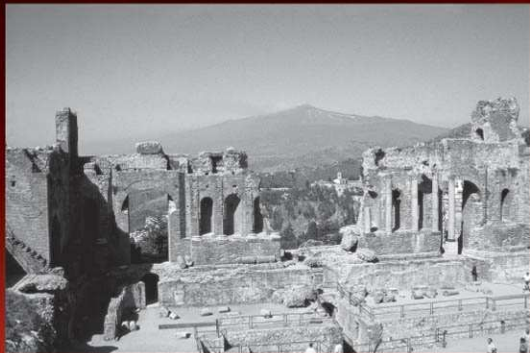


OXFORD

ROMAN THEATRES

AN ARCHITECTURAL STUDY



Frank Sear

OXFORD MONOGRAPHS ON CLASSICAL ARCHAEOLOGY

Edited by John Bennet, John Boardman, J. J. Coulton, Donna Kurtz,
R. R. R. Smith, and Margareta Steinby

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ROMAN THEATRES

An Architectural Study

Frank Sear

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To JANE and ALEXANDER

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PREFACE

My interest in Roman theatres goes back to 1984 when Professor John Jory asked me to contribute a chapter to a volume on the subject. That volume has so far not appeared, but it sparked off an enduring interest in Roman-theatre architecture. In fact I began the research which led to the present book during a stay at the British School at Rome in the same year. The more I read about Roman theatres the more I realized that there was no adequate catalogue of the available material and that many archaeologists and theatre historians were basing their judgements on limited information. It seemed to me that what was needed was a more comprehensive compilation and analysis of the evidence. My tenure of a Visiting Fellowship at Corpus Christi College, Oxford in 1987–8 provided me with the ideal opportunity to advance my research. During my stay I enjoyed the support and hospitality of my colleague, Ewen Bowie, the facilities of Corpus Christi college, and the excellent resources of what is now the Sackler Library. I began compiling a catalogue of all the published theatres in Italy that I could find, and soon that catalogue expanded to include the whole Roman world. As my net widened I also realized that it would be useful to include not only facts and figures about each theatre and, of course, a plan, if available, but also a list of relevant inscriptions and literary references, and as up to date a bibliography as possible.

In 1990 the Pompeii project, which my colleague, Professor Jean-Paul Descôteudres and I had been conducting since 1978, was coming to an end and I had just been awarded a grant by the Australian Research Council for a new project on Roman theatres. The architects who had worked with me in Pompeii were by then extremely experienced and I decided to use their expertise for the new project. Over the following eight years we conducted surveys on a number of Roman theatres, including those at Gubbio, Volterra, Pompeii, Cales, Taormina, Benevento, Jerash, and Orange. Many of the findings from those surveys were incorporated into the catalogue and the text of this book.

By 1992 the catalogue was essentially complete and while I was in Rome during that year I became aware that a team led by P. Ciancio Rossetto and G. Pisani Sartorio was engaged in a similar project. I made a small contribution to their project which was published in 1994 under the title, *Teatri greci e romani alle origini del linguaggio rappresentato*. I was however unwilling to abandon my own work, which at that stage contained a fuller treatment of the material. Therefore, during my tenure of the Hugh Last Fellowship at the British School at Rome in 1995, I turned to writing the text and then to preparing the enormous quantity of visual material, much of which I had to redraw. By the time that process was completed it became clear that the catalogue already required updating. I made every effort to keep up with new material as it came to my attention, but decided it was impossible to begin an entire revision of the catalogue at this stage. It did seem however that by international scholarly co-operation the catalogue might in future be kept up to date.

My main purpose has been to write a book which is as comprehensive as possible, so that scholars can more easily place a particular theatre within its wider context. Another important component of the book is a lengthy discussion of the architecture of the Roman theatre: how theatres were financed, designed, and constructed; how the semicircular shape of the theatre was adapted for other purposes; how theatre design varied in different parts of the Empire. My focus has been solely architectural, to the exclusion of performance and staging, which would have made the book too unwieldy. The topics of research I would have

liked to pursue further were tantalizingly many, but it seemed better to put them aside for the future or for others to pursue.

The book could not have been written without the help and support of many colleagues. At the risk of omitting some of the many who have advised and helped me I would like to record my debt to the following: G. Bacci, R. Beacham, G. Bisheh, the late L. Bernabò Brea, R. Coles, A. Cooley, L. Cozza, D. De Bernardo Ferrero, S. De Caro, F. Dumasy, E. Feruglio, J. R. Green, P. Gros, A. Hutson, S. Keay, I. Kehrberg, F. Landuy, W. Liebeschutz, M.-P. Malvezzi, D. Manconi, D. Mertens, D. Michaelides, J. Packer, A. Poulter, P. Pensabene, the late E. Rawson, A. Sagona, F. Sirano, A. Small, W. Trillmich, A. Wallace-Hadrill, J. Wilkes, R. Wilson, M. Wilson Jones and M. Woehl. I am particularly grateful to J. J. Coulton who read the whole manuscript and made innumerable valuable suggestions. I must also pay tribute to the editorial staff of the Oxford University Press whose meticulous work has so greatly improved the book. The mistakes which remain are of course mine. I would also like to make special mention of Valerie Scott and her colleagues in the library of the British School at Rome who, on my frequent visits to Rome, provided a perfect working environment for me. Finally I am grateful to the Australian Research Council who financed the surveys of a number of Roman theatres, to the School of Art History, Cinema and Classics and Archaeology for providing the facilities to carry out my work, and to the University of Melbourne which generously supported the publication of this book.

FRANK SEAR

Melbourne 2005

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ABBREVIATIONS

<i>AA</i>	<i>Archäologischer Anzeiger</i>
<i>AAS</i>	<i>Annales archéologiques arabes syriennes</i>
<i>Abb. Berl.</i>	<i>Abhandlungen der Deutschen Akademie der Wissenschaften zu Berlin</i>
<i>ADAJ</i>	<i>Annual of the Department of Antiquities of Jordan</i>
<i>AEpigr.</i>	<i>L'Année épigraphique</i>
<i>AGIBM</i>	<i>The Collection of Ancient Greek Inscriptions in the British Museum</i> ; pt. 1, E. L. Hicks (ed.), <i>Attika</i> (Oxford, 1874); pt. 2, C. T. Newton (ed.) (Oxford, 1883); pt. 3, E. L. Hicks (ed.), <i>Iasos and Ephesos</i> (Oxford, 1890); pt. 4, G. Hirschfeld (ed.), <i>Knidos, Halikarnassos and Branchidae</i> (Oxford, 1893); F. H. Marshall (ed.), <i>Supplementary and Miscellaneous</i> (Oxford, 1916)
<i>AJA</i>	<i>American Journal of Archaeology: The Journal of the Archaeological Institute of America</i>
<i>AJP</i>	<i>American Journal of Philology</i>
<i>AM</i>	<i>Mitteilungen des Deutschen Archäologischen Instituts, Athenische Abteilung</i>
<i>Anal. Rom.</i>	<i>Analecta romana Instituti Danici</i>
<i>Anat. St.</i>	<i>Anatolian Studies: Journal of the British Institute of Archaeology at Ankara</i>
<i>ANES</i>	<i>Ancient Near Eastern Studies</i>
<i>Ann. Inst.</i>	<i>Annales Institutorum</i>
<i>Ann. Norm.</i>	<i>Annales de Normandie</i>
<i>Ann. Perugia</i>	<i>Annali della Facoltà di lettere e filosofia; Università degli studi di Perugia</i>
<i>Ann. Pisa</i>	<i>Annali della Scuola normale superiore di Pisa</i>
<i>ANRW</i>	<i>H. Temporini (ed.), Aufstieg und Niedergang der römischen Welt</i> (Berlin and New York, 1972–)
<i>Ant. Afr.</i>	<i>Antiquités africaines</i>
<i>Ant. Cl.</i>	<i>L'Antiquité classique</i>
<i>Anthemon</i>	<i>Anthemon: Scritti in onore di Carlo Anti</i> (Florence, 1955)
<i>Ant. J.</i>	<i>The Antiquaries Journal: The Journal of the Society of Antiquaries of London</i>
<i>Ant. K.</i>	<i>Antike Kunst</i>
<i>Ant. W.</i>	<i>Antike Welt. Zeitschrift für Archäologie und Kulturgeschichte</i>
<i>Arch. Cl.</i>	<i>Archeologia classica</i>
<i>Arch. Delt</i>	<i>Ἀρχαιολογικὸν Δελτίον</i>
<i>Arch. Eph.</i>	<i>Ἀρχαιολογικὴ Ἐφημερίς</i>
<i>Arch. Esp. Arq.</i>	<i>Archivo español de arqueología</i>
<i>Arch. Korr.</i>	<i>Archäologisches Korrespondenzblatt</i>
<i>Arch. Miss.</i>	<i>Archives des Missions scientifiques et littéraires</i>
<i>Arch. Zeitung</i>	<i>Archäologische Zeitung</i>
<i>ASAE</i>	<i>Annales du Service des antiquités de l'Égypte</i>
<i>ASAtene</i>	<i>Annuario della Scuola archeologica di Atene e delle Missioni italiane in Oriente</i>
<i>AST</i>	<i>Arastirma Sonuçları Toplantısı</i>
<i>Atti CSDIR</i>	<i>Atti: Centro studi e documentazione sull'Italia romana</i>
<i>Atti C. St. A</i>	<i>Atti del . . . Congresso di Storia dell'Architettura</i>

<i>Atti C. St. R</i>	<i>Atti del . . . Congresso nazionale di studi romani</i>
<i>Atti Istr.</i>	<i>Atti e memorie della Società istriana di archeologia e storia patria</i>
<i>Atti Pont. Acc.</i>	<i>Atti della Pontificia Accademia romana di archeologia</i>
<i>Atti Taranto</i>	<i>Atti del Convegno di studi sulla Magna Grecia, Taranto</i>
<i>Atti Tor.</i>	<i>Atti della Accademia delle scienze di Torino</i>
<i>Atti Ven.</i>	<i>Atti dell'Istituto veneto di scienze, lettere ed arti</i>
<i>BAAAlg.</i>	<i>Bulletin d'archéologie algérienne</i>
<i>BAC</i>	<i>Bulletin archéologique du Comité des travaux historiques et scientifiques</i>
<i>BAMaroc.</i>	<i>Bulletin d'archéologie marocaine</i>
<i>B. ant. Afr.</i>	<i>Bulletin trimestriel des antiquités africaines</i>
<i>B. ant. Fr.</i>	<i>Bulletin de la Société nationale des antiquaires de France</i>
<i>BAR</i>	<i>British Archaeological Reports</i>
<i>BASOR</i>	<i>Bulletin of the American Schools of Oriental Research</i>
<i>BCH</i>	<i>Bulletin de correspondance hellénique</i>
<i>BdA</i>	<i>Bollettino d'arte</i>
<i>BdI</i>	<i>Bollettino dell'Istituto di corrispondenza archeologica = Bulletin de l'Institut de correspondance archéologique</i>
<i>BIABulg.</i>	<i>Izvestija na Arkeologiceskija institut: Bulletin de l'Institut archéologique bulgare</i>
<i>BJb.</i>	<i>Bonner Jahrbücher des Rheinischen Landesmuseums in Bonn und des Vereins von Altertumsfreunden im Rheinlande</i>
<i>BMon.</i>	<i>Bulletin monumental</i>
<i>BMus. Imp.</i>	<i>Bollettino del Museo dell'impero romano</i>
<i>BNap.</i>	<i>Bollettino archeologico napoletano</i>
<i>BSA</i>	<i>Annual of the British School at Athens</i>
<i>BSAJ</i>	<i>Bulletin of the British School of Archaeology in Jerusalem</i>
<i>BSAS</i>	<i>Bulletin de la Société archéologique de Sousse</i>
<i>BSR</i>	<i>Papers of the British School at Rome</i>
<i>Bull. Com.</i>	<i>Bollettino della Commissione archeologica comunale di Roma</i>
<i>CAF</i>	<i>Congrès archéologique de France</i>
<i>CAH</i>	<i>Cambridge Ancient History</i>
<i>CEDAC Carthage</i>	<i>Centre d'Études et de Documentation Archéologique de la Conservation de Carthage</i>
<i>CIG</i>	<i>Corpus inscriptionum Graecarum</i>
<i>CIL</i>	<i>Corpus inscriptionum Latinarum</i>
<i>CJ</i>	<i>Classical Journal</i>
<i>Cl. Med.</i>	<i>Classica et mediaevalia: Revue danoise de philologie et d'histoire</i>
<i>Cl. Rh.</i>	<i>Clara Rhodos</i>
<i>CP</i>	<i>Classical Philology</i>
<i>CRAI</i>	<i>Comptes rendus des séances de l'Académie des inscriptions et belles-lettres</i>
<i>Cron. Ercol.</i>	<i>Cronache Ercolanesi</i>
<i>DI</i>	<i>O. A. W. Dilke, 'Delian Inscriptions on the Theatre Auditorium', <i>Museum Helveticum</i>, 56 (1948), 60-4</i>
<i>Dial. Arch.</i>	<i>Dialoghi di archeologia</i>
<i>Diss. Pont. Acc.</i>	<i>Atti della Pontificia Accademia romana di archeologia: Dissertazioni</i>
<i>DM</i>	<i>Damaszener Mitteilungen</i>

<i>Dossiers</i>	<i>Dossiers d'Archéologie</i>
<i>EAA</i>	<i>Enciclopedia dell'arte antica, classica e orientale</i>
<i>El teatro</i>	D. M. Terrón Albarrán, J. L. Alvarez, D. J. Enríquez Navascués (eds.), <i>Actas del simposio 'El teatro en la Hispania romana' Mérida, 13-15 de Noviembre de 1980</i> (Institución Cultural 'Pedro de Valencia', Badajoz, 1982)
<i>Eph. Dac.</i>	<i>Ephemeris dacoromana</i>
<i>Ephesos</i>	<i>Forschungen in Ephesos veröffentlicht vom Oesterreichischen Archaeologischen Institute</i> , 1-5 (Vienna, 1906-44)
<i>Epig. Anat.</i>	<i>Epigraphica Anatolica. Zeitschrift für Epigraphik und historische Geographie Anatoliens</i>
<i>FA</i>	<i>Fasti archeologici</i>
<i>FIRA</i>	S. Riccobono <i>et al.</i> , <i>Fontes iuris romani antejustiniani</i> (Florence, 1941)
Gallina, 'Epigrafi'	M. Gallina, 'Epigrafi relative ai teatri' (appendix 2), in Ferrero, <i>Teatri</i> , 4. 195-237
<i>GRBS</i>	<i>Greek, Roman and Byzantine Studies</i>
<i>Hellenismus</i>	<i>Hellenismus in Mittelitalien. Kolloquium in Göttingen 1974 (Abh. Gött. 97/2, 1976)</i>
<i>IC</i>	W. R. Paton and E. L. Hicks, <i>The Inscriptions of Cos</i> (Oxford, 1891)
<i>ID</i>	F. Dürrbach, <i>Inscriptions de Délos</i> (Académie des Inscriptions, Paris, 1926)
<i>IEJ</i>	<i>Israel Exploration Journal</i>
<i>IG</i>	<i>Inscriptiones graecae</i>
<i>IGLSyr.</i>	<i>Inscriptions grecques et latines de la Syrie</i>
<i>IGRR</i>	<i>Inscriptiones graecae ad res romanas pertinentes</i>
<i>IJ</i>	A. H. M. Jones, 'Inscriptions from Jerash', <i>JRS</i> 18 (1928), 144-76, nos. 1-60
<i>IL Afr.</i>	R. Cagnat and A. Merlin, <i>Inscriptions Latines d'Afrique</i> (Tripolitaine, Tunisie, Maroc) (Paris, 1923)
<i>IL Alg.</i>	S. Gsell, <i>Inscriptions Latines de l'Algérie</i> , 1 (Paris, 1922); 2 (Paris, 1957)
<i>ILD</i>	C. Poinssot, 'Inscriptions latines de Dougga' (Archives des Missions scientifiques, 13)
<i>ILGN</i>	N. Espérandieu, <i>Inscriptions Latines de Gaule (Narbonnaise)</i> (Paris, 1929)
<i>ILLRP</i>	H. Degraffi, <i>Inscriptiones Latinae liberae rei publicae</i> (Rome, 1957-)
<i>ILN</i>	<i>Illustrated London News</i>
<i>ILS</i>	H. Dessau (ed.), <i>Inscriptiones Latinae selectae</i> (1892-1916)
<i>ILT</i>	A. Merlin, <i>Inscriptions Latines de Tunisie</i> (Paris, 1944)
<i>IM</i>	O. Kern, <i>Die Inschriften von Magnesia am Maiander</i> (Berlin, 1900)
<i>Inscr. It.</i>	<i>Inscriptiones Italiae</i>
<i>IRT</i>	J. Reynolds and J. B. Ward Perkins, <i>The Inscriptions of Roman Tripolitania</i> (The British School at Rome, 1952)
<i>ISM</i>	<i>Inscriptiones Scythiae Minoris</i> , I (Bucharest, 1983)
<i>Ist. Mitt.</i>	<i>Istanbuler Mitteilungen</i>
<i>JAT</i>	<i>Journal of Ancient Topography</i>
<i>JdI</i>	<i>Jahrbuch des Deutschen Archäologischen Instituts</i>
<i>JdI—EH</i>	<i>Jahrbuch des Deutschen Archäologischen Instituts: Ergänzungsheft</i>
<i>JGS</i>	<i>Journal of Glass Studies</i>
<i>JHS</i>	<i>Journal of Hellenic Studies</i>
<i>JIAN</i>	<i>Journal international d'archéologie numismatique</i>

<i>JRA</i>	<i>Journal of Roman Archaeology</i>
<i>JRGZM</i>	<i>Jahrbuch des Römisch-Germanischen Zentralmuseums, Mainz</i>
<i>JRS</i>	<i>Journal of Roman Studies</i>
<i>JSav.</i>	<i>Journal des savants</i>
<i>KST</i>	<i>Kazi Sonuçları Toplantısı</i>
<i>Le Bas, Inscriptions</i>	P. Le Bas and W. H. Waddington, <i>Inscriptions grecques et latines recueillies en Grèce et en Asie Mineure</i> , 3 vols. (Paris, 1853–70)
<i>LTUR</i>	E. M. Steinby (ed.), <i>Lexicon Topographicum Urbis Romae</i> , 5 vols. (Rome, 1996–9)
<i>MAAR</i>	<i>Memoirs of the American Academy in Rome</i>
<i>MAMA</i>	<i>Monumenta Asiae Minoris antiqua</i>
<i>MAnt. Fr.</i>	<i>Mémoires de la Société nationale des antiquaires de France</i>
<i>MdI</i>	<i>Mitteilungen des Deutschen Archäologischen Instituts</i>
<i>Medit. Arch.</i>	<i>Mediterranean Archaeology: Australain and New Zealand Journal for the Archaeology of the Mediterranean World</i>
<i>MEFRA</i>	<i>Mélanges de l'École française de Rome, Antiquité</i>
<i>Mém. Ac. Inscr.</i>	<i>Mémoires présentés par divers savants à l'Académie des inscriptions et belles lettres</i>
<i>Mem. Linc.</i>	<i>Memorie: Atti della Accademia nazionale dei Lincei, Classe di scienze morali, storiche e filologiche</i>
<i>Migne, PG</i>	J. P. Migne, <i>Patrologia graeca</i> (Paris, 1928–36)
<i>MM</i>	<i>Madriider Mitteilungen</i>
<i>Mon. Ant.</i>	<i>Monumenti Antichi</i>
<i>Mon. Inst.</i>	<i>Monumenti inediti pubblicati dall'Istituto di corrispondenza archeologica</i>
<i>Mus. Helv.</i>	<i>Museum Helveticum</i>
<i>NAHisp.</i>	<i>Noticiario arqueológico hispánico</i>
<i>Nouv. Arch.</i>	<i>Nouvelles archives des Missions scientifiques</i>
<i>NSc.</i>	<i>Atti della Accademia nazionale dei Lincei: Notizie degli scavi di antichità</i>
<i>Num. Ant. Class.</i>	<i>Numismatica e antichità classiche: Quaderni ticinesi</i>
<i>ÖJb.</i>	<i>Jahreshefte des Österreichischen archäologischen Instituts in Wien</i>
<i>Orient</i>	<i>Orient, Grèce et Rome: IXème Congrès International d'Archéologie Classique Damas 11–20 octobre 1969 = AAS 21 (1971)</i>
<i>PASA</i>	<i>Papers of the American School of classical Studies at Athens</i>
<i>PECS</i>	R. Stillwell et al. (eds.), <i>Princeton Encyclopedia of Classical Sites</i> (Princeton, 1976)
<i>PEFQ</i>	<i>Palestine Exploration Fund Quarterly Statement</i>
<i>PEQ</i>	<i>Palestine Exploration Quarterly</i>
<i>P. Oxy.</i>	<i>Oxyrhynchus Papyri</i> (London: Egypt Exploration Fund, 1898–)
<i>Prakt.</i>	<i>Πρακτικά της ἐν Ἀθηνáις Ἀρχαιολογικῆς Ἐταιρείας</i>
<i>Q. Arch. Etr.</i>	<i>Quaderni del Centro di studio per l'archeologia etrusco-italica</i>
<i>QITA</i>	<i>Quaderni dell'Istituto di topografia antica dell'Università di Roma</i>
<i>QTNAC</i>	<i>Quaderni ticinesi di numismatica e antichità classiche</i>
<i>RA</i>	<i>Revue archéologique</i>
<i>RACentre</i>	<i>Revue archéologique du Centre consacré aux antiquités nationales</i>
<i>Rafr.</i>	<i>Revue africaine</i>
<i>RALouvain</i>	<i>Revue des archéologues et historiens d'art de Louvain</i>
<i>RANarb.</i>	<i>Revue archéologique de Narbonnaise</i>

<i>RBibl.</i>	<i>Revue biblique</i>
<i>RE</i>	Pauly-Wissova, <i>Real-Encyclopädie der klassischen Altertumswissenschaft</i>
<i>REA</i>	<i>Revue des études anciennes</i>
<i>REG</i>	<i>Revue des études grecques</i>
<i>REL</i>	<i>Revue des études latines</i>
<i>Rend. Ist. Lomb.</i>	<i>Rendiconti: Istituto lombardo, Accademia di scienze e lettere</i>
<i>Rend. Linc.</i>	<i>Atti della Accademia nazionale dei Lincei: Rendiconti</i>
<i>Rend. Nap.</i>	<i>Rendiconti dell'Accademia di archeologia, lettere e belle arti, Napoli</i>
<i>Rend. Pont. Ac.</i>	<i>Atti della Pontificia Accademia romana di archeologia: Rendiconti</i>
<i>Rev. Norm.</i>	<i>Revue des Sociétés Savantes de Haute-Normandie</i>
<i>Rev. Tun.</i>	<i>Revue Tunisienne</i>
<i>RGK</i>	<i>Bericht der Römisch-Germanischen Kommission des Deutschen Archäologischen Instituts</i>
<i>RIB</i>	R. G. Collingwood and R. P. Wright, <i>The Roman Inscriptions of Britain</i> , 1 (Oxford, 1965)
<i>RIT</i>	G. Alföldy, <i>Die römischen Inschriften von Tarraco</i> (Berlin, 1975)
<i>Riv. Ist. Arch.</i>	<i>Rivista dell'Istituto nazionale d'archeologia e storia dell'arte</i>
<i>Riv. St. Lig.</i>	<i>Rivista di studi liguri</i>
<i>Riv. Stor. Ant.</i>	<i>Rivista storica dell'antichità</i>
<i>Riv. St. Pomp.</i>	<i>Rivista di Studi Pompeiani</i>
<i>RM</i>	<i>Mitteilungen des Deutschen Archäologischen Instituts. Römische Abteilung</i>
<i>RPhil.</i>	<i>Revue de philologie, de littérature et d'histoire anciennes</i>
<i>SCI</i>	<i>Scripta Classica Israelica; Journal of the Israel Society for the promotion of Classical Studies</i>
<i>SCIV</i>	<i>Studii și Cercetări de Istorie Veche</i>
<i>SEG</i>	<i>Supplementum epigraphicum graecum</i>
<i>SIG</i>	W. Dittenberger, <i>Sylloge inscriptionum graecarum</i> (Leipzig, 1883–)
<i>St. Etr.</i>	<i>Studi Etruschi</i>
<i>St. Sard.</i>	<i>Studi sardi</i>
<i>TAM</i>	<i>Tituli Asiae Minoris</i> (Vienna, 1920–)
<i>TC</i>	M. Segre, <i>Tituli Calymnii</i> = <i>ASAtene</i> , 22–3 (1944–5)
<i>Teatros romanos</i>	S. F. Ramallo Asensio and F. Santiuste de Pablos (eds.), <i>Teatros romanos de Hispania</i> (Cuadernos de Arquitectura romana, 2; Murcia, 1993)
<i>TLG</i>	<i>Thesaurus linguae graecae</i>
<i>TrZ</i>	<i>Trierer Zeitschrift für Geschichte und Kunst des Trierer Landes und seiner Nachbargebiete</i>
<i>TTAED</i>	<i>Türk Tarih, Arkeologya ve etnografya dergisi</i>
<i>Valmin, Inscriptions</i>	N. Valmin, <i>Les Inscriptions du Théâtre</i> (Fouilles de Delphes, III. VI, I; Paris, 1939)
<i>Wood, Inscriptions</i>	J. T. Wood, <i>Discoveries at Ephesus, including the site and remains of the Great Temple of Diana</i> , appendix: <i>Greek and Latin Inscriptions from Ephesus</i> ; 5. <i>Inscriptions from the Odeum</i> ; 6. <i>Inscriptions from the Great Theatre</i> (London, 1877)
<i>ZDPV</i>	<i>Zeitschrift des Deutschen Palästina-Vereins</i>
<i>ZPE</i>	<i>Zeitschrift für Papyrologie und Epigraphik</i>
<i>ZSS</i>	<i>Zeitschrift der Savigny-Stiftung für Rechtsgeschichte</i>

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CHAPTER 1

Theatre and Audience

Roman theatres were complex buildings, closer in design to modern theatres than Greek ones. The seating was arranged in a semicircle around the orchestra as in the Greek theatre, but the stage and scene building were joined to the auditorium and rose to the same height, creating a sense of enclosure more like that of a modern theatre. This sense of enclosure was made more emphatic by the fact that some smaller theatres or odea were roofed and larger ones often had awnings (*vela*) overhead to shade the audience. The Romans were skilled at building substructures under the auditorium which meant that the seating was served by a complex of passageways and staircases. The stage and scene building were perhaps the most spectacular parts of the building. The stage was deep and extremely wide and the wall behind the stage was elaborately decorated with niches, statuary, and tiers of columns. Theatre design differed somewhat in the various parts of the Empire. Therefore the present discussion will be confined mainly to the western type of Roman theatre (as defined in Chapter 3), which is the primary focus of this book, with some reference to the very large and important class of theatres of eastern type.

In the following description each constituent part of the building will be examined in turn. It will also be an opportunity to review the terminology applied to each part of the theatre by both ancient and modern authors. Our knowledge of theatre terminology comes from Roman authors, especially Vitruvius, and from inscriptions. Modern writers on ancient theatres often use ancient terminology to refer to the various parts of the theatre, but there is a certain amount of inconsistency in the way these terms are applied. The terms used by ancient and modern authors will be discussed as each part of the building is examined and the terminology to be used throughout the rest of the book will be indicated wherever appropriate.

Finally, in the course of the discussion an attempt will be made to describe the way the various sections of the theatre were used, and to look especially at the social layering of the audience.

THE THEATRE

The word 'theatre' is derived from the Latin word *theatrum*, which in turn comes from the Greek, *theatron* (a place for seeing), and means a place for viewing performances (Fig.1). In most cases the word was used to refer to the building as a whole

and in these cases the word *theatrum* can be regarded as the exact equivalent of the English word 'theatre'. However, sometimes it was used to denote the auditorium as opposed to the scene building. The evidence comes from inscriptions, such as one from the Large Theatre at Pompeii which records a benefaction by Marcus Holconius Rufus and Marcus Holconius Celer who built *cryptam, tribunalia, theatrum*.¹ Independent archaeological evidence makes it clear that at that time a barrel-vault (*crypta*) was built around the top of the *cavea* to support the *summa cavea* (or topmost rows of seats); *tribunalia* (or boxes) were built over barrel-vaulted entrance passageways at the sides of the *cavea*; and the parts of the auditorium built against the hillside were underpinned and stabilized.² There can be little doubt that in this case the word *theatrum* refers to the rebuilding of the seating. The same is true of the South Theatre at Jerash where an inscription dating to AD 90 records the consecration of the *theatron*, which can only mean the auditorium because another inscription suggests that the *scaena* or scene building is Trajanic.³ Several other inscriptions distinguish auditorium and scene building. In Rome M. Aemilius Lepidus contracted for a *theatrum et proscaenium ad Apollinis* in 179 BC.⁴ Inscriptions from Volturnum and Supinum distinguish *theatrum et proscaenium*.⁵ The dedicatory inscription of the theatre at Eu in Belgica records that in the third century AD a local benefactor, L. Cerialius Rectus, donated *theatrum cum proscaenio*.⁷

THE CAVEA

The word *cavea* was also used for the place where the audience sat.⁸ The word *gradus* was used to refer to the tiers of seats⁹ and *ordines* to denote rows of seats or a section of seating.¹⁰ A place,

¹ *CIL* 10. 833-5. ² A. Maiuri, *Nsc.* (1951), 126-34.

³ J. Pouilloux, *Liber Annuus studii biblici franciscani*, 27 (1977), 246-54; 29 (1979) 276-8. IJ 153-6, no. 14.

⁴ *CIL* 11. 2710. ⁵ *CIL* 9. 3857 = *ILS* 5644.

⁷ M. Mangard, *Gallia*, 40 (1982), 35-51.

⁸ Plautus, *Amph.* 66; Cicero, *Amic.* 24.

⁹ Tacitus uses the word *gradus* for the temporary wooden benches erected for games in the Republic (*Ann.* 14. 20). Other references refer to the actual building of *gradus*, e.g. the dedicatory inscription from the theatre at Corfinium. *CIL* 9. 3173, cf. F. von Wörmersheim, *Forma Italiae*, 4/1 (Florence, 1984), 124.

¹⁰ The word *ordines* is often used for the 14 rows reserved for the *equites*. Cicero, *Phil.* 2. 44. Suetonius, *Aug.* 44. 1. Juvenal 14. 324.

in the sense of an individual's reserved seat, was termed a *locus*¹¹ and the actual seats were called *subsellia*.¹²

The seating was divided both horizontally and vertically. The vertical division was into wedge-shapes, called *cunei*,¹³ which were separated from each other by surface staircases, termed *scalae* or *itineria* by Vitruvius.¹⁴ He also uses the term *scalaria*, which also seems to refer to the system of staircases between the *cunei*.¹⁵ In most theatres in the western part of the Empire the lower part of the *cavea* was divided into 4, 5, or 6 *cunei*, usually with double that number in the upper. Theatres of the eastern Empire were commonly divided into 5, 7, or 9 *kerkides* (the Greek equivalent of *cunei*), and larger ones into 11 or even 13. The division of the lower *cavea* into an even number of *kerkides* was less common in the eastern provinces.

The auditorium was divided horizontally into *ima*, *media*, and *summa cavea*¹⁶ by broad corridors, called *praeincitiones*.¹⁷ Each of these zones, often called *maeniana* by modern authors,¹⁸ was reserved for a particular section of the population. It is noticeable, especially in Augustan theatres of the western provinces, that the three zones were separated by high podium walls and that the access passages were carefully arranged so that the different classes had minimal contact with each other.¹⁹ The Greek *cavea* tended to be divided into two zones, *theatron* and *epitheatron*, although a division into three zones was also common in larger theatres. The Greek equivalent of *praeincinctio* was *diazoma* (pl. *diazomata*).

In many theatres there was a colonnade running around the top of the *cavea*, termed a *porticus* by Vitruvius²⁰ and a *porticus supra caveam* by Pliny.²¹ The word *porticus* also has inscriptional authority, as in the theatre at Ammaedara in North Africa where the *porticus* was restored in AD 299.²² The curved passage which runs around the top of the *cavea* is often termed a *crypta* by modern writers, but a *crypta* must be a covered passage, which either supports the *summa cavea*, as at Pompeii, or runs underneath the *porticus*, as at Vasio. At Interamna Nahars *porticus* and *crypta* are referred to together in an inscription.²³

¹¹ For example, an inscription from Aurgi (Jaen) in Spain, mentions 'loca spectaculorum numero CC' in either the theatre or the circus. *CIL* 2. 3364.

¹² Cicero, *Pro Cornelio* 1, frag. 25. Vitruvius, *De Arch.* 5. 6. 3. The Greek equivalent is *bathra*. The word *subselliarium* in an inscription from Castrum Novum (*CIL* 11. 3583) probably means much the same as *cavea*.

¹³ *CIL* I. 685. Vitruvius, *De Arch.* 5. 6. 2. Suetonius, *Aug.* 44. 2. The Greek equivalent was *kerkides*.

¹⁴ Vitruvius, *De Arch.* 5. 6. 2. *Itineria* is also used in an inscription referring to the theatre at Italica. *El teatro*, 183–201.

¹⁵ Vitruvius, *De Arch.* 5. 6. 3.

¹⁶ Cicero also uses the terms *prima* and *ultima cavea* (*De Senectute* 48).

¹⁷ Vitruvius, *De Arch.* 5. 3. 4; 5. 7. 2.

¹⁸ Maenius, the censor of 318 BC, built balconies in the Forum Romanum for watching the shows. The word *maeniana* usually refers to balconies but can be used for the banks of seats in an amphitheatre, e.g. *CIL* 6. 32363. I can only find one example of its use in a theatrical context ('maeniana et pulpitem scaenae'. *Inscr. It.* III. 1. 208).

¹⁹ The theatre at Arausio (Orange) is a particularly good illustration of this segregation, known as *discrimina ordinum*.

²⁰ 'Porticus . . . in summa gradatione'. Vitruvius, *De Arch.* 5. 6. 4.

²¹ Pliny, *Ep.* 10. 39. 3.

²² *CIL* 8. 11532 = *ILS* 5649.

²³ *CIL* 11. 4206 = *ILS* 5645.

The Theatre of Pompey in Rome was famous for its temple of Venus at the top of the *cavea*. This feature is also found in provincial theatres such as that at Vienna (Vienne). Sometimes there was a temple behind the theatre, as in Ostia. Some theatres had both, for example Leptis Magna.²⁴

THE SUMMA CAVEA

The upper section of seating immediately below the *porticus*, the *summa cavea*, was where poor men without togas (*pullati*) and women sat.²⁵ The term *summa cavea* must have had some of the connotations of 'the gods' or 'the gallery' in the modern theatre.²⁶ Slaves seem to have been admitted, but a passage in Plautus suggests that in the late third/early second century BC they could not sit.²⁷ A passage in Cicero has been taken to imply that slaves were banned from the Megalesia.²⁸ In general they seem to have been admitted to the theatre, but possibly had to stand at the back. Initially women do not seem to have been obliged to sit in the *summa cavea*, but sat with the men, as Plautus²⁹ and Terence³⁰ make clear. Men and women sometimes seem to have been seated separately as early as 94 BC to judge by an inscription from the theatre at Capua which records the building of a *cuneus* for women.³¹ A late Republican inscription from the theatre at Interamna Nahars mentions the part of the *cavea* reserved for women.³² According to Suetonius, Augustus introduced strict segregation in the theatre and extended it to the amphitheatre too, although there was not such a rigid rule for circuses, where men and women continued to sit together.³³ Henceforth in theatres women had to sit at or near the back, although presumably *matronae* (matrons) sat separately from *meretrices* (prostitutes). Suetonius also tells us that Augustus assigned a *cuneus* to *praetextati* (freeborn boys) and one beside it for their *paedagogi*.

THE MEDIA CAVEA

The *media cavea* seems to have been occupied largely by plebeians, provided they wore white togas.³⁴ There was probably a similar regulation in the east to judge by a celebrated incident in the theatre at Alexandria where Vibius Maximus, the prefect of Egypt in Trajan's reign, was accused of killing a man for not wearing white garments.³⁵ The segregation of the *ordines*

²⁴ Temples and theatres are dealt with in detail by J. A. Hanson, *Roman Theater-Temples* (Princeton, 1959).

²⁵ Calpurnius, *Ecl.* 7. 26–9: 'Venimus ad sedes ubi pulla sordida veste | Inter femineas spectabat turba cathedras | Nam quaecumque patent sub aperto libera caelo | Aut eques, aut nivei loca densavere tribuni.'

²⁶ Seneca, *Dial.* 9. 11. 8.

²⁷ Plautus, *Poenulus* 23–7.

²⁸ Cicero, *De Har. Resp.* 22–6.

²⁹ Plautus, *Poenulus* 32–5.

³⁰ Terence, *Hec.* 35.

³¹ For the special *cuneus* for women, see *ILLRP* 713 = M. Fredericksen, *Campania* (British School at Rome, 1984), 282, no. 15.

³² *CIL* 11. 4206.

³³ Suetonius, *Aug.* 44.

³⁴ E. Rawson, 'Discrimina Ordinum', *BSR* 55 (1987), 94.

³⁵ H. Musurillo, *Acts of the Pagan Martyrs* (Oxford, 1954), 36, 42, 158.

(senators, *equites*, and *plebs*) was reinforced and developed at the time of Augustus, probably by the Lex Julia Theatralis, which Rawson believed was enacted in about 22–19 BC.³⁶ It seems possible that at one period bachelors (*caelibes*) were not allowed to attend at all, to judge by the fact that in 17 BC they were exempted from the ban on observing spectacles on the occasion of the *ludi saeculares*.³⁷ In 12 BC there was a further exemption allowing bachelors to go to spectacles on Augustus' birthday.³⁸ Finally, the rule was abolished by the Lex Papia Poppaea in AD 9. However, married and unmarried men still had separate seats in Martial's day.³⁹ Off-duty soldiers were given special seats by Augustus because they could not legally be married. Veterans were probably given special seats, perhaps in front of the *plebs togata*. Soldiers were assigned to theatre duty by the city prefect to keep order.⁴⁰ Both Tacitus and Martial mention the importance of foreigners at the games.⁴¹ In Greece they sat at the sides.⁴² At Urso *coloni*, (colonists), *incolae* (foreign residents), *hospites* (guests), and *atventores* (visitors) all had separate seats. Rawson suggests foreigners may have worn white and sat behind the *togati* or at the sides.⁴³

THE *IMA CAVEA*

In front of the plebeians, perhaps in the back rows of the *ima cavea*, sat the *decuriae* or attendants of the magistrates, the *viatores tribunicii* (summoners), the lictors, the *praecones* (heralds), the scribes and other *apparitores* (public servants). The *familia Caesaris* (Imperial household) and members of the *collegia* (guilds) which represented the various trades, seem in many cases to have been given their own *loca* (seats). In Capua the *magistri* of various shrines were allocated special seats.⁴⁴ In the western provinces, outside Rome, the Augustales (priests of Augustus) commonly had special seats just behind the *decuriones* (members of the local senate). At Arausio (Orange) an inscription on the front row of seats in the *ima cavea* with the letters *EQ. G. III* indicates that the first three rows were reserved for *equites* (knights).⁴⁵ In 67 BC the Lex Roscia reserved the first fourteen rows of seats for the *equites* provided they had not appeared on the stage or in the arena.⁴⁶ The minor magistrates and the *tribuni militum* (military tribunes) also sat in the first

fourteen rows. This privilege seems to have been jealously protected. On the occasion when a soldier sat in the seats reserved for the knights the people pointed him out and Octavian had him removed.⁴⁷ In 22 BC Augustus further regulated the games, limiting spending and naming the presiding officials. He also barred sons and grandsons of senators, and probably of *equites* too, from the stage and the arena. The *equites* seem to have been subdivided into *iuniores* (under 35 years of age) and *seniores*. Holders of the civic crown were allowed to wear it at the games and sat directly behind the senators (perhaps in the front row of the *ima cavea*). When they entered the theatre everybody, even the senators, stood up to applaud them.

RESERVED SEATING FOR INDIVIDUALS AND BENEFACTORS

Seats had been reserved in the names of individuals since Greek times. Many Greek theatres have names on seats or on the *kerkides*.⁴⁸ There is an inscription on every seat in the fourth-century BC theatre at Palaia Epidauros, 1,000 in all.⁴⁹ In the Theatre of Dionysus at Athens, a large number of seats have inscribed names, some of which have been erased or replaced.⁵⁰ Most of them are Roman in date. In the theatre at Delphi there are Greek inscriptions of Roman date on some of the seats in the second *cuneus* from the east.⁵¹ In the theatre at Smyrna one seat bears the word 'Iouliou' in Greek letters.⁵² In the theatre at Termessus it has been noted that there are two types of lettering on the seats: in the first ten rows of the cavea the letters are on the vertical surface and indicated the individual seats; in the seats above the *diazoma* the letters are on the top surface of the seats and indicated the owner of the seat.⁵³ At Stobi large numbers of inscriptions were found in the theatre, many of them inscribed on the seats.⁵⁴ Roman names were more common than Greek ones, although the lettering was in Greek characters. Each of the three western *cunei* where the seats are still in place was divided into three sections by small crosses on the front edge of the seats. On the edge of the seat blocks were incised the names of five tribes and on the tops of the seats the names of their occupants. It is likely that the theatre was also used as a political meeting place and that the citizens sat in tribal units. At Philippopolis (Plovdiv) the tribes apparently contributed to the cost of building the theatre and the officials of the tribes were allocated particular seats when they attended performances. A number of stone seats inscribed with the names of the donors was found near the south gate of Lopodunum⁵⁵ which, according to Baatz,

³⁶ Rawson, 'Discrimina Ordinum', 83–114. ³⁷ *CIL* 6. 32323.

³⁸ *FIRA* 1 40. 1. Dio Cassius 54. 30. ³⁹ Martial 5. 41. 8.

⁴⁰ Ulpian, *Dig.* 1. 12. 12. ⁴¹ Tacitus, *Ann.* 16. 5. 1. Martial, *De Spect.* 3. 1.

⁴² See a fragment of the comic poet, Alexis 41 K.

⁴³ *ILLRP* 719 = Fredericksen, *Campania*, 282, no 17.

⁴⁴ They were the nearest equivalent to the Republican *magistri*. Rawson, 'Discrimina Ordinum', 101.

⁴⁵ J. Formigé, 'Remarques diverses sur les théâtres romains à propos de ceux d'Arles et d'Orange', *Mém. Ac. Inscr.* 13 (1914), 46.

⁴⁶ In a letter to Cicero in 43 BC (*Ad Fam.* 10. 32. 2), C. Asinius Pollio describes the staging of a *fabula praetexta* by the quaestor Balbus at Gades. He does not specifically mention a theatre, but speaks of a seat in the 'fourteen rows' (cf. Cicero, *Phil.* 2. 44; Juvenal 14. 324). This rule seems to have been reaffirmed by Domitian (Martial 5, 8; cf. Martial 5, 14).

⁴⁷ Appian, *Bell. Civ.* 5. 15; cf. Suetonius, *Aug.* 14.

⁴⁸ O. A. W. Dilke, 'The Greek Theatre Cavea', *BSA* 43 (1948), 181–5.

⁴⁹ *IG* IV. I. 876–93.

⁵⁰ *IG* II–III². 5022–164.

⁵¹ Valmin, *Inscriptions*. For the date see Dilke, 'Greek Cavea', 184.

⁵² Le Bas, *Inscriptions*, 1. 10.

⁵³ D. De Bernardi Ferrero, *Teatri Classici in Asia Minore*, 2 (Rome, 1969), 17.

⁵⁴ B. Saria, 'Die Inschriften des Theaters von Stobi', *ÖJb.* 32 suppl. (1940), 6–34.

⁵⁵ *CIL* 13. 6421.

probably came from a small theatre or amphitheatre.⁵⁶ Three inscribed blocks, now in the Museum of Tarragona, probably came from the theatre and indicated reserved seats.⁵⁷ Two of them bear an inscription referring to a tribe from hither Spain: 'Ex H(ispania citeriore) Vet(tones) Met(ercosani)'. Another has the words 'eighteen and a half feet': 'p(edes) XVIII s(emis)'. In the small theatre at Pola a number of seat blocks were inscribed with names⁵⁸ and one of the seats of the large theatre also bore an inscription.⁵⁹ In numerous cult theatres seats were inscribed with the names of the individuals who had the right to sit there. In the Altbachtal cult theatre at Augusta Treverorum the seats bore the *cognomina* (family names) and *gentilicia* (clan names) of the initiates.⁶⁰ A theatre is presumed to have existed at Coniomasus because over 200 stone seats, 65 with Gallo-Roman names, were found reused in the foundation of the wall of the late Roman *castellum*.⁶¹ In the theatre at Avaricum Biturigum an inscription mentions a place reserved by decree of the Bituriges Cubi for a certain Gavia Quieta, daughter of the *duumvir* Aemilius Afer.⁶²

RESERVED SEATING FOR GROUPS

Sometimes a section of seating was reserved for a particular group. In the theatre at Bostra (Bosra) inscriptions on the seats refer to reserved places for the copper-beaters, wineskin-makers, and jewellers.⁶³ It is interesting to note that all these seats were in the *media cavea* and that some of the jewellers and wineskin-makers had thrones ('fauteuils') on the second *praecinctio*. In the theatre at Smyrna an inscription of AD 210 records that four rows of seats were reserved for the porters attached to the Asclepium.⁶⁴ In several temple auditoria at Dura Europos dating to the first or second century AD there were seats inscribed with the names of women, some Semitic or mixed, but most Greek.⁶⁵ At Vienna (Vienne) there is a sacred theatre dating to the Julio-Claudian period with high walls around it to protect it from view. A marble inscription was found mentioning a *locus* for the brotherhood of the Dendrophoroi.⁶⁶ In the theatre at Tipasa three successive seats bear an inscription containing the letters *CHI*.⁶⁷ Frézouls believed that the seats were reserved for a family or a group.

⁵⁶ D. Baatz, *Lopodunum-Ladenburg a.N. Die Grabungen im Frühjahr 1960* (Badische Fundberichte, Sonderhaft 1; 1962) 31.

⁵⁷ *CIL* 2. 4280.

⁵⁸ *Inscr. It. x. i.* 18, 147.

⁵⁹ *Inscr. It. x. i.* 18, 148.

⁶⁰ W. Binsfeld, 'Die Nameninschriften auf den Sitzsteinen des Kulttheaters im Trierer Altbachtal', *TrZ* 30 (1967), 101–9.

⁶¹ R. Schindler, 'Neue Inschriftsteine in der spätromischen Kastellmauer von Pachten', *Germania*, 41 (1963), 28–38. W. Schleiernmacher, 'Kaiserzeitliche Namen aus Pachten', *Germania*, 41 (1963), 38–52. U. Schillinger-Häfele, *RGK* 58 (1977), 467–72, no 27.

⁶² *CIL* 12. 1197.

⁶³ M. Sartre, *Inscriptions grecques et latines de la Syrie*, 13.1: *Bosra* (Inst. fr. d'arch. du Proche-Orient, CXIII), nos. 9156–68.

⁶⁴ Le Bas, *Inscriptions*, 10.

⁶⁵ S. B. Downey, *Mesopotamian Religious Architecture*. (Princeton, 1988), 89–103.

⁶⁶ *CIL* 12. 1929.

⁶⁷ E. Frézouls, *MEFRA* 64 (1952), 136–7.

TICKETS

Many theatre tickets have been found and there are good collections in the Bibliothèque Nationale, the Louvre, and the Museo teatrale alla Scala at Milan.⁶⁸ The tickets were of bone or ivory and mainly circular, although some are in the shape of fish or birds. Some have a representation of the doorway by which the ticket-holder was supposed to enter the theatre. Others give the exact location of the seat, for example: XI hemikyklia II. The word, *hemikyklia*, presumably referred to the part of the theatre, while the first number perhaps indicated the row and the other number the seat. The discovery of a theatre ticket at Issa with the word 'Polydeuk' in Greek characters suggested to Gabričević that the *cunei* of the theatre bore the names of gods or heroes, as did Syracuse of which Issa was a colony.⁶⁹ There was probably another *cuneus* called 'Castor'. Two theatre tickets were discovered at Jerusalem by N. Avigad, and in the Zea theatre at Piraeus tickets with numbers corresponding to the seats have been found.⁷⁰ An ivory ticket was found in the odeum at Corinth with the number 'III D' incised on the back. This may refer to one of the four *kerkides* of the theatre.⁷¹

NUMBERED SEATS

In the South Theatre at Gerasa the outer *cunei* were numbered, starting from the bottom row, from right to left, from A to COH (= 278). Some of the seats of the theatre at Minturnae bear numbers from I to XXIIIX.⁷² At Corfinium the seats had both names and numbers. Sometimes individual places were marked off, as in the large theatre at Pompeii where on the eleventh row of seats vertical lines marking out individual *subsellia* can still be seen and the seats were given numbers.⁷³ In the Zea theatre at Piraeus the front row of seats was numbered with letters running from right to left alphabetically. After Ω comes AA etc.⁷⁴ At Mytilene many of the seat blocks bear incised Greek letters, although Evangelidis believed they were of later date than the seats themselves.⁷⁵ In addition one seat was engraved with a sickle and another with a dagger.

⁶⁸ M. Bieber, *The History of the Greek and Roman Theater* (Princeton, 1961), 246–7.

⁶⁹ B. Gabričević, in D. Rnjak (ed.), *Antički Teatar na tlu Jugoslavije* (Novi Sad, 1981), 67–71; 71–2 (French summary); 147–52; 152–3 (French summary).

⁷⁰ For the tickets from Jerusalem, see A. Segal, *Theatres in Roman Palestine and Provincia Arabia* (Leiden, New York, Cologne, 1995), 4 n. 6. There are some doubts as to whether they were in fact theatre tickets, and according to Segal, many of the theatre tickets illustrated by Bieber (above, n. 68) were in fact game tokens. For the Zea theatre tickets, see I. N. Svoronos, *JIAN* I (1896), 37; 8 (1905), 323.

⁷¹ O. Broneer, *Corinth, x: The Odeum* (Cambridge, 1932), 141.

⁷² *AEpigr.* (1934), 253. *Hermes*, 77 (1942), 181.

⁷³ *CIL* 10. 8143–4.

⁷⁴ I. Dragatsis, *Arch. Eph.* (1884), 195–8.

⁷⁵ D. Evangelides, *Prakt* (1958), 230–2.

SEATS OF HONOUR

In the eastern provinces it was common to set aside seats of honour on the central axis of the theatre. The origin of this feature is to be sought in the Hellenistic period and was presumably a product of the ruler cult. In the theatre at Ai Khanoum, which belongs to the late third/first half of the second century BC, just below the *praecinctio* are three huge loggias cut into the seating and open to the sky. Behind each one is a covered room underneath the seating. According to Bernard these were a peculiarity of Ai Khanoum and he called them 'vestiaires'. He believed they were special seats and were a response to the high stage.⁷⁶ In the theatre at Babylon a *pulvinar* (or private box) was built at the bottom of the *cuneus* east of the central staircase at a level of 1.79 metres above the orchestra. This involved removing some seats and some of the steps of the central staircase. These alterations took place at the time of Mithridates II (123–86 BC).

There are several examples of boxes on the central axis of the cavea in theatres of the eastern provinces and they were sometimes associated with their conversion into an amphitheatre, as at Curium.⁷⁷ However, this does not always seem to have been the case. Where the city was the capital of a province such a seat may have been for the governor.⁷⁸ At the time when Athens was provincial capital a loggia was inserted into the central block of seats of the Theatre of Dionysus above and immediately behind the throne of the priest of Dionysus. At Pergamum in Roman times a box was built at the bottom of the middle *cuneus* of the *ima cavea*, taking up five rows of seats.⁷⁹ Pergamum had the title 'metropolis' and was the seat of the highest dignitary, the Chief Priest of Asia. Other examples occur at Aphrodisias, which had become a provincial capital,⁸⁰ and Tralles, which styled itself metropolis.⁸¹ In other cases the provision of a seat of honour or loggia may have been associated with the visit of an official of high rank, as at Priene⁸² and Miletus.⁸³ In the new theatre at Hierapolis, which was begun in the late first century AD and finished in the Hadrianic period, there was a semicircular *box* near the bottom of the middle *cuneus*.⁸⁴ In the central *cuneus* of the theatre at Salamis, above the sixth row of seats, a rectangular box contained *bisellia* (thrones). In the theatre at Philadelphia (Amman) there is a box occupying the lowest three rows of seats of the central *cuneus* of the *ima cavea*. There is a similar feature between the fifth and eighth rows of seats in the theatre at Caesarea Maritima. The small theatre at Elusa also has a box (2.90 × 2.80 m) in the middle of the cavea near the bottom.

⁷⁶ P. Bernard, *CRAI* (1976), 287–322; (1978), 429–41.

⁷⁷ This is the suggestion made by Golvin in relation to the theatres at Aphrodisias, Miletus, and Priene. J. C. Golvin, *L' Amphithéâtre romain* (Paris, 1988), 237.

⁷⁸ C. Roueché, in R. R. R. Smith and K. T. Erim (eds.), *Aphrodisias Papers, 2: The Theatre . . .* (*JRA* suppl. 2; Ann Arbor, 1991), 99–102.

⁷⁹ Ferrero, *Teatri*, 3, 23–34.

⁸⁰ C. Roueché, in Smith, *Aphrodisias*, 2, 99–100.

⁸¹ Ferrero, *Teatri*, 3, 110. ⁸² Ferrero, *Teatri*, 3, 14.

⁸³ F. Krauss, *Milet IV 1: Das Theater* (Berlin, 1973), 81–2.

⁸⁴ P. Verzone, 'Hierapolis di Frigia nei lavori della Missione archeologica italiana', in *Un decennio di ricerche archeologiche*, 1 (Rome, 1978), 396, 417–22, 426–36.

Boxes in the middle of the auditorium are rare in the western provinces. In the Large Theatre at Pompeii there are four fixing holes for a throne, framed by an inscription in honour of Marcus Holconius Rufus on the occasion of his fifth term as *duovir*. It is in the centre of the lowest row of seats of the *ima cavea* and must mark his *locus*.⁸⁵ The provision of such a seat suggests that Rufus' rank was regarded as different in kind from the presiding magistrates who occupied the *tribunalia* and the *decuriones* who occupied *bisellia* around the rim of the orchestra. The box in the centre of the cavea was a feature of small private theatres in Italy, such as Planasia, Montegrotto, the South Theatre at Hadrian's Villa and the odeum at Pausilypon. This suggests that the centre of the cavea was the place where rulers and individuals of exceptional importance sat, even in Italy. However, in some cases what appeared to be a box has been shown to be something else. For example in the theatre at Tergeste the platform in the middle of the *ima cavea* below the fourth step may have been for an altar. At Augusta Emerita what seems to be a box in the lowest four rows of the central *cuneus* has been shown by Trillmich to be a sanctuary.⁸⁶

LOCUS SENATORIUS

The senators and chief magistrates had seats around the rim of the orchestra, a privilege granted to them in 194 BC.⁸⁷ This rule seems to have been reaffirmed in 27 or 26 BC when Augustus, outraged that nobody offered a seat to a senator who had come late to the crowded theatre in Puteoli, decreed that senators were to be seated in the front at any games.⁸⁸ Pollux calls the first row of seats the *prohedria*, although strictly the word refers to the privilege of sitting in the front seats of a theatre, not to a physical location.⁸⁹ The right of *prohedria* is mentioned in innumerable Greek inscriptions.⁹⁰ Priests also seem to have occupied this privileged position.

In theatres of central and southern Italy during the Republic the front rows of seats had continuous backs like those in Greek theatres, for example, Megalopolis, and were reserved for the local magistrates.⁹¹ In theatres of the eastern Empire the front row of seats in each zone usually had a high back, as often did the back row of seats, although this was because the back acted as a kind of inner wall for the *diazoma* behind. Theatres with Roman magistrates, on the other hand, had three or more broad steps running around the rim of the orchestra, separated from the rest of the auditorium by a low stone wall, no more than a metre high. This wall is often termed *balteus* by modern

⁸⁵ *CIL* 10. 838. ⁸⁶ W. Trillmich, *Anas* 2–3 (1989–90), 87–102.

⁸⁷ Livy 34. 44 and 54. 3–8. Cicero, *Pro Corn. ap. Asconius* 55, *De Haru. Resp.* 24. Valerius Maximus 2. 4. 3. ⁸⁸ Suetonius, *Aug.* 44. 1. Dio Cassius 53. 25. 1.

⁸⁹ Pollux, *Onomasticon*, 4. 121–2.

⁹⁰ Most inscriptions refer to the right of *prohedria* being conferred upon an individual, e.g. at Anagyrus. *IG* II¹. 1210.

⁹¹ For example, the front three rows at Pietrabbondante and Sarno have high backs. Both theatres date to about 100 BC.

writers,⁹² although strictly speaking *balteus* can only mean a passageway. In effect the term is almost identical with *praecinctio*, which means a passageway dividing two zones of seating in the auditorium.⁹³ The correct term for the wall must be *podium*, which appears at Leptis Magna in an inscription on the wall itself, recording that it was the gift of Tiberius Claudius Sestius in AD 91–2.⁹⁴ The word *pedalion*, which appears at Aphrodisias, is probably the Greek equivalent.⁹⁵ The word *cancellus* may possibly refer to the same thing, although the word normally means a barrier or grill. An inscription from Ammaedara mentions *cancelli* around the orchestra at the time of Diocletian.⁹⁶

On the steps were placed the thrones (*bisellia*)⁹⁷ of the magistrates, which were regarded as standing within the orchestra.⁹⁸ *Bisellia* were twice the width of normal seats and those who had the right to them (*biselliatus*)⁹⁹ styled themselves *biselliarium*¹⁰⁰ or *bisellarii*¹⁰¹ or in Greek *prohedroi*. At Stobi *prohedroi* were allocated 0.80 m, which suggests that the normal seats were 0.40 m.¹⁰² In the theatre at Vienna (Vienne) there are four white marble steps, 0.96 m wide × 0.12 m high, running around the rim of the orchestra, on which were found eight *bisellia* in pink breccia and white marble with griffins' feet.¹⁰³ Similar seat supports are found around the orchestra at Leptis Magna.¹⁰⁴ The earliest known example of the broad steps around the rim of an orchestra is in the Small Theatre at Pompeii, built at the time of Sulla.¹⁰⁵ In this context it is perhaps significant to note that Weinstock believed that the curule chair was introduced by Sulla.¹⁰⁶ An inscription from Urso defines the place where the *bisellia* stood as the *locus senatorius* and says that magistrates, their sons, and the *decuriones* may sit there.¹⁰⁷ Envoys from free and allied states could not sit in the orchestra, although foreign kings

and princes were sometimes granted *ornamenta praetoria* and allowed to sit with the senators. However, Tacitus tells the story of an occasion in AD 58 when a group of foreigners was accorded the privilege of sitting with the senators in the Theatre of Pompey.¹⁰⁸ Sometimes a curule chair, a *suggestus*¹⁰⁹ or *sella*, was placed there for some special holder of imperium. It was presumably there that the *sella curulis* of Augustus collapsed at the opening of the Theatre of Marcellus.¹¹⁰ This must have been an embarrassment because the emperor liked to impress visitors at the games where they could see him.¹¹¹

THE ADITUS MAXIMI

The lateral entrances to the theatre from the scene building and the cavea, which terminate in the orchestra, were called *parodoi* in a Greek theatre. Nowadays this term is often used in a Roman context, but what did the Romans call them? *Aditus maximi* is a recent coining with no specific theatrical authority.¹¹² However, it is now so commonly used that it will be adopted in this book. Vitruvius uses *itineria* for these passages as well as all the others.¹¹³ He also uses the term *conformationes*, but he is referring to the vaulting which covers the passageways rather than the passages themselves.¹¹⁴ An inscription from Thevestis bears the words *ingressus teatri* [sic], 'entry to the theatre'.¹¹⁵ However, it is not clear whether the lateral passages are intended. An inscription from the theatre at Rusicada may refer to these passages as *viae* but Martial uses the word in a way which suggests that *viae* means the passage around the rim of the orchestra or the staircase dividing the *cunei*.¹¹⁶ The other vaulted entrances under the seating and emerging in the middle of a block of seats are called *vomitoria*¹¹⁷ and in Greek *psalides*.¹¹⁸

THE TRIBUNALIA

The *tribunalia*, the boxes occupied by the praetors, the magistrates who usually presided at the games, were located above the lateral corridors (*aditus maximi*) leading into the orchestra at the sides of the stage, frequently only a few metres above the level of the stage.¹¹⁹ The boxes of important dignitaries are

⁹² Frézouls defines *balteus* as: 'stone parapet separating the orchestra from a passage around the lowest row of seats'. See F. Dumasy, 'Les Édifices théâtraux de type gallo-romain', *Latomus*, 34 (1975), 1015 n. 14.

⁹³ Calpurnius (*Ecl.* 7. 47) uses the word to refer to a gangway.

⁹⁴ *IRT* 347. The word *podiu[m]* appears in an inscription found in the orchestra of the theatre at Spolegium (*CIL* 11. 7872). An inscription from Aequiculi which seems to refer to the theatre also uses the word *podium* (*ILS* 5254). However, because the word *podium* is also commonly used in Latin to denote the wall around an arena, the term *balteus* is used throughout in this book to avoid confusion.

⁹⁵ J. Reynolds, in Smith, *Aphrodisias*, 2. 20.

⁹⁶ *ILT* 461. Ovid uses the word in the context of the circus and suggests resting one's feet on it. *Amores* 3. 2. 63.

⁹⁷ Varro, *De Ling. Lat.* 5. 128. *CIL* 10. 1026; 11. 3805; 11. 3524.

⁹⁸ 'In orchestra autem senatorum sunt sedibus loca designata' (Vitruvius, *De Arch.* 5. 3).

⁹⁹ An inscription from Interamna Lirenas mentions this right (*CIL* 10. 5348).

¹⁰⁰ e.g. N. Plaetorius Onirus of Abella (*CIL* 10.1217 = *ILS* 5651); see also *CIL* 11. 1355 from Luna.

¹⁰¹ e.g. *CIL* 14. 4136 from Ostia.

¹⁰² E. R. Gebhard, 'The Theater at Stobi', in B. Aleksova and J. Wiseman (eds.), *Studies in the Antiquities of Stobi*, 3 (Titov Veles, 1981), 13. According to Formigé, 'Remarques', 32, the space allocated in the amphitheatres at Nemausus (Nîmes) and Arlate (Arles) was 0.40 m. In the Large Theatre at Pompeii the space allotted to each place is 0.39 m.

¹⁰³ J. Formigé, *Le Théâtre romain de Vienne* (Vienne, 1950).

¹⁰⁴ G. Caputo, *Il teatro augusteo di Leptis Magna* (Rome, 1987), pls. 49–51.

¹⁰⁵ Perhaps the use of thrones by Roman magistrates dates back to the days of temporary theatres.

¹⁰⁶ S. Weinstock, *JRS* 47 (1957), 144.

¹⁰⁷ *CIL* 2. 5439 = *CIL* 1^s. 594, tab. II. 1, lines 6–29; tab. IV. 1, line 29–tab. IV. 2, line 11. The Greek equivalent was *boulentikos topos*, Dilke, 'Greek Cavea', 182.

¹⁰⁸ Tacitus, *Ann.* 13. 54. 3–4.

¹⁰⁹ Suetonius, *Caes.* 76. Pliny, *Pan.* 51.

¹¹⁰ Suetonius, *Aug.* 43. 5.

¹¹¹ F. Millar, *The Emperor in the Roman World* (London, 1977), 365.

¹¹² The word *aditus* was used by Suetonius of the Theatre of Pompey: *in aditu teatri* (*Caes.* 80. 4); and by Tacitus (*Ann.* 16. 5) to denote the passageways along which parts of the audience tried to flee Nero's singing.

¹¹³ The word *itineria* is also used for them in an inscription from Italia. J. M. Luzón Nogué, *El teatro*, 186.

¹¹⁴ Vitruvius, *De Arch.* 5. 6. 5.

¹¹⁵ *CIL* 8. 16511.

¹¹⁶ Martial 5. 14. 8. For the Rusicada inscription, see *CIL* 8. 7994.

¹¹⁷ Macrobius, *Saturnalia* 6. 4.

¹¹⁸ *Ephesos* 2. 33 = Gallina, 'Epigrafi', 212, no. 12. See *TLG* s.v. *psalides*.

¹¹⁹ *Praetoris tribunal* (Suetonius, *Aug.* 44).

often in a similar position in modern theatres and opera houses, presumably in order that their occupants should be in full view of the audience. The *tribunalia* were reached by private staircases usually in the thickness of the *analemma* or *basilica* wall. In Rome the Vestal Virgins sat in the *tribunal* opposite that occupied by the praetors.¹²⁰ Although other women normally sat near the back of the theatre, an exception was the privilege granted to Livia in AD 24 when she was allowed to sit with the Vestals.¹²¹ The support walls at the ends of the *cavea* are normally referred to by the Greek term, *analemmata*, by modern authors; the Roman equivalent would be *substructiones*.

THE ORCHESTRA

The orchestra of a Greek or Hellenistic Greek theatre was usually circular, while that of a Roman theatre was generally more or less semicircular. There were frequently one or more altars in the orchestra, for example at Leptis Magna, Italica, and Arelate (Arles). The term *conistra* is frequently used by modern authors as a technical term to denote the orchestra of a Roman theatre, although there is no classical authority for its use in such a context.¹²² The word appears in a very late post-classical source, the tenth-century AD Suda, and was used to denote the orchestra of a Roman theatre by Dörpfeld, who was seeking a term to differentiate the semicircular Roman from the circular Greek orchestra. The word *conistra* is found first in Aristotle in the context of a nest that certain birds make in the dust.¹²³ In general it is an athletic term and refers to the sand or dust in which wrestlers competed. It is used by Pollux,¹²⁴ Plutarch,¹²⁵ and Aelian¹²⁶ to denote the arena of a palaestra. The only possible justification for using the term in a theatrical context would be when the orchestra was covered in sand for gymnastic or gladiatorial games. It is better to use the word orchestra, which has the sanction of Vitruvius,¹²⁷ as well as Quintilian,¹²⁸ Suetonius,¹²⁹ and Juvenal.¹³⁰ It was even used in the ninth century AD by Photius when referring to the theatre,¹³¹ and it is frequently found in inscriptions.¹³²

PROSCAENIUM AND PULPITUM

The words *proscenium* and *pulpitum* are frequently used interchangeably by modern authors to mean the stage.¹³³ However, the word *proscenium* seems to refer broadly to the whole stage area, sometimes including the *scaenae frons* itself. An inscription from Leptis Magna, which mentions a figure of 500,000 sesterces for decorating the *proscenium* with columns and marble, is carved on the entablature over the columns of the *scaenae frons*.¹³⁴ When Nero watched a spectacle from the top of the *proscenium* it is unlikely to mean that he was sitting on the stage.¹³⁵ Inscriptions which mention statues in the *proscenium* are probably best interpreted as referring to the *scaenae frons*.¹³⁶ An inscribed relief from Capua, which records the impresario Lucceius Peculiaris as having restored the *proscenium*, shows workmen erecting a column, which suggests that it is the *scaenae frons* which is being restored.¹³⁷ A Hadrianic inscription from Vasio records a restoration of the dilapidated *proscenium*¹³⁸ and archaeological evidence shows that the *scaenae frons* was rebuilt at this time.¹³⁹ Sometimes the stage is specifically referred to as part of the *proscenium*. Apuleius talks of the wooden stage as *proscenii contabulatio*¹⁴⁰ and Vitruvius refers to *proscenii pulpitum*.¹⁴¹ The word *pulpitum*, on the other hand, refers only to the stage and seems to refer specifically to the platform on which the actors stood. Vitruvius points out that the *pulpitum* is the equivalent of the Greek *logeion*.¹⁴² It was usually, but not invariably, made of wood.¹⁴³ Vitruvius suggests that the stage should be no more than five feet high because otherwise the senators sitting in the orchestra would be unable to see.¹⁴⁴ The stages of theatres in the eastern provinces were usually very much higher. The area under the stage was called the *hyposkenion* in Greek, but the word, *hyposcaenium*, which is frequently used of Roman theatres, has no classical authority.

¹³³ In this book the word *proscenium* is used to denote the wall of the stage facing the audience. The word *pulpitum* is used to refer to the platform (usually wooden) on which the actors stood. ¹³⁴ IRT 534.

¹³⁵ 'e proscenii fastigio' (Suet. *Nero* 12. 1). He is elsewhere described as watching the actors 'e parte superiore proscenii' (Suet. *Nero* 26. 2).

¹³⁶ For example an inscription from Bovillae (CIL 14. 2416) refers to a statue of Faustina Augusta in the *proscenium*. Appius Claudius Pulcher, consul of 38 BC, the original builder of the theatre at Herculaneum, was accorded a statue in the *proscenium* after his death (CIL 10. 1424). No doubt the *proscenium ad Apollinis* contracted for by M. Aemilius Lepidus in 179 BC was both stage and scenery (Livy 40. 51. 3). The same is probably true of a number of Gallic theatres. For example a certain L. Magius Secundus is mentioned in an inscription (CIL 13. 3450) found at Pagus Vennectis as dedicating a *proscenium* to the *numen* of Augustus and Apollo. At Briord, near Vénissieux, an inscription (CIL 13. 2462) records that a certain Camulia Attica paid at her own expense for a *proscenium* in honour of Mercury.

¹³⁷ CIL 10. 3821. ¹³⁸ CIL 12. 1375.

¹³⁹ Y. de Kisch, in C. Landes (ed.), *Spectacula*, 2: *Le Théâtre antique et ses spectacles* (Lattes, 1992), 133–48. ¹⁴⁰ Apuleius, *Florida* 18.

¹⁴¹ Vitruvius, *De Arch.* 5. 6. 1. ¹⁴² Vitruvius, *De Arch.* 5. 7. 2.

¹⁴³ 'Modicis instravit pulpita lignis' (Horace, *Ars* 279).

¹⁴⁴ Vitruvius, *De Arch.* 5. 6. 2.

¹²⁰ 'Virginibus Vestalibus locum in teatro separatim, et contra praetoris tribunal dedit, (Suetonius, *Aug.* 44. 3, cf. *CIL* 10. 833). ¹²¹ Tacitus, *Ann.* 4. 16.

¹²² F. Sear, 'The Theatre at Leptis Magna and the Development of Roman Theatre Design', *JRA* 3 (1990), 380–1. See also M. B. Poliakoff, *JRA* 3 (1990), 382–3.

¹²³ Aristotle, *Historia Animalium* 613^b. ¹²⁴ Pollux 3. 154.

¹²⁵ Plutarch, *Moralia* 2. 638c. ¹²⁶ Aelian, *De Nat. Animalium* 11. 10.

¹²⁷ Vitruvius, *De Arch.* 5. 6. 2. ¹²⁸ Quintilian, *Inst.* 6. 3. 71.

¹²⁹ Suetonius, *Nero* 12. 3. ¹³⁰ Juvenal 3. 178.

¹³¹ Photius s.v. *orchestra*.

¹³² An inscription from Olisip records the offering of an orchestra by Caius Heius Primus, *flamen augustalis*, at the time of Nero (CIL 2. 183 = ILS 5640). An inscription in the theatre at Italica records that a certain L. Blattius Traianus Pollio embellished the orchestra. *El teatro*, 186. At Veii two inscriptions mention *orchestra*: CIL 11. 3807–8; and another has *orchestra* [sic]: CIL 11. 3798. The word orchestra was of course commonly used throughout the Greek-speaking world.

STAGE EQUIPMENT

While dealing with the stage mention should be made of the words *aulaeum* and *siparium*, which are still frequently confused, despite Beare's lengthy and authoritative appendix on the subject.¹⁴⁵ The *aulaeum* was the drop curtain immediately behind the *proscenium* wall which was lowered into its slot at the beginning of the performance and raised at the end.¹⁴⁶ It was introduced to Rome in 133 BC.¹⁴⁷ *Siparia* were simply drapes which could be set up anywhere on the stage so that mimes could hide behind them until it was their turn to appear.¹⁴⁸ Pieces of revolving machinery were called *periaktoi*.¹⁴⁹ There is evidence for them at Lugdunum (Lyon). Sometimes there were inclined platforms under the stage for machines, as at Lugdunum and Arausio, and sometimes tunnels running from under the *proscenium* to the middle of the orchestra. The latter are mainly found in Greek theatres such the Large Theatres at Magnesia and Larissa, and the theatres at Eretria, Tralles, Corinth, and Segesta. They may be the Charonean staircases mentioned by Pollux for the apparition of underworld divinities and the dead.¹⁵⁰

THE SCAENAE FRONS

The back wall of the stage rose to a considerable height, at least as high and sometimes higher than the top of the cavea, and was usually decorated by two or three storeys of columns. The terminology applied to it suggests that it was regarded as the front of the scene building rather than the back wall of the stage. The expression, *scaenae frons*, and its plural, *scaenarum frontes*, appears three times in Vitruvius.¹⁵¹ The word *columnatio*, which is used to denote the tiers of columns, was used once by Apuleius.¹⁵² There were three doorways in the *scaenae frons* wall. The term used by Vitruvius for the outer ones is *hospitalia* and for the central one *valvae regiae*.¹⁵³ For the sake of brevity the word *regia* is used in this work to refer to this doorway. According to Pollux, the *regia* represented a royal palace, a grotto, or a fine residence and was used by the principal actor; the door on the right was the house of the second actor; and the door to the left reserved for a person of less importance.¹⁵⁴ It might be noted that the word *hospitalia* is a neuter plural noun as used by Vitruvius and not an adjective. Therefore the singular is *hospitalium*, not *hospitalale*. The term *valvae regiae* is in the

plural; the singular, *valva*, refers to one of the leaves of a double door. The word *valvae* was used of temple doors and other grand doors, such as those of a theatre, while the word *porta* usually referred to a domestic door or the gate of a town or a camp. The word *scaena* is used by Vitruvius for the scene building as a whole,¹⁵⁵ but it can be used more loosely, as when Nero mounts a private stage.¹⁵⁶ Sometimes it is virtually synonymous with *scaenae frons*.¹⁵⁷ Plautus uses the word for when the actors are 'on stage'.¹⁵⁸

ACOUSTIC DEVICES

The sloping wooden roof over the stage was probably a common feature, but the archaeological evidence is limited to three theatres: Arausio, Aspendus, and Bostra. The roof was presumably built for acoustic purposes, for the same reason the stage floor and the doors of the *scaenae frons* were usually of wood. According to Vitruvius, actors sometimes turned to face the wooden doors at the back of the stage so that their voices could gain resonance.¹⁵⁹ Vitruvius does not mention the roof, but he does mention other acoustic devices. He suggests placing thirteen sounding vessels (*echea*) in niches (*cellae*) half-way up the auditorium to amplify the voices of the actors.¹⁶⁰ Vitruvius says that when the theatre at Corinth was destroyed in 146 BC by Mummius, he brought its bronze sounding vessels to Rome.¹⁶¹ Onorio Belli, who described a number of theatres in Crete in 1586, mentions acoustic vases at Lyttus.¹⁶² At Aezani Texier saw vases embedded in a block of marble which he believed were acoustic vases of the type described by Vitruvius.¹⁶³ According to Maufras, Cuninghame noticed nine cavities, 0.49 m wide and 0.65 m apart, at Saguntum which he believed were for acoustic vases.¹⁶⁴ In the small theatre at Nemus Aricinum were found a number of small semicircular niches about 0.50 m in diameter at the rim of the cavea, which Morpurgo thought were for the sounding vessels mentioned by Vitruvius.¹⁶⁵ In the late second-/early first-century BC theatre at Gioiosa Ionica there are amphorae in the two niches next to the central one of the *proscenium* wall. Another, almost complete, 0.45 m high × 0.28 m wide, was found walled up on the extreme left of the tenth row of seats with its mouth facing towards the orchestra. Ferri believed that these were sounding vessels.¹⁶⁶ In the back of the podium wall, facing the audience, there are thirteen regular slots containing terracotta tubes, 0.14 m wide. They end at pavement level and

¹⁴⁵ W. Beare, *The Roman Stage* (London, 1968), 267–74.

¹⁴⁶ For detailed discussion on the workings of the *aulaeum* see A. Duceroy and A. Audin, 'Le rideau de scène du Théâtre de Lyon', *Gallia*, 18 (1960), 57–82.

¹⁴⁷ 'aulaea quoque in scaenam intexta sternuntur, quod pictus ornatus ex Attalica regia Romam usque perlatus est.' Donatus, *De Com.* 12. 3.

¹⁴⁸ They are listed amongst the stage fittings in the theatre at Thugga (*CIL* 8. 26606).

¹⁴⁹ Vitruvius, *De Arch.* 5. 6. 8. ¹⁵⁰ Pollux 4.132.

¹⁵¹ Vitruvius, *De Arch.* 5. 6. 1; 5. 7. 1; 7. 5. 2. An inscription from Syracuse also uses the term *scaenae frons* (*CIL* 10. 7124 = *ILS* 5643a).

¹⁵² Apuleius, *Florida* 18. ¹⁵³ Vitruvius, *De Arch.* 5. 6. 8.

¹⁵⁴ *Onomasticon* 4. 127, cf. Beare, *Roman Stage*, 285–94.

¹⁵⁵ Vitruvius, *De Arch.* 5. 6. 6.

¹⁵⁶ 'Inisse eum domesticam scaenam' (Tacitus, *Ann.* 15. 39).

¹⁵⁷ 'Scaena autem pars theatri adversa spectantibus, in qua sunt regia' (Servius, commentary on Vergil, *Aen.* 1.164).

¹⁵⁸ *in scaena* (Plautus, *Poen.* 20). ¹⁵⁹ Vitruvius, *De Arch.* 5. 5. 7.

¹⁶⁰ Vitruvius, *De Arch.* 1. 1. 9 and 5. 5. ¹⁶¹ Vitruvius, *De Arch.* 5. 5. 8.

¹⁶² E. Falkener, *A Description of some important Theatres and other Remains in Crete* . . . (London, 1854), 18.

¹⁶³ C. Texier, *Description de l'Asie Mineure*, 3 vols. (Paris, 1839–49), 1. 113.

¹⁶⁴ C.-L. Maufras, *L'Architecture de Vitruve: Traduction nouvelle* (Paris, 1847), bk. 5, n. 65.

¹⁶⁵ L. Morpurgo, *Nsc.* (1931), 237–305. ¹⁶⁶ S. Ferri, *NSc.* (1926), 332–8.

Ferri thought they were acoustic too. In the theatre at Hippo Regius there are channels under the *pulpitum* inside which were rows of *dolia* (large jars), 1.20 m in diameter, designed to amplify sound.¹⁶⁷ Behind the *proscenium* wall of the theatre at Nora in Sardinia in the *hyposcaenium* are four large *dolia* which may have been put there for acoustic reasons.¹⁶⁸ At Scythopolis each of the eight radial passageways has a second radial passage running parallel to it. These secondary passages terminate in elliptical vaulted chambers. Various explanations have been offered for these chambers, including Plommer's suggestion that they were resonating chambers which originally contained sounding vessels of the type prescribed by Vitruvius.¹⁶⁹ A number of terracotta vases found in the theatre at Avaricum Biturigum were apparently placed there for acoustic reasons.¹⁷⁰ Acoustics were taken quite seriously by the ancients to judge by Plutarch's story that when Alexander the Great wished the architect of the theatre at Pella in Macedon to make the *proskenion* of bronze he refused on the grounds that it would spoil the sound of the actors' voices.¹⁷¹

THE BASILICAS AND POSTSCAENIUM

The word *versurae* is commonly used to denote the large foyers each side of the stage. However, the word strictly refers to the re-entrants at the corners of the stage or the projecting wings, as seen from the stage. Vitruvius speaks of the *versurae procurrentes* which provide the two lateral entrances to the stage.¹⁷² It is therefore an unjustifiable extension of the word's original meaning to apply it to the rooms beyond. The word *basilica* has good inscriptional authority and there is no reason why it should not be used for these rooms.¹⁷³

The word *choregia* is attested in several inscriptions, for example in an inscription from Cierium in Thessaly.¹⁷⁴ In the Roman theatre they were the rooms at the back of the scene building and it must be assumed that they performed the same function as their Greek equivalents: dressing rooms and store-rooms for props. In the theatre at Aphrodisias a total of twelve inscriptions belonging to the third century AD have been found

¹⁶⁷ J.-C. Lachaux, *Théâtres et amphithéâtres d'Afrique proconsulaire* (Aix-en-Provence, c.1979), 73–7.

¹⁶⁸ G. Pesce, 'I risuonatori del teatro romano di Nora', in *Gli archeologi italiani per Amadeo Maiuri* (Cava dei Tirreni, 1965), 359–65.

¹⁶⁹ W. H. Plommer, 'Scythopolis, Caesarea and Vitruvius: Sounding Vessels in Ancient Theatres', *Levant*, 15 (1983), 132–40.

¹⁷⁰ A. De Caumont, *Cours d'antiquités monumentales professé à Caen, en 1830*, 6 vols. (1830–41), 2, 449, and *Abécédaire ou rudiment d'archéologie* (Caen, 1867), 307.

¹⁷¹ Plutarch, *Moralia* 1096b.

¹⁷² One led from the forum and the other from outside the city, Vitruvius, *De Arch.* 5. 6. 8. According to Pollux (*Onomasticon* 4. 127) the *periaktos* near the left-hand door had scenes showing the city, especially the harbour; the one on the right, scenes from the country. It appears that the left-hand door was thought of as leading from the city and the right-hand from the country. For further discussion, see Beare, *Roman Stage*, 248–55.

¹⁷³ The word *basilica* is found in an inscription from Iguvium (Gubbio): '[b]asilicas sublaqueavit' (*CIL* 11. 5820 = *ILS* 5531). It also appears at Dougga: 'theatrum cu]m basilicis' (*CIL* 8. 26607).

¹⁷⁴ *IG* ix. 2. 249, line 24.

on the doorways of the *postscaenium* rooms which indicate that they were reserved for mime performers who kept their artistic material there.¹⁷⁵ The word *postscaenium* is usually used to refer to the whole set of rooms behind the *scaenae frons* between the basilicas.¹⁷⁶ This included the passages leading from the three doors in the *scaenae frons*, the *choregia* or dressing rooms between them, and the staircases leading to the upper levels of the scene building. Vitruvius recommends a portico behind the scene building (*porticus post scaenam*) as a place for the audience to take refuge in case of sudden showers of rain.¹⁷⁷ A number of theatres have this feature, such as Tergeste, Beneventum, and Thugga. Others, such as Pompeii, Ostia, and Augusta Emerita, have a large colonnaded square behind. The word used for a square of this type is *quadriporticus*.¹⁷⁸

TABERNAE

Many Roman theatres were built on vaulted substructures which created a series of voids underneath the cavea. Some were used as passageways and others occupied by staircases, but many did not lead anywhere and must have been used for storage or as shops. By the time of Trajan, if not before, the outer radial substructures of the Theatre of Marcellus in Rome were used as *tabernae* (shops). An inscription mentions a *coactor* (= *coactiliarius*, a fuller),¹⁷⁹ and others record that *sagarii* (dealers in military mantles) set up a marble base dedicated to the emperor in AD 104.¹⁸⁰ Some of these *tabernae* may have been used as offices for those whose job it was to look after the fabric of the building. An inscription from Brattia (Brač, Croatia) mentions a centurion who was *curagens theatri*.¹⁸¹ Two fragmentary inscriptions from Pola (Pula, Croatia) mention *curatores theatri*.¹⁸² These may have been the officials in charge of the building, the equivalent of the Greek *epimeletai*, who are attested in a papyrus as being in charge of the theatre of Antinoe/Antinopolis.¹⁸³ A letter, dating probably to the first half of the third century AD, to a former superintendent (*epimeletes*) and key-keeper of the theatre at Memphis, deals with an enquiry about *thyrones* (doors) stored in the theatre.¹⁸⁴ Among the more minor staff concerned with the running of theatres were the *designatores* or *dissignatores* who showed people to their seats.¹⁸⁵

¹⁷⁵ C. Roueché, in Smith, *Aphrodisias*, 2, 103–5.

¹⁷⁶ The word *postscaenium* itself does not have any classical authority although Lucretius uses the adjective *postscaenius* to refer to what goes on behind the scenes (*De Rerum Nat.* 4. 1186).

¹⁷⁷ Vitruvius, *De Arch.* 5. 9.

¹⁷⁸ The word appears in inscriptions such as *CIL* 14. 1941.

¹⁷⁹ *CIL* 6. 33838a.

¹⁸⁰ *CIL* 6. 956, 9868, 10028.

¹⁸¹ *CIL* 3. 3096.

¹⁸² *Inscr. Ital.* x. 1. 18, 101–2, 147–52, see M. Mirabella Roberti, *Atti Istr.* 51–2 (1939–40), 237. The first is Augustan and the second late 1st cent. AD, according to S. Mlakar, *Ancient Pula* (Pula, 1958), 35–7.

¹⁸³ P. Bad. iv 74 = R. Seider, *Paläografie der griechische Papyri*, I (1967), no. 34. *VBP* iv 74, 10. E. G. Turner, *Gnomon*, 41 (1969), 506. H. C. Youtie, *ZPE* 3 (1968), 163 = *Scriptiunculae*, 11. 941.

¹⁸⁴ D. S. Crawford (ed.), *Fuad 1: University Papyri* (Alexandria, 1949; repr. Milan, 1976), text no. xiv.

¹⁸⁵ Plautus, *Poen.* 19 ('neu dissignator praeter os obambulat | neu sessum ducat, dum histrio in scaena siat'). Ulpian, *Dig.* 3. 2. 4. 1. *CIL* 6. 32332, l. 12 (*dissignator*).

A graffito from Thugga mentions *designatores* and *monitores cancelli*.¹⁸⁶ The *monitores* were the prompters who reminded the actors of their lines.¹⁸⁷

THE VELA

The auditorium was often covered with awnings termed *vela*. They first appeared in Rome in 78 BC¹⁸⁸ and are mentioned by Vitruvius.¹⁸⁹ They were obviously an attraction on hot days and their use was advertised with the words: *vela erunt*.¹⁹⁰ Lucretius vividly described ‘yellow and red and dark-blue awnings spread over large theatres . . . they flutter and tremble stretched across their poles and beams; for then they dye the assembly seated below and all the show of the stage and the stately company of the fathers’.¹⁹¹ Propertius describes ‘the *vela* full of folds hanging over the auditorium’,¹⁹² but sometimes it was too windy for *vela* to be used.¹⁹³ Nero stretched particularly elaborate *vela* over the Theatre of Pompey, showing himself driving a chariot.¹⁹⁴ None has actually survived although several theatres have rows of perforated corbels to hold the masts and staves from which they were hung. Well-preserved rows of corbels can be seen in the theatres of Pompeii, Arausio, Volaterrae, and Apendus. The word *velarium* is more of a problem. It appears

rarely and it is not clear whether it is identical in meaning with the word *vela*.¹⁹⁵ It is possible that the word *vela* refers to the awning itself and the word *velarium* has to do with the whole operating mechanism. The word *petasos*, which appears in Greek inscriptions, is thought to be the equivalent of *vela*. However, Moretti believed that the word refers to the awnings or roofing structure over the stage.¹⁹⁶ A detailed study by Graefe suggests that the *vela* were hung from staves like a ship’s sails.¹⁹⁷ As the staves could not be longer than about 10–15 metres Graefe’s findings lead inevitably to the unfortunate conclusion that it was chiefly those in the upper parts of the cavea who benefited from the shade. Is this what Calpurnius meant when he spoke of the equites and tribunes as sitting ‘under the open sky’?¹⁹⁸ Each mast was under the control of a squad of soldiers and in the theatre at Bostra an inscription on a block which supported one of the masts bears the words: ‘(centuria) Ant(onii) L(. . .)’.¹⁹⁹ Several inscriptions record gifts of money to provide *vela*.²⁰⁰

¹⁹⁵ The word *velarium* is used by Juvenal 4. 122; it also appears in two inscriptions from Ephesus. Gallina, ‘Epigrafi’, 217–18, no. 16 = *Ephesos* 2. 39 = Wood, *Inscriptions*, no. 3; Gallina, ‘Epigrafi’, 219, no. 17 = *Ephesos* 2. 40 = Wood, *Inscriptions*, no. 6.

¹⁹⁶ J.-C. Moretti, *Anatolia Antiqua*, 2 (Paris, 1993), 133–58.

¹⁹⁷ Graefe, *Vela Erunt*. ¹⁹⁸ ‘*sub aperto caelo*’ (Calpurnius, *Ecl.* 7. 26).

¹⁹⁹ M. Sartre, *Inscriptions grecques et latines de la Syrie*, 13.1: *Bosra* (Inst. fr. d’arch. du Proche-Orient, cxiii), nos. 9156–68.

²⁰⁰ An inscription from Patara (Gallina, ‘Epigrafi’, 210–11, no. 11) records that Quintus Velius Titianus provided the *velum* and dedicated it to Antoninus Pius in AD 146/7. N. Plaetorius Onirus, an Augustalis and a *bisellarius*, paid HS 10,000 to provide *vela* at Abella: *CIL* 10. 1217 = *ILS* 5651. An inscription from Philadelphia (Alaşehir) in Asia records that Hernippus, the president of an athletic association, gave 10,000 denarii for equipping the theatre with *vela* (*IGRR* 4. 1632 = Le Bas, *Inscriptions*, no. 648). A papyrus from Oxyrhynchus (El Bahnasa) mentions *vela* (*P. Oxy.* 17. 2128).

¹⁸⁶ C. Poinssot, *Les Ruines de Dougga* (Tunis, 1958), 29.

¹⁸⁷ This explanation comes from an 8th-cent. source, Paulus Diaconus: ‘monitores qui monent histriones in scena’. W. M. Lindsay, *Epitoma Festi* (Leipzig, 1913), 139 M.

¹⁸⁸ Valerius Maximus 2. 4. 6. ¹⁸⁹ Vitruvius, *De Arch.* 10, Praef. 3.

¹⁹⁰ *ILS* 5144, 5145, see also R. Graefe, *Vela Erunt* (Mainz, 1979), *passim*.

¹⁹¹ Lucretius, *De Rerum Nat.* 4. 75.

¹⁹² ‘sinuosa cavo pendebant vela theatro’ (Propertius 4. 1. 15).

¹⁹³ Martial 14. 29. 1. ¹⁹⁴ Dio 62. 6. 1–2.

CHAPTER 2

Finance and Building

This chapter examines how a theatre was contracted out and how long it may have taken to build. It also investigates how theatres were paid for and who the benefactors were. Although theatre-building followed the same practices as other civic building at the periods and places concerned, theatres seem to have been a particular target for benefaction. This may have been because the audience was so carefully segregated according to rank and position. The benefactors would have sat near the front or in the *tribunalia*, always in the public eye. Evidence of their benefactions, statues and inscriptions, was there for all to see—in the *proscenium*, in front of the *tribunalia*, or in the *scaenae frons*, the parts of the building which were designed to be constantly in the eye of the audience. Consequently it was not unusual for a theatre to be built for propaganda reasons by an imperial benefactor or a wealthy individual. However, building a theatre was an extremely expensive project and few theatres were totally financed by a single individual. Usually theatres seem to have been built by a combination of private benefaction, public subscription, and the proceeds from the *summae honorariae* or payments for office made by the magistrates.

Even when they had been built, theatres had to be maintained and this too was a expensive business. Sometimes the process of building went on for generations, especially when the initial project was an ambitious one or when an existing theatre had to be enlarged. Embellishing and adding to the original building was also an ongoing process, as archaeological and inscriptional evidence makes clear. Of course theatres were from time to time in need of maintenance or repair and in some cases part or all of a theatre had to be rebuilt after some disaster, such as fire or earthquake. This all came at a cost. Inscriptions sometimes mention actual sums, and although it is difficult to translate them into their modern equivalents, what they do indicate is that what appears to be a generous benefaction often represented only a tiny proportion of the overall cost. Building a theatre was clearly a massive undertaking.

THE CONTRACT

A number of inscriptions survive which give detailed insight into how the work of building a theatre was contracted out. These inscriptions cover a long time-span and as they come

from both the Greek and Roman worlds, the procedures for building a Greek and a Roman theatre may be compared.

The most important document relating to the building of a Greek theatre is the series of inscriptions which record the building of the theatre at Delos.¹ The theatre was first mentioned in an inscription of 305 BC, when the marble cavea was begun.² The *skene* and *proskenion* were built in 290 BC; *pinakes* for the *proskenion* were mentioned in 282 BC; wood for the *logeion* was mentioned in 279 BC; the doors of the *parodoi* and the lengthening of the *proskenion* in 274 BC; stone for the *paraskenia* in 269 BC. The cavea reached the level of the *diazoma* in 269 BC. The *diazoma* itself was built in about 250 BC and the *epitheatron* was completed in 246 BC. The whole process therefore took sixty years.

The names of the contractors are given and the actual amounts paid are also recorded. The stonework for the lower seating cost 7 drs per foot. 1,903 drs were paid for the *periodos* or passageway around the top of the cavea and 1,013¹/₃ drs for the *perioikodomia* or curved *analemma* around the top of the cavea. The prices work out to an average of 4 drs 1 ob. per foot for the passageway and 2 drs ²/₃ ob. per foot for the curved *analemma*.³ Archaeology has shown that the cavea was built by separate contractors working from the two ends, and this throws fresh light upon an inscription which mentions two contractors.⁴ Dilke showed how careful estimates were made beforehand and then contracts were drawn up. Payment was made only for work actually completed.

In Republican Italy it seems to have been common practice for building contracts to be put out to competitive tender.⁵ One of the most remarkable sets of building inscriptions refers to the theatre at Capua and dates to the period 108–94 BC. The inscriptions show how the officials, known as the *Magistri Campani*, identified by Mommsen as the *curatores fanorum*, proceeded step by step contracting out a new part of the building each year: an earth embankment in 108 BC;⁶ in 106 BC a wall and a parapet

¹ *ID* 157, 270, 290, 291 A, C, D.

² Both H. Bulle, *Untersuchungen an griechischen Theatern* (Munich, 1928), 186–9, and O. A. W. Dilke, *Museum Helveticum*, 56 (1948), 60–4, believed that the seating was at first of wood, and work on the marble cavea only began in 269 BC. R. Vallois, *L'Architecture Hellénique et Hellénistique à Délos jusqu'à l'éviction des Déliens* (166 Av. J.-C.), 1 (Paris, 1966), 231–4, believed that the marble cavea was begun about 305 BC. ³ *DI* 63–4.

⁴ *IG* XI. 150. A, lines 10–13.

⁵ Cicero, *Verr.* 2. 1. 143–6; *ILS* 6084, 29–49.

⁶ Fredericksen, *Campania*, 281, no. 6.

80 ft. long and 21 ft. high;⁷ in 105 BC a *fornix* (here perhaps a vaulted passageway) with steps above it and then a second one;⁸ in 104 BC a wall and a parapet 12 ft. long and 22 ft. high.⁹ By 94 BC they had two *cunei* built,¹⁰ a tribunal and a *cuneus* for women.¹¹ Before 94 BC they built a *cuneus* from the bottom to the top step, paved a street (or passageway), and rebuilt the steps.¹² An inscription of 14 February 94 BC records that the magistrates were to spend money building a portico and were to have special seats in the theatre as if they had given games.¹³ The inscriptions from Capua not only throw light upon the procedure for building a theatre, but also show that it was a slow one. The inscriptions refer only to the *cavea*, which therefore must have taken at least fourteen years to build. The scene building and any annexes must have occupied several more years.

IMPERIAL BENEFACTORS

Hellenistic monarchs established a tradition of patronage which the Romans were later to adopt. According to Livy,¹⁴ Antiochus began to build a magnificent marble theatre at Tegea in 175 BC to replace an earlier one which by then was over 200 years old.¹⁵ An inscription records that in 160 BC Eumenes II of Pergamum began to restore the theatre at Delphi, which by then was also over 200 years old.¹⁶ The ancient odeum of Pericles, which was burnt down by Sulla in the sack of Athens of 86 BC, was rebuilt by King Ariobarzanes.¹⁷ This tradition of euergetism was followed by great men of the Republic such as Pompey, who built the great theatre in Rome which bore his name. It is a remarkable fact that the first permanent theatre in Rome was also the largest Roman theatre ever built. The adjacent *porticus* contained statues of the nations over which Pompey had triumphed and the auditorium was presided over by Pompey's guiding deity, Venus Victrix, whose temple stood at the top of the *cavea*. The theatre offered unequalled opportunities for personal commemoration, as Pompey realized. Julius Caesar also built a theatre, or rebuilt an older one at Antioch-on-the-Orontes,¹⁸ and planned another in Rome although he did not live to see it finished. L. Cornelius Balbus, who was consul in 32 BC, built a theatre in Rome with the booty of his triumph over the Garamantes which he celebrated in 19 BC.¹⁹

It was Augustus who fully realized the potential of the theatre as a propaganda tool. Pompey had shown that the theatre was not simply an entertainment venue. It was also a place where the Roman people met in large numbers, a building hallowed by long tradition, a dignified setting in which the Roman people

were assembled in their proper places according to their station. It is no coincidence that the laws of *discrimina ordinum* were more strictly enforced in the theatre than in any other building of public spectacle. Furthermore, the theatre had a focus lacking in the amphitheatre.²⁰ The audience gazed down on the wealthy and powerful seated around the rim of the orchestra, the presiding magistrates in their boxes close to the stage, the stage decked out with fine hangings and scenery, the majestic tiers of marble columns rising behind, the inscriptions with their message of imperial power, and the images of rulers past and present. Above the stage rose the richly decorated roof and overhead fluttered the painted cloth of the *vela*. As the scene building offered unparalleled opportunities for ostentatious display, it is no surprise that the stage increased in size and the *scaenae frons* developed in height and splendour during the Augustan period (see Chapter 8).

Of the innumerable new theatres erected in Augustus' reign several were built on the emperor's personal initiative or through the agency of Agrippa. In Gallia Narbonensis the highest Roman officials, and sometimes Augustus personally, controlled the planning of the monumental centres of several important towns: Vienna (Vienne), Arelate (Arles), Nemausus (Nîmes), and Arausio (Orange).²¹ Of these the theatre at Arelate was particularly costly and splendid and deliberately sited to dominate the administrative centre of the town. Augustus was equally active in the east. Malalas relates how he founded a large theatre in Laodicea (Lattakia).²² Inscriptions name Agrippa as founder of the theatre at Augusta Emerita (Mérida),²³ and the date of its building seems to coincide with the elevation of the town to capital of the new province of Lusitania.²⁴ Agrippa built the theatre at Ostia, probably between 18 and 12 BC²⁵ and an odeum at Athens.²⁶ It has also been suggested that the theatre at Carthago Nova was built by Augustus' heir, Caius Caesar.²⁷

Theatres were also built by men with close personal ties to Augustus, such as Juba II, the highly Hellenized king of Mauretania, who lived in Rome from 46 to 23 BC and dedicated his new capital to the emperor, naming it Caesarea.²⁸ He

²⁰ There were fewer opportunities for such displays in the amphitheatre, where the audience faced the arena. In the circus the *spina* was in full view of the spectators and offered limited scope for display.

²¹ P. Gros, 'Un programme Augustéen: le centre monumental de la colonie d'Arles', *JdI* 102 (1987), 339–63.

²² Malalas, *Chron.* 9. 288.

²³ An inscription (*CIL* 2. 474) records that the theatre was originally built by Agrippa between 16 and 15 BC. See also P. Gros 'Théâtre et culte impériale en Gaule Narbonnaise et dans la péninsule ibérique', in W. Trillmich and P. Zanker (eds.), *Stadtbild und Ideologie: Die Monumentalisierung hispanischer Städte zwischen Republik und Kaiserzeit* (Munich, 1990), 381–90.

²⁴ J.-M. Roddaz, 'Agrippa et la péninsule ibérique', in A. Ceresa-Gastaldo (ed.), *Il bimilenario di Agrippa* (Genoa, 1990), 71–7.

²⁵ A fragmentary inscription (*CIL* 14. 82) bearing the words 'M.Ag]rippa cos' was found near the scene (Agrippa died in 12 BC). The theatre has recently been dated to 18–17 BC (A. Cooley, *BSR* 67 (1999), 173–82).

²⁶ Pausanias 1. 8. 6; 1. 14. 1.

²⁷ S. F. Ramallo Asensio, *Arch. Esp. Arq.* 65 (1992), 49–73.

²⁸ His devotion to Augustus was constant, as can be seen in the large statue of Augustus in a breastplate. K. Fittschen, 'Zur Panzerstatue in Cherchel', *JdI* 91 (1976), 174–210.

⁷ Fredericksen, *Campania*, no. 8.

⁸ Fredericksen, *Campania*, no. 10.

⁹ Fredericksen, *Campania*, no. 11.

¹⁰ Fredericksen, *Campania*, no. 14.

¹¹ Fredericksen, *Campania*, no. 15.

¹² Fredericksen, *Campania*, no. 16.

¹³ Fredericksen, *Campania*, no. 17.

¹⁴ Livy 41. 20.

¹⁵ A dedicatory inscription of the first *prohedria* dates it to the 4th cent. BC. R. Vallois, 'Le Théâtre de Tégée', *BCH* 50 (1926), 135–73.

¹⁶ *SIG* 2³, 671, B, 12.

¹⁷ Vitruvius, *De Arch.* 5. 9. 1.

¹⁸ Malalas, *Chron.* 9. 279, 288.

¹⁹ The three theatres in Rome are dealt with more fully in Ch. 6.

introduced the purely Roman type of theatre to North Africa when he built the theatre at Iol/Caesarea in about 25–15 BC.²⁹ It even seems to have had a temple at the top of the cavea, which suggests that it was inspired by the Theatre of Pompey. Furthermore, the sculptural decoration included a cycle of Muses, as did the Theatre of Dionysus at Athens, the Theatre of Pompey, and the theatres at Ferentium and Oriculum. In addition a personification of the province of Africa was found, which recalls the fourteen statues of provinces which Pompey placed in his theatre.³⁰ Juba's contemporary, Herod of Judaea, also a friend of Augustus, initiated a theatre-building programme in spite of the hostility aroused by spectacles which were alien to Jewish traditions. He introduced the Roman type of theatre at Caesarea Maritima in Palestine. It was begun in 19 BC and finished in time for the festival of 10–9 BC.³¹ Herod also built theatres at Sidon and Damascus, as well as a theatre in the middle of Jerusalem, with inscriptions enumerating the great actions of the Emperor and trophies of the nations he had conquered.³² Herod's son, Agrippa, spent many thousands of drachmas to build a theatre for the people of Berytus (Beirut) which surpassed many others in its costly beauty.³³ He also donated funding to present them with annual spectacles.³⁴

PRIVATE BENEFACTORS

During the reign of Augustus several wealthy individuals chose theatres as the object of their munificence. Theatres, as D'Arms points out, 'could serve as perfect settings for the staging of political, as well as purely dramatic, productions'.³⁵ Inscriptions record that Marcus Holconius Rufus and Marcus Holconius Celer financed an extensive rebuilding programme in the Large Theatre at Pompeii which provided the benefactors with an opportunity to compliment Augustus on his new title, *pater patriae*.³⁶ The theatre at Herculaneum was built by Appius Claudius Pulcher, consul of 38 BC, who was accorded a statue in the *proscenium* after his death.³⁷ Many other prominent personages were commemorated in this theatre. At the top of the cavea were a number of above-life-size bronze statues: a togate statue of Tiberius of AD 36/7,³⁸ a statue of Livia, a togate statue of M. Calatorius,³⁹ and a togate statue of the rich freedman L. Mammius Maximus, an *Augustalis* of the Claudian era.⁴⁰

Mammius was a relative of the *duovir quinquennalis*, L. Annius Mammius Rufus, who according to another inscription built or restored the theatre at the time of Augustus.⁴¹

Another Roman consul associated with the building of a theatre was A. Caecina Severus, consul in 2–1 BC, who is recorded in the dedicatory inscription of the theatre at Volaterrae. It is of some significance that statues of Augustus and Livia were placed in the *scaenae frons*.⁴² In an early Augustan inscription found in the theatre at Iguvium the *quattuorvir*, Cnaeus Satrius Rufus, was commemorated for roofing the basilicas.⁴³ He paid for this with his own money and in a pointed compliment to the emperor paid HS 7,750 for 'games in honour of the victory of Augustus'. Many other theatres in Italy were erected by magistrates, such as the theatre at Corfinium, which was erected by the *quattuorvir quinquennalis*, T. Mittius Celer.⁴⁴ A first-century BC inscription records that the *quattuorviri* built *theatrum et proscenium* at Volsinii.⁴⁵ In the Augustan theatre at Oriculum two inscriptions dating to the early first century AD connect the *quattuorvir* Passenius Ataedi, son of Lucius, with the building of the *scaena*.⁴⁶ At Castrum Novum an inscription records the donation of *scaenarium subselliarium* by the *duovir quinquennalis*, L. Ateius Capito.⁴⁷ A certain [. . .] T[ralia]nus donated marble sculptures and Seius Agatho donated HS 50,000 for the theatre at Catania.⁴⁸

Benefactions were made for a variety of reasons, but perhaps the most curious is the case of the impresario Luceius Peculiaris who restored the *proscenium* of the theatre at Capua in response to a vision. The workmen are shown erecting a column of the *proscenium* in a late third-/early fourth-century AD relief found among the ruins of the theatre.⁴⁹ The tradition of benefaction soon spread to the western provinces.⁵⁰ In Gallia Lugdunensis in the first half of the first century AD Orgetorix, son of Orgetorix, a *flamen Augusti*, gave a theatre to the citizens of Iatinum.⁵¹ An inscription from Olisipo in Lusitania records the offering of an orchestra and *proscenium* by Caius Heius Primus, *flamen augustalis*, at the time of Nero.⁵² Another inscription, which could be Flavian or Antonine, records that a priest with military distinctions paid for the theatre at Vendevre-du-Poitou.⁵³ In Pagus Vennectis a certain L. Magius Secundus is mentioned as dedicating a *proscenium* to the *numen* of Augustus and Apollo.⁵⁴

²⁹ CIL 10. 1443, 1444, 1445.

⁴¹ For the Caecinae, see M. Torelli, 'Senatori etruschi della tarda repubblica e dell'impero', *Dial. Arch.* 3 (1969), 295–6.

⁴³ CIL 11. 5820.

⁴⁴ CIL 11. 3173. G. Annibaldi, 'Regio IV (Abruzzi)—Contributi al C. I. L. Iscrizioni inedite nei musei di Corfinio e di Sulmona', *Epigraphica*, 20/1 (1958), 15–17.

⁴⁵ CIL 11. 2710. P. Gros, *Bolsena: Guide des Fouilles (MEFR)*, suppl. 6; Rome, 1981), 26.

⁴⁶ CIL 11. 7806, cf. C. Pietrangeli, *Epigraphica* (1941), 147–9; also CIL 11. 7807, 7808.

⁴⁷ CIL 11. 3583.

⁴⁸ G. Manganaro, *Epigraphica*, 51 (1989), 173, fig. 48; 176, fig. 55.

⁴⁹ CIL 10. 3821.

⁵⁰ E. Frézouls, 'Evergetisme et construction urbaine dans les trois Gaules et les Germanies', in *Rev. du Nord*, 66 (1984), 27–54.

⁵¹ CIL 13. 3024. ⁵² CIL 2. 183 = ILS 5640.

⁵³ *AEpigr.* (1967), 303. His name is missing. ⁵⁴ CIL 13. 3450.

²⁹ G. Picard, 'La date du théâtre de Cherchel et les débuts de l'architecture théâtrale dans les provinces romaines d'Occident', *CRAI* (1975), 386–97.

³⁰ G. Bejor, 'La decorazione scultorea dei teatri romani nelle province africane', *Prospettiva*, 17 (1979), 38.

³¹ Josephus, *AJ* 16. 136.

³² *AJ* 15. 8. 1. ³³ Josephus, *AJ* 19. 335.

³⁴ *AJ* 20. 211, cf. J. Lauffroy, 'Beyrouth: Archéologie et Histoire, époques gréco-romaines, I: Période hellénistique et Haut-Empire romain', *ANRW* 2. 8 (Berlin and New York, 1977), 148.

³⁵ J. H. D'Arms, 'Pompeii and Rome in the Augustan Age and Beyond', in *Studia Pompeiana & Classica in Honor of Wilhelmina F. Jashemski*, 1 (New York, 1988), 56.

³⁶ CIL 10. 833–5.

³⁷ CIL 10. 1423–4. ³⁸ CIL 10. 1414.

³⁹ CIL 10. 1447. ⁴⁰ CIL 10. 1452.

Most inscriptions of this kind in Gaul date to the second or third centuries AD. In the later second century AD two magistrates from Eburomagus in Narbonensis paid for and dedicated a theatre.⁵⁵ At Belginum in Belgica Publius Capitonius dedicated a *proscænium* to the local god Creto and to the *genius* of the pagus in the late second/third century AD.⁵⁶ At Eu, also in Belgica, a local benefactor, L. Cerialius Rectus, donated *theatrum cum proscænio*.⁵⁷ At Briord in Lugdunensis a certain Camulia Attica paid at her own expense for a *proscænium* in honour of Mercury.⁵⁸ The only inscription of this kind in Britain records the dedication of the *proscænium* of a theatre at Petuaria Parisorum in about AD 140–4 by Marcus Ulpius Januarius, aedile of ‘vicus Petu[ariensis].’⁵⁹

In North Africa the theatre at Leptis Magna, which was dedicated in AD 1–2, is a splendid and very early example of private munificence. In front of each *tribunal*, facing the orchestra, is a bilingual inscription commemorating the theatre’s builder, Annobal Rufus.⁶⁰ However, most North African benefactions belong to the second and third centuries AD.⁶¹ In the frieze of the *scaenae frons* of the theatre at Thugga is a dedicatory inscription, dating to AD 168/9, which names the builder of the theatre as Publius Marcius Quadratus, *flamen* of Divus Augustus and *pontifex* of the colony.⁶² He was a member of a family which had recently become extremely wealthy, having also built the Capitol of Thugga.⁶³ The theatre at Curubis is known to have been built at the private expense of an eques, M. Manlius Modestus Quietianus.⁶⁴ Often the inscription is a catalogue of the donor’s benefactions. An inscription of the second half of the second century AD belonging to the theatre at Rusicada records a series of generous donations by a *decurio* and *pontifex* of the colony, ‘C. Annius C. fil. Qu[ir].’⁶⁵ Specific sums of money were frequently recorded in inscriptions to dispel any doubt as to the extent of the donor’s generosity. M. Gabinius Sabinus was named as donor of the theatre at Madaurus and its cost, HS 375,000, was clearly spelt out.⁶⁶ Similarly, two inscriptions from Calama⁶⁷ record that Annia Aelia Restituta, priestess of the two Augusti, spent HS 400,000 on the theatre in the second half of the second, or the early third, century AD.⁶⁸ What these benefactions meant in real terms is discussed later in this chapter.

In the east the Hellenistic tradition of benefaction continued into the Imperial period. Athens was a particular focus for priv-

ate generosity. Tiberius Claudius Novios, a general in AD 61–2, built the *scaenae frons* of the Theatre of Dionysus and at some period after the sack of Athens by the Herulians (AD 267) a new stage was built using a series of mid-second-century reliefs to decorate its front. A small staircase in the middle of the stage led down to the orchestra and on the top step was an inscription dating to the late fourth or early fifth century which records that the *bema* was built by the archon, Phaedrus son of Zoilus.⁶⁹ Between AD 160 and 174 Herodes Atticus, an extremely wealthy patron of the arts, built the odeum on the south side of the Acropolis hill which bore his name.⁷⁰ Herodes Atticus also built a roofed theatre at Corinth whose magnificence, according to Philostratus, was surpassed only by the one he built at Athens.

Another wealthy benefactor, Opramoas, who lived in Lycia at the time of Antoninus Pius, gave benefactions for the theatres at Limyra⁷¹ and Tlos.⁷² An inscription records that Eutelistrata, the wife of Aratocritus, established the theatre at Calymna.⁷³ Aratocritus himself was honoured in a long decree for his services to Calymna and declared his intention to build a *skana* and *proskanion* for the theatre in the sanctuary of Apollo to allow melic and choral contests to be celebrated in honour of the gods.⁷⁴ The propaganda value of placing such inscriptions in prominent positions is demonstrated by the fact that a copy of the decree was to be put on the *skene* and a shorter version on the *proskanion* simply stating that he dedicated *skana* and *proskanion* to Delphian Apollo. At Magnesia an inscription, dating to the first century BC, records the generosity of Phanes, priest of Zeus and *agonothetes*, who completed building the *kerkides*.⁷⁵ Two identical bilingual inscriptions placed in front of the *tribunalia* (as at Leptis Magna) indicate that A. Curtius Crispinus Arruntianus and A. Curtius Crispinus Auspicatus built the theatre at Aspendus in Lycia in AD 161–9 in accordance with the will of A. Curtius Crispinus.⁷⁶ At Salamis in Cyprus a total of seventeen inscriptions honouring Ser. Sulpicius Pancles Veranianus have been found, one of which records that he constructed the theatre.⁷⁷

SUBSCRIPTIONS AND PUBLIC FUNDING

Collective benefactions were commoner in the eastern provinces than the western and have a long history. Many Greek theatres seem to have been built at the expense of the state or the deme and to have been controlled by magistrates, but some

⁵⁵ M. Passelac, *RANarb.* 3 (1970), 90–1. M. Gayraud, *RANarb.* 3 (1970), 105–6.

⁵⁶ J. B. Keune, ‘Weihschrift von Stumpfen Turm (Belginum)’, *TrZ* 2 (1927), 13–21.

⁵⁷ M. Mangard, ‘L’Inscription dédicatoire du théâtre du Bois l’Abbé à Eu (Seine-Maritime)’, *Gallia*, 40 (1982), 35–51.

⁵⁸ *CIL* 13. 2462. ⁵⁹ *RIB* 707. ⁶⁰ *IRT* 321, 322.

⁶¹ H. Jouffroy, *La Construction publique en Italie et dans l’Afrique romaine* (Groupe de Recherche d’Histoire Romaine de l’Université des sciences humaines de Strasbourg, Études et travaux 11; Strasbourg, 1986), 195–6, 229, 231–2, 276–8, 309–11.

⁶² *CIL* 8. 26606. ⁶³ L. Carton, *Mém. Ac. Inscr.* 11 (1902), 99–103.

⁶⁴ A. Merlin, *BAC* (1908), CCXX = *IL Afr.* 320. ⁶⁵ *IL Alg.* 2. 34.

⁶⁶ *IL Alg.* 1. 2121. ⁶⁷ *CIL* 8. 5365–6 = *IL Alg.* 1. 286–7.

⁶⁸ The two Augusti could be either Marcus Aurelius and Lucius Verus or Septimius Severus and Caracalla.

⁶⁹ *IG* II–III². 5021.

⁷⁰ Philostratus, *Vit. Soph.* 2. 1. 5, 8. Pausanias 7. 20. 6. The Suda s.v. *Herodes*.

⁷¹ *TAM* II. 2 (1930), 905, XIXC. A. Balland, *Inscriptions de l’époque impériale du Letôn* (Fouilles de Xanthos, 7; Paris, 1981), no. 66 = *SEG* 30. 1534. J. J. Coulton, *JHS* (1987), 171–8. ⁷² *TAM* II. 2 (1930), 579 = *IGRR* 3. 679.

⁷³ *TC* no. 105. ⁷⁴ *TC* no. 52.

⁷⁵ O. Kern, *AM* 19 (1894), 93–101; *Die Inschriften von Magnesia am Maiandros* (Berlin, 1900), nos. 92a, 92b, 129, 211 and app. II, no. 28; 211 = Gallina, ‘Epigrafi’, 230, no. 25. ⁷⁶ *IGRR* 3. 803.

⁷⁷ T. B. Mitford and I. K. Nikolaou, *The Greek and Latin Inscriptions from Salamis* (Salamis, 6; Nicosia, 1974), 115–71, no. 101.

evidence suggests that individuals contributed to the cost and in some cases paid for an entire theatre. A recently found inscription relating to the Theatre of Dionysus at Athens suggests that foreigners contributed towards the construction of the *skene* of the theatre around 330–329 BC.⁷⁸ The inscriptions of the theatre at Palaia Epidauros indicate that at least 1,000 individuals supported the cult of Dionysus by donating money to build the theatre. The inscriptions, which spanned the period from the middle of the fourth to the end of the third century BC, name individual Epidaurians with their title or rank and with the name of Dionysus in the dative.⁷⁹ In the case of the Zea theatre at Piraeus an inscription dating to about 150 BC listed the names of those who donated money for equipping the theatre.⁸⁰

The small theatre in the Syrian sanctuary at Delos seems to have been built entirely at private expense. According to a long inscription, the *theatron* was built from contributions by about 100 people on the initiative of the priest, Nicostratus, in 108–107 BC.⁸¹ Another inscription commemorates the construction of an *analemma*, again on the initiative of Nicostratus;⁸² a terrace wall was dedicated by a certain Phormion;⁸³ and a porch was dedicated by a certain Midas.⁸⁴ At Tlos a long inscription found in the north *parodos*, dating to the end of the first century BC, lists the names of more than fifty benefactors and the sums donated for the building of the theatre.⁸⁵ The inscription is incomplete, but the total of drachmas is 27,100. The largest sum, 3,000 drachmas, was donated by the high priest of Dionysus, the other sums varying between 100 and 1,000 drachmas.

Sometimes wealthy individuals were responsible for financing portions of a theatre, while other parts were built by public subscription. An inscription on the north-west *analemma* of the theatre at Iasos in Asia Minor records that Sopater, son of Epicrates, *choregetes*, *agonothetes*, and *stephanophoros*, dedicated the *analemma*, a *kerkis*, and the *bema* to Dionysus and the people.⁸⁶ Other inscriptions listed the names of those who subscribed to the repair of the theatre and provided money to pay for the festival. Others gave the names of actors and musicians who worked for the Dionysiac festival and the names of the wealthy patrons who paid their salary. The Sopater inscription belongs to the first half of the second century BC and, according to Hicks, the reference to the *demos* refers to the restoration of democracy in 168 BC.⁸⁷

Collective benefactions were rarer in a Roman context, but an inscription mentions a *collegium* paving the orchestra and doing other work on the theatre at Aequiculi.⁸⁸ They also erected a statue of Iustitia Augusta and held games. Around the *porticus*

of the theatre at Verona ran a row of small arches formed by Tuscan pilasters bearing the names of the families who contributed to the cost of the building.⁸⁹ An inscription in the theatre at Ammaedara in North Africa mentions restoration of the *porticus* at public expense in AD 299.⁹⁰

ADDITIONS AND EMBELLISHMENTS

The process of building and then of embellishing a theatre went on from generation to generation. The work of Fuchs has shown the degree of sculptural embellishment and the regularity with which it was renewed.⁹¹ A series of inscriptions document constant additions and alterations to the theatre of Leptis Magna, beginning shortly after its dedication in AD 1–2 and continuing for a period of over 300 years. The temple at the top of the *summa cavea* was dedicated in AD 35–6, although it was projected from the start to judge by a staircase let into the masonry mass supporting the *media cavea*. A temple in the *quadriporticus* behind the scene building was built by Iddibal Tapapius of the Annobal Rufus family and dedicated by Q. Marcus Barea to the Di Augusti in about AD 43.⁹² An inscription on an octagonal altar in the middle of the steps for the *bisellia*⁹³ and a long inscription on the podium wall around the orchestra record that the podium and altar were the gift of Tiberius Claudius Sestius in AD 91–2.⁹⁴ Second-century additions are attested by a 1.48-metre-high seated statue of Sabina, dressed as Ceres and Venus, in the middle of the *summa cavea*. Above-life-size statues of Hadrian, Lucilla, and Faustina the Younger decorated the *scaenae frons*, as well as statues of Dionysus, Hermes, Athena, and Lycian Apollo. Both basilicas were richly decorated, the western one containing statues of Hermes and Aphrodite and the eastern one heads of Artemis and Faustina the Younger. A fountain was built into the east corner of the *postscaenium* by Q. Servilius Candidus in AD 120 and subsequently rebuilt in Antonine times by L. Hedi Rufus Lollianus Avitus.⁹⁵ A clesydra was also built against the south wall of the *quadriporticus* behind the scene either by Lollianus or Candidus. A large statue of Antoninus Pius is known to have stood on a base in the middle of the *prohedria*.⁹⁶ In AD 156–7 the *columnatio*, originally of limestone, was replaced with a screen of cipollino and marble columns as part of a major restoration.⁹⁷ Two colossal heads, of Lucius Verus and Marcus Aurelius, were found close to the *scaenae frons* in positions which suggest they were placed in niches over the *hospitalia*. Later still a third colossal head, of Septimius Severus, seems to have been placed over the *valvae regiae*, presumably as a substitute for an earlier statue connected with the restoration of AD 156–7. In the same period the original Augustan inscription on the frieze was covered with mosaic, the

⁷⁸ A. J. Heisserer and R. A. Moyses, 'An Athenian Decree Honouring Foreigners', *Hesperia*, 55 (1986), 17–82. R. A. Moyses, 'A New Reference to the Skene of the Lycourgan Theater of Dionysus', *AJA* 90 (1986), 212.

⁷⁹ *IG* IV. I. 876–93. ⁸⁰ *IG* II. 984. ⁸¹ *ID* 2628.

⁸² E. Will, *La Sanctuaire de la déesse syrienne = Exploration archéologique de Délos*, 35 (Paris, 1985), 101. ⁸³ *ID* 2275.

⁸⁴ *ID* 2253–4, 2288. ⁸⁵ *TAM* 2. 550–1 = Gallina, 'Epigrafi', 234–5, no. 29.

⁸⁶ *AGIBM* (1890), 65. *CIG* 2681 = Le Bas, *Inscriptions*, no. 269 = Gallina, 'Epigrafi', 229, no. 24.

⁸⁷ E. L. Hicks, *JHS* 8 (1887), 98 n. 2. ⁸⁸ *CIL* 9. 4133.

⁸⁹ *CIL* 5. 3441. ⁹⁰ *CIL* 8. 11532.

⁹¹ M. Fuchs, *Untersuchungen zur Ausstattung römischer Theater in Italien und den Westprovinzen des Imperium Romanum* (Mainz, 1987).

⁹² *IRT* 273. ⁹³ *IRT* 318. ⁹⁴ *IRT* 347 = *AEpigr.* (1949), 161.

⁹⁵ *IRT* 533. ⁹⁶ *IRT* 376. ⁹⁷ *IRT* 372; *IRT* 534 = *AEpigr.* (1951), 86.

western basilica was enlarged and statues of Caracalla, Julia Domna, and Septimius Severus set up in the *quadriporticus*. A small Janus with four arches was built adjacent to the temple to the Di Augusti and presumably the granite columns of the *quadriporticus* itself belong to the Severan period. There were further restorations under Constans II and Constantine I.⁹⁸

Some benefactors were not reticent in advertising their generosity. There could have been scarcely anyone in the audience who could not see the monumental inscription in the theatre at Italica in Spain. It runs the whole width of the orchestra in front of the stage and records that a certain L. Blattius Traianus Pollio donated altars and statues and embellished the orchestra, stage, and passageways.⁹⁹ Three altars, presumably the ones that he donated, with neoattic decoration were found in the course of the excavation. The inscription is Tiberian, and further benefactions were made to the theatre in the Hadrianic period when a *quadriporticus* was built with a temple of Isis in the middle. A third-century AD six-sided altar was also found, with an inscription commemorating the gift of M. Cocceius Julianus, his son Quirinus and his wife Junia Africana, of two Carystian marble columns and bronze gates, traces of which still survive near the edge of the orchestra. A pair of altars dedicated to M. Lucretius Julianus between AD 209 and 211, was found in the *hyposcaenium*.¹⁰⁰ An inscription in the *porticus post scaenam* named a benefactor, 'L(ucio) Pontio C(aii) F(ilio) Ser(gia) l Amoena filia' and another mentions *ludi scaenici*.¹⁰¹

The theatre at Ostia also had a history of enlargement and rebuilding. The original Augustan theatre was built of *opus quadratum* and *opus reticulatum*. Behind it was a large open space (107 × 78 m) enclosed in Augustan times by a wall in *opus reticulatum*. At the time of Claudius a portico was built around the space and at the time of Domitian a temple was built in the middle. The colonnade was doubled at the time of Hadrian and the shops with their mosaic pavements were inserted later. The theatre was enlarged and rebuilt by Commodus at the end of the second century AD, when an outer ring of twenty-one arched openings on two-storeys was built, increasing its capacity to about 6,000 spectators and bringing its overall width to 88 metres. The coffers in stucco relief which decorated the vault of the central entrance passage date to c. AD 195 and therefore belong to the period when the theatre was enlarged.¹⁰² The new building was completed by Septimius Severus and Caracalla according to an inscription dating to AD 196.¹⁰³ It was restored by Diocletian and Maximian,¹⁰⁴ and a final restoration at the end of the fourth century AD by Ragonius Vincentius Celsus involved a remodelling of the orchestra as a *kolymbethra* and the conversion of the *tabernae* each side of the central entrance into water tanks.¹⁰⁵

In the eastern provinces it was common practice during the Imperial period to renovate older Greek theatres, usually according to the latest fashions. This often involved rebuilding the scene building with a two- or three-tier *columnatio* on the Roman model. At the time of Nero the scene building of the Theatre of Dionysus at Athens was totally rebuilt on heavy foundations which lay immediately behind the line of the Hellenistic stage front. At the same time the lowest row of seats was removed to make way for a second row of thrones. A large number of seats had inscribed names, some of which have been erased or replaced. Most of them were Roman in date. The scene building of the theatre at Sparta was also rebuilt in Roman times as a long Vespasianic inscription belonging to the *scaenae frons* attests.¹⁰⁶ The scene building of the theatre at Corinth was also totally rebuilt, probably in the Hadrianic period. The new *scaenae frons* had three tiers of columns and its three doorways were enclosed by three semicircular niches in a style very fashionable at the time.

Other inscriptions document the building of an entirely new theatre on a different site. At Gortyn the old Greek theatre was replaced in the Antonine period by a new theatre more suited to the city's position as provincial capital. At Cyrene a new theatre was built in the second century AD to replace the old Greek theatre which had been turned into an amphitheatre. At Hierapolis in Asia a new theatre was built inside the walls to replace the old one which was just over 200 metres to the north of the city. It was begun in the late first century AD and finished in the Hadrianic period to judge by an inscription in the gallery of the *summa cavea* which mentions Tiberius Julius Myndius.¹⁰⁷ However, the *scaenae frons* had to be rebuilt in the Severan period, at a time when the Imperial cult had assumed considerable prominence. It is significant that the reliefs on the podia of the middle order show a complex scene of sacrifice dominated by Septimius Severus dressed as Jupiter with Julia Domna, Caracalla, and Geta. At Patara a decree from the time of Tiberius honours Polyperchon for his part in building the theatre.¹⁰⁸ Additions continued to be made to the theatre for more than a century. A large inscription on the scene building records that Quintus Velius Titianus built the eleventh row of seats in the *summa cavea*, provided the *velum*, the marble decoration and the decoration of the front of the *logeion*, and rebuilt the scene building.¹⁰⁹ He dedicated it all to Antoninus Pius in AD 146/7.

Two theatres of Asia provide detailed evidence for additions and alterations over several centuries: Ephesus and Aphrodisias. The theatre at Ephesus dates back to Hellenistic times, the earliest auditorium dating to about 200 BC.¹¹⁰ Although Ephesus had become the capital of the province of Asia in 125 BC it was the Augustan peace that provided the climate for the theatre to be modernized and enlarged in keeping with the city's position as Metropolis of Asia. To judge by inscriptions the transformation of the old Hellenistic theatre into an enormous theatre of more

⁹⁸ IRT 470. ⁹⁹ *El teatro*, 186–7.

¹⁰⁰ A. M. Canto, *Habis*, 4 (1973), 311. ¹⁰¹ CIL 2. 1108.

¹⁰² H. Mielsch, *Römische Stuckreliefs* (Heidelberg, 1975), 99.

¹⁰³ CIL 14. 114. ¹⁰⁴ CIL 14. 129.

¹⁰⁵ G. Traversari, *Gli spettacoli in acqua nel teatro tardo-antico* (Rome, 1960),

¹⁰⁶ IG v. 1. 691.

¹⁰⁸ TAM 2. 420.

¹⁰⁷ F. Kolb, *ZPE* 15 (1974), 255–71.

¹⁰⁹ TAM 2. 408.

¹¹⁰ TAM 2. 408.

or less Roman type began in the Augustan period. It was then that the *prytany*,¹¹¹ Hieron Aristogiton, built vaulted galleries at his own expense.¹¹² Work on the cavea must have continued throughout the first century AD and into the second to judge by other inscriptions. One, dedicated to Domitian in AD 92, records that the north *analemma* was built at the expense of the people of Ephesus.¹¹³ Another, dedicated to Trajan (AD 102–14), was found in the upper *praecinatio* on the south side and commemorates Titus Flavius Montanus, who was *praefectus fabrum* for the second time, high priest of Asia, *flamen Augusti*, and *agonothetes*.¹¹⁴ This suggests that the south *analemma* and the related staircases were built at that time. The scene building was rebuilt in the Neronian period, according to an inscription dated to AD 66 on its lower order.¹¹⁵ The second century AD was a time of great economic prosperity for Ephesus and a great deal of money seems to have been spent on the theatre. In AD 140–4 P. Vedius Antoninus provided *vela*, *siparia*, and wooden equipment and machinery.¹¹⁶ The *vela* suffered damage to judge by an inscription of AD 201–2 which records that the proconsul of Asia, Q. Tineius Sacerdos, restored them at his own expense.¹¹⁷ They must have continued to cause trouble because an inscription dating to the early third century records that the city restored them using funds bequeathed by Julia Potentilla, the daughter of Julius Artemas who had led embassies to Antoninus Pius and Commodus and had made previous benefactions to the city.¹¹⁸ By this time the lowest five rows of seats of the cavea had been removed and a podium, 2.40 metres high, built around the orchestra to allow gladiatorial games and *venationes* to be held. Later in the century the orchestra was turned into a *kolymbethra*. A thick wall was built around the orchestra leaving a passage about 2 metres wide between it and the podium wall. At the same time the *pulpitum* wall was strengthened to take the pressure of the water. The theatre was consolidated in the fourth century and remained in use until the fifth century AD.¹¹⁹ The theatre was therefore in active use for almost seven centuries.

An exceptional number of inscriptions document the theatre at Aphrodisias, although, as Reynolds pointed out, these do not answer all the questions about its building.¹²⁰ What does seem clear is that the theatre was built in two main phases and that most of it was complete by the end of the first century AD. The original *proskenion* and *logeion* were built by C. Julius Zoilus, according to an inscription found in the orchestra or near the

stage, dating to 28 BC.¹²¹ Six inscriptions of Claudian/Neronian date record a programme of works by Aristocles Molossus.¹²² One inscription mentions the building of three entrances to the theatre; a second mentions the building of *analemmata*, *kerkides*, access staircases and seating, and promises a third *diazoma*. The work was supervised by Hermas, the son of Aristocles. An inscription dating to the second half of the second century AD records that M. Ulpius Carminius Claudianus, a rich benefactor from nearby Attouda, paid 10,000 denarii for seating in the theatre.¹²³ This may suggest that a new upper cavea was added at this time. Later the orchestra was deepened to form an arena and a podium built around it. The marble thrones were installed and a protective barrier was built around it to protect the spectators. These alterations to the orchestra were completed at the time of Marcus Aurelius, according to two inscriptions over the doorway into the substructures under the new stage. One ran the whole length of the new stage front and records a dedication to Aphrodite, Antoninus Pius, and Marcus Aurelius as Caesar by Ti. Claudius Zelus, a high priest.¹²⁴ It also refers to panelling of the new stage front and paving of the orchestra. Columns are also mentioned, perhaps a reference to a repair to Zoilus' columns which now formed the backdrop to the new stage. Marcus Aurelius Menestheus Scopas replaced the panelling of the podium wall around the orchestra at the time of Caracalla, according to an inscription on the podium wall.¹²⁵ There is evidence that the theatre was repaired several times from the third century onwards, but the only epigraphic evidence is a partly cut and partly painted inscription along the edge of the stage recording a benefaction by Androcles.¹²⁶

REPAIRS AND RESTORATIONS

Theatres were in constant need of repair, renewal, and rebuilding. This was often the result of natural disasters such as fire, and Rome was particularly prone to fires as the history of the Theatre of Pompey shows.¹²⁷ The theatre was dedicated during Pompey's second consulship in 55 BC,¹²⁸ and the Temple of Venus Victrix at the top of the cavea was dedicated in Pompey's third consulship (52 BC).¹²⁹ The first recorded restorations were under Augustus.¹³⁰ The building was damaged in the fire of AD 22 and repairs were carried out by Tiberius and completed by Caligula, although they were not dedicated until the time of Claudius.¹³¹ The *scaenae frons* was again damaged in the fire of AD 80 and the scene building probably restored shortly

¹¹¹ The *prytany* at Ephesus was a magistrate corresponding to the eponymous archon at Athens.

¹¹² Gallina, 'Epigrafi', 212, no. 12 = *Ephesos*, 2. 33.

¹¹³ Gallina, 'Epigrafi', 215, no. 14 = *Ephesos*, 2. 35.

¹¹⁴ Gallina, 'Epigrafi', 216, no. 15 = *Ephesos*, 2. 37.

¹¹⁵ Gallina, 'Epigrafi', 213–14, no. 13 = *SEG* 4. 563.

¹¹⁶ Gallina, 'Epigrafi', 217–18, no. 16 = *Ephesos*, 2. 39 = Wood, *Inscriptions*, no. 3.

¹¹⁷ Gallina, 'Epigrafi', 219, no. 17 = *Ephesos*, 2. 40 = Wood, *Inscriptions*, no. 6.

¹¹⁸ Gallina, 'Epigrafi', 220, no. 18 = *Ephesos*, 2. 41. In fact the word used is *pteromata* (plumage, wings) of the *vela*. The word appears in this sense only in this inscription and Gallina thinks it refers to the rope cradle of the *vela*.

¹¹⁹ Gallina, 'Epigrafi', 221, no. 19 = Robert, *Hellenica*, 4 (1948), 87 A = *CIG* 2976; Gallina, 'Epigrafi', 222, no. 20 = Robert, *Hellenica*, 4 (1948), 87 B.

¹²⁰ Reynolds in Smith, *Aphrodisias*, 2. 15.

¹²¹ J. Reynolds, *Aphrodisias and Rome* (London, 1982), 36; Reynolds in Smith, *Aphrodisias*, 2. 15–16.

¹²² Reynolds in Smith, *Aphrodisias*, 2. 16–18, 22.

¹²³ Reynolds in Smith, *Aphrodisias*, 2. 20.

¹²⁴ Reynolds in Smith, *Aphrodisias*, 2. 19, 26.

¹²⁵ Reynolds in Smith, *Aphrodisias*, 2. 20, 28.

¹²⁶ Roueché in Smith, *Aphrodisias*, 2. 99.

¹²⁷ For a full account, see Ch. 6.

¹²⁸ Cicero, *In Pisonem* 27. 65. Velleius Paterculus 2. 48. 2.

¹²⁹ Gellius, *Noctes Atticae* 10. 1. 6–9.

¹³⁰ *Res Gestae* 20. 9.

¹³¹ Tacitus, *Annals* 3. 72; 6. 45.

afterwards.¹³² Further restoration took place under Septimius Severus and Caracalla.¹³³ The theatre was again damaged by fire in AD 247 at the time of Philip.¹³⁴ The Theatre of Marcellus, on the other hand, seems to have had a comparatively untroubled history, although it had to have a new scene built at the time of Vespasian.¹³⁵ The Theatre of Balbus, completed 13 BC, had to be restored after the fire of AD 80;¹³⁶ and perhaps again between AD 408 and 423.¹³⁷

The commonest fate to befall a building was collapse (*conlapsus*, *dilapsus*, or plain *lapsus*) and this was often attributable to an earthquake or civil strife.¹³⁸ The theatre at Augusta Taurinorum (Turin), built in the early first century AD, was burnt down, perhaps in the destruction of Turin in AD 69, which was a result of the wars between Otho and Vitellius.¹³⁹ It was rebuilt with stone seating and at the time of Antoninus Pius at the latest, following a second fire, the cavea was enlarged. Probably in the mid-third century AD the cavea was enlarged again, to a width of 76 metres. This extension was connected with the prosperity of urban life in the late Empire and the growing success of popular spectacles such as mimes and gladiatorial games.

Earthquake damage is frequently mentioned. Perhaps the most famous example is the theatre at Naples which, according to Tacitus, collapsed as a result of the earthquake of AD 64 shortly after Nero performed there.¹⁴⁰ The old third-century BC theatre at Sardis was damaged in the earthquake of AD 17 and later rebuilt.¹⁴¹ At Gortyn the old Hellenistic bouleuterion or odeum collapsed in the great earthquake of AD 46, although it was not rebuilt until about AD 100.¹⁴² The scene of the theatre at Sicyon shows signs of rebuilding, suggesting that the *proskēnion* was entirely rebuilt in the first century BC or the early Empire, probably as a result of the violent earthquake described by Pausanias.¹⁴³ The theatre at Curium in Cyprus was damaged by the earthquake of AD 77 and rebuilt at the time of Trajan. The same earthquake damaged the theatre at Corinth. Trajan also rebuilt the *scaenae frons* of the theatre at Antioch-on-the-Orontes after the earthquake of AD 114/15.¹⁴⁴ The theatre at Smyrna was rebuilt probably after the earthquake of AD 178.¹⁴⁵ Stucchi believed that the earthquakes of AD 262 and 365 each inflicted damage on Cyrene's theatres. The orchestra of the theatre at Stobi was remodelled after earthquake damage at the end of the third century AD. The earthquake of AD 341 heavily damaged the theatre at Daphnae, but it was rebuilt and survived to the sixth century AD. The theatre at Salamis in Cyprus which had been restored by Hadrian after the Jewish Revolt was

devastated in the same earthquake. It was systematically robbed of stone until the sixth century, when the stage was restored on a much smaller scale for mimes and the seats which had not collapsed in the earthquake were reused. The theatre at Venafrum was badly damaged in the earthquake of AD 346, and the earthquake of AD 358 destroyed the theatre at Nicomedia. The theatre of Antipatris in Palestine was not even completed before it was ruined, together with the rest of the city, in the devastating earthquake of AD 361.

Age seems to have played a part in the collapse of a building, although the immediate cause was usually a disaster of some kind. The common formula, *vetustate collapsum*, was frequently used, for example in the theatre at Rusicada in Algeria, which was probably built in the Hadrianic period.¹⁴⁶ The phrase *ruina conlapsum* is used of the odeum at Gortyn after it collapsed in the earthquake of AD 46.¹⁴⁷ The words 'vet]usta[te conlapsa' have also been restored on an inscription referring to the theatre at Vesunna Petrucoriorum (Périgueux).¹⁴⁸ The theatre at Nora in Sardinia, on the other hand, is simply recorded as having collapsed.¹⁴⁹

The theatre at Capua, built at the end of the second century BC, seems to have been in such a ruinous condition just over two hundred years later that it had to be rebuilt *a fundamentis* by Q. Annius Januarius, an *Augustalis*.¹⁵⁰ Evidence of this rebuilding, which was carried out at the time of Hadrian, came to light in a series of brick-faced radial passageways found in 1942.¹⁵¹ The choice of materials seems to confirm Thomas's point that in antiquity new materials were used in rebuilding and no attempt was made to match the old fabric, as would be done nowadays.¹⁵² The small cult theatre at Nemus Aricinum (Nemi), built in the late Republic, required rebuilding after just over 150 years. It had been repaired and embellished with sculpture in the Julio-Claudian period, but had to be restored in the early second century AD by Cornelia Volusia, as a large inscription found in the *regia* records. The words used were 'vetustate corruptum',¹⁵³ which, according to Thomas, may refer to the action of water seeping through walls and undermining structure.¹⁵⁴ Similarly the *proscenium* of the theatre at Mirebeau was restored by a certain Attia Sacrata because it was 'vetustate corruptum'.¹⁵⁵ The scene building of the theatre at Vasio (Vaison), which was probably begun by Tiberius and finished by Claudius, was described as 'vetustate consumpt(um)' by the time of Hadrian and had to be rebuilt.¹⁵⁶ Thomas believed that *consumptum* refers to the effect of fire.¹⁵⁷

¹³² Dio Cassius, *Epit.* 66. 24.

¹³³ *CIL* 6. 1031.

¹³⁴ *Hier. Chron. a Abr.* 2263.

¹³⁵ Suetonius, *Vespasian* 19. 1.

¹³⁶ Dio Cassius, *Epit.* 66. 24.

¹³⁷ *CIL* 6. 1676.

¹³⁸ E. Thomas and C. Witschel, 'Claim and Reality in Roman Building Inscriptions', *BSR* 60 (1992), 135–77.

¹³⁹ Tacitus, *Hist.* 2. 66.

¹⁴⁰ Tacitus, *Ann.* 15. 33. 2–3.

¹⁴¹ R. J. Vann, *The Unexcavated Buildings of Sardis* (BAR 538; Oxford, 1989), 58.

¹⁴² 'Civitati Gortyniorum odeum ruina conlapsum restituit'. M. Guarducci, *Tituli Gortynii = Inscriptiones Creticae*, 4 (Rome, 1950), 355, no. 331.

¹⁴³ Pausanias 2. 7. 1.

¹⁴⁴ Malalas, *Chron.* 9. 279, 288.

¹⁴⁵ C. J. Cadoux, *Ancient Smyrna* (Oxford, 1938), 178–80.

¹⁴⁶ Written here as: 'vetustate dilabsum'. *CIL* 8. 7995–6.

¹⁴⁷ M. Guarducci, *Tituli Gortynii = Inscriptiones Creticae*, 4 (Rome, 1950), 355, no. 331.

¹⁴⁸ *CIL* 13. 11047.

¹⁴⁹ *CIL* 10. 1264.

¹⁵⁰ *CIL* 10. 3907.

¹⁵¹ G. Carettoni, *NSc.* (1943), 54.

¹⁵² Thomas, 'Claim and Reality', 149.

¹⁵³ 'Volusia Q. F. Cornelia theatrum vetustate corruptum restituit et excoluit.' *AEpigr.* (1932), 68.

¹⁵⁴ Thomas, 'Claim and Reality', 143.

¹⁵⁵ 'Attia Sacrata | C f proscenium | vetustate corruptum | de suo restituit.' *CIL* 13. 5614, cf. *CIL* 13. 5684 for the name Attius at Langres.

¹⁵⁶ *CIL* 12. 1375.

¹⁵⁷ Thomas, 'Claim and Reality', 143.

Some of these theatres seem to have lasted 150–200 years before rebuilding was required, but there are documented examples of theatres needing restoration before that, such as the theatre at Virunum in Austria which was built in the early second century AD and had to be restored by Elagabalus in AD 221.¹⁵⁸ The cavea of the second-century BC theatre at Pompeii seems to have become unstable by the Augustan period and was rebuilt by Marcus Holconius Rufus and Marcus Holconius Celer.¹⁵⁹ The theatre at Urbs Salvia utilized an unstable hillside and a walled *ambulacrum* had to be built around the top to isolate the cavea. The south *analemma* walls were also heavily buttressed, but in spite of this they collapsed in antiquity. In the theatre at Spoletium there is an enormous fissure through the seating where the entire west side slipped some 2–3 metres down the hillside. However, this may have occurred after the theatre had passed out of use.

In general the scene building seems to have been more vulnerable than the cavea and references to collapsing scene buildings crop up with some frequency. At Casinum (Cassino) where the theatre has been dated to the early Augustan period or even earlier there is clear archaeological evidence that the *scaena* was rebuilt in the second half of the first century AD. It is probably this rebuilding which was recorded in an inscription dating to the late first century AD according to which Ummidia Quadratilla, a wealthy local benefactor rebuilt the scene building, described as 'vetus]tate [corruptam'.¹⁶⁰ The scene building of the theatre at Julia Concordia, which was built in the Julio-Claudian period, had a very short life, to judge by an inscription which mentions a certain Lucius Minicius as restoring the scene of the theatre at the end of the first century AD.¹⁶¹ A similar picture emerges for the theatre at Alba Fucens, which was built in the early first century BC and enlarged in the second half of the first century BC. As early as AD 40–50, according to a recomposed inscription, L. Petiolanus and M. Allidius as *quattuorviri* had to restore the scene of the theatre.¹⁶² The theatre at Verona was built in the last quarter of the first century BC, but its *scaenae frons* had to be restored in the second half of the first century AD, according to an inscription.¹⁶³ The *postscaenium* wall of the theatre at Perge was structurally weak and later a massive wall with five niches in the form of a *nymphaeum* had to be built against it.

The fabric of many theatres must have been in a bad state by the fourth century to judge by the number of inscriptions which record work being undertaken to stop them falling down. The theatre at Augusta Emerita was repaired by Constantine between AD 333 and 337, according to an inscription which boasted that as a result the theatre was better decorated than

it had been before.¹⁶⁴ An inscription from Sparta mentions a restoration of the theatre under the proconsul Ampelius in AD 359.¹⁶⁵ At Hierapolis in AD 352 important works were carried out to stop the scene building from falling down, while another mentions restoration at the time of Constantius II.¹⁶⁶ The last recorded restoration of the theatre at Carthage was by Virius Audentius Aemilianus, the proconsul of the province of Africa between AD 379 and 383.¹⁶⁷ The Severan theatre at Madaurus had its *proscenium* repaired in AD 399–400, in the reign of Arcadius and Honorius.¹⁶⁸ Another late restoration took place in the theatre of Elusa where an inscription, dating to AD 455, records repaving by Abaamius, son of Zenobius.¹⁶⁹ The Theatre of Marcellus seems to have been in a state of total disrepair in the fourth century AD.¹⁷⁰ The final recorded restoration of the Theatre of Pompey took place under Arcadius and Honorius.¹⁷¹

BUILDING COSTS

Vitruvius describes the theatre immediately after the Forum, which suggests that it was a building of considerable civic importance. It was one of the largest public buildings in a Roman town and would have been expensive to build. According to inscriptions it could be financed in a number of ways.¹⁷² Most building projects were paid for in cash, the source of which was private benefactions, public subscription, local taxes, and revenue from land belonging to the town. According to Duncan-Jones, the *summae honorariae* often constituted the single most important source of income.¹⁷³ However, some costs were invisible. Mitchell pointed out that an imperial benefaction could be no more than the emperor's permission to extract stone from an imperial quarry or the remission of some taxes or rents.¹⁷⁴ In rare cases and usually in small towns free citizens were conscripted to provide labour.¹⁷⁵

Any attempt to put an actual cash figure on the cost of an ancient building is difficult in view of the limited evidence. When a sum is mentioned in a text or inscription it is not always clear whether this represented the full cost or just a portion of it. In these circumstances the best that can be attempted is to arrive at a figure for theatres which is consistent with other known building costs. There are various costing methods available. The

¹⁶⁴ 'o[rnatu me]liore quam fuerat.' *El teatro*, 309.

¹⁶⁵ *SEG* 11. 464. ¹⁶⁶ F. Kolb, *ZPE* 15 (1974), 255–71.

¹⁶⁷ *CIL* 8. 24588. ¹⁶⁸ *ILAlg.* 1. 2107.

¹⁶⁹ A. Negev, *The Greek Inscriptions from the Negev* (Studium Biblicum Franciscanum, Collectio Minor, no. 25), 73–6.

¹⁷⁰ *CIL* 6. 1175. ¹⁷¹ *CIL* 6. 1191.

¹⁷² R. Duncan-Jones, *Structure and Scale in the Roman Economy* (Cambridge, 1990), 174–7.

¹⁷³ So useful were the *summae honorariae* that some towns created additional councillors to raise money (Pliny, *Ep.* 10. 39. 5).

¹⁷⁴ S. Mitchell, 'Imperial Building in the Eastern Roman Provinces', in S. Macready and F. H. Thompson (eds.), *Roman Architecture in the Greek World* (London, 1987), 18–25.

¹⁷⁵ As in Auzia in Mauretania (*ILS* 5590) and Tiddis in Numidia (*ILAlg.* 2. 3596).

¹⁵⁸ H. Vetters, *ANRW* 2. 6 (Berlin and New York, 1977), 325.

¹⁵⁹ *CIL* 10. 833–5. ¹⁶⁰ F. Carettoni, *NSc.* (1939), 129, no. 159.

¹⁶¹ *AEpigr.* (1976), 240.

¹⁶² F. De Visscher, *Ant. Cl.* 24 (1955), 80, nos. 45, 46. H. D. Devijver and F. von Winterghem, 'Documenti epigrafici riguardanti l'acquedotto e il teatro di Alba Fucens: Gli interventi di due magistrati-benefattori nel I secolo d.C.', *ZPE* 58 (1985), 163–81. ¹⁶³ *CIL* 5. 3441.

most precise method of calculating building costs is by elemental analysis. In a recent work DeLaine calculated the quantities of materials and the associated labour costs involved in building the Baths of Caracalla in Rome.¹⁷⁶ However, although this is a desirable method of calculating costs it would not be feasible to undertake such an analysis for every one of the hundreds of theatres listed in this book.

The Thorntons used a costing system of 'Work Units' arbitrarily derived from the Maison Carrée and then applied, based upon area (1 WU = 8 m²), to other buildings.¹⁷⁷ They costed the Theatre of Marcellus at 2,208 WUs. What this means in cash terms can be worked out as follows. Nero inaugurated the Aqua Claudia and the Anio Novus at a cost of HS 350,000,000. The total length of channel was 155,656 metres or a cost per kilometre of HS 2,248,000.¹⁷⁸ According to the Thorntons, the building of the Aqua Claudia and the Anio Novus required 15,566 WUs, which means that one of their WUs is worth about HS 22,500 and 1 m² = about HS 2,800. This means that the cost of the Theatre of Marcellus, following the Thornton method, would have been in the order of HS 49,680,000. Unfortunately the Thorntons assumed a diameter of 150 metres for the Theatre of Marcellus instead of the true diameter of 130 metres. This means that their calculation was based upon an area of 8,831 m² which they then doubled because 'there are two stories (average—3 on the perimeter, 1 on the inside)'.¹⁷⁹ However, their calculation can be used for the Theatre of Pompey, which does have a diameter of 150 metres, and which I have costed at HS 30,958,387 (see below). It should be noted that my figure only refers to the fabric of the building and not its fittings and decoration, while the Thorntons' figure includes embellishment and carpentry.

Duncan-Jones based his costings upon inscriptional evidence, taking the HS 350,000 paid for the very small theatre at Madaurus in Algeria to be its full cost.¹⁸⁰ He then compared the area of the Madaurus theatre to those at Calama in Tunisia and Thubursicu Numidarum in Algeria. At Thubursicu Numidarum he costed the theatre, built in the Severan period, at HS 600,000 and conjectured that it would have cost 33 years' income or more if half of the *summae honorariae* were used for building purposes.¹⁸¹ However, it is questionable whether the same unit cost should apply to the theatre at Thubursicu Numidarum, which was built against a hillside, as Madaurus, which is built on a flat site. A free-standing theatre would certainly have been more expensive to build than one resting against a slope. Duncan-Jones suggested a cost differential of four to five times, but this formula is misleading.¹⁸² Other factors were involved. Duncan-

Jones's cost differential applied only to the cavea, not to the *scaena*, which was always free-standing.¹⁸³

Applying the area costing method to the theatre at Madaurus produces the following results. The theatre measured only 33 metres in diameter, had only 8 rows of seats, and cost HS 375,000 to build, according to an inscription which names M. Gabinius Sabinus as donor.¹⁸⁴ The theatre was built on a flat site, using simple hollow substructures enclosed within support walls. Its *scaena* measured 5.9 × 33 m. The total area it covered can be calculated as follows:

Area of cavea ($\pi \times (33/2)^2/2$)	427.65 m ²
Area of scaena (5.9 × 33 m)	194.70 m ²
Total area	622.35 m ²

If the figure of HS 375,000 constituted the full building cost it suggests a unit area rate of HS 600/m² compared to the Thorntons' figure of HS 2,800/m². It is tempting to apply this unit rate to other theatres whose dimensions are known, following the method used by the Thorntons, who pointed out that modern house-building costs are based upon floor area.¹⁸⁵ They suggested that area costing probably applied to ancient houses as well, to judge by the way Cato referred to house costs in terms of one *sestertius* per roof-tile.¹⁸⁶ However, there are drawbacks to using area costing for theatres. Area costing can legitimately be used for houses, both ancient and modern, because they have a more predictable shape and more predictable ceiling heights than ancient theatres and other large public buildings. In the case of a Roman theatre increasing the size does not affect the building elements in the same proportion. Doubling the area of a theatre increases the overall diameter by 41.4 per cent, but, because the volume of the substructures under the cavea increases to the cube of the radius, it increases its volume by 182 per cent.¹⁸⁷

Therefore the method used here is volumetric cost analysis. This has the great advantage that, when applied to enormous Roman buildings, it avoids some of the distortions inherent in area cost analysis. For example, the small theatre at Madaurus covers an area of 615 m², while its volume is 3,673 m³, a ratio of area : volume of 1 : 6. At the other end of the scale the Theatre of Pompey covers an area of 12,586 m² and has a volume of 303,226 m³, a ratio of area : volume of 1 : 24. If area costing had been used for the Theatre of Pompey its cost, on the basis of the Madaurus figures, would have been HS 7,674,390. This figure is far too low when compared to those of other known theatres (see Table 2.1).

The method of calculating volume used here is to treat a theatre as a series of simple geometric shapes. The *scaena* is

¹⁷⁶ J. DeLaine, *The Baths of Caracalla* (JRA suppl. 25, 1997).

¹⁷⁷ M. K. Thornton and R. L. Thornton, *Julio-Claudian Building Programs: A Quantitative Study in Political Management* (Wauconda, 1989), 15–29, 132–3.

¹⁷⁸ P. Leveau, 'Research on Roman aqueducts', in A. Trevor Hodge (ed.), *Future Currents in Aqueduct Studies* (Leeds, 1991), 153–4.

¹⁷⁹ Thornton, *Julio-Claudian Building*, 132.

¹⁸⁰ R. Duncan-Jones, *The Economy of the Roman Empire* (Cambridge, 1982), 77–8.

¹⁸¹ The *summae honorariae* amounted to about HS 35,000. Duncan-Jones, *Structure*, 177.

¹⁸² Duncan-Jones, *Economy*, 78.

¹⁸³ Except in cases where the *scaena* too was built on a slope and required extensive substructures, e.g. Saguntum. ¹⁸⁴ *ILAlg.* 2121.

¹⁸⁵ Thornton, *Julio-Claudian Building*, 21.

¹⁸⁶ Cato, *De Re Rust.* 14. 3. According to Columella, cost surveyors based their costings on the dimensions of the completed building (*De Re Rust.* 5. 1. 3). Architects usually did not do their own costings and when they did their figures could be challenged (Gellius 19. 10. 2–4).

¹⁸⁷ Doubling the area increases the radius by $\sqrt{2} = 1.4142$. Cubing the new radius raises the volume by $(\sqrt{2})^3 = 2.8284$.

TABLE 2.1. *Area and volume of Roman theatres*

Theatre	Diameter	Area	Volume	Area : volume	Cost in HS
Madaurus	33	615	3,673	1 : 6.0	375,000
Herculaneum	54	1,898	15,130	1 : 8.0	1,544,713
Iguvium	70.37	3,021	32,568	1 : 10.8	3,325,120
Leptis Magna	87.6	4,669	78,288	1 : 16.8	7,992,939
Sabratha	92.6	5,090	88,702	1 : 17.4	9,056,169
Theatre of Marcellus	129.8	9,121	199,661	1 : 21.9	20,384,758
Theatre of Pompey	150	12,586	303,226	1 : 24.1	30,958,387

treated as a rectangle and/or series of rectangles and the height is taken up to the basilica roof or the roof over the stage. For the volume of the cavea first a calculation is made of the volume of the whole half-cylinder formed by the orchestra and cavea to its full height, i.e. $(\pi \cdot Ra^2 \cdot H)/2$ where Ra is the radius and H the height of the cavea. From that a truncated half-cone is removed. The half-cone is calculated as half a cone on the radius of the orchestra removed from half a cone on the radius of the cavea. The cone on the radius of the cavea is calculated as $(\pi \cdot Ra^2 \cdot [H + H / \{Ra - Rb\} \cdot Rb]) / 3$ where Rb is the radius of the orchestra. The cone on the radius of the orchestra is calculated as $(\pi \cdot Rb^2 \cdot [H / \{Ra - Rb\} \cdot Rb]) / 3$.

To calculate the volume of materials required for the orchestra it is assumed that levelling, paving, etc. required one metre-depth of materials. For a cavea built against a hillside it is assumed that half rested against the slope and therefore required materials only one metre deep. The outer half of the cavea is assumed to have required substructures of some kind, which are calculated in the same way as a free-standing cavea. A calculation based upon volume produces a figure of HS 102/m³ for the Madaurus theatre. In Table 2.1 this rate has been applied to other theatres.

Taking these results and applying the rate of HS 102/m³ to the Thubursicu theatre is complicated, because the cavea had a diameter of 56.8 metres, while its scene building is 70 metres wide, which suggests that the cavea was unfinished.¹⁸⁸ The unfinished cavea consists of 18 rows of seats, 44 cm high. Allowing for the height of the podia its overall height can be calculated as c.9.00 metres. Assuming that it was intended that the edges of the cavea should come flush with the ends of the scene building, the finished cavea would have been about 14 metres high. The scene building would have been at least the same height as the finished cavea, because the doorways of the *scaenae frons* alone were 5.7 metres high.¹⁸⁹

The theatre was built against a hillside and, using the method set out above, the volume of the unfinished cavea can be calculated as 3,033 m³, which would have cost HS 309,366. If the *summae honorariae* amounted to HS 35,000 per annum and half

was used on the theatre, the unfinished cavea alone would have consumed nearly 18 years' income. If it had been finished, the scene building would have had a volume of 16,346 m³ and would have cost HS 1,667,300 or 95 years' income. Therefore the completed scene building, the orchestra, and the cavea in its present unfinished state, a combined volume of 19,645 m³, would have cost HS 2,005,724, 115 years' income—over three times the amount proposed by Duncan-Jones. If the whole building had been finished, its total volume would have been 24,134 m³ and its final cost HS 2,463,991 or 140 years' income. These figures seem to indicate that, unless towns had a wealthy benefactor, some other form of income, a convenient supply of materials, or an unpaid workforce, it is not surprising that theatres like Thubursicu, Sufetula, Melos, Palmyra, and the small theatre at Magnesia-ad-Maeandrum were left unfinished.

Two late second- or early third-century AD inscriptions from Calama record that Annia Aelia Restituta donated HS 400,000 to be spent on the theatre.¹⁹⁰ The theatre at Calama was 58.05 metres wide, rested against a hillside, and covered about 2,000 m², compared to 2,435 m² for Thubursicu. Its volume, using the above method, was about 13,219 m³, suggesting a total cost of HS 1,349,647. Duncan-Jones concluded that HS 400,000 is unlikely to have represented the full cost of the Calama theatre.¹⁹¹ From the above figures it is likely to have represented less than a third of the cost.

An inscription of the mid-second century AD from Leptis Magna¹⁹² records that Marcius Vitalis donated HS 200,000 and Junius Galba HS 300,000 to decorate the *proscenium* with columns and marble. The inscription is on the entablature of the lower order of the *columnnatio* and the word *proscenium* must refer to the *scaenae frons*. The theatre at Leptis Magna covers about 4,669 m², seven times the area of the theatre at Madaurus, and its volume is 78,288 m³. This suggests that the structure cost HS 7,992,939, a figure consistent with the cost of the columns and marble for the *scaenae frons* which alone came to HS 500,000.¹⁹³

¹⁹⁰ CIL 8. 5365-6 = ILAlg. I. 286-7.

¹⁹¹ Duncan-Jones, *Economy*, 77. ¹⁹² IRT 534.

¹⁹³ It probably cost somewhat less because the cavea of the theatre is Augustan. However, the rate of inflation was very low between the time of Augustus and the end of the 2nd cent. AD. See Duncan-Jones, *Economy*, 10.

¹⁸⁸ Other theatres with an unfinished cavea are Hippo Regius, Pollentia, and Palmyra.

¹⁸⁹ S. Gsell, *Khamissa, Mdaourouch, Announa*, 1 (Algiers and Paris, 1914), 110.

These figures assume a very low rate of inflation until the third century AD and this seems to have been the case.¹⁹⁴ The low rate of inflation in terms of building costs is well illustrated by the cost of HS 180,000,000 paid in 144 BC to restore the Aqua Appia and the Anio Vetus and build the Aqua Marcia. Together they are 91,419 metres long which means a cost per kilometre of HS 1,966,000. Two hundred years later the cost of building the Aqua Claudia and the Anio Novus had risen to only HS 2,248,000 per kilometre.¹⁹⁵ The figures for theatre costs are also heavily dependent upon the unit cost of HS 102/m³ deduced from the Madaurus inscription. However, other pieces of evidence reflect a similar order of costs. One is the 3,000 drs, the equivalent of HS 12,000, donated by the *decurio* T. Flavius between AD 83 and 96 for the building of a *cuneus* in the *ima cavea* of the theatre at Jerash.¹⁹⁶ The *cuneus* in question covers an area of 122 m³ which means that allowing a metre-depth for materials the *cuneus* should have cost HS 12,456, very close to the sum mentioned in the inscription. Although over 300 years separate the two buildings it is interesting to compare this sum with the amount charged for seating in the theatre at Delos, which cost 7 drs per foot in 250 BC. Applying the same rate to the 139 metres of seating in one *cuneus* of the *ima cavea*, equivalent to 451 Delian feet, gives a total cost of 3,159 drs.¹⁹⁷

Another piece of evidence is the letter Pliny wrote to Trajan informing him that the theatre at Nicaea was still incomplete although HS 10,000,000 had already been spent on it.¹⁹⁸ He reported that the structure was cracking so badly that he thought it might have to be demolished. The remains of the theatre have been known for some time¹⁹⁹ and it is still being excavated.²⁰⁰ The latest plans show that it was about 87 metres in diameter and covered an area of 4,573 m².²⁰¹ It seems to have been built largely on vaulted substructures which means that it had a volume of approximately 77,009 m³. On the basis of the Madaurus figures it should therefore have cost HS 7,862,340. A cost overrun of 27 per cent and the fact that the building was still incomplete might very well explain Pliny's outrage.

The above figures do not take account of luxury items such as the marble *columnatio* at Leptis Magna which alone cost HS 500,000—more than the entire theatre at Madaurus. The cost of fitting out the building would have added greatly to its total cost, demonstrating that a large theatre was an extremely expensive project, and must have taken a very long time to build if its cost had to be met from current resources and donations. This is clearly illustrated by the documentation referring to the theatres at Aphrodisias and Ephesus.

THE VALUE OF A BENEFACTION

Given the huge cost of building a theatre, it may well be asked how such an enormous sum as HS 8,000,000, the cost of the unadorned structure of the theatre at Leptis Magna, could be raised by a provincial town if there was no wealthy benefactor to pay for it? In cash terms how much could be raised by the *summae honorariae* and how wealthy were individual citizens? At Themetra a *sufete* was expected to contribute HS 800 in AD 146, while the highest recorded amount was at Carthage, where the *quinquennialitas* cost HS 38,000. Usually the amounts were HS 2,000 and upwards. The average in Italy was HS 4,500 and in North Africa HS 5,500.²⁰² As to private wealth, the qualification for a senator in the early Empire was HS 8,000,000. Some fortunes were fabulous; under Claudius the fortune of Narcissus was estimated at HS 400,000,000 and under Nero the wealth of Pallas was HS 300,000,000.²⁰³ In the provinces the wealth of Herodes Atticus was legendary and his benefactions vast. At Alexandria Troas he was faced with a deficit of HS 16,000,000 for an aqueduct which cost HS 28,000,000.²⁰⁴

Looking then at a number of benefactions whose value is known, it is clear that a gift of HS 5,000 for work on a theatre, as recorded in a Severan inscription in the theatre at Ammaedara, was an extremely modest contribution.²⁰⁵ Even the gift of HS 50,000 by L. Ammiatius Gamburio, mentioned in an inscription from Beda (Bitburg, Rheinland) dating to AD 198, would have paid for only a modest *proscenium cum tribunali*.²⁰⁶ Such a sum would have barely sufficed for embellishments to a theatre, as for example the HS 53,000 donated for the decoration of the theatre at Narbo.²⁰⁷ More generous were the donations of wealthy benefactors such as Opramoas, who lived in Lycia at the time of Hadrian and gave 10,000 denarii (HS 40,000) for the theatre at Limyra²⁰⁸ and 60,000 drachmas (HS 240,000) for the theatre at Tlos,²⁰⁹ but even the sum of HS 240,000 would only have paid for a small fraction of the building. Similarly the gift of 10,000 denarii by Marcus Ulpius Lysias Icaurus, recorded in an inscription from Canatha, would have represented a tiny percentage of the cost, even of an odeum.²¹⁰ In the case of a bigger theatre such as Myra in Lycia, the 10,000 denarii promised by Jason of Cyaneae in the mid-second century AD would have paid for very little.²¹¹ The 10,000 denarii paid for seating in the theatre at Aphrodisias in the second half of the second century AD by M. Ulpius Carminius Claudianus, a rich man from nearby Attouda, would not have paid for much more than one or two of the eleven *cunei* of the *ima cavea*.

¹⁹⁴ Duncan-Jones, *Economy*, 9–13.

¹⁹⁵ P. Leveau, 'Research on Roman Aqueducts', in A. Trevor Hodge (ed.), *Future Currents in Aqueduct Studies* (Leeds, 1991), 153–4.

¹⁹⁶ IJ 152–3, no. 13.

¹⁹⁷ The Delian foot was 0.308 m. DI 64.

¹⁹⁸ Pliny, *Ep.* 10. 39. 1.

¹⁹⁹ A. M. Schneider, *Die Römischen und Byzantinischen Denkmäler von Iznik-Nicaea* (Istanbuler Forschungen, 16; Berlin, 1943), 8–9.

²⁰⁰ B. Yalman, *KST* 10/2 (1988), 339–59.

²⁰¹ Duncan-Jones, *Economy*, 77 n. 6, incorrectly estimates its area as 6,600 m².

²⁰² Duncan-Jones, *Economy*, 153.

²⁰³ Tacitus, *Ann.* 12. 53. For a list of the largest private fortunes under the Principate, see Duncan-Jones, *Economy*, 343–4.

²⁰⁴ P. Leveau, 'Research on Roman Aqueducts', in A. Trevor Hodge (ed.), *Future Currents in Aqueduct Studies* (Leeds, 1991), 153–4.

²⁰⁵ *ILT* 460 = *AEpigr.* (1927), no. 30.

²⁰⁶ *CIL* 13. 4132 = *ILS* 5646.

²⁰⁷ *CIL* 12. 4445.

²⁰⁸ *TAM* 2. 905 XIX C.

²⁰⁹ *TAM* 2. 579 = *IGRR* 3. 679.

²¹⁰ Le Bas, *Inscriptions*, no. 2341.

²¹¹ *IGRR* 3. 704.

The costs involved may explain why a theatre took so long to build. Building a large theatre might take 150 years off and on, as the examples of Ephesus and Aphrodisias show. On the other hand, if money was no object a theatre could be built comparatively quickly. For example, Pompey conceived the idea of building a theatre in 63 BC; it was dedicated at the end of September 55 BC in Pompey's second consulship; and the final part of the building, the dedication of the Temple of Venus Victrix took place in Pompey's third consulship (52 BC). The costing method adopted above suggests that the Theatre of Pompey must have cost more than HS 30,000,000 to build. On top of this would have come the costs of building the Temple of Venus, as well as the *columnatio*, the stage equipment, the *aulaeum*, the *vela*, the woodwork, doors, paving, veneer, statues, and other embellishments, perhaps bringing the overall cost closer to the HS 49,680,000 derived from the Thorntons' principles.

LUDI SCAENICI

Benefactors donated money not only for the fabric of the building and for repairs and restorations, but also in support of the games themselves. The games celebrated in the theatre were called *ludi scaenici*²¹² and could be held in connection with a festival, or in honour of an individual.²¹³ Both *ludi Latini* and *ludi Graeci* are attested.²¹⁴ The *ludi* lasted two,²¹⁵ three,²¹⁶ or more days, and were sometimes accompanied by a banquet (*epulum*).²¹⁷ These feasts are frequently mentioned in connection with games lasting three or four days.²¹⁸ Not surprisingly they were expensive and often the cost is specified. In addition to the HS 5,000 for work on the theatre at Ammaedara an inscription mentions HS 10,000 for games.²¹⁹ An inscription from Thuburbo Maius mentions *ludi scaenici* and *epulum* at a cost of

²¹² *CIL* 8. 14343 from Henchir Sidi Abd el-Basset, Tunisia; *CIL* 8. 6944, 19489, 19513, from Cirta (Constantine, Algeria); *CIL* 2. 1074 from Canama (Villanueva del Rio); *CIL* 2. 1685 from Tucci (Martos).

²¹³ An inscription from Corfinium mentions *ludi scaenici* given by Q. Avelius Priscus on the occasion of his being nominated *quattuorvir*. *AEpigr.* (1961), 109, cf. G. Annibaldi, *Epigrafica*, 20 (1958), 15–17 n. 1.

²¹⁴ At the *ludi saeculares Augusti* in Rome *ludi Latini* were held in the *theatrum ligneum* and *ludi Graeci* in the Theatre of Pompey (*CIL* 6. 32323). An inscription from Caere (Cerveteri) with a consular date of AD 25 mentions both *ludi Latini* and *ludi Graeci* (*CIL* 11. 3613).

²¹⁵ An inscription from the Augustan or late Republican theatre at Amiternum records games lasting two days being held in AD 325. *AEpigr.* (1937), 119. At Supinum *ludi scaenici* lasted two days (*CIL* 9. 3857 = *ILS* 5644).

²¹⁶ The existence of a theatre at Narona (Vid, Croatia) is known from an Augustan inscription which mentions a freedman, C. Julius Martialis, who organized at his own expense 'ludos scaenicos per triduum' (*CIL* 3. 1769).

²¹⁷ For example an inscription dating to AD 188 from Henchir el-Ust, Tunisia, mentions *ludi scaenici*, and an *epulum* (*CIL* 8. 16417).

²¹⁸ An inscription from Municipium Aurelium Commodianum Turcetanum (Henchir Buscha, Tunisia) mentions 'epulum per triduum' [*sic*] (*CIL* 8. 23965).

²¹⁹ *ILT* 460 = *AEpigr.* (1927), no. 30.

HS 10,000.²²⁰ An inscription from Aregenua, dating to AD 238, records that Titus Sennius Solemnis, priest of Diana, Mars, and Mercury, spent HS 25,000 on feasts in honour of Diana and spectacles of different kinds held over four consecutive days.

Another common gift was *gymnasium*, which is thought to be the oil used in the gymnasium. Inscriptions from several North African towns, Furnos Minus,²²¹ Giufi,²²² Sutunurca,²²³ and Theveste²²⁴ mention *ludi scaenici*, *epulum*, and *gymnasium*. The sum of HS 2,000 was spent on *epulum et gymnasium* at Henchir es Schorr, Tunisia.²²⁵ In addition, benefactors often offered *sportulae* (gifts), although these were sometimes restricted to the *decuriones*, as at Sitifis²²⁶ and Theveste.²²⁷ An inscription from Henchir Sidi Nâui, Tunisia, mentions *ludi scaenici*, *sportulae*, *epulum*, and *gymnasium*.²²⁸ In some cases an amount is specified. An inscription from Numluli mentions *ludi scaenici*, *epulum*, and *gymnasium*, and HS 4,000 for *sportulae* for the *decuriones*.²²⁹

Sometimes a sum of money was set aside and the interest used to provide entertainments over a number of years. An inscription from Thisi mentions *ludi scaenici* to be given each year, with *sportulae* of HS 20 to be paid for from a fund of HS 200,000.²³⁰ An inscription of the Claudian period from Cibyra honoured Q. Veranius Clustumina Philagrus, a priest of Ares, who left the city a revenue of 54,000 Rhodian drachmas for a number of years to be used for the banquet on the occasion of the festival of the Kaisareia, and gave 10,000 denarii to be used by the people as they wished.²³¹ A long and important inscription, dating to AD 169, found near Bovillae, mentions *sportulae* of 25 sestertii for the *adlecti*, 5 for the *decuriones*, and 3 for the *Augustales*.²³²

Sometimes presents were thrown among the people by a magistrate (*missilia*). In the theatre at Rusicada M. Aemilius Ballator gave two statues and dedicated them with a day of games *cum missilibus*.²³³ Inscriptions from Cirta mention *ludi scaenici cum missilibus*.²³⁴ An inscription from Vallis mentions money for more ample *ludi scaenici* and an *epulum* for the people, in addition to the *gymnasium* and *missilia* which the aediles normally provided.²³⁵ This practice is also attested in Rome in 33 BC: '[Agrippa] rained upon the heads of the people in the theatre tickets that were good for money in one case, for clothes in another, and again for something else, and he also set out immense quantities of various wares for all comers and allowed the people to scramble for these things'.²³⁶

²²⁰ *CIL* 8. 853 = *CIL* 8. 12370. ²²¹ *CIL* 8. 25808b.

²²² *CIL* 8. 858, 860, 867. ²²³ A. Merlin, *BAC* (1909), cxiv = *ILAFr.* 303.

²²⁴ *CIL* 8. 16530. ²²⁵ *CIL* 8. 11998. ²²⁶ *CIL* 8. 8438.

²²⁷ *CIL* 8. 1862. ²²⁸ *CIL* 8. 23107. ²²⁹ *CIL* 8. 26121.

²³⁰ *CIL* 8. 14334 = 8. 25428.

²³¹ *IGRR* 4. 914 = Gallina, 'Epigrafi', 195–6, no. 1.

²³² *CIL* 14. 2408 = *ILS* 5196. ²³³ *CIL* 8. 7960 = *ILS* 5077 = *ILAlg.* 2. 5.

²³⁴ *CIL* 8. 6947–8, 7000, 7095–8, 7122, 7963.

²³⁵ *CIL* 8. 14783. ²³⁶ Dio Cassius 49. 43. 4.

CHAPTER 3

Roman Theatre Design

ARCHITECTS

Logically one might expect to begin a study of design with the architects, and many names are known to us. For example, an inscription on the outer south wall of the eastern *parodos* of the large theatre at Pompeii names the architect as ‘M. Artorius M. I. Primus’.¹ The architects who rebuilt the odeum of Pericles after the sack of Athens of 86 BC are known from an inscription to have been Gaius and Marcus Stallius and Melanippus.² The theatre of Herculaneum was built or restored at the time of Augustus with Numisius as architect.³ In the theatre at Aspendus two inscriptions honour the architect, Zeno son of Theodorus, each of which enumerates part of his titles.⁴ An inscription in the theatre at Miletus dating to the time of Marcus Aurelius names the architect Menophilus, who must have been involved in the project for some time.⁵ Sometimes an architect is mentioned but the name is lost, as in an inscription from Casinum with the word ‘...]arus arcit[...].’⁶ However, as Lyttelton sagely pointed out, if an architect’s name can be linked only to a single building, it is of little value.⁷ Perhaps the most important Roman architect whose work has come down to us is Vitruvius. No theatre is linked with his name, but in his book, *De Architectura*, he gave detailed instructions on how to design both a Greek and a Roman theatre. His work will be discussed in more detail below.

CATEGORIES OF THEATRE

Any discussion of theatre design is complicated by the fact that the curved theatrical *cavea* was a convenient shape which could be used for a variety of buildings: odea (concert-halls), bouleuteria (council-chambers), cult theatres, and small private theatres. All of these had their own particular design features, which will be discussed in the next chapter. Theatres differed in design from all these other building types and to make matters more complicated theatre design varied in different parts of the Empire. For example, theatres in the western Roman provinces

shared broadly similar design characteristics, but theatres in Greece and the provinces of Asia Minor were generally (but not always) designed quite differently. It can further be argued that theatres of the Levantine provinces, Syria, Palestine, and Arabia had design features which did not conform to either the western or the eastern type. Therefore it will perhaps be useful at this point to describe these three main categories of theatre.

Theatres of the western Roman provinces typically had a semicircular orchestra and *cavea*. The seating and orchestra could extend to the diameter line or beyond, but the *analemmata* were always parallel with the stage building. The seating was divided vertically into 4, 5, or 6 *cunei* and horizontally into three zones: *ima*, *media*, and *summa cavea*. The seats themselves usually had no mouldings at their rim. Sometimes there was a *porticus* of columns running around the top of the *cavea*. The *cavea* ran up to the scene building and terminated on the same line as the stage front. Consequently entry to the orchestra was through vaulted passageways (*aditus maximi*) which ran under the end seats. The stage was low and broad, and the *proscenium* wall often adorned with niches. The back wall of the stage, the *scaenae frons*, was at least as high as the auditorium and contained three doorways for the actors. The *scaenae frons* was sometimes rectilinear, but more often the doorways were enclosed in niches. In front of the *scaenae frons* wall was a columnar screen two or three storeys high. Over the stage was a sloping roof which reached as high as or higher than the top seats of the auditorium. There were usually basilicas at the sides of the stage, and rooms (the *postscaenium*) behind the *scaenae frons* wall. Theatres of this type were built not only in Italy, but also in the southern parts of Gaul, throughout Spain and the northern Balkans, and in the western provinces of North Africa: Mauretania, Numidia, and Africa Proconsularis. Western theatres were often raised on hollow substructures and even theatres built against hillsides frequently had elaborate substructures at the sides of the *cavea*.

Theatres of Asia Minor and Greece tended to develop along different lines, clinging to the Hellenistic tradition whereby the *cavea* exceeded a semicircle and the *analemmata* converged. The seating was frequently divided into 5, 7, or 9 *cunei* and the typical horizontal division of the *cavea* was into two zones, *theatron* and *epitheatron*. The seats were usually profiled and there was seldom a *porticus* at the top of the *cavea*. The orchestra usually exceeded a semicircle, often by a considerable amount. The stage

¹ *CIL* 10. 841. ² *IG* II². 3426–7. ³ *CIL* 10. 1443, 1444, 1445.

⁴ *CIG* 4342d, 4342d². ⁵ T. Wiegand, *AA* (1904), 8.

⁶ Carettoni, *NSc.* (1939), 128–9, no. 158. See also Fuchs, *Untersuchungen*, 161, for other evidence of architects’ names.

⁷ M. Lyttelton, *Baroque Architecture in Classical Antiquity* (London, 1974), 16.

was high and often trapezoidal because of the shape of the cavea. Since the stage and the stage building (*skene*) behind it were separate from the cavea the passages (*parodoi*) which led into the orchestra were uncovered. Many of these theatres later adopted the Roman type of *scaenae frons*, but the converging edges of the cavea tended to restrict it and there was usually no room for basilicas at the sides. The *scaenae frons* in these cases was usually rectangular, but sometimes, as at Miletus, had a central curved niche.

Theatres of the provinces of Arabia, Palestina, and Syria, as well as Crete and some southern cities of Lycia and Cilicia had characteristics drawn from both of the above types, as well as some features of their own. Some theatres in Greek cities subject to strong Roman influence, such as Athens and Corinth, exhibited some western features. The theatres of Cyrenaica and Egypt also showed some influence from western types. One feature characteristic of, but not exclusive to, these regions was the horseshoe-shaped orchestra. This shape was the product of a cavea which exceeded a semicircle, but whose *analemmata* were parallel to the scene building. The seats were usually profiled as in the Greek/Asia Minor type of theatre, but the seating tended to be divided into 4, 5, or 6 *cunei* as in the western type. The horizontal division was more often than not into three zones, although some theatres, like Aspendus, were divided into two. The stage and scene building tended to be of the western type, although many theatres in these regions did not have basilicas. They tended to exhibit strong Hellenistic influence particularly in their masonry and carved detail.

THE DESIGN SPECIFICATION

Architects design buildings according to specifications laid down by the client. In the case of a Roman theatre the client might have been one or more of the benefactors or perhaps the city. The initial specifications would have concerned matters such as orientation, position, and capacity. To take these in order, Vitruvius prescribes that a theatre should be orientated so that the auditorium faces away from the sun.⁸ However, the evidence of surviving theatres, several hundred of them, shows that they can face in any direction, even free-standing ones, where presumably architects or clients had some discretion as to where the building was to be sited.⁹ The reason that orientation is not taken as seriously as Vitruvius stipulated is probably twofold. First, the exigencies of terrain and overall town planning were decisive. Secondly, by the Augustan period advances in the technology of the *vela* had probably improved to the point where adequate protection from the sun could be assured for the majority of the audience.

Then there is the question of position. The choice of site would involve a decision as to whether the theatre was to be free-standing or built against a slope.¹⁰ Until the end of the second century BC most theatres had been built against a slope, supplemented by an artificial embankment at the ends of the cavea. If no suitable slope was available the architect had to resort to an earth *aggeratus* with wholly unpredictable consequences. However by the early first century BC architects were capable of building a sloping auditorium even on a perfectly flat site by supporting it on hollow substructures of concrete. This was to be the preferred Roman solution to the problem of supporting a cavea on a flat site because of the stability it offered as well as the easy access it provided to the seats. However, a convenient slope sufficiently close to the city centre could save considerable expense and this solution was rarely rejected. Full advantage was taken of even a slight slope, as the theatre at Thamugadi (Timgad) (Pl. 82) shows. Large theatres like Arausio (Orange) (Pl. 66), Philadelphia (Amman) (Pl. 107), and Augustodunum (Autun) (Pl. 64) show that a slope would be utilized whenever possible. The majority of theatres in Asia Minor and Greece continued to be built against a slope throughout the Roman imperial period.

Occasionally the layout of a theatre had to be modified to accommodate a pre-existing road. There is an early example in the Sanctuary of Hercules at Tivoli (87–82 BC). The massive substructures on which the temple stands enclose a barrel-vaulted tunnel which runs obliquely under the terrace. The tunnel, for the Via Tiburtina, runs past the hemicycle of steps which may have been used as a theatrical cavea. At Tusculum the road to the acropolis ran under the northern edge of the cavea of the theatre (Plan 34). There is a similar arrangement at Antioch of Pisidia where the *decumanus* ran through a tunnel under the south side of the cavea when the theatre was enlarged across it (Plan 376). At Bulla Regia the theatre encroached onto a road and as a consequence two oblique openings were made in the outer wall to allow vehicles to pass through (Plan 249). In the theatre at Tolosa the radial walls terminated in a straight line along the south side of theatre (Plan 214). This may indicate a road passing under one side of the cavea.

Vitruvius did not discuss capacity, although it was an essential part of the design specification. The capacity of a theatre was directly related to the population of the town and its surrounding territory.¹¹ Presumably it was capacity that was stipulated rather than size, which in practice meant a specific length of seating. It is perhaps significant that the Regionary catalogues, which gave the seating capacity of the theatres of Rome, specified the length of seating, rather than the actual number of seats.¹² That was presumably because ancient theatres did not

⁸ *De Arch.* 5. 3. 2.

⁹ Ashby's study of 231 Greek theatre sites shows that there is some preference for a southern exposure (44%). C. Ashby, 'The Siting of Greek Theaters', *Theatre Research International*, 16 (1991), 181–201.

¹⁰ *De Arch.* 5. 3. 3.

¹¹ It may be observed that Forni's rule is that a town's population is four and a half times the capacity of the theatre. G. Forni, 'L'indagine demografica e gli anfiteatri in Dacia', *Apulum*, 13 (1975), 150–2.

¹² R. Valentini and G. Zuchetti, *Codice Topografico della città di Roma*, 1 (Rome, 1940), 123.

have individual seats as do modern theatres. They had continuous seating, which meant that capacity varied according to the amount of space assigned to an individual seat (*locus*). A standard seat width was normally between 0.36 and 0.50 metres. At Stobi *prohedroi* were allocated 0.80 metres, which suggests that normal seats were 0.40 metres.¹³ In the Theatre of Dionysus at Athens marks indicating individual seats were 0.41 metres apart, and only 0.36 metres apart at Corinth.¹⁴ In the eleventh row of the Large Theatre at Pompeii individual seats were marked out and given numbers (Pl. 11).¹⁵ The space allocated to each place is 0.39 metres. In the *media cavea* of the theatre at Minturnae some seats were numbered from 1 to XXIX, and from the position of the numbers it can be deduced that about 0.38 metres was allocated per seat.¹⁶ Sometimes the allocation was more generous, as for example in the *ima cavea* of the South Theatre at Gerasa where the seats were numbered and the space allocated seems to have been about 0.50 metres. The size of the seats must have varied from theatre to theatre and spectacle to spectacle depending upon demand.

Various methods have been devised for calculating the capacity of a theatre. Moretti believed the number of rows of seats to be an indication of capacity.¹⁷ However, this method takes no account of the geometry of the cavea. Forni adopted a formula based upon the area of the cavea, reduced by a factor which took account of the parts not occupied by seating, and then allowed 3 people per m².¹⁸ The formula was:

$$\frac{\pi(D^2 - O^2) \times K}{8 \times 0.333} = \text{capacity}$$

D is the overall diameter; O is the orchestra diameter; K is the factor to take account of the area of the cavea not occupied by seating. Thus a theatre 104 metres wide with an orchestra 29 metres wide with 80 per cent of the cavea area occupied by seating would have a capacity of 9,411.

$$\frac{3.14159(10,816 - 841) \times 0.8}{8 \times 0.333} = 9,411$$

Forni's method is not totally satisfactory because it assumes an exactly semicircular cavea, whereas there are considerable differences in shape, depending on date and locality. Theatres of Greece and Asia Minor, where the cavea often exceeded a semicircle, sometimes very considerably, had a much greater capacity than western theatres of similar diameter. Thus the calculations used here (see below) indicate that a western theatre

like Arausio (D = 103.63 m; O = 29.89 m) had a capacity of 5,850–7,300 (including the *bisellarii* and allowing 0.50–0.40 m for the rest), while an eastern theatre of similar diameter like Selge (D = 104.04 m; O = 27.76 m) had a capacity of 9,300–11,600. Forni's figures would be 9,289 for Arausio and 9,485 for Selge.

The method used here to determine capacity is to calculate the total length of seating available. In the case of the Large Theatre at Pompeii the rows of the *ima cavea* are counted (18 rows) and the distance between the two ends of the middle row (the 9th row) is measured across the diameter line of the theatre (33.28 m). Then the length of the middle row is determined ($33.28 \times \pi/2 = 52.276$ m). The width of the staircases between the *cunei* (0.79 m) is then multiplied by the number of staircases (6) and the total (4.74 m) is deducted from the length of the central row (= 47.536 m). This figure is then multiplied by the total number of rows to give the total length of seating of the *ima cavea* (855.65 m). Then an adjustment is made for the seats which lie beyond the diameter line. This can be a positive or negative adjustment. In the case of Pompeii nine rows of seats each side extend 7.8 metres beyond the diameter line ($9 \times 7.8 \times 2 = 140.4$ m). This figure is added to the rest of the linear total (855.65 + 140.4 = 996 m). Then 0.40 metres is assigned to each seat ($996/0.4 = 2490$). Thus the capacity of the *ima cavea* is estimated to be about 2,500 spectators. The *summa cavea* is calculated in the same way and comes out at 1,200. Therefore the total estimated capacity is 3,700. Add 150 for the *bisellarii* and the grand total is 3,850. This figure would be 3,100 if the seating allocation were 0.50 metres.¹⁹

Because Forni's method ignores the seating beyond the diameter line and the *prohedria* it produces a total of 2,982 for the Large Theatre at Pompeii. His method tends to underestimate the capacity of theatres in Asia Minor: Aezani 9,000–11,200 (Forni 8,971); Sagalassus 9,300–11,600 (8,180); Ephesus 17,200–21,500 (17,725). Similarly it tends to overestimate the capacity of theatres of the western type: Vienna 8,300–10,400 (Forni 14,913); Faesulae 2,600–3,250 (3,773); Verona 5,800–7,200 (9,519); Urbs Salvia 4,050–5,050 (7,091); Sabratha 5,200–6,450 (7,495).

Table 3.1 gives an indication of the relationship between overall diameter and capacity of a number of typical Roman theatres of the western type. The theatres are placed in size categories of Roman feet.²⁰ The theatres are chosen because their capacity is close to the category average.

When looking at these figures it should be remembered that a *porticus* at the top of the cavea would reduce the space available for seating. For example, the theatre at Thugga had an overall diameter of 63.5 metres, including its *porticus*, and a capacity of 2,400–3,000. However, a slightly smaller theatre, Cuicul, whose diameter was 62 metres and which lacked a *porticus*, had a capacity of 2,750–3,450. The size of the orchestra was also an

¹³ Gebhard, 'Stobi', 13.

¹⁴ M. H. Hansen, 'The Number of Citizens Accommodated in the Assembly Place on the Pnyx', in B. Forsén and G. Stanton, *The Pnyx in the History of Athens* (Helsinki, 1996), 23–33. Hansen allows 0.40 m² per person having deducted the space taken up by gangways and staircases etc.

¹⁵ *CIL* 10. 8143–4.

¹⁶ The seat size in amphitheatres was similar. According to Formigé, the space allocated in the amphitheatres at Nemausus and Arelate was 0.40 m. Formigé, 'Remarques', 32.

¹⁷ L. Moretti, 'La capienza dei teatri e degli stadi di alcune città d'Anatolia', *Arch. Cl.* 6 (1954), 148–58.

¹⁸ G. Forni, 'L'intensità della popolazione nella regione augustea del Sannio', *Rivista Abruzzo*, 7/1 (1968), 59 ff.

¹⁹ Although the method is complex, it takes account of all types of cavea and can be quickly calculated on a spreadsheet.

²⁰ The Roman foot in the majority of cases seems to have ranged from 0.294 to 0.297 m.

TABLE 3.1. Overall diameter and capacity in theatres of the western type

Category (Roman ft)	Theatre	Overall width (m)	Rows of seats	Capacity	
				50 cm	40 cm
150	Tusculum	45.00	17	1,400	1,750
180	Herculaneum	54.00	19	1,900	2,400
210	Acinipo	61.85	22	2,700	3,400
240	Iguvium	70.37	28	3,700	4,600
300	Augusta Emerita	86.63	33	4,900	6,150
350	Verona	105.00	35	5,800	7,200
450	Vienna	130.40	43	8,150	10,200
500	Augustodunum	148.00	41	10,850	13,550

important consideration (Forni’s method took account of this). The smaller the orchestra, the more room for seating.

For the reasons outlined above, theatres of Greece and Asia tend to have a larger capacity than their western counterparts. For example, the theatre at Herculaneum (D 53.80 m) had a capacity of 1,900–2,400, while the theatre at Pinara (D 55 m) held 2,700–3,400. The theatre at Sagalassus, whose cavea extended an astonishing 256°, had a much greater capacity (9,300–11,600) than its 98-metre overall diameter would suggest. One of the largest theatres in the Roman Empire in terms of capacity seems to have been Ephesus (17,200–21,500) although its overall diameter (142 m) fell short of that of the Theatre of Pompey in Rome.²¹ Theatres in the Levant also tended to have a somewhat higher capacity than western theatres for the same diameter. That was because the cavea was often extended beyond the diameter line by parallel prolongation, resulting in a horseshoe-shaped orchestra. Thus the theatre at Bostra (D 88 m), while almost the same width as the theatre at Augusta Emerita, had a capacity of 6,600–8,300. Other considerations to be taken into account are the depth of the seats, the width of the *praecinctiones*, the number of surface staircases dividing the cavea, and the number of *vomitoria*.

Usually there were three steps for the *bisellia* in theatres of the western type. Assuming that *bisellarii* were allocated 0.80 metres, a small theatre like Ferentium (D 61.90 m) could accommodate about 63 in its *prohedria*; a larger theatre like Arelate (D 102 m) about 140; and a very large theatre like Augustodunum (D 148 m) over 250. It is noticeable that North African theatres tended to have a somewhat larger *prohedria*. For example, Leptis Magna (D 87.60 m) had space for 215, and Thugga had space for nearly 120, although its diameter was only 63.50 metres.

²¹ The Theatre of Pompey had space for only 11,451–11,568, according to the Regionary catalogues. This low figure may suggest that part of the cavea had fallen into disuse by the 4th cent. AD, because at the same time the Theatre of Marcellus (D 129.8 m) had 15,068–15,221 spaces.

PROPORTIONS OF ROMAN THEATRES

When the position, orientation, and capacity were agreed upon the architect must have begun the design process. As a theatre is a geometrically conceived, centralized building, the obvious place to start was the centre, and more specifically the orchestra. The width of the orchestra was generally related to the overall width of the building which in turn was related to the required seating capacity. The relationship between orchestra and overall width was not always a simple one because many adjustments must have been made as the design was refined. Furthermore, the orchestra consisted of not one, but a number of concentric circles:

1. the largest possible orchestra width, i.e. to the foot-rest around the lowest row of seats of the *ima cavea*;
2. the diameter as measured at the *baltus* wall;
3. the flat surface of the orchestra excluding the steps for the *bisellia*.

In most Roman theatres where reliable measurements are available there is usually a clear relationship between orchestra width (either the maximum width or the width measured at the *baltus*), stage length, and overall diameter (see Table 3.2, where the dimensions are in metres and (in parentheses) the nearest round figure in Roman feet).

Vitruvius does not relate the length of the stage or the diameter of the orchestra to the overall diameter of the theatre, but he stipulates that the length of the *scaena* should be double the orchestra diameter.²² As Table 3.2 shows, this is frequently the case, but several theatres have a *scaena* about one and a half times the orchestra diameter.

In the eastern provinces theatres were designed quite differently from those in the west. However, a basic relationship between orchestra width and overall width is usually detectable. For example, the overall diameter of the theatre is exactly three times the orchestra width at Aezani and Stobi. The overall diameter of the theatre at Selge is four times the orchestra width. This repeats a ratio established in the much older theatres at Dodona and Sparta. At Aspendus the overall width of the theatre (96 m) is exactly twice that of the stage (48 m) and four times that of the orchestra (24 m). At Bostra the overall diameter (300 rf) is twice the width of the stage (150 rf) which is one and a half times the width of the orchestra (100 rf). At Philadelphia the stage is also 150 rf wide and the orchestra is 100 rf in diameter. The overall width of the theatre is 350 rf.

VITRUVIUS AND ROMAN THEATRE DESIGN

The next stage in the design process was to fix the number of *cunei*, the position of the stage, the position of the *scaenae*

²² It has been noted that there is often a relationship between the diameter of the circle formed by the *regia* niche and the diameter of the orchestra. M. A. Amucano, ‘Criteri progettuali nel teatro romano’, *JAT* 1 (1991), 37–56.

TABLE 3.2. Overall width, orchestra diameter, and proscaenium length in theatres of the western type

Theatre	Date	Overall width		Orchestra width		Proscaenium length	
		m	Roman ft	m	Roman ft	m	Roman ft
Iguvium	c.40–30 BC	70.37	240	18.0	60*	36.9	120
Herculaneum	after 32 BC	54.00	180	18.5	60	29.6	100
Acinipo	Augustan	61.85	210	21.00	70	29.4	100
Arausio	Augustan	103.63	350	29.9	100	61.07	200
Arelate	Augustan	102.0	350	30.63	100	60.05	200
Augusta Emerita	Augustan	86.63	300	25.73	90	52.32	180
Casinum	Augustan	53.5	180	16.9	60	35.72	120
Cuicul	Antonine	62.0	210	24.00	80	35.8	120
Faesulae	Augustan	67.0	225	22.14	75	43.7	150
Ferentium	Augustan	61.93	210	20.4	70*	40.4	140
Leptis Magna	Augustan	87.6	300	22.4	75*	45.7	150
Ostia	Augustan	88.0	300	23.5	80*	35.7	120
Saepinum	Augustan	61.5	210	20.6	70*	40.3	140
Spoletium	Augustan	72.2	250	21.7	75	44.00	150
Urbs Salvia	Augustan	90.0	300	22.2	75*	44.00	150
Vienna	Augustan	130.4	440	30.1	100*	72.00	240
Volaterrae	Augustan	63.00	210	20.20	70	36.10	120
Vasio	Julio-Claudian	96.0	325	29.85	100	60.3	200
Baelo	Claudian	70.0	240	17.60	60	35.0	120
Thugga	AD 168–9	63.5	210	20.7	70	32.35	110
Albintimilium	2nd/3rd cent. AD	52.0	180	17.8	60*	28.6	100

* Orchestra width at *balteus*.

frons, and the placing of the three doors in the *scaenae frons*. According to Vitruvius all of these were related and could be established by a single geometric process. For the Greek theatre Vitruvius took the circle of the orchestra as his starting point and within it placed three squares whose angles touch its perimeter (Fig. 2).²³ The rim of the circle touched the *skene* wall and the base of the bottom square marked the front of the *logeion* or stage. Eight angles of the three inscribed squares indicated the staircases which divided the seating into seven *kerkides*. The eastern type of Hellenistic theatre comes particularly close to the Vitruvian model, especially the theatres at Priene, Ephesus, and Delos, although of these only Delos has the seven *kerkides* he prescribes.²⁴ These towns were presumably well known to the Romans, especially Delos, which became a free port in 166 BC and began attracting large numbers of Roman and Italian traders.

For a theatre of the Roman type Vitruvius again took the circle of the orchestra as his starting point and within it placed four equilateral triangles whose angles touched its perimeter (Fig. 3).²⁵ Seven angles (C, D, E, F, G, H, I) indicated the staircases which divided the seating into six *cunei*, and the diameter

line of the circle (C–D) separated the stage from the orchestra, which in his Roman theatre was semicircular. The base of the central triangle (A–B) marked the line of the *scaenae frons*, or back wall of the stage, and the points L and M indicated the lateral doorways (*hospitalia*) and K the central door (*valvae regiae*).

Here the Vitruvian design does not conform at all closely to the archaeological evidence, although, as in the Greek theatre, the geometry of the design still seems to be controlled by the orchestra.²⁶ Just as his Greek theatre had seven *kerkides*, so his Roman theatre had six *cunei*, an arrangement commonly found in the Augustan period, although four is equally common and five is found quite frequently. Furthermore, the geometry of a Roman theatre was mostly not as neat as in the Vitruvian scheme. Usually the line C–D did not mark the front of the stage. Instead it usually ran through the *aditus maximi*. This shift of the *aditus maximi*²⁷ meant that the orchestra exceeded a semicircle, while the lower part of the cavea up to the level of the *tribunalia* occupied slightly less than 180° and the upper part of

²⁶ It is difficult to agree with E. Frézouls, 'Aspects de l'histoire architecturale du théâtre romain', *ANRW* 2. 12. 1 (Berlin, 1982), 367–9, who argues that, while the orchestra was an essential element in the Greek theatre and therefore controlled its design, it had become a 'résidu géométrique' in the Roman theatre and that the diameter of the cavea was the determining feature.

²⁷ For a discussion of this shift, see D. B. Small, 'Studies in Roman Theater Design', *AJA* 87 (1983), 62.

²³ *De Arch.* 5. 7. 1.

²⁴ For Vitruvius and his sources see H. Riemann, 'Vitruv und der griechische Tempel', *AA* 67 (1952), 2–38, and S. Ferri (ed.), *Vitruvio (dai libri i–vii), De architettura quae pertinent ad disciplinas archaeologicas* (Rome, 1960), 190–8.

²⁵ *De Arch.* 5. 6. 1.

the cavea above the *tribunalia* more than 180°. As a result it was geometrically impossible for the seven staircases of a six-*cunei* cavea to coincide with the points of the seven triangles (C, D, E, F, G, H, I). They had to be adjusted to avoid *cunei* of unequal size. Another consequence was that the line of the stage lay closer to the line A–B than in the Vitruvian model. To avoid an abnormally narrow stage the *scaenae frons* was almost invariably placed behind the line of the central triangle (A–B). In fact it was usually on or close to the rim of the circle, which meant that the stage was almost double the depth that Vitruvius prescribed and points L and M did not intersect with the *scaenae frons* at all. Finally, the *hospitalia* were much more widely spaced than points L and M.²⁸

The discrepancies between the Vitruvian method of laying out a Roman theatre and the archaeological evidence have not always been acknowledged. For example, the tendency to exaggerate the size of the orchestra, which can be seen in theatre plans from the Renaissance to the nineteenth century, may have been to accommodate the Vitruvian triangles which placed the front of the *scaenae frons* deeply within the orchestra circle.²⁹ When the Vitruvian scheme refused to fit, some scholars went to great lengths to make sure it did. Miglioranza was eventually obliged to place the Vitruvian circle around the *ima cavea* of the theatre at Vicetia (Vicenza) so that the *scaenae frons* ran along the base of the central triangle.³⁰

The Vitruvian problem has led some scholars, like Frézouls, to wonder whether his method was simply a flight of fancy.³¹ Others have tried to reconcile Vitruvius with the archaeological evidence by altering his design or suggesting alternative design methods. One attempt, made by Hammond, sought to make the Vitruvian scheme of triangles fit the theatre at Petra.³² He suggested moving the line of the *scaenae frons* to a point midway between the line A–B and the rim of the orchestra circle, and extending the sides of the triangle whose base forms the Vitruvian stage. However, although Hammond's method fits Petra, it does not fit other theatres. Even the extended sides do not always pass through the *hospitalia* and, if they do, not at any consistent point. Small, rejecting Hammond's method, argued that theatre architects abandoned the Vitruvian system entirely when it came to laying out the *scaenae frons*, although they continued to use it when setting out the staircases of the cavea.³³ He proposed a method based upon intersecting circles to determine the position of the *hospitalia*. However, although

his circles pass through the *hospitalia*, he gave no second co-ordinate by which to fix their position. Therefore his theory cannot constitute a design method. Another design method, proposed by Lara, sought to fix the position of the *hospitalia* by inscribing the Vitruvian circle within an equilateral triangle.³⁴ His method does not provide a consistent second co-ordinate and does not work with any consistency outside the group of theatres he selected. Amucano noted the relationship between the diameter of the orchestra and the diameter of the circle formed by the *regia* niche and proposed a modular unit (UM) derived from the latter which could be applied to other parts of the theatre, including the elevation of the *scaenae frons*.³⁵ However, the proportions of the building are equally explicable in Roman feet as fractions of the proposed unit.

There are several reasons why the Vitruvian model does not match the archaeological evidence. Vitruvius seems to have been a rather conservative architect.³⁶ In general his work reflects late Republican building practice and he is sometimes critical of contemporary fashions.³⁷ Also, he was writing very early in the reign of Augustus. *De Architectura* appeared between 27 and 23 BC, a time when very few of the great Augustan theatres had been built. The theatre at Ostia, which may have been designed about the time *De Architectura* was written, seems to come closest to the Vitruvian model.³⁸ There is also clear evidence that the *scaenae frons* of the theatre at Alba Fucens, which dates to the early first century BC and was enlarged later in the century, lay inside the circle of the orchestra. However, in neither of these theatres is the position of the three doors known.

Vitruvius himself fully expected departures from the norm and he spelled this out clearly and unambiguously: 'These rules of symmetry cannot suit all conditions and purposes in every theatre; instead the architect should consider how far to follow the principle of symmetry, and how far to modify it to suit the nature of the site or the scale of the work'.³⁹ The fact that Vitruvius made this clear disclaimer suggests that he was setting out to provide an underlying geometry of theatre design and was aware that few theatres would fit his prescription exactly. It must also be remembered that *De Architectura* reflects the viewpoint of a single architect of the age. Other architects, even his contemporaries, would no doubt have designed theatres differently. Nonetheless they would have been working under a closely similar set of constraints and been following broadly similar methods. This means that Vitruvius remains an essential and fundamental document for understanding the way Roman architects worked.

²⁸ It is likely that the introduction of the curved centre niche influenced the placement of the *hospitalia*.

²⁹ For example, Serlio's plan of the Large Theatre at Pola (*Tutte le opere di architettura raccolte da G. D. Scamozzi*, 3 (Venice, 1584)); the Sangallo plan of the Theatre of Marcellus (Uffizi, 1107); Pooke's plan of the theatre at Gabala (*A Description of the East and some other Countries*, 2 (London, 1745), 199, pl. xxix); Wieseler's plan of the theatre at Arausio (*Theatergebäude und Denkmäler des Bühnenwesens bei den Griechen und Römern* (Göttingen, 1851), II. 19).

³⁰ G. P. Marchini, *Teatro romano di Berga* (Vicenza, 1979), Fig. 12.

³¹ Frézouls, 'Aspects', 368.

³² P. C. Hammond, *The Excavations of the Main Theatre at Petra, 1961–1962* (London, 1965), 26–7.

³³ Small, 'Theater Design', 64–5.

³⁴ Lara, *Arch. Esp. Arq.* 65 (1992), 151–79.

³⁵ Amucano, 'Criteri progettuali', 37–56.

³⁶ He seems to have been greatly influenced by Hellenistic writers of the 2nd cent. BC, such as Hermogenes, whom he mentions several times. *De Arch.* 3. 2. 6; 3. 3. 8–9; 4. 3. 1.

³⁷ For example, the latest style of wall-painting, which he regards as being 'in bad taste'. *De Arch.* 7. 5. 3.

³⁸ An inscription, *CIL* 14. 82, associates Agrippa with the building of the theatre at Ostia.

³⁹ *De Arch.* 5. 6. 7.

AUGUSTAN THEATRE DESIGN

The principate of Augustus (27 BC–AD 14) was a time of intensive building in the capital, and ambitious building programmes were initiated in the great provincial cities of the Empire. By the end of his long reign architects had developed a richly monumental and characteristically Roman style of architecture, which was to be symbolic of Roman power to the fall of the Empire and beyond. Theatre architecture underwent considerable development in this period. It has been pointed out that the theatre had been recognized as a propaganda tool since the time of Pompey and that the scene building offered unparalleled opportunities for ostentatious display (see Chapter 2). Not surprisingly the scene building was the part of the theatre that changed most during the reign of Augustus.

The indented *scaenae frons* seems to have appeared just before the principate of Augustus and the two- and three-storey *columnatio* must have become fashionable by the early Augustan period because even Vitruvius describes it in some detail (see section on the *columnatio* below).⁴⁰ In Chapter 8 it will be shown that the Augustan period was a time of great experimentation in the design of the *scaenae frons* and that there seem to have been many attempts to increase its monumental effect. If theatre design was undergoing rapid change in the Augustan period it is not surprising that Vitruvian designs, particularly of the scene building, do not fit most Augustan theatres. However, his design method for the cavea remained in use which suggests that, although the Vitruvian *scaena* became unfashionable, the geometrical method of laying out a theatre which he describes continued to be used.

It was the design, not the method, which had changed. The stage had become wider and deeper and the doorways in the *scaenae frons* had become more widely spaced. In terms of design this meant first that the *scaenae frons* was moved back to the rim of the orchestra circle (Fig. 4a). Consequently the points of the triangles which indicated the *hospitalia* had to be projected out of the circle until they met the line of the *scaenae frons*.⁴¹ Secondly, because the doors were more widely spaced, points A and B seem to have been used to locate the *hospitalia* instead of L and M.⁴² Finally, if the cavea exceeded a semicircle and the diameter line ran through the *aditus maximi*, adjustments had to be made to the staircases dividing the cavea into *cunei*. Fig. 4a shows how an Augustan theatre was designed, in the author's view. This system accounts for the new realities of theatre design without assuming any abrupt change in method. It also allows for the possibility that a similar method was used to lay out a theatre with four and five *cunei* (Fig. 5), which Vitruvius does not mention.⁴³

In the case of theatres with five *cunei* (Fig. 5a) and smaller theatres or odea with four *cunei* (Fig. 5b) a similar design method seems to have been used. In these cases the position of the *hospitalia* was fixed by the intersection of lines projecting from points A and B with the *scaenae frons*. In the case of a large theatre with four *cunei* it seems that lines projecting from points A and B and intersecting the *scaenae frons* produced doorways unacceptably close together (because the angle of projection was 45° instead of the 30° of the theatre with six *cunei*). An examination of a number of theatre plans seems to show that the line was projected beyond the *scaenae frons* for a distance equal to the diameter of the orchestra (Fig. 4b). In effect this was exactly the same as the theatre divided into six *cunei* where a line struck from the centre of the orchestra circle and intersecting the *scaenae frons* at an angle of 30° is also exactly the same length as the diameter of the orchestra (Fig. 4a).

THE SLOPE OF THE CAVEA

After the ground-plan had been designed the next series of calculations involved two interrelated dimensions: the height of the cavea and the height of the scene building. The height of the cavea was related to the slope of the seating. Vitruvius says that the seats should be between at least a foot and a palm (0.3675–0.37125 m) and no more than a foot and six *digiti* (0.40425–0.408375 m) in height. In depth they should be at least two feet (0.588–0.594 m) and no more than two and a half feet (0.735–0.7425 m). The smaller dimensions produce a slope of

TABLE 3.3. *Seat dimensions in theatres of the western type*

Theatre	Province	Date	Height and depth of seats (m)
Tusculum	Regio 1	mid-1st cent. BC	0.33 × 0.63–9
Minturnae	Regio 1	late Republic	0.36 × 0.71
Neapolis	Regio 1	Augustan	0.44 × 0.70
Pompeii	Regio 1	Augustan	0.38 × 0.72
Saepinum	Regio 4	Augustan	0.35–40 × 0.70
Falerio	Regio 5	Augustan	0.30 × 0.59
Faesulae	Regio 7	Augustan	0.36 × 0.75
Volaterrae	Regio 7	Augustan	0.38 × 0.78
Acinipo	Baetica	Augustan	0.40 × 0.70
Leptis Magna	Africa	Augustan/Antonine	0.31 × 0.67
Arausio	Narbo	Augustan	0.44 × 0.80
Vienna	Narbo	Augustan	0.45 × 0.91
Caesaraugusta	Tarraco	Tiberian	0.37 × 0.80
Tolosa	Narbo	1st cent. AD	0.45 × 0.86
Regina	Baetica	Flavian	0.40 × 0.70
Ricciacus	Belgica	Vespasianic	0.36 × 0.60
Segobriga	Tarraco	AD 40–60	0.40 × 70
Teanum	Regio 1	AD 125–50	0.44 × 0.74
Lupiae	Regio 2	early 2nd cent. AD	0.35 × 0.71–5
Malaca	Baetica	late 2nd cent. AD	0.40 × 0.80

⁴⁰ *De Arch.* 5. 6. 6.

⁴¹ This is a logical procedure because the points were projected out of the circle on the cavea side to indicate the position of the staircases which divide the cavea into *cunei*.

⁴² F. Sear, 'Vitruvius and Roman Theatre Design', *AJA* 94 (1990), 249–58.

⁴³ This theory is fully discussed in Sear, 'Vitruvius', 249–58.

TABLE 3.4. *Seat dimensions in theatres of the Levantine type*

Theatre	Province	Date	Height and depth of seats (m)
Caesarea	Palestina	Augustan	0.40 × 0.70
Petra	Arabia	1st cent. AD	0.50 × 0.70
Daphnae	Syria	late 1st cent. AD	0.38 × 0.70
Gerasa South	Arabia	Flavian	0.44 × 0.66
Sepphoris	Palestina	2nd cent. AD	0.44 × 0.60
Canatha	Arabia	2nd half of 2nd cent. AD	0.42 × 0.72
Philadelphia theatre	Arabia	2nd half of 1st cent. AD	0.42 × 0.72–3
Philadelphia odeum	Arabia	2nd half of 2nd cent. AD	0.44 × 0.70
Apamea	Syria	late 2nd cent. AD	0.41 × 0.81
Gadara west theatre	Arabia	2nd/3rd cent. AD	0.45 × 0.73
Philippopolis	Arabia	AD 244–9	0.46 × 0.75

 TABLE 3.5. *Seat dimensions in theatres of the Asian type*

Theatre	Province	Date	Height and depth of seats (m)
Rhodiapolis	Lycia	mid-2nd cent. BC	0.34 × 0.81
Pinara	Lycia	c. 100 BC	0.395 × 0.80
Arycanda	Lycia	50 BC	0.44 × 0.77
Iasus	Asia	1st quarter of 1st cent. AD	0.375 × 0.78
Patara	Lycia	Tiberian	0.37 × 0.72
Aezani	Asia	AD 50–75	0.44 × 0.60
Soli	Cyprus	late 1st cent. AD	0.35–6 × 0.65
Tlos	Lycia	late 1st cent. BC	0.382 × 0.70
Aphrodisias	Asia	late 1st/early 2nd cent. AD	0.38 × 0.75
Curium	Cyprus	Trajanic	0.35–6 × 0.65
Perge	Lycia	c. AD 120	0.41 × 0.80
Cos odeum	Asia	2nd cent. AD	0.40 × 0.70
Smyrna	Asia	2nd cent. AD	0.41–3 × 0.75
Sagalassus	Lycia	late 2nd cent. AD	0.455 × 0.63

about 28.5° and the larger 31.5°. Tables 3.3, 3.4, and 3.5 give seat dimensions for a number of theatres of the western, Levantine, and Asian type.

The average seat height for western and Asian theatres is between 0.385 and 0.395 m, well within the Vitruvian norm. However, the average for Levantine theatres is somewhat higher (0.4345 m) because some theatres, like Petra, were built against steep hillsides and tended to have higher seats. The average depth is 0.7225 m and there is no overall difference between western, Levantine, and Asian examples. This is at the upper end of the Vitruvian scale. However, these figures refer to seats in the *ima cavea*. The *cavea* tends to become steeper as it rises. The seats in the *ima cavea* at Arausio are 0.44 m high × 0.80 m deep; the *media* seats are 0.44 m high × 0.72 m deep. At Vienne the *ima* seats are 0.45 m high × 0.91 m deep; the *media* seats 0.88 m deep; the *summa* seats 0.79 m deep. At Segobriga the *ima* seats are 0.40 m high × 0.70 m deep; the *media* seats 0.43 m high × 0.62 m deep. At Philadelphia the *ima* seats are on average 0.42 m high × 0.725 m deep; *media* seats average 0.45 m high ×

0.69 m deep; and those of the *summa cavea* 0.45 m high × 0.67 m deep.

It might be noted that Vitruvius suggests that the seating beyond the first *praeinctio* (i.e. the *media cavea*) should be divided into *cunei* by staircases midway between the ones below. There is little evidence of this, except at the theatre of Ostia and in modern reconstructions, such as Sabratha, Tusculum, and Carthage. This alternation sometimes occurs in the *summa cavea*, as in the theatres at Catania and Philadelphia, where the staircases are midway between those of the *media cavea*. It is possible that such an alternation was common elsewhere, but evidence is lacking because the *summa cavea* is the part of the *cavea* most likely to be damaged. Sometimes there are twice as many *cunei* in the *summa cavea* as in *media* (for example, Bostra). In the vast majority of theatres there is either the same number of *cunei* in the *media cavea* as the *ima* (for example in Bostra, Falerio, and Augusta Emerita) or double the number (for example Arausio, Volaterrae, Aspendus, and the South Theatre at Gerasa).

THE PORTICUS

According to Vitruvius, the roof of the *porticus* around the top of the *cavea* should be level with the roof of the *scaena*.⁴⁴ The archaeological evidence is restricted to a few theatres where the scene building is preserved to its full height. Of these, Aspendus and Bostra exactly conform to the Vitruvian rule. However, at Arausio the top of the *columnatio* was on almost the same level as the cornice of the *porticus* at the top of the *cavea*, and as a result the roof over the stage rose considerably higher (Fig. 22).

The top of the two-storey *columnatio* at Volaterrae seems to come to exactly the same height as the top row of seats of the *summa cavea*.⁴⁵ In the theatre at Sabratha the top of the *summa cavea* was level with the top of the second order of the *columnatio*, according to Caputo's reconstruction. The cornice of the *porticus* was roughly level with the top of the third order and the roof over the stage was considerably higher. Unfortunately Caputo reconstructed a blind wall, nearly 5 metres high, above the three storeys of arched openings of the façade, and used it to support the *vela* masts. The top of this wall is equal in height to the top of the roof over the stage.⁴⁶ There is no parallel for such a blind storey rising above the roof level of the *porticus*.⁴⁷ Furthermore, the third storey of arched openings of the façade is at the same level as the *porticus*, which normally has a blind wall behind it. A solution to the problems created by this reconstruction would be to eliminate Caputo's fourth façade storey entirely and substitute a plain wall, perhaps pierced with small square windows and possibly articulated with pilasters, in place of the third storey of arched openings (Fig. 17). This storey could also support the *vela* masts.

THE OUTER ARCADE

Although Vitruvius did not discuss the façade of the free-standing theatre it had clearly become an important design feature by the Augustan period. The elaborate façade of the Theatre of Marcellus with its *fornice*s flanked by half-columns (Fig. 9, Pl. 14), in many ways anticipating the striking façade of the Colosseum, was highly sophisticated compared to earlier theatres which had employed vaulted passageways in their substructures, such as Cales and Minturnae. As with much else in Augustan theatre architecture it was probably the culmination of a period of experimentation.

An important landmark in exterior design can be seen in the theatre at Iguvium (built in the third quarter of the first century BC) where an attempt was made to create a harmonious two-storey façade around the network of radial passages which supported the *cavea* (Fig. 8, Pl. 30). The process was obviously a

complicated one because account had to be taken of both the slope of the *cavea* and the nature of the supporting substructures. The *cavea* was built entirely on two storeys of radial barrel-vaults which appeared on the façade as a series of arched openings. The proportions of the bays which made up the façade depended upon two factors: the slope of the *cavea* and the number of barrel-vaults. The *ima cavea* sloped at 25.5° and the *summa cavea* at 28.6° which in this case meant that the two storeys of barrel vaults had a combined height of 12.50 metres. The number of radial vaults under the *cavea* was 27 (Plan 63). The reason this number was chosen is largely to do with the proportions of the façade (Fig. 8). The calculations are as follows. The exactly semicircular *cavea* was 70.37 metres (240 rf) in diameter which means that the circumference of the semicircle was 110.54 metres (377 rf).⁴⁸ The 27 radial vaults created bays 4.094 metres (14 rf) wide. Each bay consisted of an arched opening flanked by piers which carried an entablature over the arch. As there was an aperture flush with the end of the semicircle on each side (i.e. the *aditus maximi*), the calculations involve 27 apertures and only 26 piers. The piers were on average 1.75 metres (6 rf) wide and the apertures 2.40 metres (8 rf) wide, giving a total of 372 rf.⁴⁹ This figure is very close to the theoretical semicircle, the discrepancy being only 3 *digiti* (0.054 m) per opening.⁵⁰ The apertures were almost exactly twice as high as they were wide (4.76 m = 16 rf) and the keystone and entablature together were 5 rf high. Thus the total height of each bay was 21 rf, one and half times its overall width.

The theatre at Ferentium had an overall width of 61.93 metres (210 rf) and its *cavea* a theoretical circumference of 97.3186 metres (331 rf) (Plan 74). There were 27 arched openings on the façade (Pl. 33). The diameter line ran through the middle of the *aditus maximi*, which means that the equivalent of one whole bay lay beyond the diameter line. Therefore the circumference has to be divided by 26, which produces bays 3.743 metres (slightly less than 12.75 rf) wide. Because the apertures near the stairs and the centre were slightly larger most bays were almost exactly 12.5 rf wide, composed of 3 rf piers and 9.5 rf openings. The openings were 4.8 metres (16 rf) high, and the overall height of each bay was 5.6 metres (19 rf) to the top of the keystone.

The theatre at Sabratha had a diameter of 92.6 metres and the circumference of the *cavea* was 145.5 metres (494.9 rf) (Plan 257). As at Ferentium the diameter line ran through the middle of the *aditus maximi*. There were 27 bays and therefore the circumference should be divided by 26 (Pl. 88). This gives bays 5.596 metres (19 rf) wide, consisting of a pier 3.315 metres (11.25 rf) wide and an opening 2.281 metres (7.75 rf) wide. The bays were 5.2 metres high. To this should be added 0.65 metres for the keystone and 1.51 metres for the entablature. This gives a total bay height of 7.36 metres (25 rf).

⁴⁴ *De Arch.* 5. 6. 4.

⁴⁵ G. Catani (ed.), *Il teatro romano di Volterra* (Florence, 1993), 146–7.

⁴⁶ G. Caputo, *Il teatro di Sabratha e l'architettura teatrale africana* (Rome, 1959), tables 73 and 79.

⁴⁷ Graefe, *Vela Erunt*, 51–3 and n. 80.

⁴⁸ $240 \times \pi / 2 = 377$ rf.

⁴⁹ It may be noted that, according to Vitruvius, six is the perfect number, and eight is the integer and a third, called *epitritos*. *De Arch.* 3. 1. 6.

⁵⁰ There are 16 *digiti* (fingers) to a Roman foot.

Another theatre where the outer elevation is known in detail is the Theatre of Marcellus (Fig. 9). Its diameter was 129.8 metres, which gives an outer circumference of 203.97 metres. The 41 bays of the façade fitted exactly into the semicircle. Divided by 41, this should produce a bay width of 4.975 metres, although Fidenzoni's elevation shows bays 4.79 metres wide. They consist of a pier 2.06 metres wide, and an aperture 2.73 metres wide × 6.74 metres high, in other words an aperture height almost 2.5 times its width. The total height of the order is 9.53 metres, making the bays almost twice as high as they are wide. The overall height of the Ionic order above, including the podium, is 10.35 metres which gives each bay a width to height ratio of 1 : 2.16, the same as the width to height ratio of the arched openings, which have an aperture of 2.90 metres wide × 6.275 metres high.

THE SCENE BUILDING

The Roman stage was exceptionally broad and deep and was closed on three sides by high walls (Fig. 1). The walls at the sides contained doorways, often leading into basilicas (or foyers) beyond. The back wall of the stage was regarded as the front of the scene building, and called the *scaenae frons*. The *scaenae frons* was usually as high as the auditorium and was pierced by three doorways which led to the rooms behind (the *postscaenium*). In front of the *scaenae frons* ran a screen of columns on either two or three storeys and over the top ran a sloping roof which covered the whole stage area. These elements together formed a frame around the most splendidly decorated part of the theatre. Vitruvius gave directions on how to design a stage and a *columnatio*, but did not discuss the basilicas or the roof over the stage.

THE HEIGHT OF THE STAGE

For the Greek theatre Vitruvius gives the height of the *logeion* as 10–12 rf (2.94–3.56 m). Many Hellenistic stages built in the second century BC fall within this range, although smaller ones like Delos and Priene do not (see Table 3.6).

For the Roman theatre Vitruvius stipulated that the stage should not be more than 5 feet (1.47 m) high 'so that those sitting in the orchestra can see the gestures of all the actors'.⁵¹ Augustan theatres generally comply with this rule. If any tendency is detectable it is that stages became slightly lower over time. Table 3.7 gives stage heights for a number of theatres of the western type.

Theatres in some parts of Greece, southern Asia Minor, and the Levant tended to have a higher stage than western ones, even though they had the broad, deep *pulpitum* of the western type (Table 3.8).

Theatres in Greece and Asia Minor with converging *analemata* had even higher stages (Table 3.9).

TABLE 3.6. *Stage heights of Hellenistic theatres*

Theatre	Date of stage	Height of stage (m)
Delos	290–274 BC	2.53
Priene	early 3rd cent. BC	2.72
Athens Theatre of Dionysus	2nd cent. BC	3.60
Epidaurus	2nd cent. BC	3.53
Tyndaris	2nd cent. BC	3.34
Iaitas	2nd cent. BC	2.50–3.00
Segesta	2nd cent. BC	2.80

TABLE 3.7. *Stage heights of theatres of the western type*

Theatre	Date	Height of stage	
		m	Roman ft
Iguvium	c.40–30 BC	1.40	4.76
Herculaneum	c.30 BC	1.13	3.84
Augusta Praetoria	Augustan	1.50	5.10
Ostia	early Augustan	1.46	4.97
Volaterrae	Augustan	1.46	4.97
Verona	late 1st cent. BC	1.40	4.76
Arelate	Augustan	1.22	4.15
Arausio	Augustan	1.35	4.59
Leptis Magna	Augustan/Antonine	1.50	5.10
Carthago Nova	Augustan	1.20	4.08
Ferentium	late Augustan	0.95	3.23
Saepinum	Julio-Claudian	1.40	4.76
Bilbilis	Julio-Claudian	1.20	4.08
Baelo	Claudian	1.40	4.76
Vasio	Tiberian/Hadrianic	1.25	4.25
Faesulae	Claudian	1.35	4.59
Segobriga	AD 40–60	1.20	4.14
Nora	Trajanic/Hadrianic	1.30	4.42
Lugdunum	Hadrianic	1.20	4.08
Cuicul	Antonine	1.20	4.08
Thamugadi	Antonine	1.27	4.32
Thugga	AD 168–9	1.03	3.50
Sabratha	Severan	1.37	4.66
Thubursicu	Severan	1.19	4.05

TABLE 3.8. *Stage heights of theatres in some parts of Greece, southern Asia Minor, and the Levant*

Theatre	Date	Height of stage (m)
Athens Theatre of Dionysus	Neronian	1.45
Gerasa South Theatre	Trajanic	1.61
Corinth	Hadrianic	1.50
Aspendus	AD 161–9	1.39
Philadelphia	Antonine	1.50
Athens, Odeon of Herodes Atticus	AD 160–74	1.50
Bostra	Severan	1.50

⁵¹ *De Arch.* 5.6.2.

TABLE 3.9. *Stage height of theatres in Greece and Asia Minor with converging analemmata*

Theatre	Date	Height of stage (m)
Aphrodisias	28 BC	3.55
Tralles	Augustan	3.00
Ephesus	later 1st cent. AD	2.35
Miletus	Flavian	2.13
Sagalassus	late 2nd cent. AD	2.69

TABLE 3.11. *Vitruvius' design for the columnatio of a Roman theatre expressed as a percentage of orchestra width*

Order	Podium (%)	Columns (%)	Entablature (%)	Total (%)
Lower	8.33	25.00	5.00	38.33
Middle	4.165	18.75	3.75	26.665
Upper	2.08	14.04	2.80	18.92

TABLE 3.10. *The ratio of stage length to depth, and stage length to orchestra diameter*

Theatre	Date	Stage length (m)	Depth to scaenae frons (m)	Length : depth (m)	Stage length : orchestra diameter (m)
Iguvium	late Republic	36.75	8.18	4.49 : 1	2.05 : 1*
Casinum	c.40 BC	35.72	6.97	5.13 : 1	2.11 : 1
Spoletium	50-25 BC	44.00	9.35	4.69 : 1	2.03 : 1
Arelate	early Augustan	60.05	11.17	5.38 : 1	1.96 : 1
Faesulae	Augustan	43.70	8.93	4.89 : 1	1.97 : 1
Augusta Emerita	16-15 BC	52.32	10.81	4.84 : 1	2.03 : 1
Arausio	mid-Augustan	61.07	10.41	5.87 : 1	2.04 : 1
Gerasa South	Trajanic	36.50	8.36	4.37 : 1	1.83 : 1
Tergeste	Trajanic	33.25	6.92	4.80 : 1	1.87 : 1*
Leptis Magna	Augustan/Antonine	45.70	11.19	4.08 : 1	2.04 : 1*
Thugga	AD 168-9	32.35	9.34	3.46 : 1	1.77 : 1
Thubursicu	Severan	44.00	10.19	4.31 : 1	1.96 : 1*
Sabratha	Severan	42.70	10.43	4.09 : 1	1.91 : 1*
Scythopolis	Severan	57.50	10.20	5.64 : 1	1.85 : 1
Bostra	Severan	45.15	7.95	5.68 : 1	1.61 : 1

* Orchestra width at *balteus*.

THE WIDTH OF THE STAGE

Stages of theatres of the western type were extremely wide, sometimes more than twice the orchestra width, and their depth, measured from the *proscenium* wall to the *scaenae frons* wall, was usually between one-quarter and one-sixth of their width (Table 3.10).

The figures in Table 3.10 indicate that late Republican and Augustan theatres tended to have a stage about twice the width of the orchestra. Later the stage became somewhat shorter proportionally, perhaps because the edges of the stage could not be seen by parts of the audience.

THE COLUMNATIO

Vitruvius gave directions on how to erect a *columnatio* of two or three tiers in front of the *scaenae frons*.⁵² The height of the

lowest podium should be one-twelfth and the columns one-quarter of the orchestra diameter. Their entablatures were fixed at one-fifth of the column height. The podium of the next order was to be half and the columns three-quarters of the height of those below and so on. This can be expressed in tabular form (Table 3.11).

The height of the *columnatio* was 84 per cent of the orchestra diameter for a *scaenae frons* of three tiers of columns; and 65 per cent for a *scaenae frons* of two tiers of columns. Table 3.12 gives a list of dimensions from a number of theatres with a two-storey *columnatio* where sufficient elements are intact.

Table 3.13 gives a list of dimensions from a number of theatres with a three-storey *columnatio* where sufficient of its elements are intact.

In Tables 3.14 and 3.15 a comparison is made between the overall height of the *columnatio* and the maximum orchestra diameter, the orchestra diameter at the *balteus* and the minimum orchestra diameter (excluding the steps for the *bisellia*). The figures in parentheses show the relationship between the *columnatio* height and orchestra width expressed as a percentage. The

⁵² *De Arch.* 5. 6. 6.

TABLE 3.12. *Dimensions of podium, column, and entablature in theatres with a two-storey columnatio*

Theatre	Podium/col./entablature (m)	Height lower (m)	Podium/col./entablature (m)	Height upper (m)
Aspendus	1.73/5.70/1.37	8.80	0.60/4.97/1.33	6.90
Augusta Emerita	2.49/6.13/1.55	10.17	1.38/4.88/1.14	7.40
Bilbilis	1.66/5.02/1.29	7.97	0.78/4.09/0.88	5.74
Carthago Nova	1.85/5.70/1.18	8.74	0.92/4.25/1.36	6.53
Ferentium	1.96/3.88/1.02	6.86	0.66/2.54/1.02	4.22
Gerasa South	1.89/5.27/1.64	8.80	0.90/4.20/1.32	6.42
Iguvium	1.65/4.60/0.92	7.17	0.83/3.45/0.69	4.97
Thugga	1.45/4.83/1.27	7.55	0.75/4.28/1.26	6.29
Volaterrae	1.53/5.50/1.29	8.32	0.90/5.14/1.14	7.18

TABLE 3.13. *Dimensions of podium, column, and entablature in theatres with a three-storey columnatio*

Theatre	Podium/col./entablature (m)	Height lower (m)	Podium/col./entablature (m)	Height middle (m)	Podium/col./entablature (m)	Height upper (m)
Arausio	2.10/6.02/1.54	9.66	1.54/5.46/1.26	8.26	0.84/5.04/0.85	6.72
Bostra	1.68/5.94/1.51	9.12	0.57/5.14/1.10	6.80	0.41/4.43/0.62	5.46
Leptis Magna	2.29/5.75/1.36	9.40	1.15/4.84/1.14	7.13	0.58/3.61/0.96	5.14
Sabratha	1.91/5.54/1.35	8.80	0.96/4.90/1.20	7.06	0.86/3.65/1.23	5.74

TABLE 3.14. *Theatres with a two-storey columnatio: The relationship between columnatio height and the three possible widths of the orchestra*

Theatre	Overall height	Max. orchestra diameter		<i>Balteus</i> diameter		Min. orchestra diameter	
	m	m	%	m	%	m	%
Aspendus	15.70	23.87	66				
Augusta Emerita	17.57	25.73	68	23.05	76	16.86	104
Bilbilis	13.71	20.00	69	—			
Carthago Nova	15.26	25.69	59	22.90	67		
Faesulae	13.50	22.14	61	20.20	67	13	104
Ferentium	11.08	22.97	48	20.38	54	16.18	69
Gerasa South	15.22	21.65	70	19.91	76		
Iguvium	12.14	17.97	68				
Thugga	13.84	20.70	67	18.30	76	9.75	142
Volaterrae	15.50	20.20	77	18.05	86	13.00	119

TABLE 3.15. *Theatres with a three-storey columnatio: The relationship between columnatio height and the three possible widths of the orchestra*

Theatre	Overall height	Max. orchestra diameter		<i>Balteus</i> diameter		Min. orchestra diameter	
	m	m	%	m	%	m	%
Arausio	24.64	29.90	82	26.19	94	19.64	125
Bostra	21.38	28.00	76				
Leptis Magna	21.67	24.80	87	22.40	97	13.90	156
Sabratha	21.60	25.00	86	22.40	96	15.00	144
Saguntum	17.85	22.00	81			17.00	105

TABLE 3.16. *Dimensions of podium, column, and entablature in theatres with a two-storey columnatio (as a percentage of maximum orchestra width)*

Theatre	Podium/col./entablature	Height lower	Podium/col./entablature	Height upper
Aspendus	7.25/23.88/5.74	36.87	2.51/20.82/5.57	28.91
Augusta Emerita	9.68/23.82/6.02	39.53	5.36/18.97/4.43	28.76
Bilbilis	8.30/25.10/6.45	39.85	3.90/20.45/4.40	28.75
Carthago Nova	7.20/22.19/4.59	33.98	3.58/16.54/5.29	25.42
Ferentium	8.53/16.89/4.44	29.87	2.87/11.06/4.44	18.37
Gerasa South	9.73/24.34/7.58	40.65	4.16/19.40/6.10	29.65
Iguvium	9.18/25.60/5.12	39.90	4.62/19.20/3.84	27.66
Thugga	7.00/23.33/6.14	36.47	3.62/20.68/6.09	30.39
Volaterrae	7.57/27.23/6.38	41.18	4.46/25.45/5.64	35.55

TABLE 3.17. *Dimensions of podium, column, and entablature in theatres with a three-storey columnatio (as a percentage of maximum orchestra width)*

Theatre	Podium/col./entablature	Height lower	Podium/col./entablature	Height middle	Podium/col./entablature	Height upper
Arausio	7.02/20.13/5.15	32.30	5.15/18.26/4.21	27.62	2.81/16.86/2.84	22.51
Bostra	6.00/21.21/5.39	32.60	2.03/18.35/3.93	24.31	1.46/15.82/2.21	19.49
Leptis Magna	9.23/23.19/5.48	37.90	4.64/19.52/4.60	28.76	2.34/14.56/3.87	20.77
Sabratha	7.64/22.16/5.40	35.20	3.84/19.60/4.80	28.24	3.44/14.60/4.92	22.96

theatres in Table 3.14 have a two-storey *columnatio*; those in Table 3.15 have a three-storey *columnatio*.

The figures in Tables 3.14 and 3.15 indicate that the height of a two-/three-storey *columnatio* was frequently close to 65/84 per cent of the orchestra diameter. However, a good deal depends on which orchestra width is used. It would be logical to suppose that an orchestra width which comes out in round numbers of Roman feet, like that of Arausio (29.9 m = 100 rf), was the one used by the architect in the basic design. In the case of Arausio it also gives a *columnatio* height close to that prescribed by Vitruvius (82%). At Faesulae the maximum orchestra width of 22.14 metres (75 rf) seems to have been used in the basic design because the overall width of the theatre was 225 rf and the width of the stage was 150 rf. In this case the height of the *scaenae frons* was 61 per cent, close to the Vitruvian model. Ferentium was an unusual theatre in many ways and seems to have had an extremely low *columnatio* compared to its orchestra width.

As a rule of thumb it may be observed that the change from a two- to a three-storey *columnatio* seems to occur when the diameter of the theatre approaches 300 rf (88–89 m). Saguntum (85 m), Augusta Emerita (D 86.63 m), and Carthago Nova (D 87.2 m) had a two-storey *columnatio*, while Leptis Magna (D 87.60 m) and Bostra (D 88.30 m) had a three-storey *columnatio*.⁵³

The figures for the component parts of the *columnatio* (Tables 3.16 and 3.17) indicate that the individual heights of the podia, columns, and entablatures deviate somewhat from the Vitruvian rule, but when combined they usually come close to the overall Vitruvian total for each storey of the *columnatio*. The exception is again Ferentium and to a lesser extent Carthago Nova. Although the sample of three-storey *columnationes* is small it is noticeable that in every case the lower storey is lower than the Vitruvian rule and the upper storey is higher.

⁵³ The theatre at Clunia is 96 m in diameter, but its excavator believed that there was evidence for only two storeys of columns. P. de Palol Salléllas, in *El teatro*, 72.

Theatres and Related Buildings

In towns where more than one building of theatrical shape has been discovered, one is often referred to as the 'large theatre' and the other the 'small theatre'. Sometimes this 'small theatre' turns out to be an odeum or concert-hall.¹ Other 'small theatres' look like odea, but have been defined as bouleuteria or council chambers.² Others were cult theatres or private theatres. However, in many cases there is simply not enough evidence to know what the smaller building was used for. This then raises the problem of what should and should not be included in a catalogue of Roman theatres. If the only published information is 'small theatre' there is no way of knowing whether it should be included or not. On the other hand, if any building suspected of being an odeum were to be excluded, the theatre at Philippopolis in Syria would have to be omitted. Yet it is hardly possible to omit such a well-known and well-preserved building from an architectural account of the Roman theatre. Therefore the system adopted in this book is to make at least brief mention of all buildings of theatrical shape, including odea and bouleuteria, in an attempt to define what exactly a theatre is. Excluded from the catalogue are buildings which are clearly irrelevant to a definition of what is and what is not a theatre, such as circular *ecclesiasteria* and *comitia* (public assembly places in the Greek and Roman worlds respectively). All Greek theatres are included, even if only brief reference is made to them, because a great many of them had a Roman phase, and the fact that a few of them remained unaltered in the Roman period is in itself of interest. Finally, theatres which have been adapted for gladiatorial games or water spectacles are discussed in this chapter.

TOWNS WITH SEVERAL BUILDINGS OF THEATRICAL TYPE

Stattius describes the juxtaposition of the covered and the uncovered theatre at Naples.³ This classic association goes back to the time of Pericles, who built an odeum next to the Theatre of Dionysus at Athens. At Pompeii, Corinth, Lugdunum (Lyon), and Philadelphia (Amman) theatre and odeum form part of a unified complex. There was a similar juxtaposition of large and

small theatre at Acrae (Plan 103) and Soluntum (Plan 113), but in both cases the smaller building may have been a bouleuterion. Some towns possessed three buildings of theatrical shape, usually in ascending size and usually identified as bouleuterion, odeum, and theatre. Only sites where there is evidence that all three buildings were in use simultaneously are relevant. Otherwise it may be argued that one building took over the function of another. At Troy the large theatre, odeum, and bouleuterion were all in use in the Augustan period and it may be presumed that each had a separate function. The large theatre (Plan 365) was a typical old Greek theatre adapted to the Roman model by modifying the shape of the cavea, advancing the stage to the ends of the *analemmata*, and building a tall columnar *scaenae frons*. There can be no doubt that this was the theatre of Troy and there is even an inscription to confirm that it was.⁴ It was a large building, 98.6 metres in diameter, capable of seating nearly 10,000. The odeum, known as Theatre C (Plan 367), was a medium-sized building, 44.5 metres in diameter, with a stage, a rectilinear *scaenae frons* containing three doorways, and a *columnatio* of simple pairs of columns on podia.⁵ It could seat about 2,700. The bouleuterion, known as Theatre B (Plan 366), built alongside the odeum, was the smallest of the three. It was an enclosed rectangular building, measuring 29.50 × 25 metres, and had a seating capacity of about 1,000. Two doorways led into the orchestra and between the two was a speaker's platform.

Sagalassus had three buildings of theatrical type. The large theatre, 98.5 metres in diameter, could seat c.11,600 (Plan 396). A semicircular building, 48 metres in diameter, is thought to have been the odeum (Plan 397). Also there was a bouleuterion, enclosed in rectangular walls (21 × 22 m) with rectilinear seats running round three sides of the building (Plan 398). However, as the bouleuterion belongs to the second century BC it is possible, as Balty suggests, that the 'odeum' may have been an extremely large bouleuterion built in the Roman period on a scale commensurate with the other Roman monuments of the town.⁶ At Pergamum, as well as the Greek theatre built against the Acropolis (Plan 349), there is a small semicircular building (D c.36 m) with 15 rows of seats in the north-west corner of the upper gymnasium (Plan 350). It is near the building which has

¹ R. Meinel, *Das Odeion* (Frankfurt, Bern, Cirencester, 1980).

² J. C. Balty, *Curia ordinis* (Brussels, 1991). Bouleuteria are mainly to be found in the eastern provinces.

³ Stattius, *Silvae* 3. 5. 91.

⁴ H. Schliemann, *Troja* (Leipzig, 1884), 230–1, nos. 12, 13.

⁵ The stage and orchestra were later modified, for gladiatorial games and later for aquatic spectacles, a frequent occurrence in theatrical buildings of all kinds.

⁶ Balty, *Curia ordinis*, 523–4.

been identified as the prytaneum and may well have been a bouleuterion. In the sanctuary of Asclepius there is a much larger theatrical building, 71 metres in diameter, with a rectilinear *scaenae frons* and *columnatio*, which probably functioned as an odeum (Plan 352). There are also remains of a large Roman theatre, a theatral area in the sanctuary of Demeter, and a cult theatre in the heroon of Diodorus Paspas (Plan 351). The latter had a small trapezoidal auditorium (*c.* 5.5 × 10.5 m) with 13 rows of seats in 2 *cunei*. In layout it was similar to the cult theatre at Vienna (Vienne) and the *acroaterion* (lecture room) at Cnidus. This adds up to a total of six buildings of theatrical type at Pergamum.

Cnidus has four: the *acroaterion* (Plan 327); the upper theatre, which can be disregarded for the present purposes because it was a Greek theatre replaced by the lower theatre (Plan 326) in Roman times; and a fourth building, inscribed into a rectangular outer wall (33 × 25–30 m) with 8–10 rows of semicircular seats. According to Balty its size and position, close to the agora on a terrace which dominates both harbours, and its association with an imperial temple suggest that it was a bouleuterion.⁷ If this is the case no odeum has yet come to light at Cnidus.

At Arycanda there were three buildings of theatrical type: the theatre itself (Plan 381); a building with rectangular outer walls (18 × 15 m) immediately south-west of the theatre, which Balty believed to be a bouleuterion because of its relationship to the agora—compare Soluntum (Plan 113) and Acrae (Plan 103); and another small building with rectangular outer walls (Plan 382). Balty took this to be an *acroaterion* (cf. Cnidus), because he believed the long terrace it faced was the *xyxtus* of a gymnasium. If that is the case no odeum has yet been found in Arycanda.

There were three buildings of theatrical type at Apollonia (Pojani, Albania): a theatre on the west side of the acropolis hill (Plan 437); a roofed odeum (Plan 438); and opposite it, inscribed in rectangular walls (19.50 × 15 m), a bouleuterion (Plan 439). At Thasos there was an old Greek theatre later transformed into an arena (Plan 446); a semicircular odeum which may have had rectilinear walls at the sides (Plan 447); and a fair-sized bouleuterion with rectangular outer walls (32 × 31.80 m).

ODEA AND BOULEUTERIA DEFINED

How then do these smaller buildings of theatrical type relate to theatres and to each other? Here an attempt will be made to define what is meant by the terms odeum and bouleuterion. There are three ways this can be done. Odea and bouleuteria can be defined in terms of function, or physical features, or nomenclature (what ancient authors or inscriptions call them). Function is probably the most straightforward way of defining them: an odeum was a concert-hall designed for recitals or

singing; a bouleuterion was a council chamber, used for political meetings. Defining these buildings in terms of physical features is more complex. As an odeum was used for concerts it had a stage, which a bouleuterion did not need. This stage usually extended the full width of the orchestra and a little beyond. There were usually three (or sometimes five) doorways in the rectilinear wall or *scaenae frons*. It may be presumed that the performers came on stage through these doorways in the same way as they did in theatres. Many odea even had a *columnatio* in front of the *scaenae frons* wall which means that they were related very closely to theatres in terms of physical features. Bouleuteria, on the other hand, often had only two doorways in the rectilinear wall. These doorways gave direct access to the orchestra and a speaker's platform probably occupied the space between them.⁸

In terms of ground-plan both types of building had either a semicircular cavea or a cavea with curved seating enclosed in rectangular walls. In a few bouleuteria of Hellenistic date, such as Sagalassus, the seating was rectilinear. However, curved seating seems to have become the norm in Roman times. It is generally assumed that these rectangular buildings, whether odea or bouleuteria, were roofed.

There are a number of other criteria which have been used to differentiate odea and bouleuteria. The most common are:

1. Size. This is often a criterion, but it can sometimes be misleading. For example, the odeum of Herodes Atticus with a diameter of 76 metres (Plan 418) is much bigger than the theatre at Falerio Picenus whose diameter is 49.20 metres (Plan 57), which is in turn very little larger than the building which is thought to have been the bouleuterion at Cibyra with a diameter of 48.5 metres (Plan 325).

2. Capacity. In many cases the number of *bouleutai* is known and it is assumed that the size of a bouleuterion was related to the number it had to accommodate. During the Roman period figures like 80 or 100 are mentioned as the number of *bouleutai*.⁹ A rare exception was Ephesus, which was the Metropolis of Asia and had 450. Therefore even assuming a certain amount of seating for clerks and other functionaries one would not expect a bouleuterion of the Roman period to have had a particularly large capacity.

3. Siting. To Balty proximity to the agora is often a criterion for determining whether a particular building functioned as a bouleuterion. For example, the so-called odeon at Iasus is considered to be a bouleuterion because it opens directly onto the agora in spite of the fact that it has several features which might suggest it was an odeum.¹⁰ However, siting alone can be misleading, as the odeum of Agrippa in the Agora at Athens shows.

⁸ Balty, *Curia ordinis*, 565–8.

⁹ Balty in a long and authoritative passage points out that the Romans sought to diminish the importance of local councils, and that figures of 200, 300, 450, and 600 of councillors refer to the period before the adoption of the Roman municipal system. Balty, *Curia ordinis*, 452 n. 121.

¹⁰ Balty, *Curia ordinis*, 447.

⁷ Balty, *Curia ordinis*, 469.

TABLE 4.1. *The relationship between size and capacity in rectangular odea*

Odeum	Date	Dimensions (m)	Rows of seats	Capacity
Pompeii	c.75 BC	26.00 × 27.75	16	1,500/1,850
Athens (Agrippa)	15–12 BC	25.00 × 25.00	19	c.1,000
Nicopolis ad Istrum	Augustan	34.73 × 21.86	17	1,650/2,050
Augusta Praetoria	Augustan	62.70 × 36.00	18	1,780/2,250
Iasus	1st/2nd cent. AD	23.00 × 17.30	13	560/700
Argos odeum I	2nd cent. AD	29.30 × 21.40	18	880/1,100
Anemurium	2nd cent. AD	27.60 × 18.15	16	925/1,150
Cos	2nd cent. AD	28.85 × 23.40	?12	540/675
Nysa	2nd cent. AD	24.60 × 19.90	12	580/720
Ptolemais	2nd/3rd cent. AD	31.80 × 20.25	?15	1,250/1,560

4. The altar. A commonly cited feature of a bouleuterion is the altar in the middle of the orchestra.

5. *Tribunalia* at the sides of the stage. The presence of *tribunalia* may suggest that the building was an odeum.

In addition there are the three features already discussed:

6. The stage. A defining feature of an odeum is the presence of a stage; conversely, the lack of a stage is often taken to mean that the building was a bouleuterion. However, the stage could have been of wood and left no trace. Besides, there is evidence of concerts being given by a single singer, which would not require elaborate staging.¹¹

7. Two doorways leading from outside the building into the orchestra are usually indicative of a bouleuterion. An odeum usually had three doorways.

8. An elaborate *scaenae frons* with three or five doorways and a *columnatio* seem indicative of an odeum.

ODEA

The earliest odeum, built by Pericles next to the Theatre of Dionysus, was rectangular (62.40 × 68.60 m) and its roof was supported on rows of columns. As the Greeks used the post and lintel system they could not roof large spaces without regular supports. Other types of building which required a large covered space, like the Telesterion at Eleusis which was used for the Mystery cult and the Thersilion at Megalopolis (c.66 × 52 m), built in the mid-fifth century BC as a meeting place for the Arcadian league, had a similar layout.¹²

Later odea followed one of two types of layout. They either had rectangular outer walls like bouleuteria, or had a semicircular cavea like theatres. Both had curved seating. An early example of the first type is the *theatrum tectum* or odeum at Pompeii built c.75 BC (Plan 23). The odeum in the Athenian Agora built by Agrippa was also of this type (Plan 417), as were the buildings at Cos (Plan 328), Iasus (Plan 336), and Nysa (Plan 347).

The above buildings seem to have been designed for performances because all have three doorways in the *scaenae frons* and a stage area (whether or not there is evidence of a physical stage). Some even have a *columnatio*. All therefore fit the architectural category of odeum. Indeed Balty acknowledged that many larger bouleuteria were influenced by odea in their layout. However, although the small theatres at Iasus and Anemurium have the characteristics of odea he regarded them as having functioned as bouleuteria.¹³ Table 4.1 gives the dimensions, number of rows of seats, and capacity of a number of rectangular odea.

Odea of the second type were semicircular like theatres. Sometimes there is no correlation between the number of seats and the width of the cavea because the seating did not extend the full width of the cavea; for example, the North Theatre at Gerasa (Plan 295), where much of the upper part of the cavea was taken up with the fixing slots for the roof beams or *vela* masts. Other factors to be taken into account are the steepness of the cavea, the width of the passageways, the depth of the seats, the size of the orchestra, and the degree by which the cavea exceeds a semicircle. Table 4.2 gives the dimensions, number of rows of seats, and capacity of a number of semicircular odea. In terms of architectural characteristics all of these buildings seem to have been odea, including the one at Cibyra (Plan 325) which is thought to have functioned as a bouleuterion. They have a stage area, a rectilinear *scaenae frons* with a *columnatio* in front. The *scaenae frons* wall has three or five doors, depending upon where in the Empire the building was situated. The number of rows of seats varies from 17 to 35 and the size from 41 metres to 76 metres. Capacity ranges from c.1,300 to 5,500 seats. Because exact data are not available, this list does not include a number of very large odea, such as the odeum of Domitian at Rome, probably the largest of all, with a diameter of c.100 metres, and the odeum at Carthage (Plan 252), built in the early third century AD, with a diameter of 96 metres. Almost as large was the odeum at Pola (Plan 94) with a diameter of 88 metres. There is a large odeum at Vienna (Vienne) with a diameter of 72 metres (Plan 218). The Flavian theatre in Lutetia (Rue Racine) which is

¹¹ Strabo 14. 2. 21.

¹² E. A. Gardner, V. Schultz, et al., *Excavations at Megalopolis 1890–1891* (London, 1892), 23.

¹³ Balty, *Curia ordinis*, 487.

TABLE 4.2. *The relationship between size and capacity in semicircular odea*

Odeum	Date	Dimensions (m)	Rows of seats	Capacity
Nicopolis	Augustan	48.00	17	1,650/2,050
Troia C	1st/2nd cent. AD	44.50	20	1,700/2,100
Aphrodisias	1st/2nd cent. AD	45.60	21	1,700/2,100
Catania	?2nd cent. AD	42.00	22	1,550/1,950
Ephesus	2nd cent.	47.50	21	1,800/2,200
Patrae	2nd cent.	47.50	26	2,050/2,550
Gerasa North	2nd cent. AD	59.25	21	2,250/2,800
Corinth	2nd cent.	63.00	?26	2,600/3,300
Pergamum	2nd cent.	71.00	30	3,250/4,000
Lugdunum	2nd cent.	73.00	28	3,600/4,500
Athens, Herodes	2nd cent.	76.00	35	4,400/5,500
Cyrene 3	2nd/3rd cent. AD	51.97	20	2,000/2,500
Philippopolis	3rd cent. AD	42.2	19	1,510/1,900
Argos 2	3rd/4th cent. AD	41.00	19	1,280/1,600

71.8 metres in diameter had a *scaenae frons* and is thought to have been an odeum (Plan 192). The theatre west of the Caesareum at Cyrene (Pl. 93) and theatre opposite the Caesareum (Plan 265) were both designed for theatrical purposes. They both have a stage, a *columnatio*, and three doorways in the *scaenae frons* wall. They are very similar in size and each would have had a capacity of c.2,000–2,500. Although Caputo believed that the theatre west of the Caesareum served as a meeting place for the pan-Cyrenaican council there is no evidence that such a body existed. Furthermore, there is evidence that the bouleuterion in the Agora was still in use as late as the fourth century AD. Although small, it could accommodate 300–400 people, enough for any local meetings (Plan 267).¹⁴

BOULEUTERIA

The old bouleuterion at Athens (early fifth century BC) had rectangular outer walls (23.30 × 23.80 m) and was roofed. Its seating was rectilinear and arranged around three sides of the room. Later buildings, such as the ecclesiaterion at Priene (Plan 355) and the bouleuteria at Sicyon and Sagalassus (Plan 398), follow this pattern. The second bouleuterion at Athens (late fifth century BC) was smaller (22.50 × 17.50 m), but was also rectangular. Its seating was curved, but there is no consensus as to whether the cavea faced the long or the short side of the building. Bouleuteria of the Roman period frequently had the following layout: they were rectangular and usually roofed; the cavea faced the long side of the building; there were two doorways in the wall opposite the seating, leading into the orchestra. The cavea was frequently divided into three *cunei* by two or four

staircases. Table 4.3 gives the dimensions, number of rows of seats, and capacity of a number of bouleuteria.

ACROATERIA

An *acroaterion* was a small building connected with a gymnasium, which acted as a kind of lecture theatre. At Cnidus there is a small *acroaterion* enclosed in rectangular walls (c.10 × 20 m) with curved seats divided into 2 *cunei* by a single staircase (Plan 327). Three upright blocks in the orchestra may belong to a speaker's platform or altar.

DUAL-PURPOSE BUILDINGS

It may be argued that smaller cities may have used a building of theatrical type for more than one purpose, in view of the sheer costs involved in erecting such buildings (see Chapter 2). There were certainly precedents for this. The odeum of Pericles, as well as being used for concerts, was used variously as a Law Court,¹⁵ for corn distribution,¹⁶ and for philosophical debates.¹⁷ Vitruvius describes the small theatre (*minusculum theatrum*) at Tralles, built by Apaturius of Alabanda, as having a scene painted illusionistically with two storeys of columns.¹⁸ Yet it was called an *ecclesiasterion*. An inscription from Teus instructs the teacher of music to have recitals given in the bouleuterion.¹⁹

While larger towns may well have had a separate theatre, odeum, and bouleuterion, it is possible that in smaller towns small buildings of theatrical type may have had the dual function of odeum and bouleuterion. A case in point is the much

¹⁴ Cyrene was eventually replaced as an administrative centre by Ptolemais, R. G. Goodchild, 'The Decline of Cyrene and the Rise of Ptolemais: Two New Inscriptions', in J. Reynolds (ed.), *Libyan Studies* (London, 1976), 216–28.

¹⁵ Aristophanes, *Wasps* 1109.

¹⁶ Demosthenes 34. 37.

¹⁷ Diogenes Laertius 7. 184.

¹⁸ *De Arch.* 7. 5. 5.

¹⁹ *SIG* 2³, 578, line 35.

TABLE 4.3. *The relationship between size and capacity in bouleuteria*

Bouleuterion	Date	Dimensions (m)	Rows of seats	Capacity
Acrae	?3rd cent. BC	8.65 × 8.15	5	80/100
Soluntum	2nd cent. BC	11.15 × 7.35	5	90/115
Miletus	2nd cent. BC	34.84 × 24.29	19	1,200/1,600
Priene	c.150 BC	20.00 × 21.00	9–15	550/680
Iaitas		12.85 × 11.90	9	200/250
Termessus	1st cent. BC	24.53 × 24.40	18	800/1,000
Troia	Augustan	29.50 × 25.00	14	830/1,040
Cyrene	1st cent. AD	19.80 × 8.80	2 × 11	300/420
Apollonia	2nd cent. AD	19.50 × 15.00	?5	250/315
Ariassus		14.00 × 14.50	11	350/440
Stratonicea	mid-2nd cent. AD	24.95 × 29.80	13	560/700
Alabanda	2nd cent. AD	36.00 × 26.00	11	680/850

discussed odeum or bouleuterion at Iasus (Plan 336). It was enclosed in rectangular outer walls (21.8 × 25.5 m) and had only 13 rows of seats in 3 *cunei*, giving it a capacity of c.700. It was regarded as a bouleuterion by Balty because of the lack of a raised stage, and there are other reasons for regarding it as such. In scale and in terms of layout it is very similar to the bouleuteria at Alabanda (Plan 318), Stratonicea (Plan 362), and Anemurium (Plan 371); and its position, in the south-west corner of the agora, may also be an indication of its use. However, it had *tribunalia* at the sides of the stage and an ornate *scaenae frons* with four aedicules flanked by Composite columns on the lower storey, alternating with three aedicules of Corinthian columns on the upper storey, an arrangement similar to the façade of the Library of Celsus at Ephesus and the Asclepieum theatre at Pergamum. The fact that it had features of both a bouleuterion and an odeum may be explicable in terms of the small population of Iasus. Its theatre (Plan 335) was only 68 metres in diameter and it may have been considered unjustifiable to build a separate odeum and bouleuterion, especially considering the cost of such buildings. In fact this small building may well have been the venue of the concert, famously recorded by Strabo, where the musician was deserted by his audience when the fish market opened.²⁰

The bouleuterion or *geronticon* in the north-west corner of the agora at Nysa (Plan 347) may also have been a dual-purpose building. Although fairly small (27.45 × 23.50 m) with only 12 rows of seats providing space for about 720 people, it has a stage, 0.80 metres high. Behind rose an elaborate *scaenae frons* pierced by five doorways, flanked by podia carrying a two-storey *columnatio* with imperial statues in the niches. There is some debate about the function of the small building near the theatre at Acrae in Sicily (Plan 103). Bernabò Brea²¹ and Balty²² saw it as

a bouleuterion, but Lauter regarded it as an odeum because it has a stage.²³ He pointed to the close relationship between odeum and theatre which is also a feature of towns of South Italy and Sicily like Naples, Pompeii, and Catania. However, in the case of Soluntum where there is a similar juxtaposition of small and large theatre, the smaller building seems to be a bouleuterion because it has no stage and there are two doorways leading into the orchestra (Plan 113).

The possibility that a small building of theatrical shape may have had more than one function may explain why the odeum or bouleuterion at Ptolemais in Cyrenaica, whose purpose has long been the subject of debate, eventually took on an unambiguously theatrical character when its orchestra was turned into a *kolymbethra* (Plan 268). This may also have been the case with the small theatre at Gortyn, which incorporates into its curved outer wall the famous Great Inscription which records the sixth-century BC laws of Gortyn (Plan 273). According to Balty the building was always a bouleuterion. However, an inscription of c. AD 100 describes the building as an odeum.²⁴

In the North Theatre at Gerasa, which from its layout and an inscription in the *regia* was certainly designed as an odeum, the names of the tribes are inscribed on the lowest seats of *ima cavea*, which suggests that at some period it was also used as a political meeting place (Plan 295, Pl. 105).²⁵ There are similar inscriptions in the theatre at Neapolis (Shechem, Nablus).²⁶ It must be borne in mind that there was a long tradition in the Greek world of theatres being also used as political meeting places. McDonald cites evidence for the theatres of Corinth, Delos, Ephesus, Messene, Miletus, Rhodes, Samos, Sicyon, and

²³ H. Lauter, 'Die Hellenistischen Theater der Samniten', in *Hellenismus*, 420.

²⁴ M. Guarducci, *Tituli Gortynii = Inscriptiones Creticae*, 4 (Rome, 1950), 355, no. 331.

²⁵ V. A. Clark *et al.*, 'The Jerash North Theatre', in F. Zayadine (ed.), *Jerash Archaeological Project 1981–1983* (Amman, 1986), 229, cf. Balty, *Curia ordinis*, 543.

²⁶ A. Segal, 'Die Theaterbauten im alten Palästina in Römisch-Byzantinischer Zeit', *Ant. W* 18/1 (1987), 20; *Theatres in Palestine*, 78–80.

²⁰ Strabo, *Geogr.* 14. 2. 21.

²¹ L. Bernabò Brea, *Akraai* (Catania, 1956), 31–43.

²² Balty, *Curia ordinis*, 466, 571.

Thebes being used in this way from the fourth century BC to the first century AD.²⁷

ROOFED THEATRES

Some smaller theatres were certainly roofed. They fall into two categories: those where a roof is attested in literary or inscriptional evidence; and those where a roof is inferred from structural or archaeological evidence. An early example of the first category is the covered theatre in Pompeii built about 75 BC (Plan 23) where an inscription describes it as a *theatrum tectum*.²⁸ According to Pliny another roofed theatre was built in 63 BC, this time in Rome.²⁹ Both Philostratus and Pausanias describe the odeum at Corinth as roofed.³⁰

The second category is more problematic. For example, there used to be considerable debate as to whether the theatre at Buthrotum (Butrint, Albania) was in fact a roofed odeum (Plan 432). Meinel believed that it was, but unfortunately he did not have access to a plan of the building. His sketch plan shows a semicircular cavea similar to Pani's with the scene building on its long side.³¹ He contrasted it with Epidauros (Plan 424), where the scene building is on the short side of the rectangular enclosure, and assumed that the Butrint theatre was also enclosed in rectilinear walls, which often act as roof supports. Izenour, who had never visited the site, was convinced it was roofed on seeing a rough plan of it and restored a cross vault over it.³² However, now that an accurate plan is available it is clear that it could never have been roofed.³³ This is because the outer wall of the building is much more irregular than either Meinel or Izenour thought and its thickness is insufficient to carry a substantial timber roof.

There are other reasons for assuming a building was roofed. In some cases there is evidence of internal piers. Early examples such as the Odeum of Pericles at Athens show that supports were required every 5–6 metres. Roof spans increased in the Hellenistic period. In the Ecclesiasterion at Priene (c.200 BC) the rectangular walls measure 20 × 24.5 metres (Plan 355); in the bouleuterion at Miletus (175–164 BC), 34.84 × 24.29 metres (Plan 343); and in the bouleuterion at Termessus (1st century BC), 24.40 × 24.53 metres (Plan 404). However, in all three cases internal supports were considered necessary.

The Romans had an abundance of fine timbers suitable for roofing and, according to Pliny, cedar grew as high as 130 feet (44 m).³⁴ However, they used single beams in a truss and this was a limiting factor in the distance spanned.³⁵ The developing technical ability of the Romans is well illustrated in the roof spans of a series of Roman basilicas: Basilica Julia 14.94 metres

(c.12 BC); Basilica of Neptune 17.68 metres (Hadrianic); Basilica Ulpia 24.38 metres (AD 104–10). Spans rarely exceeded 25–30 metres even in early Christian basilicas like Old St Peter's. Dio Cassius records that the Diribitorium in Rome had the largest roof span ever attempted.³⁶ We know from Pliny that a beam from the Diribitorium, 100 feet (29.6 m) long and one and half feet thick, was exhibited in the Saepta³⁷ and that Pliny regarded this roof as one of the wonders of Rome.³⁸

The *theatrum tectum* at Pompeii (span 28.60 m) was roofed without internal supports although it covers an area comparable to the bouleuterion at Miletus. An even more astonishing roof was that of the odeum at Corinth (Plan 420, Pl. 140), which had a span of slightly more than 30 metres from the centre of the curved outer wall to the edge of the stage. It is usually assumed that the maximum span for a truss would have been c.30 metres and that therefore the roof beams ran perpendicular to the stage. In the odeum at Aphrodisias (Plan 321) there are eight massive buttresses projecting from the back of the cavea. The direction of the beams is very clear in this case and the span from the stage building to the back of the cavea is 25 metres, well within the limits set out above. There is also evidence for beams in the odeum or North Theatre at Gerasa (completed in the early third century AD).³⁹ Around the top of the cavea is a series of massive slots, 1.35 × 2.20 metres, which seem far too large to be for *vela* masts. They seem to be for roof beams. Unfortunately in this case the beams seem to be running parallel with the scene building. The cavea is 59 metres in diameter (Plan 295) and the minimum span involved would have been over 50 metres, which makes any idea of a roof seem incredible. Equally incredible is the suggestion that the second-century AD odeum of Herodes Atticus in Athens (Plan 418, Pl. 139) could have been roofed. It is c.81 metres in diameter and even from the stage building to the back of the cavea the span is 49 metres. Yet Pausanias,⁴⁰ Philostratus,⁴¹ and the Suda⁴² all describe it as roofed, and Philostratus even specifies that the wood used was cedar. Moreover, the excavator, K. Pittakis, found a metre thick layer of wood ash all over the cavea.⁴³ Other indications that the building was roofed are the windows in the *postscaenium* wall and the thickness of the outer walls. The curved wall is 2.50–2.60 metres thick, and the front walls of the *paraskenia* are 2.70 metres thick. Meinel believed that the buttresses around the curved wall indicated the position of the beams for a transverse trussed roof.⁴⁴ This was on the analogy of the odeum at Aphrodisias. However, the Aphrodisias odeum is very much smaller than that of Herodes Atticus. A span of 49 metres is almost inconceivable considering that the roof of the nearby odeum of Agrippa in the Athenian Agora (Plan 417) collapsed although it had a span of only 25 metres. It has been suggested that the roof referred to by the ancient writers was over the

²⁷ W. A. McDonald, *The Political Meeting Places of the Greeks* (Baltimore, 1943), 61–2.

²⁸ Pliny, *NH* 19. 6.

²⁹ Philostratus, *Vit. Soph.* 2. 551. Pausanias 2. 3. 6.

³⁰ Meinel, *Odeion*, 604, pl. 88.

³¹ Izenour, *Roofed Theaters*.

³² F. Sear, 'The Theatre at Butrint: Parallels and Function', in O. Gilkes (ed.), *The Theatre at Butrint* (BSA suppl. 35, 2003), 181–94.

³³ Pliny, *NH* 16. 203.

³⁴ R. Meiggs, *Trees and Timber in the Ancient Mediterranean World* (Oxford, 1982), 242.

³⁶ Dio Cassius 55. 8. 4.

³⁷ Pliny, *NH* 16. 201.

³⁸ Pliny, *NH* 36. 102.

³⁹ Clark, 'Jerash North Theatre', 205–302.

⁴⁰ Pausanias 7. 20. 6.

⁴¹ Philostratus, *Vit. Soph.* 2. 1. 5. 8.

⁴² s.v. *Herodes*.

⁴³ K. Pittakis, *Eph. Arch.* (1858), 1707–14.

⁴⁴ Meinel, *Odeion*, 101–10.

porticus at the top of the *cavea*, or that they are referring to the new roof built for the odeum of Agrippa.⁴⁵ However, neither of these explains the thick ash found all over the *cavea*.

THEATRES WITH AN ARENA

The tradition of theatre-building goes back further than that of amphitheatre-building. Apart from some early examples such as Pompeii, few amphitheatres were built until the time of Augustus and most of them were built in towns which already possessed a theatre. The main exceptions were frontier areas with a large military presence, where amphitheatres assumed a higher priority than theatres. Vitruvius does not discuss amphitheatres, but implicitly acknowledges the importance of theatres by introducing them immediately after the public buildings of the forum.⁴⁶ Although theatres may have had greater prestige there was no denying the popularity of gladiatorial games and *venationes*. Terence laments that on one occasion he lost his whole audience at the end of the first act when a rumour spread that there was a gladiatorial spectacle taking place.⁴⁷ Such spectacles seem to have grown in popularity in the course of the second and third centuries AD and many towns without an amphitheatre clearly felt the need for one. According to Dio Cassius, hunting theatres were built for Caracalla wherever he went.⁴⁸ Occasionally an existing theatre was actually replaced with an amphitheatre, as at Augusta Raurica, but conversion of an existing theatre rather than total rebuilding was more common. This frequently involved building works on a considerable scale. The Myrtusa theatre at Cyrene was converted into an amphitheatre by removing the lowest rows of seats of the *cavea* and building a vaulted passage around the rim of the newly created arena (Plan 264, Pl. 92). The scene building was totally demolished and replaced with a low bank of seating, thus converting the building into a pseudo-amphitheatre.⁴⁹ A similar transformation on a smaller scale took place in Apollonia, the harbour town of Cyrene, also in the second century AD. There the orchestra appears to have been transformed into an arena by suppressing the lowest two rows of seats to form a passage, which was separated from the orchestra by a parapet (Plan 262, Pl. 91). At Iol/Caesarea in Mauretania Caesariensis about 5 metres of the *ima cavea* and most of the stage was demolished to make way for an ovoid arena, 22 × 33 metres, whose level was 3 metres lower than the original orchestra (Plan 242). Around it was built a podium wall with four small *carceres* opening off the south side and the *aditus maximi* became the entrances to the arena. The curious building at Lixus in Mauretania Tingitana (Plan 241) can best be explained as an old theatre transformed into an amphitheatre. It has a huge, almost circular orchestra/arena, measuring 32 × 32.50 metres, around which runs a podium

wall, 4.20 metres high, with a single entrance through a corridor 8.50 metres long × 2 metres wide. Only six rows of seats are preserved and the overall width of the *cavea* could have been no more than 55 metres.

The old Roman theatre at Tauromenium (Taormina in Sicily) underwent extensive remodelling to make it suitable for gladiatorial spectacles (Plan 115, Pl. 48).⁵⁰ The stage and the lowest rows of seats were removed to create an arena, and as a result new entrances had to be made to allow the public to reach their seats. The basilicas and the *columnatio* had to be rebuilt and passageways inserted into the *hyposcaenium* to allow the animals to enter the arena. Tauromenium belongs to a class of theatres which retained their *scaenae frons* and *columnatio*. This suggests that a temporary stage could sometimes have been erected so as to allow the building to be used for theatrical spectacles. At Stobi (Plan 445) the *scaenae frons* and *columnatio* were also retained when it was transformed into a semi-amphitheatre at the end of the third century AD. A thick masonry wall was built on top of the podium around the orchestra increasing its height to 3.60 metres, the *parodoi* were sealed off with heavy gates and a long curtain wall was built in front of the scene building. The theatre at Curium in Cyprus (Plan 408) was remodelled for beast shows in the third century AD. The first two rows of seats were removed to create an arena, 21.60 metres wide, around which a metal grill was erected. On the central axis a vaulted *carcer* (1.60 m wide × 2.20 m long) opens off the arena, on top of which is a *tribunal*, which measures 3.50 × 2.50 metres. It is interesting to note in this case that at the end of the third century the stage was rebuilt, the lowest seats restored, and the building used for theatrical spectacles once again.

Transformations of existing theatres into dual-purpose buildings were especially common in Greece and Asia Minor. In the first decade of the third century AD the orchestra of the theatre of Ephesus was turned into an arena by removing the lowest five rows of seats and building a 2.40-metre-high podium around it (Pl. 114). In the Acropolis theatre at Pergamum the lowest three rows of seats were removed and a semicircular wall, 1.20 metres high, was built around the orchestra. In the third century AD the first ten rows of the *cavea* of the theatre at Corinth were removed and most of the *pulpitum* demolished to make space for an arena with three small refuges on the *cavea* side. An arena wall, 3.50 metres high, was built around the arena, painted with scenes of *venationes*.⁵¹ At Dodona (Plan 433) the lowest four rows of seats were removed to create an arena (33.10 × 28.15 m) and a podium wall, 2.80 metres high, built around it with a refuge in front of the middle *cuneus*. The stage and the earlier *paraskenia* were demolished and two sections of curved walling were built up to the back of the *skene* wall (Pl. 141). Doorways gave access to the resulting triangular spaces, which were used for holding the animals before the spectacle (bulls and boars to judge by bones found there) and doorways were left in the

⁴⁵ Bieber, *History*, 212.

⁴⁶ *De Arch.* 5. 3. 1.

⁴⁷ Terence, *Hec.* 39–42.

⁴⁸ Dio Cassius 78. 9. 7.

⁴⁹ S. Stucchi, *Architettura Cirenaica* (Rome, 1975), 286–9.

⁵⁰ F. Sear, 'The Theatre at Taormina—a New Chronology', *BSR* 64 (1996), 41–79.

⁵¹ E. Capps, *Hesperia*, suppl. 8 (1949), 64–70.

podium wall on a line with the old *parodoi*. At Aphrodisias the level of the orchestra was lowered 1.53 metres and a podium built around it with a protective balustrade on top (Plan 320, Pl. 112). A *pulpitum* about 10 metres broad was built in front of the old *logeion* and its sides joined to the podium wall. Under it a passageway ran the whole width of the orchestra while a branch perpendicular to it ran under the scene building. The passageways were for beasts and there was at least one door into the orchestra in the middle. These alterations took place in the Antonine period. Around the orchestra of the theatre at Side (Plan 401), built in the last quarter of the second century AD, was a podium 0.805 metres high with a passageway 0.82 metres wide on top. At a late period a massive wall, two metres thick, was built around the orchestra enclosing the lowest four rows of seats. This was probably to transform the orchestra into an arena for *venationes* or to create a *kolymbethra*. The theatre at Sagalassus (Plan 396), built in the last quarter of the second century AD, had a *scaenae frons* with a two-storey *columnatio*, but two inscriptions mentioning gladiatorial games and a series of reliefs showing *venationes* on the front of the *logeion* indicate the principal purpose for which the theatre was used.⁵² The *logeion*, 2.69 metres high, has a rectilinear front, 17 metres long, and oblique sides which run parallel to the *analemmata* walls to meet the ends of the scene building. In the middle facing the orchestra was a doorway, 1.35 metres wide and extending to the full height of the *logeion*, while at each side were three lower round-headed openings. That these were for animals is made clear by the frieze showing *venationes* which runs above them and by the slots in the jambs. These were for sliding panels which could be raised, and lowered again immediately after the beasts had escaped into the arena. Another theatre transformed for beast shows was Xanthus, where the lowest rows of seats were removed to create an arena and the seat blocks used to create a podium wall, 3.30–3.40 metres high (Pl. 133). An inscription records that *taurumachia* or bull-fights were staged there.⁵³

There are very few examples of theatres being remodelled for beast shows in Italy, and most of these are in the south or in Sicily, places with a Greek background.⁵⁴ One important example is the theatre at Tauromenium which has already been discussed. The theatre at Locri Epizephyrii (Plan 42) was remodelled in a similar way in the late second or early third century AD. The lowest part of the *cavea* was removed to a height of 2 metres to create an arena, 36.66 metres wide, while the remaining part was supported by a big podium wall of squared blocks. In this wall open three niches, 6 metres wide, and

two entrances, the middle one being the best preserved. The theatre at Tyndaris in Sicily underwent a similar transformation (Plan 117, Pl. 51). In Roman times the lowest five rows of seats were suppressed, the *logeion* was removed, and a podium, 2.50 metres high, was built around the arena. There was no continuous corridor around the arena, as at Tauromenium, but two short stretches opening off the *parodoi*, with doorways into the arena under the third and ninth *cunei*. At the bottom of the central *cuneus* was a vaulted niche opening into the arena. There were also two big doorways in the podium wall into the *parodoi* and three smaller ones corresponding to the three corridors in the scene building. Five slots lined with bricks in the arena, parallel to the old scene building, were for the erection of a temporary wooden *pulpitum*.

THEATRES WITH A KOLYMBETHRA

A good deal of evidence has emerged that the orchestras or arenas of a number of theatres were adapted for water spectacles in the late Imperial period, generally in the late third to early fifth century AD.⁵⁵ The pools were probably not very deep to judge by the walls built to contain them, which were usually only 0.30–0.40 metres thick.⁵⁶ The evidence for these transformations is usually to be found in substantial drainage works, water pipes, reservoirs, and waterproof plaster on the orchestra or arena floor. At Ostia a number of rooms under the *media cavea* were walled up to create water cisterns, and in the odeum (Theatre C) at Troy the orchestra was lined with waterproof *opus signinum*. Often the doorways in the *proscenium* wall were closed, as at Hierapolis, and the stage wall strengthened to take the pressure of the water, as at Ephesus. The wall around the orchestra was extended to meet the stage wall, as in the small odeum or bouleterion at Ptolemais (Plan 268, Pl. 96) and in the theatre at Tralles (Plan 364). The spectacles which took place in these pools were castigated in the stern rebuke of St John Chrysostom in AD 390, who described prostitutes swimming in the theatre, flaunting their naked bodies and performing shameful acts.⁵⁷

THEATRE-TEMPLES IN REPUBLICAN LATIUM

The phenomenon of a theatrical *cavea* with a temple behind it is not confined to central Italy, but complexes of this kind, especially near Rome, are of particular interest to theatre historians. That is because they are regarded as foreshadowing the Theatre of Pompey, which had a large temple at the top of its *cavea*. A number of recent works have thrown light upon the development of the theatre-temples of Latium and their place in the develop-

⁵² IGRR, 3. 360 = L. Robert, *Les Gladiateurs dans l'Orient grec* (Paris, 1940), no. 97 = Gallina, 'Epigrafi', 200–1, no. 5. CIG 4377 = Robert, *Gladiateurs*, no. 98 = Gallina, 'Epigrafi', 202, no. 6.

⁵³ Robert, *Gladiateurs*, no. 105.

⁵⁴ The only major theatre in north Italy to be remodelled for gladiatorial games was Volterra, although the absence of any protective wall around what is assumed to be the arena creates problems of interpretation. See M. Munzi, in Cateni, *Volterra*, 52.

⁵⁵ Traversari, *Spettacoli in acqua*.

⁵⁶ The wall at Corinth was 0.30 m thick and at Argos 0.30–0.35 m.

⁵⁷ Migne, *PG* 57, cols. 79–82.

ment of the Roman theatre. In one of these Coarelli has redated the sanctuary of Hercules at Tivoli (Plan 30) to 89–80 BC on inscriptional evidence.⁵⁸ This makes architectural sense because the pavilion vaults and the arched openings flanked by half-columns are similar to those found in the Tabularium at Rome (78 BC). It also brings this important theatre-temple complex closer in time to similar complexes such as those at Praeneste and Gabii. The sanctuary of Fortuna at Praeneste, which dates to the mid-second century BC⁵⁹ or c.130–100 BC,⁶⁰ has what appears to be a theatrical cavea, 59 metres in diameter, with 9 steps or rows of seats, and a crowning semicircular *porticus* consisting of a double row of Corinthian columns behind which was the temple (Plan 24). A wooden scene building was probably erected in front of the hemicycle for the games which Cicero mentions at Praeneste.⁶¹ A similar complex was found at Gabii (Plan 11), although the recently published survey of the sanctuary did not include the area in front of the temple where the theatre cavea is believed to have stood.⁶² Most authors assume a cavea existed, including Castagnoli, although he suggests that a new sanctuary found at Gabii may in fact have belonged to Juno, while the old sanctuary may be that of Apollo, mentioned by Livy.⁶³ Apollo would perhaps be a more suitable presiding deity for *ludi scaenici*. At Caralis in Sardinia there was a theatrical cavea (Plan 118) with 11 rows of seats inscribed into a rectangular walled *temenos* (43 × 120 m). The finds suggest a date anywhere between 300 and 50 BC. At the top of the cavea was a prostyle tetrastyle temple dedicated to Venus. Angiolillo believed it was a cult theatre used for performances of the myth of Adonis.⁶⁴ The theatre at Pietrabbondante, built c.100 BC, also had a large temple immediately behind its cavea.

SANCTUARY THEATRES

Many theatres were located in sanctuaries. Often these theatres had a conventional layout. At Thebes there was a theatre-like building, 62 metres in diameter, in the sanctuary of the Cabiri (Plan 430). The temple of the Cabiri served as a scene building for the theatre, but the theatre probably had nothing to do with the mystery initiation.⁶⁵ There was also a theatre in the sanctuary of the Cabiri at Samothrace, the historic centre of the cult (Plan 358). The present cavea dates to the second half of the first century AD, but there is evidence of an earlier cavea dating to the second century BC.

⁵⁸ F. Coarelli, 'Architettura sacra', in *Architecture et société* (Rome, 1980), 191–217. It used to be dated to 70–60 BC, Hanson, *Theater-Temples*, 36.

⁵⁹ F. Fasolo and G. Gullini, *Il santuario della Fortuna Primigenia a Palestrina* (Rome, 1956).

⁶⁰ A. Degrassi, *Arch. Cl.* 6 (1954), 302–4. ⁶¹ Cicero, *Pro Plancio* 26.

⁶² M. Almagro-Gorbea, *El santuario de Juno en Gabii: Excavaciones 1956–1969* (Madrid, 1982), 61–3. ⁶³ Livy 32. 1. 10. F. Castagnoli, *CRAI* (1977), 460–76.

⁶⁴ S. Angiolillo, *Ann. Perugia*, 24/1 (1986–7), 55–81.

⁶⁵ K. Lehmann and D. Spittle, *Samothrace*, 4/2: *The Altar Court* (London, 1964), 138–9.

Some theatres were located in Asclepiea, like the theatre at Epidaurus. The theatre at Oropus was located in the sanctuary of the healing god Amphiaraos. This belongs to the third century BC and inscriptions associated with it mention thymelic and gymnastic games. In the second century AD a large theatre or odeum was built in the Asclepieum at Pergamum. It was 71 metres in diameter with a capacity of at least 3,000 (Plan 352). There is also a theatre, 48 metres in diameter, in the Asclepieum at Paphos Nova in Cyprus (Plan 410) and another, with a diameter of c.31 metres, in the Asclepieum at Balagrae in Cyrenaica (Plan 263). In the mid-second century AD a small building was built into the old gymnasium of the sanctuary of Asclepius at Epidaurus (Plan 424). This was long thought to be an odeum but is now generally regarded as a dining area.⁶⁶ Another small rectangular odeum was built in what is thought to be the Asclepieum at Messene (Plan 426). However, the building could have served for political meetings and performances as well as ritual.

Some cult theatres have an unconventional layout. At Sparta there is a theatre, 54 metres in diameter, in the sanctuary of Artemis Orthia (Plan 429).⁶⁷ The cavea is an incomplete circle; to the west there is a gap, 10.10 metres wide, with a temple whose porch projects a little way into the circle of the orchestra; there was a row of stone slabs set on edge, 0.80 metres from the wall of the temple. The temple was originally built in the sixth century BC; in its present form it dates to the second century BC; the theatre was built in the late second/early third century AD.

Sometimes a cult theatre was surrounded by high walls to ensure privacy for the initiates, such as the small late Republican theatre immediately west of the sanctuary of Diana at Nemi. It was probably connected with the Rex Nemorensis, the priest of Diana (Plan 17). A small building, only 28 metres in diameter, it was enclosed in trapezoidal walls with entrances in the south side and east side leading into the enclosure. Behind the theatre was a water basin and a nymphaeum. A row of large rectangular rooms immediately north-east of the theatre probably belonged to a bath. A cult theatre at Vienna (Vienne), dedicated to the mysteries of Cybele, was enclosed in high walls to protect it from view. The cavea had curved steps, in front of which was a rectilinear wall and the foundations of a scene building. A relief of a naked man holding a torch; another with a man carrying a sacrificial ram, seem to have been part of a large cult scene of Cybele which occupied the long side of the scene building.⁶⁸ A marble inscription mentions a *locus* for the brotherhood of the Dendrophoroi.⁶⁹ Some theatres in Asia Minor also seem to have been associated with the worship of Cybele. In the theatre at Pednelissus an inscription mentions Evenos, priest of Ares, who constructed vaulted rooms, passages, and *thyromata* for the

⁶⁶ R. A. Tomlinson, *Epidaurus* (London, 1983), 78–84.

⁶⁷ R. C. Bosanquet, *BSA* 12 (1905–6), 303–17. R. M. Dawkins, *BSA* 13 (1906–7), 44–70.

⁶⁸ C. Picard, *CRAI* (1955), 229–48; *RA* 45 (1955), 59–62.

⁶⁹ *CIL* 12. 1929.

taurobolion.⁷⁰ An inscription found near the theatre at Pinara mentions *tauromachia* and *taurobolia*.⁷¹

At Pessinus in Asia Minor there is a theatral area leading up to the terrace on which the Sebasteion may stand. Waelkens believed it served the imperial cult and was modelled on Italic theatre-temples of the Republic.⁷² There is a theatral area in the sanctuary of Demeter at Pergamum, consisting of seven rows of rectilinear seats facing the temple. It is thought to have been for women to watch nocturnal ceremonies.⁷³

At Syracuse a small theatre, 54 metres in diameter, built in the late second century BC and rebuilt in the middle of the first century AD, was contained within a walled enclosure. It was associated with a temple which formed the backdrop to the stage. The cavea was horseshoe-shaped with the seating extending along the sides of the stage. The form of the temple, the elevation of the porticoes, and the theatre suggest a mystery cult. It was perhaps the Serapeum⁷⁴ or a temple of the Dea Syria.⁷⁵ Under the south-east portico were three statue bases and several male togate figures and a female head of the late Flavian period were found. An inscription dedicated to Serapis was found near by, one mentioning the Dea Syria and another referring to a Roman magistrate. Cicero mentions the Serapeum as the place where statues of Verres were erected.⁷⁶

A few cult theatres have been found in North Africa. At Thugga, an important Numidian town in a wealthy agricultural area, there is a theatral area beneath the temple of Liber Pater, south-east of the forum. Its seating was inscribed within walls measuring (20 × 20 m). There is no stage, but behind the orchestra are six columns and at the sides two doorways, which give access to the building. It is variously thought to have been a Syrian/Phoenician sanctuary⁷⁷ or a theatre of the Mysteries.⁷⁸

In the Levant a number of theatres seem to have had associations with religious cults (see Chapter 9). The Maiumas festival was celebrated in a small theatre-nymphaeum at Daphnae⁷⁹ and in the Birketein theatre at Gerasa (Plan 296).⁸⁰ At Petra two small theatres may have been used for aquatic spectacles (Plans 299–300).⁸¹ Also in Petra and the Nabataean Hauran there were theatres and theatral areas where funerary rites took place and funerary meal was eaten.⁸² At Antioch-by-the-Callirhoe/

Justinopolis the Spring Festival was celebrated in a theatre.⁸³ A theatral area forms part of the sanctuary of the Syrian gods at Delos (Plan 422).⁸⁴ Two second-century BC theatres were associated with temples at Seleucia-on-the-Tigris (Plan 314). Large numbers of sanctuary theatres were built throughout Gaul and the Germanies, and some have been found in Britain. This class of theatres is so numerous that it will be dealt with more fully in Chapter 9.

PLEASURE THEATRES IN PALACES AND VILLAS

Perhaps the most notorious private theatre was that of Nero in his gardens across the Tiber. The structure was large enough to accommodate an audience when Nero was rehearsing for a performance in Pompey's Theatre.⁸⁵ Tacitus is perhaps referring to this theatre when he talks of Nero going 'on stage'.⁸⁶ It was long thought that there were remains of a private theatre, c.44 metres in diameter, in the Villa of Nero at Antium. However, it is now thought to have been not a theatre, but a *diaeta*, whose curved outer wall has survived.⁸⁷ There is, however, evidence that other emperors had private theatres. A substantial theatre, c.50 metres in diameter, has been found at Albanum at the extreme north-west end of the villa of Domitian (Plan 2). It was conventional in its layout and had an elaborate *scaenae frons* and a two-storey *columnatio*, 12 metres high. There were two theatrical buildings at Hadrian's villa: the so-called Greek Theatre (Plan 31), close to the Temple of Aphrodite and 36 metres in diameter, and the South Theatre at the south-east end of the 'Academy' terrace (Plan 33). The latter was a large building, 55 metres in diameter with 12 rows of seats in Greek marble. In the middle of the cavea was the Imperial loggia which terminated in a circular aedicule. It was also richly decorated; Ligorio said he saw four Ionic columns as well as paving in red, yellow, green, and white marble. Piranesi also identified a rectangular building immediately north-west as an odeum. However, it has none of the characteristics of an ancient odeum. Contini showed a Latin Theatre, 61 metres in diameter, on the other side of the palaestra from the Greek theatre (Plan 32). It had a *scaenae frons* which was rectilinear at the sides with the *regia* enclosed in a large semicircular niche. However, Macdonald examined the evidence for all these theatres and concluded that the Latin Theatre was invented by Contini and never existed.⁸⁸

A number of Roman villas had private theatres. They are too few in number to classify. Some seem similar in layout to small theatres or odea, but others, especially the very small ones, had a somewhat unconventional layout. The theatre in the large villa

⁷⁰ Robert, *Gladiateurs*, 316–17.

⁷¹ Gallina, 'Epigrafi', 206–7, no. 9 = *IGRR* 3. 681 = *TAM* 2. 508.

⁷² M. Waelkens, *Epig. Anat.* 7 (1986), 37–73.

⁷³ W. Radt, *Pergamon: Geschichte und Bauten einer antiken Metropole* (Darmstadt, 1999), 180–6.

⁷⁴ F. Coarelli and M. Torelli, *Sicilia* (Rome and Bari, 1984), 241–3.

⁷⁵ R. J. A. Wilson, *Sicily under the Roman Empire* (Warminster, 1990), 106–11; 'Roman Architecture in a Greek World', in *Architecture and Architectural Sculpture in the Roman Empire* (Oxford, 1990), 85–6.

⁷⁶ Cicero, *Verr.* 2. 2. 160. ⁷⁷ Hanson, *Theater-Temples*, 67.

⁷⁸ N. Ferchiou, *Architecture romaine de Tunisie* (Tunis, 1975), 8–9, 13, 15, 17, 22, 40–2, 46, 85, 87–8, 94, 96.

⁷⁹ Libanius, *Or.* 41. 16. J. H. W. G. Liebeschuetz, *Antioch* (Oxford, 1972), 230–1.

⁸⁰ Segal, *Theatres in Palestine*, 11 and 71.

⁸¹ L. Lindner, *ADAJ* 26 (1982), 231–42. J. McKenzie, *The Architecture of Petra* (Oxford, 1990), 110.

⁸² A. Negev, 'The Nabataeans and the Provincia Arabia', *ANRW* 2.8 (Berlin and New York, 1977), 601.

⁸³ C. Moss, *Muséon*, 48 (1935), 87. J. B. Segal, *Edessa: The Blessed City* (Oxford, 1970), 106, 152, 163–5.

⁸⁴ E. Will, *AAS* 1 (1951), 59–79.

⁸⁵ Pliny, *NH* 37. 19. ⁸⁶ Tacitus, *Ann.* 15. 39.

⁸⁷ G. Lugli, *Riv. Ist. Arch.* 7 (1940), 178–9.

⁸⁸ W. L. Macdonald and J. A. Pinto, *Hadrian's Villa and its Legacy* (Yale, 1995), 41–2, 66, 134, 222–3.

owned by Vedius Pollio at Pausilypum near Naples and bequeathed to Augustus on his death in 15 BC is fairly conventional except that there is no evidence of a stage (Plan 20). With a diameter of 47 metres it was by no means small and could hold c.1,425–1,785 people. On the level of the eighth row of seats are the two *tribunalia*. The rectangular water tank in the orchestra is variously thought to have been a *euripus* or water channel,⁸⁹ a water organ,⁹⁰ or a *kolymbethra*.⁹¹ There was also a small private odeum, perhaps roofed, 35.85 metres wide and capable of holding 280–350 people (Plan 21). Like some other private theatres it has a large central box, veneered in coloured marble, with a seat of honour and a pedestal in the niche which would have supported a statue.

⁸⁹ G. Garrucci, *Sul destino dei due theatri di Coroglio ed intorno alla grotta di Seiano* (Naples, 1866).

⁹⁰ G. Della Valle, in *Campania romana*, I (Naples, 1938), 228–9, 253–4.

⁹¹ Traversari, *Spettacoli in acqua*, 65–8.

The famous ‘Auditorium of Maecenas’ on the Esquiline hill at Rome, has been shown to be, not a theatre, but a *cenatio* or a nymphaeum.⁹² The semicircular steps in the apse used to be regarded as seats where guests could listen to recitals and recitations of poetry. Now they are thought to have been a cascade.⁹³ However, the small building, 13 metres in diameter, in the remains of the large villa built by Agrippa Postumus at Planasia during his exile, was certainly a small theatre (Plan 78). It had a capacity of 140, or 200 if there were *bisellia* in the orchestra.⁹⁴ At Bauli there was a theatre, 31.5 metres in diameter, built in the Augustan or Claudian period on sloping ground near the seashore (Plan 4). It was built as an odeum and later transformed into a nymphaeum, and probably belonged to a large villa.

⁹² F. Coarelli, *Roma* (Rome and Bari, 1980), 219–20.

⁹³ M. De Vos, in *L’archeologia in Roma capitale tra sterro e scavo* (*Roma Capitale 1870–1911*, 7; Venice, 1983), 231–2.

⁹⁴ P. Moschella, ‘Teatri minori della settima regione’, *Dioniso*, 8 (1940), 47–8.

Republican Theatres in Italy

GREEK THEATRES IN SOUTH ITALY AND SICILY

The earliest attested theatre in the west is that at Syracuse, which was in existence at the time of Aeschylus. Its architect is known from Eustathius to have been Damocopus Myrilla.¹ The shape of the Damocopus theatre is unknown although the seventeen rectilinear rock-cut steps just west of the later theatre are sometimes regarded as belonging to an older theatre. There may also have been a theatre at Catania in the later fifth century BC.² The oldest surviving theatre in the west seems to be the trapezoidal theatre at Morgantina (Plan 110), which dates to c. 325 BC. It originally had rectilinear seating, but was rebuilt with a curved cavea in the later third century BC.³ Several Sicilian theatres, Helorus (Plan 106), Soluntum (Plan 113), Agyrium, and Heraclea Minoa (Plan 107) have been attributed to Timoleon (c. 340 BC), but they all have the curved cavea which is unlikely to have appeared in Sicily at that time.

An early semicircular theatre, dating perhaps to the end of the fourth century BC, is the unusual and innovative theatre at Metapontum (Plan 43). Built on a flat site its cavea rests on an earth fill contained in polygonal walls. The outer façade of these walls is decorated with an order of Doric columns, 4.817 metres high, carrying a triglyph frieze, cornice, and low attic, which has been seen as foreshadowing the Roman type of theatre façade (Fig. 6). The theatre is of particular importance because Metapontum is near Tarentum, which the Romans captured in the early third century BC. Mertens noted that there was Macedonian influence in the tombs of the region and the theatre at Metapontum may have been subject to similar influence.⁴ Although Metapontum may have been influenced by theatres in Greece few mainland theatres were built on a flat site. An exception is the theatre at Elis, built in the second half of the fourth century BC, which rests on an earth fill and has polygonal

retaining walls, but without architectural decoration. Polygonal retaining walls are also found in some Sicilian theatres such as Soluntum (Plan 113) and Morgantina (Plan 110).

In the theatre at Syracuse, which had a semicircular cavea (Plan 114), there are inscriptions bearing the name of Philistis, the wife of Hieron II (265–215 BC). Inscriptions with the same name were also found in the theatre at Tauromenium (Taormina), which also has a semicircular cavea (Plan 116). In neither case is there any reason to believe that the curved cavea dates to a period earlier than the middle of the third century BC. Other third-century BC theatres include those at Locri Epizephyrii (Plan 42), Acrae (Plan 103), and Henna, whose theatre is mentioned as the place where citizens were butchered by the Romans in 214 BC during the Second Punic War.

The theatres at Iaitas (Plan 108), Segesta (Plan 112), and Tyndaris (Plan 117) also seem to belong to the third century BC, although there has been considerable debate about their date. Dates for the scene building at Segesta range from before 409 BC⁵ to late fourth century BC,⁶ late third century BC,⁷ third/second century BC,⁸ second century BC,⁹ c. 170 BC,¹⁰ and early first century BC.¹¹ A comparison with theatres of similar type suggests that the real date must be at the later end of this range. The recently excavated theatre at Iaitas (Plan 108) in western Sicily exhibits many similarities to Segesta and Tyndaris. It was thought by its excavator, Isler, to date to the late fourth century BC and to be one of the oldest stone theatres.¹² It had an *episkenion* flanked by *paraskenia*, which are regarded by Isler as features deriving from the Lycurgan theatre of Dionysus at Athens (Plan 416). However, in the Theatre of Dionysus at Athens there was apparently no *episkenion* at this time (*pace* Winter),¹³ and the *paraskenia*, which project only very slightly, were confined to the stage alone. As Iaitas is a small and remote settlement high in the mountains of north-western Sicily its theatre must have been based upon a prototype in a more important town. Isler believed that the model for Iaitas was not the theatre at Syracuse although,

¹ Eustathius, *Schol. ad Odysseam* 3. 68.

² Both Thucydides (6. 51) and Diodorus (13. 4. 4) tell the story of Alcibiades holding an assembly in Catania, but do not specify which building it was held in.

³ The semicircular cavea was originally dated to the period 300–275 BC. R. Stillwell, 'The Theater of Morgantina', *Kokalos*, 10–11 (1964–5), 579–88; and 'Excavations at Morgantina (Serra Orlando) 1961', *AJA* 71 (1967), 245–6. H. L. Allen, 'Excavations at Morgantina (Serra Orlando) 1967–1969', *AJA* 74 (1970), 363–4. However, it has more recently been dated to the time of Hieron. M. Bell, 'Excavations at Morgantina, 1980–85', *AJA* 92 (1988), 313–42.

⁴ Mertens, *BdA* (1982), 37–9.

⁵ D. Serradifalco, *Le antichità della Sicilia*, 1 (Palermo, 1834), 126–31; B. Pace, *Arte e civiltà della Sicilia antica*, 1–4 (Milan, 1935–49), 2. 314–18.

⁶ H. P. Isler, 'Contributi per una storia del teatro antico', *Num. Ant. Class.* 10 (1981), 131–64.

⁷ Bulle, *Untersuchungen*, 110–31, 236–8.

⁸ P. Marconi, *NSc.* (1929), 295–318; *Dioniso*, 2 (1929), 8–14.

⁹ Wilson, 'Roman Architecture', 71–2.

¹⁰ W. von Sydow, *RM* 91 (1984), 263–5, 291–2, 311–13, 350, no. 19.

¹¹ Bieber, *History*, 168–70; von Gerkan (1950), 82–92.

¹² Isler, 'Contributi', 131–64. ¹³ Winter, 'Stage of New Comedy', 38–47.

according to Lauter, it belongs to the time of Timoleon and is therefore older than the Theatre of Dionysus.¹⁴ Instead he thought it might have been based upon a theatre somewhere in the north-west of the island, perhaps Panormus (Palermo). It is not impossible to find a Greek theatre in a Punic town, as the case of Soluntum demonstrates. However, Wilson has pointed out the striking similarity between the Caryatids which support the stage of the Iaitas theatre and those found in a house at Centuripe, and dates the stage to the late third or early second century BC.¹⁵ This means that the model for Iaitas could have been Syracuse.

In most Sicilian theatres the cavea exceeded a semicircle and had converging *analemmata*, like those on the Greek mainland and in Asia Minor. Even the theatre at Segesta, which is often regarded as a prototype of the Roman theatre with its *analemmata* parallel to the scene building, may originally have had converging *analemmata*. The end *cunei* are so narrow (Plan 112) that von Gerkan believed they were the residue of a theatre of the Greek type whose converging *analemmata* had been cut back.¹⁶ At Tyndaris it can clearly be seen that the converging *analemmata* were cut back when the scene building with *paraskenia* was built (Plan 117). Most other Sicilian theatres, such as Soluntum (Plan 113), Helorus (Plan 106), and Heraclea Minoa (Plan 107), as well as Locri Epizephyrii in Calabria (Plan 42), retained their converging *analemmata*. The *analemmata* of the theatre at Acrae are somewhat damaged, but they seem to have converged slightly (Plan 103). Rizzo¹⁷ was perhaps right in believing that the *analemmata* of the theatre at Syracuse (Plan 114) converged at this period as probably did those of the theatre at Tauromenium (Plan 115). However, in the second theatre at Morgantina both the *analemmata* walls and the walls at the sides of the cavea are rectilinear (Plan 110). The retaining walls survive to a height of 8 metres in the south-west corner and originally the *analemmata* must have been of a similar height, dangerously high, which eventually resulted in their collapse.

The theatres of Segesta and Tyndaris are regarded as important in the transition from the Hellenistic to the Roman type of theatre because both have *paraskenia* and both have three doorways flanked by columns. They are restored by Bulle as having a high stage and a two-storey *episkenion* crowned by a massive pediment.¹⁸ A modified version of Bulle's reconstruction of the Tyndaris theatre without the pediment was published by Bernabò Brea, but Brea's *episkenion* still had two storeys.¹⁹ A recent article by Buckler argues that there was a single-storey *episkenion* (Fig. 18), and if this view is accepted

these two Sicilian theatres would have looked considerably more like their mainland counterparts than has hitherto been assumed.²⁰ However, there is a major difference in that, according to even Buckler's reconstruction, both the stage and the *episkenion* have projecting *paraskenia*. The *paraskenia* flanking the stage at Segesta are interesting because the end walls facing the audience are oblique, presumably to give better sight lines to the spectators at the sides of the cavea (Pl. 45). This may also be the reason why the ends of the cavea were cut back, if von Gerkan's theory is correct.

Mention should here be made of a monograph on the theatre at Syracuse by Polacco and Anti.²¹ This work has the merit of analysing in detail the complex cuttings in the rock under the stage buildings, but the chronology and interpretations it offers are not always convincing. For example, it is impossible to accept that the rough rectilinear cuttings in the orchestra belong to an archaic theatre, and that they survived when the orchestra of the Hellenistic theatre was enlarged in Roman times.²² Equally disturbing is the authors' revival of Schubring's long-discredited theory that there was a *porticus* of columns around the top of the cavea.²³ Not only is this unlikely feature accepted by the authors, but it is actually shown on their plan of the theatre. In an earlier article Polacco went so far as to use it as evidence of Sicilian influence on Roman theatres, a proposition which unnecessarily confuses our understanding of the subtle and complex processes which shaped the final development of the western Roman theatre.²⁴ These processes, including the influence of Sicily upon Campania, are now better understood as a result of the new discoveries mentioned above and Lauter's work on the subject.²⁵

THEATRES IN CAMPANIA AND SAMNIUM

Magna Graecia and Sicily declined in importance as a result of the Second Punic War and Rome's policies in its aftermath.²⁶ In Campania, on the other hand, where the Oscan towns were in close contact with the Hellenistic world and Greek was widely spoken, intellectual life flourished during the second century BC.

¹⁴ C. Buckler, 'Two Sicilian Skenai', *AA* (1992), 277–93.

¹⁵ L. Polacco and C. Anti, *Il teatro antico di Siracusa* (Rimini, 1981).

¹⁶ This old theory of Anti was fully and convincingly refuted by Bernabò Brea, 'Studi sul teatro greco di Siracusa', *Palladio*, 17 (1967), 97–154, who showed that if they belonged to an archaic building they would have been swept away by the enormous excavations made for the Hieronic theatre. He suggests instead that they were for a late antique transformation of the orchestra into a *kolymbethra*.

¹⁷ Bernabò Brea, 'Siracusa'. J. Schubring, *Philologus*, 22 (1865), 592. This theory was first refuted by A. Müller, *Lehrbuch der Griechischen Bühnenaltertümer* (Freiburg, 1886), 36 n. 5. Rizzo, *Siracusa*, 40, notes that the columns which Schubring believed belonged to the *porticus* have a rectilinear entablature and could not have run around the top of the theatre. He suggests that they could have belonged to a stoa, which may have occupied a smooth area, 89 m long, just north of the top of the cavea.

¹⁸ L. Polacco, 'Il teatro greco di Siracusa modello del teatro romano', *QTNAC* 6 (1977), 107–17.

¹⁹ Lauter, 'Theater der Samniten'.

²⁰ A. J. N. Wilson, *Emigration from Italy in the Republican Age of Rome* (Manchester, 1966), 86.

¹⁴ Lauter, 'Theater der Samniten', 414–22.

¹⁵ Wilson, 'Roman Architecture', 69–71.

¹⁶ A. von Gerkan, 'Zu den Theatern von Segesta und Tyndaris', *Festschrift A. Rumpf* (Krefeld, 1950), 82–92. The *analemmata* of the theatres at Corinth and Sparta were cut back in this way. However, the present *analemmata* are so massive (fig. 46) it is difficult to imagine them extending further.

¹⁷ E. Rizzo, *Il teatro greco di Siracusa* (Milan and Rome, 1923).

¹⁸ Bulle, *Untersuchungen*, 110–31 (Segesta) and 131–52 (Tyndaris).

¹⁹ L. Bernabò Brea, 'Due secoli di studi, scavi e restauri del teatro greco di Tindari', *Riv. Ist. Arch.* 13–14 (1964–5), 99–144.

By the end of the second century BC the Campanians were particularly active in eastern commerce and the intense prosperity it brought the region is reflected in the importance of Puteoli as a port and trading centre. Italian merchants did business in the Aegean, especially at Delos, which was handed over to Athens by Rome in 166 BC and was made a free port. Delos was also a great theatrical centre. Oscans were among the earliest *negotiatores* to take up residence there and they were prominent in the East generally, although Romans and Latins too settled and traded overseas. As a result of the booming trade Puteoli became the most important port in Italy, for a long time serving as the port of Rome. The prosperity which it brought to Campania and central Italy manifested itself in ambitious building programmes in Pompeii and other towns during the later second century BC.²⁷ A considerable number of the great houses of Pompeii date to this period, as well as numerous public buildings, including the theatre. Ambitious building programmes were also being undertaken in other central Italian cities such as Praeneste, Terracina, and Pietrabbondante.

Before the Social War the Campanian cities were culturally more sophisticated than Rome. During the second century BC Rome's population grew considerably and booty and taxes financed the construction of a number of notable public works in the city,²⁸ but no permanent theatre was erected there until the middle of the first century BC. Therefore much of the archaeological evidence for the theatre in the second century BC must be sought in Campania and central Italy.

There are striking stylistic similarities between second-century BC theatres in Campania and third/second-century BC theatres in Sicily. An important late second-century BC theatre was discovered at Sarno in the excavations of 1966–7 (Plan 28, Pl. 15).²⁹ It had an orchestra surrounded by three rows of seats in grey Nocera tufa. Each row had a continuous curved back, 0.38 metres high, terminating at the ends in figured arm-rests, the two lowest rows in the shape of a griffin's or winged lion's foot and the upper one a winged sphinx. These features are reminiscent of the theatre at Iaitas, where the second and third rows of the *prohedria* had a griffin's foot termination. The third row had a raised back and there was a reclining lion on a low wall flanking the ends of the seats of honour. At Sarno a pair of staircases, each of six steps, led up to the *praecinctio* and gave access to the seats (Plan 28). The scene building had a rectilinear *scaenae frons* with five doorways, flanked by oblique *paraskenia* framing the *proskenion*. According to Lauter it had a high stage, which may be represented by a ledge, 1.35 metres above ground level, at the north-east corner of the south *paraskenion*.³⁰

The Large Theatre at Pompeii (Plan 22) also had a rectilinear *scaenae frons* flanked by oblique *paraskenia* in its initial phase

(second century BC). The theatre at Pietrabbondante (Plan 52), which belongs to the end of the second century BC, had *analemmata* walls terminating in kneeling *telamones* (Pl. 21). The *prohedria* consisted of three rows of stone seats with a continuous stone back, terminating at each end in arm-rests in the shape of winged lions' feet. A staircase similar to that at Sarno but with four semicircular steps led from the *prohedria* to the level of the orchestra.

The Small Theatre (*theatrum tectum*) at Pompeii (Plan 23) had a number of features which link it stylistically to this group of theatres. A *praecinctio* and a low wall, which terminate in winged lions' feet, divide the main part of the cavea from the *prohedria*, and the *analemma* walls terminate in kneeling *telamones* (Pl. 13). But instead of continuous high-backed benches as at Sarno there were shallow steps on which stood the thrones of the magistrates, a reflection of the fact that it was built under a Roman administration (c.75 BC). An inscription records that the work was contracted out by the *duoviri* C. Quintius Valgus and M. Porcius.³¹ However, the building was probably designed before the Social War, because it was laid out in Samnite feet³² and other features link it to earlier Samnite theatres. For example, the two semicircular staircases which give access to the *praecinctio* are similar to those at Sarno and Pietrabbondante, and the *telamones* are reminiscent of those at Pietrabbondante.

The third phase of the theatre at Iaitas is of interest because of the attempt to roof over the *parodoi*. This was a feature at Pietrabbondante when it was first built (c.100 BC) and the *parodos* vaulting in the Large Theatre at Pompeii may belong to the period after 80 BC. The roofed *parodos* was a crucial step towards the development of a unified and closed theatre of the Roman type.

TOWARDS A FREE-STANDING CAVEA

Until the end of the second century BC almost all theatres had been built against a slope. In most cases a certain amount of artificial embankment was necessary, particularly at the ends of the cavea. The embankments (*analemmata*) had to be of the same height as the top of the cavea and in large theatres this must have posed a structural problem. The theatre at Segesta is notable for its massively strong and very high *analemmata* walls (Pl. 46). The theatre at Pietrabbondante, which dates to about 100 BC, also has heavy *analemmata* walls of polygonal masonry (Pl. 21). In some cases the great height of the *analemmata* was reduced by fitting the cavea into rectangular outer walls, as in the theatre at Morgantina (Plan 110), and the theatre at Nuceria, which was originally built towards the end of the second century BC (Plan 18). The ends of the cavea of the theatre at Alba Fucens were also cut by rectilinear walls (Plan 47).

²⁷ T. P. Wiseman, 'Domi nobiles and the Roman cultural élite', in *Les 'Bourgeoisies' municipales italiennes aux 11e et 1er siècles av. J.-C.* (Naples, 1983), 299–307.

²⁸ E. Gabba, 'Urbanizzazione e rinnovamenti urbanistici nell'Italia centro-meridionale del I sec. a.C.', *SCO* 21 (1972), 73–112.

²⁹ R. D'Andria, 'Il teatro tardo-ellenistico di foce Sarno', *Romana Gens*, 78 (1989), 9–14.

³⁰ Lauter, 'Theater der Samniten', 416–17.

³¹ *CIL* 10. 844.

³² G. Ioppolo, 'Contributo per lo studio modulare dell'impianto urbano', *Riv. St. Pomp.* 5 (1991–2), 162.

The central part of a *cavea*, which was built against the slope, was generally the most stable part of a theatre and the part most likely to survive natural disasters. But the effects of an earthquake were wholly unpredictable and in the case of Spolegium caused slippage of half the seating. Slippage can also occur when the seating rests on an earth slope rather than on bedrock. This can be the result of waterlogging in the underlying earth mass caused by poor drainage. Slippage seems to have been a problem in the Large Theatre at Pompeii, which was built in the second century BC and whose *cavea* was not cut into rock. In the Augustan period the old limestone seating was removed and the *cavea* consolidated by four massive concentric walls, 3.30–3.40 metres apart (Plan 22). Over this was laid a 0.15–0.20-metre-thick bank of volcanic trachyte mixed with tufa and Sarno in mortar. The architect of the theatre at Alba Fucens also displayed caution by supplementing the natural slope with enormous beds of *opus caementicium*.

The problems of stability were exacerbated when the slope was of inadequate height and the upper parts of the *cavea* had to be supported on an earth embankment. The embankment was often formed of the same earth which had been scooped out to create the curved shape of the lower part of the *cavea*. In theatres of this type a massively strong retaining wall had to be built around the top of the *cavea*. However, an earth embankment is difficult to stabilize as is shown by the example of Gioiosa Ionica (Plan 40), where all the upper part of the *cavea* collapsed leaving only a small section of retaining wall in the south-west corner. The theatre at Morgantina seems to have suffered a similar fate when the *analemmata* walls collapsed.

As already noted, the theatre at Metapontum (Plan 43, Fig. 6) is a very early example of a theatre built on a flat site. Its *cavea* is supported on an earth embankment, but the slope is minimal, only about 9°. The theatre at Bononia (Bologna) is structurally more sophisticated (Plan 81). Dated to the end of the second or the first decades of the first century BC because of the use of *opus incertum*, it was also built on level ground, but the earth embankment which supported the *cavea* was contained within curved and radial walls. The lower part of the *cavea* was supported on radial walls set well apart, which rose at an angle of about 15–17° until they reached the first curved wall. Between the first and second curved wall there was a regular alternation of single and double radial walls. The second and third curved walls were close together and linked by a regular succession of single walls. The radial walls between the third and outer curved wall were not so regular. The outer wall was 0.90 metres thick, compared with 0.75 metres for the inner curved walls, and was buttressed by pilasters, measuring 0.60 × 0.90 metres, set 2.10 metres apart. This outer wall is thought by the excavators to have been articulated by a series of arches, mostly blind, but three containing openings, 1.50 metres wide, which gave access to shallow ramps rising at only 7–8°, leading up to the seats of the *cavea* (Fig. 7). The actual seats have almost entirely disappeared, apart from a small bed of dried bricks, 0.53–0.55 metres wide, which rests on the compressed clay of the earth embankment.

Towards the end of the second century BC a number of structural experiments were taking place in Campania which were to revolutionize the way theatres were constructed and allow a stable free-standing theatre to be erected on a perfectly flat site. Instead of using a solid earth embankment contained within heavy masonry walls the first attempts were being made to support the seating of the *cavea* on hollow substructures of concrete. An early example is at Cales in Campania, built in the late second century BC, where the barrel-vaulted substructures of tufa *opus incertum* under the seating still survive (Plan 6, Fig. 10, Pls. 1–2). The seating sloped at 22° and it was entirely supported by radial vaulting. The 12 vaults, 2.3 metres wide at their inner ends, start at the rim of the orchestra and after 3.5 metres rise to a height of about a metre. This point marks the transition to a series of slightly higher vaults (c.1.50 m high) which after a distance of 9 metres rise to a height of 5.1 metres and grow in width to 5.72 metres. At this point they double. The 12 barrel-vaults become 24, each 2.42 metres wide, divided by a wall 0.88 metres thick. The pairs of barrel-vaults in turn become wider as they run towards the outside and after a distance of 5.35 metres they are intersected by a curved wall, 2.06 metres thick. At this point the vaults are 3.1 metres wide and their undersides 7.3 metres above ground level. On top of the curved wall is an annular passage, just over 1.00 metre wide, which apparently gave access to the seats of the *summa cavea* by means of converging staircases at intervals along it. This passage is reached by five staircases, in the 3rd, 7th, 11th, 15th, and 19th bays, which run outwards and then turn back to reach the level of the passage.³³ Beyond the curved wall the radial walls ran for a further 4.2 metres and presumably supported sloping vaults under the *summa cavea*. If these vaults rose at approximately the same angle as the vaults under the lower parts of the *cavea* they would have been c.11.60 metres high and about 4.1 metres wide at the façade.

The Cales solution to the structural problems of the fully supported *cavea* was by no means a satisfactory one. In making an ingenious attempt to raise the seating entirely on a single tier of radial substructures the architect was confronted with the classic engineering problem dictated by the geometry of the Roman theatre. Radial substructures become simultaneously wider and higher towards the outside of the building. In the case of Cales vaults 2.30 metres wide at the rim of the orchestra would have grown to 8.3 metres wide at the rim of the *cavea* and over 11 metres high. The solution to at least part of the problem was to double the number of radial vaults at the point where they became unmanageably wide and to accept inordinately high vaults on the façade. However, the transition from single to double vaults is abrupt and the sheer height of the vaults represents a great waste of useful space.

A neater solution to the problem can be seen in the theatre at nearby Teanum Sidicinum, also built at the end of the second

³³ This passage is very similar to an annular passage running close to the arena in the amphitheatre at Pompeii. It is unroofed and has converging staircases at intervals leading up to the seats.

century BC, where two superimposed tiers of barrel-vaults, faced with *opus incertum*, supported the seating (Plan 29). The lower tier was horizontal for about half its length and then began to slope down towards the orchestra. The upper sloped for its entire length and consisted of 24 radial walls, 1.40 metres thick, penetrated by arched openings 0.80 metres wide, thus allowing the spectators to pass from bay to bay. Apart from the fact that the vaults widened and rose towards the outside of the building the system is essentially similar to that used in the early second-century BC Porticus Aemilia—a row of contiguous barrel-vaulted chambers which intercommunicate by means of arched apertures.

Another early theatre was found at Lanuvium (Plan 13). A modest 53.87 metres wide it was built partly against a slope and partly on vaulted substructures, but as it was heavily built over in medieval times, very little of it is now visible. However, excavations in 1922 in the cellars of the overlying houses revealed some features of the building. Some radial walling in *opus quadratum* and parts of the vaulted annular passage which ran around the *cavea* were uncovered, as well as of both *aditus maximi*, which tapered as they penetrated the building. The presence of *opus reticulatum* walling suggested an Augustan dating for the entire building to Bendinelli and Chiarucci, but Lauter dated the theatre to the second century BC.³⁴ Coarelli also believed the building was first built in the second century BC on the basis of a moulding belonging to the scene building.³⁵

At Corfinium the outline of a theatre was recognized from air photographs in the disposition of houses around the main piazza (Plan 49). Six radial walls of *opus incertum*, 0.60 metres thick, survive on the west side of the *cavea* and portions of others at the beginning of Via delle fortificazioni. There are other fragments in the cellars of houses on Via S. Martino and a section of the outer wall of the theatre in *opus reticulatum* survives. The theatre is dated to shortly after 89 BC on the basis of the inscriptions.³⁶

The theatre at Minturnae has a *cavea* raised on hollow substructures of a most unusual type (Plan 14). Its *ima cavea* rests on 14 sloping radial vaults, which was a fairly conventional arrangement. What was unconventional was the *media cavea*, which was supported on a pair of large annular barrel-vaults divided by a row of piers (Pl. 4). To achieve the correct slope the outer vault is considerably higher than the inner. The *summa cavea* is supported on 24 extremely high radial vaults whose tops are at the same level as the top of the outer annular vault (Pl. 5). These vaults must have risen even further in height to carry the *summa cavea*, producing a façade which must have been similar to that at Cales. Such an unconventional method of building a *cavea* suggests structural experimentation and

tends to support Coarelli's late Republican date³⁷ rather than Johnson's date of c. AD 10–20.³⁸

With the occasional exception like that of Minturnae, by the middle of the first century BC the principle seems to have become generally established that the seating should rest on two superimposed sets of barrel-vaults. In the case of the lower set of vaults the inner part sloped and the outer part was horizontal. The upper set of vaults sloped for most of their length and rested upon the horizontal part of the lower vaults (Fig. 17). The ends of the radial vaults produced the characteristic two-storey arched façade which is a feature of free-standing theatres as well as amphitheatres. This system eliminated the necessity to build inordinately high vaults of the kind seen at Cales; the two storeys of vaulting produced a much more satisfactory façade (Fig. 8, Pl. 30); and the upper storey allowed comfortable access to the upper parts of the *cavea* (Pl. 28). A classic example is the theatre at Iguvium (Gubbio) built in the third quarter of the first century BC (Plan 63). The piers of the façade are rusticated and have slightly projecting pilasters supporting an entablature which runs over the arched openings (Fig. 8, Pl. 30). The Theatre of Marcellus (Fig. 9, Pl. 14) marks the coming of age of this kind of façade, which was to be used frequently on theatres and amphitheatres throughout the Empire.

THE SINGLE-STOREY SCAENAE FRONS

The theatre at Bononia, built at the end of the second or the beginning of the first century BC, had a very shallow *cavea* and the single-storey external arcade was only 8 metres high (Fig. 7). If the scene building was of a similar height to the *cavea* it can only have been one storey high. Even the *cavea* of the remarkable theatre at Cales, built at about the same time, had an outer arcade only about 11.60 metres high (Fig. 10, Pl. 2). Applying this height to the scene building, deducting the height of the stage, and allowing for the possibility of a roof over the stage, would result in a *scaenae frons* less than 10 metres high—insufficient for a two-storey *columnatio*.

Two terracotta reliefs in the National Archaeological Museum at Rome give some indication of what such a single-storey *scaenae frons* may have looked like. One of them, belonging to the first-century BC and formerly in the Kircherian Museum, shows a single-storey *columnatio*.³⁹ Its columns flank the three doorways of the *scaenae frons* and each pair carries a triangular pediment. It is possible that the rams' heads and palmettes at the top indicate a roof over the stage. Another, the relief of Numitorius Hilarus, which probably dates to the early first century BC, shows a single-storey *columnatio* and it certainly had a roof over the stage.⁴⁰ The beams are clearly visible and the

³⁴ G. Bendinelli, *Rend. Pont. Acc.* 34 (1961–2), 79–92. Lauter, 'Theater der Samniten', 419. S. P. Chiarucci, *Lanuvium* (Rome, 1983), 123–34.

³⁵ F. Coarelli, *Dintorni di Roma* (Rome and Bari, 1981), 110.

³⁶ F. Coarelli and A. La Regina, *Abruzzo, Molise* (Rome and Bari, 1984), 121–2. F. von Wonerghem, *Forma Italiae*, Reg. IV, vol. 1: *Superaequum, Corfinium, Sulmo* (Florence, 1984), 124.

³⁷ F. Coarelli, *Lazio* (Rome and Bari, 1982), 376.

³⁸ J. Johnson, *Excavations at Minturnae*, 1 (Philadelphia, 1935), 57–60.

³⁹ O. Puchstein, *Die griechische Bühne* (Berlin, 1901), 27, fig. 4. Bieber, *History*, 162, fig. 587. ⁴⁰ Bieber, *History*, 162, fig. 588.

palmettes over the bulls' heads must represent the cover tiles at the edge of the roof. The columnar order is more complex, with decorated archivolts over the *hospitalia*, and tripods and herms in the attic.

Also late Republican is a model of a Roman stage in the National Archaeological Museum, Rome (Fig. 19).⁴¹ It shows a single-storey *scaenae frons* with the *regia* enclosed in a tall semicircular niche. The *hospitalia* are flanked by pairs of evenly spaced columns with alternately triangular and segmental pediments above. Its stage too is covered with a roof. It should be noted that there is a considerable height of wall above the columnar order which may suggest that the *scaenae frons* wall matched a somewhat higher *cavea*, but that there was insufficient room for a second tier of columns. This may also have been the case at Cales.

It is difficult to find any evidence for a two-storey *scaenae frons* before the third quarter of the first century BC. The model in the National Museum, Naples, dating to the second century BC, which used to be thought to be a two-storey scene building is now thought to show a city gate.⁴² Pompeian wall-paintings of the Second Style pose too many difficulties to be relied upon as evidence,⁴³ but if they are to be regarded as being in some way influenced by the theatre it is interesting to note that the columnar orders are usually single storey until the middle of the first century BC. The theatre of Scaurus (58 BC) seems, from Pliny's description, to have had a tall scene building, but even this had only a single-storey *columnatio*.⁴⁴ The wall did, however, rise higher than the columns because Pliny describes the next storey as being of glass, presumably glass mosaic. The upper storey of gilded planks was presumably the roof over the stage. The columns were extremely high, 38 feet, although if this figure is taken to include the podium and the entablature, some later theatres come close, such as Augusta Emerita, with a lower order over 34½ Roman feet high, and Segobriga, 36½.

⁴¹ L. Mariani, *NSc.* 21 (1896), 69. Bieber, *History*, 182, fig. 634.

⁴² Bieber, *History*, 130, fig. 480. C. Courtois, *Le bâtiment de scène des théâtres d'Italie et de Sicile* (Providence, RI, and Louvain-la-Neuve, 1989), 24, believed this model shows a low stage with a columnar *scaenae frons*. Bacchielli's proposal to identify it as a city gate seems more likely, especially in view of its date. L. Bacchielli, *RM* 91 (1984), 79–87.

⁴³ K. Fittschen, 'Zur Herkunft und Entstehung des 2. Stils—Probleme und Argumente', in *Hellenismus*, 539–59. A. Barbet, *La peinture murale romaine* (Paris, 1985), 44–5.

⁴⁴ Pliny, *NH* 34. 36; 36. 5, 50, 113–15.

