

EXCAVATIONS AT KNIDOS 1972

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The sixth campaign of excavations at Knidos, made possible through the gracious permission and help of the Ministry of Education and the Department of Antiquities of the Republic of Turkey and sponsored by Long Island University, was conducted for ten weeks during the summer of 1972¹.

The contour survey begun in 1968 and continued in 1969 was extended this sum-

mer by Dennis Sykes and Pat Quinn to include all sites currently being investigated (fig. 1). The northeast sector of the city where the Temenos of Demeter is located, most of the island, the city walls, the akropolis, and the nekropolis will be surveyed in the future.

Work was continued at four old sites: the Temenos of Demeter, the residential area to the east and southwest of Stepped Street Seven, the area northeast of the Trireme Harbor, and the Sanctuary of Aphrodite Euploia. We opened up four new areas: Trireme Harbor West, a promontory in the nekropolis, a marble building and a complex bordering on the main east-west street, and a row of shops situated at the junction of the main east-west street and Stepped Street Seven.

ROW OF SHOPS

The excavation of this ashlar masonry constructed building extending over 60 meters east-west and over 9 meters north-south was under the supervision of Kutsal Özer (fig. 2). Some of the walls are preserved to a height of 1.80 meters (fig. 3). A series of at least ten doorways which originally opened onto the main east-west street were exposed. They are not equally spaced. The interior was divided into rooms by double-faced, rubble-filled partition walls. These rooms may have formed a group of government offices, or given their location in the residential area, perhaps a row of shops with storage rooms

¹ The excavations were under the direction of the writer assisted by Bay Kadri Sağılyan of the Turkish Department of Antiquities. Anna Storer and Catherine Ward-Perkins were in charge of the records and the cleaning, mending, and drawing of the finds, assisted by our conservationist Konstanze Bachman and Midge Fraley, Levent Bolükbaşı, Verna Koster, Georgette Love, George Maker, Diane Peck, Ercan Sanus, and Susan Klein. Our chief architect Sheila Gibson was assisted by Michael O'Brien, Bülent Özgüç, and David Peck. Dennis Sykes and Pat Quinn continued the contour survey. Mark Hassall noted and is studying our inscriptions. Our photographers were Claire Blackwell Annabelle O'Brien, and the writer. Site supervisors were İlknur Küçük, Margot Marshall, İnci Menzilioğlu, Paul Steinfeld, Janet Dockendorff, Richard Hodges, Kutsal Özer, Carol Baker, and Dr. Raimund Wünsche. Pamela Duru was our translator. Through the kind, continued interest and support of Dr. M. Aylwin Cotton of the British School in Rome Charlotte Hall, Claudia White, and Mary Weaver were able to begin work on the reconstruction of our Hellenistic wall paintings which are now in the Bodrum Museum.

For previous preliminary reports see *AJA* 72 (1968) 137-139, pls. 56, 58-59; *AnatSt* 18 (1968) 37-39; *Türk Ark Derg.* 16:2 (1968) 133-159; 17:2 (1969) 123-143; *AJA* 73 (1969) 216-219, pls. 61-62; *AnatSt* 19 (1969); *AJA* 74 (1970) 149-155, pls. 37-40, 76 (1972) 61-76, pls. 15-20; *ibid.* 180-181, pl. 40, figs. 28-29; *ibid.* 393-405, pls. 81-84. For earlier reports and further bibliography on Knidos see *AJA* 74 (1970) 149 n. 1.

behind. And like Olynthos² and Delos³ it may have had houses abutting its north wall.

A rock-cut, plaster-lined cistern below the rooms formed by the partition walls in the northwest section recalls the Stoa at Assos where cisterns were excavated in its basement⁴. Our cistern was filled with a vast amount of ceramics and statuettes and other Greek and Roman objects of literally every sort and material, complete and fragmentary (fig. 4). There was no stratified sequence which suggests that all the objects were deposited at one time. The cistern was found closed by blocks at its opening and then sealed by a thin plaster floor, as well as by a burned layer containing carbonized wood.

Quantities of carinated and two-handled bowls, jugs, loomweights, moulded relief ware, erotica, and lamps were recovered (figs. 5-6). Many of the latter were by Romanesic (figs. 7-9)⁵. A large number of sherds from *oinophoroi*, ram jugs, plastic vases, and animal-handled bowls from here and other sites in the city add support to the theory that many of these types of

vessels may have been made at Knidos⁶. Furthermore, fragments of a thymiaterion (figs. 10-11) and other sherds inscribed before firing, as well dipinti (fig. 12), stamps, terracotta medallions (fig. 13) and megarin bowl molds (figs. 14-15) attest to local ceramic production in earlier periods⁷.

MARBLE BUILDING AND COMPLEX ON THE MAIN EAST-WEST STREET

To the north of the Corinthian Temple and the Monumental Building, bordering

⁶ J. W. Hayes, *Late Roman Pottery* (London 1972) 411-412: "Two classes of second - to third - century date are of more than regional importance. The first comprises a wide range of mould-made vessels, including a series of one - and two-handled flagons with relief decoration - the so-called 'oinophoroi', a number of low carinated flagons, animal-handled paterae with medallion decoration, and plastic vases in the form of rams, satyr-heads, etc. These share the same fabric (a hard fine - grained orange or grey clay containing some lime and a little golden mica, with a thin metallic varnish-like slip), and are mostly in two-part moulds, in the manner of terracotta figurines. They might originate from the Knidos region of Asia Minor, for their fabric is similar to that of the early Roman Knidian lamp series, and numerous examples have been found there. They were exported widely, for examples have been found in various parts of Italy, along the Danube frontier, and in South Russia, as well as throughout the eastern Mediterranean. The series appears to date mainly from the second and early third centuries, though some of the plastic vases may be earlier. The animal-handled bowls copy a late first - to early second-century metalware type. A late second - to early third-century date has been proposed for the *oinophoroi*. A number of imitations were made in North Africa in the third century; the *oinophoroi* and the animal-handled bowls were revived at Pergamon and Athens at a later date (Late third - early fourth century).

⁷ We have a plastic pine cone similar to one from Cyrene published by Henry S. Robinson, *The Athenian Agora V: Pottery of the Roman Period* (Princeton 1959) pl. 43. The front of the base of our thymiaterion is decorated with scrolls, and on the rear ΘΕΟΙΣ ΛΑΒΕ was inscribed before firing. For similar fragments of thymiateria from Knidos and elsewhere see *ibid.* 38, G 159, n. 7.

A pottery dump consisting of many megarian bowl molds and wasters has been excavated in the southern nekropolis. Megarian bowl molds and wasters have been found on practically every site we have investigated and particularly in the Lower Theater where they must have washed down from another area in the city. For other evidence of local ceramic manufacture see *infra* n. 28, fig. 152, n. 51.

² David M. Robinson and J. Walter Graham, *Excavations at Olynthos* pt. VIII: *The Hellenic House* (Baltimore 1938) 211-212, pl. 93. Like the example at Knidos, these types of structures at Olynthos "... are located most frequently at street corners along Avenue B, the principal throughfare on the North Hill." 211.

³ Ecole Française d'Athènes, *Explorations archéologiques de Delos: Le Quartier du Theatre* (Paris 1922) 209-210. As at Knidos and Olynthos the row of shops "... sont rares dans les autres rues ou ne s'y rencontrent même, comme dans les rues 2 et 3 qu'aux carrefours..." 207.

⁴ For the plan of the stoa, cf. Francis Bacon, Joseph T. Clarke and Robert Koldewey, *Investigations at Assos* (Cambridge, Mass. 1920-21) 23, 37, 43.

⁵ The relief designs on the lamp discs are varied. Most often represented are gladiators and gladiatorial combats, heart shapes, and shell patterns. There are two unique examples: one, an armed warrior carrying a spear and *tropaion*; and two, a peacock with its tail spread out like a fan. According to Donald M. Bailey, *Greek and Roman Pottery Lamps* (London 1963) 8, the lamps signed by Romanesic in the British Museum were made locally at Knidos and are to be dated in the second half of the 1st century A. D. Cf. Pl. 11, figs. a, b.

on and parallel to the main east-west street, the walls of yet another rectangular building were partially uncovered (fig. 16) under the direction of Carol Baker. Its southern wall continues over 42 meters east-west, preserving seven courses on its outer face to a height of some 4 meters. Three courses consist of finely dressed marble blocks which also form the south wall of a large subterranean room that descends to a depth of 3.84 meters (fig. 17). The room measures roughly 11 meters east-west by 4 north-south. Entrance to this enigmatic area may have been by wooden steps or a movable ladder. No other means of entry is discernable. A small chamber, blocked at a later date, branches off to the south. The walls of the sunken compartment were decorated with stucco, well painted with floral designs. The corners meet at right angles. These two features combined with the existence of the small chamber speak against its use as a *vasca*.

Handsome fragments of marble sculpture were discovered in the room including heads of a helmeted Athena (fig. 18), a bearded man (fig. 19), and a female with artificially twisted locks (the so-called Isis headdress). The muzzle of a dog and a Hekataion (fig. 20) were unearthed close to floor level⁸.

Sometimes, as in the North Stoa at Priene, stoas contained shrines⁹. It is tempting at least for the present, to associate this room with the celebration of esoteric rites.

⁸ For a brilliant discussion of Hekataia see Evelyn B. Harrison, *The Athenian Agora XI: Archaic and Archaistic Sculpture* (Princeton 1965) 86-97. The structure in which the Hekataion was found borders on the principal east-west street (see fig. 1) and lies between two north-south cross streets. The Hekataion may have originally been placed at one of the crossroads or in front of the building along the main east-west street. It also could have been a private cult image.

Our Hekataion does not correspond precisely with any of the statues published by Professor Harrison. She has discussed possible conflicts within Kraus' chronology which makes dating our Hekataion more difficult.

⁹ For the North Hall (ἑραστοῦ) see Theodor Wiegand, *Priene* (Berlin 1904) 192 ff.

A well over 18 meters deep, full of fresh water, was found to the west; and to the southeast, a complex of rooms of the Roman period and later with partially burned plaster floors and mosaics.

An apsidal room decorated with polychrome mosaics (fig. 21) which escaped the fate of its neighbors was also excavated¹⁰. Fragments of a marble statue of Athena were found reused in two later walls (fig. 22)¹¹.

NEKROPOLIS

In the eastern nekropolis a masonry constructed vaulted tomb of the 1st century A. D. was investigated. Three gold earrings were recovered (fig. 23).

A neighboring promontory was also explored and five intact rock-cut chamber tombs with covering slabs were discovered. In Tomb I two skeletons were found lying close together with three undisturbed unguentaria near the head of one and one near the head of the other (fig. 24). But in the eastern section of this tomb several skeletons were found with their bones rudely mixed together and covering a group of vessels (fig. 25). Evidently the tomb had been re-used, but judging from

¹⁰ The apse, oriented to the east, contains a design of a krater flanked by two mirrors. A diamond shape occupies the center rectangle which is surrounded by contiguous quatrefoil petal patterns. Within the lozenge are the traces of a circular pattern, and nestled in the southernmost point is a fish baring its teeth. In the southwest corner of the rectangle is a basket full of pomegranates set in luxuriant foliage. This room may have served as a private chapel. The fish is similar in style to some found in the mosaic of the south aisle of Byzantine Church A. The mosaic may date from the same period: the 5th or early 6th century A. D. See *AJA* 74 (1970) 153-4.

¹¹ We have restored the two fragments. She wears a broad sash diagonally across her chest. This band is pierced at equal intervals with tiny holes which may have been for attachments, presumably in another material, perhaps bronze. If the bronze decorations were small snakes, the band might have been an aegis, thus identifying the marble statue as an Athena. In fact, the marble head of Athena (see fig. 18) may belong to this statue.

the objects the two burials were close in date¹².

Primary and secondary burials were found in Tomb II, also. Tomb V produced 28 vessels (figs. 26-27) including plates, bowls, and a lamp, as well as the broken shell of an egg.

TRIREME HARBOR WEST

On the northwest mole of the Trireme Harbor a Byzantine church (designated "E") was partially uncovered. In plan (fig. 28) it is similar to the larger Byzantine Church A: a central apse flanked by two smaller apses oriented to the east. The overall dimensions of the Church E are roughly 30 meters by 17 meters. On the interior the church was divided into two aisles 3.80 meters in width and a nave 7 meters across.

Excavations to date give evidence for a synchrouous, but the chancel, colonnades, and nave area have been robbed¹³.

Elements of the church furnishings recovered include a marble block adorned with a cross and circumscribed with a garland (fig. 29) from the chancel screen and a marble slab decorated with a solitary cross, perhaps from an ambo (fig. 30).

The floors were embellished with mosaics which are well preserved in the narthex and north aisle. A wall running north-south was constructed over the mosaic in this aisle at a later date (fig. 31).

The narthex, extending the entire width of the church and roughly 3.50 meters long contains mosaics of floral, braid, and pelta patterns framed by a continuous gra-

¹² The shape and partial glazing of the neck of the bulbous unguentaria are similar to ones published by Robinson (*supra* n. 7) 31, G 98, pl. 5; 85, M 6, M 7, pl. 18. These would indicate a date in the first half of the 1st century A. D.

¹³ Two meters below the present surface level in the nave a complete skeleton was found beneath a mound of stones and lying on what was the well-trodden and perhaps previously occupied landscape. Three coins were found near his pelvis, possibly from his disintegrated pocket or purse.

pe or ivy-leaf tendril (fig. 32). A two-line inscription occurs on an ansate panel with crosses and a scroll pattern flanked by two fish below. Laid just outside the central threshold block leading into the nave the inscription records the donation of the mosaic by a certain Kleopatra: ΚΛΕΟΠΑΤΡΑ ΛΑΜΠΡΟΤΑΤΗ ΕΥΞΑΜΕΝΗ ΕΨΗΦΟΣΑ (fig. 33-34).¹⁴

The church was built mostly with re-used marble blocks from earlier buildings. A series of Doric capitals and a triglyph block may be noted in the east wall of the narthex flanking the central portal¹⁵. Blocked doorways leading from the rough stone and mortar floor of the atrium into the narthex point to several changes in plan. The remains of steps suggest an upper storey (fig. 35).

Amongst the more interesting finds discovered in trenches outside the church were a lamp (fig. 36) and a small marble souvenir copy of the Knidia (fig. 37).

TEMENOS OF DEMETER

Excavations in this area corroborate the conclusions reached in 1971 concerning the history of this precinct¹⁶.

LOWER AREA EAST OF STEPPED STREET SEVEN¹⁷

Investigation of the southernmost area of Stepped Street Seven was initiated (fig.

¹⁴ I am indebted to Mark Hassall, our epigraphist, who has suggested the following translation, "I, Kleopatra, λαμπροτατη (= clarissima, i. e. of senatorial rank) after having made my prayers had the mosaic laid."

¹⁵ The triglyph block on the south side of the threshold block appears to be an early type, as it has thicker glyphs with rounded channels rather than the later rectangular ones. The capitals have not yet been uncovered.

¹⁶ See *AJA* 76 (1972) 399-401, 400, ill. 5.

This area was under the supervision again this year of Richard Hodges who also excavated at Tireme Harbor West.

¹⁷ Large dumps of earth from the excavation of previous years obstructed our progress in the area of the Roman and Hellenistic houses. Attention was, therefore, concentrated on the unexcavated southern section of this street and directed by İlnur Küçük.

38). The upper section adjoining the modern road had been destroyed, however the lower portion was well preserved and presumably continued to the edge of the Commercial Harbor (fig. 39). A large drain was built over the lowest part subsequent to the construction of the street. An abundance of ceramic fragments including lamps (fig. 40), a few terracotta statuettes, and miniature amphorae, bowls, and plates - perhaps children's toys or votive gifts - had accumulated in the drain.

Trenches laid to the west revealed the good condition of the street's western wall. To the south, portions of a fine Hellenistic masonry wall running east-west were uncovered. To the north, parts of walls forming at least three rooms were exposed. The northernmost of these is a double-faced, rubble-filled partition wall, running east-west, which preserves traces of sun-dried brick on top. Fallen, disintegrated sun-dried brick are discernable in the section. Slots in the terrace and street wall indicate that this structure, like the Hellenistic and Roman houses above, utilized the public terrace and street walls and that the building was at least two-storied. Its purpose is as yet unknown. But perhaps it was a Hellenistic house or a harbor building or both.

A trench to the northeast produced a marble herm of a young satyr (fig. 41).

AREA NORTHEAST OF THE TRI-REME HARBOR

A scatter plan was drawn of Byzantine Church D (fig. 42). Many of its blocks were re-used from earlier Doric, Ionic, and Corinthian monuments¹⁸.

