



PATRAS



UNDER THE AEGIS OF THE
EUROPEAN CAPITAL OF CULTURE
«PATRAS 2006»





CHAPTER **I**

Ancient Patrai

THANASIS RIZAKIS
MICHALIS PETROPOULOS



2. Pan and his attendants, the Silenoi, treading grapes, Roman mosaic from Patrai.

- 📷 1. General picture of the Roman Odeion of Patrai, which was built about AD 160 according to Pausanias. Beneath it are houses of the first Roman period, which were demolished to make way for the Odeion. The whole or part of the cavea was probably roofed (VI EPKA).

Ancient Patrai

*Patras has a horizon that is at once closed and open. It is open, more specifically, to the west. And this is psychologically important. When the day departs, its light, its sun, is not closed off by a door raised before us like a gloomy territorial wall. The day departs in the direction of the boundless, the stretch of boundless sea; and the soul goes with it and travels. But Patras only has an open horizon to the west.**

Ancient Patrai occupied the same site as the modern town, at the centre of the *Patraiike*, a fertile plain in Achaia which, from at least the Classical period onwards, was its *chora* – its territory (map 1 = fig. 7).

According to the local myth, which is reported by Pausanias, the city took its name from the Spartan Achaian *Patreus*, son of Preuges. Patreus fortified the city with a large circuit wall that enclosed the ancient village of Aroe. In ancient times, the city's name is cited in the plural (*Patrai*), and the most common *ethnikon* is *Patreus*. According to the literary tradition, this name is owed to Patreus, son of Preuges, who led the Achaians of Sparta here at the end of the Mycenaean period (about 1100 BC). Modern scholars, however, take the view that the place-name is connected with the noble clans called *patrai* (= *phratrai*) that took part in the synoecism which created the city, as, indeed, occurred in the case of neighbouring Pharai (*pharai*=*phratrai*). The choice of this neutral name is accounted for by the absence of any powerful settlement that might have imposed its own name, on the model of eastern Achaia, where cities created by synoecisms adopted the name of earlier, powerful centres (e.g. Aigion, Aigeira, Pellene and Helike). In the time of Herodotus, the synoecism of the phratries of the Patraiike at Aroe had apparently not yet been completed, and the catalogue of cities of Achaia recorded by the historian refers to *Patreis*. The first use of the place-name Patrai and the corresponding *ethnikon* goes back to the Peloponnesian War, implying that the synoecism of the phratries in the Aroe plain, that formed the later city of Patrai, had taken place in the meantime.

Name

* From P. Kanellopoulos's introduction to the second edition of *History of the Town of Patras* by S.N. Thomopoulos, ed. K.N. Triandaphyllou, Patras 1950.

According to a tradition recorded by Pausanias, the first inhabitant of Aroe was Eumelos, who was taught the art of farming by Triptolemos. Aroe owes its name to ploughing (*arosis*), a stage in the process of farming. According to the same traveller, the earliest inhabitants of Patrai were Ionians, who were forcibly expelled by the Achaian Spartans after the capture of Sparta by the Dorians, about 1100 BC. The literary tradition also assigns to Patrai's Ionian period the arrival of a Thessalian king named Eurypylos, who, in response to a Delphic oracle, came to Patrai, suppressed the human sacrifices held to propitiate Artemis Triklaria, and introduced the worship of a new god (Dionysos). In the eyes of some scholars, this myth accounts for the presence of elements of the Aeolic dialect preserved sporadically in the later Achaian dialect, which are attributed to the settlement of Aeolian tribes.

Archaeological excavation, of course, can neither confirm nor disprove this tradition. It does, however, take us even further back, to the distant past of the region: the securely attested traces of its history are much earlier, dating from the middle of the 3rd millennium BC, about 2500 BC – the period known as *Early Helladic II*. The presence of even earlier, *Palaeolithic* and *Neolithic*, remains in regions marching with Patrai, such as western Achaia and Chalandritsa, make it very probable that the surrounding area of Patrai was also inhabited during these periods. This area consists of a fertile plain surrounded by low hills, with several rivers – indispensable features for the growth of civilisations at this remote period – while the sea of the gulf of Patrai will have provided its own products.

The most important archaeological remains of the Early Helladic II period have been found at Pagona (map 2, n. 1 = fig. 8) to the east of the Classical acropolis, which had probably also been the Mycenaean citadel, and on which the Byzantine *Castle of Patras* was also built (map 2, n. 2 = fig. 8). Pagona was also occupied during the next two periods, the Middle Helladic (1900-1589 BC) (fig. 3) and Late Helladic or Mycenaean period (1580-1100 BC), though it is not the only site that was used during these periods. A Middle Helladic cemetery was excavated a good distance to the north-west of Pagona, at Smyrnis Street 145 and Laskareos Street (map 2, n. 3 = fig. 8), which suggests the existence of a second settlement at this period.

Brief historical review.
The prehistoric period

Within the boundaries of the present area covered by the town, a Mycenaean cemetery was discovered in Yermanou St. (map 2, n. 4 = fig. 8), to the south of the citadel. This cemetery is a considerable distance from the settlement of Pagona and therefore appears to belong to a second settlement (fig. 4), which probably developed on the hill with the citadel, though the existence of the later Castle prevents the lower levels being excavated to confirm this hypothesis. It is clear from a number of trial trenches sunk in the 1950s that the horizon of the Classical acropolis is about 20 metres deeper than that of the modern surface of the hill. If the Mycenaean settlement exists, it will be even lower. The cemetery of the Mycenaean settlement of Pagona is probably the one located earlier in the region of Samarakia, though the precise position of this is now unknown. It was presumably on the site of the former Military Hospital (map 2, n. 7 = fig. 8).

In any event, Patrai, like western Achaia in general, played no part in the major event of

the Mycenaean period, the Trojan War. By contrast, the cities of eastern Achaia, modern Aigialeia (map 1 = fig. 7), which seem from Homer to have belonged to the kingdom, or the sphere of influence, of Agamemnon of Mycenae, do seem to have taken part in it. The distinction between eastern and western Achaia is also quite clear not only from the evidence derived from the literary sources, but also from the archaeological record. The small finds, particularly the clay vases, of eastern Achaia, are either imported, mainly from the north-eastern Peloponnese, or are influenced by the corresponding pottery from this area, while those of western Achaia are significantly different. Here the local output predominated, and was also exported to other areas (fig. 5).

Prehistoric sites (map 2 = fig. 8) have also been located outside modern Patras and its surrounding area, which was its *chora* in historical times. In the north are Drepano, Platani, Ortos (where a Mycenaean settlement has been found on a natural citadel that controlled the Rion-Antirion strait), Sychaina, Voudeni, and Meilichou Street in Bozaitika. The archaeological record indicates that from at least the Middle Helladic period, the region of Patras had entered into relations, mainly of a commercial character, with both nearby areas and more distant regions, such as Cyprus (fig. 3). These relations multiplied in the Mycenaean period. Now, in addition to Cyprus, trade developed with Crete (fig. 4) and the Middle East, and probably also with the Adriatic.

The great increase in the number of installations in the final Mycenaean period (LH IIIC, 12th c. BC) compared with those of earlier periods, is presumably due to the movements of the Achaian Spartans at the end of the Mycenaean age, which are mentioned in the literary sources. This testimony is confirmed to some



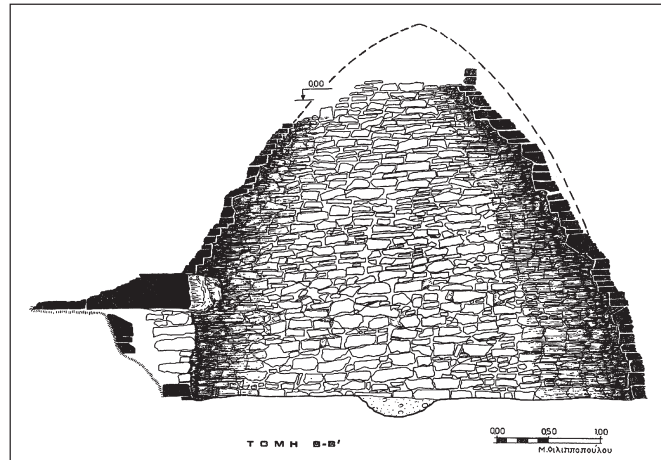
3. Sherds of local vases from Pagona. They date from the transition from the Middle to the Late Helladic period, and their type is modelled on vases imported from Cyprus, with which Patrai entered into commercial relations at a fairly early date (VI EPKA).

4. Mycenaean vase imported from Cyprus. Found in Yermanou Street (VI EPKA).

5. Mycenaean vase in the shape of a bird, the most characteristic local product of the Mycenaean period (VI EPKA).

extent by the presence, for the first time, of weapons and warriors in tombs of the middle of the 12th c. BC, and by the population explosion that can be observed, indicating precisely that something is going on in the region. The installation of the newcomers seems to have been peaceful, since there is no archaeological evidence to suggest the contrary. Archaeology confirms the later literary tradition of a change in population in the Mycenaean settlements of the period, and provides valuable information about their weapons and vases, and also funerary practices. It does not help us, however, to comprehend the nature of the political structure or the organisation of these new tribes.

In the buildings of the three prehistoric periods, the foundations and lower part of the walls were made of unworked blocks of stone and mud, while the superstructure was of unbaked bricks. No building has been excavated sufficiently to reveal its architectural design. It appears, however, that the houses consisted of small, mostly rectangular rooms. No cemeteries of the Early Helladic period have been located. However, a cemetery excavated at Kalamaki, Elaiochori, in Western Achaia (map 1 = fig. 7) reveals that the graves were chamber tombs built above ground, with a perpendicular trench in front of the entrance. The Middle Helladic cemetery at Patras consisted of cist graves.



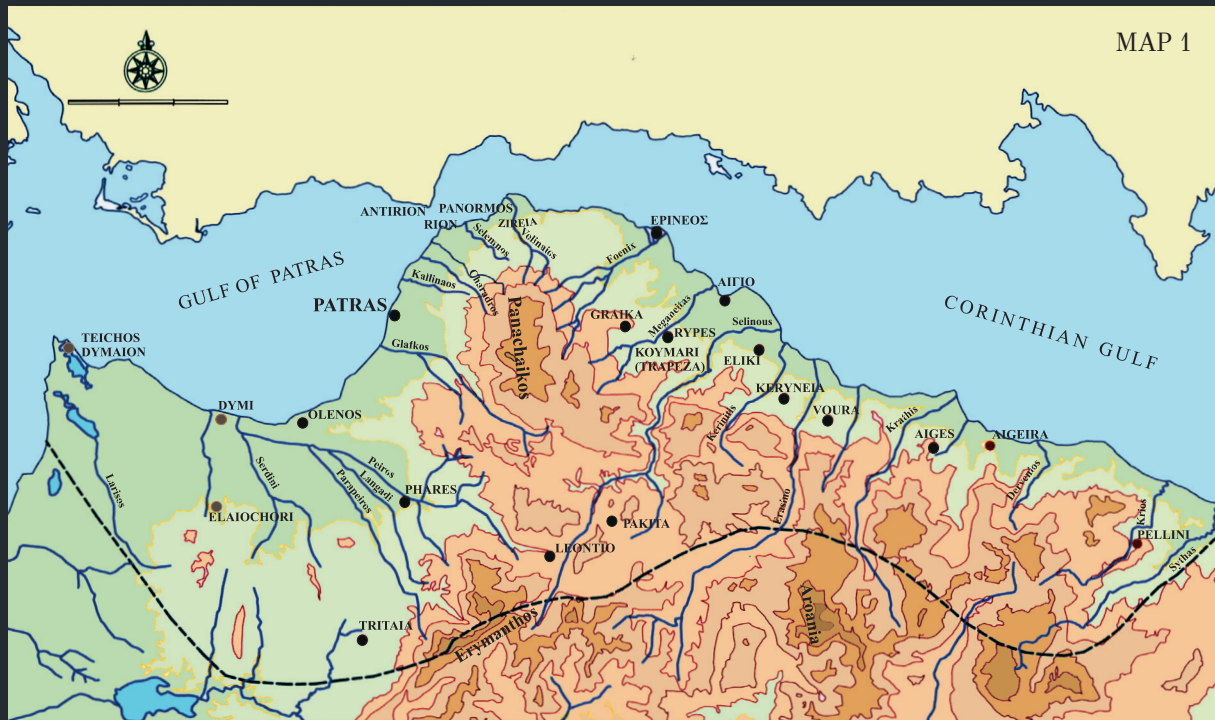
6. Tholos tomb at Petroto – section.

The cemeteries of Mycenaean date were also organised and consisted mainly of chamber tombs cut into the chalky rock, and more rarely of cist graves. At Petroto and Kallithea, tholos tombs were also found (fig. 6); these were rock-cut chamber tombs but with walls lined with stones. These tholos tombs seem to have belonged to local rulers, permitting the safe conclusion that there was an administrative hierarchy.

The organisation of Achaia in twelve *merea* (parts), which is attributed by the ancient authors to the Ionians, survived even after the Achaians settled here about 1100 BC. That the system is Ionian is evident, in their view, from the fact that the Ionians also took this system involving a twelve-part organisation to the coast of Asia Minor – that is, to Ionia, where they fled after being expelled by the Achaians. This tradition is an obvious attempt to account for an administrative structure that began to take shape in Achaia considerably later, during the Archaic period. It was probably adopted simply because it gave authority and prestige to the population of the area, who in this way acquired deeper roots and firmer credentials in a period at which the search for a ‘heroic’ descent was regarded as an indispensable element in

7. Map 1: Ancient Achaia

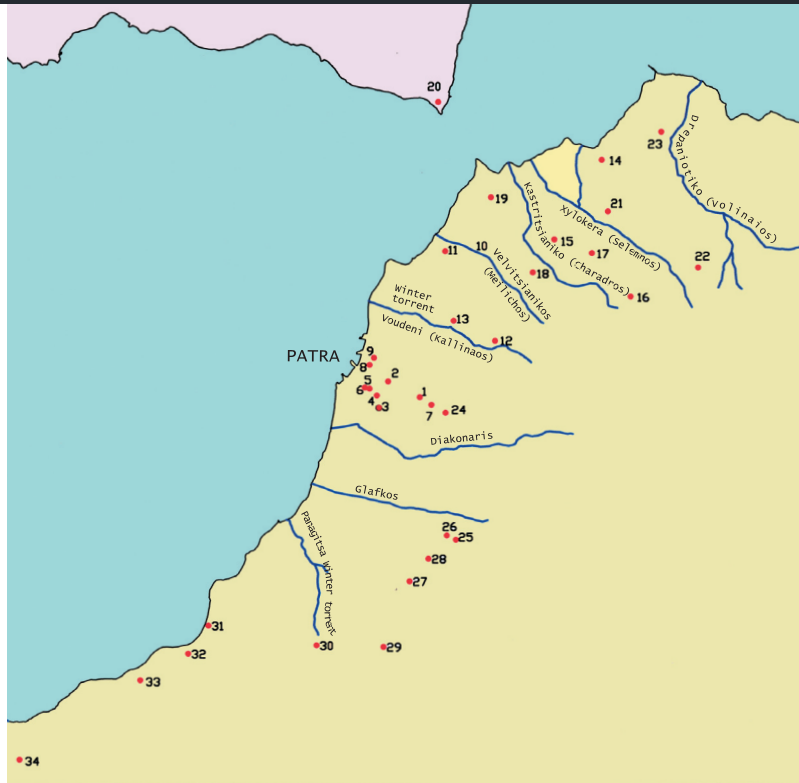
8. Map 2: Patrai and the Patraike



LEGEND

1. Pagona
2. Acropolis-Castle at Aroi
3. Smyrnis Laskareos (MH Finds)
4. Mycenaean Cemetery in Yermanou str.
5. Roman Odeion
6. St. George's square
7. Samakia (Military Hospital)
8. Mesi Agyia
9. Exo Agyia
10. Melichos (velvitsianikos) river
11. Odos Melichou
12. Voudeni
13. Sychaina
14. Panormos
15. Kato Kastritsi
16. Ano Kastritsi
17. Mavropodia
18. Ortos
19. Rion
20. Antirion
21. Platani
22. Argyra
23. Drepano
24. Yerokomeio
25. Achaia-Klaus
26. Petroto
27. Krini
28. Saravali
29. Kallithea
30. THEA (ANTHEIA)
31. Monodendri
32. Vrachneika
33. Tsoukaleika
34. Kamenitsa

MAP 2



the social cohesion of the new cities. According to Pausanias, it was at this time, that is the end of the Mycenaean and the beginning of the Geometric period, that the synoecism of Patrai was accomplished by the Achaians of Sparta, through the unification of three smaller villages, Aroe, Antheia and Mesatis. This tradition, too, is demonstrably inaccurate with regard to its date: other ancient literary sources (e.g. Strabo) and modern archaeological evidence point more probably to a gradual process of unification of the villages of the Patraike at a much later period, leading to the creation of the city of Patrai in early Classical times.

