

The Danish–Greek Excavations at Kalydon, Aitolia:

*The Theatre. Preliminary report from the 2011 and 2012 campaigns**

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In the summer of 2011 the Danish–Greek excavations at Kalydon entered a new phase with the *Ancient Theatre of Kalydon Project*. The project, which is a synergasia between the 36th Ephorate of Prehistoric and Classical Antiquities in Mesolonghi and the Danish Institute at Athens, aims at a total excavation of the theatre of Kalydon over three campaigns; these will then be published in monographic form, hopefully by 2015. The campaign in 2011 lasted for five weeks and the workforce comprised employees from the Ephorate and the Danish Institute, together with local workmen and students from five European universities.¹

The theatre of Kalydon has been known as a monument since 1963, when constructions for the highway between Nafpaktos and Agrinio exposed a series of steps on the south side of the hill of the sanctuary of Artemis Laphria, situated south of the city of Kalydon, some 350 m outside the city walls (Fig. 1).² Some soundings were made by Euthymios Mastrokostas, the archaeologist then responsi-

ble for Aitolia, and it was decided that the road should be constructed some 200 m further south. A brief report was published in which the theatre was described as a bouleuterion.³ A corner of seat-rows were left exposed and the monument was forgotten about until 2001, when the Danish–Greek excavations at Kalydon were re-initiated.⁴

1. The 2011 Campaign

The campaign in 2011 concentrated its excavations in four areas of the theatre (Fig. 2): the upper western corner of the koilon (A), the central eastern area of the koilon (B), in front of the scene-building (orchestra) and the building itself (C), and finally an area behind (south) of the scene-building (D). In quantitative terms a total of eighteen 5x5 m trenches were opened equivalent to 450 m², most of which were cleared down either to principal features of the theatre or bedrock. This brief report will continue thematically, detailing the findings of the campaign according to the structural parts of the theatre.

* The project wishes to express its gratitude to the mayor of the City of Mesolonghi, Mr Panayotis A. Katsoulis, for his hospitality and the inhabitants of Evinochori for their support of the project. The copyright for illustration material is held by the project.

1 Direction: O. Vikatou and R. Frederiksen. The excavation was carried out in collaboration with Y. Moschos by 15 local workmen. Direction of registration: S. Handberg assisted by S. Barfoed. Topographer: G. Lolos. The following students worked in the excavation and registration teams in 2011–2012: S. Andreasen, K.V. Eilsborg, C. Hagequist, A.D.K. Høj, M. Kabalan, L. Kappa, A.-S. Menschner, K.M. Olsen, J. Reimann, J. Ryborg, S.K. Rønnow, K.N. Simonsen, C. Thurston, A.K. Toft, and Ph.K.K. Wiborg.

2 Dietz & Stavropoulou-Gatzi 2011, 9.

3 Mastrokostas 1969, 320 (s.v. 11. Καλυδών), pl. 229a. Interestingly the architectonic fragments which entered the museum of Agrinio were registered as deriving from the *theatre* of Kalydon, not the bouleuterion. Mastrokostas may simply have changed his mind in the time between the delivery of finds in Agrinio and the signing of the manuscript for the article in *Deltion*, which was published in 1969.

4 For the history of the Kalydon excavations, see Dietz & Stavropoulou-Gatzi 2011, 9–12, and for preliminary reports of the theatre excavations 2001 to 2003, Dietz *et al.* 2007, 44–7.



Fig. 1. Ancient Kalydon, Aitolia.
Location of major features of the city.

Koilon

Since the main layout of the koilon was believed to be known already, a main aim of the 2011 campaign was to establish the outer limit of the western part of the koilon by clearing the rows of seating-blocks of the topsoil and earth that the sloping edifice had collected over time. Four trenches were opened in this corner but the periphery of the koilon was not found. It was observed, however, that rows of seat-blocks continue upwards and outwards to the north and west. The work was difficult and time consuming due to the sloping nature of the terrain. A peculiar feature in this area was the smaller areas of bedrock between the rows of seat-blocks (Fig. 3). The rock was clearly not dressed to receive blocks that have later disappeared, nor does it seem to have been used as it was for seating, since its surface is uneven and untreated. The bedrock features in the western part of the koilon have not yet been properly analysed, and anything said about them should therefore be taken as preliminary conclu-

sions only. It seems safe, however, to conclude that the koilon was not constructed as a perfectly symmetrical structure with rows of seats throughout its entire area. The original number of bedrock areas in the koilon and the proportion of the total surface space of the koilon they occupied will hopefully be determined during the coming campaigns and studies.

