

CORINTH, 1988: EAST OF THE THEATER

(PLATES 1–13)

THE FOLLOWING EXCAVATION REPORT is limited to the activity of the American School of Classical Studies at Athens in and around the Theater of ancient Corinth during the spring of 1988 (Fig. 1).¹ Excavation was also conducted south of Temple E as part of the same programme; work in this second area has done little, however, to expand the picture presented in the report for 1987.² No new Roman levels were distinguished, and excavation in the Byzantine and Frankish levels was limited to continuing the work done south of Temple E in 1987. The results of the 1988 season south of Temple E will therefore be included in a future report.

¹ I would like to thank the Greek Archaeological Service and particularly its Director, I. Tzedakis, for the many considerations that have been shown the American School, specifically for allowing and facilitating the continuation of excavation in Ancient Corinth by the School in 1988. Mrs. P. Pachyiani, Ephor of Antiquities of the Argolid and Corinthia, and her staff based at the Archaeological Museum at Corinth have been of great help. I appreciate most sincerely their numerous kindnesses and their continued interest in the Corinth Excavations.

The staff of the regular spring excavation season in 1988 was composed of Misses Rebecca Mersereau and Gretchen Umholtz, Messrs. David Conwell and Michael Ierardi, and Professor Timothy Gregory. The Assistant Director of the Corinth Excavations, Dr. Nancy Bookidis, headed the museum staff, which consisted of Dr. O. Zervos, numismatist, Miss S. Bouzaki, conservator, Messrs. N. Didaskalou, A. Papaioannou, and G. Arberores, technicians, and Miss K. Hutchison, draftsman. Once again this year the photography was done by I. Ioannidou and L. Bartzioti. The foreman was A. Arberores. To all I extend warm thanks for their careful work, continuous efforts, enthusiasm, and interest.

Works frequently cited are abbreviated as follows:

- Agora IV = R. H. Howland, *The Athenian Agora*, IV, *Greek Lamps and their Survivals*, Princeton 1958
Corinth II = R. Stillwell, *Corinth*, II, *The Theatre*, Princeton 1952
Corinth IV, ii = O. Broneer, *Corinth*, IV, ii, *Terracotta Lamps*, Cambridge, Mass. 1930
Koehler = C. G. Koehler, *Corinthian A and B Transport Amphoras*, diss. Princeton University, 1978
Spitzer, "Roman Relief Bowls from Corinth," *Hesperia* 11, 1942, pp. 162–192
Relief Bowls
Williams and Zervos, 1983 = C. K. Williams, II and O. H. Zervos, "Corinth, 1983: The Route to Sikyon," *Hesperia* 53, 1984, pp. 83–122
Williams and Zervos, 1986 = C. K. Williams, II and O. H. Zervos, "Corinth, 1986: Temple E and East of the Theater," *Hesperia* 56, 1987, pp. 1–46
Williams and Zervos, 1987 = C. K. Williams, II and O. H. Zervos, "Corinth 1987: South of Temple E and East of the Theater," *Hesperia* 57, 1988, pp. 95–146

Lamp and pottery types:

Broneer type. See *Corinth*, IV, ii

Goudineau form. See C. Goudineau, *Fouilles de l'École française de Rome à Bolsena (Poggia Moscini)* 1962–1967, IV, *La céramique arétine lisse* (École française de Rome, *Mélanges d'archéologie et d'histoire*, Suppl. 6), Paris 1968

Haltern type. See S. Loeschke, "Keramische Funde in Haltern," *Mitteilungen der Altertumskommission für Westfalen* 5, 1909, pp. 101–322

Hayes form. See J. W. Hayes, *Late Roman Pottery*, London 1972

Howland type. See *Agora* IV

² Williams and Zervos, 1987, pp. 95–108, pls. 33–37.



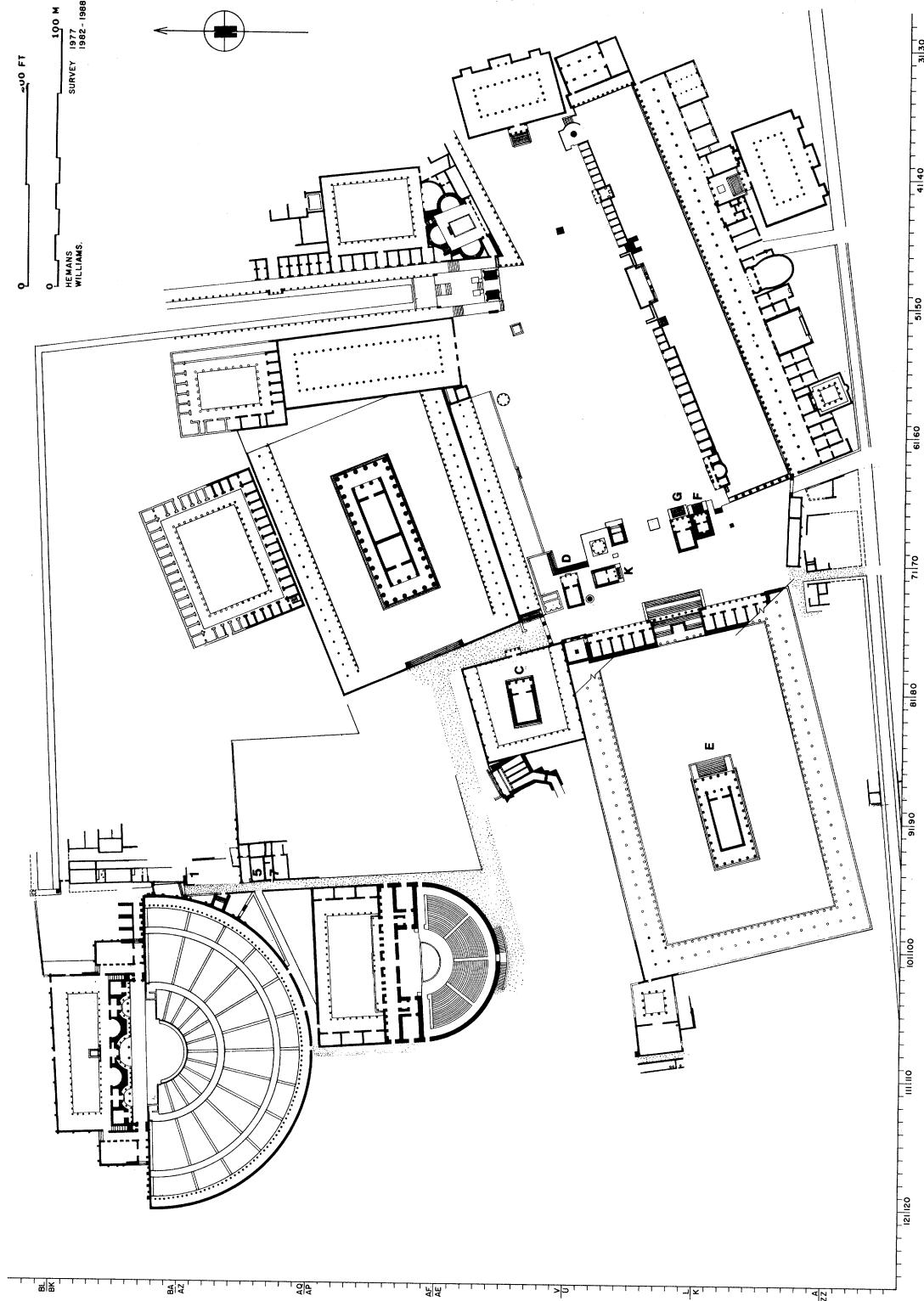


Fig. 1. Plan of Corinth in the Roman period

EAST OF THE THEATER: BUILDING 7

(Pls. 2, 3)

The goal of the 1988 excavation east of East Theater Street was to uncover Building 7 completely; activity thus was focused on its rooms 4 and 5, which had been only partially cleared in 1987. Although it was hoped that the full plan of this building could be obtained by the end of the 1988 season, difficulties in the preservation and removal of the fallen wall frescoes of room 4 slowed excavation. Because Building 7 is still not completely excavated, no comprehensive discussion of it is given in this report. Rooms 1 through 3 of Building 7 have been described in the excavation reports for 1986 and 1987.³

The full length and width of room 4 have been determined (Pl. 3). Although the superstructure of the west wall was totally dismantled in the late Roman period, the position of the wall can be determined within a few centimeters, and the east-west extent of the room can thus be fixed at *ca.* 8.30 m. The north-south dimension is 5.36 m. A partition wall which projects northward 1.85 m. from the south wall forms a stall 1.25 m. wide in the southwest corner. In the northeast corner stands a large pithos, apparently a replacement for one that had stood against the north wall in the previous phase. Originally a generous doorway, 2.46 m. wide, in the east wall connected room 4 with room 5. This door, however, was blocked up in an alteration of the room.

Although room 5 is smaller than room 4, it was designed with two doors, one in its west wall, the other in its southeast corner. The room measures 3.90 m. north-south and 4.52 m. east-west. The west door opened into room 4 until the door was blocked; thereafter, access to room 5 was possible only through the door, 1.30 m. wide, in the south wall. The south wall is 0.43 m. thick, built of small poros blocks and tiles, and bonded with a sandy cement; apparently, it was never frescoed. Its west end abuts the frescoed face of the west wall, just south of the blocked doorway. Here one can see on the door jamb a frescoed panel that had been designed to take into account the corner formed by the west and south walls. Although almost all evidence of the east wall of room 5 has been eliminated down to bedrock, its line is fixed by the position of the east end of the north wall of the room, which is preserved for its entire length of 4.52 m. This wall displays two phases, the second of which is preserved to a good height.

STRATIGRAPHY

The stratigraphy in room 4 of Building 7 as now known separates quite clearly into four units. The uppermost consists of a number of use strata that had later accumulated above a level of mud-brick debris 1.80–1.90 m. The second is collapsed wall debris (Pl. 2, debris shown at lower left), composed of mud and mud brick mixed with thin levels of tile, mortar, and rock. This stratum contained the frescoes that had fallen from the wall of room 4. The third level is represented by a thin marl fill, apparently laid as the bedding for a floor. The fourth is a floor directly under the marl, upon which was found a heavy deposit of charcoal and ash.

³ Williams and Zervos, 1986, *passim*, and Williams and Zervos, 1987, pp. 124–131, and p. 121, fig. 17.

Over 1.896 metric tons of roof tiles and 192 kilos of paving-brick debris were excavated this year from amid the mud and structural tumble of the second stratigraphic unit within room 4. These are not, however, the total figures for the room.⁴ No tiles were found which appear to have been designed specifically for the ridge of a roof, nor were any stamped. Although a large majority of the tiles were Roman Lakonian, each 0.358 m. wide at a minimum, over 219 kilos were of the Sicilian type, a complete example of which weighs 16.9 kilos.

The Sicilian pan tiles may be divided into two varieties, made of two different clays and with some differences in detailing. In overall design, however, the two varieties are similar; their overall dimensions are also similar, although the tiles made of Corinthian clay seem usually to be slightly longer. In both types *ca.* 0.04 m. of the vertical side lips is cut from the up-slope end of the tile; the tiles also taper very slightly, widening at their down-slope end. In both varieties, weathering marks indicate that the tiles overlapped by *ca.* 0.06–0.09 m.

The first variety of tile, represented by 1, is made of a hard, reddish tan clay without any deliberately added inclusions. A notch is cut into each of its lower corners. As mentioned above, the second type is made of the typical blond clay of Corinth with inclusions, among which is mudstone. At the down-slope end of type 2 the outside faces of the lips are notched for their full height, which reduces the width of the end of the tile to 0.435–0.415 m. The notched design allows the down-slope end of the tile to lock onto the upper end of the tile which it overlaps.

1. Sicilian pan tile (type 1) Pl. 1

FP-1988-1. Weight, 16.9 kilos; L. 0.635; W. 0.48–0.484; Th.E 0.03 m. (floor).

Reddish tan clay with pinkish tan film on surface in places; minuscule sparkling inclusions, a few pellets of varying clay; clay poorly compacted, with air holes, but fired hard. Some inclusions, perhaps shell. 2.5YR 5.7/6.

Complete tile mended from 13 fragments. Side lips, more or less rectangular in section, rise vertically to 0.04 m. above the top surface of the horizontal floor. The thickness of the walls of the side lips tapers from 0.052 m. at the up-slope end to 0.028 m. at the down-slope edge. The raised lips begin 0.040 m. from the up-slope end of tile. At the front edge of the undersurface of the tile a rectangular notch has been cut at each corner to form a socket for the lip of an

underlying tile. From the front edge, the notch continues 0.092 m. along the side of the lip and penetrates 0.031 m. into the side face. A decorative half circle, drawn with a finger in the wet clay, appears on the down-slope end of the top horizontal surface of the tile.

On the top surface of the pan, a pale band extends *ca.* 0.092 m. from the upper edge of the tile. The undersurface is rough and gritty; in one place concave striations run diagonally across the undersurface, probably the result of paring meant to even out the undersurface.

Other tiles of this type from the debris of room 4 include (1) L. 0.63–0.634, W. 0.476–0.466; (2) L. 0.62, W. 0.48; (3) L. 0.63, W. ?; (4) L. ?, W. 0.473; (5) L. 0.61, W. 0.475–0.470; (6) L. 0.60 (restored), W. 0.486; (7) L. 0.60 (restored), W. 0.483; (8) L. 0.642, W. 0.481 m.

⁴ The figures given here do not include the tiles removed in 1987 from 9.3 sq. m. in the east end of room 4, which were not counted or weighed. Nor does this total include an estimate for the amount of tiles still buried in the meter-wide baulk left this year along the south wall. They represent the tiles from only 27.54 of the total 44.49 sq. m. of floor within the room.

2. Sicilian pan tile (type 2)

Pl. 1

FP-1988-2. Restored L. 0.666 (min.); W. 0.490 at lower end (0.422 between notches); Th. 0.030–0.032 m. (floor).

Greenish cream Corinthian clay going in places to light buff; large mudstone inclusions with sharp edges; no slip. Largely 5Y 8/2–7.5YR 5.7/6 at down-slope end.

The tile is mended into two non-joining fragments, not preserving its full length. One piece preserves the full width at the down-slope edge of the tile and 0.629 m. of its length. The non-joining fragment preserves the up-slope right corner. The side lips of the pan are 0.033 m. thick and 0.066 m. high,

measured from the undersurface. The last 0.03 m. of the lip at the up-slope end is cut off completely. The sides of the lips on the down-slope end have been pared down for 0.094 m. to allow the tile to overlap the next lower tile. The down-slope end is 0.442 m. wide, reduced from the original 0.490 m. by notches. Two quarter circles on the upper surface of the down-slope end of the tile which meet at the center point of the tile edge were drawn in the wet clay by a pair of fingers.

Other tiles of this type from the debris of room 4 include (1) L. 0.684, W. ?; (2) L. ?, W. 0.47; (3) L. ?, W. ?; (4) L. ?, W. 0.448; (5) L. ?, W. 0.478; (6) L. 0.63 (restored), W. 0.481; (7) L. ?, W. 0.471 m.

The evidence suggests that 21 Sicilian pan tiles were used on the roof of Building 7; at least that many up-slope, right-corner fragments of Sicilian tiles were recovered from the debris in room 4. They were not all recovered from the west edge of that room, however, which suggests that they had not all fallen from the eaves along East Theater Street. Furthermore, since a run of over ten meters of Sicilian pan tiles placed side by side, each about 0.48 m. wide, is implied by the 21 now preserved, then the 5.36 m. width of room 4 is too short for the necessary run of eaves. Since the Sicilian tiles were found in debris spread throughout the room, as were others of the same type in similar tile debris in room 5, some purpose other than overhanging eaves for the street façade should be postulated to explain their presence among the roof tiles used in Building 7.

It should also be noted that the Lakonian pan tiles are at least 10 cm. narrower than the Sicilian pan tiles, which makes it difficult to restore a Lakonian roof with a line of Sicilian tiles at the eaves, one Sicilian tile at the end of each Lakonian line. Furthermore, on most of the Sicilian tiles the weathering suggests an overlapping of the tiles of 0.09–0.16 m. The sharp weathering line on the Sicilian type implies the overlapping of well-fitted tiles. This kind of weathering would not result from a Lakonian tile resting on a Sicilian tile.

Given this evidence, the Sicilian tiles may be restored as a running series, overlapping end to end and used, possibly, as a gutter on the roof of Building 7. The combination of two types of Sicilian tiles, distinguished by fabric and by design as well as by length (0.63 vs. 0.68 m.), may be accidental; tiles from an earlier building may have been used along with new tiles ordered specifically for the final roofing of Building 7. It is not impossible that the Lakonian tiles sloped downward from south to north; at the bottom end of the slope they would have rested on the Sicilian tiles, which were laid in a single line east–west. Thus the water that drained northward on the Lakonian tiles would have been diverted east or west by the Sicilian tile-gutter and so to the street or the back of the house, rather than continuing northward to fall onto the roof of an adjacent house and again northward down the slope, running from roof to roof.

The thin marl fill, level three of the stratigraphic sequence over room 4, was probably laid down as a repair or a replacement of the underlying floor with the deposit of charcoal and ash and served as such until the final destruction of Building 7. Although during excavation the top of the marl did not separate from the fallen clay debris above it as a smooth surface, the marl should be considered as a discrete floor level; the following finds are associated with it or with the destruction debris immediately above it (unit two).

3. Roman one-handled cooking mug Pl. 1

C-1988-69. H. 0.109; D. of base 0.041; D. of body 0.128; D. of rim 0.0797 m.

Medium-coarse, light- to medium-brown clay with small lime particles and sparkling inclusions, small voids; the pot is fire scarred. 5YR 5.5/5 to ca. 5YR 5/3.

A cooking mug with small disk foot, nearly globular body, straight rim 0.026 m. tall, flaring at approximately 70°, ending in rounded lip. Single thick, vertical strap handle, squared in section, rises from shoulder to rim at lip; handle does not rise above lip. Wheel ridged on middle third of body.

4. Roman molded relief bowl Pl. 1

C-1988-62 a and b. Pres. H. 0.0681, rest. D. of rim 0.125 m.

Hard-fired, grayish buff clay without inclusions. 5YR 6.5/4. Orange-tan to brown slip with slightly metallic sheen on all exposed surfaces, slip inside slightly thinner, 2.5YR 6/5.

Two non-joining wall fragments of bowl with wide-flaring lower body, angled transition to vertical wall 0.0667 m. tall, crowned by rounded, outward thickened rim. Top horizontal of lip is slightly concave. Interior of wall is vertical with traces of finger smearing. Molded decoration on vertical wall, framed at bottom by large half round; smaller one

above. Frame above frieze is fascia under an outward thickened rounded lip. Wall frieze divided into scenes.

C-1988-62 a. Scenes (left to right): Spitzer III, at left, warrior standing to r. with shield, cypress/poplar tree on either side; Spitzer IIa, at left, partially preserved figure bending to r., at right, prostrate figure on ground; cypress/poplar-tree frame; Spitzer IIb, at right, horse and rider going l., horse rearing.

C-1988-62 b. Scenes (left to right): Spitzer IIe, warrior, head turned to l., fallen to r. before horseman advancing r. (only trace of leg, hindquarters of horse); pine-tree frame; Spitzer IIh1, two heads of horses above fallen warrior, then horseman going r.; pine-tree frame; Spitzer IId, warrior with horizontal weapon over head.

See Spitzer, "Roman Relief Bowls," esp. pp. 172-179, Group II, Battle Scenes.

5. Local Roman red-ware plate Pl. 1

C-1988-68. H. 0.032; D. of rim 0.193 m.

Fairly fine, orange-buff to buff clay with medium-sized white inclusions (lime) and voids; a few sparkling inclusions. 5YR 7/6.

Plate with flat bottom and undersurface, erect wall with echinoid profile, ending in rounded lip. Glaze all over, predominantly orange (10R 4/8), especially on exterior, fired to dull plum red (10R 4/4) on floor. Glaze flecked and pocked.

Three Antonine coins were recovered from within the marl, one minted under Faustina, one under Commodus, and one under Marcus Aurelius.⁵ One purpose for laying the marl was apparently to bury the lower part of a pithos that had served the building along with the ash-covered floor in the immediately preceding phase. The truncated wall of the pithos is now just barely visible in the marl 2.60 m. west of the northeast corner of the room.

⁵ Coin Unit VIII: coins 1988-213-1988-215.

This pithos has not as yet been excavated. Its replacement, still standing in the northeast corner of the room, was probably set there when the marl floor was put down.⁶

In room 5 the stratigraphy is slightly different from that in room 4, for there is no marl level below the clay debris that filled the room. Under the last floor of room 5, which should be equated with the floor with ash in room 4, is a layer of debris heavily packed with sherds; this layer rests on a lower floor that is only a few centimeters above bedrock. Although the stratigraphy in rooms 4 and 5 seems straightforward, more than one interpretation can be offered for the deposit of debris of mud and tile two meters deep, here identified as unit two, that was removed in 1987 and 1988 from Building 7.

