

STYLISTIC ANALYSIS OF THE ARCHITECTURAL ORNAMENTATION AND DATING OF THE *SCAENAE FRONS* OF THE THEATER AT ANCIENT MESSENE

古代都市メッセネの劇場のスカエナエ・フロンスにおける
建築装飾の様式分析および建設年代

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The *scaenae frons*, the façade of the Roman scene building of the Theater at Messene has been dated to between the middle of the 2nd century and the 3rd century A.D. by the excavator from uncertain evidences. The present paper demonstrates based on a stylistic analysis of the architectural ornamentation that the *scaenae frons* of the Messenian Theater dates not to the middle of the 2nd century but to the second half of the 1st century A.D. In addition, based on the same analysis, it is confirmed that the Roman theater of Messene was influenced not by the west including the city of Rome but rather by Asia Minor. The new chronology implies that the Roman construction boom of Messene belong to the second half of the 1st century A.D.

Keywords : *Roman architecture, theater, scaenae frons, architectural ornamentation, construction date*

ローマ建築, 劇場, スカエナエ・フロンス, 建築装飾, 建設年代

1. Introduction

The Theater of Messene, one of the biggest buildings in the city, is located in the northwest of the Agora. The architectural blocks of the *scaenae frons*, the façade of the Roman scene building, were discovered by the excavations between 2000 and 2004. Most of them have been recorded in detailed drawings and photos by the fieldworks of the Architectural Mission of Kumamoto University from 2007 to 2011.¹⁾ According to the excavator, Prof. P. Themelis, the *scaenae frons* of the Theater is dated between the middle of the 2nd century and the 3rd century A.D., based mainly on two sculptures, supposed to be Trajan and Hadrian by Themelis, and on the inscriptions, found on the sides of the pedestal blocks of the east niche, informing a Messenian family of Klaudia Sathida who donated to the construction of Messene in the middle of the 2nd century A.D.²⁾ The two headless sculptures themselves, however, have no identifying inscriptions, so it is not possible to confirm that these statues were of Hadrian and Trajan.³⁾ In addition, on the surface of east niche, there are two different-sized markings, meaning that the pedestal with the inscription must not have been the original one.⁴⁾ From such evidence, there is no doubt that the Messenian Theater had been used in the middle of the 2nd century A.D.;⁵⁾ however, these indirect clues do not relate to the construction period of the *scaenae frons* of the Theater directly. Thus, the excavator's opinion that the *scaenae frons* belongs to the middle of the 2nd century A.D., is not supported by the evidence. Unfortunately, the stratigraphical information and archaeological findings are not open so it has not been possible to discuss the chronological analysis.

However, stylistic analysis of the architectural ornamentation might be adaptable as chronological evidence. According to the new stylistic analysis of the architectural ornamentation, which will be discussed in the following, the construction period can be dated not to the second half of the 2nd century A.D., but to the second half of the 1st century A.D. The chronological analysis of the Messenian *scaenae frons* is important not only for dating the Theater building but also for understanding the history of the Roman architecture of Greece.⁶⁾ In this paper, thus, chronological analysis of the *scaenae frons* of Messenian Theater based on the architectural decorations will be discussed.

2. Stylistic analysis of the architectural ornamentation

2-1) Attic-type base

Twenty-one bases have been found from the Theater. They are made of white marble and each of them has a moulding, which consists of a torus scotia and a torus, so called Attic-type. The base and the plinth were produced as one block.⁷⁾ The height of the block is 45.6-22.0 cm (amount of data: 19) and the height of the base is 30.2-14.4 cm (amount of data: 20). The ratio of the height of upper torus, scotia and lower torus is ca. 0.315 : 0.268 : 0.417 on average (amount of data: 18 (19 in the lower torus)).

The molding of the Messenian base is similar to the base of the Odeum of Agrippa in Athens (ca. 15 B.C.), but carved shallowly.⁸⁾ From the time of Augustus, the base from the Temple of Aphrodite which was discovered in northwest of the Stoa Poikile of Athenian Agora has a profile similar to the Messenian base, but the moulding is carved in an almost semicircular shape, which is more similar to the base of the Odeum of Agrippa at Athens than the base

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of Messene.⁹⁾ The base of the Babbus Monument located in the west of the Corinthian agora is similar to the Messenian base, but its scotia is deeper.¹⁰⁾ The Bema-Complex of Corinth has also deep scotia like at the Babbus Monument.¹¹⁾ Since the Babbus Monument is dated to the first half of the 1st century A.D.¹²⁾ and the Bema-Complex is dated to a little earlier than the middle of the 1st century A.D.,¹³⁾ the Messenian base might be later than the middle of the 1st century A.D. The base of the Captive's façade at Corinth has a so-called Attic-type base; its profile is similar to that of the Messenian base.¹⁴⁾ The base of the Captive's façade, however, has no plinth; unlike the Messenian base.¹⁵⁾ Thus, the base of the *scaenae frons* of Messene is, at least, later than the middle of the 1st century A.D.¹⁶⁾ It is not possible to analyze the Attic-type base in much detail, because most bases used in Greece around the 1st century A.D. were Attic-type.

2-2) Corinthian capital

Two Corinthian capitals and some small fragments were found in the Theater of Messene.¹⁶⁾ Both capitals are made of white marble and they have the same measurements. The capital height is ca. 56.5 cm and the bottom diameter is ca. 40 cm. The Corinthian capital of Messene has the characteristics of a normal Corinthian capital of the Roman time. The Messenian capital has a wide and heavy kalathos surrounded by straight and thin acanthus leaves. The holes between the serrations shape triangles or water-drops. Striped caulises rise up between two leaves of the second tier. A two-leaf calyx emerges from each caulis. A central tendril rising up from the second tier of acanthus is crowning a palmette on the abacus. These elements of the upper part of the capital make a vegetable-like impression. On the top of the capital, there is a thick abacus, the height of which is ca. 8-9 cm.

The Corinthian capital of Messene is more similar to the Corinthian capital of the second half of the 1st century A.D. than the Corinthian capitals of the time of Hadrian (117-138 A.D.), which carved sharply. According to Heilmayer,¹⁷⁾ the chronological analysis of the Corinthian capitals of Greece (after Augustus) is comparatively easy. The Corinthian capital of Greece before the middle of the 1st century A.D. has the following characteristics: The kalathos is wide, and the acanthus leaf is rather flat. The holes between the serrations are not circular but rather shaped like a triangle or water-drop. The technique of making holes using a drill started from the last quarter of the 1st century A.D. and was widely used in the 2nd century A.D. In addition, the upper elements of the capital, for example caulis, helices and volutes forms, are vegetable-like and make a crowded impression. The striped calyx starts around the last half of the 1st century A.D. These ornamental characteristics are adapted in the Corinthian capital of Messene.

Most examples of the Corinthian capital of the 1st century A.D. can be seen in Corinth; the Twin Basilica, Lechaion Road, the Captive's façade and the Great Bath of the Lechaion Road. Julian Basilica, one of the Twin Basilica, is dated between the end of 30s and beginning of 40s A.D.¹⁸⁾ The South Basilica, the other twin, is dated to the time of Claudius (41-54 A.D.), which is just after the Julian Basilica.¹⁹⁾ The Corinthian capitals of these two Basilicas have a wide and heavy kalathos and a thin abacus above it. The soft acanthus leaves have sharp tongue-like serrations, surrounded by triangular holes. The upper part of the capital is decorated with plants. These characteristics can also be seen in the capital of Messene. Especially, the capital of the South Basilica is similar to the Messenian capital in its wide and heavy kalathos, even though its outer volute is unfortunately missing. In addition, the lower part of striped calyx is thin and its upper part is wide, and there is a central stripe. This characteristic is also seen at the Messenian capital.

