

CORINTH, 1983: THE ROUTE TO SIKYON

(PLATES 21–30)

Excavations in 1983 were confined to Roman and Byzantine levels. The purpose of the “Terraced Building” (later 3rd to later 4th century) was apparently domestic or industrial (perhaps glassmaking). The East Theater Street, the ramp to the Odeion, and the entrance to the Theater were investigated; fragments of a Third Style fresco were found outside a windowed wall. New study of the Fountain of Glauke suggests a revised date (1st century after Christ) for the first phase and a change in the accepted route of Pausanias.

IN 1981 AND 1982 excavation at Corinth was conducted by the American School of Classical Studies along the east side of what now is known as the East Theater Street, in the area immediately east of the stage building of the Theater and its northeast court.¹ This year excavation was focused in an area between 30 and 55 meters farther to the south, around trenches that originally had been dug in 1925 and 1926 on both sides of the East Theater Street. One of the parts of the 1925 and 1926 excavation, lying on the eastern side of the street, had been named “Athena Trench” because it was thought that the sanctuary of Athena Chalinitis might be found there between the Odeion and the Theater. Such a possibility arose from a reading of Pausanias which would imply that the sanctuary was in just this position. Excavation undertaken to verify the theory was interrupted, however, and thus not published in a final form. In this condition the area retained its name “Athena Trench”, despite the lack of remains to certify the identification.²

The present article is a stratigraphic and chronological supplement to the original excavation reports, designed to publish the results of the work that was conducted during 1983 in a number of the already existing trenches. Although this study is in no way final, six distinct phases of activity have been distinguished and are presented herein.

¹ Excavation was made possible again this year by permission of the Greek Archaeological Service and the Secretary General of the Ministry of Culture, Dr. M. Doris; for help within the Corinthia I would like to thank warmly Mrs. Aik. Demakopoulou, Ephor of Antiquities of the Argolid and Corinthia, Miss E. Palaologou, who for the summer of 1983 stood in her stead, and Mrs. A. Banaka.

The Director of the American School of Classical Studies at Athens, Professor S. G. Miller, did much to ease the anxieties caused by sudden complications during the year. Dr. N. Bookidis did the same in the Corinth Museum and excavation house. To both I am extremely grateful and obligated.

The spring excavation staff consisted of Miss Laura Gadbery, Mrs. Jan M. Sanders, and Messrs. Neel Smith and Clayton Lehmann. Numismatic studies were conducted by Mr. John MacIsaac and Dr. Orestes H. Zervos; Dr. Zervos also supplied the catalogue for this report, giving it a precision that it would not otherwise have had. Mrs. Elizabeth J. Milleker aided in the museum and toward the publication of three Serapis heads, one of which was found in the excavations of 1982. Mrs. Candace H. Smith executed profiles used in the following report. In a two-week excavation training session in July 1983, four students at the University of Athens, Misses Georgia Drossou and Ada Stathoulia and Messrs. Michael Cosmopoulos and Stylianos Katakis, supervised trenches east of the Theater. I extend my thanks to all the above for their constant striving toward more precision in the knowledge of Corinthian antiquity.

The duties of foreman were shared by D. Papaioannou and A. Arboreres. The potmenders were N. Didaskalou, A. Papaioannou, and G. Arboreres. Miss S. Bouzaki served as excavation conservator. Misses I. Ioannidou and L. Bartzioti were, as in the past, the excavation photographers.

² Pausanias, II.4.1 and 5. See T. L. Shear, “Excavations at Corinth in 1925,” *AJA* 29, 1925, pp. 388–391; *idem*, “Excavations in the Theatre District at Corinth in 1926,” *AJA* 30, 1926, pp. 444–449.

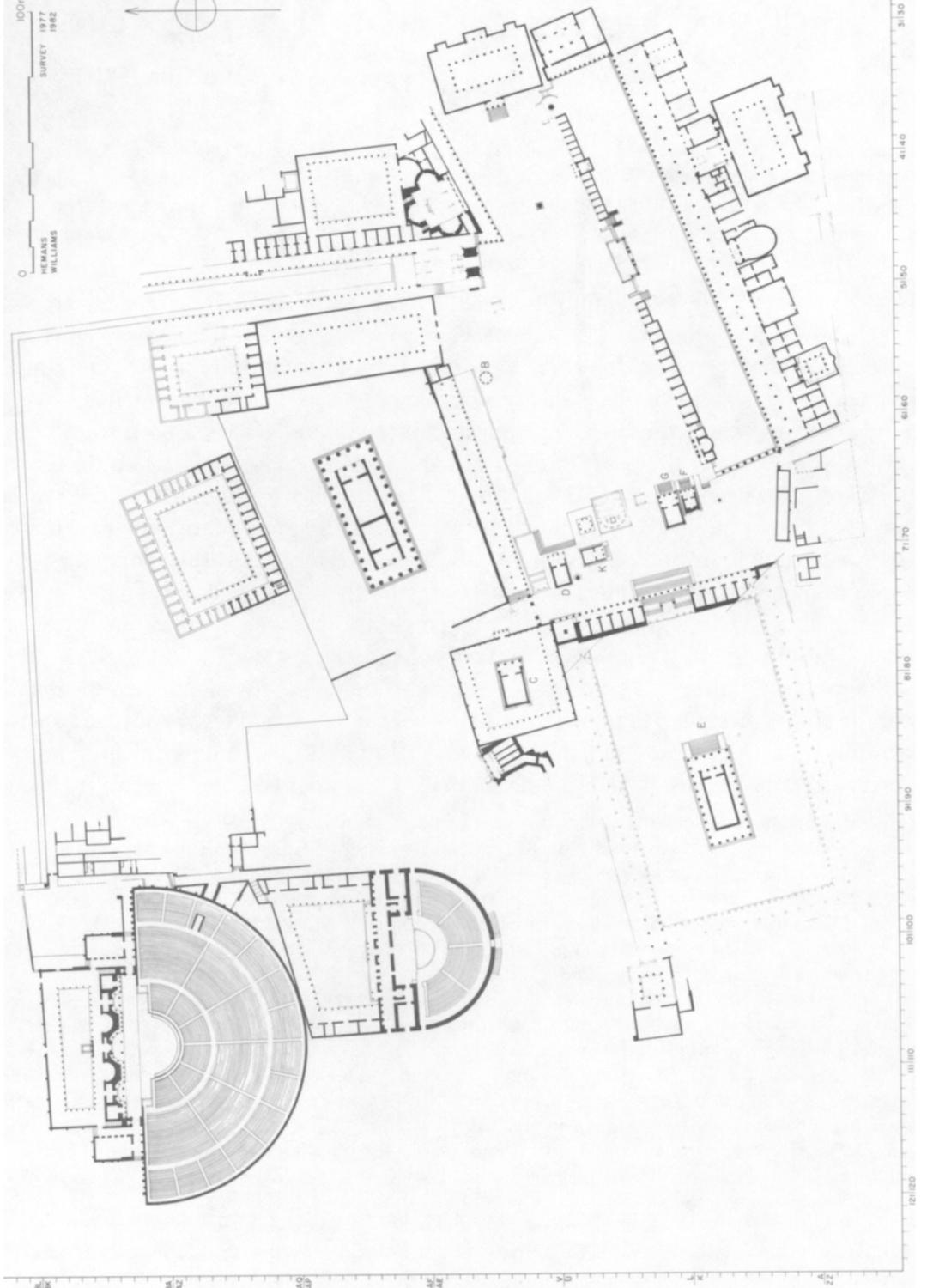


FIG. 1. Plan of Central Corinth, 2nd century after Christ

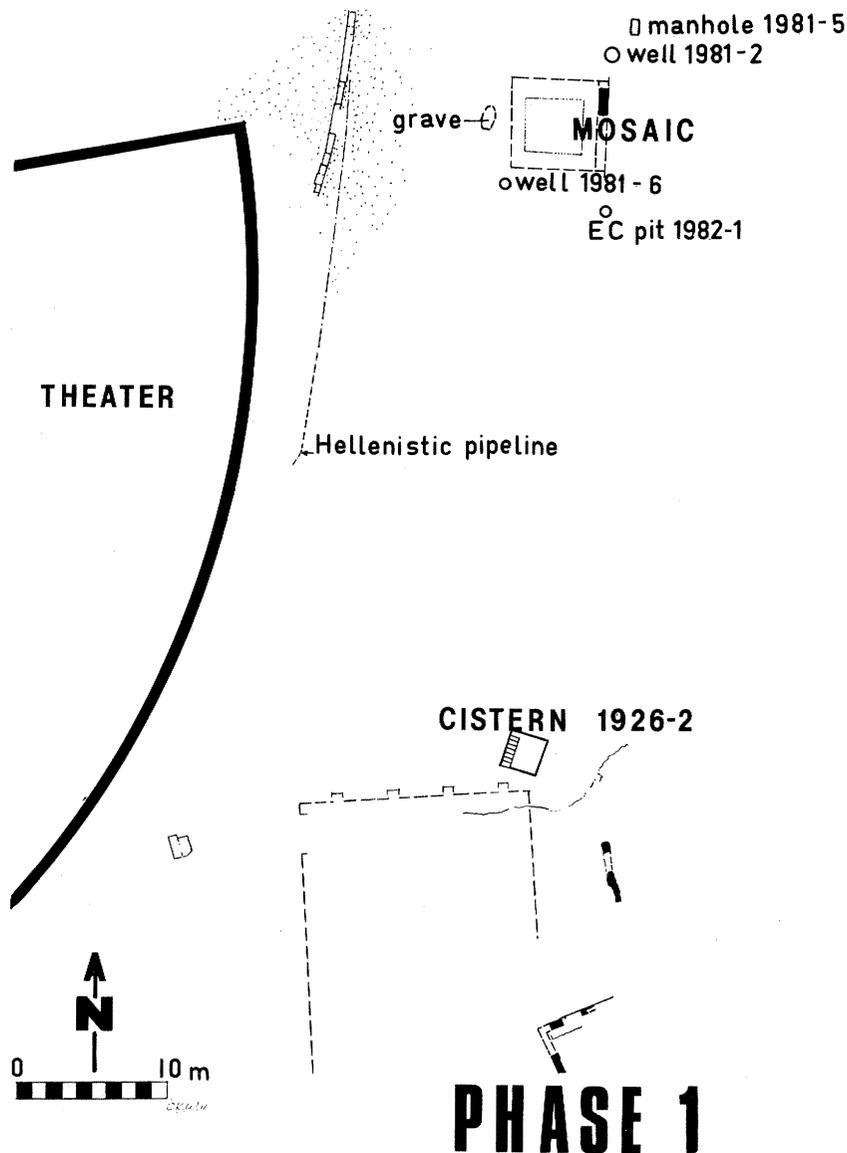


FIG. 2. Pre-Roman remains east of the Theater

Phase One, Greek (Fig. 2). Evidence was found for at least one Greek level in the trenches of the 1920's, attested now by a series of walls that rest either close to or on bedrock and by a reservoir, 1926-2, that was found filled with a large quantity of Hellenistic molded relief bowls. The architectural remains have an orientation different from those of the earliest Roman structures in the area. No information was retrieved about the Greek levels in the course of the 1983 excavation.

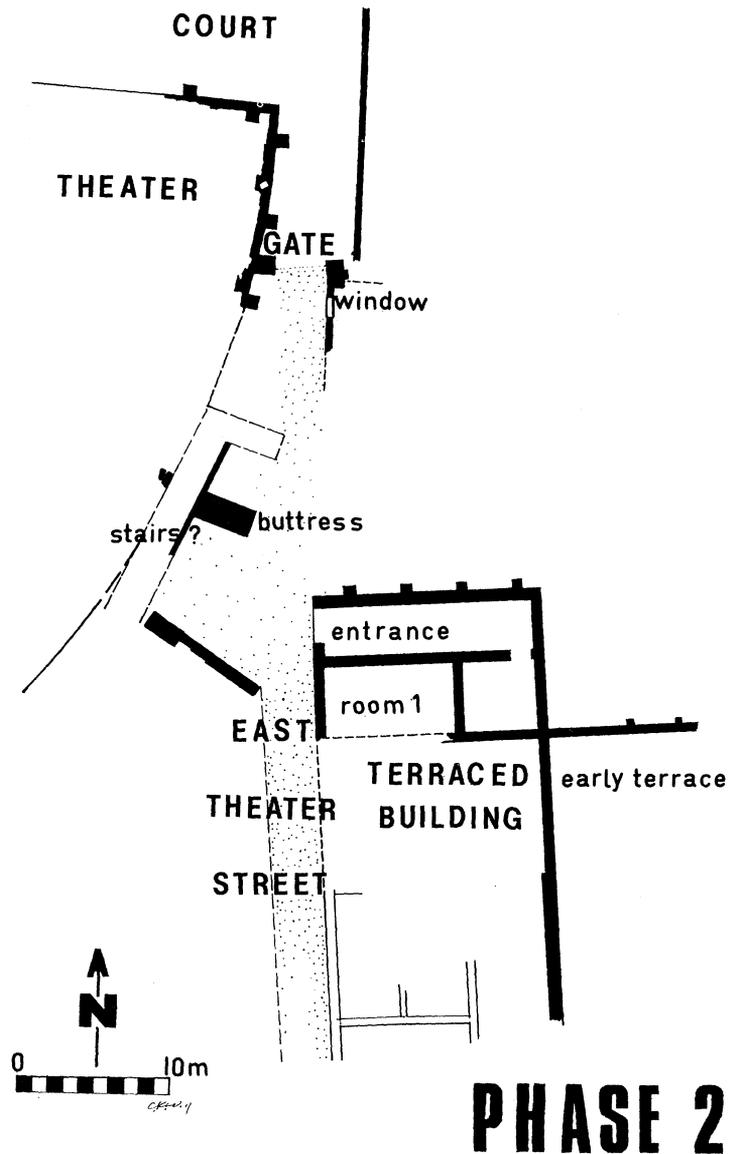


FIG. 3. Augustan to late 1st-century Roman remains east of the Theater

Phase Two, Roman (Fig. 3). Initial construction in the Early Roman period, probably within the first years of the colony, i.e., during the reign of Augustus. This period ends with a destruction that can be dated within the late 1st century after Christ. Evidence for the destruction is clearly seen around the vomitorium of the Theater.³

³ The Theater is not published as having been repaired or refurbished in the later 1st century after Christ; some work probably was done on the monument at the time of Trajan, with the main effort being made under Hadrian. R. Stillwell, *Corinth, II, The Theater*, Princeton 1952, p. 136; M. C. Sturgeon, *Corinth, IX, ii*,

