Theaters of the Hellenistic Macedonia

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A thesis submitted for the degree of

Master of Arts (MA) in Classical Archaeology and the Ancient History of Macedonia

February 2018

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I hereby declare that the work submitted is mine and that where I have made use of another’s work, I have attributed the source(s) according to the Regulations set in the Student’s Handbook.

February 2018

Thessaloniki - Greece
Abstract

This dissertation was written as part of the Msc in Classical Archaeology and the Ancient History of Macedonia at the International Hellenic University. The topic of this specific essay is the theater in the Macedonian Kingdom in the Classical period and its evolution during the Hellenistic period. Firstly, we examine the sources that inform us about the Macedonian theater, such as the written sources, the inscriptions, the figurines. There are many elements regarding the theaters, which derive from the ancient tragedian poets such as Euripides. After examining the architectural differences between the Classical and the Hellenistic theater and having a discussion about the scenery and the mechanical devices of the Macedonian theater we give a more specific and complete description of the theaters, which are located in the region of Macedonia during the Hellenistic period. Consequently, in the 3rd chapter we analyze more extensively the architecture and function of the following theaters; The theater of Vergina- Aegai, the theater of Dion, of Mieza, of Philippi, of Thasos, of Maroneia, of Samothrace. Moreover, we continue with the examination of the existence of theater in ancient Pella, Thessaloniki and Amphipolis regarding the sources.
Preface

It is an undeniable fact that theaters existed in almost every city of the Macedonian kingdom and played a very significant role in everyday life of Macedonians. The great love of Macedonians for the theater can be traced not only in the ancient sources but also in the inscriptions and in the clay figurines and other objects that depict scenes of the theater. In this particular dissertation I would like to focus on the architecture of these monumental buildings which were places that not only educated but also entertained our ancestors. I will also examine the preference of the place which was used in order for the theaters to be constructed. Does the preference of the space for a theater to be constructed have a special meaning? How can be explained the existence of several theaters in many places of Macedonia related to the culture of this region? What are the techniques that were used in order to be constructed?

At this moment I should also note that my great love for the theater urged me to study this specific topic. Firstly, I would like to thank my supervisor Professor Ioannis Akamatis for his important aid and due to the fact that he was always by my side giving me his advises and solving every kind of question that could arise in my mind. Secondly, I would like to thank Georgia Aristodemou, my mentor, for her significant help and her useful tips. Also I d like to thank Paola Seremeti for the linguistic diligence of the specific essay and finally, I would also like to thank my family for their support in order to fulfill my goals.

Zafeiropoulos Theodoros

10/02/2017
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Introduction

The Theater in Ancient Macedonia

Sources and Inscriptions

The theater, a remarkable achievement of Athens, constitutes the product of the social institution of limited size, the so called “city-state”. Until recently and due to the lack of archaeological evidence, it was thought that the role of the theater in antiquity in the region of Macedonia was not very important. However, during the last decades, intense archaeological investigations [by archaeologists and historians] have brought to light a number of significant material related to the theatrical activity in the area of Macedonia.¹ The sources that inform us about the ancient theater can be subdivided into the following categories; 1. Dramatic texts, 2. Archaeological material: a) Monuments (architectural remains of the theaters), b) Pictorial material such as angiography, reliefs and wall paintings and c) Finds such as clay figurines from terracotta, 3. Written sources as the description of the Greek and Roman theater by Vitruvius in his work De Architectura or inscriptions.²

The perceptive regarding the theater in Macedonia has changed. One should mention that this change is most probably due to the different social, financial and political conditions, which were formed by significant personages of the Macedonian kingdom. Specifically, the inception of the theatrical activity should be attributed to the well-known King Archelaus and to his spiritual quests during his reign (414-399 B.C).³ After reconstituting the kingdom and transferring the capital from the ancient Aegai to Pella, King Archelaus tried to create strong artistic and spiritual links with the southern Greek cities and their culture. Notable artistic personalities visited Archelaus’ palace.⁴ Among them, one could distinguish Agathon, student of Socrates and Euripides.⁵ Euripides arrived in Macedonia in 408 B.C in order to educate the elite of the capital and introduce them to his art. It is said, that it was in Macedonia where Euripides wrote his last works, the Bacchae and the unknown to us Archelaus. He had a tragic end in the region of Arethousa in 406 B.C. He was buried in

¹ Βελένη 2010, 7-9
² Blume 2008, 17-27
³ Βελένη 2012, 19-20
⁴ Γιάννου 2011, 529-531
⁵ Drougou 2017, 70-71
Macedonia with splendor but we must also mention that the Athenians set up a cenotaph in honor to his work.

Nevertheless, we cannot be sure about the exact motivation that led Arhelaus to invite all these prominent personalities to his court. Did he desire to be taught the ethical values of the Athenian drama or did he want to achieve a democratic system through the values of the theater? Little do people know about his personal motivation. For what one can be sure is the existence of a theater in the region of Pella. According to Diodorus, Archelaus is also responsible for the organization of theatrical events and the so called “πανήγυριν” in honor of Zeus and Muses in Dion. The two Athenian Tragedians, Euripides and Agathon, participated in that devotional “πανήγυριν”, the so-called Olympia, at Dion. Moreover, the political stability and the period of prosperity for the kingdom enticed a number of artists, musicians, poets, actors, - and painters to visit Macedonia.

As we have already mentioned above the influence of Euripides in Macedonia was obvious. At this point it would be useful to refer to a specific group of clay vessels, the mold made relief vessels, known as “Homeric”, as a source in order to understand this effect of Euripides’ works in Macedonian people. Many of these skyphoi depict exceptional scenes of his theatrical achievements, such as “Φοίνισσες”, “Ιφιγένεια εν Αυλίδι”, “Οιδίποδα”, “Αντιόπη”. Two casts for the construction of those type of skyphoi derived their decoration from Euripides’ tragedy Εκάβη. These vessels are mostly drinking wine cups for ordinary use or they were used in more formal meetings, symposia. The liking of the Macedonian world for the works of Euripides are revealed through the preference of these scenes.

Thus, after the death of Euripides in 406 B.C., a large number of artists visited the courts of the great Kings of Macedonia, Archelaus, Amyntas, king Philip II and Alexander the Great. Renowned artists, active in Athens, participated in events organized in Macedonia and they gained the right to be lodged through the hospitality of Philip II and Alexander such as the poet Xenoklis and the tragic hypocrite Thetatalos. Moreover, due to their privileges in freedom and asylum, they undertook political missions, such as Neoptolemus Skyrius and Aristodimos Metapontinos.

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6 Βελένη 2012, 19-20 and Γιάννου 2011, 540
7 Diodorus Siculus, Historical Library, 17.16. 3-4
8 Βελένη 2010, 39-42
9 Νασιούλα 2013, 360-379
10 Ακαμάτης 1993, 247-254
11 Drougou 2017, 71-82
During the expansion of the Macedonian Kingdom to the East, three military successes of Philip II celebrated in the Games and artistic events. The Theban Antigeneidis, son of Satyros, a well-known flute player who had participated in the wedding ceremony of the general Iphicratis and Kotys. He had also participated in musical contests organized by Philip II in 353 B.C. before the siege of Methone. Moreover, Aristonicus a well recognized Olynthian guitar player was connected with Philip and his son Alexander the Great and received great honors from the latter. Not only these historical figures, -but also Ismenias the flute player, who originated from Thebes, Stratonicus an Athenian guitar player who travelled at Pella and became known in the region and Akribeus, a guitar player who played in the wedding of Antigonos Gonatas in 245 B.C, were artists clearly connected with the region of Macedonia.

Apart from the musicians, actors were also active in Macedonia. Neoptolemus was a great actor, who was a witness of King Philip’s murder in the theater of Vergina. Furthermore, Philip II used the services of the famous actors Aristodemous, Aristocritus and Thessalus. On the other hand, Alexander the Great took great musicians and actors together with him in his campaign to Asia. Tragedians and actors such as Thessalus Aristocritus, Lycon and comedians such as Formion and Aristion took part in dramatic festivals, which took place at Susa in 324 B.C. during the celebration of a commander’s marriage.

Another considerable element, which give us information related to the theater in ancient Macedonia are the figurines that archaeologists have discovered during the excavations in the region. These figurines were found not only in graves but also in social and private buildings, in workshops, in sanctuaries and in theaters. The information derived from these theatrical objects are very important. Apart from the clothing and the most common cases of the theatrical masks (προσωπεία), they constitute an indisputable testimony of the acceptance that received the theater in Macedonia by the people of every social class.

In the second capital of the Macedonian kingdom, Pella after examining specific examples of figurines one can deduct the preference of the Macedonian community

12 Γιάννου 2011, 531-536
13 Δημοσθένης, Φιλιππικοί, ΧΙ 12, 55-62
14 Αθηνάιος, Δείπνοσοφισταί, 10 435 β
15 Ψευδοκαλλισθένης, Αλεξάνδρου βίος 1. 46 ἄ, 1-12 also Αθήναιος, Δείπνοσοφισταί, 350 δ
16 Diodoros Siculus, Historical Library, XVI. 92 and Γιάννου 2011, 535-536
17 Plutarch, Alexander 10. 1-2
18 Γιάννου 2011, 540-545
19 Βελένη 2012, 21 and Βελένη 2010, 43-52 and Γιάννου 2011, 537-538
20 Ζωγράφου 2017, 159-162
towards the Comedy\textsuperscript{21}. Until 1980, a great number of clay theatrical figurines have been unearthed which cover a historic period between 4\textsuperscript{th} - 2\textsuperscript{nd} c. B.C. Despite the poor condition of the clay and the negligence of their construction, all these constitute clear evidence of a theatrical tradition and certify the high cultural level of the city.

Most of them belong to the Hellenistic period. “Papposilinoi” supplement our image about the Satyric Drama. Furthermore, clay figurines of Tragedy’s actors have been uncovered, but most of them belong to the type of the New Comedy. \textsuperscript{22} Figurines preserve their special characteristics. One depicts a male figure but in the role of an elder woman. Others can be compared with the figure of Hercules the mythical descendant of the Temenid dynasty. Some of them could depict characteristics of tragedy actors. Some of them are fat, with big expressive eyes and their wide open mouths. They wear chitons but in a way that their phallus can be seen.

Respectively, Olynthus, a city which has been destroyed by Philip II in 348 B.C, provides us also with a number of elements regarding the theatrical activity of the city\textsuperscript{23}. Despite the fact that there is not certainty about the exact position of the theater, archaeologists have unearthed a lot of clay figurines that depict actors especially of the Comedy.\textsuperscript{24} These figurines have been found in houses but also in graves. There are both humans, animals, masks, plaques and plastic vases. Comedy seems to be exceptionally preferable to the ancient audience. Some of these figurines have been constructed in Olynthus and for them we cannot find parallels in Attica. Their uniqueness can be found in the special characteristics of the masks. Other types are those that constitute a variation of the Attic type and the third are those whose attic origin is sure.\textsuperscript{25}

Furthermore, in Amphipolis, which was also conquered by Philip II in 358 BC, one can find figurines with a similar meaning.\textsuperscript{26} One remarkable find is a relief tablet of the 3\textsuperscript{rd} c. B.C. that preserves its colors and six masks (προσωπεία) (Pic. 21). They could be actors or just theatrical characters.\textsuperscript{27} As in Olynthus in Amphipolis too, there is no clear evidence for the exact position of the theater. Finally, one should mention the existence of numerous clay figurines of Thessalonica depicting actors and dancers,

\begin{footnotes}
\footnotetext{21}{Χασάπη – Χριστοδούλου 1991/2, 319-230}
\footnotetext{22}{Χασάπη – Χριστοδούλου 1991/2, 276-310 and Ζωγράφου 2017, 160-161}
\footnotetext{23}{Webster 1970, 141 and Ζωγράφου 2017, 161}
\footnotetext{24}{Robinson 1931, 1-16}
\footnotetext{25}{Χασάπη – Χριστοδούλου 1991/2, 316-318}
\footnotetext{26}{Χασάπη – Χριστοδούλου 1991/2, 311-313}
\footnotetext{27}{Ζωγράφου 2017, 161}
\end{footnotes}
a definite proof of the relation of Thessalonica’s citizens with the theater (Pic. 20). The figurines that belong to the 5th and the 4th c. BC. are very rare. However, one can find two female busts of Thessalonica of that period. The citizens of the area, before the formation of the city by Cassander, used to follow the common practice of burying figurines with the dead. The figurines that have been excavated in Karabournaki also belong to the 5th c. BC. Most cases of figurines in Thessalonica are dated in the Roman period.