Later Corinthian capitals from Corinth have been mistakenly dated to the middle of the 2nd century A.D. Most of them can be corrected to the 1st century A.D. from a stylistic point of view, and they have similar characteristics to the Messenian capitals. The Captive's façade is located at the south end of the Basilica, which stands at the west side of Lechaion Road. According to updated research, it is considered that the Corinthian capital of the Captive's façade also belongs to the Flavian dynasty.²⁰⁾ This capital has straight and flat acanthus leaves. The leaf serrations do have sharp edges, but are tongue-shaped. A short caulis and the central post rising from the second tier to the abacus run up the middle of the upper part of the capital. The tongue-shaped serrations and central post are similar in character to the Messenian capital. Strocka concludes that the capital of the Captive's façade dates to the second half of the 1st century A.D.,²¹⁾ not to the middle of the 2nd century, as mentioned by Stillwell.²²⁾ It is correctly considered that Lechaion Road was constructed in the time of Domitian (81-96 A.D.).²³⁾ The capital of the Lechaion Road has a massive kalathos and its upper part is crowded with vegetable ornaments. These characteristics can also be seen in the Messenian capital. The Great Bath, located on the opposite side of Lechaion Road of the Captive's façade, is dated to the second half of the 2nd century A.D. by Biers; however, it might better be dated to the second half of the 1st century, and its Corinthian capital was reused in the middle of the 2nd century A.D.²⁴⁾ Moreover, five Corinthian capitals were found in the Theater at Corinth, and these capitals seem to have been used in the *scaenae frons*.²⁵⁾ The

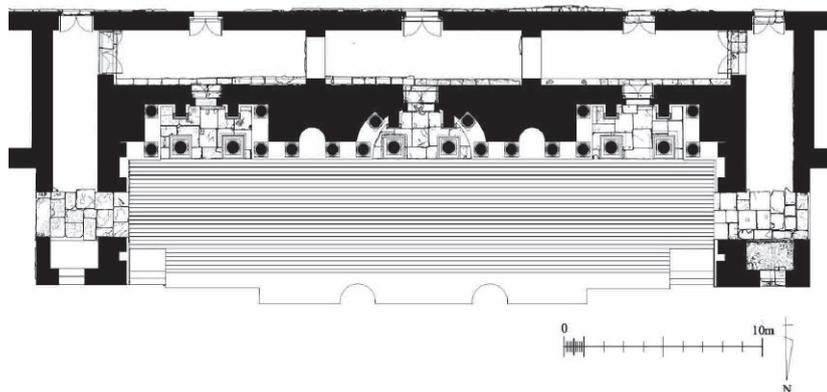


Fig. 1 Plan of the *scaenae frons* of the Theater at Messene (reconstructed)



Fig. 2 Foundation of the Roman scene building looking from the east

Corinthian *scaenae frons* is dated as Hadrian by Stillwell; however, the Corinthian capital also belongs to the second half of the 1st century A.D.²⁶⁾

The other important Corinthian examples exist in Argos and Sparta. Two capitals were found in a room (SaaA) at Argos.²⁷⁾ The room was originally a Heroon, and renovated as a Theater=Bath in around Hadrian's time. Therefore, the capitals also have been considered as Hadrian. Nevertheless, these capitals were re-dated to the second half of the 1st century A.D., based on pottery pieces which were found from the underground of the room.²⁸⁾ Seven Corinthian capitals were found at the scene building of the Theater at Sparta.³⁰⁾ These capitals have acanthus leaves which are deeply carved, and the edges of the leaves are sharp. They are similar to the Messenian capital in that there are striped helices, and the central post supports the palmette in the middle. Woodward, the excavator of this theater, correctly mentioned that some of them belonged to the 1st century A.D.³¹⁾ The holes of the acanthus leaves and the central post, however, belong to the second half of the 1st century. Since it is widely known that the scene building of Sparta was constructed in 78 A.D. from the inscription on its entablature these Corinthian capitals are obviously from the time of Vespasian.³²⁾

The Messenian capital is, from a stylistic view, far from the capitals of the 2nd century A.D. It is definitively known by its inscription that the Philopapos Monument of Athens was constructed in 114/16. Its pilaster has a Corinthian capital, which has thick acanthus leaves and well-developed inner and outer volutes.³³⁾ These characteristics are not similar to the Messenian capital, and might have influenced the Corinthian capitals of the Hadrian time in Athens; that is, the pilaster capital of the Gate of Hadrian and the Corinthian capital of the Library of Hadrian.³⁴⁾ The stylistic differences between capitals dating to between the second half of the 1st century and the beginning of the 2nd century A.D. are bigger than those dating to the first half of the 2nd century A.D.

Summing up, the Corinthian capital of Messene is later than the time of Augustus, and earlier than the 2nd century A.D. In the strict sense, then, the Messenian capitals belong between the time of Claudius (41-54 A.D.) and the time of Vespasian (69-79 A.D.); that is, between the middle and the third quarter of the 1st century A.D.

2-3) Lotus-acanthus capital

Eleven Lotus-acanthus capitals³⁵⁾ were found at the Theater of Messene.³⁶⁾ The capitals have a bell-shaped kalathos and two tiers of leaves, with eight acanthus leaves in the lower tier and sixteen lotuses (or pointed leaves) in the upper tier. A square-shaped abacus is crowned on the top. The Lotus-acanthus capital is made of white marble. The capital size varies: the height of the capital is 36-52 cm (amount of data: 9); the lower diameter is 31-42 cm (amount of data: 9); the abacus height is 6.2-11.3 cm (amount of data: 11). The ratio of the height of capital to the height of abacus is 1:0.185 on average. The acanthus leaves of the Lotus-acanthus capital are quite similar to the acanthus leaves of the Corinthian capital: The triangle or tongue-like shaped serration and the water-drop shaped hole is common character of these two different types of capitals. The kalathos has lotus leaves with central veins projecting out and leaves

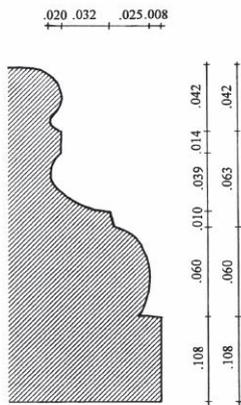


Fig. 3 Profile of the Attic-type base of the Theater at Messene (No. 108)



Fig. 4 Corinthian capital of the Theater at Messene (No. T12)



Fig. 5 Corinthian capital of the Captive's facade at Corinth



Fig. 6 Corinthian capital from the Bath=Theater at Argos



Fig. 7 Lotus-acanthus capital of the Theater at Messene (No. 102)



Fig. 8 Lotus-acanthus capital near the Northwest Stoa at Corinth

with central veins carved in, alternately. The abacus has a narrow fascia in the upper part and a cyma reversa moulding in the lower part.

It is called that the first example of such a combination of lotus and acanthus leaves might be the Lysikrates Monument, if we accept its capitals are lotus-acanthus one.³⁷⁾ The capital of this monument has acanthus leaves above short lotus leaves. The idea of Lotus-acanthus capital, however, was probably influenced by the palm capital (or Pergamon capital) from the inner column of the upper floor of the Stoa of Attalos at Athens or by the lotus capital from the sanctuary of Demeter at Pergamon.³⁸⁾ Comparative examples of Messenian capitals can be seen in mainland Greece, especially in Athens and Corinth.³⁹⁾ The two porches of the Tower of Winds, standing at the east end of the Roman Agora at Athens, are crowned the Lotus-acanthus capitals.⁴⁰⁾ The Tower of Winds can be dated to around the middle of the 1st century B.C. (before 37 B.C.) based on ancient literature and inscription.⁴¹⁾ The porch and inner column of the Odeum of Agrippa at Athens are also crowned the Lotus-acanthus capitals. The Lotus-acanthus capitals of the Odeum of Agrippa are obviously influenced by the capitals from the Tower of Winds.⁴²⁾ The first construction phase of the Odeum of Agrippa is dated to ca. 15 A.D.⁴³⁾ Therefore, it is probable that the first Lotus-acanthus capital appeared around the second half of the 1st century B.C. in Athens. Moreover, six Lotus-acanthus capitals were found from the Dyonisos-Theater at Athens,⁴⁴⁾ which has the similar lotus and acanthus leaves to those of Messenian capitals.⁴⁵⁾ The ratio of the height of capital to the height of abacus is 1:0.165, which is close to the one of Messenian capital. Nevertheless, it is not clear when these capitals began to be used in the stage building of theater.⁴⁶⁾