In the central eastern part of the koilon eight trenches were opened, running in two rows north-south, from the lowest row of seating at the edge of the orchestra both upwards and northwards. Rows with blocks in situ (or approximately in situ) were only observed in the two southernmost trenches (31 and 37). In the western row of trenches excavation was brought to a halt at what was interpreted as a layer of smashed seat-blocks; in the eastern row of trenches excavation stopped at the bedrock, pockets of soft yellow stone in between layers of the



Fig. 2. Theatre of Ancient Kalydon, Aitolia. Areas excavated 2011-12 (A-G).

much harder, but still relatively soft sandstone, which is the same as that quarried in blocks for the theatre. Local workmen confirmed that the (area of the) theatre had been used as a quarry when the villages of Evinochori and Agios Giorgios expanded around the middle of the twentieth century. It appears that the seat-blocks of the central western part of the koilon were smashed on the spot into pieces small enough to be transported by men and donkeys. This of course also means that at this time at least this part of the koilon was already known, or at least exposed – that is, before the bulldozer exposed the

central western parts of the koilon and the western part of the scene-building in 1963. As a matter of precaution the layer of smashed blocks has been left, but it should be carefully excavated so that structures that may lie beneath can be exposed. The exposed bedrock of the eastern row of trenches is a peculiarity. Just like the areas of bedrock in the western part of the koilon, the bedrock here shows no, or very little, sign of having been worked, and lies so high here that if a layer of seat blocks were superimposed the latter would end up in too high a position. It remains to be seen how the easternmost part of the koilon



Fig. 3. Areas of bedrock between the rows of seat-blocks in the koilon.

is constructed. It is expected that it will mirror the western part, but large quantities of the eastern part of the koilon have disappeared due to a road that was once constructed through it. It was our hope that the 2012 campaign would clarify the limits and forms of the eastern part of the koilon (see the 2012 report below).

For the moment we may present the following basic observations about the koilon of the theatre at Kalydon. The lower and inner periphery of the edifice is known: that is, the first row of seat-blocks and the parodos or analemma walls. This indicates that the basic form that the seat-rows take up through the monument is a Π-shaped one, with the parodos walls running east and west at right angles to the lower corners of the koilon. The seat-rows are composed of blocks cut to the desired height and depth of the rows and the blocks abut in various ways, but most often in 90° angles. The seat-rows vary in their dimensions but most are c. 30 cm high and 60 cm deep. Interestingly, no stairways cut the koilon. The seat-rows of the wings and the central part of the lower section (1-9) meet in 90°

angles whereas the upper (10-25+) meet in angles with rounded corners. This difference may reflect chronology,⁵ but it is also possible that the change in design has a merely practical explanation due to function or construction.

Orchestra

The orchestra space is rectangular and, if measured from between the first row of seats of the middle section and the eastern and western wings, and the stylobate of the proskenion, it comprises 250 m². During excavations in 2001-3 and again in 2011 it was observed that the whole area was covered by a thick layer of silt washed down from the area of the koilon. Any structural features found in the orchestra seem to derive from the koilon. In 2003 a deep sounding of 1x5 m was made to bedrock in the centre of the orchestra, with its northern short end up against the first row of seats in the middle section. The sounding was an attempt to find remains of an ancient surface or surfaces of the orchestra. Nothing that could be interpreted in this direction, however, turned up in

this trench. In the trenches in the western parodos and immediately to the north of the proskenion, some areas of gravel and pebble were observed in a depth suitable for an ancient surface level. This may be the original surface of the orchestra; if so, it is the only physical feature that can be assigned to this element of the theatre of Kalydon.

Scene-Building

As early as 2002 it became clear that a scene-building existed opposite the koilon and closing the orchestra to the south. The western ramp turned up first, and was traced in an eastern direction. Its north wall also runs in east-west direction but follows a slightly different direction in an oblique angle to the parodos wall of the koilon. At its east end the wall then takes a bend of a little less than 90°, after which it runs in a north-south direction and then turns 90° towards the east. From here it forms a parallel wall to the proskenion which is identified as a stylobate in white limestone running east-west from the acute angle of the ramp wall. In the 2011 excavations the proskenion was traced to its eastern end as was the eastern equivalent of the ramp wall. The stone blocks of the scene-building are of the same sandstone used for the koilon. The masonry is very fine in the sections that were exposed to view, i.e. against the koilon, but other parts were roughly finished, such as the wall-faces towards the interior of the proskenion. Once the southwestern corner of the eastern wing of the koilon was identified in 2011 too, it was established that the scene-building was constructed to fit the koilon – in accordance with architectural harmony. Some blocks that were not found in situ seem to derive from the western part of the scene structure and are trapezoidal in shape; this would seem to indicate that the proskenion had ramps on each side as we know them from, for example, Eretria and Sikyon, or, closer to Kalydon, Oiniadai and Stratos.

