

CORINTH, 1986

TEMPLE E AND EAST OF THE THEATER

(PLATES 1–8)

EXCAVATION AT ANCIENT CORINTH was conducted in two distinct and separate areas during the spring of 1986. Temple E was one focus of activity, subdivided into three sets of trenches; East Theater District was the second focus.¹

AREA OF TEMPLE E

One of the three groups of trenches laid out around Temple E was placed along the unexcavated scarp at the north flank of the temple; a second set of trenches was placed between 13 and 33 meters south-southeast of the southeast corner of the temple; the third set was placed between 52 and 64.5 meters south of the podium of Temple E in an area where an east–west paved road with sidewalks had been discovered in preliminary probes in 1985. This street apparently is a major decumanus of the Roman city (Fig. 1).

Modern ground level over the Roman paved road south of the peribolos of Temple E lies *ca.* 88.55 m. above sea level. The top 0.75 m. is all unstratified plow soil under which are undisturbed Frankish levels. Here a minimal sequence of eight hard road metals was found overlying the paved Roman road, but eleven such surfaces were distinguished in the

¹ As in the past I have again this year the honor of thanking the Greek Archaeological Service, for making the work possible and aiding the activity of the American School of Classical Studies at Corinth, and specifically of thanking I. Tzedakis, the Director of the Archaeological Service, and the members of the Greek Archaeological Service in the Corinthia and the Argolid. It has been a pleasure working with Mrs. P. Pachygianni, Ephor of Antiquities of the Argolid and Corinthia and with Mrs. Z. Asamantzidou, epimeletria for the Corinthia. I appreciate the continued support of Professor Stephen G. Miller, Director of the School, in things Corinthian and his efforts to facilitate my work at Corinth.

Again this year, Dr. N. Bookidis has proved invaluable in overseeing the correct and efficient operation of the museum. As in the past Mr. A. Arboreres served as foreman for the American School at Corinth, Miss S. Bouzaki as conservator, N. Didaskalou, A. Papaioannou, and G. Arboreres as technicians. Misses I. Ioannidou and L. Bartzioti continued to photograph the site and objects. Miss K. D. Hutchinson executed the profile drawings for this report. The trench supervisors for the spring season were Misses Anna Stewart and Ana Abraldes, Mrs. Mary B. Richardson and Messrs. Christopher A. Pfaff, Gideon S. Schor, and Guy Sanders. Thanks and gratitude are due to everyone concerned for their efforts, cooperation, and enthusiasm throughout the season.

Works frequently cited are abbreviated as follows:

- Corinth* II = R. Stillwell, *Corinth* II, *The Theatre*, Princeton 1952
Corinth, VII, iii = G. R. Edwards, *Corinth*, VII, iii, *Corinthian Hellenistic Pottery*, Princeton 1975
Corinth X = O. Broneer, *Corinth*, X, *The Odeum*, Cambridge, Mass. 1932
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. 56–96
Williams and Zervos, 1985 = C. K. Williams, II, and O. H. Zervos, "Corinth, 1985: East of the Theater," *Hesperia* 55, 1986, pp. 129–175

Hesperia 56, 1

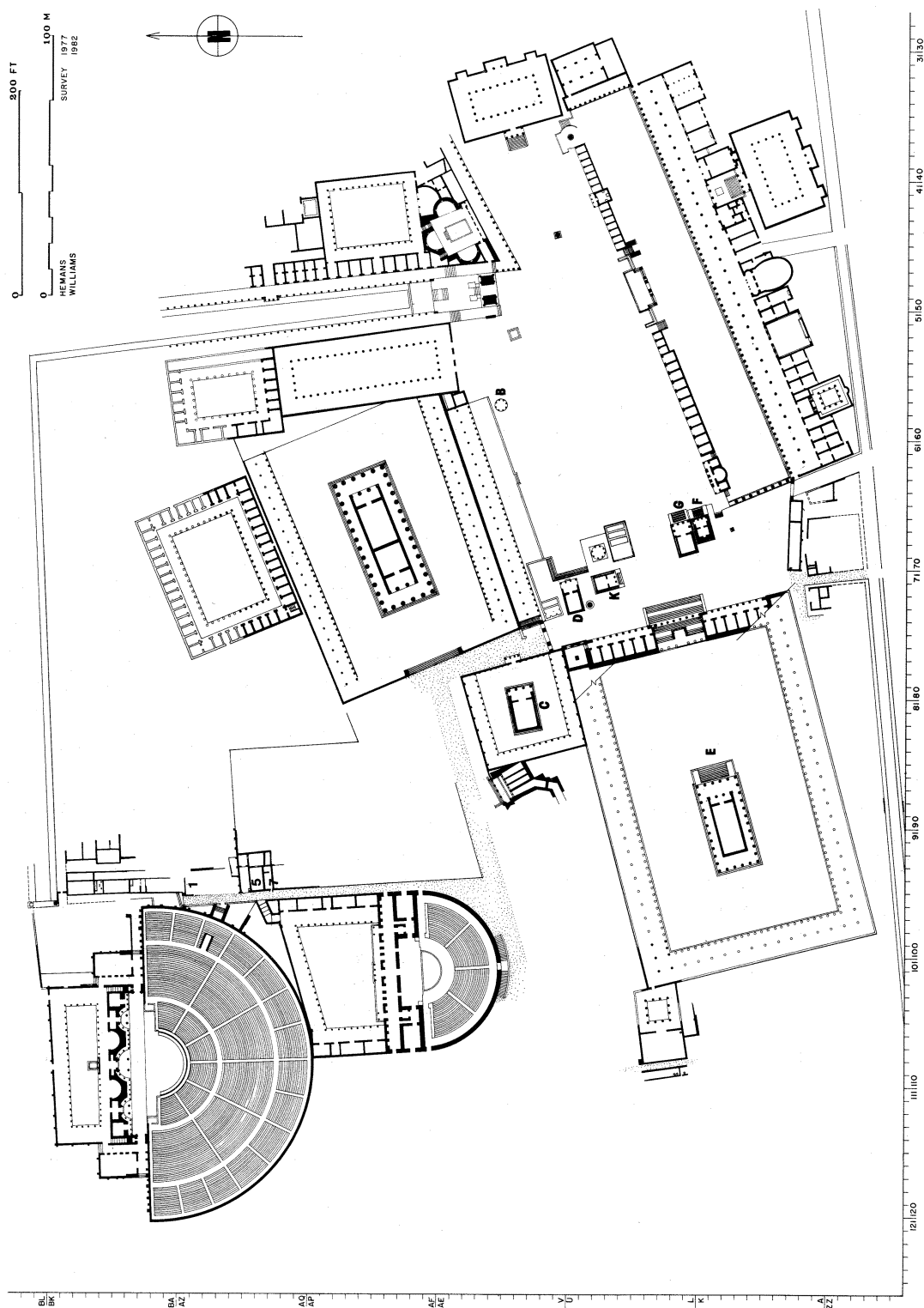


FIG. 1. Plan of Corinth in the Roman Period

northern part of the trench. The lowest road yet cleared this year in this trench is a Roman paved street uncovered at an elevation of 86.88 to 86.78 m. above sea level (Pl. 1:a). It is flanked by sidewalks and made of hard, white limestone, similar to that used in the Lechai-on Road. Green-glazed Byzantine sherds were found in strata that rest upon the north sidewalk of the paved street. In the street itself, below the top of the sidewalk, was found a large amount of debris with tiles and poros rubble, apparently a stratum of Late Roman date.

The street runs slightly south of due west and, apparently, determined the course of all the roads that overlay it. The paved Roman street is *ca.* 3.80 m. wide; its north sidewalk is 1.71 m. wide. The south sidewalk is *ca.* 1.76 m. wide, with its curb lying at 86.99 m. above sea level; the road paving here at curbside is at + 86.80 m. Ruts in the street paving attest to a cart path close to the north sidewalk. Rut 1 is wide and has three "ribs" less than 0.70 m. out from the north curb. The center of rut 2 is *ca.* 1.64 m. out from the curb. A groove in the paving, perhaps not really a rut, lies at 0.60 m. south of rut 2. It is quite shallow. Light wear can be distinguished in rut 3, which lies at 0.75 m. south of the shallow groove, and in another at about 0.87 m. from the south curb. The two northernmost ruts indicate much use: in places they are worn completely through the paving. Within the deepest pockets were found ten coins that suggest possible use of the northern side of the paved road down into the 7th century after Christ (see below, Zervos, Appendix, Coin Units XII and XIII). Rut 3 is much less deeply worn because it was buried in a late alteration and narrowing of the street, apparently in the second half of the 4th century.

Tests to the earlier Roman levels have not yet been made extensively to the north or to the south of the road. One test extends 2.50 m. south of the sidewalk, along which has been exposed a room and one party wall, largely robbed of its poros blocks. A door opens onto the sidewalk from the room. There is no possibility that a colonnade flanked either side of the paved street or that colonnades were ever part of the original design.

The other two trenches south of Temple E produced deep fills of Byzantine and Frankish pottery. The pottery from one of these trenches will be published in a separate article.²

EAST OF THE THEATER

The second area of excavation focused on East Theater Street and Buildings 1, 3, 5, and 7 east of the Theater. Investigation this year was expected to be the conclusion of a project started in 1981; exploration now is all but completed through Roman levels. Some Greek levels, however, still appear to have potential, although at the moment, the pre-Roman strata and associated deposits present a wide chronological spread with few special relationships discernible that tie one stratum or deposit to another. The earlier Corinth excavation reports now are at variance with the scheme presented in the present report. In certain places only details vary; at other points whole elements have been added or eliminated from the chronological skeleton as it was presented in *Hesperia* 1984, pp. 85–89.

² I thank Messrs. C. A. Pfaff and G. Sanders for undertaking the meticulous supervision of these trenches and Mr. Sanders for his exemplary study (forthcoming in *Hesperia*) of the Frankish material recovered there.

Six discrete Roman occupational periods, a period of misuse and abandonment, and one period of use in the Byzantine period have been isolated along East Theater Street. The founding of Roman Corinth inaugurates Roman Phase 1, which ends with the earthquake of A.D. 77. Within this period should be placed the first Roman reconstruction of the Greek theater and the initial occupation east of East Theater Street, as seen in the construction of Building 1, a structure with reservoir 1984-1 (Pl. 2). It is suspected, although there is less evidence, that Building 3 was built at this time also, in some form or other. Phase 2 begins after the earthquake of A.D. 77 with the restoration of the Theater, evidenced along East Theater Street by the construction of raking buttressing to reinforce the cavea wall. Included in this general activity should be the construction of the Odeum on the west side of East Theater Street and the reconstruction of Building 1, probably on a new plan, along with the erection or re-erection of Building 3 on a plan similar to that of redesigned Building 1. Some evidence suggests that Phase 2 ends with an earthquake. Phase 3 commences with the straightening of the course of East Theater Street, the repair of Buildings 1 and 3 and the erection of Building 5. It now appears that Building 5, as defined in the past excavation reports, should be subdivided into two, hereafter called Buildings 5 and 7.

In Phase 3 new structures also appear to be laid out southward along the east side of the street, all sharing party walls; these remains were partially excavated in the 1920's and are still not fully investigated or understood. A columned court on the west side of the street perhaps was planned and built at this time between the Odeum and the Theater. Phase 3 ends with what evidence now shows to be a devastating earthquake, and Phase 4 begins with the repair to the damage thereafter. The east side of the cavea of the Theater receives a replacement for the first set of buttresses erected along East Theater Street. The old T-shaped vomitorium is replaced with one that goes straight from East Theater Street into the upper cavea. The sites previously occupied by Buildings 1 and 3 are abandoned. Now a diagonal drain passes from southeast to northwest through the clay debris of the southern half of Building 1. Buildings 5 and 7, however, are repaired and reoccupied, with some alteration of plan and redecoration. Sometime later in Phase 4 the Odeum is restored by Herodes Atticus. The columned court between the Odeum and the Theater may possibly be contemporary (Fig. 1); even if the court was built in Phase 2, at least its ramped entrance from East Theater Street is constructed at this time. There is some evidence that activity ends in another earthquake.

The Odeum is now (Phase 5) converted into an arena, with the latest associable coins dating the transformation to the reign of Alexander Severus. Buildings 5 and 7 are not proof from damage at the end of Phase 4, as is attested by repairs such as new floors laid at higher levels throughout these structures. In Room 3 of Building 5 the debris is thickest and contains much pottery, fresco fragments, and figurines, descending in date into the first quarter of the 3rd century after Christ. Buildings 5 and 7 are damaged again at the end of Phase 5 and this time abandoned; the walls that protrude from the mud-brick debris have their stones robbed for re-use elsewhere. The Phase 5 collapse of Buildings 5 and 7 is dated at the

end of the 3rd century and may be synchronous with the collapse and destruction of the House of the Opus Sectile Panel, excavated east of the Theater in 1981 and 1982.

Phase 6 is a period of rebuilding, starting with the fashioning of an east–west corridor out of what had been the north range of rooms in Building 5. This corridor may well be built as a public footpath to connect East Theater Street with a road to the east, possibly also with the Roman North Market. The ruins south of this east–west path appear to become an area devoted to dumping, however, as the whole area is slowly made into a high terrace. Part of this filling operation is the dumping of marble debris from the burnt-out Odeum on the other side of East Theater Street. Probably at the end of this phase the lane along the north side of what had been Building 5 is blocked off. An *opus africanum* wall is constructed along the west side of East Theater Street stopping at the south flanking buttress of the east vomitorium of the Theater. This wall blocks at street level the ramped entrance to the colonnaded court between the Odeum and the Theater; the court appears, therefore, to go out of use in this phase.

Phase 7 starts with the wholehearted robbing out of the fabric of the Theater on the west side of the street and of the terrace wall that had been built over Buildings 5 and 7 on the east side; thereafter follow years of abandonment during which only insubstantial strata and tenuous traces of human activity accumulate. This period extends from the late 5th—early 6th century down to the 12th century after Christ. Phase 8 is 12th-century Byzantine in date; it is represented by heavy, stratified levels of dumped ash. These contain much painted and glazed pottery, some kiln rejects and kiln supports. The only architecture constructed in Phase 8 is an east–west wall, built low along the side of the slope over the ruins of Building 1 in order to contain the extensive deposit of ash to the south. No architectural elements or occupational levels attest to settlement immediately east of the Theater from the 6th century after Christ to modern times. Indeed, the slope along the east side of the Theater appears to be completely outside the urban complex from the late Christian period to modern times.

The following detailed report of the 1986 excavation east of the Theater is written largely to coordinate the past six excavation reports of the area and to bring the conclusions up to date. Continued study of the finds from the excavation may cause refinements in the dates of the phases here presented; thus it is expected that there will be some movement in the absolute chronology. It is hoped, however, that the phases as outlined in this report, and supported *in grosso* by the published numismatic evidence, will remain a reliable framework in relative terms, upon which the future detailed studies of this area can be hung.

ROMAN PHASE 1 (Figure 2)

The first Roman theater was erected west of East Theater Street at some still unspecified date, probably soon after A.D. 44. This may only have been an extensive reconstruction of the cavea of the Greek period, but so much of the Roman fabric has been removed since the final abandonment of the Theater that it now is impossible to tell how much rebuilding

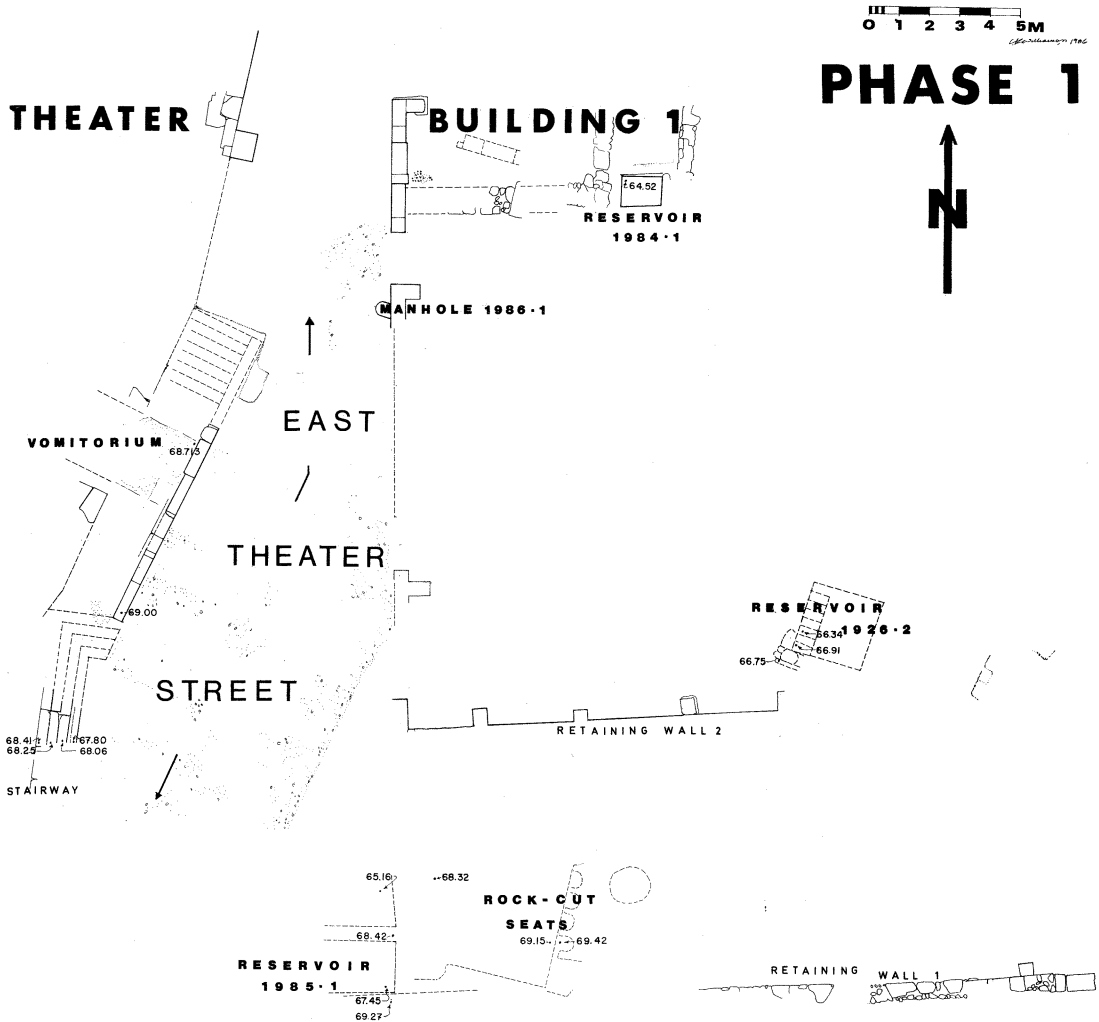


FIG. 2. East of Theater: Roman Phase 1

the Romans initially did with what they found on the site. A T-shaped vomitorium was designed and built by them along the east side of the Theater, consisting of a corridor that runs parallel to the cavea wall with stairs at both north and south ends. A right-angled entrance into the cavea from the corridor gives the element its T-shaped form.³

³ See the south exit of the Odeum of Corinth in *Corinth* X, p. 32, pl. 1. Restoration here is from foundations, thus the solution is not conclusive. See p. 32, note 1 for parallels for T-shaped exits, especially in the amphitheater at Pompeii in its form prior to A.D. 62.