THE TWO- OR THREE-STOREY SCAENAE FRONS

The small theatre at Tusculum, 45 metres in diameter, had a rectilinear *scaenae frons*, with two storeys of columns, Ionic and Corinthian, in stuccoed volcanic stone (Plan 34). The theatre is an early example of the purely Roman type of theatre, but whether it was the first to have a two-storey *columnatio* depends upon how it is to be dated. The date proposed by Lauter (100 BC) or Coarelli's date (first half of the first century BC) would certainly make it the earliest known example. However, Courtois dated it to after the Theatre of Pompey⁴⁵ and Frézouls placed it in the late Republican/early Augustan period.⁴⁶ Furthermore, an inscription mentioning C. Caecilius Rufus and dating to before AD 17 suggests an Augustan restoration of the building.⁴⁷ There has been speculation that the columnar *scaenae frons* had its origins in the east. The earliest dated example from the eastern provinces is the two-storey columnar *scaenae frons* of the theatre at Aphrodisias, built by C. Julius Zoilus between 38 and 27 BC.⁴⁸

There can be no question that the *scaenae frons* with a two- or three-storey *columnatio* had become well established by the time of Augustus because both types are described by Vitruvius, who wrote c.27–23 BC. The growing height of the *scaenae frons* was probably linked to the fact that the *aditus maximi* were now vaulted and the edges of the *cavea* were contiguous with the sides of the scene building. This meant that the *scaenae frons* and its annexes must have given stability to the ends of the *cavea*. Another factor was the development of the roof over the stage, which for acoustic reasons should be at least as high as the topmost seats of the *cavea*. It would be logical to suppose that as more sophisticated substructures enabled the Romans to build the *cavea* steeper the *scaenae frons* rose in height with it. Certainly in later theatres the stage roof came level either with the top of the *cavea* or the top of the *porticus* at the top of the *cavea*, as can be seen at Aspendus (Figs. 23–4) and Bostra (Fig. 25, Pl. 99). In some examples, like Arausio, the roof over the stage was actually higher and the roofs of the basilicas sloped down to the level of the top of the *porticus* (Fig. 22).

⁴⁵ Courtois, *Bâtiment*, 86–7.

⁴⁶ E. Frézouls, *Palladio*, 16 (1974), 45. Lauter, 'Theater der Samniten', 419. Coarelli, *Dintorni di Roma*, 123–5.

⁴⁷ *CIL* 14. 2623.

⁴⁸ N. de Chaisemartin and D. Theodorescu, in Smith, *Aphrodisias*, 2. 29–65.

CHAPTER 6

The Theatres of Rome

TEMPORARY THEATRES IN ROME

Temporary wooden theatres had a long history in Rome.¹ They were built for dramatic performances (*ludi scaenici*) held in connection with particular festivals. *Ludi scaenici* were also performed at funerals and at the dedication of temples. The first attested *ludi scaenici* were held in 364 BC perhaps as part of the *ludi Romani*.² These spectacles were performed in various places depending upon the occasion.³ Polybius describes a scenic spectacle staged by the propraetor Lucius Anicius in the Circus Maximus in 167 BC: ‘Having summoned the most distinguished artists of Greece and constructed a very large stage in the circus, he first brought on the flute-players . . . Posting them at the front of the stage with the chorus, he directed them to play all together.’⁴

The *ludi Plebeii*, which date to 216 BC or before, were associated with the Circus Flaminius and included dramatic performances. The dramatic spectacles held in connection with the *ludi Megalenses* were held in front of the Temple of Magna Mater on the Palatine which faced the Circus Maximus.⁵ Mimes were an important feature of the *ludi Florales* which were held on a regular basis from 173 BC onwards in front of the Temple of Flora on the Aventine. *Ludi scaenici* had been part of the *ludi Apollinares* since at least as early as 179 BC when M. Aemilius Lepidus contracted for a *theatrum et proscaenium ad Apollinis*.⁶ There has been considerable debate as to the location of this temple of Apollo, but now it seems clear that it was the Republican predecessor of the Temple of Apollo Sosianus which was rebuilt at the time of Augustus along with the nearby Theatre of Marcellus.⁷

There is conflicting evidence as to whether the audience stood or sat to watch these spectacles. According to Tacitus, ‘before [the time of Pompey] the games had usually been exhibited with the help of improvised tiers of benches and a stage thrown up for the occasion; or, to go further into the past, the people stood to watch: seats in the theatre, it was feared, might tempt them to pass whole days in indolence’.⁸ Ritschl, like many nineteenth-century scholars who wanted to draw a distinction between

Greek and Roman theatrical practices, used this passage to support his theory that until 145 BC theatre audiences still had to stand when watching performances.⁹ However, Beare amassed considerable internal evidence from Plautus, who wrote most of his plays at the end of the third century BC, to show that the audience must in fact have been seated.¹⁰ Moreover, there is the evidence of Livy that as early as 194 BC the audiences at the *ludi Romani* not only had seats, but that it was thought desirable to separate the senators from the people.¹¹ There is also the evidence of the senate’s decree of 154 BC concerning a theatre being built by Cassius the Censor near the Lupercal.¹² According to Livy, ‘when a theatre, which the censors had contracted for, was being built, on the motion of Publius Cornelius Nasica, it was pulled down by order of the senate on the grounds that it was inexpedient and injurious to public morals; and for some time thereafter the people stood to see theatrical performances’.¹³ The ban on seating seems to have been quite explicit: ‘and a senatorial decree was passed warning that nobody should set up seating in the city or within a radius of a thousand paces and that nobody should watch the games seated’.¹⁴

In the light of the evidence from Plautus a possible interpretation of these passages is that the senate was reacting against a practice which was already becoming established by that time. In that case the ban was a typical senatorial reaction against the spread of Greek luxury and idleness in the middle of the second century BC.¹⁵ However, there may have been other reasons for the ban (see below). The question therefore is not whether it was normal for the audience to be seated or not, but how permanent the seating was.

An example of a temporary theatre would have been the *theatrum et proscaenium ad Apollinis* contracted for by M. Aemilius Lepidus in 179 BC.¹⁶ However, a few years later, in 174 BC, the word *scaena* alone was used in connection with a contract let by the Censors.¹⁷ The *scaena* was to be placed at

⁹ F. Ritschl, *Parerga zu Plautus und Terenz* (Leipzig, 1845), 209, cf. C. Anti, s.v. ‘cavea’, *Enciclopedia dello spettacolo*, 3 (Rome, 1956), 280.

¹⁰ Beare, *Roman Stage*, 241–7. For example: ‘You are seated in a festive place’ (Plautus, *Miles Gloriosus* 81–3).

¹¹ Livy 34. 44. 5

¹² The Lupercal was a cave below the south-western corner of the Palatine where the festival of the Lupercalia was held. The theatre probably faced the valley of the Circus Maximus and was situated immediately beneath the temple of the Magna Mater. The *ludi Megalenses* were held near this temple.

¹³ Livy, *Periocha* 48, cf. Valerius Maximus 2. 4. 2.

¹⁴ Velleius Paterculus 1. 15. 3. ¹⁵ Bieber, *History*, 168.

¹⁶ Livy 40. 51. 3. ¹⁷ Livy 41. 27. 5.

¹ Vitruvius, *De Arch.* 5. 5. 7. ² Livy 7. 2. 3.

³ Hanson, *Theater-Temples*, 12–13.

⁴ Polybius, bk. 30, quoted by Athenaeus, *Deipn.* 14. 615.

⁵ Cicero, *De Har. Resp.* 24. ⁶ Livy 40. 51. 3.

⁷ Hanson, *Theater-Temples*, 18–22, summarizes the lengthy polemic concerning the location of the temple. ⁸ Tacitus, *Annals* 14. 20

the disposal of the aediles and praetors, and as the praetors were responsible for the *ludi Apollinares*, it has been suggested that the theatre referred to is the same one which was erected in 179 BC.¹⁸ The fact that no *theatrum* is mentioned may suggest that the cavea was permanent and the scene was temporary in the same way that it was in the theatre-temples of Gabii, Palestrina, and Tivoli. Thus the theatre *ad Apollinis* may have been a semi-permanent one. This would imply that semi-permanent theatres were already in existence before the middle of the second century BC. In that case the decree of 154 BC was short-lived, and the annual rebuilding and destruction referred to by Tacitus was limited to the scene building. This proposition gains support from a remark by Varro that in the old days seating was permanent, but the wooden scene was rebuilt on each occasion.¹⁹

According to Tacitus the games were staged more extravagantly after the annexation of Achaëa (146 BC) and Asia (133 BC).²⁰ Other literary evidence indicates that during the first century BC games were notable for their splendour and the increasing sums that were spent on them. Whereas previously the scene had been 'stretched with unpainted panels',²¹ the scene erected for the shows given by Claudius Pulcher in 99 BC was painted in a variety of colours and won great admiration because 'crows were seen trying to alight on the roof tiles represented on the scenery, quite taken by its realism'.²² The paintings must have been in the illusionistic Second Style. Perhaps the Second Style paintings found on the *scaenae frons* of the *theatrum tectum* at Pompeii and still visible in the nineteenth century, were of this type. According to Vitruvius, Apaturius of Alabanda devised elegant scenery in the tiny theatre at Tralles with columns, statues, centaurs holding up the architraves, domed tholoi, the projecting angles of pediments, cornices decorated with lions' heads and every kind of roof.²³ Scenes became even more richly decorated in the course of the first century BC.²⁴ Gaius Antonius Hybrida 'covered the whole scene with silver';²⁵ Marcus Petreius covered it with gold;²⁶ and Q. Catulus covered it with ivory.²⁷ The Luculli are credited with making the stage revolve.²⁸ This

may perhaps be a reference to the *periaktoi* or revolving wings mentioned by Vitruvius.²⁹ P. Lentulus Spinther 'decorated [the scene] with equipment of silver'.³⁰ Perfumes were another luxury introduced in the first century BC. Lucretius (c.60–50 BC) described the stage: 'freshly sprinkled with Cilician saffron, and the altar near by breathes Panchaean scents'.³¹

Awnings (*vela*) were introduced by Q. Catulus, who 'imitating Campanian luxury, was the first to cover the seated spectators with awnings to provide shade'.³² They were for a theatre he built on the Capitoline hill in 69 BC in honour of the dedication in 78 BC of the Temple of Jupiter Capitolinus rebuilt after the fire of 83 BC.³³ Lucretius speaks of red, yellow, and brown awnings,³⁴ and in 60 BC, according to Pliny, 'Lentulus Spinther is recorded to have been the first to stretch awnings of cambric in the theatre, at the games of Apollo'.³⁵ By this time it was possible to build a permanent roof over an entire theatre, as the *theatrum tectum* at Pompeii (c.75 BC) shows. Pliny describes a roofed theatre built in Rome in 63 BC: 'Long before [Agrippa] the architect Valerius of Ostia had roofed a whole theatre for Libo's games'.³⁶ In some cases real columns were used to decorate the scene building. Pliny gives what is clearly an exaggerated account of the temporary theatre built by Marcus Aemilius Scaurus, the aedile of 58 BC.³⁷ His disapproval mounts as he describes a *scaenae frons* adorned with 3,000 bronze statues and 360 columns, the lowest storey of marble with columns 38 feet high, the middle one of glass (an extravagance unparalleled even in later times!), while the top storey was made of gilded planks. The auditorium held 80,000 spectators, twice the capacity of the Theatre of Pompey. He goes on: 'The rest of the equipment, with dresses of cloth of gold, scene paintings and other properties was on so lavish a scale that when the surplus knick-knacks that could be put to ordinary use were taken to Scaurus' villa at Tusculum and the villa itself set on fire and burnt down by the indignant servants, the loss was estimated at HS 30,000,000'.³⁸

Pliny exaggerated the capacity of the Theatre of Pompey³⁹ and he probably did the same in the case of the theatre of

¹⁸ F. Coarelli, *Bull. Com.* (1965–7), 69–72.

¹⁹ 'Apud maiores theatri gradus tantum fuerunt, nam scaena de ligneis ad tempus fiebat' (Servius, *Ad Georg.* 3. 24).

²⁰ Tacitus, *Annals*, 14. 21.
²¹ 'Claudius Pulcher scaenam varietate colorum adumbravit vacuis ante pictura tabulis extentam . . .' (Valerius Maximus 2. 4. 6).

²² 'habuit et scaena ludis Claudii Pulchri magnam admirationem picturae, cum ad regularum similitudinem corvi decepti imagine advolarent' (Pliny, *NH* 35. 7).

²³ *De Arch.* 7. 5. 5.

²⁴ '[scaenam] totam argento C. Antonius, auro Petreius, ebore Q. Catulus praetexit' (Valerius Maximus, 2. 4. 6).

²⁵ Antonius, an uncle of Marcus Antonius the triumvir, was a notorious spendthrift who was expelled from the senate in 70 BC, but succeeded in becoming consul, with Cicero, in 63 BC.

²⁶ Petreius defeated Catiline at Pistoria during his service as propraetor (63 BC).

²⁷ Catulus, consul of 78 BC, was the judge at the trial of Verres (70 BC) and censor in 65 BC.

²⁸ '[scaenam] versatitem fecerunt Luculli' (Valerius Maximus 2. 4. 6). Lucius Licinius Lucullus was consul in 74 BC. After a brilliantly successful campaign against Mithridates he was relieved of his command in 66 BC and devoted the rest of his life to good living. His brother, Marcus Terentius Varro Lucullus, was consul in 73 BC.

²⁹ *De Arch.* 5. 6. 8.

³⁰ '[scaenam] argenti choragis P. Lentulus Spinther adornavit' (Valerius Maximus 2. 4. 6). Publius Cornelius Lentulus Spinther put on lavish shows in his aedileship (63 BC) and praetorship (60 BC).

³¹ 'Et cum scena croco Cilici perfusa recens est | araque Panchaeos exhalat propter odores' (Lucretius, *De Rerum Natura* 2. 416–17). Corycus in Cilicia was famous for its saffron; other Roman writers mention it being sprinkled in theatres. Virgil (*Georgics* 2. 139; 4. 379) mentions Panchaea, a mythical island east of Arabia, said to be rich in incense.

³² 'Q. Catulus Campanam imitatus luxuriam primus spectantium consessum velorum umbraculis textit' (Valerius Maximus 2. 4. 6).

³³ Pliny, *NH* 19. 6.
³⁴ 'et volgo faciunt id lutea russaque vela | et ferrugina, cum magnis intenta theatri | per malos volgata trabesque tremantia flutant.' Lucretius, *De Rerum Nat.* 4. 75–7.

³⁵ Pliny, *NH* 19. 6, cf. Graefe, *Vela Erunt*, 6.

³⁶ Pliny, *NH* 36. 24.

³⁷ Pliny, *NH* 34. 36; 36. 5, 50, 113–15. It is also mentioned by Cicero (*Pro Sestio*, 116).

³⁸ Pliny, *NH* 36. 115.
³⁹ According to Pliny (*NH* 36. 115), the cavea of the Theatre of Pompey seated 40,000.

Scaurus. However, a number of interesting points emerge from this description. First, it is evident that the *scaenae frons* was beginning to develop in scale and splendour at this period. It is also worth noting that the *colummatio* was an established feature of Roman theatre design before the Theatre of Pompey was built. As to the middle story of glass it is likely that Pliny meant glass mosaic.⁴⁰ This is suggested by another passage: ‘Agrippa, in the baths he built at Rome . . . would certainly have built vaults of glass if such a device had already been invented or had been extended from the walls of a stage, such as that of Scaurus . . . to vaulted ceilings’.⁴¹ In Pliny’s time glass mosaic was commonly used to decorate the vaults of bath buildings.⁴² The gilded planks were presumably the roof over the stage. Also the passage indicates that luxurious fittings and ornaments could account for a great deal of the cost of a theatre.

Another marvel of this period was the pair of revolving theatres built by Scribonius Curio in 53 BC which ‘faced in opposite directions so that the two casts should not drown each other’s words. Then all of a sudden the theatres revolved, their corners met, and thus Curio provided an amphitheatre in which he produced fights between gladiators.’ Pliny’s disapproval of this creation was even greater than that of the theatre of Scaurus: ‘Here the entire Roman people, as if on board two frail boats, was supported by a couple of pivots, and was entertained with the spectacle of its very self risking its life in the fighting arena, doomed, as it was, to perish at some moment or other if the framework were wrenched out of place’.⁴³ Pliny was right—wooden theatres were dangerous. As long ago as the early fifth century BC the spectators’ stands in the Athenian Agora collapsed.⁴⁴ Such occurrences may have been quite frequent to judge by the collapse of the wooden amphitheatre at Fidenae in AD 27. According to Tacitus 50,000 were killed or injured⁴⁵ and Suetonius records that 20,000 were killed.⁴⁶

So lavish were these temporary theatres that it is not surprising that Tacitus regarded the building of the Theatre of Pompey as an economy, because it avoided the need to ‘raise [a theatre] at huge expense every year and then destroy it again’.⁴⁷ One wonders why the Romans went to such expense building wooden structures rather than building a theatre of permanent materials. It was not because they lacked the necessary engineering skill. The porticus Aemilia (174 BC) and the sanctuary of Fortuna Primigenia at Palestrina (late 2nd century BC) offer ample proof of their ability to construct complex vaulted structures.⁴⁸ In fact the evidence of permanent theatres in the rest of Italy at this time

shows that in building wooden theatres Rome was the exception rather than the rule. Besides, the censors had actually tried to build a permanent theatre in 154 BC before the senate had ordered it to be pulled down. One explanation is that the senate banned permanent theatres on moral grounds. Yet one can hardly imagine that a permanent theatre would have been more injurious to public morals than the temporary ones which the texts describe. Besides, the senate did not actually ban the performances; it was the populace sitting in a permanent theatre that it objected to. This fact is fundamental for understanding what may have been the real motive behind the senate’s ban.⁴⁹ Republican Rome was far from democratic; there was no free speech, and a participatory democracy such as that of Athens was scorned by members of the Roman ruling class, like Cicero: ‘But all the states of the Greeks are managed by irresponsible seated assemblies!’.⁵⁰ It is not without significance in this context that the Athenian popular assembly had abandoned the Pnyx for its meetings and moved to the Theatre of Dionysus. In Greece, the theatre was a symbol of democracy⁵¹ and the Roman senate, by banning a permanent home for dramatic performances, was probably in fact refusing to create an assembly place for the people, a forum for agitation. It was not until the time of Pompey, a man who sought the favour of the multitude while still enjoying the good graces of the senate, that the first permanent theatre was built in Rome.

However, this was not the end of the *theatrum ligneum*. Wooden theatres are commonly attested throughout the Imperial period in the provinces, particularly Gaul and Germany, and even in Italy.⁵² A wooden theatre still stood in the Campus Martius near the Tiber at the time of Augustus, according to the *commentarii* of the *ludi saeculares Augusti*.⁵³ It, or a replacement, must have been in existence in Severan times because it is mentioned in the *commentarii* of the Severan *ludi saeculares*.⁵⁴ Three events are mentioned which were held in the *theatrum ligneum*, the odeum, and the Theatre of Pompey. The *commentarii* also name three pantomimes who performed there:

⁴⁹ A. Rumpf, ‘Die Entstehung des römischen Theaters’, *MdI* 3 (1950) argued that the senate’s real motive was political. See also E. Frézouls, ‘La Construction du Theatrum Lapidium et son contexte politique’, *Théâtre et Spectacles dans l’antiquité* (Strasbourg, 1981), 193–214.

⁵⁰ ‘Graecorum autem totae res publicae sedentis contionis temeritate administrantur’ (Cicero, *Pro Flacco* 7. 16).

⁵¹ Athenion quoted by Athenaeus, *Deipn.* 5. 213.

⁵² The fact that an inscription (*CIL* 11. 3090), dating to the first half of the 1st cent. AD, from Falerii Novi (Fabrica di Roma) specifically mentions ‘[. . .] theatrum lapid[eu]m . . .’ may suggest that it was replacing an older wooden theatre.

⁵³ ‘Ludi Latini in theatro ligneo quod erat constitutum in campo secundum Tiberim. . . ludos . . . Latinos in theatro ligneo quod est ad Tiberim h(ora) II; Graecos thymelicos in theatro Pompei h(ora) III; Graecos asticos in theatro quod est in circo Flaminio hora I’ (*CIL* 6. 32323, lines 108, 156–7).

⁵⁴ ‘[P]ridie non. iun. die primo in th[e]atro ligneo commis[s]io nova in qua p[an]tomim[us] P[yl]ades, item die primo in odi[o] commis[s]io nova in qua p[an]tomimus Apolaustus, item [die primo] in th[e]atro Pompei co[m]missio nova in qua pantomimus Ma[rcus] . . .’ *CIL* 6. 32326–36 (for the parts of the *commentarii* of the Severan *ludi saeculares* discovered in 1890). P. Romanelli, *NSc.* (1931), 313–45 (for the discovery of further fragments in 1931).

⁴⁰ The upper order of the *scaenae frons* of the theatre at Hierapolis seems to have been decorated with polychrome glass mosaic. Verzone, ‘Hierapolis’, 396, 417–22, 426–36.

⁴¹ Pliny, *NH* 36. 189.

⁴² F. Sear, *Roman Wall and Vault Mosaics* (Heidelberg, 1977), *passim*.

⁴³ Pliny, *NH* 36. 117–20.

⁴⁴ Photius, s.v. *ikria*. The Suda, s.v. *Pratinas*.

⁴⁵ Tacitus, *Annals* 4. 12. 1–2.

⁴⁶ Suetonius, *Tiberius* 40.

⁴⁷ Tacitus, *Annals* 14. 21.

⁴⁸ The porticus Aemilia and the sanctuary at Palestrina and their dating are discussed by A. Boethius, *Etruscan and Early Roman Architecture* (Harmondsworth, 1978), 128–9 and 169–70.

Pylades, Apolaustus, and Marcus. Pylades is a common name for pantomimes and appears at the time of Augustus in 18 BC, Trajan in AD 103, and Didius Julianus in AD 193.⁵⁵ Apolaustus appears in an inscription of AD 199.⁵⁶ The pantomime Marcus Septimius Aurelius Agrippa, was awarded *decurionalia ornamenta* at Vicenza.⁵⁷

THE THEATRE OF POMPEY

The Theatre of Pompey (Plan 25) was the first permanent theatre in Rome and the largest Roman theatre ever built. It was always the most important theatre in Rome and was sometimes referred to simply as *theatrum*,⁵⁸ even after the theatres of Marcellus and Balbus had been built.⁵⁹ It was variously called *theatrum Pompei*,⁶⁰ *theatrum Pompeium*,⁶¹ *theatrum Pompeianum*,⁶² *theatrum magnum*⁶³ and *theatrum marmoreum*.⁶⁴ Its cavea was approximately 150 metres wide, which suggests that it was designed as a 500-foot theatre, the largest category of theatre. The fourth-century Regionary catalogues state that it had 15,580 feet of seating or around 11,600 seats.⁶⁵ This figure seems very low for a theatre of this size and it may be explained by the condition of the 400-year-old building in the fourth century. It is quite possible that by then parts of the auditorium were unusable.⁶⁶

According to Plutarch, Pompey conceived the idea of building a theatre in 63 BC while at Mytilene: 'He had sketches and plans of (the theatre) made for him that he might build one like it in Rome, only larger and more splendid'.⁶⁷ Not very much is known about the theatre at Mytilene except that the orchestra had a diameter of 25 metres, which suggests that it was a sizeable building, although not nearly as big as the Theatre of Pompey. Another feature of the theatre at Mytilene that we can be sure of is that it was built against a hillside, in contrast to the Theatre of Pompey, which was raised entirely upon vaulted substructures. What then was it about the theatre at Mytilene which inspired Pompey? Caputo suggested that it may have had a temple at the top of the cavea and it was this feature that Pompey adopted in his own theatre.⁶⁸ However, the juxtaposition of theatre and

temple was already an established feature in central Italy and in the temporary theatres of Rome itself.⁶⁹ Rumpf believed that the feature Pompey borrowed from Mytilene was the close connection between scene building and orchestra.⁷⁰ However, as Bieber pointed out, the open-air theatre of Mytilene could hardly have been a unified theatre of the Roman type with 'stage house, orchestra, and auditorium . . . intimately connected with each other'.⁷¹ She suggested that the bouleuterion of Mytilene may have provided a closer model. Other theories have singled out the scene building as the feature which impressed Pompey at Mytilene. Spano thought the two curved niches at the sides of the *scaenae frons* of the theatre of Pompey could have been two *nymphaea* like those found in eastern theatres,⁷² and noted a remark of Valerius Maximus that Pompey was the first to 'cool the summer heat with water channels'.⁷³ However, the two niches shown in the Marble Plan must belong to a later rebuilding of the *scaenae frons*.⁷⁴ More recently Trojani argued that the influence of the theatre at Mytilene was formal rather than structural.⁷⁵ Rakob pointed out that, although the theatre at Mytilene is indicated as a formal model, the Theatre of Pompey established a new type of civic building, a totally integrated and unified structure, independent of its surroundings because of its exploitation of concrete vaulting.⁷⁶ It is certainly true that a number of earlier theatres, such as those at Cales, Teanum, and Bononia, had already progressed a long way towards a free-standing cavea and the Theatre of Pompey should be seen as the culmination of these earlier experiments in terms of scale and completeness of the internal support and circulatory system.

The theatre must have cost a fortune to build (see Chapter 2). Pompey is said to have paid for it himself,⁷⁷ although there were rumours that the money was put up by 'one Demetrius, a freedman of his, with the money he had made while campaigning with the general'.⁷⁸ The theatre was dedicated at the end of September 55 BC in Pompey's second consulship.⁷⁹ The occasion was marked by games which Cicero described as 'the most magnificent games ever held'.⁸⁰ However, in a letter to M. Marius dated to the first half of October 55 BC Cicero expressed some

⁶⁹ Johannowsky found what he believed to be evidence that a number of Hellenistic theatres of the 2nd cent. BC, mainly in Caria, did have temples at the top of the *koilon*, and that the concentration of theatre-temples in Latium and Campania is explicable in terms of the close relationship between Rome and Pergamon since Attalos. I. W. Johannowsky, *ASAtene*, 31-3 (1969-70), 456. However, much of Johannowsky's evidence is contentious.

⁷⁰ Rumpf, 'Entstehung', 48-9. ⁷¹ Bieber, *History*, 181.

⁷² G. Spano, 'Il "Ninfeo del proscenio" del teatro di Antiocha sull'Oronte', *Rend. Linc.* 8th ser. 7 (1952), 152. ⁷³ Valerius Maximus 2. 4. 6.

⁷⁴ F. Sear, 'The *Scaenae Frons* of the Theater of Pompey', *AJA* 97 (1993), 687-701.

⁷⁵ M. Trojani, 'Vitruvio e la genesi storica del teatro romano', *Atti Ven.* 133 (1974-5), 475.

⁷⁶ F. Rakob, *Hellenismus*, 366-7. ⁷⁷ Velleius Paterculus 2. 48. 2

⁷⁸ Dio Cassius 39. 38. 6, cf. Plutarch, *Pompey* 40. 4-5. No credence should be given to this story according to S. B. Platner and T. Ashby, *A Topographical Dictionary of Ancient Rome* (London, 1929), 515.

⁷⁹ Cicero, *In Pis.* 27. 65. Asconius, in his commentary on Cicero *In Pis.* 1, said that the oration was delivered a few days before the games in which Pompey's Theatre was dedicated. See also *CIL* 1², p. 244 and *Chron. Pasch.* a.u.c. 697. The exact date of the dedication (to coincide with Pompey's birthday on 29 Sept.) is discussed by F. Coarelli, *Rend. Pont. Acc.* 44 (1971-2), 99 n. 2. ⁸⁰ Cicero, *In Pis.* 27. 65.

⁵⁵ Dio Cassius 54. 18 and 55. 11 (for Pylades in 18 BC); Dio Cassius 68. 10 (for Pylades in AD 103); Dio Cassius 74. 13 (for Pylades in AD 193).

⁵⁶ *CIL* 14. 4254. See also SHA, *Commodus* 7. ⁵⁷ *IRT* 606.

⁵⁸ Cicero, *Ad Att.* 4. 1. 6. Hor. *Carm.* 1. 20. 3. Appian, *Bell. Civ.* 5. 15.

⁵⁹ Suetonius, *Nero* 13. Florus 2. 13. 91. Dio Cassius 50. 8. 3.

⁶⁰ Ammianus Marcellinus 16. 10. 14. ⁶¹ *Res Gestae* 4. 20.

⁶² Pliny, *NH* 36. 115. Suetonius, *Tib.* 47; *Claud.* 21. Tacitus, *Annals* 6. 45. Martial 6. 9. 1; 10. 51. 11; 14. 29. 1; 14. 166. 1. Florus 2. 13. 8.

⁶³ Pliny, *NH* 7. 158. ⁶⁴ *CIL* 1², p. 244.

⁶⁵ Valentini, *Codice Topografico*, 123. See also C. Hülsen, 'I posti degli Arvali nell'Anfiteatro Flavio e la capacità dei teatri di Roma antica', *Bull. Com.* 22 (1894), 312-24, and Rumpf, 'Entstehung', 47-8. Rumpf arrived at the figure of 10,387 places, allowing a foot and a half per person. However, the theatres at Pompeii and Stobi, where the size of the seats is known, suggest that only about 0.39-0.40 m was allocated to each person.

⁶⁶ According to the same catalogues, the Theatre of Marcellus had a greater seating capacity, although its diameter was 20 m less than that of the Theatre of Pompey.

⁶⁷ Plutarch, *Pompey* 42. 4. ⁶⁸ G. Caputo, *Dioniso*, 17 (1954), 177.

reservations about them.⁸¹ Dio Cassius tells us that for the dedication Pompey 'provided an entertainment consisting of music and gymnastic contests, and in the Circus a horse-race and the slaughter of many wild beasts of all kinds'.⁸² Plutarch also describes the dedication games: 'Pompey . . . held gymnastic and musical contests at its dedication, and furnished combats of wild beasts in which five hundred lions were killed, and above all, an elephant fight, a most terrifying spectacle'.⁸³ The slaughter of the lions and the elephant fight seem to have been held in the Circus.⁸⁴

The dedication of the Temple of Venus Victrix took place in Pompey's third consulship (52 BC)⁸⁵ and it was at that time that Pompey built a new house for himself directly behind the theatre, 'like a small boat towed by a ship'.⁸⁶ The dedication of the temple gave rise to a learned dispute as to whether the form of words for the inscription should be *consul tertium* or *tertio*. Eventually Cicero advised Pompey to leave it ambiguous and write only the first four letters, *tert*.⁸⁷ It appears that the dedication to Venus was on the *scaenae frons* and that after it was restored after the fire of AD 80 the number of the third consulship was indicated by three incised lines. There was also a statue of Victory on the *scaenae frons*, which fell down in 32 BC.⁸⁸ A large number of other statues were commissioned for the theatre,⁸⁹ some procured by Atticus on behalf of Cicero.⁹⁰

Pompey came under heavy criticism for building this the first permanent theatre in Rome.⁹¹ One of the methods he used in order to disarm his critics was to place the theatre under the protection of Venus Victrix and build a temple to her at the top of the cavea. According to Tertullian, he claimed that the cavea was merely seating, subordinate to the temple, because he was afraid that some day the censors would condemn his memory: 'So he built on top of it a shrine to Venus, and, when he summoned the people by proclamation to its dedication, he announced that it was not a theatre but a temple of Venus "under which", he said, "we have set seats for viewing the games"'.⁹² In spite of the rhetoric Pompey was simply following a long tradition. Theatres with temples immediately behind the cavea are found in several sanctuaries in Latium such as Gabii, Praeneste, Tivoli, and Pietrabbondante, and even Rome's temporary theatres were often built close to temples.⁹³

The theatre was the place where Rome's victories over Pontus and Armenia were celebrated.⁹⁴ Julius Caesar wore a crown adorned with rays in the theatre not long before his assassination.⁹⁵ On the day of his assassination there were games going on in the theatre,⁹⁶ and the conspirators debated as to whether they

should kill him in the entrance to the theatre.⁹⁷ Augustus almost met his death at the hands of a group of soldiers in the theatre.⁹⁸ By that time the building was already in need of restoration and Augustus spent a lot on the repairs.⁹⁹ He also moved the statue of Pompey from the hall in which Caesar had been slain and placed it on a marble arch opposite the *regia* of Pompey's theatre.

The theatre suffered a number of disasters, notably the fire of AD 22.¹⁰⁰ The restoration was begun by Tiberius on the grounds that no member of Pompey's family was equal to the task of restoration. He decreed, however, that the name of Pompey was to remain.¹⁰¹ He also erected a statue of Sejanus in the theatre,¹⁰² and rebuilt the scene building,¹⁰³ but the restoration was not completed until the time of Caligula.¹⁰⁴ Finally, Claudius 'opened the games at the dedication of Pompey's theatre . . . from a raised seat in the orchestra, after first offering sacrifice at the temples in the upper part of the cavea and coming down through the tiers of seats while all sat in silence'.¹⁰⁵

By the time of Nero the theatre had become an established tourist attraction: '[the German leaders] left for Rome, where, while waiting for Nero, who had other cares on his mind, they visited the usual places shown to barbarians, among them the theatre of Pompey, where they were to contemplate the size of the population'.¹⁰⁶ Nero showed the theatre off when King Tiridates of Armenia visited Rome.¹⁰⁷ For the occasion he had it 'decked out with gold'. It was also covered with purple *vela* in the middle of which was embroidered a figure of Nero driving a chariot with golden stars gleaming all about him.¹⁰⁸ But even the Theatre of Pompey was not enough to satisfy Nero's extravagant tastes: 'Rome was not big enough for him, nor Pompey's theatre'.¹⁰⁹

The theatre was severely damaged in the fire of AD 80, which Dio Cassius describes as having destroyed the *scaena*.¹¹⁰ It is possible that Gellius was referring to the same event when he wrote: 'many years later [i.e. many years after the consecration of the Temple of Venus in 52 BC] the back wall of the stage had fallen and was restored'.¹¹¹ This restoration probably took place at the time of Domitian (AD 81–96) and although the *scaenae frons* shown in the Marble Plan is sometimes thought to be

⁹⁷ 'In aditu theatri' (Suetonius, *Julius Caesar* 80. 4).

⁹⁸ Appian, *Bell. Civ.* 5. 15, cf. Suet. *Aug.* 14.

⁹⁹ *Res Gestae* 20. 9. ¹⁰⁰ Hier. *Chron. ab Abr.* 2037.

¹⁰¹ Tacitus, *Annals* 3. 72. It was customary for a building to be restored by the family who built it. If they were unable to do so, it was renamed after its restorer. The rebuilding is also mentioned in Velleius Paterculus 2. 130 and in Tacitus, *Annals* 6. 45, where it appears that the *scaena* was rebuilt.

¹⁰² It was of bronze, according to Dio Cassius 57. 21. 3.

¹⁰³ Tacitus, *Annals* 6. 45. 2. ¹⁰⁴ Suetonius, *Caligula* 21.

¹⁰⁵ Suetonius, *Claudius* 21. 1. The other shrines in the cavea were to Hercules Invictus, Honos and Virtus, Felicitas and another deity (*CIL* 1², p. 324; *F. Amiternini and Alliferni*, 12 Aug. (A. Degrassi, *Fasti et Elogia*, i and ii (*Inscr. It.* XIII. 2. 493), Rome, 1947–63). See also Hanson, *Theater-Temples*, 52–3), and S. Weinstock, *Divus Julius* (Oxford, 1971), 39, who thought the other deity was Victoria. ¹⁰⁶ Tacitus, *Annals* 13. 54. 3–4.

¹⁰⁷ Suetonius, *Nero*, 13. Pliny, *NH* 33. 54.

¹⁰⁸ Dio Cassius 62. 6. 1–2. According to Martial 14. 29. 1, it was sometimes too windy for *vela* to be used. ¹⁰⁹ Dio Cassius, *Epit.* 62. 8.

¹¹⁰ Dio Cassius, *Epit.* 66. 24. 1–2. ¹¹¹ Gellius, *Noctes Atticae* 10. 1. 9.

⁸¹ Cicero, *Ad Fam.* 7. 1. 2–4. ⁸² Dio Cassius 39. 38. 1.

⁸³ Plutarch, *Pompey* 52. ⁸⁴ Dio Cassius 39. 38. 2–5.

⁸⁵ Gellius, *Noctes Atticae* 10. 1. 6–9. According to Pliny it was dedicated in his second consulship, i.e. 55 BC (*NH* 8. 20–1).

⁸⁶ Plutarch, *Pompey* 40. 4–5. ⁸⁷ Gellius, *Noctes Atticae* 10. 1. 6–9.

⁸⁸ Dio Cassius 50. 8. 3. ⁸⁹ Pliny, *NH* 7. 34.

⁹⁰ Cicero, *Ad Att.* 4. 9. 1. ⁹¹ Tacitus, *Annals* 14. 20.

⁹² Tertullian, *De Spectaculis* 10. 5.

⁹³ For the Temple of Venus, see Hanson, *Theater-Temples*, 43–55.

⁹⁴ Florus 2. 13. 8. ⁹⁵ Florus 2. 13. 91. ⁹⁶ Appian, *Bell. Civ.* 2. 115.

Severan,¹¹² it fits very well with what is known of stage design of the Domitianic period.¹¹³

A structure of this size obviously needed constant maintenance to judge by two statue bases dating to AD 210 which mention Q. Acilius Fuscus, *procurator operis theatri Pompeiani*.¹¹⁴ The theatre was again damaged by fire in AD 247 and restored at the time of Philip.¹¹⁵ A spectacular performance took place in the theatre under Carinus, so spectacular that the *scaena* caught fire. It was restored by Diocletian 'on a more magnificent scale'.¹¹⁶ Two bases have been found with dedications to Diocletian and Maximian.¹¹⁷ It was still one of the most important monuments in the city in the middle of the fourth century.¹¹⁸ Even as late as the fifth century extensive restorations were undertaken by Arcadius and Honorius 'after the external circuit had collapsed and much of the interior was falling down'.¹¹⁹ The last recorded restoration was under Theodorich, who described the building as collapsing under its enormous weight and suggested ways it might be restored.¹²⁰

The ruins of the theatre were still visible in the eighth century AD, and it was still referred to by its ancient name in the twelfth century. In the thirteenth century parts of the cavea were turned into a fortified residence by the Orsini family and gradually the rest was covered with buildings. Parts of the theatre came to light when the church of Sant'Andrea della Valle was begun in 1591. Its choir covers the northern basilica and parts of the *porticus* behind the theatre. The small church of S. Maria di Grottapinta was built over the middle of the cavea. The vast seventeenth-century Palazzo Pio-Righetti which faces the Campo de' Fiori was built over a large portion of the cavea including the Temple of Venus. Parts of the theatre were still visible in the seventeenth century and were shown in an engraving by Giovanni Maggi.¹²¹ Piranesi made an engraving showing what the ruins of the theatre would look like if excavated.

In 1780 the Minister of the King of Sardinia began excavating in the cavea area, and the excavations were continued in 1837 by Baltard, a member of the French Academy in Rome.¹²² These revealed the substructures now in the Restaurant 'Da Pancrazio'. They are trapezoidal with walls in *opus reticulatum* on a foundation of *opus quadratum* of tufa or peperino, with vaults

containing tufa *caementa*. Baltard also revealed some of the semicircular façade with a series of open arches like those of the Theatre of Marcellus.¹²³ They were constructed of blocks of travertine and decorated with half-columns. It is possible that there were masks in the keystones, a device which was later adopted in the Theatre of Marcellus, the amphitheatre at Capua, and the theatre at Beneventum.¹²⁴ In 1822 in no. 55 Via del Paradiso were found three piers of the radial walls of the lower order of the cavea.¹²⁵ In what was once the cellars of the Palazzo Orsini, now used as workshops and garages, can be seen the radial walls in *opus reticulatum* of the substructures of the *ima cavea*. In the buildings at the side of Piazza del Paradiso are the walls of the second *maenianum*, seen to best advantage inside restaurant 'Da Costanza'.

Canina saw parts of the Temple of Venus in 1823 and published important studies of the theatre in 1835 (Plan 25)¹²⁶ and 1851.¹²⁷ In 1861 the architect Gabet revealed parts of the ancient structure in the course of restoration work in the Palazzo Pio-Righetti.¹²⁸ In 1935 the remains of the theatre became the subject of controversy because of a proposed southern extension of the Corso del Rinascimento.¹²⁹ Sant'Andrea della Valle lay directly in its path and the extension would have had to go either to the north or the south of the church. The Civico-Lavagnino project proposed widening the Via dei Chiavari to the west of the church which would have involved building the new road through the edge of the cavea and parts of the scene building of the theatre. The Canevari project proposed building the road to the south of the church, and 'liberating' the cavea. This would have meant the destruction of all of the seventeenth-century buildings within the triangle of Sant'Andrea della Valle, S. Carlo ai Catinari, and Campo de' Fiori, including the Palazzo Pio-Righetti. Fortunately neither project went ahead and today the outline of the theatre remains firmly embedded in the street plan of seventeenth-century Rome. A more recent study (1985) proposed that the area should be closed to traffic and used for social and cultural purposes.¹³⁰ This scheme has the merit that it would spare the area from the ravages visited upon the area around the Theatre of Marcellus. However, it could well be accompanied by a programme of discreet and judicious excavation to aid our understanding of the layout of this important theatre. For the

¹¹² The *scaena* shown in the Marble Plan need not necessarily be as late as the Severan period, as has been suggested, L. Crema, *L'architettura romana* (Turin, 1959), 95. A Severan dating relies on *CIL* 6. 1031, an inscription dating to AD 202 which Lanciani, *NSc.* (1880), 470, took to mean that the theatre was restored by Septimius Severus and Caracalla.

¹¹³ Sear, 'Theater of Pompey', 687–701. ¹¹⁴ *CIL* 8. 1439; 14. 154.

¹¹⁵ SHA, *Carinus*, 19.2, cf. Hier. *Chron. ab Abr.* 2263.

¹¹⁶ *Chron.* A 354 148 M. ¹¹⁷ *CIL* 6. 255, 256.

¹¹⁸ Ammianus Marcellinus 16. 10. 14.

¹¹⁹ *CIL* 6. 1191, cf. R. Lanciani, *Storia degli Scavi di Roma*, 3 (1907), 122.

¹²⁰ 'theatri fabricam magna se mole solventem' (Cassiodorus, *Var.* 4. 51). See also Symmachus, *Rel.* 8. 3, cf. G. Della Valle, 'Teodorico e Roma', *Rend. Nap.* 34 (1959), 119–76.

¹²¹ Illustrated by A. Bartoli, *Capitolium*, 2 (1937), 109. ¹²² C. Pietrangeli, *Scavi e scoperte di antichità sotto il pontificato di Pio VI*, 2nd edn. (Rome, 1958), 71–2. L. Homo, *Lexique de topographie romaine* (Paris, 1900), 630–1, 640–2; and *La Rome antique* (Paris, 1920), 222. L. P. Baltard, in H. D'Espouy, *Monuments antiques relevés et restaurés par les architectes pensionnaires de l'Académie de France à Rome*, 2 (Paris, 1912), 140–3.

¹²³ Homo, *Lexique*, 641.

¹²⁴ Pirro Ligorio says of the Theatre of Pompey: 'sopra d'ogni arco erano locati Mascheroni di Marmo'. *Le antichità di Pirro Ligorio Napolitano Cittadino Romano: mancante nella maggior parte e senza alcun ordine*, under 'Pompeia' (Cod. Vat. Ottoboniano Lat. 3373). There are, however, doubts about whether the façade of the theatre was visible in his day. P. Ciancio Rossetto, 'Le maschere del teatro di Marcello', *Bull. Com.* 88 (1982–3), 16 n. 77.

¹²⁵ L. Canina, *Indicazione topografica di Roma antica in corrispondenza dell'epoca imperiale* (Rome, 1850), 368; 'Cenni storici e ricerche iconografiche sul Teatro di Pompeo', *Diss. Pont. Acc.* 6 (1835), 26–7.

¹²⁶ L. Canina, *Diss. Pont. Acc.* 6 (1835), 3–37.

¹²⁷ L. Canina, *Gli edifizii di Roma antica e contorni*, 3 (Rome, 1851).

¹²⁸ F. Castagnoli, 'Documenti di scavi eseguiti in Roma negli anni 1860–70', *Bull. Com.* 73 (1949–50), 147.

¹²⁹ C. Galassi Paluzzi et al., *Capitolium*, 12 (1937), 99–122.

¹³⁰ A. M. Reggiani, 'Ipotesi di recupero del teatro di Pompeo', in *Roma; Archeologia nel centro* (Rome, 1985), 369–75, fig. 4.

time being our main sources of information about the building come from what is shown in the Severan Marble Plan of Rome and from the many fragments of the building and its decoration which have turned up in excavations over the centuries.

The Marble Plan (Fig. 30a) shows the *cavea* as a semicircle divided radially into 16 segments with an annular passage running around the rim and another around the middle of the *cavea*.¹³¹ It is not immediately clear whether the segments are seating or substructures. If seating were intended it would be most unusual for a theatre of this size to have no *media cavea*. Unusual too would be the division of the *cavea* into 16 *cunei*. Few theatres, even of this size, have so many *cunei*, especially in the *ima cavea*.¹³² On the other hand, if these divisions are substructures there must have been insufficient space on the plan to indicate all of 45 or more radial passages under the *summa cavea* and the 25 usually restored under the *ima cavea*. As the *Forma Urbis* usually shows ground-plans it is on the whole more likely that what is shown here are substructures, but that there was room only for a token number of radial passages.

At the top of the *cavea* was the temple of Venus Victrix, which the Marble Plan shows to have been enormous. It is mostly shown in Renaissance reconstructions as an apsed cella carried on a basement several storeys high, whose exterior walls were arcaded like the rest of the outer wall of the *cavea*. In 1525 an inscription was found in the crypt of the church of S. Maria di Grottapinta bearing the words *Veneris Victricis*.¹³³ The architect, Gabet, who directed the excavations of 1865, found at a depth of 4.50 metres what he thought were the substructures of the temple of Venus Victrix, with arches and half-columns 90 cm in diameter, and made a drawing of them.¹³⁴ In a recent article Richardson pointed out that what has always been interpreted as the outer walls of the temple of Venus on the Marble Plan are not symmetrical to the main axis of the building and have no termination.¹³⁵ He attempted to show that the widely spaced squares marking the outline of the temple on the Marble Plan were in fact a line of trees, perhaps linking the back of the theatre with Pompey's house, which according to Plutarch was close to the theatre.¹³⁶ He pointed out that the temples of the theatres at Vienna (Vienne) (Plan 217) and Leptis Magna (Plan 255), which seem to be inspired by the Theatre of Pompey, do not project beyond the rim of the *cavea*, and suggested that neither did the Temple of Venus. This theory has many attractions and would solve formidable structural difficulties, as the standard reconstructions show the temple to have been dauntingly massive. However, there are a number of objections to Richardson's theory. One is that the temple must have been a very big one as it was the *raison d'être* of the theatre. Moreover, despite the fact

that the temples at Vienne¹³⁷ and Leptis Magna do not project beyond the rim of the *cavea*, the earliest of the temples inspired by the Theatre of Pompey, that at Iol/Caesarea (Plan 242), projects quite considerably, as do other North African ones, such as Calama (Plan 250). Furthermore, if the squares were trees, then this most important temple was not shown at all on the Marble Plan. Finally, despite Richardson's assertion to the contrary, an apsed projection corresponding to the shape of the temple shown on the Marble Plan seems to be present in the modern buildings behind the theatre.¹³⁸ These considerations argue for a suspension of judgement on Richardson's theory until more explorations have been made in the area.

It has been conjectured that the theatre had no *scaenae frons* when it was first built¹³⁹ or that the original *scaenae frons* was of wood,¹⁴⁰ but it is difficult to imagine that a theatre of the importance and magnitude of the Theatre of Pompey would have had a *scaenae frons* built of impermanent materials or no *scaenae frons* at all. The Marble Plan cannot resolve this problem because the *scaenae frons* it shows is certainly a later rebuilding. Excavations over the centuries have thrown a little light on the scene building and its decoration. In 1507 the statue of Hercules with the infant Telephus was found in the courtyard of Palazzo Pio-Righetti.¹⁴¹ In 1554 two Pan figures, 2.70 metres high, were discovered in Piazza dei Satiri, which passed from the Della Valle collection to the Albani and are now in the Capitoline Museum.¹⁴² They may have acted as support figures at the sides of the stage.¹⁴³ Similar figures were found in Samnite and Campanian theatres in the period around 100 BC.¹⁴⁴ In 1591 part of the southern niche of the *scaenae frons* was uncovered and the convent of the Teatini was later built over it.¹⁴⁵ Statues of Apollo, Thalia, and another Muse in the Palazzo Borghese, a Euterpe in the Louvre, and an Erato in the National Archaeological Museum at Naples seem to belong to a single group which may also have stood in the *scaenae frons*.¹⁴⁶ During the nineteenth century excavations revealed numerous elements belonging to the theatre: architectural and sculptural finds;¹⁴⁷ fragments of architectural decoration;¹⁴⁸ some fragments of a column of africano marble with the mark of *Gn Pompei* on the plinth.¹⁴⁹ In 1838 in Via dei Chiavari a pilaster

¹³⁷ In fact the temple at Vienna (Vienne) does project a little from the rim of the *cavea*. The temple at Leptis does not, probably because of the structural difficulties the builders encountered in erecting such a massive free-standing building.

¹³⁸ See the plan shown in Reggiani, 'Ipotesi', 373, fig. 4. Excavations in 1860 under the Palazzo Pio-Righetti behind the centre of the *cavea* revealed heavy walls and engaged columns. A. Pellegrini, 'Scavi di Roma', *BdI* 17 (1865), 201-3.

¹³⁹ K. Gleason, 'Porticus Pompeiana', *Journal of Garden Studies* (1994), 13-27.

¹⁴⁰ Both Crema, *Architettura romana*, 95, and Boethius, *Etruscan Architecture*, 206, talk of the *scaenae frons* as wooden, perhaps in an attempt to explain the fire in AD 22.

¹⁴¹ Lanciani, *Scavi di Roma*, 1. 145.

¹⁴² Lanciani, *Scavi di Roma*, 3. 122. H. Stuart Jones (ed.), *A Catalogue of the Ancient Sculptures preserved in the Municipal Collections of Rome*, 1 (Oxford, 1912), 22, no. 5; 25, no. 23.

¹⁴³ Fuchs, *Untersuchungen*, 5.

¹⁴⁴ H. P. Isler, *Num. Ant. Class.* 10 (1981), 131-64.

¹⁴⁵ F. Vacca, *Memorie varie di antichità* (Rome, 1594), 60. Lanciani, *Scavi di Roma*, 3. 123.

¹⁴⁶ Fuchs, *Untersuchungen*, 6-7, 9-10.

¹⁴⁷ G. Fiorelli, *NSc.* 9 (1884), 423; L. Visconti, *Bull. Com.* 14 (1885), 175, 179.

¹⁴⁸ C. Fea, *Miscellanea filologica, critica e antiquaria*, 1 (Rome, 1790), 167, no. 107.

¹⁴⁹ R. Venuti, *Accurata e succinta descrizione topografica delle antichità di Roma*, 2nd edn., 2 (Rome, 1803), 144-8.

¹³¹ E. R. Almeida, *Forma Urbis Marmorea* (Rome, 1981), pl. xxxii. 39.

¹³² The theatre at Smyrna (152 m wide) is thought to have been divided into 10 (*ima cavea*), 12 (*media cavea*), and 22 *cunei* (*summa cavea*). The comparable figures for the theatre at Miletus (139.80 m wide) are 5, 10, and 18 *cunei*. For the theatre at Vienna (130.40 m wide) the figures are 4, 10, and 10 *cunei*.

¹³³ *CIL* 6. 785, cf. Homo, *Lexique*, 631.

¹³⁴ Castagnoli, 'Scavi 1860-70', 147-8.

¹³⁵ L. Richardson, *AJA* 91 (1987), 113-16.

¹³⁶ Plutarch, *Pompey* 40. 5.

from the scene was recovered and another is still visible in the basement of no. 47 Piazza dei Satiri.¹⁵⁰ In September 1864 the *bidental* with the Hercules Mastai was found in the courtyard of Palazzo Pio-Righetti as well as the shoulder of a female marble statue, a large fragment of a Corinthian capital one metre wide, and a female draped statue in four pieces representing a Muse.¹⁵¹ On 25 February 1865 excavations directed by the architect Gabet revealed some large steps and a travertine column base *in situ*. On 25 April a second pilaster of the portico of the theatre was found and on 17 June a continuation of the pilasters. In 1876 a column, perhaps from the *scaenae frons*, was unearthed in Via dei Chiavari.¹⁵² In 1892 under no. 34 Via dei Chiavari, 3.75 metres below street level, was found a column of grey granite, 0.92 metres in diameter, as well as a cornice and the fillet of a big fluted marble column.¹⁵³ As recently as 1987 some column fragments turned up in excavations in Campo de' Fiori, which may belong to the theatre.¹⁵⁴ Numerous other discoveries have been made in the area of the theatre, in Via dei Barbieri,¹⁵⁵ Via Arenula,¹⁵⁶ Via di Torre Argentina,¹⁵⁷ Via del Sudario,¹⁵⁸ Via del Monte della Farina,¹⁵⁹ and Piazza di S. Maria di Grottapinta.¹⁶⁰

Behind the *scaenae frons* was a *quadriporticus*, measuring 180 × 135 metres, which enclosed a garden.¹⁶¹ On its east side, facing the theatre was a large rectangular exedra with a statue of Pompey, which has been identified as the Curia Pompeia, where the senate held its meetings after 52 BC.¹⁶² On its north side was a portico of a hundred columns, termed '[hecat]ostylum' on the Marble Plan.¹⁶³ This has been identified as the *porticus Lentulorum*, which was probably built just after 51 BC.¹⁶⁴ The figures of the fourteen nations by Coponius which Pliny tells us stood in the theatre 'around Pompey' may have stood in this portico.¹⁶⁵ Suetonius described Nero's nightmare in which he

imagined himself surrounded by 'images of the nations dedicated near the Theatre of Pompey'.¹⁶⁶ The fact that he used the phrase 'near the theatre' rather than 'in the theatre' is significant. Elsewhere Pliny mentioned a *porticus ad nationes* and there has been much debate as to whether this *porticus* is the one behind the theatre.¹⁶⁷ The fact that Servius said that Augustus built the *porticus ad nationes* makes this identification difficult,¹⁶⁸ although Augustus is known to have restored the Theatre of Pompey.¹⁶⁹ Coarelli has attempted to solve these difficulties by suggesting that the Hecatostylum, the *porticus Lentulorum*, and the *porticus ad nationes* were one and the same building.¹⁷⁰ A number of famous paintings hung on the walls of the portico, including a picture of a man with a shield by Polygnotus of Thasos, a Cadmus and Europa by Antiphilus, the Sacrifice of Oxen by Pausias, and a portrait of Alexander by Nicias the Younger.¹⁷¹ Tatian, who lived in Rome about AD 150–72, listed 37 statues which he saw,¹⁷² most of which, according to Coarelli, were in the porticoes of Pompey's theatre.¹⁷³

THE THEATRE OF MARCELLUS

The next major theatre to be built in Rome was the Theatre of Marcellus (Pl. 14), begun by Julius Caesar in 44 BC, and completed by Augustus between 13 and 11 BC. Several factors dictated the size and position of the theatre, and it is as well to review these before passing on to a discussion of the building itself. The site chosen for the building was in the northern part of the Forum Holitorium close to the Temple of Apollo, a place where temporary theatres had been erected to celebrate the *ludi Apollinares*.¹⁷⁴ The old Temple of Apollo, vowed after a plague in 433 BC and dedicated in 431 BC, was restored in 353 BC and again in 179 BC. It was flanked on its east side by another temple, perhaps the Temple of Bellona.¹⁷⁵ East of the latter was the west side of the Capitoline hill, which rose in a sheer cliff leaving a level area barely 150 metres wide between it and the Tiber. West of the Temple of Apollo was the Porticus Metelli, begun by Q. Caecilius Metellus Macedonicus in 146 BC to enclose the new Temple of Jupiter Stator and the adjacent Temple of Juno Regina (built in 179 BC). Between the Porticus and the river was the Circus Flaminius, which was not a circus of conventional shape, but a large oval loop, which was gradually built over by

¹⁵⁰ A. Nibby, *Roma nell'anno MDCCCXXXVIII* (Rome, 1839), 618.

¹⁵¹ A. Pellegrini, *BdI* 17 (1865), 201–3. O. Benndorf, *BdI* 18 (1866), 169. C. Pietrangeli, 'Bidentalia', *Rend. Pont. Acc.* 25/1 (1949–51), 44. Castagnoli, 'Scavi 1860–70', 147–8.

¹⁵² G. Fiorelli, *Nsc.* 1 (1876), 12. ¹⁵³ G. Gatti, *Nsc.* 17 (1892), 348.

¹⁵⁴ M. Scelba, 'Sotto gli scavi dell'Acqua risputa l'antico Teatro', *Il Tempo*, 1 Dec. 1987.

¹⁵⁵ G. Fiorelli, *Nsc.* 12 (1887), 448; 18 (1893), 431. L. Visconti, *Bull. Com.* 21 (1892), 146.

¹⁵⁶ G. Fiorelli, *Nsc.* 13 (1888), 190, 569, 729; 14 (1889), 17, 34, 105, 161. G. Gatti, *Bull. Com.* 17 (1888), 331. L. Visconti, *Bull. Com.* 19 (1889), 46, 93–4.

¹⁵⁷ G. Fiorelli, *Nsc.* 13 (1888), 499. ¹⁵⁸ G. Fiorelli, *Nsc.* 23 (1898), 391.

¹⁵⁹ L. Visconti, *Bull. Com.* 21 (1892), 146.

¹⁶⁰ G. Fiorelli, *Nsc.* 2 (1877), 208.

¹⁶¹ Vitruvius (*De Arch.* 5. 9) in recommending that colonnades should be constructed behind the *scaena* mentioned 'the colonnades of Pompey at Rome'.

¹⁶² G. Marchetti-Longhi, *Bull. Com.* 82 (1970–1), 57–62. According to Suetonius the meeting place was 'in aditu theatri' (*Julius Caesar* 80. 4).

¹⁶³ F. Coarelli, *L'area sacra di Largo Argentina* (Rome, 1981), 26, thought this is probably what Martial was describing in *Epig.* 3. 19. 1–2: 'Proxima centenis ostenditur ursa columnis | exornant ferae qua platanona ferae.' He thought the replicas of wild beasts adorning the plane trees to be of bronze and the trees to be the row of irregular dots shown in front of the columns on the Marble Plan. However, Martial seems to be making a more obvious reference to the Hecatostylum when he writes: 'Inde petit centum pendentia tecta columnis, | illinc Pompei dona nemusque duplex' (*Epig.* 2. 14. 9–10). See also Propertius 2. 32. 11. ¹⁶⁴ Coarelli, *Area sacra*, 25–8.

¹⁶⁵ 'circa Pompeium' (Pliny, *NH* 36. 41). The words are taken by Weinstock, *Divus Julius*, 39, to mean that the fourteen statues of the nations stood around a statue of Pompey.

¹⁶⁶ 'simulacra gentium ad Pompei theatrum dedicatarum' (Suetonius, *Nero* 46).

¹⁶⁷ Pliny, *NH* 36. 39. ¹⁶⁸ Servius, *Ad Aen.* 8. 721.

¹⁶⁹ *Res Gestae* 20. 9. ¹⁷⁰ Coarelli, *Area sacra*, 28.

¹⁷¹ Pliny, *NH* 35. 59, 114, 126, 132. ¹⁷² Tatian, *Contra Graecos* 33.

¹⁷³ F. Coarelli, 'Il complesso Pompeiano del Campo Marzio e la sua decorazione scultorea', *Rend. Pont. Acc.* 44 (1971–2), 100–3. Coarelli connects the statue of Mystis, mentioned by Tatian, with an inscribed base bearing the word 'Mystis' and the name of the sculptor, Aristodotos, found near Largo Argentina. Tatian also mentions statues of the mother of 30 children and Glaukippe who gave birth to an elephant. Eutythis, the mother of 30, and Alcippe, the mother of an elephant are mentioned by Pliny (*NH* 7. 34) among the 'mirabiles fama . . . effigies' adorning the portico of Pompey's theatre.

¹⁷⁴ Hanson, *Theater-Temples*, 18–24.

¹⁷⁵ F. Coarelli, *Bull. Com.* (1965–7), 37–72.

a series of religious buildings until only a small open area remained into which the theatre had to be fitted.¹⁷⁶ The Temple of Pietas in *foro holitorio* mentioned by Livy must have stood where the theatre now stands.¹⁷⁷

Julius Caesar's aim seems to have been to compete with Pompey and in order to do so he chose the most hallowed theatrical setting in Rome.¹⁷⁸ Unfortunately the site had its drawbacks. In order to clear a space large enough for his grand project Caesar in 44 BC had to pull down houses and temples, including the venerable Temple of Pietas which had been built in 150 BC, and this led to much popular discontent.¹⁷⁹ The *cavea* faced south-south-west, partly to align it more closely to the Porticus Metelli, but no doubt partly to allow as large a building as possible to be fitted into a very restricted site. These restrictions were perhaps the reason that the Theatre of Marcellus (129.80 m in overall diameter) could not compete in sheer size with the Theatre of Pompey. However, there are indications that the Theatre of Marcellus had a greater seating capacity, at least in the fourth century AD because the Reginary catalogues stated that there were 20,500 feet of seating space in the Theatre of Marcellus compared to 15,580 feet in the Theatre of Pompey.¹⁸⁰ Assuming a Roman foot of 0.294–0.297 metres this gives a total of about 15,100 spaces, 0.40 metres wide, for the Theatre of Marcellus.¹⁸¹ The capacity of the Theatre of Pompey would have been only c.11,600 places.

Julius Caesar began the theatre in 44 BC, the year of his death. In the words of Dio Cassius, 'wishing to build a theatre as Pompey had done, he laid the foundations, but did not finish it'.¹⁸² Work ceased upon his death, and was only resumed when Augustus took up the project again in 23 BC.¹⁸³ In Augustus' own account of the building of the theatre there is some ambiguity as to whether the 'land purchased from private owners' is the land purchased by Julius Caesar or extra land purchased by Augustus himself in order to build a theatre larger than the one Caesar intended.¹⁸⁴ The area was totally replanned at the time of Augustus and it is quite possible that the theatre as completed may have been larger than Julius Caesar envisaged.¹⁸⁵ In 34 BC Caius Sosius initiated a project to rebuild the nearby Temple of Apollo. It was to be a hexastyle temple on a high podium like its predecessor, but its *pronaos* was shorter and to allow more space at the front its steps were built into the sides of the podium.¹⁸⁶

This suggests that the new temple was set back as far as possible so as to allow the maximum amount of space for the theatre. The fact that the theatre comes to within 6 metres of the temple shows that the space was fully utilized. Augustus did not resume work on the theatre until 23 BC, but Strong has shown that the architectural ornament of the temple dates to about 20 BC, which suggests that the two projects were contemporary.¹⁸⁷ Another building close to the theatre is the Porticus Metelli, which was rebuilt between 33 and 23 BC and renamed 'Porticus Octaviae' in honour of Augustus' sister. The Porticus must have been effectively complete by the time Augustus turned his attention to the theatre, which may explain why there is a passage only 2.40 metres wide between it and the theatre. The theatre was hemmed in at the sides too. The western *versura* was little more than 12 metres from the river bank, and the Ionic temple on its eastern side, now incorporated into the church of S. Nicola in Carcere, was only 1.50 metres away. The Circus Flaminius was no doubt further curtailed in the building process.

The building must have been well advanced in 17 BC because part of the *ludi saeculares* were held there.¹⁸⁸ At that time it was called 'theatrum quod est in Circo Flamini'.¹⁸⁹ Finally Augustus dedicated it to the memory of his son-in-law, Marcellus, who had died in 23 BC.¹⁹⁰ According to Dio Cassius,¹⁹¹ the year was 13 BC, but Pliny says the theatre was dedicated on 7 May in the consulship of Marcus Tubero and Paullus Fabius Maximus (11 BC).¹⁹² Apart from the 600 wild beasts from Africa which were slain, two events made this occasion a memorable one. The Emperor's chair collapsed flinging him to the ground¹⁹³ and the first tiger ever seen in Rome was exhibited in a cage at the dedication ceremony.¹⁹⁴ The theatre soon gave its name to the surrounding area and several inscriptions bear the words 'ad theatrum Marcelli'.¹⁹⁵ After the death of Augustus, Livia and Tiberius dedicated a statue to the deified emperor near the theatre.¹⁹⁶

The theatre may have been damaged in the fire of AD 64, and perhaps by the fires started on the Capitol by the supporters of Vitellius. At any rate a new scene building was dedicated by Vespasian.¹⁹⁷ It does not seem to have been touched by the fire of AD 80 which Dio describes in detail.¹⁹⁸ By the time of Trajan, if not before, the outer radial substructures were used as *tabernae*. An inscription mentions a *coactor* (= *coactiliarius*, a fuller)¹⁹⁹ and others mention *sagarii* (dealers in military mantles) as setting up

¹⁷⁶ J. H. Humphrey, *Roman Circuses* (London, 1986), 540–5.

¹⁷⁷ T. P. Wiseman, 'Two Questions on the Circus Flaminius', *PBSR* 44 (1976), 47, places the temple on the eastern rim of the theatre on the assumption that it was identical with the Temple of Pietas 'in foro holitorio' (Livy 40. 34. 4).

¹⁷⁸ Suetonius (*Julius Caesar* 44. 1) also describes an unrealized project of Julius Caesar to build a theatre of vast size resting against the Tarpeian hill ('theatrumque summae magnitudinis Tarpeiae monti accubans').

¹⁷⁹ Dio Cassius 43. 49. 3. ¹⁸⁰ Valentini, *Codice Topografico*, I. 123.

¹⁸¹ See also Hülsen, 'Posti degli Arvali', and Rumpf, 'Entstehung', 47–8. Rumpf arrived at the figures of 13,666 and 10,387 places respectively, allowing a foot and a half (44.10–44.55 cm) per person.

¹⁸² Dio Cassius 43. 49. 2. ¹⁸³ Dio Cassius 53. 30. 5.

¹⁸⁴ *Res Gestae* 21. 2–3. ¹⁸⁵ Ciancio Rossetto, 'Le maschere', 8.

¹⁸⁶ Parts of the old temple were found underneath the portico of the Theatre of Marcellus, see A. M. Colini, *Bull. Com.* 68 (1940), 9–40.

¹⁸⁷ According to D. E. Strong, *JRS* 53 (1963), 80–1, the architectural ornament belongs to the 'Early Decorated Period' of Augustan architecture, c.20 BC.

¹⁸⁸ 'Ludique . . . sunt commissi in scaena quoi theatrum adiectum non fuit nullis positus sedilibus' (*Acta Lud. Saec. CIL* 6. 32323, line 100).

¹⁸⁹ *Acta Lud. Saec. CIL* 6. 32323, line 157.

¹⁹⁰ *Res Gestae* 4. 21. Suetonius, *Augustus* 29. 4, lists it under buildings dedicated *sub nomine alieno*, cf. Livy, *Per.* 140, and Plutarch, *Marcellus* 30. 6. The theatre also seems to have been known as the *Marcellianum*. Martial, *Epig.* 2. 29. 5. Suetonius, *Vespasian* 19. 1. *CIL* 6. 33838a.

¹⁹¹ Dio Cassius 54. 26. 1. ¹⁹² Pliny, *NH* 8. 64.

¹⁹³ Suetonius, *Aug.* 43. ¹⁹⁴ Pliny, *NH* 8. 64.

¹⁹⁵ *CIL* 1², pp. 217, 240, 245, 252, 339. Servius also mentions the theatre (*Aen.* 7. 607).

¹⁹⁶ Tacitus, *Ann.* 3. 64; *CIL* 1², p. 316.

¹⁹⁷ Suetonius, *Vesp.* 19. 1. ¹⁹⁸ Dio Cassius 66. 24. 2.

¹⁹⁹ *CIL* 6. 33838a.

a marble base dedicated to the emperor in AD 104.²⁰⁰ Alexander Severus planned to repair the theatre and diverted taxes for that purpose, but it is not clear whether the repairs were carried out.²⁰¹ Angiolillo believed that a coin of AD 226 shows the restored scene of the theatre, although the coin is elsewhere interpreted as showing the nymphaeum of Alexander Severus.²⁰² There is evidence that in the fourth century the theatre was beginning to fall into disrepair. When the Pons Cestius was rebuilt by the city prefect, L. Aurelius Avianus Symmachus, in AD 365 and dedicated in AD 370 to the Emperor Gratianus, travertine blocks from the façade of the theatre were used in the reconstruction.²⁰³ However, Ausonius, writing in the later fourth century AD, still speaks of it as a functioning theatre²⁰⁴ and in AD 421 the city prefect, Petronius Maximus, was still arranging statuary in the building.²⁰⁵

In the Middle Ages the building began to collapse and fill with sand and mud from Tiber floods. Numerous accretions gave it the appearance of a mountain, a name by which it was commonly known during this period. It occupied a key position, dominating as it did an important river crossing, and it seems to have been in the hands at first of the Faffi or Fabii family and, by the end of the thirteenth century, of the Savelli.²⁰⁶ In 1532 Baldassare Peruzzi was commissioned to build a palace on the site.²⁰⁷ This followed the conventional palazzo plan with rooms arranged around a central courtyard on the orchestra side of the building where the ground level was at the height of the cornice of the Doric order. The piano nobile of the palace was built immediately above the Ionic order (Pl. 14). Prints of the period show the Doric order of the façade had become half-buried and there were shops in the *fornices*. The *fornices* of the Ionic order were walled up and two levels of windows can be seen, presumably representing the two floors into which it was divided.²⁰⁸ The palace remained in the hands of the Savelli until the line became extinct in 1712, when it was acquired by the Orsini.

In front of the theatre was Piazza Montanara, whose gradual development into one of Rome's most picturesque piazzas can be seen in a series of prints and photographs.²⁰⁹ There had been plans to 'liberate' the theatre since the early nineteenth century,²¹⁰ but sadly its 'liberation' came in the most unfortunate way, as part of the Via del Mare project which cut a swathe

through a historic quarter of old Rome at the foot of the Capitol hill.²¹¹ Piazza Montanara, the most tragic victim of the scheme, was completely destroyed between 1926 and 1932, and at the same time the theatre was stripped of its accretions and isolated.²¹² Fortunately, the Palazzo Savelli survived.

The theatre was restored and consolidated under the direction of Alberto Calza-Bini and his assistant, P. Fidenzoni.²¹³ Calza-Bini's work resulted in the first accurate plans of the cavea, although the arrangements of the stage and scene building are still unknown (Plan 26). The façade, built entirely of travertine, had 41 arched openings flanked by unfluted Doric half-columns on the lower storey, and Ionic on the upper (Fig. 9, Pl. 14).²¹⁴ Fidenzoni gave the dimensions of the Doric order as follows. The piers measured 2.23 × 2.06 metres and were 5.375 metres high to the springing of the arches, whose openings were 2.73 metres wide and 6.74 metres high. The keystones of the arches of both the Doric and Ionic storey were adorned by colossal masks.²¹⁵ The half-columns, whose total height is 7.68 metres, had a lower diameter of 0.90 metres and projected 0.53 metres from the piers. The entablature, which consisted of a plain architrave, frieze with a four-metope span, and a dentil-lated cornice, was 1.85 metres high. The total height of the order was 9.53 metres and each bay was 4.79 metres wide. The piers of the Ionic order, which measured 2.00 × 1.84 metres, stood on a continuous podium, 1.23 metres high, which projected to form plinths under the half-columns. The piers were 4.76 metres high up to the springing of the arches, which had an aperture of 2.90 metres wide × 6.275 metres high. The half-columns stood on Attic bases 1.09 metres wide and projected 0.637 metres from the piers. They were 7.17 metres high and had a lower diameter of 0.815 metres. The capitals were of the Classical two-sided type. The entablature, with a three-stepped architrave, plain frieze, and cornice with egg-and-tongue and dentils, had an overall height of 1.95 metres. The overall height of the Ionic order including the podium was 10.35 metres. Little survives of the upper order of the façade apart from some fragmentary Corinthian capitals, 0.86 metres high, engaged into sections of walling and therefore belonging to half-columns.²¹⁶ Fidenzoni calculated a height of 12.12 metres for the upper order, bringing the overall height of the façade to 32 metres.²¹⁷ The proportions of this façade are discussed in Chapter 3.

²⁰⁰ CIL 6. 956, 9868, 10028. ²⁰¹ SHA, *Severus Alexander* 24. 3; 44. 7.

²⁰² S. Angiolillo, *Rend. Linc.* 28 (1973), 349–56. G. Grisanti Tedeschi, *Rend. Pont. Acc.* 50 (1977–8), 165–77.

²⁰³ CIL 6. 1175. See also, R. Lanciani, *NSc.* (1886), 159, and *The Ruins and Excavations of Ancient Rome* (London, 1897), 18 and 493–5.

²⁰⁴ *Ludus Septem Sapientium* 35–41. ²⁰⁵ CIL 6. 1660.

²⁰⁶ C. Hülsen, *Rend. Pont. Acc.* 1 (1921–3), 169–74. The common assertion that it was owned by the Pierleoni is refuted by Ciancio Rossetto, 'Le maschere', 10–11. See also R. Krautheimer, *Rome, Profile of a City*, 312–1308 (Princeton, 1980), 305, 320.

²⁰⁷ Lanciani, *Scavi di Roma*, 1. 194, dated the palace to 1519, but a more recent study by Toca dates the work to 1532. M. Toca, *Ann. Pisa*, 3rd ser. I (1971), 435.

²⁰⁸ E. Du Perac, *I vestigi di Roma* (Rome, 1575), Pl. 38.

²⁰⁹ P. Fidenzoni, *Il Teatro di Marcello* (Rome, 1970), 16–17, figs. 1–4.

²¹⁰ C. de Tournon, *Études statistiques sur Rome*, 2 (Paris, 1831), 244. There was also a plan drawn up in 1900 by the Orsini to clear the lower two storeys of the façade and demolish the surrounding building (now in the library of the German Archaeological Institute in Rome).

²¹¹ T. Cianfa *et al.*, 'Area archeologica del teatro di Marcello e del Portico d'Ottavia', in *Roma: Archeologia nel Centro* (Rome, 1985), 533–9.

²¹² Any important monuments in the path of the road were relocated. For example Carlo Fontana's church of S. Rita was unceremoniously rebuilt on top of part of the Temple of Bellona.

²¹³ A. Calza-Bini, *Il Teatro di Marcello* (1953); Fidenzoni, *Teatro Marcello*.

²¹⁴ The use of engaged half-columns to articulate an arched façade can be seen in several of the great Republican sanctuaries such as Terracina, Praeneste, and Tivoli. It was also used in the Tabularium at Rome and attained its greatest splendour in the façade of the Colosseum.

²¹⁵ Ciancio Rossetto, 'Le maschere', 7.

²¹⁶ These elements were accepted by Fidenzoni, *Teatro Marcello*, 63–5, as belonging to the upper order of the façade, although Calza-Bini, *Teatro Marcello*, 21–2, was more sceptical.

²¹⁷ The overall height of the Temple of Apollo Sosianus was 29.20 m. Fidenzoni, *Teatro Marcello*, 161.

The *cavea* was supported on a series of alternately radial and annular vaults (Plan 26). The internal arcades of the outer *ambulacra* were of *opus quadratum* and the cornices of travertine. The rest of the substructures were in *opus reticulatum* with blocchetti of tufa. A little brick was used, especially above the internal annular passage. A barrel-vaulted annular passage, 3.50 metres wide, ran round the building behind the Doric storey. From this opened 39 radial vaults which, in addition to the two *aditus maximi*, corresponded to the 41 arched openings of the façade. In seven of these vaults were passages which sloped at an angle of 7° and led directly to an inner annular passage which ran under the *praecinctio* dividing the *ima* from the *media cavea*. From this passage opened six *vomitoria* which gave access to the topmost seats of the *ima cavea*. Calza Bini put a minor *praecinctio* in the middle of the *ima cavea* where they emerged (Plan 26). This divided the *ima cavea* into two zones, one of 11 and one of 7 rows of seats. Fidenzoni reconstructed a more orthodox *ima cavea* with 14 rows of seats and included a *locus senatorius* with three broad steps for the *bisellia*. Calza-Bini divided the *ima cavea* into six major *cunei* with two lesser ones at the sides.²¹⁸ Fidenzoni had six surface staircases in line with the *vomitoria*, dividing the *ima cavea* into 5 major *cunei* with two lesser ones at the sides.²¹⁹ Another six of the radial vaults contained ramps which climbed at 15° and ran as far as the inner annular passage, at which point they turned left through 180° to continue their ascent in the adjacent radial compartment (Fig. 13). These ramps, supplemented by seven steps behind the outer annular passage and further steps at the turn, allowed a gentle ascent to the *ambulacrum* behind the Ionic storey of the façade. The remaining 20 radial compartments were used as storerooms or *tabernae*.

At the end of the central radial passageway under the *cavea* was a room with an elaborate stuccoed ceiling. This room was difficult of access and not a thoroughfare like the triple stuccoed passages leading to the *tribunalia* in the Colosseum²²⁰ or the axial entrance to the theatre at Ostia with its stuccoed vault.²²¹ Calza-Bini speculated that it may have been a cult chamber to the Dea Carmenta or to the Manes of Marcellus, on the analogy of the Temple of Venus in the Theatre of Pompey.²²² However, Mielsch dates the stuccoes to about AD 170.²²³

The *ambulacrum* behind the Ionic order, 3.70 metres wide, was covered by a series of radially disposed barrel-vaults resting upon heavy transverse architraves, whose purpose was no doubt to reduce the thrust upon the outer wall of the building. From the *ambulacrum* ran a series of radial vaults corresponding to those on the level below. The last compartment on the west side, above the western *aditus maximus*, was shown by Fidenzoni as a closed room. In seven others a slightly sloping ramp preceded

by five steps led to an outer annular passage immediately under the *praecinctio* dividing the *media* from the *summa cavea*. From this passage opened six (Calza-Bini) or seven (Fidenzoni) *vomitoria* which gave access to the seats of the *media cavea*. Seven other radial compartments, according to Fidenzoni, contained staircases which ran over the extrados of the vault of the annular passage to emerge in the *praecinctio* itself through doorways in the surrounding podium. Of the remaining radial compartments 6 (Calza-Bini) or 13 (Fidenzoni) contained staircases which rose steeply as far as the annular passage and then doubled back through the adjacent radial compartment to reach the level of the top storey of the façade.

Practically nothing survives of the *summa cavea* and Calza-Bini²²⁴ offered a totally different reconstruction from that of Fidenzoni.²²⁵ Calza-Bini argued that there was no evidence for a *porticus* and was unconvinced that the discovery of two Corinthian engaged capitals was evidence for an entire Corinthian order on the façade. In his restored section (Fig. 12) he showed two parallel curved walls corresponding to the *ambulacra* of the Doric and Ionic storeys below, with a very steep row of (wooden) seats resting against the inner of the two walls. Such an arrangement, without precedent in Roman theatre architecture, is extremely unlikely.

In contrast the top storey of Fidenzoni's façade (Fig. 9) consisted of an outer wall articulated with a Corinthian order, very much taller (12.12 m) than either the Doric (9.53 m) or the Ionic (10.35 m) orders below. It seems to be based upon the fourth order of the Colosseum. The Colosseum also seems to have been the influence for the rectangular windows in the podium of the Corinthian order and the larger rectangular windows in alternate bays above. He used the windows in the podium to light a vaulted annular passage barely 3 metres high, which he squeezed between the top of the vaults of the Ionic order and the bases of the Corinthian order. This was presumably on the analogy of the *crypta* behind the *summa cavea* of the Colosseum.

The seating of his *summa cavea* sloped at a slightly steeper angle than the *media cavea* and came level with the bases of the Corinthian order. A podium wall ran around the *summa cavea* and doorways in it led to a small annular passage, little more than 2 metres high, and apparently covered with a half-vault. It was lit by the large rectangular windows in alternate bays of the top storey of the façade. The inner wall of this passage, besides forming the podium running around the top of the *summa cavea*, supported the columns of the *porticus*. The *porticus* contained 5 rows of seats and its roof came level with the roof over the stage with the help of a metre-high attic over the Corinthian order. Fidenzoni's reconstruction of the top of the *cavea* is more convincing than Calza-Bini's, but the two low annular passages on top of each other are clumsy and result in an extremely high podium for the *porticus*. While a high podium often divided *media* and *summa cavea* in Augustan theatres such as Pompeii

²¹⁸ Calza-Bini, *Teatro Marcello*, 14, fig. 21.

²¹⁹ Fidenzoni, *Teatro Marcello*, 48, fig. 25.

²²⁰ The Colosseum stuccoes are illustrated by R. Bianchi Bandinelli, *Rome: The Centre of Power* (London, 1970), 166.

²²¹ H. Mielsch, *Römische Stuckreliefs*, 99.

²²² Calza-Bini, *Teatro Marcello*, 9–11.

²²³ Mielsch, *Römische Stuckreliefs*, 94, cf. P. Ciancio Rossetto, *Arch. Laz.* 12/1 (1995), 93–5.

²²⁴ Calza-Bini, *Teatro Marcello*, figs. 38 and 40.

²²⁵ Fidenzoni, *Teatro Marcello*, 47, fig. 24.

(Pls. 9–10), Leptis Magna, and Arausio (Fig. 22), the *porticus* usually comes immediately above the top seats of the *summa cavea*, as at Arausio, Vasio (Pl. 74), and Vienna. Furthermore, while it is possible to have seats inside a *porticus*, as the example of Tauromenium shows (Pl. 49), it is unlikely here because there was already a *summa cavea*.

According to Fidenzoni, the orchestra was 37 metres wide. No explorations were made of the stage, the *scaenae frons*, or the *postscaenium*, and Fidenzoni's fanciful reconstruction of the *scaenae frons* should be disregarded (Fig. 13).²²⁶ It seems to be based in plan on the *scaenae frons* at Augusta Emerita, which in its present form is Flavian (Fig. 21). Furthermore, he places the *scaenae frons* in the Vitruvian position although in Augusta Emerita it was on the rim of the orchestra circle. This resulted in an extremely long, narrow stage which runs too far beyond the *hospitalia* and would place the *tribunalia*, which were not shown on the plan, in an impossible position. Furthermore, the Marble Plan (Fig. 30b) shows a rectilinear *scaenae frons* in contrast to the very elaborate indented one of the Theatre of Pompey.²²⁷ The word *theatrum* on the Marble Plan probably occupies the area of the stage, because doorways leading to the *versurae* were shown at each end. The word *Marcelli* must occupy the area of the orchestra between the *tribunalia* because the line just to the right of the word probably marked the end of the western *tribunal*, which would overlap the end of the stage.²²⁸ This means that the row of columns between the *versurae* must be the *porticus post scaenam*. Therefore the Marble Plan seems to be indicating that the *scaenae frons* was rectilinear. This would make the arrangements of the scene building similar to those at Ostia, which was built at almost exactly the same time and also had a rectilinear *scaenae frons*. The only piece of evidence in support of a reconstruction such as Fidenzoni's with its indented *scaenae frons* is a remark by Ausonius that 'in the house [of Scaurus] were four marble columns of considerable size, which are now said to be in the *regia* of the theatre of Marcellus'.²²⁹ This passage could be taken to suggest that the *regia* was enclosed in a niche and that the four columns were arranged in the same way as they are at Arelate²³⁰ where there were pairs of columns each side of the doorway (Plan 209, Pl. 72). Until the scene building is excavated the only tentative conclusion that can be drawn is that the weight of evidence seems to suggest that the *scaenae frons* was rectilinear. There is no reason to suppose that what may have been the original simple arrangement was ever replaced by a more animated design, as none is shown in the Marble Plan. Despite the restorations made by Vespasian and perhaps Alexander Severus the building underwent remarkably little change to judge by the parts which have survived.

Behind the colonnade shown in the Marble Plan were two square rooms or temples within a semicircular enclosure wall (Fig. 30b). Calza-Bini thought that the outer façade continued a little further than the 41 existing openings to meet the *versurae*. He found the north-east corner of the southern hall and calculated that an extra two openings would be needed to extend the façade to meet the corner of the hall. However, as there is no evidence for these additional openings he showed them in light outline (Plan 26).²³¹ The Kiepert-Hülsen plan²³² extended the façade the whole length of the halls, perhaps following Peruzzi.²³³ Peruzzi's plan is the oldest Renaissance drawing of the theatre and the one on which both Serlio and Desgodetz based theirs. Its particular importance is that it was made before the parts of the Marble Plan showing the theatre came to light. Thus it offers independent confirmation of the existence of two apsed halls either side of the scene building. Aligned with the third internal columns of the halls Peruzzi showed a row of cruciform piers, presumably the same ones as appear on the Marble Plan between the second and third columns. However, he evidently mistook these piers for the columns of the *scaenae frons* and wrote 'scena' (*sic*) next to them. Behind these piers he showed a set of rooms with a staircase in one of them. He took this to be the scene building and wrote 'valva regia' in the central room and 'hospitali' (*sic*) in one of the lateral ones. The rows of piers, however, belonged to the *porticus post scaenam* as Calza-Bini's plan shows. As a result of his error Peruzzi had a vast area between his *scena* and the orchestra which he labelled 'pulpito proscenio', a mistake which he transmitted to both Serlio and Desgodetz.²³⁴ Serlio's plan of the theatre, as he himself declared, was based upon that of Peruzzi and used Peruzzi's Roman feet whereas he used Florentine cubits for his other plans.²³⁵ The inaccurate total of 39 arched openings on the façade, the numerous staircases in the radial passageways, and the huge space between orchestra and *scaenae frons* also derive from Peruzzi.

THE THEATRE OF BALBUS

The theatre, begun by L. Cornelius Balbus after the triumph he celebrated for his victory over the Garamantes in 19 BC and dedicated in 13 BC, was seldom referred to in ancient literature.²³⁶ According to Dio Cassius, during the games held for its dedication Balbus had to enter the theatre by boat because the Tiber had flooded its banks.²³⁷ It was damaged in the fire of AD 80 and was probably restored under Domitian.²³⁸ A series of Gigantomachy reliefs, some now in the Capitoline Museum and others in the Belvedere Court of the Vatican Museum, belonged

²²⁶ Fidenzoni, *Teatro Marcellino*, figs. 21–2.

²²⁷ Almeida, *Forma Urbis*, pl. XXIII.

²²⁸ This is the interpretation one must make to judge by Calza-Bini's fig. 18, although on p. 27 he says the word *Marcelli* occupies the stage.

²²⁹ Asconius, *Scaurus* 45.

²³⁰ It may incidentally be observed that the substructures of the cavea are similar to those of the Theatre of Marcellus.

²³¹ Calza-Bini, *Teatro Marcellino*, fig. 12.

²³² H. Kiepert and C. Hülsen, *Forma Urbis Romae Antiquae*, 2nd edn. (Berlin, 1912).

²³³ Uffizzi drawing no. 626.

²³⁴ The plan of Desgodetz in *Les Edifices antiques de Rome* (Paris, 1682) is almost identical to that of Serlio.

²³⁵ Serlio, *Libro III d'Architettura* (Venice, 1566).

²³⁶ It is briefly mentioned by Suetonius, *Aug.* 29.

²³⁷ Dio Cassius 54. 25. ²³⁸ Dio Cassius, *Epit.* 66. 24.

to the theatre and date to the late Flavian period.²³⁹ The Constantinian Regionary catalogues stated that the theatre had 11,510 feet of seating or 8,460 places, making it smaller than either the Theatre of Pompey or the Theatre of Marcellus.²⁴⁰ Ausonius mentioned it as a functioning theatre in the fourth century AD.²⁴¹ An inscription found near by, referring to a restoration by the city prefect, Anicius Acilius Glabrio Faustus, between AD 408 and 423 may refer to the theatre.²⁴² An inscription on the tomb of L. Aufidius Aprilis stated that he was a *Corintharius* (a worker in Corinthian bronze) in the Theatre of Balbus.²⁴³ He perhaps sold his bronzes in one of the *tabernae* of the theatre in the same way as the mantle sellers sold their wares in the Theatre of Marcellus.

The exact location of the building has been the subject of long and, at times, bitter controversy. It was at first thought to stand on Monte Cenci where the Palazzo Cenci and church of S. Tommaso stand, and the radial substructures under Palazzo Mattei di Paganica, now recognized as belonging to the Theatre of Balbus, were thought to be the curve at the west end of the Circus Flaminius.²⁴⁴ However, in 1960 Gatti joined fragment 39 of the Marble Plan, which shows part of a *quadriporticus* bearing the words *Theatrum Balbi*, to fragment 399, which shows the double portico of the octastyle temple uncovered on the north side of Via delle Botteghe Oscure.²⁴⁵ He was thus able to demonstrate that the substructures under Palazzo Mattei in fact belonged to the Theatre of Balbus. Furthermore, by joining fragment 30, which bears the words *Circus Flaminius*, to fragment 31cc, which shows the southern part of the Porticus Octaviae, he established that the Circus Flaminius was adjacent to the Theatre of Marcellus and the Porticus Octaviae.²⁴⁶

Gatti calculated that the theatre had an overall diameter of about 95 metres and faced east (Plan 27).²⁴⁷ Several of the substructures and walls which Marchetti Longhi thought belonged to the Circus Flaminius are now seen to belong to the caeva of the theatre ('a, b, c, d' on the plan) and the adjacent Crypta Balbi.²⁴⁸ The most important set of substructures to survive ('a' on plan) are under Palazzo Mattei di Paganica. Here four radial walls, 8.10 metres long, were discovered whose outer ends

terminated in large piers of tufa *opus quadratum*, 2.40 metres long, similar to those in the contemporary Theatre of Marcellus. At their inner ends they were joined by a curved wall which must be the outer wall of an internal annular passage. The resultant wedge-shaped spaces were 2.19–2.22 metres wide at their inner end. In the first wedge-shaped space the *opus reticulatum* facing broke off in a clean line sloping down towards the middle of the theatre. Gatti thought it marked the springing of a sloping vault supporting the seating.²⁴⁹ He also noted some structures adjoining the outer ends of the four radial walls which suggested that the caeva was enclosed in a rectilinear façade, as at Augusta Praetoria. This idea was made more plausible by Marchetti Longhi's discovery, in the basement of nos. 32–3 Via delle Botteghe Oscure, of a stretch of rectilinear walling consisting of three courses of squared travertine blocks, 3.84 metres long × 1.85 metres high ('b' on plan). Parts of the piers at the end of two other radial walls were found under Palazzo Caetani and another portion of the radial substructures in a cellar off the courtyard of Palazzo Mattei ('d' on plan).²⁵⁰ It was the inner part of another wedge-shaped space and measured 2.21 metres on the curved wall, but only 1.44 metres and 1.50 metres survived of the radial walls. However, part of the inner face of the curved wall survived and this showed the curved wall to have been about 1.50 metres thick. In Via Paganica 7a were found two more radial walls, which formed a wedge-shaped space, 8.19 metres long × 2.22 metres wide at the curved wall ('c' on the plan).

Apart from these discoveries very little is known about the structure of the theatre itself, although the perfect *opus reticulatum* walling of the surviving substructures suggests that it was built to the highest standards. A portion of mosaic pavement was found 7 metres below ground-level in Palazzo Mattei ai Funari under the entrance arch from Via Michelangelo Caetani.²⁵¹ The four onyx columns which Balbus placed in it indicate that it must also have been finely decorated.²⁵² Nothing is known of the arrangements of the *scaenae frons*, although Fuchs attributed four reliefs to its decoration.²⁵³

There was a *quadriporticus* behind the theatre which stood upon a vaulted *crypta*, the *Crypta Balbi* mentioned in the Regionary catalogues.²⁵⁴ A stretch of about 40 metres of the north wall of the *crypta* was found under buildings on the Via delle Botteghe Oscure, parallel to and about 10 metres from the street. The wall, which was built of tufa and travertine *opus quadratum*, contained a series of rectangular niches, 1.90 metres wide and 0.89 metres deep, on the inner face. A series of wider niches, c. 3.60 metres wide, alternating with these on the outer face were filled in with brick-faced concrete at the time of

²³⁹ Fuchs, *Untersuchungen*, 11–13.

²⁴⁰ Valentini, *Codice Topografico*, 1. 123. See also Hülsen, 'Posti degli Arvali'. Rumpf, 'Entstehung', calculates 7,673 places at one and a half feet each.

²⁴¹ *Ludus Septem Sapientium* 35–41. ²⁴² *CIL* 6. 1676.

²⁴³ E. Caronna Lissi and S. Panciera, *NSc.* (1975), 199–232.

²⁴⁴ Piranesi saw the ruins of a caeva here. *Campus Martius antiquae urbis* (Rome, 1762), table xxviii, and p. vii (indice delle rovine).

²⁴⁵ G. Gatti, 'Dove erano situati il teatro di Balbo e il Circo Flamini?', *Capitolium*, 35/7 (1960), 3–12.

²⁴⁶ He still thought the Circus Flaminius was a conventional theatre with *carceres*, *spina*, and a curved end, the latter being identified as the ruins Piranesi saw. Wiseman thinks they are to be interpreted as the ruins of the amphitheatre of Statilius Taurus and that the Circus Flaminius was not a circus in the conventional sense. T. P. Wiseman, 'The Circus Flaminius', *PBSR* 42 (1974), 3–26; and 'Circus Flaminius' (1976), 44–7.

²⁴⁷ Gatti, 'Teatro di Balbo' (1960), 3–12; 'Nuovi aspetti della topografia . . . Teatro di Balbo?', *MEFRA* 82 (1970), 117–58; 'Il Teatro e la Crypta di Balbo in Roma', *MEFRA*, 91 (1979), 237–313.

²⁴⁸ For Marchetti Longhi's interpretation of the remains and the counter-arguments, see Wiseman, 'Circus Flaminius' (1974), 8–11.

²⁴⁹ Gatti, 'Teatro di Balbo' (1979), 264–7.

²⁵⁰ Gatti, 'Teatro di Balbo' (1979), 271, fig. 22.

²⁵¹ G. Marchetti Longhi, *Mem. Linc.* 5th ser. 16 (1922), 757–8.

²⁵² Although they were small they apparently caused a sensation: 'namque pro miraculo insigni quattuor modicas in theatro suo Cornelius Balbus posuit', Pliny, *NH* 36. 60.

²⁵³ M. Fuchs, *JdI* 99 (1984), 215–55.

²⁵⁴ *Crypta Balbi* is mentioned only by the Regionary catalogues. Valentini, *Codice Topografico*, 122, 176, 231.

Domitian. The wall was 1.50 metres wide. The parts of the south wall found under houses on Via dei Delfini were less well preserved, but seem similar to those on Via delle Botteghe Oscure. In the middle of the east side of the *quadriporticus* was an exedra, 24 metres wide with six supporting piers inside it. This exedra was shown on the Marble Plan and the piers were marked as columns. The rectilinear wall was 0.90 metres wide and contained three apertures, perhaps windows. In the centre of the

quadriporticus a small building was marked on the Marble Plan, of which a corner survives. Coarelli believed this to have been a small temple, no more than 10 metres wide, perhaps the Temple of Vulcan, mentioned in an inscription found under Palazzo Mattei.²⁵⁵

²⁵⁵ Coarelli, *Roma*, 288.

The Cavea and Orchestra

THE CAVEA SHAPE

The semicircular cavea was invented in Greece during the second half of the fourth century BC. The classic fourth-century example of this type is the theatre at Epidaurus (Plan 423). Its features are a circular orchestra, curved seating extending beyond a semicircle and converging *analemmata*. While theatres with converging *analemmata* continued to be built throughout the Roman imperial period in parts of Greece and Asia Minor what may be termed the ‘western Roman’ type of cavea had developed in Italy during the late Republic and became the common type throughout the western provinces of the Empire. The ‘western Roman’ cavea was essentially based upon the Greek, but with significant modifications. The most important was the fact that ends of the cavea (the *analemmata*) were parallel to the stage with the result that the seating and the orchestra were more or less semicircular in shape. In many western theatres the front of the stage marked the exact diameter line of the cavea/orchestra, as at Augusta Praetoria (Aosta) (Plan 98), Iguvium (Gubbio) (Plan 63), Interamnina Praetuttianorum (Teramo) (Plan 60), Minturnae (Plan 14), Spolegium (Spoleto) (Plan 67), Tergeste (Trieste) (Plan 95), Tusculum (Plan 34), Verona (Plan 96), and Vienna (Vienne) (Plan 217). Because some seating in the *ima cavea* was lost through the provision of the lateral entrances into the orchestra (*aditus maximi*), there was a tendency to move the line of the stage back somewhat, so that the diameter line of the building ran through the middle of the *aditus maximi*. This can be seen in theatres like Baelo Claudia (Plan 225), Faesulae (Fiesole) (Plan 72), Arelate (Arles) (Plan 209), Augusta Emerita (Mérida) (Plan 230), Ferentium (Plan 74), Herculanum (Plan 12), Urbs Salvia (Plan 61), Volaterrae (Plan 79), Vasio (Vaison) (Plan 216), Italica (Plan 227), and Thugga (Dougga) (Plan 261). In some theatres this tendency was taken further. The *aditus maximi* were totally on the stage side of the diameter line at Casinum (Plan 8), Leptis Magna (Plan 255), Arausio (Orange) (Plan 208), Lugdunum (Lyon) (Plan 190), and Saepinum (Plan 54). In some theatres of the eastern Empire, particularly in Syria, Arabia, Asia Minor, and Greece, and also Sicily, the cavea was further prolonged at the sides so that the orchestra became horseshoe-shaped. Examples include Daphnae (Plan 306), Elaoussa-Sebaste (Plan 373), and Cyrrhus (Plan 305). This design was particularly common in small cult theatres, such as Sahir (Plan 311), Dura Europos (Plan 307), and the Gymnasium

Theatre at Syracuse. There are also examples of horseshoe-shaped orchestras in odea or bouleuteria, such as those in Apollonia (Poiani, Albania) (Plan 439), Anemurium (Plan 371), and Cibyra (Plan 325). However, in all these theatres the *analemmata* remained parallel to the stage.

Because the *analemmata* converged in many theatres of Greece and Asia Minor, the space available for the stage and the scene building was greatly reduced, especially in terms of width. As a result the stage was often trapezoidal in shape, there were no basilicas and the *parodoi* were open. When an attempt was made to create covered *parodoi*, as at Perge (Plan 392) and Termessus (Plan 403), the result was often clumsy. In some cases the cavea exceeded 180° by a considerable amount, the most extreme example being Sagalassus (Plan 396) with a 256° cavea. Even at Miletus (Plan 342) and Selge (Plan 400), where the *analemmata* were almost parallel to the stage, the cavea exceeded a semicircle by a considerable amount. In both of these cases the angle of the *analemmata* was adjusted so that they converged towards a point much closer to the stage than the centre of the orchestra.

THE PROBLEM OF THE ANALEMMATA

A hillside usually offers good support for the lower and central part of the cavea, but little support for the edges. Therefore in most cases massive substructures were required at the sides to achieve a semicircular cavea. As Greek theatres were almost invariably built against a hillside it may be useful to look for a moment at the problems encountered in Classical and Hellenistic times. There were some cases, like the Acropolis theatre at Pergamum built in the later third century BC (Plan 349), where it was simply not feasible to build a fully semicircular cavea, quite apart from the impossibility of building one with converging *analemmata*. The theatre had what was possibly the steepest cavea ever built (Pl. 120). The Temple of Athena just above the theatre was 46 metres above the level of the orchestra.¹ To build a cavea which was fully semicircular up to the topmost seat would have involved *analemma* walls over 40 metres high, an impossible task. Consequently no attempt was made to create a

¹ Ferrero, *Teatri*, 3. 25.

TABLE 7.1. *Distribution of seating in theatres of the western type* (number of rows in parentheses)

Theatre	<i>Prohedria</i>	<i>Ima cavea</i>	<i>Media cavea</i>	<i>Summa cavea</i>	Total capacity
Arausio	134	3,412 (20)	2,376 (8)	1,376 (4)	7,163
Arelate	139	3,334 (19)	2,372 (8)	1,395 (4)	7,101
Augusta Emerita	120	3,553 (23)	1,264 (5)	1,324 (5)	6,261
Ferentium	63	1,512 (14)		1,674 (9)	3,186
Iguvium		2,400 (18)		2,200 (10)	4,600
Leptis Magna	215	1,720 (14)	3,406 (16)	1,485 (6)	6,610
Pompeii	155	2,512 (18)		1,192 (5)	3,704
Vienna	164	1,576 (12)	5,589 (21)	3,050 (8)	10,215
Volaterrae	83	946 (10)	1,371 (9)	1,137 (5)	3,454

geometrically complete cavea and the upper seating is confined to an arc of 120° or less.

This was not an isolated case. Because the Greeks often built their theatres against steep hillsides many theatres in Greece and Asia Minor have a geometrically incomplete upper cavea, for example the Theatre of Dionysus at Athens (Plan 416, Pl. 137), and the theatres at Argos (Plan 413), Delos (Plan 421), Alinda (Plan 319), and Alabanda (Plan 317). Even in the theatre at Epidaurus (Plan 423) with its geometrically perfect *ima cavea* or *theatron*, the *summa cavea* or *epitheatron* is not fully developed at the edges. In some theatres, mainly of the third and second centuries BC, the great height of the *analemmata* was reduced by enclosing at least the edges of the cavea within rectangular outer walls, as at Assus (Plan 322), the Xanthian Letoum (Plan 407), Morgantina (Plan 110), and the first theatre at Nuceria (Plan 18). The ends of the cavea of the theatre at Alba Fucens built in the early first century BC (Plan 47) were also curtailed a little, presumably to avoid unmanageably high *analemmata* walls. Occasionally a theatre has diverging *analemma* walls, for example the third-century BC theatre at Thasos (Plan 446), the early Hellenistic theatre at Hephaestia on Lemnos (Plan 338), and the second/third-century AD theatre at Aegae (Nemrud Kalesi) (Plan 315). This was presumably another way of cutting down on the height of the *analemmata*.

Bouleuteria and odea often had rectangular outer walls. Examples include the bouleuterion at Termessus (Plan 404) and the odeum at Pompeii (Plan 23). However, in buildings of this type the aim was not so much to reduce the height of the *analemmata* walls as to cut down the span of the roof.

THE PROBLEM OF ACCESS

Easy access to all parts of a theatre was important, as Vitruvius points out: 'The entrances should be numerous and spacious, the upper not connected with the lower, but continuous and straight without turns from all the seats, so that when people are let out from shows they should not be crowded, but have

unobstructed separate exits'.² In all types of theatre the lower seats of the *ima cavea* were usually accessible directly from the orchestra, but the upper parts of the cavea were more difficult to reach. For an example of what happened if access to the lower parts of the cavea was obstructed it is worth looking at the theatre at Tauromenium (Taormina) (Plan 115).³ In the Severan period the lowest seats of the *ima cavea* were removed and a high podium built around the newly created arena, thus cutting off all spectator access to the *ima* and *media cavea* from the orchestra (Pl. 48). As the sole remaining access to the main body of the seating was by rock-cut staircases at the sides of the cavea, additional doorways had to be cut into the podium wall at the top of the *media cavea* (Pl. 49). These were to allow the spectators to pass from the outer *ambulacrum*, through the *crypta* under the *summa cavea* and into the *media cavea*. The *summa cavea* which held over 1,900 spectators was already served by the 10 doorways in the *ambulacrum* wall. Henceforth an additional 6,000 spectators had to find their way through the same 10 doorways to reach their seats in the *media cavea*. As the *ima cavea*, which held about 2,300 spectators, was accessible only from the two side entrances, an average of between 800 and 1,200 spectators must have been using each of the 12 possible entry points to the cavea.

Good access to the upper parts of the cavea was particularly important because although the *ima cavea* generally had more rows of seats than either the *media* or the *summa* the curve of the building meant that each row of the *summa cavea* held roughly twice as many spectators as those in the *ima cavea*. Table 7.1 gives a comparison between the number of available seats (here calculated as 0.40 metres wide) in the various parts of the cavea (number of rows in parentheses). The theatres are all of the western type. Table 7.2 gives a seating comparison for theatres of the Levantine type and Table 7.3 gives a comparison for theatres of the Greek/Asian type.

² *De Arch.* 5. 3. 5.

³ Sear, 'Taormina', 41–79.

TABLE 7.2. *Distribution of seating in theatres of the Levantine type* (number of rows in parentheses)

Theatre	<i>Prohedria</i>	<i>Ima cavea</i>	<i>Media cavea</i>	<i>Summa cavea</i>	Total capacity
Aspendus		2,641 (20)		4,876 (20)	7,516
Bostra		1,894 (14)	4,509 (18)	1,567 (5)	7,970
Philadelphia		1,982 (15)	3,689 (15)	5,731 (17)	11,402

TABLE 7.3. *Distribution of seating in theatres of the Greek/Asian type* (number of rows in parentheses)

Theatre	<i>Prohedria</i>	<i>Ima cavea</i>	<i>Media cavea</i>	<i>Summa cavea</i>	Total capacity
Dodona		2,452 (15)	4,307 (16)	7,764 (20)	14,523
Ephesus		3,344 (17)	6,233 (20)	10,140 (21)	19,717
Hierapolis		3,648 (22)		8,787 (27)	12,435
Miletus		3,713 (20)	6,238 (20)	8,585 (20)	18,537
Sagalassus		5,117 (25)		6,512 (18)	11,630
Stobi		3,028 (18)		4,637 (17)	7,664

THE CENTRAL CORRIDOR INTO THE ORCHESTRA

Several theatres had a central corridor running directly into the orchestra. This must have been for the exclusive use of those sitting around the rim of the cavea and those in the lowest seats of the *ima cavea*. In other words it either supplemented or was a substitute for the *aditus maximi* as a means of privileged entry. The elaborate stucco decoration on the vault of the central corridor at Ostia seems an indication of this. There is no evidence for these central corridors before the first century AD. Examples include Antium (first century AD) (Plan 3); Caesaraugusta (Zaragoza) (Tiberian) (Plan 234); Albanum (Domitianic) (Plan 2); Beneventum (Trajanic) (Plan 36); Balagrae (Hadrianic) (Plan 263); Catania (Hadrianic remodelling) (Plan 104); Sufetula (Plan 259) and Bulla Regia (Plan 249) (both Antonine); Palmyra (second century AD) (Plan 310), Ammaedara (Plan 248) and Libarna (Plan 85) (both second century AD); Madaurus (Severan) (Plan 256); Augusta Taurinorum (Turin) (third century AD remodelling) (Plan 99). Although the theatre at Ostia (Plan 19) is Augustan the stuccoes on the central corridor date to AD 192.⁴ In the very small theatre at Grumentum (Plan 41), built probably in the first century AD, there was not only a central corridor leading into the orchestra, but two others in addition to the *aditus maximi*.

TYPES OF CAVEA

Broadly speaking there were three ways of supporting a cavea: on a slope, on an earth fill, and on artificial substructures.

⁴ Mielsch, *Römische Stuckreliefs*, 99.

However, in the vast majority of cases the cavea was supported by a combination of these, resulting in so many variants that it is difficult to account for anything like all possible cavea designs. In the following pages an attempt is made to define a number of broad categories of cavea design, which are then subdivided into smaller groups. There is inevitably a good deal of overlap. If they do nothing else the categories at least illustrate the number of permutations which were available:

1. *Theatres built entirely against a slope.*

- (a) In most theatres of this type the ends of the cavea needed some degree of artificial support, usually a fill contained within thick retaining walls (*analemmata*), and there was usually a curved retaining wall around the top of the cavea. Often the slope itself had to be supplemented by an earth fill (*aggestus*). This type of cavea was common in Classical and Hellenistic Greece.
- (b) In some theatres of this type there was an attempt to compartmentalize the substratum to give it greater stability.
- (c) Some theatres had a pair of curved walls around the top of the cavea, presumably to isolate it from earth movement in the hillside above. These sometimes served as passageways and must have facilitated circulation. In some cases they gave access to radial passages running to the middle of the cavea. The radial passages also had the effect of compartmentalizing the substratum.
- (d) In the most sophisticated theatres of this type the substratum was heavily compartmentalized by concentric and radial walls, some of which formed radial and annular passageways. Many theatres in Gaul and Germany were built in this way.

2. *Free-standing theatres on a flat site, entirely supported by an earth embankment.*

In these cases the fill required substantial *analemmata* and heavy containment walls around the rim. Often the fill had to be compartmentalized to ensure its stability. This type of cavea is mainly found in Gaul and Germany where it is closely related to the cavea built against a slope.

3. *Theatres built partly against a slope and partly on solid substructures.*

These fall into two broad categories:

- (a) Theatres with the central part of the cavea built against a slope and the edges on solid substructures, which sometimes contain simple passageways. This type is common in Asia Minor.
- (b) Theatres with the lower part of the cavea built against a slope and the upper on solid substructures, sometimes penetrated by passageways. This type is common in the eastern provinces and the Levantine regions.

4. *Theatres built against a slope with complex substructures.*

The more complex the substructures the more closely are theatres of this type related to free-standing theatres. These are of six main types:

- (a) Theatres built against a slope with hollow substructures around the top of the cavea.
- (b) Theatres built against a slope with the whole upper cavea on hollow substructures.
- (c) Theatres built against a slope with complex hollow substructures under the sides of the cavea.
- (d) Theatres built against a slope with complex hollow substructures under both the top and the sides of the cavea.
- (e) Theatres built entirely on hollow substructures although they are on a slope.
- (f) Theatres built against a slope with asymmetrical substructures.

5. *The free-standing cavea, raised entirely on hollow substructures.*

This offered great stability as well as the greatest flexibility in terms of access. There are three main types:

- (a) The cavea supported entirely on radial vaults.
- (b) The cavea supported on radial vaults with an outer annular passage.
- (c) The cavea supported on radial vaults with both an outer and inner annular passage.

6. *The wooden theatre or theatrum ligneum.*

1. *Theatres built against a slope*

(a) *Theatres with a curved retaining wall around the top and rectilinear analemmata supporting the ends of the cavea.*

In its most basic form a theatre built against a hillside offered access to the seating only by surface entrances and surface staircases. This was the kind of theatre that was built in Greece and Asia Minor throughout the Classical and much of the Hellenistic period. For example, in the theatre at Epidaurus

(Plan 423) there were six main points of entry: the doors in the *parodoi*, entrances at each end of the middle *diazoma* and entrances at each end of the upper *diazoma*. With an estimated capacity of over 7,000 for the *theatron* and 7,500 for the *epitheatron*, each of these entrances would have had an average of 2,400 people passing through it. After walking a considerable distance along the curved *diazomata* the spectators then had to make their way up or down to their seats along surface staircases. Each of these would have carried an average of over 500 people in the *theatron*, and over 300 in the *epitheatron*. In a theatre of this kind congestion in the passages must have been a serious problem, especially at the end of a performance.

If the slope was inadequate or unsuitable it had to be supplemented by an earth embankment (*aggestus*). This often proved to be an unsatisfactory solution because earth is difficult to stabilize and the same problems were encountered as in theatres on a flat site supported entirely on an *aggestus* (see below). A potentially unstable mass of earth required an extremely strong retaining wall to be built around the rim of the cavea, and even more massive *analemmata* walls at the ends of the cavea. This system of support was extremely common in the mixed theatres of Gaul and frequently the walls alone survive to outline a cavea which has otherwise largely disappeared, for example at Alléans (Plan 125), Andeleius (Plan 162), Arnières (Plan 169), Canouville (Plan 176), Champallement (Plan 179), Saint-André-sur-Cailly (Plan 202), and Villanodunum (Plan 204). It is possible that in some of these cases the cavea was compartmentalized by annular or radial walls or passages, but not enough survives to be sure. However, it is known that the theatre at Les Bardiaux (Arleuf) (Plan 168), whose date is uncertain, was simple to the point of rusticity. Built against a shallow slope and surrounded by walls only 0.45–0.70 metres thick, its cavea has rectangular walls except for two curved portions at the angles opposite the stage. It is likely that the seats were either of wood or rammed earth. Another example of a simple cavea is the theatre at Alesia, built at the end of the first century AD, where a natural slope of 10° was supplemented by a mass of large stones and the outer walls required buttresses (Plan 161).

(b) *Theatres with a compartmentalized substratum.*

Earth movement must have been a problem in the Large Theatre at Pompeii (Plan 22), which was built against a lava ridge. In the Augustan period its limestone seating was removed and the substratum consolidated by four massive curved walls, 3.30–3.40 metres apart. In the theatre at Locri (Plan 42) radial walls were built under the cavea at a very late date, presumably to stop it collapsing. Some theatres in Gaul had external buttresses around their outer walls, especially the rectilinear *analemma* walls, which usually had to be more massive than the outer curved wall. Sometimes the *analemma* walls had to be consolidated internally by cross-walls, as at Grand (Plan 145), Aquae Segetae Senonum (Plan 165), and Ricciacus (Plan 147), or by semicircular niches built to take the thrust of the hillside. These can be seen at Alba Augusta Helviorum (Plan 205),

Augustodunum (Plan 171), Aregenua (Plan 166), Augusta Raurica (Plan 154), Ricciacus (Plan 147), Ribemont (Plan 146), and Germanicomagus (Plan 130). When retaining walls of this kind were of inadequate thickness they frequently collapsed, as at Eu (Plan 144) and Morgantina (Plan 110).

(c) *Theatres with a pair of curved walls around the top, or a cavea penetrated by radial passages, or both.*

An unstable rock formation was a problem in the theatre at Urbs Salvia (Plan 61). In an attempt to isolate it from the hillside above, the *summa cavea* was supported on a pair of massive curved walls penetrated by nine radial passageways whose thick walls produced 10 large inaccessible trapezoidal compartments. These efforts were not successful because the ends of the cavea suffered a partial collapse in antiquity.

Several theatres in Asia Minor had a double curved wall around the top of the cavea. They were separated by a distance of 5.60 metres in the late third/early second-century BC theatre at Cyanaea (Plan 387), 3.4 metres in the mid-second-century BC theatre at Balbura (Plan 384), and 3.80 metres in the Tiberian theatre at Patara (Plan 391).

In several theatres in Gaul, Britain, and Germany there was a pair of curved walls around the top of the cavea, as at Pistis (Plan 201), Chennevières (Plan 181), and the second theatre at Durovernum (Plan 122). There are three concentric walls around the top of the cavea at Locmariaquer (Plan 189), none of which was thick enough to support vaults. This suggested to Grenier that the cavea consisted of an earth embankment with wooden seating.⁵ In other theatres radial passageways penetrated and compartmentalized the substratum. At Germanicomagus, built at the end of the first/beginning of the second century AD, in addition to semicircular buttresses at the ends of the cavea a pair of entrances at the sides led via circular rooms to the central *praecinatio* (Plan 130). The walls at the ends of the cavea were also heavily buttressed on the outside (Pl. 56).

At Ricciacus (Plan 147) the earliest cavea, dating to the Vespasianic period, had a heavy curved wall round the top and semicircular buttresses at the ends. Later, c. AD 130, three radial passageways were built, running from the rim to the middle of the cavea, and diagonal cross-walls were inserted across the corners of the cavea. Another theatre which began as a simple structure but became more sophisticated over time is Verulamium (Plan 123, Pl. 52). Built c. AD 140–50 on a gravel bank and surrounded by a buttressed exterior wall, one metre thick, its cavea was penetrated by three radial passages. In about AD 300 a new outer wall, two metres wide, was built around the old one and the buttresses cut back. This left a space, about two metres wide, between the two which was probably used as a corridor.

An earlier theatre at Vendeuil Caply (Plan 149, Pl. 59) with wooden seats was enlarged at the end of the second century AD. Nine pairs of radial walls were built, five penetrating as far as the middle of the cavea and the other four not quite so far. The central pair certainly formed a passage, but there is some doubt

as to the accessibility of the other eight. However, whether they were passageways or not they had the effect of compartmentalizing the substratum. Several Gallic theatres had both a pair of curved walls (or an annular passage) at the top of the cavea and radial passageways penetrating as far as the middle of the cavea. Examples come mainly from the second century AD and include Alauna (Plan 160), Aquae Segetae Senonum (Plan 165), Aregenua (Plan 166), Champlicu (Plan 142, Pl. 58), Mediolanum Aulercorum (Plan 196), Gisacum (Plan 184), and Juliobona (Plan 187).

(d) *Theatres with the substratum heavily compartmentalized by concentric and radial walls, often forming annular and radial passageways.*

At Ribemont the cavea, built in the early second century AD, rested against a slope and was surrounded by a curved wall strengthened internally by semicircular buttresses (Plan 146). The substratum was compartmentalized by three pairs of radial walls, containing passages or staircases to the seats in the upper cavea. Two pairs of cross-walls ran from the central one, apparently to further stabilize the fill. Further compartmentalization took place in a second phase (later second century AD), when the arena was built. Four more passageways were added, one each side of arena and two higher up, joining the cross-walls each side of the central passageway. At the same time an annular passage was built through the middle of the cavea, concentric with the arena.

At Argentomagus (Plan 127, Pl. 53) an earlier theatre, built against a slope of 10–12°, at first had wooden seating (c. AD 25–50), but this was later replaced by stone (c. AD 50–75). In about AD 150–70 a thick layer of sand was laid over the earlier cavea raising the slope of the seating to about 20°. The thick wall around the top was penetrated by four radial vaulted passageways which ran to a central *praecinatio* between the upper part of the cavea and the lower. Presumably the theatre at Lenzburg (Plan 157, Pl. 62), which is strikingly similar in layout although it seems to have been built somewhat earlier (c. AD 100), also had vaulted passageways leading down to the central annular corridor and providing access to the seats, rather than the open passageways leading nowhere which are shown in the reconstruction.⁶

The theatre at Derventum (Plan 128, Pl. 54), also built at the end of the first century AD, had an elaborate complex of corridors through its cavea. Surrounding it was a double wall 1.80 metres wide, punctuated at intervals by 24 piers between which 23 arches opened onto the hillside. These acted either as entrances or windows. The ends of the cavea were heavily buttressed by two oblique retaining walls joined by transverse walls to a pair of very thick walls parallel to diameter of theatre. The seven transverse walls each side carried vaults which became higher towards the outside of the cavea. A pair of curving walls under the last *cuneus* each side added further support. Under the central *praecinatio* ran a vaulted annular passage linked to the top gallery by three radial vaults and two further radial passages led from the gallery to the seating near the top of the cavea.

⁵ A. Grenier, *Manuel d'Archéologie gallo-romaine*, III/2 (Paris, 1958), 972–3.

⁶ U. Niffeler, *Römisches Lenzburg* (Brugg, 1988), app. 15.

2. *The free-standing cavea supported on an aggestus*

When builders attempted to raise a free-standing theatre upon an *aggestus* they faced more serious problems of stability. The theatre at Metapontum (c.300 BC) was probably the earliest theatre to be built on an entirely flat site (Plan 43, Fig. 6). Its builders, presumably conscious of the dangers of attempting to raise a steep cavea on an earth fill, contented themselves with a slope of only 9°. The builders of the theatre of Gioiosa Ionica (Plan 40, Pl. 20) were not so successful. Dating to the late second or the early first century BC, it was also built on a flat site and although the slope of the cavea was slight, all the upper part of the *aggestus* seems to have collapsed. Steeper slopes required some form of consolidation, like the curved and radial walls under the cavea of the theatre at Bononia (Bologna) (built c.100 BC), which rises at 15–17° (Plan 81).

After the Republic large free-standing theatres supported on an *aggestus* were rare, except in Gaul and Germany, and in some north-west Italian towns like Libarna where the late first/early second-century AD theatre was entirely built upon an *aggestus* enclosed within walls (Plan 85). The north-west part of the cavea collapsed, probably towards the end of the second century AD, and had to be rebuilt. A series of apsed rooms covered with small vaults was built around the perimeter of the cavea to reinforce it and an arcade built around the cavea to disguise the repairs.

Generally speaking, builders had recourse to an *aggestus* only when they were inexperienced or incapable of raising a cavea on hollow substructures. This seems to have been the case in the Augustan theatre at Leptis Magna (Plan 255). The lowest part of the *ima cavea* was built on a slight slope, but the *media cavea* rested upon an *aggestus* of stone and clay contained within an outer wall of solid masonry articulated by pilasters (Pl. 86).⁷ However, the support system was not entirely solid. Five radial passageways penetrated the outer cavea wall and ran under the *media cavea* to emerge as *vomitoria* at the level of the *praecinctio* at the top of the *ima cavea*. Of the six masonry wedges between the five radial passages and the two *aditus maximi*, the inner four are solid, with a series of internal cross-walls helping to contain the fill, while the outer pair each enclose four apsidal *tabernae*. In addition a series of staircases run up to the *crypta* under the *porticus* which runs around the top of the cavea. The structure of the *summa cavea* was somewhat lighter. It was raised on massive masonry and concrete vaults, radially disposed.

Gallo-roman theatres on a flat site were frequently supported on an *aggestus*. They were built in very much the same way as theatres built against a slope and heavy outer walls were required to contain the earth bank. The fill was often compartmentalized in the same way and sometimes it was penetrated by radial and annular passages. A lack of reliable dating makes any kind of developmental analysis difficult and any attempt to do so is complicated by the fact that theatres in remote areas were likely

to have been less advanced in terms of design than theatres in large centres. However, there is a noticeable tendency for wooden seating to be replaced by stone seating; for the slope of the cavea to be increased; for the passageways built into the earth embankment to become more numerous and sophisticated as time goes on. The late first-century AD theatre at Augusta Suessionum (Plan 139) had seats resting on an earth embankment, contained within a perimeter wall consolidated by internal semicircular buttresses. The theatre at Bouzy-la-Forêt (Plan 174), built on flat ground, had a cavea which rested on an *aggestus* contained within four massive concentric walls, 2 metres apart. The outer pair seems to have formed a continuous *ambulacrum* around top of the cavea and the next pair was joined at intervals by radial walls. The first-century AD theatre at Areines (Plan 167) had a similar but more complex system of internal walling. Its *aggestus*, 6 metres high at the top, was consolidated by five concentric semicircular walls, each 1.5 metres thick. The outer pair enclosed an uninterrupted passageway around the top of the cavea, 2.70 metres wide, accessible from a doorway at the top of the cavea. The other pairs of concentric walls were joined at intervals by radial walls forming compartments filled with earth.

It appears that some Gallic theatres were structurally quite sophisticated as early as the time of Nero. If the date is reliable the Neronian theatre at Thénac (Plan 136) had six groups of massive semicircular buttresses around the rim of its cavea, flanking five radial passageways which penetrated as far as the middle of the cavea. The late first/early second-century AD theatre at Neung-sur-Beuvron (Plan 197) had a cavea supported on an *aggestus* of sand, sloping at 13.5°. A pair of concentric walls, about 9 metres high, ran around the top of the cavea forming a vaulted passageway. Three radial vaulted passageways ran from a curved passageway around the rim to a *praecinctio* near the bottom of the cavea. The seating seems to have been of wood to judge by the many nails found. The theatre at Aventicum, built at the end of the first century AD, had an extremely complex system of substructures. Its cavea was surrounded by a pair of thick curved walls and supported by radial and annular walls (Plan 155, Pl. 61). Most of these contained a solid fill, but five vaulted passageways containing wooden staircases gave access to the *praecinctio* at the top of the *ima cavea*; and there were further passages to the upper cavea.

3. *Theatres built partly against a slope and partly on solid substructures*

(a) In a number of theatres in the Levant and Asia Minor the central part of the cavea was built against a slope and the edges on solid substructures, which sometimes contained simple passageways. This group of theatres is distinct from the types described above because the corridors are confined to the edges of the cavea. This group is also exclusive to the Eastern provinces and chronologically follows from group 1(a), exemplified by the theatre at Epidaurus.

⁷ Caputo, *Leptis Magna*, 71.

The skill of architects in building substantial solid substructures to support the sides of the cavea can be seen in a number of theatres of the third and second centuries BC, for example at Antiphellus (Plan 379), Arycanda (Plan 381), Cyanae (Plan 387), Cadyanda (Plan 386), Pinara (Plan 394), Rhodiapolis (Plan 395), and Heraclea-ad-Latmum (Plan 332). In these cases the substructures were not penetrated by corridors, but some theatres of the second century BC have one or more radial passageways running through the outer curved wall to the *diazoma* separating the lower part of the cavea from the upper. This was a very simple and straightforward solution because there were usually at least two points around the rim of the cavea where ground level was at approximately the same level as the *diazoma*. This feature appears, for example, at Alinda (Plan 319), Caunus (Plan 323), and the theatre in the Xanthian Letoum (Plan 407), all built in the second century BC. It is also found in early Imperial theatres, such as Patara (Plan 391), Telmessus (Plan 402), and Alabanda (Plan 317), as well as second-century AD theatres like Perge (Plan 392) and Anemurium (Plan 370).

A related expedient was to insert an L-shaped passageway or staircase half way down a sloping *parodos* to emerge at the level of the *diazoma*. This can be seen at Cibra, end of the first century BC (Plan 324), Prusias, first quarter of the first century AD (Plan 369), and Nysa, second quarter of the first century AD (Plan 346). Some second-century AD theatres had both radial and *parodos* passageways, for example Hierapolis (Plan 334) and Ephesus (Plan 329).

The advantage of passageways of this kind was that by providing direct access to the *diazoma* they offered additional points of entry and exit to the cavea. In the case of the theatre at Patara (Plan 391) it meant that there were two points of access to the central *diazoma* in addition to the surface access at the bottom of the *ima cavea* and the top of the *summa cavea*. The *ima cavea* had a capacity of 2,240, or 280 spectators in each of the 8 *cunei*, most of whom had to enter the orchestra through doorways at the sides of the stage. The *summa cavea* had a capacity of 3,600, or 225 spectators in each of the 16 *cunei*. The additional two entrances must have greatly relieved congestion at the top of the *ima cavea*, as well as the *summa cavea*, which was accessible by seven sets of staircases in the thickness of the podium wall behind the *diazoma*.

(b) *The lower part of the cavea on a slope and the upper on solid substructures.*

A slope of insufficient height or inclination could be supplemented by solid substructures to extend the upper parts of the cavea. The simplest way this could be achieved was to build the *ima cavea* against the slope and the *summa cavea* on an *aggestus*. Similar precautions had to be taken, in terms of a strong curved outer wall and well-buttressed *analemmata* walls, as in theatres built entirely on an *aggestus* or on a slope supplemented by an *aggestus*. The advantage was that, in theatres where the *summa cavea* alone rested on an *aggestus*, the *praecinctio* at the bottom of the *summa cavea* was often at roughly the same level as the

ground around the rim of the cavea. This made it relatively easy to run radial corridors through the *aggestus* to the *praecinctio*. These corridors also had the advantage of compartmentalizing the fill. In the second/third-century AD theatre at Albintimilium (Plan 83) the *summa cavea* rested on an *aggestus* contained within thick walls. These divided it into four wedges between which were three *vomitoria* leading to the *praecinctio*. The containing walls were particularly massive and there is no evidence of structural failure.

A similar system was commonly used in the eastern provinces, for example at Sepphoris (Plan 287), Selge (Plan 400), Scythopolis (Plan 285), and Caesarea Maritima (Plan 280). It was also used in the odeum west of the Caesareum at Cyrene (Pl. 93). At Gerasa the *ima cavea* of the South Theatre (Plan 294) rested against a slope, while the upper parts of the cavea were supported on an *aggestus* contained within a heavy curved wall. In a system reminiscent of Albintimilium (Plan 83) the fill was compartmentalized by four pairs of radial walls which formed passageways leading from the road behind the theatre into the *praecinctio*. The passageways at Gerasa are of great interest because their vaults rose in a series of masonry rings corresponding to the rows of seats above (Pl. 104). A similar system was used in the theatre at Leptis Magna. Without these passageways access to the parts of the cavea above the central *praecinctio* would have been extremely difficult. Even so, with 4,750 spectators or 600 in each of the 8 *cunei* of the upper cavea, the four radial corridors and the two at the sides must each have handled 800 people.⁸ The *ima cavea* would have been far less congested with a maximum of 400 in each of the four *cunei*.⁹

4. *Theatres built against a slope with complex hollow substructures*

(a) *Theatres built against a slope with hollow substructures around the top of the cavea.*

This type of theatre was built against a hillside with mainly surface access to the *ima* and *media cavea*, but with the *porticus* or *summa cavea* supported on complex hollow substructures. Around the cavea of the theatre of Vasio (Vaison) a curved passage (*crypta*) was built, roofed with stone slabs which formed the floor of the *porticus* (Plan 216, Pls. 75–6). As the floor level of the *crypta* was 4 metres below the floor level of the *porticus* a series of radial passages could be built from it to emerge very close to the middle of the cavea. This was a great advantage in terms of circulation, especially as one of the main approaches to the theatre was from the back of the cavea where a tunnel connected the area to the rest of the town.

⁸ The upper part of the cavea was probably divided into a *media cavea* of 15 rows and a *summa cavea* of 8 rows. However, the *summa cavea* does not seem to have been separately accessible (F. Sear, *ANES* 37 (2000), 3–26).

⁹ This is when the rule of 0.40 metres per seat is applied. However, in this theatre the *ima cavea* was designed to hold only 1,112 spectators because there are 278 numbered seats, 0.50 metres wide, in one of the *cunei*.

There was a similar arrangement at Pompeii where the cavea of the Large Theatre was enlarged in Augustan times by adding a vaulted annular passageway (*crypta*) at the top of the cavea (Plan 22, Pls. 9–10). In this case the passage carried not a *porticus* but the *summa cavea*. The advantage of this arrangement in terms of circulation was that the floor level of the *crypta* was the same as both the ground level outside and the *praecinctio* at the top of the *ima cavea*. The *crypta* thus offered direct access to the top seats of the *ima cavea*. The outer wall of the *crypta* rose above the seats of the *summa cavea* to support the brackets for the *vela* masts and staircases built against the outside of the wall led up to a narrow encircling passage which gave access to the seats of the *summa cavea*.

At Tauromenium a pair of annular barrel-vaulted passages was built around the top of the old Greek theatre when it was rebuilt in Trajanic times (Plan 115, Pl. 49). The inner one supported the new *summa cavea* whose seats were accessible from staircases within the passage. The outer, which communicated with the inner, was an *ambulacrum* with 43 arched openings commanding a magnificent view over the sea. At Catania, when the theatre was rebuilt in Roman times, a barrel-vaulted *crypta*, c.4.0 metres wide × 6.5 metres high, was built around the top of the cavea to support the *summa cavea* (Pls. 41–2). At Faesulae a *crypta* ran around the top of the cavea and supported the *porticus* (Plan 72, Pl. 32). There were doorways in the inner wall of the *crypta* leading into the *summa cavea*. At Volaterrae a barrel-vaulted *crypta*, 3.38 metres wide, supported the seats of the *summa cavea* (Plan 79, Pl. 35). The *crypta* gave access to the top seats of the *media cavea* through doorways in the podium wall. Around the top of the *summa cavea* was a wall, 0.78 metres thick, behind which was an irregular uncovered *ambulacrum*.

Similar systems can be seen in a number of North African theatres, for example Rusicada (Plan 245) and Thamugadi in Numidia (Plan 246), Iol-Caesarea in Mauretania (Plan 242), Cillium (Plan 253) and Madaurus (Plan 256) in Africa Proconsularis. The system was also used at Soli in Cyprus (Plan 412). A number of small theatres in the eastern provinces built against a slope adopted an interesting variant on this system. The *summa cavea* was supported by a *crypta* whose floor rose *pari passu* with the ground level outside the theatre. For example, in the theatre at Philippopolis the *ima cavea* rested against a slope, but the *summa cavea* was built on an ingenious rising gallery, 2.95–3.00 metres wide, covered with a barrel vault (Plan 303, Fig. 32, Pl. 110). Although its vault was horizontal to support the seats above, the gallery, which opened off the *aditus maximi*, rose, by means of a series of staircases and a steady slope, to the level of the *praecinctio* at the point where it reached the centre of the cavea. This represented a rise of 4.65 metres, and as a result the space overhead diminished from more than 8.00 metres to about 3.50 metres. Near the intersection with the *aditus maximi* a second vault ran under the high vault for a short distance to act as reinforcement. As the rising gallery more or less followed ground level outside the cavea, it was possible to create five doorways in its outer wall which opened directly onto the

hillside. On the opposite side of the gallery three *vomitoria*, corresponding to three of the doorways in the outer wall, gave access to the *praecinctio*. Similar rising galleries can be seen in the small theatre at Gadara (Plan 292), the odeum at Pella (Plan 297), Elusa (Plan 290), and Curium (Plan 408) and the North Theatre at Gerasa (Plan 295). In the latter there was a rising gallery only on the east side; the western branch remaining horizontal.

(b) *Theatres built against a slope with the upper cavea on hollow substructures.*

This type of cavea is like the previous type except that the whole upper cavea is supported on hollow substructures of similar complexity to those of a free-standing theatre. The *ima cavea* of the Augustan theatre at Ferentium (Plan 74) rested on bedrock while the *summa cavea* was supported by 25 radially disposed rooms. Six of the rooms contained staircases leading up to the *praecinctio* which separated the *ima* from the *summa cavea*. Around the rooms was a barrel-vaulted *crypta* or *ambulacrum* with 25 arched openings in its outer wall (Pl. 33). At the ends of the *crypta* staircases led down to the *aditus maximi*, which were at a slightly lower level and sloped down steeply to orchestra level. Above the *crypta* was a curved corridor which ran around the top of the *summa cavea*. The *summa cavea* was accessible only from this corridor and not from the *praecinctio* at the top of the *ima cavea*, which was surrounded by a high podium wall and gave access only to the upper seats of the *ima cavea*. For this reason two pairs of converging staircases had to be built against the external façade, leading up to the corridor. In Italy this system of access to the *summa cavea* went back to at least the beginning of the first century BC, as the amphitheatre at Pompeii shows. A similar staircase system was used at Curium in Cyprus (Plan 408).

In the Augustan or Julio-Claudian theatre at Carsulae the lowest part of the cavea rested upon a solid concrete fill, while the upper part was built on 15 wedge-shaped barrel-vaulted rooms (Plan 62, Pl. 27). Access to these rooms was through doorways which opened off a barrel-vaulted *crypta* or *ambulacrum* around the cavea. The barrel vault of the *crypta* supported the *summa cavea* which was accessible from a pair of staircases in a large rectangular projection which opened off the *ambulacrum* at the back of the cavea. The theatre at Oriculum (Plan 65), which is thought to be Augustan, was built against a shallow slope and the *summa cavea* rested on radial substructures which communicated with a vaulted *crypta* around the edge of the cavea. There was a second annular passage 2.28 metres wide around the middle of the cavea which had points of access to the seating of the *ima cavea*. The theatre at Tipasa (Plan 243) also had its upper cavea supported on radial substructures, as did the theatre at Salamis in Cyprus (Plan 411).

Hollow substructures were sometimes used in the eastern provinces to enlarge an older theatre of Hellenistic type. A complete rebuilding of the cavea of the old theatre at Miletus was begun in the Flavian period, bringing its overall diameter to 139.80 metres (Plan 342, Pls. 118–19). Supporting the new

summa cavea were 35 barrel-vaulted rooms around a vaulted annular passage. Those in the centre of the cavea were mainly open to the outside via arched openings, and they communicated with the annular passage and each other. The vaulted rooms towards the north-west edge of the cavea communicated with each other, but were only accessible from the annular passage. The rooms on the south-east side were either inaccessible or accessible from one side only, and the rooms were shallower than those on the north-west side.

In the theatre at Side in Lycia (Plan 401) the *ima cavea* was built against a slope while the *summa cavea* rested on an elaborate set of substructures consisting of two tiers of radial barrel-vaults, 23 on each level. These appear on the façade as two storeys of arched openings, the lower ones directly accessible from the hillside. The ones at the ends of the cavea were thoroughfares which lead directly through to the *praecinctio* at the top of the *ima cavea*.

(c) *Theatres with complex hollow substructures under the sides of the cavea.*

As has been noted above, in some theatres of Asia Minor the substructures at the sides of the cavea were penetrated by corridors. Sometimes these reached a high degree of complexity, as at Myra (Plan 389, Pl. 128). Some western theatres took this process a step further and the sides of the cavea were entirely supported on hollow substructures as sophisticated as those of a free-standing cavea. In the theatre at Verona (Plan 96, Pl. 39) there were eight bays of elaborate hollow substructures on each side of the cavea, extending to the point where the slope of the hill exceeded them in height. The external façade was decorated with half-columns supporting a continuous entablature similar to those in free-standing theatres, such as the Theatre of Marcellus (Fig. 9, Pl. 14). Inside the bays was an elaborate system of staircases and corridors which gave access to both *praecinctiones* and the *porticus* at the top of the cavea. A similar series of arched openings, this time of brick, can be seen at the sides of the cavea of the theatre at Teate Marrucinorum (Chieti).

This system was sometimes used in the eastern provinces. There were complex substructures under the edges of the cavea at Philadelphia (Plan 301, Pl. 107). The theatre was a large one, with a capacity of about 11,500, and its *analemmata* walls were an impressive 25 metres high. The substructures incorporated a complex set of access passageways which could be reached by two big staircases at the sides of the cavea. If half of those seated in the *ima cavea* entered through the *aditus maximi* and made their way to their seats from the orchestra, each of these two lateral staircases must have been used by about 5,200 spectators.

(d) *Theatres built against a slope with complex hollow substructures under both the top and the sides of the cavea.*

Some theatres built against hillsides had passages underneath the seating, as well as at the sides and at the top, to facilitate access to the various parts of the cavea. The classic example of this type of theatre is Arausio (Plan 208, Pl. 66). Although the cavea was built against the steep slope of the hill of Saint-Eutrope, its

ends were supported on massive hollow substructures behind a façade of arched openings three storeys high with a plain attic storey at the top (Pl. 70). On each side behind the façade a curved *ambulacrum* gave access to three radial passages including the *aditus maximi*. The *decuriones* and the *equites* would have entered through the *aditus maximi* and passed directly to their seats around the edge of the orchestra and in the lowest part of the *ima cavea*. The presiding magistrates also entered through the *aditus maximi* and passed through doorways in its south wall to climb the staircases which led up to the *tribunalia*. Those sitting in the upper seats of the *ima cavea* entered the theatre through the bays next to the *aditus maximi*, where staircases led up to a curved vaulted passage behind the lower *praecinctio* with doorways at intervals leading into it. Its width, 4.17 metres, suggests that it was designed for important people. It gave access only to the upper seats of the *ima cavea* and was surrounded by a 2.59-metre-high podium wall to separate it from the *media cavea* (Pl. 66). Those seated in the *media* and *summa cavea* were totally segregated from the occupants of the *ima cavea*. They never so much as set foot in the lower part of the theatre, but had to climb external staircases, one running around each side of the cavea (Pl. 71). The east staircase began next to the fifth external bay and followed the curve of the cavea. A little over half-way up there was a landing which gave access to a doorway into a curved vaulted passage under the *porticus*. The upper *praecinctio* was accessible at a number of points along this passage and from it the seats of the *media cavea*. The narrowness of this *praecinctio*, 1.40 metres, reflects the lesser status of the *media cavea*, but *discrimina ordinum* was still in evidence because it was surrounded by a podium wall, 2.95 metres high, higher than that around the lower *praecinctio*, to separate it from the *summa cavea*. On the west side the steepness of the hill necessitated a zigzag staircase which served a similar function to the east one. As on the other side of the building, a landing about half-way up gave access to a doorway into the curved vaulted passage under the *porticus*. The occupants of the *summa cavea* had to continue to climb up the outer staircases until they reached the top. There they came to an open-air curved passageway in which were a number of doorways leading to the ambulatory of the *porticus* from which they could reach their seats by means of surface staircases.

The *ima cavea* of the theatre at Augusta Emerita (Plan 230, Fig. 14) rested against a slope and the upper parts of the cavea were supported on substructures, allowing thirteen points of access to the cavea in addition to the *aditus maximi*. However, there were corridors even under parts of the *ima cavea*, allowing the lower, middle, and upper seats of the *ima cavea* to be separately accessible. Those seated in the front seats entered through the *aditus maximi*; those seated higher up entered through doorways at each end of the cavea, next to the *aditus maximi*. These gave access to radial corridors which ran down to an annular passage just below the level of the top seats of the *ima cavea*. Six *vomitaria* opened off this annular passage and emerged between the 13th and 19th rows of seats of the *ima cavea* in the middle of the respective *cunei*. Those seated near the

top of the *ima cavea* came in through one of five doorways around the edge of the cavea. Inside were radial passages which connected with another annular passage running behind the first at a higher level. The inner wall of the annular passage formed a 2.20-metre-high podium running around the *praecinctio* dividing the *ima cavea* from the *media*. In this podium wall were five doorways which opened onto the *praecinctio* opposite the staircases which divided the *ima cavea* into *cunei*. The last six doorways around the cavea gave access to staircases leading up to the *praecinctio* at the top of the *media cavea*. Further staircases branched off the latter and led up to the *summa cavea*, which was separated from the *media cavea* by a podium wall 3.09 metres high. This access system, besides offering a variety of entry points to the cavea, enforced the strict segregation between *ima*, *media*, and *summa cavea* which has already been clearly delineated by the high podia separating the three seating areas.

(e) *Theatres built entirely on hollow substructures although they are on a slope.*

This type is rare. The theatre at Lugdunum (Lyon) (Plan 190) was built against a slope, but had a complex set of radial substructures which extended almost to the bottom of the *ima cavea*. More remarkable is the cavea of the theatre at Carthage (Plan 251, Fig. 15). Although it is built against a hillside, it had an extensive series of substructures under the seating and these appear to have extended down to orchestra level at least in the lower parts of the cavea. The lowest seats rested on a parabolic vault supported by two walls concentric with the orchestra. The lower wall was under the first row of seats and the upper, which was very much thicker, supported the 7th to the 11th rows of seats. Beyond were radially disposed, barrel-vaulted spaces, probably 18 in all, which supported the 12th to 19th rows of seats. Around these ran an annular barrel-vaulted corridor, on which rested the 20th to the 23rd rows of seats, and whose floor, according to Perron's section, was almost at orchestra level.¹⁰ This annular passage had a series of light-wells in the crown of its vault, as this was the only form of lighting possible. The passage communicated with the radial rooms. As there were *vomitoria* in the vaults of at least some of the radial rooms, it must be supposed that there were staircases leading up to the seats in this part of the cavea. It must be assumed that the annular passage communicated with the *aditus maximi*. Therefore the passage must have been designed to allow more flexible access to the upper seats of the *ima cavea* and to avoid an influx of spectators reaching their seats from the orchestra. A massive masonry wall ran around the annular passage and also supported another parabolic vault on which were the 27th to 31st rows of seats. Perron apparently could not determine the floor level of the annular passage covered with this parabolic vault, although in this case it could have been well above orchestra level. Around this outer annular passage was a further series of

radial barrel-vaulted rooms, supporting the 32nd to 40th rows of seats, between which were radial passageways leading to the exterior. From Perron's section it seems likely that the radial passageways led into the outer annular passage and that there were further *vomitoria* in its parabolic vault leading to the seats of the *media cavea*. Staircases were also shown, which presumably gave access to the seats of the *summa cavea*. It is difficult to know why so much of the hillside was removed to create these elaborate substructures, unless it was because of the Punic necropolis underneath.¹¹ The theatre at Simitthu, also in Africa Proconsularis, was raised on substructures even though it was built against a hillside (Plan 258). In this case the theatre was built on a giallo antico marble quarry and it is possible that the marble had been extracted before the theatre was built.

(f) *Theatres with asymmetrical substructures.*

Sometimes one side of the cavea rested against a hillside and the other side had to be supported. This was usually because the orientation of the theatre did not conform to the shape of the hill. In the Augustan theatre at Peltuinum (Plan 51) the southern side of the cavea was built on big vaulted substructures, while the northern part rested on the hillside and abutted against the outer face of the city walls. The seats on the west side of the cavea of the theatre at Eporedia were cut into rock, but the east side of the cavea rested on radial and annular substructures (Plan 101). At Amiternum the east side of the cavea rested against a hillside, while part of its west side was supported on radial substructures of *opus quasi-reticulatum* (Plan 48). Some walls were built at an angle to the radial walls to hold back the earth of the hillside. The east side of the theatre at Spolegium (Plan 67, Pl. 31) was built against the town walls, and the west side on barrel-vaulted substructures. Asymmetrical substructures are also found in the eastern provinces, for example in the theatre at Sagalassus (Plan 396). Most of the *ima cavea* was built into the hillside except for part of the west side where there are two levels of radial substructures to compensate for the hillside which falls away at this point.

5. *The free-standing cavea raised on hollow substructures*

(a) *The cavea supported entirely on radial vaults.*

The simplest method of building a free-standing cavea was to support it entirely on radial vaults. However, theatre geometry dictates that as the seating rises the vaults become higher and simultaneously wider, which causes two distinct problems. In a theatre 80 metres wide, with an orchestra 20 metres in diameter, a barrel vault two metres wide at the rim of the orchestra would become an unwieldy eight metres wide by the time it reached the outer edge of the cavea. A vault, starting at ground level at the orchestra rim and rising at a modest 22.5°, would be 15 metres high at the edge of the cavea. Only one example of a theatre

¹⁰ For Perron's plans see G.-C. Picard *Bull. de la SFAC* 14-19 = *RA* (1969), 178-83.

¹¹ Picard comments upon this anomaly, *RA* (1969), 178-83.

supported on substructures of this simple type is known and that is the second-century BC theatre at Caes (see Plan 6 and Fig. 10). Evidently it was quickly realized that a better solution was to build substructures consisting of two superimposed storeys of radial barrel vaults.

This type of cavea, in its simplest form, can be seen in the theatre at Iguvium (Plan 63, Pl. 28). The vaults emerge from the solid concrete fill under the lowest seats of the *ima cavea* and slope upwards at 25.5°. At a point 11.60 metres from the rim of the cavea they become horizontal. As the inner parts of these vaults were too narrow and too low to be usable they were sealed off by a curved wall, which corresponded to the podium between the *ima* and the *media cavea*. The podium also marked the beginning of the upper storey of barrel vaults, which sloped upwards for their entire length in order to support the upper seating of the cavea. These two storeys of barrel vaults appeared as a double order of arched openings on the façade (Fig. 8, Pl. 30). The advantage of building two storeys of vaults was that it allowed access to all parts of the cavea by means of staircases and passageways on both levels.

Despite the careful planning involved in building the Iguvium theatre its support system has some disadvantages. The spectators passing through one of the arched openings of the façade found themselves inside a particular radial space which did not communicate with its neighbours. This was not a problem at ground level because the spectators could choose to enter by any entrance they wished. It became a problem in the upper storey where openings between adjacent bays were essential for access. Openings between adjacent barrel-vaulted spaces were not difficult to create. They can be seen for example in the Porticus Aemilia or the substructures under the Temple of Jupiter Anxur at Terracina which were built long before the theatre at Iguvium. However, because the openings had to be fairly small, they must have been an impediment to circulation and it may be supposed that at Iguvium access to the seating of the *summa cavea* was less efficient than to the *ima cavea*.

However, this simple, workable system was frequently used in the first century BC. Only two radial passageways belonging to the substructures of the late Republican theatre at Tuder (Plan 68) are at present visible but they were of the Iguvium type. One of the vaults was covered with a barrel vault which was horizontal for a short stretch, but after two rows of long, narrow travertine voussoirs, began to slope down steeply. Excavations at Caere have revealed the substructures of an Augustan theatre (Plan 70), whose *ima cavea* was apparently supported on a series of blind radial rooms not communicating with each other and covered with vaults similar to those at Iguvium. A curved wall separated these blind rooms from a series of outer radial passages faced in *opus reticulatum*. In its earliest phase the cavea of the theatre at Ostia (Plan 19) had substructures of the Iguvium type with radial vaults divided into two by a curved wall which ran under the *praecinctio* between the *ima* and *media cavea*. The *summa cavea* of the Augustan theatre at Peltuinum (Plan 51), which also seems to have had

substructures similar to those at Iguvium, was supported on 22 radial vaults of concrete faced in *opus reticulatum*.

(b) *The cavea supported on radial vaults with an outer annular passage.*

The addition of an encircling outer *ambulatory* to a cavea supported by radial barrel-vaults offered considerable advantages in terms of circulation. Not so much at ground level but on the upper storey, where it allowed spectators the same access to the radial passages as they had at ground level. The late first century BC theatre at Asculum (Plan 56, Pl. 23) displays striking similarities to Iguvium in the arrangement of its substructures, although it was built on a shallow slope. The cavea rested on an imposing set of radial substructures and a 2.70-metres-wide *praecinctio* running around the middle of the cavea rested on a curved wall which divided the substructures into two. However, the radial vaults were surrounded by two large concentric walls, which presumably belonged to an annular passage supporting the *summa cavea* or a *porticus* at the top of the cavea.

The Augustan theatre at Falerio Picenus (Plan 57) was built on 21 radial vaults and behind them ran a vaulted annular passage, which once supported the *summa cavea*. As at Iguvium the vaults which supported the *ima* and *media cavea* were divided by a curved wall on which rested the *praecinctio*. The cavea of the early first century AD theatre at Florentia (Florence) (Plan 75) seems to have been supported on a total of 28 radial vaults, but there is no suggestion from the plans that there was a curved wall dividing them as at Iguvium. As at Asculum there is evidence of an annular passage around the cavea.

At the end of the second century AD an outer ring of 21 arched openings on two storeys was built around the cavea of the theatre at Ostia, which in its original form rested on radial vaults of the Iguvium type (Pl. 8). As well as greatly improving the circulation system it increased the theatre's capacity from 2,700 to 4,000 spectators. Behind the façade was a row of barrel-vaulted spaces, some containing staircases leading up to the topmost seats and some used as *tabernae*.

(c) *The cavea supported on radial vaults with both an outer and inner annular passage.*

In free-standing theatres it is rare to find an inner annular passage without an outer one. Among the few exceptions is the theatre at Minturnae (Plan 14, Pl. 4), but it is hardly typical because the two large annular vaults under the *media cavea* seem to have been built largely for structural reasons rather than to facilitate circulation.

The most sophisticated type of free-standing cavea was supported on radial vaults with an annular passage running through the middle of them (Fig. 17). The radial vaults on the orchestra side of the annular passage sloped to support the *ima cavea*. The vaults on the outer side of the annular passage were horizontal and carried an upper storey of radial vaults, which sloped to carry the *media* or *summa cavea*. Around the rim of the cavea at ground level was an outer annular passage or *ambulatory*, which gave access to the lower storey of radial vaults. Above it

was another *ambulacrum* which ran around the upper storey of radial vaults. The vault of this upper passage usually supported the *summa cavea*, as at Beneventum (Plan 36), or a *porticus*, as at Sabratha (Fig. 17). Both *ambulacra* had arched openings in the their outer wall, but the evidence seems to suggest that there were usually no such arched openings in the wall around the *porticus* or *summa cavea*. For example, Fidenzoni's restoration of the façade of the Theatre of Marcellus shows a solid wall pierced at intervals by small rectangular or square windows (Fig. 9). This system not only provided a handsome façade for the cavea, but the alternation of radial and annular vaults offered great structural stability as well as excellent access to the seating.

As well as the Theatre of Marcellus (Plan 26, Pl. 14, Fig. 9), the system is found in a number of other theatres, including comparatively early ones like the theatre at Mediolanum (Milan) (Plan 102), which was built on an entirely flat site. What survives today is the foundations of the substructures. Therefore the elongated rectangles on the plan are not radial walls but the hollows within a solid mass of concrete underpinning. The radial walls stood in line with the piers of the outer *ambulacrum* and the passageways were over the hollows. A possible explanation for the pairs of curved walls separating the two sets of radial walls was that it was a double annular passage divided by piers supporting the *media cavea*, a smaller version of the one at Minturnae. There were arches 2.65 metres wide on at least two storeys around the façade and it may be noted that the piers have neither pilasters nor half-columns which may suggest a date close to that of the theatre at Iguvium.¹²

Another early example of a theatre built on an almost flat site with a full set of substructures is the theatre at Arelate (Arles), which dates to c. 30–20 BC (Plan 209). Its cavea rested upon two sets of radial barrel-vaults divided by an annular passageway and surrounded by an outer *ambulacrum*. The lower seats of the *ima cavea* were supported on a slight slope supplemented by an *aggestus* and the upper on 19 radial vaults, five of which were accessible from the inner annular passage. The vaults contained staircases leading to *vomitoria* in the middle of the *ima cavea*. The annular passage was 1.5 metres wide and faced with small stones, and its floor was 2.35 metres above orchestra level. At each end of the passage seven steps led down to the *aditus maximi*. The upper parts of the cavea rested on 27 sloping radial vaults. Underneath them at ground level was a corresponding set of radial vaults, some of which were thoroughfares leading directly from the outer *ambulacrum* across the inner annular passage to the *vomitoria* of the *ima cavea*. A number of others contained staircases which either ran up to the *praecinctio* dividing the *ima cavea* from the upper *media cavea*, or staircases which doubled back and led up to the upper storey of the outer

ambulacrum. On the south side of the cavea a short section of the exterior wall is preserved, this time with three storeys of arched openings. They are flanked by shallow pilasters supporting a continuous triglyph frieze with a frieze of acanthus scrolls above.

The theatre at Saepinum (Plan 54), which dates to after AD 4, had a cavea surrounded by a plain outer wall pierced at intervals by windows and doorways. Within ran an annular passage, 2.30–2.64 metres wide and 7.20 metres high, each end of which terminated in a massive *tetrapylon* with piers measuring 1.50 × 1.40 metres. The *tetrapyla* formed the junction between the annular passage and the *aditus maximi*. There was also an inner annular passage, 3 metres high, accessible from the *aditus maximi*, separated from the outer one by 21 radial vaults. Three of these vaults were passageways between the two annular passages and the other 18 vaulted chambers were probably used as storerooms. The seating of the *ima cavea* was also supported on radial vaults, 19 in all. Two of them contained staircases leading from the inner annular passage up to the seating of the *ima cavea*. The steps for the *bisellia* and the orchestra probably rested on a bed of concrete (Pl. 22).

In the Tiberian theatre at Caesaraugusta (Plan 234) the lowest 6–8 rows of seats probably rested on a bed of concrete, as at Arelate. The rest of the *ima cavea* was supported by radial vaults with staircases accessible from an annular vaulted passage which ran under the *praecinctio* at the top of the *ima cavea*. Beyond the annular passage were 28 radial vaults which supported the upper parts of the cavea, and around these ran an outer annular passage, about 2.40 metres wide. Enclosing the cavea was a massive concrete wall, 3.35 metres wide.

There are numerous other examples of the fully developed cavea in Italy. In the late Augustan or Julio-Claudian theatre at Parma (Plan 82) the lowest seats of the cavea seem to rest upon an *aggestus* contained within radial walls. Around this ran a vaulted annular passage above which was presumably a *praecinctio*. The upper part of the cavea was supported on radial barrel-vaults and there was a vaulted *crypta* running around the edge of the cavea, which may have supported a *porticus*. Another theatre with both internal and external annular passages is the small Domitianic theatre at Albanum (Plan 2).

This sophisticated structural system was used in a number of theatres built in the second century AD, such as the theatres at Naples (Plan 16), Helvia Ricina (Plan 59), and Beneventum (Plan 36, Pls. 17, 19). The latter, dedicated at the time of Hadrian, has the most complete surviving set of substructures of any theatre in Italy outside Rome. The cavea was built on two sets of radial vaults separated by an annular passage. The inner vaults contained staircases leading up to the *ima cavea*; the outer vaults, 23 in all, supported the *media cavea*, and contained an alternation of staircases and passageways. Around the cavea ran a cross-vaulted *ambulacrum*, above which was the *summa cavea* (Pl. 19). The lowest storey has 25 squat arched openings flanked by an exceptionally massive Tuscan order with togate busts in the keystones. The façade probably consisted of two storeys of arched openings and a plain third storey.

¹² Mirabella Roberti dates it to the middle of the 1st cent. BC when Milan had just become a municipium and when Virgil visited (52–50 BC). This dating is based upon the discovery of an Italo-Corinthian capital dating to the mid-1st cent. BC found near by. However, there is no clear proof that it came from the theatre. See M. Mirabella Roberti, *Milano romana* (Milan, 1984), 52–6. Degrassi believes the theatre is Augustan. N. Degrassi, *NSc.* (1951), 34–44.

This type of cavea did not appear in North Africa until the second century AD. The theatre at Bulla Regia (Plan 249), dating to the second half of the second century AD, was largely built on substructures, although the lowest part of the cavea rested on a solid masonry fill. Around it was a series of 15 radially disposed rooms which intercommunicated by doorways and supported the *media cavea*. An *ambulacrum* ran around the edge of cavea off which opened two staircases leading up to the upper seats. The second-century AD theatre at Ammaedara (Plan 248) was completely built on substructures. Behind the *ima cavea* was a vaulted passageway, 3.10 metres wide, from which four staircases, 1.50 metres wide, ran up to the seats. The passageway also communicated with a central corridor which ran through to the orchestra, as well as giving access to the seats of the *media* and *summa cavea*. Beyond this passageway was a series of radial rooms, 6 metres long, accessible through doors, 1.50 metres wide. Around these rooms ran the outer *ambulacrum*, 1.60 metres wide, which had a series of arched openings on its outer side. In the theatre at Althiburos (Plan 247), built by the time of Commodus, an *ambulacrum* ran around the cavea with two storeys of arched openings on the outside, 19 of which are still visible at ground level and 5 of the upper storey. Saladin mentioned an underground passageway around the cavea which gave access to the seating by way of three *vomitoria*.¹³

The Severan theatre at Sabratha (Plan 257, Fig. 17) has the most complete and sophisticated set of substructures of any North African theatre. Its *ima cavea* rested upon a rocky depression, supplemented by an *aggestus*. Under the *praecinctio* which divided the *media* from the *summa cavea* was a barrel-vaulted annular passage accessible from both *aditus maximi*. From this passage ran five radial staircases which emerged in the *praecinctio* at the top of the *ima cavea*. Beyond the annular passage were 25 radial vaults, which contained either passageways or staircases, or were used as *tabernae* or storerooms. Around these ran an outer barrel-vaulted annular passage with a façade of 25 arched openings (Pl. 88).

6. *The wooden theatre or theatrum ligneum.*

Wooden theatres were built in Rome throughout the Republic and were common in the western provinces particularly Gaul and Germany. Some were later replaced by stone theatres, but wooden ones were still attested, even in Severan Rome.¹⁴ An inscription of the first half of the first century AD from Falerii Novi specifically mentions '[... theat]rum lapid[eum...]' which may suggest that it was replacing an older wooden theatre.¹⁵ The theatre at Forum Julii, built at the end of the first century BC, had a remarkably flimsy polygonal outer wall, only 0.70 metres thick, which led Donnadiu to conclude that the

superstructure must have been of wood (Plan 211, Pl. 73).¹⁶ He suggested that the outer sections of polygonal walling each supported a wooden panel, 7 metres wide × 15–16 metres high, held in place by wooden buttresses resting on spur walls. Donnadiu also concluded that as there was no masonry underpinning to support the columns in front of the *scaenae frons* wall they too must have been of wood, perhaps stuccoed and painted.

The theatre at Sanxay had a cavea supported on 6 concentric curved walls, 0.60 metres thick and 5 metres apart, except for the outer pair which were only 2 metres apart (Plan 135, Pl. 57). These could not have supported vaulting and were inadequate to compartmentalize a fill. Besides, the two lateral passageways leading into the orchestra had walls of the same thickness. It is more likely that the walls were used to support a timber decking on which the wooden seating was built. Quantities of large nails were found all over the cavea. Another Gallic theatre with in-substantial masonry substructures, but this time polygonal in shape, is that at Antigny (Plan 163). The rectilinear walls presumably facilitated the building of the timber superstructure. The theatre at Aubigné-Racan (Plan 170) has somewhat more substantial concentric walls under the cavea, but the spaces between them were clearly hollow because there are doorways leading from one space to the next. Furthermore, there are beam slots visible near the top of the walls, which suggest they were not to contain an earth fill but to support the wooden beams on which the seats rested.

THE ORCHESTRA

In theatres of the western type there was usually a foot-rest below the lowest row of seats of the *ima cavea* and in front of this a narrow passageway ran around the rim of the orchestra. On the inner side of the passageway there was usually a thin stone or marble wall, c.0.90–1.00 metres high, which will be referred to as the *balteus* wall (Pl. 78). The seats of honour (*bisellia*) were placed on broad steps on the other side of this wall. This tradition may date back to the time of the Republic when temporary theatres were erected in Rome. Presumably the seats of honour were mobile and brought into the theatre for the occasion. The earliest example of an orchestra designed for *bisellia* is the *theatrum tectum* at Pompeii (c.75 BC). In the theatre at Vienna (Vienne) the feet of some of these seats survive (Pl. 76). Theatres of the Levantine type frequently had a podium running around the rim of the orchestra, for example Bostra (Plan 288, Pls. 98–100), but there still seem to have been steps for the *bisellia*, as can be seen at Philadelphia (Plan 301, Pls. 107–8) and the North Theatre at Gerasa (Plan 295, Pl. 105).

In Italy and Sicily theatres before the first century BC usually had an orchestra of beaten earth. There are several examples in Sicily, including the theatres at Iaitas, Morgantina, and Soluntum. The orchestra of the theatre at Pietrabbondante (late

¹³ H. Saladin, 'Rapport sur la mission accomplie en Tunisie en octobre–novembre 1885', *Nouv. Arch.* 2 (1892), 193–5. ¹⁴ *CIL* 6. 32326–36.

¹⁵ *CIL* 11. 3090, cf. I. Di Stefano-Manzella, 'Falerii Novi negli Scavi degli anni 1821–1830', *Mem. Pont. Acc.* 12/2 (1979), 53–69. Fuchs, *Untersuchungen*, 89–91.

¹⁶ A. Donnadiu, *CRAI* (1946), 330–44.

second century BC) was also unpaved. The orchestra of the theatre at Castelsecco (second century BC) is paved in stone, but whether this belongs to the earliest phase of the building is uncertain. It is also unclear whether the limestone paving of the orchestra at Iuvanum belongs to the early first-century BC phase of the building. The Large Theatre at Pompeii had an orchestra of beaten earth until the Augustan period when it was paved in limestone. Evidence from other theatres seems to indicate that stone paving became common by the time of Augustus. Examples include Carsulae (Augustan or Julio-Claudian), Falerio Picenus (Augustan with Julio-Claudian and Antonine restorations), Saepinum (late Augustan), and the theatre at Pausilypum (Augustan with later additions). The paving of the orchestra at Bononia (Bologna) in big slabs of squared sandstone may be connected with the new Augustan *scaenae frons*. The paving of the orchestra of the theatre at Alba Fucens in bluish stone may have been part of the restorations undertaken by the *quattuorviri*, L. Petiolanus and M. Allidius, in AD 40–50.¹⁷ Some theatres in the eastern provinces, for example Canatha, Bostra, and Samaria, had particularly finely laid pavements with the stones following the curve of the orchestra.

Marble paving seems to have come in at the time of Augustus and became common in the first and second centuries AD. The marble paving of the theatre at Nuceria Alfaterna presumably dates to either the Augustan or the Flavian restoration. A large inscription of the Tiberian period indicates that the orchestra of the theatre at Italica was repaved in marble by L. Blattius Traianus Pollio (Pl. 78). The marble paving at Casinum presumably belongs with the rebuilding of the scene building in the second half of the first century AD. The marble paving of the theatre at Nemus Aricinum perhaps belongs to the Julio-Claudian or early second-century AD embellishments. The orchestra at Liternum has marble paving which includes some reused inscription slabs, suggesting that it was part of the Antonine rebuilding. Both the theatre and the odeum at Catania had their orchestras repaved in marble, in both cases probably in the second or third century AD.

Polychrome marble paving also seems to have been introduced at the time of Augustus. The orchestra of the *theatrum tectum* at Pompeii seems to have been paved in coloured marbles by the *duovir* M. Oculatius Verus to judge by an inscription of the Augustan period.¹⁸ The orchestra of the late Republican or Augustan theatre at Spolegium was paved in slabs of white and coloured marble, but some slabs were reused, which suggests a restoration. The theatre at Faesulae has coloured marble paving, but this may belong to the mid-first-century AD restoration. The coloured marble paving of the theatre at Volaterrae may belong to the enlargement of the orchestra at the end of the second century AD. Coloured marble is found in several theatres of the first and second centuries AD, such as Atria (second century AD), Nora (early second century AD), and Teanum Sidicinum (rebuilt in the second century AD).

A number of theatres in southern Gaul have orchestras inlaid with rich polychrome marble. Whether the decoration belongs in every case to the original Augustan phase is unclear. The splendid orchestra of the Large theatre at Lugdunum (Lyon), paved in cipollino, pink breccia, and granite and surrounded by a *baltens* wall of cipollino, seems to belong to the Hadrianic restoration or to the same period as the odeum (mid-second century AD). The orchestra of the theatre at Arausio, paved in violet breccia, may belong to the same period as the reliefs of the *proscenium* (Hadrianic). Whether the rich paving of the orchestra at Arelate, in pink breccia with the centre in green cipollino and the border in white marble, belongs to the Augustan period or to a later restoration is unclear. Similarly, the magnificent orchestra at Vienna (Vienne), which is paved in yellow and pink breccia with a border of violet breccia and has four steps of white marble for the *bisellia*, may belong to the second century AD.

Some Spanish theatres have an orchestra paved in *opus sectile*, for example the theatre at Caesaraugusta, where the paving may belong to the earliest phase of the building (Tiberian). The *opus sectile* paving at Malaca (Malaga) seems to belong to the mid-first century AD according to an inscription¹⁹ and the fine polychrome marble paving at Olisipo (Lisbon) may date to the time of Nero.²⁰ The orchestra of the Theatre of Dionysus at Athens was also paved in polychrome marble at the time of Nero. The theatre at Corinth was paved in polychrome marble in the Hadrianic period and the odeum at Corinth by Herodes Atticus c. AD 175. The paving of the orchestra of the Augustan theatre at Salamis in Cyprus may belong to the Hadrianic restoration. The orchestra of the late second-century AD theatre at Bulla Regia in North Africa was paved in *opus sectile* with a late mosaic of a bear in the middle.

Smaller buildings, especially odea and bouleuteria, were commonly paved in polychrome *opus sectile*. Examples include the odea at Aphrodisias, Thessalonica, Cos, Iasus, the odeum of Agrippa at Athens, and the odeum in the Asclepieum at Pergamum, as well as the bouleuterion at Troy. The odeum at Lugdunum (Lyon), built in the second century AD, was paved with squares, circles, and lozenges in porphyry, breccia, grey granite, and coloured marble. The small theatre at Montegrotto Terme had its orchestra paved in *opus sectile* in a stellar pattern.

Various other materials were used to pave orchestras. The theatre at Augusta Bagiennorum (second half of the first century AD) had an orchestra paved in bricks, and at Helvia Ricina in Italy (early second century AD) the bricks are hexagonal and heart-shaped. Occasionally the orchestra was plastered, for example Gioiosa Ionica in Italy, Petra in Jordan, and Soli in Cyprus, and in two cases the plaster was painted. At Caesarea Maritima 14 layers of painted plaster were discovered²¹ and at Leptis Magna the painted plaster was renewed about 12 times

¹⁹ P. Rodríguez Oliva in *Teatros romanos*, 183–94.

²⁰ T. Hauschild, *MM* 31 (1990), 348–92.

²¹ A. Frova et al., *Scavi di Caesarea Maritima* (Milan, 1965), 57–195.

¹⁷ F. De Visser, *Ant. Cl.* 24 (1955), 80, nos. 45, 46.

¹⁸ *CIL* 10. 845.

before it was replaced with marble.²² Sometimes mosaic was used to decorate the orchestra, for example in the odeum at Argos, the theatre at Byblus in Lebanon, the odeum or acroaterion at Arycanda, and the theatre in the Sanctuary of the Dea Syria at Delos.

THE TRIBUNALIA

Until the Sullan period the *aditus maximi* were uncovered, which means that the *analemmata* walls took most of the thrust from the ends of the cavea. With the introduction of vaulted *aditus maximi* the vaults took a part of this thrust and there was a tendency to build thicker walls on the basilica side of the *aditus*. As a result staircases could be inserted into these walls to allow more private access to the *tribunalia*, as can be seen at Iguvium (Plan 63) and Arelate (Plan 209). At Volaterrae (Plan 79, Pl. 35) an extremely narrow staircase ran diagonally through the thick-

ness of the basilica wall. At Arausio (Pl. 66) the staircases were built into the thickness of the wall on the cavea side of the *aditus*. In some theatres, such as Faesulae (Plan 72) and Beneventum (Plan 36, Pl. 17), the *tribunalia* were placed higher up and there were several rows of seats below them. As they lay beyond the ends of the stage they were accessible by means of staircases which ran from the *postscaenium*.

In some theatres there is a dedicatory inscription inscribed within a *tabula ansata* in front of the *tribunal*. It was a particularly hallowed position, being in front of the box of the presiding magistrates. However, because it was in full view of only half the audience there was usually an identical inscription on the box opposite. An example is the Annobal Rufus inscription at Leptis Magna (Pl. 85). At Augusta Emerita there were identical building inscriptions of Agrippa in front of both *tribunalia*. It seems likely that the pair of Cn. Satrius Rufus inscriptions found at Iguvium occupied a similar position.²³

²² Caputo, *Leptis Magna*, 81-4.

²³ *CIL* II. 5820.

The Scene Building

THE DEVELOPMENT OF THE *SCAENAE FRONS*

The *scaenae frons* was the wall of the scene building facing the audience. In theatres of the western type it contained the three doorways through which the actors entered the stage (Fig. 20). In some eastern theatres there were five such doorways (Fig. 27). The sides of the stage were enclosed by walls (*versurae*). These also contained doorways, which led onto the stage from the lateral rooms or basilicas beyond. Thus in theatres of the western type there were five possible entrances onto the stage. The *columnatio* which ran in front of the *scaenae frons* wall usually turned to frame the doorways at the sides of the stage.

This type of *scaenae frons* seems to have had its origins in Sicilian theatres of the third and second centuries BC, for example Segesta (Fig. 18). A related type is found in Campanian and central Italian theatres of the second century BC, for example Sarno (Plan 28, Pl. 15). At first the *scaenae frons* wall was rectilinear and it could be decorated with pilasters or half-columns, to judge by fragments found at Segesta and Tyndaris. There is some controversy about the height of these early scene buildings, but it seems possible that they were only one storey high.¹

The free-standing *columnatio* had appeared by the middle of the first century BC. According to Pliny's description, the theatre of Scarus (58 BC) had a single-storey *columnatio* with glass (perhaps mosaic) above, which suggests that the wall rose higher as in the model of a Roman stage in the National Archaeological Museum, Rome (Fig. 19).² The *scaenae frons* seems to have continued to develop in height, width, and elaboration during the late Republican and Augustan period. The theatre at Iguvium (Gubbio), which dates to the third quarter of the first century BC, had a two-storey *columnatio* in front of the *scaenae frons* wall (Fig. 20). This is the earliest known example of the feature in Italy, although a *scaenae frons* with a two-storey *columnatio* was built for the theatre at Aphrodisias in Asia in the period 39–27 BC. The *scaenae frons* had probably grown even higher by the time of Vitruvius, who describes both the two- and the three-storey *columnatio*.³

The indented *scaenae frons* had appeared by the third quarter of the first century BC, with the *valvae regiae* enclosed in a broad semicircular niche and the *hospitalia* in rectangular niches. The

scaenae frons of the theatre at Iguvium is an early example of the type (Plan 63). The Augustan period saw various experiments in the design of the indented *scaenae frons* and it was not until late in Augustus' reign that an orthodox type became established. Meanwhile the rectilinear *scaenae frons* continued to be built. Finally, in the second century AD a new type of *scaenae frons* appeared with all three doorways enclosed in semicircular niches. It was probably inspired by the scene building of the Theatre of Pompey which was rebuilt towards the end of the first century AD.

THE RECTILINEAR *SCAENAE FRONS*

The theatre at Tusculum (Plan 34), which probably dates to a little after the middle of the first century BC,⁴ had a rectilinear *scaenae frons*, as did the late Republican theatre at Minturnae (Plan 14), although the scene building of the latter was totally rebuilt in brick at the time of Hadrian.⁵ Little survives of the *scaenae frons* wall of the theatre at Ostia (Plan 19, Pl. 7), but it was clearly rectilinear. The original building was of *opus reticulatum* and *opus quadratum*, and probably dates to c.18–17 BC.⁶ Other Augustan theatres with a rectilinear *scaenae frons* include Amiternum (Plan 48), which has *opus quasi-reticulatum* in the substructures with some *opus reticulatum* in the scene building, which suggests that it is late Republican or early Augustan; Venafrum (Plan 35), built shortly after the founding of the colony in 14 BC; Falerio Picenus (Plan 57, Pl. 24), built in the Augustan period; and the late Augustan theatre at Saepinum (Plan 54). The small theatre or odeum at Pola which was probably built at some time during the first century AD has the unusual feature that the central portion of the rectilinear *scaenae frons*, which frames the *valva regia*, is recessed (Plan 94). The theatre at Augusta Bagiennorum (Plan 84), which belongs to the second half of the first century AD, has a richly marbled rectilinear *scaenae frons*.

The rectilinear *scaenae frons* was commonly found in Spain. An early example is the theatre at Acinipo (Plan 224), which has a finely preserved rectilinear *scaenae frons* built of isodomic

⁴ Courtois, *Bâtiment*, 86–7, believed that it was built after the Theatre of Pompey. ⁵ Johnson, *Minturnae*, 57–60. Coarelli, *Lazio*, 376.

⁶ A fragmentary inscription bearing the words *M. Agrippa cos* was found near the scene. *CIL* 14. 82. According to Cooley it should be dated to 18/17 BC. A. Cooley, *BSR* 67 (1999), 173–82.

¹ Buckler, 'Two Skenai'.

² Pliny, *NH* 34. 36; 36. 5, 50, 113–15, 189.

³ *De Arch.* 5. 6. 6.

ashlar masonry. The 21 surviving courses give clear evidence of a two-storey *columnatio*, and there were niches in the upper part of the wall, corresponding to the three doorways below. Only one Corinthian capital of the *columnatio* has survived. It is dated to the period of the First Triumvirate c.59–53 BC by del Amo⁷ and the excavators found no Augustan material under the theatre. However, the inscription found in the orchestra cannot be pre-Augustan and the form of the Corinthian capital suggests an early Augustan date.⁸ The *scaenae frons* of the theatre at Italica (Plan 227, Pl. 78) was rectilinear and had three doorways flanked by eight projecting podia which carried a total of eighteen columns. The columns of the *scaenae frons* were replaced, probably in the mid-second century AD, to judge by a single surviving Corinthian capital. Part of the wall of the rectilinear *scaenae frons* survives in the Tiberian theatre at Clunia (Plan 236). A number of Corinthian capitals and column shafts were found near by, suggesting a two-storey *columnatio*.⁹ The *scaenae frons* of the Claudian theatre at Baelo (Plan 225) was also rectilinear and contained the usual three doorways, each two metres wide, as well, apparently, as smaller doorways at the ends which led into the end rooms of the *postscaenium*.

The rectilinear *scaenae frons* was rare in North Africa, especially Africa Proconsularis, Numidia, and the two Mauretaniae, an exception being the theatre at Iol/Caesarea (Plan 242), built at the end of the first century BC. The theatre at Cillium (Plan 253), built at the end of the first century AD, also seems to have had a rectilinear *scaenae frons*, despite Desparmets' attempt to insert small niches.¹⁰ The scene building of the theatre at Thamugadi (Plan 246) was heavily robbed to build the Byzantine fortress, but there is no reason to assume, as Crema did, that it was rectilinear.¹¹ Theatres in Cyrenaica commonly have a rectilinear *scaenae frons*, as does one of the few surviving theatres of Egypt, the theatre at Oxyrhynchus (Plan 278). In Greece and Asia Minor, on the other hand, the rectilinear *scaenae frons* was so common that it was almost the norm. Even theatres which had many western features, such as Aspendus (Plan 383, Pls. 122–4), Curium (Plan 408), and the Odeum of Herodes Atticus at Athens (Plan 418, Pl. 139), had a rectilinear *scaenae frons*, as did older Greek theatres which had been 'romanized', such as Sparta (Plan 428), Ephesus (Plan 329, Pl. 114), Argos (Plan 413), and the Theatre of Dionysus at Athens (Plan 416). The rectilinear *scaenae frons* was also used in the majority of odea and small theatres.

THE INDENTED SCAENAE FRONS

The indented *scaenae frons* usually had a curved niche framing the *valvae regiae* and rectangular niches around the *hospitalia*.

⁷ *El teatro*, 215–51.

⁸ *El teatro*, pl. xiv. 1.

⁹ *El teatro*, 65–78.

¹⁰ A. Ennabli, *PECS* 224. Desparmets dates it to the Flavian period, from a corbel in the north *aditus maximus*. However her reconstruction of the *scaenae frons* with niches is unconvincing (*BAC* (1946), 130; *Karthago*, 15 (1969–70), 13–66).

¹¹ Crema, *Architettura romana*, 416.

The earliest known example of this type of *scaenae frons* is to be found in the theatre at Iguvium (Plan 63), a centre of minor importance and an unlikely place to have produced a design innovation of such significance. This feature must surely have appeared earlier in a major theatre, and chronologically the only real candidate is the Theatre of Pompey (55 BC). Unfortunately little is known of its scene building and the elaborately indented *scaenae frons* shown in the Marble Plan (Fig. 30a) certainly represents a later rebuilding, probably of Domitianic or early Trajanic date.

Several arguments have been advanced to support the proposition that the scene building of the Theatre of Pompey was of wood or other impermanent materials or that there was no scene building at all when the theatre was first built.¹² Several theatres in Italy had scene buildings made of permanent materials by the middle of the first century BC and it is difficult to see why a building of the costliness and scale of the Theatre of Pompey would have lacked this feature, especially as the scene building was becoming an integral part of the support structure of the building. This of course means that, assuming it was built of permanent materials, the original *scaenae frons* of the Theatre of Pompey must have been built on a monumental scale to match the height of the cavea. In that case it would have been a very notable feature of the building. However, in the present state of our knowledge we have very little idea what it looked like.

The only scrap of evidence which might throw light on its original appearance is the Roman theatre at Iol/Caesarea, which was built in the early or middle Augustan period by Juba II of Mauretania, a man of great culture who had lived in Rome from 46 to 23 BC.¹³ He wrote a work about the theatre in 17 books and would undoubtedly have known the Theatre of Pompey.¹⁴ Indeed his theatre seems to have been influenced by it. Like the Theatre of Pompey (Plan 25) his theatre had a temple at the top of the cavea (Plan 242), and the sculptural decoration of the two theatres is closely related.¹⁵ The fact that the theatre at Iol/Caesarea had a rectilinear *scaenae frons* may possibly indicate that this feature too was taken from the Theatre of Pompey.

Our knowledge of the scene building of the next great theatre built in Rome, the Theatre of Marcellus (inaugurated 13 or 11 BC), is even more sketchy. Although it has a well-preserved cavea, the scene building has not been excavated.¹⁶ The Marble Plan (Fig. 30b) shows the *scaenae frons* as a simple straight line. Such a schematic representation is anomalous in view of the detail with which the *scaenae frons* of the Theatre of Pompey is

¹² I am not persuaded by Gleason, 'Porticus Pompeiana', that the theatre was originally built without a scene building at all.

¹³ The theatre has been dated to 25–15 BC by Picard, 'Cherchel'. But P. Pensabene dates it to c.10 BC on the basis of its architectural ornament, *Les Chapiteaux de Cherchel: Étude de la décoration architectonique* (suppl. 3, *Bulletin d'Archéologie Algérienne*; Algiers, 1982), nos. 48–9, 51–4, 62.

¹⁴ S. Gsell, *Histoire ancienne de l'Afrique du Nord*, 7 (Paris, 1928), 251–76.

¹⁵ Bejor, 'Decorazione', 37–46.

¹⁶ There is no archaeological evidence for Fidenzoni's reconstruction. Fidenzoni, *Teatro Marcello*, figs. 21–2.

rendered on the Marble Plan (Fig. 30a). The line is often taken to imply that the *scaenae frons* was rectilinear, but one would expect at least the doorways to be indicated. As for the Theatre of Balbus (Plan 27), which was inaugurated in 13 BC, the arrangements of the *scaenae frons* are unknown despite the shallow *regia* niche shown on the plan (Plan 27).

THE DEVELOPMENT OF THE INDENTED SCAENAE FRONS

Because the evidence is so scanty in the capital, theatres in Italy and the provinces must be used for evidence of the early development of the indented *scaenae frons*. It took some time before an orthodox type emerged and when it did, its features were as follows (see Fig. 21). The *regia* was enclosed in a broad, but fairly shallow curved niche; the *hospitalia* in rectangular niches of no great depth. A *columnatio* ran in front of the *scaenae frons* wall and at the ends turned to frame the doorways at the ends of the stage. There were pairs of columns in front of each doorway; two or three columns between the *hospitalia* niches and the corners, and four columns between the *hospitalia* and *regia* niches. The *columnatio* was on two or three storeys depending upon the size of the theatre (see Chapter 3). Before this orthodox type emerged a number of experiments were tried in the last years of the Republic and in the Augustan period. They all have some features of the orthodox type, but few have all of them.

THE IGUVIUM TYPE

The *scaenae frons* of the theatre at Iguvium had a curved central niche flanked by two shallow rectangular ones (Plan 63). In front of the *scaenae frons* wall ran a continuous two-tier *columnatio*, with pairs of columns in front of all three doorways. However, there were only two columns between the *hospitalia* and *regia* niches.

The last *scaenae frons* of the Large Theatre at Pompeii had a similar arrangement with only two columns between the *hospitalia* and *regia* niches (Plan 22, Pl. 10). Although Maiuri believed that the curved *regia* niche and the rectangular lateral niches were further evidence for a Neronian or Flavian dating, the *scaenae frons* and *postscænium* had many stylistic parallels in late Republican/Augustan theatres.¹⁷ In any case an enlarged *scaenae frons* was necessary to match the greatly increased height of the cavea which resulted from the building of the *crypta* and *summa cavea*. The likelihood is that the scene building which survives was built immediately after the cavea was finished, probably in the early first century AD.

¹⁷ A. Maiuri, *L'ultima fase* (Rome, 1942), 77–80; 'Saggi nella cavea del Teatro Grande', *Nsc.* (1951), 126–34.

THE HERCULANEUM TYPE

The theatre at Herculaneum (Plan 12), which dates to some time after 32 BC, had some features in common with the Large Theatre at Pompeii and the Iguvium theatre. It also had only two columns along the wall surface between the *regia* niche and the *hospitalia*. However, although the *regia* was framed by a shallow curved niche, there were no rectangular niches enclosing the *hospitalia*.

The theatre at Bovillae (Plan 5), which has been variously dated to the mid-first century BC, the Augustan period,¹⁸ and to AD 14,¹⁹ also seems to have had a curved niche enclosing the *regia* while the rest of the *scaenae frons* was rectilinear. However, the evidence for its profile is very slender. It is based upon 'un leggiero indizio del suolo' and on the analogy of other examples.²⁰ The theatre at Casinum, first built about 40 BC, originally had a rectilinear *scaenae frons*, but in the second half of the first century AD a shallow curved niche of brick was built around the *regia* (Plan 8, Pl. 3).

THE VOLATERRAE TYPE

The *scaenae frons* at Volaterrae (Plan 79, Pl. 36) was broadly similar in design to Herculaneum, except for the *regia* niche. Although the theatre at Volaterrae was not particularly large (61.63 m or 210 rf in diameter), the *scaenae frons* was clearly designed to impress. The *columnatio* was only two storeys high, but it was exceptionally tall at 15.57 metres and the *regia* was enclosed in an unusually large curved niche with pairs of columns on the two podia in front of the doorway. Because the *regia* niche takes up so much space, the sides of the *scaenae frons* are rectilinear and there is only space for two columns each side of the *hospitalia*. Its builder, A. Caecina Severus, was consul in 2–1 BC. The building fits very well into the Augustan period of experimentation.

THE ARELATE TYPE

The theatre at Arelate (Plan 209) had an indented *scaenae frons* wall of the Iguvium type, with a flat-backed niche with curving sides enclosing the *regia* and rectilinear niches for the *hospitalia*. Like Volaterrae it had two pairs of columns in the *regia* niche, but, unlike Iguvium, it had four columns between the *regia* and the *hospitalia* niches (Pl. 72). The columns in the *regia* were a giant order, two storeys high while the rest of the *columnatio* was on three storeys. The theatre at Arausio, built some twenty years later, had a similar design (Plan 208, Pl. 67). Only the footings of the scene building of the theatre at Vienna (Vienne)

¹⁸ G. Maria de Rossi, *Forma Italiae*, Reg. I. vol. 15: *Bovillae* (Florence, 1979), 307.

¹⁹ Coarelli, *Dintorni di Roma*, 71.

²⁰ A. Doboši, *Eph. Dac.* (1935), 357–9.

(Plan 217) survive, but many fragments of the *columnatio* show that there were two pairs of columns in the *regia* niche. Heilmeyer dates the capitals of the *scaenae frons* to the mid-Augustan period²¹ and a fragment of a Caryatid, based on those of the Erechtheum, also came from the scene.²² The frieze of the *proscenium* wall is Antonine and Picard believed the whole theatre was Antonine.²³

THE FERENTIUM TYPE

The *scaenae frons* of the late Augustan theatre at Ferentium (Plan 74), rebuilt in the Severan period, had rectangular *hospitalia* niches and a flat-backed niche with curving sides enclosing the *regia*. Like Arelate (Plan 209), Arausio (Plan 208), and Volaterrae (Plan 79) it had two pairs of large columns in front of the *regia*. However, there were no columns along the curved sides of the niche, as the absence of podia indicates, and there were only two columns between the *hospitalia* and *regia* niches, as at Iguvium (Plan 63), Pompeii (Plan 22), and Herculaneum (Plan 12).²⁴

THE AUGUSTA EMERITA TYPE

The theatre at Augusta Emerita, built by Agrippa c.16–15 BC and restored probably in the Flavian period, had features of both the Iguvium and the Arausio type of *scaenae frons* (Plan 230, Fig. 21). Like Iguvium and Arausio the *regia* was enclosed in a curved niche and the *hospitalia* in shallow rectangular niches. However, unlike Arausio, there was no doubling of the columns in the *regia* niche. Like Arausio, but unlike Iguvium, there were four columns along the wall surface between the *regia* niche and the *hospitalia*. Of the various experimental designs during the Augustan period the Augusta Emerita type of *scaenae frons* was to emerge as the orthodox type for the next 100–150 years. It should be noted that it had three columns between the outer edge of each *hospitalium* niche (counting the column at the corner of the *hospitalium* niche twice) and the doorways into the basilicas. Quite often there were only two, as at Sabratha (Plan 257, Pl. 87) and sometimes the podium turned a right angle and there was a second column along the *versura* wall, as at Tauromenium (Plan 115, Pl. 48).

THE ORTHODOX SCAENAE FRONS

There are many examples of the orthodox type of *scaenae frons*: Interamna Praetuttianorum (Plan 60), built c. 30–20 BC; Verona

(Plan 96), built in the last quarter of the first century BC; Urbs Salvia (Plan 61, Pl. 26), built in the Augustan and restored in the Flavian period; Nuceria Alfaterna (Plan 18, Pl. 6), late Augustan, restored in the Flavian period; Helvia Ricina (Plan 59), variously dated to the first century AD,²⁵ the end of the first/early second century AD,²⁶ and the Trajanic period,²⁷ and Tergeste (Plan 95), built between AD 97 and 102, according to Fuchs.²⁸ However, Verzár-Bass argued for the existence of an earlier theatre, built in the Augustan period, because the *sacellum* at the top of the cavea was particularly characteristic of this era (Pl. 38).²⁹ The type was also commonly found in the provinces. There is an early example at Caesarea Maritima (Plan 280), which was probably built in Herodian times; other examples include Apamea in Syria (Plan 304), built in the second half of the second century AD; the Antonine theatre at Cuicul in Numidia (Plan 244, Pl. 81); and the second-century AD theatre at Saloniae in Dalmatia (Plan 220); Thugga (Plan 261, Pl. 90), built AD 168–9, was of this type, but had unusually deep niches.

LATER VARIANTS

During the first century AD most theatres had either a rectilinear *scaenae frons* or the orthodox indented type. However, it seems that by the late first century AD architects were becoming restless about this design and there were experiments with new designs or variations of the orthodox type. In some theatres, especially in Campania, the *regia* niche was particularly wide and somewhat shallow, for example Nuceria (Plan 18) and Cales.³⁰ Whether this type of *regia* niche can in any way be connected with the wide shallow niche shown in the plan of the odeum at Pausilypon (Plan 21) and the theatre at Oriculum (Plan 65) is unclear. Sometimes we find a return to one of the hybrid designs of the Augustan period. For example, the theatres of Palmyra (Plan 310, Pl. 111) and Sufetula (Plan 259, Pl. 89), both second century AD, had the orthodox indented *scaenae frons*, except that there were only two columns along the wall surface between the niches, as at Iguvium and Pompeii. The *scaenae frons* of the theatre at Segobriga (Plan 239, Pl. 80), built c. AD 40–60, had a shallow curved niche in the middle, but the sides were rectilinear, as at Herculaneum. The theatre at Petra had a *scaenae frons* of similar design (Plan 298, Pl. 106). According to Hammond the theatre is Augustan with alterations in the Claudian period and again between AD 106 and 150.³¹

²⁵ R. Inghieri, *Dioniso*, 8 (1939), 104–9.

²⁶ G. Lugli, *La tecnica edilizia romana con particolare riguardo a Roma e Lazio* (Rome, 1957), 597.

²⁷ M. Blake, *Roman Construction in Italy from Nerva through the Antonines* (Philadelphia, 1973), 263.

²⁸ Fuchs, *Untersuchungen*, 109–13.
²⁹ M. Verzár-Bass, *Il teatro romano di Trieste* (Rome, 1991); and 'I teatri dell'Italia settentrionale', in *La città nell'Italia settentrionale in età romana* (Rome, 1990), 433–5.

³⁰ I was allowed to study this theatre in 2002 by the kindness of Dr S. De Caro. No plan of the scene building was available at the time this book went to press. However, it is clearly Imperial in date.

³¹ Hammond, *Petra*.

²¹ D. Heilmeyer, *Korinthische Normalkapitelle* (Heidelberg, 1970), 113.

²² C. Picard, 'Les Caryatids du Théâtre de Vienne', *Anthemon*, 273–80.

²³ Picard, 'Cherchel', 396.

²⁴ F. Sear, 'A New Proposal for the Restoration of the Theatre at Ferento', *JRA* 7 (1994), 351–60.

McKenzie dated it to the first century AD on epigraphic evidence.³² In theatres of Asia the usual concession to the indented *scaenae frons* was a shallow curved niche enclosing the *regia*, as at Miletus (Plan 342, Pl. 118) and Laodicea (Plan 337). Occasionally an odeum or small theatre had this feature, as at Nemus Aricinum (Plan 17), Argos (Plan 414), and Albitimilium (Plan 83).

There seems to have been a revival of doubled columns in the *regia* at the time of the Severans. In the theatre at Brixia (Plan 89) all three doorways were enclosed in semicircular niches, a fashion of this period (see below), and the columns in the *regia* niche were doubled. The theatre at Bostra, which used to be considered Trajanic,³³ but has more recently been dated to the Severan period,³⁴ also had three curved niches with two pairs of columns in the *regia* (Plan 288, Pls. 98–9). These columns were larger than the others and there were only two storeys of them, although the rest of the *columnatio* had three, as at Arausio. In the theatre at Scythopolis (Plan 285) the *regia* was enclosed in a large segmental niche, with two broad podia three metres deep, each of which carried a pair of red granite columns framing the doorway. This theatre too seems to be Severan to judge by the architectural ornament.³⁵ The theatre at Miletus (Plan 342) had four columns in front of the *regia*, which was enclosed in a curved niche. A complete rebuilding of the stage and cavea was begun in Flavian times, which was only finished in the first quarter of the third century AD. The decoration of the *scaenae frons* was renewed in the last quarter of the third century AD.

THE NEW SCAENAE FRONS OF THE THEATRE OF POMPEY

It was not until the end of the first century AD that a radically new design for the *scaenae frons* emerged. The catalyst seems to have been the fire which damaged the Theatre of Pompey at the time of Domitian, as a result of which its *scaenae frons* had to be rebuilt. This is almost certainly the *scaenae frons* shown on the Marble Plan (Plan 25, Fig. 30a). Crema argued that the building shown on the Marble Plan was Severan.³⁶ A Severan dating relies on an inscription dating to AD 202, which Lanciani took to mean that the theatre was restored by Septimius Severus and Caracalla.³⁷ However, it is more likely that the Marble Plan shows the *scaenae frons* as rebuilt after the fire of AD 80, which Dio Cassius describes as having destroyed the *scaena*.³⁸ Most unusual was the *regia*, which is shown on the Marble Plan with

a triple doorway. It was enclosed in a rectangular niche large enough to contain no less than fourteen columns, forming a kind of triple portico in front of the doors. Equally unusual was the fact that the *hospitalia* were shown framed in curved niches instead of the usual rectangular ones. Apart from these features the rest of the *scaenae frons* was fairly orthodox, with a columnar screen running in front of the *scaenae frons* wall following the curve of the niches and the usual pairs of columns flanking the doorways.

The reason for believing that the unusual *scaenae frons* shown in the Marble Plan is Domitianic is the fact that the new style seems to have been adopted very shortly afterwards at Beneventum (Plan 36, Pl. 18) and Tauromenium (Plan 115, Pl. 48). At Beneventum the arrangement was very similar, with a central triple doorway framed in a rectangular niche and *hospitalia* framed in curved niches.³⁹ The column arrangement was also influenced by that of the Theatre of Pompey, although on a somewhat reduced scale. This is to be expected because while the Theatre of Pompey was some 150 metres wide, the theatre at Beneventum was only 93 metres in diameter. The theatre, probably started at the time of Trajan, was dedicated by Hadrian, as an inscription dated to AD 128 attests.⁴⁰

The theatre at Tauromenium also had a *scaenae frons* inspired by that of the Theatre of Pompey. It too had its *hospitalia* enclosed in semicircular niches, while the *regia* was a triple doorway. The theatre is generally dated to the Trajanic/Hadrianic period. Coarelli has drawn attention to a fragmentary inscription with a consular date of AD 108, which may suggest that the visible theatre is Trajanic.⁴¹ Wilson, who studied the architectural ornament of the *scaenae frons*, believed that the capitals were late Trajanic or Hadrianic.⁴²

The Trajanic date usually given to these two theatres suggests that the new design was immediately influential. Furthermore, the influence may not be restricted to these two theatres. In Roman times the scene building of the theatre at Syracuse (Plan 114, Pl. 47) was considerably enlarged and two rectangular outcrops of rock were incorporated into the sides of the stage building. The inner angles of the outcrops were cut back in a curve which suggests that the *hospitalia* were enclosed by curved niches. Rizzo restored a *regia* niche with curved sides and a rectilinear back, which is suspiciously wide.⁴³ However, this wide central niche could well have been rectangular and

³² J. McKenzie, *The Architecture of Petra* (Oxford, 1990), 35, 143–4.
³³ H. Finsen, *Le Levé du Théâtre Romain à Bosra* (Copenhagen, 1972).
³⁴ K. S. Freyberger, *DM* 3 (1988), 17–26.
³⁵ A. Ovdiah and C. Gómez de Silva, 'Some Notes on the Roman Theatre of Beth-Shean (Scythopolis)', *SCI* 6 (1981–2), 85–94.

³⁶ Crema, *Architettura romana*, 95.
³⁷ *CIL* 6. 1031. R. Lanciani, *NSc.* (1880), 470.

³⁸ Dio Cassius, *Epit.* 66. 24. Gellius may be referring to the same event: 'many years later [i.e. many years after the consecration of the Temple of Victory in 52 BC] the back wall of the stage had fallen and was restored' (*Noctes Atticae* 10. 1. 6–9). However, according to Tacitus, *Annals* 6. 45, Tiberius also rebuilt the *scaena* after it had been damaged in the fire of AD 22.

³⁹ The theatre was excavated by Pane in 1923 and a year later he published a plan of it. R. Pane, 'Lavori nel Teatro romano', *NSc.* (1924), 516–21. However, the *scaenae frons* was omitted and the first plan of it appeared only recently. Sear, 'Theater of Pompey'. Courtois (*Bâtiment*, 237) incorrectly describes it as having all three doorways enclosed in curved niches.
⁴⁰ P. Cavuoto, *Rend. Linc.* 24 (1969), 88. Both G. Lugli (*Tecnica*, 597), and Frézouls ('Aspects', 380), date the theatre to the late 1st/early 2nd cent. Courtois (*Bâtiment*, 238–9) believed that the whole of the *scaenae frons* must represent a later rebuilding because the Hadrianic inscription was later turned round to face away from the audience. She argued that the present *scaenae frons* was built in the early 3rd cent AD and connected the rebuilding with an inscription which bears the name of Septimius Severus. However, this inscription cannot be taken to imply a total rebuilding of the *scaenae frons*.

⁴¹ *CIL* 10. 6996. Coarelli, *Sicilia*, 361.
⁴² Wilson, *Sicily*, 76. ⁴³ Rizzo, *Siracusa*, fig. 61.

contained a triple doorway as at Beneventum and Tauromenium. The *scaenae frons* of the theatre at Grumentum in Lucania (Plan 41) also has three niches, one rectangular enclosing the *valva regia* between two semicircular ones enclosing the *hospitalia*. However, all these niches are extremely shallow and the lateral ones seem to have straight rather than curved sides, and so cannot strictly be described as semicircular. The scene building is dated by Greco⁴⁴ to the end of the first century AD, and by Frova⁴⁵ and Adamesteanu⁴⁶ to the second century AD.⁴⁷

THE SCAENAE FRONS WITH THREE SEMICIRCULAR NICHES

The theatres at Beneventum and at Tauromenium both followed the design of the *scaenae frons* of the Theatre of Pompey fairly closely. Although very few other theatres seem to have adopted the design in its entirety, it seems to have been the catalyst for a new design which was extremely common throughout the second century AD. In what was essentially a simplification of the Theatre of Pompey design a large number of theatres were built with all three doorways enclosed in curved niches. This was a compromise between the old orthodox type and the more elaborate Theatre of Pompey type. The central curved niche came from the orthodox type and the lateral curved niches from the Theatre of Pompey type. Presumably there was insufficient space to copy the elaborate central doorway of the Theatre of Pompey in smaller theatres. It may be significant that some of the earliest examples of this design are found in south Italy, for example at Naples (Plan 16), where the theatre was rebuilt at some date after AD 79.⁴⁸ Other south Italian examples of this design can be seen in the Hadrianic theatre at Scolacium (Plan 46) and the second-century AD theatre at Copia (Plan 38).

This design turns up most frequently in Spain and North Africa. An early example can be seen in the theatre at Regina in Baetica (Plan 229), which is dated to the Flavian period, although the *scaenae frons* is probably a little later. Other examples were found at Carthago Nova (Plan 235), Malaca (Plan 228), Bilbilis (Plan 233), which was begun in Julio-Claudian times, although the *scaenae frons* must be much later, and at Saguntum (Plan 238), which dates to the second century AD. In North Africa the new design first appeared in the mid-second-century theatre at Carthage (Plan 251, Pl. 83). The Antonine *scaenae frons* of the

theatre at Leptis Magna (Plan 255, Pl. 84) also has all three doorways enclosed in curved niches.⁴⁹ The design is also found at Bulla Regia (Antonine) (Plan 249), Sabratha (Severan) (Plan 257, Pl. 87), Calama (Antonine or Severan) (Plan 250),⁵⁰ and Thubursicu Numidarum (late second or early third century) (Plan 260).

In northern Italy the design is found in the theatre at Vicetia (Plan 97), built at the end of the second century AD, and in the Severan theatre at Brixia (Plan 89). The *scaenae frons* of the theatre at Lugdunum (Plan 190) was rebuilt with three curved niches in the Hadrianic period.⁵¹ In the province of Arabia it is found in the Severan theatre at Bostra (Plan 288, Pls. 98–9). The theatre at Virunum in Noricum (Plan 223), built in the early second century AD, also had all three doorways enclosed in semicircular niches. The *scaenae frons* of the theatre at Corinth (Plan 419) was rebuilt with this design in the Hadrianic period. It may be significant that the only example of this feature in Greece appears in Corinth, which was a Roman colony.

THE RECTILINEAR SCAENAE FRONS WITH INDENTED PODIA

The *scaenae frons* of the theatre at Tauromenium (Plan 115, Pl. 48) is important for another reason. It had long been suspected that the theatre was related stylistically to theatres of Asia Minor.⁵² That was partly because the *scaenae frons* wall is rectilinear. However, it is now clear that the columns were set up in their present position at a later period when the orchestra was transformed into an arena. Underneath the podia of the present *columnatio* are the partly demolished remains of earlier podia. The earlier podia curved inwards to form semicircular niches around the *hospitalia*, like those at Beneventum (Plan 36), but because the Tauromenium *scaenae frons* was rectilinear the niches were formed by the podia, columns, and entablature alone. In addition to the columns along the edge of the podia

⁴⁹ Caputo previously maintained that the *scaenae frons* with its three curved niches was Augustan, see M. Floriani Squarciapino, *Leptis Magna* (Basel, 1966), 75–80. Also G. Caputo, *Dioniso*, 41 (1967), 175–80. He was ambiguous on the question of chronology in his last work on the subject, Caputo, *Leptis Magna* (1987). However, inscriptions (*IRT* 372 and 534) mention a new *columnatio* erected in AD 157, and it is likely that the whole *scaenae frons* was rebuilt in the Antonine period, Sear, 'Leptis Magna', 379–80.

⁵⁰ According to Lachaux (*Théâtres d'Afrique*, 47–9), the three doorways of the *scaenae frons* were all enclosed in curved niches. Two inscriptions (*CIL* 8. 5365–6) relate that the theatre was built by Annia Aelia Restituta, who spent 400,000 sesterces on it. Aelia Restituta was 'flaminica Augustorum'. The two Augusti could be either Marcus Aurelius and Lucius Verus or Septimius Severus and Caracalla.

⁵¹ For the two phases of the theatre see P. Willeumier, *Fouilles de Fourvière à Lyon* (Paris, 1951), 27–44. The theatre was altered at the time of Hadrian when a large statue of him, identified by Quoniam and dated by him to AD 121, was placed in the *scaenae frons*. P. Quoniam, *Gallia*, 19 (1961), 433–7. See also A. Audin, *Gallia*, 25 (1967), 11–48, for further evidence of Hadrianic alterations to the theatre. The latest chronology is in B. Mandy *et al.*, *Dossiers*, 134 (1989), 30–5.

⁵² O. Belvedere, 'Opere pubbliche ed edifici per lo spettacolo nella Sicilia di età imperiale', *ANRW* 2. 11. 1 (Berlin and New York, 1988), 364–6. See also Courtois, *Bâtiment*, 277.

⁴⁴ E. Greco, *Magna Grecia* (Rome and Bari, 1981), 165.

⁴⁵ Frova, *Caesarea*, 411.

⁴⁶ D. Adamesteanu, *La Basilicata antica* (Cava dei Tirreni, 1974), 214; *BdA* 52 (1967), 44.

⁴⁷ It also seems possible that the theatre at Catania may have had a triple doorway enclosed in a wide rectangular niche. However, no publication of the recent excavations was available at the time this book went to press.

⁴⁸ According to Celano's drawing in *Delle notizie del bello, dell'antico e del curioso della città di Napoli*, 2 (Naples, 1792), 54, the *scaenae frons* had three curved niches, although they were very shallow to judge by the plan in M. Napoli, *Napoli greco-romana* (Naples, 1959), 183–90.

there must have been a column immediately adjacent to each of the lateral doorways. These columns must have fitted into the V-shaped slots in the *scaenae frons* wall, which are otherwise inexplicable. As these slots correspond exactly to the ends of the curved podia it is evident that the architect of the Tauromenium theatre was attempting to create a similar effect to that at Beneventum, but by using the podia, columns, and entablature alone.

Columns partially slotted into the wall surface of a rectilinear *scaenae frons* are not a feature unique to Tauromenium. A very similar device was used in the *scaenae frons* of the South Theatre at Gerasa (Plan 294, Pl. 103), although with a semicircular slot.⁵³ The Gerasa *scaenae frons* was also rectilinear and the appearance of niches was created by the podia, columns, and entablature alone. The effect would have been very similar to that at Tauromenium except that in the Gerasa theatre all three niches were curved. The two theatres were very close in date. An inscription on the seats of the Gerasa theatre dates one of the *cunei* to the period AD 84–96,⁵⁴ while a cylindrical stone basis found near the west end of the stage with a long inscription dating to between AD 102 and 114 suggests that the *scaena* is Trajanic.⁵⁵ Other theatres in Arabia and nearby provinces had related features. The animated profile of the *scaenae frons* of the theatre at Philadelphia (Plan 301, Pl. 108), which seems to date to the Antonine period,⁵⁶ is also formed by the podia, columns, and entablature alone because the *scaenae frons* is rectilinear. Parts of the eastern *aditus maximus* and the east end of the stage of the Roman theatre at Heliopolis (Baalbek) (Plan 309), revealed in an excavation in 1904, show that the podium arrangements were similar to the South Theatre at Gerasa: a rectilinear *scaenae frons* with a podium forming a projecting curved niche.⁵⁷ The sharp cut-off of the podium on the west side is reminiscent of the podia in the South Theatre at Gerasa. The tiny theatre at Madaurus (Plan 256) in Africa Proconsularis, built in the early third century, also had a rectilinear *scaenae frons* with three curved niches formed by the podia, columns, and entablature alone. The theatre at Hierapolis (Plan 334, Pl. 117) in Asia also had a rectilinear *scaenae frons* with all three doorways enclosed in curving podia. The theatre at Aezani (Plan 316) in Asia had five doorways, the central one enclosed in a shallow curved niche with a pair of columns flanking the doorway. The theatre in Domitian's villa at Albanum (Plan 2) had a rectilinear *scaenae frons*, but the curving entablature and podia around the *regia* are designed to suggest a niche.

⁵³ The slot at Gerasa is semicircular because the *scaenae frons* is stone. It would obviously have been difficult to shape a curved slot out of brick, the material used at Tauromenium.

⁵⁴ IJ, 152–53, no. 13. ⁵⁵ IJ, 153–6, no. 14.

⁵⁶ The architrave of the *scaenae frons* bore an inscription in Greek commemorating Antoninus Pius. A headless statue of an emperor in armour, perhaps Antoninus Pius, and a draped female statue of Faustina Major filled two niches of the *scaenae frons*. F. el Fakharani, 'Das Theater von Amman in Jordanien', AA 90/3 (1975), 398–400.

⁵⁷ B. Schulz and H. Winnefeld, *Baalbek* (Berlin and Leipzig, 1921), 42–3.

THE PROSCAENIUM

A plain, rectilinear *proscenium* wall without niches was rare in theatres of the western provinces, although it is found, for example, at Verona (Plan 96), where it was decorated with relief sculpture. It is more commonly found in Asia Minor and Greece, where the rectilinear *proscenium* goes back to Hellenistic times. It is frequently a feature of odea and theatres, for example Miletus (Plan 342, Pl. 118). Even the Neronian *proscenium* of the Theatre of Dionysus at Athens lacked niches. Elsewhere in Italy and the western provinces the *proscenium* with an alternation of curved and rectangular niches and staircases at the ends was the most usual type. Usually the central niche was semicircular, but in some of the earliest theatres it was rectangular. Herculaneum (Plan 12) had four curved and three rectangular niches, and a staircase at each end; while Iguvium (Plan 63) and Interamnia Praetuttianorum (Plan 60) had two curved and three rectangular niches, and two staircases.

Arelate (Plan 209) had a particularly elaborate *proscenium* with no less than eight rectangular and five curved niches. The central niche was curved and contained a large altar showing a seated Apollo flanked by two laurel trees; each side was a rectangular niche with Sileni leaning on pierced goat-skins which acted as fountain spouts. At each side was a staircase and two curved niches containing altars with crowns of oak leaves, alternating with three rectangular niches. The theatre at Vienna (Plan 217) also had an elaborate *proscenium* wall. It had a central curved niche, two rectangular niches, two further curved niches and two staircases at the ends. However, between each pair of niches was a smaller rectangular niche, eight in all, framed by a pair of small colonettes.

A less elaborate version with three curved and two rectangular niches with a staircase at each end achieved a certain orthodoxy during the Augustan period and remained common for the next two centuries. Examples include Arausio (Plan 208), Augusta Praetoria (Plan 98), Acinipo (Plan 224), Baelo Claudia (Plan 225), Liternum, Cuicul (Plan 244, Pl. 81), Rusicada (Plan 245), Thamugadi (Plan 246, Pl. 82), Cillium (Plan 253), Hippo Regius (Plan 254), Sabratha (Plan 257, Pl. 87), and Thugga (Plan 261, Pl. 90). At Sabratha the niches contained elaborate relief sculptures. These sculptures and their subject matter are worth noting here. The central curved niche contained personifications of Rome and Sabratha, the pouring of a libation and the sacrifice of a bull. In the adjacent rectangular niches were a scene from comedy and a scene from tragedy. The left-hand curved niche showed three Muses and the right-hand one a Satyr, the Three Graces, and the Judgement of Paris. The flat surfaces between the niches contained deities and on some of the side panels were masks and theatrical scenes.

At Italica (Plan 227, Pl. 78) there were two small staircases behind the central curved niche accessible from the rectangular niches flanking it. In some theatres there was an extra rectangular niche, making three semicircular and four rectilinear niches, and two staircases. This pattern is found at Augusta Emerita

(Plan 230, Pl. 79), Antium (Plan 3), Minturnae (Plan 14), Nuceria Alfaterna (Plan 18, Pl. 6), Ferentium (Plan 74), Bulla Regia (Plan 249), Carthage (Plan 251), and Thubursicu Numidarum (Plan 260).

In a few cases the niches were arched over, as in the South Theatre at Gerasa (Plan 294, Pl. 103), which had 12 niches in four sets of three, each with a central pedimented niche flanked by two round-headed ones, and two staircases. In the North Theatre at Gerasa (Plan 295, Pl. 105) there are seven arched niches with a staircase at each end. At Leptis Magna the *proscænium* had nine small curved recesses, later arched over and sheathed in marble (Plan 255, Pl. 84). A number of small statues were placed in them perhaps in the Antonine period and at each end were statues of the Dioscuri (Pl. 85). The theatre at Byblos had a most unusual *proscænium*. It was rectilinear, but it was punctuated by four shallow niches framed by columnar pedimented aedicules.

At Caesarea Maritima (Plan 280) it is clear from the earliest painted layer of the orchestra that the *proscænium* wall had two very shallow curved niches in the middle flanked by rectangular ones. These niches were walled up to make the *proscænium* rectilinear, an alteration which must have occurred shortly afterwards because the new *proscænium* wall and the second layer of painting are contemporary. In the Flavian period the *proscænium* was rebuilt with seven curved and eight rectangular niches, and two lateral staircases.

In the second and third centuries AD it seems to have been fashionable to build a *proscænium* wall with a large number of niches, especially in the Levant. The *proscænium* at Palmyra (Plan 310, Pl. 111) had ten curved and nine rectangular niches. At Philadelphia (Plan 301, Pls. 107–8) the seven curved and eight rectangular niches contained water-spouts; there were colonnettes between the niches and a very broad staircase at each end. At Bostra (Plan 288, Pls. 98–9) there were five curved and six rectangular niches; and at Petra (Plan 298) a curved central niche, flanked on each side by nine rectangular ones. At a later period each alternate rectangular niche was converted to a curved one; and later still all of the niches except the central one were walled up to create a rectilinear *proscænium* wall.

THE AULAEUM

The *aulaeum* or drop curtain was first introduced to Rome in 133 BC,⁵⁸ and is mentioned by Cicero in 56 BC.⁵⁹ The archaeological evidence for this curtain is the slot immediately behind the *proscænium* wall. The walls of the slot were formed by the *proscænium* wall and a wall running parallel to it about 1.50–2.50 metres away, separating the slot from the rest of the *hyposcaenium*. Examples include Casinum (Plan 8, Pl. 3), Falerio Picenus (Plan 57, Pl. 24), Sessa Aurunca (Pl. 16), and Volaterrae (Plan 79, Pl. 35). The slot ran practically the full

width of the stage and was usually between 3 and 5 metres deep from the floor level of the *pulpitum*. Inserted across the slot were stone blocks set at intervals of about 3 metres. The blocks are usually in sets of three, one above the other, the lowest one usually at the bottom of the slot and the top one just below stage level. There were two sets of holes in the blocks either one behind the other or diagonal to each other. The workings of the *aulaeum* at the front of the stage have been the subject of an extensive survey by Ducaroy and Audin.⁶⁰ Briefly summarized, their findings were that the *aulaeum* was attached to wooden masts which fitted into one set of the holes in the stone blocks. Ropes were fixed to the bottom of the masts and ran up the sides of the masts and over a series of small pulley wheels to the ends of the slot. When the curtain was down the masts rested at the bottom of the slot. When the ropes were pulled the masts slid up the holes in the stone unrolling the curtain with them. In order to compensate for the weight of the masts and the curtain a series of counterweights simultaneously sank into the second set of holes in the stone block. It is quite obvious that the curtain could not rise any higher than the depth of the slot; that is, 3–5 metres. However, this was presumably sufficient to hide most of the stage area and the performers getting into position. It should be remembered that the stage had a permanent columnar backdrop which meant that scene changing of the type familiar to the modern theatre was impossible in the Roman theatre. Although Vitruvius described revolving painted panels (*periaktoi*) on stage these must have been modest in size compared with the towering *scaenae frons* wall, which in some cases was 20 metres high. It is likely that the *aulaeum* hid little more than the *periaktoi* and a few props placed on the stage.

THE ROOF OVER THE STAGE

There is archaeological evidence for a stage roof in only three theatres: Arausio, Aspendus, and Bostra. Vitruvius does not mention it and there can be no certainty that every theatre had one.⁶¹ However, the design of the stage with its enclosing *versurae* suggests that a roof was envisaged, completing the frame around the area where the performance took place. More importantly a sloping roof, which is what the archaeological evidence indicates, would have been desirable for acoustic reasons.

The *scaenae frons* of the theatre at Aspendus is rectilinear and it supported the simplest and what would appear to be the least controversial roof of the three (Pls. 122–4, Figs. 16, 23–4). The stage is 47 metres long and at the top of the *scaenae frons* wall there are 18 beam slots, 1 metre wide × 1.9 metres high and 1.525 metres apart. The slots would presumably have taken both the upper and lower beams of a cantilevered roof structure. There are 18 corresponding slots near the top of the *postscaenium*

⁶⁰ Ducaroy, 'Le Rideau', 57–82.

⁶¹ He does, however, describe the roof over the colonnade at the top of the cavea. *De Arch.* 5. 6. 4.

⁵⁸ Donatus, *De Com.* 12. 3.

⁵⁹ Cicero, *Pro Cael.* 65.

wall on the side facing towards the stage and the roof beams would have run from these slots to the front of the stage, a distance of just over 13 metres, and have been neatly supported by the *scaenae frons* wall which was almost midway between those two points. Although the evidence for the roof seems clear enough it has given rise to controversy. Pozzi believed that the roof over the stage was pitched and that the side facing the audience continued to slope down towards the stage as a kind of overhang.⁶² Her roof extended only a short distance over the stage area, covering very little more than the *columnatio*. A roof such as Pozzi proposes would have had little or no purpose. Niemann's reconstruction with a sloping roof of single pitch extending to the front of the stage seems the correct one (Figs. 16 and 24).⁶³ It may be noted that the 17 square openings near the top of the *postscaenium* wall, seen from outside the theatre (Pl. 125), alternate with these slots and were presumably to drain the roof. There are smaller drainage holes in this position in the theatre at Arausio. It will be observed that these holes do not in any way correspond with the openings below them which are to light the rooms in the *postscaenium*.

More complex was the situation where there was a roof above an indented *scaenae frons*. The first problem is the top of the *scaenae frons* wall. Assuming, as we must, that the *scaenae frons* wall ran up to the underside of the roof, the profile of the top of the wall would necessarily have been irregular, as can be seen in a reconstruction of the roof over the stage at Iguvium (Figs. 11, 20). There is actual archaeological evidence for this irregularity in the theatre at Bostra, where the top of the *scaenae frons* wall rises in a shallow curve above the sides of the central niche (Pl. 98, Fig. 25).⁶⁴ The second problem is the *columnatio*. If the *columnatio* stopped in a horizontal line at the top of the highest cornice there would have been a noticeable gap between the top of it and the roof. If the roof over the stage began to spring at the level of the top cornice of the *columnatio*, and even if its slope were only 15° it would have achieved a noticeable height by the time it cleared the front elements of the *columnatio*. In fact the Arausio roof slopes at 28°, the Bostra roof at 18°, and the Aspendus roof at 12°. To fill the empty space between the cornice of the *columnatio* and the roof there may have been attics over the top cornice of the *columnatio*, like the attics above the cornices of a triumphal arch.⁶⁵ Fig. 20 shows what such attics may have looked like. If such attics existed their purpose would have been not only to hide the gap between the cornices and the roof, but they may also have had a part to play in supporting the cantilevered beams of the roof. It is noticeable that the *columnatio*, which would have supported such attics, is often some distance from the most recessed parts of the *scaenae frons* wall. Being closer to the front of the stage, which is as far as the roof would have extended, such attics would have greatly cut down the distance a roof beam would have had to project.

In the theatre at Arausio there is impressive evidence for a wooden roof over the stage in the form of 19 enormous beam slots, 1.20–1.30 metres wide × 0.70 metres deep, in the inner wall of the *postscaenium* wall (Pls. 66–7, Fig. 22). The slots are 3.5–4.0 metres high, enough to hold both the upper and lower timbers. The stage itself is about 60.5 metres long and the span from the *postscaenium* wall to the front of the stage is very much greater than Aspendus, 16.70 metres. Furthermore, there were points of considerable weakness for the roof beams because of the large curved central niche. The middle of the central curved niche is 12.91 metres from the front of the stage, probably too great a distance for cantilevered beams. This suggests the possibility that the beams may have been supported by an attic above the pairs of giant order columns in front of the *regia*. This would have cut the span to little more than 10 metres.

THE POSTSCAENIUM

The *postscaenium* was the space immediately behind the *scaenae frons*. It contained the *choregia* or dressing rooms for the performers and could perhaps have been used to store props. The rooms were usually accessible from the back of the scene building or from the passages behind the three doorways in the *scaenae frons*. There were several ways these rooms could be arranged.

(a) In some older theatres the *postscaenium* wall was totally separate from the *scaenae frons* wall. It ran parallel to it and between the two walls a long undivided corridor was formed. This can be seen at Herculaneum (Plan 12), Tusculum (Plan 34), and both the odeum (Plan 23) and the Large Theatre at Pompeii (Plan 22). This arrangement is also found in some theatres in the eastern provinces, such as Aspendus (Plan 383), Philadelphia (Plan 301), and the South Theatre at Gerasa (Plan 294). In theatres with an indented *scaenae frons* the niches simply protrude into the *postscaenium* corridor. Examples include Carthago Nova (Plan 235), Malaca (Plan 228), Copia (Plan 38), and Iguvium (Plan 63).

(b) A *postscaenium* of the above type could be divided into a series of rooms, as in the case of Pietrabbondante (Plan 52), Gioiosa Ionica (Plan 40), and Minturnae (Plan 14). A common arrangement was to divide it into seven spaces, three as passageways corresponding to the three doors in the *scaenae frons* wall, and four as rectangular rooms accessible either from the back of the theatre or from one of the adjacent passageways. Examples include Acinipo (Plan 224), Baelo Claudia (Plan 225), Virunum (Plan 223), Tauromenium (Plan 115), and Beneventum (Plan 36). Any niches on the *scaenae frons* side of the wall protruded into the *postscaenium* area, creating irregularly shaped rooms. Examples include Sufetula (Plan 259), Ferentium (Plan 74, Pl. 34), and Interamnia Praetuttianorum (Plan 60).

(c) In the third type the doorway at the back of a curved *regia* niche was on the line of the *postscaenium* wall, dividing the

⁶² E. Pozzi, in Ferrero, *Teatri*, 4. 185–92.

⁶³ Lanckoronski, *Städte*, 1, pl. 27.

⁶⁴ Finsen, *Bostra*, plan 7. ⁶⁵ Sear, 'Ferento'.

postscaenium into two halves. As a result the depth of the *postscaenium* was directly related to the depth of the *regia* niche. At Volaterrae (Plan 79) where the *regia* was exceptionally large there was space for several quite deep rooms. At Augusta Emerita (Plan 230) the *regia* was not quite so deep, but there was still space for several rooms each side. Other theatres with a full set of *postscaenium* rooms, although the *postscaenium* wall ran immediately behind the *regia* niche, include Arelate (Plan 209), Arausio (Plan 208, Pl. 69), Vienna (Plan 217), and Urbs Salvia (Plan 61, Pl. 26).

(d) Sometimes the *scaenae frons* wall and the *postscaenium* wall were effectively the same structure, resulting in an extremely slender scene building. In the theatre at Italica (Plan 227, Pl. 78), which had a rectilinear *scaenae frons*, there was virtually no *postscaenium* at all. However, there was a row of semicircular niches on the *postscaenium* side of the wall which made the scene building a little more substantial. Similar semicircular niches are found in the theatre at Regina (Plan 229), where the three semicircular niches on the *scaenae frons* side of the wall were extremely shallow. Other theatres where there was space for only very small *postscaenium* rooms include Casinum (Plan 8, Pl. 3), Tergeste (Plan 95, Pl. 38), and Albintimilium (Plan 83).

(e) In another type, common in the second century AD, the three curved niches in the *scaenae frons* divided the *postscaenium* into four separate spaces. Examples include Brixia (Plan 89), Sabratha (Plan 257), Bilbilis (Plan 233) and Lugdunum (Plan 190). In this type of *postscaenium* the rooms were little more than exhedrae and the *scaenae frons* and the *postscaenium* wall were effectively two sides of a single structure.

(f) Perhaps the most stylish type of *postscaenium* was where the rooms were designed as a series of counter-curves corresponding to the solids at the sides of the *regia* niche. There is an early example at Faesulae (Plan 72), where the scene building may be Claudian, although an inscription may indicate a restoration under Septimius Severus.⁶⁶ Another early example is Nuceria Alfaterna (Plan 18), where the scene building was restored in the Flavian period. It appears again in the theatre at Vasio (Plan 216), which was probably begun by Tiberius and perhaps finished by Claudius. However, the two niches seem to have been a later addition, as an examination of the fabric reveals. The scene building was perhaps rebuilt about the time of Hadrian and statues of Hadrian and Sabina were found in the vicinity. Other second-century AD examples include Corinth (Plan 419), Carthage (Plan 251), and Vicetia (Plan 97). The Small Theatre at Pola (Plan 94) had a pair of semicircular rooms in the *postscaenium* wall, although they were immediately behind the *hospitalia* doorways.

The *postscaenium* wall was an important feature, especially in theatres built against a hillside, for example at Arausio (Fig. 28, Pl. 69), where it formed the entrance façade of the theatre as a whole. This magnificent wall is preserved to its full height of 36.82 metres. It is divided into five zones by cornices. The

lowest storey has a series of arched openings leading to the rooms in the *postscaenium*, with three larger square headed openings corresponding to the three doorways in the *scaenae frons* wall. There was a *porticus* running in front of the lowest storey, and the second storey of the *postscaenium* wall is where its roof was attached. The third storey contains a row of blind arches. At the bottom of the fourth storey is a row of projecting corbels. Near the top of the fifth storey is an upper row of corbels which do not always exactly correspond to the row beneath. Only the outer six on each side are perforated which suggests that the rest were decorative.

In theatres of Asia Minor, which were mostly built against a hillside, the masonry of the *postscaenium* wall was usually of particularly high quality (see Chapter 9). The wall usually echoed the interior arrangements of the stage building. In the *postscaenium* of the theatre at Aspendus there were five doorways leading into the *choregia* and these correspond to the five doorways which led onto the stage (Fig. 29, Pl. 125). Higher up there were windows to light the upper rooms of the *postscaenium*. Near the top of the wall were the corbels for the *vela* masts. These features were carefully designed to produce a façade which harmonized with the side elevation of the cavea. At Perge a monumental nymphaeum was built against the *postscaenium* wall (Plan 392) and at Leptis Magna there was a fountain built into the east corner of the *postscaenium* (Plan 255). Because the scene building was the part of the theatre most likely to suffer damage the *postscaenium* wall is in most cases poorly preserved. However, there are some quite well-preserved *postscaenium* in some theatres in Asia Minor, as well as in theatres like Ferentium (Plan 74, Pl. 33), Acinipo (Plan 224, Pl. 77), the odeum at Pompeii (Plan 23), Philadelphia (Plan 302, Pl. 109), and Anemurium (Plan 371), the Odeum of Herodes Atticus at Athens (Plan 418, Pl. 139), and the bouleteria at Cibyra (Plan 325) and Termessus (Plan 404). The best preserved *postscaenium* wall in Italy is at Augusta Praetoria (Pl. 40).

THE BASILICAS

The basilicas or foyers at the sides of the stage building were probably used by the audience rather than the players to judge by the rich decoration which has survived in some cases, for example at Beneventum and Sabratha. Very rarely were they exactly square. Sometimes their width (measured along the diameter line of the theatre) exceeded their depth, but this was relatively uncommon. An extreme case is Urbs Salvia (Plan 61), where the basilica projected beyond the edges of the cavea. In the theatre at Hippo Regius (Plan 254) the basilicas projected considerably beyond the edges of the cavea and terminated in apses, but it is almost certain that the cavea was intended to be wider. Mostly the basilicas were deeper than they were wide. At Thugga (Plan 261) the east basilica extended beyond the *postscaenium* wall and at Thamugadi (Plan 246) the basilicas extended up to the columns of the *porticus post scaenam*.

⁶⁶ CIL II. 1547.

TABLE 8.1. *Dimensions of the basilicas in Roman theatres*

Theatre	Date	Width (m)	Depth (m)
Iguvium	late Republican	15.00	11.82
Herculaneum	after 32 BC	8.01	9.88
Acinipo	Augustan	8.60	8.00
Urbs Salvia	Augustan	24.00	13.5
Arausio	Augustan	15.09	16.60
Arelate	Augustan	15.09	16.15
Vienna	Augustan	18.00	19.25
Volaterrae	Augustan	8.65	13.65
Ferentium	late Augustan	6.99	11.90
Baelo	Claudian	11.00	11.00
Segobriga	AD 40–60	9.30	10.70
Cillium	Flavian	7.00	7.90
Virunum	early 2nd cent. AD	14.20	12.70
Beneventum	Trajanic	14.03	14.26
Lugdunum	Hadrianic	12.25	18.00
Sufetula	Antonine	7.60	9.50
Thugga	Antonine	6.85	18.70
Sabratha	Severan	19.60	11.35
Thubursicu	Severan	7.50	13.1
Tauromenium	Severan	12.00	16.5

Table 8.1 gives the dimensions of the basilicas of a number of theatres.

The basilicas were usually roofed, but it is not always clear how high they were. In the case of unroofed basilicas, as at Bostra (Plan 288), where there are the remains of a peristyle in the west basilica, it must be assumed that the basilica did not extend to the full height of the adjacent scene building. However at Arausio the basilicas clearly did (Pl. 70). This raises the question of whether the basilica was divided into floors and if so whether the upper floors were accessible from the upper parts of the cavea. At Arausio (Pls. 68–70), where it is likely that there were two, if not three, floors, it is clear that the upper levels were not accessible from outside the basilicas themselves. The theatre of Tauromenium (Pls. 48, 50) is the only Roman theatre where an upper floor actually survives. It was supported by a barrel vault which was inserted when the theatre was turned into an arena. As the spectators could no longer enter the ground floor, which was now used by the animals, provision had to be made for them on the upper floor. It is doubtful, however, whether the case of Tauromenium can be used to indicate that all basilicas had upper floors. That is not to say that there were technical difficulties in inserting upper floors. Assuming that the beams ran across the shorter side, the longest spans were 14 metres at Beneventum (Plan 36), 15 metres at Arausio (Plan 298) and Arelate (Plan 209), and 18 metres at Vienna (Plan 217). There were no technical problems in spanning such distances, assuming that timber of suitable length was available. The availability of timber may have been a problem at Sabratha where the span was considerably reduced by spur walls and cross-walls (Plan 257). In other cases, like Clunia (Plan 236), the architect seems to have cautiously preferred a number of smaller spaces to a single large one.

THE PORTICUS POST SCAENAM

Vitruvius devotes much space to the *porticus post scaenam*: ‘Porticoes should be constructed behind the scaena, so that when sudden rains interrupt the games, people may have somewhere to retire from the theatre, and to provide space for the preparation of stage equipment’.⁶⁷ He then goes on to describe their structure in some detail. What he describes, with a row of Doric columns on the outside and Ionic or Corinthian columns one-fifth higher inside, is very much like a stoa, and it is perhaps significant that he referred to the stoa of Eumenes at Athens as a colonnade of this type: ‘similarly in Athens [there are] the colonnades of Eumenes and the shrine of Father Bacchus; and on leaving the theatre [of Dionysus], the odeum which Themistocles [built]’. This suggests that the Stoa of Eumenes, the Stoa of Dionysus, and the Odeum of Pericles could all have been used for shelter in the event of a rainstorm. There were stoas conveniently close to many Greek theatres, such as Samothrace, Pergamum, and Mantinea. The small theatre at Cassope faced the agora and had a stoa behind the cavea and another opposite. The theatre at Orchomenus in Arcadia was also close to the agora and there was a stoa behind it, and the Hellenistic theatre at Elea Thesprotike was similarly situated. At Side the forum was behind the *postscaenium*, and it had colonnades on all four sides and shops on three.

Some Roman theatres had a single colonnade built against the *postscaenium* wall. Examples include Arausio (Pl. 69), Arelate (Plan 209), Forum Julii (Plan 211), Vienna (Plan 217), Saguntum (Plan 238), Tauromenium (Plan 115), Nora (Plan 119), Antium (Plan 3), Tergeste (Plan 95), Thamugadi (Plan 246), and Beneventum (Plan 36). At Pausilypon there was a *porticus post scaenam* with 18 brick columns covered with fluted stucco behind the odeum (Plan 21).

The Antonine theatre at Thugga is unusual in that behind the *porticus post scaenam* a lateral staircase led down to a large semicircular paved area, 28 metres wide, perhaps the *xyxtus* mentioned in the inscription (Plan 261). There was a similar semicircular piazza, this time even wider (c.63 × 23 m), behind the theatre at Caesarea Maritima.⁶⁸ It was added in the third century AD. It might be observed that the Marble Plan shows a semicircular area behind the Theatre of Marcellus (Plan 30b). In this case it was because the building’s position close to the banks of the Tiber only allowed room for a reduced enclosure.

Vitruvius also referred to the ‘colonnades of Pompey’ behind the Theatre of Pompey in Rome (Fig. 30a). This was a *quadriporticus* (a four-sided court), measuring 180 × 135 metres, renowned for its many statues and walls hung with famous paintings (see Chapter 6). It seems to have been much imitated. There was a large *quadriporticus* behind the theatre at Tusculum, measuring 53 × 35 metres, which was described by Canina as a forum, but which seems to have been built in connection with the theatre. It dates to the time of Julius Caesar at the latest.

⁶⁷ *De Arch.* 5.9.1.⁶⁸ Frova, *Caesarea*, 182.

The theatre at Augusta Emerita had a *quadriporticus*, measuring 64 × 46 metres with a shrine in which a veiled head of Augustus was found. There was also a *quadriporticus* behind the Theatre of Balbus (Plan 27).

Older than any of these was the *quadriporticus* behind the Large Theatre at Pompeii which dates to the late second/early first century BC (Pl. 10). It had 74 tufa columns and measured 50 × 60 metres. The *porticus post scaenam* of Ionic columns, built behind the Augustan theatre at Volaterrae, was later enlarged to a *quadriporticus* (Plan 79). Several other theatres had a *quadriporticus*, including Augusta Bagiennorum (late first century AD). The *quadriporticus* at Sabratha consisted of a triple colonnade of 16 × 7 columns and measured 58 × 27 metres (Plan 257).

In some theatres there was a temple in the middle of the *quadriporticus*. At Minturnae a triple portico behind the theatre enclosed the Temple of Concordia Augusta and the Capitolium, both rebuilt in the Augustan period.⁶⁹ At Leptis Magna a *quadriporticus* with granite columns was built in the Severan period behind the *postscaenium*, with a temple to the Di Augusti in the centre.⁷⁰ There was a large *quadriporticus* behind the theatre at Ostia which formed an open space, measuring 107 × 78 metres (Pl. 7).⁷¹ The *opus reticulatum* wall around it is Augustan, and the colonnades were built in the Claudian period. A temple was built in the middle at the time of Domitian and the colonnade was doubled in the reign of Hadrian. Black and white mosaic pavements indicate that the spaces behind were used as offices for the shipping companies trading into Ostia. These offices show that a *quadriporticus* was not necessarily used for activities connected with the theatre.

Cult theatres sometimes had a *quadriporticus* with a temple in the middle. For example, the gymnasium theatre at Syracuse has a *quadriporticus* of limestone Doric columns measuring 60 × 50 metres.⁷² In the middle was a small podium temple of Italic type, accessible from two lateral staircases. It may have been a Serapeum or a temple of Dea Syria. At Delos the theatre in the sanctuary of Dea Syria (Plan 422) had a cavea enclosed in a three-sided portico. There was a terrace immediately in front of the orchestra with a portico running along its west side. The small mud-brick theatre at Seleucia on the Tigris (Plan 314) faced a courtyard with a temple in the middle.

Some theatres did not have a scene building at all. Two important examples, both associated with the cult of the Cabiri, were the theatre at Samothrace (Plan 358), where the façade of the altar court served as the scene building, and the theatre in the sanctuary of the Cabiri at Thebes (Plan 430), where the temple stood in the position where the stage building usually was. Both seem to date back to the second century BC, but it is likely that the Samothrace complex inspired the Theban Cabiric sanctuary.⁷³

The theatre in the sanctuary of Artemis Orthia at Sparta had a cavea in the form of an incomplete circle (Plan 429). On the west side there was a gap, 10.10 metres wide, with a temple whose porch projected a little way into the circle of the orchestra. The temple dates in its present form to the second century BC and the theatre was built in the late second/early third century AD. The stage of the small theatre or odeum at Tauromenium (Plan 116) extended up to the stylobate of the small fourth-century BC temple which acted as a backdrop.

The *quadriporticus* was frequently an important element in the town plan. At Philadelphia the *quadriporticus* created a unified composition, with the theatre facing its south side and the odeum its east.⁷⁴ In Corinth a trapezoidal open court, with colonnades on the east and west and probably on the north sides, was built in the second century AD between the odeum and the theatre to create a unified complex.⁷⁵ At Augusta Praetoria a three-sided *porticus* behind the *postscaenium* opened towards the amphitheatre, forming a visual connection between the two buildings.⁷⁶ The theatre/amphitheatre complex was in the north-east corner of the city and was bounded on two sides by the town walls. At Augusta Taurinorum a *quadriporticus* was built behind the theatre in the second century AD running up to the town walls (Plan 99).⁷⁷

Some theatres were built close to a colonnade which in effect substituted as a *porticus post scaenam*. In the theatre in the sanctuary of Asclepius at Pergamum the north stoa of the sanctuary was immediately behind the scene building (Plan 352).⁷⁸ At Messene the small theatre in the Asclepieum opened directly off the peristyle which surrounded the Temple of Asclepius.⁷⁹ At Paphus the odeum in the Asclepieum faced the colonnade around the agora. At Thessalonica one of the porticoes of the agora acted as a *porticus post scaenam* for the odeum (Plan 448). The small theatre at Madaurus faced the west side of the forum colonnades.

Theatres were often an important element in the layout of a town, particularly in the eastern Empire. The theatre at Apamea was aligned to the west end of the *decumanus*.⁸⁰ At Bostra the theatre was linked to the main colonnaded street by a colonnaded street perpendicular to it. The approach to the North Theatre at Gerasa was exceptionally well planned (Fig. 31). The *porticus post scaenam* of the theatre was aligned to the colonnaded northern *decumanus*. Opposite the theatre the street

⁷⁴ A. Almagro, *ADAJ* 27 (1983), 638, fig. 28.

⁷⁵ R. Stillwell, *Corinth, 2: The Theatre* (The American School of Classical Studies at Athens; Princeton, 1952), pl. 1.

⁷⁶ *Archeologia in valle d'Aosta dal neolitico alla caduta dell'impero romano, 3500 a.C. - V sec. d.C.* (Aosta, 1981), 134. G. Cavalieri Manasse et al., *Piemonte* (Rome and Bari, 1982), 106.

⁷⁷ C. Carducci, *NSc.* (1938), 309–12. Cavalieri Manasse, *Piemonte*, 44.

⁷⁸ T. Wiegand, *Zweiter Bericht über die Ausgrabungen in Pergamon 1928–32: Das Asklepieion* (Berlin, 1932), 23–6 and plan.

⁷⁹ U. Jantzen (ed.), *Neue Forschungen in griechische Heiligtümern* (Symposium in Olympia, 10–12 October 1974; Tübingen, 1976), 17, fig. 11.

⁸⁰ E. Will in U. Jantzen (ed.), *Neue Forschungen in griechische Heiligtümern* (Tübingen, 1976), 232–4, figs. 28–9.

⁶⁹ Coarelli, *Lazio*, 372–3. ⁷⁰ Caputo, *Leptis Magna*, 127.

⁷¹ C. Pavolini, *Ostia* (Guide archeologiche Laterza, 8; Rome and Bari, 1983), 65.

⁷² Wilson, *Sicily*, 106–11; 'Roman Architecture', 85–6.

⁷³ For the relationship between the two, see K. Lehman and D. Spittle, *Samothrace, 4/2: The Altar Court* (London, 1964), 138–9.

widened into an open square with a monumental staircase of 13 steps, 14 metres wide, leading up to the *porticus post scaenam* which consisted of four free-standing and two engaged Corinthian columns. A corridor ran from the *decumanus* along the east side of the stage building and gave access first to the stage, then to the *aditus maximi*, and finally to the *crypta* around the rim of the *cavea*. Another fine piece of planning can be seen at Palmyra where the theatre was aligned to the main colonnaded

street which acted as a kind of *porticus post scaenam* (Pl. 1111).⁸¹ Two curved colonnaded arms of the street swept around the theatre and joined together at the back of the *cavea* to run to a gate in the south section of the town wall.

⁸¹ E. Will, 'Villes de la Syrie à l'époque hellénistique et romaine', in J.-M. Dentzler and W. Orthman (eds.), *Archéologie et Histoire de la Syrie*, 11: *La Syrie de l'époque achéménide à l'avènement de l'Islam* (Saarbrücken, 1989), 236–7, figs. 31–2.

Provincial Theatres

This chapter examines provincial variations in Roman theatre design. It follows broadly the same order as the catalogue. After looking briefly at the geographical and historical background, a short account is given of the main theatre literature for each area. Then the theatres in each province or area are discussed and particular stylistic and design features are noted.

First a few words should be said about the peoples and cultural traditions of the Roman Empire. The Roman Empire at its height extended from the edge of the Sahara desert in the south to the Scottish lowlands in the north; from Spain's Atlantic seaboard in the west to beyond the Euphrates in the east. Its peoples ranged from the Celts of northern Europe to the inhabitants of North Africa, who included Berbers, Phoenicians, Greeks, and Egyptians; from the Celts of Spain to the Levantine region, which was inhabited by Phoenicians, Jews, and other Semitic peoples.

The biggest cultural divide was between the Latin- and Greek-speaking parts of the Empire. Although totally under Roman domination from the late Republic the Greek-speaking world continued to exercise a powerful cultural influence throughout the Roman imperial period and long after the collapse of the western Roman Empire. This cultural divide can be seen in geographical terms. If a line were to be drawn through the Roman Empire to illustrate this divide it would run through the Balkans, down the Adriatic, cutting across southern Italy and Sicily and then across the Mediterranean and along the frontier between Africa Proconsularis and the province of Cyrenaica. East of this line lay the provinces where Greek language and culture still exerted a powerful influence; west of it the provinces where Roman influence was at its strongest.

Looking at the map of the Roman Empire one would expect to find direct Roman influence in areas close to Italy and in areas where the impact of Romanization was early and strong. The western type of theatre (as defined in Chapter 3) which developed in Sicily and southern and central Italy during the second and first centuries BC was transmitted in the last years of the Republic and in the Augustan period throughout the Italian peninsula (Map 1). In the same period it reached southern Gaul (Map 2) and eastern and southern Spain (Map 3). The splendidly monumental theatres of Narbonensis, built in a style closely related to those of Italy, are in striking contrast to the more rustic type of theatre found in the northern and western part of Gaul, in Britain, along the Rhine, and even in Carnuntum (Pfaffenberg, Austria) in the province of Noricum. These

theatres of 'Gallo-Roman type' were built for rituals and spectacles quite different from those of Gallia Narbonensis and Italy. Large theatres of the western type can be found outside Narbonensis, but are mainly to be found in important centres like Lugdunum (Lyon) and Augustodunum (Autun). Provincial capitals like Moguntiacum (Mainz) also seem to have had theatres of the western type.

The Danube provinces extended from the Celtic west to the Black Sea coast which had been settled by Greek colonists. These provinces lay on the boundary between east and west and were critical for the security of the Roman Empire. Theatres were part of the process of Romanization of the region and theatres of the western type are found in important towns such as Virunum in Noricum, Scupi in Moesia Superior, and Nicopolis in Moesia Inferior. However, the coastal regions of southern Dalmatia and the Black Sea were culturally akin to Greece and there one finds the Greek type of theatre.

In North Africa King Juba of Mauretania introduced the Roman type of theatre at the time of Augustus and the wealthy Annobal Rufus built a large theatre (dedicated AD 1-2) of Roman type at Leptis Magna. The western type of theatre is found throughout the western part of North Africa, in the two Mauretaniae, Numidia, and Africa Proconsularis (Map 4). Across the great divide of the Syrtic gulf lies Cyrenaica which had strong Greek roots, and Egypt which had its own ancient cultural traditions as well as a long-standing Greek presence. In Cyrenaica and the eastern provinces, especially Greece (Map 7), where the theatre was invented, and Asia Minor (Map 6), theatres were designed somewhat differently from those in the west (for a definition see Chapter 3). In these provinces the western type of theatre made less headway. However, there were important exceptions. Some theatres in the Greek world have western features such as a perfectly semicircular *cavea* or a *scaenae frons* of the western type, but they are usually found in cities which had a particular link with Rome or where a theatre with Roman associations was required. For example, the theatre at Corinth, as remodelled in Roman times, has a number of western features which may reflect the fact that Corinth was a Roman colony. Some large theatres in important centres such as Ephesus and Miletus adopted western features such as the monumental columnar *scaenae frons*. The Odeum of Herodes Atticus in Athens also has a number of western features which may reflect the esteem in which Rome was held by him.

Theatres in the Levantine region do not fall squarely into either category. In the provinces of Syria, Palestine, and Arabia theatres seem to draw as much influence from the western type of theatre as they do from the eastern (Map 5). One reason for this western influence may be the fact that the earliest theatres in the region were built by King Herod at the time of Augustus and seem to have been based upon western types. Meanwhile on the fringes of the Empire, near the Euphrates and in the Nabataean regions buildings of theatrical type were used for purposes of local ritual rather than spectacles of the Roman type. Here we may be witnessing a process similar to that in Gallia Comata where the theatrical shape was adopted for traditional spectacles and rituals which went back to a time before the coming of the Romans.

ITALY AND SICILY

The Italian peninsula was home to a wide variety of cultures and inhabitants (Map 1). To the north were the Ligurian and Celtic people of the plains of Lombardy; further south the Etruscans once ruled the rich countryside of Tuscany and northern Latium, while the hills of central Italy were home to the Samnites. South of Rome lay the fertile plains of Campania, with cities like Puteoli, Capua, and Pompeii, which were inhabited by highly Hellenized Samnites. Further south were Apulia, Lucania, and Sicily, the area called Magna Graecia because it had been so densely settled by Greek colonists. Augustus divided the Italian mainland into 11 regions: Campania and southern Latium, including Rome (Regio 1); Apulia (Regio 2); Lucania, which includes present-day Calabria (Regio 3); Samnium (Regio 4); Picenum (Regio 5); Umbria (Regio 6); Etruria (Regio 7); Aemilia (Regio 8); Liguria (Regio 9); Venetia, which includes part of modern Croatia (Regio 10); and Transpadana, which includes Lombardy and Piedmont (Regio 11). Sicily was a province, as were Corsica and Sardinia.

About 175 theatres are known in Italy and Sicily, as well as numerous smaller theatres or odea. Most are published in a range of monographs and articles in local and international periodicals, as well as books dealing with particular parts of Italy¹ and archaeological guides and surveys.² An ambitious project to document all the theatres of Italy was proposed by Moschella before the war.³ His *Corpus Theatrorum Italicorum* project never eventuated, although he did write an article on the theatre at Gubbio and one on the smaller theatres of Regio 7.⁴ Since then a number of works have appeared dealing with the

theatres of particular regions of Italy.⁵ Unfortunately the limitations of a purely regional approach are all too evident. While useful, none of these studies covers enough ground to provide meaningful insights into the overall development of the theatre in Italy. More comprehensive is the work of Frézouls, who draws upon the full range of Italian and Sicilian theatres.⁶ Another approach has been to attempt a total survey of all known theatres. One of the first was Forni's valuable listing of all known theatres by region or province.⁷ Neppi Modona's work on theatres, amphitheatres, and circuses contains a lengthy but incomplete catalogue of Italian theatres.⁸ More recently a detailed catalogue of all known theatres, including all the Italian ones, has appeared.⁹

The history of theatres in the Italian peninsula during the Republican period has been dealt with in Chapter 5 and an entire chapter has been devoted to the theatres of Rome (Chapter 6). So little more needs to be added here except to note that theatre-building continued unabated throughout the Augustan period in Italy, and it is a remarkable fact that the overwhelming majority of theatres built in Italy belong to the period between the late Republic and the middle of the first century AD. Many were restored or repaired after that date, but extremely few theatres were built *ex novo* after the Julio-Claudian period. Of these the most important are Beneventum, Helvia Ricina, Luca (Lucca), Albintimilium (Ventimiglia), Augusta Bagiennorum, Libarna, Brixia (Brescia), and Nora (in Sardinia). They all belong to the second century AD and in most cases the late foundation of the theatre is explicable in terms of the fortunes of the city.

THE EUROPEAN PROVINCES

Britain

The invasion of Britain began in AD 43, but it was not until Agricola's final campaign in AD 83–4 that the conquest was complete as far as the lowlands of Scotland. It seems that a theatre was built at Camulodunum (Colchester) almost as soon

¹ C. Anti, 'I Teatri della X Regione Augustea', *Cisalpinia*, I (Milan, 1959), 263–74, for Regio 10; C. Carducci, 'L'architettura in Piemonte nell'antichità', *Atti X Congresso di Storia dell'Architettura*, Turin 1957 (Rome, 1959), 172–6, for Piedmont; G. Annibaldi, 'L'architettura dell'antichità nelle Marche', *Atti XI Congr. St. dell'Architettura*, Marche 1959 (Rome, 1965), 72–7, for the Marche; A. Frova, 'Edifici per spettacolo delle regioni II e III', *Aparchai*, 2 (1982), 405–17, for the theatres of regions 2 and 3. Sicilian and south Italian theatres have been the subject of a detailed study by K. Mitens, *Teatri Greci e teatri ispirati all'architettura greca in Sicilia e nell'Italia meridionale c. 350–50 a. C.* (*Anal. Rom. suppl.* 13; Rome, 1988), and the theatres of northern Italy by M. Verzár-Bass, 'I teatri dell'Italia settentrionale', *La città nell'Italia settentrionale in età romana* (Coll. de l'école fr. de Rome, 130; Rome, 1990).

² E. Frézouls 'L'Architecture du théâtre romain en Italie', *Boll. Cent. Int. St. di Architettura Andrea Palladio*, 16 (1974), 35–71.

³ G. Forni, 'Teatro', *Enciclopedia dello spettacolo*, 9 (1962), 24–58.

⁴ A. Neppi Modona, *Gli edifici teatrali greci e romani: Teatri, odee, anfiteatri, circhi* (Florence, 1961). This work covers a great deal of ground, including as it does theatres, odea, amphitheatres, and circuses. However, the theatre catalogue is far from comprehensive.

⁵ P. Ciancio Rossetto and G. Pisani Sartorio (eds.), *Teatri greci e romani: Alle origini del linguaggio rappresentato*, 3 vols. (Rome, c. 1994). This large three-volume work is extremely comprehensive in its coverage and it is printed in four languages.

¹ For example, the theatres of Sicily are discussed in some detail by Wilson, in *Sicily under the Roman Empire: The Archaeology of a Roman Province 36 BC–AD 535* (Warminster, 1990) and 'Roman Architecture in a Greek World', in *Architecture and Architectural Sculpture in the Roman Empire* (Oxford, 1990).

² The volumes of *Forma Italiae* and the 14 volumes of the series, *Guide archeologiche Laterza*, are particularly useful.

³ P. Moschella, *Dioniso*, 7 (1939), 3–16.

⁴ P. Moschella, 'Teatri minori della settima regione', *Dioniso*, 8 (1940), 43–9.

as the town was founded in AD 50 because it is mentioned in connection with the Boudiccan uprising of AD 61 (Map 2).¹⁰ After Camulodunum was destroyed in the uprising the capital was probably moved to Londinium (London), where a theatre is to be expected, although none has yet been found. Very few other theatres have come to light in Britain. Only seven are known for the whole province, the best preserved being that at Verulamium (St Albans) (Plan 123, Pl. 52), built in the middle of the second century AD. A cult theatre belonging to the second century AD was found on a different site at Camulodunum (Plan 120) and two successive theatres were built on the same site at Durovernum (Canterbury) (Plans 122–3).

Gaul

The foundation of Massilia (Marseille) in about 600 BC brought the Celts into direct contact with Greek civilization, but so far no Greek theatre has been identified with any certainty in Gaul.¹¹ Rome became involved in the region in 154 BC when it helped Massilia against Celtic invaders, and following the campaigns of 125–121 BC southern Gaul was annexed, to become the province of Gallia Narbonensis. Between 58 and 51 BC all of Gaul was subdued by Julius Caesar. In 49 BC Arelate (Arles), an old Phocaeen settlement, which had provided aid to Caesar, was rewarded with a large slice of territory confiscated from Massilia and became a colony. The parts of Gaul conquered by Julius Caesar, Gallia Comata, were divided into the three provinces of Aquitania, Lugdunensis, and Belgica by Augustus (Map 2). The federal capital of the three Gauls was Lugdunum (Lyon), a veterans' colony founded in 43 BC by L. Munatius Plancus.

Theatres of the western type are largely confined to Gallia Narbonensis and southern Lugdunensis, and several large and important theatres are to be found in these areas. They have been the subject of lengthy monographs, usually accompanied by detailed plans, such as those published by Caristie on the theatre at Arausio (Orange), which are still very valuable.¹² Formigé published a monograph and other articles on the theatres at Arelate and Arausio¹³ and excavated the theatre at Vienna (Vienne).¹⁴ Sautel wrote extensively on the theatre at Vasio (Vaison)¹⁵ and Willeumier made the first detailed publication of the theatre at Lugdunum.¹⁶

¹⁰ Tacitus, *Ann.* 14. 32.

¹¹ The remains of what may be a theatre at Massilia (Marseilles) are built on an artificial embankment which suggests that it is not the successor to a Greek theatre on the same site. There still remains the possibility that the remains were not a theatre, but the end of a stadium. F. Benoit, *Gallia*, 24 (1966), 1–20. There was a theatre at Glanum, but although it is apparently of Greek type it is no earlier than the 1st cent. BC.

¹² A. Caristie, *Monuments antiques d'Orange: Arc-de-triomphe et théâtre* (Paris, 1856).

¹³ J. Formigé, 'Remarques diverses sur les théâtres romains à propos de ceux d'Arles et d'Orange', *Mém. Ac. Inscr.* 13 (1914), 25–89; 697–712.

¹⁴ J. Formigé, *Le Théâtre romain de Vienne* (Vienne, 1950).

¹⁵ J. Sautel, *Vaison dans l'Antiquité; Suppléments, travaux et recherches de 1927 à 1940*, I (Avignon, 1941–2), 38–46 and plan; 3, pls. xxxix–xliv.

¹⁶ P. Willeumier, *Fouilles de Fourvière à Lyon (Gallia, suppl. 4; Paris, 1951)*, 27–44.

In southern Gaul the layout of the towns, particularly their monumental centres, was in the hands of the highest officials and sometimes Augustus himself. The development of Arelate was fostered by Augustus and a large theatre was built, the earliest of purely western Roman type in Gaul (Plan 209). It was built with the costliest materials, probably by Italian or Greek workmen. From its high position it dominated the political and administrative spaces of the town below and the decoration of its *scaenae frons* echoed the sanctuary of the genius Augusti in the Forum.¹⁷ In many towns, such as Nemausus (Nîmes), Arelate, Arausio, and Glanum (St-Rémy), theatre and sanctuary of the Imperial cult were linked.¹⁸ At Nemausus Gros believed that the Augusteum was located in the area of the sacred springs where remains of a theatre were found.¹⁹

As may be expected, the theatre in the capital of the three Gauls, Lugdunum (Plan 190), built in the late Augustan period, was of the western type. It was a large theatre, 108.5 metres in diameter, but not the largest theatre in Gaul. The theatre at Vienna (Vienne), a settlement of the Allobroges and a colony under Caesar, was 130.40 metres in diameter (Plan 217), and the Flavian theatre at Augustodunum (Plan 171, Pl. 64), the new tribal capital of the Aedui, was 148 metres in diameter, the largest in Gaul. They too were of the western type. Apart from the fact that cut-stone masonry was often preferred to concrete in the theatres of southern Gaul, these theatres and those at Arelate (Plan 209), Arausio (Plan 208), and Vasio (Plan 216) are stylistically related to the theatres of northern and central Italy, and many of them are better preserved than their Italian counterparts. The theatre at Arausio is one of the most intact of all Roman theatres, with its almost perfectly preserved *scaena*, 36.82 metres high, famously called 'la plus belle muraille de mon royaume' by Louis XIV (Pl. 69).

In Gallia Comata about 115 theatres are known, more than half in Lugdunensis. Most of them are of a type quite unrelated to the classical theatre, a type confined almost exclusively to Gaul, Britain, and Germany. How to define theatres of this type is in itself a problem because they come in all shapes and sizes.²⁰

¹⁷ P. Gros, 'Un programme Augustéen: Le Centre monumental de la colonie d'Arles', *JdI* 102 (1987), 339–63.

¹⁸ P. Gros 'Théâtre et culte impériale en Gaule Narbonnaise et dans la péninsule ibérique', in W. Trillmich and P. Zanker, *Stadtbild und Ideologie: Die Monumentalisierung hispanischer Städte zwischen Republik und Kaiserzeit* (Munich, 1990), 384–6.

¹⁹ P. Gros, *RANarb* 17 (1984), 123–4.

²⁰ Much has been written about this type of theatre: W. Schliermacher, 'Zu den sogenannten Kultheatern in Gallien', in *Corolla Memoriae Erich Swoboda Dedicata* (Römische Forschungen in Niederösterreich, 5; Graz and Cologne, 1966), 205–13; G. C. Picard, 'Les Théâtres ruraux sacrés de Gaule', *Archéologia*, 28 (1969), 68–77; G. Picard, 'Les Théâtres ruraux de Gaule', *RA* (1970), 185–92; F. Dumasy, 'Les Théâtres ruraux des Carnutes et des Senons: Leur implantation et leurs rapports avec la civitas', *RACentre*, 13 (1974), 195–218; C. Varoqueaux, *Les Edifices théâtraux Gallo-Romains de Normandie* (Rouen, 1979); B. Bodson, 'Les Théâtres ruraux Gallo-Romains entre la Somme et la Seine', *RALowain*, 15 (1982), 171–83; E. Bouley, 'Les Théâtres culturels de Belgique et des Germanies, réflexions sur les ensembles architecturaux théâtres-temples', *Latomus*, 42 (1983), 546–71; U. Niffeler, *Römisches Lenzburg: Vicus und Theater* (Veröffentlichungen der Gesellschaft Pro Vindonissa, 8; Brugg, 1988); J. Harmand, 'La Vie monumentale des théâtres Gallo-Romains', *Latomus*, 49/2 (1990), 393–410; M. Fincker and F. Tassaux, 'Les Grands Sanctuaires "ruraux" d'Aquitaine et le culte impérial', *MEFRA* 104 (1992), 41–76.

Mostly they were built against a slope or raised on an *aggestus*. They were reinforced with heavy curved and rectilinear walls and frequently buttressed with semicircular buttresses within the *aggestus*. Several of them were of wood or had wooden seating, and it seems that wooden theatres continued to be built in some parts of Gaul. Many were excavated in the nineteenth century, a time when this type of theatre was not fully understood. In some cases there are mutually incompatible plans of the same theatre, for example Pagot's and Lacave's plans of the theatre at Cenabum (Plans 177–8);²¹ and Bonnin's and Rever's plans of the theatre at Gisacum (Plans 184–5).²² It is frequently unclear whether a particular building was a theatre or amphitheatre, for example Aginnum (Plan 124),²³ and sometimes it is uncertain whether the building was a theatre at all, for example Levrux.²⁴ Some are very irregular in shape; many exceed a semicircle. Some have an arena rather than an orchestra, and some have a stage as well as an arena.

Many attempts have been made to classify these buildings by shape, but such classifications do little to aid our understanding of their function.²⁵ Grenier called this type of building 'theatre-amphitheatre' and devised two categories: theatre-amphitheatres which derived from amphitheatres (amphitheatres with a scene building), and theatre-amphitheatres which derived from theatres (theatres with an arena surrounded by a podium).²⁶ Dumasy has pointed out the difficulties of accepting such categories and proposed the single category now commonly used, 'theatres of Gallo-Roman type'.²⁷ Thus the presence or absence of a podium around the orchestra or arena simply becomes one variant among many.

What is more important is that the circulation system in these theatres was different from in the classical type. There were usually no *parodoi* which means that entry to the theatre was either from the back or sides of the cavea or by doorways each side of the very reduced stage, as at Arleuf (Plan 168), Andeleius (Plan 162), Epomanduodurum (Plan 156), and Vendeuil Caply (Plan 148). The stage often projected into the orchestra and in some theatres, such as Vendeuil Caply (Plan 148), Aubigné-Racan (Plan 170), Germanicomagus (Plan 130, Pl. 55), and Ricciacus (Plan 147), it occupied a large part of the orchestra. Even

Many theatres of this type are discussed in *Dossiers d'Archéologie*, 134 (1989), 8–89; C. Landes (ed.), *Le Goût du théâtre à Rome et en Gaule romaine* (Lattes, 1989), 56–75; and *Spectacula*, 2: *Le Théâtre antique et ses spectacles: Actes du colloque tenu au Musée Archéologique Henri Prades de Lattes les 27, 28, 29 et 30 avril 1989* (Lattes, 1992).

²¹ Pagot and Lacave, *Ann. Soc. Sc. Arts et belles lettres d'Orléans*, 4 (1822), 276, 278–82.

²² Fr. Rever, *Mémoire sur les ruines du Vieil-Evreux* (Evreux, 1827). A. Chassant, *Antiquités Gallo-Romaines des Éburoviques d'après les recherches et fouilles dirigées par M. Théodose Bonnin* (Paris, 1860), pls. XII–XIII.

²³ F. Berthault, X. Dupuis, M. Fincker, J.-F. Pichonneau, *Revue Aquitania*, 2 (1984), 159–73.

²⁴ Grenier (*Manuel*, 849) believed it was a theatre, but this is doubtful.

²⁵ Niffeler, *Römisches Lenzburg*. A. Olivier, *Dossiers*, 134 (1989), 16.

²⁶ Grenier, *Manuel*, 880–5. See also A. Grenier, 'Quelques traits originaux de l'architecture Gallo-Romaine', *CRAI* (1957), 258–74.

²⁷ This term was first used by K. M. Kenyon in her publication of the theatre at Verulamium, in *Archaeologia*, 84 (1935), 213–47.

buildings with an arena rather than an orchestra sometimes have what appears to be a stage, for example Sanxay (Plan 135) and Derwentum (Plan 128, Pl. 54). In these cases the stage is either on the outer rim of the arena or on the far side of the rectilinear wall. The stage was in many cases extremely small: Canetonum, c.60 m² (Plan 175), Alauna, 58 m² (Plan 160), Noviodunum Diablintum, 48 m² (Plan 198), and Villanodunum, 28 m² (Plan 204).²⁸

It has recently been argued that these were not stages at all, but the *tribunalia* referred to in several inscriptions and that they were in effect *sacella*, small cult buildings, often dedicated to the Imperial cult.²⁹ This argument brings into question the whole function of these theatres. If the stage was a *sacellum* where did the performance take place in theatres like Verulamium (Plan 123, Pl. 52) or the Altbachtal theatre of Augusta Treverorum (Plan 140) where the orchestra was fully occupied by seating? It is more likely that the stage was in some way connected with the performances, even though the nature of these performances is unclear. Even if the Imperial cult was honoured, the games or spectacles themselves were likely to have been Gallo-Roman in nature.³⁰

Some theatres of Gallo-Roman type may have had more than one function. For example, some theatres had a circular arena which terminated more or less on the line of the rectilinear wall and there was a small stage either within the rectilinear wall or outside it. Examples include Verulamium (Plan 123, Pl. 52), Juliobona (Plan 187), Argentomagus (Plan 127), Alauna (Plan 160), Sanxay (Plan 135, Pl. 57), Alesia (Plan 161), and Derwentum (Plan 128). Areines (Plan 167) and the extramural theatre at Augustodunum (Plan 172) were probably of the same type. The increasing popularity of the amphitheatre at the expense of the theatre is well known elsewhere in the Empire and it would seem that Gaul was no exception. There is evidence that some theatres of Gallo-Roman type were later turned into arenas, a common practice in some provinces in the second/third centuries AD (see Chapter 4) and there is also evidence of the reverse happening. At Noviodunum, the tribal capital of the Diablintes, the first theatre, built in the first century AD, seems to have been replaced by an amphitheatre (Plan 198). In the middle of the second century AD the amphitheatre was itself replaced by a second theatre. At Augusta Raurica in Germania Superior the first theatre (Plan 153), built shortly after the foundation of the colony by Munatius Plancus in 43 BC, was replaced in AD 74 by an amphitheatre, which was itself replaced by a second theatre built probably AD 140–50 (Plan 154, Pl. 60). At Ribemont an oval arena, measuring 25 × 19 metres, was built in place of the orchestra and the central part of the scene in the later second century AD (Plan 146). Before that the theatre seems to have had a semicircular orchestra. The theatre at Verulamium, on

²⁸ M. Matter, 'Particularités architecturales des édifices de spectacles en Gaule Lyonnaise', in Landes, *Spectacula*, 2, 29–36.

²⁹ Fincker, 'Sanctuaires "ruraux"'.
³⁰ M. Provost, *Caesarodunum*, 28 (1994), 209–21, says that theatres may have been involved in Gallic cultic rites and that this application was transferred to the Imperial cult.

the other hand, had an almost circular arena in its first period (c. AD 140–50) surrounded by a podium wall, about 1.25 metres high (Plan 123, Pl. 52). However, it appears that later in the second century AD a wooden seating platform was placed in the arena and a stage with Corinthian columns was built facing the audience. At the end of the first century AD the theatre at Germanicomagus had a deep, trough-like arena, inaccessible to the audience and a small stage, measuring 8.80 × 10.00 metres. At the end of the second century AD the orchestra level was raised about a metre and 3 steps built around the rim. At the same time the scene building was greatly enlarged so as to measure 35.56 × 7.13 metres. The building had clearly been adapted for theatrical spectacles.

Some buildings formerly thought to be theatres of Gallo-Roman type may have lost their theatrical function or not have been theatres at all. For example, Gennes (Plan 183), Chennevières (Plan 181), and Grand (Plan 145) have a semicircular cavea and an oval arena, but there is no evidence of a stage. So it must be assumed that they functioned solely as arenas. In some parts of Gaul, mainly Lugdunensis, a related type of building is found with the cavea continuing past the oval arena and terminating in a rectilinear wall. Examples include Aregenua (Plan 166), Naves (Plan 133), Mediolanum Aulercorum (Plan 196), and Lutetia (Rue Monge) (Plan 193). These may have had a dual function because in each case there was a small stage either in the narrow space between the arena and the rectilinear wall or on the other side of the rectilinear wall; also there were broad lateral passages running into the sides of the arena. Other buildings which may have been of the same type exist at Alléans (Plan 125) and Mont de Jouer (Plan 132), but in neither case has clear evidence of a stage come to light.

Many of these theatres are found in or near *vici* and in rural or frontier sanctuaries (*conciabula*). These sanctuaries were sometimes close to the capital. Thénac, a sanctuary of the Santoni, was only 5 km from the capital, Mediolanum Santorum. Gisacum, which was a large religious centre of the Auleri Ebuovices in pre-Roman times, was only 7 km from the new capital, Mediolanum Aulercorum. Champlieu, on the other hand, a large and wealthy road sanctuary of the Suessiones, was close to the frontier with the territory of the Silvanectes and 36 km from the capital, Augusta Suessionum. One of the most distant sanctuaries was Bouzy-la-Forêt, a frontier sanctuary of the Carnutes, 94 km from the capital, Autricum. This was presumably because one of the functions of a frontier sanctuary was to demarcate a tribe's territorial boundaries. Such sanctuaries had considerable religious significance. For example, huge monuments had been built at Gisacum from the beginning of the first century AD, including a sanctuary with baths and a theatre. When the sanctuary burnt down, at the end of the first century AD, the capital moved to Mediolanum, but Gisacum was not completely abandoned and its main monuments were repaired in the course of the second century AD.

There seems to have been a very close relationship between theatre and sacred site. At Neung, a rural sanctuary on the

frontier between the Carnutes and Bituriges, the theatre was built on a bank of sand near the river Néant or Nant (Plan 197). South-east of the theatre was a spring and about 200 metres to the north-east a temple. At Augusta Treverorum, the capital of the Treveri, there was a theatre in the Altbachtal sanctuary, situated immediately to the east of the town grid, which faced a *fanum* dedicated to Hecate and other deities (Plan 140). According to Schleiermacher, a number of grimacing and burlesque masks suggest that this was a mystery theatre where initiates participated in scenic and cult games, and the performance was intended both to please the gods and ward off evil spirits.³¹ It was probably only for initiates and the seats bear their *cognomina* and *gentilicia*. The high walls ensured privacy.

In some cases the rectilinear wall of the theatre was aligned to a temple, for example Antigny (Plan 163) and Vendeuve-du-Poitou (Plan 137). In other cases the theatre was placed as close as possible to a temple, like the theatres at Naves (Plan 133) and Germanicomagus (Plan 130). At Sanxay, a country pilgrimage centre of the Pictones with a large temple and baths, the monuments were very carefully related to each other (Fig. 33). The theatre was exactly aligned towards the tholos in the middle of the Forum; a *sacellum* on the south-west side of the cavea lay at the apex of an isosceles triangle formed between a square temple, 340 metres away to the north-east, and a cruciform temple, 348 metres from the sacellum. The cruciform temple, the tholos, and the square temple were all aligned.

At Champlieu (Fig. 34) the complex included a bath building, theatre, and temple precinct measuring 100 × 150 m. The theatre was built against the south side of the precinct and was aligned to the cult statue in the cella of the temple. At Ribemont, a cult sanctuary of the Ambiani, there was a similar complex but on a far grander scale. The theatre (Plan 146) was on the same axis as a bath building to the south-east and a temple, 450 metres to the north-west. There was also a square structure 40 metres south-east of the scene building on the same axis, perhaps a monument base. Two theatres in Germania Superior are of interest here. The second theatre at Augusta Raurica (Plan 154) was a cult theatre with a gap in the rectilinear wall to show the temple of Schönbühl, 80 metres away. The temple was built at the same time as the second theatre. Similarly at Aventicum, the administrative centre of the Helvetii, the theatre (Plan 155, Pl. 61), built at the end of the first century AD, had a gap in the rectilinear wall to show the temple. Thus the shrine was visible from the theatre and had the same essential dominance that the *scaenae frons* had in the traditional western theatre.

Germany

After several years of inconclusive warfare Tiberius constituted the Rhineland into two military zones: Germania Superior and

³¹ Inscriptions have been found at Bourbonne-les-bains (Haute Marne) mentioning a *histrion* (CIL 13, 5924) and at Langres (Haute Marne) mentioning *derisor* (CIL 13, 5701).

Germania Inferior. Germania Inferior corresponds to the lower Rhine and parts of the Netherlands. No theatre has been identified there with certainty, even in its capital, Vetera. Germania Superior corresponds to parts of the German Rhineland, some eastern parts of France, and some of Switzerland. At the time of Domitian Moguntiacum (Mainz) became the seat of its governor and at the time of Hadrian it became an independent province. The theatre at Moguntiacum (Plan 158), which dates to the second century AD, was a very large building with a caeva 116.25 metres in diameter and may have been of the western type.³² Twelve other theatres are known in Germania Superior, all except Moguntiacum apparently of Gallo-Roman type. Three theatres excavated in Switzerland, at Augusta Raurica (Plans 153–4), Aventicum (Plan 155), and Lenzburg (Plan 157), are of great importance in understanding the workings of the Gallo-Roman type of theatre. Another large theatre of this type has been excavated in France at Epomanduodurum (Plan 156).

Spain

In the middle of the eighth century BC the Phoenicians, attracted by the agricultural wealth of southern Spain, founded their first settlement at Gades (Cádiz) and then moved along the coast founding towns like Malaca (Malaga) on the way (Map 3). It was not until the mid-sixth century BC that the Greeks, using Massilia as a springboard, began to establish settlements such as Emporion (Ampurias) along the coast of north-eastern Spain. Carthage's loss of Sicily and Sardinia as a result of the First Punic War was the reason for the foundation in 228–227 BC of Carthago Nova (Cartagena) in the south-east of the peninsula. The Second Punic War saw the Roman invasion of Spain. In 206 BC when victory in Spain was assured the Romans founded Italica and populated it with war veterans. However, the rest of Spain was not won so easily. It was not until 19 BC after a series of campaigns conducted personally by Augustus himself that the whole peninsula was finally subjugated. Augustus divided Spain into three provinces, Tarraconensis, Baetica, and Lusitania. Many colonies were founded in the second half of the first century BC, notably Tarraco (Tarragona), founded by Julius Caesar on the site of an existing town which had been capital of Hispania Citerior. The new colony was to become the capital of Tarraconensis. Other important foundations were the large colony of Caesar Augusta (Zaragoza), and Augusta Emerita (Mérida), founded in 25 BC as the capital of Lusitania.

A total of 23 theatres have been found in the Iberian peninsula and a few more are known to have existed (Map 3). In some cases, for example Barcino (Barcelona), the evidence is far from conclusive. Seven are known from inscriptions which specifically mention either a theatre or *ludi scaenici*.³³ In the case

of Gades recent excavations have revealed parts of the theatre referred to in a letter written in 43 BC by C. Asinius Pollio to Cicero (Plan 226).³⁴ Although he does not mention a theatre as such, he describes the staging of a *fabula praetexta* by the quaestor, L. Cornelius Balbus, and mentions a seat in the 'fourteen rows'. If the word *spectaculum* in an inscription can be taken to denote a theatrical performance, Aurgi³⁵ and Cartima³⁶ may be added to this list. Theatres may be expected at Hispalis (Seville) and Toletum (Toledo), and Corduba (Córdoba), the capital of Baetica, although no archaeological evidence has yet come to light. On the other hand what was thought to be a theatre at Astigi (Ecija) is now known to be an amphitheatre.³⁷

Spanish theatres have in many cases fared badly as a result of the ravages of time and systematic robbing, but few theatres have survived so well or have been known as long as the theatre at Saguntum (Plan 238), which was noted in Arab times and first published in 1807. The theatre of Acinipo (Plan 224) has been known since the sixteenth century and an account of it was published by the Marqués de Valdeflores in 1750.³⁸ The theatre at Olisipo (Lisbon) was known and drawn in the eighteenth century, but little more than the orchestra and *proscenium* were visible until recent excavations revealed parts of the caeva (Plan 232). Architectural fragments which may belong to the Roman theatre at Barcino came to light in 1862,³⁹ and at Tarraco (Plan 240) parts of what was later found to be the theatre were excavated in 1885.⁴⁰ Several theatres were first excavated at the beginning of the last century: Augusta Emerita in 1910,⁴¹ Baelo in 1912,⁴² Bilbilis in 1917,⁴³ and Clunia in 1915.⁴⁴ Until the Second World War the only major analysis of Roman theatres in Spain was a study of the theatres of Catalonia by Puig i Cadafalch⁴⁵ and a monograph on the theatres of Baetica by Thouvenot.⁴⁶ A number of major theatres were discovered or excavated after the war: Malaca⁴⁷ and Pollentia⁴⁸ in 1951, Segobriga in 1953,⁴⁹ Metellinum in 1969,⁵⁰ Italica in 1971,⁵¹ Caesar Augusta in 1972,⁵² and Regina in 1978.⁵³ This great activity is reflected in the large and important conference held,

³⁴ *Ad Fam.* 10. 32.

³⁵ An inscription (*CIL* 2. 3364) mentions 'loca spectaculorum numero CC' in either the theatre or the circus.

³⁶ An inscription (*CIL* 2. 1074) mentions a *spectaculum*.

³⁷ R. Thouvenot, *Essai sur la Province romaine de Bétique* (Paris, 1940), 426.

³⁸ Luis José Velázquez. Marqués de Valdeflores, *Disertacion sobre el teatro y ruinas de Acinipo escrita por D. Luis José Velázquez a la Regia Sociedad de Sevilla* (MSS nos. 9/5994, 11/8235, 9/7475).

³⁹ J. Puiggarí, *Revista de Catalunya*, 1 (Barcelona, 1862), 373.

⁴⁰ J. Puig i Cadafalch, *L'Arquitectura romana a Catalunya* (Barcelona, 1934), 190–6.

⁴¹ J. R. Mérida, *Rev. Archivos Bib. y Mus.* 19/1 (1915), 1–38.

⁴² Thouvenot, *Province Bétique*, 427–31.

⁴³ M. Martín-Bueno, *El teatro*, 79–93.

⁴⁴ P. de Palol Sallèles, *El teatro*, 65–78.

⁴⁵ Puig, *Arquitectura Catalunya*. ⁴⁶ Thouvenot, *Province Bétique*.

⁴⁷ J. Martínez Santa-Olalla, *Rev. de Estudios Clásicos*, 1 (1951), 217–18.

⁴⁸ M. Almagro Basch, *El teatro*, 99–114.

⁴⁹ M. Almagro Basch and A. Almagro Gorbea, *El teatro*, 25–39.

⁵⁰ M. del Amo, *El teatro*, 317–36.

⁵¹ A. Jiménez, in *Italica (Santiponce Sevilla)* (Excavaciones arqueológicas en España, 121; Madrid, 1982), 279–90.

⁵² A. Beltrán, *El teatro*, 41–64.

⁵³ J. M. Álvarez Martínez, *El teatro*, 267–85.

³² Niffeler, *Römisches Lenzburg*, 137, 151.

³³ The evidence for a theatre at Mago (Mahón, Baleares) is inferentially the weakest, in that it rests upon the interpretation of three letters: 'thea]tro[m]' see *CIL* 2. 6001b.

appropriately, at Mérida in 1980. The published papers of this conference were the single most important document on Roman theatres in the Iberian peninsula available at the time.⁵⁴ Since then a second conference has been held resulting in a further volume.⁵⁵

All of the known theatres of Spain are in the north-east or south. Only one theatre is known in Portugal, at Olisipo (Lisbon), and no theatre has yet come to light in the north-west of Spain. All of these are theatres of the western Roman type. The search for a theatre of Hellenistic date in the peninsula has so far proved unsuccessful. The old Greek colony Emporion is a prime candidate for an early theatre, but there is as yet no archaeological evidence for one. Following the excavations of Bernabò Brea in 1951 the theatre at Pollentia was thought to have had a cavea exceeding a semicircle, which led to his dating it to shortly after 123 BC when the colony was founded. However, recent excavations have demonstrated the inaccuracy of Bernabò Brea's plan, and the theatre turns out to belong to the first century AD.⁵⁶

The earliest known theatre in Spain is the late Republican theatre at Gades, although parts of the theatre at Acinipo may be as old as c.59–53 BC.⁵⁷ Parts of an early Augustan building were found at Barcino in 1862: two semicircular arches separated by a pilaster with a Corinthian capital; five fragments of a frieze decorated with an acanthus scroll, one inhabited by an infant figure; fragments of a Doric triglyph frieze, some with rosettes alternating with scenic masks in the metopes, and others with rosettes alternating with *bucrania*. These fragments are strikingly similar to the friezes of the theatre at Arelate, which also have a combination of triglyph frieze with acanthus frieze above. If the Barcino fragments belong to a theatre, which the presence of masks suggests, they are an important indication of artistic links between the adjacent provinces of Tarraconensis and Narbonensis.

Of Augustan theatres the best preserved is that at Augusta Emerita (Plan 230, Pl. 79), which, like many other buildings of the town, seems to have been a project of particular prestige, closely reflecting the fashions of the capital. This can be seen in the exceptionally sophisticated circulation system under the cavea, which was as complex as those of Vienna (Vienne) and Arausio (Orange) and may have been influenced by contemporary theatres such as the Theatre of Marcellus in Rome. It was not the largest theatre in Spain; with a diameter of 86.63 metres it was surpassed by the theatre at Caesaraugusta (Plan 234) whose cavea measured 104 metres. Clunia (Plan 236) was 95.5 metres in diameter, while the majority of Spanish theatres were between 60 and 80 metres wide. The theatre at Caesaraugusta is unusual

in Spain in that it was built on a flat site with a cavea resting almost entirely on substructures. Most other Spanish theatres were built against a hillside, with the exception of Baelo Claudia (Plan 225), which was built partly on substructures.

The massive scene building of the theatre at Acinipo (Plan 224, Pl. 77) with its rusticated masonry seems to be early Augustan. Similar masonry can be seen around the exterior of the cavea of the theatre at Augusta Emerita. The rectilinear *scaenae frons* at Acinipo is also of significance. It was a feature which lingered for a long time in Spain. The *scaenae frons* of Metellinum (Plan 231), which belongs to the last quarter of the first century BC, was rectilinear and was decorated with painted stucco. The *scaenae frons* at Italica (Plan 227, Pl. 78) was also rectilinear, although there is some doubt as to how much of it belongs to the original Augustan theatre, especially when one looks at the pairs of niches on the *postscaenium* side, which are reminiscent of the *postscaenium* wall of the Flavian theatre at Regina (Plan 229). There are examples of the rectilinear *scaenae frons* at the time of Tiberius, for example Clunia (Plan 236), and Claudius, for example Baelo Claudia (Plan 225). As late as AD 40–60 the theatre at Segobriga (Plan 239) had its *valvae regiae* enclosed in a curved niche although the rest of the *scaenae frons* was rectilinear, an arrangement normally found much earlier in theatres such as Volaterrae (2–1 BC). The only example of the classic arrangement of curved central and rectangular lateral niches is Augusta Emerita (Plan 230, Pl. 79), begun by Agrippa in 16–15 BC, although the architectural ornament of the *columnatio* was renewed in the late Flavian period.⁵⁸ Many theatres were extensively restored in the Trajanic and Hadrianic period. Several of them had all three doorways of the *scaenae frons* enclosed in curved niches, a fashion which appears to have begun at about the time of Trajan (see Chapter 8). Examples include Regina (Plan 229), Carthago Nova (Plan 235), Bilbilis (Plan 233), Saguntum (Plan 238), and Malaca (Plan 228).

NORTH AFRICA

North Africa was divided administratively into six provinces by the Romans (Map 4). The westernmost region, Mauretania, consisted of a fertile coastal plain bounded to the south by the Atlas mountains, and had a largely Berber population with a scattering of Phoenician settlements on the coast. It became a client kingdom in 25 BC and was annexed in AD 40. It became two provinces, with Iol-Caesarea (Cherchel) as the capital of Mauretania Caesariensis and Tingis (Tangier) of Mauretania Tingitana. In Tingitana only three theatres are known, one of them, at Lixus, probably a theatre later transformed into an amphitheatre. In Caesariensis three theatres are known including that at Caesarea itself, the first theatre of Roman type to be introduced to North Africa.

⁵⁴ D. M. Terrón Albarrán, J. L. Alvarez, D. J. Enríquez Navascués (eds.), *Actas del simposio 'El teatro en la Hispania romana' Mérida, 13–15 de Noviembre de 1980* (Institución Cultural Pedro de Valencia; Badajoz, 1982).

⁵⁵ S. F. Ramallo Asensio and F. Santiuste de Pablos (eds.), *Teatros romanos de Hispania* (Cuadernos de Arquitectura romana, 2; Murcia, 1993).

⁵⁶ M. Almagro Basch, *El teatro*, 102–3.

⁵⁷ M. del Amo y de la Hera, *El teatro*, 227–32.

⁵⁸ J. Alvarez Sáenz de Buruaga, *El teatro*, 307–9.

Numidia (roughly corresponding to eastern Algeria), with its fertile high plains and mountain ridges running down to the desert in the south, was carved out of Africa Proconsularis in AD 40 and was administered from Lambaesis. Five Numidian theatres are known, of which only three have left archaeological remains: Cuicul (Djemila) (Plan 244, Pl. 81), Rusicada (Skikda) (Plan 245), and Thamugadi (Timgad) (Plan 246, Pl. 82).

East of Numidia was the largest African province, Africa Proconsularis, which embraced the territory of Carthage and the dry coastal plains of Libya to the east, where the Phoenicians had set up trading posts at Sabratha, Oea (Tripoli), and Leptis Magna, hence the name of the area, Tripolitania. This enormous province was administered from Carthage, which grew to be the largest city in Africa with the exception of Alexandria. Africa Proconsularis had the greatest density of Roman theatres of the North African provinces, with no less than 53 attested, of which there are archaeological remains of 35. In addition there may also have been theatres at Augarmi (Wadi Hallouf), Capsa (Gafsa), Cincari (Henchir Tengar), Cluarcaria (Tengar, nr. Teboura), Henchir Remadi, Hippo Diarrhytus (Bizerte), Macrinus (El Medad), Municipium Muzuensis (Henchir Krachnoun), Pupput (Souk el Abyad), and Uchi Maius (Henchir Douamès), all in Tunisia. However, evidence for some of these is extremely doubtful.

East of Tripolitania lies Cyrenaica, the eastern half of modern Libya. The boundary between Cyrenaica and Tripolitania was one of the great dividing lines between the western and eastern parts of the Empire. Cyrenaica with its five major cities, all Greek foundations, was called the Pentapolis. It was bequeathed to Rome in 96 BC, but remained stubbornly Greek in its architectural tradition, and language, throughout the Empire. For most of the Imperial period it was administered together with Crete, which was annexed in 67 BC. Nine theatres are known in Cyrenaica of which four are in Cyrene and three in Ptolemais. East of Cyrenaica was the province of Egypt, which came under Roman rule after the death of Cleopatra in 30 BC, and whose ancient civilization only slowly adopted Greek and later, Roman fashions. Eight theatres are known to have been built there, most during the period of Roman rule.

About 14 theatres are known in Crete of which the most important are in the provincial capital, Gortyna, where there were four buildings of theatrical type: a large and a small theatre, a Roman theatre, and an odeum. In the sixteenth century O. Belli visited Crete and described some of the theatres and made plans of them.⁵⁹ His work is the only source for the theatres which have disappeared or are badly damaged. Unfortunately his plans are fanciful and in many cases the dimensions of the buildings are clearly exaggerated. More recently a useful study of the Roman remains of Crete by Sanders was published.⁶⁰

Apart from early Arab writers such as el Bekri and el Edrisi, who were the first to note the theatres of Carthage and Sousse,⁶¹ it was not until the nineteenth century that the theatres of North Africa began to be mentioned by travellers and antiquarians. Della Cella, who accompanied the Pasha of Tripoli on an expedition to Cyrenaica, described the theatre at Apollonia.⁶² In 1821–2 two naval officers, the Beechey brothers, explored the coast of Tripolitania and Cyrenaica and published a detailed account of the ancient cities with plans.⁶³ Following the French occupation of Algeria a scientific exploration of the country was commissioned by the government which resulted in the great work of Ravoisié which appeared between 1846 and 1853.⁶⁴ Even before Tunisia had become a French protectorate Pellissier⁶⁵ and Guérin⁶⁶ travelled through the country and wrote detailed accounts of their journeys. Later there appeared Tissot's work on Mauretania,⁶⁷ and Africa Proconsularis,⁶⁸ and the two archaeological atlases of Algeria and Tunisia.⁶⁹

Meanwhile individual sites were being excavated by scholars like Cagnat at Carthage, Timgad, and Tebessa,⁷⁰ Toutain at Chemtou,⁷¹ Carton at Dougga,⁷² and Gauckler at Carthage and other Tunisian sites.⁷³ In 1885 Saladin travelled throughout Tunisia recording archaeological sites,⁷⁴ and in 1901 Gsell published his great work on the monuments of Algeria.⁷⁵ Gsell was a prolific writer and besides writing on the inscriptions and history of Algeria wrote a valuable monograph on the sites of Khamissa, Madaurus, and Announa.⁷⁶

Meanwhile by 1911 the Italians were moving into Libya and Ghislanzoni was appointed Superintendent of Antiquities in Cyrenaica. Under his successor, Oliverio, an extensive programme of excavation was initiated, concentrating on the Sanctuary of Apollo. Oliverio was supported by an Italian

⁶¹ G. De Slane, *Description de l'Afrique septentrionale par Abou Obeid el-Bekri* (Algiers, 1913), 83. R. Dozy and M. J. De Goeje, *Edrisi: Description de l'Afrique et de l'Espagne* (Leyden, 1866).

⁶² P. Della Cella, *Viaggio da Tripoli di Barberia alle frontiere occidentali dell'Egitto* (Genoa, 1819), 102.

⁶³ F. W. and H. W. Beechey, *Proceedings of the Expedition to explore the Northern Coast of Africa, from Tripoly eastward in MDCCCXXI and MDCCCXXII* (London, 1828).

⁶⁴ A. Ravoisié, *Exploration scientifique de l'Algérie pendant les années 1840–45*, 3 vols. (Paris, 1846–53).

⁶⁵ R. Pellissier, *Description de la Régence de Tunis* (Paris, 1853).

⁶⁶ V. Guérin, *Voyage archéologique dans la régence de Tunis* (Paris, 1862).

⁶⁷ C. Tissot, *Recherches sur la géographie comparée de la Maurétanie Tingitane* (Paris, 1877).

⁶⁸ C. Tissot, *Géographie comparée de la province romaine d'Afrique*, I (Paris, 1884); 2 (Paris, 1888).

⁶⁹ E. Babelon, R. Cagnat, and S. Reinach, *Atlas archéologique de la Tunisie* (Paris, 1893–1913). S. Gsell, *Atlas archéologique de l'Algérie* (Algiers and Paris, 1911).

⁷⁰ R. Cagnat, *Carthage, Timgad, Tebessa et les villes antiques de l'Afrique du Nord* (Paris, 1909).

⁷¹ J. Toutain, *MEFRA* 12 (1892), 359–69.

⁷² L. Carton, *Mém. Ac. Inscr.* 11 (1902), 79–191; and *Ruines de Dougga* (Tunis, c.1910).

⁷³ P. Gauckler, *Enquête sur les installations hydrauliques romaines*, 1 (Paris, 1897).

⁷⁴ H. Saladin, 'Rapport sur la mission accomplie en Tunisie en octobre–novembre 1885', *Nouv. Arch.* 2 (1892).

⁷⁵ S. Gsell, *Les Monuments antiques de l'Algérie*, I (Paris, 1901).

⁷⁶ S. Gsell, *Khamissa, Mdaourouch, Announa*, 1 (Algiers and Paris, 1914), 2 (Algiers and Paris, 1922).

⁵⁹ E. Falkener, *A Description of some important Theatres and other Remains in Crete, from a MS History of Candia by O. Belli in 1586* (London, 1854).

⁶⁰ I. F. Sanders, *Roman Crete* (Warminster, 1982).

Mission which visited Cyrene each year between 1925 and 1938 and included such distinguished scholars as Anti, Pernier, and Gismondi. In Tripolitania the cities of Leptis Magna and Sabratha were excavated by Aurigemma, Romanelli, Bartoccini, Guidi, and Caputo. The excavation of the theatre of Sabratha was begun by Bartoccini in 1927 and continued by Guidi between 1928 and 1932. A grandiose restoration of the monument was begun in 1932⁷⁷ and in 1959 Caputo published a detailed monograph on it and other North African theatres.⁷⁸ A parallel publication on the theatre at Leptis Magna finally appeared in 1987.⁷⁹

After the war Italian scholars in Libya, such as Vergara Caffarelli and Floriani Squarciapino in Tripolitania, and Stucchi in Cyrenaica, were joined by English colleagues such as Reynolds, Ward Perkins, and Goodchild, who was Controller of Antiquities in Cyrenaica from 1953 to 1966. In 1962 an international expedition, led by Kraeling, published many of the antiquities of Ptolemais, including its three theatres.⁸⁰ Shortly afterwards Harrison published the theatre at Apollonia.⁸¹ Stucchi's work on Cyrenaican architecture is also a useful source for the study of theatres.⁸² In Tunisia, Algeria, and Morocco French scholars such as Picard, who had worked on the theatres at Carthage and Cherchel,⁸³ Duval, who worked at Haidra and Sufetula,⁸⁴ Poinssot,⁸⁵ and Lézine,⁸⁶ were joined by local scholars such as A. Beschouch.⁸⁷ In 1979 an important book on the theatres of Africa Proconsularis by a young French scholar, Lachaux, was published posthumously.⁸⁸

The oldest theatres of North Africa are to be sought in the areas of Greek settlement, like Cyrene. Stucchi believed the Myrtusa theatre at Cyrene (Plan 264, Pl. 92) may date back as far as 500 BC, although the oldest identifiable remains date to the late fourth century BC.⁸⁹ The theatre at Apollonia (Plan 262,

Pl. 91) also dates to the late fourth/early third century BC,⁹⁰ and there are remains of a Hellenistic theatre at Ptolemais.⁹¹ The only other theatre in North Africa which may be of Hellenistic date is at Utica. Caesar describes a theatre with massive substructures opposite the town.⁹² Lézine identified a large theatre, about 110 metres in diameter, as the theatre described by Caesar, and dated the remains to the second century BC.⁹³ Although Utica was a Phoenician settlement the presence of a theatre there is not entirely unexpected, as the example of Soluntum in Sicily shows.

The western type of theatre was introduced to North Africa by Juba II, who built a theatre at Iol-Caesarea (Plan 242), dated to about 25–15 BC by Picard.⁹⁴ There seems to have been a temple at the top of the cavea, which may suggest that it was modelled on the Theatre of Pompey.⁹⁵ Another early theatre of western type is that at Leptis Magna (Plan 255), built at the expense of Annobal Rufus and dedicated in AD 1–2 according to a bilingual inscription commemorating its builder (Pl. 85). It too had a temple at the top of the cavea (Pl. 86), an African tradition which is frequently found later on, as at Calama (Plan 250), Rusicada (Plan 245), Thamugadi (Plan 246), and possibly Thugga (Plan 261). Although the Leptis theatre was built on a flat site, its substructures were to a large extent solid, recalling the *theatrum exaggeratum* of Republican Italy and indicating that the architects of North Africa were not yet skilled at building hollow substructures. Theatres entirely raised on vaulted substructures did not appear until the second century AD.

Few theatres were built in the first century AD in North Africa, Lixus and Hippo Regius being the chief exceptions. The theatre at Hippo Regius (Plan 254) seems to have been a grandiose unfinished project. A pair of apsed basilicas at the sides of the stage building suggest that the theatre was originally planned to be about 100 metres wide. However, it seems that the cavea was left unfinished when it reached its present diameter of 55 metres. The other first century AD theatre is at Cillium (Plan 253), built towards the end of the century, with a rectilinear *scenae frons* to judge by the ground plan.⁹⁶ In the prosperous second century AD the fully developed cavea raised upon substructures appeared, either on two storeys, at Althiburos (Plan 247), Ammaedara (Plan 248), and Bulla Regia (Plan 249), or on three, at Sabratha (Plan 257).

For many theatres full substructures were unnecessary as there was convenient sloping ground on which the cavea could rest, apart from the very top, which was supported by an encircling wall, as at Cuicul (Plan 244) and Calama (Plan 250), or a double wall, as at Sufetula (Plan 259) and Thamugadi (Plan 246).

⁷⁷ Guidi's reconstruction has been criticized, but, as J. B. Ward Perkins, *Roman Imperial Architecture* (Harmondsworth, 1981), 380, sagely observed, this reconstruction 'has made it possible to appreciate the visual subtleties of one of these elaborate columnar facades in a way that is quite impossible from even the best paper restorations'.

⁷⁸ G. Caputo, *Il teatro di Sabratha e l'architettura teatrale africana* (Rome, 1959).

⁷⁹ G. Caputo, *Il teatro augusteo di Leptis Magna* (Rome, 1987).

⁸⁰ C. H. Kraeling, *Ptolemais, City of the Libyan Pentapolis* (The University of Chicago, Oriental Institute Publications, 90; Chicago, 1962).

⁸¹ R. M. Harrison, 'The Theater', in J. H. Humphrey (ed.), *Apollonia: The Port of Cyrene. Excavations by the University of Michigan 1965–1967* (suppl. to *Libya Antiqua*, 4; Tripoli, c.1980), 163–74.

⁸² S. Stucchi, *Architettura Cirenaica* (Rome, 1975).

⁸³ G.-C. Picard, *Bull. de la SFAC* 14–19 = *RA* (1969), 178–83; G. Picard, 'La Date du théâtre de Cherchel et les débuts de l'architecture théâtrale dans les provinces romaines d'Occident', *CRAI* (1975), 386–97.

⁸⁴ F. Baratte and N. Duval, *Les Ruines d'Ammaedara-Haidra* (Tunis, 1974); *Les Ruines de Sufetula* (Tunis, 1973).

⁸⁵ C. Poinssot, *Les Ruines de Dougga* (Tunis, 1958).

⁸⁶ A. Lézine, *Architecture romaine d'Afrique* (Tunis, c.1961); *Carthage, Utique* (Paris, 1968); *Utique* (Tunis, 1970).

⁸⁷ A. Beschouch, R. Hanoune, and V. Thébert, *Les Ruines de Bulla Regia* (Coll. de l'école. fr. de Rome, 1977).

⁸⁸ J.-C. Lachaux, *Théâtres et amphithéâtres d'Afrique proconsulaire* (Aix-en-Provence, c.1979).

⁸⁹ Stucchi, *Architettura Cirenaica*, 34–6, 69, 122, 135, 201, 286–9.

⁹⁰ Harrison, 'Theater', 163–74.

⁹¹ R. G. Goodchild and C. H. Kraeling, in Kraeling, *Ptolemais*, 93–4. Stucchi, *Architettura Cirenaica*, 137.

⁹² Caesar, *De Bello Civili*, 2. 25. 1.

⁹³ A. Lézine, *Karthago*, 7 (1956), 129–38.

⁹⁴ Picard, 'Cherchel', 386–97.

⁹⁵ Hanson, *Theater-Temples*, 64.

⁹⁶ Desparmet's attempt to restore a curved niche and lateral doorways with columns lining the passageways is unconvincing. H. Desparmet, *Karthago*, 15 (1969–70), 13–66.

Sometimes the supporting structures at the top of the cavea were somewhat more complex, as at Rusicada (Plan 245). The example of Thamugadi illustrates Roman ingenuity in selecting a suitable slope for a theatre cavea even on an unpromisingly flat plain. It is also notable how many of these theatres had a *porticus* at the top of the cavea. Examples include Ammaedara (Plan 248), Calama (Plan 250), Madaurus (Plan 256), Sabratha (Plan 257) and Simitthu (Plan 258). Simitthu, like Carthage (Plan 251, Fig. 15), had a complex set of substructures under the seating even though it was built against a slope.⁹⁷ The Severan theatre at Sabratha (Plan 257) had the most sophisticated substructures of any North African theatre, with an inner annular passage and two storeys of 25 radial vaults encircled by an outer *ambulacrum*. The three-storey façade had the classic arrangement of arched openings (Pl. 88).

In North Africa the fashionable *scaenae frons* with all three doorways enclosed in semicircular niches seems to have first appeared in the mid-second-century AD theatre at Carthage (Plan 251, Pl. 83) and there was also a pair of semicircular counter-curves on the *postscaenium* side of the wall. This fashion was soon transmitted throughout North Africa. The theatre at Sabratha (Plan 257, Pl. 87) also has all three doorways in the *scaenae frons* framed in curved niches, pairs of projecting columns flanking the doorways, a *postscaenium* consisting of four triangular rooms, with staircases at the sides.⁹⁸ The three doorways of the *scaenae frons* of the Antonine or Severan theatre at Calama (Plan 250) were all enclosed in curved niches. The small early third-century theatre at Madaurus (Plan 256) also had three curved niches in its *scaenae frons* wall, although the actual wall was rectilinear and there were no doorways as such. The *scaenae frons* at Leptis Magna (Plan 255, Pl. 84) had all three doorways enclosed in curved niches. Caputo maintained that this arrangement belonged to the Augustan phase of the building,⁹⁹ but stylistically the wall of the *scaenae frons* belongs to the same period as the *columnatio* of cipollino and marble columns which replaced an older *columnatio* of limestone columns and belonged to a major restoration of AD 157.¹⁰⁰ Some of the sculptural decoration including two colossal heads, of Lucius Verus and Marcus Aurelius, seem to have been part of the decoration of the new *scaenae frons*.¹⁰¹ The design of the *postscaenium*, with its four rooms of roughly triangular shape, also seems to indicate a mid-second-century AD date.

The Antonine theatre at Bulla Regia (Plan 249) had three curved niches, and behind them were two larger and two smaller

rooms, all roughly triangular, accessible from the *postscaenium* side of the wall. Directly adjacent to the end room on each side was a staircase which ran from the *postscaenium* past the ends of the stage up to the *tribunalia*.¹⁰² Similar staircases were found in the theatre at Cillium (Plan 253),¹⁰³ and the Antonine theatre at Thugga (Plan 261). The late second- or early third-century theatre at Thubursicu Numidarum (Plan 260) also had these staircases, as well as curved niches framing all three doorways in the *scaenae frons* and a similar arrangement of four triangular-shaped rooms opening off the *postscaenium*. Access to the *tribunalia* in the Antonine theatre at Cuicul (Plan 244) was probably by a pair of staircases at the sides of the stage, and in the late second/early third-century AD theatre at Tipasa (Plan 243) access to the *tribunalia* may have been from staircases in rooms opening off the *postscaenium* at the sides of the stage. On Formigé's plan of the theatre at Sufetula (Plan 259), which was probably Antonine, the elongated rooms between the *scaenae frons* and the *versurae*, perhaps contained staircases leading up to the *tribunalia*.¹⁰⁴

Of the eight theatres known to have been built in Egypt most are known only from written sources. Of the two whose plan is known one, a small Hellenistic theatre discovered in Alexandria and excavated by the Polish Centre of Mediterranean Archaeology between 1964 and 1966, seems to have been an odeum or bouleuterion (Plan 277), although the excavators believed there was evidence of a much larger theatre on the site and that only its core was retained and remodelled.¹⁰⁵ The other is the theatre at Oxyrhynchus, which was excavated by Flinders Petrie in 1921–2.¹⁰⁶ Flinders Petrie's description of it, with covered *aditus maximi* and basilicas, suggests that it was of the western type. However, his somewhat eccentric plan shows a cavea slightly exceeding a semicircle with an almost circular orchestra (Plan 278).

THE LEVANTINE REGION AND BEYOND

The Levantine shores in the eastern Mediterranean stretch from the Taurus mountains in the north to Sinai in the south (Map 5). The long, fertile coastal plain, formerly ruled by Phoenician kings, is bounded to the east by mountains divided into two ranges by the rift valley, through which run the Orontes and the River Jordan. East of the mountains lie less fertile regions and then desert. To the south and east were the lands of the Jewish, Samaritan, Ammonite, and Ituraean tribes, and the southernmost regions were controlled by the Nabataean kings. The area was split between the Seleucid and Ptolemaic kingdoms

⁹⁷ J. Toutain, *MEFRA* 12 (1892), 359–69. ⁹⁸ Caputo, *Sabratha*, fig. 45.

⁹⁹ G. Caputo, *Dioniso*, 41 (1967), 175–80, see also M. Floriani Squarciapino, *Leptis Magna* (Basel, 1966), 75–80. However, doubts have been cast on this dating by Picard, 'Cherchel', 396 n. 34, and D. B. Small, 'Studies in Roman Theater Design', *AJA* 87 (1983), 64 n. 40. Inscriptions (*IRT* 372, 534) mention a new *columnatio* erected in AD 157, and it has been argued that the whole *scaenae frons* is likely to have been rebuilt in the Antonine period. F. Sear, 'The Theatre at Leptis Magna and the Development of Roman Theater Design', *JRA* 3 (1990), 379–80.

¹⁰⁰ *IRT* 372.

¹⁰¹ It may be observed that Caputo did not pursue his early dating of the *scaenae frons* in his latest book (Caputo, *Leptis Magna*).

¹⁰² Staircases in this position serving the *tribunalia* are first found in the early 2nd-cent. AD theatre at Beneventum and at Faesulae.

¹⁰³ There are no real dating criteria for this theatre. The Flavian datings of A. Ennabli (*PECS* 224) and H. Desparmetts, *Karthago*, 15 (1969–70), 13–66, are guesswork.

¹⁰⁴ J. Formigé, 'Rémarques', 35–6, 68, 79.

¹⁰⁵ W. B. Kubiak and E. Makowieka, *ASAE* 61 (1973), 106–24.

¹⁰⁶ W. M. Flinders Petrie, *Tombs of the Courtiers and Oxyrhynchos* (London, 1925), 14–16.

following the death of Alexander the Great and was not reunited until Antiochus III defeated the Ptolemies in 200 BC.

The best evidence for Hellenistic theatres comes from the area around and beyond the Euphrates. Theatres are known to have been built at Babylon in the late fourth century BC and Ecbatana before 324 BC. A theatre was built at Aï Khanoum in the late third century BC and at least two theatres were built in Seleucia-on-the-Tigris in the second century BC, both connected with temples. Plutarch related that in 69 BC at the fall of Tigranocerta Lucullus captured several dramatic artists whom Tigranes had brought in for the formal dedication of the theatre he had built there.¹⁰⁷ Drama was cultivated even at the court of Artaxata to judge by the celebrated incident when the head of Crassus was cast in front of the king at a performance of the *Bacchae*.¹⁰⁸

In the Hellenistic period Antioch was peopled by Athenians and Macedonians, and the inhabitants of Seleucia were largely Greeks. In the case of the Seleucids 'Syria was the heart of their empire, and they therefore colonized it intensively'.¹⁰⁹ It is anomalous therefore that there is practically no archaeological evidence for theatrical activity in these prosperous Hellenistic cities of Syria until Roman times.¹¹⁰ Frézouls attempted to explain this anomaly by pointing out that theatre design was very much in a developmental phase during the early Hellenistic period and that therefore there would have been no attractive type of theatre for the new Hellenistic rulers to introduce to Syria. However, theatres were built by Hellenistic rulers during the third century BC in Greece and Asia Minor and in many other places.¹¹¹ Therefore it may be expected that at least some of the Roman theatres known to have been built in this area will eventually be shown to have had Hellenistic antecedents.¹¹²

In 64 BC Pompey annexed Antioch and established the new province of Syria. Judaea became a dependent kingdom under the rule of Herod (40–4 BC) and it was not until AD 6 that it was annexed as a province with Caesarea as its capital. In AD 106 Trajan annexed the Nabataean kingdom and incorporated it into the new province of Arabia with Bostra as its capital. Some of the Decapolis cities, such as Gerasa, Philadelphia, Dium, and Canatha were transferred to the new province while the rest remained in the province of Syria. In the province of Syria 21 theatres are known, of which six are known only from literary sources. The small theatres at Dura Europos and Sahir seem to have had cult significance. Of the rest only four have left substantial remains: Apamea, Cyrrhus, Daphnae, and Palmyra.

In Palestine 15 theatres and odea are known, of which four are known from literary sources. The theatre at Mamas, near Caesarea, seems to have had cult associations. Important theatres have been uncovered at Caesarea Maritima, Samaria/Sebaste, Scythopolis, and Sepphoris (Diocaesarea) and excavations are in progress on theatres at Dora and Neapolis. In the province of Arabia 22 theatres and odea are known, of which six, the Birketein theatre at Gerasa, the theatres at Elusa and Emmatha, the two small theatres at Petra, and perhaps the theatre at Canatha, had ritual significance. There were odea at Gadara (West Theatre), Gerasa (North Theatre), Pella, Abila, Philadelphia, and Philippopolis. Important theatres have been excavated at Bostra, Gerasa (South Theatre), Petra, and Philadelphia, and work has begun on the excavation of what may be an important theatre at Abila.

One of the earliest accounts of the region is by Pococke, who visited the theatre at Gabala and left a description of it.¹¹³ Other early travellers were Seetzen, who rediscovered Jerash in 1806,¹¹⁴ Burckhardt, who rediscovered Petra in 1812,¹¹⁵ Buckingham, who travelled in the region in 1816 and visited the theatre at Canatha,¹¹⁶ Irby and Mangles,¹¹⁷ de Laborde, who visited Petra among other places,¹¹⁸ Monk,¹¹⁹ Porter,¹²⁰ Rey,¹²¹ Guérin,¹²² and Merrill.¹²³ Many of the plans made by these travellers were published by Wieseler in 1851.¹²⁴ Conder and Kitchener visited Palestine in 1873 and their work is still fundamental for the history and geography of the region.¹²⁵ The first scientific study of theatres in Arabia was by Brünnow and von Domaszewski,¹²⁶ who surveyed the theatres at Bostra, Canatha, Philadelphia, Philippopolis, and Wadi Sabra in 1897–8. Further work was done in the seasons of 1904–5 and 1909 by Butler, who published plans of the theatres at Canatha, Philadelphia, Philippopolis, and Sahir.¹²⁷ Puchstein studied the theatre at

¹¹³ R. Pococke, *A Description of the East and some other Countries*, 2 vols. (London, 1743, 1745).

¹¹⁴ U. J. Seetzen, *Reisen durch Syrien, Palästina, Phönicien, die Transjordan-Länder, Arabia Petraea und Unter-Aegypten* (Berlin, 1854).

¹¹⁵ J. L. Burckhardt, *Travels in Syria and the Holy Land* (London, 1822).

¹¹⁶ J. S. Buckingham, *Travels in Palestine, through the Countries of Basham and Gilead* (London, 1821); *Travels among the Arab Tribes inhabiting the countries East of Syria and Palestine etc.* (London, 1825).

¹¹⁷ C. L. Irby and J. Mangles, *Travels in Egypt, Nubia, Syria and Asia Minor, during the Years 1817 and 1818* (London, 1823).

¹¹⁸ Léon de Laborde, *Voyage de la Syrie par Mrs Alexandre de Laborde, Becker, Hall and Léon de Laborde* (Paris, 1837).

¹¹⁹ C. J. Monk, *The Golden Horn; and Sketches in Asia Minor, Egypt, Syria, and the Hauraan*, 2 (London, 1851).

¹²⁰ J. L. Porter, *Five Years in Damascus etc.*, 2 (London, 1855).

¹²¹ E. G. Rey, *Voyage dans le Haouran et aux bords de la Mer Morte etc.* (Paris, c.1858).

¹²² V. Guérin, *Description géographique, historique et archéologique de la Palestine* (Paris, 1874).

¹²³ S. Merrill, *East of the Jordan: A Record of Travel and Observation in the Countries of Moab, Gilead, and Bashan* (London, 1881).

¹²⁴ F. Wieseler, *Theatergebäude und Denkmäler des Bühnenwesens bei den Griechen und Römern* (Göttingen, 1851).

¹²⁵ C. R. Conder and H. H. Kitchener, *The Survey of Western Palestine*, 2 (London, 1882).

¹²⁶ E. Brünnow and A. von Domaszewski, *Die Provincia Arabia*, 1 (Strasbourg, 1904); 3 (Strasbourg, 1909).

¹²⁷ H. C. Butler, *Princeton University Archaeological Expedition to Syria in 1904–1905 and 1909* (New York and Leyden, 1903 onwards).

¹⁰⁷ Plutarch, *Lucullus* 29. 4.

¹⁰⁸ Plutarch, *Crassus* 33. Plutarch's mention of the head of Crassus does not refer to an actual theatre. The performance took place in a palace.

¹⁰⁹ A. H. M. Jones, *The Cities of the Eastern Roman Provinces* (Oxford, 1937), 243.

¹¹⁰ Frézouls noted that no inscription of the Hellenistic period has yet come to light mentioning a theatre. E. Frézouls, 'Aspects de l'histoire architecturale du théâtre romain', *ANRW* 2.12.1 (Berlin 1982), 415–16.

¹¹¹ For example, Alexandria in Egypt, several towns in Sicily including Tauromenium and Syracuse, and several towns of Cyrenaica, including Cyrene, Ptolemais, and Apollonia.

¹¹² The possibility exists that Hellenistic theatres existed in all these towns, especially Apamea. Frézouls, 'Aspects', 415.

Palmyra in 1902 and 1917 and the results were published by Wiegand.¹²⁸ Between 1925 and 1930 the American Mission investigated the three theatres of Gerasa.¹²⁹ In 1931 the excavations of the University of Michigan revealed a theatre at Sepphoris (Diocaesarea).¹³⁰ The theatre at Daphnae was uncovered in the American excavations of 1933–6.¹³¹ In 1935 the theatre at Samaria/Sebaste was excavated by the joint expedition from Yale University and the British School of Archaeology in Jerusalem.¹³² The Belgian mission has been involved in excavating the large theatre of Apamea since 1938 and work still continues.¹³³

Since the war the Syrian department of Antiquities has completely uncovered the theatres of Bostra, Gabala, and Palmyra. In 1952 the French Institute of Archaeology at Beirut began the systematic excavation of the town of Cyrrhus and a plan of the theatre has been published by Frézouls.¹³⁴ In 1956 Coupel and Frézouls published a detailed survey of the theatre at Philippopolis,¹³⁵ and Frézouls has published a number of major studies on the theatres of Syria in a series of important articles.¹³⁶ The theatre at Caesarea Maritima, excavated by the Italian Mission in 1950–63, was lavishly published in a large monograph.¹³⁷ The theatre at Scythopolis was excavated between 1960 and 1962 by the Israeli Department of Antiquities and Museums.¹³⁸ In 1960 a Danish team surveyed the theatre at Bostra and published a detailed architectural documentation of it.¹³⁹ In 1961–2 P. C. Hammond excavated and published the large theatre at Petra.¹⁴⁰ In 1975–7 excavations revealed a theatre at Aï Khanoum in Afghanistan¹⁴¹ and in 1979–81 excavations by

a joint Australian/American team revealed a small theatre or odeum at Pella.¹⁴² In recent years Segal has done a great deal of valuable work on the theatres of Arabia and Palestine.¹⁴³

The earliest Roman theatres in Syria were built after Pompey's conquest of 63 BC, such as the theatre at Antioch which Julius Caesar built.¹⁴⁴ However, it was Herod who gave the greatest impetus to theatre-building in the region. Josephus mentions that Herod built theatres at Caesarea, Jerusalem, Damascus, Sidon, and perhaps Jericho.¹⁴⁵ There may have been theatres at Ascalon (Ashkelon, Israel)¹⁴⁶ and Akko-Ptolemais (Acre, Israel),¹⁴⁷ although Josephus does not mention them among Herod's endowments.¹⁴⁸ Frézouls believed that the theatre at Samaria/Sebaste, a town which Herod substantially refounded, may also have been a Herodian foundation.¹⁴⁹ Only the cavea, orchestra, and *proscenium* wall have been revealed, but it is of interest to note that the cavea is divided into five *cunei*, a typically Augustan feature (Plan 284).¹⁵⁰ Another large Augustan theatre was built at Laodicea (Lattakia, Syria), but unfortunately only the general outline is visible.¹⁵¹

The theatre Herod built at Caesarea Maritima in the 13th year of his reign (19 BC) was excavated in 1950–63.¹⁵² Its excavator, Frova, concluded that the existing theatre (Plan 280) was the Flavian one mentioned by Malalas and that traces of an earlier cavea found underneath, along with the painted orchestra, belonged to the Herodian theatre.¹⁵³ Frova's interpretation and chronology raise a number of problems, which are difficult to resolve because much of the primary evidence was destroyed when the theatre was heavily restored for modern spectacles.¹⁵⁴ Frova believed he had found an earlier *scaenae frons* under the later one. It had *hospitalia* enclosed in shallow curved niches angled towards the orchestra and a *regia* in a rectangular recess. This arrangement is unlike anything that has ever been found in any theatre in any part of the Roman world, including Verulamium which he cites as an analogy. The conclusion of Small, that Frova must have misread the evidence and that the Herodian stage may have been the one which the excavators assigned to the Empire, is inescapable.¹⁵⁵ Plommer's hypothesis was that the shallow 'Herodian' cavea may belong to the Hellenistic theatre of Turrus Stratonis, the predecessor of Caesarea, on the analogy

¹²⁸ T. Wiegand, *Palmyra: Ergebnisse der Expeditionen von 1902 und 1917* (Berlin, 1932).

¹²⁹ C. H. Kraeling, *Gerasa—City of the Decapolis* (New Haven, 1938).

¹³⁰ L. Waterman, *Preliminary Report of the University of Michigan Excavations at Sepphoris, Palestine, in 1931* (Ann Arbor, 1937).

¹³¹ D. N. Wilber and R. Stillwell (eds.), *Antioch-on-the-Orontes, 2: The Excavations 1933–1936* (Princeton, 1938).

¹³² J. W. Crowfoot et al., *The Buildings of Samaria* (London, 1942).

¹³³ F. Mayence, *Ant. Cl.* (1939), 206–8. J. Barlet, 'Travaux au théâtre 1969–1971', in J. and J.-C. Balty, *Apamée de Syrie: Bilan des recherches archéologiques 1969–1971. Actes du colloque tenu à Bruxelles les 15, 17 et 18 avril 1972* (Fouilles d'Apamée de Syrie. Miscellanea, fasc. 7; Brussels, 1972), 143–57.

¹³⁴ E. Frézouls, 'Les Édifices des spectacles en Syrie', in J.-M. Dentzler and W. Orthmann (eds.), *Archéologie et Histoire de la Syrie, II: La Syrie de l'époque achéménide à l'avènement de l'Islam* (Saarbrücken, 1989), 392, fig. 106; *ANRW* 2. 8 (Berlin and New York, 1977), 164–97.

¹³⁵ P. Coupel and E. Frézouls, *Le Théâtre de Philippopolis en Arabie* (Inst. Fr. d'Archéologie de Beyrouth, 63; Paris, 1956).

¹³⁶ E. Frézouls, 'Les Théâtres romains de Syrie', *AAS* 2 (1952), 46–100; and 'Recherches sur les théâtres de l'Orient syrien', *Syria*, 36 (1959), 202–27; 38 (1961), 54–86.

¹³⁷ A. Frova et al., *Scavi di Caesarea Maritima* (Milan, 1965). Frova's interpretation and chronology have been criticized by W. H. Plommer, 'Scythopolis, Caesarea and Vitruvius: Sounding Vessels in Ancient Theatres', *Levant*, 15 (1983), 132–40, and Small, 'Theater Design', 55–68.

¹³⁸ S. Applebaum, *SCI* 4 (1978), 77–105. A. Ovadia and C. Gómez de Silva, *SCI* 6 (1981–2), 85–94.

¹³⁹ H. Finsen, *Le Levé du Théâtre Romain à Bosra* (Analecta Romana Instituti Danici, suppl. 6; Copenhagen, 1972).

¹⁴⁰ P. C. Hammond, *The Excavations of the Main Theatre at Petra, 1961–1962* (London, 1965).

¹⁴¹ P. Bernard, *CRAI* (1976), 287–322; (1978), 429–41.

¹⁴² A. McNicoll, R. H. Smith, and B. Hennessey, *Pella in Jordan, I: An Interim Report on the Joint University of Sydney and the College of Wooster Excavations at Pella 1979–1981* (Canberra, 1982).

¹⁴³ A. Segal, *Theatres in Roman Palestine and Provincia Arabia (Mnemosyne, suppl. 140; Leiden, New York, Cologne, 1995).*

¹⁴⁴ Malalas, 9. 279.

¹⁴⁵ *AJ* 15. 341; 19. 343–50; *BJ* 1. 415 (Caesarea); *AJ* 15. 268 (Jerusalem); *BJ* 1. 422 (Damascus); *BJ* 1. 422 (Sidon); *AJ* 17. 161 (Jericho).

¹⁴⁶ The reference in Antoninus Placentinus, 33, (ed. Geyer, p. 200) to a 'puteus pacis in modum theatri factus' pointed out by Frézouls ('Théâtres Orient' (1959), 217) does not mean that there was a theatre there.

¹⁴⁷ Segal, *Theatres in Palestine*, 3 n. 3; 14. ¹⁴⁸ *BJ* 1. 422.

¹⁴⁹ *ANRW* 2. 12. 1 (New York, 1982), 386.

¹⁵⁰ It should be observed that it is very unlikely that the walls at the ends of the *aditus maximi* were angled as shown in Crowfoot's plan.

¹⁵¹ Frézouls, 'Théâtres Syrie', 51–2. ¹⁵² *AJ* 15. 341.

¹⁵³ For the chronology of the theatre see Frova, *Caesarea*, 57–195.

¹⁵⁴ For a discussion of this, see the review by R. M. Harrison, *JRS* 59 (1969), 308–9. ¹⁵⁵ Small, 'Theater Design', 63 n. 32.

of Corinth where a shallow Greek cavea was steepened in the late Augustan/early Tiberian period.¹⁵⁶ Frova's 'Flavian' cavea, which has an Augustan appearance, would, according to this hypothesis, be the Herodian one. The Vespasianic theatre mentioned by Malalas would be a remodelling of the Herodian one, for which there is good evidence in the form of a richly marbled *scaenae frons* and an orchestra repaved in marble. All of this would be appropriate to Caesarea's new rank of *colonia* to which it was raised after the Jewish wars.

If Plommer's interpretation is correct and Frova's 'Flavian theatre' is in fact Herodian, it gives us an important insight into the style of theatre-building of the Augustan period in the Levant. Frova's 'Flavian theatre' conforms very well to the style of theatres built in the Augustan period which suggests that Herod was following the latest fashions in theatre design, as he did in the rest of his extensive building programme. Herod wanted to appear an enlightened philhellene monarch and embarked upon a clearly defined programme to transform his kingdom into a cultural centre which could take its place among the other important centres of the Roman world. In this respect he was like his contemporary, King Juba of Mauretania. Both monarchs realized that the theatre was an important feature of civic life and should be prominent in any programme of urban growth and renewal.

The theatre at Sepphoris (Diocaesarea) (Plan 287) may have been built in connection with Hadrian's disenfranchisement of the town's Jewish rulers and his handing over of its government to pagans.¹⁵⁷ The largest known theatre in the region, at Apamea (Plan 304), some 139 metres wide, was built as part of the Antonine programme of urban renewal following the earthquake of AD 115. It was aligned to the great colonnaded street and seems to have been built in conjunction with it. At Palmyra the theatre (Plan 310) was carefully integrated into the town plan, but only the *ima cavea* was completed. The theatre at Bostra (Plan 288) stands alongside Araisio and Aspendus as one of the best preserved in the Roman world. At first thought to belong to the Trajanic period,¹⁵⁸ it has recently been dated to the Severan period, a time of great urban expansion in the region.¹⁵⁹ It is very sophisticated in terms of design, with an external façade articulated by two storeys of arched openings, the first of its kind in the region.¹⁶⁰ The *scaenae frons* had the fashionable three curved niches (Pls. 98–9), with the somewhat unusual feature, at that time, of pairs of columns rather than single columns in front of the *regia* (see Chapter 8). The theatre at Scythopolis (Plan 285), dated to the Severan period by its excavator, Applebaum,¹⁶¹

also had pairs of columns in front of the *regia* and a narrow *postscaenium* passage reminiscent of that at Bostra. One of the last new buildings of theatrical type to be built in the region was the small theatre, or more probably odeum, at Philippopolis with its extremely complex and sophisticated substructures (Plan 303, Fig. 32, Pl. 110). The building was only 42 metres in diameter, little larger than the odeum at Pella (Plan 297), which was 38.5 metres in diameter, and smaller than the North Theatre or odeum at Gerasa (Plan 295, Pl. 105).

The earliest Roman theatres in the region were built against a hillside or cut into the rock. In the early Empire a simple and effective method of theatre-building was developed, whereby the *ima cavea* was scooped out of sloping ground and the earth used to fill compartments formed by radial and curved walls which supported the *summa cavea*. Between these compartments radial passageways ran from outside the cavea into the *praecinctio* dividing the *ima* from the *summa cavea*. An early example of this method can be seen in the theatre at Caesarea Maritima (Plan 280), built 19–9 BC, and a more sophisticated example in the South Theatre at Gerasa (Plan 294, Pls. 103–4), which belongs to the late first/early second century AD.

In terms of building technique and ornamental detail there are a number of features which link the theatres of the Levantine region to Asia Minor. For example, unlike those of western theatres, the seats were usually profiled. A study of the profiles by Barlet showed that theatres like Apamea, Palmyra, and Cyrrhus had mouldings similar to those at Aezani and Aspendus.¹⁶² A notable feature of the seats of these theatres is the moulding running vertically down the edge of the row of seats adjacent to the access staircases. Another feature which they share with many theatres in Asia Minor is the podium surrounding the orchestra and the podium walls behind the *praecinctiones*, as seen for example at Bostra (Pl. 99). As in Asia Minor, diverging staircases fitted within the thickness of the podia walls and concealed by them give access to the seats above. Many theatres of the region had the well-cut masonry so typical of Asia Minor. Examples include the finely cut mouldings of the niches and the blind arcade on the basilica walls facing the cavea at Bostra, and the finely detailed façade of the cavea temple at Philadelphia. Handsome masonry is found in the walls and vaults of theatres such as Gadara, Bostra, Philadelphia, and Philippopolis.

Several buildings in the Decapolis were built of basalt, such as Canatha, Gadara, Emmatha, Bostra, and Philippopolis, a material much commented upon by travellers of the eighteenth and nineteenth centuries. A feature, particularly of later theatres in the region, is the paving of the orchestra, often using blocks which follow its curve and form geometric patterns, for example at Amman, Bostra, Canatha, Samaria, and Palmyra. The theatre at Palmyra even has five doors in the *scaenae frons*, a number commonly found in theatres of Asia Minor (Plan 310, Pl. 111).

On the other hand, in terms of layout the theatres of Syria, Palestine, and Arabia were generally of the western type. That is

¹⁵⁶ Plommer 'Sounding Vessels', 139. ¹⁵⁷ Jones, *Cities*, 279.

¹⁵⁸ Frézouls, 'Théâtres Syrie', 69–79. Finsen, *Bosra*.