The long period that followed the Mycenaean age used to be called the *Dark Ages*, not without cause, on account of the lack both of contemporary literary sources and of archaeological finds – a lack that made it incredibly difficult to understand the historical events. Now that excavations have clarified many of the phenomena of the period, the conventional name *Geometric period* (1050-700 BC) has prevailed. The term is derived from the fact that the main decorative motifs on vases and other artefacts are geometric. The most important event, which ushered in the period, is undoubtedly the so-called Dorian invasion of the Peloponnese, which

***Historical times.
The Geometric period***

radically altered the political and demographic map and brought about changes in language and people's daily practices. Despite the fact that Achaia is not mentioned as one of the places in which the Dorians settled, the dialect of later Achaian inscriptions and the archaeological finds are evidence that the region did not escape Dorian influence entirely. It is indicative that, as the literary sources report, during their descent to the Peloponnese, the Dorians sailed across the Corinthian Gulf at this very place, since they built the ships for the crossing at Naupaktos, which was thereafter named after this very event (Naupaktos means the place where ships are built). The discovery of a Mycenaean citadel on the hill of Ortos (map 2, n. 18 = fig. 8), just to the south of cape Rion, probably suggests that this was the site of prehistoric Rion, since coastal settlements are very rare in the Mycenaean period. The importance of Rion during the migrations of the various Greek tribes to the Peloponnese was invariably great, since it was the second most safe crossing after the Corinthian Isthmus.

Until recently, the Geometric period was represented in Patras by very few finds. All that was reported was a Geometric vase from the area of the Roman Odeion of the ancient city (map 2, n. 5 = fig. 8). Recently, Geometric tombs have also been found at two sites in the northern part of the city, Midde and Outer Agyia (map 2, ns 8, 9 = fig. 8). The most important Geometric finds from the surrounding area have been discovered at Drepano, Mavropodia and Voudeni to the north, at Petroto, Krini and Saravali to the east, and at Tsoukaleika and Kamenitsa to the south (map 2 = fig. 8).

The cities of Greece began to found colonies towards the end of the Geometric period, from the middle of the 8th and during the following 7th century. Only the cities of east Achaia (Helike, Rhypes, Aigion, Boura and Aigai) participated in this colonisation movement, establishing colonies in south Italy, the most important of which were Sybaris, Kroton, Metapontion and Poseidonia. Patrai did not become involved in this wave of colonisation, the second such wave after the Ionians settled in Asia Minor at the end of the Mycenaean period.

This was presumably because the factor that obliged the east Achaians to leave their homeland did not apply in its case – namely the restricted extent of the cultivable land of eastern Achaia which could not sustain a large population. The plain of Patrai, like the others in west Achaia – the plains of Pharai and Dyme (map 1 = fig. 7) – was much larger than the narrow coastal plains of east Achaia.

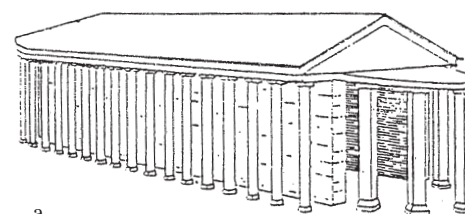
The participation of the cities of eastern Achaia in overseas colonisation presupposes an early and more advanced political organisation, for which indirect confirmation is provided by the archaeological finds. The most important of these is the apsidal Geometric temple of Artemis Aontia (Artemis who causes winds) at Rakita on Mount Panachaikon (map 1 = fig. 7), which possessed, in an early form, all the architectural features characteristic of the later Doric temple (fig. 9).

Curiously, there are very few finds of the Archaic period (7th-6th c. BC) from Patras. The excavations that have taken place, however, have not been systematic, but of a rescue nature, and therefore only occasional, and it is very likely that at some point finds from this period, too, will come to light. Archaic sherds have been found in the area to the east of Psila Alonia Square in the town of Patras, indicating that the area was used at this period, though no

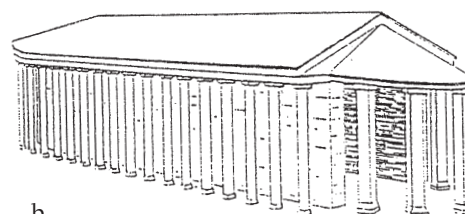
Archaic period

architectural features of it have survived as a result of the continuous occupation of the site since that time.

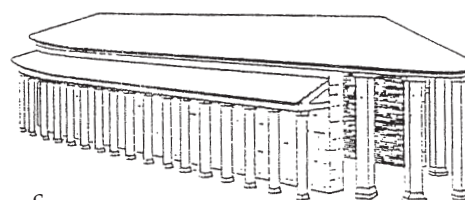
There was probably a small settlement here. An Archaic cemetery is reported in the area of Ayiou Georgiou Square to the south-west of the Roman Odeion, though its precise location is unknown. Evidently there was a second settlement here, and there was probably a third one beneath the later Classical acropolis. In the surrounding area significant architectural and funerary remains have been found at Ano Kastritsi, Voudeni, Sychaina, Petroto and Thea. At the last named, the rubbish pit of a very important sanctuary of Demeter was found, probably that of Demeter Poteriophoros mentioned by Athenaios. The thousands of dedications reveal that the sanctuary existed as early as the end of the Geometric period and, according to the evidence available at present, continued to function without a break down to the Hellenistic period.



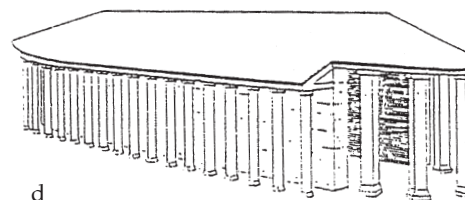
a



b



c



d

9. Possible reconstructions of the Geometric temple at Rakita.



10. Terracotta figurine of a water-carrier from Thea. The figure is a female deity carrying a hydria on her head. This type of figurine is thought to render Demeter (VI EPKA).

Although there is a dearth of significant evidence for Patras during this period, the situation is different in the rest of Achaia. Archaic temples at Greka and Koumari (probably ancient Rhypes) in Aigialeia (map 1 = fig. 7) mark a development of the temple at Rakita. The rectangular Doric temple is clearly represented in them. Support also seems to be forthcoming for the excellent German archaeologist A. Malwitz, who sought the origins of the Doric temple somewhere in the north Peloponnese: its birthplace was probably Achaia, more specifically east Achaia.

The discouraging picture of Patrai at this time is of little assistance to our understanding of the transition that took place at the end of the Archaic and beginning of the Classical period, from a system of villages to a new form of political organisation: the city-state. The tradition that at the end of the Mycenaean period the Spartan Achaian Preuges unified the three villages of the Patraike into a new city that was called Patrai, after his son Patreus, is not accurate of course. The archaeological record demonstrates that at least down to the middle of the 5th c. BC, no city had been created in the region. The most probable eventuality is that Preuges and Patreus, if they really existed and are not a later invention to account for the name Patrai, created a religious union of the three kleroi-klaroi, that is three tribes, in honour of Artemis, who was given the epithet Triklaria for this precise reason. The three Ionian villages, apart from Aroe, which, according to Pausanias, was located on the site on which the later city of Patrai was founded, had not been identified until recently. Various sites had been suggested, each supported by strong arguments, but the problem has now been solved by finds from recent excavations. According to epigraphic evidence dating from Roman times, Mesatis was at modern Voudeni (map 2, n. 12 = fig. 8), while Antheia was probably located at modern Thea

(map 2, n. 30 = fig. 8). This last identification is based mainly on the results of a recent excavation that brought to light the rubbish pits of a sanctuary which, according to a votive inscription, belonged to Demeter. The large number of finds, such as female figurines of women carrying hydrias (fig. 10), and many types of small drinking vessels, are firm indications that the sanctuary should be attributed to Demeter Poteriophoros, which was at Antheia according to the literary sources. And if the statements in the literary sources that all three villages existed at least from Mycenaean times are regarded as accurate, it is characteristic that at all three were found remains dating from the Mycenaean period: building remains and tombs at Aroe (Patras) and Mesatis (Voudeni) and tombs at Antheia (Thea), which certainly belonged to a settlement that has not yet been located. In any event, it seems that even before the completion of this development, presumably at the beginning of the Classical period, the villages of the Patraike as a whole formed one of the twelve parts comprising the *ethnos* of the Achaians.

This period, which covers the 5th c. BC from the end of the Persian Wars and the 4th c. BC down to the death of Alexander the Great in 323 BC, is one of striking changes in the political geography and rural design of the Patraike.

Small settlements grew up all over the Patraike down to the middle of the 5th c. BC when excavations reveal that the city of Patrai was formed from the unification of smaller settlements. The names of the settlements or villages preserved in the literary sources are few. According to these sources, the earliest of the settlements, going back until at least the Mycenaean period, are Aroe, Antheia and Mesatis.

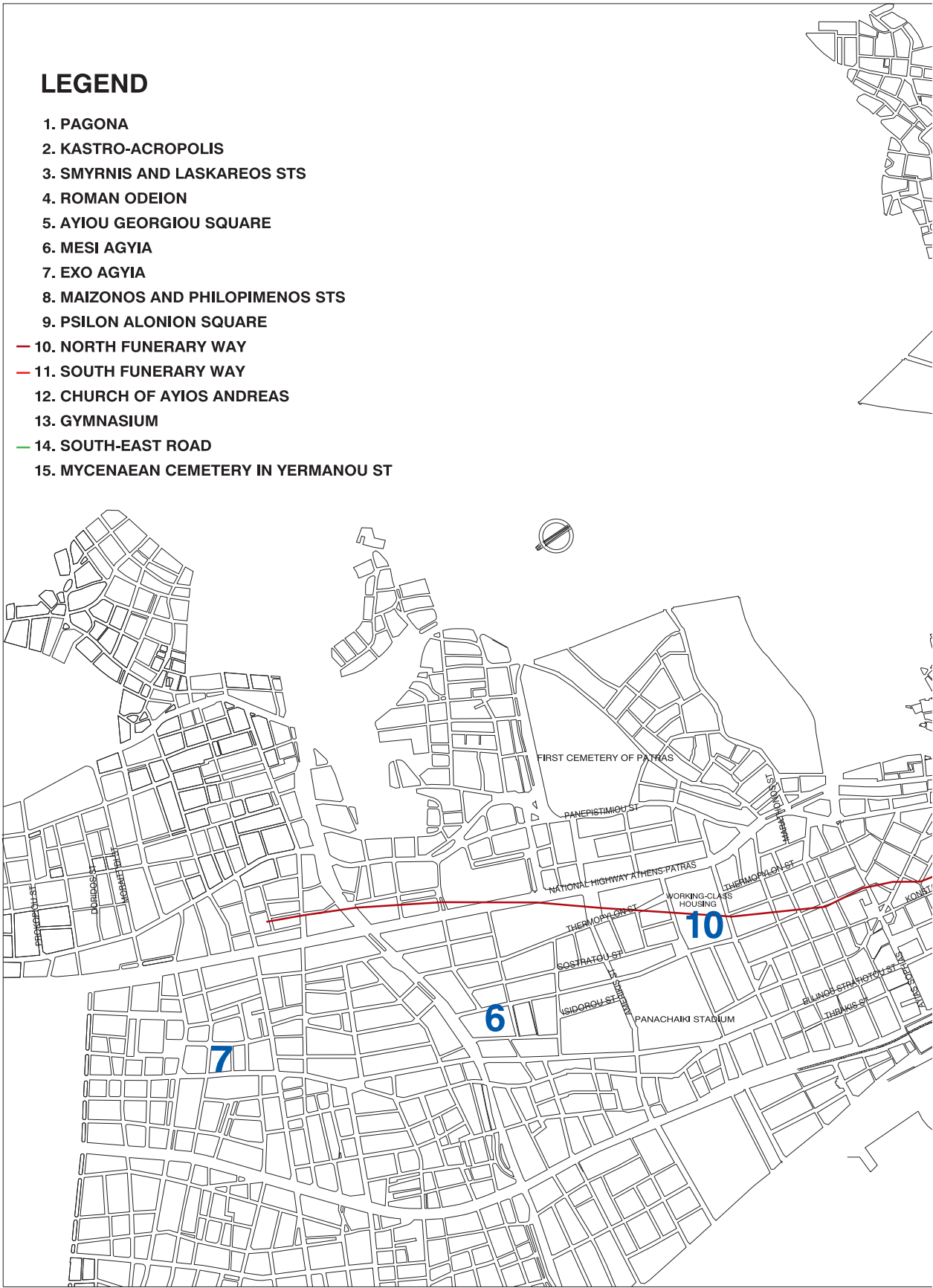
Of the other villages in the surrounding area of Patras mentioned in the later sources (Argyra, Panormos, Boline and Arba), *Argyra* was probably located near modern Platani (map 2, n. 21 = fig. 8), where there are signs of continuous occupation from the Mycenaean period to Early Christian and Byzantine times. *Panormos*, the harbour in which the Athenian fleet anchored during the Peloponnesian War, is probably to be identified with modern Tekes (map 2, n. 14 = fig. 8), to the north of Patras, which has already been renamed Panormos, while ancient *Rhion* should be identified with modern Rion (map 2, n. 19 = fig. 8). Ancient *Boline* is probably to be placed at modern Drepano (map 2, n. 23 = fig. 8), even further north, since evidence of occupation from the Geometric period to Roman times has been discovered here, while finds of the prehistoric period are also reported. In the case of ancient *Arba*, the identification proposed by earlier scholars with Averna, which was erroneously renamed Argyra (map 2, n. 22 = fig. 8) finds no support, since no trace of ancient occupation has been located here. Since Pausanias mentions it last in the series, after Bolina and Argyra, this too was probably in the northern Patraike. One area that might well be a candidate is Kato and Ano Kastritsi (map 2, ns 15, 16 = fig. 8), which has important finds from the Early Helladic, Middle Helladic, Mycenaean and the Geometric period onwards.

As we can see, with the exception of Antheia, which is located to the south-east of Patras, all the other settlements whose names are known from the literary sources lie to the north of the town. This is probably due to the fact that the settlements of the north Patraike were the

Classical period

LEGEND

- 1. PAGONA
- 2. KASTRO-ACROPOLIS
- 3. SMYRNIS AND LASKAREOS STS
- 4. ROMAN ODEION
- 5. AYIOU GEORGIU SQUARE
- 6. MESI AGYIA
- 7. EXO AGYIA
- 8. MAIZONOS AND PHILOPIMENOS STS
- 9. PSILON ALONION SQUARE
- 10. NORTH FUNERARY WAY
- 11. SOUTH FUNERARY WAY
- 12. CHURCH OF AYIOS ANDREAS
- 13. GYMNASIUM
- 14. SOUTH-EAST ROAD
- 15. MYCENAEAN CEMETERY IN YERMANOU ST



MAP 3

more important, since, in addition to their economic importance to the city, with their agricultural and stock-breeding output, they also had a timeless strategic significance, controlling as they did the route from Rion to Patras, and for this reason they never ceased to be inhabited.