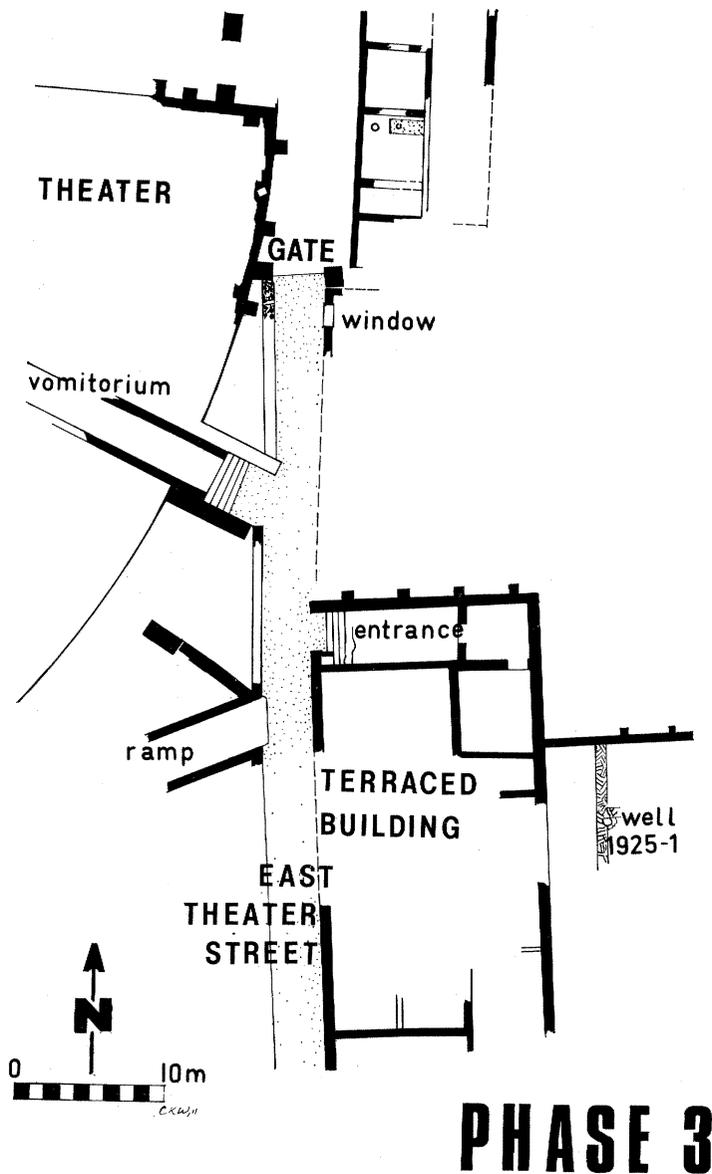


FIG. 4. Remains from after A.D. 77 to the late 3rd century after Christ

Phase Three, Roman (Fig. 4). Construction in the later 1st century after Christ, probably after A.D. 77. Destruction brought this phase to an end in the third quarter of the 3rd century after Christ, or slightly later. The destruction is best attested in a structure on the east side of the East Theater Street, called the Terraced Building, which lies opposite the ramped entrance that connects the street to the court of the Odeion.

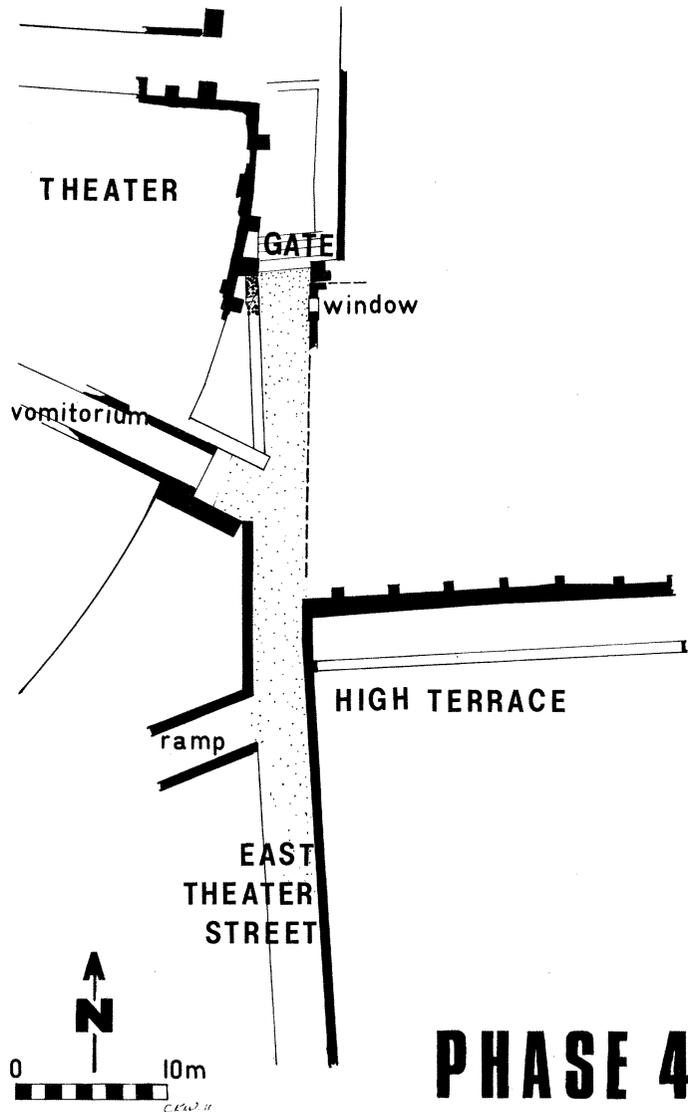


FIG. 5. Remains between the 270's and the mid-4th century after Christ

Phase Four, Roman (Fig. 5). Reconstruction in the 270's including the raising of the ground level east of the East Theater Street behind a new, high terrace wall. The destruction that demanded the reconstruction might be equated with strata of destruction excavated east of the Theater in 1981 and 1982.⁴ This phase comes to an end in the second half of the 4th century.

⁴ C. K. Williams, II and Orestes H. Zervos, "Corinth, 1981: East of the Theater," *Hesperia* 51, 1982, pp. 133-135; *idem*, "Corinth, 1982: East of the Theater," *Hesperia* 52, 1983, pp. 14-23.

Phase Five, Roman. The building of a wall along the west side of the East Theater Street in the second half of the 4th century and the dumping of fill behind it, or on its west side; this fill was topped off, apparently, in the early 5th century. The street wall cuts off the ramped access from the East Theater Street to the Odeion, a route which had been in use since the late 1st century after Christ.

Phase Six, Byzantine. Reoccupation in the Late Byzantine period.

TERRACED BUILDING

The earliest stratified material found this year comes from a deep fill piled against the south side of a buttressed terrace wall that stretches east-west into the east scarp of the Athena Trench itself. This structure is not the large buttressed terrace wall that defines the north limit of the Athena Trench excavation but, rather, a smaller one at eight meters to the south of it (Pls. 21, 26:b, 27:a). The fill behind this earlier terrace wall contained a large amount of non-joining sherds of late Classical date, with a concentration of pots of the very late 4th century, some West Slope ware and Hellenistic molded relief bowls. All but the bottommost strata contained one or two pieces of Roman pottery, such as bulbous unguentaria and early red wares. One is inclined to think that this wall, with the fill it retained, was erected at the beginning of the colony and that the pottery represents clean-up during the early Roman restoration of the city. The terrace coincides with the western limit of a structure that, in this report, will be called the Terraced Building.

The Terraced Building, which is between the early terrace and the early Roman theater, appears to have been built contemporaneously with them (Fig. 3). On the east side of the East Theater Street opposite the ramped entrance to the Odeion one can still see the west wall of the Terraced Building, its lower fabric of coursed poros ashlar and its upper wall in *opus reticulatum* (Pls. 23:a, 24:a). It is assumed that the wall above the *opus reticulatum* had been continued in mud brick at the time of its initial construction. At the north end of this wall one sees a patch of coarser stonework, a repair made when the area was reterraced in the 270's after Christ. The interior of the Terraced Building, wherever investigated this year, was less impressively built than the exterior walls might suggest: the rooms were decorated by frescoes painted on a mud backing, which, in turn, was put onto a mud wall (see below, p. 107).

The building was entered along its north exterior wall from the East Theater Street where originally there had been a level walkway leading east from the roadway. This walk, three meters wide, was retained along the whole north side of the Terraced Building by a supporting wall constructed of squared and beveled poros blocks laid in courses. It had buttresses spaced, apparently, 2.94 m. apart. Cement has been smeared over the exposed north face of the wall in a few places to cover some of the coursing; the cement does not appear, however, to have been considered as a bonding agent nor as a decorative coat.

It is along this passageway that a series of alterations to the building can be seen to best advantage. A fill of mud-brick and plaster debris was laid down over the original hard, level floor of the walkway. Steps (Pl. 22:a) were laid directly upon this debris (Fig. 4), allowing one to go from an elevation of + 70.02 m. at street level to an elevation of + 71.01 m. at the

top of the newly laid steps. From this point an earth ramp continued upward to the east to give access to a door at the end of the north wall of the building. The steps and ramp appear to have served many people for a short period of time or fewer people for a long time, for the steps show a goodly amount of wear. These steps were put out of use when they were covered by a new hard surface. This third surfacing of the entranceway was applied, apparently, because the level of the East Theater Street had been raised to a point that made the steps useless.

The frescoed decoration of the rooms of the Terraced Building, especially the northwest corner room, designated as Room 1 on the plan (Fig. 3), and the finds from within the building suggest domestic or domestic and industrial functions, not religious. Here, in destruction debris and clean-up of the very end of the 2nd century or first years of the 3rd century after Christ, were found numerous fragments, some quite large, of glass basins discarded from some close-by glass factory.

The stratigraphic evidence suggests that this building, along with, apparently, much else in the neighborhood, was destroyed in an earthquake. Mud-brick walls were found collapsed in large pieces over the floors of the rooms; the decorated wall plaster which had covered the walls was found, also in large pieces, in that fill among the mud-brick debris. Similar debris was found covering the road metal of the East Theater Street. After the Terraced Building was abandoned at the collapse of its walls, its west wall was rebuilt and reinforced to hold a deep terrace filling. The fill was contained on its north by a buttressed terrace wall, heavier than that which originally had supported the entrance passage along the north side of the Terraced Building (Fig. 5). This wall was erected as a continuation eastward of the earlier supporting wall for the entranceway, with its first buttress at 3.03 m. east of the last buttress of the original supporting wall. The addition is distinct in style from the earlier wall, for it is not constructed in coursed ashlar, its workmanship is not so careful, and there is no trace of cement on its exposed face (Pl. 26:b). Before this new terracing operation the ground level had been 71 meters above sea level at the north entrance way and + 70.96 m. at floor level within the northwest room of the Terraced Building. Thereafter it became about + 74.70 m. above sea level (Fig. 6). The new, high terrace supported buildings constructed with plans and, apparently, functions different from those of the immediately preceding phase.

The fill that was dumped behind this newly constructed terrace wall was mostly discarded architectural rubble, with a stratum of charcoal and one of cement and tiles. An approximate date for the terracing operation is indicated by coins of Septimius Severus and Aurelian (Coin Unit II), a small terracotta bust of Athena, MF-1983-41 (Pl. 22:c), and pottery stored in lots 1983-49 through 1983-54. This material was recovered from between the floor of the Terraced Building and the ground level of the high terrace.

Very little of the occupation levels on the high terrace was investigated in the excavation of 1983. Where it was examined, it was found to be pitted or pocketed and to contain many fragments of marble capitals, column shafts, and veneer. Portions of coffering decorated with bosses were also found this year in the same fill and appear to be from the same monument as those found by Broneer in the 1925–1926 excavation of the Athena Trench. The earlier bosses were considered by him to have come from the fabric of the Odeion.

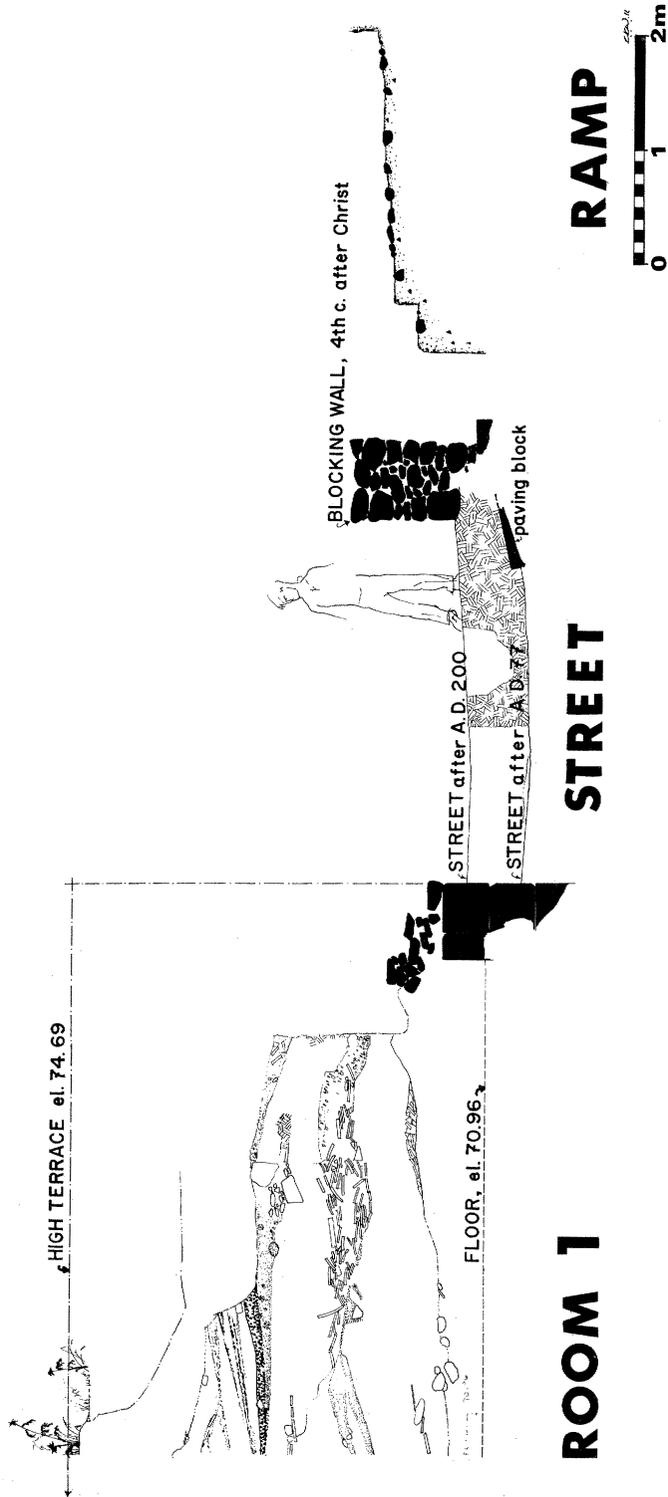


FIG. 6. East-west section through the East Theater Street, looking south

A number of hands can be distinguished by the various styles. Most of the coffering bosses have faces sketchily carved on them with a flat chisel. Some are in deep relief (A-1983-11); others are flat. Eyes on some are executed with incised pupils; eyes on others are blank. One fragment, A-873, preserves half a boss upon which is carved the upper half of a head. The boss on this piece has an original joint edge that cuts through the cheeks and end of the nose; this fragment, together with a few other such cut bosses, suggests that the ceiling was made as a series of slabs without ceiling beams between them.