The corridor is supported by an east wall, 0.33 m. wide, of well-cut poros blocks laid in courses. The trimming of the stone was by both plain and claw chisel. Little of the stairway at the south end of the corridor is preserved; much has been removed owing to later alterations. Still extant, however, is a flight of four steps, rising from an elevation of + 67.79 m. from the bottom tread to + 68.41 m. at the top tread. The topmost step is preserved for a length of 3.20 m.; at its south end it continues into unexcavated earth. There is much less evidence for a stairway at the north end of the corridor, but the restoration of a flight of steps here seems most suitable. Cuttings for footings that align with the existing fabric of the corridor suggest this possible reconstruction.

The fabric of the first Roman phase of Building 1 still can be seen as it was re-used within the second-phase street façade. It is obvious as large rectangular, cut-poros blocks, all about 0.46–0.48 m. thick, set into place on a cut-block socle; the whole wall was erected without any apparent use of cement. Such a segment exists at the northwest corner of the building, extending southward to end 1.09 m. south of the south door jamb at the street entrance. A window was built into the segment of wall north of the door. The original wall, 1.09 m. south of the door, has been replaced by rubble and cement with troweled joints, a method of construction used in Phase 2.

The segment of the first phase wall that is preserved just south of the doorway spans the mouth of an oval manhole, designated manhole 1986-1 (Fig. 2). The following finds are a representative sample of the material found in its shaft and cistern. Most of it is Hellenistic, probably descending in date to 146 B.C. A scattering of small sherds within the shaft, including Arretine and sanded-ware fragments, attests to some filling of the shaft in the 1st century after Christ, perhaps at the time of the construction of the original Building 1.

1. Molded relief krater Pl. 1
C-1986-113. H. 0.155, D. of lip 0.209 m. Fine, light pinkish buff clay, local; core *ca.* 7.5YR 7/5. Glaze unevenly fired orange brown to brown black overall.

Large bowl with flattened bottom and three feet in the form of appliqué heads of maenads, each with band dipping across forehead. Hemispherical body continuing into tall, slightly flaring rim. Outward thickened lip, flat on top, offset from rim by groove.

Relief decoration on exterior. Bottom medallion: frontal head (gorgoneion) in double ring frame. Corolla: ring of tiny fronds that radiate from frame, between which are groups of three tendrils with buds, perhaps enframed by larger leaf. Above, ring of larger fronds alternating with large *akanthos* leaves rises above tendril zone. Above, two rows of running animals: Lower row, boar alternating with hound, occasional small animal(?) beneath their legs, moving

- l. Upper row, hounds coursing r., alternating with foxes, heads turned back. Band of repeated S's framed by rib top and bottom.

For boar, vertical S pattern, see CP-520, *Corinth* VII, iii, no. 842, p. 154, note 3, p. 167 (S in reverse); for foot (exact parallel), see *Corinth* VII, iii, no. 339 (C-31-102), pl. 77.

2. Molded relief bowl Pl. 3
C-1986-107. H. 0.082, D. of rim 0.145 m. Pale, light gray-buff clay with rare, minuscule white and brown inclusions. 10YR 7.5/1.5.

Hemispherical bowl with recessed bottom; slightly flaring rim, 0.035 m. high, and slightly outward thickened lip, beveled on outside.

Relief decoration on exterior: Central medallion: head (Medusa) in double-grooved frame with small radiating fern leaves; row of 9 blob rosettes. Above, figured zone of repeated images in random order:

Apollo with kithara, seated r. (used 4 times); frontally standing, semidraped god ("Poseidon") with scepter(?) in left hand (6 times); standing draped female ("trophy girl") in profile to r. with wreath in upraised r. hand (5 times). Figural zone surmounted by row of horizontal S-shaped spirals, framed by rib

along top and bottom. Above frame, row of small upright fern leaves.

For Apollo, cf. CP-1935; "Poseidon", cf. C-28-59; "trophy girl", cf. C-38-683.

Date: Late 3rd to first half of 2nd century B.C.

One fragmentary mold for a relief bowl, MF-1986-46 (Pl. 4), was found in the shaft of manhole 1986-1. Two more fragments, MF-1986-24 and MF-1986-34, were found south of the manhole. Another two, MF-1985-82 and MF-1985-72, were found in the 1985 season. Each sherd appears to be from a differently decorated mold. With this range of molds recovered from an excavation that has not yet probed extensively into the Hellenistic levels, one might suggest that a Hellenistic potter's shop lies somewhere in the vicinity. One other mold, MF-1986-23 (Pl. 4), was found in a 5th-century context in a Classical cistern underlying Building 1. This mold is designed for the production of rectangular or square plaques with a central motif, possibly of a running gorgon, surrounded by a zone of horses and chariots. A squid and possibly a Triton decorate the one preserved corner.

The following pottery is also from manhole 1986-1 and its cistern:

3. West Slope thorn kantharos

C-1986-127. Two non-joining fragments: p.H. of shoulder fragment 0.067; p.H. of rim fragment 0.053 m. Fine, pale buff clay, local. 10YR 7.5/3.

Ovoid body turning in at shoulder to vertical rim with molded lip, only bottom of which is preserved.

Decoration: Body divided into three zones, lowest black glazed, second (0.022 m. high) glazed but decorated with ivy tendril and leaves in clay slip. Tendrils reinforced by scratching. Top zone glazed with three rows of pointed barbotine "thorns" on shoulder, set off below and above by groove wheel-run through glaze. Vertical rim decorated with incised, boxed rectangles, separated by narrow checkerboard of alternate squares and rectangles slip painted; clay slip line below and above, and above preserved lip molding. Interior glazed.

See *Corinth* VII, iii, pp. 87-88, no. 524 (small fragment), first half of 2nd century B.C.

4. Cruet with clay-slip decoration

C-1986-121. P.H. 0.091 m. Fine, pale buff clay with minuscule white and dark inclusions, local. 7.5YR 7/4 to 7.5YR 6.5/4.

Double conical(?) body, upper half set well in from lower, creating broad horizontal rim above maximum diameter. Upper half conical with convex

profile, tapering at top to narrow stem capped by low, conical knob. Two cylindrical spouts rising at 60° angle from opposite sides of body to above knob; both spouts surrounded by flat, slightly downturned rim, incompletely preserved. Attachment scars against rims of spouts for horizontal strap handle which arched from spout to spout. Body has upper and lower compartment, with dividing floor sloping down from maximum diameter of body to center.

For shape, see C-60-57, from well 1960-4, deposit 38 in *Corinth* VII, iii, 350-250 B.C.

5. Cooking-ware krater

C-1986-130. H. 0.188-0.19, D. of foot 0.137, restored D. of rim 0.46 m. Coarse, cooking fabric, poorly compacted, with many fine to coarser white flinty inclusions, fired brick red. 2.5YR 5/6.

Thick, flaring ring foot with thick resting surface, convex undersurface. Body flares at ca. 45-50° and angles to concave neck with juncture between body and rim. Juncture pared. Concave neck curves into outturned, nearly horizontal rim, very slightly overhanging. Upper surface of rim has slight ridge at top of inside wall, perhaps for lid. Part of one horizontal loop handle attached at pared band between rim and upper body.

For shape, see *Corinth* VII, iii, no. 705, similar but with less flaring body.

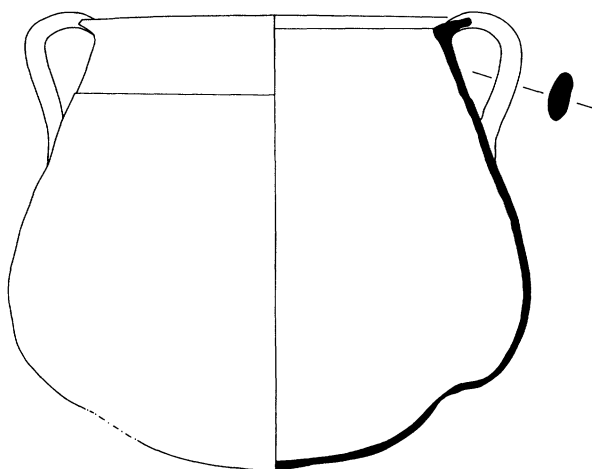


FIG. 3. Two-handled stewpot 6. Scale 1:4

6. Two-handled stewpot

Fig. 3

C-1986-120. P.H. 0.225, D. of body 0.277, D. of rim 0.210 m. Thin, hard, cooking fabric with many coarse inclusions, fired brown inside, gray black on outside. Inside surface near 2.5YR 4/6.

Cooking pot with round bottom, where preserved, and ovoid body deformed in firing; maximum

diameter just above bottom. Straight upper wall tapers to wide, flaring outturned rim with angled lip. Upper part of body slightly inset from neck just above lower handle attachment. Two vertical strap handles rise from upper body and attach to lip.

Context: Hellenistic.

Inside Building 1, immediately south of the door, one can see incorporated within the second-phase fabric a cut-stone stub of an east-west partition wall belonging to Phase 1 (Pl. 2: blocks protruding from face of wall at top of photograph, above diagonal drain).⁴ The only other place where Phase 1 construction can be distinguished within the complex of Buildings 1 and 3 is at the south door jamb of the main entrance into Building 3, again a stub of partition wall going west, from slightly south of the jamb. On the outside of the wall one can see the original face as it was worked back in Phase 2 (Pl. 4:a).

To be associated with the first Roman phase is reservoir 1984-1, which apparently occupies a western room in the original plan of Building 1 (Pl. 2). The pottery found within this reservoir gives a pre-Domitian date for the use of Building 1, Phase 1.⁵ The eastern end and the east wall of the reservoir were built over in Phase 3, at the latest, by a north-south foundation of rubble and cement that supported the east wall of Buildings 1 and 3 in Phase 3. (See upper right corner, Fig. 2; cf. Fig. 7.)

⁴ For views of the north end of the wall, see Williams and Zervos, 1983, pl. 24; Williams and Zervos, 1985, pl. 7:b. A back view of the wall is shown in Williams and Zervos, 1983, pls. 25:b, 26:a. The wall was further cleared in 1985 and 1986. For another view of the wall still incompletely excavated, see Williams and Zervos, 1984, pl. 6.

⁵ The reservoir was partially excavated in 1984, completed in 1985; it is mentioned in Williams and Zervos, 1985, p. 131, fig. 1. For coins see *op. cit.*, Appendix, p. 164, Coin Unit 1.

The evidence for the date of construction and first use of Building 3 is tenuous. A test to bedrock was made this year within the southern half of the north room. In this test sieved earth under what must be the first clay floor of Building 3 produced only two coins, 1986-143 and 1986-144 (Zervos, Appendix, Coin Unit IV). The first is a bronze of the Corinthian duovir issue dated A.D. 4; the second is also a duovir coin, dated according to Kent to A.D. 39. On this evidence one can say only that Building 3 was erected after A.D. 39. A pit (pottery lot 1986-52) that destroyed a segment of the original clay floor of the north room produced three readable coins, 1986-133, 1986-134, 1986-136 (Zervos, Appendix, Coin Unit IV), the latest of which is dated A.D. 68–69. This pit was either dug in the course of Phase 1 or else is to be associated with the clean-up at the beginning of Phase 2.

ROMAN PHASE 2

Phase 2 started with the reconstruction of the East Theater District after the earthquake of A.D. 77. On the west side of East Theater Street, evidence indicates that structural alterations were needed along the east cavea wall of the Theater, especially around the vomitorium. The ashlar wall that had supported the corridor entrance to the vomitorium was lengthened toward the south for two meters. A new corridor floor was established at 69.0 m. above sea level. The extension demanded the elimination of much of the first-phase southern stairway to the vomitorium corridor. What is left of these steps was totally buried under a sloping poros-chip floor that served as a ramp. The corridor wall was lengthened to the south at the expense of the stairs in order to make room for two supporting buttresses (Pl. 3:a; see lower left quarter of photograph and high rectangular pier in center foreground). The northern buttress was built against the original portion of that wall. The buttresses are 3.67 and 3.12 m. long; both are 1.20 m. wide, measured at the innermost plane of their rusticated faces. They are set 2.62 m. apart, measured at the corridor wall. Their foundations are placed against the east face of the corridor wall, with the superstructure rising and then, apparently, arching over the corridor, to meet and support the cavea wall.⁶ A whole series of similarly constructed buttresses, without doubt all built at this same time, is preserved along the north face of the parodoi of the Theater, at either side of the skene.⁷

Certain segments of Buildings 1 and 3, on the east side of the street, underwent a radical reconstruction with the introduction of the *opus africanum* masonry style in certain areas, coursed masonry in others. Cement was used liberally, especially in the rubble-and-cement panels between the uprights in the *opus africanum* segments. Here, also, trowel work is

⁶ For the northern buttress see Williams and Zervos, 1983, pls. 25:b, 26:a; Williams and Zervos, 1984, pls. 6, 16:a, c. The arched design of the buttresses, as hypothesized here, is better preserved in the raking-buttress system of the east parodos wall of this same theater. There all the parodos traffic into the orchestra passed under the buttresses.

⁷ *Corinth* II, p. 50, where the author refers to added buttresses of the eastern parados as having "their bedding . . . all sloped upward toward the north." For an elevation of this construction, see fig. 65. For similar construction on the western parados, see p. 55, where Stillwell dates the additional buttressing to A.D. 77 (i.e., repairs necessitated by the earthquake of 77).

quite clearly part of the surface treatment. On the west wall of the south room of Building 3 one still sees much of a coat of white lime plaster, thin like whitewash, that serves as the only wall enhancement of the room. The floor is covered with a similar white coat.

Although the two buildings were planned as independent structures, each with two rooms along East Theater Street, they appear to have been laid out as a continuous run of four rooms, becoming slightly wider as they proceed to the north. The east–west dimension at the south end appears to have been determined by the buttresses within terrace wall 2 (Fig. 7) against which they abut. Buildings 1 and 3 are divided by a party wall that is no thicker than any of the interior partition walls. The floor of Building 1 is one meter lower than that of Building 3, the lowest part of their east–west party wall serving as the terrace wall between the two. This difference of floor level is the direct result of siting the buildings along a rising slope.

Buildings 1 and 3 resemble each other in plan and, apparently, in function. Of the four street rooms only the northernmost of Building 1 varies from the standard dimensions of 4.42–4.46 m. from north to south by 5.79–5.89 m. from east to west; the corners of the rooms in most cases are either slightly more or slightly less than 90°. The variant northernmost room is larger, being 5.79–5.85 m. from north to south. The south wall of the south room of Building 3 is slightly askew because it was built against a cliff face. Each building is entered from East Theater Street by a door in the southwest corner of its north room.

The north room (Room 1) of Building 1 has been identified as a kitchen. It has the remains of an oven at floor level between the main entrance and the window, 1.33 m. wide, in its west wall. Here can be seen in the scarp a lens of charcoal and another of white marl, apparently the remains of a hearth covered by a collapsed dome of white marl. The remains lie immediately below the floor of the northern oven of the Phase 3 room. Because the Phase 3 floor has been removed by excavation only from the northern half of the room, it is not yet possible to determine whether the Phase 2 oven had a second oven immediately south of it, as there was in Phase 3. A pivot stone was found in the first clay floor of this same room, built against the west face of its east wall. Here a doorway gave direct access to the long, narrow space that runs north–south along the east side of Buildings 1 and 3. Unfortunately, most of the evidence for the doorsill and threshold has been eliminated with a subsequent dismantling of the northern portion of the wall.

The north room (Room 1) of Building 3, probably a kitchen, has traces of what was probably a built clay oven; it is preserved in a portion of mud brick, constructed against the west wall, and ash just south of a well-preserved doorway with wood threshold and cuttings for a locking bolt. The doorway, like that in the kitchen of Building 1, gave access into the area east of the room, a space subdivided by a series of partition walls that are not in line with the partition walls that divide the main rooms of the building. This narrow eastern space is limited on its east by a north–south wall, of which only the cement-and-rubble foundation, 1.03 m. wide, is anywhere preserved. The construction technique of this foundation is not at all similar to that of any of the other foundations used in Building 1 or 3. In fact, nowhere else in the East Theater District does one find this exact construction of

mortar, tiles, and small rubble laid in such a wide bed used to carry a superstructure. It is suspected that this mortar, tile, and rubble bedding had been laid not as a part of Building 1 or 3 but for a large, more important structure that lies to the east, of which this foundation is only its western limit. This theory cannot be verified at this point, however, because the excavation scarp lies along the east side of the foundation in question.

Evidence for the ending of Phase 2 by a general disaster is slightly tenuous, although it is here suggested that Phase 2 terminated in such a manner, as attested by structural collapse in various buildings within the reign of Trajan. Three points support this hypothesis. First, evidence from the earlier excavations of the Theater, as presented by Stillwell, indicates that repairs were made to the parodoi or the colonnade of the upper diazoma of the Theater, or both, in the reign of Trajan.⁸

Second, evidence from within Room 1 of Building 3 suggests a destruction at such a time, even though investigation has been restricted to one stratigraphic test within the southern half of that room. In the course of the 1986 excavation, a zigzag pattern was found stamped into the original white-clay floor of the room; this probably is the impression of blocks fallen from the surrounding walls. The blocks apparently had been removed for re-use before the floor was buried by a debris of broken pottery and earth, 0.40–0.50 m. thick; this layer is now only partially excavated because of the necessity of preserving three third-phase ovens which sit on the floor that seals the debris. Much of the pottery, however, that has been recovered from between the two floors has been mended into whole and nearly whole shapes; the high proportion of joins among the sherds suggests that the assemblage is part of a clean-up operation or dump preparatory to a general repair of the structure. The latest presently identifiable coin from the fill is of Domitian; along with the coins were recovered, among other ceramics, the following pots.⁹

7. Unglazed, handleless cup Pl. 3
C-1986-54. H. 0.113, D. of foot 0.046, D. of rim 0.093 m. Buff, moderately fine clay with a few large, buff inclusions, some sparkling inclusions, and voids. Clay 10YR 7.5/3.

