspective, such as an Ionic capital and a coffered ceiling, painted in an impressionistic technique. Another set of fragments might be hypothesized as having been part of a large yellow wall that was divided into units by vertical bands of black bordered on each side by a narrow band of white, lined with red (Pl. 37:c). At the center of the black band is a vertical line decorated with a floral motif in yellow and reddish brown, forming a columnar motif along the center line of the black band. The centers of the yellow panels could, possibly, have been decorated with a female figure, such as a Flora or a Season (Pl. 37:a), a common device of the period. One yellow-ground fragment preserves an appropriate foot and billowing, calf-length dress. The leg of a small-scale male figure, this on a green background, could be that of Herakles, overlapped by the rump and tail of a lion. The fragment could be from a panel picture (Pl. 37:b). Another piece of figured plaster (Pl. 38) illustrates two dolphins on a black background jumping above a small segment of white ground line. This may be part of a figured frieze placed, possibly, just above a baseboard zone.<sup>24</sup> A fresco fragment of special interest represents a small piece of painted hair and the beginning of radiating feathers (Pl. 39:c, left). The feathers are executed in red on a yellow background. Guidelines incised in plaster in the form of radiating circles, 0.017 m. apart near the head, served to regiment the feather pattern as it increased in size toward the outer edge. A similar pattern in the same colors and with the same type of guidelines was found in the excavations of 1985, along with a fragmentary eye, albeit recovered in fill from over the ruins of the east side of Building 3 (Pl. 39:c, right). See also below, Buildings 1 and 3, p. 123).<sup>25</sup>

A date around the turn of the 1st century after Christ for the tipping of the fills raises a question about the function of the ramp, previously identified as an access ramp to the colonnaded court between Theater and Odeum. The construction of the court had previously been dated at *ca.* A.D. 175. The ramp, however, does not fit chronologically with the court north of the Odeum. The design and size of the ramp also suggest that it should be disassociated from the court.

If the ramp were designed as an entrance integrated with the court, a well-built structure of this sort, 2.95 m. wide, not including its side walls, certainly would have been meant to handle the passage of large crowds. The orientation of the ramp, placed at the northeast end of the court, emptying its crowd into East Theater Street and toward the theater court,

<sup>24</sup> For such placement of small-scale animal friezes in the Flavian period, see C. Allag and A. Barbet, *La peinture murale de la Picardie à la Normandie*, Dieppe 1982, p. 52, fig. 37, Mercin-et-Vaux, dated around A.D. 70. The device is also known at Pompeii but appears more elaborate and in Third Style contexts. See F. L. Bastet and M. de Vos, *Il terzo stile pompeiano*, Groningen 1979, House of the Centaur, pl. XXIV; House of Lucretius Fronto, pls. XXX, XXXI.

<sup>25</sup> Williams and Zervos, 1985, p. 145, fig. 3. These 1985 and 1986 fragments can be restored as large wall panels, each having at its center a face in a field of radiating feathers. An interesting parallel, although carved in stone, is to be found in the attic wall of the portico in the Forum of Augustus in Rome. See P. Zanker, *Forum Augustum, Das Bauprogramm (Monumenta Artis Antiquae 2)*, Tübingen n.d., pls. 25, 27.

which apparently had controlled access, seems to be an illogical design if planned for the Odeum; an entrance could have been fitted into the southeast corner or middle of the east side of the court for crowds coming from the south, or “ungated” end of East Theater Street without need of the ramped construction. It is therefore here suggested that the ramp in question is part of the design of the Theater, datable at the end of the 1st century after Christ or, possibly, very early within the 2nd century after Christ. This ramp would have been designed to serve one or more entrance/exit at the back of the colonnade of the cavea. Such access or exit passages exist as a feature in theaters of the early Empire.<sup>26</sup>

Underlying the clay mixed with ash in the stratigraphic cut north of the ramp one found a deep fill with large fallen blocks. This stratum contained numerous fragments of fresco, different in design from those in the stratum above the clay floor. The frescoes of the lower stratum are of the same design and color scheme as the frescoes recovered from within the lower Roman fills of East Theater Street, against both Building 1 and Building 5. All three groups of fresco from the fill used in the construction of the ramp may have decorated a single monument.<sup>27</sup>

The sequence of phases for the Theater, which is not necessarily that of the buildings on the opposite or east side of East Theater Street, can now be given a firmer absolute chronology than in the past. The first Roman theater was probably erected over Greek remains at the beginning of the colony, early in the Augustan period; the steepening of the cavea and the addition of raking buttresses to reinforce a raised cavea wall may have been a project of the late Augustan or early Tiberian period. Serious damage may have been done to the newly raised and buttressed cavea wall, however, in the earthquake of A.D. 77. Rebuilding thereafter may have taken as long as 20 years to complete. It is interesting to note that a cornice block with an inscription mentioning Trajan was found in the cavea of the Theater. Stillwell suggests that the cornice might be from the colonnade around the cavea. The block in question can be dated no later than A.D. 101.<sup>28</sup> It may be that the final touches to the theater damaged in A.D. 77 were added under Trajan, or that independent alterations continued into the reign of Trajan. Possibly included among the repairs is the addition of the exit ramp at the back of the Theater, constructed at the end of the 1st or at the very beginning of the 2nd century after Christ.

#### THE ROMAN THEATER: PHASE FOUR

Phase Four of the Roman theater is here equated to the construction of the elaborate three-tiered scaenae frons decorated with a Gigantomachy frieze, the Combat of Greeks and

<sup>26</sup> The theater at Orange, M. Bieber, *The History of the Greek and Roman Theater*, Princeton 1971, fig. 675; the theater at Lyon, H. P. Willeumier, “XV<sup>e</sup> circonscription,” *Gallia* 6, 1948 (pp. 225–229), pp. 225–227, esp. plan in fig. 1, showing the walled corridor on the right side of the cavea. For colonnades with doors of access, see D. de Bernardi Ferrero, *Teatri classici in Asia Minore*, IV, *Deduzioni e proposte*, Rome 1974, plans on pl. IV (Letoon) and pl. V (Aspendos).

<sup>27</sup> For the frescoes found in East Theater Street west of Building 1, see Williams and Zervos, 1983, pp. 104–106, figs. 8, 9, pl. 30; for those west of Building 3, see Williams and Zervos, 1985, pp. 130–131, fig. 4, pl. 35:a, d.

<sup>28</sup> *Corinth* II, p. 136; block no. 89, p. 114.

Amazons, and the Labors of Herakles. This reconstruction of the stage building, dated by M. Sturgeon within the late Hadrianic or early Antonine period,<sup>29</sup> cannot at this moment be directly equated with any phase of repair of the cavea. Various tests along the east side of the cavea have produced enough positive ceramic evidence that one definitely must disassociate the period of construction of the horizontally coursed buttresses from the construction of the three-tiered scaenae frons with sculptured friezes.

#### EAST OF THE THEATER (Fig. 17)

In the excavation report of 1986 the archaeological history of the Roman buildings east of East Theater Street was presented as six phases of occupation, largely defined in terms of general destructions and efforts in reconstruction, and two more general phases thereafter. A few refinements in the divisions as established last year can now be made.

Phase 1 is here divided into two, with Phase 1A the period between 44 B.C. and A.D. 22/3; Phase 1B includes the years A.D. 23 through 77. Phase 7, spanning the period from the end of the 5th century after Christ to the 11th, attests to little occupational activity east of the Theater. True, at the very beginning of Phase 7 the Theater was mined for its poros blocks and marble, but the activity was quarrying, with little evidence of occupational activity. Phase 8 should be considered to start in the 11th century, when one sees the area being re-used, albeit as a pottery dump from a kiln site and, at its southernmost extremity, as a graveyard. Phase 8 should be limited to the period of Byzantine activity in this area. All later evidence is either of modern date or is contaminated by modern intrusions.

One of the goals of the 1987 excavation season was to establish the eastern limit of Buildings 1 and 3. In the 1986 excavation it appeared that the original eastern wall of these two buildings was built over with a meter-wide rubble-and-cement foundation that this year has been found to be preserved for a continuous run of 14.60 m., stopping 3.20 m. short of the retaining wall of Building 5. The earlier east wall of Buildings 1 and 3 also has been exposed in two areas, thus allowing the restoration of overall dimensions for Buildings 1 and 3 in both their building periods.

#### BUILDINGS 1 AND 3

It is in the area of Buildings 1 and 3 and in the Theater itself where the need is felt for subdividing Phase 1. Although limited, the stratigraphic evidence which now exists for dating the rebuilding of the cavea of the Theater with a higher gradient for the seats and large buttresses with raking courses suggests that the remodeling may have been necessitated by the earthquake of A.D. 22/3. (For a more detailed discussion of this earthquake, see above, p. 111 with footnote 14.)

The second raking buttress south of the northeast corner of the cavea was erected slightly askew of a right angle to the face of the cavea wall. In fact the segment applied to the wall

<sup>29</sup> Sturgeon (footnote 10 above), p. 130.

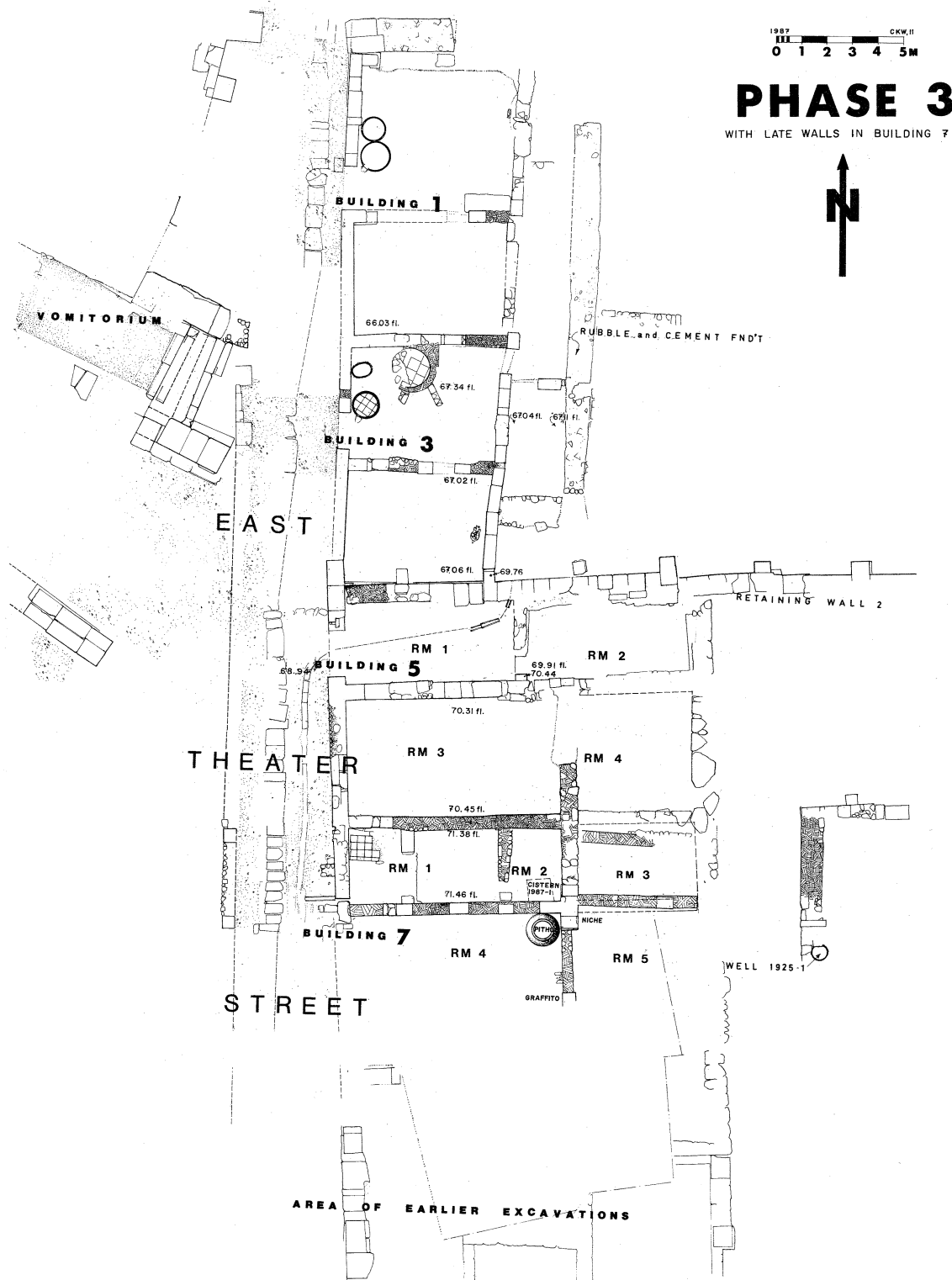


FIG. 17. East of the Theater: Buildings 1, 3, 5, and 7, Phase 3 with later walls in Building 7

of the cavea was built on an axis radiating from the orchestra, but that part of the buttress which was founded on the other, east side of East Theater Street is off that axis, apparently forced to be so since Building 1 existed before the raking buttresses were erected. The existence of Building 1 forced the contractors of the buttresses to alter their buttress design slightly and to respect the north wall of the already existing building.