The proskenion has a completely preserved stylobate which originally held sixteen pillars. Rhomb-shaped dowel holes indicate the position of the pillars, and in the space between them there are rectangular elevations

(Fig. 4). The distances between the centres of the dowel holes are more or less stable at 1.37 m, while the distance between the dowel holes of the two central pillars is 1.45 m. A number of fragments from the pillars were found, including fragments from bases, shafts and capitals. The order is Ionic and fairly roughly executed in a rough but easily workable limestone that was coated with layers of plaster or stucco.⁶ One of the corner capitals, which may be indicative of a construction date in the 4th century BC, is shown here (Fig. 5). Similar capitals are known from the Gymnasium in Sikyon and the habitation area in Leukas.⁷ The height of the columns has not yet been established with any degree of probability, but a quick judgment based on the modest dimensions points towards a fairly low proskenion, i.e. a height to the upper edge of the capitals of c. 2 m and, allowing for entablature of unknown form, perhaps a total height of the proskenion of 2.5 m. An interesting feature of the proskenion is that the stylobate does not form a straight line, but curves slightly in a concave manner towards the orchestra.

Other features

Basins were installed in front of each ramp wall. The western one (structure AS8) was found in 2003, and the eastern one in 2011. Their function is as yet unclear, although it is certain that they did not serve any drainage function for the theatre.⁸ What does seem certain is that water (or another fluid) poured into the western basin (ca 70 x 60 x 50 cm) from its southwestern corner, and would then – when the basin was full – spill out of the northeastern corner of the basin, which has an exit situated lower than the southwestern corner, and into a 20 cm-wide terracotta canal running to the east and parallel to the proskenion. In the 2011 excavations this canal was traced along the whole length of the proskenion: it leads to the second basin (ca 70 x 60 x 50 cm) through a carefully cut square hole in the block forming the west wall of the basin. In the 2011 campaign we did not find any exit in the eastern basin, and establishing this will be crucial for the interpretation of its function. Both basins were constructed in roughly finished boulders and plastered on the inside.

⁶ Dietz *et al.* 2007, 46-7. See fig. 12 for an in situ photo of a stucco base.

⁷ For Leukas, see Fiedler 1999, 419.

⁸ This was tentatively suggested in the earlier preliminary reports of the theatre excavations, Dietz *et al.* 2007, 46.



Fig. 4. *The east end of the proskenion stylobate, with dowel hole for pillar and rectangular elevation. The east basin is visible immediately to the east of the stylobate.*

A large stone mortar (*olmos*) found in the western parodos of the theatre provides evidence for an occupational phase post-dating the use of the theatre for drama.⁹ A very similar mortar has, for example, been found in a house in Kallipolis in Eastern Aitolia;¹⁰ another is exhibited at the museum of Sikyon. These mortars are well known from vase paintings in which women are shown husking corn with pestles.¹¹



Fig. 5. *Theatre of ancient Kalydon, corner capital from the proskenion.*

Pottery and Other Finds

The following section presents a brief overview of the ceramic repertoire found during the 2011 excavations as well as a preliminary report on studies of the pottery found during the 2001-3 excavations. Two contexts important for the chronology of the theatre are discussed in more detail. Tiles are not discussed here, since only very few pieces were catalogued during this year's campaign, and tiles from the most significant contexts, i.e. parts of the collapsed roof structure, have not yet been studied in detail.

All finds from the excavations of 2001-3 and of 2011 were entered into a Microsoft Access database which now works as the interface for study. An estimated 25,000 ceramic fragments, excluding fragments of tiles, were found in the area of the theatre by the end of the 2011 excavations. In total, 1696 entries of diagnostic pottery fragments were recorded as well as a further 290 metal and other special finds including architectural members. In addition to the fragments of pillars from the proskenion mentioned above, a significant number of smaller badly preserved fragments of limestone architectural members were also found in the area of the scene-building. Several of these show signs of having been dressed on two or three sides, and white plaster is still preserved on some of them. These smaller fragments probably belonged to the entablature of the proskenion.

⁹ Dietz *et al.* 2007, fig. 10.

¹⁰ Themelis 1999, 439.

¹¹ Neils 2004.