Because of the varying quality and summary style, it seems best to assign the slabs to a remote place in the building. The design of the bosses with radiating struts suggests a ceiling system of diamond coffers, covering a long ceiling that does not have a wide span. The design of theatrical or mime masks seems appropriate for an odeion. Broneer assigned the coffering to a phase of the Odeion that is associated with the odeion at Athens.⁵

The Herodes Atticus phase ended with major damage to the fabric of the auditorium in the early 3rd century after Christ; reconstruction was subsequently undertaken about A.D. 225. The architectural debris from the Odeion cannot, however, have been dumped on top of the fill of the high terrace northeast of the Odeion before the 270's, for the terrace was not erected until that time. One can hypothesize either that the early 3rd-century debris, including the coffering, was temporarily discarded but not permanently dumped until the later years of the century or that the coffering, if it does come from the Odeion, is from the repair of about A.D. 225. In this second case one must hypothesize that the Odeion was damaged again in the mid-3rd century, perhaps at the same time as the building east of the Theater, excavated in 1981–1982.

A deep pit, Pit 1983-1, dug into the terrace fill from the upper level almost to the original floor of the buried building, offers a check on the Aurelian date for the construction of the terrace. Much of the ceramic evidence suggests a date in the 2nd and early 3rd centuries for the filling of the pit, but certain pieces show that it must be later in the 3rd century.

THE EAST THEATER STREET

(Pls. 23:a, 24:b)

On the west side of the East Theater Street opposite Room 1 of the Terraced Building is the entrance to the court of the Odeion (Fig. 4). It is a stepped ramp constructed of two well-built side walls of squared poros blocks and a central fill of rough stones in cement (Fig. 6, Pl. 23:b, top right). At street level is preserved one hard limestone slab of the type that probably should be restored as paving for the whole of the ramp. The ramp is to be dated, in the absence of ceramic evidence, to the Antonine period; it is coupled with the alteration to the

⁵ O. Broneer, *Corinth X, The Odeum*, Cambridge, Mass. 1938, pp. 111–116. Broneer suggests that the fragments were either used in the coffering of the building or as socle revetment for the stage (p. 114); he prefers the latter hypothesis.

Three inventoried fragments, A-866 (Broneer, no. 101), A-871, and A-1983-11, definitely are representations of theatrical masks, as are, probably, A-867 (Broneer, no. 100), A-862 (Broneer, no. 102), and A-1983-8. A seventh preserves a face with long ear, A-869 (Broneer, no. 97), which perhaps was a satyr or, possibly, Midas. Other fragments, including A-872, A-865 (Broneer, no. 104), and A-836, are so primitive in execution that they are not so easily identifiable as representations of masks.

Odeion by Herodes Atticus rather than with the initial construction of the Odeion in the later 1st century after Christ.⁶

Immediately north of the ramp and going diagonally toward the northwest is a large, well-built, coursed poros wall with a square drain hole in the course third from the top of those preserved (Pl. 23:a, b). This wall is constructed in the same manner as that which supported the north entrance into the Terraced Building, having cement smeared onto its exposed face over the joints, although not used for bonding. And, like the first, this wall was built as a terrace wall, but it is difficult at the moment to give its construction date. It probably belongs to the same period as that of the ramp, whose fill it supports, although it could be earlier and go with the initial Roman construction phase of the Theater. In any case its foundations either settled or shifted, causing a separation of its joints (Pl. 24:a). It is after this shifting that the face of the terrace wall was buried.

The Aurelian date for a general clean-up and filling operation in front of the wall is reached through a study of the stratigraphy of the dumped fills there and in the street east of the ramp (Fig. 6). From the heavy deposit of mud-brick debris and plaster that was found lying directly above the East Theater Street come pottery and lamps associated with the debris (lot 1983-22). The material can be dated at the end of the 2nd and in the first half of the 3rd century after Christ. This collapsed mud brick and yellow plaster covered a paving block of hard limestone set into the west side of the street, in front of the ramp that rose to the court of the Odeion. A new street level was established on top of the mud-brick debris, and the ramp continued in use. In the second half of the 4th century after Christ, however, a north-south wall was built along the west side of the street, effectively blocking access to the Odeion ramp. The date for the construction of this wall is determined by an analysis of the fills that were thrown in against its west side, once it had been completed (Coin Unit I). Final filling to the west of this wall appears to have been accomplished around or, perhaps, slightly after A.D. 395.

The blocking wall of the ramp is still preserved to a height of 1.00–1.30 m. over the hard limestone slab set into the street at the foot of the ramp to the Odeion. Any discussion of this wall also demands an analysis of the strata that it retained. These fills were dumped over the earth that had buried the face of the terrace wall north of the ramp; such a sequence has been excavated in two trenches this year in the ten meters between the ramp and the vomitorium of the Theater. The fills in this area divided into six distinct levels; the top level was 11th and 12th century in date. The second, represented by lots 1983-6 and 1983-7, was a horizontal stratum about 15 centimeters deep, dated between the late 4th and early 5th centuries after Christ. The third level was composed of a series of sloping strata of the later 4th century, dumped toward the street, made up of lots 1983-29, 1983-30, and 1983-94. The coins from the strata, perhaps laid down over a period of years, are all comfortably 4th century in date. The chronological range for the pottery suggests that the dumping could have continued into the early 5th century after Christ (Fig. 7). The fourth level, composed of a series of tipped fills datable within the 2nd century, sloped downward steeply toward

⁶ *Ibid.*, p. 72. Broneer (p. 145) dates the court and thus the ramp to the second phase of the Odeion, at the time of Herodes Atticus but after Pausanias visited Corinth.

LOT 1983·94

RED SLIPPED WARES

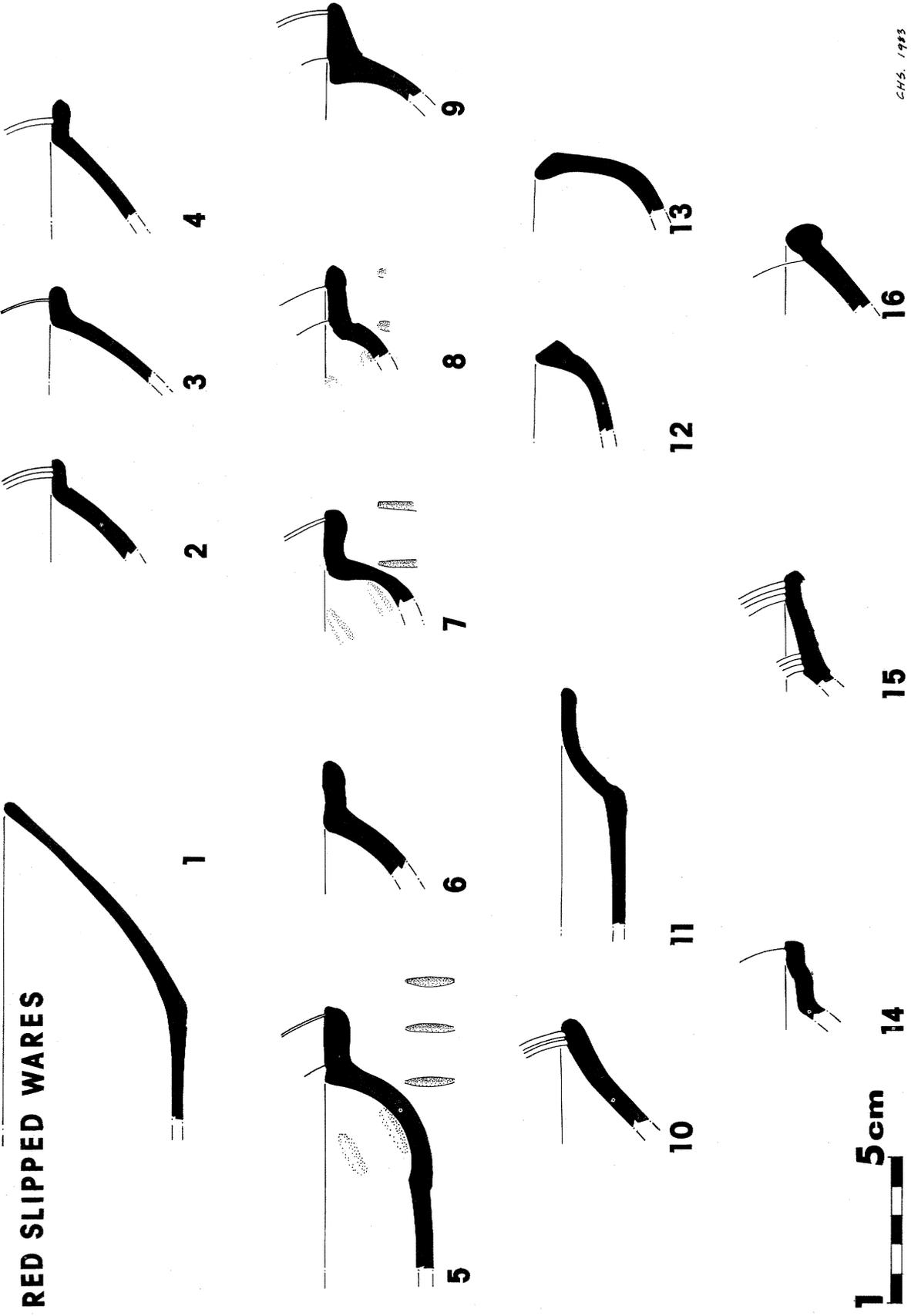


FIG. 7. Profiles of fine wares of the second half of the 4th and early 5th centuries after Christ

the east and, apparently, was poured against the west side of an earlier north-south wall that had extended from the ramped entrance of the Odeion court to the vomitorium of the Theater (Fig. 4). Removal of the sloping surface upon which the fill of the fourth level rested revealed a spread of discarded blocks, some of which were placed on a pre-existing earth slope. Other blocks, apparently of the same series, were found buried as they had tumbled from a large, well-built structure of the Early Roman period. These blocks probably came from the earliest Roman theater, to judge from one that carries a large cyma-versa molding and from a second, inscribed with the final letters of the name - SIDOTVS (Pl. 5). The pottery from this fifth level is dated within the 1st century after Christ, with nothing that is recognizably later than Flavian (lot 1983-98). Level five, close to the vomitorium of the Theater, also covered the top of a well-built poros wall, 0.33 m. wide, that ran in a straight line along the side of the Theater and in front of the vomitorium (Fig. 3). Level six has not been excavated completely, but a pottery sample, lot 1983-99, suggests that the fill is one of about the same date as the level above it, with the difference that level five covered the poros wall while level six below it was piled against the east face of that same wall. Each of the six levels is distinct; each is independently associable with at least one architectural activity in the area.

ENTRANCES TO THE THEATER

(Pl. 21, foreground)

The first evidence found this year for construction that can be associated with the Roman alteration or restoration of the Theater is the poros wall, 0.33 m. wide, at the side of the cavea (Fig. 3). This is thought to be, on incomplete excavation evidence, an outside wall that supported a stairway or ramp to the vomitorium. The stairway, if it was that, was 2.30 m. wide and ran along the side wall of the Theater to the point where it met at a 90° angle a tunnel fashioned within the cavea fill. The purpose of this tunnel was to give easier access to and egress from the upper cavea of the Theater.

Of one piece with the stairway or ramp of the first Roman architectural phase was a buttress that sat upon a foundation 1.90 m. wide. This foundation extended not quite at right angles from the poros stair wall for a distance of 3.70 m. toward the southeast. The top surface of the highest preserved course of the foundation slopes downward toward the cavea wall, a constructional device that allowed the foundation to take the thrust from the superstructure of the buttress which was erected with its lower portion free of the cavea wall. Now the sloping top surface of the buttress is trimmed away in all but a strip along its south side (Pls. 25:b, 26:a). The flying-buttress design was necessary in order to allow the stairway to follow uninterrupted along the side wall of the cavea until it itself entered the cavea.

The second phase of construction was undertaken with the dismantling of the flying buttress and the stepped entranceway that passed between the buttress and cavea wall. A new buttress was erected on the foundation of the old. The raked course of the original was trimmed to the horizontal, and the buttress was extended right up to the cavea wall, even to be continued into the cavea fill itself to become one with the south wall of the vomitorium (Fig. 4). The newly constructed buttress was 1.15 m. wide and set at a slightly different

angle from its predecessor (Pl. 26:a). Steps were constructed along the north face of this buttress from the East Theater Street, covering the stair wall of the original Roman architectural phase. The first-phase vomitorium appears then to have been reconditioned for use in the second phase.

The paving of the vomitorium itself as yet has not been found preserved anywhere, but its bedding of crushed poros cement, 0.20–0.35 m. deep, is preserved immediately west of the wall of the cavea stairway of the first Roman architectural phase. Impressions of the paving are still preserved on top of that bedding. The width of the vomitorium of this phase was 2.45 m. from side wall to side wall. All the poros architectural elements of this phase definitely are Roman and not reconditioned Greek walls, for they display on their dressed faces the marks of the claw chisel.

The construction of the second Roman architectural phase is dated by the pottery from level five around the vomitorium. The fill from this level can be divided into two parts. One is the earth with plaster and chips of wall blocks in it dumped with the dismantling of the first Roman theater and during the clean-up that preceded the rebuilding. The upper part of that fill is a series of construction tips that contained chips from the period of repair and erection of the new walls. These fills are still to be seen in the scarp south of the south buttress of the vomitorium.

In the third architectural phase the level of the East Theater Street that served the stairs was for some reason raised drastically. As a result the stairs themselves were abandoned since they were no longer needed (Fig. 5). At that time a series of foundation blocks was laid across the stairs, and hard blocks of limestone paving, cut with provisions for a doorstep, were laid thereon, apparently to control the traffic into the Theater from the East Theater Street.

As the East Theater Street descends the hill to the north past the entrance to the vomitorium, the road becomes tangent to the cavea wall of the Theater. Here, between the third and fourth buttress of the cavea wall counting from the northeast corner of the cavea, is a large squared pier which, like the buttresses, bonds with that same wall. The buttresses are between 0.90 and 0.97 m. wide and protrude from the cavea wall between 0.73 and 0.80 m. The pier protrudes 1.35 m. from the wall and is about 1.25 m. wide. Its corners are drafted; those of the buttresses are not so finished. The road metal of the East Theater Street changes at the pier to hard, limestone-paved surface and continues northward into the northeast theater court as a paved surface (Pl. 24:b).

On the east side of the East Theater Street, opposite the large pier, is a foundation, now robbed of its stylobate course, which had carried a pier about 1.35 m. wide (Figs. 3–5, Pl. 24:b). The western face of that foundation is 3.45 m. east of the Theater pier; thus the East Theater Street was forced to contract to the same width at that point, but north of the pier the road, now paved, widened with a sidewalk along its east side. Just south of the eastern pier, and built adjacent to it, is a handsomely constructed wall of large poros orthostates 0.47 m. thick, the south end of which has not been excavated; neither has the room that lies behind the wall (Pl. 24:b). The wall had a well-built window, 1.14 m. wide, in it with a slightly protruding sill constructed of a single poros block. The window now is narrower,

preserving an opening of 0.94 m., the design of a later alteration. The top of the windowsill stands at 0.79 m. above the toichobate. This fenestrated wall forms the eastern side of the unpaved East Theater Street just before the paving starts. No sidewalk separates the road from the wall.