All the rooms of Building 7 were found buried beneath a stratum of red mud or clay to a depth of 1.80–2.00 m. The stone walls of Buildings 5 and 7 were apparently standing when the fills were deposited: trenches made by persons robbing out the wall blocks descend from the top surface of the clay, thus fixing there the ground level from which the blocks were extracted. The highest standing wall in Building 7 is the south wall of room 4; it is preserved to an elevation of 73.83 to 73.97 above sea level or about two meters above the ash-covered floor. It had originally risen still higher in stone, apparently to at least 3.15 m. above the floor. From this point upward the stones protruded above the red mud or clay, toppling over onto the clay after its deposition. The wall above the stones must have been continued some meters higher in mud brick or pisé, to judge from the large amount of red mud or clay excavated from the rooms of Buildings 5 and 7. The placement and dimensions of the frescoes which decorated the stone part of the walls of Building 5, together with the large amount of mud-brick debris, reinforce the theory that Buildings 5 and 7 had two storeys.

In only one place was evidence for burnt or decayed wood structure distinguished within the debris of rooms 4 and 5: in room 5, a plank joined on the diagonal by two others was found lying horizontally on the floor at an elevation of *ca.* + 71.80 m. All three planks were about 0.15 m. wide, and to judge by the depth of the carbon deposit, they were not at all thick. The best preserved had fallen north–south at the west side of the room; it may have been part of the framing from a ceiling or, possibly, a frame for *opus sectile* wall decoration in glass.⁷ The frame was buried in mud debris except at the southeast corner of the room, where a heavy pocket of roof tiles almost immediately overlay the wood. This wooden frame does not seem to be evidence for the joist construction of a multi-floored building.

One additional fact, however, might support the suggestion that Building 7 had two storeys. In the southwest quadrant of room 5, large clods of clay with a thin coat of whitish green marl were distinguishable within the clay debris. Designs in various colors had been painted directly on the marl. This cheap type of fresco decoration,⁸ for which neither sizing

⁶ This whole, but cracked, pithos of the later phase has a globular body and heavy rim, squared in section. (The shape of the toe is unknown, for the bottom is still unexcavated.) Interior H. 1.37; max. D. of body 1.32; D. of mouth opening 0.62; max. D. of collar 0.83 m. The core of the clay is pinkish, the exterior yellowish buff; red and black mudstone grit.

⁷ For the use of *opus sectile* panels in buildings east of the Theater, see C. K. Williams, II and O. H. Zervos, "Corinth, 1981: East of the Theater," *Hesperia* 51, 1982 (pp. 115–163), pp. 133–134.

⁸ Strictly speaking, this is not fresco but pigment painted directly on the wall. The binder has not yet been identified. Remains of this type of decoration have been found in a number of fills in the area east of the Theater.

nor a preparatory coat of white lime was used, is unlike the fresco on the walls of the main floor of the building. Since the painting that is preserved *in situ* on the north and west walls of room 5 is on a plaster ground, as are all associated fragments recovered from the debris against the walls of the room, it seems possible that the unprepared painted clay comes from the mud walls of a second storey.

The disposition in room 4 of clay debris, fallen porous wall blocks and bricks, wall frescoes, and roof tiles suggests that the upper part of the north wall of the room fell during the initial collapse of the building. Whatever caused the disaster, the spanning timbers anchored in the north wall were pulled down at the same time, detaching the roof structure from the wall. As a result the roof tiles fell into room 4, probably sliding down the wooden beams that were still anchored in or leaning against the south wall. After the collapse of the roof, the mud wall that was still standing fell, burying the tiles under 1.40 m. of debris. A discrete pocket or stratum of wall debris, composed largely of wall or paving tiles, lay as it had fallen at the west end of room 4. This pocket, firmly sandwiched between strata of fallen clay, must have been shaken from the upper west wall of the room, perhaps from over a door or window, or from the upper part of the tile partition whose base is still preserved in the southwest corner of the room. The stratigraphic evidence here suggests that the lower, stone-built portion of the west façade wall withstood destruction, only to be robbed of its stones at a later time.

No stairway has yet been identified for Building 7, perhaps because the southernmost range of walls of Building 7 has not yet been excavated. The stairway may still be buried under unexcavated fill south of room 4 or 5.

The following objects were found in the third stratigraphic unit, the clay fill that covers the ashy floor of room 4 at an elevation of + 71.78 to 71.53:

6. Corinthian molded relief bowl with
sacral scenes

C-1987-98. Pres. H. 0.058, rest. D. of rim 0.095
to 0.10 m.

Hard, fine clay, few lime inclusions, consistently
buff. 7.5YR 7.5/5. Dilute brown glaze without
any reddish tint; metallic luster.

Molded bowl, missing foot. Lower wall flares at *ca.*
25° from horizontal; upper vertical wall including
rim is 0.055 m. tall. Molding at base of vertical wall
is half round above angle, with second, smaller ridge
above. Frame above the frieze is double ridge under
outward thickened, squared rim, horizontal on top.

Scenes (left to right): tree frame, then Spitzer IIIc,
woman or maenad with thyrsos on left shoulder,

Pl. 1

walking l., striding male to r., viewed from back,
with his left hand over head, right arm down; fram-
ing tree; Spitzer IIIIm, stamped sideways on bowl,
satyr carrying nymph; trace of next scene at right,
probably Spitzer IIIh, preserves leg of child facing r.

Second bowl from same series, C-1988-64.

See Spitzer, "Roman Relief Bowls," esp. pp. 179-
190, Group III, Ritualistic Scenes.

7. Roman red-ware plate (uniden- Fig. 2, Pl. 1
tified provenance)

C-1988-67. H. 0.030; D. of foot 0.147; D. of rim
0.203 m.

Dark buff clay, some lime inclusions with other
very fine, sparkling inclusions. Surface scarred
from exploded lime. Reddish brown to reddish

In 1987, excavation of fill against the north side of the ramp of the Theater produced a large number of fragments with colorful designs painted directly on wall mud or clay. See Williams and Zervos, 1987, p. 115.

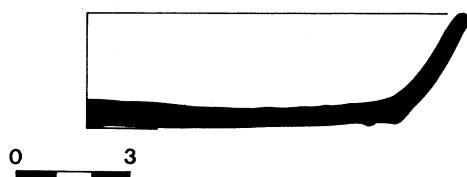


FIG. 2. Roman red-ware plate 7

orange glaze on side wall; 2.5YR 4/4-3/4 and to slightly redder than 2.5YR 5/6 on wall.

Plate with flat undersurface, thin ridge for foot. Lower wall horizontal for 0.007 m., then sharply angled to steep, flaring, slightly convex wall ending in rounded lip. Traces of wheelmarks on inner part of floor of plate.

Completely glazed.

8. Roman one-handled mug Fig. 3, Pl. 1

C-1988-70. H. 0.105; D. of base 0.038; D. of body 0.198; D. of rim 0.070 m.

Medium to fine gray clay with minuscule white inclusions and voids. Varies between 10YR 3.5/1 and 10YR 6/3.

From Building 7, room 5, fill between upper and lower floors: from + 71.703 to + 71.379 m.:

9. Roman molded relief bowl with sacral scenes Pl. 1

C-1988-64. H. of vertical wall including rim 0.057 m.

Hard, fine clay without inclusions, consistently dark buff. 5YR 6.5/4. Lackluster reddish tan slip, more orangeish on exterior wall; inside surface slightly redder than 2.5YR 6/8.

Bowl with wide-flaring lower wall, angled to upper wall that rises almost vertically; two faint ridges under the outward thickened rectangular rim, top surface horizontal. Wheel-ridging marks on inside of vertical wall. Figured relief of vertical wall framed on bottom by half round, smaller ridge above; one

Cooking-ware mug with low disk foot, globular body, rim 0.0215 m. tall, flaring at approximately 75°, rounded lip. Single thick, vertical strap handle rises from just above middle of body to level of lip, then falls as it is applied to outside wall of rim. Middle of body wheel ridged in a zone approximately 0.040 m. wide.

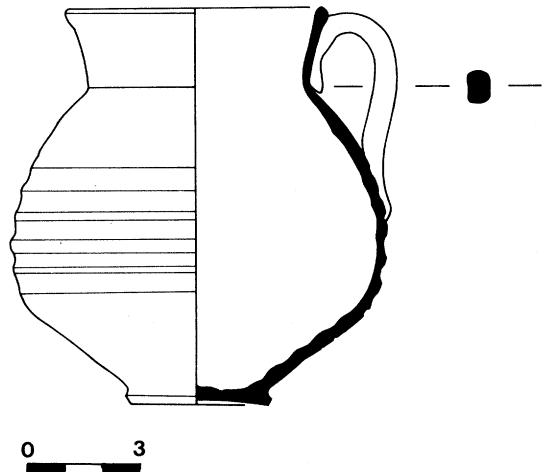


FIG. 3. Roman one-handled mug 3

ridge below rim. Frieze preserves two sacral scenes: at left is Spitzer IIIIm, satyr carrying nymph to l., stamped sideways on wall of bowl; second scene is Spitzer IIIh, showing small child raising tray over head to woman bending l. Four large bubbles from plaster mold reproduced on figure of satyr.

Same as 6, different mold, earlier generation. See Spitzer, "Roman Relief Bowls," esp. pp. 179-190, Group III, Ritualistic Scenes.

10. Roman molded relief bowl with sacral scenes Pl. 1

C-1988-65. Pres. H. 0.0535; rest. D. of rim 0.11 m.

Fine tan clay with small air holes, 7YR 7/5. Slip dull orange to orange brown inside and out, at its most vivid, 2.5YR 6/7.

Molded relief bowl with five ritualistic scenes preserved on vertical side wall. Molding missing at bottom of vertical wall, but fragment preserves crowning molding of two ridges under rectangular, outward thickened rim, horizontal on top. Scenes (left to right): Spitzer IIIIn, at left, only head of woman who suspends ribbons is preserved, thyrsos above at l. (woman at r. and bundle on ground missing); Spitzer IIIh, small child raising tray over head to woman bending l.; Spitzer IIib, man facing r., holding tray with left hand over cylindrical altar with fruit stacked in pyramid; tree at right edge of scene; Spitzer IIIe, man facing l. pulling fruit from gnarled tree or vine, three-legged table to his right with tray of offerings; only a portion of the fifth scene preserved, Spitzer IIIf, tree at l. not included, only base for Priapus, thyrsos lying on ground with head of staff under base.

See Spitzer, "Roman Relief Bowls," esp. pp. 179-190, Group III, Ritualistic Scenes.

11. One-handled mug Pl. 1

C-1988-75. H. 0.108; D. of foot 0.041; D. of body 0.107; rest. D. of rim 0.09 m.

Fine, hard-fired, light-red clay with a few white and red-brown inclusions, 5YR 5/4.

Mug with low, flaring disk foot and slightly concave undersurface, squat globular body, flaring rim, lower half thickened, everted lip with upper surface flat and sloping inward. No trace of preserved handle. Three paring marks, giving impression of wheel-ridged bands on lower body just below maximum diameter. For body profile, cf. 3.

12. Çandarlı plate, Hayes form 4 Fig. 4, Pl. 2

C-1988-74. H. 0.045, D. of foot 0.138; rest. D. of lip 0.23 m.

Fine, orange-tan clay with moderate number of fine white and large number of gold mica inclusions. Clay slightly lighter than 2.5YR 6/6. Orange-red slip over all, ca. 10R 4/7.

Hayes form 4 Çandarlı plate with low ring foot, triangular in section, contracting to narrow resting surface; flat undersurface. Echinoid body flaring widely at ca. 20°, curving to inturned, rounded lip. Center

of floor rises slightly. Paring marks on undersurface and body above foot.

13. Small white-painted jug, neck-and-shoulder fragment Pl. 2

G-1988-73. Pres. H. 0.072; D. of rim 0.051 m. Hard, gray clay with slightly brownish hue; small white inclusions, perhaps all lime, very few sparkling inclusions. 5YR 5/2.

Jug with wide convex shoulder, narrow neck; rim swells, then flares to outturned horizontal lip, top of which is flat, sloping slightly toward the outside. White-slip decoration on shoulder in vertical, horizontal, and diagonal squiggles; slashes of white around horizontal top of lip.

14. Lamp with grape cluster, Broneer type Pl. 2 XXVII

L-1988-11. H. 0.030 m.

Fine, buffish gray clay, fire scarred to black over discus and on side wall. 10YR 7/3-6/3.

Moldmade lamp with flat bottom set off by circumferential groove; deep flaring body, broad, almost horizontal rim, concave discus with central filling-hole, air-hole in discus at base of nozzle, raised panel surrounding nozzle to discus. Vertical pierced lug handle. Numerous bubbles from plaster mold.

On rim: leaf-and-grape clusters in relief, rays on discus.

Inscribed in two lines on undersurface:

O A Y M Π
I A N O [Y]

For signature, see Broneer, *Corinth*, IV, ii, no. 753, p. 210, fig. 143; not same mold.

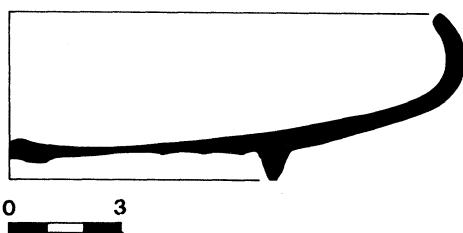


FIG. 4. Çandarlı plate 12

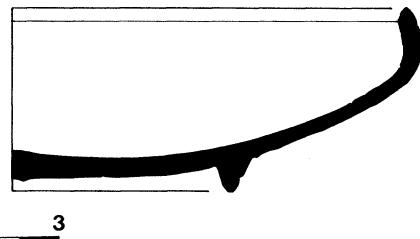
From tile and destruction debris above last floor of Building 7, room 5:

15. Cooking-ware round-mouthed pitcher Pl. 2

C-1988-72. H. 0.195; D. of foot 0.058; max. D. of body 0.148; D. of rim 0.046 m.

Coarse cooking fabric fired brown, with lime and sandy grit. Slightly redder than 2.5YR 6/5.

Pitcher with false ring foot, concave undersurface. Biconical body, lower half flaring nearly straight, upper half with convex profile. Narrow conical neck contracts abruptly to 0.029 m. at base of outturned rim; rounded lip. Thick, vertical handle with central ridge attached to upper shoulder and to neck just below contraction; two incised rings on neck just above attachment.



16. Çandarlı plate, Hayes form 4 Fig. 5, Pl. 3

C-1988-71. H. 0.05; D. of foot 0.114; rest. D. of lip 0.21 m. Fine, reddish tan clay with scattered fine, white inclusions; some gold mica in the slip. Clay close to 2.5YR 6/6.

Plate with low ring foot, triangular in section, contracting to narrow resting surface; flat undersurface. Echinoid body flares at ca. 30°, upper body turning in to lip with bevel on inside. Turning marks apparent on exterior of foot and interior; stacking marks on floor. Slightly lustrous, dark red slip inside and out, slightly lighter than 2.5YR 4/4.

17. Roman lamp (signed) with grape clusters, Broneer type XXVII Pl. 3

L-1988-10. H. with handle 0.056; H. to rim 0.035; D. 0.053 m.

Fine, pinkish tan clay with fine, sandlike, occasionally sparkling inclusions. 5YR 6.3/6. Corinthian.

Two-part, moldmade lamp with flat bottom, set off by incised circumferential groove, 0.031 m. in diameter. Deep flaring body, broad rim rising slightly to deeply concave discus surrounded by framing rib; small central filling-hole recessed at bottom; air-hole in discus at nozzle.

Rim decorated in alternating grape clusters; two clusters, three leaves to a side, all pointed toward nozzle. Small nozzle surrounded by flat panel; ver-

tical, pierced lug handle with grooves down back to groove circling base. Bubbles from plaster mold evident all over.

Inscribed in Greek on bottom in two lines:

O N H C
I M O Y

Signature recorded in J. Perlezweig, *The Athenian Agora, VII, Lamps of the Roman Period*, Princeton 1961, no. 308, p. 97, pl. 9; it is classified there as Attic(?), late 2nd to early 3rd century.

18. Moldmade rattle in form of bear Pl. 3

MF-1988-22. H. 0.097; L. of plinth 0.067, W. of plinth 0.040 m.

Fine, buff clay, surface spalling, almost no sparkling or white inclusions. 5YR 7/5-7/6.

Intact figurine of bear or, possibly, dog, made in two-part mold. Pellet inside. High, hexagonal plinth, back face convex, with vertical front face and crowning fascia 0.01 m. high. Hole 0.008 m. in diameter at center of undersurface. Bear sits on haunches; tail stubby; short vertical front legs support weight of fat upper body. Broad head turns to proper right; short round ears, short blunt muzzle, large eyes outlined by incisions with central point, short neck encircled by plain collar. Fur rendered by incision after figurine was removed from mold. For slightly larger but otherwise identical figurines, see MF-1985-49, MF-1985-50.

The figurine of the bear (18) was found in the northwest angle of room 5, among some fallen poros wall blocks. It may well have fallen from the niche built into the east face of the north anta of the doorway connecting rooms 4 and 5.⁹ Two animal figurines almost identical to 18 were among a group of terracottas found against the south wall of room 3 in Building 5, having apparently fallen from its north face. The group also includes a bust of Athena, a hunting Artemis, and two Aphrodites. There is no evidence now that a cult niche was built into the wall at this point, but a hearth was found in the floor not far from the spot, along with a heavy deposit of lamp fragments. At this point the wall of room 3 is preserved only to a height of 1.70 m.; the bottom of the niche in Building 7 is about two meters above the late floor of room 5.¹⁰

The coins found on the floor of rooms 4 and 5 suggest a date somewhat late in the second quarter of the 3rd century for the final destruction of Building 7, although the three coins found in the final marl floor of room 4 all are to be dated within the Antonine dynasty. In room 4 the latest coin found above the clay is of Severus Alexander (coin 1988-178, A.D. 224). In the northwest corner of room 5, however, a coin of Aurelian was found amid structural debris, including fallen wall blocks, at an elevation of +72.303. This coin, 1988-160, dated A.D. 272/3 and in fresh condition, cannot be considered intrusive in the level in which it was found; nor is it from an area that might have been disturbed after the collapse of the building. We therefore must date the destruction of Building 7 after A.D. 272.

This late destruction date works very well with the coins that have been recovered from the fill within trenches from which wall blocks of Buildings 5 and 7 had been robbed, and also with the date of the coins found in the strata that seal the destruction debris of Buildings 5 and 7. Those coins date within the last quarter of the 3rd century. A number of Roman

molded bowls have been recovered from the levels associated with the final occupation of Building 7, other molded bowls from strata that sealed the destruction debris of Building 7. Because of the stratigraphic evidence, one might postulate with some probability that the production of Roman molded bowls at Corinth lasts through the third quarter of the 3rd century after Christ.

One late Roman moldmade bowl of unequivocally inferior workmanship, C-1988-41 (Fig. 6, Pl. 3), was found this year in a stratum of uninterrupted industrial ash that sealed the destruction debris of Building 7. This bowl looks later than any of those recovered from the rooms of Buildings 5 and 7 and may well have been manufactured after the destruction of Building 7. The relief zone of the bowl is decorated by a row of closely spaced cypresses. Other

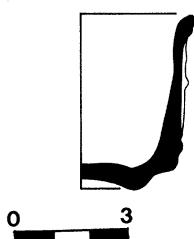


FIG. 6. Late Roman
moldmade bowl
C-1988-41

⁹ Williams and Zervos, 1987, p. 129, pl. 39:b.

¹⁰ For bust of Athena, MF-1983-41, found in stratum with coin of Aurelian, see Williams and Zervos, 1983, p. 90, pl. 22. The coin is 1983-10, p. 110. See also Williams and Zervos, 1985, p. 154: two figurines of Aphrodite, no. 15 (MF-1985-48) and MF-1985-47 (mistakenly cited, p. 154 and pl. 33, as MF-1985-49), pl. 33; two bears, no. 16 (MF-1985-49) and MF-1985-50, pl. 33.

than the trees the only decorative features are the numerous accidental bubbles that have been reproduced from the plaster mold.¹¹

FRESCOES (Pls. 4–6)

In 1987 frescoes were found on the north wall of room 4 of Building 7, on the door jambs between rooms 4 and 5, and on two cut-poros blocks that had fallen from the north wall of room 4.¹² From those remains the decorative programme was restored: a wall divided into panels, each panel with a figurative element. Birds were used on the north jamb of the door at the east end of room 4. A peacock, still *in situ*, decorates the west face of the jamb, and a hoopoe-like bird the south face. The east face of the jamb, which forms part of the decoration of room 5, also bore a panel whose central motif was a bird. The bird had fallen from the wall when Building 7 was destroyed; it was recovered only this year.

The bird (A-1988-9, Pl. 5) that has fallen from the east face of the jamb is sketchily executed. The head is a circle, painted in mauve, highlighted in ocher. A quick brush slash suffices for the beak, and the feathered top of the head is executed in dark purple strokes. The body is full, although the puffed breast, executed in white, is not shaded and thus blends into the white plaster background. The back of the bird is gray, the left wing drawn in dilute maroon. The body is given depth and contour by a series of parallel, curved purple lines down the back. The tail is long and broad, painted in dilute-purple strokes. The species that comes closest to this sketch is nightingale or cuckoo. Unfortunately, the end of the frescoed tail is missing, making it impossible to tell whether or not the characteristic white accents found on the tail feathers of those birds ever existed in the fresco.