For the larger part of the 5th century BC, Patrai does not seem to have played an important role in the political affairs of Greece. It took no part in the Persian wars, just as earlier it had not been involved in the Trojan War. This is presumably due to the fact that it lay on the periphery of the Greek world and was not one of the large or powerful cities of the time, such as Athens, Sparta, Thebes or Corinth, which played a leading role.

The first historical reference to the city is made by Thucydides, who refers to it as a dockyard for the Corinthian-Peloponnesian fleet during the battle with the Athenian fleet off Rion (summer 429 BC). The city made no secret of its pro-Athenian sympathies and in 419 BC, Alcibiades, the admiral of the Athenian fleet, sought to persuade the inhabitants, as part of Athenian policy, to construct long walls connecting the city with the harbour, with the ulterior aim of its use as a naval station by the Athenians. Thucydides does not tell us if this project was carried out. Recently, however, part of a fortification wall has been identified in Philopimenos and Maizonos Streets (map 3, n. 8 = fig. 11). Since this wall, if extended, ends in the agora and the harbour, it is evident that it is one of Alcibiades' two parallel long walls and demonstrates that the people of Patrai yielded to the Athenian suggestion, and also that we may take for granted their active participation in the Peloponnesian War. The existence of the fortification wall also proves that Patrai had already (that is, before 419 BC) been formed into a city. Just after the middle of the 5th c. BC, an organised cemetery was created for the first time – the *North Cemetery*, the most official one in the city, which was in continuous use down to at least the 7th c. AD. The archaeological evidence – the beginning of the functioning of the organised cemetery and the construction of the Long Walls – chimes with the fact that Thucydides is the first to speak of the city of Patrai, while his immediate predecessor, Herodotus, refers to the *Patreis* (people of Patrai) and not to the city *Patrai*.

The majority of the archaeological remains of the period, mainly the foundations of house walls, are located in Psila Alonia Square (map 3, n. 9 = fig. 11). Unfortunately, the buildings, such as temples, inside the Classical acropolis have not yet been excavated, as we have already seen. The *North Cemetery* extends alongside the road from Patras to Aigio (map 3, n. 10 = fig. 11).

From the end of the 5th c. BC onwards, Patrai began to play a more active role in the affairs of Greece, a circumstance that is certainly due to the creation of the city in the middle of this same century.

Notable events in the 4th c. BC include the survival of the city, naturally with some damage, after the terrible earthquake of 373 BC, which destroyed the cities of Boura and Helike in eastern Achaia. During the collapse of the Theban hegemony, Patrai was to be found on the side of the Lakedaimonians, since at the battle of Mantinea (362 BC), at which Epameinondas was killed, the Achaians are said to have fought against him.

During the Hellenistic period, after the death of Antipater (319 BC) and the ascent to the throne of Polyperchon, Cassander, the son of Antipater, captured Patrai and installed a garrison. Polyperchon attempted unsuccessfully to liberate the city during his descent on Greece (318 BC). In the end, it was liberated by Aristodemos, one of Antigonos's generals, in 314/2 BC. A few years later (307 BC), Kratesipolis, widow of Alexander the son of Polyperchon, ruler of Corinth, based herself in Patrai with a view to securing Macedonian control of the Peloponnese. The city appears to have regained its importance when, in 281/0 BC, it played a leading role, along with Dyme, in the revival of the Achaian Confederacy, of which it is said to have been a founding member. Tritaia and Pharai immediately acceded to it, to be followed by all the other cities of Achaia. In 279 BC, the inhabitants of Patrai were the only Achaians who came to the aid of the Aitolians during their war with the Galatians, though they were comprehensively defeated and destroyed at Kallipolis. According to Pausanias, the repercussions of this defeat obliged them to abandon their city and settle in villages nearby. This testimony, however, finds no confirmation in the archaeological record and it seems likely that the travel-writer has confused these events with those of a different period. In fact, the creation of a second cemetery – the *South Cemetery*, alongside the road to Dyme (map 3, n. 11 = fig. 11) – in the first half of the 3rd c. BC attests at the same time to development and an increase in the population. Several building remains survive from this period, mostly wall foundations, though they have to be observed beneath later Roman walls. The town plan of the city, too, is the same in its basic lines as the one followed later by the Romans. No public buildings have so far come to light, apart from the remains of the Gymnasium, behind the modern church of Ayios Andreas (map 3, ns 12, 13 = fig. 11), while a number of wall sections constructed of well-dressed blocks of stone, mainly in the area of Psila Alonia Square, probably belong to public buildings. In the east part of the same square, the rubbish pit has come to light of a Hellenistic temple, of which a few sections of walls have been preserved. Hellenistic tombs provide more information, both for the social stratification and for burial practices, while funerary inscriptions help us partly to reconstitute the *onomastikon* of the city. From the evidence available at present, Patrai, which was confined to the region to the south of the acropolis as far as Psila Alonia Square, appears to have begun now to expand towards the sea, though without actually reaching it.

Hellenistic period

The city suffered continual plundering raids throughout the last quarter of the 3rd c. BC. First at the hand of pirates (232 BC) who, using Illyria as a base, scourged the Adriatic sea and the coast of Aitolia and engaged in raids as far as Elis. Later, during the Social War (220-217 BC), it underwent further plundering, at the hands mainly of the Aitolians, though also of the Eleians. The inhabitants of Patrai complained in vain from as early as May 220 BC to the Achaian Council. In 218 BC the Macedonian fleet anchored at Patrai and a congress of the allies of the Macedonians was held there. There was further plundering by the Aitolians during the first Roman-Macedonian war (215-205 BC).

In Antiochos III's war against Rome (192/1 BC) Patrai initially supported the former, but after the arrival of Cato it changed camps and its harbour was used by the Romans. The



12. Gold diadem dating from between 150 and 125 BC, from a Hellenistic tomb in the North Cemetery of Patrai. At the centre is a depiction of Nike killing a bull, to the right and left of which is a rinceau (VI EPKA).



13. Gold pectoral band of the same period, from the same tomb. On the broad central plate is a depiction of Hermes Psychopompos (Escorter of Souls) walking to the right. Hermes wears a cloak, with a petasos on his head (VI EPKA).

relations between the Achaian Confederacy and Rome then became unstable and after a long period of mutual suspicion, misunderstanding and differences, the two former allies were drawn to the fateful collision, which ended in the destruction of Corinth (146 BC). The new Achaian Confederacy, which was formed after the defeat, the third in sequence, had neither the size nor the political power and authority of its predecessor, and its earlier internal balance was overturned. Its former political and religious centre, Aigion, was downgraded, presumably because of the dangerous symbolism; so, too, was Dyme, on account of the anti-Roman sentiment of its inhabitants, whereas the less important Patrai was promoted – on account of its geographical position and possibly its more moderate stance during the last conflict – as the centre of the new confederacy. Its new role brought the city both political and economic advantages. Indirect indications hint at a privileged status – that of *civitas libera* or *foederata* – though this is not adequately documented.

During the course of the First Civil War (48 BC) the city was captured for a short time by Cato the Younger and Petreius Faustus, the followers of Pompey, only to pass in the same year into the hands of Caesar's general, Calenus. Patrai also played an important role in the Second Civil War, during which it was not only the site of the winter quarters of Antony's army before the naval battle of Actium, but also the place where Antony himself and Cleopatra resided. The couple's royal quarters have not yet been located. Apart from a portrait of Antony, found in Patras and now in Budapest, and coins issued by Patrai in honour of Cleopatra, no other trace survives of the presence of Cleopatra and Antony in the city. Some of the coins struck by Antony at his mobile mint just before the battle of Actium were probably minted at Patrai before he departed for Actium. After the naval battle, the city was captured by Agrippa and thus passed into the hands of Octavian.

In the 2nd and 1st c. AD, it is evident that economic profit and considerable wealth were accumulated in the city, since the new circumstances arising out of the destruction of Corinth in 146 BC, made it necessary to use its harbour for communications with Rome and Italy, at a time when

such communications were beginning to become more intensive: diplomats, politicians, exiles, travellers, businessmen and merchants preferred the swifter and less dangerous sea route to the East that passed through the Corinthian gulf.

After a long period of warfare, these communications appear to have become more frequent towards the middle of the 2nd c. BC, as we learn from Cicero's correspondence. Patrai now had regular communications with Italy and was used systematically as a staging post on the orator's voyages to the East. On his way back to Rome from one of these visits in 48 BC, indeed, he left his faithful servant and secretary, Tiro, who was sick with malaria, in Patrai, and then sent him many letters with instructions and advice. Cicero also wrote letters to his friends and clients who lived in Patrai, such as the doctor Asklaion, to whose care he had entrusted Tiro, and also to Lyson, a nobleman of Patrai whom he later entertained for a year in Rome. This is by no means strange, since the city was chosen as a place to settle, presumably on account of its geographical position and its proximity to Italy, by Roman businessmen and merchants and also political exiles, who were friends of the orator, such as Manius Curtius and Manius Gemellus. The last of these became a citizen of Patrai and adopted Lyson, who was also one of Cicero's clients. The economic prosperity of the city was fleeting, since it was interrupted by the events of the last Civil War, which brought Patrai into the limelight, and the terrible consequences of which it unwittingly suffered.

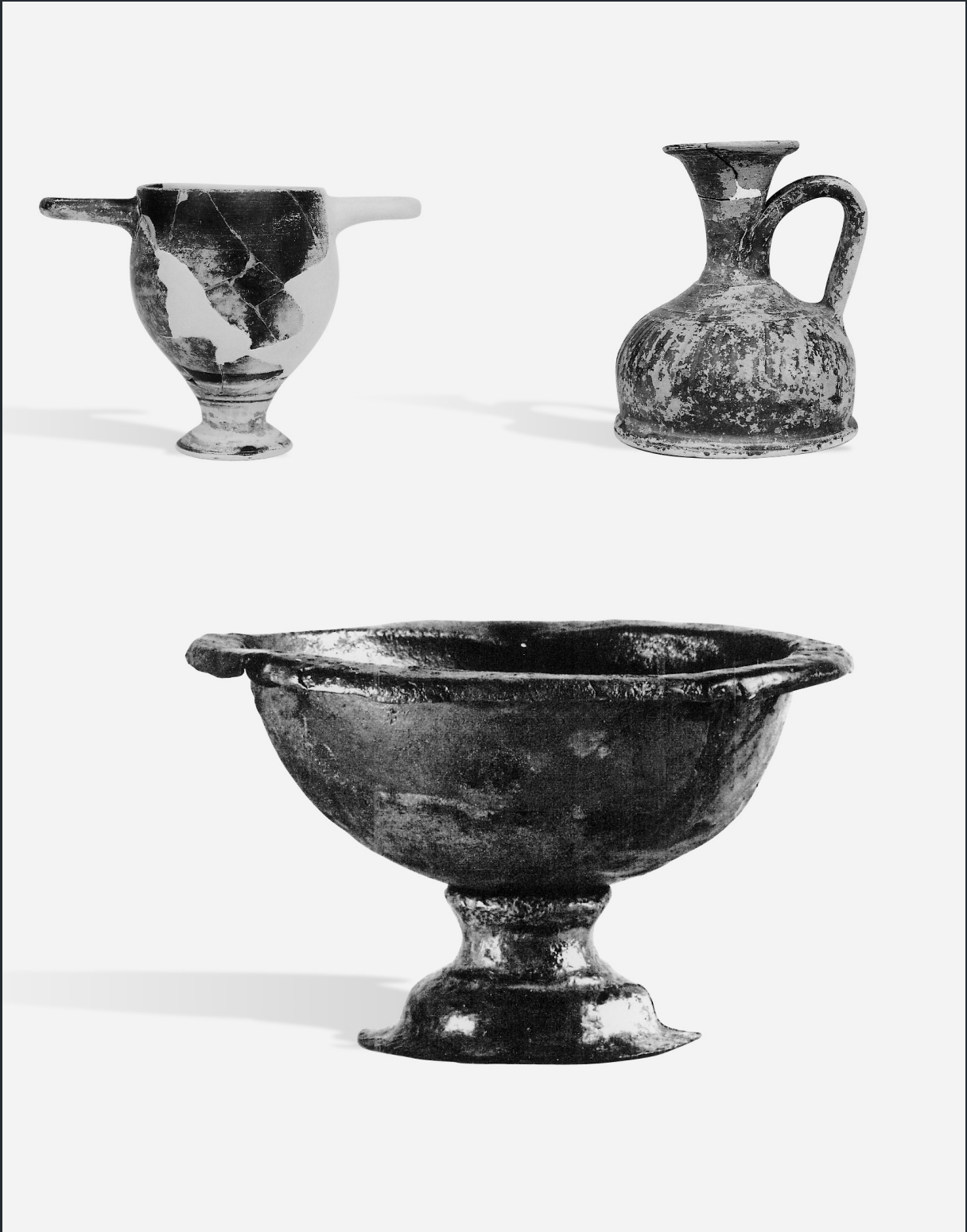
Patrai's rise begins to become more evident in the 2nd c. BC, as we have already seen. Workshops producing gold jewellery were created in the city (figs. 12, 13, 14, 15), while the pottery workshops, which seem on the basis of



14. Gold necklace of the same period, from the same tomb. Seven attachments hang from the curved strip. The largest one of these, at the centre, is adorned with a depiction of a Gorgoneion (head of Medusa) and the others with a female head (VI EPKA).



15. Gold pectoral ornament (amulet) of the same period, from the same tomb. The central circular plate has a depiction of Herakles and the Lernaian Hydra. Each of the four smaller plates around the edge has a Gorgoneion (VI EPKA).



the evidence available at present to have begun production at least at the end of the 4th c. BC, continued to function without interruption (fig. 16, 17). In the 2nd c. BC, Patrai also enjoyed significant commercial relations with Italy, from which it imported silver vessels (fig. 18).

In the 1st c. BC, despite the regular communications between the city and the West, its artistic output was based and drew mainly on its Hellenistic tradition. Architecture, burial practices, ceramic vases and cultural goods in general were still distinguished by their Greek features. For the above reasons, this period may be regarded as Late Hellenistic or Early Roman.

The history and destiny of Patrai changed completely with the beginning of the Roman Imperial period; after Octavian's victory over Antony at Actium (31 BC). The Romans recognised the importance of the city's position to naval communications with Italy, and Octavian was the first to decide to give the city new life by founding a Roman colony here called *C(olonia) A(ugusta) A(chaica) P(atrensis)*. This name is usually found in the form of the

Patrai as a Roman colony

initial letters CAAP on its coins. The date at which the colonists were settled here is not clear, and 19th-century scholars placed it after the naval battle of Actium or during Agrippa's second journey to the East (16-14 BC). It is most likely that the colonists, who were veterans from the legions *XII Fulminata* and *X Equestris*, were settled in two phases, one immediately after Actium and a second fifteen years later, upon the official proclamation of the colony by Agrippa.

Augustus endowed his new foundation with an enormous territory, which was to secure the prosperity of its new inhabitants and the striking growth of the city in the future. At the time of its foundation, the colony incorporated the territory of two other cities of Western Achaia, Pharai and Tritaia, as well as the mountain area of the territory of Rhypes in Eastern Achaia, the coastal area of which, beyond Zereia, remained in the possession of Aigion. To the west, Dyme, a colony founded by Julius Caesar, did not manage to prosper in the face of the new, neighbouring colossus, and it was very soon (towards the end of the reign of Augustus or just afterwards) absorbed by all-powerful Patrai. It did not cease to be inhabited, however, though its size was restricted, since parts of the urban tissue of the city were converted into cultivated land (fig. 19).

The other cities in West Achaia lost their independence and were transformed into *komai* (villages) of the colony, and their inhabitants became members of the socially inferior category of *incolae* (metics). The cities on the opposite coast of Aitolia were also given to the colony, in the form of *attributio*. In contrast with the cities of West Achaia, these retained their administrative autonomy, though they were to some extent economically dependent on the colony, since they paid tax to it and not to Rome. Finally, the Roman colonists of Patrai were

16. Clay kotyle from a Hellenistic tomb (VI EPKA).

17. Small clay lekythos from the same tomb. Both objects come from a local workshop (VI EPKA).

18. Silver cup from a Hellenistic tomb in the South Cemetery (VI EPKA).

granted the right to exploit the lake of Kalydon, while the Greek inhabitants of the city were compensated financially for the loss of the land that was given to the colonists by being allowed to receive for a time the *tributum* from the cities in West Lokris, all of which, with the exception of Amphissa, were subject to pay taxes to Rome.