Clear evidence related to the theatrical activity in the Hellenistic Macedonia is the testimonial of the inscriptions. In numerous inscriptions names of theater artists have been preserved, such as Stratonikos of Athens, who was active in the capital of Macedonia in the 4th c. B.C, Athinagoridis, who appears in 2nd c. B.C. in Pella. In Dion, there is an inscription that depicts the name Pythoclis Aristarhou Ermionea. As the inscription underlines, he had a lot of qualifications. He was priest of the dancers, dancer, and minstrel. Two other actors are known from Olynthus. Aristonikos, the Olynthian and Satirus, the Olynthian, who both took part in the Olympia Festival of Dion in honor of Zeus. The latter is characterized by Demosthenes as «κωμικός ὑποκριτής». On similar occasions one can detect this type of theater in Neapolis (with Nikaia) and in Beroia, which was developed during Hellenistic period and acquired a great importance during the imperial period. A number of inscriptions were also preserved in Thessalonica but mainly correspond to the imperial period- which will not be examined in this essay.

At this moment it is necessary to give some important information about the theaters of Macedonia in the Hellenistic period, which we are going to examine more extensively later. At first, we will deal with the theater of the ancient capital of the kingdom Aegai. The theater of Aegai has a special significance. According to the sources here is the place where King Philip II was murdered by Pausanias during his daughter’s wedding ceremony. Together with the other buildings of Aegai, the Great Palace and the Agora, they constitute the political center of the ancient city. The theater is dated from the second half of the 4th c. B.C. and we can say that it is not preserved in very good condition. However, as the findings reveal it would be one of the first stone built theaters and one of the largest in its times. It can be compared to in size with the theater of Epidaurus and even better with the theater of Megalopolis.

28 Κορτή – Κοντή 1994, 87-90
29 Ζωγράφου 2017, 162
30 Βελένη 2010, 52-62 and Βελένη 2012, 23-26
32 Χανιώτης 2009, 41
Subsequently, we will continue our survey with the Hellenistic theater in Dion.\(^{33}\) The phrase “ἐν Δίῳ Ὀλύμπιᾷ” attests that during the Olympia Cult Festival held in Dion, the sacred city of Macedonia, athletic and theatrical events also took place. Archelaus the Macedonian king organized these events in honor of Zeus and the Pierian Muses. As we mentioned above, Archelaus invited Euripides in his court, where he wrote two great works: the unknown to us “Archelaus” and the “Bacchae”. The place in which these theatrical events took place cannot be other than the theater of Dion. The theater of Archelaus’ and Euripides’ period has only preserved a series of seats. The Hellenistic theater of Dion survives in quite poor condition due to its exploitation in the ancient times. However, the excavation gave us a lot of significant information about its architecture.

The other case of the theater that we are going to examine is that of ancient Mieza.\(^{34}\) It pertains to a large provincial theater without very diligent structures. It was built on the slope of a small mound and with a view to the plain near to the ancient Agora which came to the light recently. Among the written sources and the inscriptions dealing with the region of Mieza, we can underline the two most important. The first is the case of Stefanos Byzantios who give us its mythological stigma. Mieza was the daughter of Beres and sister of Beroia and Olganos. Secondly, the other source related to the identification of the area is Ploutarch, who, in the biography of Alexander the Great, refers to the nymphaeum (νυμφαίον) near Mieza and to the School, where Aristotle, the great Greek philosopher, educated Alexander the Great.

Furthermore we will continue our survey with the examination of the theater of Philippi.\(^{35}\) A theater existed in the thesian colony (modern village of Krinides), probably even from the Classical period. After Philip II took over control of the city, the existence of the theater is authenticated not only by the written sources but also by the archaeological evidence. The isodomic system of the retaining walls of the koilon is the same as that of the defensive walls constructed by Philip II. At this introductory point we could add the fact that the theater of Philippi constitutes a united structure with the tower of the eastern part of the walls. However, the Hellenistic theater is not clearly visible, since it was repaired, restored and transformed during the Roman period so as to also house Roman spectacles.\(^{36}\)

We will continue by presenting the theater in the island of Thasos, the colony of the Parians.\(^{37}\) The theater was constructed in a natural small mound and from its one side touches the defensive wall of the city. As Hippocrates informs us, the theater exists

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\(^{33}\) Καραδέδος 2012, 73-87 and Βελένη 2010, 89-92

\(^{34}\) Σουρή-Καραδέδος-Μισαηλίδου-Πουλακάκης 2012, 129-143 and Βελένη 2010, 92-95 and Πουλακάκης 2014, 18-34

\(^{35}\) Κουκούλη-Χρυσανθάκη 2012, 193-195 and Βελένη 2010, 81-85 and Aristodemou 2015, 73

\(^{36}\) Aristodemou 2015, 73-74, fig. 1-2

\(^{37}\) Βελένη 2010, 86-88 and Aristodemou 2015, 76
even from the 5th c. B.C. The activity of the Thasian actor Hegemon is attested during the 5th c B.C. Nowadays, on the island, the theater survives of the Hellenistic period which preserves also some repairs of the Roman period.

Additionally, we will examine the theater of Maroneia and the theater of Samothrace, the sacred island where the Kabyrian mysteries took place and many Macedonians, kings, traders, soldiers, mariners participated in them in order to worship the so called Megaloi Theoi.

Finally we will examine the existence of theaters in Pella, the capital of the kingdom, and Thessaloniki, a city which was established by Cassander in 316 B.C. Although archaeologists have not yet found any theaters of the Hellenistic period in these cities, one should assume their existence since they were the most important cities of the kingdom, the capital and a cosmopolitan city respectively.

Before continuing with the examination of the transition from the Classical to the Hellenistic form of theater and their architectural form in the region of Macedonia it would be useful to summarize a few things related to the theatrical activity in the specific region.

First of all, the theatrical activity was established in Macedonia during the same period that appeared in the rest of ancient Greece. Thus, the theater in Macedonia appeared as early as the late 5th c. B.C. At the same time, in Macedonia, the first theater buildings were built from the material that was in abundance in the region, namely wood. Of course, a disadvantage for modern research on the ancient theaters is that because wooden monuments are not preserved through time, researchers cannot form a clear image of the classical theaters. In the early theaters of Macedonia only the most necessary parts of them were constructed by local stone and the others were either curved in the smooth natural rock, or they were buttressed by wooden elements.

Furthermore, we should stress the fact that all the theatrical types, Tragedy, Comedy, Satiric drama, are present in the region of Macedonia. We have already mentioned above, the scenes on the pottery vessels and the clay figurines that provide us with specific information related to the scenery, the clothes, the actors that were developed in Classical and Hellenistic Macedonia. Theater in Hellenistic Macedonia reached a very high quality and this could be attributed to the wealth that came in Macedonia after the campaign of Alexander the Great in Asia and also to the kingship of Antigonos Gonatas, Demetrios II and Philip V, who ensured prosperity and suitable conditions towards the development of the theater.

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38 Hippocrates, Epidemics I, 660
39 Lehman 1998, 103-104
40 Βελένη 2012, 32-33
41 Γιάννου 2011, 540

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Another important feature is that in the early Hellenistic period theaters were closely related to the Palace. They were built near the palace (as we will later examine in the case of Vergina). Perhaps this fact means that access to the theater was reserved for the royal members and the elite society of Macedonia. From the late Hellenistic period, new theatrical buildings were constructed close to Agoras and Baths, which means that theater gradually became part of the everyday life for every citizen of Macedonia.

The incident of Philip’s murder in the theater of Aegai, during his daughter’s marriage provide us with more information regarding the usage of the theater. A family ceremony was accompanied by spectacles as the place for the self-assertion of the King. In this specific case, the theater functioned not only as a place for cultural events but also as a scene for the projection of political messages. According to A. Haniotis during the 4\textsuperscript{th} c. B.C. the theaters were dominating almost every city of the Greek world not only as architectural monuments but also as one of the most important and necessary places of social gathering and public events.\textsuperscript{42} The theatrical events and the celebrations multiplied during the Hellenistic period, while the public life had acquired a spectacle character.

Chapter 2

1. The transition from the Classical to the Hellenistic theater

The Hellenistic period is signaled by two great personalities. It starts with the death of King Philip II in the late 4\textsuperscript{th} c. B.C. and lasts till the death of Queen Cleopatra in the late 1\textsuperscript{st} c. B.C. and more specifically in 31 B.C. with the total submission of the Macedonians to the Romans. During this long-term period, another great figure played a unique role in the progress of history, the renowned, Alexander the Great. Alexander loved theater and this love was infused to him by his father Philip. It is a fact that after Alexander’s campaign in Asia, Greek culture had been spread to almost all over the world. Especially theater became well-known in these conquered lands. One could support that from the 3\textsuperscript{rd} c. B.C. we can find these monuments that were necessary for the education of the people in almost every Greek city.\textsuperscript{43}

\textsuperscript{42} Χανιώτης 2009, 41-43

\textsuperscript{43} Μικεδάκη 2015, 30-33
Evidently, the architecture of the Classical theater changed almost entirely, during the transition to the Hellenistic period. At this point we are firstly going to examine the architectural form of the theater of the Classical period. The main scenic space was the orchestra, the area that constitutes the nuclear center of the theater, where originally the Chorus danced and the musicians performed their music. There is no specific shape of the orchestra in the Classical period. In most cases though they were circular.\textsuperscript{44} The theater of Vergina-Aegai is dated at that period. The orchestra in this case was very large and had circular shape.

In the center of the orchestra the so-called thyme or a bema stood with the altar on sacrificial steps. Such a construction can be traced in the case of Vergina-Aegai. Moreover, there are no traces of a scene building during this period. This fact could lead us to two conclusions. The first one is that it is possible that there was not any scene in the Classical theater and the second one is that the scene building was maybe constructed by wood, a material that cannot easily withstand the passage of time. The most possible assumption is that the scene was wooden and after the 4\textsuperscript{th} c. B.C. it was made of stone. It had only one floor with a flat roof that constituted the second scenic space and it was accessible by staircases.\textsuperscript{45} The earliest scene building made by stone of which remains preserved is that of Dionysus Eleuthereus in Athens.\textsuperscript{46} The orchestra of that theater was the oldest part of the theater. Firstly, the audience watched the plays standing upright around the orchestra and later they were sitting on wooden seats (edolia). Furthermore, the Scene building in its first form was wooden and its role was secondary. A big step regarding the evolution of the Scene building was contributed by Aeschylus, who incorporated the Scene into the theatrical action.\textsuperscript{47}

At this period the audience entered the theater through the two parodoi. The parodoi were the lateral entrances between the scene and the retaining walls of the koilon, the place for the audience. According to J.C. Moretti, who speaks for the region of Attica but the case is similar also in the theaters of Macedonia, the koilon was positioned on a natural mound which was carved in a suitable way, filled with soil where necessary and supported by retaining walls.\textsuperscript{48} The koilon or auditorium was separated into different sectors, the so-called kerkides in which the seats rise radically. The lowest gallery is developed with total regularity and the second gallery could be separated from the first by a rounded passageway which is named diazoma. The seats of honor or proedries which were intended for priests or officials were in the front row and

\textsuperscript{44} Bieber 1961, 54-55
\textsuperscript{45} Μικεδάκη 2015, 34
\textsuperscript{46} Bieber 1961, 67-68
\textsuperscript{47} Blume 2008, 64-66
\textsuperscript{48} Moretti 2004, 114
almost attached to the orchestra. Such proedries existed in the theater of the first capital of the Macedonian Kingdom, Vergina- Aegai.49

Furthermore, one should note that a water channel- reithron existed cyclically around the orchestra. Its role was clear. It was responsible for the removal of the rainwater out of the theatrical monument. The existence of such a construction can be found in all the cases of the theaters of Macedonia.

The situation is different during the Hellenistic period.50 The architecture of the Hellenistic theater changes. Firstly, the orchestra was established as circular in shape also, a second floor was added to the scene building. But what was the reason for a new architectural form to be adopted? It is a fact that during the Classical period the role of the Chorus was very important in the development of the plot.51 Its role was downgraded by Euripides who, on the other hand, tried to upgrade the role of the hypocrites (ηθοποιοί). The decline of the significance of the Chorus is also visible in the case of Comedy. The wane of the Chorus in the Hellenistic period comes with the New Comedy. The New Comedy is structured in 5 parts (praxeis) which are separated by 4 appearances of the Chorus which are totally irrelevant (on the grounds of matter) to the dramatic plot of the event.

In the Classical period the large number of the Chorus members required a spacious orchestra. Thus, when the Chorus ceased to have an active role in Tragedy or the Comedy during the Hellenistic period and the hypocrites were the main protagonists of the plot it was not necessary to share the same acting space. During the Hellenistic period the orchestra was intended for the acting of the Chorus while the actors (hypocrites) were transferred to the so called logeion, a flat, elongated structure [2.5m x 3.5m x 2m] above the first floor of the Hellenistic scene called proscenium.