Jar with vertical ring foot, conical undersurface; ovoid body with maximum diameter below median. No articulated shoulder; short, flaring rim; rounded lip. Paring mark on body at maximum diameter with wheel ridging from paring mark to rim.

No exact parallel at Corinth. For same type see C-1976-15, with slight wheel ridging, and C-61-40, with no wheel ridging.

8. Local, unglazed one-handled coarse-ware jar. Pl. 3

C-1986-82. H. 0.253, D. of foot 0.078, max. D. of body 0.174, D. of rim 0.052 m. Buff, moderately fine clay with voids and black inclusions, a few lime particles. Clay 10YR 8/2.5 to 2.5Y 8/2.5 m.

Jar with vertical ring foot, conical undersurface, and ovoid body with maximum diameter just below shoulder; high, narrow neck contracting suddenly to a diameter of 0.032 m. just under wide, flaring rim; rim slopes toward inside; rounded lip. Single, ridged strap handle, attached at outer shoulder, rises vertically, then turns down to meet neck just below rim

⁸ *Corinth* II, pp. 144, 136, a series of blocks, esp. no. 89, figs. 88, 89, a cornice block inscribed *TRAIANO AVG GERMANICO ET COLONIAE LAVD IVL*, dated to a time before A.D. 101.

⁹ Pottery lot 1986-49; the coins include 1986-104, 1986-106, 1986-107, 1986-117, 1986-123, 1986-124, 1986-179, 1986-181, 1986-182. See below, Appendix, Coin Unit IV.

contraction. Neck slightly wheel ridged; faint circumferential groove at point of attachment with lower and upper terminus of handle. Unglazed.

Second, similar jar from same fill.

For close parallel but with more contracted neck just below the rim, see Williams and Zervos, 1985, p. 133, pl. 27.

9. Glazed table amphora with mask-appliquéd handles Pl. 5

C-1986-81. H. 0.288, D. of foot 0.096, D. of rim 0.121 m. Fine, pale buff clay with very fine white, black, and red-brown inclusions, voids. Clay 7.5YR 7.5/3-4.

Table amphora with disk foot, undersurface with four concentric grooves. Ovoid body with maximum diameter slightly above median. Concave neck, 0.061 m. high, articulated from body by low plastic collar, with neck to outturning rim and rounded lip in continuous profile. Rim flat on top, sloping slightly toward lip. Two vertical handles with flattened oval section, from lower shoulder to mid-neck. Appliqué theatrical mask rises from midpoint of body against base of each handle; row of horizontal curls over forehead, wide lock of hair at each side behind ears, cut horizontally at bottom. Amphora is rouletted in wide zone just below maximum diameter; spalled, black to reddish brown glaze on exterior and undersurface, glaze dripping down inside of neck.

Probably not locally made.

10. Local Roman red-slipped, footed amphora with rouletting

C-1986-84. H. 0.427, D. of body 0.303, D. of rim 0.126 m. Moderately fine, buff to pale buff clay with voids and black inclusions, between 7.5YR 7/4-7/6.

Amphora with low ring foot, molded undersurface, ovoid body and shoulder, maximum diameter just below shoulder. Tall neck, expanding slightly from 0.091 to 0.093 m., set off from convex rim at upper handle level by flange; second, smaller flange sets off top of rim from horizontally outturned lip; two vertical strap handles with four grooves rise from mid-shoulder to flange below convex rim, where handles attach with side spurs.

Red slip (10R 5/8-2.5YR 5/8) over entire exterior surface and on interior of rim; single rouletted band on highest third of shoulder.

11. Local Roman red-slipped amphora Pl. 7
with rouletting

C-1986-83. H. 0.528, D. of body 0.254, D. of rim 0.13 m. Moderately fine, reddish yellow clay, with voids and black inclusions, scattered lime, 4YR 6.5/6.

Amphora toe not preserved; ovoid body with maximum diameter well below median. Sloping shoulder angled from body. Diameter of neck 0.101 m.; upper neck, rim, and handles similar to 3, but neck and handles shorter, neck vertical.

Red slip (2.5YR 4/8) over exterior and interior of rim; single rouletted band at median of body, double rouletting just below angle between body and shoulder.

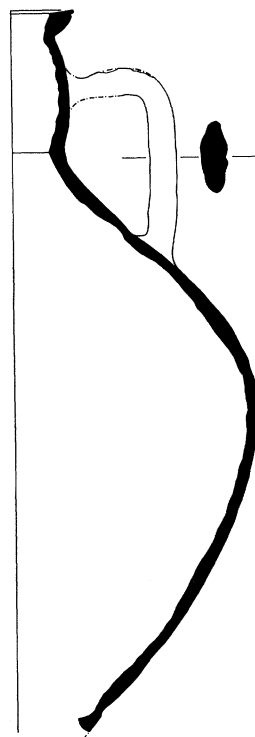


FIG. 4. Corinthian one-handed jar 12. Scale 1:5

12. Large Corinthian one-handed jar Fig. 4

C-1986-125. Max. D. of body 0.32 (restored), D. of rim 0.083 m. Moderately fine, ocher-tan clay, fired more pinkish in places at core; black, minuscule white, and very few minuscule, sparkling inclusions. Clay, 7.5YR 7/4–5YR 6/6.

One-handed jar with ovoid body; maximum diameter above midpoint. Long, almost straight shoulder rising in continuous profile at about 42°. Narrow, bulbous neck with outward thickened, quarter-round rim flat on top. Quarter-round grooved at top to give a slight articulation to lip. One double-ridged, vertical strap handle from mid-shoulder to mid-neck.

Similar in type to C-1962-88, from well 1961-3 (found with two others) near South Basilica. Fill probably first half of 2nd century after Christ.

13. Forlimpopoli amphora Fig. 5

C-1986-124. Pres. H. 0.60, D. of rim 0.078 m. Pinkish tan clay, core buff in places, not well compacted, containing a few large lime and some sparkling inclusions. Surface around 4YR 7/6; core about 3YR 6/7.

Amphora preserves over one quarter of upper body, one half of shoulder, most of neck, and one and one half handles. Ovoid body, with maximum diameter just below shoulder. Tubular neck 0.199 m. tall, contracting to 0.0655 m. under outward thickened, rounded rim. Groove around shoulder at point of attachment of handles. Two vertical strap handles with three grooves rise vertically to just below top of neck, turning sharply inward and down to join at neck 0.02 m. below rim.

14. Gaulish type of amphora (Ostia Form LX) Fig. 6

C-1986-123. Pres. H. 0.462, max. D. 0.402, D. of rim 0.122 m. Hard, tan clay, reddish tan at inside wall. Moderate amount of small black and white, sparkling inclusions. Core close to 4YR 6/6, surface a little darker than 7YR 7/4.

Amphora preserves one third of upper body, all of neck, handles, and rim. Wide ovoid body curves to low, sloping shoulder in one continuous profile; heavy, folded rim. Interior of rim and upper neck

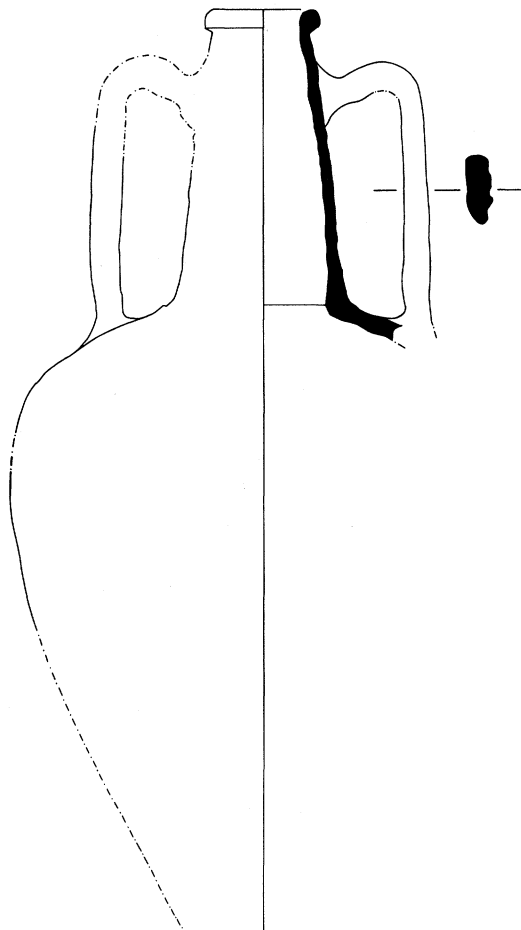


FIG. 5. Forlimpopoli amphora 13. Scale 1:5

slightly concave. Two vertical strap handles with deep concavity down back join at upper shoulder and just below rim.

C. Panella, "Anfore," in A. Carandini and C. Panella, edd., *Ostia III*, ii (*Studi Miscellanei* 21), Rome 1973 (pp. 463–633), p. 539, closest to fig. 528, from stratum of beginning of 2nd century after Christ.

15. Roman Coan amphora

C-1986-126. H. 1.74, max. D. of body 0.197, max. D. of neck 0.101, max. D. of rim 0.1168 m.

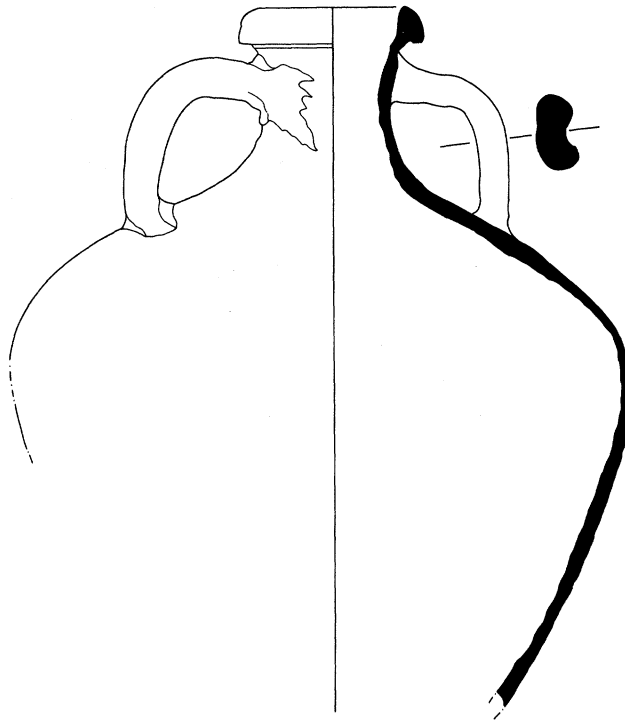


FIG. 6. Gaulish amphora 14. Scale 1:5

Tan, medium-coarse clay with pocked, buff surface, numerous white and a few black inclusions. Core 5YR 7/4 (at its pinkest); surface 7.5YR 6.5/5 to 5Y 8/3.

Amphora with long, solid, spike toe that flares gently into long cylindrical body. Transition between body wall and shoulder articulated by inset-ting shoulder. Shoulder rises almost vertically to cylindrical neck that is slightly contracted, minimum diameter 0.101 m. Rim articulated from thickened neck wall by deep groove 0.014 m. below top of lip. Lip flattened on top, with inward slope to angled interior neck wall. Two double-rolled handles attach 0.02 m. above body offset, rising to "horns" just below lip, joining neck slightly under rim groove. Two sets of dipinti on one side of neck near top and near shoulder, on opposite side at upper neck.

Cf. C-1982-160, from manhole and cistern complex East of Theater, 1982. Slight variations exist in over-all size between the two examples.

16. Glass pillar-molded bowl

MF-1986-16. H. 0.043, D. of rim 0.120 m. Clear glass, spherical bubbles throughout, with larger concentration at rim.

About one eighth of moldmade bowl with wide, flat bottom, relatively thin wall. Vertically ribbed body curves into vertical rim, 0.012 m. tall. Polished rim with groove below lip on interior; two concentric grooves on interior at transition between floor and side wall.

Cf. G. R. Davidson, *Corinth*, XII, *The Minor Objects*, Princeton 1952, no. 596 for type.

The third point supporting the termination of Phase 2 by a general disaster is the stratigraphic evidence obtained from the area between the second-phase raking buttresses, which shows the following sequence along the east face of the corridor wall:¹⁰

1. A hard-packed pedestrian surface associated with use in Phase 1.
2. A foundation trench that cuts through the packed surface, within which, in Phase 2, the stones for the addition to the corridor wall of the vomitorium were set.
3. Two distinct, chipped-poros levels or crusts that spread over the foundation trench and abut the corridor wall. The top surface, at least, appears to have been packed by use in Phase 2 and definitely becomes a road surface as it spreads toward the east.
4. Two superimposed fills that cover the poros roadway. Both fills have enough depth so as to exclude any identification of them as gradual build-up, use accumulation, or layers of silt that might accumulate day by day over any roadway. Between the two fills in question is a pit with bones, some of which spread out to the east in a thin lens. These demark the division between the superimposed strata. The bones in question would suggest that the fills may be more garbage than earthquake debris, except for the inclusion within pottery lot 1984-70 of fresco fragments decorated with architectural motifs. These fragments are similar to pieces found in East Theater Street east of Buildings 1, 3, 5, and 7. As a consequence, at least the fill with painted frescoes should be equated to a phase of clean-up, replanning, and rebuilding, in this report coupled with the initial activity within Phase 3.
5. The uppermost of the two superimposed fills is capped by road metal. That surface is the archaeological evidence for life and activity here in Phase 3.
6. A fall of architectural blocks from the superstructure of the Theater overlies the road metal. This debris is equated to similar falls of blocks in Buildings 1 and 3 and is assigned to the reign of Hadrian. The falls are assumed to be the result of the earthquake that brought Roman Phase 3 to an end. This fall should be equated with the tumble of blocks that were found over the last floor of the south room of Building 1 and over both rooms of Building 3.

ROMAN PHASE 3 (Figure 7)

Phase 3 introduced a new spirit of activity in the East Theater District. Apparently it was all part of a unified urban project, starting north of Building 3 and extending southward, probably to the east-west street north of the Fountain of Glauke. Not only were Buildings 1 and 3 repaired where needed but the undeveloped land south of Building 3 was now divided into small occupational units, each unit sharing its party walls with its northern and southern neighbor. East Theater Street was straightened, and the peristyle court between the Theater and the Odeum was probably planned.¹¹

¹⁰ The specific area under scrutiny in the following analysis is that which abuts the south end of the southward extension to the corridor wall of the vomitorium.

¹¹ *Corinth* X, pp. 144-145. Construction of the court is equated to the rebuilding of the Odeum by Herodes Atticus. The mosaic of figure 41 can be paralleled in the House of the Mysteries of Isis, room 3, at Antioch. See D. Levi, *Antioch Mosaic Pavements*, Princeton 1947, pl. CII:b, dated in Appendix 1, p. 625 within the Severan period, A.D. 193-235, but variants of the pattern of intersecting circles with squares are to be found as early as the Hadrianic and Antonine periods. See the House of the Red Pavement, room 6, pl. XCVI:e, for a

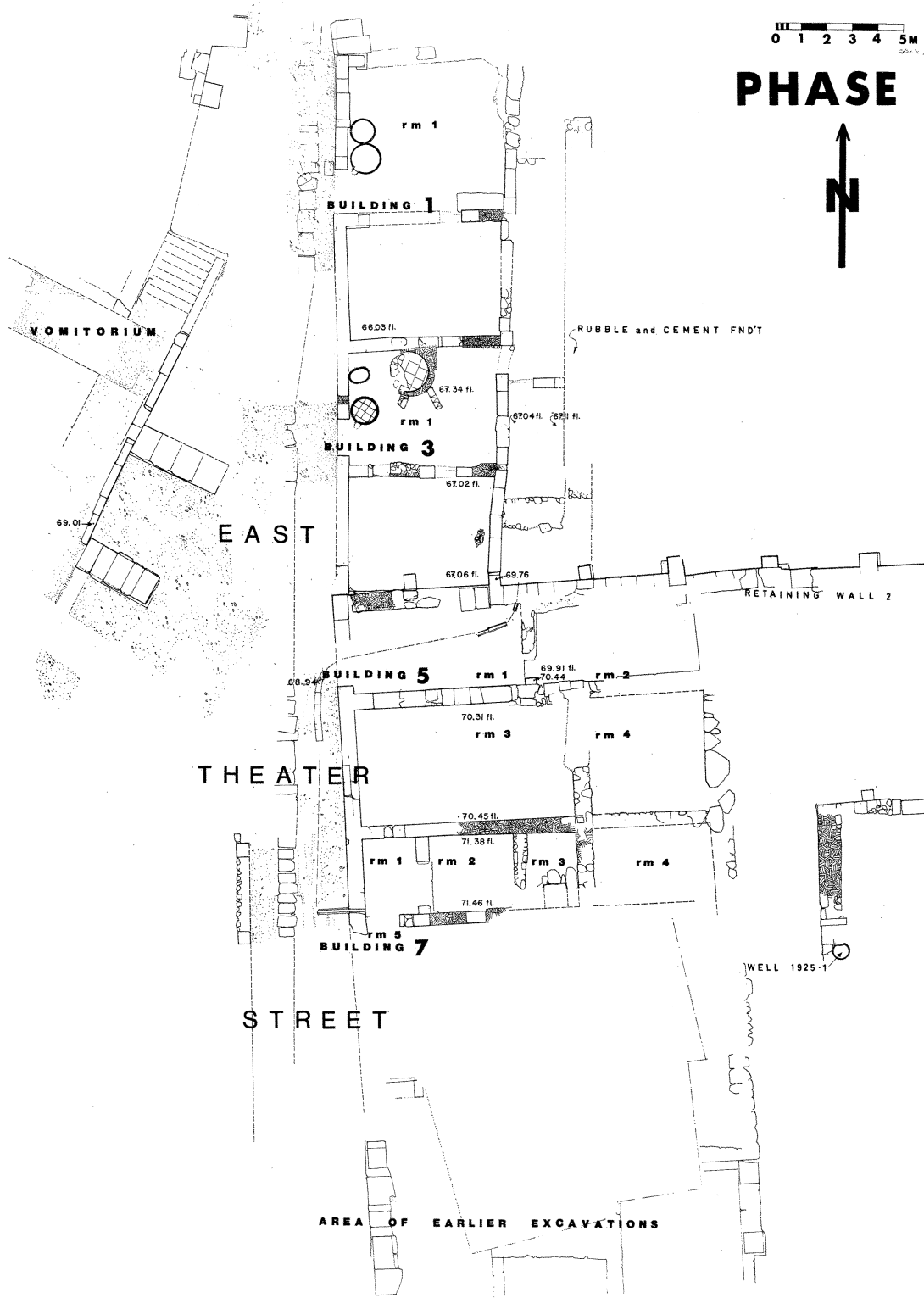


FIG. 7. East of Theater: Roman Phase 3

Debris from the Theater, here associated with the end of Phase 2, was re-used in many places along East Theater Street at the beginning of Phase 3. The debris was found in the trenches of 1983–1986 against the vomitorium corridor wall of the Theater and again farther to the southwest close to the cavea wall, as well as along East Theater Street east of Buildings 1 and 3, over reservoir 1985-1, and along the west side of the street in front of Building 7. These different pockets of fill are assumed to be all of one period and the wall plaster all from one monument. The earth is, in all cases, red, probably mud brick, or else reddish, pebbly soil used in *pisé*. Mixed in with the earth is frescoed wall plaster. The red earth appears to be the collapsed wall upon which the frescoes had been executed. In all the debris the frescoes are homogeneous, both in fabric and in pattern. The decorative scale of the different elements, the vocabulary, and the palette are the same. The fragments of fresco are decorated with zones of Lesbian and Doric leaf, under which is a horizontal green band. Beneath this is a maroon zone upon which are painted, in white, Erotes and horses and sometimes Erotes with amphoras and mythological animals, above a horizontal, bright-red line at the bottom of the maroon zone. Other fragments have white columns in which the indication of flutes is done by varying widths of line and a slight ochre shading.