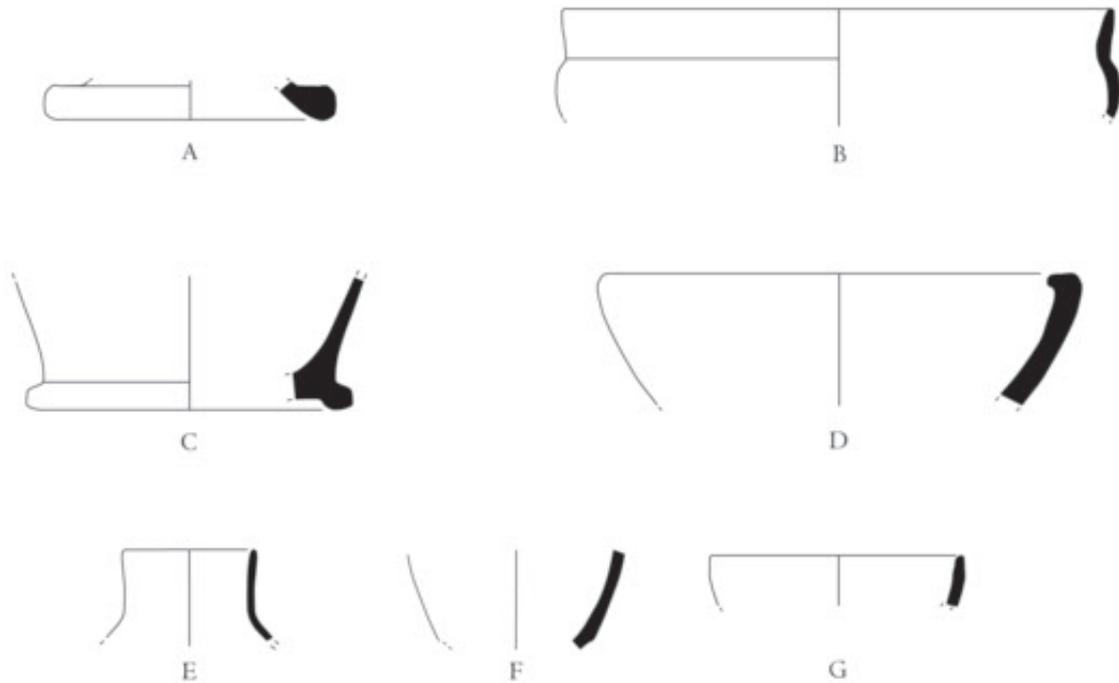


Fig. 6. A: Fragment of a ring foot from a skyphos (Find. no. 14272.1). B: Fragment of a cup with everted rim (Find. no. 7248.1). C: Lower part of a skyphos (Find. no. 5250.40). D: Rim fragment of an echinus bowl (Find. no. 10792.8). E: Rim fragment of an olpe (Find. no. 14102.). F: Lower body of a skyphos (Find. no. 14102.3). G: Rim fragment of a skyphos (Find. no. 14102.2).

Initially all the pottery from the 2001-3 excavations was laid out on large tables, and a substantial amount of time was spent searching for joining fragments among the pottery from different trenches. Due to the relatively heavy wear on the pottery, only around 30 joins were found. Pottery pertaining to the established functional categories of drinking, pouring, serving, storing (amphora), cooking ware, and toilet ware was found in the theatre area.

A surprisingly large quantity of cooking ware (197 database entries) is almost exclusively composed of smaller chytrai and lopades with forked rims. There is a pronounced lack of corresponding lids. In general such cooking ware types show little morphological change through time; the examples from the theatre, however, almost certainly belong to the early Hellenistic period, at which

time they are common elsewhere in the Greek world. In the northern Peloponnese they are known among other places at Corinth, Isthmia, and Sikyon, and good parallels can also be found at nearby Leukas. A well at the Rachi settlement at Isthmia provides a well-dated context for the chytrai and lopades. Here cooking pots similar to the ones from Kalydon are unequivocally associated with Attic and Corinthian pottery and an Attic coin, all of the late 4th or early 3rd century BC.¹² Similar lopades are also known from early Hellenistic graves in Athens, for instance the Syntagma Grave 196.¹³ Good parallels are also found in the Hellenistic houses in Leukas.¹⁴ By far the largest portion of the cooking ware fragments at Kalydon come from trench A14 (64.4%); the second largest group of fragments was found in trench A20 (8.1%). Both trenches are located in the area of the western parodos. The

¹² Anderson-Stojanovic 1993, 268, 275 cat. nos. 14-15, 276 cat. no. 22, 284 cat. no. 61.

¹³ Parlama & Stampolidis 2000, 168-9.

¹⁴ Fiedler 1999, 425.

large quantity of cooking ware from these trenches was noticeable even during excavation and provides further evidence to support the hypothesis that the western area of the theatre was later occupied by a private residence.

The drinking vessels consist predominantly of bases of so far unidentified cups (203 entries), skyphoi, mostly of the Attic type (78 entries), and kantharoi (58 entries). Most of the Type A skyphoi belong to the late Classical–early Hellenistic type with concave-convex body (see also the discussion of context Z28/6 below). The scarcity of Hellenistic mould-made bowls (eight entries probably belonging to five bowls) perhaps suggests that the area was already largely abandoned by the second half of the 3rd century BC.