The proscenium constitutes the characteristic feature of the new Scene with the two floors.52 The facade of the proscenium is formed by a colonnade or pillars in a row which are inherent to semi-columns of Doric or Ionic style. This type of scene with the proscenium can be traced in all the Hellenistic theaters of Macedonia -as in the theater of Dion, Mieza, Philippi, Maroneia, Thasos. The intervals were covered by a central split door and two side doors. Wooden boards were used for the construction of the proscenium’s roof, which stood on wooden or stone made posts. The front part of proscenium’s roof was attached to its architrave and its back part was attached to the facade of the second floor of the scene building. J.C. Moretti seems to agree that

49 Δρούγου 2012, 46-52
50 Bieber 1961, 108-129
51 Μικεδάκη 2015, 37-39
52 Μικεδάκη 2015, 43-45
the Hellenistic scene consisted of the proscenium, the two floors and its elaborate facade.\(^{53}\) According to him, the proscenium was aligned, thus, the rooftop was flat and rectangular. It is possible that the access to the proscenium’s roof was given by two ramps, one to the right side and another one to the left side of the building.

During the Hellenistic period, the scene building of the theater in Dion was 38m long and 12.5m wide. In Mieza the proscenium was supported by Doric half-columns and three doors led to the so-called hyposcenium. The scene of the theater of Thasos was also large enough. (19 x 7.6) and in Maroneia the Hellenistic proscenium consisted of semi-columns, which were inherent to pillars. The scene building was 23m long and 6.3m wide, divided into three rooms and maybe had a second story. Regarding the theater of Philippi, however, the excavations did not reveal Hellenistic remains of a scene building, thus one should assume that the scene building at that period was made of wood.\(^{54}\)

One can easily observe that during the Hellenistic period the scene building is distinguished for its elegance. Furthermore, one could see three to seven openings on the scene which were also distinguished by their symmetry. The opening in the middle was wider than the openings in each side of it. About the designation of these openings, known as “thyromata”, there are a few theories.\(^{55}\) According to M. Mikeidakí, the term “thyromata” resulted from a votive relief found incised in the architrave of the second floor of the Hellenistic theater in Amphipareion of Oropos. On the other hand this name may refer to the entrances of the theater, the so-called parodoi. According to M. Bieber this name could refer to the scenic backgrounds.

At this point it is necessary to examine two different perceptions concerning the role of the proscenium. Firstly, there are several scholars, who underline the fact that the Hellenistic proscenium functioned as an acting space for the hypocrites. Vitruvius describes the Hellenistic theater as having a large orchestra and a proscenium of a small depth- which was called logeion. This was happening due to the fact that the majority of the actors were playing in the orchestra and the tragedians and comedians played in the scene building. For that reason Vitruvius distinguishes the two main categories of actors into “Θυμελικοί” for those acting in the orchestra and “Σκηνικοί” for those acting on the scene building.\(^{56}\) The same separation is followed by

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53 Moretti 2004 , 141-147


55 Bieber 1961, 124. Μικεδάκη 2015, 45-48

56 Vitruvius, De Architectura, 5.8.2

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Polydeuces who also distinguishes the two spaces, more specifically he supports that the scene and the orchestra were two different architectural parts of the Hellenistic theater, used by the actors in a different way. Polydeuces agrees that the Hellenistic proscenium served two roles.\(^{57}\) The first one was to serve as a scene background for the Old Plays and for the Satyric Dramas that took place in the orchestra. The second role of the Hellenistic proscenium was to function as a scenic place for the modern plays.

On the other contrary, there are some scholars who disagree with the previous perceptions about the function of the proscenium during the Hellenistic period. They stress the fact that it was never used as a scenic place. Among those who support this perception are Dorpfeld and Moretti.\(^ {58}\) They believe that the so-called logeion was used as a “theologeion”. A theologeion was a part of a theater where Gods “appeared” during the theatrical event. This construction was present in almost all of the Hellenistic theaters. Indications for the existence of such a construction can be observed in Dion.\(^ {59}\) A. Gerkan supported that the proscenium served a double role through the years. Firstly, it was used as scene background and then as a scenic place.

One question raised is, why a scenic building with two floors would be adopted during the Hellenistic period? For answering this question one could examine again some different viewpoints. According to Sifakis the Tragedy was the main factor for the construction of a second floor in the Hellenistic scene building.\(^ {60}\) The new type of the tragic masc (προσωπείον) with its extra volume and the cothornoi of the 2\(^{nd}\) c. B.C. gave validity to the hypocrites and made them heroes of an advanced period. There was a need for a clear separation between the Chorus that represented the everyday people\(^ {61}\) and the hypocrites. Thus, the validity of the hypocrites could be reinforced by an enhanced form of their acting place. On the other hand, Bulle attributes the scene building with the two floors to the introduction of the New Comedy.\(^ {62}\)

Furthermore, Moretti offers a different perceptive related to the new form of the scene building. He stresses the fact that the generalized use of stone for the construction of permanent theater buildings was responsible for the new acquired form.\(^ {63}\)

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57 Πολυδεύκης, Ονομαστικόν, IV, 129-130
58 Dorpfeld – Reisch 1896, 303, 386 and Moretti 1997, 37
59 Βελένη 2010, 89-92 and Καραδέδος 2012, 73-87
60 Σηφάκης 2007,224-230
61 Aristotle, Pr. 922 b 17-19
62 Bulle 1928, 235
63 Moretti 2014, 136
also a large discussion regarding the chronology of the adaption of this new form.\textsuperscript{64} It is an undeniable fact that the two-floored scene building was known before Alexander the Great. More specifically, Plutarch informs us about the preference of Alexander of a Bronze proscenium in Pella.\textsuperscript{65} J. Moretti, on the other hand claims that the Hellenistic scene appeared for the first time in the region of Argolis, in the theater of Epidaurus in the early 4\textsuperscript{th} c. B.C., since the region of Argolida in Peloponnese was a place where a number of innovations took place.\textsuperscript{66} M. Bieber supports the fact that this type of scene building firstly appeared in the East and not in Athens in 300 B.C.\textsuperscript{67}

Finally, S. Gogos accepts the chronology that M. Bieber suggested but he stresses the point that the two-floored Scene, typical for the Hellenistic period, appeared for the first time in Athens. He continues that the city of Athens was the place that constituted the model for the dramatic production and the theatrical architecture for the whole Greece.\textsuperscript{68} The perception of Gogos is reinforced by two ancient sources, which are related to Demetrius the Besieger (336-282 B.C.). Regarding the first one, during the so-called Demetria, the Athenians put a depiction of Demetrius in the proscenium of the theater of Dionysus in Athens due to the fact that he removed D. Falirea and restored democracy in Athens. (Ath. 12.536a). Concerning the second source (Plutarch, Demetria, 34.4) when Demitrius the Besieger conquered Athens again in 295 B.C. he carried out a triumphant appearance in the theater of Dionysus by stepping down the “άνω παρόδους”. According to S. Gogos, the proscenium and the “άνω πάροδοι”, which refer the ancient sources, most probably constituted the characteristic type of the Hellenistic scene in Athens in 300 B.C. According to Fiechter, the second rebuilding of the theater in Eretria occurred in 300B.C. From that period, the theater of Eretria had an elevated logeion.\textsuperscript{69}

As for the space that was intended for the audience, the so-called koilon (or later auditorium) the situation is almost the same as in the previous period.\textsuperscript{70} It was adapted on a natural mound, carved in its center and fixed with back-filling in the center. More

\textsuperscript{64} Μικεδάκη 2015, 64 and Frickenhaus 1917, 55-56 and Dorpfeld 1896, 293 and Puchstein 1901, 41-42
\textsuperscript{65} Plutarch, Moralia 1096 b
\textsuperscript{66} Moretti 2004, 136
\textsuperscript{67} Bieber 1932,479
\textsuperscript{68} Γώγος 2001, 69,74
\textsuperscript{69} Fiechter 1937, 41
\textsuperscript{70} Moretti 2004, 141-147
rarely, we have some cases that can be distinguished.\textsuperscript{71} In the case of Dion there is a large amount of backfilling that was collected for the formation of the koilon. The koilon is defined by a semi-circular row of seats (\textit{edolia}) in the lowest part of the koilon, two front and aligned retaining walls and two sloping walls. In the case of the theater of Thasos that we will discuss more extensively later, the retaining walls that define the koilon, in its base are aligned between them or form a corner smaller than 180 to the side of the seats.\textsuperscript{72}

As we have already mentioned above, during the Classical period the space which was intended for the audience was much simpler than that of the Hellenistic construction. During the Classical period, people were sitting most probably on the slope of a small mound that was suitably formed for the better watching of the theatrical plays. Moreover, the fact that we do not have many elements regarding its architectural form from this period maybe is due to the fact that it might be constructed by wood, a material that can be preserved only in ideal conditions. Most theaters have stone made seats for their koilon. These seats the \textit{edolia}- as they called, were separated in vertical sections, the \textit{kerides} by staircases. Impression implies the case of the theater in Vergina- Aegai. There, the first row of seats was constructed in stone.\textsuperscript{73} It is one of the first stone built theaters of the ancient world. A different case, regarding the material used for the \textit{edolia} of the koilon, is the koilon of Dion’s theater. There, the \textit{edolia} were made of bricks.\textsuperscript{74}

Apart from the simple seats that were used for the common people, excavations unearthed seats of a more formal type. These seats are called \textit{proedries} and were used by people that belonged to the upper social classes. These could be priests or officials. These thrones or \textit{proedries} were more common during the Classical period. The first seats of the koilon in the theater of Dionysus in Athens during the Classical period were especially well cared for. Over a stone base they put particularly honorable seats- the so-called \textit{proedries}, for the priest of Dionysus and the government officials.\textsuperscript{75} \textit{Proedries} have been excavated in several cases of Hellenistic theaters in the region of Macedonia.\textsuperscript{76} Thus, architectural parts of \textit{proedries} were excavated in the theater of Vergina, in the theater of Dion and in the theater of Maroneia.

The Hellenistic theater retained in almost all cases the same drainage system, the so called \textit{reithron (or otherwise euripos)}. The stone-made \textit{reithron} was responsible for the drainage of the rainwater outside the theatrical area and it was built around the

\textsuperscript{71} Παντερμαλής 2012, 57-58
\textsuperscript{72} Μπόνιας 2012, 225-244 and Παπαευθυμίου- Παπανθίμου 2014, 68-69
\textsuperscript{73} Δρούγου 2012, 45-46
\textsuperscript{74} Παντερμαλής 1999, 74-76 , Βελένη 2010, 89-92
\textsuperscript{75} Blume 2008, 66, 68
orchestra. In some cases, a theater could have a more complex drain system as we will see later in the case of Maroneia.\textsuperscript{77} Finally, the \textit{parodoi}, the two entrances to the theater remained uncovered.

Regarding the procedure for building a Greek theater, the most important document relating to the building of it are the inscriptions that record the building of the theater at Delos. The theater of Delos was first mentioned in an inscription of 305B.C. when the koilon started to be constructed.\textsuperscript{78} The Scene and the proscenium were constructed in 290B.C. The painted wooden panels (pinakes) for the decoration of the proscenium were added in 282B.C. Wood was used for the building of the logeion in 279B.C.; doors for the parodoi and the enlargement of the proscenium were placed in 274B.C.; Stone for the parascenia used in 269 and the construction of the Diazoma is dated in 250B.C. One can observe that sixty years passed in order for the monument to be constructed. This example helps us to understand the procedure that was followed for the construction of the theaters in almost probably all the cases of theaters in Macedonia.\textsuperscript{79}

\section*{2. Scenery and Mechanical devices during the Hellenistic Period}

A number of devices belong to the mobile equipment of the theater, which made the theatrical events more realistic and gave them vividness. Firstly, this category includes painted boards (panels or tablets), the so-called \textit{pinakes}. These tablets closed the openings between the columns of the proscenium and constituted the background of the Drama plays taking place in the area of the orchestra. These tablets were called \textit{pinakes} and various, gathered data inform us about their decoration and their form.\textsuperscript{80} The most common meaning of the term \textit{pinax} in ancient Greek refers to the wooden painting. Thus, these tablets are used to adorn public buildings, private collections, galleries, private houses and tombs. Another use of these tablets was that of a theater’s

\textsuperscript{77} Καραδέδος, Κουκούλη-Χρυσανθάκη 2006, 99-101
\textsuperscript{78} About the chronology of the construction of the koilon and the material used for it Bulle 1928, 186-189 and Vallois 1966, 231-234
\textsuperscript{79} Sear 2006, 11
\textsuperscript{80} Μικεδάκη 2015, 122-149
decoration. It has been discussed also that these pinakes might have had an extra use and this pertains to the improvement of the sound during the theatrical events.\textsuperscript{81}

Furthermore, another intermediate category between scenery and mechanical devices are the so called periaktoi. Vitruvius and Pollux describe them as prisms, decorated with different scenes on each of the three sides. \textsuperscript{82} By turning them around during the theatrical events the scenery changed. For example, to indicate different location in the same town, one could only turn the right periaktos. Periaktoi were most probably used in the theater of Dion.\textsuperscript{83} These devices were not only used for the quick notification of the audience for the changing of the scene. Together with the so-called Bronteion they marked the appearance of Sea Gods or other heavy creatures in front of the scene that was difficult to be transferred by the machine for which we will discuss below. Pollux refers to three categories of periaktoi\textsuperscript{84}: firstly the “\textit{ημικύκλιον}” that was semicircular in shape and presented a remote location or people swimming, secondly the so-called “\textit{στροφεῖον}” that presented heroes who died during battle or people drowning in the sea and thirdly the so-called “\textit{κεραυνοσκοπεῖον}”, which created a lighting illusion with a steep rotation.