The fresco-bearing debris was dumped against that part of the west façade wall of Building 1 which was built at the beginning of Phase 2. The date for the deposition of the fill here cannot be fixed precisely, but it must have been made after the construction of the Phase 2 segment of façade and before the end of Phase 3.¹² The same type of fill with frescoes rests upon the roadway that seals the foundation trench of the west façade of Building 3, Phase 2. In other words, the fresco fill against Building 3 was deposited upon a road surface that can be associated with the use of that structure in Phase 2. That fill in turn is sealed by another road surface that was compacted in the course of Phase 3. This later road went out of use with the abandonment of Building 3. The frescoes west of Building 5 overlie reservoir 1985-1 (Pl. 5) without any intervening road surface. Road metal here has been identified only above the fresco layer.¹³ West of Building 7 the fill containing similar fresco fragments rests only on a single hard surface, but that surface apparently never served as a roadway. The fresco-bearing soil associated with Buildings 5 and 7 is sealed by later levels of road metal (pottery lots 1986-122, 1986-124, 1986-144). Finally it should be reiterated that fragments of this type of fresco, but not in mud-brick debris, were found in similar chronological levels between the buttresses of the east cavea wall, over which lies a surface sealed by Theater blocks that fell at the end of Phase 3.

As seen from the above evidence, road surfaces do underlie the fresco fill that was dumped at the beginning of Phase 3 in front of Buildings 1 and 3 but not in front of Buildings 5 and 7. Thus East Theater Street can be shown to rise southward from the Theater

reverse of colors in the pattern; see also, the House of Porticoes, pl. XCVIII:a, dated to the Severan period. It is possible that the Corinth mosaics were laid as part of a repair of the colonnade rather than during its initial construction. Only systematic excavation of at least some part of the court below floor level can supply a more precise date for the construction of that complex.

¹² Williams and Zervos, 1983, pp. 105–106, figs. 8, 9.

¹³ For frescoes associated with Building 5, see Williams and Zervos, 1985, pp. 150–151, fig. 4, pl. 35:a–d.

straight up the slope toward the Fountain of Glauke only from Phase 3 onward. In Phases 1 and 2 the street veered toward the southwest following the outside edge of the cavea of the Theater, but at some point it branched off or turned back to climb southward past the east side of the Odeum. Apparently the availability at the end of Phase 2 of the great amount of debris, flecked with decorated plaster, made feasible the regrading of the hillside into a slope that allowed easy ascent in a straight run.

A terracotta drain, U-shaped in section and covered by tile fragments, was laid into red earth and fresco debris that had been piled against the lower part of the west façade of Building 5 (Pl. 6, foreground, center). The drain took away water from downspouts set into the façade of both Buildings 5 and 7 and runs along the north side of Building 5, passing through the terrace wall on the north side of Building 5 at a point just east of the point where Building 3 abuts that terrace wall. In fact, the southeast room of Building 3 in its rebuilt state appears to be designed in consideration of the outflow from that drain.

This U-shaped drain was eliminated at the end of Phase 3, apparently when a large drain built of stone was laid down East Theater Street to service all the buildings that faced the street (Pl. 6: at the right side of the reservoir the photograph shows the drain in section where it is cut away to expose the north wall of reservoir 1985-1). At this time round terracotta pipes were installed to connect Buildings 5 and 7 with the new stone drain.

Large, newly planned elements in this quarter of the city did their part to secure the new, straightened street arrangement, or vice versa. The Odeum was built at this time and confirmed the line of the west side of the street.¹⁴ The East Theater Street of Phases 1 and 2 which had curved around the east side of the Theater must have gone out of use with the laying out of the new course at the beginning of Phase 3, if for no other reason than that the planning, if not the actual construction, of the peristyle court between Theater and Odeum impinged upon the course of the early road. This course was now overlapped and blocked by the northeast corner of the peristyle court. Thus, even if the court was not constructed at the very beginning of the Flavian period, the area appears to have been reserved at this time for the eventual construction of the peristyle complex.

Buildings 1 and 3 underwent radical repair. It appears that the Phase 2 walls of the south room of Building 3 survived the recent destruction as did much of the west façade wall of Building 1, but almost all the rest of the fabric of the two buildings preserved today is the result of rebuilding at the beginning of Phase 3. The plan of the two buildings remained the same as it had been before, but the new walls were raised in a more casual manner. Large squared blocks from the earlier phase, or perhaps even from other buildings, were re-used in a rather poor *opus africanum* style. The blocks were set at random intervals on their short ends, the spaces between filled with clay and tiles, not cement and rubble. The clay has in it large pieces of charcoal. Apparently a temporary formwork was laid between the re-erected blocks, and the interstices were then packed with the clay and tiles, perhaps from the debris

¹⁴ Broneer (*Corinth* X, p. 143) states that there is "adequate proof that the building was erected toward the end of the first century A.D." On pp. 22–23 Broneer states that the packing associated with the foundations of the Odeum and the quarried rock of the site can be dated by ceramic evidence and lamps "from the time of Augustus till about the time of Nero."

of the recent earthquake. In a number of cases, but largely in the collapsed wall debris over Buildings 5 and 7, the clay used for the walls has been found to contain an extremely high number of small pre-Roman sherds, an indication that, in those buildings, the clays used for the walls were gathered from much earlier habitation sites or levels.

Other techniques of construction used in this period are worth mentioning. On the north face of the party wall between Buildings 1 and 3 one can still see one device, unpleasant for the archaeologist's peace-of-mind, used in the backing for a mud-plaster wall surface. Here stands an application of amphora sherds mixed with marl or clay, used to pad out uneven parts of the wall before a final marl coat is applied. This appears to be the cheapest form of wall cover used in Roman storerooms at Corinth. It appears to be satisfactory enough that, sometimes, the surface was then decorated by a coat of lime or cement. This year blue, black(?), and maroon layers were found adhering directly to fragments of fallen mud. Apparently the Romans were willing even to decorate the mud walls if covered only with a more finely prepared clay.¹⁵ The problem caused this year arises from the Roman practice of using randomly gathered amphora sherds as wall backing behind mud plaster. Those backing sherds are easiest to find in the debris of the immediately preceding phase, gathered before the material can be cleared away or sealed under a new floor. But once the walls are rebuilt the next earthquake releases in its debris, above the new floor level, sherds which archaeologists find mend with others sealed below the floor. This appears to have happened with two pots that have been recovered over the past two years. Sherds come both from below the latest floor of Room 1 of Building 3 and from destruction debris over the final floor in the room to its south.¹⁶

As has been mentioned above, Room 1 of Building 3 was equipped in Phase 3 with three hearths or ovens, all with tile floors.¹⁷ The smaller two have baked clay walls, 0.02–0.031 m. thick. A raw marl insulating wall 10–12 cm. thick coats the outside surface of the inner, baked clay wall. The largest oven was fashioned simply of unbaked clay and re-used tile fragments. Its wall is at a minimum 0.23 m. thick. It has developed a thin baked clay crust on its interior face from repeated use.

Until excavation this year cleared a larger part of Building 5, it had been considered to be a single complex of at least four rows of east–west rooms (Pl. 5:a).¹⁸ Exploration this year shows, however, that the structure is not so large as had been anticipated. In the current Phase 3 plan one now sees that the area was laid out as a series of parallel east–west

¹⁵ A-1984-5, A-1984-6. Two fragments of decorated mud wall with a thin final coat of mud mixed with marl and sand, overpainted in red lines. Both fragments were found in debris at the south side of the south room of Building 1. The 0.005 m. surface coat is a sandy mixture of clay and marl with black and white grains. The painted red lines on fragment A-1986-6 are from a framing motif of parallel lines, one side doubled. The frame is divided by rectangles crossed by X's. Each resultant triangle is decorated with two superimposed V's with dot on top, a pattern used in walls of the Villa San Marco Castelmare, destroyed A.D. 79.

¹⁶ Rim and wall of coarse upper body and rim, perhaps funnel, from lot 1985-129 (no. 1) and lot 1986-48; fragmentary Tarragonian amphora, from lots 1985-127 and 1985-129 (no. 2) and from lot 1986-48. I thank K. Slane for making these joins and drawing my attention to them.

¹⁷ Williams and Zervos, 1985, p. 135, fig. 1 (plan), pls. 28:b, 29:a.

¹⁸ Williams and Zervos, 1984, pp. 61–68, figs. 5, 6; Williams and Zervos, 1985, pp. 148–161.

walls with various north-south partition walls between. The northernmost of the east-west walls is founded on the buttressed terrace against which Building 3 stands. The second east-west wall is separated from the first by 3.25 m., the space between serving as an entrance corridor from East Theater Street. The space between the second and third east-west walls is 4.55–4.60 m. wide and is divided into an eastern and a western room. The south wall of these two rooms now is completely cleared and preserves no evidence for ever having been pierced by a doorway. In addition, in the first phase of this complex the levels are so different between the floors of its second and third line of east-west rooms, counting south from the terrace wall, that normal circulation between the two suites would be extremely difficult and, if achieved, extremely inconvenient. For example, the floor in the second range of rooms is at *ca.* 70.31–70.50 m. above sea level; that in the third range is at + 71.38–71.46 m. At least one door is preserved at the west end of the next east-west wall to the south, a definite connection between the third and fourth ranges of east-west rooms. Thus it is now considered best to reapportion Building 5 into a complex composed of two suites of rooms running east-west, with the third east-west wall from the north serving as a party wall between buildings. The adjacent unit to the south now is called Building 7. Following this readjustment all the rooms of Building 5 have been numbered, starting at the northwest corner of the structure: Room 1 is what has previously been called the corridor; Room 3 is what has been called the northwest room. For the new designations, see Figure 3. Likewise the rooms of Building 7 have been numbered from left to right, starting at the northwest corner with Room 1.

All the east-west walls of Buildings 5 and 7 are laid on bedrock, as is the west façade wall facing East Theater Street. The outside or west face of the street wall shows no division between Buildings 5 and 7; in fact the masonry appears to have been laid in a continuous line of coursed ashlar along the street without consideration of articulating individual building units.

Phase 3 ended in an earthquake, taking with it Buildings 1 and 3. The south room of Building 1 and all of Building 3 are buried in a fall of architectural blocks that can only suggest violent destruction. Building 1 has a fall of large building blocks over the floor of its southwest room.¹⁹ Building 3 has fewer fallen blocks within its two western rooms, but between an elevation of 67.985 and about 68.10 m. above sea level was found a fall of fresco, much if not all of which appears to have been applied to a mud-brick or pisé wall, rather than to stone.²⁰ Buildings 5 and 7 were also damaged at this time but could be repaired for reoccupation.

Evidence recovered from the west side of East Theater Street shows that the same earthquake probably brought down the raking buttresses of the Theater. This is indicated by the tumble of large blocks fallen from the upper structure around the vomitorium terrace wall and from the two associated raking buttresses on the east side of the Theater.²¹ The fallen blocks include an unfluted poros column drum, an inscribed poros frieze block,

¹⁹ Williams and Zervos, 1985, pp. 131, 133, pl. 27:a.

²⁰ Williams and Zervos, 1985, pp. 139–140, pls. 31:a, 32:a.

²¹ Williams and Zervos, 1984, pls. 6, 16:a.

buttress blocks, and one corbel or console block. During the excavations of 1981–1986 evidence suggested that damage to the fabric of the Theater should be equated to a general destruction at the end of Phase 3.

Excluding the stratigraphic evidence which suggests a Domitian date for the first occupation floor in Room 1 (previously called the north corridor) of Building 5, no floor with associable destruction debris indicates that this building was occupied before the Hadrianic period.²² The lack of evidence for a destruction at the end of Phase 3 seems to suggest that no disaster equal to that which collapsed Buildings 1 and 3 shook Building 5. One of the best places in Building 5 in which to study this apparent inconsistency is in Room 3. Here an undisturbed series of strata start at bedrock and end with terrace fill that buried the structure. Between 1983 and 1986 almost all the strata were removed from Room 3. Only a strip 1.65 m. by 2.50 m. along the south wall of the room remains to be excavated. From bedrock to an elevation of *ca.* + 70.31–70.45 m. the strata are either pre-Roman or Roman construction fills dumped at the time of the erection of Building 5. Two floor levels were distinguished within the room at the wall height where its fabric changes in quality from unevenly projecting and casually laid stones to an upper wall with a more finished and generally smoother face. The lower floor slopes up along the walls at this point and does not form an evenly packed surface at the center of the room. This surface was designated in 1984 as a construction floor. The closely superimposed surface (+ 70.31–70.54) is harder and definitely is a level earth floor suitable for a domestic establishment. This is called “floor 1” in the publication. Over this is a deep fill of debris, composed of two strata. Numerous joins were made between the two strata, indicating that the difference in the earths has only to do with textures of tipped fills. The fill contained wall plaster, many pots and artifacts, such as figurines, all placeable by date within Phase 4.²³ This year more pottery and coins were recovered that reinforce this date. The latest coin from the fill this season can be dated to the Severan period (coin 1986-75).²⁴ The debris is sealed by a good floor level at an elevation of + 70.79–71.13 m. This is the last use level of the room and here is dated to Phase 5.

The stratigraphy inside Room 3 of Building 5, as now divided into phases, does not relate to the sequence outside Building 5. The stratigraphy in East Theater Street against the west façade of Building 5 demands that the construction of Building 5 be placed within Phase 3. Also, Phase 3 destruction debris has been distinguished in a heavy stratum throughout Building 3, which abuts and is contemporary with Building 5, but no Phase 3 destruction has been found within Room 1 of Building 5. To resolve this apparent contradiction in the stratigraphic evidence, the following conclusions are made: What originally had been identified as a construction floor in Room 3 of Building 5 is, in reality, evidence of a removed floor. Most likely Building 5 was damaged during the disaster that destroyed Building 3 and terminated Phase 3, but repairs to Room 3 of Building 5 included removal of all its debris after the quake; some of the floor was dug up and removed as well, down to

²² Williams and Zervos, 1984, pp. 67–68; Williams and Zervos, 1985, pp. 152–153.

²³ Williams and Zervos, 1983, pp. 64–67, nos. 20–38; Williams and Zervos, 1985, pp. 156–158.

²⁴ Pottery lot 1986-131; coins 1986-74 and 1986-75. See below, Appendix, Coin Unit VI.

what had been identified in 1984 as the “construction floor”. Thereafter a new earth floor was laid over the cleared-out level. That level, called “floor 1” in the previous reports, is still preserved and easily identified. In reality it represents the second occupation of the Room 3. It was covered in the next earthquake by debris that can be dated into the early 3rd century after Christ.

ROMAN PHASE 4 (Figure 8)

The disastrous earthquake that brought Phase 3 to its end apparently did extensive damage to the Theater. Whatever still stood of the raking buttresses above the debris was dismantled, and a new set of horizontally coursed buttresses was built to support the cavea wall. The vomitorium was redesigned and put between two of these new buttresses; the access ramp now rose from East Theater Street in a flight of steps 3.55 m. wide to the level of the corridor floor of the earlier vomitorium, with the fifth and last riser being the top of the old corridor wall. To the west of the steps the entrance continued in a straight line as a marble-paved ramp, straight into the upper cavea. The northern flanking buttress of the vomitorium was built upon the trimmed and leveled foundation of a dismantled second- and third-phase buttress. The northern flanking buttress was built upon a new rubble-and-cement and poros-block foundation that is about 1.20 m. wide. Today its superstructure is totally robbed of blocks, but its form is clear from the shape of the foundations. The south face of the buttress can be determined by the line formed by the north edge of the steps where they had abutted that buttress. The construction of the steps is not elegant; in fact, the stairs are made of scavenged blocks. Only marble veneer, of which no remains now are preserved on the flight of steps, can have kept the aesthetics of a theater-goer from being offended by the shoddy step construction. The floor of the ramp definitely had been paved in marble; the outline of veneer plaques can still be seen in the cement bedding of the ramp west of the stairway.

One might include the rebuilding of the stage building as part of a general rehabilitation of the Theater after this earthquake; whether all the repairs should be considered as one project or whether they were accomplished only over a more extended period is, at the moment, hard to determine.²⁵

The access ramp into the Odeum-Theater court from East Theater Street should be discussed now, even though the date of its construction cannot yet be fixed firmly by coins or pottery to a precise time within Phase 4. (For ramp, see Pl. 5:a, lower right; for its terrace wall see Pl. 3:a, diagonal wall at lower right, against rectangular buttress.) One knows that the ramp was not built before the erection of a diagonal wall of poros ashlar blocks which abut a theater buttress of Phase 4, for the ramp is retained upon a homogeneous dumped fill supported by that wall. In turn that wall cannot have been built until after the construction of the theater buttress, for the wall abuts and is later than the buttress. Its west end was also

²⁵ For the most recent examination of the rebuilt stage building in this period, see M. C. Sturgeon, *Corinth*, IX, ii, *Sculpture, the Reliefs from the Theater*, Princeton 1977, p. 130. Here the reliefs are dated “in the Hadrianic or very early Antonine period.”