A trench laid across the middle of the north aisle uncovered two inscribed blocks (fig. 43). They brought the number of inscriptions found at Knidos since 1967 to 56. One of these two is of interest: a

dedication to Good Fortune by three magistrates, *astinomisantes* (fig. 44)¹⁹. This is the first time *astinomoi* have been attested to from Knidos²⁰. At the base of the rectangular column the inscription reads ΕΗΝΟΔΟΤΟΣ ΜΕΝΝΙΓΓΟΥ ΚΝΙΔΙΟΣ ΕΠΙΟΙΣΕ Zenodotos is known from two inscriptions found by Sir Charles Newton now in the British Museum²¹.

A trench placed to the southeast revealed two steps maybe the harbor's eastern wall (fig. 45)²². This trench was extended from the steps northwards exposing a sloping flagstone paved street and the southeast corner of a marble monument bordering on the street. A large column was recovered bearing a dedication of the Council and People to Damoxenos, priest of Aphrodite who is described as ΘΕΑ ΕΡΑΓΗ ΚΝΙΔΙΑ (the lovely Knidian goddess)²³.

Trenches laid to the south and east of Church D uncovered a network of earlier walls and structures: whole and disintegrated sun-dried bricks, fragments of painted stucco, as well as a flight of steps with

¹⁹ ΕΠΙΝΙΚΑΑΣ ΚΑΛΛΙΠΟΥ ΕΥΘΕΡΗΣ ΔΑΜΟΓΕΝΕΥΣ ΝΙΚΟΜΑΧΟΣ ΝΙΚΑΣΙΚΛΕΥΣ ΑΣΤΥΝΟΜΗΣΑΝΤΕΣ ΑΓΑΘΑΙ ΤΥΧΑΙ Spinikides son of Kallipos, Eutherses son Damogenes, Nikomachos son of Nikasikles, Astinomoi (set this up) to Good Fortune.

²⁰ I am grateful to Mark Hassall for this information. The Astynomoi at Athens supervised the police, streets, and the public buildings.

²¹ Sir Charles Newton, *A History of Discoveries at Halikarnassos, Cnidus, and Branchidae* (London 1865) II, 745, no. 28, pl. XC; 746, 771, no. 79.

²² A cache of 39 weathered bronze coins was unearthed, perhaps from a purse inadvertently dropped in the harbor. The coins are being cleaned and treated.

²³ A small fragmentary marble souvenir copy of the Knidia was retrieved from this area. The hairstyle, clearly defined, exhibits the same unusual coiffure indicated on the fragmentary head of the Knidian Aphrodite. [See *British Museum Catalogue of Greek Sculpture* (London 1900) II, 208, no. 1314; see also Christian Blinkenberg, *Knidia* (Copenhagen 1933) Type IV, 2, 182 ff.; pl. 15.] The hair is pulled down obliquely over the ear and continues until it terminates in a bun placed, low on the nape the neck. See *AJA* 76 (1972) 402 n. 34, pl. 81. fig. 1; see also *infra* n. 30.

¹⁸ See *AJA* 76 (1972) 401-402, pl. 82, figs. 11-12.

Paul Steinfeld was in charge of the excavation of this area in 1972 until his departure at which time Richard Hodges, and then Kutsal Özer carried on.

an arched drain leading towards the south-east (fig. 46). A variety of ceramics, mixed in date, were found including a few 6th century B. C. sherds of East Greek ware (fig. 47). Several terracotta statuettes of bulls were also recovered from these trenches. They may be early (figs. 48-49)²⁴.

Unfortunately, the excavations in this section had to be temporarily abandoned, because as in the region of Trireme Harbor West water began to seep into the trenches.

SANCTUARY OF APHRODITE EU PLOIA

Trenches were laid to the southeast of the monopteros and altar of Aphrodite, perpendicular to the retaining wall of the terrace which supports these structures (fig. 50). Under large rocks and stone rubble (fig. 51), lying in loose soil between the rocks, a cache of several hundred terracotta statuettes, intact and fragmentary, was discovered (figs. 52-53). The deepest layer of the statuettes was lying on a thin stratum of fine gray soil, amidst flecks of carbonized wood, which lay directly on a hard, reddish, chippy virgin soil - decayed bedrock in this area (fig. 54). Some of the statuettes showed slight traces of burning.

The figurines were different from those discovered in 1971. Only a few of the types recurred then²⁵. This year there was a marked homogeneity of types and size; and repetition, probably from the same mold, was the rule. Identical statuettes were

²⁴ They bear some resemblance in their stumpy-ness but particularly in their eyes to terracotta examples from the Middle Bronze Age. [See Christian Zervos, *L'Art de la Crete* (Paris 1956) 224, fig. 287 (from Phaistos, M. M. I.)] However, as yet no Bronze Age pottery has been recognized from this area. The bulls were found with mixed material dating from the 6th century B. C. through the Hellenistic period. This fact is not surprising since this quarter of Knidos has been continuously built over.

²⁵ The statuettes which were excavated in 1971 were noteworthy for their wide variety of types and range of size. See *AJA* 76 (1972) 404, pl. 83, figs. 22-24, pl. 84, figs. 25-27.

found both together and mixed with other types (fig. 55). Two figurines were excavated lying together (fig. 56): one, with her right hand holding her veil may represent a bride (fig. 57); the other, a male, a groom (fig. 58). Amongst the most frequently reproduced types were a female clutching her breasts with her hands (fig. 59) - a lead amulet repeating this gesture was also found (fig. 60); Hermes with a peaked cap clasping a caduceus (fig. 61); herms with votive gifts at the base of their pedestals (fig. 62), and herms without offerings (figs. 63-65). Artemis is represented holding a fawn or with a fawn standing by her side (fig. 66). There are enthroned divinities without any attributes (fig. 67), seated *kourotrophoi* (figs. 68-69), and, presumably, Hekate with a dog in her lap (fig. 70).

Several types of hydrophorai (figs. 71-73), worshippers (figs. 74-76), and brides holding their veils are present (figs. 77-79). Men on prancing horses, perhaps Hero Riders (fig. 80) and plump boys grasping dogs (fig. 81) or gripping geese or kneeling (fig. 82) are amongst the examples which are repeated. To date there are only two unique types: a helmeted Athena with a shield (fig. 83); and two female deities seated side by side on a throne, possibly Demeter and Kore (fig. 84)²⁶.

Worthy of mention is a large group of what may be divine female musicians wearing low poloi, carrying lyres (fig. 85), kytherai; playing double flutes (fig. 86) and drums (fig. 87); and carrying tambourines (fig. 88). (Perhaps the latter are being carried by Kybele.) Dancers are also represented (fig. 89).

Two terracotta heads which were found in the upper, unrelated layers of the trenches have a greater affinity with the group discovered in 1971. This head with a complicated coiffure still retains traces of a water-soluble paint (fig. 90). The hair is

²⁶ There is a similar statuette of the twin divinities on exhibition in the Archaeological Museum in Istanbul said to come from the Kos/Rhodes region.

red; the earring, blue. The second wears a sakkos intricately bound around her head and a pendant earring (fig. 91).

In general, the 1971 group was characterized by higher quality and greater individuality and appears to cover a wider span of time than this one. Iconographically, this year's cache may provide greater insight into the religious history of the area now occupied by the Sanctuary of Aphrodite. One fact links both groups: an overwhelming preponderance of representations of female divinities and votaries. Of the opposite sex a bearded male figure holding a patera is a type which is repeated (fig. 92). But the majority of the figurines are feminine, and their presence and dominance appears to be in keeping with the worship of a female deity²⁷. Trenches 76, 80, and 83 were cleaned to bedrock (fig. 93).

A stamp of a palmette²⁸ provides further evidence for the existence of a local ceramic industry at Knidos. It seems plausible that most, if not all, of the terracotta statuettes discovered to date were made in or near Knidos. To the eye the fabric and the colors of the clay (fired) are Knidian. And found in an area bordering the sacred road leading into the Sanctuary of Aphrodite was a pot still containing red pigment which appears to be the same water-soluble paint preserved on some of the terracotta figurines.

In an attempt to locate an entrance into the sanctuary, a trench was laid out in line with the altar and the eastern steps and center of the monopteros. A Byzantine structure containing two wells full of pottery was unearthed (fig. 94). A section of the

plaster floor was removed, and 20 centimeters below a flagstone road was uncovered (fig. 95). Because the flagstone pavement is on a perfect axis with the Aphrodite altar and the center of the monopteros, we presume this is the ancient way which led from the gardens of Aphrodite on the east into her temenos.

The remaining baulk was removed from the Altar of Aphrodite revealing a terracotta tile oven perched on its northeast corner (fig. 96). The oven is probably Byzantine. Step blocks were removed from a late wall and replaced on the west side of the altar (fig. 97).

Two trenches in the northeast area of the presumed gardens, near the north gate, produced sections of large retaining walls and a variety of ceramics, many recalling Pseudo-Lucian's comment concerning the wanton products of the city's potters (figs. 98-102)²⁹. Amongst the relief wares we also found a type of jug with its spout in the form of a phallus, as well as phalli of all sizes, and fragments of fine terracottas, including a lady with a melonstyle coiffure (fig. 103) and a bust of a woman (fig. 104).

Three more bronze coins bearing the head of Aphrodite Euploia on the obverse and the name of Knidos on the reverse were discovered (fig. 105). One of these is well preserved, and the hairstyle is well defined (fig. 106). It is similar to the coiffure on the heads of the other coins and small marble souvenir copies of Aphrodite excavated this summer and for the past two years. It is also similar to the hairstyle on the head of Aphrodite (1314) in the British Museum³⁰.

²⁷ The discovery in 1971 of a number of early bronze fibulae several series of which were found linked together and of a type which had identical parallels from the sanctuaries of Athena Lindiaia, Artemis Orthia at Sparta, Hera Limenia at Perachora, and Hera at Argos led the writer to suggest that these fibulae and terracotta statuettes were evidence of a long and continuous worship of a feminine deity at this site. See *AJA* 76 (1972) 403-404, ns. 35-39.

²⁸ See supra ns. 5-7, 51.

²⁹ Pseudo-Lucian, *Affairs of the Heart* II (Loeb, ed., tr. M. D. Macleod, London and Cambridge 1967) VIII, 167.

³⁰ See supra n. 23.

The hairline as it appears on the coin is higher at the corner of the forehead - a realistic observation of the sculptor faithfully rendered by the dye cutter and similar to the hairline on the British Museum head no. 1314 but different from the marble copies in the

A third trench to the northeast uncovered a small bath with a hypocaust system and a mosaic of dolphins paired head to tail. The dolphins' bodies are pale blue, outlined in red with red eyes (fig. 107).

One of the most interesting features in the temenos of Aphrodite is a cave entered above and slightly to the north of the monopteros (fig. 108). It is a natural cave with stalagmites and stalactites. The sides of the entrance bear traces of painted stucco. The narrow approach gives access to two galleries: one continues upwards in the direction of the akropolis; the other descends to the sea. It has produced a mass of ceramics extending over 1,400 years from at least the 7th century B. C. onwards. As might be expected a large number of lamps have been discovered, many with relief decoration: heart and shell designs (fig. 109), animals, gladiatorial combats, as well as chariot races (fig. 110). A number of these were signed by Romanesios. Other lamps differ widely in date and shape: some are column lamps; others, plastic in the form of heads and feet.

Fragments of marble sculpture were also recovered: a base of a Hekataion and a bearded male head of an Asklepios type (fig. 111).

At the western end of the intermediate terrace immediately below the monopteros we completed the excavation of two monuments partially revealed in 1969 and 1970. The smaller of the two measures 3.10 meters east-west by 2.40 meters north-south (fig. 112). A foundation course has survived *in situ* resting on cut bedrock on all but the south side. Perhaps this was an altar.

To the west we cleared a larger monument, 7.12 meters east-west by 5.60 meters north-south (fig. 113). Only foundation blocks of the original structure have sur-

vived, except for 2.50 meters along the north wall where an upper course exists *in situ*. (fig. 114). Mortar was introduced in a later phase.

At the extreme east of this terrace, we began the excavation of a third building which seems to be a pendant structure to the westernmost monument.

On the lower terrace below the monopteros we have almost completed our excavation of the Roman building which measures roughly 19 meters east-west by 11 meters north-south (figs. 115-116). It is oriented east-west with a porch, perhaps distyle in antis (one of the unfluted, monolithic columns lies where it was discovered), on the east, the main facade and entrance (fig. 117).

Parts of the north and west walls, preserved to heights of 3.50 meters, exhibit traces of drafted stucco on the exterior (fig. 118). Stucco is also visible in places at the northwest and southwest corners which terminate on their outside faces in engaged pilasters. Again at the northwest and southwest corners the ashlar masonry of an earlier structure can be seen beneath the stone and mortar construction of the last building stage (fig. 119).

The porch, 5.23 meters deep, gave access to a larger room across the large, re-used marble threshold block (fig. 120). From there one passed into a smaller rear chamber. The north wall of the easternmost room was articulated with niches (fig. 121). The plan was later modified by dividing the room into two by the addition of north-south cross wall constructed of fragments of a colossal marble statue and statue base.

Evidence of burning was discovered throughout the building, indicating the probable cause of the building's final destruction.

In a trench located at the western end of the Roman building, along with fragments of gold leaf (fig. 122), an unfinished, marble Archaic statue was found (figs. 123-124). This new and important discovery

Louvre and the Vatican. A small projection near the rear of the head, a feature which bothered Blinkenberg on 1314, might be explained as small locks of hair laying down on the neck which were too short to be caught up on the bun - another realistic observation of the artist and one copied on the coin. See *supra* n. 23.

once again invites discussion concerning the location of Archaic and Classical Knidos³¹. Prior to its unearthing we had already found sherds, terracotta statuettes, fragments of architectural members and sculpture, as well as bronze fibulae predating the last quarter of the 4th century B. C.³². But these early objects, one could argue, might possibly have been associated with an isolated cult at Knidos; or they could have come to Knidos through Knidian art collectors; or they may have been transported to the present site when the city moved³³. Why, though, would a city bother to carry a 200 - year - old unfinished work? And why would a collector bother to acquire such an object?

This unfinished, fragmentary Archaic statue, in company with the architectural, sculptural, bronze, and ceramic evidence of the late Archaic and Classical periods, presents a strong argument for locating the earlier city at its present site.

On the same terrace, 11 meters to the east of the Roman building we completed the excavation begun last year of a monumental altar oriented east-west (figs. 125-126). The rectangular podium, 11.04 meters by 6.69 meters, is very well built of conglomerate foundation blocks which rest on a footing of uncoursed, large, irregular pieces of gray limestone/marble - the same limestone/marble used in the superstructure (fig. 127). Nowhere in the construction has mortar been used.

Each of the four sides preserves portions of the 25 centimeter high euthynteria which supports 24 centimeter high base moulding blocks with a cyma moulding *in situ* on the north and east (fig. 128).

³¹ G. E. Bean and J. M. Cook, "The Cnidia", *BSA* 47 (1952) 171-212; "The Carian Coast, III", *BSA* 52 (1957) 85-87.

³² For sculpture see *AJA* 76 (1972) 70, pl. 18, fig. 22; and *infra* fig. 151. For architectural pieces see *supra* n. 15. For bronze fibulae and late Archaic terracottas see *supra* n. 27.

³³ Bean and Cook have suggested this latter idea. See *supra* n. 31.

At the northeast corner there are four orthostate blocks 50 centimeters high (figs. 129-130). The two which are *in situ*, like the other *in situ* elements, are clamped together, the lead still in place, and backed by large conglomerate blocks. Also like the other blocks the orthostates are fine-tooled finished, but not polished. The center north-south "spine wall" of conglomerate blocks rises approximately 3 centimeters higher than the orthostates (fig. 131).

On the west, the euthynteria blocks form the first step up to the altar (fig. 132). They are worn smooth here and without clamps between them. At the southwest corner drafting indicates the position of antae c. 70-75 centimeters wide.

Based on the general characteristics of monumental altars³⁴ and the evident features of this one, it would seem that the "spine wall" was probably the foundation for the front of the prothesis. The prothesis was probably approached by a flight of steps flanked by antae which acted as terminals on the west side for a continuous wall surrounding the altar on the remaining three sides³⁵.

A network of well-preserved pipes lying close to the altar and water seepage made the excavation of the foundation very difficult (fig. 133). But on the south and west sides a white clay supporting the irregular foundation stones contained ceramics

³⁴ Constantine G. Yavis, *Greek Altars* (St. Louis 1949) 116: "The typical plan of the foundation of a stepped monumental altar has the form of a rectangle with a line dividing it longitudinally into two parts... In plan the stair usually occupies a little more than a third of the altar (total width), the prothesis is a little less than a third and the body of the altar about a third."

I am deeply indebted to Sheila Gibson, our architect, for her fine work in recording the altar and for her observations and ideas concerning this structure.