In consideration of the placement of the buttress, it may be best now to discuss Buildings 1 and 3. They form the east façade of East Theater Street opposite the Theater and were apparently designed as a pair, sharing, as they do, plan, function, and a party wall. Evidence for the initial construction date of Building 1 is meager, but, according to the numismatic evidence, Building 3 to its south could have been constructed at any time after A.D. 12/3–15/6.<sup>30</sup> If one says rather tentatively that both Building 1 and Building 3 were constructed after A.D. 12–15, one can say more positively that they existed before the earthquake of A.D. 77. Reservoir 1984-1 in the northeast corner of Building 1 was abandoned and filled with debris in the third quarter or early fourth quarter of the 1st century after Christ.<sup>31</sup>

At this time a meter-wide cement-and-rubble foundation (Pl. 39:a) was constructed to replace the original east wall (Pl. 39:b) of Buildings 1 and 3, thereby contracting the east–west dimension of those two buildings by one meter. The new foundation overlapped the east end of reservoir 1984-1 and had a bonding arm that projects eastward at right angles into unexcavated fill. Both ends of the cement-and-rubble foundation are now destroyed, but, where preserved near its north end, the foundation stands to a height of 66.85 m. above sea level, at its south to + 67.12 m. The second-phase foundations are so wide and solid that their superstructure must have had more purpose than to serve solely as a new east wall for Buildings 1 and 3. It is here assumed that the added thickness was meant to hold back a 1.70 m. fill of debris and discarded fresco which were dumped against the east face of the new wall. In fact the main function of the north–south wall may have been to support a structure (as yet unattested) at a high level east of Buildings 1 and 3.

The newly shaped area between the west rooms and new east wall of Buildings 1 and 3 was again roofed and partitioned. The resultant spaces were probably windowless, unattractive and damp, serving, without doubt, as storage areas for foods, meats, and shop equipment.<sup>32</sup> Such an identification of the spaces is reinforced by the elaborate bolt cuttings in the stone jambs that are still *in situ* in the doorway connecting the eastern area with the northwest room of Building 3. The door also had been equipped with a solid wooden frame, traces of which can be seen in the earth floor at threshold level.

The top of the original east wall of Building 1 stands at 66.17 to 66.38 m. above sea level where it is exposed at about one meter east of the north–south cement-and-rubble foundation built to replace it. The floor level of the room associated with the early east wall

<sup>30</sup> Williams and Zervos, 1986, pp. 10, 34, 37; no. 9 (coin 1986-143), no. 10 (coin 1986-144). According to the old chronology, coin no. 10 was issued in A.D. 39. M. Amandry, in *BCH*, Supplément XV, *Le monnayage des duovirs corinthiens*, Paris 1988, p. 68 (XIV), proposes a date for the coin between A.D. 12/3 and 15/6.

<sup>31</sup> Pottery lots associated with the reservoir are nos. 1984-96, 1984-97, and 1985-64.

<sup>32</sup> For evidence of the storage and preparation of foods in this building, see D. S. Reese, "A Bone Assemblage at Corinth of the Second Century after Christ," *Hesperia* 56, 1987, pp. 255–274.



lies at 66.10 m. above sea level. Farther south the original east wall of Building 3 can be seen only as a stoneless foundation trench one meter east of the later cement-and-rubble foundation. The stones of the original wall have been removed, their place taken by a dump of earth, pottery, and frescoes. From the foundation trench, however, one can figure that the eastern rooms of Building 3 were between 4.10 and 4.25 m. wide. The debris of earth, pottery, and frescoes in the dump was *ca.* 1.40 m. thick; two coins were recovered from it.<sup>33</sup> Although the amount of fresco found was extensive, the variety of its design is limited. An architectural epistyle with a molding of white ovules, shaded in yellow and brown, supports a green frieze (Pl. 40:a). The top of the green has preserved an edge that turns outward, suggesting that a plastic molding ran along the top of the frieze zone. The epistyle frieze is supported by a series of Corinthian capitals (Pl. 40:b, c), which are executed in perspective and are of high technical quality, with white *akanthos* leaves set off against a *kalathos* of bright blue. The leaves cast shadows of black. Fragments of fresco indicate that at least five such capitals should be restored to this wall. The fluted columns are executed in perspective and realistically shaded. All elements are set against a crimson wall, now blackened by past exposure to heat.

A series of fragments of *rinseau* on a black background illustrate the skill of a quick brush stroke (Pl. 40:d). One edge of the *rinseau* border turns outward; it seems that the *rinseau* band had been framed by a plastic molding. In general the fragments suggest that the original wall had been decorated in the advanced Second Style. As yet no building can be identified which might have carried these frescoes.

The fresco debris was sealed by a hard earth surface at an elevation of + 68.80 m. Into the packed surface was set a truncated amphora, re-used here as a container for mixing plaster or lime. Apparently the level served as an exterior working floor east of Building 3. The ceramic evidence from beneath that hard-packed surface indicates that the associated fills were dumped against the new east side of Building 3 sometime in the middle of the 1st century after Christ, or perhaps slightly later, but not necessarily as late as A.D. 77. This raises a slight problem, since the construction of the rubble-and-cement foundation for the east walls of Buildings 1 and 3 can be dated to the 70's, or possibly slightly later, by the pottery from reservoir 1984-1, which the foundation partially seals. A tentative conclusion here is that either the fill with the frescoes is not sensitive or some forms of Roman pottery from the fresco fill may have a longer life span than now is considered logical. It is possible, although less likely, that the north-south rubble-and-cement foundation was built in two stages, that which formed the later east wall of Building 3 being constructed 20 to 30 years earlier than that of Building 1. Slight variations along the length of the north-south rubble-and-cement foundation could help to support the possibility of this theory.

A second, higher, hard earth surface was distinguishable at an elevation of 69.70 m. above sea level. It is from this level that the heavy east wall of Building 3 appears to have been robbed of its wall blocks, for no trace of the trench from which the wall blocks were taken was distinguishable in the fills overlying this hard level. Also, from this level upward

<sup>33</sup> Coin Unit XIV: coins 1987-339 and 1987-343.

general dumped debris not only covered the trench left after the wall was robbed out but covered the west rooms of Building 3 also. At an elevation between + 69.96 and 69.60 m., in fill which signifies the abandonment of Building 3, was recovered a fragmentary fresco with a maroon scale or feather pattern painted on a dark yellow ground. The plaster is inscribed with concentric circles to guide the painter in his execution of the pattern.<sup>34</sup> This fragment (Pl. 39:b) is executed in the same colors and in the same technique as the fragment of a head with radiating feathers found about 28 meters farther southwest in the 1987 test against the north side of the East Theater Street ramp (see above, pp. 118–119). The similarity of these fragments and the rarity of this motif in fresco suggest that the two belong to the same building, if not the same wall. Such scatter attests to an extensive dumping operation around the Theater after the collapse and abandonment of Building 3.

#### BUILDING 7 (Fig. 17)

Building 7 is to be found on East Theater Street immediately south of Building 5, with which it shares a party wall. It preserves evidence of two late occupational phases, the later of which is a simple modification and subdivision of the earlier structure. In certain places, however, evidence exists for earlier occupation. Three phases are the maximum for which there is evidence within the building. As of the end of the present season about half of the building has been explored; its southern half still remains buried under unexcavated fills.

The plan of Building 7 is that of a double row of rooms, and perhaps more, extending eastward from East Theater Street between at least three parallel east–west walls. The northernmost walls are between 2.80 and 2.95 m. apart and are constructed in different masonry techniques. The party wall between Buildings 5 and 7 is set upon a leveling course of large, squared poros blocks which rest in part on untrimmed bedrock, and upon smaller stones in the eastern section and where bedrock slopes away. Above the horizontal leveling course the wall is constructed as a single unit of small stones, tiles, and mud mortar. The wall that runs parallel to it on its south side is built in a variety of *opus africanum*, a series of long, rectangular poros blocks set on end, with rubble-and-mud panels between. The main façade, or west wall, of the building is on East Theater Street and constructed of large, coursed poros blocks now preserved three courses high, the lowest of which rests directly on bedrock. Originally the wall carried a fourth course and, apparently, a superstructure with an exterior face of *opus reticulatum* above the ashlar. This wall is a southern continuation of the west façade of Building 5. The whole wall, apparently, was built at one time as a continuous masonry unit, even though the plans of Buildings 5 and 7 were, from the beginning, separate and distinct. The variation in floor levels implies their independence, as does the lack of evidence for a doorway between the two units. The horizontal courses of the lower street-façade wall are interrupted only by a large poros block the height of three regular courses, with a drainage spout carved diagonally downward through it. The spout emptied water or other waste into the street from the first floor of room 1 within Building 7.

<sup>34</sup> A-1985-6 a. See Williams and Zervos, 1985, p. 144, fig. 3.

The northwest room of Building 7, designated as 1 in Figure 17, appears to have served throughout its life as some sort of washroom. It is 5.85 m. long (east–west) and between 2.80 and 2.95 m. wide. In its last phase its northwest corner was paved with square tiles in an area 0.97 by 1.15 m. The paved area was drained into East Theater Street by means of a channel hacked through the top of the third course of the façade wall. In its original phase the room had two piers opposite each other midway down its length. These may have subdivided the room or, more likely, may have carried a ceiling beam. In any case the piers were eliminated in the first general alteration of the room. Room 1 had, originally, two doors. The one in the southwest corner gave access to the room immediately to its south. The second door, about 0.80 m. wide, gave access through the east wall of room 1 to room 2.<sup>35</sup>

The door in the south wall against the east façade was eliminated at some time later than the first phase of the building, thus making rooms 1 and 2 an independent suite. This new two-roomed apartment was given direct access from East Theater Street. In the process one segment of the façade wall was destroyed above the top of the third poros course, and in the street at the appropriate place was built a stoop, now preserved in the form of two parallel rubble foundations projecting into the street at right angles to the façade. The south door in room 1 was blocked at this time with mud and rectangular poros stones scavenged from the dismantled *opus reticulatum* of the upper wall of the street façade.

Room 2 was a simple, square cubicle without any special features to recommend it. Its only access was by the door from room 1. It definitely had no windows in its north nor in its south wall. Its west wall also probably was windowless. Its walls never seem to have been frescoed. The latest floor here sealed a fill which contained two late 2nd-century coins, indicating that this room could not have had its final alteration completed before the reign of Septimius Severus.<sup>36</sup>

The original Roman floor of room 2 sealed a meter-wide reservoir, cistern 1987-1, that had been part of some Hellenistic structure, now almost completely destroyed. The cistern extends southward underneath the south wall of room 2. This year it was possible to excavate only the northern end of the cement-lined reservoir, in which a sequence of three fills was distinguished. The topmost stratum was the Roman construction fill, although almost all the pottery is pre-Roman. The stratum contained a heavy dump of amphora sherds, a compact fill which would keep the floor over the top of the cistern from settling, and seven coins. The identified coins all are pre-Roman.<sup>37</sup> The second stratum was a soil with many fewer sherds; it also contained an articulated human skeleton, which appears to have been thrown into the shaft while sinews still held the bones together (Pl. 41:a). The right arm of the corpse, also articulated, was lying under the body and had been thrown into the cistern independently. Close to the skeleton was found a whole but slightly chipped lamp (23),

<sup>35</sup> In the previous report room 1 was designated 1–2; room 2 was called room 3. See Williams and Zervos, 1986, plan, fig. 7 on p. 17.

<sup>36</sup> Coin Unit X: coins 1987-337, 1987-338.

<sup>37</sup> Coin Unit XI: coins 1987-346–1987-352. Coin 1987-352 is identifiable only as Greek by fabric.

possibly placed within the shaft purposely, right side up and with its nozzle burnt. The evidence suggests some sort of surreptitious or hurried burial by a person or persons making use of a convenient but not very conventional final resting place.<sup>38</sup>

23. Lamp, Broneer type X Pl. 41  
L-1987-4. H. 0.032; H. 0.077; D. of body 0.054 m. Fine, pinkish buff clay, surface spalling, a few minuscule sparkling inclusions. Reddish brown, lustrous slip on all of inside and outside surface. Clay: 5YR 7/5.

Complete wheelmade lamp with flat base; lower body flares to carination about one-third up body;

upper body curves inward to horizontal, grooved rim. Nozzle projects with small flukes; oval, off-center, fire-scarred wickhole.

Broneer (under 1), pl. 4, no. 163, dated from within the second quarter of the 3rd century, into the 2nd century B.C.

The fill within cistern 1987-1 below the skeleton produced pottery from the end of the 3rd century B.C., but not necessarily so late as 146 B.C. Among the 8.4 kg. of pottery recovered from this lowest level were the following:

24. Hellenistic molded relief bowl Pl. 41  
C-1987-77. H. 0.083; D. of rim 0.142 m. Fine, light tan-buff clay, specked with lime, pocked through glaze, with a few sparkling inclusions in slip. 10YR 7/4. Brownish black glaze with low gloss.