¹⁵⁹ K. S. Freyberger, *DM* 3 (1988), 17–26.

¹⁶⁰ It may be observed when considering the dating of the Bosra theatre that the Severan theatre at Sabratha was the first in North Africa to have had such features.

¹⁶¹ S. Applebaum, 'The Roman Theatre of Scythopolis', *SCI* 4 (1978), 77–105. A. Ovadia and C. Gómez de Silva, 'Some Notes on the Roman Theatre of Beth-Shean (Scythopolis)', *SCI* 6 (1981–2), 85–94. Plommer ('Sounding Vessels', 139) advances an Augustan date, but accepts that the *scaenae frons* must have been redecored in the Severan period.

¹⁶² Barlet, 'Travaux'.

to say that they were not, in plan at least, related to the theatres of Asia Minor which frequently had a cavea exceeding a semicircle, open *parodoi*, a high stage, a fairly narrow scene building, and usually a rectilinear *scaenae frons*. In the Syrian type of theatre, if the cavea exceeded a semicircle, as it often did, the *analemmata* were always parallel to the stage building, which was contiguous with the ends of the cavea. The *aditus maximi* were never uncovered as they so frequently were in Asia Minor and there were often basilicas at the sides of the stage building. The stage was fairly low and the *proscenium* wall usually had the alternation of curved and rectangular niches common in the west, as can be seen in the theatres at Caesarea Maritima, Samaria/Sebaste, Scythopolis, Amman, and Bostra. Except in the case of cult theatres or small theatres/odea, the *scaenae frons* often had an indented profile with the doorways enclosed in niches.

A number of theatres seem to have been associated with religious festivals, such as the small theatre-nymphaeum near the springs of Daphnae in which the notorious Maiumas festival, which Libanius condemns as immoral, was celebrated.¹⁶³ It was also celebrated in the Birketein theatre at Gerasa, where it is attested by an inscription.¹⁶⁴ At Petra there were two small theatres: one, on the slope below the Palace Tomb, which may have utilized rainwater for aquatic spectacles; another, some seven kilometres south of Petra at Wadi Sabra, may have been used for some sort of water ritual or spectacle.¹⁶⁵ At Antioch-by-the-Callirhoe/Justinopolis the theatre stood on the river bank where the Spring Festival, prohibited by Anastasius in AD 502, was celebrated by a public display of dancing. The actor danced on a stone stage with metal-plated sandals which resounded as he struck the floor.¹⁶⁶

A theatrical area seems to be characteristic of some Syrian temples or temples dedicated to Syrian deities, such as the theatre which forms part of the sanctuary of the Syrian gods at Delos.¹⁶⁷ Among the earliest surviving cult theatres in the east are two second-century BC theatres found in association with temples at Seleucia-on-the-Tigris (Plan 3 14). In both cases the theatre had a semicircular orchestra with seating following its curve in the Hellenistic manner, although no trace of a scene building or stage was found.¹⁶⁸ Hopkins identified the brick-paved area of the *pronaos* of the Seleucid heröon at Seleucia-on-the-Tigris as a place with a ritual function similar to the *salles aux gradins* found in several temples at Dura Europos.¹⁶⁹

In the temples of Artemis, Atargatis, and Azzanathkona at Dura Europos there were *salles aux gradins*, the seats of which

were all inscribed with women's names. Steps were built in the *pronaos* of the Temple of Artemis converting it into a *salle aux gradins*.¹⁷⁰ These seats were later removed, which Downey attributes to a change of ritual.¹⁷¹ A small theatrical building with orchestra and curved seating was erected in the south-east corner of the temple precinct in Roman times (Plan 307). Its use as a bouleuterion is suggested by graffiti on the seats which mention Zoilos, a *bouleutes* of Dura, and a nearby room in the temple was dedicated by a group of men who called themselves Aurelioi and were also *bouleutai* of Dura. It has been suggested by Bellinger that the theatrical building replaced the *salle aux gradins*, but this is doubtful because names on the seats were all male, which was not the case in the *salle aux gradins*.¹⁷² The Temple of Azzanathkona also has a *salle aux gradins* in the *pronaos* of one of the sanctuary units. The seats are inscribed with the names of women most of whom had Greek names, although some were Semitic or mixed. The earliest inscribed step dates to AD 12–13 and the latest to AD 107–8, at which time the *salle aux gradins* was probably rebuilt and enlarged. The Temple of Atargatis also had a small *salle aux gradins* in the *pronaos* most of whose steps were dedicated in AD 61–2.¹⁷³ There was a second *salle aux gradins* against the north wall of the court. A room in the sanctuary of Atargatis in the Temple of Adonis has also been interpreted as a *salle aux gradins*, although an inscribed seat bore the name of a man. It has been suggested by Brown that the room was used for pantomimic dances as in the *deikterion* festival at Alexandria.¹⁷⁴ A courtyard in front of a temple at Tannur may have served a similar ritual purpose.¹⁷⁵

Lucian describes the ceremonies which took place in the court of the temple at Hierapolis in Syria, the descent of the images to the sacred lake and the torch festival.¹⁷⁶ Bellinger suggested that the statue of Atargatis was brought into the *salle aux gradins* and was 'worshipped with dancing and orgiastic rites by the priests to the accompaniment of music from the worshippers'.¹⁷⁷ Cumont believed there were sacred chants and dances,¹⁷⁸ and inscriptional evidence from the Temple of the Syrian gods at Delos suggests that the statue of Artemis was carried from the temple to the theatre.¹⁷⁹ Thus these theatrical areas were probably for ritual performances, and Downey believed that as the Temple of Artemis was the first to have this feature it may have been first introduced in the temple of a Greek goddess.¹⁸⁰ In this

¹⁷⁰ The earliest inscription dates to 7–6 BC. Downey, *Mesopotamian Religious Architecture*, 89. ¹⁷¹ Downey, *Mesopotamian Religious Architecture*, 90.

¹⁷² P. V. Baur, M. I. Rostovtzeff, and A. R. Bellinger, *The Excavations at Dura-Europos: Preliminary Report of the Third Season* (New Haven, 1932), 22.

¹⁷³ Downey, *Mesopotamian Religious Architecture*, 103. ¹⁷⁴ F. E. Brown, *The Excavations at Dura-Europos: Preliminary Report on the Seventh/Eighth Season of Work* (New Haven, 1952), 156.

¹⁷⁵ N. Glueck, *Deities and Dolphins* (New York, 1965), 621–30.

¹⁷⁶ Lucian, *Syr. D.* 47–50.

¹⁷⁷ A. R. Bellinger, *The Excavations at Dura-Europos: Preliminary Report on the Third Season of Work* (New Haven, 1932), 22.

¹⁷⁸ F. Cumont, *Fouilles de Doura-Europos (1922/3)* (Haut-Commissariat de la République française en Syrie et au Liban. Bibliothèque Archéologique et Historique, 9; Paris, 1926), 202. ¹⁷⁹ E. Will, *AAS I* (1951), 77–9.

¹⁸⁰ Downey, *Mesopotamian Religious Architecture*, 127.

¹⁶³ Libanius, *Or.* 41. 16; 50. 11. J. H. W. G. Liebeschuetz, *Antioch* (Oxford, 1972), 230–1.

¹⁶⁴ H. Lucas, *Mitteilungen und Nachrichten des Deutschen Pal. Ver.* (1901), 59, no. 22.

¹⁶⁵ L. Lindner, *ADAJ* 26 (1982), 231–42.

¹⁶⁶ C. Moss, *Muséon*, 48 (1935), 87. J. B. Segal, *Edessa The Blessed City* (Oxford, 1970), 106, 152, 163–5.

¹⁶⁷ E. Will, 'Le Sanctuaire syrien de Délos', *AAS I* (1951), 59–79.

¹⁶⁸ C. Hopkins, *Topography and Architecture of Seleucia on the Tigris* (Ann Arbor, 1972), 1–4, 119–23. Downey, *Mesopotamian Religious Architecture*, 60–3.

¹⁶⁹ Hopkins, *Topography and Architecture of Seleucia on the Tigris*, 13–23.

connection it is perhaps important to note that the names on the inscribed seats were those of women and in the case of the Temple of Atargatis the majority of names were of Greek, and indeed Macedonian, families.¹⁸¹

In Petra and the Nabataean Hauran some of the theatres and theatral areas seem to have had a different cult purpose. According to Negev, numerous inscriptions and archaeological finds suggest that the theatre was the place where the funerary rites took place and the funerary meal was eaten. Thus he saw the forecourt of the Qasr el Bint Faraun at Petra as the *theatron* where solemn meals were taken.¹⁸² At Seeia (Si) there was stepped seating in a porticoed courtyard in front of the temple of Ba'al Shamin.¹⁸³ A Nabataean inscription, dating between 33–2 BC and 2–1 BC, refers to this courtyard as 'teietra'.¹⁸⁴ A similar peristyle courtyard, measuring 18 × 13 metres, in front of the temple at Sur may have served a similar purpose.¹⁸⁵ There was also a *theatron* (Plan 311), measuring 18.10 × 19.50 metres, in front of the temple at Sahir, and almost adjacent to it a small theatre or odeon. It has been suggested that the latter could have been used for ritual purposes in bad weather.¹⁸⁶ The small theatre at Elusa (Plan 290), which dates to the Middle Nabatean period, may have had a ritual purpose to judge by its situation between the necropolis and a large building which may have been a shrine. Negev believed that funerary rites and the funerary meal were taken in the Large Theatre at Petra, a proposition which is extremely difficult to accept, especially in view of its enormous size (Plan 298, Pl. 106).¹⁸⁷ It is also difficult to believe that a theatre cut into a necropolis, whose very building involved the destruction of tombs, could have been built for funerary rites. Besides, it has the form of an orthodox Roman theatre with stage, *scaenae frons*, and the canonical three doorways for the players.¹⁸⁸

ASIA MINOR

Asia Minor was divided into six provinces in Roman times (Map 6). The province of Asia encompassed the old kingdom of Pergamum and most of the Asia Minor coast and islands, and extended inland to include Phrygia. To the north-west was Pontus and Bithynia; east of Bithynia was Galatia. To the south was the small, but important province of Lycia and Pamphylia. East of Lycia was the province of Cilicia and to the north the large province of Cappadocia, which extended from Lycia to the Black Sea and had a border with Syria to the south.

¹⁸¹ Downey, *Mesopotamian Religious Architecture*, 105.

¹⁸² A. Negev, 'The Nabataeans and the Provincia Arabia', *ANRW* 2. 8 (Berlin and New York, 1977), 601–4.

¹⁸³ Downey, *Mesopotamian Religious Architecture*, 127.

¹⁸⁴ E. Littman, in Butler, *Princeton Expedition*, *Semitic Inscr.* 4 A, p. 77. A. Negev, *IEJ* 2 (1961), 127–38.

¹⁸⁵ Butler, *Princeton Expedition*, 2 A 7 (1919), 428–41.

¹⁸⁶ Butler, *Princeton Expedition*, 2 A 7 (1919), 441–6. Negev, 'Nabataeans', 618–20.

¹⁸⁷ Negev, 'Nabataeans', 601.

¹⁸⁸ It is certainly not 'Vitruvian' as Hammond maintains, but it is a good example of a large rock-cut theatre of the orthodox Roman type. Hammond, *Petra*.

Under Roman rule the province of Asia regained much of its old prosperity and by the second century AD her cities were among the most splendid in the Empire.¹⁸⁹ In the province of Asia 77 cities had at least one theatre, but this figure does not take account of the fact that several had both Greek and Roman theatres, and many more had a number of buildings of theatrical type. For example, Pergamum had both a Greek and a Roman theatre, a large odeum in the Asclepieum, and three smaller buildings of theatrical type.

Pontus and Bithynia was a prosperous province with two capitals, Nicomedia and Amastris. Originally a senatorial province it was permanently transferred to the Imperial administration in AD 165 because it was torn by political dissent and bitter rivalries. Cities like Nicomedia and Nicaea strove to outdo the other in the magnificence of their architecture and this frenetic activity resulted in overspending of the kind which Pliny reported to Trajan in a famous letter.¹⁹⁰ Seven theatres are known in the province of Pontus and Bithynia.

Galatia included Lycaonia, Pisidia, and Isauria when it was first constituted in 25 BC. Apollonia became extremely prosperous at this time, as did Augustus' two foundations, Ancyra and Antioch of Pisidia. In AD 74 Vespasian transferred much of Pisidia to the newly formed province of Lycia and Pamphylia. Only five theatres are known in post-Vespasianic Galatia.

Lycia was a land of fertile plains surrounded by high mountain ranges. Strong Greek influence is evident in its social, political, and artistic life and the country had a unity lacking in the parts of Pamphylia and Pisidia added to it by Vespasian. Pamphylia and Pisidia grew prosperous as trade increased and much of its wealth was invested in the splendid monuments which are such a feature of cities of the Pamphylian coastal plain, like Side, Attaleia, Perge, and Aspendus, as well as the mountainous cities of Pisidia, like Termessus, Sagalassus, and Selge. There were 40 towns in Lycia and Pamphylia with a theatre, and as in the province of Asia several of these had more than one building of theatrical type.

The province of Cilicia was constituted when Vespasian united the mountainous districts (Cilicia Aspera) with the eastern plains (Cilicia Campestris). At first the only metropolis was Tarsus, but later its rival, Anazarbus claimed the same title. The province was geographically and culturally closer to Syria than Asia Minor and most of the theatres whose plans are known are of the Levantine rather than the Greek type. A total of 19 theatres are known in the province.

Cappadocia was cut off from the rest of the Mediterranean world by massive mountain ranges. Culturally it was akin to Iran and because of its rugged terrain it never attained much prosperity, except for a few fertile districts like Melitene, one of the two places in the province where a theatre is attested.

Mention should be made here of Cyprus, which was governed as a separate province. Five theatres are known, as well as the theatre in the Asclepieum at Paphus Nova (Plan 410). In

¹⁸⁹ Ep. Dio Cassius 62. 7.

¹⁹⁰ Pliny, *Ep.* 10. 39.

their Roman phase they were broadly related to the Levantine type of theatre or the type common in the southern parts of Lycia and Cilicia.

One of the earliest travellers to Asia Minor was Pococke, whose account, published between 1743 and 1745, is still valuable.¹⁹¹ Between 1764 and 1766 Richard Chandler visited Greece and Asia Minor as the leader of a mission sent by the Society of Dilettanti. His companions were the architect Nicholas Revett and the artist William Pars. The scientific results were published by the Society in a series of sumptuous volumes. The first two appeared in 1769 and 1797, and after long intervals three more volumes appeared.¹⁹² Chandler also published the diaries of his travels.¹⁹³ Another traveller was Choiseul-Gouffier, who also published a detailed account of his work.¹⁹⁴ Many travellers visited Asia Minor in the nineteenth century and wrote accounts of their travels: Beaufort,¹⁹⁵ Leake,¹⁹⁶ Arundell,¹⁹⁷ Prokesch von Osten,¹⁹⁸ de Laborde,¹⁹⁹ Texier,²⁰⁰ Ainsworth,²⁰¹ Hamilton,²⁰² Spratt and Forbes,²⁰³ Fellows,²⁰⁴ Trémaux,²⁰⁵ Newton,²⁰⁶ Perrot and Guillaume,²⁰⁷ Petersen and von Luschan,²⁰⁸ Heberdey and Wilhelm,²⁰⁹ and Ramsay.²¹⁰ In 1877 Wood published his excavations at Ephesus which included many inscriptions from the theatre.²¹¹

¹⁹¹ Pococke, *Description of the East*.

¹⁹² R. Chandler et al., *Ionian Antiquities; or Ruins of Magnificent and Famous Buildings in Ionia*, I (London, 1769); 2 (1797); *Antiquities of Ionia*, 3 (1840); 4 (1881); 5 (1915).

¹⁹³ R. Chandler, *Travels in Asia Minor: or, an Account of a tour made at the expense of the Society of Dilettanti* (Oxford, 1775); *Travels in Greece* (Oxford, 1776).

¹⁹⁴ M. G. F. A. Choiseul-Gouffier, *Voyage pittoresque dans l'empire ottoman, en Grèce, dans la Troade, les îles de l'Archipel et sur les côtes de l'Asie Mineure*, 2 vols. in 3 (Paris, 1782–1842).

¹⁹⁵ F. Beaufort, *Karamania, or, a brief description of the South Coast of Asia-Minor and of the remains of antiquity* (London, 1817).

¹⁹⁶ W. M. Leake, *Journal of a Tour in Asia Minor, with comparative remarks on the ancient and modern geography of that country* (London, 1824).

¹⁹⁷ F. V. J. Arundell, *Discoveries in Asia Minor, including a description of the ruins of several ancient cities, and especially Antioch of Pisidia*, 2 vols. (London, 1834).

¹⁹⁸ A. Prokesch von Osten, *Denkwürdigkeiten und Erinnerungen aus dem Orient*, 3 vols. (Stuttgart, 1836–7).

¹⁹⁹ L. de Laborde, *Voyage de l'Asie Mineure* (Paris, 1838).

²⁰⁰ C. Texier, *Description de l'Asie Mineure*, 3 vols. (Paris, 1839–49).

²⁰¹ W. F. Ainsworth, *Travels and Researches in Asia Minor, Mesopotamia, Chaldea and Armenia* (London, 1842).

²⁰² W. J. Hamilton, *Researches in Asia Minor, Pontus and Armenia*, 2 vols. (London, 1842).

²⁰³ T. A. B. Spratt, *Travels in Lycia, Milyas, and the Cibyratis, in company with the late Rev. E. T. Daniell. By Lieutenant T. A. B. Spratt, and Professor Edward Forbes* (London, 1847).

²⁰⁴ C. Fellows, *Travels and Researches in Asia Minor, More Particularly in Lycia* (London, 1852).

²⁰⁵ C. Trémaux, *Exploration archéologique en Asie Mineure* (Paris, c.1858).

²⁰⁶ C. T. Newton, *Travels and Discoveries in the Levant*, 2 vols. (London, 1865).

²⁰⁷ G. Perrot, E. Guillaume, and J. Delbret, *Exploration archéologique de la Galatie et de la Bithynie, d'une partie de la Mysie, de la Phrygie, de la Cappadoce et du Pont, exécutée en 1861 . . .*, 2 vols. (Paris, 1862–72).

²⁰⁸ E. A. H. Petersen and F. von Luschan, *Reisen in Lykien, Milyas, und Kibyratis*, 2 vols. (Vienna, 1884, 1889).

²⁰⁹ R. Heberdey and A. Wilhelm, *Reisen in Kilikien* (Denkschr. K. Akad. Wien, 44; Vienna, 1896).

²¹⁰ W. M. Ramsay, *Cities and Bishoprics of Phrygia*, 1 (Oxford, 1895), 2 (Oxford, 1897).

²¹¹ J. T. Wood, *Discoveries at Ephesus, including the site and remains of the Great Temple of Diana*, appendix: *Greek and Latin Inscriptions from Ephesus*; 5: *Inscriptions from the Odeum*; 6: *Inscriptions from the Great Theatre* (London, 1877).

Shortly afterwards Clarke, Bacon, and Koldewey published their work at Assos.²¹² This was followed by the great work of Lanckoronski, Niemann, and Petersen on the cities of Pamphylia and Lycia.²¹³ In 1921 von Gerkan published his study of the theatre at Priene.²¹⁴ More recently De Bernardi Ferrero compiled her monumental survey of the theatres of Asia Minor, which appeared between 1966 and 1974. This four-volume work is lavishly illustrated with plans of nearly 40 theatres.²¹⁵

There is no archaeological evidence for theatres in Asia Minor before the third century BC. The theatre at Priene, which probably dates to the early or mid-third century BC, is the oldest surviving example. Early Hellenistic theatres are found in other old Greek cities, such as Ephesus, Miletus, Pergamum, Magnesia, and Assus, and in Carian cities like Heraclea, Alinda, and Halicarnassus. In type they are related to the theatres of the Greek mainland with a cavea exceeding a semicircle, unroofed *parodoi*, a high stage, and a single-storey *episkenion* with *thyromata*. Theatres of Asia Minor are notable for their fine masonry; local limestone was used in Hierapolis, local granite in Alinda and Albanda, and imported marble at Priene, Miletus, and Aphrodisias.

In most theatres the cavea was surrounded by a massive curved wall and equally massive *parodos* walls. The masonry of the *parodos* walls was more refined than that of the curved wall around the cavea because the most important members of the audience passed them as they entered the theatre. Because theatres continued to be built against hillsides in the Roman period the *postscaenium* wall was considered the façade of the building and its masonry was usually of high quality, as can be seen at Rhodiapolis, Cyaneae, Balbura, and Cibyra. Perhaps the finest *postscaenium* wall to survive is that at Aspendus, which is almost perfectly preserved (Pl. 125). In the second and third centuries AD there was an increasing tendency to use stones of different shapes and heights, giving the masonry a less regular appearance, as for example at Termessus. There was also an increasing tendency to use rusticated masonry, as at Perge, Sagalassus, and Myra (Pl. 128). The vaults, arches, and doorways were generally of well-cut stone, but in the Roman period while the outer masonry was still of fine quality a poor-quality rubble mortar was used behind the walls.

Structurally Asian theatres of the Hellenistic period were simple, although the curved walls around the top of the cavea were in many cases double, as at Balbura (mid-second century BC) (Plan 384), Cyaneae (end of the third/beginning of the

²¹² J. T. Clarke, F. H. Bacon, and R. Koldewey, *Expedition of the Archaeological Institute of America. Investigations at Assos: Drawings and photographs of the buildings and objects discovered during the excavations of 1881–1882–1883 etc.* (Cambridge, Mass., 1902).

²¹³ K. G. Lanckoronski, G. Niemann, and E. Petersen, *Städte Pamphyliens und Pisidiens*, 2 vols. (Vienna, 1890–2).

²¹⁴ A. von Gerkan, *Das Theater von Priene, als Einzelanlage und in seiner Bedeutung für das hellenistische Bühnenwesen* (Munich, Berlin, Leipzig, 1921).

²¹⁵ D. De Bernardi Ferrero, *Teatri Classici in Asia Minore*, I: *Cibyra-Selge-Hierapolis* (Rome, 1966); 2: *Città di Pisidia, Licia e Caria* (Rome, 1969); 3: *Città dalla Troade alla Panfilia* (Rome, 1970); 4: *Deduzioni e proposte* (Rome, 1974).

second century BC) (Plan 387), and Patara (Tiberian) (Plan 391). Sometimes a radial passage, parallel with the *parodos* walls, ran under the seating to the *diazoma*, as at Alinda (Plan 319). Because these passages were major entrances to the theatre the doorway was sometimes quite elaborate, as Alabanda, Cibyra, and Xanthian Letoum (Pl. 135). Often an L-shaped passage or staircase ran up to the *diazoma* through the *parodos* wall (see Chapter 7). Sometimes there were both types of passage and they often joined. Theatres of the second and third centuries AD, like Myra (Plan 389, Pl. 128), Side (Plan 401), Selge (Plan 400), Hierapolis (Plan 334), and Limyra (Plan 388, Pl. 126), rested on substructures honeycombed with vaulted passageways. In the theatre at Miletus (Plan 342) the whole *summa cavea* was supported on radial barrel-vaults. The theatre of Side (Plan 401) had the complex substructures more commonly associated with the western type of theatre.

In early Hellenistic theatres the *diazoma* was a narrow passage accessible from the sides of the building, offering a short-cut to any particular *kerkis*. Some smaller theatres, like Arycanda (Plan 381), Pinara (Plan 394), Cadyanda (Plan 386), and Rhodiapolis (Plan 395) had no *diazomata* at all. In more developed theatres the *diazoma* assumed greater importance and was often surrounded by a high podium wall pierced with entrance passages. In theatres where the podium walls were comparatively low the staircases dividing the *cunei* ran straight through them, although the last few steps had to be somewhat steeper, as at Prusias (Plan 369) and Cibyra (Plan 324). A more convenient system developed in the second century BC, with small open staircases parallel to the seats running up to the top of the podium wall, as can be seen at Alinda (Plan 319), Termessus (Plan 403), and Telmessus (Plan 402). Later a much neater system appeared, with the staircases entirely hidden from view behind thin walls, as at Perge, built c. AD 120 (Plan 392). In some third-century AD theatres, like Aezani (Plan 316), the staircases were accessible from vaulted corridors behind the podium wall of the *diazoma*.

The majority of theatres in Asia Minor had converging *analemmata*, trapezoidal stages, and a rectilinear *scaenae frons*, for example the theatres at Termessus (Plan 403), Sagalassus (Plan 396), and Selge (Plan 400). The Sagalassus cavea had the greatest extension of any theatre in the ancient world, with an arc of 256°. However, the *analemmata* at Miletus and Laodicea converge only slightly, while those at Smyrna and Tralles do not converge at all. The theatre at Aspendus (Plan 383, Pls. 122–5) had a very western layout although it lacked basilicas, its seating was divided into only two *maeniana*, and its *scaenae frons* was rectilinear (Figs. 23–4). The theatre at Perge (Plan 392, Pl. 130) had a wide and elaborate *scaenae frons* and a *porticus in summa cavea* similar to that at Aspendus, but the shape of its cavea was thoroughly eastern with converging *analemmata*. Parium and Alexandria Troas were both Roman colonies and enjoyed *ius italicum*, but little is known about their theatres. It would be interesting to know whether the theatres of Roman colonies in Asia were designed in the western or the eastern style. Little

survives of the theatre at Parium, but the theatre at Alexandria Troas was described by Prokesch von Osten as perfectly semi-circular and Dubris's plan seems to show basilicas at the sides of the stage building.²¹⁶ It may be noted that the theatres of Antioch in Pisidia (Plan 376) and Ancyra (Plan 375), both Augustan foundations, seem to have had the western type of cavea.

Seats veneered with marble slabs appeared relatively early, and can be seen at Priene, Ephesus, and Tralles. Often the rows of seats terminate in arm rests in the form of griffin's feet, as can be seen at Aezani, Arycanda, Cadyanda, Hierapolis, Erythrae, Metropolis, Miletus, Priene, Prusias, Rhodiapolis, in the theatre in the Sanctuary of Asclepius at Pergamum, in both the theatre and odeum at Iasus, the Small Theatre at Magnesia and the odeum at Aphrodisias (Pl. 113). In other Hellenistic theatres the seats were monolithic and consisted of a flat seat with a profiled rim and a shallow depression in the rear half of the block for the feet of the spectators in the row above. Each row of blocks slightly overlapped the row below, keeping them in position and aiding drainage. The top row of seats of the *ima* and *media*, and sometimes the *summa cavea*, had backs which formed a kind of inner wall to the *diazoma* to protect the spectators.

In the Hellenistic period the stage was high and usually about 3 metres deep. By the early Roman period the depth of the stage had increased to 5.90 m (Oenoanda), 6.85 m (Telmessus), and 5.40 m (Termessus), but stages remained high: 2.36 m (Termessus), 3 m (Tralles), 3.55 m (Aphrodisias), and 3.25 m (Hierapolis). They were often trapezoidal in shape so as to leave an open passage next to the converging *parodos* walls. Because of the height of the stage, doorways could be inserted into the *proskenion* wall so as to allow passage from the *hyposkenion* into the orchestra, as at Selge (Fig. 27). These doorways became more numerous, as can be seen at Myra, and sometimes they were used for animals, for example at Sagalassus, where there is inscriptional evidence of the theatre being used for gladiatorial games. In the case of theatres which were remodelled as arenas the stage was extended further into the orchestra often cutting off the *parodoi* entirely. In the third century AD the first five rows of seats in the theatre at Ephesus were removed to create an arena. Similar arenas were created at Erythrae, Myra, Side, Xanthus, Aphrodisias, the Large Theatre at Magnesia, and the Acropolis theatre at Pergamum. In Perge some time after AD 250 a pierced marble screen was built on top of the podium around the orchestra to protect spectators at gladiatorial games. At Telmessus in the late Empire a rough wall was built around the orchestra to create an arena.

By the middle of the first century AD the *scaenae frons* with three or five doorways and a two- or three-storey *columnatio* became fashionable. An early example can be seen at Ephesus.²¹⁷

²¹⁶ Wieseler, *Theatergebäude*, 105, no. 12.

²¹⁷ Ferrero suggested that the columnar *scaenae frons* originated in Asia Minor and appeared after the Mithridatic wars, apparently in the belief that it inspired the columnar *scaenae frons* of the Large Theatre at Pompeii (c.75 BC). Ferrero, *Teatri*, 4. 112. However, there is some doubt as to whether this *scaenae frons* ever existed. W. Johannowky, in *La regione sotterrata dal Vesuvio* (*Atti del convegno internazionale 11–15 novembre 1979*, Naples, 1982), 847.

Although it had sharply converging *analemmata* its *scaenae frons* eventually reached three storeys and was greatly influenced by the western type. Both Laodicea and Miletus had a *scaenae frons* with a broad curved niche of western type enclosing the *regia*. The theatre at Aezani had a similar niche. By the Severan period the podia supporting the columns were sometimes decorated with sumptuous sculpture, some of the finest examples being Hierapolis (Pls. 116–17) and Perge (Pl. 130).

Ephesus, the seat of the imperial procurator, was one of the three largest and most important cities of the province of Asia, with the title ‘metropolis’ and ‘first’. Its huge theatre, 142 metres in diameter, originally Hellenistic but enlarged and extended throughout the first three centuries of the Empire, is well preserved and perhaps of all surviving theatres gives the best impression of what a truly enormous theatre was like (Plan 329, Pl. 114). Pergamum enjoyed the same titles and was the seat of the highest dignitary, the Chief Priest of Asia. Its oldest theatre, dramatically situated on the west slope of the Acropolis, remained basically unaltered from the time it was first built in the Hellenistic period (Plan 349, Pl. 120). In the second century AD a large Roman theatre was built and an odeum in the Sanctuary of Asclepius in the lower town. Another important city was Smyrna, which enjoyed great imperial favour and possessed the largest theatre in Asia, 150 metres in diameter, the same size as the Theatre of Pompey in Rome, but sadly very little has survived (Plan 360). Four other cities were given the title ‘metropolis’, Sardis, Cyzicus, Tralles, and Laodicea-ad-Lycum. It is notable that all four had theatres of enormous size. The theatre at Sardis (Plan 359), now almost unrecognizable, was at least 136 m in diameter; the theatre at Laodicea-ad-Lycum (Plan 337) was 138.5 m in diameter; that at Cyzicus, of which little survives, 145 m; and that at Tralles (Plan 364), 148 m. Miletus was ranked below Smyrna and did not enjoy the title metropolis, but regained imperial favour at the time of Trajan when rebuilding of the old Hellenistic theatre began. Eventually it attained an overall diameter of almost 140 m, to become one of the largest in Asia (Plan 342, Pls. 118–19).

While these cities and some regional ones, such as Aphrodisias, became important economic centres, some of the older coastal cities like Phocaea, Erythrae, and Teus, and islands like Rhodes declined in significance. Troy, on the other hand, was endowed with a large theatre (Plan 365), an odeum (Plan 367), and a bouleuterion (Plan 366). The theatre, built for the Panathenaic festival, was quite large, with a diameter of 98.60 metres, and had non-converging *analemmata* of the western type. Its *scaenae frons* was rebuilt in the Augustan period, a time when the city was exploiting its legendary ties with Rome in coinage and inscriptions.

Some theatres of Asia Minor were juxtaposed with a stadium. In some cases, such as Pessinus, Sardis, and Tralles, the cavea faced the long side of the stadium;²¹⁸ at Aezani it faced the short

side and the *sphendone* was at the opposite end. At Perge stadium and theatre were built close together with their axes intersecting. At Pergamum theatre, amphitheatre, and stadium were related as three points of a triangle.

GREECE, THE BALKANS, AND THE DANUBE PROVINCES

Greece

Greece was where the theatre was invented. In its earliest manifestation the Greek cavea seems to have had rectilinear seating, but by the mid- to late fourth century BC the cavea with curved seating had appeared. Important examples are to be found at Epidaurus, Athens, Dodona, Megalopolis, and Sparta. The third century saw many developments in the stage and the scene building, although in the Greek theatre the scene building was never as high as in the Roman theatre and it was separated from the cavea by open passageways (*parodoi*). Because of their importance in the overall development of the theatre Greek and Hellenistic theatres are listed in the catalogue, but usually not discussed in detail unless they have a significant Roman phase.

The sack of Corinth marked the annexation of Greece in 146 BC and 60 years later much damage was inflicted upon Athens in the course of the Sullan capture of the city. The Romans were later to regret both these incidents and eventually Corinth was to gain great prosperity as a Roman colony. Athens was favoured with much patronage both by the imperial family and by fabulously wealthy individuals like Herodes Atticus. The cities of the Roman province of Achaëa were the most flourishing in Greece but never achieved the spectacular wealth of some of the cities of Asia Minor.

Greece was divided into four provinces in Roman times (Map 7): Achaëa, which included the Peloponnese, Athens, and parts of Greece north of the Isthmus. To the north of Achaëa was Macedonia, which corresponds to the northern part of modern Greece and the southern part of the former Yugoslav Republic of Macedonia. North-east of Macedonia was Thrace, which largely corresponds with the European part of Turkey and southern Bulgaria. To the north-west of Achaëa was Epirus, a province carved out of Macedonia in the middle of the second century AD; it corresponds with north-western Greece and the southern parts of Albania. Over 130 theatres are known to have existed in these provinces, not counting numerous odea. Of these 30 are known from inscriptions or literary evidence. Pausanias is a particularly valuable source, and his work has been analysed in some detail.²¹⁹

²¹⁸ R. J. Vann, *The Unexcavated Buildings of Sardis* (BAR 538; Oxford, 1989), 64–5.

²¹⁹ S. Gogos, ‘Das antike Theater in der Periegesis des Pausanias’, *Klio*, 70 (1988), 329–39.

The reports of early travellers, such as Wheler,²²⁰ Le Roy,²²¹ Blouet,²²² Dodwell,²²³ Gell,²²⁴ Leroy,²²⁵ Leake,²²⁶ Mure,²²⁷ Curtius,²²⁸ Clark,²²⁹ Wyse,²³⁰ and Bursian²³¹ are extremely useful. The earliest history of the ancient theatre was published by Wieseler in 1851.²³² Dörpfeld made some of the first studies of individual theatres, such as the Theatre of Dionysus at Athens, and the theatres at Delos, Epidauros, Eretria, Oropus, Sicyon, Thera, and Thoricus, as well as writing a history of the Greek theatre.²³³ Later Puchstein wrote a history of the Greek theatre,²³⁴ and was followed in this by Frickenhaus,²³⁵ Fiechter,²³⁶ and Flickinger.²³⁷ Bulle's notable work on Greek theatres is still fundamental,²³⁸ as are Fiechter's detailed architectural studies of a number of Greek theatres which he produced over a period of 20 years. These include Oropus,²³⁹ Oeniadae and Nea Pleuron,²⁴⁰ Sicyon,²⁴¹ Megalopolis,²⁴² Eretria,²⁴³ Thera,²⁴⁴ and the Theatre of Dionysus at Athens.²⁴⁵ Another important work is von Gerkan's

study of the theatre at Epidauros.²⁴⁶ Studies such as those by Vitucci,²⁴⁷ Dilke,²⁴⁸ Arias,²⁴⁹ and Anti²⁵⁰ are still most valuable, as is more recent work by Ginouvès,²⁵¹ Gebhard,²⁵² and Moretti.²⁵³

Individual theatres were excavated by the Greek Archaeological Service and the Greek Archaeological Society, the most important ones being Patrae, Aegae, Dion, Epidauros, Larissa, Thessaloniki, Philippi, Maronea, and Pagasae. Other theatres were excavated by foreign teams or academies in Athens, such as the British (Mycenae, Megalopolis, Sparta), the Austrian (Aegeira, Elis), the American (Ikarion, Isthmia, Corinth, Phlius, Olynthus), and the French (Delos, Mantinea, Thasos, and Delphi). Before the Second World War the Italians were active in Albania at Buthrotum, Nicopolis, and Phoinike.²⁵⁴ The works of Hammond²⁵⁵ and Cabanes²⁵⁶ are valuable sources for theatres in Epirus, and Travlos for Attica and Athens.²⁵⁷ Sites like Apollonia, Byllis, Oricum, and Nikaia were excavated by Albanian teams; and Heraclea Lyncestis and Lychnidos by Yugoslavs;²⁵⁸ and some of the theatres of Thrace by Turkish and Bulgarian archaeologists.

Many theatres in these four provinces were of the Greek or Hellenistic type. Some were altered in accordance with Roman fashion, especially in important centres like Corinth and Athens. This generally involved creating an integrated Roman auditorium with the stage joined to the sides of the cavea and a tall *scaenae frons* behind. In the process the stage was often reduced in height and extended into the orchestra, sometimes cutting off the *parodoi* completely, as in the case of Aegeira, Sparta (Plan 428), Oeniadae, Argos (Plan 413), and perhaps Megalopolis. In some theatres the *analemmata* were cut back to make them

²²⁰ G. Wheler, *A Journey into Greece* (London, 1682).

²²¹ David Le Roy, *Les Ruines des plus beaux Monuments de la Grèce*, 2 (Paris, 1770).

²²² A. Blouet, *Expédition Scientifique de Morée ordonnée par le gouvernement français*, 3 vols. (Paris, 1831–8).

²²³ E. Dodwell, *A classical and topographical Tour through Greece during the years 1801, 1805, and 1806* (London, 1819).

²²⁴ W. Gell, *Narrative of a Journey in the Morea* (London, 1829).

²²⁵ J. D. Leroy, *Expédition scientifique de Morée*, 2 (Paris, 1831).

²²⁶ W. M. Leake, *Travels in the Morea*, 3 vols. (London, 1830); *Travels in Northern Greece*, 4 vols. (London, 1835).

²²⁷ W. Mure, *Journal of a tour in Greece and the Ionian Islands . . .* (Edinburgh and London, 1842).

²²⁸ E. Curtius, *Peloponnesos; eine historisch-geographische Beschreibung der Halbinsel*, 2 vols. (Gotha, 1851–2).

²²⁹ W. G. Clark, *Peloponnesus: Notes of study and travel* (London, 1858).

²³⁰ T. Wyse, *An Excursion in the Peloponnesus in the year 1858* (London, 1865).

²³¹ C. Bursian, *Geographie von Griechenland*, (Leipzig, 1862–72).

²³² Wieseler, *Theatergebäude*.

²³³ W. Dörpfeld and E. Reisch, *Das griechische Theater* (Athens, 1896).

²³⁴ O. Puchstein, *Die griechische Bühne: Eine architektonische Untersuchung* (Berlin, 1901).

²³⁵ A. Frickenhaus, *Die altgriechische Bühne* (Strasbourg, 1917).

²³⁶ E. R. Fiechter, *Die baugeschichtliche Entwicklung des antiken Theaters* (Munich, 1914).

²³⁷ R. C. Flickinger, *The Greek Theater* (Chicago, 1936).

²³⁸ H. Bulle, *Untersuchungen an griechischen Theatern* (Abh. Bayer. Akad. Wiss., phil. hist. Klasse, 33; Munich, 1928).

²³⁹ E. Fiechter, *Antike griechische Theaterbauten*, 1: *Das Theater in Oropos* (Stuttgart, 1930).

²⁴⁰ E. Fiechter, *Antike griechische Theaterbauten*, 2: *Die Theater von Oiniadae und Neupleuron* (Stuttgart, 1931).

²⁴¹ E. Fiechter, *Antike griechische Theaterbauten*, 3: *Das Theater in Sikyon* (Stuttgart, 1931).

²⁴² E. Fiechter, *Antike griechische Theaterbauten*, 4: *Das Theater in Megalopolis* (Stuttgart, 1931).

²⁴³ E. Fiechter, *Antike griechische Theaterbauten*, 8: *Das Theater von Eretria* (Stuttgart, 1937).

²⁴⁴ E. Fiechter, *Das Dionysos-Theater in Athen*, iv: *Nachträge: Das Theater im Piraieus. Das Theater auf Thera* (Stuttgart, 1950).

²⁴⁵ E. Fiechter, *Antike griechische Theaterbauten*, 5: *Das Dionysos-Theater in Athen*, I: *Die Ruine* (Stuttgart, 1935); *Antike griechische Theaterbauten*, 6: *Das Dionysos-Theater in Athen*, II: *Die Sculpturen vom Bühnenhaus* (Stuttgart, 1935); *Antike griechische Theaterbauten*, 7: *Das Dionysos-Theater in Athen*, III: *Einzelheiten und Baugeschichte* (Stuttgart, 1936); *Das Dionysos-Theater in Athen*, iv: *Nachträge. Das Theater im Piraieus. Das Theater auf Thera* (Stuttgart and Cologne, 1950).

²⁴⁶ A. von Gerkan and W. Müller-Wiener, *Das Theater von Epidauros* (Stuttgart, 1961).

²⁴⁷ G. V. Vitucci, 'Le rappresentazioni drammatiche nei demi attici', *Dioniso*, 7 (1939), 210–25, 312–25.

²⁴⁸ O. A. W. Dilke, 'The Greek Theatre Cavea', *BSA* 43 (1948), 125–92, 273; 'Details and Chronology of Greek Theatre Caveas', *BSA* 45 (1950), 21–62.

²⁴⁹ P. E. Arias, *Il teatro greco fuori di Atene* (Florence, 1934).

²⁵⁰ C. Anti, *Teatri greci arcaici da Minosse a Pericle* (Padua, 1947); C. Anti and L. Polacco, *Nuove ricerche sui Teatri Greci Arcaici* (Padua, 1969).

²⁵¹ R. Ginouvès, *Le Théâtre à gradins droits et l'odéon d'Argos* (Éc. fr. d'Athènes, Études Péloponnésiennes, 6; Paris, 1972).

²⁵² E. Gebhard, *The Theater at Isthmia* (Chicago and London, 1973); 'The Form of the Orchestra in the Early Greek Theater', *Hesperia*, 43 (1974), 428–40; 'Protective Devices in Roman Theaters', in B. Aleksova and J. Wiseman (eds.), *Studies in the Antiquities of Stobi*, 2 (Belgrade, 1975).

²⁵³ J.-C. Moretti, 'L'Architecture des théâtres en Grèce (1980–1989)', *Topoi*, 1 (1991), 7–38.

²⁵⁴ Ugolini's manuscript on the theatre at Buthrotum, long thought to be lost, has been rediscovered. O. Gilkes (ed.), *The Theatre at Butrint* (BSA suppl. 35, 2003).

²⁵⁵ N. G. L. Hammond, *Epirus: The Geography, the Ancient Remains, the History and Topography of Epirus and Adjacent Areas* (Oxford, 1967).

²⁵⁶ P. Cabanes, 'Recherches archéologiques en Albanie 1945–1985', *RA* (1986), 117–31.

²⁵⁷ J. Travlos, *Pictorial Dictionary of Ancient Athens* (London, 1971); *Bildlexikon zur Topographie des antiken Athen* (Tübingen, 1971).

²⁵⁸ A conference on theatres in Yugoslavia has resulted in two useful volumes: D. Rnjak (ed.), *Antički Teatar na Tlu Jugoslavije—Antique theater in the territory of Yugoslavia* (Novi Sad, 1979) and D. Rnjak (ed.), *Antički Teatar na tlu Jugoslavije (Saopštenja sa naučnog skupa 14–17 April 1980; Novi Sad, 1981).*

parallel to the stage in the Roman manner, as was done in the Large Theatre at Corinth (Plan 419). In theatres like Sparta, Argos, and the Theatre of Dionysus at Athens a heavy columnar *scaenae frons* was erected on the line of or a little in front of the old Greek scene building. In some cases the old scene building was replaced by an entirely new one in the latest Roman fashion. The new *scaenae frons* at Corinth was totally Roman in style and followed the second-century AD fashion of having all three doorways enclosed in semicircular niches (Plan 419).

The Odeum of Herodes Atticus at Athens (Plan 418, Pl. 139) and the Large Theatre at Nicopolis (Plan 434, Pls. 142–3) were entirely new buildings, largely western in layout. However, many old Greek theatres were never modernized. Some underwent their last facelift in the Hellenistic period and seem to have remained practically unaltered throughout the Roman Imperial period. Examples include Oropus, Eretria, Epidauros (Plan 423), Delphi, Delos (Plan 421), the Zea theatre at Piraeus, and Elis. It is interesting to note that Pausanias describes Elis as an old theatre.²⁵⁹ Others were turned into arenas, as in the case of Dodona (Plan 433, Pl. 141). Eventually some old Greek theatres which had been modernized were also turned into arenas by the end of the second century AD, such as Corinth, Heraclea Lyncestis (Plan 442), Larissa (Plan 443), Maronea (Plan 449), Thasos (Plan 446), and Philippi (Plan 450). The Roman theatre at Stobi (Plan 445) and even the odeum at Corinth (Plan 420, Pl. 140) finally became arenas. In the late Empire some orchestras or arenas were turned into *kolymbethrae*, such as those in the Large Theatre at Corinth and the Theatre of Dionysus at Athens.

²⁵⁹ Pausanias 6. 26. 1.

The Balkans

The Balkans represents another of the great divides between the eastern and the western Empire. North of Thrace was Moesia Inferior, a Black Sea province with a history of Greek colonization, but in Roman times a frontier province. Some of the old Greek colonies within its boundaries, such as Callatis, Istros, and Tomis, had theatres, and these would certainly have been of the Greek type. However, the small theatre or odeum found at Nicopolis ad Istrum, a strategic town founded by Trajan, was western in terms of design and structure (Plan 221). Similarly, the only theatre found in the province of Moesia Superior, at Scupi (Skopje in the former Yugoslav Republic of Macedonia) was of western Roman type (Plan 222). This is perhaps not surprising as the Colonia Flavia Aelia Scupi was the main centre for the Romanization of the area.

North of Macedonia was the province of Dalmatia, which extended up the Adriatic coast to border on the Tenth Region of Italy (Map 1). The theatres were mainly in the west of the province (mostly in modern Croatia) and were of the western type. The theatre at Salonae (Plan 220), the capital, was thoroughly Roman in design and structure, as were the theatres at Issa (Plan 219), an old Syracusan colony, and at Iader, a Roman colony founded in 33 BC. To the north of Dalmatia was Pannonia. Theatres are attested in Pannonia Inferior and Pannonia Superior (northern Yugoslavia/Hungary), but practically no remains have been found. West of Pannonia were the provinces of Noricum and Rhaetia. No theatre is attested for Rhaetia and only two theatres have been found in Noricum. One was at Virunum (Zollfeld, Austria), the capital of the province, and perhaps not surprisingly it was western in style (Plan 223). The other, at Carnuntum (Pfaffenberg, Austria), was a cult theatre of the type found in Gaul and Germany.

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THE CATALOGUE

A NOTE ON THE CATALOGUE

The catalogue is organized by provinces. As provincial boundaries changed in the course of the Imperial period the boundaries are, as far as possible, those of the second century AD. There are also seven maps showing the location of most of the theatres listed in the catalogue.

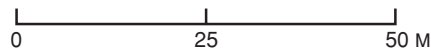
The catalogue begins with Italy, which is arranged by Regions, with Sicily and Sardinia last. Then comes western Europe in the order: Britain, Gaul/Germany (Aquitania, Belgica, Germania, Lugdunensis, Narbonensis), the Balkans (Dalmatia, Moesia, Noricum, Panonia), and Spain (Baetica, Lusitania, Tarraconensis). The North African provinces are arranged from west to east: Mauretania Tingitana, Mauretania Caesariensis, Numidia, Africa Proconsularis, Cyrenaica/Crete, Egypt. Next come the provinces of the Levantine region and beyond: Palestine, Arabia, and Syria, followed by Parthia and Chersonesus Taurica. Next comes Asia Minor: Asia, Bithynia/Pontus, Cappadocia, Cilicia, Galatia, and Lycia/Pamphylia. Cyprus is next, followed by Greece (Achaëa, Epirus, Macedonia, and Thrace). Classical and Hellenistic Greek theatres are included, but are mentioned only briefly unless they have an important Roman phase.

In the headings the places are given their Latin name in large capitals whenever it is known, followed by the modern place-name and then the modern administrative district, for example the *département* in the case of France. The name of the modern country is only given when it is not obvious. Small capitals are used for modern place-names where no ancient name is known, and lower-case is used for modern place-names associated with ancient sites.

Each catalogue entry is organized under a number of headings, although not every item of information is available for all theatres. Most headings are self-explanatory. When two figures are given for capacity they are based upon a seat of 0.50 and 0.40 metres. The orchestra widths are based upon the maximum width to the foot-rest around the lowest row of seats of the *ima cavea*; the width up to the *balteus* wall and the minimum width excluding the steps for the *bisellia*. Where two widths are given for the *pulpitum* the smaller is to the podia of the *columnatio* and the larger to the *scaenae frons* wall. Note that if the width of the *proscænium* wall is given then the *pulpitum* width is taken from the back of the *proscænium* wall. However, an overall maximum width including the thickness of the *proscænium* wall is also given.

For the theatres of Asia and Greece I mainly use Roman terms, such as *proscænium* (rather than *proskenion*, etc.) *hyposcænium*, *praecinctio*, and *cavea* to maintain consistency. However, sometimes it is necessary to avoid confusion between the parts of the building belonging to the Hellenistic period and those of the Roman period. Therefore if the stage is of Hellenistic type I tend to avoid the term *pulpitum* which may suggest the Roman type of stage and use the more neutral term 'stage'. Similarly I prefer the more neutral term 'scene building' when referring to a scene building or *skene* of the Hellenistic type. However, I retain the term *parodoi* for open passageways of the Hellenistic type and only use the term *aditus maximi* for covered passageways of the Roman type.

The scale for the plans is 1:1000 unless indicated otherwise. Occasionally there is a small discrepancy between the scale of the plan and the dimensions given in the Catalogue. In these cases it has not been possible to ascertain which is correct.



Italy

REGIO I

ABELLA (Avella, AV)

Inscriptions: N. Plaetorius Onirus, an *Augustalis* and *bisellarius*, gave HS 10,000 to provide *vela* and embellish theatre *CIL* 10. 1217 = *ILS* 5651.

ABELLINUM (Avellino, AV)

Remains: theatre visible in 17th cent.; now no trace exists.

Bibliography: S. Bellabona, *Ragguagli della città di Avellino* (Trani, 1656). G. Cressedi, *EAA* 1 (Rome, 1958), s.v. Avellino.

ACERRAE (Acerra, NA) (Plan 1)

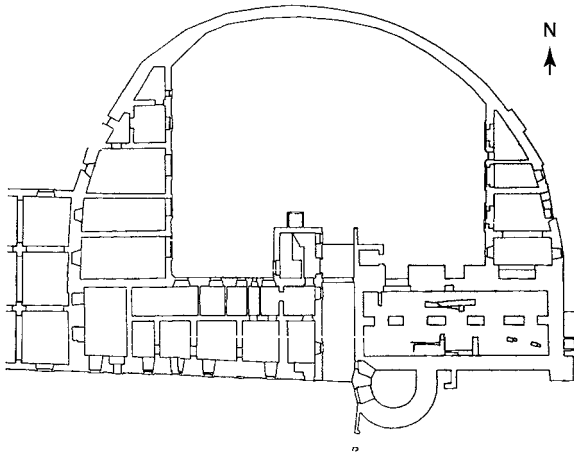
Location: underneath castle.

Cavea: D c.70 m, facing south.

Scene building: some walls in *opus reticulatum* with tuffelli at ends; short stretches of walling in *opus vittatum* perpendicular to them; some marble architectural elements found.

Date: late Republican or early Augustan with restorations c.4th cent. AD.

Bibliography: P. Ciancio Rossetto and G. Pisani Sartorio, *Memoria del futuro: I teatri antichi greci e romani in Campania* (Rome, c.1991).



PLAN 1. Acerrae, theatre

ALBANUM (Castelgandolfo, Roma) (Plan 2)

Location: at extreme north-west end of villa of Domitian; orchestra on second terrace; top seats at level of third terrace.

Cavea: D c.50 m, facing south-west; *ima cavea* in 4 *cunei*; central passageway into orchestra. Some architectural fragments survive from *porticus* at top of cavea (H of order c.5.42 m).

Structures: because of friable earth, full substructures built, with 15 radial walls (L 7.69 m), surrounded by annular passage (W 2.80 m) supporting lower seats.

Orchestra: D 11.80 m.

Scaenae frons: 8 columns; entablature recedes in shallow curve around *regia*; projects to support columns each side; *columnatio* H 12 m; 2 storeys (lower, Corinthian; upper, archaistic Caryatids).

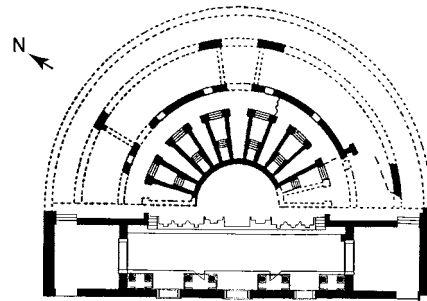
Porticus post scaenam: large portico behind scene building.

Remains: 3 *cunei* of cavea and annular passage beneath it; many architectural fragments of scene building and *porticus*.

Stucco decoration: annular passage decorated with stucco relief frieze (H 1.60 m) begins 2.30 m above pavement level and stops at springing of vault; 9 panels survive, showing Dionysus, Medea, Terpsichore, Melpomene, and Thalia.

Date: stuccoes, brick-faced concrete, and marbles Domitianic; lead pipe bearing name of Domitian found near theatre.

Bibliography: R. Lanciani, *N.Sc.* (1886), 236. G. Lugli, *St. Rom.* 2 (1914), 22–53; *Bull. Com.* (1918), 40–7. F. Magi, *Rend. Pont. Acc.* 46 (1973–4), 63–77. H. von Hesburg, ‘La Scaenae Frons del teatro nella villa di Domiziano a Castel Gandolfo’, *Archeologia laziale*, 4: *Quarto incontro di studio del comitato per l’archeologia laziale* (*Q. Arch. Etr.* 5; Rome, 1981), 176–80.

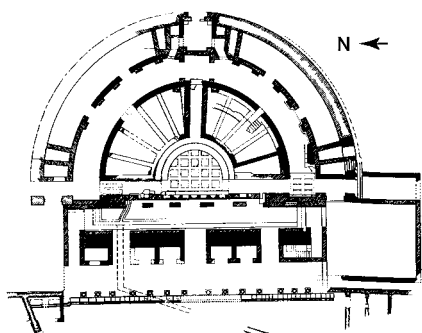


PLAN 2. Albanum, theatre in Villa of Domitian

ANTIUM (Anzio, Roma) (Plan 3)

Location: theatre or odeum in north-east part of town (400 m north-east of Villa Spigarelli).

Type: small dimensions suggest it is an odeum, cf. theatre in villa of Domitian at Albanum (Lugli). Perhaps a private theatre connected with the villa under Villa Spigarelli.



PLAN 3. Antium, theatre

Cavea: D 44 m, facing west.

Substructures: lower cavea on 12 radial walls with central passageway into orchestra; vaulted annular corridor separates substructures of lower part of cavea from upper, also supported on radial walls.

Orchestra: D 10 m.

Proscenium: 3 curved; 4 rectangular niches.

Scaenae frons: rectilinear.

Postscenium: pairs of rectangular rooms in middle; single rooms at ends.

Porticus post scaenam: 18 columns, later reduced to 14, so that 2 rooms could be added at sides of scene building.

Remains: badly preserved.

Date: second half of 2nd cent. AD.

Bibliography: G. Lugli, *Riv. Ist. Arch.* 7 (1940), 175–6. Coarelli, *Lazio*, 298. P. Chiarucci, *Anzio archeologica* (Anzio, 1989), 89–90. P. Brandizzi Vittucci, *Antium: Anzio e Nettuno in Epoca Romana* (Rome, 2000), 71–2.

AQUINUM (Aquino, FR)

Location: Volscian town; colony at time of Caesar; theatre near centre of town, aligned with Via Latina.

Cavea: D 64 m, facing south.

Substructures: lowest part of cavea excavated into ground; upper on 22 radial walls (L 14 m) of *opus reticulatum*.

Basilicas: basilicas and *porticus post scaenam* visible in aerial photographs.

Date: 40–30 BC (Coarelli).

Inscriptions: ‘L. Sarien[us] c.f.(ilius): L. Vet[tius]. | ex S(enatus) [C(onsulto) scaena]m et spect[acula] | reficiend[um] curavere idemq(ue) [pob(aver)].’ A. Gianetti, *Rend. Linc.* 8th ser. 24 (1969), 79, no. 30.

Bibliography: Nissen, *Italische Landeskunde*, 676. E. Grossi, *Aquino* (Rome, 1907), 85. M. Cagian de Azevedo, *Aquino* (Italia Romana: Municipi e Colonie, 9; Rome, 1949), 42–3. C. F. Giuliani, *QITA I* (1946), 41–9. Coarelli, *Lazio*, 214.

BAIAE (Baia, NA)

Location: resort famous for its mineral springs; circular pool in orchestra-like space in middle terrace of Baths of Sosandra.

Type: theatre-nymphaeum (Maiuri); not a theatre, circular basin for fish breeding (De Angelis d’Ossat).

Cavea: D c.44 m, facing east; hemicycle of radial vaulted rooms with outer walls decorated with half-columns covered in white plaster; *cryptoporticus* facing an elliptical orchestra in front.

Orchestra: D 30 m; in centre 4 steps lead down to circular water basin, fed by big water cistern supplied by aqueduct.

Porticus post scaenam: large rectangular lowest terrace, surrounded by porticoes serves as *porticus post scaenam*.

Remains: radial rooms and orchestra well-preserved.

Date: hemicycle in *opus reticulatum* Claudian; *cryptoporticus* Hadrianic.

Bibliography: A. Maiuri, *BdA* 36 (1951), 359–64. G. De Angelis d’Ossat, *I Campi Flegrei nell’archeologia e nella Storia* (Atti del Convegno dei Lincei, Roma 4–7 maggio 1976, Rome, 1977), 227–74. M. Borriello and A. d’Ambrosio, *Forma Italiae*, Reg. 1, vol. 14: *Baiae-Misenum* (Florence, 1979). De Caro, *Campania*, 58–9. Amalfitano, *Campi Flegrei*, 214–17.

BAULI (Bacoli, NA) (Plan 4)

Location: theatre on sloping ground near seashore probably belonged to large villa.

Type: built as odeum; later transformed into a nymphaeum.

Cavea: D 31.5 m, facing east; *ima cavea*: 4 rows of seats preserved (0.38 × 0.68 m).

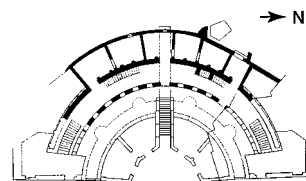
Substructures: lowest seats supported on vault of annular passage with 4 semicircular recesses; at higher level 2 curved corridors; inner with sloping barrel-vault supporting *summa cavea*, 3 rows of seats accessible by 2 staircases running up through vault; east wall of outer curved corridor decorated with brick Corinthian half-columns covered in stucco; in centre of cavea radial passage to villa. In late 1st cent. or early 2nd cent. AD building modified, perhaps because bradyseism caused orchestra to flood; passage to villa walled up, presumably to keep water out; 2 outer annular passages modified. Lowest seats removed; 3 doors and 9 windows inserted into east wall of inner one; central staircase built for access to upper parts of hemicycle, now a belvedere or heliocaminus; outer annular passage divided by cross-walls into 7 rooms; 3 rows of seats of *summa cavea* retained.

Orchestra: Pentagonal (D c.9 m).

Remains: well-preserved; lowest annular passage under water.

Date: Augustan or Claudian at latest.

Bibliography: E. Paoli, *Avanzi delle antichità esistenti a Pozzuoli, Cuma e Baia* (Naples, 1768), pl. 58. Beloch, *Campanien*, 201. A. Maiuri, *Anthemion*, 263–72. M. Borriello and A. d’Ambrosio,



PLAN 4. Bauli, theatre

Forma Italiae, Reg. 1, vol. 14: *Baiae–Misenum* (Florence, 1979), 102–5. De Caro, *Campania*, 62–4. Amalfitano, *Campi Flegrei*, 246–8.

BOVILLAE (Boville, Roma) (Plan 5)

Location: c. 120 m north-west of circus.

Cavea: D 41 m, facing west-north-west; *ima cavea*: 9 rows divided into 4 *cunei* by steps of Alban stone (H 0.167 m × W 0.334 m); *porticus* has seats under it (Poletti).

Substructures: built against hillside; radial vault found; 4 *vomitoria* served lowest seats of each *cuneus* (Poletti).

Aditus maximi: enormous empty space shown between *analemmata* and *basilicas*, although they should be contiguous; space almost exactly depth of *basilicas*. Did Poletti count same space twice?

Orchestra: D c. 19 m (Poletti), far too wide; broad *praecinatio* shown around it suggests further rows of seats below.

Scaenae frons: L 26 m (Poletti); *regia* in shallow curved niche; sides rectilinear.

Basilicas: c. 6 × 6 m.

Postscenium: long room divided into two by *regia* niche.

Porticus post scaenam: colonnade of 18 columns (Poletti).

Date: mid-1st cent. BC or Augustan (de Rossi); AD 14 (Coarelli).

Inscriptions: important inscription (AD 169) about *archimimus*, L. Acilius Eutyches, found near Bovillae; also mentions *sportulae* of 25 sesterii for *adlecti*, 5 for *decuriones*, and 3 for *Augustales* (CIL 14. 2408 = ILS 5196; E. J. Jory, *Philologus* 1965). Also CIL 14. 2409 (found in theatre); 2415 (found near theatre); and CIL 14. 2416 referring to statue of Faustina Augusta in *proscenium*.

Bibliography: L. Poletti, in G. Tambroni, *Intorno alcuni edifici ora riconosciuti dell'antica città di Bovillae* (extract from *Giornale Arcadico*, 1823), pl. xviii. G. Angelini and A. Fea, *I monumenti più insigni del Lazio* (Rome, 1828), pl. xviii. L. Canina, *La Prima Parte della Via Appia*, I (Rome, 1853), 202–16; 2: pl. XLVIII; *Edif. Roma*, pl. 51. C. Ebert, *RM* (1913), 126–7. A. Doboši, *Eph. Dac.* (1935), 357–9. G. Maria de Rossi,

Forma Italiae, Reg. 1, vol. 15: *Bovillae* (Florence, 1979), 307. Coarelli, *Dintorni di Roma*, 71.

CALES (Calvi Risorta, CE) (Plan 6, Fig. 10, Pls. 1, 2)

Location: cavea built close to walls on north-west side of city.

Cavea: D 75.4 m, facing east-south-east.

Substructures: cavea on 12 rising barrel vaults; they rise and widen for 12.5 m from orchestra, at which point they are H 5.1 m; W 5.72 m. They then double to 24 vaults and continue to rise until they meet a curved wall at a point 17.85 m from orchestra; at this point they are H 7.3 m; W 3.1 m; on top of curved wall an annular passage accessible from staircases in 3rd, 7th, 11th, 15th, and 19th bays. Beyond curved wall radial vaults continue to rise a further c. 4 m to support *summa cavea*. Openings at rim of cavea H c. 11.6 m; W c. 4.1 m.

Orchestra: D c. 27.40 m; surrounded by a curved passage and *baltens* wall; D at *baltens* wall 23.80 m.

Proscenium: W 1.17 m; at sides steps up to stage (W 1.50 m); small deep rectangular niche, shallower rectangular niche, curved niche, shallower rectangular niche and in middle a wide, deep, rectangular niche.

Pulpitum: L 41.01 m; W to *scaenae frons* 7.79 m.

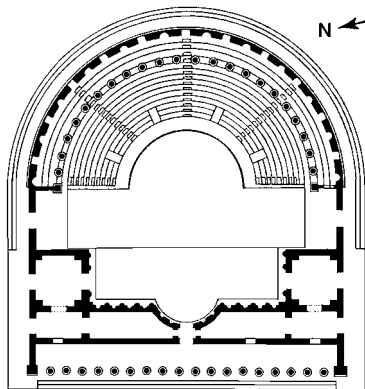
Aulaeum: eight slots visible.

Scaenae frons: exceptionally broad and shallow *regia* niche (W 18.39 m); sides rectilinear (no plan available yet).

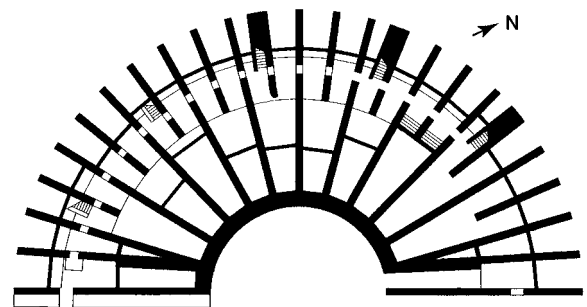
Remains: well-preserved cavea; only footings of seats survive; scene building now excavated (2002).

Date: 2nd cent. BC, enlarged 90–70 BC; later enlarged again (Johannowsky); scene building of Imperial date.

Bibliography: A. Maiuri, *Passeggiate campane*, 2 (Rome, 1940), 74; W. Johannowsky, *BdA* 46 (1961), 258–68; *Hellenismus*, 272. Mitens, *Teatri Greci*, 154–5.



PLAN 5. Bovillae, theatre



PLAN 6. Cales, theatre

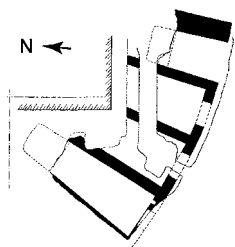
CAPUA (S. Maria Capua Vetere, CE) (Plan 7)

Location: inside walls, near west gate, aligned to grid-plan.

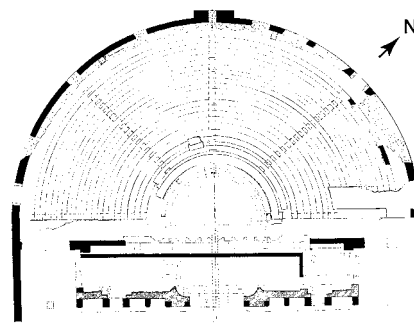
Cavea: D c. 88.5 m, facing east.

Substructures: supported on radial vaults, longest surviving L 9 m; W 3.20 m, tapering to 2.10 m. Max. pres. H c. 3 m.

Decoration: early Imperial male torso with breastplate found near scene building; relief, showing Jupiter, Minerva, and Diana, with words *genius theatri* and workmen erecting a column,



PLAN 7. Capua, theatre (1 : 500)



PLAN 8. Casinum, theatre

found among ruins (*CIL* 10. 3821); records that impresario Lucceius Peculiaris restored *proscænium* in response to a vision ('Lucceius Peculiaris redemptor prosceni ex biso fecit').

Remains: parts of 4 brick-faced radial passageways and some vaulting uncovered.

Date: inscriptions record building works between 108 and 94 BC; in 1st cent. AD *porticus* and *xyxtus* built, *AEpigr.* (1954), 161; in Hadrianic period theatre rebuilt *a fundamentis* by Q. Annius Ianuarius (*CIL* 10. 3907); the radial vaults belong to this period; *proscænium* restored 3rd/early 4th cent. AD (*CIL* 10. 3821).

Inscriptions: T. Mommsen, *Ann. Inst.* 18 (1846), 91 n. 2; Fredericksen, *Campania*, 281–4, no. 6 = A. De Franciscis, *Epigraphica*, 12 (1950), 124–30 = *AEpigr.* (1952), 55 = *ILLRP* 708; no. 8 = *CIL* 1². 677 = 10. 3779 = *ILS* 3340 = *ILLRP* 714; no. 10 = A. De Franciscis, *Studi offerti a A. Calderini e R. Paribeni*, 3 (1956), 354–8 = *AEpigr.* (1958), 267 = *ILLRP* 712; no. 11 = *CIL* 10. 3780 = 1². 679 = *ILS* 3341 = *ILLRP* 716; no. 14 = *CIL* 10. 3782 = *CIL* 1². 685 = *ILS* 5641 = *ILLRP* 710; no. 15 = *CIL* 1². 2506 = S. Aurigemma, *NSc.* (1921), 63 = *ILLRP* 713; no. 16 = A. De Franciscis, *Epigraphica*, 12 (1950), 124–30 = *AEpigr.* (1952), 54 = *ILLRP* 711; no. 17 = *CIL* 10. 3772 = *CIL* 1². 682 = *ILS* 6302 = *ILLRP* 719; *CIL* 10. 3821 = *ILS* 3662 (H. Grummerus, *JdI* (1913), 97 and Fig. 17); *CIL* 10. 3903; *CIL* 10. 3907 = *ILS* 6313; *AEpigr.* (1954), 161 See also. A. De Franciscis, *NSc.* (1952), 306–8.

Bibliography: G. Ruca, *Capua vetere, ossia Descrizione di tutti i monumenti di Capua antica* (Naples, 1815), 112–28. Beloch, *Campanien*, 350–1. G. Carettoni, *NSc.* (1943), 149–54. M. Fredericksen, *BSR* 27 (1959), 80–130; *Campania*, 264–80.

CASINUM (Cassino, FR) (Plan 8, Pl. 3)

Location: built against hillside close to centre of town.

Cavea: D 53.5 m, facing south-east; *ima cavea*: 11 rows in 4 *cunei*; *media cavea*, 6 rows; *summa cavea*: ?3 rows.

Capacity: 1,700/2,100 (FS).

Substructures: most of cavea rests against slope; vaulted annular passageway (W 2 m) at top of cavea; seating may have continued over it; walls decorated with aedicules with alternately triangular and segmental pediments; rectangular projection at back of cavea a temple (Hanson).

Aditus maximi: W 2.7 m; water cistern built in corner of south-west *aditus* for fountain.

Orchestra: D 16.9 m, paved in marble, surrounded by wall (D at wall 14.67 m); 3 steps for *bisellia* (inner D 9.48 m); drainage channel (H 1.90 m) under second step.

Proscænium: W 0.7; 5 curved; 4 rectangular niches; 2 staircases; socle of breccia; stucco frieze with masks; above, marble frieze (H 0.36 m) with floral motifs.

Aulaeum: slot L 28.75, W 1.4 m × 0.50 m below orchestra level; 6 mast holes (Dpth 3.8 m).

Pulpitum: L 35.72, W 6.27 m to *scaenae frons* (6.97 m incl. *proscænium* wall).

Scaenae frons: originally rectilinear; later, shallow curved brick niche built around *regia* (door W 3 m); *hospitalia* door W 1.65; *columnatio* 2 storeys. Quantities of alabaster, africano, cipollino, and pink and yellow breccia found.

Basilicas: Doors to stage, W 2.6 m; beginnings of 2 porticoes running perpendicular to *postscaenium* visible at sides of scene building; on south-west side 2 free-standing columns and part of back wall decorated with a Second Style painting on red ground divided by columns and *stelae* in light yellow.

Postscaenium: projections, originally terminating in half-columns, form niches decorated with painted plaster.

Decoration: evidence of statues of Caius and Lucius Caesar and colossal head of ?Augustus (Tiberian period), Fuchs, *Untersuchungen*, 22–6.

Remains: well-preserved cavea; footings of scene building.

Date: early Augustan (polychrome *reticulatum* of cavea, and Second Style painting); first years of colony, c.40 BC (Coarelli); scene building rebuilt second half 1st cent. AD.

Inscriptions: inscription (Carettoni, no. 156) with words *Patr. Praef.*, ?referring to C. Futius, only *praefectus* known in Casinum; another (Carettoni, no. 158) ?referring to the architect (his name is lost); another (Carettoni, no. 157) dedicated to Caius and Lucius, grandsons of Augustus; another (Carettoni, no. 155) dedicated to Augustus himself; another (Carettoni, no. 159) mentioning works on a building '[vetus]tate [corruptam] paid for probably by Ummidia Quadratilla may refer to rebuilding of *scaena* in second half 1st cent. AD. Carettoni, *NSc.* (1939), 125–31, nos. 154–70. H. Fuhrmann, *AA* (1941), 559 = *AEpigr.* (1946), 174. See also *CIL* 10. 5183; *NSc.* (1929), 29–30.

Literature: Pliny, *Ep.* 7. 24 (for Ummidia Quadratilla).

Bibliography: G. F. Carettoni, *NSc.* (1939), 99–141; *Casinum* (Italia romana: municipi e colonie, 1st ser. 2; Rome, 1940), 83–8; *Atti C.St. R 5/2* (Rome, 1940), 36–40. H. Fuhrmann, *AA* (1941), 554–71. Hanson, *Theater-Temples*, 73–4. Coarelli, *Lazio*, 221–2.

CORA (Cori, LT)

Inscriptions: *CIL* 10. 6512 (*ludi scaenici*).

CUMAE (Cuma, NA)

Inscriptions: *AEpigr.* (1927), 158 (games in theatre . . . *ludis omnibus in theatro*).

FERENTINUM (Ferentino, FR) (Plan 9)

Location: built close to Porta Sanguinaria, facing south fortifications.

Cavea: D 54 m, facing south-south-west.

Substructures: built against hillside; upper cavea supported on radial vaults accessible from *crypta* running around rim. On inside of outer wall ('A') alternately semicircular and rectangular niches (W 1.20 m).

Aditus maximi: W c. 3 m.

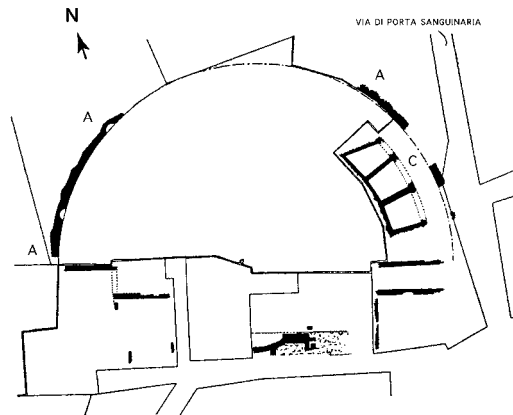
Pulpitum: square travertine pier (H 0.30 × 0.45 × 1.40 m) found in *hyposcaenium*, ?support for wooden floor of *pulpitum* (Bartoli).

Scenae frons: *regia* in very shallow curved niche; *hospitalia* in rectangular niches.

Remains: a few substructures of cavea and scene building.

Date: Trajanic or Hadrianic.

Bibliography: G. Kaschnitz-Weinberg, *AA* (1927), 116. A. Bartoli, *NSc.* (1928), 356–65. E. Boehringer, *AA* (1929), 119.



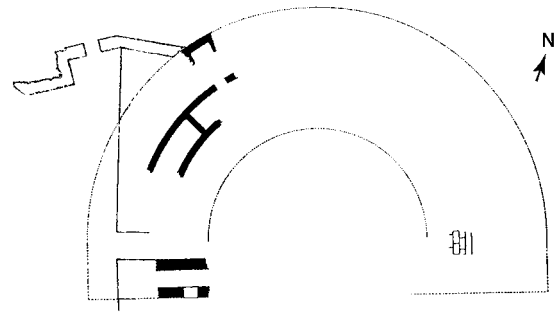
PLAN 9. Ferentinum, theatre

FORMIAE (Formia, LT) (Plan 10)

Location: near Porta Nuova immediately north of Capitolium.

Cavea: D: c. 60 m, facing south-south-east.

Substructures: built against side of acropolis hill; upper cavea on 3 concentric curved walls; evidence of radial walls.



PLAN 10. Formiae, theatre

Remains: imposing ruins mostly incorporated into modern houses.

Bibliography: S. Aurigemma and A. De Sanctis, *Gaeta, Formia, Minturnae* (Rome, 1955), 28–9. Coarelli, *Lazio*, 361.

GABII (Lago di Castiglione, Roma) (Plan 11)

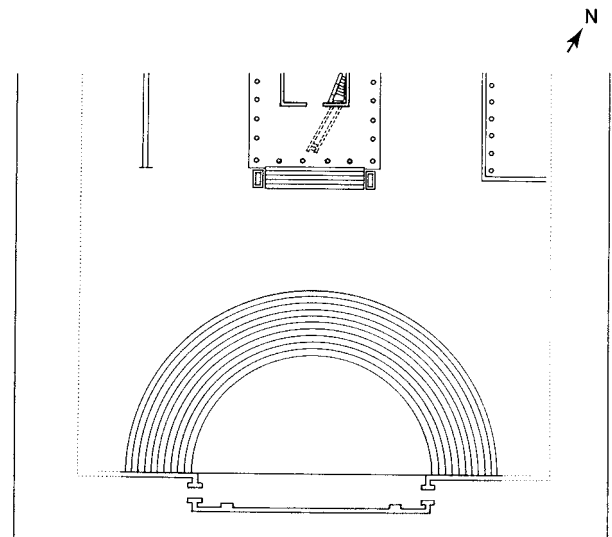
Remains: although Visconti, Fea, and Canina showed a hemicycle of seats in front of temple of Juno, no seats existed in Ashby's day (1902). Castagnoli assumed it was a theatre and suggested this may be the sanctuary of Apollo, mentioned by Livy (32. 1. 10); a new sanctuary recently found at Gabii may belong to Juno (Apollo is a more suitable presiding deity for *ludi scaenici*); excavators compare 3-sided portico enclosing temple to theatre-temples such as Cos, Delos, Lindos, Messene, and Cagliari.

Cavea: D c. 60 m, facing south-south-east.

Date: 160 BC.

Inscriptions: *CIL* 14. 2794 (*ludi scaenici*).

Literature: Ulpian, *Dig.* 12. 8.



PLAN 11. Gabii, sanctuary theatre

Bibliography: T. Ashby, *BSR* 1 (1902), 185. G. Pinza, *Bull. Com.* 31 (1903), 321–64. R. Delbrueck, *Hellenistische Bauten in Latium* (Strasburg, 1912), 5–10. Hanson, *Theater-Temples*, 29–31. F. Castagnoli, *CRAI* (1977), 460–76. Almagro-Gorbea, *Sant. de Juno*, 61–3.

HERCULANEUM (Ercolano, NA) (Plan 12)

Location: north-east of excavated streets, probably aligned to city grid.

Cavea: D 54 m, facing north-north-west; *ima cavea*: 16 or 17 rows (0.38 × 0.74 m) divided into 6 *cunei* by staircases (W 0.74 m); at top, podium wall (H 1.72 m); above, *summa cavea*, 3 rows in 6 *cunei*.

Capacity: 2,000/2,500 (FS).

Substructures: lowest 12 rows of seats on solid fill; next 4 or 5 rows on radial vaults, around which runs vaulted *ambulacrum* with 19 arched openings on curved façade; behind podium wall at top of *ima cavea* a vaulted annular passage (W 2.08; H 2.56 m) supporting *summa cavea*; around it 19 shallow barrel-vaulted bays arranged radially, corresponding to bays of lower storey of façade. Most drawings show staircases in some bays running up to seats of *summa cavea*.

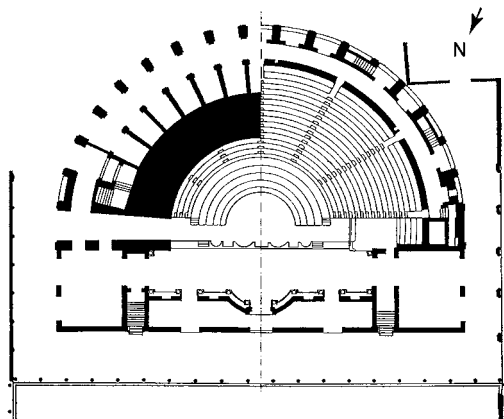
Aditus maximi: W 3.60 m, reducing to 2.70 m; M. Nonius Balbus and Appius Claudius Pulcher commemorated in inscription in *tribunal*.

Orchestra: D 18.50 m, surrounded by wall (D at wall 16.5 m); 3 steps for *bisellia* (inner D 9.37 m); 2 *sellae curules* found, one granted posthumously to M. Nonius Balbus; other perhaps for Appius Claudius Pulcher (Schäfer).

Proscenium: W 0.94; H 1.13 m; 4 curved; 3 rectangular niches; 2 staircases.

Pulpitum: L 29.60 W 5.36, 6.22 m (7.16 m incl. *proscenium* wall).

Scenae frons: *regia* in curved niche; sides rectilinear; *regia* door, W 2.38, *hospitalia* doors, W 1.96 m; *columnatio* with 8 columns (2 against walls between each doorway; 2 flanking *regia*).



PLAN 12. Herculaneum, theatre

Basilicas: 8.01 × 9.88 m; door to stage W 3.5 m.

Postscenium: single long room (W 3.4 m; L 29.65 m) divided into two by *regia* niche.

Decoration: in niches of *scaenae frons* 3 statues of Herculaneum women, now in Dresden, at top of cavea above life-size bronze statues (now in National Archaeological Museum at Naples): togate statue of Tiberius of AD 36/7 (*CIL* 10. 1414), statue of Livia, togate statue of M. Calatorius (*CIL* 10. 1447), and togate statue of rich freedman L. Mammius Maximus, an *Augustalis* of Claudian era (*CIL* 10. 1452). Also in cavea stood 6 gilt-bronze equestrian statues, melted down by Carlo III of Bourbon. Fuchs, *Untersuchungen*, 26–33.

Remains: well-preserved remains, heavily plundered, still accessible.

Date: late Republican or Augustan; after 32 BC (Fuchs).

Inscriptions: inscription dating to period after 32 BC (*CIL* 10. 1423) dedicated to Appius Claudius Pulcher, consul of 38 BC, original builder of theatre; accorded statue in *proscenium* after his death (*CIL* 10. 1424). *Duovir Quinquennalis*, L. Annius Mammianus Rufus (*CIL* 10. 1443, 1444, 1445), built or restored theatre at time of Augustus, with Numisius as architect (*CIL* 10. 1446). See also *CIL* 10. 1438, 1441–2, 1461, 1463–4, 1466, 1469–70; *AEpigr.* (1947), 53. *CIL* 10. 1411–12, 1420, 1422, 1426–9 do not belong to theatre (Fuchs).

Bibliography: G. B. Piranesi, *Il teatro di Ercolano* (Rome, 1783). Mazois, *Ruines*, 4. 35–41, 71–8. Wieseler, *Theatergebäude*, 14. M. Ruggiero, *Storia degli scavi di Ercolano ricomposta sui documenti superstiti* (Naples, 1885), xvii. Beloch, *Campanien*, 232–3. A. Mau, *Pompeji* (Leipzig, 1908), 540–3. C. Waldstein and L. Shoobridge, *Herculaneum, past, present and future* (London, 1908), 69–70. A. Maiuri, *Ercolano* (Rome, 1932), 29–34; A. Maiuri, *Ercolano* (Itinerari dei Musei e Monumenti d'Italia, 53; Rome, 1936), 59–63; A. Maiuri, *Saggi di varia antichità* (Venice, 1954), 366–9. Hanson, *Theater-Temples*, 74–5. Bieber, *History*, 186. T. Schäfer, *Cron. Ercol.* 9 (1979), 143–51. M. Pagano, *Cron. Ercol.* 23 (1993), 121–57; C. Parslow, *Rediscovering Antiquity: Karl Weber and the Excavation of Herculaneum, Pompeii, and Stabiae* (Cambridge, 1995), 233–63.

LANUVIUM (Lanuvio, Roma) (Plan 13)

Location: in north corner of medieval fortifications.

Cavea: D 53.87 m, facing north-west.

Substructures: upper cavea on radial walls; *crypta* around rim of cavea.

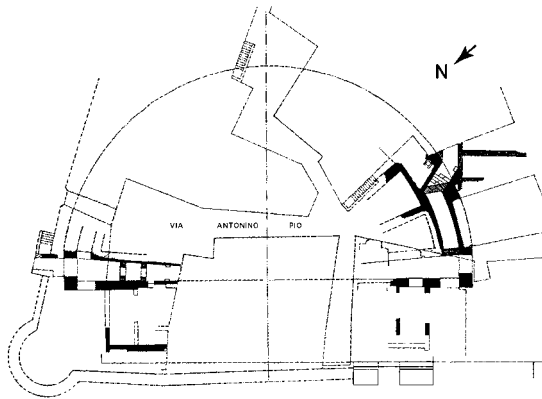
Aditus maximi: W c. 1.8–2.7 m.

Proscenium: H c. 1 m.

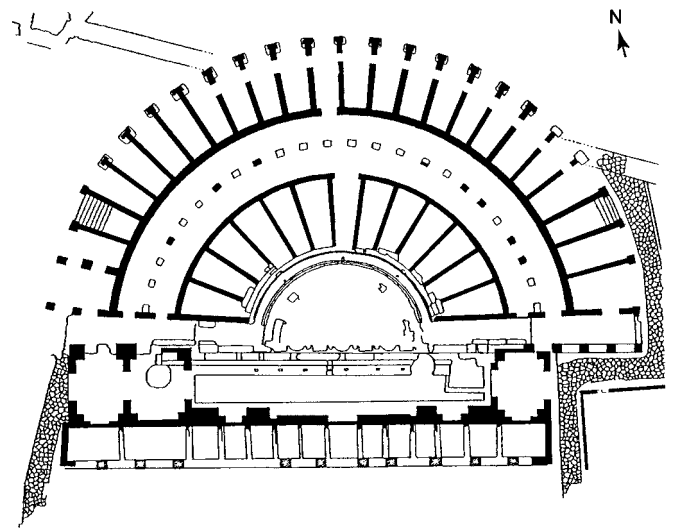
Pulpitum: L 32.69, W 8–9 m.

Basilicas: W 6 m.

Decoration: raking cornice, marble *acroterion*, winged griffin and Corinthian capital found (1832–4). In 4-sided arch between cavea and scene building statue of Claudius as Jupiter found (now in Vatican Museum). Fuchs, *Untersuchungen*, 33–5.



PLAN 13. Lanuvium, theatre



PLAN 14. Minturnae, theatre

Remains: now heavily built over; some radial walling and parts of vaulted annular passage around cavea uncovered; also parts of both *aditus maximi*. Some walling in *opus reticulatum* in basements of nearby houses (Coarelli).

Date: Augustan (Bendinelli, Chiarucci); 2nd cent. BC (Lauter); 2nd cent. BC (from a moulding belonging to the scene), rebuilt in early Empire (Coarelli); restored in Antonine period (Fuchs).

Inscriptions: Augustan inscription records restoration (*CIL* 14. 2127); another mentions pantomimist, called Agilius Septentrio: 'pantomimus sui temporis primus' (*CIL* 14. 2113). Also *CIL* 14. 2009, 2102, 2116, 2128.

Bibliography: A. Nibby, *Analisi storico-topografico-antiquaria della carta dei dintorni di Roma*, 2 (Rome, 1848), 186. O. Benndorf, *BdI* (1865), 226. G. Fiorelli, *NSc.* (1883), 343. N. Borsari, *NSc.* (1891), 253. G. Colburn, *AJA* 18 (1914), 366–9. G. Bendinelli, *Rend. Pont. Acc.* 34 (1961–2), 79–92. Lauter, 'Theater der Samniten', 413–30. Coarelli, *Dintorni di Roma*, 109–10. S. P. Chiarucci, *Lanuvium* (Rome, 1983), 123–34.

LITERNUM (Patria, NA)

Location: facing forum, adjacent to Capitolium.

Cavea: D ? m, facing east; a little of seating survives.

Roof: roofed (absence of drains) (Johannowsky).

Orchestra: D ? m paved in marble with some reused inscription slabs; surrounded by single broad step for *bisellia*.

Proscenium: 5 alternately curved and rectangular niches; 2 staircases.

Scenae frons: rectilinear.

Remains: lowest part of cavea; footings of scene building.

Date: late Republican, rebuilt in Antonine period.

Bibliography: O. Brendel, *AA* (1934), 460. A. Maiuri, *Passaggiate Campane*, I (Rome, 1940), 89. M. Cagiano de Azevedo, *Mem. Pont. Acc.* 1/5 (1941), 18 and Fig. 17. A. Maiuri, *The Phlegraean Fields* (1958), 159. W. Johannowsky, *BdA* 48 (1963), 159 n. 289.

MINTURNAE (Minturno, LT) (Plan 14, Pls. 4, 5)

Location: north-west of old castrum on north edge of town.

Cavea: D 78.3 m, facing south-south-west; *ima cavea*, 14 rows (0.36 × 0.71 m) in 4 *cunei* with central entrance into orchestra; *praecinctio*, W 1.41 m; *media*, 9 rows; some seats with numbers 1–XXIIX (c.0.38 m allocated per seat).

Substructures: on flat site; *ima cavea* on 13 radial vaults of polychrome reticulate; *media* on pair of annular barrel-vaults (W 7.50 m) divided by row of piers; *summa* on 24 radial vaults with façade of arched openings, 2 storeys high; access to upper *praecinctio* by 2 staircases, in openings nos. 3 and 22 of outer wall.

Orchestra: D 23.9 m, surrounded by curved passage (W 1.00 m) with drain underneath; *balteus* wall, W 0.20 m (D at wall 21.00 m); 3 steps for *bisellia*, W 0.61, outer; 0.89 m, middle; 0.88 m, inner (inner D 16.24 m).

Proscenium: W 0.95, H ? m; 3 curved; 4 rectangular niches; 2 staircases.

Aulaeum: slot W 0.95 m, 0.68 m below orchestra level; 8 mast holes.

Pulpitum: L 39.27, W 7.1, 8.16 m (9.11 m incl. *proscenium* wall).

Scenae frons: rectilinear: *regia* door W 3.78, *hospitalia* doors W 2.25.

Basilicas: 2 rectangular basilicas on west side; on east side only one, because of adjacent sanctuary; doors to stage W 3.55 m.

Postscenium: 14 small rooms, 3 behind basilicas; one each side of *hospitalia* passages; 2 each side of *regia* passage.

Porticus post scenam: triple portico encloses Temple of Concordia Augusta and Capitolium, rebuilt in Augustan period.

Decoration: several late Republican portrait heads probably came from *scenae frons*. Other statuary, including a Diana, Hercules, Dionysus, Venus, and Pan, belongs to Antonine period. Fuchs, *Untersuchungen*, 35–40. M. Guidobaldi, in F. Coarelli (ed.), *Minturnae* (Rome, 1989), 63–4.

Remains: well-preserved cavea; seating restored; footings of scene building.

Date: AD 10–20 (Johnson); late Republican or early Imperial (polychrome reticulate like aqueduct, Coarelli, Fuchs); scene building rebuilt in brick at time of Hadrian; redecorated in Antonine period.

Inscriptions: *AEpigr.* (1934), 253. *Hermes*, 77 (1942), 181.

Bibliography: Johnson, *Minturnae*, 57–60. Bieber, *History*, 356. S. Aurigemma and A. De Sanctis, *Gaeta, Formia, Minturno* (Itinerari dei Monumenti e Musei d'Italia, 92; Rome, 1955), 43–7. Graefe, *Vela Erunt*, 46–7. Coarelli, *Lazio*, 376. M. Guidobaldi, in F. Coarelli (ed.), *Minturnae* (Rome, 1989), 63–4.

MISENUM (Miseno, NA) (Plan 15)

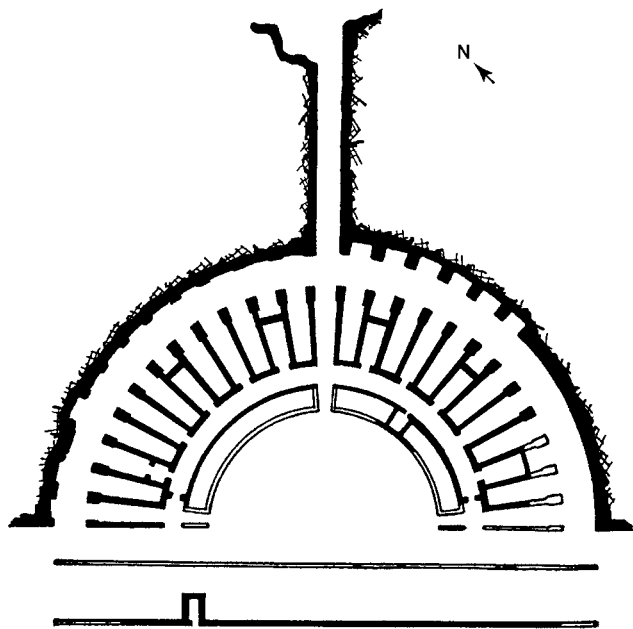
Location: south-west of Via Herculanea.

Cavea: D c.70 m, including rock-cut outer annular passage.

Substructures: cavea rests on 25 radial vaults, surrounded by annular passage; a branch leads through hill to Via Herculanea; also inner annular passage with 11 doorways communicating with radial passageways (Vergara-Caffarelli).

Remains: at time of Paoli parts of scene survived to a considerable height; also staircases between *cunei* and many Augustan architectural fragments; today little visible.

Bibliography: E. Paoli, *Avanzi delle antichità a Pozzuoli, Cuma e Baia* (Naples, 1768), pl. 64. Beloch, *Campanien*, 199. E. Vergara-Caffarelli, *Atti C.St. R.* 5/2 (1940), 265–8. M. Boriello and A. D'Ambrosio, *Forma Italiae*, Reg. I, vol. 14: *Baiae–Misenum* (Florence, 1979), 139–41. Amalfitano, *Campi Flegrei*, 261. G. Pisani Sartorio, *Memoria del futuro: I teatri antichi greci e romani in Campania* (Rome, c.1991).



PLAN 15. Misenum, theatre

NEAPOLIS (Naples, NA) (Plan 16)

Location: two theatres at Naples, one covered and one uncovered, side by side (Stadius); together they occupy almost 6 *insulae* at foot of ancient acropolis in north part of town.

THEATRE

Cavea: D 102 m, facing south; seats 0.44 × 0.70 m.

Substructures: built on flat site; *ima cavea* on 15 radial vaults, separated by annular passage from 23 radial vaults under *media* and *summa cavea*; around rim outer annular passage with façade of probably 25 arched openings (including *aditus maximi*), cf. Beneventum.

Orchestra: D 17.70 m (60 rf) – 20.65 m (70 rf).

Pulpitum: L 44.4; W 8.8 m (overall).

Scaenae frons: 3 curved niches, *regia* wider than others; *regia* door W 1.76, *hospitalia* doors W 1.48; *columnatio* 3 storeys.

Remains: 15th-cent. relief in Castel Nuovo, now destroyed, shows theatre with 2 storeys of arched openings flanked by pilasters; attic storey with pilasters and small windows or niches; relief in centre of altar of S. Lorenzo Maggiore shows 3 storeys of arched openings. Plan in Celano (1692), description in Carletti (1786), new plan in Rega (1890). Today heavily built over; some parts visible along Via Anticaglie and in blocks bounded by Via S. Paolo and Via Giganti.

Date: Augustan (Johannowsky); damaged in earthquake of AD 64 (according to Tacitus theatre collapsed in AD 64 shortly after Nero performed there); probably further damaged in AD 79. Rebuilt in late Flavian period (Johannowsky); exterior reinforced with large buttresses (late 2nd/early 3rd cent, AD).

ODEUM

Type: ?*theatrum tectum* of Pompeian type, rectangular in plan (Johannowsky).

Substructures: 6 parallel rooms, with massive substructures to buttress it laterally as it was a roofed building.

Aditus maximi: last parallel room to south was *aditus maximus* (Johannowsky).

Scaenae frons: cipollino column found in Via S. Paolo

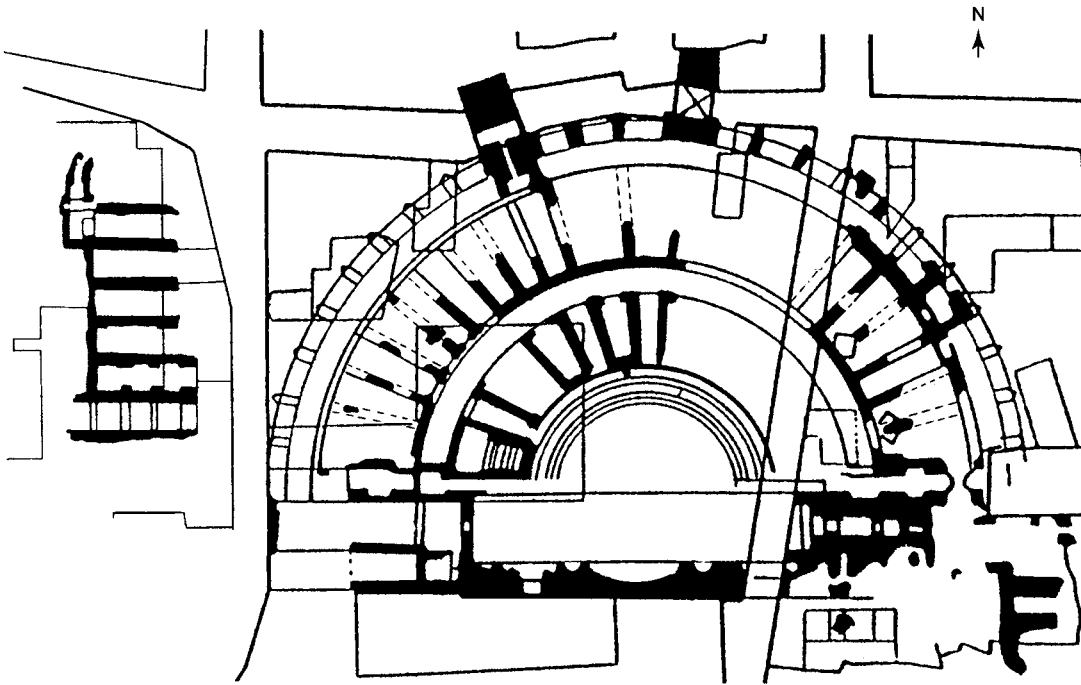
Remains: in basements off Via S. Paolo.

Date: Augustan, restored in Flavian period.

Inscriptions: base dedicated to P. Elius Antigenis found near by. *IG XIV. 737*.

Literature: Stadius, *Silv.* 3. 5. 91. Philostratus, *Soph.* 2. 1. 9. Plutarch, *Brutus* 21. Tacitus, *Ann.* 15. 33. 2–3. Suetonius, *Claud.* 11. 5; *Nero* 20. 3. Seneca, *Ep.* 76. 93. Marcus Aurelius, *Ep.* 2. 6.

Bibliography: C. Celano, *Delle notizie del bello, dell'antico e del curioso della città di Napoli*, 2 (Naples, 1692), 54. N. Carletti, *Topografia di Napoli* (Naples, 1786), 335. G. Minervini, *Bull. Arch. Nap.* 7 (1859), 135–6, pl. 6. G. Fiorelli, *NSc.* (1881), 194–5. G. Rega, *Le vestigia del tempio di Castore e Polluce e del teatro detto di Nerone* (Naples, 1890). Beloch, *Campanien*, 73–5. B. Capasso and G. De Petra, *Napoli greco-romana* (Naples, 1905), 82–6. V. Castaldo, *Atti Pont. Acc.* 40 (1910),



PLAN 16. Neapolis, theatre

20. E. Magaldi, *Dioniso*, 3 (1931), 63–78. M. Napoli, *Napoli greco-romana* (Naples, 1959), 183–90. W. Johannowsky, in *Napoli antica* (Naples, 1985), 209–13. Ined, *Archeologia urbana e centro antico di Napoli* (Convegno 27–29 aprile 1983) (Naples, 1983), 46 and figs. 3, 9, 11, 38, 40–3.

NEMUS ARICINUM (Nemi, Roma) (Plan 17)

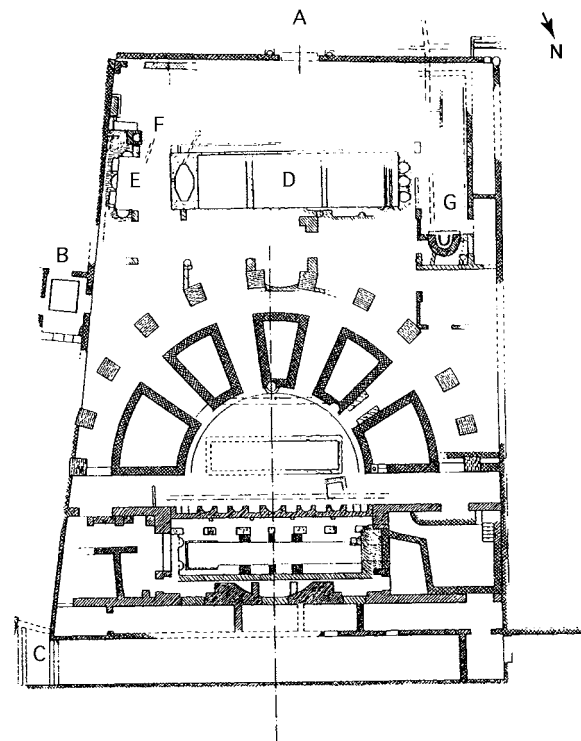
Location: immediately west of sanctuary of Diana,

Type: theatre had cult significance probably in connection with Rex Nemorensis, priest of Diana.

Cavea: D 28 m, facing north-north-east; enclosed inside trapezoidal walls (south 25.50 m × north 30 m × west 42 m × east 43 m); entrances in south side (A) and east side (B) led into enclosure; entrance (C) into *postscaenium*. Behind theatre a water basin (D) later divided by 3 cross-walls; to east, *nymphaeum* with niches (E) and water pipes; niche (F) covered with marble and blue-coloured pumice. On west side of enclosure a rectangular room which terminates in a niche (G) with 2 further rooms beyond against enclosure wall; row of large rectangular rooms immediately north-east of theatre probably belonged to a bath.

Substructures: cavea supported by 5 pairs of radial walls in irregular *opus reticulatum* with bands of brick and peperino blocks at angles; joined at each end by curved walls to form 5 inaccessible wedges separated by 4 passageways leading into orchestra; around cavea 12 piers (1.20 × 1.20 m) of similar construction to radial walls.

Orchestra: D 11.5 m, paved in marble; at rim of orchestra small semicircular niches (D c.0.50 m) found, ?for sounding vessels (Morpurgo); in centre long rectangular basin (8.70 m × 1.95 m



PLAN 17. Nemus Aricinum, theatre (1 : 500)

× 0.80 m deep); drainage channel runs in front of and parallel to *pulpitum*.

Proscenium: 5 curved; 4 rectangular niches; 2 staircases.

Aulaeum: slot W 0.60 m, Dpth 0.78 m; 4 mast holes.

Pulpitum: L 22.5, W 7.5 m (overall).

Scaenae frons: *regia* in broad shallow niche; *hospitalia* in rectangular niches; *scaenae frons* wall of brick with clamp holes, ?veneered in marble.

Postscænium: painted walls, divided by cross-walls into separate rooms.

Remains: excavated; then reburied.

Date: late Republican; repaired and embellished with sculpture (Julio-Claudian period); restored in early 2nd cent. AD by Cornelia Volusia.

Inscriptions: large inscription found in *regia*: 'Volusia Q. F. Cornelia theatrum vetustate corruptum restituit et excoluit.' *AEpigr.* (1932), 68.

Bibliography: L. Morpurgo, *Nsc.* (1931), 237–305. Traversari, *Spettacoli in acqua*, 94–6. Coarelli, *Dintorni di Roma*, 102–3. L. Devoti, *Campagna romana: Speculum Dianae* (Frascati, 1987), 61–86.

NOLA (Nola, NA)

Location: two amphitheatres: one *marmoreum*, other *lateritium* (Leone); amphitheatre (of brick) in front of Porta Napoletana south-west of town; marble one was a theatre and in fact built of travertine (Beloch).

Cavea: D 50 paces (38.50 m).

Remains: nothing now survives; campanile of cathedral and Palazzo Orsini built with material.

Inscriptions: theatre restored after it had collapsed; its marbles and columns renewed: '[res pu]blica No[lanorum] | theatru[m] | [collap]sum rest[ituit] | [refe]ctis colu[mnis] | [mar]moribus[que].'
CIL 10. 1264.

Bibliography: A. Leone, *Libri III antiquitatum et historiarum urbis et agri Nolani* (Venice, 1514). Beloch, *Campanien*, 404. Nissen, *Italische Landeskunde*, 756.

NUCERIA ALFATERNA (Nocera Superiore, SA)

(Plan 18, Pl. 6)

Location: built on central axis of town, against south wall.

Cavea: D 76 m, enlarged to 96 m, facing north; *ima cavea*: in 5 *cunei*.

Substructures: built against slope; retaining wall in *opus incertum* buttressed by semicircular niches, incorporated into west side of later curved cavea, belongs to earliest phase of building.

Aditus maximi: W 2.95 m; walls of west *aditus* painted with Third Style paintings; vaults coffered, with vegetal relief patterns.

Orchestra: D 22 m, paved in marble, surrounded by passage (D at passage 20.12 m) 4 steps for *bisellia* (inner D 13 m); drain around rim.

Proscænium: W 1.35; 3 curved; 4 rectangular niches; 2 staircases.

Pulpitum: L 37.20, W 7.5 m to *scaenae frons* (8.85 m incl. *proscænium* wall), built of *opus reticulatum* and veneered in alabaster, serpentino, porphyry, and granite.

Scaenae frons: *regia* in big curved niche; *hospitalia* in rectangular niches with columns on podia flanking doorways; wall of brick; richly veneered with Carrara marble, cipollino, giallo numidico, black africano, pavonazzetto, and rosso antico.

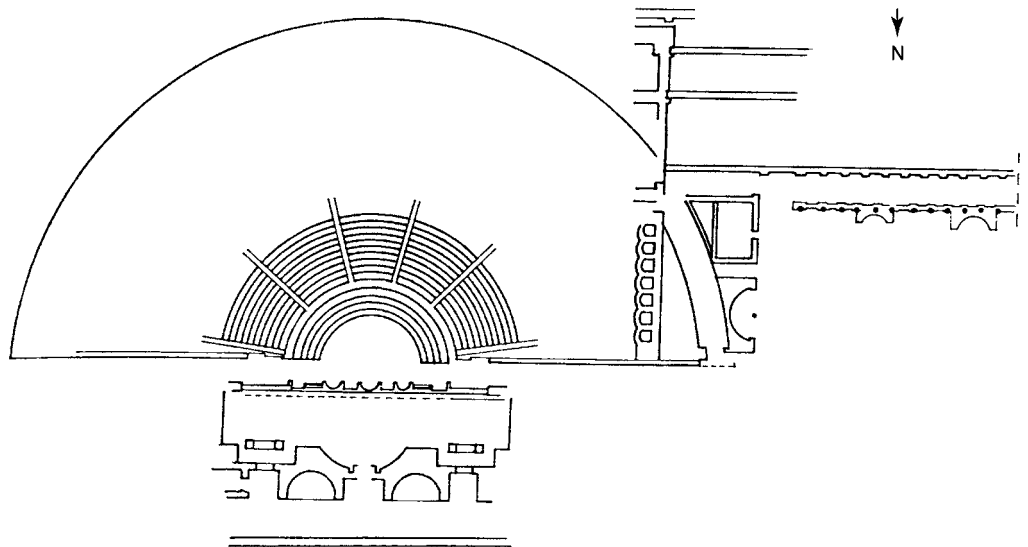
Postscænium: counter-curves behind *regia* (cf. Vasio, Faesulae).

Decoration: parts of portrait head of Agrippina Major (late Augustan/early Tiberian) and statue of Athena found in theatre.

Remains: footings of cavea and some lower seats survive; substantial remains of scene building.

Date: second half 2nd cent. BC; restored in Augustan times and again in Flavian period.

Bibliography: M. and A. Fresa, *Rend. Nap.* 33 (1958), 177–202. W. Johannowsky, *Atti Taranto*, 18 (1978), 301–6. De Caro, *Campania*, 137–8. W. Johannowsky, in *La regione sotterrata*



PLAN 18. Nuceria, theatre

dal Vesuvio (*Atti del convegno internazionale 11-15 novembre 1979*; Naples, 1982), 843-7. Mitens, *Teatri Greci*, 160-1.

OSTIA (Ostia Antica, Roma) (Plan 19, Pls. 7, 8)

Location: in north-east sector of town, immediately north of *decumanus* (VI vii, 2).

Cavea: D 65 m, later enlarged to 88 m, facing north-north-west; *ima cavea*: 12 rows (0.28 × 0.72 m) in 4 *cunei*; separated by *praecinctio* (W 0.08 m) from *media*: 9 rows in 5 *cunei*; *summa*: ?9 rows.

Capacity: 4,800/6,000 (FS).

Substructures: cavea on 2 sets of radial vaults separated by curved wall running under *praecinctio* between *ima* and *media cavea*; original building of *opus reticulatum* and *opus quadratum*; central passage into orchestra. Enlarged and rebuilt by Commodus with outer ring of 21 arched openings on 2 storeys.

Aditus maximi: W 4.00 m, tapering to 2.8 m (east); 3.54 m to 2.95 m (west).

Orchestra: D 23.50 m, surrounded by wall (D at wall 23.5 m); 2 steps for *bisellia* (inner D 17.5 m).

Kolymbethra: orchestra remodelled as *kolymbethra* (4th cent. AD); *tabernae* each side of central passage converted into tanks, to store water for release into orchestra.

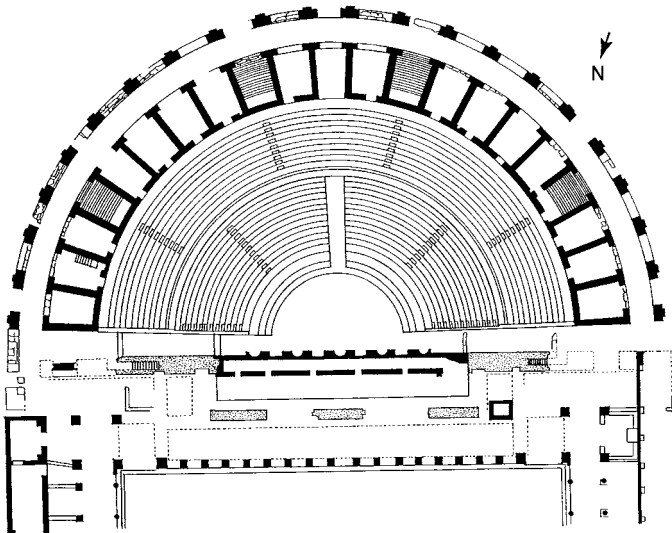
Proscenium: W 1.1, H 1.46 m; 5 curved; 4 rectangular niche; ?2 staircases.

Aulaeum: slot (W 1.5 m).

Pulpitum: L 35.7, W 6.5 m to *scaenae frons* wall (7.6 m incl. *proscenium* wall).

Scaenae frons: rectilinear.

Porticus post scaenam: open space (107 × 78 m) enclosed by *opus reticulatum* wall (Augustan); portico built around it (Claudian); temple built in middle (Domitianic); colonnade doubled (Hadrianic).



PLAN 19. Ostia, theatre

Decoration: coffers in stucco relief on vault of central entrance passage, c. AD 195. Mielsch, *Römische Stuckreliefs*, 99; some sculptural fragments, including male portrait head, two Aphrodites, and Venus Marina. Fuchs, *Untersuchungen*, 41-4.

Remains: *proscenium* and some architectural fragments from *scaenae frons*; well-preserved cavea with arched façade (rebuilt 1927).

Date: early Augustan (18-12 BC); 18-17 BC (Cooley); rebuilt and enlarged (Severus and Caracalla), further restorations by Diocletian and Maximian; and again at end 4th cent. AD.

Inscriptions: fragmentary inscription: 'M. Ag]rippa cos' found near scene (*CIL* 14. 82); rebuilt and enlarged by Septimius Severus and Caracalla in AD 196 (*CIL* 14. 114); brick-stamps suggest work already begun at time of Commodus; restorations by Diocletian and Maximian (*CIL* 14. 129). See also *CIL* 14. 350, 353, 4642; *AEpigr.* (1933), 30. *CIL* 14. 4136 (*bisellariorum*).

Bibliography: C. Fea, *Relazione di un viaggio ad Ostia e alla villa di Plinio* (Rome, 1802), 59. A. Nibby, *Viaggio antiquario ad Ostia* (Rome, 1829), 61, 63. R. Lanciani, *NSc.* (1880), 469-70. G. Fiorelli, *NSc.* (1881), 109-20. P. André, *Mélanges*, 11 (1891), 492-505. D. Vaglieri, *NSc.* (1911), 407-8; (1912), 211-12; (1913), 50, 182. D. Vaglieri, *Ostia: Cenni storici e guida* (Rome, 1914), 72-5. L. Paschetto, *Ostia Colonia Romana (Diss. Pont. Acc. 2nd ser. 10/2a; 1912)*, 276-85. T. Ashby, *JRS* (1912), 178-9. Bieber, *Denkmäler*, 52, 182. G. Calza, *Ostia: Guida storico-monumentale* (Milan and Rome, 1925), 102-5; *Il Teatro Romano di Ostia* (Rome and Milan, 1927). G. Becatti, *Scavi di Ostia, I* (Rome, 1953), 116-17. I. Gismondi, *Anthemon*, 293-308. R. Calza and E. Nash, *Ostia* (Florence, 1959), 64-5. R. Meiggs, *Roman Ostia* (Oxford, 1960), 420-5. Traversari, *Spettacoli in acqua*, 39-43. Graefe, *Vela Erunt*, 44-5. C. Pavolini, *Ostia* (Rome and Bari, 1983), 64-7. A. Cooley, *BSR* 67 (1999), 173-82.

PAUSILYPUM (Posillipo, NA)

Location: remains of theatre and odeum on Gaiola ridge, 50 m apart and facing each other; they belong to large villa, identified as that owned by Vedius Pollio and bequeathed to Augustus on his death in 15 BC.

THEATRE (Plan 20)

Type: private theatre.

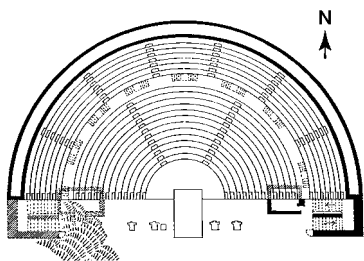
Cavea: D 47 m, facing south; *ima cavea* 12 rows in 3 *cunei*; *summa* 6-7 rows in 7 *cunei*; *praecinctio* W 1.33 m with podium (H 1.33 m); *crypta* (W 2.77 m) around cavea may have supported *porticus*.

Vela: stone brackets to support *vela* masts found.

Capacity: 1,425/1,800 (FS).

Substructures: seats rest against slope; all staircases above ground.

Aditus maximi: *crypta* accessible by large staircases at end of cavea; two *tribunalia* on level of eighth row of seats; partly



PLAN 20. Pausilypon, theatre

beneath them and partly under staircases are 2 small rooms with painted wall-plaster.

Orchestra: D 10.5 m, paved in white marble, with rectangular water tank (Dpth 6.15 m × 4 m × 0.62 m) its short side facing cavea; ?*euripus* (Garrucci), ?water organ (Della Valle), ?*kolymbethra* (Traversari).

Aulaeum: each side of water tank 2 deep rectangular holes with channels down sides, ?for masts to support a curtain or scenery (Günther).

Remains: overgrown and inaccessible.

Date: Augustan, with later additions.

ODEUM (Plan 21)

Type: small private odeum, perhaps roofed.

Cavea: D c.26 m, facing north; *ima cavea*: 6 rows in 2 *cunei*; *summa*: 4 rows curtailed by wall parallel to *analemmata* and large box or *pulvinar* (8.30 × 6.15 m); curved niche (3.23 × 1.18 m deep) in back wall of *pulvinar*; faced with brick and tufa and veneered in coloured marble; seat of honour slightly raised; pedestal in niche for a statue; 2 lateral passages (W 2 m) lead into *pulvinar*, independently of *aditus maximus*, which lead directly into orchestra.

Substructures: built against hillside.

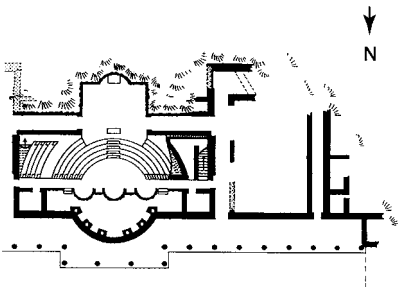
Aditus maximus: W 1.84 m.

Orchestra: D 8.3 m.

Proscenium: W 3 m × 17.38 m (length of *proscenium*); 3 curved; 2 rectangular niches; 2 staircases.

Scaenae frons: at back of stage a hemicycle (R 5 m); 6 cipollino Corinthian columns (H c. 2.92 m) once stood in front; 2 found complete.

Basilicas: 2.6 × 3.00 m.



PLAN 21. Pausilypon, odeum

Porticus post scaenam: *aditus maximus* and passage to *pulvinar* lead into corridor with pink walls on east side of building; corridor leads into *porticus post scaenam* with 18 brick columns covered with fluted stucco.

Remains: overgrown and inaccessible.

Date: Augustan; *pulvinar* and stage building Hadrianic.

Bibliography: G. Garrucci, *Sul destino dei due theatri di Coroglio ed intorno allagrotta di Seiano* (Naples, 1866). Beloch, *Campanien*, 86. Wieseler, *Theatergebäude*, 14. R. T. Günther, *Archaeologia*, 58 (1903), 518–19; *Pausilypon* (Oxford, 1913), 29–39 (theatre), 40–7 (odeum). G. Della Valle, in *Campania romana*, I (Naples, 1938), 228–9, 253–4. G. Traversari, *Dioniso*, 15 (1952), 306–7; Traversari, *Spettacoli in acqua*, 65–8. Hanson, *Theater-Temples*, 73. Amalfitano, *Campi Flegrei*, 28.

POMPEII (Pompei, NA)

Location: Large Theatre and Small Theatre (*theatrum tectum*), on south side of town close to Stabian gate, form a group with *quadriporticus* to south-east.

LARGE THEATRE (Plan 22, Pls. 9, 10, 11, 12)

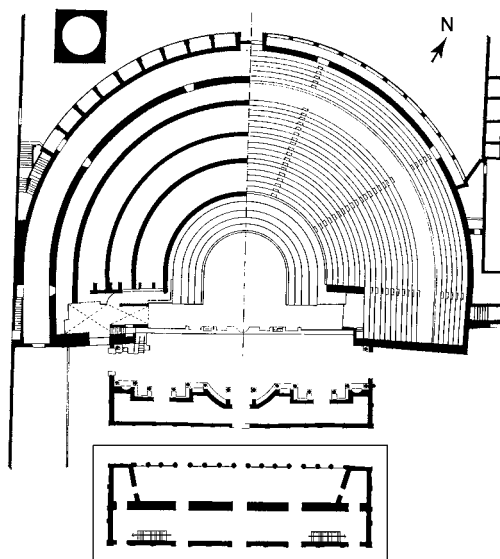
First phase

Cavea: D 49 m, facing south-east.

Substructures: earliest theatre built against lava and earth slope; horseshoe-shaped cavea; slightly converging *analemmata* with spur walls on inner face.

Parodoi: open *parodoi*.

Orchestra: water basin (D c.7.10 m, Dpth 0.75 m) in orchestra, c.6 m from line of *paraskenia*; fed by water tank on terrace between *summa cavea*, Triangular Forum, and 'Palestra Sannitica'; tank built of *opus incertum*, square sides (6.75 × 6.75 m), internally cylindrical (D 4.45 m, Dpth 3.65 m), with



PLAN 22. Pompeii, Large Theatre (inset, earliest stage building)

hole in lower part of east side, probably for lead pipe to carry water down to basin; basin, on same level as scene building, belongs to first building phase of theatre.

Proscenium: H 2 m (Lauter).

Pulpitum: L 24.75, W 4.50.

Scaenae frons: rectilinear; 3 doorways; oblique *paraskenia* (3.00 × 4.6 m).

Postscenium: L 32.65; max. W 3.4 m; undivided by partition walls.

Porticus post scaenam: *quadriporticus* of 74 tufa columns (c. 50 × 60 m).

Date: 2nd cent. BC (Maiuri), this dating preferable to c. 200 BC (Mau), third cent. BC (Byvanck); *quadriporticus*, end 2nd cent./beginning 1st cent. BC (Richardson); first water basin 100–80 BC (Traversari).

Second phase

Proscenium: H 1.60 m.

Scaenae frons: *scaenae frons* rectilinear; 3 or 5 doorways; *columnatio*, single row of columns (Mau); however, Johannowsky (1982) does not believe this *scaenae frons* existed.

Date: c. 75 BC (Mau).

Third Phase

Cavea: D 60 m, facing south-east; *ima cavea*: 18 rows (0.38 × 0.72 m) in 5 *cunei*; separated by podium wall (H c. 2.4 m) from *summa cavea*, 5 rows in 7 *cunei*.

Capacity: 3,100/3,850 (FS).

Structures: old limestone seating removed; cavea consolidated by 4 massive curved walls mainly of lava, 3.30–3.40 m apart; over this bank of volcanic trachyte mixed with tufa and Sarno in mortar (0.15–20 m thick); seats on top of this. Cavea extended to line of *proscenium*; *tribunalia* built over *parodoi*. 2nd-cent. BC satyr in keystone of west *parodos* suggests vaulting is Samnite, but satyr reused (Maiuri 1951); *crypta* built around top of cavea to support *summa cavea*; outer wall rises just over 3 metres above level of seats; outer wall of theatre (section visible next to circular water tank) has 2 storeys of arches framed by brick pilasters; upper storey an open walkway, accessible by staircase in angle between wall of Triangular Forum and façade wall of theatre; communicates with *summa cavea* by doorways.

Vela: at top of outer wall, on inner face, brackets with holes for *vela* masts.

Aditus maximi: *tribunalia* accessible from *parodoi* by small staircases near edge of stage; secondary passages from *parodoi* on north side led into *praecinctio* at bottom of *ima cavea*.

Orchestra: (present orchestra) D 20.9 m, paved in limestone, surrounded by passage (D at passage 18.8 m); 4 steps for *bisellia* (inner D 11.8 m); rectangular water basin with curved corners built in orchestra (L 5.90; W 3.90; Dpth 1.65 m); for other basins see Mau (1906), 45–9.

Proscenium: W 0.95, H 1.25 m; 1 curved; 4 rectangular niches; 2 staircases.

Aulaeum: 9 mast holes, alternating with 8.

Pulpitum: L 33.36, W 6.4, 7.15 m (8.10 m incl. *proscenium* wall).

Scaenae frons: *regia* in large shallow curved niche, door W 2.25; *hospitalia* in rectangular niches, doors W 2.05 m; rectangular niche for statues between *regia* niche and each of *hospitalia* niches; curved niche at each end of *scaenae frons*; *columnatio* H c. 8.5 m (Puchstein 1906: 309); 2 storeys.

Basilicas: No basilicas; L-shaped portico in angle between west side of *theatrum tectum* and scene building of Large Theatre; door to stage W 2.25 m.

Porticus post scaenam: columns of *quadriporticus* stuccoed.

Date: Augustan (*cavea*, *tribunalia*, and *crypta*); scene rebuilt at this time (Johannowsky, Richardson).

Fourth phase

Scaenae frons: Maiuri believed brick-faced *scaenae frons* built at this time (not in Third Phase).

Date: AD 63–79 (Maiuri 1942).

Decoration: Fuchs, *Untersuchungen*, 44–6.

Remains: very well-preserved *cavea*; lower storey of scene building preserved.

Inscriptions: Marcus Holconius Rufus and Marcus Holconius Celer financed building of *cryptam*, *tribunalia*, *theatrum* (*CIL* 10. 833–5); inscribed statue base (*CIL* 10. 837) commemorates Marcus Holconius Rufus as *duovir* for fourth time in 2 BC; inscription in centre of lowest row of seats of *ima cavea* marks special seat of honour granted to Marcus Holconius Rufus (*CIL* 10. 838) on occasion of his fifth term as *duovir* (cf. *CIL* 10. 830: ‘Augusti Caesaris sacerdos’). On 11th row individual seats marked out and given numbers (*CIL* 10. 8143–4); space allotted to each place is 0.39 m. An inscription (*CIL* 10. 841) on outer south wall of east *parodos* names architect as M. Artorius M. I. Primus. See also *CIL* 10. 836, 839–40, 842–3; 1026; *AEpigr.* (1912), 112.

Bibliography: Mazois, *Ruines*, 4. 61–70, pls. 30–4. Wieseler, *Theatergebäude*, 12–14, 25–6, 28. J. Overbeck and A. Mau, *Pompeji* (Leipzig, 1884), 153–71. A. Mau, *Führer durch Pompeji* (Leipzig, 1898), 39–41. P. Gusman, *Pompéi* (Paris, 1899), 186–204. Puchstein, *Gr. Bühne*, 75–7. R. Paribeni, *NSc.* (1902), 512–15. A. Mau, *RM* (1906), 1–56. O. Puchstein, *AA* 21 (1906), 4, *Suppl.* 301–14. A. Sogliano, *NSc.* (1906), 100–7. A. Mau, *Pompeji in Leben und Kunst* (Leipzig, 1908), 141–59. Fiechter, *Entwicklung*, 76–8. J. Formigé, *Mém. Ac. Inscr.* 13 (1914), 32 (for the numbered seats). Bieber, *Denkmäler*, 52–3. Gerkan, *Priene*, 104–5. A. Byvanck, *RM* 40 (1925), 107–24. A. Sogliano, *Pompeii nel suo sviluppo storico: Pompeii preromana* (Rome, 1937), 196–216. A. Maiuri, *L’ultima fase* (Rome, 1942), 77–80; A. Maiuri, *Nsc.* (1951), 126–34. G. Traversari, *Dioniso*, 15 (1952), 308–10; Traversari, *Spettacoli in acqua*, 68–72. H. Lauter, in *Hellenismus* (1976), 413–25. Graefe, *Vela Erunt*, 36–40. *Pompéi; Travaux et envois des architectes français au XIX^e siècle* (Paris and Naples, 1981), 170–203. *Corpus Topographicum Pompeianum*, 5 (Rome, 1981), 401–5. W. Johannowsky, in *La regione sotterrata dal Vesuvio (Atti del convegno internazionale 11–15 novembre 1979)*; Naples,

1982), 847. P. Zanker, *Pompeji* (Mainz, 1987), 10–12, 33–6. D'Arms, 'Pompeii', 51–68. L. Richardson, *Pompeii: An Architectural History* (Baltimore and London, 1988), 26, 75–80, 216–18. G. Ioppolo, *Riv. St. Pomp.* 5 (1991–2), 162–4.

SMALL THEATRE (*theatrum tectum*) OR **ODEUM**
(Plan 23, Pl. 13)

Cavea: rectangular (27.75–28.60 × 34.80 m), facing south-east; cavea, 16 rows (0.62 × 0.44 m) divided by 6 staircases (W 0.60 m) into 5 *cunei*.

Capacity: 1,500/1,850 (FS).

Substructures: cavea rests against slope (35°); *crypta* (W 0.83 m) at top; ?*porticus* (columns found).

Aditus maximi: W 2 m; *tribunalia* (3.25 × 2.50 m) accessible by staircases at sides of stage.

Orchestra: D 15.3 m, paved in coloured marbles, surrounded by *praecinctio* (W 1.4–2.2 m) accessible from orchestra by 2 staircases, each with 3 semicircular steps; *balteus* wall (H ?, D at wall 13.2 m); 4 steps for *bisellia* (inner D 7.1 m).

Proscaenium: rectilinear; W 0.77 m, H 1.20 m.

Aulaeum: slot behind *proscaenium* wall.

Pulpitum: L 26.6, W 4.4 m.

Scaenae frons: rectilinear; 3 doorways; 2 narrow lateral doorways now blocked; *regia* door W 2.36 m, *hospitalia* doors, W 1.75 m; Second Style wall-paintings on *scaenae frons* wall still visible in 19th cent.

Roof: hipped roof with ridge running north–south (28.60 × 30.00 m); probably extended as far as scene wall; separate lower roof covered *postscaenium* (scene wall 0.90 m thick,

south wall 0.60 m thick); windows all round building at level of top row of seats and *porticus* (Murolo).

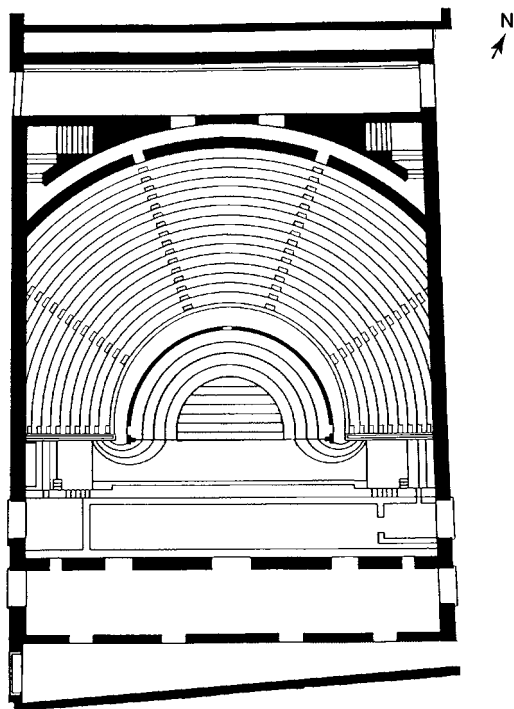
Postscaenium: single long room (W 4.2, L 26.6 m); 4 doorways (W 1.60 m) in back wall.

Decoration: *analemata* walls terminate in pair of kneeling *telamones* in Nocera tufa; *balteus* wall terminates in winged lion's feet. Fuchs, *Untersuchungen*, 46–7.

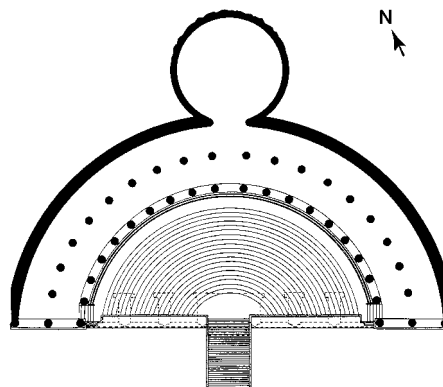
Remains: very well-preserved almost up to full height of walls.
Date: c. 75 BC.

Inscriptions: built in early years of Sullan colony by *duoviri* C. Quinctius Valgus and M. Porcius, who also built amphitheatre (CIL 10. 844 = ILLRP 646); orchestra paved in coloured marbles by *duovir* M. Oculatius Verus (CIL 10. 845), ? in Augustan period. See also CIL I. 1247.

Bibliography: T. L. Donaldson, *Pompeii illustrated with picturesque views, engraved by W. B. Cooke*, I (London, 1827), pl. 84. Mazois, *Ruines*, 4. 55–60, pls. xxvi–xxxix. Wieseler, *Theatergebäude*, 12–14. A. Mau, *Führer durch Pompeii* (Leipzig, 1898), 41–2. A. A. Van Buren, *AJP* 68 (1947), 382–93. G. Spano, *Ann. Ist. Sup. Sc. Lett. 'S. Chiara'*, I (1948–9), 111–39. M. Murolo, *Rend. Nap.* NS 34 (1959), 89–101. Meinel, *Odeion*, 36–44, 180–3, 205–7. *Corpus Topographicum Pompeianum*, 5 (Rome, 1981), 401–2. *Pompéi: Travaux et envois des architectes français au XIX^e siècle* (Paris and Naples, 1981), 170–203. P. Zanker, *Pompeii: Stadtbilder als Spiegel von Gesellschaft und Herrschaftsform* (Trierer Winckelmannsprogramme, 9; Mainz, 1987), 19. L. Richardson, *Pompeii: An Architectural History* (Baltimore and London, 1988), 131–4. G. Ioppolo, *Riv. St. Pomp.* 5 (1991–2), 162.



PLAN 23. Pompeii, *theatrum tectum* or odeum (1 : 500)



PLAN 24. Praeneste, theatral steps

PRAENESTE (Palestrina, Roma) (Plan 24)

Location: hemicycle of steps, on north side of vast terrace, near top of sanctuary of Fortuna Primigenia.

Type: steps used as seats, ?for viewing theatrical performances.

Cavea: D 59 m, facing south-south-west; 9 steps or rows of seats; *porticus* at top, consisting of double row of Corinthian columns; temple behind. Complex reminiscent of theatre

with *porticus* and temple at top of *summa cavea*, e.g. Theatre of Pompey. Polacco, 'Siracusa', 107–17.

Scaenae frons: wooden scene building erected in front of hemicycle for games mentioned by Cicero at Praeneste (Coarelli).

Remains: steps and bases of columns preserved.

Date: mid-2nd cent. BC (Fasolo–Gullini); c. 130–100 BC (Degrassi).

Literature: Cicero, *Pro Plancio* 26.

Bibliography: A. Degrassi, *Arch. Cl.* 6 (1954), 302–4. F. Fasolo and G. Gullini, *Il santuario della Fortuna Primigenia a Palestrina* (Rome, 1956). G. Gullini, *I mosaici di Palestrina* (Rome, 1956). H. Kähler, *Annales Universitatis Sarariensis, Philosphia-Lettres*, 17/3–4 (Saarbrücken, 1958), 189–240. Hanson, *Theater-Temples*, 33–6. P. Romanelli, *Palestrina* (Naples, 1967). M. P. Muzzioli, *Forma Italiae*, Reg. I, vol. 8: *Praeneste*, 2 (Rome, 1970). G. Gullini, *ANRW I.* 4 (1973), 746–99. Polacco, 'Siracusa', 107–17. F. Zevi, *Prospettiva*, 16 (1979), 2–22. Coarelli, *Lazio*, 137–48.

PRIVERNUM (Priverno, LT)

Date: AD 137.

Inscriptions: statue base dedicated to T. Flavius Scopellianus, *praetor duovir*, mentions *ludi scaenici* lasting several days. *AEpigr.* (1974), 228. M. Cancellieri, *Rend. Linc.* 29 (1974), 245–52.

PUTEOLI (Pozzuoli, NA)

Location: built against hillside somewhere between Flavian amphitheatre and mole (Beloch); belongs to period immediately after colony founded, therefore cannot be far from old city. Shown close to port on Odemira vase; two amphitheatres shown higher up hill, in position where they are in fact located (Spinazzola).

Archaeological evidence: theatre shown on several flasks with wheel-cut decoration (3rd cent. and 4th cent. AD). On Prague flask shown from a bird's-eye view perspective as 2- or 3-storey building with *vela* masts protruding through top, with word, 'theatru[m]'; shown in almost same way as amphitheatre, suggesting that it too had complete set of substructures. Odemira vase from Portugal shows two amphitheatres and theatre, identified by word, 'theatrum'; appears in a similar position on Pilkington flask, and perhaps on Cologne flask.

Vela: masts shown on Prague flask.

Inscriptions: *AEpigr.* (1888), 126 = *ILS* 5186 (on statue base for pantomime, L. Aurelius Pyladus); *CIL* 2. 6251, 1; *CIL* 10. 1574 (*ludi*); *CIL* 10. 1946 = *ILS* 5183 (pantomime, C. Ummidius Actius Anicetus).

Literature: Gellius, *Noctes Atticae* 18. 5. 5. Dio Cassius (63. 3) describes spectacle in theatre put on by Nero in honour of King Tiridates of Armenia (AD 66). See also R. Adinolfi. in *Puteoli: Studi di storia antica*, 3 (1979), 35–40.

Bibliography: Beloch, *Campanien*, 139. C. Dubois, *Pozzuoles antique* (Ec. fr. d'Athènes et de Rome, 98; Paris, 1907), 193–4. A. Kisa, *Glas im Altertum*, 2 (Leipzig, 1908), 641. V. Spinazzola,

NSc. (1915), 409–15. J. Frel, *FA* 6 (1951), 170. C. Picard, *Latomus*, 18 (1959), 23–51. K. S. Painter, *JGS* 17 (1975), 54–67. S. E. Ostrow, *Puteoli: Studi di storia antica*, 3 (1979), 78–82, 111, 122–3, 126. D. B. Harden, *Glass of the Caesars* (Milan, 1987), 208–9.

ROMA

(for fuller description of these theatres see Chapter 6)

TEMPORARY THEATRES

Several temporary wooden theatres built in Rome during later Republic; erected for festival and pulled down afterwards.

Bibliography: Rumpf, 'Entstehung', 40–50. Hanson, *Theater-Temples*, 9–26. Frézouls, 'Theatrum Lapideum', 193–214.

THEATRE OF POMPEY (Plan 25, Fig. 30)

Location: in Campus Martius.

Cavea: D c. 150 m, facing east; Temple of Venus at top of cavea.

Substructures: built on flat site on radial and annular vaults.

Scaenae frons: *regia* with triple doorway in large rectangular niche; *hospitalia* in semicircular niches.

Porticus post scaenam: *quadriporticus* L 180; W 135 m.

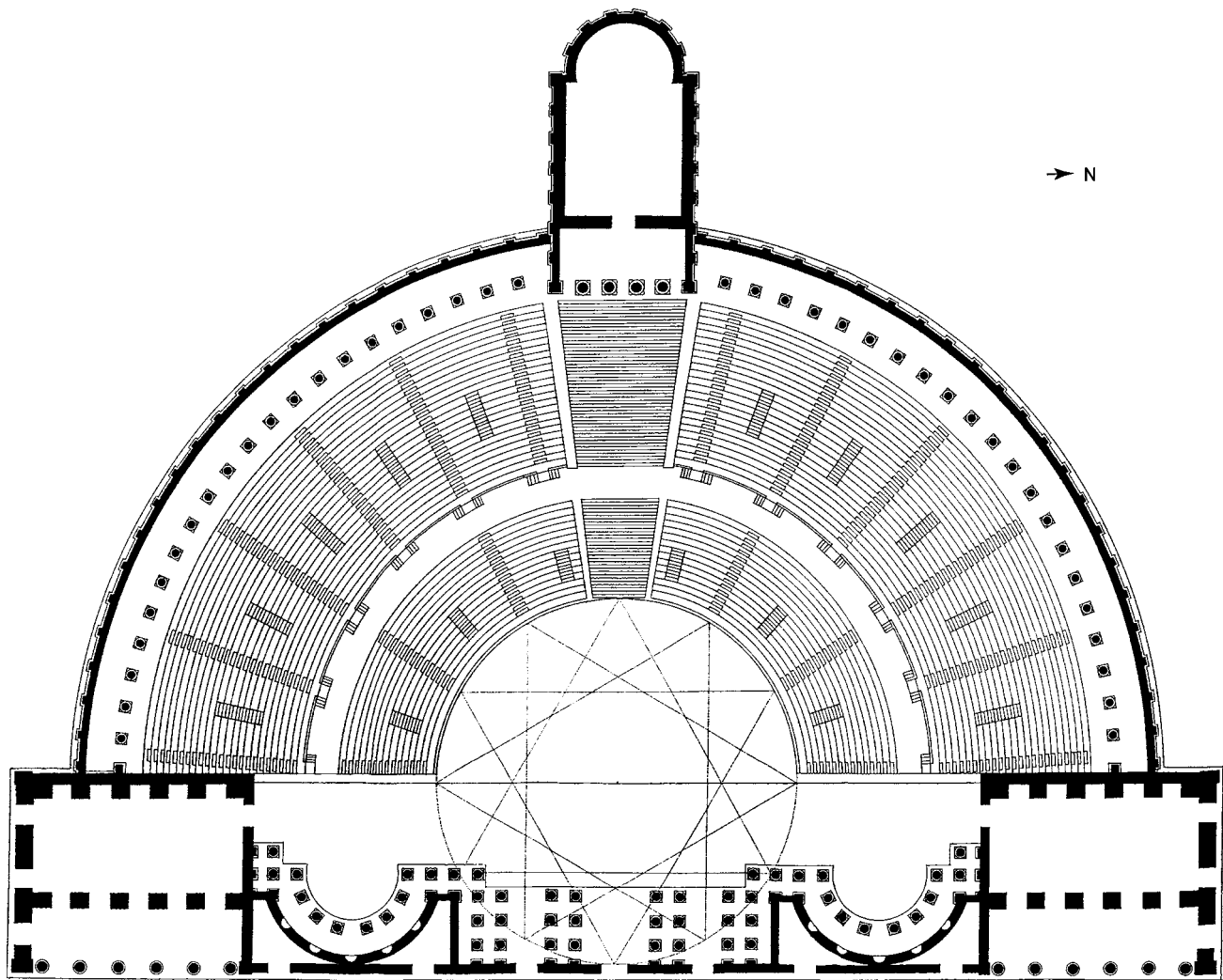
Decoration: Fuchs, *Untersuchungen*, 5–11.

Remains: heavily built over; some substructures in *opus recticulatum* excavated and still accessible; shown on Marble plan.

Date: dedicated 55 BC; Temple of Venus Victrix dedicated 52 BC; restorations under Augustus and, after fire of AD 22, by Tiberius (completed by Caligula and dedicated by Claudius); scene building damaged in fire of AD 80); ?restored; again restored (early 3rd cent. AD); damaged by fire AD 247; restored 5th cent. AD.

Inscriptions: two statue bases (AD 210) mention 'procurator operis theatri Pompeiani' (*CIL* 8. 1439; 14. 154); ?restored by Septimius Severus and Caracalla (*CIL* 6. 1031); two bases with dedications to Diocletian and Maximian (*CIL* 6. 255, 256); restored by Arcadius and Honorius (*CIL* 6. 1191); shrines in cavea to Hercules Invictus, Honos and Virtus, Felicitas and another deity (*CIL* 1² p. 324; *Inscr. It.* 13. 2. 493). See also *CIL* 6. *55, 785, 9404.

Literature: *Res Gestae* 4. 20. Cicero, *In Pis.* 27, 65 (cf. Asconius, *In Pis.* 1); *Ad Fam.* 7. 1. 2–4. Vitruvius, *De Arch.* 3. 3. 2; 5. 9. 1. Horace, *Carm.* 1. 20. 3. Propertius 2. 32. 11; 4. 8. 75. Valerius Maximus 2. 4. 6. Velleius Paterculus 2. 48. 2; 2. 130. Seneca, *Consol. ad Marciam* 22. 4. Pliny, *NH* 7. 34, 158; 8. 20–1, 53, 64, 70–1, 84; 33. 54; 34. 40; 35. 59, 114, 126, 132; 36. 41, 115; 37. 19. Martial 2. 14. 9–10; 3. 19. 1–2; 6. 9. 1; 10. 51. 11; 14. 29. 1; 14. 166. 1. Plutarch, *Pompey* 40. 4–5; 42. 4; 52. 4. Tacitus, *Annals* 3. 72. 4; 6. 45. 2; 13. 54. 3–4; 14. 20. 2. Suetonius, *Aug.* 31. 9; *Tib.* 47. 1; *Cal.* 21. 1; *Claud.* 21. 3; *Nero* 13, 46. 1. Florus 2. 13. 8; 2. 13. 91. Gellius, *Noctes Atticae* 10. 1. 6–9. Appian, *Bell. Civ* 2. 115; 5. 15. SHA, *Carinus* 19. 2. Tertullian, *De Spect.* 10. 5. Dio Cassius 39. 38. 1–3, 6; 50. 8. 3; 57. 21. 3; 60. 6. 8; 62. 6. 1–2; 62. 8; *Epit.* 66. 24. 1–2. Ammianus Marcellinus, 16. 10. 14. Symmachus, *Rel.* 8. 3. *Hier. Chron. ab Abr.* 2037. St. Jerome p. 172d, p. 217e. *Hier. Chron. ab Abr.* 2263. *Chron. ab* 354



PLAN 25. Rome, Theatre of Pompey

148 M. Cassiodorus, *Var.* 4, 51. 3. *Chron. Pasch.* a.u.c. 697, *MGH, Chron.* 1, 215. *Not. Reg.* IX.

Bibliography: Anon. *Einsiedeln. Ordo Romanus* (1143); *Mirabilia Urbis Romae*. F. Petrarca, *Familiarum rerum liber VI*, 2, 5–14. F. Biondo, *Roma instaurata*, 2, cxii. F. Albertini, *Opusculum de mirabilibus novae et veteris urbis Romae* (1510). F. Vacca, *Memorie varie di antichità* (Rome, 1594), 60. Pirro Ligorio, *Le antichità di Pirro Ligorio Napolitano Cittadino Romano: mancante nella maggior parte e senza alcun ordine*, s.v. 'Pompeia' (Cod. Vat. Ottoboniano Lat. 3373). C. Fea, *Miscellanea filologica, critica e antiquaria*, I (Rome, 1790), 167, no. 107. Venuti, *Descr. Roma*, 144–8. Nibby, *Roma 1838*, 609–23. L. Canina, *Indicazione topografica di Roma antica* (Rome, 1831), 161–5; *Diss. Pont. Acc.* 6 (1835), 3–37 and pls. I–III. Canina, *Edif. Roma*, 3, 7–18; 4, pls. CLIII–CLVIII. G. Fiorelli, *Nsc.* I (1876), 12; 2 (1877), 208; 9 (1884), 423; 12 (1887), 448; 13 (1888), 190, 499, 569, 729; 14 (1889), 17, 34, 105, 161; 17 (1892), 348; 18 (1893), 431; 23 (1898), 391.

L. Visconti, *Bull. Com.* 14 (1885), 175, 179; 19 (1889), 94; 21 (1892), 146–8. G. Gatti, *Bull. Com.* 17 (1888), 331. O. Gilbert, *Geschichte und Topografie der Stadt Rom im Altertum*, 3 (Leipzig, 1890), 322–7. C. Hülsen, *Bull. Com.* 22 (1894), 312–24. Homo, *Lexique*, 630–1, 640–2. Lanciani, *Scavi di Roma*, 2, 244; 3, 122–4, 234. Jordan, *Top. Rom.* 524–30. L. P. Baltard, in H. D'Espouy, *Monuments antiques relevés et restaurés par les architectes pensionnaires de l'Academie de France à Rome*, 2 (Paris, 1912), 140–3. Homo, *Rome ant.* 222. G. Cascioli, *Diss. Pont. Acc.* 2/15 (1921), 371. G. Cultrera, *Mem. Linc.* 5/17 (1923), 505. G. Marchetti Longhi, *Capitolium*, 2 (1926–7), 531–44. Platner, *Top. Dict. Rome*, 515–17, 555. G. Marchetti Longhi, *Rend. Pont. Acc.* 3rd ser. 12 (1936), 233–97. C. Galassi Paluzzi *et al.*, *Capitolium*, 12 (1937), 99–122. G. Lugli, *I Monumenti antichi di Roma e suburbio*, 3 (Rome, 1930–8), 70–8. Valentini, *Cod. Top.* 1, 123. D. K. Hill, *CJ* 39 (1943–4), 360–5. G. Lugli, *Dioniso*, 9 (1942), 55–64. G. Marchetti Longhi, *Dioniso*, 9 (1942), 22–3. Castagnoli, 'Scavi 1860–70',

147-9; F. Castagnoli, *Mem. Linc.* 8th ser. 1/4 (Rome, 1947). Rumpf, 'Entstehung', 48-9. G. Caputo, *Dioniso*, 17 (1954), 171-7. Pietrangeli, *Scavi Pio VI*, 71-2. Crema, *L'architettura romana*, 95. G. Della Valle, *Rend. Nap.* 34 (1959), 119-76. Hanson, *Theater-Temples*, 43-55. Caretoni, *Pianta Marmorea*, pl. xxxii. Bieber, *History*, 181-2. Nash, *Dict. Rome*, 2. 423-8. G. Marchetti-Longhi, *Bull. Com.* 82 (1970-1), 57-62. F. Coarelli, *Rend. Pont. Acc.* 44 (1971-2), 100-3. P. Gianfrotta, M. Polia, O. Mazzuccato, *Bull. Com.* 81 (1968-9), 25-36. M. Trojani, *Atti Ven.* 133 (1974-5), 475. Lugli, *Itinerario*, 428-31. F. Rakob, in *Hellenismus* (1976), 366-7. A. Boethius, *Etr. Architecture*, 205-6. Graefe, *Vela Erunt*, 5-11. Krautheimer, *Rome*, 12, 17, 36, 37, 138, 157, 166, 187, 243, 250, 272, 278, 299. Almeida, *Forma Urbis*, pl. xxxii. Coarelli, *Area sacra*, 25-9. Reggiani, 'Ipotesi', 369-75, fig. 4. L. Richardson, *AJA* 91 (1987), 113-16. Fuchs, *Untersuchungen*, 5-11. M. Scelba, in *Il Tempo*, 1 Dec. 1987. Sear, 'Theater of Pompey', 687-701. *LTUR* 5. 35-8, s.v. 'Theatrum Pompei' (P. Gros).

THEATRE OF JULIUS CAESAR

Location: Suetonius describes unrealized project of Julius Caesar to build theatre of vast size against Tarpeian hill; it is

usually assumed this refers to the Theatre of Marcellus, but, according to Coarelli, the Tarpeian hill must have formed part of the Arx and dominated the Forum; site must be on east side of Arx near Porta Ratumena, immediately north of Forum Julium.

Literature: 'theatrumque summae magnitudinis Tarpeiae monti accubans' (Suetonius, *Julius Caesar* 44. 1).

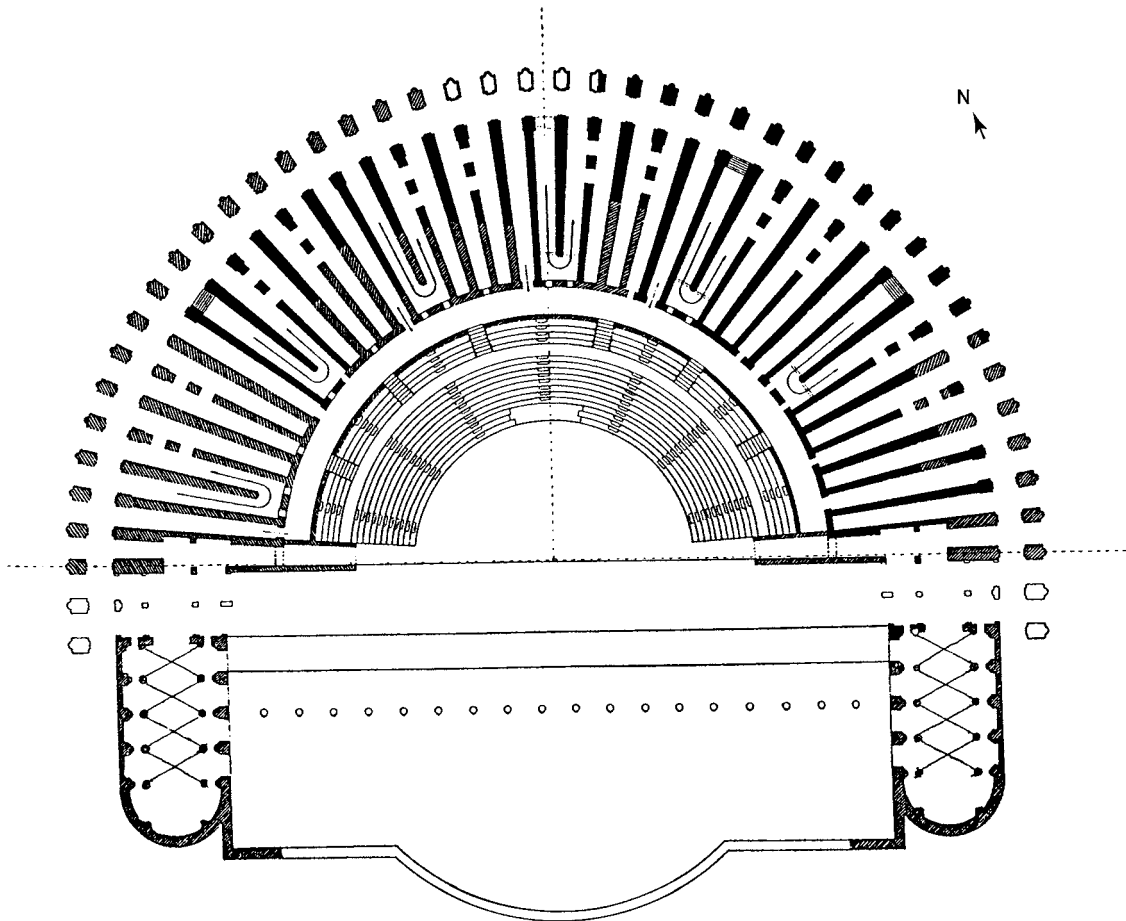
Bibliography: T. P. Wiseman, in J. M. Barton, *Roman Public Buildings* (Exeter, 1989), 152; in *CAH* (Cambridge, 1994), 369. For Tarpeian rock, F. Coarelli, *Il foro romano* (Rome, 1985), 80-4.

THEATRE OF MARCELLUS (Plan 26, Figs. 9, 12, 13, 30, Pl. 14)

Location: in Campus Martius close to Tiber.

Cavea: D 129.8 m, facing south-south-west. Calza-Bini's reconstruction: *ima cavea*: 18 rows in 6 major and 2 lesser *cunei*; *media*: 22 rows in 6 major and 2 lesser *cunei*; *summa*: 13 rows. Fidenzoni's reconstruction: *ima cavea*: 14 rows in 5 major and 2 lesser *cunei*; *media*: 14 rows in 14 *cunei*; *summa*: 8 rows in 7 *cunei* + 5 rows in *porticus*.

Substructures: built on flat site, cavea supported on radial and annular vaults; 3-storey façade (H c. 32 m), entirely of



PLAN 26. Rome, Theatre of Marcellus

travertine, with 41 arched openings; behind façade, barrel-vaulted annular passage (W 3.50) from which open 39 radial vaults; 7 run across an inner annular passage to *ima cavea*; 6 are ramps which double back to reach *ambulacrum* behind second storey of façade; 20 used as storerooms or *tabernae*.

Orchestra: D 37 m.

Scaenae frons: not excavated; Marble Plan seems to indicate it was rectilinear; Fidenzoni restores semicircular niche around *regia*, rectangular around *hospitalia* (no evidence for these).

Basilicas: 2 apsed halls at side of scene building.

Postscenium: colonnade linking *basilicas* (Marble Plan).

Porticus post scaenam: 2 square rooms or temples within semicircular enclosure wall (Marble Plan).

Decoration: Ciancio Rossetto, 'Le maschere', 7–49. Fuchs, *Untersuchungen*, 13–16.

Remains: cavea (top storey now Palazzo Orsini) extremely well preserved; scene building not excavated.

Date: planned in 44 BC and inaugurated by Augustus (13 or 11 BC); new scene building dedicated by Vespasian; repairs mentioned at time of Alexander Severus.

Inscriptions: *CIL* 1². pp. 217, 240, 245, 252, 316, 339; 6. 956, 1175, 1660, 9868, 10028, 33838a. *Acta Lud. Saec. CIL* 6. 32323, l. 157.

Literature: *Res Gest.* 4. 21. Livy, *Per.* 140. Asconius, *Scaurus* 45. Pliny, *NH* 8. 25. Suetonius, *Jul. Caes.* 44. 1; *Aug.* 29. 4 and 43; *Vesp.* 19. 1. Tacitus, *Ann.* 3, 64. Martial, *Epig.* 2. 29. 5. Plutarch, *Marc.* 30. 6. Dio Cassius, 43. 49. 2; 53. 30. 5. SHA, *Sev. Alex.* 24. 3; 44. 7. Servius, *Aen.* 7. 607. Ausonius *Ludus Septem Sapientium* 35–41.

Bibliography: A. Bartoli, *I monumenti antichi di Roma nei disegni degli Uffizi* (Istituto di Edizioni Artistiche, F. Alinari; Rome, 1914–22). S. Serlio, *Libro III d'Architettura* (Venice, 1566). E. Du Perac, *I vestigi di Roma* (Rome, 1575), pl. 38. A. Desgodetz, *Les Édifices antiques de Rome* (Paris, 1682). G. B. Piranesi, *Antichità Romane*, 4 (Rome, 1756). A. L. T. Vaudoyer, *Description du Théâtre de Marcellus rétabli dans son état primitif* (Paris, 1812). Nibby, *Roma 1838*, 593–600. L. Canina, *Architettura antica*, 4 (Rome, 1834–44), pls. CIV–CV. G. Valadier and L. Canina, *Aggiunte e correzioni all'opera sugli edifizii antichi dei Romani dell'arch.* A. Desgodetz (Rome, 1843). R. Lanciani, *NSc.* (1886). C. Hülsen, *Bull. Com.* 22 (1894), 312–24. Lanciani, *Ruins*, 18, 493–5. L. Pernier, *Bull. Com.* 29 (1901), 52–70. Lanciani, *Scavi di Roma*, 1. 194; 3. 7–8. Jordan, *Top. Rom.* 515–19. E. Caetani Lovatelli, *Passeggiate nella Roma Antica* (Rome, 1909), 51–88. Kiepert, *Forma Urbis*. E. B. Van Deman, *AJA* 16 (1912), 393. M. Marchetti, *Bull. Com.* (1914), 109. T. Ashby, *A topographical study of Rome in 1581: A series of views by E. Du Pérac* (London, 1916), 134–6. C. Hülsen, *Rend. Pont. Acc.* 1 (1921–3), 169–74. G. Marchetti Longhi, *Capitolium*, 1 (1925–6), 529–34. P. Fidenzoni, *Capitolium*, 2 (1926–7), 594–600. L. Pernier, *Bull. Com.* 55 (1928), 5–40. Platner, *Top. Dict. Rome*, 513–15. R. Pacini, *Capitolium*, 9 (1933), 356–64. Valentini, *Cod. Top.* 1, 123. G. Lugli, *Dioniso*, 9 (1942), 55–64. G. Marchetti Longhi,

Dioniso, 9 (1942), 22–3; *Rend. Pont. Acc.* 20 (1943–4), 93–9. G. Lugli, *Roma Antica; Il Centro monumentale* (Rome, 1946), 568–72. Rumpf, 'Entstehung', 47–8. Calza-Bini, *Teatr. Marcello*, 1–43. Caretoni, *Pianta Marmorea*, 91, pl. XXIX. Nash, *Dict. Rome* 2. 418–22. Fidenzoni, *Teatr. Marcello*. M. Toca, *Ann. Pisa*, 3rd. ser. I (1971), 435. S. Angiolillo, *Rend. Linc.* 28 (1973), 349–56. Lugli, *Itinerario*, 294–8. P. Gros, *Aurea Templum* (Rome, 1976), 212. G. Grisanti Tedeschi, *Rend. Pont. Acc.* 50 (1977–8), 165–77. Krautheimer, *Rome*, 12, 17, 68, 76, 138, 143, 149, 150, 157, 187, 197, 243, 248, 250, 283, 299, 305, 310, 311, 320. J. B. Ward Perkins, *Roman Imperial Architecture* (Harmondsworth, 1981), 26–8. Almeida, *Forma Urbis*, pl. XXIII. Cianfa, 'Area archeologica', 533–9. M. T. Nota and M. de Nuccio, *Bull. Com.* 91 (1986), 389–92. L. Labianca and M. Pedrecca, *Bull. Com.* 91 (1986), 392–4. P. Ciancio Rossetto, in *La capitale a Roma: Città e arredo urbano 1870–1945 (Catalogo della mostra, Palazzo delle Esposizioni, 2 ottobre–28 novembre; Rome, 1991)*, 158–61. A. Cerutti Fusco, in *Architektur und Kunst in Abendland (Festschrift zur Vollendung des 65 Lebensjahres von G. Urban; Rome, 1992)*, 11–36. *LTUR* 5. 31–5, s.v. 'Theatrum Marcelli' (P. Ciancio Rossetto).

THEATRE OF BALBUS (Plan 27)

Location: in Campus Martius, close to theatres of Marcellus and Pompey.

Cavea: D 95 m, facing east.

Substructures: built on flat site; cavea on radial walls; ?rectangular.

Porticus post scaenam: *quadriporticus* on vaulted *crypta* behind theatre.

Decoration: Fuchs, *Untersuchungen*, 11–13.

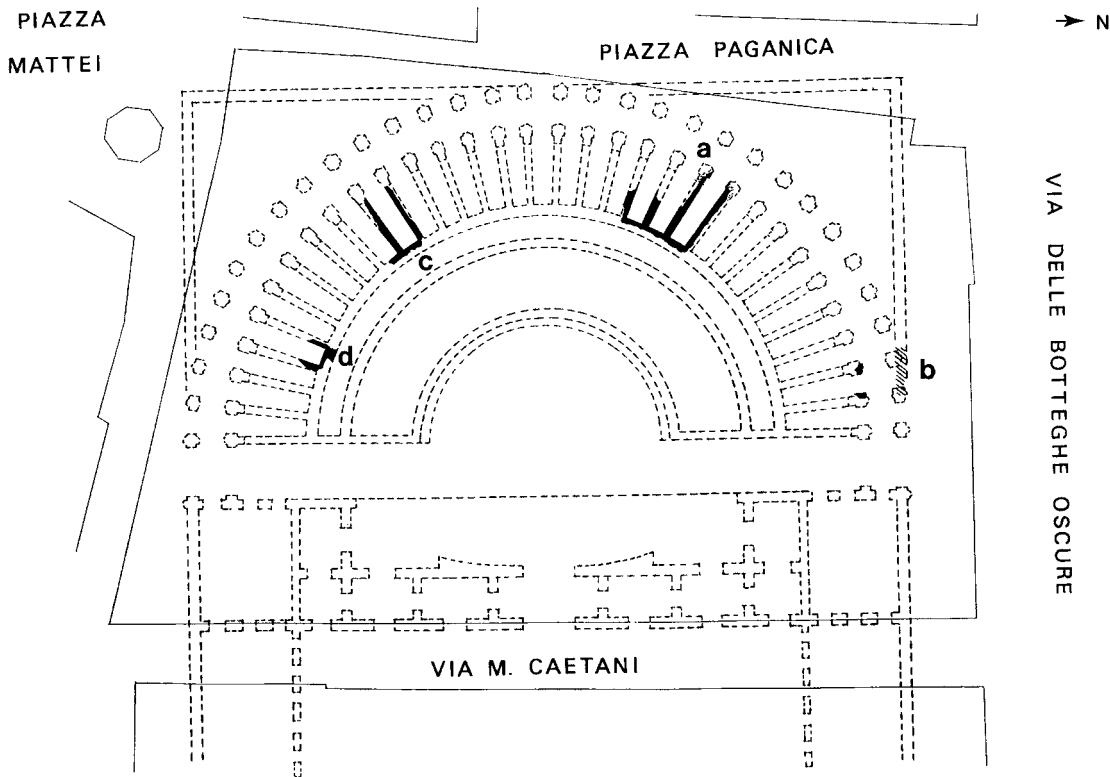
Remains: little known about structure; perfect *opus reticulatum* walling of surviving substructures suggests building of highest standards.

Date: 19–13 BC; restored after fire of AD 80; perhaps again between AD 408 and 423.

Inscriptions: *CIL* 6. 1676. E. Caronna Lissi and S. Panciera, *NSc.* (1975), 199–232.

Literature: Suetonius, *Aug.* 29. Pliny, *NH* 36. 60. Dio Cassius, 54. 25; *Epit.* 66. 24. Ausonius, *Ludus Septem Sapientium* 5. 39.

Bibliography: G. B. Piranesi, *Campus Martius antiquae urbis* (Rome, 1762), pl. XXVIII, and p. vii (indice delle rovine). Nibby, *Roma 1838*, 586–8. C. Hülsen, *Bull. Com.* 22 (1894), 312–24. Lanciani, *Ruins*, 495–8; R. Lanciani, *Bull. Com.* 27 (1899), 21. Jordan, *Top. Rom.* 519–21. G. Marchetti Longhi, *Mem. Linc.* 5th ser. 16 (1922), 733–61. Platner, *Top. Dict. Rome*, 513. F. W. Shipley, *MAAR* 9 (1931), 37–8. G. Marchetti Longhi, *Capitolium*, 8 (1932), 313–19; *Rend. Pont. Acc.* 16 (1940), 225–316. G. Lugli, *I monumenti antichi di Roma e suburbio*, 3 (Rome, 1930–8), 85–7. Valentini, *Cod. Top.* 1. 122–3, 176, 231; 4. 474. G. Marchetti Longhi, *Rend. Pont. Acc.* 16 (1940), 225–307. G. Lugli, *Dioniso*, 9 (1942), 55–64. Rumpf, 'Entstehung', 47–8. Caretoni, *Pianta Marmorea*,



PLAN 27. Rome, Theatre of Balbus

228. G. Gatti, *Capitolium*, 35/7 (1960), 3–12. G. Marchetti Longhi, *Palatino*, 4/11–12 (1960), 162–5; 6/9–12 (1962), 168–73; 8/1–3 (1964), 34. G. Gatti, *Palatino*, 5/1–2 (1961), 17–20; 7/5–7 (1963), 147; *MEFRA* 82 (1970), 117–58; in *Les Cryptoportiques dans l'architecture romaine* (Coll. de l'école fr. de Rome, 14; Rome, 1973), 131–6; *MEFRA* 91 (1979), 237–313. Coarelli, *Roma*, 288. D. Manacorda, *Archeologia urbana a Roma: Il progetto della Crypta Balbi* (Florence, 1982); in *L'Urbs: Espace urbain et histoire (Ier siècle av. J.-C. – IIIe siècle ap. J.-C.)* (Actes du colloque Rome 8–12 mai 1985; Rome, 1987), 597–610; *The Accordia Research Papers*, I (1990), 73–81; *LTUR* 5. 30–1, s.v. "Theatrum Balbi" (D. Manacorda).

AUDITORIUM OF MAECENAS

Cavea: semicircular steps in apse once regarded as seats where guests could listen to recitals and recitations of poetry; now thought to have been for a cascade.

Bibliography: M. De Vos, in *L'archeologia in Roma capitale tra sterro e scavo (Roma Capitale 1870–1911)*, 7; Venice, 1983), 231–2.

NERO'S PRIVATE THEATRE

Location: in Nero's gardens across the Tiber.

Decoration: the theatre was filled with pieces confiscated from Pompey's children by Nero.

Literature: this structure was large enough even for Nero to sing in before an audience while he was rehearsing for Pompey's Theatre (Pliny, *NH* 37. 19). Perhaps also referred to in Tacitus, *Ann.* 15. 39: 'inisse eum domesticam scaenam'.

ODEUM OF DOMITIAN

Location: in Campus Martius; curved façade of Palazzo Massimo corresponds to outer wall.

Cavea: D c. 100 m, facing east.

Substructures: built on radial and annular vaults.

Scaenae frons: rectilinear walls of scene building excavated under Via della Posta Vecchia and Corso del Rinascimento (1936–7).

Remains: architectural elements found under Palazzo Massimo (1747) and travertine blocks and concrete substructures under S. Pantaleo (1681); four fragments of column shaft of green Carystian marble (H 8.6 m), ?from scene building (now re-erected in Piazza dei Massimi).

Date: c. AD 90–100.

Literature: started by Domitian (Suetonius, *Dom.* 5. Eutrop. 7. 23); completed by Apollodorus at time of Trajan (Dio Cassius, 69. 4. 1); famed for its magnificence in 4th cent. AD (Ammianus Marcellinus 16. 10. 14); in 5th cent. AD still regarded by Polemius Silvius as one of Seven Wonders of Rome, (*Chron.* a. 354, p. 275. St Jerome, p. 191a).

Bibliography: Lanciani, *Ruins*, 498. Valentini, *Cod. Top.* 1. 123–4. *LTUR* 3. 359–60, s.v. ‘Odeum, Odium’ (P. Virgili).

THEATRE OF TRAJAN

Literature: theatre built by Trajan in Campus Martius; demolished by Hadrian: ‘theatrum, quod ille in Campo Martio posuerat, contra omnium vota destruxit’ (SHA 9. 1–2). Pausanias mentions a circular theatre built by Trajan (5. 12. 1). These two brief references have led to considerable, inconclusive debate.

Bibliography: Lugli, *Itinerario*, 432. *LTUR* 5. 39, s.v. ‘Theatrum Traiani’ (E. Papi).

THEATRUM LIGNEUM

Inscriptions: wooden theatre in Campus Martius near Tiber mentioned in *commentarii* of *ludi saeculares Augusti*, and in *commentarii* of Severan *ludi saeculares*. *CIL* 6. 32323 (for *ludi saeculares Augusti*); *CIL* 6. 32326–36 (for parts of *commentarii* of Severan *ludi saeculares* discovered in 1890). P. Romanelli, *NSc.* (1931), 313–45 (for discovery of further fragments in 1931).

SARNO, SA (Plan 28, Pl. 15)

Location: near springs at source of river Sarno; cult building near by (large amount of 4th–3rd-cent. BC votive material found); ancient name of town unknown.

Cavea: D ? m, facing south-west.

Aditus maximus: W 3 m; south *aditus* walls thickened and strengthened, ?for roof.

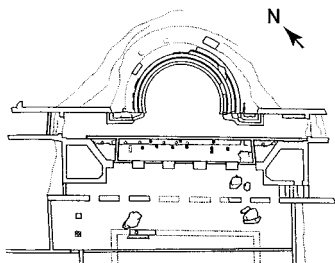
Orchestra: D 10 m, surrounded by *prohedria*; 3 rows of seats in grey Nocera tufa (Dpth 0.38 m, with backs, H 0.38 m) terminating at ends in figured arm-rests; 2 lowest, winged lion’s feet; upper, winged sphinxes; *praeinctio* (W 1.10 m) behind seats; accessible from orchestra by 2 staircases, each with 6 steps (cf. Pietrabbondante, Small Theatre at Pompeii).

Pulpitum: high stage (Lauter); later low stage built supported by reused columns; on front wall traces of Second Style painting.

Scaenae frons: rectilinear; flanked by oblique *paraskenia* framing *proscenium*, as at Segesta and Large Theatre at Pompeii; 5 doorways.

Postscenium: large rectangular enclosure at back of scene building.

Remains: footings of stage building and seats of *prohedria*. No other seats preserved.



PLAN 28. Sarno, theatre

Date: end 2nd cent. BC; stage rebuilt in Augustan period.

Inscriptions: in middle of *proscenium*: ‘D(e) S(ua) P(ecunia) F(aciendum) C(uravit) I(terum)’; 3rd cent. AD.

Bibliography: B. d’Agostino, *BdA* 52 (1967), 242. W. Hermann, *AA* (1966), 356–7. M. Napoli, *Atti Taranto*, 5 (1966), 193–4. H. Lauter, in *Hellenismus* (1976), 416–17. De Caro, *Campania*, 143. Mitens, *Teatri Greci*, 170–1. D’Andria, ‘Sarno’, 9–14.

SUESSA (Sessa Aurunca, CE) (Pl. 16)

Location: outside walls below terrace of *cryptoporticus*.

Cavea: D c.80 m, facing south-south-west. *Ima cavea* 26 rows in 4 *cunei*.

Substructures: lower *cavea* built against a slope; west end of *cavea* cut into tufa; upper *cavea* on vaulted substructures.

Orchestra: D ? m, surrounded by 3 steps.

Proscenium: W ?, H ? m; with 3 curved; 4 rectangular niches, the central pair flanked by smaller rectangular niches; 2 staircases.

Scaenae frons: rectilinear.

Basilicas: walls of regular *opus reticulatum*.

Remains: recently excavated; no further information to hand.

Date: c.30 BC (*opus reticulatum* with tufa blocks without mortar); *sacellum* Flavian; theatre restored late 1st/early 2nd cent. AD.

Bibliography: A. Vallettrisco, *Rend. Nap.* 52 (1977), 59–73. F. Perego (ed.), *Memorabilia: Il futuro della memoria* (Rome, 1987), 438. Ciancio Rossetto, *Teatri*, 3. 29.

SUESSULA (near Arienzo, CE)

Location: behind Casina Spinelli (Beloch).

Remains: site very overgrown; only semicircular shape visible; one pier with springing of arch still visible; in front of house mound of ancient masonry faced in *opus reticulatum*.

Bibliography: Beloch, *Campanien*, 386.

SURRENTUM (Sorrento, NA)

Location: small theatre at edge of cliff on terrace of Hotel Vittoria (Villa Rispoli), excavated in 1852 (Beloch); probably large exedra rather than theatre, because its position at very edge of cliff would have left no room for scene building (Mingazzini and Pfister).

Bibliography: B. Capasso, *BNap.* 5 (1857), 131. Beloch, *Campanien*, 264. P. Mingazzini and F. Pfister, *Forma Italiae*, Reg. I, vol. 2: *Surrentum* (Florence, 1946), 104–5.

TARRACINA (Terracina, LT)

Location: near Piazza di Porta Nuova, just north of Capitolium.

Cavea: D c.60 m, facing south-west.

Substructures: concentric curved walls under *cavea*.

Aditus maximus: position known from excavation; walls of *opus incertum*.

Porticus post scaenam: parts revealed in excavations (De Rossi).

Remains: some substructures preserved; curved shape of theatre visible in outline of modern buildings.

Bibliography: S. Aurigemma, A. Bianchini, A. De Santis, *Circeo, Terracina, Fondi* (Rome, 1957), 28 and fig. 3. G. M. De Rossi, *Lazio meridionale* (Rome, 1980), 96.

TEANUM SIDICINUM (Teano, CE) (Plan 29)

Location: centrally located, just below one of the sanctuaries.

Cavea: D 78 m; enlarged to 85 m, facing east; slightly converging *analemmata*; *media cavea* seats 0.44 × 0.74 m.

Substructures: supported on 24 contiguous barrel-vaulted chambers which intercommunicate by means of very reduced arched apertures; 3-tier external *ambulacrum* (W 5.40 m) added around cavea in 2nd cent. AD, bringing overall width to 85 m; *ambulacrum*, cross-vaulted, communicated with almost all radial passages. Some staircases doubled back to unite 2 lower floors of *ambulacrum*; others gave access to cavea; top storey of *ambulacrum* communicated directly with *media cavea* through series of openings; staircases at outer edge led up to *summa cavea*.

Aditus maximi: *analemmata* thicker than other walls; outer face in regular blocks of tufa without mortar; *aditus* probably uncovered originally, as in Large Theatre at Pompeii; north *aditus* fully excavated; limestone paving, with *tribunal* above.

Orchestra: paved in polychrome marble, surrounded by *balteus* wall and 3 steps for *bisellia*.

Proscaenium: alternately curved and rectangular niches.

Scene building: L 40.75; W 6.70 m; *scaenae frons* rectilinear; *columnatio* 2 storeys (H c. 24 m).

Decoration: from first period, capital and male statue in tufa; from Augustan phase, Ionic and Corinthian capitals and an

archaizing female statue; from Severan, redecoration finished at time of Gordian III, granite column shafts, coloured marble columns (up to 6.5 m high) with winged victories on the capitals, and decorative material of excellent quality; produced by workshop which followed urban Roman tradition, but had absorbed Asiatic technique (Johannowsky). From niche over *regia* colossal statue of an emperor (late 2nd/first half 3rd cent. AD) as Jupiter, seated with sceptre in left hand and *patera* in right.

Date: end 2nd cent. BC, rebuilt second quarter 2nd cent. AD.

Inscriptions: fragmentary inscription, set up near custodian's hut, bears word *Severus*.

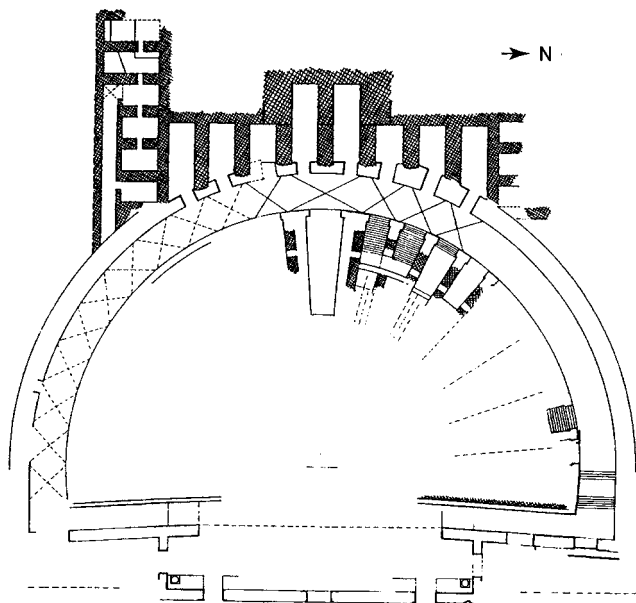
Bibliography: Nissen, *Italische Landeskunde*, 693. W. Johannowsky, *BdA* 48 (1963), 152–65; in *Hellenismus* (1976), 267–88; *FA* 18–19 (1963–4), 4411–12; 24–5 (1969–70), 4008. Mitens, *Teatri Greci*, 172–4.

TIBUR (Tivoli, Roma), Sanctuary of Hercules (Plan 30)

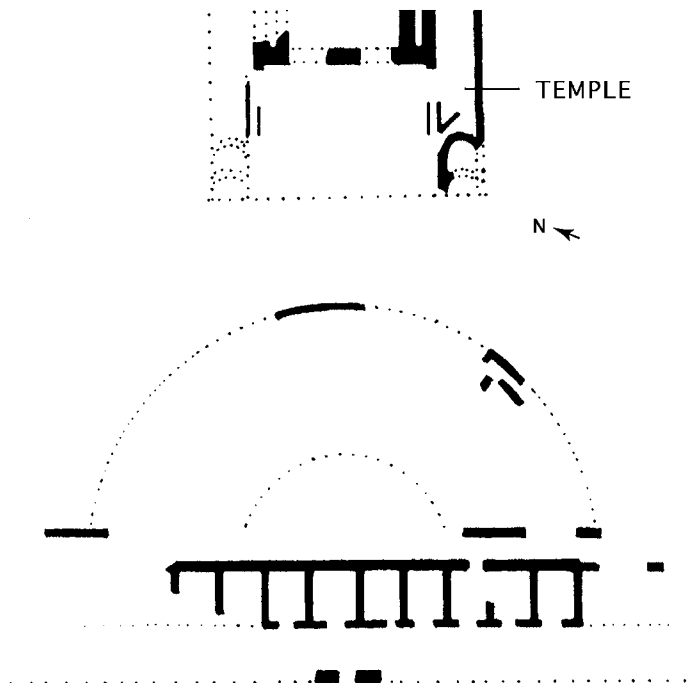
Location: Sanctuary of Hercules (300 m west of town) built on artificial rectangular terrace (152 × 119 m), flanked on 3 sides by arcades; temple set against back of one of long sides, in front of temple hemicycle of steps (cf. Praeneste), ?used as theatrical cavea.

Cavea: D 70 m, facing west-south-west; drawing by Pirro Ligorio (Archivio dello Stato, Turin—Giuliani, fig. 182) shows semicircular seating, although not shown in drawings by Sangallo (*Dis. Uffizi* 1176 A, 1208 A).

Substructures: sanctuary raised on massive substructures; Clivus Tiburtinus passes underneath.



PLAN 29. Teanum, theatre



PLAN 30. Tibur, sanctuary of Hercules, theatre

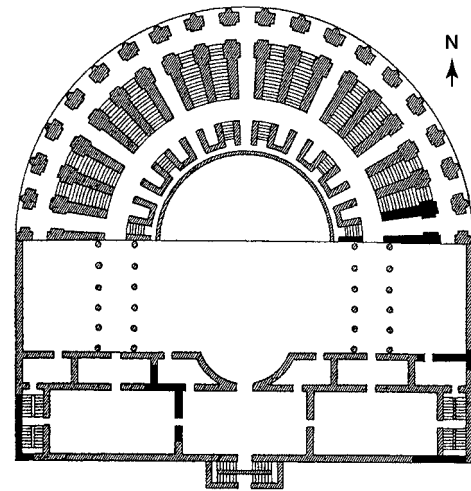
Scene: in front of cavea, in position where *scaena* would have been, was a platform supported by 9 (originally at least 11) barrel-vaulted rooms; barrel-vaulted *cryptoporticus* perpendicular to them.

Remains: only 2 short stretches of curved walling survive.

Date: 70–60 BC (Hanson); 87–82 BC, from inscription (Coarelli).

Inscriptions: inscription commemorates building of sanctuary and mentions *porticus* 260 paces long, *exedra* and *porticus pone scaenam* 140 paces long (*CIL* 1². 1492 = *CIL* 14. 3664 = *ILS* 5546 = *ILLRP* 680 = *Inscr. It.* IV. I. 19; *CIL* 14. 3667, 3668).

Bibliography: P. Mingazzini, *St. Sard.* 10–11 (1952), 163. Hanson, *Theater-Temples*, 31–2, 36. C. F. Giuliani, *Forma Italiae*, Reg. I, vol. 7: *Tibur*, 1 (Rome, 1970), 164–201. Coarelli, 'Archit. Sacra'; *Lazio*, 77–85.



PLAN 32. Tibur, Villa of Hadrian, Latin Theatre

TIBUR (Tivoli, Roma) Hadrian's Villa

GREEK THEATRE (Plan 31)

Location: 300 m north of 'Poecile'; close to Temple of Aphrodite.

Cavea: D 36 m, facing north-east; only lowest seats survive, and some marble steps of central staircase which divides it into 2 *cunei*.

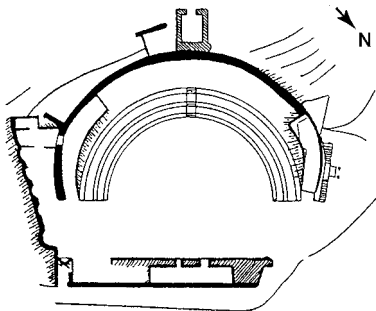
Substructures: sides of cavea supported on vaults, which form rooms, probably for props; *crypta* around cavea supported highest seats; rectangular room at top of cavea in middle, ?a shrine.

Scene: narrow rectangular stage with staircase up to it and doorways, at sides of which can be seen fragments of columns and marble revetments; a Doric column still stands at one side; façade had portico of 14 columns and half-columns (Piranesi).

Porticus post scaenam: large *quadriporticus* north-west of theatre, ?hippodrome (Piranesi).

Decoration: large marble herms of Tragedy and Comedy (now in Vatican Museum) found at entrance to theatre.

Remains: some remains of seating and stage area.



PLAN 31. Tibur, Villa of Hadrian, Greek Theatre

LATIN THEATRE (Plan 32)

Location: on opposite side of palaestra to Greek theatre.

Cavea: D 61 m, facing south.

Substructures: cavea supported on two sets of 19 radial vaults, divided by annular passage; *ambulacrum* around rim, with

façade of 19 arched openings; 12 staircases in outer set of radial vaults; 6 in internal ones.

Orchestra: D 22.3 m, paved in marble slabs.

Scaenae frons: rectilinear at sides; *regia* enclosed in large semi-circular niche.

Basilicas: basilicas at sides of stage, each separated from stage area by 2 screens of 6 columns (Piranesi).

Postscenium: divided into 6 rooms, with 3 large rooms opening off them and staircases at sides (Piranesi).

Decoration: statue of Hadrian wearing *chlamys* and holding globus (now in Vatican Museum) came from theatre (Bulgarini).

Remains: nothing visible now; Macdonald believed theatre invented by Contini and never existed.

SOUTH THEATRE (Plan 33)

Location: at south-east end of 'Academy' terrace; immediately south-east of Piranesi's 'odeon'.

Cavea: D 55 m, facing north-west; *ima cavea*, 12 rows paved in Greek marble, divided into 5 *cunei* by 6 staircases; at foot of them supports in form of lion's feet; *summa cavea*: 7 rows paved in white mosaic in 4 *cunei*. Imperial loggia, separately accessible, in middle of cavea; it terminated in circular aedicule with single opening; here Ligorio saw 4 Ionic columns and paving in red, yellow, green, and white marble; upper seating, in wood, rested on buttresses around cavea (Gusman).

Aditus maximi: staircases between semicircular section of orchestra (D) and section on line of *aditus maximi* (C); also staircases into *aditus maximi* (Piranesi).

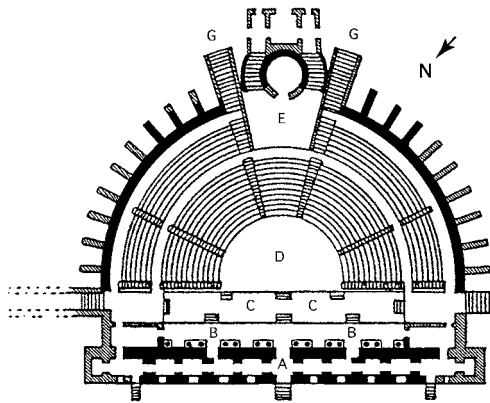
Orchestra: D 16 m.

Proscenium: H 1.50 m.

Pulpitum: L 32, W 5 m.

Scaenae frons: rectilinear; 3 doors; architrave with allegorical scenes (Ligorio); *columnatio*, 14 granite columns on 8 podia.

Postscenium: 8 arched windows; 3 doorways; central one bigger than others; outer ones at ends, not corresponding to *hospitalia*.



PLAN 33. Tibur, Villa of Hadrian, South Theatre

Decoration: in circular aedicule sockle found, bearing names of Minerva, Clio, and Hercules, as well as foot and club of Hercules.

Remains: part of seating and vaulted stage building survive.

Bibliography: F. Contini, *Adriani Caesaris immanem in Tyburtino Villam* (Rome, 1668). F. Piranesi, *Pianta delle fabbriche esistenti nella Villa Adriana* (Rome, 1781). A. Sebastiani, *Viaggio a Tivoli* (Foligno, 1828), 294–7. A. Penna, *Viaggio Pittorico della Villa Adriana*, I (Rome, 1831), 4 (Greek Theatre); 2 (Rome, 1833), 114–15 (South Theatre or odeon), 134 (Latin Theatre). A. Nibby, *Analisi storico-topografico-antiquaria della carta de' dintorni di Roma*, 3 (Rome, 1837), 699–701. L. Canina, *Architettura antica*, 3 (Rome, 1834–44), pl. cx. F. Bulgarini, *Notizie storiche antiquarie statistiche ed agronomiche intorno all'antichissima città di Tivoli e suo territorio* (Rome, 1848), Wieseler, *Theatergebäude*, 17–18, 106–7. R. Lanciani, *La Villa Adriana* (Rome, 1906), 29. H. Winnefeld, *Die Villa des Hadrian bei Tivoli* (*JdI* suppl. 30; Berlin, 1895), 18, 123–5. P. Gusman, *La Villa imperiale de Tibur (Villa Hadriana)* (Paris, 1904), 174–5, 206–8. Hanson, *Theater-Temples*, 72–3. S. Aurigemma, *Villa Adriana* (Rome, 1961), 39–40. W. L. MacDonald and J. A. Pinto, *Hadrian's Villa and its Legacy* (Yale, 1995), 41–2, 66, 134, 222–3.

TREBULA BALLIENSIS (Treglia, CE)

Location: west of acropolis.

Cavea: facing south-west.

Substructures: built on flat ground; partly rock-cut, partly on substructures.

Remains: theatre recognized by aerial photography; partly excavated in 1958.

Date: 2nd cent. AD (Ianiro, in Ciancio Rossetto).

Bibliography: G. Jannelli, *Atti della Commissione conservatrice dei monumenti e beni artistici nella provincia di Terra di Lavoro*, 9 (1878), 42–53. G. Conta Halla, *Ricerche su alcune fortificazioni in opera poligonale in area romano-sannitica* (Naples, 1978), 27. D. Caiazza, *Archeologia e storia antica*

del mandamento di Pietramelara e del Montemaggiore, I: *Preistoria ed età sannitica* (Pietramelara, 1986), 313. Ciancio Rossetto, *Teatri*, 3, 77.

TUSCULUM (Tuscolo, Roma) (Plan 34)

Location: situated at east end of town just west of acropolis.

Cavea: D 45 m, facing west-north-west; *ima cavea*: 12 rows (0.33 × 0.63–0.69 m) in 4 *cunei*; *porticus* (W 3.5 m) with 5 rows of seats (Canina).

Substructures: built against hillside; road runs under north side of cavea.

Aditus maximi: W 2.75 m.

Orchestra: D 17.5 m, surrounded by passage (W 0.95 m) and ?single step for *bisellia* (D at step 14.5 m).

Proscenium: H c.1 m; 2 curved niches; 2 staircases (Canina).

Pulpitum: L 34, W 6.7 m.

Scaenae frons: rectilinear, *regia* door W 2.45 m, *hospitalia* doors W 2.1 m, *columnatio* H c.9.6 m, 2 storeys, Ionic below, Corinthian above (Canina). Some fluted column drums (D 0.52–56 m) still lie in area of stage; also numerous cornice blocks from theatre in garden of Villa Rufinella (Hotel Tuscolano).

Postscenium: cistern to collect water behind scene building.

Porticus post scaenam: large *quadriporticus* (53 × 35 m) which Canina calls a 'forum'.

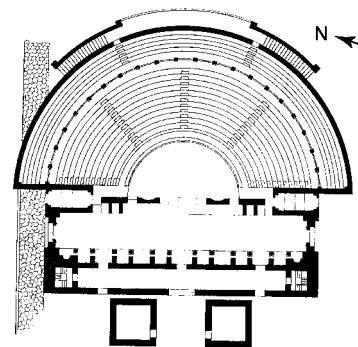
Decoration: inscribed bases for 4 statues, slightly smaller than life-size, placed between columns: Telemachus, Telegonus, Orestes, and poet Deiphilus (Fuchs, *Untersuchungen*, 48–9).

Remains: parts of cavea and footings of scene building.

Date: c.100 BC (Lauter); first half 1st cent. BC (Coarelli); late Republican (Courtois); late Republican/early Augustan (Frézouls).

Inscriptions: inscription mentioning C. Caecilius Rufus, dating to before AD 17 (*CIL* 14. 2623 cf. 2622), suggests Augustan restoration. See also *CIL* 14. 2641, 2647–51.

Bibliography: L. Canina, *BdI* (1839), 177–9; *Descrizione dell'antico Tuscolo* (Rome, 1841), 118, pl. xi. Wieseler, *Theatergebäude*, 15–16. T. Ashby, *BSR* 5 (1910), 353–4. L. Morpurgo, *NSc.* (1931), 237. Bieber, *Denkmäler*, 61, 182. M. Borda, *Tuscolo* (Itinerari dei Musei, Gallerie e Monumenti



PLAN 34. Tusculum, theatre

d'Italia, 98; Rome, 1958), 25–6. E. Frézouls, *Palladio*, 16 (1974), 45. H. Lauter, in *Hellenismus* (1976), 419. Coarelli, *Dintorni di Roma*, 123–5. Courtois, *Bâtiment*, 86–8.

VENAFRUM (Venafro, IS) (Plan 35)

Location: built against south slope of Monte S. Croce, immediately north of city grid on same lines of terracing as old Republican sanctuary; beside it to south-west large semi-circular building, not yet excavated, ?*nymphaeum* or odeum.

Cavea: D c.95 m, facing south-east; *ima cavea*: in 5 *cunei*.

Substructures: original building in *opus reticulatum*; evidence of substantial additions in *opus reticulatum* with tesserae alternately of tufa and limestone; *summa cavea* added at same time; new perimeter wall built to enclose it; space within filled with small rooms, to take thrust of hillside.

Tribunalia: staircases up to *tribunalia* built in second period.

Aditus maximi: later, west *aditus* walled off to provide water cistern for *kolymbethra*; from it conduit into orchestra, cf. Ostia.

Orchestra: D 24.6 m, surrounded by passage and 4 steps for *bisellia* (inner D 15 m); orchestra later turned into *kolymbethra*; hydraulic installations built in it to create water displays.

Pulpitum: L c.40, W 8.85 m (overall).

Scaenae frons: rectilinear; Corinthian half-capitals and 12 m of marble cornice found, probably from *columnatio*.

Basilicas: brick portico on west side, with columns covered in white stucco.

Postscaenium: seems to be divided into 4 rectangular rooms, separated by passages from 3 doorways in *scaenae frons*.

Decoration: two male statues dating to period between Caligula and Claudius found close to theatre.

Remains: building identified by aerial photography; *aditus maximi* excavated; some *opus reticulatum* walling around rim of cavea visible.

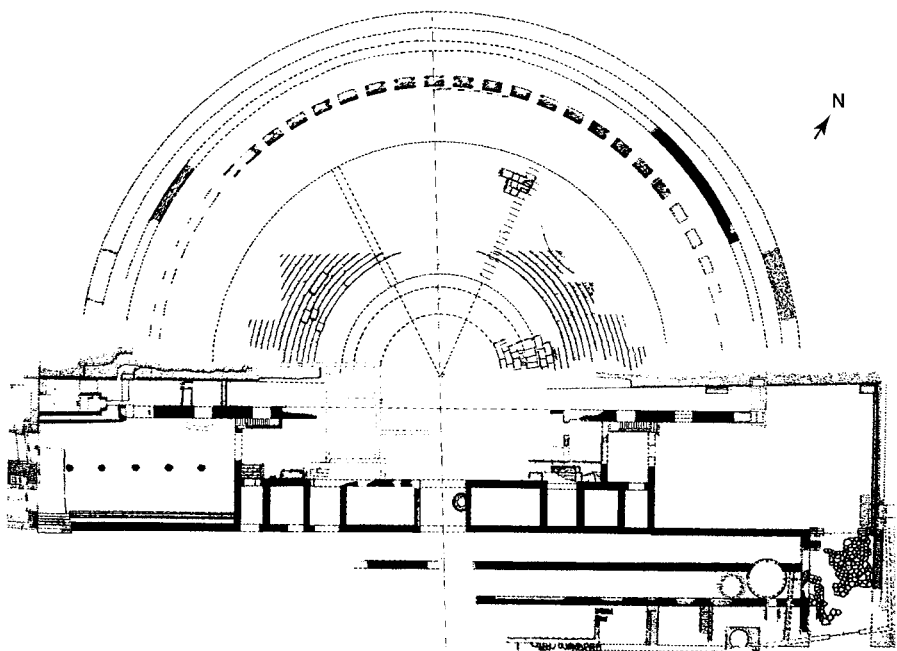
Date: Augustan, shortly after founding of colony in 14 BC; *summa cavea* built in late 1st cent. AD; badly damaged in earthquake of AD 346.

Bibliography: S. Aurigemma, *BdA* 2nd ser. 1 (1922–3), 62–4. A. La Regina, *QITA* I (1964), 55–67. S. Diebner, *Aesernia-Venafrum* (Rome, 1979), 64. S. Capini, in *Samnium: Archeologia del Molise* (Rome, 1991), 209–13; *Boll. di Archeologia*, 1–2 (1990), 229–32.

Note

(1) Bianchini found what he thought was a theatre in the Villa of Nero at Antium (Anzio); D c.44 m, facing west; it had spacious halls and other rooms each side of the 'scene'. According to Lugli it was not a theatre, but *diaeta*, whose curved outer wall has survived. Nothing survives now. M. F. Bianchini, *Camera ed iscrizioni sepolcrali de' Liberti, Servi ed Ufficiali della Casa di Augusto* (Rome, 1727), fig. 7. Wieseler, *Theatergebäude*, 15, pl. 2.10. G. Fiorelli, *NSc.* (1884), 428. G. Lugli, *Riv. Ist. Arch.* 7 (1940), 178–9. P. Chiarucci, *Anzio archeologica* (Anzio, 1989), 72–3.

(2) Lanciani found what he believed was a very small theatre at Portus Ostiensis (Porto). It was in the so-called 'Imperial Palace', which Lugli regarded as the main forum of Portus. According to Lanciani it was built on radial and annular substructures, which did not converge towards the centre of the 'scene', but to a point some metres in front. Part of the 'scene', decorated with niches, survived and there was maze of rooms behind it. R. Lanciani, *Mon. Inst.* 8 (1868), 172–3. G. Grossi



PLAN 35. Venafrum, theatre

Gondi and F. Cancani, *Descrizione delle rovine di Ostia Tiberina e Porto* (Rome, 1883), 54. G. Lugli and G. Filibeck, *Il Porto di Roma Imperiale e l'agro portuense* (Rome, 1935), 97–8. O. Testaguzza, *Portus* (Rome, 1970), 202–3. C. Pavolini, *Ostia* (Bari, 1983), 278. As a result of recent topographic work in the Imperial Palace Prof. S. Keay believes that there may be a very small theatre roughly where Lanciani and Lugli thought it was. It would be better described as an odeum. I am most grateful to Prof. S. Keay for this information.

REGIO 2

AECLANUM (Mirabella Eclano, AV)

Inscriptions: inscription mentioning *fabulae* and Menander (*CIL* 9. 1164). Another, mentioned by Mazois, bears name of C. Quinctius Valgus, son of Caius as *quattuorvir* with Marcus Magius Surus, son of Minatius (C. Quinctius Valgus as *duovir* built *theatrum tectum* at Pompeii).

Bibliography: Mazois, *Ruines*, 4. 57. Ciancio Rossetto, *Teatri*, 2. 509.

BENEVENTUM (Benevento, BN) (Plan 36, Pls. 17–19)

Location: inside walls in west part of town.

Cavea: D 93 m, facing north-west; *ima cavea*: 15 rows (0.76 × 0.40 m) in 5 *cunei*; *media cavea*: 11 rows (0.74 × 0.41 m); separated by podium wall (H 4.5 m) from *summa cavea*: 28 rows. Niches of podium wall, H 2.96, W 1.38 m; Dpth 0.8 m.

Substructures: *ima cavea* on 15 radial vaults surrounded by annular passage; 6 contain staircases to *ima cavea*; central one ran through to orchestra; 8 were storerooms. Around annular passage 25 radial vaults (including *aditus maximi*) under *media*

cavea; around them, cross-vaulted *ambulacrum*, 3 storeys high. Of outer radial vaults 13 were passageways linking annular passage and *ambulacrum*; 6 were staircases which run from *ambulacrum* to second storey of annular passage and then to seats of *media cavea*; 6 were staircases which ran from annular passage to second storey of *ambulacrum* where further staircases ran up to *summa cavea*. Façade: lowest order, 25 squat arched openings with exceptionally massive Tuscan order; togate busts in keystones; upper orders Ionic and Corinthian (Pane); above, a fourth storey.

Aditus maximi: W 3.6 m tapering to 2.55 m; above them 5 rows of seats and *tribunalia* (at level of lower *praecinctio*), accessible from staircases in *postscaenium* at sides of stage.

Orchestra: D 26 m, surrounded by passage (D at passage 23.5 m) with 3 steps (inner D 15.5 m).

Proscenium: destroyed.

Pulpitum: L 44.23, W 7.98, 9.79 m (overall).

Scaenae frons: *regia*, triple doorway enclosed in shallow rectangular niche; *hospitalia* in flat-backed semicircular niches; *regia* niche W 12.4 m; doors W 1.15 m (outer), 3.5 m (central); *hospitalia* niches W 7.52 m (doors W 2.84 m); *columnatio* (H ? m) 2 storeys (Corinthian order); *columnatio* on podium (W 1.20–1.70 m; H 2.32 m); large number of fluted shafts (D 0.59 m) lying along *porticus post scaenam*, perhaps from *columnatio*.

Basilicas: north-east basilica (14.03 × 14.26 m); traces of mosaic paving; walls with socle of grey marble and rectangular panels of pink breccia and cipollino. Door to stage, W 3.1 m.

Postscaenium: 7 rooms, 4 with semicircular niches; at each end staircase leads up to *tribunalia*.

Porticus post scaenam: 16 columns (W 6.4 m, L 86 m), approached by 3 staircases, W 4.83 m (outer), 14.9 m (central).

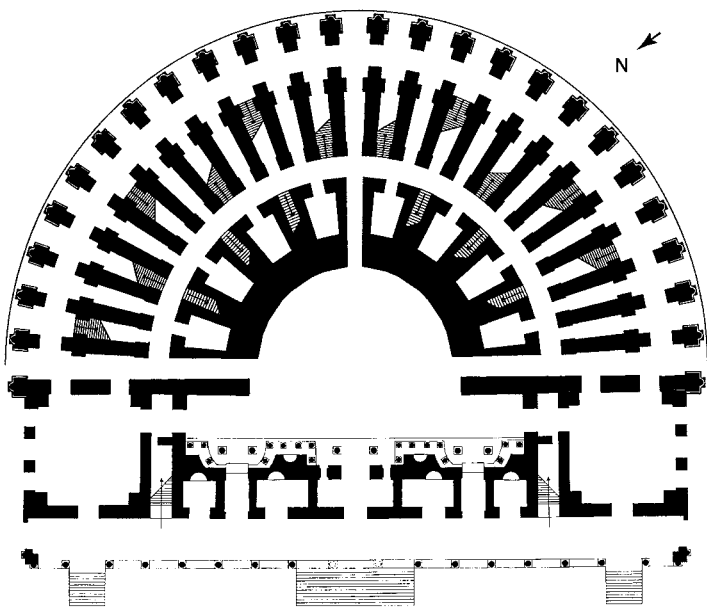
Decoration: Fuchs, *Untersuchungen*, 50–1.

Remains: cavea substantially complete, but heavily restored. Most of lower storey of scene building and north-east basilica survive, and numerous columns and architectural fragments; church built over south-west basilica.

Date: 1st/early 2nd cent. AD.

Inscriptions: theatre dedicated by Hadrian (AD 128): 'Imp(eratori) Caesari | Divi Traiani Parthici fil(io) divi | Nervae nepot(i) Traiano | Hadriano Augusto | Pont(ifici) Max(imo) tribunicia pot(estate) X Cons(uli) III p(atrici) p(atriciae) | Colonia Iulia | Concordia Beneventum | optimo et liberalissimo principi.' P. Cavuoto, *Rend. Linc.* 24 (1969), 88. Another inscription (*CIL* 9. 217) mentions Commodus; false (Mommsen).

Bibliography: A. Meomardini, *Monumenti e opere d'arte di Benevento* (Benevento, 1889), 337–56. Nissen, *Italische Landeskunde*, 813. R. Pagenstecher, *Apulien* (Leipzig, 1914), 8. Pane, 'Lavori', 516–21. K. Lehmann-Hartleben, *AA* (1926), 123. B. Pace, *Dioniso*, 10 (1927), 273–4. E. Boehring, *AA* (1928), 184; (1929), 132. A. Maiuri, *BdA* (1929), 557. W. Technau, *AA* (1932), 509. R. Horn, *AA* (1937), 434. A. De Franciscis, *FA* 2 (1947), 2634; 6 (1951), 4573. Courtois, *Bâtiment*, 237–9. Sear, 'Theater of Pompey'.



PLAN 36. Beneventum, theatre

HERDONIAE (Ortona, FG)

Location: in centre of Ortona.

Substructures: built of brick and *opus reticulatum* (Bartoccini).
Scaenae frons: part of *scaenae frons* wall survived, decorated with niches and marble veneer.

Remains: nothing has been published about this theatre since 1935; in 1964–5 Belgian mission began to excavate amphitheatre, also described as being built of brick and *opus reticulatum*. As De Boe did not mention Bartoccini's article it is difficult to know whether two buildings are same; no theatre mentioned or shown on any plan of Ortona.

Bibliography: R. Bartoccini, *Dioniso*, 5 (1935), 107. B. Pace, *Dioniso*, 10 (1947), 273. G. De Boe, in J. Mertens, *Ortona*, 2 (Rapport provisoire sur les travaux de la mission Belge en 1964/65 et 1965/66; Brussels and Rome, 1967), 89–125.

LUPIAE (Lecce, LE) (Plan 37)

Location: in centre of town, 100 m west of amphitheatre (near S. Chiara).

Cavea: D 75.20 m, facing north-east; *ima cavea*, 12 rows (0.35 × 0.71–5 m) survive, in 4 *cunei*; originally c.20 (Bernardini).

Aditus maximi: W 2.00 m.

Orchestra: D 20.1 m paved in marble, surrounded by passage (W 0.70 m) and *balteus* wall (H 0.39; W 0.27 m; D at wall 18.16 m); 3 steps for *bisellia* (H 0.18 m, W 0.95 m; H 0.16 m, W 1.18 m; H 0.18 m, W 1.05 m); inner D 11.8 m.

Aditus maximi: east *aditus* L 22.50 m.

Orchestra: D 13.20 m, with square (1.00 × 1.00 m) in centre for altar.

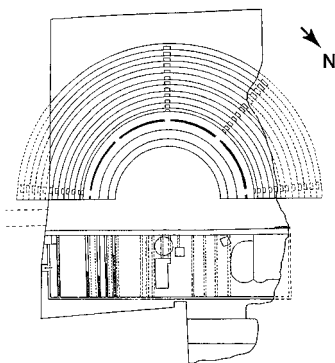
Proscenium: H 0.70 m.

Aulaeum: slot L 30, W 0.62 m; Dpth 0.52 m.

Pulpitum: L 31.80, W 7.70 m.

Scaenae frons: there seems to be no evidence for D'Andria's reconstruction.

Decoration: some terracottas and headless draped figure found near scene; from excavation of theatre, torso of Amazon, and statues of Athena, Artemis, Ares, and Heracles (Hadrianic). Fuchs, *Untersuchungen*, 51–4.



PLAN 37. Lupiae, theatre

Remains: well-preserved orchestra, *hyposcaenium*, and 12 rows of seats.

Date: Augustan; rebuilt first half 2nd cent. AD.

Bibliography: W. Technau, *AA* (1930), 406. R. Bartoccini, *Dioniso*, 5 (1935), 103. B. Pace, *Dioniso*, 10 (1947), 272–3. M. Bernardini, *I ritrovamenti archeologici di Lecce* (Lecce, 1941), 26. *BMus. Imp.* 13 (*Bull. Com.* 70; 1942), 62–3; *NSc.* (1957), 191, 193; *Lupiae* (Lecce, 1959), 53, 69–75. F. D'Andria, *Lecce romana e il suo teatro* (Lavello, 1999), 15–55.

TARENTUM (Taranto, TA)

Location: near S. Francesco di Paola (Lenormant); in front of hospital, not far from harbour (Viola); on site of medieval castle (dal Lago, Wuilleumier).

Literature: theatre mentioned by Dionysius of Halicarnassus (*Ant. Rom.* 19. 5. 8), Valerius Maximus (2. 2. 5), and Livy (25. 10. 4). Florus (1. 13. 3) and Paulus Orosius (*Adversum paganos* 4. 1) describe Roman fleet appearing while people were watching a performance in theatre during Pyrrhic War. According to Zonaras (8. 2. 370A), Pyrrhus afterwards closed theatre to prevent people gathering there and plotting an uprising. Plutarch (*Pyrrhus* 16. 2) only mentioned gymnasium and other public buildings being closed and did not mention theatre. According to Appian (I. 8), Pyrrhus put an end to social gatherings. Florus described theatre as being near harbour overlooking sea and called it *maius theatrum*, which suggests there was another smaller theatre or odeon, ?the *auleterion* mentioned by Hesychius (s.v. 'auleterion') or *mouseion* mentioned by Polybius (8. 25. 11 and 27. 1, *mouseion*; 30. 8, theatre).

Remains: theatre not yet conclusively identified. Pratilli mentioned ruins of theatre, and Lenormant saw walling in *opus reticulatum*. Viola found radial structures and an elliptical wall facing west towards Mare Grande, which he attributed to an amphitheatre built over ruins of ancient theatre.

Date: Greek theatre rebuilt by the Romans?

Bibliography: F. M. Pratilli, *Della Via Appia, ricercata e descritta da Roma a Brindisi* (Naples, 1745), 458, 495. F. Lenormant, *La Grande Grèce*, I (Paris, 1881), 105. L. Viola, *NSc.* (1881), 406–7. G. B. dal Lago, *Riv. Stor. Ant.* 2/I (1896–7), 7. P. Wuilleumier, *Tarente dès origines à la conquête romaine* (Bibl. des écoles fr. d'Athènes et de Rome; Paris, 1939), 249. B. Pace, *Dioniso*, 10 (1947), 271–2. Mitens, *Teatri Greci*, 148.

Note

(1) Luceria (Lucera, FG) is sometimes thought to have possessed a theatre on the grounds of *CIL* 9. 802 ('theatrum loc'). Colasanto identified a theatre north of the circus, but the building turned out to be an amphitheatre (B. Colasanto, *Storia dell'antica Lucera* (Lucera, 1894), 60). According to Bartoccini, the inscription should read '[amphi]theatrum loc.' (R. Bartoccini, *Dioniso*, 5 (1935), 107–8; see also B. Pace, *Dioniso*, 10 (1947), 273).

- (2) At Rudiae (Rugge, LE) a hollow shape in ground was thought by Bartoccini to be an odeon (R. Bartoccini, *Dioniso*, 5 (1935), 107). However, Frova considered the interpretation doubtful, and thought it may be an amphitheatre. Frova, 'Edifici reg. II e III', 407–8. See also C. De Giorgi, *Lecce sotterranea* (Lecce, 1907), 186–7. B. Pace, *Dioniso*, 10 (1947), 273. M. Bernardini, *La Rudiae Salentina* (Lecce, 1955), 24–5.
- (3) Torelli believed that an inscription (*AEpigr.* (1969–70), 165) from Vibinum (Bovino, FG) referring to a podium built by A. Allienus Laetus and the Augustalis A. Allienus Primus may refer to a theatre (M. Torelli, *Rend. Linc.* 24 (1969), 38 ff.).

REGIO 3

CASTIGLIONE DI PALUDI (CS)

Location: within walls on west side of town, north-west of ?agora.

Type: theatre of Greek type with converging *analemmata*; sides curtailed by rectilinear walls.

Cavea: D c. 100 m, facing south.

Orchestra: D c. 20 m.

Remains: only semicircle which separates orchestra from cavea and walling around top of cavea now visible.

Date: 4th cent. BC (Frova).

Bibliography: G. Jacopi, *Bruttium*, 29 (1950), 7; *FA* 5 (1950), 1624; 8 (1953), 1611. R. Cantarella, *Dioniso*, 14 (1951), 105. Greco, *Magna Grecia*, 120, 122. Frova, 'Edifici reg. II e III', 406. Mitens, *Teatri Greci*, 130–1.

CAULONIA (Monasterace Marina, RC)

Location: 8.5 m from stylobate of Doric temple.

Type: *theatron* with rectilinear steps of kind common in Greece in Classical period, ?used for plays.

Cavea: theatral area consisting of 5 stone steps (0.28–33 × 0.50 m) running parallel to north side of temple for a distance of 52.5 m; they then turn a right angle and run north for a further 15.50 m.

Date: 5th cent. BC; same period as temple, at time when league established between Caulonia, Croton, and Sybaris (Osanna).

Bibliography: P. Orsi, *Mon. Ant.* 23 (1914), 875–9. M. Osanna, *Dial. Arch.* 3rd ser. 7/2 (1989), 55–63.

CONSILINUM (Padula, SA)

Location: inscription found in area called S. Biagio, at foot of eminence on which Consilinum was built.

Date: late Republican.

Inscriptions: *spectacula* and building of *maeniana et pulpitum scaenae*. *Inscr. It.*, III. 1. 208.

Bibliography: V. Bracco, *Rend. Linc.* (1969), 238–9. Fuchs, *Untersuchungen*, 56–7.

COPIA (Sibari, CS) (Plan 38)

Location: centrally located, aligned to the grid plan.

Cavea: D 68 m, facing south.

Substructures: columnar enclosure of segmental shape, composed of *opus reticulatum* and reused squared blocks; semicircular colonnade inside and rectilinear colonnade to south (use unknown); c. 100 years later hemicycle reinforced to become support wall for theatre with wooden seating (Arslan). In third phase back of cavea buttressed, columns of curved colonnade broken and earth fill made, to support stone seating, accessible by small staircases at sides.

Aditus maximi: W 2 m.

Orchestra: D c. 20.5 m.

Pulpitum: L 37 m.

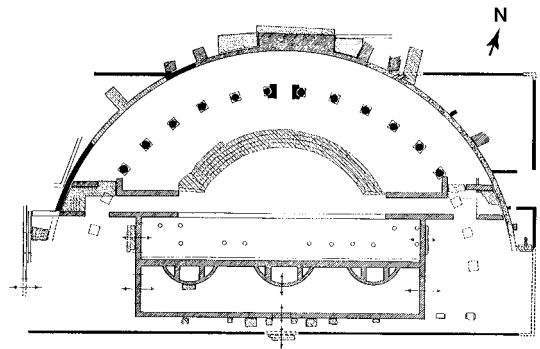
Scaenae frons: 3 semicircular niches; no doors (Arslan); *regia* niche W 7.66 m, *hospitalia* niches W 6.80 (west); 6.50 m (east); spur walls in each niche, connecting back of niche with rectilinear wall in front, supported pairs of columns; in *opus incertum* with some brick.

Postscenium: single room (L 37 m, W 6 m).

Remains: parts of outer curved wall, lowest seats, and footings of the scene building.

Date: original building early Augustan; first theatre mid-1st cent. AD; stone seating mid- to late 2nd cent. AD (Arslan). Original building 1st cent. AD; first theatre second half 2nd cent. AD (Giuliani).

Bibliography: C. F. Giuliani, *NSc.* 23, suppl. 1 (1969), 14–18. E. Arslan, *NSc.* 24, suppl. 3 (1970), 555–89.



PLAN 38. Copia, theatre

ELEA (Velia, SA) (Plan 39)

Location: on acropolis.

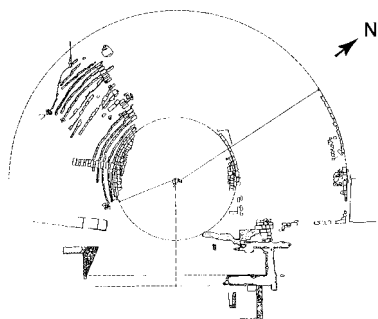
Cavea: D 47.5 m, facing south-east; cavea: c. 19 rows (0.28 × 0.67 m) in 6 *cunei*.

Orchestra: D 14.5 m, surrounded by passage (W 0.85 m); D at passage 12.8 m.

Scene: c. 28 × 5 m; narrow building behind (W c. 4 m).

Remains: heavily robbed; parts of 2 *cunei* survive and footings of scene building.

Date: 2nd/3rd cent. AD; perhaps an earlier theatre on site.



PLAN 39. Elea, theatre

Bibliography: J. Daum, in *Forschungen und Funde: Festschrift Bernhard Neusch* (Innsbrucker Beiträge zur Kulturwissenschaft, 21; 1980), 499–505; in *Koldewey Gesellschaft: Bericht über die 31. Tagung für Ausgrabungswissenschaft und Bauforschung, Osnabrück 1980* (Bonn, 1982), 27–9. Frova, 'Edifici reg. II e III', 407. Mitens, *Teatri Greci*, 132–5.

GIOIOSA IONICA (RC) (Plan 40, Pl. 20)

Location: near sea in middle of modern town; Roman baths found near by; ancient name of town unknown.

Cavea: D 47.40 m, facing south-east; cavea: 10 rows survive in 5 *cunei*; probably 20 rows originally.

Substructures: built on flat site; supported on *aggestus*; seating formed by small concentric walls of *opus incertum* separated by narrow passages.

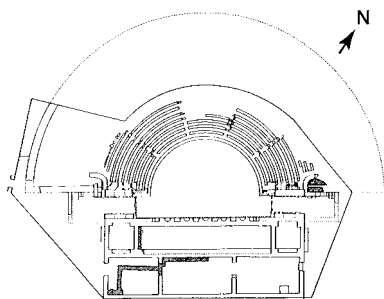
Aditus maximi: later vaulted over; part of *analemma* pulled down and staircase to upper cavea altered.

Orchestra: D 14.20 m, surrounded by podium (H 1.30 m, W 0.42 m), covered in painted plaster.

Sounding vessels: amphorae in 2 niches next to central niche of *proscenium*; another, almost complete, walled up on extreme left of 10th row of seats with its mouth facing towards orchestra (H 0.45, W 0.28 m), ?sounding vessels (Ferri). In back of podium wall, facing audience, 13 regular slots containing terracotta tubes (W 0.14 m). They end at pavement level and were acoustic (Ferri).

Proscenium: H 1.20 m; 5 curved; 4 rectangular niches; 2 staircases.

Pulpitum: L 17.65 m.



PLAN 40. Gioiosa Ionica, theatre

Scaenae frons: rectilinear; decorated with painted plaster imitating marble incrustation.

Basilicas: 3.3 × 3.46, built of thin and thick brick.

Postscenium: divided into 3 rooms; runs full width of scene building (26.6 m) including *basilicas*.

Remains: lowest part of scene building and first 10 rows of seats survive; all upper part of *aggestus* collapsed, leaving only small section of retaining wall in south-west corner.

Date: coins found date from 2nd cent. BC to time of Constantine; late 2nd cent./1st cent. BC, because of open *aditus* (Ferri); transformed into Roman theatre (1st cent. BC).

Bibliography: A. M. De Lorenzo, *NSc.* (1883), 428. S. Ferri, *NSc.* (1926), 332–8. B. Pace, *Dioniso*, 10 (1947), 268–9. E. Frézouls, *ANRW* 2. 12. 1 (1982), 369–71. Mitens, *Teatri Greci*, 151–2.

GRUMENTUM (nr. Grumento Nova, PZ) (Plan 41)

Location: At south-west side of town, aligned to grid plan.

Cavea: D 48 m, facing north-east; seats, H c.0.36 m; Dpth c.0.54 m.

Substructures: *ima cavea* on radial substructures; annular passage around them, with staircases up to seats; around it 21 radial vaults of well-laid *opus reticulatum* (including *aditus maximi*) supporting upper parts of cavea; 3 lead into orchestra; *ambulacrum* around edge of cavea, with 21 arched openings of limestone.

Aditus maximi: W 3.2 m.

Orchestra: D 17.44; surrounded by passage, W 1.15 m; D at *baltens* 15.14 m; two steps for *bisellia*, W 2.00–2.20 m (inner D c.11.00 m).

Proscenium: H c.1.20 m.

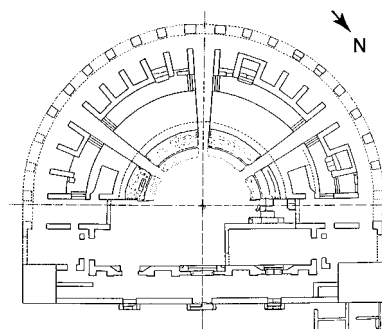
Pulpitum: L 28.8.

Scaenae frons: *regia* in rectangular; *hospitalia* in semicircular niches.

Postscenium: single long room, undivided by partitions; 3 doorways correspond to 3 doors in *scaenae frons*.

Remains: substructures of the cavea and part of the scene building.

Date: end 1st cent. BC (Greco); Augustan/Tiberian (Frova); 1st cent. AD (Adamesteanu); scene 2nd cent. AD, with Severan repairs (Frova), 2nd cent. AD, with various rebuildings in beginning 4th cent. AD (Adamesteanu).



PLAN 41. Grumentum, theatre

Bibliography: F. P. Caputi, *Contribuito alla storia di Grumentum e di Saponara* (Naples, 1902), 153. E. Magaldi, in *Lucania romana*, I (Rome, 1947), 276. B. Pace, *Dioniso*, 10 (1947), 274. P. Sestieri, *FA* 8 (1953), 3648. G. Neutsch, *AA* (1956), 365. D. Adamesteanu, *La Basilicata antica* (Cava dei Tirreni, 1974), 214; *BdA* 52 (1967), 44. Greco, *Magna Grecia*, 165. L. Giardino (ed.), *Grumentum: La ricerca archeologica in un centro antico* (Galatina, 1981), 25–6. Frova, 'Edifici reg. II e III', 411.

LOCRI EPIZEPHYRII (Locri, RC) (Plan 42)

Location: on north-east side of town, within walls; Temple of Zeus north of it.

Cavea: D 65 m, facing south-east, divided into 7 *cunei*; horseshoe-shaped.

Substructures: built against slope; at very late period radial walls built under cavea, presumably to prevent collapse.

Parodoi: at very late period *analemmata* destroyed; a kind of *parodos* substituted.

Orchestra: D 23.5 m; drain runs around rim; Roman drain runs across orchestra and under scene building; later, lowest part of cavea removed to H 2 m, for arena (W 36.66 m); big podium wall of squared blocks built; in it 3 niches (W 6 m) and 2 entrances, middle one best preserved.

Logeion: L c. 19.10 m; W 6.75 m; regular fixing holes for wooden beams, 1.60 m apart, except for centre pair, 2.40 m apart; holes for *pinakes*; inside stage holes for supports for platform; flanked by *paraskenia* (3.75 × 5.50 m).

Scene: L 26.50 m; W 5.50 m, divided into 3 rooms.

Decoration: 5 antefixes in shape of Sileni, ?from scene building; cornice with dentils (3rd cent. BC), exact provenance within building unknown.

Remains: much of lower part of cavea survives; scene building poorly preserved.

Date: 4th cent. BC (cornice and antefixes) (Mitens); turned into amphitheatre (late 2nd or early 3rd cent. AD).

Inscriptions: A. De Franciscis, in *Miscellanea di studi classici in onore di Eugenio Manni*, 2 (Rome, 1980), 663–5.

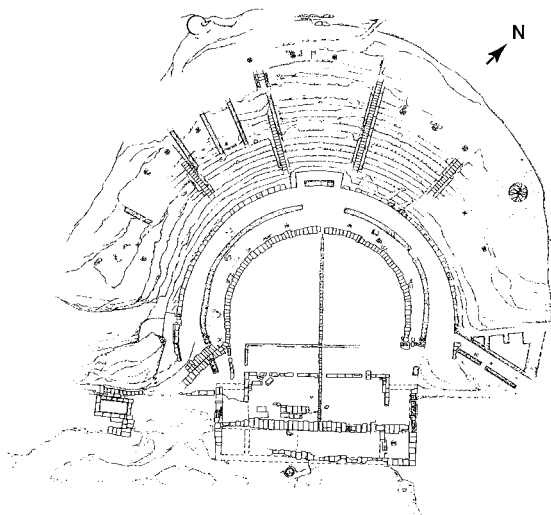
Bibliography: P. Scaglione, *Storia di Locri e Gerace*, I (Naples, 1856). P. E. Arias, *Dioniso*, 8 (1941), 188–90. B. Pace, *Dioniso*, 10 (1947), 268. G. Iacopi, *FA* 6 (1951), 1912. A. De Franciscis, *FA* 13 (1958), 2327; 15 (1960), 2518. D. Mertens, *Atti Taranto*, 16 (1976), 454–7. M. C. Parra, *Klearchos*, 19 (1977), 113–21. Graefe, *Vela Erunt*, 136. Mitens, *Teatri Greci*, 136–9.

METAPONTUM (Metaponto, MT) (Plan 43, Fig. 6)

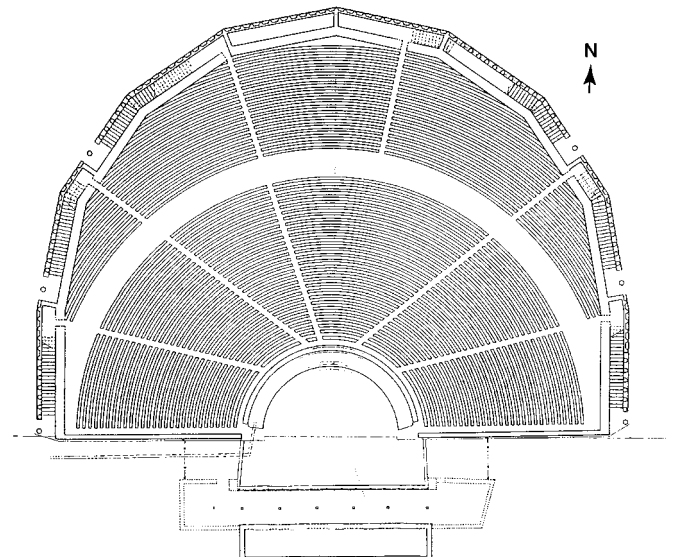
Location: on north-east side of town close to walls, facing agora.

Cavea: D 77.4 m, facing south; 7 rows survive (0.35 × 0.70–0.80 m), divided into 5 unequal *cunei* by 4 paved ramps (W 0.70 m), not radially arranged, and 2 at edges of seating next to *analemmata*; later seventh ramp added, dividing central *cuneus* into two unequal parts.

Substructures: built on fill of sand rising at 9° covered with layer of compact clay, 0.30 m thick; seats simple rectangular stone blocks, 0.35–40 m apart, projecting c. 0.35–40 m from clay; ends of *analemmata* walls reinforced on inside against thrust of fill; walls around cavea form 10-sided polygon with sides (L 14 m) consisting of pair of walls, 1.50 m apart; inner wall has foundations 1.40 m thick, wall itself 1.10 m thick. Between this and 1-m-thick outer wall staircases lead up to seats at top of cavea; outside wall plain to H 2.70 m; capped with simple moulding; above projects upper part of Doric colonnade, with triglyph frieze, cornice, and low attic; part of colonnade open, admitting light to staircases, but columns engaged into screen walls where staircases reached column level; foundation of columnar order 0.09 m higher than orchestra level; order (H 4.817 m) stood on 2 steps (overall



PLAN 42. Locri Epizepherii, theatre



PLAN 43. Metapontum, theatre

H 5.407 m); H of cavea c.5.50 m; no trace of upper order found.

Parodoi: structure across *parodoi* seems to have linked *analem-mata* with scene building.

Orchestra: D 17.40 m; later, 1-m-deep subterranean corridor built, leading from inside scene building to middle of orchestra; cuts through front of stage; seems to have been walled off at both ends; purpose unknown; ?Charonian tunnel (FS).

Stage: footings and fixing holes for wooden front of raised stage visible; *paraskenia* at sides; row of regular post holes (0.25 m square) between footings and scene building, ?for *ekkyklyma* (Mertens).

Scene: L 24; W 5 m.

Remains: 3 superimposed structures: wooden structure (*ikria*?); circular *ecclesiasterion* (D 62 m) built on earth embankment with stone seats; theatre, 7 rows of seats survive; scene building almost entirely robbed; only foundations remain.

Date: wooden structure (end 7th cent. BC); *ecclesiasterion* (mid-6th cent. BC) rebuilt first quarter 5th cent. BC; theatre (second half 4th cent. BC, restored first half 3rd cent. BC).

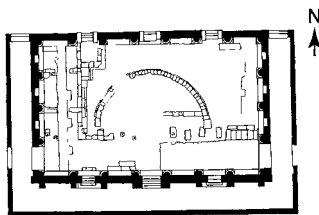
Literature: at time of Pausanias (6. 19. 11) nothing survived of Metapontum except theatre and walls.

Bibliography: M. La Cava, *Topografia e storia di Metaponto* (Naples, 1891), 69. B. Pace, *Dioniso*, 10 (1947), 270. Greco, *Magna Grecia*, 155. D. Mertens, *Atti Taranto*, 13 (1973), 190–6; 21 (1981), 130–3; with A. de Siena, *BdA* 67 (1982), 1–57; *AA* (1985), 645–71; in *Koldewey Gesellschaft: Bericht über die 31. Tagung für Ausgrabungswissenschaft und Bauforschung, Osnabrück 1980* (Bonn, 1982), 24–6; *AA* (1985), 664–8. Mitens, *Teatri Greci*, 140–4.

PAESTUM (SA) (Plan 44)

Remains: circular bouleuterion or *ecclesiasterion* (D 34.56 m) dating to 5th cent. BC; *comitium* with circular seating, built at same time as forum (after 273 BC), similar to *comitium* at Cosa; *curia* (Plan 44) on south side of forum, with semi-circular seating in rectangular walls (20.50 × 31.60 m), dating to 2nd/3rd cent. AD; no theatre has yet come to light.

Bibliography: E. Bethe, *Altertum* (1906), 287. A. Marzulle, *Paestum* (Salerno, 1933), 24. W. Frenkel, *Paestum* (Torre del Greco, 1936), 104. R. Vighi, *Il Foro di Paestum e l'edificio teatrale di tipo italico* (Rome, 1947). P. C. Sestieri, *Paestum* (Rome, 1950), 16–17. Hanson, *Theater-Temples*, 38–9. E. Greco and D. Theodorescu, *Poseidonia-Paestum, I: La 'Curia'*



PLAN 44. Paestum, curia

(Coll. de l'école fr. de Rome, 42; Rome, 1980); *Poseidonia-Paestum*, 2 (Rome, 1983), 34–49 (*bouleuterion/ecclesiasterion*). J. G. Pedley, *Paestum: Greeks and Romans in Southern Italy* (London, 1990), 78–80 (*bouleuterion/ecclesiasterion*), 116–8 (*comitium*), 163–4 (*curia*). Balty, *Curia ordinis*, 498–503 (*curia*).

RHEGIUM (Reggio Calabria, RC) (Plan 45)

Location: theatre on west side of town, perhaps near sanctuary; 7 m under modern Via Tribunali and Via Torrione.

Cavea: D ? m, facing west; 3 rows of seats (0.20 × 0.45 m) survive, divided by steps (W 0.60 m) in ?7 *cunei*.

Orchestra: D 20 m.

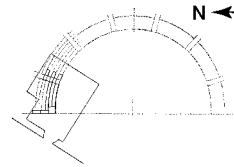
Scene frons: nothing known; 3 Ionic capitals may come from *skene*.

Decoration: some Archaic terracottas found near by; ?sanctuary (Pace).

Remains: last *cuneus* on north side found and part of next.

Date: not later than 3rd cent. BC (from construction); remained unaltered in Roman times; ?Roman theatre existed elsewhere.

Bibliography: P. Orsi, *NSc.* (1922), 168–73. K. Lehmann-Hartleben, *AA* 41 (1926), 157. Bulle, *Untersuchungen*, 236. B. Pace, *Dioniso*, 10 (1947), 266–8. W. Hartmann, *AA* (1966), 341. Mitens, *Teatri Greci*, 145–7.



PLAN 45. Rhegium, theatre

SCOLACIUM (Borgia, CZ) (Plan 46)

Type: theatre with temple behind (Frova).

Cavea: D ?48.5 m, facing south-east in 5 *cunei*.

Substructures: built against hillside on concentric and radial support walls; outer cavea wall in *opus reticulatum* connected to outer concentric wall by radial walls; not shown on plan, but if they came flush with ends of scene building overall width of theatre would be 57 m.

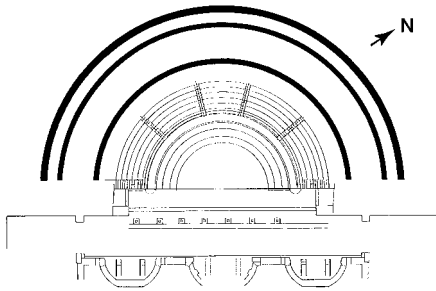
Orchestra: D 19.5 m, surrounded by *balteus* wall (D at *balteus* 17.27 m) 3 steps for *bisellia* (inner D 12.05 m).

Proscenium: rectilinear in *opus quadratum*; no niches or staircases.

Aulaeum: slot with ?8 mast holes.

Pulpitum: L 45 m; drain under *pulpitum*.

Scaenae frons: all 3 doorways in semicircular niches with rectilinear back walls of *opus quadratum* and sections of conglomerate faced with triangular bricks. No supports for columns in front of wall. Pairs of free-standing columns in front of doorways; fragments found. Traces of marble revetment, fluted half-columns, and pilaster capitals of 'sofa' type found; *columnatio*: 2 storeys of pilasters and half-columns (Frova).



PLAN 46. Scolacium, theatre

Decoration: 3 late Republican heads near south *hospitalium*; 2 headless statues near *regia* niche; above-life-sized draped figure with nude torso (?statue of god or emperor). Fuchs, *Untersuchungen*, 57–8.

Remains: stage area not fully cleared; only north part of *scaenae frons* survives above ground; foundations of rest visible.

Date: Republican, from statuary (Fuchs); present building Hadrianic, on stylistic grounds (Arslan, Frova); built after enlargement of town by Nerva (Greco).

Bibliography: G. Foti, *Klearchos*, 7 (1965), 139–44; 8 (1966), 226–7; 9 (1967), 188; 10 (1968), 117; 11 (1969), 141; 14 (1972), 131–43. E. A. Arslan, *Att. CSDIR* 2 (1969–70), 30–65. Greco, *Magna Graecia*, 107. Frova, 'Edifici reg. II e III', 405–17.

TEGIANUM DIANUM (Teggiano, SA)

Location: church of S. Michele Archangelo built on top of theatre or odeum (Lenormont).

Cavea: similar to Small Theatre of Pompeii (Lenormont).

Scene: 2 columns of pink granite from Rassano in Calabria, ?from scene, remain in place and support church organ.

Decoration: *telamon* (Museum of Teggiano) may belong to theatre, cf. Pompeii and Pietrabbondante (Lenormont).

Remains: ancient masonry served as base for walls of part of church; main lines of ancient visible.

Inscriptions: *CIL* 10. 63 (false according to Mommsen).

Bibliography: F. Lenormont, *A travers l'Apulie et la Lucanie*, 2 (Paris, 1883), 92–3.

VIBO VALENTIA, HIPPONION (Vibo Valenza, CZ)

Location: theatre in garden of former Franciscan friary; today site of theatre corresponds to back of church of Rosario and Nusdeo garden.

Substructures: built against slope; supported on concentric and radial walls, cf. Scolacium.

Remains: being excavated in 1982 (Frova).

Date: Republican (Foti).

Bibliography: Nissen, *Italische Landeskunde*, 956. A. W. Byvanck, *RM* 29 (1914), 166. G. Foti, *Klearchos*, 13 (1971), 139. M. T. Ianelli and G. Giugliano, *Ann. Pisa*, 19/2 (1989), 659–60. Greco, *Magna Graecia*, 68. Frova, 'Edifici reg. II e III', 409.

VOLCEII (Buccino, SA)

Location: near forum, under ruins of castle (Bracco).

Inscriptions: an inscription, from Vico S. Gregorii Magni, refers to 'C. Albus Festinus | ob honorem biselli' (*CIL* 10. 8104). An inscription recently discovered beneath castle refers to *tribunalia* and *gradus* (*Inscr. It.* III. 1. 26).

Bibliography: V. Bracco, *Forma Italiae*, Reg. 3, vol. 2: *Volcei* (Rome, 1978), 43.

Note

A *telamon* of the type found at Pietrabbondante and Pompeii may suggest there was a theatre at Venusia (Venosa, PZ). Ciancio Rossetto, *Teatri*, 3. 96.

REGIO 4

AEQUICULI or NERSAE (Civitella di Nesce, nr. Tagliacozzo, AQ)

Decoration: statues and inscriptions found; never published.

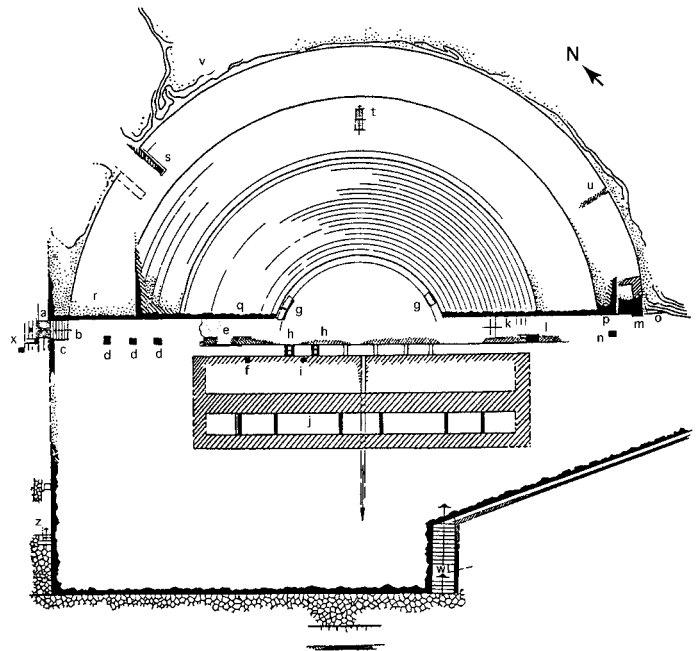
Remains: some masonry of theatre survived (Nissen).

Inscriptions: inscription mentions *collegium* paving orchestra and building *podium* and *tribunal*. They also erected statue of Iustitia Augusta and held games (*CIL* 9. 4133 = *ILS* 5525a).

Bibliography: P. Garrucci, *BdI* (1859), 99. Nissen, *Italische Landeskunde*, 462.

ALBA FUCENS (Massa d'Albe, AQ) (Plan 47)

Location: on east side of town, built against Pettorino hill; aligned to grid, facing Temple of Hercules.



PLAN 47. Alba Fucens, theatre

Cavea: D 62.5 m, facing south-west; sides enclosed in rectilinear walls; *analemmata* parallel to stage; later enlarged to semi-circular cavea D 77 m; fragments of stone seating survive (0.25–30 × 0.50–60 m) and some blocks of central staircase, 't' (Dpth 1.50 m; W 0.90 m; 0.16 m thick); line visible where lowest row of seats rested.

Substructures: built on bedrock supplemented by enormous beds of *opus caementicium*; back wall of cavea of *opus reticulatum*; survives to H 0.80 m; radial cavea walls survive at points 's' and 'u'.

Aditus maximi: original south-east *analemmata* L 23.50 m from orchestra; north-west *analemma* only 19 m to this point; north-west *analemma* (preserved to H c.2.50 m) built of polygonal blocks resting on 2 beds of *opus caementicium*; later, cavea enlarged; south-east *analemma* L 27 m; north-west L 30 m; asymmetry probably dictated by terrain. On top of polygonal walling of north-west *analemma* an *opus reticulatum* wall (H c.1.50 m) built, with corners in fine *opus quadratum*. Near corner, cutting (Dpth 0.77 m × 0.15 m) with lead pipe (L 0.66 m; 0.08 m thick); staircase (W 2.35 m) leads up to *aditus maximus*; south-east *aditus* open; slight projection at south-east angle may suggest arch. At edge of north-west *aditus maximus* 3 pier bases in breccia, 2.30 m apart and very well cut ('d d d'), first with holes for bronze clamps; not clear whether bases 'l' and 'n', on same alignment as 'd d d', supported roof over *aditus*.

Orchestra: D c.20 m; paved in bluish marble, surrounded by passage; 4 paving stones survive; slots (0.20 m thick) for *balteus* wall.

Aulaeum: slot (Dpth 2.66 m); 6 blocks (1.18 × 1.05 × 0.20 m thick) each pierced by 2 rectangular holes (0.36 × 0.4 m) with corresponding blocks at bottom of slot (all from first building phase).

Scene: L 42.5 m; W 15 m (from *proscenium* wall to exterior walls); foundation walls for *scaena* (W 2.40 m) of rubble with flat surface to receive marble plaques, thick core of foundation (W 1.60 m) with *opus reticulatum* facing for exterior walls.

Postscenium: 7 symmetrical chambers divided by fine *opus reticulatum* walls.

Porticus post scaenam: behind scene building large raised terrace.

Decoration: pieces of white, pink, and green marble, bronze bust belonging to piece of furniture, fragments of gilt statue and fragments of statue of Dionysus with thyrsus found.

Remains: many supporting walls and some elements of scene building visible at time of excavation (c.1953); now completely overgrown.

Date: early 1st cent. BC (mortar similar to basilica), enlarged second half 1st cent. BC using *opus reticulatum*; scene restored AD 40–50.

Inscriptions: recomposed inscription (AD 40–50) mentions L. Petiolanus and M. Allidius as *quattuorviri* restoring scene of theatre; also mention of statuary. F. De Visscher, *Ant. Cl.* 24 (1955), 80, nos. 45, 46. H. D. Devijver and F. von Wouterghem, *ZPE* 58 (1985), 163–81.

Bibliography: C. Promis, *Le Antichità di Alba Fucens negli Equi* (Rome, 1836), 244. F. De Ruyt, *FA* 8 (1953), 3586; 9 (1954), 4864; with J. Mertens, *Ant. Cl.* 23 (1954), 362–71. B. Andreae, *AA* (1959), 210–11. F. De Visscher, *Archaeology*, 12 (1959), 128–9. A. Ducaroy and A. Audin, *Gallia*, 18 (1960), 81. J. Mertens, *Alba Fucens*, I (Brussels and Rome, 1969), 76–80.

ALLIFAE (Alife, CE)

Location: in south-west quarter of city.

Cavea: exceeds semicircle (D ? m), facing south.

Substructures: lower cavea rests on masonry; higher parts on radial walls.

Proscenium: alternately curved and rectangular niches.

Scaenae frons: *regia* in curved niche; *hospitalia* in rectangular ones.

Decoration: torso wearing toga; 2 portrait heads (Augustan). Fuchs, *Untersuchungen*, 19.

Date: Sullan; restored at end 1st cent. AD, enlarged in Antonine period.

Inscriptions: *CIL* 9. 2350, cf. 2351 (*ludi scaenici*).

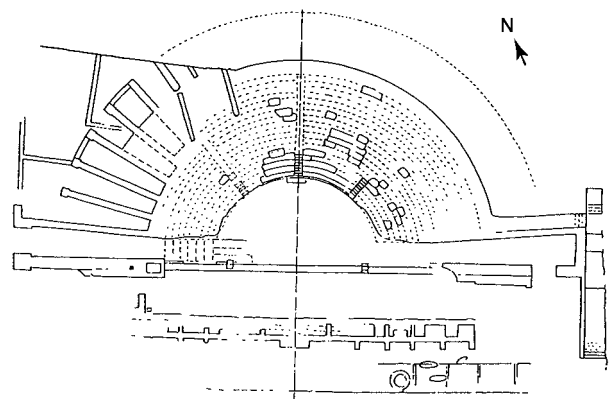
Bibliography: Nissen, *Italische Landeskunde*, 798. D. Marrocco, *L'Antica Alife* (1952). W. Johannowsky, *FA* 20 (1965), 2549.

AMITERNUM (San Vittorino, AQ) (Plan 48)

Location: in centre of ancient town, in area called Ara di Saturno near Aquila–Teramo road.

Cavea: D 80 m, facing south-south-west; cavea: 20 rows (0.28 × 0.68 m) survive in part, in 4 *cunei* divided by staircases (W 0.90 m); *praecinctio*, W 2.65 m, incl. top seat, surrounded by podium (no openings for access to upper cavea).

Substructures: ground slopes from east to west, so central and east side rests against hillside; most of west side supported on radial substructures of limestone *opus reticulatum* with large tesserae; ends of walls in limestone *opus quadratum*; walls at an angle to radial walls of substructures of same date; to hold back earth of hillside (Biolchi). On east side a staircase, W 3.00 m; 3 flights of steps, 10, then 7, then 7 steps and then landing leading to *praecinctio* at top of *ima cavea*; staircase continues but little more preserved. Because of terrain, corresponding staircase on west side turns sharply.



PLAN 48. Amiternum, theatre

Aditus maximi: west *aditus* W 3.80 m, tapering to 2.40 m; east 4.20 m, tapering to 2.40 m; both turn a right angle at end. West *tribunal* c.4.90 m deep (from front of arch to end of stage).

Orchestra: D c.21 m.

Proscenium: H 1.10 m; 2 staircases; 2 stone-lined pits (0.28 × 0.34 × 1.45 m deep) towards west end of stage, near *scaenae frons* wall.

Aulaeum: slot W 0.86 m; small square room at west end of slot (1.80 × 1.30 m) and larger curved room at east end (3.00 × 2.60 m) with stone-lined square slot in floor (internally 0.30 × 0.36 m), ?for manoeuvring ropes of *aulaeum*.

Scaenae frons: rectilinear, L 57 m; *regia* and *hospitalia* flanked by single columns on podia (W 0.60 m). Between *regia* and *hospitalia* podia (W 4.40 m) carrying four columns; at sides of *hospitalia* podia (W 2.83 m) supporting three columns; and at ends podia (W 1.70 m) supporting two columns,

Decoration: many statues found in 19th cent. (now in Villa Dragonetti and Museum of L'Aquila) including Hercules herm and female herm. Fuchs, *Untersuchungen*, 60–1.

Remains: substantial footings of cavea and scene building.

Date: Augustan (Biolchi); late Republican/Augustan (Blanck).

Inscriptions: inscription records games lasting 2 days held in AD 325: 'biduum theatrum et dena iuvenaliorum spectaculis exsibuit' (*AEpigr.* (1937), 119).

Bibliography: N. Ausiello, *NSc.* (1880), 290–6, 350–2, 379–82. Nissen, *Italische Landeskunde*, 470. R. Delbrück, *RM* 18 (1903), 154. O. D'Angelo, *Boll. Soc. ital. St. patria Abruzzese* (1906), 154. G. Annibaldi, *NSc.* (1936), 103. D. Biolchi, *BMus. Imp.* 10 (*Bull. Com.* 67; 1939), 3–6. H. Blanck, *AA* (1970), 330. S. Segenni, *Amiternum* (Pisa, 1985), 122–8.

ANXANUM (Lanciano, CH)

Remains: remains of theatre in Archbishop's palace (Nissen).

Bibliography: Nissen, *Italische Landeskunde*, 780. R. Urbano, *Antiqua*, 9/3–4 (1984), 61.

AQUAE CUTILIAE (nr. Civita Ducale, RT)

Inscriptions: a very fragmentary inscription refers to 'sc]aenam et prosc[ae]nium et por[ticum]'. *CIL* 9. 4663.

AVEIA (Fossa, AQ)

Location: on slopes of Monte Circolo, in large ruin called locally 'Palazzo del Re'.

Cavea: D 60–5 m.

Substructures: substantial wall of *caementicium* slightly curved, running east to west; 3 walls join it, probably radially.

Remains: size of ruins (preserved to H 4 m) and piece of *opus quasi-reticulatum* walling, 51 m to north, suggests small theatre. La Regina could find no trace of it.

Date: c. 100–80 BC, from *opus quasi-reticulatum* walling.

Bibliography: A. La Regina, *Mem. Linc.* 13 (1967–8), 383–4. G. F. La Torre, *Arch. Cl.* 37 (1985), 162–3.

CLUVIAE (Casoli, CH)

Location: on north-east side of town; back of scene building runs along line of city wall.

Cavea: D 40 m, facing north-east, cf. Teate and Peltuinum (La Regina).

Substructures: built on sloping ground; entirely of *opus reticulatum*.

Remains: perimeter wall of cavea and scene building visible, both preserved to considerable height.

Date: end 1st cent. BC.

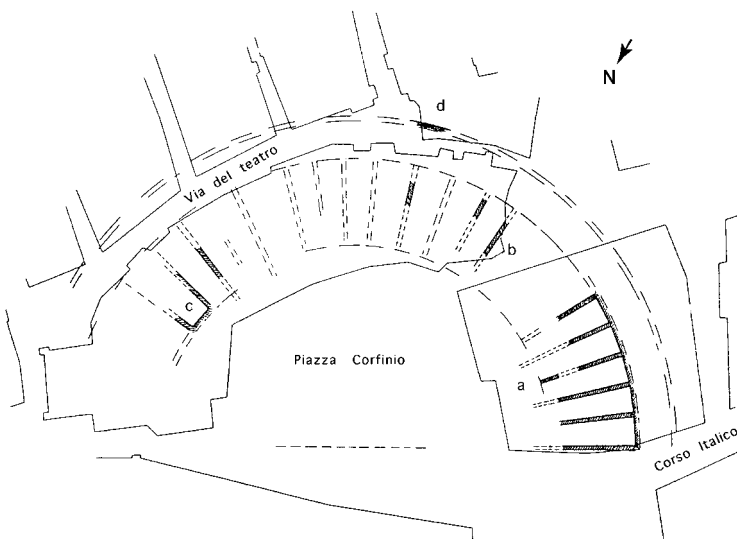
Bibliography: A. La Regina, *Rend. Linc.* 22 (1967), 87–99; *Arch. Cl.* (1973–4), 331–40; *Archeologia*, 6 (1967), 175–80.

CORFINIUM (Corfinio, AQ) (Plan 49)

Location: in main piazza (Piazza Corfinio).

Cavea: D 75 m, facing north-west.

Substructures: 6 radial walls of *opus incertum* (0.60 m thick) survive on west side of cavea (a) and portions of others at



PLAN 49. Corfinium, theatre

beginning of Via delle Fortificazioni (b); other fragments in cellars of houses on Via S. Martino (c); at (d) section of outer wall of theatre in *opus reticulatum*.

Remains: outline recognizable from air photographs in houses around main piazza.

Date: shortly after 89 BC (Coarelli on basis of inscriptions).

Inscriptions: inscription, reused in campanile of S. Pelino, records: 'T. M[u]tius P. f. Celer | IIIvir q. theatrum | aluendum, gradus | faciendos curavit se | natique consultum | fecitque, utei pequ | niam populo, pageis | retrib.' (CIL 9. 3173 = ILS 5642). Another gives list of players of *scabellum*, instrument used in dramatic performances (CIL 9. 3188). A third mentions *ludi scaenici* given by Q. Avelius Priscus on occasion of being nominated *quattuorvir* (AEpigr. (1961), 109, cf. G. Annibaldi, *Epigraphica*, 20/1 (1958), 15–17). A recently discovered inscription refers to seat numbers.

Bibliography: Coarelli, *Abruzzo*, 121–2. F. von Wonerghem, *Forma Italiae*, Reg. 4, vol. 1: *Superaequum, Corfinium, Sulmo* (Florence, 1984), 123–5.

IUVANUM (Torricella Peligna, nr. Montenerodomo, CH) (Plan 50)

Location: on hill south of forum, close to sanctuary with 2 temples.

Cavea: D c.37 m, facing east; north wall rectilinear, almost perpendicular to *analemma* wall; *ima cavea*: 8 rows survive.

Substructures: built against hillside; in places rock cut back for seating.

Orchestra: D 17 m, paved in limestone slabs.

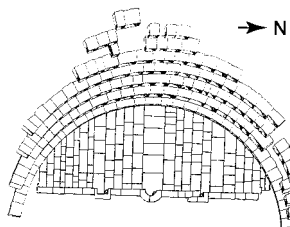
Proscenium: H 0.23 m; 1 curved (W 0.85 m); 2 rectangular niches (W 1.10 m); stage encroaches into orchestra, ?because terrain liable to subsidence.

Scaenae frons: c.2.20 m behind *proscenium* wall on partly rock-cut foundation; directly abutted onto edges of cavea; drain under scene building.

Remains: only orchestra, parts of lower seats, and footings of stage found.

Date: before 91 BC (because Roman government did not encourage new sanctuaries in Samnite territories after that date).

Inscriptions: CIL 9. 2962.



PLAN 50. Iuvanum, theatre (1 : 500)

Bibliography: G. Annibaldi, *BMus. Imp.* 9 (*Bull. Com.* 68; 1940), 92–3. H. Blanck, *AA* (1970), 335. E. Fabbricotti, *NSc.* (1981), 145–57; in *Iuvanum (Atti del Convegno di Studi, Chieti, maggio 1983; Chieti, 1990)*, 12. A. Pellegrino, *Arch. Cl.* 36 (1984), 155–97.

LAVERNAE (Prezza, AQ)

Inscriptions: inscription records building of *scaena*: 'T. Annius T. f. Rufus | L. Septimius Sa[lvii] f. Dentio | L. Annius T. f. Gritto magistr[i] | ex pagi d[ecreto] scaina[m] fac.coir | T. Annius T. f. Ruf., L. T. f. Gritto | probaverunt' (CIL 9. 3137 = I². 1794 = ILLRP 621 = ILS 5643).

MARRUVIUM (S. Benedetto, AQ)

Location: west of town in area drained of waters of Lake Fucinus by Claudius.

Decoration: inscribed statues of members of Claudian family set up in theatre; some statues now in Royal Palace at Caserta.

Date: c. AD 50.

Inscriptions: CIL 9. 3661–3.

Bibliography: Coarelli, *Abruzzo*, 101.

PELTUINUM (Civita Ansidonia, AQ) (Plan 51)

Location: north side abuts against outer face of town walls.

Cavea: D 58 m, facing east.

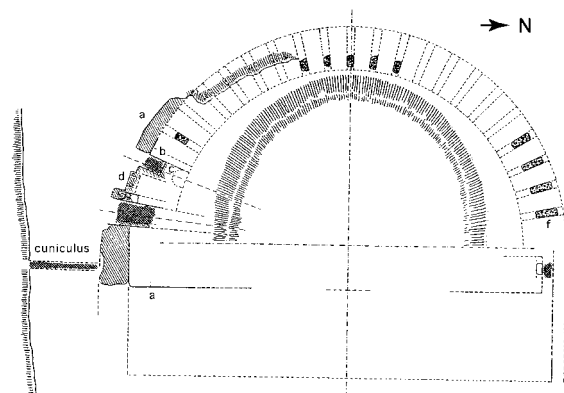
Substructures: south side of *ima cavea* on vaulted substructures; north part on hillside; *summa* on 22 radial vaults of *opus reticulatum* with tesserae 0.07–8 m a side ('f' on plan). In other places construction in blocchetti, slightly smaller than those of city wall; very late support wall in *opus vittatum*.

Remains: some radial walls, very little of scene.

Date: Augustan (because first repairs not later than Julio-Claudian period); used until late antiquity.

Inscriptions: CIL 9. 3524 (*bisellium*).

Bibliography: R. Gardner, *JRS* 3 (1913), 221–7. A. La Regina, *QITA* I (1964), 69–73; *Mem. Linc.* 8th ser. 13/5 (1968), 398–41.



PLAN 51. Pelutium, theatre

PIETRABBONDANTE, IS (Plan 52, Pl. 21)

Location: built in sanctuary with large temple immediately behind cavea; podium of temple not much higher than theatre, but would have dominated it because of its enormous columns.

Cavea: D 54 m (200 Oscan feet), facing south-east; cavea: 2 rows (H 0.40 m) of stone; all rows above probably of wood; in 6 *cunei*.

Substructures: on *aggestus* supported by polygonal retaining wall (survives to H 2.40 m; 1.70 m thick), built of huge irregular limestone blocks; further concentric walls contain earth fill and support seating; access to seats only from *aditus maximi* or small staircase at back of cavea, which directly communicates with temple behind.

Aditus maximi: *analemmata* walls of polygonal masonry; capped by 2 courses of stone and cornice following slope of cavea; they terminate in kneeling *telamones* (cf. Small Theatre at Pompeii).

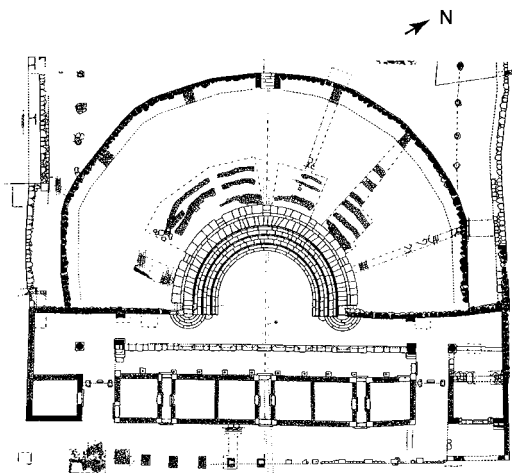
Orchestra: D 21 m, not paved; surrounded by *praecinctio* (D at *praecinctio* 18.75 m), and 3 rows of stone seats with continuous stone back, terminating at each end in arm-rests in shape of winged griffin's feet (inner D 11 m); *praecinctio* accessible from orchestra by 2 staircases, each with 4 semicircular steps (cf. Sarno and Small Theatre at Pompeii).

Proscenium: H more than 2 m; only foundation blocks *in situ*; many blocks from it lie scattered about site; originally had 5 doorways, flanked by fluted columns supporting cornice with ovolo moulding and dentils.

Pulpitum: L 37.3, W 3.5 m; wooden planking of *pulpitum* rested directly on cornice of *proscenium*.

Scene: L 37.30 m; W 6.70 m, divided into 6 rooms; at each side public passageways, which could be closed by gates.

Basilicas: passages from stage into *basilicas* covered with flat wooden roof; beams supported on central column; built against *analemmata* walls and accessible from *aditus maximi* through arched openings, integral with polygonal wall (original feature).



PLAN 52. Pietrabbondante, theatre

Porticus post scaenam: ?12 columns.

Remains: well-preserved *prohedria* and footings of scene building.

Date: late 2nd cent. BC.

Bibliography: P. Albino, *Sannio*, 2 (Campobasso, 1879). Nissen, *Italische Landeskunde*, 791. R. Delbrück, *RM* 18 (1903), 158. V. Cianfarani, *Santuari nel Sannio* (Chieti, 1960). M. J. Strazzulla *Il santuario sannitico di Pietrabbondante* (Rome, 1972), 18–23. A. di Iorio, *Bovianum vetus, oggi Pietrabbondante* (Rome, 1974), 37–41. H. Lauter, in *Hellenismus* (1976), 417–18. Mitens, *Teatri Greci*, 162–5.

ROCCAVECCHIA DI PRATELLA, CE (Plan 53)

Cavea: D 37.20–48 m, facing south; *ima cavea*: 12 rows survive (0.32–40 × 0.75 m, lowest row 0.87 m).

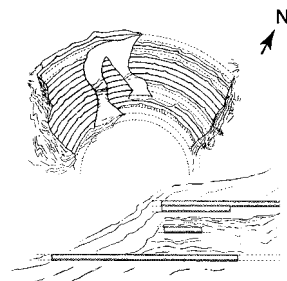
Substructures: rock-cut.

Orchestra: D c. 14.50 m.

Scaenae frons: 10.50 m from centre of orchestra circle (Caiazza).

Remains: much overgrown; only parts of 12 rows of seats visible.

Bibliography: D. Caiazza, in L. Di Corso and A. M. Villucci (eds.), *Il territorio Alifano (Atti del Convegno, S. Angelo d'Alife, 26 aprile 1987; S. Angelo d'Alife, 1990)*, 39; *Archeologia e storia antica del mandamento di Pietramelara e del Montemaggiore*, I: *Preistoria ed età sannitica* (Pietramelara, 1986), 306–13.



PLAN 53. Roccavecchia di Pratella, theatre

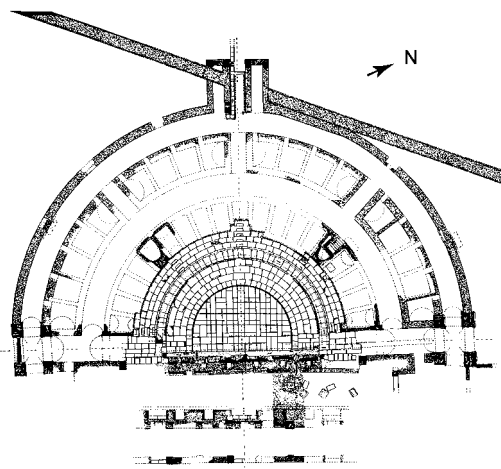
SAEPINUM (Sepino, CB) (Plan 54, Pl. 22)

Location: built against town wall; scene building parallel to *cardo*.

Cavea: D 61.50 m, facing south-east; *ima cavea*: 3 rows survive (0.35–40 × 0.70 m) in 4 *cunei*; probably c. 10 rows originally; *praecinctio* (W 2.99 m) separates it from *summa*, c. 7 rows; probably *ambulacrum* (W 2.61 m) at top; at back of cavea rectangular foundations (7.00 × 8.20 m), ?for circular shrine (many curved blocks and cornices found near by).

Vela: blocks with rectangular slots (0.17 × 0.30 m), presumably for *vela* masts.

Substructures: *ima cavea* on 19 radial vaults; inner annular passage (W 2.91–2.99 m, H 3 m) around it; 2 radial vaults with staircases from inner annular passage up to seating of *ima cavea*; upper cavea on 21 radial vaults (excluding *aditus maximi*); 18 probably storerooms; 3 were corridors from inner to outer annular passage (W 2.30–2.64 m, H 7.20 m); massive



PLAN 54. Saepinum, theatre

tetrapylon at each end; piers (1.50 × 1.40 m) form junction between outer annular passage and *aditus maximi*; outer cavea wall plain with windows and doorways at intervals.

Orchestra: D 22.92 m, paved in limestone, surrounded by *praecinctio* (W 1.12 m) and *baltens* wall (H 1 m, W 0.20 m, D at *baltens* 20.60 m); 3 steps for *bisellia* (H 0.30 m) and foot-rest (inner D 12.88 m).

Proscenium: W 1.40 m, H 1.40 m; 3 curved; 2 rectangular niches.

Aulaeum: slot L 30.5, W 1.10 m; 0.15 m below orchestra level; 6 mast holes survive of original 10 (0.60 m square; Dpth 1.50 m, 2.80 m apart); 3 apertures allow access to *aulaeum* from *hyposcaenium*.

Hyposcaenium: in middle of *hyposcaenium*, between *regia* and north *hospitalium*, a stone block with pivot-hole (D 0.20 m); 1.50 m away another with rhomboid-shaped slot, ?for rotating scenery (Gaggiotti).

Pulpitum: L 40.30, W 6.15, 7.35 m (8.75 m incl. *proscenium* wall).

Scaenae frons: rectilinear; evidence of layer of white plaster (0.5 m thick); rectangular projections in front of it supported columns, partly stone and partly plastered brick; *regia* door, W 2.80 m; south *hospitalium* door, W 2 m; *columnatio*, fragmentary Tuscan capital found with abacus (W 0.63 m, upper D 0.45 m).

Postscenium: long, undivided room (W 3.30 m); 3 doorways corresponding to those in *scaenae frons*.

Porticus post scaenam: see inscription.

Remains: only small part of *scaenae frons* revealed.

Date: late Augustan (Gaggiotti); town walls (2 BC–AD 4) give *terminus post quem*; scene building Julio–Claudian, altered in 4th cent. AD.

Inscriptions: inscription records that Herrenius Obellianus donated *porticus* and *piscina*. M. Gaggiotti, in *Sepino Archeologia e Continuità* (Campobasso, 1979), 68–70; *Ann. Fac. di Lettere di Perugia*, 16 (1978–9), 49–60.

Bibliography: Nissen, *Italische Landeskunde*, 794. V. Cianfarani, *NSc.* (1951), 88–97; *FA* 5 (1950), 4336; *Guida alle antichità di Sepino* (Milan, 1958). Hanson, *Theater-Temples*, 75; B. Andreae, *AA* (1959), 232–5. M. Gaggiotti, in *Sepino Archeologia e Continuità* (Campobasso, 1979), 59–67; in M. Matteini Chiari (ed.), *Saepinum: Museo documentario dell'Altilia* (Campobasso, 1982), 143–56. Coarelli, *Abruzzo*, 225–6.

SUPINUM (Trasacco, AQ)

Date: mid-1st cent. BC at latest (mention of *magistri Herculis*).

Inscriptions: inscription mentions painting of the *scaena* (*AEpigr.* (1975), 339 = S. D'Amato, *Epigrafie della regione dei Marsi* (Milan, 1975), n. 143); another records building of new *tribunal*, rebuilding of *theatrum et proscaenium*, and *ludi scaenici* lasting two days (*CIL* 9. 3857 = *ILS* 5644).

TEATE MARRUCINORUM (Chieti, CH) (Plan 55)

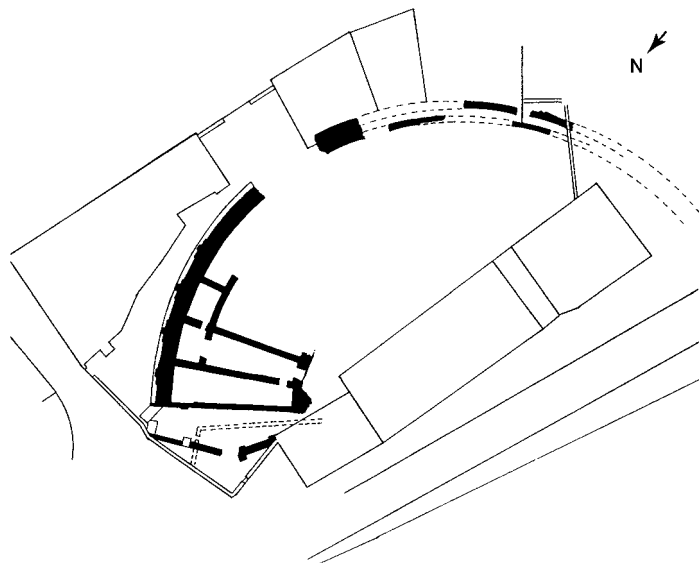
Location: in south-west part of town.

Cavea: D c.84 m, facing north-west.

Substructures: centre of cavea built against slope; sides on radial substructures (H 9 m at bottom; 1.80 m at top of slope) divided by curved walls; outer cavea wall with façade with 4 blind arches, flanked by pilasters supporting continuous brick entablature; arches, filled with *opus reticulatum* and bands of brick, gradually disappear under slope; identical arrangement of arches in gallery (H 2.30 m, W 3.15 m) running around top of *summa cavea*.

Remains: east part of cavea survives; most of west part and scene building collapsed.

Date: Neronian (Coarelli); late 1st/early 2nd cent. AD (Cianfarani).



PLAN 55. Teate, theatre

Bibliography: Nissen, *Italische Landescunde*, 444. G. Annibaldi, *BMus. Imp.* 13 (*Bull. Com.* 70; 1942), 65–7. E. Homann-Wedeking, *AA* (1942), 342. V. Cianfarani, *FA* 4 (1949), 3925; 5 (1950), 4362; in *Atti del VII Congresso Int. Arch. Class.* 2 (Rome, 1961), 295–313. Coarelli, *Abruzzo*, 146–7. G. Obletter, M. T. Piccioli, A. De Martiis, *Il patrimonio archeologico della città di Chieti: Sintesi delle conoscenze* (Chieti, 1985), 23–31.

TELESIA (Telese, BN)

Location: on east edge of town, not exactly aligned to Sullan grid-plan.

Cavea: D 48.7 m, facing south-west.

Substructures: cavea partly on radial walls and curved substructures.

Remains: known from aerial photography; few surviving remains visible on ground.

Date: pre-Sullan, rebuilt later in *opus reticulatum*.

Inscriptions: *CIL* 9. 2252 (*ludi scaenici*).

Bibliography: Ciancio Rossetto, *Teatri*, 3. 58.

Note

- (1) G. Forni mentioned a theatre at Aufinum (Ofena, AQ) (*EAA*, suppl. 1970 (1973), 784, s.v. 'teatro') but A. La Regina could find no trace of it (*Mem. Linc.* 13 (1967–8), 383, 409).
- (2) What was thought to be a theatre at Histonium (Vasto, CH) turns out to be an amphitheatre. V. Cianfarani, *Archeologia e turismo dal Gran Sasso al Matese* (Chieti, 1966), 28. However, according to Ciancio Rossetto (*Teatri*, 3. 88), it is a theatre.
- (3) An inscription (*CIL* 9. 3359) mentions that the magistrates of Pinna (Penne, PE) paid for a *gradus*, but it is not clear whether this refers to a theatre. Fuchs, *Untersuchungen*, 59.

REGIO 5

ASCULUM (Ascoli Piceno, AP) (Plan 56, Pl. 23)

Location: at foot of Colle dell'Annunziata.

Cavea: D 99.50 m, facing north.

Substructures: built against slope; cavea on radial substructures divided by curved wall (cf. Iguvium) with *praecinatio* (W 2.70 m) on top; some radial substructures contained *vomitatoria* to seats (one survives); radial vaults surrounded by *crypta*.

Orchestra: D 27.20 m; bed of mortared rubble where *bisellia* stood; some old photos show drain around it.

Proscenium: H 1.50 m.

Aulaeum: one mast hole found.

Scene: W c. 16.50 m, L 95 m; travertine architectural fragments from *scaenae frons* found in west basilica (Leporini reconstructed order); Corinthian columns (H 6.57 m) supported entablature (H 1.31 m).

Basilicas: overall W 109 m, including apsed basilicas.

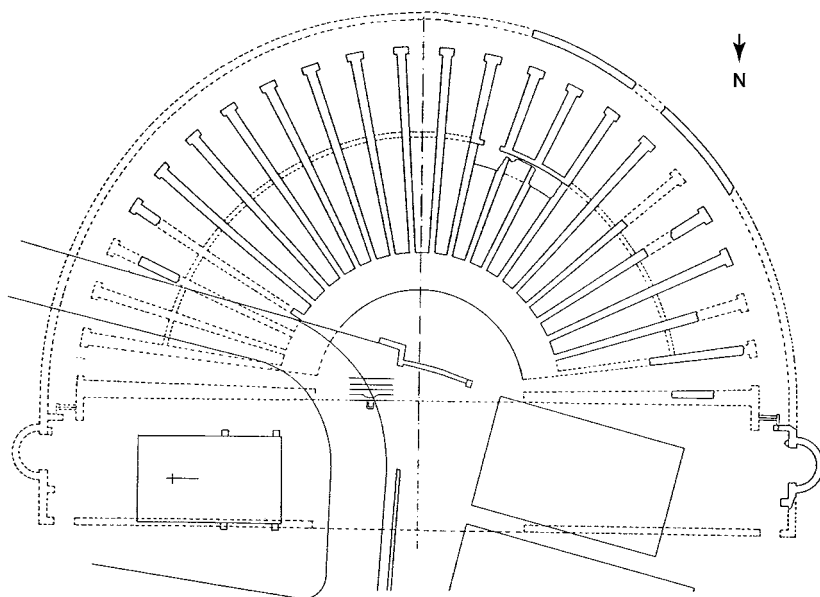
Decoration: in west basilica fingers of colossal statues, part of fine male statue, some pieces of rare marble, perhaps wall veneer, and silver coin of Faustina the Elder.

Remains: radial substructures clearly visible.

Date: earliest theatre existed in 91 BC (Diodorus); present building late 1st cent. BC; work or restoration continued into 1st cent. AD; marble decoration? Augustan or Julio-Claudian.

Inscriptions: some fragments of inscription; few letters survive; bricks with stamp 'C. Enni Iuvenalis' on two lines and 'C. Enni Primi' on single line found in west basilica (*CIL* 9. 6078–9).

Literature: Diodorus Siculus (37. 12) describes riot in theatre in 91 BC.



PLAN 56. Asculum, theatre

Bibliography: C. L. Agostini, *Asculum* (Ascoli Piceno, 1947), 75. G. Annibaldi, *FA* 6 (1951), 3814; 8 (1953), 3604; 13 (1958), 4091. L. Leporini, *Ascoli Piceno* (Ascoli Piceno, 1955). B. Andreae, *AA* (1959), 181–3. Annibaldi, ‘Archit. Marche’, 72–6. U. Laffi and M. Montagna Pasquinucci, *Asculum*, 1 (Bib. di St. Class. e orientali, 3, Pisa, 1975), 43–9. Luni, *Marche*, 40–1.

FALERIO PICENUS (Falerone, AP) (Plan 57, Pl. 24)

Location: in the east part of the town.

Cavea: D 49.20 m, facing north-west; *ima cavea*: 6 rows (0.30 × 0.59 m) in 4 *cunei*; *praecinctio*: W 1.31 m; *media*, 9 rows in 4 *cunei*; *summa*, c. 5 rows.

Substructures: *ima* and *media cavea* on 12 radial vaults (excluding *aditus maximi*); divided by curved wall with *praecinctio* on top; *ambulacrum* (W 2.36 m) around them, supporting *summa cavea*; outer façade of 21 arched openings flanked by brick piers (1.06 m square), decorated with half-columns (D 0.62 m) resting on bases (0.69 × 0.33 m), later covered with marble veneer. Built of *opus reticulatum*, and blocchetti with brick reinforcements at corners of scene building; annular passage, *aditus maximi*, and *vomitoria* of stone with brick courses.

Aditus maximi: W 2.33 m with *tribunal* over each.

Orchestra: D 19 m, paved in travertine.

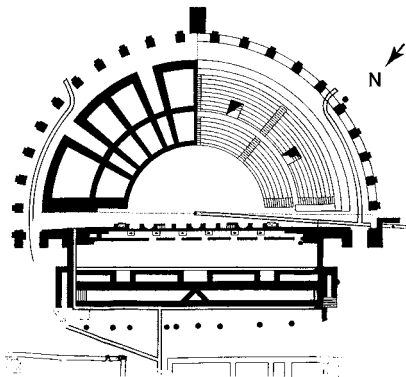
Proscenium: brick, decorated with marble veneer; 3 curved; 4 rectangular niches; 2 staircases.

Aulaeum: slot L 33.20 m, W 0.97 m, Dpth 0.46 m; 6 mast holes (0.30 × 0.30 m).

Scaenae frons: rectilinear; *regia* door, W 3 m, *hospitalia*, door W 2.10 m.

Postscaenium: L 33.2, W 4 m; accessible by 2 staircases at sides; triangular piece of masonry behind *regia*, ?for scenery (Gaggiotti).

Decoration: 2 *telamones* found in east *aditus maximus* (1836), now lost; statue base for C. Caesar (after 6 BC); Ceres, female draped figure, Victory, and nude male statue with aegis, perhaps Trajan, belong to Trajanic sculptural programme. Fuchs, *Untersuchungen*, 62–5.



PLAN 57. Falerio Picenus, theatre

Remains: well-preserved cavea; footings of scene building.

Date: Augustan with Claudian and Antonine restorations.

Inscriptions: inscription (*CIL* 9. 5426) records work on theatre in AD 43: ‘Ti. Claudio Drusi f. Caesari August. I Germanico I pontifici maximo trib.potest. III cos. III imp. III p.p. I L. Celer Quidacilius pater nomine filii et suo testamento fieri iussit I C. Octavius L. f. Vel. Celer adiecta pecunia faciendum curavit.’ Another inscription (*CIL* 9. 5428 = *ILS* 5652) records donation of statues by Antonia Picensina, ‘sacerdos divae Faustinae’, in Antonine period. Also *CIL* 9. 5425, 5430, 5432, 5434, 5441–2, 5445, 5449, 5452, 5459, 5485, 5512.

Bibliography: G. De Minicis, *Ann. Inst.* (1839), 5–61; *Mon. Inst.* 3 (1839–43), pl. I. S. Campanari, *Teatro di Faleria nel Piceno* (Rome, 1840). Wieseler, *Theatergebäude*, 19–20. P. Bonvicini, *Studia Picena*, 22 (1954), 33–44, Figs. I–VIII; *Rend. Linc.* 26 (1971), 371–84. Gaggiotti, *Umbria*, 276–8. Luni, *Marche*, 48–50.

FIRMUM (Fermo, AP) (Plan 58)

Location: built against north slope of acropolis.

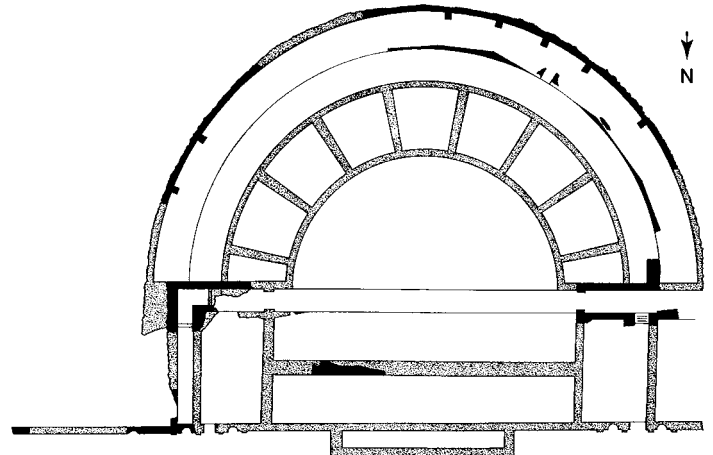
Cavea: D c. 75 m, facing north.

Substructures: curved outer wall in brick with internal buttresses at several points; inner wall concentric with it, with vault supporting *summa cavea*; third concentric wall supported *media cavea*; remains of *vomitiorium* to seating.

Aditus maximi: west *aditus* (W 3.40 m); 5 steps lead up to it; east *aditus* turns right angle because of slope of hillside; 2 m higher than west one, it may give access to *tribunal* or *praecinctio* (Pasquinucci).

Scaenae frons: 2 columns and 2 Composite capitals of Severan date, now in courtyard of Palazzo Vitali Rosati, probably from theatre.

Postscaenium: small niche flanked by pilasters on *postscaenium* wall behind east *basilica* (found 1853); brick wall (L 14 m) with 4 niches for statues (W 2.05 m, H 3.60 m) flanked by pilasters supporting entablature (found 1934); probably outer, north-facing wall of *postscaenium*.



PLAN 58. Firmum, theatre

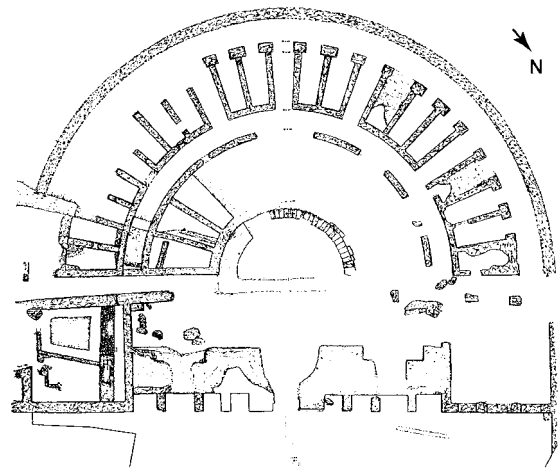
Decoration: statues of Genius and headless and armless female statue found (1786 and 1853). Fuchs, *Untersuchungen*, 66–7.

Remains: part of outer curved wall visible in lower part of Via del Teatro, and parts of *aditus maximi*; part of *postscaenium* wall found in basement of Cassa di Risparmio.

Date: Augustan; redecorated at time of Marcus Aurelius (inscription); *scaenae frons* rebuilt by Severans (capitals).

Inscriptions: *CIL* 9. 5354.

Bibliography: G. De Minicis, *Ann. Inst.* (1858), 125–36. G. Napoletani, *Fermo nel Piceno* (Studi di Storia antica, 7; Rome, 1907), 132–40. G. Cicconi, *Atti/Mem. St. Patria per le Marche* (1941), 85. Annibaldi, 'Archit. Marche', 72. M. Pasquinucci, in L. Polverini *et al.*, *Firmum Picenum*, I (Pisa, 1982), 259–95.



PLAN 59. Helvia Ricina, theatre

HATRIA (Atri, TE)

Location: under former orphanage.

Cavea: D c.70 m (Azzena).

Substructures: 2 barrel-vaulted annular passageways found, built of triangular bricks; outer, slightly wider and higher and floor at slightly higher level than inner; therefore vault of outer passage c.0.50 m higher. This suggests that slope of seating continued over vaults, which probably supported *summa cavea*; staircase outside outer passage leads from approximately level of modern street down to level of corridors, and probably gave access to *media cavea*; traces of another staircase further down outer passage.

Remains: excavations (1984) revealed 2 vaulted annular passages.

Date: Augustan (Azzena).

Bibliography: G. Azzena, *Atri. Forma e urbanistica* (Città antiche in Italia, 1; Rome, 1987), 53–7, 77–9.

HELVIA RICINA (Villa Potenza, MC) (Plan 59, Pl. 25)

Location: centrally located, not far from forum.

Cavea: D 71.92 m, facing north-east; *ima cavea*: c.17 rows; *praecinctio* (W c.2.50 m) separates it from *media*, c.14 rows.

Substructures: *ima cavea* rests on ?12 radial barrel-vaults surrounded by annular passage (W 2.4–2.5 m); *media* on 23 barrel-vaults (excluding *aditus maximi*), 6 staircases to *praecinctio*; 5 passages to inner annular passage; 12 storerooms. *Ambulacrum* under *summa cavea* entirely disappeared; only footings of curved outer wall survive; walling of diagonally cut bricks (0.28–29 × 0.39 × 0.04 m thick) bound together by very hard mortar.

Orchestra: D 17.16 m; paved with hexagonal and heart-shaped bricks, surrounded by passage (W c.1.2 m) and one step for *bisellia* (W c.1.20 m).

Proscaenium: H 1.50 m.

Aulaeum: 8 mast holes (0.37 × 0.38 m; Dpth 1.15–1.20 m).

Pulpitum: L 41 m, W 6.58 m (to podium; 10 m to back of central niche).

Scaenae frons: *regia* (door W 3.84 m) in curved niche (D 9.62 m); *hospitalia* (doors W 1.92 m) in rectangular niches; *scaenae frons* covered in marble veneer and painted plaster.

Basilicas: south-east L 12.6, W 12.4–12.8 m; north-west L 13.3, W 13.3 m.

Postscaenium: single undivided room, L 49, W 7.40 m, flanked by 2 smaller rooms, L 8.50, W 7.40 m, north-east of basilicas (Inglieri).

Porticus post scaenam: no visible trace.

Remains: cavea and scene building preserved to considerable height.

Date: 1st cent. AD (Inglieri), end 1st/early 2nd cent. AD (Lugli), Trajanic (Gaggiotti, Blake).

Bibliography: M. Santoni, *Il teatro dell'antica Helvia Ricina* (Camerino, 1877). Nissen, *Italische Landeskunde*, 420. R. Inglieri, *Dioniso*, 8 (1939), 104–9. Lugli, *Tecnica*, 597. G. Annibaldi, *FA* 6 (1951), 4624. Blake, *Construction*, 263. Gaggiotti, *Umbria*, 249–50. Luni, *Marche*, 63–4.

INTERAMNIA PRAETUTTIORUM (Teramo, TE) (Plan 60)

Location: west of forum; east of amphitheatre.

Cavea: D 78 m, facing north; *ima cavea*, c.17 rows in 5 *cunei*.

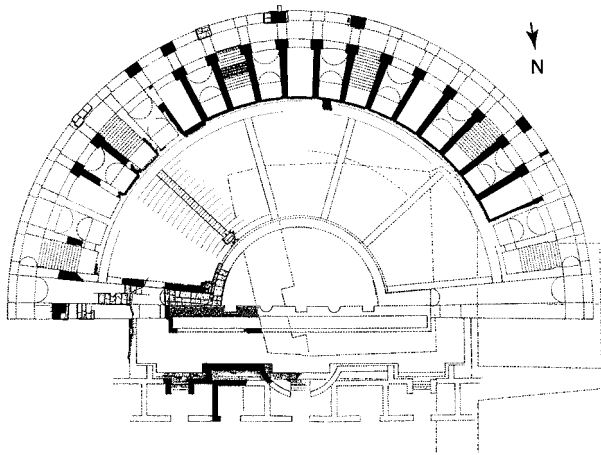
Capacity: 3,600/4,500 (FS).

Substructures: upper cavea rests on 21 (excluding *aditus maximi*) radial vaulted rooms of *opus caementicium* faced with blocchetti; 6 contained staircases leading up to *praecinctio* dividing *ima* from *media cavea*. Di Marco's plan (in Coarelli, *Abruzzo*) does not indicate whether these radial vaults continued beyond curved wall, cf. Iguvium); *ambulacrum* (W 2.3 m) around radial vaults; façade 2 storeys of arched openings resting on *opus quadratum* piers.

Aditus maximi: taper towards orchestra.

Orchestra: D 24 m, surrounded by passage (D at passage 21.7 m).

Proscaenium: W 1.50; 2 curved; 3 rectangular niches.



PLAN 60. Interamna Praetuttianorum, theatre

Aulaeum: slot L 34, W 1.50 m.

Pulpitum: L 43.6, W 6.14 m (7.64 m incl. *proscenium* wall).

Scaenae frons: *regia* in large semicircular niche, only partly excavated; *hospitalia* in rectangular niches (only east visible); *regia* door, W 2.5 m; east *hospitalium* door, W 2.25 m.

Postscenium: part of *postscenium* revealed; divided into ?5 rooms.

Porticus post scaenam: not revealed.

Decoration: many rich architectural fragments, including modillioned cornices with arms, *bucrania*, and rosettes; fine headless female statue, perhaps Muse. Fuchs, *Untersuchungen*, 67–8.

Date: c. 30–20 BC (architectural decoration and structure).

Inscriptions: monumental inscription (cannot be reassembled).

Bibliography: F. M. Avellino, *BNap.* 2 (1844), 64. F. Savini *NSc.* (1926), 391–402. E. Galli, *Le Arti*, 2 (1939), 51–3, 126,

279; *BMus. Imp.* 10 (*Bull. Com.* 67; 1939), 79; 11 (1940), 94. W. Mazziti, *Teramo archeologica, repertorio di monumenti* (Teramo, 1983), 60–83. Coarelli, *Abruzzo*, 35–8.

SULMO (Sulmona, AQ)

Location: traditionally thought to have been built against west hill of town.

Remains: curved outline of right size and shape preserved in buildings in area bounded by Via Innocenzo VII, Via Solimo, and Corso Ovidio; could indicate amphitheatre or theatre (La Regina).

Bibliography: A. La Regina, *QITA* 2 (1966), 113 and n. 60. F. von Wonerghem, *Forma Italiae*, Reg. 4, vol. 1: *Superaequum, Corfinium, Sulmo* (Florence, 1984), 226.

URBS SALVIA (Urbisaglia, MC) (Plan 61, Pl. 26)

Location: in north quarter of town, aligned to grid plan.

Cavea: D 90 m, facing south-east; *ima cavea*: ?15 rows in 5 *cunei*; *media*: ?8 rows in ?10 *cunei*; *summa*: ?8 rows in ?11 *cunei*.

Capacity: 4,050/5,050 (FS).

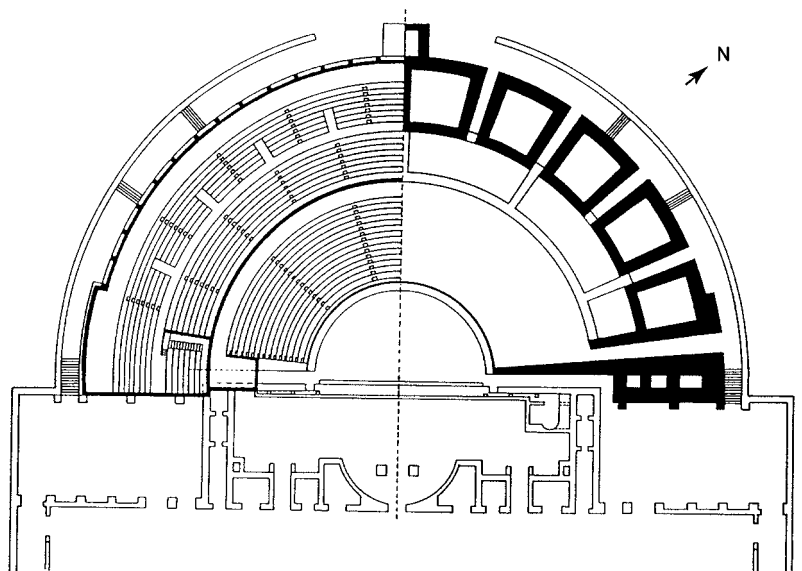
Substructures: built against hillside; upper cavea supported on radial walls, shut off top and bottom by curved walls to produce 10 blind spaces; walled *ambulacrum* around top of cavea (designed to isolate cavea from unstable hillside above), accessible by staircases from basilicas; from *ambulacrum* 8 *vomitoria* lead into *praecinatio* between *summa* and *media cavea*.

Aditus maximi: south walls of *aditus maximi* (H 12 m) heavily buttressed, presumably because of unstable ground (in spite of this they collapsed in antiquity).

Orchestra: D 24 m, surrounded by drain. Inner D 22.20 m.

Proscenium: W 1.5 m.

Aulaeum: ?12 mast holes.



PLAN 61. Urbs Salvia, theatre

Pulpitum: L 44, W 8.5 m to *scaenae frons* wall (10.00 m incl. *proscenium* wall).

Scaenae frons: *regia* enclosed in large curved niche; *hospitalia* in rectangular ones.

Basilicas: L 24, W 13.5 m; overall W c. 104 m, including basilicas.

Postscenium: 2 pairs of rectangular rooms separated by *hospitalia* passages; 2 triangular rooms behind *regia*.

Porticus post scaenam: full extent uncertain.

Decoration: togatus (Augustan), Augustan male portrait, Roman copy of an Apollo (4th cent. BC), heads of Tiberius and Nerva, and pavonazetto torso of barbarian with hands tied behind back (2nd cent. AD). Fuchs, *Untersuchungen*, 68–70.

Remains: cavea, annular passage, and some radial passages accessible, but much overgrown; outline of scene building clearly visible.

Date: Augustan; restored in Flavian period.

Inscriptions: inscription (Museo Oliveriano, Pésaro) mentions *quattuorviri* C. Salvius Liberalis and his son Vitellianus; decorated building (either forum, curia, or theatre) with columns, statues, and porticoes; monumental inscription mentions C. Fulvius Geminus, either consul suffectus of 2 BC or his son, consul of AD 29, may be dedicatory inscription; inscription (end 1st cent. AD) mentions C. Salvius Liberalis Nonius Bassus, may refer to restoration, not original building as sometimes thought. *AEpigr.* (1958), 44. E. Bormann, *Arch-Epigr. Mitt.* 19 (1896), 120–3, 212. W. C. McDermott, *CW* 66 (1973), 345.

Bibliography: Nissen, *Italische Landeskunde*, 422. F. Caraceni, *Memorie civili e religiose di Urbisaglia* (Macerata, 1947), 32. G. Annibaldi, *FA* 6 (1951), 3813; 8 (1953), 3735; 9 (1954), 5035; 10 (1955), 4450; 12 (1957), 5413; 13 (1958), 4232; 15 (1960), 4537. B. Andreae, *AA* (1959), 199–201. M. Vittoria Brugnoli, *Ragguaglio delle arti*, I, 1954–58 (Rome, 1959), 21. Annibaldi, 'Archit. Marche', 72–7. Luni, *Marche*, 61–3. M. A. Amucano, *JAT* 2 (1992), 109–24.

each other and have no curve, part of a rectilinear structure connected with the nearby circus. Brizi thought he had identified scene building of theatre in remains in basement of a house in Vicolo Bovi.

Date: Augustan (Manca, in Ciancio Rossetto).

Inscriptions: fragment found in excavations under S. Maria Maggiore (*theatri*).

Bibliography: G. Antolini, *Il tempio di Minerva in Assisi* (Milan, 1803); 2nd edn. (Milan, 1828). A. Brizi, *Att. Acc. Properziana del Subasio*, 2nd ser. 23 (1908), 422. M. Bizzarri, *Assisi e dintorni* (Assisi, 1950), 61. V. Tarchi, *BMus. Imp.* 12 (*Bull. Com.* 69; 1941), 35. C. Pietrangeli and V. Ciotti, in *EAA* 1 (1958), 741. M. J. Strazzulla, *Assisi romana (Atti dell'Accademia Properziana del Subasio*, 6th ser. 10; Assisi, 1985), 37–8. Ciancio Rossetto, *Teatri*, 2. 393.

CARSULAE (nr. San Gemini, TR) (Plan 62, Pl. 27)

Location: theatre faces amphitheatre, close to basilica and forum.

Cavea: D 62.7 m, facing west; *ima cavea*: in 4 *cunei* (not 5 as Giorgetti says).

Substructures: lower cavea on solid concrete fill; upper on 15 radial barrel-vaulted rooms with *opus reticulatum* walls; around them barrel-vaulted *ambulacrum* (floor c. 1.50 m above level of orchestra); outer façade of 22 rusticated piers in *opus quadratum* (1.20 × 1.30 m; H 2.60 m) supporting arches; tops at same level as top of seating; seating not directly accessible from *ambulacrum*, but from pair of staircases in large rectangular projection opening off *ambulacrum* at back of cavea.

Aditus maximi: taper towards orchestra.

Orchestra: D 20.5 m; paved in limestone slabs, surrounded by passage (W 0.84 m) over drain around orchestra; drain runs through middle of orchestra, under *pulpitum* into large barrel-vaulted cistern parallel to *postscenium* wall; marble *balteus* wall (0.07 m thick, H unknown) around passage

REGIO 6

ASISIUM (Assisi, PG)

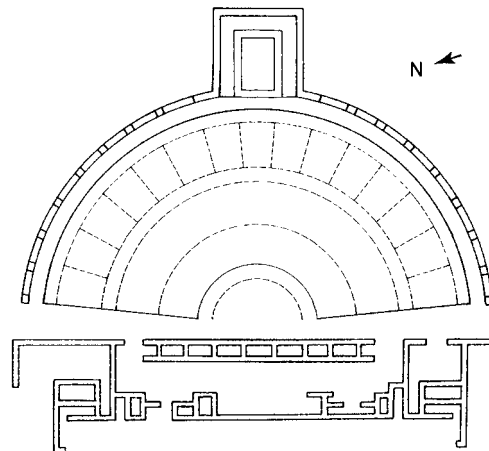
Location: scene building close to town walls (under Via del Torrione and Vicolo Bovi).

Cavea: D ? m, facing east-south-east; cavea divided into 6 *cunei* (Antolini).

Substructures: on radial vaults surrounded by *ambulacrum* with façade of 23 arched openings (Antolini).

Scaenae frons: Vicolo Bovi more or less follows line of *scaenae frons*.

Remains: in 1803 Antolini published plan of theatre; today only slight remains visible from garden of house in Via del Torrione; 2 tiers of superimposed arches built in concrete and faced in small blocks of stone; at sides of house, towards street, arch-volt of vault under cavea. However, the 3 vaults are parallel to



PLAN 62. Carsulae, theatre

(D at wall: 18.68 m); 3 steps for *bisellia* (H 0.15 m), outer one in limestone (W 0.84 m), inner ones in pink stone (W 0.80 and 0.96 m); inner D 13.48 m.

Proscenium: brick; 3 rectangular niches (1.45 × 0.63 m) originally covered in marble veneer.

Aulaeum: slot W 1.40 m; 8 mast holes (0.60 × 0.70 m).

Pulpitum: L 35.60.

Scaenae frons: *regia* in shallow curved niche (W c.10.94 m), north side almost rectilinear (shallow curve probably intended as surviving cornices, now stored in *postscaenium*, make clear); *hospitalia* in shallow rectangular niches (1.35 × 5.95 m); doors W 1.73 m (south); 1.63 m (north).

Basilicas: small basilicas at sides of stage; to west in line with *scaena* 3 small rooms, one accessible from *postscaenium*; 2 from basilicas.

Remains: no seating; outer arcade and lower courses of scene building well preserved.

Date: Augustan or Julio-Claudian.

Bibliography: G. Becatti, *Forma Italiae*, Reg. 6, vol. 1: *Tuder, Carsulae* (Rome, 1938), 99. V. Ciotti, *FA* 7 (1951), 4585; 8 (1953), 3624; 10 (1955), 4325; *San Gemini e Carsulae* (L'Umbria nella Storia, nella letteratura, nell'arte; Milan and Rome, 1976), 40–2. H. Blanck, *AA* 85 (1970), 319–21. D. Giorgetti, *Umbria* (Rome, 1984), 209–10. A. Morigi, *Carsulae (Atlante tematico di topografia antica, suppl. 3; Roma, 1997)*, 60–4.

HISPELLUM (Spello, PG)

Location: 600 m north-west of the town, immediately south-west of and aligned with the terraced sanctuary of Nortia (165 × 155 m). On site of present Villa Costanzi or Villa Fidelia.

Cavea: D c.100 m, facing west-south-west.

Scene building: parallel to the terrace walls of the sanctuary so that the two sacella of the sanctuary appear each side of the *summa cavea*.

Decoration: figure with breastplate and togate figure (both 1st cent. AD) now in Palazzo Comunale; mosaic (discovered 18th cent.) records statue of Venus erected there by Duoviri, Marcus Granius and Sextus Lollius.

Remains: only 2 big retaining walls supporting temple terraces now visible, lower one (in *opus vittatum*) with a fountain in middle; upper one, now just concrete core, once with entrance to terrace above. On other side of road, by amphitheatre, a pier with half-column, sole remains of theatre once connected with temple.

Date: Augustan or early 1st cent. AD (from *opus vittatum* and statuary found in *scaenae frons*).

Inscriptions: very long inscription of Constantinian date mentions 'ludos schenicos' (*sic*) and construction of sacred complex in honour of house of Constantine (*CIL* 11. 5265, line 20). Another (*CIL* 11. 5283) mentions C. Matrinius Aurelius as 'praecipuae laetitiae theatralis editor' and as aedile, quaestor, *duovir*, etc.

Bibliography: Nissen, *Italische Landeskunde*, 396. L. Quilici and S. Quilici Gigli (eds.), *Città dell'Umbria* (Città romane 3; Rome, 2002), 110–12.

IGUVIUM (Gubbio, PG) (Plan 63, Figs. 8, 11, 20, Pls. 28–30)

Location: on west side of town; probably in residential area.

Cavea: D 70.37 m, facing north-east; *ima cavea* 18 rows of seats (0.335 × 0.716 m) sloping at 25.5° in 4 *cunei*; separated by *praecinctio* (W ?2.96 m) with podium (H ?2 m) from *summa*, ?10 rows (0.34 × 0.62 m) sloping at 28.6° in ?8 *cunei*.

Capacity: 3,900/4,800 (FS).

Substructures: entirely built on 2 storeys of 27 (including *aditus maximi*) radial barrel-vaults with *opus reticulatum* walls; divided into 2 by curved wall (W 0.95 m) with *praecinctio* above; 5 vaults contained staircases leading up to *praecinctio*; probably further staircases to *summa cavea*. Façade: 2 storeys of arched openings in cut limestone blocks; openings W c.2.40 m, H 4.76 m (lower), 4.5 m (upper); bays, including piers and entablature, W 4.16 m, H 6.4 m (lower), 6.1 m (upper).

Aditus maximi: 2.41 m tapering to 1.97 m (north-west); 2.40 m to 2.06 m (south-east). Staircases in thickness of basilica walls to *tribunalia*.

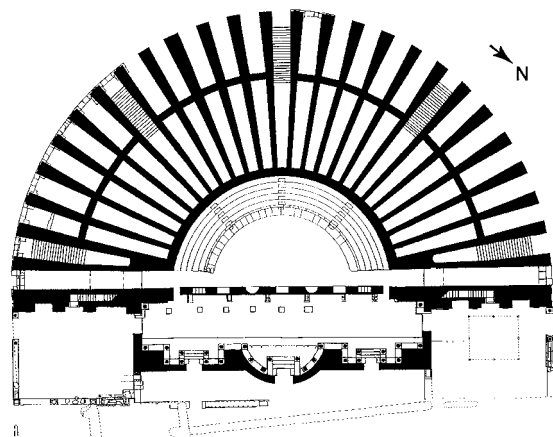
Orchestra: D 17.97 m, surrounded by paved passageway (W 1.05 m) with small fixing holes around middle; drain (W 0.35 m, Dpth 0.73 m) runs at oblique angle under central niche of *proscenium* and *hyposcaenium*.

Proscenium: W 1 m, H 1.40 m; of brick; 2 curved; 3 rectangular niches; 2 staircases.

Aulaeum: 2 parallel rows of 6 mast holes (0.36 × 0.31 m).

Pulpitum: L 36.75, W 6.46, 7.18 m (8.18 m incl. *proscenium* wall).

Scaenae frons: *regia* in shallow curved niche (W 10.57 m), door (W 2.50 m); *hospitalia* in 2 shallow rectangular niches (north-west: 7.67 × 1.84 m; south-east 7.66 × 1.84 m), door W 1.95 m; *columnatio* (H ?12.14 m) 2 storeys (Corinthian order). Much coloured marble, many architectural fragments found (now in Palazzo dei Consoli).



PLAN 63. Iguvium, theatre

Basilicas: L 15; W 11.82 m; door to stage, W c.2.60 m.

Postscænium: single room, W 3.90 m.

Decoration: life-size female head, perhaps Muse, carved in Hellenistic tradition, fragment of arm, man's foot and part of female bust carved in relief. Fuchs, *Untersuchungen*, 72–3.

Remains: well-preserved cavea and lowest courses of scene building.

Date: late Republican; basilicas Augustan.

Inscriptions: dedicatory inscription in large letters probably from *scaenae frons* (CIL 11. 5828 a–f); inscription recording building of basilicas by Cn. Satrius Rufus (CIL 11. 5820 = ILS 5531); inscription (CIL 11. 5817) dated AD 5 comes from statue of Tiberius. Also CIL 11. 5827, 5829, 5830, 5831, 5880. S. Polizzi, *Riv. di Storia Antica*, 12 (1908), 111–16.

Literature: Cicero, *Pro Balb.* 20.

Bibliography: S. Ranghiasi, *Dell'antico teatro iguviano* (Perugia, 1801). Wieseler, *Theatergebäude*, pl. II, no. 16. O. Lucarelli, *Memorie e guida di Gubbio* (Città di Castello, 1888), 578–82. H. Brunn, *BdI* (1863), 225–31. Nissen, *Italische Landeskunde*, 391. L. MacCracken, *Gubbio, Past and Present* (London, 1904). T. Ashby, *BSR* 7 (1914), 38 (mosaic). U. Tarchi, *L'arte etrusco-romana nell'Umbria e nella Sabina*, 1 (Milan, 1936), pls. 205–10. P. Moschella, *Dioniso*, 7 (1939), 3–16. G. Andreoli, *Ricordi romani nelle Marche* (Ancona, 1941). E. Galli, *Le Arti*, 3 (1941), 467. G. Annibaldi, *FA* 8 (1953), 3652. B. Cenni, *Tecniche costruttive romane: Teatro romano di Gubbio* (Città di Castello, 1973). Gaggiotti, *Umbria*, 181–4. H. von Hesburg, *Konsolengeisa des Hellenismus und der frühen Kaiserzeit (RM-EH 24; Mainz, 1980)*, 112, 121, 225. Courtois, *Bâtiment*, 89–91; F. Sear, 'The Roman theatre at Gubbio', *Medit. Arch.* 17 (forthcoming).

INTERAMNA NAHARS (Terni, TR)

Location: well-integrated into modern town plan; located between Via del Teatro Romano, Via Aminale, and Via XI Febbraio.

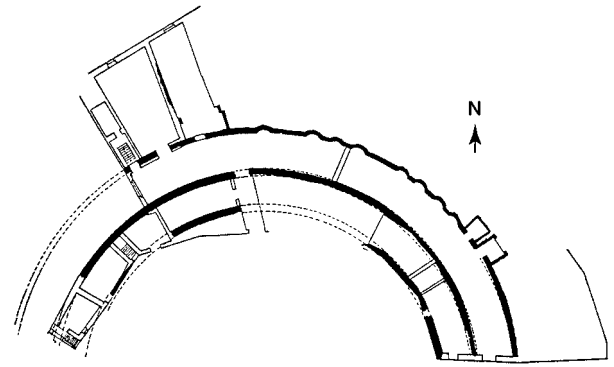
Cavea: D ? m, facing north-east.

Remains: some *opus reticulatum* walling and cornice decorated with Lesbian cyma visible in entrance and courtyard of house in Via XI Febbraio; curved walls in houses on Via del Teatro Romano follow outer rim of theatre.

Date: late Republican/early Augustan (type of reticulate and inscription).

Inscriptions: inscription records that curule aedile, C. Dexius Maximus, built *porticus* and *crypta*; *quattuorviri*, T. Abbius Pansa and his son C. Albius Pansa, contributed bronze decorations in part of cavea reserved for women: 'C. Dexius L. f. Max[umus aedilis] cur[ulis] porticum thea[tr(i)] | cryptam perf[icienda cu]ravit quos in operibus | publiceis quae s[upra s(crypta) s(unt) ex] S.C. inscriptio data est | T. Albius C. f. Pansa IIIIvir i.d. [p]ont C. Albius T. f. Pansa filius IIIIvir | opus theatri perfect(um) in muliebrib(us) aeramentis adornaver(unt)' (CIL 11. 4206).

Bibliography: E. Rossi-Passavanti, *Interamna Nahars* (Rome, 1932), 208. Gaggiotti, *Umbria*, 43–4.



PLAN 64. Mevania, theatre

MEVANIA (Bevagna, PG) (Plan 64)

Location: on east side of town, near walls.

Cavea: D c.90 m, facing south.

Substructures: 2 annular corridors with brick-faced walling: outer (W 4.86 m, H 5.38 m) an *ambulacrum*, with 2 passages leading into big rooms connected with theatre, and 5 curved niches of brick; inner (W 3.50 m, max. pres. H 2.65 m).

Decoration: many architectural fragments of cornices and friezes, and fragmentary head of masked actor found along Corso Matteotti (now in Museo Civico and in Casa Spetia).

Remains: now heavily built over. Corso Matteotti follows line of scene building and Via S. Francesco follows curve of exterior; long stretches of annular corridors in cantina Mongalli and cantina Marinucci; square room lined with *opus signinum*, probably cistern, at considerable depth below Casa Santi on Via S. Francesco 15.

Date: 1st cent. AD (Pietrangelì); 2nd cent. AD (Rivoira).

Inscriptions: inscription with word '[...]theatri' could refer either to theatre or amphitheatre (CIL 9. 5061).

Bibliography: S. Ranghiasi, *Dell'antico teatro iguviano* (Perugia, 1778), 15. G. T. Rivoira, *Architettura romana* (Milan, 1921), 2. C. Pietrangelì, *Mevania* (Municipi e colonie, 13; Rome, 1935), 73–6. Gaggiotti, *Umbria*, 140–1. D. Giorgetti, *Umbria* (Rome, 1984), 131–2.

MONS FERETER (San Leo, Secchiano, PS)

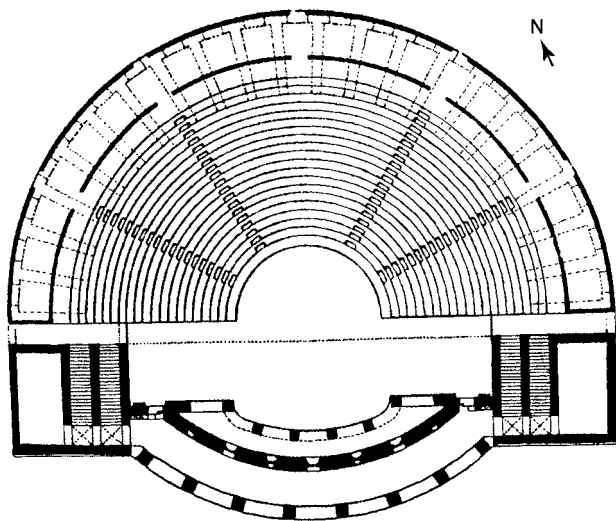
Inscriptions: inscription (AD 148) mentions theatre decorated with marbles: 'theatrum marmoribus ornatum' (CIL 11. 6481).

OCRICULUM (Otricoli, TR) (Plan 65)

Location: centrally located, west of forum area.

Cavea: D 79 m, facing south-south-west.

Substructures: recent excavations (unpublished) revealed theatre, built partly on substructures and partly against hillside; in regular *opus reticulatum* with tesserae, W 0.06–0.07 m, and tuffelli at corners; half of annular passage uncovered, running from *aditus maximus* under middle of cavea; around it, radial vaults supporting upper parts of cavea; around them curved



PLAN 65. Oriculum, theatre

barrel-vaulted *ambulatory* with doors leading to small rooms and passages in radial vaults; internal pilasters of *ambulatory* made of squared blocks. NB Panini's plan (in Pietrangeli) inaccurate; his overall diameter (c.68 m) does not include outer *ambulatory*.

Aditus maximi: parts in squared blocks.

Scaenae frons: Guattani's huge shallow niche enclosing *regia* seems to be an invention.

Decoration: most elements of *scaenae frons* dispersed; two headless seated Muses (Vatican nos. 569 and 587), found in 1782, must be from niches. Fragments of Third Style wall-painting also found in excavations. Fuchs, *Untersuchungen*, 73-5.

Remains: overgrown, but much of *cavea*, including outer *ambulatory* visible.

Date: Augustan (structure and inscription); redecorated in Antonine period (from statuary).

Inscriptions: two inscriptions (early 1st cent. AD) connect *quattuorvir* Passenius Ataadius, son of Lucius, with building of *scaena*. *CIL* 11. 7806, cf. C. Pietrangeli, *Epigrafica* (1941), 147-9. See also *CIL* 11. 7807, 7808.

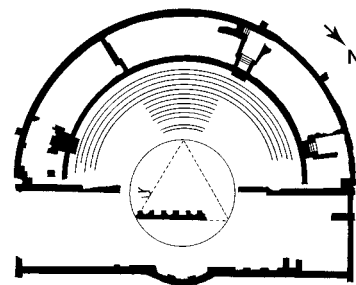
Bibliography: G. A. Guattani, *Mon. antichi inediti ovvero notizie sulle antichità e belle arti di Roma per l'anno MDC-CCV* (Rome, 1805), pl. I. Wieseler, *Theatergebäude*, 19, 110. E. Stefani, *NSc.* (1909), 291. T. Ashby, *JRS* (1921), 164. C. Pietrangeli, *Oriculum* (Municipi e Colonie, 7; Rome, 1943), 61-4; *Otricoli* (Rome, 1978), 52-9.

OSTRA (Ostra vetere, AN) (Plan 66)

Location: facing forum.

Cavea: D 44.60 m, facing north-east.

Substructures: 4 radial passages, and perhaps staircases, run to central *praecinctio*; off them lateral staircases run to top of *summa cavea*.



PLAN 66. Ostra, theatre

Aditus maximi: short section of walling at edge of *cavea*, on line of *proscenium* wall, presumably north-east wall of north-west *aditus maximus*.

Proscenium: base of triangle in orchestra (on plan) seems to mark *proscenium* wall with alternately rectangular and curved niches.

Pulpitum: width of *pulpitum* seems exaggerated, presumably because *proscenium* wall thought to be *scaenae frons* (hence Vitruvian triangle).

Scaenae frons: *regia* in shallow curved niche; piers at sides seem to mark *hospitalia*; no doors shown.

Postscenium: not shown.

Decoration: large statue (Trajanic) found in area of theatre (now in Museum of Geneva).

Remains: nothing now visible.

Bibliography: C. Ciavarini, *Gli scavi di Ostra eseguiti negli anni 1903 e 1904 dal maggiore G. Baldoni* (Ancona, 1908), 9. E. Borgiani, *Dell'antica città di Ostra e del territorio dei Galli Senoni* (Cefalù, 1911), 21. Annibaldi, 'Archit. Marche', 75-6.

PISAURUM (Pesaro, PS)

Date: 2nd cent. AD (inscription).

Inscriptions: inscription records *ludi Florales*, staged by T. Ancharius Priscus; these games included mimes; may suggest theatre (*CIL* 11. 6357). See also G. Cresci Marrone and G. Mennella, *Pisaurum, I: Le Iscrizioni della colonia* (Pisa, 1984), 29, 262-5, no. 68.

PITINUM MERGENS (Acqualagna, PS)

Location: 4 km from Acqualagna, south-west of railway station, near road for Apecchio.

Cavea: D 74 m.

Remains: little visible apart from fragments of 3 rows of seats and 2 concentric *ambulacra* underneath.

Bibliography: Annibaldi, 'Archit. Marche', 76. Gaggiotti, *Umbria*, 203.

PROLAQUEUM (Pioraco, MC)

Location: near church of S. Francesco.

Orchestra: D 20 m.

Scene: length of walling (L 9.15 m) belonged to scene building of theatre.

Remains: part of cavea and orchestra found in 19th cent.

Bibliography: Gaggiotti, *Umbria*, 256.

SPOLETIUM (Spoleto, PG) (Plan 67, Pl. 31)

Location: just inside walls; cavea built against south part of circuit.

Cavea: D 72.20 m, facing north; *ima cavea*: 11 rows in 4 *cunei* (first 3 rows of brick); *summa*: 13 rows in ?8 *cunei*; *ambulacrum* around top, accessible through 9 doorways probably corresponding to 9 staircases dividing *summa* into *cunei*.

Capacity: 2,800/3,500 (FS).

Substructures: east side of theatre built against town walls; west side on 21 radial vaults (including *aditus maximi*); around them a barrel-vaulted *crypta* with paved floor, small drainage channel and 4 windows in outer wall; from it 5 staircases run up to seating in middle of cavea; *ambulacrum* around *summa cavea* on top of *crypta*. Theatre of *opus quadratum* except for walls of *ambulacrum* where *opus reticulatum* found.

Aditus maximi: access to east *tribunal* by staircase in thickness of north wall of *cuneus* adjacent to *aditus maximus*; *tribunal* decorated and carried inscription.

Orchestra: D 21.70 m, paved in slabs of white and coloured marble; some slabs reused, which suggests restoration; one, bearing word *podiu[m]*, belonged to inscription. Around orchestra paved passage (W 0.95 m) and low walls, ?for fountains (Ciotti).

Proscenium: H ? W 0.80; 6 niches.

Aulaeum: slot W 0.75 m; 6 mast holes.

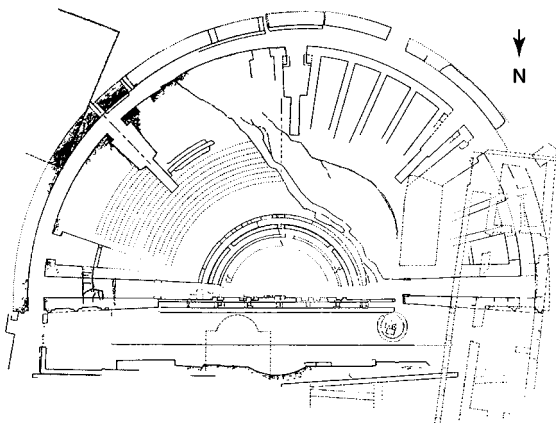
Pulpitum: L 44, W 7.72, 8.55 m (9.35 m incl. *proscenium* wall).

Scaenae frons: *regia* in shallow curved niche; *hospitalia* in shallow rectangular niches; *columnatio*, many fragments of columns and entablature.

Basilicas: south wall of east basilica still retains part of decoration; Tuscan half-columns supporting architrave and cornice with relief subjects inside coffers.

Postscenium: nothing found.

Decoration: two male heads, one of time of Julius Caesar; other an Augustus of Anzio type. Fuchs, *Untersuchungen*, 76.



PLAN 67. Spoletium, theatre

Remains: well-preserved cavea; enormous fissure through seating where entire west side slipped some 2–3 m down hillside; later buildings on top of scene.

Date: third quarter 1st cent. BC (Gaggiotti); Augustan (Lugli); first half 1st cent. AD (Pietrangeli); mid-1st cent. AD (Ciotti).

Inscriptions: *CIL* 11. 7872.

Bibliography: B. Peruzzi, *Dis. Uffizi*, no. 634. S. Sordini, *NSc.* (1891), 50–5. E. Petersen, *RM* 6 (1891), 235. C. Pietrangeli, *Spoletium* (Rome, 1939), 58–62. G. Giovannoni, *Palladio*, 3 (1939), 84. U. Ciotti, *FA* 7 (1952), 3773; 10 (1955), 4430; *Spoletium*, 10 (1960), 9–26. Lugli, *Itinerario*, 643. L. di Marco, *Spoletium. Topografia e urbanistica* (Spoleto, 1975), 53–5. Gaggiotti, *Umbria*, 111–12.

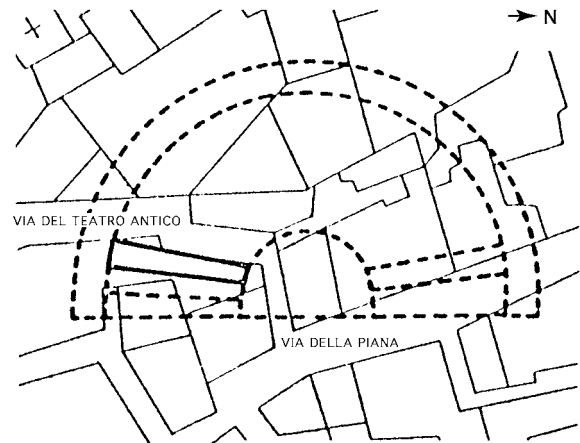
TUDER (Todi, PG) (Plan 68)

Location: on east side of town, under Via del Teatro Antico.

Cavea: D c.62 m, facing east.

Substructures: central part of cavea rests on slope; sides on substructures; 3 vaulted radial passageways visible: the most westerly of the three covered with barrel-vault, horizontal for short distance, but after 2 rows of long, narrow travertine voussoirs, slopes down steeply; *praecinatio*, above voussoirs, divides seating into two; the middle radial passageway of the three has walls faced in small rectangular stones (L 20 m, W 3 m), cf. Iguvium; only springing of vault of the most easterly of the three passageways visible; aperture between the first two passageways covered with monolithic architrave. To south two rectangular barrel-vaulted rooms at lower level than other 3 rooms, ?water-cisterns. Tascio thinks that the three radial passageways are end substructures of *ima cavea*. NB Tascio's plan should be used with caution because broken line indicating curved outer wall shows theatre of D c. 150 m.

Remains: general outline of theatre visible in medieval houses built over it. The most westerly passageway, accessible from garden of no. 1 Via del teatro antico, partly buried. The middle passageway in garden of no. 1 Via della Piana.



PLAN 68. Tuder, theatre

Date: soon after 42 BC (Gaggiotti); Augustan (Tascio).

Bibliography: G. Becatti, *Forma Italiae*, Reg. 6. vol. I: *Tuder, Carsulae* (Rome, 1938), 20–1. Gaggiotti, *Umbria*, 76. M. Tascio, *Todi* (P. Somella (ed.), *Città antiche in Italia*, 2, Rome, 1989), 50–3, 95–7.

URVINUM MATAURENSE (Urbino, PS) (Plan 69)

Location: within ancient town walls.

Cavea: D c.65 m, facing north.

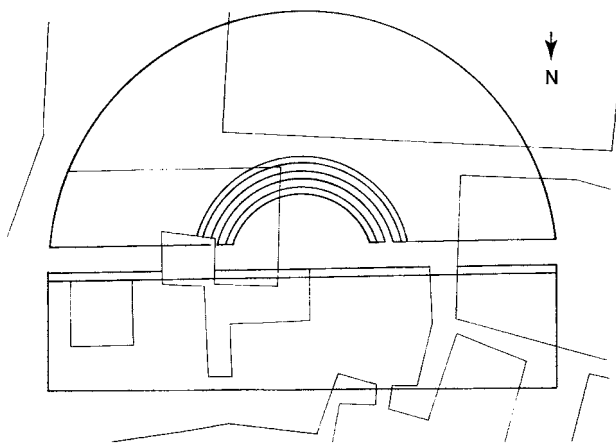
Substructures: theatre rests in depression in ground.

Remains: lowest 3 rows of seats of cavea, and some of orchestra and scene building found in Via S. Domenico; later reburied; further excavation in 1975.

Date: first half 1st cent. AD.

Inscriptions: *CIL* 11. 6050.

Bibliography: B. Ligi, *I vescovi ed arcivescovi di Urbino* (Urbino, 1953), 18. M. Luni, *Notizie da Palazzo Albani*, 6/2 (1977), n. 2. L. Benevolo and P. Boninsegna, *Urbino* (Le città nella storia d'Italia; Rome and Bari, 1986), 52–3. F. Mazzini, *I mattoni e le pietre di Urbino* (Urbino, 1982), 60, 111.



PLAN 69. Urvinum, theatre

REGIO 7

ARRETIUM (Arezzo, AR)

Location: in north-east of town close to baths, cf. Faesulae.

Cavea: D 90–5 m, facing south.

Substructures: built against hillside; cavea surrounded by wall of *opus reticulatum*.

Scaenae frons: brick-built *scaenae frons* with pilasters; veneered in polychrome marble.

Remains: parts of outer cavea wall visible between 16th-cent. Medici fortress and Viale Bruno Buozzi.

Date: Augustan or Julio-Claudian; *scaenae frons* rebuilt in Antonine period.

Bibliography: Dennis, *Cities*, 2. 383. G. Fiorelli, *NSc.* (1878), 329–30; (1880), 218. M. Falciari, *Storia d'Arezzo dalle origini*

alla fine del Granducato (Arezzo, 1928), 97. Moschella, 'Teatri settima reg.' 45–6. F. Rittatore and F. Carpanelli, *Carta Archeologica d'Italia*, fo. 114; Arezzo (Florence, 1951), 18. A. Cherici, *Atti e Mem. dell'Acc. Petrarca di Litt. art. e sc.* 50 (1988), 431–84; 51 (1989), 32, 51–2.

CAERE (Cerveteri, ROMA) (Plan 70)

Location: inside walls, probably near forum.

Cavea: D c.50 m, facing north-east.

Substructures: cavea supported on ?17 radial barrel-vaults, inner parts filled with earth, cf. Iguvium; around them concrete buttresses faced in some places with *opus reticulatum*. In two lateral sections rooms flanked by vaulted annular corridor with staircases to seats.

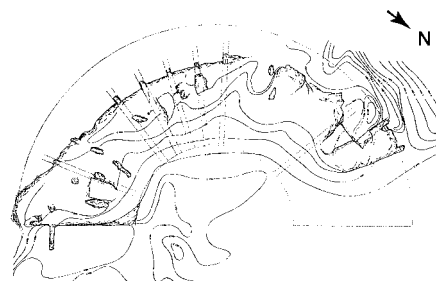
Decoration: base in Luna marble, cipollino column shafts and Corinthian capitals (some found near Convento delle Suore di Santa Teresa del Bambin Gesù); cylindrical altar with Pan and Muses, two sleeping satyrs, Apollo and colossal head of Augustus (acquired by Lateran Museum in 1848) belong to *scaenae frons*. Famous statuary group including seated Tiberius, a possible Britannicus, draped Messalina, Drusus major, and seated Claudius, now no longer thought to belong to theatre but to nearby Augusteum. Fuchs, *Untersuchungen*, 77–84; M. Fuchs, P. Liverani, P. Santoro, *Caere, 2: Il teatro e il ciclo statuario Giulio-Claudio* (Rome, 1989), 19–23, 45–50.

Remains: orchestra and foundations of scene, found in 19th cent., no longer visible.

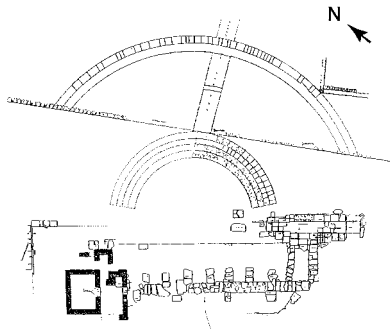
Date: before 25 BC.

Inscriptions: inscription (*CIL* 11. 3612) bearing words 'Man[...]' and 'thea[trum...]' suggests theatre paid for by Manlii, who flourished in Caere at that time. Among other inscriptions found one with words 'theatrum sca[ena]' (*CIL* 11. 3620). Another with consular date of AD 25 mentions 'ludi Latini et Graeci' (*CIL* 11. 3613). Also *CIL* 11. 3596–3602, 3604, 3616, 3621.

Bibliography: L. Canina, *BdI* 18 (1846), 129–30; Canina, *L'antica Etruria marittima*, 4. 153, 161. W. Helbig and W. Amelung, *Führer durch die öffentlichen Sammlungen klass. Altertümer in Rom*, 3rd edn., vol. 2 (Leipzig, 1912), 13–14. Moschella, 'Teatri settima reg.' 49. M. Cristofani *et al.*, *Caere, 1: Il Parco archeologico* (Rome, 1988), 92–3.



PLAN 70. Caere, theatre



PLAN 71. Castelsecco, theatre

CASTELSECCO, AR (Plan 71)

Location: close to curved and buttressed sustaining wall running around south-west edge of ridge.

Type: theatre seems to be connected with temple, 105 m away, on different axis, ?part of theatre/temple complex of Italic type; ?for sacred spectacles, or concert hall (Maetzke).

Cavea: D 45 m, facing west-south-west.

Substructures: curved outer retaining wall composed of big blocks; no supports, ?wooden seating on earth embankment.

Aditus maximi: W 1.45 m; on stage side of south *aditus maximus* small staircase runs up to level of stage, through small room (1.86 × 4.3 m).

Orchestra: D 12.50 m, paved in stone slabs.

Proscenium: H ? m, rectilinear.

Pulpitum: L 18, W 6.5 m.

Scaenae frons: rectilinear with 8 foundations, projecting on average 2 m, for pilasters or columns; 3 pilasters project from back of *scaenae frons*, but, because blocks below floor level, not known whether they were for doors in *scaenae frons*; *scaenae frons* contiguous with terrace wall at both ends, leaving very little space for movement of actors, who must have used *aditus maximi*.

Remains: 4 lowest rows of seats, part of outer wall, some elements of scene building.

Date: mid-2nd cent. BC.

Bibliography: G. Maetzke, *Prospettiva*, 1 (1975), 55; *Rend. Pont. Acc.* 55-6 (1982-4), 35-53.

CASTRUM NOVUM (S. Marinella, Roma)

Location: built against slight slope near Casale Alibrandi (Bastianelli).

Remains: some ruins still visible in Bastianelli's time; more conspicuous ruins found previously and buried again; today only semicircular hollow in ground remains (Ruggiero, in Ciancio Rossetto).

Inscriptions: *duovir quinquennalis*, L. Ateius Capito donated 'curiam tabularium scaenarium subselliarium' (*CIL* 11. 3583).