A fill of debris mixed with wall frescoes (lot 1983-67; see below, pp. 104–106) was recovered from where it had been dumped in the road under the window of the building south of the piers and the paving. This fill was about 0.50 m. deep; the pottery from it was, at the latest, 2nd century after Christ in date. Any hope that a complete decorative programme might be recovered from the fresco fragments was seriously tempered by the condition of the stratum in which the fragments were found. Not only was a terracotta waterline laid through the north end of the fill but in the 3rd century after Christ a trench 0.85 m. wide was sunk into the roadway and through the plaster-bearing level to receive a stone-built drain. Even so, the remains are of the greatest value, for they preserve an example, although incomplete, of Third Style wall decoration, probably executed by local workmen.

In conclusion, then, because of the pier on the west side of the East Theater Street which bonds with the wall of the Theater, the answering pier on the east side of the street, and the change in the surfacing of the East Theater Street between the two piers, one is inclined to interpret the remains as a gate installation that controlled traffic to and from the northeast theater court and to the east parados of the Theater at times of performance.

AROUND THE FOUNTAIN HOUSE OF GLAUKE

(Pls. 28 and 29)

In order to gain more information about the quarrying activities that caused the removal of the poros ridge between the temenos of the Archaic temple, generally called the Temple of Apollo, and the fountain house of Glauke, a test excavation was made against the west face of the east foundation of the temenos of Temple C (Fig. 1, Pl. 28:a). This was a trench 5.00 × 3.25 m., laid at 5.45 m. north of the southeast corner of the peribolos of Temple C.⁷ Here the toichobate of the peribolos lies at an elevation between 81.47 and 81.50 m. above sea level, while unquarried poros bedrock starts at + 77.33 m., or just about four meters below what had served as the ground level of the Roman temenos. From preserved ground level to the very bottom of the quarry, a continuous series of tipped fills with no pure Classical or Hellenistic levels was found covering bedrock. In fact all components of the fill were dumped earth and poros chips, apparently quarry workings that were thrown back after the blocks themselves had been removed. The pottery from those strata, including the lowest, indicates a filling date in the 1st century after Christ, probably somewhere about the middle of that century. The material is fragmentary and obviously gathered from various places, for few large fragments or joining portions of pots were found in the debris. Among the discards were three gray-ware lamps of Ephesos type and local imitations of Roman red-ware bowls or plates.

⁷ For the publication of Temple C, see R. L. Scranton, *Corinth*, I, ii, *Architecture*, Cambridge, Mass. 1941, pp. 131–165.

The quarrying appears to have been done after the founding of the Roman colony and backfilled after the new city plan had started to take form, for the foundations of the temenos wall of Temple C were laid upon a thin stratum of poros chips resting directly upon the quarry floor. All four meters of fill up to the floor of the Roman temenos were dumped against that foundation, apparently as part of a single operation belonging to the time of the construction of the temenos of Temple C.

The early Roman date for the quarrying has little significance in itself, but it does have some effect upon the history of the fountain house of Glauke. The court of the fountain house, with its herringbone paving, is of Roman date and is laid upon a single fill that descends to the quarry floor immediately north of the façade of the fountain house. This quarry floor is at an elevation of + 77.00 m. at the east of Temenos C and at + 78.42 m. to the north of Glauke. The quarry floor, being relatively level for a distance of over 55 meters and filled with dumped earth, might be considered to have been quarried and then filled all within a short period within the 1st century after Christ.

Some facts are vague in the original publication of the fountain house, and a number of problems exist in any discussion of the monument. First, "concave narrow cuttings, 0.10–0.12 m. long, hacked in horizontal bands with a rough little ridge between them are found on blocks of Glauke, of the temple of Apollo and of the triglyphon frieze in the area of the Sacred Spring . . ." ⁸ This is flat-chisel work; such marks are found on blocks removed from the quarry and on the construction site throughout the Greek period. In all the above-mentioned cases this treatment is on unfinished surfaces or on those which have not received their final dressing. In no place is an unweathered, original stone wall face or unstuccoed finished surface preserved now by which one can definitely determine what sort of tools were used in the final dressing of the monument, nor can the fountain be dated by any early inhabitation deposits, since extensive quarrying has eliminated all pre-Roman deposits which may have existed in the vicinity.

Second, the cutting of a dromos 1.22 m. wide through the porch of the fountain house is explained as the exit route by which blocks quarried from within the reservoir chambers were removed from Glauke (Pl. 28, bottom). ⁹ The floor of this dromos is at a level equal to that of the bottom of the Roman quarry immediately north of the fountain house. If this explanation for the cutting through the bedrock floor of the porch is correct, then the dromos is, logically, contemporary with the Roman quarry operation north of Glauke. That is, it is only when the quarry floor reaches a level as low as the floor of the dromos that so deeply cut a dromos can feasibly be used to remove the blocks from inside the reservoirs. The dromos now does, in fact, lead directly into the Roman quarry north of Glauke.

The third point is that the architectural design of the porch of Glauke shows no evidence of alteration by recutting, although alterations do exist within the waterworks behind. That is, no evidence exists which suggests that an Archaic façade cut into the bedrock had been modified at any time in order to give that porch a later Greek or Roman flavor or style. The ceiling of the porch, where it is preserved at its southeast corner, is carved from poros as

⁸ B. H. Hill, *Corinth*, I, vi, *The Springs: Peirene, Sacred Spring, Glauke*, Princeton 1964, p. 222.

⁹ Hill, *op. cit.* (footnote 8 above), pp. 205–207.

vaulting, not coffering. Foundations, underground constructions such as Macedonian tombs, vomitoria of theaters such as that at Sikyon, and fortifications may incorporate vaulting within the fabric, but in ceilings of public buildings, houses, and monumental architecture, it is the Romans who vaulted rooms in their civic and public structures. Vaulting is found in early buildings in Pompeii, in the baths, or in the Villa Farnesina at Rome. The rock-cut vaulted ceiling of Glauke, then, fits by style with such 1st-century Roman monuments.

Three other observations should probably be made as well. One concerns the statement in the publication of the fountain house of Glauke that the first phase of construction is Greek because of the quality of its workmanship. In a number of places in Corinth, well seen in the early Roman phase of the fountain court of Peirene and in the earliest Roman construction of the Theater, Roman materials are many times similar to and techniques quite as good as those used in monuments of Classical and Hellenistic Corinth, except that the flat chisel is abandoned for the fine claw chisel in final finishing.

Second, because no stratigraphic evidence exists for the alterations within Glauke, one cannot date the changes with precision. As a result of excavation this year immediately north of the fountain house, however, radical changes are now attested to have taken place here in the last half of the 4th and in the early 5th centuries after Christ. Much of the alteration discussed in the original publication may well fall within this period.

The last observation about the Fountain of Glauke is that, unlike those of the Asklepieion, Peirene, and the Sacred Spring, it never was a natural fountain in a cliff edge; it never had natural groundwater that flowed at this point out of the cliff from between poros and an underlying stratum of marl.¹⁰ Glauke was, from its inception, an artificial source, its waters always piped in from afar. The site is not bedded on water-impervious marl, and its porous limestone walls had, from the first, to be stuccoed in order to retain any water that was to be stored within its reservoirs. Connected with this is the whole problem of the identification of the source from which the water of Glauke was collected.

In all conventional Corinthian waterworks of the Classical period and in most of those of the Hellenistic period, except where pressure lines were introduced, stone channels were employed, or, if the quantity of the flow was great, tunnels were dug. Such tunnels are very common in Corinth and are preserved in the waterworks of the lower court of the Asklepieion, Peirene, the Fountain of the Lamps, the South Stoa well system, and the whole of the Anaploga water system.¹¹ No such tunnel system was used to supply Glauke; in fact, Dinsmoor has identified the conduits that fed Glauke as terracotta pipes set into bedrock. Such an aqueduct usually is Roman in date at Corinth, or when heavily cemented at the joints and constructed in heavy roof-tile fabric with much grog, Hellenistic.¹²

¹⁰ Compare Glauke with Peirene. See Hill, *op. cit.* (footnote 8 above), pp. 15–17.

¹¹ C. Roebuck, *Corinth*, XIV, *The Asklepieion and Lerna*, Princeton 1951, pp. 96–99; Hill, *op. cit.* (footnote 8 above), pp. 227–228; J. Wiseman, “Excavations in Corinth, The Gymnasium Area, 1967–1968,” *Hesperia* 38, 1969, pp. 72–78; O. Broneer, *Corinth*, I, iv, *The South Stoa and its Successors*, Princeton 1954, pp. 59–62; H. S. Robinson, “A Sanctuary and Cemetery in Western Corinth,” *Hesperia* 38, 1969, pp. 1–35.

¹² Williams, *Hesperia* 51, 1982, pp. 118–120, esp. note 3 on p. 119.

In view of the existing remains it seems difficult to maintain that the Glauke under discussion is of great antiquity; in fact, evidence suggests that it is Early Roman in date, although a Hellenistic first phase might be argued. Thus the problem arises concerning the setting of the cult of Medea and her children; no evidence exists, now, for such a cult having been established here in the Geometric, Archaic, or even Classical period over a venerable water source that, only later, was fashioned by the Romans into the rock-cut fountain house of Glauke. It remains to be determined, however, whether an earlier fountain house of Glauke did exist in the area west of the Temple of Apollo, only to have been obliterated or buried by Roman quarrying and the gridding of the Greek city in the Roman manner. No evidence can, at the moment, be offered to answer this point.

The phases of occupation around the fountain house of Glauke that are to be dated as post-Pausanian were, in large part, excavated in 1899. This year excavation was resumed to understand better the herringbone-tiled court that lies immediately to the north of the fountain house. To this end trenches were dug along the north side of the court; unfortunately not enough time was available for the full exploration of the area. The tests that were made did show, however, that a roadway passed from east to west north of the court of Glauke. The course of that road is attested by a series of at least ten superimposed Roman road surfaces, some of which preserved east-west wheel ruts. No road surface that was exposed appears to have been paved, as in the case of the Lechaion Road or the road west of the South Stoa. At no level was there preserved a trace of the kind of bedding that might once have supported a hard limestone surfacing.

Disasters of the second half of the 4th century after Christ caused modification of this area, if not its redesign. The southern edge of the east-west road may originally have been limited by a stone wall that has now been robbed completely, even of its bottom foundation stones. Only the trench exists, and that was found filled with earth and pottery, including African red-slipped wares of the late 4th century, or, possibly, going into the early years of the 5th century. The bottommost fill of this trench, lot 1983-41, contained three coins, 1983-104, 1983-105, and 1983-106, the latest of which is dated A.D. 364-388 (Coin Unit V). With the removal of the wall or immediately afterwards came a number of phases of rebuilding.

These phases of inhabitation are most clearly seen at the northwest corner of the court of Glauke (Pl. 29, foreground). Here were found a series of building levels that covered the earlier Roman roadways. The area excavated was not extensive enough to ascertain the specific functions of the structures found, but in the trench were found a clear series of walls, floors, and water installations. A room was cut against the northern end of the west spine of bedrock that also had the steps for the west side of the court of Glauke carved into it. The room served as a small latrine, 1.65 m. north-south by 1.25 m. east-west. It had a channel, 0.45 m. wide, cement-coated at its bottom, along the base of its south and east walls and eastern half of its north wall. The water which was flushed into that latrine drained out through the north wall of the room, continued northward under the floor of an adjacent basin or reservoir, and emptied into a rectangular settling basin north of the reservoir. From there the water or waste flowed northward through a stone-built drain, 0.30 m. wide. From

this drain were recovered two complete pots, C-1983-49 and C-1983-47 (Pl. 28:b and c).

The reservoir or basin under which the sewer line from the latrine passed measured 1.22×2.25 m., with its long axis oriented north-south. The south wall of the basin was built as one with the north wall of the latrine; the foundations were built as one with the sewer line that ran through them. All elements were part of a single construction. In the debris that covered the basin was found an unbroken unguentarium, C-1983-50 (Pl. 28:d), lying close against the remains of the west wall of the cistern.

The debris that covered the cistern also extended over a floor to its west, showing that floor and cistern were contemporary. The fill covered as well the remains of the dismantled wall that had served to divide the floor from the basin. Within the debris, mainly at floor level, were found 34 coins, dated as a group by the latest as no earlier than A.D. 384.¹³

On the other hand, no coin of that group need be dated later than A.D. 395. It thus seems best to relate the destruction of this complex to the sack of Corinth in A.D. 395, the wall blocks being robbed out in the clean-up thereafter.

This complex is not the first inhabitation over the east-west Roman road at the northwest corner of Glauke. Earlier remains appear to have been dismantled in order to construct the latrine-reservoir complex. From stratigraphic evidence one can date the earlier phase within the 4th century, with a short life, for little evidence of heavy use was found there. Thus it is hypothesized that the first infringement upon the east-west road north of Glauke took place after the earthquake of A.D. 365 and that a new building with latrine and reservoir was erected, perhaps due to the damage of the first complex in 375, if the earthquake of A.D. 375 did shake Corinth. The destruction of the latrine complex came in A.D. 395.

Once the area was cleared of the debris of 395, a new north-south wall was built over the foundations of the earlier east wall of the reservoir, and a floor was laid down that buried what debris was not removed.¹⁴ This third level of occupation was found devoid of coins, but the pottery indicates use into the middle of the 5th century. Over this floor was found yet another destruction debris, this one with four coins.¹⁵ Two of those coins are of the Vandalic period and, along with the pottery from the debris, fit well into the general stratigraphy of the area. All levels above the third were Late Byzantine or later in date.

THE ROUTE OF PAUSANIAS

(Fig. 1)

On his exploration of the road to Sikyon, Pausanias departed from the northwest corner of the Roman forum by a gateway that marked the division between this main artery and the forum. The first monuments that he saw after passing through the gate and starting on his way through the northwest part of the city were a temple and an associated statue of Apollo. These were on his right hand as he left the forum; they can be associated with the area of the 6th-century temple, seven columns of which still stand. Further on he passed the Fountain of Glauke. The relationship of temple to fountain house is more easily understood by

¹³ Pottery lots 1983-89, 1983-92; Coin Unit III.

¹⁴ Pottery lot 1983-88.