Bowls are dominant among the serving vessels, and many belong to the echinus type with in-turned rim. Some plates and saucers (34 entries) and six fragments of early Hellenistic fish-plates can also be identified. Eleven fragments have tentatively been classified as being from kraters.

The largest number of ceramic fragments from the theatre excavations belongs to pouring vessels. These have preliminarily been classified as jugs/hydriai, but so far no compelling parallels for dates more exact than late Classical–early Hellenistic have been found. Most of the fragments pertaining to pouring vessels are small, and we have only been able to reconstruct one almost complete profile.

Regarding the chronological span of the pottery found in the area of the theatre, it is clear that the earliest pottery dates to the very late Archaic period, and the latest pottery most likely to around 150–50 BC. The most characteristic fragments amongst the earliest pottery are base fragments of black-glossed Type C cups. The base fragment shown in Figure 6A and a fragment from another cup (Find. No. 5862.2) appear to be early in the development of the

Type C cup and should be placed in the last quarter of the 6th century BC.¹⁵ The fact that the outer edge of the torus foot on these two cups are reserved means, at least according to the Attic series, that they do not belong to the very earliest phase of the type's development.¹⁶ The rim fragment of a skyphos shown in Figure 6B is similar to the late Archaic so-called Ionian cups or *Knickrandschalen*.¹⁷ A relatively well-preserved fragment of an Attic-type skyphos (Fig. 6C), is a good example of Classical pottery that should be dated to the second half of the 5th century BC. Despite these illustrative examples of late Archaic and Classical pottery, the group is numerically extremely limited, currently amounting to no more than 10–12 pieces.¹⁸ It is expected that more late Archaic and Classical pottery will turn up as further excavations expose the lower levels below the theatre structure. The early pottery is spread out across several different excavations trenches (A4, A5, A17, A21, A22, A30, and A41), and most of it probably ended up in the area due to the erosion of soil from behind the koilon.

Some fragments of mould-made bowls constitute the latest pottery so far found, except for a lamp possibly dating to the Roman period. Among the mould-made bowls a body fragment of a long-petal bowl has been identified (Fig. 7). These bowls were not produced before the second half of the 2nd century BC, but their production continued throughout the Hellenistic period with little development.¹⁹

Water Basin W (structure AS8)

In total 98 diagnostic fragments were recorded from the western water basin. The basin was excavated in eight different layers, but the fill most likely represents a single dump of material, since several joining fragments were identified across the layers. The most informative piece is a cup comprised of four joining fragments which originate from four different layers (layers 3, 6, 7, and 8; Fig. 8).²⁰

15 E.g. Sparkes & Tallcot 1970, 263 cat. no. 398.

16 Sparkes & Tallcot 1970, 91.

17 Villard & Vallet 1955, 14–34; Schlotzhauer 2000.

18 A more systematic assessment of each fragment in the database in the future might add a few additional pieces, especially of Classical date, but the overall quantity of late Archaic–Classical pottery will remain low.

19 Rotroff 1982, 34–7.

20 Find. Nos. 10790.1+10792.1+10092+10796.



Fig. 7. Long-petal mould-made bowl (Find no. 8299.1).

Two joining shoulder and neck fragments of a plain ware jug were also found in layers 6 and 7.²¹ Many fragments of another plain ware jug with raised handle derive from layer 4. Although only a few fragments actually joined, the complete shape can be reconstructed with a fair degree of certainty.

Regarding the dating of the water basin assemblage, it is immediately clear that the pottery belongs to the Hellenistic period. In spite of the large number of diagnostic fragments recovered from the basin, only a few pieces, mostly black-glossed, can be dated more accurately. The most informative pieces are the rim fragments of what appears to be four or five individual echinus bowls (Fig. 6D).²² Typological parallels for the bowls can be found among the Attic glossed pottery of the early Hellenistic period.²³ A similar but shallower bowl was found in the layer below Room I of the Peristyle house in Kalydon,²⁴ which has been compared to another bowl from Grave 3/3 in Aitolian Chalkis, which also dates to the early Hellenistic period.²⁵ A rim fragment, probably of a fish-plate with overhanging rim,²⁶ and handle fragments

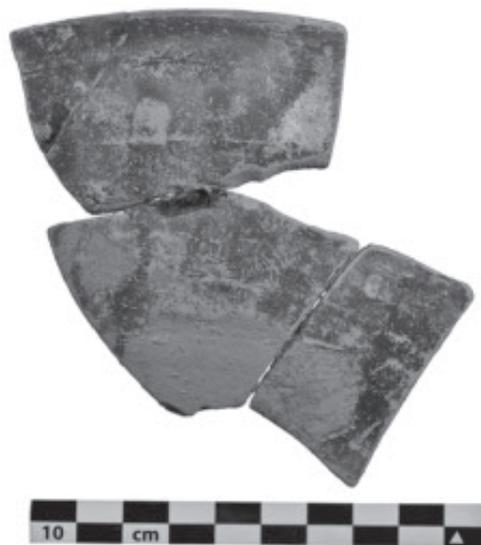


Fig. 8. Four joining fragments of a cup from the water basin (Find. nos. 10796.1, 10092, 10792d).

of early Hellenistic kantharoi were also present inside the basin.²⁷ All in all the whole assemblage is likely to date to the late 4th or early 3rd century BC. Considering the sparse occurrence of later material in the area of the theatre, the filling of the water basin is perhaps not likely to have occurred much later than this date.