Above the bird, 2.40 m. above the original floor level of the room, was found the surviving half of a stuccoed niche, its frescoed decoration of flowers, garlands, and ribbons partially preserved.¹³ This year more fragments of the frescoes from the niche were found in the collapsed debris at the northwest corner of room 5, directly below the niche. The motif used here of roses floating on a white background has close parallels among the frescoed walls in the Terrace Houses at Ephesus, where the motif is used a number of times in niches. An almost exact parallel to the roses of the niche of Building 7 at Corinth is found on a fragment of destroyed wall from Ephesus House 2/16a. All the Ephesian examples, however, are dated within the late 4th or early 5th century after Christ, perhaps as much as two hundred years later than their Corinthian counterparts. Also of interest is the use of the motif in Roman floor mosaics and over a tomb in El Djem, Tunisia.¹⁴

¹¹ The design is not recorded in Spitzer, "Roman Relief Bowls."

¹² Williams and Zervos, 1987, pp. 128–129.

¹³ Williams and Zervos, 1987, pp. 128–129, pl. 39:b.

¹⁴ V. M. Strocka, *Forschungen in Ephesos*, VII, i, *Die Wandmalerei der Hanghäuser in Ephesos*, Vienna 1977. For the fragment from House 2/16a, see fig. 460. In the niche in the east wall of House 2/SR 19, the roses are contained within three horizontal panels on the back wall (fig. 138). See also House 2/a, north and south walls (figs. 79–90) and niche in south wall, and especially House 2/SR, room 18, niche in west wall (fig. 118). The back wall of this niche is decorated with roses, but the crown is decorated with a reclining female figure. Swags are used as part of the design in some rose-decorated walls: see House 2/14d (figs. 237–243), and especially house 2/16a (fig. 437 and pp. 123–124) where the flowers are dated around A.D. 380.

That human figures were the central decorative elements in each of the wall panels of room 4, except on the northern part of the east wall, was suggested by the discovery in 1985 of fragments of a Herakles, which had fallen against the face of the north wall at the northwest corner of room 4. The finding in 1987 of a fragmentary head of Athena, painted in fresco secco technique on a white background, within the pithos that stands in the northeast corner of room 4, supported this conjecture. The fragment had apparently fallen into the pithos from its original place on the north wall. The conclusion was confirmed in 1988 by the discovery of parts of four more figures, all executed on a white plaster background. Each can be restored within its own rectangular field defined by an outer red band 0.051–0.070 m. wide and a second, smaller frame, a single narrow red line set about 0.051–0.054 m. inside the broader one.

At the end of the 1987 season a large, rectangular poros block was removed from the northeast quadrant of Room 4. It had fallen from the north wall of the room where it had been one of the structural blocks of the *opus africanum* fabric. When lifted, plaster still adhered to the face, on which it had fallen. The fresco depicts the upper part of a column shaft, its capital, and some epistyle (Pl. 4). Vertical red bands that framed the sides of two figured panels flank the column shaft. The fragment also preserves the red band, 0.067 m. wide, that framed the top of the figured panels to either side of the column; the top of that horizontal red band continues the line of the top of the capital itself. A continuous line of ocher, 0.014 m. wide, runs horizontally along the top of the panels and capitals. Above the ocher the wall is white and preserves no trace of frescoed design.

The capital (A-1987-6) is the only one yet recovered. Its kalathos is painted in monochrome sienna, while all its relief elements, such as leaves, kalykes, and the projecting ends of the crowning molding, are highlighted in broad, grayish buff strokes with strong highlights added in dull white, duller than the white plaster of the background. Black strokes separate the bottom series of akanthos leaves; a strong vertical shadow in the center front of the bottom ring of leaves helps defeat the impression of volume within the capital as a whole. White highlights are executed in broad brush strokes, giving neither detail nor precise definition to leaf or tendril; the highlights do not emphasize one side of the capital more than the other. The architectural form is clear, however, and the two rows of akanthos leaves below the tendrils are plainly visible, although reduced in part to patterns. The proportions of column and capital follow the architectural canons reasonably closely. The width of the top of the column is 0.118 m., the height of the capital 0.158 m. Only the technique of highlighting makes the style look impressionistic.

These garlands or swags are close to those used in the crown of the niche at Corinth. See also the coemeterium wall at Ephesos (fig. 93).

For the use of these motifs in floor mosaics, see P. Gauckler, *Inventaire des mosaïques de la Gaule et de l'Afrique*, II, *Afrique proconsulaire (Tunisie)*, Paris 1910, no. 71B, p. 29 and plate (lower photograph), from the oecus of a private house at El Djem, with flutes of Pan, Bacchic masks, and birds mixed among the roses, all on a white background. The motif, along with crowns or stephanai, is used in a mosaic over a tomb found at El Djem. See Gauckler, *op. cit.*, no. 23, pp. 14–15 and photograph 2 of plate, from a Christian necropolis. The stephanai resemble the swags that decorate the Corinth niche.

Columns did not flank every figured panel along the whole length of the north and south walls of room 4, nor were they used on the east wall. At the northeast and southeast corners of the room the red frames continue into the angle, leaving no space for a column shaft. The elimination of columns at the corners of the room also eliminates the problem of drawing a volume such as a column shaft or capital within a 90° angle while trying to produce correct illusionistic effects.

As of the end of the 1988 excavation season, room 4 remains incompletely cleared. A baulk 4.25 m. long, 1.00 m. wide, and 1.80 m. high, covers the north face of the south wall of the room; it was left to protect any frescoes, *in situ* or fallen, that might be preserved until there is enough time to allow their correct recovery and conservation. Despite the incomplete exposure of the south wall and the complete cannibalization of the west wall of the room in the 3rd century after Christ by persons searching for building materials, a reasonable discussion of the decorative programme for room 4 can be offered at this time.

Room 4 is about 8.30 m. long from east to west. It is impossible to be more precise because even the foundation blocks of the west wall of the room have been removed. On the north wall, about 1.03 m. east of what had been the northwest corner of the room, a vertical black line is painted from floor level to the red band that defines the top of the dado zone. A double spiral sprouts from either side of the vertical line; both sets of spirals run tangent to the bottom of the red band. If the black vertical is assumed to be the center line for the westernmost panel of the upper wall, then the north wall can be reconstructed as divided into four equal units, spaced about 2.06 or 2.07 m. on center.¹⁵ Such an arrangement would demand a wall 8.24–8.28 m. long. With the rather free style used in the execution of the fresco in this room one can, without difficulty, restore a set of four panels along the north wall, 8.30 meters long, of this room.

The frescoes of the north wall of room 4 are preserved *in situ* only to a maximum height of 1.50 m. above the final floor of the room. All the figures and columns associated with that wall were found in fragments fallen along its south face. The late floor level of room 4 is between *ca.* 71.60 and 71.90 m. above sea level; the plaster fallen from the north wall was found in debris between + 72.56 and + 73.02 m. Of the four figures recovered from the fallen wall plaster, the westernmost can be identified as Herakles by the lion's skin wrapped over his left arm. In debris farther east was found a standing, draped female with veil and scepter, possibly Demeter, Hera, or Amphitrite. Next in the debris was found a standing, naked male, bearded and carrying a scepter. The figure, lacking other attributes, can be identified as Zeus or, possibly, as Poseidon. Of the fourth and last figure only the head and a part of the helmet are preserved; this is enough, however, to identify the figure as Athena. All four face forward but look toward the east. If the four figures were planned as a group, it is logical to identify them as Herakles, Hera, Zeus, and Athena.

¹⁵ This device is attested in the 1st century after Christ and was used in room 4 of the House of Augustus in Rome: see G. Carettoni, "La decorazione pittorica della Casa di Augusto sul Palatino," *RM* 90, 1983 (pp. 373–419), p. 376, pl. 91:1.2, there called classical Second Style. The socle is 0.70 m. high. For later examples at Ephesos, see Strocka, *op. cit.*: a dark vertical line with spirals on it, centered under a wall panel in the dado band, is used in House 2/27 (fig. 294), in House 2/22 (fig. 361), and in House 2/SR 7 (fig. 362). House 2/22, close to the example in Building 7 at Corinth, is dated *ca.* A.D. 400.

The Herakles (A-1985-5, Pl. 4) is in battered condition. His left leg, naked and well executed, is preserved only from below his knee to his toes. Also preserved are his torso, both upper arms, and much of the lion pelt. The neck and beard are preserved but not the face. The skin is executed in ocher and sienna, the ocher limited to areas washed in light. Highlights are in white. Hair and beard are reddish brown, as is the pelt of the lion. Herakles faces forward, weight off his left foot, left hand on hip, head turned three-quarters to his left. The lion skin hangs from his left forearm to his ankle.

The Hera (A-1988-7, Pl. 5) stands with her left knee forward, weight on her right leg. Her right wrist rests on her right hip, the hand bent backwards. Her left arm is raised, the hand holding a scepter crowned by two spheres. The figure is exactly 0.50 m. tall from the ground line to the top of the scepter. Her upper body turns slightly to her right while her head turns three-quarters to her left. She wears a peplos under a himation which is wrapped around her legs. The peplos and veil are painted a pale, milky green, shadowed in red madder cut by white; the highlights are all in white. The himation, drawn up behind her over her left shoulder, falls free to her left ankle. The himation is painted in dilute maroon, with dark maroon brush strokes defining the folds. Areas washed in light are executed in blue, highlights in white. The whole left upper leg, which catches the light, is painted blue, highlighted broadly in white at the knee; one vertical stroke of yellow within the blue gives form along the profile. The skin is painted with skill but in a summary technique that plays upon sketchy devices. The color is yellowish buff; three diagonal strokes of red give color to the right cheekbone. A single vertical stroke of maroon forms the shadow from the bridge of the nose to the lower lip; it is intersected by horizontal lines of varying strength which define the shadow beneath the nose and upper and lower lips. One heavy accent on the chin and another under the chin at the throat produce an effect of reflected light reminiscent of the style of Rubens. In another case the shaded part of the right arm is given volume by the use of parallel, feathered diagonal strokes in slightly diluted rose madder overlapping the lighter flesh tone.

The Zeus (A-1988-6, Pl. 6) poses in a stance similar to that of the Herakles, only the ball and big toe of his left foot touching the ground. Like Herakles, he rests his left hand on his hip, but a himation hangs from his shoulder to loop around his forearm, then falls to his ankle. In contrast to Herakles, Zeus raises his right arm and grasps the shaft of a long scepter. The beard is executed in reddish brown or maroon with a dull, squiggly highlight. The himation is milky green, edged with strokes of maroon; maroon also defines the folds. The feet and the scepter cast sketchy shadows. The scepter and shadows are executed in maroon.

The Athena (A-1987-4 a and b) is represented by two small, non-joining fragments. The first (Pl. 5) preserves the head and shoulders with the right forearm, which projects horizontally, the second the lower right arm and palm of the same figure. To judge from what is preserved of the palm, the hand appears to have been open and holding nothing. The head is executed in a flat, cream-buff paint with white highlights; the drawing, in red brown, is sketchily but competently executed. A rose-brown flush is added to the right cheek close to the ear and again at the bridge of the nose. The eyes are small and extremely far

apart, looking toward the right. The helmet has a white visor, with a sienna and ocher plume behind, highlighted in grayish white.

Room 4 is 5.36 m. from north to south. Its whole east wall has now been cleared and attests two distinct phases of use for Building 7. The frescoing of the room was done at the beginning of the first phase. The second phase is marked by certain rather radical alterations, including the walling up of the doorway that had originally formed the central feature at the east end of room 4 and communicated with room 5. The doorway is 2.54 m. wide and is set 0.68 m. from the north wall, 2.14 m. from the south wall. As the architectural design of the east wall was asymmetrical, so did the iconographic programme of the frescoes lack balance. Each panel of the north anta carries a centered bird. The west face of the north anta has the peacock, the south face the hoopoe-like bird; the east face originally had the gray bird with white belly (A-1988-9, Pl. 5), recovered this year from destruction debris in room 5. Above the bird on the east face of the anta are the remains of the decorated niche discussed above (p. 13).

The west face of the wall south of the door, longer than the corresponding face of the wall north of the door, was decorated not with a bird but rather with a standing human figure in a tunic (A-1988-8, Pl. 4). The figure was found this year as it had fallen from the west face of the wall. Its position at the center, between south wall and door, is indicated by a vertical black line, still visible in the dado 1.12 m. south of the door, which apparently follows the central vertical axis of the wall panel above. Below and left of the original position of the figure there was found *in situ* last year a seven-letter graffito scratched into the wall plaster, which can be read as ANTEROS.¹⁶ It is interesting to note in connection with this name the fragmentary figure discussed below, probably Eros, that was recovered from the debris against the south wall of room 4 about one meter from the southeast corner and not far from the graffito.

The tunic-clad figure is preserved from the skirted right thigh down to the toe of its right foot, but the left leg survives only below the knee. The skirt is white with a band of light, clear blue at the hem. Folds of red material hang down slightly below the bottom of the skirt at either side of the figure, and a fringed sash falls to hem level in front. The figure wears what must be skin boots, painted in dark maroon; the lining of the boot top, or the top itself, shown turned down, is painted in a strong yellow. The color of the leg is not so dark as that used for Herakles or Zeus; except in the shadow at the left side of the leg, it is pinker and shows a more liberal use of highlighting than that used to portray the skin of males. The light skin, however, may possibly be an artistic device to emphasize the contrast between the exposed human skin and the boots, rather than an indication of gender.

Two facts suggest that the figure is Artemis. First, the costume is more suggestive of a hunting Artemis than of a male in battle or in travel dress. The figure definitely wears hunting boots with folded-down tops, not greaves. A purple line runs down the front of the boot, probably meant to suggest its lacing. Folds of drapery fall to either side of the white skirt; they are separate and differ from the skirt itself in their execution in pink to red with

¹⁶ Williams and Zervos, 1987, p. 129.

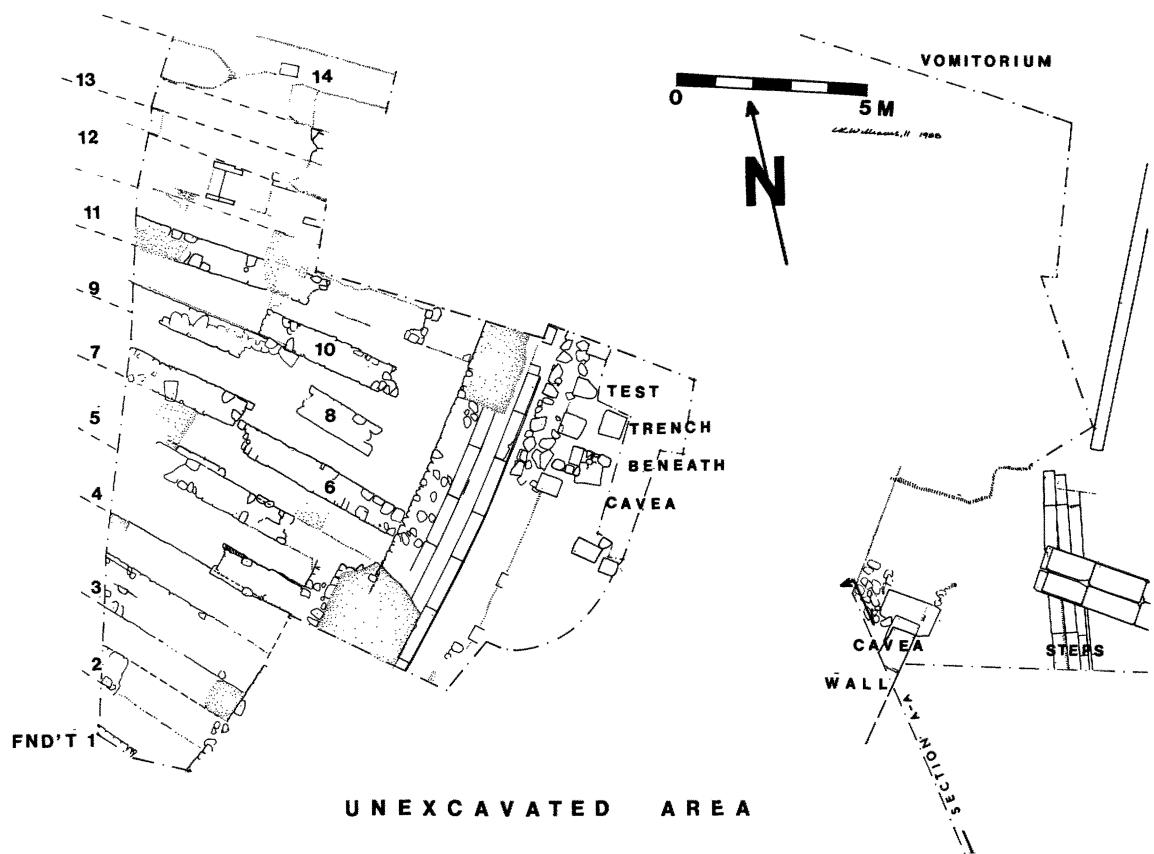


FIG. 7. Corinth Theater: actual-state plan of cavea and area to the east, 1988

purple lines that indicate the folds of material. No trace of the blue of the hem of the tunic exists on the red folds. This arrangement brings to mind the hunting Artemis who at times wraps her himation around her waist and allows its ends to fall against the hem of her tunic but no lower. In this case the himation is painted pinkish red.¹⁷

The second indication of the gender of the figure is its placement between adjacent figures and within the overall decorative composition of the room itself. On the north wall, gods alternate with goddesses. Since the first figure on the south wall, next to the findspot of the skirted figure, is Eros, one might expect a female figure to either side of him, even though, in this case, the wall in question turns a corner; the skirted figure fell from the east wall; the Eros was the easternmost figure on the south wall.

The Eros (A-1988-10, Pl. 5) is even less well preserved than the probable Artemis but is easier to identify by his heavy, pink-white thighs. Shadows on the skin of the left leg are painted in dilute pinkish tan strokes, in which the brushwork is not disguised where the

¹⁷ LIMC II, i, s.v. Artemis/Diana, no. 22b (pl. 591; Antiquarium of the Palatine, Rome) and no. 24a (pl. 592; Galleria dei Candelabri, Vatican) or the marble statuette of Artemis/Diana, no. 376 (pl. 625; from Saint Georges de Montagne-Asperandieu, now in Bordeaux, Musée d'Aquitaine).

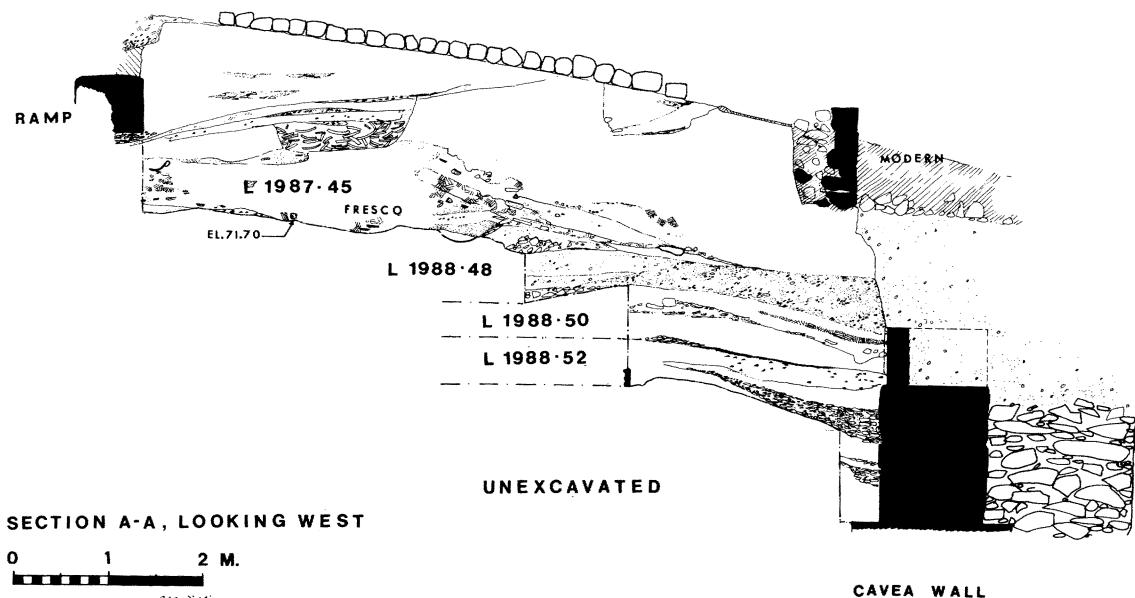


FIG. 8. Corinth Theater: section looking west

edge of the shadow meets the lit flesh. On the illuminated side of the leg the white skin grades to light pink and is slightly tinted by the yellow sketch line, which gives form to the leg where it is not in shadow. This toned contour keeps the leg from being lost in the white background. The right leg of the Eros is bent at the knee as it passes behind the left; it is totally in shadow, painted dilute pinkish brown with parallel maroon brush strokes laid over the surface to give a more lively quality to the shadow. The genitalia, painted in added white, are silhouetted against the pinkish brown of the shaded right thigh.