Bibliography: S. Bastianelli, *Centumcellae—Castrum Novum* (Rome, 1944), 106. G. M. De Rossi, P. G. Di Domenico, L. Quilici, *QITA* 4 (1968), 68-9. P. A. Gianfrota, *Forma*

Italiae, Reg. 7, vol. 3: *Castrum Novum* (Rome, 1972), 89. Ciancio Rossetto, *Teatri*, 3. 19.

FAESULAE (Fiesole, FI) (Plan 72, Pl. 32)

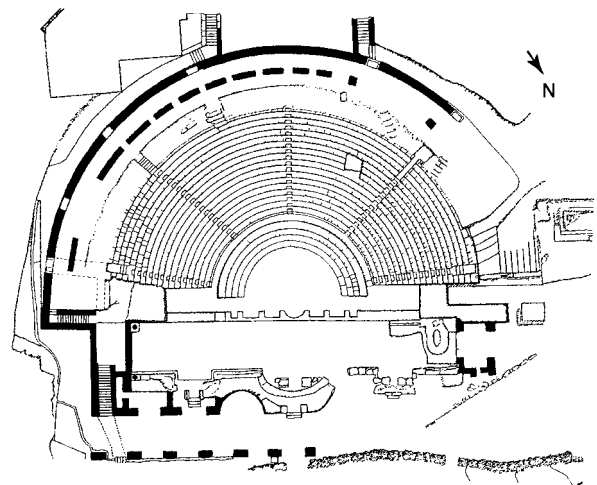
Location: centrally located close to baths.

Cavea: D 67 m, facing north-north-east; cavea, 21 rows (0.36 × 0.75 m) in 4 *cunei*; around top row of seats *praecinctio* (W 1.65 m).

Capacity: 2,600/3,250 (FS).

Substructures: west side of cavea rests on natural slope; upper parts of east side on radial vaulted substructures; terrace with staircases each side behind cavea, as at Volterra, ?for temple (Caputo); staircases run down to rock-cut path around outer cavea wall; *crypta* around top of cavea with *porticus* above; inner wall of *crypta* contains doorways, one corresponding to staircases dividing cavea into *cunei* and additional ones in between; also doorways in outer wall to allow access from rock-cut path; west side of cavea more ruinous; exact arrangement of doorways in *crypta* unclear. In north-east corner of cavea bedrock cut back to allow that part of seating to be built on vaulted substructures, for better access; 2 barrel-vaulted radial passageways at this corner of theatre: outer, steeply descending *aditus maximus* accessible either from doorway at end of curved wall around cavea or from doorway in rectilinear wall next to *versura*; inner, further along curved wall (indicated with broken line on plan), but at very much higher level because rock-cut path rises very steeply at this point; *vomitorium* at end of passageway opens directly opposite staircase flanking end *cuneus* on east side to emerge at 14th row of seats. Just before *vomitorium* another passageway branches off to right; at end of this passageway, on right, staircase leads directly up to *crypta*.

Orchestra: D 22.14 m, paved in coloured marble, surrounded by passageway, W 0.97 m (D at passage 20.20 m); 4 steps for *bisellia* (inner D 13 m).



PLAN 72. Faesulae, theatre.

Proscenium: W 1.36, H 1.50 (Minto), 1.35 m (Galli); 1 curved; 4 rectangular niches; 2 staircases.

Pulpitum: L 43.70, W 6.31, 7.57 m (8.93 m incl. *proscenium* wall).

Hypocaustium: at west end of *hypocaustium* small rock-cut room contained 2 large stone blocks, one with rectangular, other with circular hole, ?for *scaena versilis* (Galli).

Scaenae frons: *regia* in curved niche; *hospitalia* in shallow rectangular ones; *columnatio* H 13.50 m (Minto); 2 storeys (Corinthian order).

Basilicas: at sides of stage small basilicas; north-east of east basilica a staircase probably led to upper storeys of scene building.

Postscenium: 2 semicircular rooms behind *regia*; passage and rectangular room behind each *hospitalium*.

Decoration: *proscenium* wall decorated with marble reliefs showing Dionysiac procession; large number of imperial portraits and other statues found. Fuchs, *Untersuchungen*, 84–8; *Il Teatro romano di Fiesole* (Rome, 1986).

Remains: well-preserved *cavea* and footings of scene building. **Date:** Augustan (from material found under retaining wall of *cavea*); scene building Claudian (Lugli); ?restored under Septimius Severus (*CIL* 11. 1547).

Inscriptions: *CIL* 11. 1547, 1571–3.

Bibliography: G. Del Rosso, *Guida di Fiesole e suoi dintorni* (Florence, 1846), 114–20. H. Dütschke, *Arch. Zeitung*, 34 (1876), 93–105. Wieseler, *Theatergebäude*, 20–1, 26–7. Dennis, *Cities*, 1. 127. M. Maiorfi, *Descrizione dei ruderi monumentali ritrovati negli scavi a Fiesole* (Florence, 1912), 9–10. E. Galli, *Fiesole, gli scavi, il Museo Civico* (Milan, 1914), 32–46, 145–6. A. Minto, *Dioniso*, 6 (1937), 4–7. M. Lombardi, *Fiesole* (Rome, 1941), 56–63. A. de Agostino, *Fiesole* (Rome, 1949), 7–11. Lugli, *Tecnica*, 639. G. Caputo and G. Maetzke, *St. Etr.* 27 (1959), 45–9. Hanson, *Theater-Temples*, 76. Torelli, *Etruria*, 295–6.

FALERII NOVI (Fabrica di Roma, VT) (Plan 73)

Location: in south-east quarter of town.

Cavea: D c.86 m (Moschella), 74 m (Keay), facing south; *ima cavea*, 7 rows found (0.223 × 1.005 m).

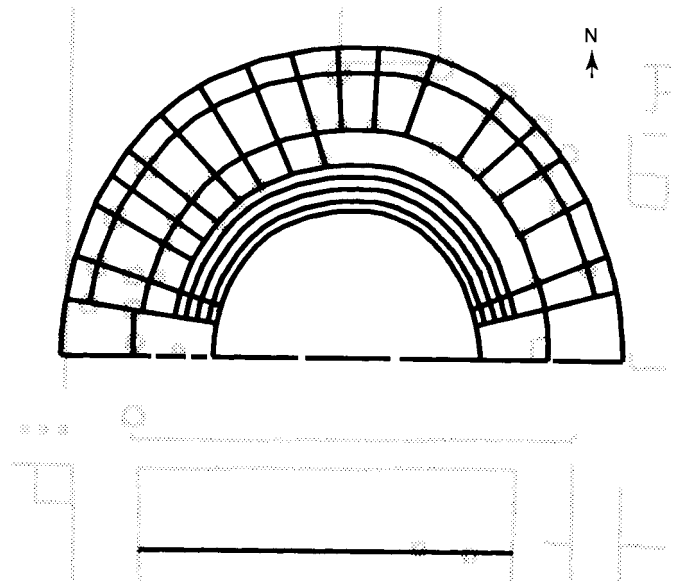
Substructures: *ima cavea* on slope, upper parts of *cavea* supported on radial walls; staircase led up to *ima cavea*, according to Vespignani's plan (in Di Stefano-Manzella); Canina produced more elaborate, but probably over-imaginative plan of theatre, with rectangular projection at back of *cavea*, ?temple, and rectilinear *scaenae frons* reminiscent of Large Theatre at Pompeii.

Decoration: portrait statue of ?Antonia minor, and fragments of statues of Muses. Fuchs, *Untersuchungen*, 89–91.

Remains: ruins covered over; today only outline of building visible.

Date: portrait statue Claudian; theatre probably first half 1st cent. AD (Fuchs).

Inscriptions: inscription refers to '... colu]mnis podiu[m ...]', '... theat]rum lapid[eum ...]', and 'signi[s ...]' *CIL* 11. 3090.



PLAN 73. Falerii Novi, theatre

Bibliography: E. Gerhard, *BdI* I (1829), 57, 71–4. Canina, *L'antica Etruria marittima*, 2. 69 and pl. ix. Wieseler, *Theatergebäude*, 19. Dennis, *Cities*, 1. 138. Nissen, *Italische Landeskunde*, 365. A. Pasqui, *NSc.* (1903), 14. Moschella, 'Teatri settima reg.' 46. Di Stefano-Manzella, *Falerii Novi*, 53–69. S. Keay *et al.*, *BSR* 68 (2000), 75–9.

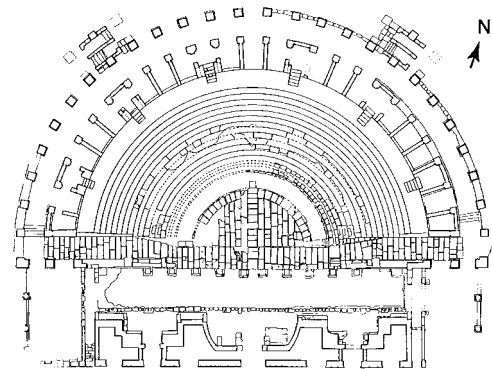
FERENTIUM (Ferentino, VT) (Plan 74, Pls. 33–4)

Location: on west side of town, close to *decumanus*, next to baths.

Cavea: D 61.93 m, facing south-south-east; *ima cavea*: 14 rows (0.375 × 0.76 m) in 6 *cunei*; *summa*: ?9 rows in ?6 *cunei*.

Capacity: 2,600/3,250 (FS).

Substructures: *ima cavea* on tufa bedrock; under *praecinctio* inaccessible barrel-vaulted corridor (floor level not ascertained); *summa* on 25 radial rooms (excluding *aditus maximi*) with walls of *opus reticulatum* and brick quoins; 6 contain



PLAN 74. Ferentium, theatre

staircases leading up to *praecinctio*; 7 (end ones and 5 of those containing staircases) shut off by wall from outer *ambulacrum*; *ambulacrum* barrel-vaulted with 25 arched openings in outer wall; floor rests directly on rock, here at much higher level than orchestra. At ends of *ambulacrum* staircases lead down to *aditus maximi*, at slightly lower level and sloping down steeply to orchestra level; 2 staircases built against external façade, leading to *praecinctio* at top of *summa cavea*.

Aditus maximi: W 2.88 m.

Orchestra: D 22.97 m, paved in stone slabs laid perpendicular to stage; border around edge laid radially; surrounded by passage with drain under (W 0.73; Dpth 1.15 m), running across middle of orchestra and in front of stage (D at passage 20.38 m); 3 steps for *bisellia* (inner D 16.18 m).

Proscenium: W 1.55, H 0.95 m; 3 curved; 4 rectangular niches; 2 staircases.

Aulaeum: 10 mast holes.

Pulpitum: L 40.40, W 5.7, 6.57 m (8.12 m incl. *proscenium* wall).

Scaenae frons: *regia* in flat-backed niche with curving sides (W 11.81 m); no columns along sides of *regia* niche (door W 3.14 m); *hospitalia* in rectangular niches (W 6.58–9 m); doors W 2.20–7 m; *columnatio* H 11.08 m (Pensabene) 2 storeys, both Ionic; giant Corinthian order with 2 pairs of columns around *regia*, cf. Arelate, Arausio, and Vienna (Vienne); podia of peperino belong to original theatre; rest of *scaenae frons* rebuilt in brick-faced concrete.

Basilicas: west: L 11.9, W 6.99 m; east: L 11.07, W 6.60 m; doorways from stage lead into 2 long narrow rooms containing staircases to upper levels of scene building, accessible from behind theatre; basilicas open to narrow rooms and to *aditus maximi* through 2 arched openings (W 2.20, 2.62 m); perhaps 2 similar openings on *postscaenium* side; on long sides of basilicas 2 fluted columns built into *opus reticulatum* wall; possible that wall terminated at some point up column shafts,

allowing light to enter basilicas, cf. Ohr's reconstruction of Basilica at Pompeii: see *Die Basilika in Pompeji* (Karlsruhe, 1973).

Postscaenium: divided by 3 doors of *scaenae frons* into 3 rooms, central and largest behind *regia*; back corridor covered with barrel vault at height of first order of *columnatio*.

Decoration: much statuary found in front of *scaenae frons*: head of Julio-Claudian prince, statues of Muses, winged youth, perhaps Severan copy of Pothos of Skopas, and Caracalla as youth. Fuchs, *Untersuchungen*, 91–6.

Remains: well-preserved *ima cavea*, encircling arcade and lower storey of scene building.

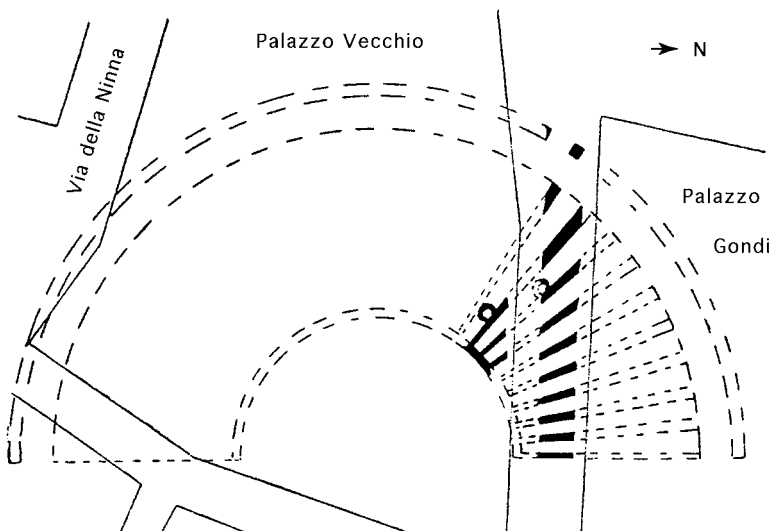
Date: late Augustan (Pensabene); Antonine redecoration (statues of Muses); Severan rebuilding of *scaenae frons* (statues of Caracalla and Pothos); minor restoration to *hyposcaenium* in *opus vittatum* (4th cent. AD).

Inscriptions: inscription (AD 14–41), later reused as cornice, belonged to statue of Livia (*CIL* 11.7416). Also *CIL* 11.7414, 7419, 7450, 7452, 7474, 7477.

Bibliography: S. Serlio, *Il trattato nel quale si figurano e descrivono le antichità di Roma e le altre che sono in Italia e fuori d'Italia*, 3 (Venice, 1562), 51. B. Peruzzi, *Dis. Uffizi*, 364, 387, 491. A. Sangallo, *Dis. Uffizi*, 1300–1. L. Canina, *Ann. Inst.* (1837), 62–4; Canina, *L'antica Etruria marittima*, 3, 41; 7. 132, 141–2. Wieseler, *Theatergebäude*, 107–8. Dennis, *Cities*, 1. 205. E. Galli, *BdA* 5 (1911), 213–26. P. Romanelli *Dioniso*, 2 (1929), 260–6. A. Gargana, *Ferento: Guida agli scavi* (Viterbo, 1935), 26. Bieber, *Denkmäler*, 182. L. Rossi Danielli, *Ferento* (Viterbo, 1959), 72, 85, 86, 91; *Gli Etruschi del Viterbese*, I: *Ferento* (Viterbo, 1971). P. Giannini, *Ferento* (Viterbo, 1971). Pensabene, *Ferento*. Sear, 'Ferento'.

FLORENTIA (Florence, FI) (Plan 75)

Location: to south-east, outside Caesarian walls; in south-east corner of enlarged later circuit (under Palazzo Vecchio and Palazzo Gondi).



PLAN 75. Florentia, theatre

Cavea: D ?100 m, facing ?east.

Substructures: cavea rested on ?29 radial vaults (9 uncovered); *ambulacrum* around rim.

Orchestra: D ?35 m.

Decoration: head, ?Drusus major or ?Tiberius, found in Via dei Leoni. Fuchs, *Untersuchungen*, 96.

Remains: some radial walls and much-ruined part of outer *ambulacrum* uncovered (1875); edge of orchestra found under Palazzo Vecchio (1935).

Date: early 1st cent. AD (outside Caesarian walls; Julio-Claudian head).

Bibliography: L. A. Milani, *NSc.* (1887), 129. R. Davidsohn, *Forsch. zur ält. Gesch. von Florenz*, I (1896), 15. C. Corinti, *Atti della Soc. Colombaria* (1924-5), 160. F. Magi, *Carta Archeologica d'Italia*, fo. 106: *Firenze* (Florence, 1929), 17. A. Minto, *Dioniso*, 6 (1937), 1-7; *Atti CSt. R* 5/2 (Rome, 1940), 56-7. G. Maetzke, *Florentia* (Rome, 1941), 58-61.

LUCA (Lucca, LU) (Plan 76)

Location: aligned to town plan just inside north walls; scene building almost contiguous with walls.

Cavea: D 89 m, facing north.

Substructures: cavea rests on radial substructures.

Remains: substructures built into church of S. Agostino and its bell-tower, and into several houses in Piazza delle Grazie and Piazza S. Agostino.

Date: Flavian or later (use of *bipedales*).

Bibliography: D. Barsocchini, *Diario sacro delle chiese di Lucca* (Lucca, 1836), 209. A. Mazzarosa, *Guida di Lucca e dei luoghi più importanti del Ducato* (Lucca, 1843), 173. E. Ridolfi, *Guida*

di Lucca (Lucca, 1877), 131. Nissen, *Italische Landeskunde*, 288. A. Custer, *Carta Archeologica d'Italia*, fo. 105 (Florence, 1929), 23. I. Belli Barsali, *Guida di Lucca* (Lucca, 1953), 202-3. C. F. Giuliani, *Atti CSDIR* 5 (1973-4), 287-95; *Atti del Convegno int. sui metodi di St. della città antica* (Milan, 1973-4), 287-95. P. Sommella and C. F. Giuliani, *La Pianta di Lucca romana* (Rome, 1974), 50-60. P. Mencacci and M. Zecchini, *Lucca Romana* (Lucca, 1982), 89-93. G. Ciampoltrini, *Prospettiva*, 67 (1992), 39-48.

LUNA (Luni, SP) (Plan 77)

Location: in north-east angle of town walls.

Cavea: D 45 m, facing north-north-east; rectangular outer walls (36 × 61 m).

Type: ?odeum, ?roofed theatre.

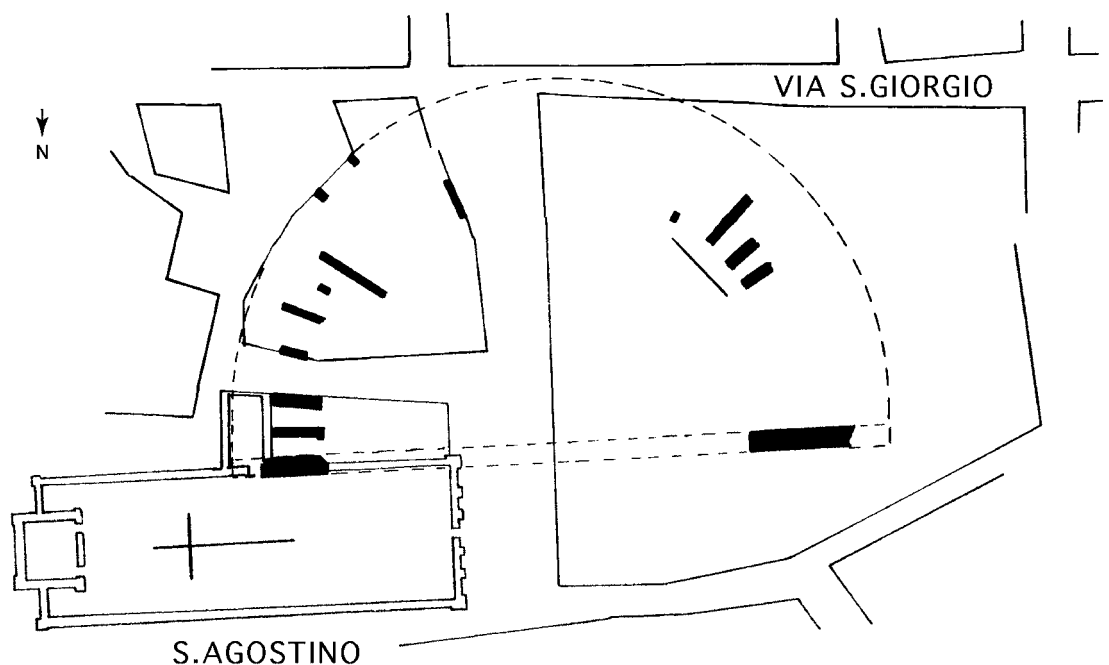
Substructures: seating rested on earth *aggestus*, penetrated by 4 irregular radial passageways; 2 central ones accessible from south corridor or *porticus*; outer ones from porticoes at sides of cavea. They emerge in middle of cavea near concentric wall which may have supported *praecinctio*.

Aditus maximi: taper towards orchestra; west *analemma* inlaid with marble slabs enclosing panels (0.90 × 0.90 m), ?wooden structures inserted into them (Frova).

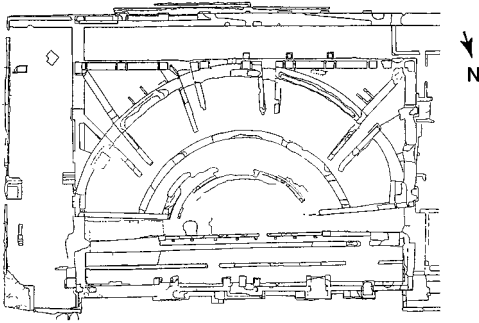
Orchestra: D c.20 m; surrounded by passage (D at passage c.18 m); slight remains of steps for *bisellia*.

Proscenium: slight traces of 3 curved niches in middle.

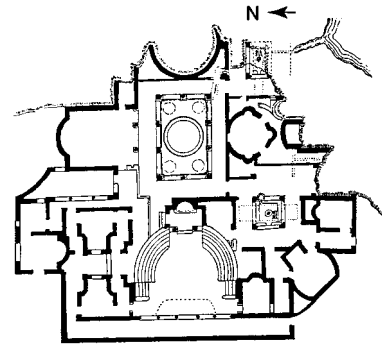
Aulaeum: slot (0.35 × 0.35, Dpth 0.35 m) with 8 square holes; terminates at beginning of east *aditus maximus*, but on west side continues beyond last hole; last section walled and roofed in tiles; at end, 2 holes in side walls contain traces of wood, at



PLAN 76. Luca, theatre



PLAN 77. Luna, theatre



PLAN 78. Planasia, theatre

end of *pulpitum* traces of 2 openings (W 0.90 m) into *aulaeum* slot, later walled up.

Hyposcaenium: long wall runs down middle presumably to support wooden floor.

Scaenae frons: 3 shallow rectangular niches; do not project beyond thickness of wall; shallow bases projecting from wall must have supported columns framing 3 doorways.

East portico: built against town wall; enormous quantity of roof tiles found, stamped with name, L. Glaucus Titinius Lucretianus.

South portico: against north wall, decorated like west *analemma*, 3 veneered marble bases; finely decorated bronze architectural cornice found near one of them.

Decoration: Fuchs, *Untersuchungen*, 96–9.

Remains: apart from section of semicircular cavea wall (preserved H 4 m) building preserved only to foundation level.

Date: stamps on roof tiles bear name of L. Titinius Glaucus Lucretianus, a notable at time of Claudius and Nero; most of coins found Julio-Claudian (Tiberius, Caligula); statuary of theatre Tiberian and Julio-Claudian.

Inscriptions: *CIL* 11. 1355 (*biselliarius*).

Bibliography: C. Promis, *Dell'antica città di Luni* (Massa, 1857), 108. Nissen, *Italische Landeskunde*, 284. L. Banti, *Luni* (Florence, 1938), 65. Moschella, 'Teatri settima reg.' 44. A. Frova, *Riv. St. Lig.* 46 (1980), 7–24; *Luni: Guida archeologica* (Sarzana, 1985), 109–14. Cavalieri Manasse, *Piemonte*, 154–5.

PISAE (Pisa, PI)

Location: north-east corner of city, as at Luna (Luni), Luca (Lucca), and Augusta Taurinorum (Turin).

Remains: Roman foundations found (1908) in Via S. Zeno, ?theatre.

Inscriptions: *CIL* 11. 1421 (*ludi scaenici*).

Bibliography: Nissen, *Italische Landeskunde*, 289. A. Neppi-Modona, *Carta archeologica d'Italia*, fo. 104; *Pisa* (Florence, 1932), 43–4; *Forma Italiae*, Reg. 7. vol. 1: *Pisae* (Rome, 1953), nos. 31 and 46. Moschella, 'Teatri settima reg.' 45. E. Tolaini, *Forma Pisarum* (Pisa, 1967), 19, 47, 49. Torelli, *Etruria*, 251. M. Pasquinucci, in M. Pasquinucci and S. Storti, *Pisa antica: Scavi nel giardino dell'archivescovado* (Pisa, 1989), p. xi.

PLANASIA (Pianosa, LI) (Plan 78)

Location: in remains of large villa built by Agrippa Postumus during his exile (so-called 'bagno di Agrippa').

Capacity: 140 or 200, if there were *bisellia* in orchestra (Moschella).

Type: bath/theatre complex.

Cavea: D 13 m, facing west; cavea, 5 rows divided into two by large *pulvinar*, accessible by 2 steps from peristyle to east; *pulvinar* has semicircular recess at back and pair of columns in front, to support ?roof or *vela* (Moschella).

Orchestra: not paved; perhaps platform placed around edge with mobile *bisellia* (Moschella).

Pulpitum: ?wooden stage set up in front of row of columns (Moschella thought stage was behind columns and columns related to workings of *aulaeum* or for holding up panels of scenery); stage H 0.25 m = level of column bases.

Scaenae frons: row of columns is presumably *scaenae frons*.

Basilicas: perhaps apsed room to south was basilica?

Postscenium: single long room.

Remains: some of cavea survives.

Bibliography: G. Giuli, *Indicatore senese, grossetano*, I, nn. x–xi (1833). G. Chierici, *Antichi monumenti di Pianosa* (Modena, 1875), 14–23. N. Toscanelli, *Pisa nell'antichità*, 2 (Pisa, 1933), 675–7. Moschella, 'Teatri settima reg.' 47–8. Hanson, *Theater-Temples*, 73.

VEII (Veio, ROMA)

Location: south of forum (Ward Perkins).

Date: Augustan or Tiberian.

Inscriptions: inscription (AD 256) on base of marble column records: 'Cn Caesio | Athicto | . . . | quam municipes omnis | ordo ei contulit | in orchestra ludis | quos fecerunt . . .' (*CIL* 11. 3807). Another (same year) records: 'Cn. Caesio Ath[ic]to | adlecto inter C[ir] | ob pietatem et munificentiam eius' | . . . | ex aerae quod | in orchestra conlatum est | ludis quos fecerunt' (*CIL* 11. 3808). Also *CIL* 11. 3798 ('orcestra' [sic]), 3805 ('bisellium'). P. Liverani, *Municipium Augustum Veiens: Veio in età imperiale attraverso gli scavi Giorgi (1811–13)* (Rome, 1987), 90, no. 40; 96–9, no. 43.

Bibliography: L. Canina, *L'antica città de Veii descritta e dimostrata con i monumenti* (Roma, 1847), 100. J. B. Ward Perkins, *BSR* 29 (1961), 64, 68.

VOLATERRAE (Volterra, PI) (Plan 79, Pls. 35–6)

Location: within Roman walls, built against steep slope immediately north of medieval walls.

Cavea: D 63 m, facing north-west; *ima cavea*: 10 rows (0.38 × 0.78 m) in 5 *cunei*; *media*: 9 rows (0.38 × 0.73 m) in 10 *cunei*; *summa*: 5–6 rows; lower *praecinctio*, W 0.78 m; seats, in white Pignano tufa, contrast with staircases and *praecinctiones* in dark Montecatini stone; walling in local brown sandstone.

Capacity: 2,850/3,500 (FS).

Substructures: *ima* and *media cavea* on slope; *summa* on barrel-vaulted *crypta* (W 3.38 m), accessible from top of *media* through doorways (W 0.82 m, H 2.00 m) in podium wall (H 2.80–3.00 m); between each pair of doorways rectangular niches (W 0.85 m). Around rim of cavea irregular open *ambulacrum*, accessible from doorways in wall (W 0.78 m) around *summa cavea*, and from *crypta* by 2 staircases, lit by light-wells in *ambulacrum* floor; large outcrop of rock blocking west end of *ambulacrum*, indicates it was unfinished. Behind *ambulacrum* rectangular structure with 3 semicircular niches and staircases at sides, built on central axis of cavea (most of it buried beneath medieval walls), ?basement of temple at top of cavea (Torelli).

Vela: close to inner wall of *ambulacrum* are slots for *vela* masts (0.18–19 × 0.37–8 m), 4 between each pair of doorways into *summa cavea*.

Aditus maximi: W 2.1 m; *tribunalia* over *aditus maximi*, accessible from small rooms adjacent to basilicas by oblique staircases built into thickness of north-west walls of *aditus maximi*.

Orchestra: D 20.20 m, paved in coloured marble slabs, surrounded by passage (W 0.95); drain (H 1.20 m, W 0.52 m) runs under it, to rock-cut channel running in south-west direction under cavea; stone *balteus* wall (W 0.12–1.3 m, H ?), D at wall 18.05 m; 3 steps for *bisellia* (inner D c. 1.3 m). Later enlarged and *proscenium* demolished, ?transformed into arena (but no trace of protective wall around edge).

Proscenium: W 0.65 m, H 1.46 m, veneered in marble slabs; small columns found near by may belong to *proscenium* wall.

Aulaeum: slot L 26, W 0.70 m, Dpth 2.16 m with small spaces (4.25 m × 1.75 m) at ends, accessible from low doorways in *aditus maximi*, for operators of *aulaeum*; 10 mast holes (0.25 × 0.25 m).

Pulpitum: L 36.1, W 6.09, 8.27 m (8.97 m incl. *proscenium* wall).

Scaenae frons: *regia* in unusually large curved niche; 2 massive podia (W 2.83 m, H 1.54 m) each support pair of columns, cf. Ferentium; sides rectilinear with pair of columns each side of *hospitalia*; *columnatio* (H 15.50 m), 2 storeys (Corinthian of late 1st-cent. BC type).

Basilica: 8.65 × 13.65 m (south-west).

Postscenium: divided by *regia* niche into two separate areas, as at Arelate and Arausio; pair of small rooms at each end; one with staircase leading to upper parts of scene building.

Porticus post scaenam: *porticus* of Ionic columns, later enlarged to *quadriporticus*; bath built in middle in 3rd–4th cent. AD.

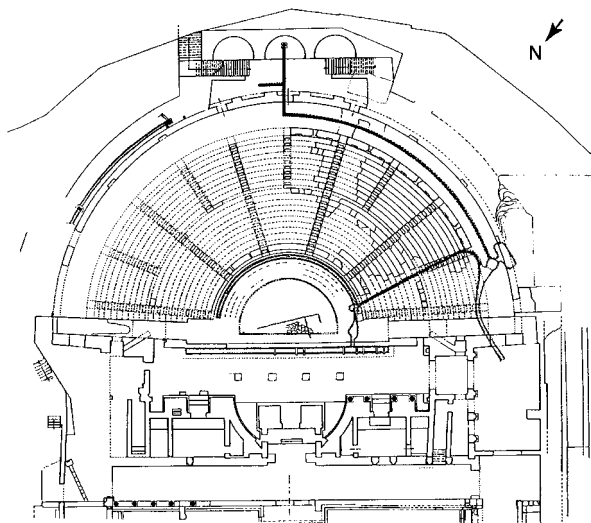
Decoration: head of Augustus (mid-1st cent. AD) found at back of cavea. Many fragmentary inscriptions used as filling in *porticus post scaenam*. Head of Augustus of Actium type and head of Livia (late 1st cent. BC) found near scene, probably from *scaenae frons*. Fuchs, *Untersuchungen*, 99–101.

Remains: well-preserved cavea; *scaenae frons* restored to full 2 storeys at west end.

Date: 2–1 BC (A. Caecina Severus' consulship); *quadriporticus* (Claudian); orchestra enlarged and *proscenium* demolished (end 2nd/3rd cent. AD); theatre abandoned (end 3rd cent. AD); bath built (late 3rd/4th cent. AD).

Inscriptions: monumental inscription (H 0.42 m) ?from over architrave of *regia*, with words: 'A(ulus) Caecina A(uli) f(ilius) Severus Cos[IC(aius) Caecina A(uli) f(ilius) Larg[us]'. *AEpigr.* (1957), 220 (cf. *CIL* 11. 6689, 54). About 35 slabs have been recomposed with inscriptions denoting their owners, e.g. Caecinae, Petronii, Persii, and Laelii, R. Bacci, *Rassegna Volterrana*, 40–1 (1974), 71–111. For the Caecinae, see Torelli, 'Senatori etruschi', 295–6. Brickstamps, M. Munzi, in *Epigrafia della produzione e della distribuzione* (Coll. de l'école fr. de Rome, 193; Rome, 1994), 385–95.

Bibliography: E. Fiumi and A. De Agostino, *NSc.* (1955), 114–81. B. Andreae, *AA* (1959), 172. E. Fiumi, *Volterra etrusca e romana* (Pisa, 1976), 15–20; *Volterra: Il museo etrusco e i monumenti antichi* (Pisa, 1976). O. Luchi, *Prospettiva*, 8 (1977), 37–41. P. Inghirami, *Rassegna Volterrana*, 43 (1977), 31–47. G. Maetzke, in S. Benedetti and G. M. Mariani (eds.), *Saggio in onore di Guglielmo de Angelis d'Ossat* (*Quad.* 1st.



PLAN 79. Volterrae, theatre

Stor. d'Archit. NS fasc.1-10 (1983-7); Rome, 1987), 585-92. Catani, *Volterra*.

VOLSINII (Bolsena, VT)

Location: at foot of Pozzarello, ?theatre, fitting into grid plan of town (plan in Torelli).

Cavea: faces south-west (plan in Torelli).

Remains: depression revealed by air photographs may be theatre.

Date: 1st cent. BC (Gros).

Inscriptions: *quattuorviri* built *theatrum et proscaenium* (CIL 11. 2710); Constantinian inscription from Hispellum mentions *ludi scaenici* at Volsinii (CIL 11. 5265).

Bibliography: L. Canina, *BdI* 18 (1844), 129. E. Gabrici, *NSc.* (1903), 358. Moschella, 'Teatri settima reg.' 48-9. P. Gros, *Bolsena: Guide des Fouilles* (MEFRA suppl. 6; Rome, 1981), 26. Torelli, *Etruria*, 217-18.

VULCI (VT)

Location: in centre of tomb known as 'Cuccumella' between dromos and lateral chambers an uncovered theatral area surrounded by tiers of steps on 3 sides.

Type: probably used for funeral displays.

Bibliography: G. Caputo, *La civiltà arcaica di Vulci e la sua espansione* (Atti del X Convegno di studi etruschi e italici, Grosseto 1975; Florence, 1977), 1-16. Torelli, *Etruria*, 170-1.

Note

Forni ('Teatro', 747) thought there was a theatre at Cosa because of an inscription mentioning *ludi scaenici* (CIL 9. 6512). This has proved to be false. Fuchs does not think there was a theatre at Cosa (*Untersuchungen*, 77).

REGIO 8

ARIMINUM (Rimini, FO) (Plan 80)

Location: adjacent to forum, aligned to town grid.

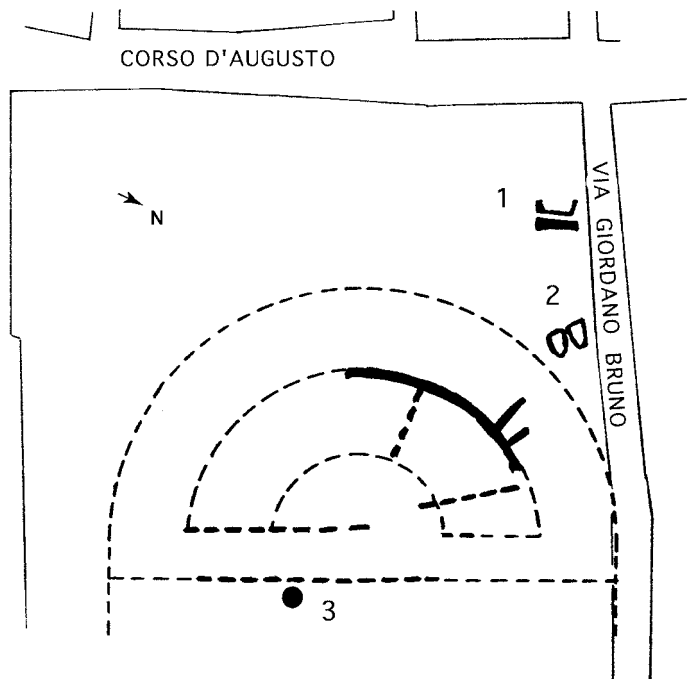
Cavea: D c.70 m, facing north-east.

Substructures: built on radial vaults; curved wall through middle.

Orchestra: D c.24 m.

Scaenae frons: some cornice fragments and monolithic column in veined greyish marble (L c.4 m) found at a depth of 3 m at corner of Via Mentana and Via del Tempio Malatestiano (3 on plan), ?from *scaenae frons*.

Remains: outline of theatre recognized from air photographs and study of Pontifical cadastral maps. Near corner of Corso d'Augusto and Via Giordano Bruno (1961) part of curved cavea wall found with springing of a barrel vault; a related stretch of brick-faced radial walling, 4 m above ground. Just outside assumed outer cavea wall cippi dedicated to Jupiter Dolichenus (2 on plan) found, and beyond them some sandstone walling (1 on plan).



PLAN 80. Ariminum, theatre

Date: 1st cent. AD (from inscription and relation to forum).

Inscriptions: inscription reads: '... the)atrum | ... or]namet (is) | ... dedic.' *AEpigr.* (1961), 135; M. Zuffa, *FA* 11 (1956), 5250; *Atti III Congr. Int. Epigr. gr. lat.* (Rome, 1959), 344.

Bibliography: L. Tonini, *Rimini avanti il principio dell'era volgare* (Rimini, 1848), 238. G. A. Mansuelli, *Ariminum* (Rome, 1941), 87. M. Zuffa, *St. Arch. Riminesi* (XIII Convegno di Studi Romagnoli 1962; Faenza, 1964), 47-94. A. Capoferro Cencetti, in *Présence de l'architecture et de l'urbanisme romains* (Colloque, Paris Académie d'Architecture, 1981; Paris, 1983), 78.

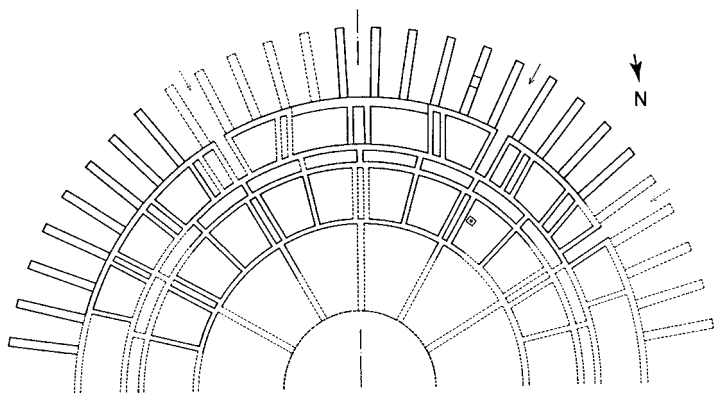
BONONIA (Bologna, BO) (Plan 81, Fig. 7)

Location: aligned to grid, on south side of town (just south of Piazza de' Celestini).

Cavea: D 75 m, enlarged to 93 m, facing north; seating slabs supported on bed of dried bricks (W 0.53-55 m) resting on compressed clay of *aggestus*; later, some seating renewed in limestone.

Vela: 2 big blocks, lower with central hole all the way through, found in fill in lower third of cavea, ?for *vela* mast.

Substructures: on flat site; cavea rests on *aggestus* contained within 4 heavy curved walls and numerous radial walls, rising at angle of 15-17°. Outer wall (W 0.90 m, compared to 0.75 m for inner curved walls) buttressed by pilasters (0.60 x 0.90 m) 2.10 m apart; ?arches on façade, mostly blind, but 3 containing shallow ramps (W 1.50 m) leading up to seats (7-8°); no annular corridors within *aggestus*; ramps may have run to a *praecinctio* around middle of cavea.



PLAN 81. Bononia, theatre

Later, regularly spaced radial walls of *opus incertum* (L 9 m) built around outside of cavea, opening towards outside as arched openings covered with barrel vaults; probably second order above; at same time slope of seating raised to 18° by fill of heavily compressed clay soil on top of Republican *aggestus*.

Orchestra: D 19 m, paved in big slabs of squared sandstone; ground level lowered 2 m for orchestra; edge of paving damaged ?in Imperial rebuilding; ?stone wall, or ?steps for *bisellia* removed; orchestra later widened to 21 m.

Scaenae frons: Augustan marble cornice found under Palazzo Rodriguez; ?from rebuilt *scaenae frons*.

Date: end 2nd/first decades 1st cent. BC (use of *opus incertum*); rebuilt c. AD 50.

Bibliography: Ortalli, *Bologna*.

PARMA (Parma, PR) (Plan 82)

Location: outside walls to south, facing city, like theatre at Verona.

Cavea: D 90 m, facing north-north-east.

Substructures: lowest seats rest on *aggestus* contained in radial walls; vaulted annular passage around them, ?*praecinctio* above; upper cavea supported on radial barrel-vaults; vaulted *crypta* around them, perhaps with *porticus* above (Marcinelli).

Scaenae frons: rich architectural and sculptural fragments (now in the National Archaeological Museum), probably from *scaenae frons*.

Decoration: Fuchs, *Untersuchungen*, 102–5.

Date: late Augustan/Julio-Claudian (architectural and sculptural fragments).

Inscriptions: inscription (*CIL* 11. 1051) with words ‘L. Mummius | Cos P.P.’ (?L. Mummius Niger, consul in AD 91).

Bibliography: M. Lopez, *BdI* 16 (1844), 168–76; (1845), 17–54. M. Lopez, *Lettere al chiarissimo Signor dottore Emilio Braun . . . intorno alle ruine di un antico teatro scoperto in Parma*, 2nd edn. (Parma, 1847), 1–148. Nissen, *Italische Landeskunde*, 269. M. Corradi-Cervi, *Archivio storico per le provincie Parmensi*, 3rd ser. 3 (1938), 19–32; M. Corradi-Cervi, *NSc.* (1949), 15 n. 2. G. Chierici et al., *Emilia Romana*, 2 (1944), 84. G. Marcellini, *Parma per l’Arte*, 8 (1958), 151–7. Mansuelli, *Urbanistica*, 157. M. P. Rossignani, *La decorazione architettonica romana in Parma* (Rome, 1975), 29–43.

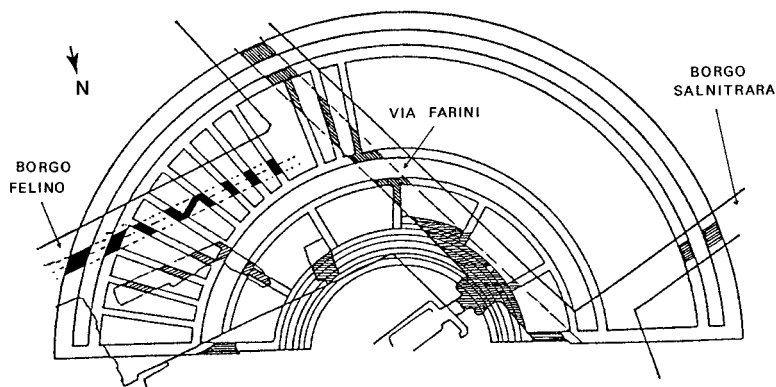
RAVENNA

Literature: theatre mentioned in 5th cent. Salvianus Massiliensis, *De Gubern. Dei* 6. 49.

Bibliography: G. Bermond Montanari, in *Storia di Ravenna*, I: *L’evo antico* (Venice, 1990), 235.

Note

A theatre which the excavators believed to be of the Hellenistic type was found at Mevaniola (Galeata, FO). It had 3 rows of brick seats (0.40 × 0.60 m); no further steps, substructures, or *aggestus* were found. Two corridors (W 0.80 m) cut across corners of the trapezoidal ‘*pulpitum*’ and led into an ‘orchestra’ (D 8.50 m). Numerous fragments of painted plaster were found near the ‘*pulpitum*’ wall. Doorways led into its basement, their thresholds 1.73 m above the level of centre of ‘orchestra’. From the description and the photographs it is not clear whether this was a theatre at all. Its date is late Republican/Augustan (*bessales* split diagonally). Montanari believed it was an Augustan rebuilding of wooden prototype dating to 70–50 BC. G. Bermond Montanari, *NSc.* 19 suppl.



PLAN 82. Parma, theatre

(1965), 83–99. H. Blanck, *AA* (1968), 606–8. M. Tabanelli, *La Romagna romana* (Ravenna, 1980), 50.

REGIO 9

ALBINTIMILIUM (Ventimiglia, IM) (Plan 83)

Location: in north-west corner of town; outer cavea wall touches city wall on north side; west side projects from line of wall.

Cavea: D 52 m, facing south; *ima cavea*: 10 rows (0.39 × 0.70 m) in 2 *cunei*; *summa cavea*: ?9 rows. Lower *praecinctio*: W 0.88 m with podium (H 1.28 m).

Capacity: 1,800/2,200 (FS).

Vela: 2 stones in orchestra with cavities for poles, ?for *vela* (Lamboglia).

Substructures: *ima cavea* built on earth embankment; *summa* on *aggestus* contained within pair of thick curved walls, divided into 4 wedges by 3 passageways which lead up to *praecinctio*; central passageway ran across line of city walls (?demolished in this area) into main street of town; east passageway has steps leading up to walled precinct, with monumental arch in north-east corner opening onto main street.

Aditus maximi: covered with stepped architraves, supported by corbels profiled like cornices.

Orchestra: D 21 m; footings of steps for the *bisellia*, inner D 17.80 m; drain at edge of orchestra along front of *pulpitum*.

Proscenium: either never built or destroyed.

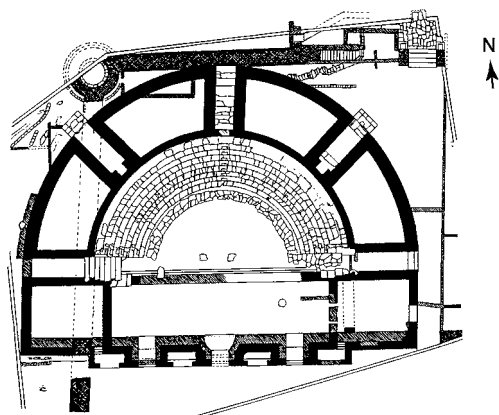
Aulaeum: no traces of *aulaeum* slot or any mechanisms under stage.

Pulpitum: L 28.5, W ?, ?m.

Scenae frons: *regia* in small curved niche; *hospitalia* in very small rectangular ones; *columnatio* H c. 12.20 m (Lamboglia), 2 storeys; some cornice fragments of Turbia stone survive.

Postscenium: 4 shallow rectangular rooms.

Remains: lowest rows of seats and footings of scene building.



PLAN 83. Albintimilium, theatre

Date: 2nd/3rd cent. AD (*petit appareil* and bricks).

Bibliography: G. Fiorelli, *Nsc.* (1877), 229–31. Nissen, *Italische Landeskunde*, 141. P. Barocelli, *Mon. Ant.* 29 (1923), 26. N. Lamboglia, *Liguria romana* (Istituto di Studi romani, I; Rome, 1939), 92–4; *Riv. Ingauna ed Intermelia*, 3 (1948), 30, 46–7; 6 (1951), 27–8, 66–72; 7 (1952), 59–65; 8 (1953), 25–37, 55–62; 10 (1955), 86–7; 12 (1957), 84–8; *Il Teatro Romano e gli scavi di Ventimiglia* (Itinerari Storico-Turistici, 7; Bordighera, 1949); *Riv. St. Lig.* 16 (1950), 171–99; 28 (1962), 270–90; *Ventimiglia Romana* (Itinerari Liguri, 7; Bordighera, 1964), 46–68. Grenier, *Manuel*, 784–5. Cavalieri Manasse, *Piemonte*, 217–18.

AUGUSTA BAGIENNORUM (Bene Vagienna, CN) (Plan 84)

Location: integrated into town plan, east of forum and basilica.

Cavea: D 57.50 m, facing south-west; fragment of marble seating (0.48 × ?0.66 m) survives.

Substructures: lower part of cavea rests on radial vaults; upper on barrel-vaulted annular passage.

Orchestra: D 22.20 m, paved in brick.

Aulaeum: one mast hole (0.28 × 0.28 m) survives.

Pulpitum: L 40.50, W 7.20 m in middle; 5.25 m at sides.

Scenae frons: rectilinear; lower part veneered in polychrome marble slabs, *regia* with marble door frame; 4 podia (W 2.20 m) projected 0.93 m from wall, each carrying pair of columns with probably entablature above.

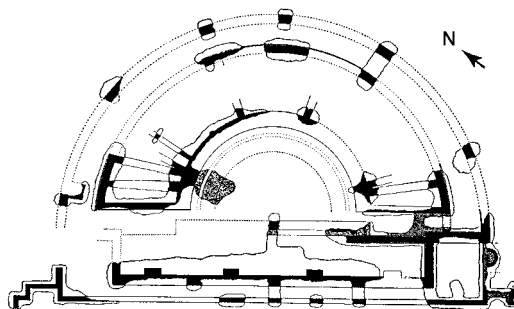
Basilicas: south-east basilica has curved niche; Corinthian capital found in it.

Porticus post scenam: large *quadriporticus* with temple in middle.

Remains: recently restored.

Date: second half 1st cent. AD.

Bibliography: G. Assandra and G. Vacchetta, *Nsc.* (1894), 155–8. A. Bevolo, *Boll. Soc. studi storici, Arch. ed Artistici, Prov. Cuneo*, 30 (1952), 26. F. Ravera, *Boll. Soc. studi storici, Arch. ed Artistici, Prov. Cuneo*, 38 (1957), 122–5. Carducci, 'Archit. Piemonte', 172–3. B. Andreae, *AA* (1959), 114–15. A. Sartori, *Pollentia ed Augusta Bagiennorum* (Turin, 1965). Mansuelli, *Urbanistica*, 152, 158.



PLAN 84. Augusta Bagiennorum, theatre

GENUA (Genoa, GE)

Remains: outline of theatre visible in later buildings (Caniggia).

Inscriptions: *ILS* 5185.

Bibliography: G. Caniggia, *Atti CSDIR* 5 (1973-4), 348, pl. 12.

LIBARNA (Serravalle Scrivia, AL) (Plan 85)

Location: on north side of town, integrated into grid plan.

Cavea: D 57.75 m, facing north-east.

Substructures: entirely built on *aggestus* enclosed within thick walls; central passageway runs through cavea to orchestra; half-way down it a pair of semicircular niches for statues or fountains; 4 passageways lead up to middle of cavea; later, north-west part of cavea must have collapsed; apsed rooms covered with small vaults built around perimeter of cavea to reinforce it; arcade (H c. 11 m) built around cavea to disguise repairs (piers of arcade do not correspond to pilasters of original perimeter wall).

Orchestra: D c. 50 m.

Aulaeum: slot visible.

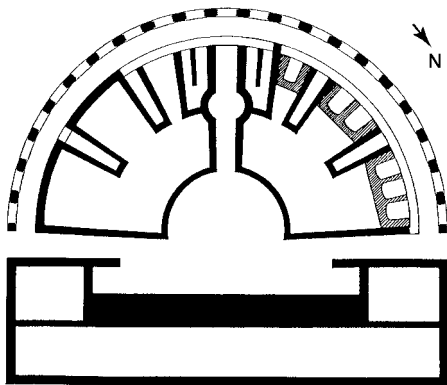
Pulpitum: L 35, W 4.75 m.

Postscænium: single room undivided by cross-walls (57.75 × 7.48 m).

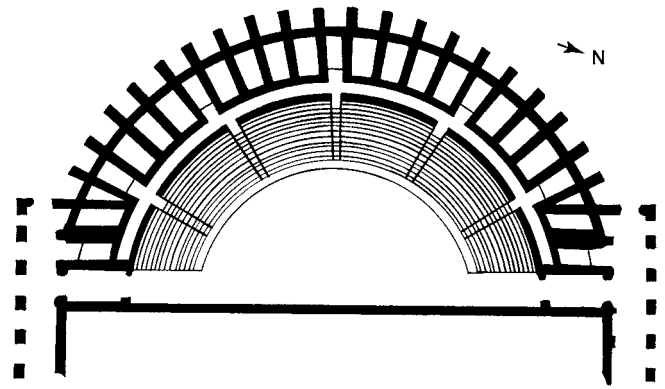
Remains: lower parts of cavea substructures and footings of scene building survive.

Date: end 1st/early 2nd cent. AD; rebuilt in Severan times (figured capital, now in church of S. Giovanni Battista, probably from theatre).

Bibliography: G. Moretti, *NSc.* (1914), 127-9. G. Monaco, *Forma Italiae*, Reg. 9. vol. 1: *Libarna* (Rome, 1936), 7-11. A. W. Van Buren, *AJA* (1936), 41. C. Carducci, *NSc.* (1938), 317-24; *Le Arti*, I/4 (1938-9), 422; *Dioniso*, 6 (1938), 300-2. N. Lamboglia, *Liguria romana*, I (Rome, 1939), 249-55. Carducci, 'Archit. Piemonte', 173-4. S. Varni, *Appunti sull'antica Libarna* (Genoa, 1966), 36. Mansuelli, *Urbanistica*, 158. S. Finocchi, *Libarna* (Villanova Monferrato, 1981).



PLAN 85. Libarna, theatre



PLAN 86. Pollentia, theatre

POLLENTIA (Pollenzo, CN) (Plan 86)

Location: centrally located, aligned to grid plan.

Cavea: D 74 m, facing east-north-east, divided into 6 *cunei* with *praecinatio* around middle of cavea (Franchi-Pont).

Substructures: entirely built on radial and annular substructures of reddish *opus latericium*; wall core a mortar bed of river pebbles with double courses of brick at intervals.

Orchestra: D 37 m (Franchi-Pont); too wide (FS).

Remains: plan by Randoni of slight remains visible in 1790-1805 used by Franchi-Pont; theatre now covered by early 19th-cent. buildings.

Date: Julio-Claudian (like amphitheatre).

Bibliography: V. Franchi-Pont, *Atti Tor.* (1805-8), 321-510; *Mem. Acc. Scienze Torino* (1806), 306. C. Promis, *Storia dell'antica Torino* (Turin, 1869), 89. Nissen, *Italische Landeskunde*, 155; L. Gonella and D. Rochetta, *Studi di archeologia dedicata a Pietro Barocelli* (Turin, 1980), 106. S. Curto, *Pollenzo antica* (Bra, 1983), 38, 42.

Note

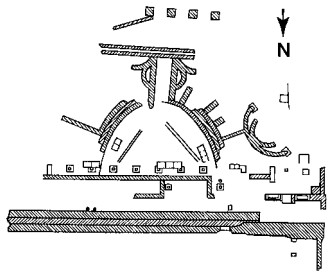
A building at Bodincomagus Industria (Monteu da Po, TO), long thought to be a theatre, was excavated in 1961 and shown to be an Iseum. B. Morra di Lauriano, *Rovine della città d'Industria presso Monteu da Po, scoperte ed illustrate, del conte B.M. di L., nel 1812* (Turin, 1843). A. Fabretti, *Atti della Soc. piemont. di Archeologia e Belle Arti*, 3 (1880), 177. M. Borra Bagnasco, *Boll. Soc. Piem. arch e belle arti* (1968), 47-55. E. Zanda, in *La città nell'Italia settentrionale in età romana* (Coll. de l'école fr. de Rome, 130; Rome, 1990), 563-75 (for recent excavations and plan of the Iseum).

REGIO IO

ACELUM (Asolo, TV) (Plan 87)

Location: south of town, at foot of hill.

Cavea: D ? m, facing north; no trace of seating except curved stone (H 0.40 m).



PLAN 87. Acelum, theatre

Substructures: 6 radial walls survived, 2 preserved to their original total length of 8 m; may have supported vaults, but 2 semicircular buttresses adjoining central radial walls (?central corridor leading into orchestra) and turned towards cavea suggest seating supported on *aggestus*; no trace of perimeter wall of cavea.

Orchestra: D 15.50 m; drainage channels around it.

Aulaeum: 7 of original ?9 mast holes survive (0.25 × 0.30; Dpth 1.50 m; 2.75 m apart).

Pulpitum: survives for total length of 22 m (W 5.40 m). Scomazzetto must have mistaken back wall of *aulaeum* slot for front wall of *pulpitum*.

Hypocaustum: square hole (0.20 × 0.20; Dpth 1.50 m) made of bricks; next to it round hole made from fluted column base, ?for *periaktoi*.

Scaenae frons: Rectilinear; 32.50 m of its back wall survived; in it a niche veneered in marble (W 1.90 m; Dpth 0.55 m); stone paving at higher level than orchestra in front of *scaenae frons* (Scomazzetto), presumably podium for *columnatio*. Many fragments found; Corinthian capital, piece of cornice (L 1 m), 2 other cornice pieces of different type, column drum of 'oriental marble' (D 0.50 m), another of granite, fragments of 3 other columns of different size and quality, and 2 pieces of worked marble.

Porticus post scaenam: to west of *scaenae frons* and running perpendicular to it another wall and 2 column bases, ?part of *porticus*.

Remains: excavated by P. Scomazzetto (1881); remains later destroyed; recent explorations (1988–9) may clarify his plan; difficult to interpret.

Date: Augustan (Anti).

Bibliography: P. Scomazzetto, *NSc.* (1880), 43–4; (1881), 205–13; (1882), 289–91. G. Brusin, in *Storia di Venezia*, I (Venice, 1957), 434. Anti, 'Teatri X Reg.' 268–9. L. Comacchio, *Storia di Asolo*, 3 (Castelfranco, 1967), fig. 47. P. Furlanetto, in Cavalieri Manasse, *Veneto*, 430–2. G. Rosada (ed.), *Quaderni di archeologia del Veneto*, 6 (1990), 92–113.

ALTINUM (Altino, VE)

Inscriptions: inscription (*CIL* 5. 2185) mentions *pantomimus*; theatre mentioned in another inscription (*CIL* 5. 1008a), attributed either to Altinum or Aquileia.

AQUILEIA VENETIAE (Aquileia, UD)

Location: north of Archaeological Museum? (Ruggiero, in Ciancio Rossetto).

Cavea: faces north? (Ruggiero, in Ciancio Rossetto).

Decoration: fragments of fictile *telamones* (H 2.30 m) dating to 1st cent. AD, found near walls and in south-west necropolis, ?from theatre.

Remains: massive walls and extensive drainage system found north of Archaeological Museum, ?part of theatre (Ruggiero, in Ciancio Rossetto).

Inscriptions: inscription mentions mime, called Bassilla (*IG* XIV. 2342); seats, inscribed with names of owners, could belong either to theatre or circus (*CIL* 5. 1168, 8304, 8558); theatre mentioned in connection with Via Annia (*CIL* 5. 1008a); however, it ran from Padua or Adria through Altino and Concordia to Aquileia and first four had theatres (G. Brusin, *Atti Ven.* 108 (1949–50), 126). In another inscription reading '[the]atrum' doubtful (*CIL* 5. 851); Augustan funerary monument, probably from Aquileia, commemorates M. Petronius Scaenarius (Verzár-Bass, 'Teatri Italia sett.' 434–5).

Bibliography: Nissen, *Italische Landeskunde*, 233. A. Calderini, *Aquileia romana* (Milan, 1930), 113. G. Brusin, *Gli scavi di Aquileia* (Udine, 1934), 111–13. V. Scrinari, *Aquileia Nostra*, 24–5 (1953–4), 45. Verzár-Bass, 'Teatri Italia sett.' 414–19. Ciancio Rossetto, *Teatri*, 2. 382.

ATESTE (Este, PD)

Decoration: discovery of 2 scenic masks in lead, small mask of Silenus and fragments of *oscilla* similar to those found in theatre at Verona may indicate theatre.

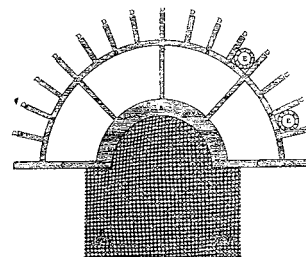
Inscriptions: inscription found near town, now lost, mentions spectacles with gladiators. *CIL* 5. 2529.

Bibliography: E. Baggio Bernardoni, in G. Cavalieri Manasse, *Veneto*, 225.

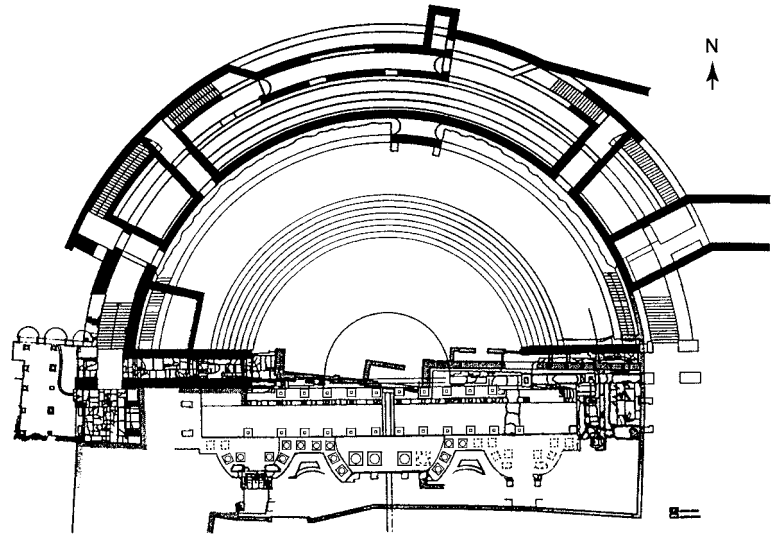
ATRIA (Adria, RO) (Plan 88)

Remains: found in 1661 and destroyed for its materials; described by Bocchi using Ronchin's plan (1662) which shows lowest rows of seats supported on bed of masonry; middle rows on either blind radial vaulting or an *aggestus* contained within radial walls; upper rows on radial vaults which appear on façade as *fornice*s.

Cavea: D 41.64 m.



PLAN 88. Atria, theatre



PLAN 89. Brixia, theatre

Orchestra: paved in marbles of two colours (Bocchi). Ronchin's plan shows enormous paved area beyond semicircle of orchestra; probably based more on 17th-cent. theatre design than on actual evidence.

Date: 2nd cent. AD because of brick (Anti).

Bibliography: O. Bocchi, *Osservazioni sopra un antico teatro scoperto in Adria* (Venice, 1739). Wieseler, *Theatergebäude*, 1. Anti, 'Teatri X Reg.' 270-1.

BRIXIA (Brescia, BS) (Plan 89, Pl. 37)

Location: inside walls, built against Cydnean hill, immediately east of Capitolium; faces main town grid, cf. Verona.

Cavea: D c.90 m, facing south.

Substructures: built against hillside; large complex of substructures to regularize slope and give access to seats (not completely explored). Staircases in surrounding annular passage and 4 radial passageways gave access to seats from top of cavea; walled-up doorway in north wall of west *aditus maximus* gave access to staircase leading to lower *praecinctio*; theatre built of *opus vittatum* with some brick bonding courses.

Aditus maximi: section of west *aditus maximus* and some of its vaulting survives under Palazzo Maggi Gambarà.

Orchestra: not uncovered.

Proscenium: W c.1.25 m.

Aulaeum: slot W c.1.4 m; ?10 mast holes.

Pulpitum: L c.49 m, W c.6.6 m, c.8.1 m (9.35 m incl. *proscenium* wall).

Scaenae frons: all 3 doors enclosed in niches with curved sides and flat backs; *regia* niche, Dpth 4 m, W 14 m (to podia); pairs of columns in front of *hospitalia* and 2 pairs in front of *regia* (Cavaliere Manasse). Many fragments of *columnatio* found: column shafts in breccia, porphyry, and cipollino; bases and capitals in white marble; architectural ornament deeply drilled and of exceptional richness.

Postscenium: ?4 trapezoidal rooms, cf. Sabratha.

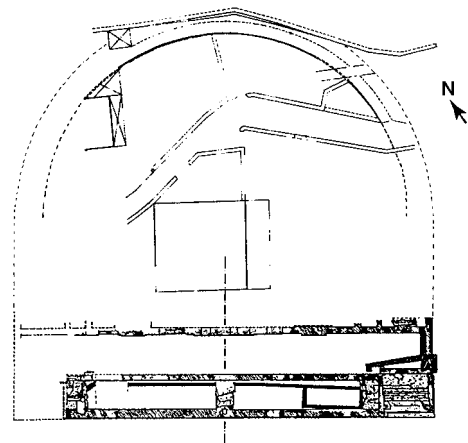
Remains: imposing remains of outer cavea walls; parts of stage area visible; still partly covered by later buildings.

Date: Severan.

Bibliography: G. Labus, *Intorno a vari monumenti antichi scoperti in Brescia* (Brescia, 1823), 9. R. Vantini, *Museo bresciano illustrato* (Brescia, 1838), 53. Nissen, *Italische Landeskunde*, 198. F. Lechi, In *Lombardia romana*, I (Istituto di Studi Romani; Milan, 1938), 301-2. Anti, 'Teatri X Reg.' 266. G. Treccani degli Alfieri, *Storia di Brescia* (Brescia, 1961), 261-6. G. Cavaliere Manasse, in *Brescia romana: Materiali per un museo*, 2/1 (Brescia, 1979), 111-45, 231-40. P. De Vecchi et al., *Santa Giulia. Brescia: L'Età romana* (Milan, 1998), 44-6.

CIVITAS CAMUNORUM (Cividate Camuno, BS) (Plan 90)

Location: built against hill overlooking town, next to amphitheatre.



PLAN 90. Civitas Camunorum, theatre

Cavea: D c. 56 m, facing south-west.

Substructures: parts of ?curved wall around top of theatre cavea found (1984–8). Also 3 parallel rectilinear walls which seem too far away from curve to have been *proscenium* wall or even *scaenae frons*; wall closest to curve may be *post-scaenium* wall and other two may have belonged to *porticus post scaenam*.

Remains: some foundation walls visible.

Bibliography: V. Mariotti, *Boll. di Archeologia*, 1–2 (1990), 94–5; *Caesarodunum*, 25 (1991), 137–40.

JULIA CONCORDIA SAGITTARIA

(Portogruaro, VE)

Location: in north-west sector of town, aligned to grid.

Cavea: D c. 90 m (according to Bertolini's plan), facing east-south-east.

Substructures: cavea surrounded by pair of curved walls, 6 m apart; outer W 4 m; inner W 2 m; radial walls less than 1 m thick divided space into 24 inaccessible rooms; drain under outer wall ran to south.

Proscenium: rectilinear wall found, W c. 2 m, presumably *proscenium* wall; rooms beyond this presumably represent *scaena*.

Remains: excavations (1879) revealed traces of large semicircular building; new excavations (1980) revealed ?part of *scaena* wall.

Date: 1st cent. AD, perhaps Julio-Claudian (da Villa).

Inscriptions: inscription (end 1st cent. AD) mentions a certain Lucius Minicius as restoring scene of theatre, *AEpigr.* (1976), 240. Another mentions *ludi* (*CIL* 5. 8664). Now thought that *CIL* 5. 1008a, which mentions theatre, belongs not to Aquileia (q.v.) but to Concordia, cf. S. Panciera, *Atti III Congr. Int. Epig. Gr. Lat.* (1957), 313–20. P. L. Zovatto, *Musei d'Italia—Meraviglia d'Italia: Portogruaro* (Bologna, 1971), 34, no. 129.

Bibliography: D. Bertolini, *NSc.* (1880), 413–14. Anti, 'Teatri X Reg.' 271. E. di Filippo Balestrazzi, *Quad. di Arch. del Veneto*, 4 (1988), 136–200; 5 (1989), 118–31. P. Croce da Villa, in Cavalieri Manasse, *Veneto*, 397–8.

MONTEGROTTO TERME, PD (Plan 91)

Location: on road to station.

Type: small theatre associated with thermal baths.

Cavea: D 28 m, facing east; cavea, 7 rows survive, of original 11, in 2 *cunei*; large rectangular structure at top on 4 parallel *opus incertum* walls, ?temple or *pulvinar*.

Substructures: on solid fill; built of *opus mixtum*.

Aditus maximi: ceiling has stucco coffers; also carved panels with vegetal motifs and *labra* full of water.

Orchestra: D 10 m, paved in *opus sectile* in stellar pattern; *balteus* wall covered in marble slabs around rim.

Aulaeum: slot with 5 mast holes.

Pulpitum: L 28, W 5.50 m.

Scaenae frons: 3 doorways; at sides 2 semicircular and 2 rectangular niches; building richly decorated, as numerous cornices attest; later, level of scene and orchestra raised; stage front, doors and niches blocked, ?for *kolymbethra*.

Basilicas: 2 large rooms, one each side of scene building, extending west beyond *aditus maximi*.

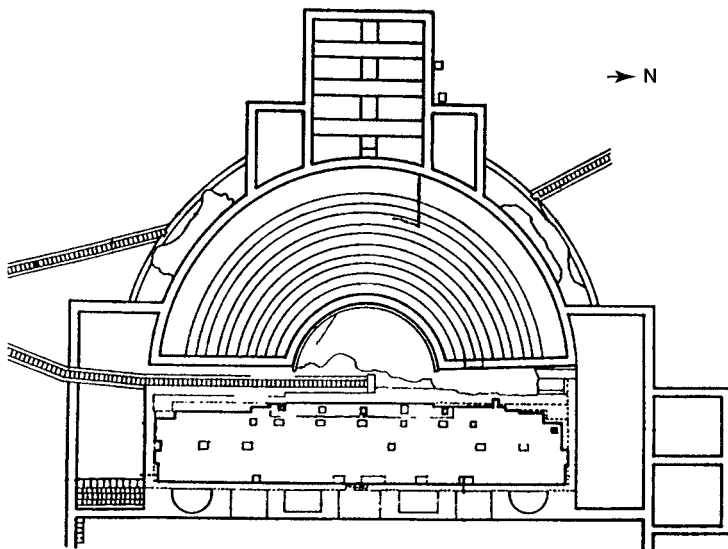
Postscenium: single room, L 36.90; W 4.40 m (not shown on plan).

Remains: substantial remains of substructures and lowest courses of scene building.

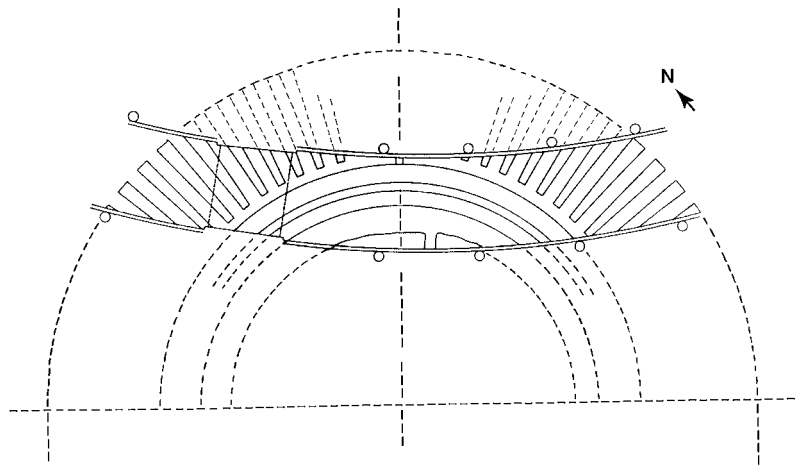
Date: Augustan, with later modifications.

Inscriptions: inscription refers to Claudia Toreuma, young dancer and freedwoman of Tiberius. *CIL* 5. 2931.

Bibliography: M. L. Rinaldi, *Archeologia*, 33–4 (1966), 113–17. G. Tosi, in Cavalieri Manasse, *Veneto*, 189–90.



PLAN 91. Montegrotto, theatre (1 : 500)



PLAN 92. Patavium, theatre

PATAVIUM (Padova, PD) (Plan 92)

Location: on south edge of ancient town (in park of Prato della Valle).

Cavea: D c.94 m (Tosi), facing south-west.

Substructures: on flat site, built on very thick foundation walls because of soft subsoil. Ciotto's plan (in Straticò) shows very wide orchestra (D 32.85 m), but recent excavations (1963–4) show his plan taken at level higher than orchestra; *ima cavea* must be below area marked as orchestra. Ciotto's solid fill (W 12.14 m, including brick facing) turns out to be only W 7.70 m with brick facing of 1.10 m. Outside, at same level, another ring of cement foundations (2.40 m thick) and perimeter wall of *ambulacrum* (W 1.30–1.50 m); *ambulacrum* W 3.75 m; beyond it another perimeter wall (W c.1.30–1.50 m); radial walls supporting *summa cavea* outside these, 39 in all (L 13.30–13.50 m); they taper from 1.80–2.00 m to 0.90–1.00 m, and are 1.70–1.90 m apart; perhaps *ambulacrum* around rim of cavea, but Tosi could find no trace of it.

Aditus maximi: W 3.55 m.

Orchestra: D 32.85 m (Ciotto's plan); too wide (FS).

Proscenium: Ciotto's plan shows 7 rectangular brick niches in *proscenium* wall (could these be *aulaeum* mast holes? FS).

Remains: excavated in 1775 and published by Straticò with plan by Ciotto; remains under park of Prato della Valle (early 19th cent.); renewed excavations in 1963–4 revealed strip of substructures.

Date: Augustan (Tosi); early 1st cent. AD (Mansuelli); restored end 1st cent. AD.

Inscriptions: stamped tile of end 1st cent. AD (CIL 5. 8110, 290); ILS 5650; bas-relief (first half 2nd cent. AD) showing man striking something, perhaps an animal, accompanied by inscription: 'Clau Rog... | in theatr... | manu sua... | deiecit.' F. Ghedini, *Sculture greche e romane del Museo Civico di Padova* (Rome, 1980), 80–2, no. 34.

Bibliography: S. Straticò, *Dell'antico teatro di Padova* (Padua, 1795). C. Gasparotto, *Padova Romana* (Rome, 1951), 119–21. Anti, 'Teatri X Reg.' 269. Mansuelli, *Urbanistica*, 155.

G. Tosi, in Cavalieri Manasse, *Veneto*, 174–6; *Archeologia Veneta*, 11 (1988), 79–102.

POLA (Pula, Croatia)

Location: large theatre outside walls on slopes of Mount Zara, facing town; small theatre within walls on slope of Capitol.

LARGE THEATRE (Plan 93)

Cavea: D 100 m (Gnirs), facing north; lower cavea, 14 rows in 6 *cunei*, divided by *praecinctio* from upper cavea (11 rows); *porticus* at top (Serlio); *porticus* W 9.50 m (Gnirs).

Substructures: built entirely on substructures (Serlio); built against hill (Cassas).

Aditus maximi: not shown by Serlio; part of one *aditus maximus* revealed in 1938.

Orchestra: 25.80 m (Gnirs); Serlio shows it too large.

Pulpitum: Serlio calls tiny area in front of *regia* 'pulpit' but *pulpitum* should extend over whole area marked 'proscen'. L 52 m, W 6 m (Gnirs).

Scaenae frons: rectilinear; 2 storeys of free-standing columns flanking 3 doorways (these columns described in text as 'Porticus of the Scene'); complete column of upper order of *scaenae frons* reconstructed (1939).

Basilicas: columns or piers on north side (Serlio).

Postscenium: area marked 'scena' by Serlio is *postscenium*, but is shown with an open portico; most unlikely (FS). Serlio shows a pair of staircases, one each side, presumably leading up to upper storeys, cf. Aarausio.

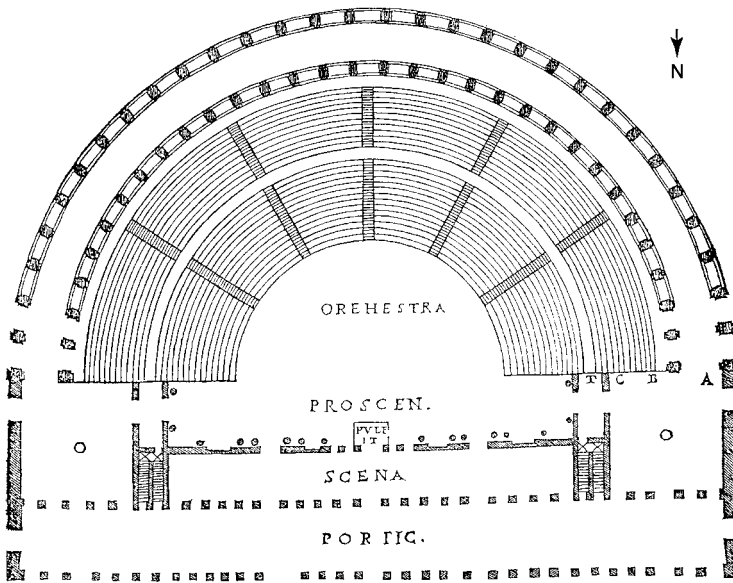
Porticus post scaenam: shown on Serlio's plan.

Decoration: Fuchs, *Untersuchungen*, 109.

Remains: drawn by Serlio (1536); some excavations (1938–9); little now remains.

Date: mid-1st cent. AD (from capitals).

Bibliography: S. Serlio, *Tutte le opere di architettura raccolte da G. D. Scamozzi*, 3 (Venice, 1584). G. Carli, *Delle Antichità Italiane*, 2 (Milan, 1788), 247, pl. xv. L. F. Cassas, *Voyage pittoresque et historique de l'Istria et de la Dalmatie* (Paris,



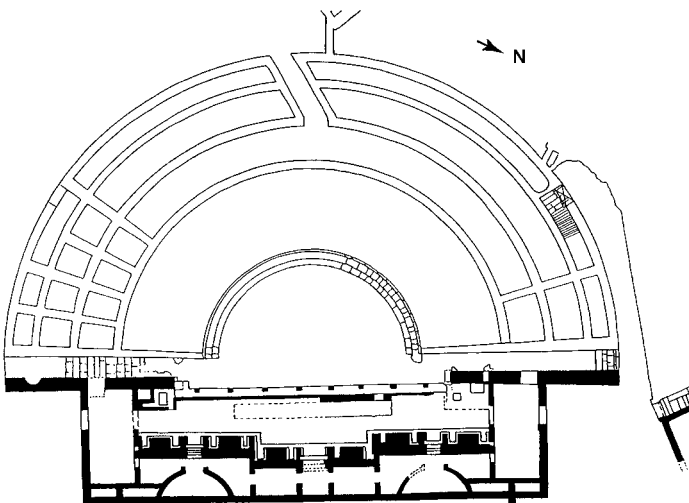
PLAN 93. Pola, Large Theatre

1802), pl. 18. Wieseler, *Theatergebäude*, 108–9. G. Carli, *Notizie storiche di Pola* (Parenzo, 1876), 146–9. A. Gnirs, *Jahrbuch der k.k. Zentralkommission zur Erforschung und Erhaltung der Baudenkm.* NS 3 (1905), 247–88; *Mitt. der k.k. Zentralkommission zur Erf. und Erhalt. der Baudenkm.* NS 6 (1907), 77; *Jahrb. für Altertumskunde*, 2, suppl. (1908), 153–4; *Pola* (Vienna, 1915), 104–5. M. Mirabella Roberti, *Atti Istr.* 50 (1938), 251–2. V. Scrinari, *I capitelli romani della Venezia Giulia e nell'Istria* (Rome, 1979), 133–7. Rnjak, *Ant. Teatar* (1979), 133–7; *Ant. Teatar* (1981), 91–7, 108.

SMALL THEATRE (Plan 94)

Type: odeum? (Meinel).

Cavea: D 88 m, facing east-north-east; lowest row (0.29 × 0.29 m) preserved, ?foot-rest for first row.



PLAN 94. Pola, Small Theatre

Substructures: supported on radial and annular substructures; outer wall has 3 entrances, outer ones with lateral staircases, ?running to seats of *summa cavea*; central one leading to oblique corridor, ?emerging at *praecinctio*.

Orchestra: D 28 m, paved in stone slabs.

Aulaeum: slot, with 8 mast holes.

Pulpitum: L 47 m.

Hyposcaenium: Dpth 2.25 m.

Scenae frons: *regia* in very broad shallow rectangular niche; sides rectilinear. All 3 doorways flanked by columns on tall plinths; broader plinth next to each square plinth, presumably for pairs of columns. Built in *opus vittatum*.

Basilicas: very narrow.

Postscenium: L 62 m; 2 semicircular counter-curves behind *hospitalia*.

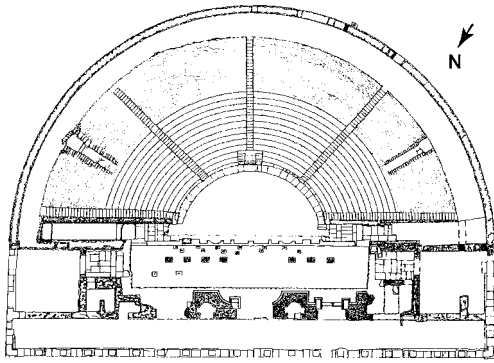
Decoration: Fuchs, *Untersuchungen*, 108–9.

Remains: lower courses of scene building and cavea clearly visible.

Date: soon after foundation of colony (Degrassi); end 1st cent. AD (Anti).

Inscriptions: two fragmentary inscriptions (*Inscr. It.* x. 1. 18, 101–2) mention ‘curator theatri’ (one Augustan; the other late 1st cent. AD). Also *Inscr. It.* x. 1. 18, 147–52. M. Mirabella Roberti, *Atti Istr.* 51–2 (1939–40), 237.

Bibliography: A. Gnirs, *ÖJh.* 14 suppl. (1911), 32–4; 15 (1912), 239–63; *Pola* (Vienna, 1915), 111–12. G. Calza, *Pola* (Rome, 1920), 43 and 49. A. Degrassi, *Atti Istr.* 39 (1927), 384; 45 (1933), 395; 46 (1934), 277–8. M. Mirabella Roberti, *Atti Istr.* 47 (1935), 300. B. Forlati-Tamaro, *Atti Istr.* 48 (1936), 245–6; *Pola* (Padua, 1971), 9–31. S. Mlakar, *Ancient Pula* (Pula, 1958), 35–7. Anti, ‘Teatri X Reg.’ 272–3. Rnjak, *Ant. Teatar* (1979), 137–9; *Ant. Teatar* (1981), 98–103, 108–9. Meinel, *Odeion*, 313–14.



PLAN 95. Tergeste, theatre

TERGESTE (Trieste, TS) (Plan 95, Pl. 38)

Location: just inside east walls, rests partly against slope of Colle S. Giusto.

Cavea: D 64.40 m, facing north-north-west; *ima cavea*: 12 rows in 4 *cunei*; at bottom occupying three rows, basement of altar or *pulvinar*, with 5 steps each side; central staircase starts at fourth row; *summa*, ?9 rows or *praecinctio* and 8 rows, in 4 *cunei*; *porticus* at top; large niche in centre of back wall of *porticus* may indicate *sacellum*.

Capacity: 2,250/2,800 (FS).

Vela: in outer wall of *porticus* corbelled slots for *vela* masts.

Substructures: built against slope; at top of cavea barrel-vaulted *crypta* with *porticus* on top; *crypta* accessible through 3 openings in outer wall and from *aditus maximi*; from *crypta* 2 *vomitoria* give access to upper parts of cavea. Built in alternating courses of sandstone blocks and brick.

Orchestra: D 20.34 m, surrounded by paved passage (D at passage 17.82 m).

Proscenium: W 0.80 m, H 0.68 m (Verzár-Bass); 2 curved; 6 rectangular niches; 2 staircases.

Aulaeum: 12 mast holes survive, of original 2 rows of ?8, arranged diagonally.

Pulpitum: L 33.25, W 6.12 m (6.92 m incl. *proscenium* wall).

Hyposcaenium: L 30.10 m, W 5.15 m.

Scaenae frons: *regia* in semicircular, *hospitalia* in deep rectangular niches; *scaenae frons* wall W 3.50 m, richly decorated with polychrome marble and painted plaster. Part of upper order of *columnatio* (2 storeys) found in *hyposcaenium*.

Basilicas: c.8.3 × 8.15 m.

Postscaenium: 2 cruciform apsed rooms with traces of red-painted plaster behind *regia*; small rectangular room at east end; staircases to upper storeys of scene building at each end.

Porticus post scaenam: L 63.85 m, W 4 m; 18 columns between end walls.

Decoration: statues (late Flavian) of Athena, Aphrodite, Hygeia, Asclepius, and Dionysus, and statue of Titus found in theatre. Fuchs, *Untersuchungen*, 109–13.

Remains: very well-preserved cavea (outer cavea wall preserved to H 15 m) and lower courses of scene building. Stucchi

believed theatre at Tergeste is shown in Trajan's column, scene LXXXVI (Gauer). However, Tergeste theatre divided into 4 *cunei* whereas theatre shown on Trajan's column divided into 6.

Date: AD 97–102, from inscription, statuary, and construction (Fuchs); Augustan, from *sacellum* at top of cavea, and head of Nero reworked as Titus (Verzár-Bass).

Inscriptions: *CIL* 5. 535, 534 = *ILS* 1379 = *Inscr. It.* x. 4, 33–5. The inscription, of the Trajanic period, may refer to restoration of theatre in Flavian period by P. Modestus (Verzár-Bass).

Bibliography: R. Horn, *AA* 53 (1938), 629–32. M. Mirabella-Roberti, *BMus. Imp.* 9 (*Bull. Com.* 66–7; 1938), 86. A. W. Van Buren, *AJA* (1938), 414. G. Rossi, *Le Arti*, 3 (1941), 463. R. Meng, *Impressioni sugli scavi del teatro romano di Trieste* (Venice, 1941). V. Scrinari, *Tergeste* (Rome, 1951), 76–81. S. Stucchi, *Rend. Nap.* 32 (1957), 149 ff. Anti, 'Teatri X Reg.' 272. W. Gauer, *Untersuchungen zur Trajanssäule*, I (Berlin, 1977), 32 n. 180. Graefe, *Vela Erunt*, 40–1. Verzár-Bass, 'Teatri Italia sett.' 433–5; *Trieste*.

VERONA (Verona, VR) (Plan 96, Pl. 39)

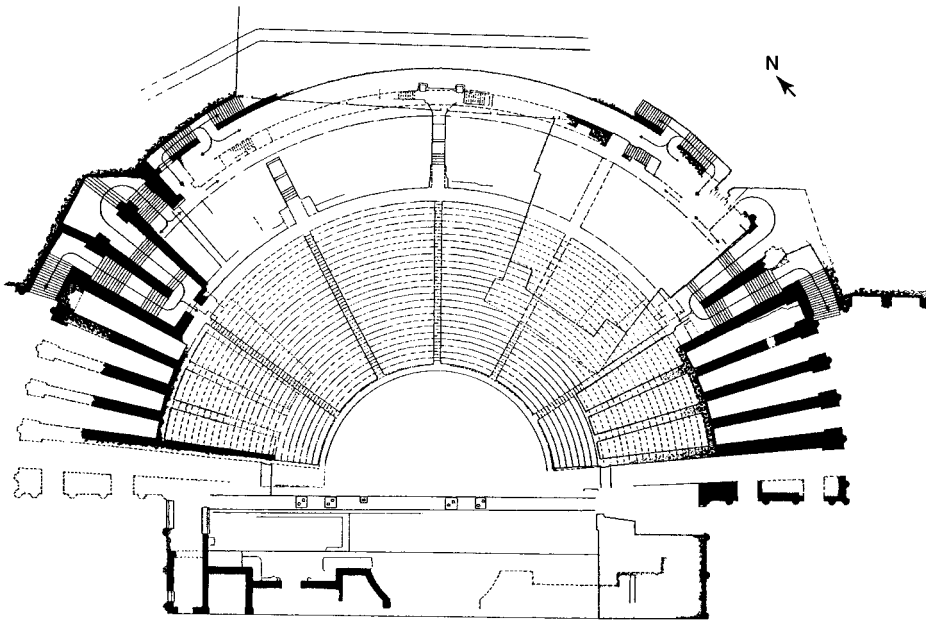
Location: outside walls, built against Colle di S. Pietro; faces across River Adige, aligned to one of minor *decumani* on other bank. In Piazzetta Martiri della Libertà remains of possible odeum found.

Cavea: D 105 m, facing south-west; *ima cavea*: 23 rows (0.349 × 0.80 m) divided into 6 *cunei* by staircases of red Verona marble; *praecinctio* (W 1.87 m) divides *ima cavea* from upper part of cavea; *porticus* at top of cavea with row of small arches framed by Tuscan pilasters. Franzoni restores *pulvinar* (W 4.05 m, D 2.55 m) in middle of *ima cavea* close to orchestra.

Capacity: 5,800/7,200 (FS).

Substructures: central part of cavea against slope; edges on 3 storeys of radial barrel-vaults, divided half-way along by curved wall; load-bearing walls in tufa *opus quadratum* and radial walls in *opus vittatum*; radial walls terminate in piers with attached half-columns, Tuscan below, and Ionic above with bull's head protomes in keystones; 2 'sofà' capitals, now in Museo Archeologico al Teatro Romano indicate third order above these. Bases, capitals, and cornices in white limestone. Opposite fourth *formix* on each side of cavea, rock cut back for staircase into fifth *formix*. Staircase in fifth *formix* runs up to lower *praecinctio*, 9.14 m above orchestra level; then doubles back and rises via sixth and seventh *formices* to level of upper *praecinctio*, 15.60 m above orchestra level; doorway just beyond seventh *formix* leads from *praecinctio* to staircase around cavea wall; this leads up to level of *porticus*, 19.50 m above orchestra level. Staircase continues up to 2 terraces (L 123 m, W c.8 m), 36 and 41 m above orchestra level (not shown on plan); retaining wall of lower terrace in *opus reticulatum* and *opus vittatum*, articulated by Tuscan half-columns, large niches, and false doors and windows; upper terrace more elaborately decorated than lower (both drawn by Palladio).

Aditus maximi: taper towards orchestra.



PLAN 96. Verona, theatre

Orchestra: D 30.70 m.

Proscenium: rectilinear; decorated with relief sculpture, W c.1.25 m, H 1.40 m; now destroyed.

Aulaeum: slot, W c.1.7 m; 2 rows of ?12 mast holes, arranged diagonally.

Pulpitum: L 5.7 m, W 7.7, 9.09 m (10.34 m incl. *proscenium* wall).

Scaenae frons: *regia* enclosed in broad curved niche; *hospitalia* in shallow rectangular ones; *columnatio*, marble Corinthian capitals found.

Basilicas: east *basilica* partly preserved in Renaissance palace built over it.

Postscenium: not preserved.

Decoration: Fuchs believed pair of female support figures and parapet belonged to *pulvinar*; winged sphinx probably formed termination of row of seats in *ima cavea*. Also four herms and crouching Silenus found. Fuchs, *Untersuchungen*, 113–18.

Remains: well-preserved *cavea* with lower seating restored and parts of *porticus* preserved. Only the footings of scene building.

Date: last quarter 1st cent. BC; *scaenae frons* mid-1st cent. AD (capitals); restored, second half 1st cent. AD (*CIL* 5. 3348).

Inscriptions: arches of *porticus* bear names of families who contributed to cost of building (*CIL* 5. 3441). See also *CIL* 5. 3324, 3348, 3445, 3458, 8849, 8859.

Bibliography: G. Caroto, *Le antichità de Verona con novi agionti* (Verona, 1560). G. Bennassutti, *Dell'antico teatro della città di Verona* (Verona, 1827). E. Braun, *BdI* 9 (1837), 173–5. L. Kaftangioglu, *Ann. Inst.* (1839), 184. G. Pinali, *Relazione degli Scavi dell'Antico Romano Teatro in Verona, intra presi e compiuti dal S. A. Monga* (Milan, 1845). S. Ricci, *NSc.* (1894), 223–9; *Il teatro romano di Verona* (Venice, 1895). G. Ghirardini, *NSc.* (1905), 259–63; *Il teatro romano di*

Verona (Verona, 1906). E. Giani, *L'antico teatro di Verona* (Verona, 1908). C. Cessi, *Andrea Monga e il teatro romano di Verona* (Verona, 1921). I. A. Richmond and W. G. Holford, *BSR* 13 (1935), 69–76. P. Marconi, *Verona romana* (Bergamo, 1938), 114–15. G. Zorzi, *Palladio*, I (1951), 1–20. F. Dal Forno, *Il teatro romano di Verona* (Verona, 1954); *Il teatro romano di Verona* (ediz. di Vita Veronese collana *Guide* no. 9; Verona, 1975). Anti, 'Teatri X Reg.' 267. L. Beschi, in *Verona e suo territorio*, I (Verona, 1960), 409–32; L. Franzoni, *Studi Storici Veronesi*, 7 (1956), 17–21; *Nova Historia*, 12 (1960), 56–62; 13 (1961), 55–62; *Vita Veronese*, 21 (1968), 421–4; in G. P. Savorelli (ed.), *Il Teatro Romano* (Verona, 1988), 14–82. Heilmeyer, *Kor. Normalkapitelle*, 131. L. Sperti, *I capitelli romani del museo archeologico di Verona* (Rome, 1983), 17–35. Cavalieri Manasse, *Veneto*, 17–21 (35–8 for the odeum). Verzár-Bass, 'Teatri Italia sett.' 419–26.

VICETIA (Vicenza, VI) (Plan 97)

Location: outside original city walls, in district called Berga.

Cavea: D 81.88 m, facing north.

Substructures: *cavea* on radial vaults; 3 superimposed orders of arched openings on outside (Barichella).

Aditus maximi: W 3.73 m.

Orchestra: D 25.28 m.

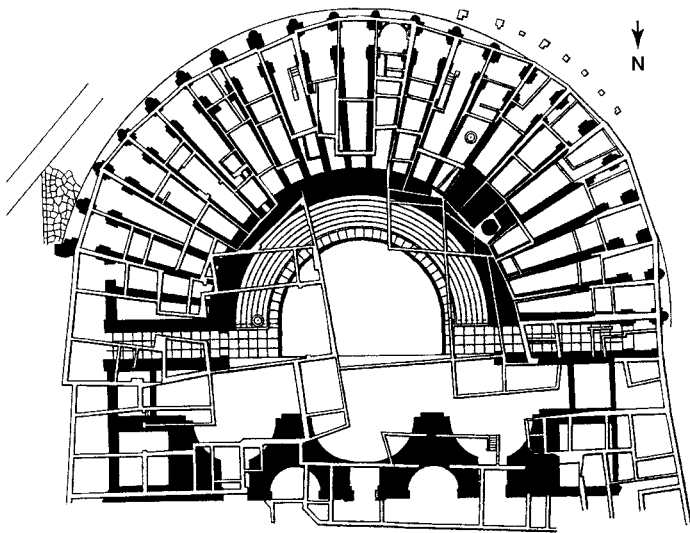
Pulpitum: L ?, W 8.20 m.

Scaenae frons: all 3 doorways in *scaenae frons* enclosed in curved niches, central one, Dpth 5.60 m.

Postscenium: counter-curves behind *regia*.

Porticus post scaenam: Barbaro and Miglioranza show *porticus*.

Decoration: head of Augustus and statues of Antonia minor and Agrippina minor. V. Galliazzo, *Sculture greche e romane del Museo Civico di Vicenza* (Treviso, 1976), 9 and nos. 3, 10, 12, 23–30, 37, 43–4, 48, 55–6. Fuchs, *Untersuchungen*, 119–25.



PLAN 97. Vicetia, theatre

Remains: now built over, its exterior wall survives in curve of Via SS Apostoli; Palazzo Gualdi built over scene building; visible in 16th cent. and drawn by Palladio and Barbaro; and by Ortensio Zago (c.1720), but c.50 years later most of scene building built over and houses were being built into cavea, according to Bertotti Scamozzi, who excavated inside cavea and found marbles and statuary (1773). Giambattista Velo measured ruins (1790) and Miglioranza tried to make graphic reconstruction of theatre (1831); from 1838 to 1853 he excavated building; his work continued by Barichella, who published a plan of it in 1880.

Date: Augustan (Anti); statuary and capitals suggest date c. AD 30–40 (Galliazzo); first half 1st cent. AD, Julio-Claudian statuary and use of *opus vittatum* (Marchini); Trajanic/Hadrianic restoration (friezes, capitals, and cornices) probably including rebuilding of *scaenae frons* (Fuchs, Marchini).

Inscriptions: inscription from Leptis Magna records pantomime, Marcus Septimius Aurelius Agrippa, awarded 'decurionalia ornamenta' at Vicenza. J. M. Reynolds and J. B. Ward Perkins, *The Inscriptions of Roman Tripolitania* (Rome and London, 1952), 159, no. 606.

Bibliography: A. Palladio, *I Quattro Libri dell'architettura* (Venice, 1570). D. Barbaro, *Edition of Vitruvius* (Venice, 1556), 188. G. B. Velo, *Il teatro Berga* (Rovigo, 1799). G. Miglioranza, *Relaz. intorno agli scavi intrapresi per l'illustrazione dell'antico teatro di Berga in Vicenza, Scavo primo* (Padua, 1838); *Scavo primo e secondo* (Padua, 1839); *Ann. Inst.* (1839), 190. V. Barichella, *Alcune notizie sul teatro di Berga* (Vicenza, 1869); *Deduzioni dell'antico teatro di Berga* (Vicenza, 1869–70); *Andrea Palladio e la sua scuola* (Lonigo, 1880); *Acc. Olimpica*, 23 (1889), 89–90. B. Morsolino, *L'aquedotto romano e il teatro Berga di Vicenza* (Venice, 1884), 13–19. Nissen, *Italische Landeskunde*, 218. M. Girardi, *Atti Ven.* (1924), 97. F. Franco, *Atti III Conv. Naz. St. Archeo*, 1938 (Rome, 1941), 171–82. G. G. Zorzi, *I disegni delle antichità di Andrea Palladio* (Venice, 1958), 115. Anti, 'Teatri X Reg.' 267–8. V. Galliazzo,

Aquileia Nostra, 48 (1977), 50–71. G. P. Marchini, *Teatro romano di Berga: Uno scavo di cento anni fa a Vicenza* (Vicenza, 1979). G. Ceretta et al., *Il Berga: Teatro romano* (Vicenza, 1979). M. Rigoni, in Cavalieri Manasse, *Veneto*, 116–22. A. Broglio and L. Ruggini, *Storia di Vicenza*, 1: *Il territorio—la preistoria, l'età Romana* (Vicenza, 1987), 171–6. Verzár-Bass, 'Teatri Italia sett.' 428–30.

Note

- (1) According to Mansuelli, there is indirect and very doubtful evidence for a theatre at Tridentum (Trento), and more consistent evidence for a theatre at Opitergium (Oderzo, TV) (Mansuelli, *Urbanistica*, 153). At Oderzo steps arranged in semicircle came to light near Via Roma. They were thought to belong to theatre near forum. An inscription records: 'Volcena L(uci) F(ilia) Marcellina ariam lapide stravit et podio circumdedit.' However, the inscription is now thought to refer to paving of the forum. E. Bellis, *Oderzo romana* (Oderzo, 1978), 89. M. Tirelli, in G. Cavalieri Manasse, *Veneto*, 363–4.
- (2) Ruggiero mentions a possible theatre at Tarvisium (Treviso, TV). Ciancio Rossetto, *Teatri*, 3. 78.

REGIO II

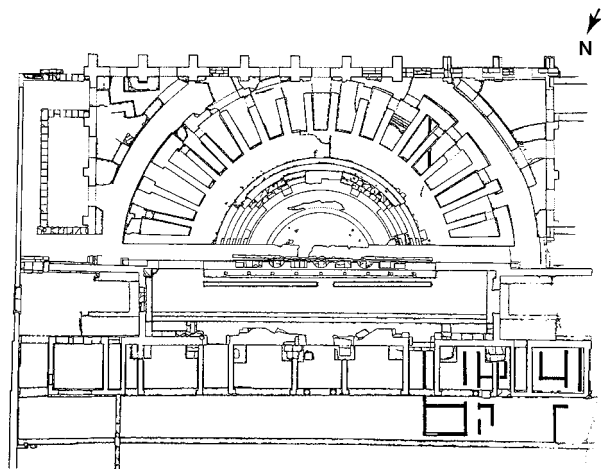
AUGUSTA PRAETORIA (Aosta, AO) (Plan 98, Pl. 40)

Location: occupied complete block in north-east corner of town, adjacent to amphitheatre.

Type: ?odeum, ?roofed theatre (Meinel).

Cavea: D 62.7 m, facing north-north-west, rectangular with walls of conglomerate (H 22 m); above entrance arches on ground floor are 2 rows of smaller windows, lower with architraves and upper arched; above them row of large arched windows. Rectangular buttresses run between arches to full height of wall. *Ima cavea* ? rows (0.39 × 0.72 m) divided into 3 *cunei*.

Capacity: 1,750/2,200 (FS).



PLAN 98. Augusta Praetoria, theatre

Roof: considerable debate about whether building was roofed or not; high rectangular walls and windows seem to indicate that it was, despite drain (W 0.20 m, Dpth 0.40 m) in front of stage; *cavea* (c. 32.5 m from back wall to *scenae frons* wall) could have been spanned with wooden roof (Meinel).

Substructures: supported on radial substructures.

Aditus maximi: W 2.25 m; led into porticoes at sides of theatre.

Orchestra: D 18.80 m; segmental (struck from radius of 10 m) surrounded by space for *bisellia* (inner D c. 12.75 m).

Proscenium: H 1.5 m; 3 curved; 2 rectangular niches; 2 staircases.

Aulaeum: continuous ledge (H 0.77 m) behind *proscenium* wall; in it 9 mast holes, Dpth 2 m.

Pulpitum: L 45.55, W 6.95 m (8.45 m incl. *proscenium* wall).

Hypocaustum: south wall of *hypocaustum* has 6 slots (1.10 m above floor level) for beams supporting planking of *pulpitum*; stone pierced with cavity (0.15 m) and numerous counterweights found in *hypocaustum*.

Scenae frons: rectilinear, *regia*. In shallow curved niche; *columnatio* (H ? m), 2 storeys (Corinthian order).

Basilicas: at sides of *cavea* 2 open courtyards enclosed on 3 sides by porticoes; including them, building W 80.8 m overall.

Postscaenium: 4 rectangular rooms; 3 passageways from stage; pairs of columns in north walls of 4 rooms and *regia* passageway.

Porticus post scaenam: 3-sided *porticus* behind *postscaenium*, open towards amphitheatre.

Decoration: Fuchs, *Untersuchungen*, 126.

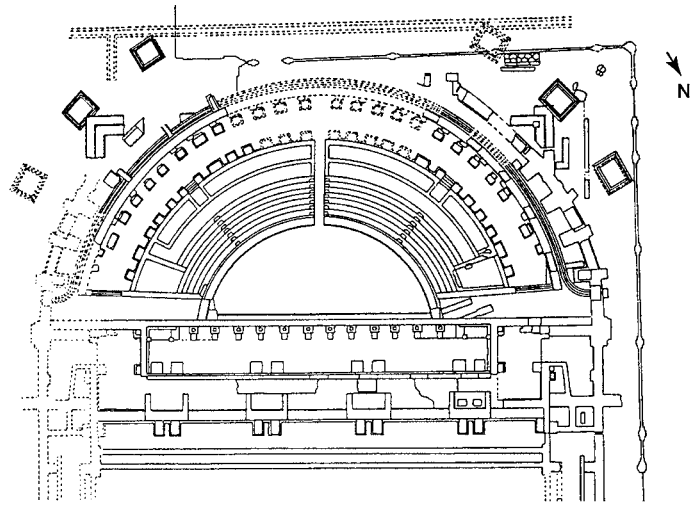
Remains: magnificent south wall preserved to full height, lowest rows of seats, lowest courses of scene building.

Date: Augustan, but not earliest colonial period of c. 25 BC (houses discovered underneath it).

Bibliography: C. Promis, *Le Antichità di Aosta* (Turin, 1862), 164–8, and pl. x. Nissen, *Italische Landeskunde*, 172. Durm, *Baukunst*, 665. P. Barocelli, *BMus. Imp.* 2 (*Bull. Com.* 59 1931), 96–7. P. Barocelli, *Carta archeologica d'Italia*, fo. 28: Aosta (Florence, 1928), 12. P. Barocelli, *Atti CSt. R* 3/1 (Rome, 1933), 360–5; *Ricerche e studi sui monumenti Romani della Val d'Aosta*, 6 (Ivrea, 1934), 111–14; *Forma Italiae*, Reg. 11, *Transpadana*, I: *Augusta Praetoria* (Rome, 1948), 169–70; *Augusta Praetoria* (Rome, 1948), 167. A. W. van Buren, *AJA* 41 (1937), 489; 42 (1938), 410. G. Rosi, *Riv. Ital. del Dramma*, 1 (1937), 56–65. C. Carducci, *Dioniso*, 6 (1938), 297–9; *NSc.* (1941), 17–19. G. Rosi, *Le Arti*, 1/4 (1938–9), 419–20; *Palladio*, 7 (1943), 102–6. G. Lugli, *Arch. Cl.* 1 (1949), 153–60; *Boll. Soc. Piem. di Arch. Belle Arti*, 6–7 (1952–3), 25. Carducci, 'Archit. Piemonte', 174–5. S. Finocchi, *Atti del X Congr. Storia archit. Turin 1957* (Rome, 1959), 113–26. Grenier, *Manuel*, 780–3. V. Viale and M. Viale Ferrero, *Aosta romana e medievale* (Turin, 1967). *Archeologia in valle d'Aosta dal neolitico alla caduta dell'impero romano, 3500 a.C.–V sec. d.C.* (Aosta, 1981), 85–90. Meinel, *Odeion*, 208–15, 219–20.

AUGUSTA TAURINORUM (Turin, TO) (Plan 99)

Location: occupied full insula in north-east corner of town, cf. *Augusta Praetoria*.



PLAN 99. Augusta Taurinorum, theatre

Type: roofed theatre (Meinel), later rebuilt as conventional theatre.

Cavea: facing north-north-east, originally enclosed in rectangular wall (L 61 m; W c. 40 m; H c. 12 m), cf. *Augusta Praetoria* and *Luna*; later rebuilt with stone seating; later enlarged and made semicircular (D c. 67 m); enlarged again (D 76 m); *ima cavea*: in 4 *cunei*; central corridor to orchestra.

Roof: rectangular walls suggest it was roofed in its first and second periods. Projecting piers (11 m apart) in scene wall could have supported cross-beams (Finocchi); span to back wall of *cavea* was c. 31.5 m.

Substructures: supported on concentric and some radial vaults; *cavea* with rectangular outer walls; seating mainly of wood. After fire *cavea* rebuilt with stone seating and pilasters to reinforce outer *ambulacrum*. In third period *cavea* enlarged and made semicircular; level of orchestra raised and outer *ambulacrum* widened. Finally, *cavea* enlarged again with piers built 3 m from old façade so that it encroached upon road; corridor through middle of *cavea* to orchestra dates to this period.

Aditus maximi: c. 3.30 m tapering to c. 2.60 m.

Orchestra: D 30 m, surrounded by paved passageway (D at passageway 28 m), *balteus* wall and area for *bisellia*.

Proscenium: W c. 0.8, only foundation remains.

Aulaeum: 12 mast holes.

Pulpitum: L 44 m, W 6.74 m (7.54 m incl. *proscenium* wall).

Scenae frons: rectilinear; podia at sides of 3 doorways, each supporting pair of columns flanking a shallow rectangular niche.

Basilicas: enlarged in third period; contained staircases leading to upper floors.

Porticus post scaenam: in third period *quadriporticus* lengthened and widened so that it reached city walls.

Remains: about half building uncovered near Royal Palace; many rebuildings make interpretation difficult.

Date: early 1st cent. AD; rebuilt after fire of AD 69 (Tacitus, *Hist.* 2. 66); enlarged in 2nd cent. AD; again in 3rd cent.

Inscriptions: theatre embellished by Donnus and Cottius (AD 13–44): '[C. Iulius Cotti f. D]onni reg[is n. Donnus] praef. | [ci]v[itatium omnium quibus pa]ter eius praefuit | [M. (?) Iulius Donni f. C]otti n. [Cottius port]icium | cum [orna- mentis et actorum do]mus dederunt or [omnibus ornamentis et do]mus dederunt.' C. Letta, *Athenaeum*, 54 (1976), 65. G. Mennella, *Rend. Ist. Lomb.* 112 (1978), 96–100.

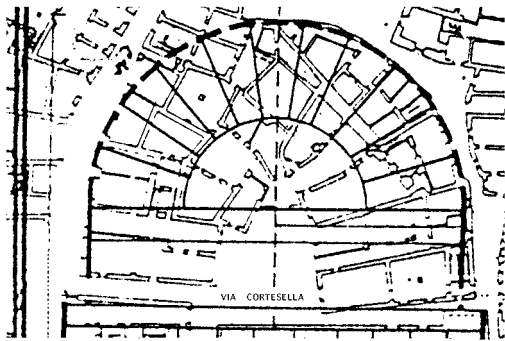
Bibliography: C. Promis, *Storia dell'antica Torino* (Turin, 1869), 189. G. Fiorelli, *NSc.* 1883, 6. A. Taramelli, *NSc.* (1900), 3–4. A. Schulten, *AA* (1900), 61. P. Toesca, *BdA* 4 (1910), 1. G. Bendinelli, *Torino romana* (Turin, 1929), 32–8. C. Carducci, *Dioniso*, 6 (1938), 297–303; *NSc.* (1938), 311–12; Carducci, 'Archit. Piemonte', 175–6. S. Finocchi, *BdA* 49/4 (1964), 390–1; *Congrès arch. du Piémont, 1971* (Paris, 1977), 24–33. Meinel, *Odeion*, 208–15, 219–20. R.-R. Grazzi, *Torino romana* (Turin, 1981), 33–8.

COMUM (Como, CO) (Plan 100)

Location: outline of later buildings suggest theatre in block between Via Cortesella and Via Ballarini (Caniggia).

Cavea: D c. 50 m (Mirabella Roberti).

Bibliography: G. Caniggia, *Atti CSDIR* 4 (1973–4), 348–9. M. Mirabella Roberti, in *Atti del Conv. Celebrativo del Centenario* (Como, 1972), 31.



PLAN 100. Comum, theatre

EPOREDIA (Ivrea, TO) (Plan 101)

Location: centrally located, facing *decumanus*.

Cavea: D 75.6 m, facing south.

Substructures: seats of west side of cavea cut into rock; east side on radial and annular substructures.

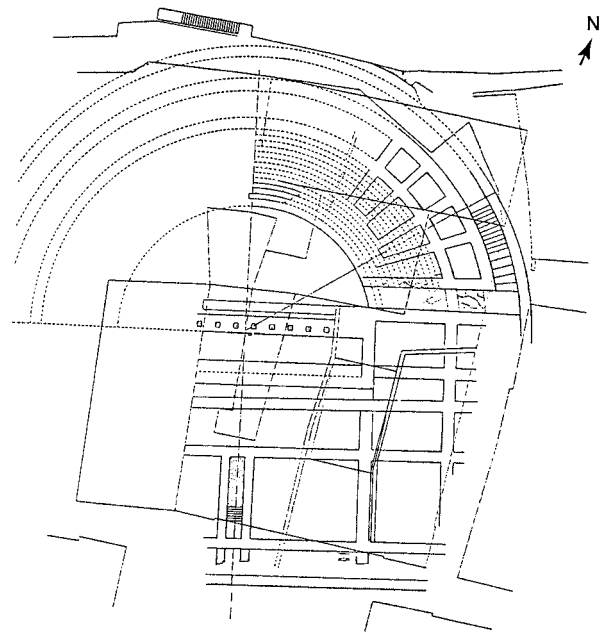
Orchestra: D 32.4 m.

Aulaeum: 10 mast holes.

Scaenae frons: 2 sections of breccia column shaft found (D 0.49 m), decorative fragments of white marble, pavon-azzetto, and portasanta and some small cornices of white marble, ?from *scaenae frons* (Promis).

Decoration: statue without head, hands, or feet, with *chlamys* on her shoulders, probably Diana the Huntress. Fuchs, *Untersuchungen*, 126–7.

Remains: some remains excavated (1838–9) in area occupied by Via Cattedrale to east, Casa Acquadro to west, Piazza



PLAN 101. Eporedia, theatre

Castello to north, and Piazza del Municipio and first part of Via Arduino to south. Now covered over; some brick-faced walling visible in Via Peana.

Date: 1st cent. AD (Pertinetti).

Inscriptions: inscription: 'C(ai) f(ilius) [pat]ronus [coloniae] sua [pec]u[nia]' suggests Hadrianic restoration. *CIL* 5. 6798. See also *CIL* 5. 6799.

Bibliography: V. Promis, *Atti Soc. Piem. Arch. e Belle Arti*, 4 (1883–5), 87–94 and pl. VIII. G. Boggio, *La Parrocchia della Cattedrale d'Ivrea e le tre parrocchie preesistenti* (Ivrea, 1920). C. Carducci, *Dioniso*, 5 (1938), 297. A. Pertinetti, *Ivrea romana* (Rivarolo Canavese, 1965), 153–62.

LAUS POMPEII (Lodi Vecchio, MI)

Inscriptions: inscription mentions mime, Theocritus Pylades (*CIL* 5. 5889).

MEDIOLANUM (Milan, MI) (Plan 102)

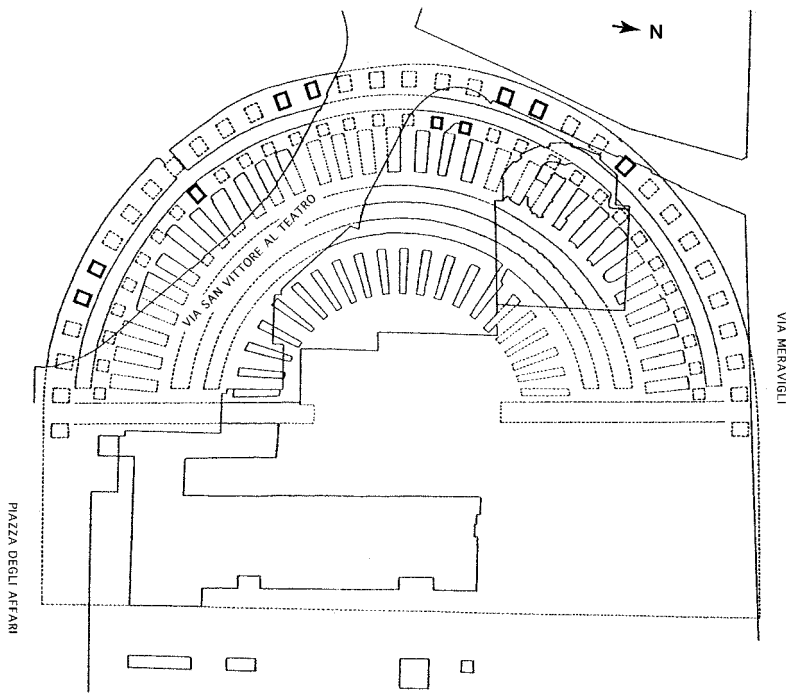
Location: on north-east side of town, north of the *Cardo* (under Camera di Commercio, via S. Vittore al Teatro 14).

Cavea: D 95 m, facing east; divided into 2 *maeniana* by a *praecinctio*.

Substructures: on flat site; built on radial and annular substructures (W 1.15 m) composed of small stones in very strong mortar laid behind wooden framework. Around rim of cavea, at end of radial walls, stone piers supported external arcade; laid in courses (H 0.58–70 m; W 1.50–1.80 m; Dpth 2.09–2.20 m); at least 2 storeys of arches (W 2.65 m) rising to H 12–15 m from pavement

Pulpitum: L c. 60 m.

Scaenae frons: Italo-Corinthian capital (mid-1st cent. BC) found near by, ?from theatre.



PLAN 102. Mediolanum, theatre

Remains: foundations of radial and curved walls preserved to max. H 1.85 m in basement of Camera di Commercio.

Date: mid-1st cent. BC (Mirabella Roberti). Augustan (Degrassi).

Inscriptions: funerary inscription found celebrating *pantomimus* Theocritus Pylades. C. Romussi, *Milano ne' suoi monumenti*, 3rd edn. (Milan, 1912), 106–8.

Literature: mentioned by Ausonius (end 4th cent. AD): 'et inclusi moles cuneata theatri' (*Ordo nobilium urbium* 39). C. Manaresi, *Atti del Comune di Milano fino all'anno MCCXVI*, vol. 2 (Milan, 1919), 5; vol. 3, 6–7 (acts of 1119 and 1130 relating to Roman theatre).

Bibliography: C. Romussi, *Milano ne' suoi monumenti*, 3rd edn. (Milan, 1912), 103–9. A. Levi, *NSc.* (1930), 485–96; *Historia* (Studi Storici per l'antichità classica, 5; 1931), 32–42; *Atti. CSt. R* 2/1 (1931), 75–81; *Dioniso*, 3 (1932), 155–61. A. Calderini, *Rend. Ist. Lomb.* 81 (1948), 25–32. A. Calderini, in *Ritrovamenti e scavi per la 'Forma Urbis Mediolani'*, I: Milano (Ceschina, 1951), 3–8. N. Degrassi, *NSc.* (1951), 34–44. A. Calderini, in *Storia di Milano* (Milan, 1953), 524–30. M. Mirabella Roberti, *Milano romana* (Milan, 1984), 52–6. Verzár-Bass, 'Teatri Italia sett.' 414–15.

TICINUM (Pavia, PV)

Location: during extension work on Liceo Classico Ugo Foscolo in 1932, massive curved foundations (W 5.70 m) found; may belong to theatre.

Bibliography: A. Nocca, *Atti C.St. R* 3 (Bologna, 1934), 420–1. A. Stenico, *Atti del Conv. di studio sul centro storico di Pavia* (Pavia, 1968), 77. C. Saletti, *Athenaeum*, 61 (1983), 132–3.

SICILIA

ACRAE (Palazzolo Acreide, SR) (Plan 103)

Location: at east end of main east–west street; at top of cavea on west side rock-cut path and tunnel lead to small bouleterion immediately west of theatre, probably facing toward agora.

THEATRE

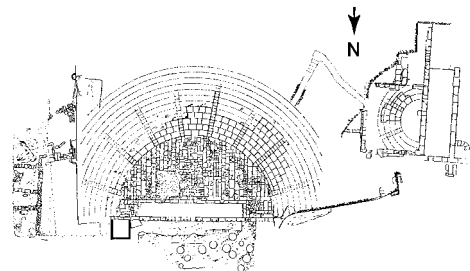
Cavea: D 37.5 m, facing north; semicircular cavea, 15 rows (0.27 × 0.75 m) in 9 *cunei*.

Substructures: central 5 *cunei* on slope; outer 4 on artificial foundations.

Aditus maximi: none, because *proscenium* exactly on diameter line; west *analemma* cut back instead of being parallel to east *analemma*.

Orchestra: D 19.20 m, paved in limestone in Roman period.

Proscenium: clamp marks in foundation sill suggest 6 pilasters with attached half-columns between *antae* at each end; *pinakes* presumably inserted in spaces between.



PLAN 103. Acrae, theatre and bouleterion

Pulpitum: L 13.7, W 2.6 m; no *paraskenia*; Roman stage (H c.1.20 m) with curved niches built 2.20 m further into orchestra than old one; small square structure on east side of scene building also belongs to Roman period.

Scaenae frons: evidence of *thyromata* (Bulle).

Remains: part of seating reconstructed; orchestra paving and footings of scene building visible.

Date: uncertain, perhaps late 3rd cent. BC.

BOULEUTERION

Cavea: rectangular (8.65 × 8.15 m), facing west; 5 rows of seats.

Capacity: 80/100 (FS).

Date: 3rd cent. BC (Bernabò Brea).

Bibliography: Serradifalco, *Ant. Sicilia*, 4. 159–63, pls. XXXI–XXXII. Puchstein, *Gr. Bühne*, 123–6. Bulle, *Untersuchungen*, 199–203. L. Bernabò Brea, *Akrai* (Catania, 1956), 31–43. Mitens, *Teatri Greci*, 84–7.

AGRIGENTUM/AKRAGAS (Agrigento, AG)

Location: ecclesiasterion found in centre of city near museum; bouleuterion just north of it; no theatre found, but many sloping sites at Agrigento likely places to find one.

THEATRE

Literature: Frontinus (*Strateg.* 3. 2. 6) tells the story of Alcibiades holding an assembly in Agrigento; this is sometimes taken to imply there was a theatre there, but Thucydides (6. 51) and Diodorus (13. 4. 4) set the same story in Catania. The fact that the grandson of Empedocles, a member of the Acragan aristocracy, is known to have written tragedies, has also been taken as evidence for a theatre (Diogenes Laertius 8. 57–8; the Suda, s.v. Empedocles).

BOULEUTERION

Cavea: enclosed in rectangular walls (c. 12.66 × 21.35 m), facing east-north-east; ? 9 rows of seats.

Capacity: 400/500 (FS).

Orchestra: D 8 m.

Bibliography: T. Fazello, *De rebus siculis decades duo*, I (Catania, 1749–51), 251. P. Marconi, *NSc.* (1926), 93–8; Pace, *Arte*, 2. 330; P. Griffo, *Dioniso*, 17 (1954), 3–11, 141–9. E. de Miro, *Palladio* (1967), 164–8; Kokalos, 30–1 (1984–5), 460–4. Wilson, *Sicily*, 49.

AGYRIUM (Agira, EN)

Location: theatre in hollow under churches of S. Pietro Apostolo, S. Giacomo, and S. Agostino in modern town (Favaloro). Pace mentions document of 1225 which records 'proscenio' and 'chirchia' (*kerkides*) on that site. He says that traces of seats and steps could be seen.

Date: second half 4th cent. BC (town founded by Timoleon).

Literature: according to Diodorus Siculus (16. 83. 3), native of Agyrium, the colonists built the theatre, the most beautiful in Sicily after Syracuse.

Bibliography: G. Favaloro, *Agyrion: Memoria storica e archeologica* (Catania, 1933), 34–9. Pace, *Arte*, 2. 321. Mitens, *Teatri Greci*, 83.

CATANNA/KATANE (Catania, CT)

Location: theatre and odeum built side by side on steep slope in centre of town.

THEATRE (Plan 104, Pls. 41–2)

Cavea: D 87 (Pensabene), 97 m (Mitens), 102 m (Coarelli), facing south; *ima cavea*: 23 rows (12 lowest rows separated by very narrow *praecinctio* from upper 11 rows), in 9 *cunei*; *praecinctio* at top of *ima* (W 1.1 m); *media*: 10 rows in 9 *cunei*, separated by *praecinctio* (W 2.80 m) with podium (H 5 m) from *summa*, 5 rows in 8 or 10 *cunei*; flat platform in middle of *summa* (W c.6 m), ?for temple. Built of black basalt with white marble seats and black lava for dividing staircases.

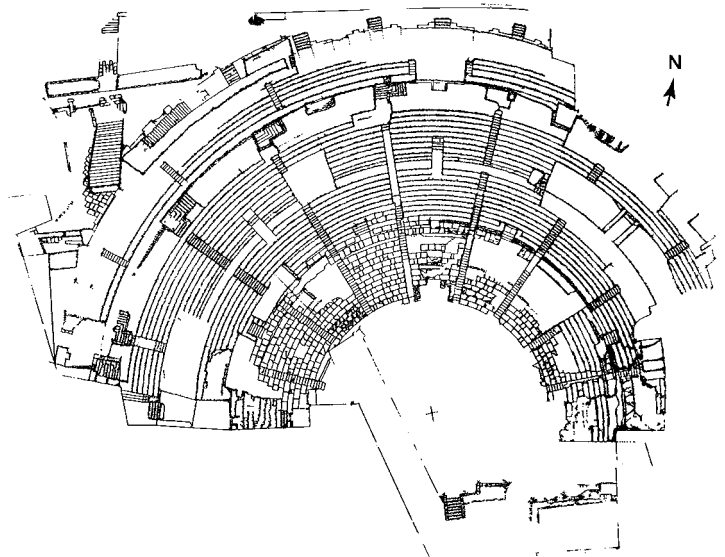
Substructures: rests against hillside, built of *opus vittatum*; annular passage (W 2.60, H 3.50 m) under upper part of *ima cavea*, with 4 *vomitoria* to narrow *praecinctio* in middle of *ima cavea*; another (W 2.30, H 4.5 m) under *media cavea*, with 3 (or more?) *vomitoria* to *praecinctio* at top of *ima cavea*. Around top of building barrel-vaulted *crypta* (W c.4 m, H 6.5 m) supporting *summa cavea*, accessible from pair of double staircases built against outer wall of building; 16 radial staircases run from *crypta*; 8 to *praecinctio* at top of *media cavea*; 8 to lower annular passages; radial staircase emerges from lowest annular passage at orchestra level in middle of central *cuneus*; at each end of it a radial corridor emerges, apparently at orchestra level, in middle of each end *cuneus*.

Tribunal: east *tribunal* uncovered.

Orchestra: D 29 m, paved in marble.

Kolymbethra: orchestra later transformed into *kolymbethra*.

Proscenium: alternately curved and rectangular niches.



PLAN 104. Catania, theatre

Scaenae frons: *regia* enclosed in ?large rectangular niche; *hospitalia* in curved niches; *columnatio*: H 22.65 m, 3 storeys, 2-storey giant order in front of *regia* (Pensabene); white marble column base found *in situ*; matches another found in 18th-cent. excavations of Serradifalco; parts of *columnatio* found in old excavations revealed columns of grey granite, africano, and breccia.

Decoration: statues of Hercules, Apollo, two Muses, ?Roma, base with dolphins in relief, relief of Hercules, and gigantomachy frieze; recent excavations revealed frieze with five lictors in procession and related fragment, perhaps showing a general.

Remains: well-preserved cavea; scene building being excavated (in 1996).

Date: ? 5th cent. BC. (reused limestone blocks and an older wall under present cavea); rebuilt in two phases (Augustan, Flavian) visible at points under later cavea; remodelled in Hadrianic period with passages under cavea (Wilson); *scaenae frons* redecorated early 3rd cent. AD.

Inscriptions: G. Manganaro, *Epigraphica*, 51 (1989), 173, fig. 48; 176, fig. 55.

Literature: Thucydides (6. 51) and Diodorus (13. 4. 4) tell story of Alcibiades holding an assembly in Catane; do not specify which building it was held in. Frontinus (*Strateg.* 3. 2. 6) sets his version of story in Agrigento and says assembly held in theatre.

Bibliography: Paternò Castello, *Viagg. Sicilia*, 29–30. Houel, *Voy. Sicilie*, 2. 137–9, pl. CXXXIX, and 140–1, pl. CXL. Serradifalco, *Ant. Sicilia*, 5. 12–18, pls. I–V. Goldicutt, *Antiquities*, pl. 29. A. Holm, *Catania Antica* (Catania, 1925), 42–5. G. M. Bacci, *Kokalos*, 26–7 (1980–1), 746–8; E. Frézouls, *ANRW* 2. 12. 1 (1982), 378–9. F. Giudice, in *Enciclopedia di Catania*, 2 (c. 1982), 310–12. Coarelli, *Sicilia*, 329–30. R. J. A. Wilson, *ANRW* 2. 11. 1 (1988), 125–7. Belvedere, ‘Opere pubbliche’, 364–6. Mitens, *Teatri Greci*, 100–3. Wilson, *Sicily*, 63–70. Di Grazia, *Rilievo*, 80–1. P. Pensabene, *Rend. Pont. Ac.* 69 (1996–7), 53–74.

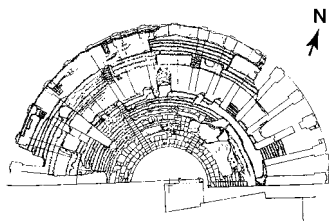
ODEUM (Plan 105, Pl. 43)

Cavea: D 42 m, facing south-south-east. *ima cavea*: 11 rows in 3 *cunei*; *summa cavea* ?11 rows. Built of black basalt blocks.

Capacity: 1,500/1,900 (FS).

Substructures: *ima cavea* on slope; *summa* on 17 radial barrel-vaults; outer façade of arched openings flanked by pilasters.

Orchestra: D 10 m, paved in white marble.



PLAN 105. Catania, odeum

Remains: substructures well preserved; scene building still totally covered with later structures.

Date: second half 2nd/first half 3rd cent. AD (Wilson).

Bibliography: Paternò Castello, *Viagg. Sicilia*, 30–1. Houel, *Voy. Sicilie*, 2. 139–40, pl. CXXLI, and 141–2, pl. CXXII. Serradifalco, *Ant. Sicilia*, 5. 18–19, pls. II and VI. M. Musumeci, *Illustrazione dell'odeo di Catania* (Catania, 1822). S. Mirone, *L'odeo di Catania* (Catania, 1912); *RA* 59 (1920), 271–89. Pace, *Arte*, 2. 323. Wilson, *Sicily*, 79–80. Belvedere, ‘Opere pubbliche’, 366–8. Di Grazia, *Rilievo*, 80 and 82.

ENTEELLA (Rocca d’Entella, PA)

Location: 8 bronze tablets found near Rocca d’Entella, some mentioning games (*agones*) and one (no. V) mentioning *prohedria*; may suggest theatre.

Bibliography: G. Nenci and D. Asperi, *Ann. Pisa*, 12/3 (1982), 771–85.

GELA (CL)

Location: theatre at Gela assumed because Aeschylus spent his last years there and died there (456 BC); several locations suggested; so far nothing has come to light.

Bibliography: P. Orsi, *Mon. Ant.* 17 (1906), 12–13. O. Presti, *Il teatro greco di Gela e la tomba di Eschilo* (Gela, 1932). Pace, *Arte*, 2. 331. P. Griffo, *Akragas*, 3 (1947), 5.

HELORUS (Eloro, SR) (Plan 106)

Location: immediately outside walls on south side of town.

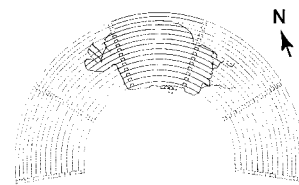
Cavea: D ? m, facing south, at least 15 rows of seats (0.35 × 0.65 m) in 5 *cunei*.

Substructures: built against hillside.

Remains: only third *cuneus* and parts of second and fourth survive; rest swept away by torrent; today only 11 rows of seats visible.

Date: probably 4th cent. BC (Coarelli).

Bibliography: P. Orsi, *NSc.* (1899), 242. Pace, *Arte*, 2. 321. G. V. Gentili, *FA* 14 (1959), 2484. M. T. Currò, *Mon. Ant.* 47 (1966), 232–5; E. Mitello, *ibid.*, 326–40; Mitens, *Teatri Greci*, 89–91. Coarelli, *Sicilia*, 287.

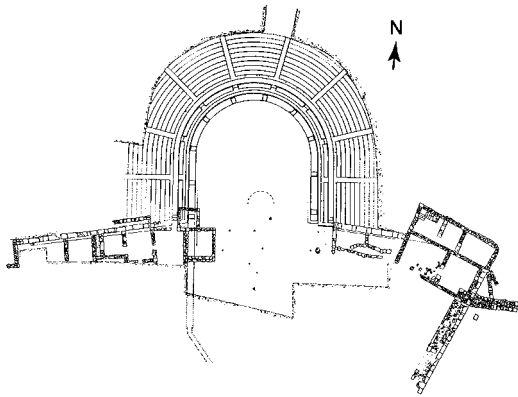


PLAN 106. Helorus, theatre

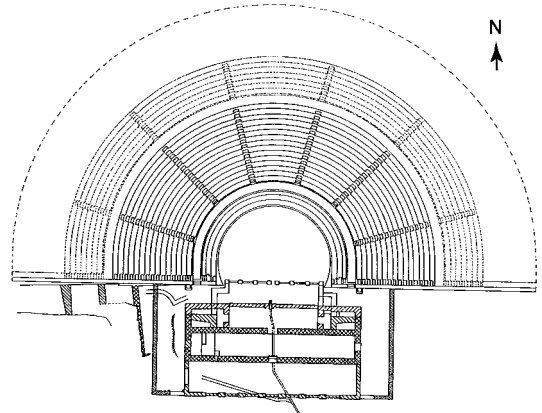
HENNA (Enna, EN)

Literature: citizens of Enna butchered in theatre by Romans (214 BC) during Second Punic War (Livy 24. 39); theatre mentioned by Diodorus (34. 2. 14) in connection with slave revolt of 135 BC; not yet located.

Bibliography: P. Orsi, *NSc.* (1931), 379; Pace, *Arte*, 2. 330. P. Orsi, *NSc.* (1931), 379. Mitens, *Teatri Greci*, 88.

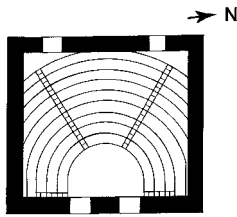


PLAN 107. Heraclea Minoa, theatre



PLAN 108. Iaitas, theatre

HERACLEA MINOA (Eraclea Minoa, AG) (Plan 107)**Location:** in hollow at east edge of town.**Type:** Greek theatre.**Cavea:** D 50.60 m, facing south; cavea considerably exceeds semicircle by parallel prolongation of end *cunei*; *ima cavea*: 10 rows (0.39 × 0.71 m) in 9 *cunei*.**Substructures:** *ima cavea* built on slope (32°); *summa* on *aggestus* of sand.**Orchestra:** D 16.70 m surrounded by drain; row of seats with continuous stone backs (H 0.45 m) arranged in 9 sections (each L 4.00 m), corresponding to *cunei*.**Scene building:** nothing survives except 10 circular post holes in area of beaten earth, ?of wood (L 20 m, Dpth 2.50 m).**Remains:** lowest 10 rows of seats and orchestra; nothing survives of scene building.**Date:** c.320 BC; raised orchestra and wooden scene building belong to 3rd/2nd cent. BC.**Bibliography:** Houel, *Voy. Sicilie*, 4. 60. G. Caputo, *Dioniso*, 3 (1930), 86–8. Pace, *Arte*, 2. 330. G. Libertini, *Il teatro antico e la sua evoluzione* (Catania, 1933), 8. E. de Miro, *NSc.* (1955), 266–80; (1958), 232–87; *Rend. Linc.* 21 (1966), 151–68; *Kokalos*, 12 (1966), 221–33. Mitens, *Teatri Greci*, 92–5.**HIPPANA** (Prizzi, PA)**Location:** on the hill of Monte Cavalli, south of Prizzi.**Substructures:** cavea built on slope (Isler, in Ciancio Rossetto).**Remains:** part of outer cavea wall visible; its edges collapsed; stage building completely buried.**Bibliography:** V. Tusa, *Kokalos*, 7 (1961), 113–21; *AA* (1964), 777–9. E. Manni, *Kokalos*, 7 (1961), 122–3. Mitens, *Teatri Greci*, 104. Ciancio Rossetto, *Teatri*, 2. 576.**IAITAS** (Monte Iato, PA)**Location:** north-west of agora under highest point of hill; bouleuterion in north-west corner of agora.**THEATRE** (Plan 108, Pl. 44)**Cavea:** D 67.9 m, facing south, exceeds semicircle; *analemmata* parallel to scene building; *ima cavea*: 15 rows of seats (0.39 × 0.74 m) in 7 *cunei*; separated by *praecinctio* (W 1.08 m) from *summa*, c.17 rows in 7 *cunei*.**Substructures:** built partly on artificial fill.**Parodoi:** in final phase, walls built parallel to short sides of scene building running up to *analemmata* walls, to enclose L-shaped *parodoi* (probably unfinished attempt to roof them over); accessible through doorways adjacent to back of scene building.**Orchestra:** D 21.5 m, paved in beaten earth, surrounded by passageway (W 1 m) with 4 steps leading up to it from *parodos*; and *prohedria* of 3 rows of seats (inner D 14.8 m); third row has continuous raised back; both second and third rows have griffin's foot termination; reclining lion on low wall flanking ends of seats of honour; no drain around orchestra.**Stage:** L 11.50, W 3.00 m, H 0.40 m, flanked by *paraskenia* (L 5.75, W 3.00 m); later, new stage built (L 12.76 m, W 6.75 m, H 2.50–3.00 m) extending into orchestra as far as line of *analemmata*; new *paraskenia* oblique and narrower (L 4 m, W 1.75).**Scene building:** L 23 m, W 3.25 m; tiled roof decorated with antefixes; 3 doorways, one in middle of scene building; one in each of *paraskenia*; 2 types of paving found, one white, other in red cocciopesto, ?scene building had 2 storeys.**Porticus post scaenam:** portico (L 23 m, W 4.75 m) added behind scene building.**Decoration:** two limestone statues (H 2 m), Maenad and satyr, both acting as Atlantes (?from west and east *paraskenia*); fragments of limestone Ionic order with frieze and sculptural decoration; parts of Doric half-column of tufa, cf. Tyndaris and Segesta; stucco Doric frieze probably from façade of scene building.**Remains:** well-preserved remains of lowest part of cavea and lower parts of walls of scene building.**Date:** cavea end 4th cent. BC (Isler); new scene building c.200 BC; attempt to roof over *parodoi* Augustan (Isler); Maenad and Satyr late 3rd/early 2nd cent. BC (Wilson).**BOULEUTERION** (Plan 109)**Cavea:** rectangular (11.6 × 13 m), facing east; 9 rows of seats in 3 *cunei*.**Capacity:** 200 (Isler); 200/250 (FS).**Bibliography:** H. P. Isler, *NSc.* (1975), 538–44. E. Ribi, *Studia Ietina*, I (Zurich, 1976), 13–29. P. Müller, *ibid.* 49–77. C. Isler Kerényi, *ibid.* 2 (1977), 30–48. H. P. Isler, *Sicilia archeologica*,



PLAN 109. Iaitas, bouleuterion (1 : 500)

35 (1977), 7-15; 49-50 (1982), 7-9; 56 (1984), 5-7; 59 (1985), 5-8; *Magna Graecia*, 15/9-10 (1980), 1-7; Isler, 'Contributi', 131-64; *Ant. K* 27 (1984), 25-32; 29 (1986), 68-78; *Monte Iato: Guida archeologica* (Palermo, 1991), 42-52. Mitens, *Teatri Greci*, 96-9. Wilson, 'Rom. Archit.' 69-71.

MORGANTINA (Serra Orlando, EN)

Location: theatre in corner, bouleuterion in west corner of lower agora.

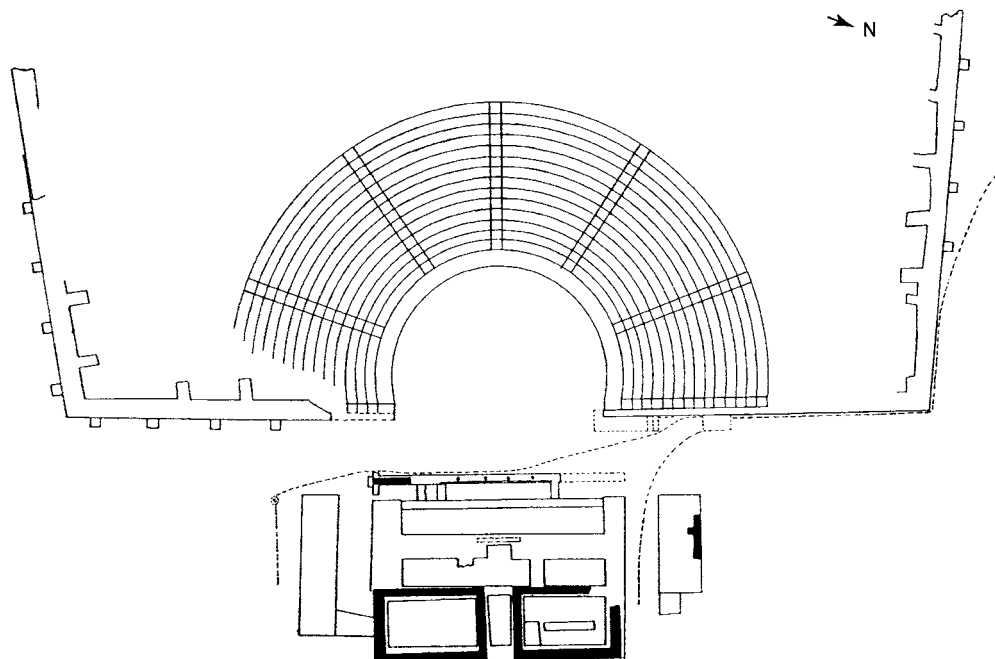
THEATRE (Plan 110)

Cavea: early trapezoidal cavea (3 rows of rectilinear seating at top of cavea); later cavea D 57.5 m, facing east-north-east; semicircular, with *analemmata* walls parallel to stage; 15 rows of seats (0.34 × 0.70 m) in 6 *cunei*.

Substructures: built against incline supplemented by *aggestus* of earth and clay (slope 28°), contained by thick rectilinear retaining walls of shell-limestone; spur walls on inside alternating with buttresses on outer face.

Orchestra: D 14.40 m, paved in beaten earth, 0.70 m higher than early orchestra; water conduit running across orchestra supplied fountain built against north *analemma*; fed further fountains south and east of theatre.

Proscaenium: stage supported by 4 unfluted columns (cuttings in stylobate); projecting tongue behind for wooden screens or *pinakes*; stage later widened.



PLAN 110. Morgantina, theatre (1 : 500)

Scene building: main part of scene H-shaped (L 16.90 m) with unconnected buildings to south and north; cutting (W 0.10 m, Dpth 0.9 m) suggests central door or *regia*.

Postscenium: behind scene building to east, two further rooms separated by transverse passage, belonging to later period.

Remains: lowest seats of cavea, some rectilinear seating, and lowest courses of scene building; *analemmata* survive to H 8 m in south-west corner.

Date: trapezoidal theatre, c.325 BC; semicircular cavea, c.300-275 BC; alterations to stage and extension of scene building cannot be dated; Morgantina destroyed 211 BC; theatre began slow decline.

Inscriptions: dedication to Dionysus on 10th row of seats. E. Sjöquist, *AJA* 66 (1962), 138.

BOULEUTERION (Plan 111)

Cavea: facing north-east, rectangular, c.10.9 × 12.65 m.

Bibliography: Stillwell, 'Morgantina', 579-88; 'Morgantina 1961', 245-6. Allen, 'Morgantina 1967-9', 363-4. D. C. Sanderson, *A Conjectural Reconstruction from the Ruins of the Ancient Greek Theater at Morgantina* (thesis, Michigan State University, 1973). F. Kolb, *Kokalos*, 21 (1975), 226-30. J. J. Dobbins, *AJA* 86 (1982), 584-6. Mitens, *Teatri Greci*, 105-8.

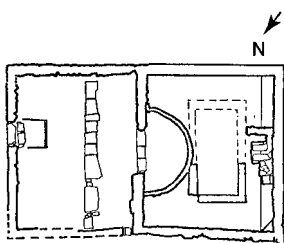
PANORMUS (Palermo, PA)

Location: in front of Royal Palace of Palermo or in Via Montevergini.

Remains: building completely destroyed in 1549.

Inscriptions: a certain Aurelianus kept people entertained with exotic spectacles in theatre (*CIL* 10. 7295).

Literature: building described by 12th-cent. poet Abdar-Rahman with word Mal'ab, which Edrisi used for theatre at Tauromenium. Ibn Gubayr, in 1185, described hall built in middle of spacious atrium surrounded by garden; atrium



PLAN 111. Morgantina, bouleuterion (1 : 500)

flanked by porticoes; hall ran whole length of them. In 13th cent. and 14th cent. this building called 'sala verde' and Catalan chronicler Raymond Muntaner mentioned that Sicilian parliament met there in 1283. A 12th-cent. codex (no. 120 in Civic library at Bern) shows courtyard flanked by columns with inscription: *theatrum imperialis palatii*. Di Giovanni suggested that sala verde may have been a basilica and proposed instead to locate theatre in Via Montevergini, where document of 1435 states that building called *theatrum* ceded to a certain Giovanni de Calvellis.

Bibliography: G. Palermo, *Guida istruttiva della città di Palermo*, vol. 2, giornata III (Palermo, 1816), 19–20. V. Di Giovanni, *La topografia antica di Palermo*, I (Palermo, 1889), 379–83, 413–14. G. B. Siragusa, *Rend. Linc.* 5th ser. 15 (1906), 226–34. Pace, *Arte*, 2, 328–9.

SEGESTA (TP) (Plan 112, Fig. 18, Pls. 45–6)

Location: built on rocky slope at north edge of city.

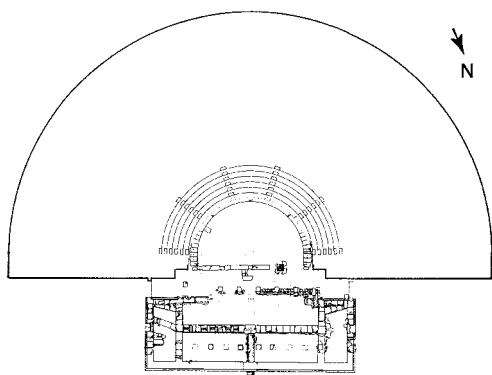
Cavea: D 63 m, facing north-north-east; ?originally theatre of Greek type with converging *analemmata* cut back to be parallel to stage (von Gerkan); *ima cavea*: 21 rows of seats (0.38 × 0.73–0.74 m) in 7 *cunei*, top row with continuous stone backrest; *summa*: ? rows. Later lowest row removed and angle between end of *analemma* and corner of cavea cut back, ?to give better access to orchestra from *parodoi*.

Substructures: *analemmata* walls and curved walls around edge of cavea of cut stone; extremely high at corners.

Orchestra: D 14.80 m; square opening on west side; channel below runs under scene building (drain or Charonian tunnel).

Parodoi: at first open; later covered (Isler).

Stage: L 17.70, W 3.45 m, H 2.80 m (Bulle) or 3.31 m (Marconi), later extended further into orchestra (W c.4.80 m); *antae* at



PLAN 112. Segesta, theatre

ends and 6 pilasters (0.55 × 0.42 m) with attached Doric half-columns projecting 0.18 m; line of blocks linking two ends of cavea suggests stage extended again.

Scene building: L 17.70 m, W 6.1, divided into 2 sets of 2 rooms separated by transverse passageway, enclosed by *paraskenia* (4.95 × 9.35 m); front of *paraskenia* at stage level and above slightly inclined towards centre of orchestra; 3 doorways in *scaenae frons*. Bulle's restoration (2 storeys, Doric below, Ionic above, and an enormous pediment) considered too high by von Gerkan. According to Buckler, Bulle's Ionic order belonged to stage; scene building had single Doric storey.

Decoration: two badly preserved figures of Pan decorated *paraskenia*.

Remains: well-preserved cavea with 20 rows of seats intact, fine *analemmata*, and footings of scene building.

Date: earliest phase of scene building before 409 BC (Serradifalco, Pace); late 4th cent. BC (Isler); late 3rd cent. BC (Bulle); 3rd/2nd cent. BC (Marconi); 2nd cent. BC (Wilson); c. 170 BC (von Sydow); early 1st cent. BC (Bieber, von Gerkan).

Inscriptions: inscription on architrave belonging to scene building mentions statues erected in honour of a certain Phalacrus and his wife. M. Bieber, *Gnomon*, 8 (1932), 474.

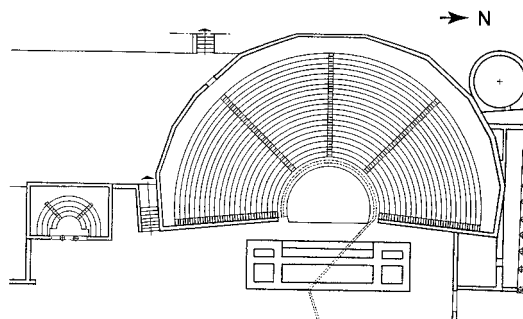
Bibliography: Paternò Castello, *Viagg. Sicilia*, 213–14. Houel, *Voy. Sicilie*, 1, 12–14, pl. VII; Goldcutt, *Antiquities*, pls. 6, 7; Serradifalco, *Ant. Sicilia*, 1, 126–31, pls. IX–XV. Puchstein, *Gr. Bühne*, 110–17. Bulle, *Untersuchungen*, 110–31, 236–8; P. Marconi, *N.Sc.* (1929), 295–318; *Dioniso*, 2 (1929), 8–14. Pace, *Arte*, 2, 314–18. von Gerkan, 'Segesta', 82–92. Bieber, *History*, 168–70. Isler, 'Contributi', 131–64. W. von Sydow, *RM* 91 (1984), 263–5, 291–2, 311–13, 350, no. 19. Mitens, *Teatri Greci*, 109–12. Wilson, 'Rom. Archit.' 71–2. V. Tusa, *Segesta* (Palermo, 1991), 20–2. Buckler, 'Two Skenai', 277–93.

SOLUNTUM (Solunto, PA) (Plan 113)

Location: facing agora with small bouleuterion next to it.

THEATRE

Cavea: D 35 m; 14 rows of seats in 2 *cunei*; later enlarged to 46.60 m (Natoli), faces east; polygonal rim with 12 sides (each L 6.40 m); sides not regular, distance from centre of orchestra to polygonal walls increases towards middle; cavea slightly exceeds semicircle; converging *analemmata* built of well-squared blocks with spurs of masonry inside to give support; 23 rows (0.38 × 0.71 m) in 4 *cunei*; staircase at south end of



PLAN 113. Soluntum, theatre and bouleuterion

south *analemma* leads up hillside to doorway near top of cavea which gives access to upper seats.

Substructures: built against slope.

Orchestra: D 14 m, originally paved in beaten earth; later raised 0.25 m and paved in *cocciopesto*, surrounded by drain running under scene building.

Stage: L 12 m, W 2.40 m.

Scene: L 22.00, W 6.60 m overall; flanked by *paraskenia* (L 4.60 m, W 3 m).

Decoration: a caryatid belongs to decoration of theatre.

Date: mid-4th cent. with alterations a century later; abandoned and built over by 1st cent. BC.

Bibliography: G. Caputo, *Dioniso*, 17 (1954), 183–4. V. Tusa, *AA* (1964), 749–65; *Sicilia Archeologica*, I/3 (1968), 5–12; in *Odeion* (Palermo, 1971), 87–92, 375–8. L. Natoli, *ibid.* 105–12, 381–5. Mitens, *Teatri Greci*, 113–15. H. P. Isler, *Sicilia Archeologica*, 18 (1985), 65–70 (for the Caryatid); Ciancio Rossetto, *Teatri* 3. 39–40.

BOULEUTERION

Type: odeum or more probably bouleuterion.

Cavea: rectangular (11.15 × 7.35 m), facing east; 5 rows of seats (0.35–40 × 0.55–0.58 m) in 3 *cunei*.

Capacity: 90/115 (FS).

Substructures: entry on east side into orchestra through opening with 2 free-standing and 2 engaged columns.

Roof: single-pitched.

Bibliography: V. Tusa, in *Odeion* (Palermo, 1971), 91–2. L. Natoli, *ibid.* 111–12. Balty, *Curia ordinis*, 466, 571.

SYRACUSAE (Siracusa, SR)

Location: in rocky area called Neapolis, c.1 km north-west of agora, remains of early rectilinear theatre; Greek theatre immediately to east; sanctuary of Apollo Temenites to north-east. Gymnasium theatre c.200 m west of agora (now called Foro Siracusano) near railway station.

RECTILINEAR THEATRE

Cavea: 17 rectilinear rock-cut steps (L 27.50 m, W 13 m) capable of seating 1,000 spectators.

Literature: theatre known to have existed at Syracuse from 5th cent. BC; its architect Damocopus Myrilla (Eustathius, *Schol. ad Odyseam* 3. 68). Aeschylus' play, *Aetnae* (476 BC) may have been performed there. *Persae* also performed at Syracuse in 472 BC (Eratosthenes, *Schol. ad Aristophanes, Ranae* 1028). Diodorus Siculus (13. 94; 16. 83. 2–3) mentions theatre in context of events of 406 BC; he considered it the most beautiful theatre in Sicily and located it near altar of Hieron II. Plutarch (*Timol.* 34, 38) mentions assemblies held there and Timoleon visiting theatre.

Bibliography: G. V. Gentili, *Dioniso*, 15 (1952), 122–30. Coarelli, *Sicilia*, 247–55.

GREEK THEATRE (Plan 114, Pl. 47)

Type: Greek theatre, transformed in Roman period.

Cavea: D 138.50 m, facing south; *ima cavea*: 27 rows (0.33 × 0.80 m) in 9 *cunei*; *praecinatio* (W 2.25 m), surrounded by

podium wall (H 1.42 m), accessible by rock-cut staircases at ends; *summa*: 40 rows in 9 *cunei*; *porticus* at top of cavea (Anti/Polacco); most improbable (FS).

Substructures: rock cut.

Aditus maximi: converging *analemmata* cut back in Roman times; pair of *aditus maximi* cut under seating of end *cunei*; they enter orchestra at sides of stage.

Orchestra: original orchestra (D 16 m) horseshoe-shaped and surrounded by open *euripus*; rock-cut passageway (W 0.90, H 1.75 m) of third Hellenistic period ran from back of scene building to middle of orchestra, ?Charonian steps. In 2nd cent. AD lowest 12 rows of seats recut at a steeper angle, extending width of orchestra to 21.40 m; drain around rim of old orchestra buried, narrower channel (W 0.34 m) cut nearer seats; cuttings around edge are for low wall (like those described by Gebhard, in 'Protective Devices') or protective device (Bernabò Brea, who believed orchestra transformed into arena at this time); trapezoidal *kolymbethra* built in orchestra (5th cent. AD).

Proscenium: cuttings indicate 3 successive stages in Hellenistic times; in Roman period, stage (H 1.40 m) advanced into orchestra, ends contiguous with *analemmata*; old *parodoi* became passageways leading to sides of stage.

Aulaeum: slot L 32 m, W 0.80, Dpth 0.70; 12 holes (0.33 × 0.35 m) for masts; new *aulaeum* trench cut (5th cent. AD) some metres behind older one.

Scaenae frons: in Roman period 2 rectangular outcrops of rock incorporated into sides of stage building; their inner angles cut back in curve which suggests *hospitalia* enclosed by curved niches. Rizzo restores *regia* niche with curved sides and rectilinear back. However, triple central doorway enclosed in broad rectangular niche, as at Tauromenium, more likely (FS).

Postscenium: double row of rooms in Roman *postscaenium* unusual; perhaps to compensate for loss of space at sides.

Decoration: Hellenistic Caryatid found, ?from scene building.

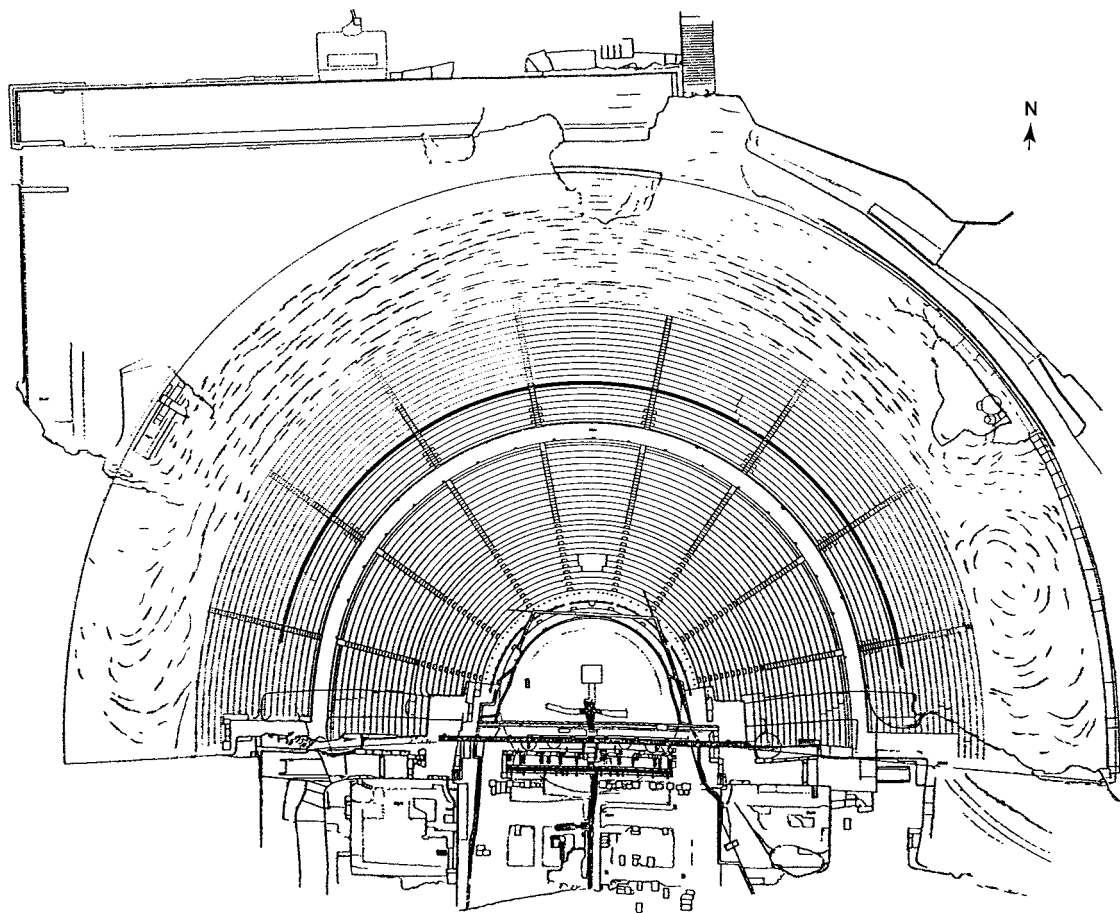
Remains: upper part of cavea removed to build fortifications around Ortygia between 1520 and 1531; today only rock-cut parts of theatre survive.

Date: first theatre 238–215 BC; twice restored in Hellenistic period; new Roman stage building 2nd cent. AD; *kolymbethra* 5th cent. AD.

Inscriptions: names in large letters on podium wall surrounding *praecinatio*: central *cuneus*, Zeus Olympius; fourth *cuneus*, Hieron II; third, his wife Phylistis; second, Queen Nereis; and first, ?Gelon II (*IG* XIV. 3); inscription of 5th cent. AD (*CIL* 10. 7124) records that Neratius Palmatus restored scene.

Literature: called 'theatrum magnum' by Cicero (*Verr.* 2. 4. 53).

Bibliography: Paternò Castello, *Viagg. Sicilia*, 88–9. Houel, *Voy. Sicilie*, 3. 85–92, pls. CLXXXVII–CLXXXIX. Serradifalco, *Ant. Sicilia*, 4. 132–43, pls. XVI–XXII. J. Schubring, *Philologus*, 22 (1865), 592. A. Müller, *Lehrbuch der Griechischen Bühnenalterthümer* (Freiburg, 1886), 36 n. 5. E. Drerup, *AM* 26 (1901), 9–32. P. Orsi, *NSc.* (1909), 340–3; (1920), 318. Rizzo, *Siracusa*. Bulle, *Untersuchungen*, 153–65. Anti, *Teatri archaici*, 85–106.



PLAN 114. Syracuse, theatre

von Gerkan, 'Segesta', 82–92. Traversari, *Spettacoli in acqua*, 36–9. L. Bernabò-Brea, *Palladio*, 17 (1967), 97–154 (with extensive bibliography). Lauter, 'Theater der Samniten', 413–30. Polacco, 'Siracusa', 107–17. Polacco, *Siracusa*. Coarelli, *Sicilia*, 247–55. Mitens, *Teatri Greci*, 116–20. Wilson, *Sicily*, 60–3; 'Rom. Archit.', 68–9. Sear, 'Theater of Pompey', 687–701.

GYMNASIUM THEATRE

Type: form of temple, elevation of porticoes and theatre suggest mystery cult, perhaps Serapeum (Coarelli); temple of Dea Syria (Wilson).

Cavea: D 54 m, facing south-east; horseshoe-shaped; seating extended along sides of stage.

Orchestra: D 12.5 m.

Proscaenium: 3 curved niches.

Pulpitum: L c.14, W 4.5 m overall.

Scaenae frons: temple forms backdrop to stage.

Porticus post scaenam: portico of limestone Doric columns (60 × 50 m); in middle, small podium temple of Italic type (17.5 × 17.5 m), accessible from 2 lateral staircases. Elements of a Corinthian order belong to temple, whose cella was vaulted and contained a well.

Decoration: under south-east portico 3 statue bases; several male togate figures and female head of late Flavian period found.

Remains: parts of seating, footings of walls, and some architectural fragments. Much of site under water.

Date: late 2nd cent. BC; rebuilt middle 1st cent. AD; portico Flavian, temple rebuilt second half 2nd cent. AD (Pensabene).

Inscriptions: inscription dedicated to Serapis found near by, and one mentioning Dea Syria (*IG* xiv. 9); another refers to Roman magistrate (*CIL* 10. 7128).

Literature: Cicero mentions statues of Verres erected in Serapeum (*Verr.* 2. 2.160).

Bibliography: Coarelli, *Sicilia*, 241–3. Wilson, *Sicily*, 106–11; 'Rom. Archit.' 85–6. P. Pensabene, *Rend. Pont. Ac.* 69 (1996–7), 41–53.

TAUROMENIUM (Taormina, ME)

Location: theatre at end of rocky ridge at east edge of town; odeum in centre of town behind church of S. Catarina.

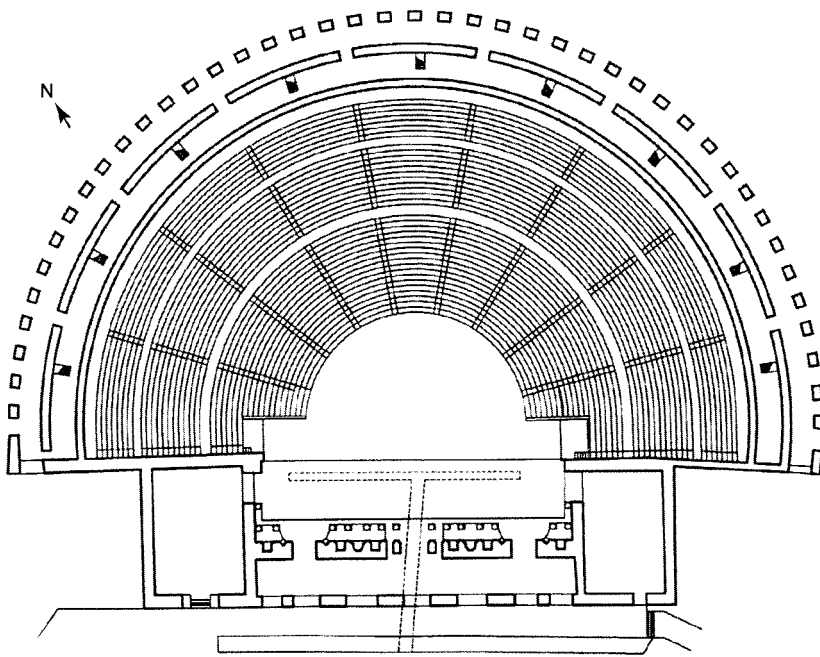
THEATRE (Plan 115, Pls. 48–50)

Type: Greek theatre transformed into Roman one; then into arena.

Cavea: D 109 m, facing south-south-west; *ima cavea*: 18 rows of seats (0.71 m deep) in 9 *cunei*; separated by *praecinctio* from *media*, 20 rows in 9 *cunei*; separated by *praecinctio* with podium (H 2.60 m) from *summa*, ?5 rows.

Capacity: 8,900/11,150 (FS).

Substructures: original rock-cut Hellenistic cavea smaller than Roman one (remains of a small Hellenistic shrine under east side of *ambulacrum*). Large numbers of limestone blocks from Greek *skene* incorporated into brick-faced Roman scene building. In Roman times *analemmata* cut back parallel



PLAN 115. Taorminum, theatre

with stage; *porticus* roofed with cross-vaults built around top of *media cavea*. Inside are seats of *summa cavea* supported on barrel-vaulted *crypta* (W 3.35 m); around *summa cavea* barrel-vaulted outer *ambulacrum* (W 3.90–3.94 m, H 6.62 m) with façade of 47 arched openings (H 4.20 m, W 2.18 m); 8 doorways lead from *ambulacrum* to *crypta*; floor level of *crypta* later lowered and doorways inserted through inner wall to give direct access to *media cavea* from *ambulacrum* whose floor level is 1.05 m above level of *praecinctio* at top of *media cavea*.

Aditus maximi: in theatre period L-shaped passages led from basilicas into orchestra; in arena period west passage closed.

Orchestra: D c.28 m; arena: D 34 m, surrounded by podium (H 2.55–2.65 m, W 2.25).

Proscaenium: H 2.3 m; podium wall around arena, H 2.73 m.

Aulaeum: slot W 1.02 m; 8 or 10 mast holes.

Pulpitum: L 41.9, W 8.45, 10.7 m.

Scaenae frons: rectilinear; triple opening for *regia*; doors W 1.10 m (west); 3.45 m (centre); 0.88 m (east); podia curve around *hospitalia*, with V-shaped slot in wall each side; column inserted in each slot in wall, to give impression of semicircular niches, cf. South theatre at Gerasa; *hospitalia* doors W 3.3 m (east); 3.33 m (west); podia (H 2.3 m, W 2.25 m); later, old podia cut back and shallower podia erected on their footings (H 1.88 m, W 1.68 m); *columnatio* 2 storeys, H 16.3 m (Serradifalco); 3 storeys (Corinthian) H 22.5 m (Pensabene); at least 66 columns of granite, cipollino, pavonazzetto, and breccia, with capitals and entablatures of Proconnesian.

Basilicas: 12 × 16.5 m (west); 10.5 × 16 m (east). Doors to stage, W 3.6 m (west), 3.9 m (east). In arena period stage removed; doors at sides of stage communicated with arena.

Post-scaenium: divided into 7 rooms by 6 cross-walls resting on segmental brick arches; floor of wood; basement underneath

at level of arches (L 42.29, W 4.45, H 2.20–2.40 m). In arena period 3 vaulted passageways built under *scaenae frons* linking *hyposcaenium* with basement of *post-scaenium*; wooden floor removed and basement roofed with barrel-vaults to create new floor for *post-scaenium* at same level as podium around arena.

Porticus post scaenam: W 6.23 m.

Decoration: colossal head of Augustus, Niobid, Aphrodite, Artemis, and some Roman magistrates; many sculptural fragments from theatre in Antiquarium.

Architectural fragments: grey granite column shafts (H 3.50 m, D 0.42 m) with marble bases (H 0.23 × 0.65 m square) found in *crypta* under *summa cavea*, presumably from *porticus*. P. Pensabene, 'Marmi e architettura nel teatro di Taormina', *Un ponte fra l'Italia e la Grecia: Atti del simposio in onore di Antonino di Vita (Ragusa 13–15 febbraio 1998; Padua, 2000)*, 213–55.

Remains: well-preserved *cavea* and outer *ambulacrum*; lower storeys of scene building and basilicas preserved to full height.

Date: earliest theatre, 265–215 BC; theatre in present form Trajanic/Hadrianic (Wilson); turned into arena, end 2nd/early 3rd cent.

Inscriptions: Lombardo says he saw a seat-back with the inscription: 'Η στρατεγία κοίλον ΙΑ Διάζωμα ΛΔ. The *στρατεγία* refers to VII *strategia* at Taorminum (358–21 BC); 5 seats have inscriptions: (a) ἱέρεια, (b) ἱέρειον, (c) Φιλίστους ΔΒ, (d) Φιλίστους ΔΕ, (e) ἱέ(ρ)ειον; first two and last refer to priestesses; third to a well-known name in Taorminan epigraphy whose seat was situated in *diazoma* II (ΔΒ); fourth to a lady or priestess whose seat was situated in *cuneus* V (ΔΕ). P. Rizzo, *Taormenion (Taormina), Storia, topografia, monumenti, monete* (Riposto, 1923), 327–44. A fragmentary inscription (AD 108) honours a certain Paternus in connection with his work on theatre. *IG* XIV. 437; *CIL* 10. 6996.

Bibliography: Paternò Castello, *Viagg. Sicilia*, 12–14. Houel, *Voy. Sicilie*, 2. 33–44, pls. xci–xcvi. Goldicutt, *Antiquities*, pls. 34, 35. Serradifalco, *Ant. Sicilia*, 5. 36–43, pls. xx–xxv. L. Lombardo, *Antico teatro di Taormina* (Capra Messina, 1844), 21 and 44. Bulle, *Untersuchungen*, 206–8. G. Libertini, *Dioniso*, 2 (1930), 111–21. B. Pace, *BdA* (1930), 376; Pace, *Arte*, 2. 323–7. M. Santangelo, *Taormina e dintorni* (Rome, 1950), 52–3; *Il teatro di Taormina* (Rome, 1955). Graefe, *Vela Erunt*, 47–8. Coarelli, *Sicilia*, 359–61. Mitens, *Teatri Greci*, 121–4. Wilson, *Sicily*, 70–8. Sear, *Medit. Arch.* 5–6 (1992–3), 185–7; ‘Taormina’, 41–79. P. Pensabene, *Rend. Pont. Ac.* 69 (1996–7), 74–86.

COVERED THEATRE OR ODEUM (Plan 116)

Cavea: D c.26 m, facing north-east; semicircular; seats covered in marble; *ima cavea*: 16 rows of seats (0.34 × 0.60 m) in 4 *cunei*; *summa*, ? rows

Substructures: *ima cavea* built against slope; upper seats on annular barrel-vaulted gallery running around back of cavea.

Orchestra: D 12.80 m.

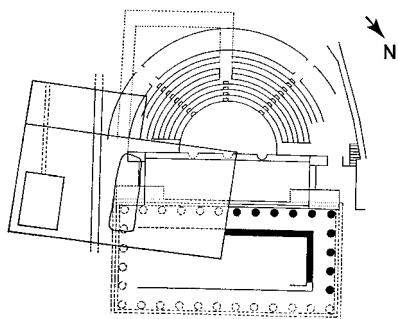
Proscaenium: low brick stage with 3 small round-headed niches.

Scaenae frons: stage extends up to stylobate of small 4th-cent. BC temple.

Remains: much of cavea and parts of stage preserved.

Date: Hadrianic (Wilson).

Bibliography: Pace, *Arte*, 2. 327. Meinel, *Odeion*, 245–6. Coarelli, *Sicilia*, 363–4. Wilson, *Sicily*, 78–9.



PLAN 116. Tauromenium, odeum

TYNDARIS (Tindari, ME) (Plan 117, Pl. 51)

Location: inside walls, facing town grid.

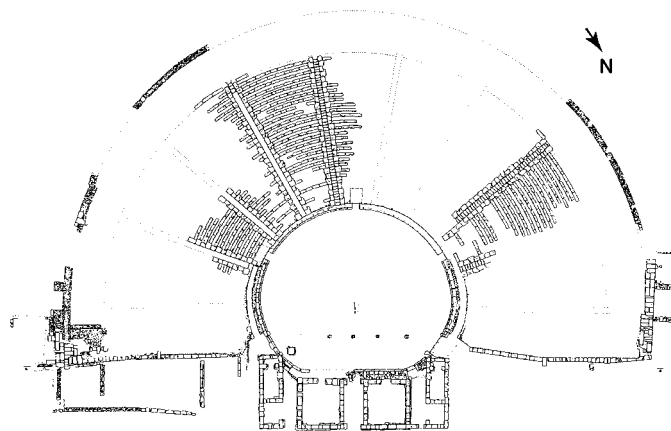
Type: Greek theatre; transformed in Roman period.

Cavea: D 76 m, facing north-east; 30 rows of seats (0.35 × 0.704) survive in 11 *cunei*; 5 rows at bottom cut away for Roman arena; at top, room for further 6 rows or *ambulacrum*; seats at sides of staircases in solid blocks of stone; rest in small blocks laid directly on soil (some have slipped); converging *analemmata*, later cut back more or less parallel with scene building.

Substructures: central cavea built against steep slope; edges on earth fill buttressed by *analemmata* and curved outer wall, buttressed at sides.

Parodoi: W 1.10 m, uncovered.

Orchestra: D ?m.



PLAN 117. Tyndaris, theatre

Arena: orchestra lowered 0.90 m and first 5 rows of seats removed for arena (D 25 m); stage removed and podium (H 2.50 m, 3.52 m incl. parapet) built around it. Behind podium 2 short stretches of corridor opening off *parodoi*, with doorways into arena under third and ninth *cunei*. At bottom of central *cuneus* vaulted niche opens into arena; 3 doorways into arena corresponding to 3 corridors in scene building; 5 brick-lined slots in arena for erection of temporary wooden *pulpitum*.

Stage: completely destroyed, but fragments suggest H 2.80 m (Bulle); 3.34 m + cornice H 0.20 m (Bernabò Brea), supported by row of 8 fluted Doric columns.

Scene: 2-storey scene building, Doric below and pilasters above, with large pediment, cf. Segesta (Bulle); modified version of Bulle's scene building without pediment (Bernabò Brea); single-storey scene building (Buckler).

Remains: well-preserved cavea and footings of scene building.

Date: scene building, end 4th cent. BC (Coarelli/Torelli), second half 3rd cent. BC (Mitens), 240 BC (Bulle), 265–215 BC (Bernabò Brea), before 200 BC (Puchstein), 2nd cent. BC (Wilson); c. 100 BC (von Gerkan, Bieber, von Sydow).

Bibliography: Houel, *Voy. Sicilie*, 1. 104–5, pls. LVII–LVIII. Serradifalco, *Ant. Sicilia*, 5. 54. Puchstein, *Gr. Bühne*, 117–22. Bulle, *Untersuchungen*, 131–52, 236–8, 240. Pace, *Arte*, 2. 318; *Anthemon*, 311–12. von Gerkan, ‘Segesta’, 82–92. G. Traversari, *Dioniso*, 13 (1950), 22; Traversari, *Spettacoli in acqua*, 143–5. Bieber, *History*, 168–70. Bernabò Brea, ‘Tindari’, 99–144. Gebhard, ‘Protective Devices’, 62. Coarelli, *Sicilia*, 390–1. W. von Sydow, *RM* 91 (1984), 327–32. Mitens, *Teatri Greci*, 125–7. Wilson, ‘Rom. Archit.’ 71–2. Buckler, ‘Two Skenai’, 277–93.

ZANCLE, MESSANA (Messina, ME)

Location: In courtyard of Palazzo Comunale.

Remains: traces of large brick building, perhaps portico with pilasters; parts of large curved stone building found near by, perhaps theatre; two buildings cannot yet be shown to be related, but work continues. Paolo Orsi recovered much

architectural sculpture and inscriptions, which suggest large public monument.

Bibliography: G. M. Bacci and U. Spigo, *Archeo*, 75 (1991), 115–16.

Note

- (1) Theatres have been identified at Caucana nr. S. Croce Camarina (RG) (T. Fazello, *De rebus siculis decades duo* (Catania, 1749–51), 225; G. Schubring, *Archivio storico siciliano*, ns 6 (1882), 42) and Eryx (Erice, TP) (A. Narbone, *Istoria della letteratura siciliana*, 3 (1852–63), 159), but nothing now exists.
- (2) Scholars have tried to find a theatre at Selinus (Selinunte, Marinella, TP). Cavallari tried to identify a semicircular structure (D 19.46 m) built against the acropolis wall as a theatre, but it turned out to be a defensive tower (F. S. Cavallari, *Archivio storico siciliano*, 7 (1883), 1060). Schubring thought the theatre was in the depression of Marinella (G. Schubring, *Götting. Nachr.* 11 (1865), 221). Fourgères and Hulot believed it was on the eastern side of the new town (G. Fourgères and J. Hulot, *Sélinonte colonie dorienne en Sicilie* (Paris, 1910), 152).
- (3) At Halaesa Arconidea (Tusa, ME) the remains of an ambulatory have come to light close to the forum. These may belong to the remains of an east-facing theatre (Ciancio Rossetto, *Teatri*, 3. 82).

SARDINIA

CARALIS (Cagliari, CA) (Plan 118)

Location: in Via Malta.

Type: cult theatre used for performances of myth of Adonis (Angiolillo).

Cavea: D 40.5 m, facing south-west; 11 rows of seats (0.40 × 0.70 m), rectangular walled *temenos* (43 × 120 m); at certain points steps (H 0.20 m, W 0.35 m) gave access to seats; prostyle tetrastyle temple dedicated to Venus at top of cavea at north-east end of *temenos*.

Stage: no remains.

Date: anywhere between 300 and 50 BC, from the finds; 4th/early 3rd cent. BC (Mingazzini); late 3rd/early 2nd cent. BC (Hanson).

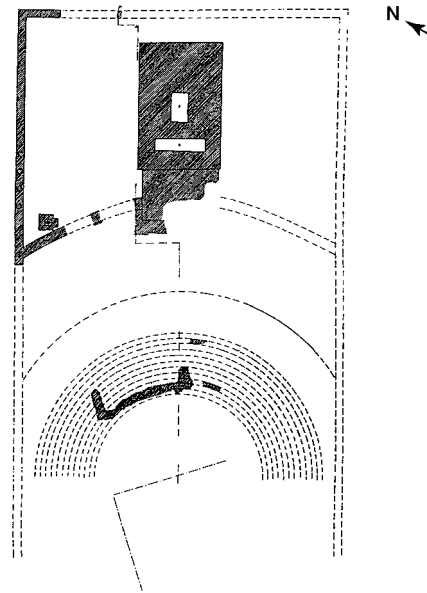
Bibliography: P. Mingazzini, *Le Arti*, 2 (1939–40), 59; *NSc.* (1949), 213–74; *St. Sard.* 10–11 (1950–1), 161–8. Hanson, *Theater-Temples*, 32–3. S. Angiolillo, *Ann. Perugia*, 24/1 (1986–7), 55–81.

NORA (Capo di Pula, CA) (Plan 119)

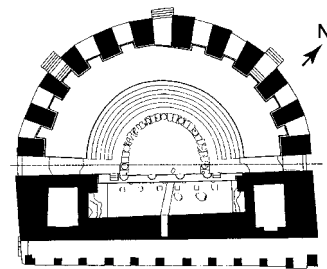
Location: centrally located within town, facing east bays of Capo di Pula.

Cavea: D 39 m, facing south-east; *ima cavea*: at least 11 rows in 4 *cunei*.

Substructures: on earth bank surrounded by 12 rectangular piers, 3 of which contain staircases to seating.



PLAN 118. Caralis, sanctuary



PLAN 119. Nora, theatre

Aditus maximi: vaulted.

Orchestra: D 13.7 m, paved in *opus sectile*; mosaic border around it with alternate rectangles and circles in white and ochre tesserae.

Proscenium: H 1.30 m; 4 curved niches; 2 staircases.

Aulaeum: 6 mast holes.

Hyposcaenium: L 16 m, W 4 m; in *hyposcaenium* 4 large *dolia* ?for acoustic purposes; stamped T. Flavius Maximus, freedman of Flavian period.

Scaenae frons: little survives.

Basilicas: foundations of 2 small basilicas.

Porticus post scaenam: 12 bases survive.

Remains: much of seating and footings of scene building.

Date: Trajanic/Hadrianic (*dolia* and late Hadrianic coin walled up in *porticus post scaenam*).

Bibliography: G. Pesce, in *Gli archeologi italiani in onore di Amadeo Maiuri* (Cava dei Tirreni, 1965), 359–65; *Nora: Guida agli scavi* (Bologna, 1957), 58–63. D. Manconi and G. Pianu, *Sardegna* (Guide archeologiche Laterza, 14; Rome and Bari, 1981), 41–2. G. Tronchetti, *Nora* (Sassari, 1984), 23–5. M. Bonello Lai, in *L'Africa Romana*, 4 (*Atti del IV Conv. di Studio*; Sassari, 1987), 630–2.

Britain, Gaul, and Germany

BRITANNIA

CAMULODUNUM (Colchester, Essex)

Location: Roman colony established in AD 50; remains of theatre in Insulae 3 and 4 (just west of Stockwell St. Infants' school); another theatre outside town (now Gosbeck's farm) associated with a temple, probably in sacred site of the Trinobantes.

THEATRE IN THE TOWN

Cavea: D c.71 m (Crummy); c.66 m (Drury).

Remains: outline survives in houses which form an almost perfect quarter-circle; area measures 108 m (east-west) × 77 m (north-south); heavy foundation found in this position.

Literature: mentioned in connection with Boudiccan uprising of AD 61 (Tacitus, *Ann.* 14. 32).

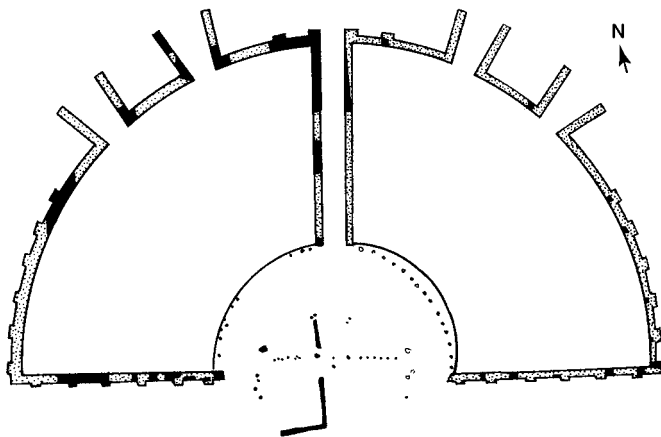
Bibliography: M. R. Hull, *Roman Colchester* (Reports of the Research Committee of the Society of Antiquaries of London, 20; Oxford, 1958), 80. Wachter, *Towns of Britain*, 54, and 106, plan 26. P. Crummy, *Britannia*, 13 (1982), 299–302. P. J. Drury, *Britannia*, 15 (1984), 23, fig. 11. Niffeler, *Röm. Lenzburg*, 132.

THEATRE AT GOSBECK'S FARM (Plan 120)

Type: Gallo-Roman.

Cavea: D 84.50 m, facing south.

Substructures: earlier timber theatre replaced by seats resting upon timber and turf fill, enclosed in outer stone wall of Kentish ragstone, buttressed at intervals; on west side 2 entrances to cavea, marked by splayed walls projecting



PLAN 120. Camulodunum, theatre at Gosbeck's farm

c.6 m from outer wall, probably with staircases to highest seats; central passageway (W 2.40 m) led into orchestra.

Orchestra: D 31 m; pebble floor; surrounded by wooden fence (post-holes).

Scene building: stage (W 21 m; Dpth 10.20 m; H c.0.75–90 m) supported on wooden posts; 2 massive uprights in centre, ?to support a tiled roof.

Remains: only west half of building excavated.

Date: timber theatre Hadrianic or early Antonine; rebuilt in stone (c. AD 150–200); abandoned and demolished for its stone (mid-3rd cent. AD).

Bibliography: M. V. Taylor, *JRS* 40 (1950), 107; 41 (1951), 134. M. R. Hull and J. G. S. Brinson, *Archaeological News Letter* (Feb. 1951), 129–31. M. R. Hull, *Roman Colchester* (Oxford, 1958), 267–9, figs. 113, 115. R. Dunnett, *Current Archaeology*, 3/3 (1971), 62–3; *Britannia*, 2 (1971), 27–47. Niffeler, *Röm. Lenzburg*, 144–5.

CATARACTONIUM (Catterick, Yorkshire)

Location: fortified settlement.

Remains: theatre revealed by aerial photography.

Bibliography: Wachter, *Towns of Britain*, 254.

CORINIUM DOBUNNORUM

(Cirencester, Gloucestershire)

Location: capital of the Dobunni; theatre in Insula 30 in north-west corner of town.

Type: probably a theatre because there is an amphitheatre to south-west outside walls.

Cavea: D c.58 m, facing north-west.

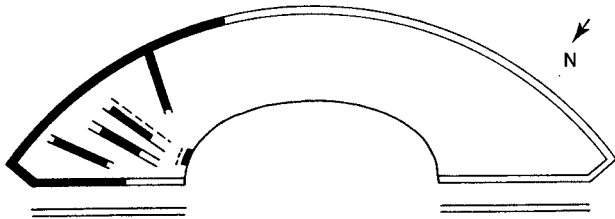
Remains: 2 curved walls, outer (D 58 m) now completely robbed away; inner (D 42 m) with radial wall running from it; second fragment of curving wall 6 m to south, also with a radial wall running from inside curve (1968).

Bibliography: P. D. C. Brown *et al.*, *Ant. J* 47 (1967), 194–5; 49 (1969), 223–43.

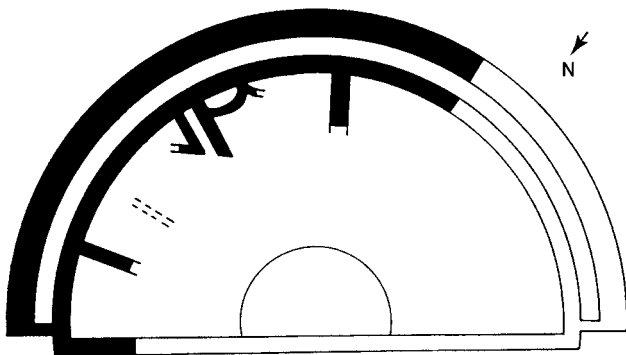
DUOVERNUM CANTIACORUM

(Canterbury, Kent)

Location: capital of the Cantiaci; theatre within grid plan, but not aligned to it; road seems to have skirted around it suggesting theatre belonged to an older religious enclosure dating to before conquest; no associated temple found (Wachter); later rebuilt to a different plan; large capacity (at least 7,000 people, Wachter) suggests it was catering for rural population; for important religious festivals.

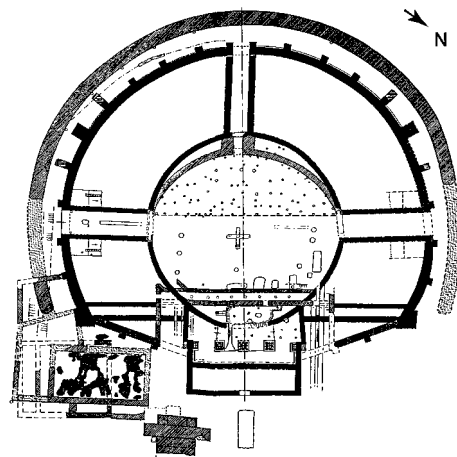
FIRST THEATRE (Plan 121)**Type:** Gallo-Roman.**Cavea:** D c.81 m, facing north-west.**Substructures:** reconstructions show unusually shallow segmental cavea, only 23 m deep, supported on radial walls.**Orchestra:** D 36 m; one corner of orchestra found, ?elliptical.**Remains:** slight traces of walling found in cellars.**Date:** AD 80–90.

PLAN 121. Durovernum Cantiacorum, Theatre 1

SECOND THEATRE (Plan 122)**Type:** western Roman?**Cavea:** D 82 m, facing north-west.**Substructures:** semicircular cavea surrounded by 2 concentric walls (W 3.70; 2.40 m) with ambulatory (W 2.70 m) between them; 2 radial walls (1.40 m apart) project into cavea from inner circumference wall, ?for a staircase leading up to seats; 2 other radial walls, one internal semicircular buttress and parts of another visible; parts of old theatre encapsulated within the new; projecting west part must have been levelled.**Remains:** sections of outer curved wall and radial walls found in cellars.**Date:** early 3rd cent. AD.**Bibliography:** M. V. Taylor, *JRS* 41 (1951), 138–9. S. Frere, *Britannia*, 1 (1970), 83–113. Wachter, *Towns of Britain*, 54–9, 181–5. Niffeler, *Röm. Lenzburg*, 131.**PETUARIA PARISORUM (Brough-on-Humber, Humberside)****Location:** probably capital of the Parisi; an inscription, incorporated into masonry of a 4th-cent. building in Roman naval

PLAN 122. Durovernum Cantiacorum, Theatre 2

base at Brough-on-Humber, suggests a theatre in vicinity, but probably not at Brough itself, which was a purely military installation (Wacher). A priest's grave found near base suggests a religious centre near by.

Date: AD 140–4.**Inscriptions:** dedication of a *proscenium* by Marcus Ulpius Januarius, aedile of 'vicus Petu[ariensis]'. *RIB* 707.**Bibliography:** Wachter, *Towns of Britain*, 54, 393–5.**VERULAMIUM (St Albans, Hertfordshire)****(Plan 123, Pl. 52)****Location:** capital of the Catuvellauni; theatre in north half of town, probably within area of 1st-cent. city; facing main north-south road, one insula away from 2nd-cent. forum.**Type:** Gallo-Roman.**THEATRE****First period****Cavea:** D c.50 m, facing north-east, runs around three-quarters of arena.**Substructures:** rests on gravel bank buttressed by exterior wall (W 1.00 m), strengthened at 4-m intervals by buttresses (W 1.00 m) projecting c.0.65 m; opposite each buttress a wooden post (D c.0.30 m) perhaps to support encircling gallery; one larger buttress each side (W 1.77 m), projecting 1.70 m, probably to support wooden staircases, only means of reaching seats in first period; seats almost certainly of wood; 3 open passageways leading through cavea to arena: one in centre of cavea (W 2.3 m) and 2 on diameter line (W 3 m); they must have been roofed and carried seating, at least towards back of cavea.**Arena:** D c.24 m; almost circular and surrounded by podium wall (H c.1.25 m) with traces of green-painted plaster.**Stage:** W 14.9 m; with wooden floor supported on row of posts; curve of arena continues in front of stage; yellow-painted cornice fragment associated with this stage.**Date:** c. AD 140–50.

PLAN 123. Verulamium, theatre

Second period

Substructures: walls of lateral passageways into orchestra cut through just inside entrance, and staircases built leading to upper seats of cavea.

Arena/Orchestra: post-holes in south-west segment of orchestra indicate wooden platform, perhaps for *bisellia* of local magistrates, ? arena no longer used as such.

Stage: rectilinear stage wall built, cutting off segment of orchestra and creating larger stage.

Aulaeum: 8 large holes in front of stage perhaps for *aulaeum*; must have been another wall, probably of wood, in front of them.

Scaenae frons: 3 piers (c.1.40 m square) built across stage for Corinthian columns (H c.5.85 m), perhaps to imitate Roman type of *scaenae frons*. A rectangular building south-east of stage added at this period.

Date: c. AD 160–70.

Third period

Stage: widened to 22.30 m.

Aulaeum: stone wall erected in front of *aulaeum* slot, probably to take place of earlier wooden one; on its south side it turns to follow curve of podium, ?staircase up to stage at this point.

Date: c. AD 200.

Fourth period

Cavea: D 57.5 m.

Substructures: new outer wall (W c.2 m) built around old one; buttresses cut back, leaving a space (W c.2 m) between the two; used as corridor and perhaps vaulted over to carry extra seating. Podium wall rebuilt on flatter curve between 2 lateral entrances, adding extra 2.30 m at end of central passageway.

Arena?/Orchestra: platform removed and flat cement floor laid over orchestra.

Date: c. AD 300.

Remains: lower courses of cavea walls and scene building well preserved.

Bibliography: R. Grove Lowe, *A Description of the Roman Theatre at Verulamium* (St Albans, 1848). K. M. Kenyon, *Archaeologia*, 84 (1935), 213–47. Niffeler, *Röm. Lenzburg*, 141–2.

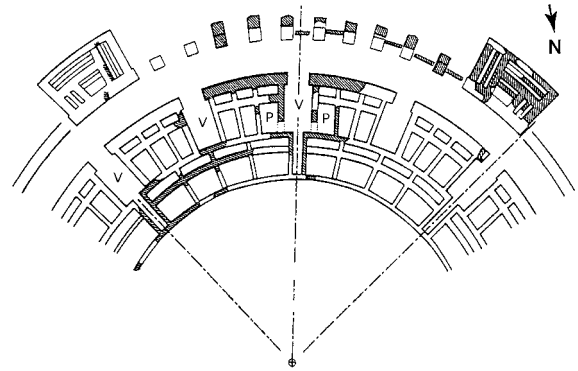
AQUITANIA

AGINNUM (Agen, Lot-et-Garonne) (Plan 124)

Location: capital of the Nitiobriges; theatre found in Place Armand Fallière.

Type: thought to have been an amphitheatre since 17th cent.; may be a theatre (Fincker) because aerial photographs and street plans revealed oval shape in north part of city near Rue Émile-Sentini (Bedon).

Cavea: D 86 m, facing north.



PLAN 124. Aginnum, theatre or amphitheatre

Substructures: around rim an *ambulacrum*; 8 piers of outer façade survive (1.55 m square) and 3 sections of concentric walling; radial passage (V) led directly to *ima cavea*; staircases (P) led up to *media cavea*; 2 outside staircases (C) led up to *summa cavea*.

Orchestra: D 47 m.

Remains: only footings of substructures.

Date: Flavian.

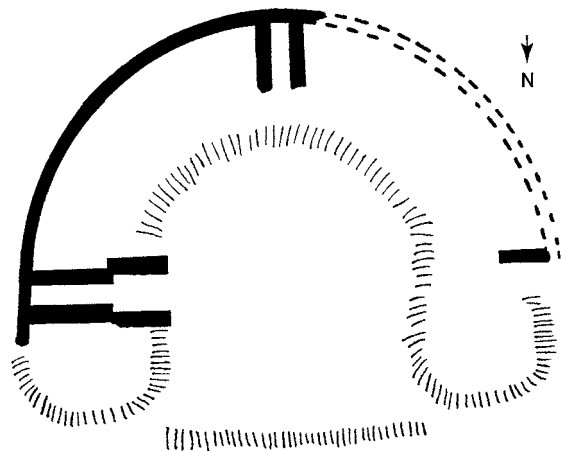
Bibliography: J. Labrunie, *Rev. de l'Agenais*, 16 (1889), 44–9; 17 (1890), 329. Grenier, *Manuel*, 836. J. Desert, J.-C. Golvin, A. Jerebzooff, J. Seigne, *Archéologia*, 158 (1981), 40–9. F. Berthault, X. Dupuis, M. Fincker, J.-F. Pichonneau, *Revue Aquitania*, 2 (1984), 159–73. R. Bedon, R. Chevallier, P. Pinon, *Architecture et urbanisme en Gaule Romaine*, 2 (Paris, 1988), 46. Niffeler, *Röm. Lenzburg*, 126. Golvin, *Amphithéâtre*, 192.

ALLÉANS, BAUGY-SUR-YEVRE (Cher) (Plan 125)

Location: town of the Bituriges Cubi (26 km from Avaricum Biturigum); theatre 300 m south-east of settlement; spa bath 150 m to south-east.

Type: Gallo-Roman.

Cavea: D 67.60 m, facing north.



PLAN 125. Alléans, theatre

Substructures: on slope surrounded by thick curved wall; shape of earth fill suggests seating continued beyond semicircle, as did orchestra. One radial passageway found exactly in centre.

Aditus: exactly on diameter line; cavea wall and *aditus* wall in *petit appareil* with some brick.

Orchestra: D c.40 m (north-south) c.30 m (east-west).

Remains: half of semicircular wall of cavea uncovered (1887).

Date: early 2nd cent.

Bibliography: A. Buhot de Kersers, and A. de Goy, *Mém. Soc. Antiq. Centre*, 15 (1887-8), 64-9. Grenier, *Manuel*, 937-8. Golvin, *Amphithéâtre*, 231-5. Niffeler, *Röm. Lenzburg*, 127.

AQUAE NERI (Néris-les-Bains, Allier) (Plan 126)

Location: town of the Bituriges.

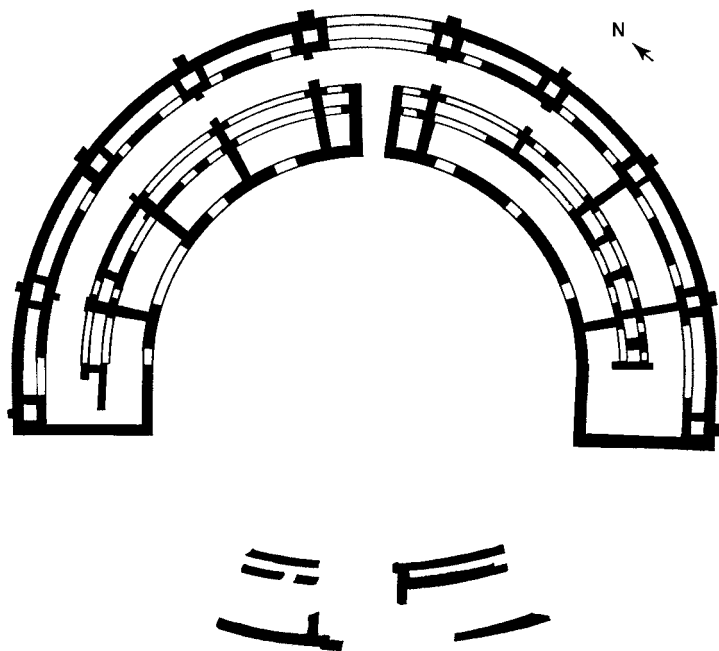
Type: Gallo-Roman.

Cavea: D 86 × 90 m (Caumont); 96 m (Esmonnot), facing south-west.

Substructures: cavea slightly exceeds semicircle; supported on substructures with earth embankment; broad entrance in middle of cavea; around top ran pair of parallel walls joined every 15 m by small rectangular constructions reinforced on outside by buttresses; radial walls run up to podium walls around orchestra; too far apart to have supported vaults, probably to regularize hill (Grenier); seats probably of wood, resting on earth fill.

Arena: D 40 × 44 m (Caumont); 68 m (Esmonnot); remains of elliptical walls to south; there may have been a podium on that side.

Scene building: W 68.4 m, cf. Aregenua (Caumont).



PLAN 126. Aquae Neri, theatre

Remains: cavea heavily restored; plans of both Caumont and Esmonnot unreliable.

Date: late 1st/early 2nd cent. AD.

Bibliography: Caumont, *Abécédaire*, 320; *BMon.* (1854), 553; (1855), 65-6. L. Esmonnot, *Néris, Vicus Neriomagus* (Moulins, 1885). P.-M. Duval, *Ét. arch. class. I* (1955-6), 71. A. Grenier, *Manuel*, 910-12. M. Desnoyers, *Néris antique* (Montluçon, 1978), 25-7. Niffeler, *Röm. Lenzburg*, 139.

ARGENTOMAGUS (Saint-Marcel, Argenton-sur-Creuse, Indre) (Plan 127, Pl. 53)

Location: *vicus* of the Bituriges Cubi; amphitheatre north of centre; theatre a little west in village of Saint-Marcel.

Type: Gallo-Roman.

FIRST THEATRE

Cavea: D 61 m, facing south-south-west.

Substructures: built against hillside (slope of seating 10-12°); around top of cavea 2 parallel walls (2.60 m apart). Later, stone seating installed on masonry foundations and cavea was divided into 7 irregular *cunei* by open-air passageways.

Orchestra: D 20 m almost circular; around rim a step (L 35 m) for *bisellia*; rectangular mass of masonry against perimeter wall of orchestra (5.50 m from junction with back wall) remains unexplained.

Pulpitum: L c.12.70, W 7.40 m.

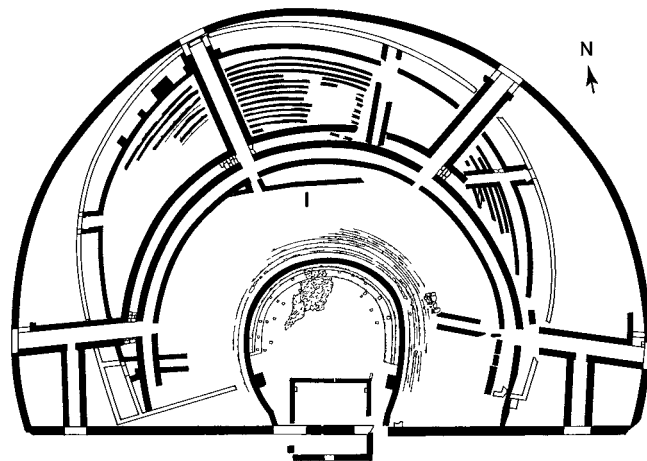
Scene building: behind line of rectilinear wall of façade a small scene building (L c.13.9; W 5.4 m).

Date: second quarter 1st cent. AD; stone seating third quarter 1st cent. AD.

SECOND THEATRE

Cavea: D 85.5 m, facing south-south-west.

Substructures: seats of first theatre removed; thick fill of sand laid over earlier cavea (slope of seating 25° (Dumasy), 20° according to section published in Landes, *Spectacula*, 2. 27); around top thick wall penetrated by 4 radial vaulted passageways which ran to *praecinatio* which divided upper part



PLAN 127. Argentomagus, theatre

of cavea from lower; cavea extends to far side of circular orchestra; *analemmata* run in unbroken straight line to form façade of building; 4 entrances in this façade, one each side of stage, one towards each end; entrances at ends join outermost of 2 radial passages which run under *summa cavea*.

Orchestra: as first theatre.

Pulpitum: as first theatre.

Scene building: as first theatre.

Date: c. AD 150–70; destroyed end 3rd/beginning 4th cent. AD (Dumasy).

Remains: footings of walls preserved, giving clear outline of both buildings.

Bibliography: G. Picard, *CRAI* (1967), 30–42; (1969), 153–61; *Archéologia*, 28 (1969), 68–77; *Gallia*, 26 (1968), 327–36; 28 (1970), 262–5; 30 (1972), 329; 32 (1974), 311–13; G.-C. Picard, *Actes du colloque d'Argenton sur l'archéologie de la vallée de la Creuse pour le Dixième Anniversaire de l'Association pour le Sauvegarde du site archéologique d'Argentomagus 1962–1972 = RACentre*, 63 (1976), 213–26. F. Dumasy, *Dossiers*, 134 (1989), 64–8; Landes, *Spectacula*, 2. 21–7. Niffeler, *Röm. Lenzburg*, 143–4.

AUGUSTORITUM LEMOVICUM

(Limoges, Haut-Vienne)

Location: town of the Lemovices; theatre north-east of bridge over river Vienne.

Cavea: D ? m, facing south-east.

Remains: mentioned in life of St Martial and in drawings of 1593; ruins still visible in 17th cent.; manuscript of 1638 mentions remains of fine theatre with walls of small square stones (W 6 ft; H 18 ft); during construction of a school (1954) sections of walling in *petit appareil* discovered and 2 limestone blocks (0.90 × 0.75 × 0.46 m); another large limestone block (1.52 × 0.92 × 0.45 m) found (1955); nothing visible today.

Bibliography: E. Ruben, F. Achard, P. Ducourtieux, *Annales manuscrites de Limoges* (Limoges, 1872), 24. L. Guilbert, *Bull. Soc. Arch. Limousin*, 49 (1900), 19. J. Perrier, *Gallia*, 12 (1954), 185; 13 (1955), 180–1. Grenier, *Manuel*, 834. Maurin, *Saintes*, 109 n. 79. P. P. Coustaud, *Limoges gallo-romain* (Limoges, 1980), 4. J.-M. Desbordes, *Gallia*, 39 (1981), 465, fig. 10.

AVARICUM BITURIGUM (Bourges, Cher)

Location: capital of the Bituriges Cubi; theatre not far from esplanade, on site occupied by *caserne d'artillerie* (Caumont).

Sounding vessels: terracotta vases found under steps which were placed there 'in conformity with the precepts of Vitruvius' (Caumont).

Inscriptions: a place reserved by decree of the Bituriges for a certain Gavia Quieta, daughter of the *duumvir* Aemilius Afer. *CIL* 12. 1197.

Bibliography: Caumont, *Cours*, 2. 449; *Abécédaire*, 307. Grenier, *Manuel*, 729 n. 5; 845–6.

CASSINOMAGUS (Chassenon, Charente)

Location: theatre, large bath complex, and several temples in rural sanctuary of the Lemovices (38 km from Augustoritum Lemovicum).

Type: Gallo-Roman.

Cavea: D 60 m (Michon), 70 m (Masfrand).

Arena: 40 × 60 m.

Remains: only outline visible, much overgrown.

Date: 2nd cent. AD.

Bibliography: J. H. Michon, *Statistique monumentale de la Charente* (Paris, 1844). A. Masfrand, *Bull. Soc. Les Amis des sciences et arts de Rochecouart*, 10/5 (1900), 118–20. F. Eygun, *Gallia*, 19 (1961), 422–3. M. and P. Vauthey, *RACentre* (1965), 48–60. Golvin, *Amphithéâtre*, 227–30. Niffeler, *Röm. Lenzburg*, 132.

CATIRIACUM (Salles-la-Source, Cadayrac, Aveyron)

Location: theatre in a spring sanctuary of the Ruteni, near a local temple.

Type: Gallo-Roman.

Cavea: enclosed in pair of heavy elliptical walls, L 120 m; only a few centimetres apart, facing south; north–south axis of building L 40 m; cavea: c.20 rows.

Substructures: built in hollow.

Arena: 24 m (north–south) × 28 m (east–west), surrounded by high podium; closed to south by a rectilinear wall (L 60 m).

Remains: stone footings of first 11 rows of seats survive; no trace of scene.

Date: 2nd cent. AD (use of brick).

Bibliography: A. Blanchet, *Carte arch. Dép. Aveyron* (Paris, 1944), 28. A. Albenque, *Les Rutènes* (Rodez, 1948), 253. Grenier, *Manuel*, 927–8. Niffeler, *Röm. Lenzburg*, 130.

CIVAUX (Vienne)

Location: town of the Pictones 29 km from Limonum Pictonum (Poitiers); theatre on hillside dominating Civaux and valley of the Vienne.

Cavea: D c.60–70 m.

Substructures: built in natural cavity; a 30-m stretch of curved walling in *petit appareil* with an external buttress and another curved section c.25 m away.

Remains: some sections of walling.

Date: Before middle 2nd cent. AD (no brick banding, Niffeler).

Bibliography: F. Eygun, *Gallia*, 7 (1949), 124–6. Niffeler, *Röm. Lenzburg*, 132.

CLAUDIOMAGUS (Clion, Indre)

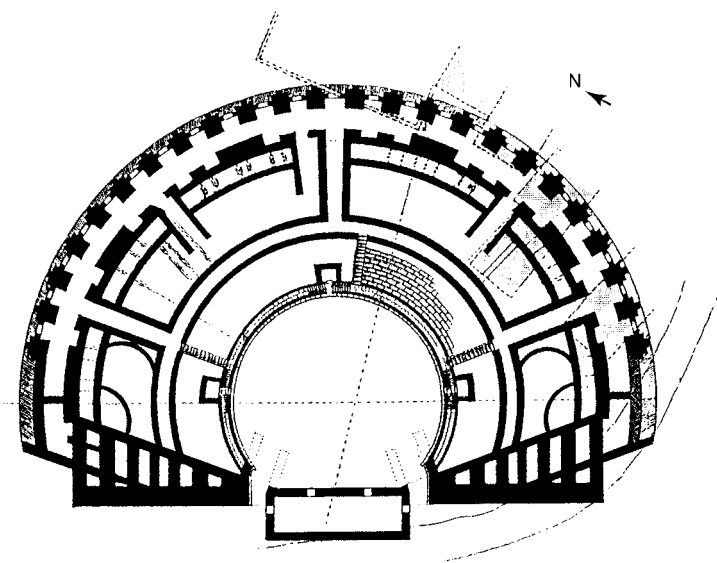
Location: ?sanctuary of the Bituriges, on border of the Turoni; theatre south-east of an enclosure containing 2 temples of Gallo-Roman type.

Type: Gallo-Roman.

Cavea: D 85 m, facing east.

Remains: revealed by aerial photography.

Bibliography: A. Ferdière and Y. de Kisch, *Gallia*, 42 (1984), 308–9. Niffeler, *Röm. Lenzburg*, 148.



PLAN 128. Derventum, theatre

DERVENTUM (Drevant, Cher) (Plan 128, Pl. 54)

Location: rural sanctuary of the Bituriges, with 2 baths and theatre (44 km from Avaricum Biturigum).

Type: Gallo-Roman.

Cavea: D 85 m, facing west-south-west; *ima cavea*: ?10 rows in 4 *cunei*.

Substructures: rests on hillside; double wall (W 1.80 m) around exterior punctuated at intervals by 24 piers (2.00 × 3.00 m); between piers 23 arches open onto hillside, either as entrances or windows; ends of cavea are heavily buttressed by 2 oblique sustaining walls joined by transverse walls to pair of very thick walls parallel to diameter of theatre (L 69 m); 7 transverse walls each side carry vaults which become higher towards outside of cavea; pair of curving walls under last *cuneus* each side adds further support; cavea divided horizontally by *praecinctio*; under it runs a vaulted annular passage linked to top gallery by 3 radial vaults; 2 further radial passages lead from gallery to seating near top of cavea; a *porticus* ran around top of cavea (numerous fragments of unfluted Tuscan columns, H 2.43 m).

Arena: D 27 m, surrounded by podium wall (H 2.60) with balustrade (H 0.40 m) on top. Behind podium wall an annular passage (W 1.50 m) accessible by 3 double staircases from top of podium; opening off passage 3 rooms (2.33 m square) under lowest seats of *ima cavea*, probably animal cages, opening into arena.

Scene building: L 18.50; W 7.00; roofed (tile fragments and quantities of ash found); roof supported by 4 Doric columns (remains of capitals, shafts, and bases found in front of scene building).

Remains: substantial remains of cavea and podium around arena; well-preserved sustaining walls at sides of cavea.

Date: end 1st/beginning 2nd cent. AD.

Bibliography: Caumont, *Abécédaire*, 316. G. Mallard, *BAC* (1906), 43–71; *Mem. Soc. Antiq. Centre* (1906), 13–154. Grenier,

Manuel, 929–36; *CRAI* (1957), 271–2. C. Picard, *Gallia*, 19 (1961), 327. G. C. Picard, *Gallia*, 32 (1974), 307. Niffeler, *Röm. Lenzburg*, 133.

DIVONA CADURCORUM (Cahors, Lot) (Plan 129)

Location: capital of the Cadurci.

Type: western Roman?

Cavea: D 92.70 m, facing west.

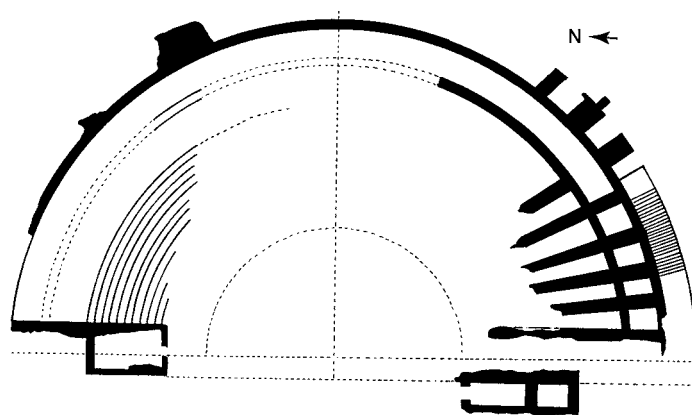
Substructures: built against rocky hillside; some radial walls on south side where hillside falls away; concentric curved walls run under seating (H c.0.30 m) to regularize slope; *ambulacrum* (W 3.20 m) around rim of cavea with an external staircase on south side leading to *summa cavea*.

Aditus maximi: W 3.20, bisected by diameter line.

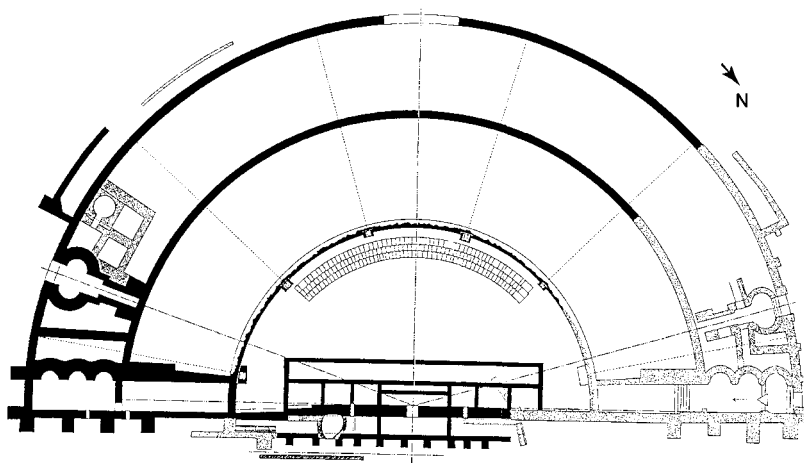
Orchestra: D 32 m (according to plan); radius 8.20 m (Grenier).

Pulpitum: part of *pulpitum* found in recent excavations (1982).

Scene building: portions of cornice and other white marble architectural fragments found; roofed (burnt wood and tiles).



PLAN 129. Divona Cadurcorum, theatre



PLAN 130. Germanicomagus, theatre

Basilicas: remains of staircase perpendicular to one of *aditus*, separated from it by a wall, must belong to one of basilicas; perhaps leads up to upper parts of scene building.

Remains: massive remains of outer walls and external staircase.

Date: Flavian (coins of Claudius and Vespasian; Tiberian and Claudian pottery in earth fill).

Bibliography: *Notitia Galliarum* (1676), 111. Caumont, *Cours*, 3, 424–5. F. A. Calvet, *Mém. Soc. Lettres, Sciences et Arts de l'Aveyron*, 3 (1841–2), 61. Caumont, *CAF* 32 (1865), 380–1. Grenier, *Manuel*, 837–9. R. Lequément, *Gallia*, 41 (1983), 494–5. R. Lequémont, B. Marty, M. Vidal, *Dossiers*, 120 (1987), 55–6. Niffeler, *Röm. Lenzburg*, 130.

GERMANICOMAGUS (Saint-Cybardeaux, Bois des Bouchauds, Charente) (Plan 130, Pls. 55–6)

Location: *conciliabulum* of the Santoni (48 km from Mediolanum Santorum).

Type: Gallo-Roman.

Cavea: D 105.6 m, facing north-east.

Substructures: built against hillside; curved wall around cavea, another under central *praecinctio*; a third around rim of orchestra, forming podium (H 1.80 m). Access to *summa cavea* through doorway at top of cavea, by 2 staircases contained within 2 sets of projecting walls at sides of cavea; and by 2 further entrances which lead via circular rooms to central *praecinctio*; *ima cavea* accessible only from west *aditus*. Massive rectilinear walls with buttresses on north-east side of cavea.

Vela: 3 rectangular stones pierced with square holes from top of wall around cavea, probably for *vela* masts (de La Croix).

Arena/Orchestra: D 47.60 m; first period orchestra like a deep trough inaccessible to audience; performances took place in orchestra; south-east *aditus* used only by players. Later orchestra level raised c. 1 m; 3 steps built around rim for an arc of c. 120° to allow public access to lower seats from orchestra.

Scene building: in first period small stage (8.80 × 10.00 m) flanked each side by L-shaped enclosing wall, accessible from *postscaenium*. Later, scene building greatly enlarged (L 35.56 m;

W 7.13 m); no longer accessible from orchestra; actors had to pass from east *aditus* through *postscaenium* to enter it from behind; in this period orchestra apparently no longer used for performances; these now took place on large new stage, probably built in imitation of large urban theatres.

Date: end 1st/beginning 2nd cent. AD; modifications at end of 2nd/beginning 3rd cent. AD.

Bibliography: M. de Laurière, *BMon.* 38 (1872), 549–62; (1877), 769–80; *Mém. Soc. Antiq. Ouest*, 7 (1884), 149–55; (1904), 194–6. C. de La Croix, *Bull. Soc. arch. hist. Charente*, 58 (1907–8), 65–172; *Étude sur le théâtre gallo-romain des Bouchauds* (Angoulême, 1908). F. Benoît, *Bull. Ét. locales* (Angoulême, 1925), 167–76. Grenier, *Manuel*, 856–9. J. Piveteau, *Mém. de la Soc. archéo. et hist. de la Charente* (1971), 373–6. Maurin, *Saintes*, 318–19. M. Fincker and F. Thierry, *Revue Aquitania*, 3 (1985), 113–39. Niffeler, *Röm. Lenzburg*, 142–3.

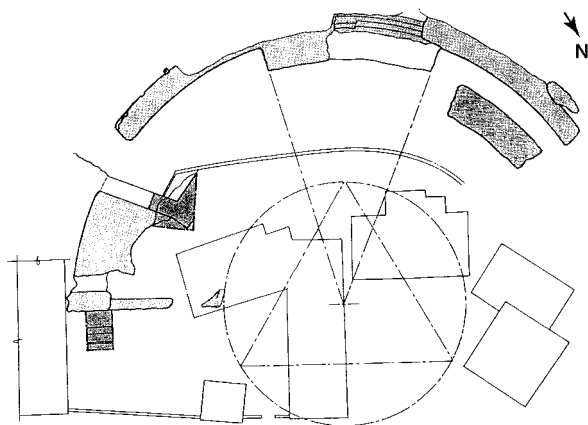
LUGDUNUM CONVENARUM (Saint-Bertrand-de-Comminges, Haut-Garonne) (Plan 131)

Location: town of the Volcae Tectosages; later, capital of the Convenae; later, a colony; theatre on hill overlooking lower town, facing temple on east side of forum.

Cavea: D 70 m, facing north-east; *ima cavea*: ? rows; *summa cavea*: 12 rows of seats revetted in marble.

Substructures: seats of *summa cavea* supported in centre by big mass of masonry (W 10 m; L 22 m) and each side by vaulted galleries (H 2.40 m; W 2.65 m); on east side remains of passageway (L 3.00 m; W 1.52 m) leading from gallery to seats; outer wall preserved to H 5 m (W 2 m); c. 6 m higher up hill and 8.50 m behind cavea wall a protective retaining wall.

Vela: near top of outer cavea wall 2 parallel sets of slots (0.24 m square; 1.30 m deep and faced in brick) for *vela* masts; 10 survive on external and 19 on internal face of wall; space of c. 1.20 m between each pair; regularly spaced at intervals of between 3.25 and 3.55 m; at top of each slot a marble slab (0.365 m square; 0.08 m thick) pierced by circular hole (D 0.15 m); at bottom another slab with identical hole.



PLAN 131. Lugdunum Convenarum, theatre

Date: early 1st cent. AD (recent excavations); rebuilt second half of 2nd cent. AD (*appareil mixte* and the fragments of Saint-Beat marble).

Bibliography: Commission des fouilles de Saint-Bertrand-de-Comminges, *Mém. soc. arch. Midi France*, 18 (1932), 21–7. R. Lizop, *Les Convenae et les Consorani* (1932), 391–3; *Annales du Midi* (Apr. 1935), 123; *Bull. Soc. fr. Fouilles arch.* 7/3 (1940–2), 232–3. B. Sapène, *Saint-Bertrand-de-Comminges, Lugdunum Convenarum* (Toulouse, 1957), 9, 21, 69. Grenier, *Manuel*, 808–14. Graefe, *Vela Erunt*, 41–3. M. Janon and J. Gallagher, *JRA* 4 (1991), 108–12. Niffeler, *Röm. Lenzburg*, 142.

LUXÉ, LA TERNE (Charente)

Location: rural sanctuary of the Lemovices; an octagonal temple on one side of river Vienne and theatre on other (cf. Sanxay).

Type: Gallo-Roman?

Cavea: D 67 m.

Remains: destroyed in 19th cent.

Bibliography: Maurin, *Saintes*, 321 n. 124.

MEDIOLANUM SANTORUM

(Saintes, Charente-Maritime)

Location: capital of the Santoni; part of theatre at side of hospital (Clouet); not certain this was a theatre (Maurin).

Remains: fine frieze and theatrical mask found in late Roman walls; blocks (L 6.25 m) found, slightly curved for semicircle of large diameter.

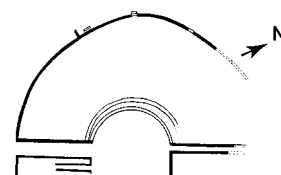
Bibliography: R. Eschasseriaux, *Rev. de Saintonge et d'Aunis*, 3 (1880–2), 135. M. Clouet, *Rev. de Saintonge et d'Aunis*, NS 2 (1954), 120–1. Grenier, *Manuel*, 835. Maurin, *Saintes*, 109.

MONT DE JOUER, NR SAINT-GOUSSAUD (Creuse) (Plan 132)

Location: *conciliabulum* of the Lemovices (34 km from Augustoritum Lemovicum); theatre faces large enclosure (100 × 80 m) with temple inside and a T-shaped building which may have been a bath.

Type: cult theatre (Depuy).

Cavea: D 27.60 (Niffeler); 30 m (Dercier); 39 m (Dercier's plan), facing south-east.



PLAN 132. Mont Jouer, theatre

Substructures: built against hillside; cavea has very shallow slope (4 m difference in level between top of cavea and orchestra); remains not in *petit appareil*, but of roughly cut stones; seating was probably of wood.

Aditus maximi: W 0.60 m (north); 1.80 m (south).

Orchestra: D 8 m (Dercier); less than semicircle.

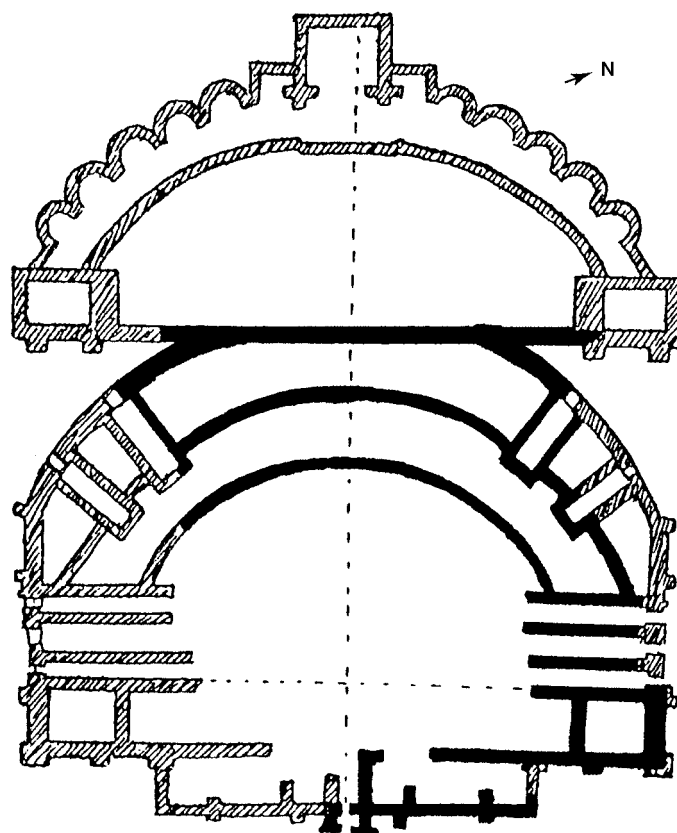
Remains: cavea and parts of scene and orchestra outlined in scattered stones.

Date: late 1st/early 2nd cent. AD.

Bibliography: M. Bertrand, *BAC* (1884), 311. P. Dercier, *BAC* (1903), 36–43; (1908), 171–4. Grenier, *Manuel*, 871. P. F. Fournier, *Gallia*, 23 (1965), 392–3. P. Depuy, *Forum*, 1 (1970), 57–63. Niffeler, *Röm. Lenzburg*, 143.

NAVES, NR. TULLE (Corrèze) (Plan 133)

Location: *conciliabulum* of the Lemovices (69 km from Augustoritum Lemovicum); theatre at a place called Arènes de Tintignac.



PLAN 133. Navés, theatre

Type: Gallo-Roman.

Cavea: D 85 m, facing east-south-east.

Temple: L 90 m; W 40 m hemicycle, marked 'temple' on plan; paved and built of marble; in centre of hemicycle a rectangular pavilion (11 × 9 m) opening onto a curved gallery with 12 round niches.

Substructures: built against hillside, cavea rested upon 3 curved walls; 4 radial passageways lead to seats.

Aditus maximi: shown as triple passageways.

Orchestra: orchestra shown as incomplete.

Postscænium: shown on plan.

Remains: first excavated in 1842–7 (black on plan); then in 1884 (grey on plan); covered after excavation; no longer visible.

Bibliography: J. Plantadis, *REA* 15 (1913), 434–6. Grenier, *Manuel*, 582–6. Hanson, *Theater-Temples*, 70. Niffeler, *Röm. Lenzburg*, 138–9.

NEUVY-SUR-BARANGEON (Cher)

Location: rural theatre near a *conciabulum* of the Bituriges.

Remains: identified in 1834, but not excavated.

Bibliography: Landes, 'Atlas', 61.

NOVIOMAGUS BITURIGUM (Saint-Germain d'Esteuil, Gironde) (Plan 134)

Location: town of the Bituriges Vivisci (54 km from Burdigala).

Cavea: D c. 58 m, facing north-east.

Substructures: cavea, almost exactly semicircular, rested upon 4 concentric curved walls, some supporting vaults; radial walls uncovered (not clear whether these represent passageways); built in *petit appareil*.

Aditus maximi: portions of both *aditus maximi* appear on plan.

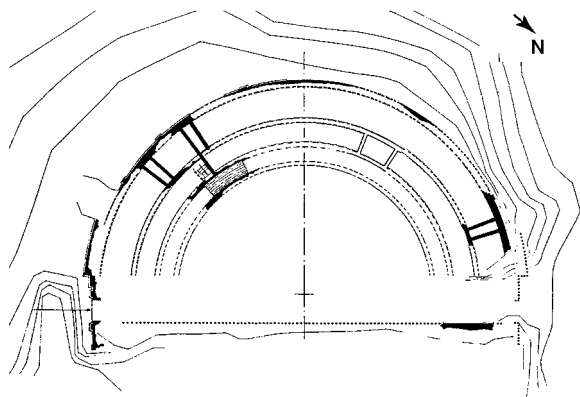
Orchestra: nothing known.

Scene building: nothing known.

Remains: preserved in parts to H more than 3 m.

Date: 2nd cent. AD.

Bibliography: J. Coupry, *Gallia*, 25 (1967), 329; 27 (1969), 350. M. Gauthier, *Gallia*, 41 (1983), 470; Niffeler, *Röm. Lenzburg*, 143.



PLAN 134. Noviomagus Biturigum, theatre

SAINT-JEAN-DE-SAUVES (Vienne)

Location: town of the Pictones 40 km from Limonum Pictonum (Poitiers); theatre situated near *fanum* and large cult area with at least 2 temples.

Cavea: D 97 m, facing west.

Substructures: cavea supported by 5 concentric walls, 3, 3.15, 4.05, and 3.60 m apart, cf. Sanxay; no trace of wood or nails, ?seats supported on shallow vaults between concentric walls.

Scene building: exact dimensions unknown; curved niche (W 5.75; Dpth 2.50 m) on main axis of building.

Date: some early 1st-cent. AD pottery found at base of scene wall.

Bibliography: A. Olivier, *Dossiers*, 134 (1989), 89.

SANXAY (Vienne) (Plan 135, Fig. 33, Pl. 57)

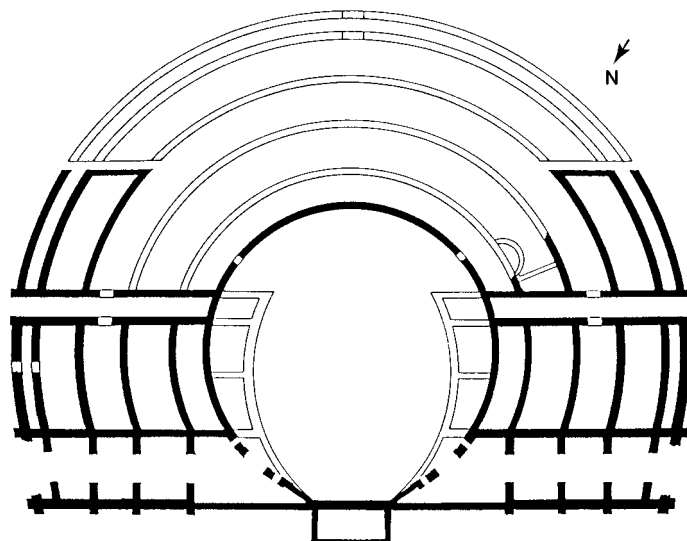
Location: a country pilgrimage centre of the Pictones with a large temple and baths 28 km from Limonum Pictonum (Poitiers); theatre exactly aligned towards tholos in middle of forum; a *sacellum* on south-west side of cavea lies at apex of an isosceles triangle formed between a square temple, 340 m away to north-east, and a cruciform temple 348 m from the *sacellum*; cruciform temple, tholos, and square temple all aligned.

Type: Gallo-Roman; all spectacles took place in orchestra; scene for scenery (Formigé); scene was where gods or mythological characters appeared (Grenier); scene was a *sacellum* (Fincker).

Cavea: D 90 m, facing north-west.

Capacity: 8,000–9,000 (C. de la Croix).

Substructures: built against hillside; cavea surrounded by 2 concentric walls (W 0.60 m); seats in middle of cavea cut into rock; at sides 3 concentric walls; seating, apart from middle, of wood (many big nails found all over cavea). Access to cavea by 7 entrances: central one in middle of back wall; 2 *vomitoria* (W 1.40 m) not radial, but parallel to main axis; 2 wider passages (W 2.60 m) near diameter line running through to podium wall and parallel to main axis; the 2 *aditus maximi*.



PLAN 135. Sanxay, theatre

Aditus maximi: W 8.00 m, flanked by spur walls (L 2.00–2.50 m) forming 3 small rooms at sides of each passage; if roofed, roof would have been wooden.

Arena: D 37.76 × 37.40 m, surrounded by podium wall (H more than 2.00 m); structures at sides of orchestra floor razed to ground level; may be remains of a smaller arena, or to consolidate orchestra floor (Grenier).

Scene building: 9.20 × 4.00 m; lies outside orchestra; connected to it by 2 openings (W c. 1.00 m).

Remains: well-preserved substructures.

Date: late 1st/early 2nd cent. AD.

Bibliography: C. de La Croix, *Mém. archéol. sur les découvertes d'Herbord dites de Sanxay* (Niort, 1883), 36–45. J. Formigé, *Gallia*, 3 (1944), 84–97. Grenier, *Manuel*, 939–43. M. Fincker, *Aquitania*, 7 (1989), 183–94. J. Harmand, in Landes, *Spectacula*, 2, 71–8. Niffeler, *Röm. Lenzburg*, 144. Fincker, 'Sanctuaires "ruraux"', 41–76.

THAUMIERS (Cher)

Location: in a rural sanctuary of the Bituriges Cubi, with at least 2 temples.

Cavea: D 55–60 m; facing east-south-east.

Remains: revealed by aerial photography (1982).

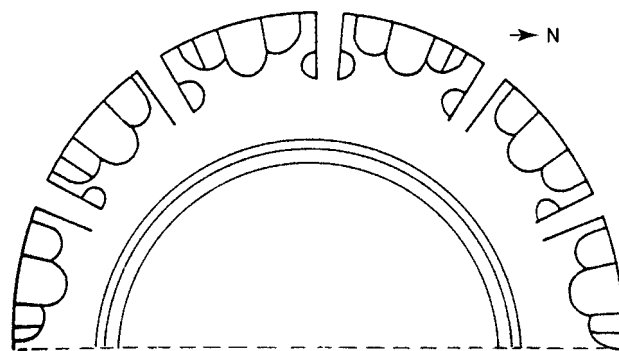
Bibliography: J. Holmgren, *Cahiers d'Archéologie et d'Histoire du Berry*, 72 (1983), 13–20. Niffeler, *Röm. Lenzburg*, 150.

THÉNAC, NR. SAINTES (Charente-Maritime) (Plan 136)

Location: theatre in a suburban sanctuary of the Santoni (5 km from Mediolanum Santorum), with bath and spring, presumably successor to Neolithic settlement on ridge of Peu-Richard, 1,300 m to south-south-west, which dominates site.

Cavea: D 81 m, facing east.

Substructures: built on flat site; exterior wall built up to full height necessary for slope of cavea; around rim 6 groups of massive semicircular buttresses, each consisting of one large and 2 smaller ones; buttress nearest scene divided radially into



PLAN 136. Thénac, theatre

two; 5 radial passageways (W 2.00 m on outside) tapering to W 1.60 m as they penetrate cavea (cf. Ribemont-sur-Ancre).

Orchestra: D 46.20 m (Maurin); recent excavations revealed edge of orchestra (seems very wide FS).

Scene building: uncertain whether cavea continued any further to east; nothing known of scene building.

Remains: excavations (1968) superseded old plans of Eschasseriaux.

Date: Neronian.

Bibliography: M. Clouet, *Revue de Saintonge et d'Aunis*, 2 (1954), 116–26. Grenier, *Manuel*, 850–3. F. Eygun, *Gallia*, 25 (1967), 254; 27 (1969), 269–70. Maurin, *Saintes*, 314–15. Niffeler, *Röm. Lenzburg*, 145.

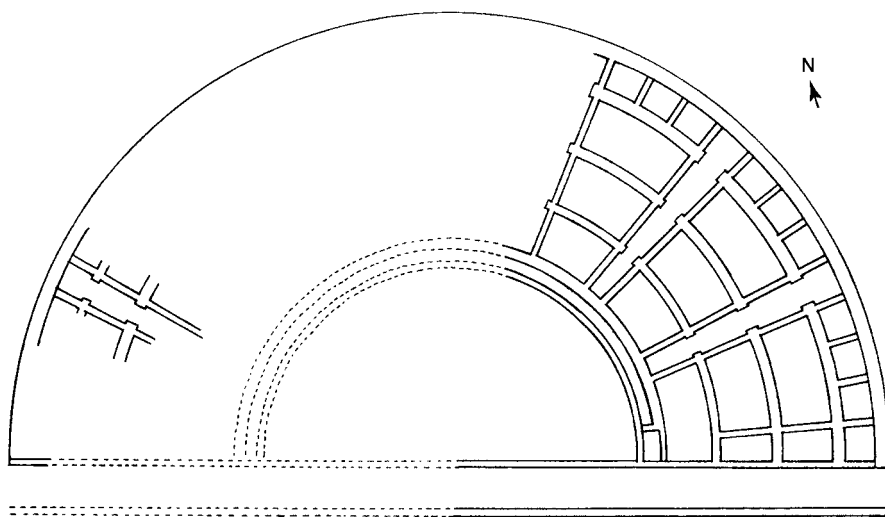
VENDEUVRE-DU-POITOU, LES TOURS MIRANDES (Vienne) (Plan 137)

Location: town of the Pictones 18 km from Limonum Pictonum (Poitiers).

Type: ?western Roman or ?Gallo-Roman; like Germanicomagus (Potut).

Cavea: D 110–120 m, facing south.

Substructures: cavea rests on earth fill contained by 6 concentric curved walls; 7 radial vaulted corridors lead to seats.



PLAN 137. Vendeuivre-du-Poitou, theatre

Outer wall (W 1.80 m) joined to next wall (W 1.53 m) by small radial walls (W 0.85 m) spaced at intervals of 4.30 m; probably a *porticus* (W 4.10 m) at top of cavea; next 2 walls may correspond to *praeciniones* which divided cavea into 3 *maeniana*. No seats found.

Aditus maximi: W 5.20 m; *analemma* wall very thin (W 0.78 m); south wall (W 0.86 m).

Orchestra: D c.48 m; a drain (W 2.20 m; Dpth 1.80 m) between innermost pair of walls ran around rim of orchestra.

Scene building: lay between the two walls; not properly explored.

In this area some smooth column drums discovered, an engaged half-column and several fragments of a Tuscan capital.

Date: first half 1st cent. AD, from construction (Aucher); sanctuary existed at end of 1st/beginning 2nd cent. AD (Domitianic coin); demolished 4th cent. AD.

Inscriptions: According to a Flavian, or more likely Antonine, inscription, a priest with military distinctions paid for the theatre. *AEpigr.* (1967), 303, cf. G. Picard, *RA* (1970), 28–9.

Bibliography: F. Eygun, *Gallia*, 27 (1969), 284–8. C. Potut, *Bull. Soc. Ant. de l'Ouest et des Mus. de Poitiers*, 10 (1969), 50–3; *Forum*, 1 (1970), 79–82. M and M.-R. Aucher, *Dossiers*, 134 (1989), 88. Niffeler, *Röm. Lenzburg*, 147.

VESUNNA PETRUCORIORUM

(Périgueux, Dordogne)

Location: town of the Petrucorii.

Inscriptions: word 'theatrum' appears on fragmentary inscription, with words 'vet]usta[te conlapsa'. *CIL* 13. 11047.

VETUS PICTAVIS (Vieux Poitiers, nr. Naintré, Vienne)

(Plan 138)

Location: town of the Pictones 24 km from Limonum Pictonum (Poitiers).

Cavea: D 112–114 m, facing north.

Substructures: reports do not specify whether theatre built against hillside, or whether row of piers marked around outside of cavea were entrances; apart from *aditus maximus* one radial corridor uncovered; flanked each side by 3 inaccessible rectangular rooms; seating of wood (many nails found).

Orchestra: D 36 m (Niffeler).

Postscænium: rectilinear wall has a series of buttresses on its north side.

Remains: excavations revealed c.20 m of rectilinear wall (preserved to H 1.80 m) and 40 m of curved outer wall of cavea.

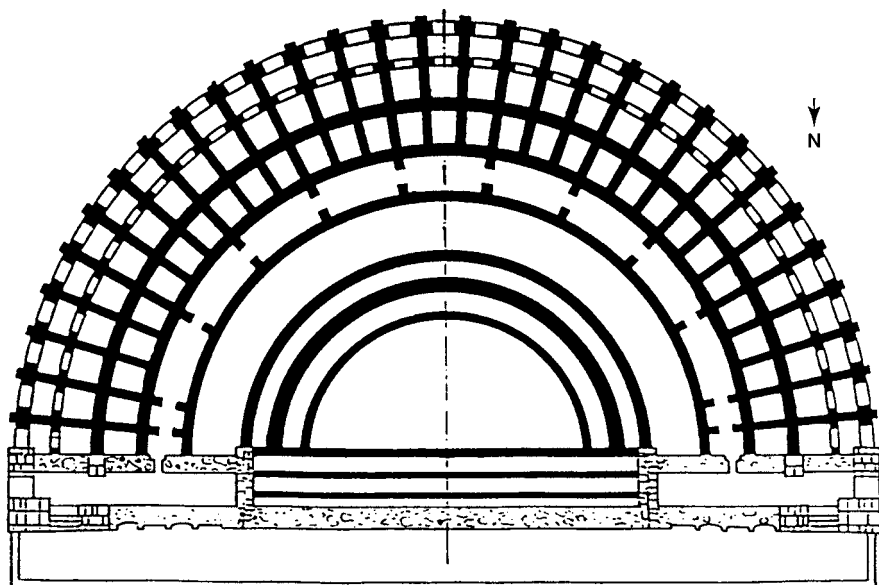
Date: late Augustan with Hadrianic modifications, destroyed in a fire c. AD 150 (Niffeler).

Bibliography: F. Eygun, *Gallia*, 23 (1965), 372; 25 (1967), 262; 27 (1969), 281–2. R. Fritsch, *Bull. Soc. Ant. de l'Ouest et des Mus. de Poitiers*, 4th ser. 10 (1969), 185–204. G. Nicolini, *Gallia*, 29 (1971), 268–9; 31 (1973), 388; 33 (1975), 378–9; 35 (1977), 381; 37 (1979), 401; 39 (1981), 382. J.-C. Papinot, *Gallia*, 41 (1983), 348. Niffeler, *Röm. Lenzburg*, 138.

Note

(1) At Levroux (Indre), under road from Châteauroux to Blois, Froteau found what he thought was a circular amphitheatre (G. Froteau, *Bull. Soc. Acad. du Centre*, 55 (1898), 176–7). Grenier believed it was a theatre, the part under road being an *aditus maximus* (Grenier, *Manuel*, 849). As it is c.110 m wide it may be a temple inscribed within 2 concentric circular walls, cf. temple recently found at Saint-Maur-en-Chaussée (R. Agache, *Archéologia*, 151 (1981), 70–2).

(2) At Talmont-sur-Gironde, Moulin du Fâ (Charente-Maritime), parts of what was thought to be a theatre were found in a sanctuary of the Santoni. They were close to a circular temple and baths. According to Basolo, it was a big theatre



PLAN 138. Vetus Pictavis, theatre

(D 84 m) shaped like end of a stadium, facing north-west (L. Basolo, *Gallia*, 3 (1944), 141–65). According to Dassié, it was a perfectly oval structure, facing south-west (J. Dassié, *Archéologia*, 89 (1975), 36–45). Basolo shows a segment of seating behind a shallow curve (W 400 m, according to the scale) framed by straight parallel lines; according to Dassié, the ‘theatre’ was W 84; L 120 m. The evidence for a theatre very uncertain, and the reports inadequate to form a judgement.

BELGICA

AUGUSTA SUESSIONUM (Soissons, Aisne) (Plan 139)

Location: new capital of the Suessiones, established by the Romans.

Type: western Roman?

Cavea: D 144 m, facing north; a block (L 1.65 m; W 0.70 m; H 0.40 m) may have been a seat.

Substructures: built on flat site; seats rest on earth embankment contained within perimeter wall; semicircular buttresses on inside of north wall; single semicircular buttress (D 3.10 m) in

middle of curved outer wall (cf. Aregenua (Vieux) and Thénac); 3 pairs of radial walls outside curved outer wall probably containing staircases to top of cavea. All walls of *petit appareil*.

Orchestra: nothing survives.

Scene building: only survival a stretch of walling (L 7.00 m) flanked by 2 column socles c.4 m east of west cavea wall.

Porticus post scaenam: column shaft and base found near scene building (?from *porticus post scaenam*).

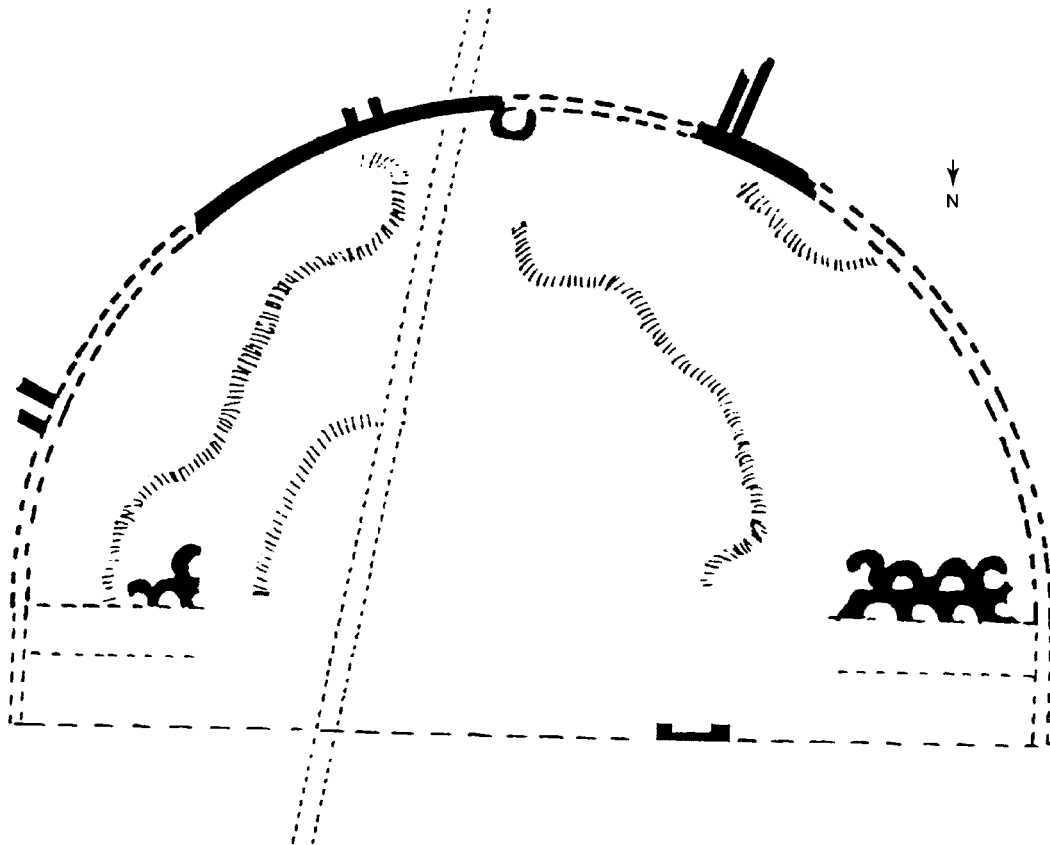
Remains: excavated between 1840 and 1848; nothing now visible.

Date: late 1st cent. AD.

Bibliography: Caumont, *Abécédaire*, 301–3. E. Fleury, *Antiquités et monuments du département de l’Aisne* (Paris, 1877), 220–1. Grenier, *Manuel*, 841–4. Niffeler, *Röm. Lenzburg*, 144.

AUGUSTA TREVERORUM (Trier, Rheinland-Pfalz)

Location: capital of the Treveri; later a colony. One theatre in Altbachtal sanctuary, immediately east of town grid of Trier; it faces *fanum* dedicated to Hecate, ?Epona, and ?Minerva. Another theatre immediately north of Lenus–Mars temple at Irminenwingert on west bank of Moselle.



PLAN 139. Augusta Suessionum, theatre

ALTBACHTAL THEATRE (Plan 140)

Type: discovery of grimacing and burlesque masks suggests this was a mystery theatre where initiates participated in scenic and cult games; performance intended both to please gods and ward off evil spirits; probably only for initiates; high walls ensured privacy (Schleiermacher).

Cavea: pre-existing rectangular walls (42 × 55 m); facing north-west; seats simply blocks of stone laid on earth.

Substructures: slope supplemented by curved and radial walls towards top of cavea.

Orchestra: D c. 23 m; later filled with rows of seats; old entrances at sides of stage walled up; new entrances cut c. 6 m further away.

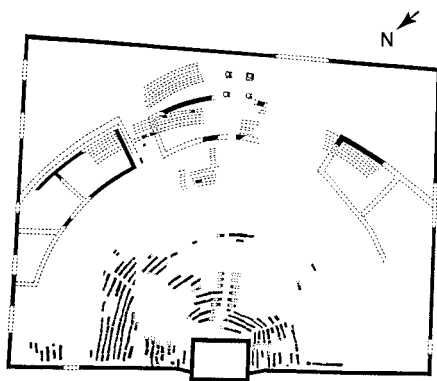
Stage: 8 × 6 m; faced front of temple; entrances to theatre in walls either side of it.

Remains: much of seating excavated.

Date: c. AD 100 (pottery in earth fill); still in use in the 2nd cent. AD (coins of Marcus Aurelius and Commodus); houses built over it, 3rd cent. AD.

Inscriptions: seats bear *cognomina* and *gentilicia* of initiates. W. Binsfeld, *TrZ* 30 (1967), 101–9.

Bibliography: W. Schleiermacher, *Germania*, 43 (1965), 321–4; *Covolla Memoriae Erich Swoboda Dedicata* (1966), 205–13. Wightman, *Roman Trier*, 82, 213, 218. E. Gose, *Der gallorömische Tempelbezirk im Altbachtal zu Trier*, 1 (Mainz, 1972), pp. x, 102–9, 265. R. Schindler, *Führer zu vor- und frühgeschichtlichen Denkmälern*, 32: *Trier*, pt. 1: Text (Mainz, 1977), 190–8. Bouley, 'Théâtres cultuels', 546–71. Niffeler, *Röm. Lenzburg*, 145.



PLAN 140. Augusta Treverorum, Altbachtal theatre

IRMINENWINGERT THEATRE (Plan 141)

Type: Gallo-Roman?

Cavea: D c. 110 m, facing south-east; not uncovered.

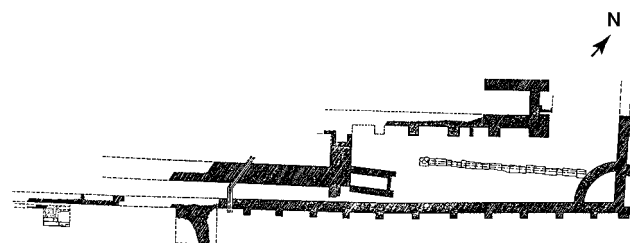
Scene building: south-east retaining wall buttressed at regular intervals; quarter-circle buttress in inner east angle.

Remains: only 81 m of south-east retaining wall uncovered.

Date: late 2nd/early 3rd cent. AD.

Inscriptions: statue-base found in theatre mentions Priscus, flamen of Lenus-Mars. *CIL* 13. 4030.

Bibliography: J. Schneider, *BjB*. 3 (1843), 70–1. C. W. Schmidt, *Baudenkmale der Römischen Periode und des Mittelalters*



PLAN 141. Augusta Treverorum, Irminenwingert theatre

in Trier und seiner Umgebung—Die Baudenkmale der Römischen Periode, 2 (Trier, 1845), 137–8. J. Steinhausen, *Ortskunde Trier-Mettendorf* (Archäologische Karte der Rheinprovinz, I; Bonn, 1932), 341. E. Gose, *Der Tempelbezirk des Lenus Mars in Trier* (Berlin, 1955), 84–90. Wightman, *Roman Trier*, 82, 213; *Gallia Belgica*, 84, 183. W. Binsfeld, *Führer zu vor- und frühgeschichtlichen Denkmälern*, 32: *Trier*, pt. 1: Text (Mainz, 1977), 218–23. Niffeler, *Röm. Lenzburg*, 145.

BEDA (Bitburg, Rheinland-Pfalz)

Location: town of the Treveri.

Date: inscriptions AD 253 and AD 198 respectively.

Inscriptions: L. Ammiatus Gamburgio provided 50,000 Sesterces for *proscenium cum tribunali* and for annual spring celebrations held on 30 April, for which *curatores vici* responsible. Another inscription, dedicated to *numen* of the emperor and *genius* of the citizens of Beda, records improvements and additions to theatre. *CIL* 13. 4132 = *ILS* 5646; *RGK* (1959), no. 8.

Bibliography: Elbe, *Rom. Germany*, 70, 417–18. Bouley, 'Théâtres cultuels', 548–9.

BELGINUM (Wederath, Rheinland-Pfalz)

Location: sanctuary of the Treveri, containing a square temple (16.90 × 15.60 m) and a smaller square building (4.35 × 4.25 m); both buildings enclosed in a sanctuary wall. To east of temples wall projects towards north; perhaps a theatre in this area (Binsfeld).

Cavea: D c. 40 m, facing north-north-west; gently sloping area within projecting part of wall for spectators (Binsfeld).

Proscenium: an inscription found under 2 short projecting spur walls in north-west wall (*proscenium*? FS).

Remains: partly exposed.

Date: late 2nd/3rd AD.

Inscriptions: dedicated to god Creto. *AEpigr.* (1983), 728.

Bibliography: W. Binsfeld, *TrZ* 39 (1976), 13–21, 39–44. Bouley, 'Théâtres cultuels', 548. Niffeler, *Röm. Lenzburg*, 151.

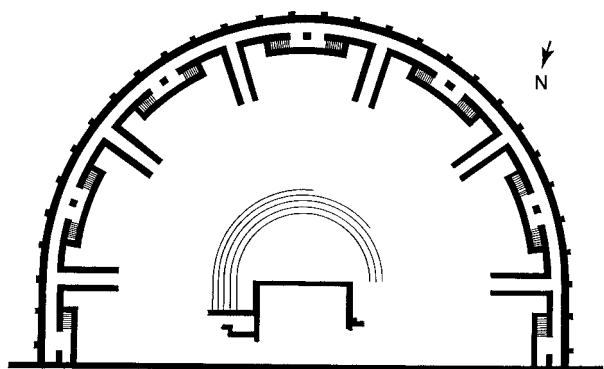
CAPPY, LES TERRES NOIRES (Somme)

Remains: theatre revealed by aerial photography.

Bibliography: Harmand, 'Vie monumentale', 399 n. 42.

CHAMPLIEU, ORROUY (Oise) (Plan 142, Fig. 34, Pl. 58)

Location: a large and wealthy road sanctuary of the Suessiones at frontier with territory of the Silvanectes (36 km from



PLAN 142. Champlieu, theatre

Augusta Suessionum); complex includes bath building, theatre, and temple precinct (100 × 150 m). Theatre built against south side of precinct and aligned to cult statue in cella of temple.

Cavea: D 71.40 m, facing north-north-west; seats of cavea extend up to scene wall on both sides; no doorways in outer curved wall; only entrances to building from portico on north side of theatre into ends of annular passage around cavea.

Aditus maximi: no *aditus maximi*.

Substructures: built on *aggestus* contained within stone walls; outer wall, reinforced by 30 buttresses, separated by annular passageway (W 1.45 m) from 7 walled trapezoidal spaces; between them 6 radial corridors (L 6.50 m); at back of each of these spaces a staircase leads to upper seats; front row of seats of stone; rest probably wood (Grenier).

Orchestra: D 32 m.

Stage: L 12, W 9.60 m; projects into orchestra.

Date: early 2nd cent. AD.

Bibliography: E. Viollet-le-Duc, *RA* (1860), 44–54. A. de Caumont, *BMon.* 28 (1862), 421–2; *Abécédaire*, 300–1. A. Peigné-Delacourt, *Le Théâtre de Champlieu* (Noyon, 1888). V. Cauchemé, *Description des fouilles exécutées dans la forêt de Compiègne sous la direction de M. Albert de Roucy* (Compiègne, 1901–12). Espérandieu, *Recueil*, vol. 5, 94–5. Grenier, *Manuel*, 860–7. J.-L. Cadoux, *Gallia*, 39 (1981), 277. Niffeler, *Röm. Lenzburg*, 131.

CONTIOMAGUS (Pachten, Saarland)

Location: town of the Treveri.

Inscriptions: over 200 stone seats, 65 bearing Gallo-Roman names, found reused in foundation of wall of late Roman *castellum*. R. Schindler, *Germania*, 41 (1963), 28–38. W. Schleiermacher, *Germania* (1963), 38–52. U. Schillinger-Häfele, *RGK* 58 (1977), 467–72, no. 27.

Bibliography: Elbe, *Rom. Germany*, 355. Niffeler, *Röm. Lenzburg*, 151.

DECEMPAGI (Tarquimpol, Moselle)

Location: a town of the Mediomatrici.

Type: amphitheatre (Burnand) or theatre of Gallo-Roman type (seems to have seats only on one side of arena).

Cavea: D c. 120 m; semicircular.

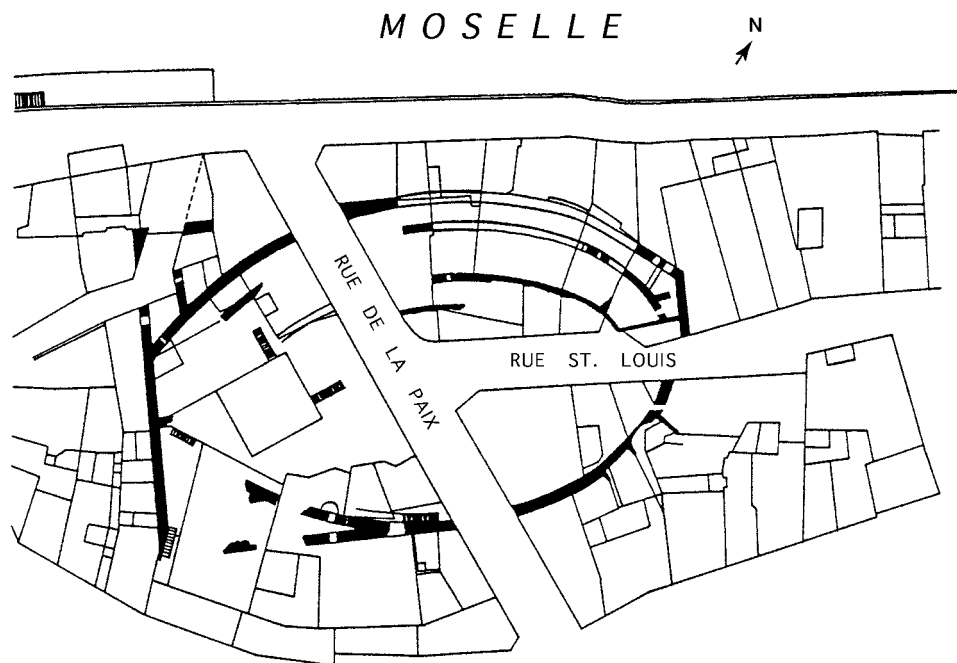
Substructures: cavea supported on radial walls.

Remains: revealed by aerial photography (1981).

Bibliography: Y. Burnand, *Gallia*, 40 (1982), 331–2. Niffeler, *Röm. Lenzburg*, 150.

DIVODURUM (Metz, Moselle) (Plan 143)

Location: capital of the Mediomatrici; theatre on south bank of Moselle under Rue de la Paix and Rue St.-Louis.



PLAN 143. Divodurum, ?theatre

Type: a second amphitheatre (Schramm); theatre later transformed into an amphitheatre (Jolin); scene at edge of slope and cavea with its back to river unusual features (Bouley).

Cavea: 75 × 45 m, facing south-east.

Substructures: supported on curved walls with seats only on north-west side.

Bibliography: E. Schramm *et al.*, *Jahrbuch der Gesellschaft für Lothringische Geschichte und Altertumskunde* (1902), 340–8. R. Jolin, *Cahiers Lorrains*, 21 (1979), 33–5. Bouley, *Les Édifices*, 363. E. Frézouls (ed.), *Les Villes antiques de la France, Belgique*, I (Strasbourg, 1982), 309, 331–2. G. Collot, in *La Civilisation romaine de la Moselle à la Sarre* (Mayence, 1983), 253–4.

ECHTERNACH (Luxembourg)

Location: perhaps a water sanctuary of the Treveri, cf. spring called 'Këfferbur' or 'Römerquellen' near Echternach (Metzler).

Type: Gallo-Roman.

Date: late 2nd/beginning 3rd cent. AD.

Inscriptions: very mutilated inscription found under late Imperial wall mentions restoration of theatre in honour of god Intarabus. E. Wilhelm, *Pierres sculptées et inscriptions de l'époque romaine* (Luxembourg, 1974), no. 462. J. Metzler, J. Zimmer, L. Bakker, *Ausgrabungen in Echternach* (Luxembourg, 1981), 312–14; cf. *CIL* 13. 3653 (from Trier, also in honour of Intarabus).

Bibliography: J. Metzler *et al.*, *Ausgrabungen in Echternach* (Luxembourg, 1981), 363. Niffeler, *Röm. Lenzburg*, 150.

EU, BOIS L' ABBÉ (Seine-Maritime) (Plan 144)

Location: capital of the Catuslugi (inscription).

Cavea: D almost 100 m, facing east.

Substructures: rested on earth fill supported by outer masonry wall; exterior buttresses and semicircular internal buttresses; evidence these failed to contain *aggestus*.



PLAN 144. Eu, theatre

Scene building: back wall, L c. 13 m; in front of it 5 more or less square plinths, one still supporting a base. On bases stood columns (numerous fragments found); columns thought to have supported a wooden architrave and a roof.

Remains: partially excavated (1965–73).

Date: late 2nd/early 3rd cent. AD (inscription).

Inscriptions: 40 fragments of dedicatory inscription, ?from architrave, record that L. Cerialius Rectus, priest of the imperial cult and *quattuorvir*, donated *theatrum cum proscaenio* dedicated to Mars. M. Mangard, *Gallia*, 40 (1982), 35–51.

Bibliography: L. Estancelin, *Mem. Soc. Ant. Normandie*, 2 (1825), 1–24. J. B. D. Cochet, *Bull. Comm. Ant. Seine-Inférieure*, 2 (1873), 343–6, 426–33. M. de Broüard, *Gallia*, 24 (1966), 270–1; 26 (1968), 370–2; 28 (1970), 276–9; 32 (1974), 331–2; 40 (1982), 36. M. Mangard, *Rev. Norm.* 40 (1965), 73–6; *Rev. Norm.* (1972), 3–11. Niffeler, *Röm. Lenzburg*, 133–4.

FLUY (Somme)

Location: rural sanctuary of the Ambiani.

Type: Gallo-Roman.

Remains: revealed by aerial photography.

Bibliography: Harmand, 'Vie monumentale', 399 n. 42.

GRAND (Vosges) (Plan 145)

Location: town of the Leuci.

Type: rudimentary wooden stage previously thought to have existed on north side of arena; no trace found in recent excavations, ?amphitheatre without upper *maeniana* on north side.

Cavea: D 149.5 m, facing north-north-west; no steps, seats, or passageways have survived.

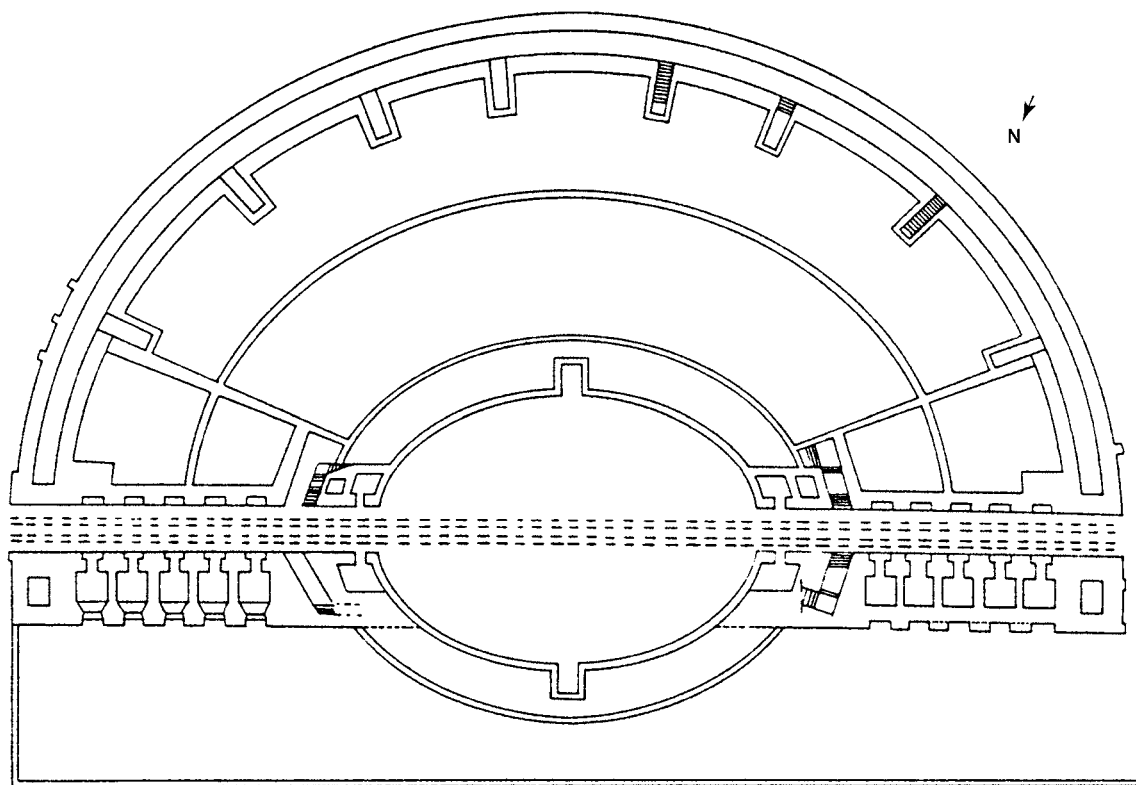
Substructures: seating rests on earth contained in radial walls and 5 semicircular walls: one around arena, one separating podium from cavea, one half-way up cavea, and 2 big concentric walls at top, outer with buttresses; *ambulatory* (W 3.00–3.50 m) between pair of walls at top of cavea not accessible from outside; gave access to upper parts of cavea through 8 staircases; ends of cavea massively buttressed (see *aditus maximi*); seating probably of wood.

Aditus maximi: W 5.50 m; L 40 m; probably vaulted; on south side of each *aditus* are re-entrants; on north side 5 rooms for beasts and gladiators with a monumental arcaded façade.

Arena: elliptical: 51 × 36 m; in middle of each long side a rectangular cult room; a couch at back of the north room contains upper part of a libation altar; south room has a small altar dedicated to Diana and ?Nemesis.

Date: early 2nd cent. AD; abandoned AD 175–80.

Bibliography: J. B. P. Jollois, *Antiq. de Grand* (Paris, 1823); *Mém. sur quelques antiquités remarquables du département des Vosges* (Paris, 1843), 23–5. M. Toussaint, *Répert. arch. Dép. des Vosges* (Épinal, 1948), 79. Grenier, *Manuel*, 904–9; *CRAI* (1957), 270. E. Salin, *CRAI* (1963), 359–61; (1965), 75–86. R. Billoret, *Gallia*, 24 (1966), 297–302; 26 (1968), 395–8; 28 (1970), 304–8; 30 (1972), 370–2; 32 (1974), 363–4; 34 (1976), 372–3; *Grand la gallo-romaine* (Nancy, 1972). Y. Burnand,



PLAN 145. Grand, ?theatre, ?amphitheatre

Gallia, 36 (1978), 339–41; 38 (1980), 426–8. E. Frézouls (ed.), *Les Villes antiques de la France, Belgique 1* (Strasbourg, 1982), 220–3. M.-D. Waton, *Rev. arch. de l'est et du Centre-Est*, 36 (1985), 125–8. E. Bouley, *Dossiers*, 134 (1989), 52.

JOUY-SOUS-THELLE (Oise)

Location: near road from Caesaromagus (Beauvais) to Petromantalum. ?rural frontier site with other public buildings in vicinity.

Cavea: D 80 m, facing west.

Substructures: rests against natural slope; built of flint; a lot of brick found near supporting wall.

Orchestra: D c.40 m; visible.

Scene building: scene wall, L c.80 m.

Remains: revealed by aerial photography; outline visible.

Bibliography: P. Bet, *Cahiers arch. de Picardie* (1977), 298–9. Niffeler, *Röm. Lenzburg*, 149.

LIZY-SUR-OURCQ (Seine-et-Marne)

Location: town of the Meldi.

Remains: revealed by aerial photography; seems to have enormous square *paraskenia*, very prominent *parodoi*, and small orchestra, cf. Canetonum, Saint-Goussaud, Marray, and Touvinot (Harmand).

Bibliography: Harmand, 'Vie monumentale', 399–401.

MÖHN (Rheinland-Pfalz)

Location: theatre in a Gallo-Roman sanctuary with 3 temples.

Cavea: D ?45 m, facing north-west.

Remains: remains of semicircular wall (D 45 m) and straight wall enclosing other side; adjoining theatre to south-west is a rectangular room (12 × 18 m), perhaps a changing room or for props (Binsfeld).

Date: unknown (temples built after 1st cent. AD).

Bibliography: F. Hettner, *Drei Tempelbezirke im Treverlande* (Trier, 1901), 10–12. W. Binsfeld, *Führer zu vor- und frühgeschichtliche Denkmälern*, 33 (Mainz, 1977), 186–90. K. Goethert-Polaschek, *Civilisation romaine de la Moselle à la Sarre* (Mayence, 1983), 164–5. Niffeler, *Röm. Lenzburg*, 137–8.

NASIUM (Naix-aux-Forges, Mazeroy, Meuse)

Location: town of the Leuci.

Type: Gallo-Roman.

Substructures: built against hillside.

Remains: excavated in 1834.

Bibliography: Landes, 'Atlas', 61.

PAGUS VENNECTIS (Nizy-le-Comte, Aisne)

Location: town of the Remi, near Roman road from Rheims to Bavay.

Substructures: long foundations in *grand appareil* radiating in different directions found in 1852.

Decoration: above-life-size bearded head of statue found; body found earlier near Villa de la Justice, c.0.5 km south-west of Pagus Vennectis (Nizy-le-Comte); also stone mask with frowning face one side and smiling one the other.

Inscriptions: L. Magius Secundus dedicated a *proscenium* to *numen* of Augustus and Apollo. *CIL* 13. 3450.

Bibliography: E. Fleury, *Antiquités et monuments du département de l'Aisne* (Paris, 1977), 226–9. Grenier, *Manuel*, 846. Bouley, 'Théâtres culturels', 548. T. Ben Redjeb, *Revue archéologique de Picardie* (1987), 39–40. Niffeler, *Röm. Lenzburg*, 151.

RIBEMONT-SUR-ANCRE (Somme) (Plan 146)

Location: in middle of a cult sanctuary of the Ambiani 20 km from Samarobriua (Amiens), on same axis as bath building to the south-east and temple, 450 m to north-west; also square structure 40 m south-east of scene building on same axis, perhaps monument base.

Cavea: D 68 m, facing south-east.

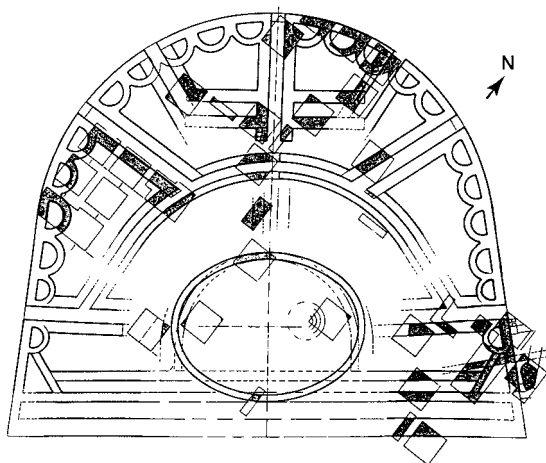
Substructures: cavea of unusual shape; its greatest diameter along line of *postscaenium* wall; internal semicircular buttresses around outer wall; 3 pairs of radial walls with passages or staircases leading to seats in upper cavea; 2 pairs of cross-walls run from central one, apparently to stabilize fill. In second phase, when arena built, 4 more passageways added, one each side of arena and 2 higher joining up with cross-walls each side of central passageway; at same time annular passage built concentric with north-west side of arena.

Orchestra/arena: D c. 22 m, semicircular; uncertain whether there was a stage projecting into it; in second phase an oval arena (25 × 19 m) built in place of orchestra and central part of scene.

Remains: walls on a different alignment uncovered near east corner of cavea, ?evidence for a proto-theatre on same site, cf. Vendeuil-Caply (Cadoux).

Date: early 2nd cent. AD; arena built later 2nd cent. AD; repaired end 3rd cent. AD; in use until end 4th cent.

Bibliography: J.-L. Massy and J.-L. Cadoux, *Rev. du Nord*, 52 (1970), 469–511. J.-L. Cadoux, *Bull. Soc. Ant. de Picardie* (1972), 448–72; *Caesarodunum* (1973), 56–63; *Cahiers Arch. de Picardie*, 2 (1975), 29–54; *Latomus*, 37 (1978), 325–360; *Rev. du Nord*, 66 (1984), 125–45; Landes, *Spectacula*, 2.



PLAN 146. Ribemont-sur-Ancre, theatre

89–102. J.-M. Desbordes, *Gallia*, 31 (1973), 348–50; 33 (1975), 315–17. Niffeler, *Röm. Lenzburg*, 140–1.

RICCIACUS (Dalheim, Luxembourg) (Plan 147)

Location: close to a cult sanctuary of the Treveri.

Cavea: D 62.40 m, facing north-east. Later enlarged to 67 m, with stone seating (0.36 × 0.60 m) in *ima cavea* divided by 3 staircases into 2 *cunei*.

Substructures: rests against hillside; curved outer wall (W 1.50); *analemmata* walls, slightly converging (W 1.50 m near orchestra); pair of niches (W 1.70 m; Dpth 0.43 m) each side of scene building; beyond 3 large and one smaller semicircular niche to buttress ends of cavea against hillside; not clear where entrances were; seating probably wooden in this period.

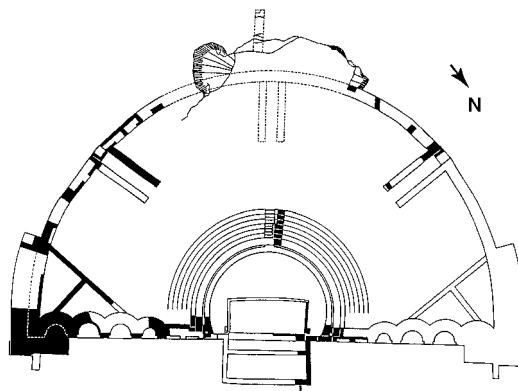
In later period massive masonry cladding (W 2.3 m; L 15.70 m) added to edges of cavea; diagonal cross-wall (W 0.60 m; L 13 m) built with another cross-wall (L 5.5 m) perpendicular to it, presumably to support sandstone seating installed throughout cavea at this time; ground level around outer cavea wall raised by 1.10 m; 2 radial vaulted *vomitoria* (W 1.70 m; L c. 8.00 m) built at sides of cavea with perhaps a third in middle of cavea.

Orchestra: D 15.60 m, exceeds semicircle; on line of *analemmata* D 14.30 m; in second period altered to horseshoe shape (D 16.60 m).

Scene building: W 11.60 m, projected 5.70 m north-east beyond line of *analemmata*; probably not very high, because walls only 0.70 m thick. In second period a stage (W 4.00 m; L 10.00 m) built in front of old scene building in orchestra; heavy wall (W 0.98 m) built along line of *analemmata*, perhaps to support *scaenae frons* of classical type; doorways (W 1.70 m) led into orchestra at sides of scene building.

Date: Vespasianic; rebuilt c. AD 130; fell into ruin second half 3rd cent. AD; heavily robbed 4th cent. AD.

Bibliography: J. Krier and R. Wagner, *Arch. Korr.* 15 (1985), 481–95. J. Krier, in Landes, *Spectacula*, 2. 121–32. Niffeler, *Röm. Lenzburg*, 133.



PLAN 147. Ricciacus, theatre

ROUVROY-LES-MERLES (Oise)

Location: *conciabulum* of the Ambiani, with bath building 26 km from Samarobriva (Amiens).

Cavea: D 70–75 m, facing west-north-west (Niffeler).

Remains: only shape of curved wall visible on ground; aerial photographs by Agache.

Bibliography: G. Matherat, *Gallia*, 7 (1949), 114. R. Agache, *Caesarodunum*, 8 (1973), 50–5; (with B. Breart), *Caesarodunum*, 16 (1981), 55. Niffeler, *Röm. Lenzburg*, 149.

SAINT-MAUR-EN-CHAUSÉE (Oise)

Location: rural sanctuary of the Bellovacii.

Cavea: D 48–53 m, facing east.

Remains: revealed by aerial photography.

Bibliography: R. Agache, *Archéologia*, 151 (1981), 70–2; (with R. Breart), *Caesarodunum*, 16 (1981), 54. Harmand, 'Vie monumentale', 399 n. 42. Niffeler, *Röm. Lenzburg*, 150.

VENDEUIL-CAPLY (Oise)

Location: town of the Bellovacii 24 km from Caesaromagus (Beauvais), with cult theatre later considerably enlarged; smaller cult theatre 700 m away.

LARGE THEATRE

First building (Plan 148)

Antecedents: traces of rectangular enclosure (W 62.5 m) belong to period before theatre, ?of cult significance (Dufour); large trench found under site of later *proscenium* (L 7.70; W 2.75; Dpth 1.00–1.40 m); destroyed when theatre built.

Cavea: rectangular walls (65 × 40 m) following line of earlier rectangular walls, facing south-west; wooden seating with 5 staircases dividing cavea into 6 *cunei*; central one leading into small rectangular *sacellum* (2.00–2.03 m × 2.37–2.40 m) with painted niche on wall opposite entrance (presumably for a statue); it opened directly off orchestra and column fragments found near by suggest that 2 columns framed doorway; also

accessible by staircase which led down from cavea. In lower third of east wall an external staircase leads up to *summa cavea*; in upper third double entrance at ground level to *media cavea*; probably similar entrances in west wall.

Arena: D 26 m, semicircular with parallel prolongations, surrounded by podium (H 0.90 m) with 5 openings. 5 fragments of stone bearing relief sculptures of an oenochoe and a patera seem to belong to an altar, which probably stood in arena, perhaps in a fixing hole 5.60 m south of *sacellum*.

Pulpitum: L 12.80 m, stood in orchestra; access to theatre through doorways, one each side of *pulpitum*.

Scaenae frons: south of stage many statues found; probably from *scaenae frons* wall.

Postscenium: further walls found south of stage, ?from an annexe of theatre.

Date: end 1st cent. AD.

Second building (Plan 149, Pl. 59)

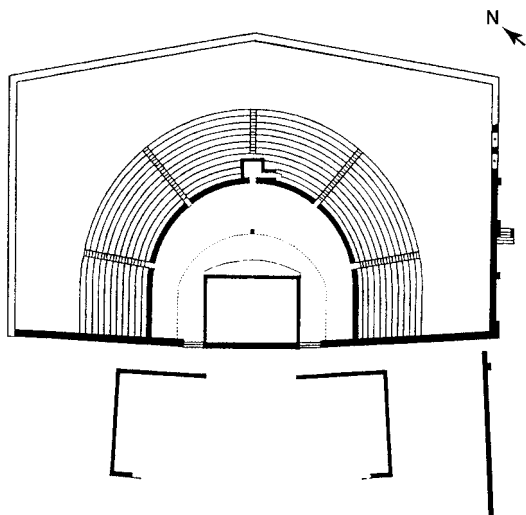
Cavea: D 81 m, facing south-west; semicircular, extending beyond rectangular walls of first theatre.

Substructures: stone seating on earth fill contained by outer wall (W 1.25 m) and 9 pairs of radial walls; outer wall not curved but a series of straight sections with short buttresses (1.30 × 0.43 m) 3 m apart; radial walls, 2.30 m apart, alternately long (17–18 m) and short (10.50 m). Although they look like entrances most seem to be inaccessible, both externally and internally; only central one certainly a *vomitorium*; it corresponds to a door in middle of curved wall (W 4 m). Surprising if only entrances were central one and those at sides of stage, but circulation system of second period less well known than that of earlier theatre.

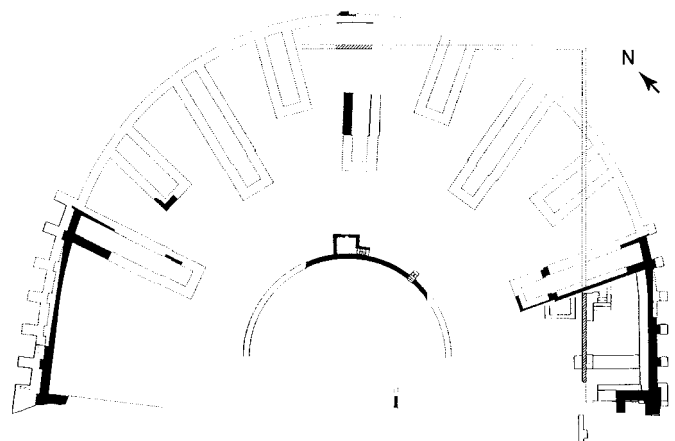
Orchestra: as in first building.

Date: end 2nd cent. AD.

Bibliography: A. Piganiol, *Gallia*, 19 (1961), 305; 21 (1963), 272; 23 (1965), 322–3. E. Will, *Gallia*, 25 (1967), 199. C. Pietri, *Gallia*, 29 (1971), 228. J.-M. Desbordes, *Gallia*, 31 (1973), 338–40; 33 (1975), 307–10. J.-L. Cadoux, *Gallia*, 37 (1979),



PLAN 148. Vendeuil-Caply, large theatre 1



PLAN 149. Vendeuil-Caply, large theatre 2

319–20; 39 (1981), 279–80. G. Dufour, *Celticum*, 9 (suppl. to *Ogam* 1964), 229–38; *Rev. Arch. de Picardie*, 4 (1982), 145–58; Landes, *Spectacula*, 2, 103–11; *Dossiers*, 134 (1989), 69–72. Niffeler, *Röm. Lenzburg*, 146–7.

SMALL THEATRE (Plan 150)

Cavea: D 73 m, facing north-west.

Substructures: orchestra and lower part of cavea dug out of natural earth; upper cavea rested upon an *aggestus* supported by external wall; only lower part of cavea had stone seating; upper part a grassy slope or had wooden seating (Dufour); no radial walls or other internal structures found.

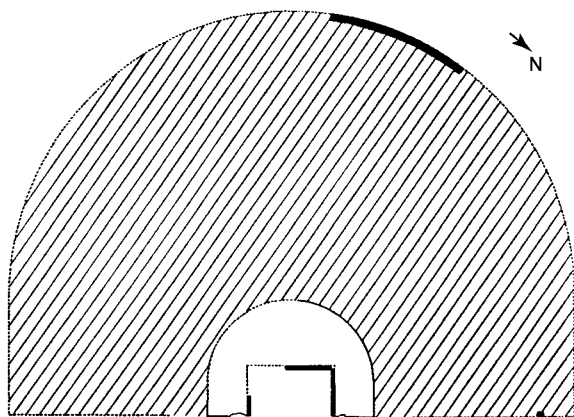
Orchestra: D 21 m.

Pulpitum: L c. 11.10; W c. 6.80; H 1.25 m.

Remains: only a short stretch of curved outer wall and parts of stage revealed.

Date: last quarter 1st cent. AD.

Bibliography: G. Dufour and D. Piton, *Rev. Arch. de Picardie*, 3–4 (1984), 287. G. Dufour, *Dossiers*, 134 (1989), 69. Niffeler, *Röm. Lenzburg*, 147.

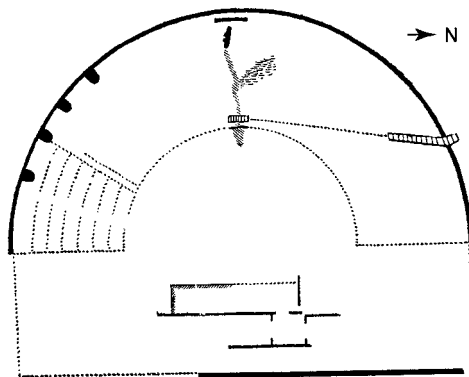


PLAN 150. Vendeuil-Caply, small theatre

VERBINUM (Vervins, Aisne) (Plan 151)

Location: town of the Remi.

Type: cult theatre (Bouley).



PLAN 151. Verbinum, theatre

Cavea: D 60 m, facing east.

Substructures: built against hillside.

Pulpitum: sides of cavea prolonged to line of *pulpitum*; *pulpitum* itself within orchestra (Fleury's plan).

Bibliography: E. Fleury, *Antiquités et monuments du département de l'Aisne* (Paris, 1877), 223–5. Bouley, 'Théâtres cultuels', 546–71. Landes, 'Atlas', 65.

WALLENBORN, KREIS WITTLICH (Rheinland-Pfalz)

Location: in a spring sanctuary.

Type: cult theatre.

Cavea: D c. 30 m; facing south-east.

Substructures: at south-west side of rectangular temple enclosure (L 75; W 33 m), occupied by 3 temples of Gallo-Roman type, is an empty space sloping to south-east. H-shaped building (L 7.20; W 3.60–3.85 m) against south-east enclosure wall, with 2 small doorways into it at sides, perhaps stage of small cult theatre; spectators perhaps sat on hillside, which slopes towards stage, or on wooden seating (cf. Möhn).

Bibliography: W. Binsfeld, *Tr. Z* 32 (1969), 246.

Note

- (1) At Caesaromagus (Beauvais, Oise), capital of the Bellovaci, in a place where roads to Clermont and St-Just-en-Chaussée diverge, a semicircle whose chord was c. 200 m, was found in 1861; called 'la fosse Abat-le-vent' or 'à Baillevent'; not far from temple of Bacchus on south-east side of Mont-Capron. Tradition says that there was an 'arènes' there. Barraud thought it was a mixed theatre. P.-C. Barraud, *BMon.* 27 (1861), 35. See also *CIL* 13, 547. E. Frézouls (ed.), *Les Villes antiques de la France, Belgique*, I (Strasbourg, 1982), 164. Niffeler, *Röm. Lenzburg*, 129.
- (2) Grenier believed that the amphitheatre at Augustomagus Silvanectum (Senlis, Oise) was later converted to a mixed theatre by addition of small stage (Grenier, *Manuel*, 886–90). For contrary arguments see Bouley and Golvin (E. Bouley, *Dossiers*, 134 (1989), 52. Golvin, *Amphithéâtre*, 81).
- (3) A theatre might be found in a rural sanctuary being excavated at Fontaine-Valmont in Belgium. G. Faider-Feytmens, *BSAF* (1977), 37–44.

GERMANIA INFERIOR

COLONIA CLAUDIA ARA AGRIPPINENSIIUM (Köln, Nordrhein-Westfalen)

Evidence for theatre extremely indirect and uncertain. Amphitheatre at Cologne, known from inscriptions mentioning gladiators and beasts, never found; probably there was a theatre too (Hellenkemper, who gives no evidence). No inscription mentions a theatre, but model of a theatre stage and theatre masks, cf. Worms and Trier, found in 1899. Theatre thought to have been in Augustinerstrasse; excavations (1980) revealed no theatre there.

Inscriptions: B. and H. Galsterer, *Römische Steininschriften aus Köln* (Wiss. Kataloge der Röm.-Germ. Museum, 2; Köln, 1975), nos. 14, 15, 17, 317 (amphitheatre).

Bibliography: H. Hellenkemper, in *Führer zu vor- und frühgeschichtlichen Denkmälern*, 37/1 (Mainz, 1980), 76–7. G. Wolff, *Das Römisch-Germanische Köln* (Cologne, 1981), 31, 37, 151, 257.

GERMANIA SUPERIOR

ARGENTORATE (Strasbourg, Bas-Rhin) (Plan 152)

Location: town of the Vangiones; theatre found on corner of Rue Saint-Pierre-le-Jeune and Quai Kellermann.

Cavea: D c.60 m, facing ?

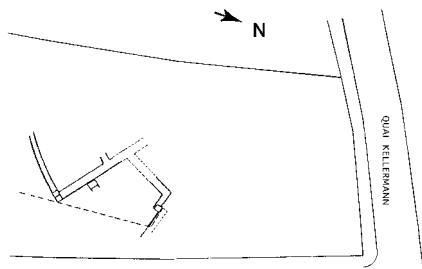
Substructures: excavations (1972–3) revealed part of curved wall and 2 radial walls (W 1.25 m; total surviving H 1.80 m, incl. foundations).

Vela: semicircular recess (D 0.30 m) in north radial wall ? for mast (several large nails found)

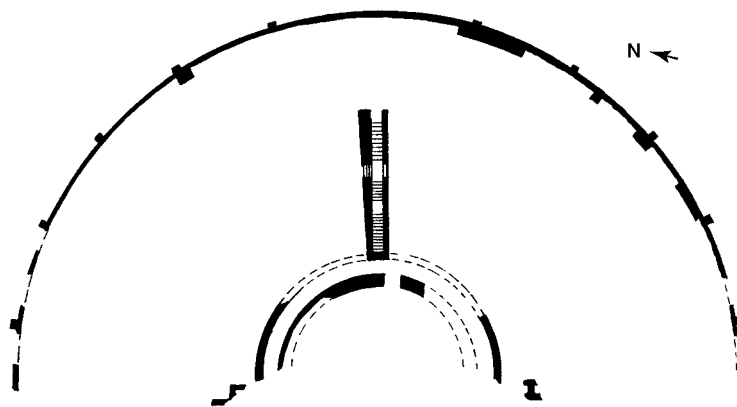
Remains: now destroyed.

Decoration: theatrical mask discovered near by.

Bibliography: F. Pétry, *Gallia*, 32 (1974), 384. Niffeler, *Röm. Lenzburg*, 145.



PLAN 152. Argentorate, theatre



PLAN 153. Augusta Raurica, theatre 1

AUGUSTA RAURICA (Augst, Switzerland)

Location: colony established in territory of the Raurici; theatre immediately west of forum aligned with temple on Schönbühl hill.

FIRST THEATRE (Plan 153)

Type: Gallo-Roman with an arena.

Cavea: D 97.60 m, facing west; divided into 12 *cunei* (Laur-Belart); division doubtful, as is division of lower part of cavea into 7 *cunei* (FS).

Substructures: built against hillside; supported on *aggestus* enclosed by thin outer wall (W 1.1 m) reinforced by buttresses, 13.80 m apart; wooden seats.

Arena: D 32.50 (Grenier); 33.15 (Laur-Belart), surrounded by podium formed by 2 semicircular walls (H 3 m) 2.00 m apart.

Scene building: nothing found.

SECOND THEATRE (Plan 154, Pl. 60)

Type: cult theatre with gap in rectilinear wall to show temple of Schönbühl, 80 m away.

Cavea: D 99.45 m, facing west.

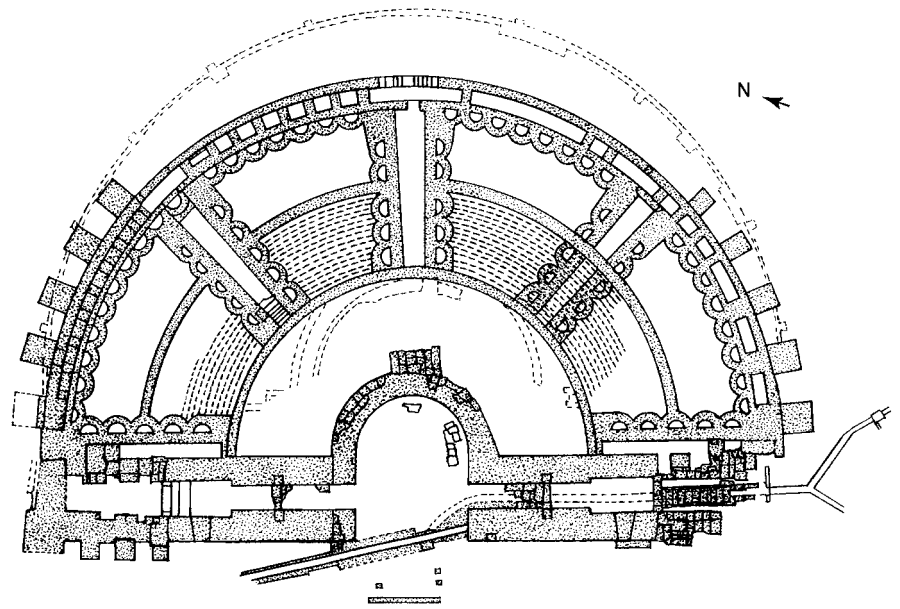
Substructures: outer curved wall (W 1.50 m) joined by transverse walls to second wall (W 1 m); reinforced on inside by semicircular buttresses; 3 broad corridors, heavily reinforced by semicircular buttresses, probably vaulted (Laur Belart), run down to lower *praecinctio*; both upper and lower *praecinctiones* marked by semicircular walls (W c.2.00 m); wall of lower *praecinctio* rested upon walls of earlier theatre.

Aditus maximi: W 3.30 m; enclosed by pair of massive walls (W 3.80 m); vaulted over for most of their length with, on east side, staircases to seating.

Orchestra: D 25 m; 14 m west of orchestra of first theatre.

Remains: substantial remains of second theatre; outline of earlier theatre also visible.

Date: first theatre built shortly after foundation of colony by Munatius Plancus (43 BC); amphitheatre built over first theatre in AD 74; second theatre probably AD 140–50 (coin evidence; no brick in construction); Schönbühl temple contemporary with second theatre.



PLAN 154. Augusta Raurica, theatre 2

Bibliography: T. Burckhardt-Biedermann, *Das römische Theater zu Augusta Raurica* (Basel, 1882); *Basler Zeitschrift*, 2 (1902), 81; 13 (1914), 363. F. Frey, *Führer durch die Ruinen von Augusta Raurica* (Liestal, 1907), 33–77. K. Stehlin, *Basler Zeitschrift*, 10 (1911), 38. Stähelin, *Schweiz*, 465–6, 597–9. R. Laur-Belart, *Basler Zeitschrift (Festschr. Stähelin)* 42 (1943), 79–101; *Führer durch Augusta Raurica* (Basel, 1966), 49–79. W. Sölter, *Das römische Germanien aus der Luft* (Bergisch Gladbach, 1981), 68–71. C. Clareboets and A. R. Furger, *Jahresber. aus Augst*, 6 (1986), 55–64. E. Bouley, *Dossiers*, 134 (1989), 52–4. Niffeler, *Röm. Lenzburg*, 128.

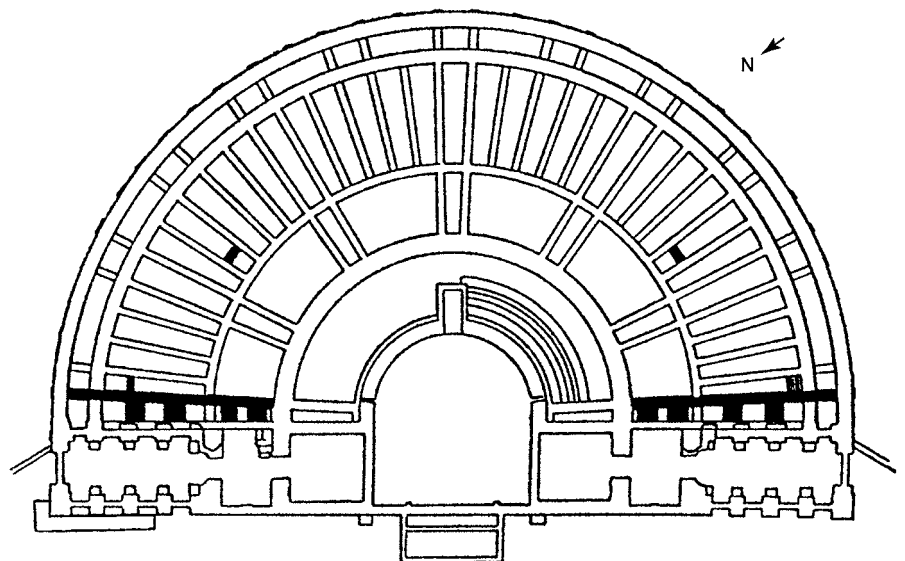
AVENTICUM (Avenches, Vaud, Switzerland)
(Plan 155, Pl. 61)

Location: administrative centre of the Helvetii; later a colony (AD 73–4); theatre within town walls but outside grid.

Type: cult theatre associated with temple, 150 m away to the north-west.

Cavea: D 106 m, facing north-west (for layout cf. Gisacum and Epomanduodurum).

Substructures: built on flat site; surrounded by pair of curved walls (W 2.50, 2.00 m); cavea supported by radial and annular walls; 5 vaulted passageways containing wooden staircases to



PLAN 155. Aventicum, theatre

praecinctio at top of *ima cavea*; further passages to upper cavea.

Aditus maximi: ends of cavea supported by thick double walls joined by transverse walls projecting into *aditus maximi* as spur walls; repeated on north-west side.

Orchestra: D 20 m; surrounded by podium (W c. 3 m); small square structure in centre must have been a *tribunal*.

Pulpitum: L 12, W 12 m; extends to diameter line of orchestra.

Scaenae frons: 3 doors in back wall of stage; gap in rectilinear wall to show temple.

Post scaenium: L 10, W 7 m; projects beyond rectilinear wall.

Date: end 1st cent. AD.

Inscriptions: *CIL* 13. 5117.

Bibliography: E. Secretan, *Avenches, son passé et ses ruines* (Lausanne, 1905), 56–63. D. Viollier, *Carte arch. Canton de Vaud* (Lausanne, 1927), 41. L. Bosset, *Bull. Assoc. pro Aventico*, 14 (1944), 7–9. Stähelin, *Schweiz*, 464–6, 607. R. Lantier, *RA* 36 (1950), 170–1. Grenier, *Manuel*, 596–9. G. T. Schwarz, *Die Kaiserstadt Aventicum* (Bern, 1964), 59–66. E. Bögli, *Atti del Conv. Int sui metodi di St. della città ant.* (Milan, 1973–4), 271–9. R. Etienne, *Bull. Assoc. Pro Aventico*, 29 (1985), 5–26. Niffeler, *Röm. Lenzburg*, 129.

EPOMANDUODURUM (Mandeure, Doubs) (Plan 156)

Location: town of the Sequani.

Cavea: D 142 m, facing west; exceptionally large cavea divided into 4 sections by 3 *praecinctiones*.

Substructures: built against hillside, with massive radial and curved walls, some blind and others forming corridors; *aditus maximi* run behind rectilinear façade at ends of cavea; each

façade wall (L 47.40 m) has 9 arched openings some giving access to *aditus maximi*; inner ends of *aditus maximi* connect with annular passage around *ima cavea*; 2 further passages run off them in easterly direction to radial passageways leading to middle *praecinctio*; *aditus maximi* run up to curved passage around cavea and do not communicate with outside; curved passage climbs rapidly by means of ramps up to level of upper *praecinctio*, also accessible by radial passages from hillside.

Orchestra: D 14 m paved in limestone, surrounded steps for *bisellia*.

Pulpitum: L 9.60; built of sandstone blocks; projects 2.50 m into orchestra; at sides of *pulpitum* structures (5 × 5 m internally) perhaps contained staircases leading to upper part of scene wall (Grenier).

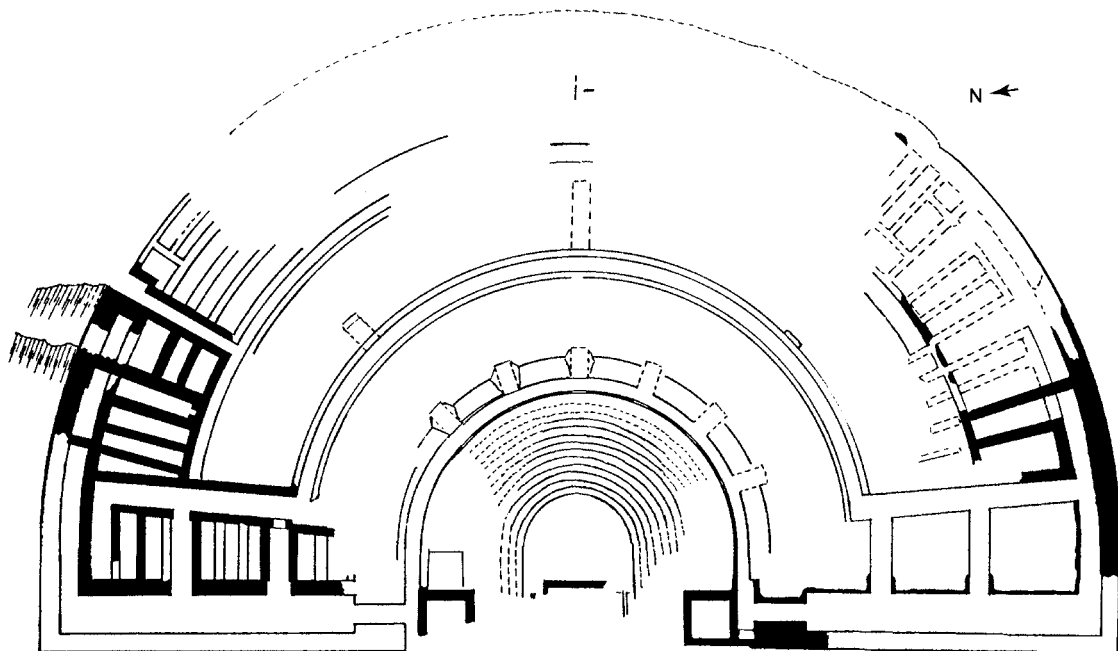
Remains: built over by a recent structure.

Date: Flavian (Jeannin); 2nd cent. AD, from the masonry (Grenier).

Bibliography: A. de Caumont, *BMon.* 25 (1859), 410–15. L. Lerat, *Gallia*, 6 (1948), 230–1; 8 (1950), 155; 11 (1953), 136–8; 12 (1954), 470–1; 14 (1956), 282–3; 18 (1960), 251; 24 (1966), 356–8; 26 (1968), 446–7; 28 (1970), 352–4; J.-P. Morel, *Gallia*, 32 (1974), 409; 34 (1976), 418–19; 36 (1978), 379; 40 (1982), 375; 44 (1986), 236–7. Grenier, *Manuel*, 804–7. Y. Jeannin, *Archéologia*, 62 (1973), 39–48. A. Pelletier, *Gallia*, 36 (1978), 379. Niffeler, *Röm. Lenzburg*, 137; J.-P. Jacob and Y. Jeannin, *Gallia*, 44 (1986), 236–7.

KREUZNACH (Rheinland-Pfalz)

Inscriptions: word *theatrum* appears in inscription. R. Schindler, *11. Bericht der Staatlichen Denkmalpflege im Saarland* (1964),



PLAN 156. Epomanduodurum, theatre

30–2. P. Engelmann mentions inscribed stones from late Roman castle in Kreuznach which may be seats of a theatre.

Bibliography: Bouley, 'Théâtres culturels', 546–71. P. Engelmann, *Das römische Kastell (die Heidenmauer) bei Kreuznach* (Antiquarisch-historischer Verein für Nahe und Hunsrück, 1869), p. I, figs. 1–3. Niffeler, *Röm. Lenzburg*, 150.

LENZBURG (Aarau, Switzerland) (Plan 157, Pl. 62)

Location: vicus of the Helvetii; theatre immediately north of a group of houses.

Type: Gallo-Roman, perhaps connected with Gallic square temple to south-west (identified by aerial photography).

Cavea: D 74 m, facing east-north-east. W 250 rf with façade divided into 3 equal sections each c.84 rf (Niffeler).

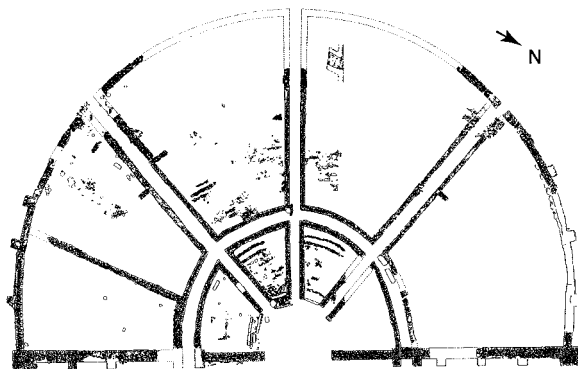
Substructures: built against slight slope; buttressed outer wall around cavea; 3 radial passageways lead down to curved passage (presumably under a *praecinctio*) and continue across it down to orchestra. Hartmann's reconstruction (in Niffeler) shows cavea sloping at very shallow angle of c.10° with all of these passageways uncovered and leading nowhere. Angle of cavea must have been considerably steeper allowing all these passageways to be roofed so that seating continued above them. Radial passageways must have contained staircases up to seating, perhaps parallel to radial passageways (cf. Rue Monge theatre at Lutetia) or perpendicular to them (cf. second theatre at Argentomagus). In this case staircases would be represented by short spur walls half-way down upper section of radial passageways; short sections of radial passage between curved passageway and orchestra must have emerged into open air after a very short distance and contained lateral or parallel staircases running up to seating (FS).

Orchestra: D 8.50 m.

Remains: cavea substructures.

Date: Flavian, inaugurated c. AD 100.

Bibliography: H. R. Wiedemer, *Ur-Schweiz*, 29 (1965), 6–12, 66–8. H. R. Wiedemer, T. Tomasevic, E. Schmid, H. Doppler, *Gesellschaft Pro Vindonissa Jahresbericht* (1966), 32–50. M. Hartmann, *Der römische Vicus von Lenzburg* (Archäologischer Führer der Schweiz, 15; Basel Brugg, 1980). W. Sölter,



PLAN 157. Lenzburg, theatre

Das römische Germanien aus der Luft (Bergisch Gladbach, 1981), 78. Niffeler, *Röm. Lenzburg*, 83–124, 135; in Landes, *Spectacula*, 2. 113–20.

LOPODUNUM (Ladenburg, Baden-Württemberg)

Location: vicus of the Suebi.

Cavea: D 90 m.

Orchestra: D 30 m.

Decoration: clay actor's mask (2nd cent. AD) found near south gate of town.

Remains: revealed by aerial photography.

Date: 2nd cent. AD.

Inscriptions: stone seats inscribed with names of donors ('Lopodunensibus Quintus Vennonius, Vicanis Lopodunensibus Quintus Gabinius'). *CIL* 13. 6421.

Bibliography: D. Baatz, *Lopodunum-Ladenburg a.N. Die Grabungen im Frühjahr 1960* (Badische Fundberichte, Sonderhaft 1; 1962), 31. B. Heukemes, in P. Filtzinger, D. Planck, B. Cämmerer, *Die Römer in Baden-Württemberg* (Stuttgart, 1976), 343–51. Elbe, *Rom. Germany*, 170, 239. Niffeler, *Röm. Lenzburg*, 149.

MEDIOLANUM (Mâlain, Côte-d'Or)

Location: sanctuary of the Lingones; theatre 700 m to east.

Substructures: semicircular structure with thick external walls and some radial walls towards edge.

Orchestra: outline visible.

Remains: revealed by aerial photography.

Bibliography: R. Goguy, *Archéologia*, 132 (1979), 80; in Landes, *Spectacula*, 2. 45. L. Roussel, *Mediolanum: Catalogue du Musée archéologique de Dijon* (1988), 19–24. Niffeler, *Röm. Lenzburg*, 149.

MOGONTIACUM (Mainz, Rheinland-Pfalz) (Plan 158)

Location: seat of governor of Germania Superior from time of Domitian; theatre east of citadel, under Südbahnhof.

Type: western Roman?

Cavea: D 116.25 m, facing north-east.

Substructures: supported on tapering radial vaults; walls W c.1.5 m at junction with wall around orchestra; 7.40 m from orchestra wall is an annular passage (W 3 m); after a further 2.9 m another annular passage (W 3 m); not clear whether radial walls run to outside of building or whether there are further annular passageways.

Aditus maximi: closed at outer ends.

Orchestra: D 41.25 m.

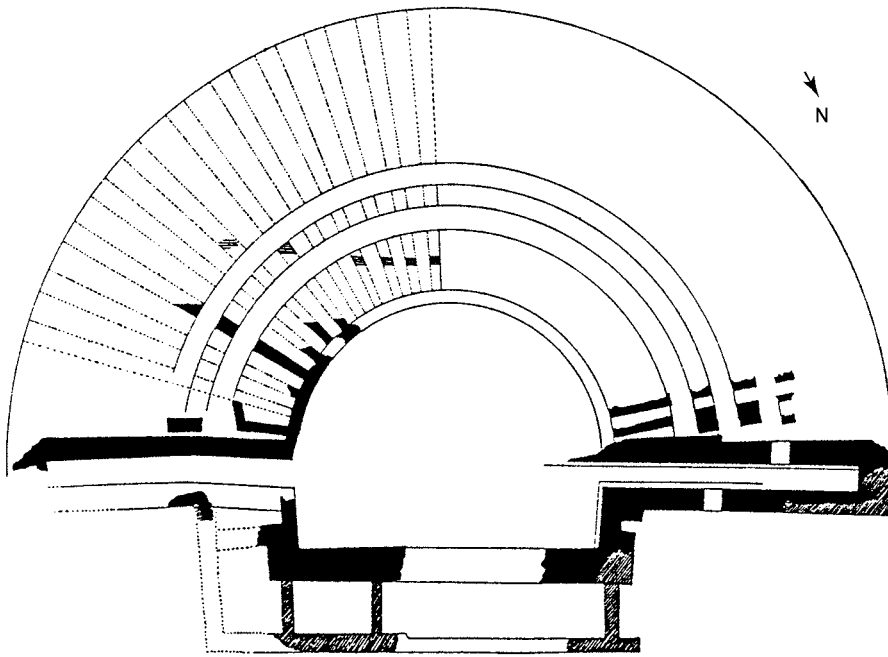
Pulpitum: L 41.25 m.

Scene building: bronze door, found in 1845 (now in Wiesbaden museum), may come from theatre.

Remains: completely destroyed.

Date: end of 2nd cent. AD (stone with brick courses).

Inscriptions: inscription (*CIL* 13. 6804) records renovation of 'the . . .' (theatre or bath building?); another (*CIL* 13. 7193) found at Fürstenbergerhof perhaps from theatre.



PLAN 158. Moguntiacum, theatre

Bibliography: E. Neeb, *Mainzer Zeitschr.* 10 (1915), 75–8; 12–13 (1917–18), 68–76; *Germania*, 1 (1917), 54–8. G. Behrens, *Mainzer Zeitschr.* 48–9 (1953–4), 78. K. Weidemann, *JRGZM* 15 (1968), 150. H. Klumbach, *Führer zu vor- und frühgeschichtlichen Denkmälern*, 2 (Mainz, 1969), 118. W. Sölter, *Das römische Germanien aus der Luft* (Bergisch Gladbach, 1981), 132–4. K.-V. Decker and W. Selzer, *ANRW* 2. 5. 1 (Berlin and New York, 1976), 505–6. Niffeler, *Röm. Lenzburg*, 137, 151.

NIDA (Heddernheim, Hessen) (Plan 159)

Location: capital of the Taunenses.

Type: *theatrum ligneum*.

Cavea: D c.80 m, facing north.

Substructures: seating of wood; rested on 5 successive banks of earth which formed cavea.

Aditus maximi: west *aditus maximus*, with 2 rooms to north, connected theatre to an early road; its north wall runs to stage

building and turns to form its west end; no *aditus maximus* on east side; seating ran up to rectilinear wall.

Orchestra: D 50 m, with rows of wooden seats placed in it.

Stage: of wood; 5 binders and joists (Dpth 0.10 m; W 0.26 m) formed horizontal pile work of wooden stage; under east end of stage building a pit or slot accessible by steps.

Date: end 1st/early 2nd cent. AD.

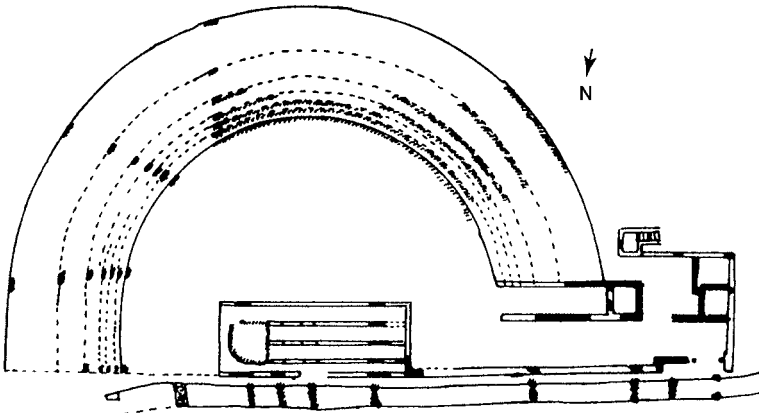
Bibliography: K. Woelcke, *Germania*, 13 (1929), 76; 22 (1938), 162. E. Bouley, *Dossiers*, 134 (1989), 50–2. Niffeler, *Röm. Lenzburg*, 134.

RIEHEN (Basel, Switzerland)

Location: town of the Raurici; a Gallo-Roman temple enclosure (38 × 43 m) has on its south-east side a large horseshoe-shaped wall, ?theatre facing north-west towards temple.

Cavea: D 32 m, facing north-west.

Bibliography: Stähelin, *Schweiz*, 573–4. Niffeler, *Röm. Lenzburg*, 141.



PLAN 159. Nida, theatre

SUMELOCCENNA (Rottenburg, Baden-Württemberg)

Location: Roman settlement superseding a Celtic one.

Cavea: D 308 ft (94.77 m).

Substructures: concrete foundation under curved wall, W 10 ft (3.08 m); Dpth 3 ft (0.92 m); outside it projections or abutments, L 3 ft (0.92 m); W 2 ft (0.615 m).

Scene building: L 150 ft (46.15 m); W 68 ft (20.92 m); in front of scene was a foundation, W 16 ft (4.92 m).

Bibliography: F. Haug and G. Sixt, *Röm. Inschr. und Bildwerke Württemberg* (Stuttgart, 1914), 208.

Note

- (1) At Alzey (Rheinland-Pfalz) a stone block found reused in west gate of Castellum, bearing the words 'locabis secundius', may suggest a seat reservation in either a theatre or amphitheatre (Elbe, *Rom. Germany*, 19).
- (2) Remains of a theatre at Aquae Helveticae (Baden, Switzerland) were mentioned by Keller (F. Keller, *Mitt. antiquar Gesellschaft in Zürich*, 12/7 (1860), 297. See also I. Pfyffer, *Badener Neujahresb.* (1930), 8).
- (3) According to Bernhard, a fragment of theatre mask, from Noviomagus or Nemetes (Speyer, Rheinland-Pfalz, Germany), suggests the existence of a theatre (H. Bernhard, *Pfälzer Heimat*, 30 (1979), 13-15).

LUGDUNENSIS

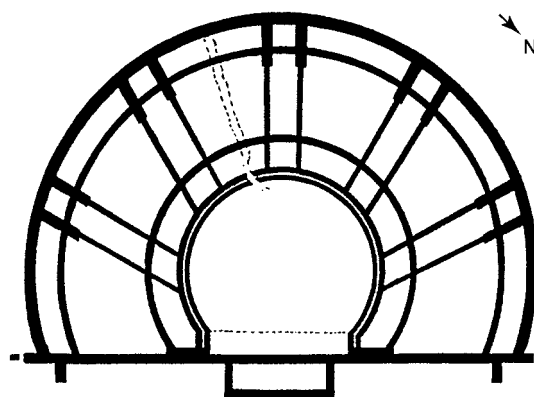
ALAUNA (Valognes, Manche) (Plan 160)

Location: ?capital of the Unelli; theatre 800 m from baths, at eastern point of town.

Type: Gallo-Roman.

Cavea: D 68 m (Montfaucon); 80 m (Caylus), facing north-east.

Substructures: built against hillside; curved wall 5 m behind podium around orchestra and gallery (W 4 m) running around



PLAN 160. Alauna, theatre

top of cavea; 5 radial staircases, each within a pair of walls, ran through cavea.

Aditus maximi: none?

Orchestra: D 25 m circular (Montfaucon); surrounded by podium (Caylus); circular walls open slightly near *analemmata* to provide open space (W 19 m) for *pulpitum*; spaces either side presumably contained entrances not marked on plan.

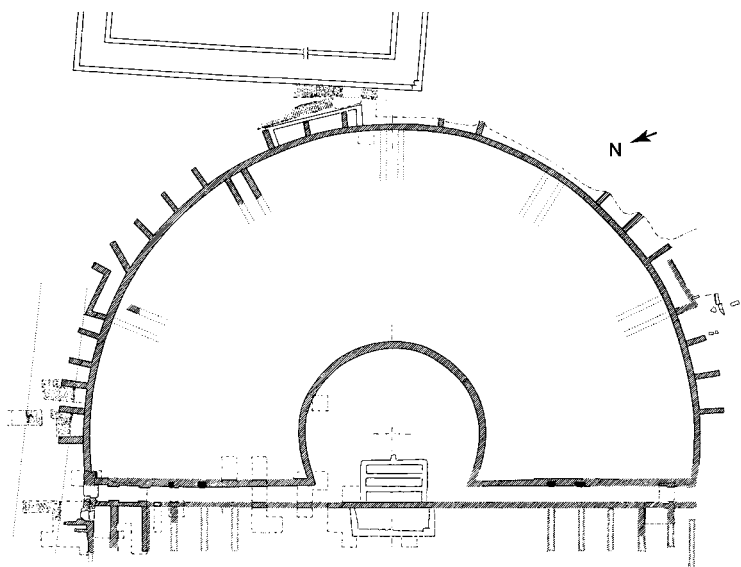
Remains: excavated in 1691; mostly destroyed in 1825-35; outer wall still survived in 1905; now buried.

Date: 2nd cent. AD.

Bibliography: B. de Montfaucon, *L'Antiquité expliquée*, 3/2 (Paris, 1723), 248. Wieseler, *Theatergebäude*, 109. A. de Caumont, *BMon.* 28 (1862), 417-19. Caylus, *Recueil*, vol. 7, 315 ff., pl. 91. Caumont, *Cours*, 3. 445-7; *Abécédaire*, 316-19. L. Coutil, *Bull. Soc. Norm. Ét. préhist.* 9 (1901), 48 ff.; 13 (1905), 145. Grenier, *Manuel*, 959-63. Varoqueaux, *Normandie*, 11-13. Niffeler, *Röm. Lenzburg*, 146.

ALESIA (Alise-Sainte-Reine, Côte-d'Or) (Plan 161)

Location: *vicus* of the Mandubii; theatre near forum.



PLAN 161. Alesia, theatre

Cavea: D 81.6 m (excluding buttresses), facing west-north-west; no trace of seating, probably of wood, but no nails found.

Substructures: surrounded by curved wall (W 0.90 m); walls parallel to and outside curved wall suggest staircases; they lead up to radial passageways, probably 5 in all, which ran under seating to emerge probably in a *praecinctio* (Olivier); radial spur walls later built to support outer cavea wall which had begun to subside.

Aditus maximi: Parallel to *analemmata* is rectilinear façade wall of building; space between the two walls formed *aditus maximi*; perpendicular buttresses built against outer wall.

Orchestra: D 24.50 m, considerably more than a semicircle, with opening (W 18 m) on *pulpitum* side.

Pulpitum: L 9, W 5.5 m; with 3 parallel cross-walls, presumably to support wooden planking.

Scene building: L 11.00 m; W 3.8 m (to rectilinear wall).

Date: end 1st cent. AD.

Bibliography: E. Espérandieu, *Bull. Soc. Semur*, 35 (1906), 237; *BAC* (1908), 143, pl. 11; (1913), 376. J. Toutain, *BAC* (1941), 31–3; *Bull. de la Soc. des fouilles archéol.* 7/3 (1940–2), 240. A. Grenier, *CRAI* (1957), 272; *Manuel*, 819–23. J. Le Gall, *BAnt. Fr.* (1959), 257–61. R. Martin, *Gallia*, 18 (1960), 330–1; 22 (1964), 299–302; 24 (1966), 377–8; 39 (1981), 419–21. A. Olivier and E. Rabeisen, *Alesia en 1986: La ville gallo-romaine. Le théâtre. Sondages au Nord-Ouest de la façade et dans la cavea* (La Tour de l'Orle-d'Or, 1987), 8–1. A. Olivier, in Landes, *Spectacula*, 2. 63–9.

ANDELEIUS, ADILEGUM (Noyers-sur-Andelys, Eure) (Plan 162)

Location: *concliabulum* of the Veliocassi 29 km from Rotomagus (Rouen); only theatre and Gallo-Roman villa so far uncovered.

Cavea: D 118 m, facing south; no trace of seating found in cavea.

Substructures: cavea surrounded by curved wall with 3 buttresses visible, and rectilinear wall with 6 buttresses; buttresses

themselves, and 0.40 m of wall each side, of medium-sized blocks (*appareil moyen*); rest of wall of rubble.

Scene building: possible traces of scene building.

Remains: c.35 m of west *analemma*, just over 13 m of east *analemma* with 3 buttresses, and 2 stretches of curved wall (each L 20 m) uncovered in excavations (1927 and 1955).

Bibliography: L. Coutil, *Rec. Soc. Libre de l'Eure* (1926–7), 361–8; *Bull. Soc. Préhist. Franç.* (1928), 166–8; *BAnt. Fr.* (1928), 160–2; *BAC* (1928), 110–11; *Les Ruines Romaines de Noyers-sur-Andelys (Eure): Villa Rustica et Théâtre* (Evreux, 1928). M. Besnier, *BAC* (1928), 31–2. H. van Effenterre, *Gallia*, 17 (1959), 330–1. Varoqueaux, *Normandie*, 33–5.

ANTIGNY, GUÉ DE SCIAUX (Vienne) (Plan 163)

Location: close to a *vicus* of the Pictones on west bank of river Gartempe; a large sanctuary 250 m south of Roman road; theatre 100 m from river and 200 m north of road.

Cavea: D 76 (maximum); 66 m (rectilinear façade wall), facing east; pentagonal.

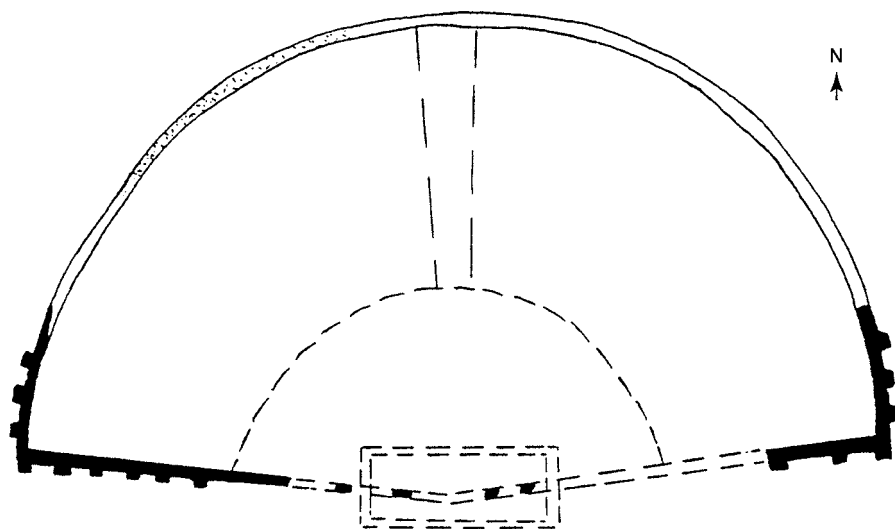
Substructures: built against slope; south side of cavea has 5 walls perpendicular to façade (L 15.50 to 20.00 m); they then change direction by 45° to run north-west for a distance of 14–22 m; as they change direction they simultaneously project c.9 m beyond line of first set of walls. On north side a similar set of walls but not exactly symmetrical with them and not so well preserved; the walls, of *petit appareil*, presumably contained an earth fill to support wooden seating; absence of walling in middle of cavea suggests seating rested directly on slope at this point; slope, 4.15 m from highest point on south side of cavea to middle of façade wall, presumably sufficient.

Pulpitum: L 3.75, W 2.54 m (internal dimensions); L 5.11, W 3.90 m (including the 0.68 m thick walls).

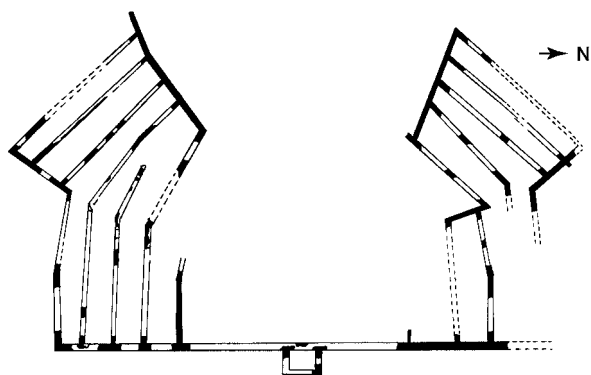
Remains: excavated 1982, now reburied.

Date: mid-1st cent. AD.

Bibliography: C. Richard, *Gallia*, 41 (1983), 340–3; *Dossiers*, 134 (1989), 80–1. Niffeler, *Röm. Lenzburg*, 127.



PLAN 162. Andeleius, theatre



PLAN 163. Antigny, theatre

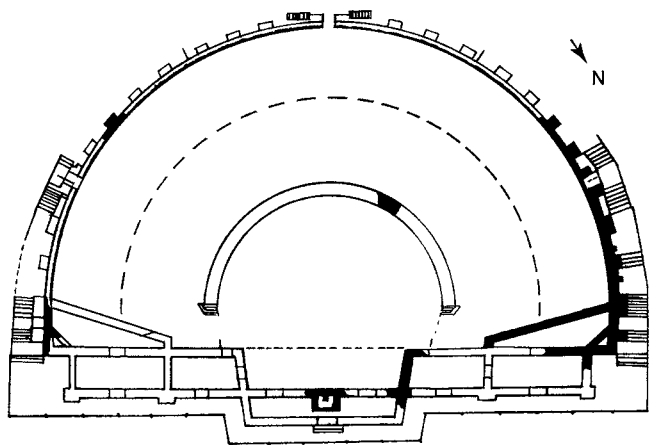
AQUAE SEGETAE SEGUSIAVORUM (Moingt, Loire) (Plan 164)

Location: town of the Segusiavi 21 km from Forum Segusiavorum (Feurs).

Type: Gallo-Roman.

Cavea: D 79.9 (Renaud); 84 m (Grenier); facing north-east.