Context Z28/6

This context, excavated just below the bottom of a Byzantine grave in front of the scene-building in the eastern part of the orchestra, is believed to be a small part of a layer that may exist below the construction level of the scene-building and the orchestra level equivalent to this visible (and perhaps only) phase of the building. Only nine pottery fragments were retrieved from this layer, but they nonetheless provide some information on its date. Although a rim fragment of a small glossed olpe (Fig. 6E) is the best preserved piece, it is currently difficult to form

21 Find. nos. 10790+10792.

22 Find. nos. 10792.8-9; 10792.10; 10317.1; 10440.6-7.

23 E.g. Rotroff 1997, cat. 1001.

24 Bollen & Eiring 2011, 415 cat. no. 95.

25 Eiring *et al.* 2004, 117-8 cat. no. 10.

26 Find no. 10792.4.

27 E.g. Find nos. 10787.2-3; 10092.36.

an opinion about its date, since no clear comparisons have been found. Olpai are common enough in Corinth, but unlike the one from the theatre all the olpai in Corinth have trefoil mouths. A lower part of a cup (Fig. 6F), most likely belonging to a skyphos, and a rim fragment of a skyphos (Fig. 6G), provide the best evidence for the date of the layer. The ring foot is missing on the body fragment, but it is clear that the lower body of the skyphos is straight and not concave. This fact is important, since the transition from a straight to a concave lower body on skyphoi can be placed somewhere around the end of the 5th century BC.²⁸ The straight rim fragment furthermore supports a date before the turn of the 5th century BC, since the out-turned rim appears just around this time, so it is reasonable to suppose that this skyphos dates before the 1st quarter of the 4th century BC.²⁹

The evidence presented above suggests a period of use of the theatre throughout most of the 4th century BC with a short-lived subsequent occupational phase, which perhaps can be placed towards the end of the early Hellenistic period. Future studies of the assemblage from the collapsed roof will possibly provide more secure evidence for the chronological limits of the period of use of the theatre and subsequent period(s).

2. The 2012 Campaign

During the 2012 campaign we concentrated excavation in six areas of the theatre (Fig. 2): the upper western corner of the koilon (A), the eastern wing of the koilon (E), in the western parodos and western ramp (F), in the proskenion and scene-building (C), and finally in an area behind (south of) the scene-building (D) and the eastern part of the scene-building (G). In quantitative terms a total of twenty 5x5 m trenches were opened, equivalent to 500 m²s, most of which were cleared down either to principal features of the theatre or bedrock. Like the previous report on the 2011 season, this report will continue thematically,

detailing the findings of the campaign according to the structural parts of the theatre (basic explanation of the building is provided in the 2011 report above).

Koilon

Work continued with the aim of identifying the outer limit of the western part of the koilon by clearing the rows of seating blocks of the topsoil and earth that the sloping edifice had collected over time. Work in this area was again difficult due to the sloping nature of the terrain, but it was possible to open and finish four trenches in this corner. The periphery of the koilon was, however, still not identified. On the contrary, steps were found to continue upwards and outwards in northern and western directions. At this stage there are two possibilities to be considered: either that the seat-rows of the theatre continue to a presently unknown height, but that the structure has a clearly defined limit, or that the koilon was in fact a structure that continued all the way up to the terrace of the sanctuary of Artemis above, and thus served a dual purpose, both as theatre auditorium and as stepped access to the sanctuary. A greater part of the rows in this uppermost area have been made from smaller stones rather than blocks that extend the whole length of a seat, which is the norm below. The interpretation of the areas of bedrock in among the regular seats presented in the 2011 part of this report remains the same.