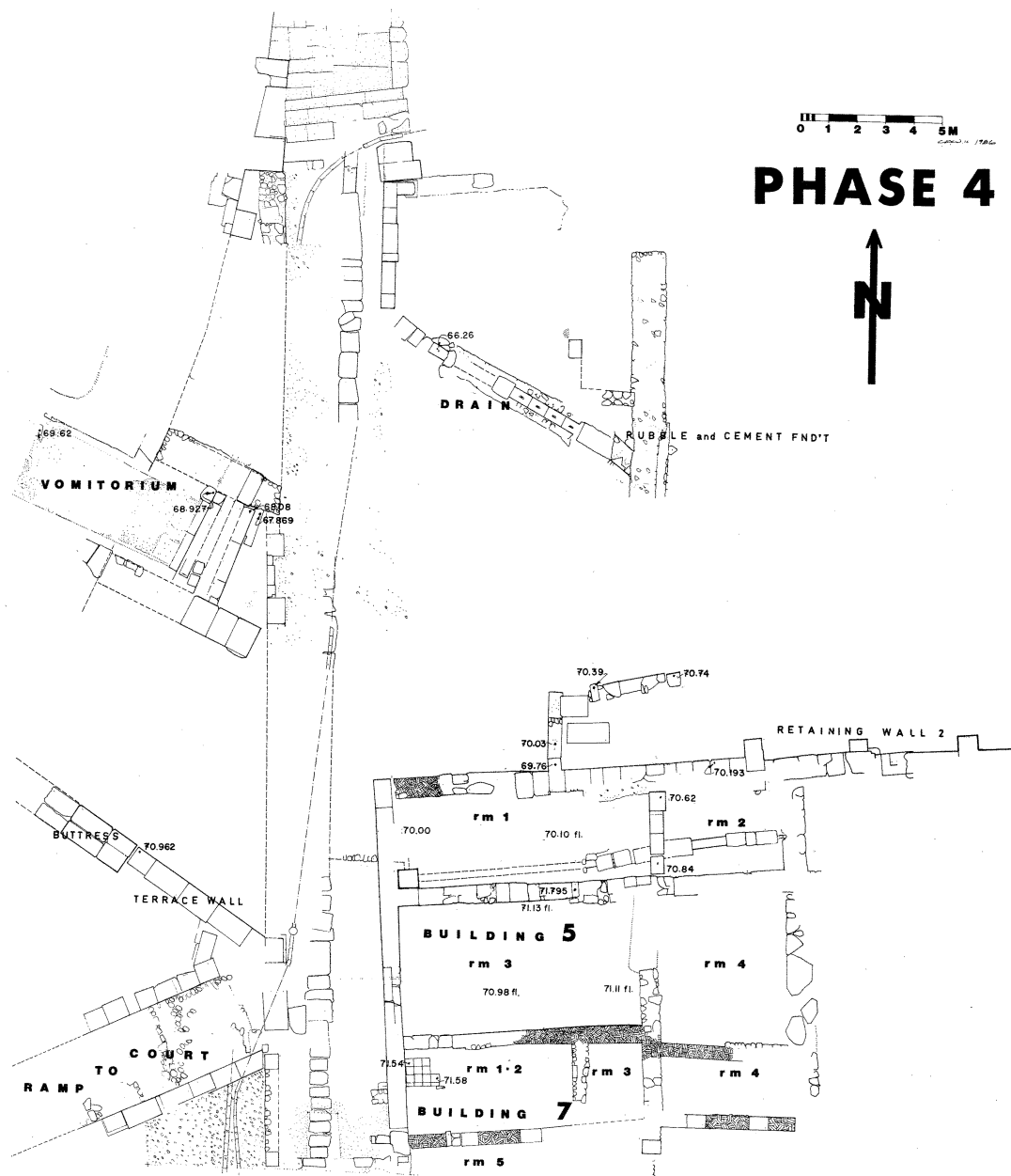


FIG. 8. East of Theater: Roman Phase 4

built over two fallen blocks from the fabric of the second-/third-phase theater. One can say, therefore, that the ramp was not built as one with the initial construction project in Phase 4. It did come, however, in close association with some major construction project, for fill that it retains is composed in large part of poros building chips. This homogeneous fill is at least

1.50 m. deep (Corinth pottery lot 1984-85); the pottery is 2nd century in date, perhaps going into the third quarter.²⁶ Broneer dates the construction of the Odeum-Theater court as contemporaneous with the reconditioning of the Corinth Odeum by Herodes Atticus. Thus if the ramp is an integral part of the design of the Odeum, it should be dated *ca.* A.D. 175, or within the middle of Phase 4.²⁷ It is possible that the columned court can be dated even later than *ca.* A.D. 175, if one dates the court by the style of its mosaic floors; but it is not sure from excavation evidence whether or not the mosaics are original with the construction of the colonnade. Because the diagonal supporting wall for the Odeum ramp was built against a buttress of the Hadrianic repair of the Theater, it seems best to suggest that the supporting wall and ramp were constructed after the repair of the Theater. It is also assumed that the poros building chips dumped along the south side of the ramp accumulated in the course of the construction of the court and repair of the Odeum, all perhaps part of one building project of Herodes Atticus.

Radical rebuilding is also seen along the east side of East Theater Street. A striking change is seen in the abandonment of the two buildings that had stood across the street from the Theater, attested by a drain built over the ruins of Building 1. This drain is no careless endeavor, for its walls are built solidly of stone and mortar and its bottom is laid with terracotta pan tiles. The work seems to have been inspired by a more than domestic need. Also, the drain appears to have a more than casual function, for each of the tiles used in the bedding was newly made rather than scavenged from material lying in the ruins of the past earthquake. On the upper surface of each pan tile is the stamp of the same fabricator, bearing the name KOKKHIANHΣ.²⁸ The drain was built sloping downward toward the northwest through the surface of the debris of Building 1. The builders of the drain appear to have laid out its course so that it would pass through the gap left by the doorway in the ruined façade wall of Building 1. Once within the street the drain ties into the north-south built-stone street drain which had been in operation there during Phase 3 and which was cleaned out and reconditioned for continued use in Phase 4.

The preserved beginning of the drain can be seen today starting against a cement-and-rubble foundation that runs precisely north-south at about nine meters east of East Theater Street (Pl. 2, lower left corner). This foundation once supported an upper wall of stone, now totally dismantled. The footing is a replacement for the Phase 3 cement-and-rubble foundation that previously had occupied this same position. Because the grid lines that limit the 1986 excavation unfortunately fall just east of it, it is impossible to present more than an educated guess as to the full significance of the foundation in question. The technique of construction used in this foundation is not found in other buildings yet excavated East of the Theater; it is not paralleled in any wall construction within Buildings 4, 5, or 7. Those walls descend to bedrock. The walls of Building 1 rest on a deep foundation of stone packing not bonded by mortar. Because the foundation of concrete-and-rubble was newly laid after

²⁶ For views of the diagonal wall and its non-bonding joint with the buttress, see Williams and Zervos, 1983, pl. 23:b; Williams and Zervos, 1984, pl. 15:a (upper right), b.

²⁷ *Corinth* X, pp. 2, 67-69, and esp. pp. 144-145, and 146.

²⁸ Williams and Zervos, 1985, p. 134.

the destruction of Buildings 1 and 3, it is here postulated that a wholly different building, probably public in nature, was erected east of Buildings 1 and 3 in the Antonine period. Except for this north-south foundation, however, the building remains totally unexcavated.

It is here assumed that throughout Phase 4 the tile-lined drain serviced the unexcavated building to which the cement-and-rubble foundation belongs, perhaps taking off the water from the roof of the building. The possibility exists, however, that the foundation was constructed after and over the drain and thus destroyed it, since there is no evidence of the drain itself within the cement-and-rubble matrix.

Building 5 was altered and re-used in Phase 4; a question remains, however, as to how much the building needed repair. Apparently Room 1 was cleaned out and restored. Excavation attests to a raising of the floor in the north corridor to an elevation of + 70.00–70.10 m. The U-shaped terracotta drain that ran under the corridor during Phase 3 was abandoned, for the mouth of that drain, where it emptied through the retaining wall upon which Building 5 is built, was filled with debris, and a raised ground level covered it completely. On the newly raised ground in this area was built a rather poor addition to the north wall of Building 5. It probably was meant to serve as a north porch or entrance into Building 5, facing onto the newly developed open area that ran over the site of Building 3 in Phase 4. The foundations for the porch were set on the debris of Phase 3 and were leveled to carry the upper wall at a ground elevation of 70.11 to 70.20 m. above sea level. A compact debris of wall plaster, pots, and lamps, a sample of which has been presented in the preceding *Hesperia* report,²⁹ was excavated from around these new foundations.

Building 7 was also repaired in Phase 4; less can be said about activity here, since almost half of the structure remains to be excavated. A stratigraphic test has been made, however, within its northwest corner. Here excavation has gone from modern surface levels to bedrock, found between + 69.912 and + 70.246. Undisturbed pre-Roman strata cover bedrock but are segmented by the foundations for the rooms of Building 7, which also sit on bedrock. The first Roman floor of the building is laid at a level between + 71.38 and + 71.46 m. It, like all the other floors in Buildings 5 and 7, is packed earth. In one place this first floor was damaged, then repaired, as attested by a double floor crust that does not spread over the whole room. The lower floor probably represents the use level in Phase 3 and was abandoned with the disastrous Hadrianic earthquake. A bronze of Faustina Sr., the later of two coins found in the overlying fill, dates the clean-up for a new period of use.³⁰ This debris covers a north-south partition wall and was sealed by a new floor at an elevation of + 71.59–71.66. A series of hard, close-lying use levels over this new floor contained three coins, ranging in date from Faustina to Julia Mamaea (d. A.D. 223). The coins, then, place the upper floor within Phase 4, contemporaneous with the last use of the Odeum as an odeum.³¹ Over this was laid another, more elusive floor at an elevation of + 71.74–71.76 m. No coins were found in association with this last surface; it was covered by a heavy debris

²⁹ Williams and Zervos, 1985, pp. 143–146, nos. 9–14.

³⁰ Coins 1986-138 and 1986-116. See below, Appendix, Coin Unit VII.

³¹ Coins 1986-109–1986-111. See below, Appendix, Coin Unit VII.

that resulted, apparently, from the collapse of the building in Phase 5. Above this debris is more fill, including purposefully dumped strata, part of the effort to raise the area and to convert it into a higher terrace.

The end of Phase 4, as attested by the stratigraphic cut in the northwest corner of Building 7 and by the debris between the last two floors of Room 1 of Building 5, may be a general destruction. Not enough, however, has been excavated south of Buildings 5 and 7 to aid in supplying a final answer. The area immediately north of Building 5 was not rebuilt for habitation in Phase 5, thus little that is conclusive can be deduced from the stratigraphy there. Evidence from the Odeum attests to reconstruction of that building at *ca.* A.D. 175 that, apparently, was paid for by Herodes Atticus. This fourth-phase date for the reconstruction of the Odeum and possible erection of the colonnade to its south need not be coupled with the outgrowth of any natural disaster, but destruction of the Odeum by fire occurred in the first quarter of the 3rd century, with rebuilding as an arena *ca.* A.D. 225; Broneer finds no evidence, however, for destruction of the court south of the Odeum at this time. The burning of the Odeum might be part of a general disaster that ended Phase 4.³²

Arguing for damage by fire or quake within the Theater at the end of Phase 4 is more problematic. The first rebuilding of the orchestra of the Theater after the Hadrianic repair of the stage building and buttressing of the cavea wall is to be dated between A.D. 211 and 217. The date is suggested more upon historical grounds than on archaeological data and is not equated by Stillwell with any need for rehabilitation after an earthquake; rather, this was a change made to accommodate a new function in the Theater, not because the fabric was in disrepair.³³ This alteration therefore need not be equated with any specific set of building activities that define the beginning or end of one of the architectural phases as presented in this article.

ROMAN PHASE 5

Buildings 5 and 7 were refurbished in Phase 5. Room 3 of Building 5 was newly frescoed, attested at the moment, however, only by fall from the south wall of the room, for it is at the base of this wall, from its east end to its west, that large fragments of painted plaster were found, immediately above a heavy floor debris composed almost totally of broken roof tiles. At least one wall zone is decorated in white panels; the panels are painted with swags of leaves and flowers held by red cords tied in bows.³⁴

This year a large segment of one such panel was recovered from near the southeast corner of the room; the decoration matches smaller fragments recovered in the course of excavation in the room during the past three years. Fragments previously recovered indicate

³² *Corinth* X, pp. 59, 65, 146. Here Broneer implies destruction near the beginning of the 3rd century and restoration of the Odeum as an arena about A.D. 225.

³³ *Corinth* II, pp. 94–97, 140.

³⁴ For a close parallel, see the pavilion, room VI A, Genainville, in *La peinture murale romaine de la Picardie et la Normandie* (Exposition 1982–1984, organisée par l'Inspection Générale des Musées et le Centre d'Étude des Peintures Murales Romaines, C.N.R.S.), Dieppe 1982, pp. 88–89. This parallel is dated within the second half of the 2nd century after Christ. The Corinth version is first quarter of the 3rd century.

that the main wall zone was divided, probably, into painted panels of different sorts. At least two figures on a rich yellow background have been recovered; one appears to have the head of a Lar, the second the lower body of a Hermes.

The strata from within Room 3 of Building 5 seem to suggest that the building is one-storied. A debris of roof tiles lies directly on the last floor of the room, without any intermediate fill that might be construed as debris from floor or ceiling structure. The piling of tiles on the floor along the south side of the room is the apparent result of the collapse of the roof rafters as they were pulled from the south wall, still held, however, within the north wall. Such a collapse explains the sliding and piling of the roof tiles as found. Thereafter the south wall of the room collapsed or was pulled down over the tiles, bringing with it its decorated plaster surface.

This year, associated with the debris and with the final floor beneath, were found six coins, none datable later than Faustina Jr.³⁵ Pottery from the floor is to be dated, however, after A.D. 260, evidenced by an African red-slip bowl, Hayes Form 50, which cannot be dated much earlier than A.D. 265, and by two Corinthian molded relief bowls which should be considered 3rd century in date.³⁶ The west wall of Room 3 at this time collapsed onto East Theater Street, where it lay as a heavy stratum of mud brick mixed with *opus recticulatum* blocks and with wall plaster of the same thickness and texture as that which was recovered from inside the room.³⁷

The end of Phase 5 came with destructive force elsewhere, also badly damaging many buildings in the East Theater District. The House of the Opus Sectile Panel, which lies east of the northeast court of the Theater and on level land below the slope occupied by Buildings 1 through 7, vividly illustrates the extent and strength of this disaster. From the ruins of that house were recovered the contents of a storeroom and from an adjacent room an *opus sectile* panel of glass mounted on wood.³⁸

ROMAN PHASE 6

By Phase 6 East Theater Street apparently had accumulated enough new surface earth that the steps of the east vomitorium of the Theater were being covered. The east side of East Theater Street got a new wall, constructed of large poros blocks set vertically at

³⁵ See below, Appendix, Coin Unit VI. The collapse must be later than these coins indicate because the latest coins within the last clay floor of Room 3 were minted under Alexander Severus and Caracalla. For the coins associated with the latest occupation of this room, see Williams and Zervos, 1985, p. 166, Coin Unit IX, nos. 66–68; Williams and Zervos, 1984, p. 81, Coin Unit XA, no. 71.

³⁶ Williams and Zervos, 1984, pp. 62–63, relief bowls nos. 13, 14 (now dated by J. Hayes between A.D. 200 and 250), and two African red-slip bowls, nos. 15 and 16, probably not before A.D. 265.

³⁷ For this stratum see the section in Williams and Zervos, 1983, fig. 6. In that report the wall debris is dated after A.D. 77, with the road surface over the debris in use after A.D. 200. Subsequent excavation below the fall of wall debris now demands the present adjustment.

³⁸ C. K. Williams, II and O. H. Zervos, "Corinth, 1982: East of the Theater," *Hesperia* 52, 1983 (pp. 1–47), pp. 14–23. (Here the destruction is dated "in the middle of the 3rd century", but see for lowered date Williams and Zervos, 1983, pp. 87–88. One African red-slip dish, no. 25 (C-1982-18), suggests that the structure with *opus sectile* glass panel was destroyed much closer to the end, rather than near the middle of the 3rd century.

intervals, with rubble infilling (Pl. 5:a; its northern terminus can be seen in Pl. 3:a). This wall crossed over the ramp to the Odeum, closing off access to the court from the street. The wall continued northward to terminate against the south flanking buttress of the east vomitorium. It is probably at this time that a foundation was built to a height of 69.005 m. above sea level, across the steps of the vomitorium, to support a hard, white limestone threshold. There is no indication that any steps ever led up to this new threshold; in fact East Theater Street here may have risen by this time to the level of the ramped floor of the vomitorium. This new door, which was set between the buttresses and which controlled access into the ramp, is the only evidence of change to the fabric of the Theater in Phase 6.³⁹

What earlier had been the entrance into Building 5 from East Theater Street now became a stepped passageway that goes eastward along the side of the terrace wall that previously had been the north limit of Building 5. Here five steps rise from an elevation of + 70.00 m. at street level to + 71.00 m.; then the corridor continues to rise as a ramp to new high ground, probably to connect farther eastward with another road or with the North Market. The ramp now is preserved to 71.64 m. at its highest point above sea level; it is dated to Phase 6 because a coin of Maximian Hercules was found within the deep fill under the ramp surface.⁴⁰

Sometime later, at a date now impossible to determine, the ramped passage was blocked by a wall at East Theater Street and buried under more fill. Buildings 5 and 7 now were completely buried behind terrace walls and under debris and dumped fill, including a heavy layer of ash and carbon which must be the remains of the conflagration of a large wood structure or else much industrial waste from, for example, kilns or the hypocaust of a bath. Above the ash is a stratum of dumped marble sculptured fragments, tiles, and building debris. This same stratum of dump was examined in the excavations of 1925–1926 (Athena Trench), with fragments from that excavation published by Broneer in *Corinth* X.⁴¹ To be added to Broneer's catalogue are the following similar fragments:

17. Kalathos, probably from large caryatid Pl. 7
A-1985-1. Max. pres. H. 0.129 m. White, sparkling marble with small to medium-sized crystals, micaceous vein.

"Loose-woven" basket with twisted "rope" band 0.04 m. wide that runs horizontally at bottom of fragment, probably braid of hair at bottom of basket. Upper part of woven basket has plastic diagonal

strands with square-shaped spaces. Strands carved in deep relief, with those rising toward left overlapping strands rising to right.

For a general idea of the over-all design for this and 18, see A. Giuliano, *Museo nazionale romano, le sculture* I, i, Rome 1979, p. 46, no. 41, inv. 52575, dated here in the early Severan era, with bibliography.

³⁹ Mentioned in *Corinth* II, p. 49, pl. II. No date is given for this late threshold (called poros in text); no pottery now is available to date its time of construction. It is set at a high level, without any stairs rising to it. It can be only from a very late phase of the vomitorium but is not necessarily to be equated with the beginning of Phase 5.