Heron the Alexandrinos in his work “\textit{Περί αυτοματοποιητικῆς}” lead us in a third scenic category. This scenic category may be used during the Classical and Hellenistic period. The name originated using the material from which it was constructed, is \textit{othoni}. It was a linen cloth that most probably covered the wide openings of the Hellenistic scene building in order to create a background while the acting place had transferred to the logeion. This perceptive is not supported by those who believe that the old plays as well as the new ones were performed in the orchestra. According to them, the use of sets on the second floor of the scene building would be unnecessary.

Subsequently, as for the devices which were used during the theatrical events one could start with the so-called eccyclema, the favorite device used by Euripides. It was a rolling machine or a circular platform that was responsible for revealing an interior scene. Furthermore, there was another device which was used during the events. It was called the flying machine and most probably was already in use by the 5\textsuperscript{th} c. B.C in the parodies of Aristophanes’ Peace.\textsuperscript{85} Euripides made ample use of the flying machine for his \textit{deus ex machina} (\textit{από μηχανῆς θεός}).

\textsuperscript{81} Bulle 1928, 301-302 and Puchstein 1901, 40 and Μικεδάκη 2015, 140

\textsuperscript{82} Bieber 1961, 74-75 and Μικεδάκη 2015, 120-121

\textsuperscript{83} Βελένη 2010, 89-92 and Καραδέδος 2012, 73-87

\textsuperscript{84} Μικεδάκη 2015, 172-174

\textsuperscript{85} Bieber 1961, 74-77
Apart from that, there was also the Theologeion. It was a suitably configured speaking place, intended for the Gods. There was also a high platform, built of wood as for the Phychostasia. Moreover, the deus ex machina could also appear over a side building. Similarly, there was the case of the Distegia, a place that could be compared with the roof of a house, or a tower of a wall, from which one could for example observe the development of a battle.

Additionally, another common feature of the theaters which can be observed in several cases in the so-called Charonian Steps (Χαρώνιοι Κλίμακες). It was a subterranean staircase that was used for ghostly apparitions. That subterranean path started at the Hellenistic proscenium, continued underground and opened in the middle of the orchestra. It was a tradition that most probably comes from the Classical period.\(^{86}\) The Charonian Steps were found at the theater of Dion.\(^{87}\) There, an underground corridor was excavated with two chambers that terminates at the center of the orchestra. One should point also out that there are similar cases of the Charonian Steps found in the Hellenistic theater of Eretria, in the theater of Philippi, in the theater of Sikyon. In the theater of Korinth and in Egesta of Sicily.\(^{88}\)

Chapter 3

Theaters of Macedonia during the Hellenistic Period

1. Theater of Vergina- Aegai

Until recently we did not know many things related to the archaeology of Macedonia. In recent years the archaeological finds enrich our knowledge related to the archaeology of the specific region and also enlighten us with more elements about the ancient theater.\(^{89}\) Simultaneously, the discovery of the theater of Vergina-Aegai, the ancient capital of the Macedonian kingdom, gives us a plethora of information about the architectural monument and about the organization of the ancient city in the area of the palace, thus in its political center (Pic. 2). Moreover, together with the imposing palace, the theater is revealed as being the public place processing political and

\(^{86}\) Bieber 1961, 78-79

\(^{87}\) Καραδέδος 2012, 79-81


\(^{89}\) Δρούγου 2012, 45-46
cultural functions. Furthermore, the Agora of the city in its southern part reinforces the character of these functions with its presence\(^90\). One can easily observe that these three monuments constitute the political center of the old capital of the kingdom.

The theater of Vergina was revealed in 1982 50m away from the palace (Pic.1,3).\(^91\) The ancient city had already been identified in 1976 by the excavator M. Andronikos with Aegai the ancient capital of Macedonia where occurred the murder of King Philip II in 336B.C., as the sources inform us. The conspiracies of the royal court led to the murder of Philip II in 336 B.C. during his daughter’s wedding ceremony in the theater.\(^92\) The ancient theater was revealed slightly below and near the northern side of the palace. It extends over a fairly low slope that falls from the southeast to the northwest. Lower, the Agora of the city, temples, altars and the sanctuary of Eucleia, has been uncovered.

It is an undeniable fact that the natural terrain of the site is not the most favorable for the construction of a theater.\(^93\) The eastern section of the monument and mainly its *koilon* use the natural inclination of the slope since the low eastern slope below the palace plateau does not have the necessary outcrops. On the other hand, for the construction of the western part of the *koilon* the architects needed to find technical solutions due to the lack of the natural inclination, as in the eastern part. Thus, technical substructure may have been constructed in the western side of the theater for the required seats.

Despite the difficulties related to the construction of the theater, this should be a monument equal to the palace. The two buildings were closely connected. Furthermore, the two buildings might also communicated via a road, which linked the entrance of the palace with the theater. It is possible that this road also had a portico (*stoa*), as the archaeological finds reveal. Another portico (*stoa*) might have stood between the two buildings. From the latter, the royal members of the palace could watch the theatrical events.\(^94\)

At this point it is necessary to examine the architectural parts of the theater in detail.\(^95\) The *koilon* of Vergina’s theater with its particularities is shaped as a big horseshoe. (Pic. 19) Corridors divide it into eleven sections the so called *Kerkides*. The seats of the western part were constructed with wooden kerkides attached to the natural ground of the eastern part and to the western wall of the west parodos. Only the first row of the seats (*proedria*) in the koilon was made of stone. The other seats were

\(^90\) Παλιαδέλη 1996, 55-66
\(^91\) Μποσνάκης 1996, 97
\(^92\) Δρούγου-Παλιαδέλη 2008, 12-17
\(^93\) Drougou 2017, 24-26 and Βελένη 2010, 77-81 and Δρουγου 1989, 13-20
\(^94\) Δρούγου 2012, 48-49
\(^95\) Δρούγου 2012, 46-52 and Drougou 2017, 28-43 and Βελένη 2010, 77-81
made of wood or the people were sitting on the ground depending on the reason of the gathering.

The scene was located at its northern side, additionally one can observe the big *orchestra* of the theater, which is the area reserved for the actors and the chorus. In the center of the orchestra, the stone base of the *thymele* (0.51m x 0.65m) - an altar consecrated to Dionysus, has been preserved in good condition. The orchestra of Vergina’s theater might have been one of the largest of its time and it can be compared with those of the theaters of Epidaurus and of Megalopolis. Its diameter approaches 28.40 m. A large area like this could justify a political function, as we have already mentioned above. The periphery of the orchestra is defined by an impressive stone channel (*reithron*) 0.60m wide and 58.50m long. Through this structure, the rainwater could be removed from the area of the theater.

South of the koilon and the orchestra one can observe some remains of the *Scene* building. Only its southeastern side has been preserved. The scene as the remains reveal, would have had the form of a stoa 24.80m long. The central open section of the scene would have been formed by intermediary pillars; we may also envisage the existence of paintings, stage designs for the theatrical play arranged in the void spaces in between. The scene also probably had a roof. The discovery of a horizontal geison led to this conclusion.

The entrance to the monument was carried out through the two *parodoi*. The dimensions of the eastern parodos are 14.60m x 17m. A wide space like a courtyard was formed here. One could use this area as an element in order to create an organic connection between the two buildings, the theater and the palace. For the construction of the west parodos the architects followed a different way due to the lack of the required natural mound.

It is difficult to assign an exact date on the foundation of the theater in Vergina. As already mentioned, the palace and the theater were probably constructed together as a common project. The palace is dated in the second half of the 4th c. B.C. This date should be applied also to the theater. We should mention that the construction of the theater wasn’t finished due to the unexpected death of King Philip II in 336 B.C. Furthermore, Alexander’s campaign in the East hindered any building activity in the region of Macedonia. Architectural remains that were revealed under the oblong scene prove the existence of an earlier phase of the building with the same identity and function. Moreover, in the courtyard which was formed in the eastern part of the theater, pottery was found dating from the 4th and 5th c. B.C. Despite the fact that it is difficult to give an exact date for the construction of the theater one could assume that the theater of Aegai is dated to the late 4th c. B.C. and more specifically in 340 B.C.

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96 Δρουγου 1989, 13
97 Drougou 2017, 34-43
We should note that this theater has been one of the earliest stone built theaters in the ancient Greek world.

The existence of a theater in the capital of Macedonia at such an early date should not be considered as being strange, if one takes into account that the theatrical activity and the people who were linked to this were esteemed in the court of Macedonian royal family and the Macedonian people in general. As the written sources inform us popular tragedians and actors were invited in the King’s court such as Euripides, Agathon and many others.98

2. The Theater of Dion

Dion is an impressive site in Pieria, near Olympus. The area is surrounded with natural beauty. It is full of plants, trees and water sources filled with crystalline water. In this place there was the ancient river Vafiras (Βαφύρας) where according to the Myth, the Muses enjoyed the environment.99 During the reign of Archelaus (413-399 B.C.), feasts were established in the area in honor of Zeus and the Muses. They lasted for nine days, as many as the number of the Muses. Its popularity was so recognizable that their fame could be compared with the Olympic games of Central Greece. In the so called “ἐν Δίω Ολύμπια”, which means the Olympic Games of Dion, a big festival was held where theatrical events and naked athletic games took place. King Philip II organized rich symposia there, people came from all over the Greek world and he himself took care of them. Dion is the place also where Alexander the Great organized the Olympia in Dion, in his effort to deal with the inhibitions of his staff little before the campaign in Asia, there he offered sacrifices to the Gods and confabulated with his soldiers in order to revive their lost morality. One should note that Dion was full of monuments during the 4th c. B.C. The most impressive among them was the temple of Zeus, which was full of votives. In that location, there were the gold-plated statues of the Kings of Macedonia and the so-called “σύνταγμα” of Lysippus with the twenty-five bronze horsemen, depicting those who lost their life during the campaign in Granicus in 334 B.C. Perseus, the last King of Macedonia who tried to protect this monument of Lysippus in 169 B.C from the enemies, but praetor Q. Caecilius Metellus stole the statues in 146 B.C. and established them in Rome in order to remember his victory against the Macedonians.

98 Γιάννου 2011, 529-531 and Drougou 2017, 70-71
99 Παντερμαλής 2012, 57-58
In 219 B.C Dion suffered its most severe destruction. The Aetolian Skopas destroyed the monuments of Dion one by one and King Philip V was the one who reformed the site. Archaeological investigations in the site ascertained a number of monuments dated in the Hellenistic period, inscriptions of Antigonos Gonatas, Philip V, Perseus and a bronze shield with the name of Antigonos.\footnote{100 Παντερμαλής 2012, 57-61}

Among the discoveries of the Hellenistic period, archaeologists also revealed the Hellenistic theater of Dion (Pic. 6-7).\footnote{101 Βελένη 2010, 89-92 and Καραδέδος  2012, 73-87 and Μποσνάκης 1996, 94} It was constructed on the west side of the sanctuary of Zeus.\footnote{102 Παντερμαλής 1999, 74-76} The first who pointed to the exact site of the Hellenistic theater was Leake.\footnote{103 Leake 1835, 409} Sotiriadis confirmed the existence of the theater. The first excavations in the area started with G. Bakalakis and continued with D. Pantermalis and G. Karadedos. It is accepted that in the theater of Dion, Euripides performed his works “Archelaus” and “Bacchae” during the reign of King Archelaus. However, we don’t have many architectural elements originating from this date. The only remaining part of these period is a number of seats in a row. The Hellenistic theater of Dion is preserved in bad condition also due to its exploitation during the roman period. The theater was renovated by Philip V in the second half of the 3rd c. B.C.\footnote{104 Πολύβιος V, 62, 2-3} probably in 220 B.C. when he tried to reform the site of Dion and after the destruction of it by Skopas.\footnote{105 Βελένη 2010, 89}

Firstly, the \textit{orchestra} of the theater has 26m diameter (Pic. 4). One could say that it was quite big if we compare its dimensions with that of Vergina. It is defined by a stone built \textit{reithron}, whose function was to remove the rainwater from the area of the theater. The floor of the orchestra had brown sand and in this particular place, a lot of architectural remains of the \textit{proscenium}, were found.