Substructures: built against slope, surrounded by buttressed curved wall (W 1.50–2.00 m); door in middle of cavea wall,



PLAN 164. Aquae Segetae Segusiavorum, theatre

PLAN 165. Aquae Segetae Senonum, theatre

reached by double staircase; external staircases run round both sides of cavea to 2 further doors in outer cavea wall; these doors lead to 3 radial passageways (not shown on plan) with walls, W 1.30 m; inner curved wall (shown dotted) with apertures corresponding to radial passageways suggests that radial passageways emerged as *vomitoria* in a *praecinatio* cf. Aquae Segetae Senonum (Sceaux-du-Gâtinais) over inner curved passage (FS); cavea closed by rectilinear wall (L 80 m) just beyond diameter line. At each end of cavea an oblique sustaining wall (cf. Ricciacus, Grand).

Scene building: L 22, W 7 m (is this the stage? FS); behind it a small structure (4.30 × 3.00 m).

Basilicas: each side of scene (stage?) are pairs of rectangular rooms.

Date: second half 1st cent. AD.

Bibliography: A. Bernard, *MAnt. Fr.* 9 (1849), 165–92. C. Rochigneux, *Bull. de la Diana*, 2 (1881–4), 177–8; *CAF* (Montbrison, 1885), 64–5; 117–18. Grenier, *Manuel*, 868–70. J. Renaud, *Bull. de la Diana*, 36 (1960), 281–302. J.-P. Grand, *Moingt à l'époque gallo-romain (Aquae Segetae)* (Groupe archéologique Forez-Jarez, 1976). Niffeler, *Röm. Lenzburg*, 138.

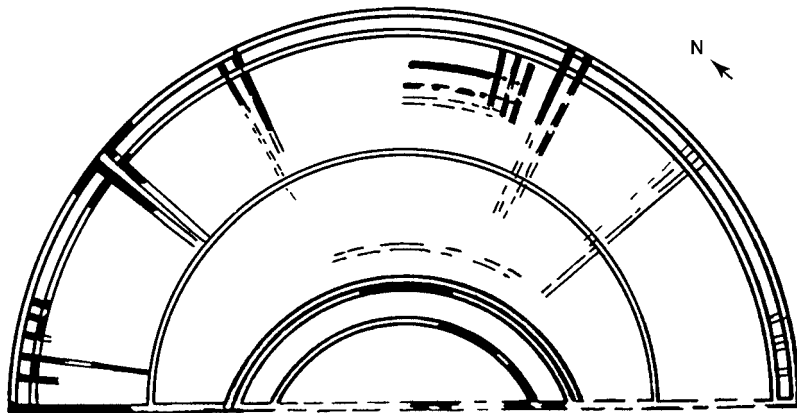
AQUAE SEGETAE SENONUM (Sceaux-du-Gâtinais, Loiret) (Plan 165)

Location: in sanctuary of goddess Segeta of the Senones; it contains water basins, aqueduct, and large bathing establishment; theatre adjacent to forum; on its east–west axis is a square building, perhaps a *fanum*.

Type: Gallo-Roman.

Cavea: D 104 m, facing south-west.

Substructures: built against hillside, surrounded by curved wall (W 2.00 m), with buttresses (W more than 1.00 m) at 2-m intervals; internally a series of cross-walls link it to another curved wall (total thickness of masonry 7.00 m); this mass of masonry supported *summa cavea* and probably *porticus* (fragments of tiles and burnt wood); 4 pairs of radial walls (vaulted passageways) extend to middle of *ima cavea*; semi-circular wall marks *praecinatio* dividing upper part of cavea from lower; a wall separated orchestra from lowest seats, with



a central opening (W 1.60 m) to room (4.00 × 2.20 m) under lowest rows of seats, ? small shrine (Grenier).

Remains: buried.

Date: 2nd cent. AD.

Bibliography: A. Cosson, *Mém. Soc. arch. hist. Orléanais*, 12 (1873), 229–44. Grenier, *Manuel*, 874–6. M. de Brüard, *Gallia*, 24 (1966), 241. G.-C. Picard, *Archéologia*, 28 (1969), 74–5. M. Romain, *Bull. Soc. arch. Orléanais*, 7 (1976), 50–66. Y. de Kisch, *Gallia*, 36 (1978), 291–2. Niffeler, *Röm. Lenzburg*, 144.

AREGENUA (Vieux, Calvados) (Plan 166)

Location: on edge of ancient town, provincial capital of the Viducasses.

FIRST THEATRE

Cavea: D 67 m, horseshoe-shaped (shown in outline on plan).

Pulpitum: outside rectilinear wall (L c.9.5, W c.4.00 m).

SECOND THEATRE

Cavea: D 80 m, facing south.

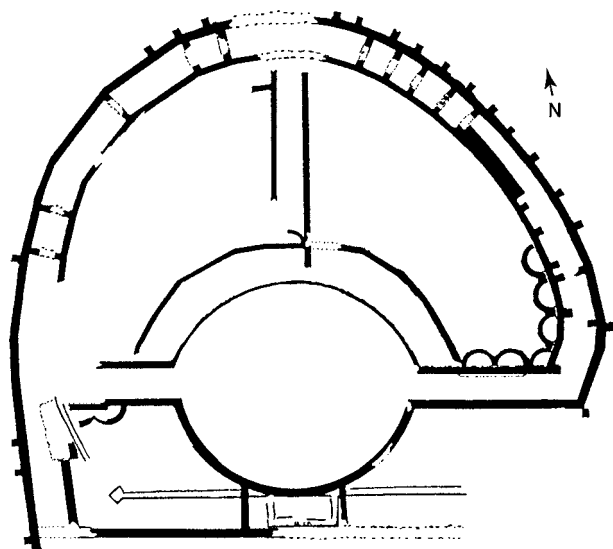
Substructures: built against slope, surrounded by outer curved outer wall (W 80 m) and wall concentric with it forming *ambulacrum*; central radial passageway (W 4.00 m) runs up to podium around arena; seating running around 3 sides of arena, probably of wood (large amounts of ash and nails found); probably rested on earth embankment contained by semicircular buttresses (visible on east side of cavea).

Aditus maximi: ends of *aditus maximi* closed; they communicate with gallery around cavea.

Orchestra: 35 × 30 m, almost elliptical in shape, surrounded by podium.

Pulpitum: L c.13.5, W c.3.7–5.3 m.

Remains: buried.



PLAN 166. Aregenua, theatre

Date: mid-2nd cent. AD.

Inscriptions: Titus Sennius Solemnis, priest of Diana, Mars, and Mercury, spent 25,000 sesterces on feasts in honour of Diana and spectacles of different kinds held over 4 consecutive days (AD 238). Caumont, *Cours*, 2. 452. Three inscribed blocks: one (L 1.25, H 0.28 m) with letters 'M', 'NP', and 'P'; another (L 1.27, H 0.32 m) with letters 'OC' = ?(l)oc(us) or 'oc(cupatus)'; a third (L 0.86, H 0.32 m) with letters 'STL' or 'ST'. These probably denote reserved seats, Duval, *Paris*, 190.

Bibliography: A. Charma, *MAnt. Fr.* 20 (1855), 458–85. Caumont, *Abécédaire*, 319–20. M. Besnier, *MAnt. Fr.* 69 (1910), 314–21. Grenier, *Manuel*, 913–16. D. Bertin, *Ann. Norm.* 27 (1977), 131–50. Varoqueaux, *Normandie*, 21–4. Niffeler, *Röm. Lenzburg*, 148.

AREINES (Loir-et-Cher) (Plan 167)

Location: theatre in *conciabulum* of the Carnutes (80 km from Autricum); bath building, small *fanum*, and necropolis near by.

Cavea: D c.70 m, facing east; cavea exceeds semicircle (cf. Sanxay).

Substructures: built on flat site, supplemented by *aggestus* (H 6 m at top); supported by 5 concentric semicircular walls (W 1.5 m); outer pair enclose uninterrupted passageway around top of cavea (W 2.70 m); doorway (W 1.8 m) at top of cavea; two at sides lead to *aditus*, not radial but parallel to scene; other pairs of concentric walls joined at intervals by radial walls forming compartments, filled with earth.

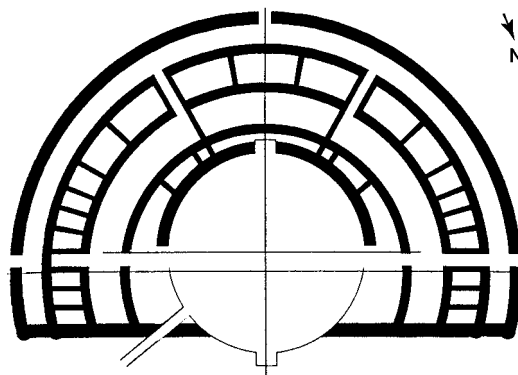
Orchestra: D 26 m, circular, like that at Sanxay (aerial photograph published by Jalmain).

Scene building: not excavated.

Remains: reburied.

Date: 1st cent. AD.

Bibliography: A. de Martonne, *MAnt. Fr.* 27 (1862), 131–3. M. Launay, *BMon.* 29 (1863), 588–97; *Bull. Soc. Arch. Sc. et Litt. Venômois* (1863), 24–30. Caumont, *Abécédaire*, 308–9. Grenier, *Manuel*, 947–9. J. Soyer, *Les Voies antiques de l'Orléanais* (Orléans, 1971), 39 n. 1. Dumasy, 'Théâtres ruraux', 196. D. Jalmain, *Dossiers*, 22 (1977), 24–5. A. Ferdière, *Gallia*, 43 (1985), 323. Niffeler, *Röm. Lenzburg*, 127.



PLAN 167. Areines, theatre

ARLEUF, LES BARDIAUX (Nièvre) (Plan 168, Pl. 63)

Location: town of the Aedui 23 km from Augustodunum (Autun).

Type: Gallo-Roman.

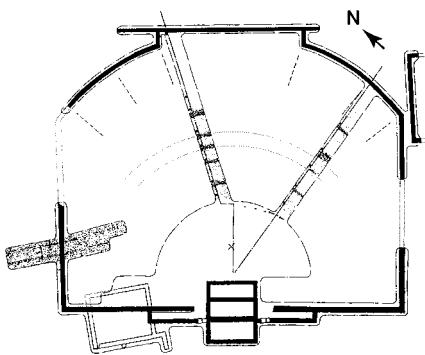
Cavea: D 45 m, facing south-west; rectangular outer walls except for 2 curved portions at angles opposite stage. According to Niffeler, module of 7.5 feet (1.5 passus) used throughout; front wall 20 units, distance between front and back 16 units (= a ratio of 5:4), centre of circumference 3.5 units, semicircle of orchestra 1.5 units from front wall; front wall also divided into 5 units for each outer section, 3 units for scene building, and 3.5 for each doubled part.

Substructures: cavea rests on *aggestus* (max. H 6 m); seating, probably of wood, rose in 5 stepped levels, as at Nida.

Aditus maximi: rectilinear façade wall (L 20 m) lies a little outside line of *analemmata*; joined to them by pair of perpendicular walls; pair of doorways in rectilinear wall, one each side of scene building, lead into orchestra.

Orchestra: D 20.4 m; exceeds semicircle; no podium; theatre could not have been used for gladiatorial games.

Pulpitum: L 7.00 m; 2 rectangles to north-east of rectilinear façade are probably the stage.



PLAN 168. Arleuf (Les Bardiaux), theatre

Postscaenium: L 7.00 m; outside rectilinear wall.

Date: earlier buildings underneath; date of theatre uncertain; ?end of 2nd cent. AD (coins); abandoned c.150 years later.

Bibliography: C. Rolley, *Gallia*, 30 (1972), 457; 32 (1974), 440. L. Olivier, *Annales des Pays Nivernais*, 4-5 (1973), 15-24; *Dossiers*, 134 (1989), 84-5; in Landes, *Spectacula*, 2. 57-62. Niffeler, *Röm. Lenzburg*, 127.

ARNIÈRES, NR. EVREUX (Eure) (Plan 169)

Location: in a *concliabulum* of the Auleri Ebuovices 7 km from Mediolanum Aulercorum (Evreux).

Type: Gallo-Roman.

Cavea: D 82-90 m, facing north-west.

Substructures: curved and rectilinear outer walls heavily buttressed and extremely thick at the 2 angles; concentric wall shown joined to outer curved wall by series of short radial walls; one pair of these seems to form beginning of radial passageway; cf. Gisacum (Vieil Evreux).

Pulpitum: L 15, W 5 m.

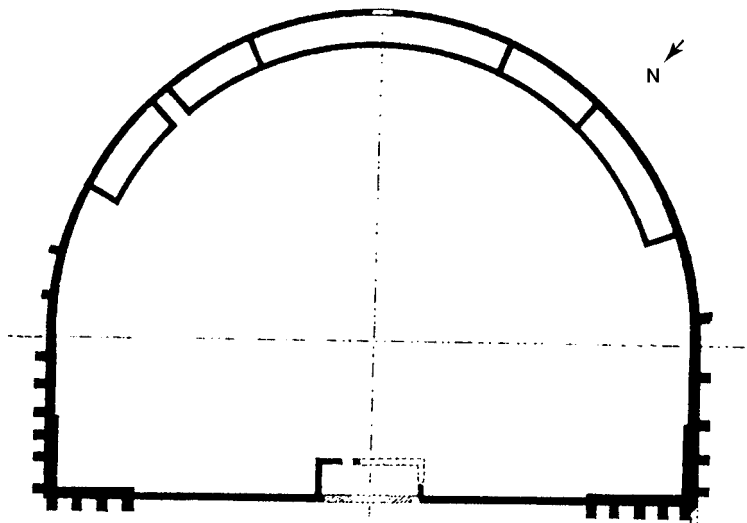
Bibliography: A. Chassant, *Antiquités gallo-romains des Ébuoviques d'après les recherches et fouilles dirigées par M. Théodore Bonnin*, sect. 4: Arnières (Paris, 1860), pls. II, III. L. Couil, *Archéologie gauloise, gallo-romaine, franque et carolingienne du département de l'Eure, arrondissement d'Evreux*, 4 (1921), 119-21. Grenier, *Manuel*, 955. Varoqueaux, *Normandie*, 25-6. Niffeler, *Röm. Lenzburg*, 127-8.

AUBIGNÉ-RACAN, CHERRÉ (Sarthe) (Plan 170)

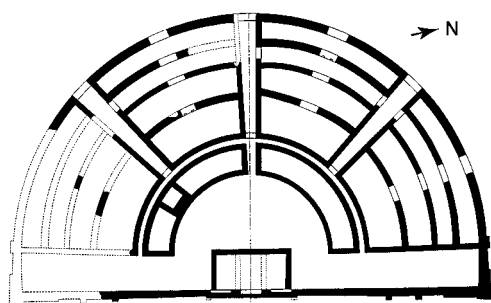
Location: in a *concliabulum* on frontier of the Auleri Cenno-manni and Turoni, with temples, bath, and aqueduct, 32 km from Subdinum (Le Mans).

Cavea: D 63 m, facing east.

Substructures: built against slight slope; curved outer wall of cavea (W 1.00 m) probably the only supporting wall of cavea in earliest phase; must have had shallow earth fill; concentric walls 4, 5, and 6 rest on fill (Dpth c.0.50 m) and belong to second phase; doorways leading from one space to the next



PLAN 169. Arnières, theatre



PLAN 170. Aubigné-Racan, theatre

and beam slots visible near top of walls suggest they were not to contain an earth fill but to support wooden beams on which seats rested; 3 radial passages run through to orchestra (W 2.60–1.15 m); concentric walls 1 and 2 a later addition to enlarge cavea (they block outer radial passages from direct access to orchestra); square structure (3.32 × 3.00 m) next to orchestra on south side of cavea may have had cult significance or have been a place of honour for a benefactor (like that at Sanxay? FS).

Orchestra: D 30 m; reduced to 20.40 m, when walls 1 and 2 were added.

Pulpitum: L 10.60, W 5.20 m; divided laterally into 3 by cross-walls to support planking (numerous *tegulae* and nails found).

Remains: mostly complete and restored.

Date: in use from late 1st cent. AD to 4th cent. AD.

Bibliography: M. de Cougnay, *BMon.* 40 (1874), 15–16. L. Palustre, *BMon.* 43 (1877), 86–90. Grenier, *Manuel*, 872–3. G. Aubin, *Gallia*, 39 (1981), 343–5. C. Lambert and J. Rioufret, *Dossiers*, 134 (1989), 77–9. Niffeler, *Röm. Lenzburg*, 128.

AUGUSTODUNUM (Autun, Saône-et-Loire)

Location: new capital of the Aedui, established by the Romans; at east end of town (Les Caves Joyaux) enormous theatre and amphitheatre; another very large theatre in locality called Le Haut Verger, near temple of Janus and immediately in front of Neolithic camp.

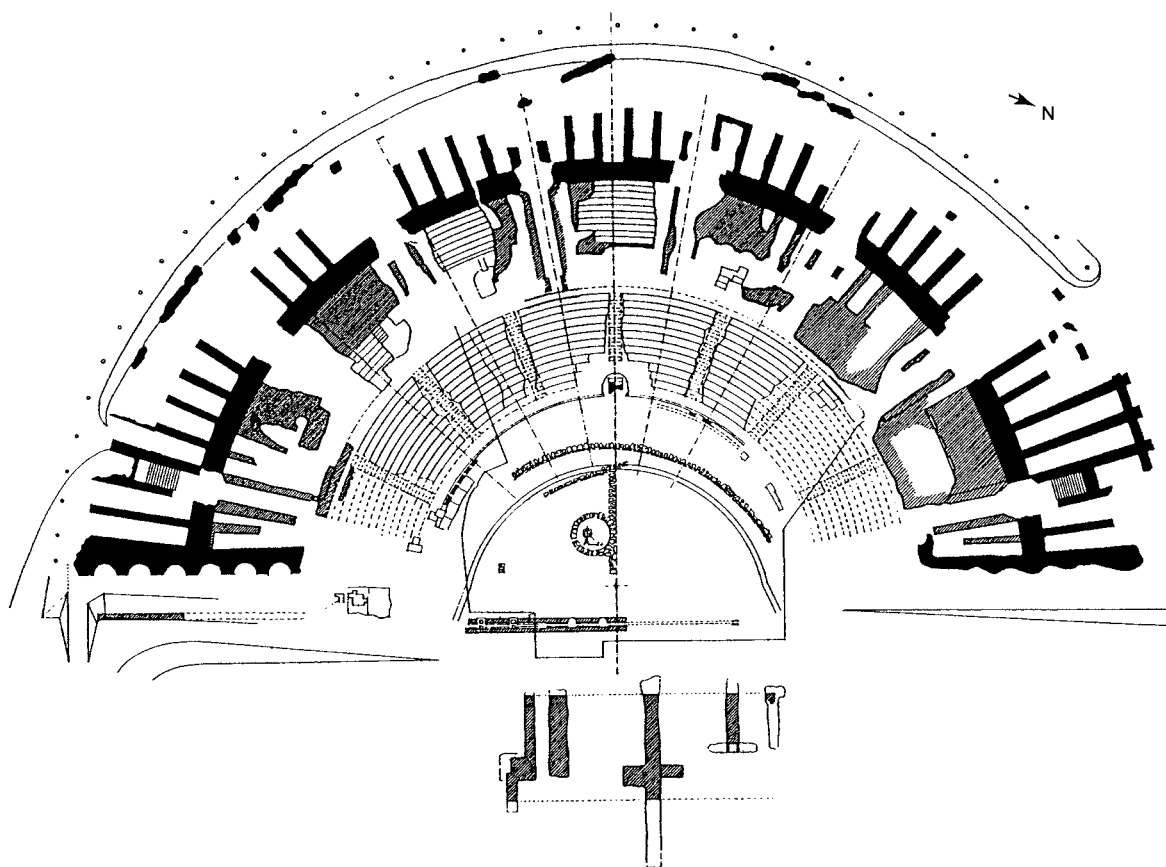
LARGE THEATRE (Plan 171, Pl. 64)

Type: western Roman.

Cavea: D 148 m, facing east-north-east; *ima cavea*: 14 rows in 8 *cunei*; *media cavea*: 17 rows in 8 *cunei*; *summa cavea*: 10 rows, in 8 *cunei*.

Capacity: 11,100/13,800 (FS).

Substructures: *ima* and *media cavea* rest on slope; *summa* on 49 radial vaults joined to thick curved wall running under



PLAN 171. Augustodunum, large theatre

praecinctio separating *media* from *summa cavea*. Around radial vaults a vaulted *ambulacrum*, ?with *porticus* on top (difference in level between floor of *ambulacrum* and orchestra 12 m). Access to *summa* and *media cavea* controlled by *ambulacrum*; of 49 radial vaults running from *ambulacrum* 9 contain passages under *summa cavea* to *praecinctio* dividing *summa* from *media cavea*; remaining 40 divided into sets of 5 by 9 passages; in each set of 5 vaults outer pair contain staircases to *summa cavea*; next pair is blind, perhaps used as storerooms; 8 central vaults each contain a staircase under *summa* and *media cavea* to *praecinctio* between *ima* and *media cavea* (cf. Catania). According to Fournier's plan (shown here), these 8 staircases emerge opposite middle of 8 *cunei* of *ima cavea*. (According to Olivier's more recent plan, in Dossiers (1989), 37, *ima cavea* is divided into 8 + 2 half-*cunei* and, in upper half of his plan, staircases emerge opposite them; in lower half of plan they emerge like Fournier's. Olivier's plan should be used with caution because in upper half of his plan he puts *aditus maximi* in wrong position.)

Aditus maximi: west walls of *aditus maximi* massively thick to support edges of *cavea*, each containing 6 semicircular niches as buttresses.

Orchestra: D 50 m, surrounded 3 steps (inner D 40 m). In 4th cent. AD lowest seats of *ima cavea* cut back 1.5 m, so that they stop at a level 2.10 m above orchestra; vaulted gallery and podium built around rim of orchestra.

Aulaeum: Dpth 2.20 m; W 0.50 m; mast holes in 2 parallel rows cf. Lugdunum (Lyon) and Vienna (Vienne), a 2nd-cent. AD arrangement (Ducaroy).

Scene building: little survives.

Remains: substantial remains of *ima* and *media cavea*, parts of orchestra, and a little of scene building; restored.

Date: later 1st cent. AD (a bronze coin of Vespasian found in masonry).

Inscriptions: inscription (CIL 13. 2658) may suggest restoration in AD 105, cf. Grenier, *Manuel*, 845 n. 2.

Bibliography: A. de Caumont, *BMon.* 28 (1862), 416–17; *Abécédaire*, 305–6. H. De Fontenay, *Autun et ses monuments* (Autun, 1889), 177–89. P. Wuilleumier, *CAF* (Paris, 1935), 9; *Ann. Éc. Hautes Ét. de Gand*, I (1937), 125; *Mél. Radet = REA* (1940), 699–706. J. Sabourus, *Mém. Soc. Éduenne*, 503 (1949), 110–15. Grenier, *Manuel*, 799–803. Ducaroy, 'Le Rideau', 74. P.-M. Duval and P. Quoniam, *Gallia*, 21 (1963), 169–76. A. Olivier, *Dossiers*, 134 (1989), 36–40; with A. Rebourg, *Les Caves joyaux ou Le théâtre antique d'Autun* (Autun, 1991). Niffeler, *Röm. Lenzburg*, 129–30.

EXTRAMURAL THEATRE (Plan 172)

Type: Gallo-Roman.

Cavea: D 134 m, facing east.

Substructures: double curved wall around top strengthened at intervals by rectangular buttresses. 3 further curved walls seem to divide *cavea* into 3 *maeniana*. Radial walls visible especially in *ima* and *media cavea*; they do not seem to be bound together by vaults. Excavations (in 1977) revealed curved walls (W 1.45 m; H 2.2 m) and radial walls (W 1.20 m).

Orchestra: c.30 m; outline of orchestra, which exceeds a semi-circle, visible.

Scene building: nothing visible of scene building.

Remains: revealed by aerial photography.

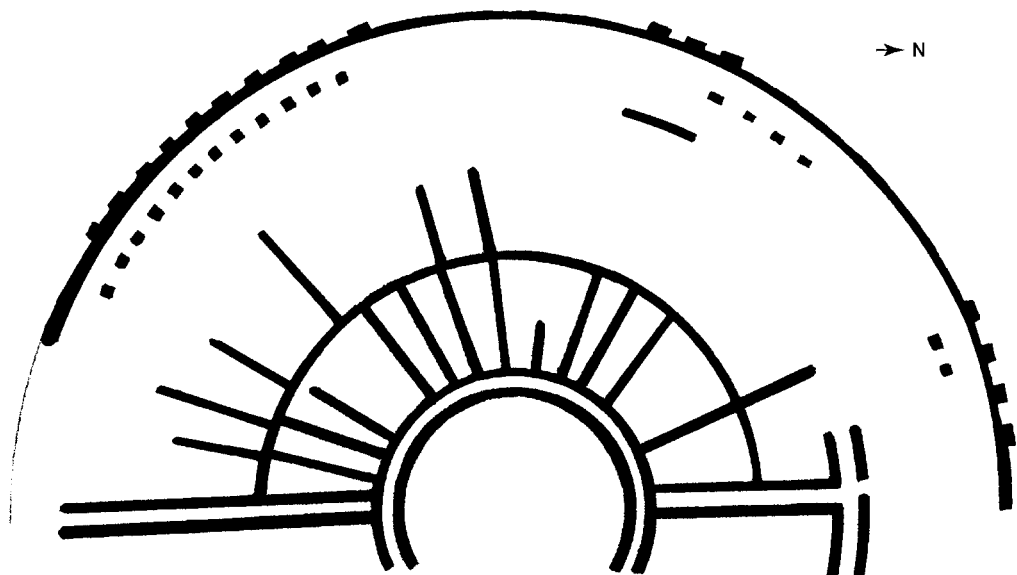
Bibliography: J.-B. Devauges, *Gallia*, 37 (1979), 453–4. R. Goguy, in Landes, *Spectacula*, 2. 45–56; Niffeler, *Röm. Lenzburg*, 148.

BEAUMONT-SUR-OISE (Seine-et-Oise)

Location: town of the Bellovaci.

Cavea: D c.60 m.

Substructures: built against hillside.



PLAN 172. Augustodunum, extramural theatre

Remains: revealed by aerial photography.

Bibliography: Landes, *Le Goût*, 57.

BEAUVILLE-LA-CITÉ (Seine-Inférieure = Seine-Maritime)

Location: mound in plain near Beauville perhaps an ancient theatre, cf. Gisacum (Cochet); near it large blocks of cut tufa; in gardens in village Roman coins, tiles, pottery, and pagan structures (Cochet).

Bibliography: J. B. D. Cochet, *La Seine-Inférieure historique et archéologique* (Paris, 1866), 430–1. Niffeler, *Röm. Lenzburg*, 129.

BONNÉE, NR. ST-BENÔIT-SUR-LOIRE (Loiret) (Plan 173)

Location: town of the Carnutes (100 km from Autricum); theatre near village church.

Type: exterior wall described as elliptical; suggests theatre of Gallo-Roman type.

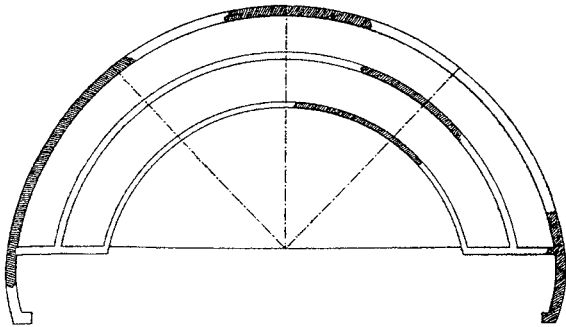
Cavea: D c.75 m, facing ?

Substructures: built against hillside; near curved outer wall fragments of tile found, probably from roof of gallery around cavea; 2 other curved walls at 7 m intervals; some radial walls.

Remains: nothing now visible.

Date: 2nd cent. AD (*petit appareil* and brick).

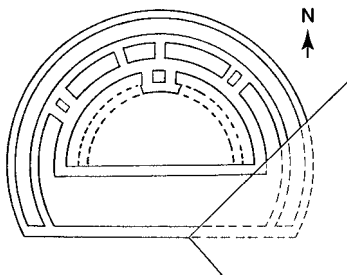
Bibliography: J. P. B. Jollois, *Mémoire sur les Antiquités du Département du Loiret* (Paris, 1836), 58–9. Grenier, *Manuel*, 878. Niffeler, *Röm. Lenzburg*, 130.



PLAN 173. Bonnée, theatre

BOUZY-LA-FORÊT, NR. ST-BENÔIT-SUR-LOIRE (Loiret) (Plan 174)

Location: in frontier sanctuary of the Carnutes 94 km from Autricum (Chartres).



PLAN 174. Bouzy-la-Forêt, theatre

Cavea: D 40 m, facing south.

Substructures: built on flat ground; *aggestus* contained within 4 massive concentric walls, 2 m apart; outer pair seem to form continuous *ambulacrum* around top of cavea; next pair joined at intervals by radial walls.

Orchestra: D 20; at edge a small rectangular space with large masonry mass in the middle; ?socle for a cult statue.

Scene building: rectilinear wall (L 37 m) on south side of orchestra parallel to and 8 m away from outer wall of theatre (Vignat's plan). This massive area cannot represent *pulpitum* as Grenier supposes. Numerous tiles suggest that scene was covered.

Remains: buried.

Bibliography: G. Vignat, *BAC* (1891), 33–6; *Bull. Soc. arch. hist. Orléanais* (1891), 271–6; (1892), 220. Grenier, *Manuel*, 876–7. Niffeler, *Röm. Lenzburg*, 130.

BRIORD, NR. VÉRIZIEU (Ain)

Location: town of the Ambarri.

Date: late 2nd/3rd cent. AD.

Inscriptions: inscription records that a certain Camulia Attica paid at her own expense for a *proscenium* in honour of Mercury. *CIL* 13. 2462.

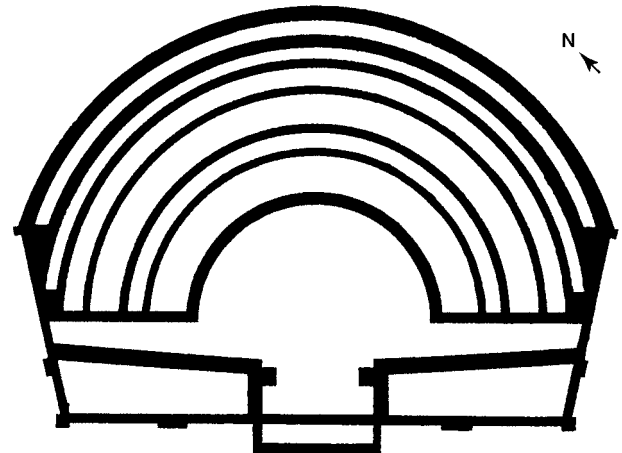
Bibliography: Grenier, *Manuel*, 846. Niffeler, *Röm. Lenzburg*, 150.

CANETONUM (Berthouville, Eure) (Plan 175)

Location: in a *conciabulum* of the Lexovii, sacred to Mercury Canetonensis, 65 m from temple 30 km from Noviomagus Lexoviorum (Lisieux).

Cavea: D c.80 m, facing south-west.

Substructures: rests against slope; supported by 6 concentric walls containing *aggestus* on which wooden seating rested; outer curved wall does not form perfect semicircle; joined to rectilinear wall of façade (L 65.5 m) by 2 oblique walls; outer pair formed *ambulacrum* (W 4 m); third wall almost touches second (walls on plan foundation walls); no signs of any entrances to upper gallery or any radial walls, passages, or staircases.



PLAN 175. Canetinum, theatre

Aditus maximi: become wider as they penetrate building.

Arena: D 29.30 m, surrounded by podium wall.

Pulpitum: L 15.80.

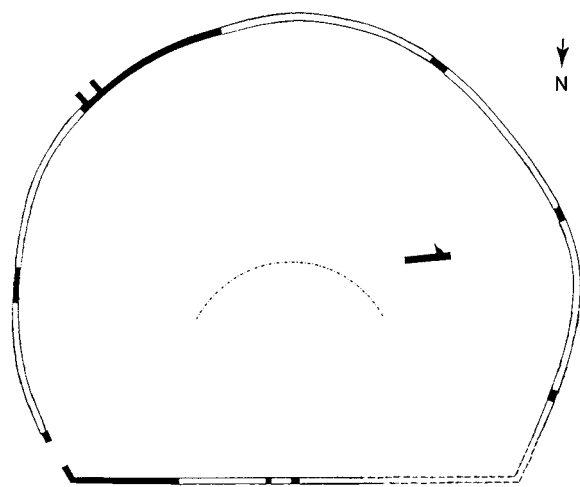
Scene building: W 4.00 m; projects beyond south-west wall of façade.

Bibliography: Abbé A.-A. Porée, *BMon.* 61 (1896), 338–40. G. de La Croix, *BAnt. Fr.* (1897), 228–32; *Bull. archéol.* (1897), 71–8. Grenier, *Manuel*, 956–8; *CRAI* (1957), 272. Varoqueaux, *Normandie*, 27–9. Niffeler, *Röm. Lenzburg*, 129–30.

CANOUVILLE (Seine-Maritime) (Plan 176)

Location: in a *conciliabulum* of the Caleti.

Cavea: D 75 m, facing north; exceeds semicircle; rectilinear wall L 60 m.



PLAN 176. Canouville, theatre

Substructures: cavea probably rested upon *aggestus* (8° slope); perhaps earlier theatre of wood, later enlarged; curved masonry wall of *petit appareil* built around it; 2 buttresses (L 1.65 m) survive; gap in north-east corner of curved wall (W 4 m) may be a lateral entrance; single radial wall survives.

Orchestra: D 26 m; seats ran down to orchestra, ?no podium wall; in front of scene wall a ditch (W 4 m; Dpth 1.5 m).

Remains: outer wall robbed at intervals.

Date: mid-2nd cent. AD; destroyed end of 2nd/early 3rd cent. AD; never rebuilt.

Bibliography: M. Mangard, *Gallia*, 36 (1978), 305–7. J. Le Maho and J.-M. Nicolle, *Gallia*, 37 (1979), 237–46. Niffeler, *Röm. Lenzburg*, 130.

CENABUM (Orléans, Loiret) (Plans 177 and 178)

Location: a town of the Carnutes; theatre found under Boulevard de la Motte-Sanguin; faced river Loire. Drawn by Pagot (Plan 177) and Lacave (Plan 178).

Cavea: D c.105 m, facing south; slightly exceeds semicircle (Lacave); rectilinear wall, L more than 100 m.

Substructures: built against slope; curved outer wall; 3 inner curved walls, inner pair joined by series of radial walls.

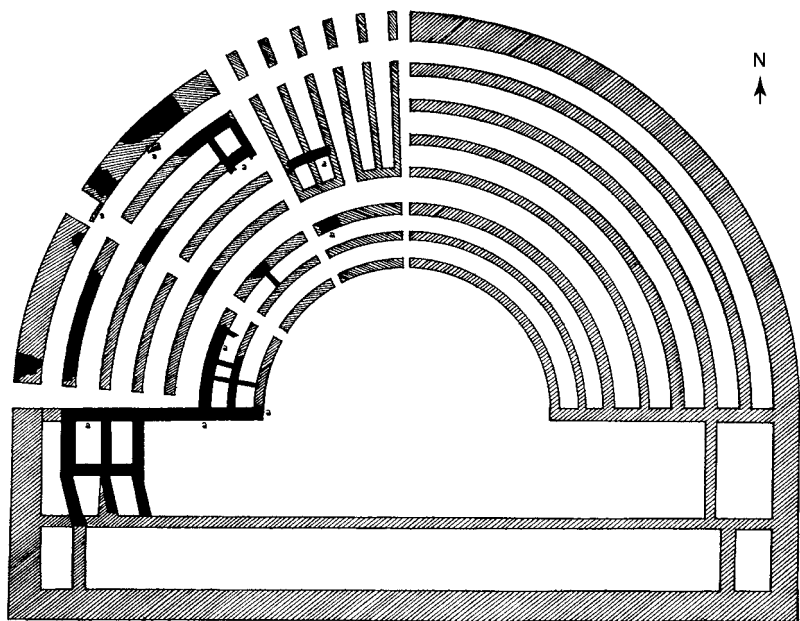
Orchestra: D 38 m (Pagot).

Pulpitum: L 61 m (Pagot).

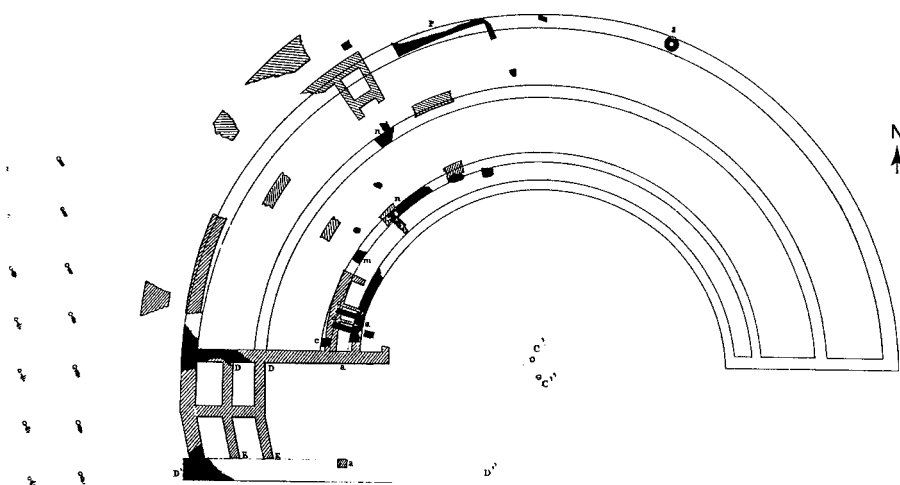
Remains: excavated in 1821; destroyed soon after; parts which remained under houses untouched.

Date: coins from Trajan to Antonines found; also other emperors up to Constantine.

Bibliography: Pagot and Lacave, *Ann. Soc. Sc. Arts et belles lettres d'Orléans*, 4 (1822), 276, 278–82. Jollois, *Mémoire Loiret*, 98–9. L. Guerrier, *Mém. de la Soc. arch. et hist. de l'Orléanais*, 25 (1894), 529. Grenier, *Manuel*, 840. J. Debal,



PLAN 177. Cenabum, theatre, plan by Pagot



PLAN 178. Cenabum, theatre, plan by Lacave

Actes du 95^e Congrès Nat. des soc. savantes. Rheims 1970 (Paris, 1974), 181. Niffeler, *Röm. Lenzburg*, 139.

CHAMPALLEMENT, BOIS DE COMPIERRE (Nièvre)
(Plan 179)

Location: in a *vicus* of the Aedui, c.450 m south of a Gallo-Roman sanctuary.

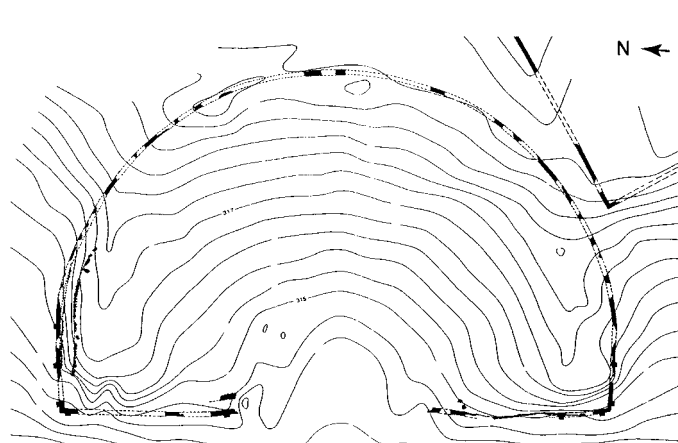
Cavea: D 72.2 m, facing west; no built steps or passageways, as at Intaranum (Entrains-sur-Nohain).

Substructures: built against hillside; outer curved wall enclosed *aggestus* (slope 14–15°); buttresses (0.30 × 0.74 m) every 4.45 m, c.36 in all; entry by 2 doorways in west wall, with staircases leading up to seating, as at Arleuf; perhaps 3 in curved outer wall; upper gallery around top of cavea, shown in plan in Bonneau, not found in recent excavations.

Orchestra: 19.5 m (plan in Bonneau); edges not found in recent excavations.

Scene building: c.11 × 4 (plan in Bonneau); not found in recent excavations.

Remains: only parts of outer curved wall; some of it now collapsed.



PLAN 179. Champallement, Bois de Compiere, theatre

Bibliography: M. Bonneau, *Rev. arch. de l'Est et du Centre-Est*, 37 (1986), 130–6. Niffeler, *Röm. Lenzburg*, 131.

CHÂTEAUBLEAU (Seine-et-Marne) (Plan 180)

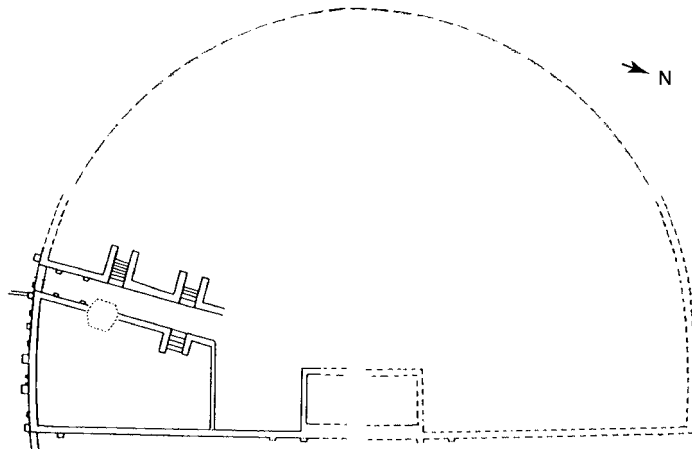
Location: in a spring sanctuary of the Senones, in location called 'Bois de la Vigne' 45 km from Agedincum Senonum (Sens).

Cavea: D c.90 m, facing east-north-east.

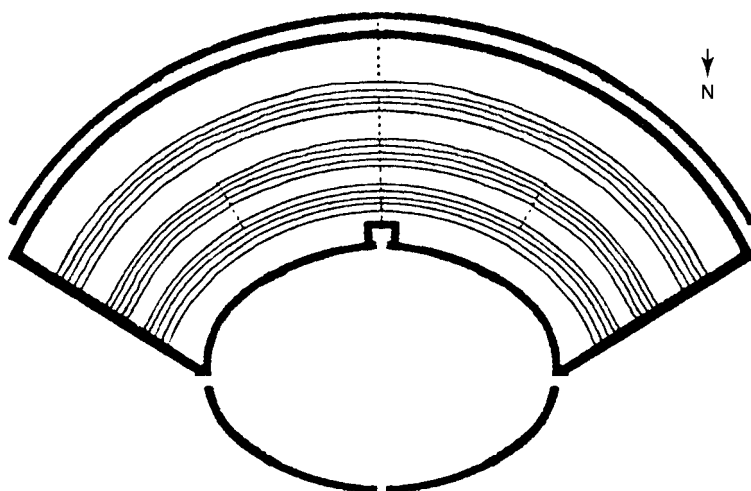
Substructures: buttressed curved wall and part of a *vomitorium* discovered; scene building had disappeared in Caumont's day, but walls supporting seating still stood; 5 doorways visible in curved outer wall; main door in middle of curve on west side (W 4.50 m); 27.50 m away from neighbouring doors, which were 17 m away from end doors.

Date: early 2nd cent. AD; destroyed c. AD 275.

Bibliography: A. de Caumont, *BMon.* 26 (1860), 359; *Abécédaire*, 309. M. Fleury, *Gallia*, 28 (1970), 242–3; 30 (1972), 304; 33 (1975), 324; 35 (1977), 326; 37 (1979), 335–6; *Bull. du Groupement archéologique de Seine-et-Marne*, 9 (1968), pl. 6. J.-P. Burin, *Bull. du Groupement archéologique de Seine-et-Marne* (1976), 78–92; *Caesarodunum*, 2 (1976), 94–100; *B. ant. Fr.* (1982), 84–95. Niffeler, *Röm. Lenzburg*, 131–2.



PLAN 180. Châteaubleau, theatre



PLAN 181. Chennevières, theatre

CHENNEVIÈRES, MONTBOUY (Loiret) (Plan 181)

Location: close to a sanctuary on frontier of the Carnutes and Senones 50 km from Agedincum Senonum (Sens); with baths, near a water source.

Cavea: D c.98 m, facing north; elliptical; some seating existed in 1758 (Caylus).

Substructures: built against hillside; cavea surrounded by pair of curved walls; *analemmata* diverge resulting in cavea less than 180°.

Arena: elliptical, 48.30 × 31.80 m, surrounded by podium wall (H 2.70 m); doors into orchestra at ends of long axis; in middle of south side a room (2.50 × 2.53 m) with a doorway (W 0.86, H 1.86 m), either *carcer* or small shrine cf. Augustomagus Silvanectum (Senlis); opposite on north side a doorway through podium wall.

Pulpitum: wooden stage set up on north side of arena for plays (Grenier).

Remains: well preserved.

Date: end 1st/beginning 2nd cent. AD.

Bibliography: Caylus, *Recueil*, vol. 3, 412. J. P. B. Jollois, *Mémoire sur les Antiquités du Département du Loiret* (Paris, 1836), 1–9. A. de Caumont, *BMon.* 29 (1863), 190–7; *Abécédaire*, 325–9. A. Grenier, *CRAI* (1957), 273; *Manuel*, 921–4.

EPIAIS-RHUS (Val-d'Oise) (Plan 182)

Location: town of the Velioassi.

Type: Gallo-Roman.

Cavea: D 63 m; first theatre had stone seats with backs; second had stone seats.

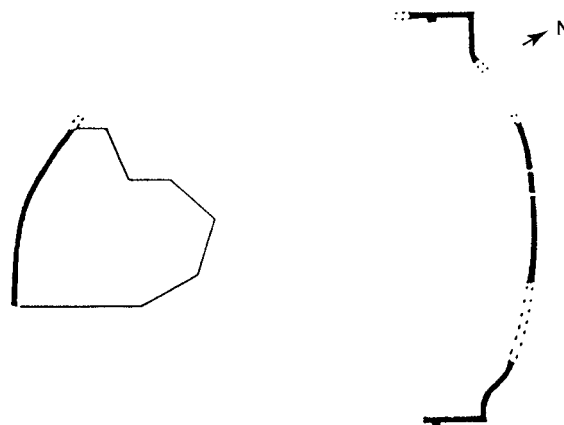
Substructures: built against slope; enclosed in elliptical outer wall and rectilinear wall (Niffeler).

Remains: 2 theatres, one on top of the other.

Bibliography: Niffeler, *Röm. Lenzburg*, 174 n. 697. Landes, 'Atlas', 59.

ESSAROIS (Côte-d'Or)

Location: in a spring sanctuary of the Lingones, dedicated to Apollo Vindonnus; theatre shown in association with a temple in Daviet's plan (in Martin).



PLAN 182. Epias-Rhus, theatre

Cavea: facing south-west.

Remains: shown in dotted outline on Daviet's plan; not mentioned in text.

Bibliography: R. Martin, *Gallia*, 20 (1962), 450–2, fig. 30.

FORUM SEGUSIAVORUM (Feurs, Loire)

Location: capital of the Segusiavi; theatre must have been built against one of slopes of Loire valley, north of forum area (Valette and Guichard).

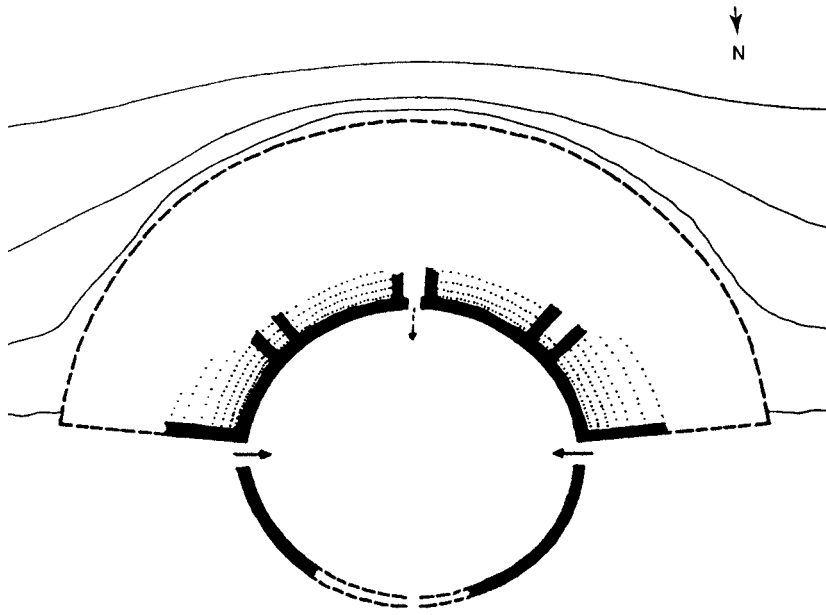
Date: Claudian.

Inscriptions: Ti. Claudius Capito, a priest of Rome and Augustus, rebuilt in stone a wooden theatre originally built by Lupus, probably at time of Augustus: 'Divo Augusto sacrum | pro salute Ti. Claudi | Caesaris August(i) Germ(anici) | Ti. Claudius Arucae fil(ius) Capito | sacerdos Aug(usti), theatrum quod | Lupus Anthi f(ilius) ligneum posuerat | d(e) s(ua) p(ecunia) lapideum constituit.' *CIL* 13. 1642.

Bibliography: Grenier, *Manuel*, 829. P. Valette and V. Guichard, *Gallia*, 48 (1991), 149. Niffeler, *Röm. Lenzburg*, 150.

GENNES (Maine-et-Loire) (Plan 183)

Location: cult centre of the Andecavi, with baths and an aqueduct 27 km from Juliomagus (Angers).



PLAN 183. Gennes, theatre

Cavea: D c.94 m, facing north; elliptical.

Substructures: rests against slope; 72 m of curved outer wall uncovered (1860s); ?3 radial passageways run under cavea.

Arena: 43.60 × 38.55 m, surrounded by podium wall.

Date: 2nd cent. AD (brick and *petit appareil* construction).

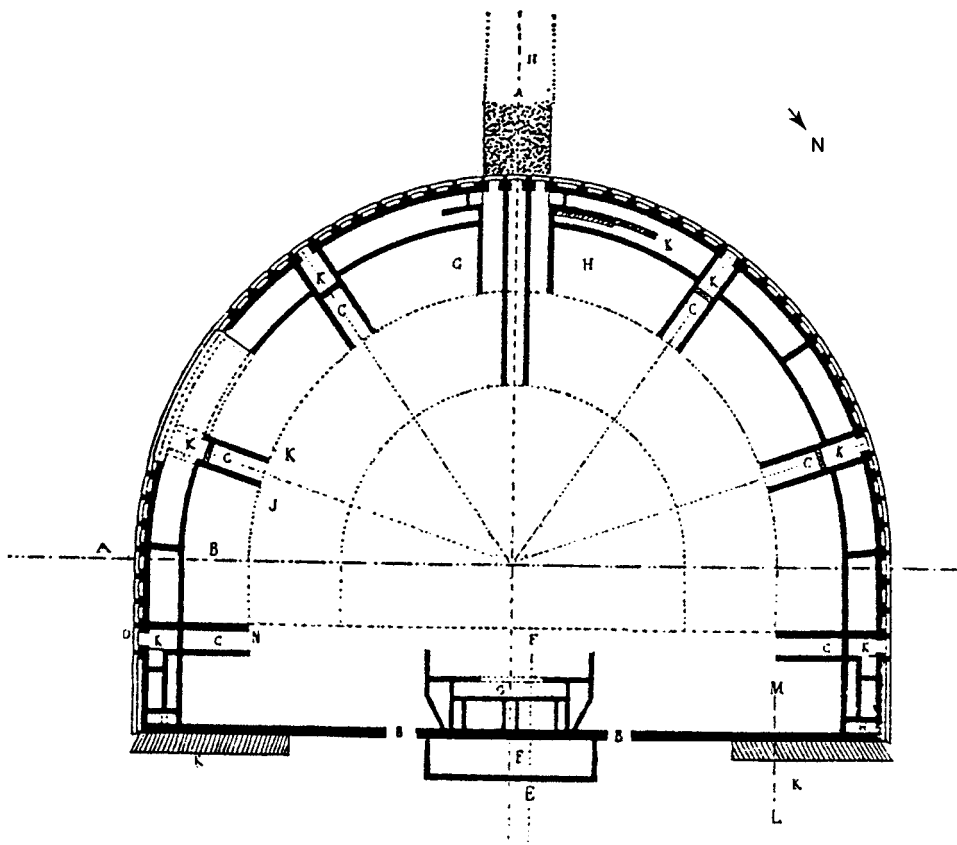
Bibliography: V. Petit, *BMon.* (1862), 658–62. V. Godard-Faultrier, *BMon.* 30 (1864), 866–8; (1866), 394–5. Caumont,

Abécédaire, 323–4. Grenier, *Manuel*, 925–6. Golvin, *Amphithéâtre*, 226, 227, 229, 274.

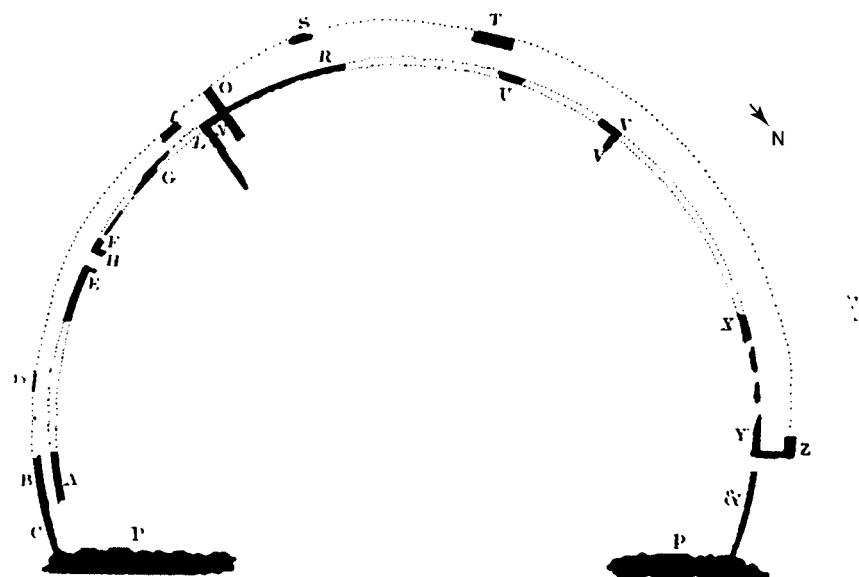
GISACUM (Viell-Evreux, Eure)

(Plans 184 and 185)

Location: large religious centre of the Auleri Ebuovices in pre-Roman times (7 km from Mediolanum Aulercorum);



PLAN 184. Gisacum, theatre, plan by Bonnin



PLAN 185. Gisacum, theatre, plan by Rever

huge monuments built from beginning of 1st cent. AD, including sanctuary with baths and theatre. When sanctuary burnt down (end of 1st cent. AD) capital moved to Mediolanum Aulercorum (Evreux) (q.v.); Gisacum not completely abandoned; main monuments repaired in course of 2nd cent. AD. Theatre drawn by Bonnin (Plan 184) and Rever (Plan 185).

Cavea: D 102.5 m, facing north-east; horseshoe-shaped (Rever); semicircular (Bonnin).

Substructures: surrounded by curved outer wall built of *petit appareil* with courses of brick; reinforced by piers all round (Bonnin); surrounded by pair of outer walls (W c.1 m), c.1 m apart, outer wall later than inner one (Rever); rectilinear wall, W 3 m; L 92.80 m; max. preserved H 4 m (Rever).

Orchestra: not excavated (Rever); D 44 m; no podium (Bonnin); arena (Grenier).

Stage: L 23.40 m (Bonnin).

Scene building: L 23.90 m, outside rectilinear wall (Bonnin).

Remains: excavated by Abbé Rever (1801); again by Bonnin (1840–2); some doubt about accuracy of Bonnin's plan (based on Mediolanum?), see Baudot (p. 197); now buried.

Date: 2nd cent. AD (from type of construction); present building replaced older one of wood (Grenier).

Bibliography: Fr. Rever, *Mémoire sur les ruines du Vieil-Evreux* (Evreux, 1827). A. Chassant, *Antiquités gallo-romaines des Éburoviques d'après les recherches et fouilles dirigées par M. Théodore Bonnin* (Paris, 1860), pls. XII–XIII. L. Coustil, *Archéologie gauloise, gallo-romaine, franque et carolingienne du département de l'Eure, arrondissement d'Evreux*, 4 (1921), 151–4. E. Espérandieu, *Les Fouilles du Vieil-Evreux* (Paris, 1913), 29–3. M. Baudot, *Gallia*, 2 (1943), 191–206. Grenier,

Manuel, 952–4. Varoquaux, *Normandie*, 39–42. Niffeler, *Röm. Lenzburg*, 147.

GRANIAE (Granges, Saône-et-Loire)

Cavea: D c.36 m, facing north.

Remains: revealed by aerial photography (1976–8); seems too small to be a theatre; full size yet to be determined.

Bibliography: M. Cognot, *Caesarodunum*, 15 (1980), 63–4. Niffeler, *Röm. Lenzburg*, 148.

IATINUM (Meaux, Seine-et-Marne)

Location: capital of the Meldi.

Date: first half 1st cent. AD.

Inscriptions: Orgetorix, son of Orgetorix, a *flamen Augusti*, gave a theatre to the citizens and his sons built it (*CIL* 13, 3024).

Bibliography: Grenier, *Manuel*, 846. Niffeler, *Röm. Lenzburg*, 151.

INTARANUM (Entrains-sur-Nohain, Nièvre)

(Plan 186)

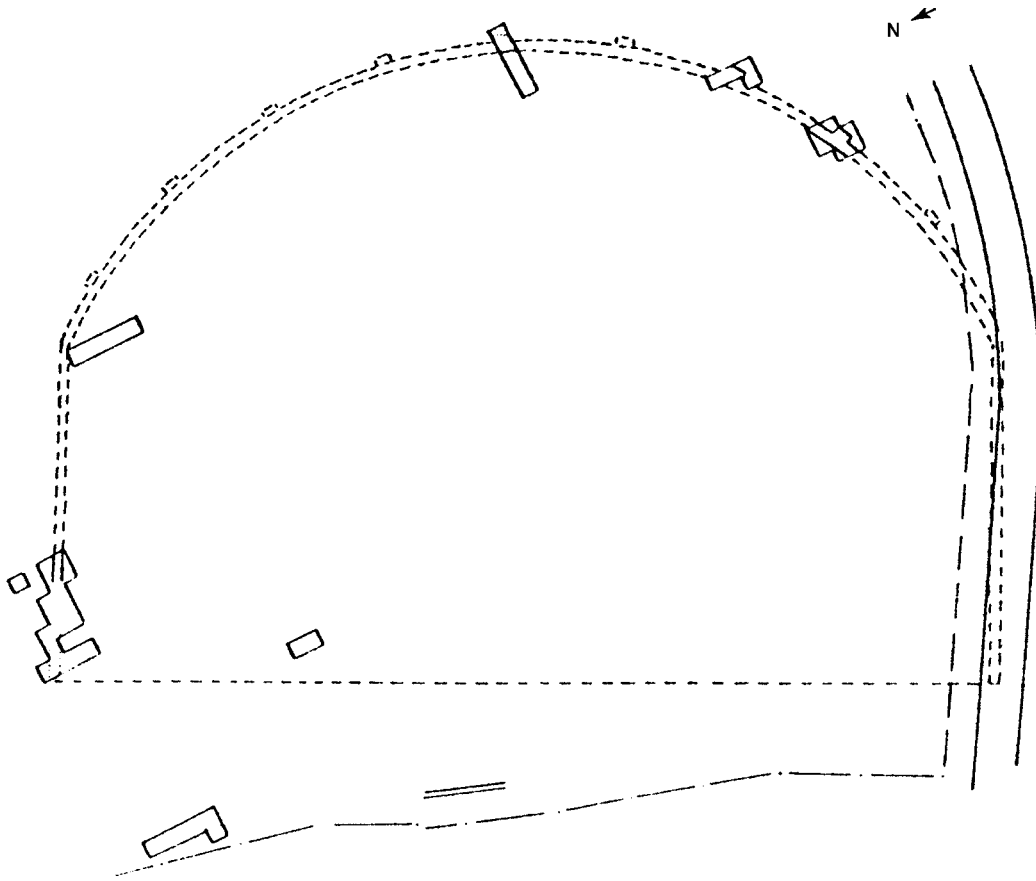
Location: in a cult sanctuary of the Aedui.

Cavea: D 135 m, facing north-west; probably with wooden seating.

Substructures: surrounded by outer wall, curved except at sides where it is rectilinear (W 1.10 m); with buttresses (L 2.10 m; W 1.40 m) every 15.05 m.

Remains: revealed by aerial photography; excavations (1977 and 1979) uncovered parts of outer wall and scene (L c.125 m); now buried.

Bibliography: J. Meissonnier, *Annales des Pays Nivernais*, 17–18 (1977), 32–5; 27–8 (1980), 12–16. J.-B. Devauges, *Gallia*, 37 (1979), 452–3.



PLAN 186. Interanum, theatre

JULIOBONA (Lillebonne, Seine-Inférieure = Seine-Maritime) (Plan 187)

Location: capital of the Caleti.

Cavea: D 109 m, facing north.

Substructures: lower cavea rests on slope cut into semicircular shape; upper on substructures; *ambulacrum* with outer wall buttressed every 5 m around top of cavea; from it radial passageways (vaulted or with wooden roofs?) lead up to seating, which runs around three-quarters of arena.

Aditus maximi: vaulted (W 6.00 m); west *aditus*, monumental entrance doorway (numerous fragments of modillions, friezes, and sculpted columns found) led into arena; on south side low wall with row of columns (footings found) separated it from passageway (W c.4 m) which led to podium; east *aditus* completely destroyed but probably similar to west.

Arena: D 48 m, surrounded by wall (max. surviving H 1.50 m); 4 m behind it runs another wall (H 3.50 m, ?original podium height); in centre of podium a room (4 × 4 m), ?*carcer* or small sanctuary; above it a *tribunal*.

Stage: stage probably on north side of arena (Grenier).

Date: 2nd cent. AD (*petit appareil* and brick).

Bibliography: Wieseler, *Theatergebäude*, 21–2. Caumont, *Abécédaire*, 312–15. L. de Vesly, *Bull. Commission des Antiquités de la Seine-Inférieure*, 15/1 (1909), 38–48, 76–8; 16/2

(1913), 259–73; 17/1 (1915–16), 52–7; 17/3 (1919–20), 410–12. N. Denize, *Bull. Soc. Norm. Études préhist.* 20 (1912), 47–60. O. Navarre, *REA* 15 (1913), 428. R. Lantier, *RA* 21 (1913), 197–203. P. Franchette, *Bull. Commission des Antiquités de la Seine-Inférieure*, 19 (1939), 161–4. P.-M. Duval, *Études arch. class.* I (1955–6), 69–73. Hanson, *Theater-Temples*, 69. A. Grenier, *Rev. Norm.* 2 (1956), 7–12; *Manuel*, 891–8. E. Poirel, *Le Théâtre romain de Lillebonne* (Rouen, 1974). Varoqueaux, *Normandie*, 43–5. E. Follain, *Dossiers*, 134 (1989), 86–7. Niffeler, *Röm. Lenzburg*, 135.

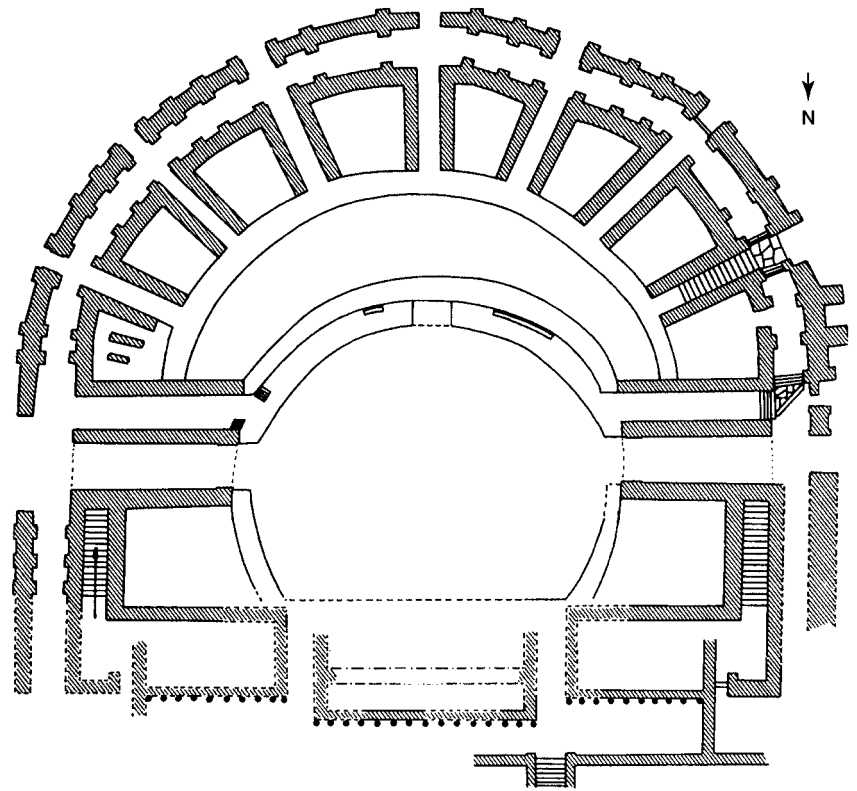
JULIOMAGUS (Angers, Maine-et-Loire)
(Plan 188)

Location: original capital of the Andes, later of the Andecavi; remains of theatre found in Rue Hannelon and Rue de la Fidélité.

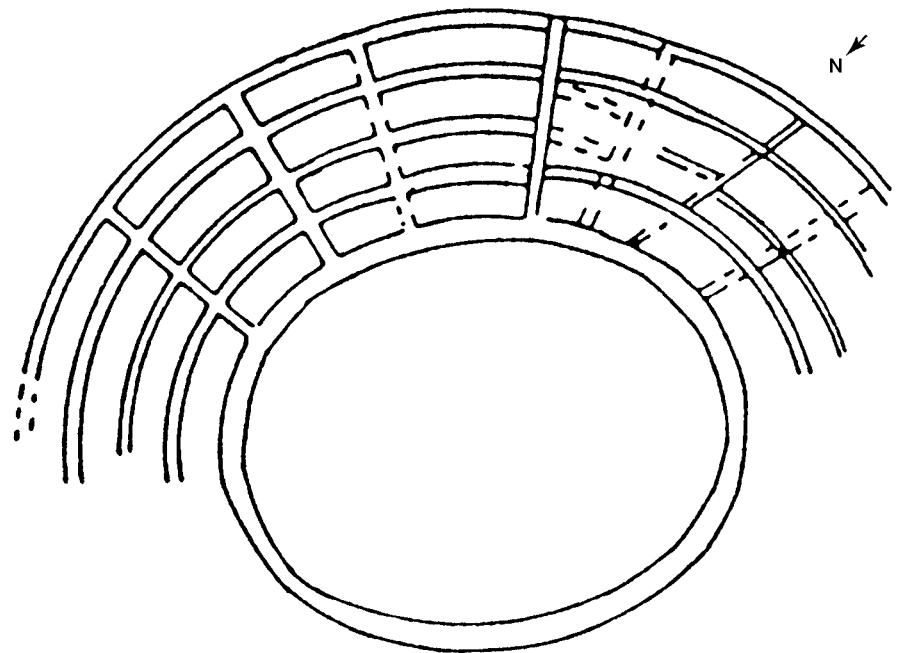
Remains: scanty traces of Roman structure and 6 fragments of walling excavated when Rue de la Fidélité built; may belong to theatre or amphitheatre.

Date: walling has brick courses; coins of Antoninus Pius, Marcus Aurelius, Commodus, Gordian III, and Postumus found.

Bibliography: V. Godard-Faultrier, *CAF* (Saumur, 1862), 27–32. Grenier, *Manuel*, 839.



PLAN 187. Juliobona, theatre



PLAN 188. Juliomagus, theatre

LOCMARIAQUER (Morbihan) (Plan 189)

Location: town of the Veneti.

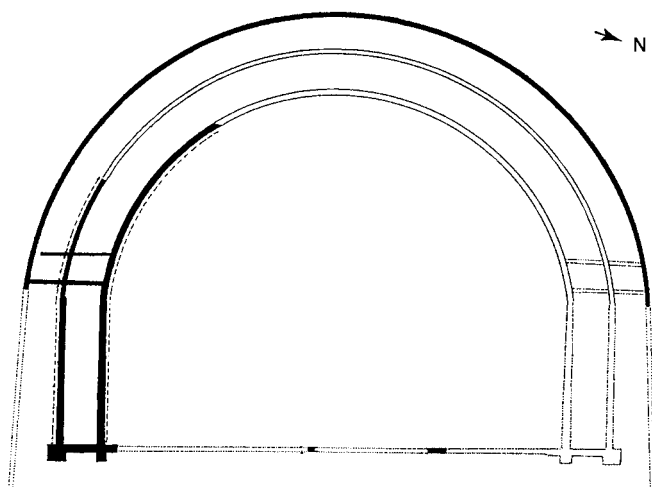
Cavea: D 80 m, facing east-north-east.

Substructures: built against slope; surrounded by 3 concentric walls, 4.50 m apart; outer (W 0.60 m) reinforced by buttresses; 2 inner (W 0.90 m) rectilinear for 18 m at end of curve where

they are joined to outer wall by cross-wall. None of these walls thick enough to support vaults; ?earth embankment with wooden seating (Grenier).

Orchestra: ?an arena c. 50 × 43.50 m (Grenier).

Remains: outer walls partially explored (1893); centre left undisturbed because it is site of modern cemetery.



PLAN 189. Locmariaquer, theatre

Bibliography: G. de Closmadeuc, *Bull. Soc. Polymath. Morbihan* (1893), 181. Grenier, *Manuel*, 972–3. Niffeler, *Röm. Lenzburg*, 136.

LUGDUNUM (Lyon, Rhône)

Location: Lugdunum federal capital of the Three Gauls; theatre on Fourvière hill; odeum south of it; both face *Cardo*.

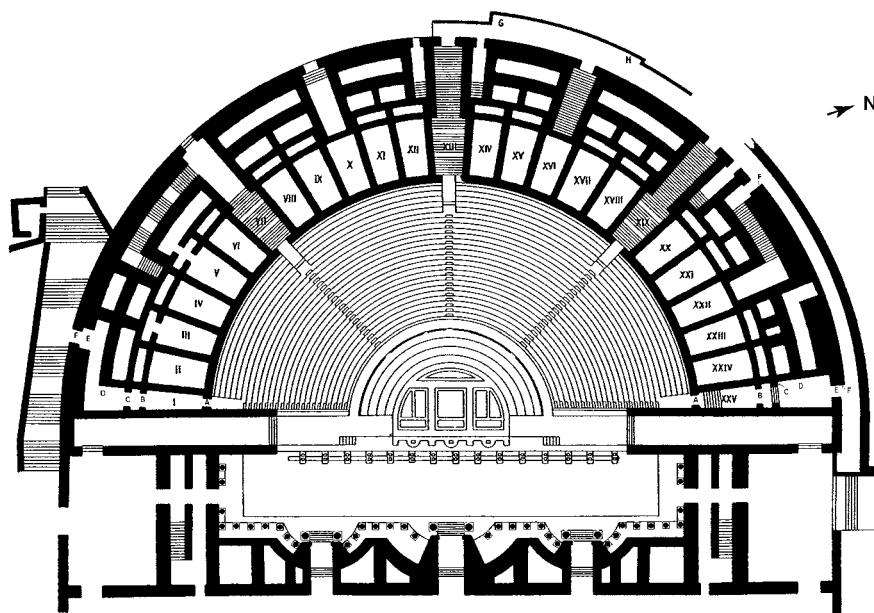
THEATRE (Plan 190)

First period

Cavea: D 89 m (Wuilleumier); 108.5 m (Mandy), facing east-north-east; *ima cavea*: 20 rows (0.42 × 0.74 m) in 4 *cunei*; lower *praecinctio*: W 4 m with podium (H 2.1 m); *media cavea*: 10 rows (0.56 × 0.74 m) in 5 *cunei*; according to Wuilleumier this was the *summa cavea* in the first period; it was surrounded by

a *porticus* (between walls B and C) and the cavea ended at wall C; beyond Wuilleumier places an open-air corridor (W 7.00 m) closed on its outer side by wall F. According to Mandy there was no *porticus*, but there was both a *media* and *summa cavea* in the first period. Wuilleumier's 7-m wide corridor was an *ambulacrum* under the *summa cavea*.

Substructures: built against hillside; lowest 14 rows of seats rest upon compact mass of masonry; upper parts of *ima cavea* supported by 26 sloping radial walls which become horizontal under *praecinctio*; curved wall under podium around *praecinctio*; an outer set of 26 radial walls support *media cavea*. Around *media cavea* an *ambulacrum* (W 7 m) with row of supports down middle on which wooden seats of *summa cavea* rested (Mandy); 3 vaulted staircases (in sections VII, XIII, and XIX), each with 3 flights of 7 steps (H 0.20; W 0.40 m) join lower *praecinctio* to *ambulacrum*. 2 staircases run around outer cavea wall up to paved street behind theatre. Three-quarters of way up south staircase a doorway (opposite section III) leads under upper cavea to lower *praecinctio*. Near top of staircase a second doorway, opposite section IV, leads into *ambulacrum*; a third (opp. section VII) leads into it from paved street. Just beyond middle of cavea paved street is 6.60 m higher than *ambulacrum*; at that point there is a second wall, G (W 1.20 m) 1.78 m from wall F; between the 2 walls 2 symmetrical staircases lead down to *ambulacrum* from street. This second wall continues as wall J after it is interrupted by beginning of road running in direction of *decumanus*. Between wall J and wall F a ramp (W 3 m) slopes down to level of *ambulacrum*; a doorway, opposite sections XXII/XXIII, links the two. Another doorway (opp. section XXV) leads under upper cavea to *praecinctio*, at which point the ramp meets staircase at north side of cavea.



PLAN 190. Lugdunum, theatre, second period

Aditus maximi: W 3.9 m; at end of *pulpitum* 4 steps led up to vaulted parts of *aditus maximi*. Because of steep slope at each side of theatre both *aditus maximi* turned right angles into basilicas. Staircases in sides of basilicas led up to backs of *tribunalia*.

Orchestra: D 28.5 m.

Aulaeum: slot L 46, W 0.60 m; Dpth 3.8 m from orchestra level; 16 blocks pierced with pairs of holes (0.37 × 0.37 m) for masts.

Scene building: rebuilt in Hadrianic period.

Porticus post scaenam: removed in second period.

Second period

Cavea: D 108.5 m; *ima cavea*: 25 rows in 4 *cunei*; *media cavea*: 10 rows in 5 *cunei*; *summa cavea*: 12 rows in 4 *cunei* (Wuilleumier). In AD 160 a temple of Cybele was built higher up hill behind cavea.

Capacity: 9,100/11,400 (FS).

Substructures: curved wall (B) built very close to middle curved wall; between them staircases run up to *summa cavea*; 2 further curved walls built, one against outer curved wall F to give it additional thickness, another in middle of *ambulacrum* (between C and F) to replace row of supports of phase one. These new walls were to support annular vaults which gave top of cavea sufficient solidity to support anchorage blocks for *vela* masts. In a third phase seats of *summa cavea* rebuilt in stone; to strengthen top of cavea a radial wall built closing off *ambulacrum*. Access to upper cavea henceforth from street behind (Mandy).

Aditus maximi: north *aditus maximus* has extremely well-preserved paving and wall revetment in white marble and a statue base at end against wall.

Orchestra: D 28.5 m paved in cipollino, pink breccia, and granite; surrounded by *balteus* wall of cipollino (D at wall 25.5 m); 4 steps, H 0.13 m; W c.1.15 m (inner D 16.5 m).

Proscaenium: W 2 m; H c.1.20 m; ?3 curved niches; 2 staircases (from floor pattern of orchestra).

Aulaeum: slot L 46, W 0.60 m; Dpth 3.8 m from orchestra level; 16 blocks pierced with pairs of holes (0.37 × 0.37 m) for masts.

Pulpitum: L 64.5, W 10, 12 m (14.00 m incl. *proscaenium* wall).

Hyposcaenium: L 56.50; W 6.25 m; divided into north and south section by transverse wall. The larger south section has row of pillars down middle to support planking. At south end an inclined platform for the machines (cf. Arausio) and staircase of 7 steps, ?Charonean staircase. Half-way along smaller and shallower north part is a moving stone with a circular cavity (Wuilleumier, 41).

Scaenae frons: 3 doors all framed by curved niches; *regia* niche: 18 × 7.50 m (door W 3.20 m); *hospitalia* niches: 11.60 × 5.80 m (doors W 2.75 m); *columnatio* 3 storeys with 114 columns in all; discovery of some larger cipollino and granite column shafts suggests larger 2-tier order in front of doorways.

Basilicas: south: 12.25 × 18.00 m; north: 12.00 × 18.00. Door to stage, W 2.10 m.

Postscaenium: wall W 1.55; originally H c.32 m.

Decoration: 2 fragmentary draped female statues and parts of cuirassed male statue, H c.2.50 m (cf. imperial statue in *scaenae frons* at Arausio); ?Apollo, bearded satyr, and numerous other fragments.

Remains: well-preserved substructures of cavea and footings of scene building.

Date: begun c.15 BC (Wuilleumier); early 1st cent. AD because of earlier structures under façade (Mandy); much rebuilt at time of Hadrian when large statue of him, identified by Quoniam and dated by him to AD 121, placed in *scaenae frons* (Wuilleumier); 2 periods of alterations in course of 1st cent. and 2nd cent. AD (Mandy).

Bibliography: P. Wuilleumier, *CAF* (Lyon, 1935), 9–47; *Les Fouilles de Fourvière* (Lyon, 1943); *Gallia*, 6 (1948), 225–7; *Fourvière à Lyon*, 27–44. Grenier, *Manuel*, 786–94. A. Audin, *Essai sur la topographie de Lugdunum* (Lyon, 1956); *Latomus*, 16/2 (1957), 225–31; *Rev. arch. de l'est et du Centre Est*, 8 (1957), 314–18; *Palladio*, 12 (1962), 1–10; *Gallia*, 25 (1967), 11–48; *Latomus*, 32/3 (1973), 560–6. A. Duceroy and A. Audin, *Gallia*, 18 (1960), 57–82. P. Quoniam, *Gallia*, 19 (1961), 433–7. B. Mandy *et al.*, *Dossiers*, 134 (1989), 30–5. Niffeler, *Röm. Lenzburg*, 136.

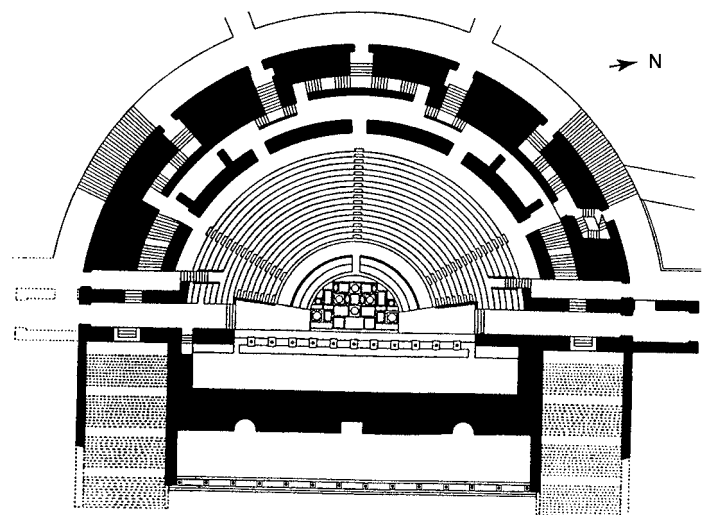
ODEUM (Plan 191)

Cavea: D 73 m, facing east; *ima cavea*: 16 rows in 4 unequal *cunei* (Wuilleumier); 2 *cunei* (Quoniam); separated from *summa cavea*, with 5 rows in 5 *cunei*, by a *praecinctio*: W 2.65 m.

Capacity: 3,600/4,500 (FS).

Substructures: cavea supported on radial vaults; pair of staircases (W 4.52 m) run around exterior of cavea and give access to 5 doorways which pierce outer cavea wall at different levels; outer pair and central one lead to top of *summa cavea*; other 2 to *praecinctio* at top of *ima cavea*.

Roof: between top row of seats and outside of building a mass of masonry (W 6.45 m) supported roof beams (Wuilleumier).



PLAN 191. Lugdunum, odeum

Aditus maximi: W 3.45 m, accessible from pair of broad staircases which run up to theatre past sides of scene building.

Orchestra: D 21 m paved with squares, circles, and lozenges in porphyry, breccia, grey granite, and coloured marble; surrounded by podium wall (D at wall 17.09 m); 2 steps for *bisellia* (inner D 12.20 m).

Proscaenium: W 1.10.

Aulaeum: slot L 32, W 0.90 m; Dpth 1.30 m; 11 mast holes.

Pulpitum: L 43.25, W 6.90 m (8.00 m incl. *proscaenium* wall).

Hyposcaenium: L 43.25 m; W 4.85 m.

Scaenae frons: rectilinear.

Basilicas: no side entrances to stage because of 2 staircases (W c.10.80 m) leading up to *aditus*.

Postscenium: behind *scaenae frons* a mass of masonry (W 5.40 m) 7 m above level of *porticus post scaenam*. There may have been *postscenium* passage in thickness of this masonry mass.

Porticus post scaenam: L 46.80 m; in west wall a curved central niche and rectangular lateral ones; west side (W 1.55) divided from eastern (W 4.35 m) by balustrade; both sides paved in mosaic; fragment of column suggests colonnade on east side.

Decoration: fragments of marble relief found in 1964 showing Dionysiac scenes of scrolls and vintaging putti belong to decoration of *proscaenium* wall.

Remains: well-preserved *cavea* and lower part of scene building.

Date: mid-2 cent. AD.

Bibliography: Willeumier, *Fourvière à Lyon*, 44–50. Grenier, *Manuel*, 794–8. Ducaroy, 'Le Rideau', 80–1. P. Quoniam, *Gallia*, 19 (1961), 433–7. A. Audin *et al.*, *Gallia*, 26 (1968), 43–54. Meinel, *Odeion*, 304–9. Niffeler, *Röm. Lenzburg*, 136.

LUTETIA PARISIORUM (Paris)

Location: Lutetia was capital of the Parisii; theatre in Rue Racine and another in Rue Monge.

THEATRE IN RUE RACINE (Plan 192)

Type: theatre of western Roman type (Duval); odeum (Meinel).

Cavea: D 71.80 m, facing north-north-east.

Substructures: built against slope; foundation (W 1.50 m) runs around *cavea* with remains of 3 trapezoidal piers (W 1.77 m on

outer face; 1.65 m on inner) 1.76 m apart on outside and 1.73 m on inside; outer faces adorned with pilasters (W 0.80 m); re-entrant walls between outer wall and concentric inner one must have contained staircases leading up to seats at top of *cavea*; 3 passages led through to *ima cavea*.

Aditus maximi: no certain evidence.

Orchestra: nothing known (except Vacquer's plan).

Scene building: Nothing known (except Vacquer's plan).

A column base (D 0.39 m) could come from scene or from *porticus* at top of *cavea*.

Remains: discovered (1861) and drawn by Vacquer (his reconstruction far from certain); some walling found between 1900 and 1911; only part of building known with certainty is portion of outer *cavea* wall on south side.

Date: end 1st/beginning 2nd cent. AD (coins of Nero and Vespasian).

Bibliography: F. G. De Pachtère, *Paris à l'époque gallo-romaine* (Paris, 1912), 66–8. L. Capitan, *CRAI* (1915), 195–203, 298–313. C. Picard, *Archaeology*, 3 (1950), 112–18. Grenier, *Manuel*, 815–18. Duval, *Paris*, 193–6. J.-P. Willemsne, in *Lutèce: Paris de César à Clovis* (Musée Carnavalet 3 mai 1984–printemps 1985), 166. Meinel, *Odeion*, 310–11. Niffeler, *Röm. Lenzburg*, 140.

THEATRE IN RUE MONGE (Plan 193)

Type: Gallo-Roman.

Cavea: D 130.50 m, facing east; *cavea* ? 2 *maeniana* with perhaps small *summa cavea* at top, c.35 rows of seats; seating ran around three-quarters of arena.

Substructures: built against slope, supplemented by an earth fill, contained by curved and radial vaulted corridors which gave access to seating; some fragments of engaged columns (D 0.58 m) with their pedestals probably came from façade, single storey of 41 arched bays (Formigé).

Aditus maximi: south: L 39.06 m; W 5.86, on west side 2 big semicircular buttresses; north: L 39.08; W 5.80 m; both closed off by grills which formed triple doorways, larger in middle, smaller ones each side.

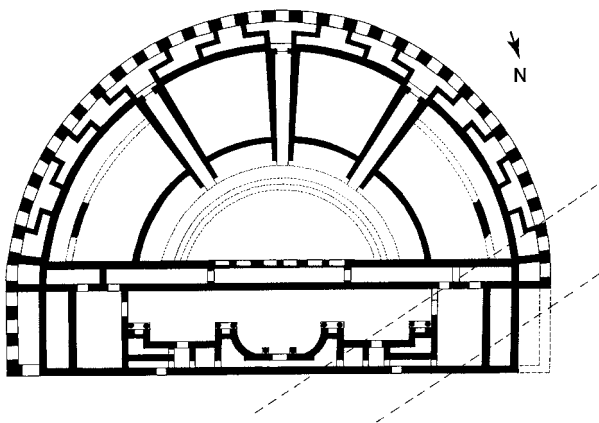
Arena: 52.36 × 45.82 m, cut 2.00 m into natural ground level; surrounded by podium wall (H 2.80 m; 2 small rooms opening on east and west sides of arena probably cult chambers, cf. Augustomagus Silvanectum (Senlis) (Duval); 2 on south side and one on north probably *carceres* (traces of thresholds for gates or grills).

Scene building: L 42 m, built at podium level; 9 alternately rectangular and semicircular niches; roofed (architectural elements and tiles found near by).

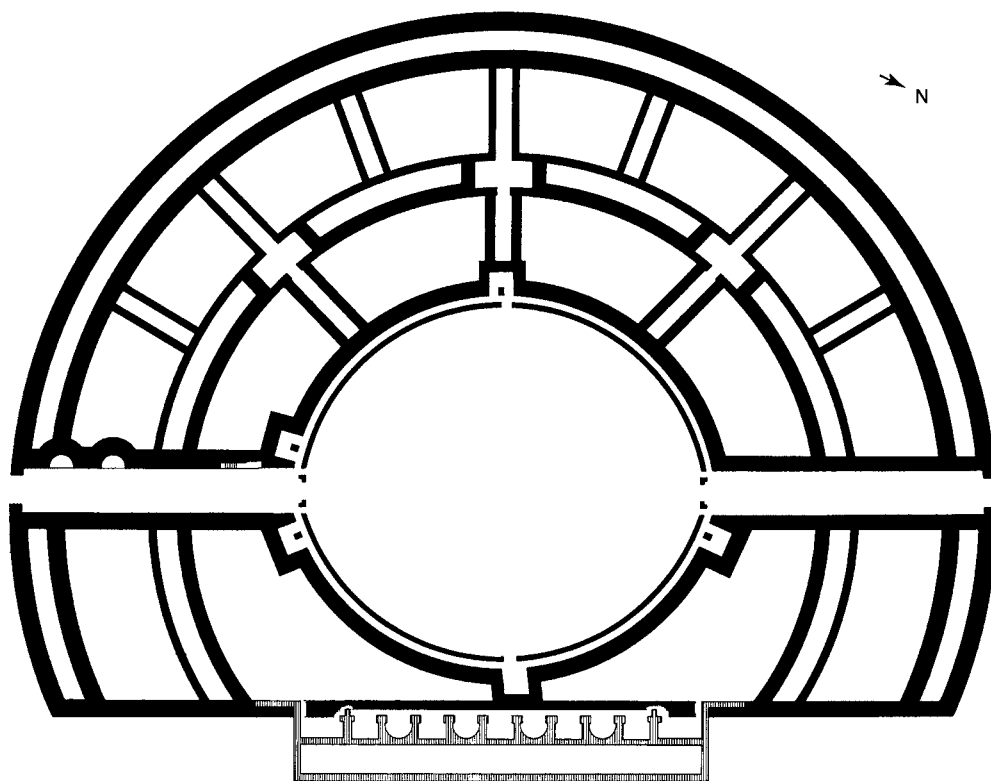
Remains: orchestra and some seating heavily rebuilt.

Date: end 1st/beginning 2nd cent. AD (no brick).

Bibliography: C. Normand, *Nouvelles antiquités gallo-romaines de Paris: Les Arènes de Lutèce et le premier théâtre parisien* (Paris, 1894). F. G. De Pachtère, *Paris à l'époque gallo-romaine* (Paris, 1912), 76–80. J.-C. Formigé and J. Formigé, *Les Arènes de Lutèce* (Commission du Vieux Paris, Annexe au procès-verbal de la séance du 12 janvier 1918). C. Jullian, *REA* (1920),



PLAN 192. Lutetia, Rue Racine theatre



PLAN 193. Lutetia, Rue Monge theatre

192–200. Grenier, *Manuel*, 899–903; CRAI (1957), 268–73. Duval, *Paris*, 180–93. P. Forni, in *Lutèce Paris de César à Clovis* (Musée Carnavalet 3 mai 1984–printemps 1985), 167–71. J.-P. Adam, *Dossiers*, 116 (1987), 60–2. Niffeler, *Röm. Lenzburg*, 139–40.

LYONS-LA-FORÊT (Eure) (Plan 194)

Location: in country area surrounded by forest, probably religious centre of the Veliocassi 28 km from Rotomagus (Rouen).

Cavea: D c.82 m, facing north-north-west.

Substructures: surrounded by curved wall with doorway (W 1.00 m) at its north-west end; and rectilinear wall (W 1.00 m) which after 10 m widens to 2 m.

Orchestra: D c.24 m (Dollfus); c.18–19 m (Dollfus's plan), paved in beaten earth.

Pulpitum: L 12.30; W 4.10 m (L c.9.5 m, according to plan). Max. pres. H 0.60 m.

Postscænium: c.2.00 m of *postscænium* wall uncovered; it runs perpendicular to outside rectilinear wall.

Remains: 49.50 m of rectilinear wall, 33 m of outer curved wall of cavea, scene, and much of orchestra uncovered.

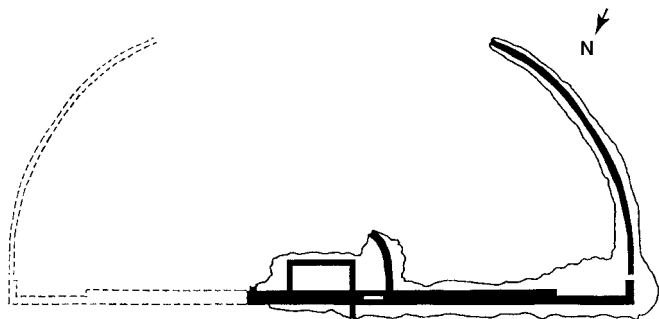
Date: Antonine.

Bibliography: M. de Brüard, *Gallia*, 24 (1966), 261–2; 26 (1968), 366; 28 (1970), 273; 30 (1972), 343–4; 32 (1974), 329–30. M. Mangard, *Gallia*, 34 (1976), 331–2; 36 (1978), 302. M.-A. Dollfus and A. Guyot, *Ann. Norm.* 18 (1968), 283–300; M.-A. Dollfus, *BAnt. Fr.* (1970), 109–19. Niffeler, *Röm. Lenzburg*, 136–7.

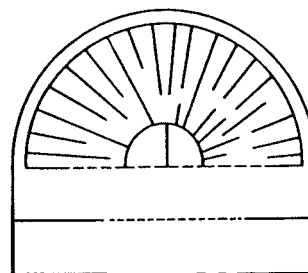
MARRAY-SUR-GUILLEVILLE (Eure-et-Loire) (Plan 195)

Location: town of the Carnutes.

Cavea: D c.40 m.



PLAN 194. Lyons-la-Forêt, theatre



PLAN 195. Marray, theatre

Substructures: supported on radial walls with a passageway around top.

Orchestra: D c.10 m.

Remains: revealed by aerial photography.

Bibliography: Niffeler, *Röm. Lenzburg*, 149. Harmand, 'Vie monumentale', 400–1.

MAUVES (Loire-Maritime = Loire-Atlantique)

Location: in a religious centre of the Namnetes on banks of Loire; temple, theatre, and baths 15 km from Condevicum (Nantes).

Cavea: D 54 m, facing north; exceeds semicircle.

Substructures: built against hillside, cavea surrounded by exterior wall (W 1.00 m) and concentric wall (W 0.90 m) 3.50 m away; walling not curved but composed of c.20 polygonal sections, cf. Silva Martis (Coussol); seating, probably of wood, rested directly on hillside.

Remains: built over.

Date: 1st cent. AD (*petit appareil*).

Bibliography: L. Maître, *Les Villes disparues de la Loire-Inférieure: Mauves* (Nantes, 1887); *Géogr. Loire-Inf.* 45–6. Grenier, *Manuel*, 970–1. Niffeler, *Röm. Lenzburg*, 137.

MEDIOLANUM AULERCORUM (Evreux, Eure)

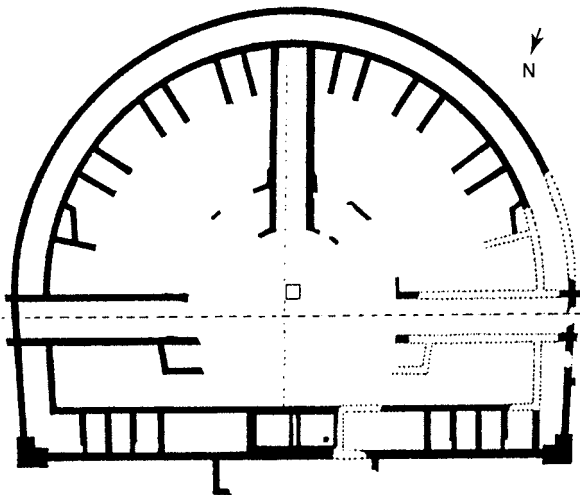
(Plan 196)

Location: religious capital of the Aulerci Ebuovices, made into a Roman administrative capital in later 1st cent. AD at time of fall of Gisacum (Vieil Evreux); a flourishing city in 2nd/3rd cent. AD.

Type: Gallo-Roman.

Cavea: D 75 m, facing north-north-west; semicircular up to *aditus maximi*; prolonged beyond semicircle.

Substructures: outer curved wall (W 1.30 m) and concentric wall (W 1.10 m) form curved passage (W 3.30 m); abutting it pairs of radial walls with ?staircases leading up to seats. In middle of cavea pair of thicker walls enclose radial passage (W c.4 m)



PLAN 196. Mediolanum Aulercorum, theatre

running from annular passage to orchestra (c.12 m lower than top of cavea); seats rested on earth embankment (Grenier).

Aditus maximi: W c.4.7 m.

Orchestra: D 24 m.

Scene building: arrangements unclear.

Remains: excavated in 1843, later destroyed by owner of property.

Date: Claudian, if an inscription found near by belongs to theatre, but probably later.

Inscriptions: *CIL* 13. 3200.

Bibliography: A. Chassant, *Antiquités gallo-romains des Ébuoviques d'après les recherches et fouilles dirigées par M. Théodose Bonnin* (Paris, 1860), pls. v–vii. L. Couil, *Archéologie gauloise, gallo-romaine, franque et carolingienne du département de l'Eure, arrondissement d'Evreux*, 4 (1921), 83–6. J. Mathière, *La Civitas des Aulerci Ebuovices* (Evreux, 1925), 138–42. Grenier, *Manuel*, 950–4. Varoqueaux, *Normandie*, 31–2. Niffeler, *Röm. Lenzburg*, 134.

MEYZIEU (Rhône)

Location: town of the Allobroges.

Type: Gallo-Roman.

Remains: revealed by aerial photography.

Bibliography: Landes, 'Atlas', 61.

MIREBEAU (Côte-d'Or)

Location: town of the Aedui; theatre identified 1,500 m north-west of camp of 8th Legion, on low rise commanding right bank of river Bèze; remains of temple of Gallo-Roman type axially opposite it.

Inscriptions: inscription mentions restoration of *proscenium* by a certain Attia Sacrata: 'Attia Sacrata | C f proscenium | vetustate corruptum | de suo restituit.' *CIL* 13. 5614 (see *CIL* 13. 5684, for name Attius at Langres).

Bibliography: Caumont, *Cours*, 3. 450. Grenier, *Manuel*, 846. R. Goguy, in Landes, *Spectacula*, 2. 45, 50.

NEUNG-SUR-BEUVRON (Loir-et-Cher) (Plan 197)

Location: a rural sanctuary on frontier between Carnutes and Bituriges; theatre found in a bank of sand near river Néant or Nant; south-east of theatre is a spring and c.200 m to the north-east was a temple.

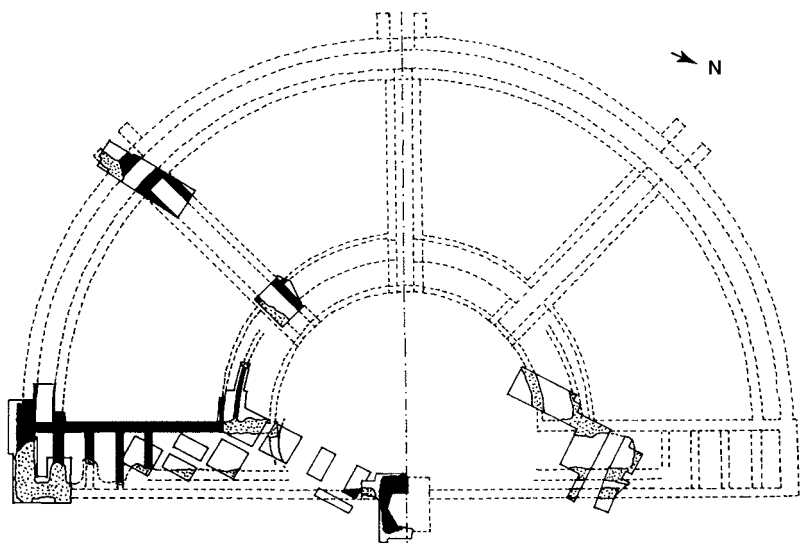
Cavea: D c.100 m, facing east.

Substructures: built on a flat site; cavea supported on an *aggestus* of sand; a pair of concentric walls (H c.9.00 m) ran around top of cavea forming a vaulted passageway which ran round to ends of cavea. 3 radial vaulted passageways ran from curved passageway under seating to a *praecinctio* near bottom of cavea; seating of wood (many nails found).

Orchestra: D 33 m, surrounded by wall (H c.1.00 m).

Scene building: at ends of cavea 2 parallel rectilinear walls joined by walls perpendicular to them; opposite orchestra remains of stage or scene building (7 × 6 m); column fragment found (D 0.36 m).

Remains: 27-m-long stretch of rectilinear wall, part of one of radial passageways and part of scene building uncovered.



PLAN 197. Neung-sur-Beuvron, theatre

Date: late 1st/early 2nd cent. AD; destroyed end 3rd cent. AD.

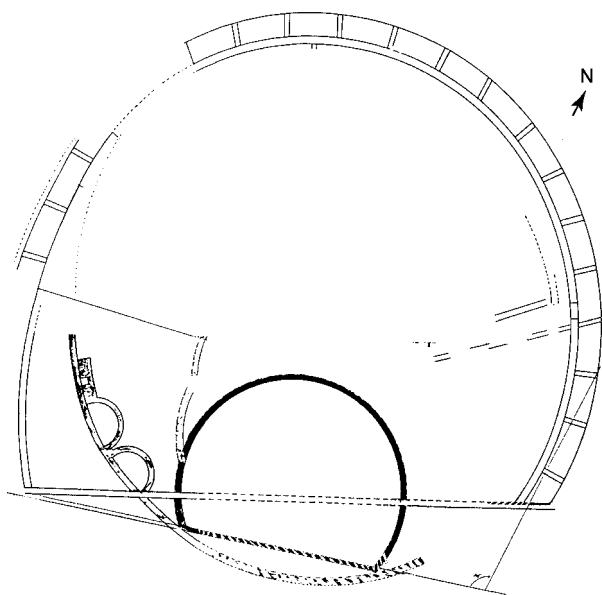
Bibliography: Y. de Kisch, *Gallia*, 38 (1980), 335. H. Delétang, *Archéologia*, 140 (1980), 40–7; *RACentre*, 27/2 (1988), 143–204; *Dossiers*, 134 (1989), 73–6; in Landes, *Spectacula*, 2, 37–40. Niffeler, *Röm. Lenzburg*, 139.

NOVIODUNUM DIABLINTUM (Jublains, Mayenne)
(Plan 198)

Location: capital of the Diablintes.

Type: Gallo-Roman.

Cavea: D 79 m, facing south-south-east; exceeds semicircle; closed by rectilinear wall. Note that the plan is a mirror image of the aerial photo in Debien. It is difficult to know



PLAN 198. Noviodunum Diablintum, theatre

which is the right way round because the north point on the plan is back to front, while the numbering is the right way round.

Substructures: earlier theatre on same site; second theatre built against slope; cavea surrounded by double wall, inner thicker than outer; transverse walls linked them to form compartments, probably filled with earth; many tiles and 2 columns with bases (D 0.40 m) found at base of curved wall, ?from gallery running around top of cavea (Grenier). Seats laid upon bed of compressed sand.

Orchestra: only orchestra (D c.29 m) of first theatre survives; second not known.

Remains: first theatre seems to have been replaced by an amphitheatre (68 × 62 m) with oval outer wall strengthened by semicircular buttresses; amphitheatre replaced by second theatre (cf. Augusta Raurica).

Date: first theatre 1st cent. AD; second theatre after AD 150.

Bibliography: Caumont, *Abécédaire*, 238. E. Laurain, *Les Ruines gallo-romaines de Jublains* (Laval, 1928), 62–5. Grenier, *Manuel*, 964–6. Niffeler, *Röm. Lenzburg*, 134–5. B. Debien, *Dossiers*, 134 (1989), 82–3.

NOVIOMAGUS LEXOVIORUM (Lisieux, Calvados)
(Plan 199)

Location: capital of the Lexovii.

Type: Gallo-Roman.

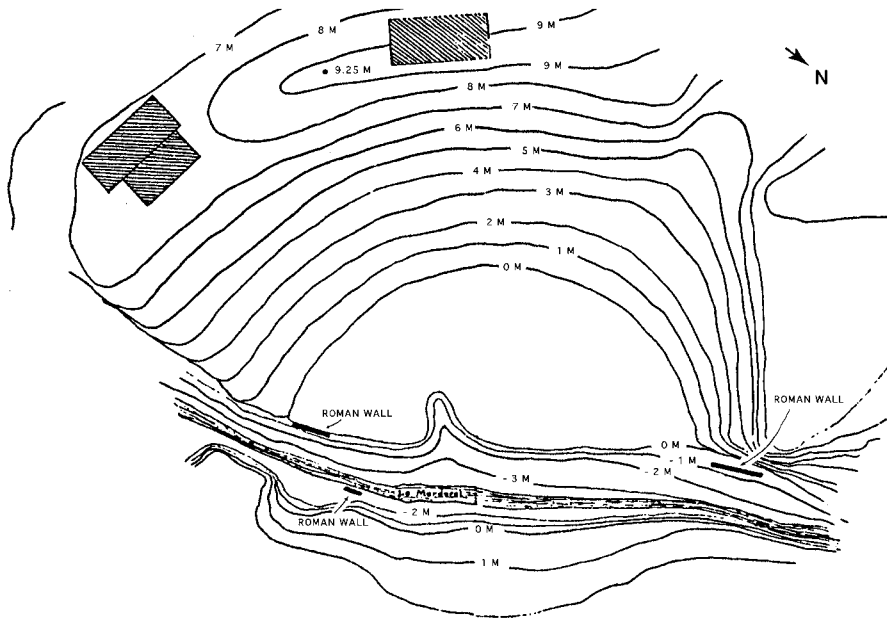
Cavea: D c.90 m, facing east.

Substructures: cavea max. H 9.25 m; considerable amount of masonry needed at sides of cavea to maintain this level, this may explain vaulted arcades visible in 18th cent. (Hubert) and 19th cent. (Caumont).

Arena: elliptical in shape; a stream, canalized in antiquity, cuts arena into two.

Scene building: probably to be found on east bank of stream.

Remains: outline of cavea and arena.



PLAN 199. Noviomagus
Lexoviorum, theatre

Date: 2nd cent. AD (*petit appareil* and brick).

Bibliography: for Hubert, see Mongez, *Mém. Ac. Inscr.* 5 (1811), 72. Caumont, *Cours*, 3, 442–5. R. Lantier, *BAC* (1911), 332–4. G. A. Simon, *RA* 30 (1929), 334–5. Varoqueaux, *Normandie*, 15–19. Niffeler, *Röm. Lenzburg*, 135–6.

OISSEAU-LE-PETIT (Sarthe)

Location: town of the Auleri Cennomanni 40 km from Subdinum (Le Mans).

Type: unknown.

Remains: revealed by aerial photography.

Bibliography: G. Audin, *Gallia*, 38 (1980), 391. Niffeler, *Röm. Lenzburg*, 149.

OUZOUER-LE-MARCHÉ, TOUVINOT (Loir-et-Cher)

Location: town of the Carnutes.

Cavea: D c.40 m.

Remains: revealed by aerial photography.

Bibliography: Harmand, 'Vie monumentale', 400–1. Niffeler, *Röm. Lenzburg*, 149.

PÉCY, LE CHAFFOUR (Seine-et-Marne)

Location: a *concliabulum* of the Senones.

Type: Gallo-Roman.

Cavea: D 70 m.

Remains: revealed by aerial photography.

Bibliography: Landes, 'Atlas', 62.

PETROMANTALUM (Genainville,
Seine-et-Oise = Val-d'Oise) (Plan 200)

Location: a *concliabulum* of the Velioicassi 60 km from Rotomagus (Rouen); temple inside large rectangular enclosure associated with theatre.

Cavea: D c.115 m, facing north; exceeds semicircle.

Substructures: built against slope; stone seating.

Orchestra: exceeds semicircle.

Scene building: excavations (1976–8) revealed some sculpted decoration of scene, pilaster capital, and pilaster adorned with scrolls; further excavations (1981) revealed rooms east of *scena*.

Remains: outline of cavea and parts of scene building.

Bibliography: G. Matherat, *Gallia*, 7 (1949), 111. M. Fleury, *Gallia*, 25 (1967), 219; 28 (1970), 246; 37 (1979), 345–6; 39 (1981), 295; 41 (1983), 269–71. P.-H. Mitard, *Forum*, 2 (1972), 20–8. Niffeler, *Röm. Lenzburg*, 134.

PISTIS (Pîtres, Eure) (Plan 201)

Location: town of the Velioicassi; theatre found in place called 'Cateliers' 16 km from Rotomagus (Rouen).

Cavea: D 89 m (Varoqueaux); 85 m (Coutil); 80–90 m (Niffeler), facing south-west.

Substructures: 3.00 m from curved outer wall (W 2.00 m) second wall (W 1.35–1.50 m); third wall, close to second, breaks off to make way for *vomitorium*; fourth wall, 10 m from second wall.

Remains: reburied.

Bibliography: L. Coutil, *BAC* (1901), 221–3; *BMon.* (1901), 434–56. Varoqueaux, *Normandie*, 37–8. Niffeler, *Röm. Lenzburg*, 140.

PLOUNÉVENTER, KERILLEN (Finistère)

Location: town of the Osismi.

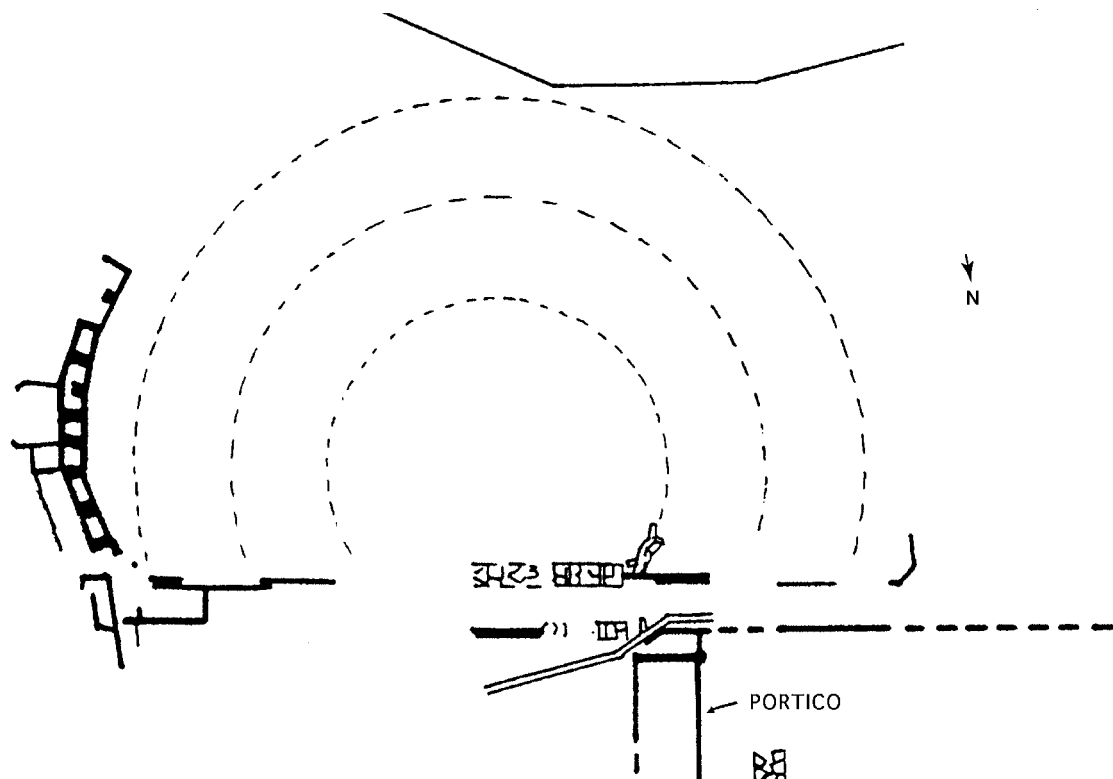
Cavea: D c.60 m, facing south.

Substructures: large hemicycle; looks like a theatre.

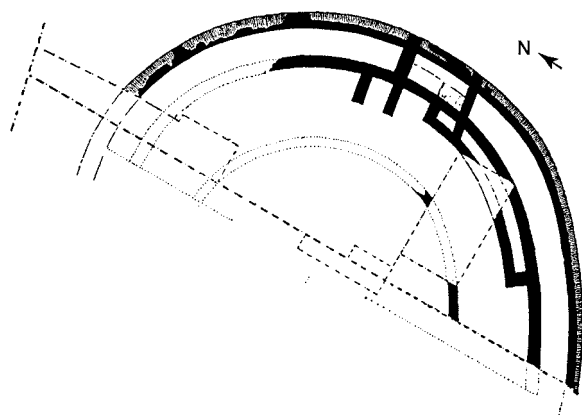
Scene building: wall of *petit appareil* found with a triple row of bricks where scene building to be expected.

Remains: outer wall visible; rest reburied.

Date: first half 2nd cent. AD (bricks).



PLAN 200. Petromantalum, theatre



PLAN 201. Pistis, theatre

Bibliography: J. Bousquet, *Gallia*, 21 (1963), 429–30. R. Sanquer, *Gallia*, 33 (1975), 353; *Bull. Soc. Arch. du Finistère* (1975), 84. Niffeler, *Röm. Lenzburg*, 135.

RONCHEROLLES-EN-BRAY, LIFFREMONT, NR.

FORGES-LES-EAUX, (Seine-Inférieure = Seine-Maritime)

Location: in a *conciliabulum* of the Velioicassi 34 km from Rotomagus (Rouen); in a wood at border of territories of the Caleti and the Bellovacii; nearby an altar with reliefs of Venus, Hercules, and Mars; no temple found.

Cavea: D 44 m, facing ?

Scene building: scene building discovered; no details given.

Remains: only general shape now visible.

Bibliography: Cochet, *Seine-Inf.* (1871), 202–3. anon. *Archéologia*, 48 (1972), 73. Niffeler, *Röm. Lenzburg*, 141.

ROTOMAGUS (Rouen, Seine-Inférieure = Seine-Maritime)
Location: capital of the Velioicassi; theatre detected in Roman grid-plan in Place Saint-Armand.

Cavea: D c.75 m, facing north.

Remains: only outline survives.

Bibliography: Varoqueaux, *Normandie*, 49–52. B. Gauthiez, *Ann. Norm.* 32 (1982), 343–6. P. Halbout *et al.*, *Rouen gallo-romain: Fouilles et recherches archéologiques* (Musée des Beaux-Arts de Rouen, 24 Sept.–30 Nov. 1982), 9. Niffeler, *Röm. Lenzburg*, 141.

SAINT-ANDRÉ-SUR-CAILLY, BOULEVEY

(Seine-Inférieure = Seine-Maritime) (Plan 202)

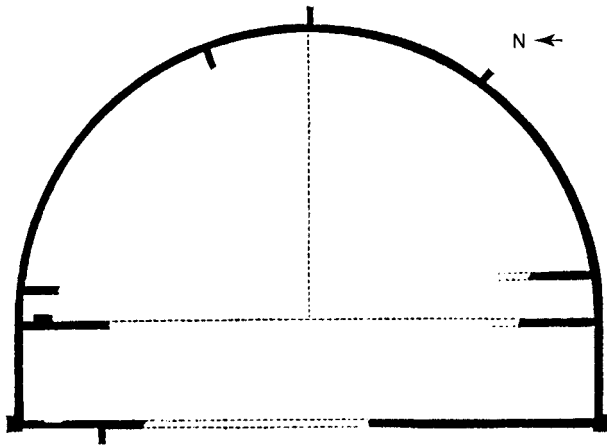
Location: a *conciliabulum* of the Velioicassi 16 km from Rotomagus (Rouen).

Cavea: D 79 m, facing west.

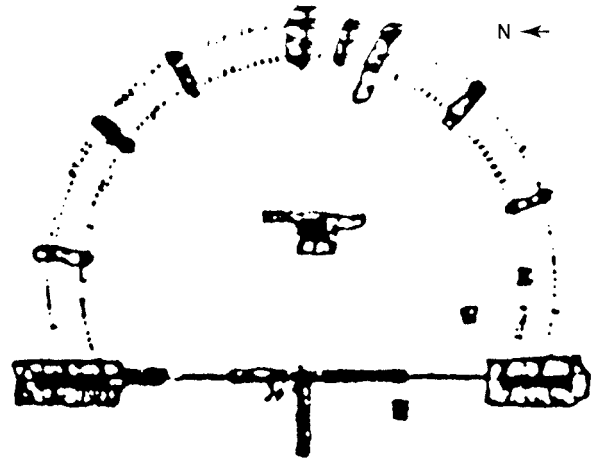
Substructures: built against hillside; cavea (interior never excavated) surrounded by curved wall (W 1–1.50 m); ends of pair of *aditus maximi* on diameter line of cavea and rectangular wall outlining scene building shown in Cochet's plan. Similar layout at Gisacum and Mediolanum Aulercorum.

Remains: outline visible.

Bibliography: Cochet, *Seine-Inf.* (1866), 200; *Bulletin de la Commission des Antiquités de la Seine-Inférieure*, 2 (1870–2), 49–50, 73–5, 141, 149–50, 208–9; *Seine-Inf.* (1871), 430. Varoqueaux, *Normandie*, 47–8. Niffeler, *Röm. Lenzburg*, 142.



PLAN 202. Saint-André-sur-Cailly, theatre



PLAN 203. Silva Martis, theatre

SAINTE-GEMMES-SUR-LOIRE (Maine-et-Loire)

Location: at a place called Châteliens-de-Frémyr, near Sainte-Gemmes is a *conciliabulum* of the Andecavi 4 km from Juliomagus (Angers) which contains bath building and theatre.

Cavea: D 87 m, facing ?

Substructures: outer wall supported by semicircular buttresses.

Remains: buried.

Bibliography: G. de Cougny, *BMon.* 40 (1874), 384–5. Grenier, *Manuel*, 878–9. Niffeler, *Röm. Lenzburg*, 143.

SENAN (Yonne)

Location: a *conciliabulum* of the ?Senones.

Cavea: D 60 m, facing north.

Substructures: cavea surrounded by pair of curved walls which become straight and run in direction of rectilinear wall perpendicular to them. Outer curved wall much thicker than inner one and buttressed; 2 openings in outer wall (W c.2.5) at about 45° give access to pair of radial passages which run down to semicircular passage (W c.2.00 m) around rim of orchestra.

Orchestra: D c.24 m, prolonged 18 m to north by 2 parallel walls which join rectilinear wall.

Remains: revealed by aerial photography.

Bibliography: H. Gaillard de Semainville, *Gallia*, 43 (1985), 278. A. Heurtaux and D. Pernigot, *Archéologia*, 202 (1985), 10–12. Niffeler, *Röm. Lenzburg*, 150.

SILVA MARTIS (Petit-Mars, Coussol, Loire-Inférieure = Loire Atlantique) (Plan 203)

Location: sanctuary of the Namnetes 20 km from Condevicium (Nantes).

Type: theatre of Gallo-Roman type.

Cavea: D 73.80 m, facing west; exceeds semicircle.

Substructures: 2 curved outer walls (W 0.90 m and 0.70 m) 4.20 m apart, run around cavea; rectilinear wall 0.60 m thick; in middle of enclosure walls of cavea was a big rectangular piece of masonry (4.60 × 3.80 m) not exactly in middle, but 3 m 'to the left' (Maître), perhaps altar base or *tribunal* (Grenier).

Remains: as well as theatre, Maître describes curved building 500 m to west (173 × 223 m); latter an unlikely shape for a circus (Maître) and too large for a theatre.

Date: 1st cent. AD (*petit appareil*).

Bibliography: L. Maître, *Bull. Commiss. hist. et arch. Mayenne*, 4 (1884), 57–9; *BAC* (1885), 5–6, 58; (1886), 3; *Géogr. Loire-Inf.* 2–10. Grenier, *Manuel*, 967–9. Niffeler, *Röm. Lenzburg*, 140.

SOUZY-LA-BRICHE (Essonne)

Location: a *conciliabulum* of the Carnutes.

Remains: revealed by aerial photography.

Bibliography: D. Jalmain, *La Vision aérienne au service de l'Histoire* (Louville, 1987), pl. 15. Harmand, 'Vie monumentale', 406.

VERDES (Loir-et-Cher)

Type: theatre and associated temple.

Remains: revealed by aerial photography.

Bibliography: G. C. Picard, *Gallia*, 30 (1972), 330–1.

VILLANODUNUM (Triguères, Loiret) (Plan 204)

Location: near an *oppidum* of the Senones 33 km from Agedincum Senonum (Sens); sanctuary opposite and baths near by.

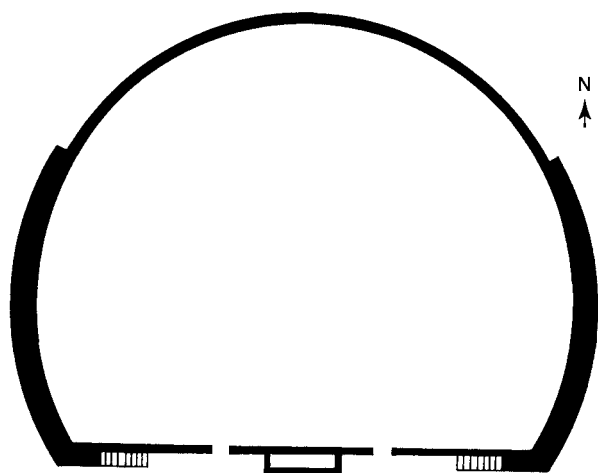
Cavea: D 71.60 m, facing south; exceeds semicircle.

Substructures: built against slight slope, enclosed within curved wall (W 3 m); at top of slope width reduced to 1.30 m; at top remains of staircases descending between what must have been the seats (Grenier); not marked on plan.

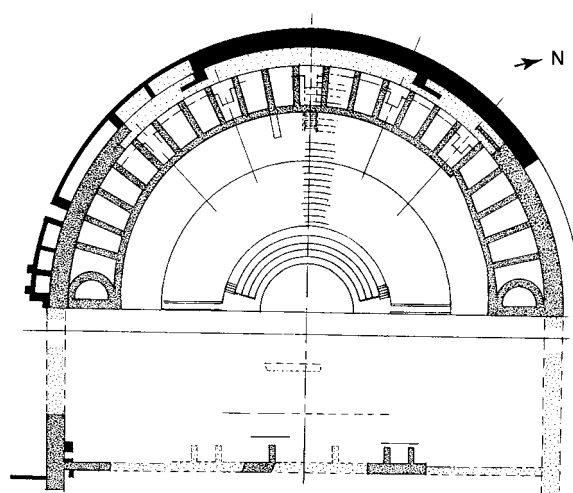
Scene building: small scene building (L 10.40 m; W 2.75 m) south of rectilinear wall (L c.60 m); doorways (W 2.70 m) each side leading into orchestra; beyond them wall becomes thicker and staircases lead up to seats; wooden stage erected in orchestra (Grenier).

Date: 2nd cent. AD (*petit appareil* and brick).

Bibliography: F. Dupuis, *Mém. soc. arch. de l'Orléanais*, 4 (1857), 390. A. de Caumont, *BMon.* 25 (1859), 41–5; 29 (1863), 402–8; *Abécédaire*, 159. Grenier, *Manuel*, 944–6. Dumasy, 'Théâtres ruraux', 203. Niffeler, *Röm. Lenzburg*, 146.



PLAN 204. Villanodunum, theatre



PLAN 205. Alba Augusta Helviorum, theatre

Note

A circular building was found at Subdinum (Le Mans, Sarthe) in 1792. The engineer Daudin made a plan of it from memory (1809). (Caumont, *Abécédaire*, 357. R. Triger, *Rev. hist. et arch. du Maine*, 63 (1908), 92.) It was thought to be a theatre by Grenier (Grenier, *Manuel*, 847–9), but it is perhaps a circular amphitheatre, cf. Lucus Feroniae (Golvin, *Amphithéâtre*, 168). It was 109.79 m in diameter and the plan shows free-standing piers around outside, presumably supporting arcade; within radial walls with staircases between, and an inner curved wall; there were probably more seats below this level, supported on further radial walls. The arena was 79.86 m in diameter.

NARBONENSIS

ALBA AUGUSTA HELVIORUM (Ardèche)
(Plan 205, Pl. 65)

Location: 300–400 m from centre of capital of the Helvii.

Type: Gallo-Roman; later altered to theatre of western Roman type.

Cavea: first theatre with irregular cavea (D c.50 m); second and third (D 73 m), facing east.

Substructures: excavated in hollow, lower cavea on mass of masonry; upper on 3 concentric walls with curved buttresses at ends; 5 entrances from outer cavea wall.

Orchestra: D c.22.50 m, surrounded by passageway (D c.19.5 m) and 3 steps and foot-rest for the *bisellia* (D c.12.3 m).

Scene building: washed away by stream?

Porticus post scaenam: L 7.13 m; opens onto courtyard (68.52 × 22.80 m) c.4 m above orchestra level; courtyard accessible from south by door (W 3.60 m), flanked to east by 7 small rooms, built against south wall of courtyard.

Remains: lowest seats, upper substructures, part of orchestra and *balteus* wall, traces of scene building.

Date: 1st cent. AD (*petit appareil*) (Grenier); Augustan, completed 2nd cent. AD by addition of *porticus* and courtyard (Leglay); Tiberian (André).

Bibliography: J. Sautel, *Gallia*, 6 (1948), 216–18; 12 (1954), 452–3. M. Leglay, *Gallia*, 24 (1966), 523; 29 (1971), 439–40; 31 (1973), 537–9. J.-P. Boucher, *Gallia*, 35 (1977), 474. Grenier, *Manuel*, 830–1. M. Leglay, *CRAI* (1964), 401–15. M. Leglay and S. Tournenc, in *Hommages à Marcel Renard*, 3 (Collection Latomus, 103; Brussels, 1969), 346–59. R. Lauxerois, *Le Bas Vivarais à l'Époque Romaine: Recherches sur la Cité d'Alba* (RANarb. suppl. 9; Paris, 1983), 146–7. Niffeler, *Röm. Lenzburg*, 126. P. André, *Gallia*, 43 (1985), 38.

ANTIPOLIS (Antibes, Alpes-Maritimes) (Plan 206)

Location: colony of Massilia or Phocaea; given *ius Latii* by the Romans; theatre in south-west corner of town.

Type: probably western Roman.

Cavea: elliptical (D 72 m), facing east.

Substructures: *ima cavea* robbed away, except for wall B–B₁; around it an annular passage (W 2.10 m) with inner wall (B–E) W 1.20, H 4.90 m, and outer wall (V–C) H 4.20 m, running under middle of cavea, with probably *praecinctio* above; around run radial walls (W 1.50, L 9.00 m; H 4.90–7.50 m) supporting *summa cavea*.

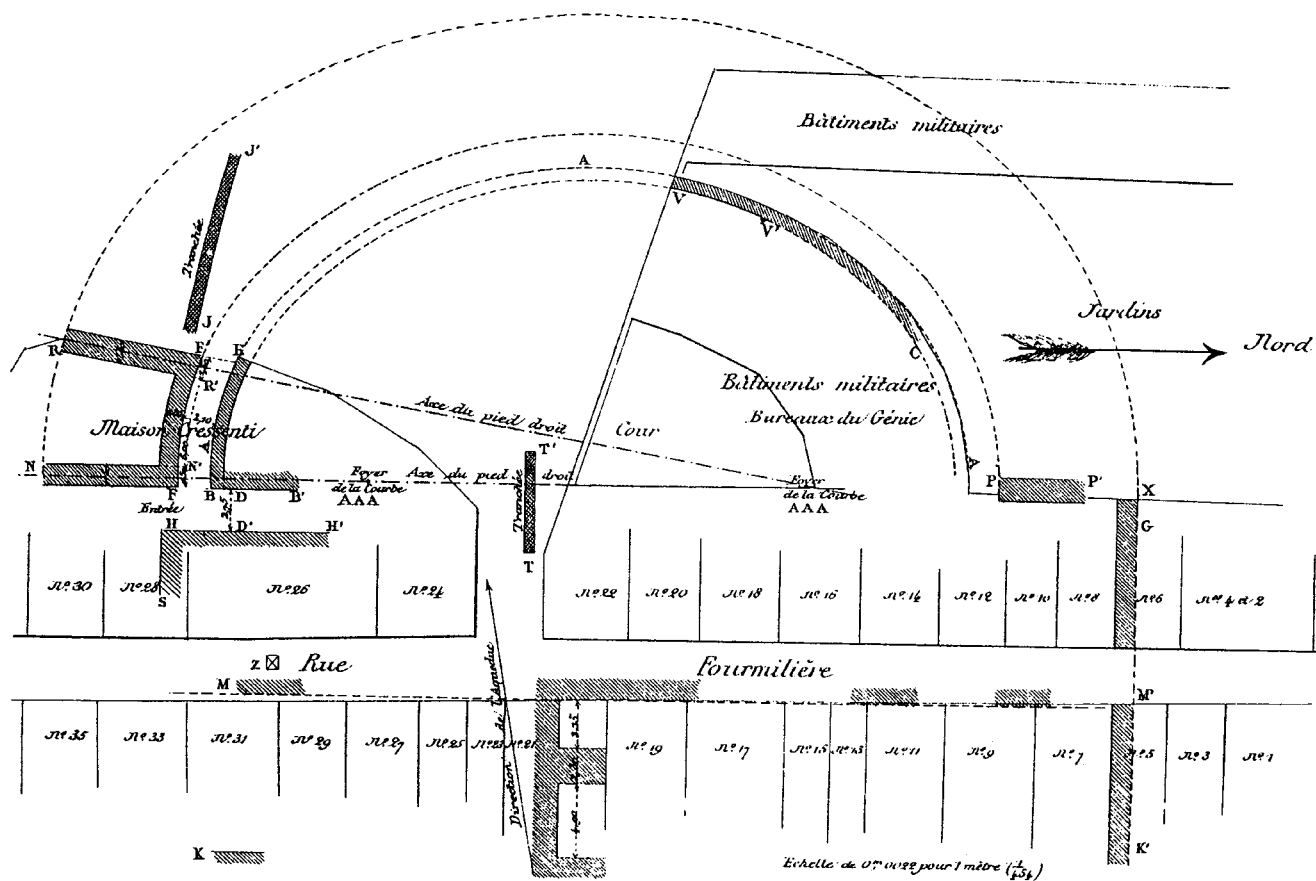
Aditus maximi: vaulted (W 2.75 m).

Orchestra: elliptical (D 21 m).

Pulpitum: L ?42 m; W ?11 m.

Remains: theatre demolished (in 1592); amphitheatre demolished (in 1691); remains of ?theatre or ?amphitheatre, drawn by Jean Arazi (in 1708); excavation of radial and concentric walls under Maison Cressenti, and walls below *scaenae frons* and *porticus post scaenam* (in 1886).

Inscriptions: a 12-year-old boy called Septentrion danced for 2 days in theatre at Antipolis (*CIL* 12. 188). See also *CIL* 12. 190; *AEpigr.* (1959), 139 ('opus the[atru]').



PLAN 206. Antipolis, theatre (1 : 500)

Bibliography: H. Bazin, *RA* (1887), 129–38. Grenier, *Manuel*, 844. P.-A. Fevrier, *Gallia*, 17 (1959), 21. A. Rouselle, *RANarb.* 9 (1976), 143–54.

APTA JULIA (Apt, Vaucluse) (Plan 207)

Location: north of forum, facing *decumanus*, aligned to town grid.

Type: western Roman.

Cavea: D 90 m, facing south; *ima cavea*, ?13 rows (28–30 rows in whole cavea); *praecinctio*: W 2.35 m.

Substructures: *ima cavea* on masonry, surrounded by vaulted annular passage under *praecinctio*, with ? *vomitoria* to seats; *media* on rubble, *summa* on radial vaults.

Orchestra: D 26.3 m, surrounded by wall; one surviving step for *bisellia*, W c.1 m.

Basilicas: east basilica: part of east wall with door (W 4.75 m). 3 openings in south wall (W 1.90) separated by masonry piers (W 1.75 m).

Remains: part of *ima cavea* and drain around orchestra found under museum; east basilica in Rue Sainte-Delphine.

Date: Augustan?

Bibliography: F. Salviat, *Gallia*, 25 (1967), 373. G. Barroul and A. Dumoulin, *RANarb.* 1 (1968), 159–200.

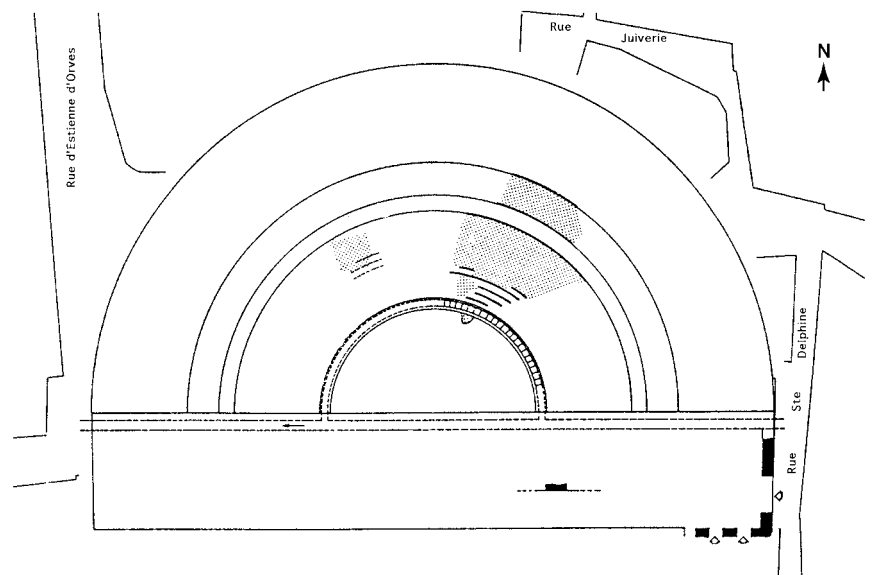
ARAUSIO (Orange, Vaucluse) (Plan 208, Figs. 22, 28, Pls. 66–71)

Location: centre of confederation of the Cavares, most powerful tribe of south-east Gaul, a colony with Roman rights (c.35 BC); theatre built against capitolium hill (Saint-Eutrope) facing and aligned to *decumanus*. To west temple of imperial cult in large hemicycle.

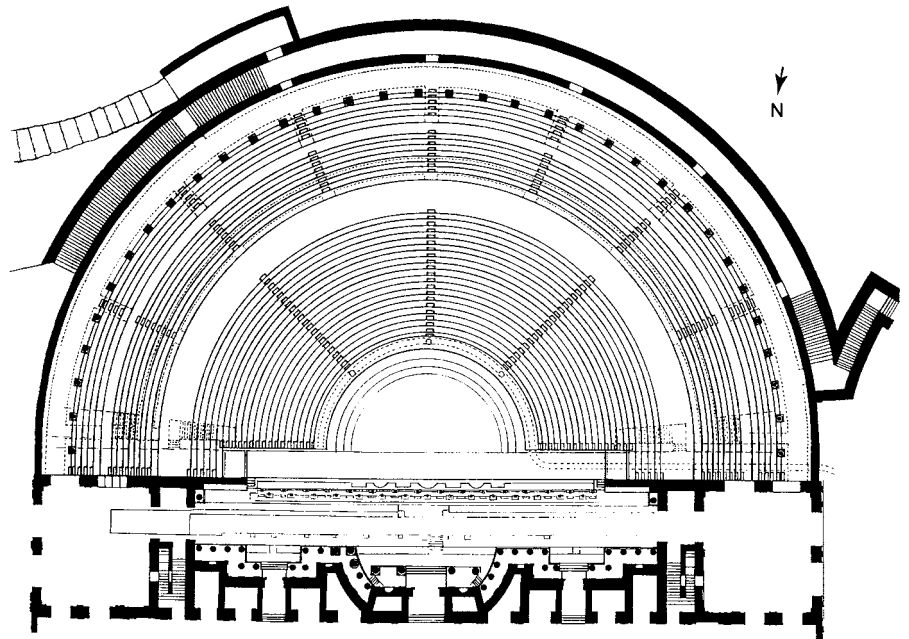
Cavea: D 103.63 m, facing north-north-west. *ima cavea*: 20 rows (0.44 × 0.80 m) in 4 *cunei*; *media cavea*: 8 rows (0.44 × 0.72 m) in 8 *cunei*; *summa cavea*: 3 rows in 8 *cunei*. Lower *praecinctio*: W 4.17 m with podium (H 2.59 m); upper *praecinctio*: W 1.40 m with podium (H 2.85 m). *Porticus* W 3.79 m with columns of lower D 0.504 m; outer passage W 3.02 m.

Capacity: 5,850/7,300 (FS).

Substructures: central part of cavea rests against hill; outer edges on radial vaults. 2 staircases next to *aditus maximi* lead up to vaulted annular passage (W 2.30 m, H 2.95 m) under *media cavea*, with 8 doorways into lower *praecinctio*. At sides of cavea external staircases give access to *media cavea* from upper annular passage (W 2.64 m, H 5.10 m) leading to upper *praecinctio*. At top of staircases 5 doorways in outer passage communicate with *porticus* and *summa cavea*.



PLAN 207. Apta Julia, theatre



PLAN 208. Arausio, theatre

Vela: in upper 2 zones of *postscaenium* wall 43 corbels support *vela* masts; only 6 at each end of upper row perforated for use.

Aditus maximi: 3.30 m wide; *tribunalia* accessible from staircases in south *aditus* walls.

Orchestra: D 29.90 m, surrounded by 3 steps for *bisellia*, paved in violet breccia (inner D 19.64 m).

Proscenium: W 0.91, H 1.35 m; 3 curved, 4 rectangular niches, decorated by colonnettes (D 0.12 m), 2 staircases.

Aulaeum: slot (L 44.50, W 1.95 m); 16 mast holes alternating with 15 behind; 1.99 m deeper than orchestra level.

Pulpitum: L 61.07, W 7.00, 9.50 m (10.41 m incl. *proscenium* wall).

Hyposcaenium: L 60.5 m, W 2.25 m; 2.40 m deeper than orchestra level. Just east of *regia* niche a rectangular stone with a groove in it—for a trap-door? (Formigé).

Scaenae frons: *regia* (door W 3.42 m) in semicircular niche with projecting block framed by pairs of large columns; above, large niche holds statue of Augustus (H 3.35 m) similarly framed; remainder in 3 storeys with *hospitalia* (doors W 2.42 m) in shallow rectangular niches; *columnnatio*: H 24.64 m, 3 storeys at sides, 2 storeys in centre (Corinthian order). Above 19 beam slots to hold upper and lower timbers of roof (W 1.2–1.3, H 3.5–4.0, Dpth 0.7 m).

Basilicas: 15.09 × 16.60 m; doors to stage W 4.2 m.

Postscænium: 8 irregular rooms; at each end staircases to upper storeys of scene building. Wall preserved to full height (36.82 m.); divided into 5 zones by cornices; lowest with 14 arches, and 3 square-headed doorways corresponding to those of *scaenae frons*; corbels for *vela* masts in upper 2 zones.

Porticus post scaenam: W c.9 m, beam holes for roof visible in *postscænium* wall.

Decoration: marble reliefs found in Rue de la République (1949–51) probably from *proscænium*; 4 friezes: Centaurs, Victories, an Amazonomachy and scenes from life of Dionysus. C. Picard, *RA Centre*, 4 (1965), 3–19. N. and M. Janon and M. Kilmer, in Landes, *Spectacula*, 2. 149–62.

Remains: substructure of *cavea* with reconstructed seats; scene building virtually complete with cuttings and some remains of *columnatio*.

Date: late Augustan, restored 2nd cent. AD (Picard, *REL* 52; 1974): capitals of *scaenae frons* mid-Augustan (Heilmeyer); *proscænium* reliefs Hadrianic.

Inscriptions: *CIL* 12. 1241–2. Formigé, ‘Remarques’, 709.

Bibliography: Wieseler, *Theatergebäude*, 22–3, 25. Caristie, *Mon. d’Orange*. A. de Caumont, *BMon.* 28 (1862), 410–12; *Abécédaire*, 293–5. F. Noack, *Die Baukunst des Altertums* (Berlin, n.d.), 65–6. F. Dignonnet, *Le Théâtre antique d’Orange* (Avignon, 1897). R. Peyre, *Nîmes, Arles, Orange, Saint-Rémy* (Paris, 1904), 146–9. Durm, *Baukunst*, 651, 656–9. L. Chatelain, *Monuments romains d’Orange* (Bibliothèque de l’École des hautes études, 170; Paris, 1908), 88–108. Fiechter, *Entwicklung*, 87. Bieber, *Denkmäler*, 65–6, 182. Formigé, ‘Remarques’, 25–89, 697–712; *CRAI* (1916), 455–8; *BAnt. Fr.* (1920), 315–17; (1942), 45–51, 172–80; (1943–4), 273–5; *Mélanges Picard*, 1 = *RA* 29–30 (1948), 382–6. R. Lantier, *RA* 26 (1946), 101–3. V. Bachy,

Phoibos, 3–4 (1948–50), 97–109. C. Picard, *RA* 39 (1952), 115–18; *CRAI* (1958), 67–93. Grenier, *Manuel*, 754–65. A. Duceroy and A. Audin, *Gallia*, 18 (1960), 76–7. Heilmeyer, *Kor. Normalkapitelle*, 109–11, 113–14. E. Pozzi, in Ferrero, *Teatri*, 4. 185–92. G. Picard, *REL* 52 (1974), 418. P. Gros and M. Torelli, *Storia dell’urbanistica: Il mondo romano* (Bari, 1988), 270–1, 279–80. O. Poisson, in Landes, *Le Goût*, 82–90.

ARELATE (Arles, Bouches-du-Rhône) (Plan 209, Pl. 72)

Location: a colony (46 BC) founded opposite Phocæan settlement of 6th cent. BC; theatre close to amphitheatre, integrated into grid plan.

Cavea: D 102 m, facing west. *Ima cavea*: c.19 rows (0.81 × 0.44–0.45 m.) in 4 *cunei*; *media cavea*: c.8 rows; *summa cavea*: c.4 rows.

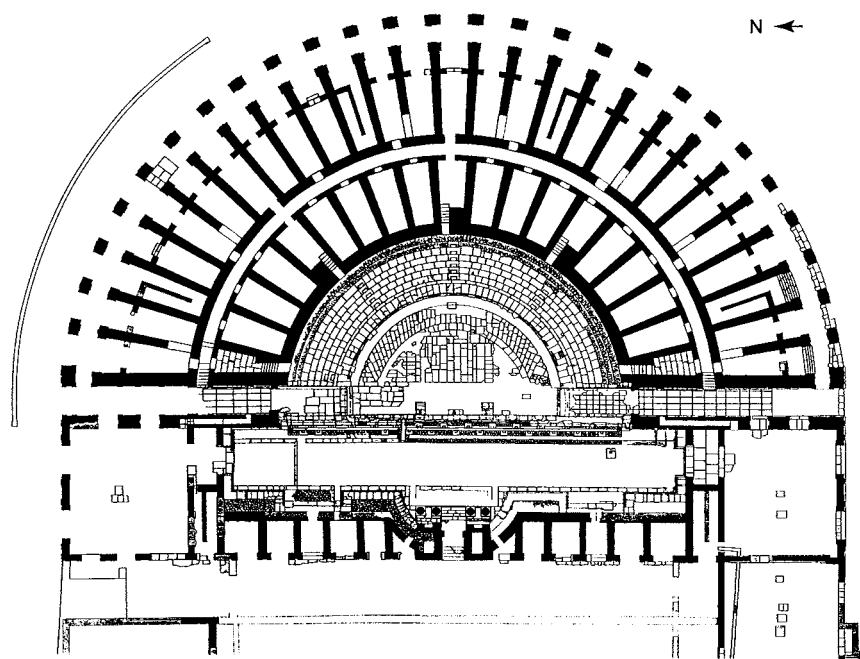
Capacity: 5,800/7,250 (FS).

Substructures: lower *ima cavea* on an *aggestus*; upper on 19 radial vaults; around them an annular passage (W 1.50 m) with 4 *vomitoria* to middle of *ima cavea*; *media* and *summa cavea* on 27 radial vaults (excluding *aditus maximi*); some run from external *ambulacrum* to annular passage; others have staircases leading to *praecinctio* at top of *ima cavea*; others to *praecinctio* at top of *media cavea*; and others turn back to reach *summa cavea*. Outer wall has 3-storey arcade with arches framed by shallow pilasters carrying a triglyph frieze and a second frieze of acanthus scrolls above, like that at Barcino.

Aditus maximi: W 3.60 m.

Tribunalia: accessible from basilicas which flank scene building by staircases in thickness of west walls of *aditus*.

Orchestra: D 30.63 m; sides paved in pink breccia, centre in green cipollino, and border in white marble; altar, with 2 swans carrying a garland in their beaks, fitted onto base in



PLAN 209. Arelate, theatre

centre of orchestra (Formigé); surrounded by wall (D at wall 28.67 m); 3 steps for *bisellia* (inner D 19.92 m).

Proscenium: W 0.86, H 1.22 m, curved niche in middle with large altar showing a seated Apollo flanked by 2 laurel trees; each side a rectangular niche with Sileni leaning on pierced goat-skins (= fountain spouts), 2 staircases, and 2 curved niches containing altars with crowns of oak leaves, alternating with rectangular niches.

Aulaeum: slot (L 44, W 2.50 m, Dpth 2.28 m below orchestra) has 15 mast holes alternating with 14 behind. Early type imitated at Arausio and later at Vasio (Ducaroy).

Pulpitum: L 60.05, W 9.1, 10.31 m (11.17 m incl. *proscenium* wall).

Scaenae frons: built on bedrock; *regia* in large niche with curved sides; doorway (W 3.17) in projecting block framed by pairs of large columns (cf. Arausio) on 2 storeys; remainder on 3 storeys with *hospitalia* (doors W 1.66) in shallow rectangular niches.

Basilicas: south 14.5 × 16.30 m; north 15.09 × 16.15 m; door to stage W 3.92 m.

Postscenium: 5 rectangular and one triangular room each side of *regia* passage.

Porticus post scaenam: W 7.09 m.

Decoration: 'Venus of Arles' discovered 1651, probably from one of niches of *scaenae frons*. Altar of Apollo citharoedus found 1823 and head of deified Augustus 1828; torso found in same place (18th cent.); also 3 female dancers from *scaenae frons*.

Remains: substructures of cavea and lowest 5 rows of seats, part of outer arcade preserved to full height, footings of scene building, some columns and entablature.

Date: Augustan (Constans, Formigé); 30–20 BC (von Gladiss); late Augustan (G. Picard); *scaenae frons* columns late Republican/early Augustan (Heilmeyer).

Literature: Ammianus Marcellinus 14. 5. 1.

Bibliography: Caristie, *Mon. d'Orange*, 47. A. de Caumont, *BMon.* 28 (1862), 412–16. L. Jacquemin, *Monographie du théâtre d'Arles*, 2 (Arles, 1863–4), 279. De Caumont, *Abécédaire*, 295–300. R. Peyre, *Nîmes, Arles, Orange, Saint-Rémy* (Paris, 1904), 76–8. L.-H. Labande, *CAF* 76 (Avignon, 1909), 96–8, 202–4. Formigé, 'Remarques', 13, 25–89; *RA* 21 (1944), 21–34; 29–30 (1949), 382–6. L.-A. Constans, *Arles antique* (Paris, 1921), 278–97. F. Benoît, *Nîmes, Arles et la Camargue* (Paris, 1946); *Gallia*, 7 (1950), 120. Grenier, *Manuel*, 742–53. A. Ducaroy and A. Audin, *Gallia*, 18 (1960), 74–6. Heilmeyer, *Kor. Normalkapitelle*, 112–13. A. von Gladiss, *RM* 79 (1972), 17–87. G. Picard, *CRAI* (1975), 395. P. Gros, *JdI* 102 (1987), 339–63. C. Sintès, *Dossiers*, 134 (1989), 26–9.

BAETERRAE (Béziers, Hérault)

Location: town of the Volcae Tectosages; a colony in 36–35 BC; theatre next to amphitheatre immediately outside walls.

Remains: outline of theatre preserved in later buildings.

Bibliography: M. Clavel, *Béziers et son territoire dans l'anti-quité* (Paris, 1970), 287. Chevallier, *Röm. Provence*, 95.

BOUTAE (Les-Fins-d'Annecy, Haute-Savoie) (Plan 210)

Location: town of the Allobroges; theatre on site of Croix de Pierre.

Cavea: Gallo-Roman (D 45 m), facing south-west. Curved seats, 0.30 × 0.60 m in blocks 2–3 m long found in chapel at nearby Gévrier in 1861.

Substructures: built on flat site; seats on earth fill contained by rectilinear walls and 2 curved walls (1 m thick; 3 m apart); central entrance to cavea.

Aditus maximi: passage 'i' was an *aditus maximus* (Marteaux), but north-east wall only 0.60 m thick (FS).

Aulaeum: narrow space south-west of 'i' was *aulaeum* slot (Marteaux).

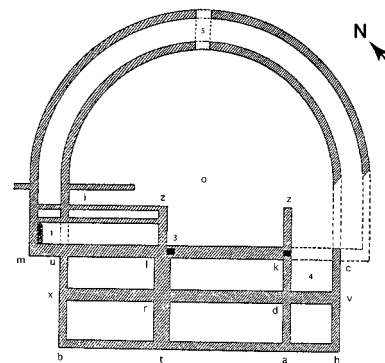
Pulpitum: W 3 m.

Scaenae frons: Wall c–k–l–u, with 3 doors (Marteaux).

Postscenium: tiles (0.20 × 0.40 m) found.

Inscriptions: found at Gévrier: '[th]eatrum et . . .' (*CIL* 12. 2539).

Bibliography: C. Marteaux and M. Le Roux, *Boutae* (Annecy, 1913), 78–81. Grenier, *Manuel*, 844.



PLAN 210. Boutae, theatre

EBUROMAGUS (Bram, Aude)

Location: a *vicus* on road from Narbonne to Toulouse.

Remains: not located.

Date: later 2nd cent. AD.

Inscriptions: 3 magistrates paid for and dedicated a theatre: 'Numini | Augustor(um) et Apolloni | Q. Marius Quartus | L. Plutius Viator L. Decumius Celadus | magistri vici Eburomagi | theatrum de sua pecunia f[ecer(unt)] | idemque dedi[caverunt].'
AEpigr. (1969–70), 388.

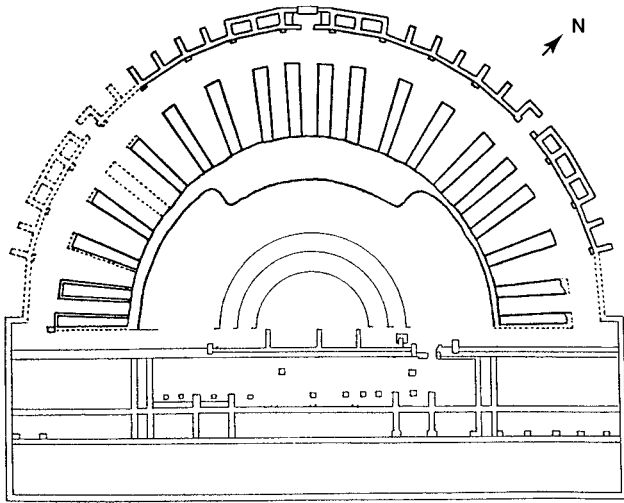
Bibliography: M. Passelac, *RANarb.* 3 (1970), 90–1. M. Gayraud, *RANarb.* 3 (1970), 105–6.

FORUM IULII (Fréjus, Var) (Plan 211, Pl. 73)

Location: established as market by Caesar (c.49 BC); later, major naval base; colonia Octavianorum in early Augustan period; theatre in north-east quarter of town, its scene parallel to *decumanus*.

Type: *theatrum ligneum* (Donnadieu).

Cavea: D 83.81 m, facing south-east; seating probably of wood.



PLAN 211. Forum Julii, theatre

Substructures: built on flat site; lower cavea on mass of masonry; upper on 20 radial vaults; around them a passage (W 4.40 m) bounded by a polygonal wall (W 0.50 m) with spur walls (L 2.25; W 0.70–0.80 m); at some points an outer wall (W 0.70 m) forming compartments; 3 entrances into cavea in perimeter wall; sections of polygonal wall each supported wooden panel (W 7 m; H 15–16 m) held in place by wooden buttresses resting on spur walls (Donnadieu).

Vela: near top of *postcaenium* wall 2 rows of corbels for *vela* masts.

Orchestra: D 21.50 m.

Aditus maximi: W 3.50 m.

Pulpitum: 39 × 6.80 m.

Scaenae frons: masonry wall, pierced by single arched opening to *postscaenium*; *scaenae frons* decorated with stone Corinthian columns, found elsewhere on site (Formigé). No masonry underpinning; therefore columns must have been of wood, perhaps stuccoed and painted (Donnadieu).

Porticus post scaenam: 83.80 × 7.80 m.

Remains: substructures of cavea and scene building clearly visible; perimeter wall survives to H c. 0.40 m.

Date: end 1st cent. BC (Grenier).

Bibliography: C. Texier, *Mém. Ac. Inscr.* 2 (1849), 193. V. Petit, *BMon.* 31 (1865), 225–8. De Caumont, *Abécédaire*, 304–5. J. Formigé, *BAnt. Fr.* (1921), 126–31. A. Donnadieu, *Le Pompéi de la Provence, Fréjus* (Paris, 1927), 163–74; *CRAI* (1946), 330–44. J. Formigé, *CAF* 95 (Aix-en-Provence and Nice, 1932), 258–61. Grenier, *Manuel*, 734–41. P.-A. Février, *Forum Iulii (Fréjus)* (Bordighera and Cuneo, 1963), 53–4.

GLANUM (St-Rémy-de-Provence, Bouches-du-Rhône)

Location: native village; Hellenistic town; later, Gallo-Roman station granted *ius Latii*; theatre is immediately south-east of the forum.

Type: theatre of Greek type.

Cavea: D 52 m, facing north-west.

Substructures: built against hillside.

Parodoi: oblique, divided by 2 doorways; thresholds remain in place; capital of dividing pier found (cf. Epidaurus).

Porticus post scaenam: behind scene paved platform with colonnade of 6 columns.

Date: no earlier than 1st cent. BC.

Bibliography: H. Rolland, *Gallia*, 14 (1956), 244–5. Grenier, *Manuel*, 824–8. F. Salviat, *Glanum* (Paris, 1977), 7, 12–13.

MASSILIA (Marseille, Bouches-du-Rhône) (Plan 212)

Location: on Butte St-Laurent facing old harbour.

Type: ?theatre of Greek type or ?end of a stadium

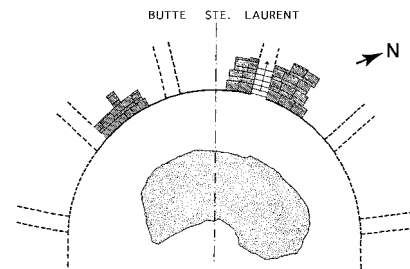
Cavea: D ?m, facing east; profiled seats (0.32–34 × 0.72 m) in 7 *cunei*.

Orchestra: D 19 m.

Remains: parts of 4 rows of seats and portion of orchestra.

Date: Claudian or Neronian (Arretine pottery).

Bibliography: P.-M. Duval, *FA* 1 (1946), 2299; 2 (1947), 3155–6. H. Rolland, *Gallia*, 5 (1947), 155–60. F. Benoît, *CRAI* (1947), 582–8; in *Congrès G. Budé* (Grenoble, 1948), 198; *Mém. Inst. hist. de Provence*, 13 (1949), 3–7; *Gallia*, 20 (1962), 587; 24 (1966), 1–20. Grenier, *Manuel*, 824–7.



PLAN 212. Massilia, theatre (1 : 500)

NARBO (Narbonne, Aude)

Location: founded as a colony (118 BC), new colony established by Caesar (45 BC).

Remains: many monuments, including theatre, still lie under medieval city.

Inscriptions: embellishments of theatre ('ad theatri or[na-mentu]m') including gifts of a silver statue and objects of bronze and 53,000 sesterces for its decoration (*CIL* 12. 4445).

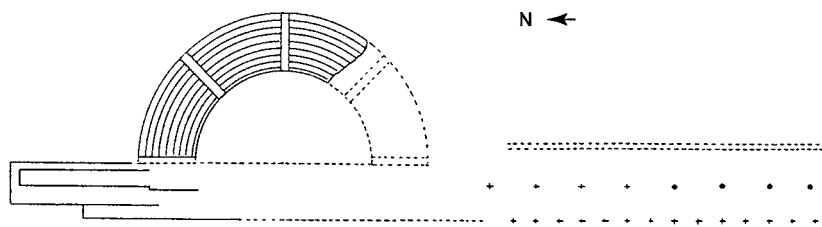
Literature: Apollonius Sidonius salutes Narbo for its buildings including theatre (*Carm.* 23. 40).

Bibliography: Espérandieu, *Recueil*, I, nos. 607, 611, 754–8. Grenier, *Manuel*, 844. M. Labrousse, *Narbonne Antique dès origines à la fin du IIIe siècle* (Paris, 1981), 273–4.

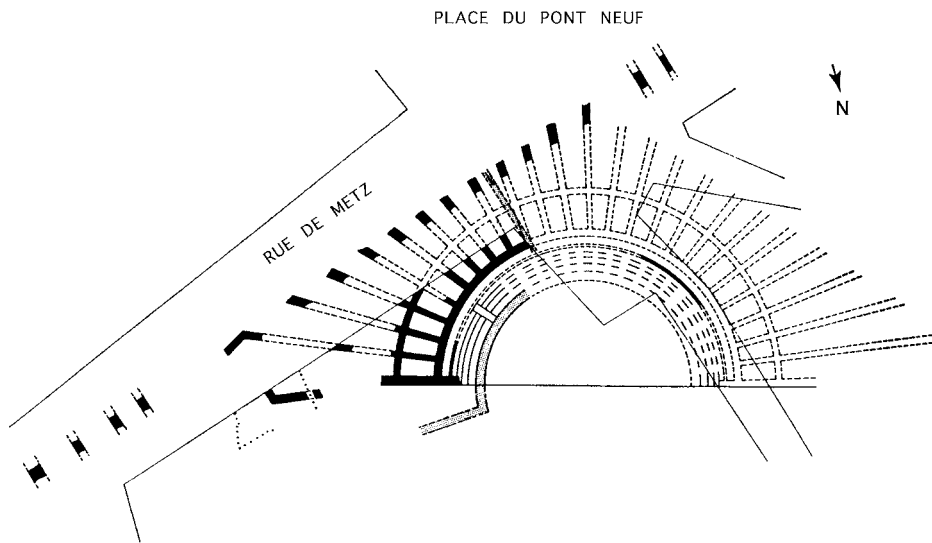
NEMAUSUS (Nîmes, Gard) (Plan 213)

Location: capital of the Volcae Arecomici, site of a fountain sanctuary; spring flowed out of hillside against which theatre is built; theatre aligned with east side of large portico with basin and altar in middle. On south side a temple ?of imperial cult and on west side 'Temple of Diana'.

PLAN 213. Nemausus, theatre



PLAN 214. Tolosa, theatre



Type: cult theatre, odeum, or part of a much larger theatre?
Cavea: D 38 m, originally 85 m (Louis), facing west; 9 rows of seats in 4 *cunei*.
Substructures: built against hill from which water springs.
Orchestra: D 24 m.
Remains: only 9 rows of seats survive.
Inscriptions: *IG* XIV. 2495–8. *CIL* 12. 3183, 3347.
Bibliography: R. Naumann, *Der Quellbezirk von Nîmes* (Berlin and Leipzig, 1937), 59. J. Jannoray, *Gallia*, 4 (1946), 362. M. Louis, *Riv. St. Lig.* 13 (1947), 132–40. Hanson, *Theater-Temples*, 97.

TOLOSA (Toulouse, Haute-Garonne) (Plan 214)

Location: capital of the Volcae Tectosages; Latin rights; later a colony; theatre on right bank of Garonne; inside town.
Cavea: D 84–94 m, facing north-east; *ima cavea*: 4 rows preserved (0.45 × 0.86 m) in 5 *cunei* divided by 4 sloping passageways (W 1.12 m).
Substructures: *ima cavea* on earth fill; *media* and *summa* on 25 radial vaults with brick walls; radial walls uncovered terminate in straight line along south side of theatre. This may indicate a road passing under one side of cavea (FS, cf. Bulla Regia, Antioch of Pisidia, Tusculum, and sanctuary of Hercules at Tibur).
Orchestra: D 28 m; around it a brick drain (H 1.45 m; W 0.90 m).
Remains: lowest seats and substructures of cavea (H 2.50 m above orchestra level); no remains of scene building.

Date: 1st cent. AD, from use of brick (Labrousse).

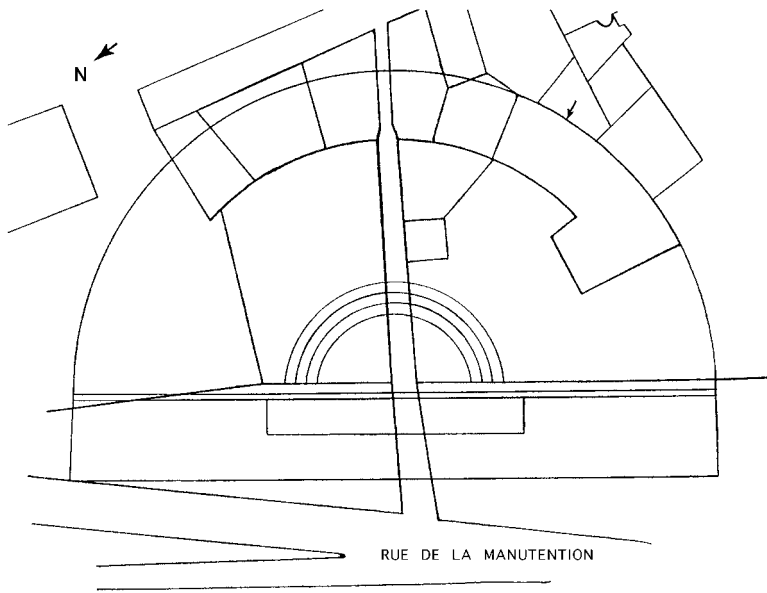
Bibliography: Grenier, *Manuel*, 667–8. M. Broëns, *Mém. Ac. Inscr.* 14/2 (1951), 304–5. M. Labrousse, *Toulouse antique des origines à l'établissement des Wisigoths* (Bib. des Éc. fr. d'Athènes et de Rome, 212; Paris, 1968), 437–45. Chevallier, *Röm. Provence*, 197.

VALENTIA (Valence, Drôme) (Plan 215)

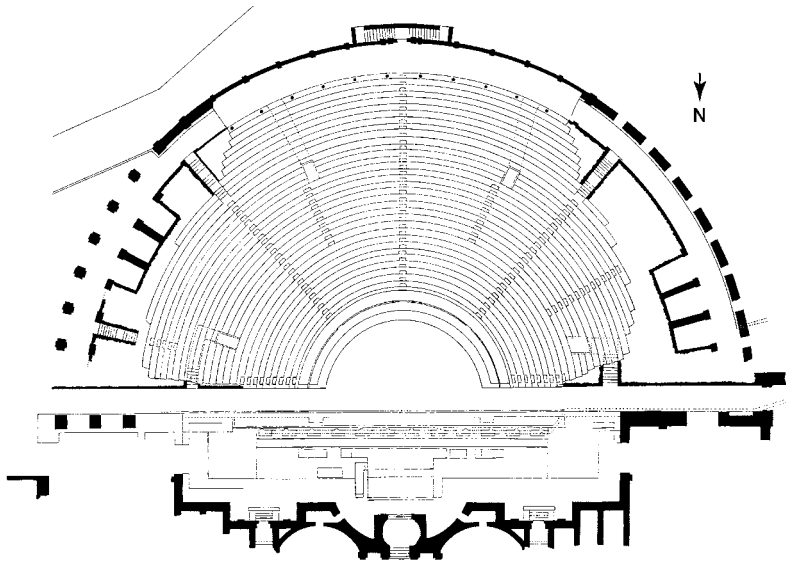
Location: town of the Segovellauni; theatre on slope to north-east of old city.
Cavea: D 85 m, facing north-west.
Substructures: wall in *petit appareil* found in courtyard of a house.
Remains: built over by houses of old city.
Bibliography: M. Villard, *Valence antique* (Valence, 1916). J. Sautel, *Gallia*, 8 (1950), 135–6. A. Blanc, *Valence romaine* (Bordighera, 1953), 27–36. Grenier, *Manuel*, 832–3.

VASIO VOCONTIORUM (Vaison-la-Romaine, Vaucluse) (Plan 216, Pls. 74–5)

Location: capital of the Vocontii; later a *civitas foederata*; theatre built against Colline de Puymin, approached from residential quarter by tunnel (W 2 m; L 21 m) through hill to top of cavea.
Cavea: D 96 m, facing north. Lowest 9 rows of seats in 4 *cunei*; next 9 rows in 8 *cunei*, divided by a *praecinctio* (W 1.60 m) from the top 13 rows, in 4 *cunei*. At the top a *porticus* (W 4.1 m).
Capacity: 5,100/6,300 (FS).



PLAN 215. Valentia, theatre



PLAN 216. Vasio, theatre

Substructures: built against hill; 5-m-wide road cut into rock around it gives access to *crypta* (H 4 m), rock-cut and mostly below ground in centre, but towards sides supported on piers (W 1.34 m); *crypta* roofed with stone slabs (W 3.50 m) which form floor of *porticus* above. Opening off *crypta* 3 rock-cut rooms each side of *cavea*, and 2 *vomitoria* which emerge at the *praecinctio*; 2 further *vomitoria* emerge towards sides of *cavea* at tenth row of seats, reached by staircases which turn right-angle from *aditus maximi*.

Aditus maximi: 3.37 (west), 3.5 (east) wide.

Orchestra: D 29.85 m, paved in local limestone, surrounded by wall (W 0.20 m, D at wall 26.34 m) with 2 steps (inner D 21.95 m).

Proscenium: W 1.00, H 1.25 m; ?altar (1.33 × 0.55 m) in central niche.

Aulaeum: slot L 37, W 1.5, 1.1 m deep; 12 mast holes, 2.5 deep, rock-cut.

Pulpitum: L 60.3, W 11.44 m to *scaenae frons* (12.44 m incl. *proscenium* wall).

Scaenae frons: *regia* (door W 2.97 m) in shallow curved niche; *hospitalia* (doors W 1.89 m) in rectangular niches; projecting basement in middle of *regia* for columns (cf. Arausio, Vienna, Arelate).

Basilicas: W 16.5 m (east); 17 m (west) wide; doors to stage W 3.78 m.

Postscenium: between *regia* and *hospitalia* 2 counter-curves in rear face of *scaenae frons* (cf. Corinth, Faesulae, and Vicetia).

Decoration: statue of Claudius ?from *regia*, and statue of Domitian. Statues of Hadrian and Sabina, and fragments

of statues of Apollo and Bacchus found near by. J. Sautel, *Mém. de l'Acad. de Vaucluse*, 19 (1920); 22 (1922). F. Salviat, *Archéologia*, 164 (1982), 8–15.

Remains: heavily restored *cavea* and *porticus*, footings of scene building; pair of large arches belonging to east basilica.

Date: begun by Tiberius, finished by ?Claudius; scene building rebuilt by ?Hadrian (de Kisch).

Inscriptions: the *proscenium* which was 'vetustate consumptum' was restored in the first half of 2nd cent. AD (*CIL* 12. 1375). J. Sautel, *Vaison dans l'Antiquité*, vol. 2 (Avignon, 1926), *Catalogue*, no. 127 = *CIL* 12. 1375; no. 128 a, b, c = *CIL* 12. 1380; no. 131. 3, 1, 2 = *CIL* 12. 1496; nos. 129, 130, 134. 1 = *ILGN* 205a.

Bibliography: J. Sautel, *BAC* (1912), 210–19; (1913), 227–33; (1914), 91–6; *Vaison dans l'Antiquité*, vol. I (Avignon, 1926), 235–54; vol. 3 (Avignon, 1926), pls. LXXXIX–XCIII; *Suppléments, travaux et recherches de 1927 à 1940*, vol. 1 (Avignon, 1941–2), 38–46 and plan; vol. 3, pls. XXXIX–XLIV; *Études et documents sur Vaison-la-Romaine*, 3: *Le Théâtre de Vaison et les théâtres romains de la vallée du Rhône* (Avignon, 1946); *Vaison la Romaine* (Lyon, 1955), 47–54. J. Formigé, *B. ant. Fr.* (1921), 139–44; Formigé, 'Rémarques', 705. Grenier, *Manuel*, 766–72, 845. Hanson, *Theater-Temples*, 70. Ducaroy, 'Le Rideau', 77–9. Y. de Kisch, *Dossiers*, 134 (1989), 42–5; in *Landes, Spectacula*, 2. 133–48.

VIENNA (Vienne, Isère)

Location: settlement of the Allobroges; a colony under Caesar; theatre built against Colline de Pipet, the citadel, close to but

not aligned with *decumanus*; odeum, c. 50 m to south, faces it; a sacred theatre found near old hospital.

THEATRE (Plan. 217, Pl. 76)

Cavea: D 130.40 m, facing west-north-west; *ima cavea*: 12 rows (0.45 × 0.91 m) in 4 *cunei*; *media cavea*: 21 rows (W 0.88 m) in 10 *cunei*; *summa cavea*: 10 rows (W 0.79 m) in 10 *cunei*. Lower *praecinctio*: W 1.48 m with podium (H 1.50 m); upper *praecinctio*, narrow, ?with barrier. An ambulatory (W 2.35 m) runs around top of *summa cavea* with 8 double staircases leading up to *porticus* (W 5.85 m).

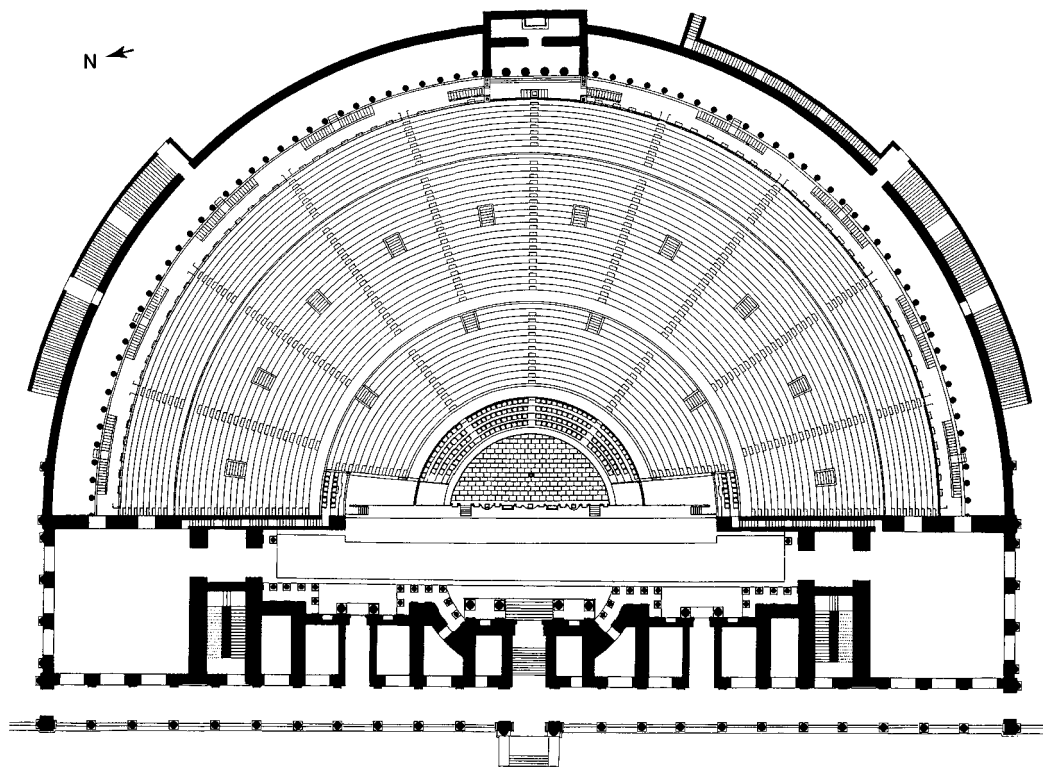
Capacity: 8,300/10,400 (FS).

Temple: in middle of *porticus* on a platform, 6.30 m above level of ambulatory, is a temple with an altar approached each side by 3 steps (H 0.25 m); temple (13.95 × 8.80 m) has 4 columns in antis; volutes of capitals formed of serpents' bodies and in middle of one of pilaster capitals can be seen a tripod, symbolic of Apollo; cella (11.70 × 2.50 m) contained statue base (2.18 × 0.80 m); base, interior, and façade of temple revetted in white marble; 2 bronze tiles found from its roof.

Substructures: built against hillside; *ima cavea* accessible from 4 *vomitoria* opening off vaulted annular passage (W 2.80 m) under lower *praecinctio*, which runs from *aditus maximi*. From a similar passage 10 *vomitoria* emerge in *media cavea*. *Summa cavea* accessible only from 2 external staircases, one each side of *cavea*, which run up to *porticus* (cf. Arausio).

Aditus maximi: W 5.20 m.

Tribunalia: accessible from staircases in thickness of basilica walls (cf. Arelate).



PLAN 217. Vienna, theatre

Orchestra: D 34.76 m, paved in yellow and pink breccia with border of violet breccia, surrounded by wall (H 0.89, D at wall 30.1 m); 4 steps of white marble for *bisellia* (W 0.96; H 0.12 m); 8 *bisellia* found, in pink breccia and white marble with griffin's feet (inner D 21.59 m). Around rim a vaulted drain (W 0.80; H 1.80 m).

Proscenium: W 1.50, H 1.33 m; 2 large, 2 small rectangular, 3 curved niches; 2 staircases; wall (Antonine) with colonnettes of pavonazetto.

Aulaeum: slot (L 49.50, W 2.84 m), bottom of slot 0.65 m below orchestra level; 15 pairs of mast holes.

Pulpitum: L 72, W 9.19, 11.33 m (12.83 m incl. *proscenium* wall); block pierced with pivot hole found under *pulpitum* below level of orchestra (setting out point for orchestra).

Hypocaustum: W 5 m, Dpth 3.5 m; 4 plaques of lead, 0.54–55 a side, 0.35–45 thick, weighing 102–9 kg, ?counterweights for *aulaeum* or for trapdoors.

Scaenae frons: *regia* in large niche with curved sides; door (W 3.60 m) in projecting block framed by pairs of large columns; *hospitalia* doors, W 2.1 m.

Basilicas: north 18 × 19; south 18 × 19.25; little survives; door to stage W 3.85 m.

Postscenium: 6 rectangular, 2 triangular rooms; at sides staircases to upper parts of scene building.

Porticus post scaenam: W 8.25 m.

Decoration: at top of central niche of *proscenium* 2 sets of 4 lions confronting each other; satyrs' heads over colonnettes in front of wall; rectangular niches with 2 hounds at sides and 3 bulls and a stallion in middle; 2 statues of Silenus sleeping on urns, found (16th cent.), given to Catherine de' Medici, now lost, ?from *proscenium*. In next 2 curved niches processions of ibexes and in outermost small rectangular niches hounds confronting each other. In attic Orpheus charming animals. A replica of an Erechtheum Caryatid (H c.2.50 m) found in *hypocaustum*.

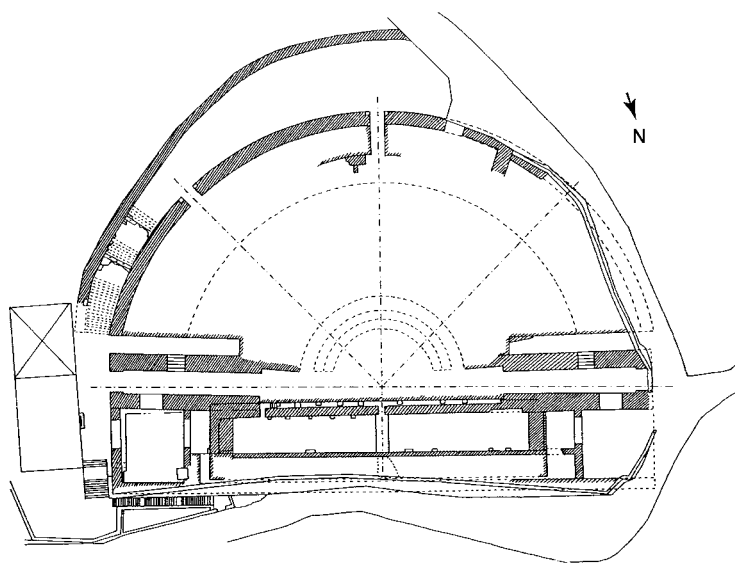
Remains: most of *cavea* preserved, seating restored; orchestra, *proscenium*, and parts of scene building.

Date: Augustan (Formigé, C. Picard); capitals of *scaenae frons* mid-Augustan (Heilmeyer); Hadrianic (Ducaroy); Antonine (G. Picard, 1975).

Bibliography: H. Bazin, *BAC* (1891), 339–40. J. Formigé, *CAF* 96 (Valence and Montélimar, 1923), 33–4; *BAnt. Fr.* (1924), 171. R. Lantier, *Gallia*, 5 (1947), 216. P. Wuilleumier, *Congrès G. Budé* (Grenoble, 1948), 210–11; *Gallia*, 6 (1948), 224–5. J. Formigé, *Mél. Picard*, 1 = *RA* 29–30 (1948), 382–6; *Vienne*. Picard, 'Caryatids', 273–80; *CRAI* (1955), 29–48. A. Bruhl, *Gallia*, 12 (1954), 463–4; 16 (1958), 377. Grenier, *Manuel*, 773–80. Ducaroy, 'Le Rideau', 72–4, 82. Heilmeyer, *Kor. Normalkapitelle*, 113. G. Picard, *CRAI* (1975), 396. A. Audin and J. Guey, *BAnt. Fr.* (1976), 200–5.

ODEUM (Plan 218)

Cavea: D 72 m, facing north-north-east; *ima cavea*: 16 rows in 4 *cunei*; *summa cavea*: 4–5 rows; *praecinctio*: W 2.05 m.



PLAN 218. Vienna, odeum

Substructures: around top of *cavea* curved wall (W 1.20 m) connected to substructures under *summa cavea* (total W 4.50 m); outer wall pierced by 3 doorways, ?corresponding to 3 staircases dividing *cavea* into 4 *cunei*; doorways open onto irregular corridor accessible from staircase at east side of *cavea* (W 4 m at top of staircase; W 9 m opposite central door into *cavea*); 2 radial passageways lead up to seating, one each side of *cavea* parallel to *aditus maximi*; these passages also accessible from staircases in south walls of *aditus*.

Aditus maximi: W 3 m.

Orchestra: D 22.3 m, surrounded by corridor (D at corridor 18.22 m); 2 steps for *bisellia* (inner D 13.20 m).

Proscenium: W 0.80, H ?m.

Aulaeum: slot L 32, W 0.76 m; Dpth 1.35 m; two of ?ten mast holes survive.

Pulpitum: L 40.4, W 6.8 m (7.60 m incl. *proscenium* wall).

Hypocaustum: Dpth 1.70 m; a vaulted drain runs across middle.

Scaenae frons: *scaenae frons* wall (W 3.20 m) separated from façade wall of building by narrow corridor.

Basilicas: east 8.20 × 9.70 m.

Decoration: many architectural fragments, including richly carved column bases, head capital, altar base, and marble veneer, in a variety of marbles from Greece, Asia Minor, and North Africa.

Remains: well-preserved *cavea* and outer wall (no seats); footings of scene building.

Date: 2nd cent. AD.

Inscriptions: fragmentary inscription with word 'odeu[m]' found in *aulaeum* slot.

Bibliography: Meinel, *Odeion*, 309–10. A. Pelletier, *Gallia*, 39 (1981), 149–69.

CULT THEATRE

Type: cult theatre dedicated to mysteries of Cybele.

Substructures: enclosed in high walls to protect it from view; one wall well preserved; excavations revealed another parallel to it; between the two, substantial curved and radial walls support cavea with curved steps; in front of it a rectilinear wall and foundations corresponding to a scene.

Decoration: a naked man holding a torch; another with a man carrying a sacrificial ram, ?part of large cult scene of Cybele which occupied long side of scene building (Picard).

Remains: well-preserved outer wall and substructures of cavea.

Date: Julio-Claudian.

Inscriptions: marble inscription mentioning *locus* for brotherhood of Dendrophoroi. *CIL* 12. 1929.

Bibliography: A. Bruhl, *Gallia*, 12 (1954), 465; 16 (1958), 376–7. C. Picard, *CRAI* (1955), 229–48; *RA* 45 (1955), 59–62. Grenier, *Manuel*, 780. A. Pelletier, *Archéologia*, 88 (1975), 39–43; *RANarb*, 9 (1976), 115–42.

The Balkans

DALMATIA

BRATTIA (Brač, Croatia)

Location: inscription refers to theatre at Salonae; Brattia, noted for its quarries, was source of stone (Gabričević).

Inscriptions: votive inscription left by centurion Q. Silvius Spe[ratus], in charge of building a theatre, found at Brattia (Brač): 'nymphis s(acrvm) Q. Silvius Spe(ratus?) cent(urio) coh(ortis) I Belg(arvm) curagens theat(ri) d(onum) d(edit).' *CIL* 3. 3096.

Bibliography: B. Gabričević, *Vjesnik za arheologiju i hist. dalm.* (Bull. hist. arch. Dalm.) 53 (1950-1), 158-61; 162 (Italian summary).

IADER (Zadar, Croatia)

Location: Roman colony (33 BC); theatre south-west of church of St Mary; rear façade runs across present Preradovic street, which joined harbour to forum in ancient town.

Decoration: reliefs with Dionysiac subjects as well as Erotic motifs found in nearby forum.

Remains: Suić's reconstruction (in Rnjak) shows theatre of Roman type with *analemmata* parallel to stage building (no scale or orientation indicated on plan); based on theatre on Trajan's column in Rome; emperor shown arriving at an Adriatic harbour, which Suić believes to be Zadar.

Bibliography: Rnjak, *Ant. Teatar* (1979), 56, 142-4.

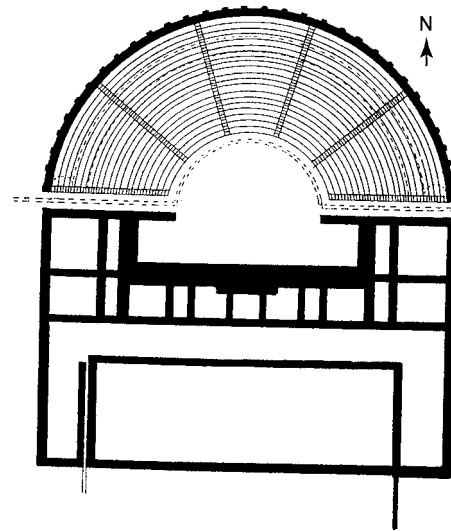
ISSA (Vis, Croatia) (Plan 219)

Location: Syracusan colony; reduced to *oppidum* (47 BC); made dependent upon Salonae.

Cavea: D 54.80 m, facing south; no basis for Zanella's division of the cavea into 5 *cunei* on analogy of the theatre at Acrae! (FS)

Substructures: vaulted annular passage (L 80; W 2.50; H 4.80 m) ran around cavea from one *aditus maximus* to the other; only 7.50 m of it survives; bounded by outer cavea wall, H c. 10-12 m (Zanella), divided into 2 orders by a cornice; traces can be seen to north, behind convent and bell-tower built on top of theatre; very simple lower order with no arches or columns, merely low-relief pilasters, originally 32 in all (W 0.52; 2.60 m apart) and capitals supporting cornice. Perhaps staircases up to 6 *vomitoria* which gave access to seating of *summa cavea*, but no trace survives (Zanella).

Orchestra: D 22 m; c. 1 m from lowest row of seats, a channel (W 0.52; Dpth 0.60 m) ran around rim of orchestra and drained under *aditus maximi*.



PLAN 219. Issa, theatre

Proscenium: H more than 1.00 m.

Scaenae frons: foundations of 3 corridors; they led to 3 doors in extremely thick *scaenae frons* wall. Most of columns and other decoration from *scaenae frons* plundered; pieces of white and coloured marble and 2 limestone Corinthian capitals found in orchestra.

Basilicas: 2 rooms: one at side of stage; other at side of *postscaenium*.

Postscaenium: 4 rooms and 3 passages leading onto the stage.

Porticus post scaenam: large rectangular area behind *postscaenium* was a covered loggia (L 42 m) for use in time of rain (Zanella); in fact it must have been an open space surrounded on three sides by a *porticus* (FS).

Decoration: left hand of a colossal statue in white marble, limestone torso of statue (H 0.40 m) and female head found in corridor to west of stage.

Remains: only substructures visible; upper order of outer wall destroyed; only a little of very simple lower order visible.

Date: Roman period.

Inscriptions: fragment of white marble (0.15 × 0.06 × 0.08 m thick) found bearing letters 'CT'; theatre ticket found with word *Polydeuk* in Greek characters.

Bibliography: A. Zanella, *Bull. arch. e storia dalmata*, 16 (1893), 72-7, 83-91. Rnjak, *Ant. Teatar* (1979), 56-7, 140-2; *Ant. Teatar* (1981), 53-65; 65 (English summary). B. Gabričević, in Rnjak, *Ant. Teatar* (1981), 67-71; 71-2 (French summary); 147-52; 152-3 (French summary).

NARONA (Vid, Croatia)

Location: Narona had been a Greek emporium since 4th cent. BC; there could have been a theatre there since Hellenistic era (Cambi).

Inscriptions: a freedman, C. Julius Martialis, organized at his own expense 'ludos scaenicos per triduum'. He also built an *aediculum* in honour of Augustus and donated a silver kantharos weighing 7 oz. at same shrine. *CIL* 3. 1769.

Bibliography: N. Cambi, in Rnjak, *Ant. Teatar* (1981), 111–15; 115–16 (English summary). B. Gabričević, *ibid.* 147–52; 152–3 (French summary).

SALONAE (Solin, Croatia) (Plan 220)

Location: in south-east of *urbs vetus* near harbour.

Cavea: D 65 m, facing south-south-west; *ima cavea*: 14 rows in 4 *cunei* shown on plan.

Capacity: 2,500/3,100 (FS).

Substructures: lower cavea on natural slope; upper on radial substructures; at top probably a *porticus*. Around cavea 2 tiers of arched openings supported on 24 *opus quadratum* piers in rough local stone; inner parts of structure in *opus caementicium*.

Orchestra: D c.21.5 m, surrounded by passageway (D at passageway c.20 m).

Proscaenium: H 1.50 m.

Aulaeum: 15 *aulaeum* holes marked on Dyggve's plan.

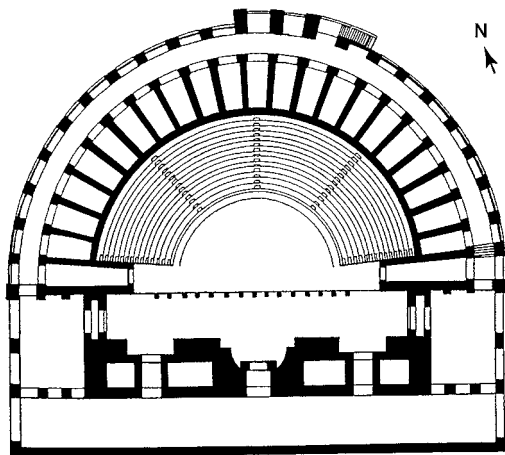
Pulpitum: L c.39.

Scaenae frons: *regia* enclosed in curved niche and *hospitalia* in rectangular ones.

Postscenium: 4 rectangular rooms.

Porticus post scaenam: long continuous corridor, later rebuilt as open portico overlooking Salonae bay; behind an early 1st cent. AD temple, older than theatre.

Remains: radial substructures well-preserved; *scaenae frons* poorly preserved. Cichorius believed that theatre shown on Trajan's column (scene LXXXVI) is that of Salonae.



PLAN 220. Salonae theatre

Date: 2nd cent. AD (Gabričević, on basis of inscription).

Inscriptions: Brattia (Brač) inscription (*CIL* 3. 3096) may refer to theatre at Salonae (Gabričević).

Bibliography: F. Carrara, *Topografia e scavi di Salona* (Trieste, 1850), 155–60. C. Cichorius, *Die Reliefs der Trajanssäule*, text, vol. 3 (Berlin, 1900), 65–76. N. Bulić, *Bull. hist. arch. Dalm.* 34 (1911), 63–6; 38 (1915), 106. E. Dyggve, *Recherches à Salone*, I (Copenhagen, 1928), 24. F. Weilbach, *Recherches à Salone*, 2 (Copenhagen, 1933), 12–13, 25, 38. B. Gabričević, *Vjesnik za arheologiju i hist. dalm. (Bull. hist. arch. Dalm.)*, 53 (1950–1), 158–61; 162 (Italian summary). A. Neppi Modona, *Altertum*, 20/2 (1974), 108–17. Rnjak, *Ant. Teatar* (1979), 56, 139–40; D. Rendić-Miočević, *ibid.* 73–86; 86–88 (English summary).

MOESIA INFERIOR

CALLATIS (Mangalia, Romania)

Location: a Megarian colony.

Remains: theatre not yet located.

Date: 3rd/2nd cent. BC (inscription).

Inscriptions: crowning of benefactors in theatre mentioned in a decree; Dorian dialect suggests that it comes from Callatis.

Bibliography: A. Aricescu, *Studii Clasice*, 5 (1963), 315–17; 318 (German summary). D. M. Pippidi, *Studii Clasice*, 8 (1966), 231–2, 245; 245–6 (French summary).

ISTROS (Histria, Romania)

Location: a Milesian Black Sea colony.

Remains: theatre not yet located.

Date: 3rd cent. BC (Zalmodegicus inscription); 2nd cent. BC (other inscriptions).

Inscriptions: Zalmodegicus crowned in theatre; other inscriptions also refer to crowning in theatre. D. M. Pippidi, *SCIV* 11 (1960), 39–54 = *SEG* 18. 288 = D. M. Pippidi, *ISM* I, no. 8 (Zalmodegicus); *SCIV* 19 (1968), 429, no. 1 = *SEG* 24. 1102 = *ISM* I, no. 25; *ISM* I, nos. 64–5.

Bibliography: D. M. Pippidi, *Studii Clasice*, 8 (1966), 231–2; 245–6 (French summary).

NICOPOLIS-AD-ISTRUM (Nikjup, Bulgaria)
(Plan 221)

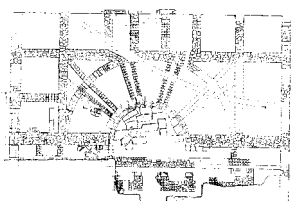
Location: founded by Trajan; a *municipium* under Hadrian; theatre next to bouleuterion on west side of forum.

Type: a covered theatre or odeum.

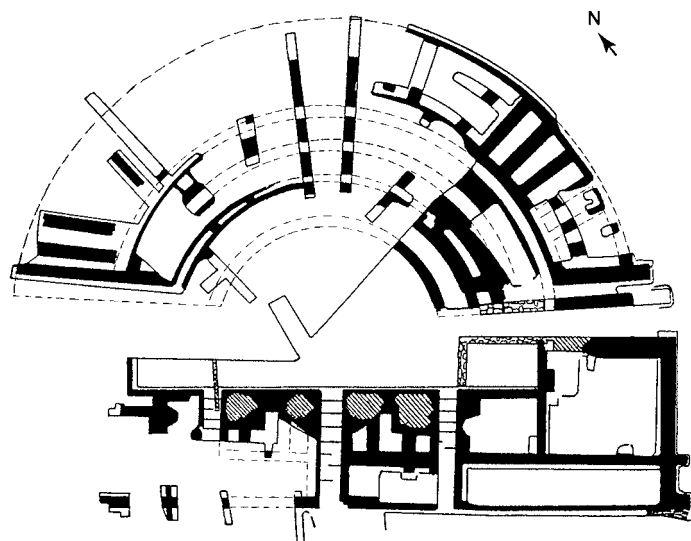
Cavea: rectangular walls: L 37; W 26.60; H c.12.00 m (Bobchev), facing south; cavea: 17 rows in 4 *cunei*.

Capacity: 1,650/2,050 (FS).

Substructures: lower cavea rests upon radial substructures; upper on series of rectangular vaulted rooms, probably used as *tabernae*.



PLAN 221. Nicopolis ad Istrum, odeum



PLAN 222. Scupi, theatre

Roof: walls H 12 m; 4 posts, 2 in cavea, 2 at edges of orchestra, to support a wooden roof (Bobchev).

Aditus maximi: W 1.50 m.

Orchestra: D 9.40 m, horseshoe-shaped.

Proscenium: H 1.20 m.

Scaenae frons: rectilinear with 3 doorways; in front stand podia of *columnatio*.

Date: c. AD 200 (Meinel).

Bibliography: S. Bobchev, *BIABulg.* 5 (1928–9), 56–76; 76 (German summary); *Fouilles et recherches* (Musée National Bulgare, 1; 1948), 116–23; 124–5 (French summary). Meinel, *Odeion*, 231–4. Balty, *Curia ordinis*, 485–8.

TOMIS (Costanta, Romania)

Location: Milesian Black Sea colony.

Inscriptions: a Greek inscription (Louvre Inv. MNC 2310) mentions a theatre; published as being of unknown provenance (A. Dain, *Inscriptions grecques du Musée du Louvre: Les textes inédits* (Paris, 1933), 158, no. 181); now known to come from Tomis (L. Robert, *RA* 2 (1933), 141–5).

Bibliography: D. M. Pippidi, *Studii Clasice*, 8 (1966), 232; 245 (French summary).

Note

An excavation by G. Toncheva at Marcianopolis (Reka Devna, Bulgaria) uncovered 12 rooms, which he thought belonged to a theatre. M. Cicikova, *Arheologia*, 1/1–2 (1959), 149–52 (in Bulgarian), cf. *FA* 14 (1959), 296. G. Toncheva, *Arheologia*, 1/1–2 (1959), 152. Now it seems to be an amphitheatre (Ciancio Rossetto, *Teatri*, 3. 189).

MOESIA SUPERIOR

SCUPI (Skopje, former Yugoslav Republic of Macedonia)
(Plan 222)

Location: a Dardanian settlement refounded as a Roman town; later Colonia Flavia Aelia Scupi and chief centre for Romanization of area.

Cavea: D 98 m, facing south-west; no seating found.

Substructures: built against hillside; lower cavea rested on barrel-vaulted annular corridors built into hillside one above the other: lowest 2 sealed, third open, W 2.35 m; H 2.15 m

(Vulić); his section shows it as less than 1.50 m high, therefore not a corridor (FS). The highest annular passageway (W 1.60 m; H 2.15 m, but wider and higher in Vulić's section) perhaps a corridor. Upper cavea supported on radial vaulted chambers (W 2.50 m) with walls 0.80 m thick, leading to outermost annular corridor (no break shown in walls on plan); 2 *vomitoria* lead from outermost annular corridor up to a *praecinctio* (Vulic). Highest part of cavea 15–16 m above orchestra level.

Orchestra: D 28 m.

Scene building: max. pres. H 2.20 m, of which 1.10 m is foundation; *regia* in a curved niche (W 3.50 m); *hospitalia* in rectangular niches; *columnatio* Corinthian order; many architectural fragments found in orchestra; many roof tiles found. 3 passageways, 13 m apart, central one W 3.15 m, lead under stage building to orchestra (Vulić); one would expect them to be the 3 doorways in *scaenae frons*, accessible from *postscaenium* (FS).

Basilicas: c.15 m × 12.75; only south-east basilica excavated; rectangular room to north-west must be part of stage.

Postscaenium: small rooms behind niches of *scaenae frons*.

Porticus post scaenam: long corridor behind *postscaenium* is where *porticus post scaenam* should be.

Decoration: a satyr's head in white marble found.

Remains: only foundations of cavea and scene building survive.

Date: 2nd cent. AD (architectural fragments), probably to commemorate Hadrian's visit.

Bibliography: N. Vulić, *Nekoliko pitanja iz antičke istorije nase zemlje* (Belgrade, 1961), 3–23; 87–91 (English summary); *Posebna izdanja*, 366 (1961), 3–24; *FA* 17 (1962), 4175; in Rnjak, *Ant. Teatar* (1981), 37–43. D. Rendić-Miočević, *ibid.* 45–50; 50–1 (English summary). A. Mócsy, *Pannonia and Upper Moesia* (London, 1974), 116, 181. Rnjak, *Ant. Teatar* (1979), 57–8, 149–51.

NORICUM

CARNUNTUM (Pfaffenberg, Austria)

Location: strategic site on boundary with Noricum, with military camp and *municipium*; theatre in a sanctuary, just over 30 m south-west of the capitolium.

Type: cult theatre.

Cavea: D 40 m, facing west-south-west.

Substructures: surrounded by outer curved wall (W 0.60 m, H 0.70 m on north-west side; 2.00 m on east); outside curved wall, 2.50–3.00 m away; another section of curved walling (L 10.70 m) runs parallel to it, joined to main wall by 2 perpendicular walls, perhaps for staircase to seats. More evidence of stairs and seating on west side.

Bibliography: W. Jobst, *ÖJh.* 52, *Grabungen*, 1975–7 (1978–80), 32–8; 53, *Grabungen*, 1978–81 (1981–2), 35; 54, *Grabungen*, 1982 (1983), 52.

VIRUNUM (Zollfeld, Austria) (Plan 223)

Location: a *municipium* (c. AD 50); later capital of Noricum; theatre at eastern edge of town, with perhaps an adjacent amphitheatre.

Cavea: D c.68 m, facing north-west.

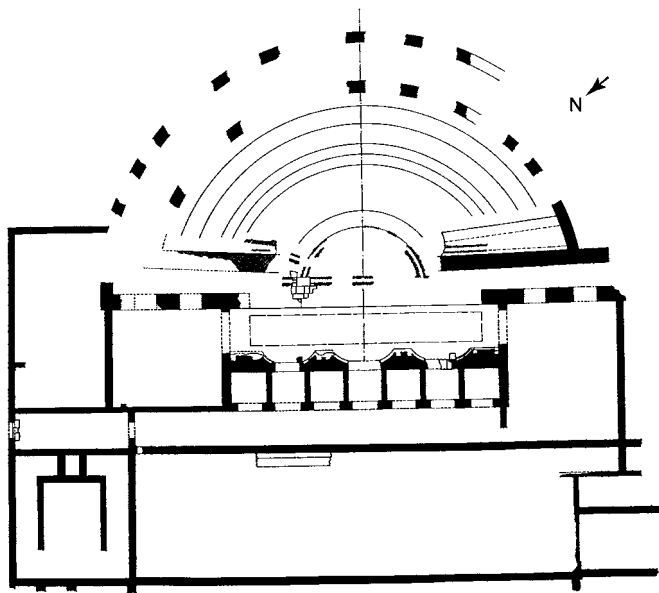
Substructures: built against hillside; around it 2 curved walls, 5 m apart (outer W 1.30 m; inner W 1.40 m); at ends 2 massive *analemmata* walls (W 1.90 m) with traces of *aditus maximi*.

Orchestra: D 16.60 m, surrounded by drain.

Pulpitum: L 35.20, W 5.80 m.

Scaenae frons: all 3 doorways of *scaenae frons* enclosed in curved niches, *regia* niche (W 8.16 m); *hospitalia* (W 7.62; 7.30 m).

Basilicas: 14.20 × 12.70 m.



PLAN 223. Virunum, theatre

Postscaenium: 7 rectangular rooms: central 5 (4.00 × 4.40 m); end ones (4.00 × 4.70 m).

Porticus post scaenam: behind *postscaenium* a hall (W 4.50 m) bounded by a terrace wall to west (Vetters), *?porticus post scaenam*; below, a terrace, 16.10 × 56.95 m.

Date: early 2nd cent. AD; restored AD 221.

Inscriptions: an inscription (*CIL* 3. 4910) mentions 12-year-old African dancing girl. F. Jantsch, *ÖJh.* 29 *suppl.* (1935), 264.

Bibliography: E. Reisch, *ÖJh.* 26 *suppl.* (1930), 282–4. H. Koethe, *Scavi e ritrovamenti d'interesse romano nella Germania occidentale e meridionale* (Rome, 1940), 13. G. Alföldy, *Noricum* (London, 1974), 88–9, 140, 181. H. Vetters, *ANRW* 2. 6 (Berlin and New York, 1977), 325 and Abb. 5.

PANNONIA INFERIOR

AQUINCUM (Buda, Hungary)

Location: military camp with adjoining civilian settlement; capital of Pannonia Inferior from AD 106; *municipium* (AD 124); colony (AD 194).

Decoration: a number of theatrical masks, both tragic and comic found in territory of Aquincum suggest possible existence of theatre.

Remains: no remains found.

Date: inscription dates to end 1st/beginning 2nd cent. AD.

Inscriptions: inscription dedicated to genius of college of actors (*collegium scaenicorum*) by Flavius Secundus Monitor suggests theatre (Libertini). *CIL* 3. 3423.

Bibliography: G. Libertini, 'Anfiteatri e teatri antichi di Ungheria', *Dioniso*, 10 (1947), 102–11.

SIRMIUM (Sremska Mitrovica, Serbia)

Location: Roman town founded late 1st cent. BC; colony in Flavian times; residence of governor of Pannonia Inferior; later capital of Illyricum.

Literature: in AD 374 at approach of barbarian Quadri and Sarmatians, praetorian prefect Probus rebuilt walls of Sirmium using material which had been collected to build theatre. Ammianus Marcellinus, *Res Gestae* 29. 6. 11.

PANNONIA SUPERIOR

SAVARIA (Szombathely, Hungary)

Location: founded AD 43 in territory of the Boi; Quirinus, bishop of Siscia, martyred under Diocletian; theatre in a place west of city called 'Calvary' where there is a semicircular eminence. There is a river near by, perhaps river into which body of St Quirinus thrown (Libertini).

Remains: some fragments of stone seating found in place called 'Calvary'.

Literature: theatre mentioned in *Passio* of St Quirinus, *Acta Sanctorum* (Antwerp, 1695), 382.

Bibliography: Libertini, 'Teatri di Ungheria', 107. A. Mócsy, *Pannonia and Upper Moesia* (London, 1974), 328.

Note

(1) Libertini adduces as slender evidence for a theatre at Brigetio (Hungary) the discovery of a terracotta medallion (D o.13 m) which shows a Meleager. According to Libertini,

Arföldi supposes this refers to a drama (Libertini, 'Teatri di Ungheria', 109).

(2) At Siscia (Sisak, Croatia) a 3rd-cent. AD funerary inscription (*CIL* 4. 3980), now in Budapest Museum, records that Liburnus, a *magister mimariorum*, remembers the many parts he played: 'aliquoties mortuus sum sed sic unquam, opto vos ad superos valere' (I have died on several occasions, but never like this. I hope you have influence with the gods above). This does not necessarily imply a theatre at Siscia. Libertini, 'Teatri di Ungheria', 107. B. Gabričević, in Rnjak, *Ant. Teatar* (1981), 147–52; 152–3 (French summary).

Spain

BAETICA

ACINIPO (Ronda la Vieja, Málaga) (Plan 224, Pl. 77)

Location: town of the Turdetani; later, Roman *municipium*; theatre on west side of town.

Cavea: D 62 m, facing east; *ima cavea*: 14 rows (0.40 × 0.70 m) in 6 *cunei*; *media cavea*: 4 rows in 4 *cunei*; *summa cavea* ?4 rows. Lower *praecinctio*: W 1.30 m with podium (H 1.30 m); upper *praecinctio*: W c. 1 m.

Capacity: 2,700/3,400 (FS).

Substructures: cut into rocky slope.

Aditus maximi: W 2.5 m.

Orchestra: D 21 m paved in stone, surrounded by wall H 0.70–0.80 m (D at wall 18 m); one step for *bisellia* (inner D 16 m).

Proscenium: W 1.7; 3 curved, 2 rectangular niches; 2 staircases.

Aulaeum: L 24, W 1.25 m; 6 mast holes (Dpth 1.50 m).

Pulpitum: L 29.4, W 6.3, 7.90 m (overall 9.60 m).

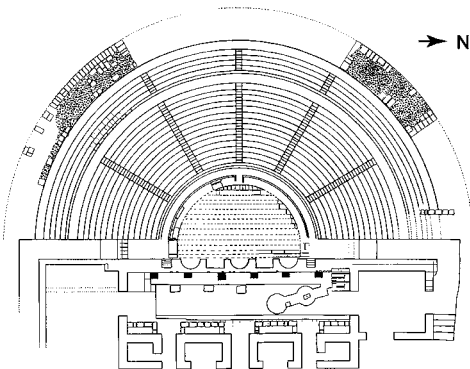
Scaenae frons: rectilinear, *regia* door W 2.3 m, *hospitalia* door W 1.80 m, *columnatio* (H c. 11.60 m), 2 storeys, one Corinthian capital found.

Basilicas: north basilica 8.00 × 8.60 m.

Postscaenium: 4 rectangular rooms separated by passages from *scaenae frons*; 5 doors, middle 3 arched; wall of regular stone blocks (H c. 14.5 m).

Remains: much of seating and very well-preserved *postscaenium*.

Date: c. 59–53 BC (del Amo); late Republican, scene building Augustan (FS); the inscription found in orchestra cannot be pre-Augustan nor the developed Corinthian capital, cf. those found in Horrea Agrippiana at Rome (H. Bauer, *Arch. Cl.* 30 (1978), 145–6) dated to 20–10 BC, see also Jiménez Salvador, in *Teatros romanos*, 231–2; building abandoned second half 2nd cent. AD.



PLAN 224. Acinipo, theatre

Bibliography: Velázquez, *Acinipo*. J. and M. Oliver y Hurtado, *Munda Pompeiana* (Madrid, 1861), 289, 296. M. Dieulafoy, *Art in Spain and Portugal* (London, 1913), 53–4. *Historia de España*, 2 (Madrid, 1935), 625. A. Palomeque, *Ampurias*, 1 (1939), 290–9. A. Palomeque, *Arch. Esp. Arq.* 16 (1943), 210–27. Thouvenot, *Prov. Bétique*, 431–8. *Ars Hispaniae*, 2 (Madrid, 1947), 63. Wiseman, *Roman Spain*, 200. A. Palomeque, *El teatro romano de Acinipo* (Ronda, 1963). M. del Amo y de la Hera, in *El teatro*, 215–51. J. L. Jiménez Salvador, in *Teatros romanos*, 228, 231–2. R. Fernández-Baca Casares *et al.*, in *Teatros romanos*, 199–205. Trillmich, *Denkmäler*, 357.

BAELO (Bologna, Cádiz) (Plan 225)

Location: town of the Turdetani; *municipium* under Claudius; theatre close to town wall, integrated into street plan.

Cavea: D 70 m, facing south. *ima cavea*: ? rows in 4 *cunei*.

Substructures: built on slope; outer cavea wall (W 2.70 m) and annular and radial walls form series of compartments; between them 7 radial passages with staircases leading to *summa*, *media*, and *ima cavea*.

Vela: 5 pierced stones for *vela* masts found in upper cavea.

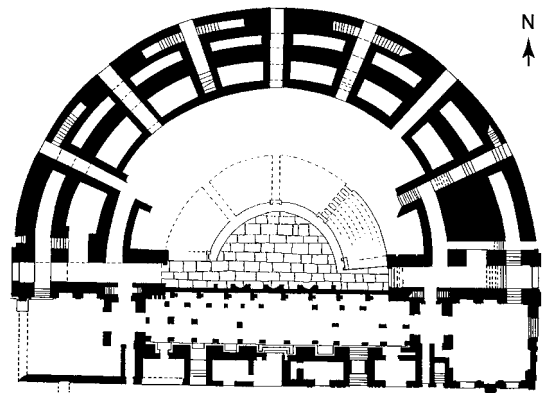
Aditus maximi: W 2.35 m.

Orchestra: D 20 m, paved in marble, surrounded by passage-way W 1.2 m (inner D c. 17.6 m).

Proscenium: W 1 m, H 1.40 m; 7 niches alternately curved and rectangular.

Pulpitum: L 35 m, W 7.5, 8.25 m (overall 9.25 m).

Scaenae frons: rectilinear, *regia* door W 2 m, *hospitalia* door W 2; 2 lateral doorways shown leading to outer *postscaenium* rooms.



PLAN 225. Baelo Claudia, theatre

Basilicas: doors from stage (W 2.50 m) lead into smaller rooms; basilicas beyond, c. 11 × 11 m.

Postscænium: 7 openings for 4 rectangular rooms and 3 passageways from *scaenae frons*. Further openings at sides lead to *aditus maximi*, staircases to upper parts of *scaenae frons*, and basilicas.

Decoration: 2 life-size statues of Silenus found in *proscænium*. A reclining satyr decorated the stage. Trillmich, *Denkmäler*, 307–8.

Remains: substructures of *cavea* (no seats survive) and lower parts of scene building.

Date: Claudian.

Bibliography: P. Paris, G. E. Bonsor *et al.*, *Fouilles de Bélo*, 1 (Paris, 1923), 91–8. *Historia de España*, 2 (Madrid, 1935), 623. Thouvenot, *Prov. Bétique*, 427–31. *Ars Hispaniae*, 2 (Madrid, 1947), 63. G. Charles-Picard, *Mél. de la Casa de Velázquez*, 6 (1970), 43–52. D. Nony, Cl. Domargue, G. Nicolini, A. Bourgeois, *CRAI* (1971), 213–33. M. Ponsich, S. Sancha, *Mél. Casa Velázquez*, 16 (1980), 357–74; in *El teatro*, 253–66. M. Ponsich, *NAHisp.* 10 (1980), 307–27.

CANAMA (Villanueva del Río, Sevilla)

Inscriptions: an inscription records: ‘porticus lapideas marmoratas solo | suo ludis sc[a]enicis impensa sua factis epulo | dato d(edicavit).’ *CIL* 2. 1074.

CARTEIA (San Roque, Cádiz)

Location: old Phoenician town; important harbour town in Roman times; theatre inside walls in upper part of town.

Cavea: faces west-south-west.

Remains: mentioned by Fernández-Chicarro; excavations in area of theatre in 1982 (Caballos Rufino).

Bibliography: C. Fernández-Chicarro, *PECS* 437, s.v. Carteia. F. J. Presedo Velo, A. Caballos Rufino, in *Actas 1^{er} Congreso peninsular de historia antigua*, 2 (Santiago de Compostela, 1988), 510–11.

CARTIMA (Cártama, Málaga)

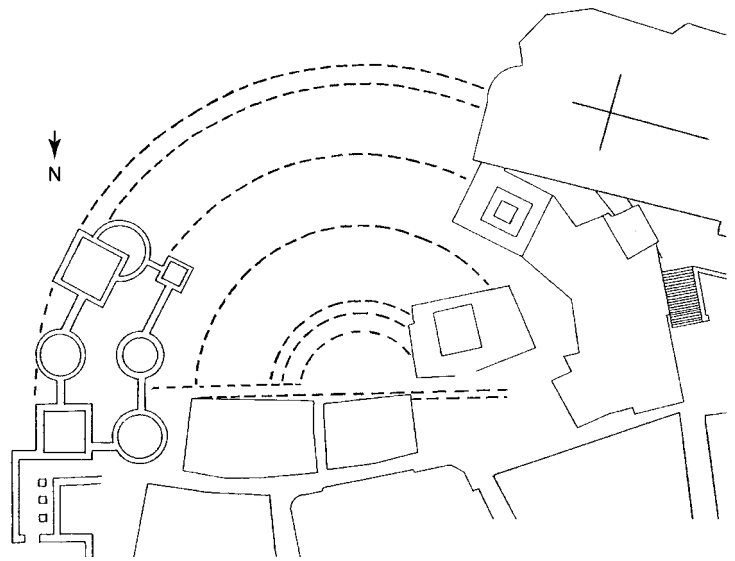
Inscriptions: an inscription mentions a *spectaculum*. *CIL* 2. 1956.

CORDUBA (Córdoba)

Location: Roman town founded in 152 BC; colony in 45 BC; capital of Hispania Ulterior and later of province of Baetica.

Remains: late 19th-cent. theory that Roman theatre was under church of San Nicolás y Felipe (J. Amador de los Rios) simply guesswork; theory that steps of patio of Museo Arqueológico were part of seating, doubtful; must have been a theatre at Córdoba, but location still a mystery (Knapp). Stylow’s plan of Cordoba shows theatre on south-east side of town resting against a slope and facing south-east.

Bibliography: A. Ibañez Castro, *Córdoba Hispano-romana* (Córdoba, 1983), 326–7. R. C. Knapp, *Roman Córdoba* (*Classical Studies*, 30; Univ. of California, 1983), 63. A. U. Stylow, in Trillmich, *Stadtbild*, 264, Abb. 75.



PLAN 226. Gades, theatre

GADES (Cádiz) (Plan 226)

Location: old Phoenician foundation called Gadir; theatre located in new town on island of Kotinoussa built by Balbus.

Cavea: D c.85 m, facing north; *media cavea*: 15 rows (0.40 × 0.71 m).

Remains: heavily built over; excavations revealed some seating and vaulted annular passage (W 2.80; H 4.10 m).

Date: late Republican, restored several times, abandoned end 2nd cent. AD.

Literature: in a letter to Cicero (43 BC) C. Asinius Pollio describes staging of a *fabula praetexta* by quaestor Balbus at Gades and mentions a seat in the ‘fourteen rows’ (Cicero, *Ad Fam.* 10. 32. 2; for the new town, see *Ad Att.* 12. 2. 1). During 1st/2nd cent. the lascivious Spanish dancers, the *puellae gaditanae*, were famous (Martial 5. 78; 14. 203; Juvenal, *Sat* 11. 162; Pliny, *Ep.* 1. 15).

Bibliography: A. Balil, *FA* 32–3 (1977–8), 12287. R. Corzo, *An. Arq. de Andalucía*, 85/2 (Seville, 1987); 86/2 (Seville, 1987). R. Corzo Sánchez, in *Homenaje al Prof. Antonio Blanco Freijeiro* (Madrid, 1989), 197–214; in *Teatros romanos*, 133–40. J. Esteban González *et al.*, in *Teatros romanos*, 141–56.

HISPALIS (Seville)

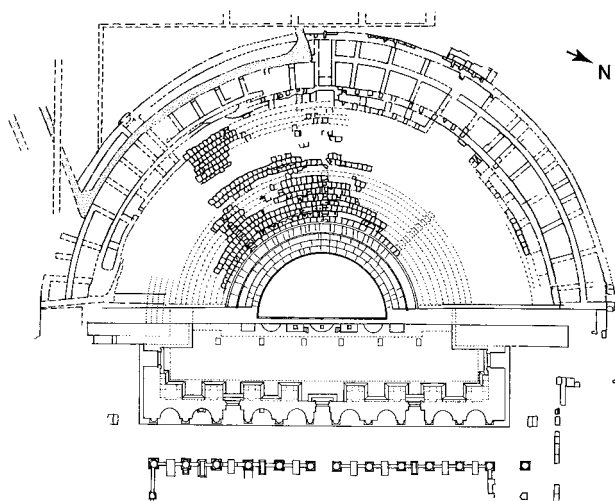
Literature: an actor who did not dare compete against Nero in Pythian games went to Hispalis, where he terrified everyone by his aspect and high boots; when he declaimed, most of audience took flight. Philostratus, *Vit. Apol.* 5. 9.

ISTURGI (Los Villares, Jaen)

Inscriptions: mention of *ludi scaenici*. *CIL* 2. 2121.

ITALICA (Santiponce, Sevilla) (Plan 227, Pl. 78)

Location: founded in 206 BC; a colony under Hadrian, new quarter laid out; theatre east side of hill of San Antonio in old quarter.



PLAN 227. Italica, theatre

Cavea: D 75.76 m, facing east-north-east; *ima cavea*: ?14 rows in 4 *cunei*; *media* ?7 rows; *summa*: ?4 rows Corinthian capital and some column shafts found (from *porticus*).

Capacity: 3,400/4,200 (FS).

Substructures: *ima* and *media cavea* built against hill; *summa cavea* and *porticus* on annular and radial walls; 5 entrances in outer wall.

Orchestra: D 25.4 m, paved in marble, surrounded by wall H c.1.00 m (D at wall 22.71 m); 3 steps for *bisellia* (inner D 17.21 m).

Proscenium: W 2.00, H c.1.00 m; 7 niches alternately rectangular and curved.

Pulpitum: L 49.65, W 6.82, 9.41 m (overall 11.41 m).

Aulaeum: 6 mast holes.

Hypocaustum: 2 altars dedicated to M. Lucretius Julianus (AD 209–11) found in *hypocaustum*, pierced for pivots and perhaps used for *periaktoi*.

Scenae frons: rectilinear; *regia* niche (door W 1.66 m), *hospitalia* niches (door W 1.66 m); *columnatio* 2 storeys with podia for 18 columns; mid-2nd-cent. AD Corinthian capital found.

Postscenium: 4 pairs of semicircular recesses (2.3 × 1.15 m) flank 3 doorways.

Quadriporticus: columns, H c.7 m with temple of Isis in middle.

Remains: cavea totally uncovered; orchestra well-preserved; scene building partially rebuilt (in 1992).

Date: early 1st cent. AD; marble embellishment of orchestra Tiberian; north part of cavea renewed and new scene built (Flavian); terrace at top of cavea and *quadriporticus* early 2nd cent. AD; temple of Isis Hadrianic.

Inscriptions: a Tiberian inscription running the whole width of orchestra records that L. Blattius Traianus Pollio donated altars and statues and [embellished] orchestra, stage, and passageways: 'L(ucius) Blattius L(ucii) f(ilius) Traianus Pollio et C(aius) F[abius] C(aii) f(ilius) Pollio II vir(i) desig(nati) iter(um) pontif(ices) prim[i] cr[ati] Augusto orchestram

proscenium itinera aras et signa d(e) s(ua) p(ecunia) f(aciendum) c(uraverunt).' 3 altars with neoattic decoration may be the ones he donated. 2 altars were dedicated to M. Lucretius Julianus. A. M. Canto, *Habis*, 4 (1973), 311–18. Also a 3rd-cent. AD six-sided altar, with a married couple sacrificing before an altar: 'Italicens | M.Cocceius | Iulianus | cum Quirino | fil(io) et Iunia | Africana uxro | re columnas | Carystias II | et epistylum | cum cancellis | aereis et ara | ex voto | ludis editis | D D.' An inscription in the *porticus post scaenam* names a benefactor, 'L(ucio) Pontio C(aii) F(ilio) Ser(gia) | Amoena filia.' Another inscription mentions *ludi scaenici* (CIL 2. 1108).

Bibliography: A. García y Bellido, *Colonia Aelia Augusta*, I (Madrid, 1960), 109. J. M. Luzón Nogué, *Belles Artes*, 4/20 (1973), 27–9. A. Jiménez, *Italica (Santiponce Sevilla)* (Excavaciones arqueológicas en España, 121; Madrid, 1982), 279–90. J. M. Luzón Nogué, in *El teatro*, 183–201. R. Corzo Sánchez, *El Teatro de Italica* (Granada, 1992); in *Teatros romanos*, 157–71. F. J. Montero Fernández, *ibid.* 173–81.

JULIA CONSTANTIA OSSET (San Juan de Aznalfarache, Sevilla)

Inscriptions: mention of *ludi scaenici*. CIL 2. 1255, see Pliny, NH 3. 1. 11 for identification of site.

LUCURGENTUM HISPALENSE (Morón de la Frontera, Sevilla)

Inscriptions: mention of *ludi scaenici* lasting for 4 days.

Bibliography: S. Mariner Bigorra, in *El teatro*, 20.

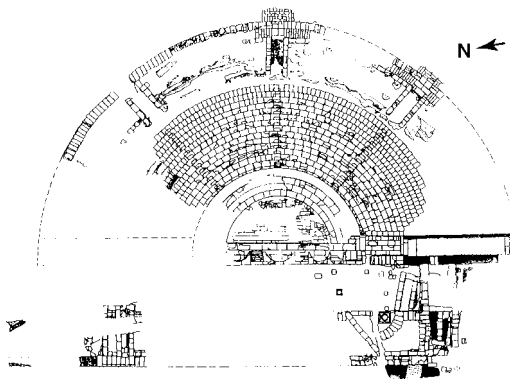
MALACA (Málaga) (Plan 228)

Location: Phoenician trading post; *municipium* under Vespasian; theatre close to ?forum; Casa de la Cultura built over part of scene building.

Cavea: D 64.5 m, facing west-north-west; *ima cavea*: 14 rows (0.40 × 0.80 m) in 4 *cunei*; *summa cavea*: 6 or 7 rows.

Substructures: lower cavea rests on slope; upper contained within thick outer wall; 5 radial passageways lead to *praecinctio* at top of *ima cavea* with staircases branching off and running up to top of *summa cavea*.

Aditus maximi: W 2.25 m (south).



PLAN 228. Malaca, theatre

Orchestra: D 22.5 m, paved in *opus sectile*, surrounded by wall (D at wall 19.8 m) with 3 steps (inner D 14.16 m).

Proscenium: W 1.90, H ?m; curved central niche flanked by 2 staircases, 2 more curved niches; 2 pairs of rectangular niches.

Pulpitum: L 37.5, W 6.00 to *scaenae frons* (7.90 m incl. *proscenium* wall).

Scaenae frons: south *hospitalium* niche curved with pair of column bases (1.44 m square); probably all 3 niches curved.

Decoration: 2 statues of Attis and a large silver patera found.

Remains: most of cavea uncovered and south end of scene building.

Date: mid-1st cent. AD (inscription); abandoned at end 3rd cent. AD.

Inscriptions: in orchestra in front of *proscenium* a dedicatory inscription with letters H 0.21–0.23 m; giving the names of three unknown individuals of the pre-Antonine period.

Bibliography: J. Martínez Santa-Olalla, *Rev. de Estudios Clásicos*, 1 (1951), 217–18, cf. *Notiziario della scuola e della cultura*, 6 (Nov. 1951), 31. A. Rubio-Argüelles y Alessandri, *Anales de la Asociación Española para el Progreso de las Ciencias*, 21–2 (1956), 282–90. M. Casamar, in *VII Congreso Nac. de Arq. Barcelona 1961* (Zaragoza, 1962), 76–8. M. V. Campos Rojas, *Jabega*, 2 (Sept. 1975), 34–41. M. F. González Hurtado de Mendoza and M. Martín de la Torre, *Historia y reconstrucción del teatro romano de Málaga* (Málaga, 1983). P. Rodríguez Oliva, in *Teatros romanos*, 183–94.

REGINA (Casas de Reina, Badajoz) (Plan 229)

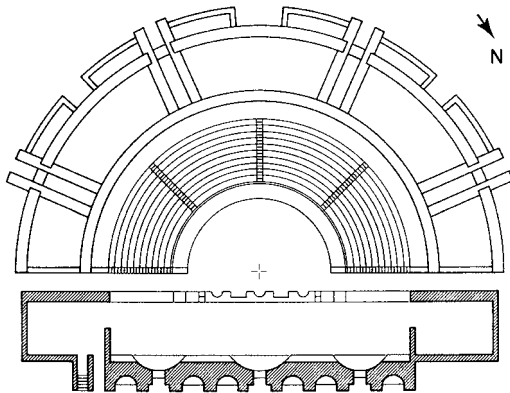
Location: in extreme north-west corner of town.

Cavea: D c.64 m, facing north-east; *ima cavea*: 10 rows (0.40 × 0.70 m) divided by 5 staircases (W 0.75 m) into 4 *cunei*; *summa cavea*: ?8 rows. Lower *praecinctio*: W 2.00.

Substructures: lower cavea rests against slope; thick wall runs around outside with 4 passages running through to *praecinctio*.

Vela: regularly spaced holes in lowest row of seats, ?for *vela* ropes (Alvarez Martínez).

Orchestra: D 19.60 m, surrounded by paved area, W 1.60 m (inner D 16.40 m).



PLAN 229. Regina, theatre

Proscenium: W 1.17 m. H just over 1.00 m.

Pulpitum: L 39.4, W 7.00 m, 8.00 m (9.17 m incl. *proscenium* wall).

Scaenae frons: all 3 doors in semicircular niches. Podium wall H 3.23 m, *regia* niche (W 6.00 m), door (W 1.53 m), *hospitalia* niches (W 4.90, 5.40 m), doors (W 1.35 m).

Postscenium: 3 doorways; 6 semicircular niches (W 2.40–2.62 m).

Decoration: statue of Isis found (19th cent.).

Remains: substructures of cavea and scene building, and lowest seats of cavea.

Date: Flavian; abandoned mid-4th cent. AD.

Bibliography: J. R. Mélida, *Catal. monum. prov. Badajoz*, 1 (Madrid, 1925), 418. Thouvenot, *Prov. Bétique*, 440–1. *Ars Hispaniae*, 2 (Madrid, 1947), 63. J. M. Alvarez Martínez, in *El teatro*, 267–85 (none of his measurements fit his plan). J. M. Alvarez Martínez *et al.*, *Extremadura Arqueológica*, 1 (1988), 221–9; 2 (1991), 361–3. Trillmich, *Denkmäler*, 356–7.

SINGILIA BARBA (El Castillon, nr. Antequera, Málaga)

Location: on north slope of Cerro de Castillón, c.200 m north-east of forum.

Cavea: D 52 m, facing north-north-west.

Substructures: built against hillside.

Orchestra: D c.15.10 m.

Remains: mostly quarried away; only 2 edges of *summa cavea* visible. Until 18th cent. remains of an arch, 2 pedestals, and some column bases in scene building survived; behind scene building rooms of *postscenium* visible.

Inscriptions: an inscription (AD 109) commemorates M. Valerius Proculus: 'ludos iuvenum in teatro'. *AEpigr.* (1989), 420.

Bibliography: J. R. Mélida, *Monumentos rom. en España* (Madrid, 1925), 81. Thouvenot, *Prov. Bétique*, 438. E. Serrano Ramos and R. Atencia Páez, in *Teatros romanos*, 207–15.

TUCCI (Martos, Jaen)

Inscriptions: *ludi scaenici* lasting for 4 days (*CIL* 2. 1663); *ludi scaenici* (*CIL* 2. 1685).

URSO (Osuna, Sevilla)

Location: Urso a colony in 45 BC; theatre on hillside outside walls.

Cavea: D 32.5 m, facing east; 6 rows of seats and 3 *maeniana*; *summa cavea* rested on a masonry wall (Thouvenot).

Aditus maximi: staircase (W 2 m) in north *aditus*.

Orchestra: orchestra shown in Thouvenot's plan far too large; must have been further rows of seats, presumably buried when T. saw theatre.

Proscenium: behind cavea an enormous rectangular building, ?water cistern for *sparsiones* (Thouvenot).

Remains: only a few rows of seats survive; marble decoration of theatre very rich; most had been robbed by Thouvenot's time; only some Corinthian capitals survived.

Inscriptions: *CIL* 2. 5439 = 12. 594, II. 1. 6 ff. and 20 ff.; IV. 1. 29 ff.; IV. 1. 48 ff. (See also *FIRA* I. 21. CXXVI.) It is a Flavian copy and could have been adapted, see O. Gradenwitz, *ZSS* 43 (1922), 439. G. Ville, *La Gladiature en Occident des origines à la mort de Domitien* (Rome, 1981), 437.

Bibliography: P. Paris and A. Engel, *Nouv. Arch.* 13 (1906), 375. Thouvenot, *Prov. Bétique*, 438–40.

LUSITANIA

AUGUSTA EMERITA (Mérida, Badajoz) (Plan 230, Figs. 14, 21, Pl. 79)

Location: colony founded in 25 BC; capital of Lusitania, one of most important towns in Spain; theatre close to south-east city wall, next to amphitheatre.

Cavea: D 86.63 m, facing north-north-west. *ima cavea*: 23 rows (0.32 × 0.74 m) in 6 *cunei*, sanctuary in lowest 4 rows of central *cuneus* (Trillmich); *media cavea*: 5 rows in 6 *cunei*; *summa cavea*: 5 rows. Lower *praecinctio*: W 2.20 m. with podium (H 2.20 m); upper *praecinctio*: W 0.60 m. with podium (H 3.09 m). *Porticus* (W 3.46 m).

Capacity: 5,000/6,250 (FS).

Substructures: *ima cavea* in natural depression; *media* and *summa cavea* on substructures. 13 radial passages in outer wall: 2 lead to lower annular passage with 6 *vomitoria* to *ima cavea*; 5 lead to upper annular passage which opens into lower *praecinctio*; 6 lead to upper *praecinctio* with staircases to *summa cavea* branching off.

Aditus maximi: W 2.82 m.

Tribunalia: identical building inscriptions of Agrippa in front of both tribunalia.

Orchestra: D 25.73 m, paved in white and bluish marble, surrounded by wall (D at wall 23.05 m); 3 steps for *bisellia* (inner D 16.86 m). Altar and inscriptions found.

Proscenium: W 1.60, H 1.02 m; 3 semicircular; 4 rectilinear niches; 2 staircases.

Pulpitum: L 52.32 W 7.6, 9.21 m (10.81 m incl. *proscenium* wall).

Aulaeum: 12 mast holes (1.75 × 0.50 × 3 m deep), each divided into 2 compartments.

Scaenae frons: semicircular *regia*, door W 2.38 m, shallow rectangular *hospitalia* niches, door W 1.41 m, *columnatio* (H 17.57 m), 2 storeys (both Corinthian).

Postscenium: 2 main, 4 smaller rooms.

Porticus post scaenam: columnar *quadriporticus* (64 × 46 m); on far side an axially positioned shrine to imperial cult (7.35 × 5.98 m).

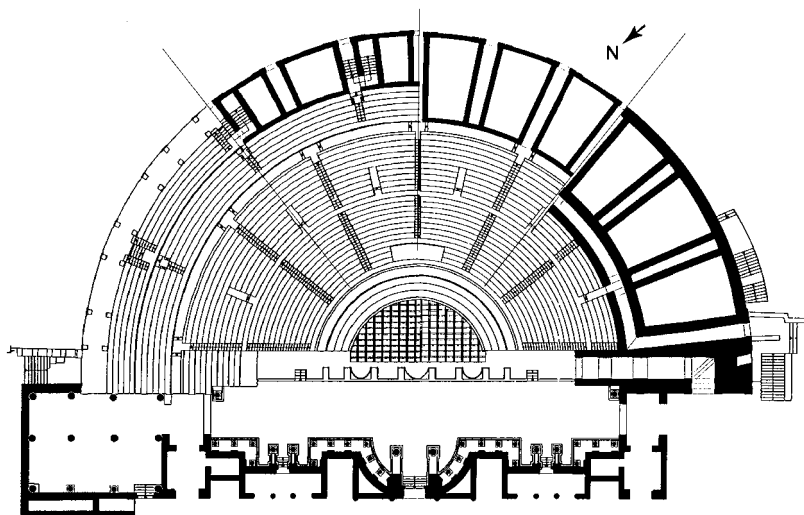
Decoration: statue of Tiberius and ?Drusus minor, and veiled head of Augustus found in shrine to imperial cult. From *scaenae frons* a half-draped emperor, an emperor in uniform, and two divinities (mid-2nd cent. AD). Trillmich, *Denkmäler*, 239–40, 276, 279–84.

Remains: very well-preserved cavea, seating consolidated and restored; both storeys of *scaenae frons* and *columnatio* restored.

Date: begun by Agrippa between 16 and 15 BC (*CIL* 2. 474); upper parts of cavea not completed until time of Claudius at earliest; *columnatio* restored in ?Flavian period; sanctuary built in *ima cavea* (Trajanic); *proscenium* ?destroyed by fire and restored by Hadrian (*CIL* 2. 478 doubtfully restored); restored by Constantine (AD 333–7).

Inscriptions: *CIL* 2. 474, 478; *AEpigr.* (1915), 33 = *AEpigr.* (1935), 4; J. R. Mélida, *Rev. Archivos Bib. y Mus.* 19/I (1915), 23–8. L. Wickert, *Epigrafia emeritense* (Anuario del Cuerpo de Archiveros, Bibliotecarios y Arqueólogos, I; Madrid, 1935), 115–16. L. Garcia Iglesias, *Rev. de Estudios Extremeños*, 31 (1975), 591. Six inscribed statue bases, an altar, and Trajanic pluteus inscription in sanctuary in *ima cavea*. Trillmich, *Denkmäler*, 239–40.

Bibliography: P. Paris, *AA* (1912), 456–9; (1914), 370–81. R. Lantier, *CRAI* (1915), 164. J. R. Mélida, *Rev. Archivos Bib. y Mus.* 19/I (1915), 1–38; *Excavaciones en Mérida* (Memoria



PLAN 230. Augusta Emerita, theatre

2, Junta Superior de Excavaciones y Antigüedades; Madrid, 1916). R. Vallois, *REA* 21 (1919), 193–209; *Catálogo monumen. Prov. Badajoz* (Madrid, 1925), 130; *Art and Archaeology*, 25 (1928), 31. *Historia de España*, 2 (Madrid, 1935), 625–32. *Ars Hispaniae*, 2 (Madrid, 1947), 61–3. Wiseman, *Roman Spain*, 87–90. J. Menéndez-Pidal Alvarez, in *Augusta Emerita (Actas del simposio internacional conmemorativo del bimilenario de Mérida)*; Madrid, 1976), 206–11. J. Alvarez Sáenz de Buruaga, in *El teatro*, 303–16. W. Trillmich, *Anas*, 2–3 (1989–90), 87–102; *La ciutat Hispano-Romana* (Barcelona, 1993), 294–5. J. M. Alvarez Martínez et al., *Conjunto arqueológico de Mérida: patrimonio de la humanidad* (Mérida, 1994), 237–57.

CAPERÁ (Cáparra, Cáceres)

Remains: theatre partially excavated (Blázquez); no further details.

Bibliography: J. M. Blázquez, *PECS* 193–4, s.v. ‘Capera’.

EBURA or EBORA (Évora, Portugal)

Location: in Rua de S. Maços a curve suggests shape of theatre cavea, perfectly aligned to forum with just enough space for a basilica.

Bibliography: J. de Alarcão, *Roman Portugal*, 1 (Warminster, 1988), 112.

METELLINUM (Medellín, Badajoz) (Plan. 231)

Location: a Roman colony; theatre built on south slope of a hill at top of ancient town.

Cavea: D c.63 m, facing south.

Substructures: cavea surrounded by 2 walls, outer (W 2.50 m) forming a *crypta* (W 2 m). Staircases lead down to *aditus*.

Aditus maximi: W 2.40 m.

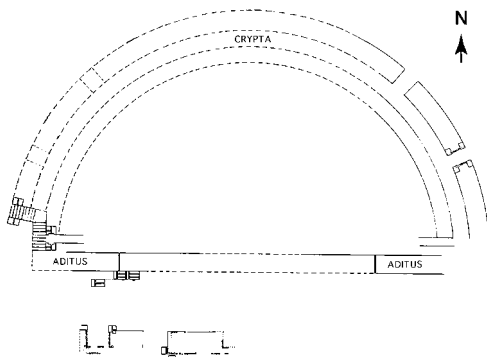
Orchestra: not known.

Proscenium: not fully explored.

Scaenae frons: some stuccoed shafts found.

Remains: heavily robbed, outline of cavea and line of *proscenium* wall revealed.

Date: last quarter 1st cent. BC.



PLAN 231. Metellinum, theatre

Bibliography: J. R. Mélida, *Catálogo monumen. Prov. Badajoz* (Madrid, 1925), pl. 79. Thouvenot, *Prov. Bétique*, 426. M. del Amo, *NAHisp., Arqueología*, 2 (1973), 53–132. M. del Amo, in *El teatro*, 317–36.

OLISIPO (Lisbon, Portugal) (Plan 232)

Location: an old town fortified by the Romans (138 BC); later a *municipium*; theatre 50 m north of cathedral.

Cavea: D c.80 m, facing south; *ima cavea*: 4 *cunei*.

Substructures: built against slope; some curved walls and *vomitorium* uncovered on east side of cavea.

Aditus maximi: W 2.50 m.

Orchestra: D 17.80–18.00 m, paved in polychrome marble.

Proscenium: W 1.6, H 1.20 m with 3 semicircular; 8 rectangular niches; 2 staircases.

Pulpitum: L 36 m.

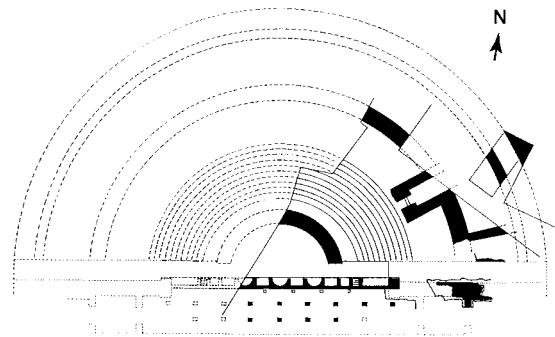
Decoration: a sleeping Silenus and a fragment of a relief of Melpomene.

Remains: lowest rows of seats, orchestra, and much of *hypocaustium* survive; *proscenium* shown in drawings of 1798 largely robbed. Remains of Ionic and Corinthian columns and capitals may belong to *scaenae frons*.

Date: Augustan with Neronian embellishments.

Inscriptions: *CIL* 2. 183 = *ILS* 5640.

Bibliography: L. A. de Azevedo, *Dissertação crítico-filológica-histórica sobre o verdadeiro anno, manifestas causas, e attendíveis circunstancias de erecção do Tablado e Orquestra do antigo Theatro Romano* (Lisbon, 1815). *Historia de España*, 2 (Madrid, 1935), 623. J. Alarcão, in *El teatro*, 287–302; *Roman Portugal*, 114. T. Hauschild, *MM* 31 (1990), 348–92. A. M. Dias Diogo, in *Teatros romanos*, 217–24.



PLAN 232. Olisipo, theatre

TARRACONENSIS

ARCOBRIGA (Monreal de Ariza, Zaragoza)

Remains: theatre partly uncovered by Marquès de Cerralbo; outline still visible in 1940 (Thouvenot). No further details.

Bibliography: Thouvenot, *Prov. Bétique*, 426 n. 4.

BARCINO (Barcelona)

Location: town of the Laietani; colony under Augustus.

Remains: architectural fragments found in city wall may belong to theatre: 2 semicircular arches separated by pilaster with Corinthian capital; cornice with lion's head spout; 5 fragments of frieze decorated with acanthus scroll, one inhabited by infant figure; fragments of Doric triglyph frieze, some with rosettes alternating with scenic masks in metopes, and others rosettes alternating with *bucrania* (cf. friezes of theatre at Arelate).

Date: early Augustan.

Inscriptions: 'spectaculum pugilum' (*CIL* 2. 4514).

Bibliography: J. Puiggarí, *Revista de Catalunya*, 1 (Barcelona, 1862), 373. Puig, *Arquit. Catalunya*, 202–3. M. Almagro Basch *et al.*, *Barcelona* (Carta Arqueológica de España; Madrid, 1945), 72. J. Ainaud *et al.*, *La ciudad de Barcelona* (Madrid, 1947), 8–9.

BILBILIS (Calatayud, Zaragoza) (Plan 233)

Location: Iberian settlement; later *municipium* in Conventus Caesaraugustanus Tarraconensis; theatre in centre of city, adjacent to forum.

Cavea: D 78.2 m, facing south; *ima cavea*: 15 rows (0.75 × 0.34–35 m) in 6 *cunei*; *media cavea*: 10 rows in 6 *cunei*; *summa cavea*: 5 rows (H 0.40–0.50 m) in 6 *cunei*. Lower *praecinctio*: W 1 m, with podium (H 1.2 m.); upper *praecinctio*: W 1 m, with podium (H 1.5 m); *cavea* cut back at ends; *sacellum* at top (c. 11.5 × 7.50 m).

Substructures: built against hillside with thick wall around *cavea*; ?4 *vomitoria* lead to central *praecinctio*.

Orchestra: D 20 m.

Proscaenium: H 1.2 m.

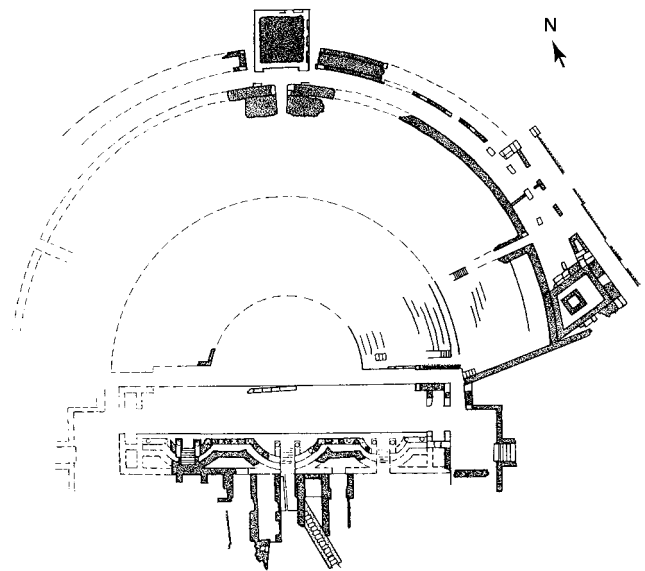
Pulpitum: L 37, W c.7, 8.5 m (incl. *proscaenium* wall).

Scaenae frons: 3 semicircular niches, *regia* niche (door W 1.88 m), *hospitalia* niches (door W 1.28 m); *columnatio* (H 13.71 m) 2 storeys (Corinthian order).

Basilicas: c.6 × 7.8 m (internally).

Postscenium: 4 irregular rooms.

Remains: substructures and elements from *columnatio*.



PLAN 233. Bilbilis, theatre

Date: late Augustan/Tiberian. Scene building probably early 1st cent. AD.

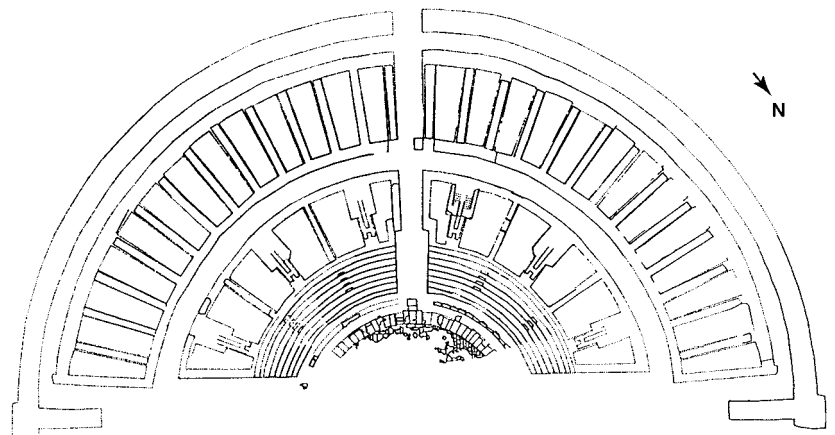
Bibliography: J. B. Labaña, *Itinerario del reyno de Aragoa* (Zaragoza, 1895). V. de la Fuente, *Historia de la siempre augusta y fidelísima ciudad de Calatayud* (1880–2) (Zaragoza, 1960). M. Martín-Bueno, in *El teatro*, 79–93. M. Martín-Bueno and J. Núñez Marcén, in *Teatros romanos*, 119–40.

CAESARAUGUSTA (Zaragoza) (Plan 234)

Location: founded as a colony (24 BC) on site of *oppidum* of Salduie or Salduba; theatre parallel to *decumanus* and aligned with forum c.250 m to north.

Cavea: D 104–106 m, facing north-north-east; *ima cavea*: 5 rows (0.37 × 0.80 m) in 6 *cunei*.

Substructures: lowest 6–8 rows of *ima cavea* rest on bed of concrete surrounded by radial vaults; around these an annular corridor (W 2.80 m) with 6 *vomitoria* running to middle of *ima cavea*; upper *cavea* on 27 radial vaults, central one leads through to orchestra; around *cavea* 2 curved walls, c.2.40 m



PLAN 234. Caesaraugusta, theatre

apart; outer wall (W 3.35 m) supporting façade with ?3-storey arcade.

Orchestra: D 32 m paved in *opus sectile*, surrounded by wall (D at wall 29.3 m); 2 steps for *bisellia* (inner D 25.8 m).

Remains: just over half of cavea; none of scene building excavated.

Date: late Tiberian from materials (traces of a house under cavea).

Bibliography: A. Beltrán, in *El teatro*, 41–64. M. Beltrán Lloris, J. Paz Peralta, J. A. Lasheras Corrucho, *B. Mus. Zaragoza*, 4 (1985), 95–121; 5 (1986), 421–3; M. Beltrán Lloris, in *Teatros romanos*, 93–118.

CARTHAGO NOVA (Cartagena, Murcia) (Plan 235)

Location: capital of the Mastieni; capital of Carthaginian Spain (226 BC); Roman colony (42 BC); theatre on north-west slope of Cerro de la Concepción just inside walls, 180 m south of forum (old cathedral built over part of south-west cavea).

Cavea: D 87.2 m, facing north-north-west; *ima cavea*: ?15 rows (0.70 × 0.40 m) in 4 *cunei*; *media cavea*: ?9 rows; *summa cavea*: ?5 rows.

Capacity: 4,100/5,100 (FS).

Substructures: built against hill; 2 curved walls around top of cavea; ?6 *vomitoria* leading to upper *praecinctio*.

Aditus maximi: W 2.76 m.

Orchestra: D 25.69 m, paved in *opus sectile*, surrounded by curved passage, W 1.38 m (D 22.9 m).

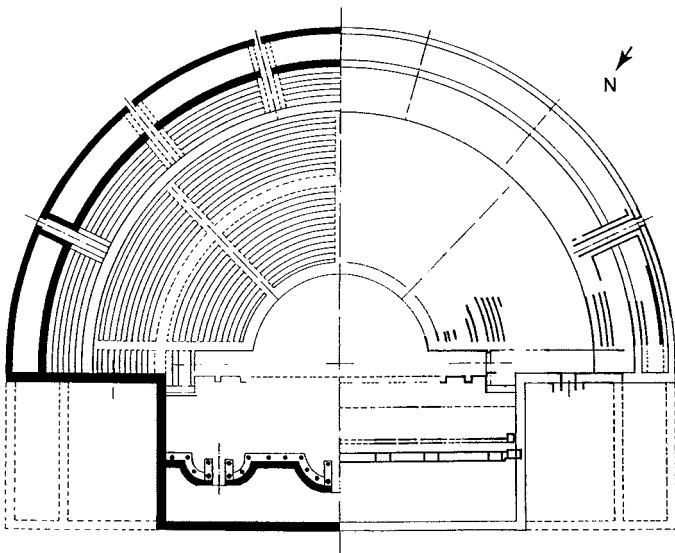
Proscenium: W 2.04, H 1.20–1.30 m.

Pulpitum: L 45.8, W 7.76, 8.85 m (10.89 m incl. *proscenium* wall).

Scaenae frons: 3 semicircular niches, *regia* niche 9.8 × 3.4 m (door W 2.2 m), *hospitalia* niches 6.8 × 2.7 m (door W 1.7 m); *columnatio* (H 15.27 m) 2 storeys, both Corinthian.

Postscenium: a single room (L 45.8 m; W 3.5–7.75 m).

Remains: heavily built over; part of cavea, orchestra, and scene building revealed; many architectural elements from *scaenae frons*.



PLAN 235. Carthago Nova, theatre

Date: end 1st cent. BC; inscriptions mentioning Caius date to between 5 BC and AD 1; capitals also date to this period.

Inscriptions: an inscription (L 2.40 m; H 0.84 m) ?from front of *tribunal*: 'C(aio) Caes]ari Augusti f(ilio) divi n(epoti)'. 2 altars found in the hypocaustum: 'C. Caesaris Augusti f(ili) | pontif(icis) co(n)s(ulis) desig(nati) | principis iuventutis | [L. Iu]n]ius L(ucii) f(ilius) T(iti) n(e)pos Paetus [sac(rum)] | [d(onum)] d(edit)'. The other: 'L(ucius) Iunius L(ucii) f(ilius) T(iti) n(e)pos Paetus | Fortunae sac(rum) d(onum) d(edit)'. S. F. Ramallo, *Arch. Esp. Arq.* 65 (1992), 49–73.

Bibliography: S. F. Ramallo, *Mem. de Arq. Com. Aut. de la Región de Murcia* (1993), 129–37. S. F. Ramallo Asencio and P. A. San Martín Moro, in *Teatros romanos*, 51–92.

CASTULO (Cazlona, Jaen)

Location: an Ibero-Roman town, largest in Oretania.

Inscriptions: theatre mentioned in inscription. *CIL* 2. 3270.

CELSA (Velilla de Ebro, Zaragoza)

Location: a colony (42 BC); declined after founding of Caesaraugusta.

Remains: excavations started on theatre in 1973 (Balil).

Bibliography: A. Balil, *FA* 26–7 (1971–2), 9256.

CLUNIA (Peñalba de Castro, Huesca) (Plan 236)

Location: Celtiberian town of the Arevaci; under Augustus chief town of Conventus Tarraconensis; theatre aligned to city grid and ?forum.

Cavea: D 96 m, facing east; *ima cavea* ? rows in 4 *cunei*; *media cavea*: 12 rows in 4 *cunei*; *summa cavea*, ?12 rows in 8 *cunei*; upper *praecinctio*: W 1.6 m with podium (H 1.80 m).

Aditus maximi: W 2.6 m.

Orchestra: D ?24–25 m.

Proscenium: W 1 m.

Pulpitum: L 51, W 10.6 m to *scaenae frons* (11.60 m incl. *proscenium* wall).

Scaenae frons: rectilinear; *regia* opening 6 m; *hospitalia* openings 4.5 m; *columnatio* 2 storeys (Corinthian order).

Basilicas: north basilica has very thick walls; divided into 2 rooms: east 11 × 6; west 11 × 11 m, with a square pier, 1 m per side, in middle to support roof; in north-west corner footings of staircase (?to *tribunal*).

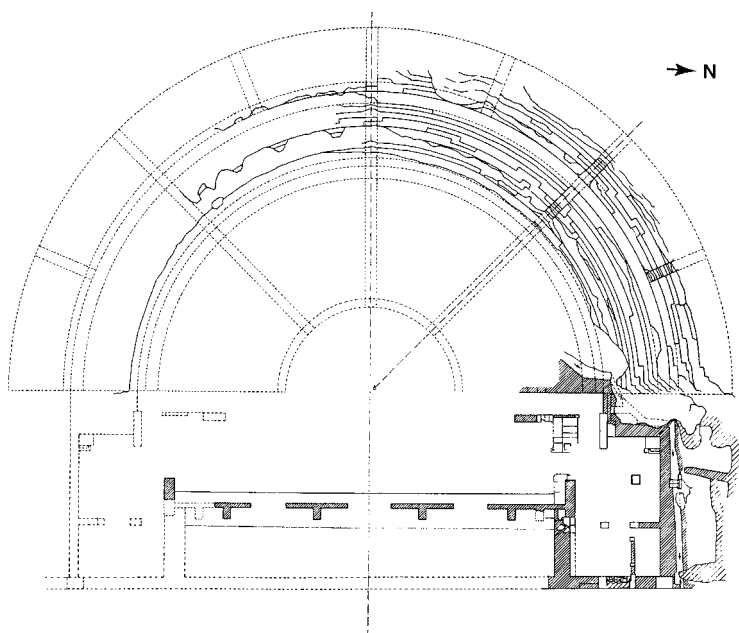
Postscenium: 9 × 48 m.

Remains: only parts of *media* and *summa cavea* survive, part of *scaenae frons* and north basilica.

Date: Tiberian.

Inscriptions: an altar: 'Festus | reipublicae | Cluniensi | um servus | numini thea(tri)'. A. Blanco Freijeiro, in *Segovia y la arqueología romana* (Barcelona, 1977), 139, fig. 39. I. Calvo, *Excavaciones en Clunia* (Memoria 3, Junta Superior de Excavaciones y Antigüedades; Madrid, 1916), 19.

Bibliography: J. Loperráez, *Descripción histórica del Obispado de Osma*, 2 (Madrid, 1788), 368–75. I. Calvo, *Revista Archivos Bibliotecas y Museos* (1916), 92. B. Taracena, in *Ars Hispaniae*, 2 (Madrid, 1947), 64. P. de Palol, *Antiquity and Survival*, 3/1



PLAN 236. Clunia, theatre

(1960), 42–58; *Archivo de Beja*, 23–4 (1966–7), 3; *Guía de Clunia* (Burgos, 1978), 27–39. M. del Carmen Trapote, *Los Capiteles de Clunia: Hallazgos hasta 1964* (Monografías Clunienses, 2; Valladolid, 1965), 4. P. de Palol Sallellas, in *El teatro*, 65–78. Trillmich, *Denkmäler*, 340.

MAGO (Mahón, Baleares)

Inscriptions: several monuments restored by unknown benefactor, including ‘. . . [thea]tru[m]’. *CIL* 2. 6001b.

Bibliography: A. Hübner, *Boletín de la Real Academia de la Historia*, 22 (Madrid, 1888), 471. Puig, *Arquit. Catalunya*, 203.

OSCA (Huesca)

Location: Roman hill-town in territory of the Ilergetes or Iacetani.

Remains: some curved and radial walls found, suggesting a theatre; overall size yet to be determined. A house demolished to reveal an arch; other houses follow curve of cavea. No other information available.

Bibliography: A. Naval Mas, in *La ciudad en el mundo romano* (*Pre-Actas*, 14 Congreso Int. de Arq. Clás. 2; Tarragona, 1993), 236.

POLLENTIA (Alcúdia de Pollensa, Majorca, Baleares)

(Plan 237)

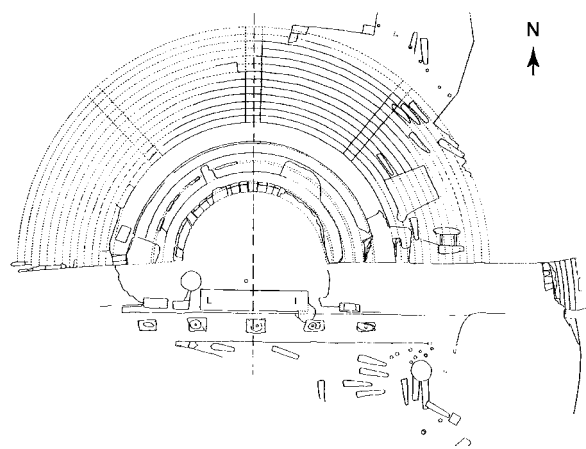
Location: Roman colony (123–122 BC); theatre 600 m south of town.

Cavea: D 31 m (surviving), facing south; *ima cavea*: 7 surviving rows (0.30–0.40 × 0.85–0.90 m) in 4 *cunei*. *Praecinctio* at bottom of *ima cavea* (W 1.15 m).

Substructures: rock-cut cavea.

Aditus maximi: W 3.5 m (east), 3 m (west); rock-cut staircase at end of east *aditus*.

Orchestra: D 16 m, surrounded by 3 rows of rock-cut *bisellia* (inner D 8 m).



PLAN 237. Pollentia, theatre (1 : 500)

Proscenium: area marked ‘L’ (7.05 × 1.15 × 0.34 m deep) must be foundation trench for *proscenium* wall.

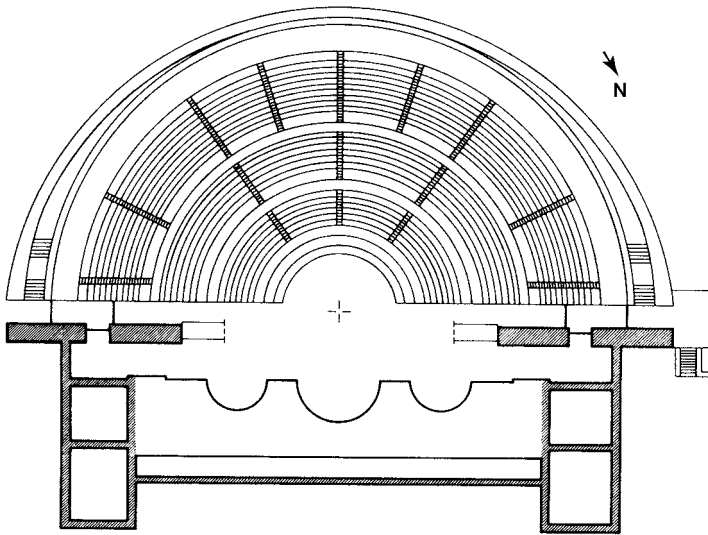
Pulpitum: ?3.2 × ?6.30 m (to *scaenae frons*).

Aulaeum: slot (W 2 m) has 5 holes: 1.15 × .70; 1.20 × .65; 1.30 × .80; 1.20 × .65; 1.25 × .70 m; they are 2.20–2.55 m apart and c. 1.20 m deep.

Remains: only rock-cut portion of cavea survives; original cavea must have been wider—at least 3 times maximum orchestra diameter (FS). Note that Almagro Basch refers to *ima cavea* as *summa cavea* and *prohedria* as *ima cavea*, and talks of 14 rows of seats instead of 7.

Date: Julio-Claudian?

Bibliography: L. Bernabò-Brea, *Riv. St. Lig.* 17 (1951), 18–29. M. Almagro and L. R. Amorós, in *III Congreso Arqueológico Nacional. Galicia 1953* (Zaragoza, 1955), 187–95. L. R. Amorós, M. Almagro, A. Arribas, *Arch. Esp. Arq.* 27 (Madrid, 1954), 281–95. M. Almagro Basch, in *El teatro*, 99–114.



PLAN 238. Saguntum, theatre

SAGUNTUM (Sagunto, Valencia) (Plan 238)

Location: Iberian town of Arse became Roman Saguntum at end 2nd cent. BC; theatre on hillside below forum.

Cavea: D 85 m, facing north-north-east; *ima cavea*: 6 + 8 rows (? × 0.63 m) in 4 *cunei*; *media cavea*: 9 rows in 4 *cunei*; *summa cavea*: 5 rows in top gallery in ? *cunei*.

Substructures: built on steep slope which continues below level of orchestra; therefore scene building on massive substructures; outer edges of cavea built on substructures. Pairs of staircases run from *aditus maximi* to passages parallel to and higher than them, which give access to seats of *media cavea*. From passage on west side runs rising corridor which gives access to seats of *summa cavea* via 5 doorways. This corridor connects with inner of a pair of vaulted annular passageways running around east side of cavea; outer passage opens at ground level at top of cavea: inner one gives access to *summa cavea* via 2 entrances. Above inner of 2 annular passages runs *crypta* with 7 doorways to top seats of *summa cavea*; *crypta*, with a further 4 rows of seats, behind which rose outer wall of theatre, interrupted in centre of cavea by platform (W 5 m) with traces of ?statue base (1.32 m square) in middle.

Vela: outer wall of theatre held *vela* masts.

Orchestra: D 22 m, with 2 steps (inner D 17 m).

Aulaeum: slot (L c. 36, W 1.42 m) has 16 mast holes (0.4–0.6 × 1.15 m).

Pulpitum: L 44, W 8.5 m (from front of *proscenium* wall to *scaenae frons*).

Scaenae frons: 3 semicircular niches: *regia* (W 11.00 m), *hospitalia* (W 8 m), *columnatio* (restored H 17.85 m); 3 storeys (Corinthian).

Basilicas: pair of small rooms not extending to edges of cavea; divided into 2 with 3 smaller rooms opening off each; behind these one room each end of *porticus post scaenam*.

Postscaenium: 6 irregular rooms.

Porticus post scaenam: L 57.25; W 3.00 m.

Remains: well-preserved cavea with many surviving elements of scene building; recently theatre has been totally rebuilt.

Date: AD 14–68 (Aranegui); *scaenae frons* redecorated 2nd cent. AD.

Bibliography: J. Ortíz, *Viage arquitectónico-antiquario de España: Descripción del Teatro Romano de Sagunto* (Madrid, 1807; repr. Sagunto, 1976). E. Palols y Navarro, *Disertación sobre el teatro y circo de la ciudad de Sagunto* (Valencia, 1807). A. Chabret, *Sagunto: Su historia y sus monumentos*, 2 (Barcelona, 1888), 33. Puig, *Arquit. Catalunya*, 196–201. D. Fletcher Valls, *Arch. Esp. Arq.* 28/2 (1955), 345–9; *Arse*, 2/4 (1959), 6–16; *Boletín de información Municipal*, 55 (Valencia, 1967), 21. Hanson, *Theater-Temples*, 70. C. Sarthou Carreres, *Arse*, 2/4 (1959), 4–5. S. Bru y Vidal, *Arse*, 2/4 (1959), 20–3. F. Mateu y Llopis, *Arse*, 2/4 (1959), 29–32. A. Almagro Gorbea, *Saguntum*, 14 (1979), 165–79. Graefe, *Vela Erunt*, 53. D. Aranegui and M. Beltrán Lloris, in *El teatro*, 153–75; *Fonaments*, 5 (1985), 129–35. E. Hernández, M. López Piñol, et al., *Empúries*, 45–6 (1983–4), 316–22. G. Grassi and M. Portaceli, *Projecte de restauració i rehabilitació del Teatre romà de Sagunt* (Valencia, 1986). E. Hernández Hervás, *Saguntum*, 20 (1986), 243–56; *El teatro romano de Sagunto* (Valencia, 1988); in Trillmich, *Stadtbild*, 251–8; in *Teatros romanos*, 25–50.

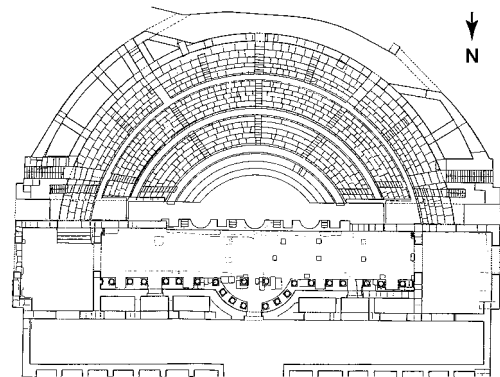
SEGOBRIGA (Cabeza del Griego, nr. Saelices, Cuenca) (Plan 239, Pl. 80)

Location: chief town of Celtiberia; theatre north of city, built against walls, 50 m east of amphitheatre.

Cavea: D 65 m, facing north; segmental; *ima cavea*: 5 rows (0.40 × 0.70 m) in 4 *cunei* (first row foot-rest/podium 0.15 × 0.40 m high); *media*: 5 rows (0.48 × 0.60 m) in 4 *cunei* (first row foot-rest/podium 0.15 × 0.18 m high); *summa*: ?5 rows (0.43 × 0.62 m) in 10 *cunei* (first row foot-rest/podium 0.15 × 0.40 m high). Lower *praecinctio*: W c. 0.8 m; upper *praecinctio*: W c. 1 m. *Porticus*: W 4 m, incl. columns.

Capacity: 1,650/2,050 (FS).

Substructures: cut into limestone hillside, substructures at sides; at top of cavea a *crypta* supports *porticus*; 2 openings



PLAN 239. Segobriga, theatre

adjacent to *aditus* lead via staircases to upper *praecinctio*; 2 further staircases run up to *porticus* level. A third opening in back of *cavea* runs under *crypta* to top of *summa cavea*.

Aditus maximi: west L 20.45, W 2.60, H 3 m; east L 20.25, W 2.46, H 3 m.

Orchestra: Segmental, max. width 24.40 m; width at *balteus* wall 21.40 m; 3 steps for *bisellia* H 0.05–0.08, W 0.93 m; H 0.25, W 0.90 m; H 0.30, W 0.90 m (inner width 14.80 m).

Proscenium: W 1.4, H 1.2 m; 3 curved, 4 rectangular niches; 4 staircases.

Pulpitum: L. 42, W 6.1, 7.6 m (9.00 m incl. *proscenium* wall).

Scaenae frons: rectilinear; curved *regia* niche (door W 1.90 m), *hospitalia* niches (door W 1.70 m); *columnatio* (H 16.87 m); 2 storeys (Corinthian).

Basilicas: west 9.30 × 10.7 m, door to stage (W 3.50 m); east 9.3 × 10.4 m.

Postscenium: reinforced by buttresses (W 0.75, Dpth 0.95, c. 3.20 m apart). Undivided (L 59.7; W 5.75 m) with central projection (9.30 × 8.1 m).

Remains: most of *ima* and *media cavea* and parts of scene building preserved.

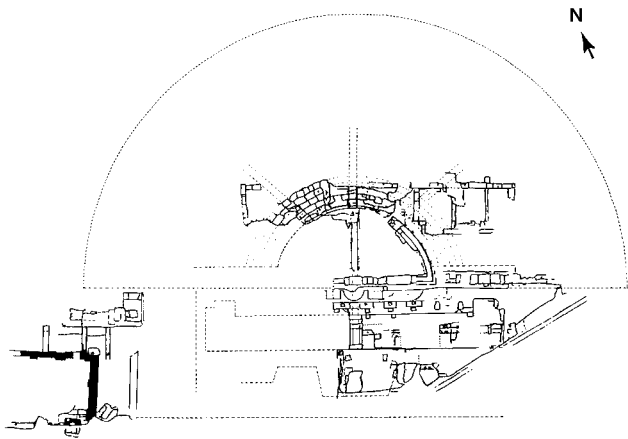
Date: AD 40–60, *scaenae frons* remodelled late 1st/early 2nd cent. AD.

Bibliography: H. Losada Gómez, *NAHisp.* 7 (1963), 195–6; H. Losada Gómez and R. Donoso Guerrero, *Excavaciones en Segóbriga* (Excavaciones Arqueológicas en España, 49; Madrid, 1965); J. M. Blázquez, *Zephyrus*, 16 (1965), 119–26. A. Almagro Basch and A. Almagro Gorbea, in *El teatro*, 25–39.

TARRACO (Tarragona) (Plan 240)

Location: capital of the Cessetani; colony (45 BC); capital of Hispania Citerior and later capital of Baetica; theatre in lower part of town near port, 150 m south-east of basilica of forum.

Cavea: D 70.8 m, facing south-west; *ima cavea*: ? rows with white marble veneer (0.36 × 0.78–80 m) in 4 *cunei* divided by staircases (W 0.85 m).



PLAN 240. Tarraco, theatre

Substructures: built on slope on top of Augustan warehouses.

Vela: perforated block in fifth step of central staircase of *cavea*, ?for *vela* mast.

Orchestra: D 20.5 m paved in *opus signinum*, surrounded by wall (H 0.60–64).

Proscenium: central curved niche (W 1.86 m) with marble veneer in mottled black and pink, and green and white marble. Part of rectangular niche to east.

Aulaeum: 10 mast holes (1.00 × 0.70 × 3.00–3.28 m deep) covered in slabs with square holes in middle (0.30 × 0.30 m).

Hyposcaenium: L 38 m; perforated block at each end, ?for *periaktoi*.

Scaenae frons: some column shafts and capitals found.

Decoration: 2 adult *togati* (Julio-Claudian), 2 heads of Julio-Claudian princes, and 2 youthful *togati*, each wearing a *bullae aurea*, latter perhaps Britannicus and Nero; 3 Antonine statues wearing breastplates, and head of Faustina the Younger. E. M. Koppel in *El teatro*, 139–52; Trillmich, *Denkmäler*, 328–9.

Remains: only parts of orchestra, scene building, and 5 rows of seats survive.

Date: Augustan (inscriptions), Flavian (stratigraphy), abandoned 3rd cent. AD after fire.

Inscriptions: altar with words, *numini Augusti*, and theatrical mask. A 3rd-cent. AD inscription dedicated to tutelary goddess by mime writer called Aemilius Severianus. *CIL* 2. 4092; 4280; *RIT* 48, 101, 112, 477.

Bibliography: B. Hernández Sanahuja, *Historia de Tarragona*, 1/2 (Tarragona, 1892), 44. P. Paris, *Promenades archéol. en España*, 1 (Paris, 1910), 280. C. Oliva, *Boletín Arqueológico de la R.S.A.T* 24 (1919), 69–79. J. Puig i Cadafalch, *Anuari d'Estudis Catalans*, 6 (1915–20), 712–17. Puig, *Arquit. Catalunya*, 190–6. S. Ventura Solsona, *Memorias de los Museos Arqueológicos Provinciales* (1942), 200. *Ars Hispaniae*, 2 (Madrid, 1947), 64. A. Balil, *FA* 30–1 (1975–6), 13539; *Información Arqueológica*, 24 (1977), 183–4. M. Berges Soriano, in *El teatro*, 115–37. R. Cortes and R. Gabriel, in *XVI Congreso Nac. de Arqueología* (Zaragoza, 1983), 955–62. M. Roca, *Tribuna d'Arqueologia 1982–1983* (Barcelona, 1983), 97–101. X. Aquilué et al., *Tarraco: An Archaeological Guide* (Tarragona, 1992), 46–52. R. Mar, M. Roca, J. Ruiz de Arbulo, in *Teatros romanos*, 11–23.

Note

- (1) There may also be theatres at Toletum (Toledo) (*PECS* 927, s.v. 'Toletum' (M. Pellicer Catalán)) and at Baetulo (Badalona). It is marked as a semicircle occupying a whole insula in J. Guitart i Duran, *La Ciutat Hispano-Romana* (Barcelona, 1993), 73.
- (2) Bigorra's map marks remains of theatres at Emporiae (Ampurias/Empúries, Gerona) and Termantia or Termes (Soria), but there is no mention of them in his text (S. Mariner Bigorra, in *El teatro*, 15–23).

North Africa

MAURETANIA TINGITANA

AD GHARBIA (Zilik, Morocco)

Cavea: D c.70 m.

Orchestra: D c.15 m.

Remains: outline of theatre and seating visible.

Bibliography: Ciancio Rossetto, *Teatri*, 3. 173.

AD MERCURI (Ain Bellita, Morocco)

Location: facing forum.

Cavea: D 40 m.

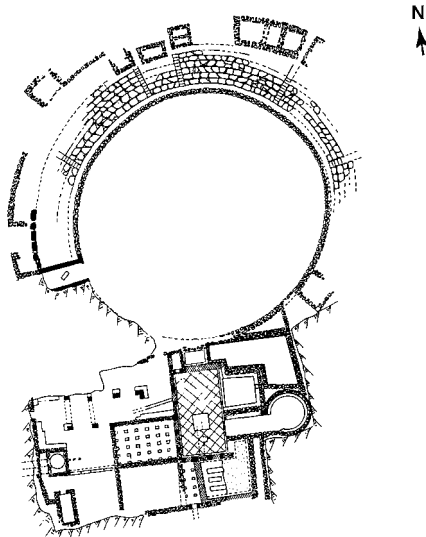
Remains: trench across diameter, 2 m deep, revealed nothing (de La Martinière); probably theatre rather than amphitheatre because shape clearly semicircular (Tissot); seen by Davidson and Drummond Hay, British Consul in Tangier in 1842.

Bibliography: H. P. de La Martinière, *BAC* (1889), 277–80. C. Tissot, *Recherches sur la géographie comparée de la Maurétanie Tingitane* (Paris, 1977), 134.

LIXUS (Larache, Morocco) (Plan 241)

Location: ancient town destroyed in first half 1st cent. BC; rebuilt by Juba II.

Type: theatre of Greek type (Euzennat); theatre-amphitheatre of type found in Gaul (Ponsich); theatre transformed into amphitheatre; lowest rows of seats and stage building removed to create large arena (Isler).



PLAN 241. Lixus, theatre

Cavea: D c.55 m, facing south; 6 rows of seats (W 0.80 m) survive, in 6 *cunei*; incised letters on front rows suggest they were reserved for important people; *praecinatio* (W 3 m) at top; substructures beyond, for upper seats.

Arena: 32 × 32.50 m, surrounded by podium wall (H 4.20 m); accessible by corridor (L 8.50, W 2.00 m) on west side.

Scene building: L c.10 m, set tangentially to circular wall of arena; large bath complex below it.

Date: early 1st cent. AD; part of urban restoration of Juba II (Ponsich); later transformed into amphitheatre.

Bibliography: M. Euzennat, *Actes du VII^e Congrès d'Archéologie classique* (Paris, 1963), 276. N. Khatib, *BAMaroc*, 5 (1964), 361–8. M. Ponsich, *BAMaroc*, 6 (1966), 317–22; in *Homenaje a Garcia Bellido*, 4 (Madrid, 1979), 297–323; *ANRW* 2. 10. 2 (Berlin, 1982), 840–3. Isler, in Ciancio Rossetto, *Teatri*, 3. 175.

MAURETANIA CAESARIENSIS

IOL/CAESAREA (Cherchel, Algeria) (Plan 242)

Location: Punic town; capital of Juba II from 33 BC; capital of Mauretania Caesariensis (AD 40); colony under Claudius; theatre near Central Baths, facing towards forum.

Cavea: D 90 m, facing north; 27 rows of seats (0.36 × 0.80), in 2 *maeniana*.

Substructures: lower cavea against hillside; upper on vaulted substructures; annular corridor (W 5 m) around edge of cavea; rectangular structure (L 6 m; W 4.80 m) projecting from top of cavea, with double walls at sides, undercrofting for temple; staircases each side led up to *porticus*.

Orchestra: D c.22 m; at later period c.5 m of *ima cavea* and most of stage demolished to create ovoid arena (22 × 33 m), 3 m lower than original orchestra; podium wall around it, with 4 small *carceres* opening off south side; *aditus maximi* became entrances to arena.

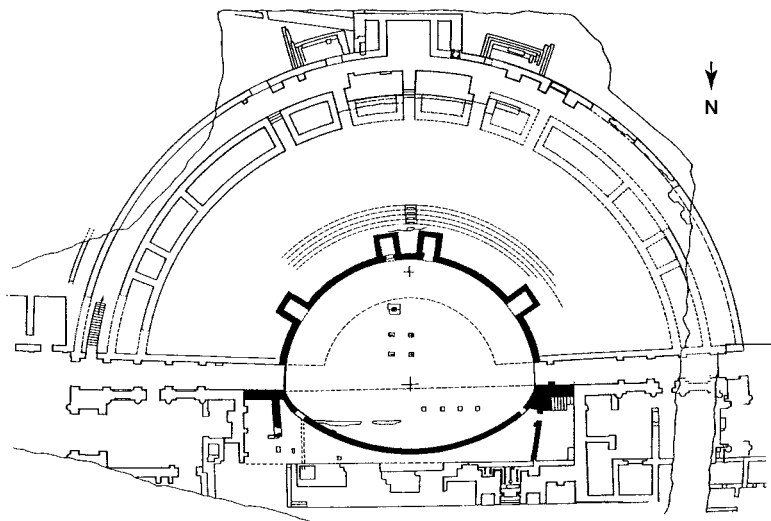
Basilicas: 15 × 20 m.

Decoration: M. Durry, *Musées de l'Algérie et de la Tunisie: Musée de Cherchel* (Paris, 1924), 94. E. Boucher-Colozier, *RA* 39 (1952), 22–30. Bejor, 'Decorazione', 38.

Remains: poorly preserved; seating plundered by French army in 19th cent. for barracks.

Date: 25–15 BC (Picard), c.10 BC (Pensabene).

Bibliography: Ravoisiié, *Explor. Algérie*, 1. 3. Gsell, *Mon. Algérie*, 199. A. Ballu, *BAC* (1905), 75–6; (1912), 468; (1916), 168–71;



PLAN 242. Iol/Caesarea, theatre

(1917), 218–20; (1919), 58, 148–50. Gsell, *Promenades*, 68–71; *Cherchel, antique Iol-Caesarea* (Algiers, 1952), 104–8. Caputo, ‘Teatri d’Africa’, 13; *Sabratha*, 52. Frézouls, ‘Teatri Africa’, 100. Hanson, *Theater-Temples*, 64. G. Picard, ‘Cherchel’, 386–97. J.-C. Golvin and P. Leveau, *MEFRA* 91 (1979), 817–43. P. Pensabene, *Les Chapiteaux de Cherchel: Étude de la décoration architectonique* (BAAlg. suppl. 3; Algiers, 1982), nos. 48–9, 51–4, 62. P. Leveau, *Caesarea de Maurétanie, une ville romaine et ses campagnes* (Coll. de l’école fr. de Rome, 70; Rome, 1984), 33–6.

SITIFIS (Sétif, Algeria)

Location: veterans’ colony, founded by Nerva.

Remains: slight remains of curved monument, probably theatre; not circus, which is further north (Gsell).

Inscriptions: *ludi scaenici* and *sportulae* for *decuriones* (CIL 8. 8438); restoration and re-dedication of theatre (CIL 8. 8507).

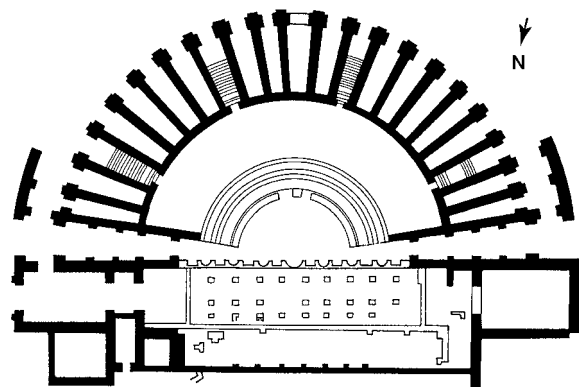
Bibliography: Gsell, *Mon. Algérie*, 200. Caputo, ‘Teatri d’Africa’, 5; *Sabratha*, 53.

TIPASA (Algeria) (Plan 243)

Location: ancient town settled by Roman colonists at time of Augustus; *municipium* under Claudius; colony under Hadrian or Antoninus Pius; theatre in south-west corner of town near city walls.

Cavea: D 73 m, facing north-north-west; *ima cavea*: 3 rows of seats (0.72–5 × 0.34 m) survive, of c. 17 rows; in 4 *cunei*; *summa*: c. 8 rows; some seats have inscriptions on them; 3 identical, with letters *CHI*.

Substructures: rests on bed of limestone; most visible parts of building of limestone; lower *cavea* rests on rubble; upper on 21 radial vaults, 4 with staircases; third staircase not symmetrically located with respect to others; central vault low, almost horizontal, producing flat platform at about level of *praecinctio*, ?for *sacellum* (Frézouls). At sides of *cavea* sections of curved



PLAN 243. Tipasa, theatre

walling, extending only length of two bays, plain except for 2 projections on east wall and 3 on west; not clear whether they carried vaults; Frézouls does not think they continued any further. Perhaps they gave architectural cohesion by extending *aditus maximi* to end of *versurae* and offered a passage to first staircase each side.

Aditus maximi: taper sharply towards orchestra, from 4.20 to 1.70 m.

Orchestra: D 16.50 m, paved in stone; drain runs under scene.

Proscenium: H at least 1.05 m; 7 curved; 8 rectangular niches; no staircases.

Hypocaustium: L 30.25–30.60 m; W 7.05–7.50 m; Dpth 2.50 m.

Pulpitum: L 39, W 7.30 m (to *scaenae frons*).

Scaenae frons: too heavily robbed to allow any reconstruction, but indentation in outer south-west corner of small room at east end of *postscaenium* may be one side of rectangular niche enclosing east *hospitalium*.

Basilicas: L 10.60, W 7.00 m (east); L 10.45, W 7.40 m (west); room behind east basilica a water cistern (L 6.50; W 5.85 m).

Postscænium: division uncertain; probably staircases to upper parts of scene building at each end.

Date: late 2nd/early 3rd cent. AD (type of *opus mixtum* with bands of brick).

Bibliography: C. Texier, *RA* 3 (1847), 728. S. Gsell, *MEFRA* 14 (1894), 355; *Mon. Algérie*, 199; Gsell, *Promenades*, 102. Caputo, 'Teatri d'Africa', 13; *Sabratha*, 50. L. Leschi, *Tipasa de Maurétanie* (Algiers, 1950), 21–4. J. Baradez, *Tipasa, ville antique de Maurétanie* (Algiers, 1952), 55–6. E. Frézouls, *MEFRA* 64 (1952), 111–77; 'Teatri Africa', 96–8. J. Lassus, *Libyca*, 7 (1958), 21. Hanson, *Theater-Temples*, 60–1. L. Leschi, *Tipasa de Maurétanie* (Algiers, 1966), 50–4.

NUMIDIA

CIRTA (Constantine, Algeria)

Location: capital of Massinissa; Roman colony (c.46 BC); later attached to Africa Proconsularis; in early 2nd cent. AD, capital of small confederation including Rusicada.

Remains: in 12th cent. Edrissi mentioned theatre which he compared to Tauromenium (Taormina). Gsell describes ruin which may have been theatre or amphitheatre.

Inscriptions: amphitheatre attested by inscriptions; other inscriptions mention *ludi scaenici*, sometimes *cum missilibus* (presents thrown by magistrate among people). *CIL* 8. 6944, 19489, 19513 (*ludi scaenici*); 6947–8, 7000, 7095–8, 7122, 7963 (*ludi scaenici cum missilibus*); 6996, 7960 (*ludi cum missilibus*).

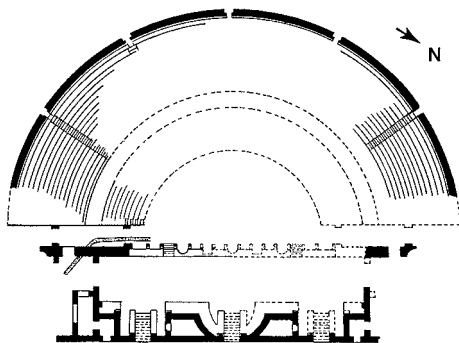
Bibliography: Tissot, *Géogr. Afrique*, 2. 394–5 (for quotation from Edrissi). Gsell, *Mon. Algérie*, 200; S. Gsell, *Atlas archéologique de l'Algérie* (Algiers and Paris, 1911), fo. 17. no. 126 (Constantine), and *Texte* (Constantine), no. 126, 10, p. 18. Caputo, 'Teatri d'Africa', 13; *Sabratha*, 53.

CUICUL (Djemila, Algeria) (Plan 244, Pl. 81)

Location: veterans' colony, founded by Nerva; theatre 150 m south-east of Severan forum.

Cavea: D 62 m, facing north-east; *ima cavea*: 9 rows in 6 *cunei*; *summa cavea*: 15 rows in 6 *cunei*.

Capacity: 2,800/3,500 (FS).



PLAN 244. Cuicul, theatre

Substructures: built against hillside; wall (H 2.00 m) around top of cavea, with 5 doorways leading to staircases between *cunei*.

Aditus maximi: W c.2.70 m.

Orchestra: D c.24 m, surrounded by passageway and *balteus* wall; 3 steps for *bisellia*.

Proscænium: W 1.70, H 1.20 m; 3 curved; 2 rectangular niches; 2 staircases.

Pulpitum: L 35.80, W 5.70, 7.15 m (8.85 m incl. *proscænium* wall).

Scaenae frons: *regia* in curved niche (W 8.45 m), *hospitalia* in rectangular niches (W 5.90, 5.80 m); *columnatio* on podium (H 2.20 m); ?2 storeys (Corinthian order).

Basilicas: large basilicas at sides of scene building.

Postscænium: four small rooms.

Porticus post scaenam: ground slopes away steeply behind theatre; basement (W 4.10 m) immediately behind scene building; floor 5 m lower than stage; divided into 4 rooms, each accessible by door at ground level; area above basement probably floored in wood; perhaps colonnade on outer wall (Gsell).

Remains: much of seating and *scaenae frons* survives, to H 6 m.

Date: Antonine.

Inscriptions: capital decorated with head of Oceanus; sculptor's signature: 'ex of[f]i[cina] Asca[nii]'. S. Gsell, *BAC* (1892), 112; *AEpigr.* (1914), 45 (*ludi scaenici*).

Bibliography: Wieseler, *Theatergebäude*, 109–10. Tissot, *Géogr. Afrique*, 2. 410. Ravoisié, *Explor. Algérie*, 1, pl. 47. Gsell, *Mon. Algérie*, 186–9. E. Boeswillwald, R. Cagnat, A. Ballu, *Timgad* (Paris, 1905), 105–6. A. Ballu, *Guide illustré de Djemila* (Algiers, 1926), 42, 46. Cagnat, *Carthage* (1927), 92. Y. Allais, *Djemila* (Paris, 1938), 52–4. Caputo, 'Teatri d'Africa', 10–11; *Sabratha*, 50–1. L. Leschi, *Djemila, Antique Cuicul* (Algiers, 1953), 35–8. P.-A. Février, *Djemila* (Algiers, 1968), 61–5. Bejor, 'Decorazione', 42.

RUSICADA (Skikda/Philippeville, Algeria) (Plan 245)

Location: colony and important port; theatre in centre of town.

Cavea: D 82.40 m, facing east.

Substructures: lower cavea built against hillside; *summa cavea* on small trapezoidal rooms (3 × 4.50 m), radially arranged, and surrounded by outer annular passage; 4 contained staircases to *summa cavea*; 6 contained staircases to inner annular passage ?around *praecinctio* at top of lower cavea; 6 openings in podium wall to seating; outer annular passage cut in middle by heavy substructures of vast platform, containing large statue, ?a *sacellum*.

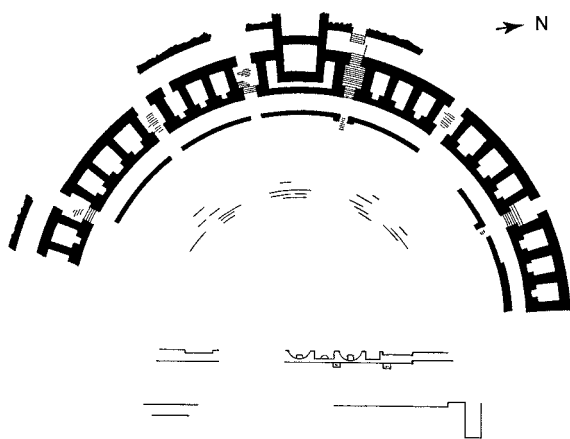
Proscænium: 3 curved; 2 rectangular niches; 2 staircases.

Aulaeum: 2 mast holes visible.

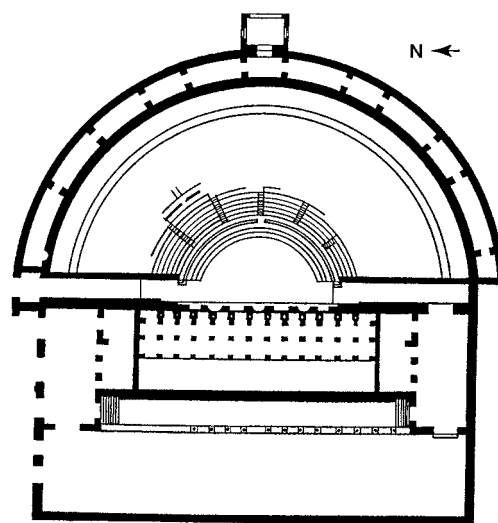
Scaenae frons: richly decorated (fine cornices and marble balustrades found).

Remains: badly damaged.

Date: Hadrianic or later; embellished and restored several times (3rd cent. AD).



PLAN 245. Rusicada, theatre



PLAN 246. Thamugadi, theatre

Inscriptions: an inscription of the second half 2nd cent. AD records the benefaction of a certain C. Annius Qu? of two bronze statues and a sum of money to complete the theatre (*CIL* 8. 7983 + 7984 = *ILAlg.* 2. 34). Another mentions a statue of Hercules and *ludi scaenici* (*CIL* 8. 7984; see also *ILAlg.* 2. 34). Another, dating to the second half of the 2nd cent. AD (*CIL* 8. 7994 = *ILS* 5647 = *ILAlg.* 2. 40), records that Liberalis and Liberia built vaulted chambers with marble screens (*cancelli marmorei*). They also decorated the theatre with pairs of dolphins through the passageways or staircases (*viae*). Here *viae* may mean the staircases dividing the *cunei*, cf. Martial 5. 14. 8. However, it could mean the passage around the rim of the orchestra, cf. Sabratha, where there are dolphins at the ends of the *balteus* wall. Another mentions Liberia and describes the theatre as *vetustate dilabsum* (*sic*) (*CIL* 8. 7995–6). In AD 225 M. Fabius Fronto, a magistrate of the confederation of Cirta, gave *ludi scaenici* and 1,000 denarii for work on the theatre (*CIL* 8. 7988 = *ILS* 5648 = *ILAlg.* 2. 37). M. Aemilius Ballator gave two statues and dedicated them with a day of games *cum missilibus* (*CIL* 8. 7960 = *ILS* 5077 = *ILAlg.* 2. 5). See also *CIL* 8. 7989 = *ILAlg.* 2. 38; *CIL* 8. 7963; 19849; *CIL* 8. 7971 = *ILAlg.* 2. 16.

Bibliography: Ravoisié, *Explor. Algérie*, 1. 60–2. J. Roger, *RAfr.* 9 (1865), 389–93. Tissot, *Géogr. Afrique*, 2. 104. C. Vars, *Rusicade et Stora, ou Philippeville dans l'antiquité* (Constantine, 1896), 73–86. Gsell, *Mon. Algérie*, 192–4. L. Bertrand, *Soc. Arch. Const.* (1908); *Recueil Constantine*, 42 (1908), 1–12. Caputo, 'Teatri d'Africa', 12; *Sabratha*, 51–2. Hanson, *Theater-Temples*, 62–3.

THAMUGADI (Timgad, Algeria) (Plan 246, Pl. 82)

Location: veterans' colony (AD 100); theatre south of forum.

Cavea: D 63.60 m, facing west; *ima cavea*: 8 rows in 6 *cunei*; *media*: 12 rows; *summa*: 6 rows; *porticus* with Ionic columns around top; rectangular structure at top of cavea, projecting from outer wall; an entrance (doors back and front; narrow openings at sides) or temple connected with worship of Ceres (Hanson).

Substructures: built against outcrop of rock.

Orchestra: D c.21 m paved in stone, surrounded by passageway and well-preserved *balteus* wall (H?, D at wall c.19 m); 3 steps for *bisellia* (inner D c.15 m).

Proscenium: W c.0.80 m, H 1.27 m; 3 curved; 2 rectangular niches; 2 staircases. Traces of water channel suggest fountains in niches.

Aulaeum: 12 square slots (0.20 × 0.20 m) for *aulaeum* masts; Gsell found some wood in one of them.

Pulpitum: L 30.60, W c.6 m (c.6.80 m incl. *proscenium* wall); floor supported by 3 rows of brick piers.

Scaenae frons: heavily robbed to build Byzantine fortress; no reason to assume (like Crema) it was rectilinear; some Corinthian capitals from *columnatio* and part of cornice found (Ballu); 2 storeys of columns.

Basilicas: only slight traces.

Porticus post scaenam: imposing remains (L 40, W 3.45 m) with 16 Ionic columns (H 5.60 m); approached laterally by 2 staircases, each with 8 steps; at much higher level than stage; must have been steps up to it from 3 doors in *scaenae frons*.

Decoration: base from statue of Mercury, dedicated by L. Germens Silvanus at time of Caracalla, found at foot of *proscenium* wall; headless statue, above life-size, of draped female, found in *hyposcaenium*; its head found in forum, showing it was a portrait of Faustina the Younger; head of Faustina the Elder, found near by, came from figure of similar size and dress; suggests the two formed part of same group.

Remains: well-preserved cavea, orchestra, and *proscenium*; nothing survives of *scaenae frons*.

Date: Antonine (inscriptions).

Inscriptions: L. Leschi, *Études d'épigraphie, d'archéologie et d'histoire africaines* (Paris, 1957), 227–9, 230–1. *AEpigr.* (1941), 46, 49. *CIL* 8. 2405, 17906, 17867 + 17801 + unpub. frags. in S. Tournenc, *Ant. Afr.* 2 (1968), 217–18. *CIL* 8. 17829, 17837 (*ludi scaenici*).

Bibliography: Tissot, *Géogr. Afrique*, 2. 489. A. Ballu, *Les Ruines de Timgad* (Paris, 1897), 153–68; *Guide de Timgad, antique Thamugadi* (Paris, 1897), 31–8; *Les Ruines de Timgad, antique Thamugadi, sept Années de Découvertes (1903–1910)* (Paris, 1911), 17–18. Gsell, *Mon. Algérie*, 197–9. E. Boeswillwald, R. Cagnat, A. Ballu, *Timgad, une cité africaine sous l'empire romain* (Paris, 1905), 93–120. Cagnat, *Carthage* (1927), 88–94. Caputo, *Sabratha*, 52. Hanson, *Theater-Temples*, 63. Crema, *Archit. Rom.* 416. J. Lassus, *Visite à Timgad* (Algiers, 1969), 47–9.

UZELIS (Oudjel, Algeria)

Inscriptions: *ludi scaenici* given by M. Clodius Fidus. *AEpigr.* (1917–18), 44 = RA 5th ser. 8 (1918), 372–3.

Date: AD 221–2.

AFRICA PROCONSULARIS

ALTHIBUROS (Medeïna, Tunisia) (Plan 247)

Location: indigenous *civitas*; *municipium* under Hadrian; theatre on hilltop, south-east of forum.

Cavea: D 57.50 m, facing south; 2 *praecinctions* and several rows of seats survive.

Substructures: on flat site; built on vaulted substructures; *ambulacrum* around rim of cavea; 2 storeys of cut-stone arched openings on façade, 19 of lower, 5 of upper storey still visible; underground passageway around cavea gave access to seating through 3 *vomitoria* (Saladin).

Scene building: L 33.60; W 9.90 m; plan shows 3 small niches in *scaenae frons* wall.

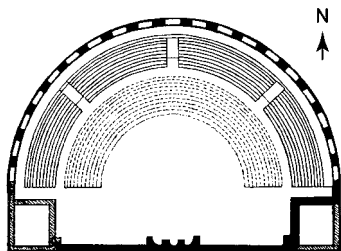
Basilicas: small basilicas flanking scene building (Saladin).

Remains: never excavated; covered with fallen masonry, but well preserved.

Date: before Commodus (inscription).

Inscriptions: *CIL* 8. 27771a (*ludi*); P. Gauckler, *BAC* (1896), 279, no. 224; 280, no. 225; (1897), 422, no. 171 (an inscription mentioning Commodus).

Bibliography: Guérin, *Voy. Tunis*, 2. 83. Saladin, 'Mission Tunisie' (1887), 193–5. Morcelli, *Géogr. Afr.* 121. A. Merlin, *Notes et Documents*, 6 (1913), 48. Formigé, 'Remarques', 33. E. Ennaifer, *La Cité d'Althiburos et l'edifice des Asclepieia* (Tunis, 1976). Lachaux, *Théâtres d'Afr.* 33–4.



PLAN 247. Althiburos, theatre

AMMAEDARA (Haïdra, Tunisia) (Plan 248)

Location: first camp of III legion Augusta; colony in Flavian period; theatre on east side of town.

Cavea: D c.65 m, facing south; all seats disappeared; *porticus* mentioned in inscription; some column fragments may come from it.

Substructures: *ima cavea* on radial vaults of *petit appareil*; vaulted annular passageway (W 3.10 m) around it, with 4 staircases (W 1.50 m) running up to seats; passageway communicates with central corridor (W 1.56 m) to orchestra, and gives access to seats of *media* and *summa cavea*; *summa cavea* rests on outer series of radial vaults (L 6 m) accessible through doors (W 1.50 m) which intercommunicate by means of corridor (W 1.30 m); outer *ambulacrum* (W 1.60 m) with arched openings on outer side.

Aditus maximi: W 2.40 m.

Orchestra: D 17.60 m, paved in limestone slabs; surrounded by passageway (W 1.20 m) and *balteus* wall (only fixing holes visible, W 0.15 m, Dpth 0.25 m); 2 steps for *bisellia* (W 2.2 m); water channel down middle (W 0.80 m).

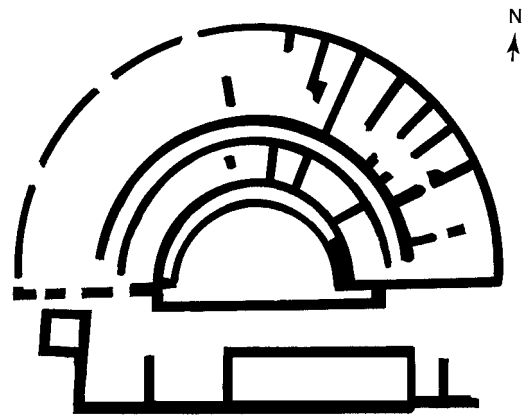
Scaenae frons: very little known.

Remains: badly restored and in poor condition. The theatre is shown in the plan of the site published by Baratte and Duval (frontispiece), and I have enlarged it to illustrate this description. This gives a very approximate idea of the layout of the theatre, although it does not match the description in every respect.

Date: 2nd cent. AD; repaired by Septimius Severus; altered by Diocletian; ?restored by Julian.

Inscriptions: HS 5,000 for work on theatre and HS 10,000 for games at time of Septimius Severus, *ILT* 460 = *AEpigr.* (1927), 30; restoration (AD 299) of *porticus* at public expense (*CIL* 8. 11532); 'cancelli per orchestra(m) ambitum' at time of Diocletian, *ILT* 461. If *CIL* 8. 310 belongs to theatre it must have been restored by Julian, see L. Poinssot, *BAC* (1927), 61. See also *CIL* 8. 309 = 11532 = *ILS* 5649. *AEpigr.* (1927), no. 29. *CIL* 8. 310.

Bibliography: Guérin, *Voy. Tunis*, 1. 351. Saladin, 'Mission Tunisie', (1887), 181. Tissot, *Géogr. Afrique*, 2. 46. L. Poinssot,



PLAN 248. Ammaedara, theatre

BAC (1927), 60–2, 199–208; (1934–5), 69–81. F. Baratte and N. Duval, *Haidra: Les Ruines d'Ammaedara* (Tunis, 1974), 36–8. Lachaux, *Théâtres d'Afr.* 35–7. N. Duval, *ANRW* 2. 10. 2 (1982), 648.

ASSURAS (Zanfou, Tunisia)

Location: Guérin, Espérandieu, and Poinssot show two theatres on their plan: smaller south theatre (described here), near bridge over Wadi Zanfour, faces north-east; larger north theatre near north gate.

Cavea: D ? m, facing north-east; parts of seating survive.

Substructures: built on flat site, supported on substructures with internal staircases.

Aditus maximi: *aditus maximi* survive.

Scene building: L 30 m, supported by vaults.

Postscenium: large *postscenium*.

Remains: in poor condition.

Date: nothing known.

Bibliography: Guérin, *Voy. Tunis*, 2. 93. L. Poinssot, *B. ant. Afr.* 2 (1884), 252. Tissot, *Géogr. Afrique*, 2. 570–1. E. Espérandieu, *Épigraphie des environs du Kef* (Paris, 1888), pl. 10. Morcelli, *Géogr. Afr.* 130. Formigé, 'Remarques', 33. Lachaux, *Théâtres d'Afr.* 37–8.

BARARUS (Rougga, Tunisia)

Location: on hill c. 800 m from ?amphitheatre.

Cavea: D ? m, facing south.

Substructures: on flat site, built on large substructures.

Aditus maximi: W 3.60 m.

Orchestra: D 19.20 m.

Hypocaustum: drainage channel (W 0.80 m) led to water cisterns under *hypocaustum* (Gauckler).

Scene building: L 30 m, W 8.5; sculpted marble frieze and twisted marble column shaft found by Gauckler.

Postscenium: L c. 40 m; c. 13 m behind scene and parallel to it wall with 6 doors (W 1.40 m) at intervals of 3.20 m; 6 other walls perpendicular to them extend back for considerable distance (Lachaux), ?forum (Guérin).

Remains: very ruined.

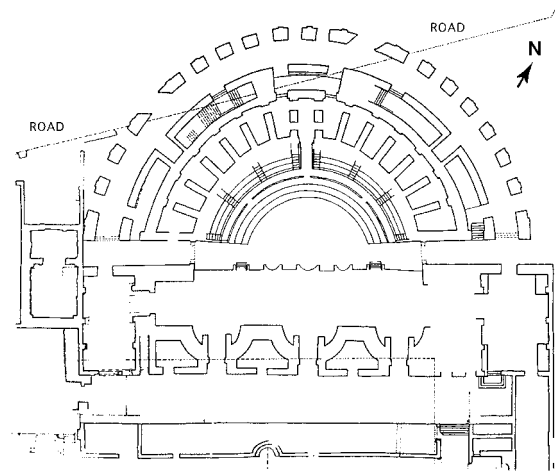
Bibliography: Guérin, *Voy. Tunis*, 1. 164. Tissot, *Géogr. Afrique*, 2. 187. Gauckler, *Install. hydr.* 14–18. Lachaux, *Théâtres d'Afr.* 40–1.

BULLA REGIA (Hammam Daradji, Tunisia) (Plan 249)

Location: Numidian town; *oppidum liberum* under Augustus; *municipium* under Vespasian; colony under Hadrian; theatre on south-east side of town, not far from forum.

Cavea: D 60 m, facing south-south-east; *ima cavea*, divided into 6 *cunei*, central passageway running under cavea into orchestra.

Substructures: built on flat site; *ima cavea* on solid masonry fill; around it 15 radial rooms, with intercommunicating doors, under *media cavea*; *ambulacrum* around cavea rim; off it open 2 staircases leading to upper seats; around *ambulacrum* 18



PLAN 249. Bulla Regia, theatre

arched openings (excluding *aditus maximi*); because theatre encroaches on road, 2 oblique openings made, ?to allow vehicles to pass through.

Aditus maximi: W c. 3 m.

Orchestra: D 23.8 m, paved in *opus sectile* with (late) mosaic of bear in middle; surrounded by paved passageway (W 1.40 m) and *baltens* wall (D at wall 21 m); 3 steps for *bisellia* (inner D c. 16 m).

Proscenium: 3 curved; 4 rectangular niches; 2 staircases.

Pulpitum: L 40, W c. 7.9 m (from front of *proscenium* to *podia*), paved with white mosaic.

Scaenae frons: all 3 doorways enclosed in curved niches; no columns survive.

Basilicas: paved with mosaic of fish, birds, and geometric figures (Winckler).

Postscenium: 4 trapezoidal rooms; staircases at sides, leading to *tribunalia*.

Porticus post scaenam: column (H 4 m), ?from *porticus post scaenam* (Winckler); enclosure with 4 temples behind theatre.

Decoration: two colossal seated statues of Marcus Aurelius and Lucius Verus and statues of their wives, Lucilla and Faustina the Younger; much damaged statues of Dionysus and Mercury and head of Saturn, from *scaenae frons*. Bejor, 'Decorazione', 43–4.

Remains: lowest rows of seats, well-preserved outer arcade, lower courses of scene building.

Date: second half 2nd cent. AD (statues of Marcus Aurelius and Lucius Verus); restored at time of Diocletian.

Bibliography: A. Winckler, *Bull. Trim. des Ant. afr.* (1885), 11–122. Tissot, *Géogr. Afrique*, 2. 263. H. Saladin, *Nouv. Arch.* 2 (1892), 432. L. Carton, *Étude sur les travaux hydrauliques des Romains en Tunisie* (Tunis, 1897), 100; *Rev. Tun.* (1911), 185. Formigé, 'Remarques', 33, 37. M. Boulouednine, *FA* 13 (1958), 4404. F. Baratte and N. Duval, *Haidra: Les Ruines d'Ammaedara* (Tunis, 1974), fig. 13. G. Picard, 'Cherchel', 386–97. A. Beschouch, R. Hanoune, V. Thébert, *Les Ruines*

de Bulla Regia (Éc. fr. de Rome, 1977), 93–100. Lachaux, *Théâtres d'Afr.* 42–6.

CALAMA (Guelma, Tunisia) (Plan 250)

Location: Phoenician town; *municipium* under Trajan; colony by 3rd cent. AD.

Cavea: D 58.65 m, facing north-west; *ima cavea*: 9 rows in 4 *cunei*; *media*: 6 rows in 4 *cunei* and 6 rows in 5 irregular *cunei* (Lachaux); *summa*: 6 rows; *porticus* of Corinthian columns (Lachaux); apsidal temple in centre, ?dedicated to imperial cult (Hanson).

Substructures: built against hillside; thick wall around cavea.

Orchestra: D ? m paved in white marble; 3 steps for *bisellia*.

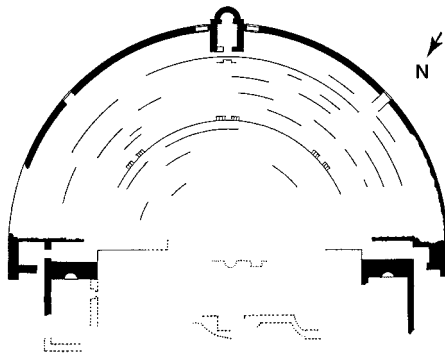
Proscenium: 3 curved, 4 rectangular niches.

Pulpitum: L 37, W 7.15 m, from front of *proscenium* wall to *scaenae frons*.

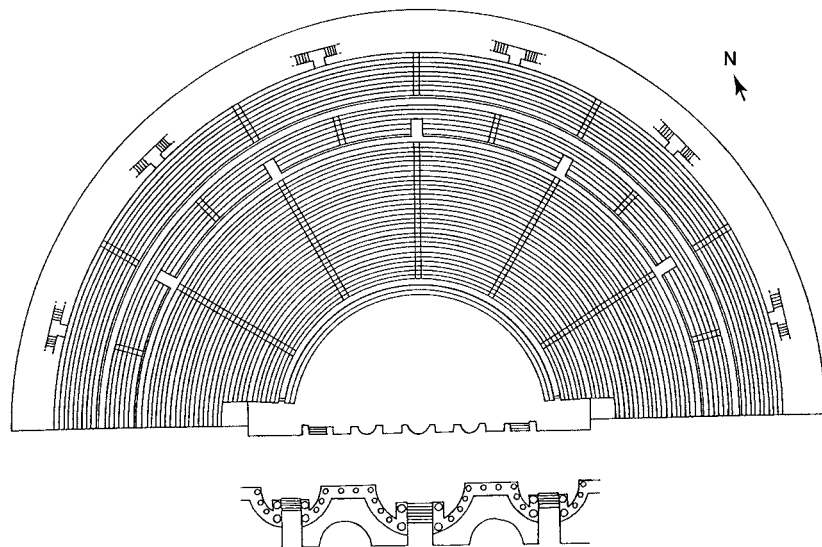
Scaenae frons: 3 doorways, all enclosed in curved niches (Lachaux).

Basilicas: large rectangular basilicas, with curved niche in south wall.

Decoration: council set up five statues in gratitude to Aelia Restituta.



PLAN 250. Calama, theatre



PLAN 251. Carthago, theatre

Date: second half 2nd cent. AD or late 2nd/early 3rd cent. AD.

Inscriptions: two inscriptions (*CIL* 8. 5365–6 = *ILAlg.* I. 286–7) record that theatre built by Annia Aelia Restituta, *flaminica Augustorum*, who spent HS 400,000 on it. See also *CIL* 8. 17495; *ILAlg.* I. 260–1.

Bibliography: Wieseler, *Theatergebäude*, 110. Cagnat, *Carthage* (1909), 93. Caputo, 'Teatri d'Africa', 11. Gsell, *Mon. Algérie*, 194–7. Caputo, *Sabratha*, 51. Hanson, *Theater-Temples*, 62 and 77. Lachaux, *Théâtres d'Afr.* 47–9.

CARTHAGO (Carthage, Tunisia)

Location: *metropolis* of Phoenician Empire; destroyed by Romans (146 BC); later refounded as capital of province of Africa; theatre and odeum built back to back on hill at north-east edge of grid; on top of Punic necropolis.

THEATRE (Plan 251, Fig. 15, Pl. 83)

Cavea: D c.104 m, facing south-south-west; *ima cavea*: ?28 rows of white marble seats (0.312 × 0.60 m) divided into 6 *cunei*; *media*: ?6 rows in ?7 *cunei*; *summa*: ?9 rows in ?6 *cunei*; *porticus*, many cipollino columns with Corinthian capitals found.

Substructures: built against hillside, with extensive substructures extending down to orchestra level; lowest seats on parabolic vault supported by 2 walls concentric with orchestra, outer one very much thicker than inner; around it ?18 radial barrel-vaults; around these, annular barrel-vaulted corridor, its floor almost at orchestra level, communicating with radial rooms and presumably *aditus maximi*; light-wells in crown of vault, only form of lighting possible; *vomitoria* in vaults of some radial rooms, therefore there must have been staircases up to seats; massive masonry wall runs around annular passage and supports another parabolic vault; further radial barrel-vaults around this, some leading into outer annular passage (W 1.40 m), which supported *porticus*.

Aditus maximi: short stretch of east *aditus* visible.

Orchestra: D 36.6 m paved in white marble, surrounded by passage and *balteus* wall (D at wall 34.6 m); 2 steps for *bisellia*; fragment of bas-relief with procession of Bacchantes, ?from altar of Dionysus in middle of orchestra.

Proscaenium: 3 curved; 4 rectangular niches; 2 staircases.

Pulpitum: L 42.8, W 7.5, 9.5 m (from front of *proscaenium* wall); floor of wood (Apuleius, *Florida* 18).

Scaenae frons: all 3 doorways flanked by columns and enclosed in curved niches; *regia* niche wider than *hospitalia*; *columnatio* 3 storeys (lowest storey Composite, upper Corinthian order); granite, porphyry, Chemtou marble, pavonazzetto, and Spartan marble found.

Decoration: 23 statues found, including colossal statue of Apollo, draped Ceres, young Eros, torso of Hercules, heads of Amorini and Fauns, Amor on dolphin, statuette of Minerva, Venus accompanied by Cupid riding dolphin, Hermes carrying infant Dionysus, Ganymede and eagle, and four naked athletes; also portrait of Lucius Verus in heroic dress and bearded head of Greek poet. Bejor, 'Decorazione', 40-1; statues restored in AD 379-83.

Remains: parts of cavea, heavily restored, footings of scene.

Date: earliest theatre ?Augustan (Virgil, *Aeneid* I. 427-9); present building Hadrianic (Gauckler); Antonine (architectural ornament, arrangements of *scaenae frons* and head of Lucius Verus); destroyed by Vandals AD 439.

Inscriptions: statues restored by Proconsul, Virius Audentius Aemilianus, AD 379-83 (*CIL* 8. 24588). See also *CIL* 8. 24458 (= *ILS* 9356), 24589, 24654a, 24664; *IL Afr.* 400; *ILT* 274-5; *ILT*. 1089 (*ludi scaenici*); P. Gauckler, *Nowv. Miss.* 15 (1907), 457-72, nos. 313-83.

Literature: mentioned by Apuleius: 'in auditorio hoc genus spectari debet non pavimenti marmoratio nec proscaenii contabulatio nec scaenae columnatio sed nec culminum emi-

nentia nec lacunarium refulgentia nec sedilium circumferentia . . .' (*Florida* 17-18). St. Augustine, *Enarrationes in psalmos* xxii 23⁴; Victor de Vita, *Historia persecutionis ecclesiae Africanae* I. 8-9. For Edrissi, see A. Jaubert, *Nouveau Journal Asiatique*, I (Paris, 1828), 375-8.

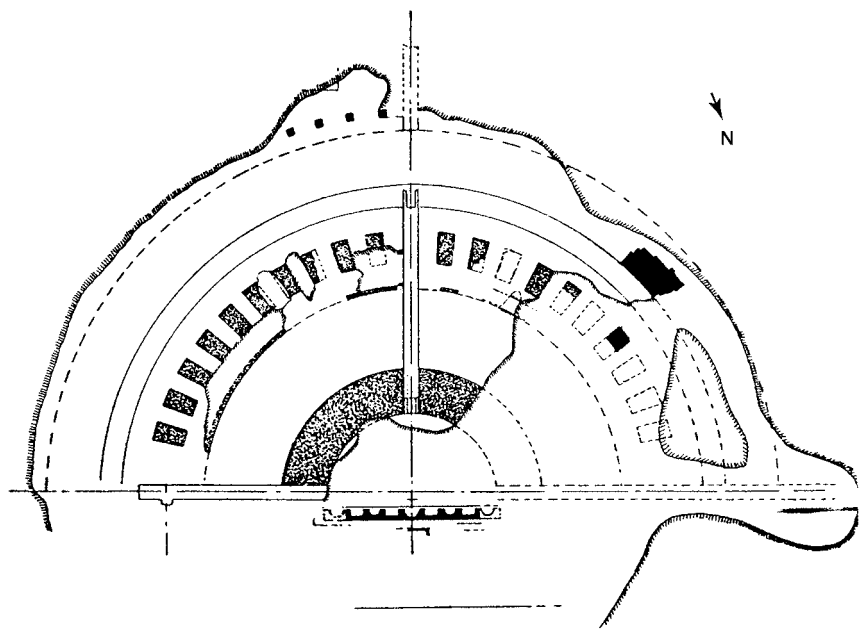
Bibliography: Tissot, *Géogr. Afrique*, I. 645-7. A. Audollent, *La Carthage romaine* (Paris, 1901), 400. P. Gauckler, *CRAI* (1904), 399; *BAC* (1905), 66-7; (1907), 195-6; *Nowv. Arch.* 15 (1907), 452-7. A. Schulten, *AA* (1905), 78; (1906), 148-52. Cagnat, *Carthage* (1909), 23-7. L. Drappier, *Rev. Tun.* 18 (1911), 254. Formigé, 'Remarques', 28, 30, 33, 37, 39, 52, 57. Deux pères blancs du cardinal Lavigerie, *Carthage autrefois, Carthage aujourd'hui* (Tunis, 1930), 118-19. G.-G. Lapeyre, *Carthage* (Paris, 1930), 45. L. Carton, *Pour visiter Carthage* (Tunis, 1935), 42-6. Caputo, 'Teatri d'Africa', 14; *Sabratha*, 53. C. Picard, *Carthage* (Paris, 1951), 43. K. G. Kachler, *Atlantis*, 34 (1962), 254. G.-C. Picard, *La Carthage de Saint Augustin* (Paris, 1965), 22; *Bull. de la SFAC* 14-19 = *RA* (1969), 178-83. Lachaux, *Théâtres d'Afr.* 51-5. Bejor, 'Decorazione', 40-1. G. C. Picard and M. Baillon, in *Afrique du Nord antique et médiévale (Actes du V^e Colloque int. sur l'hist. et l'archéologie de l'Afrique du Nord, Avignon 9-13 avril 1990)*; Paris, 1992), 11-27. K. Ros, *CEDAC Carthage*, 11 (1990), 18-23; 14 (1994), 26-32; *AJA* 100 (1996), 449-89.

ODEUM (Plan 252)

Cavea: D 96 m, facing north-north-east (largest known odeum, apart from the Odeum of Domitian in Rome).

Substructures: *ima cavea* on solid bed of concrete; upper cavea on radial walls (dark rectangles shown on Lézine's plan not radial walls, but blocks between them); surrounded by massive curved wall (W 7 m).

Orchestra: D c.22 m.



PLAN 252. Carthago, odeum

Proscenium: 5 curved; ?4 rectangular niches.

Pulpitum: L 67, W 12 m.

Decoration: colossal seated Jupiter, smaller draped Juno, statue of Cybele, Jupiter-Serapis, head of Eros, Venus and dolphin; statue which may represent Hadrian, Antinous, portrait heads of Sabina and Faustina the Elder and various fragments.

Remains: walls destroyed to foundations.

Date: first half 3rd cent. AD.

Inscriptions: *CIL* 8. 24658.

Literature: Tertullian, *De Resurr. Carnis* 42.

Bibliography: P. Gauckler, *BAC* (1901), 221; (1913), 178. A. Schulten, *AA* (1901), 65–6; (1903), 91–2. P. Gauckler, *RA* 2 (1902), 387–9; *Nouv. Arch.* 15 (1907), 445–51. Cagnat, *Carthage* (1909), 25–7. A. Lézine, *Architecture rom. d'Afrique* (Tunis, c.1961), 56–9. Bejor, 'Decorazione', 41. Meinel, *Odeion*, 312–13.

CILLIUM (Kasserine, Tunisia) (Plan 253)

Location: strategic location, settled by veterans in Flavian period; *municipium*; colony by 3rd cent. AD; theatre on hillside overlooking Wadi Derb.

Cavea: D 53 m, facing north-east; *ima cavea*, 9 rows of seats (0.38 × 0.65 m) in 2 *cunei*; *summa*, 7 rows in ? *cunei*; *praecinctio* W 1.70 m; ?*porticus*.

Substructures: built on hillside, entirely of squared masonry; *crypta* (W 2.50 m) around top of cavea; perhaps *porticus* above.

Aditus maximi: W 2.50 m.

Orchestra: D c. 16.25 m, paved in stone, surrounded by passageway (W 0.80 m); *balteus* wall with traces of painting on side facing orchestra (D at wall c. 14 m); 2 steps for *bisellia* (inner D 11.2 m).

Proscenium: W 1.30, H 1.20 m; 3 curved; 2 rectangular niches; 2 staircases.

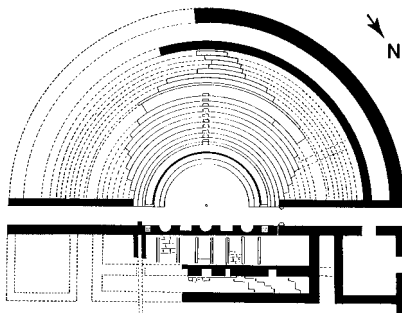
Pulpitum: L 28.70, W 4 m (5.30 m incl. *proscenium* wall).

Scaenae frons: ?rectilinear; Desparmets' reconstruction of *scaenae frons* with niches unconvincing (FS).

Basilicas: north-west basilica c. 7.00 × 7.9 m.

Postscaenium: long *postscaenium* undivided; ?staircases at sides leading to upper storeys of *scaenae frons*.

Remains: *ima cavea*, orchestra, and stage area well preserved.



PLAN 253. Cillium, theatre

Date: end 1st cent. AD (Ennabli); Flavian, from a corbel in north *aditus maximus* (Desparmets).

Bibliography: Saladin, 'Mission Tunisie' (1887), 155. L. Salle, *Société archéologique de Sousse*, 13 (1909), 47. H. Desparmets, *BAC* (1946), 130; *Karthago*, 15 (1969–70), 13–66. G. C. Picard, *FAI* (1946), 2059. E. Frézouls, *Dioniso*, 15 (1952), 95. Caputo, *Sabratha*, 53. *PECS* 224, s.v. 'Cillium' (A. Ennabli). Lachaux, *Théâtres d'Afr.* 58–62.

CIVITAS POPTHENSIS (Kenissia, Ksiba Sousse, Tunisia)

Location: south of railway station of Ksiba.

Cavea: D ? m, facing ?

Substructures: built on substructures; part of outer arcade survived (Carton).

Proscenium: H c. 1 m.

Aulaeum: no slot.

Pulpitum: W 5.50 m.

Scaenae frons: very simply decorated piece of cornice from *scaenae frons* found.

Porticus post scaenam: behind theatre, large irregular quadrangle (L 45 m; W 16 m (south side); 32 m (north side)).

Remains: partly excavated by L. Carton (1903) and covered again.

Bibliography: L. Carton, *CRAI* (1903), 283–4; *Publ. de l'Assoc. histor. de l'Afrique du Nord*, 5 (1906), 26–33; *BSAS* 9 (1907), 68–73. A. Schulten, *AA* (1904), 128. Lachaux, *Théâtres d'Afr.* 128.

CURUBIS (Korba, Tunisia)

Inscriptions: theatre built at private expense of *equus*, M. Manlius Modestus Quietianus: 'M. Manlio C. f. Quir. Modesto Quietiano equo publico et in quinq(ue) decur(ias) adlecto a divo Pio fl. perp. Ilvira[lic(io) et] curator(i) alimentorum curia Poblícia ob singularem in patriam munificentiam theatro propria pecunia eius exstructo patrono sua p(ecunia) p(osuit)'. A. Merlin, *BAC* (1908), 220 = *IL Afr.* 320.

Bibliography: Lachaux, *Théâtres d'Afr.* 66.

FURNOS MINUS (Henchir el-Msadin, Tunisia)

Inscriptions: *ludi scaenici*, *epulum*, and *gymnasium*, *CIL* 8. 25808b.

GIUFI (Henchir Mscherga, Tunisia)

Inscriptions: 3 inscriptions mention aediles offering *ludi scaenici*, *gymnasium*, and *epulum*. *CIL* 8. 858, 860, 867.

GURZA (Kalaa Kebira, Tunisia)

Location: on north-west edge of plateau, facing Wadi Laya.

Substructures: built against hillside.

Remains: semicircle of big masonry blocks (W c. 50 m); springing of vault of *summa cavea*; arcade of c. 30 arches forming outer façade; part of seating; many limestone slabs scattered around probably also formed part of seating; walls of *aditus*

maximi with traces of frescoes; line of *proscenium* wall and red marble column (Carton).

Bibliography: L. Carton, *BSAS* 7 (1906), 156–8. Lachaux, *Théâtres d'Afr.* 67–8.

HADRUMETUM (Sousse, Tunisia)

Location: Punic settlement; *oppidum liberum* in Roman times; colony under Trajan; theatre north of town (Daux); in south part of Muslim cemetery, almost opposite station (Chevy).

Cavea: D 75 m, facing ?

Porticus post scaenam: 60 × 80 m.

Remains: nothing visible; attempts to identify it from air photographs (Foucher).

Inscriptions: P. Gauckler, *BAC* (1904), 433 = *CIL* 8, suppl. 22912–18 (blocks seem to be stone seats of theatre or amphitheatre).

Literature: mentioned by Arab geographer, El Bekri, as El Mebab ('the place of games'), but position not mentioned. De Slane, *Descr. Afr.* 83.

Bibliography: Guérin, *Voy. Tunis*, 1. 108 (?an amphitheatre). Tissot, *Géogr. Afrique*, 2. 157. E. Babelon, R. Cagnat, S. Reinach, *Atlas archéologique de la Tunisie*, Texte, fo. 48: *Sousse* (Paris, 1893), 3. P. Chevy, *BSAS* 3 (1904), 209. A. Daux, in Reinach, *Atlas Afr.*, pl. 9. L. Foucher, *Hadrumentum* (Paris, 1965), 166. *PECS* 372, s.v. 'Hadrumentum' (A. Ennabli). Lachaux, *Théâtres d'Afr.* 68–9.

HENCHIR EL-UST (Tunisia)

Date: AD 188.

Inscriptions: *ludi scaenici* and *epulum* (*CIL* 8. 16417; *AEpigr.* (1968), 609).

HENCHIR ES SCHORR (Tunisia)

Inscriptions: HS 2,000 for 'epulum et gymnasium'; also 'spectaculum pugilum et aurigorum et ludorum scaenicorum' (*CIL* 8. 11998).

HENCHIR KHIMA (Tunisia)

Location: at edge of little valley covered with funerary mounds.

Remains: 3 rows of seats still visible and remains of columns near entrance (de Benelet).

Bibliography: L. de Benelet, *BAC* (1886), 209. Lachaux, *Théâtres d'Afr.* 71.

HENCHIR QAOUSSAT, KHANGUET-EL-KDIM (Tunisia)

Location: remains of theatre built against south-east ramparts of town, c. 18 km north-east of Le Kef.

Bibliography: J. Poinssot, *B. ant. Afr.* (1885), 177. Lachaux, *Théâtres d'Afr.* 71.

HENCHIR SIDI ABD EL-BASSET (Tunisia)

Inscriptions: *ludi scaenici* (*CIL* 8. 14343).

HENCHIR SIDI NÁUI (Tunisia)

Inscriptions: *ludi scaenici*, *sportulae*, *epulum*, and *gymnasium* (*CIL* 8. 23107).

HIPPO REGIUS (Annaba/Bône, Algeria) (Plan 254)

Location: probably of Phoenician origin, it enjoyed long period of prosperity from 1st cent. AD; theatre on east side of hill of Basilica of St Augustine; close to forum.

Cavea: D c. 55 m (Marec); probably unfinished; intended diameter probably c. 80 m, present width of building excluding apses (FS); facing south-east; *ima cavea*: 5 rows preserved (0.40 × 0.76 m) in 5 *cunei*.

Substructures: built against hillside.

Orchestra: D 24 m, surrounded by passageway (W 1.50 m) and *balteus* wall (D at wall 21 m); 3 steps for *bisellia* (inner D 16 m); square hole in centre, ?for altar.

Proscenium: H 1.50 m; 3 curved; 2 rectangular niches; its extremities decorated with projecting plinths decorated with marble panels (H 1 m), alternately W 0.88 m for re-entrant panels and W 0.45 m for projecting ones.

Pulpitum: L 40, W 14 m.

Hypocaustium: channels under *pulpitum*, with rows of *dolia* (D 1.20 m) ?acoustic.

Basilicas: 14 × 13 m, each terminating in apse (D 10 m), luxuriously decorated.