THE THEATER: STRATIGRAPHIC TEST AGAINST THE CAVEA WALL (Figs. 7, 8, Pls. 8, 9)

In 1987 a stratigraphic test was made west of East Theater Street within a triangular area defined on the southeast by the ramp that leads up to the back of the Roman theater, on the northeast by a buttress built for the third phase of the Roman theater, as well as by the terrace wall which continues the line of that buttress toward the southeast, and on the west by an excavation scarp running approximately north-south, close to the back wall of the cavea. At that time a number of distinct strata were identified within this triangle. The top levels, associated with the construction of the Roman ramp, were dated "around the turn of the 1st century after Christ for the tipping of the fills."¹⁸ In 1988, excavation continued within the area in strata that had been dumped after the construction of the third-phase buttress of the Theater, perhaps in connection with the construction of the terrace wall and

¹⁸ Williams and Zervos, 1987, pp. 115–118.

the ramp. The highest stratum, lot 1988-48, is a homogeneous fill of earth, some tiles, and stones, apparently brought in from elsewhere to be dumped here. Both this fill and that underlying it, the pottery of which is stored in Corinth pottery lot 1988-50, were dumped directly against the south face of the buttress (see section, Fig. 8). Immediately beneath lot 1988-50, however, the foundation trench for the third-phase buttress cut into the fill. Its pottery is stored in lot 1988-52. The top surface of the fill had been compacted before any foundation trench was dug; the foundation blocks of the buttress were laid into the trench from the top of this compacted surface. Thus the stratigraphic sequence indicates that pottery lot 1988-52 was deposited during or before the construction of the buttress and that pottery from lot 1988-50 was deposited after its construction.

Lot 1988-50 contains over 424 kilos of pottery reclaimed by sieve, 72 boxes of painted plaster, and 238 fragments of lamps. Of the lamp fragments, 71 (the count here is of mended fragments) are from Broneer type XVI lamps; 11 are pre-Roman. One small fragment is Ephesian; 73 fragments are from lamps of Broneer types XXI-XXIV, yet only one fragment of a Broneer type XXVII lamp has been found in the fill. That fragment is from a base with an oval framing groove, therefore from an early form. The date originally offered for this construction fill thus still seems to stand; it might possibly be raised very slightly into the earliest years of the 2nd century after Christ.

The following material comes from lot 1988-50:

- | | | | |
|--|-------|--|-------|
| 19. Negroid figurine | Pl. 7 | 21. Erotic figurine (group) | Pl. 7 |
| MF-1988-14. Pres. H. 0.0626 m.
Fine, light-brown clay going to gray at core where
clay wall is thick; scattered air holes; a few minuscule white and a few sparkling inclusions. 2.5YR
6/5. | | MF-1988-6. Pres. H. 0.073 m.
Fine, light-brown clay with numerous tiny micaceous and a very few sandy inclusions. Clay not
very different from that of 19. Slightly darker than
2.5YR 6/6. | |
| Two-piece, moldmade squatting negroid figure, apparently nude. Chin rests on knees which are drawn up together tightly against body; a fist is pressed against either cheek. Short strands of curly hair frame puffy face. Flat, broad nose, full lips.
For pose, compare T 2001. | | Two-piece, moldmade, two-figure group. An erotic symplegma depicting a man who leans over woman bending forward. Her arms are bent, her garment hiked up to her back. Arms of man go under woman's; he grasps her flat breasts. He turns his head to viewer. He has no hair, almost no forehead, and crudely modeled, almond-shaped eyes. He is apparently nude but has no anatomical modeling. Protuberance, now broken, from level of his left thigh, apparently came directly toward viewer; perhaps phallus. | |
| 20. Theatrical mask | | 22. East Greek red-slipped plate, stamped | Pl. 7 |
| MF-1988-15. Pres. H. 0.089, pres. W. 0.071 m.
Yellowish buff clay with reddish tan core, white lime, some fine sparkling inclusions, grog? Surface slightly darker than 2.5YR 6/6. | | C-1988-82. H. 0.0611; D. of foot 0.0883; est. D. of lip 0.22 m.
Fine, dark tan clay, large amounts of micaceous, minuscule inclusions. | |
| Molded face of woman preserves complete, straight nose, articulated, slightly flaring nostrils; wide-open eyes with plastic upper and lower lids, iris punched out as complete circle. Trace of upper lip shows that mouth was open. White slip used for skin of face, fine black line (now pale) for eyebrow and on lids and edge of perforated iris. Mask is reserved on inside. | | Plate, imitation of Goudineau form 43, with an almost vertical ring foot 0.0113 m. high, with flat resting surface; horizontal lower body rises steeply to | |

slightly outturned, rounded lip. Slipped except for undersurface; no rouletting on floor. Pediform stamp, 0.0177 m. long, at center of floor; delta in heel, rest of stamp illegible.

23. Plate floor, stamped Pl. 7

C-1988-83. Max. pres. dim. of fragment 0.0664; max. Th. at nippled center 0.014 m.

Same fabric as 22. Slip of undersurface 10R 5/8.

Rouletting on floor, within which is stamp, length 0.030 m. starting from toes; retrograde:

A T T I K W N

24. Pontic plate, stamped Pl. 7

C-1988-45 a: H. 0.0355; D. of foot 0.072; D. of rim 0.150 m.

Very fine, light-red clay, numerous minuscule micaceous inclusions. 2.5YR 5/8; slip slightly redder than 2.5YR 4.5/8.

Plate with low, vertical ring foot, almost horizontal floor to vertical, slightly flanged rim 0.02 m. high with outward rolled lip. Rouletting on floor. Glossy red slip covers interior and exterior to bottom of flange, from which slip dribbles across body.

C-1988-45 b: Max. pres. L. of fragment 0.034; pres. L. of stamp 0.018 m.

Clearly impressed sandaled foot without writing. The stamp is close to H. S. Robinson, *The Athenian Agora, V, Pottery of the Roman Period, Chronology*, Princeton 1959, G 53, pl. 57.

25. Knidian Roman plate, stamped Fig. 9, Pl. 8

C-1988-46. H. 0.042; D. of base 0.20; rest. D. of rim ca. 0.255 m.

Fine, dark tan clay, heavily micaceous but with minuscule inclusions. 2.5YR 5.5/4. Highly glossy to metallic slip unevenly applied over entire interior and partly across sides of exterior. Undersurface reserved.

Plate with flat bottom articulated by groove at circumference. Convex, slightly flaring body; outward thickened, slightly downturned rim, 0.01 m. wide. Rouletting 0.0494 m. from center of floor. Pediform stamp, 0.022 m. long, at center of floor; retrograde from toe:

N I K A

Larger than but similar to 25, from equivalent fill but recovered nearer entrance to vomitorium.

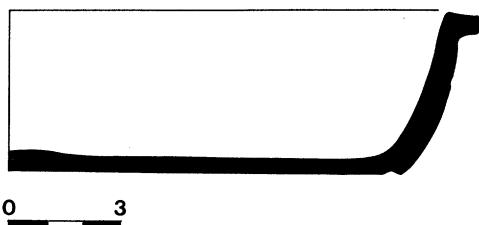


FIG. 9. Knidian Roman plate 25

26. Knidian Roman red-ware plate, stamped Pl. 7

C-1984-99 a: H. 0.049; D. of rim 0.325; D. of bottom 0.26–0.27 m.

Fine, dark tan clay, a few white inclusions and minuscule sparkling inclusions. 5YR 5.5/8. Highly glossy to metallic slip over interior, blotched on exterior, most of undersurface reserved.

Flat bottom without groove at circumference; rest of profile similar to 25. Floor of plate has two bands of rouletting, two pediform stamps in central area framed by incised circle with diameter of 0.052 m. Length of stamp 0.024 m.

C-1984-99 b: max. pres. L. 0.151 m.

Floor fragment with the same pediform stamp used twice; retrograde from heel:

A N O I K

27. Arretine cup fragment, stamped Pl. 8

C-1988-47. D. of foot 0.0205 m.

Very fine clay with a few small lime inclusions. 5YR 6.5/6. A few tiny sparkling inclusions in slip.

Floor with nippled under surface. Stamp on floor, *in planta pedis*:

C A M W I

Cf. A. Oxé and H. Comfort, *Corpus Vasorum Arretinorum*, Bonn 1968, no. 397, 22.132, etc.

28. Arretine bowl, Haltern type 12, stamped Pl. 8

C-1988-48. D. of foot 0.0528 m.

Very fine buff clay with a few tiny sparkling and small white inclusions. Slightly pinker than 5YR 6.5/6.

Bowl with flaring ring foot, beveled resting surface, nippled undersurface, straight flaring body. Totally slipped. Pediform stamp on floor, 0.0199 m. long, inside incised circle 0.019 m. in diameter. Stamp is illegible.

29. Cup fragment in Eastern sigillata B Pl. 8
fabric, stamped

C-1988-85. L. of stamp 0.0116 m.

Rectangular stamp in two lines at center of floor:

E P
M H C

30. Cup fragment in Eastern sigillata B Pl. 8
fabric, stamped

C-1988-86. L. of stamp 0.0093 m.

Rectangular stamp in single line on center of floor:

E P M A

31. Arretine bowl, Haltern type 12 Pl. 8

C-1988-50. H. 0.040; D. of lip 0.0693; D. of flange 0.0731; D. of foot 0.033 m.

Fine clay with scattered small lime inclusions. Between 2.5YR 6/6 and 5YR 6/4. Slip between 10R 4/7 and 2.5YR 4/7.

Flaring ring foot with nippled undersurface; very slightly convex body rising at ca. 45° to high, vertical flanged rim with round lip. Glossy red slip over interior and exterior.

32. Argive lamp Pl. 9

L-1988-4. H. with handle 0.052; H. to rim 0.036; max. D. of body 0.0626 m.

Fine, dark tan clay with pocked surface, lime, some sparkling inclusions. Reddish brown streaked to gray black on outside, most of inside. 5YR 5.5/6, slip at reddest ca. 2.5YR 5/5.

Two-piece, moldmade lamp with slightly concave bottom, biconical body, almost no rim. Discus canted inward, decorated with rays. Lip around filling-hole missing. Tapering nozzle with round end, wick-hole with raised frame, flattened on top. Horizontal wishbone handle rising at angle to body. Bottom of lamp framed by two concentric circles incised by hand in mold. Mold was apparently plaster, for molded bubbles are preserved in clay within incised circles.

For type, see A. Bovon, *Études péloponnesiennes*, V, *Lampes d'Argos*, Paris 1966, nos. 232–237, pl. 6.

33. Roman lamp, Broneer type XVI Pl. 9

L-1988-14. H. to rim 0.0344; D. of base 0.035; D. of body 0.0635 m.

Hard, slightly rough, gray cooking fabric, unevenly fired with brown tone in places. Small specks of lime, a few minuscule glittering inclusions. Around 2.5YR 5/3 at its brownest.

Wheelmade lamp with flat base. Body rises in S-curve to flaring, low collar around discus. Maximum diameter is at about midpoint of body; discus inside collar slopes to filling-hole 0.0124 m. in diameter. Only scars for vertical handle. Nozzle protrudes 0.029 m. from collar and is wider at squared, fluke-shaped end than at base; large wick-hole starts almost at collar. No decoration, no slip.

The following lamp was recovered from a different dumped fill that should be associated with the construction of the ramp to the Theater and should be dated to the same years as lot 1988-50.

34. Wheelmade Roman lamp, Broneer Pl. 9
type XVI

L-1988-3. H. with handle 0.039; H. to collar ranges from 0.0330 to 0.0394; D. of base 0.0268; D. of collar 0.0616; L. including handle and nozzle 0.108 m.

Gritty, light reddish brown clay, with small dark and minuscule sparkling inclusions, small lime particles. Ca. 2.5YR 5.5/7.

Similar to 33. Vertical handle from maximum diameter of body to collar. Wick-hole starts at 0.0056 from collar.

This lamp is of interest because of a hole through its floor where, during manufacture, the potter cut into the bowl while string-cutting the base. The resulting hole in the oil reservoir evidently became apparent with the firing of the

lamp; there are no traces of fire scarring or any other signs of use. It was discarded intact, either before it was sold or after the purchaser found it useless. This lamp probably is one of the latest lamps of lot 1988-50 or any associated strata.

The fill from which come the pottery, lamps, and other objects listed above is separated by at least 0.60 m. of dumped fills and one hard occupation level from the higher fill excavated in 1987, which has been linked to the construction of the Theater ramp. The two fills are similarly dated, but an occupation level or crust separating the two preserves definite signs of use.¹⁹

The separation of these two discrete fills which belong to the same chronological period would be of little importance to the present discussion were it not for the fact that both fills were well laced with fragments of wall plaster.²⁰ The frescoes recovered this year from lot 1988-50 appear to be distinct in style, but not in technique, from those of the higher fill. It is not difficult to maintain, although it cannot be proved, that the two groups of fresco fragments are to be associated with different buildings or, at least, come from different decorative programmes and thus from different walls of the same complex.

Numerous fragments of fresco from lot 1988-50 are from panels painted solid red with white framing lines. A second group of fragments preserves a black ground with white framing lines. A third is painted in ocher and splattered with various colors in simulation of stone; sometimes these fragments are also framed in white. The use of such different types of painted panel decoration can be paralleled in Pompeian Third Style fresco work. Only one fragment has been found showing architecture in perspective: a Doric colonnade in very small scale, retreating diagonally, painted on a red background. In addition to the fragments noted above, a rare fragment or two preserves decoration similar to the fresco tentatively assigned to the colonnade around the top of the Claudian cavea of the Theater. Contiguous, compass-drawn circles alternating in blue, mauve, and ocher were found this year and can be paralleled by material from the fresco dumps of East Theater Street.²¹ The fill also includes pieces of a frieze in miniature style on a maroon background, a painted egg-and-dart molding on a white background, and a fragment of crimson background on which a white dart is painted. All this material is paralleled in the Theater fresco.²²

One large fragment of what appears to have been a standing Dionysos is preserved (A-1988-11; Pl. 7). He extends his left arm to hold a thyrsos(?). He holds the handle of a kantharos in his right hand; the lower arm passes horizontally across his body. He is perhaps shown pouring a libation. The figure is painted in a powdery blue green on a white

¹⁹ See Williams and Zervos, 1987, p. 115; cf. bowl no. 22.

²⁰ The upper set is noted in Williams and Zervos, 1987, pp. 115, 118, with photographs of some fragments, pls. 37-39.

²¹ Williams and Zervos, 1983, p. 106, fig. 9, pl. 30:a-c.

²² Williams and Zervos, 1987, p. 113, pl. 43.

background and, although large in scale, may have been a background figure.²³ Relatively few of the fragments found in this fill fit precisely into the decorative programme tentatively assigned to the colonnade of the Roman theater; a fragment or two of each known zone is represented here, enough to suggest that we have in this plaster debris material from the upper wall of the colonnade. We might assume, therefore, that some of the as yet unassigned fragments can also be from the lower wall.

Beneath lot 1988-50 lies a rather badly damaged crust of limestone powder in which appears the foundation trench for the buttress of Phase Three of the Theater. This crust is also to be associated with a line of three poros steps that run north-south between 1.90 and 4.00 m. east of the cavea wall of the Roman theater (Fig. 7, Pls. 8, 9). The steps slope uphill in a southerly direction and were perhaps laid in association with the Roman resuscitation of the Greek theater. They are composed of three courses of poros, rather poorly executed and carelessly laid, the treads sloping with the rise of the hillside rather than in horizontal segments. The southernmost exposed end of the top step is 68.87 m. above sea level; the elevation of the same step 3.10 m. farther north is + 68.41 m. The slope of the steps is about 1 in 6.7. The steps seem to be, in reality, a rather roughly cut, stepped curb for the west side of the earliest Roman street east of the Theater. This three-riser flight was constructed in order to hold back a deep fill that had been dumped against the cavea wall, perhaps from the foundation trench of the cavea wall itself.

35. Wheelmade Roman lamp, Broneer type XVI, early Pl. 9

L-1988-15. H. including handle 0.0446; H. to top of collar 0.0346; max. D. of body 0.0679; D. of collar 0.0597 m.

Gray-brown to brown clay with some brown inclusions, lime, and pock marks; minuscule glittering inclusions. Surface at reddest 2.5YR 5/5. Apparently lightly slipped, giving sheen to whole of lamp surface.

Lamp carefully wheelmade with flat base 0.0313 m. in diameter from which body flares widely to maximum diameter just below midpoint, then contracts to flaring, low collar, all in continuous S-shaped profile. Discus slopes down from collar to central filling-hole 0.0108 m. in diameter. Vertical strap handle from just below midpoint of body to lip of collar. Fluke-shaped nozzle, contracted at body, flares to sharp points. Wick-hole starts 0.0073 m. from collar.

35 (lot 1988-52) comes from a level that lies directly over the stairway. This fill produced over 160 kilos of sieved pottery and over 650 fragments of lamps, of which only one is Classical and one is of Ephesian type. In addition to **35**, 69 nozzles from Broneer type XVI lamps in cooking-ware fabric were recovered from this fill, as well as two in a blond Corinthian clay. The coins from this fill are 1988-196, 1988-201, and 1988-205.²⁴ Below this

²³ Williams and Zervos, 1983, describes excavations East of the Theater and the discovery of fragments of a painted panel with probable Dionysiac subject matter: pl. 30:d, e. The figure found this year is larger in scale than those found in 1983. Since the two sets of fragments are probably from independent panels decorating different sections or bays of the encircling colonnade, the slight difference in scale need not be significant.

²⁴ See below, Appendix, Coin Unit IV (pottery lot 1988-52).

stratum is a construction fill sealed under poros chips associated with the laying of the steps. About nine kilos of sieved pottery recovered from this stratum are stored in lot 1988-53. Eight lamp fragments come from this lot: half are Greek; the other four are Ephesian gray-ware lamps. The sequence of Ephesian and Broneer type XVI lamps in these strata seems to suggest that the change in lamp types occurred in a relatively short time, sometime in the later Augustan or the Tiberian period, after which the type XVI lamp was used in Corinth to the total exclusion of the Knidian form.²⁵

THE THEATER: INSIDE THE CAVEA (Fig. 7, Pls. 10, 11)

The excavation in 1988 inside the cavea of the Theater is, in fact, only a slight enlargement of a trench that had been dug there in the first half of this century. The trench is on the east side of the cavea, slightly south of the Roman vomitorium that opens into East Theater Street. In it are exposed, still *in situ*, the 44th and 45th rows of the Greek orchestra seats.²⁶ The purpose of the present re-examination and expansion of the pre-war trenches is to gather new evidence by which to co-ordinate the published dates of construction and alteration of the Roman cavea with those obtained through the excavations since 1981 outside the cavea along East Theater Street. The remains within the Theater have proved this year to be more complex than expected, and a general description must be presented before any discussion of details and specific issues can be attempted.

The remains of the cavea can be divided with certainty into two Greek phases and at least three separate Roman building operations. The two concentric lines of poros blocks identified as rows 45 and 46 of the Greek cavea are spaced 0.39 m. apart. Each bears a groove on the outside of the curve, i.e. the uphill edge (Pls. 10, 11). These rows are better preserved here than elsewhere in the cavea because rows 44 and 45 were buried under early Roman fill retained by two heavy rubble foundations, one built along the inside face of row 45 and the other close to the outside face of row 46. These foundations were laid to form the underpinnings for the original Roman diazoma of the Theater. Foundations for a second, higher diazoma replace and overlap the foundations of the first Roman phase. On the downhill side of the foundations of the diazoma, running approximately at right angles to the foundation built against row 45 and toward the center of the orchestra, is a series of rubble foundations (ribs) built to support the seats of the Roman cavea. There are indications in several places among these foundations that they do not all belong to a single architectural phase.

THE GREEK THEATER

Three important facts emerged this year which bear upon the design of the Greek theater. The first is that originally there was no exterior wall to limit its seating area, at least

²⁵ A deposit in the southwest corner of the forum of Corinth helps illustrate the suddenness of the change in lamp types. For the deposit, see K. Slane Wright, "A Tiberian Pottery Deposit from Corinth," *Hesperia* 49, 1980 (pp. 135-177), pp. 160-161, 172-173, nos. 107-110 (Broneer type XVI); nos. 111, 112, and L-75-14 (Ephesian and variant), pl. 33. The deposit is dated by the earthquake of A.D. 22/23.

²⁶ The trench is shown in *Corinth II*, plan on pl. II, lower right, and in fig. 39.

where the theater was built into the hillside, while in its second, or Hellenistic phase, a wall was apparently built around the back of the cavea. At least, such a wall is indicated by the excavation carried out this year along the east side of the cavea.

It was also discovered this year that the stone seats of the upper Hellenistic cavea were not laid absolutely horizontal. Rather, the rows slope in a consistent gradient slightly downward toward each parados, probably from a high point at the back of the cavea along the north-south axis that divides the theater into two equal parts. This deduction follows from the fact that two continuous stone courses of seats on the east side of the cavea, rows 45 and 46, slope down toward the north. Row 46 slopes 0.243 m. in 8.30 m.; row 45 slopes 0.10 m. in 4.80 m. In both cases the courses are well bedded on independent foundation stones which appear not to have developed this gradient by settling: the slope appears to have been part of the design of the cavea. This conclusion is reinforced by the existence of a series of independent foundation stones which once supported the row immediately behind row 46. These blocks were placed in fill so that their tops produced a slope toward the north. The southernmost block now cleared has an elevation of + 69.58; the northernmost exposed foundation block, 8.10 m. north of the first, has a top elevation of + 69.40.

The third important fact discovered this year about the Greek theater is that the early 4th-century theater appears to have extended only to row 45; it is in the late third quarter or at the very beginning of the fourth quarter of the 4th century B.C. that the theater was enlarged and the cavea given a larger seating capacity by the addition of seats above the 45th row. This situation can be seen in the stratigraphy of the upper cavea. The earth dumped here specifically to support the foundation stones for the rows above the 44th and 45th rows slopes away from the cavea as a series of strata, some of which become quite deep as they descend to the east. One of the tipped fills was composed of charcoal, a large amount of iron slag, and some bronze waste, such as nails. Only one bronze coin, 1988-191, was recovered from the fill. Among the other material recovered from the dumped earth are the following:

36. South Italian red-figured epichysis Pl. 12

C-1988-40 a and b. a: max. pres. H. 0.514 m.; b: max. pres. H. 0.034 m.