Regarding the \textit{Koilon} (auditorium) (Pic.5), here, one should note that there is a particularity is observed. Ancient architects used to build theaters near natural mounds, so that the construction of the koilon would be easier. In this case, part of the theater was formed on an artificial substructure, consisting of extremely compressed stones on different levels\footnote{106 Παντερμαλής 1974, 699}. The seats were made of brick (50x50x6,5cm) and were probably covered with marble. The capacity of the theater was some 8000 people.\footnote{107 Βελένη 2010, 90}
Additionally, in front of the theater there was the building of the scene.\textsuperscript{108} It was an oblong building. At the east and west part of the central building there were the parascenia. Archaeologists also uncovered a portico (stoic building) with internal colonnade. Perhaps this part belongs to another architectural phase. From the stylobate of the proscenium only two quoins have been found but we should stress the fact that archaeologists uncovered the foundation of the building. The luxury of the scene is clear if one examines the fragments of the Doric entablature of the marble proscenium.\textsuperscript{109} Fragments of a triglyph (16,25 cm wide), a geison (5,35 cm), promoxthos (16,85 cm), metope (27,6 cm) were found. Its metaxonio is 1,784m. At the center of the orchestra the architectural remains of the so-called “Charonian Staircase” were revealed. It consisted of a chamber, a corridor and another chamber. It was a kind of underground corridor that ended in the middle of the orchestra. It was used during the theatrical event by those who were rising up from the underworld.

As we have already mentioned above, two huge pillars define the central opening of the scene. Inside the scene, a quoin with rectangular hole was found in situ. It was intended to support the so called “κεραυνοσκοπεῖον”.\textsuperscript{110} The two pillars define the well-known “Βασίλειο θύρα”. If one supposes that these large pillars surpassed the roof in height, they provided the opportunity for a construction of a wooden platform which could be used as a “θεολογεῖον”, a place where Gods appeared during the event. Polydeuces\textsuperscript{111} and Vitruvius use also the terms “Σκοπή” and “Διστεγία”. The first having to do with a construction which symbolizes a wall or a tower and the latter a double room over the royal house as that of the tragedy “Phoinissai” from which Antigone observes the army. The first pillar could have an internal stair which could be used from the actors during the theatrical events and inside the other pillar could be placed the so –called “machine” (= μηχανή). This machine was responsible for the transportation of the actors-heroes or Gods, in the air.

Thus, the two small pillars together with the two large pillars define openings right and left of the “Βασίλειο Θύρα” and next to these openings there were pits for the support of the so-called «περίακτο». According to Polydeuces the right periaktos symbolized sites outside of the city and the left one the events taking place in the city or in the port. The theater of Dion constitutes a type of theater in which one can observe the mechanical evolution of the Hellenistic theaters.

Near the Hellenistic theater, at its southeast, the Roman theater was identified\textsuperscript{112}. Its excavation started in 1963 and as G. Bakalakis suggested, this theater was the first Roman monument to be excavated in the Roman colony, Dion.

\textsuperscript{108} Καραδέδος 1991, 157-160
\textsuperscript{109} Καραδέδος 2012, 79-81
\textsuperscript{110} Καραδέδος 1991, 160
\textsuperscript{111} Πολυδεύκης, Ονομαστικόν, IV, 129-130
\textsuperscript{112} Παλαιοκρασσά 2012, 91-98
3. Theater of Mieza

Herodotus\textsuperscript{113} refers to the three brothers Gauanis, Aeropos and Perdiccas, in his narration related to the foundation of the Macedonian kingdom, who reached a place near lower Macedonia and after crossing a river they established themselves near the so-called Gardens of Midas. After taking control of the area, they started to expand their dominance. Evidently, this narration has to do with the foundation of the Macedonian kingdom. However, Herodotus did not provide us with the name of this place. Regarding these elements, one can be informed by the written sources and the necessary aid of archaeology. In Lower Macedonia there were a number of important cities of the Macedonian kingdom such as Aegai, Pella but also Beroia, Edessa and Mieza which were located near the Vermion Mountains. The location of Aegai, Pella, Beroia and Edessa has been identified. Mieza should be placed near the mound of Vermion, between Kopano, Leukadia and the city of Naousa – its identification was based on a successful combination of philological sources and archaeological elements.\textsuperscript{114}

Among the number of the inscriptions and the sources which refer to the name of Mieza one can isolate two- the first is that of Stefanos Byzantios\textsuperscript{115}, who give us its mythological stigma and the other is that of Plutarch\textsuperscript{116}, who in the biography of Alexander refers to the Nymfaion near Mieza and to Aristotle’s School, which was in that area. This was the place where Aristotle initiated Alexander and his close-friends into philosophy, arts and mathematics.

\textsuperscript{113} Herodotus, \textit{The Histories}, VIII, 138
\textsuperscript{115} Στέφανος Βυζάντιος, Εθνικά, λ. Μιεζα
\textsuperscript{116} Πλούταρχος, Αλέξανδρος, VII, 3
In 1992, the theater of the city was identified by chance (Pic. 8-9). In 1993-1995, the orchestra, the building of the scene and some part of the koilon were revealed. That monument was a large provincial theater, which was built on the slope of a low mound, orientated towards the east, looking to the ancient Agora. Its first phase is dated in the Hellenistic period. What survives today is the Roman phase of it.

The natural slope of the mound served for the development of the koilon and simultaneously offered the audience a unique view towards the plain. The rocky ground gave the opportunity to the architects to carve the seats on it. Most of the koilon was carved out of the limestone of the slope of the hill. Blocks of the same stone were placed to form the tiers of the building. The first seven rows of these stones have been found in situ. However, the working of the natural work attests to the existence of 19 steps divided into five sections by four flights of steps. The koilon is semi-circular. However, the retaining walls, which support the weight of the seats, form acute (oxeia) corner. Between the koilon and the scene building there were the parodoi. There are also indications for the existence of a gate in each parodos.

The orchestra, the part of the theater reserved for the actors, has a semicircular shape and its diameter is 22m. The level of the orchestra is defined by the stylobate of the proscenium and the threshold of the entrances of the parodoi. One should stress the fact that a reithron does not exist as in other theaters. The drainage of the rainwater was achieved through a hole in the natural rock in the middle of the orchestra. We should also mention that the excavation verified the existence of the marble seats of the so called proedria.

The building of the scene—despite the fact that it is preserved in pure condition was also constructed with the same local limestone as the koilon. It consists of the proscenium and the Scene building with the two parascenia at each corner and it is 22m long. A larger building in contact with the building of the scene offers gratitude to the whole structure which may have had two floors. The proscenium was decorated with eight limestone semi-columns, which were carved over pillars. In the middle and in the endings of the colonnade the semi-columns formed five openings and four closed panels (diafragmata). In this area, the changing of the scenes took place as in the theater of Dion.

117 Άλλαμανή- Καραδέδος- Μισαηλίδου- Πουλακάκης 2012, 129-143
119 Πουλακάκης 2014, 20-24
120 Άλλαμανή – Κουκουβή 1995, 88-94
121 Άλλαμανή- Μισαηλίδου 1993, 89-96
122 Άλλαμανή – Μισαηλίδου 1993, 369
123 Βελένη 2010, 94 and Καραδέδος- Θεοχαρίδου- Άλλαμανή- Μισαηλίδου 1999, 521-534

29
According to the monument’s initial researcher G. Karadedos, its ground plan (Pic. 10) and design engravings show an unusual combination of architectural plans of Greek and Roman theaters, as described by Vitruvius. Apart from the architectural form, there are further constructions and some other characteristics, which were used in both Hellenistic and Roman theaters. Elements that characterize Hellenistic theaters are the following: 1) the proscenium with semi-columns that are inherent with pillars and with door openings instead of an elevated Scene, which characterizes the roman theaters. 2) The koilon and the Scene building remain independent structures. 3) The seats of the koilon do not continue over the parodoi. They do not connect with the scene building but instead they stop in front of the retaining walls. 4) Absence of axial scale in the koilon and 5) The structure of the koilon in most cases in the natural slope of a mound. In the Roman theaters the koilon is supported by artificial accumulation of soil in the specific place. 6) Lack of elevated step in the koilon and 7) The tiers start directly from the orchestra.

On the other side, elements that characterize the Roman theaters are the following: 1) the planning of the theater with rectangular and equilateral triangles. 2) The retaining walls of the koilon and the parodoi are parallel with the building of the scene 3) The form of the orchestra is defined by the semi regional and the tangent at its ends. 4) The koilon is supported by artificial accumulation of soil in the specific place.

Thus, the existence of elements that characterize the roman theaters dates the theater of Mieza from the Roman period. On the others side, the prevalence of Hellenistic elements in it dates it in a Late Hellenistic period. The theater of Mieza was probably constructed firstly in the Hellenistic period. After the 2nd c. B.C., a new Late-Hellenistic phase existed, while later on, the Roman phase of the theater followed introducing features of the Roman type theaters.

From the Hellenistic phase of the theater we can conclude the following: From this period, curved to the rock remains of three flights of steps of the koilon are preserved, which confirm its existence. From the reconstruction and representation of the Hellenistic form of the theater, one can observe a sufficiently large monument, where eight flights of steps separate the koilon into nine tiers (kerkides). Moreover, at that period the supporting walls of the two parodoi were positioned in a straight line rather than being at an obtuse angle to each other. Despite the fact that it is not very common practice one can observe similar constructions in theaters of southern Italy.

124 Βιτρούβιος, De Architectura, VII, 1 and VI, 1-3
125 Πουλακάκης 2008, 160
126 Sear 2006, 7
127 Αλλαμανή- Καραδέδος- Μισαηλίδου- Πουλακάκης 2012, 139-141
128 Πουλακάκης 2014, 24-25
and Sicily during the 4th c. B.C. Simultaneously, one can conclude that the scene building should be wooden.

As mentioned above, what followed was the first Roman phase during the second half of the 2nd c. B.C. The koilon of the theater was formed with a different engraving plan. It probably had a smaller koilon, where four flights of steps separated it into 5 tiers (kerkides). Furthermore, during the same period, a stone made scene building with the proscenium, was constructed. During the second Roman phase of the theater, archaeologists revealed that the retaining walls of the two entrances were destroyed, also part of the Scene building, which was roughly reconstructed.

4. The Theater of Philippi

The archaeological site of Philippi is located near the modern village of Krinides and near the cities of Kavala and Drama.129 It is a site of great archaeological importance and its history commences even from the prehistoric times. During prehistory, specifically around 4000-3000 B.C., there was a prehistoric settlement, Ntikili Tas, only 2 Km. from Philippi. In the Iron Age, this settlement was abandoned and a new fortified one developed on the west side of it. In this citadel, Thasians with their leader Kallistratos founded the colony Krinides in 360 B.C.130 This colony was in a privileged position and the Thasians were able to ensure the necessary goods for their metropolis. Indeed it was a promising start of the colonial activity which was sealed with the struck of a new coin bearing the inscription: “ΘΑΣΙΟΝ ΗΠΕΙΡΟ”, which stopped very quickly.

Four years later, the Thasians under the threat of local Thracian tribes asked for help from the powerful Macedonian kingdom. King Philip II, who immediately understood the privileges of that city, conquered the land and renamed the city to Philippi. The new name not only referred to the name of Philip but also with the use of plural form “Philippi” indicated the many new colonists that Philip established in the city. One should mention that he also established one of his royal mints there. Our knowledge related to the Classical and Hellenistic period is very scant. However, some data which results from the excavations, help us reconstruct (some structures) the picture of the city up to a point, at that time. Philippi continued its existence as a colony of

129 Seve, M. - Weber, P. 2012,
130 Koukouli- Chrysanthaki 2011, 437-439
Rome after the Roman conquest and the fall of the Macedonian kingdom in 31 B.C. It continued to be important also in the Christian era when Apostle Paul visited the place. Also, here, a Greek woman named Lydia, was the first to be baptized as Christian.

At this point we will focus on the theater of the late Classical and Hellenistic period. Among the monuments built under Philip II, was also the theater of Philippi. The theater was constructed by Philip II simultaneously with the walls of the city in the late 4th c. B.C. There were many changes to it during the Roman period. The remains of the Hellenistic phase are the following: the supporting walls of the Koilon and the entrances, the rock-cut drain which encircles the orchestra, parts of the ramp of the east entrance to the theater and a cornerstone which was found in situ. This stone bears one square socket at the center, in which one of the poles of the wooden stage was fixed.

The theater is located at the eastern part of the defensive walls and is attached to it. (Pic. 12,17) The slope of the hill, behind the theater, created suitable conditions for the construction and the adjustment of the Hellenistic koilon on it. Moreover, the rocky area ensured the usage of natural material for the construction of the building. The theater has southern orientation and offers the audience a special view to the sacred mountain of Dionysus, Paggerion. However, the architectural elements for the period which we examine are scarce.