About one-third of Attic molded bowl with full profile. Two concentric ridges frame base; medallion now missing. Scrape line between the two ridges and under lip; traces of miltois. Lip tapered, outturned horizontally. Molded decoration preserves sharp impression. Corolla decorated with three rows of small imbricate fern leaves. Figural frieze above, from left to right: krater flanked by rosettes, bird on volute handle. At right side of krater Eros rides a lion to left; second krater flanked by rosettes, bird on lip. To left of krater, lower part of rampant goat. Trace of third krater with bird. Frieze framed on top with row of horizontal pendent crosshatched triangles below row

of pearling. Pairs of double spirals crowned by alternating rosettes and palmettes below rim.

Closest in profile to S. I. Rotroff, *The Athenian Agora*, XXII, *Hellenistic Pottery: Athenian and Imported Moldmade Bowls*, Princeton 1982, no. 187, on pl. 92.

Probably not later than first years of 2nd century B.C.

25. Local Hellenistic mushroom jug Pl. 41  
C-1987-78. H. 0.188; D. at base 0.065; max. D. of body 0.172; D. of rim 0.097 m. Medium-fine, light orange-gray buff clay with many small to medium-sized gray and white grits, and some minute sparkling inclusions. From 7.5YR 7/4–10YR 7/4 to 2.5Y 6/2.

Jug with concave bottom, ovoid body rising from base at ca. 45°; maximum diameter near shoulder, neck contracting slightly to outturned, rounded lip,

<sup>38</sup> Cf. Williams and Zervos, 1986, pp. 7–9, Cistern 1985-1. The cistern is entered by a vertical, well-like shaft (manhole 1986-1), which was built over by the façade of Building 1 on East Theater Street. The artifacts date the filling to within the Hellenistic period, perhaps going out of use in 146 B.C. A human skeleton was found within its shaft, although no mention of the human remains was made in the 1986 report. It was impossible during the excavation of that well to ascertain whether the skeleton was completely articulated or not, but it appears to have lain upon pure Hellenistic fill. The skeleton was found at such a depth, however, that it seems difficult to imagine that the body had been lowered into place in a respectful burial rite.

all in unbroken profile. Two vertical strap handles attached from upper body to lip, placed approximately 65° apart.

**26.** Local Hellenistic krater Pl. 41

C-1987-79. H. 0.21; D. of foot 0.10; D. at lip 0.237 m. Medium-coarse, light pinkish buff clay with small and medium-sized white, gray, and red inclusions; almost free of sparkling inclusions. Between 7.5YR 7/4 and 10YR 7/4.

Deep mixing bowl. Flaring ring foot with flat resting surface, undersurface convex; ovoid body

(maximum diameter at shoulder); neck rises with very slight flare, slightly articulated from body. Out-turned rim turns horizontal. Lip in two degrees, top of rim grooved, probably to receive lid. Two horizontal loop handles, set vertically on shoulder, rise to undersurface of rim. Rim and interior red washed.

Cf. G. R. Edwards, *Corinth*, VII, iii, *Corinthian Hellenistic Pottery*, Princeton 1975, pls. 21, 59, no. 613 (ca. 300 B.C.). Note, however, the difference in height of handles, profile of rim, and lack of groove on interior of rim.

No Hellenistic pottery from this reservoir, nor from reservoir 1985-1 which underlies East Theater Street, can be dated, definitely, as late as 146 B.C. The same phenomenon has been noted concerning another cistern in the same neighborhood, reservoir 1926-2.<sup>39</sup>

Whether we have at Corinth a general destruction in the 180's or perhaps slightly later or whether the pottery found in the three reservoirs accidentally does not contain the latest examples of Corinthian pottery is now a question. So much pottery was recovered from the three reservoirs, however, that it seems more logical to select the former line of reasoning.

Room 4 lies immediately south of rooms 1 and 2. It apparently occupied a length equivalent to that of rooms 1 and 2 together. The western three-fourths of room 4 has not yet been excavated to ground level; nor has the south wall of the room yet been uncovered. Excavation at the eastern end of the room, however, has descended to the second floor under the final destruction debris of the house.

The stratigraphy over the east end of Building 7 is similar to that elsewhere in the immediate area, where the sequence is preserved uninterrupted. The first level under plow soil is Byzantine or much tilled or churned up in the Byzantine period. In the past two years 14 graves were excavated in this level. More than 14 burials are represented in this statistic, however, for scattered skull fragments, as well as other bones, indicate that a number of graves in this area had been disturbed as subsequent persons were interred. One grave (bone lot 1987-4) contained two 11th-century Byzantine coins, thus dating burial activity here within the 1070's or later.<sup>40</sup>

Immediately underlying the deep stratum of earth is a concentration of architectural marbles mixed with some sculptural fragments.<sup>41</sup> This year four new fragments have been inventoried: S-1987-6, S-1987-7, S-1987-9, S-1987-12, plus a join of sleeve and arm to elbow, which has been added to S-1986-4, found last year. The first two fragments are from a bucranium-and-swag relief; the last three are parts of an over life-sized female figure.

<sup>39</sup> C. M. Edwards, "Corinthian Moldmade Bowls: The 1926 Reservoir," *Hesperia* 55, 1986 (pp. 389-419), pp. 390-399.

<sup>40</sup> Coin Unit IX: coins 1987-363 and 1987-364, both minted under Michael VII.

<sup>41</sup> A sample of marbles from this stratum was illustrated and discussed in the previous report. See Williams and Zervos, 1986, pp. 29-31, pl. 7.

One stratum of earth separated the architectural debris from a heavy underlying fill composed of various lenses of ash. Relatively little pottery was found in the ash stratum, which seems to be dumped industrial waste, not the remains of a conflagration of a large wood structure as had been hypothesized as one explanation for this accumulation. The ash, laid in a number of lenses, may well have come from the one kiln, if not from a series of kilns, that can be seen in a scarp immediately south of the excavation area. One can now eliminate any possibility that the damaged marbles and the ash deposit were contemporaneous and the result of a single disaster. Rather, the kiln appears to have predated a disaster that demanded the discarding of the many monumental architectural and sculptural fragments. The disastrous event is, probably, the destruction of the Odeum.

Once the ash is removed one immediately exposes the upper levels of another deposit of architectural debris, largely mud with a number of fallen poros wall blocks therein. This debris, however, lies as it collapsed. Two of the large, squared poros wall blocks had clinging to them large fragments of decorated wall plaster, apparently having fallen from the upper wall of room 4 of Building 7. This debris covered the final floor of room 4 and suggests that the complex, like Building 5, was destroyed in an earthquake.

Only the northeast corner of room 4 has been investigated below the earthquake debris, but that portion has revealed a good bit about the latest history of the building. Excavation cleared two earth floors that had been in use in the first half of the 3rd century after Christ. The lower floor, lying at an elevation of *ca.* + 71.58, belongs to a moderately impressive room, decorated as it was with frescoed walls. A speckled red base runs around the room at floor level. Above this the wall is white but is divided horizontally 0.97 m. above the floor by a red band 0.06 m. wide. The white wall thereabove is divided into panels by a thin red framing line, each panel containing an isolated central decorative motif. In the two cases where the central motif is preserved it is a single standing bird. Every vertical interior and exterior corner of the room is painted with a red band 0.06 m. wide. Some isolated fragments of fallen plaster suggest that painted columns may also have been used to divide the length of the wall surface into units.

A doorway 2.46 m. wide allowed direct circulation between rooms 4 and 5 of Building 7 until the final phase of the building, at which time this doorway was blocked up by a mud-and-rubble wall. The face of the blocking wall was left unplastered.

Both jambs of the original doorway were constructed of roughly squared, superimposed poros blocks. The north jamb is now preserved to an elevation of + 74.49 m., above floor level. Behind it the wall is constructed in rubble and mud mortar. Together the wall and jamb project 0.69 m. southward from the north wall of the room. Painted wall plaster still adheres to the east, south, and west faces of the jamb, with plaster also covering the west face of the rubble segment. The central motif on this wall panel is a peacock.

The plaster on the east face of the wall north of the jamb has fallen away, exposing the raw rubble behind it. Some of the fallen plaster has been recovered above the floor in the northwest corner of room 5, mixed with house debris. Roughly one-half of a niche is preserved here about 2.20 m. above floor level (Pl. 39:b). It had originally been constructed half

in the jamb block and half in the rubble wall north of the jamb. The half of the niche which had been built into the rubble wall is now completely destroyed.

The niche had been round headed, over 0.52 m. tall, about 0.37–0.38 m. wide, and about 0.12 m. deep. It was framed with a plaster molding 0.122 m. wide of double rib, large cavetto, and a fascia edged by a small cavetto which projected from the wall by 0.032 m. (Pl. 38:c). The floor of the niche projected further than the rest of the frame. The transition between the molded frame and the side wall in the niche was defined by a band 0.025 m. wide, painted red. The niche was plastered white and then carelessly painted with flowers, swags, and ribbon. At *ca.* 0.37 m. above the horizontal floor of the niche two rough circles are defined by strokes of paint, probably meant to portray stubby petals around the circular centers of the flowers. The two flowers are tied together, apparently, by a swag. From each side of the coupled flowers flutters a ribbon touched with green, perhaps leaves. The ends of the ribbon terminate on the side walls of the niche. On the white ground below are three swags executed in a repetition of short brush dabs. Thereunder are a scatter of isolated open flowers on the white background, without, apparently, any stalks or stems supporting them. Some of the flowers are viewed from straight above; others are painted in profile.

The palette of the artist is simple. Maroon is used for the small, scalloplike petals around the dishlike centers of the flowers. These are washed in dilute maroon, making the circular centers pink. Leaves are executed in green and the ribbon in black. The swags are maroon.

Like the north jamb, the south jamb of the door between rooms 4 and 5 is built of large poros blocks backed by a rubble wall south of it. The south jamb is plastered and painted, but because the south walls of rooms 4 and 5 have not been cleared, one cannot at this moment determine, exactly, the extent of the south jamb wall; it appears, however, to be longer than its northern counterpart. From the preserved portions of fresco one can restore the room to a full height of 2.90 m. minimum.

What at the moment is of interest about the west face of the south jamb wall is a graffito scratched on the plaster of the white panel *in situ*. At a point 0.10 m. in from the panel frame and 0.28 m. above the bottom frame line is written in a careful but not professional Greek hand the letters A N T E P Ω in heights between 0.016 and 0.020 m. The first five letters are fully preserved. The sixth, Ω, has been damaged by the cracking of the plaster where the rubble wall meets the stone jamb, but enough plaster is preserved to show that the upper part of the loop of the letter is open, possibly with traces of a right-hand loop of the same letter, as well. At a point 0.042 m. below and to the right of the Ω, however, are the two letters, Ω E, which now stand detached from the first six. Another letter could possibly once have preceded the omega of this two-letter group, now lost in the cracked and displaced plaster.

Ω E should in all probability be restored as the final two characters of a nine-letter graffito, even though the two sets of letters described above definitely were separate and at slightly different levels. The graffito thus restored reads

Ἀντέρω[ς]ωε

The meaning, although clear to the graffito writer, is, today, slightly ambiguous. Anteros is a common Roman cognomen, attested well into the 3rd century after Christ, although not at Corinth. The name is rarely used for a woman. Since the graffito is written in Greek one might assume that a Greek speaker of the early 3rd century is inscribing his name.<sup>42</sup>

An alternative interpretation, however, is possible. Anteros is also the name for a son of Ares and Aphrodite, a god of love returned or requited and a punisher of persons who do not return proffered love, especially male to male. The niche, high in the wall of the north door jamb with its own back wall decorated with flowers and swags, might possibly be identifiable as the lararium of the house or, possibly, as a domestic shrine of Aphrodite. One thus might, because of the proximity of the shrine and the graffito, entertain the possibility of a second reading, a call to the god, Anteros.

The last phase of room 4 is evidenced by the raising of the earth floor to an elevation of + 71.80 m. and by the blocking up of the west doorway with a rubble wall, which was left unplastered. A small hearth was built against the west face of the blocking wall, and a large terracotta pithos, with a maximum body diameter of *ca.* 1.28 m., was set up in the northeast corner of the room. In the angle formed by the rim of the pithos and the corner of the room were found, at pithos shoulder height, the following pots, apparently left behind the pithos for anticipated further use.

27. Small Roman handleless cooking pot Pl. 42  
C-1987-73. H. 0.076–0.08, D. of bottom 0.020, max. D. of body 0.073 m. Coarse, gray cooking fabric with many white gritty and a few tiny sparkling inclusions; orange-brown core. Between 7.5YR 4/2 and 10YR 3/1.

Small, thin-walled jar has slightly concave base, ovoid body with maximum diameter below median; wall above contracts in straight profile to horizontal rim with upturned, round lip, interior of rim concave. Body wheel ridged to *ca.* 0.025 m. above rim.