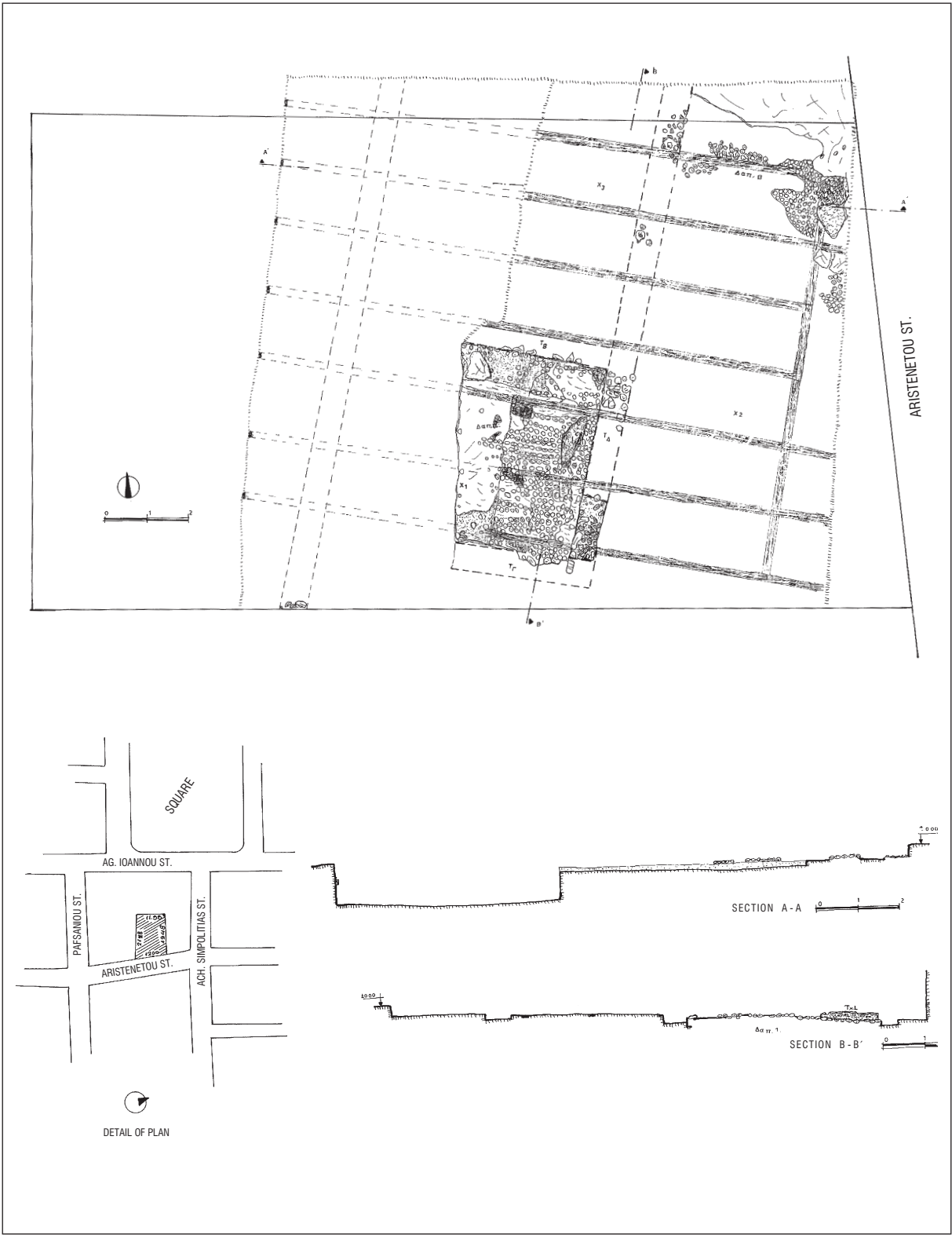
The plain of Patras is surrounded by low hills, outcrops of Mount Panachaikon, which is the most central and most important mountain massif in Achaia. The boundaries of the plain reach as far as Zereia in the north, Omblos, Kallithea and Thea (outcrops of Panachaikon) in the east, and the hills of Monodendri and Vrachneika in the south. This plain, the Patraike, was also the city's natural *lebensraum*, at least until the foundation of the Roman colony, when it was increased by the addition of the territories of the neighbouring cities in West Achaia.

The Patraike bordered with the Rhypike on the west, the Pharaïke on the east and with the territory of Olenos and Dyme on the south (map 1 = fig. 7). Its fertile plain is criss-crossed by 13 winter torrents, some of which were probably regular rivers, flowing with water also in the summer in ancient times. The rivers whose names are known from the literary sources are, from north to south (map 2 = fig. 8): the *Bolinaios* (modern Drepaniotiko), *Selemnos* (Xylokera), *Charadros* (Kastritsianiko) and *Meilichos* (Velvitsianiko). The temple of Artemis Triklaria was probably located near the last of these. The three Classical torsoes on display in the Archaeological Museum of Patras (see below, Archaeological Museum) come from the pediment of this temple. The river Sychainiotiko just outside Patras had been identified with the Meilichos, but a recently discovered inscription suggests that in ancient times the name of the Sychainiotiko was *Kallinaos*. On this river is preserved a bridge of Roman date, with three building phases corresponding with three Roman road-building programmes known from milestones.

City and countryside

From the first phase, carried out during Trajan's programme (AD 114/5) is preserved a single-arch bridge (fig. 20) which was replaced by a second bridge. No trace of this has survived but we know from the same inscription, which was used as building material in the third bridge, that its construction was funded by Artemios of Mesatis. This second bridge was incorporated in the road repairs programme of the emperors Carus, Carinus, Numerianus and Marcus Aurelius Probus, and dates from between AD 276 and 283. The third bridge, a two-arch structure which still survives in a very good state of preservation, dates from the 4th c. AD. Its construction may be associated with a further repair of the road, known from a second inscription carved on a milestone of Trajan, which was carried out by the emperors Arcadius and Honorius (AD 397). This repair was connected with the reconstruction of the road after the expulsion of Stilicho and the Goths from the Peloponnese. A second, similar milestone, now lost, was seen by Cyriacus of Ancona in the church of Ayios Nikolaos in Patras, though it is not known whether it was brought there from an area to the north or to the south of Patras. If the latter, it would have signalled a repair of the road to Dyme-Olympia-Methone, but a repair of this road is known from two more milestones. The first, dating from between

19. Kato Achayia (ancient Dyme): viticulture channels.



AD 164 and 166, refers to the emperors Marcus Aurelius and Lucius Verus. It was found on the fringes of Patras to the south of Psila Alonia Square, the beginning of the road to Dyme-Olympia-Methone. The second, which was found at Ayios Panteleimon at Vrachneika, Patras, mentions the emperors Valerianus and Gallienus and dates from between AD 253 and 260. Traces of this road, 5.90 m. wide, were found during a rescue excavation at Vrachneika, a short distance from the sea. It is indicative that along with the milestone was found a herm, which presumably stood on the already existing road. This demonstrates that the Romans, at least in Achaia, did not lay out new roads but realigned and repaired the ones that already existed. The earlier road to Dyme and Elis must have been in use at least from the time of Strabo, who states that in Elis there are 'often herms on the roads'. That the road existed earlier is confirmed by excavation, since the Hellenistic road was found beneath the Roman phase of the Patras-Aigion road. It is worth noting that while the road runs along the coast from Patras to Rion, it proceeds inland from Rion to Aigio, since it is prevented from advancing further by the north slopes of Panachaikon, which fall steeply into the sea. By way of an internal pass through Zereia, an outcrop of Panachaikon that started at the ancient village of



20. The Roman bridge in Aretha Street. The Romans built three bridges, two of which are preserved. The first, a single-arch structure, dates from about AD 114, in the time of Trajan. The second, which was built in the 3rd c. AD, has not survived, while the third, which dates from the end of the 4th c. AD, has two arches. The banks of the river have anti-flood devices (VI EPKA).

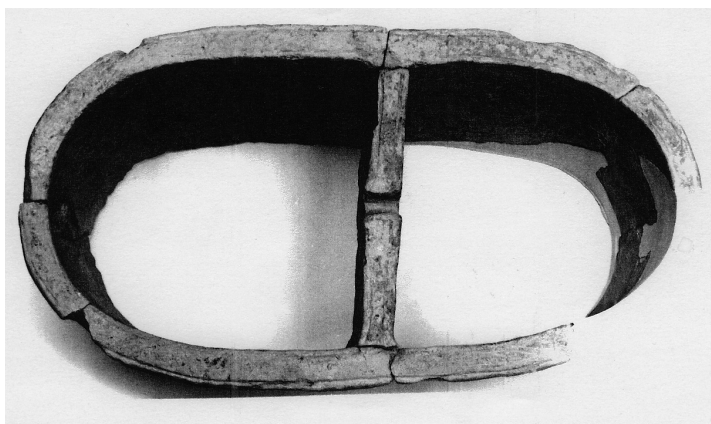
Argyra (probably near modern Platani) and passed through the modern villages of Sella, Argyra, Pititsa and Salmeniko, this road came back to the sea at the hill of Kamarai, Aigion, an area that belonged to the Rhypike, the territory of Rhypes.

The great importance of the three road axes Patrai-Dyme-Olympia-Methone, Patrai-Aigion-Corinth-Athens and Patrai-Kalydon-Nikopolis is also clear from the many repairs they underwent, which indicate that Patrai was also an important node in the communications network, especially during the Roman period.

In the central and southern Patraike, are to be found, in order, the small river *Diakoniaris*, whose ancient name is not known. The Roman aqueduct, several sections of which are preserved, began at the source of this river, at the village of Romanos. Despite its small size the Diakoniaris has caused significant damage and flooding in both ancient and modern times. The important grave monument in the area of Langoura, which will be discussed below, was preserved thanks to one of these floods. After the Diakoniaris, we come to the *Glaukos* (modern Lefka), a large river, in the bed of which, near Perivola, an ancient bridge was preserved until a few years ago. A series of smaller winter-torrents, such as the Panagitsa, criss-cross the rest of the Patraike.

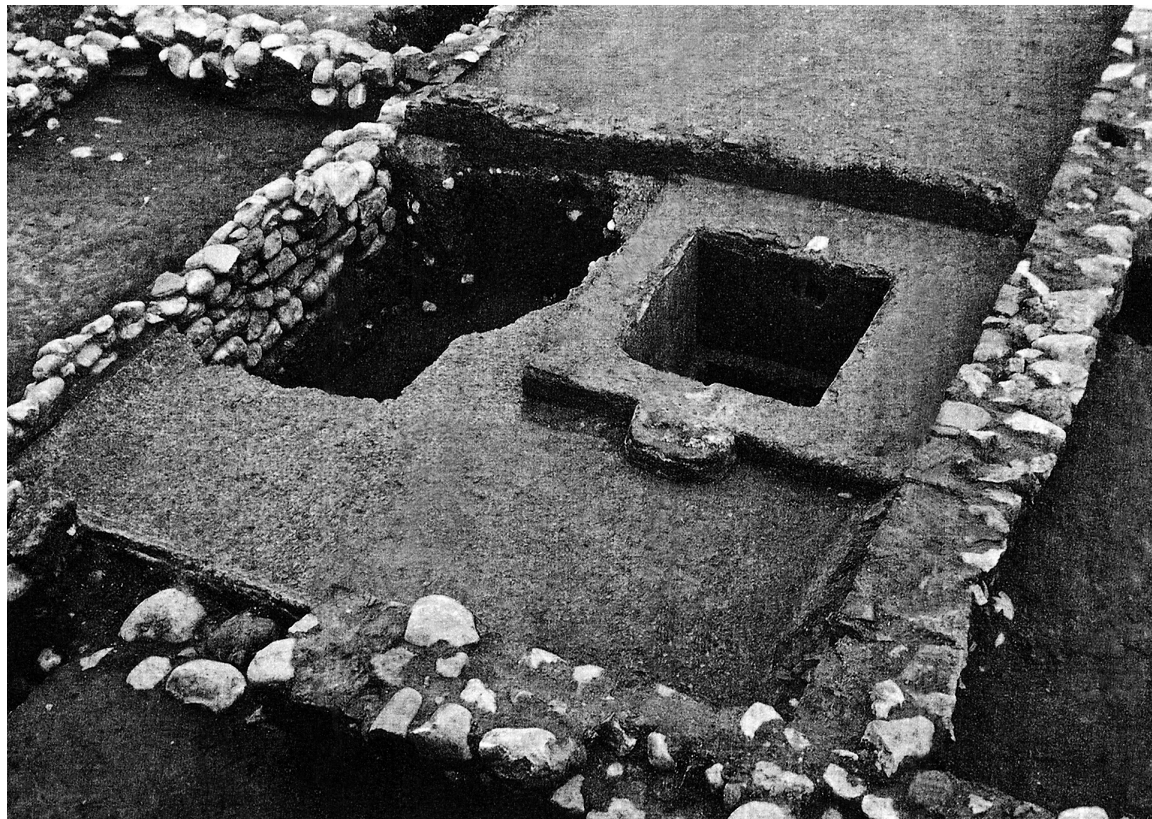
In Western Achaia were to be found all the forms of settlement organisation associated with the countryside known from the Hellenistic tradition: villages and small, scattered, isolated country houses. These are very dense in a circular zone of about 5-10 km around Patras and may be called *villae rusticae* (country villas), though only conventionally, because they do not cor-

respond exactly to the size and economic and social dimension of these units as known from the western provinces of the empire. In the case of Achaia, they are relatively small installations, some of which recall the well-known *villae suburbanae* (suburban villas), since they are located in the suburbs of the city and have some amenities (decorated rooms, bathrooms, etc.), though they are not completely lacking in purely agricultural rooms and facilities. The greatest density of Roman villas is to be observed within the old, pre-Roman boundaries of the territory of Patrai (north coastal zone and the Glaukos basin). It is clear from the archaeological record that this area also has the greatest density of habitation, indicating that it was the most intensively farmed in the imperial period. Some of the country houses occupy the low hills surrounding the plain, and their main focus was on stock-raising, while



21. Clay Roman portable oil-separator of the 1st c. AD. To extract the oil from the olives, hot water mixed with oil was used. The mixed product was emptied into one of the two basins in the vessel. The oil, being lighter, rose to the top and ran off into the second container by way of a notch cut at the top of the dividing wall. Two similar separators, the only ones in the whole of Greece, have been found at Patras, and were presumably made in local pottery workshops (VI EPKA).

features associated with the processing of fish have been found in some of those on the coast. An excavation conducted at Kato Achayia (ancient Dyme) revealed that, for the purposes of viticulture, parallel channels were cut in the ground at regular distances between each other, in which the vines were planted (fig. 19). Most of the country houses have installations for producing wine (such as wine-presses with *hypolenia* – vats to collect the wine (fig. 22) – and storerooms), or oil (oil-presses, separators (fig. 21) and storerooms).



22. Wine-press and hypolenion (vat to collect the wine) from the Roman forum of Patrai. These installations are found in almost all the country houses (over 100 in number) that have been discovered to date. A Roman mosaic from Patras has a depiction of a portable wine-press in which Pan is treading grapes with the aid of his followers, the Silenoi. Must flows from pipes at the base of the press and is collected in pithoi (VI EPKA).

In addition to agricultural and stock-raising products, the country houses produced vases for storing and transporting their produce, and also textiles, as it is evident from the large quantities of clay loomweights found in them.

All the country houses are near roads which led to the harbour of Patrai, presumably to facilitate the export trade. This new form of economic exploitation and social organisation certainly brought about a striking disturbance of the ages-old balance between the city and the countryside, the details of which are not yet known. The archaeological record, however, points to intensive exploitation of the land, especially in the context of the country houses: in only a very few cases can we speak of the abandonment of the land, at least in West Achaia.