³⁵ Altars later than the pre-Classical period are known to have had antae flanking the staircase (seven examples of this type survive from the pre - Classical period), and if the altar does not run the full length of the prothesis, there is a balustrade. *Idem*.

which predate the construction of the altar³⁶.

Six meters to the east of the altar, re-used in a high roughly polygonal retaining wall (fig. 134) we found three more marble-figured frieze blocks (fig. 135). One block was very battered, however, the figures of three ladies in a rather mannered posture are discernable (figs. 136-137). Under the moulding of the block and above the figures is an inscription (fig. 138): ΘΕΩΝ ΑΝΤΙΟΧΕΥΣ ΕΠΟΙΗΣΕ ΤΑ ΤΡΙΑ ΕΟΙΔΙΑ We know this artist from two other inscriptions found at Knidos³⁷.

Two more frieze blocks were uncovered re-used in the wall side by side (fig. 139). One represents a figure, Hermes? as the divine groom? standing in front of a biga (fig. 140). The word ΝΥΜΦΑΙ is inscribed above his head under the moulding (fig. 141).

The third frieze block, a landscape relief, represents a half-nude man or divinity at the feet of a semi-reclining draped female figure, possibly a goddess who is seated on rocks in front of a tree carved in low relief (fig. 142). On the plinth under the male figure is an inscription.

A marble relief block decorated with three dancing maidens found upside down in 1971 near the northeast corner of the altar was not completely excavated until this summer (fig. 143). Because it is decora-

ted on two contiguous sides, it must have served as a corner block. Given its provenance, it may be the northeast corner of the frieze.

The fourth block in this series excavated this summer was carved on three sides (fig. 144). A single draped female figure is represented on two faces (figs. 145-146) while the third side exhibits a female figure standing beside an enthroned deity (fig. 147). The fact that the block has reliefs on three sides would seem to indicate that it once formed a part of one of the antae. Given the site of its discovery, just to the north of the altar, perhaps it belonged to the northwest anta³⁸.

All of the frieze blocks are 70 centimeters high. None of them were contiguous. Stylistically, the frieze is difficult to place nor does space permit the luxury of discussion. Chronologically, it must be placed prior to the frieze from Lagina³⁹; perhaps it is in the range of the Telephos frieze⁴⁰. The subjects depicted on the frieze blocks present tantalizing problems beyond the scope of this report. The number of monumental altars with architectural sculpture are few⁴¹. The placement of the

³⁶ Both Sheila Gibson and the writer separately identified this block as belonging to an anta.

³⁷ See Arnold Schober, *Der Fries des Hekateions von Lagina* (Vienna 1933). The carving on the Knidian frieze blocks is more delicate and finer than those from Lagina.

⁴⁰ For the Telephos frieze see Arnold von Salis, *Der Altar von Pergamon* (Berlin 1912); Heinz Kahler, *Pergamon* (Berlin 1949) figs. 36A-38; Eva Marie Schmidt, *Der Grosse Altar zu Pergamon* (Leipzig 1961) pls. 60-67.

⁴¹ Monumental altars decorated with a Doric Frieze exist from the 6th century B. C., but only seven altars are preserved to us with reliefs of free-standing sculpture. See Arwin von Gerkan, *Der Altar des Artemis Tempels in Magnesia am Maander* (Berlin 1922) 21 (plan), pl. V (sculpture), pls. IX-X (reconstruction); T. Wiegand and H. Schrader, *supra* n. 9, (for the Altar of Athena) 120, fig. 91, 122, fig. 95; Rudolf Herzog, *Kos, Ergebnisse der deutschen Ausgrabungen und Forschungen*, I, Paul Schzmann, *Asklepieion* (Berlin 1932) 25-31 (for the altar), figs. 19-23, pls. 12-14, 49-50; for the Altar of Zeus at Pergamon see *supra* n. 40; for the altar at Capua see Koch, *Röm. Mitt* (1907)

³⁸ These sherds were found at the end of the dig and consequently have not yet been drawn and studied.

³⁷ A dedication to Apollo Karneios in honor of Klearchos who had run in the festival of the Karneia; see *AJA* 76 (1972) 398-399. The text is as follows: ΚΑΕΑΡΧΟΝ ΑΝΑΞΙΑΩΡΟΥ ΤΙΜΟΘΕΝΟΣ ΑΡΙΣΤΟΛΕΥΣ ΚΑΙ ΛΥΚΑ ΑΝΑΞΙΠΠΙΔΑ ΤΟΝ ΑΥΤΑΣ ΠΑΙΠΠΙΟΝ ΤΙΜΑΘΕΝΤΑ ΥΠΟ ΤΟΥ ΔΑΜΟΥ ΚΑΙ ΚΑΡΝΕΑ ΔΡΟΜΗΣΑΝΤΑ ΑΠΟΛΛΩΝΙ ΚΑΡΝΕΙΟΙ ΘΕΩΝ ΑΝΤΙΟΧΕΥΣ ΕΠΟΙΗΣΕ The second was found this summer and is fragmentary.

Building records show that a sculptor by the name of Theo, Theothnos, or Theon worked on the sculptures of the Temple of Asklepios at Epidauros, along with Timotheos. See Marguerite Bieber, *The Sculpture of the Hellenistic Age* (New York 1955) 13. However, we must assume that if the name was Theon he was a master other than ours.

frieze blocks running around the exterior of the altar recalls the layout of the great frieze from the Altar of Zeus at Pergamon, although the Knidian frieze is on a much smaller scale and far less grandiose in manner. For the projections of the high podium which flanked the stairway of the Altar of Zeus and which carried the great reliefs around the base and partially up the stairway, we must substitute antae⁴².

No fragments of column drums, capitals, coffers, or architraves of suitable size have been found to date. Therefore, it seems that the altar at Knidos, unlike the other monumental altars which were decorated with architectural sculptures, may not have had a colonnade⁴³.

Two intact architectural moulded frieze blocks were discovered in 1971 which presumably belong to the altar. One is carved with a lesbian cymation and triple braid guilloche; the other, with an imbricated laurel pattern, egg and dart, and bead and reel. The laurel is mixed with poppy heads and bound with fillets. The figured frieze blocks were possibly framed by these mouldings.

The altar is related to a theatron to the north directly above it on the intermediate terrace (figs. 50, 148)⁴⁴. The placement of rows of parallel seats with an altar is similar to the sanctuaries of Demeter at Acrocor-

inth, and Pergamon. and that of Despoina at Lykosoura⁴⁵.

An altar was usually placed at a distance from its temple which equalled or exceeded the width of the temple⁴⁶. The width of the Roman building opposite the altar is 11 meters, and the altar lies approximately 11 meters to the east of this structure (fig. 149). Their alignment is not absolutely axial, but their levels are relatively close. The purpose of the Roman building is as yet unknown. It may have been a temple, but for the present we are identifying it as a congregation hall which may have been used in connection with services held at the altar.

It is tempting to suggest that rites may have been held in honor of Aphrodite alone or in association with Adonis (Adonia), or in honor of Demeter and Persephone, such as the Triopia Sacra. Newton argues, "... that if the worship of Demeter and Persephone was originally called Triopian, the seat of that worship would have been the Hieron Triopian which was dedicated ... to Apollo, Poseidon, and the Nymphs..."⁴⁷

With regard to the altar and its decorative reliefs and the two blocks portaying triads of maidens, it is possible that they may be performing a ritual dance⁴⁸, or one group might represent the Hours, the Graces, the Muses, or the Nymphs. (The block with the biga is inscribed with ΝΥΜΦΑΙ).

368-385) figs. 1-9, its reconstruction is uncertain and there are no antae; for the Altar of Zeus at Nemea see Carl Blegen, *AJA* 35 (1927) 442 ff., fig. 1; for the Altar of Athena at Tegea, Charles Dugas, et al., *Le Sanctuaire d'Alea Athena a Tegee au IVe siecle* (Paris 1924) 66-69, fig. 24, atlas pl. 1/11.

⁴² Kahler (supra n. 40) pls. 6-7.

⁴³ The following altars had colonnades: Artemis Leukophryene at Magnesia; Athena Polias at Priene; the Altar of Zeus at Pergamon; and the altar at Kos. For their bibliographical references see supra n. 41. The Knidos altar probably more closely resembled the Altar of Apollo at Cyrene, see Luigi Pernier, *Africa Italiana, Il Tempio e l'Altare di Apollo a Cirene* (Bergamo 1935) 61-70, figs. 59-68, pls. II-III, V.

⁴⁴ Compare fig. 148 with figs. 117 and 127. The latter show the excavation of the Roman building in progress during 1972 and fig. 148 shows the Roman building at the end of this season.

⁴⁵ For Lykosoura see *Excavations at Megalopolis 1890-1891* (London 1892), and B. Leonardos, "Ἀνασκαφαί τοῦ ἐν Λυκοῦρα ἱεροῦ τῆς Δεῖποινης" *Praktika* (1896) 101 ff. For the other two see *AJA* 76 (1972) 405 n. 40.

⁴⁶ Yavis (supra n. 34) 115.

⁴⁷ Newton (supra n. 21) 425. For Newton's discussion of the Triopia Sacra and the Temenos of Demeter and his conclusions that the original seat of worship be looked for elsewhere at Knidos see *ibid.* 422-425.

⁴⁸ I am grateful to Midge Fraley who suggested this idea in a seminar report delivered for Dr. Phyllis W. Lehmann in May, 1972, at Smith College.

To the east behind the retaining wall in which the reliefs were re-built is a cave which in its most recent phase was used to house pipes (fig. 150)⁴⁹. A rectangular opening in the wall allowed for the passage of the terracotta pipes from the cave to the area of the altar (figs. 132, 134). These pipes are still well preserved.

Between the altar and the north terrace wall (figs. 129-130) a late wall consisting of column drums and a Doric capital was excavated. The diameters of both would suit the monopteros of Aphrodite above which we suppose was Doric based on the stylobate and the copy at Hadrian's Villa at Tivoli⁵⁰.

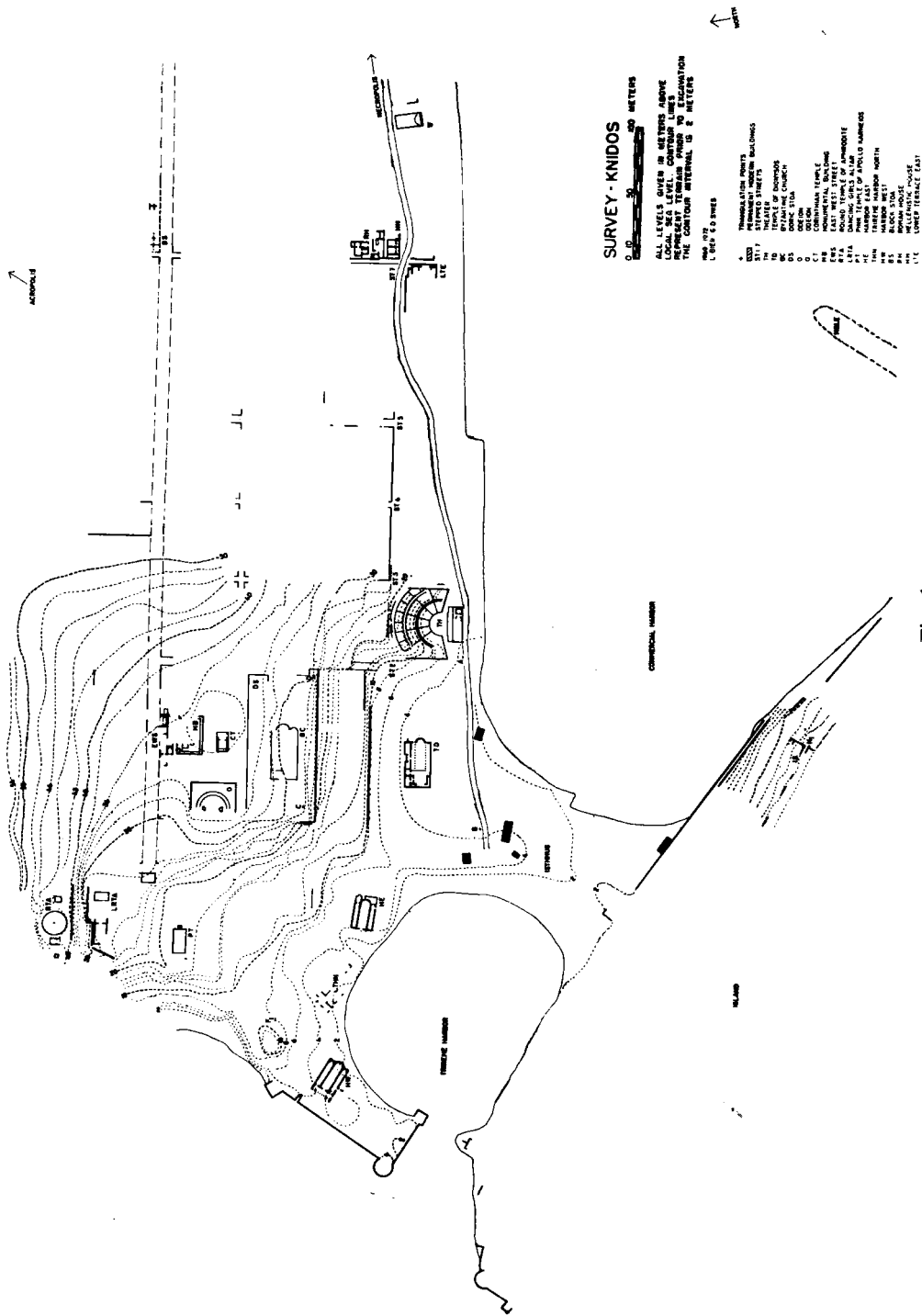
We recovered a marble helmeted head of the Classical period between the altar and the east retaining wall (fig. 151).

Trenches to the southeast of the altar, particularly trench 104, have begun to produce a whole new series of Hellenistic ceramics amongst which is a group of amusing vessels with phallic spouts, and a stamp of a maenad playing double flutes (fig. 152)⁵¹. Several terracotta statuettes were also recovered (figs. 153-155), as well as a number of fragments of marble sculpture (figs. 156-162) including a souvenir copy of Aphrodite (fig. 163).

⁴⁹ We have only begun to excavate the cave. Because it was somewhat precarious we had to erect wooden piers to support the roof. These are visible in fig. 134. Perhaps the cave was dedicated to the Nymphs, but we have no tangible evidence to support this other than the presence of water.

⁵⁰ *AJA* 74 (1970) 154.

⁵¹ For discussion and bibliography of types see Jorg Schafer, *Hellenistische Keramik aus Pergamon* (Berlin 1968) II, 73-75, figs. 5, no. 2; pl. 22, E 1, E 5. For local ceramic manufacture at Knidos see *supra* ns. 5-7, 28.