Fine, buff clay with a yellow cast, minuscule sparkling inclusions. 7.5YR 6.6, or slightly yellower.

Fragment of closed container with concave body and horizontally projecting flange above, separating body from wide, convex shoulder. Narrow, offset neck. Vertical strap handle rises from outer shoulder, broken away at bottom of handle. Wavy horizontal tendril with stem incised into good black glaze around concave body. Leaves in added white alternating with clusters of three white berries on either side of tendril. Red-figure technique used on top of flange and on shoulder; miltos, added-white dots in palmette zone. On flange, red-figure egg-and-dot,

separated from shoulder by two concentric glazed lines. Shoulder decorated with palmette on stalk going out horizontally from either side of handle stub; tendril with double leaf rises at side of and turns back to handle; at base of handle above flange is a 13-petal palmette. Shoulder has reserved stripe under handle to neck. Interior unglazed.

37. Corinthian A amphora handle with Pl. 11
palmette stamp

C-1988-51. Max. pres. D. 0.162 m.

Very coarse, reddish tan clay with many large dark and some lime inclusions, some exploded; streaky white slip; local. Clay near 2.5YR 5.5/6.

Spined handle with stamp at base, only top of stamp preserved. Incuse oval with pointed palmette petals, ends turned slightly upward.

Cf. Koehler, nos. 171–173, dated “to the end of the 4th century”.

38. Corinthian A amphora handle with palmette stamp Pl. 11

C-1988-52. Max. pres. D. 0.118 m.

Brownish red clay, many large dark inclusions, voids. Cream slip.

Spined handle with stamp just above attachment of base to body. Seven-petaled palmette, ends of petals rounded, large volutes.

See Koehler, no. 161, “3rd quarter of the 4th century”.

39. Corinthian A amphora handle with stamp Pl. 12

C-1988-53. Max. pres. D. 0.101 m.

Coarse, reddish tan clay, core gray, many dark inclusions; dark gray at core. Cream to buff slip.

Spined handle with incised ligature on side of upper handle, 0.055 m. from neck:



See Koehler, nos. 98–110. No. 105 (C-71-603), p. 133, pls. 19, 25, is a well-dated parallel from the pottery deposit east of Building II under the forum; it comes from a context of the third quarter of the 4th century, or possibly into the later 320's.

40. Corinthian A amphora handle with stamp Pl. 12

C-1988-54. Max. pres. D. 0.127 m.

Coarse, reddish tan clay, core gray, many small and large dark and lime inclusions. Slip streaked gray to pinkish buff.

Spined handle with incised ligature, same as 39.

Together with the Corinthian amphoras, which suggest a date within the third quarter of the 4th century, were found the fragmentary rims of three hole-mouthed jars. They are all of the series that in the 5th century has a collar between 0.025 and 0.033 m. wide when measured from the opening. In the early 4th century the collar is wider and rather shallow; C-37-366, e.g., is datable perhaps as late as the 360's. Its collar extends about 0.048 m. from the mouth. In all, seven examples of the hole-mouthed jar of the later 4th-century type were recovered from the dumped fill associated with construction of the later cavea of the Greek theater. Where the shoulders are well preserved, they show only an incised line *ca.* 0.59 to 0.063 m. below the lip as a reminder of what had earlier been a collar.

41. Greek lamp, Broneer type VII Pl. 12

L-1988-7. H. 0.039; D. 0.071 m.

Fine, light-tan clay with a few, minuscule sparkling inclusions, air holes, fired more orange at core. 5YR 7/6 (core) to *ca.* 7.5YR 6.5/6 (surface).

Wheelmade lamp with low disk foot, concave undersurface; globular body curves in to filling-hole 0.028 m. in diameter, surrounded by groove; narrow, rounded rim. Base of long nozzle preserved, horizontal on top. Floor of lamp thick, rising slightly to central nipple. Thin, black glaze inside and out, fired reddish in places.

Cf. *Agora IV*, type 25A (but not exact parallel), dated from late second quarter of 4th to second quarter of 3rd century B.C.

Cf. L-71-3: C. K. Williams, II and J. E. Fisher,

“Corinth, 1971: Forum Area,” *Hesperia* 41, 1972, p. 162, no. 53; profile in fig. 4 (p. 158) is of a lamp with a rim more deeply inset around the filling-hole. The deposit in which the lamp was found was closed in the 360's B.C.

42. Cast bronze nails, pour channels attached Pl. 12

MF-1988-18 a and b. L. of nail 0.034; D. of head 0.011; D. of channel 0.004 m.

a: nails cast in mold, preserved in cast but unfinished state. Two nails still attached to pour channel at base of shafts, set 0.007 m. apart with heads touching. Shafts and heads circular in section but preserving flanges along sides from two-part mold. b: single fragment of pour channel, with stumps of two nails at obtuse angle.

The various fills used for the expansion of the original cavea appear to be contemporaneous and range in date within the third quarter of the 4th century B.C., perhaps through the 320's. Even the fill packed around the individual foundation blocks above row 45 appears to be of this date. The stratigraphy permits the following observations, although they are tentative at this time because so small an area has been investigated within 4th-century levels.²⁷

It appears, therefore, that the cavea of the first half of the 4th century was enlarged, probably in the 320's, possibly later. At this later date a perimeter wall for the theater must have been built, and a series of fills was dumped between it and the 45th row. Unfortunately, excavation this year was so limited that the eastern extent of the dumped fills could not be determined; thus, no evidence was found for any outside wall that might have been built to retain the fill. It seems quite probable, however, that the enlarged theater of the later 4th century did not equal the Roman theater in size.²⁸

The cavea that was in use before the third quarter of the 4th century appears to have had neither built stone seats nor a retaining wall around its back. The date of construction of that theater cannot yet be ascertained. One problem in obtaining a date for the initial construction of the theater is that its cavea was fashioned from the natural hillside. The trenches of 1988 were not placed far enough toward the northeast analemma of the theater to expose that part of any early cavea which might have been built on artificial fill. Such an area is probably to be found at a low level, close to the northern Roman analemmata, where the natural slope of the hillside had to be supplemented to give a horseshoe shape to the cavea. Exploration still remains to be done there.

THE ROMAN THEATER

Unlike a number of the monuments of pre-Mummian Corinth, the Theater was not restored by the Romans to the Greek form it had before the sack. The Roman cavea was apparently extended beyond the Greek; a new peripheral wall was built around the cavea, extending the exterior radius to a length between 60.20 and 60.50 m. In the initial Roman revamping, the seats of the cavea were only slightly raised above the Greek level. At a later time, however, they were raised on higher rubble foundation walls and deep fill to give the cavea a noticeably steeper gradient than in the Greek period.

First Phase: Architecture

The following points emerge from the work done this year. First, the Romans may initially have constructed their theater with only a single diazoma within the cavea, that at Greek row 45, and an aisle around the back of the auditorium. In the original publication of the theater two diazomata are restored, with a lower aisle at the level of row 18 of the Greek cavea. Evidence exists, however, for only one phase of diazoma construction here, apparently later Roman, thereby making the restoration of a lower diazoma in the initial design of

²⁷ I would like to thank Professor Timothy Gregory for his careful and patient supervision of this trench. An area of about 4.25 sq. m. was investigated beneath the level of the Greek seats.

²⁸ This difference in size was already suspected by Richard Stillwell; see *Corinth II*, pp. 9, 31.

the Roman cavea difficult to substantiate. Stillwell describes the foundations as 2.50 m. wide and constructed of a combination of Greek seat blocks and *opus incertum*, with much cement and poros debris.²⁹ The foundations for this diazoma rise 0.30 m. above the level of row 18 of the Greek theater. The diazoma floor would have been at a still higher elevation. In the upper Roman diazoma, at rows 45 and 46, the first-phase Roman aisle was laid directly over and at the level of the Greek seats. It is only in the later phase that the seats and diazoma were considerably raised to produce a noticeably steeper gradient. By analogy, one would expect the earliest lower diazoma to have been laid directly over the Greek seats around rows 16 through 18, not raised on a high core of *opus incertum*. Furthermore, in terms of construction techniques, the use of a cement core rather than poros chips, poros sand, and dry foundation walls is closer to the style of the second Roman phase than to that of the first.

One possible indication that an aisle did exist in the lower cavea in its first Roman phase is that Greek seat blocks of row 18 survive *in situ*. According to Stillwell's theory, seat blocks were left *in situ* rather than scavenged for re-use only so that they could be used as guides for the Roman work force to position their diazomata correctly.³⁰

It should also be remembered that a lower diazoma could have been designed by the earliest Romans somewhere in the first nine rows of theater seats, not at row 18, and was replaced by one at row 18 when the orchestra was converted into an arena. This theory does not explain, however, why the seat blocks of Greek row 18 are still in position.

The diazoma of the upper Roman cavea is located over what had been rows 45 and 46 of the Greek theater. At the time the Roman theater was constructed the Greek fill in front of row 45 was dug out to a depth of about 1.40 m., and a dry-rubble foundation 0.78 m. wide was laid against the front face of the row. The top surface of this rubble and row 45 itself were then covered by a thin layer of fine poros chips. This structure apparently served as the subflooring. Row 45 remained visible and served as a foundation for part of a diazoma wall that contained the Roman fill for the cavea above the cross-aisle. This aisle, from the edge of the poros blocks of row 45 to the edge of the poros-rubble foundation, is about 1.35 m. wide; it was overlapped slightly, however, at an undetermined later time by the edge of another dry-rubble foundation which was added against the front face of the inner diazoma foundation. The new foundation is 0.90 m. wide, apparently designed either to support a row of prohedria along the top of the cunei at the diazoma, or a balustrade, which would most likely have demanded a much less substantial foundation. The width of this foundation, 0.90 m., seems to confirm the first rather than the second alternative.

The rib foundations of the cavea that radiate from the orchestra of the theater meet the foundation of the upper diazoma at a right angle. In the trench investigated this year (Fig. 7, Pl. 10), remains of, or evidence for, at least fourteen rib foundations were exposed and recorded. Their purpose was to stabilize the loose fill that the Romans brought in to rebuild the slope of the Greek cavea. Examination reveals that the very bottom of rib foundations 5, 6, and 11, where still preserved, abuts the original rubble ring foundation that lies against

²⁹ Corinth II, p. 46.

³⁰ Corinth II, pp. 27, 46.

the inside face of Greek row 44, even though the upper portion of the ribs had been largely eliminated, apparently when the second, or innermost, ring of foundations was laid against the first rubble ring.

More information has also been obtained about the Roman peripheral wall of the cavea. From its preserved remains and those of the foundation trench which was dug to hold the wall, one now can see that the wall was built in straight segments and not as a continuous curve. The whole cavea above the upper diazoma may have been built in chords of circles, not arcs.³¹

One can essay a restoration of the back of the cavea in the first Roman phase. Although most of the blocks of the east flank of the Roman cavea wall have now been removed, six courses of that wall have been exposed this year at about twelve meters southwest of the east vomitorium. The preserved portion of the wall disappears almost immediately into unexcavated terrain (see Pl. 8, wall at upper left; plan, Fig. 7; section, Fig. 8). The trench into which this wall was set is about two meters wide, measured from the exterior face of the upper cavea wall to the inner face of its foundation trench. The trench, *in toto*, is at least 0.30 m. wider, for the cavea wall sits on a two-course footing which projects *ca.* 0.30 m. from under the exterior face of the wall. The wall is composed of an ashlar face one block thick, roughly 0.60 to 0.75 m. wide, and a backing of rubble. The ashlar part of the wall is fashioned in courses of random height; the bottommost of the four preserved above the footing is 0.52 m. high, the next is 0.323, the third is 0.63, and the fourth is 0.60 m. To judge from the dressing of the front face of the wall, the bottom two courses above the footing were designed to be buried below ground level. The beveled banding at the joints is carefully done with a claw chisel only on the two upper courses now preserved, i.e., those which were supposed to be visible. All the wall blocks are roughly dressed on their back side; the space of 1.30 m. within the trench behind the cavea wall is filled with chips and broken poros blocks, up to 0.70 m. long, debris accumulated during the building project and dumped here as wall backing.

One or two conclusions can be drawn from this information. The early Roman diazoma in the upper cavea with its substructure of poros chips and poros sand 1.30 m. wide is equal in width to that of the packing behind the cut blocks of the peripheral wall. It seems logical, therefore, to restore an aisle with the same width as the upper diazoma against the peripheral wall of the theater. Even in restoring such an aisle over the rubble, there is no basis for also restoring a covered portico here: no provision was made at the bottom of the foundation trench for any special foundation that would support a colonnade stylobate.³² One must remember, however, that the peripheral foundations rose for at least another five meters above what must have been Hellenistic ground level in this area. Once the rubble rose above the existing Greek levels, the loose rocks of the Roman foundation would have required support somehow along its inside edge. I would posit here an inner foundation starting above the

³¹ See *Corinth II*, p. 47, where Stillwell points out that the upper diazoma walls were built in straight segments.

³² A foundation wall on which a stylobate is restored does exist at the south or back side of the cavea, but this foundation goes with the later, steeper cavea. See *Corinth II*, top section of fig. 21. Since, however, Stillwell considered the Roman cavea to be a structure with only one period and without alterations, he did not examine the possibility of a two-phase foundation here.

Greek ground level that would have risen to the level of the early Roman peripheral diazoma and carried on it the columns for a colonnade around the back of the cavea.

The stratification immediately outside the cavea wall confirms the observations made above about the ground level and about the Roman construction date of the peripheral wall. The material composing the bottom of basket 80 (lot 1988-52) was capped with a crust of burnt ash; charcoal is scattered all through it, and it contains a few concentrated pockets of bone. It rests on a stratum of poros chips and sandy poros (basket 81, at an elevation of + 70.28), all the result of Roman masons' work. The level of poros chips and sand is capped by a floor about 0.30 m. below the bottom of the topmost preserved wall block of the cavea. This level is part of the initial Roman construction fill of the theater; below it the strata alternate in unbroken levels of poros chips and red soil, the latter perhaps piled up when the laborers were digging the foundations for the cavea.

First Phase: Chronology³³

The Roman resuscitation of the Greek theater which had been abandoned for over one hundred years has been dated by logic to the Augustan period.³⁴

Although one part of the cavea was probed carefully this year, little conclusive evidence can be mustered for the Augustan date of the initial Roman work. That no undisturbed fills can be associated with it is due to the extensive amount of rebuilding and robbing out of the rib foundations within the cavea and the resulting contamination of nearly every fill associated with them. It is possible, however, that the earliest type of Roman lamp found complete or nearly complete in the construction and destruction fills of the cavea might suggest a date for the original Roman construction work there. Indeed, a relatively large number of those lamps are complete or nearly so, and they form a homogeneous group of the Ephesian class. Moreover, this type of lamp is early and is found only rarely and in fragments elsewhere in fills associated with phases of the Theater and in the early Roman levels of the East of Theater excavations. One might thus assume that these lamps were being used on the site of the Theater before it was restored or, better, that they were brought in with the fill used in the initial Roman restoration of the Theater. In either case, the lamps may serve as an indicator of the date during which or immediately after which the cavea was restored. A selection of these lamps is presented here.

³³ It must be stressed here that the chronological phases for the inside of the cavea as discussed in the present report do not necessarily relate one to one with the phases established outside the Theater, i.e., along East Theater Street and within Buildings 1 through 7. For example, what is called First Phase, Addition, may represent a change in the cavea that has nothing to do with any re-butressing of the Theater or repair of structures east of the Theater as a result of a natural disaster; these changes may instead simply be a part of a redesign of the cavea carried out by a citizen or citizens of Corinth through personal munificence or in the course of some general civic reordering.

³⁴ Stillwell (*Corinth II*, p. 135) presents the chronological conclusion as deduced from the excavation of fills between radiating foundation walls of the cavea. This, however, is not controlled evidence, for the excavators then did not realize that there is a question of more than one phase among these rib foundations of the cavea.

43. Roman lamp, Broneer type XIX Pl. 12
(Howland type 49 A)

L-1988-5. H. 0.0373; max. D. 0.0624; D. of rim 0.0456 m.

Findspot: backfill from within robbed-out part of a rib foundation.

Fine, light-gray clay with pocking and pieces of lime; almost no minuscule sparkling inclusions. Close to 5Y 7/1.

Two-part, moldmade lamp with round, low disk foot, flaring body with carination at joint with rim, the two elements together giving a squat biconical profile. A slightly flaring collar, 0.0065 m. high, encloses a flat discus pierced by three very small, randomly placed holes; central filling-hole, 0.0124 m. in diameter. Long nozzle. Vertical strap handle applied at carination and against collar, now broken away. Plastic decoration of row of two concentric circles with central pellet in worn relief around rim; concentric circles separated by three pellets in vertical line on one side of lamp, two on other. On top of nozzle close to body is S-shaped double spiral. Dark gray slip overall, in some places dilute, flaking.

Cf. for type *Corinth IV*, ii, nos. 355-361, *Agora IV*, no. 658.

44. Roman lamp, Broneer type XIX Pl. 12
(Howland type 49 A)

L-1988-6. Max. D. of body 0.032; H. to top of collar 0.0532; H. including handle 0.0413 m.

Findspot: recovered during scarp cleaning.

Fine, light-gray fabric, slightly more buff than 43; very few minuscule sparkling inclusions. 5Y 7/1.

Two-part moldmade lamp with low, circular foot, flaring body with carination at joint with rim, forming biconical profile. Flaring collar 0.0092 m. high encloses flat discus which is pierced by three holes (two toward handle, one toward nozzle). Raised ridge surrounds filling-hole., Nozzle flares toward tip, preserving evidence for fluke-shaped sides. High-swung vertical strap handle with two grooves applied at carination and against outside face of collar. While clay was still partially wet, a line was gouged across one side of inside of collar. Relief decoration on rim: discontinuous spirals. Uneven, medium-to-dark gray slip overall, slightly fugitive.

Cf. *Agora IV*, no. 658, pl. 49.

45. Roman lamp, Broneer type XIX Pl. 12
L-1988-12. Max. pres. L. 0.0953; H. of body to

top of collar 0.035; D. of body 0.0616; D. of collar 0.049 m.

Findspot: backfill from within a robbed-out part of a rib foundation.

Fine gray clay, very few minuscule sparkling inclusions in clay, more in black slip. Close to 5YR 6/1.

Two-part, moldmade lamp with seam at top of body, collar added by hand. Round foot, almost nonexistent, flaring body carinated at rim, the two elements together producing a biconical profile. Flaring collar 0.007 m. high with interior lip slightly raised around filling-hole, perforated by three small drain-holes. Vertical loop handle, attached at carination and at side of collar, may have had two grooves; broken condition of handle makes design uncertain. Long nozzle contracts beyond body, then flares at sides of wick-hole; apparently fluke-shaped. Howland 49 A, but close to 49 B, no. 665, except for raised lip of pour-hole.

Plastic decoration on rim in form of three rows of pellets, except at either side near base of nozzle, where pellets stop at six parallel horizontal raised lines. Top of nozzle is decorated by large pellet with bar at front and back, beyond which are three small pellets. Decoration on back side of large pellet marred by addition of collar.

Black slip, without luster, but in only one spot is it dilutely applied.

46. Roman lamp, Broneer type XIX Pl. 12

L-1988-13. Max. pres. L. 0.056; H. of body 0.0283 m.

Findspot: backfill from within a robbed portion of outer wall of higher Roman diazoma.

Fine, light-gray fabric, almost no glittering inclusions. Very slightly darker than 10YR 7/1.

Body fragment of two-part, moldmade lamp with low disk foot, flaring body with carination at joint to rim, the two elements together giving a biconical profile. Low relief frame around slightly concave discus, lip raised around small filling-hole, no drain-holes preserved. Vertical handle attached at upper body and on discus. One row of concentric double circles with pellet centers decorates rim. Two pellets are placed on vertical axis between circles; fresher impression but similar to pattern to be seen on right side of 43. Exterior has black slip applied unevenly, dripping over half of the interior.

First Phase, Addition

Although no secure evidence exists today to restore a row of prohedria to the second tier of kerkides at the level of the upper diazoma, such a solution is presented here as the most logical explanation of the remains in this zone. As mentioned above, a rubble foundation *ca.* 0.90 m. wide was added against the foundations of the upper diazoma at some time after the Roman resuscitation of the Theater and goes with its early Roman life. The width of the foundation is appropriate for the support of a row of prohedria and its aisle.