By contrast, we are in a position to assert that the *pax romana* and the generally favourable conditions arrested the catastrophic trend to abandonment and demographic haemorrhaging observable in this area during the Late Hellenistic period. The great wealth of Patrai in the imperial period is due in many respects to the agricultural and stock-raising output of the countryside, which was the product of the toil of its anonymous inhabitants.

The settlement of the Roman colonists brought about tremendous changes not only in the political and economic, but also in the social sphere. It led inevitably to the mass seizure of land from the earlier inhabitants, who suddenly found themselves marginalised politically, economically and socially. The project of compiling a land register, which reshaped and reorganised the agricultural landscape on an objective, universally valid basis, was aimed at the smooth integration of the newcomers, and also at the political and economic control of the cities through the exaction of taxes. This reorganisation of the agricultural space, which was based on the schema of the Roman *centuriatio*, has still left traces on the land of Achaia.

The political organisation and institutions of pre-Roman Patrai were based on a tripartite division between the popular assembly, the council, and the annual officials, which was to be found in all Greek cities, with a varying relationship between the three. In the absence of any evidence, we are unfortunately unaware of the details of the institutions of Patrai in the Classical and Hellenistic period, and it is only an assumption that the institutions and officials of the city were similar to those in other cities in the Achaian Confederacy, despite the unhappy assertion by Polybius that all the cities in the League had the same institutions.

Political organisation and institutions

In contrast, the political organisation and institutions of the Roman colony are fully known, thanks mainly to the wealth of epigraphic evidence. The Roman emperors gave Patrai the right to mint its own coins. From one of these coins we learn the full Roman name of the city, *Colonia Augusta Achaica Patrensis*.

The Roman colonies copied the political organisation of Rome. This principle is translated in the topography with the presence of the Capitol in the *forum* of the colony. Here, the Roman trinity of Jupiter, Juno and Minerva (Zeus, Hera and Athens) were initially worshipped, and later Roma and the emperor. Internally, the administrative basis of the colony was formed of three bodies, as in Rome: the *populus* (popular assembly), the council (*ordo decurionum*), and the annual officials, the most important of which were the *duoviri*, who were divided into the *duoviri iure dicundo*, who had judicial competence, and the *duoviri aediles*, who had financial duties. Lower down the hierarchy of officials came the *aediles* (market inspectors) and *quaestors* (treasurers). Every five years, these four categories of officials, whether organised as a body or not, conducted a census of the population, inspected the list of members of the *ordo decurionum*, drew up a balance sheet of expenses and compiled a budget for the following five years. These were the *duumviri quinquennales*, an office to which only the elite of the city could aspire. The organisation of athletic games was undertaken by the *munerarii*, a kind of wealthy sponsor who belonged to the Roman aristocracy of the city.

The main source for study of the cults of Patrai, at least in the imperial period, is the detailed description of the monuments and cults of the city by the travel-writer Pausanias, who visited it in about AD 170 and devoted 15 chapters of his work to it. The information provided by the traveller is supported by the rich iconography of the coins of the city at this period, since the obverse of the issues was adorned with mainly religious subjects. An important contribution is also made by inscriptions and archaeology in general, which supplement the sources mentioned above by revealing the presence of other cults: of *Hermes*, the *Naiads*, the *Nymphs* and *Mithras* (fig. 23). The cult of the last named is associated in general with veteran soldiers.

The great variety of the cults of the city reveals that in the Hellenistic and especially the imperial period Patrai was a metropolis open to all the influences that came to its harbour, whether from the West or from the East. It was also a melting pot of different cults that were intermingled and mixed and produced a new and highly complex pantheon of deities – a patchwork-Kulte in the felicitous phrase of Chr. Auffarth – so that it is now a very difficult task to determine the origins and development of, or to interpret, the details of the ritual.

Pausanias preserves a geographical distribution of the cults of the city, which are assigned to four basic areas (map 4 = fig. 28):

- a. Cults on the acropolis, which are the most important cults of the city – that is, which had the largest number of symbols and the richest ritual (Artemis Laphria, Artemis Triklaria-Eurypylos and Demeter Panachaia).
- b. Cults in the forum, on which the cults of the official Olympian pantheon, which lacked any particular local character, were mainly concentrated.
- c. Cults around the forum and the Stadium-Theatre, where one encounters both deities who belong to the local tradition of the city (local woman, Artemis Limnatis) and a number of newly-introduced deities, whether Greek (Dionysios Kalydonios) or eastern, such as the cult of Dindymene.
- d. Cults around the city harbour, where deities known to have been associated with the sea and harbours are found (Aphrodite, Apollo, Poseidon), as well as Egyptian cults newly introduced by the Romans. The presence in this area of Demeter, who had no connection with the sea, is due to the existence of a prophetic spring, with which her worship was inextricably connected.

The acropolis was the religious centre on which were concentrated both the earlier and a number of newly introduced cults. At the time of Pausanias, the most important cult was that

**Cults on the
acropolis** of Artemis Laphria, though her epithet, as the traveller observes, is foreign and her name imported. In fact, this cult was introduced at the initiative of Augustus, and the temple of the goddess was sited in a place dedicated to the guardian deities of the city. Augustus did not merely introduce the cult of Artemis Laphria, but gave her the Latin name Diana, to which the epithet Augusta was now added, betraying a connection with the imperial cult. From this point of view, it is characteristic that the two deities share the same priestess, a young Roman girl from the city elite. Augustus

succeeded in this way in linking himself with the traditional founders of the city, Preuges, who also introduced a cult, and his son Patreus, who was responsible for the synoecism of the city.

Between the temple of Laphria and its altar is the *tomb of Eurypylos*, whose cult was introduced, according to the tradition, as early as the time when the Ionians dwelt in the three villages (Aroe, Antheia and Mesatis) and had formed a kind of religious federation, since all three worshipped *Artemis* with the epithet *Triklaria*. At this time the goddess's cult demanded human sacrifices as expiation for the sacrilege committed by *Komaitho*. The myth, preserved for us by *Pausanias*, relates how *Komaitho*, the priestess of the temple of *Artemis Triklaria*, the most important temple in the region, which was located outside the later city next to a river, made love with a young shepherd called *Melanippos* inside the temple. The goddess gave orders to the inhabitants, through the Oracle at Delphi, to sacrifice the sacrilegious pair and to sacrifice a young man and a young woman every year thereafter. On account of this severe punishment, the river next to the temple was given the name *Ameilichos* ('merciless'). A later prophecy issued by the Oracle predicted that they would be delivered from this deadly blood tax by the arrival of a foreign king who brought a foreign god with him. And in fact, *Eurypylos*, the king of Thessaly, came to Patrai after the Trojan War, bringing as spoils a coffer containing a statue of *Dionysos* made by *Hephaistos*. *Eurypylos* himself had opened the coffer while he was at Troy and went mad because he



23. Roman relief from Patrai with the Persian god Mithras, who was identified with Helios, using a knife to kill a bull, whose death improves human life. Also depicted are man's friend, the dog, attempting to approach the blood running from the bull's throat, and his enemy the snake, beneath the bull's belly, and also the scorpion, which has not survived in this case. At the right is a torch-bearer, and there will have been another at the left. The two torch-bearers and Mithras form a symbolic trinity in which Mithras represents light, life, morals and the constant struggle against evil. For this reason, members of one of the grades of initiation for followers of the god bore the name *milites* ('soldiers'), since they fought evil, injustice and immorality. The Mithraic community of Patrai, though not mentioned by *Pausanias*, nevertheless existed, as is evident from this relief. It is also confirmed by the cult cave of Mithras (*Mithraion*) found a few years ago at Aigion, where, again, there is no mention of the cult of Mithras. His cult was very widespread amongst soldiers and was presumably brought to Patrai by Roman veterans (VI EPKA).



saw the statue (fig. 24). He sought salvation from the Oracle, and received the response that to be healed he should settle in a land in which uncommon sacrifices were held. When, during his wanderings, he came to Patrai and saw the sacrifice of the two young people, he realised that this place was his destination. He therefore settled here, the human sacrifices ceased, a new, bloodless type of worship was introduced, the river was renamed *Meilichos* ('gentle', modern Velvitsianikos) (map 2, n. 10 = fig. 8), and the two deities (Artemis Triklaria and Eurypylos) became inextricably linked and acquired a local cult, thus becoming integrated into the religious life of the citizens.

Finally, Pausanias refers also to a temple of

24. Lamp made in the Roman workshop of Crescens at Patrai, of the early 2nd c. AD. It bears a depiction of Eurypylos arriving at Patrai. He holds the coffer, and the burning altar behind him is ready to receive the sacrifice of the two young people. Eurypylos's dishevelled hair indicates his state of frenzy. The bearded head at the right is that of Dionysos. The god is shown with closed eyes, either to suggest his presence in the urn, that is, the coffer of the myth, or because he was identified with the god of the Underworld, with the epithet *Aisymnetes* given to him by the people of Patrai. There is a similar representation on coins dating from the time of Hadrian to that of Commodus. It copies a statue group that was probably created as a result of the propaganda put out by Hadrian in Achaia in his attempt to link himself with the ancestral myths of the people (VI EPKA).

25. Clay lamp from a Patrai workshop of the 1st c. AD. It depicts the goddess Athena casting her vote in favour of Orestes into the urn (VI EPKA).

26. Clay lamp from the workshop of Mekios at Patrai, of the late 2nd-early 3rd c. AD. Attis is depicted on the disk as a shepherd, reclining and holding his crook. In front of him is his dog, and behind a tree close by are his two pipes. The rectangular kiste with a triangular finial symbolises the death of Attis after his castration (VI EPKA).

27. Clay lamp from the workshop of Phosphoros at Patrai, which dates from the late 2nd-early 3rd c. AD. It is adorned with a representation of Attis seated on a rock, depicted as a shepherd with his crook. From the tree in front of him hangs his musical instrument, the panpipes (VI EPKA).

Athena Panachais in the precinct of the sanctuary of Laphria. The presence of the goddess Athena on the acropolis of Patrai is not surprising (fig. 25), for she is found in many cities. What is unusual is her epithet, which identifies her as the patron deity of the Panachaian Confederacy. Her role at the time of Augustus was the same as that of the tomb of Eurypylos: that is, she reinforced the power of the new patron deity of the city.

These three cults on the acropolis reveal the vital significance to the life of the city of the memory of the two synoecisms, the earlier one under Patreus and the later under Augustus.

Pausanias refers to many cults in the agora. The temple of *Olympian Zeus* contained not only a statue of this god but also statues of *Athena* and

Cults in the agora

Hera. This created a kind of holy trinity, a form common in Roman religion. In the area of the agora, the Traveller also encountered a

sanctuary of *Apollo* – the patron god of the *Princeps* – and a bronze statue of the god shown standing on a bucranium. This was presumably an allusion to the lord of the world and second founder of the city. Just beyond this was the tomb of *Patreus*, the mythical first founder of Patrai.

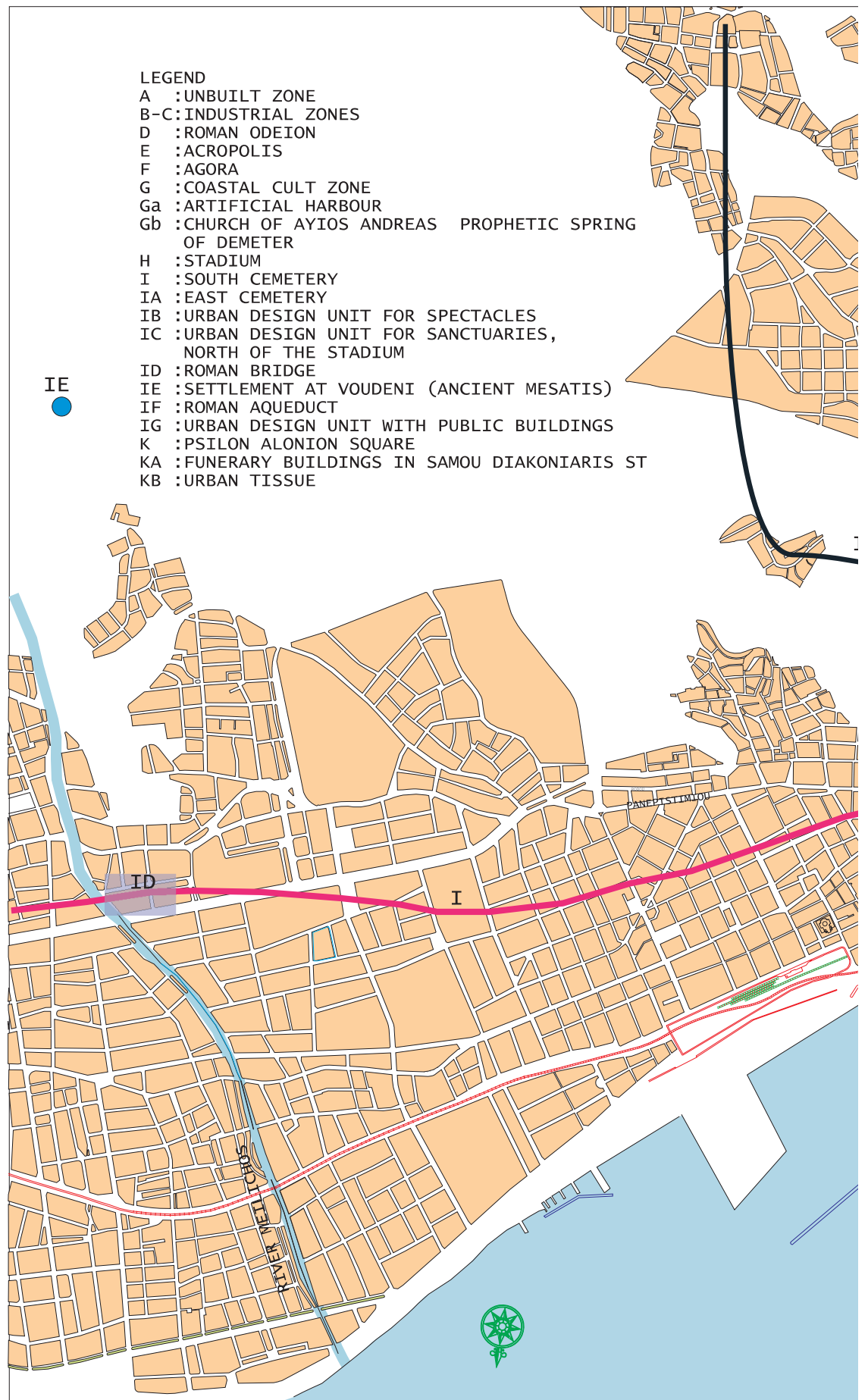
As he left the acropolis, Pausanias came to the sanctuary of the *Dindymene Mother*, whose cult was also known at Dyme. It was the only eastern cult at Patrai mentioned by Pausanias and was presumably introduced in Roman times. Although her temple has not been located, Pausanias's information is correct, since large cult lamps made in the local workshop bear representations both of the goddess herself and of *Attis*, with whom she was jointly worshipped (fig. 26, 27). Representations of her also adorn coins of Patrai. Next to the agora, according to Pausanias, stood *the precinct with the temple of Artemis Limnatis*. The cult of this



LEGEND

A :UNBUILT ZONE
B-C:INDUSTRIAL ZONES
D :ROMAN ODEION
E :ACROPOLIS
F :AGORA
G :COASTAL CULT ZONE
Ga :ARTIFICIAL HARBOUR
Gb :CHURCH OF AYIOS ANDREAS PROPHEIC SPRING
OF DEMETER
H :STADIUM
I :SOUTH CEMETERY
IA :EAST CEMETERY
IB :URBAN DESIGN UNIT FOR SPECTACLES
IC :URBAN DESIGN UNIT FOR SANCTUARIES,
NORTH OF THE STADIUM
ID :ROMAN BRIDGE
IE :SETTLEMENT AT VOUDENI (ANCIENT MESATIS)
IF :ROMAN AQUEDUCT
IG :URBAN DESIGN UNIT WITH PUBLIC BUILDINGS
K :PSILON ALONION SQUARE
KA :FUNERARY BUILDINGS IN SAMOU DIAKONIARIS ST
KB :URBAN TISSUE

IE





goddess was brought by Preuges from Sparta, and the myth symbolises the migration and settlement of Preuges, an Achaian, in the hitherto Ionian area of Patrai. The carrying of the statue of the goddess during her festival from Mesoa (Mesatis) to the city recalls the first movement of the Achaians from Lakonia to Patrai. Inside the sanctuary precinct were the sanctuaries of Asklepios and Athena and the tomb of Preuges.