⁴⁰ Coin 1984-259: Williams and Zervos, 1985, p. 164, no. 83, found at an elevation of + 70.405 m.

⁴¹ *Corinth* X, pp. 112–114, figs. 103–110. The coffer blocks with disk bosses decorated with faces found in the Athena Trench excavation include A-836, A-837, A-841, A-862–A-867, A-871–A-873, A-1983-2, A-1983-4, A-1983-7, A-1983-8, A-1983-11, and A-1983-12.

18. Kalathos, probably from large caryatid Pl. 7
A-1986-7. Max. pres. H. 0.181 m. White marble,
close to 22.

"Loose-woven", steep-walled basket with braided band *ca.* 0.02 m. wide running horizontally at bottom of fragment, probably part of braid of hair at bottom of basket. Upper part of woven basket has plastic strands forming diamond-shaped spaces. Diagonal strands that rise to right interweave with those rising to left. Fragment cannot be from same kalathos as 17.

19. Kalathos, probably from large caryatid
A-1983-5. Max. H. 0.192 m. White marble, similar to 17.

"Loose-woven" basket with braided band *ca.* 0.02 m. wide running horizontally at bottom of fragment. Upper part of woven basket of strands leaving diamond-shaped spaces. Diagonal strands going right interweave with those going left.

These three fragments are related closely in style, scale, and marble to fragments A-834 and A-845 recovered in excavation immediately south of the Captives' Façade of the Forum and to A-962-A-966 recovered from the earlier excavation marble piles of the Athena Trench.

20. Fragmentary coffer block with face, Pl. 7
perhaps from Odeum
A-1983-6. Max. pres. dim. 0.208 m. White marble with small crystals and micaceous vein, similar to 17.

Disk boss from which three preserved ribs, square in section, radiate. Disk decorated with frontal human face, hair parted on top, rising from forehead in an anastole. Small mouth, wide flat nose, large eyes with corners deeply cut, irises delineated. Face and hair worked by chisel; background to left of coffer rib at top of boss cut away by point.

Close to A-874, found in early excavations on Lechaion Road.

21. Fragmentary coffer block with face, Pl. 7
perhaps from Odeum
A-1986-6. Max. pres. dim. 0.129 m. White marble with fine crystals and micaceous vein, similar to 17.

Disk boss decorated with frontal human face and with radiating coffer ribs. Proper left side of face preserved, left ear, S-shaped and pointed, of satyr or donkey. Sculptural detail summarily executed by chisel. Fragment preserves part of one coffer rib, square in section. Fragment preserves edge of block; edge with anathyrosis cuts along rib, through boss above ear, and across forehead.

The preserved joint surface, if this fragment were restored to a screen, would run horizontally and thus not according to the normal method of jointing for such an element. It is, therefore, preferable to identify this and 20 as fragmentary coffer slabs. For variant opinion, see *Corinth* X, p. 114.

22. Sleeve of over life-sized draped female

S-1986-4. Max. pres. H. 0.132 m. White sparkling marble with small crystals.

Fragmentary upper arm clad in Ionic chiton. Sleeve buttoned at 0.063 m. intervals, cloth gathered into diamond-shaped folds. Most creases executed by drill run in straight lines, shallower crease lines executed by chisel.

Cf. S-2920, sleeve of Ionic chiton, from southwest of the Propylaea, deeper in relief, not far in style from 22, mentioned in C. K. Williams, II, "Excavations at Corinth, 1968," *Hesperia* 38, 1969 (pp. 36-63), p. 45, note 12.

23. Fragmentary over life-sized marble head

S-2943. Max. pres. dim. 0.144 m. White marble, small crystals, calcined surface, badly weathered at breaks.

Head preserves tear ducts for both eyes, bridge of nose, upper cheeks, nostrils, and proper right corner of mouth. Drill used for tear ducts, nostrils, corner of mouth; fine claw chisel used for proper right eyeball, skin surfaces. Eyelids sharply angled, precisely cut. Trace of red paint on right eyeball.

Although badly preserved, this fragment deserves comparison for skin treatment, drill, and scale with the heads of the Captives' Façade. R. Stillwell, R. L. Scranton, and S. E. Freeman, *Corinth*, I, ii, *Architecture*, Cambridge, Mass. 1941, nos. 24-27; see also F. P. Johnson, *Corinth*, IX, *Sculpture 1896-1923*, Cambridge, Mass. 1931, nos. 217, 218, 221, 222. Compare, also, with head S-3456 (early excavation, no precise findspot known) with which it has close affinities.

Along with the marbles found this year was recovered coin 1986-169, struck under the emperor Maximian Hercules (A.D. 295–299).⁴²

In the topmost construction dump of this new terrace was found a lead curse tablet, perhaps already in the earth when the fill was brought from elsewhere. The tablet, MF-1986-44, is a large, thrice folded sheet, with its inscribed face out, its right-hand edge lost. It contains 22 lines of nicely scratched letters. By pottery context the tablet should be dated within the late 3rd century, possibly into the 4th century after Christ.⁴³

PERIOD OF MISUSE AND ABANDONMENT

The abandonment of the East Theater Street District appears to have started in the second half of the 4th century. The stage building of the Theater collapsed in the second half of the 4th century. There is no evidence of fire on the chipped sculpture that decorated the façade. It seems likely that the earthquake of either 365 or 375 brought the stage building to the ground. The tumbling of such a masonry wall by the looting crews of Alaric in A.D. 396 seems less likely and certainly of little amusement and value to them no matter how barbaric their tastes. Probably the whole stone fabric of the Theater suffered in the earthquake that shook the stage building.

Evidence that the Theater was abandoned around A.D. 396 to quarriers in search of stone is suggested by associated use levels and by the pottery recovered from the fills within the deep trenches left after the cavea and the east vomitorium walls were removed. The need for a large amount of cut stone seems to have been great. The robbing of much of the cavea wall is quite complete; much stone was removed. The short period during which the blocks were mined suggests urgency. It is proposed, therefore, that the Theater, being in disrepair or even unusable after the earthquake of A.D. 375, was then purposefully dismantled in a desperate search for building material in order to repair or rebuild the defenses of the city in the face of imminent invasion by the Visigoths. Pottery from the backfill of the trenches dates into the second quarter of the 5th century, but the covering of the robbed wall trenches, not at all an urgent project, was perhaps accomplished in the course of the next half century, once the quarrying was completed, the danger over, and Corinth had manpower and money to return to a normal life.⁴⁴

⁴² See below, Appendix, Coin Unit V.

⁴³ I thank Dr. David Jordan for the following commentary rendered after a preliminary reading. The tablet “invokes Hekate, Persephone, and the chthonic gods in general to punish some wrong-doer, whose bodily parts are listed from head to toe. Similar invocations of Hekate and others on lead that call for punishment for wrong-doers and name their bodily parts include A. Audollent, *Defixionum tabellae quotquot innotuerunt*, Paris 1904, nos. 74 and 75 (Athens), and Athenian Agora inv. no. IL 1722, the last found in a context of late 3rd to early 5th century after Christ; the letter forms of all four tablets seem roughly contemporary. There are some local parallels for curse tablets that name their intended victim’s bodily parts: Corinth inv. no. MF-69-144, against an athlete, and SEG XXX, 353 (Nemea), against a lover.”

⁴⁴ Sturgeon states that the Theater friezes show no evidence of fire, only shattering by their fall from the wall and from masonry blocks falling thereafter (Sturgeon [footnote 25 above], p. 2). Stillwell assumes from the numismatic evidence that the Theater may have been used until after A.D. 396. The latest two coins found in the main drain of the orchestra are of Valentinian II (A.D. 375–392) and Theodosius (A.D. 375–395); see *Corinth* II, p. 140. Using that argument there is difficulty in explaining why the Theater was so extensively

In an area about 19.45 m. north of Building 1, destructive activity can be seen in a trench that was robbed of its blocks and backfilled with much pottery, including large pieces datable within the second half of the 4th century and up to A.D. 395.⁴⁵ Well 1982-1, filled with debris at about the same time, lies 11.80 m. north of Building 1.⁴⁶

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robbed of its blocks, and so quickly, after Alaric. No large, new monuments of the first half of the 5th century have been identified in the neighborhood that can account for the hauling away of the poros. In fact, it is difficult to point to any building program of large size in the area of the Theater and Forum that might explain this mining of the fabric of the Theater if it is not for defense walls or the like.

⁴⁵ C. K. Williams, II and O. H. Zervos, "Corinth, 1981: East of the Theater," *Hesperia* 51, 1982 (pp. 115-163), pp. 135-143.

⁴⁶ Williams and Zervos, *Hesperia* 52, 1983 (footnote 38 above), pp. 23-27; fig. 3 on p. 10 shows the position of the well but marked as well 1982-2. The pottery from the shaft will be published in detail by Dr. B. Johnson.

APPENDIX: COINS

(PLATE 8)

Continuing excavation in the spring of 1986 of East Theater Street and of Buildings 1, 3, 5, and 7 along its eastern flank, as well as that of several sets of trenches in the vicinity of Temple E, produced a total of 224 coins. Only 141 of them have been possible to read. In addition to the legible coins of this season, the present catalogue also includes 21 legible coins, out of a total of 40, recovered last year during the initial tests south of Temple E but omitted from last year's coin report. Prefix "E" is used in the Catalogue to distinguish the coins found near Temple E in 1985 and 1986. Two pieces turned in by a villager, one collected in the Corinthian Forum, have numbers prefixed by "F". Of all these coins only a handful are silver or billon, the remainder being bronze. Helpful advice in deciphering problematical pieces came from several colleagues. I gratefully acknowledge my debt to them. I also wish to thank Dr. Nancy Bookidis, Secretary of the Corinth Excavations, for supervising registration of the coins at the time of excavation.

The readable pieces included in the Catalogue fall into the following categories:

Greek	
Corinth	36 (16 imperial)
Other States	10 (2 imperial)
Uncertain	9 (4 imperial)
Roman	39
Byzantine	53 (6 Latin)
Frankish or French	15
<hr/>	
TOTAL	162

They cover the usual range from about the 4th century B.C. to the 14th century after Christ. Not included among them are numerous late Roman "minimi" with uncertain types, whose gross count (13 sps.) is given separately on p. 41 of the Catalogue. The majority of these "minimi", as well as most of the listed Byzantine or Frankish coins, came from the Temple E area where much of the digging started at the modern surface of the ground.

The stratigraphic list, appended immediately below, is highly selective. It includes for the most part coin-bearing fills relevant to Williams' discussion given on pp. 1-32 above.

STRATIGRAPHIC LIST⁴⁷

In the following listings, habitation floors are numbered consecutively from higher to lower; thus the topmost floor is called *first floor*, the floor immediately below it, *second floor*, etc.

EAST OF EAST THEATER STREET BUILDING 1		86-124	" (imperial)	—
		86-179	Uncertain Greek	31
		86-181	Corinth (Domitian)	16
I. FILL BELOW FOURTH FLOOR OF ROOM 1. ⁴⁸ Before A.D. 77		86-182	Greek (by fabric)	—
		<i>Lot 1986-52</i>		
		<i>(pit through bottom floor, under destruction fill)</i>		
86-193 Greek (imperial?) No. —		86-133	Corinth (duoviri)	No. 13
		86-134	" "	11
II. FILL ABOVE DESTRUCTION DEBRIS BUT BELOW BOTTOM FLOOR. To 44 B.C.		86-136	Corinth (anonymous)	21
		86-137	Uncertain Greek	32
		<i>Lot 1986-54</i>		
		<i>(fill below bottom floor)</i>		
86-194 Corinth (P/T) No. 4		86-143	Corinth (duoviri)	No. 9
86-196 Phlious 25		86-144	" "	10
III. MANHOLE 1986-1 UNDER WEST WALL OF BUILDING 1. To first half of 1st century after Christ		BUILDINGS 5 AND 7		
		V. DEBRIS ABOVE BUILDINGS. To 4th century after Christ		
		<i>Lot 1986-137</i>		
		<i>(Odeum fill)</i>		
86-205 Greek (by fabric) No. —		86-169	Max. Hercules	No. 50
		<i>Lot 1986-127</i>		
		<i>(red fill below Odeum debris)</i>		
		86-61	Phlious	No. 24
		86-62	Aurelian	46
		86-63	Corinth (J. Domna)	19
		VI. VARIOUS DEPOSITS ASSOCIATED WITH ROOM 3 OF BUILDING 5. ⁴⁹ To early 3rd century after Christ		
		<i>Pockets (Baskets 43 and 88)</i>		
		<i>(fills with painted plaster over top floor)</i>		
		86-70	Hadrian	No. 39
		86-71	M. Aurelius or L. Verus	42
		86-72	Corinth (P/T)	4
		86-73	A. Pius	41
		86-192	Faustina Jr.	43
		86-217	Sabina	40
BUILDING 3				
IV. OCCUPATIONAL FLOORS OF ROOM 1. To early 2nd century after Christ				
		<i>Lot 1986-48</i>		
		<i>(destruction fill between top and bottom floors)</i>		
86-104 Greek (imperial) No. —				
86-117 Corinth (P/T) 4				
86-123 Greek (by fabric) —				

⁴⁷ Abbreviation: P/T = Pegasus/Trident.

⁴⁸ In previous reports, Room 1 of this building was called "northwest room".

⁴⁹ In previous reports, Room 3 of this building was called "northwest room".

*Lot 1986-131**(destruction fill between topmost and second floor)*

86-75 Corinth (S. Severus) No. 18

- VII. OCCUPATION FLOORS OF ROOM 2 OF
BUILDING 7.⁵⁰ To first quarter of 3rd
century after Christ

*Pocket (Basket 59)**(fill between topmost and second floors)*

86-109 Commodus No. 44

86-110 Faustina Sr. (?) 49

86-111 Greek (J. Mamaea?) 35

*Pockets (Baskets 60 and 68)**(fills between second and bottom floors)*

86-116 Faustina Sr. (?) No. 49

86-138 Greek (by fabric) 4

TEMPLE E AREA
EAST-WEST PAVED ROAD

- VIII. LOWEST FILL DIRECTLY OVER SOUTH
SIDEWALK AND ABOVE EARTH COVERING
ROADWAY. Before end of 4th century
after Christ

Pocket (Basket 85)

E86-40 Thouria (Caracalla) No. 28

- IX. FILL DIRECTLY OVER SOUTH SIDEWALK.
Before end of 4th century after Christ

Pocket (Basket 64)

E85-306 Constans I No. 62

- X. FILL IN WHEEL RUT 3 (SOUTHERNMOST).
Before end of 4th century after Christ

Pocket (Basket 68)

E85-307 Late Roman No. —

- XI. FILL DIRECTLY OVER ROADWAY ADJACENT
TO NORTH SIDEWALK (AREA OF WHEEL
RUTS 1 AND 2). 7th century after Christ
(?)

Pocket (Basket 37)

E85-283 Constantine I No. 55

E85-284 *Minimus* —

- XII. FILL IN WHEEL RUT 2. 7th century after
Christ (?)

Pocket (Basket 38)

E85-280 Late Roman No. 67

(5th century?)

- XIII. FILL IN WHEEL RUT 1 (NORTHERNMOST). 7th
century after Christ (?)

Pocket (Basket 39)

E85-281 Late Roman No. 67

(5th century?)

E85-282 *Minimus* —

Pocket (Basket 39, cont.)
(paving worn through to earth below)

E85-287 Late Roman No. 67

(A.D. 400/408)

E85-289 *Minimus* —E85-290 "Lead" *minimus* —

E85-291 " " —

E85-292 Late Roman (?) —

E85-293 Late Roman —

E85-294 "Lead" *minimus* —

Note. About the nature of the "lead"
minimi, see footnote 56, p. 41 below.

⁵⁰ In previous reports, Building 7 was considered a part of "Building 5".

CATALOGUE⁵¹

The following conventions are used in this catalogue: (1) silver and billon coins are listed by numbers in *italic type*; (2) an asterisk (*) means that commentary follows at the end; (3) a double dagger (‡) indicates that the particular piece is illustrated on Plate 8.

CORINTH (36)

1. 12 mm.	400–146 B.C. ⁵²	Pegasos flying l./Trident. Race torch	BMC 441	86-160 86-219
2. 11 mm.	"	Same. Phiale(?) . . .	cf. BMC 454	86-85
3. 12 mm.	"	Same. Φ-I (?), figure moving r.	cf. <i>Kenchreai</i> 144	‡86-171
4. 11–13 mm.	"	Illegible or type l./Trident. Uncertain controls	E86-29 E86-38 86-56 86-69 86-72 86-84 86-102	86-117 86-118 86-138 86-159 86-185 86-194 F86-228
5. 12 mm.	300–146 B.C.	Athena head r./Pegasos flying r. (no letter K)	BMC 476 var.	‡86-95

⁵¹ The following abbreviations are used in this catalogue:

BMC = *A Catalogue of Coins in the British Museum*, 1873–
Greek Coins
Roman Imperial Coins

Carthage = W. E. Metcalf and R. B. Hitchner, "The Coins—1977" (chap. 3), in *Excavations at Carthage*
1977, Conducted by the University of Michigan V, J. H. Humphrey, ed., New Delhi 1980,
pp. 185–270

CopSNG = *Sylloge Nummorum Graecorum, Copenhagen: Corinth*, Copenhagen 1944

DOC = *Catalogue of the Byzantine Coins in the Dumbarton Oaks Collection and in the Whittemore Col-*
lection, 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

Hahn = W. Hahn, *Moneta Imperii Byzantini* I, Vienna 1973

Hendy = M. F. Hendy, *Coinage and Money in the Byzantine Empire, 1081–1261*, Washington, D.C.
1969

Kenchreai = R. L. Hohlfelder, *Kenchreai, Eastern Port of Corinth*, III, *The Coins*, Leiden 1978

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

M. (Pylia) = D. M. Metcalf, "The Pylia Hoard: Deniers Tournois in Frankish Greece," *ANSMN* 17, 1971,
pp. 173–227

NCP = F. W. Imhoof-Blumer and P. Gardner, *A Numismatic Commentary on Pausanias*, enlarged ed.,
Chicago 1964

RIC = *The Roman Imperial Coinage*, H. Mattingly *et al.*, edd., London 1923–

Syd. = E. A. Sydenham, *The Coinage of the Roman Republic*, rev. ed., New York 1975

Warren = J. A. W. Warren, "The Autonomous Bronze Coinage of Sicyon (Part 1)," *NC* 143, 1983,
pp. 23–56

⁵² I use here the traditional brackets 400–146 B.C. for the autonomous bronze of Corinth. It is now certain, however, that this coinage originated well before 400 B.C.; see O. H. Zervos, "Coins Excavated at Corinth, 1978–1980," *Hesperia* 55, 1986, p. 184, Stratigraphic Units IV and VI, and p. 203, notes 11, 12.