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Fig. 1

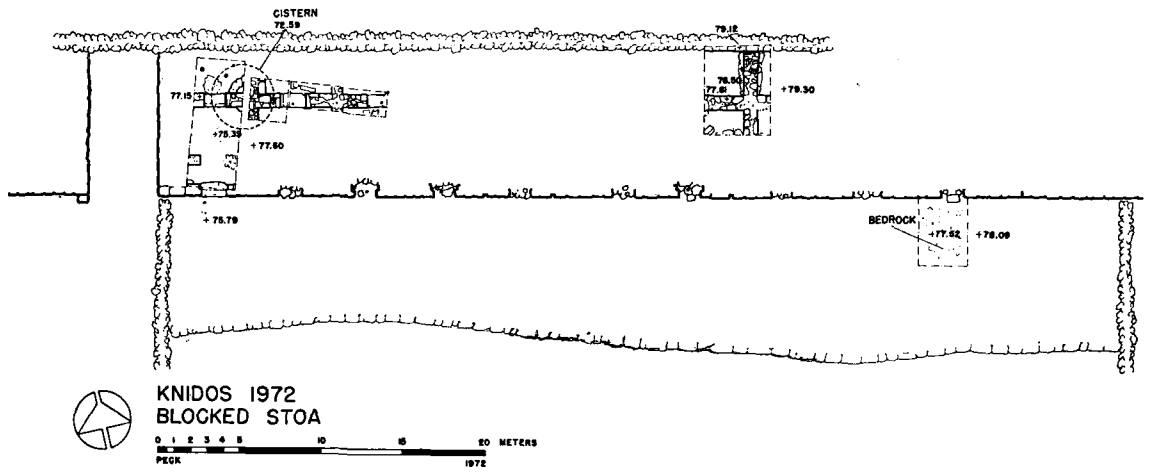


Fig. 2

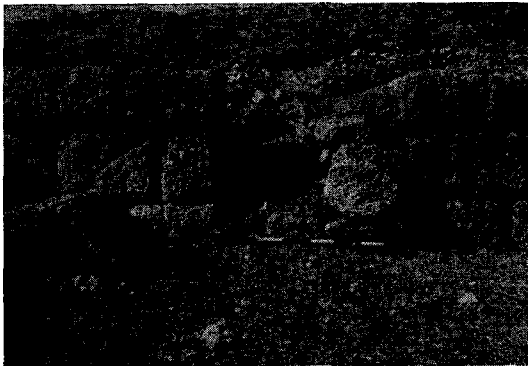


Fig. 3



Fig. 4

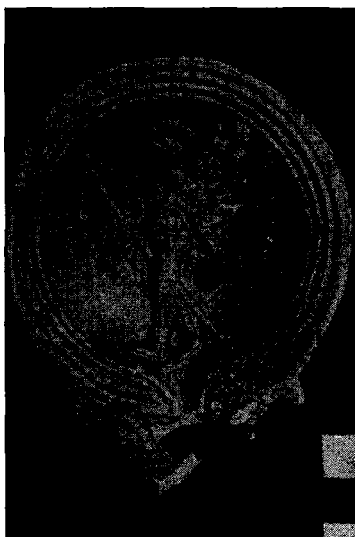


Fig. 5



Fig. 6



Fig. 7

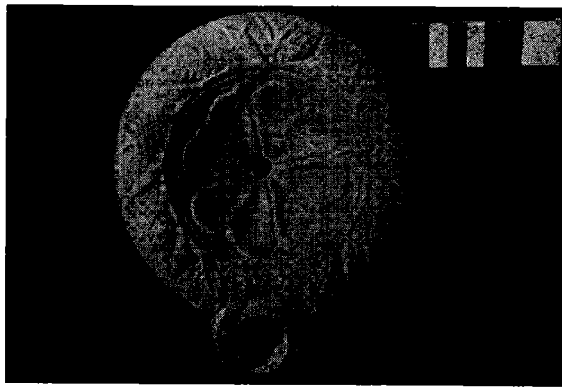


Fig. 9

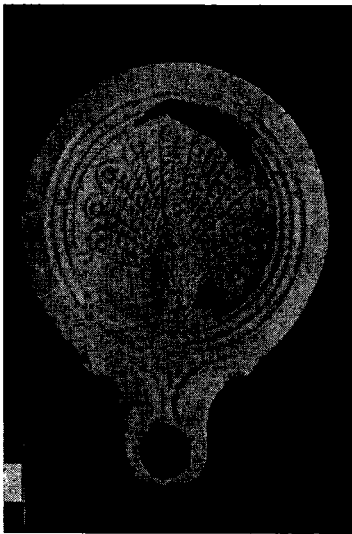


Fig. 8

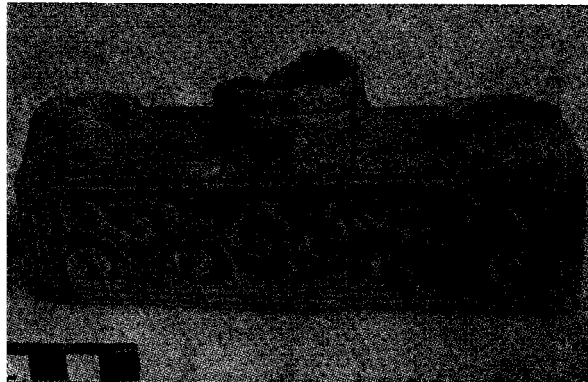


Fig. 10

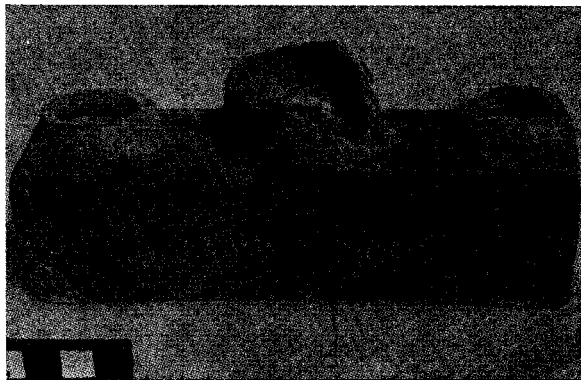


Fig. 11

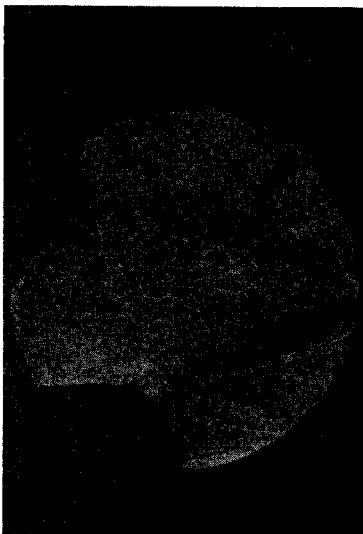


Fig. 13

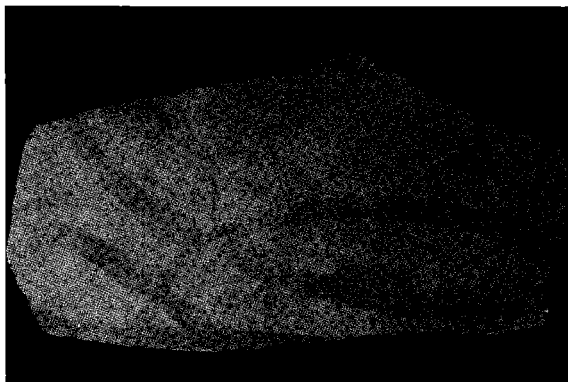


Fig. 12



Fig. 14

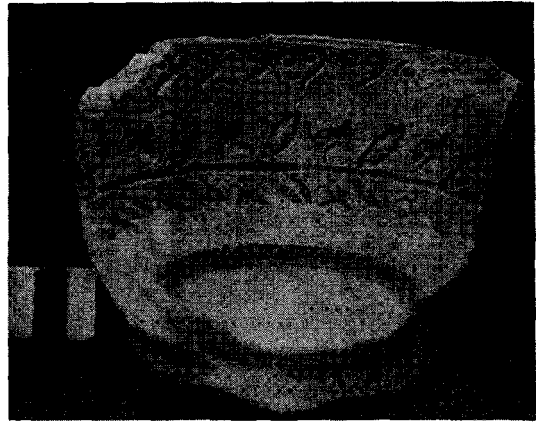


Fig. 15

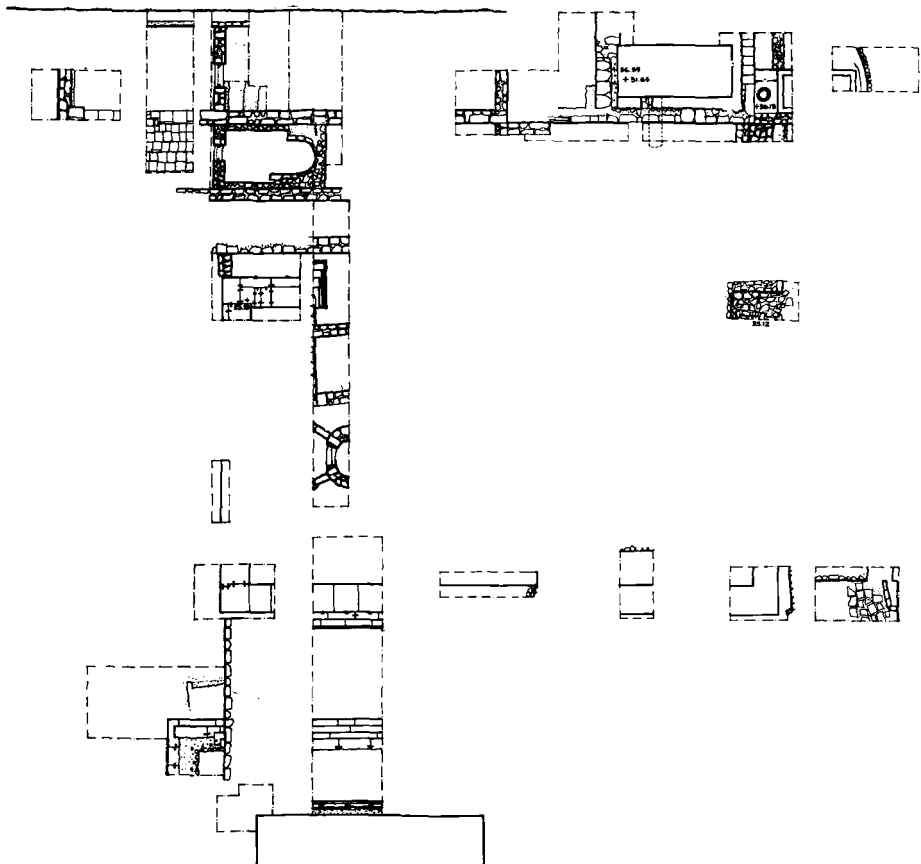


Fig. 16

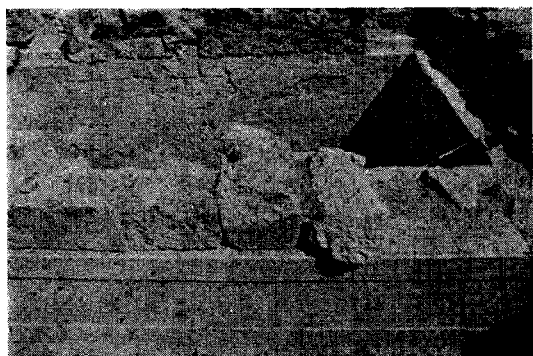


Fig. 17

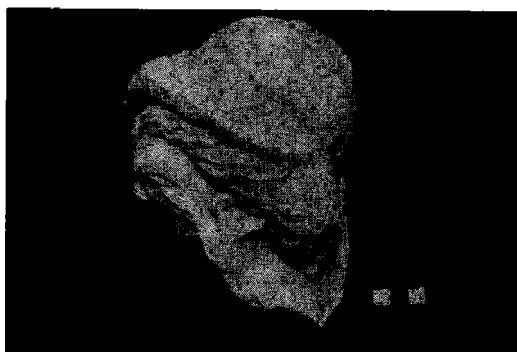


Fig. 18



Fig. 19

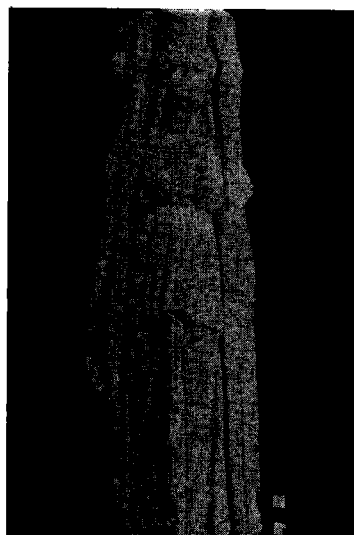


Fig. 20

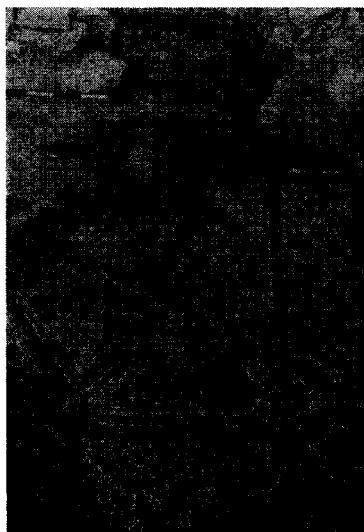


Fig. 21

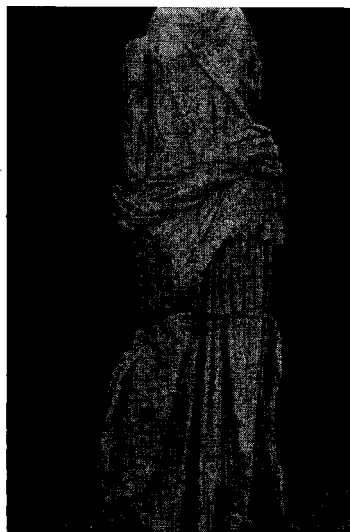


Fig. 22

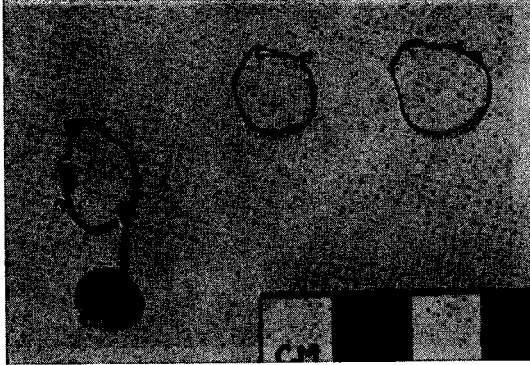


Fig. 23



Fig. 24



Fig. 25

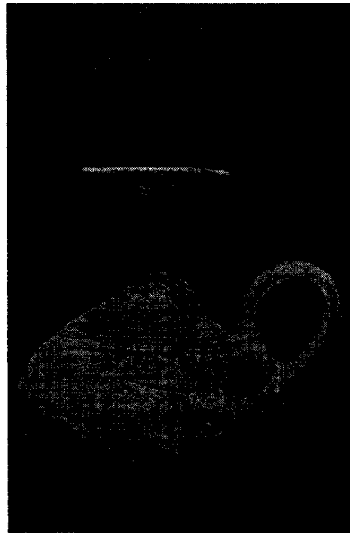


Fig. 26

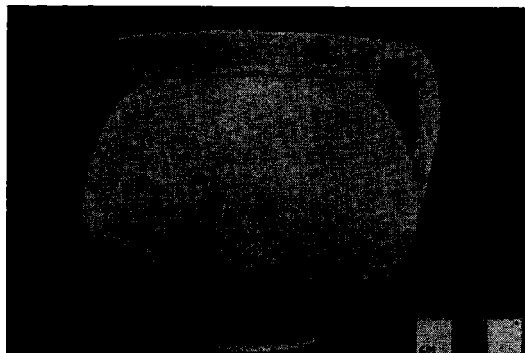
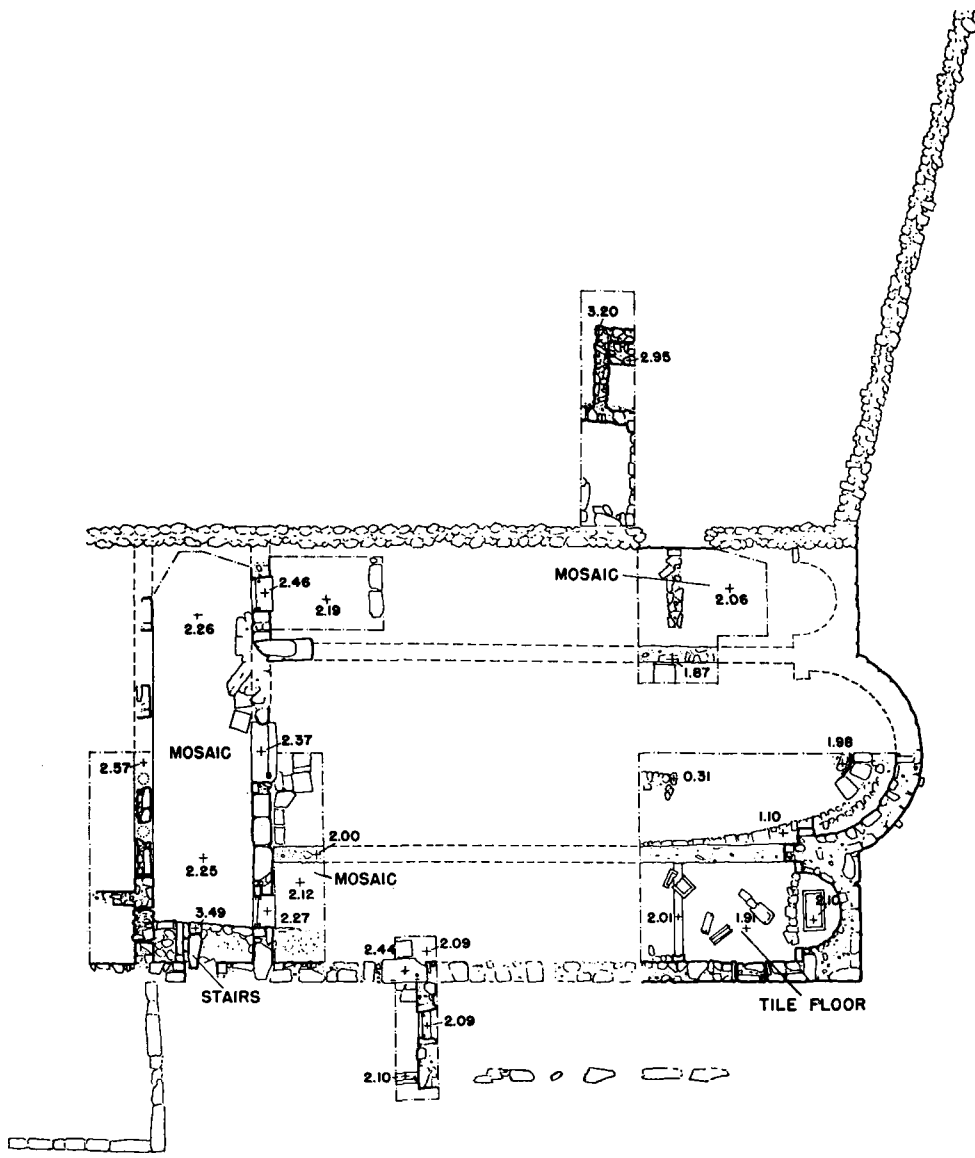