A new project in 2012 involved the opening of trenches in the eastern part of the koilon at the point at which seats from the eastern part and the central part of the koilon meet. Rows with in situ blocks were exposed and the design of the seating here is, as expected, the same as in the western part: the first nine rows of seats meet at a 90° angle, and from the tenth row upwards, the rows form a curve where they meet. The entire central western part of the koilon has now been excavated, and it is now possible to study the difference between the in situ preserved seat-

28 The transition from a straight to a concave lower body is already perceptible some time before the end of the 5th century BC (Sparkes & Tallcot 1970, 84-5). Type A skyphoi with concave lower bodies have been found, for instance, in "Well at b-c" in Corinth, which belongs to the 1st quarter of the 4th century BC (Edwards 1975, cat. no. 321, dep. 71). Similar skyphoi are found in the filling of the drain at "b-f: 19-20" of the first half of the 4th century BC (Edwards 1975, cat. no. 368, dep. 80). Pemberton (2003, 169) furthermore notes the close typological and chronological relationship between the Attic and Corinthian Type A skyphoi.

29 Compare the two skyphoi in Sparkes & Tallcot 1970, 259-60 cat. nos. 348-9, pl. 16.

rows and the bedrock above, where evidence for seating is not readily available. The exact point at which these two areas meet does show some indication of seating that may have been constructed in between and directly on the bedrock, but this has to be more thoroughly studied in the future.

The koilon is less well preserved in the eastern wing, since here a structural support for the seat-rows had to be built up on top of the bedrock. This built up part seems partly to have collapsed, but it was also partly destroyed by roadworks associated with the old road that ran across the theatre. The trenches dug in the eastern wing were brought to a halt when they exposed a packed layer of stones, which we believe is the foundation and fill on which the seats and seat foundations rested.

Excavation in the western parodos revealed a peculiar aspect of the western analemma. It seems to have been built to a depth of not more than one or two blocks, and they were not very tightly fitted. This means that it was not meant to hold any addition to the koilon here, which actually fits the observation that the bedrock is at a higher elevation in this part of the koilon. A strong and clear analemma here would therefore only have served formal and aesthetic purposes. The eastern analemma has not yet been clearly identified, which must mean that it has collapsed and/or has been robbed out. An analemma was much more necessary here because the eastern wing, as explained above, was an artificial mound that needed to be held in place.

We may add the following to the general observations provided in the 2011 part of this report. The basic design of the seat-rows, the first nine all around the orchestra, is Π-shaped. The parodos walls run east (?) and west at right angles to the lower corners of the koilon. The seat-rows are composed of blocks cut to the desired height and depth of the rows and the blocks abut in various ways, but most often in 90° angles. The dimensions of the seat-rows vary but most are 30 cm high and 60 cm deep. There are still no traces of stairways or other subdivisions of the koilon.

Orchestra

A trial trench (Z 29) 1x14 m sunk across the scene-building provided information relevant to the orchestra. The trench runs from c. 2 m north of the proskenion and cuts through the scene-building at the north-south axis of the theatre. It was possible to excavate the trench down to bedrock, which appeared at a depth of c. 2 m from the surface (i.e. approximately where the ancient surface of the orchestra was).

Two layers of boulders mixed with soil and very little pottery alternating with layers of fine dark sandy soil were identified; it seems likely that they constitute some kind of foundation for the orchestra area, constructed in either one building phase or two, where the second represents a heightening of the surface in relation to the first phase.

In the middle of the orchestra, i.e. c. 8 m from both the lower and innermost corners of the koilon, on the east-west axis of the theatre and parallel to the analemma, a block of the characteristic local conglomerate was identified. It is impossible at this stage to determine whether the block simply happens to be thus located or if it was deliberately put there, perhaps as a thymele.

Scene-Building

The 2012 season laid bare new and substantial remains of the scene-building. It is now clear that the scene-building had a proskenion in Ionic style with ramps on both sides. The stone blocks for the scene-building are of the same sandstone as was used for the koilon, quarried on the spot. The stone for the columns and fragments of what we presently believe are the architrave above the columns and under the logheion is a very rough limestone, easily worked, and then treated with stucco. This stone does not seem to be local and must thus have been imported. As mentioned above, the proskenion perhaps reached a height of 2.5 m. The east end of the western ramp has been preliminarily calculated to a height of c. 3 m; if this is true, the proskenion with entablature must have been this high too.

The masonry of the northern wall of the western ramp, which was already found in 2003, is very fine in the parts exposed to view, i.e. facing towards the koilon. The wall of the western ramp runs for almost 9 m, and at its beginning at the westernmost end a block of white rough

limestone of more than 1 m length was found in situ on top of the wall. Towards the western end, the wall tapers upwards and this inclination, although only the lower courses are preserved, seems to reflect the original inclination of the ramp (on ramps and parallels, see above, 225). Towards the end of the 2012 season we identified the northern wall of the eastern ramp, and the remains of what is likely to have been the filling of the ramp.

Only during the 2012 season did it become clear that there is a scene-building south of and parallel to the proskenenion. It is very well built: well-cut stone blocks are laid into double-facing walls, set to make a fine exterior as well as a fine interior. The scene is c. 4 m deep and as wide as the proskenenion.