29. Roman relief of Nemesis dating from the 2nd c. AD, from the area of the Stadium-Theatre. The goddess is shown wearing a corselet treading on a man lying on the ground. Next to her is a wheel and a stele with a griffin seated on it, with one of its legs resting on another wheel. Nemesis wearing a corselet was the patron goddess of gladiators, while the griffin indicates her heavenly (solar) capacity (VI EPKA).

Cemetery (fig. 29). This relief was presumably brought from the goddess's temple. This would logically have been near the north entrance of the Theatre-Stadium, in the complex of sanctuaries mentioned above, which are a very short distance from the place the relief was found. The temples of Aphrodite and Dionysos Kalydonios, which are placed by Pausanias

Several cults were concentrated around the Stadium-Theatre, as may be deduced from Pausanias and the archaeological record. Near the theatre, Pausanias mentions a temple of Nemesis and another of Aphrodite, and also a precinct of Dionysos Kalydonios – the epithet hints at the transfer of this cult from Kalydon – which had a sanctuary and a statue. In the same area, according

Cults near the agora and the Stadium-Theatre

to the traveller, there was a precinct of a local woman and a sanctuary of Dionysos, to which the three statues of the god were carried during his festival from his sanctuary, which was outside the city. The three statues were called Mesateus, Antheus and Aroeus, hinting at the three hypostases of Dionysos. However, the fact that they took their name from the corresponding villages is strong support for the hypothesis that there were originally local, appropriately named, cults of Dionysos in each of them. Next, as he leaves the Stadium-Theatre in the direction of the harbour, Pausanias mentions the sanctuary of Soteria.

The only information reported by Pausanias to have received confirmation to date is the existence of the cult of Nemesis near the theatre (Stadium-Theatre), which is attested by a relief found built into a later wall in the ancient North

along with the temple of Nemesis near the theatre, were probably in the same area, as was *the precinct of the local woman* with the three statues of Dionysos, which, as we have seen, bore epithets derived from the three most ancient villages. This sanctuary, too, should be placed to the north of the Stadium-Theatre, since Pausanias goes on immediately to mention the sanctuary of *Dionysos Aisymnetes*, (to which the three statues were carried during his festival). According to the traveller, this was on the road from the agora to the harbour – that is, in the opposite direction and therefore to the south of the Stadium. The temple of Aisymnetes must certainly be earlier than the Roman period, since there are reconstructions of this myth on Hellenistic coins of Patrai dating from the 2nd c. BC.

As he approached the harbour, Pausanias saw *a temple of Poseidon*, with *three sanctuaries of Aphrodite* near it. The proximity of these two deities is not surprising, since they were both associated with the sea, the latter as patron goddess of seafaring. Pausanias's description of Patrai closes with the *sanctuary of Demeter*, which contained statues of the goddess, Kore and Gaia. Demeter is very frequently associated with Gaia. Inside the sanctuary there was also an *oracular spring* (fig. 30). Demeter is also identified with Isis, and the existence of the neighbouring *sanctuary of Serapis* is therefore no surprise. There was probably also a separate *temple to Isis*.

Cults around the harbour

Many of the old cults of Patrai had two sanctuaries, an urban sanctuary in the city and another in one of the three villages (Antheia, Mesatis and Aroe) that were unified in the synoecism to form Patrai. The cults in question are those of Artemis Mesatis (at the village of Mesatis), Demeter Poteriophoros (at Antheia), Artemis Limnatis (at Mesatis), whose cult was introduced by Preuges, father of the founder of Patrai, and finally Dionysios Aisymnetes (Antheia, Mesatis and Aroe). Many cults are associated with the first foundation of Patrai, some of them local, though others appear to have been introduced at the time of the foundation and were in time amalgamated and assimilated with the local traditions. These are Artemis Limnatis, whose cult was introduced from Sparta, Dionysos Aisymnetes, whose cult was adopted on the arrival of the hero Eurypylos, and finally Dionysos Kalydonios and Artemis Laphria, whose cults were introduced from Kalydon in the Roman period.

Conclusions on the cults of Patrai

Most of the Olympian deities at Patrai do not seem to have a long history and are not connected with the old local tradition. They were presumably introduced as official gods on the occasion of the city's foundation, as elsewhere. When, much later, the Roman colonists settled in Patrai, the authorities of the *colonia* had to reconcile all these cults, both eastern and of a strictly local or panhellenic character, with the Roman religious tradition. The rich iconography of the gods of the Olympian pantheon on the coins demonstrates that the authorities of the colony found in these gods points of contact between the two peoples. These deities, therefore – along with some later ones introduced after the foundation of the *colonia* and strengthened by Rome for political reasons (e.g. Artemis Laphria) – form the official pantheon of the *colonia* and were worshipped by both Greeks and Roman colonists and their



30. The modern shrine of Ayios Andreas, next to the earlier church by the architect L. Kaftantzoglou, is a Roman underground stepped structure ending at an underground fountain. Prophecies were made with the aid of a mirror, which the sick man lowered into the water on a rope. The nature of the image formed on it when it was drawn up enabled him to predict the future course of his health (VI EPKA).

descendants. This does not mean, of course, that the cult of other gods, not well represented on the coins, did not meet with a response, for a distinction should be drawn between the official character of a cult and its popularity. The most popular cults of the city appear to have been those of Artemis Laphria and Triklaria, whose annual festivals, involving a wealth of ritual, described in detail by Pausanias, attracted the greatest number of worshippers. This is also true of Aphrodite, who had four sanctuaries and whose cult had a great following, if we are to believe Pausanias, particularly amongst the female population of the city. The same applies to a number of eastern cults, as is indirectly attested by the great number of small dedications found during the excavations.

Of the Roman cults introduced into Patrai, the only ones to survive were those that were linked with or assimilated by the local cults. Those that had no feature that could be linked with the Greek tradition met with no popular response. The Roman colonists, as we have seen, quickly and easily became familiar with those of the Greek deities whose image, or elements of their theology and daily cult practice, reminded them of their own national gods. All these cults, of course, underwent various processes of syncretism, leading to changes that are, in most cases, incomprehensible to modern scholars.

The evidence available at present suggests that Christianity made no progress, at least in the first three centuries. This conflicts with the Christian tradition of the teaching of the Gospel and the Martyrdom of St Andrew in Patras.

The Romans retained the basic town plan of the Hellenistic city, though they engaged in a series of extensions to it, with the result that there is no uniform orientation of the streets of the various neighbourhoods. Patrai acquired infrastructure buildings, and monuments to embellish the city, which elevated it to the status of one of the finest cities of the period. The streets, for example, were paved and large, vaulted sewers were constructed beneath the main

Town and country planning – monuments

arteries. Sections of a paved *Roman road* leading to the agora from the south, and buildings that stood alongside it (fig. 33) are preserved in G. Rouphou Street, just south of the Odeion. Part of the urban tissue of the city, with streets and the buildings next to them, has been excavated in a large building plot between Miaouli-Korinthou and Tsamadou Streets (fig. 34). An adequate supply of water for the city was secured not only from the wells owned by several houses (fig. 35), but also through the construction of an *aqueduct* (fig. 31), that runs from the source of the river Diakoniaris at Romanou and covers a distance of 7.5 km before ending on the south-east outskirts of the acropolis of Patrai, from where it was distributed to the city through underground pipes. The aqueduct consists of a large underground vaulted channel that crosses the sides of low hills between its source and the acropolis, and which is carried across ravines on high built arches. Although it has not yet been excavated, it seems from external features that it was probably built in the early 2nd c. AD, probably by the emperor Hadrian, who in fact presented some major public work to the city, as is shown by an honorific inscription. The *Roman bridge* in Aretha Street (fig. 20) and the construction of the *artificial harbour* of Patrai were probably also funded by emperors (fig.

32, 44). During this period, Patrai now extended down to the sea, apart from the coastal zone, which was probably occupied by marshes, and a number of specific urban design units were created (map 4 = fig. 28).

Effectively geomorphology imposed a two-fold town plan, as today: the Upper Town, together with the acropolis and agora, and the Lower Town, 'the area by the sea', to use an expression drawn from the travel-writer Pausanias. The main town-planning zones, four in number, along with the activities carried out in them, were precisely defined. One zone consisted of the acropolis, which coincides with the village of Aroe, and a second of the agora, which corresponds with the Roman forum and lies to the south of the acropolis. Next to the agora is the zone that contained buildings associated with spectacles and entertainment



31. Part of the Roman aqueduct in the valley of Aroe. Arches are preserved in the valleys on its course from Romanos to the acropolis. The aqueduct was a notable technical feat and very expensive, and was presumably funded by one of the emperors. Since an inscription honouring Hadrian (inscription) has been found, in which the nature of his contribution is not mentioned, it seems likely that the construction of the aqueduct was his work (VI EPKA).

(Odeion, Stadium-Theatre), part of which is in the Upper Town (Odeion) and part in the Lower (Stadium-Theatre) (fig. 39, 40). The final zone is the one that developed around the harbour. Many cosmopolitan cults were concentrated here and a range of commercial activities emerged.

The acropolis has not been excavated, and our knowledge of the temples and cults there is confined mainly to the information of Pausanias, partly to the testimony of the coins, and to a much lesser extent to inscriptions. Some recent excavations cast a certain light on the topography of the agora and confirm Pausanias's statement that this was in fact to the south of the acropolis, and indeed that, on account of the sloping ground, it occupied two different levels that were divided by a *cryptoporticus*. This is currently being excavated at A. Londou

Street 25 and is similar to the one in the Roman agora of Thessaloniki. Its rear wall serves as a retaining wall for the upper terrace, while the stoa at the front of it overlooks the lower terrace. Although the excavation has not progressed very far, the building is probably to be dated to the 1st/2nd c. AD. The *temple of the augustales*, at Ilias Street 1, was also in the agora. Opposite it, at Ilias Street 6 and Panagouli Street, is preserved another important building – an underground structure probably associated with the *cult of Mithras*.

Temples were built in the agora, or earlier Greek temples converted, mainly for Roman deities. They include the *temple of the Capitoline Trinity* on the site now occupied by the church of the Pantokrator. Other public and religious buildings were also erected, such as the *Aedes Augustalium* (fig. 36), the building in which was found an inscription honouring *Agrippa Postumus* (fig. 37), the adopted son of Augustus and patron of the city. Finally, there were temples and cult areas dedicated to eastern deities, brought to Patrai by the Romans, such as *Attis and Cybele* and *Mithras*.

The entertainment zone, in which were located the Odeion and the Stadium-Theatre (fig. 39, fig. 40), which is currently being excavated, was of great importance. The Roman Odeion, built, according to Pausanias, at the beginning of the second half of the 2nd c. AD (AD 160), has been partially restored (fig. 1) and is used in summer for concerts. It is similar to the Herodeion in Athens, with which Pausanias compares its beauty, though it is only half the size and seats only 3000 spectators. If Pausanias's date is correct, it was probably presented to the city by either the emperor Antoninus Pius or Marcus Aurelius. The erection of the Stadium-



32. View of Patrai harbour on a coin issued by Geta (AD 209-211) with an unusually detailed rendering. A building with columns can be made out, with two ships (one a sailing ship) and a male figure, probably a statue of Poseidon, that adorned the city harbour or functioned as a lighthouse (VI EPKA).

33. View of one of the paved Roman roads that led to the Roman agora from the south. It is in the modern G. Rouphou Street and has buildings on either side of it (VI EPKA).

34. Part of the urban tissue of Roman Patrai in Miaouli-Korinthou and Tsamadou Streets. It is the most complete section to come to light to date. Some of the main and secondary streets can be seen, along with the buildings at the sides of them (VI EPKA).

35. Well with a clay head in the courtyard of a Roman house at Patrai. The walls of the well were also 'dressed' with clay cylinders. The holes were used to climb down into the well. Water was supplied by both wells and clay and lead pipes that channelled it from the aqueduct. Clay or built conduits were also used as drains to carry waste from the houses to the large built sewers under the paved streets. It has been proved that some of the Roman sewers were used as late as the early 20th c., and the sewer of the Roman Odeion at Patrai is still in use, though the precise point at which it discharges into the sea is not known (VI EPKA).



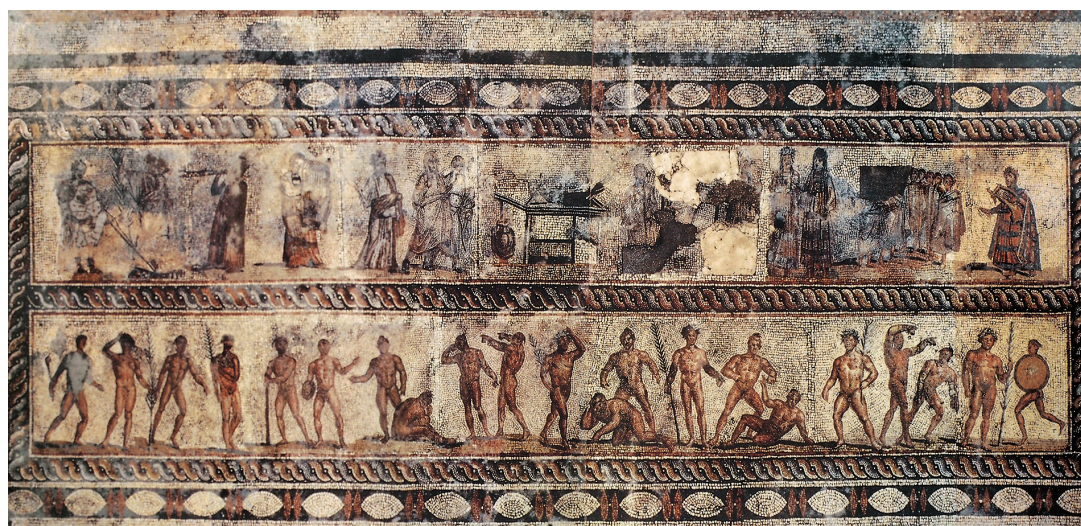




36. Inscription from a statue base or altar found in a Roman building in the agora of ancient Patrai (Ilias Street 1), which is identified with the Aedes Augustalium. T(itus) Varius Secundus augusta(les) ob honorem / S(ua) p(ecunia) ('Titus Varius Secundus, who was honoured with the title Augustalis priest of Augustus, erected this statue, or altar at his own expense') (VI EPKA).

37. Inscription from the crowning of a rectangular base, probably of a statue, found in a Roman building in the ancient agora of Patrai (Londou Street 24). Agrippae Iulio Aug(usti) f(ilio) divi nepo(ti) / Caesari?? patrono. ('To Julius Agrippa, son of Augustus and grandson of Caesar, patron of the city of Patrai'). The inscription dates from between the year AD 4 and the 6th c. AD (VI EPKA).

Theatre, funded by the emperor Domitian to celebrate the centenary of the foundation of the colony (AD 86), was probably earlier. The building is about 200 m. long and 90 m. wide, and has two curves. The east, long side was constructed on the side of a natural terrace (the final outcrop of Mount Panachaikon), on which the Stadium was built. The Stadium was the venue for the *Caesareia athletic contests*, which were accompanied by artistic competitions. That the two forms of contest, both the athletic and the artistic (poetry, theatre and music competitions), were held in the same place (that is the Stadium) is demonstrated by a mosaic floor found (fig. 38) in a Roman villa in the vicinity of Psila Alonia Square, the representations in which are inspired precisely by events in the Stadium. The mosaic is divided into two zones. In the upper zone, to right and left of a table holding the prizes for the victors, are depicted, in order,



38. The mosaic from a Roman villa of the 2nd c. AD in Psila Alonia Square. The upper zone has depictions of artistic competitions and the lower of athletic contests (VI EPKA).

a poetry contest between two figures who are accompanied by a flautist, followed by a kithara-player and finally three tragic actors. To the right of the table are tragic actors, the chorus of a tragedy or dithyramb, and a kithara-player. The lower zone contains representations of athletic contests. The following can be recognised, from the left: a torch-runner, a man playing a game rather like hockey, a discus-thrower, a jumper, wrestlers, boxers, and a runner in the hoplite-race. Those who have already won have been crowned and hold a palm branch.