Fig. 27



KNIDOS 1972 HARBOR WEST

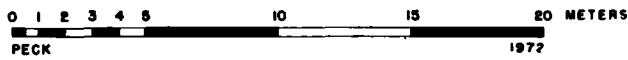


Fig. 28



Fig. 29

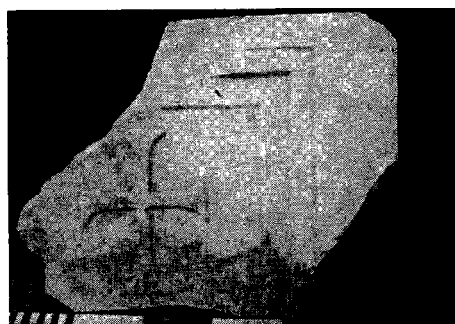


Fig. 30



Fig. 31 E - W



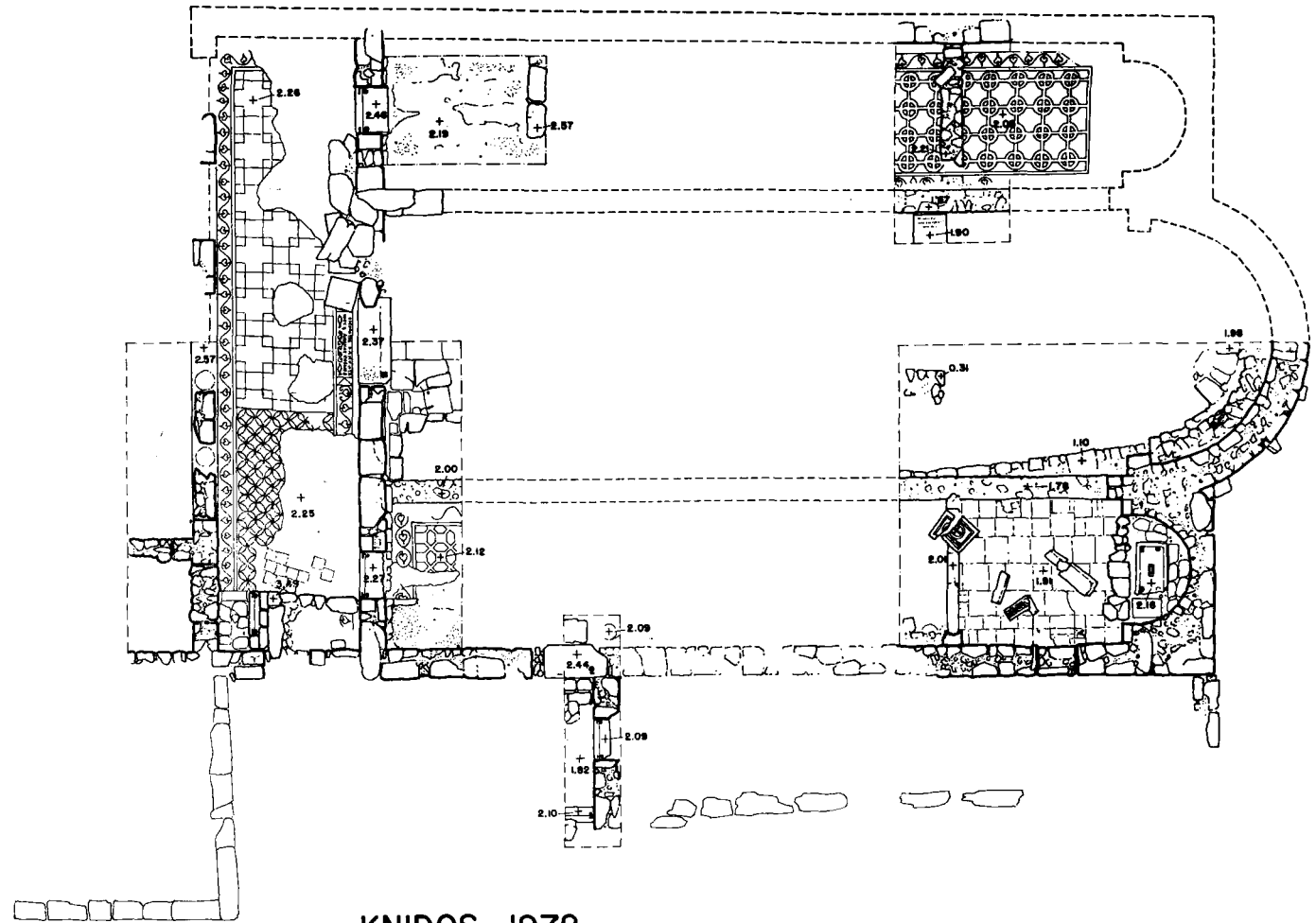
Fig. 32 S - N



Fig. 33 W - E



Fig. 34 W - E



KNIDOS 1972
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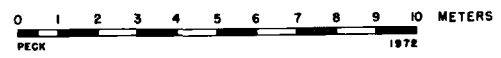