¹⁵ Pottery lot 1983-86; Coin Unit IV.

walking the site than by looking at a period plan of the city. On the site it is quite obvious that Pausanias could not have seen the Fountain of Glauke until he had proceeded northward along the road as far as the west end of the Archaic temple and turned 90° to the left, at which time he would have passed the northeast corner of the temenos of Temple C, which, for some reason, he did not mention. Only by proceeding forty meters westward thereafter could he have reached Glauke. The scholarly consensus has been that Pausanias at this point turned another 90°, this time to the right, and descended the East Theater Street. On this downward road he passed the sanctuary of Hera Akraia and that of Athena Chalinitis (the Athena Trench). Pausanias states that the monument or tomb of the children of Medea was on this road as well, close to the Odeion. Some scholars have preferred, however, to put that monument on the bedrock roof of the fountain house of Glauke.¹⁶ Thereafter Pausanias passed the theater and, beyond it, the sanctuary of Zeus Capitolinus or Koryphaios. Not far from the theater he saw the gymnasium and the fountain house of Lerna. Close to the gymnasium were also a temple of Zeus, different from the one close to the theater, and a temple of Asklepios. These last two monuments were close to the road but apparently not on it. Pausanias stopped his narrative here, at the cliff above the coastal plain, where, it appears, he knew that the Classical city wall once ran. He returned to the forum and described another route, one that took him from the southwest corner of the forum to Akrokorinthos. A continuation of his discussion of the route to Sikyon beyond the city wall was made only after he had completed his discussion of everything that he thought worth mentioning within the limits of the ancient circuit.

In view of the results of the excavations conducted in the past three years in the area east of the Theater, it might be best to consider a route of Pausanias that goes westward from the Temple of Apollo and past the fountain house of Glauke and the cavea of the Odeion, to turn north only once west of the Odeion. Here a north-south street would have taken him along the west flank of the Odeion and the Theater and would have led him to the west end of the Gymnasium and to the Fountain of the Lamps.

Why is such a route more logical than the first, which took the periegete along the east side of the Theater? The main factor is the East Theater Street itself. First, that street is narrow, unpaved, and without sidewalk. It is not a main artery or a thoroughfare of the city. Excavation has shown that the street was designed as an access to the court of the Odeion, to a vomitorium of the Theater, and, finally, to the paved court that lies to the northeast of the Theater. This court was entered by a gate that served as the north termination of the East Theater Street. North of the gate the area was paved in hard, white limestone. The court was also entered from its northeast corner by a wide, colonnaded east-west street, separated from the court by a monumental gateway. No street on which Pausanias could have walked directly to the Gymnasium has been found that continues from the court toward the north. If one had existed it would have passed along the east end of the Gymnasium and the main entrance into the Asklepieion; then it would have dropped into the coastal plain. If Pausanias had passed directly in front of the Asklepieion when he walked down a northern con-

¹⁶ Scranton, *op. cit.* (footnote 7 above), pp. 159–165, esp. p. 162; G. Roux, *Annales de l'Université de Lyon*, 3rd ser., fasc. 31, *Pausanias en Corinthie*, Paris 1958, p. 121.

tinuation of the East Theater Street, then one might expect the text of the periegete to have been more specific than it is concerning the relationship of that sanctuary to the road. In this context, I, personally, prefer the identification of a monument around the Fountain of the Lamps as the Lerna mentioned by Pausanias, leaving the lower court west of the Asklepieion, published originally as the Lerna, to be an unnamed lower court of the Asklepieion itself.¹⁷ Such an interpretation of the passage in Pausanias which deals with the area from the Theater to the cliff that overhangs the coastal plain reinforces the idea that the East Theater Street was an access road to the Theater rather than an artery which connected the forum with the northwest quarter of Corinth.

Pausanias describes the sanctuary of Athena Chalinitis as near or by the theater, and since 1925 the site of this sanctuary has been associated with the terraced area that flanks the East Theater Street opposite the Odeion court. This terraced site, already discussed above on pp. 89–92, has levels of remains and a stratigraphic sequence that seem to be inconsistent with an area that was said to have a sacred ancient past, whose memory and monuments survived the sack of Mummius and the 102 years of abandonment of Corinth, and which still was important enough in the later 2nd century after Christ to attract the attention of Pausanias.

The few remains identifiable with Greek levels within the limits of the Roman terrace all are oriented quite differently from the walls of the Roman city; they are not of a size that suggests monumental structures (Fig. 2). Of the architectural features that can be identified in the area, reservoir 1926-2 appears to be small and humbly constructed; it is similar to others scattered around Corinth which are to be associated with domestic structures of the pre-Roman period.¹⁸ The debris found within the reservoir contained a large number of Hellenistic molded relief bowls but nothing that might be identified as cultic.¹⁹ In a fill or fills removed in the earlier excavation were found stacks of small, white-slipped bowls which probably served in domestic cult activity. These are of a type that have been found throughout Corinth in domestic contexts but not among votives from any of the major sanctuaries. Other scattered objects that have come from the area of the Athena Trench and which might be considered as votive appear to have been found in dumped fills, tipped in, probably, during one of any number of terracing operations that took place there. Roman figurines found this year are mainly Aphrodite types, for example, MF-1983-27 (Pl. 22:d), a variation on the Aphrodite Pudica, and MF-1983-55 (Pl. 22:b), a Venus Genetrix. One Athena head, MF-1983-41 (Pl. 22:c), dated by context as late as the third quarter of the 3rd century after Christ, was found buried among the debris of fallen mud brick within Room 1 of the Terraced Building. Nothing appears to have been enough revered in this area that the ground level had to remain stable for more than a hundred and fifty years at a time. In fact,

¹⁷ Compare J. Wiseman, "The Fountain of the Lamps," *Archaeology* 23, 1970, p. 137 with C. Roebuck, *op. cit.* (footnote 11 above), pp. 1–2.

¹⁸ C. K. Williams, II, "Corinth, 1969: Forum Area," *Hesperia* 39, 1970, pp. 3–4, esp. note 7. It is suggested that this basin was for the water used along the Hellenistic racecourse; it is stuccoed with waterproof cement.

C. K. Williams, II, "Corinth, 1971: Forum Area," *Hesperia* 41, 1972, pp. 163–165. Here the pits are called wine cellars; they are not cement lined.

¹⁹ Charles M. Edwards is studying the bowls of this deposit for an article that is to appear in *Hesperia*.

a terracing operation of the Severan period eliminated all previous buildings and house plans by burying the earlier levels with a wholly new design. At no level has a foundation been identified that might be equated with that of a temple. The one building that has been identified this year flanking the east side of the East Theater Street has all the elements of a private house rather than of a public shrine.

The results of excavation this year around the fountain house of Glauke also raise new questions about what Pausanias might have seen when he passed that monument.²⁰ Scranton equates the temenos of Temple C with the Roman sanctuary of Hera Akraia by assuming that the cult of the children of Medea was closely associated physically with the fountain of Glauke, next to Temple C; yet no foundation has been excavated within the temenos that can be equated with a *μνεμείον* to those children. Scranton suggests, however, that the monument or grave should be somewhere in the unexcavated vicinity, even if not in the sanctuary of Temple C proper, his temenos of Hera Akraia.

This hypothesis needs to be addressed. Pausanias passed Glauke, recording that the odeion was farther along the road toward Sikyon. In this case it is clear that Pausanias means in his use of *ὑπέρ* “beyond” rather than “above”, since we have the exact position of both monuments. The Odeion is both after and at a lower elevation than Glauke. Pausanias couples the monument or grave of Medea’s children with the Odeion, not with the fountain house of Glauke which, according to Scranton’s interpretation, would be the more logical association. Not far from the monument or grave to the children of Medea is the sanctuary of Athena Chalinitis, which Pausanias notes as being close to the theater, again a topographical statement meant to fix the monuments in a sequence that leads away from the fountain of Glauke: first the odeion, then the *μνεμείον* of the children, the Athena sanctuary, and, thereafter, the theater.

If Pausanias walked down a street along the west side of the Theater toward Sikyon, then the monument or grave in question would have to have been farther away from Glauke than was the Odeion; in no stretch of the imagination could the fountain house and the monument have stood, in that instance, within a single urban temenos.

The crucial point in Scranton’s argument is that the cult of the children of Medea focused upon the fountain house of Glauke. He sees a pantomime or religious dance that used the fountain house for its setting. Such cultic celebration is nowhere implied nor is it specifically attested for this cult. Cult games could have served as well as cult pantomimes, as they did for child heroes at Nemea and at Isthmia. If cult dances did exist, however, they probably would have been conducted, even in Roman times, close to the graves, monument, or deathspot of the children of Medea, rather than over the deathspot of their mother’s competitor for the affections of Jason.

FRESCOES AND GLASS

FRESCOES (Pl. 10)

The fresco fragments that were found at the gateway on the East Theater Street allow certainty for the restoration of only a few elements to a definite position on the wall which

²⁰ For the myth of Medea, Jason, and their children in all its detail, as well as for an identification of the associated monuments, see Scranton, *op. cit.* (footnote 7 above), pp. 157–165.

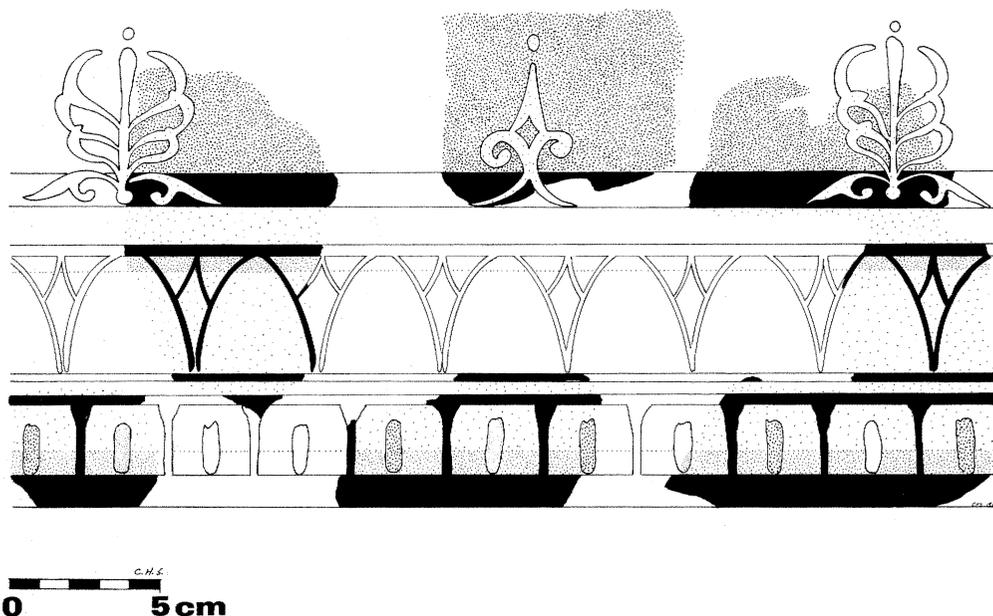


FIG. 8. Drawing of restored architectural motif on fresco

they originally decorated. In fact, the discarded remains may well represent debris from as many as all four walls of one room, or from walls of more than a single room. Elements that have a certain degree of coherency include fragments of fluted columns executed as a series of vertical maroon lines on white. The columns are shaded on one side with gray, highlighted on the other with white. One set of fragments preserves parts of a shaft that is 0.042–0.046 m. wide, a second set a shaft that is 0.061–0.064 m. wide. The columns stood against a red wall and, in one place, against a white wall or panel. No physical joins between fragments aid in the coupling of these white-ground fragments with a set of fragments that show a series of figures, somewhere around one-fourth life-size, on a white to light bluish-green background. Execution is skilled but sketchy. The drapery falls stiffly and is more stylized than realistic. Folds are executed in straight, ungraded brushstrokes. One fragment shows a person with a staff or thyrsos, dressed in a mauve, sleeved tunic and a gray cloak (Pl. 30:e). With this fragment might be associated a fragmentary head with a stephane of ivy or grape leaves. A second figure, wicker basket on head and left hand up to stabilize the load (Pl. 30:d), may be one of at least a pair of figures, for fragments of a second basket and two other faces also are preserved. One of the baskets appears to have grapes in it. Other fragments of painting on white background are in dilute violet-green with sketchy strokes in purple, apparently background features in a landscape scene.

A number of the fresco fragments can be arranged to make some degree of sense. One group shows that a red wall was crowned with horizontal bands and a purple frieze of small figures, including horses, mythological animals (Fig. 8, Pl. 30:f), and Erotes, all in flesh colors. Above this is a green horizontal band below a band of Doric leaves; the latter is topped by a band decorated with an inverted Lesbian leaf. Shadowing on the Doric leaf is dilute mauve, shadow on the Lesbian leaf is dilute ochre. The whole is crowned by two

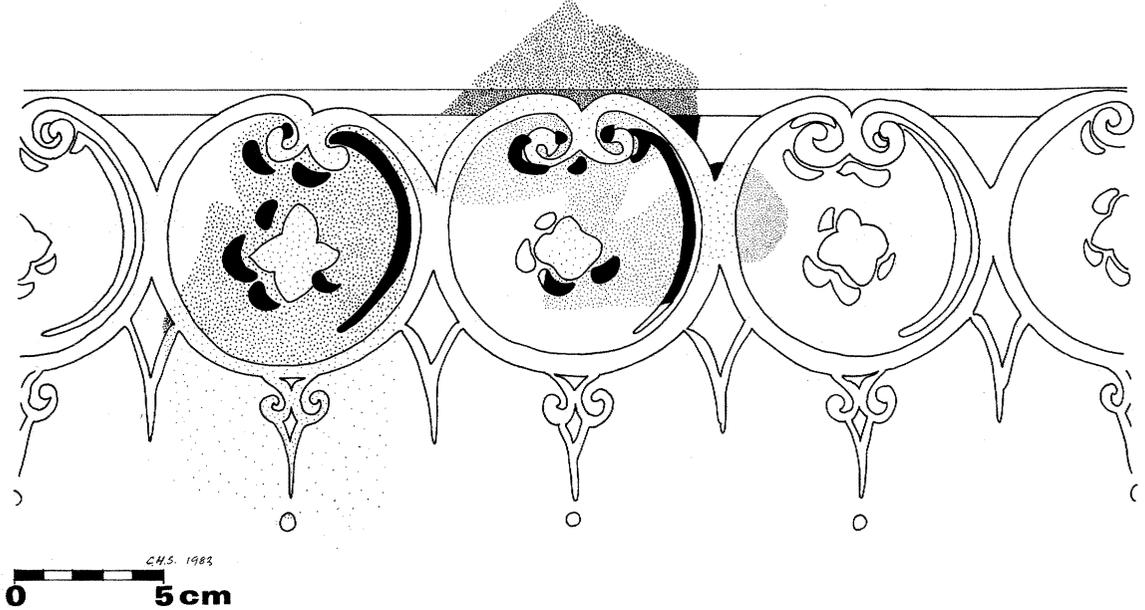


FIG. 9. Drawing of restored fresco motif from the East Theater Street

black horizontal lines over which are drawn palmettes and pointed finials in white against a red upper wall.

A run of compass-drawn, inscribed circles, decorated as a variation of the egg-and-dart frieze customarily used in architectural contexts, is attested by a number of fragments of wall plaster (Fig. 9, Pl. 30, top). Two fragments preserve a blue, an ocher, and a purple ovule, each with a quatrefoil in white at the center. Shadows, cast by the central flowers and by the ovules themselves, are executed in black. Enough fragments of this decoration are preserved to show that the shadows in one set of ovules always fall to the right, in a second set of ovules always to the left. This band of ovules thus was not one continuous running frieze. Rather the design might better be restored to the two sides of a central axis on a single wall or as a frieze on two different walls, probably of the same room.