The mosaic and inscriptions enable us to identify the *theatre* of Patrai, said by Pausanias to be near the Odeion, with this particular monument. Pausanias presumably refers to the building in its secondary capacity, as a theatre, used for performances of plays, under the influence of the circumstance that the long east side of it was constructed in a hillside, as with Greek theatres.

The Stadium was also used for gladiatorial combats –the *munera gladiatorum*, known both from epigraphic documents and from representations of such games (fig. 41)– since there was no other venue for contests in Patrai. The temple of Nemesis was probably also connected

with the Stadium and contests. As we have already seen, this stood near the north entrance in another cult zone close to the Stadium-Theatre. Remains of other sanctuaries have also been found there, all of them dating from Roman times, which suggests that this zone was created by the Romans.

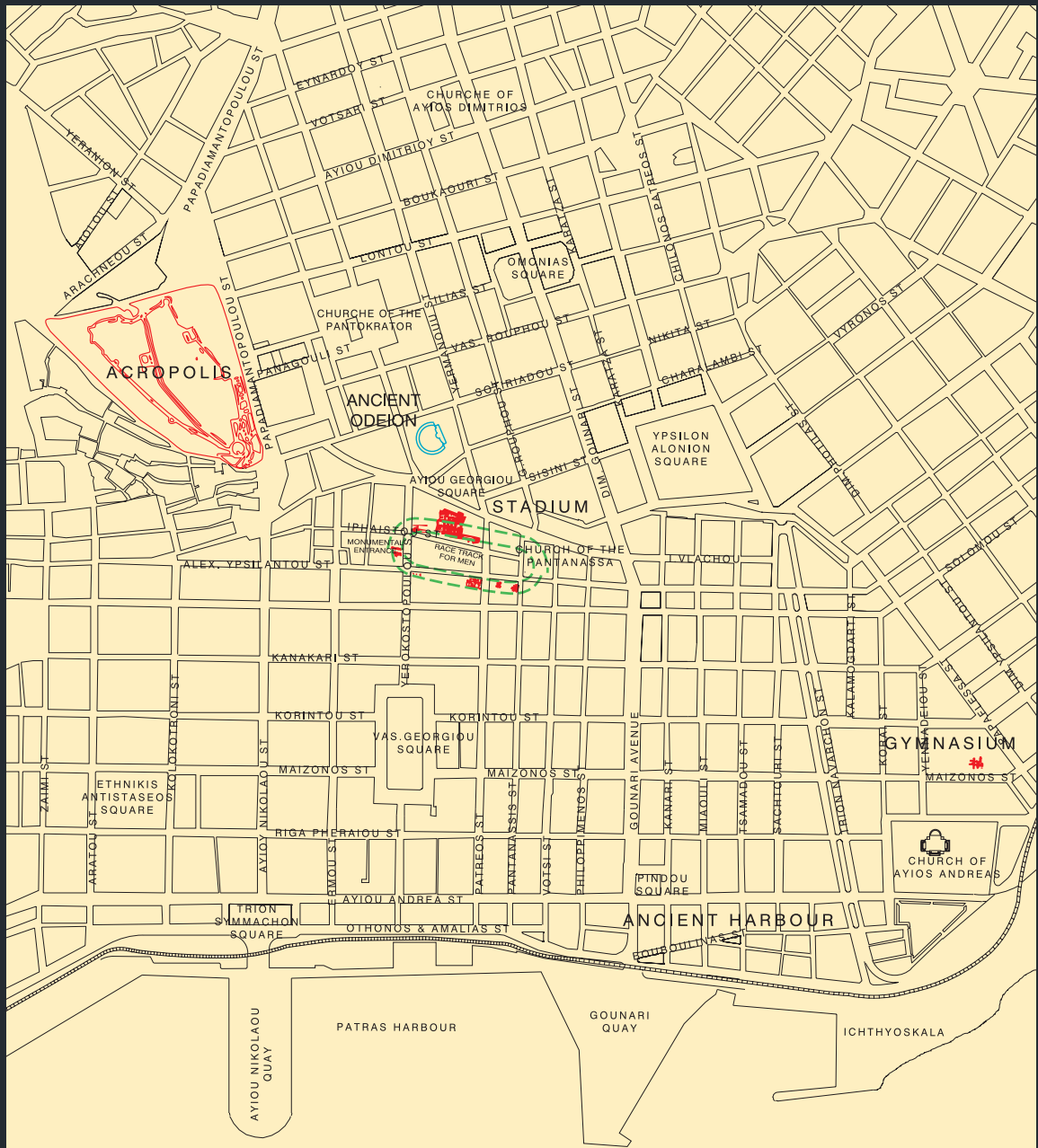
It should be noted that, with only a few exceptions, the majority of the Roman temples of Patrai mentioned by Pausanias have not yet been identified. A three-aisled Roman basilica in Maizonos and Trion Navarchon Street with a representation of the Nile in the mosaic floor has been identified with the *Serapeion* (fig. 42), and another building diagonally opposite it is perhaps to be identified with the *temple of Aigyptos*. The above buildings lie in the zone near



39. Part of the long east side of the Stadium-Theatre. The stone benches were removed after the liberation of Greece from the Ottoman empire and used as building material in the new houses of Patras. It is significant that the first town plan of Patras, drawn up by Voulgaris in 1832, omitted the area of the Stadium, an indication that the monument was visible down to this date (VI EPKA).

the harbour. Here, it seems, from the description by Pausanias and the archaeological record, particularly the small finds, that temples of eastern cults introduced by the Romans were built alongside the existing Greek temples. The new temples include those of *Serapis* and *Aigyptos* already mentioned, a second temple of *Aigyptos*, one of *Isis*, whose cult is known from small finds, and a *Lychnomanteion* (centre of divination by lamps), probably to serve the needs of foreign sailors (fig. 43). Remains of the harbour have been located in the area of the Patras customs house near Bouboulinas Street (fig. 44).

40. The plan of the Roman Stadium and the other ancient monuments of the town.



LEGEND

Modern Patras showing the sites of the ancient monuments.

Another urban-design unit of a purely residential character developed around the modern Psila Alonia Square (map 4 = fig. 28). Here, luxurious Roman villas were erected and adorned with mosaic or marble floors, and in some cases with wall-paintings. The majority of the statues in Patras Museum come from this area. On the west and east boundaries of this town-planning zone were erected two Roman Nymphaea of the 2nd c. AD, which are not mentioned by Pausanias. They have come to light in Kanari-Vlachou Street (fig. 45) and As. Photila Street

75, just to the east of Psila Alonia Square. A baths complex with mosaic floors and fragments of wall-paintings on the walls is preserved in Yermanou and Sotiriadou Streets, very near the Roman Odeion. It dates from early Roman times. A second, later *baths complex* is preserved at Rouphou Street 125 (fig. 46).

The residential zone at Psila Alonia Square extends further west to the sea, though at a lower level. To support the upper terrace, on which the modern square is built, the Romans constructed an imposing retaining wall. This was a notable technical project, in the base of which the doors of two later refuges have been cut, the passages of which proceed beneath the square in the shape of the Greek letter Π.

In addition to the residential and cult zones there were two 'industrial' zones, one on the coast near the harbour and one inland, on the east boundary of the city, on the road to Pharai.



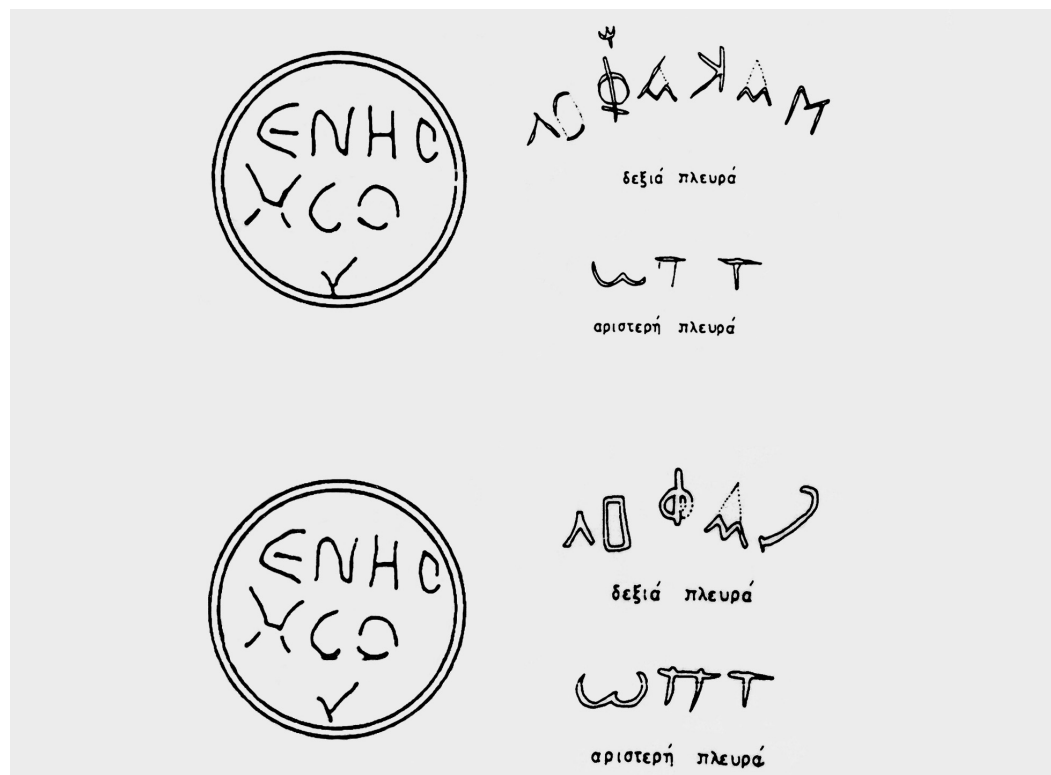
41. Grave relief of the heavily armed gladiator Trypheros from Patrai. The eleven wreaths at the left of the representation correspond to his eleven victories. The monument was erected by his son Alexandros, who is depicted at the right (VI EPKA).

With the installation at Patrai of Roman veterans and the inhabitants of neighbouring centres, the population of the city increased. This led to the creation of a third cemetery, the East Cemetery, alongside the road leading to Pharai, and also a number of smaller ones, such as the South-east Cemetery. The important Roman funerary monuments characteristic of Roman architecture include the *building at Ermou Street 80-82* (fig. 49), which is preserved in the basement of an apartment block, and the *building in Konstantinoupoleos and Norman Street* (fig. 47), which is preserved in the unbuilt area of the plot of the new building. Both are in the North Cemetery. The former, which dates from the 1st c. AD, consists of a



42. Mosaic floor depicting the personification of a river god seated on the banks of a river. He holds a cornucopia in his left hand a sheaf of corn-ears in his right, and is surrounded by children. The river god is identified with the Nile. The Egyptian subject of the mosaic makes it probable that the building is to be identified with one of the two temples of Serapis mentioned by Pausanias near the prophetic spring of Demeter (VI EPKA).

vaulted room with niches cut in the walls around it. Above this room rose a temple-shaped structure, on the floor of which was built the dead man's tomb. In the Byzantine period the vaulted room was converted into a small church of Ayios Andreas and its walls were decorated with related representations.



43. Magic inscriptions on the side of Roman lamps from the workshop of Eneomsos of Patrai. They date from the second half of the 3rd c. AD and were found in the Lychnomanteion. The inscriptions ΩΠΤ and ΜΑΚΑΦΟΛ are incomprehensible. The Lychnomanteion was built near the harbour for the convenience of sailors, who were interested in predicting the weather for their voyages. Lychnomancy (divination by lamps) was based on the shape of the flame and was introduced into Patrai by the Romans, probably in the second half of the 2nd c. AD. The output of the workshop that produced these particular lamps was based on copying and the name ENHOMSOS is an anagram of the name Onesimos, the owner of an actual, renowned workshop (VI EPKA).

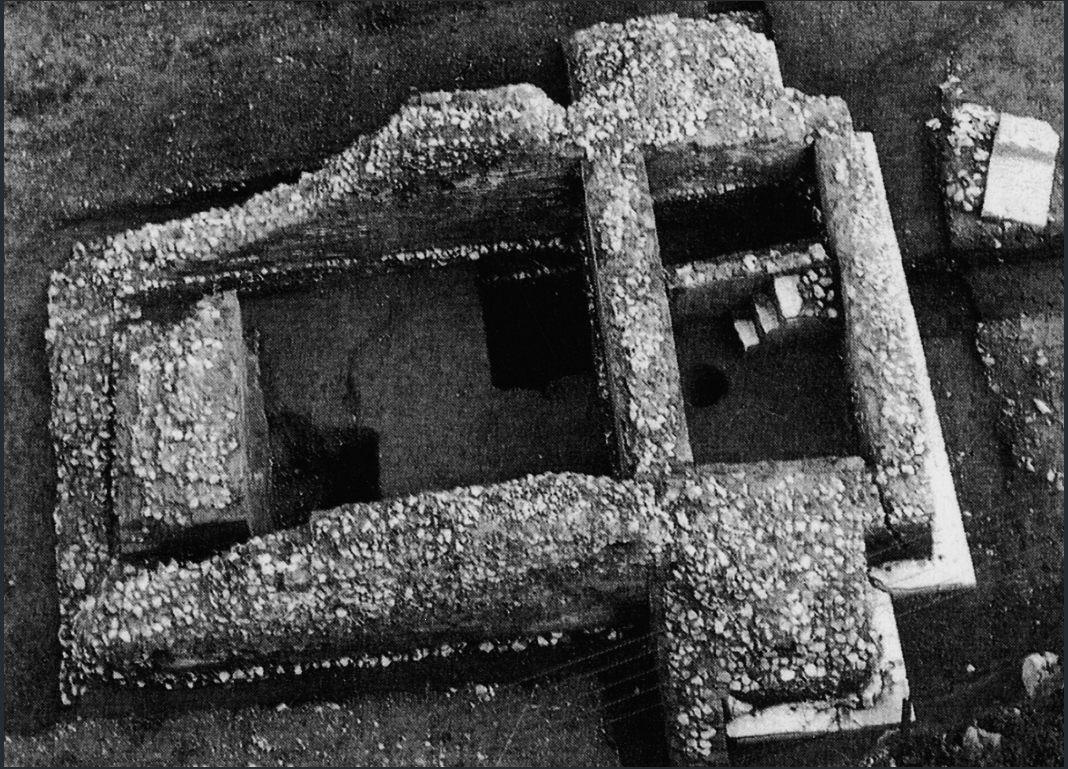
The second funerary building has the shape of a cross and dates from the 2nd c. AD. The dead man's tomb has not survived. It had a monumental facade with a marble pediment, a few fragments of which are preserved.

A recent find is a double funerary building in Samou Street, in the Langoura district (fig. 48). The first building consisted of two chambers and was decorated with wall-paintings with

44. Part of the artificial Roman harbour in Bouboulinas Street near the modern Customs House. The part in question is the substructure of the quay, which is now about 100 m. away from the sea (VI EPKA).







simple floral ornaments and red bands tied in bows. It belonged to a family of Roman veterans, as is clear from the inscription set in the outer wall of the building: *Marciae Maximae C(aii) Laetili Clementis uxori Pavit mater*. On the floor of the main chamber was found the family tomb, which had been robbed at a later period, while niches in the north wall contained two female marble busts probably of Marcia Maxima and her mother (fig. 51). The second building, of which the double barrel-vaulted roof was preserved, was later than the first, though no tomb survived inside it. The complex belonged to a country house that had been excavated several years previously. It was covered with sand and pebbles as a result of being flooded by the river Diakoniaris, which preserved it to the present day. Strong retaining walls had been constructed on the banks of the river, but these failed to prevent the flood. This complex belonged to the first generation of veterans settled by Augustus at Patrai. It was built at the time of Augustus and destroyed in the 2nd or 3rd century AD.