Cf. *Agora V*, K 99, mid-3rd century after Christ.  
Middle of 3rd century

28. Roman handleless cooking pot Pl. 42  
C-1987-74. H. 0.086–0.096; max. D. 0.09, D. of rim 0.073 m. Fine, gray-to-red cooking fabric with many white gritty and a few sparkling inclusions; exterior mottled gray; red core and interior. Surface 10YR 5/1–4/1, core 10R 6/8.

Small, thin walled jar with slightly concave bottom; globular body tapers above maximum diameter in

straight profile to nearly horizontal, round lip; interior of rim concave. Wheel-ridged body; above maximum diameter ridging shallower to unnoticeable.

Cf. *Agora V*, K 101, mid-3rd century after Christ.  
Middle of 3rd century

29. Roman one-handed cooking pot Pl. 42  
C-1987-75. H. 0.110; max. D. of body 0.094; D. of rim 0.112 m. Medium-coarse, tan-orange clay, black on rim and inside. Many white and gray grits and a few tiny sparkling inclusions. Surface varies from brown to yellow to orange. 2.5YR 4/8 to 7.5YR 5/6.

Intact jug with flat base, squat globular body of which lower half has nearly straight, flaring profile, upper half convex; tall everted rim; round lip flattened on top. One vertical handle, round in section, with partial groove down one side, attached to upper body and rim. Turning marks on bottom, lower body, and rim.

Cf. *Agora V*, G 103, 2nd–3rd century after Christ.  
Middle of 3rd century

<sup>42</sup> See H. Solin, *Die griechischen Personennamen in Rom. Ein Namenbuch I*, Berlin/New York 1982, pp. 17–20.



The Roman lamp **30**, dated by style within the 3rd century after Christ, was recovered from the destruction debris that rested upon the uppermost floor of the room. This lamp is similar in style to other lamps found in the final destruction debris that covered the frescoed room of Building 5.

**30.** Grapevine lamp, Broneer type      Pl. 42  
XXVII

L-1987-13. H. of body 0.035, D. of rim 0.084 m.  
Fine, gray local clay, lime pocked and with few  
minuscule sparkling inclusions, discolored by  
burning.

Local, moldmade lamp with flat bottom, framed  
by groove; flaring body to sharp angle at shoulder;  
broad, horizontal rim framed with two grooves

around deep, rayed discus. Rib has bubbles from  
plaster mold; small, framed fill hole; flat, undecorated  
nozzle panel. Decoration on rim: in relief, alternating  
vine leaves and bunches of grapes, heavily incised;  
two leaves and two bunches on either side of  
lamp, grape cluster starting at nozzle on both sides.  
Inscribed on bottom in two lines:

E Υ Π [O]/P O Υ

For the signature, see Broneer (under **1**), nos.  
731-734.

CHARLES K. WILLIAMS, II

## APPENDIX: COINS

(PLATE 44)

This season's excavation east of the Theater and in the area of the Roman decumanus south of Temple E produced a total of 399 coins or coin-like objects. Two additional coins came from other areas of Old Corinth. After cleaning, only 179 pieces could be read. In the Catalogue, the coins found east of the Theater are distinguished by numbers prefixed by T. The majority of these came from fills associated with the row of buildings flanking East Theater Street or from the East Theater Street itself, only a handful originating in digging west of the Street. F before an accession number means that the coin comes from the Corinthian Forum; X is reserved for coins found in outlying fields, turned in by villagers. All coins with numbers *without* a letter were excavated in the region of the Roman decumanus. As usual, the coins are predominantly of bronze. I am indebted to several colleagues for their suggestions and thoughts on matters of coin identification and interpretation. Special thanks are due to Dr. N. Bookidis, Assistant Director of the Corinth Excavations, for supervising registration of the coins at the time of excavation.

The readable coins entered in the present Catalogue break down as follows:

Greek	
Corinth . . . . .	34 (14 imperial)
Other States. . . . .	12 (1 imperial)
Uncertain . . . . .	13 (10 imperial)
Roman. . . . .	31
"Vandalic" . . . . .	3
Byzantine . . . . .	67 (11 Latin)
Frankish or French. . . . .	16
Venetian. . . . .	2
Turkish. . . . .	1
<hr/>	
TOTAL	179

As in last year's excavation, digging in certain trenches began at the modern surface of the ground, which accounts for the abundance of the late material. The total time span of the coins extends, as is often the case, from the 4th century B.C. to practically modern times.

The Stratigraphic List, appended immediately below, contains a selection of significant coin-bearing fills. They are identified by pottery lot numbers and, in one case, by a bone lot number for convenient reference to the Corinth records. Most notable among the fills listed is the one removed from the house or shop drain situated north of the paved decumanus (Stratigraphic List, Unit VI) which yielded 140 *minimi* and other small coins, all unfortunately in an advanced state of decay. More coins will no doubt be recovered from the fill of the as yet unexcavated portions of the drain.

STRATIGRAPHIC LIST<sup>43</sup>TEMPLE E AREA  
AREA SOUTH OF THE DECUMANUS

## I. PIT 1987-1. 13th century after Christ

*Lot 1987-1*

87-13	Frankish or French	No. 106
87-14	Andronicus I	90

## THE DECUMANUS

II. PIT IN THE DECUMANUS OVER MAIN CITY  
DRAIN. 6th century after Christ*Lot 1987-30*

87-117	<i>Minimus</i>	No. 67
87-118	"	—
87-119	Zeno	66
87-124	Constantine I	51
87-125	"Vandalic" (6th century)	68
87-126	" "	68
87-127	Uncertain Roman emperor	67
87-142	Cn. I or Cs. II	54

*Note.* Lot 1987-30 may have been part of the road fill before the pit was dug; see Williams' report, p. 97 above.

## NORTH OF THE DECUMANUS

## III. PIT 1987-2. 13th century after Christ

*Lot 1987-7*

87-22	Latin imitative	No. 92
87-23	William Villehardouin	98
87-24	Latin imitative	93
87-25	" "	94
87-26	" "	93
87-29	" "	91
87-30	Uncertain trachy	—
87-31	Latin imitative	93
87-32	Uncertain trachy	—
87-35	Manuel I	88a
87-36	Uncertain trachy	—
87-37	Latin imitative	95
87-38	" "	95

IV. FILL INTO WHICH PIT 1987-2 IS CUT. Early  
13th century after Christ*Lot 1987-31*

87-140	Uncertain Greek (ctmk.)	No. 31
87-282	Corinth (P/T)	5

## V. PIT 1987-4. 14th century after Christ

*Lot 1987-18*

87-91	Manuel I	No. 88a
87-97	"	85
87-111	"	88a
87-113	Alexius I	83
87-120	William Villehardouin	99
87-121	Manuel I or Alexius III	89
87-122	Florent de Hainaut	101

VI. FILL IN DRAIN OF HOUSE OR SHOP. 6th cen-  
tury after Christ*Lot 1987-19*

87-253	Justinian I	No. 70
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*Note.* The remaining coins in lot 1987-19 (139 pieces, mostly tiny *minimi*) are illegible and are not listed. In their majority, these coins come from the section of the drain lacking cover tiles, and only a small number from the adjacent section where the drain was still intact. The elevation of the coin-bearing debris and the quality of the enveloping soil suggest that the entire fill came from matter that had flowed along and within the drain and that no portion of the fill could have intruded from above through the noted rupture on the upper side of the channel.

EAST OF THE THEATER  
EAST THEATER STREETVII. ROMAN STREET DRAIN. 3rd century after  
Christ*Lot 1987-49*

T87-323	Greek imperial	No. 37
T87-324	" "	35

<sup>43</sup> Names of Roman emperors, when abbreviated, are given as follows: Cn. = Constans; Cs. = Constantius; M.A. = Marcus Aurelius. P/T refers to Corinthian bronze with the common types Pegasos/Trident.

T87-325 Severus Alexander	44
T87-326 Greek imperial	38
T87-331 " "	40

VIII. RESERVOIR 1985-1 UNDER ROMAN STREET  
DRAIN. 2nd century B.C.

*Lot 1986-71*

86-127 Greek (by fabric)	No. —
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*Lot 1987-52*

T87-334 Corinth (P/T)	No. 5
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*Note.* The reservoir fills removed in 1985 contained no coins. Of the subsequently excavated coin-bearing fills, lot 1986-71 came from the *east* part of the reservoir (elev. + 68.31–67.39 m.), and lot 1987-52 from its *west* part (elev. + 67.96–67.34 m.).

BUILDING 7

IX. BYZANTINE GRAVE IN FILL ABOVE EAST END  
OF BUILDING 7. 11th century after Christ  
or later

*Bone Lot 1987-4*

T87-363 Michael VII	No. 75
T87-364 Anonymous Follis, H	79

BUILDING 7: ROOM 2<sup>44</sup>

X. FINE ASH FLOOR IMMEDIATELY BENEATH  
TOP FLOOR. 2nd century after Christ

*Pocket (Basket 10)*<sup>45</sup>

T87-337 Greek (M.A. or L. Verus)	No. 33
T87-338 Greek imperial	36

XI. CONSTRUCTION FILL IN CISTERN 1987-1,  
BELOW FINE ASH FLOOR. Roman period

*Lot 1987-41*

T87-346 Greek (by fabric)	No. —
T87-348 Corinth (P/T)	1
T87-349 " "	5
T87-350 " "	5

T87-351 " "	3
T87-352 Greek (by fabric)	—

*Note.* The first four coins came from fills at the top (elev. + 70.95–70.39 m.), the last two coins from fills lower down (elev. + 70.39–69.86 m.) but directly above human skeleton (elev. + 69.85 m.).

EAST OF BUILDING 1

XII. BYZANTINE ASH LAYER.<sup>46</sup> 12th century after  
Christ

*Lot 1987-59*

T87-305 Alexius I	No. 83
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EAST OF BUILDING 3

XIII. BYZANTINE CONTAMINATION IN ROBBED  
TRENCH OF EAST WALL (PHASES 2, 3).  
10th century after Christ

*Lot 1987-64*

T87-330 Romanus I	No. 73
T87-332 Corinth (P/T)	1

XIV. FILLS AGAINST EAST WALL (PHASES 2, 3).  
Into 2nd century after Christ

*Lot 1987-54*

*(above upper floor with burning)*

T87-317 Elis	No. 27
T87-329 Greek (by fabric)?	—

*Lot 1987-56*

*(highest fresco layer, below lot 1987-54)*

T87-339 Corinth (anonymous)	No. 19
T87-343 Antioch on Orontes	28

*Lot 1987-47*

*(layer with thin-walled fresco, below lot 1987-56)*

T87-362 Corinth (duoviri)	No. 9
T87-367 Sikyon	24
T87-375 Greek imperial (?)	—
T87-376 Corinth (duoviri)	8

<sup>44</sup> Called "Room 3" in the previous report.

<sup>45</sup> Entered in Field Notebook no. 804, p. 14.

<sup>46</sup> Equated with Phase 8 in Williams' report. Other fills from this layer are recorded in my report for season 1984; see *Hesperia* 54, 1985, p. 82, Stratigraphic List, Unit II.

CATALOGUE<sup>47</sup>

The following conventions are used in this catalogue: (1) silver and billon coins are indicated by numbers in *italic type*; (2) an asterisk (\*) means that commentary follows at the end; (3) a double dagger (‡) means that the particular piece is illustrated on Plate 44.