As mentioned above, the retaining walls of the koilon, the parodoi, the water channel (reithron) and the ramp of the eastern entrance belong to the earliest phase of the theater (Pic. 13). The orchestra of the building was circular, paved and smaller than the roman one. In the space of the orchestra also the stone built water channel was found (reithron), the drain system which removed the rainwater far from the theater. The revelation of a second roman reithron led to the conclusion that the roman orchestra was bigger than the Hellenistic.

The lack of stone built architectural remains under the building of the roman scene and the discovery under the roman hyposcenium of a marble cornerstone with a hole in the middle of it (in order to support a wooden pole) are facts that advocate for a wooden scene building. There are not many elements regarding the scene building and we are not able to have a clear image for the form of the monument. Nonetheless, one can be sure for one thing, as the sources inform us, from the eastern part of the scene those actors came from the fields and from the western part those from the city.

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133 Βελένη 2010, 81-85
134 Καραδέδος, Κουκούλη- Χρυσανθάκη, 2006, 61-74
The koilon of the monument was completely made of stone. The lower frieze was separated by seven stairs to eight kerkides and the upper frieze was separated by three stairs to four kerkides.

Thus, the function of the theater continued in the Hellenistic period. During the Imperial period the Romans adjusted the Greek theater to the new events of the period. During the Roman period theatrical buildings constituted a social fact and were used by the emperors as a medium of political propaganda.135

During the imperial period, a number of structural changes occurred to the Hellenistic theater.136 The wooden Scene building was reformed to a three-storied building. The orchestra expanded and the koilon also expanded over the two parodoi which were covered with arches. What remained was the wooden proscenium. P. Collart dated this first roman phase to the 2nd c. A.D. On the other hand, S. Kremudi, based on treasure found in the orchestra suggested that the first Roman phase of the monument was in the 1st c. A.D. One should point out that at that time theatrical events continued to be held at the theater, though, new Roman events such as beast hunt and gladiator combats were introduced. This is confirmed through the existence of two inscriptions.137 One tombstone that preserves the Latin name T. Utiendus Venerianus who served the theatrical events for 27 years and the other preserves the name of M. Numisius Valens who financed the costs of theatrical events.

During the end of the 2nd c. A.D and the beginning of the 3rd c. A.D. the monument was used by the Romans, almost exclusively as an arena for combats between wild animals and people. The orchestra was further expanded, the wooden proscenium was destroyed and a marble parapet wall for the protection of the audience was constructed. Furthermore, an epitheatron was built on the upper part of the koilon in order to increase the theater’s capacity. A large recently discovered underground space with a corridor was identified as the fossa bestiaria, that is the place where they kept the beasts before elevating them with a complicated mechanism to the center of the arena.138

135 Καραδέδος, Κουκούλη- Χρυσανθάκη, 2006, 99-112 and Aristodemou 2015, 73-87
137 Karadedos, Koukoulī-Chrisanθaki 2007, 276-277 and Karαδέδος, Κουκούλη- Χρυσανθάκη, 2006, 103
138 Κουκούλη- Χρυσανθάκη, Καραδέδος 2012, 195-203 and Aristodemou 2015, 74
5. Theater of Thasos

In the 7th c. B.C Parians colonists have arrived in the island of Thasos. The first settlers of the island were the Thracian tribe called Sintes. The fact is that a new reality has started with the new colonists. Ancient sources also refer to a settlement by Phoenicians, but this fact cannot be proved by the archaeological excavations in the area- at least so far. The population of the island increased radically from the 4th c. B.C. It was, as it is today, an island rich in natural sources, wood for the shipbuilding, seafood products but also agricultural goods. Its wine was famous. The characteristic thasian amphoras that carry the inscription “ΘΑΣΙΩΝ” confirm that commercial activity. The thasian marble emerged attaining of great importance and recognizability.

During the Archaic and the Classical period, Thasos constituted an economic power and from a colony was transformed into a metropolis. Thasos stuck its own reputation for its wealth and prosperity, its good relations with King Philip II and later with the Romans. The island had a powerful naval harbor and fortification walls even since the 6th c. B.C. Some gates have been preserved in good condition and one is able to see the reliefs on them. Furthermore, the city had an agora, with a court surrounded by a peristyle (colonnades) and was the place for the commercial activities. There are some indications for the existence of a bouleuterion on one of the peristyle sides. The area which was included in the walls was full of monuments. The theater existed as early as the 5th c. B.C. but what we see today is the preserved roman phase of its remains.

The ancient theater of Thasos is situated in the western part of the thasian citadel. It is founded on the upper part of a natural slope (Pic. 14). The view and the landscape

139 Μπόνιας 2012, 219-202 and Κουκούλη – Χρυσανθάκη 2005, 80 - 91
140. Μπόνιας 2012, 225-244 and Παπαευθυμίου- Παπανθίμου 2014, 68-69
remunerate the visitor. The theater is attached to the surrounding (peripheral) wall of the city.\textsuperscript{141} As a result: the koilon loses its absolute geometry in the eastern part of it. Hippocrates records theatrical events in the theater as early as the 5\textsuperscript{th} c. B.C\textsuperscript{142}. Aristotle, records a thessian actor named “Ηγήμων”, who was acting during that period\textsuperscript{143}. Access to the theater was given from a natural path but also from stone made stairs.

According to the remaining architectural parts of the theater, firstly, we will discuss the koilon (or, auditorium), the area of the audience\textsuperscript{144}. The koilon of the Hellenistic period was smaller than the roman one and it was not attached to the walls of the city. This part was expanded during the roman period to adjust to the needs of the new era. Marble seats dated in the 2\textsuperscript{nd} c. B.C. were found in situ- this proves the expansion of the theater. In the upper part of the theater there was probably a stoa, to facilitate the transportation of the audience. Three stairs divided the koilon in 4 kerkides. Under the roman backfilling there is a Hellenistic one that F. Salviat dated it in the 4\textsuperscript{th} c. B.C.

The orchestra of the theater, i.e. the place for the actors and the chorus, did not expand during the transformation of the theater into an arena but the koilon was raised. However, the nature of the material of the backfilling could not be of help in order to discern the ancient levels. What was found is the water channel the so-called reithron whose function was to remove the rainwater out of the area of the theater.

The two parodoi of the theater were used as the two entrances. The northwestern parodos: constitutes the level of a retaining wall that is also supported by a powerful wall constructed by huge stones. This wall was built vertically to the southwestern part of the Hellenistic scene building. The southeastern parodos: a section was opened vertically in the retaining wall of the koilon inside the parodos in order to be found the successive walls. A layer of destruction was revealed but is dated in the Roman period.

The scene building (Pic. 15) mainly preserves the Roman phase, which retained the Doric entablature of the Hellenistic proscenium. We can recognize two different roman phases of the theater. During the first phase the theater was used both for theatrical events and for arena spectacles. In the second roman phase, the theater was used only for the arena games for the delight of the Roman audience. Some visible ruins of the scene lead the whole image to a “scaena frons”. We can refer to the perceptive of Salviat who attributes the Doric entablature in the first floor of the

\textsuperscript{141} Μποσνάκης 1996, 86
\textsuperscript{142} Hippocrates, Epidemics I, 660
\textsuperscript{143} Αριστοτέλης, Ποιητική, 1448\textsuperscript{a} 12 and Στεφανίδης 1988, 193
\textsuperscript{144} Βελένη 2010, 86-88 and Μπόνιας-Μαρκ 1996, 795-808 and Καραδέδος-Χρυσανθάκη 2006, 101-102
Hellenistic scene but this fact cannot be feasible. The main building of the scene included three rooms. From the existing architectural remains it seems that the architects of the Hellenistic theater used pre-existing walls for extra stability. Moreover, there is also a wall with a double face behind the scene building which was used as a retaining wall for the whole structure.

In the 3rd c. B.C the scene had a marble façade. The proscenium was dedicated to Dionysus by Lysistratus son of Kodidos. The façade had twelve columns in antis, curved to ¾ in order to allow space for the incorporation of scenic tables. Over the colonnade there was a Doric frieze, topped by a Doric geison. The metopes were decorated with the relief figures of Dionysus, Mars and Heros Equitans, while the side pilasters carried the sculpted figures of goddess Nemesis.

A very interesting discovery under the Hellenistic proscenium was that of a solid foundation in the southwestern part of the proscenium. They were two vertical walls which testify a prior phase of the proscenium. For this perception one cannot be sure. The Doric entablature is related chronologically to the discovery above. If one accepts the observation of Salviat about the construction of the Hellenistic entablature in the 4th c. B.C. we should search also accept it for a prior chronology for the first phase of it. For what we can be sure is that the theater of Thasos is one of the earliest stone made theatrical structures in antiquity.

6. The Theater of Samothrace

The island of Samothrace constitutes a landmark in the northeastern Aegean. The mountains are dominating in the landscape, with the highest peak, Mt Phengari approaching the 5000 feet. There are not many fertile zones in the island today,

145 Aristodemou 2015, 76 note 20
146 Βελένη 2010, 87
147 Aristodemou 2015, 76 note 16 for the inscription of the proscenium
148 Aristodemou 2015, 76-77 notes 17-18, fig. 6-7
149 Μπόνιας 2012, 236

36
whereas it was more fertile in antiquity. Wild goats roam in the island and there is abundance of fruits. Studies of the island revealed that natural iron was exploited very early in antiquity along with another important element, a black “stone” of light weight – which was used and exported for personal ornaments.\textsuperscript{150}

The earliest phases of civilization on Samothrace have not yet been explored. Archaeological finds prove that the habitation of the island started as early as in the Neolithic period. Subsequently, various tribes succeeded each other through the passage of the centuries\textsuperscript{151}. The first settlers of the island were Thracian tribes and their presence is revealed in fundamental concepts of the Samothracian religion which was of great importance in the ancient world. Their non-Greek language can be traced on inscribed clay vessels and on a stone stelae. Their so-called “barbarian” language was used in the 1\textsuperscript{st} c. B.C. as a ritual language of the cult of the Great Gods. The survival of the language and other elements of the Thracian tribes led to the conclusion that the Greek colonists, after their arrival in the island during the 7\textsuperscript{th} c. B.C. mixed peacefully with the natives.

In the following years Samothrace became a great Greek city, where, the famous cult of the Great Gods was cultivated and flourished.\textsuperscript{152} The impressive sanctuary which has been excavated in the area demonstrates the popularity of this cult. A large number of inscriptions survived, which preserves the names of the participants (i.e. those who have been initiated) in the mysteries of Samothrace. \textsuperscript{153} The fame of these Deities and their cult gave great importance to the island and attracted crowds of worshipers from the entire ancient world. Literary documents refer to the cult of Samothrace. Herodotus was initiated in the Sanctuary, as also the Spartan King Lysander. Moreover, Aristophanes refers to the Samothracian mysteries as well as Plato. Furthermore, the Macedonian royal family maintained special allegiance to the cult. It is known that the young king Philip II first saw and fell in love with Olympias during the Samothracian mysteries. The allegiance of the Macedonians to the Great Gods continued also in the royal patronage of Alexander’s successors.

Moreover, the sanctuary of the Great Gods in Samothrace was outstanding. It included several great monuments, some of which are still preserved in good condition until today. These were the Anaktoron, the Sacristy, The Rotunda of Arsinoe, The Archaic double Precinct, the Sacred Rock, the building of the Choral Dancers, the Hieron, the Hall of Votive Gifts, the Altar court, the Theater, the western Hill, the Stoa, the Nike monument, the propylon of Ptolemy II, the southern Nekropolis, monuments in the western Hill as well as the eastern Hill. \textsuperscript{154} (Pic. 16)

\textsuperscript{150} Lehmann 1998, 15-16
\textsuperscript{151} Naphtali 1958, 15-36
\textsuperscript{152} Ματσάς 2005, 91 - 99
\textsuperscript{153} Dimitrova 2008, 77-243
\textsuperscript{154} Lehmann 1998, 47-51
The Theater was built on the slope of a small hill and the outline of its koilon is recognizable even today. However, during 1927 and 1937 the seats of the structure were destroyed. Two seats survived from that destruction, which are now placed in the koilon. In antiquity the riverbed was channeled through this area by a rock-cut water channel, which is partly visible further south. A wooden orchestra floor would probably cover this wide channel during the summer festivals. After that period the channel was converted into a concrete culvert. Above the koilon the audience could see the famous Nike of Samothrace.

The Theater was constructed in the Hellenistic period ca. 200 B.C. in front of the Altar Court and one can imagine that a Dionysiac competition was added to the public festival. The present koilon dates to the second half of the 1st c. A.D\textsuperscript{155}. The Theater communicates with the Altar Court and the Western Hill more than every other building of the Sanctuary. The identical ground levels of the two structures and the fact that the Theater faces the Altar Court leads to the conclusion that the two structures constituted an architectural complex.\textsuperscript{156} Local myths were played on this stage and according to the sources of the same period, around 200 B.C. the Samothracians honored a poet from Iasos in Caria, who was the author of the tragedy “Dardanos”. According to the myth, Dardanos with his brother Aetion were the hero-founders of the Samothracian Mysteries.