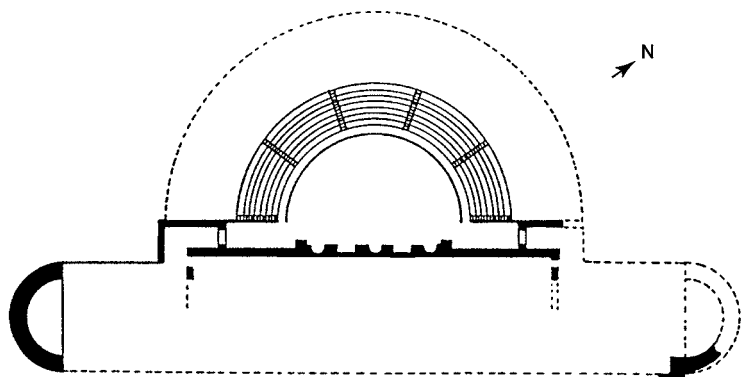
Decoration: relief statues of Maenad and Apollo carrying lyre; statue of beardless Apollo found inside *pulpitum* (fits one of curved niches); torso of male *togatus* in terracotta, marble head of actor, leg of marble statue, numerous inscribed statue bases.

Remains: modern road runs over line of stage.

Date: 1st cent. AD.

Inscriptions: '[infelic]em maritum', a comedy subject.

Bibliography: Gsell, *Mon. Algérie*, 200. M. Bélorgey, *BAC*



PLAN 254. Hippo Regius, theatre

(1936–7), 248; (1938–9), 166. E. Marec, *Hippone la royale, antique Hippo Regius* (Algiers, 1950), 79–87; *RAfr.* (1954), 222; (1955), 227; *BAC* (1954), 186; *Hippo Regius* (Algiers, 1973), 75–80. G. Caputo, *Dioniso*, 10 (1947), 14. E. Frézouls, *Dioniso*, 15 (1952), 96. Caputo, *Sabratha*, 53. Lachaux, *Théâtres d'Afr.* 73–7.

LEPCIS MINOR or LEPTIMINUS (Lemta, Tunisia)

Location: on hillside, facing sea.

Cavea: D 30–35 m (Lachaux), facing north-east; seats partly cut into rock.

Substructures: built against hillside.

Orchestra: D 12 m (Hannezo).

Remains: only semicircular outline (H c. 10 m).

Bibliography: Capt. Hannezo, Lt. Molins, Lt. Montagnon, *BAC* (1897), 291. L. Carton, *BSAS* 5 (1905), 27–8. Guérin, *Voy. Tunis*, I, 127 (mentions an amphitheatre). Tissot, *Géogr. Afrique*, 2, 168–71. Lachaux, *Théâtres d'Afr.* 83–4. N. Ben Lazreg and D. J. Mattingly, *Leptiminus (Lemta): A Roman Port City in Tunisia*, Report no. 1 (*JRA* suppl. 4; Ann Arbor, 1992), 48–9.

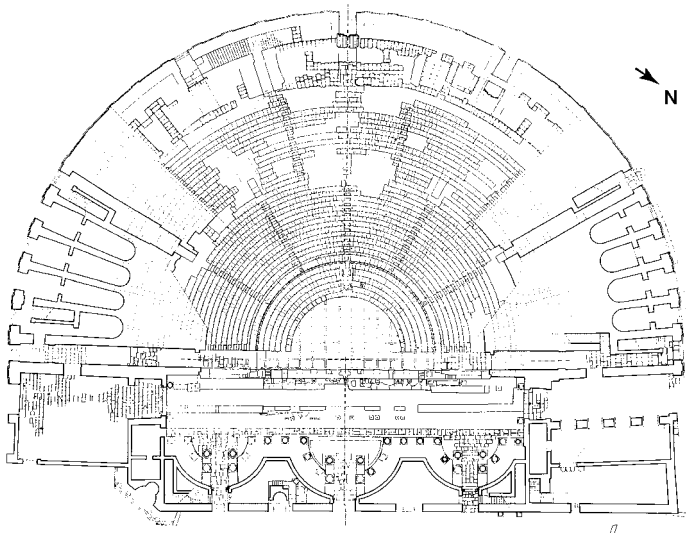
LEPTIS MAGNA (Lebda, Libya) (Plan 255, Pls. 84–6)

Location: originally Phoenician settlement; expanded rapidly at time of Augustus; theatre west of old town centre.

Cavea: D 87.60 m, facing north-east; *ima cavea*: 14 rows (0.31 × 0.67 m) in 6 *cunei*; lower *praecinctio* W 0.78 m; *media*: 16 rows (0.31 × 0.65 m) in 12 *cunei*; upper *praecinctio*, W 1.30 m with podium (H 3.95 m); *summa*: 5 rows in ? *cunei*; *porticus* (W 2.9 m to back wall, including columns), columns H 2.25 m.

Capacity: 5,500/6,800 (FS).

Substructures: built on flat site; lowest part of *ima cavea* cut into rock, rest of cavea supported on *aggestus*, contained within outer curved wall of solid masonry articulated externally by pilasters, and divided into 6 wedges by 5 pairs of



PLAN 255. Leptis Magna, theatre

radial walls. Between walls staircases rise c. 2.5 m to emerge as *vomitoria* at level of *praecinctio* at top of *ima cavea*; inner 4 wedges solid, with internal cross-walls helping to contain fill; outer pair each enclose 4 apsidal *tabernae* which penetrate most of way to *praecinctio* in case of south-east side, only half-way on north-west side. 15 openings in outer cavea wall including *aditus maximi*; nos. 2, 6, 10, and 15 (counting from the south-east *aditus maximus*) contain staircases which run up to *crypta* under *porticus* running around top of cavea; *summa cavea* supported on massive radial vaults of masonry and concrete, parts restored to original position by excavators; these vaults allow access from *crypta* to *praecinctio* at top of *media cavea*; staircases continued up to serve *summa cavea* (Caputo).

Temple: temple at top of *summa cavea*; accessible from opening no. 7, which leads to annular staircase let into masonry mass supporting *media cavea*: 8 column shafts, 2 of granite and 6 of cipollino, found, suggesting hexastyle temple standing on podium at same level as *porticus* (Caputo).

Aditus maximi: north-west *tribunal* served by staircase in south-west wall of *aditus*; no equivalent staircase for south-east *tribunal*.

Orchestra: D 24.80 m, covered with painted stucco, renewed c. 12 times before being paved with marble (later 2nd cent. AD); surrounded by passageway and *baltens* wall (H 1.3 m, D at wall 22.4 m); 6 steps for *bisellia* (inner D 13.90 m); in middle of steps large statue of Antoninus Pius and octagonal altar; drain (H 0.74, W 0.62) runs around orchestra.

Proscenium: W 1.25, H 1.50 m; 9 small curved recesses, later arched over and sheathed in marble; small statues placed in them (?in Antonine period).

Aulaeum: 11 slots, W c. 0.42–43 m, Dpth 2.40–2.43 m, for masts (c. 0.22 × 0.20 m).

Pulpitum: L 45.70, W 7.35, 9.94 m (11.19 m incl. *proscenium* wall).

Scaenae frons: all 3 doorways enclosed in curved niches; *columnatio*, originally of limestone, later replaced with screen of cipollino, pavonazzetto, and granite columns 3 storeys high, like Sabratha; *regia* door (W 2.75 m); *hospitalia* doors (W 2.00 m); *columnatio*: H of lowest storey c. 9.4 m (estimated total H c. 21.67 m), 3 storeys (Corinthian order).

Basilicas: west basilica enlarged (Severan period).

Postscenium: 4 irregular rooms; fountain built into east corner.

Porticus post scaenam: *quadriporticus* with granite columns (H of columns: 5.15 m); temple to Di Augusti in centre; *clepsydra* built against south wall; small Janus with 4 arches built adjacent to temple to Di Augusti.

Decoration: fragments of Claudian statue of Ceres-Livia found; original position uncertain; 4 heads and 8 headless *togati* (earlier sculptures); seated statue of Sabina-Venus (H 1.4 m); in middle of steps for *bisellia* large statue of Antoninus Pius (*IRT* 376); at ends of *proscenium* wall herms of Dionysus and Hercules and colossal statues of Dioscuri; 2 colossal heads, of Lucius Verus and Marcus Aurelius, found close to *scaenae frons*, ?from niches over *hospitalia*; colossal

head of Septimius Severus, ?from over *regia*. Above-life-size statues of Hadrian, Lucilla, and Faustina the Younger from *scaenae frons*, and statues of Dionysus, Hermes, Athena, and Lycian Apollo. Both basilicas richly decorated, west with statues of Hermes and Aphrodite; east with heads of Artemis and Faustina the Younger. In fountain niche of *proscenium* Aphrodite rising from waves with Eros and dolphin at her side; statue of seated nymph/muse and statue of Daphne ?from lateral niches (Caputo); statues of Caracalla, Julia Domna, and Septimius Severus in *quadriporticus*. G. Caputo and G. Traversari, *Le sculture del teatro di Leptis Magna* (Monografie di Archeologia Libica, 13; Rome, 1976). Bejor, 'Decorazione', 38–41.

Remains: cavea well preserved (restored to full height along with parts of *porticus*), well-preserved orchestra and lowest storey of *scaenae frons*.

Date: theatre dedicated AD 1–2; temple at top of cavea dedicated AD 35–6; podium and altar donated by Tiberius Claudius Sestius AD 91–2; in AD 156 scene building restored (*IRT* 372); *quadriporticus* Severan; further restorations under Constans II and Constantine I (*IRT* 470).

Inscriptions: over each *aditus maximus* arch, facing orchestra, bilingual inscription (AD 1–2) within *tabula ansata* (L 2.31 m; H 0.62 m) commemorating theatre's builder, Annobal Rufus: 'Imp(eratore) Caesare Divi f(ilio) Aug(usto) pont(ifice) max(imo) tr(ibunicia) pot(estate) XXIV co(n)s(ule) XIII patre patr(iae) | Annobal Rufus ornator patriae amator concordiae | flamen sufes praef(ectus) sacr(or)um Himilchonis Tapapi f(ilius) d(e) s(ua) p(ecunia) fac(iendum) coer(avit) | idemq(ue) dedicavit' (*IRT* 321, 322). Third copy, identical to *IRT* 322, found reused. North-west *tribunal* carries dedication by L. Caninius Gallus (*IRT* 521): 'L. Caninius L. f. Gallus XVvir sacris fac. cos. procos. patron. dedic(avit)'; inscription (L 11.915 m) on temple at top of cavea records it was dedicated by C. Rubellius Blandus in AD 35–6 (*IRT* 269); inscription on octagonal altar (*IRT* 318a, b = *AEpigr.* (1949), 159–60) and long inscription on wall around orchestra (*IRT* 347 = *AEpigr.* (1949), 161) record that podium and altar were gift of Tiberius Claudius Sestius in AD 91–2: 'Imp. Caesare Divi Vespasiani f. Domitiano Augusto Germanico pontif. max. trib. potest. XI imp. XXI cos. XVI censore per[petu]o patre patriae | Ti. Claudius Quir. Sestius Ti. Claudi Sesti f. praefectus sacrorum flamen divi Vespasiani sufes flamen perpetuus amator patriae amator civium ornator patriae amator concordiae cui primo ordo et populus ob merita maiorum eius et ipsius lato clavo semper uti conce[ssit] | podi(um) et aram d(e) s(ua) p(ecunia) f(acienda) c(uravit)'; there was a major restoration of the *scaenae frons* in AD 156–7 (*IRT* 372). On the architrave of the lowest storey of the *scaenae frons* is an inscription, 29.42 m long with letters 18 cm high, which records that Marcus Vitalis provided HS 200,000 and Junius Galba HS 300,000 to decorate the *proscenium* (presumably the *scaenae frons*) with columns and marble. 'Proscenium | columnis et marmoribus | ex HS $\overline{\overline{CC}}$ (milibus) a Marcio Vitale itemque ex HS $\overline{\overline{CCC}}$ (milibus) a Iunio Galba in eam

rem | [legatis item tetrastylis novo in (or item novo nymphaeo cum)] lacuna | pec. publ. exornatum dedicatum est L. Hedius Rufo Lolliano Avito | procos. C. Vibio Gallione Claudius Severo leg.' (*IRT* 534 = *AEpigr.* (1951), 86); temple to Di Augusti, built by Iddibal Tapapius of Annobal Rufus family, dedicated (c. AD 43) by Q. Marcus Barea (*IRT* 273). *Post-scaenium* fountain built by Q. Servilius Candidus (AD 120) and rebuilt in Antonine times by L. Hedius Rufus Lollianus Avitus (*IRT* 533). Later still, perhaps in Severan period, original Augustan inscription on frieze covered with mosaic. See also *IRT* 276–7, 280, 321–3, 376, 392, 395, 398, 403, 407, 422, 424, 436, 470, 613, 643, 701, 726. *AEpigr.* (1952), 177. G. Caputo, *Epigraphica* (1939), 163–71; (1940), 196–200. Inscriptions on pantomime: *IRT* 606 = *AEpigr.* (1953) 188; G. Caputo, *RID* 15 (1940), 10–11. J. Guey, *RAfr.* 96 (1952), 44–60, nos. 430–1. Found in theatre, but not referring to it: *IRT* 270, 285, 287, 320, 358–9, 364, 373, 375, 377, 382, 383, 385, 391, 399, 405–6, 411, 413–14, 416–17, 420–1. E. Smadja, *Dialogues d'Hist. Ancienne*, 4 (1978), 171–86.

Bibliography: G. Levi Della Vida and G. Caputo, *Africa Italiana*, 6/3–4 (1935), 96–109. H. Fuhrmann *AA* (1940), 551–4; (1941), 716–24. G. Caputo, *Atti CSt. R* 5/2 (Rome, 1940), 97–8; *Dioniso*, 12 (1949), 83–91; 13 (1950), 164–78; 18 (1955), 76–7 (bibliography); 20 (1957), 30–4; *Sabratha*, 55–6; *Dioniso*, 41 (1967 = *Atti del II congresso int. di studi sul dramma antico*), 175–80; *Dioniso*, 44 (1970), 45–8; 45 (1971–4), 193–200; *Il teatro augusteo di Leptis Magna* (Monografie di Archeologia Libica, 3; Rome, 1987). J. Guey, *REL* 29 (1951), 313–15. G. Traversari, *Dioniso*, 15 (1952), 303–6. A. Garzya, *Dioniso*, 17 (1954), 189 (bibliography). D. E. L. Haynes, *An Archaeological and Historical Guide to the Pre-Islamic Antiquities of Tripolitania* (Tripoli, 1955), 93–5. Hanson, *Theater-Temples*, 59–60. Caffarelli, *Leptis Magna*, 81–3. Squarciapino, *Leptis Magna*, 75–80. Lachaux, *Théâtres d'Afr.* 77–81. A. di Vita, *JRA* 3 (1990), 133–46. Sear, 'Leptis Magna', 376–82.

LIMISA (Ksar Lemsa, Tunisia)

Location: 500 m east of citadel.

Cavea: D ? m, facing south-east; *ima cavea*, lowest 15 rows survive (0.42 × 0.72 m) in 3 *cunei*.

Substructures: lowest seats ?built on slope; upper seating ?supported on vaulting.

Orchestra: D 17.35 m, paving disappeared; surrounded by passageway and *balteus* wall.

Remains: only lower part of cavea and parts of orchestra visible.

Bibliography: K. Belkhdja, *Africa*, 2 (1967–8), 313–40. Lachaux, *Théâtres d'Afr.* 85–6.

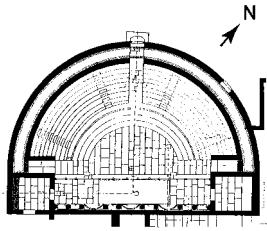
MADAURUS (Mdaurush, Algeria) (Plan 256)

Location: veterans' colony in Flavian period; theatre faces west side of forum.

Cavea: D 33 m, facing south-east; 8 rows in 3 *cunei* + 1 small one each side; *porticus* at top.

Capacity: 500/650 (FS).

Substructures: built in opposite direction to slope of hill (to



PLAN 256. Madaurus, theatre

face forum); *cavea* rests on *aggestus*, with central corridor (W 1.75 m) into orchestra; *crypta* around top, accessible from outside by 2 doorways, supporting *porticus*.

Aditus maximi: c. 1.50 (north-east); c. 1.60 m (south-west).

Orchestra: D 17.71 m, paved in limestone blocks, surrounded by passageway and *balteus* wall (H ?, D at wall 16 m); 3 steps for *bisellia* (inner D 12 m).

Proscenium: W 0.57, H 1.05 m; 1 curved niche; 2 staircases.

Aulaeum: no slot.

Pulpitum: L 20.25, W 3.20, 4.06 m (4.63 m incl. *proscenium* wall); 6 letters (A–F) on *pulpitum* wall, placed so as to be seen by actors.

Scenae frons: rectilinear; 3 shallow curved niches; no doorways; *columnatio*, single storey.

Basilicas: 4.2 × 4.85 m (south-west); 4.35 × 4.7 m (north-east); arches (W 1.40 m) from stage flanked with reliefs of elephants and tigers.

Postscenium: built against forum colonnade.

Remains: lower parts of *cavea* and scene well preserved.

Date: Severan; restored AD 399–400.

Inscriptions: 6 letters on *pulpitum* wall (*ILAlg.* 1. 2193); flamen M. Gabinius Sabinus donated HS 375,000 to build theatre (*ILAlg.* 1. 2121) and erected six statues in honour of members of his family; inscribed bases survive (*ILAlg.* 1. 2122–7), one dedicated to M. Cornelius Fronto Gabinianus (died early 3rd cent. AD); repairs to *proscenium* in reign of Arcadius and Honorius, AD 399–400 (*ILAlg.* 1. 2107).

Bibliography: A. Ballu, *RAfr.* (1920), 310. R. Cagnat, *BAC* (1921), 64. Gsell, *Khamissa*, 2. 80–92. A. Bourgarel-Musso, *RAfr.* (1934), 354. E. Frézouls, *Dioniso*, 15 (1952), 95. Caputo, *Sabratha*, 53. Lachaux, *Théâtres d'Afr.* 88–91.

MUNICIPIUM AURELIUM COMMODIANUM TURCETANUM (Henchir Bou Sha, Tunisia)

Inscriptions: [*thea*]tri (*CIL* 8. 822 = 23963) *ludi scaenici* and *epulum per tridum* [*sic*] (*CIL* 8. 828 = 23964, 23965).

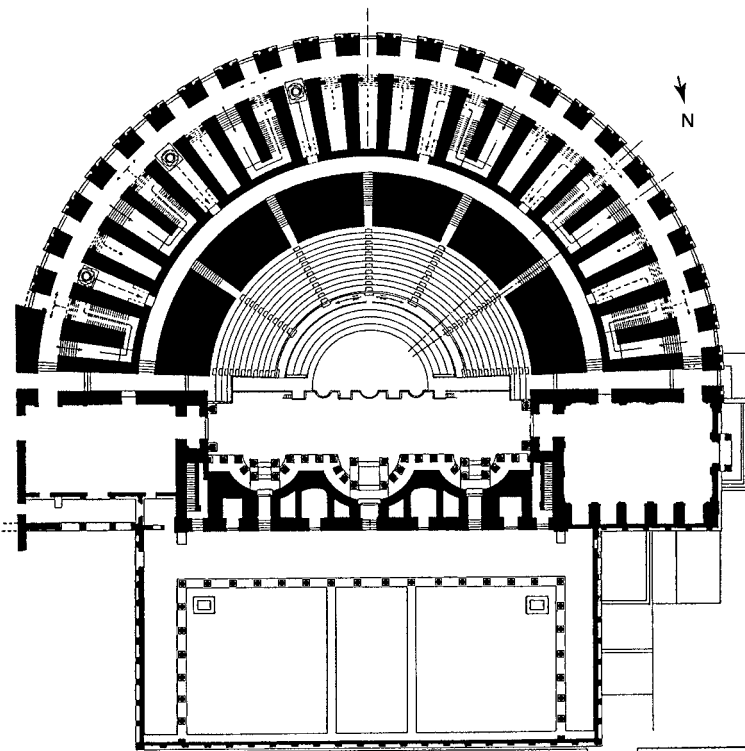
NUMLULI (Henchir el Matria, Tunisia)

Inscriptions: *ludi scaenici*, *epulum*, and *gymnasium*, and 4,000 HS for *sportulae* for *decuriones*, *CIL* 8. 26121.

SABRATHA (Sabratha, Libya) (Plan 257, Figs. 17, 26, Pls. 87–8)

Location: Phoenician settlement, it became a Roman town (end 1st cent. BC); theatre in new quarter (Reg. 4) to east of old town.

Cavea: D 92.6 m, facing north; *ima cavea*: 11 rows (0.33 × 0.77 m) in 6 *cunei*; *media*: 6 rows in 7 *cunei*; *summa*: 15 rows in 6 *cunei* + small *cuneus* at each end (Caputo's restoration); *porticus* (W c. 3.6 m, including columns).



PLAN 257. Sabratha, theatre

Capacity: 5,200/6,450 (FS).

Substructures: *ima* and *media cavea* on bed-rock, supplemented by *aggestus*; barrel-vaulted annular passage around them, connecting with *aditus maximi*; 5 radial staircases from annular passage to lower *praecinctio*; around annular passage 25 radial vaults and outer *ambulacrum* (with outer façade of arched openings); 6 radial vaults are passageways between *ambulacrum* and annular passage; 7 used as *tabernae*; 6 contain staircases leading to upper *praecinctio* (*porticus* and upper seats of *summa cavea* only accessible from this *praecinctio*); 6 contain staircases which double back through adjacent vault to reach upper *ambulacrum*; *summa cavea* rests on upper level of 25 sloping radial vaults, surrounded by upper *ambulacrum* (corresponding to second storey of façade); outer arches have Tuscan pilasters; *fornices* framed by tall Corinthian pilasters supporting continuous entablature; above, third storey of façade, corresponding to *porticus*; probably plain wall carrying *vela* masts. Caputo restores 4-storey façade (improbable; FS).

Aditus maximi: W 2.45 m, tapering to 1.85 m; *tribunalia* not over ends of *aditus maximi*, ?between 11th and 15th rows of seats and accessible from upper *praecinctio* (Caputo).

Orchestra: D 25 m paved in white marble, surrounded by *balteus* wall (H c.1.5 m, D at wall 22.4 m), with balustrade in form of a dolphin at each end; 4 steps for *bisellia* (inner D 15 m).

Proscenium: W 1.3, H 1.37 m; 3 curved; 4 rectangular niches; 2 staircases.

Aulaeum: slot W 0.80 m; 7 pairs of holes for masts and counterweights; covered over in late period; 5 channels from orchestra drained into *aulaeum* slot; 2 staircases led down to slot; 3 doorways to *hyposcaenium* behind.

Pulpitum: L 42.7, W 7.00, 9.13 m (10.43 m incl. *proscenium* wall).

Scaenae frons: all 3 doorways in curved niches; *regia* wider and deeper than *hospitalia*; *regia* door W 1.95 m, *hospitalia* doors W 1.37 m; *columnatio* (H 21.60 m), 3 storeys (Corinthian): lower, unfluted pavonazzetto (H 5.54 m); middle, white marble (H 4.90 m); upper, granite and pavonazzetto (H 3.65 m); columns flanking doorways slightly larger, but entablature at same height because plinths lower.

Basilicas: L 19.6, W 11.35 m; door to stage (W 3.5 m); small vestibules lead to east basilica, modestly decorated, ?utilitarian (Caputo); west basilica, richly inlaid with marble; massive spur walls on north side, probably structural.

Postscaenium: 2 rectangular and 2 irregular rooms in spaces left between 3 curved niches of *scaenae frons*; staircases at each end led to upper storeys of scene building.

Porticus post scaenam: triple colonnade of 16 × 7 columns (c.58 × 27 m).

Decoration: *proscenium* niches contain elaborate relief sculptures: in central niche personifications of Rome and Sabratha between 2 scenes of sacrifice; in rectangular niches scenes of comedy and tragedy, and scene from mime; in curved ones Muses, a Satyr, the Three Graces, and the Judgement

of Paris. Between niches single figures, Nemesis, Mercury, Hercules, Victory, and perhaps Apollo and Bacchus. Bejor, 'Decorazione', 42.

Remains: well-preserved *ima cavea*, orchestra, and much of *columnatio*; *cavea* rebuilt in parts to height of second storey of outer arcade; *scaenae frons* rebuilt to full height and most of columns restored.

Date: Severan.

Inscriptions: word *lacuna* survives on monumental inscription on frieze of lower storey of *scaenae frons*. See also IRT 7, 100, 150, 157, 173, 177.

Bibliography: G. Guidi in *Cinquième Congrès International d'Archéologie* (Soc. Hist. Alg.; Algiers, 1933), 2–3; *Africa Italiana*, 3 (1930), 1–52; 6 (1935), 30–53; *BMus. Imp.* 2, in *Bull. Com.* 59 (1931), 169–70; *Atti CStr.* 4 (Rome, 1938), 198–202. R. Horn, *AA* 51 (1936), 556–61; G. Caputo, *RID* I (1937), 158–70. B. M. Apollonj, *Palladio* (1938), 92. G. Gullini, *BMus. Imp.* 14, in *Bull. Com.* 71 (1943–45), 21–34. G. Traversari, *Dioniso*, 15 (1952), 303–5 (for the word *lacuna*). D. E. L. Haynes, *An Archaeological and Historical Guide to the Pre-Islamic Antiquities of Tripolitania* (Tripoli, 1955), 129–3. Caputo, *Sabratha*. Lachaux, *Théâtres d'Afr.* 94–9.

SERESSI (Haoumt el-Abouab, Tunisia)

Location: half-way between two well-preserved arches.

Cavea: D c.22 m, facing north-east.

Orchestra: paved, surrounded by *balteus* wall and paved passageway (Lantier).

Scaenae frons: 2 columns still standing (Lantier); shafts, D 0.45 m (Lachaux).

Remains: 3 or 4 rows of seats, some column shafts; scene building mostly buried.

Bibliography: Guérin, *Voy. Tunis*, 2. 356. Tissot, *Géogr. Afrique*, 2. 606. Lt. de Belenet, *BAC* (1886), 201. R. Lantier, *RA* 21 (1944), 183–4. Lachaux, *Théâtres d'Afr.* 100–1.

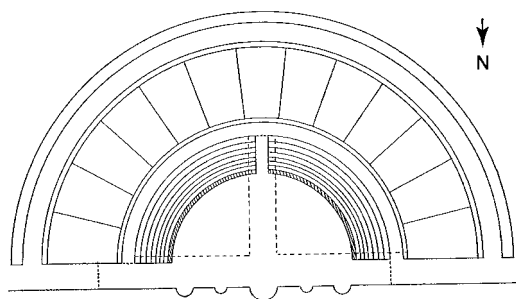
SICCA VENERIA (Le Kef, Tunisia)

Location: Numidian stronghold; later, Roman colony.

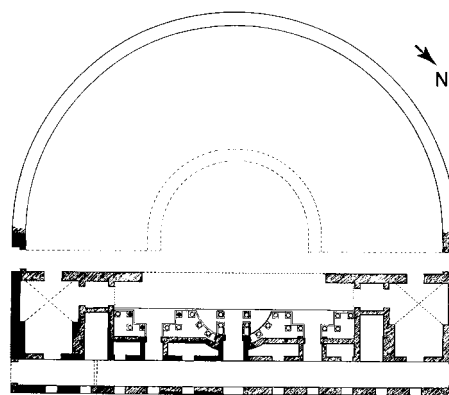
Remains: Espérandieu saw an amphitheatre and two theatres; near one theatre, outside town walls to east, he found fragments of Ionic columns. Piesse and Saladin describe one theatre; Saladin also found a fine Ionic capital belonging to end of 3rd cent. AD; Boeswillwald describes slight semicircular shape near Muslim cemetery, and two Ionic capitals. These are all presumably the same theatre; Espérandieu's second theatre, of which only foundations survive, is inside city walls; inaccessible because in Presidential Palace.

Date: capitals 3rd cent. AD (Saladin).

Bibliography: Piesse, *Itin. Algérie*, 523. E. Boeswillwald *Revue générale de l'architecture*, 13 (1886), 132–47. Saladin, 'Mission Tunisie', 1887, 203. E. Espérandieu, *Étude sur le Kef* (Paris, 1888), 137, 141. Lachaux, *Théâtres d'Afr.* 102–3.



PLAN 258. Simitthu, theatre



PLAN 259. Sufetula, theatre

SIMITTHU (Chemtou, Tunisia) (Plan 258)

Location: *municipium*; colony in early 1st cent. AD; theatre west of giallo antico marble quarries, near ?forum.

Cavea: D 64–8 m, facing north; *ima cavea*, 6 rows survive; *summa*, 10 rows survive.

Substructures: *ima cavea* cut into hollow; barrel-vaulted annular passage around it, floor at orchestra level; central corridor into orchestra; 13 radial vaults, L 10 m (Tissot); 11.50 m (Lachaux), support upper cavea; *crypta* around them, entirely below surrounding ground level, with thick (W 1.50 m) outer wall, lit by light-wells in its vault; some radial rooms must have contained *vomitoria* to *praecinctio*; *summa cavea* supported on sloping radial vaults on top of lower ones; no vaulted passage above *crypta* (Toutain); 4 horizontal corridors ran through upper radial vaults to *praecinctio*; 4 staircases led to upper seats of cavea; other 5 spaces probably used as store-rooms.

Vela: Toutain shows 13 plain columns outside each of upper radial vaults (to anchor *vela* ropes? FS).

Orchestra: fine mosaic pavement with circular *emblema* (D 2.5 m), now destroyed.

Proscenium: ?3 large, 2 small curved niches (Toutain).

Scene: L 29 m (Toutain).

Remains: cavea well preserved; well-preserved underground galleries.

Date: 3rd cent. AD? (inscription and coin of Philip the Arab).

Inscriptions: 2 fragments of inscription with names of emperors Valentinian and Valens.

Literature: St Augustine, *Sermon* 17. 7 and 9. (J. P. Migne, *Patrologia Latina*, 46. 879, 880–1).

Bibliography: Tissot, *Géogr. Afrique*, 2. 277. E. Boeswillwald, *Révue générale de l'architecture*, 13 (1886), 132–47. H. Saladin, *Nowv. Arch.* 2 (1892), 393, 420–4. J. Toutain, *MEFRA* 12 (1892), 359–69; *CRAI* 20 (1892), 190–1, 338, 382. Caputo, *Sabratha*, 55. Lachaux, *Théâtres d'Afr.* 105–8.

SUFETULA (Sbeitla, Tunisia) (Plan 259, Pl. 89)

Location: strategic town founded ?at time of Vespasian; theatre east of forum facing Wadi Sbeitla.

Cavea: D 59 m, facing north-east; *ima cavea*, 2 rows survive in ? *cunei*.

Substructures: built against hillside; central corridor into orchestra.

Orchestra: D 23 m, paved in large slabs of stone (1.20 × 0.50 m), surrounded by *balteus* wall; 2 steps for *bisellia* (inner D 19 m).

Proscenium: H 1.30 m; central curved niche (W 2.10 m); 2 rectangular niches (W 1.43 m); 2 curved quarter-circle niches (W 1.37 m), all paved in mosaic and covered with stucco painted to imitate marble; 2 staircases.

Pulpitum: L 31.5, W 4.95, 8.4 m (from front of *proscenium* wall); built on light tubular vaulting, paved in mosaic (Saladin).

Scaenae frons: *regia* enclosed in shallow curved niche, with pair of columns in front of doorway; *hospitalia* in rectangular niches formed by podium on which columns stood; *regia* door (W 2.15 m), *hospitalia* doors (W 1.8 m); *columnatio*, 7 Corinthian columns still stand; 6 more lying on ground; Saladin mentions composite capital of time of Diocletian.

Basilicas: 7.6 × 9.5 m; door to stage, W 2.35 m.

Postscenium: 4 rooms; staircase at each end, leading to upper storeys of scene building.

Porticus post scaenam: some evidence it existed.

Decoration: group of Dionysus on panther found in one of end *proscenium* niches.

Remains: parts of scene building and *columnatio* still standing; outline of cavea visible.

Date: Antonine or earlier; unfinished; ?further work in early 4th cent. AD.

Inscriptions: monumental inscription from *scaenae frons* mentions Volusianus, governor of province of Byzacena in early 4th cent. AD (*CIL* 8. 11334–5); *CIL* 8. 231a = BAC (1907), 237; *CIL* 8. 11363a and b; A. Merlin, BAC (1908), 176; (1912), 91–2 (Volusianus inscription); (1917), 194–6 = *IL Afr.* 125, an inscription mentioning *ludi scaenici* (AD 166–9).

Bibliography: Saladin, 'Mission Tunisie', 1887, 83–5. A. Merlin, *Notes et Documents*, 5 (1912), pl. 1. J. Poinssot, BAC (1923), 150. Formigé, 'Remarques', 35–6, 68, 79. G.-C. Picard, BAC (1941–2), 297–9. R. Lantier, RA 21 (1944), 183. Caputo, 'Teatri d'Africa', 5; *Sabratha*, 5. E. Frézouls, *Dioniso*, 15 (1952), 95. N. Duval, *Cahiers de Tunisie* (1964), nos. 45–6. N. Duval and F. Baratte, *Recherches archéologiques à Sbeitla*, I: *Les*

Basiliques de Sbeitla (Paris, 1971), 431–2b (history of the study of the theatre). N. Duval and F. Baratte, *Les Ruines de Sufetula* (Tunis, 1973), 87–9. Lachaux, *Théâtres d'Afr.* 110–12.

SUTUNURCA (Henchir Aïn el-Asker, Tunisia)

Inscriptions: dedication to Marcus Aurelius and Lucius Verus mentions *epulum*, *gymnasium*, and *ludi scaenici*. A. Merlin, *BAC* (1909), 114 = *IL Afr.* 303.

Date: AD 162.

THELEPTE (Medinet el-Khedima or Henchir Hourî, Tunisia)

Location: strategic town; *municipium* under Vespasian; colony under Trajan; theatre between road to modern town and wadi.

Cavea: D 60 m, facing north; *ima cavea*: ? rows in ?6 *cunei*; only 2 seating blocks survive (W 0.40 m; L 1.35 m).

Substructures: *ima cavea* built against hill.

Orchestra: D ? m paved in cement.

Scene: built of small blocks of stone bordered by larger ones.

Remains: only outline of building visible.

Bibliography: Guérin, *Voy. Tunis*, 1. 298. Tissot, *Géogr. Afrique*, 2. 676. E. Lavoignat and G. de Pouydraguin, *BAC* (1888), 182. Lachaux, *Théâtres d'Afr.* 116–17.

THEVESTIS (Tébessa, Algeria)

Location: probably residence and administrative centre of Legate of III legion Augusta; colony and seat of a procurator at end 1st/beginning 2nd cent. AD; theatre in Place Egrot, in centre of modern Tébessa.

Cavea: D 49.6 m, facing ?

Substructures: 7 piers (W 2.70 m), 4.10 m apart, with pilasters (W 0.90 m) and half-columns (W 0.39 m, H 7.41 m).

Remains: nothing visible today.

Inscriptions: inscription (AD 180–92) mentions *ludi scaenici*, *epulum*, and *gymnasium* for the people (*CIL* 8. 16530); another with words: *ingressus theatri* (*CIL* 8. 1892 = 16511 = *IL Alg.* I. 3073); restoration of *proscenium* under Diocletian (*CIL* 8. 1862 = *IL Alg.* I. 3051). See also *AEpigr.* (1933), 233.

Bibliography: A. Ballu, *Monuments antiques de l'Algérie: Tébessa, Lambèse, Timgad* (Paris, 1894). Gsell, *Mon. Algérie*, 200. Capt. Maîtrot, *Soc. Arch. Constantine*, 45 (1911), 121. Caputo, 'Teatri d'Africa', 14; *Sabratha*, 53. E. Sérée de Roch, *Tébessa, antique Theveste* (Algiers, 1952), 26. Lachaux, *Théâtres d'Afr.* 117–19.

THIBARI (Henchir Hammamet, Tunisia)

Location: on site now in middle of ploughed fields Guérin found theatre and amphitheatre; amphitheatre excavated, but no sign of theatre.

Cavea: D 58 paces; all seats disappeared (Guérin).

Substructures: parts of arcade in cut stone, on which building rested, visible (Guérin).

Scene: confused mass of masonry (Guérin).

Remains: probably destroyed (Lachaux).

Bibliography: Guérin, *Voy. Tunis*, 2. 83. J. Poinsot, *B. ant. Afr.* 3 (1885), 27. Lachaux, *Théâtres d'Afr.* 121–2.

THIGNICA (Aïn Tounga, Tunisia)

Location: dominates village, facing plain.

Type: radically transformed in the late Empire; doubts whether it was a theatre (Guérin); thinks it was (Lachaux).

Cavea: D 42 m, facing north-east; semicircular.

Substructures: built against slope, surrounded by wall (W 0.90 m, H 4.00 m), perfectly smooth on both faces without any apertures (wall seems later than rest of building); inside wall, horizontal flat strip (W 6.00 m) paved with rough conglomerate of small stones; within is a sloping section (W 7.00 m) with impression of 4 rows of seats; no actual seating survives; just above orchestra, in thickness of second step, 3 niches visible (W 1.50 m, Dpth 1.00 m, H 0.60 m).

Aditus maximi: W 2.90, L 13.00 m; south one blocked by wall (H 0.70 m).

Orchestra: D 13.8 m; one surviving step (W 1.50 m) for *bisellia*; no trace of paving survives.

Proscenium: between orchestra and scene building is a line of stones (H 0.30 m) around 2 rectangular basins (W 3.00 m), separated by a space of earth, and lined with waterproof cement. In front of blocked *aditus* an inaccessible enclosed space (L 6.20 m) occupies whole depth of scene.

Postscenium: rectangular space where *postscenium* would have been, 1 m above level of scene and 8 m deep. All structures over this space razed except in middle where there is a course of cut stones (H 0.30 m) on top of a bed of masonry; on top of this a masonry block containing a slot, probably to support one of broken columns lying around. Lachaux believed that all these transformations were to do with the problem of water.

Remains: very striking curved outer wall and basins in stage area.

Inscriptions: inscription (*CIL* 8. 1408) found in theatre (AD 333–5).

Bibliography: Guérin, *Voy. Tunis*, 2. 157. R. L. Playfair, *Travels in the Footsteps of Bruce* (London, 1877), 227, pl. 26. H. Saladin, *Nouv. Arch.* 2 (1892), 531. Lachaux, *Théâtres d'Afr.* 123–6.

THISI (Bécheateur, Sidi-Mansour el Daoud, Tunisia)

Inscriptions: *ludi scaenici* to be given each year, with *sportulae* of HS 20 to be paid for from a fund of HS 200,000. *CIL* 8. 14334 = 25428.

THUBURBO MAIUS (Henchir Kasbat, Tunisia)

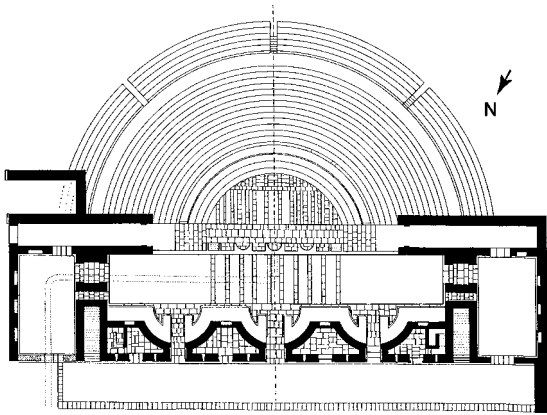
Location: administrative centre; *municipium* under Hadrian; colony under Commodus.

Inscriptions: *ludi scaenici* and *epulum* at a cost of HS 10,000. *CIL* 8. 853 = 12370.

THUBURSICU NUMIDARUM (Khamissa, Algeria)

(Plan 260)

Location: chief town of an indigenous tribe; *municipium* by AD 100; colony before AD 270; theatre built against hill of Ksar el Kebir.



PLAN 260. Thubursicu Numidarum, theatre

Cavea: D 56.80 m (probably unfinished), facing north-west; *ima cavea*: 13 rows (0.43–5 × 0.75 m) not divided into *cunei*; *summa*: 5 rows, divided into 4 *cunei* by 3 staircases to *praecinctio* (W 1.60 m).

Substructures: built entirely against steep hillside; no outer wall around cavea, ?unfinished.

Aditus maximi: W 2.90 m.

Orchestra: D 24.85 m, paved in white limestone, surrounded by passageway and *balteus* wall (D at wall 22.50 m); 3 steps for *bisellia* (inner D 17.50 m).

Proscenium: W 1.49, H 1.19 m; 3 curved; 4 rectangular niches; 2 staircases; drain from orchestra runs under central niche and stage, then through north-east *versura*.

Aulaeum: no slot.

Pulpitum: L 43.97, W 6.40, 8.70 m (10.19 m incl. *proscenium* wall).

Scene building: L c.70 m incl. *basilicas*.

Scenae frons: all 3 doorways in curved niches: *regia* (W 9.40 m); *hospitalia* (W 9.00 m); originally a pair of columns in front of each doorway; *regia* door W 2.37 m, *hospitalia* doors W 1.75, 1.80 m; *columnatio* (H ?m), 2 storeys.

Basilicas: 7.5 × 13.1 m (north-east); 7.8 × 13.1 (south-west), unfinished; door to stage, W 2.40 m.

Postscaenium: 4 small irregular-shaped rooms.

Porticus post scaenam: W 6.30 m, no columns (unfinished).

Decoration: keystone with relief of mask and word *eunucu*.

Remains: cavea and scene building preserved to about half their height.

Date: late 2nd/early 3rd cent. AD.

Inscriptions: G. Boissier, *CRAI* (1901), 344.

Bibliography: P. Delamare, *RA* 12 (1855–6), 640–5. M. Chabassière, *Rec. de Constantine*, 10 (1866), 108–27. Tissot, *Géogr. Afrique*, 2, 391. Gsell, *Mon. Algérie*, 189–92; *Khamissa*, 1, 98–114; *BAC* (1920), 308. A. Schulten *AA* (1901), 71; (1911), 266–9. A. Ballu, *BAC* (1902), 138; (1903), 171; (1911), 96. Cagnat, *Carthage* (1927), 93. Formigé, 'Remarques', 30, 34–5, 37, 52, 57. Caputo, 'Teatri d'Africa', 12; *Sabratha*, 51.

E. Frézouls, *Dioniso*, 15 (1952), 90–4. Lachaux, *Théâtres d'Afr.* 129–32.

THUBURSICUM BURE (Teboursouk, Tunisia)

Inscriptions: 'operis theatri.' *CIL* 8. 1439.

THUGGA (Dougga, Tunisia)

Location: important Numidian town in wealthy agricultural area; annexed in 46 BC and administered as independent *civitas*; Roman *pagus* established alongside it; *municipium*, AD 205; colony, AD 261; theatre in north part of town; also theatrical area beneath temple of Liber Pater, south-east of forum.

THEATRE-TEMPLE

Type: Syrian/Phoenician sanctuary (Hanson); theatre of the Mysteries (Ferchiou).

Cavea: enclosed in walls (20 × 20 m), facing south-east; *ima cavea*: 5 rows of seats (0.25 × 0.50 m) preserved, of original ?20.

Orchestra: D 20 m, Dpth 6 m.

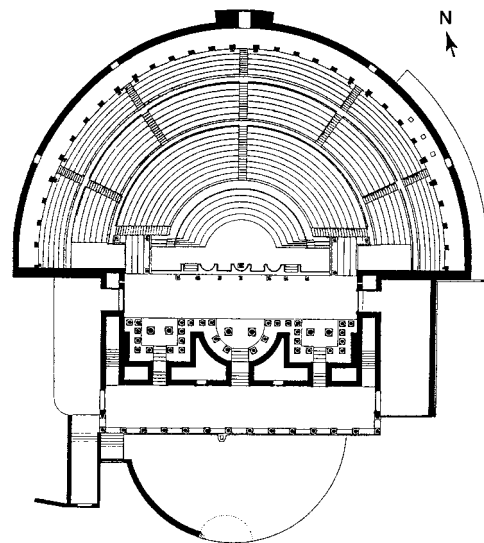
Pulpitum: no stage; 6 columns behind orchestra; at sides 2 doorways (W c.2 m) give access to building.

Date: Hadrianic (Ferchiou).

Bibliography: Guérin, *Voy. Tunis*, 2, 131. Hanson, *Theater-Temples*, 67. Ferchiou, *Archit. Tunisie*, 8–9, 13, 15, 17, 22, 40–2, 46, 85, 87–8, 94, 96. P. MacKendrick, *The North African Stones Speak* (London, 1980), 67. Lachaux, *Théâtres d'Afr.* 136–7.

THEATRE (Plan 261, Pl. 90)

Cavea: D 63.50 m, facing south-south-west; *ima cavea*: 9 rows of seats (0.42 × 0.74 m) in 2 *cunei*; *praecinctio* (W 0.75 m); *media*: 6 rows (0.42 × 0.67–0.74 m) in 6 *cunei*; upper *praecinctio* (W 0.75 m); *summa*: 4 rows (0.41 × 0.66–0.67 m) in 6 *cunei*; *porticus* of 31 arches with 5 doorways in its outer wall



PLAN 261. Thugga, theatre

(W 2.80 m); two heavy walls projecting from top of cavea, ?temple of Ceres (Hanson); supported staircases to roof of terrace (Poinssot); water cisterns (10 × 2.3 m; Dpth 4.50 m) under *porticus* floor, on east side where it did not rest on rock.

Capacity: 2,550/3,150 (FS).

Substructures: built against slope.

Aditus maximi: W 2.30 m; *tribunalia* accessible by 2 staircases at sides of *postscaenium*.

Orchestra: D 20.70 m, paved in limestone blocks, surrounded by passageway and *balteus* wall (D at wall 18.30 m); 5 steps for *bisellia* (inner D 9.75 m).

Proscaenium: W 1.44 m, H 1.03 m; 3 curved; 2 rectangular niches; 2 staircases; altar in central niche.

Hyposcaenium: accessible from small rooms between *aditus maximi* and scene building, and from *aditus maximi*.

Aulaeum: slot has 7 mast holes (Dpth 2.10 m).

Pulpitum: L 32.35, W 6.1, 7.9 m (9.34 m incl. *proscaenium* wall); on vaults composed of tubes, which rested on 3 rows of 16 monolithic piers; paved with white mosaic.

Scaenae frons: all 3 doorways enclosed in unusually deep niches; *regia* in curved niche (door W 2.3 m); *hospitalia* rectangular niches (doors W 1.7 m); each doorway had 4 steps leading down to stage level, with 2 columns in front, larger than rest of lower order; capitals level with others, because columns have no plinth; *columnatio*, 2 storeys (Corinthian); H lower 7.55 m; upper 6.29 m.

Basilicas: 6.85 × 18.70 m; door to stage W 2.50 m.

Postscaenium: 4 irregular rooms, probably for storing props.

Porticus post scaenam: 14 columns, with large inscription in frieze (*CIL* 8. 26607); lateral staircase led down to large semicircular paved area (W 28 m), ?*xyxtus* mentioned in inscription.

Decoration: 3 statues, one of Lucius Verus and 2 seated female statues (H 2.5 m), perhaps Muses, found in *hyposcaenium*, probably from upper part of *scaenae frons*; but no statue of Marcus Aurelius found (Bejor). In *porticus* or in *cavea* itself statues of benefactors such as Asicia (*CIL* 8. 26591), patrons of city, like Calpurnius Rogatianus (*CIL* 8. 26594) and Florus Caecilianus (*CIL* 8. 26615), and soldiers, such as Tribune of the XII legion, Passienus Rufus (*CIL* 8. 26580); equestrian statue also mentioned (*CIL* 8. 26622); statue of Emperor Probus (AD 276–82) stood on large base, H 1.70 m (*CIL* 8. 26560).

Remains: well-preserved cavea and scene building with lower storey of columns partly standing.

Date: AD 168–9.

Inscriptions: dedicatory inscription, in frieze, names Publius Marcius Quadratus as builder of theatre (*CIL* 8. 26606). A second inscription (*CIL* 8. 26607) in slightly larger letters is similar in content: '[P. M]arcius [Q]uinti f[ilius] Arn[ensi] tribu[us] Qu[adra]tus flamen divi Aug. pon[t. c]ivitat[is] I[ul]iae K[arthagin]is in qu[in]que de[cur]ias adlectu[s] a[bi]mp. [A]ntonino Pio Aug. [ob] hon[or]e[m] flami[n]atus [sui] perp[etui] patriae s[uae] theatrum cu[m] basilicis et porticu

et [x]ysti[s] et scaena cu[m] siparis] et or[namentis omni]bus [a solo e]xstructum su[a] pec. F[ec]it id[em] q[ue] ludis [s]cae[nicis] editi[s] et s[portul]is datis] et [epulo et gymnasio ded[it]].’ A dedication on frieze of *porticus* (*CIL* 8. 26528) also records benefaction of P. Marcius Quadratus. A graffito mentions *designatores* and *monitores cancelli*, ?ushers who seated spectators (Poinssot, *Dougga*). *CIL* 8. 26559 = *ILT* 1416 (‘ludi scaenici, epulum decurionibus’). *CIL* 8. 26608 (‘[theatrum cum basi]licis et xyxytis . . . [ludos sc]aenicos et [epulum]’). *CIL* 8. 1495 = 26590; 26482 = *IL Afr.* 516 (‘ludi scaenici, sportulae decurionibus’). Several inscriptions mention games: *ILD.* 5, 22, 65, 69, 118–19. Other inscriptions found in theatre: *ILD* 14–15, 77, 105, 117, 122–4, 130–1, 136–7, 140, 151, 153, 165, 176, 218.

Bibliography: Grenville Temple, *Excursions in the Mediterranean, Algiers and Tunis*, 2 (London, 1835), 76. R. L. Playfair, *Travels in the Footsteps of Bruce* (London, 1877), 225 and pl. 25. Guérin, *Voy. Tunis*, 2. 129. Tissot, *Géogr. Afrique*, 2. 346. L. Carton, *Mém. Ac. Inscr.* 11 (1902), 79–191. Durm, *Baukunst*, 660. G. Boissier, *L’Afrique romaine*. (Paris, 1909), 230. A. Schulten, *AA* (1910), 267. Carton, *Dougga*, 58–71. Fiechter, *Entwicklung*, 87. Formigé, ‘Remarques’, 30, 34, 37, 39, 52–3, 57, 59, 61, 68–9, 78–9, 81. R. Cagnat, *Annales du Musée Guimet*, 39 (1912), 37; Cagnat, *Carthage* (1927), 90. H. F. Pfeiffer, *MAAR* 9 (1931), 145–56. Caputo, ‘Teatri d’Africa’, 14–16. Frézouls, ‘Teatri Africa’, 91. Caputo, *Sabratha*, 53–5. Poinssot, *Dougga*, 27–32; *Atti VII Congr. Int. Archeologia Classica*, 3 (Rome, 1961), 261–3; *RA* (1963), 49–53. Hanson, *Theater-Temples*, 61–2. A. Golfetto, *Dougga* (Basel, 1961), 32–5. Ferchiou, *Archit. Tunisie*, 8, 50. Lachaux, *Théâtres d’Afr.* 133–6. Bejor, ‘Decorazione’, 44–5.

TYNES, (Tunis, Tunisia)

Location: Doric arcade of three arches in Dar el-Bey (now Institut d’Archéologie of Tunis) may belong to Roman theatre because vaults wedge-shaped and Dar el-Bey built on hillside (Saladin); material is reused (Lachaux).

Inscriptions: inscription (*ILT* 1155) with word *scenicus* [*sic*] found in aqueduct which crosses Tunis–Le Bardo road, see A. Merlin, *BAC* (1910), 188.

Bibliography: H. Saladin, *Nouv. Arch.* 2 (1892), 381. P. Gauckler, *CRAI* (1907), 794. M. Fantar, *Ant. Afr.* 14 (1979), 62–4. Lachaux, *Théâtres d’Afr.* 143.

ULISSIPIRA (Henchir Zembra, Tunisia)

Location: near village of Sidi Bou, 2 km from station.

Substructures: enclosed in rectangular walls (south 24.30; east 31.00; north 33.40 m); curved wall around top of cavea: L 48.38 m, 1.30 m thick. Another curved wall around hemicycle: L 29.85 m, 1.10 m thick.

Orchestra: D 19 m.

Scene building: Dpth 6.10 m.

Basilicas: at north-east end of scene building two rooms (L 3.70 × 6.10 m; 4.40 × 6.10 m).

Remains: nothing visible (Lachaux).

Bibliography: Tissot, *Géogr. Afrique*, 2. 562. P. Chevy, *BSAS* 1 (1903), 24. Lachaux, *Théâtres d'Afr.* 146–7.

UTHINA (Oudna, Tunisia)

Location: wealthy settlement with many fine villas, public baths, aqueduct, theatre, and, outside town, amphitheatre.

Cavea: D 60 m, facing north-east.

Substructures: built on flat site on substructures (Carton). In centre-west of cavea a piece of walling (L 8 m; H 2.90 m); probably supported steps of *summa cavea* on rubble vaults.

Orchestra: D c. 18 m.

Scene building: 12 × 42 m, richly decorated; large amount of white marble found.

Remains: general shape of cavea visible.

Bibliography: Guérin, *Voy. Tunis*, 2. 282–4. Tissot, *Géogr. Afrique*, 2. 565–6. Morcelli, *Géogr. Afr.* 317. L. Carton, *Rev. Tun.* (1914), 252–3. Lachaux, *Théâtres d'Afr.* 147–8.

UTICA (Utique, Tunisia)

Location: important Phoenician town second only to Carthage; capital of province of Africa (146 BC) until refounding of Carthage; *municipium* (36 BC); colony under Hadrian. Republican theatre c. 400 metres south-west of amphitheatre; Imperial theatre on flat site outside city near sea, 260 m from gate which gave access to port.

REPUBLICAN THEATRE

Cavea: D c. 110 m, facing south-east.

Substructures: built against hill; some masonry supports for seats and to hold back earth of hillside (Lézine). In 1907 a marble staircase could be seen, rising 2 m and leading from exterior portico to one of *maeniana* (Carton).

Remains: very ruined.

Date: 2nd cent. BC (Lézine).

Literature: Lézine (1956) argued this is theatre described by Caesar: 'Hoc explorato loco Curio castra Vari conspicit muro oppidoque coniuncta ad portam, quae appellatur Belica, admodum munita natura loci, una ex parte ipso oppido Utica, altero a theatro, quod est ante oppidum, substructionibus eius operis maximis, aditu ad castra difficili et angusto' (*De Bello Civili* 2. 25. 1). Picard ('Cherchel') does not accept this identification, but offers no alternative.

IMPERIAL THEATRE

Cavea: D 95 m (Tissot), facing north-east; horseshoe-shaped.

Substructures: on flat site, built entirely on substructures.

Scaenae frons: scene building, appendages, and portico measured 60 m (Tissot). Columns in red porphyry (?or granite) and capitals of white marble found.

Porticus post scaenam: vast portico (Tissot).

Remains: practically nothing survives.

Date: early Imperial (Lachaux).

Bibliography: Guérin, *Voy. Tunis*, 2. 8. A. Daux, *Recherches sur l'origine et l'emplacement des emporia phéniciens dans la Zeugis et le Byzacium* (Paris, 1869). P. de Sainte-Marie, *Mission à Carthage* (Paris, 1876), 41. Tissot, *Géogr. Afrique*, 2. 77. L. Carton, *BSAS* 9 (1907), 35. P. Cintas, *Karthago*, 2 (1951), 13–17. A. Lézine, *Karthago*, 7 (1956), 129–38; *Carthage, Utique* (Paris, 1968), 150; *Utique* (Tunis, 1970), 66. G.-C. Picard, *CRAI* (1975), 395. Lachaux, *Théâtres d'Afr.* 149–52.

VALLIS (Henchir Sidi Median, Tunisia)

Inscriptions: money for more ample *ludi scaenici* and *epulum* for people, in addition to *gymnasium* and *missilia* normally provided by the aediles (*CIL* 8. 14782–3).

VICUS AUGUSTI (Sidi el Hani, Tunisia)

Cavea: D c. 58 m, facing north-east.

Substructures: built on rubble substructures, with 28 walls radiating from orchestra.

Aditus maximi: both *aditus maximi* still visible.

Orchestra: D 22 m.

Remains: now in very ruinous condition.

Date: no inscriptions or indications of date; ?3rd cent. AD (Lachaux).

Bibliography: Saladin, 'Mission Tunisie', 1887, 27. Pellissier, *Descr. Tunis*, 279. Cagnat, *Tunisie*, 2. 39; 3. 21. Lachaux, *Théâtres d'Afr.* 154–5.

VINA (Henchir el Meden, Tunisia)

Date: inscription dedicated to Marcus Aurelius and Lucius Verus.

Inscriptions: *ludi scaenici* (*CIL* 8. 958 = 12438).

Bibliography: Guérin, *Voy. Tunis*, 1. 265. Tissot, *Géogr. Afrique*, 2. 129. L. Carton, *BSAS* 12 (1908), 161. Lachaux, *Théâtres d'Afr.* 155.

Note

1. Lachaux (*Théâtres d'Afr.*) listed a number of inscriptions he claimed refer to theatres. However, some, like one from Thabora (*IL Afr.* 220), mention only *ludi*, which could equally refer to gladiatorial games. Others, such as one from Sidi Ali el Fergiani, Libya (*IRT* 850), use ambiguous phrases such as *magister ludorum*. Only inscriptions with specific references to *ludi scaenici* are included in this catalogue.
2. Pricot de Sainte-Marie mentioned a theatre and a mausoleum at Augarmi (Wadi Hallouf). Carton described a building which he thought was the theatre mentioned (L. Carton, *BAC* (1888), 445–6. Tissot, *Géogr. Afrique*, 2. 694). Lachaux, *Théâtres d'Afr.* 38–40, discovered that this building was in fact a mausoleum, and was unable to find any other remains which could be interpreted as a theatre. However, 1 km away he found another ancient building, but was not sure whether it was a theatre.
3. It is possible that a theatre exists at Capsa (Gafsa) on the evidence of an inscription dating to the period of Caracalla

- which mentions 'epulu[m]' and '[ludos per t]riduum' (*CIL* 8. 100). However, the wording could refer to either a theatre or an amphitheatre. Cagnat and Saladin claimed that they had found an arcade belonging to a large theatre or amphitheatre in a spot which Lachaux identified as the 15th-cent. kasbah (R. Cagnat and H. Saladin, *Le Tour du monde*, 2 (1886), 195; E. Babelon, R. Cagnat, S. Reinach, *Atlas archéologique de la Tunisie* (Paris, 1893–1913); Saladin, 'Mission Tunisie', 1887, 101; C. Saumagne, *Cahiers de Tunisie*, 10 (1962), 519–31). The kasbah was built of Roman material, but an explosion in 1943 destroyed any standing remains. Lachaux could not find any trace of the arcade in question (Lachaux, *Théâtres d'Afr.* 49–50).
4. At Cincari (Henchir Tengar) a mass of ruins with a curved wall was thought by Guérin to belong to a theatre (Guérin, *Voy. Tunis*, 1. 188; see also Piesse, *Itin. Algérie*, 519). Tissot (*Géogr. Afrique*, 2. 290) also believed them to be a theatre, 40 m in diameter, while Peyras interpreted them as an amphitheatre (J. Peyras, *La Région de Tébouba à l'époque romaine*, 4 (1968), 273). Lachaux thought the hollow shape suggested an amphitheatre, especially in view of the fact that it is an agricultural region far from a major town (Lachaux, *Théâtres d'Afr.* 62).
 5. The only mention of remains of a theatre in the rural locality of Cluarcaria (Tengar, nr. Teboura), which Guérin called Henchir El-Hamira (Guérin, *Voy. Tunis*, 1. 187), was by the Maltese traveller G. Finotti (G. Finotti, *La reggenza di Tunisia* (Malta, 1856), 228). Lachaux was unable to find it (Lachaux, *Théâtres d'Afr.* 65).
 6. While searching for the ruins of Augarmi near Médenine, Lachaux took a road from Médenine to Beni Khedach (Lachaux, *Théâtres d'Afr.* 71–3). About 25 km from Médenine, at Henchir Remadi, he found a series of ruins which he thought was a theatre or amphitheatre.
 7. At Hippo Diarrhytus (Bizerta) Caputo mentioned uncertain remains, which may be a theatre (Caputo, 'Teatri d'Africa', 14. Lachaux, *Théâtres d'Afr.* 73).
 8. The only mention of a theatre at Macrinus (El Medad) was by N. Davis (*Ruined Cities within Numidian and Carthaginian Territories* (London, 1862), 93). Lachaux was unable to locate it (Lachaux, *Théâtres d'Afr.* 86).
 9. A theatre was mentioned by Lt. de Benelet (*BAC* (1886), 202). Poinssot recognized the locality as Municipium Muzuensis (Henchir Krachnoun), from inscriptions, but did not mention a theatre (J. Poinssot, *B. ant. Afr.* 2 (1884), 68–98. Lachaux, *Théâtres d'Afr.* 91–2).
 10. Commandant Bordier mentioned a theatre 175 m north of the citadel and an amphitheatre 60 m further north, at Pupput (Souk el Abyad) near Hammanet in Cape Bon (Lachaux, *Théâtres d'Afr.* 93–4). Guérin only mentioned the amphitheatre (Guérin, *Voy. Tunis*, 2. 262). Neither of these buildings can be seen today (Lachaux, *Théâtres d'Afr.* 93–4).
 11. The references to a theatre at Uchi Maius (Henchir Douamès) are so confused that it is unclear whether a theatre

or amphitheatre was intended. Piesse mentioned finding a theatre (Piesse, *Itin. Algérie*, 527), but J. Poinssot described the building as a small amphitheatre, measuring 29 × 21 m (J. Poinssot, *B. ant. Afr.* 3 (1885), 34). These dimensions seem too small for an amphitheatre. However, Merlin and L. Poinssot also mentioned an amphitheatre, although they compared it to that of Thignica where there is only a theatre (A. Merlin and L. Poinssot, *Notes et Documents*, 2 (1908), 10). A surviving inscription recording that L. Cornelius Quietus left 10,000 sesterces in his will to be used to provide *sportulae* for the *decuriones* and *ludi* for the people on his birthday, does not clarify the position as it does not specify whether the games were *ludi scaenici* or not (*CIL* 8. 26275). Lachaux could not find any building fitting these descriptions (Lachaux, *Théâtres d'Afr.* 144).

CYRENAICA

APOLLONIA (Marsa Susa) (Plan 262, Pl. 91)

Location: port of Cyrene; theatre immediately outside Hellenistic town wall; odeum, south of town (described by Beechey brothers; Goodchild's excavations revealed nothing).

Type: Hellenistic theatre, later converted to Roman theatre.

Cavea: D 39 m (max. radius of curve 26 m), facing north-north-west; converging *analemmata*; cavea: 30 rows in 6 *cunei*; east side cropped by rectilinear wall; west side curtailed by town wall.

Substructures: rock-cut seating.

Orchestra: D 13 m.

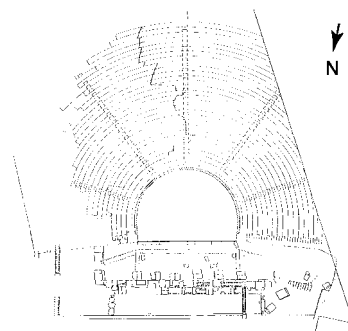
Arena: orchestra transformed into arena; lowest 2 rows of seats removed to form passage, separated from orchestra by parapet.

Logeion: L 19.70, W 2.70 m, approached by ramps at sides, H ?m, with 16 engaged Doric columns in front.

Pulpitum: shorter, deeper *pulpitum* extended out to meet cavea.

Skene: L 24, W 4.5 m; 3 *thyromata* divided by piers, later walled up.

Scaenae frons: in Roman period, high *scaenae frons* built, with rectilinear front and engaged columns; in arena period, 6 large columns built in front of *scaenae frons*.



PLAN 262. Apollonia, theatre

Remains: lowest courses of scene building and much of seating survives.

Date: late 4th/early 3rd cent. BC; scene rebuilt (AD 92–6); converted to an arena (2nd cent. AD).

Bibliography: P. Della Cella, *Viaggio da Tripoli di Barberia alle frontiere occidentali dell'Egitto* (Genoa, 1819), 102. Beechey, *Tripoly*, 498–9 (for the theatre and the odeum). E. Ghislanzoni, *Notizie archeologiche sulla Cirenaica* (Rome, 1915), 96; *Notiziario arch. Min. Colonie*, I (1915), 162. P. Romanelli, *Le colonie italiane* (Rome, 1930), 98. Caputo, *Sabratha*, 66, 81–2. J. P. Lauer, *RA* (1963), 130–53. Goodchild, *Cyrene*, 111–14; *Kyrene*, 189–90. Harrison, 'Theater', 163–74 (for the theatre); 29–31 (for the odeum). Stucchi, *Archit. Cirenaica*, 135–7, 208–10, 228, 293.

BALAGRAE (El Beida) (Plan 263)

Location: opposite main gateway to sanctuary of Asclepius, across narrow paved street.

Type: cult theatre, associated with worship of Asclepius (Caputo, Stucchi).

Cavea: D ?31 m, facing east.

Substructures: curved *ambulacrum* around south side of cavea, with façade of 4 massive masonry piers; central corridor to orchestra.

Orchestra: D c.9.5 m.

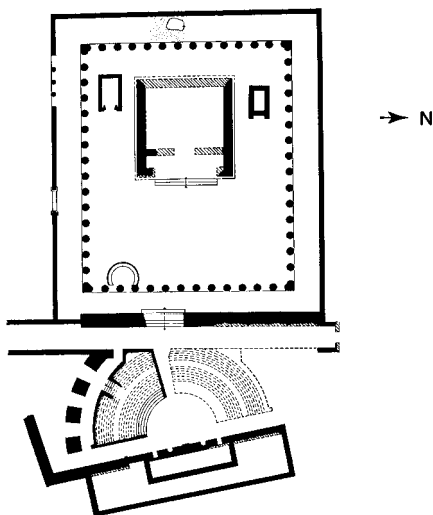
Proscaenium: 2 curved; 2 rectangular niches.

Scaenae frons: Corinthian capital decorated with male protome, may come from scene building (Sichtermann).

Remains: bottom rows of seats and footings of scene building.

Date: Hadrianic.

Bibliography: H. Sichtermann, *AA* (1959), 326–3. Caputo, *Sabratha*, 69. R. G. Goodchild, *Libya Antiqua*, 3–4 (1966–7), 203–5. Stucchi, *Archit. Cirenaica*, 263–6, 293–5.



PLAN 263. Balagrae, theatre

CYRENE (Shahat),

Location: founded (631 BC) from Thera; annexed to Egypt by Ptolemy I; bequeathed to Rome in 96 BC; became part of new province of Cyrenaica and Crete. Four theatres: largest, Myrtusa theatre, occupies west end of terrace of Sanctuary of Apollo; smaller theatre or bouleuterion west of Caesareum; another opposite Caesareum; so-called Market theatre immediately north of Agora; also small bouleuterion on west side of agora.

MYRTUSA THEATRE (Plan 264, Pl. 92)

Type: Greek theatre, altered several times; finally transformed into amphitheatre.

Phase 1: Greek theatre

Cavea: D 65 m, facing north-north-east.

Substructures: built against slope.

Phase 2: Ptolemaic theatre

Cavea: enlarged.

Orchestra: D 16.56 m.

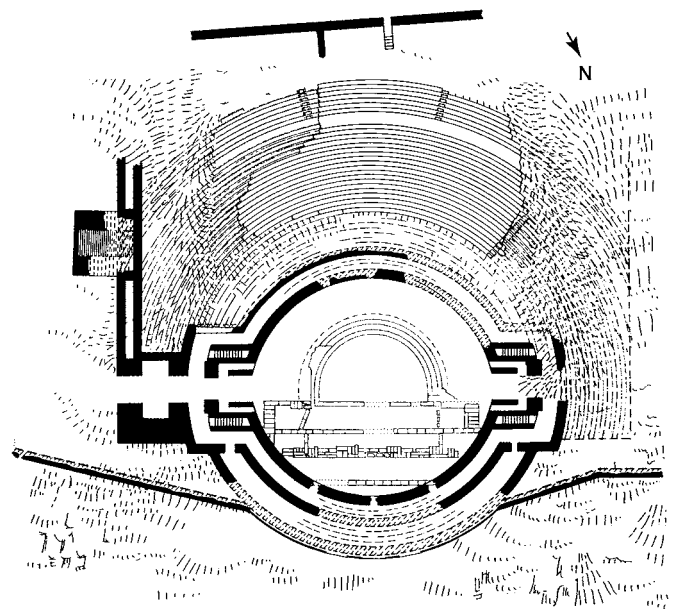
Skene: L 29.60 m, W 7.40 m.

Logeion: high *logeion*, 2.36 m deep, flanked by *paraskenia*.

Phase 3: Roman theatre

Cavea: further rows of seats added; enclosed in rectangular walls (48–51 × 65 m).

Scene building: in early 1st cent. AD, old *skene* remodelled with free-standing columns flanking 3 doorways; *paraskenia* turned into basilicas. Following Jewish Revolt (AD 115) basilicas and *pulpitum* enlarged (Dpth 5.94 m) to ends of cavea. To compensate for loss of *aditus maximi*, large staircase built to give access to east side of cavea.



PLAN 264. Cyrene, Myrtusa theatre

Phase 4: Roman amphitheatre

Cavea: new bank of seating built on north side of arena, supported on massive arches.

Arena: lowest third of seats removed and whole stage swept away, for arena (28.2 × 32.67 m); rows of seats built on north side of arena, not many, because of steep slope; vaulted corridors, opening off 2 main entrances on major axis, ran around edge of arena; 4 staircases led up to lowest rows of seats.

Remains: Substantial remains of cavea, outline of old scene building, and some remains of arena and encircling passages.

Date: first visible theatre, later 4th cent.; enlarged, ?early 3rd cent. BC; enlarged again with rectangular outer walls, early 1st cent AD; after Jewish Revolt of AD 115 *pulpitum* extended; turned into amphitheatre, later 2nd cent. AD.

Bibliography: E. Ghislanzoni, *Notiziario Arch.*, I (1915), 192. G. Oliverio, *Scavi di Cirene* (Bergamo, 1931), 17. P. Romanelli, *Cirenaica romana* (Verbania, 1943), 256. Anti, *Teatri arcaici*, 122–5. G. Caputo, *Dioniso*, 17 (1954), 184; *Anthemon*, 281–91; *Sabratha*, 67. Goodchild, *Cyrene*, 87–8; *Kyrene*, 125–7. Stucchi, *Archit. Cirenaica*, 34–6, 69–70, 135–7, 208–210, 286–9.

ODEUM OR BOULEUTERION WEST OF CAESAREUM (Pl. 93)

Type: theatre (Goodchild); odeum (Oliverio); bouleuterion (Meinel and Balty); meeting place for pan-Cyrenaican *boule* (Caputo); ‘Theatre 2’ built to replace Myrtusa theatre after conversion to amphitheatre (Stucchi).

Cavea: D c. 50 m, facing north-north-east; *ima cavea*: 10 rows in 5 *cunei*; *summa cavea*: ?10 rows in 5 *cunei*; perhaps *porticus* at top (capitals found around cavea).

Substructures: built against west wall of Caesareum on spur of rock; orchestra and *ima cavea* excavated into ground; *summa* on vaulted substructures; 5 radial passageways run from outside theatre to *praecinatio* (at exterior ground-level).

Roof: unroofed (drainage system found).

Orchestra: D ? m, paved in stone.

Proscenium: 3 curved; 2 rectangular niches; 2 staircases.

Scaenae frons: rectilinear, with 3 doorways; *columnatio*, marble columns of 3 sizes found, ?3-storey (Stucchi); 2-storey more likely for theatre of this size (FS).

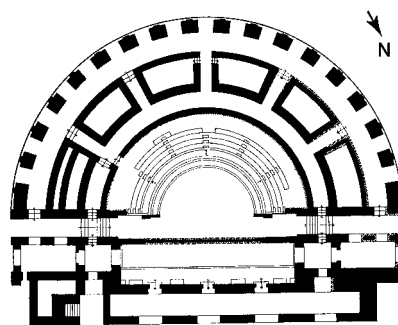
Remains: well-preserved and restored cavea with most of seating; substantial remains of scene building.

Date: first half 2nd cent. AD (Goodchild); 1st or 2nd cent. AD (Balty); second half 2nd cent. AD, after conversion of Myrtusa theatre to amphitheatre; destroyed by fire (mid-3rd cent. AD), ?because of earthquake of AD 262 (Stucchi).

Bibliography: Oliverio, *Cirene*, 17. Caputo, *Sabratha*, 68. Goodchild, *Cyrene*, 60; *Kyrene*, 87–8. Stucchi, *Archit. Cirenaica*, 289–90. Meinel, *Odeion*, 298, 618. Balty, *Curia ordinis*, 434–7, 551.

ODEUM OR ECCLESIASTERION OPPOSITE THE CAESAREUM (Plan 265, Pl. 94)

Type: ecclesiasterion (Oliverio, Caputo); odeum (Meinel); odeum, built after conversion of Myrtusa theatre to amphitheatre (Goodchild, Balty).



PLAN 265. Cyrene, odeum opposite Caesareum

Cavea: D 51.97 m, facing north-north-east; *ima cavea*: 5 rows survive, of original ?8, in 6 *cunei*.

Capacity: 2,000/2,500 (FS).

Substructures: *ima cavea* on solid fill; surrounded by vaulted annular passage accessible from *aditus maximi*; from it 5 *vomitoria* emerge at top of *ima cavea*; *summa* on *aggestus* contained by curved walls; 5 radial corridors link annular passage with outer *ambulacrum*; façade of 17 arched openings.

Aditus maximi: W 2.40 m.

Orchestra: D c. 17 m; surrounded by passageway and *balteus* wall (D at *balteus* c. 14.8); one step for *bisellia* (D 13.36 m).

Proscenium: W 0.80, mostly destroyed.

Pulpitum: L 22.86, W 4.65, 5.30 m (6.10 m incl. *proscenium* wall).

Scaenae frons: rectilinear, with 3 doorways; footings of *columnatio* survive.

Basilicas: small vestibule opens off each end of stage and gives access to *aditus*, *postscaenium*, and basilicas (3.40 × 7.20 m); door to stage, W 2.00 m.

Postscaenium: Single room (L 32.85; W 2.80 m); staircase at east end, to upper parts of scene building.

Remains: razed to ground in antiquity; only lowest seats and lowest courses of walling survive.

Date: second half 2nd cent. AD (Meinel); after AD 262 (Stucchi); damaged in earthquake of AD 365; destroyed when nearby Caesareum fortified.

Bibliography: G. Caputo, *Anthemon*, 12; *Sabratha*, 68. Goodchild, *Kyrene*, 77; *Cyrene*, 57. Stucchi, *Archit. Cirenaica*, 290–3. Meinel, *Odeion*, 296–8. Balty, *Curia ordinis*, 434–5.

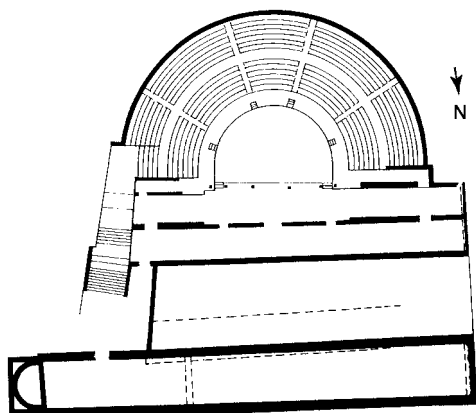
MARKET THEATRE (Plan 266, Pl. 95)

Cavea: D 40.00 m, facing north; *ima cavea*, 6 rows in 5 *cunei*; *summa*, 7 rows in 5 *cunei*.

Substructures: built against slope; on east side, old staircase leading to agora gave access to *summa cavea*.

Aditus maximi: because of rock no *aditus maximi*; lateral passageways, accessible from sides of stage, lead to top of podium.

Orchestra: D c. 15.5 m, surrounded by podium (H 1.35 m), with 4 narrow staircases down to orchestra.



PLAN 266. Cyrene, Market theatre

Kolymbethra: Stucchi believes seats originally ran down to orchestra; later lowest rows removed, podium built, and *aditus maximi* walled, up to create *kolymbethra*; no evidence for this (Ward Perkins–Gibson).

Proscenium: reused 2nd cent. AD herms set up on *proscenium* wall; ends of *proscenium* contiguous with podium around orchestra.

Scene building: large transverse hall (W 4.00–4.50 m); *scaenae frons* rectilinear, with 3 doorways, perhaps flanked by small spirally fluted black marble columns found in ruins.

Date: built in present form after AD 365 (Goodchild, Ward Perkins–Gibson); converted to *kolymbethra* in 5th cent. AD (Stucchi).

Bibliography: R. Goodchild, *FA* 9 (1954), 281, no. 3802. H. Sichtermann, *AA* (1959), 282–4. Goodchild, *Kyrene*, 138. Stucchi, *Archit. Cirenaica*, 463–5. J. B. Ward Perkins and S. C. Gibson, *Libya Antiqua*, 13–14 (1976–7), 331–75; *Libyan Studies*, 18 (1987), 43–72.

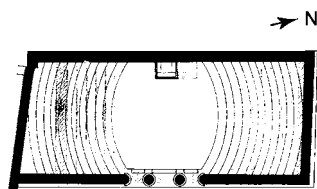
BOULEUTERION ON THE WEST SIDE OF THE AGORA (Plan 267)

Cavea: trapezoidal walls (c.19.8 × 8.8 m); 2 banks, each of 11 rows of seats set out on shallow curve, face each other across elliptical orchestra; pair of columns in doorway creates triple entrance, faces east-south-east.

Capacity: 300/420 (FS).

Date: earlier *geronteion* on site with rectilinear seats; replaced by present arrangement 1st cent. AD; reconstructed by Hadrian; rebuilt after earthquake of AD 365.

Bibliography: Stucchi, *Archit. Cirenaica*, 67–9, 132, 203, 279–80, 448–9. Balty, *Curia ordinis*, 588–9.



PLAN 267. Cyrene, bouleuterion (1 : 500)

PTOLEMAIS (Tolmeita)

Location: port of Barca, colony of Cyrene, refounded as Ptolemais (3rd cent. BC); became Roman (96 BC); under Diocletian became capital of Libya Pentapolis. Three theatres: Upper Theatre on a spur of Jebel Akhtar facing town; odeum or bouleuterion near centre of town close to ?agora; Byzantine theatre on south side of town, aligned to grid.

UPPER THEATRE

Type: Hellenistic theatre.

Cavea: D 96.20 m, facing north-west; slightly converging *analemmata*; cavea, c. 50 rows of seats (Dpth c.0.60 m).

Substructures: built in natural hollow at edge of Jebel Akhtar.

Orchestra: D c.36 m.

Skene: L c.25–28 m.

Remains: most of stone from building looted; only cuttings in rock visible.

Date: Hellenistic, from masonry.

Bibliography: G. Caputo, *Anthemon*, 4, 9–10; *Sabratha*, 67. Kraeling, *Ptolemais*, 93–4. Stucchi, *Archit. Cirenaica*, 137.

ODEUM OR BOULEUTERION (Plan 268, Pl. 96)

Type: bouleuterion (Caputo, Stucchi); odeum (Meinel); later transformed into aquatic theatre.

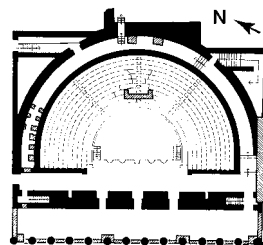
Cavea: D 32.50 m, facing west; *ima cavea*: 6 rows of original ?15 in 4 *cunei*; in final period *pulvinar* or *tribunal* built in centre of cavea; *crypta* seems to have been in bad condition at this time; piers and supporting arches (Q on plan) built in it; it may have been filled with earth.

Capacity: 1,250/1,560 (FS).

Substructures: originally semicircular cavea with *aditus* leading into orchestra and *analemmata* at points C and D on plan; *crypta* around back of cavea supported topmost rows of seats; entrance on north side of building led to staircase which gave access to seats above *crypta*; upper seats of south side of cavea accessible from staircase opening off *crypta*. Shortly after completion, sides of cavea prolonged over original *aditus* so that they were contiguous with stage; main lateral entrances now led onto stage. In third phase, building transformed into aquatic theatre.

Orchestra: D 11.40 m.

Kolymbethra: level of orchestra lowered by 1.26 m to form *kolymbethra*; water brought to it from south, by channel (O on plan) which entered through south doorway of *scaenae frons*.



PLAN 268. Ptolemais, odeum

Proscaenium: in third phase, *proscaenium*, with 4 curved and 1 rectangular niche, built with stones from Arch of Constantine; at sides 2 small staircases into water.

Scaenae frons: nothing of original scene building survives above ground; Stucchi thought that in first period it had a blind wall with 3 large and 2 small rectangular niches.

Porticus post scaenam: 15 columns; walled up in final period to transform it into a scene building, accessible through 3 doorways, cut into what had been a blind wall up to this period (Stucchi).

Decoration: statue of Athena (2nd cent. AD), donated by M. Ulpius Cominius, and base of another statue found; another block bearing same name (found 1960) reused in reconstruction of stage.

Remains: lowest seats of *cavea*, footings of scene building; well-preserved *kolymbethra*.

Date: late 2nd/early 3rd cent. AD; *kolymbethra*, after AD 405 (when upper storey of Arch of Constantine destroyed).

Inscriptions: G. Caputo, *Rend. Linc.* 9 (1954), 458–66.

Bibliography: Beechey, *Tripoly*, 380. G. Caputo, *Anthemon*, 10–12; *Sabratha*, 67–8. H. Sichtermann, *AA* (1959), 340–1. Traversari, *Spettacoli in acqua*, 43–5. Kraeling, *Ptolemais*, 89–93. Stucchi, *Archit. Cirenaica*, 278–9, 465–7. Meinel, *Odeion*, 330–2. Balty, *Curia ordinis*, 496–8.

BYZANTINE THEATRE

Type: roughly built theatre, to replace upper theatre abandoned in late Roman times.

Cavea: D c.72 m, facing north-north-west; *ima cavea*: c.36 rows of seats (Dpth c.0.60 m).

Orchestra: D c.28 m.

Pulpitum: W 25 ft, 7.65 m (Beechey).

Remains: little remains.

Date: c.5th cent. AD.

Bibliography: Beechey, *Tripoly*, 380–1. E. Ghislanzoni, *Notiziario Arch.* I (1915), 138. G. Caputo, *Anthemon*, 12. Kraeling, *Ptolemais*, 94–5. Stucchi, *Archit. Cirenaica*, 465.

CRETA

APTERA (Palaiokastro, nr. Megala Choraphia)

Location: town prosperous in early Hellenistic period, but declined before Roman conquest; small theatre inside south wall; to east of it small Doric temple ?of Dionysus.

Cavea: D 55 m, facing south; *cavea*: 25–30 rows (0.34 × 0.61 m) in ? *cunei*.

Substructures: built in hollow; part of structure in brick (Roman rebuilding).

Orchestra: D 18 m.

Scene building: L 25, W 6 m.

Remains: few seats still in position.

Date: 3rd cent. BC (Dilke) with Roman rebuilding.

Bibliography: Pashley, *Travels in Crete*, 37. Dilke, 'Details', 61–2. *PECS* 74, s.v. 'Aptera' (D. J. Blackman).

CHERSONESUS (Limani Khersonisou) (Plan 269)

Location: port of Lyttus; became more important than Lyttus in Roman period; theatre outside modern Limani Khersonisou, just north of Heraklion road (Sanders).

Cavea: D 46 m, facing ?

Substructures: *cavea* supported on 16 radial walls (Belli's plan, in Falkener, used here); curved wall around *cavea* (0.75 m thick) survives to H 3 m; 8 m from curved wall, 15 arched openings supported on 16 piers (2 × 2.2 m), end piers being more massive than others (Sanders).

Orchestra: D 27 m (Sanders); this is far too wide (FS).

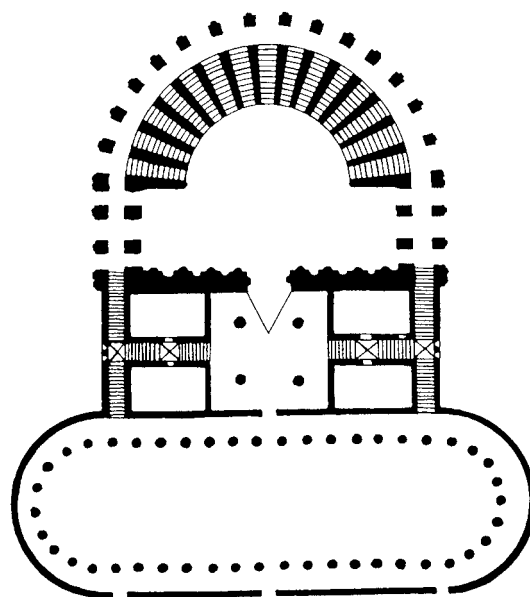
Proscaenium: Belli shows large open area where stage should be, closed at ends by triple doorways, as at Hierapytna.

Scaenae frons: Belli's *scaenae frons*, running almost whole width of theatre, punctuated by small niches.

Postscenium: area behind *scaenae frons* criss-crossed by staircases and features a large central hall (18 × 18 m), with four columns.

Porticus post scaenam: *porticus post scaenam* shown on plan (83 × 30 m) most unusual, terminating in large apse at each end.

Interpretation: assuming plan is based upon real elements, picturesquely rearranged, wall shown as *scaenae frons* must be *proscaenium* wall, often decorated by small niches of type shown on plan; staircases could be type that often appear at sides of stage in odea and lead to upper storeys of stage building, while another branch leads around sides of *cavea*, as at Philippopolis and North Theatre at Gerasa.



PLAN 269. Chersonesus, theatre

Bibliography: Falkener, *Theatres in Crete*, 16. Spanake, 'Theatro sti Kriti', 162. Spratt, *Tr. Crete*, 1. 107. Sanders, *Roman Crete*, 59–61.

CYDONIA (Chania)

Remains: theatre existed until 16th cent., when it was destroyed in building of fortifications. Belli made a plan of it, but it has been lost.

Bibliography: Sanders, *Roman Crete*, 169.

GORTYN (Kainourgiou)

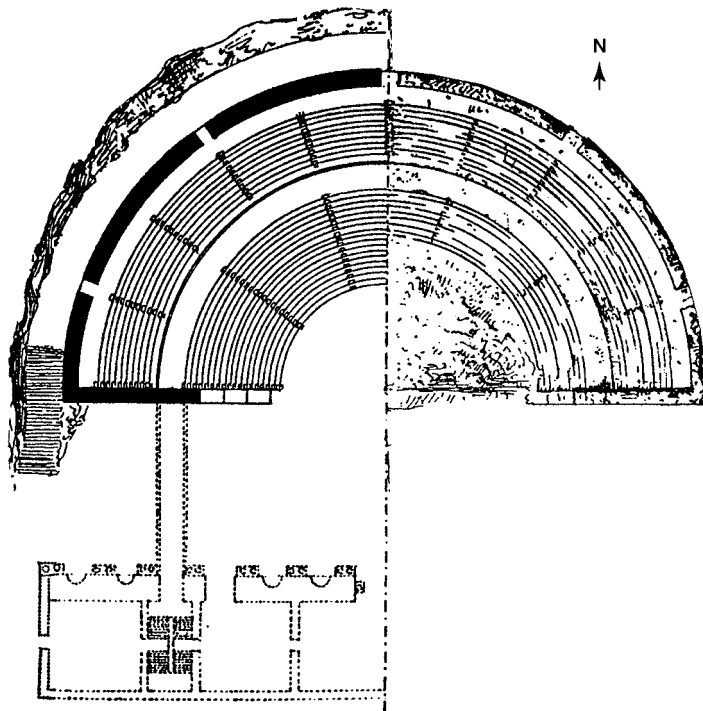
Location: main administrative centre of province of Crete and Cyrene; large theatre situated near west bank of river Lethaeus, resting against Acropolis hill; small theatre near temple of Apollo Pythios; Roman theatre, south-east of small theatre in village of Ayioi Dheka, formerly thought to have been an amphitheatre; odeum opposite large theatre on east bank of river.

LARGE THEATRE (Plan 270)

Cavea: D c.88 m, facing south; *ima cavea*: 18 rows in 5 *cunei*; *summa*: 10 rows in 10 *cunei*; *praecinctio*: W 4.20 m.

Substructures: rests against hill; ends of cavea supported on radial substructures; curved wall around cavea, pierced by 5 doorways accessible from curved terrace running behind theatre; staircase leads up to it on south side.

Scene building: no scene building visible (shown dotted on Taramelli's plan).



PLAN 270. Gortyn, large theatre

Interpretation: Belli's scene building fanciful, with *scaenae frons* too far away from seating and extending full width of building. His drawing also shows three doors leading to three rooms in *postscaenium*, flanked by staircases. At sides are rooms, presumably *basilicas*.

Bibliography: Falkener, *Theatres in Crete*, 21. Spanake, 'Theatro sti Kriti', 156. Spratt, *Tr. Crete*, 2. 24; A. Taramelli, *AJA* 6 (1902), 108–12. Sanders, *Roman Crete*, 63. Di Vita, *Creta Antica*, 100.

SMALL THEATRE (Plan 271)

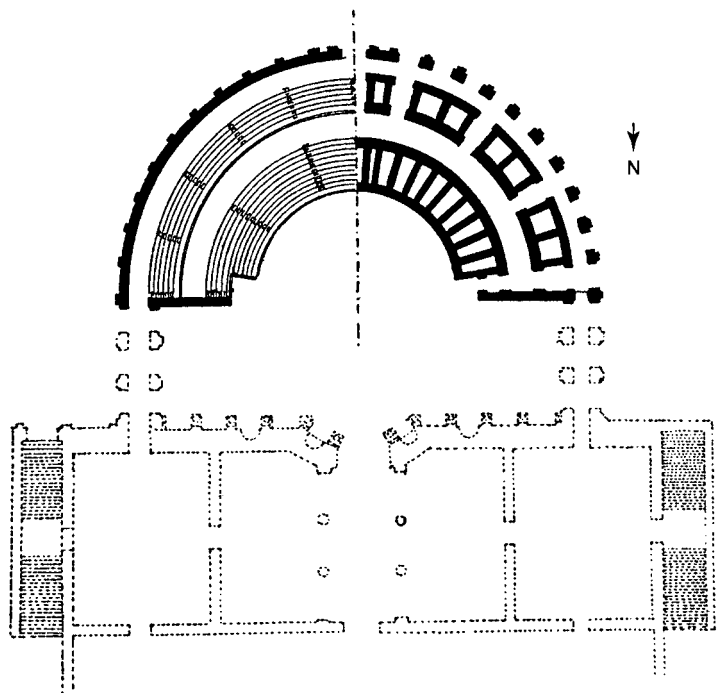
Type: theatre, near Pythion, probably for contests connected with cult of Apollo.

Cavea: D 66 m, facing north; *ima cavea*: 10 rows in 5 *cunei*; *summa*: 6 rows in 10 *cunei* (Taramelli).

Substructures: *ima cavea* on 23 radial vaults (including *aditus maximi*), surrounded by annular passage (W 3.00 m); *summa* also on 23 radial vaults, 6 leading to annular passage, 2 being *aditus maximi*; *ambulacrum* around cavea, with external façade of 23 arched openings.

Scene building: nothing visible (Taramelli).

Interpretation: Belli's scene building (shown dotted in Taramelli's plan) too far from cavea; his *scaenae frons* has central curved niche enclosing *regia*, but no doorways for *hospitalia*. Instead there are four niches each side flanked by columns; single curved niche of *scaenae frons* recalls theatre at Miletus which Belli may have known because Cyriac of Ancona described it (in 1446). Behind is big *postscaenium* with 3 rooms, central one with 4 columns dividing it into 3 naves; doors into outer pair enter from corridor formed by



PLAN 271. Gortyn, small theatre

double set of piers flanking stage building. Belli places large *quadriporticus* behind *postscaenium*. He probably mistook temple of Apollo for part of scene building (Ortega).

Bibliography: A. Taramelli, *AJA* 6 (1902), 112–18. A. M. Colini, *BdA* 30 (1936), 547–9. Sanders, *Roman Crete*, 61–3. Di Vita, *Creta Antica*, 99–100. A. Ortega, *ASAtene*, 64–5 (1986–7), 164–7.

ROMAN THEATRE (Plan 272)

Cavea: D c. 100 m (Di Vita), facing south-east.

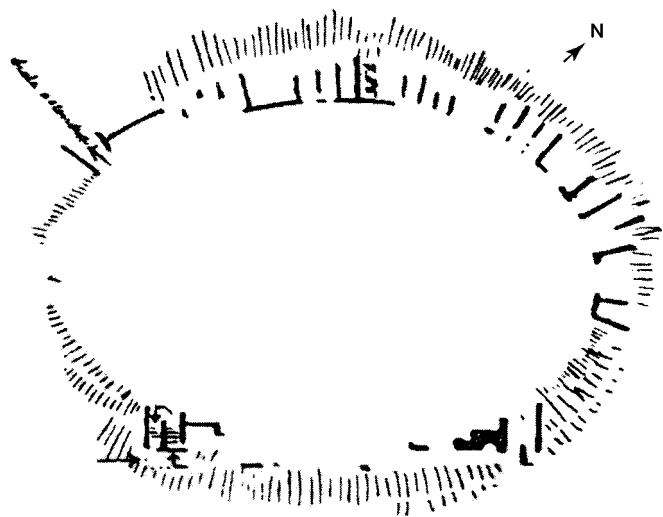
Substructures: seems to have rested at least partially on radial substructures.

Remains: apart from substructures, only staircase towers at sides of scene building visible. Belli describes fragments of columns which he believed had fallen from *porticus* around top of building; several architrave fragments survived; probably Antonine.

Sculptural decoration: seated togate statue of Antoninus Pius found near scene.

Date: Antonine.

Bibliography: Pococke, *A Description of the East*, 2. 248–54. A. Maiuri, *Ausonia*, 6 (1911), 7–26. G. Bendinelli, *Ausonia*, 6 (1911), 27–40. A. Di Vita, *ASAtene*, 63 (1985), 363–5; 64–5; (1986–7), 341–3.

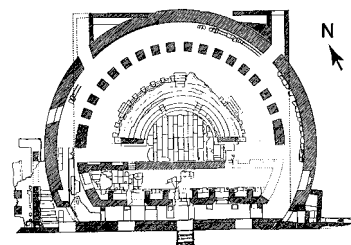


PLAN 272. Gortyn, Roman theatre

ODEUM (Plan 273, Pl. 97)

Type: because curved outer wall of building incorporates famous Great Inscription which records 6th-cent. BC laws of Gortyn, always thought to be bouleuterion (Balty). However, inscription of c. AD 100 calls it an odeum. Balty argued for typological meaning for word, on analogy with Vitruvius (*De Arch.* 7. 5. 5), who mentioned the small theatre at Tralles, called an ecclesiasterion.

Cavea: D 36 m, facing south-west; *ima cavea*: 12 rows (0.43 × 0.61 m) in 3 *cunei*.



PLAN 273. Gortyn, odeum

Substructures: built on site of earlier rectangular building of Hellenistic period; it incorporates curved inscription wall, with *ambulacrum* (W 2.58 m) within, accessible through doorways in north-west and north-east side of wall; covered with annular barrel-vault supported on inner side by arcade of brick piers (c. 1.15–1.20 m square); seating supported by shallow half-vaults which rested against arcade and its barrel-vault; 3 staircases led up to lower seats of cavea from under these vaults.

Orchestra: D 9 m, paved in polychrome marble.

Proscenium: H 0.80 m.

Scaenae frons: 3 doorways, flanked by 4 deep rectangular niches, perhaps with semicircular heads.

Postscaenium: W 2.50 m, L 21.50 m.

Date: early 1st cent. BC, collapsed in great earthquake of AD 46; only circular wall incorporating inscription still stood; rest rebuilt in reign of Trajan.

Inscriptions: inscription of c. AD 100 records: 'Civitati Gortyniorum odeum ruina conlapsum restituit.' M. Guarducci, *Tituli Gortynii = Inscriptiones Creticae*, 4 (Rome, 1950), 355, no. 331.

Bibliography: L. Pernier, *ASAtene*, 1 (1914), 373–6; 2 (1915), 303–6; 8–9 (1925–6), 35–57. Sanders, *Roman Crete*, 65–6. Di Vita, *Creta Antica*, 80–3. Balty, *Curia ordinis*, 437–9, 493–4.

HIERAPYTNA

Location: harbour town founded by Dorians, prosperous during Imperial period; large theatre close to sea; small theatre at eastern edge of city near church of Timios Stavros.

LARGE THEATRE (Plan 274)

Cavea: D 88.50 m, facing ?

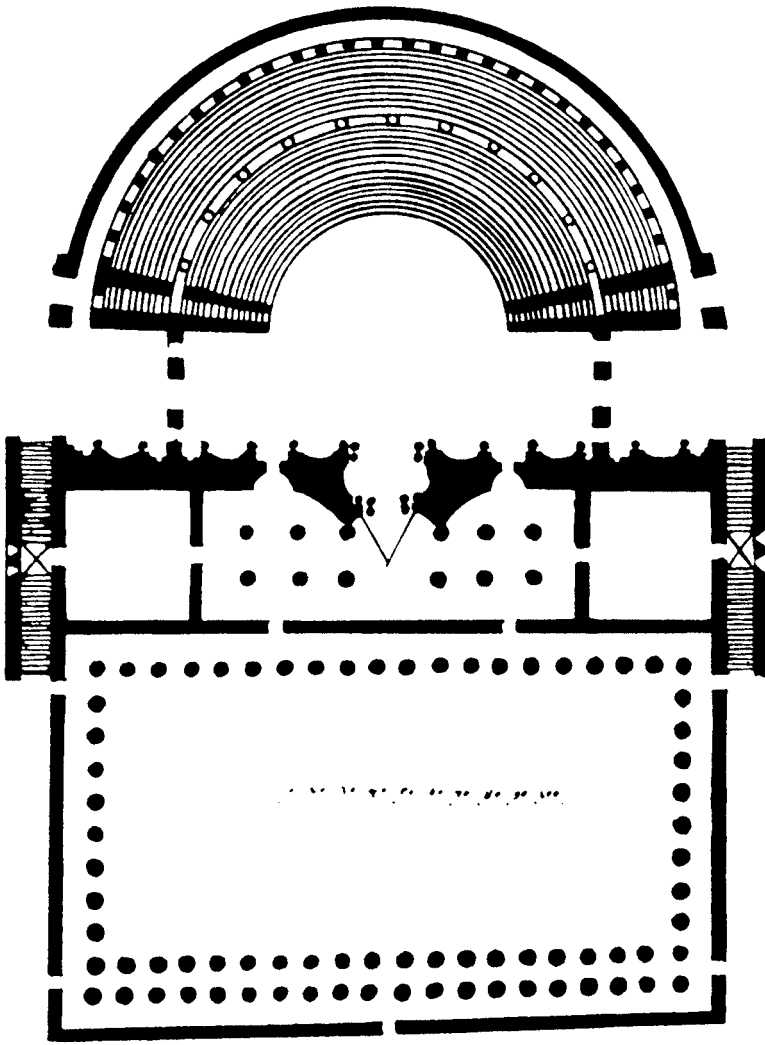
Substructures: built against slope (Belli, in Falkener), on flat plain (Sanders); *porticus* around top of cavea and pairs of radial walls at ends of cavea (Belli).

Aditus maximi: radial passageways (in heavy black) at end of cavea likely to be *aditus maximi*.

Orchestra: D 32 m (Belli's plan used here).

Pulpitum: stage excessively deep, extending full width of cavea; Belli's usual pair of triple openings screen it off.

Scaenae frons: Belli's *scaenae frons* has shallow curved niches, each flanked by columns; pierced by 3 doorways; central



PLAN 274. Hierapytna, large theatre

one opens into (highly improbable) oval room with pairs of columns at each corner; 3 orders of columns decorate *scaenae frons* wall (Belli).

Basilicas: basilicas at sides of *postscaenium*, flanked by staircases.

Postscaenium: rectangular *postscaenium* (48 × 18 m) behind *scaenae frons*, with 12 columns arranged in 2 rows across it.

Porticus post scaenam: *quadriporticus* (L 90 m, W 52 m).

Interpretation: damaged in 2nd World War; very little survives today. Belli's plan provides main evidence for building. Several elements seem authentic, but their arrangement odd. If plan is based upon real elements, the 2 radial vaults (in heavy black) would be *aditus maximi*. Wall with curved niches perhaps *proscenium* wall, which could well have been decorated as shown; *postscaenium* would then be stage and columns would be supports for wooden floor. Basilicas would then be in correct position relative to stage. This means *scaenae frons* not shown, or combined with elements from *proscenium* wall, which may explain elaborate *regia* and counter-curves behind *hospitalia*, as at Corinth, Vasio, and

Faesulae. Unusual flanking staircases must have been at sides of stage and would therefore either lead to upper storeys of basilicas, as at Arelate, or to *tribunalia*, as at Faesulae.

Decoration: headless statue in fountain in Kornaros Square, Heraklion, may come from theatre (Sanders). E. Falkener, *Museum of Classical Antiquities*, 2 (London, 1860), 276.

Bibliography: Falkener, *Theatres in Crete*, 13. Spratt, *Tr. Crete*, 1. 261. Spanake, 'Theatro sti Kriti', 162–3. Sanders, *Roman Crete*, 59.

SMALL THEATRE (Plan 275)

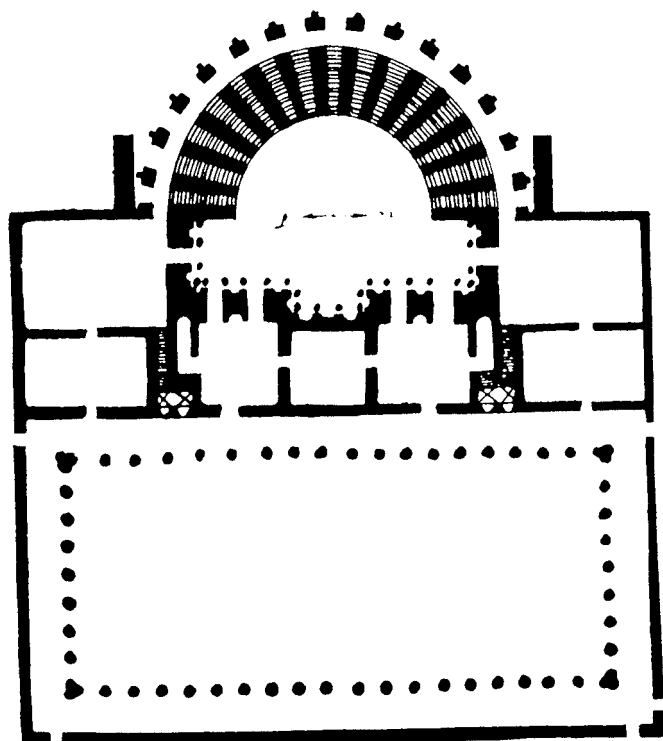
Cavea: D c.48 m, facing ?

Substructures: *cavea* on 15 radial vaults, all with staircases; outer annular passage, accessible through 15 arched openings of façade (Belli's plan, in Falkener, used here).

Aditus maximi: none shown.

Orchestra: D 27 m (Belli).

Pulpitum: extremely deep stage running up to edges of *cavea* (Belli).



PLAN 275. Hierapytna, small theatre

Scaenae frons: Belli's *scaenae frons* pierced by 2 pairs of doorways where *hospitalia* should be. Where *regia* should be, abnormally wide and deep rectangular niche with no aperture at back of it; *columnatio* shown on plan; Belli records 2 orders of Ionic columns: lower (H c.3.50 m) with lower diameters c.0.43 m; upper (H c.3.15 m) with lower diameters c.0.34 m.

Basilicas: pair of large basilicas project far beyond edge of cavea.

Postscenium: 3 extremely deep rectangular rooms.

Porticus post scaenam: *quadriporticus* (90 × 45 m).

Decoration: Belli mentions finding statues of 'stucco' which crumbled upon contact, perhaps marble statues damaged by fire which consumed building (Sanders).

Date: 2nd cent. AD (Sanders).

Inscriptions: inscription honours L. Flavius Sulpicianus, *quaestor pro praetore* of Bithynia. *IC* 3. 3. 21–5.

Bibliography: Falkener, *Theatres in Crete*, 12–13. Spratt, *Tr. Crete*, 1. 262. Spanake, 'Theatro sti Kriti', 153. Sanders, *Roman Crete*, 57–9. Balty, *Curia ordinis*, 549–51.

INATOS

Location: Sanders saw remains of theatre west of 6th-cent. basilica.

Cavea: D c.32 m.

Substructures: partially rock-cut, partially of stone-faced concrete.

Bibliography: Sanders, *Roman Crete*, 57, 151.

KISSAMUS (Kastelli Kisamou)

Remains: Belli mentioned theatre; part of it came to light in excavations (1967–8).

Bibliography: Falkener, *Theatres in Crete*, 26. Sanders, *Roman Crete*, 172.

LATO

Location: only small post-Minoan settlement (c.7th cent. BC onwards) known; abandoned 2nd cent. BC.

1. On north side of agora 10 steps (H 0.30 m) lead up to *prytaneion*; divided into 3 *cunei*; ?meeting place of Ecclesia (Alzinger); ?kind of theatre (Ducrey).

2. Built against great polygonal wall of temple terrace, 7 rectangular steps (0.30 × 0.60 m), facing north-east; immediately to east, rectangular building (L 12 m; W 4.50 m), aligned with them; stone bench runs around 3 walls. In front, rectangular terrace or orchestra (L 31 m, W 15.30 m); ?*theatron*, like those at Rhamnus, Ikarion, and Thoricus.

Date: main buildings of Lato date to 4th/3rd cent. BC.

Bibliography: Bulle, *Untersuchungen*, 209–10. McDonald, *Meeting Places*, 32–5. Anti, *Teatri arcaici*, 35–6. P. Ducrey and O. Picard, *BCH* 95 (1971), 515–31; 96 (1972), 568. W. Alzinger, *ÖJb.* 50 (1972–5), suppl. 238.

LEUKE ISLANDS (Kouphonisi Sitias)

Remains: cavea much damaged in centre; c.12 rows of seats survive at sides; semicircular orchestra preserves part of marble revetment; scene building, *proscenium*, *hyposcaenium*, and *paraskenia* all revealed; in excavation of 1977–8 fragments of 4 statues found, and numerous architectural fragments, including polychrome stucco, marble veneer, capitals, and columns.

Date: destroyed 4th cent. AD.

Bibliography: N. Papadakis, *Arch. Delt.* 31 (1976), *Chron.* 382–3; *AAA* 10 (1977), 77–83. G. Touchais, *BCH* 101 (1977), 644; 102 (1978), 752; 103 (1974), 605. Sanders, *Roman Crete*, 137.

LISSUS or LISOS

Location: small concrete theatre, near temple of Asclepius.

Orchestra: D 15 m (Sanders).

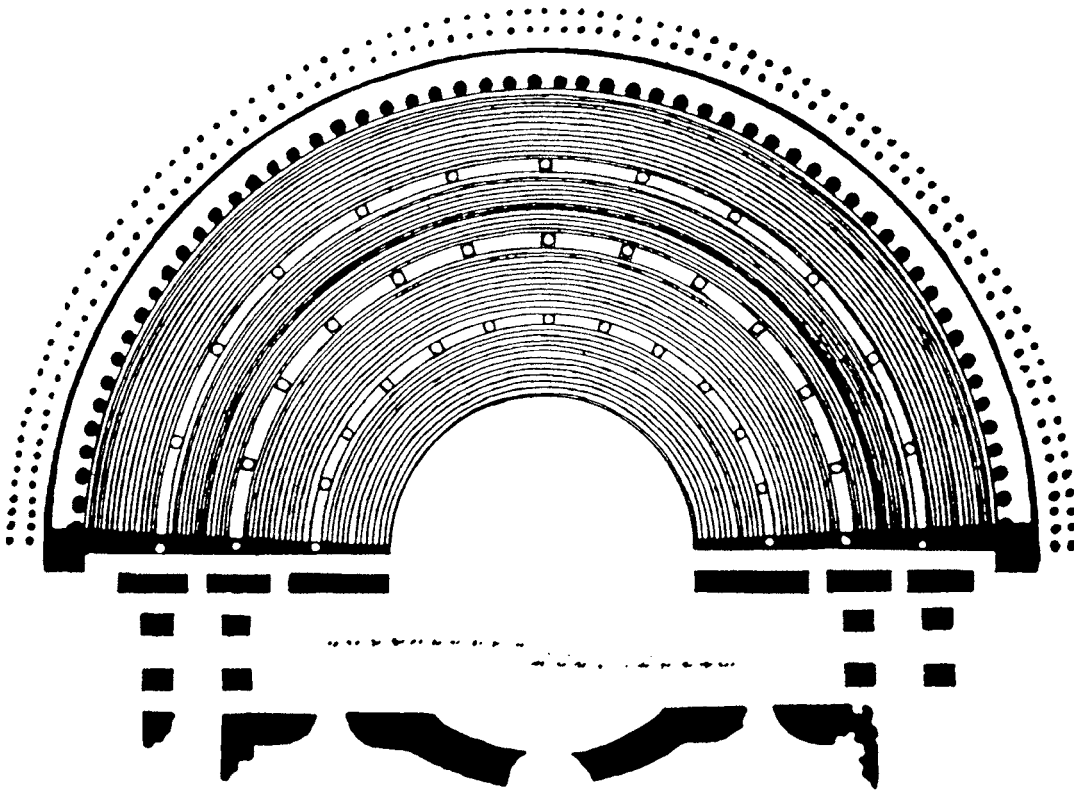
Bibliography: Sanders, *Roman Crete*, 171–2.

LYTTUS (Xydas) (Plan 276)

Location: important Graeco-Roman town; theatre probably stood at foot of Acropolis hill.

Cavea: D 130 m (Belli's plan used here); Belli's plan shows cavea with 4 *maeniana* of seating and *porticus* around top of cavea; 2 rows of dots around cavea, probably not further double colonnade as Sanders speculates.

Sounding vessels: along *praecinctions* Belli places squares to represent bronze sounding vessels, which he claims were still visible.



PLAN 276. Lyttus, theatre

Aditus maximi: contrary to Sanders's speculation, *aditus maximi* shown, making it clear that triple doorways belong to sides of stage.

Orchestra: D c 38 m.

Pulpitum: L 76 m.

Scaenae frons: 3 doorways; *regia* enclosed in broad curved niche (Belli).

Remains: theatre no longer visible.

Bibliography: Falkener, *Theatres in Crete*, 18. Spanake, 'Theatro sti Kriti', 158. Sanders, *Roman Crete*, 61.

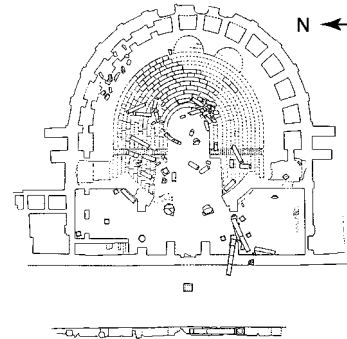
Note

- (1) There were theatral areas at Knossos (Anti, *Teatri archaici*, 32-4), Phaestos (Anti, *Teatri archaici*, 30-2), Gournia (Anti, *Teatri archaici*, 34), and Dreros (Anti, *Teatri archaici*, 365-6).
- (2) At Karteros or 'Amnisos' (Pediada) there was a long set of steps, 5 rows deep, ?seats for spectators. In front of them a layer of bones was discovered, mixed with archaic material, mostly of Geometric period (Anti, *Teatri archaici*, 35. *RE* 7 suppl. 7 (1940), 26-8, s.v. 'Amnisos' (E. Kirsten)).

AEGYPTUS

ALEXANDRIA (Plan 277)

Location: founded by Alexander the Great (332-331 BC); theatre not yet discovered, but must have existed because



PLAN 277. Alexandria, small theatre

Vibius Maximus, prefect of Egypt in Trajan's reign, accused of killing a man for not wearing white garments in theatre. Small theatre found in Kôm El-Dikka, in centre of Alexandria; fits into grid plan of city.

Type: perhaps odeum, or bouleterion granted to city by Septimius Severus (Balty).

Cavea: D c.33 m, facing west; cavea, a semicircle prolonged to west; ?perhaps core of larger theatre; 16-17 rows of marble seats. In late Empire seats extended further west covering *parodoi*, and brick dome built over auditorium; top rows of seats removed; number of rows reduced to 13; semicircle of niches, probably 5 in all, each flanked by columns, built around top of auditorium. On west side, dome carried on 2 big columns standing on pedestals; stage building, now useless,

dismantled and entrance made through columns; entrance hall comprised whole west front of building and was divided into 3 parts, separated by pairs of grey granite columns.

Date: Severan; transformed into centrally planned church (Balty).

Inscriptions: *CIG* 5804, 27. *CIL* 2. 4136, see also E. Breccia, *Alexandria ad Aegyptum* (Bergamo, 1922), 90.

Literature: Polybius 15. 30, 4–6; Socrates Scholasticus 7. 13, see also *JRS* 42 (1952), 17. Theophanes, *Chronographia* (ed. C. de Boor) (Leipzig, 1883), 92, l. 33. SHA *Severus* 17. 2. H. Musurillo, *Acts of the Pagan Martyrs* (Oxford, 1954), 36, 42, 158 (for the Vibius incident).

Papyri: *P. Oxy.* 471.

Bibliography: G. Cultrera, *Mem. Linc.* 17 (1923), 405. A. Sadurska, *FA* 20 (1965), 3805. K. Michalowski, *ILN* (Nov. 1966), 52. T. Borkowska-Kolataj, *Meander*, 23/9 (1968), 370–9. W. B. Kubiak and E. Makowieka, *ASAE* 61 (1973), 106–24. W. Kolataj, *Starozytna Aleksandria w badaniach polskich* (Warsaw, 1977), 25–33; *Das römisch-byzantinische Ägypten* (Mainz, 1983), 187–94. Balty, *Curia ordinis*, 534–8.

ANTINOE/ANTINOOPOLIS (Sheikh Abâda)

Location: founded by Hadrian in honour of Antinous who drowned near by (AD 130); remains of theatre at south end of north–south street, which runs parallel to Nile.

Cavea: D c.75 m, facing north-west.

Remains: little remains above ground.

Date: Hadrianic.

Papyri: papyrus (AD 138) to boatman called Pausiris concerning delivery of chaff, mentions superintendents (*epimeletai*) in charge of theatre. *P. Bad.* IV. 74 = R. Seider, *Paläografie der griechische Papyri*, I (1967), no. 34; *VBP* IV. 74, 10. E. G. Turner, *Gnomon*, 41 (1969), 506. H. C. Youtie, *ZPE* 3 (1968), 163 = *Scriptiunculae*, 11. 941.

Bibliography: E. F. Jomard, *Description de l'Égypte, Antiquités*, 4 (Paris, 1809–28), pl. 53. E. Kühn, *Antinoopolis* (Leipzig, 1913), 69–71. J. de M. Johnson, *JEA* (1914), 170, and pl. 23, fig. 3. U. Wilcken, *Archiv für Papyrusforschung*, 7 (1924), 109; 8 (1927), 90. D. Hagedorn, *ZPE* 14 (1974), 279.

APOLLONOPOLIS HEPTAKOMIA

(south of Lycopolis)

Papyri: papyrus mentions foundations of walls and columns of theatre. J. Schwartz (ed.), *Papyri variae Alexandrinae et Gissenses* (Pap. Brux. 7; Brussels, 1969), 43. 4.

CROCODILOPOLIS/ARSINOE

(Medinet El-Faiyum)

Location: capital of nome of Limné (Faiyûm).

Papyri: papyrus (AD 139) mentions fee of 88 silver drachmas paid to shipper, Heron, son of Pisys, for conveying by barge a large quantity of sand, for mortar, to be used in building new theatre (*SB* 11262). Theatre could have been at Arsinoe, but this is uncertain (Hagedorn). Papyri (*SB* 4664 and 4834) men-

tion 'quarter of the Olympian theatre', indicating that there was a theatre at Arsinoe. C. Wessely, *Denkschr. Wien*, 37 (1889), 124, 166 = F. Preisigke, *Sammelbuch griechischer Urkunden aus Ägypten*, 1 (Strasbourg, 1915), 4664. 7 and 4834. 7. D. Hagedorn, *ZPE* 14 (1974), 279 n. 2 = H.-A. Rupprecht, *Sammelbuch*, 12 (Wiesbaden, 1976), 11262 = *VBP* IV. 79; *BGU* 362. x. 18; xi. 13; 1087. i. II, iii. 75, vii. 7.

MEMPHIS (El Badrshein)

Location: first capital of united Upper and Lower Egypt, it remained religious capital of Egypt after foundation of Alexandria.

Papyri: letter to Aurelius Heraklammon, strategos of Memphite nome, from Aurelius Paeis, son of Diogenes, of Memphis, former superintendent (*epimeletes*) and key-keeper of theatre there, deals with enquiry about *thyrones* stored in theatre. D. S. Crawford (ed.), *Fuad University Papyri* (Publications de la Société Fouad I de Papyrologie, Textes et Documents, 8; Alexandria, 1949; repr. Milan, 1976), text no. XIV.

OXYRHYNCHUS (El Bahnsa) (Plan 278)

Location: capital of 19th nome of Upper Egypt, it flourished in Roman period.

Cavea: D 399 ft 7 inches (c.123 m) facing north; c.35 rows of seats, H 9 inches (0.23 m), W 33 inches (0.846 m), *praecinctio*: W c.4ft (1.23 m); *porticus*: discovery of small red granite columns, D 22 inches (0.564 m), around edge of cavea suggests *porticus* around top. Petrie's plan shows cavea slightly exceeding semicircle; as east *analemma* is parallel to stage one would not expect seats to curve beyond 180° as his plan shows.

Substructures: radial walls under cavea, preserved in parts to H 291 inches (7.46 m) above orchestra level; surrounded by thick outer wall.

Vela: see *P. Oxy.* 17. 2128.

Aditus maximi: vaulted *aditus maximi* mentioned ('the long tunnel passage beneath the end seats', Petrie).

Orchestra: D 100 ft (30.77 m).

Proscaenium: 8 ft 10 inches (2.72 m).

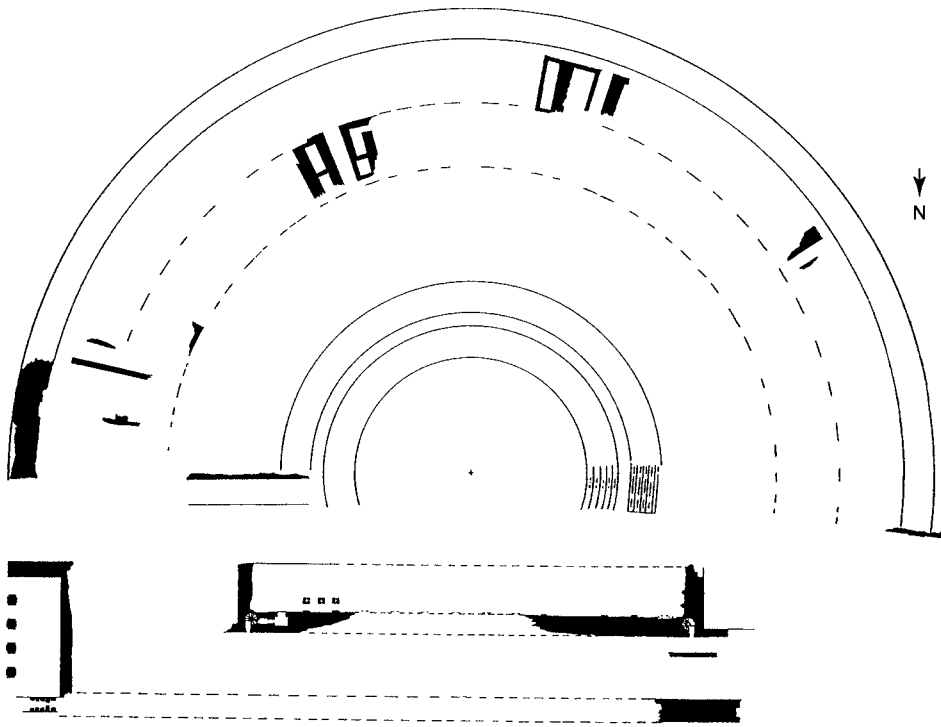
Pulpitum: L 200 ft 5 inches (61.66 m).

Scaenae frons: rectilinear, decorated with shallow pilasters, one with marble Corinthian capital, W 22 inches (0.564 m) at bottom, H 23 inches (0.59 m); red granite column in front of each pilaster, 44 inches (1.128 m) away, and another in between; columns, 50 inches (1.28 m) apart, D 27 inches (0.692 m), shafts H 13 ft 4 inches (4.1 m), marble bases H 12 inches (0.307 m); marble capitals H 33 inches (0.846 m); total H 17 ft 1 inches (5.256 m).

Basilicas: separate room adjoins east basilica; east side an open porch with 5 arches flanked by Composite pilasters.

Postscenium: arrangements of *postscenium* unclear, but in angles between wall of *scaenae frons* and basilicas were spiral staircases leading up to roof of scene building.

Decoration: two colossal marble figures found at back of stage, two of set of Nine Muses (Petrie).



PLAN 278. Oxyrhynchus, theatre

Remains: only parts marked in heavy black visible in Petrie's day; some architectural fragments in British Museum.

Papyri: Gymnasiarch (Antonine period) honoured for contributing to fund for theatrical displays (*P. Oxy.* 3. 473, 2). List of payments (2nd cent. AD), 496 drachmas for mime, 448 drachmas for Homeric rhapsodist, and payments for music and dancing (*P. Oxy.* 6. 519); in late 3rd cent. AD municipal officials of Euergetis, probably Fayûm Arsinoe, invited actor called Aurelius Euripas and Homeric reciter called Aurelius Sarapas to come and perform for a festival (*P. Oxy.* 7. 1025); account of expenditure for public games at Oxyrhynchus (2nd or 3rd cent. AD) for 400 drachmas, including: 'to the priests 60 dr, to Nilus 20 dr, for a chair 20 dr, grooms .. dr, a herald .. dr, the master of the games .. dr, Horion .. dr, Severus .. dr, Bellarinus .. dr, umpires .. dr, a pair of pancratiasts .. dr, boxers armed with the ball .. dr, another pair of pancratiasts .. dr, to Cophus the boxer .. dr, guards of the theatre .. dr, sprinklers .. dr, . . . conjuror .. dr, flute-player .. dr, temple-slaves .. dr, an actor .. dr, a Homeric reciter .. dr.' (*P. Oxy.* 7. 1050).

Another papyrus (*P. Oxy.* 17. 2128) records that 3,500 drachmas were paid to Callinicus son of Epimachus to supply *vela*. See also *P. Oxy.* I, 43V iii 4, 6; 6. 937, 11.

Bibliography: W. M. Flinders Petrie, *Tombs of the Courtiers and Oxyrhynchos* (London, 1925), 14-16.

PANOPOLIS (Akhmim)

Papyri: papyrus mentions large bakery near theatre at Panopolis (line 333); theatre mentioned again (line 375). T. C. Skeat (ed.), *Papyri from Panopolis in the Chester Beatty Library, Dublin* (Dublin, 1964), no. I, lines 333, 375.

Date: AD 298.

PTOLEMAIS (Menshijeh)

Location: founded by Ptolemy I it became largest town in Thebaid nome, as large as Memphis, and kept its Greek character throughout Roman Empire.

Inscriptions: Antilophilus, son of Agathanor, crowned in theatre. *OGI* 49, 8.

The Levant

PALESTINA

ANTIPATRIS (Tel Aphek, Israel) (Plan 279)

Location: at the south end of *cardo maximus*.

Type: small theatre or odeum.

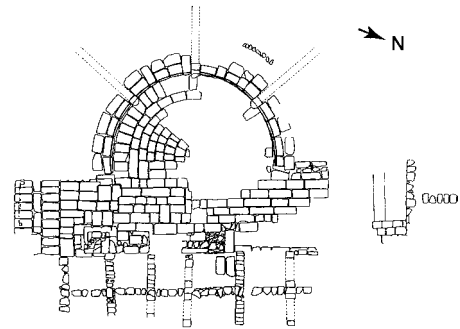
Cavea: D ? m, facing east-north-east; *ima cavea*: only lowest rows survive, in 4 *cunei*.

Aditus maximi: barrel-vaulted.

Orchestra: D 10 m paved in regular stones.

Scene building: rested on ten arches, five intact.

Bibliography: M. Kochavi, *IEJ* 33 (1983), 121. Segal, *Theatres in Palestine*, 81–2.



PLAN 279. Antipatris, odeum (1 : 500)

ASCALON (Ashkelon, Israel)

Type: long peristyle building with apsed senate house at south end (as at Samaria and Augusta Raurica) destroyed in Byzantine period; small theatre or bouleuterion (Balty) built over site of senate house.

Cavea: D 42 m, facing north; *ima cavea*: 4 rows uncovered; struck from different centre from apse of senate house.

Substructures: cavea surrounded by curved wall (W 2.00 m).

Scene building: massive wall (W 3.55 m) found where *scaenae frons* wall would have stood.

Date: Byzantine.

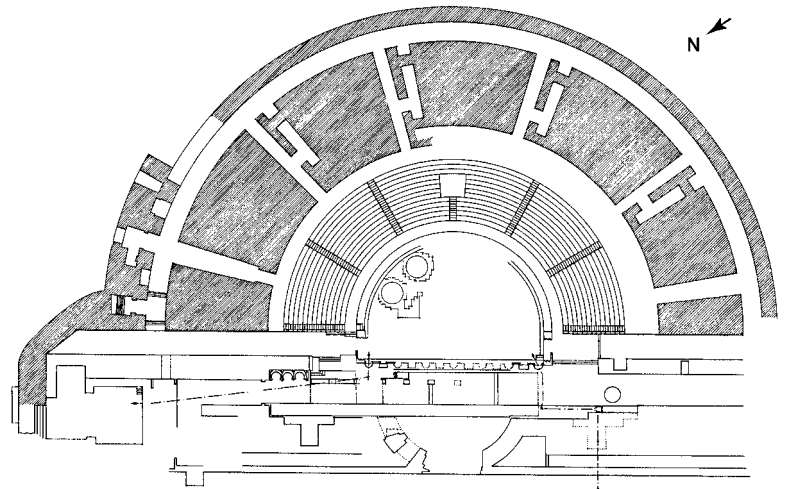
Bibliography: J. Garstang, *PEFQ* (1921), 15, 74; (1922), 114–15; (1924), 25–9. R. R. Diplock, *PEQ* 103 (1971), 13–14. Balty, *Curia ordinis*, 509–11.

CAESAREA MARITIMA (Israel) (Plan 280)

Location: south of town; circus between theatre and town centre (Segal). According to Malalas, Herod converted a synagogue into an odeum at Caesarea. A rabbinical text mentions mime or pantomime in small theatre.

EARLY THEATRE

Two rows of seats under later cavea and section of *euripus* taken to belong to an earlier theatre, shallower than later one, and larger because of radius of curve; excavators believe they found earlier *scaenae frons* under scene building. It had *hospitalia* enclosed in shallow curved niches angled towards orchestra and *regia* in rectangular recess.



PLAN 280. Caesarea Maritima, theatre

EXISTING THEATRE

Existing theatre, phase 1

Cavea: D c.100 m, facing west-north-west; *ima cavea*: 13 rows (0.40 × 0.70 m) in 5 *cunei*. Lower *praecinctio*: W 2.00 m with podium (H ?m); large *pulvinar* (3.40 × 2.00 m) in middle of *ima cavea* between fifth and eighth rows of seats.

Substructures: *ima cavea* on a slope; upper cavea on radial and curved walls which form seven compartments with solid earth fill; between compartments six radial passageways which emerge in *praecinctio* dividing *ima* from *summa cavea*. Around rim of cavea a cross-vaulted *ambulacrum* with piers decorated with half-columns (D 0.62 m) on façade.

Aditus maximi: W 3.00 m; barrel-vaulted.

Orchestra: D 30 m, covered in painted stucco; 14 layers of decoration; surrounded by podium (H 0.98 m). Frova believes this orchestra belongs to early theatre.

Proscenium: H ?; W 1.4 m; two very shallow curved niches in middle flanked by rectangular ones; related to earliest painted layer *proscenium* wall; shortly afterwards walled up to make *proscenium* rectilinear; new *proscenium* wall and second layer of painting are contemporary.

Aulaeum: little evidence.

Pulpitum: L 49 m, W 6.1, ?7.7 m (?9.1 m incl. *proscenium* wall).

Scaenae frons: *regia* enclosed in deep curved niche; *hospitalia* in shallow rectangular niches. Some stone cornices and column fragments covered in white stucco, as well as a colossal Ionic capital, may belong to this period (Frova believed they belonged to early theatre).

Existing theatre, phase 2

Cavea: *ima cavea*: remodelled with 6 *cunei*; *summa cavea*: c.20 rows (Segal) in 6 *cunei*.

Substructures: building began to collapse; consolidation walls with buttresses built against north side of cavea.

Orchestra: re-paved in marble.

Proscenium: rebuilt; 7 curved; 8 rectangular niches; 2 lateral staircases.

Scaenae frons: stone columns replaced with columns of red Aswan granite, and white and coloured marble; three sizes of column found (D 0.60–70 m; 0.50 m; a few 0.90 m). Two columns of white Greek marble (D 0.75 m; max. pres. L 3.30 m), ?from *regia* niche.

Existing theatre, later phases

Proscenium: front of *pulpitum* walled up and faced with marble (4th cent. AD).

Kolymbethra: wall (H 1.20 m) built around orchestra so it could be flooded; famous Pontius Pilate inscription reused in staircase on north side of cavea behind wall of *kolymbethra* at this time (4th cent. AD).

Porticus post scaenam: behind scene building huge semicircular piazza (23 × 63 m).

Remains: lower parts of cavea and footings of scene building well preserved; cavea heavily restored.

Date: the chronology of this theatre is controversial. There are two possibilities (for a full account, see Chapter 9). Frova's interpretation: early theatre, along with painted orchestra, Herodian; existing theatre Flavian, attributed to Vespasian by Malalas. For an alternative view see Plommer: early theatre Hellenistic; existing theatre phase 1, with stuccoed stone columns and painted orchestra, Herodian; marbled orchestra and granite and marble columns belong to phase 2 and represent Flavian or later reconstruction. Piazza 3rd cent. AD; *kolymbethra* and walling up of *pulpitum* 4th cent. AD.

Inscriptions: C. Brusa Gerra, in Frova, *Caesarea*, 217–28. B. Lifshitz, *RBibl.* 74 (1967), 57, no. 3. J. and L. Robert, *REG* 80 (1967), 645.

Literature: Herodian theatre begun in 19 BC; finished in time for festival of 10–9 BC (Josephus, *AJ* 16. 136). See also Josephus, *AJ* 15. 341; 19. 343–50; *BJ* 1. 415. Malalas, *Chronographia*, 10. 338. For odeum: Malalas 10. 338. B. G. Niebuhr (ed.), *Malalas-Chronografia* (Bonn, 1931), 261. S. Lieberman, *Greek in Jewish Palestine* (New York, 1942), 31–3.

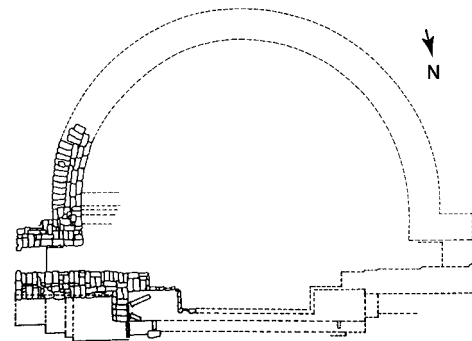
Bibliography: Guérin, *Descr. Palestine*, 2: *Samarie*, 2. 328. C. R. Conder and H. H. Kitchener, *The Survey of Western Palestine*, 1–11 (London, 1882), 13–29. A. Frova, *IEJ* 11 (1961), 195–6; 12 (1962), 150–1; *ASatene*, 39–40 (1961–2), 649–57. A. Albricci, *BdA* 47 (1962), 289–304. A. Frova, *RBibl.* 69 (1962), 415–18; 70 (1963), 578–82; 71 (1964), 408–10; 72 (1965), 525–7; *Rend. Ist. Lomb.* 97 (1963), 597–604; *Archeologia*, 15 (1964), 203–15; Frova, *Caesarea*, 57–195; see also review by R. M. Harrison, *JRS* 59 (1969), 308–9. A. Schalit, *König Herodes—Der Mann und sein Werk* (Berlin, 1969), 332–40. L. I. Levine, *Roman Caesarea—An Archeological Topographical Study* (Jerusalem, 1975) ch. 5, s.v. 'theatres', 23–6. J. Ringel, *Césarée de Palestine* (Paris, 1975), 45–51. B. Lifshitz, *ANRW* 2. 8 (1977), 490–518. Plommer, 'Sounding vessels'. Segal, *Theatres in Palestine*, 64–9.

DORA (Dor, Israel) (Plan 281)

Location: c.200 m north of northern edge of town.

Cavea: D c.60 m, facing north-north-west; limestone seats; part of *praecinctio* (W c.4.00 m) uncovered.

Aditus maximi: east *aditus* W 3.20 m.



PLAN 281. Dora, theatre

Orchestra: D 27 m paved in stone slabs.

Pulpitum: stage paved with grey and coloured marble.

Scaenae frons: columns of grey granite, flanked by white marble colonettes, Corinthian capitals found.

Remains: only limited excavations in 1950; little visible today.

Date: 2nd or 3rd cent. AD (Avi-Yonah, 1975).

Bibliography: J. Leibowitz, *Alon (Bulletin of the Department of Antiquities of the State of Israel)*, 3 (1951), 38–9 (in Hebrew); 5–6 (1957), 35. M. Avi-Yonah, *FA* 6 (1951), 3396. M. Avi-Yonah (ed.), *Encyclopedia of Archaeological Excavations in the Holy Land*, 1 (London and Jerusalem, 1975), 336. Segal, 'Theaterbauten Palästina', 20; *Theatres in Palestine*, 50–1.

GAZA

Madaba map: in top south-east corner of town a semicircular structure with red border and black and white pattern inside, which may represent columns, nymphaeum, or theatre (Avi-Yonah). However, red border normally represents a roof; only semicircular structure which can be identified with any certainty as a theatre is at Neapolis (q.v.), shown very differently from Gaza on map (Glucker). There are two other semicircular structures similar to Gaza one: Avi-Yonah thinks the one at church of St Zachariah (Madaba map, pl. 8) is a semicircular court; the one at Diospolis (Madaba map, pl. 7) is less regular and Avi-Yonah takes it to be a colonnaded road curving around a church.

Literature: Sozomenus (5. 9) mentions crowd gathering in theatre, see R. Browning, *JRS* 42 (1952), 17.

Bibliography: Frézouls, 'Théâtres Orient', 1959, 217. M. Avi-Yonah, *The Madaba Mosaic Map* (Jerusalem, 1954), 74, no. 115, and pl. 9 (Gaza). C. Glucker, *The City of Gaza in the Roman and Byzantine Periods* (*BAR Int.* 325; Oxford, 1987), 19.

HIERICHUS (Jericho)

Literature: Herod mentioned by Josephus (*AJ* 17. 161) as assembling prisoners in theatre or amphitheatre depending upon reading of text. It had special design, integrated with hippodrome.

Bibliography: E. Netzer, *Qadmoniot*, 51–2 (1980), 104–7 (Hebrew). Segal, 'Theaterbauten Palästina', 12.

JERUSALEM

Location: two theatres, one built by Herod in upper city; another in Aelia Capitolina.

1. Remains which C. Schick took to be Herod's amphitheatre sometimes thought to be theatre mentioned by Josephus. Frézouls does not believe that theatre has been found. Two theatre tickets discovered by N. Avigad, but identification doubtful (Segal).

Literature: Josephus, *AJ* 15. 268.

Bibliography: C. Schick, *PEQ* (1886), 19–20, 161–6. Frézouls, 'Théâtres Orient', 1959, 210. B. Lifshitz, *ANRW* 2. 8 (1977), 446. N. Avigad, *Discovering Jerusalem* (New York, 1983), 193, fig. 239. Segal, *Theatres in Palestine*, 4.

2. Theatre known to have been built in Aelia Capitolina, according to Chronicon Paschale.

Literature: *Chronicon Paschale* P 254 a. *Corpus Scriptorum Historiae Byzantinae, Chronicon Paschale* 1 (Bonn, 1882), 474.

Bibliography: Frézouls, 'Théâtres Orient', 1959, 217.

LEGIO/MAXIMIANOPOLIS (Tel Meggido, Israel)

Remains: Schumacher found an oval building (c. 52 × 71 m) outside boundaries of town; took it to be a theatre, and made notes and rough sketch; open end faced east which means, if it were a theatre, its cavea would have been deeper than it was wide. From plan it looks more likely that building was an amphitheatre (FS); may have been a theatre (Avi-Yonah); ruins too buried for certainty (Frézouls); a combined theatre-amphitheatre (Segal).

Bibliography: M. Avi-Yonah, *Map of Roman Palestine* (Jerusalem, 1940), 31. Frézouls, 'Théâtres Orient', 1959, 216. Segal, 'Theaterbauten Palästina', 19; *Theatres in Palestine*, 52–3.

MAMAS (Shumi, Israel) (Plan 282)

Location: 5 km from Caesarea near springs and aqueduct.

Type: theatre probably part of an open religious sanctuary; fulfilled same function for Caesarea as theatre of Hammat-Gader for Gadara.

Cavea: D over 60 m, facing east.

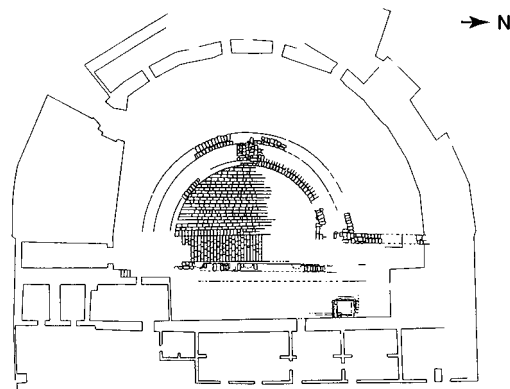
Substructures: annular barrel-vaulted corridor under *summa cavea*, with ends running down to level of *aditus maximi* (as at Philippopolis).

Orchestra: D 26 m paved in stone, surrounded by 3 steps (inner D c. 19.5 m).

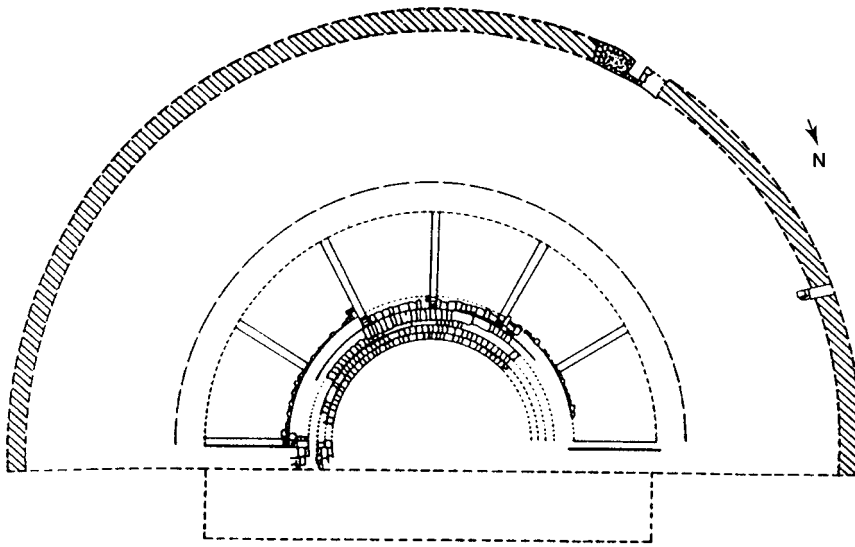
Proscenium: H 7 m; with curved and rectangular niches.

Remains: outer parts of cavea built over; only orchestra and parts of scene building excavated (1987).

Bibliography: C. R. Condor and H. H. Kitchener, *Survey of Western Palestine*, 2 (London, 1881–3), 66–7. J. Leibowitz, *Alon (Bulletin of the Department of Antiquities of the State of Israel)*, 3 (1951), 38–9 (Hebrew). Frézouls, 'Théâtres Orient', 1959, 216, pl. XVI.1. M. Avi-Yonah (ed.), *Encyclopedia of*



PLAN 282. Mamas, theatre



PLAN 283. Neapolis, theatre

Archaeological Excavations in the Holy Land, 1 (Jerusalem, 1975), 334–7. Segal, *Theatres in Palestine*, 69–70.

NEAPOLIS (Shechem, Nablus) (Plan 283)

Location: in north part of town, close to a stone quarry.

Cavea: D over 100 m, facing north-north-east; *ima cavea*: 13–14 rows in 6 *cunei*; separated by a *praecinctio* (W 3 m) from *summa*: c.20 rows (Segal).

Substructures: *ima cavea* cut from rock; seats of *summa cavea* probably on radial vaults, surrounded by thick curved wall pierced at intervals by doorways.

Orchestra: D 35 m paved in green, white, and grey marble, surrounded by podium (H 1.10 m) and 3 steps (inner D 26 m).

Scaenae frons: not excavated, but richly decorated to judge by architectural and sculptural fragments which have so far come to light.

Decoration: statues excavated (Magen, 274).

Remains: only lower seats of cavea, parts of orchestra, and portion of outer wall survive; scene building not excavated.

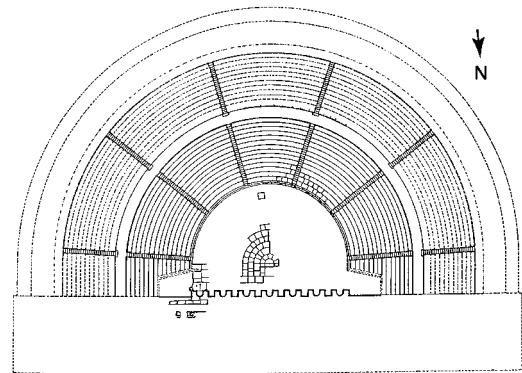
Inscriptions: names of *phylai* or tribes inscribed onto lowest seats.

Madaba map: semicircular structure with three concentric arcs on an orange background appears in a position which corresponds to excavations.

Bibliography: M. Avi-Yonah, *The Madaba Mosaic Map* (Jerusalem, 1954), 45, pl. 6. Y. Magen, in E. Schiller, *Sefer Ze'ev Vilnay (Ze'ev Vilnay Memorial Volume)* (Jerusalem, 1984), 269–77 (Hebrew). Segal, 'Theaterbauten Palästina', 20; *Theatres in Palestine*, 78–80.

SAMARIA/SEBASTE (Plan 284)

Location: theatre in north-west part of town near walls, mid-way between forum and main sanctuary, highest point in town; under Severan basilica a semicircle of four concentric



PLAN 284. Samaria, theatre

rows of seats inscribed within a mass of masonry (c.11.50 × 17.20 m), ?a bouleterion (Balty).

Cavea: D c.65 m, facing north; *ima cavea*: 14 rows (0.46 × 0.62 m) in 5 *cunei*; top row with continuous stone back; small columns (D 0.44 m) found high above cavea, ?from *porticus*.

Substructures: on solid mass of masonry composed of old material piled against early fortifications around top of hill.

Aditus maximi: small *cunei* at sides of *ima cavea* probably not for seating, but for *tribunalia*; walls of *aditus maximi* angled in Crowfoot's plan (unlikely, FS).

Orchestra: D 21 m paved in radiating cut-stone slabs, surrounded by a podium (H 0.62 m); at base a stone sill with a series of sockets (0.10 × 0.30 m, 1.60 m apart), ?for erection of barriers around orchestra when used for beast shows (Crowfoot).

Proscenium: W ?, H ? m; 7 curved; 6 rectangular niches.

Scaenae frons: columns of limestone (D 0.57 m); elaborate entablature block with inhabited scroll; some granite columns (D 0.50 m) and entablature blocks with curved flutings in

frieze; and some simpler blocks of same pattern found. 3-storey *columnatio* (Crowfoot); probably only 2-tier in theatre this size (FS).

Remains: whole upper part of cavea destroyed.

Bibliography: J. W. Crowfoot *et al.*, *The Buildings of Samaria* (London, 1942), 57–62. Frézouls, 'Théâtres Orient', 1959, 210; *ANRW* 2. 12. 1 (New York, 1982), 386. F. Zayadine, *ADAJ* 12–13 (1967–8), 77–80; *Orient* (1969), 147–55. Segal, 'Theaterbauten Palästina', 20; *Theatres in Palestine*, 77–8. For the bouleterion, Balty, *Curia ordinis*, 507–9.

SCYTHOPOLIS (Beth-Shean, Israel)

Location: theatre on south edge of town; an odeum or bouleterion at north-east corner of large bath building.

THEATRE (Plan 285)

Cavea: D 87 m, facing north; *ima cavea*: 14 rows (0.446 × 0.67 m) in 8 *cunei*; *media cavea*: c. 15 rows (0.446 × 0.647 m) in 10 *cunei* (I. Belkin, A. Bar-Or); c. 20 rows (Segal); *summa cavea*: c. 9 rows in 10 *cunei* (I. Belkin, A. Bar-Or). Lower *praecinctio*: podium (H c. 2.5 m); upper *praecinctio*: podium (H c. 2.65 m); ?*porticus*.

Substructures: *ima cavea* against hillside; *media* on solid substructures surrounded by vaulted *ambulacrum* which supported *summa*. Outer wall pierced by 24 entrances: 8 contain staircases leading to upper *praecinctio*; 8 lead to radial passages under *media cavea* which emerge in lower *praecinctio* which runs at external ground level; 8 connect with elliptical vaulted chambers behind lower *praecinctio* wall. The elevation of I. Belkin and A. Bar-Or (Segal, *Theatres in Palestine*, fig. 56) seems to confirm Appelbaum's hypothesis that the theatre was reduced in size at the time of building. The seats of the *summa cavea* do not reach the edge of the cavea.

Sounding vessels: eight elliptical vaulted chambers may have been resonating chambers with sounding vessels of type prescribed by Vitruvius (*De Arch.* I. I. 9 and 5. 5. 1–8).

Orchestra: D 31 m, paved in marble slabs, surrounded by wall (H?, D at wall 26.75 m); in lowest row of seats of *ima cavea* 21 square slots, ?for barrier around orchestra; drain around rim carried rainwater to cistern under *pulpitum*.

Proscenium: 5 curved; 6 rectangular niches; 2 staircases.

Aulaeum: slot, W 1.50 m; one stone slab containing a square slot found, at east end of trench.

Pulpitum: L 57.58, W c. 8.60, c. 10.13 m (to front of *proscenium*).

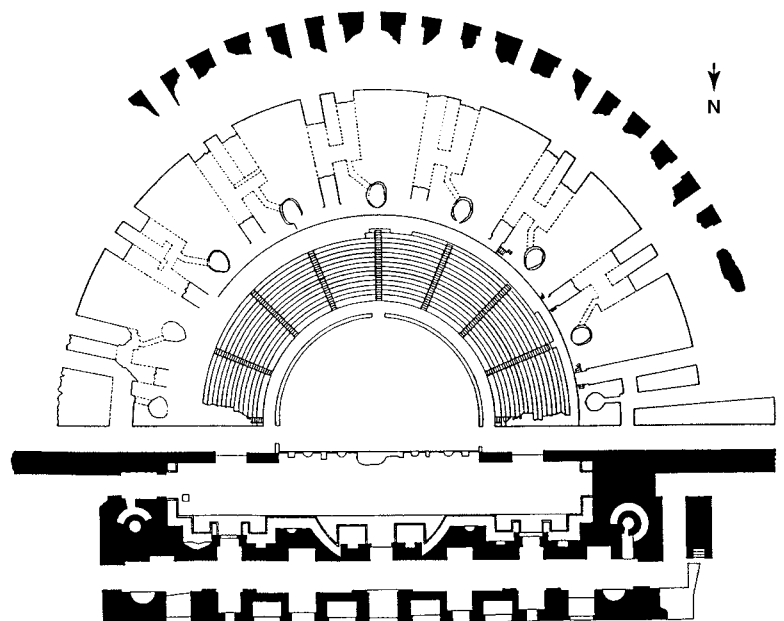
Scaenae frons: curved *regia* niche with flat back; in front of projecting section two broad podia (Dpth 3 m); each carried pair of red granite columns framing doorway (as at Bostra); rectangular *hospitalia* niches; *columnatio* H 23 m; 3 storeys (Corinthian order); note that reconstruction of I. Belkin and A. Bar-Or (Segal, *Theatres in Palestine*, fig. 58) lacks podia in two upper orders; *scaenae frons* wall decorated with polychrome *opus sectile*; columns of white marble and cipollino; door frames and entablatures of white marble and dark limestone; numerous glass tesserae found in *hyposcaenium*, ?from niches. Appelbaum makes much of the fact that sight-lines to the *hospitalia* are obscured by the lowest seats of the *ima cavea*, but this is quite normal.

Basilicas: no basilicas.

Postscenium: undivided corridor (W 5 m) with spiral staircase at each end of scene building, leading to upper storeys; 7 doorways in back wall, 3 correspond to doors in *scaenae frons*.

Remains: well-preserved *ima cavea*; substantial remains of *media cavea*; footings of outer arcade; scene building preserved up to height of lintel of *regia*.

Date: Augustan (Plommer); Severan (Appelbaum).



PLAN 285. Scythopolis, theatre

Inscriptions: altar found in *hyposcaenium* dedicated by Absilemus, son of Zedocomus, *SCI* 4 (1978), 139, no. 13.

Bibliography: E. Robinson, *Later Biblical Researches in Palestine —1852* (Boston, 1857), 328. Guérin, *Descr. Palestine*, 286. Conder, *Western Palestine*, 107. S. Applebaum, *IEJ* 10 (1960), 126–7, 263–4; *Bull. of the Israel Exploration Society*, 25 (1961), 147–9 (Hebrew with English summary); *RBibl.* 69 (1962), 408–10; *The Beth Shean Valley (The 17th Archaeological Convention, Jerusalem; Israel Exploration Society, 1962)*, 71–3 (Hebrew); *ILN* 16 (Mar. 1963), 380–3; ‘Scythopolis’. A. Negev, *IEJ* 13 (1962), 151; *RBibl.* 70 (1963), 585. Ovadiah, ‘Beth-Shean’. Plommer, ‘Sounding Vessels’. Segal, *Theatres in Palestine*, 56–60.

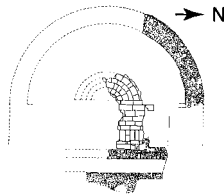
ODEUM OR BOULEUTERION (Plan 286)

Cavea: D 24.40 m, facing east; cavea: 8 rows.

Substructures: parts of wall (W 1.20 m) around cavea and pair of parallel walls forming *postscaenium* survive.

Orchestra: D ?m, paved in cut-stone.

Bibliography: Segal, *Theatres in Palestine*, 60–1.



PLAN 286. Scythopolis, bouleuterion

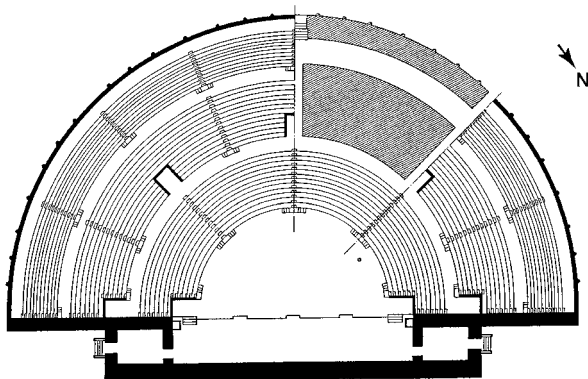
SEPPHORIS/DIOCAESAREA (Saffuriyye, Israel)

(Plan 287)

Location: outside the town.

Cavea: D 74 m, facing north-east; *ima cavea*: 12 rows (0.44 × 0.60 + a rim, 0.20 m) + row with high backs in 4 *cunei*; *media cavea*: 12 rows in ?8 *cunei*; *summa cavea*: 10 rows in ?8 *cunei*.

Substructures: *ima cavea*, lower *praecinatio* and podium wall, and lowest row of seats of *media cavea* cut into rock; outer



PLAN 287. Sepphoris, theatre

cavea wall (W 2.85 m) decorated with engaged half-columns pierced by three doorways leading to vaulted annular passage (W 3.2 m) under *summa cavea*; three radial barrel-vaulted passages (W 2.20 m) run through to *praecinatio* at top of *ima cavea*.

Aditus maximi: east *aditus* (W 3.2 m) paved with rectangular stones; frescoes on wall.

Orchestra: D 25.5 m, paved in limestone blocks, surrounded by podium (H 0.90 m).

Proscenium: not known whether it was rectilinear or had niches; surviving H 0.90 m, but must have been higher; lead pipe (internal D 0.04 m) ran to middle of *proscenium* wall, ?for a fountain.

Pulpitum: L 31 (Manasseh), 34 m (Meyers), W 6 m; original wooden floor replaced by stone slabs.

Scaenae frons: design unknown; modillioned cornice, Attic column base and fragmentary Corinthian capital belong to *columnatio*.

Basilicas: small annexes; no trace of basilicas.

Postscaenium: no trace, because ground falls away abruptly behind theatre.

Remains: building partially cleared in 1931; much of rock-cut seating still visible and parts of scene wall.

Date: early 1st cent. AD (Manasseh); built or extensively rebuilt in 2nd cent. AD (sounding made in 1983); still in use in 4th/5th cent. AD.

Bibliography: N. E. Manasseh, in Waterman, *Sepphoris*, 6–12. Frézouls, ‘Théâtres Orient’, 1959, 216. J. F. Strange, *IEJ* 34 (1984), 51–2. E. Meyers, E. Netzer, C. Meyers, *IEJ* 38 (1988), 277–8. Segal, *Theatres in Palestine*, 41–3.

ARABIA

ABILA (Tell Abil, Jordan)

Location: on slopes of Khirbet Umm el-’Amadi; also an odeum marked on Mare, *ADAJ* 31 (1987), fig. 4, c. 300 m north-east of theatre.

THEATRE

Cavea: D 73–80 m, facing north-east.

Remains: excavations (1986 onwards) revealed part of cavea and basalt-paved roadway in front of theatre; two substantial walls, running north–south and east–west, and an arch also uncovered; more walls and a second arch discovered some metres to south. No plan available.

ODEUM

Cavea: faces north-east.

Bibliography: G. Schumacher, *Abila of the Decapolis* (London, 1889), 30. Frézouls, ‘Théâtres Orient’, 1959, 217. W. H. Mare *et al.*, *ADAJ* 26 (1982), 49; 31 (1987), 208–9; W. H. Mare, *AJA* 93 (1989), 260. Segal, *Theatres in Palestine*, 49–50.

ADRAA (Der'a, Syria)

Remains: Frézouls shows photograph of theatre with two arched openings, one belonging to *aditus maximus*, other leading from end of stage; several rows of seats also visible.

Bibliography: Frézouls, 'Édif. Spectacles', 399–400 and fig. 111. Segal, *Theatres in Palestine*, 52.

BOSTRA (Bosra, Syria) (Plan 288, Pls. 98–101)

Location: circus, amphitheatre, and theatre close together and aligned to grid plan; theatre linked to main colonnaded street by colonnaded street perpendicular to it.

Cavea: D c. 88.30 m, facing north-north-east; *ima cavea*: 13 rows + one row of seats with backs (0.415 × 0.59 m) in 5 *cunei*; *media cavea*: 17 rows + one row of seats with backs (0.475 × 0.55 m) in 5 + 2 small *cunei*; *summa cavea*: 6 rows (0.475 × 0.5 m) in 10 *cunei*. Lower *praecinctio*: W 2.30 m with podium (H 1.95 m); upper *praecinctio*: W 2.50 m with podium (H 2.10 m). Pairs of diverging lateral staircases at sides of *vomitoria* built into thickness of podia walls lead up to tops of podia. *Porticus* (W 3.00 m, incl. columns; H of Tuscan columns 3.55 m + entablature); *porticus* continues as a blind colonnade along top of walls at ends of cavea.

Capacity: 6,600/8,300 (FS).

Vela: above upper row of arches of façade are projecting corbels, pierced with holes for *vela* masts. An inscription, on block supporting one of *vela* masts, bears words: '(centuria) Ant(onii) L(. . .)'. Refers to regiments of squads of soldiers in charge of each mast.

Substructures: built of basalt on flat site; ground level around cavea 5.5 m higher than orchestra level; 29 arched openings in curved outer cavea wall (excluding *aditus maximus*) on two levels; lower much taller than upper. Of lower row of arched entrances: 15 are blind; 10 give access to staircases (which penetrate a certain distance into cavea; then double back to reach level of upper *praecinctio*; then double back once again

to run through podium wall into *praecinctio*); 4 are corridors which lead to vaulted annular passage running under seating of *media cavea*; 5 *vomitoria* open off this annular passage and emerge in lower *praecinctio*, each in middle of a *cuneus*. Opposite the 5 *vomitoria*, on other side of annular passage, steep staircases run towards edge of cavea; at level of upper *praecinctio* they double back to run through podium wall into *praecinctio*. Ends of annular passage connect with *aditus maximus* by 19 steps, which bring it down to necessary level. At end of west *aditus maximus* staircase tower, which probably originally led up to roof, also gives access to a long corridor directly above *aditus maximus* which leads into back of *tribunal*. This corridor also accessible from adjacent two openings in outer cavea wall via a short radial passage. Small staircases, accessible from end *vomitoria* of upper *praecinctio*, lead up to level of *porticus*.

Aditus maximus: W 3.60 m.

Orchestra: D 28 m paved in stone, surrounded by podium (H 1.60; W 0.95 m).

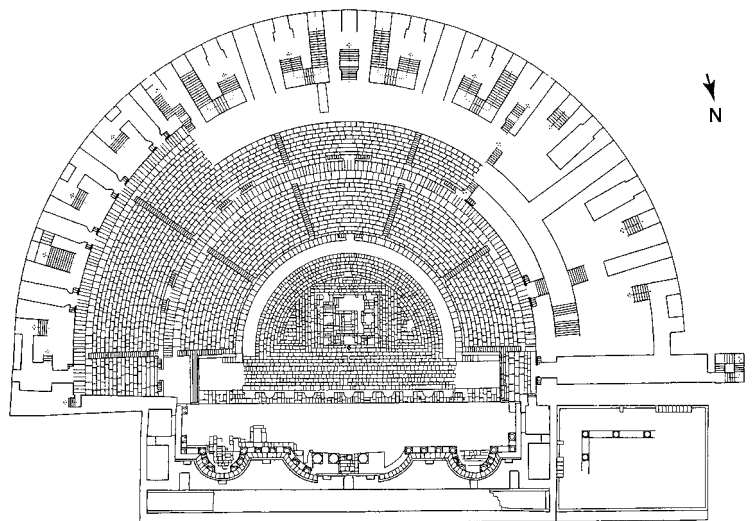
Proscenium: W 1.70, H 1.50 m; 5 curved; 6 rectangular niches; 2 staircases.

Pulpitum: L 45.15, W 5.5, 6.25 m (7.95 m incl. *proscenium* wall).

Scaenae frons: all three doorways in curved niches; *hospitalia* niches (W 7.60 m; Dpth 2.65 m); *regia* niche (W 17.45 m; Dpth 3.08 m) has curved sides and flat back (W 8.05 m, projecting 0.98 m); in front two broad podia each supporting pair of columns on 2 storeys; rest of *columnatio* three storeys (H 21.38 m).

Basilicas: only west basilica uncovered; part of peristyle survives indicating basilica unroofed in middle.

Postscenium: single long passage; upper parts of scene building accessible from staircases at sides of stage, which also gave access to upper storeys of *postscenium*; staircases not accessible from stage, but from doorways in north walls of *tribunalia*.



PLAN 288. Bostra, theatre

Remains: almost perfectly preserved except for façade, completely enclosed within huge towers in 13th cent.

Date: Trajanic (Frézouls, Finsen); Severan (Freyberger).

Inscriptions: inscriptions on seats refer to reserved places for Χαλκατόποι [*sic*] (copper-beaters), Ἀσκοποῖων (wineskin makers), and Χρυσοχόων (jewellers). M. Sartre, *Inscriptions grecques et latines de la Syrie*, 13.1: *Bosra* (Inst. fr. d'arch. du Proche-Orient, 113; Paris, 1980–2), nos. 9156–68.

Bibliography: Wieseler, *Theatergebäude*, 4–5. Brünnow, *Prov. Arabia*, 2. 47–84. Frézouls, 'Théâtres Syrie', 69–79. Finsen, *Bosra*. Negev, 'Nabataeans', 520–686. J. P. Rey-Coquais, *AAS* 15 (1985), 66. K. S. Freyberger, *DM* 3 (1988), 17–26. A. Segal, *Town Planning and Architecture in Provincia Arabia: The Cities along the Via Traiana Nova in the 1st–3rd centuries C.E.* (*BAR Int.* 419; Oxford, 1988).

CANATHA (El Qanawât, Syria) (Plan 289)

Location: city of the Decapolis; theatre next to nymphaeum on other side of ravine from most of other ruins.

Type: small theatre or more probably an odeum.

Cavea: D ? m, facing west; *ima cavea*: parts of 9 rows (0.42 m × 0.72 m incl. moulding) survive in 3 *cunei*.

Substructures: built against rocky hillside on east bank of a stream.

Aditus maximi: W 2.87 m; vaults terminate 3.80 m behind podium wall.

Orchestra: D 12.08 m, paved in cut stones which follow circular shape of orchestra, surrounded by podium (H 1.38 m) with central opening which gave access to two lateral staircases to top of podium.

Proscenium: W ?, H ? m; 3 curved; 2 rectangular niches; 2 staircases.

Aulaeum: ditch behind line of *parodos* (Butler); presumably *hyposcaenium* or *aulaeum* slot.

Scene building: in ruinous condition (Butler).

Remains: lower part of cavea, orchestra, and *proscenium* wall preserved.

Date: second half 2nd cent. AD (Meinel).

Inscriptions: an inscription (L 66ft; 20 m) in fine Greek letters (H 6ft; 1.84 m) runs around podium; commemorates gift of 10,000 denarii by Marcus Ulpius Lysias Icaurus to found odeon. Le Bas, *Inscriptions* 3. 2341–2.

Bibliography: J. S. Buckingham, *Travels among the Arab Tribes inhabiting the countries East of Syria and Palestine etc.* (London, 1825), 244. L. de Laborde, *Voyage de la Syrie par Mrs Alexandre de Laborde, Becker, Hall and Léon de*

Laborde (Paris, 1837), 60. C. J. Monk, *The Golden Horn; and Sketches in Asia Minor, Egypt, Syria, and the Hauran*, 2 (London, 1851), 280. J. L. Porter, *Five Years in Damascus etc.* 2 (London, 1855), 97. E. G. Rey, *Voyage dans le Haouran et aux bords de la Mer Morte, etc.* (Paris, c. 1858), 134. S. Merrill, *East of the Jordan: A Record of Travel and Observation in the Countries of Moab, Gilead, and Bashan* (London, 1881), 39. Brünnow, *Prov. Arabia*, 2. 141. Butler, *Princeton Exped.* 2. A. 5: 346–51. Frézouls, 'Théâtres Syrie', 61–4. Meinel, *Odeion*, 294–6.

DIONYSIAS (Souedia, Syria)

Remains: parts of a well-preserved theatre visible; not yet excavated (Frézouls).

Bibliography: Frézouls, 'Théâtres Orient', 1959, 214.

ELUSA (El-Khalasa, Israel) (Plan 290)

Location: near south-east corner of town between necropolis and large building which may have been a shrine.

Type: may have had a ritual purpose.

Cavea: D 32.50 m, facing north-west; *ima cavea*: 10 rows found divided into 4 *cunei* with *pulvinar* (2.90 × 2.80 m) in middle of cavea near bottom (as at Philadelphia); excavation in cavea revealed descending flight of steps and bases of seats.

Substructures: an annular passage (W 3.00 m) between two curved walls, supports *summa cavea*; seems to be steep staircase at end of passage where it meets *aditus maximus* (as at Philippopolis and West Theatre, Gadara).

Orchestra: D c. 11.00 m, paved in stone.

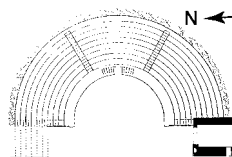
Scene building: 31.30 × 2.85 m.

Decoration: some fragments of statues found, Segal, *Theatres in Palestine*, 91.

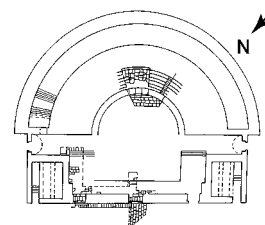
Date: Middle Nabataean (c. 30 BC–AD 40); first half 1st cent. AD (Segal).

Inscriptions: an inscription (AD 455) records that Abaamius, son of Zenobius, repaved theatre. A. Negev, *The Greek Inscriptions from the Negev* (Studium Biblicum Franciscanum, Collectio Minor, no. 25), 73–6. J. Bingen, *ZPE* 53 (1983), 123–4.

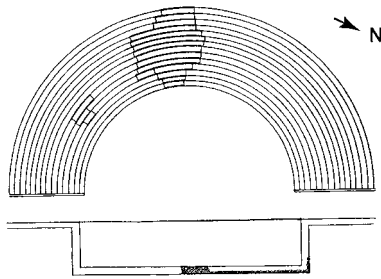
Bibliography: A. Negev, *RBibl.* 82 (1975), 109–13; 240–80; *IEJ* 26 (1976), 92–3; *The Greek Inscriptions from the Negev* (Jerusalem, 1981), 73–6; *Qadmoniot*, 55–6 (1982), 122–8; *ANRW* 2. 8 (Berlin and New York, 1977), 634; *RBibl.* 88 (1981), 587–90. Segal, *Theatres in Palestine*, 89–91.



PLAN 289. Canatha, theatre



PLAN 290. Elusa, theatre



PLAN 291. Emmatha, theatre

EMMATHA (El Hammat, Israel) (Plan 291)

Location: small thermal resort near Gadara, in El Hammat oasis; theatre in a religious sanctuary; 200 m north-east of baths.

Type: odeum (Frézouls); ?ritual theatre (Segal).

Cavea: D ? m, facing north-east; *ima cavea*: 15 rows (0.44 × 0.60–0.70 m) in ? *cunei*; theatre considerably bigger to judge by size of stage and orchestra (FS); Schumacher shows cavea enclosed in rectilinear walls.

Substructures: cavea partly against small hill; upper part ?upon an *aggestus*.

Aditus maximi: W 3.60 m.

Orchestra: D 26.20 m paved in basalt.

Proscenium: H 1.50 m.

Pulpitum: L 29.60, W 5.80 m.

Scaenae frons: no doorways indicated.

Basilicas: no basilicas indicated.

Remains: only small section of seating and part of *scaenae frons* wall revealed.

Date: first half 3rd cent. AD.

Bibliography: G. Schumacher, *The Jaulân* (London, 1888), 154–6. C. Steuernagel, *ZDPV* (1926), 132. E. L. Sukenic, *The Ancient Synagogue of el-Hammaeh* (Jerusalem, 1935), 27–30. Frézouls, 'Théâtres Syrie', 79–80. M. Avi-Yonah, *Encyclopedia of Archaeological Excavations in the Holy Land*, 2 (London and Jerusalem, 1976), 471. Segal, *Theatres in Palestine*, 45–6.

GADARA (Umm Qais, Jordan)

Location: large theatre in north-east corner of acropolis; smaller theatre on west side.

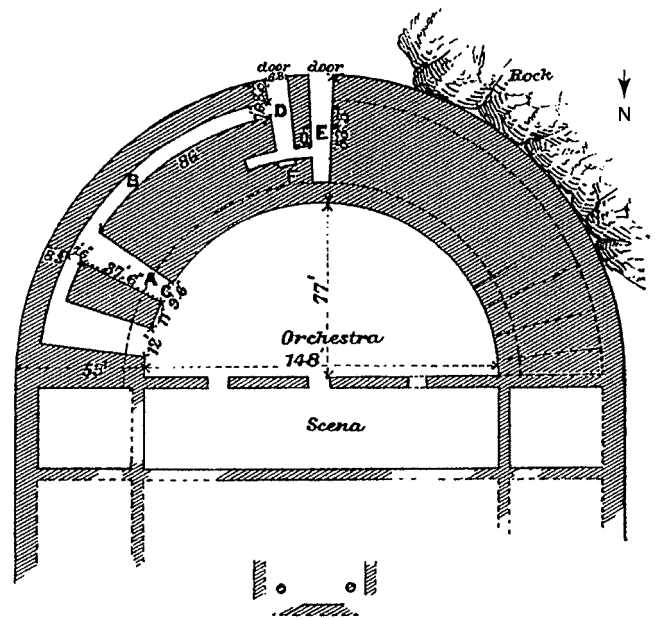
NORTH THEATRE (Plan 292)

Cavea: D 80 m; 258 ft (Schumacher), facing north.

Substructures: *ima cavea* on a slope; *summa cavea* on two barrel-vaulted *ambulacra* crossed by six radial passages accessible from outside.

Orchestra: D 46 m (Schumacher); clearly far too wide (FS).

Remains: only hollow shape of cavea and a little basalt walling near rim visible.

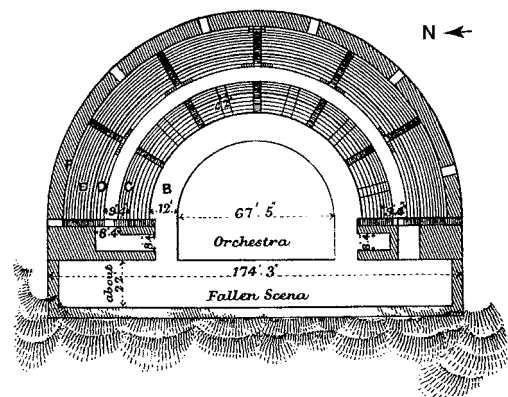


PLAN 292. Gadara, north theatre

WEST THEATRE (Plan 293, Pl. 102)

Cavea: D c. 55 m, facing west; *ima cavea*: 11 rows with profiled rims (0.45 × 0.73 m) in 4 *cunei* (Schumacher incorrectly shows six); *media cavea*: 8 rows; *summa cavea*: c. 4 rows. Lower *praecinctio*: W 2.25 m with podium (H 2.1 m); upper *praecinctio*: podium (H 0.89 m). A seat (H 0.43 m; Dpth 0.65 m, with a back H 1.12 m) standing at rim of orchestra probably from top row of seats of *ima cavea*, making total of 12 rows in all.

Substructures: seats of *ima cavea* (of basalt) rest on slope; under *media* an annular barrel-vaulted passage of cut-stone (W 2.7 m); at each end a steep staircase of 22 steps descending to *aditus maximi* (as at Philippopolis and North Theatre at Gerasa). At top of staircases a radial passage running from outside building crosses annular passage and leads into *praecinctio* which separates *ima* from *media cavea*. Where



PLAN 293. Gadara, west theatre

this passage opens onto *praecinctio* steps each side run to top of podium. At bottom of staircases annular passage crosses *aditus*; runs past sides of stage building; entrances onto stage.

Orchestra: D 20.75 m (Schumacher), surrounded by a podium wall (H 1.30 m, W 0.90 m); there is a foot-rest (H 0.225 m; W 0.35 m) running around its rim for the row of seats immediately behind.

Scene building: obscured by fallen blocks.

Remains: generally good condition; cavea and scene building obscured by fallen blocks.

Date: probably late 2nd/early 3rd cent. AD (FS).

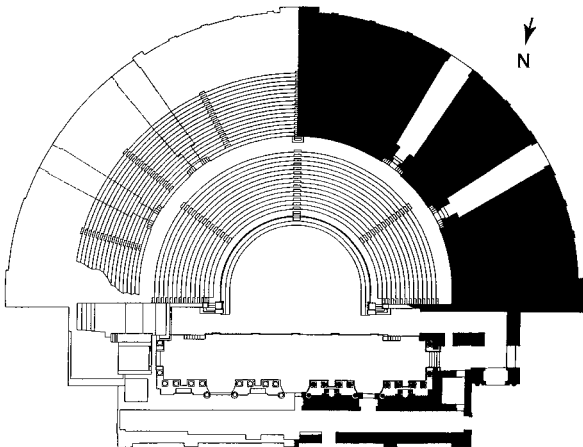
Bibliography: G. Schumacher, *Northern Ajlun—Within the Decapolis* (London, 1890), 46–80. Frézouls, ‘Théâtres Syrie’, 80; ‘Théâtres Orient’, 1959, 217. G. Lankester Harding, *The Antiquities of Jordan* (Jordan Distribution Agency, 1974), 56. U. Wagner-Lux and E. W. Krueger, *ZDPV* 94 (1978), 135–41. I. F. Browning, *Jerash and the Decapolis* (London, 1982), 42–5. Balty, *Curia ordinis*, 541. Segal, *Theatres in Palestine*, 46–9.

GERASA (Jerash, Jordan)

Location: town of the Decapolis; South Theatre rests against hill of Temple of Zeus; North Theatre or odeum linked to main colonnaded street by cross-street, also colonnaded; another theatre 1,200 m north of north gate of town beyond tombs, near large double pool called by Arabs ‘Birketein’.

SOUTH THEATRE (Plan 294, Pls. 103–4)

Cavea: D c.76 m, facing north; *ima cavea*: 14 rows + row of high-backed seats at top (0.44 × 0.65–66 m) in 4 *cunei*. Lower *praecinctio*: W 1.04–1.06 m (with high-backed seats in position) with podium; *media*: 15 surviving rows (0.46 × 0.66 m) in 8 *cunei*; space for a further 9 rows of seats, or ?a *summa cavea*, ?5 rows in ?8 *cunei* with an upper *praecinctio* W ?2.20 m with podium.



PLAN 294. Gerasa, south theatre

Capacity: c. 5,000/6,300 with 3 *maeniana* (FS).

Substructures: upper cavea on slope supplemented by *aggestus* contained by heavy curved wall; penetrated by four pairs of walls; between them passageways leading from rock-cut road behind theatre into lower *praecinctio*; over passageways rising vaults composed of stone arches corresponding to seats above them.

Aditus maximi: W 2.75 m; turn a right angle, accessible from doorways at sides of scene building.

Orchestra: D 19.91 m paved in well-cut stone, surrounded by podium (H 1.42 m); two shallow steps for *bisellia* around rim of orchestra (W 0.56–57 m).

Proscenium: H 1.61 m; 12 niches in 4 sets of 3, each with a central pedimented niche flanked by two round-headed ones; 2 staircases.

Pulpitum: L 36.50, W 6.32, 8.36 m (incl. *proscenium* wall).

Scaenae frons: rectilinear; three doorways (W 1.82–1.86 m) enclosed in semicircular niches formed by podia; end columns slotted into *scaenae frons* wall; *columnatio* (H c.15.29 m) 2 storeys (Corinthian order).

Basilicas: at sides of stage passages into two staircase towers leading to upper part of scene building.

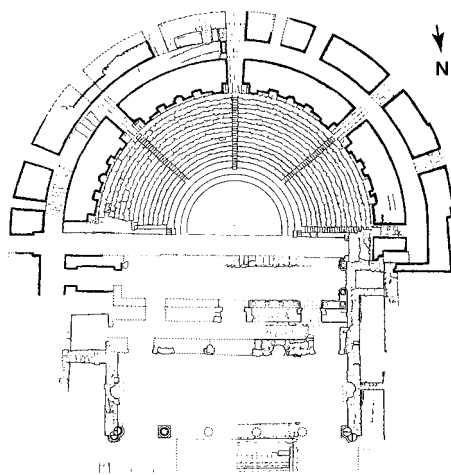
Postscenium: W 2.75 m; L 45.30 m.

Remains: extremely well preserved; upper parts of seating and lower order of *scaenae frons* consolidated and restored.

Date: Domitianic (cavea); Trajanic (scene building).

Inscriptions: seats of outer *cunei* of *ima cavea* numbered, starting from bottom row, from right to left, from A to COH (= 278). An inscription (IJ, no. 13) dating to AD 83–96 records that a decurio T. Flavius donated 3,000 drachmas to build a *kerkis*. An inscription dating to AD 90 (J. Pouilloux, *Liber Annuus Studii Biblici Franciscani*, 27 (1977), 246) records consecration of *theatron*, but whole theatre not complete at this time. A cylindrical stone basis found near west end of stage with long inscription dating to AD 102–14 (IJ, no. 14) suggests *scaena* is Trajanic. IJ 151–67, nos. 12–14, 16, 33. Frézouls, ‘Théâtres Orient’, 1961, 58 nn. 2–3. C. B. Welles, in Kraeling, *Gerasa*, 355–494, nos. 51–5, 161, 192. Pouilloux, *Liber*, 27 (1977), 246–54; 29 (1979), 276–78.

Bibliography: U. J. Seetzen, *A Brief Account of the Countries adjoining the Lake of Tiberias, the Jordan and the Dead Sea* (London, 1810). C. L. Irby and J. Mangles, *Travels in Egypt and Nubia, Syria and the Holy Land* (London, 1832). Fiechter, *Entwicklung*, abb. 95; A. Harrison, *BSAJ* 7 (1925), pl. 1. C. S. Fisher, in Kraeling, *Gerasa*, 19–20. G. Lankester Harding, *RBibl.* 63 (1956), 68. D. Kirkbride, *ADAJ* 4–5 (1960), 123–7. I. F. Browning, *Jerash and the Decapolis* (London, 1982), 125–31. J. Seigne, *Jerash Archaeological Project 1984–1988*, 2 (Syria, 66; Paris, 1989), 9–116, fig. 15. Segal, *Theatres in Palestine*, 75–7. F. Sear, *AJA* 97 (1993), 687–701; *ADAJ* 40 (1996), 217–30; *Medit. Arch.* 9–10 (1997–8), 249–52; *ANES* (2000), 3–26; *Studies in the History and Archaeology of Jordan*, VIII (2003), 389–95.



PLAN 295. Gerasa, north theatre

NORTH THEATRE (Plan 295, Fig. 31, Pl. 105)

Type: odeum.

Cavea: D 59.25 m, facing north; *ima cavea*: 14 rows (0.45 × 0.76 m) in 4 *cunei*; *summa cavea*: 7 rows (0.50 × 0.68 m) in 8 *cunei*.

Capacity: 2,200/2,800 (FS).

Roof or vela: no room for a *porticus* at top of cavea; instead it finished in a low parapet wall (Fisher); six pairs of large rectangular stone assemblies (1.35 × 2.20 m) around top of cavea, to support ?roof beams or ?*vela* masts.

Substructures: *ima cavea* on slope; separated from *summa* by a podium wall (H 2.70 m) with 5 doorways (H 1.80 m) leading to 5 radial passageways (W 1.50 m; H 1.80 m) increasing in width and height (W 1.80 m; H 2.60 m) until they join *crypta* (W 2.30 m) running under *summa cavea*. Four of the five radial passageways run across *crypta* to outside of cavea; *crypta* blind on west side; on east it descends to level of east *aditus maximus*.

Aditus maximus: W 2.65 m; east *aditus* runs straight out of building; west turns a right-angle to run past scene building.

Orchestra: D 17.92 m paved in cut stone, surrounded by podium wall (D 15.75 m) with 2 steps for the *bisellia* (inner D 12.65 m).

Proscenium: W 1.50, H c.1.8 m; 7 niches with arched tops and 2 staircases at sides.

Pulpitum: L 30.20, W 4.20, 5.25 m (6.75 m incl. *proscenium* wall).

Scaenae frons: rectilinear; *regia* door W 2.8 m, *hospitalia* doors W 2.3 m; *columnatio* (H c.9.35 m) 2 storeys (Corinthian order).

Postscenium: an undivided corridor (W 2.15 m)

Porticus post scaenam: theatre aligned to *decumanus*; street widens into open square with monumental staircase (W 14 m) of 13 steps leading up to *porticus post scaenam* of 4 free-standing + 2 engaged Corinthian columns (L 27.60; W 10.00 m). A corridor runs from *decumanus* along east side of stage building; gives access first to stage, then to *aditus maximus*, then to *crypta* around rim of cavea.

Remains: well-preserved remains of cavea and some elements of scene building; at present being heavily restored.

Date: third quarter 2nd cent. AD; upper cavea added in early 3rd cent. AD (Clark).

Inscriptions: inscription in *regia* has word 'odeion'; names of tribes inscribed on lowest seats of *ima cavea*, as at Neapolis (Shechem, Nablus). Clark, 'Jerash N. Theatre', 229.

Bibliography: G. Schumacher, *ZDPV* 25 (1902), 145–50. G. Horsfield, *Jerash: Annual Report on Works of Conservation (Government of Trans-Jordan, Antiquities Bulletin, no. 1; 1926)*. D. Krencker, *Bericht der 72. Hauptversammlung des Vereins deutscher Ingenieure in Trier 1934*, 22–9. C. S. Fisher, in Kraeling, *Gerasa*, 22–3. Meinel, *Odeion*, 292–4. Clark, 'Jerash N. Theatre', 205–302. Balty, *Curia ordinis*, 541–5. Segal, *Theatres in Palestine*, 72–4.

3. BIRKETEIN THEATRE (Plan 296)

Type: cult theatre; Maiumas festival celebrated in it (Welles, no. 279).

Cavea: D 31 m (surviving), facing east; *ima cavea*: 14 rows survive in 4 *cunei* (H 6.35 m); no upper cavea (McCown); upper cavea destroyed; hillside cut back in a curve roughly corresponding to arc of cavea, for a distance of over 10 m behind remaining seats, indicates there was a *summa cavea* (FS).

Substructures: built against hillside, facing towards pool; no structural connection between them.

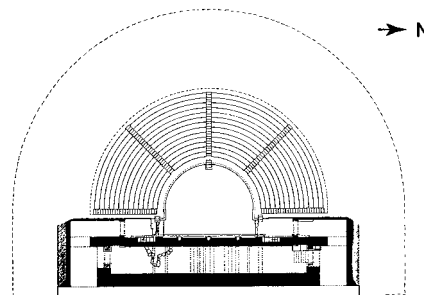
Aditus maximus: vaulted; turn east to run past stage building. Doorways from *aditus maximus* lead directly into stage area, door on north side gives access to staircase, ?leading into *hyposcaenium*.

Orchestra: D 12 m paved in regular stones, surrounded by a podium (H 1.20 m). Each side podium ends with projecting pedestals both of which bear inscriptions (Welles, nos. 197–8). According to Fisher's plan (Kraeling, *Gerasa*, plan xxv), three small staircases led from orchestra to top of podium, one at end of each *aditus maximus*, another on central axis of cavea.

Proscenium: H 1.6 m; rectilinear with three very small round-headed niches; 2 staircases.

Pulpitum: L 25.8, W 4.6 m.

Scaenae frons: only foundations (W 1.7 m) survive; a plain wall, without any doors (McCown).



PLAN 296. Gerasa, Birketein theatre

Postscænium: no *postscænium* because behind theatre ground falls away steeply down to street level, 8 m below (McCown).

Date: late 2nd/early 3rd cent. AD.

Inscriptions: C. B. Welles, in Kraeling, *Gerasa*, 446, nos. 197–8; 470–1, no. 279 = *AEpigr.* (1903), 331. H. Lucas, *Mitteilungen und Nachrichten des Deutschen Pal. Ver.* (1901), 59, no. 22.

Bibliography: G. Schumacher, *ZDPV* 25 (1902), 165–71. C. McCown, in Kraeling, *Gerasa*, 159–67.

PELLA (Khirbet Fahil, Jordan) (Plan 297)

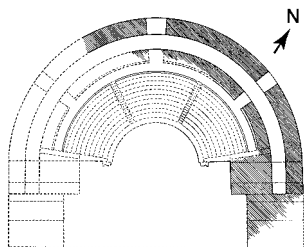
Location: close to the Wadi Jirm, it probably formed part of the forum complex.

Type: small theatre, or roofed odeon.

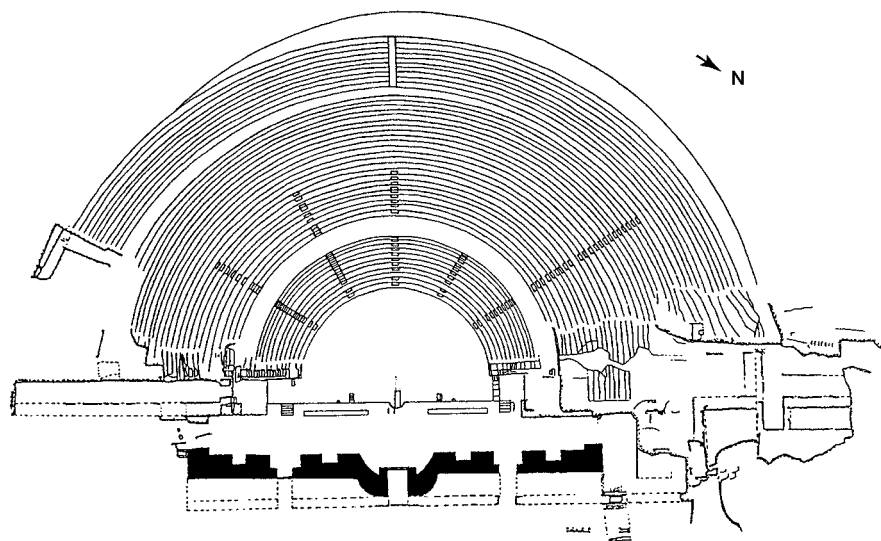
Cavea: D 38.5 m, facing south-south-east; *ima cavea*: 9 rows in 3 *cunei*; top row has a continuous stone back; behind a *praecinctio*; *summa*: no seating survives.

Substructures: *ima cavea* against hillside; *summa cavea* on vaulted annular passage; doorways in outer cavea wall not fully investigated; not clear whether they run directly to *praecinctio*; annular passageway runs at higher level than *aditus maximi*; does not seem to descend to same level, as at Philippopolis.

Aditus maximi: L 9 m; H 3.64 m.



PLAN 297. Pella, odeum



PLAN 298. Petra, large theatre

Orchestra: D c.11.25 m; could not be properly investigated because of water penetration; seems to be surrounded by podium; no steps up yet found.

Remains: west half of building almost entirely disappeared; only slight remains of annular passage and some of seating.

Date: late 1st/early 2nd cent. AD.

Bibliography: R. H. Smith *et al.*, *BASOR* (1981), 1–30. McNicoll, *Pella in Jordan*, 78–82. R. H. Smith and L. P. Day, *Pella of the Decapolis, 2: Final report on the College of Wooster excavations in Area IX, the Civic Complex, 1979–1985* (Wooster, 1989), 26–33. Balty, *Curia ordinis*, 545–7.

PETRA (Selah, Jordan)

Location: Large Theatre (called ‘Main theater’ by Hammond) near exit of Siq gorge; a small theatre on slope below Palace Tomb; another in Wadi Sabra, some 7 km south of Petra.

LARGE THEATRE (Plan 298, Pl. 106)

Cavea: D c.95 m, facing north-east; *cavea*: 10 rows (c.0.50 × c.0.70 m) in 6 *cunei*; *media*: 20–5 rows; *summa*: 9–14 rows. Overall H 23.2 m; seating increasingly roughly carved towards top of *cavea*; *cunei* divided by staircases (W 0.70–0.78 m) which break off before top of *cavea*. Lower *praecinctio*: W 2.67 m with podium (H 1.8 m; W 0.58 m); upper *praecinctio*: W 2.31 m in south-east half of theatre; fades out in north-east. At top of *cavea* an irregular level walkway or *praecinctio* (W 2.72–3.51 m).

Substructures: mainly rock-cut with a sheer cliff (H c.15 m) rising behind *cavea*. At top of cliff drainage channels divert rainwater from theatre; door in south-east *aditus maximus* gives access to rock-cut staircase up to a *vomitorium* which emerges at south-east edge of *cavea* at level of lower *praecinctio*.

Aditus maximi: *tribunalia* over *aditus*, south one 4.20 m square, 3.03 m above level of *pulpitum* floor.

Orchestra: D 24.65 m, rock-cut and plastered.

Proscenium: a curved central niche, flanked on each side by 9 rectangular ones (W 0.73 m; Dpth 0.65 m); 2 staircases; later each alternate rectangular niche converted to a curved one; later still all niches, except central one, walled up to create rectilinear *proscenium* wall.

Pulpitum: L c. 50 m, W 6.8 m.

Scaenae frons: *regia* niche (W 9.72 m), *hospitalia* niches rectangular; wall of *scaenae frons* faced in marble, some still *in situ*; *columnatio* lower order H 7.57 m; upper order H 6.27 (Hammond); must have been third order in view of *cavea* height (FS); Hammond found three types of entablature fragments.

Postscenium: rectilinear; three doorways corresponding to those in *scaenae frons*.

Remains: well-preserved rock-cut *cavea*; footings, some columns of scene building.

Date: Augustan with alterations in Claudian period, and again between AD 106 and 150 (Hammond); 1st cent. AD on epigraphic evidence (McKenzie).

Bibliography: Bachman, *Petra*, 29–33. P. C. Hammond, *Am. Phil. Soc. Year Book* 1962 (1963), 545–9; *BASOR* 174 (1964), 59–66; *ADAJ* 8–9 (1964), 81–5; *Petra*. A. Negev, *ANRW* 2. 8 (Berlin and New York, 1977), 601. J. McKenzie, *The Architecture of Petra* (Oxford, 1990), 35, 143–4. Segal, *Theatres in Palestine*, 91–2.

SMALL THEATRE (Plan 299)

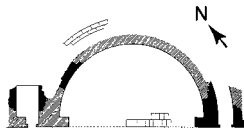
Type: bouleterion (Balty); theatre for aquatic spectacles (like Wadi Sabra theatre).

Cavea: D 32.4 m (Balty), facing south-west.

Substructures: on slope; rectilinear walls on north-west side; rectangular (Balty).

Orchestra: D 19.13 m.

Bibliography: Bachman, *Petra*, 32–3. J. McKenzie, *The Architecture of Petra* (Oxford, 1990), 110. Balty, *Curia ordinis*, 494–5. Segal, *Theatres in Palestine*, 93.

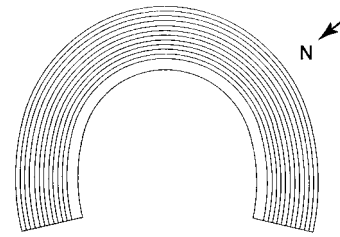


PLAN 299. Petra, small theatre

WADI SABRA THEATRE (Plan 300)

Type: near exit of gorge, below an extensive catchment and water regulation system; theatre at end of a complex system of water channels which brought water down three levels from the higher part of the valley; water could be ducted into orchestra, ?to be used for some sort of water ritual or spectacle; ?a *naumachia* (Segal).

Cavea: D 39 m, facing north-west; it considerably exceeds a semicircle; *analemmata* converge (Lindner); *cavea*: 10 rows



PLAN 300. Petra, Wadi Sabra theatre

(0.42 × 0.60 m) in 4 *cunei*; top row of seats had back-rests (overall H 0.82 m).

Orchestra: D c. 24 m, surrounded by a podium (H 2.20–2.65 m).

Bibliography: L. de Laborde, *Voyage de l'Arabie Pétrée par Léon de Laborde et Linant* (Paris, 1830), 61. Brünnow, *Prov. Arabia*, 1, pl. XXI. L. Lindner (ed.), *Petra und das Königreich der Nabatäer* (Munich, 1970), 27–8; *ADAJ* 26 (1982), 231–42.

PHILADELPHIA (Amman, Jordan)

Location: theatre and odeum face a colonnaded square in centre of town; another theatre found, not excavated.

THEATRE (Plan 301, Pls. 107–8)

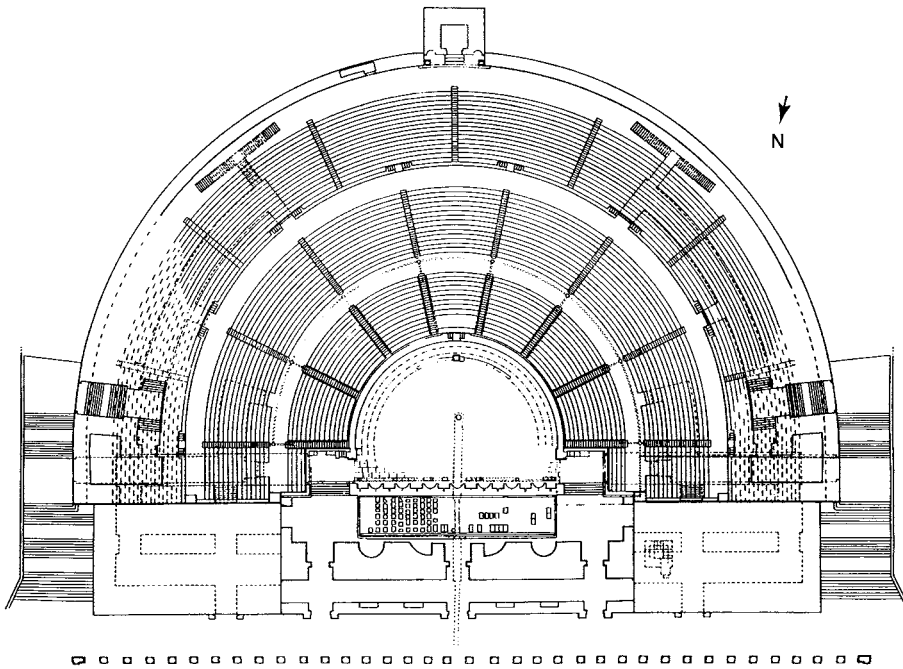
Cavea: D 102 m (excluding lateral staircases), facing north; *ima cavea*: 14 rows (0.42 × 0.72–3 m) with wooden arm-rests by aisles + row with high backs at top, in 7 *cunei*; at bottom of middle *cuneus*, occupying depth of three rows of seats, a *pulvinar*; *media*: 14 rows (0.45 × 0.69 m) + row of seats with high backs at top, in 9 *cunei*; *summa*: 17 rows (0.45 × 0.67 m) in 8 *cunei*. Lower *praecinctio*: W 2.22 m (reduced to 1.15 m by thrones) with podium (H 2.03 m); upper *praecinctio*: W 2.17 m with podium (H c. 2.5 m).

Capacity: 9,100/11,400 (FS).

Substructures: against steep hillside; around *cavea* runs massive outer wall (W 1.75; 25.31 m above lowest point of orchestra); top of wall 4.10 m higher than floor level of *praecinctio* around top of *cavea*; around wall runs rock-cut passage which gives access to *praecinctio* at top of *summa cavea* through doorway just east of temple. Upper parts of *cavea* accessible from two big staircases at sides of *cavea*. Radial passages run under seating of *media* and *summa cavea* to emerge in short sections of annular corridor behind podium walls, with doorways into *praecinctiones*. The sections of annular passage under *summa cavea* are much longer than those under *media*; at end of them vaulted staircases emerge in *praecinctio* around top of *cavea*.

Temple: at top of *cavea* small rock-cut temple covered with barrel vault, approached from *praecinctio* by three steps; ornamental doorway flanked by continuous podium with pilasters at corners; between doorway and pilasters two shell-headed niches.

Aditus maximi: W 4.10 m; only accessible from doorways in basilicas; terminate before edges of *cavea*; no *tribunalia* over them.



PLAN 301. Philadelphia, large theatre

Orchestra: D 26.75 m paved in stone, surrounded by podium (H 1.55 m); small staircases at ends of *aditus maximi* run up to podium; three rows of shallow steps for *bisellia* restored around rim of orchestra (inner D 22 m); in middle of them an altar (max. pres. H 1.44 m); behind it double staircase to top of podium. A wide underground passage leads from behind scene building under stage; emerges as shaft in middle of orchestra; ?Charonian staircase, as at Eretria (Fakharani); ?drainage channel.

Proscenium: W 2.4 m, H 1.50 m; 7 curved; 8 rectangular niches with water-spouts; colonnettes between niches; 2 very broad staircases.

Pulpitum: L 44, W 6.15, 8.7 m (11.10 m incl. *proscenium* wall).

Scaenae frons: rectilinear, with podia forming niches (as in the South Theatre at Gerasa); *regia* enclosed in broad shallow curved niche, with projecting podia to support columns in front of doorway; semicircular niches at sides of *regia*, but do not enclose doorways; *hospitalia*, almost at ends of *scaenae frons* wall, enclosed in rectangular niches.

Basilicas: single storey; they give access to theatre through *aditus*.

Postscaenium: long corridor (W 3 m) undivided by partition walls; three doorways in its outer wall, corresponding to those in *scaenae frons*; vertical slits (W 0.40 m) in back wall of *scaenae frons* ?for cranes used for *deus ex machina* (Fakharani).

Porticus post scaenam: colonnaded *quadriporticus* behind theatre.

Decoration: draped Athena of the Myron type stood in temple; headless statue of emperor in armour (Antoninus Pius?), draped female statue (Faustina major) stood in one of niches at sides of *regia* (Fakharani).

Remains: very well-preserved *cavea*; only footings of scene building.

Date: second half 1st cent. AD, with Antonine additions.

Inscriptions: the architrave of the *scaenae frons* bore an inscription in Greek commemorating Antoninus Pius.

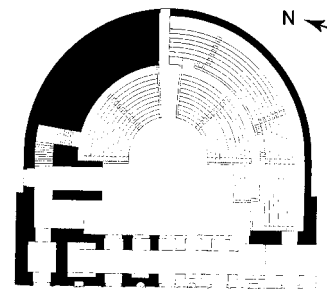
Bibliography: Butler, *Princeton Exped.* 2. A. 1: 47–50. Hanson, *Theater-Temples*, 87–91. F. Zayadine, *Orient* (1969), 147–55. A. Hadidi, *ADAJ* 19 (1974), 87–9. Fakharani, 'Amman', 377–403. A. Almagro, *ADAJ* 27 (1983), 618–31. Segal, *Theatres in Palestine*, 82–5.

ODEUM (Plan 302, Pl. 109)

Cavea: D 38 m, facing west; *ima cavea*: 10 rows (0.44 × 0.70 m) divided into 4 *cunei* by five staircases (W 0.52 m); *summa cavea*: probably 7 rows in 7 *cunei*; *praecinctio*: W 1.20 m with podium (H 1.80 m).

Capacity: 1,250/1,550 (FS).

Substructures: entirely on solid fill contained within outer curved wall; three staircases lead up from ground level to doorways in podium wall around *praecinctio*; each side of doorways staircases lead up to podium around bottom of *summa cavea*.



PLAN 302. Philadelphia, odeum

Aditus maximi: barrel-vaulted; W 4.00 m; accessible through doorways in outer wall.

Orchestra: D 10.75 m paved in stone, surrounded by podium; exceeds a semicircle.

Proscenium: W 1.15, H ?m.

Pulpitum: L 22 m, W 3.6, 4.2 m (5.35 m incl. *proscenium* wall).

Scenae frons: rectilinear with three doorways.

Basilicas: 3.65 × 5.15 m.

Postscenium: W 3.88 m, accessible from outside by three doorways.

Porticus post scaenam: building faces *quadriporticus* behind theatre.

Decoration: limestone block (L 1.83 m; H 0.66 m) with apotropaic eye found near odeum.

Remains: well preserved, but heavily restored.

Date: second half 2nd cent. AD (Zayadine).

Bibliography: Butler, *Princeton Exped.* 2. A. 1: 50–4. A. Hadidi, *ADAJ* 19 (1974), 89–91. Meinel, *Odeion*, 292–4. A. Almagro, *ADAJ* 27 (1983), 631. F. Zayadine, *ZDPV* 99 (1983), 184–8. Balty, *Curia ordinis*, 538–40. Segal, *Theatres in Palestine*, 85–7.

SECOND THEATRE

Location: heavy rain in 1967 revealed seating of another theatre; no location given (Fakharani). Apparently no excavation taken place yet.

Bibliography: Fakharani, 'Amman', 377 n. 1.

PHILIPPOLIS (Chahba, Syria)

(Plan 303, Fig. 32, Pl. 110)

Location: In the centre of the town close to the forum.

Type: probably an odeum.

Cavea: D 42.20 m, facing south-south-east; *ima cavea*: 10 rows (0.46 × 0.75 m) divided into 2 *cunei* by three staircases (W 0.60 m); *summa*: probably 9 rows in 4 *cunei*; *praecinctio*: W 1.80 m with podium (H 2 m).

Capacity: 1,500/1,900 (FS).

Substructures: *ima cavea* against slope; *summa cavea* on a barrel-vaulted rising gallery (W 2.95–3.00 m), vault horizontal to support seats above; gallery opens off *aditus maximi* and

runs around *cavea*; rises by means of staircases and steady slope; reaches *praecinctio* level at centre of *cavea*, a rise of 4.65 m; space overhead diminishes from more than 8.00 m at *aditus* to c. 3.50 m in centre of *cavea*. Near intersection with *aditus* a second vault runs under high vault for short distance as reinforcement; over intersection is a cross-vault with profile like flattened cupola; rising gallery more or less follows ground level outside *cavea*; towards middle of *cavea* outer wall pierced by five doorways which open directly onto hillside. On opposite side of gallery three *vomitoria*, corresponding to three of the doorways in outer wall, open into *praecinctio* through doorways in podium wall. At sides of doorways lateral staircases in the thickness of the podium wall lead up to seats of *summa cavea*. Built of basalt.

Aditus maximi: do not run through to outside of building; parallel to *aditus maximi* pair of east–west corridors run from outside *cavea* to sides of stage; intersected by pair of north–south corridors running past *postscenium* and out through doorways at ends of *postscenium* wall; cross-vault over intersection between north–south corridors and *postscenium* corridor; in angles formed by intersection of these corridors staircases run up to level of *praecinctio* in middle of *cavea*; possible that staircases continued higher and gave access to top row of seats of *cavea* (Frézouls). Otherwise only access to *summa cavea*, which held 1,100 spectators, from *praecinctio*.

Orchestra: D 11 m; paving entirely robbed, surrounded by podium (H 1.11 m) accessible by pair of staircases, one at end of each *aditus maximus*.

Proscenium: wall destroyed to its foundations.

Pulpitum: L 20.20 m, W 4.50, 5.40 m (incl. width of *proscenium*).

Scenae frons: rectilinear; rests on massive foundation wall (W 2.00 m; Dpth 2.00 m); three doorways with four podia (W 0.95–1.00 m; H 1.30 m) between; niches in wall above each podium, outer pair square-headed; inner curved; *columnatio*, one storey because insufficient fixing holes in upper part of wall (Frézouls) However, there must have been two storeys, because wall is c. 11 m high, and fixing holes sufficient, as the example of Bostra shows (FS). Wall plastered and painted (Butler); no trace of revetment.

Postscenium: W 3.125 m.

Remains: well-preserved *cavea* and scene building.

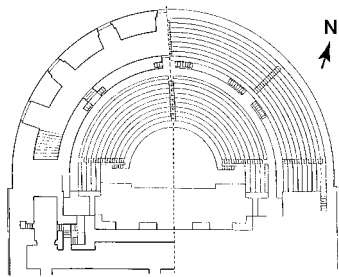
Date: AD 244–9.

Bibliography: Brünnow, *Prov. Arabia*, 2. 154–79. Butler, *Princeton Exped.* 2. A. 5: 376–96. Frézouls, 'Théâtres Syrie', 64–7; Coupel, *Philippopolis*. Ferrero, *Teatri*, 2. 168; 4. 125–6. K. S. Freyberger, *DM* 6 (1992), 300. Balty, *Curia ordinis*, 439–43.

SAKKAIA (Shakka, Jordan)

Inscriptions: theatre attested in inscription found at site; building not located. *IGLSyr.* 2136.

Bibliography: Butler, *Princeton Exped.* 2. A. 5: 360. Segal, *Theatres in Palestine*, 3 n. 3



PLAN 303. Philippopolis, odeum

SYRIA

ANTIOCH-ON-THE-ORONTES (Antakya, Turkey)

Location: Förster thought he found evidence of a Hellenistic theatre, but no trace of it survives today. Downey expects that if theatre is found it will be on north-west slope of Mount Silpius opposite Seleucus' city; a bouleterion founded in name of Antiochus IV.

Literature: in AD 70 a Jew called Antiochus denounced the Jews in the theatre where some were later burnt to death (Josephus, *BJ* 7. 47–8). Trajan rebuilt the *scaenae frons* after the earthquake of AD 114/15 and placed a copy of the Tyche of Antioch in the *regia* (Malalas, *Chron.* 9. 279, 288). At time of Gallienus people of Antioch surprised by Persians in middle of theatrical performance (Ammianus Marcellinus 23. 5. 3); in 4th cent. imperial commands read out to populace assembled in theatre; theatre later became centre of political demonstrations; a riot took place there in AD 387. St. John Chrysostom disapproved of theatre, as did Emperor Julian and Libanius, although Bishop Porphyrius, who became bishop of Antioch in AD 404, is known to have enjoyed theatrical shows. In AD 522 such shows forbidden, although decree must have been relaxed because performances known to have still been held in AD 531. Julian 304 B, 351 C. Libanius, *Epist.* 722W.

Date: Julius Caesar built a theatre, or rebuilt an older one, on slope of mountain, to which Agrippa added a further zone of

seats; Tiberius added to it again and Trajan finally finished building (Malalas, *Chron.* 9. 279, 288).

Bibliography: R. Förster, *Jdl* 12 (1897), 106. Spano, 'Ninfeo del proscenio', 144–74. R. Browning, *JRS* 42 (1952), 13–20. Downey, *Antioch*, 72, 155, 172, 180, 212 n. 52; Downey, *Ancient Antioch* (Princeton, 1963), fig. 5. J. H. W. G. Liebeschütz, *Antioch: City and Imperial Administration in the Later Roman Empire* (Oxford, 1972), 144–6. J. Lassus, *ANRW* 2. 8 (Berlin and New York, 1977), 54–102.

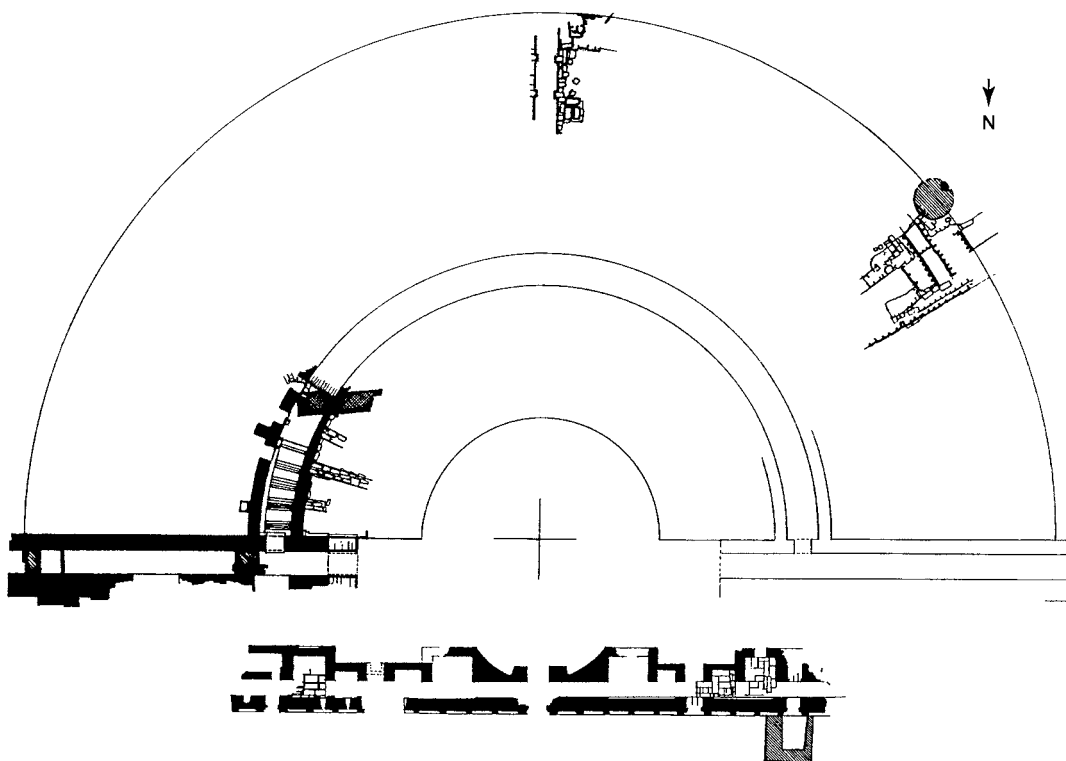
APAMEA (Qalaat-al-Moudik, Syria) (Plan 304)

Location: theatre aligned to west end of *decumanus*.

Cavea: D 139 m, facing north; *ima cavea*: ? rows (0.41 × 0.81 m) in 10 *cunei*.

Substructures: west part of cavea in a natural depression; east half built on substructures. An annular passage, which rises by five irregular flights of steps, 22 in all, runs around top of *ima cavea*; presumably gave access to a *praecinctio*; beginnings of two radial passages leading from curved passage to upper part of cavea also revealed. A central stepped passageway appears to run from a monumental entrance at top of cavea, perhaps to annular passage. Further passages revealed at top south-west part of cavea, but overall circulation system still remains unclear.

Scaenae frons: *regia* in large shallow niche; *hospitalia* in shallow rectangular ones.



PLAN 304. Apamea, theatre

Basilicas: no trace found.

Decoration: statue erected elsewhere in town by council and people to P. Aelius Crispus, actor of tragic and rhythmic mime, a citizen of Apamea and either a freedman or son of a freedman of the emperor.

Date: second half 2nd cent. AD (architectural fragments; note too similar narrow *postscaenium* passage at Aspendus); *postscaenium* not finished until Severan times (Balty).

Inscriptions: an inscribed console from portico in front of baths, dedicated to sacred association of victorious artists, records Julius Paris, an actor of tragic pantomime, citizen of Claudia Apamea, of Antioch and of every other city, honoured by severate at Berytus. J.-P. Rey-Coquais, *AAS* 23 (1973), 47–8, nos. 10, 63–4; *IGLSyr.* 1349.

Bibliography: F. Mayence, *Ant. Cl.* (1939), 206–8. Barlet, 'Travaux'. J.-C. Balty, *Orient* (1969), 131–5; *ANRW* 2. 8 (Berlin and New York, 1977), 103–34; *Guide d'Apamée* (Brussels, 1981), 148–53; *JRS* 78 (1988), 91–104.

ARETHUSA (Rastân, Syria)

Remains: Frézouls mentions existence of a theatre; fragment of seating survives.

Bibliography: Frézouls, 'Théâtres Syrie', 54.

BERYTUS (Beirut, Lebanon)

Literature: according to Josephus (*AJ* 19. 335), Agrippa, son of Herod, built theatre for people of Berytus surpassing many others in its costly beauty. He spent many thousands of drachmas to build it and to present them with annual spectacles (*AJ* 20. 211).

Bibliography: J. Lauffroy, *ANRW* 2. 8 (Berlin and New York, 1977), 148.

BOTRYS (Batroun, Lebanon)

Remains: Frézouls mentions remains of a theatre.

Bibliography: Frézouls, 'Théâtres Orient', 1959, 216.

BYBLUS (Jbaïl, Lebanon)

Location: between north-east entrance of town and temple of Reshef.

Cavea: D ?m, facing north-west; *ima cavea*: 6 rows survive in ?6 *cunei*.

Orchestra: paved with mosaic; *emblema* with head of Dionysus in middle.

Proscenium: rectilinear; four shallow niches adorned with pairs of small columns supporting pediments.

Date: first half 2nd cent. AD.

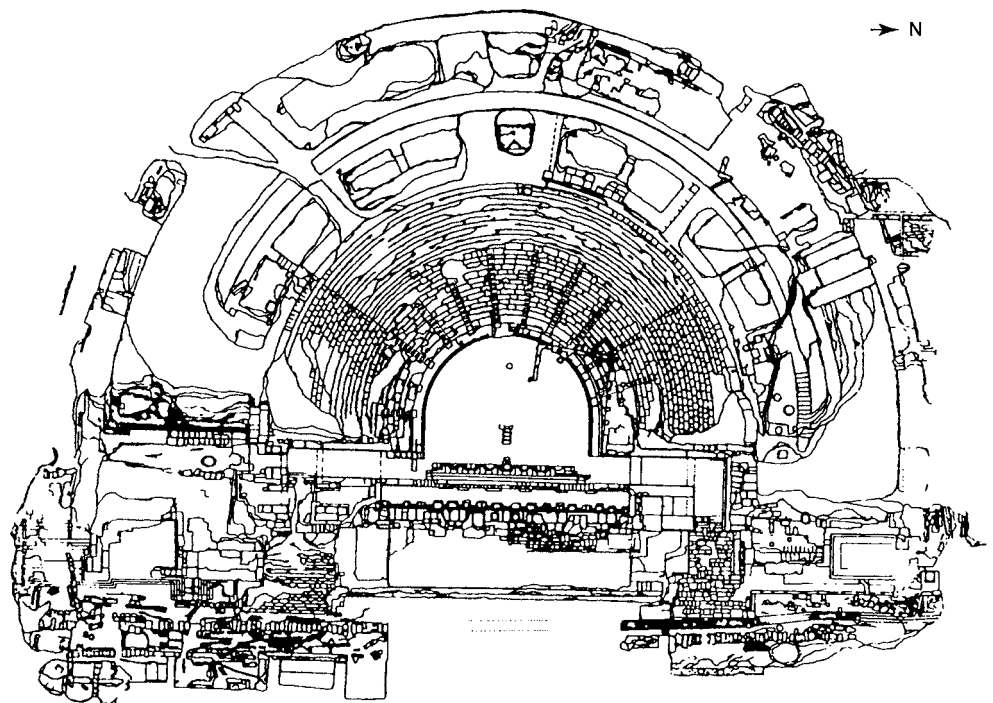
Bibliography: M. Dunand, *BMus. Imp.* 5, in *Bull. Com.* 62 (1934), 110. Frézouls, 'Théâtres Syrie', 48 n. 4; 'Théâtres Orient', 1959, 216.

CYRRHUS (Nebi Uri, Syria) (Plan 305)

Location: near the centre of the town facing the colonnaded street.

Cavea: D 115 m, facing east; *ima cavea*: 25 rows in 13 *cunei*; top row with back-rests and arms in shape of dolphins.

Substructures: middle of *ima cavea* on a light fill over solid rock; edges supported by large, well-cut blocks of limestone; *media* on solid masonry substructures kept in place by an armature of radial and curved walls; around top of cavea two



PLAN 305. Cyrrhus, theatre

thick limestone walls which presumably supported *summa*. Each side of *cavea* a big external staircase which touches façade of building. Doorways in outer curved wall lead to semicircular *ambulacrum*; from it radial passages run to *praecinctio* between *media* and *summa cavea*. A terracotta pipe runs down from water cisterns on acropolis through middle of *summa cavea* to *praecinctio*; brings water to top of each radial staircase of *ima cavea*.

Aditus maximi: north *aditus* turns right angle and enters through east façade; south runs through to façade; remains of mosaic pavement in one of them; because of slope two monumental staircases lead up to them from level of street.

Orchestra: D 21.5 m paved in concrete, surrounded by parapet and paved passage (W 1.20 m). In centre a hexagonal altar, decorated with busts on each face (mutilated, probably by Christians).

Proscenium: alternately curved and rectangular niches.

Aulaeum: deep trench for *aulaeum*.

Pulpitum: paved with mosaic to judge by number of tesserae found.

Scaenae frons: 5 doorways; rectangular niche framing *regia*, curved niches around *hospitalia*; rectangular niches around side doorways (Frézouls); unusual arrangement (FS); 3-tier *columnatio*.

Basilicas: on north side of stage building huge latrine decorated with mosaic; on south, a great foyer to accommodate spectators.

Postscenium: built on a fill and support walls; a narrow road ran behind it.

Remains: most architectural elements of *scaenae frons* survive.

Date: c. AD 150 (Frézouls); Severan (Freyberger).

Inscriptions: some seats in top row of *ima cavea* bear names of occupants.

Bibliography: Frézouls, 'Théâtres Syrie', 58–60; *AAS* 4–5 (1954–5), 123–8; 'Théâtres Orient', 1959, 226; *ANRW* 2. 8 (1977), 164–97; *Contribution Française à l'archéologie Syrienne 1969–1989* (Damascus, 1989), 178–9; Frézouls, 'Édif. Spectacles', 390–3, and fig. 106. K. Freyberger, *DM* 3 (1988), 17–26.

DAMASCUS (Syria)

Location: an eminence, around which street runs roughly in a semicircle, just south of main *decumanus* and facing north may be an odeum; some 200 m to west, just south of same street and facing same way a larger semicircular feature may be a theatre (Watzinger and Wulzinger). However, east eminence c. 5 m high and Roman level c. 4 m below modern ground level in this area; highest point is where orchestra would be, which suggests this was simply a slope (Sauvaget). There is no rise in ground level where Watzinger and Wulzinger place their 'theatre' although it is possible there was a theatre there; if so it would have been c. 100 m in diameter (Sauvaget).

Literature: Herod known to have built a theatre at Damascus (Josephus, *BJ* 1. 422).

Bibliography: C. Watzinger and K. Wulzinger, *Damaskus, die antike Stadt* (Berlin and Leipzig, 1921). J. Sauvaget, *Syria*, 26 (1949), 350–1. D. Sack, *DM* 2 (1985), 210.

DAPHNAE (Harbye, Turkey)

Location: theatre on a hillside away from centre of city; according to Malalas, theatre built on site of a demolished synagogue; also a theatre-nymphaeum at springs of Daphnae and a temple at fountain source with a large statue in it.

THEATRE (Plan 306)

Cavea: D 106 m, facing north, 20 m high from orchestra level.

Wilber's reconstruction shows *ima cavea*: 17 rows (0.38 × 0.70 m) in 5 *cunei* + a smaller one each side; *summa*: 25 rows in 5 *cunei* + a smaller one each side. Wilber's *summa cavea* too large; one would expect a *media cavea*, as at Samaria, Scythopolis, and Sepphoris, all of which have three *maeniana* (FS).

Substructures: entirely rock-cut; no substructures except beside east *analemma*; above first five rows of seats, at a height of 2.5 m, rock cut back for a depth of 10 m from edge of east *analemma* and a retaining wall of limestone built.

Aditus maximi: W 3.50 m; their floors, paved in soft limestone, rose steeply towards outside.

Orchestra: D 25 m, cut into bedrock and floored with gravel, apart from strip (W 4.50 m) parallel to stage front, paved with marble and alabaster strips. An open gutter (W 0.50 m; Dpth 1.40 m), spanned by 12 stone bridges radial to centre of orchestra, ran around edge and out under stage building. A stone wall, with a Greek inscription ran around orchestra, c. 2 m behind gutter. A water channel ran under south-east section of *cavea* and emerged in a shaft (D 0.40 m) in centre of orchestra, ?to allow orchestra to be flooded for *naumachiae* (Wilber), but there are no walls at end of *aditus maximi*, so they too would have been flooded. At a later period orchestra paved in sandstone slabs and stage moved forward 1 m.

Proscenium: plain with no signs of staircases.

Pulpitum: rather shallow.

Scaenae frons: rectilinear, elaborately decorated with columns (many fragments in marble and Aswan granite).

Remains: only a portion of seating just south of the east *analemma* uncovered, but soundings confirmed overall size of *cavea*.

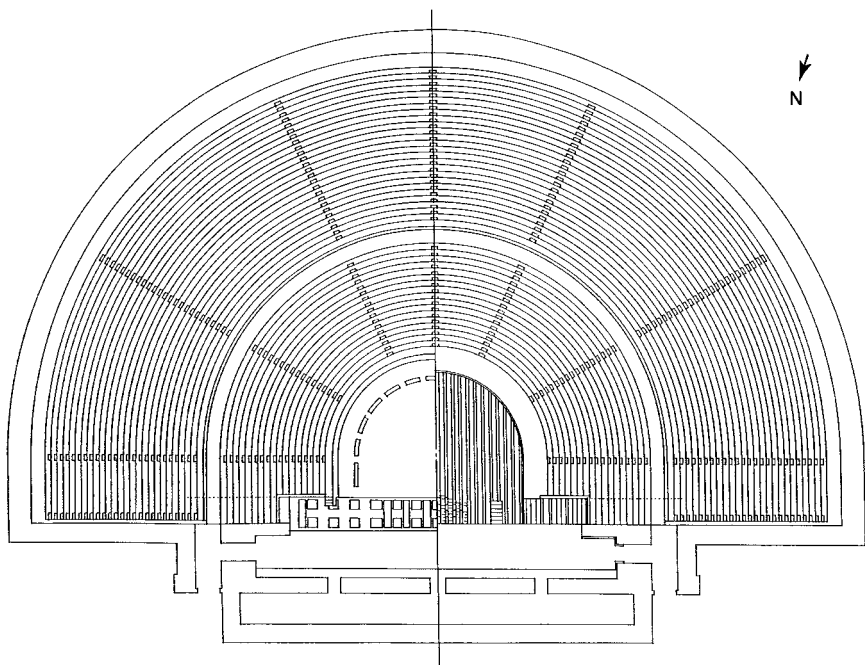
Date: last quarter 1st cent. AD; heavily damaged in earthquake of AD 341; rebuilt; survived to 6th cent. AD.

Inscriptions: Malalas, *Chronographia* 10. 338. G. Downey, *TAPA* 66 (1935), 55–72.

Bibliography: D. N. Wilber, in R. Stillwell (ed.), *Antioch-on-the-Orontes*, 2: *The Excavations 1933–1936* (Princeton, 1938), 57–94. Traversari, *Spettacoli in acqua*, 23–7. Downey, *Antioch*, 221–3; G. Downey, in G. Fatouros and T. Krischer (eds.), *Libanios* (Darmstadt, 1983), 173–211.

THEATRE-NYPHAEUM

Literature: according to Malalas (*Chron.* 11. 363–4), spring water ducted through theatre; as it flowed from temple it ran



PLAN 306. Daphnae, theatre

through various channels called *pentamodium*, *tetramodium*, *trimodium*, *dimodium*, and *modium*.

Date: Hadrianic.

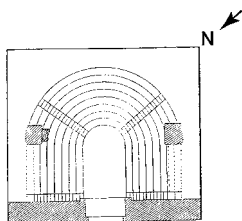
DURA EUROPOS (Salhiye, Syria) (Plan 307)

Location: on south-east side of Temple of Artemis.

Type: used for religious music and dancing, attested for Syrian religion; also used by *boule* of Dura (Cumont). Balty points to lack of any kind of stage and believes building was a bouleterion.

Cavea: rectangular (13.60 × 12.50 m), facing north-west; cavea: 8 rows (0.13 × 0.48–50 m) in 3 *cunei*.

Substructures: entrance wall of finely cut blocks (1.65 m thick) with door (W 2.40 m); each side of cavea at beginning of curve are big piers (1.35 × 1.40 m), ?to support an arch on which roof rested (Cumont); in front of east pier a cavity; must have contained pedestal for a statue; seats rest on a semicircular vaulted passage lit by eight small holes in vertical wall of fourth step; passage accessible by entrances at back of building, but it does not communicate with cavea; not clear whether this passage had a cult significance or was merely an economy in construction.



PLAN 307. Dura Europos, theatre (1 : 500)

Orchestra: very elongated (D 2.80 m); Dpth 3.15 m to point where curve begins.

Pulpitum: no stage; entrance door leads directly into orchestra.

Date: c. AD 214 (Baur).

Inscriptions: name of a *bouletes* scratched on one seat; an inscription in courtyard contains dedication to Julia Domna by *boule*; inscription in room J records construction of a *naos* to Artemis by a group of men called 'Aurelioi'. F. Cumont, *Fouilles de Doura-Europos (1922-1923)* (Paris, 1926), 404-9, no. 50. Baur, *Excavations*, 23 and 31, 51-2, D 149.

Bibliography: Cumont, *Doura-Europos*, 186-91. P. V. Baur, M. I. Rostovtzeff, A. R. Bellinger, *The Excavations at Dura-Europos: Preliminary Report of Third Season* (New Haven, 1932), 22-3, 31-2. Frézouls, 'Théâtres Syrie', 82-6. Balty, *Curia ordinis*, 505-7.

EAKKEIA (Chaqqa, Syria)

Location: ?on the site of convent (*IGLSyr.*).

Inscriptions: Greek inscription on outer wall of isolated building called Deir or convent mentions theatre. *IGLSyr.* 2136.

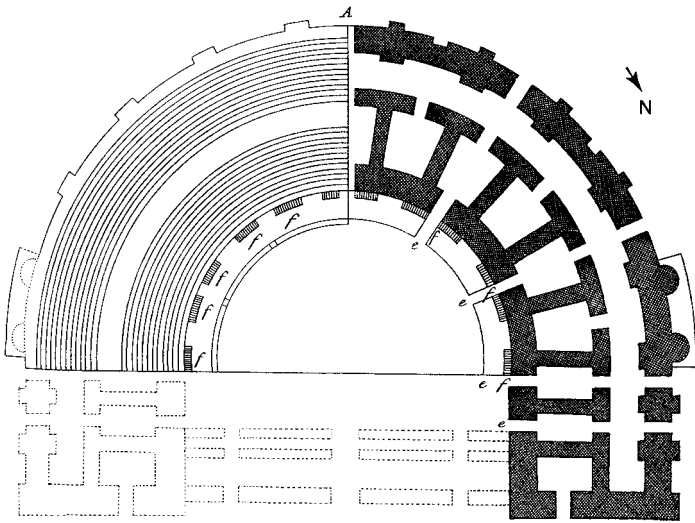
Bibliography: Frézouls, 'Théâtres Syrie', 61 n. 4.

GABALA (Djebélé, Syria) (Plan 308)

Location: on flat site within the modern town.

Cavea: D c.90 m, facing north-north-east; *ima cavea*: 11 rows, *praecinctio* (W 2.35 m) with podium (H 1.40 m); *media*: 12 rows, *praecinctio* (W 2.30 m) with podium (H 1.70 m); *summa*: 4 rows survive.

Substructures: *ima cavea* on radial vaults; annular vault under *media*, surrounded by vaulted *ambulacrum* (W 3.80 m), with an arcaded façade.



PLAN 308. Gabala, theatre

Orchestra: D 35 m (Pococke); his *ima cavea* probably the *media cavea* and *ima cavea* probably still buried (FS); 21.5 m (excavations of 1950–2); orchestra surrounded by podium (H. 1.40) with 5 double staircases down to orchestra.

Proscenium: alternately curved and rectangular niches.

Scaenae frons: richly sculpted columns, friezes, and cornices belong to *columnatio*; *scaenae frons* itself still mostly uncovered.

Remains: excavators of 1950–2 cleared several buildings, including a late bath and an Arab cemetery, from scene, orchestra, and lower part of cavea.

Bibliography: Pococke, *A Description of the East*, 2. 199, pl. XXIX. Wieseler, *Theatergebäude*, 5. S. Abdul-Hak, *Atti del VII Congr. Int. Arch. Class.* 3 (Rome, 1961), 36–7.

HELIOPOLIS (Baalbek, Lebanon) (Plan 309)

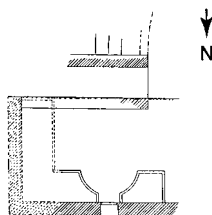
Location: immediately outside the town wall, built against the Sheikh Abdallah hill.

Cavea: D probably more than 100 m, facing north.

Aditus maximi: W 3.94 m; its arched termination supported *tribunal*.

Pulpitum: W 13.80 to *scaenae frons* wall.

Scaenae frons: doorway in *scaenae frons* uncovered; podium formed semicircular niche around it.



PLAN 309. Heliopolis, theatre

Remains: parts of east *aditus maximus*, edge of seating, and east end of stage revealed (1904); remains now almost inaccessible.

Bibliography: Schulz, *Baalbek*, 42–3. Frézouls, 'Théâtres Orient', 1959, 216.

HIPPOS (Nuqeib, Syria)

Remains: there was a theatre at Hippos (Frézouls); no details given.

Bibliography: Frézouls, 'Théâtres Orient', 1959, 216–17.

LAODICEA (Lattakia, Syria)

Location: on side of hill which closes town to east.

Cavea: D c. 100 m, facing west.

Substructures: rock-cut.

Remains: only general outline visible; a few rock-cut steps, on which stone seats placed, survive.

Date: founded by Augustus (Malalas).

Literature: Malalas 9. 288.

Bibliography: Frézouls, 'Théâtres Syrie', 51–2. H. Laoust (ed.), in *Mémorial Jean Sauvaget* (Inst. fr. de Damas, I; Damascus, 1954), 143.

PALMYRA (Tadmor, Syria) (Plan 310, Pl. 111)

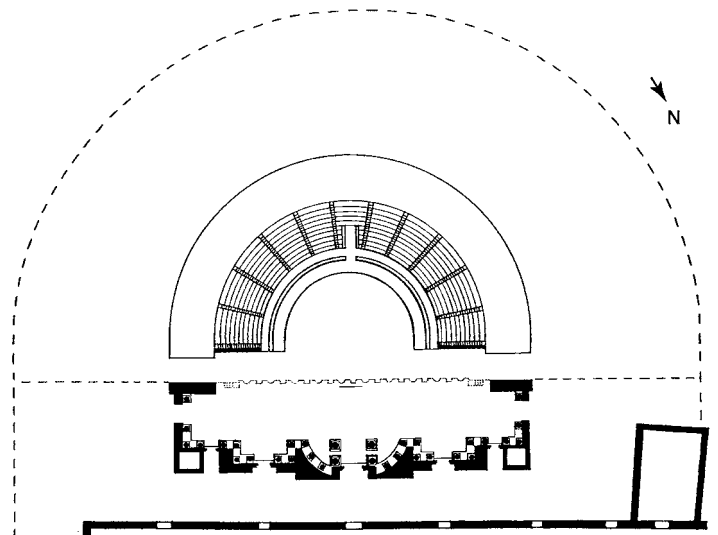
Location: theatre stands in a semicircular piazza (82 × 104 m) south-west of central section of colonnaded street.

Cavea: intended D c. 92 m; facing north-north-east; *ima cavea*: 12 rows in 11 *cunei*; upper parts of cavea never completed (Starcky); a central passageway under cavea.

Aditus maximi: W 3.5 m.

Orchestra: D 23.50 m paved in cut stone, surrounded by wall (D at wall 20.3 m).

Proscenium: H ?m; 10 curved; 9 rectangular niches; 2 staircases.



PLAN 310. Palmyra, theatre

Pulpitum: L 45.5; W 10.5 m overall.

Scaenae frons: *regia* in broad curved niche, *hospitalia* in shallow rectangular niches; two further doorways at ends of *scaenae frons*; *columnatio* probably designed to have 3 storeys with 2 storeys of giant-order columns in front of *regia* (Corinthian order).

Remains: well-preserved *ima cavea* and lowest order of *columnatio*.

Date: 2nd cent. AD, built in conjunction with colonnaded street.

Bibliography: O. Puchstein, in Wiegand, *Palmyra*, 41–4. Frézouls, ‘Théâtres Orient’, 1959, 214–15. A. Bounni and N. Saliby, *AAS* 15/2 (1965), 136. J. Starcky and M. Gawlikowski, *Palmyre* (Paris, 1985), 18, 26, 114. A. Bounni and K. al-As’ad, *Palmyre* (Damascus, 1987), 72–4. E. M. Ruprechtsberger (ed.), *Palmyra: Geschichte, Kunst und Kultur der Syrischen Oasenstadt* (Linz, 1987), 68–9. J.-P. Fourdrin, in A. Naccache (ed.), *Contribution Française à l’archéologie Syrienne 1969–1989* (Institut français d’archéologie du Proche-Orient, Damascus, 1989), 171–4.

SAHIR (Syria) (Plan 311)

Location: adjacent to temple of Nabataean type with *theatron* in front.

Type: odeon (Negev); being roofed it could be used in cold weather rather than open-air *theatron* (18 × 19 m).

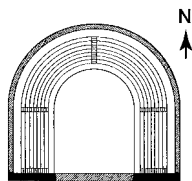
Cavea: D 22.5 m, facing south; cavea: 7 rows (0.38 × 0.50 m) in 4 *cunei*; sides of cavea prolonged in a straight line to rectilinear wall which forms back wall of stage; a passageway around top of cavea.

Aditus maximi: Butler marks on his plan a pair of vaulted passages in position *aditus maximi* would occupy in a conventional theatre; presumably the only entrances to building.

Orchestra: D 10.25 m, surrounded by podium (H 2 m) with passage on top (W 0.82 m).

Pulpitum: a simple platform.

Bibliography: Butler, *Princeton Exped.* 2. A. 7: 441–6. Frézouls, ‘Théâtres Syrie’, 81–2. A. Negev, *ANRW* 2. 8 (Berlin and New York, 1977), 618–20.



PLAN 311. Sahir, theatre

SELEUCIA IN PIERIA (Soueydiye, Turkey)

Substructures: theatre mostly built into rock; slight remains not yet properly studied (Frézouls).

Bibliography: Frézouls, ‘Théâtres Orient’, 1959, 212.

SELEUCIA-ON-THE-EUPHRATES (Syria)

Location: just north of Belkis Tepe, at west end of presumed agora.

Cavea: D c. 55 m, facing north-west.

Bibliography: D. Kennedy *The Twin Towns of Zeugma on the Euphrates* (JRA suppl. 27; Rhode Island, 1998), 37.

SIDON (Saida, Lebanon)

Literature: according to Josephus (*BJ* 1. 422), Herod built a theatre at Sidon.

REGNUM PARTHORUM

AI KHANOU (Afghanistan) (Plan 312)

Location: built against acropolis hill.

Cavea: D 84.5 m, facing north-west; cavea 17 m high and $\frac{7}{12}$ of a circle; *analemmata* parallel to stage; *ima cavea*: 20 rows of mud-brick seats (0.44 × 0.665 m) in 8 *cunei*; *summa*: 15 rows in 8 *cunei*; *praecinatio*: W 2.00 m with podium (H 1.75 m); just below *praecinatio* are 3 huge *pulvinars* cut into seating and open to sky (outer ones 3.30 × 10 m; central one 3.30 × 15 m); behind each is a covered room (3.90 × 1.90 m) underneath seating.

Substructures: against hillside.

Orchestra: D 30.30 m, paved with beaten earth; drain around edge ran through south *aditus*.

Scene building: because orchestra floor c. 7 m above level of road below, massive retaining wall (3.50 m thick) required, running parallel to *analemmata*; behind it 3 thinner retaining walls of mud-brick made transition to road level; stage building must have been of wood; could only have been 6 m deep overall (Bernard).

Date: late 3rd/first half 2nd cent. BC.

Bibliography: P. Bernard, *CRAI* (1976), 287–322; (1978), 429–41.

ANTIOCH-BY-THE-CALLIRHOE / JUSTINOPOLIS (Edessa, Urfa, Turkey)

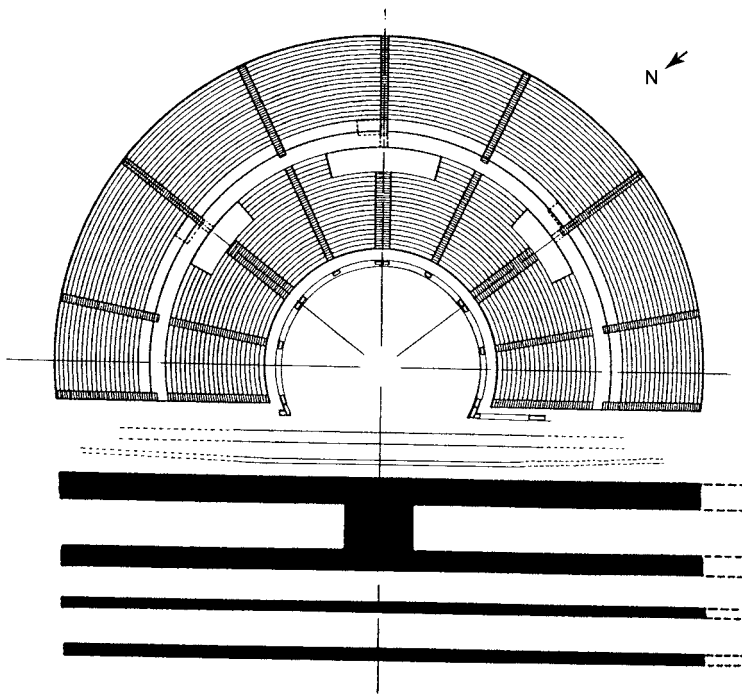
Location: on river bank in east quarter of city.

Type: cult theatre where Spring Festival celebrated by public display of dancing; actors danced on stone stage and wore sandals with metal plates which resounded as they struck floor; also beat a board with a small piece of wood; dressed in special robes; surrounded by a chorus. Female roles played by men in women’s costumes with padded breasts.

Date: theatre a late foundation; festival prohibited by Anastasius in AD 502.

Literature: attested in Chronicle of Joshua the Stylite (May, AD 496).

Bibliography: W. Wright, *The Chronicle of Joshua the Stylite* (Cambridge, 1882). C. Moss, *Muséon*, 48 (1935), 87. J. B. Segal, *Edessa: The Blessed City* (Oxford, 1970), 106, 152, 163–5.

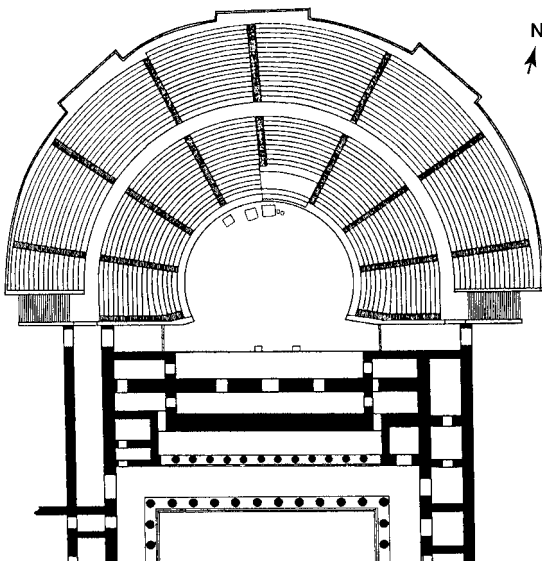


PLAN 312. Aï Khanoum, theatre

BABYLON (Iraq) (Plan 313)

Location: in the inner city, on one of the Humeira mounds.

Cavea: D 71 m, facing south; *ima cavea*: 16 rows in 8 *cunei*; *summa*: 15 rows in 8 *cunei*. Lower *praecinctio*: W c.1.75 m; cavea exceeds a semicircle; at a later period (period I.2) *analemmata* cut parallel to scene building. In next period (I.3) *pulvinar* built at bottom of *cuneus* east of central staircase at a level of 1.79 m above orchestra. This involved removing some seats and some steps of central staircase.



PLAN 313. Babylon, theatre

Orchestra: in period II orchestra level raised by 1 m burying some of lowest seats and increasing diameter of orchestra to 24.80 m.

Pulpitum: first stage a high one built with Doric half-columns and perhaps ramps leading up to it each side. In period II intercolumniations of old stage walled up and new stage now c.2 m above orchestra level.

Scene building: 43 × 7 m; no roof tiles found, ?a flat roof in Mesopotamian manner; some decoration of *scaenae frons* found, but too little to allow a reconstruction.

Porticus post scaenam: a columnar *quadriporticus* behind theatre.

Date: second half 4th cent. BC (period I.1) with alterations c.151–43 BC (period I.2) and at time of Mithridates II, 123–86 BC (period I.3); considerably rebuilt in 2nd cent. AD (period II).

Inscriptions: an inscription dating to c. AD 130–200, found behind theatre, mentions a certain *Dioskouri[des]* in connection with theatre and scene building. E. Schmidt, in F. Wetzel, *Das Babylon*, 49–50.

Bibliography: F. Wetzel, E. Schmidt, A. Mallwitz, *Das Babylon der Spätzeit* (Ausgrabungen der Deutschen Orient-Gesellschaft, 8 = *Wiss. Veröffent. der Deutschen Orient-Gesellschaft*, 62; 1957), 3–22. H. J. Lenzen, *Sumer*, 15 (1959), 39. M. Said Mohammed Ali, *Sumer*, 35 (1979), 99–111. Downey, *Mesopotamian Religious Architecture*, 14.

ECBATANA (Hamadan, Iran)

Literature: according to Plutarch (*Alexander* 72), just before Hephæstion died his physician went off to the theatre.

Date: before 324 BC.

SELEUCIA-ON-THE-TIGRIS (Tell 'Umar, Iraq)

Location: two theatres found, associated with two temples, A and B. Hopkins also believes that a semicircular depression to south of city adjacent to caravan road was cavea of a theatre. Downey has some doubts about this identification.

TEMPLE A THEATRE (Plan 314)

Temple: courtyard (28 × 26 m) surrounded on all four sides by a roofed corridor.

Cavea: a mud-brick theatre 14 × 21.50 m, facing north towards courtyard; cavea: c. 10 rows of seats survive.

Orchestra: semicircular.

Scene building: no trace of a scene building or stage.

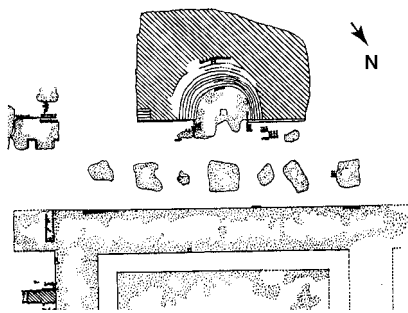
Date: Temple A belongs to 2nd cent. BC; continued in use until 2nd cent. AD.

TEMPLE B THEATRE

Temple: less well-preserved.

Cavea: faces east; associated with temple which lay to north; six rows of seats and the orchestra of a mud-brick theatre found.

Date: Temple B built c. 140 BC; remained in use until 2nd cent. AD.



PLAN 314. Seleucia-on-the-Tigris, theatre

Bibliography: C. Hopkins, *Topography and Architecture of Seleucia on the Tigris* (Ann Arbor, 1972), 1–4, 119–23. Downey, *Mesopotamian Religious Architecture*, 60–3.

TIGRANOCERTA/MARTYROPOLIS (Armenia)

Location: theatre not located.

Literature: Plutarch (*Lucullus* 29. 4) relates that Lucullus at fall of Tigranocerta in 69 BC captured several dramatic artists whom Tigranes had brought in for formal dedication of theatre he had built there. Lucullus used them in contests and spectacles with which he celebrated his victory.

Bibliography: Z. Constant, *Armenian Quarterly*, I (1946), 208.

CHERSONESUS TAURICA

CHERSONESUS TAURICA (nr. Sevastapol, Ukraine)

Location: in south-east sector of town, north of town gate.

Cavea: D ? m, facing ?; some seating and staircases uncovered.

Capacity: c. 3,000.

Orchestra: D 23 m, partly excavated.

Remains: uncovered in 1954–8; now only insignificant remains survive.

Date: first built late 3rd/early 2nd cent. BC; at least four restorations; still in use in 4th cent. AD.

Bibliography: O. I. Donbrovsky, *Arkheologija* (Académie des sciences de l'Ukraine. Institut d'archéologie, Kiev), 10 (1957), 94–101; *Bull. du Musée de Chersonèsos*, 1 (1960), 29–36; *FA* 15 (1960), 2853. E. Belin de Ballu, *L'Histoire des Colonies grecques du littoral nord de la Mer Noire* (Leiden, 1965), 74–94. I. B. Brasinskij, *Eirene*, 7 (1968), 96–7. Mme Gorbounova, *CRAI* (1974), 439–44. *PECS* 222, s.v. 'Chersonesos' (M. L. Bernhard, Z. Sztetyllo).

Asia minor

ASIA

ACMONIA (Ahat)

Remains: 'The only recognizable public building is the theatre sunk into the rim of the hill at its north-western extremity and looking down on Ahat. The foundations of the stage-structure are still traceable: it ran southeast-northwest and was 30 metres in length' (Buckler and Calder).

Bibliography: W. H. Buckler and W. M. Calder, *MAMA* 6 (Manchester, 1939), p. xvii.

AEGAE (Nemrud Kalesi) (Plan 315)

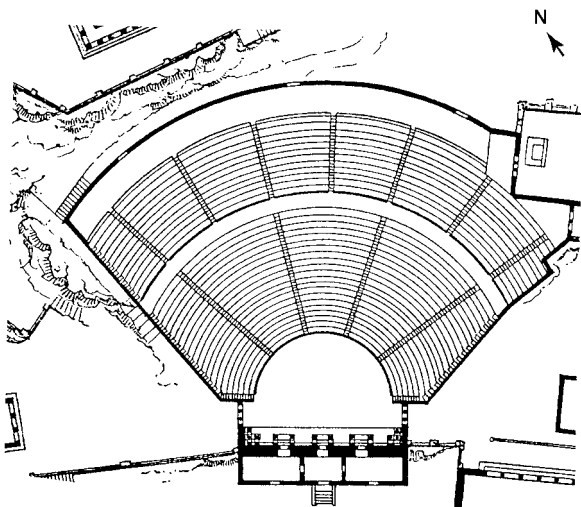
Location: at north-west end of middle terrace of hilltop complex.

Cavea: D c.66 m, facing south-west; very short *analemmata* parallel to scene building; all but lowest part of *ima cavea* restricted to an arc of less than 120°; sides of cavea contained within oblique walls; *ima cavea*: 21 rows in 5 *cunei*; separated by *praecinctio* (W c.1.85 m) from *summa*: 11 rows, top row with continuous stone back, in 8 *cunei*; *praecinctio* (W c.3.4 m) at top.

Substructures: wall around top of cavea; 3 doorways give access to top *praecinctio*; vaulted corridor on south-east side of theatre runs under *summa cavea* into *praecinctio*.

Orchestra: D c.17.5 m.

Scene building: rectilinear *scaenae frons* with 3 doorways flanked by columns.



PLAN 315. Aegae (Nemrud Kalesi), theatre

Remains: 'devastated' (Ferrero); corridor running under *summa cavea* to *praecinctio* extremely well preserved.

Date: 2nd/3rd cent. AD.

Inscriptions: inscription mentions *munus* offered at theatre's inauguration. Robert, *Gladiateurs*, 152, 257.

Bibliography: R. Bohn and C. Schuchhardt, *Altertümer von Aegae* (*JdI-EH* 2; Berlin, 1889), 39–41. Ferrero, *Teatri*, 4. 60, 62, 125, 145. J. B. Ward Perkins, *Cities of Ancient Greece and Italy* (London, 1974), 19, 114.

AEZANI (Çavdarhisar) (Plan 316)

Location: on left bank of river; forms part of same complex as stadium which adjoins south side of scene building.

Cavea: D 104.50 m (excluding lateral staircases), facing south-south-west; exceeds semicircle; *ima cavea*: 23 rows (0.44 × 0.60 m) in 9 *cunei*; elaborately profiled with lion's feet next to staircases; top row with continuous stone back, separated by *praecinctio* (W c.2.4 m) with podium (H c.2.3 m) from *summa*, 17 rows.

Capacity: 9,000/11,225 (FS).

Substructures: *ima cavea* built on slight eminence; *summa* on barrel-vaulted annular corridor accessible from staircases at sides of cavea; from this corridor 15 radial passages emerge in *praecinctio*; small staircase at end of each passage leads up to seats of *summa cavea*.

Orchestra: D 35 m, surrounded by podium (H 1.60; W 1.17 m).

Sounding vessels: vases embedded in block of marble, ?acoustic vases (Texier).

Scene building: scene built from rough, reused stones, perhaps from earlier scene building; seems later than cavea; built very close to cavea; stage must have touched *analemmata*.

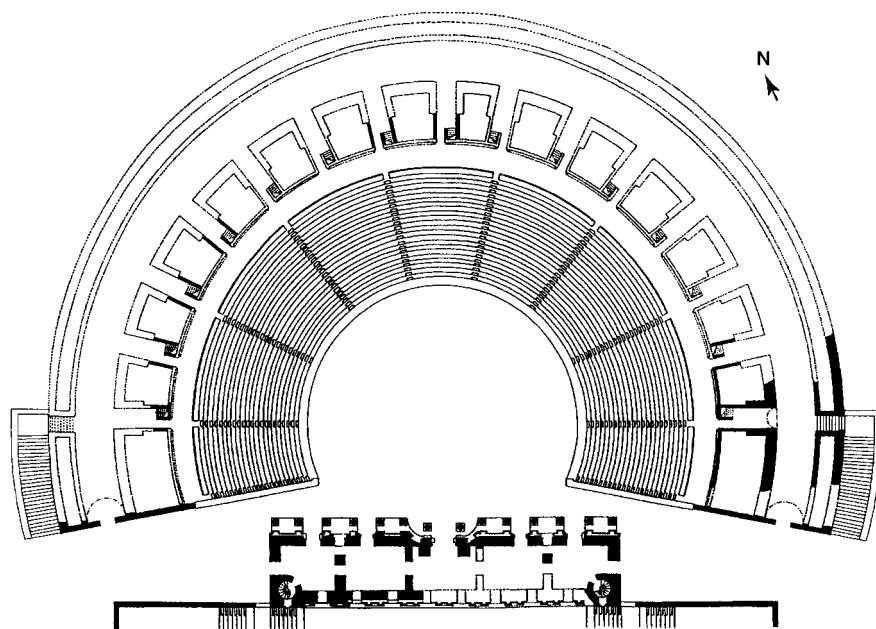
Scaenae frons: 5 doorways decreasing in size towards sides, central one enclosed in shallow curved niche with pair of columns flanking doorway; *columnatio*, 2 or 3 storeys, pairs of columns on 6 podia between doorways.

Postscenium: divided into 5 rooms corresponding to doorways; spiral staircase at each end led to upper storeys.

Decoration: frieze blocks from *scaenae frons*, showing animals fighting and being hunted, indicate 3rd-cent. AD rebuilding, because *venationes* preferred to acting in late empire (Ferrero).

Remains: cavea mostly intact; some walling of *scaenae frons*.

Date: *ima cavea* and *analemmata* walls third quarter 1st cent. AD; annular and radial corridors of *summa cavea* with access staircases c. AD 250; scene building rebuilt about same time, but actual architectural fragments belong to 2nd quarter 2nd cent. AD.



PLAN 316. Aezani, theatre

Bibliography: Le Bas, *Inscriptions*, pls. 2, 3-4, 7-9, 13, 17. Texier, *Descr. Asie*, 1. 95-7, 113, and pls. 23-49. Arundell, *Asia Minor*, 2: 348. Durm, *Handbuch*, 466-7. Fiechter, *Entwicklung*, 91. Dinsmoor, *Archit. of Greece*, 311, 316, 317, 320. Crema, *Archit. Rom.* 416, 424, 440. Bieber, *History*, 201, 220, 252. Neppi Modona, *Edif. Teatrali*, 161-2. Ferrero, *Teatri* 3. 177-87. R. Naumann and A. Hoffmann, *Ausgrabungen in Aezanoi* (Berlin, 1984); *KST* (1985), 311-23; A. Hoffmann, *AA* (1986), 683-98.

AGRAE (Ağras)

Remains: parts of *vomitoria* survive, but has suffered from quarrying.

Bibliography: Laborde, *Voy. Asie*, 111.

ALABANDA (Araphisar)

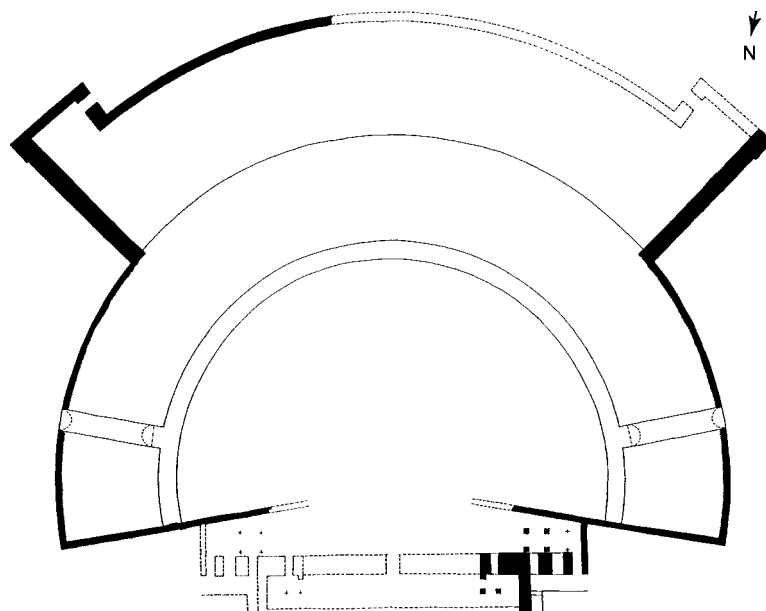
Location: theatre on south-east side of town; odeum further north, near what may be agora.

THEATRE (Plan 317)

Cavea: D 102 m, facing north; exceeds semicircle; divided into *ima*, *media*, and *summa cavea*, latter curtailed at sides.

Substructures: built against hillside; 2 barrel-vaulted radial corridors (W 2.60 m) give access from outside to *praecinctio* at top of *ima cavea*; walls of *summa cavea* have plain blocks of constant size, indication of later date.

Parodoi: *analemmata* walls of rusticated granite masonry laid in 2 courses (H 0.54-58 m) alternating with bonding courses (H 0.26-28 m).



PLAN 317. Alabanda, theatre

Orchestra: D ? m.

Stage: earlier stage only as long as earlier scene building (Ferrero); later, stage extended beyond ends of scene building and sides joined to *analemmata*; 2 rows of granite columns support stone beams under wooden planking of stage floor; at each end 3 doorways lead into *hyposcaenium* from north side; doorway, seen in surviving west side of scene building, links scene building to *hyposcaenium*.

Scene building: earlier building L 35.80 m; W c.7.8 m; rectangular; floor level 0.90 m higher than *logeion*; therefore staircase for actors to come on stage, cf. Sagalassus. Later, wings with 3 doorways each side added.

Remains: seating totally robbed; little survives of orchestra and scene building.

Date: Augustan; later, stage enlarged; *summa cavea* added later still, cf. Cibyra.

ODEUM (Plan 318)

Type: odeum; or bouleterion, cf. Selinus/Traianopolis, Cnidus, Theatre B at Troy, and Stratonicea (Balty).

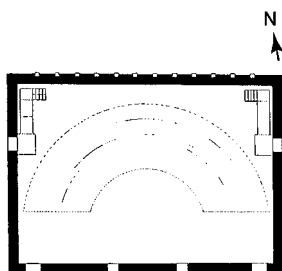
Cavea: enclosed in rectangular walls (36 × 26 m), facing south; semicircular seating.

Capacity: 680/850 (FS).

Substructures: 4 doorways in façade; one doorway in each side wall gives access by vaulted staircases to top of cavea; cornice 5 m above present ground level; above are windows separated by engaged pilasters, cf. Termessus.

Date: 2nd cent. BC (Lauter); 2nd cent. AD (Balty).

Bibliography: Pococke, *A Description of the East*, 2. 58. Fellows, *Lycia*, 54–8. G. Cultrera, *Mem. Linc.* 17 (1923), 423. Edhem Bey, *CRAI* (1905), 443–59. Ferrero, *Teatri*, 2. 207–18. H. Lauter, *Bjlb.* 111 (1971), 134–9. Balty, *Curia ordinis*, 473–6.



PLAN 318. Alabanda, bouleterion

ALEXANDRIA TROAS (Eski İstanbul)

Location: Chandler mentions theatre and 'odeum, or Music Theatre', both in centre of town.

Cavea: D 252 ft = c.75.54 m (Prokesch von Osten), 260 ft = c.80 m (Choiseul-Gouffier), c.85 m (Dubris's plan in Wieseler), facing ?; perfectly semicircular (Prokesch von Osten); 2 *maeniana*, each of 6 rows of seats (Dubris's plan).

Substructures: built against hillside.

Orchestra: shown as far too wide, ?lower part of cavea still buried (FS).

Scene building: L 60 ft = c.18.5 m (Prokesch von Osten); rectangular ends of scene building (?basilicas) suggest that scene building almost as wide as cavea (Dubris's plan); 2 'massifs' mark position of *proscenium* (Choiseul-Gouffier).

Date: Roman period (Prokesch von Osten).

Bibliography: Chandler, *Tr. Asia Minor* (1775), 27. Prokesch von Osten, *Errin. Aegypten*, 3. 371. Choiseul-Gouffier, *Voy. Grèce*, 2: pl. 44. Wieseler, *Theatergebäude*, 105, no. 12.

ALINDA (Karpuzlu) (Plan 319)

Location: centrally located.

Cavea: D 69.7 m, facing south-east; *analemmata* slightly converging (183°); *ima cavea*, 12 rows of seats (0.36–9 × 0.90 m) in 9 *cunei*; separated by *praecinctio* surrounded by podium (H 0.70 m) from *summa*, 12 rows in 11 *cunei*; *ambulacrum* at top; curved wall running around top of cavea becomes rectilinear towards middle, cutting off most of *ambulacrum*, for temple at top of cavea (Johannowsky); no trace of a temple (Isler, in Ciancio Rossetto); rectilinear because of steepness of hill (FS).

Substructures: built against hillside; top of cavea breaks off before *analemmata* to avoid excessively large substructures at sides; 2 vaulted radial corridors at sides of cavea parallel to *analemmata* lead into central *praecinctio*; also entrance to *ambulacrum* opposite *cuneus* east of central one; on west side of cavea vaulted corridor (W 2 m) penetrates building for c.10 m; then turns right-angle to emerge again higher up hill, ?latrine or for drinking water, cf. Assus (Ferrero).

Parodoi: *analemmata* in fine rusticated masonry with 2 wide courses alternating with a narrower one.

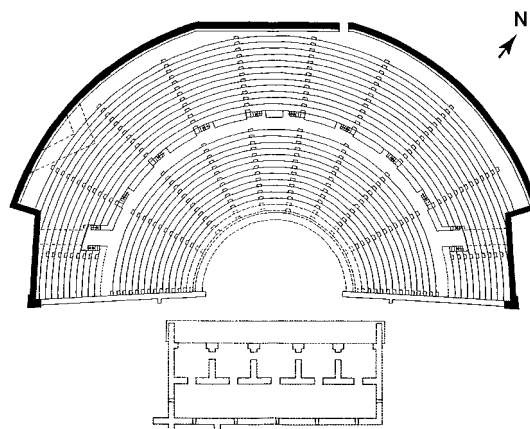
Orchestra: D 18 m, probably surrounded by podium.

Proscenium: Hellenistic *proscenium*: H c.2.96 m (Ferrero).

Stage: Hellenistic stage L 26.5 m, W 2.10–2.90 m; in late Roman period stone beams which supported old Hellenistic stage reused to make low stage (H 1.20 m; W 3.98 m) extending up to *analemmata*.

Hellenistic scene building: L 30 m; W c.11.5 m.

Scaenae frons: in Augustan period old Hellenistic stage demolished; wall built 0.50 m in front of wall of Hellenistic scene



PLAN 319. Alinda, theatre

building probably supported projecting podium and 2-storey colonnade; 3 doorways.

Date: late 3rd/early 2nd cent. BC (masonry, *cavea* cut back in middle, curtailed *summa cavea*); new *scaenae frons* Augustan; broad *pulpitum* late Roman.

Bibliography: Duyuran, *Anatolia*, 22. R. Martin, *L'Urbanisme dans la Grèce antique* (Paris, 1956), 284. M. Anabolu, *TTAED* 14 (1965), 87–91. W. Johannowsky, *ASAtene*, 47–8 (1969–70), 456. M. Brooke, *ILN* 260 (Oct. 1972), 75–7. Ferrero, *Teatri*, 2, 181–98. Ciancio Rossetto, *Teatri*, 3, 463.

AMORGUS (Greece)

Remains: site of theatre recently discovered at Aegiale; part of north *analemma* (L 17.30; H 2.51 m), some terracottas and head of a satyr found.

Inscriptions: inscriptions from Aegiale mention theatrical games, crown offered in theatre and privilege of *prohedria* in theatre, *IG XII. 7. 387–9, 391*; decree mentions crowning in theatre at Arcesine, *IG XII. 7. 49*, line 25. Inscriptions from Minoa mention crowns offered and choral contests in theatre, *IG XII. 7. 228, 237, 239*. Nikophon of Miletus performed 3 dramas there in 3 days (*IG XII. 7. 226*).

Bibliography: *Ergon* (1986), 125; (1988), 123–4.

AMUS (Aşaçık)

Location: built against north-east flank of acropolis.

Cavea: D 27.60 m (Maiuri); seats composed of simple rectangular blocks.

Substructures: partly against hillside; partly on semicircular wall on west side.

Scene building: L 14.50; W 6.5 m; divided into 3 rooms.

Parodoi: walls well preserved; max. pres. H 4 m on north-west side.

Date: Hellenistic (Maiuri).

Bibliography: A. Maiuri, *ASAtene*, 4–5 (1921–2), 418. P. M. Fraser and G. E. Bean, *The Rhodian Peraia* (Oxford, 1954), 57. Bean, *Turkey beyond Meander*, 158–9.

AMYZON (Mazinkalesi)

Location: close to sanctuary of Artemis.

Cavea: D?, facing east. Robert excavated 4 rows of profiled seats.

Date: 3rd/2nd cent. BC.

Bibliography: J.-L. Robert, *Fouilles d'Amyzon en Carie*, 1. *Exploration, histoire, monnaies et inscriptions* (Paris, 1983), 84–6, figs. 88–91.

ANTIOCH-ON-THE-MAEANDER (Azizabat)

Location: According to Bean, hollow shape of theatre visible on north-west side of hill.

Remains: no masonry survives.

Bibliography: *PECS* 61, s.v. 'Antioch on the Meander' (G. E. Bean).

APAMEA/KELAINAI (Dinar)

Location: nearly at summit of hill (Arundell).

Cavea: 'the subsellia remaining, but the stones removed' (Arundell).

Remains: Arundell found theatre in 1826; still visible in Hamilton's time; condition deteriorated by end 19th cent. (Ramsay).

Bibliography: Arundell, *Seven Churches*, 108; *Asia Minor*, 1, 183. Hamilton, *Asia Minor*, 1, 498. Ramsay, *Cities of Phrygia*, 1, 431.

APHRODISIAS (Geyre)

Location: theatre centrally located, built against east slope of east acropolis hill; odeum south of temenos of Temple of Aphrodite, close to centre of town.

THEATRE (Plan 320, Pl. 112)

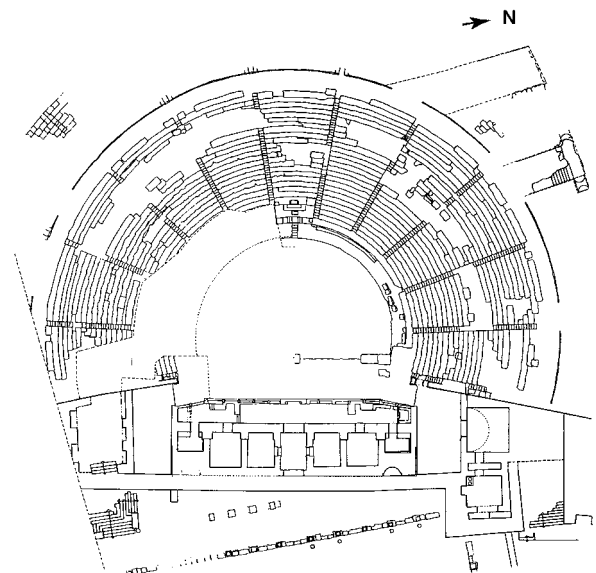
Cavea: D c.90 m, facing east-south-east; exceeds semicircle; only *ima cavea* 26 rows of seats (0.38 × 0.75 m) in 11 *cunei* survives; separated by *praecinctio* with podium wall from *summa*: c.16 rows; *pulvinar* at bottom of middle *cuneus* reworked in Byzantine period, but probably original.

Substructures: built against slope.

Parodoi: in Christian times south *parodos* blocked off and big vaulted room (5 × 5 m) added to north wall of north *parodos*; closed off by wall to east.

Orchestra: D c.25 m.

Arena: later, orchestra deepened to form arena; very broad podium built around it; marble thrones set up on top; protective barrier built around it to protect spectators; small central staircase allowed victorious gladiators to climb up to *tribunal* to receive honours; staircase could also be shut off; water channel dug in floor of arena to assist cleaning.



PLAN 320. Aphrodisias, theatre

Proscenium: *Proscenium* of Zoilus, H 3.55 m; supported by 14 Doric half-columns joined to square pilasters.

Stage: *Logeion* of Zoilus, L 31.7, W c.2.5 m; Roman *pulpitum* H 2.35; W 5.5; built at time of arena in front of *logeion* of Zoilus; sides joined podium wall; passageway under it, parallel to its front, ran whole width of orchestra; central branch perpendicular to it ran under scene building; these passageways for wild beasts; square-headed doorways into orchestra, in middle of *pulpitum* wall and at north end; blocked doorway at south end; in addition at least 5 blocked doorways with round heads.

Scene building: L 31.7 m; W 8.6 m; in basement, barrel-vaulted central passage connects with 2 adjacent rooms, also barrel-vaulted; opens into *hyposcaenium* by finely carved arched opening; 2 further rooms and 2 small end rooms open into *hyposcaenium*.

Scaenae frons: 3 doorways, all round-headed; *regia* H 4.9 m; *hospitalia* H 3.2 m; 2-storey *columnatio*: Ionic below, Corinthian above, H 11.65 m; large central niche with group of Apollo and Muses in upper order above *regia*.

Remains: well-preserved *ima cavea* and *proscenium*.

Date: high stage with Doric *proscenium* and *scaenae frons* with 2-storey *columnatio* built between 39 and 27 BC; cavea added to in Julio-Claudian times; new *summa cavea* probably built in later 2nd cent. AD (Claudianus inscription); orchestra lowered, new *pulpitum* built, and podium built around orchestra in later 2nd cent. AD; further alterations into Byzantine times.

Inscriptions: *proskenion* and *logeion* built by C. Julius Zoilus (inscription of 28 BC found in orchestra or near stage. Reynolds, *Aphrodisias and Rome*, 36; Reynolds in Smith, *Aphrodisias*, 2. 15–16, no. 1); 6 inscriptions of Claudian/Neronian date record programme of works by Aristocles Molossus. Reynolds in Smith, *Aphrodisias*, 2. 16–18, 22. One inscription mentions building of 3 entrances to theatre, supervised by Hermas, son of Aristocles; another mentions building of *analemmata*, *kerkides*, access staircases and seating, and promises third *diazoma*. Series of Greek inscriptions (so-called ‘archive wall’) on north wall of scene building constitute very significant record of history of Aphrodisias from late Republic to 3rd cent. AD. Inscription dating to second half of 2nd cent. AD and two inscriptions over doorway into substructures under new stage record that M. Ulpius Carminius Claudianus, a rich man from nearby Attouda, paid 10,000 denarii for seating in theatre. Reynolds in Smith, *Aphrodisias*, 2. 20. Another runs whole length of new stage front and records dedication to Aphrodite, Antoninus Pius, and Marcus Aurelius as Caesar by Ti. Claudius Zelus, high priest. It also refers to panelling of new stage front and paving of orchestra; columns also mentioned—perhaps a reference to repair to Zoilus’ columns which now formed backdrop to new stage. Marcus Aurelius Menestheus Skopas replaced panelling on podium wall around orchestra at time of Caracalla, according to an inscription on podium wall. Reynolds in Smith, *Aphrodisias*, 2. 20, 28. Twelve inscriptions of 3rd cent. AD found on

doorways of *postscaenium* rooms show they were reserved for mime performers who kept their artistic material there; names mentioned include ‘Homerites’, ‘Olympionikos’, and ‘Asianikos’. Other entertainments must have included tightrope-walking (graffito on edge of stage). C. Roueché, in Smith, *Aphrodisias*, 2. 103–5.

Bibliography: M. Collignon, *CRAI* (1904), 703–11. L. Crema, *Mon. Ant.* 38 (1939–40), 161–240; K. Erim, *FA* 18–19 (1963–4), 5822; 20 (1965), 3662; 23 (1968), 3889; 24–5 (1969–70), 6467–8; 26–7 (1971–2), 6537; 28–9 (1973–4), 7846–7; in Ferrero, *Teatri*, 4. 162–6; *Aphrodisias: City of Venus Aphrodite* (London, 1986), 79–88. Reynolds, *Aphrodisias and Rome*. Smith, *Aphrodisias*, 2. N. de Chaisemartin and D. Theodorescu, *RA* (1992), 181–7. D. Theodorescu, in C. Roueché and R. R. Smith (eds.), *Aphrodisias Papers 3* (*JRA* suppl. 20; Ann Arbor, 1996), 127–48. C. Ratté, in Parrish, *Urbanism*, 117–47.

ODEUM (Plan 321, Pl. 113)

Cavea: D 45.60 m, facing south; *ima cavea*, 9 rows (0.38 × 0.62 m) in 5 *cunei*; top row with continuous stone back; lion’s feet next to staircases; separated by *praecinatio* (W ? m) with podium wall (H ? m) from *summa cavea*, c. 11 rows.

Substructures: lower cavea rests on heavy fill; upper on 11 radial vaults.

Roof: projecting buttresses around curved outer wall of cavea corresponding to piers on line of *scaenae frons* seem to be supports for a roof.

Aditus maximi: the 2 lateral passageways (L 12.05 m; W 2.80 m) which give access to the stage also act as *aditus maximi* and give access to vaulted spaces under *summa cavea*.

Orchestra: D 11.10 m, paved in polychrome *opus sectile*.

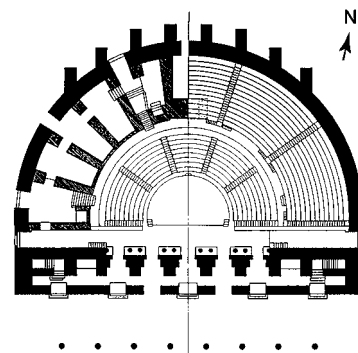
Proscenium: H 11.15 m.

Pulpitum: L ?, W 4.05 m; 2 staircases to orchestra.

Scaenae frons: *regia* door (W 1.72 m); 4 other doorways (W 1.34 m); between them 4 podia supporting pairs of columns.

Postscaenium: single narrow passage; staircases at each end lead to upper parts of scene building.

Date: late 1st/early 2nd cent. AD; damaged in 4th cent. AD, probably by earthquake; rebuilt without upper seating and roof; in final period odeum part of gymnastic complex (inscription).



PLAN 321. Aphrodisias, odeum

Bibliography: K. T. Erim, *TTAED* 14/2 (1965), 135–40; 18/2 (1969–70), 90–1. Meinel, *Odeion*, 321–6. M. Mellink, *AJA* 67 (1963), 185; 68 (1964), 160; 69 (1965), 145; 70 (1966), 154; 73 (1969), 223. Balty, *Curia ordinis*, 515–19. Izenour, *Roofed theaters*, 106, fig. 2.7.

ASSUS (Behramköy) (Plan 322)

Location: theatre south of agora, within the walls; bouleterion on east side of Agora.

THEATRE

Cavea: D 68 m, facing south-south-east; rectilinear sides and curved top; *analemmata* slightly converge; *ima cavea*: 13 rows of profiled seats (0.335 × 0.67) in 6 *cunei*; *media*: 15 rows in 10 *cunei*; *summa cavea*: c.8 rows in 6 *cunei*. At ends of upper *praecinctio* staircases against rectilinear walls lead up to *ambulacrum* at top of *cavea*.

Substructures: built against hillside; 2 radial vaulted passageways run under *media cavea* to lower *praecinctio*; 2 blind vaulted passageways, accessible through openings in *analemmata*, run a certain distance under *praecinctio*; perhaps lavatories (Clarke) or cisterns (Ferrero).

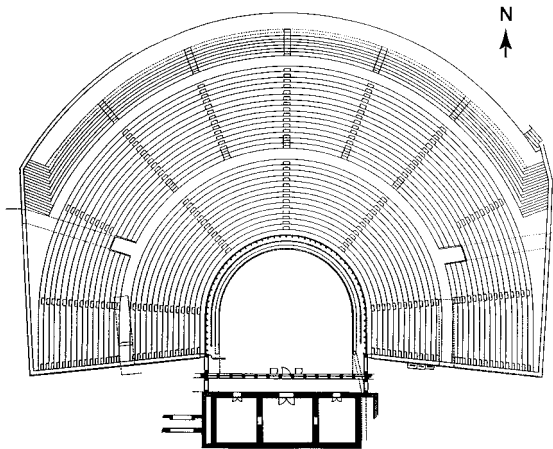
Parodoi: doorways between stage and *analemmata* led into orchestra.

Orchestra: D 20.54 m; horseshoe-shaped; in late Hellenistic/early Augustan period wall (H 1.37 m) decorated with shield motif and herms, built against lowest seat; open water-channel 1.40 m in front of it; row of holes between channel and wall, ?for temporary fence around orchestra so it could be used for gladiatorial games and *venationes*.

Proscenium: H c.2.95 m; 12 fluted Doric half-columns (D 0.31 m) attached to pilasters with piers at ends; evidence of doorway between central pair of columns.

Stage: L 20.54, W 2.3 m.

Scene building: L 19 m; W 7 m; divided into 3 rooms, cf. Priene; 3 doors between its basement and *hyposcaenium*; probably 3 *thyromata* corresponding to them.



PLAN 322. Assus, theatre

Remains: in better condition at time of Prokesch von Osten; now heavily damaged.

Date: c.200 BC; late 1st cent. BC modifications.

Bibliography: Prokesch von Osten, *Errin. Aegypten*, 3. 395–7. Dörpfeld, *Gr. Theater*, 148–50. Clarke, *Assos*, 122–8. Puchstein, *Gr. Bühne*, 57–9. Bulle, *Untersuchungen*, 253, 255. Ferrero, *Teatri*, 3. 35–43.

BOULEUTERION

Cavea: rectangular (20.59 × 20.62 m, outer dimension), facing west.

Roof: 4 columns supported roof.

Bibliography: McDonald, *Meeting Places*, 168–70.

BARGYLIA (Asar)

Location: theatre on east slope of north summit; odeum on south slope.

THEATRE

Cavea: D c.70 m, facing south-east (La Rocca); seats, 0.41 × 0.60 m (Guidi).

Aditus maximi: *analemma* in fine pulvinated masonry (Johannowsky).

Orchestra: 'l'apertura dell'orchestra, dinanzi alla scena, misura m. 48.40' (Guidi); too wide for orchestra diameter, perhaps this figure includes parts of *parodoi* in front of stage (FS).

Proscenium: Doric columns; entablature with dentils and lions' heads in sima (La Rocca).

Scene building: *columnatio*, 2 storeys (La Rocca).

Inscriptions: c.200 BC. W. Blümel, *Die Inschriften von Iasos* (Bonn, 1985), vol. 2, no. 607.

Date: late 3rd/early 2nd cent. BC (Johannowsky).

ODEUM

Cavea: D c.40 m; facing south-west (plan in La Rocca); it 'measures 49 feet [15.00 m] at the chord of its arc. The distance from the centre of the chord to the centre of the arc, at the lowest step, is 38 feet [11.69 m]' (Newton); 10 rows of seats (H 1 ft 5 in = 0.435 m).

Bibliography: Newton, *Tr. Levant*, 2. 57. Le Bas, *Voy. Grèce*, 1: pl. 67. G. Guidi, *ASAtene*, 4–5 (1921–2), 362. W. Johannowsky, *ASAtene*, 47–8 (1969–70), 456. Balty, *Curia ordinis*, 531. E. La Rocca, *AST* 9 (1991), 59–81.

BLAUNDUS (Sülünlü)

Location: theatre on edge of acropolis hill (Arundell).

Cavea: D ?m, facing south-east; a few seats survived, decorated with lion's feet next to staircases (Hamilton).

Proscenium: 'enough of the basement of the proscenium remains to determine its form; the breadth being about ninety feet' (Arundell).

Skene: collapsed with sculpted fragments lying around (Hamilton).

Bibliography: Arundell, *Asia Minor*, I. 81, 85, 94. Hamilton, *Asia Minor*, I. 127.

CALYMNA (Kalymnos, Greece)

Location: in sanctuary of Apollo.

Type: sanctuary theatre, cf. Epidaurus.

Inscriptions: decree (TC 52) records Aratocritus' intention to build *skana* and *proskanion* for theatre in sanctuary of Apollo to allow Melic and Choral contests to be celebrated in honour of gods; copy of decree to be put on *skene* and shorter version on *proskanion*, simply stating that he dedicated *skana* and *proskanion* to Delphian Apollo. Another (TC 105) says that Eutelistrata, wife of Aratocritus, established theatre; 2 fragments of Doric frieze (TC 106) found bearing word *proskanion*. See also *AGIBM* 2. 53–4, no. 231.

Bibliography: A. Scrinzi, *Atti Ven.* 58 (1899), 208. Arias, *Teatro greco*, 125.

CASTABUS (Pazarlık)

Type: connected with festival of Hemithea.

Cavea: D 180 ft = 55.4 m, facing west; *ima cavea*, 7 rows of seats (0.35 × 0.90 m) uncovered, of original 16–20 rows; in ? *cunei* divided by staircases (W 0.75–80 m); no *praecinctio* uncovered.

Orchestra: not uncovered.

Date: early 2nd cent. BC.

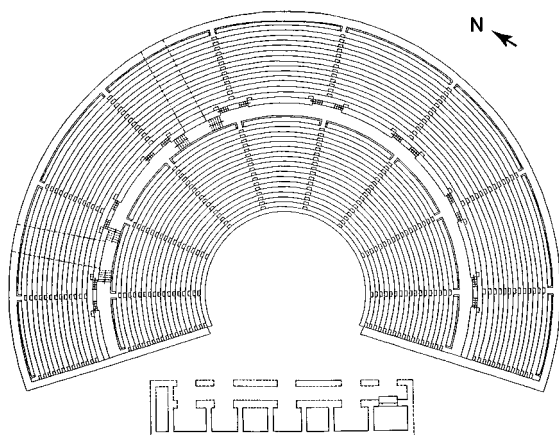
Bibliography: T. A. B. Spratt, *Archaeologia*, 49 (1886), 351–4. J. M. Cook, *TTAED* 10/1 (1960), 16–17. J. M. Cook and W. H. Plommer, *The Sanctuary of Hemithea at Kastabos* (Cambridge, 1966), 7, 15–16, 63–4, 160, 167, 172.

CAUNUS (Dalyan) (Plan 323)

Location: near foot of acropolis hill.

Cavea: D 73 m, facing south-west; exceeds semicircle; *ima cavea* 18 rows of seats (0.38 × 0.76 m) in 9 *cunei*; top row with continuous stone back-rest; separated by *praecinctio* (W 1.74 m) with podium wall (H c.2 m) from *summa*, 15 rows in 9 *cunei*; top row with continuous stone back-rest.

Substructures: built against hillside; on north-west side, where hill falls away, seating rests on heavy fill; 2 radial vaulted passageways run through outer cavea wall to *praecinctio*; at ends staircases run final 1.25 m up to *praecinctio* level.



PLAN 323. Caunus, theatre

Orchestra: D c.21 m; no podium.

Proscenium: 16 Doric columns of Hellenistic *proscenium* later reused in Roman *proscenium*.

Scene building: Lower level has transverse room with 5 doors leading into *hyposcaenium*; behind, small rooms covered with barrel vaults.

Date: mid-2nd cent. BC; scene building 1st cent. BC; rebuilt 2nd cent. AD.

Bibliography: Ü. Serdaroglu, *TTAED* 16/1 (1967), 133–4. B. Ögün, *TTAED* 19/2 (1970), 196; *KST* 5 (1983), 240. Ferrero, *Teatri*, 3. 209–16. S. Doruk, *KST* 7 (1985), 523–30.

CEDREAE (Şehir)

Location: theatre situated half-way up hill.

Cavea: circumference at top step of *summa cavea* 120 m; 15–16 rows of seats (H 0.315 × c.0.35 m deep) visible in 9 *cunei*; no sign of a *praecinctio*.

Substructures: fine terrace wall of isodomic masonry very pulvinated on surface, on left flank of theatre; corresponding terrace wall on opposite side.

Parodoi: *analemmata* in fine isodomic masonry.

Orchestra: 13.90 m between *parodoi*; still buried.

Scene: still buried.

Porticus post scaenam: wall of false polygonal masonry divides cavea from big piazza which opens behind theatre.

Remains: perfectly preserved (Guidi).

Date: Hellenistic (from the masonry).

Bibliography: G. Guidi, *ASAtene*, 4–5 (1921–2), 380–1. Bean, *Turkey beyond Meander*, 156. M. Anaboluy Issiz, *Bulletin*, 29 (1965), 252–3.

CERAMUS (Keramo, Ghereme)

Location: in north part of town, south slope of Kale Tepe.

Cavea: facing south; only shape preserved in hillside; 57 rock-cut seats (0.30 × 0.60 m).

Date: Hellenistic.

Inscriptions: Dionysia, thymelic and scenic contests. V. Varinlioglu, *Die Inschriften von Keramos* (Bonn, 1986), nos. 7 and 9.

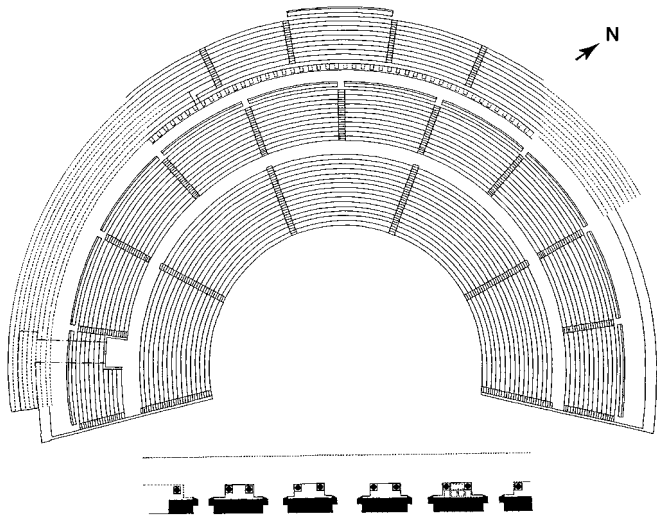
Bibliography: M. Spanu, *AST* 12 (1994), 136–7; *Keramos di Caria: Storia e Monumenti* (Studia archeologica 89; Rome, 1997), 149–52.

CIBYRA MAIOR (Horzum)

Location: theatre south-west of agora; odeum or bouleterion a little further south.

THEATRE (Plan 324)

Cavea: D 81 m, facing south-east; exceeds semicircle; *ima cavea*: 15 rows (0.425 × 0.765 m) in 5 *cunei*; separated by *praecinctio* (W 1.72 m) with podium (H 1.15 m) from *summa*: 12 rows (0.47 × 0.745 m) in 10 *cunei*, top row with continuous high backs; at top *ambulatory* (W 2.53 m). Later new *summa cavea* added: 10 rows (0.395 × 0.715 m) in ? *cunei*, top row



PLAN 324. Cibyra Maior, theatre

with continuous high backs; perhaps temple at top of cavea (Ferrero).

Substructures: vaulted radial passageway (W 2.65 m) leads from south-west side of cavea to *praecinctio*; outer arch framed by fine rusticated Doric pilasters supporting architrave and triglyph frieze; later, half-vault built against south-west side of old cavea wall, masking Doric portal; 10 further rows of seats built above old *summa cavea*; *ambulacrum* at top of old cavea became *praecinctio* between new *summa cavea* and old. As this *praecinctio* was too wide, extra seats fitted in by building out a series of stone brackets from top of podium wall.

Orchestra: D c. 35 m.

Scaenae frons: only part of *scaenae frons* survives; 5 doorways flanked by podia each supporting 2 columns.

Date: end 1st cent. BC; new *summa cavea* and scene Severan or post-Severan.

Inscriptions: Gallina, 'Epigrafi', 195-6, no. 1 = *IGRR* 4. 914. See also Gallina, 'Epigrafi', 203-4, no. 7 = *IGRR* 4. 907.

Bibliography: Wieseler, *Theatergebäude*, 105. Spratt, *Tr. Lycia*, 1. 256. Petersen, *Lykien*, 2. 186-92, and pls. xxx-xxxi. Ferrero, *Teatri*, 1. 9-24. Bean, *Lycian Turkey*, 163.

ODEUM OR BOULEUTERION (Plan 325)

Type: odeum; bouleuterion (Ferrero, Balty).

Cavea: D 48.5 m, facing south-east; exceeds semicircle, but *analemmata* do not converge; *ima cavea*: 9 rows in ? *cunei*; *summa cavea*: 17 rows in ? *cunei*.

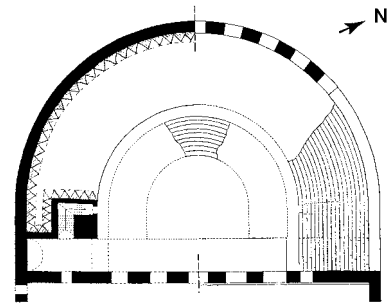
Substructures: rests mainly against slope.

Roof: in curved wall above top row of seats, large openings for access to upper seats and to provide light, because odeum roofed; also large windows in upper part of *scaenae frons* wall.

Aditus maximi: W 4.44 m (south); 4.31 m (north).

Orchestra: D c. 13.5 m, not excavated.

Pulpitum: L c. 23, W c. 4 m.



PLAN 325. Cibyra Maior, odeum or bouleuterion

Scaenae frons: 5 arched openings (W 2.25-6; *regia* W 2.53 m); 10 slots for projecting architraves supported by 10 flanking columns visible in wall above.

Postscenium: 2 doorways, one at each end of back wall give access to *aditus*; opposite doorways staircases perpendicular to *aditus* led up under seating of *summa cavea*, which extended over *aditus*; turned right angle, and emerged in *praecinctio*.

Date: first half 3rd cent. AD (Ferrero).

Bibliography: Ferrero, *Teatri*, 1. 27-35. Bean, *Lycian Turkey*, 163. Balty, *Curia ordinis*, 519-21.

CLAZOMENAE (Urla)

Location: on north slope of north hill (Bean).

Cavea: facing north (Bean).

Remains: in 1946 a few well-squared blocks survived; since removed.

Bibliography: Chandler, *Tr. Asia Minor* (1775), 100. Bean, *Aegean Turkey*, 104.

CNIDUS (Tekir)

Location: upper theatre built against south side of acropolis hill north of town; to east of town, overlooking commercial harbour, small bouleuterion or *acroaterion*; odeum or bouleuterion in west part of town; lower theatre faces commercial harbour.

UPPER THEATRE

Cavea: D c. 220 ft (67.7 m), facing south.

Remains: east half entirely collapsed (Bean).

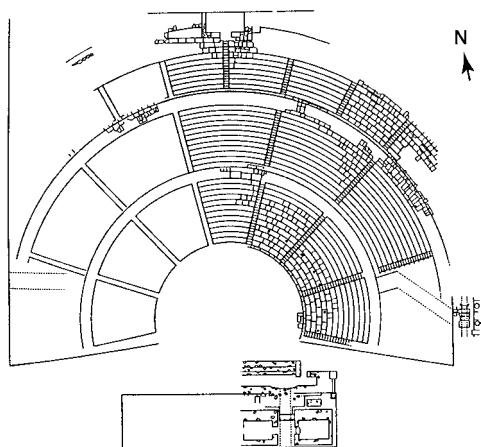
Bibliography: Chandler, *Ionian Ant.* 3. 30, 40-1. G. Cultrera, *Mem. Linc.* 17 (1923), 400-1. Bean, *Turkey beyond Meander*, 150.

LOWER THEATRE (Plan 326)

Cavea: D c. 59 m, facing south; exceeds semicircle, rectangular outer walls (Chandler's plan); *ima cavea*: 13 rows in 7 *cunei*; *media*: 12 rows in 7 *cunei*; *summa*: 8 or 9 rows.

Vela: square sockets in some seats of *ima cavea*, ?for *vela* (Love); ?for posts of a barrier (FS).

Capacity: 4,500 (Love).



PLAN 326. Cnidus, lower theatre

Substructures: 2 vaulted radial passageways run from edge of cavea into lower *praecinctio*; eastern one opens onto stepped street, later colonnaded; at first runs north-west before changing direction to run radially into *praecinctio*.

Parodoi: open.

Orchestra: D c.20 m; paving robbed.

Pulpitum: original floor wooden; later, marble floor built at a higher level supported by vaults.

Scaenae frons: rectilinear; 3 doorways; scene building made of rubble construction, with undercrofting of concrete vaults.

Decorations: 2 marble statues, well-preserved draped female figure of Augustan or early Imperial period, male torso, marble *sima* blocks with lions' and rams' head spouts and other architectural fragments, recovered from *scaenae frons*.

Remains: east side of cavea well preserved.

Date: Hellenistic; scene rebuilt in Roman times.

Bibliography: Texier, *Descr. Asie*, 3. 174. Chandler, *Ionian Ant.* 3. 40 and pls. xxii–xxiii. C. T. Newton, *A History of the Discoveries at Halicarnassus, Cnidus and Branchidae*, 2 (London, 1862), 357. I. C. Love, *TTAED* 17/2 (1968), 125–6; 20/2 (1973), 97–8; *AJA* 74 (1970), 151–2; 76 (1972), 394–5. M. J. Mellink, *AJA* 73 (1969), 218.

ODEUM OR BOULEUTERION

Type: odeum (Love); size, position (close to agora on terrace which dominates both harbours), and association with imperial temple suggest it was a bouleuterion (Balty).

Cavea: rectangular (33.00 × 25–30 m), facing west; 8–10 rows of semicircular seats.

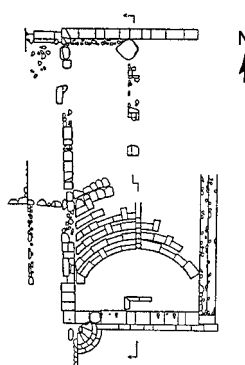
Remains: badly preserved.

Date: 2nd cent. AD (Balty).

Bibliography: I. C. Love, *TTAED* 16/2 (1967), 144; 17/2 (1968), 125, 135. Balty, *Curia ordinis*, 468–70.

BOULEUTERION OR ACROATERION (Plan 327)

Type: odeum (Newton); bouleuterion (Love); *acroaterion* or gymnasium (Balty); cf. heroon of Diodorus, Pergamum (FS).



PLAN 327. Cnidus, bouleuterion or acroaterion (1 : 500)

Cavea: enclosed in rectangular walls (c.10 × 20 m), facing south; curved seats divided into 2 *cunei* by single staircase.

Roof: behind orchestra stylobate on which 4 columns rested with balustrade or grill between them; ?columns supported roof (Love).

Orchestra: 3 upright blocks in orchestra may belong to speaker's platform or altar.

Bibliography: M. J. Mellink, *AJA* 72 (1968), 138; 73 (1969), 218. I. C. Love, *AJA* 74 (1970), 152; *TTAED* 16/2 (1967), 139; 17/2 (1968), 125. Balty, *Curia ordinis*, 469.

COLOSSAE (Honaz)

Location: 'the hollow Cavea of a theatre, built on the side of a low sloping hill' (Hamilton).

Remains: 'several seats were still *in situ*; some traces of the wall of the right wing were also visible' (Hamilton); theatre no longer visible; few if any remains survived above ground (Buckler).

Bibliography: Hamilton, *Asia Minor*, I. 509. Texier, *Asie mineure*, 448. W. H. Buckler and W. M. Calder, *MAMA* 6 (1939), p. xi.

COS (Kos, Greece)

Location: Roman theatre near south wall of city; odeum near intersection of *cardo* and *decumanus*; theatre at Cardamena in deme of Halasarna; another in deme of Kéfalo in south-west part of island.

ROMAN THEATRE

Substructures: built against hillside.

Cavea: marble seats.

Orchestra: semicircular.

Scene building: L 70 m.

Remains: not completely excavated.

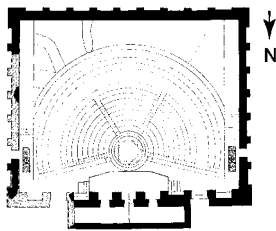
Date: probably 2nd or 3rd cent. AD.

Inscriptions: inscription, c.3rd cent. BC, indicates existence of earlier theatre (*IC* 13).

ODEUM (Plan 328)

Type: odeum (Laurenzi); bouleuterion (Balty).

Cavea: enclosed in rectangular walls (L 31.90, W 26.10 m; H 6.10, outside measurement), facing north; exceeds semicircle;



PLAN 328. Cos, odeum

ima cavea, 9 rows of profiled seats (0.40 × 0.70 m) in 3 *cunei*; *summa*, ?3 rows.

Capacity: 540/675 (FS).

Substructures: cavea supported by 2 concentric vaulted annular passages resting on 24 piers; further short stretch of vaulting each side in angles; back of cavea supported on row of 5 vaulted rooms, accessible through doorways, ?storerooms or shops; outer walls buttressed at regular intervals; doors at sides give access to corridors adorned with mosaic; they lead to lateral staircases running to top cavea.

Orchestra: D 5.14 m, perfectly circular, inlaid with coloured marbles.

Proscenium: H 0.80 m; 2 staircases, one at each end.

Pulpitum: L 10.4, W 2.6; 3.65 m; front rectilinear, sides angled.

Scaenae frons: rectilinear with 3 doorways.

Postscaenium: single long room paved in mosaic and covered with vault; projects beyond rectangle enclosing cavea; at sides doorways leading into *parodoi*.

Date: 3rd cent. AD (Morricone); 2nd cent. AD (Balty, Chlepa).

THEATRE AT CARDAMENA

Cavea: Only 3 rows of profiled seats survive (0.40 × 0.70 m).

Scene building: podium of scene building H 0.50; L 14 m; W 2 m.

Date: scene building probably Roman.

THEATRE AT KÉFALO

Cavea: 4 rows of seats survive (0.415 × 0.75); divided into 3 *cunei* by 2 staircases (W 0.30 m; steps H 0.18 m).

Orchestra: surrounded by paved area; in middle, cylindrical marble *thymele* with square base (0.63 × 0.63 m).

Proscenium: 4 Doric columns.

Stage: L 6.53 m.

Scene building: L 13.25 m, consists of 2 rectangular rooms; southern one with basement (2.58 × 1.30 m) and 5 orthostates, 3 on front and 2 on sides. Only foundations of north room survive.

Inscriptions: IC 13 (crowning in theatre), 16, 54. Neppi Modona, *L'Isola*, 96 (association of actors), 185.

Bibliography: R. Herzog, *Koische Forschungen und Funde* (Leipzig, 1899); AA (1901), 134; (1903), 10. A. della Seta, *BdA* (1922–3), 282–4 (Roman theatre). L. Laurenzi, *Historia*, 5 (1931), 592–602 (odeum); *BMus. Imp.* 1 (appendix to *Bull. Com.* 58; 1930), 199–200; 2 (appendix to *Bull. Com.* 59; 1931),

175; EAA s.v. 'Coo'. Arias, *Teatro greco*, 125–8. Neppi Modona, *L'Isola* 165. G. Iacopi, *Paturo, Coo, e le minori isole italiane dell'Egeo* (Bergamo, 1938), 71–5. L. Morricone, *BdA* (1950), 244, 330. Meinel, *Odeion*, 239–44 (odeum). Balty, *Curia ordinis*, 488–90. E. Chlepa, *BSA* 94 (1999) 415–435.

CYME (Namurt Limani)

Location: theatre built against foot of north hill.

Cavea: facing south-west.

Bibliography: A. Salac, *BCH* 49 (1925), 478. P. Knoblauch, *AA* (1974), 289. Bean, *Aegean Turkey*, 105.

CYS (Bellibol)

Location: at top of acropolis hill (Laumonier).

Substructures: built against hill.

Cavea: 8 rows of profiled seats survive, with a staircase dividing them.

Scene: stage building disappeared (Bean).

Bibliography: A. Laumonier, *BCH* 60 (1936), 332, 330, fig. 43. PECS 473, s.v. 'Kys' (G. E. Bean). R. T. Marchese, *The Lower Maeander Flood Plain: A Regional Settlement Study* (BAR Int. 292; Oxford, 1986), 265.

CYZICUS (Balkız)

Location: immediately south of amphitheatre.

Cavea: D 145 m, facing south-south-west; exceeds semicircle; originally 27 rows of seats (Pococke); only 2 or 3 rows visible (Texier).

Substructures: built against hillside; curved walls at top of cavea pierced with arched openings; some still visible (Perrot).

Orchestra: D 55 m.

Proscenium: of masonry, faced with marble; nearly disappeared, but enough survived to show it was parallel to supporting walls of cavea (Texier).

Remains: 'shapeless remnant of the theatre, overgrown with brushwood' (Hasluck).

Bibliography: Pococke, *A Description of the East*, 2. 116. Texier, *Descr. Asie*, 2. 174. Perrot, *Explor. Galatie*, 1. 76; 2, pl. 3. F. W. Hasluck, *Cyzicus* (Cambridge, 1907), 6. A. Yaylali and V. Özkaya, *KST* 17/2 (1995), 311–35.

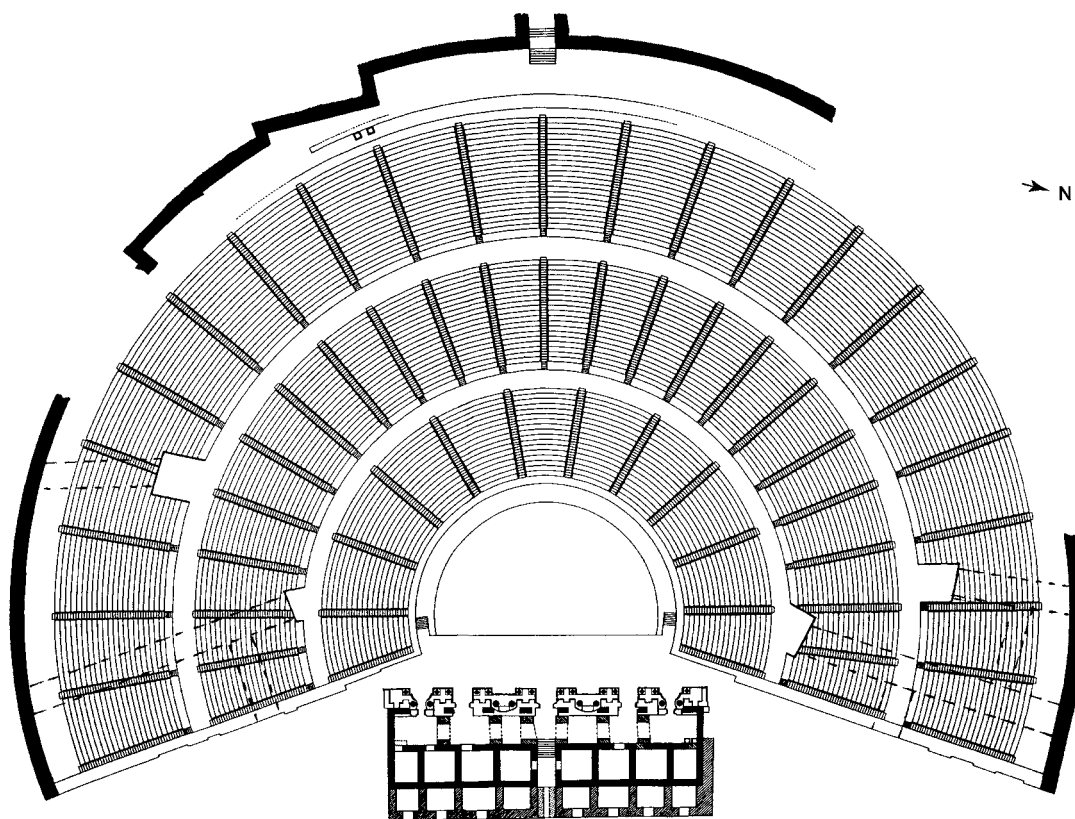
EPHESUS (Selçuk)

Location: theatre built against west slope of Panayir-dagi; odeum or bouleterion faces state agora and adjoins prytaneum.

THEATRE (Plan 329, Pl. 114)

Cavea: D 142 m, facing east-north-east; exceeds semicircle; *ima cavea* 24 rows of marble seats (0.35 × 0.78 m) in 11 *cunei*; lowest row with continuous stone backs; separated by *praecinctio* (W c.1.65 m) with podium wall from *media*, 22 rows in 22 *cunei*; separated by *praecinctio* (W c.3.15 m) from *summa* (added 1st cent. AD), 21 rows; covered in marble (2nd cent. AD), in 22 *cunei*; *porticus* at top.

Capacity: 17,200/21,500 (FS).



PLAN 329. Ephesus, theatre

Substructures: built against hillside; *summa cavea* added and new perimeter wall built around theatre in Roman period; *analemmata* pulled down and rebuilt further back (end *cunei* narrower than rest). 2 radial corridors, also accessible from *parodoi*, ran under edges of cavea parallel to *analemmata*, and emerged in *praecinctio* between *ima* and *media cavea*. Higher up another pair of radial corridors ran through to *praecinctio* between *media* and *summa cavea*; podia around both *praecinctiones*, but instead of lateral staircases leading up to top of podia, radial staircases run through podium walls and rise more steeply until they reach required height.

Vela: see inscriptions.

Orchestra: D 25.8 m; drain around rim (Hellenistic/early Roman period).

Arena: D 33.62 m; lowest 5 rows of seats and row with high backs removed; podium (H 2.40 m; W c. 1.70 m) built around orchestra for gladiatorial games and *venationes*.

Kolymbethra: D 28.34 m; thick wall built around orchestra leaving passage (W c. 2 m) between it and podium wall; passage paved in *opus sectile*; staircases at each end led up to top of podium; *pulpitum* wall strengthened to take pressure of water.

Proscaenium: little survives of Hellenistic *proscaenium*; Roman *proscaenium*: H 2.35 m; W 0.53 m; 20 columns between piers at ends.

Pulpitum: *pulpitum* (L 25.40 m; W 5.56 m) built against new *scaenae frons*; floor supported by 2 rows of cylindrical columns, cf. Alabanda; *analemmata* pulled down to form passageway between them and angled sides of *pulpitum*.

Hellenistic scene building: L 41.70 m; 9 rooms with transverse corridor in front (W 4.20 m); middle room a passage (W 2.80 m); 6 others, W 4.12–4.15 m; Dpth 4.20; end ones, W 3.15 m. All these rooms, except end ones, led into transverse corridor with central door (W 2.72 m) and lateral doors (W 1.04 m) leading into *hyposcaenium*. Upper floor similar but with openings in different positions, an attempt to hide doors because they could be seen through 7 *thyromata* (Ferrero).

Scaenae frons: old *thyromata* partly walled up to create rectilinear *scaenae frons* resting upon substructure (W 4.28 m), with fine rusticated masonry front; 5 doorways, flanked by pairs of columns on projecting podia; 2 broad semicircular niches, each containing pair of columns, in thickness of wall each side of *regia*; podia in front of outermost doors, incurving to form semicircular niches at podium and entablature level; *columnatio*, 2 storeys; third storey added late 2nd cent. AD; new set of rooms built at back to reinforce whole structure.

Remains: cavea and much of scene building very well preserved.

Date: *ima* and perhaps *media cavea* c. 200 BC; *summa* 1st cent. AD; scene building with *thyromata* 125–100 BC; columnar

scaenae frons, lower part complete AD 66; enlargement and embellishment of *cavea* continued throughout Flavian, Trajanic, and Hadrianic period; *proscenium* enlarged between AD 140 and 144; third order of *scaenae frons* complete by AD 210; arena with surrounding podium early 3rd cent. AD; later 3rd cent. AD orchestra turned into *kolymbethra*; theatre consolidated in 4th cent. AD (Robert, *Hellenica*, 4 (1948), 87 A and B); remained in use until 5th cent. AD.

Inscriptions: an Augustan inscription refers to vaulted galleries: Gallina, 'Epigrafi', 212, no. 12 = *Ephesos*, 2. 33. A dedication to Nero (AD 66) on *scaenae frons*: Gallina, 'Epigrafi', 213-14, no. 13 = *SEG* 4. 563. An inscription, dedicated to Domitian (AD 92), records that north *analemma* built at expense of people of Ephesus: Gallina, 'Epigrafi', 215, no. 14 = *Ephesos*, 2. 35. Another, dedicated to Trajan (AD 102-14), found in upper *praecinatio* on south side, suggests that south *analemma* and related staircases built then: Gallina, 'Epigrafi', 216, no. 15 = *Ephesos*, 2. 37. An inscription (AD 140-4) bearing name of P. Vedius Antoninus records provision of *petasos* (= *vela*), *siparia*, and wooden equipment and machinery; also work on stage, perhaps connected with extension of *pulpitum* further into orchestra: Gallina, 'Epigrafi', 217-18, no. 16 = *Ephesos*, 2. 39 = Wood, *Inscriptions*, no. 3. The *petasos* restored (AD 201-2): Gallina, 'Epigrafi', 219, no. 17 = *Ephesos*, 2. 40 = Wood, *Inscriptions*, no. 6; also Gallina, 'Epigrafi', 220, no. 18 = *Ephesos*, 2. 41. A *munus gladiatorum* lasting 13 days with African animals: Gallina, 'Epigrafi', 225-6, no. 22 = *Ephesos*, 3. 70; another with 31 pairs of gladiators and African animals: Gallina, 'Epigrafi', 227-8, no. 23 = *Ephesos*, 3. 71; both early 3rd cent. AD. See also *CIL* 3. 14195, 5-7, 9; *AEpigr.* (1913), 143; (1926), 73; Gallina, 'Epigrafi', 221, no. 19 = Robert, *Hellenica*, 4 (1948), 87 A = *CIG* 2976; Gallina, 'Epigrafi', 222, no. 20 = Robert, *Hellenica*, 4 (1948), 87 B; Gallina, 'Epigrafi', 223-4, no. 21.

Literature: uprising against St. Paul when he preached in theatre on his third journey (AD 53-7). Acts 19: 29-32.

Bibliography: J. T. Wood, *Discoveries at Ephesus* (London, 1877), 68-79. Puchstein, *Gr. Bühne*, 65. R. Heberdey, G. Niemann, W. Wilberg, *Das Theater in Ephesus* (Forschungen in Ephesos, 2; Vienna, 1912). Fiechter, *Entwicklung*, 60-1, 90. Gerkan, *Priene*, 90-3. H. Hörmann, *JdI* 38-9 (1923-4), 275-345; 41 (1926), 67-73. Ferrero, *Teatri*, 3. 47-66.

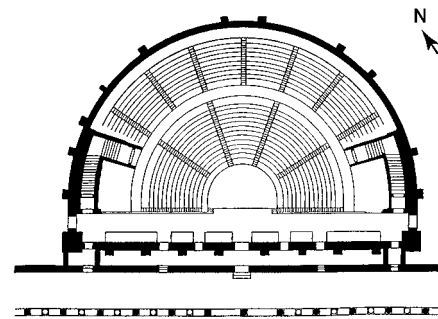
ODEUM OR BOULEUTERION (Plan 330)

Type: odeum, cf. Aphrodisias and Cibyra; bouleuterion, part of complex of administrative buildings, including basilica and prytaneion (Alzinger); bouleuterion because of size and position (Balty).

Cavea: D 47.5 m, facing south-west; semicircular; *ima cavea* ?13 rows in 5 *cunei*; separated by *praecinatio* from *summa*, 9 rows in 10 *cunei*; *praecinatio* at top.

Substructures: built against slope; surrounded by buttressed outer wall.

Orchestra: D 9.20 m, surrounded by podium (H 1.00 m).



PLAN 330. Ephesus, odeum

Proscenium: H 0.90 m.

Pulpitum: W 2.40 m; runs full length of building; doors at each end lead out of building.

Scaenae frons: 5 doorways, with podia (H 1.60; Dpth 1.00 m) for columns.

Postscaenium: single undivided room, accessible by doorway each end of stage.

Date: second half 2nd cent. AD.

Bibliography: J. T. Wood, *Discoveries at Ephesus* (London, 1877), 42-63. R. Heberdey, *ÖJh.* 15 suppl. (1912), 170-3; J. Keil, *Ephesos: Ein Führer durch die Ruinenstätte und ihre Geschichte* (Vienna, 1964), 130-2. W. Alzinger, *ÖJh.* 50 suppl. (1972-5), 254. E. Fossel, in *Festschr. Fritz Eichler* (Vienna, 1967), 72-81. Akurgal, *Anc. Civilizations*, 167-9. H. Veters, *TTAED* 19/2 (1970), 185-94. Meinel, *Odeion*, 117-33, 315-19. Balty, *Curia ordinis*, 511-14. L. Bier, in *Stein und Wege: Festschrift für Dieter Knibbe zum 65. Geburtstag* (Vienna, 1999), 7-18.

ERYTHRAE (İldiri)

Location: built against north slope of acropolis.

Cavea: D ? m, facing north; exceeds semicircle; *ima* and *media cavea* together have 35 rows of profiled seats with brackets instead of lion's feet next to staircases; in ? *cunei*; *summa cavea* poorly preserved (Isler, in Ciancio Rossetto).

Substructures: built against slope; edges of *cavea* artificially embanked.

Orchestra: D ? m.

Arena: lowest rows of seats later removed to create arena.

Proscenium: only Doric entablature of Hellenistic *proscenium* survives.

Scene building: Hellenistic scene building rectangular, divided internally into 4 rooms; some Doric architectural elements found.

Scaenae frons: five doors, some marbling survives.

Remains: heavily robbed, but lowest rows of seats well preserved.

Date: 4th cent. BC; rebuilt for visit of Hadrian in AD 124. Orchestra transformed into arena at this time or later.

Inscriptions: *IG XII.* 1. 6, cf. C. Michel, *Recueil inscr. grecques* (Brussels, 1900), 508.

Bibliography: Bean, *Aegean Turkey*, 158. Ferrero, *Teatri*, 4. 9, 80, 142. Akurgal, *Anc. Civilizations*, 233; *PECS* 317, s.v. 'Erythrai' (E. Akurgal). M. J. Mellink, *AJA* 85 (1981), 473. Ciancio Rossetto, *Teatri*, 3. 451.

EUROMUS (Ayakli)

Location: in recess in hillside, a little above plain (Bean).

Cavea: D ? m, facing west.

Remains: badly preserved; only 5 rows of seats and corner of substructures of scene building survive (Bean); remains of scene building illustrated by Ferrero.

Bibliography: Bean, *Turkey beyond Meander*, 47. Ferrero, *Teatri*, 4. 9, 90.

HALICARNASSUS (Bodrum) (Plan 331, Pl. 115)

Location: in upper part of town.

Cavea: D c.280 ft = c.86 m (Beaufort), facing south; exceeds semicircle; *ima cavea* 30 rows in 11 *cunei*; top row with backs; separated by *praecinctio* with podium wall from *summa*, 14 rows in 22 *cunei*.

Substructures: rock-cut.

Orchestra: D ? m; altar at edge of orchestra.

Proscaenium: Hellenistic *proscaenium* had 14 piers with attached Doric half-columns; spaces walled up in Roman times.

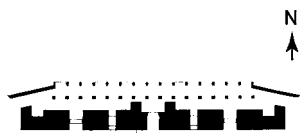
Stage: L 26.25 m; W 2.5, 3.6 m; trapezoidal.

Scene building: L 34.9 m; divided into several rooms; *scaenae frons* had architectural façade.

Remains: well-preserved cavea; lowest courses of scene building.

Date: late 2nd cent. BC.

Bibliography: Beaufort, *Karamania*, 96. Leake, *Asia Minor*, 323. Hamilton, *Asia Minor*, 2. 32–3. *RE* 7. 2257–8. Bean, *Turkey beyond Meander*, 113. Lauter, *Archit. Hellenismus*, 174.



PLAN 331. Halicarnassus, scene building of theatre

HARPASA (Esenköy)

Location: a little below acropolis.

Cavea: D c.58 m; facing west; divided into 6 *cunei*; 8 rows visible of an original ?30. One *praecinctio*. Upper rows of seats rectilinear (?from earlier structure).

Substructures: built against steep slope.

Date: ?late 2nd cent. BC or slightly later.

Bibliography: R. Marchese, *Anatolica*, 20 (1994), 236–8. E. Varinlioglu *et al.*, *KST* 18/2 (1996), 301–8; 21/2 (1999), 134.

HAYDERE (?BARGASA)

Cavea: D c.15 m; exceeds semicircle; four rows excavated.

Orchestra: D c.6 m.

Scene building: form and dimensions unknown.

Date: late Hellenistic.

Bibliography: L. Robert, *À travers l'Asie Mineure: Poètes et prosateurs, monnaies grecques, voyageurs et géographie* (Paris, 1980), 370. E. Varinlioglu, *KST* 19/2 (1997), 198–9. P. Debord, *KST* 20/1 (1998), 27.

HERACLEA-AD-LATMUM (Kapıkırı)

Location: theatre north-west of agora; also bouleuterion similar in plan to Priene.

THEATRE (Plan 332)

Cavea: D c.54 m, facing west; exceeds semicircle; top of cavea rectilinear because of rocky hillside above; *ima cavea* ? rows (uncertain because edges of orchestra not uncovered) separated by *praecinctio* (W 1.10 m) from *summa*: 8 rows in ? *cunei*; *praecinctio* (W c.2.65 m) at top.

Substructures: built against hillside.

Orchestra: D c.11 m.

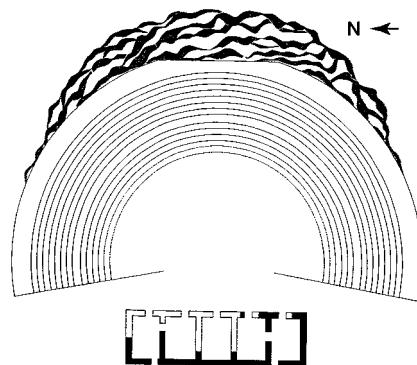
Stage: nothing survives.

Scene building: L 23.36 m; W 6.84 m, divided into 5 rooms; end rooms have doors in back wall and wall facing orchestra, and doors to adjacent rooms.

Remains: in very bad condition.

Date: perhaps second half 3rd cent. BC.

Bibliography: Choiseul-Gouffier, *Voy. Grèce*, 1. 176–7. A. von Gerkan, *Griechische Städteanlagen* (Berlin and Leipzig, 1924), fig. 4. Ferrero, *Teatri*, 2. 201–4.

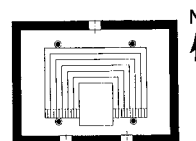


PLAN 332. Heraclea-ad-Latmum, theatre

BOULEUTERION (Plan 333)

Cavea: rectangular (L 21.90, W 15.65 m); rectilinear seating, cf. Priene, Sagalassus, Notium.

Roof: 4 columns to support the roof.



PLAN 333. Heraclea-ad-Latmum, bouleuterion

Bibliography: K. Wulzinger, in F. Krischen, *Antike Rathäuser* (Berlin, 1941), 22–33. McDonald, *Meeting Places*, 192–6. Anti, *Teatri arcaici*, 163. Meinel, *Odeion*, 167–9.

HIERAPOLIS (Pamukkale)

Location: Old theatre c. 200 m outside city walls to north; new theatre occupies 4 *insulae* inside city walls.

GREEK THEATRE

Cavea: D c. 100 m; facing south-west; converging *analemmata*.

Substructures: built between 2 hills, with central section built across valley between them.

ROMAN THEATRE (Plan 334, Pls. 116–17)

Cavea: D 103 m, facing east-north-east; exceeds semicircle; *ima cavea*: 23 rows of profiled marble seats; very thick fascia at front, terminating in lion's feet beside staircases; in 9 *cunei*; semicircular *pulvinar* near bottom of middle *cuneus*. Some reused limestone seats from old theatre; separated by *praecinctio* (W c. 2.65 m) with podium wall from *summa*: 27 rows, in 10 *cunei* (Ferrero's pl. v in vol. 4).

Capacity: 10,050/12,550 (FS).

Substructures: 2 vaulted radial passageways, one each side of theatre, run under *summa cavea* into *praecinctio*; joined by passageways in *analemmata*. On north side further openings in outer cavea wall lead to oblique or blind passageways.

Orchestra: D 21.65 m, surrounded by podium.

Kolymbethra: *proscenium* doors closed so that orchestra could be flooded.

Proscenium: H 3.25 m; 3 doorways flanked by Composite colonnettes carrying projecting entablature. Between doorways pairs of shell-headed niches lined with marble slabs, separated by single Corinthian colonnettes, supporting short lengths of projecting entablature.

Stage: L 40 m, W 7.6, 9.65 m; stage extends up to *analemmata*; no room for *parodoi*.

Scaenae frons: rectilinear with 5 doorways; central 3 enclosed in curving podia; *columnatio*, 2 storeys; much polychrome glass mosaic found, ?from back wall of upper order; big columns put in to buttress *scaenae frons* weakened by pressure from vaulting of *postscaenium*; scene building collapsed soon afterwards.

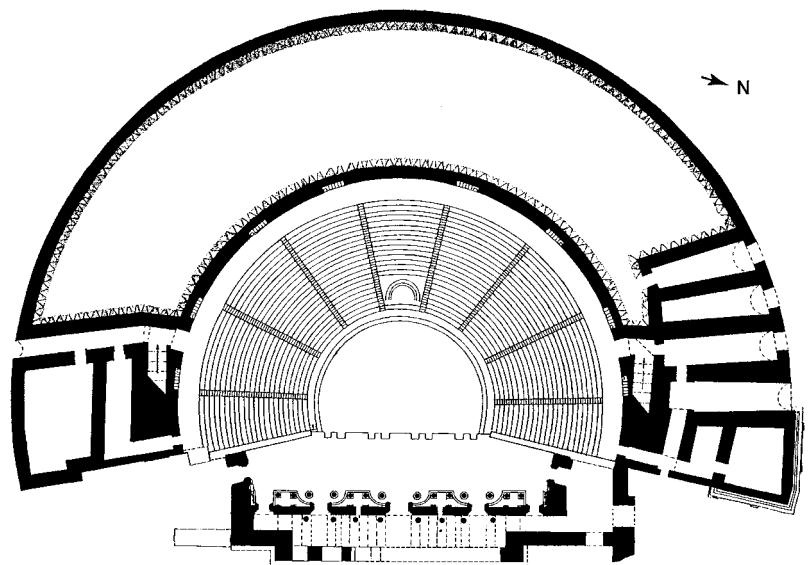
Decoration: scene building decorated with rich reliefs; many reused in Severan rebuilding; *proscenium* entablature has deeply drilled acanthus scrolls in frieze; podia of *columnatio* decorated with uninterrupted sequence of reliefs, containing over 100 figures, showing ?cycle of Apollo and Artemis. Columns of lowest order broken, but entablatures substantially complete; sequence restored following inscription in architrave (see below); reliefs on podia of middle order show sacrificial scene, with members of imperial family including seated Septimius Severus as Jupiter in middle; podia of upper order show Dionysiac scenes. *Imagines clipeatae* of Attalus and Eumenes, founders of city, placed at sides of *scaenae frons*. M. C. Sturgeon, in N. de Grummond and B. S. Ridgway (eds.), *From Pergamon to Sperlonga* (Berkeley, 2000), 70–1.

Remains: well-preserved cavea and scene building.

Date: begun in late 1st cent. AD; finished in Hadrianic period; *scaenae frons* rebuilt at time of Septimius Severus; *kolymbethra* and repairs to scene, AD 352; restored at time of Constantius II.

Inscriptions: Hadrianic inscription in gallery of *summa cavea* mentions Tiberius Julius Myndius; long inscription on architrave of second order states that in AD 352 important works carried out to stop scene building from falling down; another inscription mentions restoration at time of Constantius II. F. Kolb, *ZPE* 15 (1974), 255–71.

Bibliography: Chandler, *Ionian Ant.* 2. 33. Wieseler, *Theatergebäude*, 4. Trémaux, *Explor. Asie*, pls. 8, 11, 12. Ramsay, *Cities of Phrygia*, 1. 84. C. Humann et al., *Die Altertümer von Hierapolis* (JdI-EH 4; Berlin, 1898), 13. Duyuran, *Anatolia*, 52. P. Verzone, *TTAED* 11/1 (1961), 36; 10/1 (1973), 195–7;



PLAN 334. Hierapolis, theatre

ASAtene, 39–40 (1961–2), 633–47; 41–2 (1963–4), 371–89. Ferrero, *Teatri*, 1. 57–67. Verzone, 'Hierapolis', 396, 417–22, 426–36. F. D'Andria and T. Ritti, *Hierapolis: Scavi e ricerche*, 2: *Le sculture del teatro: I rilievi con i cicli di Apollo e Artemide* (Archeologica 54; Rome, 1985). S. Mitchell, *Archaeological Reports for 1984–85* (JHS suppl. 31; Athens, 1985), 95–6. D. De Bernardi Ferrero, in *Hierapolis di Frigia 1957–1987* (Milan, 1987), 38–48.

HYLLARIMA (nr. Mesevle and Kapraklar)

Cavea: facing west. 7 rows of profiled seats visible in photograph.

Substructures: seems to be built against hillside.

Remains: Laumonier mentions theatre and shows picture of it without describing it.

Bibliography: A. Laumonier, *BCH* 60 (1936), 330. R. T. Marchese, *The Historical Archaeology of Northern Caria: A Study in Cultural Adaptations* (BAR Int. 536; Oxford, 1989), 101, 151.

IASUS OR IASSUS (Asin Kurin)

Location: theatre on slope of hill to north-east; odeum or bouleuterion on south side of agora, built on line of Hellenistic wall.

THEATRE (Plan 335)

Cavea: D 68 m (Ferrero); 71 m (Texier); facing north-east; slightly exceeds semicircle; cavea 20 rows of seats (0.375 × 0.78 m), with lion's feet next to staircases (Roman period), in 5 *cunei*, central one twice as wide as others (Texier).

Substructures: built against slope; outer cavea wall in fine coursed stone with 2 buttresses on south-east side. On north-west side of cavea Texier shows door (W 1.72 m) with steps, ?leading to *praecinctio*; another door on opposite side, beyond 2 buttresses, with external staircase leading to *summa cavea* (Levi).

Orchestra: D c. 15 m.

Kolymbethra: massive *pulpitum* wall built to withstand water pressure when orchestra flooded.

Stage: nothing survives of earliest stage; in early 1st cent. AD a narrow stage built; raised on marble pilasters with oblique

lateral walls, perhaps with *pinakes* attached to it (Ferrero); later, massive *pulpitum* built contiguous with edges of orchestra; *proscenium* wall decorated with alternately curved and rectangular niches.

Scene building: original building had 5 rooms.

Scaenae frons: massive substructures added to scene building to support rectilinear *scaenae frons*; 5 doorways flanked by columns on podia (1st cent. AD).

Remains: in good condition at time of Chandler and Texier; later heavily robbed.

Date: first half 2nd cent. BC (Sopater inscription); scene and profiled seats, first quarter 1st cent. AD; niched *proscenium* wall, late 2nd/early 3rd cent. AD.

Inscriptions: on north-west *analemma* an inscription stating that Sopater, son of Epicrates, dedicated *analemma*, *kerkis*, and *bema* to Dionysus and *demos* while *choregetes*, *agonothetes*, and *stephanophoros*; word *demos* a reference to restoration of democracy in 168 BC (Hicks). Other inscriptions list names of those who subscribed to repair of theatre and provided money to pay for festival. Others give names of actors and musicians who worked for Dionysiac festival and names of wealthy patrons who paid their salary. *AGIBM* 3, p. 65; *CIG* 2681 = Le Bas, *Inscriptions*, no. 2. 269 = Gallina, 'Epigrafi', 229, no. 24, cf. E. L. Hicks, *JHS* 8 (1887), 98 n. 2.