The Lotus-acanthus capital was introduced to Corinth just after its invention in Athens, and was frequently used in Corinth. Stillwell reported a Lotus-acanthus capital, which was discovered near the North-West Stoa.⁴⁷⁾ This capital has sharp-edged acanthus leaves, which do not look like those of the Messenian capital; but the deepness of the venations and the triangular holes of the acanthus leaves are similar to those of the Messenian capital.⁴⁸⁾ The *scaenae frons* of the Odeum at Corinth is dated to the second half of the 1st century A.D., and a Statue of Hadrian stood there around the middle of the 2nd century A.D. Broneer considers that the Lotus-acanthus capitals found near the parados belonged to the post imperial period (after the 3rd century A.D.) and misjudged that these capitals were not used in the *scaenae frons* of the Odeum. Nevertheless, the acanthus leaves of the Corinthian capitals from the Odeum, which was reconstructed in the *scaenae frons* by Broneer, and the acanthus leaves of the Lotus-acanthus capitals of the Odeum are quite the same in stylistically, so the Lotus-acanthus capitals must also have been used in the *scaenae frons* at the same time.⁴⁹⁾

There is also seven Lotus-acanthus capitals at the Theater at Sparta, reported by Woodward.⁵⁰⁾ According to a recent study, the scene building with Corinthian order is dated to the second half of the 1st century A.D.⁵¹⁾ The Lotus-acanthus capital has never been claimed to have been used in the order of the scene building; however, since there are as many Lotus-acanthus capitals as Corinthian capitals,⁵²⁾ it is to assume that the Lotus-acanthus capital was also used in the *scaenae frons*.⁵³⁾

Summing up, the Lotus-acanthus capital was commonly used in mainland Greece in the 1st century, but there are little example from the 2nd century. In Messene, there is no doubt that the both Lotus-acanthus capital and the Corinthian capital were used at the same time, because of the similar style of the acanthus leaves. Therefore, the Lotus-acanthus capital of Messene is dated to the second half of the 1st century A.D., as well as the Corinthian capital of the same Theater.⁵⁴⁾

2-4) Ionic capital

From the Theater of Messene, one normal Ionic capital and four angled Ionic capitals were discovered.⁵⁵⁾ The height of the capital is 14.1-16.2 cm (amount of data: 6) and the height of the abacus is 3.6-5.3 cm (amount of data: 5). The lower diameter is 39-43 cm (amount of data: 6). These two types of capitals have the same style and their dimensions are very much alike. The Ionic capital of Messene can be surmised as follows: Between the two volutes, there is an Ionic cyma decorated with egg-and-dart. The canal connecting the two pulvinares separates the abacus and cyma in the middle, and has a convex section. The horizontal cyma is decorated by three eggs and two darts, carved somewhat flat. On the side of the volute, there is a baluteus (a vertical decoration band), and both sides of it are covered by long and narrow acanthus leaves. The acanthus leaves have five serrations.

It is difficult to analyze Ionic capitals chronologically, because of their variety in shape and ornament. Bingöl categorized the Ionic capitals of Asia Minor from Hellenistic to imperial Roma from a typological view based on (1) the shape of the canal, (2) the ornament (with or without cyma), and (3) with or without the necking. According to his typology, the Messenian capital is a type with (1) a horizontal canal, (2) three eggs in the cyma, and no ornament in any other part, and (3) no necking. In detail, there is little ornamentation in general, no architectural ornament in the abacus, a frame at the edge of the volute, and no necking. There are sixteen examples of this type of Ionic normal capital, which are dated between the time of Trajan (98-117 A.D.) and the Severan dynasty (193-230 A.D.).⁵⁶⁾ From another typology of Ionic capital by Bingöl, the Messenian capital is also categorized as the Attic-Asia Minor type, which has a baluteus in the middle of the pulvinar.⁵⁷⁾ The baluteus is ornamented by herdera helix leaves. There ten examples of this type of Ionic capital, which date from the time



Fig. 9 Normal Ionic capital of the Theater at Messene (No. 1912)

of Augustus (27 B.C.-14 A.D.) up to the 3rd century A.D.⁵⁸⁾ On both sides of the baluteus, there are three acanthus leaves each. There are twenty-one samples of this type of the capital, which date to between Augustus and the Severan dynasty.⁵⁹⁾ Therefore, from a typological point of view, the Ionic capital of Messene belongs between the 1st century A.D. and the 3rd century A.D., so that it is not easy to date the Messenian capital based on typology.

There are not many examples of Ionic capitals in mainland Greece; however, some examples from Corinth can be comparable to the Messenian capitals. The Ionic capital of the Temple of Hermes at Corinth has a horizontal canal, a cyma with five eggs and four darts, and a four-leafed angle palmette, and these ornamentation are carved somewhat flat.⁶⁰⁾ This flat ornamentation of cyma is quite similar to the one of the Messenian capital; even the Ionic capital of Messene has a three-egged cyma. The Ionic capital of the Temple of Tyche (or Temple J) has a horizontal canal, cyma with three eggs and two darts, and a three-leafed angle palmette.⁶¹⁾ These two Ionic capitals are both dated to the end of the 1st century A.D.⁶²⁾ A fragment of Ionic capital from the Theater at Corinth seems to have a horizontal canal and cyma with five eggs and four darts. On the side of the pulvinar, there is a baluteus decorated with narrow acanthus leaves on both sides.⁶³⁾ This capital is supposed to be before 101 A.D.⁶⁴⁾ These two Ionic capitals also have flat cyma like the Messenian Ionic capital.

Thus, based on similar examples from ancient Corinth, the Ionic capital of Messene might belong to the end of the 1st century A.D.⁶⁵⁾ The same can be said for the angled Ionic capital of Messene. The Ionic capital was not popular in the 2nd century A.D. anymore.

2-5) Twisted strap

In the narrow step between the lower and middle fascia of the architrave, there is a line decoration of twisted strap. The twisted strap (or braid strap) has a circular section and gnarls in equivalent intervals. Rumscheid mentioned that the twisted strap is earlier than the 2nd century A.D. in the examples of Asia Minor.⁶⁶⁾ In Greece, a twisted strap is reported on the architrave of Kloster Kaisariania at Athens.⁶⁷⁾ This building is surely dated to the beginning of imperial Rome, probably Augustus. In addition, the geison block of the Odeum in Corinth is decorated with a twisted strap. The most important example to compare with Messene is the architrave from the *scaenae frons* of the Theater in Sparta and the architrave of the Captive's façade of Corinth.⁶⁸⁾ These two architraves date to the second half of the 1st century A.D.

2-6) Astragal

The astragal is a linear decoration made of alternating round beads and thin reels. In the Theater of Messene, astragal decorations are found in the narrow step between the middle and upper fascia, under the lesbian cyma of the architrave, and on both sides of the baluteus of the normal Ionic capital.