## CORINTH (34)

*1.	10–13 mm.	to 146 B.C.	Pegasos flying l./Trident. Race torch	<i>BMC</i> 441	‡T87-332 T87-348 T87-401
2.	"	"	Same. Amphora . . .	cf. <i>BMC</i> 448	T87-308
3.	"	"	Same. Amphora, Ω . . .	<i>CopSNG</i> 182	T87-351
4.	"	"	Same. H-Wreath	<i>BMC</i> 458	T87-311
5.	"	"	Illegible or Pegasos l./Trident.	87-282	T87-344
			Uncertain symbols	T87-303	T87-349
				T87-304	T87-350
				T87-310	T87-361
				T87-313	T87-380
				T87-334	T87-393
					87-396
6.	11 mm.	to 146 B.C.	Herakles head r./Pegasos protome r.; ♀ and <i>pellet</i>	Ed. 13	T87-381

<sup>47</sup> The following abbreviations are used in this catalogue:

- BMC* = *A Catalogue of Coins in the British Museum*, 1873–  
Greek Coins  
Roman Imperial Coins  
Byzantine Coins  
Vandals, Ostrogoths, and Lombards
- CopSNG* = *Sylloge Nummorum Graecorum*, Copenhagen, Copenhagen 1944  
Corinth  
Phlasis-Laconia
- 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 = H. B. Earle Fox, "The Duoviri of Corinth," *JIAN* 2, 1899, pp. 89–116
- 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. = D. M. Metcalf, *Coinage of the Crusades and the Latin East in the Ashmolean Museum*, London 1983
- Pap. = N. Papadopoli, *Le Monete di Venezia* III, Venice 1919
- Pere = N. Pere, *Osmanlılarda Madenî Paralar*, Istanbul 1968
- RIC* = *The Roman Imperial Coinage*, H. Mattingly *et al.*, edd., London 1923–
- Warren = J. A. W. Warren, "The Autonomous Bronze Coinage of Sicily (Part 1)," *NC* 143, 1983, pp. 23–56

## DUOVIRI

7.	22 mm.	<i>Aeficius-Julius</i>	Head r./Bellerophon on Pegasos r. ( <i>Obv.</i> ctmk. hand)	Ed. 16, var. 1	T87-372
		A.D. 43			
<i>Labeo-Plancus</i>					
*8.	20 mm.	A.D. 39	Head r./Pegasos walking r.	Ed. 45	T87-376
*9.	19 mm.	"	Head r./Nike l., on globe	Ed. 46, var. 2	T87-362
<i>Agrippa-Proculus</i>					
*10.	22 mm.	A.D. 38	Head l./Pegasos flying r.	<i>BMC</i> 531 var.	T87-392
11.	20 mm.	"	Agrippina bust r./Two heads face-to-face	Fox 35	T87-370
<i>Piso-Cleander</i>					
12.	21 mm.	A.D. 67	Nero head r./Galley l.	Fox 58 (Cop.?)	T87-374
<i>Agrippa</i>					
13.	20 mm.	A.D. 68	Poseidon head r. (trident)/ Illegible	Ed. 65 or 66	T87-340
14.	19 mm.	"	Roma head r./Nike moving l.	Ed. 70	87-68
15.	19 mm.	"	Veiled head r./Clasped hands	Fox 62	87-278

## IMPERIAL TIMES

<i>Anonymous</i>					
16.	18 mm.		Melikertes on dolphin r./ Pegasos flying r.	Ed. 77	T87-345
17.	16 mm.		Poseidon head r./Similar	Ed. 81	T87-368
18.	14 mm.		Helios bust r./Similar	Ed. 88	T87-339
<i>Domitian</i>					
*19.	20 mm.	A.D. 81-96	Head r. (laureate?)/Isthmos l.	Ed. 99	T87-356
					X87-404

## OTHER GREEK STATES (12)

## MACEDONIA AND THE PELOPONNESE

<i>Antigonos Gonatas</i>					
20.	18 mm.	277-239 B.C.	Athena head r./Pan erecting trophy. Wreath	Ed. 240	87-109
<i>Sikyon</i>					
*21.	13-15 mm.	to 146 B.C.	Dove flying r./Σ in wreath	<i>BMC</i> 89	T87-360 ‡T87-382
22.	— mm.	"	Similar/ΣI in wreath (wreath ties below)	cf. <i>BMC</i> 138	T87-378
23.	13 mm.	"	Dove flying l./ΣI in wreath (wreath ties r.)	cf. <i>BMC</i> 143	T87-369
24.	13-14 mm.	"	Dove flying r. or l./... in wreath	cf. <i>BMC</i> 138	87-106 T87-367
*25.	12 mm.	"	Dove standing r./Tripod in wreath	<i>BMC</i> —	‡F87-405

	<i>Elis</i>			
26. 20 mm.	271–191 B.C.	Apollo head r./Zeus striding r.; to l., <i>Λ</i> (?)	<i>CopSNG</i> 435–439	T87-317

## EGYPT AND SELEUCIA PIERIA

	<i>Antioch on Orontes</i>			
27. 15 mm.	to A.D. 200	Artemis head r./Lyre (year —)	<i>BMC</i> 80–84	‡T87-343
	<i>Ptolemy III</i>			
*28. 19 mm.	247–222 B.C.	Bust r./Eagle of thunderbolt	<i>BMC</i> 99–100	T87-385
(1, ctmk.)				‡T87-390

## UNCERTAIN GREEK MINTS (13)

29. 17 mm.	to 31 B.C.	Head r. (Artemis?)/Quadriga r.		T87-309
30. 13 mm.	"	Effaced/Trident, square headed		T87-377
31. 15 mm.	"	Effaced/Effaced ( <i>Obv.</i> ctmk. pentalpha)		‡87-140
32. 19 mm.	Imperial	Head r./Pegasos flying l. (Corinth ?)		87-71
33. 22 mm.	"	Head or bust r. (M.A. or L. Verus)/Figure seated l. (?)		T87-337
34. 23 mm.	"	Head or bust r./Figure l. (nude?)		87-47
35. 24 mm.	"	Similar/Animal l. (Chimaira?)		T87-324
36. 18 mm.	"	Similar/Figure r., nude		T87-338
37. 25 mm.	"	Similar/Effaced ( <i>Rev.</i> centering point)		T87-323
38. 19 mm.	"	Similar/Effaced ( <i>Obv.</i> centering point)		T87-326
39. 21 mm.	"	Similar/Effaced		T87-318
40. 33 mm.	"	Similar/Effaced		T87-331
41. 27 mm.	"	Head or bust (female?)/Effaced		T87-336

## ROMAN COINAGE: EARLY (7)

## HADRIAN, A.D. 117–138

	<i>Rome</i>			
42. Ses.	A.D. 117–138	FORTVNA AVG SC Fortuna l.	<i>BMC</i> III, 1510	T87-319
43. Ses.	"	. . . SC Female figure l., with branch and staff	cf. <i>BMC</i> III, pl. 87:5	T87-389

## SEVERUS ALEXANDER, A.D. 222–235

	<i>Rome</i>			
*44. Ses.	A.D. 226	PAX AVGVSTI SC Pax moving l.	<i>BMC</i> VI, pl. 13: 369 var.	T87-325

## GALLIENUS, A.D. 253–268

	<i>Uncertain</i>			
45. Ant.	A.D. 235–268	Illegible reverse	cf. <i>RIC</i> V, i, pl. 2:30	T87-306

## PROBUS, A.D. 267–282

	<i>Siscia</i>			
46. Ant.	A.D. 276–282	CONCORDIA MILIT Emperor and Concordia ( <i>Officina</i> T, <i>series</i> XXI)	<i>RIC</i> V, ii, 666.F	T87-307

## UNCERTAIN EMPEROR

	<i>Uncertain</i>			
47. Dup. (or As)		Illegible. SC (in exergue)		87-8
48. As		Draped figure l., holding . . .		T87-371

## ROMAN COINAGE: LATE (24)

## MAXIMIAN HERCULES, A.D. 286–305

49. 21 mm.	<i>Alexandria</i> A.D. 296–297	CONCORDIA MILITVM Prince, Jupiter ( <i>Officina A</i> )	<i>RIC</i> VI, 46b (MI-L)	T87-301
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## GALERIUS MAXIMIAN, A.D. 305–311

*50. 21 mm.	<i>Heraclea</i> A.D. 295–296	CONCORDIA MILITVM Prince, Jupiter ( <i>Officina A</i> or $\Delta$ )	<i>RIC</i> VI, 16 (MIL-I?)	T87-365
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## CONSTANTINE I, A.D. 307–337

51. 13 mm.	<i>Constantinople</i> A.D. 347–348 (posthumous)	VN MR Prince r., veiled ( <i>Officina A</i> )	<i>RIC</i> VIII, 68	87-124
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## CONSTANS I, A.D. 337–350

52. 15 mm.	<i>Thessalonica (?)</i> A.D. 347–348	VICTORIAE DD AVGGQ NN Two Victories	<i>RIC</i> VIII, 100	87-101
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*53. 13 mm.	<i>Nicomedia</i> A.D. 347–348	VOT/XX/MVLT/XXX ( <i>Officina</i> $\Delta$ )	<i>RIC</i> VIII, 51	87-89
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## CONSTANS I or CONSTANTIUS II

54. 14 mm.	<i>Uncertain</i>	VICTORIAE DD AVGGQ NN Two Victories ( <i>Symbol</i> branch?)	cf. <i>LRBC</i> I, 862	87-142
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## CONSTANTIUS II, 337–361

*55. 13 mm.	<i>Rome</i> A.D. 357	SPES REIPVBLICE Virtus l. ( <i>Symbol</i> wreath)	<i>RIC</i> VIII, 318	87-114
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## JULIAN II, A.D. 361–363

*56. 19 mm.	<i>Thessalonica</i> A.D. 361–363	VOT/X/MVLT/XX in wreath ( <i>Officina</i> $\Gamma$ )	<i>RIC</i> VIII, 227 var.	‡T87-386
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57. 15 mm.	<i>Uncertain</i>	FEL TEMP REPARATIO Fallen Horseman (type 4)	cf. <i>LRBC</i> II, 1688	87-20
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## VALENTINIAN II or III

*Uncertain*

58. 14 mm.		Illegible		87-78
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## ARCADIUS, A.D. 383–408

*Constantinople (?)*

*59. 12 mm.	A.D. 388–393	SALVS REIPVBLICAE Victory, captive ( <i>Symbol</i> ₪)	<i>RIC</i> IX, 86c	‡87-16
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*Uncertain*

60. 12 mm.		SALVS REIPVBLICAE (or REIPVBLICE) Victory, captive ( <i>Symbol</i> ₪)	cf. <i>LRBC</i> II, 2185	87-88
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61. 12 mm.		VOT . . . in wreath	cf. <i>LRBC</i> II, 1964	87-15
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## HONORIUS, A.D. 393–423

*Rome*

*62. 11 mm.	A.D. 410–423	VICTORIA AVGG Victory I. ( <i>Officina</i> T)	<i>LRBC</i> II, 828	‡87-394
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*Alexandria*

*63. 9 mm.	A.D. 395–408	CONCORDIA AVG Cross	<i>LRBC</i> II, 2921	87-102
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## THEODOSIUS II, A.D. 425–450

*Heraclea or Nicomedia*

64. 11 mm.	A.D. 425–450	Cross in wreath ( <i>Officina</i> A)	<i>LRBC</i> II, 2004, 2460 or 2461	87-98
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## GALLA PLACIDIA, A.D. 421–450

*Rome*

*65. 11 mm.	A.D. 425–450	SALVS REIPVBLICE Cross ( <i>Officina</i> T)	<i>LRBC</i> II, 846	‡87-4
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## ZENO, A.D. 474–491

*Uncertain*

66. 10 mm.		𐌆𐌆 or 𐌆𐌆 in wreath	cf. <i>LRBC</i> II, 2279	‡87-119
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## UNCERTAIN EMPEROR

*Uncertain mint*

67. 11–14 mm.	FEL TEMP REPARATIO Fallen Horseman (type ?)	87-127	VICTOPIA AVG . . . Two Victories	87-81
	SALVS REIPVBLIC . . .	87-48	[ ] Victory I. (?)	87-110
	Victory, captive (𐌆 or +)	87-276	[ ] Wreath and . . .	87-117

## UNCERTAIN LATE ROMAN COINS (3)



## MISCELLANEOUS COINS OF SMALL MODULE, 11 mm. OR LESS (78)

## “VANDALIC” COINAGE (3)

*68. 7–8 mm.	Illegible/Victory standing l.	<i>BMC</i> , p. 21:32	‡87-125 87-126
*69. 7 mm.	Illegible/Palm tree	<i>BMC</i> , p. 26:68	87-399

## BYZANTINE COINAGE (67)

## JUSTINIAN I, A.D. 527–565

*70. — mm.	<i>Carthage</i> A.D. 548–565	*  or * 	<i>DOC I</i> , 310	87-96 87-253
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## JUSTIN II, A.D. 565–578

71. 19 mm.	<i>Thessalonica</i> A.D. 574–575	K large (year X)	<i>DOC I</i> , 78	87-55
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## LEO VI, A.D. 886–912

72. 27 mm.	<i>Constantinople</i> A.D. 886–912	Leo bust/Inscription	<i>DOC III</i> , ii, 8	87-107
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## ROMANUS I, A.D. 920–944

*73. 22–27 mm.	<i>Constantinople</i> A.D. 931–944 (1, overstr.)	Romanus bust/Inscription	<i>DOC III</i> , ii, 25	87-90 T87-330
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## CONSTANTINE X, A.D. 1059–1067

74. 26 mm.	<i>Constantinople</i> A.D. 1059–1067 (overstr.)	Christ bust/Constantine bust	<i>DOC III</i> , ii, 9	87-1
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## MICHAEL VII, A.D. 1071–1078



*75. 26 mm.	<i>Constantinople</i> A.D. 1071–1078	Christ bust/Michael bust	<i>DOC III</i> , ii, 14c	T87-363
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## NICEPHORUS III, A.D. 1078–1081

*76. 22–25 mm.	<i>Constantinople</i> A.D. 1078–1081	Christ figure (between stars)/ Cross and circle C Φ N Δ	<i>DOC III</i> , ii, 9	87-5 87-12 87-27
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## ANONYMOUS FOLLES

*77a. 27 mm.	A.D. 970–1030	Christ bust/Four-line inscription (ornament 2)	<i>DOC III</i> , ii, p. 648, Class A1(?)	87-80
77b. 31–33 mm.	”	Similar/Similar (ornaments 34–40b)	<i>DOC III</i> , ii, p. 649, Class A2	87-28 87-57 87-58
78. 27 mm.	A.D. 1030–1042	Christ bust/Cross on steps, inscription in angles	<i>DOC III</i> , ii, p. 676, Class B	87-40