Bibliography: Chandler, *Ionian Ant.* 2. 34, pl. LV. Texier, *Descr. Asie*, 3. 136, pls. 143–4; Wieseler, *Theatergebäude*, 3, 29. D. Levi, *ASAtene*, 39–40 (1961–2), 505–71; 43–4 (1965–6), 401–567. Ferrero, *Teatri*, 3. 69–74. D. Levi, in *Studi su Iasos di Caria* (*BdA* suppl. 31–2; 1987), 2. W. Johannowsky, *ASAtene*, 47–8 (1969–70), 451–6.

ODEUM OR BOULEUTERION (Plan 336)

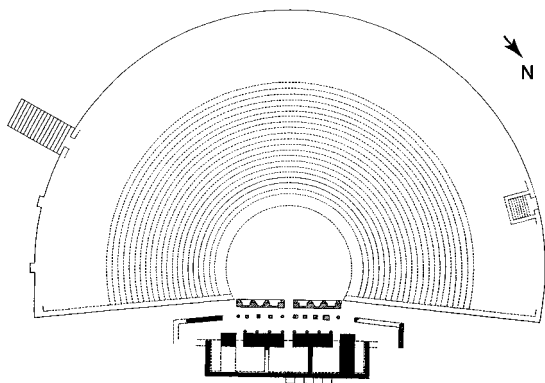
Type: bouleuterion, because no raised stage (Balty); odeum because of *tribunalia* and rich columnar *scaenae frons* (FS).

Cavea: enclosed in rectangular outer walls (21.8 × 25.5 m), facing north-north-east; 13 rows with lion's feet next to staircases (0.40 × 0.568 m) in 3 *cunei*; seating runs around three-quarters of orchestra; *analemmata* parallel with stage.

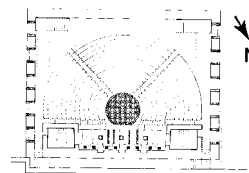
Capacity: 565/700 (FS).

Substructures: doors in middle of each short side of building give access to corridors; they run north to ends of *aditus maximi* and south to staircases in south-west and south-east corners, which run up to top row of seats; corridors also give access to segmental annular passage under upper seats of cavea.

Orchestra: D 5.46 m, paved in *opus sectile*.



PLAN 335. Iasus, theatre



PLAN 336. Iasus, odeum

Pulpitum: no raised stage; rectangular area (2.36 × 11.54 m) at same level as orchestra.

Scaenae frons: 3 doorways flanked by podia, each supporting pair of columns; *columnatio* (H 8.79 m) 2 storeys (Composite/Corinthian order) with 4 aedicules below alternating with 3 above, cf. Library of Celsus at Ephesus, Asclepieum theatre at Pergamum.

Postscænium: W 1.33 m; staircase each end leads up to top seats of *cavea*; *tribunalia* at sides of stage over *aditus*, also accessible from these staircases. At ground level 2 short corridors cross ends of *postscænium* passage immediately in front of these staircases and lead from *aditus* to 2 doorways in north façade of building.

Date: late 1st cent. AD; north side of auditorium, including *scaenae frons* and staircases up to *tribunalia*, rebuilt at time of Hadrian (Levi); Hadrianic (Balty).

Literature: Strabo (14. 2. 21) tells story about a musician giving a concert at Iasos.

Bibliography: D. Levi, *ASAtene*, 43–4 (1965–6), 468–9; 45–6 (1967–8), 544–52; 47–8 (1969–70), 494–6. Bean, *Turkey beyond Meander*, 80. R. Parapetti, in *Studi su Iasos di Caria* (*BdA* suppl. 31–2; 1987), 105–36. Balty, *Curia ordinis*, 444–7. W. Johannowsky, *Ostraka*, 3/2 (1994), 451–4.

LAODICEA-AD-LYCUM (Goncali)

Location: two large theatres on north-east slope of hill, one of Greek type; also odeum on south-west side of town close to stadium.

THEATRE OF GREEK TYPE (Plan 337)

Cavea: D c.450 ft = 138.5 m (Chandler), facing east-north-east; exceeds semicircle; *ima cavea*: 21–2 rows in 9 *cunei*; separated by *praecinctio* from *summa cavea*: 26 rows in 16 *cunei*; portico

at top ‘now totally destroyed’ (Chandler). NB Chandler’s half-plan of the building (redrawn by FS to show full *cavea*) omits the portico; *cavea* shown is W c.111.5 m.

Capacity: 10,000 (Chandler).

Substructures: built on steep hill.

Orchestra: D c.42 m (Chandler’s plan).

Stage: W c.62 m (Chandler’s plan); seems to have extended up to *analemmata*.

Scaenae frons: 3 doorways, central one enclosed in curved niche; walls decorated with half-columns.

Postscænium: L 143 ft = 44 m; ?single room.

Remains: seating well preserved; rest very overgrown; Chandler made plan of better-preserved half.

SECOND THEATRE

Cavea: D c.100 m (Ramsay’s plan), facing north-west; *ima cavea* collapsed; *summa*, 16 rows survive in 9 *cunei* (Isler, in Ciancio Rossetto).

Substructures: built entirely on slope; only very edges of *cavea* supported by fill.

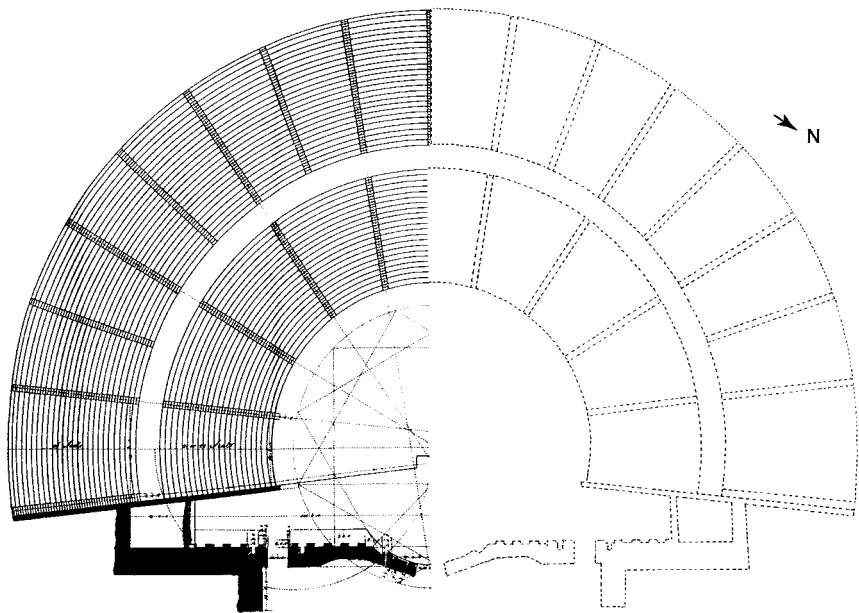
ODEUM

Type: odeum; ?bouleuterion (Balty).

Cavea: D c.70 m (Ramsay’s plan); facing south-west.

Inscriptions: *CIG* 3944; cf. Ramsay, *Cities of Phrygia*, 1. 49, for inscription.

Bibliography: Chandler, *Ionian Ant.* 2. 32–3, pls. XLIX–LI. Davis, *Anatolica*, 94–5 (theatre), 95 (odeum). Wieseler, *Theatergebäude*, 3, 29. Ramsay, *Cities of Phrygia*, 1. 49. Duyuran, *Anatolia*, 55. J. des Gagniers, *Laodicée du Lycos: Le Nymphée* (Paris, 1969). Ferrero, *Teatri*, 4. 120, 134, 136. Bean, *Turkey beyond Meander*, 253–4. Ciancio Rossetto, *Teatri*, 3. 438. Balty, *Curia ordinis*, 531–2.



PLAN 337. Laodicea-ad-Lycum, theatre

LEBEDUS (Kisik)

Remains: no theatre found, but many suitable hollows in the hillside (Bean).

Literature: According to Strabo (*Geogr.* 14. 1. 29), the Dionysiac artists of Ionia, who formerly lived in Teus, fled to Ephesus. In the 2nd cent. BC Attalus settled them in Myonnesus and finally they migrated to Lebedus, where games and a festival were held every year in honour of Dionysus. This suggests there was a theatre there.

Bibliography: Bean, *Aegean Turkey*, 118–22.

LEMNOS (Greece)

Location: theatres at Hephaestia and Myrina.

THEATRE AT HEPHAESTIA (Plan 338)

Cavea: D c. 53 m, facing south; restricted to arc of c. 110°; *ima cavea* in 4 *cunei*.

Orchestra: D c. 11.8 m; originally circular; horseshoe-shaped in Roman times.

Proscenium: some foundations of Hellenistic *proscenium* visible north of scene building immediately outside orchestra circle; Roman stage extended further north, as far as *analem-mata*; late Roman substructures under *pulpitum* consist of 2 rooms divided by narrow passage.

Scene building: Hellenistic scene building obliterated by Roman one.

Basilicas: in Roman times rectangular annexes built at sides of stage on line of Hellenistic *parodoi*.

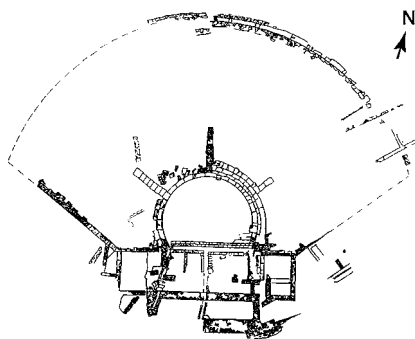
Date: early Hellenistic; rebuilt in Roman times; altered again in late Empire.

Bibliography: G. Libertini, *ASAtene*, NS 1–2 (1939–40), 221–3. Arias, *Teatro greco*, 114.

THEATRE AT MYRINA

Inscriptions: inscription from Myrina mentions Dionysiac tragedies, *IG XII.* 8. 7.

Bibliography: Arias, *Teatro greco*, 114.



PLAN 338. Lemnos, theatre at Hephaestia

LESBOS (Greece)

Location: theatres at Eresus, Methymna, and Mytilene; Mytilene theatre in hollow formed by hills bordering city to west.

THEATRE AT ERESUS

Inscriptions: *IG XII*, suppl. 121 (lines 32–5) mentions Dionysia and contests of tragedy; *IG XII*, suppl. 125 mentions *choregos*, crowning, and Dionysiac contests. *IG XII.* 2. 527, line 24 mentions Dionysia.

Date: first two inscriptions 2nd cent. BC.

THEATRE AT METHYMNA

Substructures: built against south slope of castle.

Remains: building works for a school revealed west edge of cavea.

Inscriptions: *IG XII.* 2. 499, mentioning θύρσοι, has been taken to refer to a Dionysiac cult; decree at Miletus from Methymnians (early 2nd cent. BC) mentions scenic contests: τῷ ἄγωνι τῷ σκανίκῳ. *IG XII*, suppl. 139, cf. L. Robert, *REG* (1925), 29–43.

Bibliography: H.-G. Buchholz, *Methymna* (Mainz, 1975), 54, 62, 209.

THEATRE AT MYTILENE (Plan 339)

Cavea: D ? m, facing east; *ima cavea* ? rows of marble seats (0.33 × 0.71 m); elaborate throne, 'throne of Potamon' (now in courtyard of diocesan palace of Mytilene) probably stood in *prohedria*.

Substructures: built in hollow.

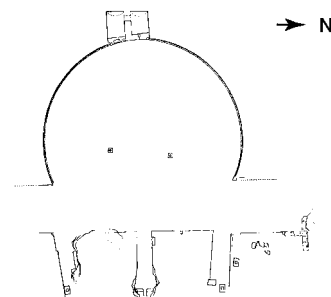
Orchestra: D c. 25 m, surrounded by podium wall (H 1.45–1.50 m), rebuilt by Petrakos, who placed on top some inscribed marble cappings into which protective barrier may have been fixed; 2 rooms on west side of orchestra paved with clay slabs (Petrakos).

Proscenium: fragment of small-scale Doric entablature (H c. 0.20) found in excavations.

Inscriptions: many seat blocks bear incised Greek letters, of later date than seats themselves (Evangelidis); one seat engraved with a sickle and another with a dagger. Petrakos found architectural fragment, perhaps a pillar, bearing inscription, and tile with letters [. . .]τρου, possibly θεάτρου. *IG XII*², no. 273.

Literature: Plut. *Pompey* 42.

Bibliography: A. Conze, *Reise auf der Insel Lesbos* (Hannover, 1865), 9. R. Koldewey, *Die antiken Baureste der Insel Lesbos* (Berlin, 1890), 8; *AA* 43 (1928), 620. D. Evangelidis, *Arch. Delt.* 11 *Parartema* (1927–8), 14–17; *Prakt* (1958), 230–2. Bulle, *Untersuchungen*, 271–2. Arias, *Teatro greco*, 115.



PLAN 339. Lesbos, theatre at Mytilene

RE 16. 1418, s.v. 'Mytilene' (R. Herbst). Hanson, *Theater-Temples*, 53. B. Petrakos, *Arch. Delt. 22 Chron.* (1967), 450–8; 24 *Chron.* (1969), 368–71; AAA 2 (1969), 196–8.

MAGNESIA-AD-MAEANDRUM (Tekin)

Location: large theatre on south slope of hill west of site; smaller theatre recently discovered; odeum west of Large Theatre and south-east of Hellenistic agora.

LARGE THEATRE (Plan 340)

Cavea: D 75.80 m, facing north-west; exceeds semicircle; *ima cavea* c.11 rows in 5 *cunei*; separated by *praecinctio* from *summa*: c.22 rows in 10 *cunei*; seat blocks rest on cube-shaped stones spaced at regular intervals; behind them vertical blocks with notches to hold rear of seat block.

Substructures: built against slope; in middle of *analemmata*, doors give access to staircases to *praecinctio*.

Parodoi: *analemmata* in fine isodomic masonry; blocks pulvinated; short, tall blocks alternate with normal stretchers.

Orchestra: D c.18.9 m, paved in marble; channel or passage ran from under middle of scene to centre of orchestra; then split into 2 branches, ?Charonian tunnel (FS).

Arena: D c.22.5 m; orchestra turned into arena in Roman times by suppressing front row of seats; could be flooded or used for gladiatorial games (Ferrero).

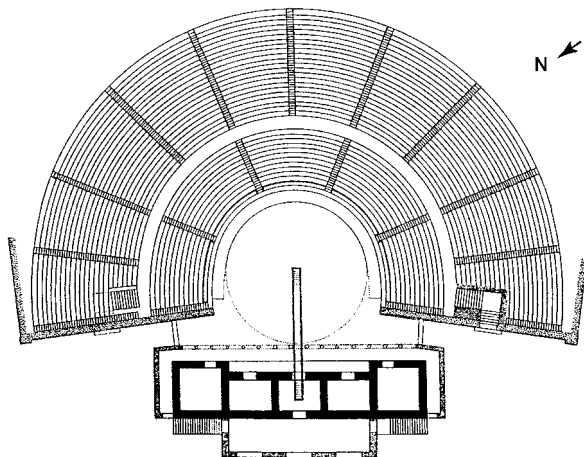
Stage: Hellenistic stage, W c.3 m; with angled sides; Roman stage, W 6 m, extended up to *analemmata*; accessible from *parodoi* by 2 ascending ramps; raised on 3 rows of rough colonnettes; front wall with 3 doorways leading into orchestra.

Scene building: L 34 m; W 7.5 m; earliest scene building with ?5 rooms.

Remains: heavily robbed; little survives.

Date: begun c.160 BC (Shoe's dating of mouldings); finished after Mithridatic wars (Phanes inscription); new stage ?2nd cent. AD.

Inscriptions: inscription (1st cent. BC) refers to completion of *kerkides* by Phanes, priest of Zeus and *agonothetes*. O. Kern,



PLAN 340. Magnesia-ad-Maeandrum, large theatre

AM 19 (1894), 93–101. IM, nos. 92a, 92b, 129, 211, and app. II, no. 28; no. 211 = Gallina, 'Epigrafi', 230, no. 25.

Literature: Strabo (14. 1. 23) tells of bronze statue of citharoede Anaxenor in this theatre with quotation from Homer's *Odyssey* 9. 3; sculptor had omitted an iota subscript.

Bibliography: F. von Gärtringen *et al.*, AM 19 (1894), 1–92. Dörpfeld, *Gr. Theater*, 153–7. Puchstein, *Gr. Bühne*, 59–65. Humann, *Magnesia*, 23–6. Gerkan, *Priene*, 96–7. Shoe, *Profiles*, 21 and 65. C. Anti, *Dioniso*, 11 (1948), 152–4. Ferrero, *Teatri*, 3. 99–106.

SMALL THEATRE

Cavea: D ? m, facing ?; exceeds semicircle; *ima cavea* 14 rows uncovered; lion's feet beside staircases (W 0.67–78 m) with steps (H 0.296 m) in 7 *cunei*; separated by *praecinctio* (W 1.47 m) with podium wall (H 1.77 m) from *summa cavea*.

Substructures: built against slope; clear evidence theatre was unfinished.

Orchestra: surrounded by podium wall.

Remains: four *cunei* uncovered.

Date: 2nd or 1st cent. BC (from mouldings).

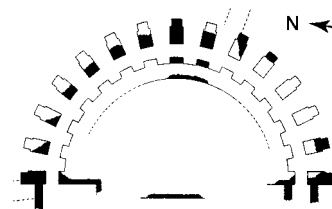
Bibliography: O. Bingöl, in W. Hoepfner *et al.*, *Hermogenes und die hochhellenistische Architektur* (Kolloquium in Berlin 28–9 July 1988; Mainz, 1990), 63–4; *KST* 7 (1985), 327–8; 11/2 (1989), 62–5; 12/2 (1990), 106–9; 14/2 (1992), 48–50; 15/2 (1993), 42–6.

ODEUM (Plan 341)

Cavea: D c.41 m, facing west.

Substructures: exterior arcade with 14 openings; annular passage behind it.

Bibliography: Humann, *Magnesia*, 31, fig. 18. Balty, *Curia ordinis*, 524–66.



PLAN 341. Magnesia-ad-Maeandrum, odeum

MAGNESIA-AD-SIPYLUM

Inscriptions: mention of orchestra of theatre. T. Ihnken, *Die Inschriften von Magnesia am Sipylos* (Inschriften griechischer Städte aus Kleinasien, 8; Bonn, 1978), 132, no. 4, line 17.

MASTAVRA (Mastavra)

Location: 'About a mile above the village' (Hamilton).

Remains: old walls and vaulted substructures; 'a circular enclosure, overgrown with trees, the extent of which was not much more than 100 feet in diameter; it was probably a theatre or amphitheatre' (Hamilton).

Bibliography: Hamilton, *Asia Minor*, I. 531.

METROPOLIS (?nr. Torbalı)

Location: situated to the south-east of the acropolis hill, outside the fortification wall.

Cavea: D ? m, facing ?; 10 rows of moulded seats of marble uncovered (0.42 × 0.85 m); lion's feet next to staircases; in 7 *cunei*; originally 12 rows in *ima cavea*. *Praecinctio* W 2.25 m.

Substructures: cavea rests on fill, as far as visible, of *opus caementicium* at the bottom and rubble towards the top.

Parodoi: west *analemma* wall not preserved; east wall built of schist, L 23 m; 9 buttresses (apparently also present in west *analemma*).

Orchestra: D ? m; paved in 14 rows of marble slabs; no podium; 4 thrones with griffin's feet found around rim of orchestra and 3 cylindrical altars.

Proscenium: 8 columns of *proscenium* preserved *in situ*, fragments of Doric columns and triglyph frieze found, columns of *proscenium* restored in Roman period; Hellenistic fragments built into the west part (1 door fragment, 2 consoles).

Stage: W 5.30 m.

Scene building: 5 rooms, measuring from west to east: 4.80 × 5.60 m, 4.35 × 5.60 m, 4.55 × 5.60 m (no more dimensions in Meriç) ?symmetrically arranged around the central room, vaulted, with tiles, therefore restored in the Imperial period. Doors of stage 1.15 m wide, walls in between 5 m and 2.05 m wide.

Bibliography: R. Meriç, *KST* 14/2 (1992), 365–72; 17/2 (1995), 37–46; 18/2 (1996), 153–61; 19/2 (1997), 333–9.

MILETUS (Balat)

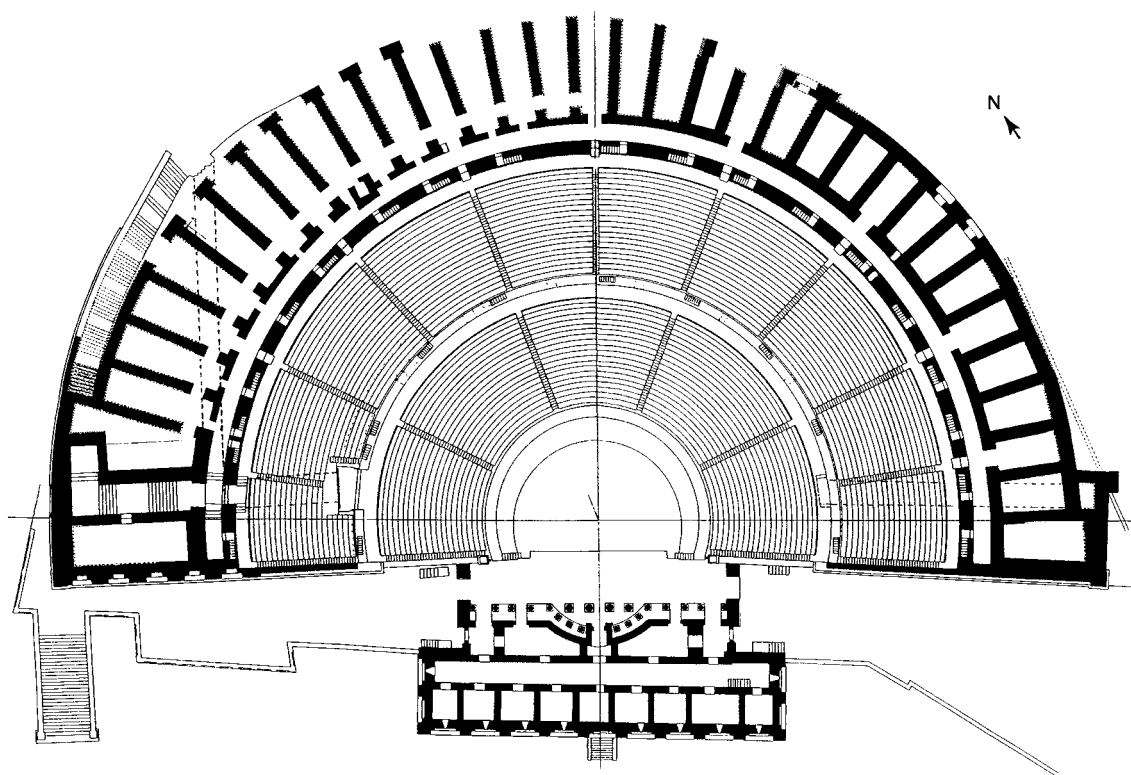
Location: theatre built against acropolis hill, faces small bay; bouleuterion in centre of town.

THEATRE (Plan 342, Pls. 118–19)

Cavea: Roman period, D 139.80 m, facing south-west; slightly exceeds semicircle; *ima cavea*: 20 rows of profiled seats (0.366 × 0.675 m, excluding moulding) with lion's feet next to staircases; in 5 *cunei*; separated by *praecinctio* (W c. 1.4 m) with podium wall (H 1.83 m) from *media*: 20 rows in 10 *cunei*; separated by *praecinctio* (W c. 1.4 m) with podium wall (H 1.83 m) from *summa*: 20 rows in 18 *cunei*; top row of seats in each case with continuous back; *praecinctio* (W c. 4.00/4.50/9.40 m) at top. Near bottom of central *cuneus* of *ima cavea* 4 columns for canopy over *pulvinar*.

Capacity: 14,800/18,500 (FS).

Substructures: lower cavea built against slope; *summa cavea* on 35 radial vaults, most on north-west side of cavea open to outside via arched openings, communicating with annular passage and each other; ground level at back of cavea 7.1 m above orchestra level; broad staircase on north-west side of cavea leads up to terrace beside north-west *analemma* (orchestra c. 9 m above ground level immediately south-west of



PLAN 342. Miletus, theatre.

scene building); door at end of terrace opens into scene building; arched opening half-way along *analemma* gives access to staircase up to radial passage, parallel to *analemma*; passage runs from outside cavea to low annular barrel-vaulted passage (W 2.28–2.41 m) immediately behind podium wall of lower *praeincinctio*; 7 further doorways in podium wall into *praeincinctio*; lateral staircase in thickness of podium wall. A long straight corridor runs from door in outer wall of north side of cavea; descends by 2 sets of stairs to join north-west radial passage. Just before it joins radial passage a staircase branches off to right and runs in north-west direction; when it reaches outer cavea wall, it turns left through 180° and climbs back up to level of upper *praeincinctio* with similar annular passage and podium wall; 19 lateral staircases up to seats of *summa cavea*; these staircases accessible from annular passage, not from *praeincinctio*. *Ambulacrum* around top of cavea varies in width; accessible from long staircase running around outer cavea wall on north-west side.

Orchestra: Roman period, D 27.34 m (c.0.69 m lower than Hellenistic one), surrounded by podium (H 1.76 m) with 7 rectangular niches (W c.0.50 m); stone *balteus* wall c.2 m in front of podium wall.

Proscenium: H 2.13 m; polychrome Doric half-columns attached to piers in Hellenistic manner; lateral staircase each side leads up to it from orchestra.

Stage: Hellenistic stage, L 34 m, W c.3 m; Roman stage, L 34 m, W 6.5, c.8.8 m; extended to *analemmata*.

Scene building: Hellenistic scene building L 15 m; laterally enlarged into 3-roomed building with small stage in front; enlarged again until it had 7 rooms and stage with angled ends, cf. Ephesus.

Scaenae frons: old Hellenistic scene building filled with blocks of stone up to level of stage to form solid platform for *scaenae frons*; 5 doorways; broad shallow niche encloses *regia*; *columnatio*: 3 storeys (H 22 m); size of doorways and arrangement of 4 columns in *regia* doubtful (Ferrero); decoration of *scaenae frons* later renewed; long frieze of Erotes fighting wild animals inserted.

Postscaenium: long corridor giving access to 9 rooms; wider than *scaenae frons*.

Remains: very well-preserved cavea; footings of scene building.

Date: third quarter 3rd cent. BC; scene building enlarged last quarter 3rd cent. BC; again in second quarter 2nd cent. BC; complete rebuilding of stage and cavea begun in Flavian times; finished first quarter 3rd cent. AD; decoration of *scaenae frons* renewed last quarter 3rd cent. AD.

Inscriptions: inscription of time of Marcus Aurelius names architect Menophilus. T. Wiegand, *AA* (1904), 8.

Bibliography: Wheler, *Greece*, 269. Chandler, *Tr. Asia Minor* (1775), 146–7; *Ionian Ant.* 2. 31, pls. XLVI–XLVII. Choiseul-Gouffier, *Voy. Grèce*, I. 294. Leake, *Asia Minor*, 321–8. Laborde, *Voy. Asie*, 91 and pl. XLVI. Wieseler, *Theatergebäude*, 3. T. Wiegand, *AA* (1904), 2–9; (1906), 35–6. A. von Gerkan and A. Rehm, *Milet*, II/3: *Die Stadtmauern* (Berlin, 1935),

99–107. F. Krauss, *Bericht über der VI int. Kongress für Archäologie, Berlin 1939* (Berlin, 1940); *RM* 71 (1964), 112–29; *Das Theater von Milet*, I: *Das Hellenistische Theater: Der römische Zuschauerbau* (Berlin, 1973). Ferrero, *Teatri*, 3. 85–95. W. Müller-Wiener, *Ist. Mitt.* 17 (1967), 279–90. E. Altenhöfer, *Milet 1899–1980* (Tübingen, 1986), 165–73; E. Altenhöfer and R. Bol, *Ist. Mitt.* 39 (1989), 17–47.

BOULEUTERION (Plan 343)

Cavea: enclosed in rectangular walls (34.84 × 24.29 m), facing east-south-east; 19 rows of seats in 3 *cunei*; seating runs around 3 sides of orchestra; *analemmata* parallel to outer wall.

Substructures: built against slope; staircases in south-west and north-east corners lead up to top of cavea.

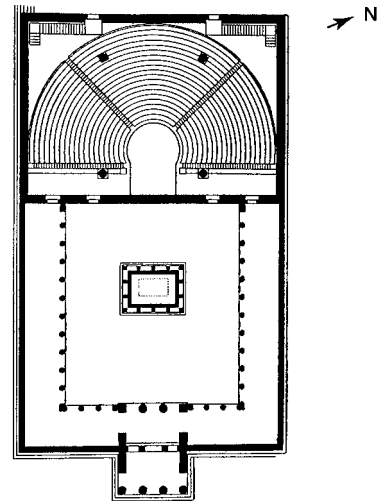
Roof: 4 piers support roof.

Capacity: 1,200 (Balty); 1,300/1,600 (FS).

Orchestra: D 6.75 m; circular.

Date: 175–164 BC.

Bibliography: H. Knackfuss, *Das Rathaus von Milet* (Milet: Ergebnisse der Ausgrabungen und Untersuchungen seit dem Jahre 1899, 1/2; Berlin, 1908). Balty, *Curia ordinis*, 558–64.



PLAN 343. Miletus, bouleuterion

MYLASA (Milas)

Location: on east slope of Topbaşı hill, outside town (Bean).

Cavea: facing south-west (Fellows); facing east (Bean's plan).

Decoration: theatrical masks found west of theatre.

Remains: 'we found the excavation of a theatre, with many of its seats remaining' (Fellows).

Inscriptions: fragment of architrave found bearing word *proskenion*. A. M. Hauvette and M. Dubois, *BCH* 5 (1881), 38; W. Blümel, *Die Inschriften von Mylasa*, I (Inschriften griechischer Städte aus Kleinasien, 34; Bonn, 1987), 193, no. 509.

Bibliography: Fellows, *Tr. Asia Minor*, 277. W. Ruge, *RE* 16. 1062. Bean, *Turkey beyond Meander*, 23. J. Rumscheid and F. Rumscheid, *AA* (2001), 132–5.

MYONNESUS (Çifte Kale)

Remains: no theatre found (Bean).

Literature: presumably there was a theatre here because the Ionian Actors' guild moved there in the 2nd cent. BC. Strabo, *Geogr.* 14. 1. 29.

Bibliography: Bean, *Aegean Turkey*, 115–17.

NOTIUM (Plaj)

Location: theatre at bottom of east hill; bouleuterion on east side of agora.

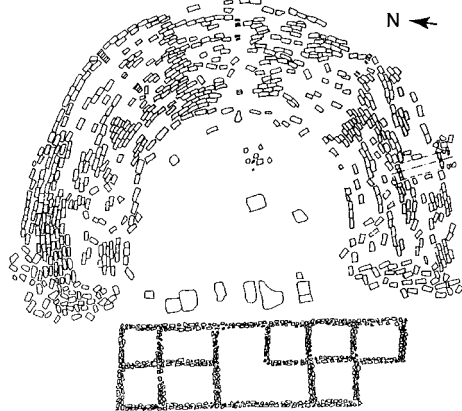
THEATRE (Plan 344)

Type: Greek theatre remodelled in Roman period.

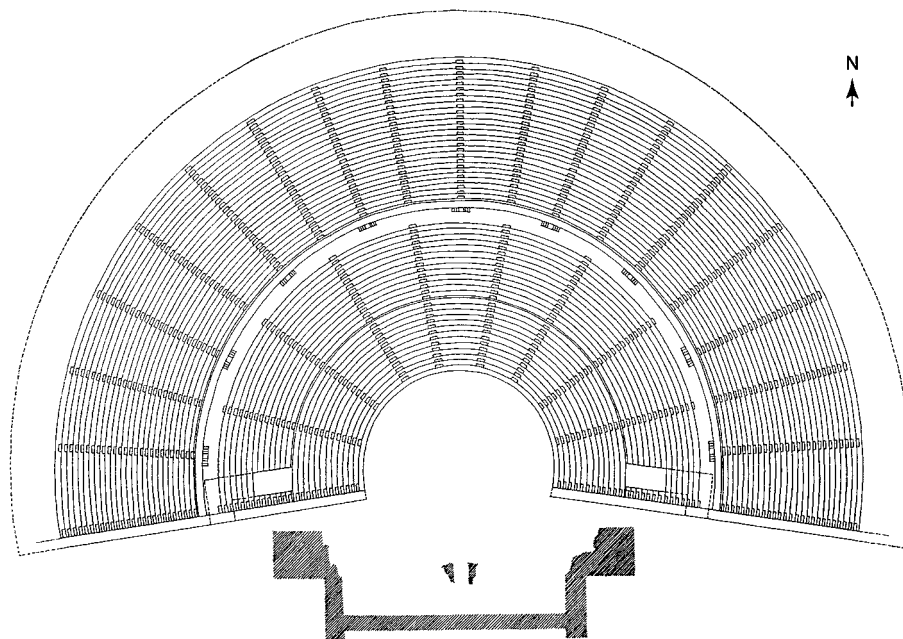
Cavea: D c. 58 m; faces west; 27 rows of seats.

Substructures: rests against hill; part of outer cavea wall in fine isodomic masonry; barrel-vaulted passage leading up to *praecinctio* survives.

Scene building: in poor condition.



PLAN 344. Notium, theatre



PLAN 346. Nysa, theatre

Date: 200–150 BC; reconstructed in Roman period.

Bibliography: R. Demangel and A. Laumonier, *BCH* 47 (1923), 353–86. Bean, *Aegean Turkey*, 189. Ferrero, *Teatri*, 4. 9, 25, 36, 43, figs. 3, 21, 44, 52. E. Atalay, *KST* 8/2 (1986), 71; 9/2 (1987), 147.

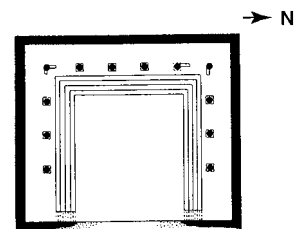
BOULEUTERION (Plan 345)

Cavea: rectangular outer walls (internal dimensions 27 × 22.5 m); 4 rows of rectilinear seats survive (0.28 × 0.62 m).

Roof: columns around 3 sides of building close to walls, to support roof.

Date: 2nd cent. BC (Leroux); 3rd–2nd cent. BC (McDonald).

Bibliography: C. Schuchhardt, *AM* 11 (1886), 422–4. G. Leroux, *Origines de l'édifice hypostyle* (Paris, 1913), 259. McDonald, *Meeting Places*, 217–19. Anti, *Teatri arcaici*, 163. Meinel, *Odeion*, 170–1.



PLAN 345. Notium, bouleuterion

NYSA (Sultanhisar)

Location: theatre centrally located; bouleuterion in north-west corner of agora.

THEATRE (Plan 346)

Cavea: D 115 m, facing south; exceeds semicircle; *ima cavea*: 11 rows of profiled seats (0.425 × 0.71 m) in 9 *cunei*; at top

single narrow step which acts as foot-rest for lowest row of seats of *media cavea* and allows foot-well behind top row of *ima cavea*, slightly wider than rest (0.83 m instead of 0.71 m), to be used as narrow *praecinctio*; *media*: 12 rows in 9 *cunei*; separated by *praecinctio* (W 1.76 m) with podium wall (H 1.05 m); 9 double staircases up to seats of *summa*; staircases unusual in that, instead of being in thickness of podium wall and diverging, they are built against wall and converge; *summa*: 26 rows in 18 *cunei*; *porticus* around top of *cavea*; only one column drum survives.

Substructures: built against slope; 2 vaulted passageways led up to lower *praecinctio* from *parodoi*.

Parodoi: *analemmata* in alternately high and low courses.

Orchestra: D c.25 m.

Kolymbethra: orchestra later remodelled as *kolymbethra*; *parodoi* closed by heavy walls to take thrust of water.

Scaenae frons: most marble of scene building robbed; 5 doorways in *scaenae frons* visible.

Date: theatre existed in Augustan period (Strabo); present structure second quarter 1st cent. AD; scene rebuilt c. AD 200.

Literature: Strabo (14. 1. 43) mentions theatre; present structure later.

Bibliography: Pococke, *A Description of the East*, 67. Chandler, *Tr. Asia Minor* (1775), 213. Laborde, *Voy. Asie*, 88–9. W. von Diest, *Nysa ad Maeandrum* (*JdI-EH* 10; Berlin, 1913). R. Vallois *REG* 38 (1925), 241. Ferrero, *Teatri*, 3. 115–21. V. Sezer *et al.*, *TTAED* 27 (1988), 85–100; 28 (1989), 307–22.

BOULEUTERION (Plan 347)

Type: *gerontikon* (Vallois); bouleuterion (Balty).

Cavea: enclosed within rectangular walls (27.45 × 23.50 m), facing south; 12 rows in 4 *cunei*.

Capacity: 580/720 (FS).

Roof: some iron rings for wood found.

Orchestra: D c.7.25 m.

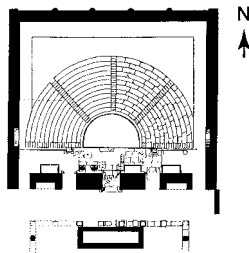
Proscaenium: H 0.85 m, runs whole width of building.

Pulpitum: L c.2.47; W c.2.25, 3.1 m.

Scaenae frons: 5 doorways; 4 podia between, each supporting 2 columns; *columnatio* 2 storeys.

Decoration: in niches of *scaenae frons* statues of Marcus Aurelius, Lucius Verus, and the two Faustinas.

Date: ?1st cent. BC; rebuilt c. AD 160.



PLAN 347. Nysa, bouleuterion

Bibliography: R. Vallois, *REG* 38 (1925), 243–5. K. Kourouniotis, *Arch. Delt.* 7 (1921–2), 42–77, 227–41. H. Pringsheim, in W. von Diest, *Nysa ad Maeandrum* (*JdI-EH* 10; Berlin, 1913), 36–40. Balty, *Curia ordinis*, 447–53. Izenour, *Roofed theaters*, 111–13.

PANIONIUM (Güselçamlı) (Plan 348)

Location: at south-west foot of hill of Sanctuary of Poseidon Helikonios.

Type: theatre, or council chamber of Ionian league.

Cavea: D c.32 m, facing west; horseshoe-shaped; exceeds semi-circle; 10 very fragmentary rows of seats survive; divided into 3 unequal *cunei*.

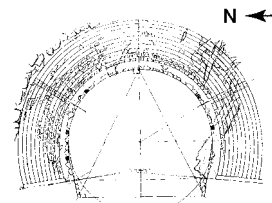
Substructures: rests against hillside.

Orchestra: D 18.81 m.

Scene building: no scene building found.

Date: late 4th/early 3rd cent. BC.

Bibliography: Wiegand, *Priene*, 26. W. Müller-Weiner, in G. Kleiner *et al.*, *Panionion und Melie* (*JdI-EH* 23; Berlin, 1967), 28–37. Bean, *Aegean Turkey*, 218.



PLAN 348. Panionium, theatre

PARIUM (Kemer)

Location: in hollow in east flank of Tersana hill (Leaf).

Cavea: D ? m; faces east.

Remains: little survived at time of Leaf.

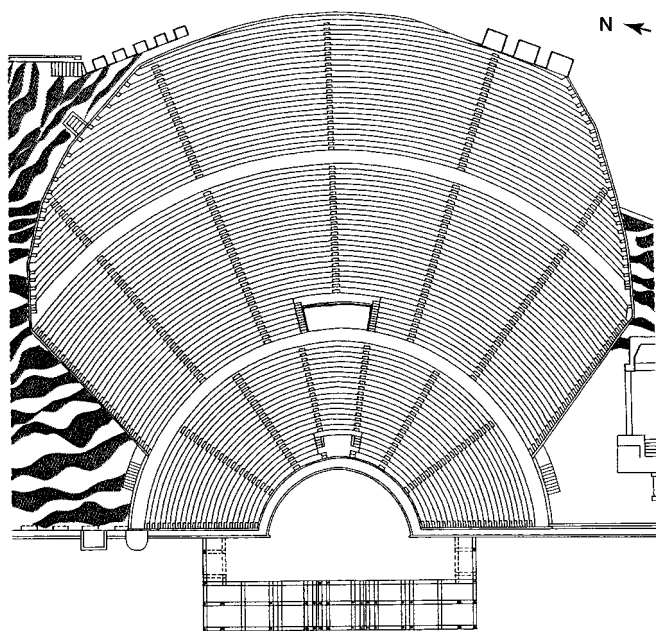
Bibliography: Choiseul-Gouffier, *Voy. Grèce*, 2. 451. W. Leaf, *Strabo on the Troad* (Cambridge, 1923), 82.

PERGAMUM (Bergama)

Location: Hellenistic theatre on west slope of acropolis hill; covered odeum or bouleuterion in north-west corner of Upper Gymnasium; odeum in Heroon of Diodorus Paspasus; theatral area in Sanctuary of Demeter; Roman theatre in lower town near stadium and amphitheatre; theatre in Sanctuary of Asclepius.

ACROPOLIS THEATRE (Plan 349, Pl. 120)

Cavea: D c.80 m, facing west; only *ima cavea* a complete semi-circle; because of steep slope (46 m from orchestra to floor level of Temple of Athena at top) upper *cavea* restricted to arc of circle and enclosed in oblique walls; *ima cavea*: 21 rows (0.35 × 0.75 incl. moulded rim) in 7 *cunei*; separated by *praecinctio* from *media cavea*: 32 rows, in 6 *cunei*; separated by *praecinctio* from *summa*: 25 rows, in 6 irregular *cunei*; in Roman period *pulvinar* (5 × 9.87 m) built at bottom of middle



PLAN 349. Pergamum, Acropolis theatre

cuneus of ima cavea, taking up 5 rows of seats, cf. Priene and Hierapolis.

Capacity: 10,000 (Schäfer).

Substructures: built against very steep slope.

Parodoi: *analemmata* do not converge; follow line of terraced portico in front of Temple of Dionysus.

Orchestra: D 21 m.

Arena: in Roman times lowest 3 rows of seats removed; orchestra turned into arena surrounded by semicircular wall (H 1.20 m).

Kolymbethra: arena later used for water spectacles.

Stage: first stage of wood; at time of last kings more permanent stage built with doorways into *parodoi*.

Proscaenium: in Roman times massive *proscaenium* wall built.

Scene building: because of terrace no permanent scene building could be erected; earliest scene building wooden; supported on 3 rows of post-holes at edge of orchestra: row closest to orchestra (Dpth 0.65 m) for stage; other 2 rows (Dpth 0.98 m) for scene building (Dörpfeld).

Remains: well-preserved cavea, post-holes for scene visible.

Date: last quarter 3rd cent. BC; parts of scene building rebuilt in marble later 2nd cent. BC; arena and *kolymbethra* Roman.

Inscriptions: entablature over doorway from stage into *parodoi* bears frieze of comic masks and garlands; inscription on architrave records the *grammateus* Apollodorus, dedicated portal and curtain (*empeasma*) to Dionysus and people. E. Fabricius and C. Schuchhardt, *Die Inschriften von Pergamon* (Altertümer von Pergamon, 8/1; Berlin, 1890), 136; 8/2 (Berlin, 1895), 509.

Bibliography: R. Bohn, *Die Theater-Terrasse* (Altertümer von Pergamon, 4; Berlin, 1896). W. Dörpfeld, *AM* 32 (1907),

215–31; *Gr. Theater*, 150–3. Puchstein, *Gr. Bühne*, 65–70. Fiechter, *Entwicklung*, 20, 28, 31, 33, 35, 119. Gerkan, *Priene*, 101–2. Bulle, *Untersuchungen*, 255–7. Duyuran *Anatolia*, 71. E. Boehringer, *Neue deutsche Ausgrabungen im Mittelmeergebiet und im Vorderen Orient* (Berlin, 1959), 150–7. Ferrero, *Teatri*, 3. 23–34. A. von Gerkan, in E. Boehringer, *Pergamon gesammelte Aufsätze* (Pergamenische Forschungen, 1; Berlin, 1972), 49–63. *PECS* 690, s.v. 'Pergamon' (J. Schäfer). Radt, *Pergamon* (1988), 287–92; *Pergamon* (1999), 257–62.

COVERED ODEUM OR BOULEUTERION IN UPPER GYMNASIUM (Plan 350)

Cavea: D c.36 m, facing south-south-east; semicircular; cavea 14 rows in 5 *cunei*; *praecinatio* (W 1.55 m) at top.

Capacity: 1,000 (Schazmann).

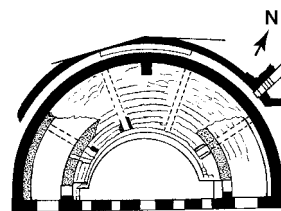
Substructures: lowest rows of seating on solid masonry and mortar; main part of seating on annular barrel-vaults supported by 2 thick curved walls; doorways at ends of this vault leading out of building; instead of *aditus maximi* two arched entrances lead from ends of annular passage into orchestra. Around top of cavea thin curved wall encloses passageway at top of cavea; staircase on north-east side leads into this passageway from terrace above.

Orchestra: D c.15 m.

Scene building: 5 doorways lead into stage area from peristyle, central one wider than rest.

Date: 2nd cent. AD.

Bibliography: P. Schazmann, *Das Gymnasion: Der Tempelbezirk der Hera Basileia* (Altertümer von Pergamon, 6; Berlin, 1923), 61–3. W. Radt, *AA* 93 (1978), 407–32; *Pergamon* (1988), 146; *Pergamon* (1999), 127–8.



PLAN 350. Pergamum, odeum in Upper Gymnasium

ODEUM IN HEROON OF DIODORUS PASPARIUS (Plan 351)

Type: cult theatre with adjacent heroon and baths; used for musical contests (Radt).

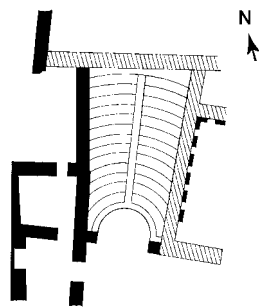
Cavea: trapezoidal, W 4.83 m, at orchestra; 6.65 m at back of auditorium; Dpth 10.5 m; faces south-south-west; 13 rows in 2 *cunei*.

Capacity: c.170 (FS).

Orchestra: D 3.375 m.

Remains: totally restored.

Bibliography: W. Radt, *TTAED* 23/2 (1976), 88. M. N. Filgis and W. Radt, *Die Stadtgrabung: Das Heroon* (Altertümer von Pergamon, 15/1; Berlin, 1986), 26–30, 64–7. Radt, *Pergamon* (1988), 293.



PLAN 351. Pergamum, odeum in heroon of Diodorus Paspurus (1 : 500)

THEATRAL AREA IN SANCTUARY OF DEMETER

Type: theatral seating, facing area in front of temple of Demeter; for women to watch nocturnal ceremonies.

Cavea: 7 rectilinear seats (L 43.5 m), facing south-south-west; divided into two unequal sections by three staircases.

Bibliography: Radt, *Pergamon* (1999), 180–6.

ROMAN THEATRE

Cavea: D c.120 m, facing east-south-east.

Substructures: foundations of tufa; superstructure faced with slabs of andesite.

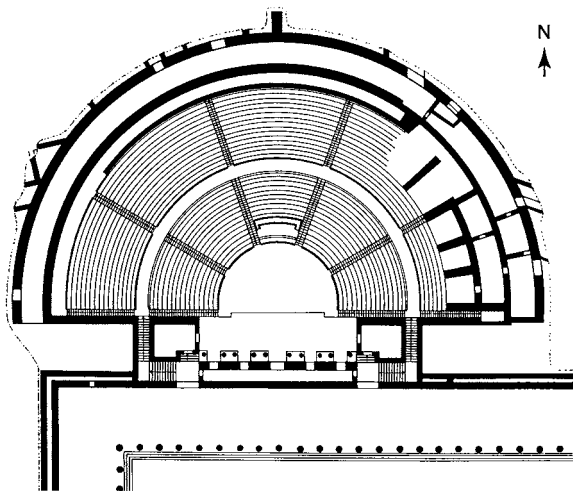
Remains: mostly collapsed. An arch called the ‘Viran’ is only part still standing.

Date: Trajanic; no Hellenistic predecessor (Radt).

Bibliography: Radt, *Pergamon* (1999), 262–5.

THEATRE IN SANCTUARY OF ASCLEPIUS (Plan 352)

Cavea: D 71 m, facing south; *ima cavea*: 15 rows of profiled seats (0.40 × ? m) divided into 5 *cunei* by staircases (W 0.83 m) with lion’s feet next to staircases; *pulvinar* for 16 people at bottom of *ima cavea*; top row of seats with continuous backs; separated by *praecinctio* (W 1.5 m) with podium wall from *summa cavea*: 15 (or more?) rows in 5 *cunei*; *praecinctio* at top.



PLAN 352. Pergamum, odeum in Asclepieum

Substructures: built against slope; east side of cavea on radial walls; ?vaulted annular passage around top of cavea.

Orchestra: D 15.67 m, paved in polychrome marble.

Proscenium: H 1.10 m.

Pulpitum: L 20.97, W 5.05/6.44 m.

Scaenae frons: 5 doorways, *regia* (W 2 m) wider than rest; *columnatio*: 3 storeys (Corinthian order); 3 aedicules on lower 2 storeys; 4 on upper, cf. Iasus odeum.

Basilicas: small room (3.20 m square) each side of *pulpitum*.

Postscaenium: long narrow room (20 × 1.5 m); vestibule at each end, accessible from doorway (W c.2 m) opening off north stoa; staircases on north sides of vestibules lead into basilicas; L-shaped staircases run from vestibules up to *praecinctio*.

Porticus post scaenam: north stoa of sanctuary immediately behind scene building.

Remains: well-preserved and restored *ima cavea*, lower part of scene building.

Date: c. AD 130–40.

Inscriptions: votive inscription in middle storey of *scaenae frons* mentions Asclepius; name of founder (destroyed) on architrave of lower order and words ‘Ἰν κατασκευάσα[ς]’ and ‘ἐκ τῶν ἰδίων’.

Bibliography: T. Wiegand, *Zweiter Bericht über die Ausgrabungen in Pergamon 1928–32: Das Asklepieion* (Berlin, 1932), 23–6. O. Deubner, *Das Asklepieion von Pergamon* (Berlin, 1938). O. Ziegenaus and G. De Luca, *Das Asklepieion* (Altertümer von Pergamon, 11/2; Berlin, 1975), 61–83. Radt, *Pergamon* (1988), 263–5, 286; *Pergamon* (1999), 233–4.

PHILADELPHIA (Alaşehir) (Plan 353)

Location: north-west of the temple and east of the stadium, situated between two hills.

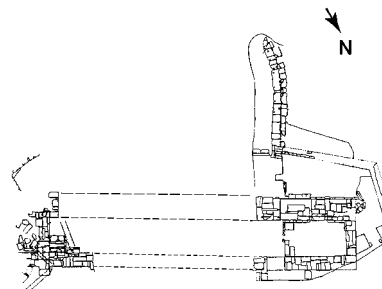
Cavea: D ? m, facing north-north-east; exceeds a semicircle; *ima cavea* ? rows (0.35 × 1.00 m) with moulded fronts, in ? *cunei*.

Vela: see inscription.

Remains: sondage to south-west: no seats preserved *in situ*.

Inscriptions: an inscription (IGRR 4. 1632 = Le Bas, *Inscriptions*, no. 648) records that Hernippus, the president of an athletic association, gave 10,000 denarii for equipping the theatre with a *petasos* (= *vela*).

Bibliography: R. Meriç, *KST* 8/2 (1986), 259–61; 9/2 (1987), 243–5; 10/1 (1988), 157–70.



PLAN 353. Philadelphia, theatre

PHOCAEA (Foça)

Location: Değirmenli Tepe, on the north-west slope.

Remains: many blocks of the seats missing, built of local tufa.

Cavea: 4 rows of seats excavated. Stairs between *cunei* 0.95 m wide; *praecinctio*: podium wall H more than 1.50 m, W 0.88–1.07 m.

Parodoi: built of local tufa, preserved H 4.54 m, W 2.10 m, built of small ashlar, 0.30–0.45 m high. Staircase behind the *analemmata*.

Date: building started in 4th cent. BC, probably third quarter, repaired before the middle of the 1st cent. AD.

Inscriptions: Hellenistic inscription on fourth staircase to the west: ΦΥΛΗ ΕΥΘΑ[.....].

Bibliography: Ö. Özyigit, *KST* 13/2 (1991), 99–122; 14/2 (1992), 1–22.

PITANE (Çandarlı)

Location: half-way along east side of peninsula.

Cavea: facing east.

Remains: few remains visible.

Bibliography: Bean, *Aegean Turkey*, 116.

PRIENE (Güllübahçe)

Location: theatre in upper part town; ecclesiasterion further down hill to south.

THEATRE (Plan 354, Pl. 121)

Cavea: D 57 m, facing south; exceeds semicircle; enclosed in irregular rectilinear walls which curtail sides of *summa cavea*; *ima cavea* 15 rows in 5 *cunei*; separated by *praecinctio* (W 1.09 m) from *media*, 8 rows in 5 *cunei*; *praecinctio* at top, accessible from doorways in rectilinear walls; continues as corridor between top of *media cavea* and rectilinear walls; *summa*: ?10 rows in 4 *cunei*; seats are slabs resting on blocks of marble, W 0.25–30 m; projecting 0.19 m, c.1.20–1.80 m apart. A bench of special seats terminating in lion's feet next to staircases built in early Roman times near bottom of central

cuneus of *ima cavea*. Perhaps at same time rows of seats with continuous stone back-rests built between thrones around orchestra.

Substructures: built against slope.

Parodoi: *analemmata* of regular courses of slightly pulvinated blocks; doorways across *parodoi* linking *analemmata* walls and ends of stage.

Orchestra: D c.18.7 m, floor of beaten earth; horseshoe-shaped; around it 5 stone thrones with inscriptions bearing name of *agonothetes*, Nysius, son of Deiphilus; altar, separated from lowest row of seats of *ima cavea* by broad passageway paved in irregular stones.

Proscenium: H 2.72 m; 10 Doric columns attached to pilasters, between *antae* at ends; 3 of 11 intercolumniations contain doorways; 8 for *pinakes*; Doric half-columns painted red; capitals and architrave red, blue, and yellow.

Stage: L 21.5; continues around sides of scene building; staircase (W 1.30 m) on west side leads up to stage from back of scene building. Stone beams spanned space between front of stage and scene building; beams supported wooden planking of stage floor.

Scene building: L 19 m; W 6 m; divided into 3 rooms (L 4.40–4.55 m; W 4.78–4.97 m); staircase (W 0.77 m) between west and central room; scene wall had 1 door in first phase (von Gerkan), 3 doors (Bulle); 3 *thyromata* in Hellenistic times.

Scaenae frons: in early Roman times wall built half-way across basement of scene building to support *scaenae frons*, set back from line of old *thyromata* to provide deeper stage; rectilinear; probably 4 podia between 3 doorways, supporting *columnatio*; in late period simpler *scaenae frons* built with 2 curved niches between 3 doorways.

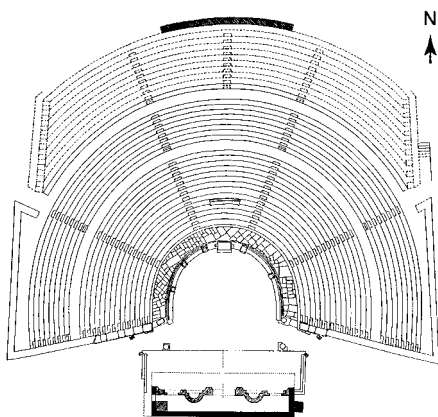
Decoration: 2 circular statue bases in front of stage, towards sides, western one once bore statue of Apollodorus, son of Poseidonius (160 BC); eastern one in honour of Thrasylbulus, son of Pylus (150 BC).

Remains: well-preserved cavea and stage.

Date: cavea 340 BC onwards (Dörpfeld); stone scene building early 3rd cent. BC (Bieber); cavea and scene building first half 3rd cent. BC (Shoe/von Gerkan); cavea and scene building with *thyromata* 250–225 BC (Ferrero); cavea and scene building c.200 BC (Kleiner); Roman *scaenae frons* c.50–25 BC; niched *scaenae frons* c. AD 250 (Ferrero).

Inscriptions: altar bears dedication to Pythotimus, son of Athenopolis, dated to 190 BC. F. Hiller von Gärtringen, *Inscripfen von Priene* (Berlin, 1906).

Bibliography: T. Wiegand, *AM* 23 (1893), 307–13. T. Wiegand and H. Schrader, *Priene: Ergebnisse der Ausgrabungen und Untersuchungen in den Jahren 1895–1898* (Berlin, 1904), 235–57. Puchstein, *Gr. Bühne*, 48–53. Fiechter, *Entwicklung*, 30. Gerkan, *Priene*. W. Dörpfeld, *AM* 49 (1924), 50–101. Bulle, *Untersuchungen*, 250–3. Shoe, *Profiles, passim*. A. von Gerkan, *Ist. Mitt.* 9–10 (1959–60), 97–108; 13–14 (1963–4), 67–72. Bieber, *History*, 108–15. *RE* suppl. 9 (1962), 1212 (G. Kleiner). M. Schede, *Die Ruinen von Priene* (Berlin,



PLAN 354. Priene, theatre

1964), 70–9. Ferrero, *Teatri*, 3, 9–20. F. Rumscheid, *Priene: A Guide to the 'Pompeii of Asia Minor'* (Istanbul, 1998), 161–77.

ECCLESIASTERION OR BOULEUTERION (Plan 355)

Type: ecclesiasterion (Robertson); bouleuterion (Akurgal).

Cavea: rectangular outer walls (20 × 21 m), facing south; 16 rows of rectilinear seats on north side; 10 rows on east and west sides. Square piers run around top of seating to reduce the roof span.

Substructures: built against a slope. A doorway in the north wall gives access to the top seats. Because of the slope doorways in the south façade give direct access to the orchestra.

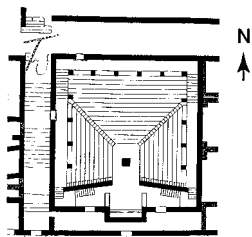
Capacity: 640 (Balty).

Analemmata: slightly converging.

Orchestra: rectilinear sides with altar in middle. The orchestra extended as far as a rectangular niche with a large arched opening.

Date: c.150 BC (Akurgal).

Bibliography: Akurgal, *Anc. Civilizations*, 194–6. Robertson, *Gr. & Rom. Archit.* 176–9. Balty, *Curia ordinis*, 562, 565, 568–70. F. Rumscheid, *Priene: A Guide to the 'Pompeii of Asia Minor'* (Istanbul, 1998), 51–9.



PLAN 355. Priene, ecclesiasterion

RHODES (Rodos, Greece)

Location: theatre known to have existed at Rhodes; odeum against slopes of Monte S. Stefano with stadium on north side; also theatres near village of Tholos and on Acropolis hill at Lindus.

THEATRE AT RHODES

Inscriptions: inscription found in Rhodes castle mentions a *choregos*. *IG XII. I. 68–9; 125*.

Literature: mentioned by Diodorus Siculus (20. 93) in description of siege of Demetrius Poliorcetes (304 BC). The Rhodians pulled down its outer wall for stones to build second wall to counter siege; theatre mentioned again (20. 98).

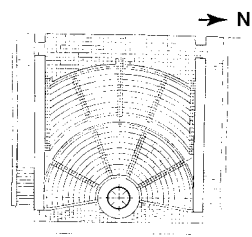
ODEUM AT RHODES (Plan 356)

Cavea: rectangular outer walls (27 × 23.67 m), facing east; *ima cavea*, 10 rows of seats (0.375 × 0.84 m) in 5 *cunei*; *summa cavea*, 9 rows in 4 *cunei*.

Orchestra: D 5.55 m.

Substructures: built against slope; staircases at sides lead up to *summa cavea*.

Remains: heavily restored cavea; footings of scene building.



PLAN 356. Rhodes, odeum

Bibliography: G. Jacopi, *BdA* (1929), 30. L. Laurenzi, *Memorie dell'Istituto storico-archeologico Fert di Rodi*, 2 (1938), 25–9. L. Talcott, *Archaeology*, I (1948), 134–5. J. Kondis, *AM* 73 (1958), 151.

THEATRE NEAR THE VILLAGE OF THOLOS

Location: near temple of Apollo Erethymios (*IG XII. I. 730*).

Cavea: D ? m, facing north-west; horseshoe-shaped; ? rows in 9 *cunei*.

Orchestra: D 16.50 m.

Proscenium: only 3 poros blocks survive.

Stage: W 2.75 m.

Scene building: only line of scene building visible.

Remains: only orchestra, fragments of stage and lowest rows of seating found.

Date: 5th cent. BC (Jacopi); late 4th cent. BC (Arias).

Bibliography: G. Jacopi, *Cl. Rb.* 2/I (1932), 112–16. Arias, *Teatro greco*, 128–31.

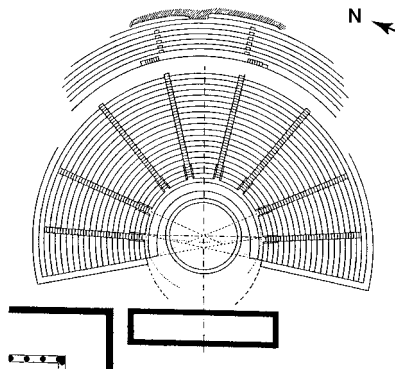
THEATRE AT LINDUS (Plan 357)

Cavea: D c.45 m, facing west-south-west; exceeds semicircle; *ima cavea*: 19 rows of profiled seats (0.41 × 0.70–75 m) in 9 *cunei*; *praecinctio* (W 2.15 m) with podium wall (H 1.90 m); 2 lateral staircases lead up to top of it; *summa*: c.6 rows in ?3 *cunei*; small rectangular projection in rock at top of cavea probably for a statue.

Substructures: built against hillside, mainly rock-cut.

Orchestra: D c.14 m, with raised circle (D 9.6 m).

Scene building: L c.19 m; W 4.80 m; practically nothing survives of it.



PLAN 357. Rhodes, theatre at Lindus

Date: 4th cent. BC; no later rebuilding mentioned.

Inscriptions: *IG XII. I. 68–9* (music and drama contests).

A. Maiuri, *Nuova sill. epigr. di Rodi e Cos*, 25, no. 36, 21. *IG XII. I. 127, 762, 836, 838* (*choregia*).

Bibliography: Arias, *Teatro greco*, 130. E. Dyggve, in C. Blinkenberg and K. F. Kinch, *Lindos: Fouilles et Recherches 1902–1914 et 1952*, 3/2 (Berlin and Copenhagen, 1960), 399–409. H. Kähler, *Lindos* (Zurich, 1971), 22, 50, 56.

SAMOS (Greece)

Location: theatre built high up hill, overlooking harbour (H 70 m above sea level); odeum attested by inscription.

THEATRE

Cavea: D 240 ft = c.74 m (Pococke), facing south.

Substructures: built against hill.

Scene building: vaulted water-cistern visible under scene.

Date: several times rebuilt; present ruins date to Roman period.

Inscriptions: *SIG 3³. 976*, line 4.

Bibliography: Pococke, *Description of the East*, 2. 26. E. Fabricius, *AM 9* (1884), 167–8. R. Tölle, *Die antike Stadt Samos* (Mainz, 1969), 68–9.

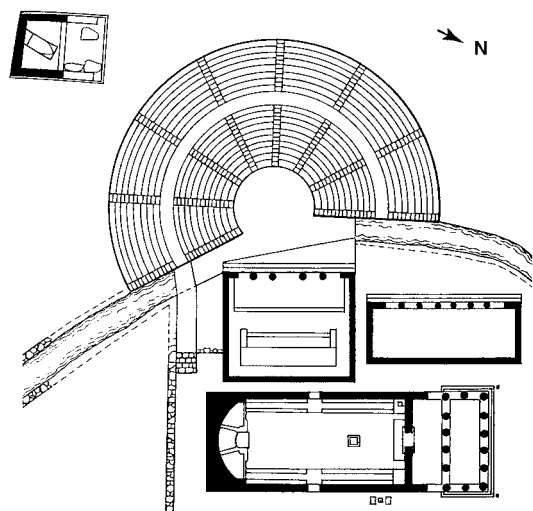
ODEUM

Inscriptions: inscription found in sanctuary of Hera mentions odeum. D. Ohly, *AM 68* (1953), 46–9.

SAMOTHRACE (Samothraki, Greece) (Plan 358)

Location: theatre in Sanctuary of Cabiri or Great Gods.

Cavea: D c.45 m, facing east-north-east; exceeds semicircle; *ima cavea*: only 7 rows of profiled seats (0.33 × 0.80–85 m) survive of original 10–12; in 7 *cunei*; rows 1–6 of red porphyry; seventh row in white limestone; *praecinctio* (W 3 m) with podium wall; lowest course survives with blocks, W 0.20 m;



PLAN 358. Samothrace, theatre

Dpth 0.47 m; water channel composed of terracotta pipes (L 0.55 m; D 0.25 m) runs around edge of *praecinctio* at depth of 0.50 m; *summa*: c.7 rows, in 7 *cunei*.

Substructures: built against hillside.

Parodoi: *analemmata* lay on line of river bed.

Orchestra: D c.10 m.

Scene building: no scene building; façade of Altar court served as backdrop, cf. Megalopolis, Thebes, small theatre at Tauromenium.

Remains: only 7 rows of seats in poor condition, later pillaged.

Date: 2nd cent. BC.

Inscriptions: decree, discovered at Iasus and Priene, honours dramatic author, Dymas of Iasus. *AGIBM 3*, no. 444, cf. L. Robert, *RA 2* (1926), 173. Another honours Herodes of Priene, composer of epic, for works in connection with Samothrace. F. Hiller von Gärtringen, *Inscr. von Priene* (Berlin, 1906), nos. 68–70. Both granted citizenship, eulogy, and golden crown. Another mentions members of association of Dionysiac artists from Ionia and Hellespont attending great festival on island. *IG XII. 8. 163c*.

Literature: Herodotus 2. 51; Aristophanes, *Peace 276* (for the cult).

Bibliography: O. Kern, *AM* (1893), 342–3. F. Chapouthier and H. Seyrig, *BCH 48* (1924), 503–4. K. Lehmann, *FA 7* (1952), 2639. F. Chapouthier *et al.*, *BCH 80* (1956), 118–46. K. Lehmann and D. Spittle, *Samothrace, 4/2: The Altar Court* (London, 1964), 136–46; *Samothrace 1923/1927/1978: The Results of the Czechoslovak Excavations in 1927 Conducted by A. Salac and J. Nepomucky and the Unpublished Results of the 1923 Franco-Czechoslovak Excavations Conducted by A. Salac and F. Chapouthier* (Prague, 1985).

SARDIS (Sart) (Plan 359)

Location: theatre built against north slope of acropolis hill; stadium immediately north of the theatre (barrel vault visible, L 194 m); odeum c.300–400 m east of theatre.

THEATRE

Cavea: D 136 m, facing north-north-east; exceeds semicircle (190°); 35–40 rows of seats (Vann).

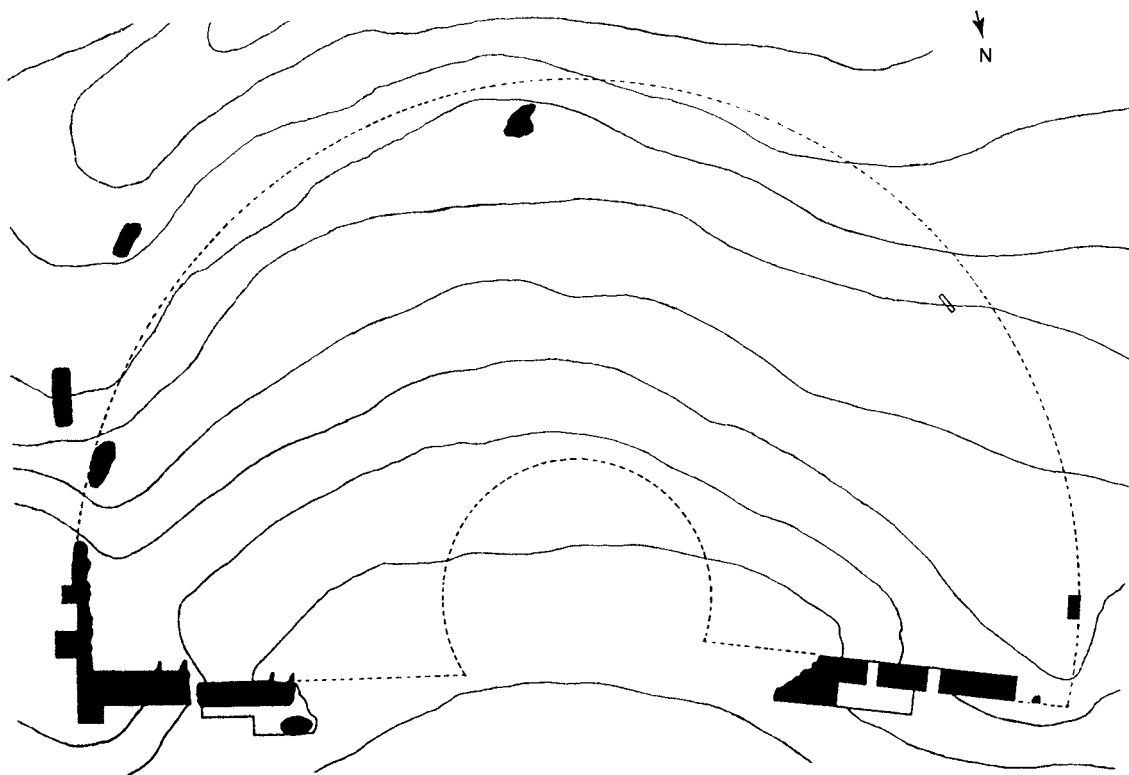
Substructures: built against slope; surrounded by curved wall; 3 buttresses survive on east side. Seems to have been a central arched entrance at top of cavea.

Orchestra: D 30–35 m (Vann).

Parodoi: *analemmata* built of limestone blocks and rubble; west wall strengthened with vertical piers of rectangular blocks.

Scene building: some blocks survived in 18th cent., but most were removed in 19th cent. to build railway.

Remains: *analemmata* and general outline of cavea visible; long barrel-vault, c.30 m north-east of *analemmata* seems to mark end of theatre terrace. ‘Some pieces of the vault, which supported seats, and completed the semicircle, remain’ (Chandler).



PLAN 359. Sardis, theatre

Date: 3rd cent. BC; damaged by earthquake of AD 17; later rebuilt.

Literature: the soldiers of Antiochus climbed over the wall into the theatre (215 BC). Polybius 7.16.

Bibliography: Chandler, *Tr. Asia Minor* (1775), 316; *Tr. Asia Minor* (1817), 254. Leake, *Asia Minor*, 265. Prokesch von Osten, *Errin. Aegypten*, 3. 153. Fellows, *Asia Minor*, 289. Hamilton, *Asia Minor*, 1. 147. Texier, *Asie mineure*, 254. E. Curtius, *Abh. Berl.* (1872), 86. F. Adler, *Deutsche Bauzeitung* (1872), 43. G. Lapakis, *Oi epte asteres tou Apokalypseos* (Athens, 1909), 348. Akurgal, *Anc. Civilizations*, 126. G. M. A. Hanfmann and J. C. Waldbaun, *A Survey of Sardis and the Major Monuments outside the City Walls* (Cambridge, Mass., 1975). R. L. Vann, *The Unexcavated Buildings of Sardis* (BAR 538; Oxford, 1989), 51–8.

ODEUM

Remains: Vann mentions a bowl-shaped depression in the hillside and some mortared rubble walls.

Literature: mentioned in an inventory of the town's fountains. *Sardis*, 7 (1932), no. 17.

Bibliography: E. Curtius, *Abh. Berl.* (1872), 86. G. M. A. Hanfmann and J. C. Waldbaun, *A Survey of Sardis and the Major Monuments outside the City Walls* (Cambridge, Mass., 1975).

SMYRNA (İzmir)

Location: theatre built in natural hollow, below north-west corner of acropolis; Stratonikeion adjacent to it (roofed

colonnade for audience in time of rain and for 'mustering of the choruses'); also an odeum.

THEATRE (Plan 360)

Cavea: D 152 m, facing north; H 30 m from orchestra level; cavea exceeds semicircle; *analemmata* do not converge; Berg and Walter's reconstruction of cavea largely conjectural: *ima cavea*: 19 rows (0.41–43 × 0.75 m) in 10 *cunei*; *media*: 21 rows in 12 *cunei*; *summa*: 23 rows in 22 *cunei*; parts of marble *bisellium* found in garden of house no. 109.

Capacity: 16,300/20,350 (FS).

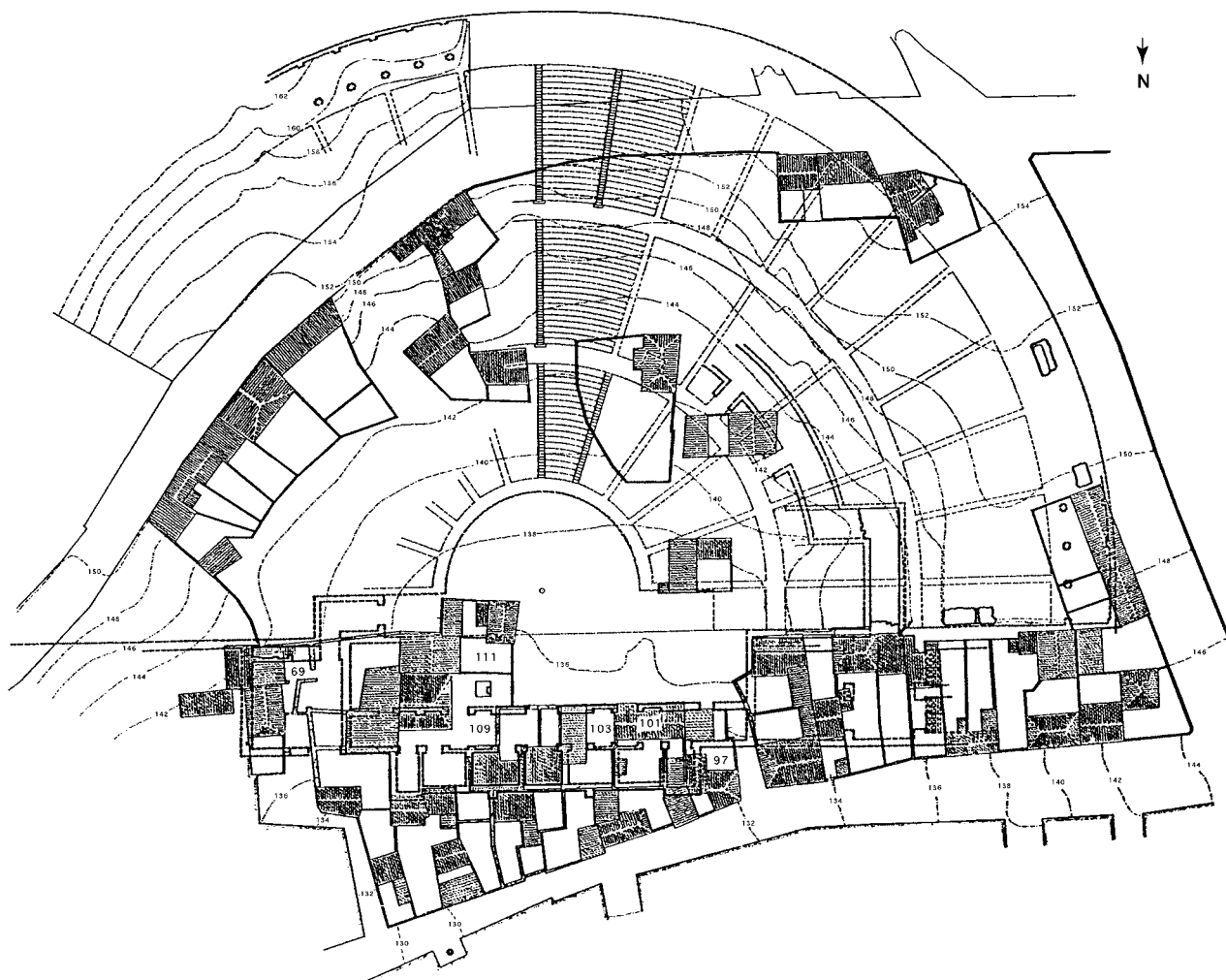
Substructures: built against slope; passage from west *analemmata* under *media cavea*; turns left into annular vaulted corridor behind *praecinctio* at top of *ima cavea*; access to *praecinctio* from vaulted corridor apparently through openings in podium wall (Berg and Walter).

Aditus maximi: vaulted; of Roman type; entry, at least to east one, seems to have been from basilica.

Orchestra: D c.27 m (Berg and Walter).

Pulpitum: L 54 m, following Vitruvius (Berg and Walter).

Scaenae frons: rectilinear, ?5 doorways (2 survive); *regia* door (W 4.20 m) had curved niche each side, with podium in front supporting 2 free-standing columns; next 2 doors, W 2.55 m; rest of *columnatio* consisted of half-columns (Berg and Walter). Many fragments of *scaenae frons* in various houses; piece of fluted white marble shaft in no. 69; fragments of white Proconnesian marble columns in no. 109; fragments of Ionic capital in no. 97 and no. 103; other fragments of



PLAN 360. Smyrna, theatre

Ionic capital in garden of houses nos. 101 and 109; fragments of Corinthian pilaster capitals, 2 in no. 97, and one in garden of no. 109; Corinthian capital found in garden wall of no. 111; various other fragments of dentillated cornice also found.

Postscaenium: long corridor (W 4 m) behind *scaenae frons* gave access to 7 rooms of *postscaenium*.

Basilicas: Both *basilicas* had staircases against south wall, presumably leading to upper storeys.

Remains: much built over; only fragments of seating survive.

Date: first theatre, end 2nd cent. BC; present theatre no later than 2nd cent. AD (Berg and Walter); probably built after earthquake of AD 178 (Cadoux).

Inscriptions: one seat bears word 'Ιουλίου. Le Bas, *Inscriptions*, vol. 1, no. 10. An inscription (AD 210) records that 4 rows of seats had been reserved for porters attached to Asklepieion. *IGRR*, 4. 1414 = W. M. Ramsay, *AJA* 1 (1885), 140, no. 2 = W. H. Waddington, *BCH* 6 (1882), 291. An early 2nd cent. inscription mentions 33 rows of seats restored or built, G. Petzl, *Inchriften von Smyrna* (Inchriften griechischer

Städte aus Kleinasien, 24/1; Bonn, 1982–90), no. 682. An inscription found bearing name 'Claudius', which must refer to an older building. Berg, *AM* (1922), 23 n. 2; Cadoux, *Ancient Smyrna*, 179. Another, from Magnesia, mentions actor from Smyrna called Tiberius Claudius Myrismus. *AM* (1894), 22.

Literature: according to Aurelius Victor (*Vir. Illustr.* 62. 1–4) and Orosius (5. 17. 13), messengers sent for Q. Caecilius Metellus found him in theatre at Smyrna, which suggests there was an earlier theatre on site. However, Valerius Maximus (4. 1. 13) says this happened in theatre at Tralles; Appian (*Bell. Civ.* 1. 28–33) and Aulus Gellius (*Noctes Atticae* 17. 2. 7) do not state name of place. Vitruvius (5. 9. 1) mentions 'Stratoniceum' of Smyrna in context which implies existence of theatre.

Bibliography: Arundell, *Asia Minor*, 2. 399. O. Berg and O. Walter, *AM* 47 (1922), 8–24. G. Cultrera, *Mem. Linc.* 17 (1923), 401. C. J. Cadoux, *Ancient Smyrna* (Oxford, 1938), 178–80. Bean, *Aegean Turkey*, 28–9.

ODEON

Literature: Pausanias (9. 35. 6) mentions a portrait of Grace, painted by Apelles, in odeum. Artemidorus (*Oneirokritika* I. 64) mentions a harpist performing 'the sacred concert' for Hadrian; presumably such a performance would have taken place in an odeum rather than a theatre. Aristides xv. 375 (xvii. 11), 376 (xvii. 13).

STRATONICEA (Eskihisar)

Location: theatre on north slope of Acropolis hill; odeum or bouleuterion east of agora.

THEATRE (Plan 361)

Cavea: D 91.5 m, facing north; exceeds semicircle (190°); *ima cavea*: 25 rows of profiled seats in 9 *cunei*; separated by *praecinctio* (W c.2.35 m) with podium wall, H 6 ft 2 in = 1.9 m (Chandler), from *summa*: c.9 rows, in 18 *cunei*; staircases up to top of podium around *praecinctio* built against podium wall, cf. Nysa, rather than being concealed in its thickness.

Temple: ?temple at top of cavea (Johannowsky). However, its podium (L 21 m; W 18 m) is 25 m behind theatre and in no way connected with cavea. Temple probably for imperial cult.

Substructures: built against hillside.

Orchestra: D c.31 m.

Proscenium: row of piers with attached Doric half-columns supporting triglyph frieze.

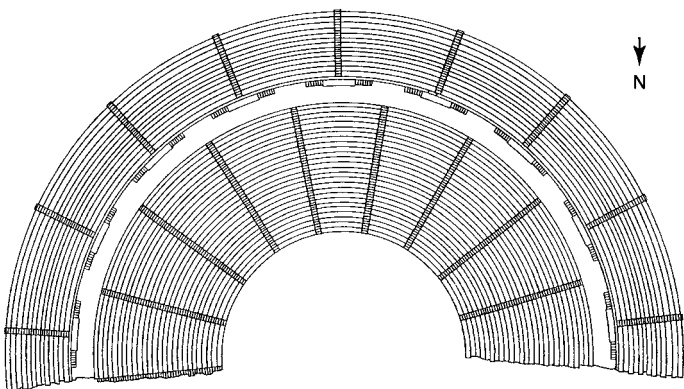
Scene building: L c.40 m.

Remains: much of seating survives; outline of scene building.

Date: second half 1st cent. BC.

Inscriptions: inscription of imperial date records gift of priest of Hecate for restoration of theatre. J. Hatzfeld, *BCH* (1920), 96, no. 36, cf. Robert, *Études*, 523-9.

Bibliography: Chandler, *Ionian Ant.* 2. 28, pls. xxxvi-xxxviii. Wieseler, *Theatergebäude*, 3, 27, 28. G. Deschamps and G. Cousin, *BCH* (1891), 180 n. 1. E. Guhl and W. Koner, *La Vie antique* (Paris, 1884-5), 167. Trémaux, *Explor. Asie*, pl. I (left). A. Laumonier, *RA* 2 (1933), 47, fig. 20. W. Johannowsky, *ASAtene*, 31/2 (1969-70), 456-7. Ferrero, *Teatri*, 4. 50, 106,



PLAN 361. Stratonicia, theatre

108, 109, 111. Y. Boysal, *KST* 2 (1980), 129; 3 (1981), 70-1; 15/2 (1993), 121-3; 16/2 (1994), 315-16. (Temple) A. A. Tirpan, *Stratonikeia, 1: Augustus-Imparatorlar tapinagi* (Konya, 1998).

ODEUM OR BOULEUTERION (Plan 362)

Type: previously thought to be a Serapeum; now thought to be a bouleuterion (Balty).

Cavea: rectangular outer walls (24.95 × 29.80 m), facing east; 13 rows divided into 4 *cunei*.

Capacity: 560/700 (FS).

Substructures: doors in sides of building give access to corridors which run to back of building; L-shaped staircases lead up to top of cavea.

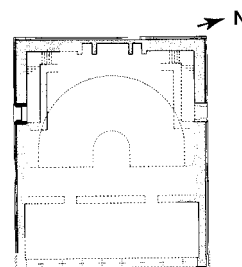
Scaenae frons: rectilinear; decorated with 4 pairs of columns flanking 5 doorways; central 3 lead into orchestra.

Remains: some seating and parts of outer wall.

Date: mid-2nd cent. AD.

Inscriptions: bouleuterion mentioned in inscriptions recording benefactions of M. Sempronius Clemens. G. Deschamps and G. Cousin, *BCH* 12 (1888), 82-104.

Bibliography: R. and F. Naumann, *Ist. Mitt.* 10 suppl. (Tübingen, 1973), 77. Y. Boysal, *KST* (1982), 193-6. Balty, *Curia ordinis*, 470-3.



PLAN 362. Stratonicia, bouleuterion

TEUS (Siğacik)

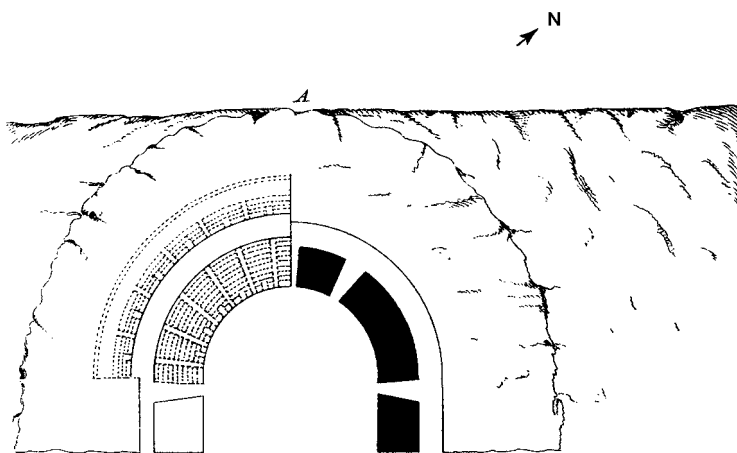
Location: theatre at south foot of acropolis hill; odeum or bouleuterion south-east of theatre.

THEATRE (Plan 363)

Cavea: D 235 ft = 72.30 m including whole semicircular mound (Pococke's plan), facing south-east (Laumonier); *ima cavea* in 13 or more *cunei*; *summa*, in 12 *cunei* (Pococke's plan); one of *prohedria* seats found with lion's feet.

Substructures: rested on slight slope, supplemented by *aggestus*, enclosed in walling penetrated by radial passageways; radial passageways under *ima cavea* accessible from annular passage under *praecinctio*; annular passage terminated in arched openings in *analemmata*; radial passageways shown emerging in lowest seats of *ima* which may indicate that cavea continued further. Similar arrangement of radial passageways under *summa cavea*, but here passages seem to be accessible from hillside directly behind, and run into *praecinctio*.

Remains: only undercrofting survives; no seat in place; scene building, buried under several metres of earth, may be well



PLAN 363. Teus, theatre

preserved (Laumonier); cavea completely in ruins, stage well preserved (Akurgal).

Date: 2nd cent. BC, scene building enlarged in Roman times.

Literature: Ionian actors' guild established at Teus, end 3rd cent. BC; largest temple of Dionysus in ancient world built at Teus; considered important that actors should live in town to take part in celebrations. They gave performances in other places using Teus as their centre; fled to Ephesus in middle of 2nd cent. BC; because they caused trouble, had to be moved to Myonnesus; finally moved to Lebedus. Strabo, *Geography* 14. 29.

Bibliography: Pococke, *Description of the East*, 2, pl. 44, opp. p. 43. Chandler, *Ionian Ant.* 4 (1881), 35; 5 (1915), 10, 13, 28. Bulle, *Untersuchungen*, 264. A. Laumonier and T. Bequignon, *BCH* 49 (1925), 281. Akurgal, *Anc. Civilizations*, 140. B. Ögün, *TTAED* 13/1 (1964), 116.

ODEUM OR BOULEUTERION

Type: unroofed odeum; bouleuterion (Balty).

Cavea: D 30 m, facing south-east; exceeds semicircle; *ima cavea* 11 rows of grey marble seats.

Vela: building not roofed (2 perforated stones for *vela* masts).

Substructures: built on entirely flat site.

Proscenium: decorated with niches and 2 high statue bases.

Remains: uncovered in 1964; well-preserved structure (Akurgal).

Bibliography: Pococke, *Description of the East*, 2. 43. A. Laumonier and T. Bequignon, *BCH* 49 (1925), 288. Bean, *Aegean Turkey*, 144. Akurgal, *Anc. Civilizations*, 140. Balty, *Curia ordinis*, 527.

TRALLES (Aydın)

Location: theatre at foot of acropolis; small theatre or ecclesiasterion also attested.

THEATRE (Plan 364)

Cavea: D c.148 m, facing south-west; slightly exceeds semicircle; *ima cavea* ? rows of marble seats, lowest row with a continuous stone back; in ?8 *cunei*; little known of *media* and *summa cavea*; *pulvinar* for important officials in middle of *ima cavea* close to orchestra.

Substructures: 2 radial vaulted corridors at sides of cavea ran under *summa cavea* into upper *praecinctio*; a wall, concentric with and a few metres within outer cavea wall, may suggest a *porticus in summa cavea*.

Parodoi: foundations of *analemmata* discovered; they seem to slightly converge.

Orchestra: D 28.92 m (to lowest row of seats); of beaten earth, later paved in marble; water channel around rim.

Kolymbethra: in late period, heavy wall built across front of stage to turn orchestra into *kolymbethra*; it ran up to edges of cavea and closed off *parodoi*; projecting masonry mass in front of heavy wall, ?double staircase leading down to orchestra level.

Charonian passage: underground passage (W 0.58–60 m; 2.10 m below ground level) runs from under stage to middle of orchestra; then branches into 2, ?Charonian passage.

Proscenium: H 3 m.

Stage: L ?, W 5.40 m; 3 rows of piers supported wooden plank-ing of stage.

Decoration: Caryatid (H 1.86 m) now in Archaeological Museum in Istanbul, decorated front of stage.

Remains: lowest rows of seats of *ima cavea* survive; only stage area cleared in excavations of 1888.

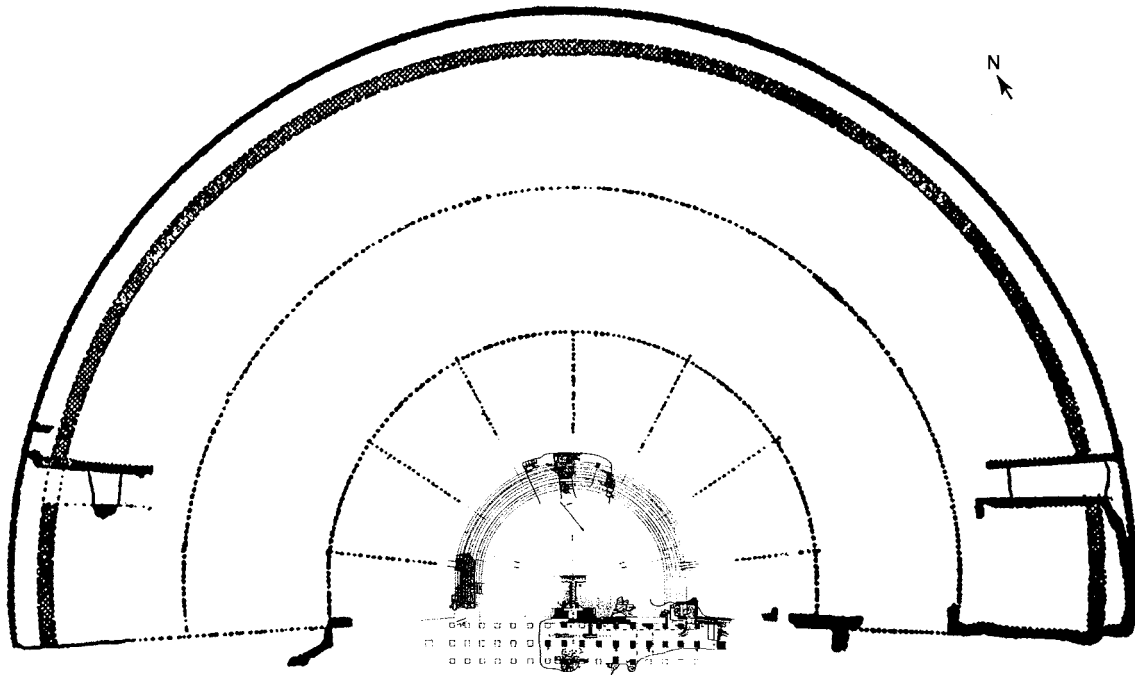
Date: Augustan.

Literature: Vitruvius' description of a *porticus* like that of scene building at Tralles seems to refer to the stadium: 'Trallibus porticus ex utraque parte, ut scaenae, super stadium' (*De Arch.* 5. 9. 1).

Bibliography: Pococke, *Description of the East*, 2. 54–6. Leake, *Asia Minor*, 329. Prokesch von Osten, *Errin. Aegypten*, 3. 455. Texier, *Descr. Asie*, 3. 27–8. C. Humann and W. Dörpfeld, *AM* 18 (1893), 395–413. Edhem Bey, *CRAI* (1902), 284–7; (1903), 78–9; *BCH* 28 (1904), 63, 71. Mendel, *Catalogue*, 2. 214, and nos. 328, 541. Ferrero, *Teatri*, 3. 109–12.

ECCLESIASTERION

Literature: Vitruvius (*De Arch.* 7. 5. 5.) described a small theatre at Tralles which was called the 'ecclesiasterion'. 'Apaturius



PLAN 364. Tralles, theatre

of Alabanda adorned the scene with elegant hand, showing columns, statues, centaurs supporting architraves, the circular roofs of tholoi, the projecting angles of pediments, cornices decorated with lions' heads which act as spouts for the rain-water. There was another storey above with tholoi, porches, half-pediments and every kind of roof decorated with painting.' The painting described seems to be late Second Style, which was anathema to Vitruvius.

TRIPOLIS (Yenice)

Location: ruins of theatre in low depression.

Remains: some seating, wall surrounding cavea, and parts of scene building survive; in poor condition (Ferrero, who shows picture of it).

Bibliography: Laborde, *Voy. Asie*, 88, pl. 40. Ferrero, *Teatri*, 4. 9 and fig. 4.

TROIA (Hisarlık)

Location: Theatre A or Great Theatre on ridge immediately east of acropolis hill; Theatre B south of sanctuary; Theatre C immediately west of it.

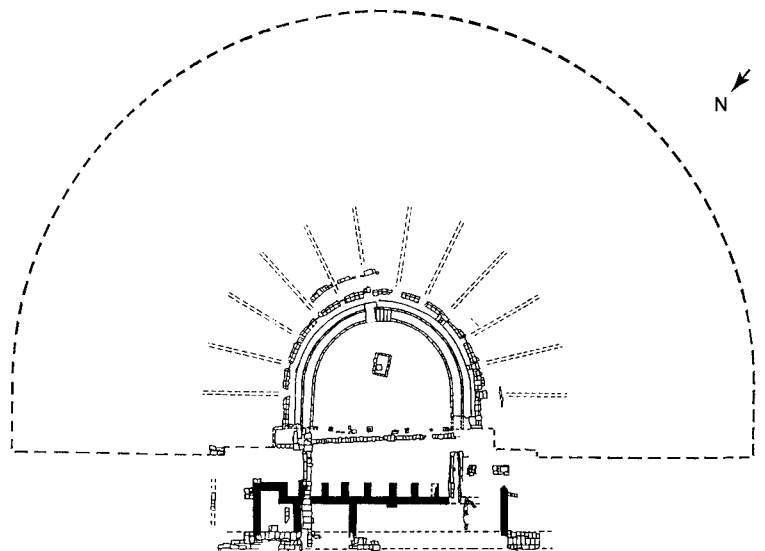
THEATRE A (Plan 365)

Type: built for Panathenaic festival at Iliion.

Cavea: D 98.6 m, facing north-west; 3 rows of limestone seats uncovered; in 13 *cunei*.

Capacity: 7,700/9,650 (FS).

Substructures: cut into limestone ridge.



PLAN 365. Troia, theatre A

Vela: cuttings indicate there were probably *vela* over *cavea*.

Orchestra: D 18.5 m, to *balteus*; horseshoe-shaped.

Aulaeum: pierced blocks lying behind line of *proscenium* wall must be for *aulaeum*.

Scene building: L c.48 m; countless fragments of Doric, Ionic, and Corinthian columns and entablatures found; *columnatio*, 3 tiers of columns, Doric, Ionic, and Corinthian.

Decoration: many damaged fragments of statuary found in scene building; medallion relief of Romulus and Remus, unearthed near by by Schliemann, may have been part of series chronicling early history of Rome.

Remains: some of first 3 rows of seating uncovered; scene building survives to H 1 m.

Date: finished by 306 BC (inscription); *scaenae frons* Augustan.

Inscriptions: inscription names donor as Malousius of Gargara; 3 blocks of *balteus* wall uncovered; one of them bears name 'Deiphobus'. Tribes of Ilion named after Homeric heroes, so this probably indicates *cuneus* reserved for that particular tribe. Several Greek inscriptions found in theatre; roof-tile stamped with Greek word *theatron*. Schliemann, *Troja*, 230–1, nos. 12, 13.

Bibliography: Schliemann, *Troja*, 210–14. Dörpfeld, *Troia*, 239. Blegen, *Troy*, 9, 10. C. B. Rose, *AJA* 95 (1991), 314; *Studia Troica*, 1 (1991), 69–77; 2 (1992), 46–9; 3 (1993), 105. M. Korfmann, *Studia Troica*, 2 (1992), 33; 3 (1993), 24–5.

THEATRE B (Plan 366)

Type: bouleuterion.

Cavea: enclosed in rectangular walls (29.50 × 25 m), facing south-south-west; parts of 6 rows of profiled seats (0.36 × 0.56 m) survive; lowest in marble; upper in limestone; in 3 *cunei*; originally 14 (Dörpfeld), 12 (Balty) rows.

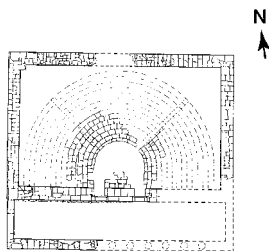
Capacity: 830/1,040 (FS).

Orchestra: D c.6.5 m, paved in grey and white marble and breccia, laid in a geometric pattern around a central altar (c.0.90 m square).

Scene building: 2 doorways lead into orchestra; platform between them containing seats of honour, shut off by wall decorated with 6 small half-columns; colonnaded vestibule behind.

Decoration: Dörpfeld found bases of statues of Augustus and Tiberius.

Date: foundations found under Roman bouleuterion may belong to Hellenistic predecessor, destroyed in 85 BC; present building Augustan; repaired after being damaged by Herulians in AD 267.



PLAN 366. Troia, theatre B

Bibliography: Dörpfeld, *Troia*, 231–4. McDonald, *Meeting Places*, 248–9. Balty, *Curia ordinis*, 453–8. M. Korfmann, *Studia Troica*, 2 (1992), 31–2; 3 (1993), 8. C. B. Rose, *Studia Troica*, 2 (1992), 49–54; 3 (1993), 105–6; 4 (1994), 86–8.

THEATRE C (Plan 367)

Type: odeum.

Cavea: D 44.5 m, facing south-south-west; exceeds semicircle; *ima cavea*: 17 rows survive (Blegen's photograph) of original ?20; in 5 *cunei*, outer ones much wider than middle three; elaborate marble seat of honour in eighth row of central *cuneus*.

Capacity: 1,700/2,100 (FS).

Substructures: built in hollow; upper *cavea* rests against fortification wall.

Orchestra: D c.10 m; horseshoe-shaped, surrounded by podium (H 1.30 m); 2 staircases run through podium wall.

Kolymbethra: *proscenium* wall contiguous with edges of *cavea*, forming continuous wall around orchestra; *kolymbethra* (Traversari); orchestra lined with waterproof *opus signinum* (Rose).

Proscenium: H ? m; W 1.2 m; in second phase *proscenium* wall had 5 niches; central niche, semicircular, deeper and larger than others; 2 flanking ones rectangular; 2 staircases leading down to orchestra; 2 rectangular niches at ends.

Pulpitum: L c.20 m, W 2.5, 3.3 m.

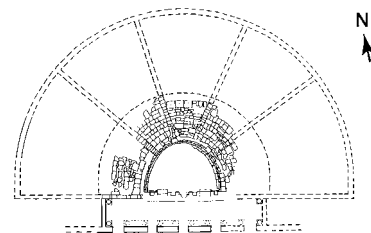
Scaenae frons: in second phase 2-storey *columnatio*, Ionic below and Corinthian above; breccia, cipollino, pavonazzetto, Africano, and Proconnesian marbles used, and *opus sectile* panels; appear to have been 5 doorways leading out of scene building at rear.

Decoration: cuirassed statue of Hadrian found behind scene building. C. B. Rose, *Studia Troica*, 4 (1994), 91–3.

Date: Augustan; stage rebuilt in Hadrianic period; building damaged later 3rd cent. AD; repaired early 4th cent. AD and orchestra turned into *kolymbethra*; destroyed second half 5th cent. AD.

Inscriptions: dedicatory inscription records that Aristonoe paid for *proskenion* and statuary. P. Fritsch, *Die Inschriften von Ilion* (Inschriften griechischer Städte aus Kleinasien, 3; Bonn, 1975), 244, no. 158.

Bibliography: Dörpfeld, *Troia*, 234. C. W. Blegen, *AJA* 43 (1939), 216–18; *Troy*, 18. G. Traversari, *Dioniso*, 15 (1952), 302–3; *Spettacoli in acqua*, 140–2. M. Korfmann, *Studia Troica*, 2 (1992), 32. C. B. Rose, *ibid.* 2 (1992), 54–5; 4 (1994), 88–91.



PLAN 367. Troia, theatre C

BITHYNIA AND PONTUS

AMASTRIS (Amastra)

Location: theatre built against hill facing harbour; odeum attested in inscription.

THEATRE:

Cavea: facing south-east.

Substructures: built against hill.

Literature: used for gladiatorial and wild beast shows (Lucian, *Toxaris* 57–60).

Inscriptions: mentioned in inscription of AD 98: ἐν τῷ προγονικῷ θεάτρῳ. Robert, *Études*, 259–60.

Remains: large barrel-vaulted chamber belonging to substructures is all that survives of theatre.

Bibliography: C. Marek, *Epig. Anat.* 6 (1985), 159, no. 35; *Ist. Mitt.* 39 (1989), 383.

ODEUM

Inscriptions: mentioned in inscription. C. Marek, *Epig. Anat.* 6 (1985), 152, no. 35.

APAMEA/MYRLEA (Mudanya)

Cavea: D ?m, facing north; exceeds semicircle; *ima cavea* ? rows of profiled seats (0.40 × 0.69 m) in ? *cunei*.

Orchestra: D 28 m.

Remains: almost all marble seats and part of scene still in place at time of discovery (1861); later destroyed.

Date: built by King Prusias I (Perrot), new founder of town, after its destruction, c.200 BC (Strabo 12. 4. 3).

Bibliography: Perrot, *Explor. Galatie*, I, 12–13; 2. pl. 4.

APOLLONIA-AD-RHYNDACOS (Abulyont)

Cavea: facing north-west towards old town.

Substructures: rests against hill.

Remains: some seating still visible in 19th cent.

Bibliography: Hamilton, *Asia Minor*, 2. 88. P. Le Bas, *RPhil.* (1845), 42. Reinach, *Voy. Grèce*, 39–40.

CLAUDIOPOLIS (Bolu)

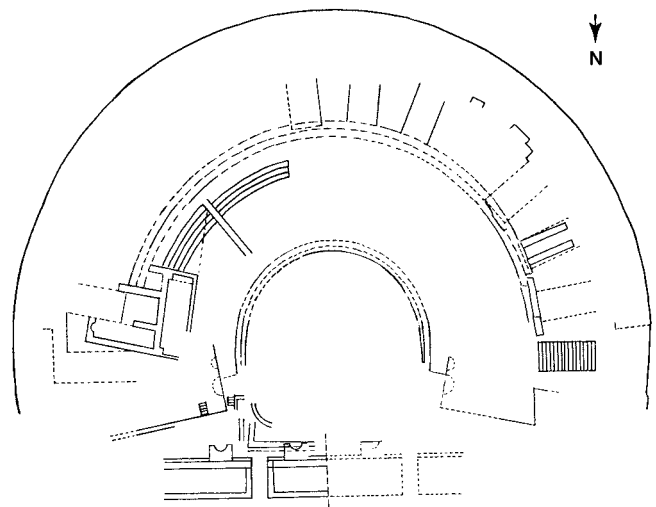
Remains: some elements belonging to theatre taken to Istanbul Archaeological Museum in 1930s, including a deeply drilled square pier with running acanthus scrolls. During widening of Ankara–Istanbul road (1972) cutting accidentally made through theatre, revealing 2 rows of seats and part of *praecinctio*.

Bibliography: Leake, *Asia Minor*, 108, 117. A. C. Headlam, *JHS* suppl. 2 (1893), 23. H. Alkim, *Anatolica*, 5 (1973–6), 87. M. J. Mellink, *AJA* 77 (1973), 190–1; 84 (1980), 516.

NICAEA (Izmit) (Plan 368)

Location: south-west of town.

Cavea: D 85 m (Schneider), facing north; exceeds semicircle; *ima cavea* 17 rows.



PLAN 368. Nicaea, theatre

Substructures: *ima cavea* supported by sloping radial vaults, forming 7 trapezoidal rooms; doors and windows in outer walls; presumably used for storage. Surrounding them 12, or perhaps 14, narrower rooms covered with horizontal barrel-vaults (W 4 m) with dividing walls (H 7.5 m; 5 m thick); alternate rooms may have contained staircases, 7 in all, leading up to ?*praecinctio* above junction between 2 sets of barrel-vaulted rooms, cf. Side; appears to have been passage running around edge of cavea.

Aditus maximi: narrow barrel-vaulted passage (W c.2 m).

Orchestra: D c.23.5 m, surrounded by podium.

Proscenium: richly decorated *proscenium* wall, with alternately curved and rectangular niches.

Remains: parts of substructures and 4 rows of seats in *ima cavea* still survive; excavations began in 1981.

Date: Trajanic.

Literature: in letter to Trajan (*Ep.* 10. 39) Pliny reports theatre still incomplete although 10,000,000 sesterces have already been spent on it; structure cracking so badly it might have to be demolished.

Bibliography: Pococke, *Description of the East*, 1. 123. C. von der Goltz, *Anatolische Ausflüge* (Berlin, 1896), 435. A. M. Schneider, *Die Römischen und Byzantischen Denkmäler von Iznik-Nicaea* (Istanbul Forschungen, 16; Berlin, 1943), 8–9. B. Yalman, *KST* 4 (1982), 229–35; 5 (1983), 215–20; 6 (1984), 459–67; 7 (1985), 579–95; 8/2 (1986), 233–45; 9/2 (1987), 299–315; 10/2 (1988), 339–82; 11/2 (1989), 301–11; 12/2 (1990), 379–404; 13/2 (1991), 377–402; 14/2 (1992), 181–203; 18/2 (1996), 337–60.

NICOMEDIA (Izmit)

Location: 'the site of the theatre is identifiable on an eminence' (Bonacasa); only place for theatre was south slope of hill which rises behind town (Bosch). As literature mentions a 'large theatre' there was presumably a smaller one too.

Date: destroyed by earthquake (AD 358); presumably rebuilt.

Literature: theatre mentioned in *Passion of SS Indes and Domna* (BHG 822z), 22 (p. 77): 'Close to the large theatre is the largest sanctuary of the goddess they call Demeter.' Also mentioned by Libanius, *Oratio* 61, 10 (Foerster, 334): θέατρον ὑπερλάμπρον τῆς ὄλης.

Bibliography: C. Bosch, *Die kleinasiatische Münzen der römischen Kaiserzeit, 2: Einzeluntersuchungen, I: Bithynien*, I (Stuttgart, 1935), 218, no. 50. N. Bonacasa, 'Nicomedia', in *EAA* 5 (Rome, 1963), 455–7.

PRUSIAS-AD-HYPIUM (Konuralp or Uskübü)

(Plan 369)

Location: on upper part of hill where town is built.

Cavea: D c.97 m, facing south; exceeds semicircle; seats have cavetto near top and lion's feet next to staircases; steps alternately H 0.27 m and 0.12 m. *ima cavea*: c.20 rows in 9 *cunei*; *praecinctio* (W c.2.25 m) at top with podium wall; *media*: c.16 rows in 18 *cunei*; *praecinctio* (W c.2.5 m) with podium wall (H 2.21 m) and passage (W 0.77 m) on top; *summa*: 16 (Ferrero), 14 (Perrot) rows of seats (0.394 × 0.60 m) in 18 *cunei* (most of this is Ferrero's reconstruction); *porticus* at top (Perrot found traces of columns, spaced at 3-m interaxials, or 3 between each pair of staircases; also Ionic capital, probably from *porticus*).

Substructures: built against hillside; 2 openings in *analemmata* give access to passageways (L 5.30 m); they then turn 90° to run into lower *praecinctio*.

Orchestra: D c.22 m (Ferrero's plan).

Stage: L c.28 m (at front); c.46.4 m (at back), W c.6.9 m; probably rectilinear front and oblique sides.

Hypocaustium: completely buried.

Scene building: L c.48 m; W c.9.25 m; ?5 doors; corridor (W 3.80 m) running whole length of scene building (cf. Ephesus) with 5 rooms in back of scene opening off it; central

room (W c.8.80 m); each side a corridor (W 2.65 m); at ends 2 further pairs of rooms (W 3.60 m); doors and windows of these rooms all round-headed; frieze and tympanum fragments found, probably from *scaenae frons*.

Decoration: draped male and seated female statue found in theatre.

Remains: parts of *summa cavea* visible; some of upper parts of scene building.

Date: first quarter 1st cent. AD; *scaenae frons* redecorated first half 3rd cent. AD.

Bibliography: Perrot, *Explor. Galatie*, 1. 23–6; 2. pls. 1–2. Mendel, *Catalogue*, 3. 338–9, no. 100; 361, no. 1126. Ferrero, *Teatri*, 3. 125–32.

TIEUM (Filyos)

Location: in south-east part of town; just to south of it remains of small theatre or odeum of analogous plan.

Cavea: D ?m, facing west.

Substructures: built into hillside.

Remains: very well preserved in 19th cent.; now much overgrown. 'We found a small but nearly perfect amphitheatre in the south-eastern part of the ruins, buried under a profusion of shrubs and trees' (Ainsworth).

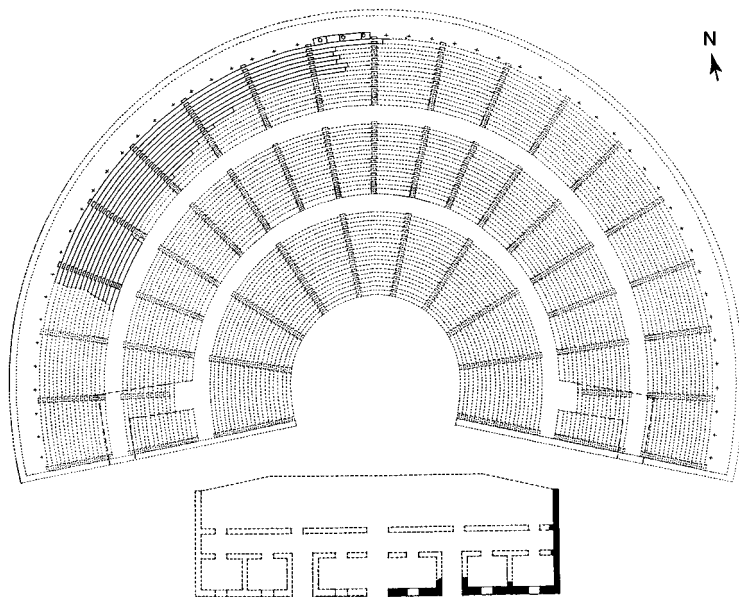
Bibliography: Ainsworth, *Tr. Asia Minor*, 1. 51. W. von Dienst, *Petermanns Mitteilungen*, 94 (1889), 73. E. Kalinka, *ÖJb.* 28 (1933), 53–4, 89–94. Robert, *Études*, 280–1. *PECS* 925, s.v. 'Tios' (G. E. Bean).

CAPPADOCIA

COMANA (Sar)

Location: Hild mentions theatre near castle.

Bibliography: F. Hild and M. Restle, *Tabula Imperii Byzantini*, 2: *Kappadokien* (Vienna, 1981), 208–9.



PLAN 369. Prusias-ad-Hypium, theatre

MELITENE (Eski Malatya)

Location: outside old town limits.

Literature: according to Procopius (*Aed.* 3. 4. 18) Melitene flourished after Trajan raised it to rank of city; its buildings, including 'theatres', spread outside old city limits.

Date: late Roman/early Byzantine (town not walled until time of Anastasius).

Bibliography: Hild, *Kappadokien*, 236.

CILICIA

ANAZARBUS (Anavarza)

Location: situated below acropolis, near south-east corner of town wall.

Cavea: D 58 m, facing north-west.

Substructures: north side built into slope of hill; south side free-standing with encircling arcade; 'there was an inner and an outer series of concrete piers with arches opening between them. Between the 2 sets of piers ran a vaulted passage, which, with the piers, gradually diminished in height as the ground rose towards the north' (Gough), cf. Araisio. Paved *ambulacrum* around top of cavea, surrounded by curved retaining wall.

Aditus maximi: vaulted.

Scene building: collapsed; 'most of the material has been removed, but fragments suggest that the *scaenae frons* had a façade of red granite columns and a frieze of garlands suspended between nude male and female figures' (Gough).

Remains: in ruinous condition; impossible to obtain any idea of seating arrangements (Gough).

Bibliography: J. T. Bent, *JHS* 11 (1890), 232. Heberdey, *Kilikien*, 34–5. M. Gough, *Anat. St.* 2 (1952), 102. P. Verzone, *Palladio*, 7 (1957), 22.

ANEMURIUM (Eski Anamur)

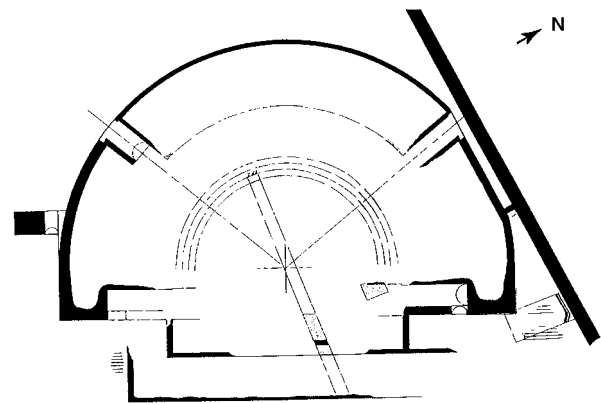
Location: theatre built against north wall of town; odeum directly opposite it to east.

THEATRE (Plan 370)

Cavea: D c.60 m, facing east-south-east; lowest row of seats not found.

Substructures: built against slope; around its rim wall faced with large, roughly squared blocks; small buttress (W 0.76 m) on north side, in form of arch braced against city wall; massive buttress (L 4.21 m; W 3.05–3.16 m) on south side, inner part arched, allowing passageway (W 1.71 m) between it and cavea wall. A quarter of way along outer cavea wall, at each side, 2 vaulted radial passageways (L 5 m) run to *praecinctio* in middle of cavea.

Aditus maximi: south *aditus* collapsed; north *aditus* (W 2.73 m) covered with barrel vault with roof sloping down steeply; does not run to outside of cavea; accessible through doorway



PLAN 370. Anemurium, theatre

in east wall; similar doorway in south *aditus* with rock-cut steps at side of scene building leading up to it.

Orchestra: D ? m paved in stone.

Scene building: little found; ?never finished (Russell). Rock-cut steps on north side of scene building seem to be part of stepped street running east-west and passing between theatre and city wall.

Date: late 2nd cent. AD.

Inscriptions: fragmentary Greek inscription from *scaenae frons* found bearing name, Titianus, known benefactor. J. Russell, *TTAED* 20/1 (1973), 209, no. 6, cf. Bean, *Rough Cilicia*, no. 207.

Bibliography: Rosenbaum, *Western Cilicia*, 2–4. J. Russell, *TTAED* 20/1 (1973), 207–9; *Proc. of the Xth Int. Congress of Classical Archaeology, Ankara, 1973* (Ankara, 1978), 911–23.

ODEUM (Plan 371)

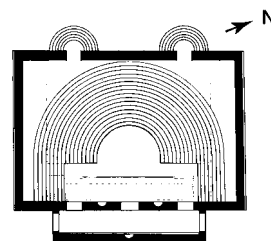
Type: odeum (Russell); bouleterion (Balty).

Cavea: enclosed in rectangular walls (31 × 20 m), facing east-south-east; 16 rows of seats (0.25–30 × 0.54 m) arranged in semicircle; upper ones run up to east wall of building.

Capacity: 900 (Russell); 900/1, 150 (FS).

Substructures: built against slope; barrel vaults on north, east, and south sides supported seating; substructures accessible by arched entrances in position where *aditus maximi* would be; semicircular staircases on west side lead up to 2 further entrances; because of slope they open onto a landing at top of cavea.

Roof: windows above upper row of seats; nothing survives to indicate whether building was roofed.



PLAN 371. Anemurium, odeum or bouleterion

Orchestra: D c.8.35 m.

Proscenium: H 1.15 m.

Pulpitum: L c.17.75, W c.3.3 m.

Scaenae frons: 3 doorways, with curved niches in 2 sections of wall in between.

Postscenium: doorways in *scaenae frons* led to rectangular vestibule with curved niche in middle of east wall, visible through central doorway of *scaenae frons*; vestibule accessible from outside by doors at ends.

Date: late 2nd cent. AD.

Bibliography: L. C. Smith, *TTAED* 17/2 (1968), 177–84. A. Akat, *TTAED* 18/2 (1969), 41–2. J. Russell, *Proc. of the Xth Int. Congress of Classical Archaeology, Ankara, 1973* (Ankara, 1978), 911–23. Balty, *Curia ordinis*, 458–62.

ASTRA (Tamasalik)

Location: small theatre on hill-top (Bean).

Bibliography: Bean, *Rough Cilicia*, 130.

AUGUSTA CILICIA (Gübe) (Plan 372)

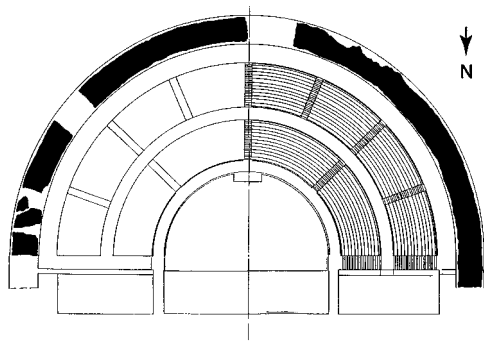
Cavea: D 50 m (Gough); 62 m (Akok); c.90 m (Akok's plan), facing north; exceeds semicircle; *ima cavea*: 12 rows in 4 *cunei*; separated by *praecinctio* from *summa*: 10 rows in 8 *cunei*.

Substructures: built on natural slope, artificially hollowed out; surrounded by outer wall of concrete (max. pres. H 3 m); opening in middle and 2 further breaks on east side; none on west (almost completely destroyed).

Orchestra: D c.30 m (Akok's plan) but more like 20 m if Akok's diameter of 62 m is correct.

Remains: cavea completely stripped, no trace of seating (Gough); orchestra and scene building full of deep pits made by stone robbers; now submerged beneath Seyhan dam.

Bibliography: M. Gough, *Anat. St.* 6 (1956), 173. M. Akok, *Türk Tarih Kongresi 1956* (Ankara, 1960), 173–81, cf. *FA* 15 (1960), 3462; *TTAED* 7/2 (1957), 15–20.



PLAN 372. Augusta Cilicia, theatre

COLYBRASSUS (Ayasofya)

Location: opposite Temple A and B in central area of town.

Type: odeum (Bean); bouleuterion (Balty).

Cavea: D 21–22 m, facing south.

Bibliography: A. Albek, *Bulletin*, 22 (1958), 347–52. G. E. Bean and T. B. Mitford, *Denkschriften Wien*, 85 (1965), 9–10. Bean, *Rough Cilicia*, 69–71. Balty, *Curia ordinis*, 529.

DIOCAESAREA (Uzuncaburç)

Location: east of Temple of Zeus, just south of main east–west street.

Cavea: D c.50 m (Keil's general plan), facing south-south-east; divided by *praecinctio* into *ima* and *summa cavea*.

Substructures: built against hillside.

Remains: many seats and *vomitorium* visible, but none of scene building.

Inscriptions: architrave block, probably from scene building, bears inscription (AD 164–5) to Marcus Aurelius and Lucius Verus (Herzfeld).

Bibliography: E. Herzfeld, *AA* 24 (1909), 438. J. Keil and A. Wilhelm, *MAMA* 3 (1931), 56. *PECS* 275–6, s.v. 'Diocaesarea' (T. S. MacKay).

ELAEUSSA/SEBASTE (Merdivenlikuyu) (Plan 373)

Location: a little inland, opposite island.

Cavea: D c.61 m, facing south; exceeds semicircle; *ima cavea* ?14 rows in 10 *cunei*; separated by *praecinctio* from *summa*, 8 or 9 rows in 10 *cunei*.

Substructures: rock-cut cavea.

Orchestra: D c.15.85 m.

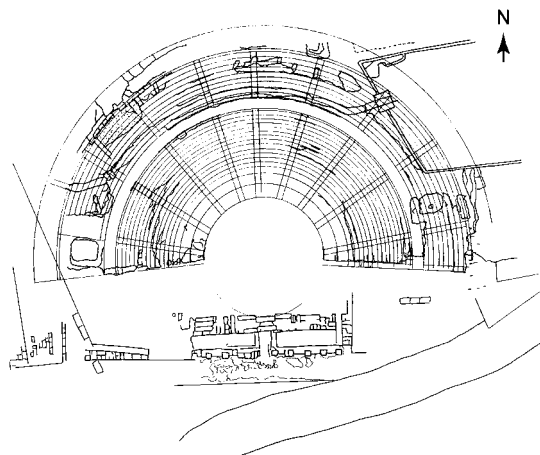
Scene building: series of openings covered with architraves and arches in north part of scene building.

Postscenium wall (cleared 1995) revealed massive limestone support piers, small rooms, and corridors in upper part.

Porticus post scaenam: 16 column bases just south of *postscenium*.

Remains: most seats robbed, but bedding still visible; general layout of theatre can be reconstructed.

Bibliography: Beaufort, *Karamania*, 251. J. Keil and A. Wilhelm, *MAMA* 3 (1931), 221. *PECS* 294, s.v. 'Elaeussa' (T. S. MacKay). E. Schneider, *KST* 18/2 (1996), 367–81; 19/2 (1997), 391–408.



PLAN 373. Elaeussa-Sebaste, theatre

EPIPHANEIA (Oiniandos)

Cavea: D c.87 m; *ambulacrum* at top (W 12 m).

Substructures: surrounded by outer wall strengthened by buttresses at intervals of 5.5 m.

Bibliography: *PECS* 315, s.v. 'Epiphaneia' (M. Gough).

GÖSENE

Remains: well-preserved theatre.

Bibliography: Heberdey, *Kilikien*, 18.

HIEROPOLIS/CASTABALA (Bodrum Kalesi)

Location: centrally located immediately south-east of colonnaded street.

Type: Roman.

Cavea: D c.60 m, facing south-east; *analemmata* parallel to stage; *ima cavea*, profiled seats in 7 *cunei*; separated by *praecinatio* from *summa* in 7 *cunei*.

Substructures: 'built, not cut in the rock' (Bent).

Aditus maximi: terminate in arched opening, with 2-fascia architrave and mouldings; no *tribunalia* above.

Scene building: rough pilaster survives on left side, curved cornice fragment decorated with theatrical mask, ?from curved niche.

Remains: lower part of cavea survives up to *praecinatio*; very little of scene.

Date: 1st cent. AD (Verzone).

Bibliography: J. T. Bent, *JHS* 11 (1890), 234–5. Heberdey, *Kilikien*, 26. P. Verzone, *Palladio*, 7 (1957), 55.

KELENDERIS (Aydıncık)

Cavea: D c.30 m, facing north-east.

Bibliography: L. Zoroglu, *KST* 14/2 (1992), 165–80.

LAERTES (Cebelireş)

Location: building approached by steps, on south side of paved street, in north part of site.

Type: council-house or theatre (Bean).

Inscriptions: numerous inscriptions found in ruins. Bean, *Rough Cilicia*, 98, no. 78; 100, no. 81; 100–1, no. 82; 101–2, no. 84.

Bibliography: Bean, *Rough Cilicia*, 95.

MAGARSUS (Karataş)

Remains: small theatre cavea.

Bibliography: Heberdey, *Kilikien*, 7.

MOPSUESTIA (Misis)

Remains: theatre with marble seats.

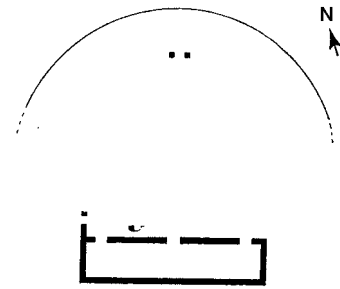
Bibliography: Heberdey, *Kilikien*, 11. *RE* 16. 249 (W. Ruge).

OLBA (Ura) (Plan 374)

Location: in centre of town.

Cavea: D c.40 m; facing south-south-west; 10 rows of seats (0.45 × 0.60 m) visible; 2 big piers in middle of cavea, 6.4 m from top, ?*pulvinar*.

Scene building: L 24.40 m, with 3 doors.



PLAN 374. Olba, theatre

Remains: heavily robbed (Keil).

Date: 2nd cent. AD (MacKay).

Bibliography: J. Keil and A. Wilhelm, *MAMA* 3 (1931), 81. *PECS* 641–2, s.v. 'Olba' (T. S. MacKay).

SELEUCIA-AD-CALYCADNUM (Silifke)

Location: built against south slope of town hill or citadel.

Cavea: D ? m, facing south-east (Beaufort); east (MacKay).

Substructures: partly cut out of side of hill (Beaufort).

Remains: only outline and some vaults can be recognized; when Venetian envoy, Barbaro, saw it (15th cent.) its marble columns and seats still survived (Heberdey). 'Virtually all the stonework is gone, save for one entrance arch' (MacKay).

Bibliography: Beaufort, *Karamania*, 223. Heberdey, *Kilikien*, 101. *PECS* 821, s.v. 'Seleucia ad Calycadnum' (T. S. MacKay).

SELINUS/TRAIANOPOLIS (Gazipaşa)

Location: in centre of town.

Type: odeon or bouleuterion (Rosenbaum); bouleuterion, cf. Iasus and Nysa (Balty).

Cavea: rectangular outer walls (36 × 25 m), facing north-east; semicircular seating (0.22 × 0.40 m).

Substructures: cavea partly rock-cut; 2 rooms with vaults descending towards centre of theatre form substructures of seats; door in first room leads out into square; passageway in second leads up to level of upper seats.

Remains: part of east wing preserved (Rosenbaum).

Bibliography: Beaufort, *Karamania*, 181. Heberdey, *Kilikien*, 150. Rosenbaum, *Western Cilicia*, 31. Balty, *Curia ordinis*, 462–4.

SOLI/POMPEIOPOLIS (Mezitli)

Cavea: D ? m; facing south-west (Beaufort's plan).

Substructures: built against hillside.

Remains: almost destroyed; 'neither the precise dimensions, nor the number of seats could be ascertained; but it seemed to be of a description inferior to those we had seen in other places' (Beaufort).

Bibliography: Beaufort, *Karamania*, 259, 262–3. Heberdey, *Kilikien*, 42. P. Verzone, *Palladio*, 7 (1957), 62–4.

Note

According to Bean, there may have been a theatre at Adrassus (Barabolu) (Bean, *Rough Cilicia*, 223).

GALATIA

ANCYRA (Ankara) (Plan 375)

Location: south-west of Temple of Augustus, where modern east-west street begins to rise to citadel (Hisarpark Caddesi).

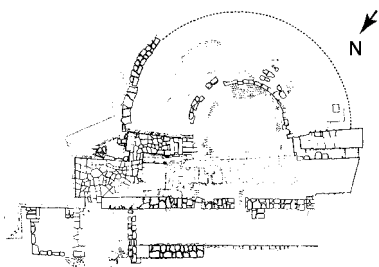
Cavea: D ? m; semicircular; divided into 4 *cunei* by 5 staircases (W 0.55; H 0.19–23 m). Fragments of seats (H 0.41 m) found, and lion's feet from ends of rows.

Substructures: built in hollow in hillside (Hamilton).

Orchestra: D c.11.75 m; surrounded by a podium (H 1.5 m).

Remains: well-preserved cavea and stage building, discovered during construction project in 1983.

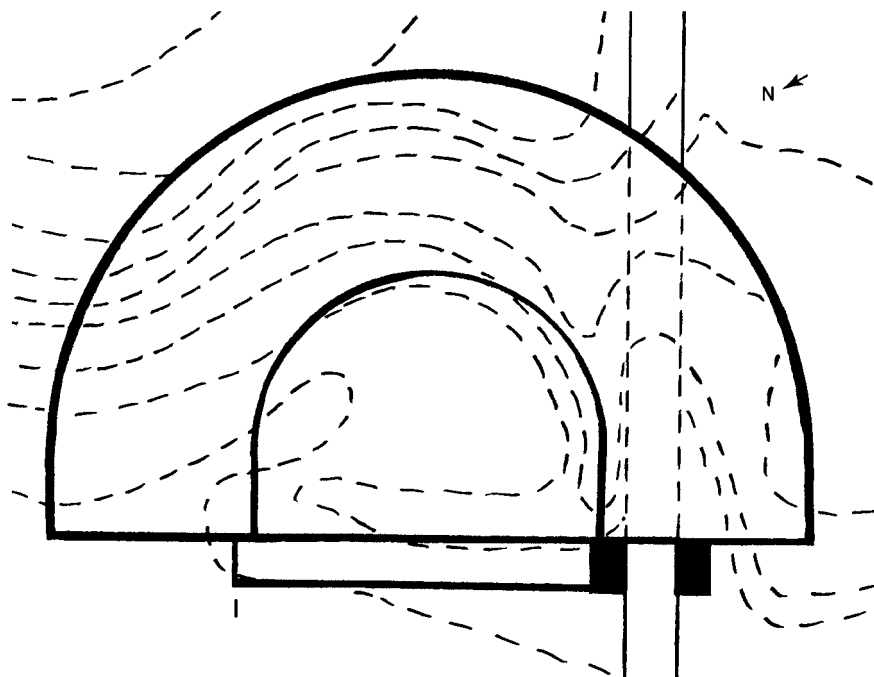
Bibliography: Hamilton, *Asia Minor*, 2. 126. Perrot, *Explor. Galatie*, 2. 265. L. Bayburtluoğlu, *Anadolu Medeniyetleri Müzesi Yilligi* (1986), 9–23.



PLAN 375. Ancyra, theatre

ANTIOCH OF PISIDIA (Yalvaç) (Plan 376)

Location: built over the *decumanus maximus* which ran underneath it in a tunnel, L 54 m.



PLAN 376. Antioch of Pisidia, theatre

Cavea: D c.95 m (plan shows it c.100 m), facing west-north-west.

Arundell thought it was smaller: 'The seats are all removed, and the diameter not exceeding one hundred and fifty feet.'

Substructures: built against slight slope.

Scene building: unfluted columns of grey marble and richly carved archivolt (early 4th cent. AD) found in tunnel.

Porticus post scaenam: *quadriporticus* built later behind theatre.

Remains: poorly preserved; all seats removed.

Date: ?Hellenistic. In late 3rd/4th cent. AD, after Antioch became metropolis of new province of Pisidia, cavea enlarged across street, vaulted tunnel built underneath, and *quadriporticus*.

Inscriptions: *CIL* 3. 6810–12. W. M. Calder, *JRS* 2 (1912), 101–2, no. 33. *AEpigr.* (1914), 130. Four inscriptions honouring C. Arrius C.f. Quirina Calpurnius Frontinus Honoratus (first half 3rd cent. AD) ('postulante populo in teatro'). Mitchell and Waelkens *Pisidian Antioch*, app. 1, no. 6.

Bibliography: Arundell, *Asia Minor*, I. 273. S. Mitchell and M. Waelkens, *Pisidian Antioch* (London, 1998), 106–12.

LAODICEA COMBUSTA (Ladık)

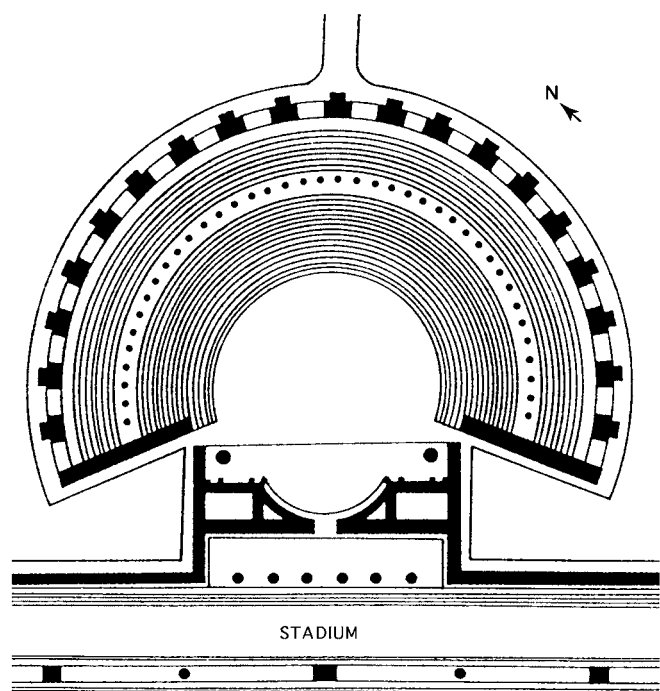
Inscriptions: architrave block (*CIL* 3. 13637) found in ruins of theatre bears word: 'theatri'.

PESSINUS OR PESINUS (Ballıhisar)

Location: theatre and theatral area.

THEATRE (Plan 377)

Remains: Texier published a fantastic plan of town showing theatre facing south-west towards long side of stadium (which he calls hippodrome). Humann shows theatre facing north-east and no stadium. Cultrera describes theatre as facing long side of hippodrome.



PLAN 377. Pessinus, theatre

Bibliography: Texier, *Descr. Asie*, I. 168. Wieseler, *Theatergebäude*, 4. C. Humann and O. Puchstein, *Reisen in Kleinasien und Nordsyrien* (Berlin, 1890), 29. G. Cultrera, *Mem. Linc.* 17 (1923), 569. K. Bittel, *AA* (1967), 142–50.

THEATRICAL AREA (Plan 378)

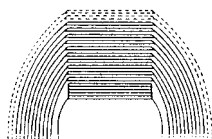
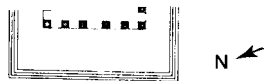
Location: monumental staircase leading up to terrace on which ?Sebasteion, dedicated to imperial cult, stands.

Type: ?*theatron* serving imperial cult; modelled on Italic theatre-temples of Republic (Waelkens).

Staircase: H 6.22 m; W 11.51 m at bottom, 11.75 m at top; consists of 26 steps; at sides 2 curved wings with 10 rows of marble seats (H 0.52); 2 steps for each seat.

Date: Tiberian.

Bibliography: P. Lambrechts, *De Brug* (1970), 259–70; *TTAED* 19/1 (1970), 137–8; 20/1 (1973), 107–12; 21/2 (1974), 79–84; *Ant. Cl.* 41 (1972), 156–73; M. Waelkens, *Epig. Anat.* 7 (1986), 37–73. J. Devreker and F. Vermeulen, *KST* 16/2 (1994), 75–94.



PLAN 378. Pessinus, theatrical area

TAVIUM (Büyük Nefes Köy)

Remains: seating of theatre.

Bibliography: Perrot, *Explor. Galatie*, 2. 289.

LYCIA AND PAMPHYLIA

ANTIPHELLUS (Kaş, formerly Andifli) (Plan 379)

Location: on promontory west of modern town.

Cavea: D 50 m, facing south; exceeds semicircle; 25 rows (0.44 × 0.82 m), divided into 3 *cunei* by 4 staircases (W 0.58 m); no *praecinctiones*; *ambulacrum* (W 2.40 m) at top of cavea.

Vela: 11 fixing holes in 17th row of seats, ?for *vela* masts (Graefe).

Substructures: rests against hillside; edges supported on *aggestus*.

Parodoi: parts of *analemmata* nearest orchestra in fine isodomic masonry; outer parts in rusticated masonry, with 2 high courses alternating with low one.

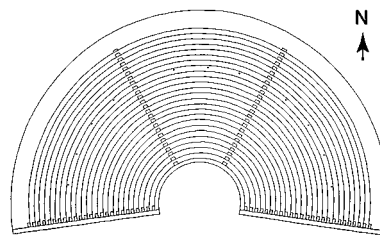
Orchestra: D c.10.65 m.

Scene building: no trace.

Remains: well-preserved cavea.

Date: 2nd cent. BC, enlarged 2nd half 3rd cent. AD.

Bibliography: Spratt, *Tr. Lycia*, I. 68–73. Petersen, *Lykien*, 2. 61. Ferrero, *Teatri*, 2. 137–41. Graefe, *Vela Erunt*, 141.



PLAN 379. Antiphellus, theatre

APERLAE, see SIMENA

APOLLONIA (Kılınçlı)

Location: on hill, c.90 m above village of Kılınçlı.

Cavea: D c. 27 m, facing north-west; exceeds semicircle; 10 rows of seats survive in 3 *cunei* (Isler, in Ciancio Rossetto).

Substructures: built against hillside.

Parodoi: both *parodos* walls in good condition.

Remains: mostly in poor condition.

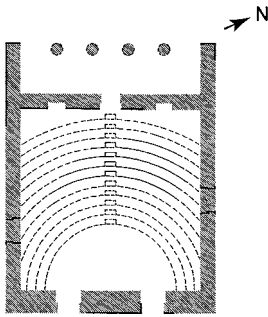
Bibliography: W. Wurster, *AA* (1976), 42–3. Ciancio Rossetto, *Teatri*, 3. 470.

ARIASSUS, formerly called CRETOPOLIS

(Yürükbademlisi) (Plan 380)

Location: on south slope of hill, south-east of Hellenistic agora.

Type: small odeum or bouleuterion, clearly left unfinished.



PLAN 380. Ariassus, bouleuterion (1 : 500)

Cavea: D 11.85 m; enclosed within rectangular walls (14 × 14.50 m), facing east-south-east; 11 rows of seats (unfinished) cut in slope, in 2 *cunei* rising at c.35°.

Capacity: 350/440 (FS).

Substructures: built on slope; 2 doorways lead into orchestra; columnar porch at back of cavea, with doorway giving access to topmost seats.

Orchestra: D 8.65 m.

Stage: no stage marked on plan.

Bibliography: Lanckoronski, *Städte*, 2. 98–9. Durm, *Handbuch*, 489–90. Meinel, *Odeion*, 179–80. M. N. Filgis, *Architectura*, 18 (1988), 1–6. S. Mitchell, *Anat. St.* 41 (1991), 159–72.

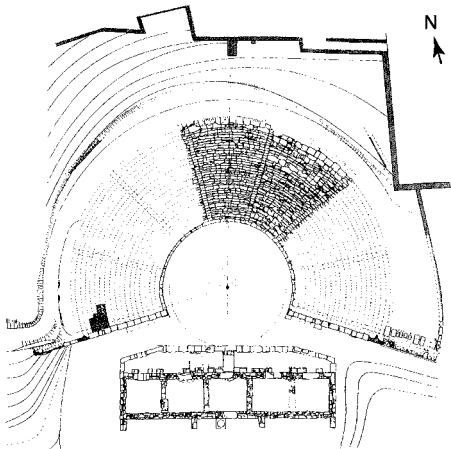
ARYCANDA (Arif)

Location: theatre immediately south of stadium; odeum or *acroaterion* 250 m north-west of it, facing long terrace; another theatrical building, odeum or bouleuterion, immediately south-west of theatre.

LARGE THEATRE (Plan 381)

Cavea: D 56 m, facing south-south-west; exceeds semicircle; c.24 rows (0.44 × 0.77 m) in 7 *cunei*; no *praecinctio*; lion's feet next to staircases.

Capacity: 2,750/3,400 (FS).



PLAN 381. Arycanda, theatre

Substructures: rests against hillside; top of cavea reaches buttressed support walls of stadium above; perimeter wall, built of stones laid in irregular courses, not strictly semicircular at top; becomes more regular as it approaches *analemmata*.

Parodoi: W 3.5 m; *analemmata* extremely regular and fine; moulded at ends facing orchestra.

Orchestra: D 17.18 m.

Proscenium: H 2.88 m; W c.0.80 m.

Stage: trapezoidal: L c.16 m at front; 27.29 m at back; W 1.56 m at ends; c.3.3 m in middle; 5 doorways between *hyposcaenium* and basement of scene building.

Scene building: L 27.29 m; W 7.48 m (incl. buttresses); probably *thyromata* in north wall; south wall, in polygonal masonry, with 4 buttresses; doorway in middle.

Scaenae frons: in Imperial period 7 support piers placed against *thyromata* wall to carry columns to embellish scene; 2 'pseudo-Ionic' capitals probably belong to this decoration.

Date: c.50 BC; scene building altered in Imperial period.

Bibliography: Ferrero, *Teatri*, 4. 155–61. C. Bayburtluoğlu, *KST* 5 (1983), 175–6. P. Knoblauch and C. Witschel, *AA* (1993), 241–6; Knoblauch, 'Limyra', 137–48.

ODEUM OR ACROATERION (Plan 382)

Type: odeum (Bayburtluoğlu); *acroaterion*, cf. Cnidus, Ascalon, long terrace is *xyxtus* of gymnasium (Balty).

Cavea: rectangular outer walls (16.5 × 17 m), facing south-west; 8 rows of semicircular rock-cut seats, preceded by 3 rows of 5 Corinthian columns.

Substructures: rock-cut.

Orchestra: D ? m, paved in pebble mosaics.

Remains: front part destroyed when cistern constructed.

Bibliography: C. Bayburtluoğlu, *KST* 2 (1980), 53–6. Balty, *Curia ordinis*, 466–7. P. Knoblauch and C. Witschel, *AA* (1993), 246–9.

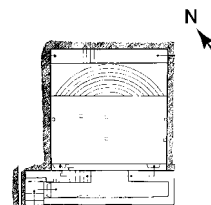
ODEUM OR BOULEUTERION

Type: odeum; bouleuterion because of relationship of building to agora, cf. Soluntum or Acrae (Balty).

Cavea: rectangular outer walls (18 × 15 m), facing south-west; 3 *cunei*.

Substructures: built against north stoa of agora; accessible from back by 2 doorways in lateral walls close to back wall; on façade 3 doorways led into agora portico; walls veneered in coloured marble.

Orchestra: D ? m paved.



PLAN 382. Arycanda, odeum or acroaterion

Decoration: sculpted frieze on exterior, with alternate masks and divinities; central image life-size portrait of Hadrian.

Date: Hadrianic.

Bibliography: M. J. Mellink, *AJA* 83 (1979), 338. C. Bayburtluoğlu, in D. Papenfuss and V. M. Strocka (eds.), *Palast und Hütte* (Mainz, 1982), 419. Balty, *Curia ordinis*, 466–7.

ASPENDUS (Belkiz)

Location: theatre built against west side of acropolis; small theatre or bouleterion (D c.33 m, facing north-west) on north side of agora.

THEATRE (Plan 383, Figs. 16, 23, 24, 29, Pls. 122–5)

Cavea: D 95.48 m (Lanckoronski), c.98 m (Ferrero), facing east-south-east; exceeds semicircle; *analemmata* do not converge; *ima cavea*: 21 rows ($0.42 \times 0.563 +$ moulded rim = 0.73 m) in 9 *cunei*, top row with continuous stone backs and elaborate arm-rests at ends of rows; *praecinatio* (W 2.35 m; 3.70 m without thrones) with podium (H 2.20 m); doorways at ends of *praecinatio* lead into second floor of *versurae*; *summa*: 20 rows in 20 *cunei*; *porticus* at top.

Capacity: 6,100/7,650 (FS).

Substructures: central part of cavea rests against hillside; sides supported on fill enclosed by ends of curved walls and *analemmata*; west of *aditus maximi* higher up hillside are 2 pairs of entrances through outer cavea wall; first pair, narrow at *praecinatio* level, run directly into vaulted annular passage (W c.2.80 m) behind podium wall; second pair, wider, terminate in double arched entrance into annular passage (single entrance would have had too high a vault for level of seats above). Entry into *praecinatio* from annular passage by 5 doorways in podium wall; between each pair of door-

ways, in thickness of podium wall, pair of diverging lateral staircases leads up to top of podium, 6 in all.

Porticus: *porticus* around top of cavea (W 5 m overall) with columns and continuous arcade, probably supporting wooden roof. Doorways at ends of *porticus* give access to passageways in thickness of *analemmata*, leading to third storey of *versurae*. Entry to *porticus* from outside by 2 doorways towards back of cavea where ground level reached level of *porticus*; 7 windows in back wall each side, where ground level falls away. Later, large pilasters built, connected to back wall of *porticus* by transverse arches, to support radial barrel-vaults, so roof of *porticus* (accessible by pair of narrow staircases cut into thickness of outer cavea wall at both ends) could be used for further spectators. This new upper gallery walled off on outside by series of arches, still visible at time of Lanckoronski.

Vela: near top of *postscaenium* wall 17 square openings, each with projecting corbel below and above; corbels in upper row perforated to take *vela* masts.

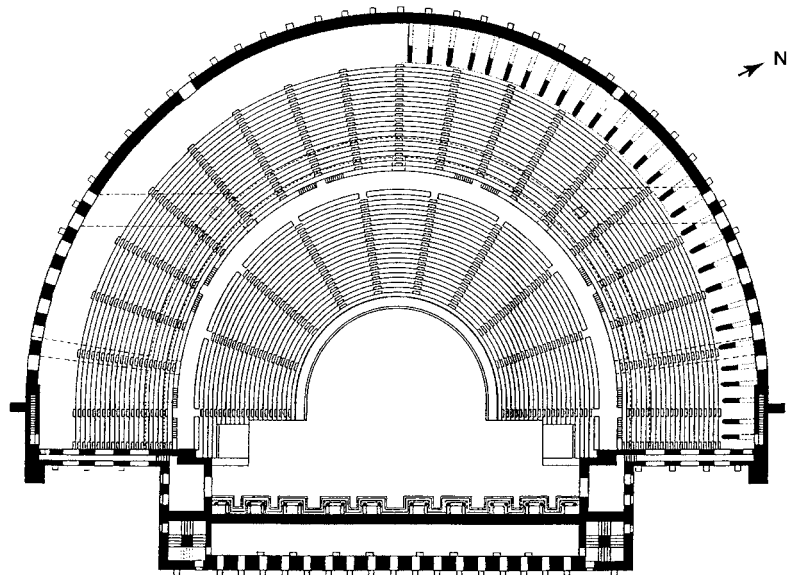
Aditus maximi: *aditus maximi* run through to ends of cavea, with fine arched openings facing orchestra; over openings in front of *tribunalia* two bilingual inscriptions recording benefaction of A. Curtius Crispinus; further rows of seats behind *tribunalia*. Staircases from ground floor of *versurae* to doorways in back walls of *tribunalia*.

Orchestra: D 23.87 m paved in stone, surrounded by podium wall (H 0.59 m).

Proscenium: H 1.39 m; rectilinear.

Pulpitum: L 46.68, W 7 m.

Scaenae frons: rectilinear; 5 doorways decreasing in height towards sides; *columnnatio*, 20 columns on 10 podia; lower probably Ionic; upper Corinthian; upper pairs of columns supported alternately triangular and segmental pediments



PLAN 383. Aspendus, theatre

except for 2 pairs in middle which supported broken pediment.

Stage roof: 17 slots (W 1 m; H 1.90 m) at top of *scaenae frons* wall; Texier and Lanckoronski restore conventional sloping roof; Ferrero has pitched roof over *postscaenium* extending over about half stage.

Basilicas: small *versurae* at sides of stage (4.70 × 6.10 m); no basilicas.

Postscaenium: single passage (W 4.10 m); staircases each end to upper storeys of scene building; *postscaenium* wall preserved to full height; lowest level (corresponding to lower storey of *scaenae frons*), 5 doorways opposite those in *scaenae frons*, with 5 small rectangular windows above, only 2 outermost corresponding to doorways below; next level (corresponding to upper storey of *scaenae frons*), 9 large arched openings flanked by pilasters supporting entablature, horizontal between pairs of pilasters, curving over arches, with small square window above each arch; top level, 2 rows of 17 corbels each, with 17 square apertures between them.

Remains: excellently preserved throughout, except for *columnatio*.

Date: AD 161–9.

Inscriptions: A. Curtius Crispinus Arruntianus and A. Curtius Auspicatus Titinnianus built theatre in honour of Marcus Aurelius and Lucius Verus, in accordance with will of A. Curtius Crispinus, *IGRR* 3. 803 = *CIG* 4342d⁺ = *CIL* 3.231a = Gallina, 'Epigrafi', 231, no. 26. Two inscriptions honour architect, Zeno son of Theodorus, each of which enumerates part of his titles, *CIG* 4342d = Gallina, 'Epigrafi', 232, no. 27; *CIG* 4342d⁺ = Gallina, 'Epigrafi', 233, no. 28.

Bibliography: Fellows, *Asia Minor*, 198 (mistakes site for Pednelissus). Texier, *Descr. Asie*, 3. 218, 243–4. Wieseler, *Theatergebäude*, 5. Lanckoronski, *Städte*, 1. 102–20; Durm, *Baukunst*, 468–9. Fiechter, *Entwicklung*, 95. Dinsmoor, *Archit. of Greece*, 317–19. Bieber, *History*, 208–10, 221. Crema, *Archit. Rom.* 417. Neppi Modona, *Edif. Teatrali*, 166–7. Ferrero, *Teatri*, 3. 161–74. E. Pozzi in Ferrero, *Teatri*, 4. 185–92 (for roof over stage).

ODEUM OR BOULEUTERION

Location: on north side of agora.

Cavea: D 33 m, facing north-west towards an altar court.

Bibliography: Balty, *Curia ordinis*, 532–4.

ATTALIA (Antalya)

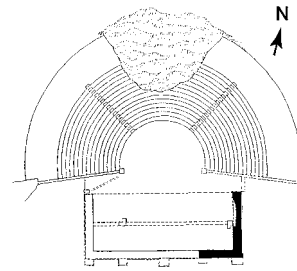
Location: 2 arches found when fortifications near Jeni Cafu demolished, ?from theatre.

Remains: stone seats with arm-rests in form of dolphins, found reused in walls, suggest theatre.

Bibliography: B. Pace, *EAA* I, s.v. 'Adalia'.

BALBURA (Katara)

Location: upper theatre on south slope of north hill; lower theatre at foot of south hill.



PLAN 384. Balbura, upper theatre

UPPER THEATRE (Plan 384)

Cavea: D 36 m, facing south; slightly exceeds semicircle; 16 rows of profiled seats visible (0.44 × 0.66 m) in 3 *cunei*; no sign of *praecinctiones*.

Substructures: rock-cut in middle; supported by fill enclosed by *analemmata* at sides; enormous projection of rock in middle of cavea beginning at eighth row of seats suggests building never finished.

Parodoi: masonry of *analemmata* very irregular, probably for economy.

Orchestra: D c.11 m.

Proscaenium: H c.2.35 m.

Scene building: scene building of magnificent polygonal rusticated masonry, built on steep slope; needed heavy buttresses.

Remains: much ruined cavea; some fine walling of the scene building.

Date: mid-2nd cent. BC.

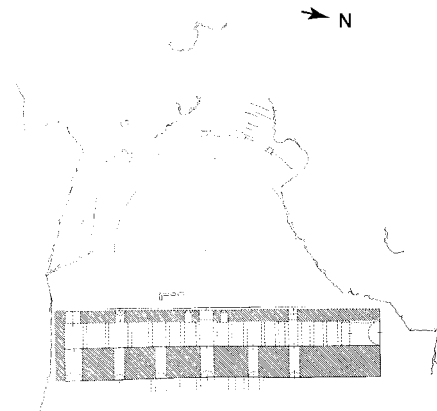
Bibliography: Wieseler, *Theatergebäude*, 105. Petersen, *Lykien*, 2. 183 and pl. XXIX. Ferrero, *Teatri*, 2. 79–86. J. Coulton, *Anat. St.* 41 (1991), 18. L. Bier, *Anat. St.* 44 (1994), 27–47.

LOWER THEATRE (Plan 385)

Cavea: D ? m, facing east; c.9 rows survive; part of one staircase (W 0.70 m) visible, on north-west side of cavea.

Substructures: only bottom parts of projected rock-cut cavea seem to have been completed.

Orchestra: D c.24 m.



PLAN 385. Balbura, lower theatre

Proscenium: masonry platform resting upon barrel vault (W 3.45 m); front wall (1.35 m thick) pierced by 2 grilled windows; H unknown; façade mostly buried; at least 3 doorways lead to *hyposcaenium*.

Scaenae frons: massive substructures (L 44 m; W 44.10 m) mark line of *scaenae frons*; pierced transversely by 6 barrel-vaulted passageways; largest, in middle, and two pairs immediately to north and south, seem to have marked position of 5 doorways; make-up for door thresholds (W 1.80 m) visible in top surface of substructures, leaving space for column pedestals on cavea side. Nothing more of scene building visible to east of this substructure, but springers for arches to span basement level can be seen in earth face of platform.

Remains: parts of cavea; substructures of scene building mostly buried.

Date: late 2nd/3rd cent. AD.

Bibliography: Ferrero, *Teatri*, 2. 80. L. Bier, *Anat. St.* 40 (1990), 69–79.

BUBON (İbecik)

Cavea: D 160 ft. (49 m); 20 rows of seats survive.

Proscenium: no trace (Spratt).

Remains: 'it is the meaneast structure of the kind we had seen in Lycia' (Spratt); some rows of seats still visible (Inan).

Date: inscription dates to AD 190.

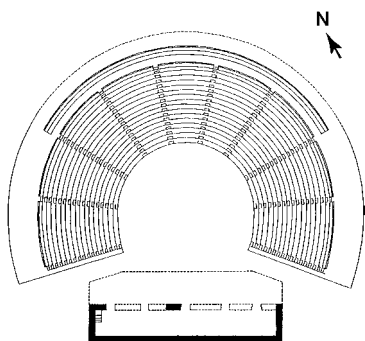
Inscriptions: inscription found in orchestra refers to letter by Commodus praising Bubon for its efforts against bandits. F. Schindler, *Die Inschr. von Bubon* (Vienna, 1972), no. 2.

Bibliography: Spratt, *Tr. Lycia*, 1. 265. J. Inan, *Ist. Mitt.* 27–8 (1977–8), 269.

CADYANDA (Üzümlü) (Plan 386)

Location: at south end of site.

Cavea: D c.47 m, facing south-west; exceeds semicircle; 17 rows of profiled seats in 9 *cunei*, top row with continuous stone back; lion's feet next to staircases at ends of each section; *praecinctio* around top, W 3.95 m at sides; W 1 m behind middle 5 *cunei*, where wall (H 4.30 m) supports another row of seats with continuous backs, ?further rows behind (this area not excavated).



PLAN 386. Cadyanda, theatre

Substructures: centre of cavea rests against hillside; 4 outer *cunei* on an *aggestus*.

Parodoi: W c.2.35 m.

Orchestra: D 18 m.

Proscenium: H ? m; oblique walls solid; ?Doric order in central part; Doric half-column (D 0.335 m) attached to pilaster (0.275 × 0.205 m), and part of triglyph frieze found.

Stage: trapezoidal, L c.17 m (front), 25.80 m (rear); W c.4.25 m.

Hyposcaenium: central entrance in back wall of basement of scene building with 3 doors leading into *hyposcaenium*; possibly lateral doors; staircase in north-west corner leads up to stage.

Scene building: L 25.80 m; W 5.00 m (3.45 m internally); probably 5 doorways rather than *thyromata*.

Date: late 2nd/early 1st cent. BC (stylistic analogies).

Bibliography: Spratt, *Tr. Lycia*, 1, 41–2. Wieseler, *Theatergebäude*, 104. Ferrero, *Teatri*, 2. 105–11. W. Wurster, *Colloque sur la Lycie antique* (Inst. fr. ét. anat. d'Istanbul, 1977; Paris, 1980), 31, fig. 2. E. Frézouls, *AST* 3 (1984), 451–2; *Ktéma*, 11 (1986), 231–3. I. Malkoç, in *4 Müze Kurtarma Kazilari Semineri* (Ankara, 1994), 84–5.

CANDYBA (Gendeve)

Location: just below tower of city wall.

Type: bouleterion (Balty).

Cavea: D. c.18 m, facing south-west (Wurster).

Bibliography: W. Wurster, *AA* (1976), 48. Bean, *Lycian Turkey*, 108. Balty, *Curia ordinis*, 557.

CORYDALLA (nr. Kumluca)

Location: on south hill.

Cavea: D 40 m (Kalinka).

Remains: very little survives now except hollow (Bean).

Bibliography: Spratt, *Tr. Lycia*, 1. 163. *TAM* II. 3 (1940), 359. Bean, *Lycian Turkey*, 146.

CREMNA (Çamlık)

Location: unfinished theatre near east end of site, commanding fine view over valley of Cestrus; another theatre just east of forum (Ballance).

UNFINISHED THEATRE

Cavea: D c.80 m, facing south-south-east; designed to have 26–30 rows of seats in precise semicircle; not completed.

Substructures: rock-cut seats.

Scene building: never erected.

Date: probably started shortly after colony founded (25 BC); later abandoned in favour of another site.

THEATRE NEAR THE FORUM

Cavea: D c.60 m, facing west; 2 rows of seats in broken condition survived (Lanckoronski); theatre does appear to have been completed.

Remains: very badly ruined (Mitchell).

Bibliography: Lanckoronski, *Städte*, 2. 167. G. Cultrera, *Mem. Linc.* 17 (1923), 572. M. Ballance, *BSR* 26 (1958), 167–75.

S. Mitchell and M. Waelkens, *Anat. St.* 38 (1988), 56; S. Mitchell, *Cremna in Pisidia* (London, 1995), 75–6.

CRETOPOLIS (Bademağacı), see ARIASSUS

CYANEAE (Yavu) (Plan 387)

Location: on lower summit to west.

Cavea: D 55 m, facing south; exceeds semicircle; *ima cavea*; 10 rows (0.41 × 0.78 m) in 5 *cunei*, top row with continuous stone back; separated by *praecinctio* (W 0.67 m) from *summa*: 14 rows in 10 *cunei*; *praecinctio* at top.

Substructures: built against low hill; around top of cavea 2 walls, 5.6 m apart; outer wall in polygonal masonry.

Parodoi: *analemmata* in regular isodomic masonry.

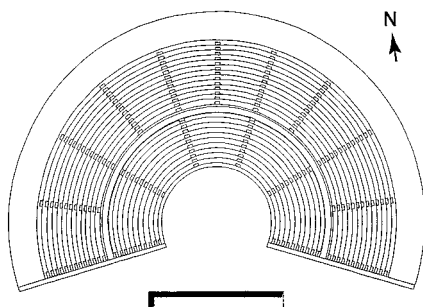
Orchestra: D c.14.5 m; no podium around orchestra, only foot-rest for lowest row of seats of *ima cavea*.

Scene building: practically nothing survives.

Date: end 3rd/beginning 2nd cent. BC.

Inscriptions: generosity of Jason, son of Nicostratus, towards building theatre. *IGRR* 3. 704 = Gallina, 'Epigrafi', 236, no. 30.

Bibliography: Spratt, *Tr. Lycia*, 1. 115. Wieseler, *Theatergebäude*, 104. Petersen, *Lykien*, 2. 18–22. Ferrero, *Teatri*, 2. 145–51. Bean, *Lycian Turkey*, 110. B. Kupke, in F. Kolb (ed.), *Lykische Studien*, 3: *Die Siedlungskammer von Kyaneiai in Lykien* (Asia Minor Studien, 24; Bonn, 1996), 16–19.



PLAN 387. Cyaneae, theatre

GAGAE (Yenice)

Location: small theatre at north-west foot of hill (Bean).

Remains: only hollow and some carved blocks remain (1972).

Bibliography: Bean, *Lycian Turkey*, 150.

IDEBESSUS (Kozagaci)

Location: 'strangely placed facing the precipitous side of the mountain' (Spratt).

Cavea: D no more than 100 ft = 30.76 m (Spratt); facing west (Kalinka), divided by 2 staircases into 3 *cunei* (Bean).

Stage building: no permanent stage building (Bean).

Bibliography: Spratt, *Tr. Lycia*, 1. 169. E. Kalinka *TAM* II.3 (1940), 905. Bean, *Lycian Turkey*, 140.

LIMYRA (Dernek) (Plan 388, Pl. 126)

Location: at foot of south slope of Tocak Dağı.

Cavea: D 68 m, facing south-west; *ima cavea*: 16 rows (0.44 × 0.72 m) in 9 *cunei*; separated by *praecinctio* (W c.4 m) surrounded by podium (H 2.25 m) from *summa*, 7 rows survive in 18 *cunei*.

Substructures: central part of *ima cavea* rests against slope; *summa* on irregular vaulted annular corridor, surrounded by outer cavea wall, in squared blocks of rusticated masonry with anathyrosis around edge; 13 irregularly spaced radial passageways run into annular passage; all above ground level; wooden staircases needed to gain access to them. On opposite side of annular corridor 9 short radial corridors run into *praecinctio*; corridors alternate with staircases up to top of podium, but central corridor has internal staircase.

Vela: on east side of *praecinctio* 8 large blocks (1.20–1.40 × 0.90 m) pierced with round holes (W 0.32–34; Dpth at least 0.55 m), for *vela* masts.

Aditus maximi: *analemmata* in smoothed blocks; arched openings lead into vaulted *aditus* which communicate with rooms (below annular passage) around rim of cavea (?for storage, ?latrines), lit by rectangular windows.

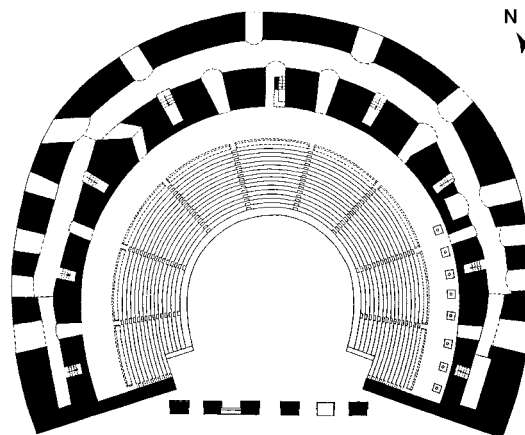
Orchestra: D c.19 m.

Scene building: L 25.5 m; W 7.5 m.

Date: late 2nd cent. AD (Dinstl).

Inscriptions: benefaction of Opramoas (*TAM* II, 2 (1930), 905, XIX C). A. Balland, *Xanthos*, 7. J. J. Coulton, *JHS* (1987), 171–8.

Bibliography: Spratt, *Tr. Lycia*, 1. 148. Ferrero, *Teatri*, 2. 155–70. A. Dinstl, *ÖJb.* 57 (1986–7), 140–219. P. Knoblauch, *KST* 8/2 (1986), 116–20; 'Limyra', 137–48.



PLAN 388. Limyra, theatre

MEGISTE (Meis or Kastellorizo, Greece)

Location: On 'elevated neck of land that separates [the island of Megiste] from the gulf' (Beaufort).

Cavea: 26 rows of seats 'rudely built in comparison with that at *Patara*' (Beaufort); 29 rows, divided into 2 *cunei* by 3 staircases (Chandler).

Parodoi: *analemmata* of smooth isodomic masonry.

Scene building: not known.

Bibliography: Chandler, *Ionian Ant.* 2. 34, pl. LVIII. Beaufort, *Karamania*, 14. *RE* 15. 331–2 (W. Zschietzschmann).

MYRA (Demre) (Plan 389, Pls. 127–8)

Location: at south foot of acropolis hill.

Cavea: D c.111 m, facing south; exceeds semicircle; *ima cavea*: 27 rows (0.44 × 0.76 m, incl. moulding 0.165 m) in 13 *cunei*; top row with continuous stone back-rest; (overall H 1 m), separated by *praecinctio* (W 2.66 m) with podium (H 2.48 m) from *summa*, 8 rows survive in 26 *cunei*.

Substructures: *ima cavea* and centre of *summa* built against slope; 2 entrances in west *analemma* and 3 entrances in adjacent outer *cavea* wall, each at higher level than the last, lead into vaulted substructures; west entrance in west *analemma* opens into blind annular corridor running around edge of *cavea* for distance of c.19 m; first and lowest opening in outer *cavea* wall also leads into this room; second opening gives access to small vaulted room; third and highest leads into narrow radial corridor, which runs through podium wall into *praecinctio*; this corridor can also be reached by 4 sets of stairs accessible from east entrance in west *analemma*; note second staircase running parallel to first. There are more elaborate substructures on east side of *cavea*; in addition to 2 entrances in east *analemma*, 5 arched entrances in outer *cavea* wall open into vaulted annular corridor. On other side of corridor, opposite openings, 4 staircases lead up to inner annular

corridor at higher level than outer one. From inner corridor 4 staircases lead directly into *praecinctio*; another staircase runs south to a pair of rooms; from them 3 more doorways lead into *praecinctio*.

Parodoi: W 2.6 m; unroofed; arches between ends of scene building and *analemmata*.

Orchestra: D c.30 m, surrounded by podium (H 2.20 m); passageway on top accessible from 3 small staircases, one at each side of *cavea* and one in middle.

Arena: orchestra later turned into arena for *venationes*.

Kolymbethra: orchestra later adapted as *kolymbethra*; doors into *hyposcaenium* sealed.

Stage: L: 27.5 m (front); 53.7 m (back); W 7.5, 9.85 m; stage has rectilinear centre, oblique sides; supported on vaults.

Hyposcaenium: 13 doorways from *hyposcaenium* to orchestra and *parodoi*; some cut into wall later; not clear how many originally; 5 doorways lead from *hyposcaenium* to basement of scene building; 2 further doorways at sides leading, by way of small rooms, into basement.

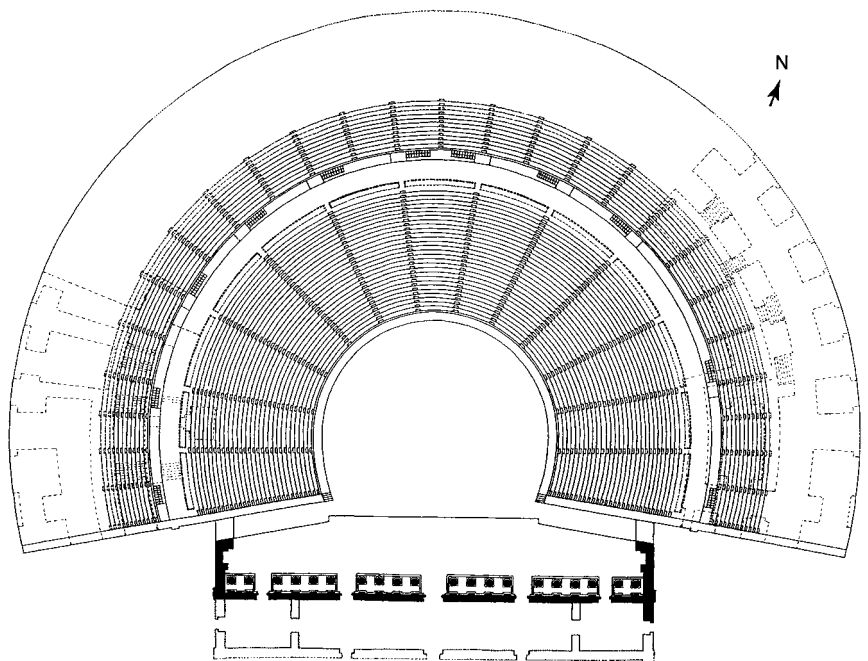
Scaenae frons: rectilinear; 5 doorways decreasing in size towards sides; podium with 4 columns between each pair; 2 columns on each of end podia; columns now fallen, still in position at time of Texier; clear evidence of second storey of columns.

Postscenium: W 6.4 m.

Date: first quarter 3rd cent. AD; arena later 3rd cent. AD; *kolymbethra* c. AD 300.

Inscriptions: 10,000 denarii promised by Jason of Cyanea (mid-2nd cent. AD). *IGRR* 3. 704.

Bibliography: Chandler, *Ionian Ant.* 2. 34, and pls. LVI–LVII (under title of 'Patara'); 5 (1915), 17–18, and pls. XII–XV.



PLAN 389. Myra, theatre

Beaufort, *Karamania*, 28. Leake, *Asia Minor*, 320–1. Texier, *Descr. Asie*, 3. 205–9. Spratt, *Tr. Lycia*, 1. 131–2. Wieseler, *Theatergebäude*, 2. Petersen, *Lykien*, 2. 30. Ferrero, *Teatri*, 3. 199–206; J. Borchhardt, *Myra, eine Lykische Metropole in antiker und byzantinischer Zeit* (Berlin, 1975), 57–60.

NISA (Mergemlik)

Location: on south side of town, close to stadium.

Remains: medium-sized theatre with most seats preserved, although disturbed; little of stage remains (Bean).

Date: no earlier than 2nd cent. AD.

Inscriptions: inscribed statue-base bears names of two benefactors of *theatron* and *proskenion*. *TAM* II.3 (1940), 271, no. 736.

Bibliography: Bean, *Lycian Turkey*, 160. Bayburtluoğlu, *Lycie*, 57.

OENOANDA (İnce Aliler) (Plan 390)

Location: on acropolis hill, on north side of town.

Cavea: D 55 m, facing south; *analemmata* converge towards point beyond centre of orchestra; both orchestra and cavea considerably exceed semicircle; at least 17 rows (0.385 × 0.66 m) in 11 *cunei*; *praecinctio* (W 7.55 m) at top, with probably further rows of seats above.

Substructures: built against hill.

Parodoi: W 2 m.

Orchestra: D c.17.5 m.

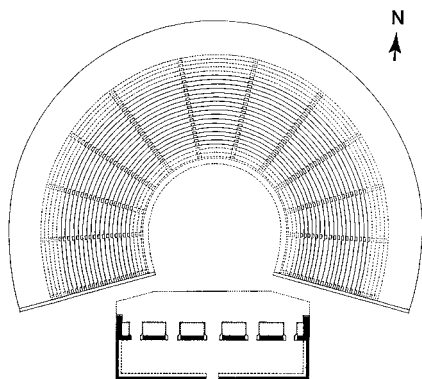
Stage: L c.15.5 m (front); c.24 m (back), W 4, 5.75 m; trapezoidal.

Hyposcaenium: *hyposcaenium* separated from basement of scene building by massive wall (3.10 m thick) under *scaenae frons* and *columnatio*; 3 doorways in this wall and further doorway in back of scene building, all at basement level.

Scene building: L 25.5 m; W 5.75 m; 5 doorways; between them podia supporting pairs of columns; end ones single; *columnatio* probably 2-storey.

Date: cavea and stage late Hellenistic; scene building second half 1st cent. BC.

Bibliography: Spratt, *Tr. Lycia*, 1. 273–6. Wieseler, *Theatergebäude*, 104. Petersen, *Lykien*, 2. 178–83. Ferrero, *Teatri*, 2. 89–95.



PLAN 390. Oenoanda, theatre

OLYMPUS (Deliktaş)

Location: on south bank of river.

Remains: poorly preserved (Bean); arched entrance on one side preserved; most of seats gone; mound marks position of stage building.

Bibliography: Beaufort, *Karamania*, 46. Bean, *Southern Turkey*, 171. Bayburtluoğlu, *Lycie*, 21.

PATARA (Kelemiş)

Location: theatre on north-east slope of hill; also a roofed odeum.

THEATRE (Plan 391)

Cavea: D 84 m, facing north-east; *ima cavea*: 16 or 17 rows (0.37 × 0.72 m) in 8 *cunei* (lowest 4 or 5 rows still covered by sand); top row of seats with continuous stone back; separated by *praecinctio* (W 1.9 m), with podium wall (H 1.36 m) and passageway on top (W 0.71 m), from *summa*: 14 rows in 16 *cunei*; 6 lateral staircases in thickness of podium wall and double one in middle lead up to top of podium.

Capacity: 5,500/6,850 (FS).

Substructures: rests against hillside; surrounded by outer wall of rusticated blocks; 2 radial vaulted passageways, accessible from hillside behind theatre, run under *summa cavea* into *praecinctio*.

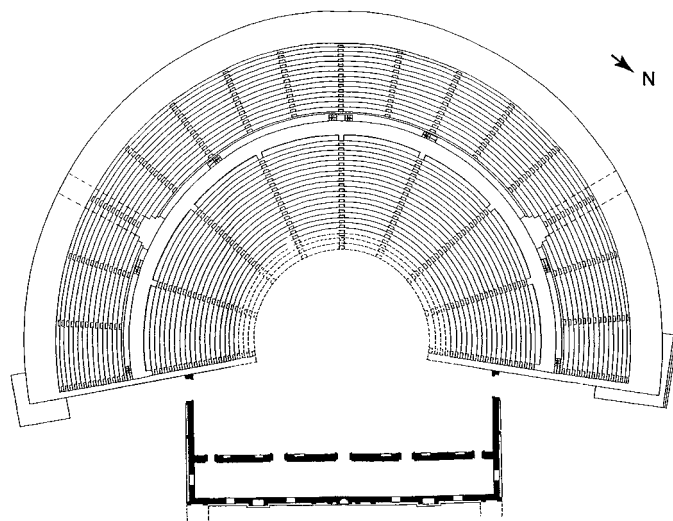
Vela: see inscription.

Parodoi: *analemmata* of well-squared blocks.

Orchestra: D c.23 m.

Stage: extent unknown.

Scene building: L 39.40; W 4.63 m (internal dimensions) with wall (0.90 m thick); *scaenae frons* rectilinear with 5 doorways; 2-storey *columnatio*; side walls of scene building extend 10.50 m beyond *scaenae frons* to *analemmata*; 4 windows in back wall of *postscaenium*, one in each side wall; aedicule flanked by pilasters between outer pairs of windows; 4 pilasters and niche between central pair; upper part of *postscaenium*,



PLAN 391. Patara, theatre

now collapsed, shown in Burger's photographs (in Ferrero, *Teatri*, 2, figs. 182, 192–3) and Gandy's drawings (in Chandler); 5 arched windows in upper storey; pair of open columnar porticoes attached to ends of *postscaenium* wall.

Remains: substantial remains of cavea and lower part of scene building.

Date: Tiberian; parts of upper cavea, stage, and scene building Antonine.

Inscriptions: decree from time of Tiberius honours Polyperchon for his part in building theatre. *TAM II. 2* (1930), 420 = Gallina, 'Epigrafi', 208–9, no. 10. Another inscription records that Quintus Velius Titianus built 11th row of seats in *summa cavea*, provided *velum*, marble decoration and decoration of front of stage, and rebuilt scene building, *TAM II. 2* (1930), 408 = Gallina, 'Epigrafi', 210–11, no. 11. He dedicated it all to Antoninus Pius in AD 146/7.

Bibliography: Chandler, *Ionian Ant.* 3: pls. IV, VI–XII. Beaufort, *Karamania*, 2–3. Texier, *Descr. Asie*, 3: pls. 180–4. Wieseler, *Theatergebäude*, 2, 24, 26, 29. Petersen, *Lykien*, 1. 115. Ferrero, *Teatri*, 2. 123–33.

ODEUM

Inscriptions: mention of roofed odeum (*CIG* 4286).

PEDNELISSUS or PETNELISSUS (Kozan)

Type: theatre could probably be used for gladiatorial games.

Inscriptions: inscription mentions Evenus, priest of Ares, who constructed vaulted rooms, passages, and *thyromata* for *taurobolion*. B. Pace, *ASAtene*, 3 (1916–20), 155, no. 96. Robert, *Gladiateurs*, 316–17, cf. inscription from Pinara, Robert, *Gladiateurs*, no. 104).

PERGE (Aksu) (Plan 392, Pls. 129–30)

Location: 400 m south-west of town walls, close to stadium.

Cavea: D 112.5 m, facing east; exceeds semicircle; *ima cavea*: 28 rows of elaborately profiled seats (0.41 × 0.80 m) in 11 *cunei* + top row with continuous stone backs; separated by *praecinctio* (W 1.80 m, 3.35 m, incl. thrones), surrounded by podium (H 2.35 m), from *summa*: 19 rows in 22 *cunei*; 17 small staircases, accessible from doorways in podium wall, led up to top of podium, articulated by regularly spaced pilasters, producing very elegant effect; *porticus* at top.

Porticus: columns later replaced by piers carrying half-columns; transverse arches ran between piers and outer cavea wall, probably supporting barrel-vaults, cf. Aspendus; projecting pilasters on outer face of cavea wall corresponding to piers; round-headed windows and 6 doorways in bays in middle part of *porticus*.

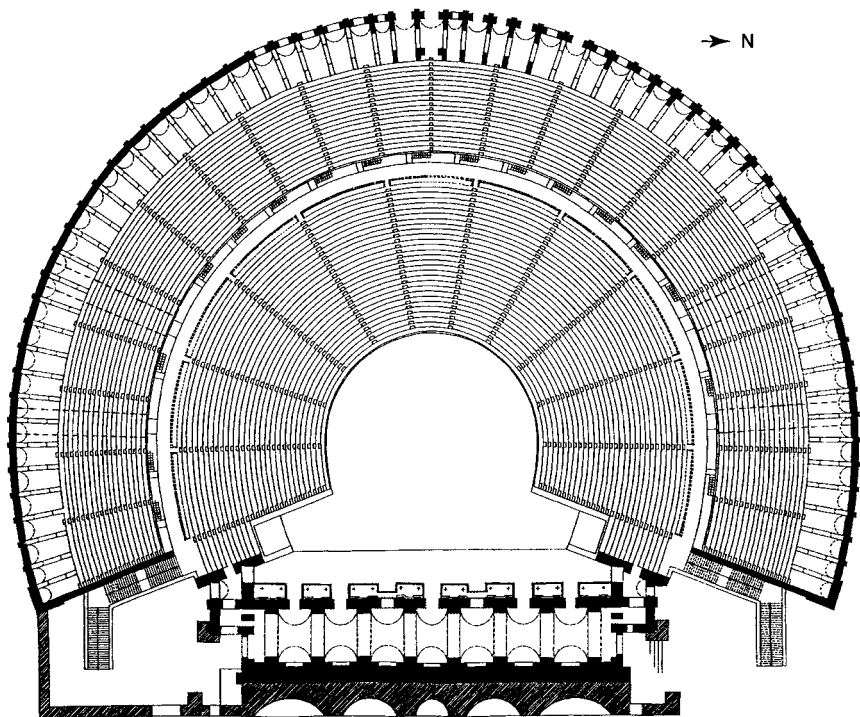
Capacity: 11,400/14,200 (FS).

Substructures: built against hillside with outer curved wall in fine rusticated isodomic masonry; 4 radial vaulted passageways lead from outer cavea wall under *summa cavea* to *praecinctio*; *porticus* directly accessible from 6 doors in cavea wall.

Parodoi: *analemmata* in smooth blocks; 2 low courses alternating with one high course; *parodoi* at first open, later covered with barrel vaults; 13 rows of seats added over each. Behind them large access staircases, supported by arches, built up to ends of *praecinctio*.

Orchestra: D c. 27.75 m, surrounded by podium wall.

Arena: in late period pierced marble screen with uprights in form of herms built on top of podium to protect spectators at gladiatorial games.



PLAN 392. Perge, theatre

Proscenium: H 3 m; supported by 16 small columns; central doorway and two lateral ones to *hyposcaenium*, and 6 shell-headed niches.

Pulpitum: trapezoidal, L 47 m, W c.4.33, 6.3 m.

Scene building: long rectangle; sides joined to ends of cavea; *scaenae frons* rectilinear with 5 doorways; between them podia supporting particularly rich *columnatio*, probably on 3 tiers, estimated H 28.5 m (Inan); magnificent columns and fine sculpture.

Postscenium: wall decorated with columns, but structurally weak; massive wall with 5 niches in form of nymphaeum later built against it.

Decoration: podia of *scaenae frons* decorated with sumptuous reliefs relating to myth of Dionysus.

Remains: well-preserved cavea; scene building, with well-preserved relief sculpture, recently excavated.

Date: c. AD 120 or earlier; covered *parodoi*, modifications to scene and *porticus* probably Severan, c. AD 200; arena c. AD 250 or later.

Bibliography: Lanckoronski, *Städte*, 1. 33–63. R. Paribeni and P. Romanelli, *Mon. Ant.* 23 (1914), 47–67. Ferrero, *Teatri*, 3. 147–57. A. Mansel, *TTAED* 19/2 (1970), 180. J. Inan, *KST* 3 (1981), 46; 8/2 (1986), 137–44; 9/2 (1987), 186–7; 10/2 (1988), 197–245; 18/2 (1996), 65–75. H. Abbasoglu, *KST* 11/2 (1989), 211–27.

PHASELIS (Tekirova) (Plan 393)

Location: built against north slope of acropolis hill, close to main street, agora, and baths.

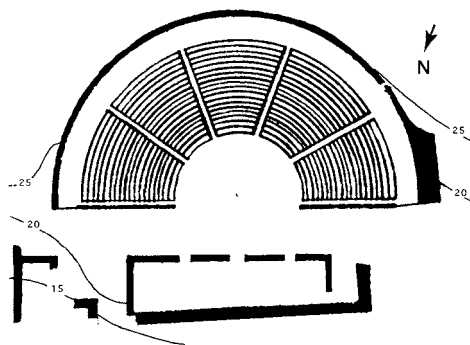
Cavea: D c.150 ft = c.46 m; 21 rows of seats (Beaufort). D c.50 m, facing north-west, in 5 *cunei* (Schäfer); 20 rows of seats (H 0.33 m) (Schäfer).

Substructures: ‘scooped out of the hill’ (Beaufort).

Orchestra: D 16–17 m (Schäfer).

Proscenium: ‘part of the proscenium is still erect’ (Beaufort).

Scaenae frons: survives to H 7 m; 5 doorways once veneered with poor-quality greyish marble. Over doors are remains of upper row of doors or niches (Schäfer); scene building of reused squared stones which show traces of plaster; scene building shown on Schäfer’s plan has only 3 doorways.



PLAN 393. Phaselis, theatre

Remains: not in good condition (Romanelli); buried in a forest (Bean).

Date: 2nd cent. AD (Schäfer).

Bibliography: Beaufort, *Karamania*, 61. P. Romanelli and R. Paribeni, *Mon. Ant.* 23 (1914), 184. Bean, *Southern Turkey*, 151–64. J. Schäfer et al., *TTAED* 21/2 (1974), 141, 143–4. J. Schäfer (ed.), *Phaselis: Beiträge zur Topografie (Ist. Mitt. suppl. 24; Tübingen, 1981), 117–21*. M. J. Mellink, *AJA* 86 (1982), 567; 87 (1983), 437; 88 (1984), 453.

PINARA (Minare Köyü)

Location: theatre built against hillside, c.300 m east of town; odeum or bouleuterion in north-east corner of agora.

THEATRE (Plan 394)

Cavea: D 55 m, facing west; exceeds semicircle; 25 rows of profiled seats (0.395 × 0.80 m) in 9 *cunei*; *ambulacrum* (W 2.30 m) at top.

Substructures: built against hillside; surrounded by wall with smooth, even courses of masonry, apart from middle row which is half height of others.

Parodoi: walling of *analemmata* similar to curved outer wall.

Orchestra: D c.14.5 m.

Proscenium: rectilinear, with fluted Doric columns (3 fragments found).

Stage: trapezoidal; L c.13 m (front), 27.5 m (back); W c.3.6 m.

Scene building: L 29; W 4.5 m; only basement survives; piers facing orchestra probably underpinned walls between *thyromata*; probably unaltered in Roman times (Ferrero). Because of slope substructures needed under back of scene building.

Remains: cavea, well preserved but overgrown; little visible of scene.

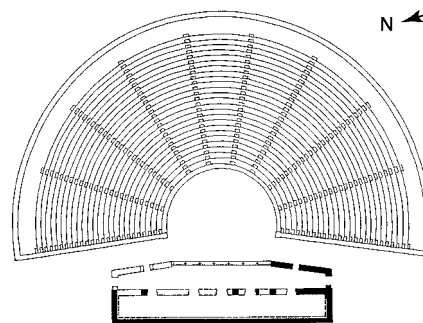
Date: last quarter 2nd/beginning 1st cent. BC.

Inscriptions: mention of *taurobolia* and *tauromachia* (1st cent BC), Gallina, ‘Epigrafi’, 206–7, no. 9 = *IGRR* 3. 681 = *TAM* 2. 508; cf. Robert, *Gladiateurs*, no. 104 (*taurobolion*).

Bibliography: Wieseler, *Theatergebäude*, 104. Ferrero, *Teatri*, 2. 115–20. W. W. Wurster and M. Wörrle, *AA* 93 (1978), 74–101. H. Y. Özbek, *AST* 8 (1990), 285–7, 294.

ODEUM OR BOULEUTERION

Cavea: rectangular outer walls (24 × 17 m), facing west.



PLAN 394. Pinara, theatre

Capacity: c.800.

Substructures: rests against rocky outcrop; cavea accessible by 4 doors in back wall; door from orchestra into agora; traces of colonnaded portico in front of façade of building; seating of cavea ran up to façade wall.

Date: Flavian.

Inscriptions: inscription mentioning bouleterion found near by. M. Wörrle, in B. Kreiler, *Die Statthalter Kleinasiens unter den Flaviern* (Augsburg, 1975), 100–1.

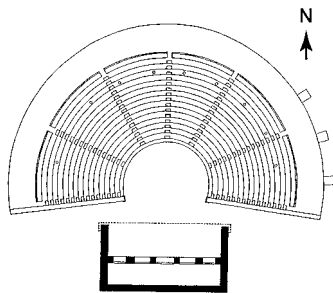
Bibliography: W. W. Wurster and M. Wörrle, *AA* 93 (1978), 92–3. Balty, *Curia ordinis*, 464–6.

RHODIAPOLIS (Şeyköy) (Plan 395)

Location: centrally located; monument of Opramoas behind stage building.

Cavea: D 41.5 m, facing south; exceeds semicircle; 17 rows (0.34 × 0.81 m) in 6 *cunei*; top row with continuous stone back-rest; some rows terminated with lion's feet next to staircases.

Vela: on top surface of third row of seats from top, series of holes (D 0.25–6 m), 4.90 m apart, ?for *vela* masts (Ferrero).



PLAN 395. Rhodiapolis, theatre

Substructures: most of cavea rests against slope; thick retaining wall on east side where slope falls away; polygonal masonry with bands of horizontal blocks and 3 large buttresses.

Parodoi: *analemmata* of perfectly squared masonry.

Orchestra: D c.11.25 m.

Stage: L c.14.85, W c.4.4 m.

Scene building: L c.16.85 m; W c.4.6 m; 5 doorways onto stage.

Scaenae frons: thick wall built in front of old scene building, to carry more elaborate columnar *scaenae frons*; little decoration survives.

Date: mid-2nd cent. BC (polygonal masonry); columnar *scaenae frons* probably Augustan.

Bibliography: Spratt, *Tr. Lycia*, I. 165. Wieseler, *Theatergebäude*, 104. Ferrero, *Teatri*, 2. 173–7.

SAGALASSUS (Ağlasun)

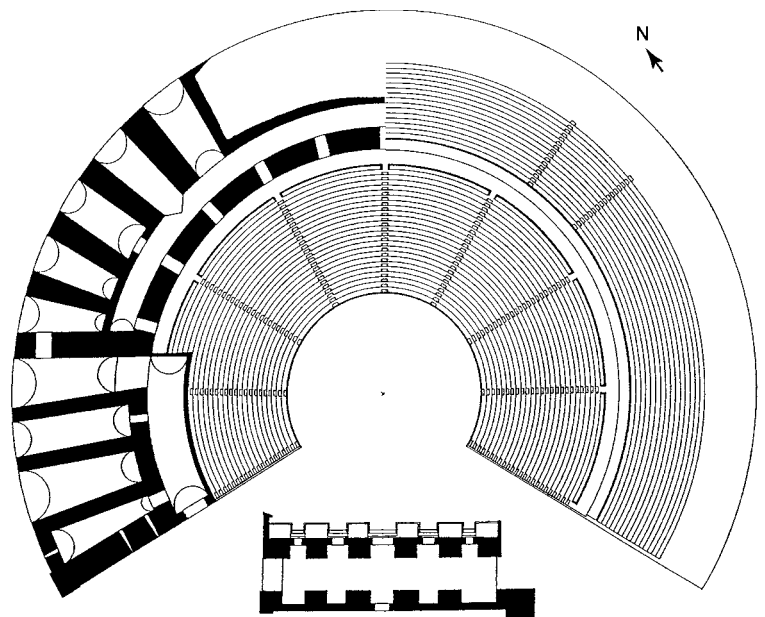
Location: theatre immediately outside town to north-east; odeum in centre of town 300 m from theatre; bouleterion west of upper agora.

THEATRE (Plan 396)

Cavea: D 98.50 m, facing south-west; considerably exceeds semicircle (244° Lanckoronski, 256° Ferrero); *ima cavea*: 25 rows of profiled seats (0.455 × 0.63 m) in 8 *cunei*; top row with continuous stone back-rest; *praecinctio* (W 2.4 m) with podium wall (H 2.28 m); passage (W 1.34 m) on top, accessible by 8 pairs of staircases in thickness of podium wall; *summa*: 18 rows in 17 *cunei*.

Capacity: 9,300/11,600 (FS).

Substructures: east side of *ima cavea* built into hillside; on west side 2 levels of substructures; at edge of cavea, at level less than 2 m above that of orchestra, 4 radial barrel-vaulted rooms penetrate as far as *praecinctio*, at end of them annular passage-way, accessible from door in west *analemma* wall, runs under



PLAN 396. Sagalassus, theatre

praecinatio; further radial rooms, at higher level behind *praecinatio*, support *summa cavea*; accessible from hillside through arched openings in outer *cavea* wall, they lead directly through to narrow vaulted annular passage, which runs all round *cavea*; communicates with *praecinatio* through 17 doorways in podium wall.

Orchestra: D 25.46 m (Lanckoronski).

Proscenium: H 2.69 m; doorway (W 1.35 m) in middle facing orchestra, full height of stage; at each side 3 lower round-headed openings for animals (frieze showing *venationes* runs above them); slots in jambs for sliding panels which could be raised, and lowered again after beasts had escaped into arena.

Stage: rectilinear front (L 17 m); oblique sides run parallel to *analemmata* to meet ends of scene building; paved in slabs of stone.

Scene building: L 29.73 m; W 9.18 m; side walls project forward up to ends of stage. 5 doorways in *scaenae frons* decrease in height towards sides; very richly ornamented; between doorways 6 podia supported *columnatio*, 2-storey (Ferrero); single-storey (Niemann, in Lanckoronski; Vandeput).

Postscenium: single long room with 5 recesses opposite 5 doors in *scaenae frons*; probably covered with a barrel vault.

Remains: *cavea* and scene building survive in fairly complete but ruinous condition.

Date: last quarter 2nd cent. AD.

Inscriptions: inscription dedicated by corporation of dyers honours Quintus Philippianus Varus, *agonothetes* and high priest of Augustus for having offered gladiatorial games and *venationes* lasting 4 days. *IGRR* 3. 360 = Robert, *Gladiateurs*, no. 97 = Gallina, 'Epigrafi', 200-1, no. 5. Another honours a certain Tertullus for his liberal sponsorship of games involving large numbers of gladiators as well as bears, panthers, and lions. These and reliefs on front of stage indicate principal purposes for which theatre used. *CIG* 4377 = Robert, *Gladiateurs*, no. 98 = Gallina, 'Epigrafi', 202, no. 6.

Bibliography: Arundell, *Asia Minor*, 2. 27-50. Laborde, *Voy. Asie*, 109-10. Hamilton, *Asia Minor*, I. 488-90. Lanckoronski, *Städte*, 2. 127-60. Fiechter, *Entwicklung*, 31, 60, 93. Dinsmoor, *Archit. of Greece*, 315-17. Ferrero, *Teatri*, 2. 35-58. L. Vandeput, *Anat. St.* (1992), 99-117; *The Architectural Decoration in Roman Asia Minor: Sagalassos: a Case Study* (Leuven, 1997), 107-12.

ODEUM (Plan 397)

Type: ?odeum; new bouleuterion built for new Roman civic centre (Balty).

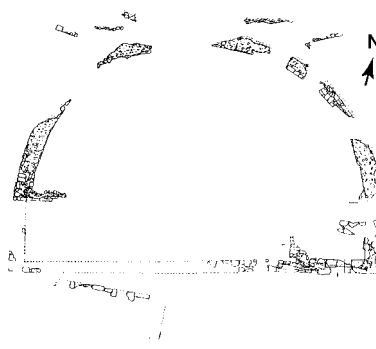
Cavea: D 48 m, facing south.

Capacity: 2,000/3,000 (Mitchell).

Substructures: *cavea* surrounded by curved wall (W 2.5 m), and rectilinear wall (W 2 m).

Roof: back wall preserved almost to full height; beam holes for roof system visible.

Pulpitum: W 5.5 m, incl. *proscenium* wall.



PLAN 397. Sagalassus, odeum

Scaenae frons: wall W 2.5 m.

Postscenium: W 3.5 m.

Remains: upper seating dismantled; lower seating not excavated. Back wall preserved almost to full height.

Date: late 1st/early 2nd cent. AD.

Bibliography: Ferrero, *Teatri*, 2. 40. Balty, *Curia ordinis*, 523-4. S. Mitchell, E. Owens, M. Waelkens, *Anat. St.* 39 (1989), 70.

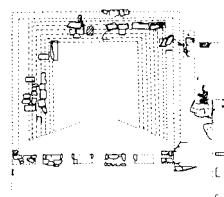
BOULEUTERION (Plan 398)

Type: old Hellenistic bouleuterion (Balty).

Cavea: enclosed in rectilinear walls (21 × 22 m); rectilinear seats ran round 3 sides of building, cf. Priene; seating ended in converging *analemmata*; north wall had 3 doors between gridded windows.

Date: last quarter 2nd cent. BC.

Bibliography: S. Mitchell and M. Waelkens, *Anat. St.* 37 (1987), 40-2; M. Waelkens, *KST* 19/2 (1997), 255-6; 20/2 (1998), 286-8. Balty, *Curia ordinis*, 523 n. 466. R. A. Webb, *Hellenistic Architectural Sculpture: Figural Motifs in Western Anatolia and the Aegean Islands* (Madison, 1996).



PLAN 398. Sagalassus, bouleuterion

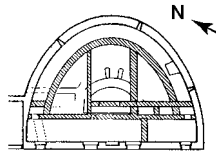
SELEUCIA (Şihlar) (Plan 399)

Location: in south-east corner of agora.

Type: bouleuterion (Balty); odeum or council-house (Bean).

Cavea: large hemicycle with rectilinear wall (L 22-23 m) containing 4 doorways; no seats survive; traces of windows high up wall.

Bibliography: Bean, *Southern Turkey*, 114-16. J. Inan, *KST* 2 (1980), 11-14. Balty, *Curia ordinis*, 528-9.



PLAN 399. Seleucia, bouleuterion or odeum

SELGE (Zerk) (Plan 400)

Location: immediately north-east of the stadium, facing the Lower Agora.

Cavea: D 104 m, facing south-south-east; *analemmata* converge (211°); *ima cavea*: 30 rows of seats (0.41 × 0.61 m) in 11 *cunei*, end ones wider than rest; top row with continuous stone back-rest; *praecinctio* (W 2.80 m) with podium (H 2.65 m); *summa*, 15 rows in 22 *cunei*; *ambulacrum* W 3.30 m around top.

Capacity: 9,300/11,600 (FS).

Substructures: *ima cavea* built against rock, which was cut back at level of *praecinctio*; *summa cavea* supported on earth fill contained within heavy walls; penetrated by 5 pairs of vaulted radial passageways, accessible through entrances in outer cavea wall; each entrance consisted of 2 round-headed doorways, with lunette window in between to light room behind; doorways led into 2 parallel radial corridors terminating in pair of diverging staircase to top of podium; these staircases were in thickness of podium wall, but only accessible from corridors, not from *praecinctio*; just behind podium wall a transverse corridor joined each pair of radial corridors; from it doorway led through podium wall into *praecinctio*; *analemmata* and wall around top of cavea in big blocks of grey limestone laid in alternately high and low courses.

Aditus maximi: *analemmata* converge, not towards centre of orchestra, but to a point much closer to scene building; ends vaulted with *tribunalia* (4 rows of seats, top row with continuous stone back-rest); *tribunalia* accessible by staircases of 13 steps at ends of stage; *parodoi* accessible from outside through double archway; single arched opening faced orchestra.

Orchestra: D c.25.5 m, horseshoe-shaped, surrounded by podium with passage (W 0.85 m) on top.

Pulpitum: nothing known.

Scaenae frons: rectilinear, with 5 doorways, whose size decreases towards sides. Flanking doorways 6 podia; central pair carry 3 columns; others 2; corresponding half-columns in *scaenae frons* wall.

Remains: scene building collapsed into heap of stones; general outline visible.

Date: third quarter of 3rd cent. AD (Ferrero); mid-2nd cent. AD (Machatschek).

Inscriptions: inscription of Imperial date honours citizen (name unknown) in his capacity as priest of imperial cult for generosity in sponsoring theatrical spectacles, gladiatorial combats, and *venationes*, *IGRR* 3. 382 = Gallina, 'Epigrafi', 197–8, no. 2.

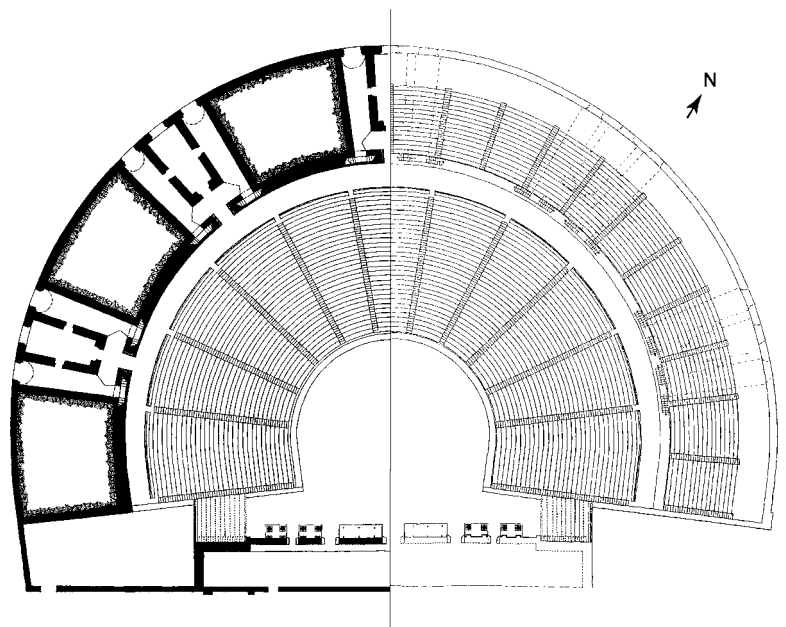
Bibliography: Spratt, *Tr. Lycia*, 2. 22. Lanckoronski, *Städte*, 2. 182–3. Ramsay, *Cities of Phrygia*, 1. 325. Ferrero, *Teatri*, 1. 39–53. A. Machatschek and M. Schwarz, *Bauforschungen in Selge* (Vienna, 1981), 72–80.

SIA or OSIA (Karaot)

Type: small theatre or bouleuterion; or meeting place (Balty).

Cavea: 8 or 9 rows of rectilinear seats L c.20 m, rectangular outer walls.

Capacity: c.350 (Balty).



PLAN 400. Selge, theatre

Bibliography: G. E. Bean, *Anat. St.* 10 (1960), 74; Balty, *Curia ordinis*, 595–6. S. Mitchell, *Medit. Arch.* 4 (1991), 135.

SIDE (Eski Antalya) (Plan 401)

Location: centrally located; temple of Dionysus on north side of cavea.

Cavea: D 120 m, facing east-north-east; converging *analemmata* (221°); *ima cavea*: 30 rows in 11 *cunei*; top row with continuous stone back-rest; *praecinctio*, W c.4.6 m (Lanckoronski) with podium (H ? m); *summa*: c.25 rows in 24 *cunei*; broad *ambulacrum* around top.

Capacity: 13,700/17,200 (FS).

Substructures: *ima cavea* built against slope; *summa* on 2 levels of substructures, each of 23 radial barrel-vaults; they appear on façade as 2 storeys of arched openings; lower level directly accessible from hillside; annular passage immediately behind façade, produced by arched openings in radial walls; 16 radial rooms used as *tabernae* or storerooms; end 2 lead through to *praecinctio*; 5 lead up to inner annular passage, also formed by arched openings in radial walls; inner passage has sloping barrel-vault supporting seating above; its inner wall forms podium around *praecinctio*, accessible through 10 doorways. Upper substructures begin behind inner annular passage; continue to slope as far as outer annular passage, where vault becomes horizontal to support *ambulacrum* at top of *summa cavea*; a complex series of internal staircases lead up to *ambulacrum*.

Orchestra: D c.29 m, surrounded by podium (H 0.805 m) with passageway on top (W 0.82 m); drain around rim (W 0.73; Dpth 0.68 m).

Arena: at late period, massive wall (W 2 m) built around orchestra, enclosing lowest 4 rows of seats, ?to create arena for *venationes* or *kolymbethra*.

Pulpitum: trapezoidal in shape; little known of it.

Scaenae frons: rectilinear; 5 doorways decreasing in size towards sides; between them podia each supporting 4 columns, grouped in pairs; half-columns corresponding to them in *scaenae frons* wall; richly sculpted coffers between columns and *scaenae frons* wall; *columnnatio*, 2-storey.

Postscaenium: 9 rooms; third, fifth, and seventh were passageways, running directly into orchestra; semicircular latrine at north end of *postscaenium*.

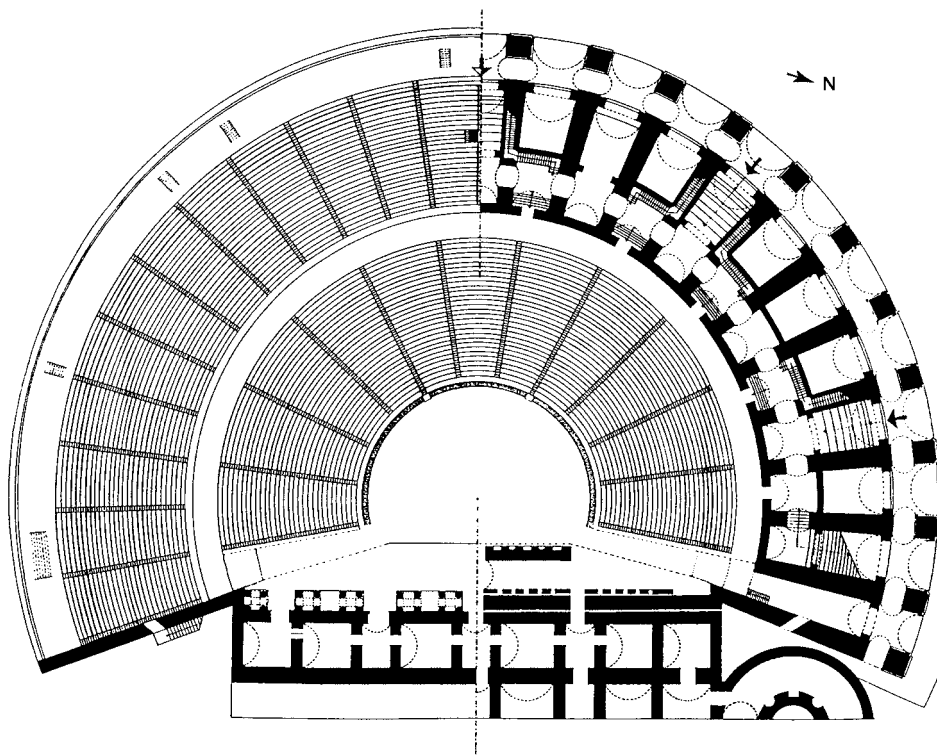
Porticus post scaenam: forum behind *postscaenium*, with colonnades on all 4 sides and shops on 3.

Decoration: podia of *scaenae frons* decorated with relief sculptures (cf. Hierapolis and Perge).

Remains: cavea well-preserved; ruins of scene building.

Date: last quarter 2nd cent. AD; may have been earlier theatre on site.

Bibliography: Beaufort, *Karamania*, 142–7. Spratt, *Tr. Lycia*, 2. 34–5. Wieseler, *Theatergebäude*, 1–2, 29. Lanckoronski, *Städte*, 1. 147–52. R. Paribeni and P. Romanelli, *Mon. Ant.* 23 (1914), 121. A. M. Mansel, *FA* 2 (1947), 2070; 3 (1948), 2381; 10 (1955), 3185; 12 (1957), 4194; *TTAED* 10/1 (1960), 53–4; 12/1 (1962), 34–5; *Bulletin*, 26 (1962), 45–56; *Die Ruinen von Side* (Berlin, 1963), 122–42; *Side* (Ankara, 1978). Bean, *Southern Turkey*, 92–4. Ferrero, *Teatri*, 3. 135–43. V. Zmiriligil, *KST* 5 (1983), 291–5; 7 (1985), 387–95; 8 (1986), 127–31; 9/2 (1987), 165–8.



PLAN 401. Side, theatre

SIDYMA (Dodurga Asari)

Location: close to early wall at south-east foot of acropolis hill.

Cavea: faces south-east, maximum of 15 rows of seats.

Remains: small theatre in poor state of preservation; only 6 of back rows of seats survive (rest still buried) and substructures of stage building in polygonal masonry (façade survives to H 3.5 m).

Date: Roman Imperial.

Bibliography: W. W. Wurster, *TTAED* 24 (1977), 194. Bean, *Lycian Turkey*, 80. S. Dardaine and E. Frézouls, *Ktéma*, 10 (1985), 214.

SILLYUM (Yanköyhisar)

Location: theatre and odeum side by side, on south rim of acropolis hill.

THEATRE

Cavea: D c.60 m (Lanckoronski's plan), facing south; 15 surviving rows of seats.

Scene building: nothing survives.

Remains: landslip has cut cavea in half, leaving chasm, W 6–10 ft (1.85–3.00 m); destroyed stage building (Bean).

ODEUM

Cavea: D c.40 m (Lanckoronski's plan), facing south.

Substructures: buttresses all round curved wall and 8 behind rectilinear wall, perhaps related to roofing.

Roof: evidence of buttresses.

Scenae frons: big polygonal column shaft, unfluted Doric, found in front of *scenae frons* (Lanckoronski).

Porticus post scenam: some elements of Doric entablature found behind *postscaenium* wall, ?from *porticus post scaenam* (Lanckoronski).

Remains: better preserved than theatre; south wall, supported by 8 buttresses, still stands.

Bibliography: Lanckoronski, *Städte*, 1. 70–1. Bean, *Southern Turkey*, 63. Meinel, *Odeion*, 328–9. Balty, *Curia ordinis*, 526–7.

SIMENA (Kale, formerly Kekowa)

Location: theatre in castle.

Type: theatre or odeum; bouleterion (Balty).

Cavea: D 21 m, with 6 rows of seats (0.60 m deep), divided into 2 *cunei* by 3 staircases.

Substructures: rock-cut cavea, built against acropolis of town.

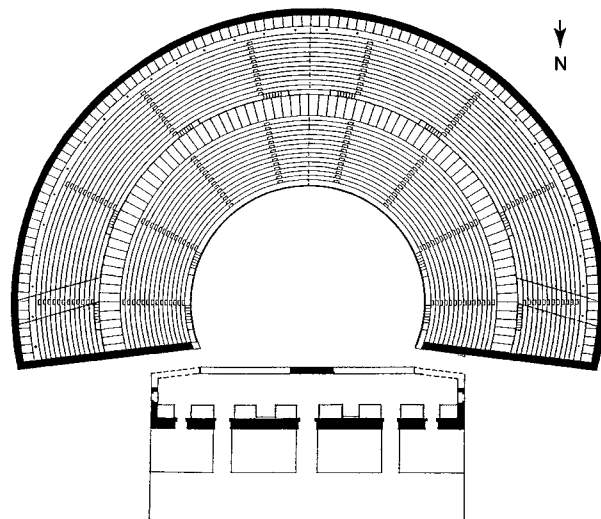
Orchestra: D 5.80 m, exceeds semicircle; curve continues up to edges of *analemmata*, which are rectilinear.

Scene building: small scene building behind.

Bibliography: Leake, *Asia Minor*, 127. Texier, *Descr. Asie*, 3. 233, Pl. 206. Petersen, *Lykien*, 1. 29. Durm, *Handbuch*, 489. Balty, *Curia ordinis*, 556–7.

TELMESSUS (Fethiye) (Plan 402, Pl. 131)

Location: close to shore on west side of town; smaller theatre identified by Hoskyn on west side of acropolis hill, facing north; only hollow remains today, according to Bean.



PLAN 402. Telmessus, theatre

Cavea: D 78 m, facing north; *analemmata* slightly converge to a point well outside centre of orchestra circle; *ima cavea*: 15 rows (0.41 × 0.64 m) in 9 *cunei* separated by *praecinctio* (W 2.6 m) surrounded by podium (H 1.75 m) from *summa*: 12 rows in 9 *cunei*; *ambulacrum* at top, surrounded by wall.

Substructures: built against hillside; 2 vaulted passageways at sides of cavea ran into *praecinctio*.

Orchestra: D c.30 m, according to plan.

Arena: in late empire rough wall (max. pres. H 2.75 m) built around orchestra; in middle of it 2 doors led into cavea.

Stage: 4 × 40 m (Texier), rectilinear; ends oblique (Ferrero); beam slots c.0.60 m apart in front of scene building, for wooden floor.

Hypocaustium: between *hypocaustium* and basement of scene building 7 doorways, 3 rather broader than rest and covered with low segmental arches.

Scene building: rectilinear with 5 doorways decreasing in size towards sides; between them podia on which *columnatio* stood.

Remains: 12 rows of seats and footings of 6 more visible today; little survives of scene building, better preserved in Texier's day.

Date: Augustan.

Inscriptions: Gallina, 'Epigrafi', 205, no. 8 = *TAM* 2. 15 = *IGRR* 3. 539.

Bibliography: Choiseul-Gouffier, *Voy. Grèce*, I. 200–1. Chandler, *Ionian Ant.* 2. 35–9, pl. LIX. Clarke, *Travels*, part 2, 235–9. Texier, *Descr. Asie*, 3. 187–8, 244. R. Hoskyn, *Journal of the Royal Society of London*, 12 (1842), 146. Ferrero, *Teatri*, 2. 99–102. Bean, *Lycian Turkey*, 41.

TERMESSUS (Güllük)

Location: on south-east side of town, east of agora; odeum or bouleterion 100 m to south-west.

THEATRE (Plan 403, Pl. 132)

Cavea: D 65.5 m, facing east-south-east; exceeds semicircle; *ima cavea*: 19 rows (0.42–3 × 0.75 m) in 5 *cunei*, top row with continuous stone back-rest; arm-rests in shape of dolphins at ends; separated by *praecinctio* with podium wall (H 1.88 m) from *summa*, 8 rows in 10 *cunei*.

Capacity: 3,900/4,850 (FS).

Substructures: built against slope; cavea surrounded by heavy wall with uneven courses and rough finish, ?for economy; 2 doors in outer cavea wall led into *ambulacrum* around top of *summa cavea*; in Augustan period broad staircase (W c.4 m) with arched entrance built through middle of *summa cavea*, from outer cavea wall to *praecinctio*; presumably to facilitate access to upper parts of cavea because hillside only reached *summa cavea* level in very centre and sloped away steeply at sides. At very late period gallery roofed with radial barrel-vaults built around top of cavea.

Parodoi: lower part of north *analemma* wall in irregular stones; upper in regular, well-cut blocks, ?2 phases (Ferrero); south *analemma* entirely of regular, well-cut blocks; later south side of cavea extended up to side of scene building; rested on 3 sections of barrel-vaulting, forming an *aditus maximus*; west side of vaulting built against old *analemma* wall, east side on heavily buttressed wall; provided 8 rows of seats in *summa cavea* and 4 more rows at top of *ima cavea*; 3 rectangular windows in new outer wall where it rose above level of seating.

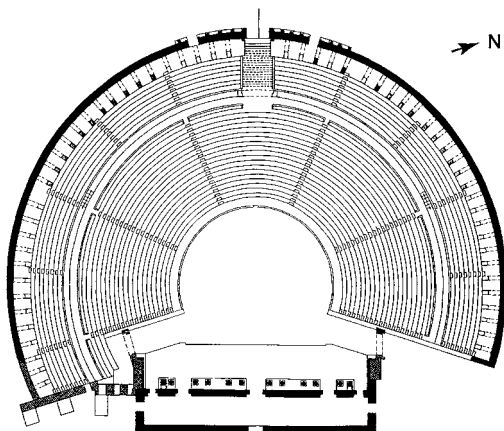
Orchestra: D c.30 m.

Proscaenium: H 2.36 m.

Stage: L 29, W 5.40 m, with rectilinear front and oblique sides; in rectilinear part of stage 3 doorways, flanked by 4 pairs of square panels, each containing circular *clipeus*; one doorway in each oblique side.

Hypocaustium: probably 5 doorways between *hypocaustium* and basement of scene building.

Scene building: nothing survives of first building; second had rectilinear *scaenae frons* with 5 doorways decreasing in size towards sides; between them podia supporting *columnatio*.



PLAN 403. Termessus, theatre

In third phase heavy walls built at sides of stage in place of open columns of second period; new, richer *columnatio* built on existing podia.

Postscenium: single long room.

Remains: cavea well-preserved but overgrown; back wall of scene building survives.

Date: first built early 2nd cent. BC; altered in Augustan period; south side of cavea extended, late 2nd cent. AD; *porticus* rebuilt, mid-4th cent. AD.

Inscriptions: inscription of Augustan date visible on angle-pilaster of scene building. *TAM* 3. 36 = Gallina, 'Epigrafi', 198, no. 3; inscription from statue base, dating to AD 198–9, honours Septimius Severus and may be connected with third building period. *TAM* 3. 43 = Gallina, 'Epigrafi', 199, no. 4.

Bibliography: Spratt, *Tr. Lycia*, 1. 231–41. Wieseler, *Theatergebäude*, 104. Davis, *Anatolica*, 231–2. Lanckoronski, *Städte*, 2. 98–9. Dörpfeld, *AM* (1897), 439–62. Fiechter, *Entwicklung*, 30, 60, 92. Neppi Modona, *Edif. Teatrali*, 163–5. Dinsmoor, *Archit. of Greece*, 315–17. Ferrero, *Teatri*, 2. 9–34.

ODEUM OR BOULEUTERION (Plan 404)

Cavea: rectangular outer walls (24.40 × 24.53 m), facing east-south-east; parts of 3 rows of seating survive, of original 18 rows, set out in shallow curve.

Capacity: 800–1,000 (FS).

Roof: 11 windows in east and south sides suggest building was roofed (Bean).

Substructures: entry though 2 doorways at orchestra level on east side; another entrance, at back of building on west side, leads directly to top of cavea; lower half of façade up to top of seating plain; upper half contains windows flanked by flat Doric pilasters supporting triglyph frieze.

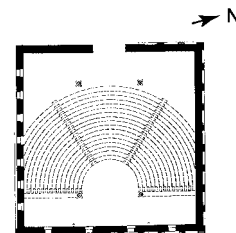
Pulpitum: ?no stage; ?bouleuterion rather than odeum.

Remains: filled with debris and overgrown (Bean).

Date: 1st cent. BC (Bean).

Inscriptions: on upper part of north wall inscriptions record names of victors in games.

Bibliography: Lanckoronski, *Städte*, 2. 43. Durm, *Handbuch*, 489–90. Bean, *Southern Turkey*, 119–37. Filgis, 'Ariassos', 1–6. Meinel, *Odeion*, 179–80.

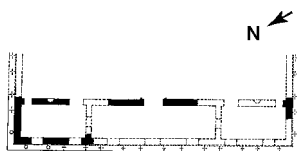


PLAN 404. Termessus, odeum

TLOS (Düver) (Plan 405)

Location: east of baths and agora.

Cavea: D c.52 m, facing west-north-west; exceeds semicircle; sides of cavea enclosed in rectilinear walls; *ima cavea*: c.20



PLAN 405. Tlos, theatre

rows of elaborately profiled seats (0.382 × 0.70 m) in 9 *cunei*; *summa*: c.16 rows in 18 *cunei*.

Substructures: built on flat site; vaulted radial corridor at each side of *cavea* ran under *summa cavea* to emerge at level slightly lower than that of *praecinctio*; 2 staircases parallel to seats ran up to *praecinctio* level (cf. Caunus). On south side corridor to *praecinctio* accessible through arched opening in *analemma* wall; another opening gave access to 2 rooms under *summa cavea*.

Orchestra: D c.18 m.

Scene building: L 36.60 m; W 4.35 m; arched openings in *postscaenium* wall, and between basement and *hyposcaenium*; *scaenae frons* rectilinear with 5 doorways; podia had central recesses decorated with garlands of fruit supported in middle by herms; above them curved niches in *scaenae frons* wall. Parts of door-jambs of north and central doorways survive; columns robbed, but remaining fragments of frieze indicate very rich decoration.

Remains: heavily overgrown; only parts of *cavea* visible; 'crying out to be excavated' (Bean).

Date: last quarter 1st cent. BC; *cavea* enlarged c. mid-2nd cent. AD; scene building mid-3rd cent. AD.

Inscriptions: long inscription (end 1st cent. BC) from north *parodos* lists names of benefactors of theatre and sums donated; total 27,100 drachmas (list incomplete). *TAM* 2. 550-1 = Gallina, 'Epigrafi', 234-5, no. 29. Another inscription records that Opramoas gave a gift of 60,000 drachmas in AD 136 (cf. Opramoas at Limyra) *TAM* 2. 579 = *IGRR* 3. 679.

Bibliography: Fellows, *Tr. Asia Minor*, 237-41. Spratt, *Tr. Lycia*, 1. 33-8. L. Ross, *Kleinasien und Deutschland* (Halle, 1850), 62. Ferrero, *Teatri*, 3. 191-6. W. Wurster, *AA* (1976), 36. Bean, *Lycian Turkey*, 67.

XANTHUS (Kınık) (Plan 406, Pl. 133)

Location: Hellenistic theatre in south-west quarter of town, facing agora, Roman theatre built on same site.

HELLENISTIC THEATRE

Cavea: D ?m, facing north, exceeds semicircle.

Orchestra: D 14.4 m.

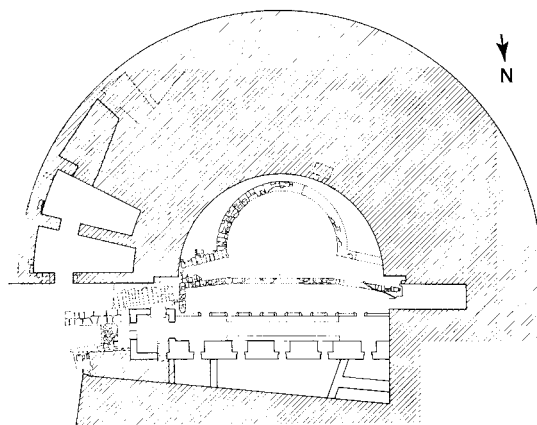
Stage building: L c.23.2 m.

Proscenium: 3.6 m deep.

Remains: foundations of *proscenium* and first row of seats.

Date: possibly 1st cent. BC.

Bibliography: C. Le Roy, *KST* 12/2 (1990), 76. E. Frézouls, *CRAI* (1990), 887-90.



PLAN 406. Xanthus, theatre

ROMAN THEATRE

Cavea: D c.65 m, facing north; *ima cavea*: 16 rows in 11 *cunei* (originally at least 21 rows) separated by *praecinctio* surrounded by podium (H 1.48 m) from *summa*: 4-6 rows survive in 22 *cunei*.

Substructures: central and western parts rest against slope; east side largely embanked with stone; Byzantine acropolis wall cuts obliquely across *summa cavea* and incorporates many seat blocks from theatre.

Aditus maximi: east *aditus* leads through to orchestra; west one blind.

Orchestra: D 27.10 m, semicircular.

Arena: surrounded by podium wall (H 3.30-3.40 m), containing reused seat blocks, which suggests lowest rows of seats removed to create arena in later phase; 3 doorways in podium wall; behind, lateral staircases lead up to seating.

Proscenium: 28.00 × 3.60 m, H 2 m; 7 doorways in *proscenium* wall led from *hyposcaenium* into orchestra; all doorways closed up in late antiquity; at same time walls of scene and *proscenium* doubled along part of their length.

Scaenae frons: 5 doorways; some fragments of columns found, and numerous entablature blocks belonging to 2-tier *columnatio*; 3 central doors of *scaenae frons* walled up in late antiquity, ?part of scheme to turn orchestra into arena.

Remains: well-preserved *cavea*, much of scene building.

Date: mid-2nd cent. AD (Frézouls).

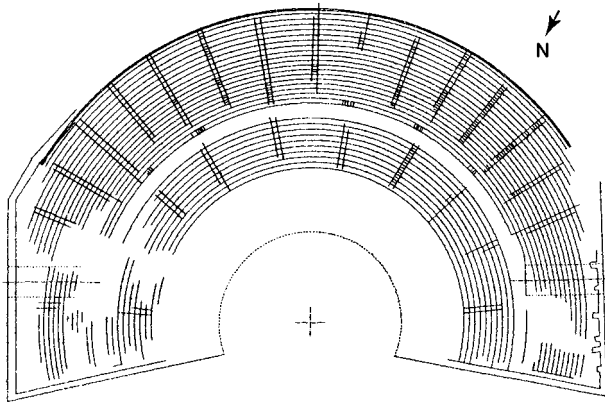
Inscriptions: Opramoas of Rhodiapolis donated 30,000 denarii (*TAM* 2. 905, XIX B). Another inscription mentions *taurumachia*, Robert, *Gladiateurs*, no. 105.

Bibliography: Wieseler, *Theatergebäude*, 104. P. Demargne, *FA* 8 (1953), 1775; 14 (1959), 2058; *CRAI* (1954), 113-14; (1955), 104-10; *TTAED* 6/1 (1956), 43-4; 7/1 (1957), 9-10; 8 (1958), 9. C. Le Roy, *KST* 15/2 (1993), 303-5. J.-C. Moretti, *Dossiers*, 239 (1998), 52-4.

XANTHIAN LETOUM (Plan 407, Pls. 134-5)

Location: a site 4 km south-west of Xanthus; theatre north of acropolis facing agora; bouleterion attested.

CYPRUS



PLAN 407. Xanthian Letoum, theatre

THEATRE

Cavea: D c.79 m, facing north-north-west; exceeds semicircle; *ima cavea*: 17 rows in 10 *cunei*; top row with continuous backs; surrounded by *praecinctio* (W c.2.6 m, to podium wall); row of circular post-holes (W alternately 0.20 and 0.30 m) at inner edge of *praecinctio*, immediately behind backs of top seats of *ima cavea*; also circular post holes (W 0.20 m) in *ima cavea* on eighth row of seats from top; *summa*: 20 rows, in 20 *cunei*; top row with continuous backs.

Substructures: built in hollow. Most seats in central part of cavea cut from living rock; around top discontinuous rectangular walls in fine isodomic masonry; 2 rich doorways at sides of cavea lead to vaulted passageways running under *summa cavea* to *praecinctio*; west doorway arched, flanked by plain pilasters supporting triglyph frieze with pediment above; east doorway, larger and more richly decorated, has rectangular niches in spandrels, 3-fascia architrave and triglyph frieze with bearded heads of Dionysus, tragic and comic masks and other reliefs in metopes.

Orchestra: D ? m, surrounded by podium (H 1.36 m); top accessible by 6 double, 2 single lateral staircases.

Proscaenium: with Doric half-columns.

Scaenae frons: two-storey *columnatio*, resting against south stoa of agora.

Remains: seating well preserved, but lowest rows still buried; well-preserved doorways at sides of cavea.

Date: first half 2nd cent. BC (Le Roy); completely rebuilt 2nd cent. AD (Courtils, in Parrish, *Urbanism*).

Bibliography: Benndorf, *Lykien*, 120. H. Metzger, *TTAED* 12/1 (1962), 41–2; 13/1 (1964), 103–4; 15/1 (1966), 103–4; 16/1 (1967), 113–15. Ferrero, *Teatri*, 3, 77–82. C. Le Roy, *KST* 15/2 (1993), 305–8. J. des Courtils and D. Laroche, *KST* 20/2 (1998), 134 and fig. 8. J.-C. Moretti, *Dossiers*, 239 (1998), 52–5. J. des Courtils and L. Cavalier, in Parrish, *Urbanism*, 149–71.

BOULEUTERION

Inscription: inscription records it was constructed by a citizen.

Date: between AD 82 and 85.

Bibliography: L. Robert, *CRAI* (1951), 254–9.

CITIUM (Kition)

Location: theatre seen by early travellers; location now unknown.

Inscriptions: known by inscription of Flavian date. Le Bas, *Inscriptions*, no. 2735.

Bibliography: Mitford, 'Roman Cyprus', *ANRW* 2. 7. 2. 1320, 1365. K. Nicolaou, *The Historical Topography of Kition* (Studies in Mediterranean Archaeology, 43; Göteborg, 1976), 138–9.

CURIUM (Episkopi) (Plan 408)

Location: built against acropolis hill.

Cavea: D 52 m (Augustan theatre); D 62 m (Trajanic theatre), facing south-south-west; Hellenistic theatre exceeds semicircle; Roman theatre, *analemmata* parallel to stage building; Trajanic theatre: *ima cavea*: 19 rows (0.35–6 × 0.65 m) in 5 *cunei*, with 2 additional small *cunei* over *aditus maximi*; separated by *praecinctio* (W 1.90 m) with podium wall (H c.2 m) from *summa*, 6 rows in 6 *cunei* (Stillwell's reconstruction); may have been *porticus in summa cavea* (plain limestone column drums found).

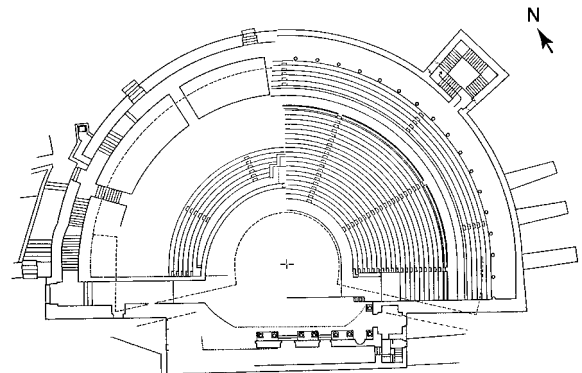
Capacity: 2,600/3,200 (FS).

Substructures: built against hillside; rebuilt in large limestone blocks (Trajan); 3 huge buttresses built against east side of outer wall to stabilize it; vaulted *crypta* around top of cavea (under *porticus*), accessible from *aditus maximi* and from 3 doorways in west side of outer cavea wall; external staircase, running around west side of cavea, gave access to first of these doorways; *crypta* rose, by means of staircases, 7 m from level of *aditus maximi* to centre of cavea, cf. Philippopolis; from it 5 radial corridors ran into *praecinctio*. A stair-tower erected on north-east side of cavea gave access to *porticus* and seats of *summa cavea* from *crypta*.

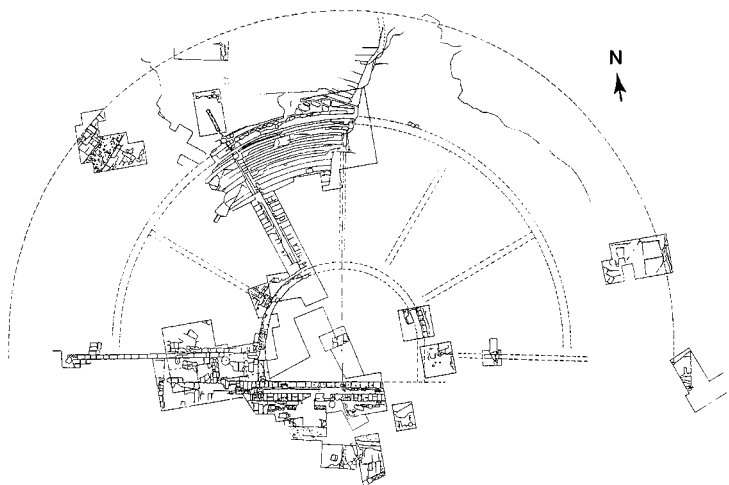
Orchestra: D c.15 m (Hellenistic); 17.20 (Trajanic).

Arena: D 21.60 m; first 2 rows of Roman seats removed; metal grill erected around it; vaulted *carcer* (L 2.20 m; W 1.60 m) opens off arena on central axis; *tribunal* (3.50 × 2.50 m) over it.

Proscaenium: Hellenistic *proscaenium*: H 2.60 m; shafts of 6 half-columns engaged into piers (built into Roman scene



PLAN 408. Curium, theatre



PLAN 409. Paphus Nova, theatre

building) seem to have come from *proscenium* wall; *pinakes* probably fitted between columns. In Augustan remodelling half-columns of Hellenistic *proscenium* covered with hard red stucco.

Pulpitum: L c.22.5, W 4.37, 5.53 m.

Scaenae frons: blocks of modest size, suggesting Roman scene building no larger than Hellenistic one; rectilinear; 3 doorways flanked by pairs of spirally fluted columns on high podia; revetted with marble (late 2nd cent. AD); semicircular niches inserted.

Basilicas: small square annexes at sides of stage gave access to staircase towers to upper level of scene building.

Date: 2nd cent. BC; rebuilt (Augustus); scene building completed (Nero); damaged by earthquake (AD 77); rebuilt (Trajan); *scaenae frons* marbled late 2nd cent. AD; remodelled for gladiatorial games 3rd cent. AD; stage rebuilt, lowest seats restored, building used for theatrical spectacles once again (end of 3rd cent. AD); abandoned 4th cent.

Inscriptions: inscription (AD 64–5), ?from *scaenae frons*, Nero through his proconsul, Q. Julius Cordus, reconstructed the theatre. T. B. Mitford, *The Inscriptions of Kourion* (Philadelphia, 1971), 204–6, no. 107.

Bibliography: R. Stillwell, *Proc. Phil. Soc.* 105 (1961), 37–78. V. Karageorghis, *BCH* 86 (1962), 412, 414; *Cyprus* (London, 1982), 184. Mitford, 'Roman Cyprus', 1316, 1365. D. Whittingham, in H. Wylde Swiny (ed.), *An Archaeological Guide to the Ancient Kourion Area and the Akrotiri Peninsula* (Nicosia, 1982), 125–31. D. Soren and J. James, *Kourion: The Search for a Lost Roman City* (New York, 1988), 196–9.

PAPHUS NOVA (Kato Paphos)

Location: Hellenistic theatre in north-east corner of town, opposite harbour; odeum in Asclepieum, facing agora.

THEATRE (Plan 409)

Remains: partly excavated in 1987 by G. Grimm of the University of Trier; excavation resumed by J. R. Green of University of Sydney.

Cavea: D 88 m; semicircular (181.5°), rising at 27° ; facing south-south-west; divided into 6 *cunei*; c.33 rows of seats ($0.35\text{--}6 \times 0.70$ m) not divided by *praecinctioes*.

Capacity: 7,500 (Green).

Substructures: built against a hillside; central seats cut from bedrock.

Orchestra: D 22.4 m, surrounded by Roman barrier wall (D 19.6 m); turned into *kolymbethra* at a late date.

Date: late 4th/early 3rd cent. BC; damaged by earthquake of 15 BC.

Bibliography: K. Nikolaou, *Mélanges K. Michalowski* (Warsaw, 1966), 580–2. Mitford, 'Roman Cyprus', 1312, 1365. V. Karageorghis, *BCH* 112 (1988), 835–6. J. R. Green, *Medit. Arch.* 9/10 (1996–7), 239–42.

THEATRE IN THE ASCLEPIEUM (Plan 410)

Cavea: D 48 m, facing east; *ima cavea* 14 rows in 5 *cunei*; separated by *praecinctio* from *summa*: ?13 rows in 10 *cunei*.

Substructures: cavea supported on vaulted radial substructures.

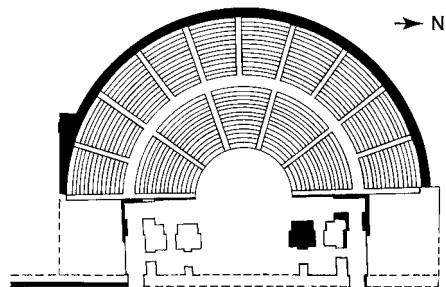
Aditus maximi: L-shaped, cf. Soli.

Orchestra: D 12 m; simple cement floor.

Scaenae frons: numerous fragments of grey granite column shafts found in orchestra.

Remains: lowest seats survive, stripped of revetment; little survives of *praecinctio* or upper cavea.

Date: late 1st cent. AD; theatre later used as workshop.



PLAN 410. Paphus Nova, theatre in the Asclepieum

Bibliography: V. Karageorghis, *FA* 22 (1967), 3953; 23 (1968), 3945; 24–5 (1969–70), 6568; 32–3 (1977), 8771; *BCH* 93 (1969), 560; 94 (1970), 285–7; 96 (1972), 1078–81; 97 (1973), 678; 98 (1974), 892; 99 (1975), 841. K. Nicolaou, *Archaeological Reports for 1980–81* (*JHS* suppl. 27; Athens, 1981), 68–71. Balty, *Curia ordinis*, 547–9.

SALAMIS (Plan 411)

Location: in north sector of town, near the gymnasium.

Cavea: D 104 m, facing north-west; exceeds semicircle; 18 rows of profiled seats survive, of original 50; in 9 *cunei*; rectangular *pulvinar* in central *cuneus*, above sixth row of seats.

Capacity: 9,400/11,700 (FS).

Substructures: lower cavea rests on solid fill; upper on radial substructures; surrounded by massive curved outer wall (3.8 m thick).

Aditus maximi: paved with marble slabs; staircases half-way along, leading up to *praecinctio*.

Orchestra: D 27 m, paved in coloured marble slabs in rectangular panels; surrounded by passage and low *balteus* wall; drainage holes in passage for water-channel underneath; circular altar in middle; reused funerary *cippus* of Hellenistic period at each end of orchestra on diameter line.

Kolymbethra: parapet wall (H c.1 m) built around orchestra for *kolymbethra* (3rd cent. AD); at same time floor paved with coloured marble tesserae.

Proscaenium: H 2 m.

Pulpitum: L 40, W 5 m; wooden floor supported on stone colonnettes.

Scenae frons: rectilinear; rectangular recesses, perhaps flanked with columns, contained statues (Karageorghis); 3 doorways, not indicated on plan because only foundations survive.

Basilicas: not fully excavated.

Postscenium: not fully excavated.

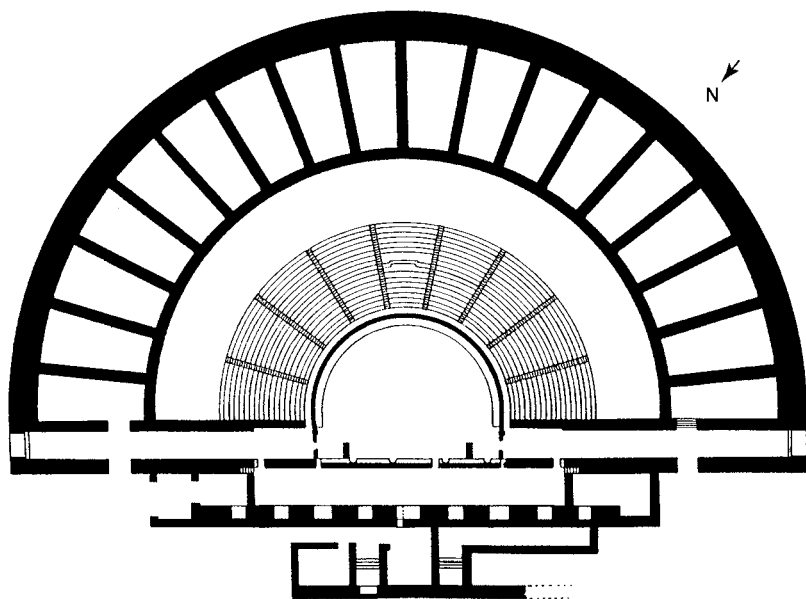
Decoration: several statues found in debris of stage building, including Muses and Apollo (mostly Hadrianic).

Remains: footings of cavea and scene building preserved; lowest 20 rows of seats rebuilt.

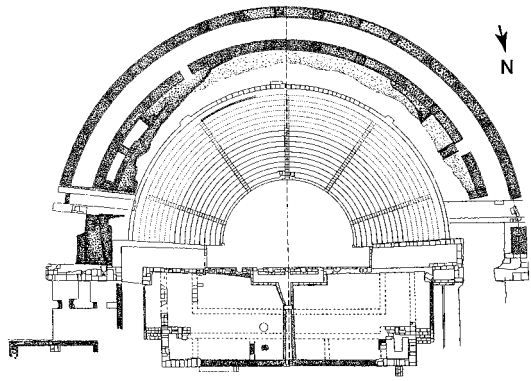
Date: Augustan (Karageorghis); Flavian (Mitford); damaged in Jewish Revolt, restored by Hadrian; orchestra turned into *kolymbethra* 3rd cent. AD; damaged by earthquake (AD 342); stage restored on much smaller scale for mimes (6th cent. AD).

Inscriptions: 17 inscriptions honouring Ser. Sulpicius Pancles Verianus found in Salamis: no. 101 (Mitford) attests that he constructed theatre; restored by Hadrian after Jewish Revolt (nos. 92, 93); funerary *cippi* in orchestra bear inscriptions, one in honour of Commodus, another of Constantian and Maximian; inscription honouring Hadrian as 'Benefactor of the Salaminians and Saviour of the World' found in *proscenium*. T. B. Mitford and I. K. Nikolaou, *The Greek and Latin Inscriptions from Salamis* (Salamis, 6; Nicosia, 1974), 115–71, nos. 90–136. V. Karageorghis, *BCH* 86 (1962), 403–5. J. Pouilloux *et al.*, *Testimonia Salaminia*, 2 (Salamine de Chypre, 13; Paris, 1987), nos. 106, 112.

Bibliography: V. Karageorghis, *FA* 13 (1958), 3250; 14 (1959), 3353; 15 (1960), 3494; 16 (1961), 3737; 17 (1962), 3852; 18–19 (1963–4), 5896; *BCH* 85 (1961), 302–6; 86 (1962), 396–404; 87 (1963), 380–2, 386–7; 88 (1964), 362–4; 89 (1965), 300; 91 (1967), 370; 93 (1969), 566; 98 (1974), 896; 99 (1975), 841; *Report of the Dept. of Antiquities* (Cyprus, 1963), 52–5; *Salamis in Cyprus: Homeric, Hellenistic and Roman* (London, 1969), 193–5; *Cyprus* (London, 1982), 181–2. Mitford, 'Roman Cyprus', 1321–2, 1365.



PLAN 411. Salamis, theatre



PLAN 412. Soli, theatre

SOLI (Potamos tou Kambou) (Plan 412)

Location: on north slope of the lower hill, east of the acropolis.

Cavea: D 62.4 m, facing north; *ima cavea*: 9 rows of seats visible, of original 17 (0.35–6 × 0.65 m); divided by 5 staircases (W 0.50 m) into 6 *cunei*; separated by *praecinctio* (W 0.55 m) with podium wall (H ? m) from *summa*, originally 13 rows in ?8 *cunei*.

Capacity: 2,400/3,000 (FS).

Substructures: *ima cavea* cut into rock; upper cavea supported on pair of thick curved walls; at sides 2 vaulted radial passage-

ways (L 10.50 m; W 1.50 m), almost parallel to *aditus maximi* and higher up hillside, run under *summa cavea* to *praecinctio*.

Aditus maximi: W 2.65–2.80 m; rock-cut; vaulted beside *analemmata*; open after turning right-angle to run past scene building; in east *aditus*, 6.50 m from edge of orchestra, square stone of uncertain purpose with hole bored in middle.

Orchestra: D 17 m, cut into rock; plastered with lime mortar; rectangular groove for *balteus* wall around rim.

Proscenium: H ? m; 4 curved niches; staircases at sides; between niches 3 openings communicate with central passage (W 0.75–1.70 m; Dpth 1.65 m) running under stage to narrow door (W 0.75 m) in *postscaenium* wall.

Pulpitum: L c.24 m.

Scaenae frons: columns (lower D 0.193 m) probably flanked wall niches; larger columns (D 0.385 and 0.35 m) probably from 2 tiers of *columnatio*; complete shaft (D 0.385 m; H 2.96 m), found near by, probably belongs to lower order.

Basilicas: at each side of scene building 4–5 steps leading up to rock-cut ramps (L 7.50 m; W 1.90–2.15 m) which give access to lateral annexes (L 11.50 m; W 3.35 m).

Date: coins of AD 42–3 and AD 66–70 in cavea fill; Antonine on analogy of Thamugadi, Thubursicu Numidarum, and Thugga (Gjerstad).

Bibliography: E. Gjerstad *et al.*, *The Swedish Cyprus Expedition*, 3 (Stockholm, c.1936), 548–73. Mitford, 'Roman Cyprus', 1327, 1365. V. Karageorghis, *BCH* 87 (1963), 386; 88 (1964), 378; 89 (1965), 300.

Greece

ACHAEA

ABAE (nr. Exarhos, Phokis)

Literature: Pausanias (10. 35. 4) mentions a theatre (Gogos, 'Pausanias', 329–39).

ACHARNAE (Menidi, Attiki)

Inscriptions: *IG II. 5. 587b* and *IG II². 1206* mention theatre; others (early 4th cent. BC) mention victories of *choregoi* (*IG II². 3090; 3104; 3106*).

Bibliography: Bulle, *Untersuchungen*, 8. Vitucci, 'Rappresentazioni', 220–3. Pickard-Cambridge, *Dramatic Festivals*, 46.

ACRAEPHIA (Kardhitsa, Boiotia)

Inscriptions: large stele honouring Epaminondas mentions theatre. *IG VII. 2712*.

AEGEIRA (Egira, Achaia)

Location: on north side of Palaiokastro hill close to shore.

Cavea: D 46 m, facing north-east; H 9.30 m (from orchestra to top row of seats); *ima cavea*: 12 rows (0.33 × 0.65–72 m) in 11 *cunei*; *praecinctio* separates *ima cavea* from *summa*, which runs only about two-thirds of way around orchestra; *analemmata* converging but not struck from centre of orchestra circle.

Substructures: most of central part of cavea cut from rock.

Parodoi: west *parodos* wall L 13.70 m; east L 13.80 m; in Roman period *parodoi* vaulted over.

Orchestra: D 14.40 m, surrounded by drainage channel; in Roman period 2 vaulted drainage channels built under scene building.

Proscenium: Hellenistic *proscenium* H 2.67 m; supported by 9 Doric columns.

Stage: Hellenistic stage, L 15.40 m; W 2.90 m, accessible from sides by ramps; Roman stage, L 16.70 m; W 5.65 m; max. pres. H 0.80 m; central staircase; 2 curved niches; 2 lateral staircases.

Hellenistic scene building: L 15.40 m; W 8.50 m.

Scaenae frons: in Roman times massive wall (1.60 m thick) built on line of old scene building to create *scaenae frons*; in front of it 6 massive piers creating 5 rectangular niches; *regia* framed in central pair of piers projecting from *scaenae frons* wall; *hospitalia* framed in end pairs; *columnatio*: probably 2 storeys (unfluted Doric column drums and cornice fragments found); 2 sets of 3 piers ran across middle of scene building to support roof; side rooms also incorporated into Roman scene building; extended up to back wall of central room; side

walls oblique, probably because of proximity of small temple on east side of scene building.

Remains: lower courses of scene building and lower seats of cavea well-preserved.

Date: first half 3rd cent. BC; rebuilding Hadrianic (coins and ceramic evidence).

Bibliography: O. Walter, *ÖJb.* 19–20 suppl. (1919), 20–4. Bulle, *Untersuchungen*, 255–9. Dilke, 'Details', 51–3. W. Alzinger, *ÖJb.* 50, *Grabungen* 1971–2 (1972–5), 9–16; 51, *Grabungen* 1973–4 (1976–7), 30–4; 53, *Grabungen* 1978–81 (1981–2), 8–15; 55, *Grabungen* 1983 (1984), 13–18. S. Gogos, *Klio*, 68 (1986), 5–50; *ÖJb.* 56 suppl. (1985), 157–76; *Das Theater von Aigeira: Ein Beitrag zum antiken Theaterbau* (Sonderschriften des Öst. arch. Inst. 21; Vienna, 1992).

AEGILIA (Kalivia, Attiki)

Inscriptions: inscription of 4th cent. BC (*IG II². 3096*) honours victorious *choregoi*, Timosthenes and his two sons, for supporting the *choregia* and offering a statue and altar to Dionysus, ?a reference to plays performed at rural Dionysia at Aegilia (Vitucci).

Bibliography: Bulle, *Untersuchungen*, 9. Vitucci, 'Rappresentazioni', 323. Pickard-Cambridge, *Dramatic Festivals*, 46.

AEGINA (Egina, Attiki)

Location: theatre at foot of Kolona hill; behind one side of a stadium (Blouet). In 1828 a lazaret-house built on site of theatre. Blouet also gives plan of a semicircular building (D c.34 m) with 2 concentric walls running around it on Mont Saint-Élie in south of island and south-east of town (could be a theatre).

Cavea: D 55 m.

Literature: Pausanias (2. 29. 11) mentions theatre near secret harbour (Gogos, 'Pausanias', 329–39); very similar to theatre at Epidaurus both in size and in style; behind it is built one side of a race-course, which holds up theatre, also uses it as a support, cf. Dodona.

Bibliography: Blouet, *Expéd. Morée*, 3. 21, 23 and pl. 46. D.-S. and A. P.-K., *AAA* (June 1989), 4.

AEGIUM (Egio, Achaia)

Literature: Pausanias (7. 23. 9) mentions theatre near sanctuary of Dionysus. For discussion, see Gogos, 'Pausanias', 329–39.

AEPIUM/TYPANAEA (Kastro Platianas, Arkadia)

Location: built into town walls, cf. Nea Pleuron.

Cavea: D 34.50 m, facing north towards a tower.

Parodoi: L 9.40 m (west *parodos* wall).

Proscaenium: part of *proscaenium* wall survives.

Scene building: east part of scene building wall survives for length of 15.50 m.

Bibliography: Leake, *Tr. Morea*, 2. 83. Dilke, 'Greek Cavea', 190. Meyer, *Neue Pelop. Wand.* 28.

AEXONE (Glifada, Attiki)

Remains: remains of theatre still visible in Lolling's time.

Inscriptions: three inscriptions record proclamation of crowns to deserving citizens: *IG II²*. 1198 (326–325 BC); *IG II²*. 1200 (317–316 BC) and *IG II²*. 1202 (340–339 BC or 313–312 BC). Another late 4th-cent. BC inscription (*IG II²*. 1197) mentions honour of *prohedria*. An inscription from Aexone (found at Glifada in 1941) has relief of Dionysus and satyr with five comic masks in architrave above. A contentious inscription (*IG II²*. 3091) from Aexone commemorating choregic victories in Athens by Epichares and Thrasybulus, demesmen of Aexone (c.380 BC).

Bibliography: H. G. Lolling, *AM* 4 (1879), 193–206. Arias, *Teatro greco*, 34–5. Vitucci, 'Rappresentazioni', 216–20.

ANAGYRUS (Vari, Attiki)

Inscriptions: decree confers right of *prohedria* (*IG II²*. 1210); another honours a victor (*IG II²*. 3101) in rural Dionysia.

Bibliography: Bulle, *Untersuchungen*, 8. Vitucci, 'Rappresentazioni', 321.

ANDROS (Andros, Kiklades)

Inscriptions: decree of 4th or 3rd cent. BC honours a citizen for victory in Dionysiac festival. *IG XII*. 5. 714, line 11.

ARGOS (Argos, Argolis)

Location: large theatre built against Larissa hill; south of it theatre with rectilinear seating; later an odeum built on same site; in agora, opposite theatre, curved stone seat found (L 49 m, space for c.80 people) with inscription of Roman date referring to *Boule* of the Argives.

Bibliography: A. Pariente, *BCH* 111 (1987), 592–5; 112 (1988), 700–5; 113 (1989), 701 (for stone seat).

THEATRE WITH RECTILINEAR SEATING (Pl. 136)

Cavea: D 20 m (at bottom); 29.50 m (at row 23), facing south-east; 38 rows slightly concave (0.32 × 0.90 m) divided into 2 *cunei* by 3 staircases; 2 types of rectangular cutting in seating, ? for stelaie to divide audience into particular areas (cf. Pnyx).

Capacity: 2,300/2,500 (Ginouvés).

Substructures: rock-cut.

Remains: largely covered by later odeon; seats clearly visible in middle of cavea.

Date: mid-5th cent. BC.

Bibliography: Leake, *Tr. Morea*, 2. 397–8. Curtius, *Peloponnesos*, 2. 353. Anti, *Teatri arcaici*, 175. Ginouvès, *Théâtrion*

d'Argos, cf. review Dilke, *JHS* (1975), 272–3; E. Gebhard, *AJA* (1975), 161–3.

LARGE THEATRE (Plan 413)

Cavea: radius of cavea in central section 77 m (contracts towards sides), facing east; exceeds semicircle (200°); distance from top row of seats to back of scene wall over 100 m; 81 rows (0.34 × 0.745–76 m); boundary wall at top of cavea just above 81st row; row of seats with a continuous back around orchestra. Lower *praecinctio* W 1.38 m, bordered by rock-cut wall (H 0.59 m); upper *praecinctio* W 2.60 m, surrounded by wall (H 1.285 m). In Roman times seventh row of seats from bottom removed; deep, covered drain put in its place.

Capacity: c.20,000 (Traversari).

Substructures: built against hillside; seats in middle of cavea rock-cut.

Vela: square holes (c.0.34 m square; Dpth 0.30 m) cut into back-rests of 1st, 11th, 23rd, 37th, 48th, 61st, and 74th rows of seats; in 61st and 74th rows smaller, shallower holes in between (0.24 m square; Dpth 0.27 m); in 71st row roughly circular emplacements (0.14 × 0.17 m) which held stakes for stays of final row of holes.

Parodoi: south *parodos* L 11 m.

Orchestra: D c.26 m, rock-cut, surrounded by rock-cut drain (W 0.40 m; Dpth 0.28 m); circle of stones (D 14.50 m) concentric with cavea, defines central part of orchestra; later, post holes (0.14 × 0.18 × 0.20 m deep) 2.35 m apart were cut immediately in front of *prohedria*; for a temporary barrier system.

Kolymbethra: in late Roman times masonry wall (H 1.10 m; 0.40 m thick) veneered in marble built in orchestra, 1.50 m outside stone circle, so that orchestra could be flooded.

Proscaenium: Hellenistic stage supported by columns; Roman brick stage (H 1.10 m; W 4.50 m) 2.50 m west of Greek one; alternately curved and rectangular niches; cuts orchestra circle; ends touch edges of cavea, cutting off *parodoi*; in late Roman times edges of stage decorated with geometric mosaics.

Hellenistic scene building: façade wall and foundations of back wall survive; Doric portico built against it looking east.

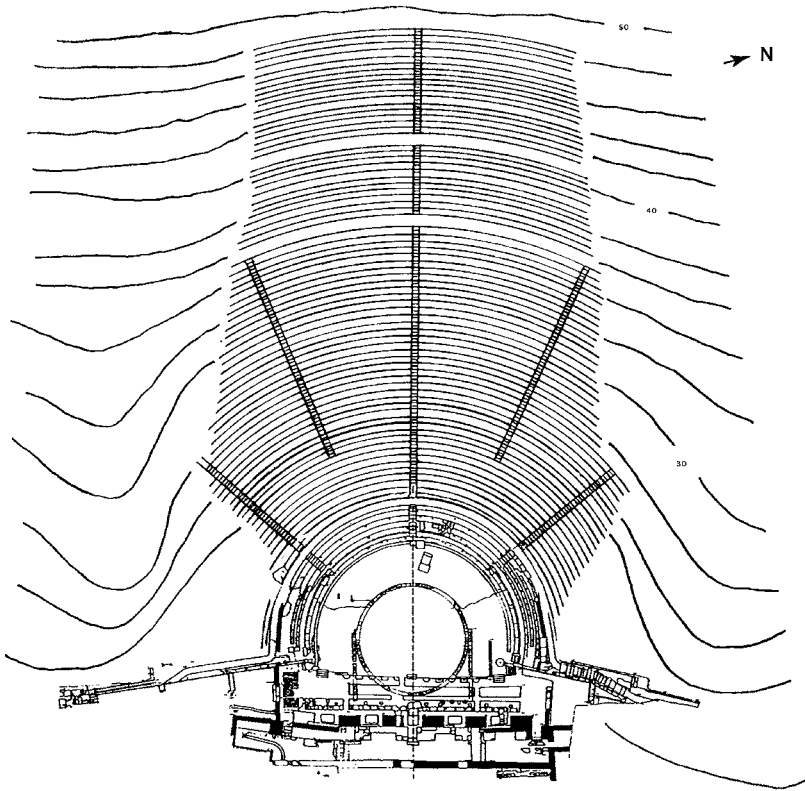
Scaenae frons: in late Roman times front of scene rebuilt with 6 large masonry piers, each carrying pair of Corinthian columns; 3 doorways.

Date: built last third 4th cent. BC; Doric portico added 2nd cent. BC; Hellenistic scene building demolished, Roman stage built, 2nd cent. AD; front of scene rebuilt, end 4th cent. AD.

Inscriptions: W. Vollgraff, *BCH* 68–9 (1944–5), 400–1.

Literature: Pausanias 2. 20. 7–8. Gogos, 'Pausanias', 329–39.

Bibliography: Blouet, *Expéd. Morée*, 2. 90–3, and pls. 58–9. W. Vollgraff, *BCH* 31 (1907), 146; 54 (1930), 480–1; *Mnemosyne*, 60 (1933), 231; 4th ser. 4 (1951), 193–203. G. Karo, *AA* (1931), 260–1. R. Paribeni, *Dioniso*, 10 (1947), 314–16. G. Traversari, *Dioniso*, 13 (1950), 20; *Spettacoli in acqua*, 34–6. P. Courbin, *FA* 10 (1955), 1792. G. Roux, *BCH* 80 (1956), 376–95. C. Abadie and J. des Courtis, *BCH* 106 (1982),



PLAN 413. Argos, large theatre

644-7; 107 (1983), 839-41. J.-C. Moretti, *BCH* 111 (1987), 603-7; 112 (1988), 716-20; 113 (1989), 717-22; *REG* 102 (1989), xiv-xv. E. B. French, *Archaeological Reports for 1989-1990* (*JHS* suppl. 36; Athens, 1990), 13-14.

THE ODEUM

First phase (Plan 414, Pl. 136)

Cavea: rectangular outer walls (25 × 32 m), facing south-east; *ima cavea*: 10 rows in 2 *cunei*; *summa*: 8? rows in 4 *cunei*; divided by *praecinctio* W 1.20 m.

Capacity: 880/1,100 (FS).

Substructures: built against hillside; rock-cut seats obliterate lower part of theatre with rectilinear seating; staircase running along rectilinear south-west side of building leads to doorway into top of cavea; corresponding doorway on north-east side approached by zigzag path.

Roof: roofed, without interior supports.

Aditus maximi: vaulted; *tribunalia* above.

Orchestra: D 12.12 m decorated with mosaic; one shallow step for *bisellia* (D 9.25 m).

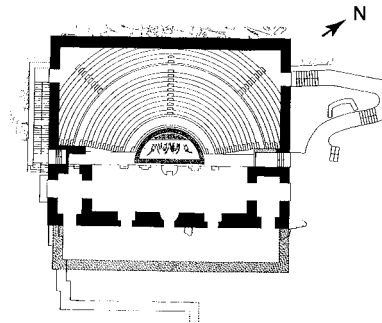
Proscenium: H 0.70 m; brick; 1 curved; 2 rectangular niches; 2 staircases; walls of niches decorated in marble, floor in mosaic.

Pulpitum: L 20.66, W 6.00 m overall.

Scaenae frons: rectilinear; 3 doorways enclosed in shallow niches; central one curved; outer rectangular.

Basilicas: 3.5 × 6.00 m.

Postscenium: single corridor (L 30 m; W 4.35 m).



PLAN 414. Argos, odeum I

Date: early 2nd cent. AD; remodelled in third quarter 2nd cent. AD.

Second phase (Plan 415)

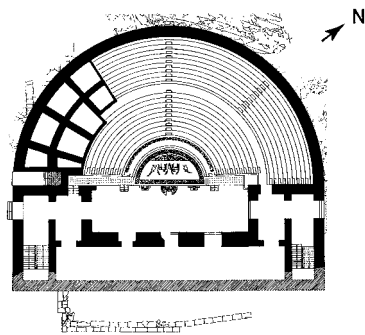
Cavea: D 40.93 m, semicircular; new seats added to *summa cavea*; 9 rows in 4 *cunei*.

Capacity: 1,280/1,600 (FS).

Substructures: enlarged *summa cavea* supported on radial walls divided by curved wall; surrounded by thick outer curved wall.

Orchestra: shallow step for *bisellia* decorated with mosaic late 3rd cent. AD.

Basilicas: in late 3rd cent. AD 2 rooms built along sides of basilicas and *postscenium*; staircases to upper parts of scene building.



PLAN 415. Argos, odeum 2

Remains: seating and footings of scene building well preserved.

Date: enlarged after damage in late 3rd/early 4th cent. AD; remained in use throughout 4th cent. AD.

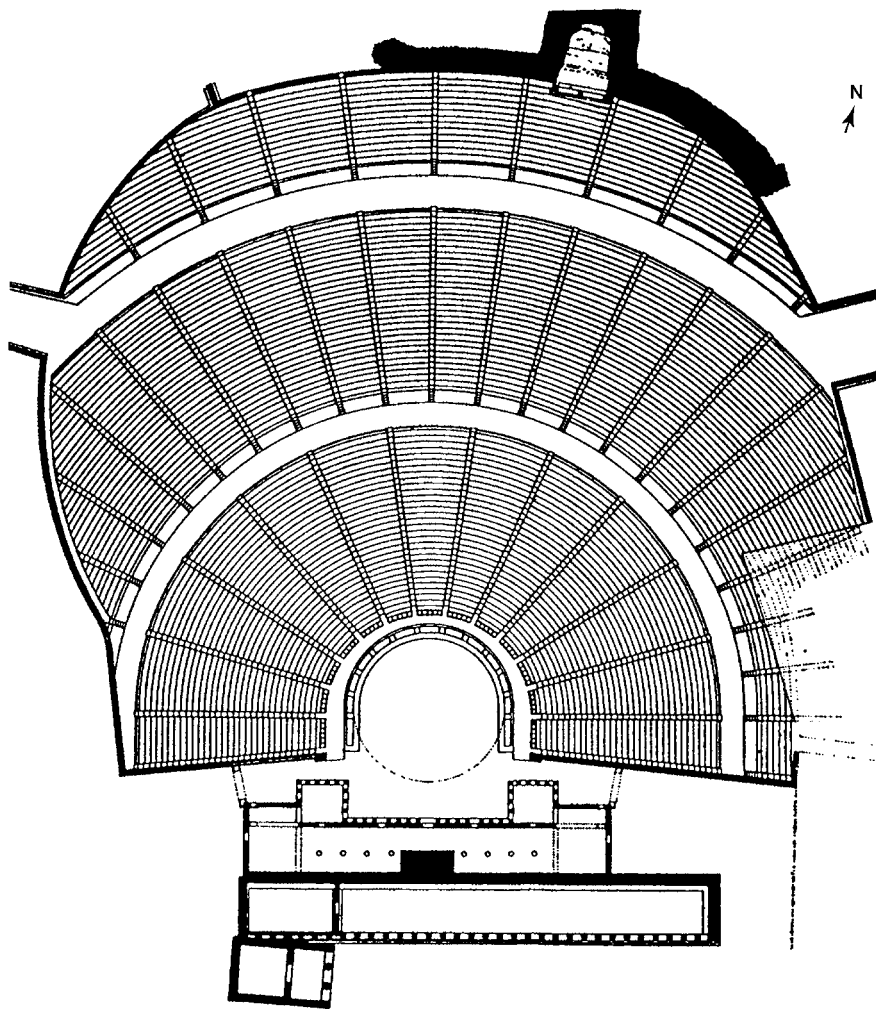
Bibliography: W. Vollgraff, *BCH* 44 (1920), 223. P. Courbin, *FA* 8 (1953), 1586. G. Roux, *BCH* 78 (1954), 170–3. R. Ginouvès, *BCH* 80 (1956), 395–6; *Théâtrons d'Argos, passim*.

ATHENS (Athina, Attiki)

Location: dramatic performances transferred from Agora to precinct of Dionysus on south slope of Acropolis in early 5th cent. BC; Lenaean festival celebrated in another theatre, location unknown. Pericles built roofed odeum immediately east of Theatre of Dionysus; another odeum built by Agrippa in Agora; third odeum built by Herodes Atticus on south slope of Acropolis, west of Theatre of Dionysus; also an *ecclesiasterion* on Pnyx and a bouleuterion in Agora.

THEATRE OF DIONYSUS (Plan 416, Pls. 137–8)

Cavea: radius of cavea 82 m from centre of orchestra to top seat; angle of slope 40°; H 30.46 m overall; facing south-south-east; *ima cavea*: 31 rows (0.33 × 0.76 m excluding moulding) divided into 13 *cunei* by staircases (W 0.69 m); no *praecinctio* (Korres); cavea continues with further 33 rows divided into smaller *cunei* by additional staircases on west side of cavea; at top, *praecinctio* on line of old pathway (Dörpfeld's 'antike Weg'), W c.4.7 m; 22.5 m above orchestra level; above this further 14 rows; Hellenistic addition (Polacco).



PLAN 416. Athens, Theatre of Dionysus

Substructures: *summa cavea* rests on artificial fill; topmost seats cut into rock.

Vela: post holes behind thrones of *prohedria*, ?for *vela* masts.

Orchestra: D 26.53 m paved in polychrome marble at time of Nero; surrounded by passageway, W 2.50 m (D at passageway 21.53 m) and drain, W 0.96 m, Dpth c.1 m (inner D 19.61 m); stone bridges over drain opposite staircases dividing *cavea*. Around orchestra 67 marble thrones, most important for priest of Dionysus Eleutherius. At time of Nero lowest row of seats removed for second row of thrones.

Arena: post holes (0.14–0.17 × 0.175–0.13 m) around rim of orchestra, c.1.07 m in front of thrones and 1.5–2.00 m apart, ?for protective barrier (Gebhard).

Kolymbethra: at a late date orchestra turned into *kolymbethra*.

Lycurgan scene building: Doric colonnade (H 4.27 m) between 2 projecting *paraskenia* (L 48.90 m; W 6.99 m in centre; 8.80 m at ends); *paraskenia* (W 7.15–7.18 m at foundation level) project c.5.20 m; each with hexastyle façade ?inspired by stoa of Zeus Eleutherios in Agora (Townsend); pair of staircases at sides of building led up to roof, ?used as *theologeion* or possibly as high stage.

Hellenistic scene building: H 3.60 m; W c.2.00 m; front wall c.2.00 m in front of central part of old scene building; *paraskenia* projected c.1.75 m less than old ones.

Proscenium: Neronian stage, W 1.1 m; H 1.45 m; rectilinear, extended up to wings of *cavea*. At some point after AD 267, perhaps as late as 4th or early 5th cent. AD, 'Phaedrus stage' built, using mid-2nd cent. reliefs to decorate its front, H 1.44 m; L 21.80 m; small staircase in middle of stage led down to orchestra.

Pulpitum: Neronian stage L 23.80 m; W 8.5, 9.9 m.

Aulaeum: slot W 2.50 m; Dpth 1.80 m; bottom of slot c.0.50 below orchestra level; 9 mast holes.

Scaenae frons: Neronian *scaenae frons* rectilinear with 3 doorways; built on heavy foundations (W 4.00 m) immediately behind line of Hellenistic stage front; *columnatio*: 2 storeys H c.11.59 m; oval columns found and small pediments belonging to aedicules.

Decoration: two kneeling Sileni, a large Silenus figure attached to a pillar, a fragment of a large Silenus and the head of a Silenus. Two colossal female statues, perhaps Tragedy and Comedy—lower part preserved to a height of 1.30 m. Bieber, *History*, 223–5.

Remains: lower part of *cavea* well-preserved; substantial remains of every period of scene building.

Date: early 5th cent. BC; rebuilt by Lycurgus (338–326 BC); scene rebuilt mid-2nd cent. BC, cf. theatre at Piraeus; rebuilt again by Novius, general in AD 61–2; stage of Phaedrus probably late 4th/early 5th cent. AD; in very late period, orchestra turned into *kolymbethra*.

Inscriptions: a new inscription suggests that foreigners contributed towards construction of *skene* of theatre c.330–329 BC, A. J. Heisserer and R. A. Moysey, *Hesperia*, 55 (1986), 17–82; R. A. Moysey, *AJA* 90 (1986), 212, cf. *IG II²*, 351,

which refers to theatre. An inscription belonging to *scaenae frons* states that it was built by Tiberius Claudius Novius. A large number of seats have inscribed names, mostly of Roman date, some erased or replaced (*IG II²*, 5022–5164). On top step of staircase up to post-AD 267 stage inscription (*IG II²*, 5021) records *bema* built by archon, Phaedrus, son of Zoilus. See also *IG II²*, 3027–72 (*choregoi*); 3073–89 (*agonothetai*).

Literature: Andocides, *Myst.* 38. Aristophanes, *Thesm.* 395. Pausanias I. 20. 3; I. 20. 4; I. 21. 1–4; I. 29. 16 (Gogos, 'Pausanias', 329–39); Lucian (*Demonax* 57), Philostratus (*Vita Apoll.* 4. 22), and Dio Chrysostom (*Oratio* 31. 121) describe gladiatorial combats in theatre.

Bibliography: Dörpfeld, *Gr. Theater*, 1–96. Puchstein, *Gr. Bühne*, 100–5, 131–9. Bulle, *Untersuchungen*, 56–70. Fiechter, *Ant. gr. Th.* vols. 5, 6, 7. A. von Gerkan, *JdI* 56 (1941), 163–77. Dilke, 'Greek Cavea', 165–6, 179, 181–3, 187; 'Details', 21–2. W. B. Dinsmoor, in *Studies Presented to David M. Robinson*, 1 (Washington, 1951), 309–30. Traversari, *Spettacoli in acqua*, 27–31. Travlos, *Dict. Athens*, 537–51; *Bildlex. Attika*, 30–1. N. G. L. Hammond, *GRBS* 13 (1972), 387–450; 29 (1988), 5–33. M. Maass, *Die Probedrie des Dionysostheaters in Athen* (Munich, 1972). Gebhard, 'Orchestra', 432–4. M. C. Sturgeon, *AJA* 81 (1977), 31–53. W. W. Wurster, *Architectura*, 9 (1979), 58–76. M. Korres, *Arch. Delt.* 35, *Chron.* (1980), 9–14, 19–20; 36, *Chron.* (1981), 4; 37, *Chron.* (1982), 15–18. E. Pöhlmann, *Mus. Helv.* 38 (1981), 129–46. A. Frantz, *Hesperia*, suppl. 20 (1982), 34–9. Taplin, *Stagecraft of Aeschylus*. F. E. Winter, *Phoenix*, 37 (1983), 38–47. Lauter, *Archit. Hellenismus*, 168–9. E. Pöhlmann, *Antike und Abendland*, 32 (1986), 20–32. R. F. Townsend, *Hesperia*, 55 (1986), 421–38. H. Kenner, *ÖJh.* 57 *Hauptbl.* (1986–7), 55–91. H. Lauter-Bufe, in *Bathron H. Drerup* (Saarbrücken, 1988), 287–99. L. Polacco, *Il teatro di Dioniso Eleutereo ad Atene* (Mon. Scuola arch. di Atene, 4; Rome, 1990). E. Sironen, in P. Castrén (ed.), *Post-Herulian Athens* (Helsinki, 1994), 43–5, no. 27.

LENAEAN THEATRE

Location: near sanctuary of Dionysus ἐν λίμναις, in marshy hollow between Acropolis, Areopagus, and Pnyx (Dörpfeld, Bieber, and Anti); Anti restored small theatre with rectilinear seating. Another theory places it in Agora; no trace found; it may be near Διονύσιον ἐν λίμναις on banks of Ilissus (Slater); an inscription mentions *ikria* in this sanctuary.

Inscriptions: *IG II²*, 2130; *IG I³*, 84, line 28.

Literature: according to Aristotle (*Ath. Pol.* 57), the Archon had charge of the Dionysia and the Basileus of the Lenaion (see also Pollux 8. 90).

Bibliography: W. Dörpfeld, *AM* 20 (1895), 161–206. Anti, *Teatri arcaici*, 202–16. Bieber, 'Entrances', 280. N. W. Slater, *ZPE* 66 (1986), 255–64.

ODEUM OF PERICLES

Cavea: rectangular (62.40 × 68.60 m), based on tent of Xerxes (Plutarch, Pausanias); seats arranged in tiers.

Roof: pyramidal (Plutarch), supported by 9 rows of internal columns. Ricotti's theory: if based on tent, it must have been open in centre, not a hypostyle hall like Thersilion at Megalopolis and Telesterion at Eleusis; column bases found only along south side of building, central part unexplored; therefore centre free of columns, only covered with material; roofing of Themistoclean building was of wood because built from captured Persian ships (Vitruvius).

Date: an earlier structure built by Themistocles (Vitruvius); odeum built by Pericles; burnt down by Sulla in sack of Athens of 86 BC (Pausanias); rebuilt by King Ariobarzanes (Vitruvius); architects were Gaius and Marcus Stallius and Melanippus (inscription); destroyed AD 267.

Inscriptions: *IG II²*. 3426–7.

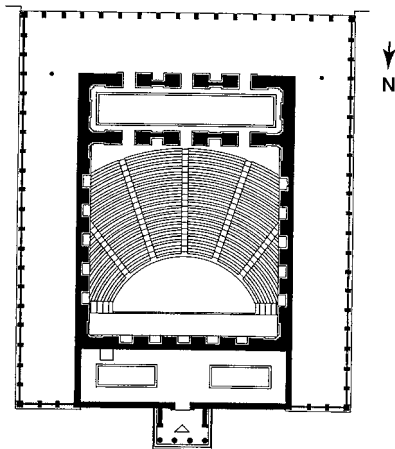
Literature: Aristophanes, *Wasps* 1109. Andocides, *Myst.* 38. Xenophon, *Hell.* 2. 4. 9. Demosthenes 34. 918. Theophrastus, *Char.* 3. 4. Vitruvius, *De Arch.* 5. 9. 1. Plutarch, *Pericles* 13. 5. Appian 12. 38. Pausanias 1. 20. 4. Diogenes Laertius 7. 184.

Bibliography: P. Kastriotis, *Arch. Eph.* (1914), 143–66; (1922), 25–38; *Prakt* (1927), 23–7; (1929), 52–7. A. K. Orlandos, *Prakt*, 86 (1931), 25–36; 87 (1932), 27–8. O. Broneer, *Univ. of Calif. Publications in Classical Archaeology*, 1, 1929–1944 (Berkeley and Los Angeles, 1944), 305–11. H. von Gall, in *Festschrift für Frank Brommer* (Mainz, 1977), 119–32; *Gymnasium*, 86 (1979), 444–62. M. Korres, *Arch. Delt.* 35 *Chron.* (1980), 14–18. E. Salza Prina Ricotti, in *Studia Pompeiana & Classica in honor of Wilhelmina F. Jashemski* (New York, 1989), 201–3, 223.

ODEUM OF AGRIPPA (Plan 417)

Type: built as concert hall; after collapse of roof used as lecture hall.

Cavea: overall dimensions 51.38 × 43.20 m, facing north; rectangular outer walls (28.5 × 43.25 m × H 28 m); auditorium internally square (25 m per side); cavea: 19 rows (c.0.35 × 0.81 m) in 6 *cunei*.



PLAN 417. Athens, Odeum of Agrippa

Capacity: c.1,000; after collapse c.500 (Thompson).

Substructures: auditorium surrounded on three sides by *cryptoporticus*; roofed corridors on top; on north side, under same roof as auditorium, rectangular entrance lobby with columnar porch; built on slope; therefore top seats of cavea, on south side, at ground level; stage, on north side, also at ground level. Auditorium rises high above surrounding corridors; its walls articulated by Corinthian piers with windows between. After collapse of roof rectangular entrance lobby on north side opened up by removing porch and replacing wall with 6 colossal marble figures.

Roof: covered with wooden ceiling (25 m clear span); above it a pitched roof with pediments at each end. When this roof collapsed a cross-wall built across auditorium (7.66 m from the south wall) reducing span and seating capacity.

Orchestra: D 18.5 m, segmental, paved in polychrome marble.

Pulpitum: L 25.3, W c.3 m.

Proscenium: rectilinear with a row of herms.

Scaenae frons: rectilinear; 3 doorways.

Remains: only footings of cavea and stage building; three marble figures well preserved; many fragments *in situ* and in museum.

Date: 15?–12 BC; rebuilt c. AD 150 (Thompson), AD 173/4 or 174/5 (Follet).

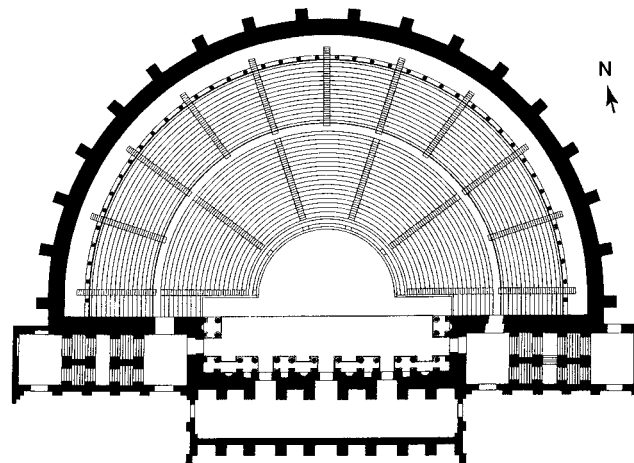
Literature: Pausanias 1. 8. 6; 1. 14. 1. Philostratus, *Vit. Soph.* 2. 5. 4; 2. 8. 3–4.

Bibliography: T. L. Shear, *AJA* 39 (1935), 437–9; *Hesperia*, 4 (1935), 362; 5 (1936), 6–14; 6 (1937), 352; 16 (1947), 200–2; 18 (1949), 133. H. A. Thompson, *Hesperia*, 19 (1950), 31–141; *Agora of Athens*, 111–14. S. Follet, *REG* 90 (1977), 47–54. Camp, *The Athenian Agora* (London, 1986), 184, 194–6, 197.

ODEUM OF HERODES ATTICUS (Plan 418, Pl. 139)

Cavea: D c.81 m (Meinel), facing south; *ima cavea*: 21 rows in 5 *cunei* (bottom and top rows with continuous backs); *summa*: 14 rows in 10 *cunei* with 2 small *cunei* at sides.

Capacity: 4,400/5,500 (FS).



PLAN 418. Athens, Odeum of Herodes Atticus

Substructures: built against slope; surrounded by curved wall (W 2.50–2.60 m).

Roof: roofed (Pausanias, Philostratus, and Suda); its excavator, K. Pittakis, found quantities of wood ash all over cavea; according to Meinel, massive buttresses in outer cavea wall indicate position of roof beams for transverse trussed roof, cf. odeum at Aphrodisias; *analemmata* walling also very thick. However, maximum span from stage building to back of cavea 49 m; therefore, ancient writers are perhaps referring to roof of *porticus* at top of cavea or new roof built for odeum of Agrippa (Bieber).

Orchestra: D 21.40 m paved in marble, surrounded by drain (D at drain 19 m).

Proscenium: H 1.50 m; rectilinear.

Pulpitum: L 35.63, W 7.88 m (to *scaenae frons* wall).

Scaenae frons: rectilinear with 3 doorways; one-storey *columnatio*; 2 storeys of big round-headed windows in wall above; façade wall (2.40 m thick; H 28 m) of limestone blocks.

Basilicas: at sides of stage, staircase towers accessible from doorways on *postscaenium* side of building. Double converging staircases run up to a landing; off it a doorway leads to a parallel set of diverging staircases; these run up to level of *praecinctio* in middle of cavea. Inner staircases give access to *praecinctio*; outer to open-air *ambulacrum* outside cavea wall; a staircase in *ambulacrum* leads up to top seats of *summa cavea*. East staircase tower also accessible from adjacent stoa of Eumenes on both upper and lower level.

Postscaenium: L 36 m; W 6.5 m; single corridor.

Remains: well-preserved throughout; heavily restored seating.

Date: AD 160–74.

Literature: Philostratus, *Vit. Soph.* 2. 1. 5, 8. Pausanias 7. 20. 6. Suda, s.v. *Herodes*.

Bibliography: Stuart, *Ant. Athens*, 2: pls. I–IV. Wieseler, *Theatergebäude*, 8–9. K. Pittakis, *Arch. Eph.* (1858), 1707–14. S. Ivanoff, *Ann. Inst.* 30 (1858), 213–21. W. P. Tuckermann, *Das Odeum des Herodes Atticus und der Regilla in Athen* (Bonn, 1868). F. Versakis, *Arch. Eph.* (1912), 163–73. C. Picard, *L'Acropole d'Athènes* (Paris, 1930), 82. P. Graindor, *Hérode Atticus* (Cairo, 1930), 92–3, 218–25. A. Orlandos, *Prakt* (1952), 651–3; (1953), 309. Bieber, *History*, 212. Travlos, *Bildlex. Athen*, 378–86. Meinel, *Odeion*, 80–117.

ECCLESIASTERION ON THE PNYX

Cavea: semicircular flat space; rock-cut speaker's platform in middle of straight side; no seats; at first sloped north-east so that Acropolis and rest of city visible; later, slope reversed.

Capacity: up to 8,500, based upon an area of 3,400 m² and allowing 0.4 m² per person (Hansen).

Date: first building end 6th cent. BC (Travlos); c.450 BC (Thompson); second building c.404–403 BC (Plutarch); 402 BC (Moyses), cf. Thompson and Krentz.

Inscriptions: *IG* I². 883–4; *SEG* 10, 370; 21, 109 = *IG* I³. 1118; 1117–20, cf. P. Siewert, *Die Trittynen Attikas und die*

Heeresreform des Kleisthenes (Vestigia 33; Munich, 1982), 10–16. M. H. Hansen, *GRBS* 26 (1985), 241–50.

Literature: Plutarch, *Themistocles* 19. 4.

Bibliography: Travlos, *Dict. Athens*, 466–76; *Bildlex. Attika*, 31. R. A. Moyses, *AJA* 85 (1981), 31–7. H. A. Thompson, *Hesperia*, suppl. XIX (1982), 133–47. M. H. Hansen, *GRBS* 23 (1982), 241–9; *Cl. Med.* 37 (1986), 89–98; Hansen, 'Pnyx', 23–33. P. Krentz, *AJA* 88 (1984), 230–1. B. Forsén and G. Stanton, *The Pnyx in the History of Athens* (Finnish Institute at Athens, 2; Helsinki, 1996).

BOULEUTERION

Cavea: old bouleuterion has rectangular outer walls (23.30 × 23.80 m) facing south; c.10 rows of rectilinear wooden seats on east, north, and west side of chamber. New bouleuterion (22.50 × 17.50 m); cavea variously reconstructed as facing south and east.

Roof: old bouleuterion usually restored with roof supported on 6 piers.

Date: old bouleuterion early 5th cent. BC; new bouleuterion end 5th cent. BC.

Bibliography: Thompson, *Agora of Athens*, 29–38.

CEPHALE (nr. Keratea, Attiki)

Remains: in Wheeler's day ruins of theatre or amphitheatre still visible.

Bibliography: Wheeler, *Greece*, 448. Bulle, *Untersuchungen*, 9.

CERYNIA (Mamoussia, Achaia)

Location: on west side of city.

Cavea: D c.25–30 m, facing west; semicircular cavea with 15 rows of seats.

Parodoi: parts of right *parodos* visible.

Orchestra: D 20 m (Meyer).

Scene building: parts survive to height of 2 courses of masonry.

Remains: some of seating, right *parodos*, and parts of scene building survive.

Bibliography: Meyer, *Pelop. Wand.* 132.

CEUS (Kea, Kiklades)

Location: theatres attested at Carthaea and Iulis, native city of Simonides.

THEATRE AT CARTHAEA

Location: on south slope of Carthaea hill.

Remains: small theatre uncovered 1963–5.

Date: present building 1st cent. BC.

Inscriptions: decrees (3rd cent. BC) honour citizens with crowns ἐν τῷ ἀγωνί τῶν τραγωδῶν *IG* XII. 5. 530–1; 544, A 2; 1061; 1063–4; 1070; cf. 535, 6; 536, 6; 538, 10.

Literature: Simonides trained choruses while staying at Carthaea (Athenaeus 10. 456f).

THEATRE AT IULIS (Ioulis)

Inscriptions: Dionysiac festival (*IG* XII. 5. 599); Timophanes built *skene* and *proskenion* (*IG* XII. 5. 597).

CHAERONEA (Heronia, Boiotia)

Location: at foot of north summit of Mt. Petrachos.

Cavea: earlier cavea: D c. 30 m, facing north; 5 rows of rectilinear seats (0.50 × 0.90 m) separated by podium (H 1.20 m) from 3 upper rows. Later cavea: D c. 37 m, sloping at 45°, shallow irregular curve; 10 rows of seats (0.34 × 0.41–55 m) in 2 *cunei*, separated from 4 rows by rock-cut wall (H 1.60 m); another wall (H 2.30 m) above top row of seats.

Substructures: rock-cut.

Prohedria: rectilinear rock-cut platform (max. W 1.78 m) 0.68 m below lowest row of seats, ?for wooden *prohedria* bench (Dilke); below this a drop of nearly 0.80 m to orchestra.

Orchestra: slopes down slightly from cavea.

Scene building: no trace.

Date: late 5th cent. BC (Dilke); upper 4 rows of seats perhaps 4th cent. BC. Rectilinear cavea 5th cent. BC; curved cavea 4th cent. BC (Ginouvs).

Inscriptions: wall above top row of seats once carried dedication to Apollo Daphnaphorios and Artemis Soodina, recorded by Leake (*IG VII. 3407*), now indecipherable; *proskenion* mentioned in late Hellenistic inscription (*IG VII. 3409*); see also *IG VII. 3403, 3408*.

Bibliography: Arias, *Teatro greco*, 64–6. Dilke, 'Details', 35–7. Anti, *Nuove ricerche*, 19–44; Ginouvs, *Théâtron d'Argos*, 61–3.

CLITORIUM (Kato Klitoria, Arkadia)

Papandreou mentions remains of a much-robbed theatre in a hollow near top of Kontra hill.

Bibliography: G. Papandreou, *Prakt* (1920), 104–5.

COLLYTUS (Attiki)

Literature: Aeschines (*Against Timarchus* 157) mentions rural Dionysia and comedies played at Collytus. Demosthenes, 18. 288 mentions bad acting at Collytus.

Bibliography: Bulle, *Untersuchungen*, 8. Pickard-Cambridge, *Theatre of Dionysus*, 163–4.

CORINTH (Kórinthos, Korinthia)

Location: Theatre/odeum complex immediately west of central area and Temple of Apollo. Anti mentions theatrical staircase in Agora near temple D. Bookidis describes 2 series of steps cut in rock in sanctuary.

Bibliography: Anti, *Teatri arcaici*, 44. N. Bookidis and R. S. Stroud, *Demeter and Persephone in Ancient Corinth* (Princeton, 1987), 20.

THEATRE (GREEK PERIOD)

Cavea: facing north; exceeds semicircle; first theatre had no stone seating or retaining wall, seats only extended to row 45. In second phase cavea enlarged; wall built around back of it; still slightly smaller than Roman rebuilding; cavea: 58 rows of seats (plain stone slabs, H 0.30; W 0.37 m, with footwell of beaten earth behind, Dpth 0.30 m) in 14 *cunei*; at least one *praecinctio* (behind row 20).

Substructures: built against slope.

Orchestra: in second phase first 3 rows of seats remodelled; gutter (W 0.52 m; Dpth 0.63–76 m) dug around rim of orchestra; stone circle (D 8.58 m) laid at this time, spanned by 7 bridges corresponding to staircases dividing cavea.

Proscenium: H 2.76 m.

Stage: L 20.5 m; W 2.50; ramps at sides.

Hypocaustium: at sides of *hypocaustium*, 1.50 m from ends, a pair of Charonian steps (W 0.50 m) emerge at edges of orchestra.

Scene building: earliest scene building wooden (2 rows of post-holes c.4 m apart); later replaced by stone scene building (L 22.20 m; W 10.30 m).

THEATRE (ROMAN PERIOD) (Plan 419)

Cavea: D 120.40–121 m, facing north; no seating of Roman cavea survives; thought to have been divided into 6 *cunei* and separated into *ima*, *media*, and *summa cavea* by broad *praecinctiones*; upper *praecinctio* surrounded by high podium wall with pairs of staircases in alternate *cunei*, leading up to *summa*; vaulted passage ran from street east of theatre, under *summa cavea*, to upper *praecinctio*; Doric *porticus* built around top of cavea; back wall frescoed in style similar to Second Style.

Substructures: slope of cavea raised to steeper angle (1 : 2.08) by radial walls; 4 buttresses, more substantial than 6 of first Roman structure, required to counter resultant pressures (H of new cavea 20 m).

Aditus maximi: in first Roman period *analemmata* rebuilt at right angles to main axis of building; walls strengthened by 6 buttresses each.

Orchestra: D 27.25 m; paved in polychrome marble, surrounded by wall (H 0.95 m; D at wall 25.75 m); 2 steps for *bisellia* (inner D 21.5 m); shallow basin, ?for *sparsiones*, in front of *proscenium* wall (L 20 m; W 1.80 m; Dpth c.0.30 m).

Arena: 27 × 36 m; first 10 rows of cavea removed, most of *pulpitum* demolished; new *tribunalia* built further back; wall (H 3.50 m) built around arena, painted with scenes of *venationes*; 3 small refuges on cavea side.

Kolymbethra: later, wall strengthened, floor repaved in cement, so that arena could be flooded.

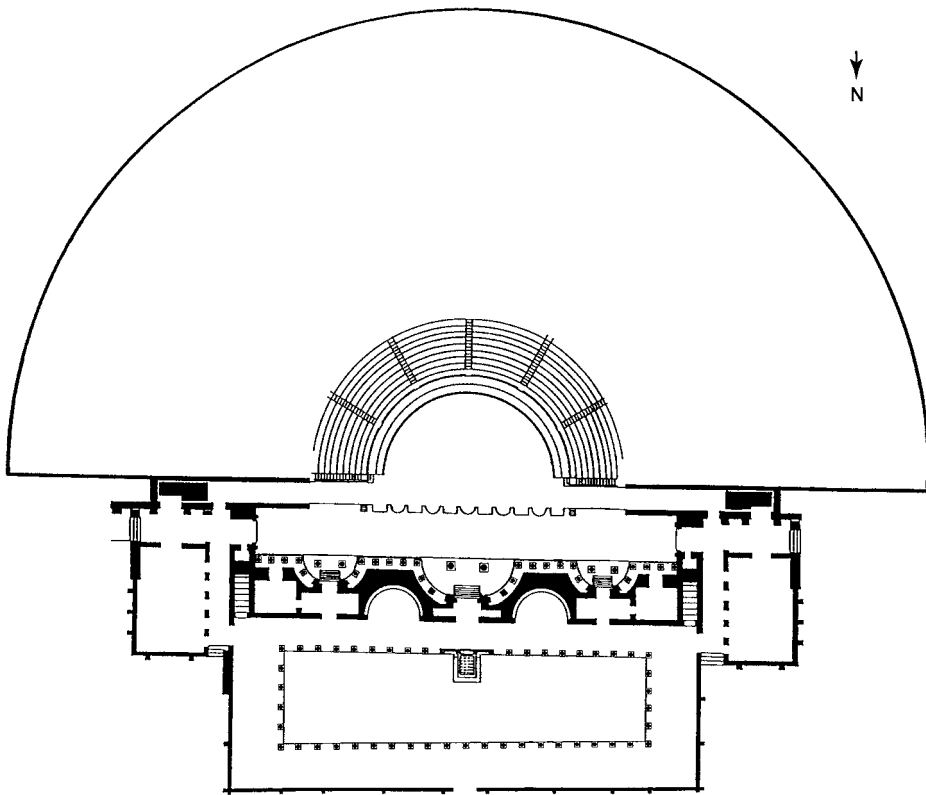
Proscenium: W 1.3 m, H 1.50 m; 5 curved; 6 rectangular niches; 2 staircases.

Aulaeum: evidence of mast holes.

Hypocaustium: large cutting (c.6 × 2.50 m) near west end of *hypocaustium*; large block with a square cutting in it, ?for *periaktos*.

Pulpitum: L 54.5, W 5.65, 7.20 m.

Scaenae frons: little known of first Roman scene building; fragments suggest it was rectilinear, cf. Asia Minor, with columns or pairs of columns along front. After AD 77 new scene building (L 60 m; W 8 m, excluding *pulpitum*) built; all 3 doorways enclosed in curved niches with pairs of columns in front of doorways; *columnatio*: (H c.20 m),



PLAN 419. Corinth, theatre

3 storeys, decorated with friezes showing Gigantomachy, Amazonomachy, and Labours of Heracles.

Basilica: 8 × 14 m.

Postscænium: counter-curves on *postscænium* side of *scaenae frons* wall.

Porticus post scaenam: a small *quadriporticus* (59 × 20.2–21.3 m).

Remains: heavily robbed *cavea* and scene building; only footings remain.

Date: earliest theatre before 350–325 BC; *cavea* enlarged c. 320; first stone *cavea* 330–303 BC, on coin evidence (Gebhard). Greek theatre reused, only slightly modified by earliest colonists (after 44 BC); *cavea* rebuilt at steeper angle (late Augustan or early Tiberian period); rebuilt after earthquake of AD 77; *scaenae frons* Hadrianic; turned into arena; *cavea* altered, probably even steeper angle (early 3rd cent. AD); orchestra turned into *kolymbethra* early 4th cent. AD.

Literature: Pausanias 2. 4. 5 (Gogos, 'Pausanias', 329–39). Mummius brought bronze sounding vessels of theatre to Rome (Vitruvius, *De Arch.* 5. 5. 8). Apuleius, *Met.* 10. 29: 'aulaeo subducto et complicitis siparis'. Philostratus, *Vit. Soph.* 2. 1. 5.

Bibliography: F. C. Babbitt, *AJA* 1 (1897), 481–94. T. Leslie Shear, *AJA* 29 (1925), 381–8; 30 (1926), 449–63; 33 (1929), 515–23. R. Stillwell, *AJA* 33 (1929), 77–97; 53 (1949), 147; *Corinth*, II: *The Theatre* (The American School of Classical Studies at Athens; Princeton, 1952). E. Capps, *Hesperia*, suppl. 8 (1949), 64–70. G. Traversari, *Dioniso*, 13 (1950), 20; *Spettacoli in acqua*, 31–4. Gebhard, *Isthmia*, 17 n. 19;

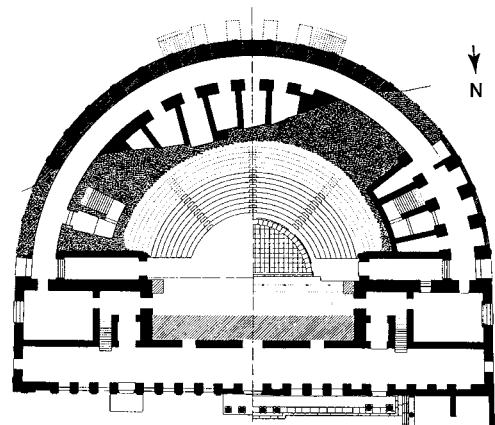
'Protective Devices', 61–2. M. L. Sturgeon, *Corinth*, IX/2: *Sculpture: The Reliefs from the Theatre* (Princeton, 1977). C. K. Williams and O. H. Zervos, *Hesperia*, 53 (1984), 83–122; 57 (1988), 95–146; 58 (1989), 25–36.

ODEUM (Plan 420, Pl. 140)

Cavea: D 63 m, facing north; *ima cavea*: 13 rows (0.37 × 0.66 m) in 4 *cunei*; *summa cavea* ? 13 rows.

Capacity: 2,600–3,300 (FS).

Substructures: built on sloping quarry site; lower *cavea* cut into rock; upper *cavea* on radial vaults; behind them a vaulted



PLAN 420. Corinth, odeum

annular passage (W 2.90–3.10 m); parts of vault covered with mosaic; large piers with screen walls around cavea; *praecinctio* in middle of cavea directly accessible from higher ground-level at back of cavea and from 2 staircases in radial passageways opening off annular passage on east and west sides.

Roof: building roofed (Philostratus).

Aditus maximi: W 2.8 m; *tribunalia* over.

Orchestra: D 17.20 m, paved in polychrome marble; in 2nd cent. AD surrounded by parapet (D at parapet 15.50 m).

Arena: D c.25.60 m; in 3rd cent. AD building restored as arena for *venationes*; some lower seats of cavea cut away; spectators protected by wall (H 2 m) below lowest row of seats.

Proscenium: H c.1.25 m.

Aulaeum: slot (cut in 2nd cent. AD) L 23.40, W 0.85–8 m; in wall towards orchestra 8 vertical cuttings (W 0.24–7 m) extend 0.80 m into bedrock below slot; an opening, 0.65 m from west end, leads into small rectangular room (3.20 × 2.70 m); nearly in centre of room, a poros block (1.25 × 0.60 m) with cutting in middle (0.23 m square; Dpth 0.42 m).

Pulpitum: L 26.75, W 8.20 m.

Scaenae frons: rectilinear; 3 doorways; rebuilt in 2nd cent. AD and adorned with marble columns, *opus sectile* panels and statuary.

Basilicas: at sides of stage staircases lead up to *tribunalia* and perhaps to second storey of scene building; basilicas extend to ends of cavea.

Postscenium: L 60.75; W 5 m; north façade has piers probably supporting stone arches; screen walls at bottom and windows higher up; façade revetted with marble in 2nd cent. AD.

Porticus post scaenam: in 2nd cent. AD trapezoidal open court, with colonnades on east and west and probably north sides, built between odeon and theatre to create unified complex; interior walls veneered with marble and vault over north hall decorated with brightly coloured mosaic.

Decoration: slab belonging to *proscenium* had traces of painted figure of Athena.

Remains: rock-cut lower cavea and footings of stage building.

Date: end 1st cent. AD; restored c. AD 175 by Herodes Atticus; after c.50 years destroyed by fire; only north façade escaped; rebuilt as arena (AD 225); destroyed, end 4th cent. AD.

Literature: Philostratus, *Vit. Soph.* 2. 551. Pausanias 2. 3. 6.

Inscriptions: Broneer, *Corinth Odeum*, 134–9.

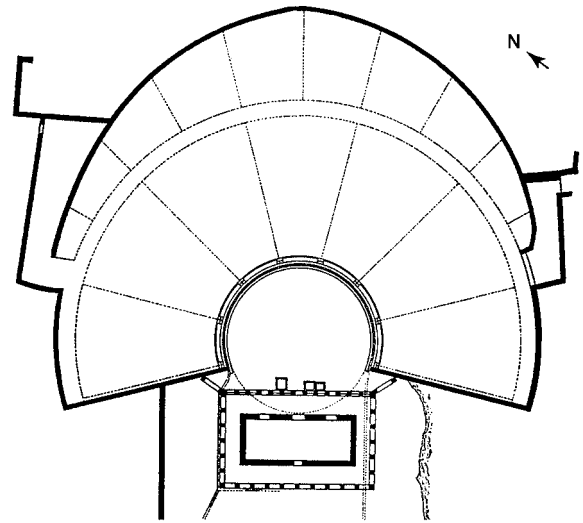
Bibliography: O. Broneer, *AJA* 32 (1928), 474–89; *Corinth Odeum*.

DELOS (Dilos, Kiklades)

Location: theatre in old residential district south of Sanctuary of Apollo; another theatre in Sanctuary of Dea Syria.

THEATRE (Plan 421)

Cavea: D 65 m, facing west-south-west; exceeds semicircle; *ima cavea* 26 rows in 7 *cunei*; separated by *praecinctio* (W 2.1 m) from *summa*, surrounded by elliptical outer wall; 18 rows in widest part; upper cavea has steeper slope than lower.



PLAN 421. Delos, theatre

Substructures: built against slope; access to seating through *parodoi*; ramps at sides of cavea give access to *praecinctio*; another ramped entrance at top of cavea opposite central staircase of *summa cavea*.

Parodoi: doors W 2.70 m.

Orchestra: D 21.20 m, surrounded by drain (D at drain 19 m); seats of *prohedria* in marble, with continuous back and arms next to staircases; a corridor (W 0.60 m) separates them from lowest row of seats.

Proscenium: H 2.53 m; 14 white marble pilasters with attached Doric half-columns; stage runs around all four sides of scene building; on short sides supported by 7 pilasters; on back by 11; a single doorway in front of *proscenium* on orchestra side and one in back.

Stage: L 20.55 m; W 2.67 (east and west sides); 2.61 m (north and south sides).

Scene building: 15.35 × 6.68 m.

Date: marble *ima cavea* 305–269 BC; *praecinctio* c.250 BC; *summa cavea* completed 246 BC; scene building and *proscenium* built 290 BC; *pinakes* for *proscenium* 282 BC; wood for stage 279 BC; doors of *parodoi* and lengthening of *proscenium* 274 BC; stone for *paraskenia* 269 BC. North and east access ramps to cavea contemporary with cavea, south ramp a later addition (Moretti).

Inscriptions: several important choregic inscriptions (3rd/early 2nd cent. BC) found in prytaneum (*IG* XI. 2. 105–34). Another inscription (*IG* XI. 2. 205, line 28) mentions *epimeletai* (works supervisors) of theatre of year 269 BC (same three names appear in *ID* 157). See also *IG* XI. 2. 142; 150 A; 158; 159; 161 A, D; 162 A; 163 A; 199 A; 203–5; 287 A; XI. 4. 444 B, lines 103–4 (*skenotheke*); 1070. D. M. Robinson, *AJP* 25 (1904), 184–91. *ID* 157, 270, 290, 291 A, C, D. *DI* 60–4. O. A. H. Dilke, *Mus. Helv.* 56 (1948), 60–4.

Bibliography: Blouet, *Expéd. Morée*, 3. 4, 7 and pls. 1, 10. Wieseler, *Theatergebäude*, 5. J. Chamonard, *BCH* 20 (1896),

256–318, 390–2. W. Dörpfeld, *BCH* 20 (1896), 563–80. Dörpfeld, *Gr. Theater*, 144–8. Puchstein, *Gr. Bühne*, 53–7. Gerkan, *Priene*, 97–101. Vallois, 'Théâtres grecs', 171–9. Y. Béquignon and J. Replet, *BCH* 51 (1927), 401–22; Bulle, *Untersuchungen*, 174–92. Bieber, *Denkmäler*, 28–9. Dilke, 'Details', 56–9. Vallois, *Archit. Délos*, 220–38. Ferrero, *Teatri*, 4. 9, 10–12, 48, 52, 90–1. J.-C. Moretti, *BCH* 112 (1988), 779–80; 113 (1989), 746–52; 114 (1990), 900–5. H. W. Catling, *Archaeological Reports for 1988–1989* (suppl. to *JHS*, 35; Athens, 1989), 88–9. E. B. French, *Archaeological Reports for 1989–1990* (suppl. to *JHS*, 36; Athens, 1990), 66.

THEATRE IN THE SANCTUARY OF THE DEIA SYRIA
(Plan 422)

Cavea: D 27 m, facing west; 12 rows of seats in 5 *cunei*; cavea and orchestra exceed semicircle; *analemmata* do not converge.

Capacity: 400–500 (Will).

Substructures: built against hillside, supported by 2 heavy *analemmata*; curved wall (H c.1.75 m) around top of cavea; cavea enclosed in 3-sided portico with stuccoed poros columns and marble capitals; circular structures, perhaps basins, in south side of portico; portico only accessible from theatre; 2 rooms open off it on main axis of theatre; north room large with stuccoed walls and distyle entrance; south room smaller with banqueting couches around three sides and mosaic floor.

Orchestra: D 11 m paved in mosaic.

Scene building: no scene building found; traces of foundation walls found in floor of terrace immediately in front of orchestra; this part of terrace paved in mosaic (L 9 m) dedicated by a certain Phormion. At north end of this mosaic, in front of stylobate of portico running along west side of terrace, foundations of large rectangular structure flanked by very small one. At south end of mosaic foundations of another large rectangular structure; porch with 2 Corinthian columns in back

wall of portico, aligned to main axis of theatre, gives access to room paved with polychrome geometric mosaic; beyond that an *oikos* dedicated by a certain Midas.

Date: Nicostratus was priest in 108–7 BC.

Inscriptions: according to a long inscription (*ID* 2628) *ima cavea* built from contributions by c.100 people on initiative of priest, Nicostratus. Another inscription (found in 1970) commemorates construction of an *analemma*, again on initiative of Nicostratus, see Will, *La Sanctuaire*, 101. See also *ID* 2275 (Phormion mosaic); 2253–4, 2288 (exedra of Midas).

Bibliography: E. Will, *AAS* 1 (1951), 59–79. Hanson, *Theater-Temples*, 67. E. Will, *La Sanctuaire de la déesse syrienne* (Exploration archéologique de Délos, 35; Paris, 1985), 61–74, 100–3, 105–8, 111–14.

DELPHI (Delfi, Phokis)

Location: theatre on terrace above Temple of Apollo; trapezoidal odeon next to theatre (Anti).

Cavea: D 52 m, facing south-east; cavea slightly exceeds semicircle; enclosed at sides by rectilinear walls; *ima cavea* 28 rows in 7 *cunei*; separated by *praecinctio* (W 1.60 m) from *summa*: 7 rows in 6 *cunei*. Anti's theory that a structure under cavea belonged to an earlier rectilinear theatre has been disproved.

Substructures: built against hillside.

Parodoi: W 4 m.

Orchestra: D 18.4 m paved in stone, surrounded by passage and drain, W 0.90 m (D at drain 14.7 m); no *prohedria*; later, first rows of seats removed to create podium (H 1.04 m).

Stage: 9 × 2.8 m.

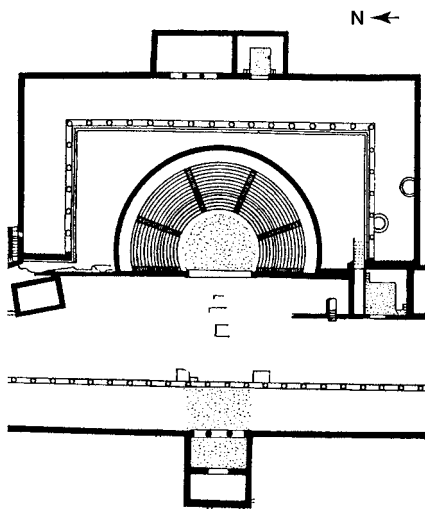
Scene building: 20 × 9 m, including stage and *paraskenia*.

Date: inscriptions of 272, 271, 270, 269, 227–6, and 140–100 BC mention artists from all over Greece (Reisch; Collitz). An inscription mentions restoration of theatre by Eumenes II of Pergamum in 160 BC (*SIG* 2³, 671, B, 12).

Inscriptions: Greek inscriptions of Roman date on some seats in second *cuneus* from east, Valmin, *Inscriptions*, cf. Dilke, 'Greek Cavea', 184. A *Senatusconsultum* of 112 BC mentions various actors from Peloponnese, Colin, *BCH* 33 (1909), 17. H. Collitz, *Sammlung Dialektinscr.* ii. 2563–7, 2569. Inscription (*Fouilles de Delphes*, 3/1. 469) discussed by Robert (*REG* 42 (1929), 433–8) of 3rd cent. AD, mentions a dancer. Another (*Fouilles de Delphes*, 3/1. 226) mentions a tight-rope walker, an acrobat and a rope-dancer.

Literature: Plutarch (*Quaest. Gr.* 293c; *De Defectu Oraculorum* 418a) mentions representations of Apollo's fight with Python and competitions of poetry about battle. According to Pausanias (10. 32. 1), it is worth seeing (Gogos, 'Pausanias', 329–39).

Bibliography: T. Homolle, *BCH* 21 (1897), 256–63. Puchstein, *Gr. Bühne*, 100. A. Tournaire, *Fouilles de Delphes*, 2 (Paris, 1902), pls. v, vi, viii, ix. A. D. Keramopoulos, *Guide de Delphes* (Athens, 1909). E. Bouguet, *Les Ruines de Delphes* (Paris, 1914), 270–3. Bulle, *Untersuchungen*, 257–9. C. Anti, *Dioniso*, 11 (1948), 152–62 (for supposed trapezoidal odeon). P. Lévêque, *BCH* 74 (1950), 224–32; 75 (1951), 247–63.



PLAN 422. Delos, theatre in the sanctuary of the Deia Syria

Gebhard, 'Protective Devices', 56–8. E. Hansen and G. Algreen-Ussing, *Fouilles de Delphes*, 2: *Atlas* (Paris, 1975), pls. 5c, 16s, 19s. M. Sturgeon, *AJA* 82 (1978), 226–35. A. Jacquemin, *BCH* 109 (1985), 585–7.

ELATIA (Elatia, Phokis)

Literature: Pausanias (10. 34. 6) mentions a theatre (Gogos, 'Pausanias', 329–39).

ELEUSIS (Elefsina, Attiki)

Location: one theatre, controlled by the Athenians, near stadium, south of acropolis; the other by the Eleusinians; also rectilinear theatre near Plutonium, close to sacred way, rock-cut with 8 rows of seats (Anti).

Bibliography: G. Caputo, *Dioniso*, 3 (1933), 305. Anti, *Teatri arcaici*, 42–4.

THEATRE OF THE ELEUSINIANS

Inscriptions: theatre of the Eleusinians mentioned in decree granting *probhedria* to a Theban (*IG* II. 574 = II². 1185) and seven other decrees (c.350 BC) bestowing crowns, *probhedria*, and other honours (*IG* II². 1186–7, 1189, 1192, 1194, 1199). Other inscriptions mention *choregoi* (*IG* II². 3090, 3100, 3107). An inscription of 401 BC honouring two *choregoi* who won with a comedy of Aristophanes and a tragedy of Sophocles probably refers to city Dionysia (*IG* II. 5. 1280b = *SIG* 3³. 1083). See also D. Philios, *Prakt* (1889), 24; *AM* 19 (1894), 179–86.

Bibliography: Bulle, *Untersuchungen*, 7. Arias, *Teatro greco*, 32–4. Vitucci, 'Rappresentazioni', 317–21. Travlos, *Bildlex. Attika*, 96.

THEATRE OF THE ATHENIANS

Inscriptions: decree of 289–288 BC (*IG* II. 5. 1054d = *SIG* 3³. 970) stipulates that earth should be moved out of peribolos of theatre 'by the stadium' (ἐπὶ τοῦ σταδίου). Arias thinks theatre is simply the *sphendone* of the stadium. Another inscription (*IG* II. 2. 834b = *SIG* 2². 587, line 45) mentions theatre in connection with the Eleusinian games which included musical competitions and horse-racing (lines 258–60).

Bibliography: Bulle, *Untersuchungen*, 7. Arias, *Teatro greco*, 32–4. Vitucci, 'Rappresentazioni', 317–21. Travlos, *Bildlex. Attika*, 96.

ELIS (Ilida, Eleia)

Location: north of agora.

Cavea: D 104 m, facing north-north-west; rows of earth terraces in steps (0.80–90 × 0.12 m) divided by ramps formed of river-washed stones (W 0.70–80 m on extreme west side; 0.90–1.10 m elsewhere) into 7 *cunei*. Later, stone steps placed on top of ramps (H c.0.30 m above them) and conglomerate of stones, broken brick, and clay put over earth seating.

Substructures: built against slope; sides of cavea buttressed with rectilinear stone walls; internal and external buttresses against east wall; walls around top of cavea not found, but probably polygonal.

Parodoi: internal and external buttresses against both *analemmata*; remains of earlier west *analemma* wall, 3.50 m south of buttressed wall.

Orchestra: D c.21 m, surrounded by drain (D at drain c.16.5 m).

Proscenium: supported by Ionic columns.

Stage: L 22 m; W 2.8 m.

Scene building: L 22 m, divided longitudinally by cross-wall, with wings at sides (overall L c.46 m); wings were perhaps ramps (only as wide as *proscenium* and middle room of scene building, cf. Epidaurus or Sicyon); original scene building had blocks joined by double-T clamps; later rebuilt using blocks joined with dovetail clamps.

Date: material dating to 400–350 BC underneath west *analemma* wall.

Literature: Pausanias (6. 26. 1) speaks of it as an old theatre (Gogos, 'Pausanias', 329–39).

Bibliography: O. Walter, *ÖJb.* 18 suppl. (1915), 68–76. Frickenhaus, *Altgr. Bühne*, 91–2. Bulle, *Untersuchungen*, 247–8. Arias, *Teatro greco*, 84–6. Dilke, 'Details', 51. V. Mitsopoulou-Leon, *ÖJb.* 46 suppl. (1961–3), 57–76; 48 *Grabungen* 1967 (1966–7), 8–14; suppl. 65–78. V. Mitsopoulou-Leon and E. Pochmarski, *ÖJb.* 51 suppl. (1976–7), 199–204. N. Yalouris, *Prakt* (1969), 70–2; (1972), 139–42; (1975), 178–83; (1976), *Technos A'*, 210–12; (1977), 210–12. E. Pochmarski, *Bericht über die 32. Tagung der Koldewey-Gesellschaft, Innsbruck 1982* (Bonn, 1984), 19–21; *Grazer Beiträge*, 2 (1984), 207–19.

EPIDAUROS (Epidaurus, Argolis)

Location: theatre east of sanctuary of Asclepius; in sanctuary an odeum built into north, west, and east sides of peristyle of old gymnasium, incorporating old columns in outer walls. Another theatre on slopes of acropolis of Epidaurus, near modern village of Palaia Epidaurus.

THEATRE (Plan 423)

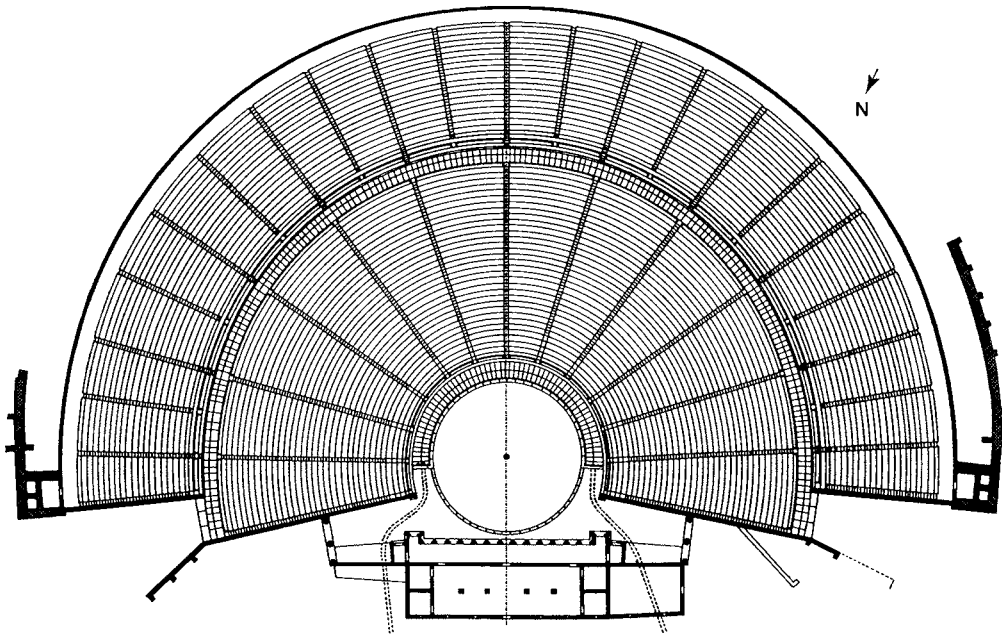
Cavea: D 119 m, facing north-west; *ima cavea* (D 79 m) 34 rows (0.35 × 0.75–76 m) in 13 *cunei* rising at 26.2°; separated by *praecinctio* (W 1.82) with podium wall (H 1.38 m) from *summa*: 21 rows (0.37–40 × 0.75–76 m), lowest with continuous stone back, in 22 *cunei* rising at 26.5°; paved *praecinctio* (W 0.62 m) at top.

Capacity: 11,750–14,700 (FS).

Substructures: built against hillside; 2 curved retaining walls run from ends of upper *analemmata* (c.5 m from outer cavea wall); east wall L c.20 m; west wall L c.35 m, buttressed.

Orchestra: D 24.65 m; paved in stone, surrounded by passage with drain underneath; D at passage 20.56 m on average, including kerbstones (W 0.48 m); curve of cavea flattens opposite end *cunei*, described from circle with centre c.3 m from orchestra centre; therefore passage around orchestra broadens from 2.10 m to 2.85 m at ends.

Proscenium: H 3.525 m; supported by Ionic columns; at each end ramps, L 9.52 m (east); 9.82 m (west); they increase in



PLAN 423. Epidaurus, theatre

width from 2.46 to 3.32 m (west); 2.65 to 3.43 m (east) as they approach stage.

Stage: L 21.99, W 3.17 m, including wings at each end (L 2.58 m, projecting 1 m).

Scene building: L 26.95 m; W 7.17–7.33 m; at each end of main room is a pair of smaller rooms (W 3.70–3.75 m); scene building reconstructed with single doorway, cf. Priene or Delos in first phase; 5 *thyromata* in second (von Gerkan); at ends of scene double doorways; one leading to ramp; other into *parodos*.

Remains: almost perfectly preserved *cavea*; substantial remains of scene building.

Date: *ima cavea* and *proscenium* c.300 BC (von Gerkan, on grounds that the fully developed *proscenium* must be later than that of Lycurgan theatre at Athens); room at west end of scene building, rear ramp at east end, and *summa cavea* early 2nd cent. BC (von Gerkan). Double doorways in *parodoi* 4th cent. BC; *proscenium* early 2nd cent. BC on basis of mouldings (Shoe). If Shoe is right and *proscenium* belongs to early 2nd cent. BC there are no grounds for von Gerkan's date of c.300 BC for *ima cavea*, which could thus be earlier (c.340 BC), same date as Tholos; therefore theatre could have been built by Polyclitus, as Pausanias says (FS).

Inscriptions: IG IV. 2. 1146; 1508c.

Literature: Pausanias 2. 27. 5 (Gogos, 'Pausanias', 329–39).

Bibliography: Blouet, *Expéd. Morée*, 2. 163–5 and pls. 77–9. Wieseler, *Theatergebäude*, 7, 29. P. Kavvadias, *Prakt* (1881), *Chron.* 12–20; (1882), *parartema* 1–40; (1883), 46–8; (1900), 94; (1903), 59. Dörpfeld, *Gr. Theater*, 121–33. Puchstein, *Gr. Bühne*, 79–86. Fiechter, *Entwicklung*, 15–17. J. T. Allen, *Univ. Calif. Publ. Class. Philol.* 7/1 (1919), 2. A. Fossum, *AJA* 30 (1926), 70–5. Shoe, *Profiles*, 32, 60, 75, 115, 135, 149, 157,

167, 176, 181 (*proscenium*), 26, 59, 71, 82, 97, 114, 134, 143, 148, 167, 170, 171, 178, 181 (*parodos* doors). Dilke, 'Details', 42–5. J. Bousquet, *RA* 42 (1953), 41–9. Gerkan, *Epidauros* (see also review by Broneer *AJA* (1963), 224–5). Lauter, *Archit. Hellenismus*, 168, 170. L. Käppel, *JdI* 104 (1989), 83–106.

ODEUM (Plan 424)

Cavea: semicircular, rectangular outer walls (20.75 × 34.4 m without porches); internal dimensions of auditorium 18.80 × 31.60 m, facing west; *ima cavea*: 12 rows in 2 *cunei*; *summa*: 8–10 rows.

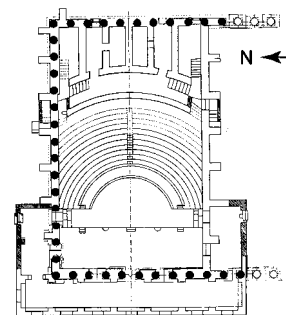
Substructures: *ima cavea* on artificial earth fill; *summa cavea* on curved corridor, with 6 barrel-vaulted spaces behind.

Orchestra: D 13.65; surrounded by shallow step for *bisellia* (inner D 10.60 m); paved with geometric mosaic.

Proscenium: H 0.80 m; 2 curved; 1 rectangular niche; 2 staircases.

Pulpitum: L 18.80, W 5.4 m.

Scene building: porch on west side gives access to stage through 3 doorways; corridors run along sides of building as far as



PLAN 424. Epidaurus, odeum

aditus maximi; at ends of corridors doorways into *aditus maximi*; opposite them doorways out of building.

Remains: 8 rows of seats of *ima cavea* survive.

Date: mid-2nd cent. AD.

Bibliography: P. Kavvadias, *To Hieron tou Asklepiou en Epidaurou* (Athens, 1900), 150; *Prakt* (1899), 103, 105; (1901), 49–51; (1904), 61. Meinel, *Odeion*, 225–9.

THEATRE IN EPIDAUROS TOWN (Palaia Epidaurus)

Cavea: D c.55.6 m, facing ?; *ima cavea* 18 rows of limestone seats; lowest row with continuous stone back; in 9 *cunei*; ?no *summa cavea*.

Orchestra: D 18.9 m.

Scene building: stage extended to middle of orchestra in Roman times.

Remains: well-preserved cavea and footings of stage.

Date: inscriptions span period from mid-4th cent. to end 3rd cent. BC; theatre abandoned after 4th cent. AD.

Inscriptions: every seat had an inscription on it, c.1,000 in all (*IG* IV.1 876–93). Most seats in place; others reused in walls of acropolis or in other ancient or modern buildings; some scattered in area of theatre (Fraenkel thought they came from stadium); inscriptions engraved in one, two, three, or, less frequently, four lines and occupy projecting lip at top edge of seat. They name individual Epidaurians with their title or rank, with name of Dionysus in the dative.

Bibliography: E. Deilake, *Arch. Delt.* 28, *Chron.* (1973), 83–7.

ERETRIA (Eretria, Evia)

Location: close to west gate, south-west of acropolis.

Cavea: D 91 m, facing south; *ima cavea*: 8 surviving rows (0.32 × 0.75 m) of original 25; divided into 11 *cunei* by 12 staircases (W 0.94 m); no *praecinctio*.

Substructures: built on flat site; in earliest theatre orchestra at same level as scene building; seating probably of wood (Dilke). In second period ground level 8 m in front of old scene building lowered some 3.35 m; earth used as an *aggestus* to support new curved cavea; retaining wall built c.4 m in front of old *paraskenia* and new *parodos* walls.

Orchestra: D 22 m; later, post holes (0.30 × 0.30 × 0.10 m deep) 1.10–1.50 m apart cut into corridor immediately in front of seats, for a barrier.

Proscenium: stage of second period (H 3.40 m) supported on row of limestone half-columns (Schefold); third-period *proscenium* had row of marble Doric columns; at sides ramps with double doorway at end, cf. Epidaurus.

Stage: L 19.85, W 2.75 m.

Scene building: poros foundations of earliest scene building survive; rear part of building (L 30.11 m; W 5.04 m) divided into 5 rooms; *paraskenia* lie to north; stylobate between ends of *paraskenia* may have supported a colonnade. In second period new scene wall, L 25.60 m, built 4 m in front of old *paraskenia* on top of new retaining wall; vaulted passage under middle axis of stage building belongs to this period, as

do Charonian steps from under stage to middle of orchestra. In third period old *paraskenia* removed and new scene building built in front of 5 rooms of old scene building; its roof supported on 6 large pillars down middle; new scene wall in same position as previous one, but now had 7 *thyromata*. At each side of scene building a trapezoidal roofed hall built.

Date: first cavea 441–411 BC (Bulle/Fiechter); second cavea 320 BC (Dilke), 300 BC (Bulle/Fiechter); scene building rebuilt after damage in 198 BC.

Inscriptions: *IG* XII. 9. 192, 193, 196, 207, 273–4.

Bibliography: Dörpfeld, *Gr. Theater*, 112–17. R. B. Richardson, *AJA* 7 (1891), 253–80; 10 (1895), 338–46; 11 (1896), 317–31. C. L. Brownson, *PASA* 6 (1890–7), 76–103, 136–43, 144–58. A. Fossum, *AJA*, NS 2 (1898), 187–94. Puchstein, *Gr. Bühne*, 94–9, 126–31. Fiechter, *Entwicklung*, 4–9; *Ant. gr. Th.* 7, *passim*, see also review by A. von Gerkan, *Gnomon*, 17 (1941), 115–20. Bulle, *Untersuchungen*, 81–91. Dilke, ‘Greek Cavea’, 158–60; ‘Details’, 34–5. K. Schefold, *Ant. K* 9 (1966), 110–12. P. Auberson and K. Schefold, *Führer durch Eretria* (Bern, 1972), 46–52. Gebhard, ‘Protective Devices’, 58.

GYTHIUM (Githio, Lakonia)

Location: near sea.

Type: small theatre or odeum.

Cavea: D 36.5 m, facing east; rectangular walled enclosure; 8 rows survive in 4 *cunei*; row of high-backed seats around orchestra.

Substructures: built against hillside.

Orchestra: D 17.8 m.

Proscenium: surviving H 0.88 m.

Pulpitum: L 15.30, W 4.44 m; projects into orchestra for half its width.

Scaenae frons: rectilinear.

Remains: south, east, and north walls uncovered; not west wall; only foundations of scene survive.

Inscriptions: *AEpigr.* (1929), 99.

Bibliography: A. Skias, *Prakt* (1891), 71–90. P. Versakis, *Arch. Eph.* (1912), 193–6. S. V. Kougeas, *Ellenica*, I (1928), 16–38.

HALAI ARAPHENIDES (Loutsa, Attiki)

Inscriptions: inscription (341 BC) found 500 m west of Temple of Artemis Tauropolos, mentions Dionysia celebrated in deme. Another decree mentions crowning and *prohedria*. N. Kotzias, *Arch. Eph.* (1925–6), 168–77. P. Stauropoulos, *Arch. Eph.* (1932), 30–2.

Literature: a temple of Artemis Tauropolos found at Loutsa (1956); cult mentioned in Euripides, *Iph. Taur.* 1450–61; festival of Tauropolia celebrated there (Menander, *Epit.* 234).

Bibliography: Travlos, *Bildlex. Attika*, 211–12.

HYAMPOLIS (Phokis)

Literature: Pausanias (10. 35. 6) mentions a theatre (Gogos, ‘Pausanias’, 329–39).

ICARIUM (Dionissos, Attiki)

Location: built next to temple of Apollo Pythius.

Cavea: spectators sat on slope in roughly trapezoidal area (11–29 m × 15.65 m), facing east-north-east; at edge of orchestra 5 stone thrones, roughly carved out of large blocks.

Orchestra: L 19 m; W 8 m, roughly rectangular; behind it a terrace wall supported by buttresses and flanked by 2 short walls of unequal length and at different angles.

Date: end of 6th cent. BC, cf. earliest theatrical area of Pnyx (Travlos); 4th cent. BC (Dilke).