Other fragments of plaster attest to the use of more patterns and color relationships than have been described here. Except for red, white is the commonest of the colors. Two examples of white background preserve columns or bands in pale shades, as though these elements were painted to represent large-scale distant architecture. Such elements might be restored within "windows" in the lower wall or in an upper wall zone. Enough fragments of cerulian blue and of black with linear frames on them are preserved to indicate that the wall or walls in question employed panels decorated in these colors as well.

Unfortunately, one has, at the moment, no idea of the type of wall construction that these frescoes covered. The fragments show, however, that the wall or walls had a top coat, 0.005–0.008 m. thick, with a backing of lime cement about 0.028–0.03 m. thick; at least one fragment preserves a depth of 0.04 m. in three layers. The cement is white lime with sandy aggregate. The painted surface definitely shows that the *secco* technique was employed. Only in fragments of the ovule frieze does evidence exist that preliminary sketching was used. Here the band was blocked out in the wet plaster as a series of tangent, compass-drawn circles.

A second set of fresco fragments was found in the excavations of 1983, also with heavy cement backing with an admixture of sand. This set has, however, a final coat of lime cement without sand; the surface coat is pure lime cement about 0.008 m. deep. Grass or straw supplied the tensile strength. About sixty percent of these fragments are yellow background. Red apparently was the next most commonly used color. These fresco fragments come from destruction debris that has a late 2nd—early 3rd-century context.

Frescoes were also recovered from Room 1 of the Terraced Building, probably executed at the time of one of its reconstructions. Other rooms from the same building were also found to have had frescoed wall decoration, recovered in fallen pieces from the floors of various rooms. Only those of Room 1 have been excavated to the point where parts of the fresco itself could be lifted for restoration in the museum.²¹

The interior mud-brick walls of the building appear to have tumbled in some general disorder, such as an earthquake, for when the walls were cleared this year large fallen fragments of mud brick and plaster, sometimes badly shattered, were generally found in positions that appear to have been relative to their places on the wall as it had stood before the building collapsed.

All the frescoes that definitely can be assigned to this building are painted on an egg-shell-thin lime plaster. The preserved colors do not penetrate the stucco and must, therefore, have been painted after the plaster dried. The fresco of Room 1, incompletely understood because of the unrestored condition of the fragments, is decorated with vegetation and flowers on a black background, with palmettes on a white background, and figures that appear to be on a yellow background.

THE GLASS INDUSTRY (Pl. 27:b)

Fragments of basins that were used in the manufacturing of glass and which are cited in this article are representative samples of all such fragments found this year. No dimensions can be obtained for any complete basin or container, for everything recovered this year has been fragmentary. It is even, at the moment, impossible to tell whether or not the fragments come from few or many basins. Evidence shows, however, that some of the pieces were dumped during the terracing operation in the early 3rd century after Christ. These were found in the line of the north wall of Room 1 of the Terraced Building, dumped there after the stones had been removed for use elsewhere. Others come from fills dated after A.D. 350 and the early 5th century after Christ. Most of the material has been recovered from the area of the Terraced Building, but a single fragment was found this year in a fill associated with the laying of a terracotta water pipe that cut through the debris with frescoes just south of the Theater gateway. Another fragment was found in late fill around the Fountain of Glauke.

The largest fragment of basin that still retains a deposit of glass on its wall is MF-1983-20 (Pl. 27:b). This fragment shows that the glass once stood within the basin to a depth of over 0.195 m. and that the wall above the glass rose for at least another 0.05 m. The complete basin had a vertical wall with a very slight curve. Fragment MF-1983-45 is a

²¹ It is hoped that, after excavation is completed in Room 1, L. Gadbery will be able to present a fuller study dealing with the style and date of this material.

fragment of vertical basin wall which also preserves a top edge on the adhering glass. The wall is curved, however, to a diameter of *ca.* 0.14 m. and probably is from the curved corner of a rectangular basin or from a smaller, bowl-like basin. Three other similarly curved fragments, MF-1983-18, MF-1983-19, and MF-1983-20, appear to be from the corner between sides or at the curve from floor to side wall.²² The glass that adheres to these fragments is clear and ready for blowing; where thick the glass goes "bottle-green" but not olive. Except in the single case of MF-1983-62 where terracotta tile fragments were used to construct the basin wall, the basins are built of a homogeneous packing of clay filled with natural impurities. In some cases a thin final coat of clay has been applied to the face of the basin.²³ Lumps of limestone in the clay have been calcined to white powder by the heat, but no special grog or temper appears to have been added to the clay to keep it from cracking, which, to judge from the fragments under discussion, happened not infrequently.²⁴

CHARLES K. WILLIAMS, II

CORINTH EXCAVATIONS

²² Inventoried fragments: MF-1983-7, MF-1983-17, MF-1983-34, MF-1983-44, and MF-1983-62. Finds from earlier years: MF-12199 from the northwest corner of the temenos of Temple E, MF-12225 from the Gymnasium, MF-1981-9, which seems to be pure vitrified clay, perhaps from an upper wall of a basin, MF-1981-10, and MF-1982-8 and MF-1982-16, both from excavation east of the Theater.

²³ Williams, *Hesperia* 52, 1983, p. 26, no. 75, MF-1982-16.

²⁴ Only in one case has grog been added: MF-12199, from northwest of Temple E.

APPENDIX: COINS

(PLATE 31)

The excavations conducted at Ancient Corinth in the spring and summer of 1983 produced 224 coins. The finds came from two main areas: the vicinity of the Fountain of Glauke (distinguished in the following catalogue by the prefix "G")²⁵ and the trenches situated directly east of the Theater ("Athena Trench", etc.). In addition to the above, this report also includes three specimens found late last year; they came from surface cleaning in the excavation area and are identified by 1982 numbers. The preservation of the coins is, with noteworthy exceptions, mediocre. It has been possible nevertheless to identify for this report more than half the total number of coins found. Advice for deciphering pieces, rare and otherwise, came from my colleagues, Messrs. R. F. Bland, G. Dembski, J. P. C. Kent, and A. S. Walker. I thank them all.

The inventoried coins break down into the following categories:

Greek	
Corinth	27 (14 imperial)
Other States	13 (2 imperial)
Uncertain	6 (4 imperial)
Roman	97
Byzantine	13 (1 Latin)
Frankish	1
<hr/>	
TOTAL	157

The tabulation includes no "Vandalic" coins. Such pieces were in fact discovered but have not yielded to precise identification. Their total number is given in the catalogue after the rubric "Uncertain coins of small module" (p. 119). In like manner are also entered the remaining, partially legible Roman pieces. The total spread of the mentioned coins, from Greek to Frankish, provides the pattern typical for Corinth.

As a companion to the main catalogue, I append immediately below a separate list of coins of special stratigraphic interest.

²⁵ The coins from the Glauke trenches of 1925 are contained in A. R. Bellinger's report of that year: *Catalogue of the Coins Found at Corinth, 1925*, New Haven 1930. They are listed together with the coins found in the same year in the Peribolos of Apollo, the Northwest Stoa, and the area north of the Basilica.

STRATIGRAPHIC LIST

The names of two Roman emperors are on occasion abbreviated as follows: Cs. = Constantius II; J. = Julian II. The designation "Late Roman" is used for the two centuries after Diocletian. P-T refers to Corinthian bronze coins with the common types Pegasos/Trident.

WEST OF EAST THEATER STREET			FOUNTAIN OF GLAUKE AREA			
I. FILL AGAINST WEST WALL OF STREET. Later 4th century after Christ			III. COMPLEX WITH LATRINE. Late 4th century after Christ			
	<i>Lot 1983-9</i>			<i>Lot 1983-89</i>		
83-11	Constantine I	No. 66		<i>Destruction debris</i>		
83-12	House of Constantine	87A	G83-98	Geta	No. 41	
	<i>Lot 1983-29</i>		G83-99	Valentinian II	95	
83-48	Constantine I	No. 64	G83-100	Cs.-J. (A.D. 348-361)	87A	
	<i>Lot 1983-30</i>		G83-101	Late Roman	—	
83-51	"Constantinople"	No. 69	G83-136	" "	—	
83-52	Constantine I	62	G83-137	Arcadius	99	
83-53	House of Constantine	87A	G83-138	Constantius II	80	
83-54	Late Roman	—	G83-139	Corinth (duoviri)	12	
83-55	"Constantinople"	70	G83-140	Late Roman	—	
	<i>Lot 1983-31</i>		G83-141	Valentinian II	94	
83-84	Corinth (P-T)	No. 8	G83-142	Arcadius	97	
	<i>Lot 1983-94</i>		G83-143	" "	97	
83-58	"Constantinople"	No. 71	G83-145	" "	97	
83-64	House of Constantine	87A	G83-146	Valentinian I	89	
	EAST OF EAST THEATER STREET ("ATHENA TRENCH")			G83-168	Constantius II	81
II. HIGH TERRACE FILL. Third quarter of 3rd century after Christ			G83-170	Theodosius I	92	
	<i>Lot — (immediately over Terraced Building)</i>		G83-171	Constantius II	83	
83-10	Aurelian	No. 50		<i>Lot — (Destruction debris)</i>		
	<i>Lot — Robbed wall of Terraced Building</i>		G83-134	Constantius II	No. 76	
83-147	Aurelian	No. 51	G83-135	Late Roman?	—	
	<i>Lot 1983-51 (above tiles and ash)</i>			<i>Lot 1983-92 (Floor beneath debris)</i>		
83-144	Aurelian	No. 53	G83-153	Constantius II	No. 84	
	<i>Lot 1983-52 (under tiles and ash)</i>		G83-154	Late Roman?	—	
83-177	S. Severus	No. 40	G83-155	Valentinian II	93	
	<i>Lot — Pocket in occupation floor</i>		G83-156	Cs.-J. (A.D. 348-361)	87A	
83-217	Corinth (Hadrianic)	No. 18	G83-157	Corinth (duoviri)	9	
				G83-158	Cs.-J. (A.D. 355-363)	87A
				G83-159	Salonina	47
				G83-160	Cs.-J. (A.D. 348-361)	87A
				G83-161	Constantius Gallus	86
				G83-162	Cs.-J. (A.D. 348-361)	87A
				G83-163	Constantius II	73
				G83-164	Valens	90
				G83-165	Valentinian I	88
				G83-166	Galerius Maximian	58

IV. LATER CONSTRUCTION LYING ABOVE III. Late
4th to 5th centuries after Christ*Lot 1983-86**(Destruction debris)*

G83-117 Cs.-J. (A.D. 348-361) No. 87A

G83-118 Vandal period²⁶ —*Lot —**(Floor under debris)*

G83-119 Vandal period No. —

*Lot 1983-91**(Floor under debris: contaminated?)*

G83-120 Vandal period No. —

G83-121 " " —

V. ROBBERD WALL LIMITING EAST-WEST ROAD. 3rd
to 4th centuries after Christ*Lot 1983-42*

G83-104 Late Roman (to A.D. 360) No. —

G83-105 Valentinian I-III 99A

G83-106 "Constantinople" 72

CATALOGUE²⁷

The following conventions are used in this catalogue: (1) the Glauke coins have accession numbers prefixed by "G"; (2) silver coins as well as plated or billon pieces are listed by catalogue numbers in *italic type*; (3) an asterisk (*) indicates that commentary follows at the end; (4) a double dagger (‡) indicates that the particular piece is illustrated on Plate 31.

COINS OF CORINTH (27)

1. 12 mm.	400-146 B.C.	Pegasos I./Trident. Double-ax	Ed., p. 14: 11	83-44
2. 14 mm.	"	Same. III —Pointed amphora	cf. <i>Hesperia</i> 43, 1974, p. 53: 47	83-85
3. 11 mm.	"	Same. V — . . .	Ed., p. 15: 11	83-76

²⁶ Concerning this particular coin, see below, footnote 30.

²⁷ Abbreviations used in this catalogue are as follows:

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

Berytus = *Berytus. Archaeological Studies*

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

DOC = *Catalogue of the Byzantine Coins in the Dumbarton Oaks Collection and the Whittemore Collection, A. R. Bellinger and P. Grierson, edd., Washington, D.C. 1966-*

Ed. or

Edwards = K. M. Edwards, *Corinth, VI, Coins 1896-1929*, Cambridge, Mass. 1933

EvelpSNG = *Sylloge Nummorum Graecorum, Grèce, Collection Réna H. Evelpidis: Italie, Sicile, Thrace, Louvain 1970*

Fox = E. Fox, "The Duoviri of Corinth," *JIAN* 2, 1899, pp. 89-116

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

Hunter = *Roman Imperial Coins in the Hunter Coin Cabinet, University of Glasgow*, A. S. Robertson, ed., London/Glasgow/New York 1962-1982

LRBC = R. A. G. Carson *et al.*, *Late Roman Bronze Coinage A.D. 324-498*, London 1960

Maurice = J. Maurice, *Numismatique Constantiniennne*, Paris 1908-1912

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-

4.	"	"	Same. Δ I — . . .	"	83-74
5.	12 mm.	"	Same. Σ — . . .	"	83-212
6.	"	"	Same. Δ or A — . . .	"	83-215
7.	10-12 mm.	"	Same. Illegible controls	83-59 83-73 83-75	83-80 83-83 83-183
8.	14 mm.	300-243 B.C.	Herakles head r./Forepart of Pegasos r. Control?	Ed., p. 15: 13	83-84

UNDER THE DUOVIRI

*9.	24 mm. (mutilated)	<i>Aeficius-Julius</i> to 42 B.C.	Head r./Bellerophon on Pegasos r.	Ed., p. 16: 16	‡G83-157
10.	15 mm.	<i>Theophilus-Aebutius</i> 24-23 B.C.	Bucranium/Vase, palm branch	Ed., p. 17: 24 (legend var. 3)	‡83-200
11.	20 mm.	<i>Servilius-Hipparchus</i> 17 B.C.	Head r./Two heads facing. CL	Ed., p. 18: 28	G83-172
12.	19 mm.	<i>Aebutius-Hera</i> Augustan	Pagasos flying r./Effaced	Ed., p. 18: 33	G83-139
13.	22 mm.	<i>Pollio-Priscus</i> 5-4 B.C.	Head r./Inscription in wreath	Fox, p. 103: 21	83-201
*14.	19 mm.	<i>Agrippa-Proculus?</i> A.D. 22-50	Head r./Pegasos flying r.	cf. Ed., p. 21: 47	83-206
15.	18-20 mm.	<i>Uncertain</i>	Uncertain types		83-15 83-205