The architect of the initial Roman reconstruction may well have been called upon to provide no more than two or three rows of prohedria. Corinth was refounded as a colony, not yet planned as the capital city of a Roman province. Perhaps it was initially sufficient for the Theater to have a row or rows of prohedria at the top and bottom of the lowest zone of kerkides, if it was at first designed with two intermediate diazomata. There might even have been another row of official seats along the bottom of the second zone of kerkides. At this moment no remains exist to certify the building technique used for the foundations of the original row(s) of prohedria. The ones at orchestra level were eliminated during repairs to the Theater in the 3rd century after Christ; at that time the ten lowest rows of the auditorium were removed to make room for a spacious arena. One cannot now offer a precise description of the design of the original seats or estimate their numbers, but the foundations of the prohedria against the upper diazoma must be placed later than the ones nearer the level of the orchestra. It is known that repairs were made to the Theater on each occasion after more than one earthquake. No evidence exists yet, however, to demand that the foundation built against the upper diazoma be assigned to the time of any of those repair projects.³⁵ Perhaps more likely is the addition of the row of prohedria along the upper diazoma after the initial Roman rebuilding because of the need for a larger number of prestigious theater seats in a growing city, especially a city that, perhaps at this very time, was being made into the Roman capital of Achaia.

Second Phase: Architecture

The cavea was radically redesigned in the second Roman phase. New construction buried completely the upper diazoma of the first Roman theater. The cavea was given a steeper gradient (1 in 2.08) and a new diazoma was constructed at a correspondingly higher level. This aisle was supported by two new parallel foundations with earth packing between them; the packing was capped by a cement bed and poros slabs. This poros paving, although

³⁵ A damaging earthquake at Corinth in the reign of Tiberius has been posited by K. Slane Wright (footnote 25 above). Such an earthquake, or a second one slightly later, perhaps in the reign of Claudius, may have collapsed some of the superstructure of the peripheral wall of the cavea and have motivated the Corinthians to strengthen the remaining fabric with freestanding buttresses built in raking courses. For those buttresses, see Williams and Zervos, 1987, pp. 110–112. They appear to have been built subsequent to the construction of Building 1 on East Theater Street, for the second such buttress counting from the northeast corner of the cavea is built against the north wall of Building 1. The orientation of the buttress is slightly askew, apparently because of the existence of Building 1. It is not certain that Buildings 1 and 3 were erected simultaneously, but evidence does show that Building 3 was not built before A.D. 39: Williams and Zervos, 1986, p. 10. This rather insubstantial line of argument at least allows the possibility of an earthquake which damaged Corinth later than the one attested in the reign of Tiberius. A more definite statement must await the detailed study of the pottery from the East of Theater excavations, undertaken by Professor Slane.

preserved at other points in the cavea, was totally absent from the trench examined and enlarged this year immediately south of the east vomitorium.³⁶ The two dry-rubble foundations that supported the later diazoma are each between 0.80 and 0.97 m. wide and set *ca.* 2.25 m. apart. A crushed poros bedding for the paving blocks of the aisle is preserved along the south side of the trench at an elevation of + 70.69 m. This new diazoma, measured from the outside face of its exterior foundation to the inside face of the inner foundation, was around 4.10 m. wide.

The inner foundation wall that supports the later diazoma does not descend below the level of the top surface of the earlier Roman diazoma, upon which it is built. In fact, the foundation rests partially on the poros crust of the cavea fill of the first Roman theater and partially on top of the rubble addition made against the first Roman diazoma. The overlap onto this lower foundation is *ca.* 0.30 m. This fact is a clear indication of the magnitude of the alteration of the cavea in its second phase. That it must be a second Roman phase is shown by the exposed remains of the inner foundation of the later diazoma about six meters southwest of the trench examined this year. Here, built into the top of the foundation of the later diazoma, is a series of poros blocks, two of which are inscribed, the larger preserving parts of seven letters, the second, possibly parts of three letters. They are probably inscriptions from the superstructure or, less likely, the seats of the first Roman cavea.

47. Latin inscription on poros Pl. 12
I-1988-2. Max. pres. L. *ca.* 0.60; max. pres. H.
0.18 m.
Re-used upside down as rubble in later-phase dia-
zoma foundation, with front face exposed.

Vertical front face is finished with claw chisel, sides broken; rest of block not visible, being built into the foundation. Original bottom broken away, eliminating with it bottom fourth or third of inscription. Single inscribed line preserved, broken off at both ends, showing tops of seven letters and trace of possible letter at left break. This mark may perhaps be an accidental scar, but if it is deliberately cut, it is the end of a horizontal bar at the top of line, which requires the restoration of E, F, or T, or, less likely, S. The first identifiable letter is A. The second is B, P,

or R; the letter is only 0.032 m. wide and the bottom half is obliterated. The third letter is I; then V, 0.07 m. wide, and S, after which there is a wide space, probably with interpunct, possibly an accidental scar on the poros. After the interpunct, I with V at the broken right edge of the stone; V, 0.08 m. wide. Letter height *ca.* 0.101 m., based on restoration of V. Inscription reads

JABIVS-IV

The nomen can perhaps be restored as FABIUS or, much less probably, as PAPIUS. Both the Fabii and the Papii are attested Corinthian families but not with JU as the first two letters of the cognomen. See J. H. Kent, *Corinth* VIII, iii, *The Inscriptions*, 1926–1950, Princeton 1966, index, nomina, pp. 229–230, s.v.

³⁶ The poros paving of the upper diazoma is preserved in two places in the south-central part of the cavea. At the back of the cavea there is one poros paving block of the floor of the diazoma at an elevation of + 71.987 m. The stratum of poros chips which supports that block is at an elevation of + 71.533 m. The difference in height between the bedding of crushed poros near the east vomitorium (elev. + 70.697) and that at the back of the cavea (elev. + 71.533) is about 0.83 m. This fact suggests that the second Roman diazoma was designed with a considerable slope downward toward the analemmata, employing a design similar to that used for the rows in the Greek cavea of the late 4th century. See above, p. 26.

Of the fourteen rubble ribs studied this year, only a short fragment of radial rib wall 8 (see plan, Fig. 7) is noticeably askew. The existence of this small fragment of foundation set at variance with the general scheme contributes to the difficulty of understanding the phases of construction here. One of the handicaps in studying the remains is that large parts of the fabric and their associated fills have been removed at various times; in some cases the ribs clearly show evidence of having been modified or rebuilt. (Note especially foundations 5 through 9 of Fig. 7.) In other cases the ribs have been partially or completely eliminated by scavengers in search of building material. The following is a general description of the twelve rib foundations still visible within the trench illustrated in the plan, Fig. 7, which shows the remains at the end of the 1988 excavation season.

Rib 4 still rises to the level of the later diazoma; the rib and the later diazoma foundation clearly bond. Rib 2 has been robbed out, but it also appears to have bonded with the same diazoma foundation. As was true of the ribs of the first Roman phase, the later ribs rise to their full height as simple dry walls, the areas between them packed with fill; all are then covered by a thin level of crushed poros on which the seats of the cavea appear to have been bedded directly. No rib foundation appears ever to have been designed for subterranean vaulting like that commonly found elsewhere in Roman caveas to support seating.

The foundations of ribs 3 and 12 are thicker by about 0.50 m. than the other ribs of the upper cavea. They occupy approximately the same position in the plan of the cavea as the remains of the Hellenistic aisles. This overlapping of Greek aisles by heavy Roman ribs is also attested in other trenches of the cavea.³⁷ It seems logical to assume that the wider ribs of the Roman cavea were designed to support stairways and that therefore the Roman seating arrangement follows the layout of the Greek kerkides. The evidence appears at this time to suggest that the same seating plan was maintained throughout the life of the Roman theater, even though certain rib foundations definitely show signs of alteration and indicate changes in the system of support for the seats. In the trench examined this year, changes can be seen in ribs 6 through 10 and apparently in foundation 14. Foundation 14 has been robbed of all its stones, but its size and position can be traced along the edge of the undisturbed fills at either side of its trench. All such ribs are of the canonical width, 0.80 m.

One further construction detail should be pointed out. The rib foundations that, when given in plan, show no signs of alteration are in reality built up of more than one unit. For example, the bottom part of ribs 4, 5, and 11 is completely covered by a thin layer of crushed poros; it is thus isolated from the rubble of the superimposed foundations, for the interposed layer prevents any bonding of the lower with the upper part. In the case of ribs 4 and 5 the lower unit can be seen protruding 0.10–0.20 m. from under the north face of the upper unit. Although there was not time this year to test the theory, it appears possible that the lower

³⁷ Corinth II, plan on pl. II. Unfortunately, some of those Roman rib walls were removed to expose the Greek aisles more fully. The north side of the Greek aisle under rib wall 3 was found in the early excavation and is recorded in this plan, where it is shown protruding from the north side of the heavy foundation. In the 1988 season the backfill between rib foundations 3 and 4 was not removed; thus the Greek remains of this aisle do not appear in the excavation plan for 1988 (Fig. 7).

level of foundations belongs to the original Roman phase of the cavea and that the foundations above the poros layer postdate that phase.

Second Phase: Chronology

A warning must be given here concerning the date of the final alteration of the cavea and the construction of seats at a noticeably steeper gradient. Pottery lots 1988-35 and 1988-39 each contain one or two sherds of the 3rd century after Christ. Stillwell has already suggested that the Theater was converted into an arena between the years A.D. 211 and 217 in anticipation of a visit by Caracalla.³⁸ The implication is that the steeply sloped cavea is not part of either project in which the peripheral wall of the cavea was rebuttressed; all buttressing outside the Theater is dated, by evidence found in excavation, within the 1st century after Christ. The few later Roman sherds inside the Theater that have been found in construction fill associated with the later, steeper cavea may indicate that the auditorium, from the orchestra floor to the top of the cavea, was radically altered in the 3rd century after Christ, probably at the time when the orchestra was made into an arena and the ten lowest rows of seats of the original Roman cavea were eliminated.³⁹ A wall about 3.50 m. high was erected around the arena at the time of the conversion of the Theater. Perhaps the whole cavea was rebuilt at this time at a steeper angle in order to give the spectators a fuller view of the arena. It seems possible that the new, low diazoma and its tribune for dignitaries were added as part of this new design. Further excavation, especially in unexplored areas of the cavea, needs to be conducted in order to answer the questions that have been raised this year.

CHARLES K. WILLIAMS, II

CORINTH EXCAVATIONS

³⁸ *Corinth II*, pp. 94-97, 140.

³⁹ *Corinth II*, pp. 84, 87.

APPENDIX: COINS

(PLATE 13)

This year's excavation in the area of the Theater and south of Temple E produced a total of 212 coins, most of them, as usual, of bronze. The trenches from which these pieces came are identified in the Catalogue by the inventory numbers. Coins Nos. 88-1 to 88-124 and 88-132 come from trenches in the Roman decumanus south of Temple E. The rest are from the Theater area; those with numbers prefixed by T come from trenches in the Theater cavea and the area to the southeast between the cavea wall and the "Odeion Ramp". Three coins with 1987 numbers are unrelated finds made in various locations in Old Corinth and brought to the Museum by villagers. Three additional 1987 coins, Nos. 87-409 to 87-411, were found in backfill in trenches of the Theater cavea. From the grand total of 218 pieces, only 138 could be read after cleaning. Several colleagues have contributed their thoughts on matters of coin interpretation and attribution; I am in their debt. Special thanks are due to Dr. Nancy Bookidis, Assistant Director of the Corinth Excavations, for overseeing the registration of the coins at the time of excavation.

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

Greek	
Corinth	34 (17 imperial)
Other States	7 (3 imperial)
Uncertain	2 (1 imperial)
Roman	48
Byzantine	39 (4 Latin, 1 "Bulgarian")
Frankish or French	3
Turkish	2
Modern Greek	2
Jetton	1
<hr/> TOTAL	138

For the most part, digging took place inside trenches of the 1987 season, but in some cases work began from the modern surface, thus accounting for some of the late material. The latest piece in the Catalogue is a modern Greek coin (No. 96) dated 1837.

The Stratigraphic List, immediately below, is a selection of important coin-bearing fills. They are identified by pottery lot numbers and, in a few cases, by "pockets", which are fills lacking lot numbers. It is the practice in these reports to list *all* coins recovered from a particular fill save the illegible pieces, which are stratigraphically worthless. A word of caution: some of the coin-bearing fills in the following list contain a mixture of autonomous Greek coins, often Corinthian pieces of the Pegasos/Trident variety, and of Roman coins which are several centuries later, giving the impression that all these coins had circulated together. This need not have been the case. The strata in question consist of destruction debris (Stratigraphic List, Units IV and VIII), and it is probable that the early coins had been trapped inside the mud brick or other masses of "manufactured earth" and came loose

when calamity struck. As will be seen, the remaining fills contain groups of coins that are chronologically more closely tied.

STRATIGRAPHIC LIST⁴⁰

THEATER CAVEA

I. CONSTRUCTION FILLS IN AREA BELOW FOUNDATIONS OF ROWS 45 AND 46 OF THE GREEK THEATER (TRENCH B). To fourth quarter of 4th century B.C.

Lot 1988-79

T88-191 Greek (Sikyon?) No. 30

Lot 1988-81

(below lot 1988-79)

T88-203 Corinth (P/T) No. 4

Lot 1988-85⁴¹

(below lot 1988-81)

T88-212 Corinth (P/T) No. 7

II. ROBBED FOUNDATION TRENCH OF INNER WALL AT THE SECOND-PHASE DIAZOMA OF THE ROMAN THEATER (TRENCH A). 4th century after Christ

Lot 1988-36

T88-179 Corinth (duoviri) No. 15

III. CONSTRUCTION FILL BETWEEN INNER AND OUTER WALLS AT THE SECOND-PHASE DIAZOMA OF THE ROMAN THEATER (TRENCH A). Second half of 1st century after Christ.

Lot 1988-41

T88-197 Corinth (P/T) No. 7

T88-202 " " 2

**SOUTHEAST OF CAVEA WALL:
BETWEEN THEATER BUTTRESS
AND RAMP**

IV. DESTRUCTION DEBRIS AND LEVELING FILLS OUTSIDE CAVEA WALL OF THE ROMAN THEATER. To end of 1st century after Christ

Lot 1988-50

T88-171 Corinth (duoviri) No. 11

T88-172 Greek (by fabric) —

T88-176 Roman (halved coin) 45

T88-180 Greek (by fabric) —

T88-184 Sikyon 26

T88-185 Greek (by fabric) —

Lot 1988-52

(below and beside lot 1988-50)

T88-196 Zakynthos (C. Sosius) No. 28

T88-201 Corinth (P/T) 1

T88-205 Greek (by fabric) —

V. FILLS ASSOCIATED WITH CONSTRUCTION OF THE RAMP. Into 2nd century after Christ

Lot 1987-95

T87-401 Corinth (P/T) No. (1)

T87-402 Greek (by fabric) —

Lot 1988-44 (corresponds to lot 1987-95)

T88-139 Greek (by fabric) No. —

T88-148 Corinth (P/T) 7

EAST THEATER STREET

**VI. LATE FILLS WEST OF BUILDING 7, ROOM 4.
To 6th century after Christ**

Lot 1988-67

(dumped fills)

88-134 Honorius or T. II No. 67

88-135 *Minimus* —

88-136 T. II or Valentinian III 65

88-137 *Minimus* —

88-138 " —

88-140 Late Roman (5th century?) 67

Lot 1988-58

(road metal below lot 1988-67)

88-163 Late Roman No. —

(4th century?)

⁴⁰ Names of Roman emperors, when abbreviated, are given as follows: M.A. = Marcus Aurelius; T. = Theodosius. P/T stands for Corinthian bronze with the common types Pegasos/Trident. Catalogue numbers in parentheses refer to the report on the 1987 season (Williams and Zervos, 1987).

⁴¹ This fill can probably be associated with the earlier 4th-century theater.

Pocket (Basket 50)
(road metal next to and under lot 1988-58)
 88-164 Arcadius No. 62

EAST OF EAST THEATER STREET
 BUILDING 7: AREA ABOVE ROOMS 4 AND 5

VII. LATE FILLS DEPOSITED ON TOP OF DESTRUCTION DEBRIS. To 4th century after Christ

Lot 1988-69
(fill directly on top of ash: west)
 88-190 Claudius II No. 38
 88-192 Probus 41
 88-193 Corinth (Commodus) 17

Pocket (Basket 66)
(fill directly on top of ash: east)
 88-144 Salonina No. 37

Lot 1988-75
(corresponds to Pocket = Basket 66)
 88-153 Corinth (tessera) No. 22

Lot 1988-71
(fill directly below ash)
 88-194 Corinth (anonymous) No. 21
 88-195 " (Commodus) 18
 88-198 Probus 40

BUILDING 7: ROOM 4

VIII. DESTRUCTION DEBRIS AND OTHER FILLS ABOVE LATEST FLOOR. To third quarter of 3rd century after Christ

Lot 1987-73
(mud brick: north)
 87-372 Corinth (duoviri) No. (7)
 87-377 Greek (30)
 87-378 Sikyon (22)

Lot 1988-65
(as lot 1987-73: south)
 88-206 Corinth (P/T) No. 5

Lot 1988-59
(burnt matter next to and below mud brick)
 88-155 Roman (Commodus?) No. 43

Lot 1987-74
(roof tiles and beams below mud brick and burnt matter: north)
 87-389 Hadrian No. (43)

Lot 1988-72
(as lot 1987-74: south)
 88-156 Corinth (P/T) No. 7
 88-177 Greek imperial (?) —
 88-187 Philip V 23
 88-188 Corinth (P/T) 7
 88-208 " (duoviri) 14

Lot 1988-64
(debris below roof tiles and above clay layer)
 88-162 Greek (by fabric) No. —
 88-178 Severus Alexander 34
 88-209 Corinth (duoviri) 12
 88-210 " " 15
 88-211 " " 11

Lot 1987-90
(clay layer directly on top of latest floor: north)
 87-391 Greek (by fabric) No. —
 87-392 Corinth (duoviri) (10)
 87-393 " (P/T) (5)

Lot 1988-62
(as lot 1987-90: south)
 88-213 Faustina Sr. No. 32
 88-214 Commodus 33
 88-215 Roman (M.A.-L. Verus)⁴² 42

BUILDING 7: ROOM 5

IX. DESTRUCTION DEBRIS AND OTHER FILLS ABOVE LATEST FLOOR. To third quarter of 3rd century after Christ

Pocket (Basket 81)
(mud brick and stone blocks below ash and above roof tiles)
 88-160 Aurelian No. 39

Lot 1988-76
(roof tiles directly on top of latest floor)
 88-207 Maximus No. 35

⁴² Much circulated, worn nearly flat.

CATALOGUE

The following conventions are used in this catalogue: (1) silver and billon coins are indicated by numbers in *italic type*; (2) an asterisk (*) means that commentary follows at the end; (3) a double dagger (‡) means that the piece is illustrated on Plate 13. NOT signifies a rare or unpublished variety.

The following abbreviations are used in this catalogue:

<i>Agora</i> II	= M. Thompson, <i>The Athenian Agora</i> , II, <i>Coins. From the Roman Through the Venetian Period</i> , Princeton 1954
Am.	= M. Amandry, <i>BCH</i> , Suppl. XV, <i>Le monnayage des duovirs corinthiens</i> , Paris 1988
<i>BMC</i>	= <i>A Catalogue of Coins in the British Museum</i> , 1873–
	Greek Coins
	Roman Imperial Coins
<i>CopSNG</i>	= <i>Sylloge Nummorum Graecorum</i> , Copenhagen: Corinth, Copenhagen 1944
<i>DOC</i>	= <i>Catalogue of the Byzantine Coins in the Dumbarton Oaks Collection and in the Whittemore Collection</i> , A. R. Bellinger and P. Grierson, edd., Washington, D.C. 1966–
Dressel	= H. Dressel, "Erwerbungen des Königlichen Münzcabinets in den Jahren 1898–1900," <i>ZfN</i> 24, 1904, pp. 17–104
E.	= K. M. Edwards, <i>Corinth</i> , VI, <i>Coins 1896–1929</i> , Cambridge, Mass. 1933
Hendy	= M. F. Hendy, <i>Coinage and Money in the Byzantine Empire, 1081–1261</i> , Washington, D.C. 1969
Hunter.	= <i>Catalogue of Greek Coins in the Hunterian Collection, University of Glasgow</i> , G. Macdonald, ed., Glasgow 1899–1905
<i>LRBC</i>	= R. A. G. Carson et al., <i>Late Roman Bronze Coinage, A.D. 324–498</i> , London 1960
<i>NCP</i>	= F. W. Imhoof-Blumer and P. Gardner, <i>A Numismatic Commentary on Pausanias</i> , enlarged ed., Chicago 1964
Pere	= N. Pere, <i>Osmannılıkarda Madenî Paralar</i> , Istanbul 1968
<i>RIC</i>	= <i>The Roman Imperial Coinage</i> , H. Mattingly et al., edd., London 1923–
Schlumberger	= G. L. Schlumberger, <i>Numismatique de l'orient latin</i> , Paris 1878–1882
Syd.	= E. A. Sydenham, <i>The Coinage of the Roman Republic</i> , rev. ed., New York 1975
W.	= J. A. W. Warren, "The Autonomous Bronze Coinage of Sicyon," <i>NC</i> 143, 1983, pp. 23–56 (Part 1); <i>NC</i> 144, 1984, pp. 1–24 (Part 2)

CORINTH (34)

1.	12 mm.	to 146 b.c.	Pegasos flying r./Trident. Uncertain controls	<i>BMC</i> 423	T88-201
2.	11–13 mm.	"	Pegasos flying l./Trident. Δ–Wreath (or Patera?)	cf. <i>BMC</i> 454	T88-202
3.	"	"	Same. Standing figure (Nike?)- (N)	cf. <i>BMC</i> 463	87-408
4.	"	"	Same. Patera?– . . .	<i>Hesperia</i> 41, 1972, p. 180:153	T88-203
5.	"	"	Same. Σ– . . .	cf. <i>BMC</i> 466	88-206
6.	"	"	Same. . . . –Pine cone?	cf. <i>BMC</i> 453	88-186
7.	"	"	Illegible or Pegasos l./Trident. Uncertain controls	88-111 T88-148 88-152 88-156 T88-157	T88-170 88-188 T88-197 88-204 T88-212
8.	15 mm.	to 146 b.c.	Athena head l./Zeus statue l. A–Pileus	<i>CopSNG</i> 168	88-181

DUOVIRI

Niger-Pamphilus

9. 22 mm.	34–31 B.C.	Aphrodite head r./Pegasos flying r.	Am. VI (E. 26)	T88-173 88-175
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Primus-Hipparchus

10. 16 mm.	2 B.C.	Poseidon head r./Inscription in wreath	Am. XI (E. 29)	T88-218
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Labeo-Plancus

11. 18–19 mm.	A.D. 12–15	Head r./Victory on globe l.	Am. XIV (E. 46)	T88-171 88-211
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Agrippa-Regulus

12. 21 mm.	A.D. 21	Head r./Figure seated r.	Am. XV (E. 44)	88-209
13. 20 mm.	"	Head l./Figure seated l.	Am. XV (E. —)	T88-126

Labeo-Peregrinus

14. 20 mm.	A.D. 32	Head l./Hexastyle temple with GENT IVLI	Am. XVI (E. 43)	88-208
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Agrippa-Proculus

15. 19–20 mm.	A.D. 37	Caligula head r. or l./ Pegasos flying r.	Am. XVII (E. 47)	T88-179 88-210
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Agrippa

16. 19 mm.	A.D. 68	Galba head r./Clasped hands	Am. XXIV (E. 71)	T88-168
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IMPERIAL TIMES

Commodus

17. 25 mm.	A.D. 177–192	Head r./Asklepios l.	BMC 638	88-193
18. 22 mm.	"	Head or bust r./Agonistic table	Dressel, pl. 2:13	‡88-195

Caracalla

*19. 23 mm.	A.D. 198–217 ⁴³	Bust r./Melikertes lying on dolphin r., tree	E. NOT	‡88-41
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*20. 23 mm.	"	Bust or head r./Carpentum pulled by two oxen r.	E. NOT ⁴⁴	‡88-71
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ANONYMOUS

21. 15 mm.	A.D. 32	Pegasos flying r./Melikertes lying on dolphin r.	Am. XVI (E. 78)	88-194
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TESSERA

22. 19 mm.	after A.D. 100	Unstamped/Melikertes lying on dolphin r. D,D	Am. 2a (E. 230)	88-153
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⁴³ J. D. Mac Isaac puts the terminus of the Corinthian issues of the Severan emperors (S. Severus, Caracalla, etc.), and thus the terminus of the activity of the mint, at A.D. 203 or 205: "Corinth: Coins, 1925–1926. The Theater District and the Roman Villa," *Hesperia* 56, 1987 (pp. 97–157), p. 99.