Cemeteries of Patrai

The great importance of the harbour of Patrai, the settlement here of Greek, Roman and foreign colonists, and the development of industry (local lamps, which flooded the markets, textile industry, jewellery, glass-works, etc.), of farming (wine, oil, and corn), and of stock-raising, together with the right of the city to mint its own coins, led to a flowering of the economy of Patrai, which acquired a cosmopolitan character. The Roman emperors endowed it with important public buildings, in recognition of its importance.

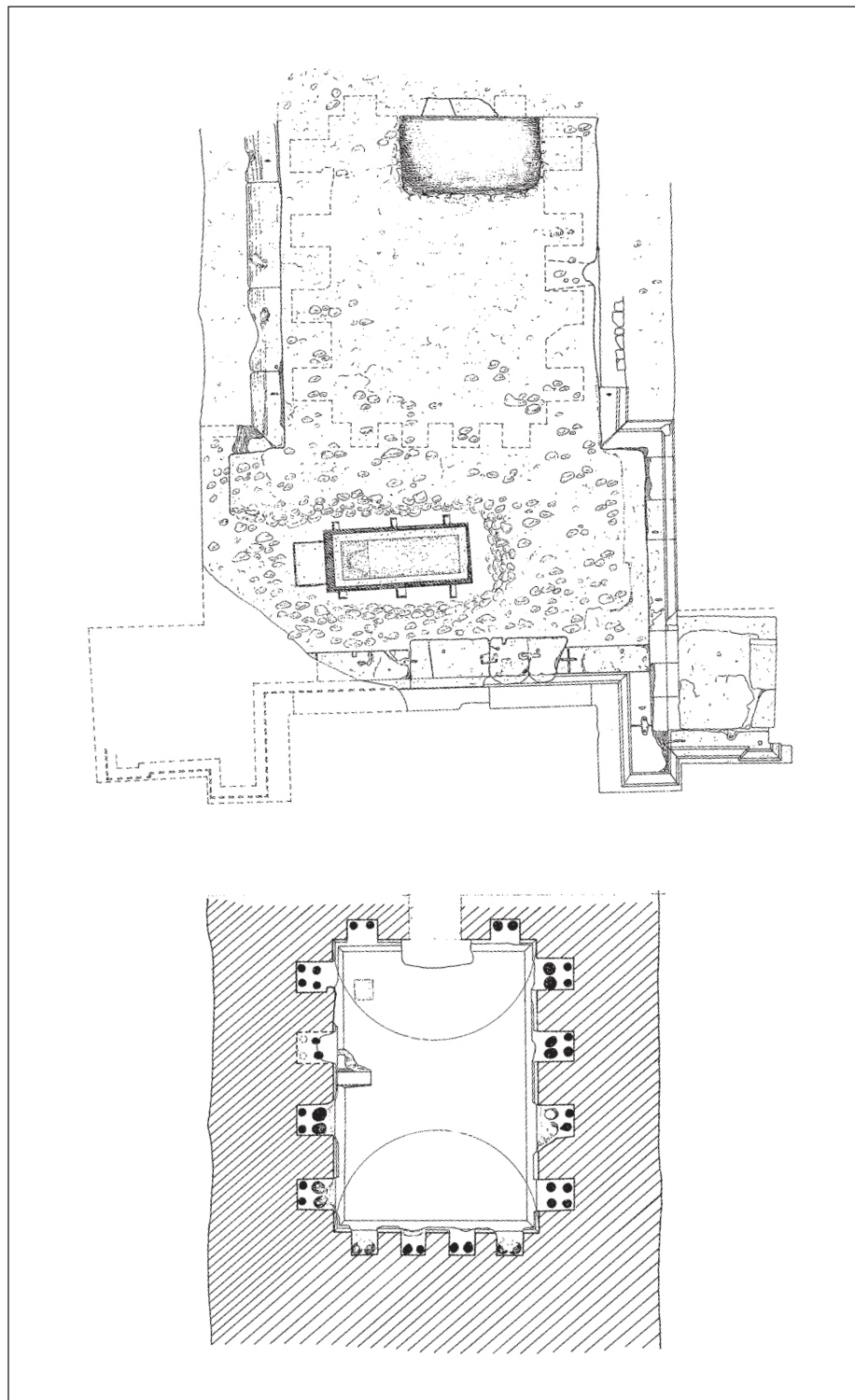
The technical works constructed by the Romans, the harbour, roads, the retaining wall at Psila Alonia Square, bridges, the anti-flood walls on rivers (Sychainiotiko and Diakoniaris), and the important buildings, all testify not only to the wealth of Patrai in the Roman period, but also to the complete Romanisation of the city. This is clear both from the prevalence of Roman architecture and Roman construction systems (*opus reticulatum*, *opus mixtum*, *opus testaceum*, etc.) and from the large number of Latin inscriptions, which are predominant in the

45. General view of the Roman Nymphaeum, dating from the 2nd c. AD, in Kanari and I. Vlachou Streets. The cult of the Nymphs is not mentioned by Pausanias, but must have been popular, since a second Nymphaeum has been found in As. Photila Street. The two complexes are on the west and east boundaries of the town-planning zone containing the Roman villas. The Nymphs were connected with water, and water therefore ran from holes in the perimeter wall of the complex and was collected in a large circular cistern. During the period of Ottoman rule the Nymphaeum was converted into a Christian church (VI EPKA).

46. View of the Roman baths at Vas. Rouphou Street 125. The process of bathing involved three stages: a cold bath, a tepid bath and a hot bath. To heat the latter two rooms, their floors were supported on short pillars, creating an open space in which hot air circulated (VI EPKA).

47. Temple-shaped funerary building dating from the 2nd c. AD in the North Cemetery, found in Konstantinoupoleos and Norman Streets. The tomb of the dead man has not been preserved because the building was reused in the Byzantine period and a wine-press was built in one of the rooms. Part of the Hellenistic cemetery of the city was found beneath the building (VI EPKA).

48. Part of the double funerary building dating from the 1st c. AD in Samou Street at Langoura. The inscription can be seen on the wall of one of the buildings. The wall was built according to the Roman system of *opus reticulatum*, one of the principle means used by Augustus to exercise Roman propaganda (VI EPKA).



49. The Roman funerary building at Ermou Street 80-82. Plan of the ground floor and the underlying basement.

1st and 2nd c. AD, though the number of Greek inscriptions increases from the end of the 2nd c. onwards, probably pointing to the assimilation of the Romans by the Greek population. Two of the temples in the city, of Zeus and Herakles, are advanced by Vitruvius as characteristic examples of temples in which the cella was built of *opus testaceum* but with stone entablature and columns. Since Vitruvius was writing before the foundation of the colony, it is clear that Roman building systems were introduced before the foundation of the colony in

AD 14. This has also been demonstrated by excavation, since bricks were used in the walls of built cist graves dating from the second half of the 1st c. AD.

Towards the end of the 3rd c. AD a major destruction can be detected in the city. The Roman Odeion was one of the buildings destroyed. The destruction is attributed either to raids by barbarian tribes or to a great earthquake, unknown to the literary sources but which has been noted as a result of the damage it caused to the buildings at Olympia. The city recovered once more, but as the years went by its area was reduced.



50. Roman copy of Pheidias's gold-and-ivory statue of Athena Parthenos that stood in the Parthenon. It is one of the best-preserved copies, and preserves the relief figures of the Amazonomachy on Athena's shield. Two of these figures are thought to be Perikles and Pheidias himself. Found in a Roman villa in the area of Psilon Alonion Square (VI EPKA).

a representation of music and theatrical contests and athletic games in two zones. The other rooms are devoted to clay, metal and other small artefacts, as well as grave groups of all periods. Other important finds are accoutrements of the Mycenaean and Geometric period, objects from the *Geometric sanctuary at Rakita*, a number of *grave groups* of the Hellenistic period, and *glass vases*.

The finds from the excavations are housed in an old building in Olgas Square, which was built in the 1930s and is now used as museum.

Two of its five rooms are devoted to sculpture, the most important pieces being a Roman copy of

The Archaeological Museum

Pheidias's *Athena Parthenos* (fig. 50); three torsoes from the pediment of a Classical temple (fig. 52), which are connected with a depiction of an Amazonomachy; a statue of *Herakles in the Farnese type*; Roman marble *cinerary cists*; and a statue of *Dionysos*. On the floor of the large room is displayed the *Roman mosaic* with



51. The two marble heads, of mother and daughter, interred in the first building. They were placed in two niches in a wall of the chamber containing the tomb (VI EPKA).

52. Three torsoes from the pediment of a Classical temple (late 5th c. BC). They come from a representation of an Amazonomachy, which was commonly found in temples of Artemis. Discovered in the bed of the river Velvitsianiko (ancient Meilichos), it probably comes from the temple of Artemis Triklaria (VI EPKA).

ABBREVIATIONS

AAA	<i>Archaeologika Analekta Athinon</i>
AD	<i>Archaeologikon Deltion</i>
AE	<i>Archaeologiki Ephemeris</i>
BCH	<i>Bulletin de Correspondance Hellénique</i>
CH	<i>Cahiers d' Histoire</i>
6th EBA	<i>6th Ephorate of Byzantine Antiquities</i>
EEBS	<i>Annual of the Society for Byzantine Studies</i>
EKKE	<i>National Centre for Social Research</i>
ELIA	<i>Hellenic Literary and Historical Archive</i>
VI EPKA	<i>VI Ephorate of Prehistoric and Classical Antiquities</i>
IBR-INR/NHRF	<i>Institute of Byzantine Research-Institute of Neohellenic Research/National Hellenic Research Foundation</i>
JRA	<i>Journal of Roman Archaeology</i>
TAPA	<i>Archaeological Receipts Fund</i>
YNEMTEDE	<i>Service of Modern Monuments and Technical Works of Western Greece</i>
ZPE	<i>Zeitschrift für Epigraphie und Papyrologie</i>

BIBLIOGRAPHY

Ancient Achaia and Elis, First International Symposium on ancient Achaia and Elis, Athens, *Meletemata* 13 (1991).

Dekoulakou, Iph., ‘Ρωμαϊκό Μουσωλείο στην Πάτρα’, *Στήλη. Τόμος εις μνήμην Ν. Κοντολέοντος*, Athens 1980, 556-575.

Papageorgiadou-Bani, H., *The Numismatic Iconography of the Roman Colonies in Greece. Local Spirit and the expression of Imperial Policy*, Athens 2004, 38, no. 36.

Papapostolou, I.A., ‘Τοπογραφικά των Πατρών’, *AAA* IV, 3 (1971), 305-319.

—, ‘Ελληνιστικοί τάφοι της Πάτρας Ι’, *AD* 32 (1977), studies, 281-342.

—, ‘Ελληνιστικοί τάφοι της Πάτρας ΙΙ’, *AD* 33 (1978), studies, 354-385.

—, ‘Κτερίσματα ταφής σε ρωμαϊκό μουσωλείο στην Πάτρα’, *AE*, 1983, 1-34.

—, ‘Aedes Augustalium στην Πάτρα’, *Dodoni* XV, 1 (1986), 262-271.

—, ‘Monuments des combats de Gladiateurs à Patras’, *BCH* 113 (1989), 351-401.

—, ‘Ιστορικές μαρτυρίες και αρχαιολογικά ευρήματα της κλασικής και ελληνιστικής πόλης των Πατρών’, *Festschrift for K.N. Triantaphyllou*, vol. I, Patras 1990, 465-471.

- , 'Κοσμήματα Πατρών και Δύμης', *AE*, 1990, 83-139.
- , 'Θέματα τοπογραφίας και πολεοδομίας των Πατρών κατά τη ρωμαιοκρατία', *Meletemata* 13 (1991), 305-320.
- , (Epigraphical notes Ath. Rizakis), *Achaean Grave Stelai*, Athens 1993.
- Pausanias, *Ελλάδος Περιήγησις, Αχαϊκά*, translation and notes by N. Papachatzis, Athens 1980.
- Petropoulos, M., 'Άττης και Ζωδιακός Κύκλος σε λυχνάρια της Πάτρας', *AD* 33 (1978), studies, 296-317.
- , 'Αρχαιολογικές έρευνες στην Αχαΐα', *Triantaphyllou*, op. cit., vol. I, 495-537.
- , 'Τοπογραφικά της χώρας των Πατρέων', *Meletemata* 13 (1991), 249-258.
- , 'Άγροικίες Πατραϊκής', *Structures Rurales et sociétés antiques, Actes du Colloque du Corfu (14-16 mai 1992)*, Paris 1994, 405-424.
- , *Τα εργαστήρια των ρωμαϊκών λυχναρίων της Πάτρας και το Λυχνομαντείο*, Athens 1999.
- , 'Γεωμετρικός ναός Ρακίτας - Λατρευόμενη Θεότητα', *Akten des Symposions anlässlich der Feier '100 Jahre Österreichisches Archäologisches Institut Athen' (Athen 5-7/3/1998)*, Athen 2001, 39-45, with full earlier bibliography.
- , 'Οι ρωμαϊκοί ληνοί της Πάτρας', *Proceedings of the Academic Symposium 'The History of Vines and Wines and the Archaeology of the North-West Peloponnese' (Korachori, Eleia 2001)*, Athens 2001, 37-51.
- , 'Η αρχαία Μεσάτις της Πάτρας', *Proceedings of the Sixth International Conference of Peloponnesian Studies (Tripolis 24-29/9/2000)*, Athens 2001-2002, 399-422.
- , 'Πάτρα-Νικόπολη μέσω Αιτωλοακαρνανίας', *Proceedings of the Second Conference on Ancient Nikopolis, Preveza 2002* (in press).
- , 'The Archaeological Museum of Patras and the History of the city through the Excavations', Papers from the Colloquium held at the Swedish Institute in Alexandria, *Museums in the Mediterranean Region: New Perspectives and New Concepts (Alexandria 14-16/10/2002)*, *Medelhavsmuseet* 1 (2004), 40-47.
- , 'Το ρωμαϊκό στάδιο της Πάτρας', *CORPUS: Ιστορία των Πολιτισμών*, αρ. 6, 104-109.
- Petropoulos, M. – Rizakis, A., 'The Achaea Project. The Coastal Area of Patras in the Northwest Peloponnese: Settlements patterns and Landscape in the coastal area of Patras. Preliminary report', *JRA* 7 (1994), 183-207.
- Rizakis, A.D., 'Achaïe I. Sources textuelles et histoire régionale', *Meletemata* 20, Athènes 1995.
- , 'Achaïe II. La cité de Patras. Épigraphie et histoire', *Meletemata* 25, Athènes 1998.
- , 'Munera gladiatoria à Patras', *BCH* 108 (1984), 533-542.
- , 'Munera gladiatoria à Patras II', *ZPE* 82 (1990), 201-208 et pl. VI-VII.
- , 'Les Maurétaniens et la couleur du bronze de Corinthe', *Karthago* 22 (1990), 55-62.
- , 'Επιφανειακή αρχαιολογική έρευνα στην πατραϊκή: η πόλη και η χώρα της Πάτρας κατά την αυτοκρατορική περίοδο', *First Archaeological Conference on South and West Greece, Patras 9-12/6/1996* (in press).
- , 'Le port de Patras et les communications avec l'Italie sous la République', *CH* 33. 3-4 (1988), 453-472 = 'Il porto di Patras e la comunicazione con l'Italia durante l'era repubblicana', N. Moschonas (ed.), *Studi di storia Italo-ellenica*, Atene 1998, 25-38.
- , 'Ο Αύγουστος, η νέα ρωμαϊκή τάξη και η αποικία της Πάτρας', *Triantaphyllou*, op. cit., vol. II, 765-771.