

The Odeion at Ancient Corinth: New Discoveries.  
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In the late 1920's, Oscar Broneer excavated the Roman Odeion at ancient Corinth and published his findings in *Corinth X* (1932). He dated the building to the very late first century C. E., with a second phase, possibly funded by Herodes Atticus, ca mid-second century C.E., and another renovation some time in the next. Broneer assigned to the Odeion architectural sculpture fragments from the so-called Athena Trench dug to the east in 1925-26. This long narrow trench was excavated in order to find a sanctuary of Athena that Pausanias had located near the Odeion and the Theater. While this dig never resolved the question of the Athena shrine, it produced many fragments from marble panels adorned with relief heads of satyrs and dramatic masks positioned at the intersections of relief bands breaking up the surface into diamond-shaped sections. Other marble relief fragments pertained to another program, from a balustrade adorned with sculpted bulls' heads, garlands, and erotes. Broneer suggested that the deep marble fills found in the Athena Trench excavation were evidence of cleanup after the Odeion's destruction in the fourth century C.E. But as Broneer himself acknowledged, not one piece from these programs was actually found in the Odeion excavation. My current study of the Odeion now indicates that the marbles from the Athena Trench probably do not belong to it, in spite of their thematic affinities. Instead, these sculptures probably pertain to the Captives' Façade, further east in the excavated Forum, and were used in the late fourth century as fills for the deep foundations of Hellenistic buildings east of the Theater.

In summer 2008, the investigation of a large marble pile from the Broneer excavation of the Odeion produced several new insights about this important building. First of all, we confirmed Broneer's assertion about the Athena Trench marbles – no fragments from these programs appeared in the Odeion marble pile. If this material had actually decorated the structure, at least a few scraps would have remained on the site. Furthermore, we found many column, revetment, and moulding fragments carved of colored marbles – green, yellow, red, black, and what looks like granite. None of this material was published in *Corinth X*. But at some point in its life, perhaps when Herodes Atticus refurbished it, the Odeion was embellished with costly stone, some of it imported, producing a brilliant polychromatic effect. And along with the fragments of an arcuated lintel illustrated in the publication, there were sections from at least two more arches, stylistically distinct from the published example. The marble pile also yielded Corinthian pilaster and capital fragments that did not appear in *Corinth X* but seem to represent additional phases of construction. The remains of several large stone basins from the marble pile suggest that the building was equipped with flowing water or fountains. Finally, many sculpture and architectural revetment fragments presented in *Corinth X* were never inventoried; their whereabouts are now unknown. We found just three of these missing pieces among the Odeion marbles, suggesting that the illustrated items must still be cached somewhere on the site. This exploration of the Odeion at ancient Corinth is revealing a new image of the building and its decorative programs.