7. Theater of Maroneia

The city of Maroneia was founded by colonists, who came from the island of Chios in the 7th c. B.C. The tradition authenticate that the foundation of the city took place long before, by a certain Maron who was a priest of Apollo (as Homer informs us in Odyssey). The city evolved in a financial power during the following years,

\textsuperscript{155} Sear 2006, 45

\textsuperscript{156} http://Samothraceemory.edu/2471-2/
participated in the Athenian alliance in the 5th c. and stuck its own gold coins. During the 4th c. it reached its peak. In 350 B.C. King Philip II conquered the land and incorporated it into the Macedonian Kingdom.

Maroneia was the biggest and the greatest among the Greek colonies of the area of Thrace and became a great financial power through the years. It was built in a place where the slopes of Mountain Ismaros meet the sea and create a safe harbor. It was a strategic place and simultaneously a fertile place, suitable for stockbreeding. Moreover, it also had gold and silver mints. The prosperity of the site continued in the Roman period due to the fact that it had a powerful harbor which helped the place to develop its commercial activity. That activity can be confirmed also by the archaeological data. A great number of Maroneian coins were found in many places all over the Mediterranean world, even in Syria. The Romans after the Fall of the Macedonian Kingdom bestowed the city with some privileges, declaring it “a free city”, increased its territory and included in it a dense net of rural settlements.\(^{157}\)

The monument which attracts the attention of the visitor is the Theater (Pic. 18).\(^{158}\) The ancient theater is located on the site of “Kambana”. Three architectural phases can be observed.\(^{159}\) The remains of the Hellenistic period are the following: the drainage channel \((\text{reithron})\), the orchestra, the first three tiers of the \(\text{koilon}\), some parts of semi-columns with inherent pillar which most probably belonged to the Hellenistic \(\text{proscenium}\) and parts of the marble \(\text{proedries}\).

Let’s examine the architectural parts, of the Hellenistic phase in detail.\(^{160}\) Firstly, we discuss the drainage system of the theater. The theater was constructed between two low mounds where a stream also existed. In antiquity, that stream was paced in order for the \(\text{koilon}\) to be formed. After this act, for the channeling of the water of the stream, a drainage channel by marble cornerstones was constructed. This channel passed under the \(\text{koilon}\) of the theater, crossed the orchestra which was attached to the two curved parts that received the rainwater of the orchestra and by passing the scene building ended up in the stream. During the Roman period the so-called \(\text{reithron}\) was covered by material of second use in order for the parapet wall \((\text{stithaion})\) to be built, which protected the audience from the wild beast when the theater of Maroneia was transformed into a Roman arena.

After the excavation, the exact place of the \(\text{proedries}\) is clearly established.\(^{161}\) These seats which were constructed for the officials, were fastened with vertical metallic

\(^{157}\) Λαζαρίδης 1972, 14-19

\(^{158}\) Καραδέδος, Κουκούλη- Χρυσανθάκη 2006, 99-101

\(^{159}\) Καραδέδος- Καραδήμα 2002, 9-21

\(^{160}\) Μποσνάκης 1996, 90

\(^{161}\) Καραδέδος- Καραδήμα 2002, 10-11
bonds. On the bottom of the coverings there are notches, which correspond exactly to those of the reithron. That fact facilitated the runoff of the rainwater. Furthermore, two notches supported the coverings of the proedries over the reithron.

Furthermore, excavations were also conducted at the koilon of the theater. Some seats are preserved in the upper parts of the koilon and one could say that they seem as if they are swinging. In the first phase of the building there was also a three-stepped base before the beginning of the tiers. From this base the two of the three steps and the proedries were removed, when the theater was transformed into an arena during the Roman period. It is assumed that the koilon of the specific theater had twenty steps of seats and another peripheral one. The koilon was separated into nine kerkides. The capacity of the theater was approximately 1,200 – 1,300 people.

The building of the scene was stone made. Semi-columns inherent to the pillar from its marble proscenium survive.\textsuperscript{162} We do not have many data in order to form a clear picture of the scene building, which is identified as that of the Roman period. So the transformation of the building does not provide much information concerning the Classical and Hellenistic period.

The parodoi of the monument were partially uncovered, one should note that the retaining walls of the koilon were destroyed in their largest part -apart from two cornerstones in the southeastern part of the koilon.

The building of the Hellenistic period was designed with characteristic accuracy. The ground plan consists of three centers and agrees with Vitruvius’ aspects on the design of the Hellenistic theaters.\textsuperscript{163}

In its second Roman phase the theater was used both for theatrical events and for the roman arena spectacles (battles between gladiators or gladiators and wild animals such as lions). For the necessities of the new building and its events the size of orchestra increased with the removal of the first two rows of seats of the koilon. The water channel was covered so that a parapet wall would be raised.\textsuperscript{164} A new scene building was constructed by materials in second use. In the third architectural phase of the building the monument was used only as a Roman arena. Iron railings were added for the protection of the audience during the dangerous events taking place in the arena. The parapet wall (stithaion) is abolished and in the place of parodoi wide walls were constructed that terminate to the orchestra. For the construction of those walls Hellenistic material in second use was used. The proscenium was abolished. The entrance of the beasts was located in the middle of the orchestra. Regarding similar

\textsuperscript{162} Καραδέδος, Κουκούλη-Χρυσανθάκη 2006, 99-101
\textsuperscript{163} Βιτρούβιος De Architectura V, VII, 1-2
\textsuperscript{164} Καραδέδος- Καραδήμα 2002, 15-17
cases of transformation of a theater to an arena, one should observe in the Roman phase of the theater in Philippoi.

8. Thessaloniki

Thessaloniki is located in the Thermaic Gulf, at the northwest corner of the Aegean Sea. The estuaries of four rivers, Gallikos, Axios, Loudias and Aliakmon are in the Thermaic Gulf. Due to the existence of those rivers the area of Macedonia was very fertile even in antiquity. The occupation of the city dates back to the Neolithic period. There is a large number of Neolithic sites around Thessaloniki. Macedonia also attracted the attention of the Hellenic cities of southern Greece during the years of the colonization, in the 12th c. B.C. and 8th c. B.C.

Prosperity characterizes also the archaic period in the specific region. Intense trade activity can be observed between the city of Thessaloniki with other regions of Southern Greece such as Euboia, Ionia and Corinth. Moreover, the commercial relations among Attica and Thessaloniki became strong in the 7th and 6th c. B.C. Apart from the commercial activity that offered economic benefits to the area, the exploitation of its mineral wealth enhanced its economy. In Karabournaki, Stauroupoli, Sindos, Aineia, Ag. Paraskeui, Agios Athanasios, Gona, Sedes, Thermi, settlements developed, which during the Hellenistic period participated in the formation of Thessaloniki by Cassander (316B.C.). Thus, the creation of the city was a result of citycism. The name of the city originated from the wife of Cassander and daughter of King Philip II Thessaloniki.

Cassander did not select the specific location by chance. Thessaloniki is protected by a natural fortification and also had a safe harbor. Furthermore, the city constituted a crossroads to the western and eastern inland.

The reconstruction of the Hellenistic city is a very difficult task. The incomplete elements coming from the archaeological excavations together with the fact that the modern city covers the largest part of the ancient city obstruct the drawing of conclusions. As for the Hellenistic period that we are examining, there are some remains, such as pottery workshops and a portico (stoa). From indirect sources we are informed that the Hellenistic Thessaloniki had its own stadium and theater.\[165\]

The city reached its peak in the 3rd and 2nd c. B.C. Its administration system was similar to that of the other Greek cities. There were the so-called “fyles and demoi” such as Antigonis, Dionisias, Asklepias and Boukefaleia, Kekropis. Additionally, the state institutions were the “Boule” and the “ekklesia tou demou”. It was an

\[165\] Βελένη 2012, 145-148
independent city but dependent on the Macedonian kingdom. It obtained a multicultural character and this can be clearly observed through the religions established in the area, such as the worship of the Egyptian Gods (since the 3rd c. B.C.).

After the battle of Pydna in 168 B.C. the city was in Roman possession.

During the archaeological excavations of Thessaloniki in 1986-1989, the remains of a huge and magnificent monument were revealed, which was identified as a theater-like structure (Pic. 11). It was a part of a wide wall 3.5m, which forms a curve in the middle of its width. Moreover, in the middle of its width, symmetrical staircases were formed that helped the audience to rise up to the kerkides. In the outer wing there are huge pillars but these should probably be assumed that they were added later. That part with the symmetrical staircases and the entrance between them constitutes a typical example of access inside the theater by secondary seats.

One cannot be sure neither of the exact identity of the theater nor of the first date of its construction. One thing that is certain is that the monument existed in the 1st c. A.D. while in the lower levels of the excavation coins of the 1st c. B.C were found. Regarding the identity of the building, this could be one of the following: It could be an amphitheater similar to those of the great Roman cities, or this could be the back part of a semi-circular theater with the scene in the western part of the specific block, or it could be a kind of a theater-stadium, i.e. a stadium with its one side ending in a koilon.

According to the sources, there was a theater in the Roman period which is also mentioned in inscriptions and written sources. The most problematic one is that which characteristically says “τό θέατρο τό καλούμενον στάδιον” place of the martyrdom of St. Demetrios. The existence of a theater is also mentioned in the work of Loukianos who attended theatrical events himself but was also mentioned in two epigraphic inscriptions of 141 B.C and 252 B.C.

The sources connect the building to the Roman period. This monument constitutes an indication for the existence of a previous form of a theater-stadium during the Hellenistic period according to the Greek standards. The gratitude of Thessaloniki as a city of the Macedonian kingdom renders impossible the absence of such a monument. The identification of a theater in that specific location cannot be proved by the current data, however, its presence in another part of the Hellenistic city cannot be verified since no excavations have yet been made. (Pic. 22)

166 Stevenson 1948, 153-204

167 Βελένης-Βελένη, 2012, 159-169
168 Βελένης-Βελένη 1989, 246-247
169 PG 116, 1174-1184
9. Pella

The great city of Pella, the second capital of the Macedonian Kingdom, lays on the north coast of the Thermaic gulf. It was Archelaus (413-399), King of Macedonia, who transferred the capital of Macedonia from Aegai to Pella. Pella’s fertile zone, near the sea for the development of trade activity together with other political factors such as the imperialistic politics to the East led Archelaus to select that region as his new capital.\textsuperscript{170}

King Archelaus was a person of many qualities. He not only worked for the reorganization of his army and fleet but also cultivated good relations with the cities of Southern Greece. During his reign Macedonia enjoyed great prosperity and a peaceful period. Moreover, he tried to develop the artistic and intellectual level of his city.\textsuperscript{171} Remarkable personages visited his court among them, the tragedians Euripides who wrote there his tragedies \textit{Archelaus} and \textit{The Bacchae} and Agathon, the painter Zeuxis, the musician Timothos and the poet Choirilos.\textsuperscript{172} King Archelaus was the first who built a Palace at Pella in 400 B.C. The decoration of it was the work of the Greek painter Zeuxis.\textsuperscript{173}

After Archelaus death, Philip II succeed him and developed his capital into one of the most important centers in the Greek world. He achieved to unite the Greeks under his control and became the Leader of the Panhellenic expedition against the Persians. After the unexpected death of Philip, his son Alexander undertook the great expedition against the barbarian tribes and fought for a Hellenized world. With the death of Alexander the Great Macedonia passed over to his successors more specifically to Antigonos Gonatas. At this period, the capital of Macedonia enjoyed great prosperity and evolved not only into a powerful political center but also a great artistic center.

Despite the fact that we do not have any archaeological evidence yet that would clearly prove the existence of a theater in Pella, such a monument most probably existed in the capital of the Macedonian Kingdom.\textsuperscript{174} Hypothetically speaking, this

\textsuperscript{170} Siganidou- Lilimpaki Akamati, 1997, 7-11

\textsuperscript{171} Βελένη 2010, 59

\textsuperscript{172} Διαμαντούρου-Παπακωνσταντίνου 1971, 68-69

\textsuperscript{173} Petsas 1978, 12

\textsuperscript{174} Διαμαντούρου – Παπακωνσταντίνου 1971, 57-58

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building should have stood near the great palace of Pella in a similar way that the theater of the old capital, Vergina- Aigai, existed near the Palace. The theater of Pella became famous due to one of the three great Greek dramatists, Erypides. It is a fact that he spent his last years of his life in the court of king Archelaus where he wrote *Archelaus*, which has not survived and *Bacchae* one of his greatest works.