FROM DOMITIAN TO GETA

*16.	21 mm.	<i>Domitian</i> A.D. 81-96	Head r./Chimaera r.	Ed., p. 26: 93	83-236
*17.	22 mm.	<i>Hadrian</i> A.D. 117-138	Bust r./Asklepios l.	Ed. NOT ²⁸	‡83-81
18.	27 mm.	"	Aphrodite head r./Lioness over ram on pillar	<i>BMC</i> , p. 92: 692	‡83-217
19.	20 mm.	<i>A. Pius</i> A.D. 138-161	Head r./Tyche l.	<i>CopSNG</i> , 312	83-199
20.	26 mm.	<i>L. Verus</i> A.D. 161-169	Bust r./Tyche l.	Ed., p. 34: 169	83-219
*21.	26 mm.	"	Bust r./Tyche seated l.	Ed. NOT	‡83-38

²⁸ NOT = rare or unpublished variety

COINS OF GREEK STATES OTHER THAN CORINTH (13)

SICILY

- *22. 18 mm. *Syracuse*
357–344 B.C. Arethusa head l./ΣΥΡΑ between
dolphin and scallop shell *EvelpSNG*, 603 ‡83-63

MACEDONIA

23. 16 mm. *Philip V*
220–178 B.C. Poseidon head r./Athena
Promachos r. Β — Α
Φ — harpa Ed., p. 42: 244 G83-96

LOKRIS

24. AR *Lokroi Opountioi*
hemidr. 387–338 B.C. Persephone head r./Ajax
(plated) lunging r. *BMC*, p. 3: 24, 25 83-47
25. 12 mm. *Federal*
338–300 B.C. Athena head r./Grapes *BMC*, pp. 7f.: 57–70 ‡83-19

BOIOTIA TO MEGARIS

26. 14 mm. *Thebes*
146–27 B.C. Lyre/Torch with corn ears and
poppyheads *BMC*, p. 88: 210, ‡G83-114
211
- *27. 21 mm. *Athens*
A.D. 179–244 Athena bust r./Theseus with
fallen Minotaur *BMC*, p. 105: 764, ‡83-127
765
28. 20 mm. *Megara*
307–243 B.C. Apollo head r./Lyre *BMC*, p. 119: 12, 13 82-245

PELOPONNESE

29. 12–13 mm. *Sikyon*
323–251 B.C. Dove r./ΣΙ or Σ . . . in wreath *BMC*, p. 47: 138–142 83-56
G83-112
30. 12 mm. " Same/. . . in wreath *BMC*, pp. 43–48, 89ff. 83-60
83-233
- *31. 17 mm. 250–146 B.C. Apollo head r./Dove l. (fillet). *BMC*, p. 55: 236, 237 ‡83-234
ΑΠΟΛΛΩ–ΝΙΟΥ
- *32. 25 mm. *Argos*
A. Pius Head r./Hera seated l. *BMC*, p. 149: 155, 156 83-230
A.D. 138–161

COINS OF UNCERTAIN GREEK STATES (6)

33. 19 mm. *Uncertain mint*
400–31 B.C. Head r./Athena(?) l., r. hand
extended, l. rests on shield 83-18
34. 15 mm. " Athena head r. in crested Corinthian
helmet/Uncertain type G83-179

35. 22 mm.	Imperial	Uncertain type/Cone(?)	G83-111
36. 15 mm.	"	Head r. (male?)/Nude figure r. or l.	83-148
37. 25 mm.	"	Head r. (A. Pius?)/Athena(?) l., r. hand extended, l. holds spear	83-69
38. 23 mm.	"	Bust r./Uncertain type	83-176

ROMAN IMPERIAL COINAGE (97)

VESPASIAN A.D. 69-79

39. Dup.	<i>Rome</i> A.D. 74	FELICITAS PVBLICA SC Felicitas l.	<i>BMC</i> II, p. 160: 698, 699	‡83-228
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SEPTIMIUS SEVERUS A.D. 193-211

*40. Ses.	<i>Rome</i> A.D. 196	PM TR P IIII COS II PP SC Mars r.	<i>BMC</i> V, p. 144: 584	‡83-177
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GETA A.D. 209-212

41. As	A.D. 203	PONTIF COS SC Minerva seated l.	<i>BMC</i> V, p. 338 (‡, Paris)	G83-98
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MACRINUS A.D. 217-218

42. Den.	<i>Rome</i> A.D. 217-218	IOVI CONSERVATORI Jupiter l.	<i>BMC</i> V, p. 497: 17	83-4
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SEVERUS ALEXANDER A.D. 222-235

43. Ses.	<i>Rome</i> A.D. 231	PM TR P X COS III PP SC Sol l.	<i>RIC</i> IV, ii, p. 111: 515	83-37
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GALLIENUS A.D. 253-268

*44. Ant.	<i>Milan or Siscia</i> A.D. 260-268	PAX AVG Pax moving l. (• and •)	<i>RIC</i> V, i, p. 174: 501, or p. 182: 576 (8F)	‡G83-110
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45. Ant.	<i>Siscia</i> A.D. 260-268	VICTORIA AET Victory l. (S and P)	<i>RIC</i> V, i, p. 183: 586 (8F)	83-194
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SALONINA

46. Ant.	<i>Rome</i> A.D. 260-268	FECVNDITAS AVG. child	<i>RIC</i> V, i, p. 111: 26	83-43
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47. Ant.	<i>Antioch</i> A.D. 264-266	CERERI AVG Ceres l.	<i>Berytus</i> , V, p. 50: 12	G83-159
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	<i>Unattributed</i>			
48. Ant. (hybrid)	A.D. 253–268	VENVS FELIX Venus r.	<i>RIC</i> NOT	‡83-62
		AURELIAN A.D. 270–275		
	<i>Milan</i>			
49. Ant.	A.D. 272–273	FORTVNA REDVX Fortuna seated l. (<i>Officina</i> P)	<i>RIC</i> V, i, p. 279: 128 (4F)	83-36
*50. Ant.	"	IOVI CONSER Prince, Jupiter (<i>Officina</i> P)	<i>RIC</i> V, i, p. 279: 129	‡83-10
*51. Ant.	"	VIRTVS MILITVM Prince, soldier (<i>Officina</i> T)	Hunter, IV, p. 125: 45 (var.)	‡83-147
	<i>Cyzicus</i>			
*52. Ant.	A.D. 274–275	RESTITVTOR ORBIS Prince, Sol (no <i>officina</i>)	cf. <i>RIC</i> NOT	‡83-191
	<i>Rome or Siscia</i>			
53. Ant.	A.D. 272–275	CONCORDIA MILITVM Prince, Concordia (<i>Officina</i> P . . .)	<i>RIC</i> V, i, p. 271: 59 (3F) or p. 288: 215	83-185
54. Ant.	"	Same (<i>Officina</i> P, series *)	<i>RIC</i> V, i, p. 271: 60 or p. 288: 216 (4F)	‡83-144
		DIOCLETIAN A.D. 284–305		
	<i>Rome</i>			
55. Ant.	A.D. 285–286	IOVI CONSERVAT AVGG Jupiter l. (<i>Officina</i> Z, series XXI)	<i>RIC</i> V, ii, p. 236: 162 (11A)	83-61
	<i>Cyzicus</i>			
56. AE3	A.D. 295–299	CONCORDIA MILITVM Prince, Jupiter (<i>Officina</i> Γ)	<i>RIC</i> VI, p. 581: 16a. Radiate bust	83-20
		MAXIMIAN HERCULES A.D. 285–305		
	<i>Heraclea</i>			
*57. AE2	A.D. 295–296	CONCORDIA MILITVM Prince, Jupiter (<i>Officina</i> Γ)	<i>RIC</i> VI, pl. 12:14. Radiate bust	83-66
		GALERIUS MAXIMIAN A.D. 305–311		
	<i>Cyzicus</i>			
58. AE2	A.D. 295–299	CONCORDIA MILITVM Prince, Jupiter (<i>Officina</i> A)	<i>RIC</i> VI, p. 581: 19b. Radiate bust	83-65 G83-166
		LICINIUS I A.D. 307–323		
	<i>Cyzicus</i>			
59. AE2	A.D. 313–315	IOVI CONSERVATORI Jupiter (<i>Officina</i> B)	<i>RIC</i> VII, p. 643: 4	83-225

LICINIUS II

- Siscia*
60. AE2 A.D. 320–321 **CAESARVM NOSTRORVM** *RIC* VII, p. 443: 154, 83-8
Wreath with **VOT V** 155 or p. 444: 162
- Nicomedia*
*61. AE2 A.D. 321–324 **IOVI CONSERVATORI** Maurice, III, p. 45: 83-209
Jupiter l., captive (*Officina* Γ, I.3
series X)
II☞

CONSTANTINE I A.D. 307–337

- Arles*
62. AE2 A.D. 321 **DN CONSTANTINI MAX AVG** *RIC* VII, p. 259: 228 83-52
Wreath with **VOT/•/XX**
(*Officina* P)
- Rome*
63. AE2 A.D. 312–313 **SPQR OPTIMO PRINCIPI** *RIC* VI, p. 390: 350a 83-9
Three standards (*Officina* S)
64. AE2 A.D. 316–317 **SOLI INVICTO COMITI** Sol l., *RIC* VII, p. 302: 52 83-48
captive (*Officina* P)
- Cyzicus*
65. AE3 to A.D. 340 No legend. Quadriga r. *RIC* VIII, pp. 490– G83-150
491: 4ff.
- Uncertain*
66. AE3 Same *LRBC* I, 943 83-11
67. AE3 **VN MR** Pietas r. *LRBC* I, 957 83-208

URBS ROMA

- Constantinople*
68. AE3 A.D. 330–335 Wolf and twins *RIC* VII, pp. 579– ‡G83-102
(*Officina* IA, *series* ?) 582: 62ff.

CONSTANTINOPLE

- Cyzicus*
69. AE3 A.D. 332–335 No legend. Victory l. on ship *RIC* VII, p. 657: 107 ‡83-51
(*Officina* €, *series* •)
70. AE3 A.D. 330–337 Same (*Officina* ⚡?) *RIC* VII, pp. 656–657: 83-55
93ff.
- Uncertain*
71. AE3 Same *LRBC* I, 839 83-58
72. AE3 **GLORIA EXERCITVS** Soldiers, *LRBC* I, 942 G83-106
one standard

CONSTANTIUS GALLUS

86. AE2 *Cyzicus*
A.D. 351–354 **FEL TEMP REPARATIO** *FH*³ *RIC* VIII, p. 497: 99. G83-161
(*Officina* Δ) *Obv.* Δ

JULIAN II A.D. 361–363

87. AE3 *Uncertain*
A.D. 355–361 **SPES REIPVBLICE** Prince I. *LRBC* II, 2505 83-188

HOUSE OF CONSTANTINE

Uncertain mint

- *87A. AE3–2 [] Camp gate 83-53 **FEL TEMP REPARATIO**, etc. G83-160
[] Prince I. G83-158 Same G83-162
FEL TEMP REPARATIO 83-29 Same G83-175
(*FH*: types 3, 4, or 83-30 Same 83-184
uncertain) 83-86 Same 83-192
Same G83-97 Same 83-193
Same G83-100 **GLORIA EXERCITVS** Soldiers, 83-64
Same G83-117 two standards
Same G83-152 Same. One standard 83-12
Same G83-156 **SPES REIPVBLICE** Prince I. G83-158

VALENTINIAN I A.D. 364–375

- *88. AE3 *Thessalonica*
A.D. 364–367 **SECVRITAS REIPVBLICAE** *RIC* NOT ‡G83-165
Victory I. (*Officina* A, series •)
89. AE3 A.D. 367–375 **GLORIA ROMANORVM** Prince, *RIC* IX, p. 178: 26a, G83-146
captive (*Officina* A, series *, M) xxx

VALENS A.D. 364–378

90. AE3 *Thessalonica*
A.D. 367–375 **SECVRITAS REIPVBLICAE** *RIC* IX, p. 178: 27b, G83-164
Victory I. (*Officina* Δ, series *, *) xvii

THEODOSIUS I A.D. 379–395

91. AE2 *Thessalonica*
A.D. 379–383 **REPARATIO REIPVB** Prince, *RIC* IX, p. 181: 37d, 82-244
Tyche (*Officina* Δ) 4
92. AE3 A.D. 384–388 **VIRTVS AVGGG** Prince on ship *RIC* IX, p. 186: 61b G83-170
(*Officina* B)

VALENTINIAN II A.D. 375–392

- *93. AE2 *Thessalonica*
A.D. 378–383 **REPARATIO REIPVB** Prince, *RIC* IX, p. 181: 37b G83-155
Tyche (*Officina* B)
- *94. AE3 A.D. 384–388 **VIRTVS AVGGG** Prince on *RIC* NOT ‡G83-141
ship (*Officina* Δ)

	<i>Nicomedia?</i>			
95. AE2	A.D. 378–383	REPARATIO REIPVB Prince, Tyche	<i>RIC IX</i> , p. 257: 27b	G83-99
		ARCADIUS A.D. 383–408		
	<i>Cyzicus</i>			
96. AE3	A.D. 383	VOT V in wreath (<i>Officina A?</i>)	<i>RIC IX</i> , p. 244: 20d	83-129
	<i>Thessalonica</i>			
*97. AE3	A.D. 384–388	VIRTVS AVGGG Prince on ship (<i>Officinae A, B, Γ</i>)	<i>RIC IX NOT (A, B)</i> ; p. 186: 61c (Γ)	‡G83-143 ‡G83-142 G83-145
98. AE3	”	GLORIA REIPVBLICE Camp gate (<i>Officina no letter, series †</i>)	<i>RIC IX</i> , p. 186: 59c	83-232
*99. AE4	”	VICTORIA AVG Two Victories facing	<i>LRBC II</i> , 1869 or 1872. Small bust	G83-137

VALENTINIAN I–III

	<i>Uncertain mint</i>			
99A. AE4-3	[] Victory l.	G83-89	SECVRITAS REIPVBLICAE	G83-21
	[] ” ”	83-203	Victory l.	
	GLORIA ROMANORVM Prince, captive	G83-105	. . . VGG Victory l.	83-231
	SALVS REIPVBLICAE Victory, captive (<i>Mint: Cyzicus, †</i>)	82-243	VOT/XX/·/MVLТ/XXX in wreath	G83-133

UNCERTAIN LATE ROMAN COINS (10)

UNCERTAIN COINS OF SMALL MODULE, 11 mm. or less (9)³⁰

BYZANTINE COINAGE (13)

NICEPHORUS III A.D. 1078–1081

	<i>Constantinople</i>			
100. 20–24 mm.	A.D. 1078–1081	Christ figure/Cross and circle with C Φ N Δ	<i>DOC III</i> , ii, p. 831: 9	G83-92 G83-125 83-218

ANONYMOUS ISSUES

*101. 20–25 mm.	A.D. 1042–1050	Christ figure/Jeweled cross, (1, cut down)	<i>DOC III</i> , ii, p. 681, Class C	83-32 G83-91
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³⁰ The smallest piece (G83-123) is 6 mm. in diameter and has  (monogram) on one side. Another (G83-118), 9 mm. in diameter, seems also to have an imperial monogram.