79.	26 mm.	A.D. 1070–1075	Christ bust/Patriarchal cross (1, on Class D, E, or F)	DOC III, ii, p. 694, Class H	87-56 T87-333 T87-364
80.	23 mm.	A.D. 1075–1080	Similar/Latin cross	DOC III, ii, p. 696, Class I	87-105
*81.	27 mm.	A.D. 1085–1092	Similar/Half-length figure (1, on Class J) of Virgin	DOC III, ii, p. 702, Class K	87-77 ‡87-53
ALEXIOUS I, A.D. 1081–1118					
<i>Thessalonica</i>					
*82.	Tet.	A.D. 1092–1118	Virgin bust <i>orans</i> /Emperor bust with labarum	Hendy, pl. 8:9	‡87-49 87-62
*83.	Tet.	"	Jeweled cross $\text{C } \Phi$ /Emperor bust $\text{AA } \Delta$ with cross	87-54 87-63 87-83	87-113 T87-305 T87-387
(Hendy, pl. 8:10) <sup>48</sup>					
MANUEL I, A.D. 1143–1180					
<i>Thessalonica</i>					
84.	Half-tet.	A.D. 1143–1180	 /Emperor bust	Hendy, pl. 17:17	‡87-93
*85.	Half-tet.	"	Christ bust/Emperor figure	Hendy, pl. 17:19	87-82 87-97
<i>Unattributed</i>					
86.	Half-tet.	A.D. 1143–1180	St. George bust/Emperor bust (Hendy, pl. 18:3)	87-18 87-19	87-79 87-92 87-132
87.	Half-tet.	"	Christ bust/Emperor figure	Hendy, pl. 18:5	87-7
*88a.	Half-tet.	"	 /Emperor bust (Hendy, pl. 18:1)	87-35 87-86 87-91	87-100 ‡87-111 87-133 ‡87-139
*88b.	Trachy	after A.D. 1180	Similar/Illegible	Hendy —	87-45
MANUEL I or ALEXIUS III					
<i>Uncertain</i>					
89.	Half-tet.		St. George bust/Illegible (cf. Hendy, pls. 18, 23)	87-9 87-10	87-17 87-121 87-283
ANDRONICUS I, A.D. 1183–1185					
<i>Unattributed</i>					
90.	Half-tet.	A.D. 1183–1185	Virgin bust with Christ head/ Emperor bust	Hendy, pl. 19:4	87-14

<sup>48</sup> A similar issue of Alexius I but with letters AAKΦ at the ends of the cross (*weight* 2.12 g.) was found in Corinth in 1929 (Ed. 124). On account of its great rarity, I illustrate this issue as Pl. 44:C.

## LATIN IMITATIVE (LARGE MODULE)

91. Trachy	<i>Constantinople</i>	A.D. 1204–1261	Christ seated/Emperor with sword	Hendy, pl. 25:11	87-29.
	(type B)				
92. Trachy	<i>Thessalonica</i>	A.D. 1204–1261	Christ seated (between stars)/ Emperor with cross	Hendy, pl. 28:1	87-22
	(type A)				

## LATIN IMITATIVE (SMALL MODULE)

93. Trachy	<i>Unattributed</i>	A.D. 1204–1261	Virgin with Christ, seated/ Emperor with labarum	Hendy, pl. 29:1	87-24 87-26 87-31
94. Trachy	"		Christ seated/Emperor with sword	Hendy, pl. 29:4	87-25
*95. Trachy	"		Similar/Emperor with cross	Hendy, pl. 29:10	87-37 87-38 87-41

## LATIN IMITATIVE (IRREGULAR)

96. Trachy	A.D. 1204–1261	Unstamped (brockage)/Emperor with labarum	cf. Hendy, pl. 29:1	87-21
*97. Trachy(?)	"	Unstamped(?)/Emperor with . . .	cf. Hendy, pl. 29:1 or pl. 29:13	‡87-104

## UNCERTAIN BILLON OR COPPER TRACHEA, 24–28 mm. (3)

## FRANKISH COINAGE: PRINCES OF ACHAEA (12)

## WILLIAM VILLEHARDOUIN, A.D. 1245–1278

98. Æ unit	<i>Corinth</i> after A.D. 1250	G. P. ACCAIC. Cross/	87-11	87-65
		.CORINTVM. Acrocorinth castle	87-23	87-75
		(Ed. 2)	87-46	87-76
			87-50	87-295
99. Den.	<i>Clarenza</i> after A.D. 1260	( + G. )PRINCEPS Cross/	Ed. 6	87-120
		+ ⚡ CLARENTIA⚡ Castle Tournois		
100. Den.	after A.D. 1260	+ .G(.)PRINCE(.)ACn ( ) Cross/	M. 719	87-3
	(barred A)	(CLARE)NTIA. Castle Tournois (G12)		

## FLORENT DE HAINAUT, A.D. 1289–1297

*101. Den.	<i>Clarenza</i> A.D. 1289–1297	+ FLORENS. P. ACn ⚡ Cross/	M. 728 var.	87-122
		(unbarred A?) + DE CLARENCIA( ) Castle Tournois (F2)		

## ISABELLE VILLEHARDOUIN (imitation)

102. Æ (0.97 g.)		+ APPaLLABaLA <sup>⚡</sup> Cross/	cf. Ed. 14	T87-300
		+ baLABallaAB <sup>⚡</sup> Castle Tournois		

## DUKES OF ATHENS (3)

GUY I DE LA ROCHE, A.D. 1225–1263

*Thebes*

- \*103. Æ half A.D. 1240–1263 + 'DNS. ATη (EN.) Large G, etc./ M., p. 69:2 #87-51  
+ T η EB. CI(VI) Cross

WILLIAM DE LA ROCHE, A.D. 1280–1287

*Thebes*

104. Den. A.D. 1280–1287 + ° G ° DVX ° ATENES ° Cross/ M. 769 87-85  
+ ° T η EBE ° CIVIS Castle Tournois(A1)  
105. Den. " + xG. DVX. ATENIS. Cross/ M. 773 var. #87-74  
+ 'T η EBE' CIVIS' Castle Tournois(A2)

## UNCERTAIN FRANKISH OR FRENCH (1)

*Uncertain*

106. Æ or Bi + ( ) Cross/ 87-13  
+ ( ) CIVI. S Castle Tournois

## COLONIAL COINAGE OF VENICE (2)

*Uncertain Doge*

107. AR after A.D. 1350 Cross/Lion of St. Mark cf. Ed. 55 87-136  
(Tornesello) (imitation)  
108. Æ Anonymous ARMATA ET MOREA Pap., p. 939:95 87-134  
(Gazzetta) Issue

## OTTOMAN TURKISH (1)

SELIM I

- \*109. AR A.D. 1512–1520 Inscription/Inscription cf. Pere 130 87-279  
(Aqche) (Aleppo)

## NOTES

- (1) The race torch was a popular symbol in the Pegasus/Trident series, and a campaign hardly goes by that does not produce a few bronze pieces so marked. The same symbol and an interesting variant—the torch held by a human hand—are also used in the silver staters of Corinth of Ravel's Periods IV and V (early), now dated from the late 5th to just past mid-4th century B.C. (see C. M. Kraay, *Archaic and Classical Greek Coins*, Berkeley and Los Angeles 1976, pp. 83–86; and G. K. Jenkins, "A Note on Corinthian Coins in the West," *Centennial Publication of the American Numismatic Society*, New York 1958, pp. 372–374). It is hard to avoid the impression that this recurring symbol, especially the hand-held variety, had no reference to some local event or ritual. For contemporary depictions on local red-figured vases, see S. Herbert, "The Torch-Race at Corinth," *Corinthiaca, Studies in Honor of Darrell A. Amyx*, Columbia, Missouri 1986, pp. 29–35.
- (8–9) In his monograph (*BCH*, Supplément XV, *Le monnayage des duovirs corinthiens*, Paris 1988) M. Amandry dates the Labeo-Plancus college A.D. 12/13–15/16.
- (10) The reverse legend breaks as follows, P-VIPSANIO A-GRIPPA II VIR.

- (19) Unlike the *BMC* piece (p. 73, no. 584), described as having a "radiate" bust, the present coin and others found in Corinth seem rather to depict a "laureate" portrait; see Ed., p. 27, no. 99.
- (21) The two coins are, respectively, Warren's types 4A.4 and 4A.7 (Pl. 44).
- (25) Similar to Warren's type 6.B1(a) but struck on a lighter standard (*weight* 1.74 g.; Pl. 44). The coin's obverse surface is much damaged, and the type itself is doublestruck.
- (28) Coin 87-390, worn smooth from prolonged use, has an eight-pointed "star" engraved or chiseled on its reverse (Pl. 44). The second example, coin 87-385, much less worn, preserves traces of a cornucopia in the right field of the reverse; it is thus of the type regularly found at Corinth. There exists, however, an additional variety with cornucopia to *left* (*BMC* 99) which circulated less (if at all) locally, to judge from its total absence in the published material.
- (44) IMP CAES M AVR SEV ALEXANDER AVG Bust r., laureate, draped.  
*Rev.* PAX-AV-GV(S)TI S-C Pax moving l., with branch and staff (Pl. 44).
- (50) The mintmark, placed *above* the groundline, is unclear, but the city letter is almost certainly H.
- (53) H is used in place of A and N on the obverse legend.
- (55) This piece is broken and the obverse inscription largely illegible, but the attribution to Constantius II is certain.
- (56) Coin 87-386 is a new variety, as it lacks the reverse *branch* symbol to the right (and apparently to the left) of TESA noted in *RIC*. Another peculiarity is the use of the character  $\square$  in place of F on the obverse legend (Pl. 44).
- (59) The mintmark, unclear and partly off flan, is most probably CONS, for Constantinople. This would agree with the reverse type's crude, linear style (Pl. 44), featured sometimes by the city mint.
- (62) The imperial legend is totally effaced and the reverse legend only partly legible (VICTOR...), but the mintmark in the exergue, RM for Rome, suggests that this is a VICTORIA AVGG issue of Honorius (Pl. 44).
- (63) Like the preceding example, coin 87-102 is only partially legible. Its *unbroken* obverse legend, (D)N HONORIVS PF AVG, shows that it is a CONCORDIA AVG emission of Honorius. The mintmark, effaced, can be restored as ALE... for Alexandria, the only mint using the unbroken format for the imperial name.
- (65) The reverse legend is SALVS REIPVBLICE, not the erroneous SALVS REIPVBLICAE given in *LRBC*. Dr. J. P. C. Kent has kindly confirmed this correction (letter of 9.IX.1987). The obverse inscription, effaced, was probably of the form DN GALLA PLACIDIA PF AVG.
- (68-69) For a probable 6th-century date for these issues, see J. Dengate, "Coin Hoards from the Gymnasium Area at Corinth," *Hesperia* 50, 1981, pp. 159-160 (palm tree) and H. Adelson and G. Kustas, "A Sixth-Century Hoard of Minimi from the Western Peloponnese" (Zacha Hoard), *ANSMN* 11, 1964, pp. 193, 198, notes 68, 84 (Victory).
- (70) Coin 87-96 (*DOC* 310.2) is struck on a paper-thin flan. By contrast, 87-253 (*DOC* 310.1) is now a dumpy, thick coin almost completely transformed and disfigured owing to the special circumstances of burial. This issue is placed in the reign of Justin II, A.D. 565-578, by J. H. Kroll *et al.*, "An Early Byzantine and Late Turkish Hoard from the Athenian Agora," *Hesperia* 42, 1973, p. 307, note 28.
- (73) Coin 87-90 is overstruck on a follis of Leo VI (?).
- (75) Overstruck or doublestruck on a similar follis.
- (76) Coin 87-5 is overstruck on a follis of Class H.