⁴⁴ Another scarce type in the Corinth collection, almost contemporaneous (S. Severus, A.D. 194), shows an archaic simulacrum of the Ephesian Artemis standing next to a statue of Aphrodite with shield (*NCP*, p. 19, 15). I illustrate this particular piece on account of its great rarity: Pl. 13:A.

OTHER GREEK STATES (7)

MACEDON

Philip V

23. 15 mm.	220-178 B.C.	Poseidon head r./Prow. Star	Hunter. I, 6	88-187
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MEGARIS

Megara

*24. 23 mm.	J. Domna A.D. 193-217	Bust r./Athena r.	E. NOT	‡88-174
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PELOPONNESOS AND ISLANDS

Sikyon

25. 13 mm.	300-200 B.C.	Dove flying l./Σ in wreath	W. 4A.1	88-143
*26. 14 mm.	"	Dove flying r./ΣΙ in wreath	W. 4C.7	T88-184
27. 17 mm.	after 100 B.C.	Apollo head r./ΣΙ Dove flying l. ΑΙΝΕΑΣ	W. 12.1	T88-125

Zakynthos

28. 15 mm.	32 B.C.	Poseidon head r./Dolphin, trident. C. SOSIVS COS	Syd. 1274	T88-196
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ISLANDS OFF IONIA

Samos

29. 30 mm.	J. Mamaea A.D. 222-235	Bust r./Tyche l.	BMC 284	88-128
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UNCERTAIN GREEK MINTS (2)

30. 14 mm.	to 31 B.C.	Effaced/Σ large, and . . . (Sikyon?)	T88-191
31. 24 mm.	Imperial	Head r. bearded, laureate (A. Pius?)/ Figure standing l.	88-199

ROMAN COINAGE: EARLY (14)

FAUSTINA SR.

Rome

32. Ses.	A.D. 141	AETERNITAS SC Aeternitas l.	BMC IV, 1490	88-213
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COMMODUS, A.D. 177-192

Rome

*33. Ses.	A.D. 177-192	PM T(RP XIII IMP VIII COS V PP) FOR RED SC Fortuna seated l.	BMC IV, 618	88-214
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SEVERUS ALEXANDER, A.D. 222-235

Rome

*34. As	A.D. 224	PONTIF MAX TRP III COS PP SC Pax seated l.	BMC NOT	‡88-178
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MAXIMUS (CAESAR), A.D. 235–238

Rome

35. Ses.	A.D. 236	PIETAS AVG SC Jug with lituus, simpulum, etc.	BMC VI, 119	88-207
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GALLIENUS, A.D. 253–268

Antioch

36. Ant.	A.D. 264	IOVI STATORI Jupiter r. (Control *)	RIC V, i, 645A	‡88-40
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SALONINA

Siscia

37. Ant.	A.D. 266–268	PIETAS AVG Pietas l. (Control none?)	RIC V, i, 79	‡88-144
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CLAUDIUS II, A.D. 268–270

Antioch

38. Ant.	A.D. 268–270	SALVS AVG Isis l. (Control none)	RIC V, i, 217L	‡88-190
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AURELIAN, A.D. 270–275

*Siscia*⁴⁵

39. Ant.	A.D. 272–273	CONCORDIA MILITVM Emperor, Concordia (Officina T, series *)	RIC V, i, 216F	‡88-160
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PROBUS, A.D. 276–282

Rome

40. Ant.	A.D. 281	ADVENTVS AVG Emperor riding l. (Officina Z, series fulmen)	RIC V, ii, 155F	88-198
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Siscia

41. Ant.	A.D. 279	SOLI INVICTO Sol in quadriga l. (Officina P, series XXI)	RIC V, ii, 774H	‡88-192
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UNCERTAIN EMPEROR

Uncertain

42. As		Head or bust r. (M.A.-L. Verus)/Uncertain type	88-215
43. Dup.		Head r. radiate (Commodus?)/Effaced	88-155
44. Ant.		Effaced/Uncertain type. In exergue XII . . .	88-169
45. Halved coin (3.22 g.)		Head or bust l./Uncertain type	T88-176

⁴⁵ For this and the following two coins (Nos. 40 and 41), I follow the chronology given in S. Estiot, "Le trésor de Maravielle," *Trésors monétaires* 5, 1983, pp. 9–115.

ROMAN COINAGE: LATE (34)

DIOCLETIAN, A.D. 284–305

Heraclea

46. 18 mm.	A.D. 295–296	CONCORDIA MILITVM Emperor, Jupiter (<i>Officina B</i>)	<i>RIC VI</i> , 13	88-147
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MAXIMIAN HERCULES, A.D. 286–305

Heraclea

47. 21 mm.	A.D. 295–296	CONCORDIA MILITVM Emperor, Jupiter (<i>Officina A</i>)	<i>RIC VI</i> , 14	88-133
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Cyzicus

48. 21 mm.	A.D. 295–299	Same (<i>Officina Δ</i>)	<i>RIC VI</i> , 16b	88-129
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CONSTANTINE I, A.D. 305–337

Rome

49. 19 mm.	A.D. 313	SOLI INVICTO COMITI Sol l. (<i>Officina S, series C, S</i>)	<i>RIC VII</i> , 40	88-93
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CONSTANTINE II, A.D. 337–340

Constantinople

50. 18 mm.	A.D. 333–335	GLORIA EXERCITVS Two soldiers, two standards (<i>Officina Θ, series pellet</i>)	<i>RIC VII</i> , 74	88-121
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CONSTANTIUS II, A.D. 337–361

Thessalonica

51. 16 mm.	A.D. 355–361	FEL TEMP REPARATIO FH4 ⁴⁶ (<i>Officina ?, series M</i>)	<i>RIC VIII</i> , 211	88-166
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Thessalonica or Arles

52. 14 mm.	A.D. 355–361	SPES REIPVBCLICE Virtus ⁴⁷ l. (<i>Officina ?, series *</i>)	<i>RIC VIII</i> , 215	88-99
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Constantinople

53. 16 mm.	A.D. 355–361	Same (<i>Officina E, series branch</i>)	<i>RIC VIII</i> , 151	88-103
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CONSTANS I, A.D. 337–350

Thessalonica

54. 16 mm.	A.D. 337–340	GLORIA EXERCITVS Two soldiers, one standard (<i>Officina Δ</i>)	<i>RIC VIII</i> , 57	88-92
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JULIAN II, A.D. 360–363

Cyzicus (?)

*55. 15 mm.	A.D. 355–361	FEL TEMP REPARATIO FH3 (<i>Officina ?, series M, ♀</i>)	<i>RIC VIII</i> , 16	87-410
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⁴⁶ *FH* = Fallen Horseman. The number refers to the principal varieties (1–4) of the Fallen Horseman type described in *LRBC*, p. 108 and in *RIC VIII*, p. 38.

⁴⁷ Identified as “emperor” in *RIC*.

VALENTINIAN II, A.D. 375–392

Thessalonica

56. 24 mm.	A.D. 378–383	REPARATIO REIPVB Emperor, kneeling woman (<i>Officina A</i>)	<i>RIC IX</i> , 37b	88-42
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Constantinople

57. 13 mm.	A.D. 388–392	SALVS REIPVBLICAE Victory, captive (<i>Officina ?</i> , series P)	<i>RIC IX</i> , 86c	88-76
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Uncertain

58. 14 mm.	A.D. 383–392	Same (<i>Officina ?</i>)	cf. <i>LRBC II</i> , 1983	88-104
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THEODOSIUS I, A.D. 379–395

Uncertain

59. 19 mm.	A.D. 378–383	VOT X MVLT XX in wreath	cf. <i>LRBC II</i> , 2159	88-159
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*60. 12 mm.	A.D. 388–392	SALVS REIPVBLICAE Victory, captive	cf. <i>LRBC II</i> , 1984	‡88-89
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ARCADIUS, A.D. 383–408

Cyzicus

*61. 12–14 mm.	A.D. 388–395	SALVS REIPVBLICAE Victory, captive (<i>Officina A</i> and <i>Γ</i> , series P)	<i>RIC IX</i> , 26c	‡87-412 88-142
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Uncertain

*62. 13 mm.		Same (P or P•)		‡88-151 88-164
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EUGENIUS, A.D. 392–394

Aquileia

*63. 12 mm.	A.D. 392–394	SPES ROMANORVM Victory l. (<i>Officina P?</i>)	<i>RIC IX</i> , 59	87-413
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HONORIUS, A.D. 393–423

Cyzicus (?)

64. 16 mm.	A.D. 408–423	GLORIA ROMANORVM Two emperors (<i>Officina Δ</i>)	<i>LRBC II</i> , 2598	88-217
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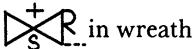
THEODOSIUS II or VALENTINIAN III

Cyzicus

65. 10 mm.	A.D. 425–450	Cross in wreath (<i>Officina B</i>)	<i>LRBC II</i> , 2604, or 2606	88-136
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MARCIAN, A.D. 450–457

Uncertain

66. 9 mm.	A.D. 450–457		cf. <i>LRBC II</i> , 2006	88-141
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UNCERTAIN EMPEROR

Uncertain

*67. 11–15 mm.	[] Cross	88-2 88-59	GLORIA ROMANORVM Two emperors	88-134
	[] Emperor?	88-140	SALVS REIPVBLCAE	88-80
	FEL TEMP REPARATIO (FH: uncertain type)	88-118	Victory, captive	
	GLORIA EXERCITVS	88-68	SPES REIPVBCLICE	88-88
	Two soldiers, one standard	88-112	Virtus l.	
			VICTORIA AVG (or AVGG)	88-135
			Victory l.	88-137

UNCERTAIN COINS OF SMALL MODULE, 11 MM. OR LESS (15)⁴⁸

BYZANTINE COINAGE (39)

MICHAEL III, A.D. 842–867

Syracuse

*68. 16 mm.	A.D. 842–867	M large. Θ	DOC III, i, 13	#88-109
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BASIL I, A.D. 867–886

Constantinople

*69. 28 mm.	A.D. 870–879 (overstr.)	Three busts/Inscription	DOC III, ii, 10	88-97
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CONSTANTINE VII, A.D. 913–959

Constantinople

70. 25 mm.	A.D. 945–950	Constantine bust/Inscription	DOC III, ii, 26	88-77
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ANONYMOUS ISSUES

71. 27–30 mm.	A.D. 969–1030	Christ bust/Four-line inscription (ornaments 2, 3, 51)	DOC III, ii, p. 650, Class A2	88-82 88-100 88-101 88-146 88-167
72. 28 mm.	A.D. 1030–1042	Similar/Cross on steps, inscription in angles	DOC III, ii, p. 676, Class B	88-95
73. 30 mm.	A.D. 1042–1050 (overstr.)	Christ figure/Jeweled cross, inscription in angles	DOC III, ii, p. 681, Class C	88-35
74. 27 mm.	A.D. 1050–1060	Christ seated/Three-line inscription	DOC III, ii, p. 685, Class D	88-66
75. 25 mm.	A.D. 1070–1075	Christ bust/Patriarchal cross	DOC III, ii, p. 694, Class H	88-107
76. 23 mm.	A.D. 1075–1080 (1, overstr.)	Similar/Latin cross	DOC III, ii, p. 696, Class I	88-78 88-98

⁴⁸ Among these, coin 88-9 is a thin disk of grayish metal. Similar “lead minimi” turned up in the trenches south of Temple E in earlier excavations; see *Hesperia* 56, 1987, p. 41, note 56.

*77. 28 mm. (overstr.)	A.D. 1080–1085	Similar but cross behind head/ Cross on crescent	DOC III, ii, p. 700, Class J	88-87
78. 21 mm.	"	Mule: Reverse Class K/Reverse Class J (<i>Agora II</i> , 1876)		#88-33
ALEXIUS I, A.D. 1081–1092				
	<i>Thessalonica</i>			
*79. Follis (overstr.)	A.D. 1081–1092	Cross C Φ/Alexius bust AA Δ with cross (pre-reform version)	Hendy, pl. 3:2	88-102
	<i>Constantinople</i>			
*80. Tetart.	A.D. 1092–1118	Christ bust/Alexius bust with labarum	Hendy, pl. 7:10	88-3
	<i>Thessalonica</i>			
*81. Tetart. (overstr.)	A.D. 1092–1118	Similar/Alexius bust with cross	Hendy, pl. 8:7	88-150
*82. Tetart. (2, overstr.)	"	Cross C Φ/Similar AA Δ (Hendy, pl. 8:10)	88-38 88-79	88-94 T88-149 T88-161
MANUEL I, A.D. 1143–1180				
	<i>Thessalonica</i>			
*83. Half- tetart.	A.D. 1143–1180	△  /Manuel bust	Hendy, pl. 17:17	#88-105
84. Half- tetart.	"	Christ bust/Manuel figure	Hendy, pl. 17:19	88-4
	<i>Unattributed</i>			
*85. Half- tetart.	A.D. 1143–1180	△  /Manuel bust	Hendy, pl. 18:1	#88-110
86. Half- tetart.	"	St. George bust/Similar (Hendy, pl. 18:3)	88-61 88-65	88-70 88-84
UNCERTAIN LATE EMPEROR				
	<i>Uncertain</i>			
87. Half- tetart. (1.41–1.93 g.)	after A.D. 1092	Effaced/Emperor bust		88-36 88-69 88-81
“BULGARIAN IMITATIVE”				
	<i>Unattributed</i>			
*88. Trachy	after A.D. 1195	Christ bust/Emperor, St. Constantine	Hendy, pl. 25:1	#88-64
LATIN IMITATIVE				
	<i>Unattributed</i>			
89. Trachy	after A.D. 1204	Virgin with Christ, seated/ Emperor with labarum (Hendy, pl. 29:1)	88-39 88-62	88-63 88-119

FRANKISH COINAGE (2)

WILLIAM VILLEHARDOUN (ACHAIA), A.D. 1245–1278

Corinth

*90. Æ unit	after A.D. 1250	G.P. ACCAI ϵ . Cross/ .CORINTV $\tau\mu$. Acrocorinth castle	E. 2	88-120
*91. Æ unit	after A.D. 1250	cGcPc ACCAI ϵ . Cross/ + (c)CORINTI(c) Genoese gate	E. 4 var.	88-37

UNCERTAIN FRANKISH OR FRENCH (1)

Uncertain

92. Æ or AR		Legend between two circles. Cross/ Legend. Castle Tournois	88-83
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OTTOMAN TURKISH (2)

MUHAMMAD II (?), A.D. 1444–1446, 1451–1481

Constantinople

*93. AR (Aqche)	A.D. 1451–1481	Inscription/Inscription	cf. Pere 88	88-5
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Uncertain

*94. AR (Aqche)		Inscription/Inscription	cf. Pere 87	88-67
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MODERN GREEK (2)

95. Æ (1 lepton)	1828	ΕΛΛΗΝΙΚΗ ΠΟΛΙΤΕΙΑ Phoenix	‡88-131
96. Æ (10 lepta)	1837	ΒΑΣΙΛΕΙΑ ΤΗΣ ΕΛΛΑΔΟΣ Crown on coat-of-arms	88-216

JETTON

97. Counter of E. L. S. Lauer, 1762–1833	88-130
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NOTES

(19) (IM)P CAES . . . Bust r., laureate, draped.

Rev. C(LI) CÖR Melikertes lying on a dolphin r.; behind, a tree. *Axes* ↗
(Pl. 13)

This issue of Caracalla was put out in two sizes, unit and half. The unit, represented by our piece, was known to Mionnet by a single specimen in which Caracalla faces left: T. E. Mionnet, *Description de médailles antiques grecques et romaines, Supplément*, Paris 1819–1837, IV, no. 839.

(20) (IMP) C M-AVR ANT . . . Head or bust r., laureate.

Rev. (C)LI CÖR Covered carriage (carpentum) drawn by two oxen to r. *Axes* ↙
(Pl. 13)

I have been unable to find a published example of this rare coin of Caracalla. D. Sestini describes an issue of Marcus Aurelius with a similar, though not identical, reverse: Sestini, *Catalogus numorum veterum Musei Arigoniani*, Berlin 1805, p. 38 (I. col. 6.85).

- (24) IOVΛIAN-ΔOMNAN CΕBA Bust r., draped.

Rev. MΕΓΑ-PΕΩΝ Athena r., helmeted, holding spear and shield (on shield, dolphin?)
(Pl. 13)

Megara uses a similar Athena reverse on issues of Lucius Verus, Septimius Severus, and Geta; see *BMC*, p. 124, no. 57 and *NCP*, p. 7, no. 9.

- (26) The obverse type is nearly destroyed but almost certainly shows a dove flying r.

- (33) The obverse legend is gone but the imperial likeness appears to be that of Commodus.

- (34) (IMP CAES M) AVR SEV (ALEXANDER AV)G Bust laureate, draped r.

Rev. PON(TIF MA)X-ΤΡP-III ΚΟΣ (PP), in exergue (SC). Pax seated l., holding branch and scepter. *Weight* 10.80 g.

(Pl. 13)

Dupondii and sestertii with the type of Pax seated are common for Alexander's third tribunician year (see *BMC* 170; *RIC* 417, 418); but the corresponding *asses* appear to be exceedingly rare.

- (55) The corresponding reference in *RIC* gives a dot on either side of control letter M; on this specimen, however, both dots appear on the same side of M.

- (60) The Victory on this coin is unusual for being depicted with both wings, rather than only the left, fully unfolded (Pl. 13).

- (61) In both Cyzicene coins, Victory raises her right hand but holds no trophy; in fact, the trophy has been replaced by the *manus dei* shown over her left shoulder (see enlargement of coin 87-412, Pl. 13). This curious substitution seems to be confined to the mint of Cyzicus and is discussed in detail by J. D. Mac Isaac, "The Hand of God: A Numismatic Study," *Traditio* 31, 1975, pp. 319-328, esp. p. 326, note 22.

- (62) Coin 88-151 is interesting for the combination of "cross-rho" and "pellet" in the left field of its reverse and for the diminutive imperial portrait on the obverse (Pl. 13).

- (63) The mint mark, partly off the flan, is most likely AQP. Another possibility is RP (Rome).

- (67) The reverse type of coin 88-140, nearly obliterated, probably depicts an emperor holding a long cross; if so, it is an issue of either Leo I (A.D. 457-474) or Zeno (A.D. 474-491). *Diam.* 10 mm.

Coin 88-118 has control ·S· on its reverse.

- (68) *Weight* 1.73 g.