It is commonly known that the early Roman imperial architecture was influenced by the Greek architecture of Classical period, and the astragal is an architectural ornament motif from Classical architecture.⁶⁹⁾ Von Hesberg correctly pointed out that the astragal and lesbian cyma were widely used in buildings at the time of Augustus, and were common in the last quarter of the 1st century up to the 2nd century A.D.⁷⁰⁾ The astragal of Messene has elliptic beads and thick reels, which differ from the astragals of the time of Augustus. For instance, the astragal decorated on the necking of the Ionic capital from the Temple of Rome and Augustus in the Athenian Acropolis has round beads and thin reels.⁷¹⁾ There are many examples of astragals from the 1st century A.D. in Corinth. The architrave-frieze block of the Captive's façade and of the Lechaion Road have astragals in the narrow step between the middle and upper fasciae, in exactly the same place as that of Messene. They also have same characteristics as Messenian astragals: the beads are rather elliptic and the reels are thick.⁷²⁾ There are also two architrave-frieze blocks, but they are decorated only on the crown moulding of the upper part of the architrave.⁷³⁾ The most similar example to the Messene astragal is at the architrave of the Theater at Sparta, where astragals are on the step between the middle and the upper fasciae and on the crown moulding. On the other hand, the astragal was no longer used in the buildings in the 2nd century A.D. of Greece. No astragal can be observed in the either of monuments of Athens such as the Philopapos Monument, the Gate of Hadrian and the Library of Hadrian.⁷⁴⁾ In this way, there are many examples of astragals from the 1st century A.D., but not from the 2nd century A.D. in Greece.⁷⁵⁾

2-7) Lesbian cyma

The crown moulding of the architrave in Messene is decorated with a continuous ornament of lesbian cyma.⁷⁶⁾ The lesbian cyma was also a common motif of architectural ornamentation at the time of Augustus, and it was widely used from the last quarter of the 1st century up to the 2nd century A.D. like astragal.⁷⁷⁾ A lesbian cyma usually has heart-shaped leaves and an S-shaped profile. Our lesbian cyma has upper heart-shaped leaves, the surface of which is not convex but rather concave in section. The central post of the lower leaves is comparatively low, and there is a circular eye in the top of it. This type of lesbian cyma probably started with the Erechtheum of Athenian Acropolis,⁷⁸⁾ and has long tradition through Hellenistic period until the 1st century A.D. in mainland Greece.⁷⁹⁾ The lesbian cyma of the architrave-frieze block from the Flavian Theater at Sparta can be added to those examples.

2-8) Frieze palmette (Lotus and acanthus)

An architrave-frieze block with ornamentation from the Theater of Messene (No. 66+1402) was found from our survey. The Messenian frieze palmette consists of the lotus leaves with eight serrations and the acanthus leaves with seven serrations. The serrations are not as thin as those of the Hellenistic period, but somewhat thick. Needless to say, there is a long tradition of continuous ornament of the palmette, or lotus and acanthus leaves.⁸⁰⁾ Strocka correctly pointed out that, during the time of Roman Empire, the palmette-frieze are particularly used in the east, in Greece and Asia Minor. On the other hand, the palmette-frieze was not common in the west including the city of Rome until the time of Trajan-Hadrian, but vegetable-frieze instead.⁸¹⁾

The reproduced palmettes of the time of Augustus are not as elegant as those of the Classic and Hellenistic periods; the Classic palmette has slight and thin serrations. Examples of the frieze palmettes from the time of imperial Rome appear in Athens and Corinth. The necking of the Ionic capital from the Temple of Rome and Augustus in the Athenian Acropolis⁸²⁾ has an ornament of lotus and acanthus leaves (or Anthemia).⁸³⁾ The Temple of Rome and Augustus dates to

about 20-19 B.C. from the inscription on the carved architrave-frieze block.⁸⁴⁾ The architrave-frieze block from the Babbius Monument at Corinth (Augustus) also has a lotus and acanthus palmette.⁸⁵⁾ The palmette of the Babbius Monument looks similar to our palmette of Messene, but the pattern of the palmette is not exactly the same: the acanthus leaves with nine serrations and the lotus leaves with five serrations are placed in wide intervals, and are connected by S-shaped tendrils, which are oriented in the opposite shape of the tendrils of Messene. This frieze palmette from the time of Augustus is not as elegant as those of the Classic and Hellenistic period; however, it is more established than that of Messene.

The frieze palmette of the Messenian Theater consists of the acanthus leaves with seven serrations and the lotus leaves with five serrations, parts of which are connected by S-shaped tendrils underneath. Two round leaves emerged from the bottom of the acanthus leaf. Seven serrations of the acanthus grow upward, and the tops of these leaves are covered by their neighbors. Both the lotus and acanthus leaves are plump. This type of palmette does not appear until the first half of the 1st century A.D.

Many example of the lotus and acanthus ornament can be observed in Asia Minor. The raking sima of the temple of Augustus at Antiochia is decorated with the lotus and acanthus palmette, which is dated to the time of Augustus=Tiberius (between 27 B.C. and 37 A.D.). The scheme of the ornament is not the same as the Messenian palmette: The acanthus leaves with seven serrations and the lotus with five serrations look to be connected by tendrils at the bottom, but these tendrils are spiraled in the middle. The column base (No. 6) of the east façade of the Temple of Didyma has lotus and acanthus palmettes (or Anthemia).⁸⁶⁾ These palmettes, carefully carved on the marble stone, consist of lotus leaves with nine serrations and acanthus leaves with nine serrations, between the lotus and acanthus leaves are connected by the spiraled tendrils. The column base is dated to the time of Caligula (37-41 A.D.). These precedents are obviously older than the frieze palmettes of Messene. There are also lotus and acanthus ornaments in the frieze and raking sima of the Vespasian Monument at Side.⁸⁷⁾ This monument is confirmed to date to 71 A.D. from the inscription on the architrave. The frieze palmettes are placed in uncomfortably wide intervals, and both the lotus and acanthus leaves are connected by thin long S-shaped tendrils.

The most important example in comparison to Messene, as already mentioned, is the frieze of the Theater at Sparta and of the Captive's façade at Corinth. The frieze block of the Flavian façade of the Spartan Theater has the lotus leaves with five serrations and acanthus leaves with seven serrations. Compared to the palmettes of Messene, the leaves of these palmettes are thin and the tendril spirals of are wide and clear. There is a small leaf which supports the lotus of the architrave-frieze block from the under floor, and a small ring, which supports the lotus of the one from the upper floor. This kind of leaf or ring is not observed in the frieze of Messene. The lotus and acanthus palmettes from the Theater of Sparta are quite similar to those from the upper floor of the Captive's façade at Corinth. Even there are small difference between them, in general view; both frieze palmettes of the Spartan Theater and of the Captive's façade are

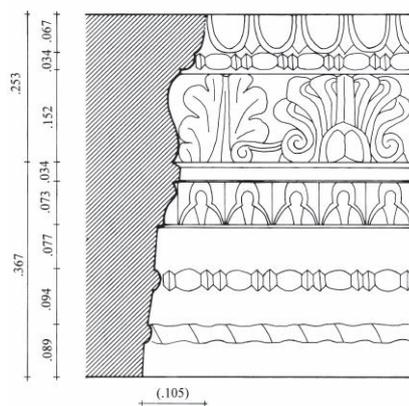


Fig. 10 Architrave-frieze of the Theater at Messene (No. 66+1402)

Fig. 11 Profile of the architrave-frieze of the Theater at Messene (No. 66+1402)

Fig. 12 Architrave-frieze of the Theater at Sparta



Fig. 13 Architrave-frieze of the Captive's facade at Sparta, ground floor



Fig. 14 Architrave-frieze of the Captive's facade at Sparta, upper floor

quite similar to those of Messene.

An important example from Olympia is reported by Strocka.⁸⁸⁾ A marble architrave-frieze slab from so-called 'the club house of athlete' has a lotus and acanthus palmette. It is believed that this architrave-frieze slab was donated by Domitian (81-96 A.D.) and reused after 96 A.D. with addition of an architectural ornament. The pattern and form of the lotus and acanthus palmette of this marble slab is extremely similar to those of the Captive's façade in Corinth and of the Spartan Theater. There is also an example from the second half of the 1st century A.D.: the frieze from the upper floor of the Great Bath of the Lechaion Road at Corinth.⁸⁹⁾ Here, lotus leaves with seven serrations and the acanthus leaves with seven serrations are seen in a line. The lotus and acanthus leaves are connected by S-shaped thick tendrils in the lower part of the frieze. Unusually, the edge of the lotus and acanthus leaves are rather round, which is not observed in either the Captive's façade of Corinth or the Theater of Sparta. Finally, the frieze palmette of the round monument from the Stadium-complex at Messene must be reported.⁹⁰⁾ This palmette consists of lotus with seven serrations and the acanthus with seven serrations and S-shaped tendrils are connecting them. The rounded tops of the leaves is characteristic not of the first half but of the second half of the 1st century A.D.