- (77a) This follis is perfectly readable, but I am unable to determine its exact classification. The absence of reverse ornament and the lack of traces of an undertype place it in either Class A1 (*DOC*, nos. 1–5) or Class A2 (*DOC*, nos. 1–7). Other features point in different directions. By its high weight (10.32 g.) and fine style it easily fits in Class A2, but its small module (26.5 mm.) would suggest rather Class A1. This coin shows how uneasily close the two folles groups actually are (Class A2, Variety 2, and Class A1) and how difficult it can be to keep the two groups separate.
- (81) Coin 87-53 (*weight* 2.71 g.) was cut down, some time after the reform of Alexius I in 1092, from its regular follis size to that of a half-tetarteron (Pl. 44). A more legible example of such an altered coin was published in an earlier report, *Hesperia* 52, 1983, p. 44, no. 86, coin 82-32 (*weight* 1.87 g.; Pl. 44:A). Yet another example, cut down from a Class J follis, was published by J. E. Fisher in *Hesperia* 53, 1984, p. 247, no. 500, coin 77-190 (*weight* 2.24 g.; Pl. 44:B). The practice of clipping pre-1092 folles for re-use may have been instituted in the years of John II, A.D. 1118–1143; see J. D. Mac Isaac, "Corinth: Coins, 1925–1926, The Theater District and the Roman Villa," *Hesperia* 56, 1987 (pp. 97–157), p. 153. Coin 87-77 is overstruck on a follis Class J.
- (82) Coins 87-49 and 87-62 belong to Hendy's second type (Second Coinage) of Thessalonican tetartera of Alexius I, which he supposes to have been struck *exclusively* on a heavy standard (*ca.* 4 g.). The second coin is indeed heavy (6.03 g.), but the first one is unexpectedly light (2.05 g.; Pl. 44). In fact, as is shown by the following chart based on 20 pieces of the Second Coinage found at Corinth, the weights of these Thessalonican coppers extend continuously from the upper region down into the area reserved by Hendy for the lighter specimens (*ca.* 2 g.):

*Thessalonican Tetartera of Hendy's Second Coinage*

g. 6.03	3.35 (overstr.)	2.40 (chipped)
4.61	2.93	2.25 (overstr.)
4.55 (overstr.)	2.83	2.05
3.96 (overstr.)	2.60	2.02 (overstr.)
3.82 (overstr.)	2.58	1.79
3.45	2.56	1.68
3.38	2.53	

With the expanded weight range also comes the variety of fabric that Hendy gives his combined heavy/light Thessalonican sequence, i.e., the compact, often "roughly clipped" fabric (Pl. 44), the "broader-thinner" fabric, etc. It is also interesting to note that overstriking, generally on anonymous folles of Class J or K, is practiced indiscriminately without regard to weight or shape of the flan. (*Note.* The weights on the chart are all of coins published in *Hesperia* from 1971 on and include the weights of the two pieces in the present report.)

- (83) Coin 87-63 is overstruck on an earlier tetarteron (*undertype* nimbus with a single pellet in the cross arms, on the reverse; cf. Hendy, pl. 8:7). Coin 87-54 has obverse cross with elegant, tapering arms and neat, small letters in the quarters of the cross (cf. *BMC*, pl. 65:18).
- (88a) Coin 87-111 (*weight* 0.78 g.; Pl. 44) has several points of interest. On the obverse, the letters of the imperial monogram all have squat shapes and are drawn with serifs. On the reverse, the emperor's collar-piece is drawn with 5 instead of the usual 6 jewels. The coin is also remarkable for its more or less regular octagonal shape, the result of drastic clipping done, probably,

at a later time. Similar "clips" are described by J. E. Fisher in an earlier Corinth report: *Hesperia* 53, 1984, p. 248, nos. 529, 530, 537, and 537a, pl. 48.

Coin 87-133 (*weight* 1.19 g.): holed.

Coin 87-139 (*weight* 1.81 g.; Pl. 44): *pellet* between the bars of lambda on the imperial monogram.

- (88b) Coin 87-45 is an "octagonal clip" similar to that described in the preceding note and has on its concave side remnants of what seem to be Manuel's imperial monogram. For additional examples of this exceedingly rare trachy, see M. Oeconomides, «Τρεῖς θησανροὶ τοῦ 13ου αἰῶνα τοῦ Νομισματικοῦ Μουσείου Ἀθηνῶν», *Βυζαντινά* 13, 1985 (Festschrift I. Karayiannopoulos), p. 989, nos. 1-3, pl. 3:16.
- (95) Coin 87-37 (*weight* 1.12 g.) was struck from large dies used for the regular, full-size Latin trachea (cf. Hendy, pl. 28:1).
- (97) The imperial figure is struck off center, and the flan itself is *bent* rather than cup shaped.
- (101) Coin 87-122 (*weight* 0.97 g.) has across it a test cut.
- (103) This copper obol or half is extremely rare in Corinth, the present specimen being the first to be reported from these excavations. For its date, see D. M. Metcalf, "Frankish Petty Currency from the Areopagus at Athens," *Hesperia* 34, 1965 (pp. 203-223), p. 210.
- (109) Plated (*weight* 0.34 g.). I am indebted to Dr. Michael L. Bates for his identification of this coin.

#### CORRIGENDA

In *Hesperia* 56, 1987, pp. 33-46.

- P. 44, no. 106 (E86-87), obverse, *read* + .K.R.PRINC'ACN Cross./ etc.
- P. 44, no. 108 (E86-208), obverse, *read* + IOŃSP, etc.; reverse, *read* + DE, etc.
- P. 44, no. 109 (E86-211), reverse, *read* + 'TŃEBE'CVIS' Castle Tournois
- P. 45, first line, *delete* Castle Tournois
- P. 45, no. 110 (E86-213), obverse, *read* + xG()DV, etc.
- P. 45, no. 17 (end notes), obverse, *read* (IMP CAES TRAI A), etc.

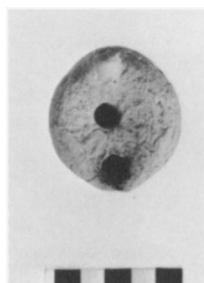
ORESTES H. ZERVOS

CORINTH EXCAVATIONS





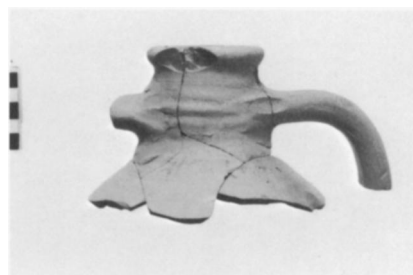
South of Temple E: Roman paved decumanus from northeast



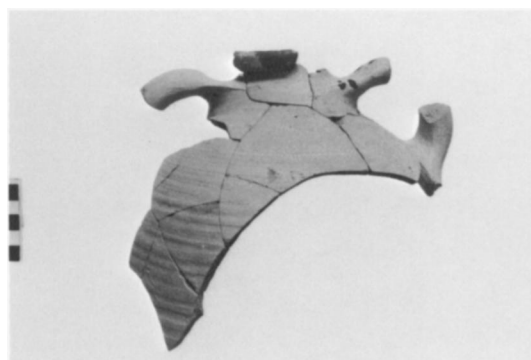
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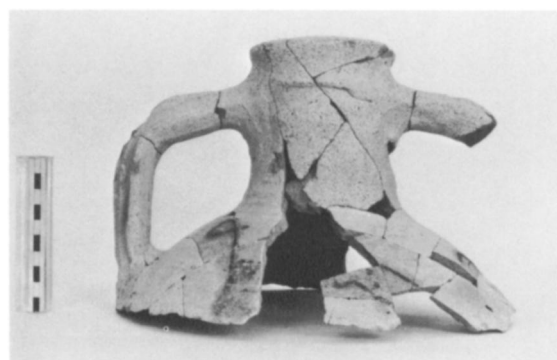
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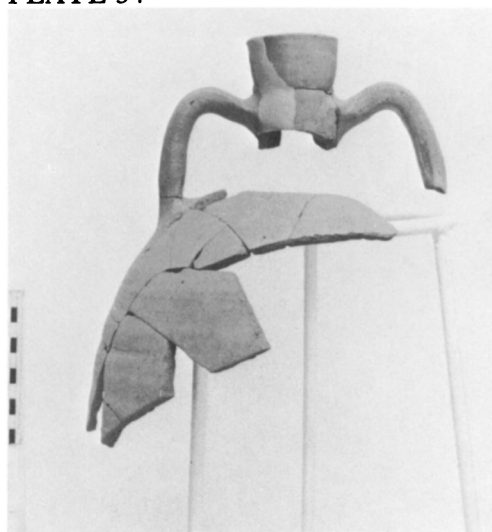


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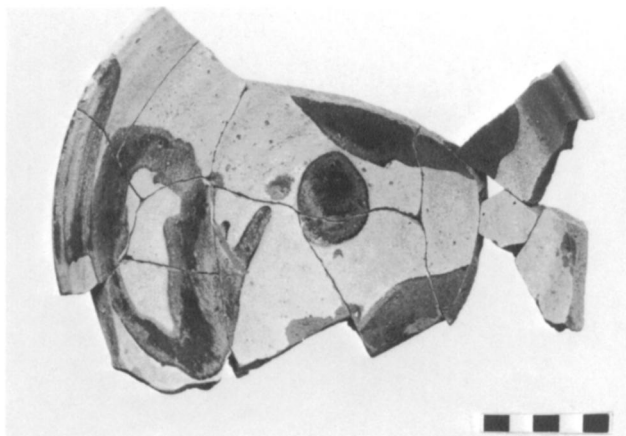


6

PLATE 34



7



10



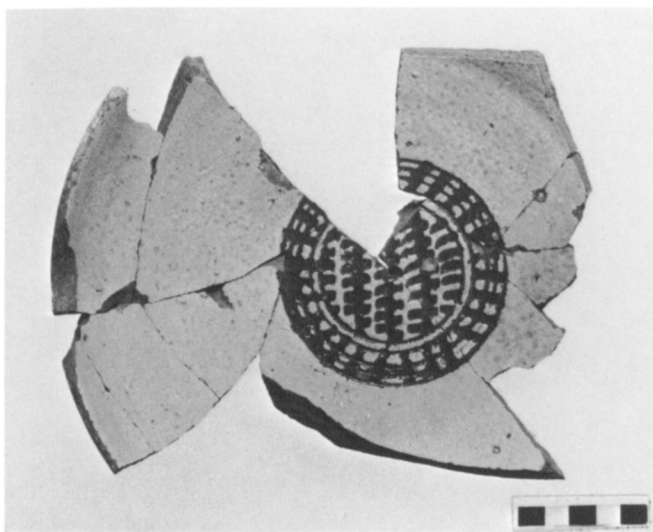
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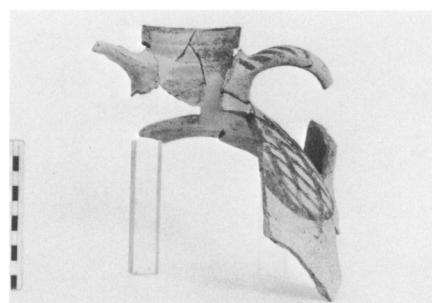
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12



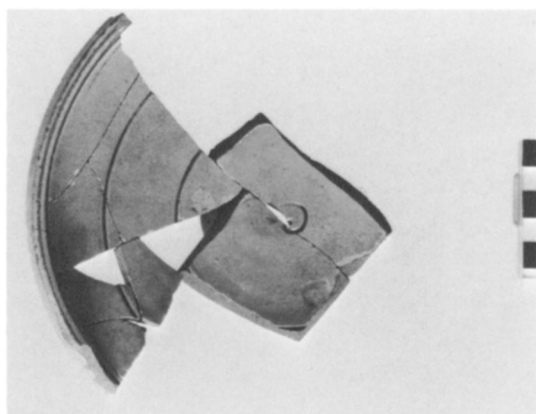
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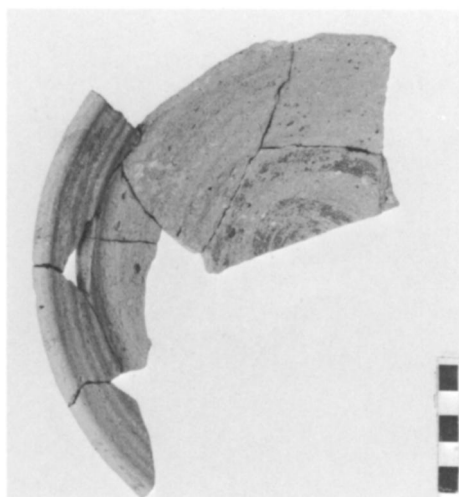
13



South of Temple E: General view from north-northwest



14



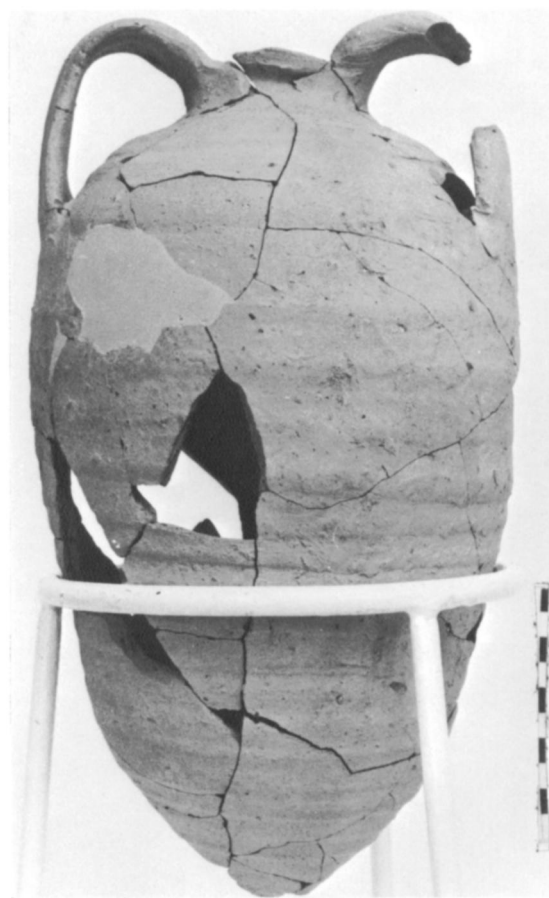
16



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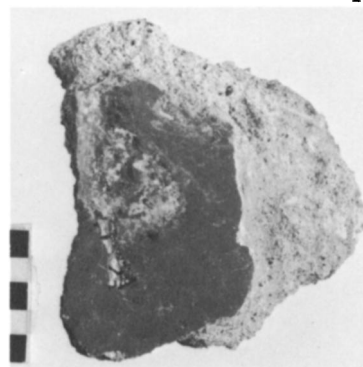
19