Fig. 35

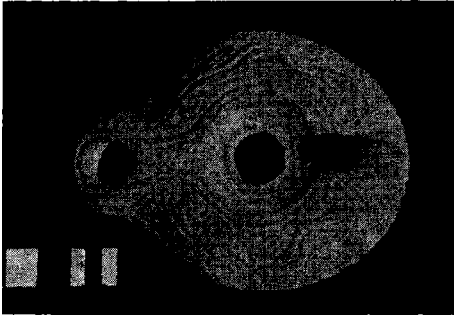


Fig. 36

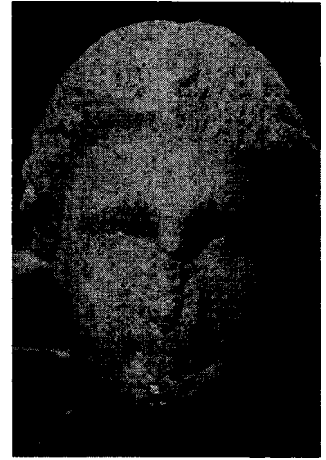


Fig. 37

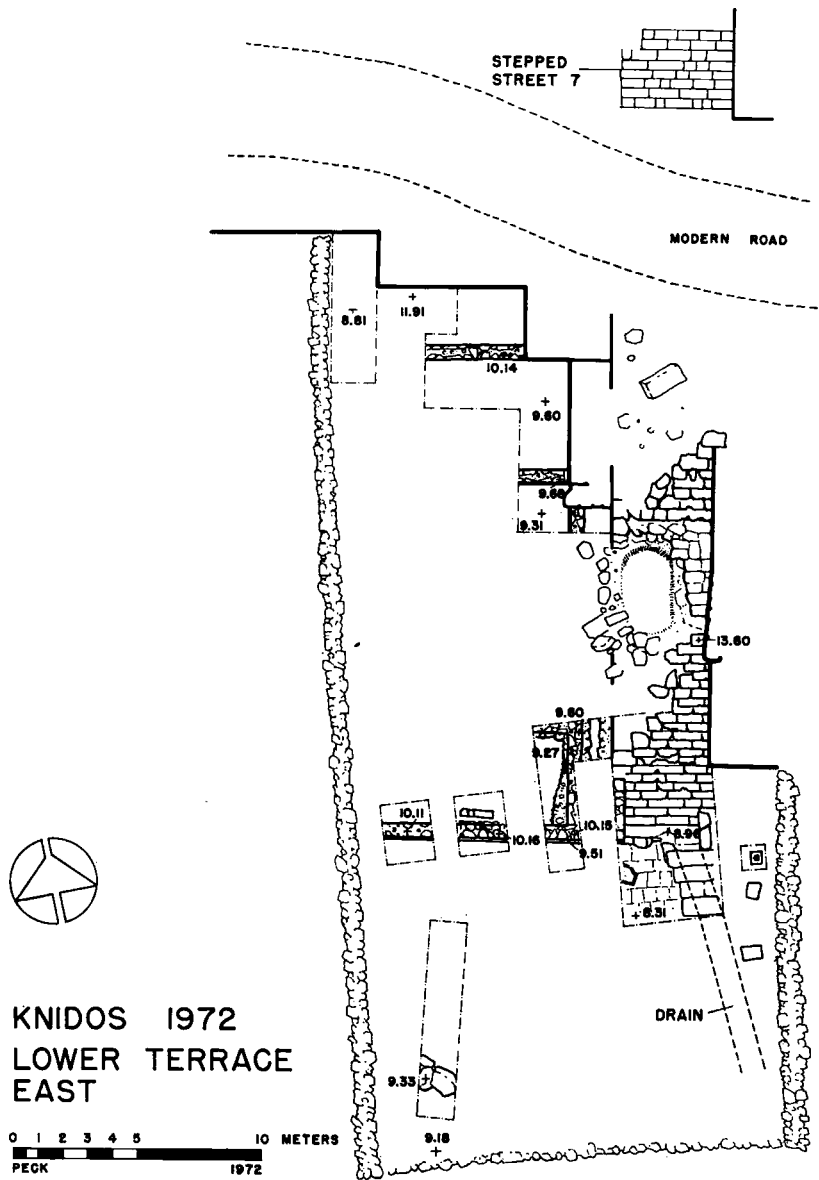


Fig. 38

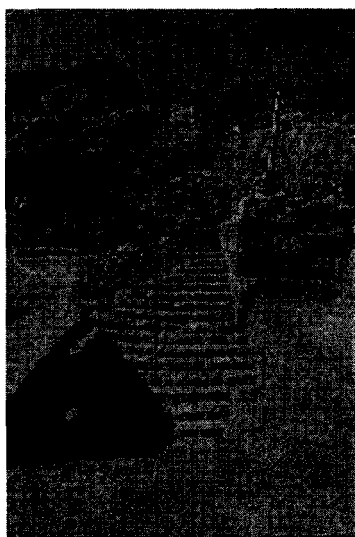


Fig. 39 S-N

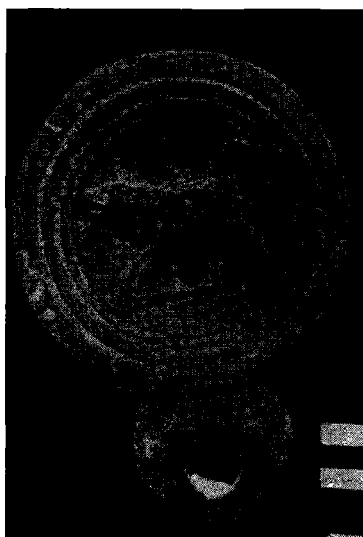


Fig. 40

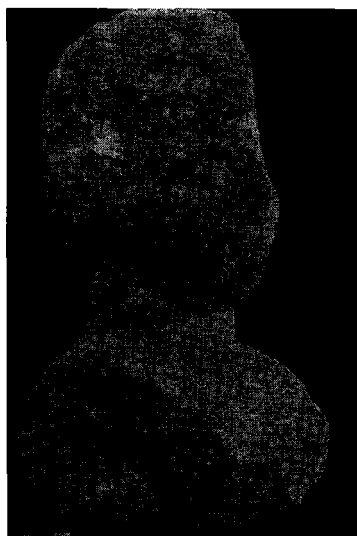


Fig. 41

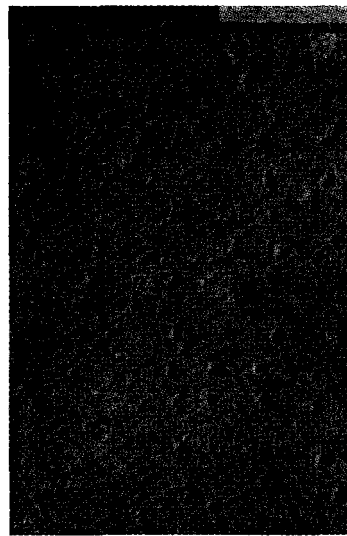


Fig. 43

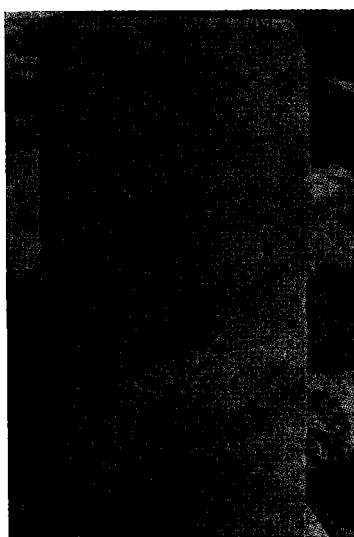


Fig. 44

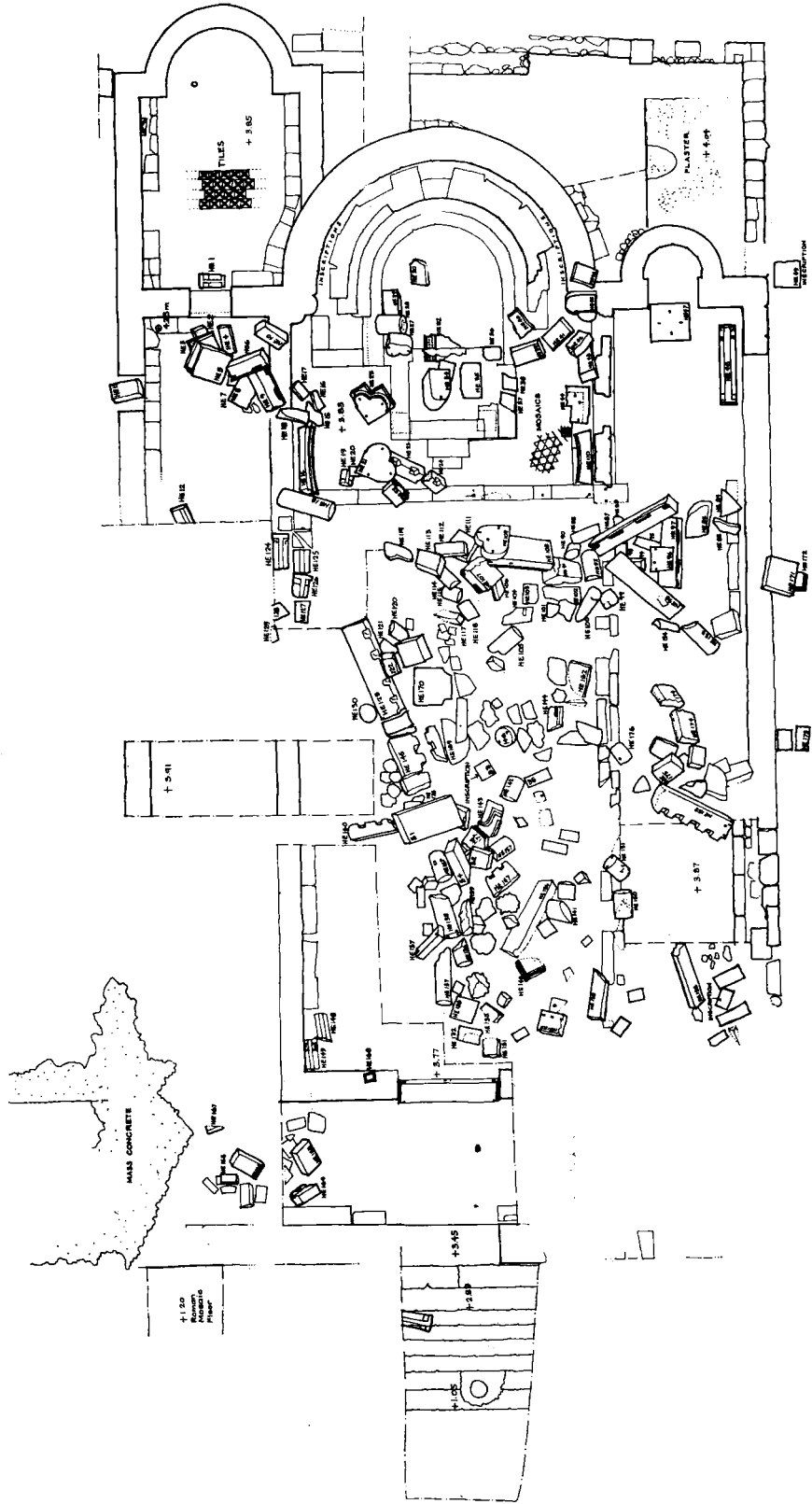


Fig. 42

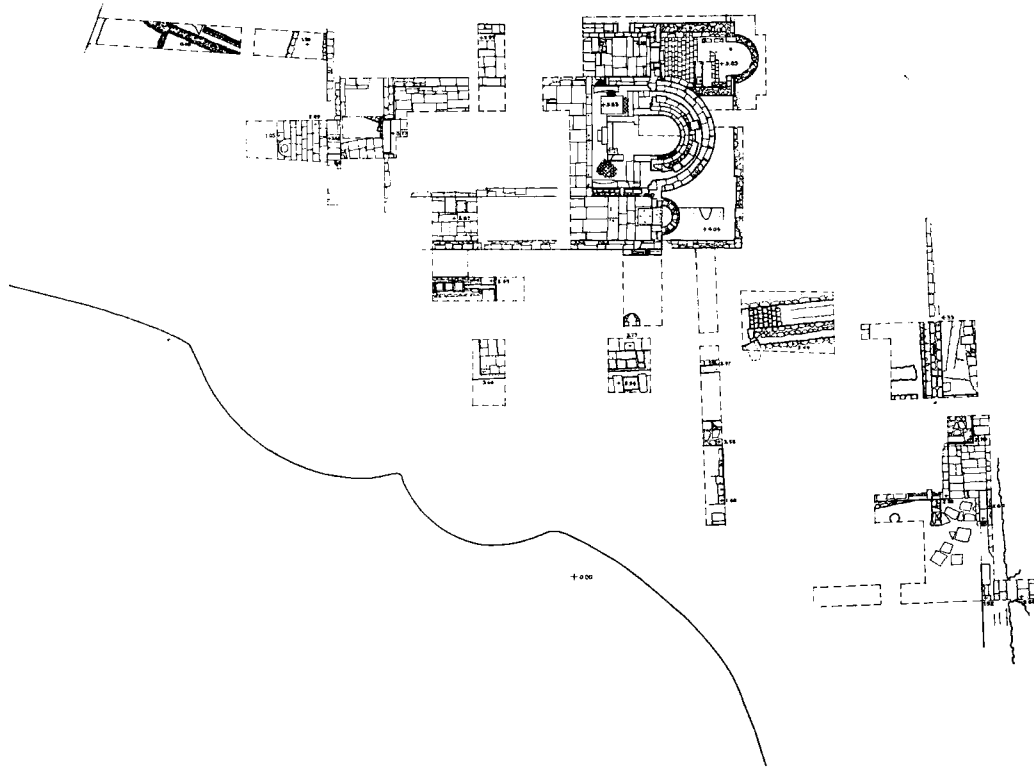


Fig. 45

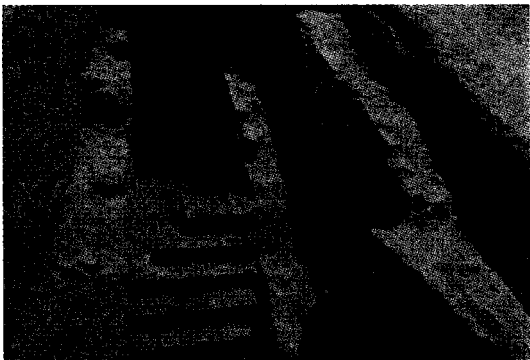


Fig. 46 W - E



Fig. 47



Fig. 48



Fig. 49

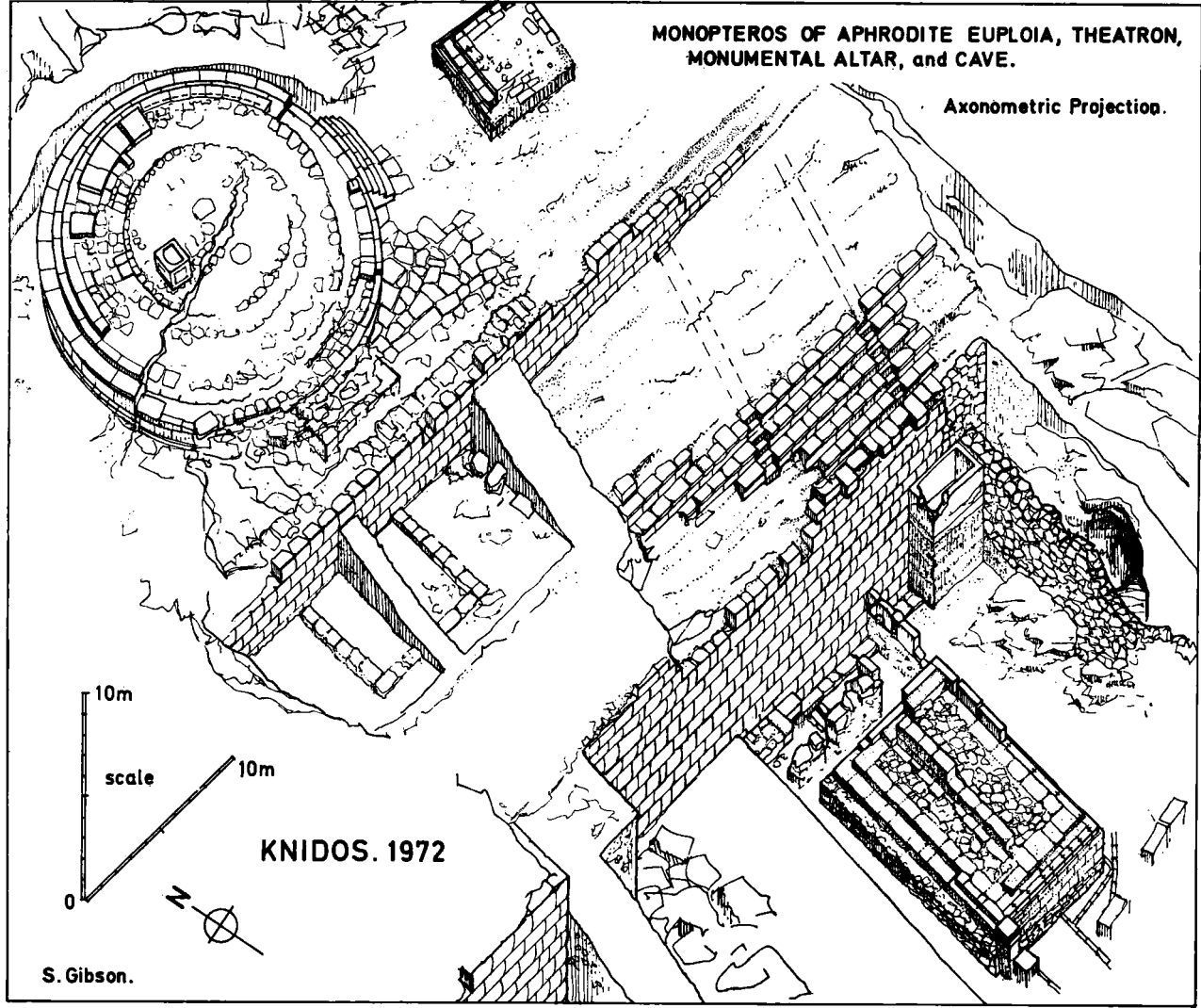


Fig. 50

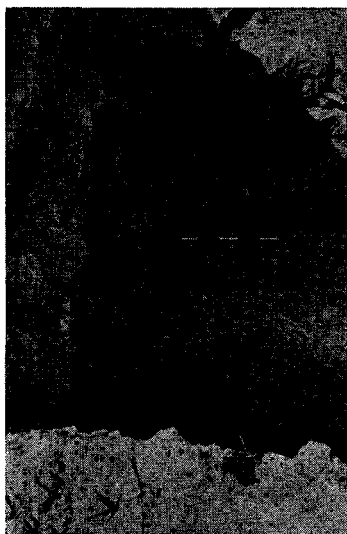


Fig. 51

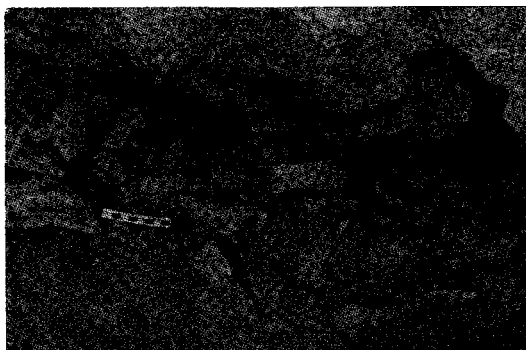


Fig. 52

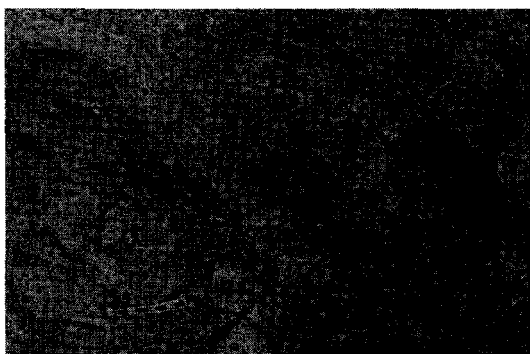


Fig. 53



Fig. 54



Fig. 55

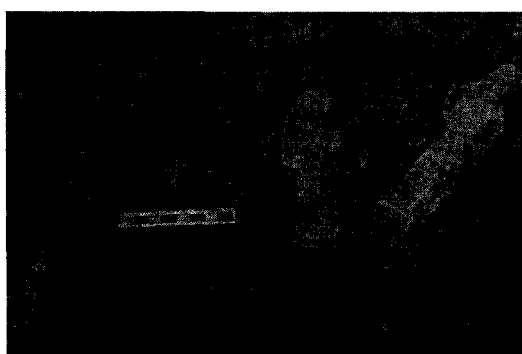


Fig. 56



Fig. 57



Fig. 58

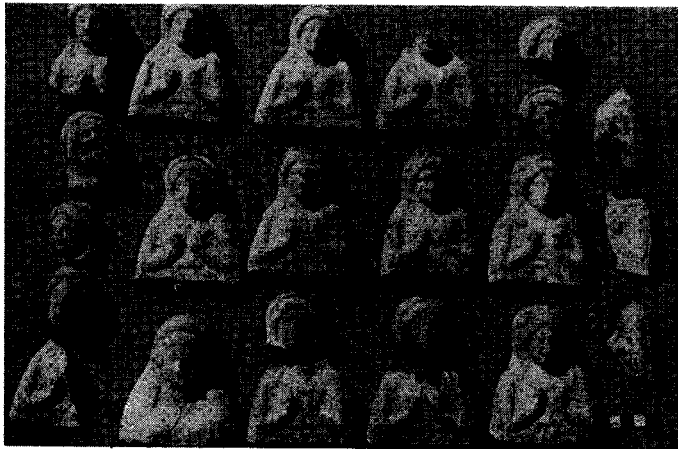


Fig. 59

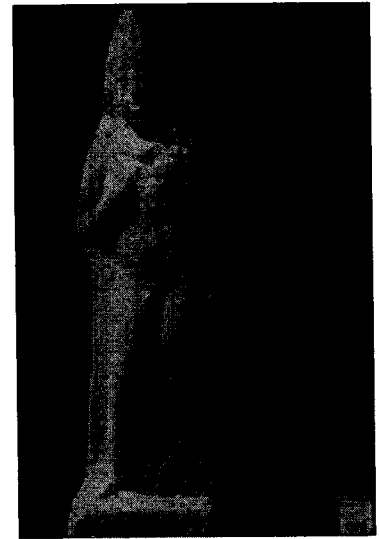


Fig. 61