Fig. 15 Geison of the Theater at Messene (No. 142b)

Summing up, the acanthus and lotus frieze palmette from the Theater of Messene is dated between the time of Nero and of Domitian, that is, between the 50s and 90s of the 1st century A.D.

2-9) Tone and water leaf

The tone and water leaf (or lotus leaves)⁹¹⁾ are decorated on the horizontal part over the dentil of the geison from the Theater of Messene. The tone leaves have a central post in the middle and a double line at their edges. The water leaves have eight serrations and round edges, which are the same characteristics as the lotus leaves of the frieze palmette. There are few other examples of tone and water leaves decorating a geison block, except for two examples from Corinth. The corner geison of the North-West Stoa of Corinth has tone and water leaf ornament.⁹²⁾ The upper part of the geison from the Great Bath of the Lechaion Road also has water leaves, which are similar to the Messenian example,⁹³⁾ however, there are no tone leaves in this geison.

3. Conclusion

From the point of view of the architectural ornament, *scaenae frons* of the Theater at Messene has the same characteristics as the *scaenae frons* of the Theater at Sparta and the Captive's façade at Corinth. The latter two buildings, from inscription and stylistic analysis, are both dated to the second half of the 1st century A.D. Strictly speaking, the *scaenae frons* of the Theater of Messene can be dated to between the time of Claudius (41-54 A.D.) and of Vespasian (69-79 A.D.), which is around the third quarter of the 1st century A.D. The Roman Theater had been used, at least, until the end of the 2nd century continuously with frequent reparations.⁹⁴⁾

As another finding of the stylistic analysis of the architectural ornamentation, it was clarified that the Roman theater of Messene was influenced not only from the west, including the city of Rome, but much from the east, like Greece and Asia Minor.⁹⁵⁾ Additionally, the architectural ornamentation of the *scaenae frons*, especially the Lotus-acanthus capitals and the frieze-palmette confirm that the Roman Theater of Messene was influenced by the conservative trends of the early Roman architecture. This might be relating to the Emperor Nero's visit to Greece in 66/67 A.D.⁹⁶⁾ In fact, this new chronology of *scaenae frons* indicates that the construction activity of Messene during the Roman time was not in the middle of the 2nd century A.D. but rather in the second half of the 1st century A.D.⁹⁷⁾

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Abbreviations

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- Broneer 1932: O. Broneer, *Corinth X: The Odeum*, Cambridge and Massachusetts, 1932
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- Shear 1997: T. Leslie Shear, Jr., "The Athenian Agora: Excavations of 1989-1993," *Hesperia* 66, 1997, pp. 495-507, pls. 93-97.
- Shoe 1936: L. T. Shoe, *The Profiles of Greek Mouldings*, Rome, 1936
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- Strocka 2010: V. M. Strocka, *Die Gefangenenfassade an der Agora von Korinth – Ihr Ort in der römischen Kunstgeschichte*, Leipzig, 2010.
- Stillwell 1941: R. Stillwell, et. al., *Corinth I-2: Architecture*, Cambridge, 1941
- Stillwell 1952: R. Stillwell, *Corinth II; The Theater*, Princeton, 1952
- Themelis 2010: Π. Θέμελης, *Τα Θέατρα της Μεσσήνης*, Αθήνα, 2010
- Thompson 1950: H. A. Thompson, "The Odeion in the Athenian Agora," *Hesperia* 19, 1950, pp. 31-141.
- Travlos 1971: J. Travlos, *Bildlexikon zur Topographie des Antiken Athen*, Tübingen, 1971
- Ward-Perkins 1993: J. B. Ward-Perkins, *The Severan Buildings of Lepcis Magna – An Architectural Survey*, Tripoli, 1993
- Ward-Perkins 1994: J. B. Ward-Perkins, *Studies Roman and Early Christian Architecture*, London, 1994
- Woodward 1932: A. M. Woodward, "Sparta. The Theater: Architectural Remains," *BSA* 30, 1928/30, pp. 151-254.

Notes

- 1) The Theater of Messene has been excavated by Society of Messenian Archaeological Studies (leader: Petros Themelis, Formerly Prof. of University of Crete) from 1987. The Architectural Mission to Messene of Kumamoto University (leader: Juko Ito, Prof. of Kumamoto University) has been performing architectural fieldwork and study of this Theater since 2007. C. Iwata, R. Yoshitake and J. Ito, "A Tentative Reconstruction of the Roman Scene Building of the Theater in Ancient Messene," *Architectural Institute of Japan* No. 678, 2012, pp. 1967-1976.
- 2) P. Themelis, *Prakt* 1998, p. 102; Themelis 2010, pp. 28-36.
- 3) Themelis considered the torso of a statue (No. 11876) to be Trajan, because of the armor; however, other Roman emperors such as Nero can also wear armor. (Themelis 2010, p. 31, fig. 38.) The securely dated sculpture as the 2nd century is only the head of Lucius Verus, who was Roman co-emperor with Marcus Aurelius, from 161 until 169 A.D. (Themelis 2010, p. 31, fig. 39.)
- 4) Inscription is written on two pedestal blocks; pedestal A (No. 9625) and pedestal B (No. 11152). (P. Themelis, *Prakt* 2000, pp. 78-79, pl. 42-46, β.) There is a word 'Ἰραίων' in the sixth line of the inscription on pedestal B, probably suggesting the emperor Trajan or his companion. Nevertheless, the letters on the inscription are so small (the height of a letter is ca. 1 cm, and the distance between the letters is 6 mm) that it was not possible for people to read this inscription from the auditorium. Moreover, the frame moulding of the panel, of which the inscription was carved is different from the moulding of other sides; it appears to have been cut off when the inscription was written on the block. Therefore, it is probable that the pedestal block existed before the inscription was written.
- 5) There are some inscriptions from the 2nd century A.D. from the Theater. (Themelis 2010, pp. 28-35.) The securely dated sculpture as the 2nd century is only the head of Lucius Verus, who was Roman co-emperor with Marcus Aurelius, from 161 until 169 A.D. (Themelis 2010, p. 31, fig. 39.)
- 6) For example, most of the Roman buildings of Corinth have been considered as the middle of the 2nd century A.D. Nevertheless, according to a recent study of Strocka, they were constructed in the second half of the 1st century A.D., and it is probably that the construction mood was related to Nero's travels in Greece. Strocka 2010, pp. 53-68.
- 7) Shoe 1936, pp. 179-180; Shoe 1952, pp. 181-184; L. S. Meritt, "Geographical Distribution of Greek and Roman Ionic Base," *Hesperia* 38, 1969, pp. 186-204; Rumscheid 1994, pp. 297-298. It is interesting that Rumscheid suggested that the "Italian" or "Roman" base of Hellenistic Asia Minor (so called Attic-type base by Shoe) is also applicable to the base of Peloponnesus and northwest Greece. This indication means that a similar type of base was commonly used in both Asia Minor and mainland Greece in the Hellenistic period.
- 8) Thompson 1950, fig. 3, pl. 35-e; Travlos 1971, fig. 457.
- 9) Shear 1997, fig. 6.
- 10) Scarnton 1951, fig. 14.
- 11) Scarnton 1951, fig. 50, pl. 41-1.
- 12) For the dating of Babbis Monument, see: Scarnton 1951, p. 64.
- 13) For the dating of Bema-Complex, see: Broneer 1954, p. 128.
- 14) Stillwell 2010, pl. 8.
- 15) A late Hellenistic period base with plinth was used in the Stoa of the Asklepieion of Messene. R. Yoshitake, et al. "A Survey of the Stoa of the Asklepieion in Messene," *Architectural Institute of Japan*, No. 576, 2004, pp. 207-214, figs. 5, 6.
- 16) There is no published information about the base from the Gate of Hadrian and the Library of Hadrian in Athens.
- 17) P. Themelis, *Prakt*, 1998, p. 103, pl. 44-a.
- 18) Heilmeyer 1970, p. 65. The Corinthian capitals of the Temple of Olympia Zeus at Athens might be an exception in the Hellenistic and early Roman Corinthian capitals of Greece. There are two Corinthian capitals in the Temple of Olympia Zeus; a Hellenistic capital (probably from the middle of the 2nd century B.C.) and early Roman capitals (early Augustus). When the construction was restarted in the Augustus time, the Corinthian order of the former architect Decimus Cossutius was carefully reproduced. The Corinthian capital of the age of Augustus has long and flat acanthus leaves, which are not common in other contemporary Corinthian capitals. Heilmeyer 1970, pp. 57-58, pls. 16-17.
- 19) Heilmeyer 1970, p. 65, pl. 13-1.
- 20) Heilmeyer 1970, p. 66; Strocka 2010, pl. 13.