*6. 14 mm.	"	Athena head l./Zeus statue l. (Σ-Torch)	Ed. 14	‡86-68
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THE DUOVIRI

7. 18 mm. (ctmk.)	<i>Inst.-L. Cas.</i> ⁵³ 43–37 B.C.	Chimaira l./Nike r.	Ed. 19	F86-227
8. 21 mm.	<i>Pollio-Priscus</i> A.D. 4	Head r./Inscription in wreath	Ed. 37	86-152
9. 19 mm.	"	Drusus head r./Similar	Ed. 38	86-143
10. 20 mm.	<i>Labeo-Plancus</i> A.D. 39	Caligula head r./Nike l. on globe	Ed. 46 (var. 2)	86-144
11. 19 mm.	<i>Octavius-Licinus</i> A.D. 41–47	Claudius head r./Pegasos on rock r.	<i>CopSNG</i> 232	86-134
12. 22 mm.	<i>Candidus-Flaccus</i> A.D. 57–67	Nero head r./Poseidon in hippocamp biga l.	<i>BMC</i> 555	86-176
13. 20 mm.	<i>Agrippa</i> A.D. 68	Veiled head r./Nike l.	Ed. 67	86-133

IMPERIAL TIMES

*14. 21 mm.	<i>Domitian</i> A.D. 81–96	Head r./Nike l.	<i>CopSNG</i> 277	E86-36 86-180
15. 22 mm.	"	Head r./Effaced	Ed. —	86-174
16. 20 mm.	"	Head r./Figure l.	Ed. —	86-181
*17. 19 mm.	<i>Hadrian</i> A.D. 117–138	Bust r./Helios in quadriga r.	Ed. NOT ⁵⁴	‡86-175
*18. 25 mm.	<i>Septimius Severus</i> A.D. 193–211	Bust r./Artemis, stag and hound	<i>BMC</i> 643	86-75
*19. 22 mm.	<i>Julia Domna</i> A.D. 193–211	Bust l., cornucopia/ "Hippodrome" monument	Ed. NOT	‡86-63
20. 18 mm.	<i>Plautilla</i> A.D. 202–212	Bust r./Nike r.	<i>BMC</i> 675	‡E85-260

ANONYMOUS

*21. 15 mm.	Early Imperial	Pegasos flying l./Isthmos r.	<i>CopSNG</i> 258 var.	‡86-136
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⁵³ For this and the following duoviral issues, I follow the dates in J. H. Kent, *Corinth*, VIII, iii, *The Inscriptions 1926–1950*, Princeton 1966, pp. 24–26.

⁵⁴ NOT = rare or unpublished variety.

OTHER GREEK STATES (10)

AKARNANIA AND BOIOTIA

<i>Argos Amphiloichikon</i>				
22. 17 mm.	to 300 B.C.	Effaced/Dog seated r., looking back	cf. BMC 8	86-122
<i>Thebes</i>				
23. 11 mm.	196-146 B.C.	Shield/Trident. Dolphin(?)	BMC 109	86-90
PELOPONNESOS				
<i>Phlious</i>				
24. 13 mm.	to 360 B.C.	Bull butting l./Φ with four pellets	BMC 16	86-61
25. 11 mm.	"	Same/Φ and . . .	BMC 13-17	86-196
<i>Sikyon</i>				
26. AR	to 146 B.C.	Dove standing l./Dove flying l., in incuse square	BMC 11	86-119
*27. 13 mm.	"	Dove flying r./ΣI in wreath	BMC 138	86-183 86-222
<i>Thouria</i>				
*28. 20 mm.	Caracalla A.D. 198-217	Bust r./Athena l. Λ-A	BMC 5 var.	‡86-40
<i>Argos</i>				
29. 12 mm.	350-228 B.C.	Wolf's head l./A large and . . .	cf. BMC 98	86-220
<i>Heraia</i>				
*30. 23 mm.	S. Severus A.D. 193-211	Head or bust r./ Dionysos l. in short chiton	Ed. NOT	‡86-157

UNCERTAIN GREEK MINTS (9)

31. 14 mm.	to 31 B.C.	Head r., bearded (Herakles?)/Wild boar moving r.		86-179
32. 18 mm.	"	Head r., in long hair/Figure r. or l.		86-137
32A. 14 mm.	"	Effaced/Trident (ornamental, squareheaded)		86-155
33. 15 mm.	"	Bird flying l./Effaced (Sikyon?)		86-132
33A. 19 mm.	"	Head r. (male?)/Ship prow r.		86-223
34. 21 mm.	Imperial	Effaced/Effaced (<i>Obv.</i> countermark DD or DS)		‡86-191
*35. 24 mm.	"	Bust r., IOVΛIA MA . . ./Nike l. (Nikopolis?)		‡86-111
36. 20 mm.	"	Head l./Effaced (<i>Obv.</i> centering hole)		86-189
37. 19 mm.	"	Head r. (Domitian?)/Effaced		86-89

ROMAN COINAGE: EARLY (13)

MONEYER: MARC ANTONY

<i>Unattributed mint</i>				
38. Den.	32-31 B.C.	Galley r./LEG XV Three standards	Syd. 1235	86-131

HADRIAN, A.D. 117-138

<i>Rome</i>				
39. Ses.	A.D. 119-138	SC Diana l.	BMC III, 1545	86-70

SABINA

40. Ses.	<i>Rome</i> A.D. 128–137	. . . SC Pietas or Vesta seated l. (throne has back)	<i>BMC</i> III, 1871 or 1885	86-217
ANTONINUS PIUS, A.D. 138–161				
41. Ses.	<i>Rome</i> A.D. 150–151	COS IIII SC Aequitas l.	<i>BMC</i> IV, 1861	86-73
M. AURELIUS OR L. VERUS				
42. Ses.	<i>Rome</i> A.D. 161–192	. . . IMP . . . SC Mars r.	cf. <i>BMC</i> IV, 1229	86-71
FAUSTINA JR.				
43. Ses.	<i>Rome</i> A.D. 161–176	(MATRI MAGNAE SC) Cybele seated r.	<i>BMC</i> IV, 932	86-192
COMMODOUS, A.D. 177–192				
*44. Dup.	<i>Rome</i> A.D. 177–180	Figure standing r. or l. (legend effaced)	cf. <i>BMC</i> IV, 1702	86-109
CARACALLA, A.D. 198–217				
*45. Ses.	<i>Rome</i> A.D. 196–198	(PRINCIPI IVVENTVTIS SC) Prince l., trophy	<i>BMC</i> V, 608 or 618	86-188
AURELIAN, A.D. 270–275				
46. Ant.	<i>Cyzicus</i> A.D. 274–275	ORIENS AVG Sol l., captive (<i>Officina</i> Γ, series XXI)	<i>RIC</i> V, i, 360F	86-62
*47. Ant.	<i>Uncertain</i>	Similar type		86-225
PROBUS, A.D. 276–282				
48. Ant.	<i>Cyzicus</i> A.D. 276–282	VIRTVS PROBI AVG Prince riding l., captive (<i>Officina</i> V, series XXIMC)	<i>RIC</i> V, ii, 913	86-166
UNCERTAIN EMPEROR				
49. Dup.	<i>Uncertain</i>	Female head r. (Faustina Sr.?) Figure standing r. or l.		86-110 86-116

ROMAN COINAGE: LATE (26)

MAXIMIAN HERCULES, A.D. 286–305

50. 23 mm.	<i>Cyzicus</i> A.D. 295–299	CONCORDIA MILITVM Prince and Jupiter (<i>Officina</i> Δ)	<i>RIC</i> VI, 16b	86-169
51. 22 mm.	" <i>Uncertain</i>	Same (<i>Officina</i> B)	<i>RIC</i> VI, 19b	E85-305
52. 21 mm.		Same (<i>Officina</i> ?)		E85-295
MAXIMINUS II, A.D. 308–313				
53. 22 mm.	<i>Nicomedia</i> A.D. 310–311	GENIO AVGVSTI CMH Genius l. (<i>Officina</i> E)	<i>RIC</i> VI, 66c	86-150
CONSTANTINE I, A.D. 307–337				
*54. 19 mm.	<i>Uncertain</i>	VICTORIAE LAETAE PRINC PERP Two Victories, altar	<i>RIC</i> VII, 52	86-204
55. 14 mm.		VN MR Veiled prince r.	<i>LRBC</i> II, 1304	E85-283
CRISPUS (CAESAR), A.D. 317–326				
56. 18 mm.	<i>Thessalonica</i> A.D. 320–324	CAESARVM NOSTRORVM Wreath with VOT V or VOT X	cf. <i>RIC</i> VII, 125	86-173
CONSTANTIUS II, A.D. 337–361				
57. 18 mm.	<i>Heraclea</i> A.D. 325–326	PROVIDENTIAE CAESS Camp gate (<i>Officina</i> Γ, series *)	<i>RIC</i> VII, 78	86-105
*58. 17 mm.	<i>Constantinople</i> A.D. 351–355	FEL TEMP REPARATIO FH ⁵⁵ (<i>Officina</i> Z, series pellet . . .)	<i>RIC</i> VIII, 121, 123 or 126	E86-44
59. 18 mm.	<i>Cyzicus</i> A.D. 351–361	Same (<i>Officina</i> ?)	<i>RIC</i> VIII, 104 or 110	E86-46
60. 15 mm.	<i>Uncertain</i>	GLORIA EXERCITVS Two soldiers, one standard	<i>LRBC</i> I, 937	E86-2
*61. 13 mm.		VOT XX MVLT XXX in wreath	<i>LRBC</i> I, 963	E86-108
CONSTANS I, A.D. 337–350				
62. 15 mm.	<i>Heraclea</i> (?) to A.D. 348	VICT AVG Victory l. (<i>Officina</i> Δ)	<i>RIC</i> VIII, 43	E85-306

⁵⁵ FH = Fallen Horseman. The number refers to the principal varieties (1–4) of the Fallen Horseman type described in *LRBC*, p. 108 and in *RIC* VIII, p. 38. If the type is unclear, there is no number.

CONSTANTIUS GALLUS (CAESAR), A.D. 351–354

63. 18 mm.	<i>Cyzicus</i> A.D. 351–354	FEL TEMP REPARATIO <i>FH3</i> (<i>Officina A</i> or Δ)	<i>RIC</i> VIII, 107	86-149
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VALENTINIAN II, A.D. 375–392

64. 12 mm.	<i>Uncertain</i>	SALVS REIPVBLICAE Victory dragging captive l. (P)	<i>LRBC</i> II, 2183	86-58
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ARCADIUS, A.D. 383–408

65. 12 mm.	<i>Constantinople</i> A.D. 395–408	CONCORDIA AVG (or AVGGG) Cross	<i>LRBC</i> II, 2207 or 2221	E85-310
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66. 13 mm.	<i>Uncertain</i>	SALVS REIPVBLICAE Victory dragging captive l. (P)	<i>LRBC</i> II, 2185	86-59
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UNCERTAIN EMPEROR

67. 8–17 mm.	<i>Uncertain mint</i>			
	[] Figure l. with globe(?)	86-161	FEL TEMP REPARATIO	E86-27
	and spear	86-165	(<i>FH3</i> or uncertain <i>FH</i>)	86-60
	[] Three princes	E85-287		86-162
	[] Cross	E86-14	Imperial monogram, incomplete (5th century?)	E85-280 E85-281

UNCERTAIN LATE ROMAN COINS (4)

UNCERTAIN COINS OF SMALL MODULE, 11 MM. OR LESS (13)⁵⁶

BYZANTINE COINAGE (53)

JUSTINIAN I, A.D. 527–565

68. 7 mm.	<i>Carthage or Constantinople</i> A.D. 527–539	\mathbb{A} large	<i>DOC</i> I, 36 or 308, 309	E85-303
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JUSTIN I OR JUSTINIAN I

*69. 8 mm.	<i>Unattributed</i>	* large	cf. <i>ANSMN</i> 11, 1964, p. 195, 344	‡E85-285
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⁵⁶ Four of these pieces (E85-290, E85-291, E85-294, and 86-88) are remarkable for their appearance: the gray color of their metal and their unstamped surfaces. Their metallic composition is unknown, but a preliminary test showed *no* traces of lead. It is also unclear whether these small specimens should be considered to be true coins. Three of them were found in close proximity to each other (see Stratigraphic List, Unit XIII, above).

PHOCAS, A.D. 602–610

70. 20 mm. (clipped)	<i>Constantinople</i> A.D. 603–610	XX (<i>Officina</i> Δ)	DOC II, i, 36c or 37d	‡E86-43
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CONSTANS II, A.D. 641–668

*71. 20 mm. (clipped)	<i>Constantinople</i> A.D. 647	‡m (<i>Officina</i> and date illegible)	DOC II, ii, 66b.3	‡E86-8
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LEO VI, A.D. 886–912

72. 26 mm.	<i>Constantinople</i> A.D. 886–912	Leo bust/Inscription	DOC III, ii, 8	E86-9
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ROMANUS I, A.D. 920–944

73. 27 mm.	<i>Constantinople</i> A.D. 931–944	Romanus bust/Inscription	DOC III, ii, 25b	E86-37
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NICEPHORUS II, A.D. 963–969

74. 26 mm.	<i>Constantinople</i> A.D. 963–969	Nicephorus bust/Inscription	DOC III, ii, 7	E86-25
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MICHAEL VII, A.D. 1071–1078


75. 26 mm.	<i>Constantinople</i> A.D. 1071–1078	Christ bust/Michael bust	DOC III, ii, 14a	E86-33
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NICEPHORUS III, A.D. 1078–1081

76. 22–27 mm.	<i>Constantinople</i> A.D. 1078–1081	Christ figure (between stars)/ Cross and circle C Φ N Δ	DOC III, ii, 9	E85-296 E86-82 86-215
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ANONYMOUS FOLLES

77. 31 mm.	A.D. 976–1030	Christ bust/Four-line inscription	DOC III, ii, p. 649, Class A2	E86-10
*78. 30 mm. (on Class A2)	A.D. 1030–1042	Christ bust/Cross on steps, inscription in angles	DOC III, ii, p. 676, Class B	E86-22 E86-51
79. 29 mm. (on Class A2)	A.D. 1042–1050	Christ figure/Jeweled cross, inscription in angles	DOC III, ii, p. 681, Class C	E86-24
80. 28 mm. (on Class C)	A.D. 1050–1060	Christ seated/Three-line inscription	DOC III, ii, p. 685, Class D	86-214
81. 27 mm.	A.D. 1065–1070	Christ bust/Virgin bust	DOC III, ii, p. 692, Class G	E86-49
82. 26 mm. (on Class D, E, or F)	A.D. 1070–1075	Christ bust/Patriarchal cross	DOC III, ii, p. 694, Class H	E86-97
*83. 23 mm.	A.D. 1075–1080	Christ bust/Latin cross	DOC III, ii, p. 696, Class I	E86-66 86-197 86-207 86-216

84.	23 mm. (1, on Class J)	A.D. 1085–1092	Christ bust/Virgin figure	DOC III, ii, p. 702, Class K	E86-18 86-78
ALEXIOUS I, A.D. 1081–1118					
<i>Thessalonica</i>					
*85.	Tetart. (overstr.)	A.D. 1092–1118	Christ bust/Alexius bust with cross	Hendy, pl. 8:7	E86-13
86.	Tetart.	"	Virgin bust/Alexius bust with labarum	Hendy, pl. 8:9	E86-21
*87.	Tetart. (1, overstr.)	"	Cross C Φ/Alexius bust ΑΔ Δ with cross (Hendy, pl. 8:10)	E86-17 E86-31	E86-52 86-168 86-186
JOHN II, A.D. 1118–1143					
<i>Thessalonica</i>					
*88.	Tetart.	A.D. 1092–1118	Christ bust/John bust	Hendy, pl. 11:11	‡E86-19
MANUEL I, A.D. 1143–1180					
<i>Unattributed</i>					
*89.	Half- tetart.	A.D. 1143–1180	 /Manuel bust with labarum (Hendy, pl. 18:1)	E85-277 ‡E86-30	E86-79 E86-80 86-164
90.	Half- tetart.	"	St. George bust/Same (Hendy, pl. 18:3)	E85-262 E85-297	E86-7 E86-15
91.	Half- tetart.	"	Christ bust/Manuel figure	Hendy, pl. 18:5	E86-12
92.	Half- tetart.	"	St. George or Christ bust/ Effaced	Hendy, pl. 18:3–6	E86-126
ANDRONICUS, A.D. 1183–1185					
<i>Unattributed</i>					
93.	Half- tetart.	A.D. 1183–1185	Virgin bust with Christ/ Andronicus bust	Hendy, pl. 19:4	‡E85-312
UNCERTAIN LATE EMPEROR					
<i>Uncertain</i>					
94.	Tetart. (3.29 g.)	after A.D. 1092	Christ bust with (open?) book/ Effaced		E86-96
95.	Half- tetart. (1.32 g.)	after A.D. 1092	St. George or St. Demetrius bust/ Emperor bust with labarum		E85-263
96.	Half- tetart. (1.15 g.)	after A.D. 1092	Bust (of saint?)/Emperor bust or figure		E86-81
LATIN IMITATIVE (SMALL MODULE)					
<i>Unattributed</i>					
*97.	Trachy	A.D. 1204–1261	Virgin with Christ, seated/ Emperor with labarum	Hendy, pl. 29:1	E85-311 ‡E86-50
98.	Trachy	"	Same/Effaced. (Octagonal clip)	Hendy, pl. 29:1 or 7	E86-39

*99. Trachy	"	Christ bust/Emperor with cross	Hendy, pl. 29:13	‡E86-148
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UNCERTAIN IMITATIVE

100. Trachy (1.40 g.)	<i>Uncertain</i> after A.D. 1195	Effaced/Emperor bust or figure		E86-48
101. Trachy (0.95 g.)	"	Effaced/One or two figures. (Heart-shaped clip)		E85-314

FRANKISH COINAGE: PRINCES OF ACHAIA (9)