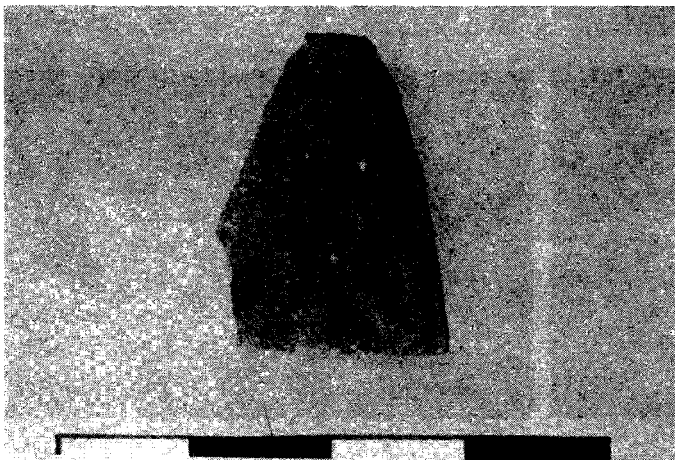


Fig. 60

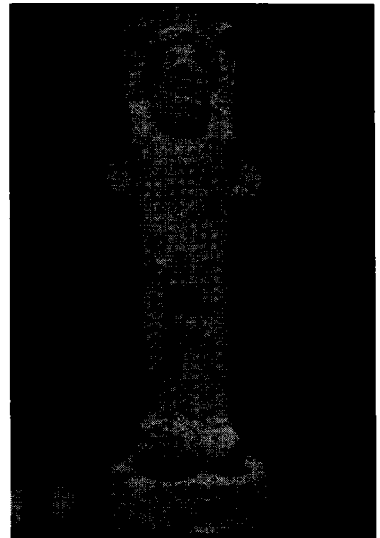


Fig. 62

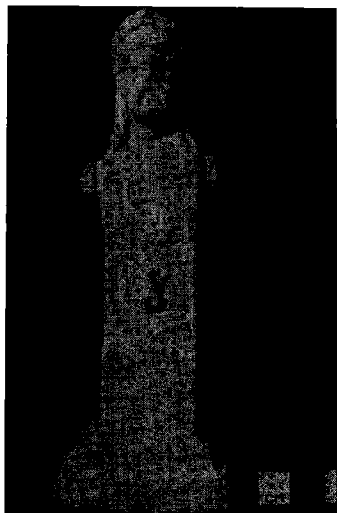


Fig. 63

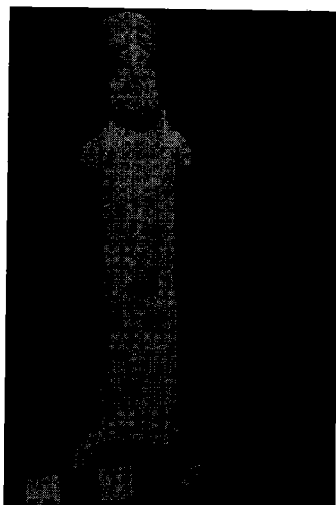


Fig. 64

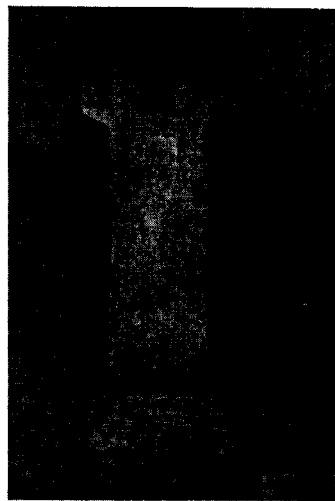


Fig. 65

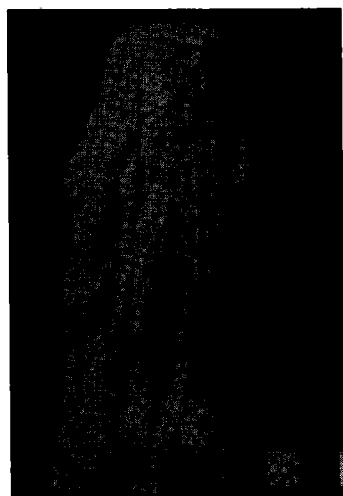


Fig. 66

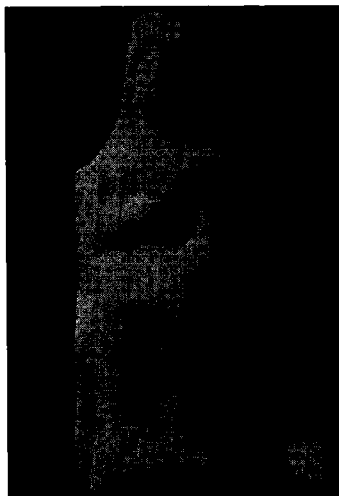


Fig. 67

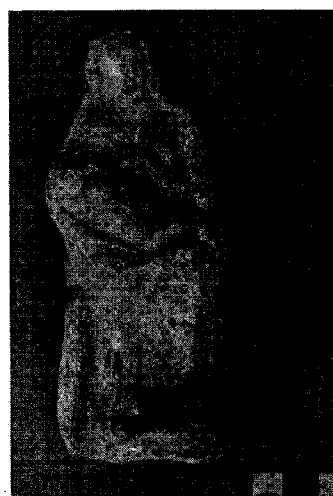


Fig. 68

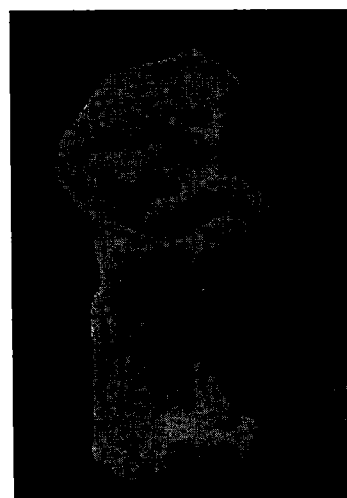


Fig. 69



Fig. 70

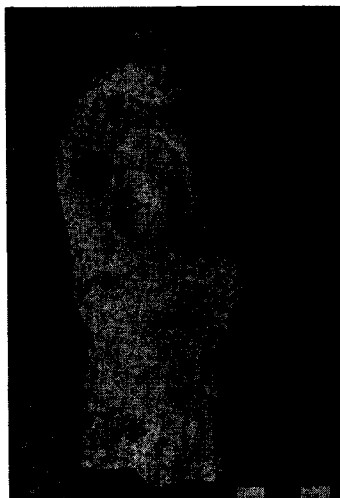


Fig. 71

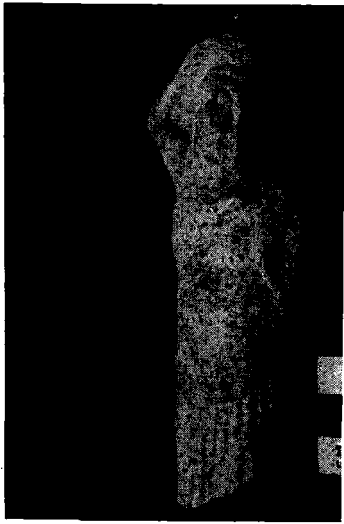


Fig. 72

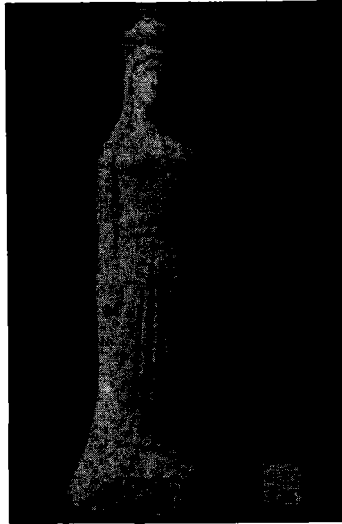


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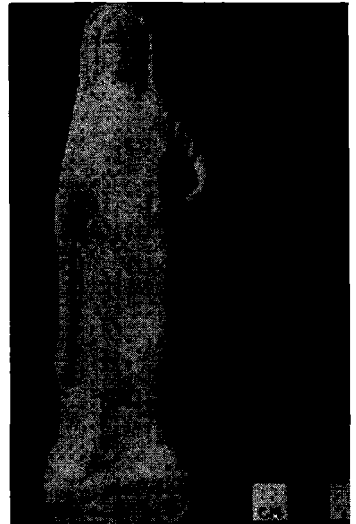


Fig. 74

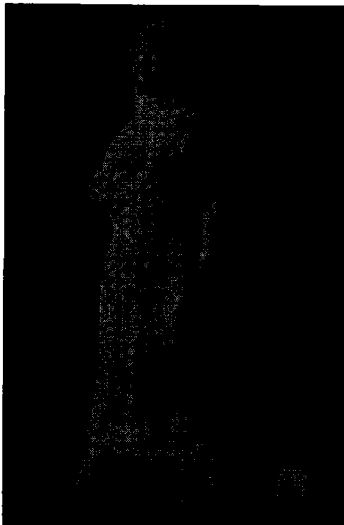


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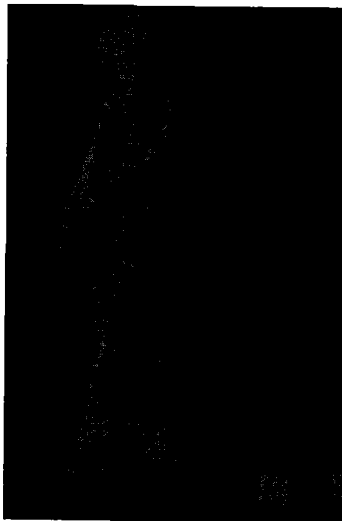


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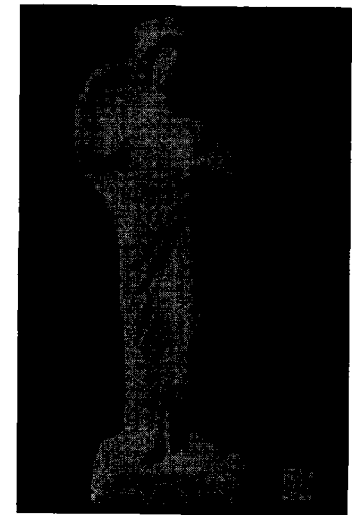


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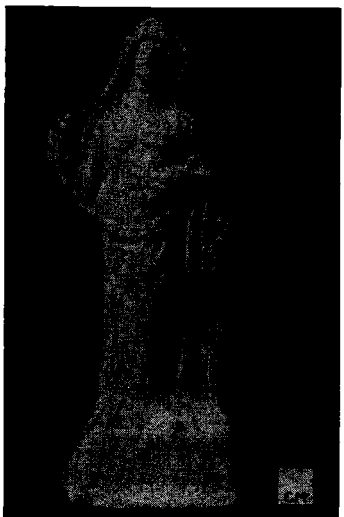