- 21) There are several discussions of the dating of the Captive's façade. It is considered to be the middle of the 2nd century A.D. Von Hesberg asserted that it belonged to the time of Augustus, but Strocka corrected it to the age of the Flavian dynasty. Von Hesberg 1983, pp. 215-238; Strocka 2010.
- 22) Strocka 2010, p. 16, pl. 16.
- 23) Stillwell 1941, p. 81.
- 24) Heilmeyer 1970, p. 63; Biers 1984, pl. 19.
- 25) Biers 1985, p. 11, 27, pl. 13. Biers considered that the Corinthian capital from the Great Bath dates to the second half of the 2nd century A.D. (Severan dynasty) from stylistic comparisons; however, the comparisons were made with examples that are geographically very far from Corinth (Sicily, Asia Minor and Syria). See Biers 1985: p. 27, fn. 47. It is much important to compare with the capital of other buildings at Corinth and Athens rather than of other Roman cities far from Greece. The capitals at the Great Bath found, (Biers 1985, pls. 23-26, 59-61), is characteristically different from other capitals of the middle of the 2nd century A.D., such as the capital of the Library of Hadrian and of the Arch of Hadrian in Athens. (Heilmeyer 1970, pls. 18-1, 2; 29-1, 2.) The Corinthian capital of the Great Bath shows similarities with the capitals from the South Bath and Lechaion Road, which are dated to the second half of the 1st century A.D. (C. K. Williams, *Hesperia* 43, 1974, p. 29.) Biers concluded that the architectural blocks from the middle of the 2nd century A.D. in the Great Bath might have been reused in the end of the 2nd century A.D. or the 3rd century A.D. Nevertheless, from the stylistic point of view, the Corinthian capital of the Great Bath belongs to the second half of the 1st century A.D. See also Strocka 2010, pp. 80-82. In addition, the Corinthian capital of the Dionysus-Theater in Athens is also categorized with the group of capitals of the 1st century A.D. (Fiechter 1936, p. 40, pls. 10-13.)
- 26) Stillwell 1952, pp. 117-118, figs. 90-92.
- 27) Stillwell 1952, p. 137. As Stillwell also points out himself, this capital is not similar to the capitals at the Library of Hadrian and at the Arch of Hadrian, but rather to the capital of the Odeum of the Agrippa in Athenian Agora. The Corinthian capital from the Theater has a massive kalathos, striped calyxes, and a central post which divides the picture into two parts. Its acanthus leaves are fairly flat and the holes are shaped like water drops. These characteristics are common in the 1st century A.D.
- 28) M. Roland and R. Ginouvès, *Dictionnaire Méthodique de l'architecture Grecque et Romaine*, Vol. 2, 1985, pl. 50. 3; Heilmeyer 1970, pl. 15, 4.
- 29) Strocka 2010, p. 16, pl. 15.; P. Aupert, "Rapport sur les travaux de l'Ecole française en 1975," *BCH* 100, 1976, pp. 747-750; "Rapport sur les travaux de l'Ecole française en Grèce en 1976," *BCH* 101, 1977, pp. 667-673; "Rapport sur les travaux de l'Ecole française en Grèce en 1981," *BCH* 106, 1982, pp. 637-643. Biers believed that the Corinthian capital belonged to the Theater=Bath, and misdated the capital to the second half of the 2nd century. Biers 1985, p. 64.
- 30) Woodward 1932, pp. 178-180. Woodward suggested that one of the Corinthian capitals was dated to the time of Augustus; however, its characteristics differ from those of the time of Augustus. See Heilmeyer 1970, pl. 12, 2.
- 31) Woodward 1932, pp. 178-179, fig. 8.
- 32) *IG V 1*, 691; S. E. C. Walker, "The Ancient Theater of Sparta," in W. G. Cavanagh and S. E. C. Walker (eds.), *Sparta in Laconia*, 1998, p. 111, pls. 9, 31.
- 33) Heilmeyer 1970, pl. 14.
- 34) About the Arch of Hadrian in Athens, see Heilmeyer 1970, pls. 29-1, 2; Travlos 1971, pp. 256-257, pls. 325-329. About the Library of Hadrian at Athens, see Heilmeyer 1970, pls. 18-1, 2, 4; Travlos 1971, pp. 244-252, pls. 314-332.
- 35) About naming of this kind of capital, see M. Roland and R. Ginouvès, *Dictionnaire Méthodique de l'architecture Grecque et Romaine*, Vol. 2, 1985, p. 101.
- 36) P. Themelis, *Prakt*, 1998, p. 103, pl. 44-β.
- 37) Stuart and Revett, *The Antiquities of Athens*, I London, 1762, Ch. IV, pl. VI.
- 38) Travlos 1971, pl. 650. The lotus-acanthus capital might be related to the palmette-acanthus capital, which was found in Pergamon and Smyrna. See J. J. Coulton, *The Architectural Development of the Greek Stoa*, Oxford, 1976, pp. 121-123, fig. 30-f, pl. 14.
- 39) Outside of mainland Greece, there are only few examples in Asia Minor, Italy and North Africa. In Leptis Magna, the lotus-acanthus capital is used in the colonnade of the Forum and Market. (P. Romanelli, "Leptis Magna," *Africa Italiana* I, Roma, 1925, fig. 26b) The Forum and Market is dated to the beginning of the Severan dynasty (193-216 A.D.), and their walls were finished by 205 A.D. (Ward-Perkins 1993, pp. 103-107). Since there are not so many examples of the lotus-acanthus capital in North Africa and Italy, it is supposed that these capitals were directly imported from mainland Greece (Ward-Perkins 1994, p. 150). The lotus-acanthus capital is also seen at the Theater of Leptis Magna, which dates to between the 1st and the 2nd century A.D. G. Caputo, *Il Teatro Augusteo di Leptis Magna Scavo e Restauro* (1937-1951), Roma, 1987, p. 54, pl. XXXVI.
- 40) Travlos 1971, pp. 281-288.
- 41) H. S. Robinson, "Tower of the Winds and Roman Market-Place," *AJA* 47, 1943, pp. 298-299. It is quite certain that the Tower of the Winds was built before 37 A.D., because Marcus Terentius Varro described the Horologion of Athens (= Tower of the Winds) in 37 A.D.
- 42) Thompson 1950, p. 86, pls. 34, 35a, b. The inner capital is 1.15 m in height.
- 43) Dinsmoor has another opinion on the dating (178 B.C.). W. B. Dinsmoor, "The Monument of Agrippa at Athens," *AJA* 24, 1920, p. 83.
- 44) Von E. Fiechter, *Das Dionysos-Theater in Athen*; I: *Die Ruine*, pl. 54; III: *Einzelheften und Baugeschichte*, Stuttgart, 1936, p. 40, pl. 14, Fig. 20. Fiechter considered the Lotus-acanthus column not as a column of the scaenae frons but rather as a monumental column.
- 45) Especially, the shape of lotus is similar to the one of Messene; lotus leaves with convex central post, projecting out, and the leaves with concave central post, carving in, are line in alternately.
- 46) A Lotus-acanthus capital has been reported behind the Propylaea of Acropolis in Athens, but details have not been published yet. (Ward-Perkins 1994, p. 148, fn. 32) There also seems to have been a Lotus-acanthus capital from the Villa of Herodes Atticus at Kifisia, discovered from the excavation of 1973. (P. Themelis, *Prakt* 1998, p. 103, fn. 16, pl. 44-γ.)
- 47) Stillwell 1941, pp. 124-125, figs. 82, 83.
- 48) Broneer 1932, p. 95, 100, figs. 70, 74, 84. There are many common characteristics between the Odeum of Corinth and the Theater of Messene; including the profile of the architrave-frieze and the grooved stone probably used for the movable stage.
- 49) Broneer 1932, p. 144.
- 50) Woodward 1930, pp. 181-182, fig. 10, right.
- 51) For a report of the recent excavation and chronology of the Theater of Sparta, see G. B. Waywell & J. J. Wilkes, "The Ancient Theatre of Sparta 1992-4," *BSA* 90, 1995, pp. 444-445.
- 52) Woodward 1930, pp. 179-182.
- 53) The Lotus-acanthus capital is found from the Dionysos-Theater at Athens, the Odeum at Corinth and the Theater at Sparta. In these theaters or theater-like buildings, the capital has been assumed to belong not to the scene building but to the late Roman construction. The author suggests, from the numerous instances of this capital in the Theater of Messene, that this type of capital is related to the stage building in mainland Greece. The Lotus-acanthus capital was probably preferred for the scaenae frons in the 1st century A.D. In case of Messene, eleven Lotus-acanthus capitals were found from the excavation; which shares about 60 % of the capitals from the Theater.
- 54) There is an example of lotus leaves being used in other parts of the architectural elements. The scotia of the base of the Babbis Monument is decorated with lotus leaves, but they aligned horizontally (the 1st century A.D.). Scanton, 1951, pl. 24-2.
- 55) P. Themelis, *Prakt* 1998, p. 103; *Prakt* 2000, p. 77, pl. 41-β.
- 56) Bingöl 1980, pp. 36-38, pls. 17-3, 7-13, 24, 90, 117, 141, 149, 168-169, 181). The most typical one is the capital of the colonnaded Road in Akhisar (2nd century A.D.). Nevertheless, the Ionic cyma of Akhisar is much more 3-dimensional than of Messene. In addition, the volute of Akhisar spirals two and a half times; but the volute of Messene spirals two times only.
- 57) Bingöl 1980, pp. 54-55. This type of capital can be seen from the end of the 5th century B.C. to Roman time, both in Asia Minor and Attica.