South of Temple E: Debris over room south of court, end of Phase 2



20

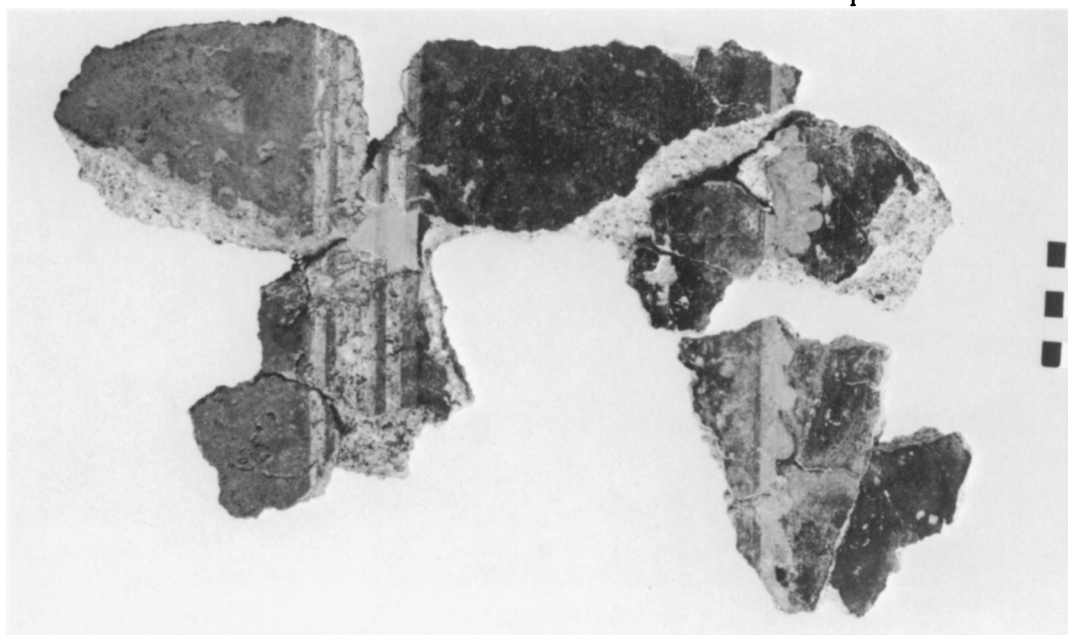


a. Female in yellow panel



b. Herakles  $\Xi$  ?  $\Pi$  and lion

a-c. East of the Theater: Frescoes from north of ramp



c. Yellow panel, black band with vertical floral "column"



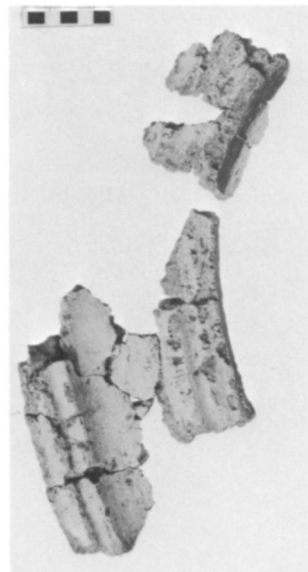
PLATE 38



a. Fresco from north of ramp: painted frame



b. Fresco from north of ramp: dolphins



c. Building 7: molding from niche on north jamb between rooms 4 and 5



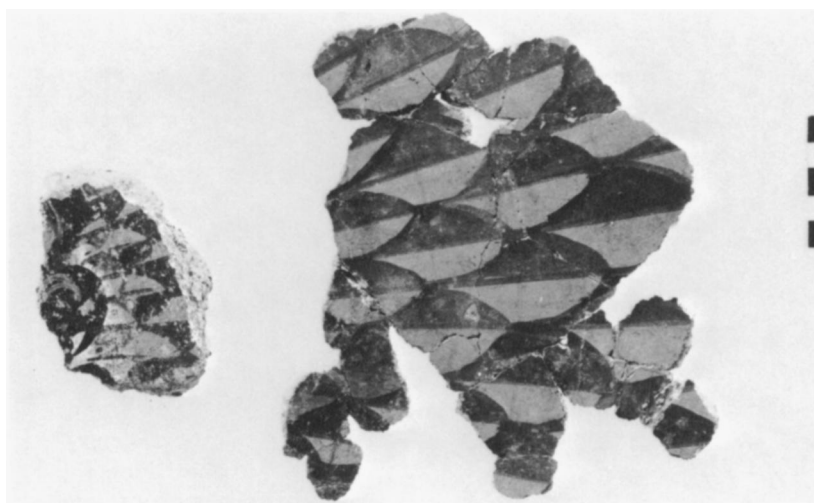
d. East Theater Street: Reservoir 1985-1 from north



a. North-south foundation for later east wall of Buildings 1 and 3 from north



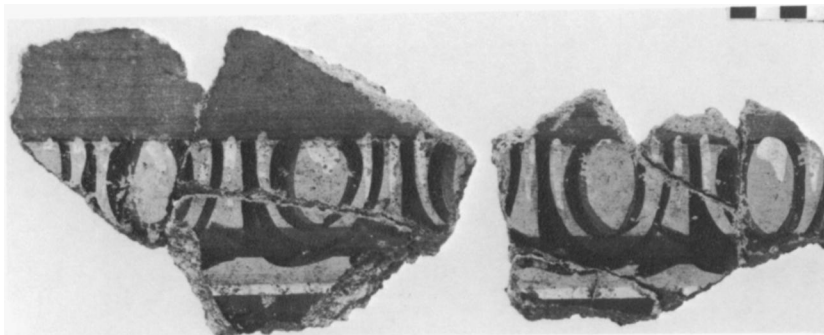
b. Building 7: niche on east face of north jamb



c. Fresco: hair and feather fragments



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a. Fresco with ovule molding



b. Fresco: left side of Corinthian capital



c. Fresco: right side of Corinthian capital

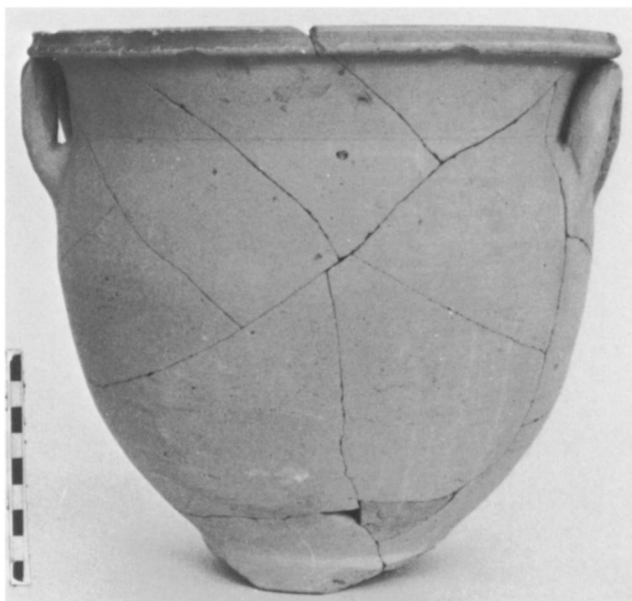


d. Fresco: rinceau

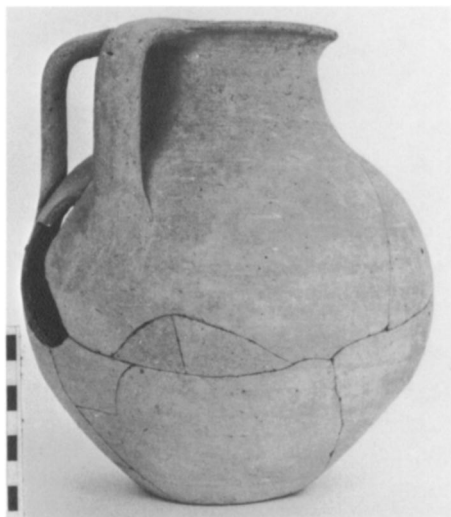




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Cistern 1987-1 from north



Building 7: rooms 1-5 from south



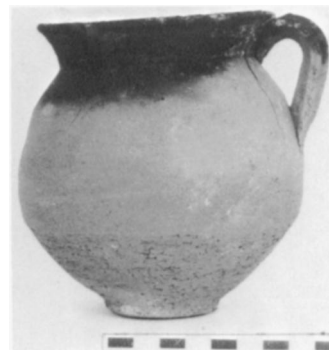
30



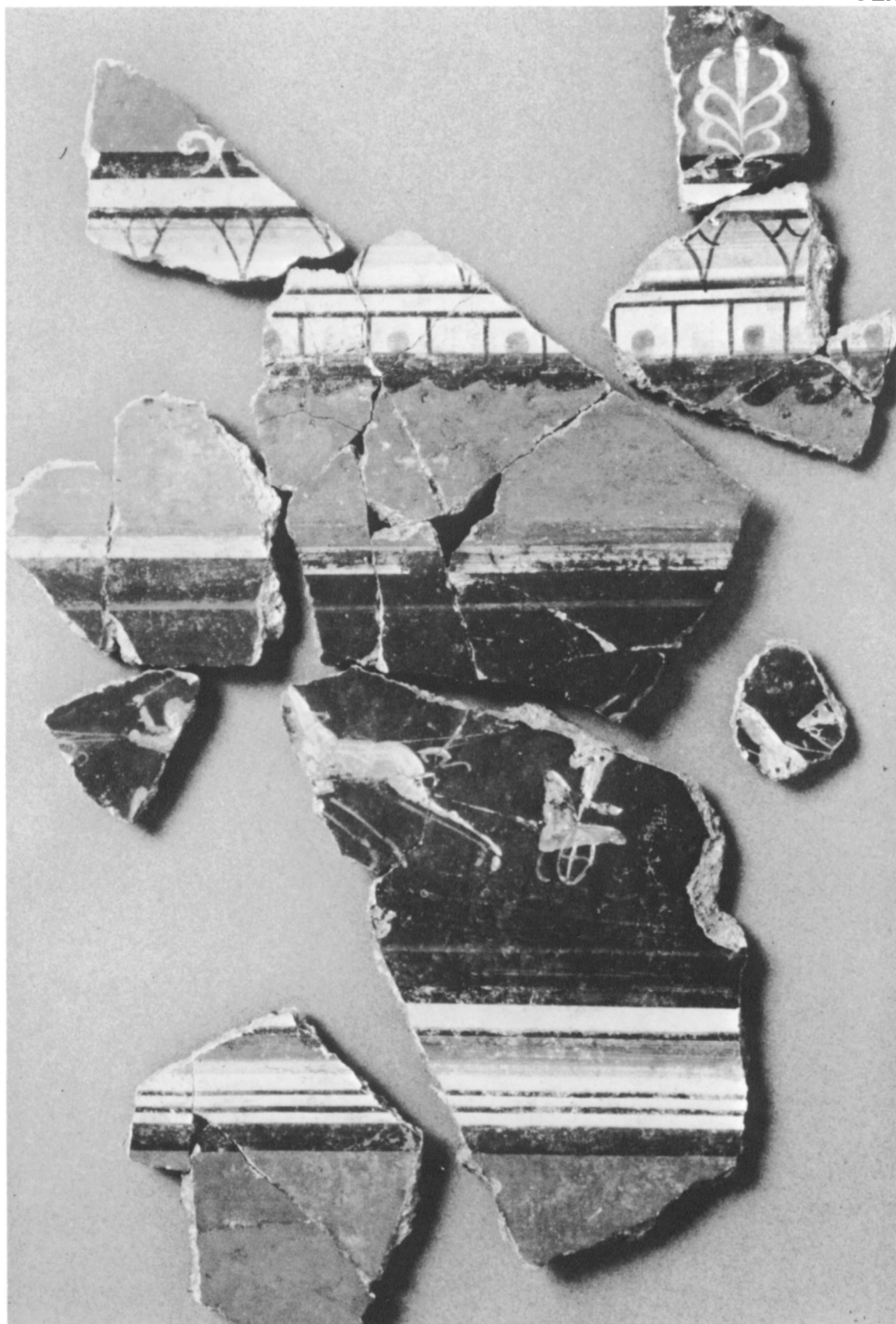
27



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Fresco fragments now assigned to colonnade around top of cavea of Roman theater

CHARLES K. WILLIAMS, II AND O. H. ZERVOS: CORINTH, 1987

PLATE 44