WILLIAM VILLEHARDOUIN, A.D. 1245–1278

102. Æ unit (holed)	<i>Corinth</i> after A.D. 1250	G. P. ACCAIE. Cross/ .CORINTVM. Acrocorinth castle	Ed. 2	E85-261 E85-286 86-115
103. Æ unit	after A.D. 1260	ⓈG(P)ACCA(I)Ⓢ Cross/ + ⓈCORINTI(Ⓢ) Genoese gate	Ed. 4 var.	E86-41
104. Den.	<i>Clarenza</i> after A.D. 1250	+ Ⓢ G P(RINCE)P(S Ⓢ) Cross/ + (Ⓢ CLARE)NTIA(Ⓢ) Castle Tournois	Ed. 6	E86-98
105. Den.	"	+ .G. PRINCEPS. Cross/ + .CLARENTIA. Castle Tournois (dot either side of "tower"; dot beneath)	M. (Pylia), p. 179.e var.	‡E86-83

CHARLES I OF ANJOU, A.D. 1278–1285

106. Den.	<i>Clarenza</i> A.D. 1278–1285	+ .K.R. PRINC' ACN' Cross/ + (.)CLARENTIA. Castle Tournois	Ed. 10	E86-87
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CHARLES II OF ANJOU, A.D. 1285–1289

107. Den.	<i>Clarenza</i> A.D. 1285–1289	+ .K.R. PRINC' ACN' . Cross/ + ⓈDEⓈCLARENTIAⓈ Castle Tournois	Ed. 11	E86-210
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JOHN OF GRAVINA, A.D. 1322–1333

*108. Den.	<i>Clarenza</i> A.D. 1322–1333	+ IO SP. ACNE Cross/ + DE (CLAREN)CIA Castle Tournois	Ed. 19 var.	E86-208
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DUKES OF ATHENS (2)

WILLIAM DE LA ROCHE, A.D. 1280–1287

*109. Den.	<i>Thebes</i> A.D. 1280–1287	+ +GDVX()ATENIS. Cross/ + TNEBC CIVIS	M. (Pylia), p. 189, 3 var.	E86-211
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110. Den.	”	Castle Tournois + ✕G()DV.X.ATENIS. Cross/ Same	M. 773 var.	‡E86-213
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UNCERTAIN FRANKISH OR FRENCH (4)

111. Den.	<i>Uncertain</i>	Legend between two circles. Cross/ Legend. Castle Tournois	85-270 E86-28	E86-209 E86-212
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NOTES

- (6) The image of Zeus with transverse scepter is a particular favorite of the Corinthian coinage, silver and bronze, and may represent a statue that once stood in the city. Certain features of the image, e.g., the god's long hair and beard, the fillet tied to his scepter, etc., are especially clearly represented on our coin, as can be seen on Plate 8 (enlargement). For a discussion of this coin type, see A. Blanchet, "Représentations de statues sur des statères de Corinthe," *RN*, 4th ser., 11, 1907, pp. 319–320 and W. Schwabacher, "Corinthian Contributions from Copenhagen," *Acta Archaeologica* 12, 1941, pp. 61–64.
- (14) Coin E86-36 is much corroded and lacking in detail but is almost certainly the same issue of Domitian as that represented by 86-180.
- (17) (IMR CAES TRAI A)N . HADRIANVS AVG Bust laureate, cuirassed r. (gorgoneion)
Rev. COL . LAV . . . Helios in quadriga moving r.
(Pl. 8)
A related issue in the Corinth collection (Anaploga, 18.V.62, no. 11), struck from the same obverse die, helps restore the first half of the obverse legend as shown above.
- (18) The obverse legend of 86-75 is shorter than the one on the *BMC* coin and breaks differently: L SE(or E)PT SEVR-E PT AVG IMP.
- (19) (IVL)IA DOM-NA SENNTE Bust l. draped; cornucopia behind
Rev. (CLI)-CO-R Platform from the middle of which rises a column surmounted by a male statue; on either side, an equestrian statue
(Pl. 8)
The elaborate monument depicted on the coin's reverse is not mentioned by Pausanias. Imhoof and Gardner (*NCP*, p. 15) hazard the view that it was meant to decorate a stadium or hippodrome.
- (21) Coin 86-136 represents a rare variant of the issue in which Pegasos faces *left* (Pl. 8).
- (27) These two bronzes belong to Miss Warren's groups 4C.1 and 4C.7 (style a) and are dated by her *ca.* 330–200 B.C.
- (28) The legends, somewhat different from those in *BMC*, are for the obverse . . . ANTΩNINO . . . and for the reverse Θ(OV)PI-ATΩN with Λ-A (Pl. 8).
- (30) ΛΟΥ CEΠ CEO-VHPOC Bust(?) of Septimius r., laureate
Rev. HPA-EΩN Dionysos in short chiton, holding kantharos and grapes
(Pl. 8)
This particular representation of Dionysos, a rare one on Peloponnesian coins, is also used on another issue of Heraia struck for Caracalla; W. Leake, *Numismata Hellenica: Supplement*, London 1859, p. 128. (*Note.* *NCP*, p. 103, no. 2 gives an incorrect description of Dionysos for the Leake coin.)

- (35) This could be an issue of Epirotan Nikopolis struck for Julia Mamaea (died A.D. 235); cf. *BMC* (Epirus) 41.
- (44) The obverse legend, partly preserved, breaks as follows: () M O D V S - () .
- (45) Both legends illegible.
- (47) The reverse of this antoninianus is almost totally covered by incrustation; the only visible part of the type is Sol's uplifted hand which breaks the legend in the following way:
(OR) IE - N (S AVG).
- (54) The obverse legend can be restored as IMP CONST(ANTINVS PF) AVG or IMP CONST(ANTINVS MAX) AVG.
- (58, 61) The obverse legend can in each case be restored as DN CONSTAN - (TIVS PF AVG).
- (69) Standard Byzantine manuals and recent accounts on late Roman bronze coins mention only the AE4 variety in which the Christogram is placed within *two* circles of dots (*DOC* I, p. 170, no. 111; Hahn, p. 71, no. 206; *BMC*, Vandals, p. 37, nos. 159, 160; *ANSMN* 11, 1964, p. 195, nos. 344-353; *Carthage 1977*, pp. 221-222, nos. 531-557). There is no doubt, however, that on the present coin the Christogram is inside a *single* dot border. Can this piece be a variant of the better known type? Another peculiarity of our coin is that its obverse type seems to be a *frontal* bust instead of the usual profile bust (Pl. 8).
- (71) The specimen in *DOC* has the cross-bar on the middle stem of m.
- (78) Coin E86-51 is pierced (square hole).
- (83) Coin E86-66 is pierced (round hole).
- (85) This tetarteron is struck on a thin, evenly clipped flan weighing only 1.99 g. There are traces of an undertype.
- (87) E86-17 is possibly struck over an anonymous follis of class J.
- (88) This issue of John II comes in several variants distinguishable by certain details on the obverse and reverse types. A common variety is one in which the emperor has six jewels in the angled border of his dress and the Christ holds a book (open) with writing on its pages (Hendy, pl. 11:11, 12). Another less common variety, represented by our coin, has only *five* jewels on the garment border and a book with pages left *blank* (weight of the Corinth specimen, 5.70 g.; Pl. 8).
- (89) Manuel's monogram on coin E86-30 features a long-stemmed *pi* and a *lambda* marked with a pellet, Λ (Pl. 8). For a coin with a similar monogram, see *Hesperia* 54, 1985, pl. 18:135.
- (97) On coin E86-50 the anxikakia held by the emperor seems to be topped by a patriarchal cross (Pl. 8). The obverse type is completely effaced.
- (99) In the supposed Thessalonican prototype, large-module, of Type B, the emperor figure on the reverse is described by Hendy (p. 197) as holding a *labarum* in his right hand. But in the present coin (Pl. 8), and possibly in one of the small-module examples illustrated by Hendy himself (pl. 29:13), the emperor is equipped with a long *cross* instead.
- (108) This specimen is very damaged and its details unclear. The reverse seems to be of the variety with a *pellet* on each side of the "castle" and a letter (M?) underneath; cf. Metcalf, nos. 760-762.
- (109) There seems to be *no* pellet after the initial G in the obverse legend.

ORESTES H. ZERVOS



a. East-west Roman paved street south of Temple E, from the south



1



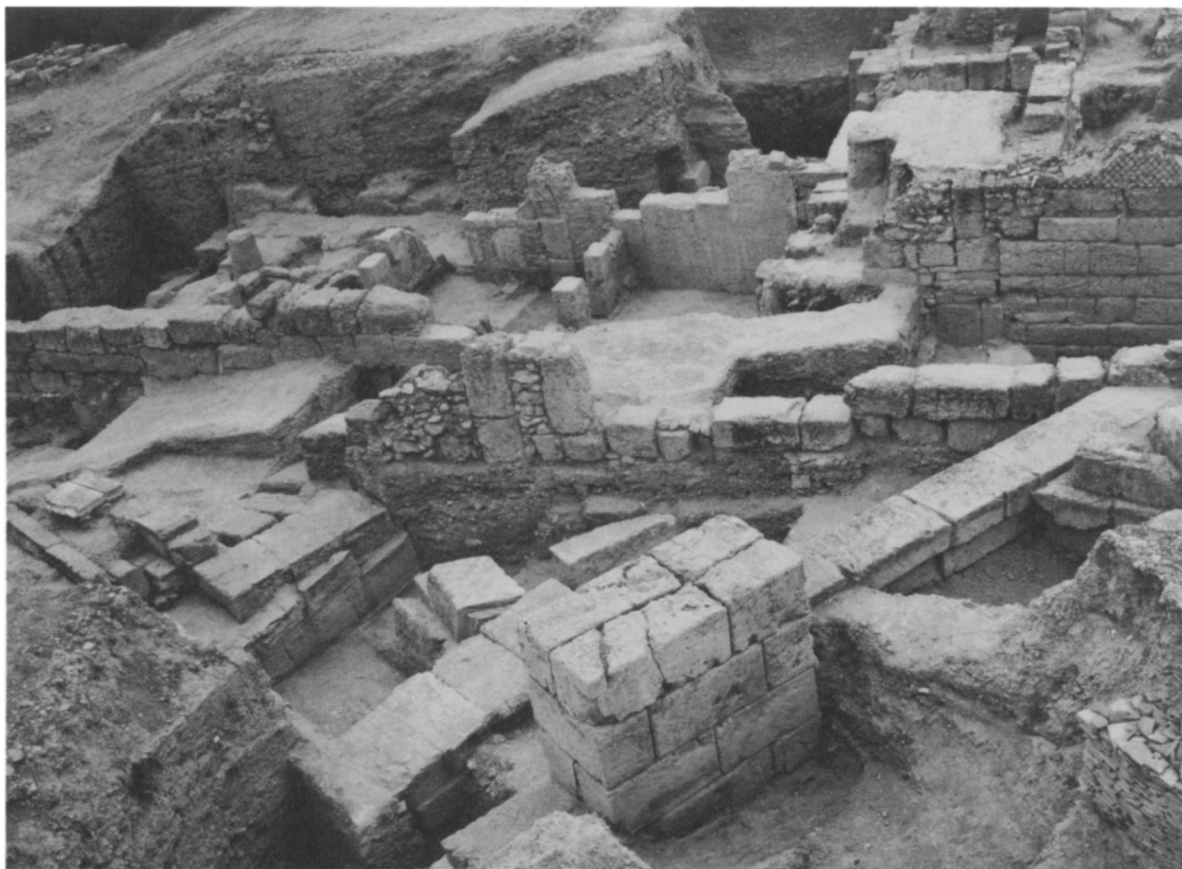
1, foot

PLATE 2



Building 1, from the east: cement and rubble foundation at bottom, reservoir 1984-1 at lower right

C. K. WILLIAMS, II AND O. H. ZERVOS: CORINTH, 1986: EAST OF THE THEATER



a. East Theater Street, from the southwest: Phase 2 and Phase 4 buttresses with Buildings 1, 3, and 5 in background



2



7



8

PLATE 4



a. Street door into Building 3, from the southwest, blocked at beginning of Phase 4: wall at right partly trimmed in Phase 2 alteration



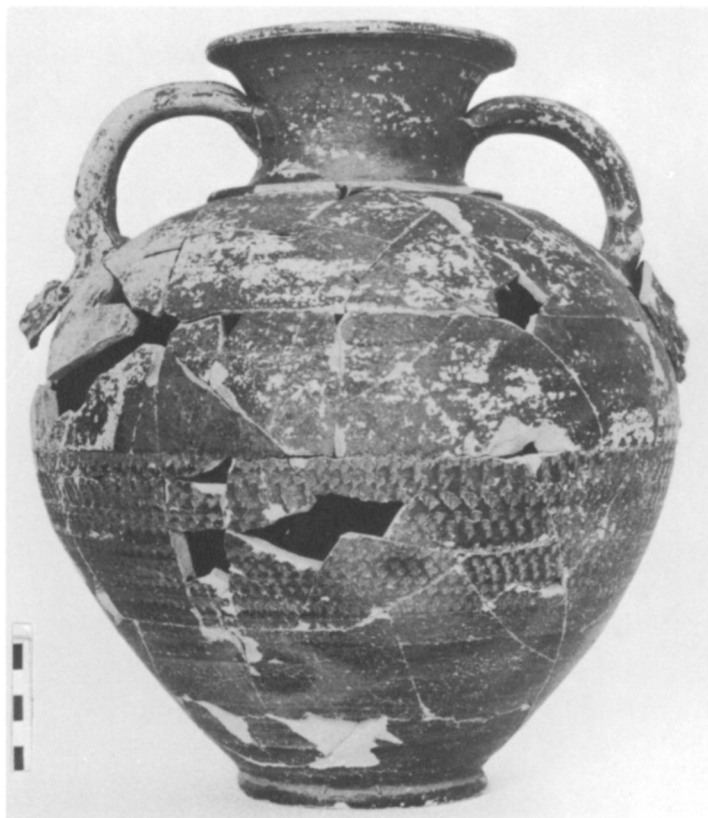
MF-1986-46



MF-1986-2



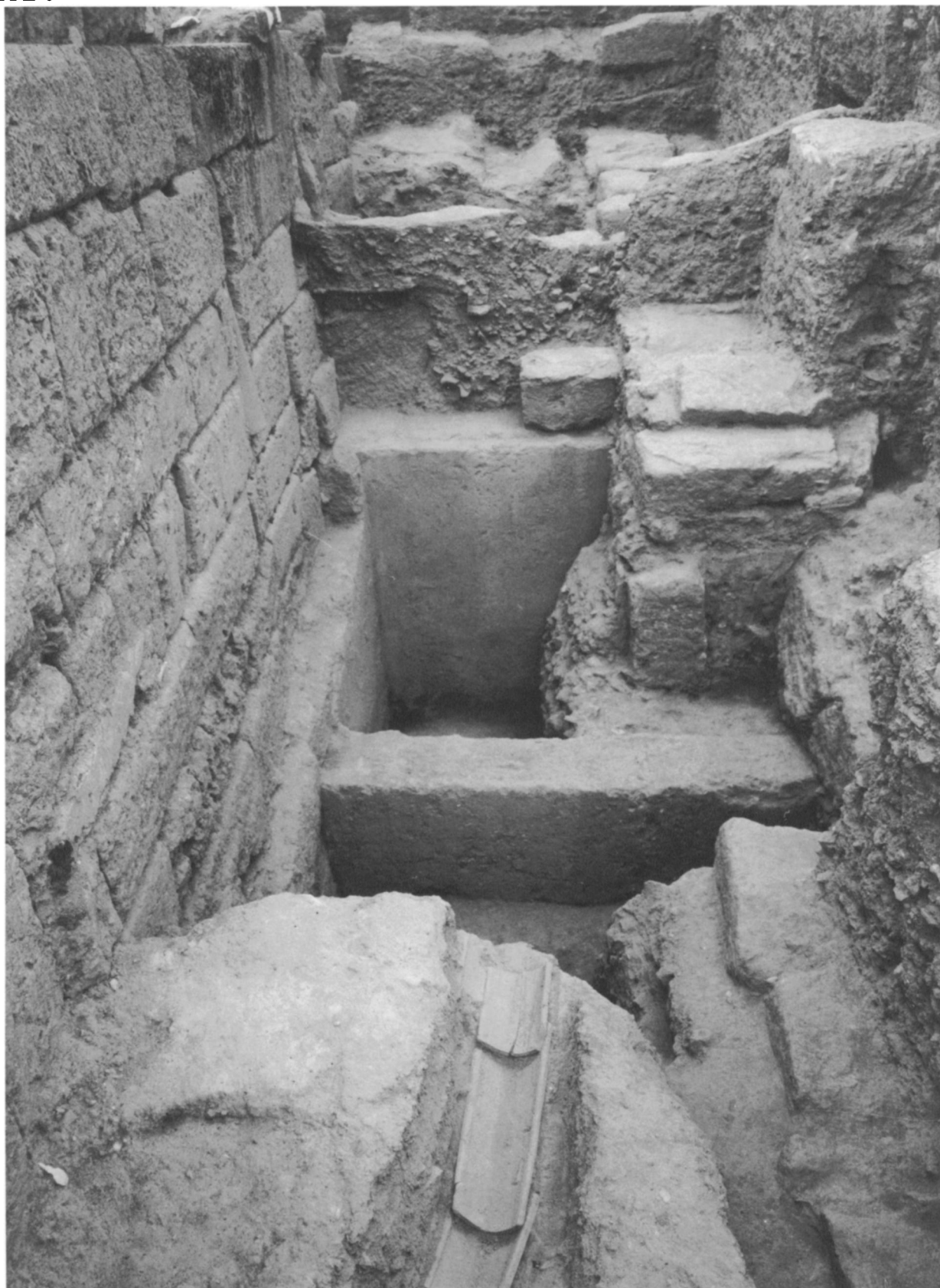
a. East Theater Street, from the west: ramp at lower right, Buildings 5 and 7 beyond



9



9, detail of face under handle



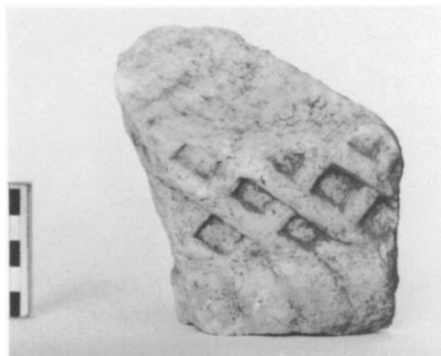
Reservoir 1985-1 under East Theater Street, from the north: tile drain of Phase 2 in foreground



11



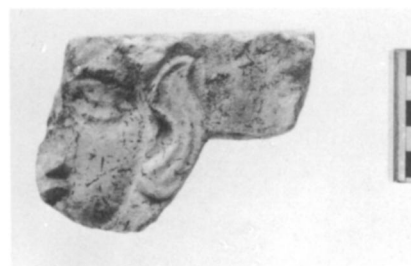
18



17



20



21

PLATE 8