- 58) Bingöl 1980, pp. 70-71. The most typical examples are the capital from the Temple of Aphrodite at Aphrodisias (Augustus) and the capital of the colonnaded Road in Perge (Hadrian). Dinsmoor 1950, p. 277; M. J. Mellink, "Archaeology in Asia Minor," *AJA* 68, 1964, p. 161; Heilmeyer 1970, pl. 20-4.
- 59) Bingöl 1980, pp. 100-101. The most typical one is the capital of the North Stoa of the Asklepieion in Pergamon (Hadrian).
- 60) Scarnton 1951, pl. 7-1.
- 61) Scarnton 1951, pl. 24-2. Nevertheless, this capital has no leaf on either side of the baluteus, and the volute spirals two and a half times, which is more than at the Messenian capital.
- 62) Scarnton 1951, pp. 66-67.
- 63) Stillwell 1952, p. 120, fig. 94.
- 64) Stillwell 1952, p. 136.
- 65) Woodward reported nine Ionic capitals from the Theater at Sparta from his excavation, but there are no pictures or drawings. Woodward rightly interpreted that it is not clear in which part of the scaenae frons these Ionic capitals were used, and did not make any restorations. Woodward 1930, pp. 176-178.
- 66) Rumscheid 1994, p. 297.
- 67) M. Wegner, "Soffitten an griechischen Bauten" *ÖJH* 57, 1986/87, p. 99, pl. 11.
- 68) Strocka 2010, p. 17, pl. 17-20, 22.
- 69) The Temple of Rome-Augustus in Athenian Acropolis planned to reproduce the Erechtheum in Acropolis. Travlos 1971, pl. 289. For the Ionic capital of the Temple of Rome-Augustus, see Strocka 2010, pl. 24; Shear 1997, pl. 97-c.
- 70) Von Hesberg 1983, p. 221; Strocka 2010, p. 17, pl. 17.
- 71) Travlos 1971, pl. 497; Strocka 2010, pl. 24.
- 72) For the architrave-frieze block of the Captive's facade, see Strocka 2010, pls. 17-20, 22, 38, 40. For the architrave-frieze block of the Lechaion Road (No. 92), see Bier 1985, pl. 92; Strocka 2010, pl. 135.
- 73) For the architrave-frieze block of the Babbis Monument, see Scarnton 1951, pl. 11-1, 23-2; 3, Plan C. For the architrave-frieze block of the Great Bath of the Lechaion Road, see; Scarnton 1951, pls. 63, 64, 68. The astragal of the ceiling block of the Great Bath, see; Scarnton 1951, pls. 100, 101. There is also an astragal in the crown moulding of the architrave-frieze block from Olympia. Strocka 2010, pl. 34.
- 74) Travlos 1971, p. 249; pl. 320 (the library of Hadrian); pp. 256-257, pls. 327-328; p. 464, pl. 586.
- 75) There is an exceptional example of an astragal used in the necking of the pilaster of the Arch of Hadrian in Athens; however, there is no astragal in the entablature block. Travlos 1971, pl. 257.
- 76) Usually, 'cyma reversa' means profile shape of cyma, like cyma recta. In contrast, 'lesbian cyma' is a typological term of the ornament scheme, e. g. Doric cyma and Ionic cyma. Therefore, 'cyma reversa' is same as 'lesbian cyma' in the meaning of ornamental part but not in the meaning of ornamental scheme. In this paper, 'lesbian cyma' is used when ornamentation is discussed, and 'cyma reversa' is used when the profile shape is discussed. W. B. Dinsmoor, *The Architecture of Ancient Greece*, 3rd edition, London, 1950, p. 390; C. Höcker, *Metzler Lexikon Antiker Architektur*, Weimar, 2008, p. 154.
- 77) Von Hesberg 1983, p. 221.
- 78) J. Ganzert, "Zur Entwicklung lesbischer Kymatiumformen," *JdI* (Jahrbuch des Deutschen Archäologischen Instituts) 98, 1983, Berlin, pls. 60, 61-5; Travlos 1971, p. 227.
- 79) Examples from the 3rd century B.C.: the moulding of the lower part of the inner wall of the Temple of Athena Alea at Tegea; McCredie 1992, p. 106, pl. 71, a; N. J. Norma, "The Temple of Athena at Tegea," *AJA* 88, 1984, pl. 30, Figs 5-8b; the architrave of the Propylon of Ptolemy II at Samothrace, McCredie 1992, p. 106, pl. 72-a. (But the lesbian cyma of the interior string course block of the Rotunda of Arsinoe has convex profile. Frazer 1990, pl. 149.) Examples from the 1st century A.D.: the architrave of the Captive's facade at Corinth, Strocka 2010, pls. 17-20, 22, 38, 40; of the Lechaion Road (No. 92), Scarnton 1951, pl. 92; Strocka 2010, pl. 135; of the Babbis Monument, Scarnton 1951, pls. 11-1, 23-2, 23-3, Plan C; of the Great Bath, Scarnton 1951, pls. 63, 64, 68.
- 80) Rumscheid 1994, pp. 269-272.
- 81) Strocka 2010, p. 19: "In der Kaiserzeit werden Palmettenfriese nur im Ostern, besonders in Griechenland und Kleinasien, weiterhin häufig verwendet. Rom und der Westen kennen sie bis in trajanisch-hadrianische Zeit kaum oder vegetabilisieren sie gänzlich."
- 82) Binder 1969, p. 58, pls. 72-76; Travlos 1971, pp. 494-497, pl. 627; Shear 1997, p. 506, pl. 97-c; Strocka 2010, pl. 24.
- 83) Anthemia is from a Greek word (ἀνθεός), which means a linear ornament of alternating lotus and acanthus leaves. Palmette on the other hand, is from a Persian word related to a sacred tree, which means a floral leaf in general. Floral leaves are commonly referred to as palmettes in Greek architectural ornament. For instance, the anthemia of the Temple of Rome and Augustus is called lotus and palmette (not lotus and acanthus), probably because the acanthus looks like a flower. Nevertheless, the scheme and concept of the ornament of lotus and acanthus is the same as the Anthemia, so both are used in the stylistic analysis in this paper. For the definitions of Anthemia and palmette, see W. B. Dinsmoor, *The Architecture of Ancient Greece*, London, 3rd ed., 1950, pp. 387, 393; M. Roland and R. Ginouvès, *Dictionnaire Méthodique de l'architecture Grecque et Romaine*, Vol. I, 1985, pp. 178-179, pl. 60.; G. Gruben, *Die Tempel der Griechen*, 4th ed., Darmstadt, 1986, pp. 446, 448.
- 84) Shear 1997, p. 506, fig. 5, pl. 96-c; Strocka 2010, pl. 25. The temple of Rome and Augustus of Acropolis at Athens and the Temple Aphrodite of Athenian Agora both planned to reproduce the Erechtheum of Athenian Acropolis. The order of the temple of Aphrodite is considered a copy of the Erechtheum on a scale of ca. 75 %.
- 85) Scarnton 1951, pl. 11-1, Plan C and D.
- 86) S. Pülz, "Untersuchungen zur kaiserzeitlichen Bauornamentik von Didyma," *IstMitt* 35, 1989, pp. 17-46, pls. 8, 9. Pülz dated the east column of the temple of Didyma to the time of Trajan=Hadrian; however, Gliwitsky revised it to the time of Caligular (31-41 A.D.). C. Gliwitsky, "Hadrianisch oder caliguläisch? – Zur kaiserzeitlichen Bauphase am Apollontempel von Didyma," in: T. Ganschow – M. Steinhart (eds.), *Otium, Festschrift für Volker Michael Strocka*, Remschalden, 2005, pp. 97-106.
- 87) Mansel 1962, pp. 38-41, pls. 13, 14; Mansel 1963, pp. 70-76, pls. 53-55.
- 88) Vereinhaus der Athleten; Strocka 2010, p. 21.
- 89) Biers 1985, pls. 64, 66, 68. For the dating of the Great Bath, see Biers 1985, fn. 25.
- 90) P. Themelis, *Prakt* 1997, p. 96, pl. 53-β; Müth 2007, pl. 56. The crown moulding of this round architrave-frieze block has a lesbian cyma and concave profile, which is the same as the Theater in Messene.
- 91) Stillwell 1941, p. 125.
- 92) Stillwell 1941, pp. 125-126, fig. 82. The erection of the North-West Stoa in Roman time is assigned to the time of Antonius Pius (138-161 A.D.), in relationship of the Stoa and the buildings facing to the north of Agora, especially Captive's facade. This dating might not be correct.
- 93) Biers 1985, pl. 16, No. 37; Strocka 2010, pl. 132.
- 94) Many reparations by clamps and dowels can be observed on the architectural blocks of the scaenae frons and the foundation of the Roman stage building.
- 95) It has been considered that theaters of mainland Greece were strongly influenced by western features. "Some theaters in Greek cities subject to strong Roman influence, such as Athens and Corinth, exhibited some western features." F. Sear, *Roman Theaters: an architectural study*, Oxford, 2006, p. 25.
- 96) Strocka 2010, pp. 53-68.
- 97) A historical study of the Roman Messene describes that when Pausanias visited Messene around 170 A.D., its politic power and economic activity were already past their peak. It adds that most of the buildings that Pausanias saw were already reconstructed. (Müth 2007, p. 39.) Moreover, the architectural renovation and of the Fountain of Arsinoe, which is located on the northeast of the Theater at Messene, is also considered as the middle of the 1st century A.D. (probably Nero), based on the several evidences of inscriptions, style of the architecture and so on. (Reinholdt 2009, pp. 130-132; Müth 2007, pp. 54-58.)