Subsequent Activity in the Theatre Area

The excavations conducted during the 2012 season provided more evidence for the subsequent use of the area of the theatre for settlement purposes. The clearest evidence for such an occupational phase comes from the area of the western parodos, just west of the olmos (see above, 226). Remnants of a hearth, in the form of a charcoal agglomeration – identified during the excavations of 2003 – were found within an area covering approximately 0.5 m² in the middle of the parodos entrance. At the lower level of this layer (layer 3), i.e. underneath the level of the hearth, numerous fragments of white wall plaster were found. The appearance of a distinct, although thin, layer of plaster across much of the area of the parodos appears significant, because the plaster stems from the wall facing of the ramp and other architectural elements belonging to the proskenenion. The hearth must therefore have been in use in a period after the plaster had come off the wall, which seems to indicate that the theatre already suffered from neglect and had undergone some form of decay at that time. Also scattered across the area of the western parodos were many fragments of terracotta roof tiles. A higher degree of fragmentation was noted among the tiles from this area than the tiles from the area of the proskenenion, suggestive of a higher degree of post-depositional distur-

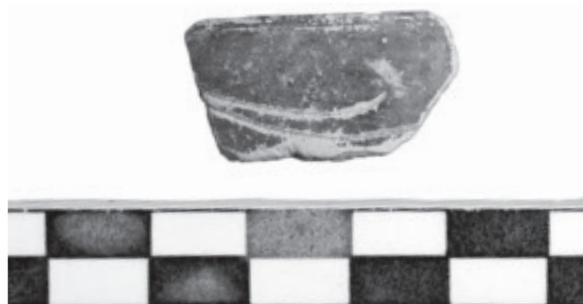


Fig. 9. Rim fragment of a cup with incised decoration in West-Slope style (Find no. 15364.18).

bance. Three stamped tiles, one of which carries a stamp with the letters ΕΠΙΤΑΜΙΑΦΥΛ[...], were found in the vicinity of the proskenenion.³⁰ These roof tiles differ in shape and fabric from other tiles in the area of the theatre; they most likely originate from a Hellenistic building situated elsewhere in the city and were brought to the theatre to be re-used in a roof construction there. A stamp with the letters [...]ΤΑΜΙΑ[...] preserved has been reported from the area of temple B on the acropolis, and similar types have been found at the early Hellenistic peristyle building.³¹ Although no wall structures were observed in the area of the western parodos, the tiles might have belonged to a roof covering the parodos that perhaps belonged to a later house, or that might have served as a cover for a working area. A few nails that may have originated from a wooden construction might also indicate the presence of a roof cover.

Plenty of pottery fragments were recovered from the layer associated with the hearth. Among the tableware shapes represented are jugs, skyphoi, kantharoi, plates, and echinus bowls. Overall, the assemblage seems comparable to that from the western water basin (see above, 228-9) belonging to the early Hellenistic period. However, some fragments might be later. A small rim fragment of a cup decorated with two incised tendrils in the West Slope style (Fig. 9) exemplifies the problem of defining a narrow chronology for the context. Although the piece does

³⁰ The tile with the EPITAMIAPHYL[...] stamp is composed of two joining fragments, Find nos. 14573.1+14569.1.

³¹ Lund Pedersen 2011, 584, n. 42.

not appear to be of Attic manufacture, the decoration is comparable to that found among the Attic so-called Large Leaf Group, datable to the second half of the 2nd century BC.³² The same use of incised tendrils is, however, found on early Hellenistic pottery in Molossia.³³

Numerous fragments of cooking pots were found in the area of the parodos and the entrance to the orchestra. In fact, the largest concentration of cooking ware found during the excavations originates from exactly this area (see above, 227). More than 200 fragments of at least two transport amphorae were also found. Although they could not be restored to a complete profile, the number of fragments suggests that they were originally stored in the area and had perhaps been crushed by a collapsed roof. One handle fragment has a worn stamp with a name that most likely reads as Ἡρακλῆς. Finally, several household items, such as a dress pin, a bronze coin, and a piece of pottery re-worked into a spindle whorl as well as animal bones were found in the area.

A similarly diverse range of material was noted in the area of the eastern parodos, although this area was found to be much more disturbed than the western parodos. The finds thus seem to reinforce the impression, gained during the excavations in 2011, that the area of the theatre experienced an occupational phase as early as the beginning of the Hellenistic period.

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32 Rotroff 1991, 89. For a comparable piece from the peristyle house in Kalydon, see Bollen & Eiring 2011, cat. no. 91.

33 The motif is, for instance, found on amphorae from the necropolis at Dourouti near Ioannina, see Andreou 2009, 125 cat. no. AE6326, 133 cat. no. AE6940, 135 ccat. No. AE 7416, 136 cat. no. AE7424.

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