*102.	23 mm.	A.D. 1085–1092	Christ bust/Virgin orans	<i>DOC</i> III, ii, p. 702, Class K	83-50 G83-107
ALEXIUS I A.D. 1081–1118					
<i>Thessalonica</i>					
103.	Tetart.	A.D. 1092–1118	Christ bust/Emperor bust with cross	Hendy, pl. 8:7, 8	83-220
104.	Tetart.	"	Jeweled cross C Φ/Same ΑΛ Δ	Hendy, pl. 8:10–12	83-221
MANUEL I A.D. 1143–1180					
<i>Unattributed</i>					
105.	Half-tetart.	A.D. 1143–1180	 /Emperor bust with labarum	Hendy, pl. 18:1, 2	83-223
106.	Half-tetart.	"	St. George bust/Same	Hendy, pl. 18:3, 4	83-13 83-49
LATIN IMITATIVE					
107.	Trachy	A.D. 1204–1261	Virgin with Christ, seated/ Emperor	Hendy, pl. 29:1–3	83-222

FRANKISH COINAGE (1)

GUILLAUME DE VILLEHARDOUIN A.D. 1245–1278

Corinth

108.	Denier	to A.D. 1250	Cross/Castle of Acrocorinth	Ed., p. 152: 2	G83-94
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NOTES

- (9) The object of the mutilation evidently was to disfigure Caesar's likeness on the obverse. The face was first scratched out with a sharp instrument and then actually dismembered by a chisel stroke applied behind the eye and nose. The intent is also made clear by the fact that during the process neither the hair nor the neck were touched (Pl. 31). A similar but less drastic *damnatio memoriae* of the issue is described by D. W. Macdowall in the article, "Countermarks of Early Imperial Corinth," *NC*, 1962, p. 120.
- (14) This coin is severely corroded and the types are barely decipherable. The legends also are blotted out except for the ethnic **COR** on the reverse.
- (16) The obverse head of coin 83-236 lacks detail, and it is hard to tell whether it has the radiate crown noted for the issue in Edwards.
- (17) **IMP CAES TRA HADR AVG** Bust r., laureate, cuirassed.
Rev. . . . **VL**. . . . Asklepios l., partly draped, holding stick with snake in his r. hand.
Pl. 31
A seeming rarity, this coin can be compared with *CopSNG* 287, which, however, features a *draped* emperor's bust.

- (21) **IMP L AVREL**. . . . Bust of Lucius Verus r., draped, laureate.
Rev. [legend] Tyche seated l., wearing chiton and himation, and holding a patera (effaced) in her extended r. hand and a cornucopiae (traces) in her l.
 Pl. 31
 This variety is not listed in earlier Corinth reports and seems to be a rare one. The seated Tyche reverse occurs, however, on published mintages of M. Aurelius, S. Severus, and Plautilla (e.g., *NCP*, p. 20: 17; *CopSNG*, 332).
- (22) The Arethusa head is exquisitely modeled, a brilliant example of the die-cutter's art. But the coin itself is oddly shaped. It was apparently cast in the *en chapelet* technique in which several coins are produced in a series of interconnected molds. One can still see the two "ears" left after the coin had been clipped to separate it from the rest (Pl. 31). The same method of manufacture can be seen in two other Syracusan pieces with identical types found in Corinth in earlier excavation; J. E. Fisher, *Hesperia* 42, pl. 12:52, 53.
- (27) For the date, see A. Walker, "A Hoard of Athenian Imperial Bronzes of the Third Century A.D. from Eastern Attica," *Coin Hoards* 3, 1977, pp. 40–48, nos. 106–108. (N.B. Dr. Walker states in a recent letter, 8.VIII.1983, that items nos. 53–132 in his catalogue belong to "Period II" although this rubric was inadvertently omitted from the article. He also states that the date bracket for "Period II" will probably have to be changed from A.D. 179–240/244 to *ca.* A.D. 160–195.)
- (31) The reverse legend, now barely discernible, is written clockwise around the dove's wing. This manner of writing is also attested in an earlier Corinth find, T-465 (May 23, 1925).
- (32) The obverse inscription, poorly preserved on most known pieces, reads on this coin:
AVT ANT ΩNEINOC ΕΥCEBHC.
- (40) The obverse of this coin has extensive corrosion, but its legend is most likely to be restored **L SEPT SEV PERT AVG VI[I]**. The bust itself, however, seems to be of the *draped* variety rather than the cuirassed variety noted in *BMC*.
- (44) The pellets in the field of the coin's reverse (not noted in *RIC*) are tiny but are clearly visible on Plate 31. One is under the extended arm of Pax, the other between her feet.
- (50) Obverse style suggests that this antoninianus of Aurelian is a Milan issue (weight: 4.25 g.); cf. *RIC* V, i, pl. VIII:125. But pieces with identical types, legends, and *officina* letter were also struck at Rome, Serdica, and Cyzicus: *RIC* V, i, p. 270: 48; p. 294: 260; p. 304: 346.
- (51) Dr. Robertson describes the reverse type as depicting a *bare-headed* prince, etc., where in fact our coin has a wreathed head. For a similar reverse to our own, but with a different inscription, see *RIC* V, i, pl. VIII:124.
- (52) **IMP [C AVRELIAN]VS AVG** Bust of Aurelian r., radiate, cuirassed.
Rev. **REST[ITVTOR ORB]IS** Prince r. holding vertical scepter in the l. hand and receiving globe from Sol l. who holds whip in the l. hand.
 The deciphering of this much damaged, rare antoninianus is due to R. F. Bland of the British Museum.
- (57) This issue is the same as *RIC* VI, p. 531: 14, 2a, where there are, however, two errors of description: (a) there is no **VAL** in the obverse legend; (b) the mintmark appears *above*, not below the ground line. The correct forms can be seen in the illustration, pl. 12:14, in *RIC*.
- (61) This variety is identical with that in *RIC* VII, p. 608, 49, where, however, the bust type is erroneously given as G⁵¹. It should be H²¹ (i.e., helmeted and cuirassed bust, spear across r. shoulder, shield on l. arm).

- (77) The mintmark is partly off flan but can be restored as [C]ONS. The coin can be compared with no. 123 in *RIC* VIII, p. 458, where *officina* ζ is, however, not recorded.
- (84) Coin 83-26 has •M• in the l. field, and 83-173, (•)M•.
- (87A) Coin 83-53, with Camp gate, has obverse with bust l. draped as no. 147 in *RIC* VII, p. 624, pl. 21. Of the **FEL TEMP REPARATIO** coins, 83-100, 83-160, 83-175 have •M• in the l. field, 83-162 has (letter?)•, while 83-193 is possibly a Cyzicene piece of Constantius II similar to *RIC* VIII, p. 499: 110.
- (88) The mintmark present on this coin (•TESA) is assigned in *RIC* IX (p. 176: 18b, ii) only to Valens.
- (93) The lettering on this Thessalonican bronze is peculiar. In both obverse and reverse legends the letter **E** is rendered as **H**, but there is occasional corrective overwriting and recutting.
- (94, 97) The view is expressed in *LRBC* (p. 77) that in the period between A.D. 383 and 393 the four *officinae* of Thessalonica were differentiated as follows: Valentinian II—*officina* A; Theodosius I—B and Δ; Arcadius—Γ. That general division possibly holds true for the earliest bronzes of the three emperors (Period I) but seems to break down in the later emissions (Periods II and III). A different arrangement has already been demonstrated in *RIC* IX (pp. 186–188) for the AE4 *Gloria Reipublica* (no. 62) and the *Salus Reipublicae* “Victory with captive” types (no. 65). Another example is offered by the *Virtus Auggg.* “Emperor on ship” in coins (83-141–83-143, 83-145) unearthed this year at Corinth. The new *officina* assignments for the last issue are as follows:
- | <i>Valentinian II</i> | <i>Theodosius I</i> | <i>Arcadius</i> |
|-----------------------|---------------------|-----------------|
| A | ? A (<i>RIC</i>) | A (Pl. 31:143) |
| B (<i>RIC</i>) | B | B (Pl. 31:142) |
| Δ (Pl. 31:141) | Δ | Γ |
- N.B. Letters A and Δ are sometimes difficult to differentiate, and there is some uncertainty regarding *officina* A on the Theodosius *Virtus Auggg.* issue. *RIC* IX (p. 186) gives A (Vienna) and B to this emperor, while *LRBC* (no. 1854) assigns him B and Δ. Dr. G. Dembski kindly informs me that the Vienna Cabinet, the apparent source of the issue with A in *RIC* IX, has no such coin.
- (99) The reverse of this coin is blurred (worn die?) and the *officina* letter cannot be made out. But the rest of the mintmark almost certainly reads **TES**.
- (101) Of these two folles, the first (83-32) has no bars above **NI--KA** on the reverse. The other (83-91) has been pared down to a uniform diameter of 20 mm., with extensive re-engraving on the coin itself.
- (102) Coin 83-50 was struck on a very thin flan that is much worn (weight: 2.05 g.).

ORESTES H. ZERVOS



General view of excavation area from northwest

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a. Stairs and northwest corner room of terraced building, from north



b. MF-1983-55



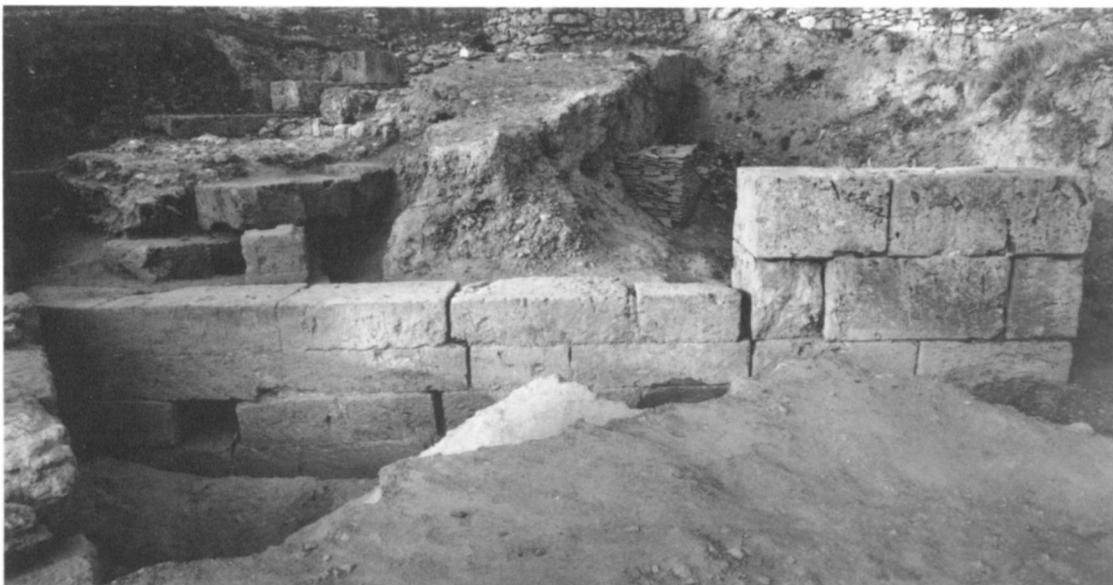
c. MF-1983-41



d. MF-1983-27



a. Northeast corner room of terraced building and East Theater Street, from northwest



b. Terrace wall supporting ramp to Odeion court, from north

PLATE 24



a. *Opus reticulatum* of west wall of terrace building, from southwest



b. Eastern foundation of gateway to Theater and wall with window, from west



a. Inscribed block from the Theater



b. Vomitorium and buttresses, from northwest

PLATE 26



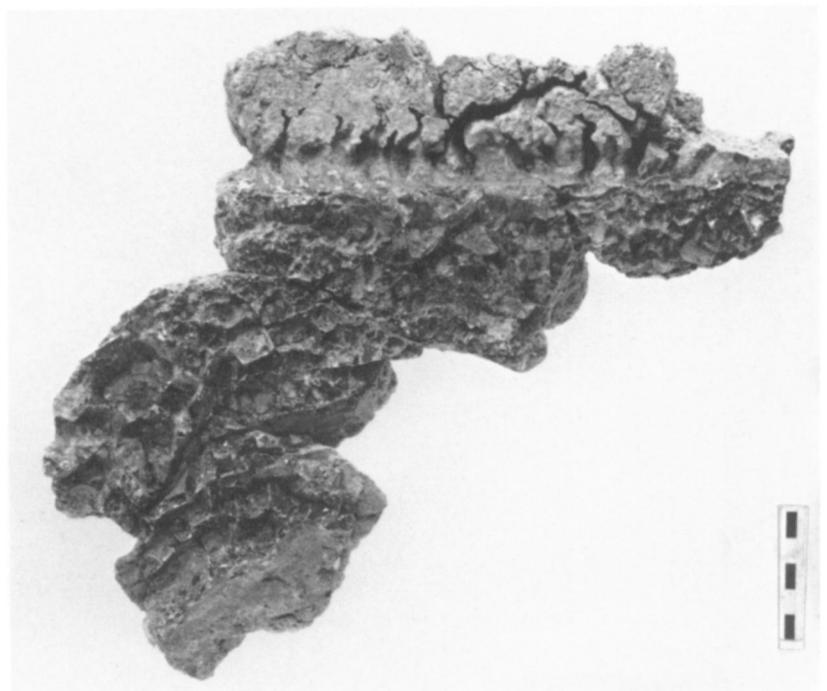
a. Detail of buttresses with poros wall for early stair (?), from northwest



b. Terrace wall, segment from 3rd century after Christ, from northwest



a. Early Roman terrace wall (background) and 3rd-century replacement, from northwest



b. Wall of basin with deposit of glass

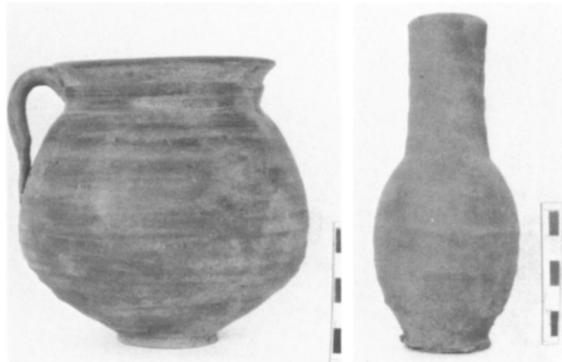
PLATE 28



a. Foundation of east wall of temenos of Temple C, west face and dumped fill, from southwest



b. C-1983-49



c. C-1983-47

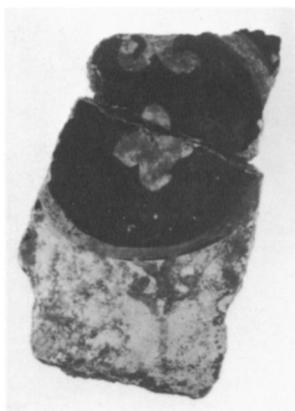
d. C-1983-50



e. Fountain house of Glauke



Fountain House of Glauke, general view of excavation at northwest corner of area, from northwest



a.



b.



c.



d.



e.



f.

Fresco fragments from East Theater Street, west of wall with window
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