和文要約

ギリシア古代都市メッセネで発見されたローマ時代の劇場は、近年発掘されたばかりの遺構で、ヘレニズム期の遺構の上にローマ時代の建物が増築されている。ローマ時代の舞台建物の正面に相当するスカエナエ・フロンスの建設年代は、これまで発掘者のペトロス・テメリス元教授による後2世紀半ばから後3世紀という見解だけが知られていた。その根拠は、スカエナエ・フロンスの発掘で出土した彫刻と碑文の多くが、後2世紀半ばのものと同編年され、とりわけ2体の彫刻がトラリアヌス帝とハドリアヌス帝とに推定されたことにある。しかし、これらの彫刻には碑文があったとの報告もなく、頭部が発見されていないことから、二人の皇帝のものであるとする根拠は不十分である。また、彫刻の存在は劇場の使用時期を示唆するが、最初の建設年代を直接特定する根拠にはなり得ない。発掘時の層位、コイン、陶器などの考古学的資料は2012年現在まで公開されておらず、建築年代については不明な点が多い。しかし、筆者がスカエナエ・フロンスの建築装飾を様式的観点から分析したところ、後2世紀ではなく、むしろ後1世紀後半の特徴を持つことが判明した。

スカエナエ・フロンスは、大理石造の二階建てまたは三階建ての建物であった。ペデスタルまたはポデュウムの上に立つ円柱は、アッティカ風のイオニア式礎盤の上に色大理石または玄武岩の円柱を乗せ、コリント式、イオニア式、ロータス・アカンサス式の3種の柱頭を置いた。これら3つの柱頭は、いずれも後2世紀半ばではなく、後1世紀の特徴を備えており、ギリシアと小アジアを中心に類例がある。アーキトレイブはアストラガルとレスビアン・キーマで装飾され、フリーズにはアカンサスとロータスで装飾されていた。これらの建築装飾は、ギリシアと小アジアに多くの類例があり、それら

の多くは後1世紀の後半であることがはっきりしている。とりわけ、メッセネの劇場のスカエナエ・フロンスの建築装飾は、スパルタの劇場のスカエナエ・フロンス、およびコリントの「捕虜のファサード」の建築装飾に極めてよく似ており、スパルタとコリントの建物は、いずれもフラウウィウス朝の建物（69-96年）であることが、碑文や建築スタイルなどからほぼ確実に考えられている。

メッセネの劇場のスカエナエ・フロンスは、したがって、後1世紀後半であることがほとんど確実であり、厳密にはクラウディウス帝の頃（41-54年）からヴェスパシアヌス帝の頃（69-79年）にかけて、すなわち後1世紀半ばから第3四半期の終わりまでのものと考えられる。このスカエナエ・フロンスの新しい編年は、メッセネにおけるローマ時代の建設活動が後2世紀半ばではなく後1世紀後半であったことを示しており、これはメッセネ市内のアルシノエの泉水場の再建の時期（ネロ帝の頃）とも一致する。

今回の分析によって明らかになったもう一つの新機軸は、メッセネの劇場が、都市ローマを含むイタリア以西よりも、ギリシア本土や小アジアの強い影響下にあることがはっきりしたことである。これまでカエサルによるコリント入植（後44年）以降、ギリシアでは都市ローマの強い政治的影響を受けたと考えられてきた。本研究による分析結果は、アッティカ地方とペロポネソス半島において、少なくとも後1世紀末ごろまでは、ギリシアや小アジアの建築的＝文化的伝統がなお強く残っていたことを示している。ギリシアにおける建築の保守的傾向は、ネロ帝のギリシア訪問（後66/67年）と、その前後のコリントの再建活動（シュトロッカ）とも関係しているだろう。

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