Apart from this, there is also another indication that constitutes the existence of a theater in Pella. More specifically, based on Ploutarch\textsuperscript{175}: “... καὶ χαλκοῦν Ἀλέξανδρον εν Πέλλῃ βουλόμενον ποιήσαι τό προσκήνιον οὐκ εἴασεν ο τεχνίτης ὡς διαφθεροῦντα τον υποκριτῶν την φωνήν”, one could stress the fact that the desire of Alexander the Great to use bronze for the construction of the Hellenistic proscenium proves the existence of a theater.

The existence of a theater in the capital of Macedonia can be detected also by indirect archaeological sources.\textsuperscript{176} In Pella, many clay figurines of theatrical forms have been excavated. More specifically, these figurines represent types of the Old, Middle and especially New Comedy. The numerous figurine types that represent the New Comedy characters implies the preference of the audience for this spectacle. Consequently, the fact that in Pella one can observe such a large variety of figurines depicting all the types of theater subjects indicated that a theater was here, where the theatrical plays took place, where the first theatrical events were played and then spread to the whole kingdom.\textsuperscript{177}

**10. Amphipolis**

The ancient city was built in the eastern part of Macedonia, on the banks of the Strymon river, in the region that preexisted the city Ennea Odoi. The city was founded by the Athenians in 437 B.C. due to the fact that they wanted to control the mines of the area. After the Peloponnesian war the city was under the control of the Spartians during the period between 431-421 B.C. The city was to return to the property of Athens according to the Nikias Piece in 422 B.C. but this never happened. Amphipolis remained in the hands of the Spartians until a second attempt was made by the Athenians in 358 B.C. to conquer the land. Finally, it was King Philip II, who conquered the city one year later in 357 B.C. and added it in the vast Macedonian Kingdom.

\textsuperscript{175} Plou. *Moralia* 1096b

\textsuperscript{176} Βελένη 2010, 43-44

\textsuperscript{177} Βελένη 2012, 21 and Ζωγράφου 2017, 158-162

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The ancient theater of Amphipolis might have been located near the ancient Gymnasium of the city and more specifically at the NE of it. It was probably located on an amphitheatrical area with an amazing view to the estuaries of the river Strymon and the surrounding mountains. Excavations in the theater commenced by D. Lazaridis at a depth of 7-8m in the space that it is covered by an olive grove near the Gymnasium. Only few parts are preserved while the material used for the construction of the koilon is also not totally preserved. It is supposed that the orchestra and perhaps a few rows of seats (edolia) of the koilon might be preserved at a bigger depth. Furthermore, one could support that maybe there was a relation between the theater and the Gymnasium, since a drain system that connects the two monuments has been revealed. However, we cannot be sure about the exact location of the theater, since we have very few elements. It is mainly the geomorphology that leads the scholars to assume the existence of such a monument. Further excavations and studies in the area will enrich our knowledge concerning the Amphipolis Theater.

Conclusions...

At this point it would be necessary to summarize our data regarding the Theater in the region of Macedonia while this evolved and transformed through the years from the Classical period to the Hellenistic and the Imperial period. What made the greatest impression is the fact that our ancestors selected and invested in the theater for their entertainment. This can easily be proved and imprinted by the architectural monuments that they constructed with such consistency and harmony that they are preserved through the years and some of them even be used by our society.

The Theater, moreover constitutes a very important part of culture. Our ancestors were distinguished and are characterized even nowadays for their well-developed culture. As an art, the theater in Macedonia is founded in the same period that it was founded also in southern Greece, more specifically in the 5th c. B.C. Of course, we have few architectural remains from that period. However, the sources, which inform us about the theatrical activity of this period, are plenty. We discussed above, the great love of the Macedonian rulers related to the art of the theater. During this period of the Classical world it was King Archelaus, who worked hard for the development of it. Numerous artists, poets, musicians were hosted by the King in his royal court.

178 Περιστέρη 2012, 191-192 and Λαζαρίδης 1989, 550
Among the greatest we have already mentioned, Euripides. He wrote several works, which have been played in the theaters of Vergina- Aegai, Pella in Dion and most probably in many other theaters of Macedonia. Macedonia had nothing to be jealous off regarding the southern Greeks.

The love of the theater was obvious also from the rest of Macedonian rulers. They built theaters in almost every city of Macedonia. It is a fact though that the first theaters that were mainly constructed during the Classical period have not been preserved in such good condition and as a result we cannot exact many conclusions for them. This happens due to the fact that these were mainly built from wood, plenty of which is found in the region to be used as a material for the construction of a building. Thus, the stone made theaters cannot be found easily in the area. They constructed the main features of the theater (orchestra, reithron, scene) by local stone and the rest of them either they used to curve them straight to the malleable natural rock or they supplemented the soiled slopes with tree trunks. Sometimes they placed bedding straight to the ground.

As for the theatrical genres that one could watch in the theaters of Macedonia these are the Tragedy, the Comedy and the Satyric Drama. These all appeared in events of known works or sometimes for specific situations of “by ruler’s order”. Regarding the scenic, the scenery, the devices, the customs and “προσωπεία” we are informed by the figurines and the different vessels, which have been discovered by the archaeologists. These are the same that had been established in Athens and then distributed to the whole Greek-speaking territory.

Furthermore, we have already discussed the transformation of the Classical architecture to the Hellenistic regarding the theater. The theaters of the Classical period differentiate themselves from those of the Hellenistic. During the Hellenistic era one can observe more complex theatrical buildings. This fact may be related with the wealth that came in the Kingdom after King’s Alexander campaign in Asia. After Alexander’s kingship followed the Macedonian rulers, Antigonus Gonatas, Demetrius II, Philip V, who achieved a peaceful period, a period of great prosperity, conditions that contributed to the florescence of the theater and the other arts. Many people were concentrated in the Theaters to entertain themselves. On the other hand, we observe that with the passage to the Roman period, the architecture of the theaters had changed in order to receive the new kind of spectacles. From monuments that depicted theatrical events in the Roman period, the same buildings were transformed into arenas, where battles between people and wild animals took place. Of course, we should mention also that the same period, the Imperial, a big number of theatrical building such as conservatories were constructed. These were built near Agoras, Gymnasia, Valaneia. These new monuments with their characteristic features and architecture set new bases for the Theatrical Art.
It is an undeniable fact that during the Roman period the centers of the theatrical activity were transferred. Thus, while in the 4th and 3rd c. B.C. the centers of the theatrical activity were Aegai, Pella, Amphipolis and most probably Olynthos as the archaeological findings inform us, during the Roman period, in the 2nd and 1st c. B.C. the theatrical activity is transferred to the large cities of the Macedonian Kingdom such as in Thessalonica, the place of the Koino in Veroia, and to the holy city of the Macedonians in Dion. We should stress the fact that in these cities they were organized apart from athletic and theatrical competitions. They are also known as the so-called Pythia in Thessalonica and the Olympia in Dion and in Veroia.

It is also worth mentioning which was the exact location of the theater in the city plan. During the late Classical and early Hellenistic period the Theaters were constructed near the administrative centers such as near palaces -as in the case of Vergina-Aegai and most probably as in Pella or near sanctuaries -as in the case of Dion. The theaters together with the palaces and the sanctuaries constituted an organic whole. On the other hand, during the late Hellenistic period theaters were constructed also near Agoras, Baths, which means that the Theater was intended for all the people of independent social order.

During the 4th c. B.C. theaters are dominating in every city of the Macedonian Kingdom not only as architectural monuments but also as places, where people communicated and socialized. Moreover, public events and celebrations took place which multiplied during the Hellenistic period. A theater in Hellenistic period could be used as a place that hosted dramatic and musical celebrations but also musical and dancing competitions. Here was also the place where rituals and political acts took place and a theater could be used as a space for honor attributions as well.

During the later antiquity and more specifically between the 4th and 6th c. A.D. one can observe that there is again the combination of the so-called palace-building of “theamata” with the palatial complexes that were constructed during the period of Tetrarchy. At these complexes we can easily observe that the habitat of the ruler is close enough to the ippodromus so that access for the King can be directly served. Such a palatial complex one can observe in Thessalonica, the so-called palace of Gallerios where there was a common road that connected the palace building and the ippodromos. We can mention also that the same palatial complex where the building of the spectacles is very close to the palace can be also observed in Constantinople- in the palace of Constantine.

Another very important element is the fact that between the Classical and the late Hellenistic period a large number of artists were acting in the region of Macedonia. It is an undeniable fact though that during the Classical period the artists played also a political role in everyday life. This had to do with the fact that they were recognizable
and capable people due to their skills in speaking and communication among the others.

To conclude, I would like to stress again the great love of our ancestors of the theater. A great love that is depicted also in our modern society. Further excavations by archaeologists and further studies by historians will contribute in order to enrich our knowledge regarding the relation of our ancestors with the theater.
Catalogue

- **Aegai (Vergina – Hemathia)**

*Location:* The theater is located in Vergina, the ancient city of Aegai (60m north of the Palace)

*Koilon:* There have been found remains of a substantial theater, facing northeastern

*Orchestra:* D. 28.44m

*Date:* 4th c. B.C. Its the place where King Philip II was murdered


- **Dion (Pieria)**

*Location:* Hellenistic theater; near to this and southeast of it there is a Roman theater; both are located south of the town walls;

*Koilon:* D. ? facing northeast; exceeds semicircle; the seats (edolia) were made of mud-brick and probably were covered with marble (0.33m x 0.81m)

*Orchestra:* D. 31.5m it is surrounded by a stone built reithron

*Stage Building:* Length 35m – Wide 8.5m The stage runs slightly in front of the paraskenia (5.8 x 8.3)

*Scene Building:* 38m length and 12.5m wide; the floor is identified 2.65m below the orchestra level

*Date:* 2 Hellenistic phases and 1 Roman

**Mieza: (Kozani)**

*Location*: the theater of Mieza is located in the southwestern part of the city near the public buildings

*Orchestra*: D. 22m

*Koilon*: 4 flights of Steps separated the koilon into 5 kerkides

*Proscenium*: It was supported by Doric half-columns and 3 doors led to the hyposkenion.

*Date*: Hellenistic theater and it was used till Theodosius empire.


**Philippi (Krinides, Kavala)**

*Location*: the theater is located in the east side of the ancient city; close to the walls

*Koilon*: D. 82m, facing southeast

*Orchestra*: paved with marble after the 2nd c. A.D. The lowest rows of seats had been removed

*Parodoi*: Vaulted after the 2nd c. A.D.

*Arena*: the theater in its Roman phase transformed into arena; the proscenium demolished for the arena to be created.

*Scene Building*: There are not Hellenistic remains; probably it was made of wood

*Date*: 4th c. B.C. - 2nd c. A.D.

• **Thasos**

*Location:* the theater was constructed close to the east city wall

*Koilon:* D.? It is facing northwest; Only the lower rows of seats can be identified

*Substructures:* The koilon is placed on a natural depression in hillside

*Orchestra:* D. 18 m

*Proscenium:* it was built by Lysistratus; length 19 m, Height 3 m, there were 12 Doric columns between antae. It is one of the earliest stone made proskenia. Durin the 4th c. B.C. dominated the Doric order; in the 1st A.D. c. the scene building partly destroyed and was reconstructed; metopes bare inscriptions and scenen of Dionysus

*Scene Building:* Length 19 m Wide 7.6 m

*Date:* 3rd c. B.C. and transformed into an arena in the 1st c. A.D.


• **Samothrace**

*Location:* the theater is placed against the slope of a small hill; it was part of the Sanctuary in Samothrace in front of the so-called Altar Court.

*Koilon:* D.? 2 edolia have been preserved

*Orchestra:* D.?

*Date:* 200 B.C. Its present condition dates in 1st c A.D.


• **Maroneia**

*Location:* the theater is located near a small ravine
Koilon: D. 110m; Is is facing southwest and only 3 rows of seats (edolia) have been preserved of the Hellenistic period (0.39m x 0.87m) the front row of seats are the so-called proedries

Substructures: there is a drain system under the koilon

Orchestra: D. 20.52m a reithron is placed in the periphery of it

Proscenium: Hellenistic proscenium was consisted of semi-columns which were inherent to pillars and in the Roman period it was replaced by a roman proscenium

Scene Building: Hellenistic: Length 23.50, Wide 6.3m; it was divided into 3 rooms and maybe there was a second storey

Arena: During the Roman period the theater transformed into an arena; the lower row of seats destroyed, a parapet wall stood instead

Date: It was firstly constructed in the Hellenistic period, transformed into an arena in the Roman period and was in use till the Christian era/


• Thessalonica

Location suggested: In Apellou St. near the Galerius archaeological

Theater – Stadium: Parts of curved wall that belongs to a monument which is estimated being more than 100m wide


• Pella

Location: Hypothetically – it could possibly be standing near the palace of Pella as in the case of Vergina.

• *Amphipolis*

*Location:* the theater is suggested to be located near the ancient Gymnasium; northeast of it

*Koilon:* Not preserved

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