- (69) Overstruck on a follis of Theophilus (as *DOC III*, i, p. 435, 15a).

- (77) Overstruck on a follis of Nicephorus III (as *DOC III*, ii, p. 831, 9).

- (79) Overstruck on a hybrid follis (mule) combining the reverse of Class J with the reverse of Class K of the anonymous variety (cf. No. 78).

- (80) This coin is extremely damaged, but there is no doubt about its attribution (*weight* 3.53 g.).

- (81, 82) Coins 88-94, 88-150, 88-161 are overstruck on indeterminate issues.

- (83) Manuel wears a collarpiece with six jewels instead of the usual five (*weight* 1.99 g.).

- (85) Pellet beneath Λ of imperial monogram.

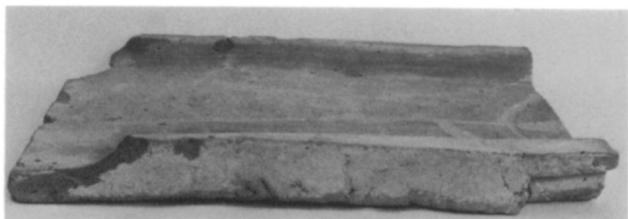
- (88) The precise nature, imperial or non-imperial, of the "Bulgarian Imitative" series is unknown. Hendy dates the series from *ca.* 1195. An earlier chronology (in the 1170's) is argued by D. M. Metcalf, "Byzantinobulgarica: The Second Bulgarian Empire and the Problem of the

'Bulgarian Imitative' Trachea Before and After 1204," *Numismatic Circular* 81, 1973, pp. 418–421.

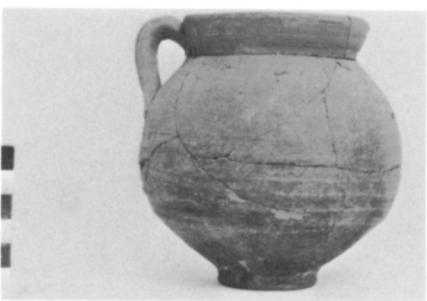
- (90, 91) Schlumberger does not distinguish metrologically between these two introductory issues of William Villehardouin and the generally later issues of deniers tournois; he calls both groups "deniers". D. M. Metcalf has demonstrated, however, that the two series are metrologically distinct and that only the later one consists of true deniers. The earlier coins, such as coins 88-37 and 88-120, are only "petty currency" based on a copper unit. Metcalf's evidence is set forth in "Frankish Petty Currency from the Areopagus at Athens," *Hesperia* 34, 1965 (pp. 203–223), p. 205 and *Coinage in South-Eastern Europe, 820–1396*, London 1979, p. 246.
Coin 88-37 is a variant of the basic issue. An example with similar secret marks (crescents) is listed in Schlumberger, p. 313, 1c.
- (93, 94) These aqches are too worn for precise identification, but traces of their inscriptions suggest they were struck by Muhammad II (in Turkish, Mehmet II). Thanks are due to Dr. Michael L. Bates for deciphering the inscriptions on these interesting coins.

ORESTES H. ZERVOΣ

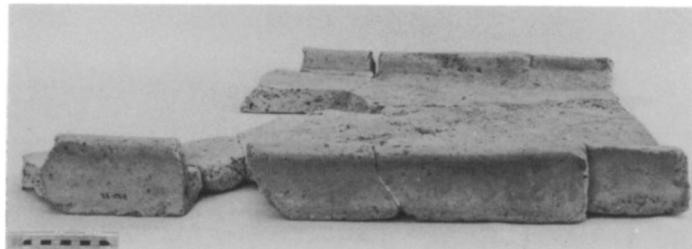
CORINTH EXCAVATIONS



1



3



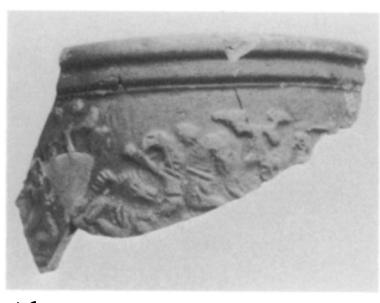
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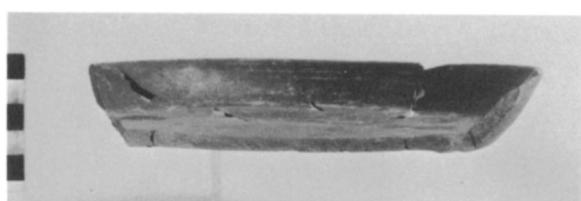
4 a



4 b



6



7



8



9



10

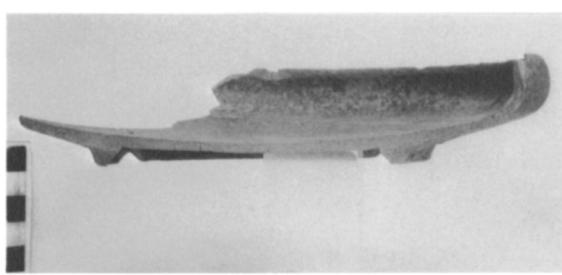


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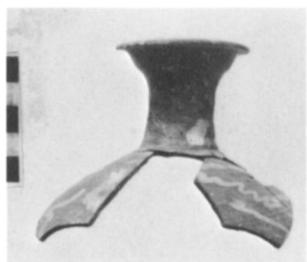
PLATE 2



Building 7: Room 4 from south



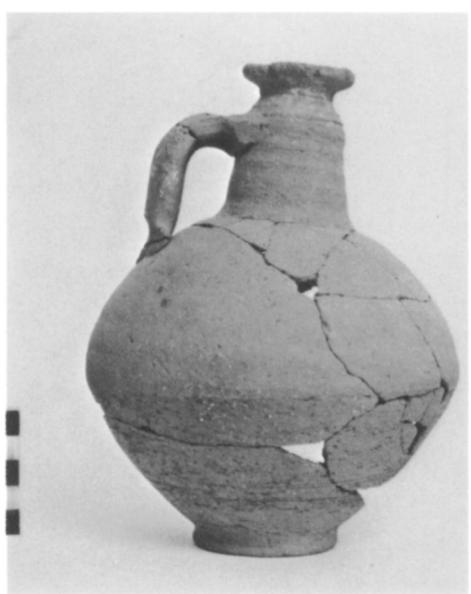
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13



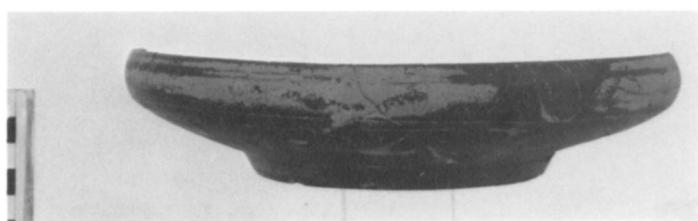
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15



Building 7: Room 4 from west



16



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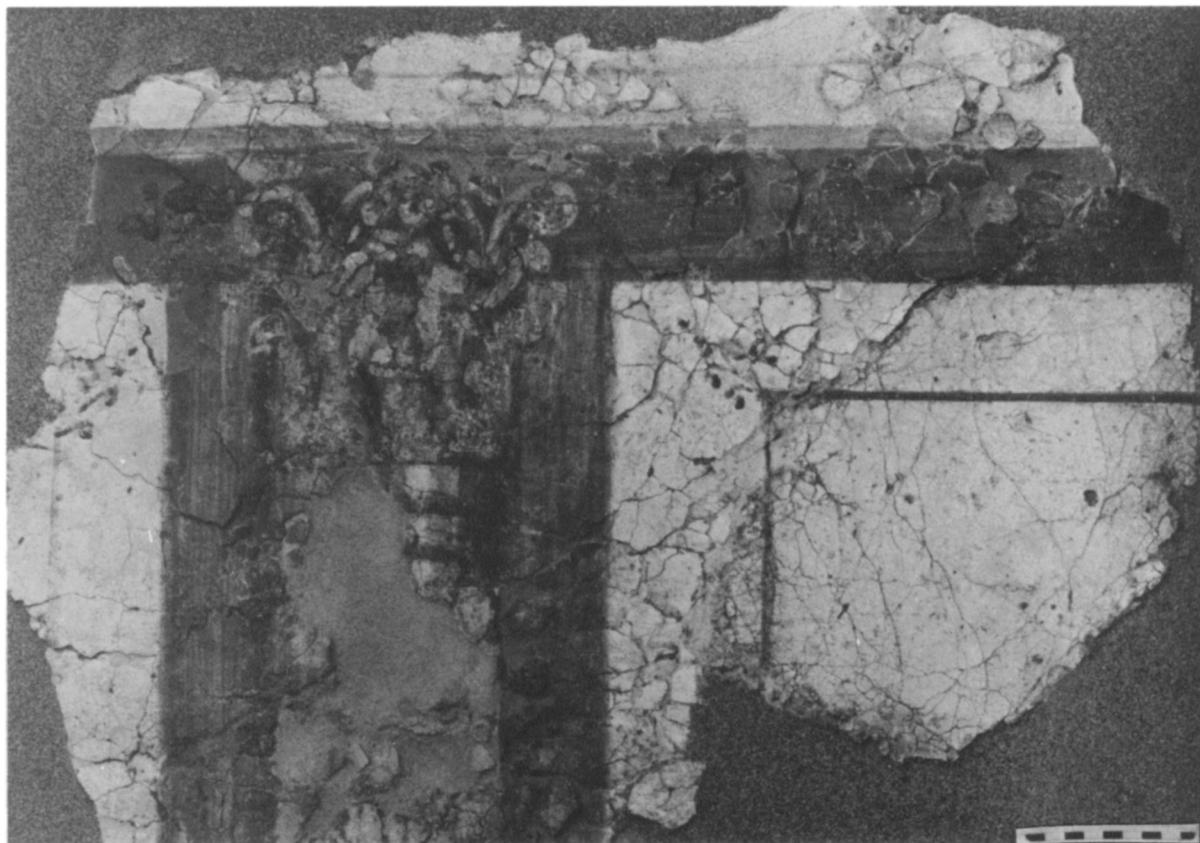


C-1988-41

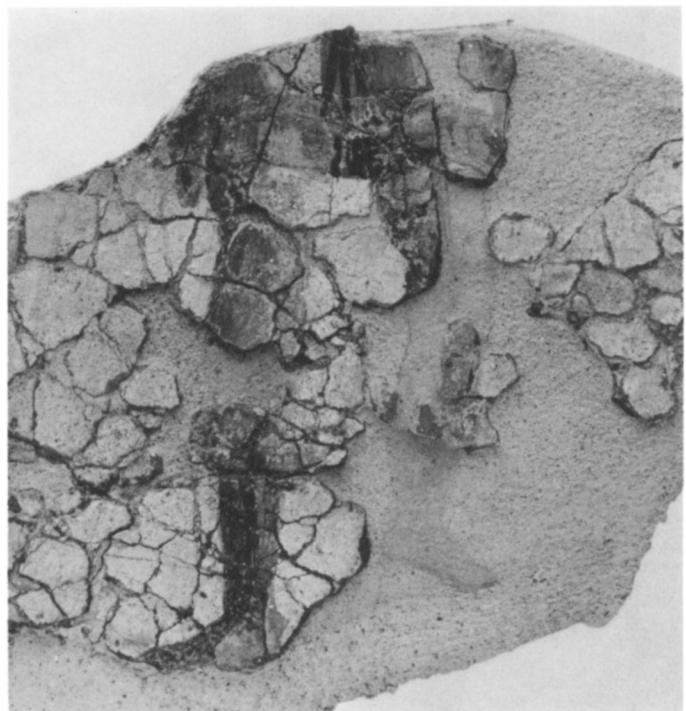


18

PLATE 4



A-1987-6: Column capital. Room 4, north wall



A-1988-8: Artemis. Room 4, east wall

A-1985-5: Herakles. Room 4, north wall

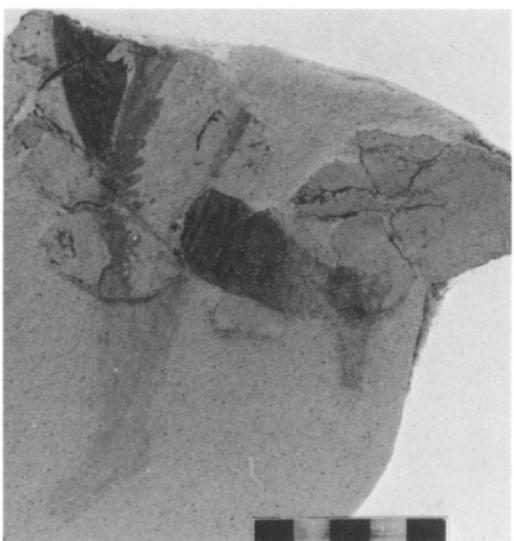
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A-1987-4 a: Athena. Room 4, north wall



A-1988-9: Bird. Room 5, west wall

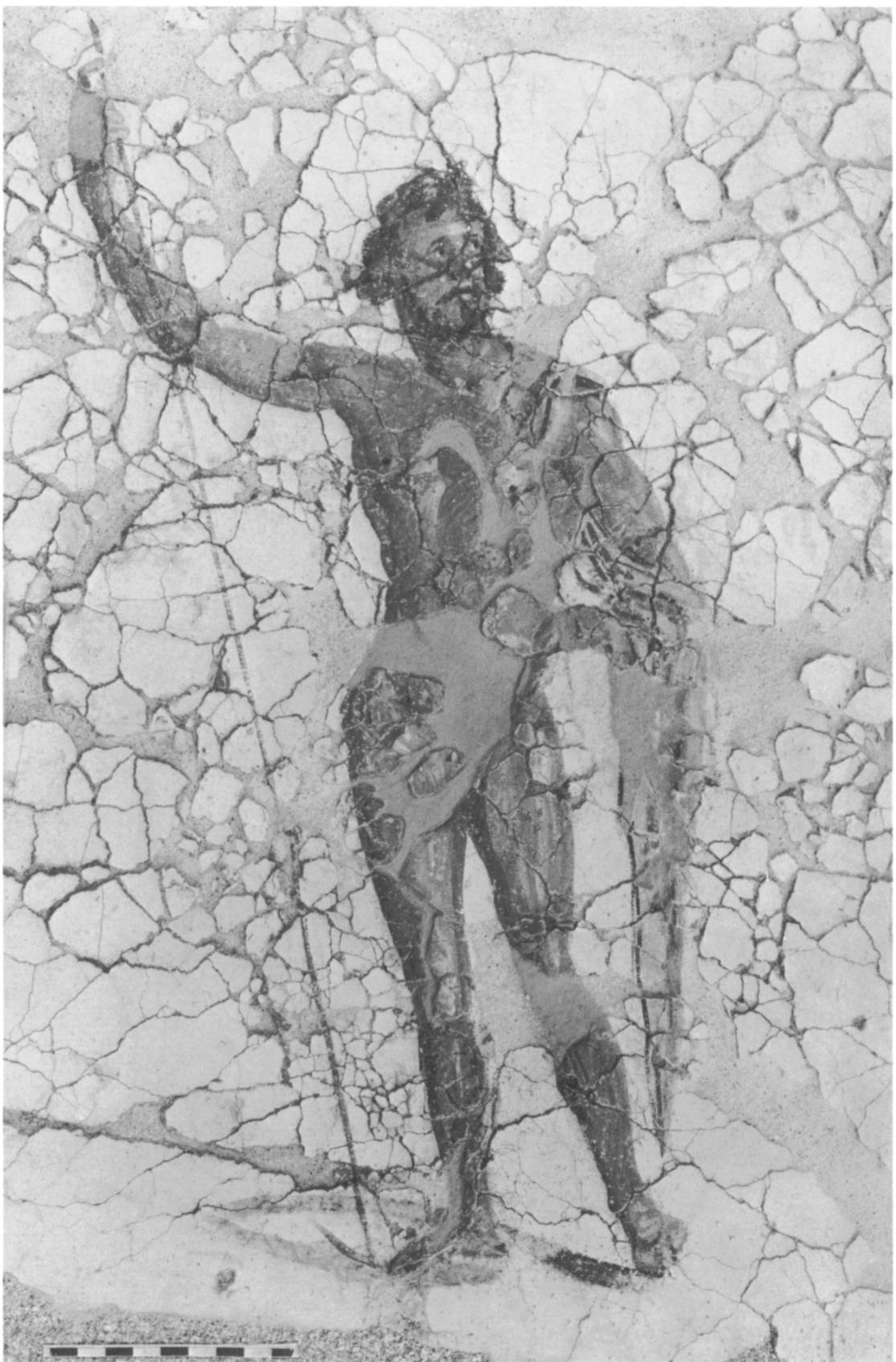


A-1988-10: Eros. Room 4, south wall



A-1988-7: Hera. Room 4, north wall

PLATE 6



A-1988-6: Zeus. Room 4, north wall

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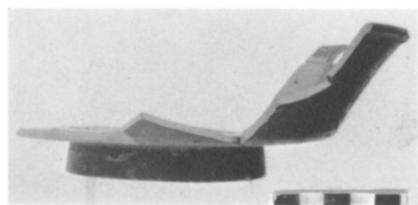
A-1988-11: Dionysos



21



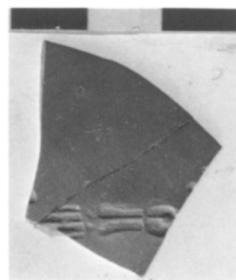
19 (1:1)



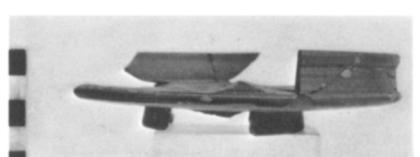
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23



24 b



24 a



26

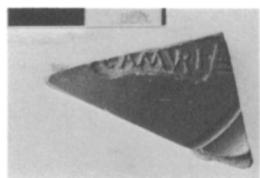


26, stamps

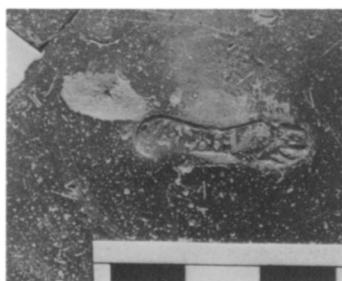
PLATE 8



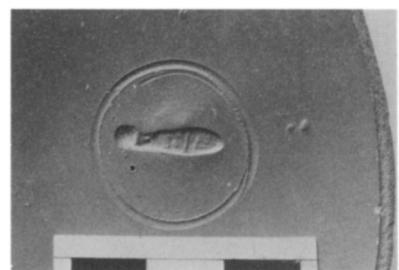
Theater buttress, underlying steps, and cavea wall, from southeast



27



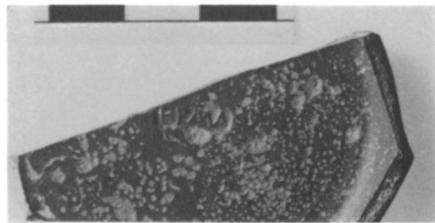
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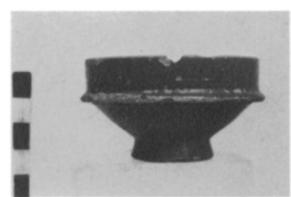
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29



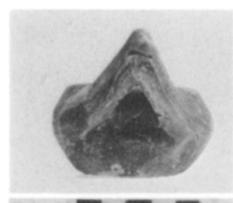
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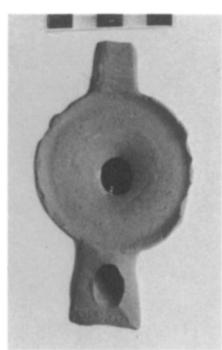
Theater buttress and underlying steps, from southwest



32



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34



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PLATE 10

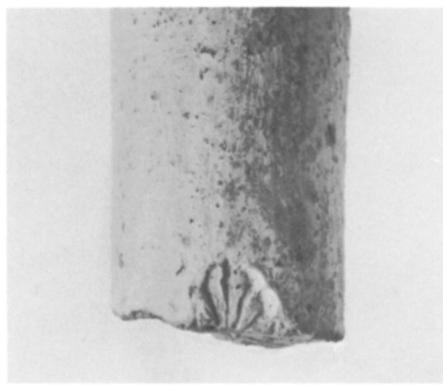


Theater: Cavea trench from southeast. Hellenistic rows 45 and 46 in foreground

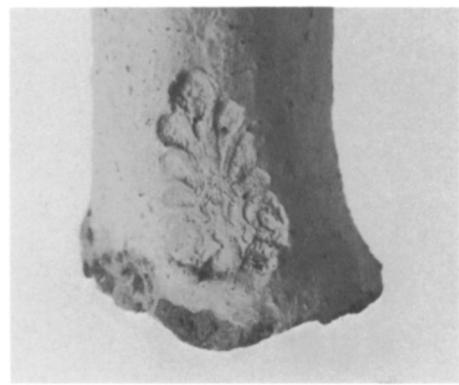
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Theater cavea from north-northeast: Hellenistic rows 45 and 46. Roman diazomata



37

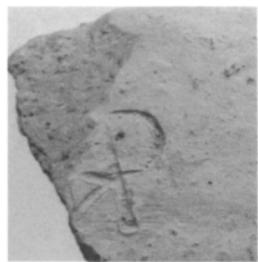


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PLATE 12



36



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41



42



43



44



45



46



47

PLATE 13



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