Bibliography: C. D. Buck, *Papers of the American School of Classical Studies*, 5 (1886–90), 43–125. C. D. Buck and A. C. Merriam, *AJA* 4 (1888), 421–6; 5 (1889), 176–7. Bulle, *Untersuchungen*, 4–6. Anti, *Teatri arcaici*, 145–6. Dilke, 'Greek Cavea', 177; 'Details', 30–1. W. R. Biers and T. D. Boyd, *Hesperia*, 51 (1982), 12–14. Travlos, *Bildlex. Attika*, 85.

ISTHMIA (Isthmia, Korinthia)

Location: theatre immediately north-east of Sanctuary of Poseidon.

THEATRE (Greek period)

Cavea: D c.33.5 (third period), facing north; earliest theatre 3-sided with trapezoidal orchestra; 2 gutter channels (W 0.40 m; Dpth 0.10–20 m) found; east branch slopes towards manhole in south-east corner which connects with underground drain. In second period seats, in 6 *cunei*, probably rectangular stone blocks with earth packed behind them to form foot-rests, slightly lower than seats, for row above, cf. Eretria and Corinth.

Substructures: cavea cut into clay near bottom of hill.

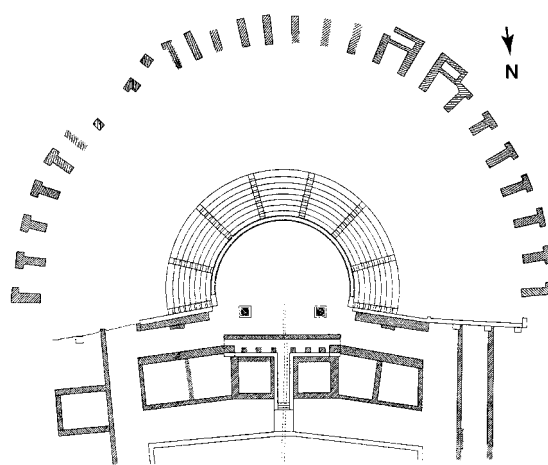
Parodoi: L 11.85 (west); 12.20 (east); *parodoi* ran at angle of 8° to line of *proscenium* and sloped down steeply; long retaining wall erected along north side of each *parodos*.

Orchestra: D 14 m, cut into clay; mud-brick retaining wall built on north side of orchestra; narrow stage may have stood in front of it at orchestra level. North-south passage, lined with sun-dried bricks, cut through clay bank behind retaining wall, probably for access to orchestra through doorway or doorways in *proscenium*. At north end of passage a small staircase led up to ?a wooden scene building on top of clay bank (Gebhard).

Stage: first stage narrow; may have stood in front of mud-brick retaining wall at orchestra level; in second period stage made deeper and raised on 12 wooden supports; access probably by ramps; in third period new stage (H c.2.70; L 15.17; W 2.34 m) built a little nearer orchestra than previous one; 12 wooden supports rested on stone sill.

Scene building: three successive scene buildings, all probably of wood; the third L 15.60 m; W 6.03 m; north-south passage (W 1.80 m) ran under middle of scene building and connected *proscenium* with rear of scene building.

Date: before 390 BC; rebuilt end 4th cent. BC; *proscenium* rebuilt again at later date.



PLAN 425. Isthmia, theatre

THEATRE (Roman period) (Plan 425)

Cavea: D c.72 m; exceeds semicircle; old cavea rebuilt with steeper slope (from 1 : 3.20 to 1 : 2.72); 8 rows of stone seats (H 0.34 m) divided into 7 *cunei*; upper seating perhaps in wood; plan to enlarge cavea by building concrete piers around perimeter later abandoned.

Orchestra: D c.17.6 m; 2 large Ionic columns erected in orchestra near ends of stage.

Proscenium: new *proscenium* of solid masonry erected on sill of old *proscenium*.

Scene building: enlarged by addition of lateral wings which extended to ends of *parodoi*; central part of scene building rebuilt in rubble masonry and central passage vaulted over; 6 large piers, built against *scaenae frons* wall, may have carried columns or statues. Otherwise plan of scene building unchanged; no attempt to convert it into Roman theatre (e.g. Corinth).

Porticus post scaenam: ?*quadriporticus* planned behind scene building.

Date: after 146 BC Isthmian games transferred to Sicyon; major alterations at time of Nero; enlargement planned at time of Marcus Aurelius not carried out.

Inscriptions: B. Meritt, *Greek Inscriptions, 1896–1927* (Corinth: Results of the Excavations Conducted by the American School of Classical Studies at Athens, 8/1; Cambridge, Mass., 1931), 14–25. O. Broneer, *Hesperia*, 22 (1953), 192–3.

Literature: Pausanias (2. 1. 7) describes theatre as worth seeing (Gogos, 'Pausanias', 329–39); several late authors mention Nero's victories in Isthmian Games (Pseudo-Lucian, *Nero* 3; Philostratus 4. 24).

Bibliography: O. Broneer, *Hesperia*, 24 (1955), 110–41; 28 (1959), 298–343. Gebhard, *Isthmia*.

IUS (Ios, Kiklades)

Inscriptions: a crowning in theatre (*IG XII. 5. 1010*).

Date: 3rd cent. BC.

LEONTIUM (nr. Kato Vlasia, Achaia)

Location: at foot of Erymanthos.

Cavea: D ? m, facing ?; 8 rows of seats survive, divided into 5 *cunei* (Isler, in Ciancio Rossetto).

Substructures: rests on slope.

Parodoi: photographs show *parodos* wall in large squared masonry.

Remains: only four photographs published by Daux.

Date: 4th cent. BC.

Bibliography: G. Daux, *BCH* 82 (1958), 725; 83 (1959), 620–2. Ciancio Rossetto, *Teatri*, 2. 251.

LILAEA (Lilea, Phokis)

Literature: Pausanias (10. 33. 4) mentions a theatre (Gogos, 'Pausanias', 329–39).

LUSI (nr. Sudena and Chamaku, Arkadia)

Location: theatre in sanctuary of Artemis Hemera. McDonald describes a bouleuterion just outside wall which surrounded sanctuary precinct. Almost exactly square (15.50 × 15.10 m), there seems to have been semicircular seating inside. 4th/3rd cent. BC.

Bibliography: C. Picard, *CRAI* (1955), 236; *JSav.* (1961), 56, fig. 3. McDonald, *Meeting Places*, 196–8.

LYCOSURA (Likossoura, Arkadia)

Location: rectilinear theatre next to Temple of Despoina.

Bibliography: R. and K. Cook, *Südliches Griechenland* (Stuttgart, 1970), 189–91, fig. 32. R. L. Scranton, *CP* 55 (1960), 201.

MAKYNEIA (Aitolocarnania)

A theatre with a curved cavea and a rectilinear section was found.

Bibliography: G. Touchais, *BCH* 117, *Chron.* (1993), 720–821.

MANTINEA (Mantinia, Arkadia)

Location: theatre closes off west side of agora.

Cavea: D 67 m, facing east; *ima cavea* divided into 7 *cunei*; dividing staircases only begin after third row, not a row of seats, but foot-rest for row above; inscription indicates front row reserved for *gerousia*. None of seats had backs; all extremely simple.

Substructures: built on flat site (cf. Tegea); cavea enclosed in heavy walls (max. H 3.62 m, originally four times higher); upper cavea may have been in mud-brick, commonly used at Mantinea (Fougères); north side of *summa cavea* lacks half a *cuneus*; south has extra half a *cuneus* because of oblique arrangement of *analemmata*. On north-west side of cavea a staircase of fine polygonal masonry, built into thickness of outer wall, presumably led to passage running under seats of *summa cavea* into *praecinctio*. Another staircase on south-west side of cavea also led to passage running under *summa cavea* into *praecinctio*; built entirely outside cavea wall, a later addition. Another later staircase, built against north *analemma*

wall, led to north end of *praecinctio*. Only 2 steps survive of another later staircase, built against south *analemma* wall.

Parodoi: walling of *analemmata* irregular, presumably because buildings to east are earlier; economical construction of inner parts of *analemmata* indicates later date.

Orchestra: D 21.70 m, covered with sand, not paved.

Proscenium: traces of 16 columns (1.35 m apart); in middle a door (W 1.50 m) to *hyposcaenium*, cf. Epidaurus; *proscenium* wall oblique with respect to cavea, probably because *analemmata* oblique.

Stage: L 21.07; W 2.85.

Scene building: L 21.07; W 4.7–5.5 m; walls show signs of hasty construction.

Date: mid-4th cent. BC (Bulle); scene building probably after 222 BC.

Inscriptions: Fougères, *Mantinée*, 168–9.

Literature: Pausanias 8. 9. 2–6 (Gogos, 'Pausanias', 329–39).

Bibliography: Blouet, *Expéd. Morée*, 2. 85 and pl. 53. Wieseler, *Theatergebäude*, 6, 29. Fougères, *Mantinée*, 165–74. Puchstein, *Gr. Bühne*, 93. Frickenhaus, *Altgr. Bühne*, 44. Bulle, *Untersuchungen*, 248. Arias, *Teatro greco*, 95–7. Dilke, 'Details', 45–7.

MEGALOPOLIS (Megalopoli, Arkadia)

Location: built against north slope of low hill, 100 m from river.

The columnar porch of the Thersilion (a meeting place for the Arcadian league; ?could be used as an odeum, cf. Odeum of Pericles at Athens) served as a scene building.

Cavea: D 131 m, facing north; *ima cavea*: 9 rows survive of original ?20 (0.36 × 0.82 m incl. moulding) divided into 9 *cunei* by staircases (W 0.81 m); front row with continuous high backs and arm-rests next to staircases. Upper cavea restored by Gardner: *praecinctio* (W 1.72 m) at top of *ima cavea*; *media* with 20 rows in 9 *cunei*; upper *praecinctio* (W 2.77 m) with podium wall (H 1.54 m), accessible from passageways parallel to *parodoi*; *summa* with 15 rows (0.41 × 0.69 m) divided into 16 *cunei* by 17 staircases; raised on an artificial embankment, they slope more steeply than lower parts of auditorium.

Capacity: 19,700 (Gardner), using 13 in (0.33 m) per person, cf. marks on seating of Theatre of Dionysus at Athens, and 16 in (0.41 m) for the benches.

Substructures: built against slope.

Parodoi: no *parodos* only on west side of theatre because of *skanotheka*; east *analemma* built of squared blocks (H 4.6 m; 0.67 m thick); a retaining wall, 21.8 m from edge of orchestra, abuts against *analemma* wall; 7.7 m further east another retaining wall abuts against a wall parallel to *analemma* wall and set back 2.77 m from it. Gardner found traces of a white limestone door threshold immediately west of this wall and believed it was evidence of a doorway into a passage leading to lower *praecinctio*. A ramp behind the *skanotheka* led up to lower *praecinctio* where there was a corresponding opening in west side of cavea.

Orchestra: D 31.52 m, unpaved, surrounded by gutter (D at gutter 30.5 m).

Proscaenium: H 3.00–3.70 m, supported by 14 columns, built after Thersilion fell into disuse; possible remains of a Roman stage whose front ran directly across orchestra on line of *analemmata*; 2 pedestals, one each side of orchestra, would have stood directly in front of this Roman stage.

Scene building: portico of Thersilion (L 34.77 m), with 14 Doric columns (H of order excluding pediment, c.9.25 m), stood directly opposite cavea; ?served as scene building of theatre.

Skanotheka: L 35 m; W 8.3 m internally; built at same time as west *analemma* wall (its profile adjusted to accommodate it), in area where west *parodos* should have been (word *skanotheka* on tiles found near by); *skanotheka* probably designed to store scenery or perhaps mobile *proscaenium*; same length as portico of Thersilion. A row of stones running length of interior of *skanotheka* interpreted by Fiechter as a kind of railway line for wheeled stage scenery. For contrary view, see Buckler.

Remains: only lowest seats survive.

Date: early 4th cent. BC, from inscription referring to Antiochus (Richards, in Gardner, *Megalopolis*, ch. 7); after 350 BC (Bulle; Wilhelm, in Dörpfeld, *Gr. Theater*, 141); c.330 BC (Arias); c.369 BC (Hansen).

Inscriptions: *IG* v. 2. 450.

Literature: Pausanias describes theatre as unequalled in size (2. 27. 5); largest in Greece (8. 32. 1–3), see also Gogos, ‘Pausanias’, 329–39. Xenophon, *Hell.* 7. 1. 33; 38 (for Antiochus).

Bibliography: Blouet, *Expéd. Morée*, 2. 43–6 and pls. 37, 39. Wieseler, *Theatergebäude*, 6, 29. Gardner, *Megalopolis*; *JHS* 19 (1899), 252. Dörpfeld, *Gr. Theater*, 133–43. Puchstein, *Gr. Bühne*, 86–93. Bulle, *Untersuchungen*, 105. Fiechter, *Ant. gr. Th.* 4. Arias, *Teatro greco*, 100–12. Dilke, ‘Greek Cavea’, 168–9; ‘Details’, 47–8. C. Buckler, *AJA* 90 (1986), 431–3. Hansen, ‘Pnyx’.

MEGARA (Megara, Attiki)

Inscriptions: theatre mentioned in inscription (*IG* VII. 190). See also Travlos, *Bildlex. Attika*, 259.

MELOS (Milos, Kiklades)

THEATRE

Cavea: D ? m, facing south-south-west; divided into 6 *cunei* (Wieseler); bosses on 7 blocks of marble seating not removed.

Substructures: built against slope; Wieseler’s plan shows rectangular wall on east side of cavea.

Orchestra: D c.27 m (Wieseler’s plan).

Scaenae frons: blocks from arched openings of elaborate *scaenae frons* have ornament marked out; carving never executed.

Remains: well preserved (Cherry and Sparkes).

Date: Hellenistic; shows clear signs of unfinished Roman phase.

Bibliography: Blouet, *Expéd. Morée*, 3. 12–13, and pls. 26–7. Wieseler, *Theatergebäude*, 5–6, 29. J. F. Cherry and B. A. Sparkes, in C. Renfrew and M. Wagstaff (eds.), *An Island Polity: The Archaeology of Exploitation in Melos* (London, 1992), 10, 56.

SMALL THEATRE OR ODEUM

Inscriptions: four fragmentary inscriptions found in small theatre by Lenormont indicating places for younger boys, *hymnodoi*, and perhaps *bouleuton*. *IG* XII. 3. 1243; C. Lenormont, *Ann. Inst.* I (1829), 343–4 (= *CIG* II. 236).

Bibliography: Dilke, ‘Greek Cavea’, 183.

MESSENE (Mavromati, Messenia)

Location: theatre north-west of agora; also small theatre or odeum in Asclepieum.

THEATRE

Cavea: D c.88 m, facing south-south-west; irregular horseshoe-shape.

Substructures: built against a slope with sides artificially supported by substantial retaining walls.

Scene building: L c.66 m.

Remains: much of west retaining wall; part of west *parodos*, and part of scene building.

Date: probably 3rd cent. BC; abandoned in late 3rd or 4th cent. AD.

Literature: Pausanias tells story of Lycisus who had fled Messene and was living in Sparta; carried off by Arcadian horsemen to Ithome he was brought into assembly; the priestess of Hera came into theatre where assembly was held (4. 12. 5–6). Elsewhere (4. 32. 6) he says that theatre is near sanctuary of Serapis and Isis. Gogos, ‘Pausanias’, 329–39.

Bibliography: P. Themelis, *Ergon* (1986), 103; (1987), 98–9; (1988), 30; *He Archaia Messene* (Athens, 1999), 51–2.

SMALL THEATRE OR ODEUM (Plan 426)

Cavea: rectangular outer wall (21 × 34 m), facing south; *ima cavea* 11 rows in 3 *cunei*; 4 rows of seats preserved above *praecinctio*; probably more originally.

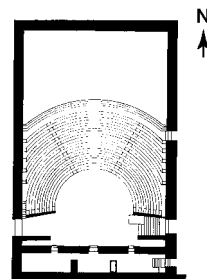
Substructures: rests on slope; on east side 3 entrances; south with staircase leading down to *hyposcaenium*; middle opens into east *parodos* with staircase running down to orchestra level; north opens into *praecinctio* at top of 11th row of seats.

Orchestra: D 10.25 m.

Proscaenium: high stage.

Date: sanctuary begun in late Hellenistic period; completed in early Roman.

Inscriptions: large inscription (end 1st cent. BC) gives list of donors who have pledged money for restoration of Messene’s



PLAN 426. Messene, theatre in the the Asclepieum

monuments, including τὸ λογεῖον τοῦ δεικτηρίου = ?small theatre in Asclepieum. L. Migeotte, *BCH* 109 (1985), 597–607.

Bibliography: McDonald, *Meeting Places*, 204–11, 268. P. Themelis, *Ergon* (1986), 103; (1987), 98–9; (1988), 30. A. K. Orlandos, in U. Jantzen (ed.), *Neue Forschungen in griechische Heiligtümen (Symposion in Olympia, 10–12 October 1974; Tübingen, 1976)*, 9–38. Meinel, *Odeion*, 228–9, 320.

MYCENAE (Mikines, Argolis)

Location: theatre directly in front of Tomb of Clytemnestra; must have completely covered it.

Cavea: D ? m, facing south-west; front row of seats (H 0.30; W 0.40 m) in stone with slightly sloping back (H 0.40 m), all cut out of one block; only 3 sets of steps between seats revealed; divided into ?8 *cunei*.

Substructures: built obliquely across *dromos* of tomb.

Orchestra: D c.25 m; ?semicircular.

Scene building: to south of line drawn east–west across semi-circle of seats, foundations of stage-building, built of poros on a rubble base.

Remains: most of one row of seats *in situ*.

Inscriptions: decree honours Damokleidas and his sons with *probhedria* in Dionysia: Boethius, *BSA* 25 (1921–3), 409. Another (197–195 BC) mentions Dionysia, *IG* IV. 497.

Bibliography: C. A. Boethius, *BSA* 25 (1921–3), 418–20. Bulle, *Untersuchungen*, 259. Arias, *Teatro greco*, 86–8. Dilke, ‘Details’, 38–9. A. J. B. Wace, *BSA* 50 (1955), 196–7, pl. 35.

MYRRHINUS (nr. Markopoulo, Attiki)

Inscriptions: mention of Dionysia and *probhedria*, *IG* II–III². 1182–3.

Bibliography: Bulle, *Untersuchungen*, 8. Arias, *Teatro greco*, 36.

NEA PLEURON (nr. Messolongi, Aitolioacarnania)

Location: on south side of town, close to west wall.

Cavea: D 27.50 m, facing west; curved at top; side walls rectangular; *ima cavea* 15 rows (0.41–2 × 0.80 m) in 5 *cunei*.

Substructures: built against slope.

Parodoi: W 2.29 m; south *analemma* wall 0.51 m thick.

Orchestra: D 10.70 m.

Proscenium: H 2.50 m; 6 half-columns engaged into rectangular piers (0.318 × 0.295); doorway, W 0.80 m, H 1.70 m (Fiechter’s reconstruction), in middle of *proscenium* wall.

Stage: L 11.40 m, W 2.38 m, flanked by *paraskenia* (L 5.08 m; W 2.35 m; H 5.80 m); sloping roof over stage, supported by 2 wooden posts which fit into slots in upper side of 2 slabs of *proscenium* wall (Fiechter’s reconstruction).

Scene building: centre of orchestra 5.37 m from city wall; *proscenium* built against tower (6.35 × 5.38 m) which acts as scene building.

Date: late 3rd cent. BC.

Bibliography: W. J. Woodhouse, *Aetolia* (Oxford, 1897), 118. R. Herzog and E. Ziebarth, *AM* 23 (1898), 314–15. Puchstein,

Gr. Bühne, 109–10. Fiechter, *Ant. gr. Th.*, 2. 19–24. Gerkan, *Priene*, 89–90.

OLIARUS (island west of Paros, Kiklades)

Inscriptions: decree mentions benefactors crowned in theatre. *IG* XII. 5. 471.

OLYMPIA (Olimbia, Eleia)

Literature: according to Pausanias (8. 50. 3–4), audience at Olympia rose to do Themistocles honour.

ORCHOMENUS (Kalpaki, Arkadia)

Location: inside town, immediately west of walls.

Cavea: D ? m, facing east; little of cavea revealed, except a few rows of plain limestone seats on south side.

Parodoi: south *parodos* wall parallel with scene; north built at sharp angle.

Orchestra: D ? m; high-backed marble bench runs around orchestra; in front of it at rim of orchestra 2 marble thrones.

Proscenium: stylobate supported 11 square marble bases (0.32 × 0.32 m) 1.17 m apart, for piers of *proscenium*; behind *proscenium* 2 internal support walls under scene building, one 3.10 m; other 4.20 m behind stylobate.

Scene building: L 13.35 m; W 6.50 m; on line of city wall.

Remains: because of accumulation of earth, orchestra and cavea not completely excavated; perimeter of orchestra revealed.

Date: inscription in characters of 4th/3rd cent. BC.

Inscriptions: on bench: ὁ δαίνα] Ἐπιγένης ἀγωνοθετήσας Διονύσω.

Bibliography: G. Blum and A. Plassart, *BCH* 38 (1914), 73–4, 79–81. G. Karo, *AA* (1914), 161. Bulle, *Untersuchungen*, 248–9. Arias, *Teatro greco*, 83–4. G. Steinhauer, *Arch. Delt.* 29, *Chron.* (1973–4), 301.

ORCHOMENUS (Orhomenos, Boiotia)

Location: at foot of east slope of acropolis.

Cavea: D ? m, facing south-east; *ima cavea* 12 rows in 8 *cunei*; *probhedria* with relief decoration (Isler, in Ciancio Rossetto).

Substructures: cut into rock.

Orchestra: D 16 m.

Scene building: parts of scene building revealed.

Remains: partially excavated in 1972.

Date: end 4th cent. BC; in use until late Empire.

Inscriptions: on scene building inscriptions referring to musical contests in honour of the Graces; 26 bases (3rd cent. BC) for choregic tripods, many inscribed, found on site. P. Amandry and T. Spyropoulos, *BCH* 98 (1974), 172–242.

Bibliography: T. G. Spyropoulos, *AAA* 6 (1973), 392–5; 7 (1974), 324–5. G. Touchais, *BCH* (1978), 696. Ciancio Rossetto, *Teatri*, 2. 268.

OROPUS (Oropos, Attiki)

Location: in the sanctuary of Amphiaraios.

Cavea: D c.45 m, facing south-east.

Parodoi: W 3.75 m.

Orchestra: D 12.36 m; around its rim 5 marble thrones (Sullan).

Proscaenium: H 2.46 m; 8 Doric half-columns attached to piers with half-column at each end, supporting entablature with triglyph frieze; pivots suggest door in middle, opening into *hyposcaenium*; other spaces filled with *pinakes*.

Stage: L 12.36, W 1.94 m, approached by ramps.

Scene building: L 13.6 m; W 4.86 m; built against back of Doric stoa; rests upon stone basement with doorway in middle (W 1.12 m); upper storey (H 3.69 m) usually reconstructed with 5 *thyromata* flanked by piers supporting continuous Doric entablature (restored as broken over central spacing, because 2 architrave fragments terminate in S-shaped curve, similar to corbel). Because of inscription on architrave and diagonal cut-back in one block (showing it came from west corner) position of most of blocks identified with some confidence; only size and arrangement of *thyromata* uncertain; scene building rebuilt in Roman period; extra cross-wall added to support it.

Date: 3rd cent. BC; scene building and ramps, c.200 BC; marble *proscaenium* c.150 BC (Fiechter); whole scene building c.150 BC (Shoe).

Inscriptions: 2 inscriptions (4th cent. BC) mentioning thymelic and gymnastic games (*IG VII. 414, 4254*) suggest earlier theatre; some roughly rectilinear blocks in north-east part of cavea, ?from earlier rectilinear theatre (Anti). On architrave of *proscaenium* an inscription of mid-2nd cent. BC, *AM* (1924), 90. In architrave of scene building another inscription (*IG VII 423*). See also *IG VII, 412, 4255*.

Bibliography: V. I. Leonardos, *Prakt* (1886), 51–6. Dörpfeld, *Gr. Theater*, 100–109, 282; *AM* 47 (1922), 28; 49 (1924), 90. Puchstein, *Gr. Bühne*, 71–4. Gerkan, *Priene*, 93–6. Bulle, *Untersuchungen*, 255–6. Fiechter, *Ant. gr. Th.*, 1. Shoe, *Profiles*, 38, 42, 75, 116, 167. Anti, *Teatri arcaici*, 110–13. Dilke, 'Greek Cavea', 180; 'Details', 32–4. Travlos, *Bildlex. Attika*, 301–17.

PAEANIA (Peania or Liopesi, Attiki)

Inscriptions: inscription mentions *choregia*. *IG II². 3097*.

Bibliography: Bulle, *Untersuchungen*, 9. Vitucci, 'Rappresentazioni', 323.

PAROS (Paros, Kiklades)

Location: in synthonon of Justinianic basilica of Katapoliani a number of reused seats seem to come from theatre, perhaps on west flank of old acropolis. In an apsidal building a number of other reused seating blocks may come from a *bouleuterion*.

THEATRE

Cavea: D ?; blocks from seats (0.346 × 0.755 m), some with continuous backs, indicate a diameter of c.30 m; must have come from *prohedria* at top of *ima cavea*, cf. Priene.

Orchestra: D c.15 m.

Proscaenium: 2 piers with attached half-columns from *proscaenium* found.

Date: late 3rd cent. BC.

Inscriptions: one mentions Dionysia; another, from the Parians to the Magnesians, mentions theatre. *IG XII. 5. 129*. O. Kern, *Die Inschriften von Magnesia* (Berlin, 1900), no. 50, line 41.

BOULEUTERION

Cavea: D 9.60 m; exceeds a semicircle; rectangular outer walls; 8 rows of seats.

Capacity: 190.

Orchestra: D 3.60 m, circular.

Bibliography: G. Touchais, *BCH* 104 (1980), 664; 105 (1981), 855; 106 (1982), 603; 107 (1983), 811–12; 108 (1984), 820. G. Gruben, *AA* (1982), 682–5.

PATRAE (Patre, Achaia) (Plan 427)

Location: odeum close to agora; also a theatre (Pausanias).

Type: small theatre or odeum.

Cavea: D 47.50 m, facing south; *ima cavea*: 16 rows in 4 unequal *cunei*; *praecinctio* (W 1.3 m); *summa*: 10–11 rows in 7 *cunei*.

Capacity: 2,050–2,550 (FS).

Substructures: *ima cavea* rested on earth fill; lower seats of *summa* on radial vaults, probably 13 in all; upper on curved annular vault; 3 doorways in outer cavea wall gave access to annular passage; from it 3 staircases led up to *praecinctio*.

Orchestra: D 10.60, paved in stone, surrounded by passageway and podium wall, H 0.90 m (D at podium 8.90 m).

Proscaenium: H 0.90 m; 4 curved niches; ?2 staircases.

Pulpitum: L 26.30, W 5.90 m.

Scaenae frons: rectilinear; *regia* door W 2.20 m; *hospitalia* doors W 1.80 m; niches in *scaenae frons* wall, with 12 columns flanking them.

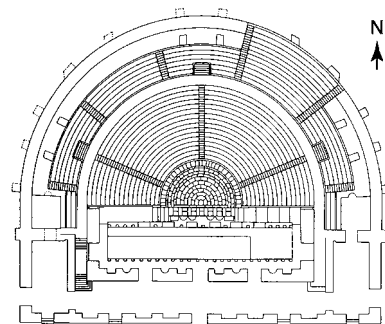
Basilicas: c.4.60 × 9.25 m.

Postscenium: at ends of long *postscenium* corridor staircases ran along sides of stage up to *praecinctio*, presumably to give private access to *tribunalia*.

Date: first half of 2nd cent. AD.

Literature: Pausanias describes odeon as being close to agora and the finest of all Greece, except the one at Athens; he also mentions a theatre (7. 20. 6; 7. 20. 9; 7. 21. 6). Gogos, 'Pausanias', 329–39.

Bibliography: N. Zappeiropoulos, *Prakt* (1957), 112–13. A. K. Orlandos, *Ergon* (1959), 182–4; (1960), 226–9; (1961),



PLAN 427. Patrae, odeum

231–4. G. Daux, *BCH* 84 (1960), 692; 85 (1961), 680; 86 (1962), 749. Meinel, *Odeion*, 267–80.

PHLIUS (Panagia Rahiotoussa, Phliasia, Argolis)

Location: at the south-west foot of the acropolis hill. Adjoining it to the west is a hypostyle hall.

Cavea: D ? m, facing south; *ima cavea* ? rows (0.32 × 0.55–63 m) in ?4 *cunei*.

Substructures: built in hollow; retaining wall on west side of cavea runs radially towards centre of orchestra; seats rested on clay and pebble packing.

Orchestra: drain cutting at bottom of cavea follows an extremely shallow arc.

Scene building: ‘North Building’ appears to be colonnaded scene building with *proscenium* facing orchestra; rectangular return in north-east corner may have been for a staircase up to stage; stage building seems too far from cavea.

Date: irregular orchestra considered an early feature; may be appropriate for theatre at Phlius, home of Pratinas, who introduced satyr play to Athens c. 500 BC. However, clay and pebble packing under seats dates to Roman period; ‘North Building’ too appears to be Roman, c. 2nd cent. AD.

Literature: Pausanias 2. 13. 5 (Gogos, ‘Pausanias’, 329–39).

Bibliography: W. S. Biers, *Hesperia*, 40 (1971), 436–47; 42 (1973), 102–120; 44 (1975), 51–68; *Muse*, 6 (1972), 19–23.

PHLYA (Halandri, Attiki)

Literature: Isaeus (8.15) mentions Dionysia.

Bibliography: Bulle, *Untersuchungen*, 9.

PIRAEUS (Piraeas, Attiki)

Location: one theatre half-way up north-west side of Munichia hill; another immediately to west of Zea harbour.

MUNICHIA THEATRE

Cavea: D ? m, facing north-west.

Substructures: built against hillside.

Parodoi: parts of *analemmata* visible (Dilke).

Date: built shortly after Hippodamian reorganization of town; mentioned by Thucydides (8.93.1) in connection with meeting of assembly there of 411 BC; Lysias (13.32 and 55) mentions another assembly meeting there in 404 BC.

Inscriptions: on occasion of Piraea the Athenians offered a public sacrifice at their own expense (*IG* II. 751). The Agoranomoi charged with maintaining streets along which Dionysiac procession passed (*IG* II. 5. 192c). Another decree, of 307–306 BC, requires architect to set aside seats for foreign ambassadors who were official state guests (*IG* II. 456, line 32). Two decrees of 324–323 BC refer to arrangement between demesmen and contractors for leasing out theatre during festivals (*IG* II. 470, line 65; *IG* II². 1672, line 106). In an appendage a certain Theaios is honoured for making theatre fetch 300 dr. more than usual (*IG* II. 573 = *IG* II². 1176 = *SIG* 3³ 915). Other decrees mention Dionysia; decree of first half of 3rd cent. BC honours a certain Callidamas with right of

prohedria (*IG* II. 589 = *IG* II². 1214 = *SIG* 3³ 912). After Zea theatre built Munichia theatre referred to as ‘old theatre’ *IG* II². 1035, line 44 = *Arch. Eph.* (1884), 169, line 44.

Literature: Dionysia celebrated here; Dionysia and *choregia* under control of demarch, a state magistrate, not a municipal one (Aristotle, *Ath. Pol.* 54. 8. 6); according to Aelian (*Var. Hist.* 2. 13), new plays of Euripides performed at Piraeus, Socrates never missed them performed either there or at Athens; Laws of Euegoros list Piraeus Dionysia before those of Athens itself (Demosthenes 21. 517). See also Xenophon, *Hell.* 2. 4. 32.

Bibliography: P. Arias, *Dioniso*, 4 (1934), 93–9; Arias, *Teatro greco*, 18–19. Vitucci, ‘Rappresentazioni’, 215, 312–13. Dilke, ‘Details’, 22. Garland, *Piraeus*, 161. Travlos, *Bildlex. Attika*, 342.

ZEA THEATRE

Cavea: D c.67 m, facing south-south-east; *ima cavea*: 10–11 rows (0.306 × 0.72 m incl. moulding) in 26 *cunei* (apparently based upon theatre of Dionysus at Athens); small wooden *prohedria* (W 2.85 m) in middle of bottom row of seats by orchestra (Dilke).

Substructures: built on comparatively flat site; consequently seating does not slope very steeply; upper part of cavea artificially embanked; poros walls contained embankment and supported *praecinctio* and radial staircases of *summa cavea*.

Orchestra: D 23.40 m, surrounded by passageway (W 1.85 m in centre; 2.60 m near *parodoi*).

Proscenium: H 3.50 m (Fiechter); fixing holes for 14 columns (D 0.49 m); interaxial 1.39 m (central pair 2.11 m); 5 columns along façades of *paraskenia*.

Stage: L 18.27 (central part), W 2.83 m; *paraskenia* (W c.6.00 m) project 2.62–2.63 m.

Scene building: L c.36.50 m; W 6.10 m.

Remains: stylobate of *proscenium* survives and slight traces of scene building.

Date: c. 150 BC.

Inscriptions: front row of seats numbered with letters running from right to left alphabetically. After ω comes AA etc. I. Dragatsis, *Arch. Eph.* (1884), 195–8. D. Philios, *Arch. Eph.* (1885), 62–4. Tickets with corresponding numbers found. I. N. Svoronos, *JIAN* I (1896), 37; 8 (1905), 323. An inscription (*IG* II. 984 = *IG* II². 2334), of c. 150 BC lists names of those who donated money for *κατασκευὴ τοῦ θεάτρου*.

Bibliography: D. Philios, *Prakt* (1881), 10, 48. Dörpfeld, *Gr. Theater*, 97–100. Puchstein, *Gr. Bühne*, 105–7. Frickenhaus, *Altgr. Bühne*, 43, 113. Bulle, *Untersuchungen*, 203. P. E. Arias, *Dioniso*, 4 (1933), 93–6. Arias, *Teatro greco*, 15–19. Vitucci, ‘Rappresentazioni’, 215. Dilke, ‘Details’, 22–4. Fiechter, *Das Dionysos-Theater*, 35–41. Garland, *Piraeus*, 158. Travlos, *Bildlex. Attika*, 342–3.

PTOION (nr. Kokino, Boiotia)

Inscriptions: crowning in theatre. *IG* VII. 4148.

RHAMNUS (nr. Agia Marina, Attiki)

Location: immediately south of acropolis wall, which forms its upper limit ('A' on plan).

Cavea: 2 sets of rectilinear bases south of acropolis wall; west base narrower, with 6 incisions for *stelae* (not found); on east base (W 4.80 m) 4 thrones of an original 5 survive (W 0.64 m, except for third, W 0.68 m), with inscription (*IG* II². 2849) running continuously in two lines from throne to throne; no seating behind *prohedria* (Dilke).

Orchestra: rectangular ('E' on plan); extends from thrones to parallel wall, 11.40 m to south; beyond this a terrace wall, 6.20 m further south.

Stage: building between two parallel walls ('G' on plan), a stage (Travlos); a dressing room (Dilke).

Date: inscriptions 4th cent. BC; walls of same date; older, simpler theatre could have existed (Dilke).

Inscriptions: inscription (*IG* II. 1278) mentions the word 'comedy'. See also *IG* II². 2849.

Bibliography: H. G. Lolling, *AM* (1879), 227; (1891), 364. V. Stais, *Prakt* (1880), 62–8; (1890), 27–30; (1891), 13–18; (1892), 29–31. Bulle, *Untersuchungen*, 1–4. Arias, *Teatro greco*, 22–4. Vitucci, 'Rappresentazioni', 215–16, 322. Dilke, 'Greek Cavea', 176; 'Details', 28–30. J. Pouilloux, *La Fortresse de Rhamnonte* (Paris, 1954). B. Petrakos, *A Concise Guide to Rhamnous* (Athens, 1983), 17–18; *Arch. Eph.* 126 (1987), 292–3. Travlos, *Bildlex. Attika*, 389.

SALAMIS (Salamina, Attiki)

Inscriptions: name of flautist, Telephanes, mentioned by Plutarch, appears in choregic inscription of 4th cent. BC (*IG* II–III². 3093). An inscription (*IG* II². 1008, 82) of 118–117 BC, mentioning Dionysia, attests existence of theatre. Another (*IG* II². 1227) mentions crowning at Dionysiac festival. A decree (106–105 BC) refers to 'new tragic contests' (*IG* II². 1011, 58).

Literature: Plutarch, *De Musica* 21.

Bibliography: Bulle, *Untersuchungen*, 8. Arias, *Teatro greco*, 36. Vitucci, 'Rappresentazioni', 321.

SICYON (nr. Kiato, Korinthia)

Location: theatre on north-east slope of acropolis; bouleuterion in agora.

THEATRE

Cavea: D ? m, facing north-east; *ima cavea*: 9 rows uncovered (0.375 × 0.785 m), divided into 15 *cunei* by staircases (W 0.65 m), separated by wide *praecinctio* from *summa*: ? rows (0.255 × 0.62 m); originally 40–60 rows in all.

Substructures: rests on natural slope; scene building and parts of ramps cut from living rock, which at north-west side of scene building rises 3 m above orchestra level.

Orchestra: D 24.30 m, to *prohedria*; elaborate drainage system under orchestra.

Proscenium: H c. 3.25 m (Fossum), 3.10 m (Fiechter); 12 piers with attached half-columns, with further column projecting

slightly at each end. In first phase of building columns Ionic; *proscenium* entirely rebuilt, probably after violent earthquake described by Pausanias (2. 7. 1).

Stage: Hellenistic stage L 23.75, W 2.98 m; approached by lateral ramps; late Roman stage built up to edges of cavea; c. 4.50 m west of old *proscenium*.

Scene building: L 24.5 m; W 12.11 m, including Doric portico running along back; Doric columns (originally probably 13 between *antae*) stand on stylobate (W 0.62 m); middle part of scene building divided longitudinally by wall ('M' on Fiechter's plan); further subdivided by 2 cross-walls, creating 6 rooms of which north-west pair rock-cut; wall dividing south-east pair of rooms, mainly of *opus incertum*, must belong to Roman period, but remains of older wall containing doorway beneath it; thoroughfare (W 3.68 m) later reduced to 2.15 m through central pair of rooms. To south-east of scene building a rectangular room (7.80 × 9.05 m internally) with a bank of seats running around all 4 walls. To north-west a small semicircular fountain with a porch of 4 columns standing in front.

Date: built between date when inhabitants moved to site (303 BC) and 251 BC; rebuilding of scene building probably 1st cent. BC or early Imperial; large stage late Roman.

Literature: Plutarch (*Aratus* 8) describes theatre as full of people because of uprising under Aratus in 251 BC. Pausanias describes it as below the acropolis and mentions statue of Aratus on stage (2. 7. 5). Gogos, 'Pausanias', 329–39.

Bibliography: Blouet, *Expéd. Morée*, 3. 39–40 and pls. 81–2. Wieseler, *Theatergebäude*, 7, 30. Dörpfeld, *Gr. Theater*, 117–20. C. L. Brownson *et al.*, *AJA* 5 (1889), 267; 7 (1891), 281; 8 (1892), 388–409. Puchstein, *Gr. Bühne*, 77–9. A. Fossum, *AJA*, 2nd ser. 9 (1905), 263–76. Fiechter, *Ant. gr. Th.*, 3. Dilke, 'Greek Cavea', 169–70; 'Details', 53–5. A. K. Orlandos, *Prakt* (1952), 389–95. K. Kristalli-Votsi, *Ergon* (1984), 61–2. H. W. Catling, *Arch. Reports for 1985–1986* (*JHS* suppl. 32; Athens, 1986), 24.

BOULEUTERION

Cavea: rectangular outer walls (40.5 × 39.60 m); rectilinear seating on north, east, and south sides and within this two curved seats.

Capacity: c. 250 (McDonald).

Roof: supported by 16 columns, 7.40 m from walls.

Date: 4th/3rd cent. BC.

Literature: Pausanias 2. 9. 6–7.

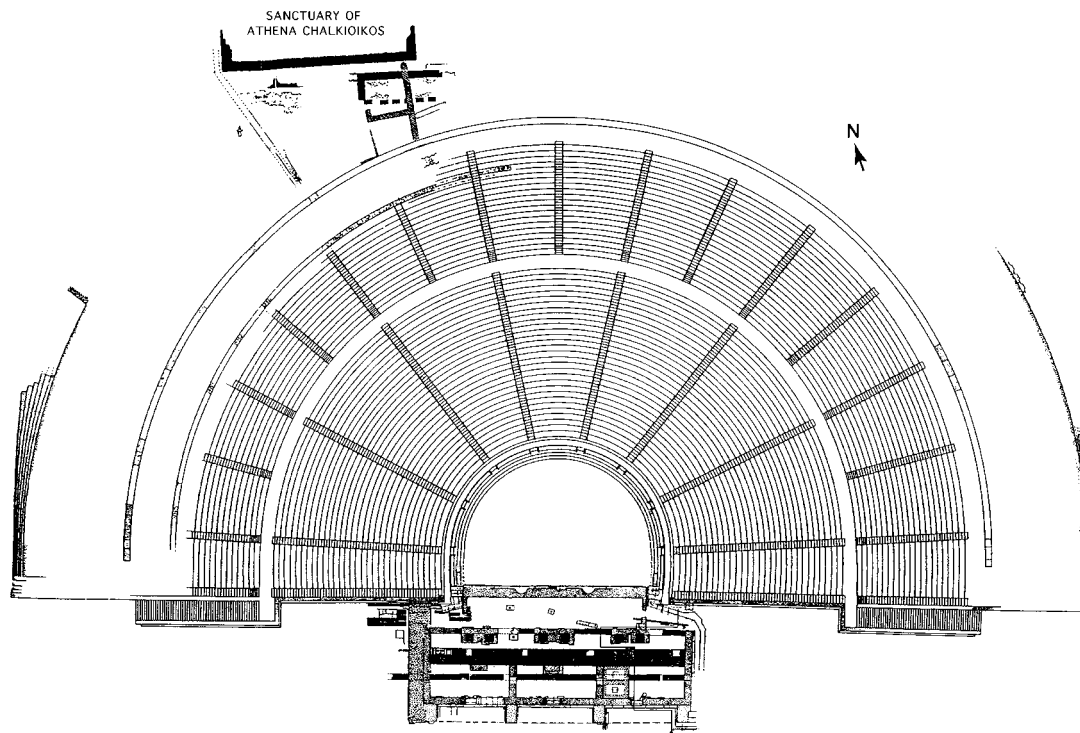
Bibliography: McDonald, *Meeting Places*, 240–4.

SIPHNOS (Sifnos, Kiklades)

Inscriptions: crownings in theatre during Dionysia (3rd cent. BC). *IG* XII. 5. 481–2.

SPARTA (Sparti, Lakonia)

Location: Hellenistic theatre at foot of acropolis immediately below sanctuary of Athena Chalkioikos; also a theatre in sanctuary of Artemis Orthia.



PLAN 428. Sparta, theatre

THEATRE (Late Hellenistic – Augustan) (plan 428)

Cavea: D 114 m, facing SSW; *ima cavea* 31 rows (0.325 × 0.73 m) in 9 *cunei* separated by *praecinctio* (W 1.80 m) with podium wall (H ca. 1.00 m) from *summa*: 21 rows in 16 *cunei*; staircases dividing *cunei* ran radially through podium wall; *praecinctio* (W 2.65 m) at top, and Doric colonnade.

Capacity: 10,300–12,850 (FS).

Substructures: rests against hillside; retaining wall, on same curve as cavea, runs around theatre, ca. 13 m beyond outer cavea wall; it breaks off after ca. 40 m on W side and 46 m on E.

Parodoi: *analemmata* parallel to stage; but end *cunei* very much narrower than others and drain runs obliquely, ?cavea originally exceeded semicircle and was cut back to 180° in Roman times (Dilke). However recent evidence (Waywell/Wilkes) suggests present cavea is late Hellenistic/Augustan. Evidence for a *skanotheke* found in west *parodos* and channelled blocks, which implies there was a moveable stage building (*scaena ductilis*). There were three parallel tracks which began at the west end of the west *parodos* and ran for 68 metres.

Orchestra: D 29.55 m; surrounded by drain, W 0.38 m; Dpth 0.38 m (D 28 m) and row of seats with continuous stone backs (inner D 24.50 m).

Proscaenium: Doric columns (H 5.50 m) may have belonged to a marble colonnade in front of the movable stage platform.

THEATRE (later Roman periods)

Cavea: cut back to present shape, cf. Corinth; otherwise

Hellenistic cavea unchanged, (Dilke, 'Details', 49). Present cavea dates to late Hellenistic period and was influenced by Megalopolis (Waywell/Wilkes).

Parodoi: Roman *nymphaeum* (5.1 × 165.1 m) built in west *parodos* and supplied by aqueduct.

Scaenae frons: present three-room stage building belongs to Vespasianic period along with Corinthian columns of imported marbles, dated by architrave inscription of AD 78; in early 3rd century whole stage complex moved forward into orchestra.

Postscenium: 3 rectangular rooms.

Date: theatre remodelled (Dilke), built (Waywell/Wilkes) in Late Hellenistic/Augustan period during Eurycles' reign; in Vespasianic period *scaenae frons* rebuilt; a number of later rebuildings up to C4 AD, one attested by SEG 11.464.

Inscriptions: series of inscriptions found on wall of E *parodos* (L ca. 14 m). A long Vespasianic inscription (AD 78) belonging to *scaenae frons* found (IG V. 1. 691, SEG 11.848). Another (SEG 11.464) mentions restoration of theatre under the proconsul, Ampelius (AD 359).

Literature: Herodotus 6.67. Xenophon, *Hell*, 6.4.16. Lucian, *Anacharsis*, 34. Pausanias (3.14.1; 3.15.10) describes theatre as made of white marble and worth seeing (Gogos, 'Pausanias,' 329–39). Athenaeus, *Deipn*, 4.139 d–e; 15.631.

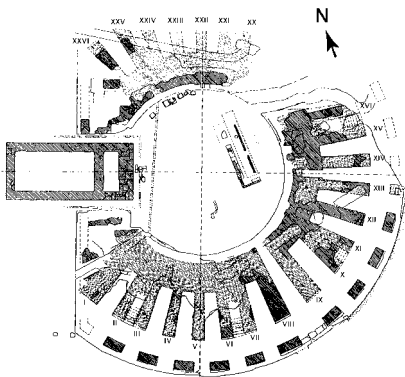
Bibliography: Blouet, *Expéd. Morée* 2: 64–66 & pls 46–7. Le Roy, *Ruines de Grèce*, 33. Dodwell, *Greece* 2: 403. Gell,

Morea, 328. Leake, *Tr. Morea* 1: 154–6. Bory, *Expéd. Morée*, 420. Curtius, *Peloponnesos* 161, 220. Clark, *Peloponnesus*, 161. Wyse, *Peloponnesus* 1. 91. Bursian, *Geogr. Griechenland* 2: 121. Wieseler, *Theatergebäude*, 6, 29. G. Dickens, *BSA* 12 (1905–6) 394–406. G. Welter, *AA* (1925) 335. W. Wrede, *AA* (1926) 420–1. A. M. Woodward, *BSA* 26 (1923–5) 119–58; 27 (1925–6) 175–209; 28 (1926–7) 3–36; 30 (1928–30) 151–240; *JHS* 45 (1925) 213–4. Bulle, *Untersuchungen*, 108–110; *Das Theater zu Sparta (Sitzungsberichte der bayerischen Akademie der Wissenschaften, Phil.-Hist. Abt., Heft 5, Munich 1937)*. Dilke, ‘Details’, 48–51. C. Buckler *AJA* 90 (1986) 433–6. G. B. Waywell, J. J. Wilkes, *BSA* 90 (1995) 435–460; 94 (1999) 437–55. W. G. Cavanagh (ed.), S. E. C. Walker, A. W. Johnston, J. N. Coldstream, *Sparta in Laconia: The Archaeology of a City and its Countryside*: (Proceedings of the 19th British Museum Classical Colloquium, *BSA Studies Series* 4). (London 1999) 97–111.

THEATRE IN THE SANCTUARY OF ARTEMIS ORTHIA (Plan 429)

Cavea: D 54 m, facing west-north-west; cavea an incomplete circle; to west a gap (W 10.10 m) with a temple whose porch projects a little way into circle of orchestra; a row of stone slabs set on edge, 0.80 m from wall of temple.

Substructures: rested on raft of rubble masonry (1.20 m thick); outer wall a series of arched openings resting upon piers (1.20 × 2.35 m) of rough masonry broken by bands of brickwork. Behind piers 26 radial walls (L 6.5 m) which run into solid ring of masonry (W c. 5 m) on which lowest rows of seats rested; 2 radial passageways run through to orchestra; one between radial walls VIII and IX, and probably another one on much-damaged north side of cavea; passage on main axis of building between XIII and XIV does not run through to orchestra but terminates against an elevated mass of masonry, probably a *tribunal*; 2 smaller piers flanked entrance to *tribunal*, forming triple arched entrance; staircases between radial walls II and III and between VI and VII, and probably between X and XI. If staircases arranged symmetrically there would be 3 further



PLAN 429. Sparta, theatre in sanctuary of Artemis Orthia

staircases on north side of cavea. However, there is doubt whether piers continued all along north side of building (French plan of 1829 shows solid wall here); also river ran close to that side, making access difficult (Dawkins).

Orchestra: D 21.5 m; opposite temple a Roman altar, latest in series dating back to Geometric period.

Remains: excavated in 1906–7, now in very poor condition; only outer piers preserved to any height above their foundations; many radial walls destroyed to foundation level; only identifiable by traces of mortar.

Date: temple originally built in 6th cent. BC; in its present form it dates to 2nd cent. BC; theatre built in late 2nd/early 3rd cent. AD.

Bibliography: Le Roy, *Ruines de Grèce*, 33, pl. xiv. Leake, *Tr. Morea*, 1. 151. Gell, *Morea*, 333. Blouet, *Expéd. Morée*, 2. pls. 46, 48, figs. 1, 1, p. 66; Bory, *Expéd. Morée*, 420. Mure, *Greece*, 236. Vischer, *Errinerungen*, 378; R. C. Bosanquet, *BSA* 12 (1905–6), 303–17. R. M. Dawkins, *BSA* 13 (1906–7), 44–70.

STRATUS (Sourovigli, Aitolocarnania)

Location: east of modern village of Sourovigli depression in ground identified as theatre.

Date: late 4th cent. BC, cf. temple of Zeus and agora.

Bibliography: C. Picard and F. Courby, *Recherches archéol. à Stratos* (Paris, 1924), 91, 99. Arias, *Teatro greco*, 46.

STYMPHALUS (Stimfalia, Korinthia)

Location: mention of theatre near walls, south-east of acropolis.

Bibliography: G. Touchais, *BCH* 108, *Chron.* (1984), 756.

TANAGRA (Grimadha, Boiotia)

Location: remains of theatre south of town; nearby to east remains of ?odeum.

Cavea: D ?75 m facing north-east towards agora.

Remains: Roller describes a hollow (W 75 m) close to walls; little surviving superstructure; no blocks found in place; not yet excavated.

Literature: Pausanias (9. 22. 2) mentions a theatre with a portico next to it.

Bibliography: Leake, *Tr. Northern Greece*, 2. 456. T. Wyse, *Impressions of Greece* (London, 1871), 60–1. J. G. Frazer, *Pausanias's Description of Greece*, 2nd edn. (New York, 1913), 5. 79. D. D. Coustans, *Prakt* (1890), 34. G. Touchais, *BCH* 110, *Chron.* (1986), 709. D. W. Roller, in J. M. Fossey (ed.), *Boeotia Antiqua*, 1 (Amsterdam, 1989), 152–3.

TEGEA (Alea, Arkadia)

Location: rectilinear theatre, replaced by Hellenistic theatre, now under church of Palaio Episkopi.

RECTILINEAR THEATRE

Cavea: faces west; front row of seats of marble and rectilinear; no back-rests or arm-rests (A–B on Vallois's plan); rest of seating probably of wood (Dilke). In front of marble seats a

passageway (W 0.74 m) paved in pebbles; then a terracotta gutter (A'-B''), W 0.47 m. In front of gutter a single throne, flanked by rectilinear marble seats without back-rests, but with arm-rests (C-D); c.0.45 m in front of these seats a stone curb bordering orchestra.

Inscriptions: marble seats bear dedication to Dionysus by Kymbalos, the agonothetes.

Remains: partly excavated; then refilled.

HELLENISTIC THEATRE

Cavea: D c.80 m, facing west; converging *analemmata*.

Substructures: marble wall around cavea (W c.3 m), preserved in places to height of 7 courses; second course a fine projecting torus; courses above recede back slightly; slight remains of staircase in outer south-west angle of cavea; another, much better preserved, on south-east side just south of church.

Orchestra: D 20.80 m.

Proscenium: immediately behind the Roman *proscenium* wall is a row of bases measuring 0.64 × 1.03 m which must have supported the 10 or 12 columns of the *proscenium* of the Hellenistic theatre.

Scene building: a series of foundation blocks with mortar and some fragments of brick belong to the scene building of the Roman period. It is in the shape of a rectangle (23.5 × 11.00 m) divided longitudinally by a wall (W 1.20-1.25 m); part closest to orchestra was *proscenium*; rear was scene building.

Remains: little survives today, except fine marble coping around curved outer wall of cavea and some sections of *analemmata*.

Date: dedicatory inscription of first *prohedria* 4th cent. BC; more elaborate thrones added later; new theatre begun 175 BC; Antiochus' scheme never completed because rectilinear seating survives (Bulle).

Literature: according to Livy (41. 20), Antiochus began to build a magnificent marble theatre in 175 BC. Pausanias (8. 49. 1) saw it and describes it as being near market-place (Gogos, 'Pausanias', 329-39).

Bibliography: Bulle, *Untersuchungen*, 259-60. Arias, *Teatro greco*, 97-8. Vallois, 'Tégée', 135-73. Dilke, 'Greek Cavea', 151-2, 180-1. Ginouvès, *Théâtrion d'Argos*, 64. Gebhard, *Isthmia*, 15 n. 13; (1974), 436-8.

TENUS (Tinos, Kiklades)

Inscriptions: crowning in theatre in tragedy contest of Dionysia, and granting of *prohedria* (3rd cent. BC). *IG XII. 5. 798*.

THEBES (Thiva, Boiotia)

Location: theatre near Proitidian gate (Pausanias 9. 1. 6); another theatre 600 m north of Proitidian gate; theatre-like building in sanctuary of Cabiri, 8 km west of Thebes.

THEATRE NEAR PROITIDIAN GATE

Literature: mentioned by Pausanias (9. 1. 6). Sulla built a *thymele* (stage) near the fountain of Oedipus (Plutarch, *Sulla* 19).

Remains: Keramopoulos excavated repeatedly in the area, but found no trace of a theatre.

Bibliography: A. Keramopoulos, *Arch. Delt.* 3 (1917), 362-4, 405-6. S. Symeonoglou, *The Topography of Thebes* (Princeton, 1985), 139, 189-90.

THEATRE 600 m. NORTH OF PROITIDIAN GATE

Remains: Keramopoulos found substantial foundations, an open space in the shape of a theatre cavea; and near by a large number of theatre seats.

Bibliography: A. Keramopoulos, *Arch. Delt.* 3 (1917), 362-4, 405-6. S. Symeonoglou, *The Topography of Thebes* (Princeton, 1985), 139, 189-90.

THEATRE-LIKE BUILDING IN SANCTUARY OF CABIRI

(Plan 430)

Type: temple of Cabiri served as scene building for theatre; but theatre probably had nothing to do with mystery initiation (Lehmann).

Cavea: D 62 m, facing west; outer cavea wall extremely irregular; only 6 rows of seats survive, divided into 11 *cunei*.

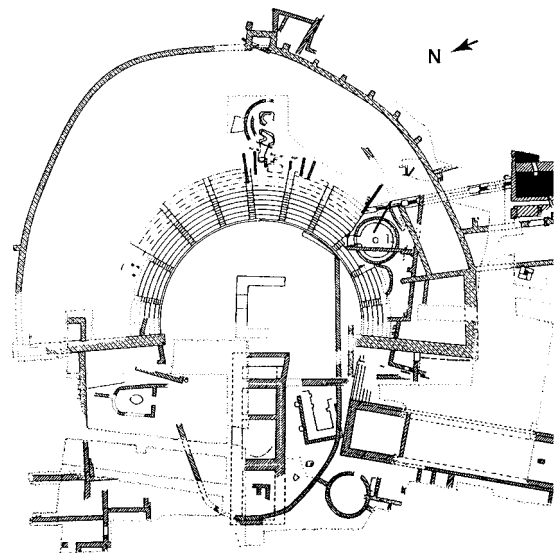
Substructures: rests against hillside; south side embanked and buttressed.

Orchestra: D c.27 m.

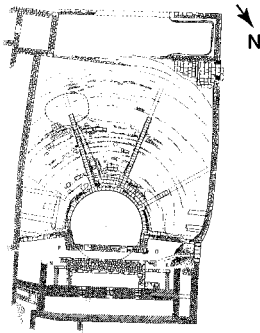
Scene building: temple stands where scene building usually is.

Date: present cavea second half 1st cent. AD; evidence of earlier cavea dating to 2nd cent. BC.

Bibliography: G. Bruns, in *Neue Deutsche Ausgrab. in Mittelmeergebiete und im Vorderen Orient* (Berlin, 1959), 237-48. K. Lehmann and D. Spittle, *Samothrace, 4/2: The Altar Court* (London, 1964), 138-9 n. 120. G. Bruns, *AA* (1967), 228-73. K. Dimakopoulou, *Arch. Delt.* 33, *Chron.* (1978), 113. W. Heyder and A. Mallwitz, *Die Bauten im Kabirenheiligtum bei Theben* (Das Kabirenheiligtum bei Theben, 2; Berlin, 1978), 25-8, 30-5.



PLAN 430. Thebes, theatre in sanctuary of the Cabiri



PLAN 431. Thera, theatre

Thera (Thira, Santorini, Kiklades) (Plan 431)

Location: centrally located, south of the south agora.

Cavea: rectangular outer walls (W 23.5–24.5), facing east-north-east; *ima cavea*: 23 rows (0.38 × 0.66 m) in 5 *cunei*; seats were Dilke's ('Greek Cavea', 157–8) economical type, cf. Delos; front row with continuous backs, but of very plain and unattractive type (Dilke). At top of cavea a long rectangular room with a small adjoining square room on its south side.

Capacity: 1,500.

Substructures: built against steep slope; near top of north enclosing wall entrance leads to irregular space just above top row of seats.

Orchestra: D 9.58 m, circular.

Proscaenium: Hellenistic *proscaenium* on rim of orchestra circle (N–K on Dörpfeld's plan); 8 piers between end walls, with 8 attached columns, 1.32 m apart; in Roman times new *proscaenium* built closer to *analemmata* (P–O on Dörpfeld's plan).

Scene building: front wall of Roman scene building (W 1.80 m) built on line of Hellenistic *proscaenium* wall, probably with columns decorating it; none survive.

Date: orthogonal structures and large cistern under present cavea seen as evidence for earlier quadrangular theatre (Anti); present building first half 3rd cent. BC (Dilke); original scene with *paraskenia* and scene building in wood, c.300 BC; *proscaenium*, c.200 BC; present stone cavea probably built at time of Ptolemy Philometer (185–145 BC); Roman scene Tiberian (Dörpfeld).

Bibliography: W. Dörpfeld, *AM* 29 (1904), 57–72; in *Thera: Untersuchungen, Vermessungen und Ausgrabungen in den Jahren 1895–[1902]*, 3: *Stadtgeschichte von Thera* (Berlin, 1904), 32. P. E. Arias, *Dioniso*, 4 (1933), 96–9. Anti, *Teatri arcaici*, 114–19. Dilke, 'Greek Cavea', 157–8, 172–3; 'Details', 59–61. Fiechter, *Das Dionysos-Theater*, 42–9.

Thespieae (Thespies, Boiotia)

Location: theatre at Thespieae; another on M. Helicon.

THEATRE AT THESPIAE

Literature: Pausanias (9. 27. 5) mentions theatre at Thespieae (Gogos, 'Pausanias', 329–39).

Bibliography: Puchstein, *Gr. Bühne*, 17. Bulle, *Untersuchungen*, 259. Arias, *Teatro greco*, 63–4; E. A. Gardner, *JHS* (1889), 273. W. Dörpfeld, *AM* (1889), 328. J. Chamonard, *BCH* 20 (1896), 285.

THEATRE ON MT. HELICON

Type: connected with Hellenistic sanctuary of Muses.

Cavea: in natural depression; no sign of stone seating, ?wooden seats; *prohedria* of marble (fragment found in 1891).

Proscaenium: 12 Doric half-columns engaged into piers between 2 stretches of blank wall at ends.

Stage: L 18.30 m; W 2.60 m.

Scene building: L 22.20 m; W 7.90 m.

Remains: today only *proscaenium* survives.

Date: late 3rd/early 2nd cent. BC.

Bibliography: A. de Ridder, *BCH* 46 (1922), 221, no. 5. G. Roux, *BCH* 78 (1954), 36–8.

Thoricus (Thorikos, Attiki)

Location: on the south slope of the Velatouri hill.

Cavea: D c.55 m, facing south-south-west; *ima cavea*: 19 rows (0.25–35 × 0.61–65 m) in 3 *cunei* including *prohedria* (W 0.70 m); seating of earliest theatre wooden (Hackens); 2 staircases dividing present *ima cavea* into 3 *cunei* placed asymmetrically and coincide with ends of first retaining wall, ?central *cuneus* follows earlier seating; outer *cunei* curve round to enclose sides of orchestra; irregularity of east *cuneus* due to altar which may have been in this position in earlier theatre; small temple perhaps also an earlier feature (not aligned with west *cuneus*); *summa*: 12 rows added later; new *analemma* wall not bonded to old on east side, on west side it follows different angle. Access to back of cavea by 2 entrances carried over a drain by pointed arches.

Orchestra: an irregular rectangle (15 × 22–27 m) bounded to south by terrace wall (L 29.80); 2.25 m north of terrace wall part of an older retaining wall (L 14 m surviving, of original 21.5–23.5 m; H 1.40 m, originally at least 2.40 m).

Remains: well-preserved cavea and orchestra.

Date: first theatre with wooden seats and smaller orchestra, 525–480 BC (ceramic material); present *ima cavea* 480–425 BC; *summa cavea* second half 4th cent. BC.

Bibliography: Wieseler, *Theatergebäude*, 7–8. Dörpfeld, *Gr. Theater*, 109–11. W. Cushing and W. Miller, *PASA* 4 (1885–6), 1–21. Flickinger, *Gr. Theater*, 227. Bulle, *Untersuchungen*, 9–15. G. Caputo, *Dioniso* 3 (1931), 301–2; 4 (1933), 90–1. P. E. Arias, *Historia*, 7 (1933), 55–64; *Teatro greco*, 24–32. Vuccini, 'Rappresentazioni', 216. Dilke, 'Details', 25–8. T. Hackens, *Ant. Cl.* 34 (1965), 39–46; in *Thorikos 1965*, 3 (1967), 75–96. Gebhard, 'Orchestra', 429–32. H. F. Mussche and P. Spitaels, *Arch. Delt.* 30, *Chron.* (1975), 52–3. G. Touchais, *BCH* 113, *Chron.* (1989), 591. Travlos, *Bildlex. Attika*, 430–1.

Tithorea (Velitsa, Phthiotis)

Literature: Pausanias (10. 32. 10) mentions a theatre (Gogos, 'Pausanias', 329–39).

TRACHONES (Agios Kosmas, Attiki)

Cavea: D ? m, facing south; *ima cavea*, 9 rows survive; divided into 3 *cunei* by 2 staircases (W 0.70 m), cf. Thoricus; 4 rectangular slabs of Pentelic marble with inscriptions belong to *prohedria*; 6 marble thrones on a marble base in passageway between orchestra and *prohedria*.

Substructures: built against hillside; limits of auditorium not yet determined; 2 sections of retaining wall found on east side of auditorium; not yet fully investigated.

Orchestra: 7.50 × 15.30 m, rectangular.

Scene building: many stones, tiles, and plaster from scene building and *proscenium*, found in association with sherds of Hellenistic date.

Date: mid-4th cent. BC; in use c. 150 years; probably abandoned because of poor siting.

Inscriptions: grey marble inscription dedicated to Dionysus by well-known member of deme Euonymon, Olympiodorus II, son of Diotimus III, who is known to have paid his father's debts in 325–324 BC. *IG II²*. 1629, lines 539–41, 622–9, cf. J. Kirchner, *Prosopographia Attica*, 2 (Berlin, 1903), 169, no. 11401. J. K. Davies, *Athenian Propertied Families, 600–300 B.C.* (Oxford, 1971), 164.

Bibliography: O. Tzachou-Alexandri, *Ergon* (1980), 24–5; (1981), 44–5; *Prakt* (1980), 64–7; (1981), 154. Travlos, *Bildlex. Attika*, 6–7.

TROEZEN (Trizina, Argolis)

Literature: Pausanias (2. 31. 4) mentions a theatre (Gogos, 'Pausanias', 329–39).

EPIRUS

AMBRACIA (Arta)

Location: the city wall forms the back of the cavea of the large theatre, built at time of Pyrrhus (Hammond). There is a smaller theatre (D c. 19.6 m, semicircular, rectangular outer walls) near the heroon of Aeneas.

Date: Andreou dates the smaller theatre to 4th/early 3rd cent. BC, but according to Moretti this date is too early.

Literature: Dionysius of Halicarnassus (1. 50).

Bibliography: Large Theatre: Hammond, *Epirus*, 141–2, 584–5. Small Theatre: J. Andreou, *Arch. Delt.* 31, *Chron.* (1976), 199–201; *Epeirotika Chronika*, 25 (1983), 9–23. J.-C. Moretti, *Topoi*, 1 (1991), 22.

AMOTOPOS (Arta)

Location: outside wall circuit (Hammond), presumably 'F' on his Plan 23; this may be site of ?Horreum (Cabanes).

Cavea: small theatre facing east (Hammond).

Bibliography: Hammond, *Epirus*, 155. P. Cabanes and J. Andreou, *BCH* 109 (1985), 520.

ARGOS AMPHILOCHIKON

(nr. Loutro, Aitolocarnania)

Location: There are traces of a theatre, facing south, just below line of circuit wall. Some carved stone seats visible.

Bibliography: K. A. Rhomaios, *Arch. Delt.* 2, *Parartema* (1916), 51. Hammond, *Epirus*, 239.

ARPITSA (PERDHIKA, THESPROTIA)

There is probably a theatre in the valley leading up to the acropolis (Hammond).

Bibliography: P. M. Petsas, *Arch. Eph. Chron.* (1952), 14. Hammond, *Epirus*, 79.

BUTHROTUM (Butrint, Albania) (Plan 432)

Location: built against south slope of acropolis hill, close to Temple of Asclepius.

Cavea: D 38 m, facing south-east; *ima cavea*: 13 rows in 5 *cunei*; *summa*: 4 rows (west side); 6 rows (east side) in 6 *cunei*. Some of old Greek cavea retained although considerably modified; new Roman cavea extended east some 3.3 m beyond old Greek cavea. Although east side of Roman cavea also terminated in rectilinear wall, it barely cut into seating because upper part of Roman cavea extended only to upper *praecinctio* of Greek cavea. West side of cavea also extended further than Greek cavea; made fully semicircular by vaulting over Temple of Asclepius; *tribunal* built in middle of central *cuneus* of *ima cavea*; 2 holes in second row of seats, ?for columns to support awning over *tribunal* (Ugolini) and a slot 0.17 m from edge (L 2.85 m, W 0.30–32 m; Dpth 0.025 m), ?to take slabs for a low wall, cf. Miletus.

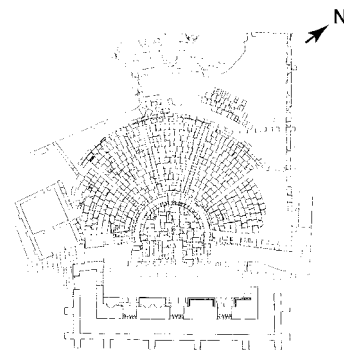
Substructures: staircase on east side of cavea accessible from east *aditus* turned a right-angle and ran into *praecinctio* between *ima* and *summa cavea*, cf. Prusias ad Hypium, Nysa, etc.

Vela: numerous other holes in seating, ?for *vela* ropes (Ugolini).

Roof: Meinel and Izenour believed it was roofed; however, recent evidence makes this seem unlikely.

Aditus maximi: walls of *paraskenia* oblique and very thick, because they supported vaults over *aditus*.

Orchestra: D 10.65 m; surrounded by drain (W 0.75 m).



PLAN 432. Buthrotum, theatre

Proscaenium: W 0.92, H 0.97 m; 6 curved niches (W 0.85–90 m; Dpth 0.55 m; 0.60 m apart); central staircase (W 0.84 m) and 2 lateral staircases (west W 0.88 m; Dpth 0.56 m; east W 0.65 m; Dpth 0.56 m); wall veneered in marble and central staircase later blocked.

Aulaeum: slot W 0.50–51 m; Dpth 0.97 m.

Hyposcaenium: space (H c.0.85 m) under stage.

Pulpitum: L 19.3; W 4.09; 5.01 m.

Scene building: L 29.6; W 11.5 m, including 6 buttresses along back wall (W 0.82 m, projecting 1.20 m) and 2 buttresses on side walls (W 0.90 and 0.82 m, projecting 1.16 m); *scaenae frons* rectilinear, *regia* niche (door W 1.80 m), *hospitalia* niches (door W 1.80 m); wall coated with plaster (0.09 m thick) and veneered in polychrome marble; *columnatio* 3 columns on podia flanking *regia*; 2 on podia at sides; H 21.4 m; 2 storeys (Corinthian order).

Basilicas: door to stage, W 1.80 m.

Postscaenium: W c.2 m; turns to run along sides of stage to form *paraskenia*.

Decoration: 6 statues from niches of *scaenae frons* found in *hyposcaenium*, including so-called ‘*dea di Butrinto*’, Roman copy based on Pheidian original, head of Agrippa, female statue of ‘Large Herculaneum’ type, and headless male statue wearing armour with inscription: ‘Sosicles, son of Sosicles, born in Athens, made this.’

Date: older Greek theatre, remodelled 2nd cent. AD.

Inscriptions: great inscription runs on vertical face of second row of seats between second and fifth *kerkis*; on wall of west *parodos* several Greek inscriptions containing 3rd-cent. BC decrees. P. Cabanes, *Actes du Colloque 1972 sur l’esclavage* (Annales littéraires de l’Université de Besançon, 163), 105–209.

Bibliography: L. Ugolini, *Dioniso*, 3 (1931–2), 7–12; *Rend. Pont. Acc.* 11 (1935), 81–93; *Butrinto* (Rome, 1937), 130–48. A. Baçe, *Monumentet*, 19 (1980), 57. Meinel, *Odeion*, 225–31. G. Pani, *Monumentet*, 35/12 (1988), 24. X. Hasani, *Monumentet*, 38 (1989), 126–7. Cabanes, ‘Albanie 1945–1985’, 120–2. N. Ceka, *Atti del XIII Congresso Int. di Archeologia Classica* (Berlin, 1988), 226–7. G. Izenour, *Roofed Theaters*, 95–8. F. Sear, ‘The Theatre at Butrint: Parallels and Function’, in O. Gilkes (ed.), *The Theatre at Butrint* (British School at Athens, suppl. 35, 2003), 181–94.

CASSIOPE or CASSOPE (Kamarina, Preveza)

There is a large theatre at north-east edge of town outside grid plan, but within walls. D 89.2 m (Hammond); 81 m (Dakaris), facing south-south-east. It dates to 3rd cent. BC and has similarities with Dodona. There is also a small theatre in the agora, enclosed within 3 asymmetrical rectangular walls buttressed on outside (Hoepfner), 30 × 60 m (Hammond), 25 × 47.50 m (Dakaris); it faces west and also dates to 3rd cent. BC.

Bibliography: Leake, *Tr. Northern Greece*, I, 245–8. Hammond, *Epirus*, 54. S. I. Dakaris, *Cassopaia and the Elean Colonies* (Ancient Greek Cities, 4; Athens, 1971), 124–6; *Prakt* (1977), 141–8; *FA* 34–5 (1979–80), 4831; *Kassope* (Ioannina, 1984),

20 and 22. Lauter, *Archit. Hellenismus*, pl. 56a. Hoepfner, *Haus*, 139–41.

CORCYRA (Corfu/Kerkira)

Location: in Palaiopolis.

Type: ?odeum.

Cavea: D 38 m, facing north-west.

Scaenae frons: lavishly decorated 2-storey *columnatio*; marble architectural members reused in basilica later built on site; ellipsoid Corinthianizing capitals with sides decorated with small lions’ heads.

Inscriptions: on undersides of blocks engraved letters (e.g. E—E, Δ—Δ) as guide for positioning.

Bibliography: M. Kalligas, *Arch. Delt.* 24, *Chron.* (1969), 262–4.

DODONA (Dodoni, Ioannina) (Plan 433, Pl. 141)

Location: near south-west gateway of citadel.

Cavea: D 135 m, facing south-south-east; H 24.50 m, rising at 23° 50′; exceeds semicircle; *analemmata* parallel to scene building; *ima cavea*: 21 rows (0.38 × 0.76 m) in 9 *cunei*; separated by *praecinctio* (W 1.55 m) from *media*: 16 rows in 9 *cunei*, separated by upper *praecinctio* (W 2.80 m), surrounded by podium (H 1.55 m), from *summa*: 19 or 20 rows in 18 *cunei*; *praecinctio* (W 3.30 m) at top, surrounded by wall (H c.2.60 m).

Capacity: 11,600–14,500 (FS).

Structures: rests against slope; surrounded by curved wall with opening exactly in centre; path from hillside leads into corridor around top; second opening in wall, a little to east, gives access to small staircase leading up hillside.

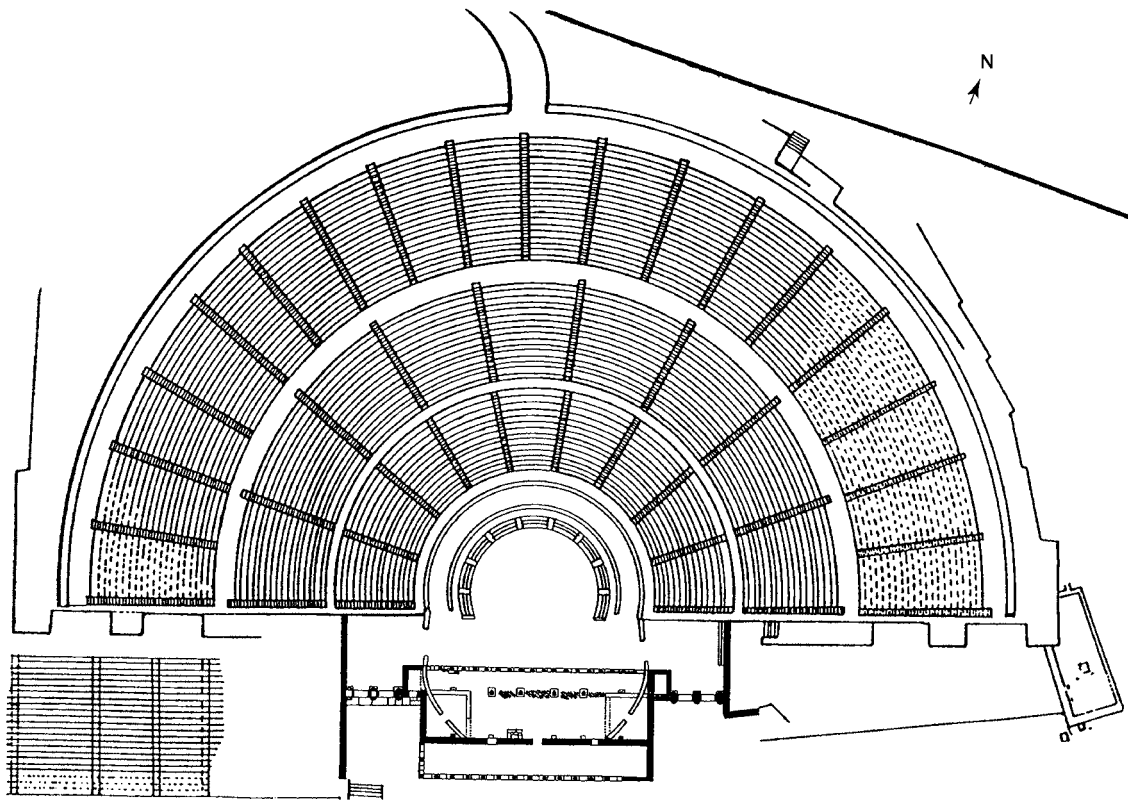
Parodoi: after 219 BC spur walls perpendicular to *analemmata* built across *parodoi*; east wall part of massive buttress built against east *analemma*; west wall formed end wall of stadium built at that time against side of theatre. New entrances to *parodoi* constructed at sides of scene building in form of 2 monumental *propylaea*, each with 2 entrances flanked by Ionic columns.

Orchestra: D 21 m, surrounded by passage (D at passage 19.70 m) and drain (W 0.50 m; Dpth 0.92 m) bridged at intervals of 3.00–3.60 m by 8 stone slabs, W 0.65–75 m (D at drain 18.70 m).

Arena: in Roman period lowest 4 rows of seats removed; podium wall (H 2.80 m) built around rim of orchestra; filled to Dpth 0.50 m to create arena (33.10 × 28.15 m); refuge built behind podium wall in front of middle *cuneus*; stage and earlier *paraskenia* demolished; 2 sections of curved walling built up to back of scene building wall. Doorways gave access to resulting triangular spaces, used for holding animals before spectacle (bones of bulls and boars found); doorways in podium wall on line with old *parodoi*.

Proscaenium: first *proscaenium*, 4 piers with attached half-columns; second *proscaenium*, built in front of old one; 18 Ionic half-columns attached to piers.

Stage: first stage, L 18.00 m; W 6.30 m, flanked by *paraskenia*



PLAN 433. Dodona, theatre

(6.6 × 6.3 m); second stage, L 31.20; W 3.15 m; H c.3.00 m, flanked by 2 small *paraskenia* (west 3.16 × 3.30 m; east 3.15 × 3.05 m).

Scene building: L 31.20 m; W 9.10 m; single doorway in middle of scene building wall led onto stage; back of scene building with 13 octagonal columns on south side; 2 on west side.

Remains: well-preserved cavea, footings of scene building.

Date: built by Pyrrhus (297–271 BC) to fulfil Alexander the Great's project to renew sanctuary; 5-yearly festival, the Naia, with musical and dramatic festivals inaugurated; sanctuary and theatre destroyed by the Aetolians (219 BC); reconstructed. Damaged again by Romans in 167 BC, scene building severely damaged by fire and roughly rebuilt (c.148 BC); damage to sanctuary still visible in Strabo's time. Damaged again by Thracians (87 BC); in Augustan period arena built; destroyed end 4th cent. AD.

Inscriptions: inscriptions (150–130 BC) refer to contests at Dodona during Naia festival. *IG* II. 3. 1319; v. 2. 118, lines 21–2.

Literature: Strabo 7. 7. 10.

Bibliography: Wieseler, *Theatergebäude*, 9, 27, 29. C. Carapanos, *Dodone et ses ruines* (Paris, 1878), 13–16. Hammond, *Epirus*, 43, 170, 582. S. I. Dakaris, *Arch. Delt.* 16 (1960), 17–40; *Dodone* (Ioannina, 1986), 68–75 (in Greek).

ELEA THESPROTIKE (Paramythia, Thesprotia)

There are remains of a small theatre, D 45 m (Isler, in Ciancio Rossetto); 56 m (Dakaris), facing south-west, south-east of agora. It is probably Hellenistic.

Bibliography: S. I. Dakaris, *Thesprotia* (Ancient Greek Cities, 15; Athens, 1972), 184. Ciancio Rossetto, *Teatri*, 2. 315.

GITANA (Filiates, Thesprotia)

There are remains of a large theatre, facing west, immediately outside the city wall. The top seat was 70 ft (21.5 m) above stage. The seat blocks were scattered and Hammond could not estimate number of rows, although he estimated the distance between the two side walls of the orchestra at 28 m.

Bibliography: Hammond, *Epirus*, 85. S. I. Dakaris, *Thesprotia* (Ancient Greek Cities, 15; Athens, 1972), 185.

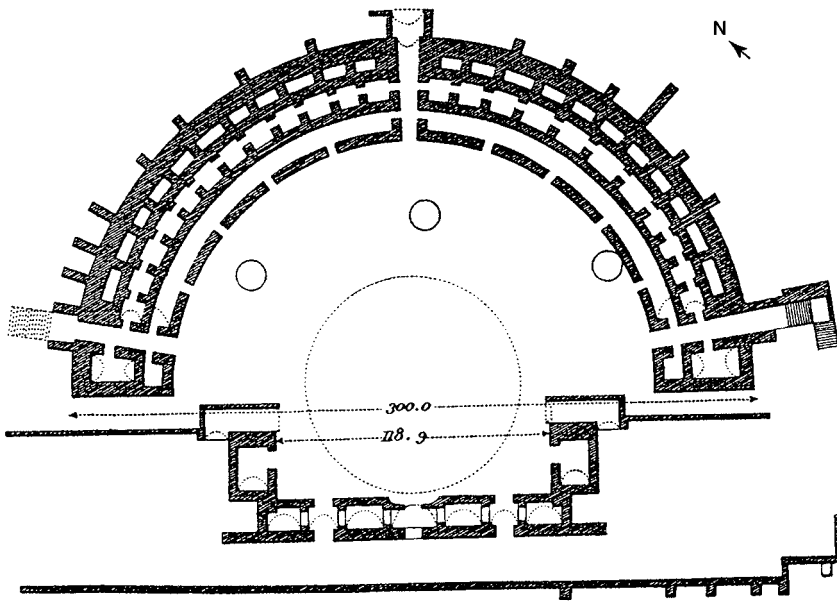
HADRIANOPOLIS (Sofratikë, Albania)

Cavea: D 58 m (Koch), facing south; divided into 4 *cunei* by 5 staircases (W 1.00 m); 7–8 rows of seats survive.

Capacity: 4,000 (Koch).

Substructures: curved outer wall (1.60 m thick) and 4 other curved walls; 11 radial walls; buttresses every 4 paces or 3.5 m (Hammond).

Orchestra: D 20 m.



PLAN 434. Nicopolis, theatre

Pulpitum: W 26 m.

Scaenae frons: 3 doorways; remains of marble column bases and statues.

Remains: conflicting descriptions; not clear whether one or two theatres being described.

Date: large theatre of Roman date recently excavated (Cabanes); disused by 4th cent. AD.

Bibliography: Hammond, *Epirus*, 207. Cabanes, 'Albanie 1945-1985', 119. G. Koch, *Albanien: Kunst und Kultur im Land der Skipetaren* (Cologne, 1989), 259.

LEUCAS (Lefkada)

Location: theatre found by E. Krüger (Dörpfeld).

Remains: orchestra, support walls, and scene building visible.

Date: belongs to pre-Roman period (Dörpfeld).

Bibliography: W. Dörpfeld, *Alt-Ithaka*, I (Munich, 1927), 156, 267.

NICOPOLIS (nr. Preveza)

Location: large theatre in area north of town; small theatre or odeum in region west of Justinianic walls.

THEATRE (Plan 434, Pls. 142-3)

Cavea: D 300 ft = c.92 m, facing south-west.

Substructures: partly excavated into side of hill; *summa cavea* supported on 4 sets of curved walls faced in large flat Roman bricks; outer wall buttressed at intervals; joined to next wall by radial walls. Outer wall has no external orders, but has traces of marbling at bottom and arched windows at top (Ziino); ?annular passage between third wall and innermost one; innermost wall pierced by 11 doorways, presumably a podium wall running around a *praecinctio*; 3 radial passages run from outside theatre under *summa cavea* into *praecinctio*; central one corresponds to a projection in outer cavea wall

which could have contained an access corridor (Ziino); stair-cases at sides of cavea (Leake's plan).

Aditus maximi: vaulted, they turn south to run past sides of stage building.

Orchestra: D c.93 ft 9 in = 29 m (Leake's plan).

Pulpitum: L 118 ft 9 in = 36.5 m.

Scaenae frons: *regia* framed in shallow curved recess; *columnatio* 2 tiers (line of marble trabeation visible over lower order, FS).

Postscenium: 4 rectangular vaulted rooms separated by 3 corridors.

Basilicas: small annexes each side of stage.

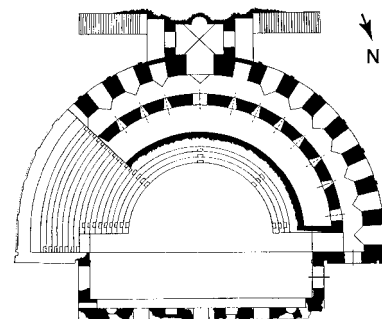
Remains: massive substructures and *scaenae frons* wall survive; no longer any signs of *cunei* or *praecinctiones* in cavea.

Date: Augustan? Rebuilt in brick 2nd/3rd cent. AD.

Bibliography: Leake, *Tr. Northern Greece*, 4, 191-2. A. Baccin and V. Ziino, *Palladio* (1940), 8-14. I. Bokotopoulos, *Arch. Delt.* 25 (1970), 314.

ODEUM (Plan 435, Pl. 144)

Cavea: D 48 m, facing north-north-east; 17 rows in 4 *cunei*.



PLAN 435. Nicopolis, odeum

Substructures: built on flat site; lowest 4 rows of seats supported by solid fill; around them an annular passage (W 3.45 m) covered by half-vault and lit by window slits from outer barrel-vaulted annular passageway (W 2.5 m); 3 doorways join inner and outer passageways; outer passage with façade of 16 arched openings including *aditus maximi*. Abutting back of *cavea* a rectangular structure covered with a cross-vault, accessible from sides; semicircular niche on south side; on north a doorway leads to outer annular passage; 2 lateral staircases lead to top of structure; presumably further staircases perpendicular to these gave access to top seats of *summa cavea*. An upper barrel-vaulted annular passage ran under top seats of *summa cavea*; not clear how it was accessible. Brick pilasters decorated piers of façade; upper part of wall seems to have had no openings, only pilasters.

Aditus maximi: W 2.4 m; give access to outer annular passage; at ends are doorways to outside.

Orchestra: D c. 18.50 m.

Pulpitum: L 29, W 6 m.

Scaenae frons: 3 doorways with niches between.

Date: early Augustan (Hoepfner).

Bibliography: Leake, *Tr. Northern Greece*, 4, 189. A. Baccin and V. Ziino, *Palladio* (1940), 5–6. Hanson, *Theater-Temples*, 71. W. Hoepfner, in E. Chrysos (ed.), *Nikopolis, I* (Proceedings of the first International Symposium on Nicopolis, 23–29 September 1984; Preveza, 1987), 133.

OENIADAE (Katohi, Aitolocarnania)

Location: on east side of town, inside walls.

Cavea: D 61 m (Powell), facing south-west; *ima cavea*: 30 rows (Cyriac of Ancona); 25 rows (Leake); 20 (Bursian); 27 (Powell); seats 0.345 × 0.70 m; 5 *cunei* in excavated part; on west side of *cavea* no dividing staircases found.

Substructures: rests against hillside.

Parodoi: W 2.65 m to corner of *proscenium*.

Orchestra: D 21 m paved in layer of gravelly cement, surrounded by drain (W 0.58 m; Dpth 0.39 m, increasing to 0.56 m on west side of orchestra); raised circle (D 16.22 m) with stone curb (H 0.325 m) around it.

Proscenium: H c. 2.90 m (Powell), 2.80 m (Fiechter); foundation blocks W 0.48–60 m; space for 10 piers; fragments of piers with attached half-columns (W 0.25 m) with grooves for *pinakes*, and fragments of Ionic architrave found.

Stage: L 16.45, W c. 2.7 m, flanked by 2 *paraskenia* (L 5.06) projecting 0.49 m from line of *proscenium* (total façade L 26.57 m); east wall of east *paraskenion* L 5.54 m; south wall L 2.39 m.

Scene building: L 21.90 m (back wall); W 6.8 m; 5 *thyromata* with walls resting on basement piers under scene building (Fiechter).

Remains: only east half of *cavea* excavated.

Date: before 330 BC; scene building 3rd cent. BC; stage extended into orchestra, end of 2nd cent. BC (Arias) or in Roman times.

Inscriptions: inscriptions on lowest three rows of seats listed former slaves and masters who had emancipated them, show-

ing seats were reserved for freedmen. An architrave block has words τῆ]ν ὀρχήστ[ραν Bulle, *Untersuchungen*, 96. Valmin, *Inscriptions*, 70–3.

Bibliography: Leake, *Tr. Northern Greece*, 3, 561. Bursian, *Geogr. Griechenland*, 2, 121. B. Powell, *AJA* 8 (1904), 174–201. Bulle, *Untersuchungen*, 91–7. Fiechter, *Ant. gr. Th.*, 2, 7–18. Arias, *Teatro greco*, 52–7.

ONCHESMUS (Sarandë, Albania)

Location: Evangelides saw ruins of small Roman theatre or odeon by shore.

Remains: ruins now disappeared almost entirely (Hammond).

Bibliography: D. E. Evangelides, *I Vorios Ipiros* (Athens, 1919), 39–40. Hammond, *Epirus*, 111.

ORICUM (Orika, Pascha Liman, Albania) (Plan 436)

Cavea: D c. 34 m, facing north-east; slightly exceeds semicircle; 3 rows of shallow steps preserved; stone *bisellia* on lowest step; ?*bisellia* on next step; third step incomplete.

Substructures: rock-cut seats do not follow line of later theatre; may belong to an earlier theatre (Budina), cf. Chaeronea (FS); behind third step can be seen radial walls which supported *cavea*. Most of theatre built of reused stones.

Orchestra: D 9.55 m paved in stone, surrounded by elaborately moulded podium capped with dentillated cornice (H 1.57 m); passage on top; shallow drain around rim of orchestra close to podium.

Proscenium: 12.80 m of line of stage uncovered (Hammond).

Remains: orchestra, parts of stage, and lower *cavea* excavated.

Date: 2nd cent. BC; rebuilt late 1st cent. AD; abandoned 4th cent. AD.

Inscriptions: some blocks bear inscriptions of 2nd cent. BC.

Bibliography: Hammond, *Epirus*, 128. D. Budina, in M. Suić (ed.), *Jadranska Obala u Protohistoriji* (Symposium, Dubrovnik 19–23 Oct. 1972; Zagreb, 1976), 255–62.



PLAN 436. Oricum, theatre

PHOINIKE (Finiq, Albania)

Location: on west slope of acropolis hill.

Cavea: D 50–80 m (about same size as Apollonia (50 m) and Byllis (80 m), according to Budina); facing south-west (Leake).

Substructures: built against hillside.

Proscenium: L 25 m; built of brick and stone; 3 arched openings decorated with brick half-columns (revealed by excavations).

Remains: *cavea*, orchestra, and scene building visible (Budina).

Date: scene rebuilt in Roman period.

Bibliography: Leake, *Tr. Northern Greece*, 1. 66. L. M. Ugolini, *Albania Antica*, 2: *L'Acropoli di Fenice* (Rome, 1932), 76. Hammond, *Epirus*, 113. Cabanes, 'Albanie 1945-1985', 117. D. Budina, *Iliria* 16/1 (1986), 119.

RINIASSA (Rizo, Preveza)

Cavea: D c. 48 m, facing ?; *ima cavea*, 6 rows of seats divided into 10 *cunei* separated by a *praecinctio* from *summa* with 6 rows of seats divided into 10 *cunei* (Wieseler).

Orchestra: c. 17.5 m.

Bibliography: Wieseler, *Theatergebäude*, 9.

VELTSISTA (Klimatia, Ioannina)

Location: within walls.

Cavea: D smaller than theatre at Chaeronea (Clarke), facing north-west; seats have practically disappeared apart from one tier on north-east side; slight traces of *praecinctio*.

Orchestra: D c. 14 m paved in well-fitted polygonal blocks, surrounded by curved wall (W 0.35 m).

Remains: Hammond quotes Clarke whose notebooks are in British School at Athens.

Bibliography: Hammond, *Epirus*, 192.

MACEDONIA

AE GAE (Vergina, Emathia)

There are remains of a substantial theatre, facing north (orchestra D 28.44 m), 60 m north of palace.

Date: 4th cent. BC; theatre in which Philip was murdered in 336 BC (Andronikos).

Literature: Diodorus Siculus 16. 93. 1.

Bibliography: M. Andronikos, *Prakt* (1982), 55-6; (1983), 46-50; (1984), 66-7; *Ergon* (1982), 19-20; (1983), 28-9; (1984), 28-9; *Vergina: The Royal Tombs and the Ancient City* (Athens, 1987), 46-9.

APOLLONIA (Pojani, Albania)

Location: theatre on west side of acropolis hill; roofed odeum c. 250 m south of theatre; opposite it a bouleuterion.

THEATRE (Plan 437)

Cavea: D 51.50 m, facing west; exceeds semicircle; seats in 7 *cunei*.

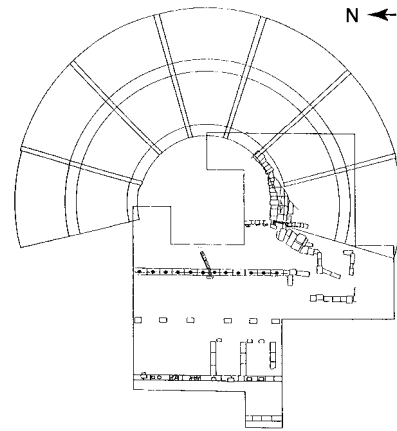
Orchestra: D 21 m, surrounded by drain, W 0.30 m; Dpth c. 0.72 m, covered in paving stones (D at drain 18 m).

Proscaenium: orchestra circle exactly touches front of Hellenistic stage; fixing holes for high stage with ?12 columns.

Pulpitum: plan shows later *pulpitum* built across orchestra cutting off *parodoi*.

Scene building: probably 5 *thyromata*.

Date: 3rd cent. BC, with alterations in 1st-2nd cent. AD.



PLAN 437. Apollonia (Pojani, Albania), theatre

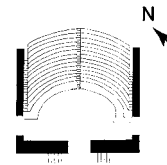
Bibliography: C. Praschniker, *ÖJb.* 21-2 suppl. (1922-4), 40. A. Mano and B. Dautaj, *Iliria*, 7-8 (1977-8), 275-84; 12 (1982), 191-7 (French summary 197-8). A. Baçe and N. Ceka, *Monumentet*, 22 (1981), 7-42. Cabanes, 'Albanie 1945-1985', 131.

ODEUM (Plan 438)

Cavea: D 16 m, facing south-west; enclosed at the sides by rectilinear walls; c. 14 rows of seats divided into 2 *cunei* by 3 staircases.

Orchestra: D 10 m; elliptical (cf. Odeum of Agrippa at Athens).

Bibliography: L. Rey, *BCH* 55 (1931), 486; *Albania*, 5 (1935), 7-13; 6 (1939), 5-8. A. Baçe and N. Ceka, *Monumentet*, 22 (1981), 7, 30-1. G. Koch, *Albanien: Kunst und Kultur im Land der Skipetaren* (Cologne, 1989), 222. Balty, *Curia ordinis*, 476-80.

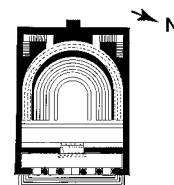


PLAN 438. Apollonia (Pojani, Albania), odeum

BOULEUTERION (Plan 439)

Cavea: rectangular outer walls (19.50 x 15 m); facing north-east.

Bibliography: L. Rey, *Albania*, 5 (1935), 7-13. McDonald, *Meeting Places*, 167-8; Balty, *Curia ordinis*, 476-80.



PLAN 439. Apollonia (Pojani, Albania), bouleuterion

BEREA/BEROIA (Veria, Emathia)

Type: Roman theatre or odeum.

Substructures: 10 radial chambers.

Remains: found in 1978.

Bibliography: M. Siganiđou, *Arch. Delt.* 34, *Chron.* (1979), 306.

BYLLIS (Gradisht, Albania)

Location: one theatre in south-west, another in north-west part of site (Hammond).

SOUTH-WEST THEATRE

Cavea: D 80.5 m, facing west; H 16 m; *ima cavea* in 5 *cunei*.

Capacity: c. 7,000.

Substructures: built against hillside.

Parodoi: non-converging *analemmata*; perpendicular arched entrances flanking scene building, cf. Dodona and Syracuse (Ceka).

Orchestra: D 20 m.

Proscenium: Ionic columns supporting high stage.

Scene building: Doric order.

Bibliography: C. Patsch, *Das Sandschak Berat in Albanien* (Schriften der Balkankommission, Antiquarische Abteilung, 3; Vienna, 1904), 102–17. C. Praschniker, *ÖJb.* 21–2 suppl. (1922–4), 68–83. P. Sestieri, *Rivista d'Albania*, 4 (1944), 47. A. Baçe, *Monumentet*, 22 (1981), 30. N. Ceka, *Iliria* (1982.1), 261–3; (1984.2), 2, 61–89; *Atti del XIII Congresso Int. di Archeologia Classica* (Berlin, 1988), 226–7. Hammond, *Epirus*, 225–6. Cabanes, 'Albanie 1945–1985', 129–30.

NORTH-WEST THEATRE

Cavea: D 'the distance between the base of the orchestra between the wings of the cavea to the top seat is 108 paces' (Hammond). Hammond's pace is 0.875 m, which gives a radius of 94.5 m; clearly too much, as its diameter would be 189 m; facing east.

Substructures: in natural hollow.

Orchestra: D c. 24.5 m; periphery of orchestra measures 44 paces (= 38.5 m), excluding ends of *parodoi* (Hammond).

Decoration: statue of comic actor found at Byllis.

Date: 3rd cent. BC.

Bibliography: Hammond, *Epirus*, 225–6.

CIERIUM (nr. Pyrgos, Thessaly)

Inscriptions: person acting as *choregos*. *IG IX. 2. 259*, line 24.

DIUM (Malathriá, Pieria)

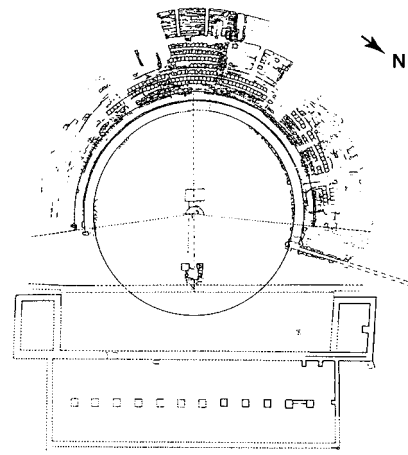
Location: Hellenistic theatre; to south-east Roman theatre or odeum; both south of town walls; bouleterion adjacent to large baths.

HELLENISTIC THEATRE (Plan 440)

Cavea: D ? m, facing north-east; exceeds semicircle; seats (0.33–34 × 0.81–82 m) of mud-brick, probably covered with marble.

Orchestra: D c. 31.5 m, surrounded by stone-built drain (D at drain 26 m).

Stage: L 35, W 8.5 m; runs slightly in front of line of *paraskenia* (c. 5.8 × 8.3 m).



PLAN 440. Dium, Hellenistic theatre

Scene building: L 38 m; W 12.5 m; floor 2.65 m below orchestra level; row of piers down middle.

Date: two Hellenistic phases, one Roman phase; one phase dates to reign of Philip V.

Bibliography: D. Pandermalis, *Arch. Delt.* 29, *Chron.* (1973–4), 699; *Prakt* (1982), 67; *Ergon* (1984), 36; (1985), 24; (1986), 72; *Archaiologia*, 33 (1989), 23–6. G. Karadedos, *Ancient Macedonia*, 4 (*Symposium de Thessalonique 21–25 septembre 1983*; Thessalonika, 1986), 325–40. D. Pandermalis, *Dion* (Athens, 1999), 75–9.

ROMAN THEATRE OR ODEUM (Plan 441)

Cavea: D 55 m, facing east; slightly exceeds semicircle; *ima cavea*: 24 rows (0.42 × 0.748 m including moulding, W 0.01 m); in ? *cunei*.

Substructures: rests upon 14 vaults surrounded by annular corridor; 6 staircases led up to seats, 3 from annular corridor; 3 'at the koilon' (Palaiokrassa), ? in the radial passageways, FS.

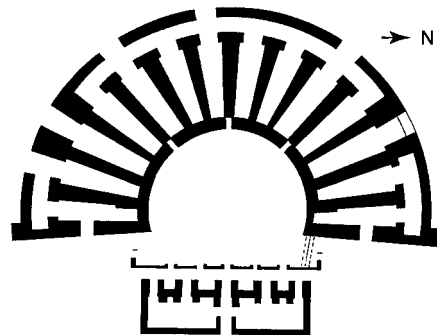
Aditus maximi: open?

Orchestra: D 21.385 m; horseshoe-shaped.

Scene building: rectilinear; 5 doorways.

Remains: c. 47 m of perimeter wall uncovered; many fragments of statuary of Roman period from scene building and stage.

Date: 2nd cent. AD; alterations in last quarter 4th cent. AD.



PLAN 441. Dium, Roman theatre or odeum

Bibliography: G. Bakalakis, *Arch. Delt.* 19, *Chron.* (1964), 348; 21 *Chron.* (1966), 347–8; 23 *Chron.* (1968), 342–4; L. Palaiokrassa, 'The Roman Theatre of Dion', *Hoi arkhaiologoi miloun gia ta Pieria, 28–29 July and 4–5 August 1984* (Thessaloniki, 1985), 55–7. D. Pandermalis, *Ergon* (1983), 32–3; (1985), 25; *Prakt* (1983), 55. Bouleuterion: D. Pandermalis, *Dion* (Athens, 1999).

HERACLEA LYNCESTIS (Bitolj, FYR Macedonia)
(Plan 442)

Cavea: D 58.5 m, facing south-east; 20 rows in ?6 *cunei*; *pulvinar* in centre; front row reserved for tribes, according to inscription; temple at top of cavea, probably dedicated to Nemesis.

Arena: D 26.80 m, covered with fine sand; surrounded by high podium built of orthostates; 3 *carceres* in podium wall; post holes in podium, presumably for a protective device (Gebhard); circular wooden stage in middle accessible by staircase on west side (Janakievski).

Scene building: *scaenae frons* rectilinear; 3 doors at basement level; no stage.

Postscenium: divided into 5 rooms and numerous annexes.

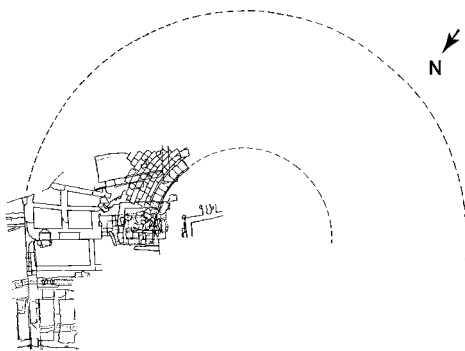
Remains: some marble seats reused in large basilica.

Tickets: bone token found on acropolis.

Date: Hadrianic.

Inscriptions: on first row of seats: ΤΗΣ ΑΣΚΛΗΠΙΑΔΟΣ ΦΥΛΗ ΑΡΤΕ . . . F. Papazoglou, *Les Villes de Macédoine à l'époque romaine* (BCH suppl. 16; 1988), 262.

Bibliography: T. Janakievski, *Macedoniae Acta Archaeologica*, 1 (1975), 165–72 (English summary 172); *Arheoloski pregled*, 21 (1979), 74–6; in Rnjak, *Ant. Teatar* (1981), 31–5 (English summary 35); *Heraclea Lynkestis, 2: A Theatre* (Bitola, 1987) (English summary 145–51). Gebhard, 'Protective Devices', 55–6. Rnjak, *Ant. Teatar* (1979), 57, 144–6.



PLAN 442. Heraclea Lyncestis, theatre

HOMOLIUM (Laspochori, Larisa)

There could be a theatre in a depression near west wall of town (Arvanitopoulos).

Bibliography: S. Arvanitopoulos, *Prakt* (1910), 189–90; (1911), 285.

LARISSA (Larisa)

Location: large theatre built against north side of Phrounion hill; smaller theatre at south-west foot of Pefkakia hill at intersection of streets Ergathiki Protomagia and Tagmatarchou Velissariou.

LARGE THEATRE (Plan 443)

Cavea: D ? m, facing south; *ima cavea*: 28–30 rows in 13 *cunei* separated by *praecinctio* and podium wall (H 1.30 m) from *summa*: 18–20 rows in 26 *cunei*.

Substructures: built against hillside.

Orchestra: D c.30 m; not yet excavated (1991); later transformed into an arena.

Proscenium: row of pillars found.

Stage: L ?, W 2 m.

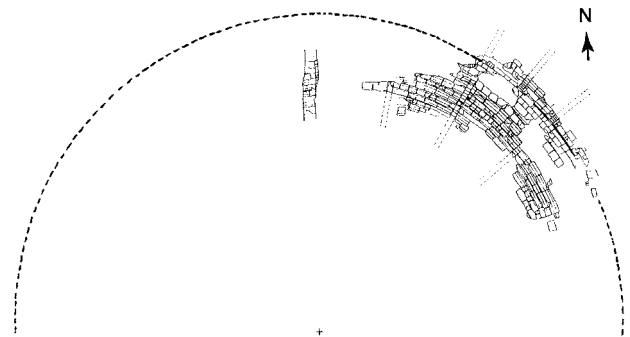
Scene building: L ?; built of marble blocks; divided into 3 rooms; between central and west room a narrow corridor gave access to Charonian stairs leading into orchestra; west and north walls of west room, only ones visible to spectators, decorated with engaged Doric half-columns (H 2.04 m), 1.40 m apart; Charonian staircase later walled up; second storey of scene building destroyed.

Remains: not completely excavated; overall dimensions not yet known.

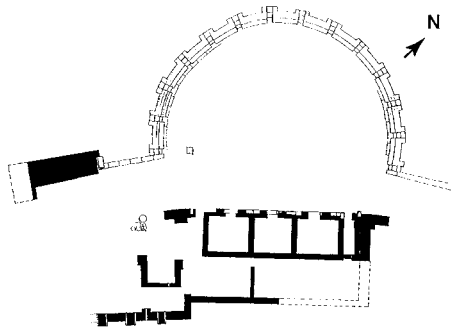
Date: end of 3rd cent. BC; transformed into arena, end of 2nd cent. AD.

Inscriptions: seats bear names of local citizens. *IG IX. 2. 522, 525, 528, 534.*

Bibliography: A. S. Arvanitopoulos, *Arch. Delt.* 1 (1915), 88. Stählin, *Thessalien*, 97. Y. Béquignon, in *Mélanges offerts à M. Octave Navarre* (Tolosa, 1935), 1–10. Bulle, *Untersuchungen*, 237. Dilke, 'Details', 38. G. Houmouziades, *AAA* 2 (1969), 167–9. K. I. Galli, *Arch. Delt.* 35 *Chron.* (1980), 275; 38 *Chron.* (1983), 199–201. A. Tzifalias, *Arch. Delt.* 40, *Chron.* (1985), 200–2; *Prakt* (1985), 161–85; *Dossiers*, 159 (Apr. 1991), 50–2. A. Pariente, *BCH* 114 (1990), 776.



PLAN 443. Larissa, large theatre



PLAN 444. Larissa, small theatre

SMALL THEATRE (Plan 444)

Type: used for musical concerts after bigger theatre turned into arena (Tziafalias). Inscriptions show that in Roman times such contests held in course of great Pan-Thessalian festival, Eleutheria of Larissa.

Cavea: D ? m, facing south-east; *ima cavea* 2 lowest rows preserved in 13 *cunei*; blocks reused from circular building, perhaps Thesmophorion, sanctuary of Demeter and Kore (3rd cent. BC); blocks inscribed; reused without regard to inscriptions.

Substructures: built against hillside.

Parodoi: W 6.6 m (south-west); 5.3 m (north-east).

Orchestra: D 29.70 m; on south-west side an altar; north of it a statue base.

Scene building: L 15.70 m (longer, according to Tziafalias's plan); divided into 3 rooms; walls max. pres. H 0.60 m; upper parts of walls in mud-brick; sustaining wall (L 50 m) behind scene building.

Remains: only 2 lowest rows of seats, orchestra, and foundations of scene building.

Bibliography: A. Tziafalias, *Prakt* (1985), 60–78; *Arch. Delt.* 40, *Chron.* (1985), 198–9; *Dossiers*, 159 (1991), 50–2.

LYCHNIDOS (Ohrid, FYR Macedonia)

Cavea: D ? m, facing south-east; profiled seats; only 9 rows found in 4 *cunei*.

Substructures: rests against natural slope, except for south-west part which rests on vaulted substructures; radial and curved walls, found above central part of cavea, must have supported further rows of seats.

Inscriptions: 3 upper rows of seats bear inscriptions with names of individuals.

Bibliography: V. Lahtov, *Arheoloski pregled*, 4 (1962), 198–203. Rnjak, *Ant. Teatar* (1979), 57, 144. V. Malenko, in Rnjak, *Ant. Teatar* (1981), 17–27 (English summary 27–8).

MIEZA (nr. Lefkadia, Kozani)

Location: In south-west sector of ancient town are remains of a theatre (orchestra D 22 m); divided into 5 *cunei* by 4 staircases. Its *proscenium* is supported by Doric half-columns; and there are 3 doorways to *hyposcaenium*.

Date: late Hellenistic; still in use at time of Theodosius.

Bibliography: A. Pariente, *BCH* 118 (1994), 746. S. Huber and Y. Varalis, *BCH* 119, *Chron.* (1995), 942–3. G. Touchais, *BCH* 120, *Chron.* (1996), 1237 and 1239, fig. 158.

NICAEA (Klos, Albania)

Location: There is a theatre (D c. 53 m, facing north-west) on the rocky hillside at highest point of town. The cavea has rectangular outer walls.

Date: 3rd cent. BC. No mention of Roman rebuilding.

Inscriptions: inscribed building blocks belonging to theatre date to 3rd cent. BC; also 14 inscriptions incised into walls of *parodos*.

Bibliography: L. Papajani, *Monumentet*, 2 (1976), 23–31 (French summary 32–3); 18 (1979), 43–50 (French summary 54–5). A. Baçe, *Monumentet*, 22 (1981), 31. P. Cabanes, *RA* (1986), 128.

OLYNTHUS (Olinthos, Chalkidiki)

Location: In a natural hollow in south hill is a possible site for theatre, D c. 70 m, facing south-east (Robinson), but excavations on site revealed no remains.

Bibliography: D. M. Robinson, *Excavations at Olynthus*, 2 (Baltimore and London, 1930), 6. Hoepfner, *Haus*, 80.

PAGASAE/DEMETRIAS (nr. Volos, Magnesia)

Location: Remains of a theatre, D c. 80–85 m, facing east-south-east. Many architectural fragments were found, most very small. The only complete ones, geisons, capitals, etc., belong to the *scaenae frons* of the theatre of the Roman period.

Date: probably built shortly after city's foundation (293 BC); still existed in 4th cent. AD.

Inscriptions: exceptionally complete honorary decree (second half 2nd cent. BC).

Bibliography: Leake, *Tr. Northern Greece*, 4, 369. V. Stais, *Prakt* (1901), 40. A. S. Arvanitopoulos, *Prakt* (1907), 180–1; (1912), 156. F. Stählin et al., *Pagasai und Demetrias* (Berlin, 1934), 23, 119. Dilke, 'Details', 38. D. Theocharis, *Arch. Delt.* 16, *Chron.* (1960), 172–4. P. Marzolff and W. Böser, *Demetrias*, 3 (Bonn, 1980), 30, 37. C. Indzessiloglou, *Dossiers*, 159 (Apr. 1991), 58–9.

PELLA (Pella)

Literature: Plutarch (*Moralia* 1096b), relates that when Alexander the Great wished the architect to make bronze *proscenium* for theatre he refused on grounds that it would spoil sound of actors' voices.

PHALANNA (Kasaklar, Thessaly)

Inscriptions: mention of theatre *IG IX. 1. 1230*, line 33.

Date: 3rd cent. BC.

Bibliography: Arias, *Teatro greco*, 43.

PHARSALUS (Farsala, Thessaly)

Location: theatre in hollow high up hill, just north of acropolis (Stählin).

Cavea: faces north.

Remains: no remains visible.

Bibliography: Stählin, *Thessalien*, 139.

PROVATAS or YENIKEUÏ (Serra)

Inscriptions: fragment of inscription found with words $\theta\acute{\epsilon}\alpha\tau\rho\nu$ $\Delta\iota\ \kappa\alpha\iota\ \text{'}\rho\acute{o}\mu\eta\ \kappa\alpha\iota\ \dots$ As inscription could only come from a polis it may have come from village of Kalokastron, site of ancient Arolos.

Remains: in small village of Yenikeuï 2 fluted column drums found at a depth of 2 m; no signs of ruins in vicinity.

Bibliography: F. Papazoglou, *Les Villes de Macédoine à l'époque romaine* (BCH suppl. 16; Paris, 1988), 385.

SCOTOUSSA (Thessaly)

Location: theatre adjacent to city wall.

Literature: Pausanias (6. 5. 2) mentions theatre; town uninhabited in his day. All inhabitants killed or sold into slavery in 371 BC; they were shot down in theatre by Alexander, tyrant of Pherae. Town was inhabited again in Hellenistic period.

Bibliography: Stählin, *Thessalien*, 110.

STOBI (Pustogradske, FYR Macedonia) (Plan 445)

Location: on south-west side of town near Porta Heraclea.

Type: used as arena and as political meeting place with citizens sitting in tribal units.

Cavea: D 90 m, facing south-east; exceeds semicircle (195°); *ima cavea*: 18 rows in 7 *cunei*; top row with continuous stone back-rest; lowest 4 rows of darker grey marble, ?set aside for special use; *summa*: 17 rows in 14 *cunei*.

Capacity: c. 7,600 (Wiseman); 6,100–7,650 (FS).

Substructures: built on slight slope (total rise 2 m); *ima cavea* supported on radial barrel-vaults separated by annular vaulted

corridor from second set of radial vaults under *summa cavea*; *crypta* around edge of cavea, accessible through 3 doorways in cavea wall; one in middle; two on diameter line of theatre; staircase in middle and possibly others at sides ran up to upper corridor system, now entirely disappeared; presumably passageways ran from outer annular corridor through podium wall into *praecinctio*.

Orchestra: D 29.78 m, surrounded by podium (H 1.60, W 0.80 m); post holes and other fixing holes in top of podium suggest temporary metal grill (H c. 1 m) to protect spectators from animals; small room or refuge behind podium in centre, accessible both from orchestra and from central passage under cavea, ?with *pulvinar* above. Post holes suggest barrier across front of scene building completely enclosing orchestra (Gebhard).

Arena: later, thick masonry wall built on top of podium (overall H 3.60 m); *parodoi* sealed off with heavy gates; long curtain wall built in front of scene building with 3 doorways; 2 further refuges built at sides of podium.

Pulpitum: no stage; 5 staircases led from orchestra level up to doorways in *scenae frons*.

Scene building: planned as long narrow building with heavy *scenae frons* in front; never finished; later deeper, shorter scene building built with proportions of c. 1 : 4.

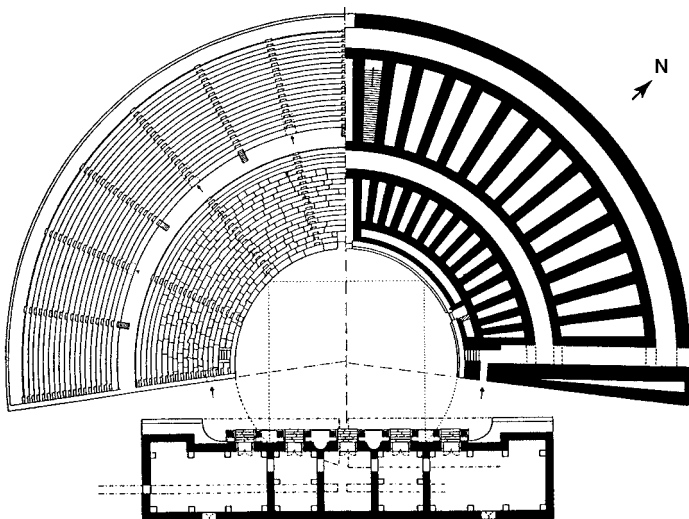
Scenae frons: rectilinear with sides curving forward towards cavea; 5 doorways, decreasing in height towards sides; *columnatio*: doorways flanked by columns of rose-coloured stone with Composite capitals on podia; 2 storeys; 10 columns on each; door-frames of same stone in contrast to architraves and cornices in fine-grained white marble; roof covered with terracotta roof-tiles of Laconian type.

Postscaenium: divided into 5 rooms; outer pair much wider than rest.

Date: first scene building c. AD 100; rebuilt mid-2nd cent. AD; orchestra remodelled after earthquake damage (end 3rd cent. AD).

Inscriptions: inscribed lines mark off lowest 2 rows into seats approximately double normal size (W 0.80 m); later, family names inscribed on seats not respecting original divisions. Large numbers of inscriptions found in theatre, many inscribed on seats. Roman names more common than Greek, although lettering in Greek characters. Each of 3 western *cunei*, where seats still in place, divided into 3 sections by small crosses on front edge of seats. On edge of seat blocks 3 names of 5 tribes incised; on tops of seats names of their occupants; dedication to Ultrix Augusta (Nemesis) found in central room of *postscaenium*. B. Saria, *ÖJh.* 32 suppl. (1940), 6–34.

Bibliography: E. Dyggve, *Recherches à Salone*, 2 (Copenhagen, 1928); *RA* (1958), 137–57; (1958.2), 20–39. B. Saria, *AA* (1938), 81–148. S. Sarzowski, *Arheoloski pregled*, 7 (1965), 129. J. Wiseman and D. Mano-Zissi, *AJA* 76 (1972), 417–19; 77 (1973), 400–1. A. Neppi Modona, *Altertum*, 20 (1974), 108–17. Rnjak, *Ant. Teatar* (1979), 57, 146–8; D. Mano-Zissi, in Rnjak, *Ant. Teatar* (1981), 3–13 (English summary 13–14). Gebhard, 'Protective Devices', 46–55; 'Stobi', 13–27; 'Scenae-Frons', 197–201.



PLAN 445. Stobi, theatre

THASOS

Location: theatre built close to east town wall; odeum centrally located, occupying lowest slope of acropolis; bouleuterion south-east of agora; also a rectilinear theatre. Anti, *Teatri archaici*, 152–62.

THEATRE (Plan 446)

Cavea: D c.75 m; facing north-west; diverging *analemmata*; 38–40 rows of seats; only lowest rows profiled; in 4 *cunei*.

Substructures: built in natural depression in hillside.

Orchestra: D 18 m.

Arena: in 1st cent. AD orchestra transformed into arena; heavy doors blocked *parodoi*. Heragoras, son of Euphrillos, built wall (H 1.71 m) around arena topped by grill at foot of steps (end of 2nd cent. AD). Each marble slab bears letters of monumental inscription.

Proscaenium: *proscaenium* built by Lysistratus: L c.19 m; H c.3 m; 12 Doric columns (H c.2.10 m) between *antae*; one of earliest stone *proskenia*; smaller Doric order (H 2.024 m to underside of cornice), contemporary with Lysistratus order, ?belongs to upper order of stage as shown in Phylax vases (Salviat); according to Daux (*BCH* (1923), 342), Doric order 4th cent. BC; in 1st cent. AD old scene building partially destroyed; stage taken to pieces and rebuilt; central metopes above inscription sculpted with scenes of Dionysus, a Thracian horseman, and Ares.

Scene building: L c.19 m; W c.7.6 m; 3 doors in *scaenae frons* wall lead to 3 rooms behind, later, scene rebuilt in heavy masonry bound together by mortar and massive marble piers.

Date: scene built, early 3rd cent. BC; scene rebuilt and orchestra transformed into arena, 1st cent. AD.

Inscriptions: many seats bear names of individual families they were reserved for; dedicatory inscription, c. 300 BC (Daux), on architrave of *proscaenium* records scene building dedicated to Dionysus by Lysistratus, son of Kodis (*IG XII*, suppl. 399). See also *IG XII*, suppl. 354, crowning in the theatre, cf. G. Daux, *BCH* 52 (1928), 46–50.

Literature: Hippocrates, *Epidemics* 1, xx (in the Littré edition, vol. II, p. 660, the reading is θέατρον or theatre; in the

Loeb edition, Jones 1957, it is θέρετρον or summer-house); Aristotle, *Poetics* 2. 5, mentions Hegemon of Thasos as the first writer of parodies.

Bibliography: C. Picard, *BCH* 45 (1921), 108–12. G. Daux and A. Laumonier, *BCH* 47 (1923), 336–42. P. Courbin, *FA* 12 (1957), 2271. F. Salviat, *BCH* 84 (1960), 300–16; *Thasos*, 50–4. Gebhard, 'Protective Devices', 55.

ODEUM (Plan 447)

Cavea: D 52 m (Béquignon), facing north-west; D 38.5 (Balty, who thinks walls perpendicular to *analemmata* on north-east side of orchestra are beginnings of rectilinear walls inscribing cavea); under semicircular plan of building elements which could belong to a rectangular building (Ginouvés).

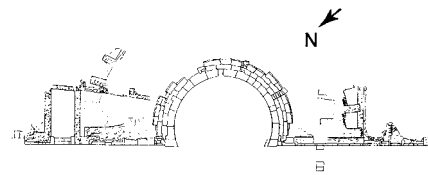
Substructures: *analemmata* parallel to scene building; walls in big squared blocks; doors near ends of *analemmata*; south-west one now blocked; north-east one leads to room (L 6.20; W 3.14 m) originally containing a staircase, presumably of wood; staircase led up to a vaulted gallery which communicated with cavea and led outside theatre; supported topmost seats (Béquignon).

Orchestra: D 12.92 m, surrounded by profiled podium (H 0.99 m) with passageway on top (W 1.03 m).

Scene building: not excavated.

Date: 2nd cent. AD (Balty).

Bibliography: Y. Béquignon and P. Devambeze, *BCH* 56 (1932), 246–66. Salviat, *Thasos*, 36. Ginouvés, *Théâtrion d'Argos*, 90, 192. Balty, *Curia ordinis*, 490–3. Bouleuterion: McDonald, *Meeting Places*, 244–7



PLAN 447. Thasos, odeum

THEBAE PHTHIOTIDES (Thessaly)

Remains: theatre unexcavated; only parts of outer wall in well-finished isodomic masonry and 5 rows of seating in local limestone visible.

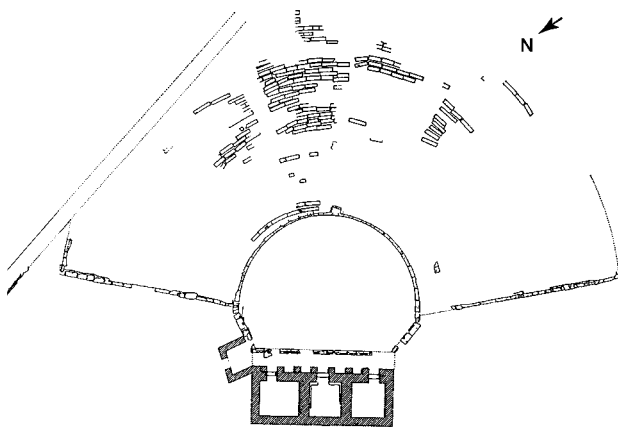
Bibliography: A. S. Arvaitopoulos, *Prakt* (1908), 165. Stählin, *Thessalien*, 172. Arias, *Teatro greco*, 41–3.

THESSALONICA (Thessaloniki)

Location: excavations in Apellou St. close to palace of Galerius revealed ?theatre-stadium attested in Byzantine sources; excavations in Dikasterion square revealed an odeum, built on south-east side of agora.

THEATRE-STADIUM

Remains: marble seats bearing names and inscribed letters reused in walling between Letaea and Golden Gate on north-west side of town; ?from theatre or hippodrome. Parts of



PLAN 446. Thasos, theatre

curved walling belonging to a building more than 100 m wide found in Apellou Street in area of Galerius' palace; ?amphitheatre or theatre, or more probably a theatre-stadium.

Literature: attested in Martyrdom of St Demetrius. *PG* 116. 1174–84.

Bibliography: P. N. Papageorgiou, *Arch. Eph.* (1911), 168–73. G. Cultrera, *Mem. Linc.* 17 (1923), 565. G. Velenis and P. Adam-Veleni, in *To archaiologiko ergo sti Makedonia kai Thrake*, 3, 1989 (Thessalonike, 1992), 241–52.

ODEUM (Plan 448)

Cavea: D 62 m, facing north-west; *ima cavea*: 6 rows of marble seats survive in 4 *cunei*; *summa cavea*: ?26 rows.

Substructures: upper cavea supported on radial vaults with pair of annular vaults under central *praecinctio*.

Orchestra: D 16.3 m; slightly less than semicircle; surrounded by podium wall (H 1.60 m); paved in slabs of white marble framed by green marble; north part of floor later repaired in smaller white marble slabs.

Proscenium: W 1.86, H 1.25 m; 5 curved; 6 rectangular niches; 2 staircases; floor and walls of niches covered in white and polychrome marble; undersides of tops in stucco painted to imitate polychrome marble; plaster bases indicate row of miniature columns framing niches.

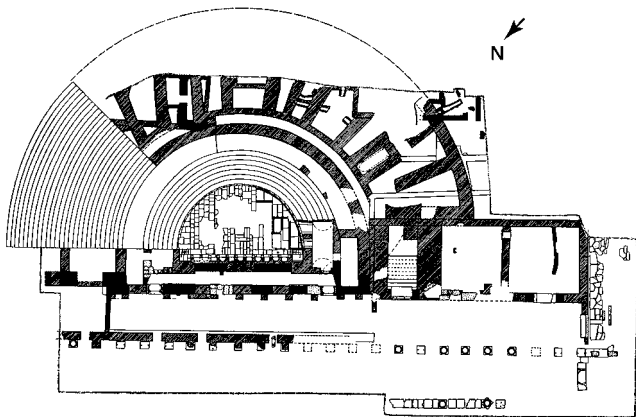
Scene building: part of scene building wall with marble doorways (1.30 × 0.62 m; H 2.65 m) uncovered; floor of scene building paved in polychrome mosaic with geometric patterns. At south-west end of scene building a marble threshold (W 2.50 m) discovered, leading to staircase (W 3.80 m) widening to 4 m as it rises; 5 of original 11 steps survive; staircase rises 2.40 m.

Porticus post scaenam: one of porticoes of agora acted as a *porticus post scaenam*.

Decoration: statues of Muses found in orchestra; probably from *scaenae frons*.

Remains: cavea, orchestra, *proscenium*, and part of scene building uncovered.

Date: Tetrarchic.



PLAN 448. Thessalonica, odeum

Bibliography: P. Papadopoulou, *Arch. Delt.* 18, *Chron.* (1963), 196–9; 19, *Chron.* (1964), 329–31. G. Daux, *BCH* 89 (1965), 801; 91 (1967), 717. A. N. Vavritsas, *Arch. Delt.* 26, *Chron.* (1971), 364–6. Meinel, *Odeion*, 369. J.-M. Speiser, *Thessalonique* (Éc. fr. d'Athènes, 144; Paris, 1984), 89–96.

THRACIA

ABDERA (Avdira, Rodopi)

Close to north wall of town a large theatre (D c.92 m, facing north-east) was found. Some of lower cavea uncovered (1965).

Bibliography: D. Lazaridis, *Avdira ke Dikea* (Ancient Greek Cities, 6; Athens, 1971), 58, no. 193, figs. 29 and 33. Hoepfner, *Haus*, 197, fig. 194.

BYZANTIUM/CONSTANTINOPLE

(Istanbul, Turkey)

Location: four theatres are attested: the *Theatrum Maius* at edge of First Region; ruins discovered (1913), north-east of Old Seraglio, belong to *Theatrum Minus* and so-called column of Claudius Gothicus marks its centre; there is another theatre in the 14th Region; and another theatre in the Sykai (Galata) district.

Remains: road to Great Theatre runs along narrow plateau which falls away to sea (*Descriptio XIV Regionum*). Elsewhere a theatre is mentioned as being opposite Temple of Aphrodite, known to have been on Acropolis hill (*Chronicon Paschale*). A theatre also mentioned in the Suda along with the Kynegion, from which Martiny concludes that the two were close together. Janin thinks Great Theatre and Kynegion may be same building, but wording of *Chronicon Paschale* seems to exclude this possibility, unless the theatre mentioned as having been founded by Severus is not the Great Theatre. Martiny examined slopes of Acropolis and identified site of Great Theatre as a semicircular hollow just south-east of kitchen wing of Old Seraglio; he thinks slope is artificial. It is L 100 m long, W 50 m, and cavea would face south-east, cf. theatre at Pergamum also built on a steep slope.

Literature: Procopius tells story of how Theodora walked around the theatre naked; closed by Justinian along with hippodrome and other theatres (*SH* 7. 13; 9. 20; 26. 8–9). *Descriptio XIV Regionum* (Du Cagne, *Constantinopolis Christiana*, Liber II. I). *Chron. Pasch.* ed. Migne, *PG* 649–50C.

Bibliography: (*Theatrum Maius*) G. Martiny, *Antiquity*, 12 (1938), 89–93. R. Janin, *Constantinople Byzantine* (Paris, 1950), 190. W. Müller-Wiener, *Bildlexicon zur Topografie Istanbul* (Tübingen, 1977), 58. (*Theatrum Minus*) Janin, *Constantinople*, 190. Müller-Wiener, *Bildlexicon*, 40. (Theatre in 14th Region) O. Seeck, *Notitia Dignitatum* (Frankfurt am Main, 1876), 240. (Theatre in Sykai (Galata) district) *Chron. Pasch.* ed. Migne, *PG* 869–70. See also Janin, *Constantinople*, 191.

KASNOKOVO (Bulgaria)

Cavea: D ? m, facing north.

Orchestra: D 19.20 m; drainage channel (H 0.75 m) runs for a distance of 25 m north from orchestra.

Remains: explorations revealed slight remains of cut-stone walling just below surface; building in very poor condition.

Bibliography: I. Venedikov, *BIABulg.* 17 (1950), 104–14 (French summary 115).

KIRKLARELI (Turkey)

Cavea: 9 rows of seats preserved.

Orchestra: surrounded by a wall, c. 1.20 m high. Concrete floor and fragments of mosaic found in orchestra.

Stage building: reliefs representing Dionysus, Nike, the Niobids, and a Thracian horseman found.

Bibliography: Ö. Ertugrul, *KST* 19/2 (1997), 425–35.

MARONEA (Maronia, Rodopi) (Plan 449)

Location: theatre in small ravine.

Cavea: D c. 110 m, facing south-west; 3 rows of seats (0.39 × 0.87 m) survive in 9 *cunei*; in Hellenistic period front row of seats with high backs.

Substructures: drain under cavea.

Orchestra: D 20.52 m; paved in beaten earth, surrounded by passage (W 1.75 m) and drain, W 0.60 m (inner D 15.8 m).

Arena: in Roman period drains of old orchestra covered; *prohedria* suppressed and parapet of orthostates surmounted by iron grill built around edge.

Proscenium: Hellenistic *proscenium* stone half-columns attached to piers; in Roman period Hellenistic *proscenium* replaced by brick *proscenium* 3.35 m in front of scene building; front composed of 13 brick bases, forming 12 apertures.

Scene building: Hellenistic scene building L 23.50 m; W 6.30 m, divided into 3 rooms; probably a second storey (thickness of walls); rebuilt in Roman period.

Date: Hellenistic; arena created in Roman period; in use until beginning of Christian era.

Bibliography: E. Pentazos, *Ergon* (1981), 12–13; (1982), 13–14; (1983), 23; (1984), 20–1; (1985), 11–12; (1986), 43; (1988), 108–9; *Prakt* (1981), 7; (1982), 31–2; (1983), 27–34; (1984), 31–2; (1985), 76–9; in *Mnimi D. Lazaridi* (Thessaloniki, 1990), 637–54. G. Lavas and G. Karadedos, in *Mnimi D. Lazaridi* (Thessaloniki, 1990), 655–62.

MESAMBRIA (Nesebâr, Bulgaria)

Inscriptions: crowning of a benefactor in theatre. *Bull. Mus. Nat. Burgas*, I (1950), 7 = *Ann. Univ. Sophia, Phil. hist. fac.* 47 (1951–2), 110 = *BIABulg.* 19 (1955), 149–63 (French summary 163–5) = Mihailov, *Inscr. graecae in Bulgaria repertae*, I, p. 307.

Date: 3rd cent. BC (Mihailov).

PERINTHUS/HERACLEA (Büyük Ereğli, Turkey)

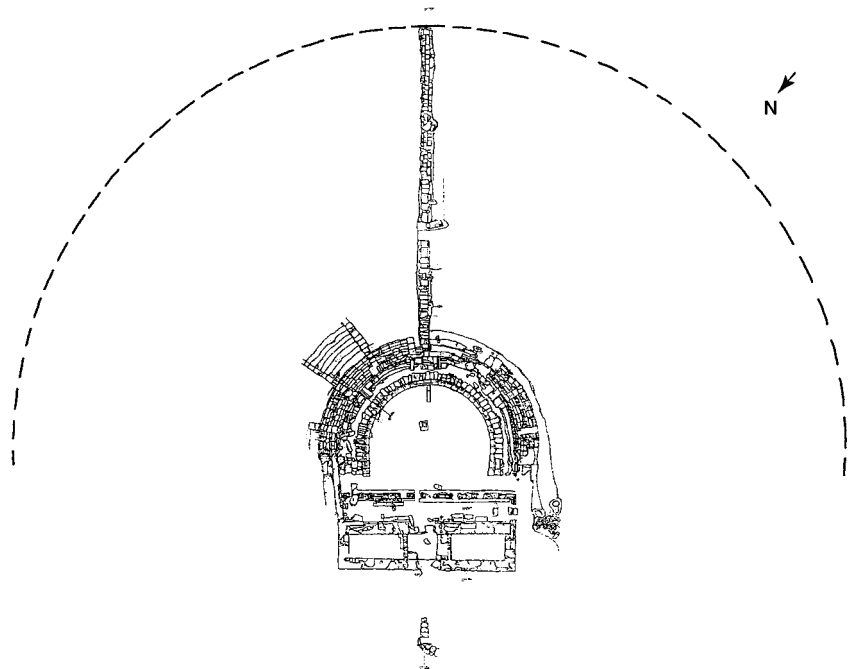
Location: on south-east slope of acropolis, near seashore.

Cavea: D c. 140 m; facing south-south-east, considerably exceeds semicircle (Asgari's general plan).

Remains: entirely robbed of architectural elements.

Decoration: at entrances to orchestra bases of statues of Diocletian and Maximian found; statues of the two Caesars, Constantius and Galerius, placed symmetrically around orchestra; statue base of an athlete, listing his victories.

Date: Hadrianic inscription published by Kalinka refers to theatre; after destruction in 6th cent. some materials reused in cathedral (Seure).



PLAN 449. Maronea, theatre

Inscriptions: decree honouring an Athenian tragedian crowned at Perinthus. A. Dumont and T. Homolle, *Mélanges d'archéologie et d'épigraphie* (Paris, 1892), 391, no. 74, l, o, p, q, r, s. E. Kalinka, *ÖJb.* 1 suppl. (1898), 3–14. G. Seure, *BCH* 22 (1898), 593–8.

Bibliography: G. Seure, *BCH* 22 (1898), 593–8. F. Dirimtekin, *Annual of Ayasofya Museum*, 7 (1967), 28. N. Asgari, *KST* 4 (1982), 337–44.

PHILIPPI (Krenides, Kabala) (Plan 450)

Location: on east side of town close to walls.

Cavea: D 82 m, facing south-south-east; exceeded semicircle; *ima cavea* c.28–30 rows (0.335 × ? m) in 8 *cunei*; *summa cavea*: c.7–8 rows.

Substructures: built against slope; in Roman period barrel-vaulted annular passage (W 3.50 m) built around cavea to support *summa cavea*; divided into chambers by radially arranged cross-walls, with doorways between; doorways in outer cavea wall gave access to radial passageways which ran under seating of *summa cavea* to *praecinctio* at top of *ima cavea*.

Parodoi: vaulted over in 2nd cent. AD.

Orchestra: paved with marble in 2nd cent. AD; lowest rows of seats removed; podium built (H 1.20 m) pierced by 3 doorways corresponding to 3 central staircases of cavea.

Arena: D 27.20 m; *proscenium* demolished to create an almost circular arena (3rd cent. AD); a marble barrier (H 0.90 m) set up on top of podium; behind are mast-slots for a protective barrier (total H 3.70 m).

Stage: nothing found of stage.

Scene building: nothing remains of Hellenistic scene building.

Scaenae frons: rectilinear; projecting podia for *columnatio*; 2 tiers of columns and parts of entablature found; lower order had rich frieze with running scroll containing tragic masks; upper order simpler; sculpture of architectural details mediocre.

Decoration: a number of fragments of Roman reliefs, including fragment with representation of Artemis Bendis. In wall of *scaenae frons* niches containing large statues, including a seated, draped Muse. A pair of inscribed reliefs depicting Nike and Nemesis seem to belong to 3rd cent. AD.

Date: 4th cent. BC; in 2nd cent. AD underwent considerable modification; abandoned end 4th cent. or beginning 5th cent. AD.

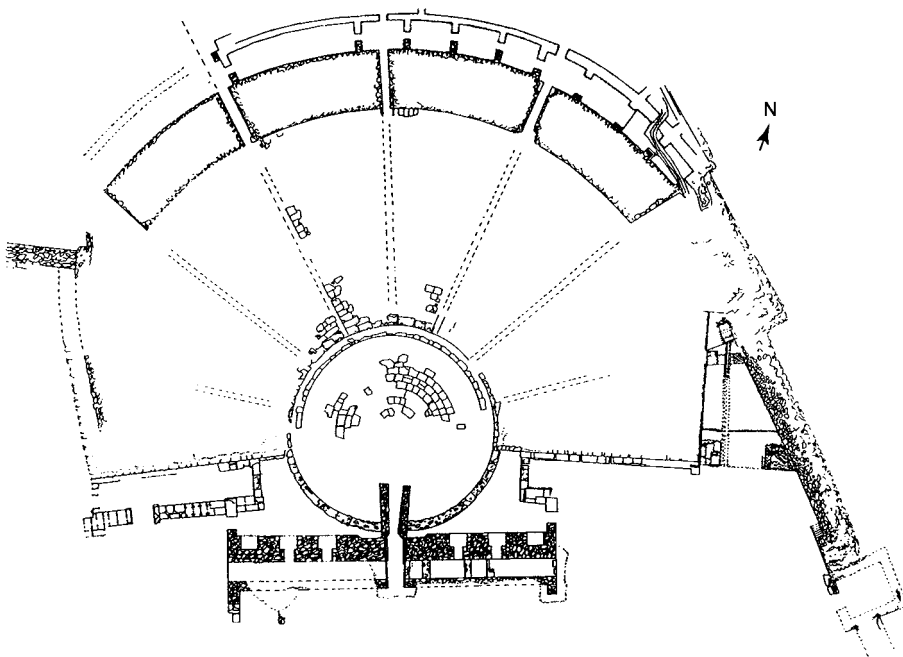
Inscriptions: some marble seat blocks found bearing inscribed letters. Part of dedicatory inscription found with word *dedit*. An inscription mentions T. Uttedius Venerianus, a Latin *archimimus*. *CIL* 3. 7343 (= 6113), cf. F. Chapouthier, *BCH* 48 (1924), 287–303.

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PHILIPPOPOLIS (Plovdiv, Bulgaria)

Location: built against acropolis.

Cavea: D ? m, facing south; semicircular cavea; 24 rows of marble seats.



PLAN 450. Philippi, theatre

Substructures: built against slope.

Vela: evidence of awnings; no details (Ivanov).

Orchestra: semicircular, surrounded by podium wall.

Proscenium: high stage supported on 16 small columns; 3 doorways to *hyposcaenium*.

Scaenae frons: rectilinear; *columnatio:* 2 storeys (Ionic below; Corinthian above). Note: modern (physical) restoration at ends of stage impossible; the screen of 4 columns on 2 tiers beyond ends of stage, facing audience, stands immediately between basilicas and *tribunalia*.

Date: first half 2nd cent. AD.

Inscriptions: Greek inscriptions naming all city tribes; tribes apparently contributed to cost of building theatre; officials of tribes allocated particular seats.

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SERDICA (Sofia, Bulgaria) (Plan 451)

Type: bouleuterion (Balty).

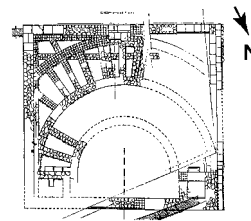
Cavea: rectangular outer walls (25.20 × 23.70 m), facing north-north-east; c. 10 rows of seats.

Substructures: cavea rested upon barrel vaults divided into two by curved wall.

Orchestra: D c. 12.5 m.

Stage: does not appear to have been a stage.

Date: traces of earlier building (second half 2nd cent. AD); present building end 3rd/beginning 4th cent. AD.



PLAN 451. Serdica, bouleuterion

Bibliography: T. Ivanov and S. Bobchev, in *Serdica: Matériaux et recherches archéologiques*, I (Sofia, 1964), 17–27 (in Bulgarian; German summary 54–6). T. Ivanov, *Arheologija*, 6/3 (1964), 43. R. F. Hoddinott, *Bulgaria in Antiquity* (London, 1975), 173. Balty, *Curia ordinis*, 480–4.

Note

At Augusta Traiana (Stara Zagora, Bulgaria) immediately south of the *praefurnium* of Urban Baths facing forum are 7–9 rows of steps, c. 80 m long, with a capacity of 1,300. (D. P. Dimitrov, *Ann. Mus. Arch. Plovdiv*, 2 (1950), 201–16. D. Nikolov, *BIABulg.* 37 (1987), 103.) There is a podium (H 0.90 m) at the bottom. Two narrow staircases lead up through podium, one in centre of curved central section; one at the end, where it meets the rectilinear western section. There is a colonnade and an imposing covered terrace at the top of the seating. The sculpted blocks are Hadrianic (Hoddinott, *Bulgaria*, 201). This does not seem to be a theatre, but perhaps the ‘stadium’ of a large bathing complex (cf. Baths of Caracalla and Diocletian at Rome) for watching foot-racing and athletic events (FS).

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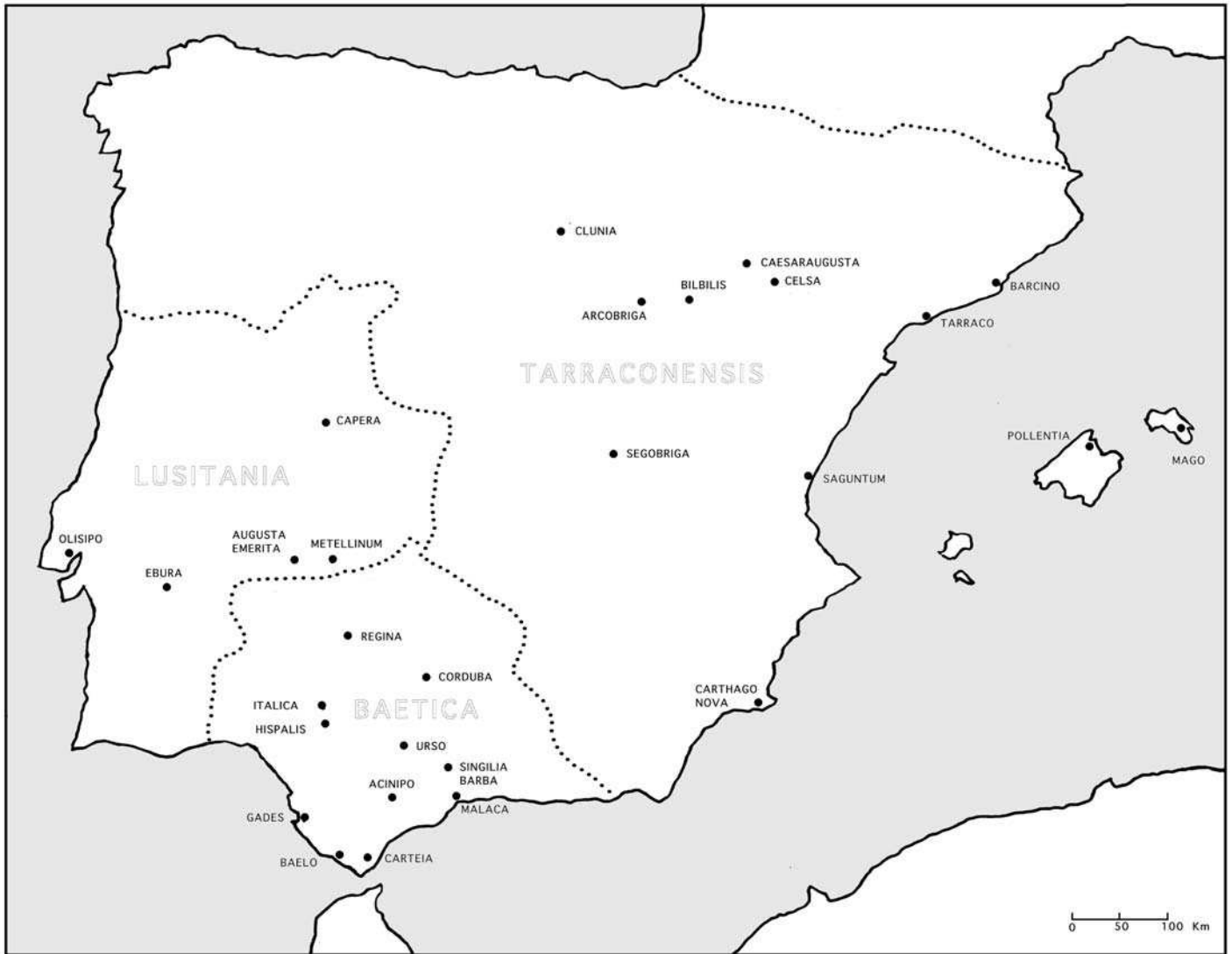
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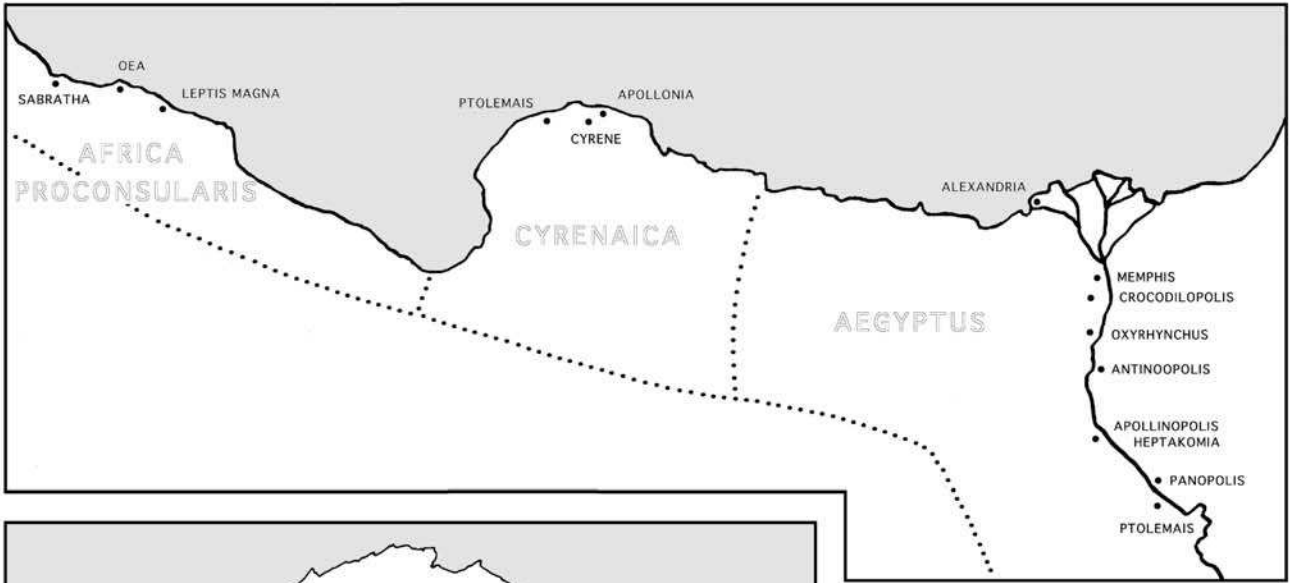
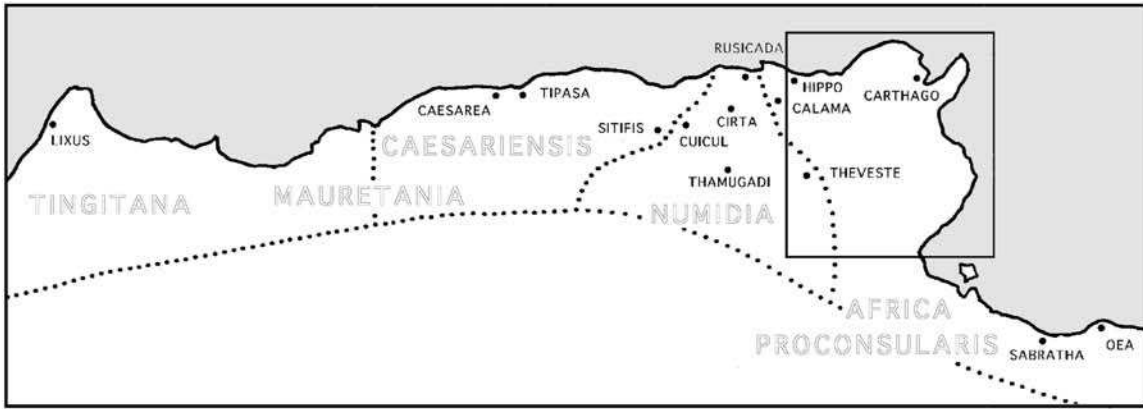
MAP 1. Map showing the theatres of Italy and Sicily

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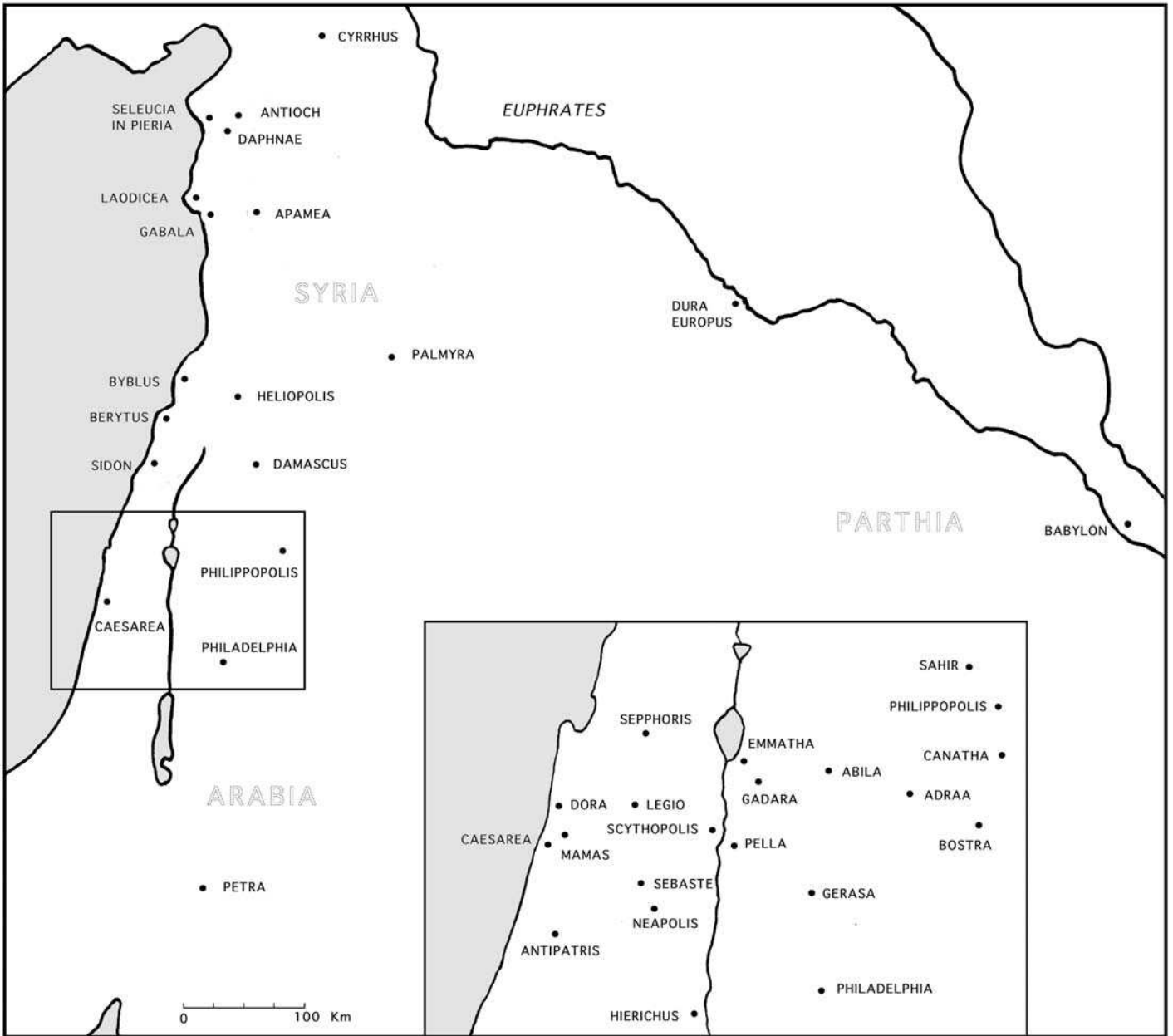
MAP 3. Map showing the theatres of Spain

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MAP 4. Map showing the theatres of North Africa

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MAP 5. Map showing the theatres of the Levant



MAP 6. Map showing the theatres of the Asia Minor

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MAP 7. Map showing the theatres of Greece

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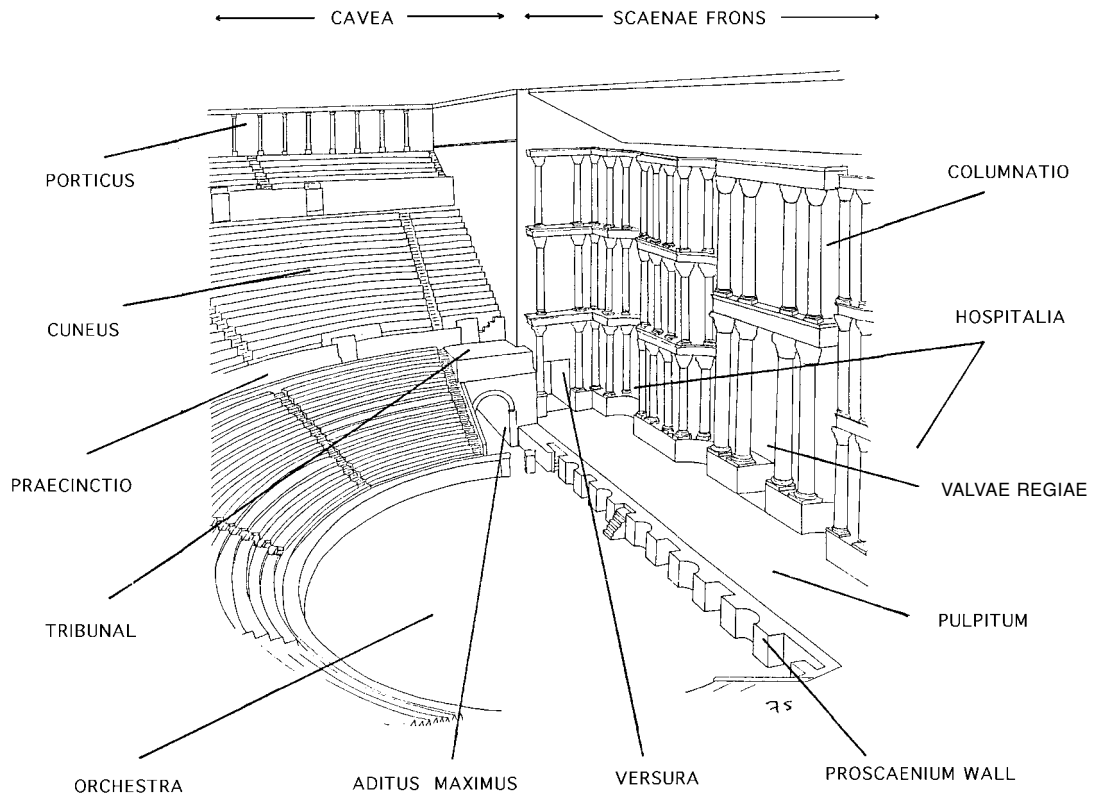


FIG. 1. Terminology for the parts of a Roman theatre

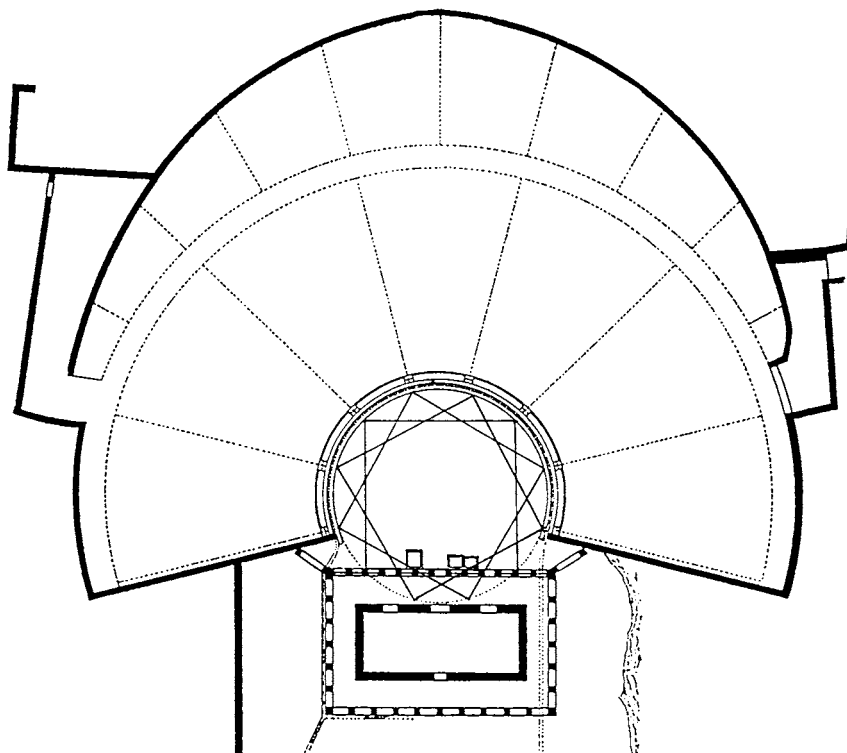


FIG. 2. The Greek theatre according to Vitruvius

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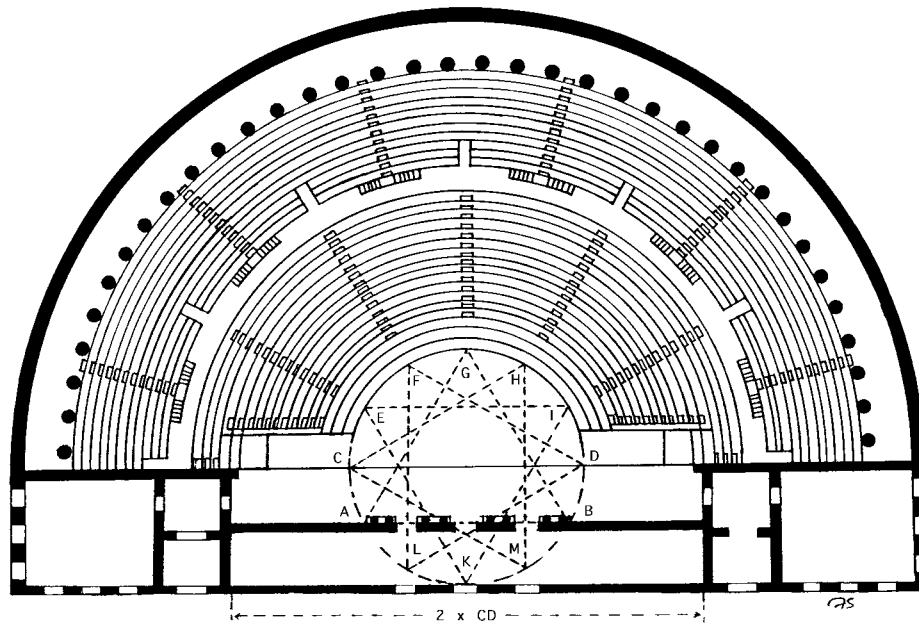


FIG. 3. The Roman theatre according to Vitruvius

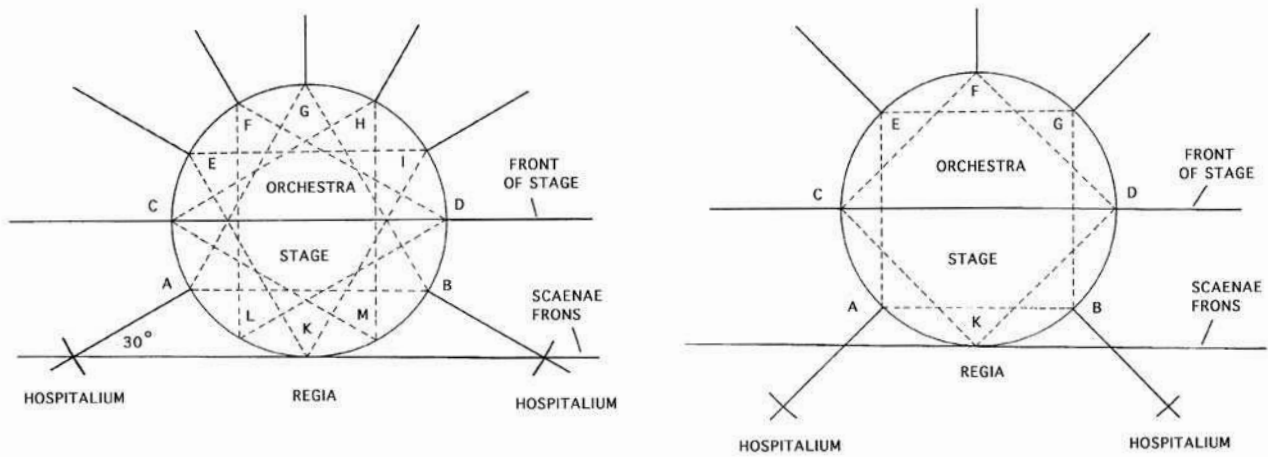


FIG. 4. Method of designing (a) a theatre with seating divided into 6 *cunei*, and (b) a large theatre with seating divided into 4 *cunei*

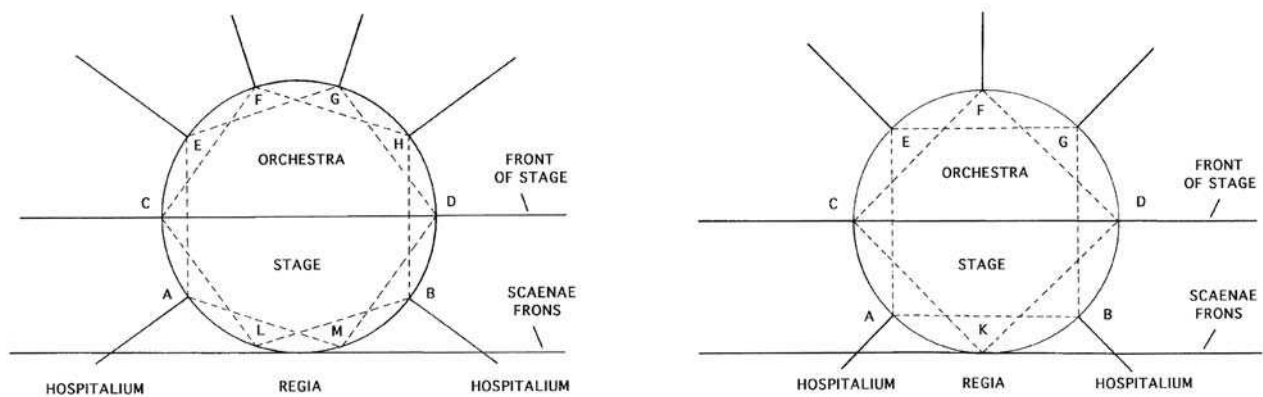


FIG. 5. Method of designing (a) a theatre with seating divided into 5 *cunei*, and (b) a small theatre or odeum with seating divided into 4 *cunei*

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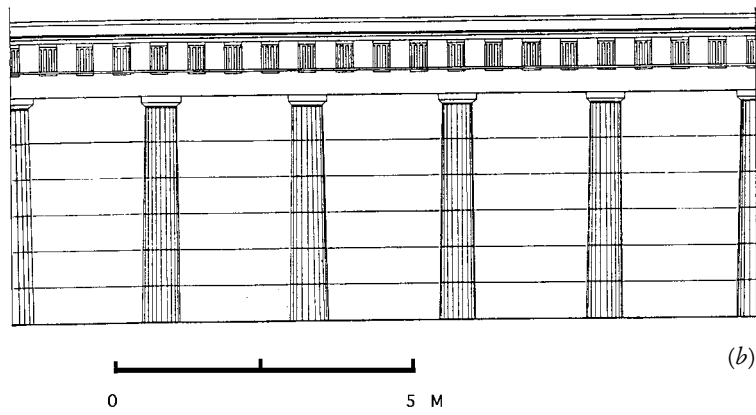
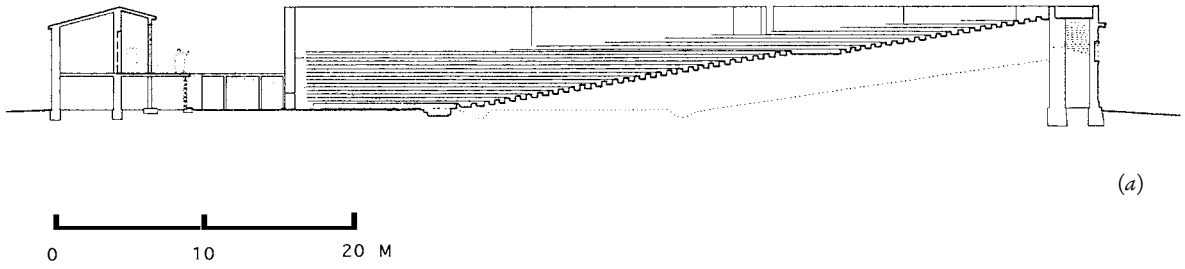


FIG. 6. Metapontum theatre (a) section; (b) elevation of cavea façade

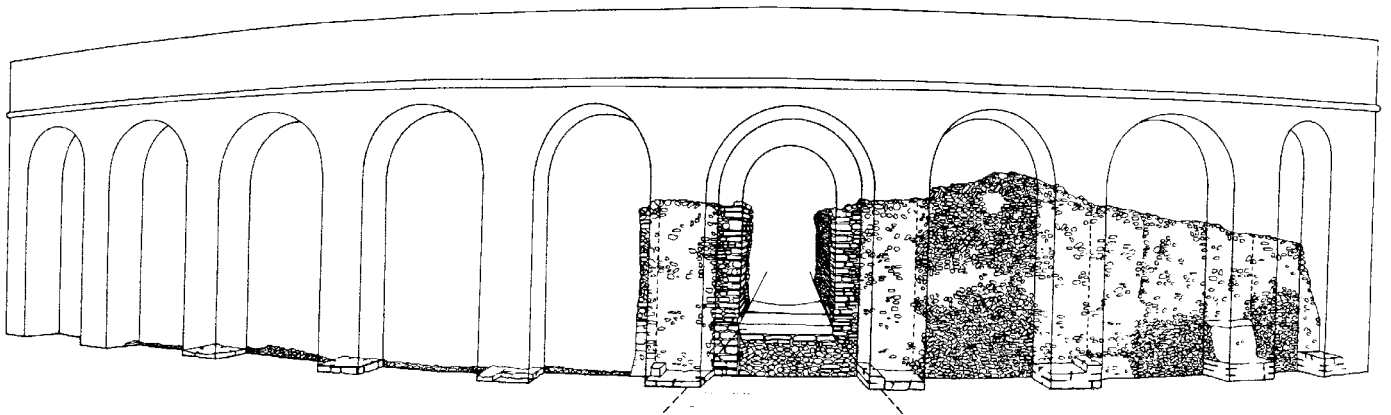
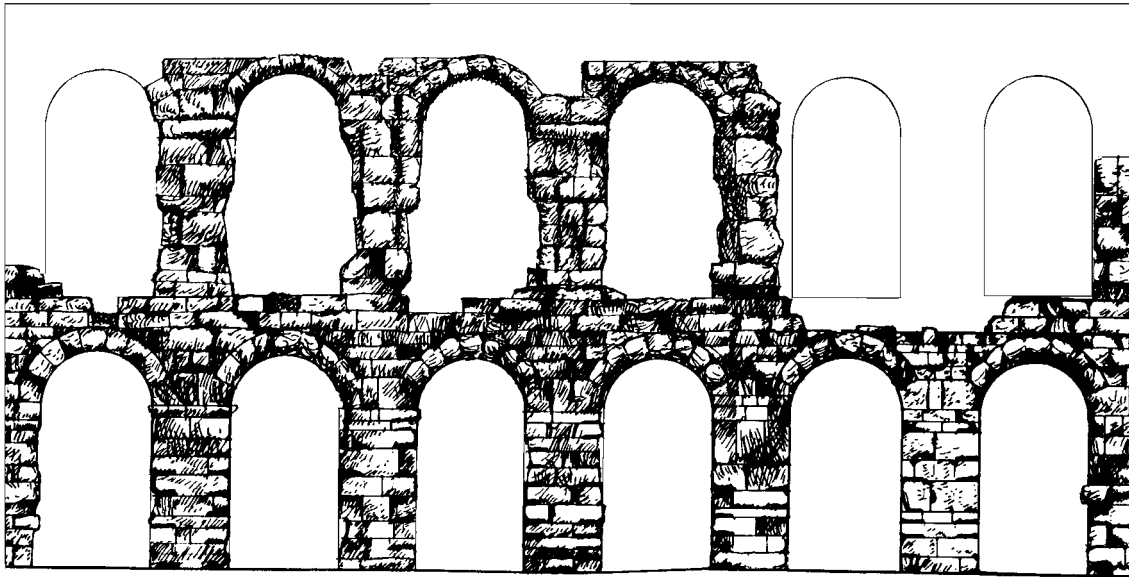


FIG. 7. Bononia theatre, outer façade reconstructed

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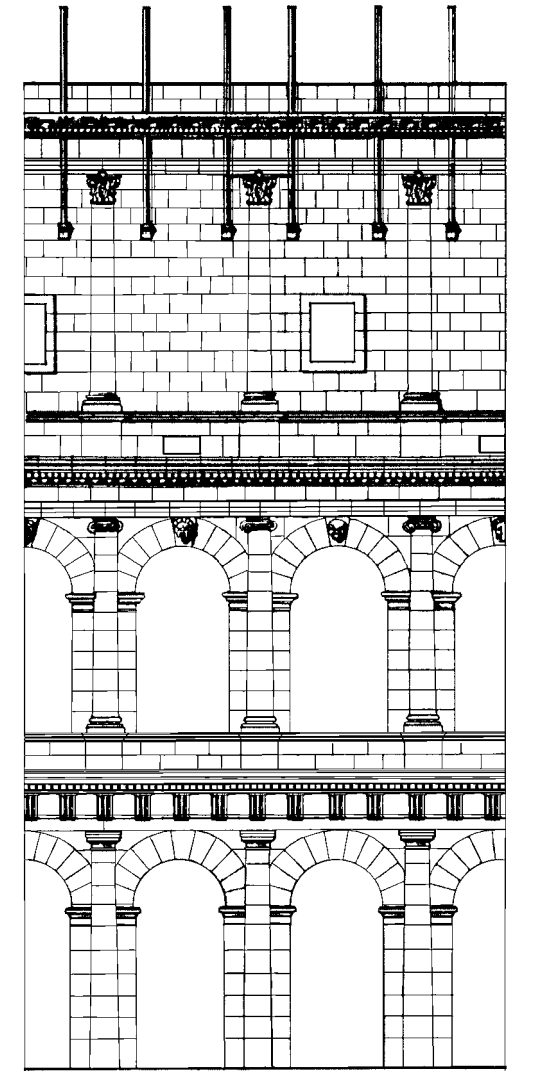


FIG. 8 (*above*). Iguvium, elevation of the external arcade

FIG. 9 (*left*). Theatre of Marcellus, elevation of façade

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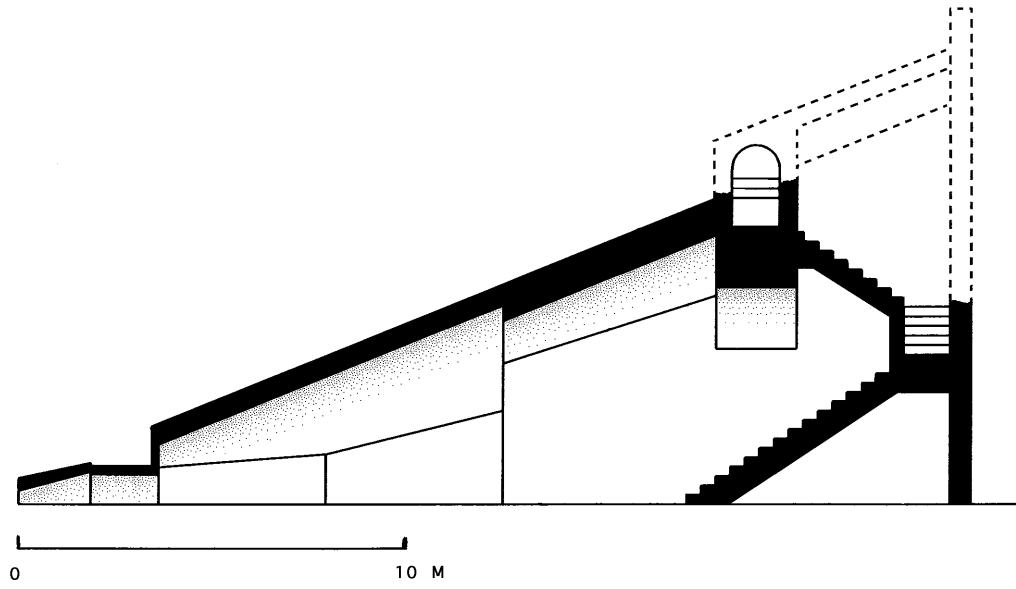


FIG. 10. Cales theatre, restored section

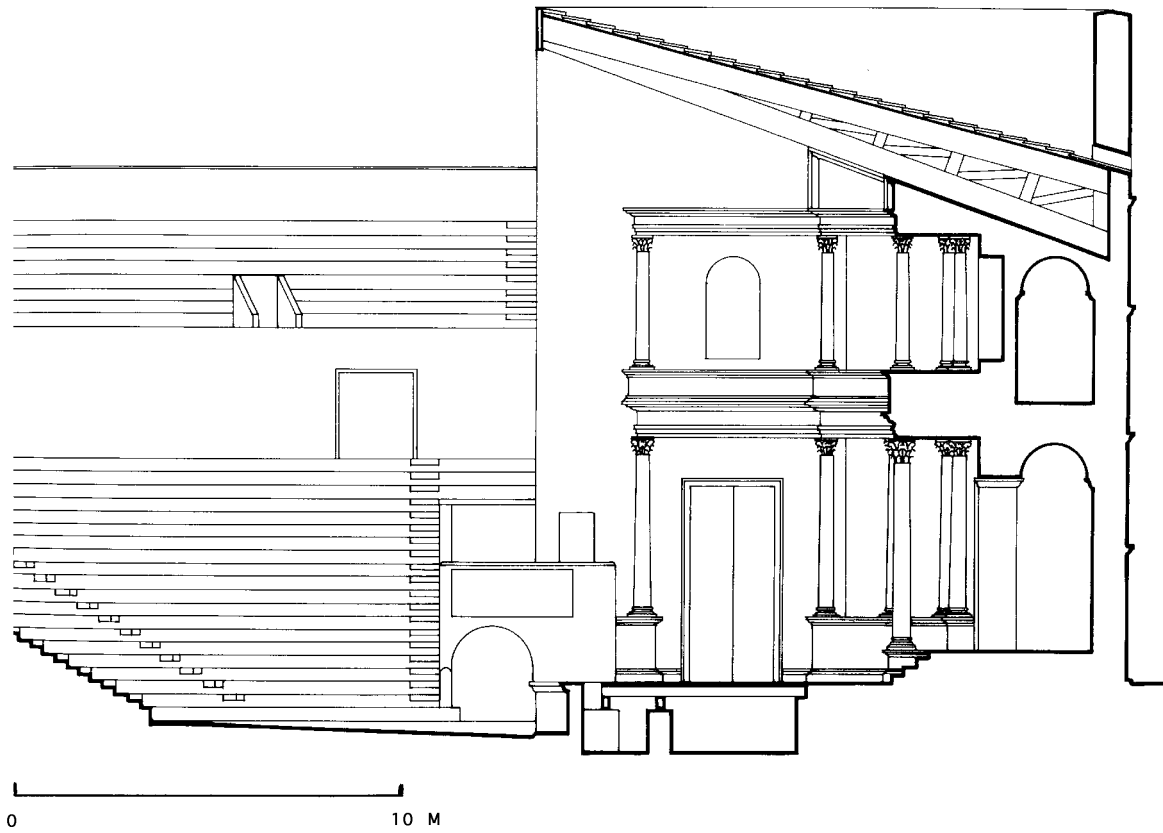


FIG. 11. Iguvium theatre, restored section

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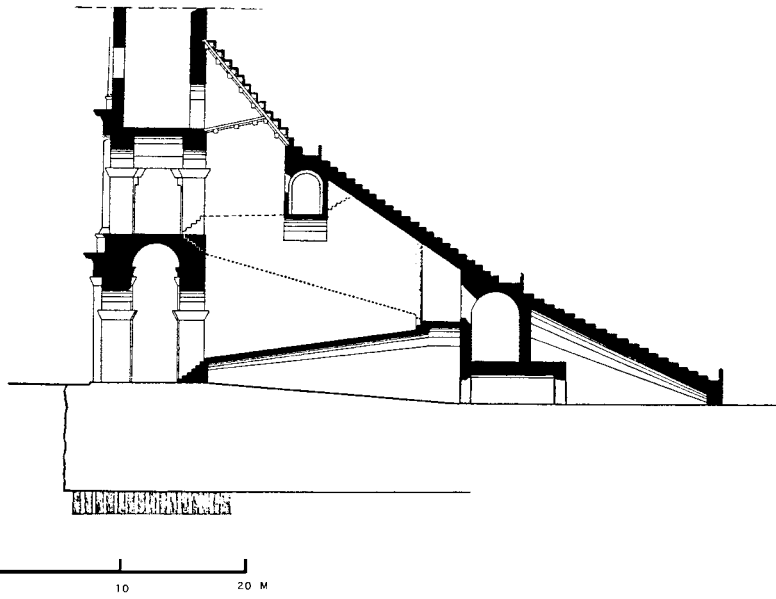


FIG. 12. Theatre of Marcellus, restored section (Calza-Bini)

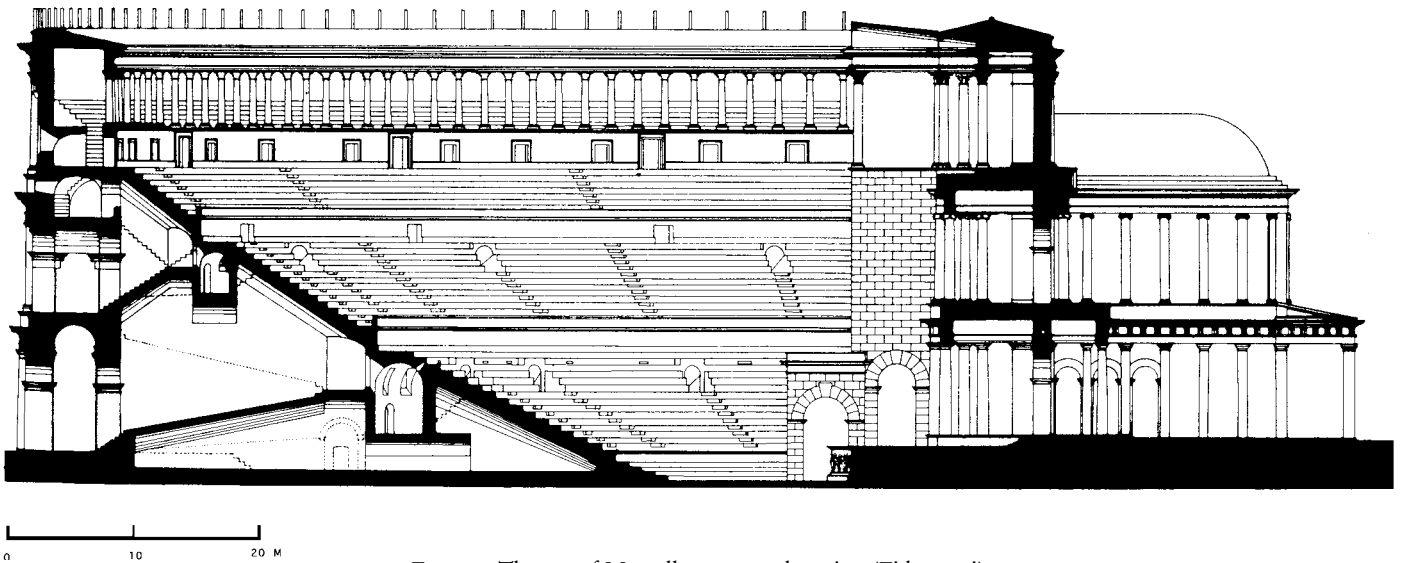


FIG. 13. Theatre of Marcellus, restored section (Fidenzoni)

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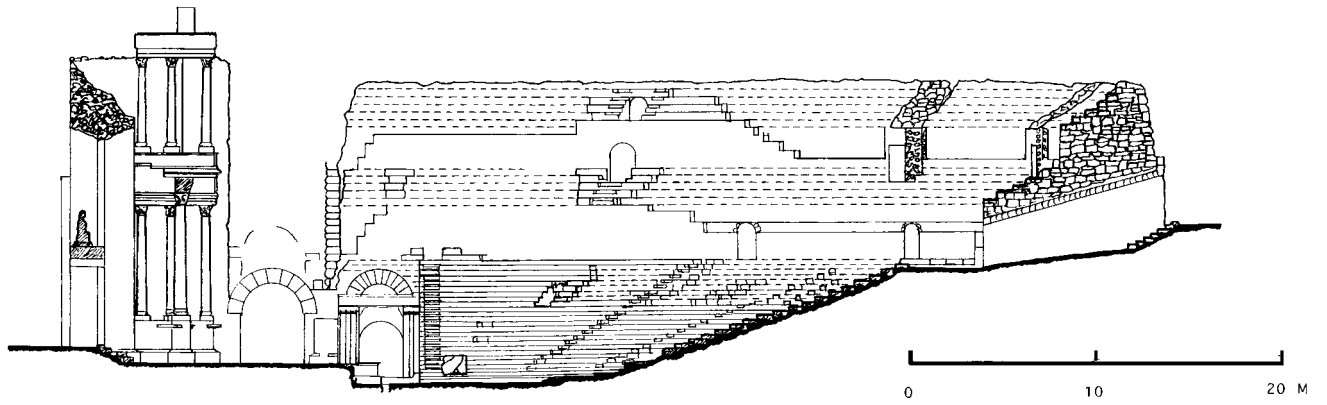


FIG. 14. Augusta Emerita theatre, section

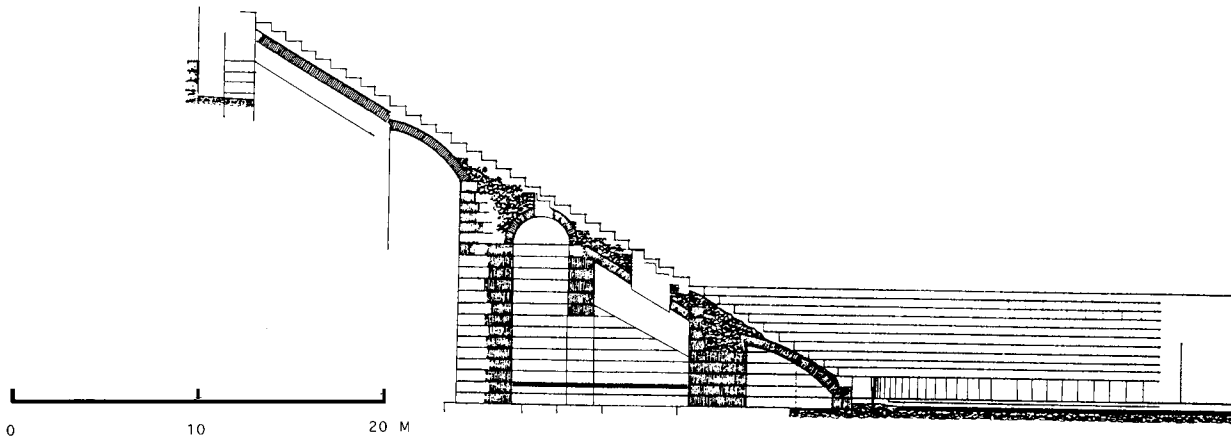


FIG. 15. Carthago theatre, section

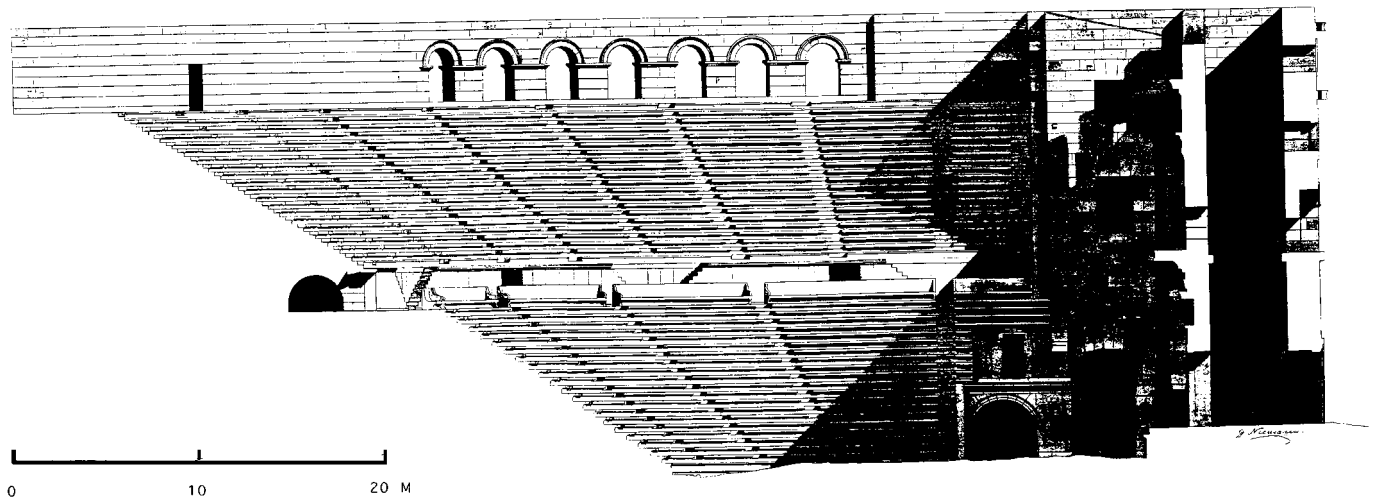


FIG. 16. Aspendus theatre, section

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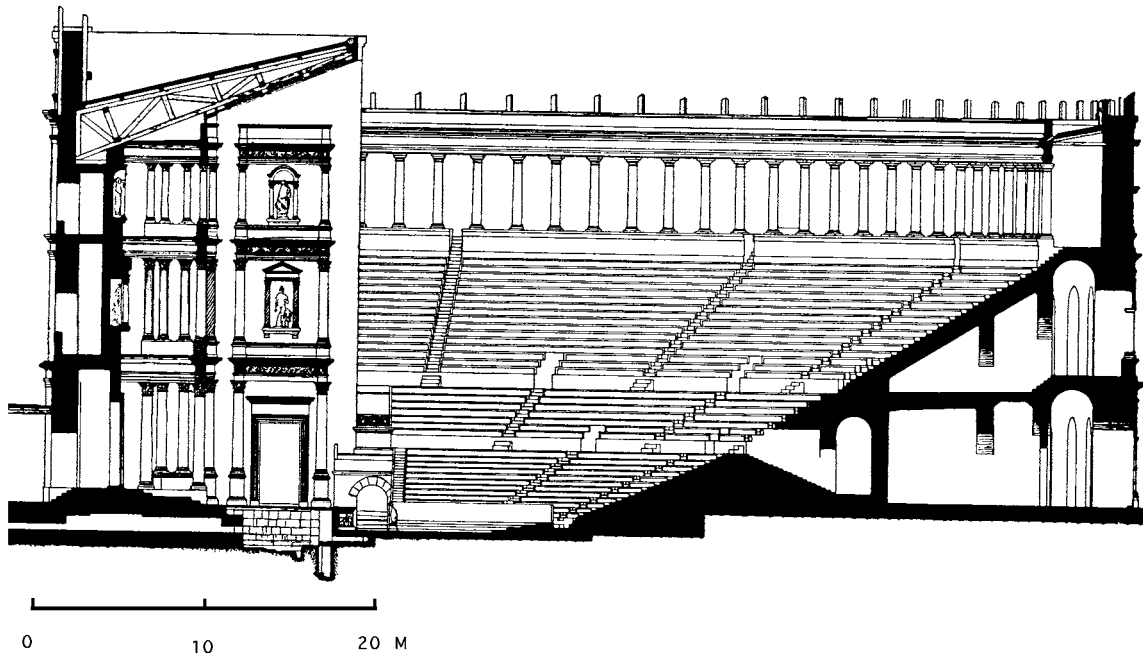


FIG. 17. Sabratha theatre, section

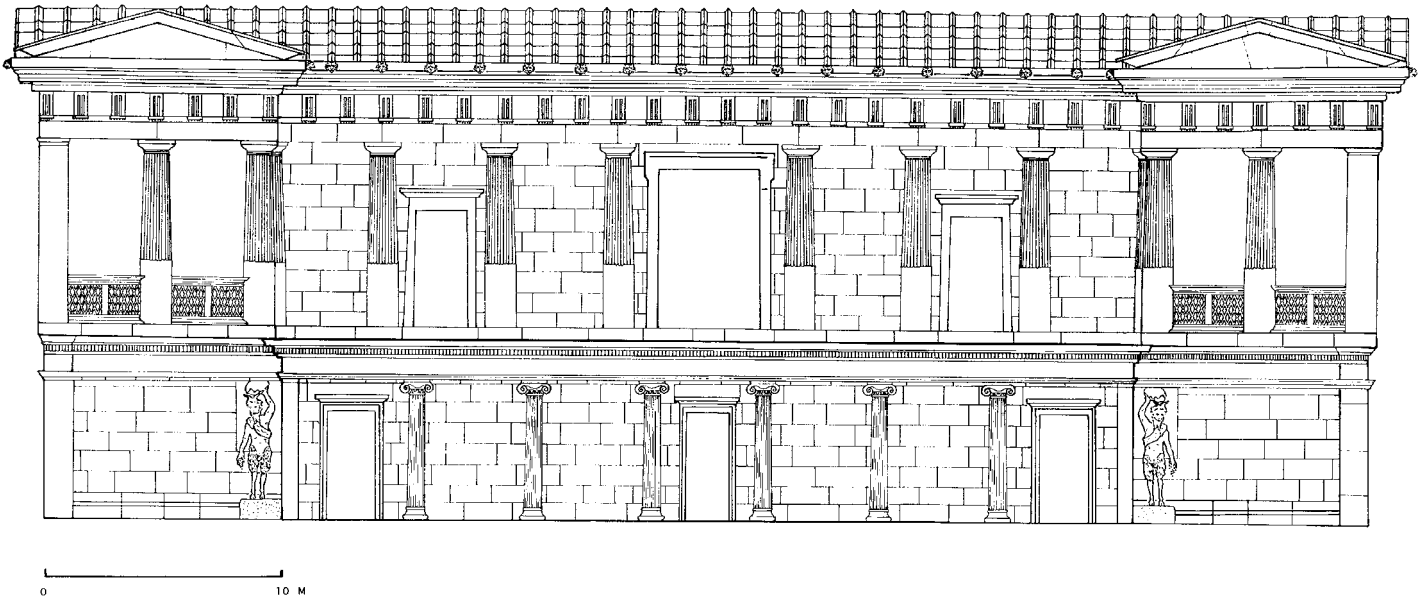


FIG. 18. Segesta, reconstructed scene building

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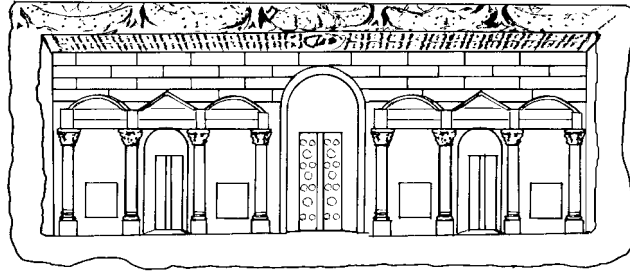


FIG. 19. Model of a Roman stage building

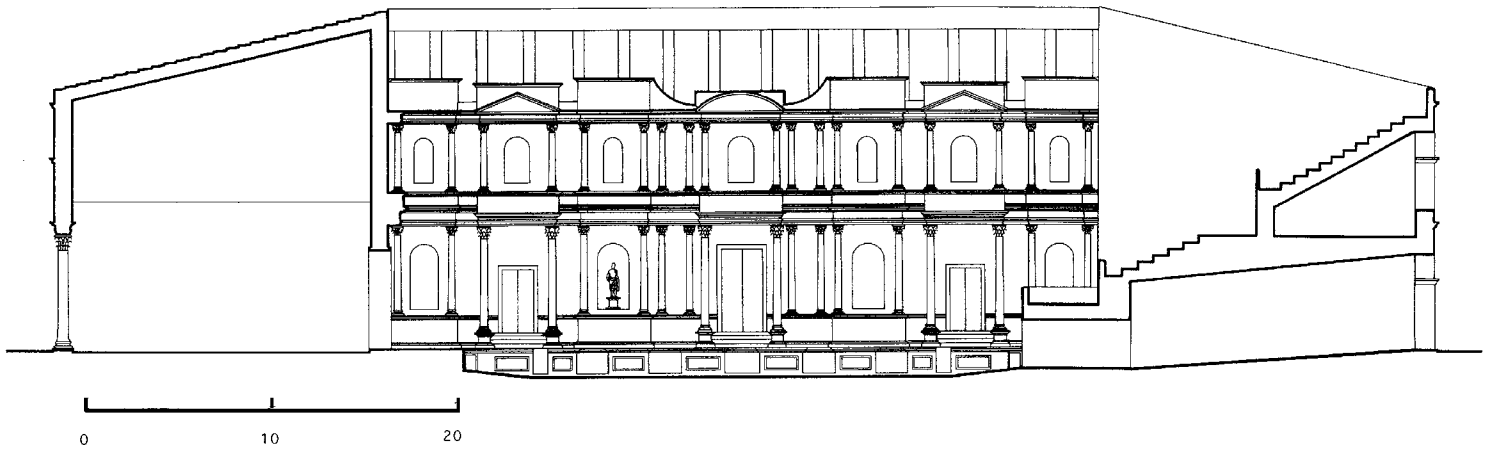


FIG. 20. Iguvium, restored elevation of the *scaenae frons*

FIGURES

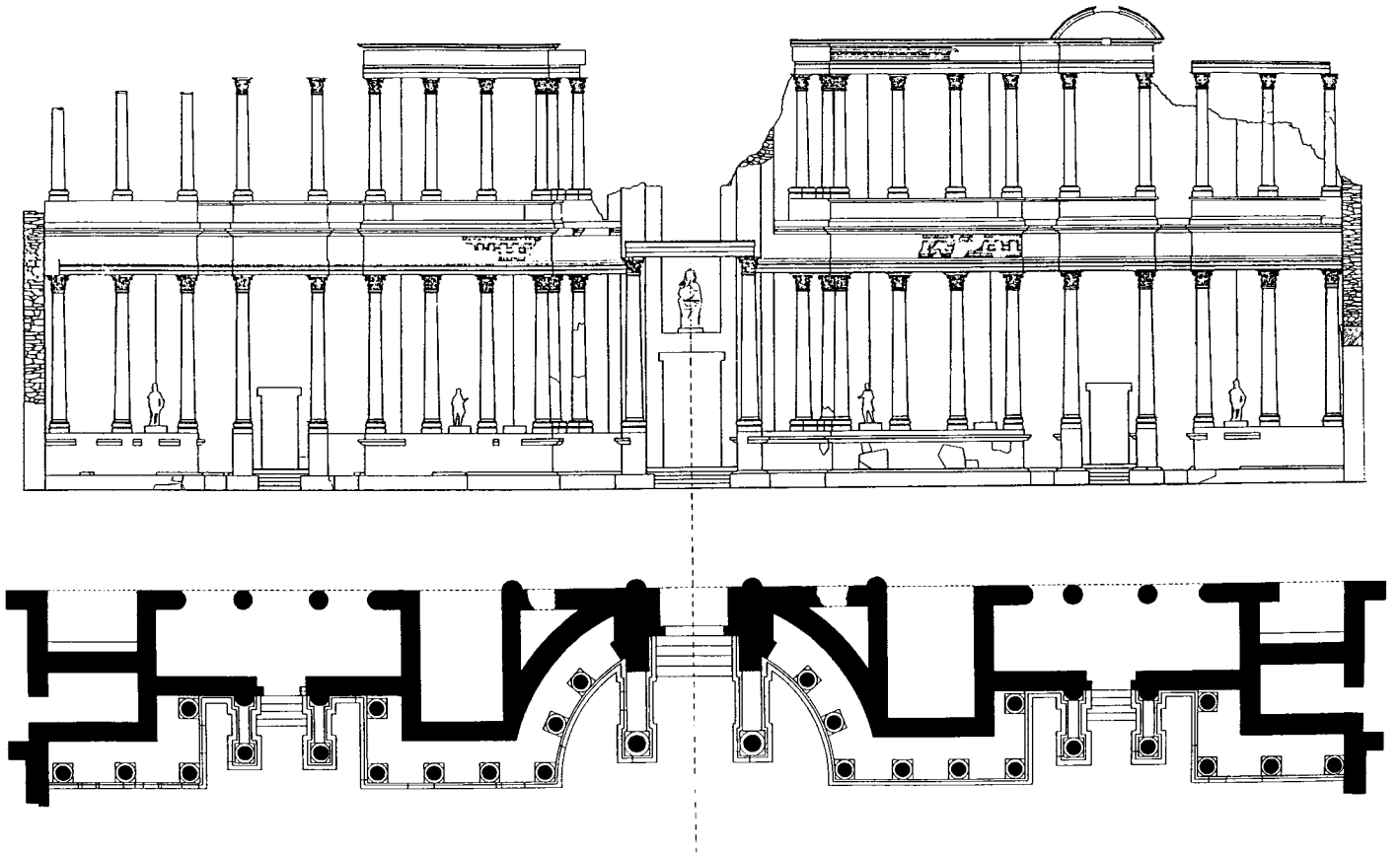


FIG. 21. Augusta Emerita, elevation and plan of the *scaenae frons*

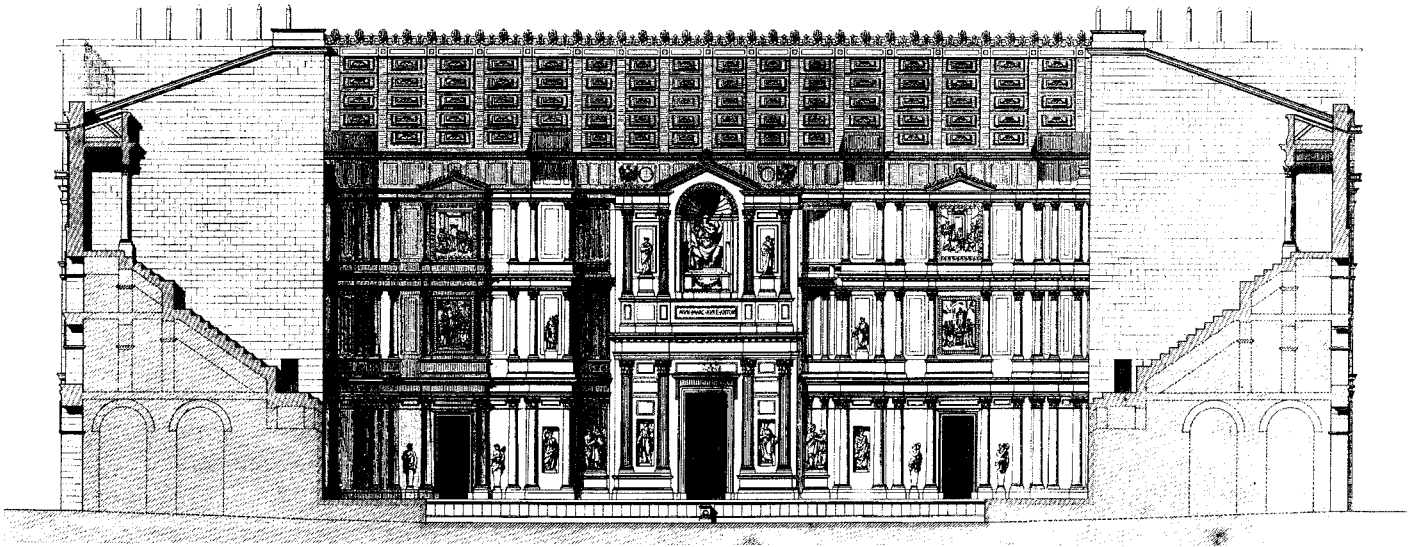


FIG. 22. Arausio, reconstruction of *scaenae frons*

FIGURES

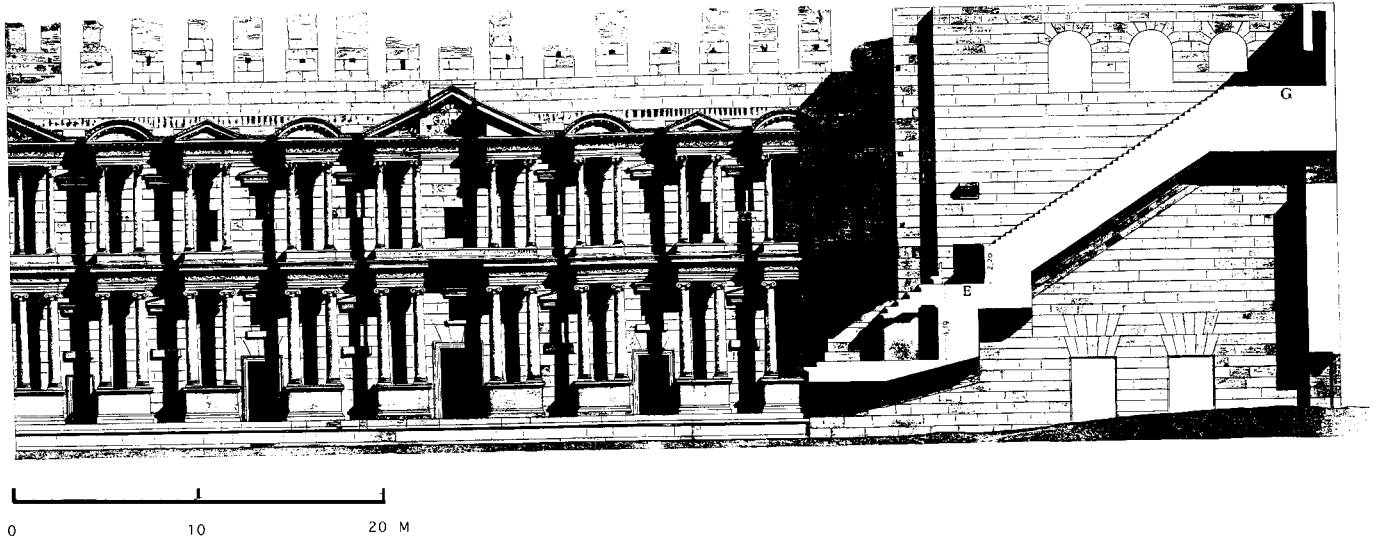


FIG.23. Aspendus, reconstructed elevation of *scaenae frons*

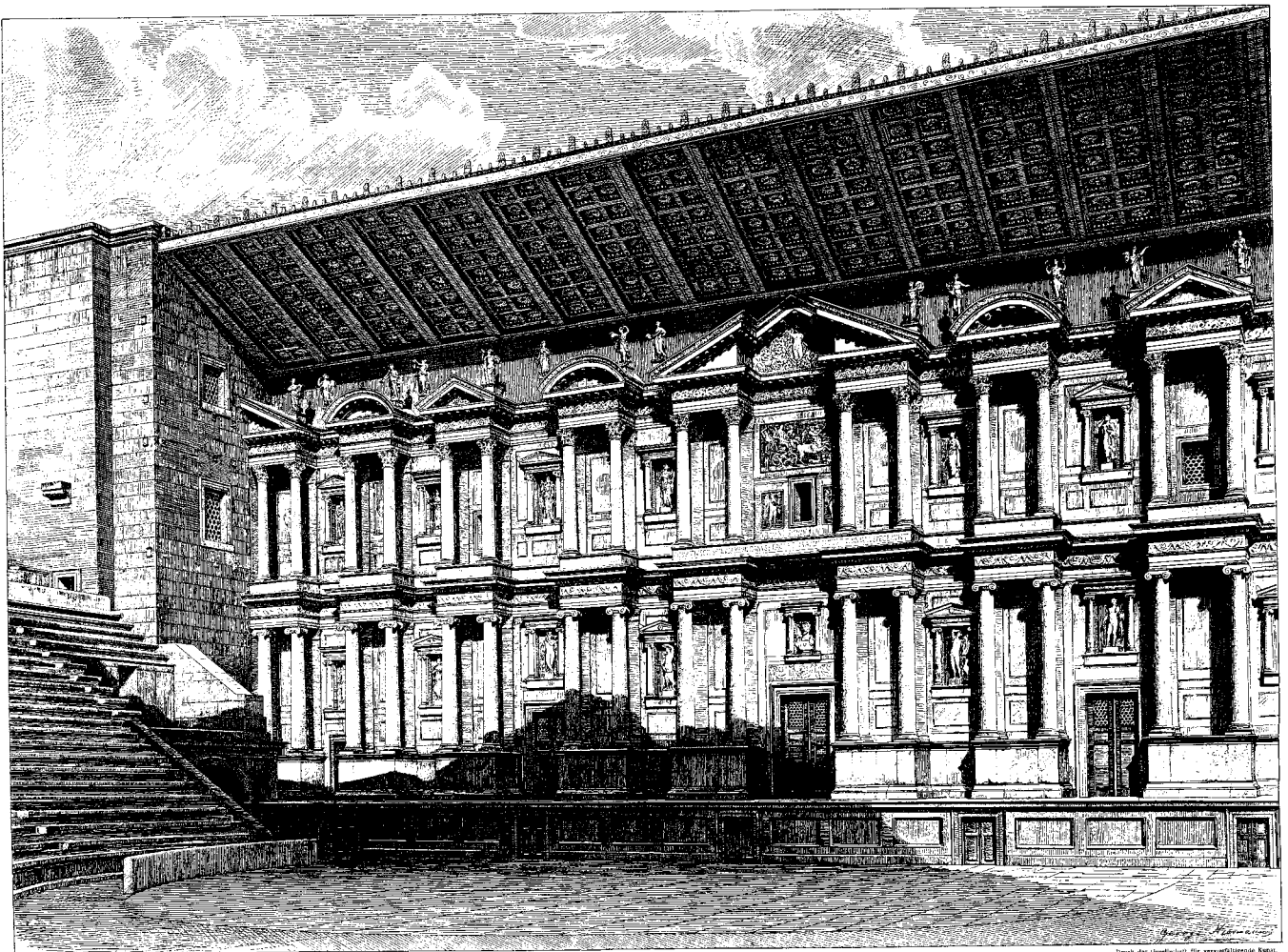


FIG.24. Aspendus, reconstruction of *scaenae frons* showing roof over stage

FIGURES

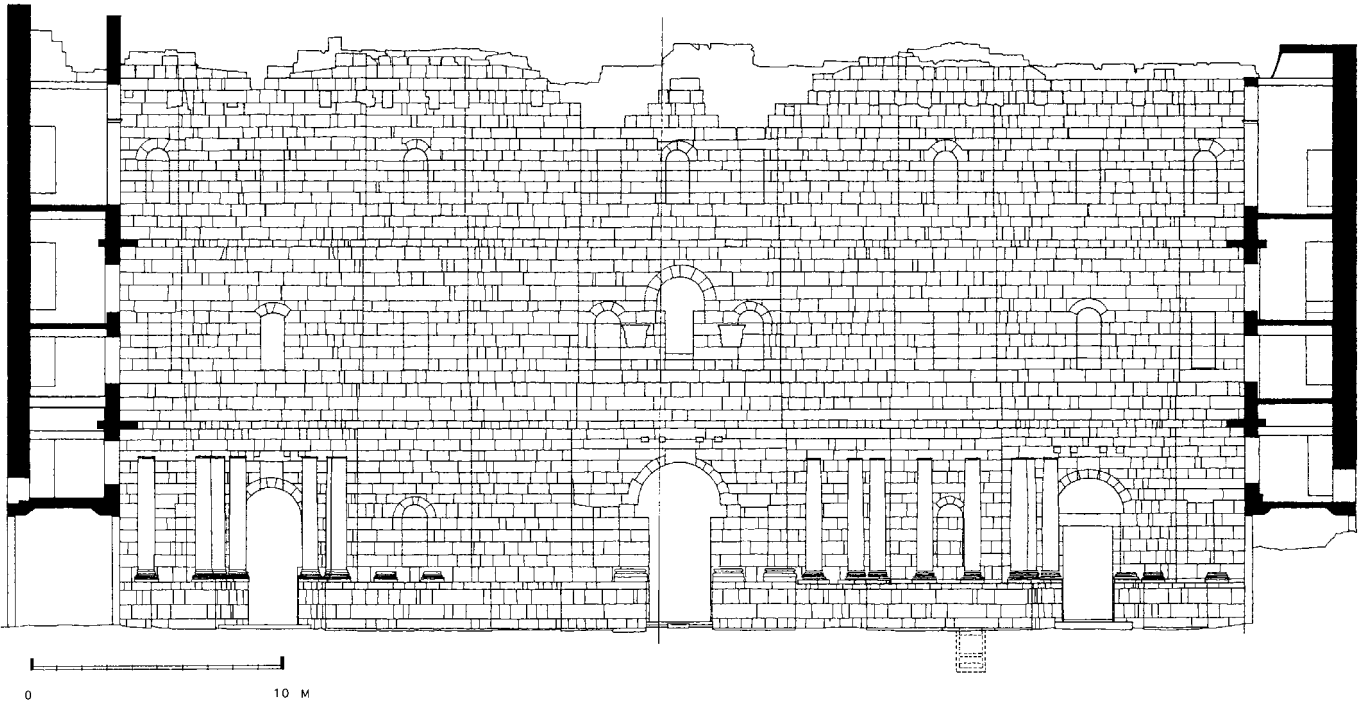


FIG. 25. Bostra, elevation of *scaenae frons*

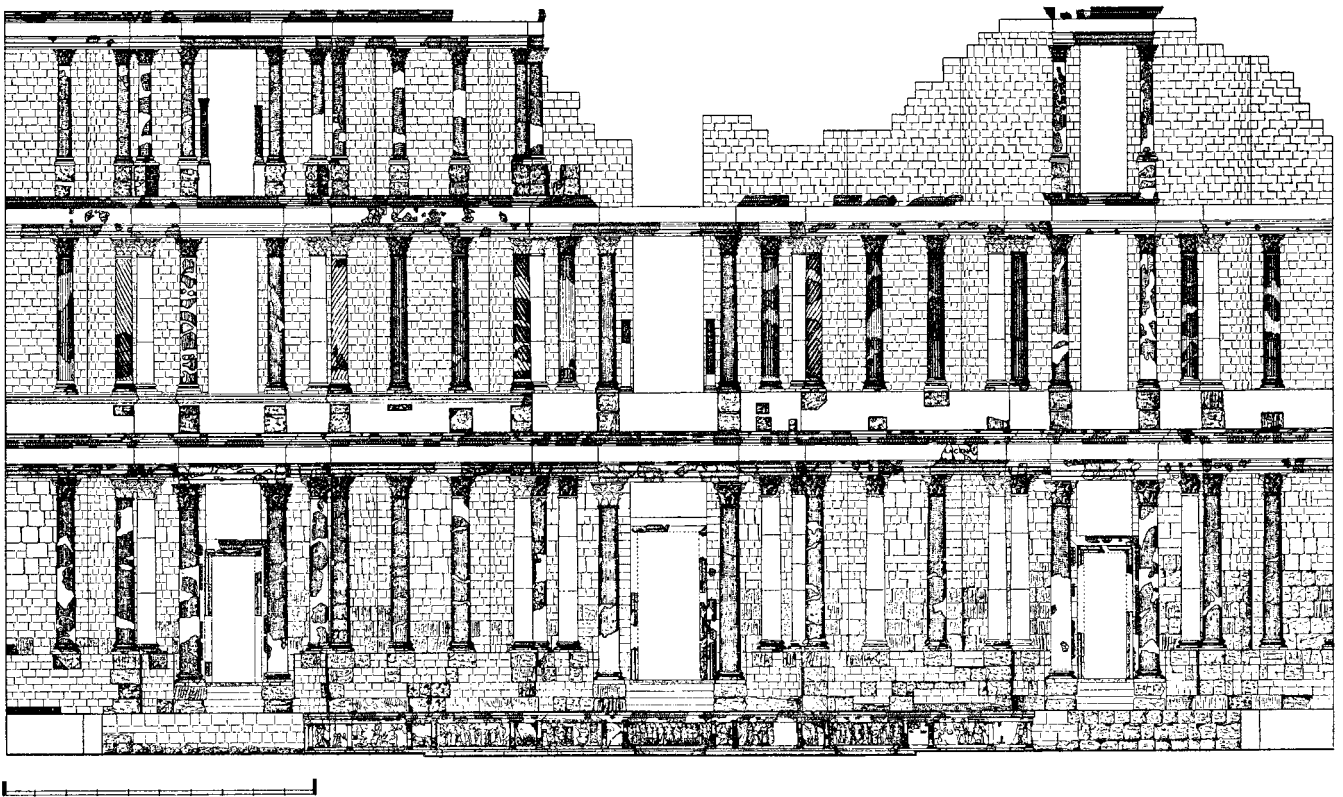


FIG. 26. Sabratha, elevation of *scaenae frons*

FIGURES

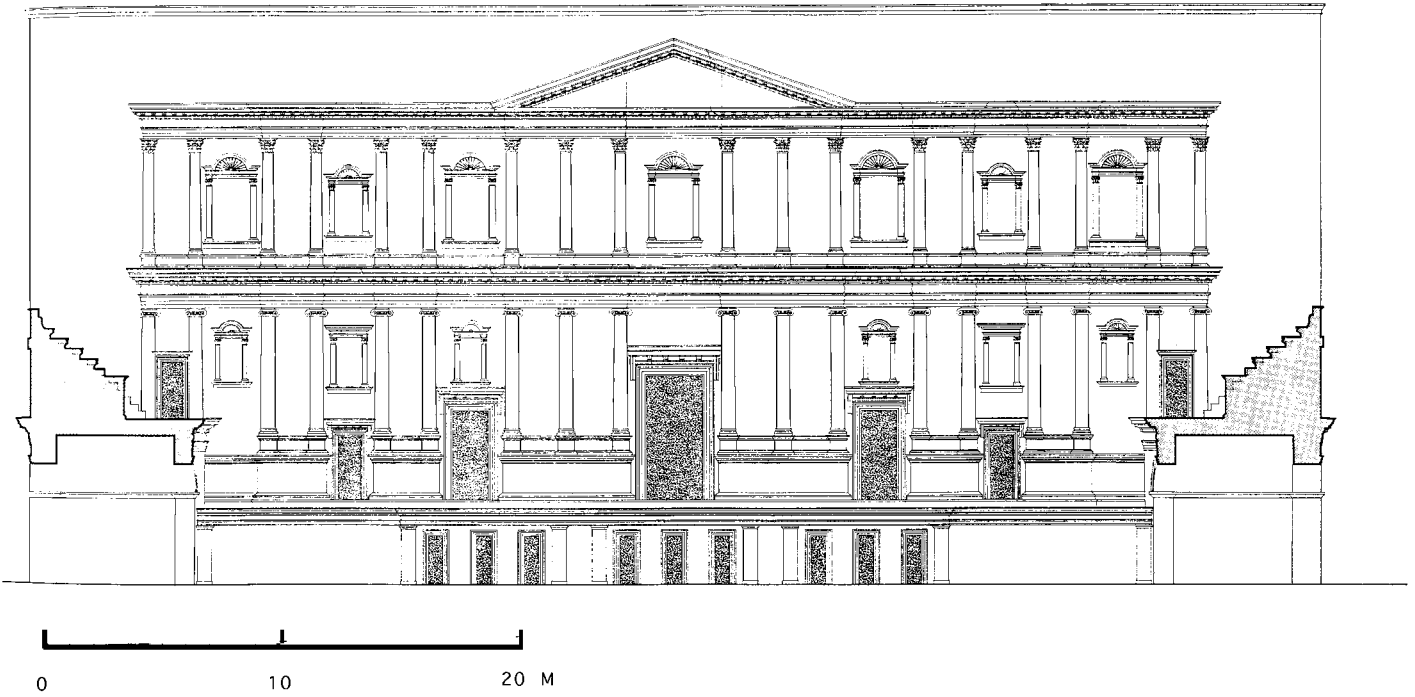


FIG. 27. Selge, restored elevation of *scaenae frons*

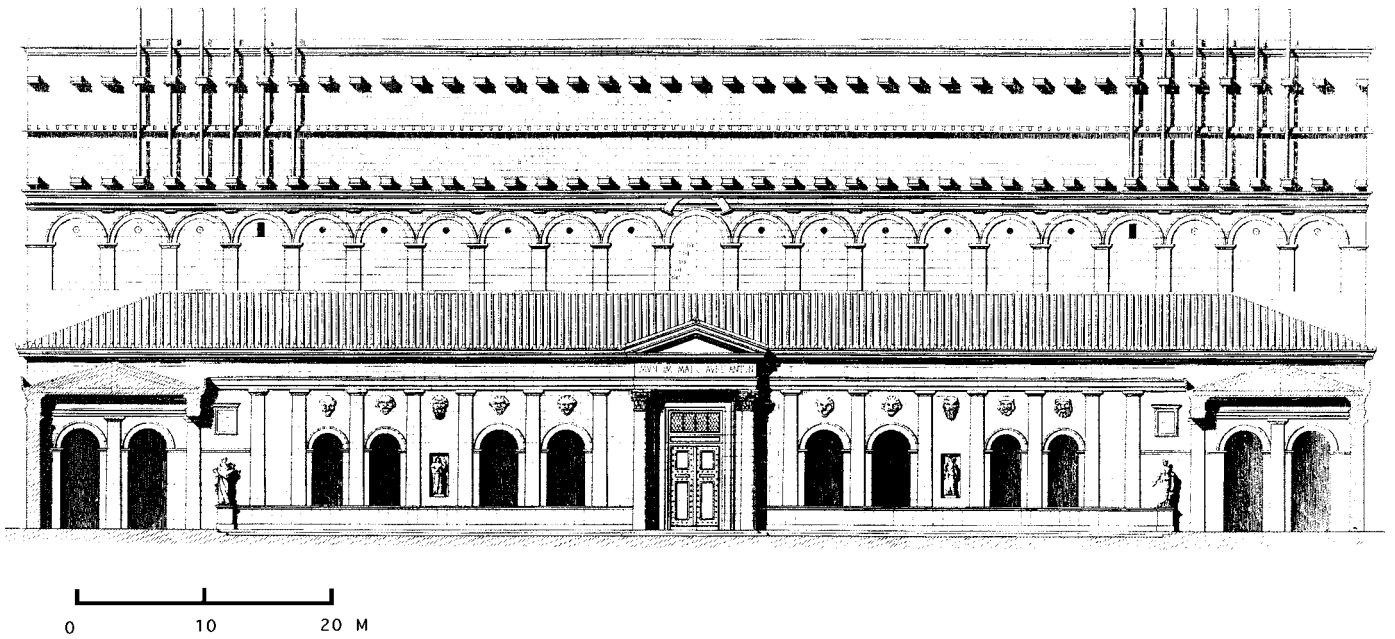


FIG. 28. Arausio theatre, elevation of the *postscaenium*

FIGURES

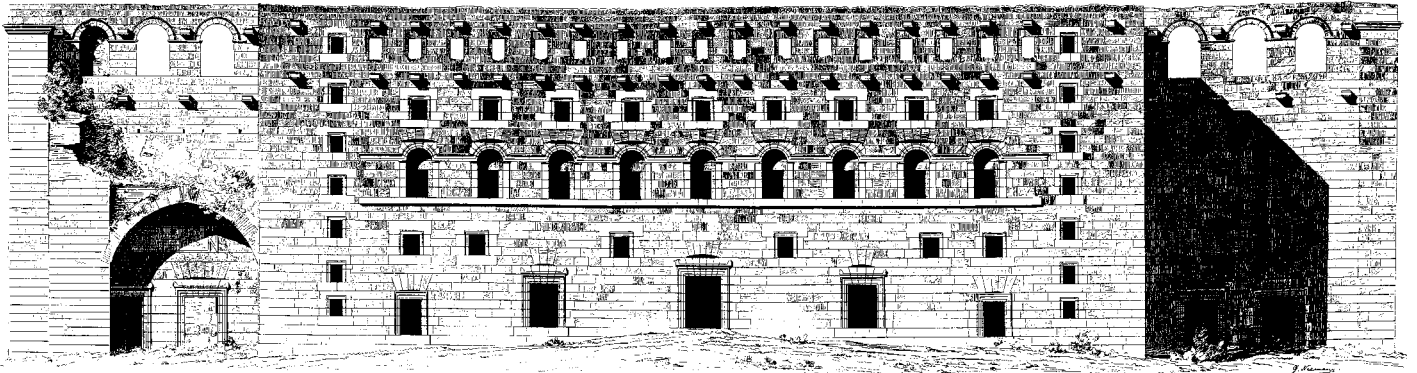


FIG. 29 (above). Aspendus theatre, elevation of the *postscaenium*

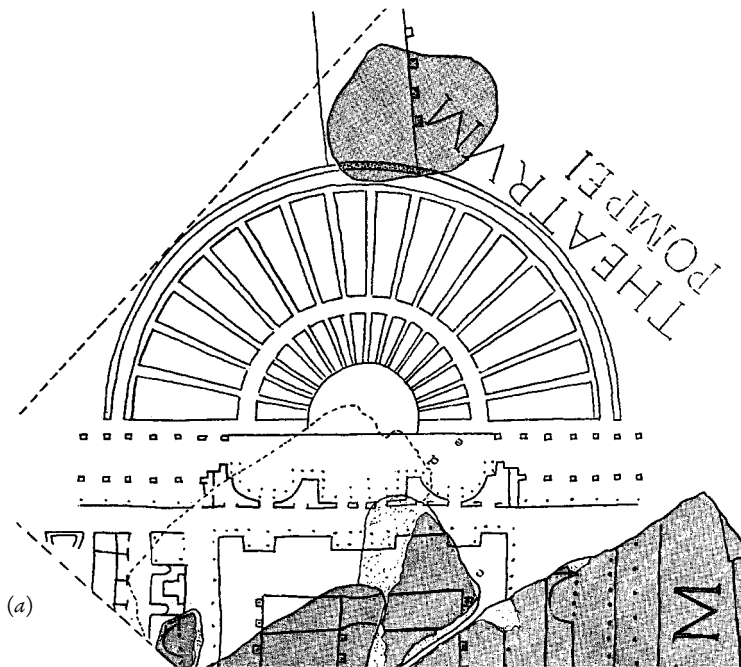
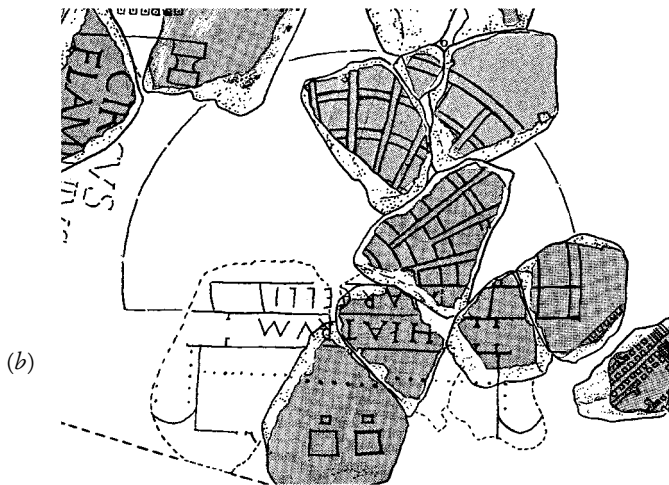


FIG. 30 (left). Rome (a) Theatre of Pompey, and (b) Theatre of Marcellus, as shown on the Marble Plan



FIGURES

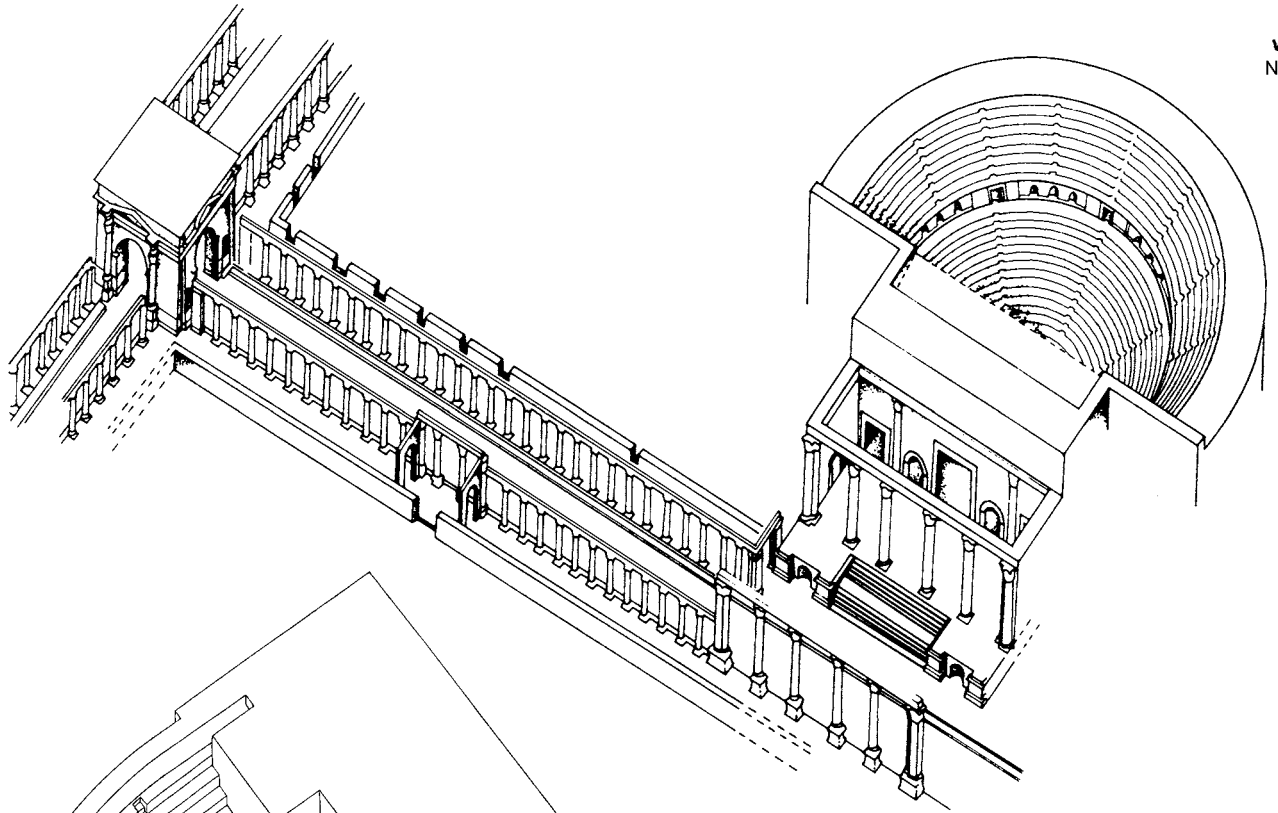


FIG. 31 (*above*). Gerasa, North Theatre, axonometric view

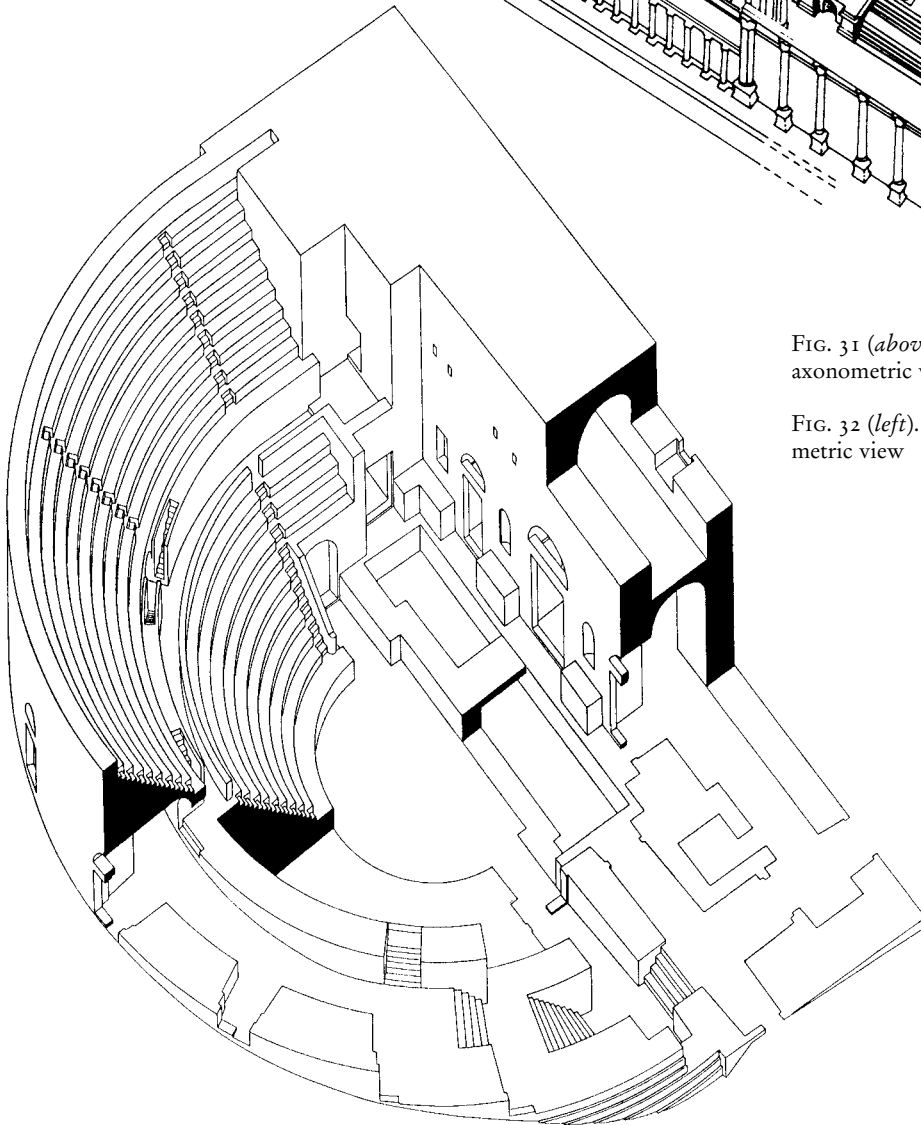


FIG. 32 (*left*). Philippopolis odeum, axonometric view

FIGURES

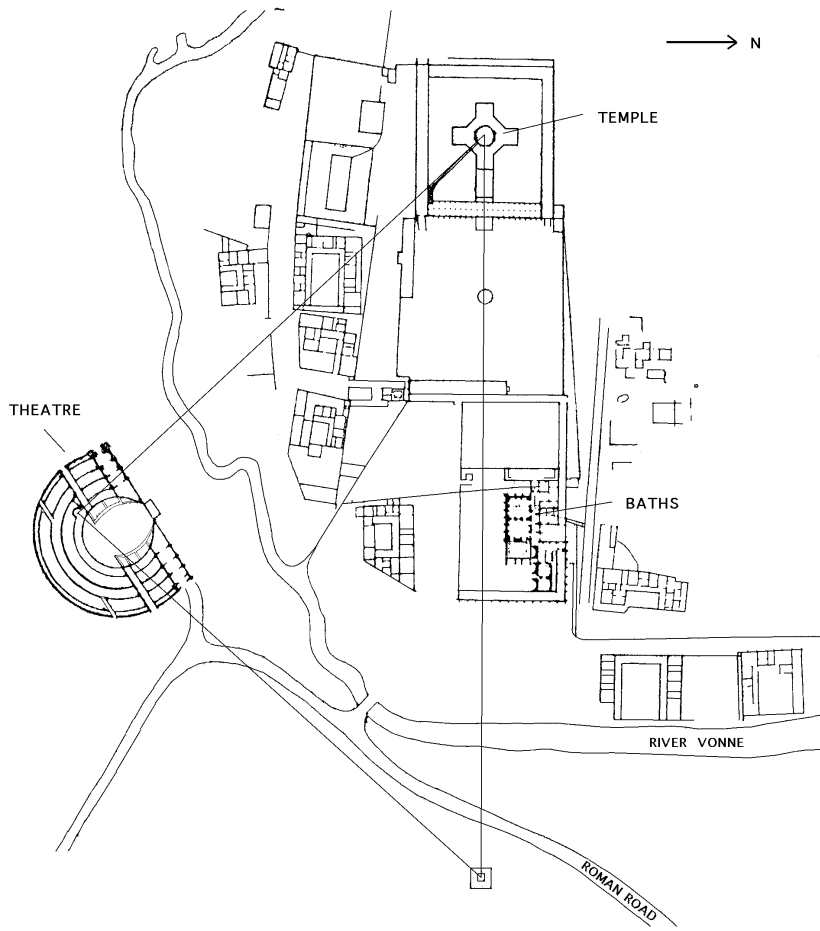


FIG. 33. Sanxay, sanctuary, plan

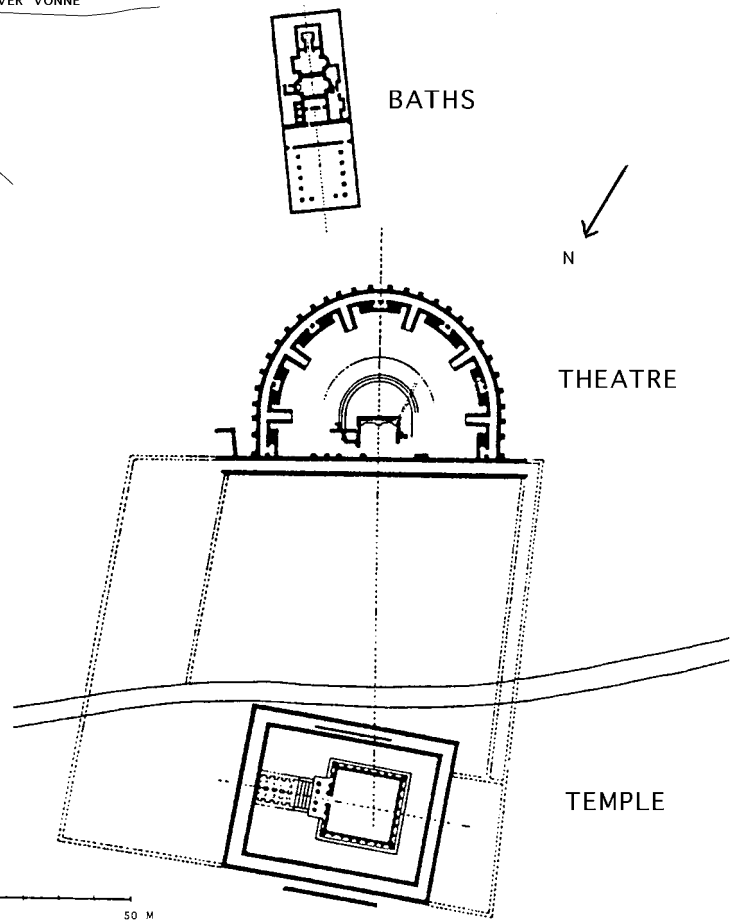


FIG. 34. Champlieu, sanctuary, plan

PLATES

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1. Caes (Calvi Risorta, Italy), theatre. Late 2nd cent. BC. Cavea, orchestra and scene building, looking south



2. Caes (Calvi Risorta), theatre. Outer arcade



3. Casinum (Cassino), theatre. Late Republican. Cavea, orchestra, and scene building, looking south-west



4. Minturnae (Minturno), theatre. Late Republican. General view, looking north-east



5. Minturnae (Minturno), theatre. Outer arcades



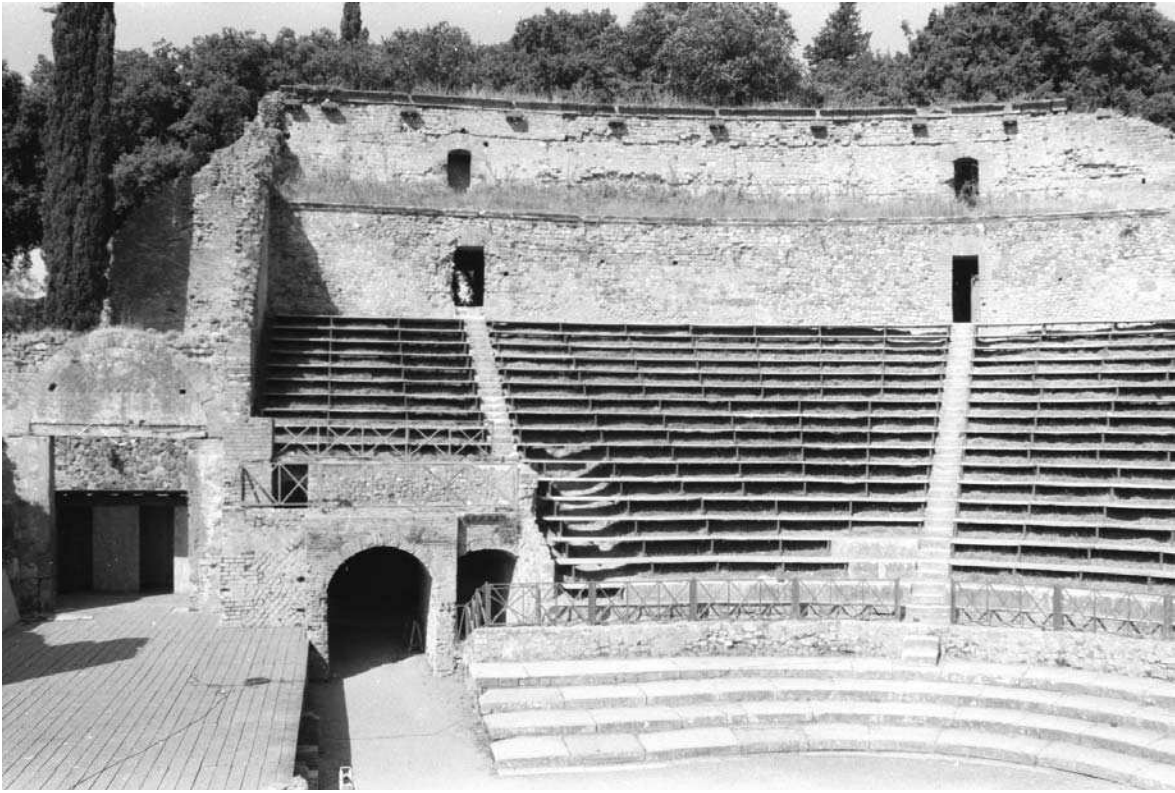
6. Nuceria Alfaterna (Nocera Superiore), theatre. Augustan with Flavian restoration. View of stage building



7. Ostia Antica, theatre. Augustan. Cavea, orchestra and scene building, looking north



8. Ostia Antica, theatre. Outer arcades built in Severan period



9. Pompeii, Large Theatre. 2nd cent. BC, rebuilt in the Augustan period. Cavea, orchestra, and scene building, looking south-west



10. Pompeii, Large Theatre. Cavea and *porticus post scaenam*, showing outer wall and corbels for the vela masts



11 (*above*). Pompeii, Large Theatre. Seats of *ima cavea* showing numbered places

12 (*below*). Pompeii, Large Theatre. East *aditus maximus*, showing (left) staircase to east tribunal, (centre) entrance to orchestra, and (right) entrance to *praecinctio* around bottom of *ima cavea*

13 (*left*). Pompeii, Small Theatre (*theatrum tectum*) or odeum. Lowest seats of *ima cavea* and east tribunal. The *analemma* wall terminates in a kneeling *telamon* in Nocera tufa; the *balteus* wall terminates in winged lions' feet





14. Rome, Theatre of Marcellus. Dedicated 13 or 11 BC. Outer arcades



15. Sarno, theatre. Late 2nd cent. BC. Cavea, orchestra, and scene building, looking south-west



16. Suessa (Sessa Aurunca), c. 30 BC. Cavea, orchestra, and scene building, looking west



17. Beneventum (Benevento), theatre. Trajanic/Hadrianic. Orchestra and scene building, looking north-west



18. Beneventum (Benevento), theatre. *Ima* and *media cavea*. The wall with niches was below the now destroyed *summa cavea*



19. Beneventum (Benevento), theatre. Outer arcades



20. Gioiosa Ionica, theatre. Late 2nd/1st cent. BC; transformed into Roman theatre (1st cent. BC). Cavea, orchestra, and scene building, looking south-west



21. Pietrabbondante, theatre. Late 2nd cent. BC. The semicircular steps leading up to the *prohedria* with its three rows of seats with continuous backs, terminating in winged griffins' feet. The *analemma* wall terminates in a kneeling *telamon*



22. Saepinum (Sepino), theatre. Late Augustan. *Ima cavea* and rim of orchestra showing the steps for the *bisellia*



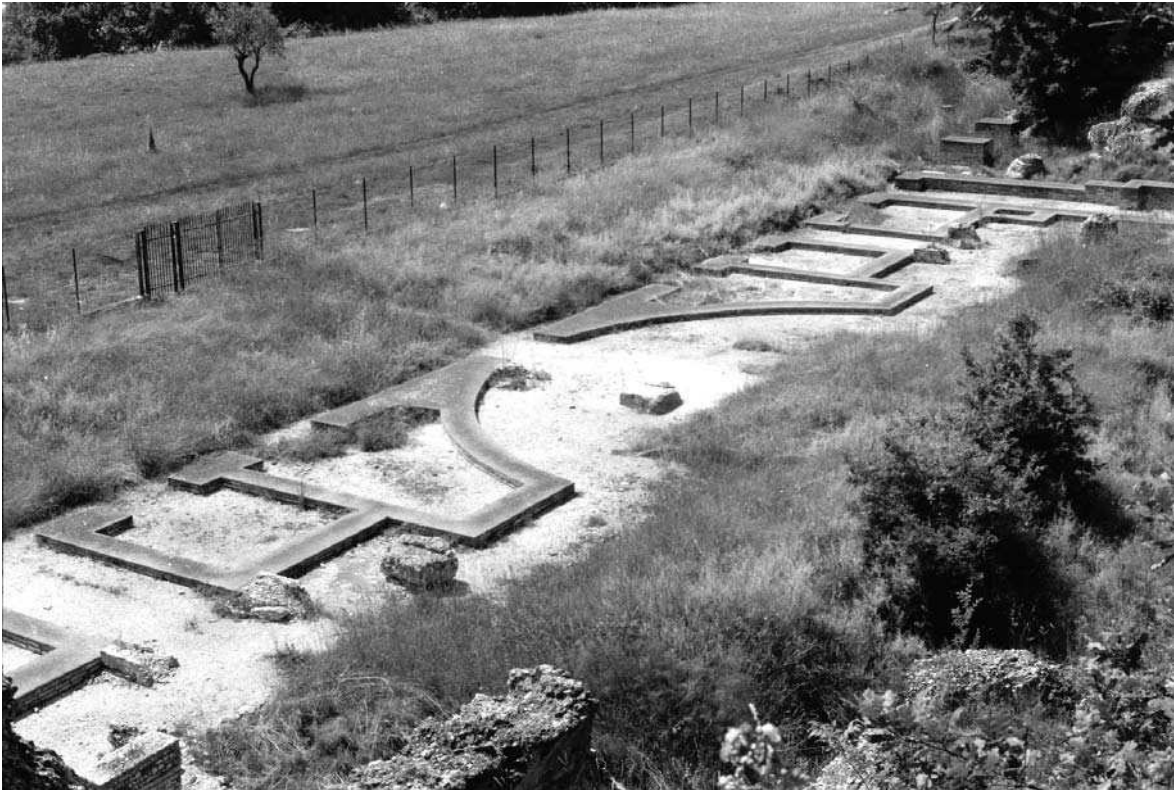
23. Asculum (Ascoli Piceno), theatre. Augustan. Radial substructures under the *cavea*



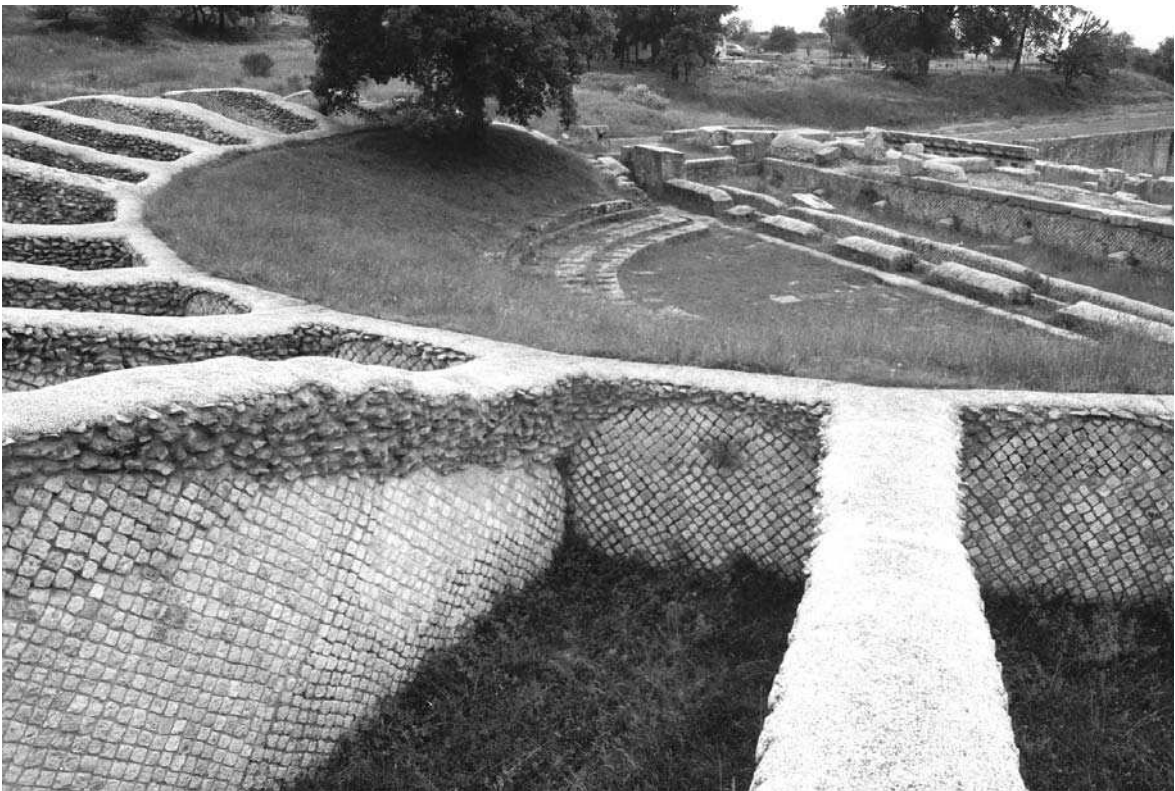
24. Falerio Picenus (Falerone). Augustan. Cavea, orchestra and scene building, looking west



25. Helvia Ricina, theatre. Trajanic. Outer *ambulacrum* with radial passages beyond



26. Urbs Salvia (Urbisaglia), theatre. Augustan. Scene building, looking south



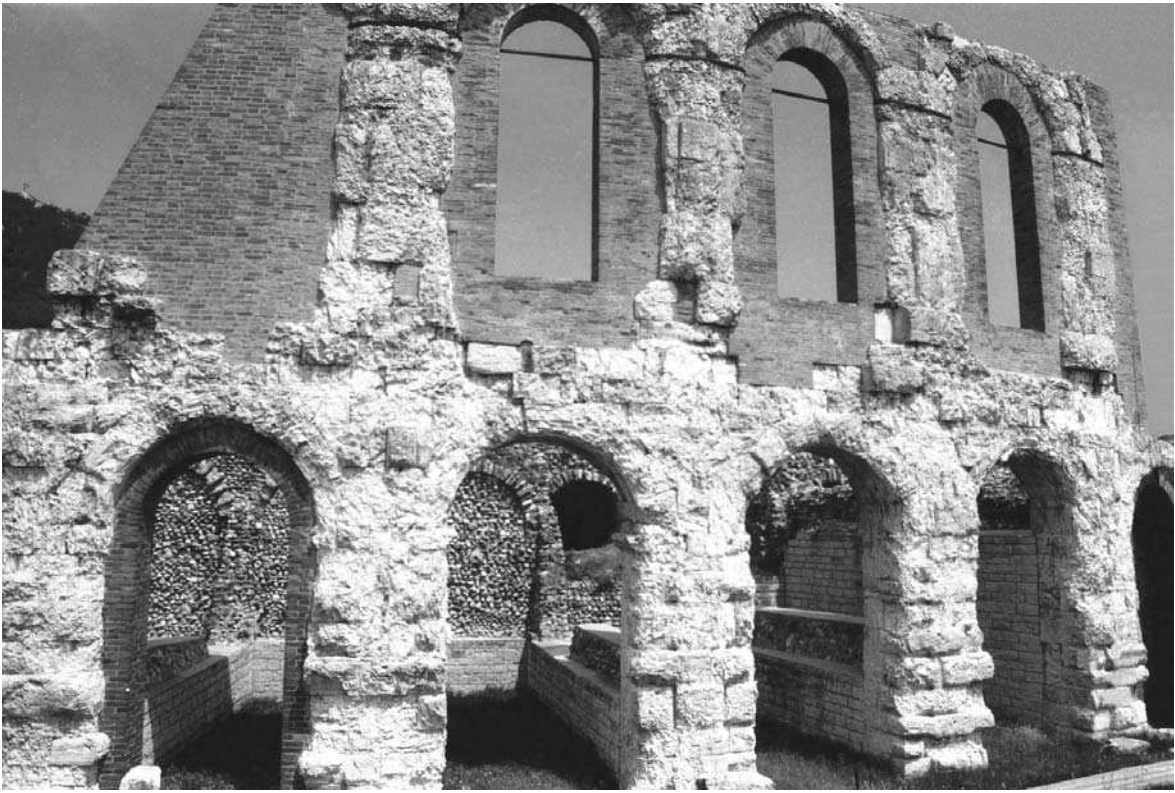
27. Carsulae, theatre. Augustan or Julio-Claudian. Radial substructures under upper part of cavea



28. Iguvium (Gubbio), theatre. General view looking west, showing outer arcades and cavea



29. Iguvium (Gubbio), theatre. Dedicatory inscription (*CIL* 5828a-f), now in Palazzo dei Consoli, Gubbio



30. Iguvium (Gubbio), theatre. Outer arcades



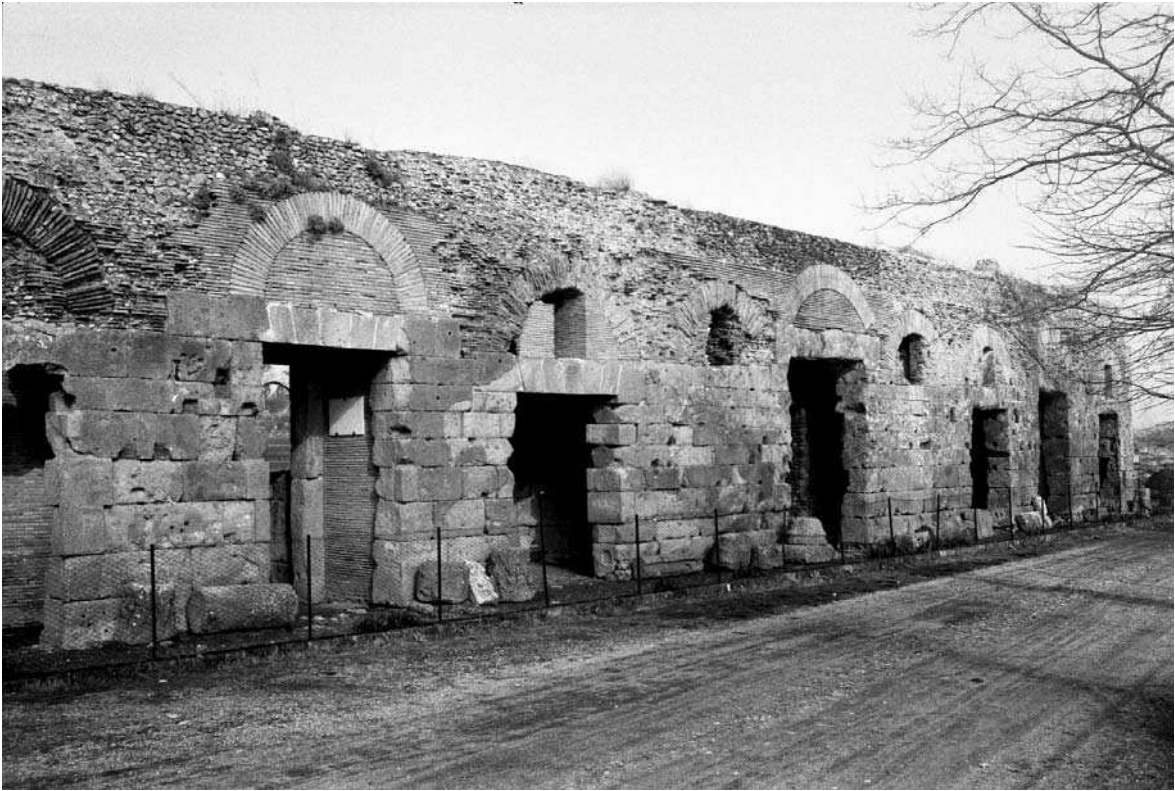
31. Spoletium (Spoleto), theatre. Late Republican/early Augustan. View of east basilica (left); east *aditus maximus* and tribunal (right)



32. Faesulae (Fiesole), theatre. Augustan. View of east corner of the cavea, looking west



33. Ferentium (Ferentino), theatre. View of cavea, looking west, showing outer arcades



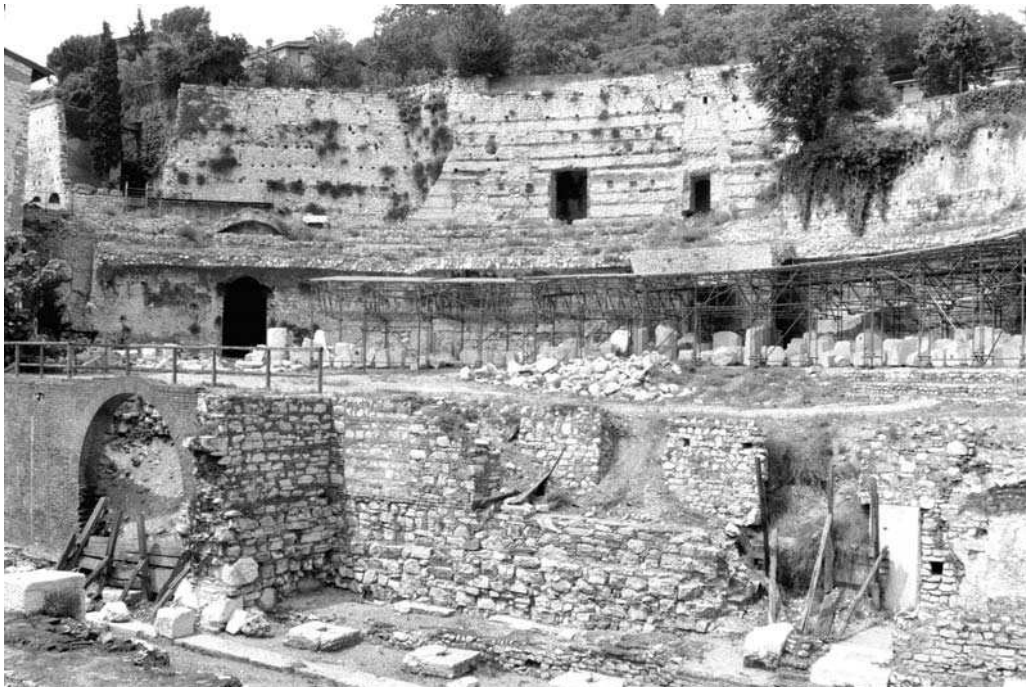
34. Ferentium, theatre. Late Augustan. *Postscaenium* wall looking north-east



35. Volterrae (Volterra). Cavea looking south, showing part of the *proscaenium* wall and *auleum* slot. On extreme right is the west *aditus maximus* with remains of the *tribunal* above

36 (*right*). Volaterrae (Volterra),
theatre, 2-1 BC. *Scaenae frons*
with partly reconstructed *colum-
natio*

37 (*below*). Brixia (Brescia),
theatre. Severan. Substructures
of the *cavea*, looking north-west





38. Tergeste (Trieste), theatre, AD 97–102. Cavea, orchestra, and scene building, looking north



39. Verona, theatre. View of façade and radial substructures on west side of cavea



40. Augusta Praetoria (Aosta), odeum. Augustan. *Postscænium* wall



41. Catania, theatre. Greek theatre rebuilt in Augustan and Flavian period. Cavea remodelled in Hadrianic period. Cavea looking north-west



42 (*right*). Catania, theatre. Upper *ambulacrum*

43 (*below*). Catania, odeum. 2nd half of 2nd/1st half 3rd cent. AD. View of *cavea* looking south-west





44. Iaitas (Monte Iato), theatre. Probably 3rd cent. BC. General view looking north



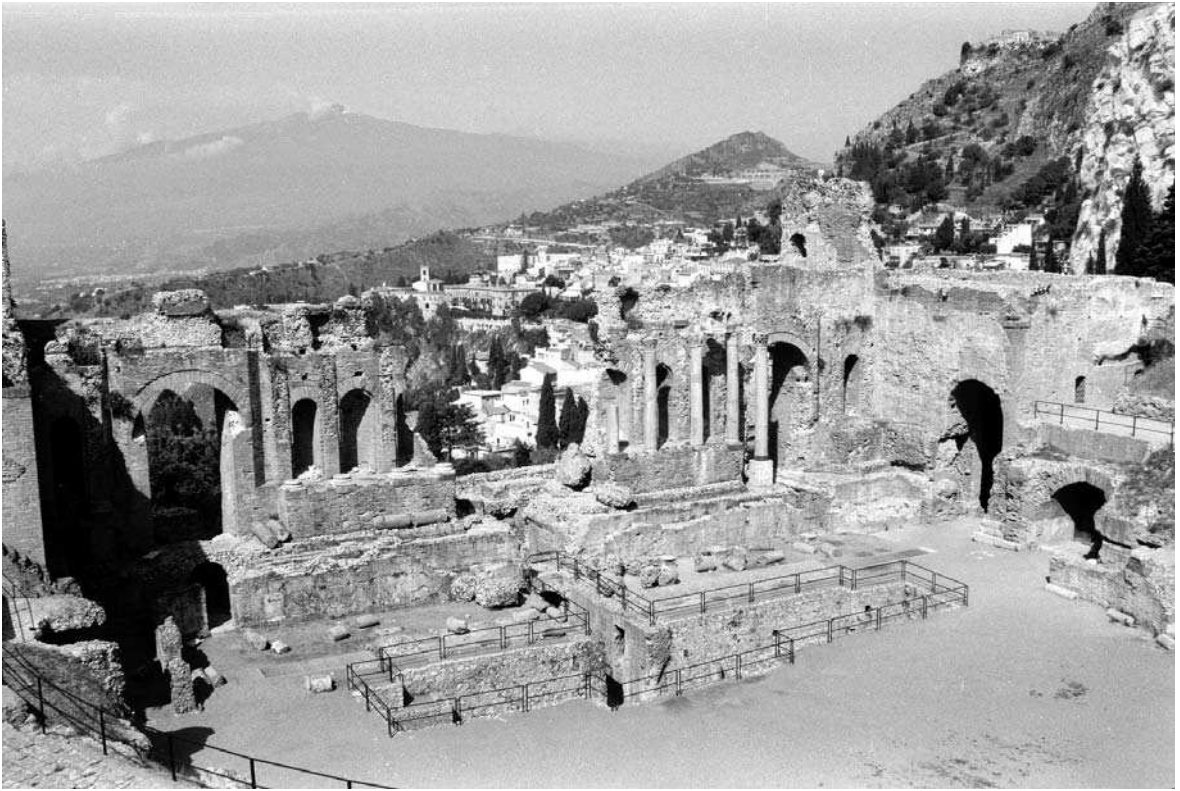
45. Segesta, theatre. Cavea, orchestra and scene building, looking north-west



46. Segesta, theatre. Retaining wall around north-west corner of cavea



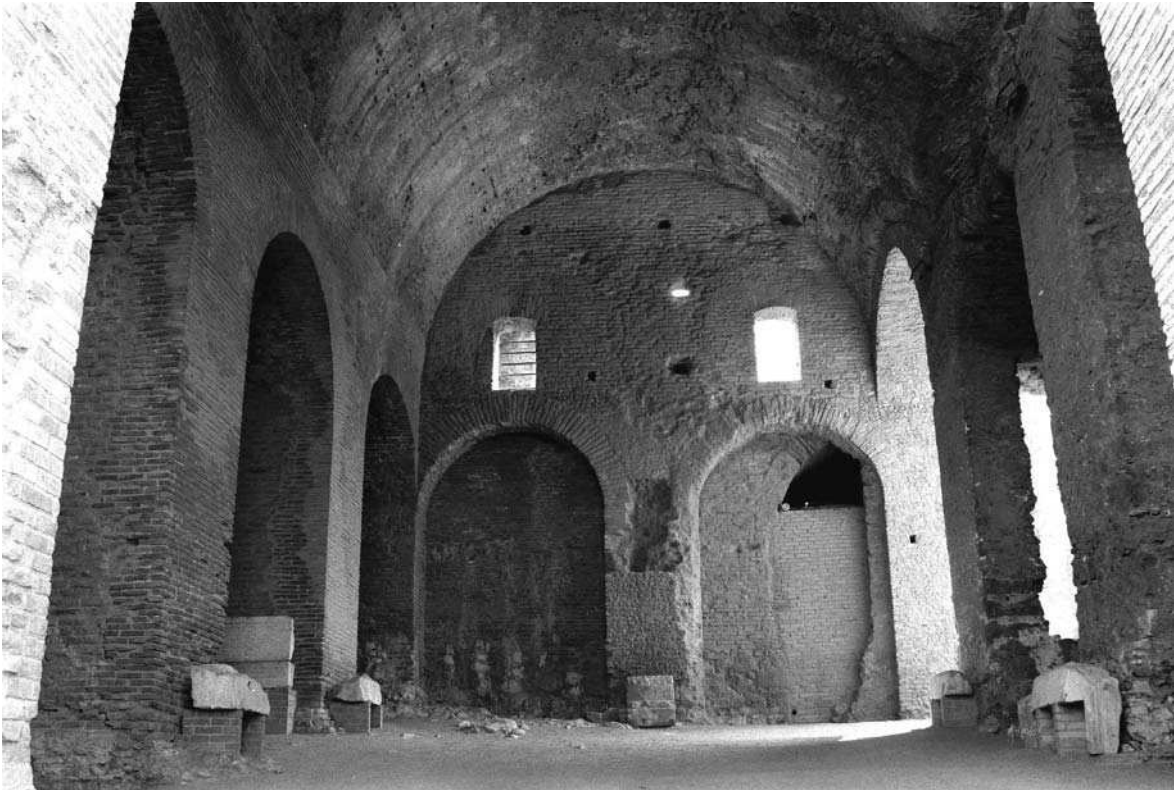
47. Syracuse, theatre. 238-215 BC; twice restored in Hellenistic period; new Roman stage building 2nd cent. AD; *kolymbetra* 5th cent. AD. Cavea, orchestra, and scene building, looking east



48. Taormenium (Taormina), theatre. Greek theatre rebuilt in Trajanic/Hadrianic period; turned into an arena, end of 2nd/early 3rd cent. View of scene building looking south-west



49. Taormenium (Taormina), theatre. *Porticus* and *ambulatory* around top of cavea



50. Tauromenium (Taormina), theatre. Interior of west basilica



51. Tyndaris (Tindari), theatre. Probably 3rd cent. BC; scene building probably 2nd cent. BC. Cavea, orchestra, and scene building, looking north-west

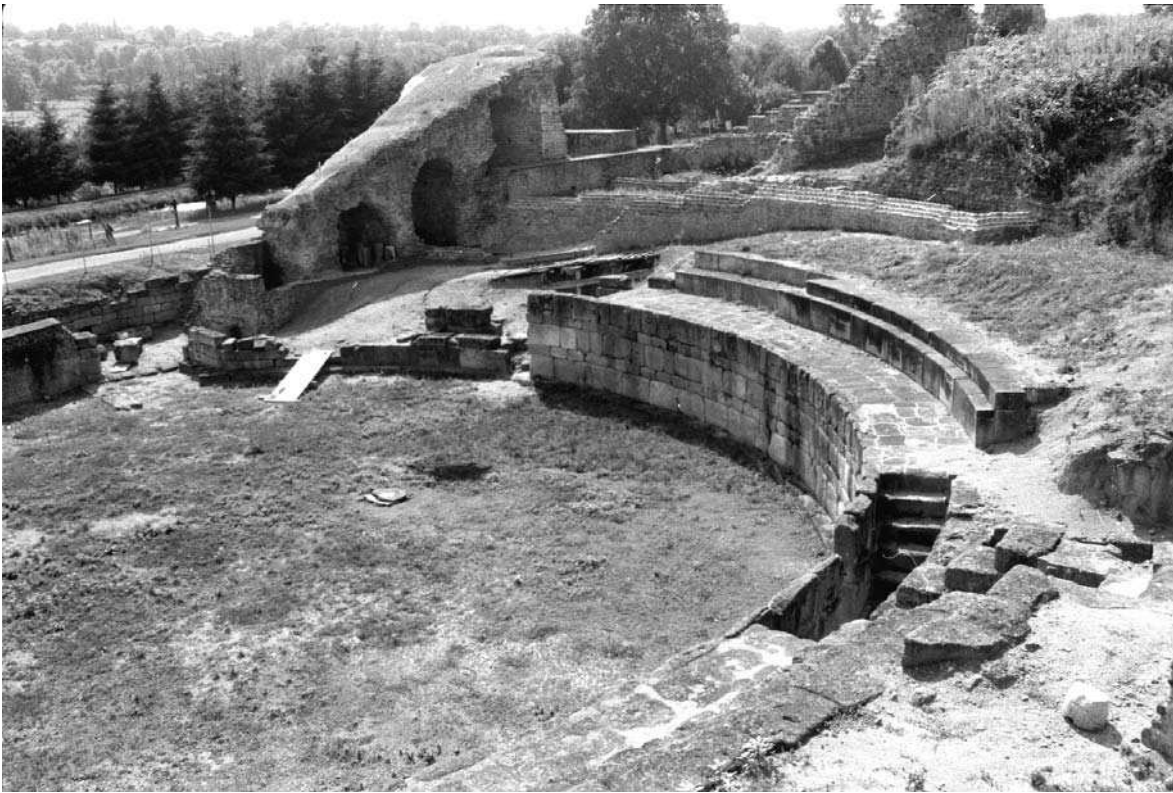
PLATES 52-3



52. Verulamium (St Albans), Gallo-Roman theatre. View of scene building looking south-east



53. Argentomagus (Argenton-sur-Creuse, France), Gallo-Roman theatre. 2nd quarter of 1st cent. AD; stone seating 3rd quarter of 1st cent. AD; rebuilt c.AD 150-70. General view looking west



54. Derventum (Drevant), Gallo-Roman theatre. End of 1st/beginning of 2nd cent. AD. View of arena looking west, showing podium wall and (background) *analemma* wall



55. Germanicomagus (Saint-Cybardeaux, Bois des Bouchauds), Gallo-Roman theatre. End of 1st/beginning of 2nd cent. AD; modifications at end of 2nd cent./beginning of 3rd cent. AD. Cavea, orchestra, and scene building, looking south-east



56. Germanicomagus (Saint-Cybardeaux, Bois des Bouchauds), Gallo-Roman theatre. View of buttressed rectilinear wall on north-east side of cavea



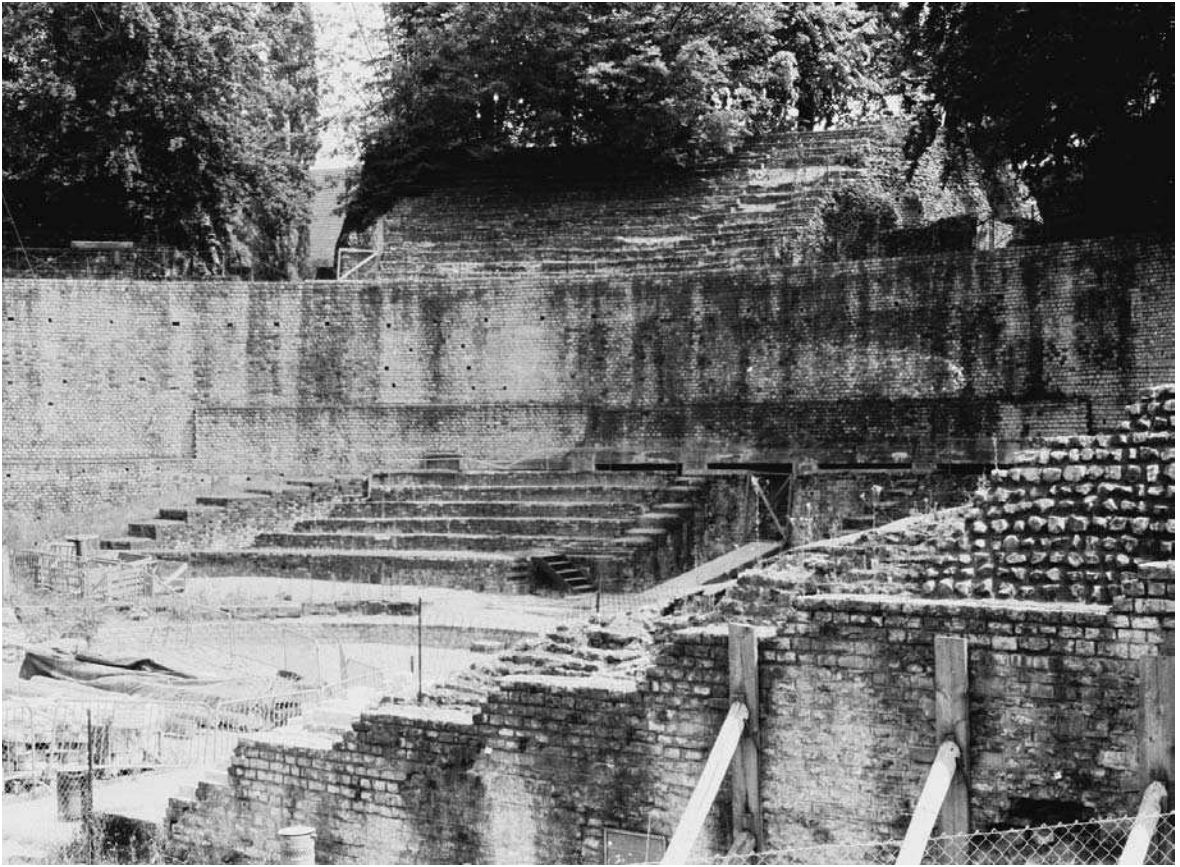
57. Sanxay, Gallo-Roman theatre. Late 1st/early 2nd cent. AD. View of circular arena looking north



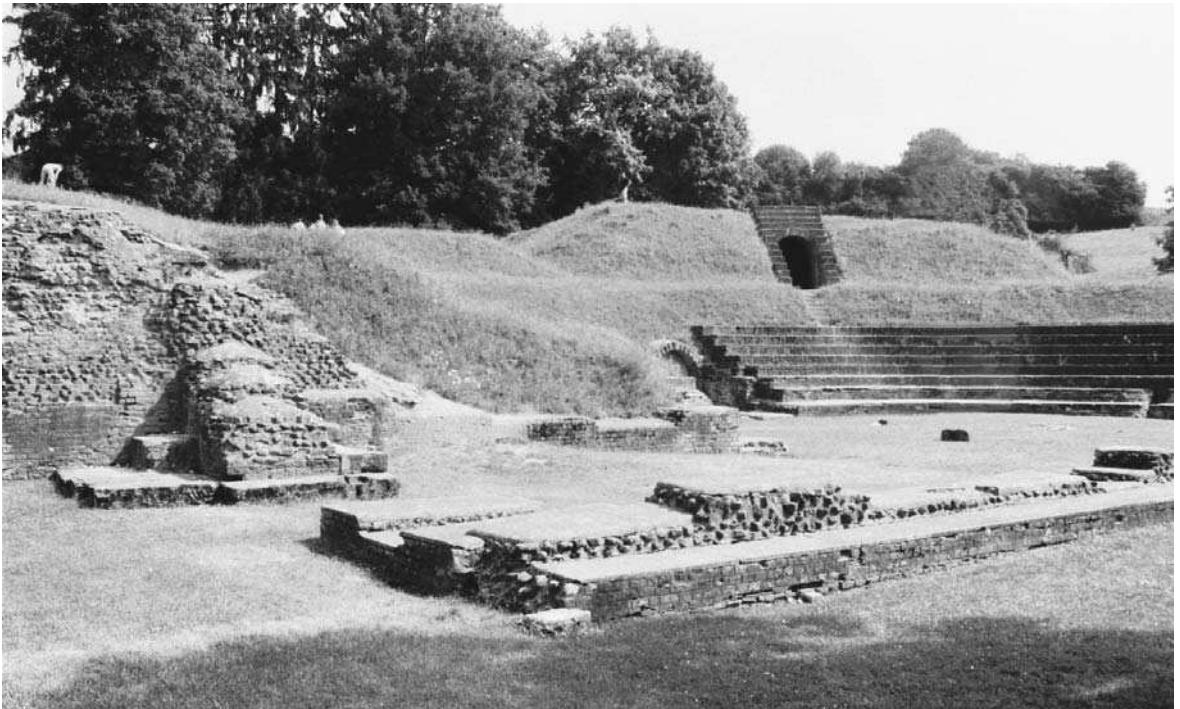
58. Champlieu, Gallo-Roman theatre. Early 2nd cent. AD. General view, looking east



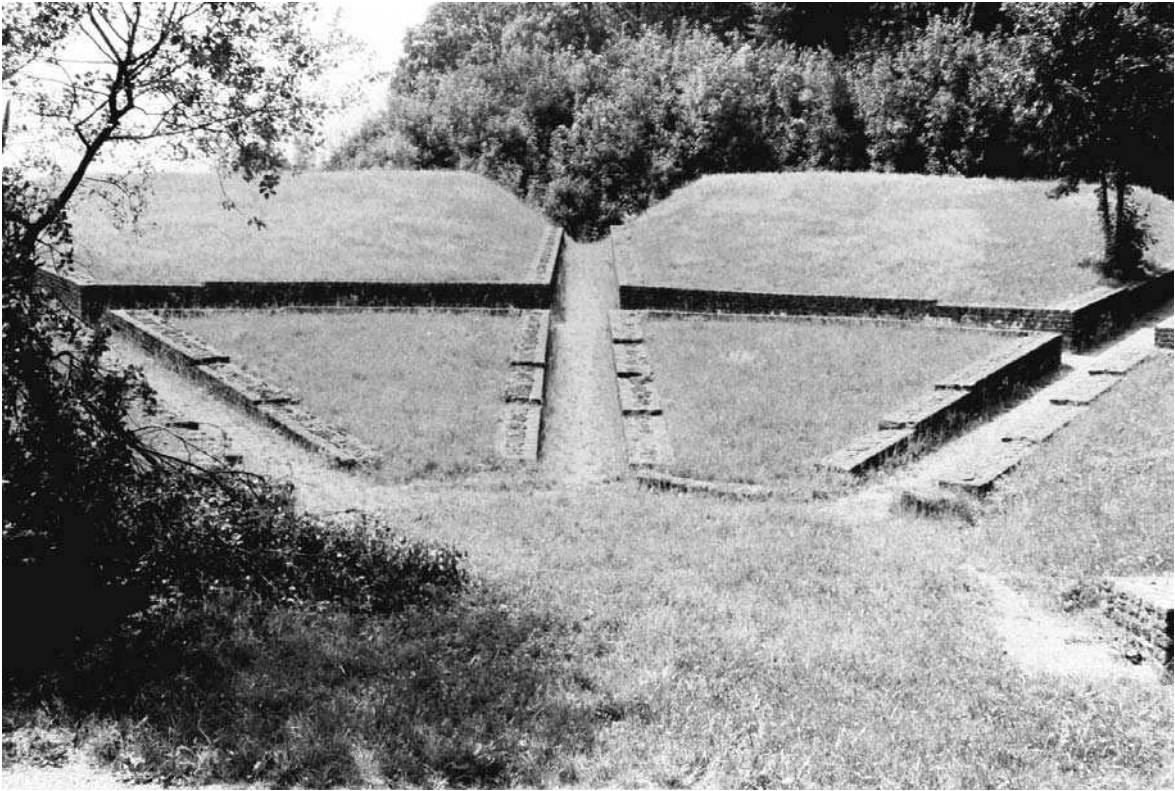
59. Vendeuil Caply, large theatre of Gallo-Roman type. End of 1st cent. AD; rebuilt end of 2nd cent. AD. Cavea, orchestra, and scene building, looking north



60. Augusta Rauricorum (Augst, Switzerland), second theatre of Gallo-Roman type. Probably AD 140-150. View of cavea looking north-east



61. Aventicum (Avenches, Switzerland), Gallo-Roman theatre. End of 1st cent. AD. General view looking south



62. Lenzburg, Switzerland, Gallo-Roman theatre. Flavian, inaugurated c.AD 100. View of cavea looking west



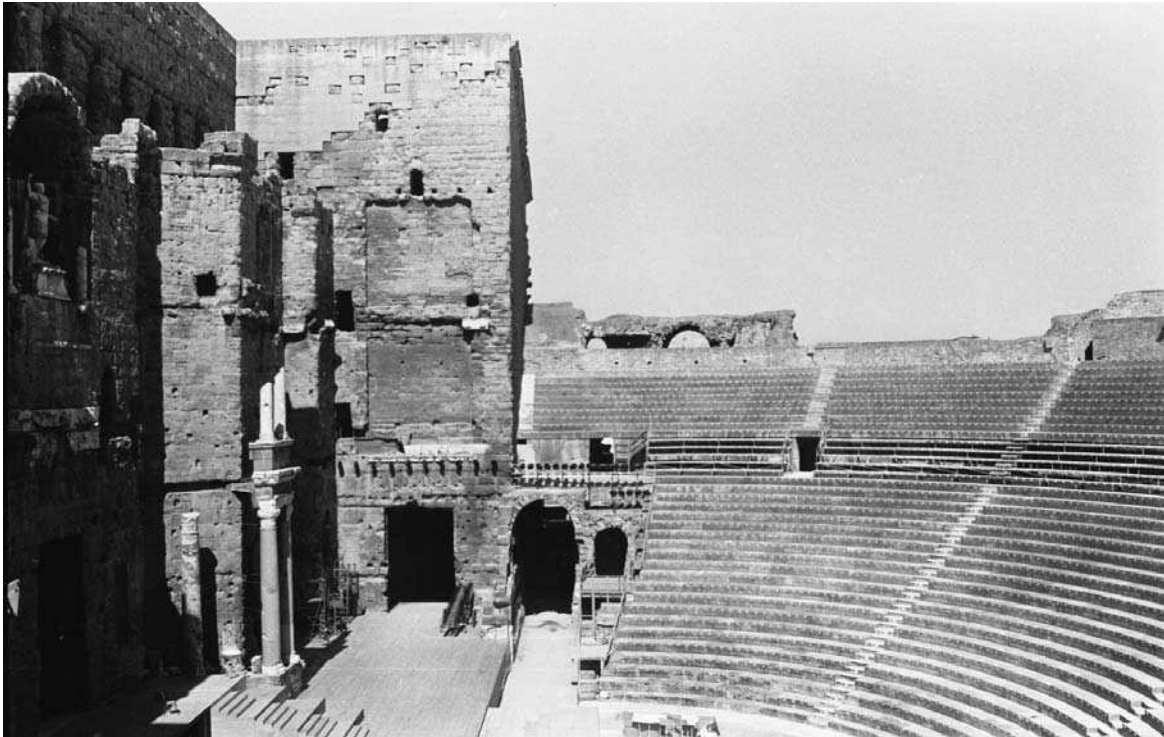
63. Arleuf, France, Gallo-Roman theatre. ?End of 2nd cent. AD. View of scene building looking west



64. Augustodunum (Autun), Large theatre. Later 1st cent. AD. View of cavea looking south-east



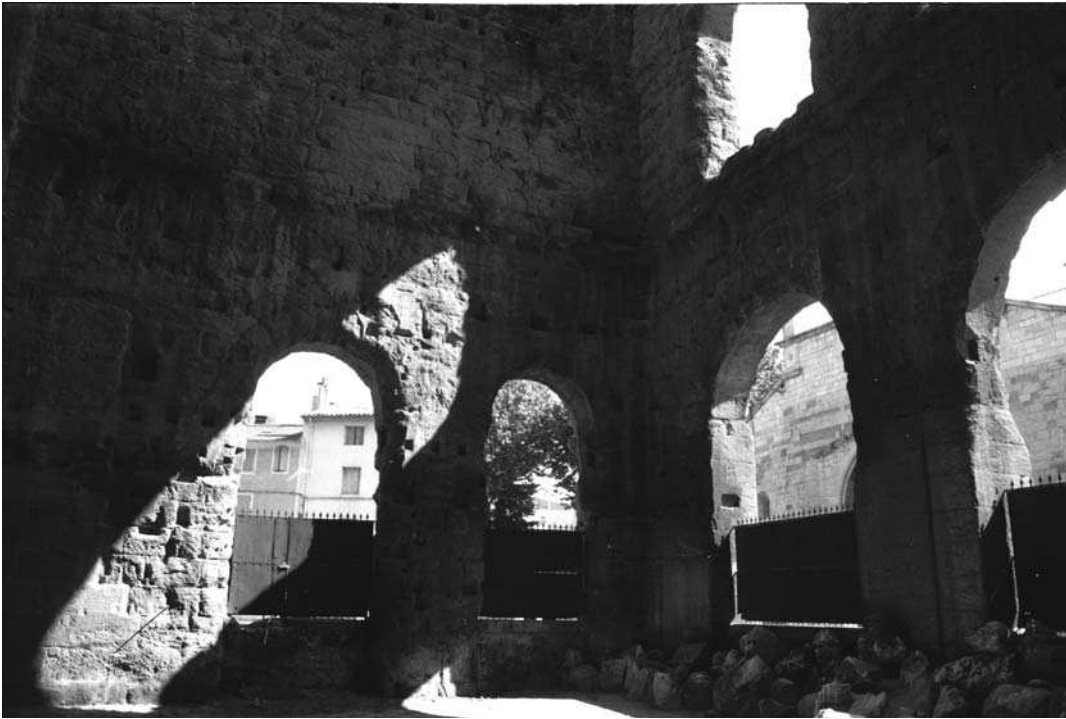
65. Alba Augusta Helviorum (Ardèche), theatre. Tiberian. View of cavea, and orchestra looking north-west



66. Arausio (Orange), theatre. Late Augustan. Cavea and scene building, looking east. The large barrel-vaulted passage leading into the orchestra is the *aditus maximus*; the smaller vaulted passage to the right leads to the *tribunal*; the square headed doorway to the left leads from the stage into the east basilica

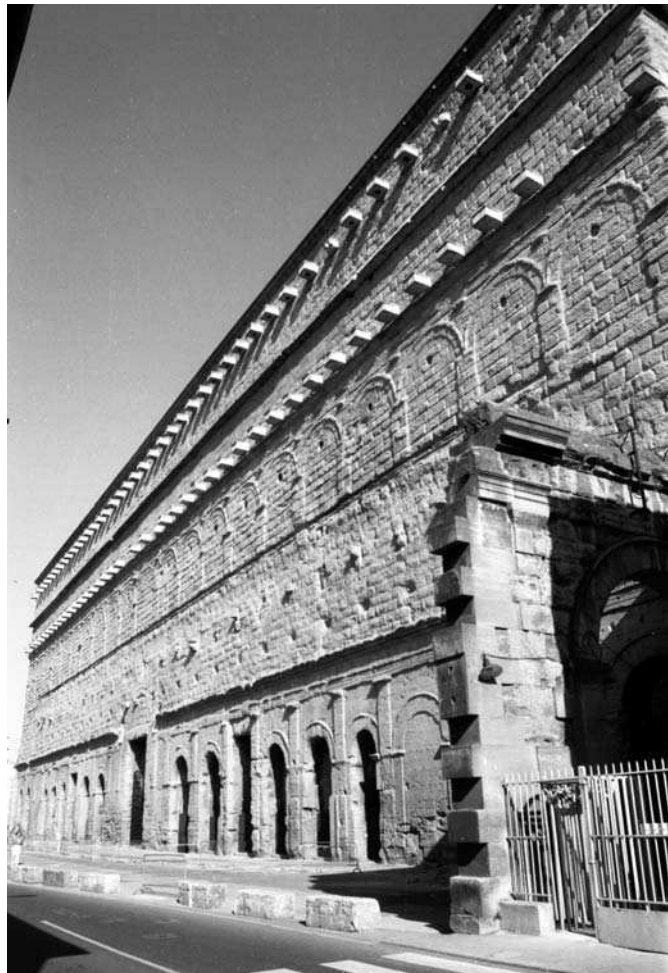


67. Arausio (Orange), theatre. *Scaenae frons*, showing the three-storey *columnnatio* and the 19 beam slots for the roof over the stage



68 (*above*). Arausio (Orange), theatre. East basilica looking north-east.

69 (*right*). Arausio (Orange), theatre. *Postscænium* wall (ht. 36.82 m), showing the porticus at ground-floor level and the two rows of corbels for the *vela* masts





70 (*above*). Arausio (Orange), theatre. East façade looking west, showing the outer arcade (left) and the east wall of the east basilica (right)



71 (*left*). Arausio (Orange), theatre. East façade looking south-west, showing the staircase leading up to the seats of the *media* and *summa cavea*



72 (*below*). Arlate (Arles), theatre. 30-20 BC. View looking north-east, showing two of the columns in the *regia* niche and the seats of the *ima cavea*



73. Forum Julii (Fréjus), *theatrum ligneum*. End of 1st cent. BC. View looking north, showing the footings of the outer polygonal wall and the radial vaults supporting the upper *cavea*



74. Vasio Vocontiorum (Vaison-la-Romaine), theatre. Tiberian/Claudian. View of the *porticus* at the top of the *cavea*

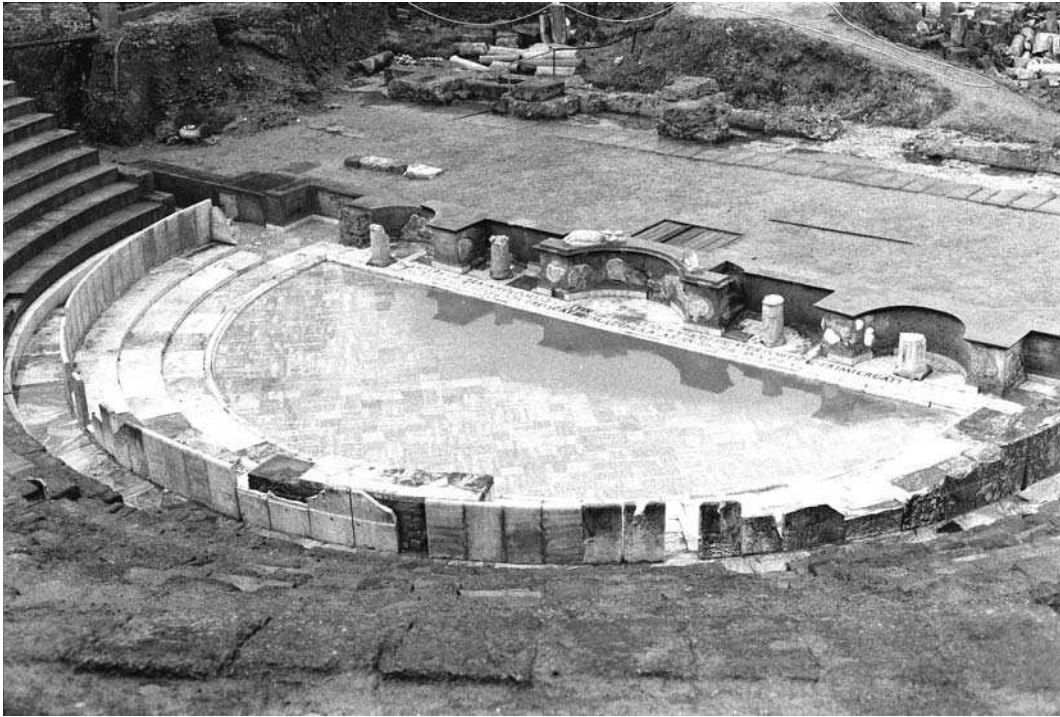


75. Vasio Vocontiorum (Vaison-la-Romaine), theatre. Outer façade, with (right) the staircase leading up to the doorway into the *porticus* at the top of the *cavea*. The square windows light the *crypta* under the *porticus*

76 (*right*). Vienna (Vienne), theatre. Augustan. Rim of the orchestra, showing the feet of surviving *bisellia*

77 (*below*). Acinipo (Ronda la Vieja, Spain), theatre. Late Republican. View of the scene building





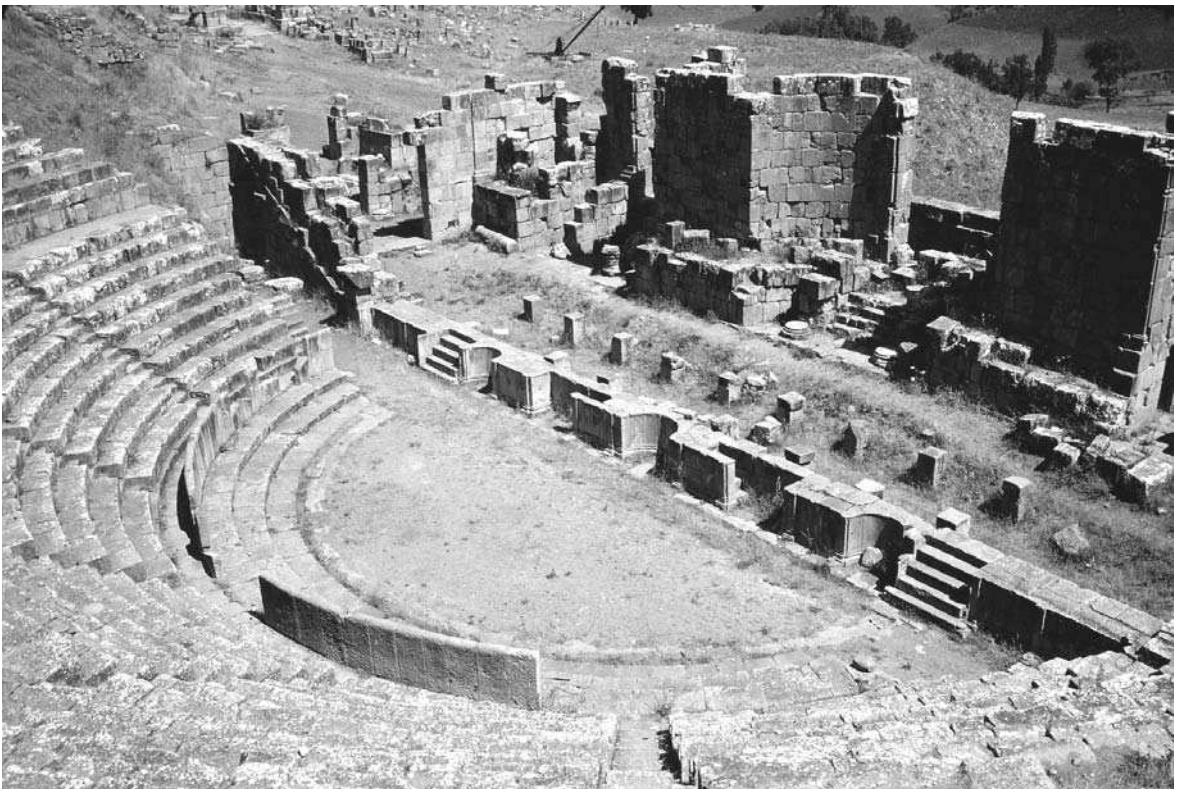
78 (*above*). Itlica (Santiponce), theatre. Tiberian. View of orchestra and *proscaenium* wall, looking north-east, showing the Blattius Traianus inscription



79 (*left*). Augusta Emerita (Mérida), theatre. 16-15 BC, *scaenae frons* rebuilt in Flavian period



80. Segobriga (Cabeza del Griego), theatre. AD 40-60, *scenae frons* remodelled late 1st /early 2nd cent. AD. View of cavea, orchestra, and scene building, looking east



81. Cuicul (Djemila, Algeria), theatre. Antonine. Cavea, orchestra, and scene building, looking north



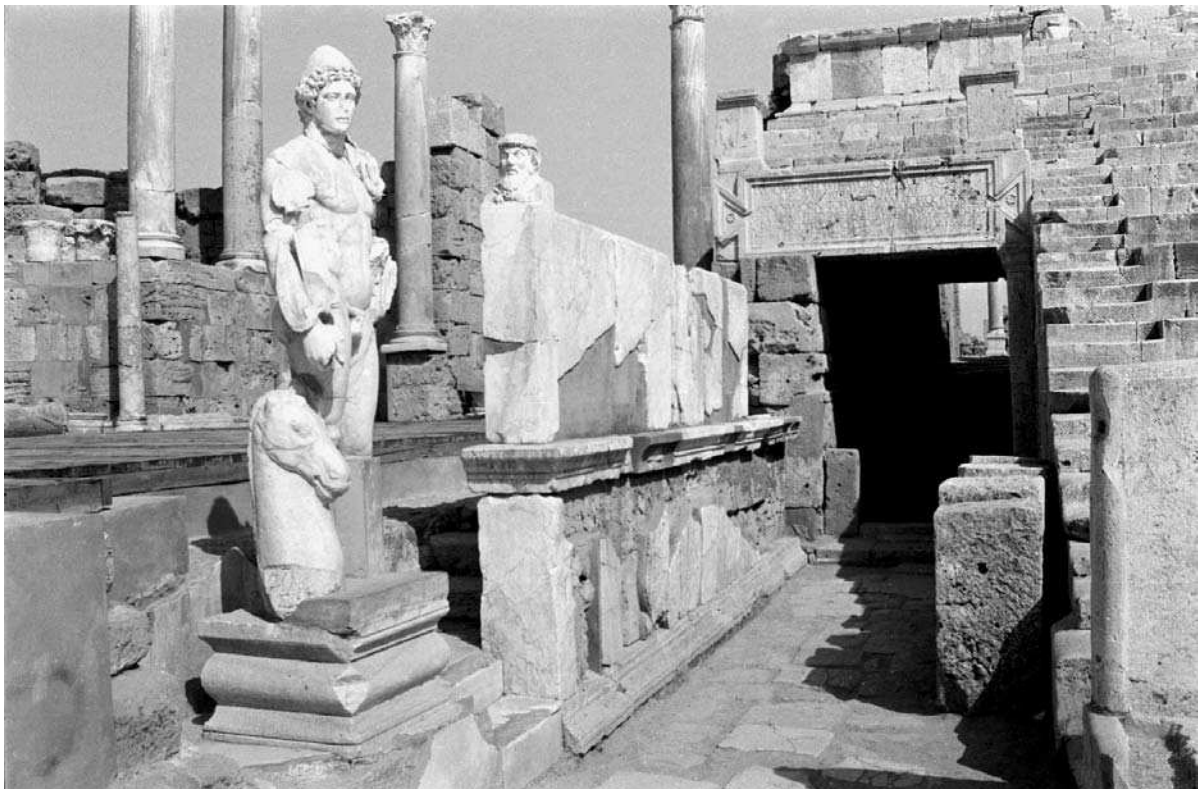
82. Thamugadi (Timgad, Algeria), theatre. Antonine. Cavea and orchestra, looking north



83. Carthage, Tunisia, theatre. Antonine. Cavea, orchestra, and scene building looking south



84. Leptis Magna (Lebda, Libya), theatre. View of the orchestra and *scaenae frons*



85. Leptis Magna (Lebda, Libya), theatre. Augustan. View looking south-east, showing the end of the *proscenium* wall with a statue of one of the Dioscuri and (right) the south-east *tribunal* with the Annobal Rufus inscription in front



86. Leptis Magna (Lebda, Libya), theatre. Exterior wall of the cavea looking north-east, showing (left) columns of the temple of Ceres at the top of the cavea, and (right) the restored *porticus* columns on the south side of the cavea



87. Sabratha, theatre. Severan. View of the reconstructed *scaenae frons*



88. Sabratha, theatre. Outer arcades on south-west side of cavea



89. Sufetula (Sbeitla, Tunisia), theatre. Antonine. View of orchestra and *columnatio*



90. Thugga (Dougga, Tunisia), theatre. AD 168-9. View of *proscenium* wall and *columnatio*



91. Apollonia (Marsa Susa, Libya), theatre. late 4th /early 3rd cent. BC; scene rebuilt (AD 92-96). Cavea, orchestra, and scene building, looking north-west



92. Cyrene (Shahat, Libya), Myrtusa theatre. Greek theatre, turned into an amphitheatre in later 2nd cent. AD. View looking east, showing orchestra turned into an arena



93. Cyrene (Shahat, Libya), odeum or bouleuterion west of the Caesareum. 2nd half of 2nd cent. AD. Cavea, orchestra, and scene building, looking north-west



94. Cyrene (Shahat, Libya), odeum or ecclesiasterion opposite the Caesareum. Probably 3rd cent. AD. View of orchestra and lowest seats of cavea, looking south-east



95. Cyrene (Shahat, Libya), Market Theatre. After AD 365. View of orchestra and lowest seats of cavea, looking south-east



96. Ptolemais (Tolmeita, Libya), bouleuterion or odeum. Late 2nd /early 3rd cent. AD. View of orchestra turned into a *kolymbethra* after AD 405



97. Gortyn (Kainourgiou, Crete), odeum. Early 1st cent. BC, rebuilt in reign of Trajan. General view looking east. The wall incorporating the Great inscription is to the left



98. Bostra (Bosra, Syria), theatre. *Scaenae frons*



99. Bostra (Bosra, Syria), theatre. Cavea, orchestra, and scene building, looking north-west



100. Bostra (Bosra, Syria), theatre. Cavea looking west



101. Bostra (Bosra, Syria), theatre. *Porticus* at the top of the cavea



102. Gadara (Umm Qais, Jordan), West Theatre. Probably late 2nd/early 3rd cent. AD. Seats of cavea, looking east



103. Gerasa (Jerash, Jordan), South Theatre. Cavea Domitianica; scene building Trajanic. View of scene building, looking north

104 (*right*). Gerasa (Jerash, Jordan), South Theatre. Passageway under *summa cavea* leading to *praecinctio*

105 (*below*). Gerasa (Jerash, Jordan), North Theatre. Late 2nd/early 3rd cent. AD. Cavea, orchestra, and scene building, looking north-east

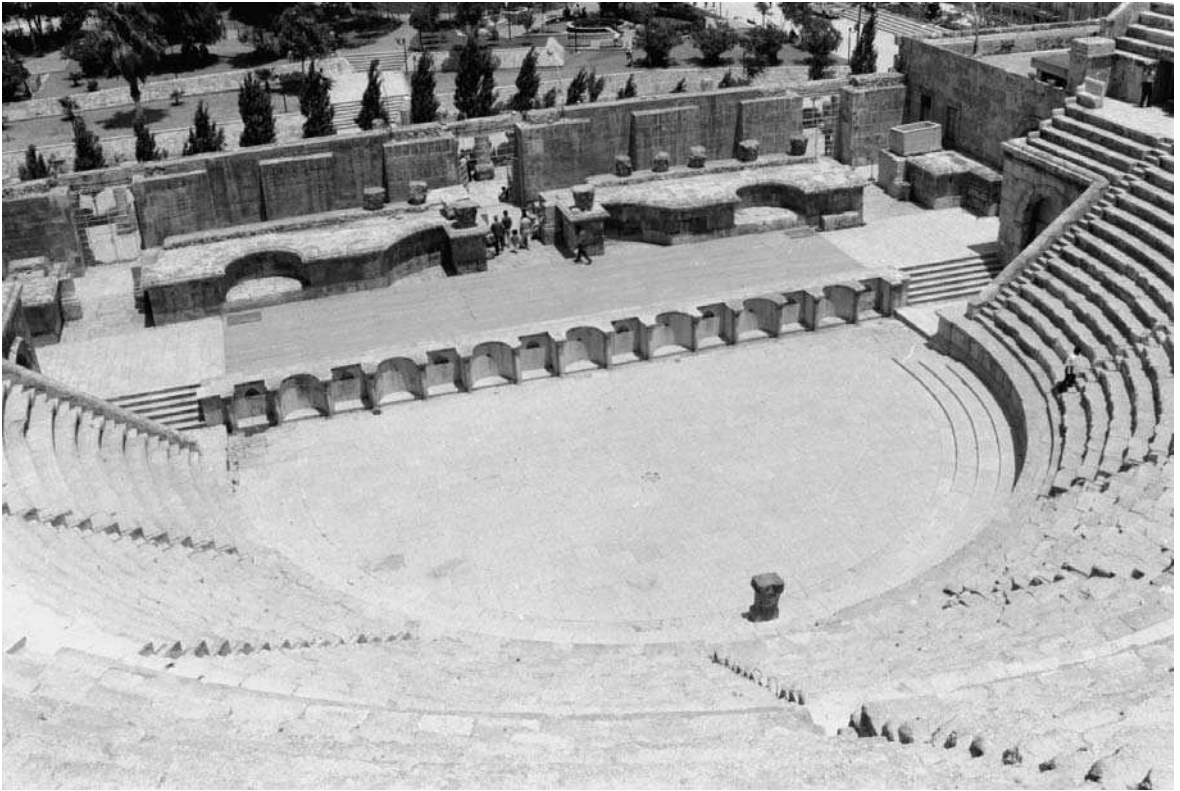




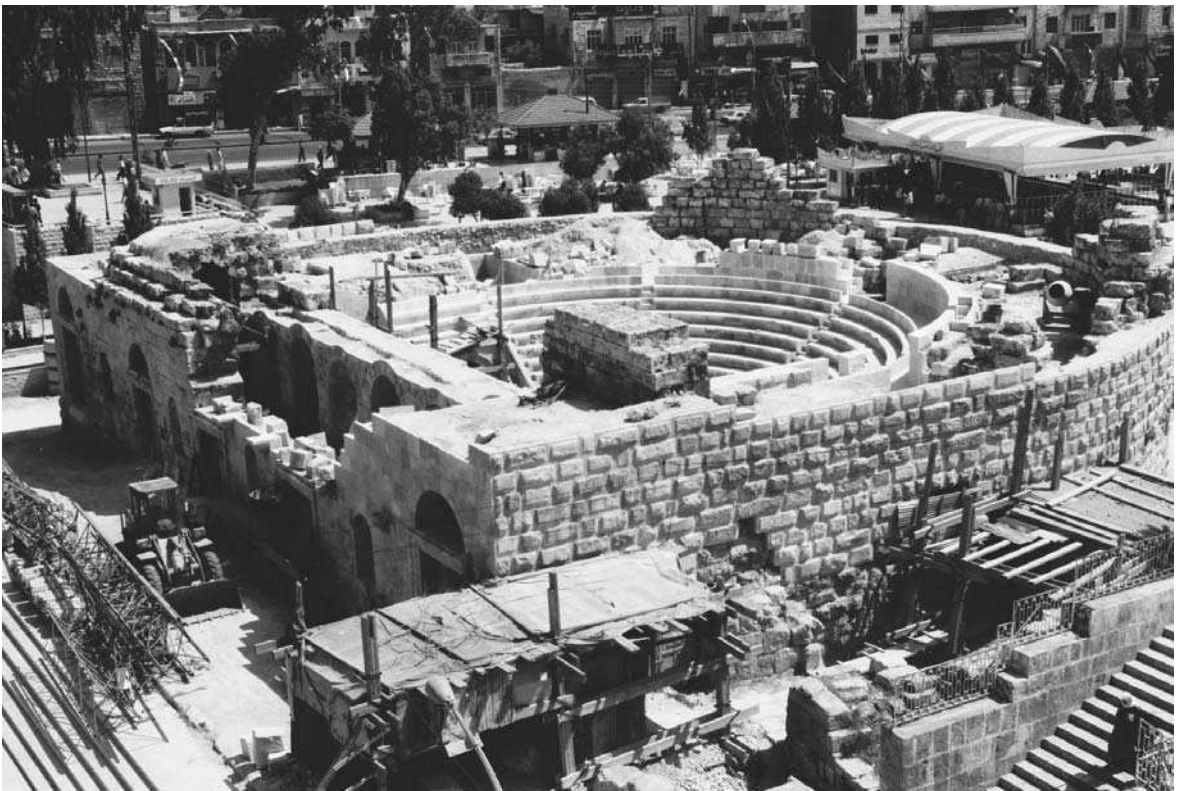
106 (*above*). Petra, Jordan, Large Theatre. 1st cent. AD with alterations in 1st half of 2nd century AD. View of rock-cut cavea looking south-west



107 (*left*). Philadelphia (Amman, Jordan), theatre. 2nd half 1st cent. AD, with Antonine additions. Cavea, orchestra, and scene building, looking north-east



108. Philadelphia (Amman, Jordan), theatre. Orchestra and scene building, looking north



109. Philadelphia (Amman, Jordan), odeum. 2nd half of 2nd century AD. General view looking north



110. Philippopolis (Chabha, Syria), odeum. AD 244-9. View of north side of cavea, showing (left) entrance to the side of the stage; (towards the centre) the west *aditus maximus*; (right) the rising gallery under the *summa cavea*



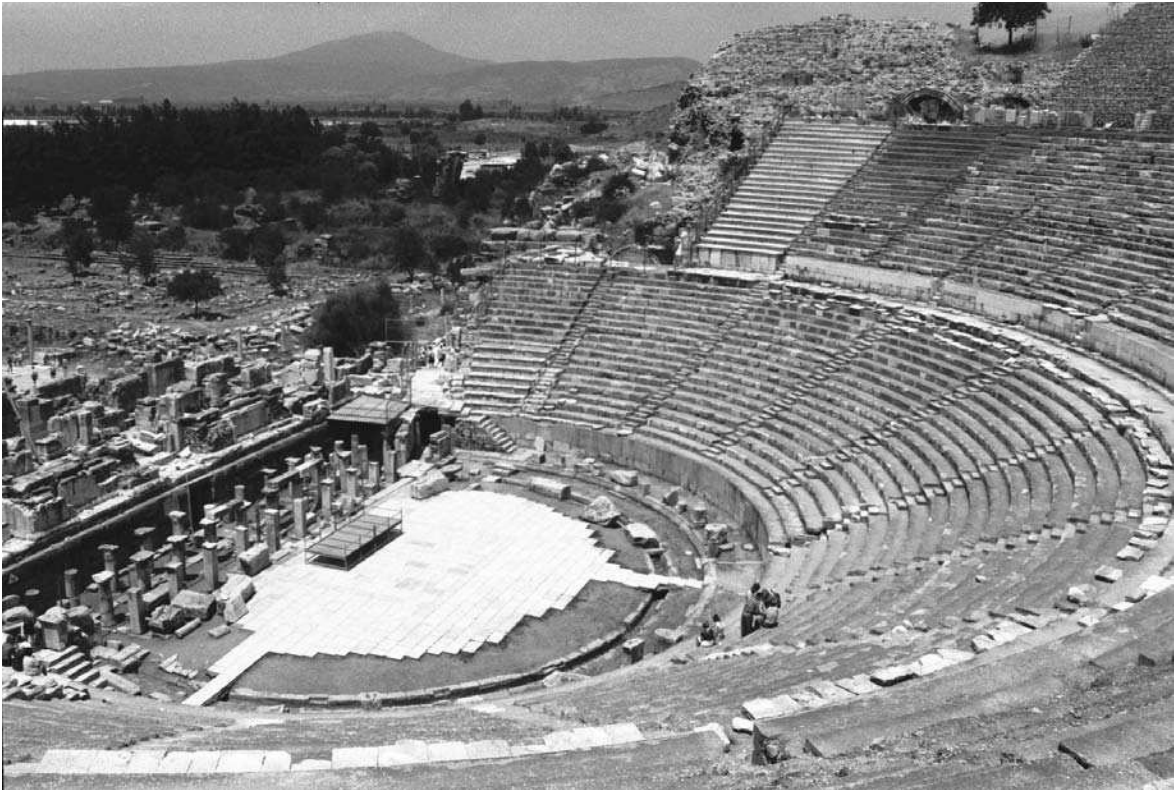
111. Palmyra (Tadmor, Syria), unfinished theatre. 2nd cent. AD. Cavea, orchestra, and scene building, looking north



112. Aphrodisias (Geyre, Turkey), theatre. 39–27 BC; Julio-Claudian additions; orchestra lowered, new *pulpitum* built, and podium built around orchestra in later 2nd cent. AD. Cavea, orchestra, and scene building, looking north-east



113. Aphrodisias (Geyre, Turkey), odeum. Late 1st/early 2nd cent. AD. Cavea, orchestra, and scene building, looking south-west



114. Ephesus (Selçuk, Turkey), theatre 200 BC-AD 210. Cavea, orchestra, and scene building, looking south-east



115. Halicarnassus (Bodrum, Turkey), theatre. Cavea, orchestra, and scene building, looking south-east



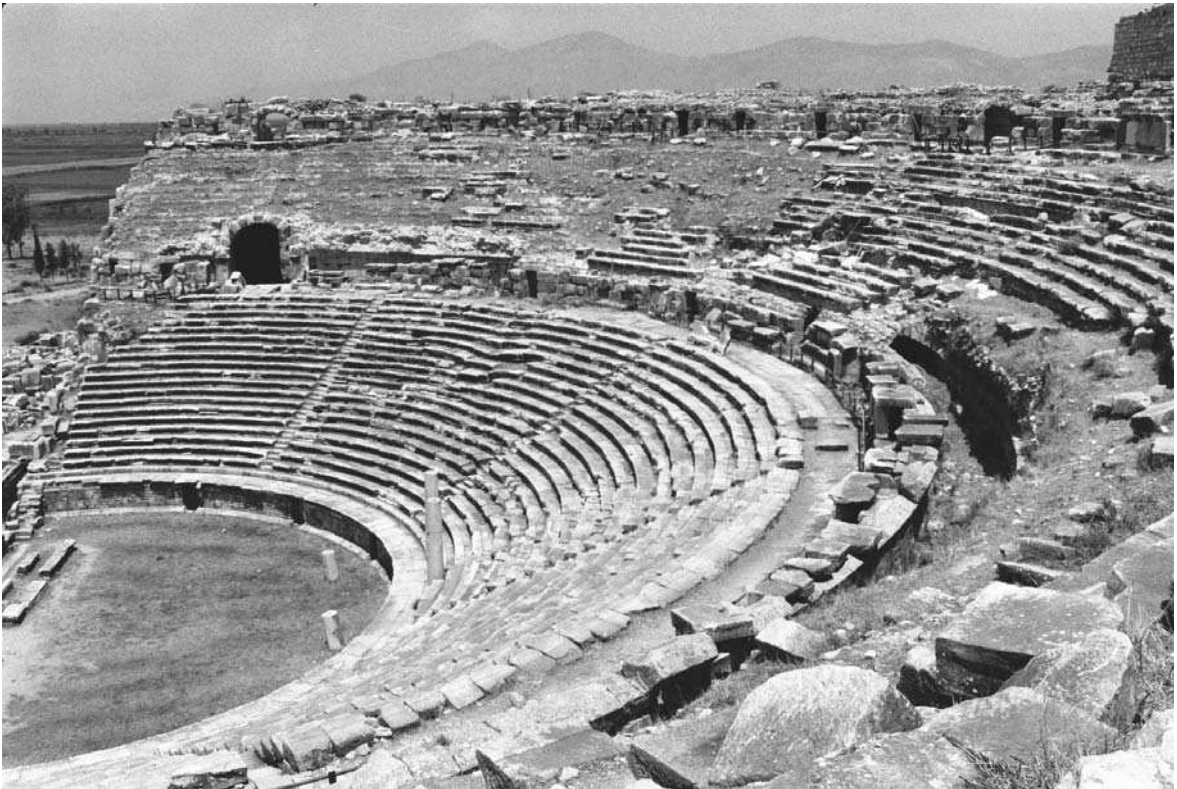
116. Hierapolis (Pamukkale, Turkey), Roman Theatre. Late 1st/early 2nd cent. AD. Scene building



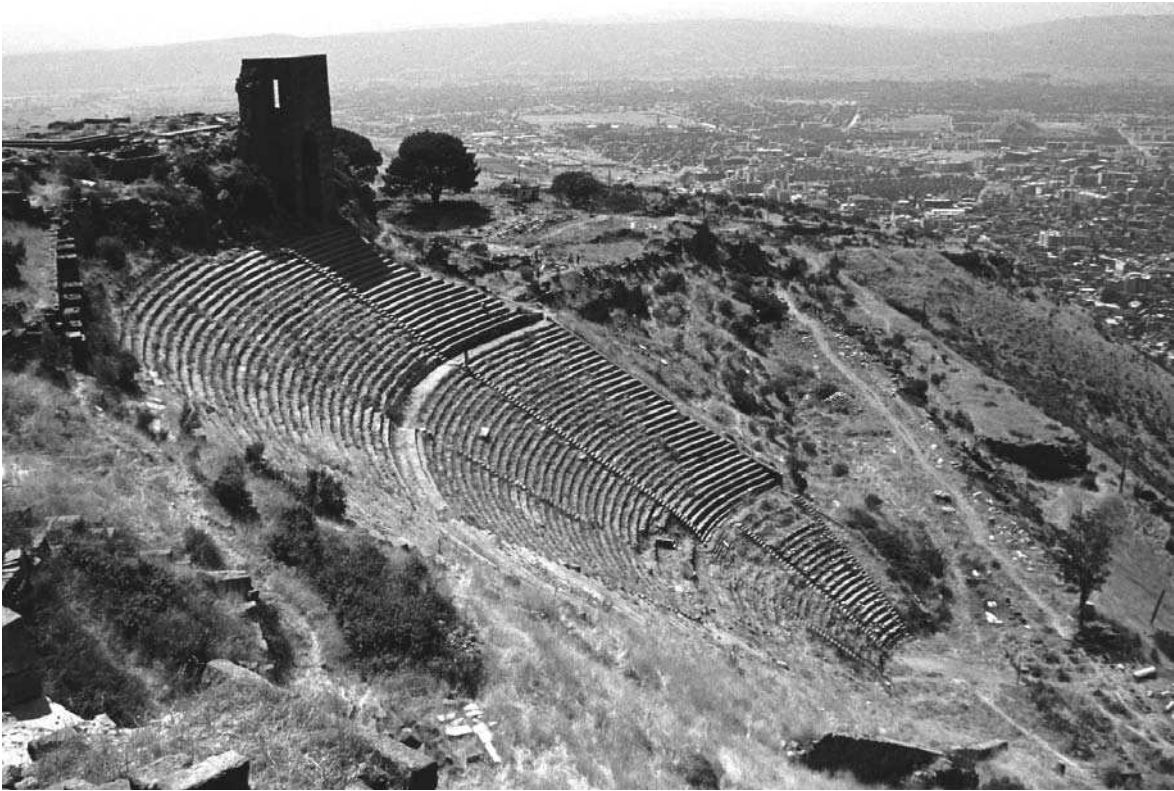
117. Hierapolis (Pamukkale, Turkey), Roman Theatre. Scene building, sculpted podia



118. Miletus (Balat, Turkey), theatre. Cavea looking south-west towards the scene building



119. Miletus (Balat, Turkey), theatre. View of the cavea looking north-west



120. Pergamum (Bergama, Turkey), Acropolis Theatre. Last quarter 3rd cent. BC. View of cavea looking south.



121. Priene (Güllübahçe, Turkey), theatre. Cavea and *skene* 1st half 3rd cent. BC. Cavea, orchestra, and *skene* looking south



122. Aspendus (Belkiz, Turkey), theatre. AD 161-9. View of theatre from behind the curved outer wall, looking east



123. Aspendus (Belkiz, Turkey), theatre. Cavea, orchestra, and scene building, looking north. The north *tribunal* is visible above the north *aditus maximus*. Nothing survives of the stage



124. Aspendus (Belkiz, Turkey), theatre. Cavea, orchestra, and scene building, looking north-east



125. Aspendus (Belkiz, Turkey), theatre. *Postscaenium* wall



126. Limyra (Dernek, Turkey), theatre. View of the cavea looking south-east. The *summa cavea* rests upon a vaulted gallery



127. Myra (Demre, Turkey), theatre. 1st quarter 3rd cent. AD. Cavea, orchestra, and scene building, looking south-east



128. Myra (Demre, Turkey), theatre. Passages in west *analemma*, looking north



129. Perge (Aksu, Turkey), theatre. Cavea looking south



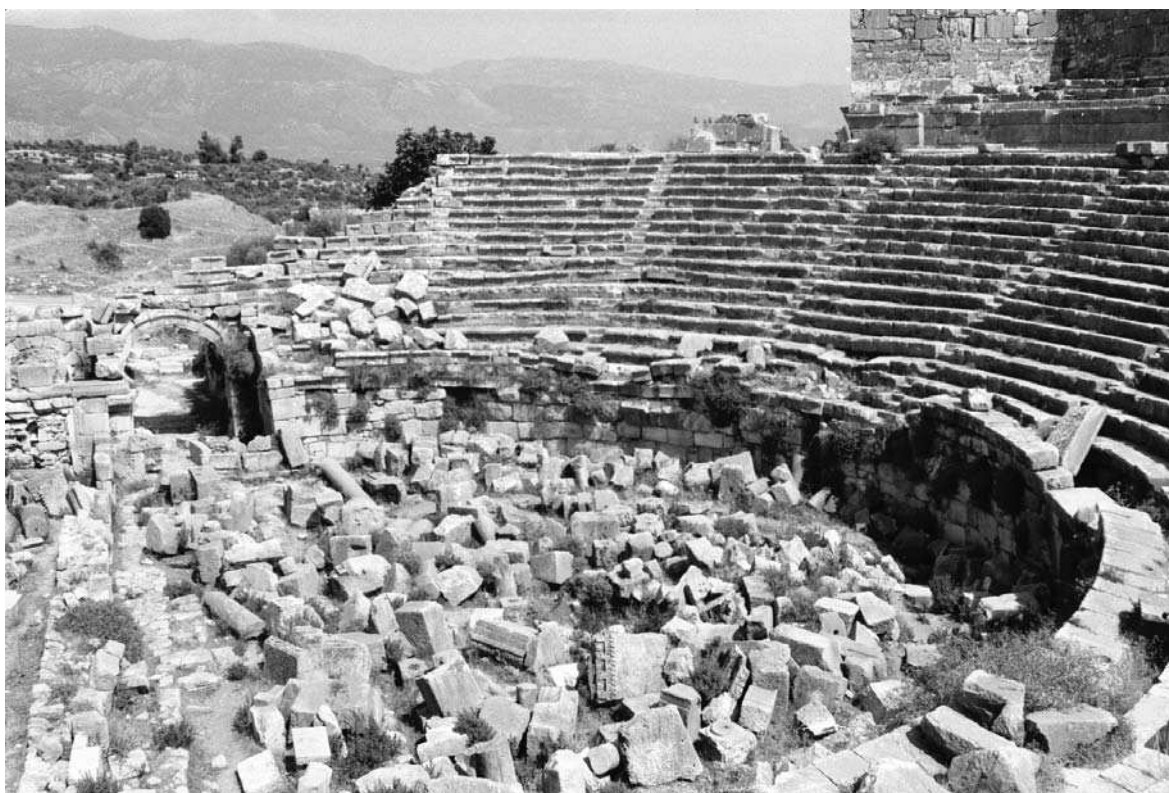
130. Perge (Aksu, Turkey), theatre. Cavea and scene building, looking south-east



131. Telmessus (Fethiye, Turkey), theatre. Augustan. Cavea and orchestra, looking south-west



132. Termessus (Güllük, Turkey), theatre. General view, looking east



133. Xanthus (Kınık, Turkey), theatre. Mid-2nd cent. AD. Cavea, looking east



134. Xanthian Letoum, theatre. 1st half 2nd cent. BC. West *anaclypton*, looking north-east



135. Xanthian Letoum, theatre. Passage into the *praecinctio* on the west side of the cavea



136. Argos, Greece, theatre with rectilinear seating. 5th cent. BC, later recut as odeum in early 2nd cent. AD. View of upper seating showing (background) rectilinear seats and (foreground) curved seating of the odeum



137. Athens, Theatre of Dionysus. Rebuilt by Lycurgus (338-326 BC). Cavea, orchestra, and scene building, looking south-west. The stage decorated with 2nd cent. AD reliefs was probably erected in the 4th or early 5th cent. AD



138. Athens, Theatre of Dionysus. View of scene building looking south-west. Parts of the Lycurgan and 2nd cent. BC *skene* are visible as well as elements from the Neronian scene building



139. Athens, Odeum of Herodes Atticus. AD 160-174. General view looking south-west



140. Corinth, odeum. End of 1st cent. AD; restored c.AD 175 by Herodes Atticus. General view, looking south-west



141. Dodona (Dodoni, Greece), theatre. 297-271 BC. View of cavea, orchestra, and *skene*, looking east. The orchestra and stage were turned into an oval arena in the Augustan period and a podium wall built around it



142. Nicopolis (nr. Preveza, Greece), large theatre. Perhaps Augustan; rebuilt in brick in 2nd or 3rd cent. AD. View of upper seating of cavea, looking north



143. Nicopolis (nr. Preveza, Greece), large theatre. View of scene building, looking west



144. Nicopolis (nr. Preveza, Greece), odeum. Early Augustan. View of cavea, orchestra and scene building, looking north-west