Fig. 78

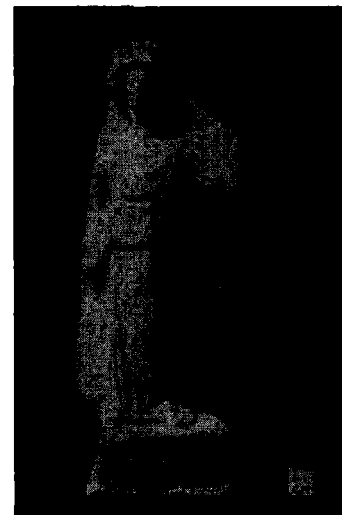


Fig. 79

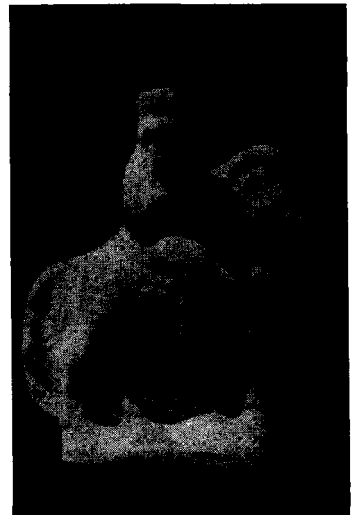


Fig. 80

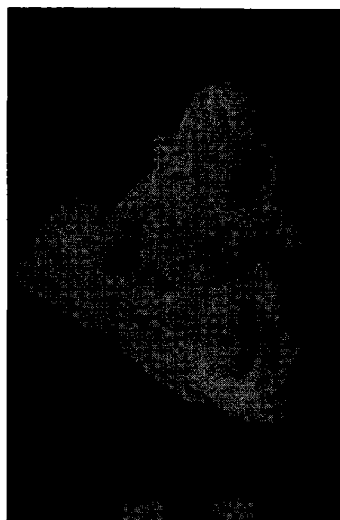


Fig. 81

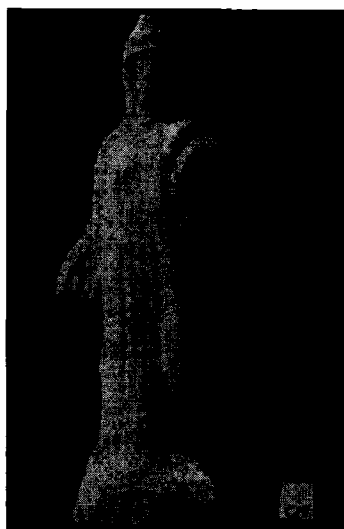


Fig. 82

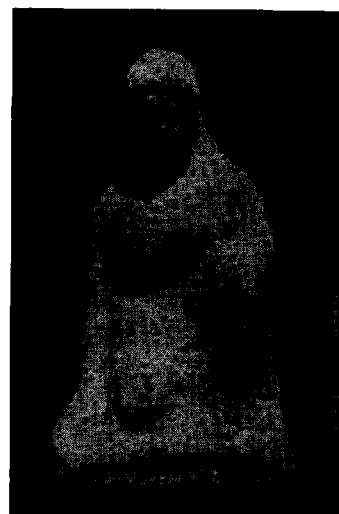


Fig. 83

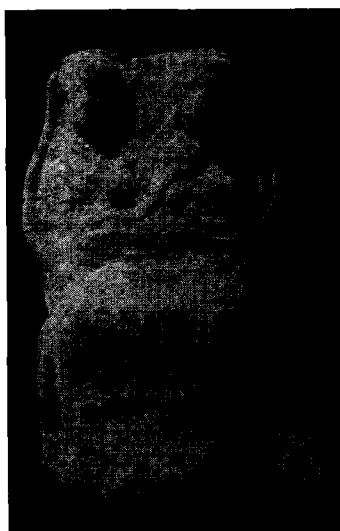


Fig. 84

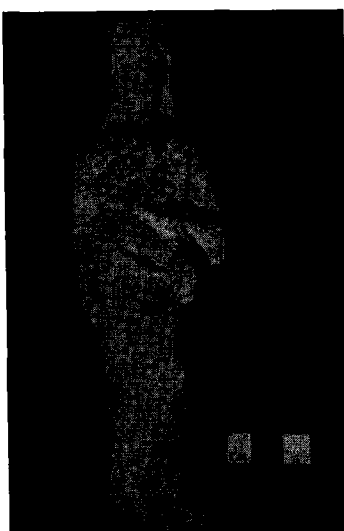


Fig. 85

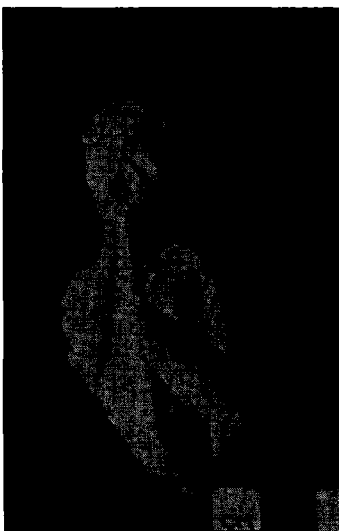


Fig. 86

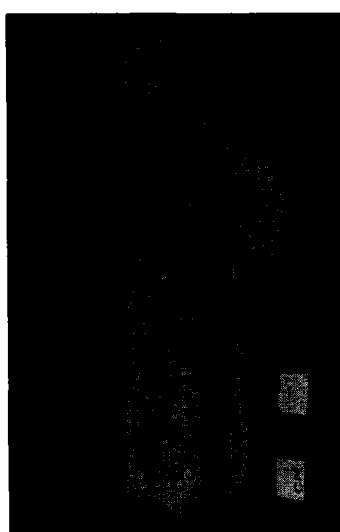


Fig. 87



Fig. 88



Fig. 89

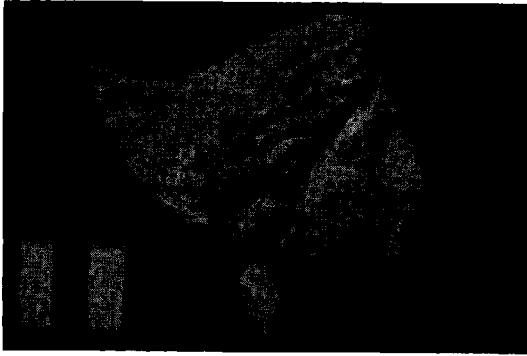


Fig. 90

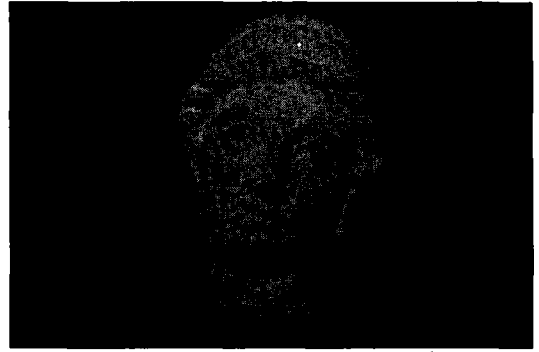


Fig. 91

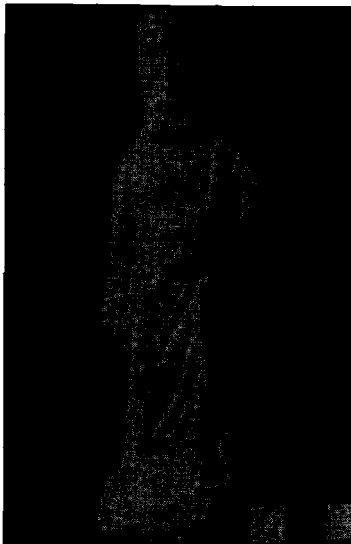


Fig. 92

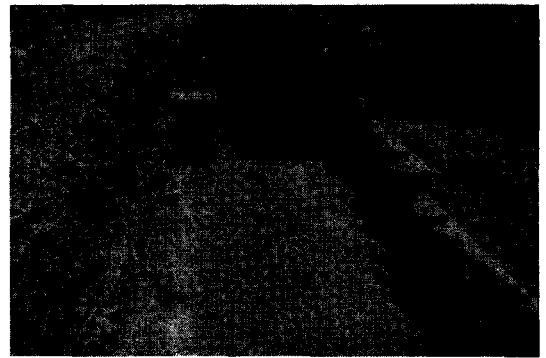


Fig. 93

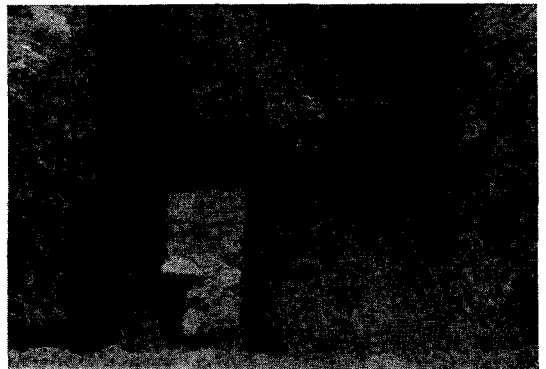


Fig. 94



Fig. 95

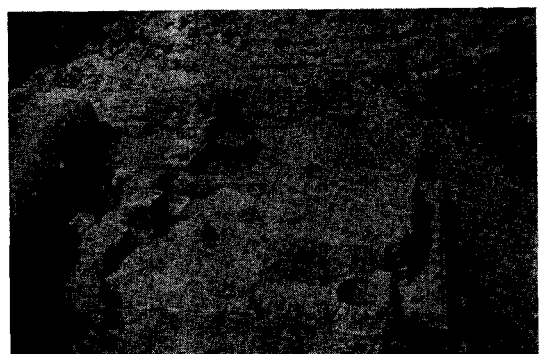


Fig. 96

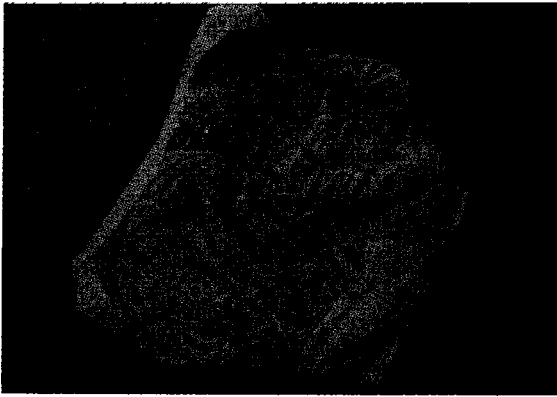


Fig. 97



Fig. 98



Fig. 99

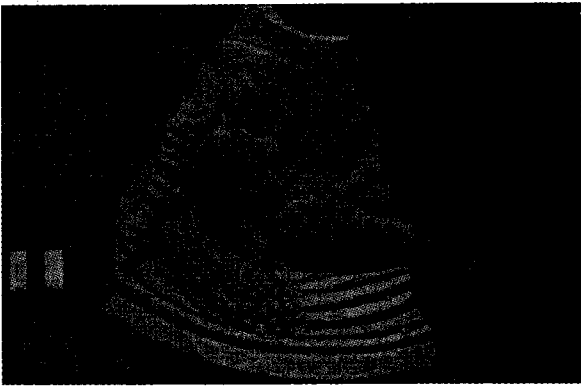


Fig. 100



Fig. 101



Fig. 102

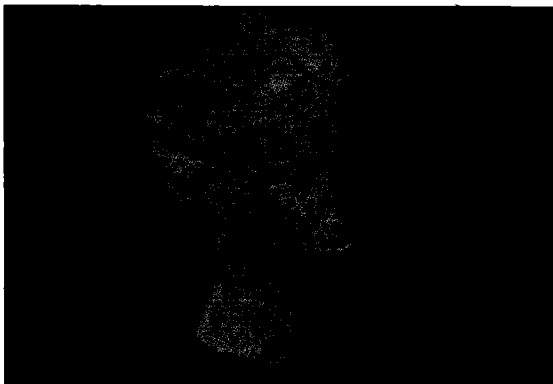


Fig. 103

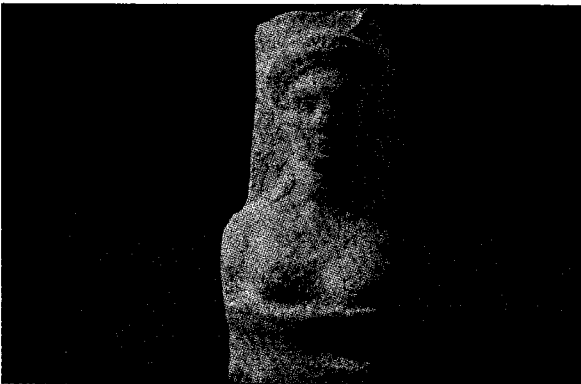


Fig. 104



Fig. 105

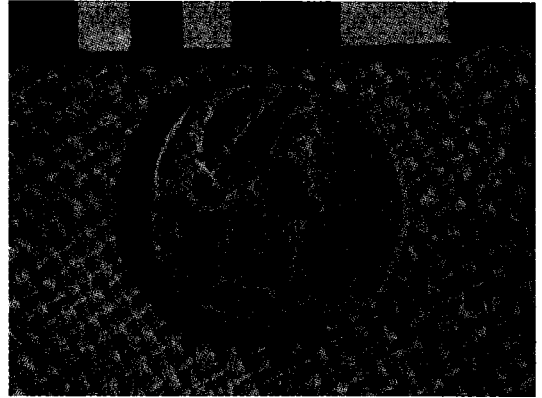


Fig. 106

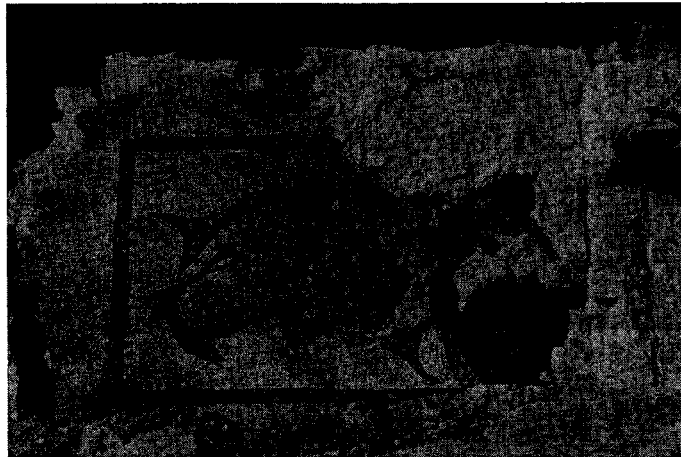


Fig. 107

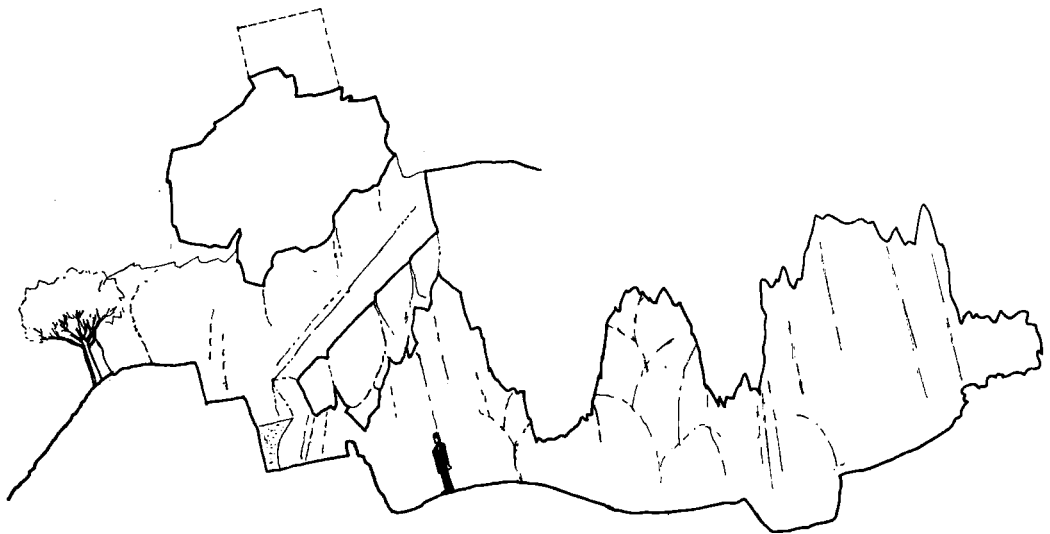


Fig. 108

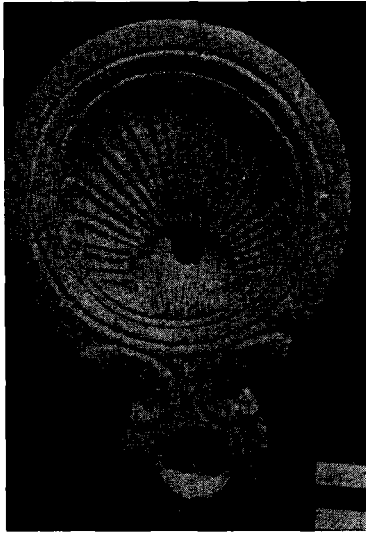


Fig. 109



Fig. 110

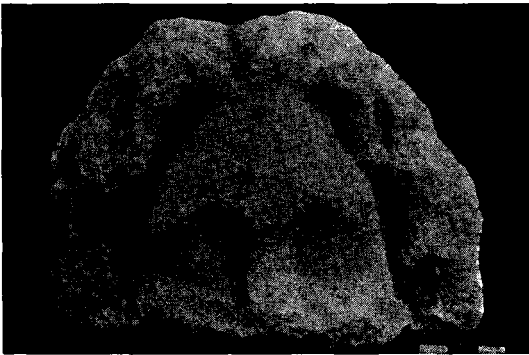


Fig. 111



Fig. 112

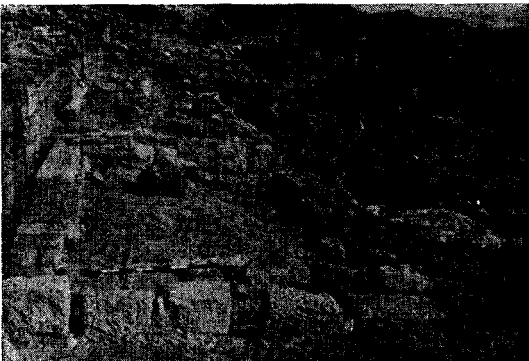


Fig. 113



Fig. 114

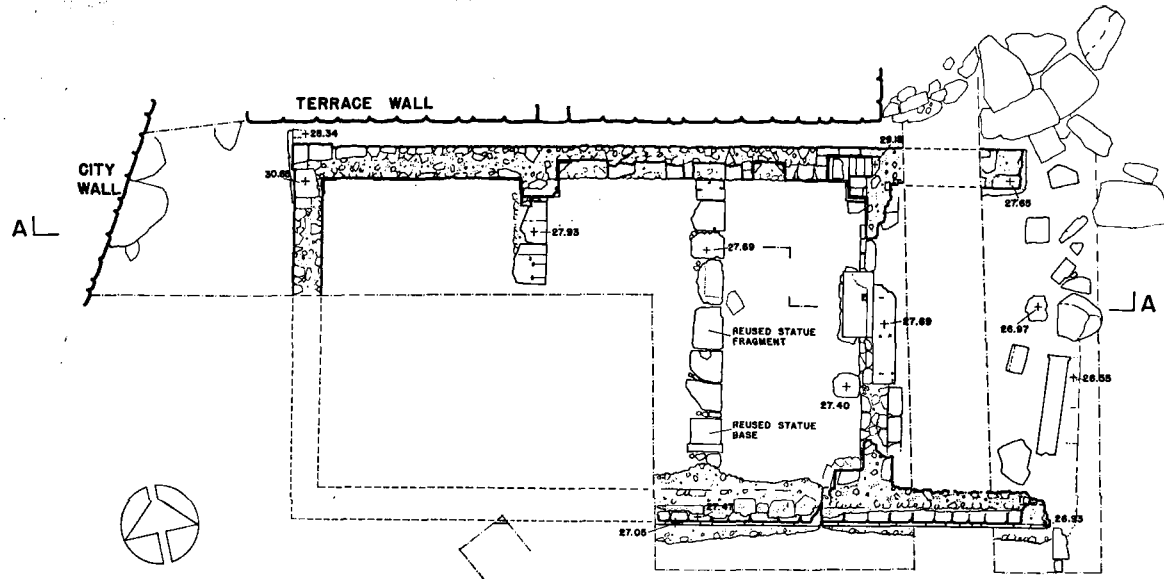
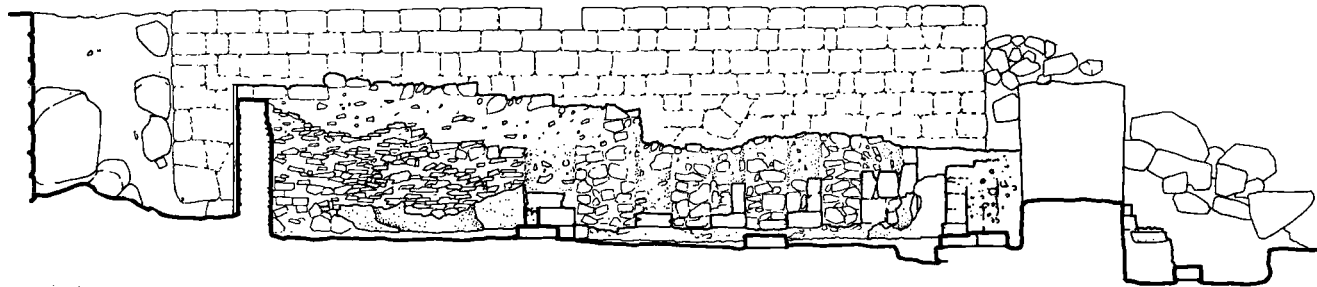


Fig. 115



SECTION A-A

Fig. 116



Fig. 117

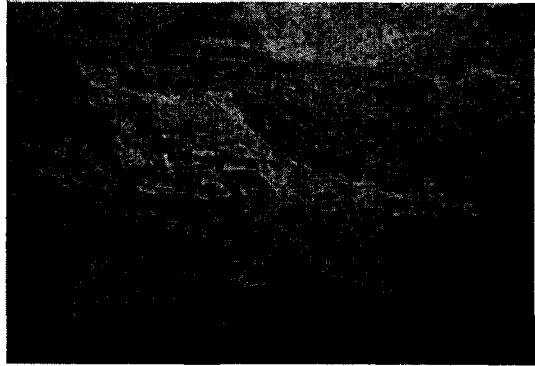


Fig. 118



Fig. 119



Fig. 120

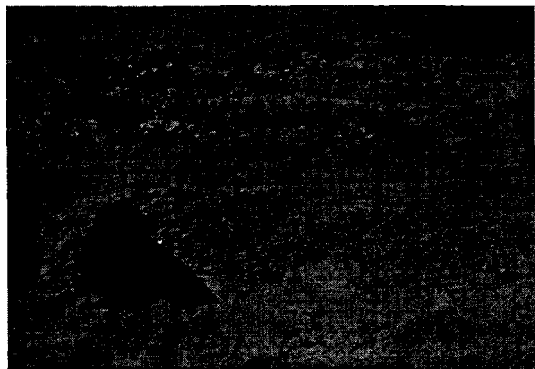


Fig. 121

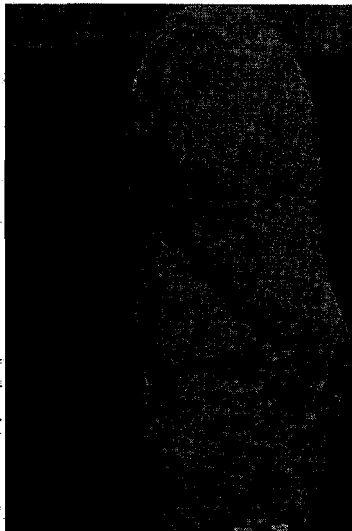


Fig. 123

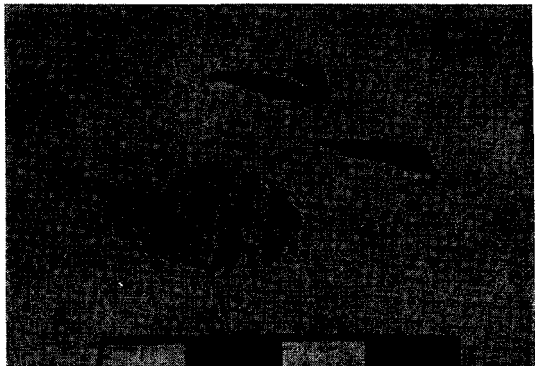


Fig. 122

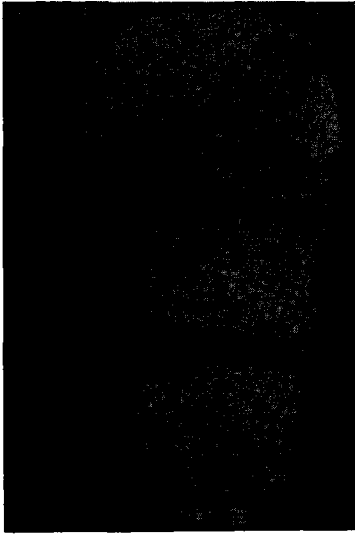


Fig. 124

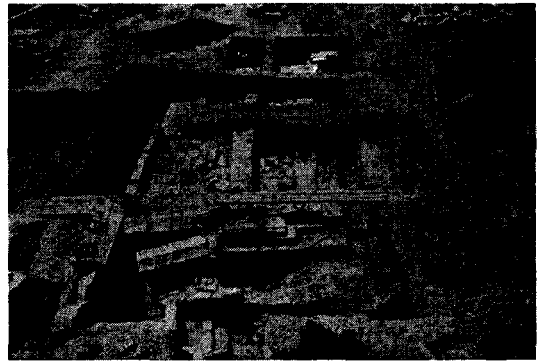


Fig. 125

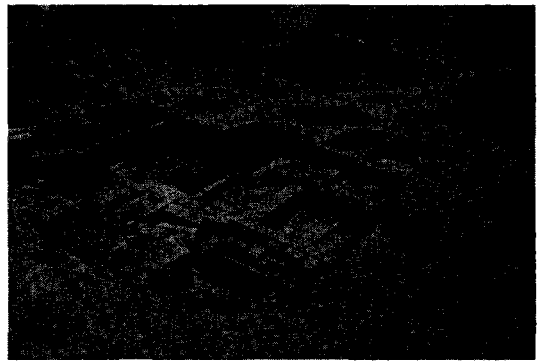


Fig. 126



Fig. 128

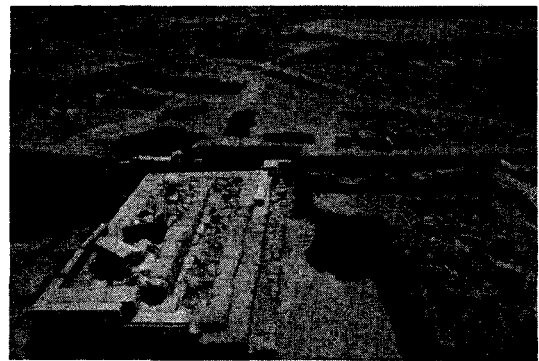


Fig. 127

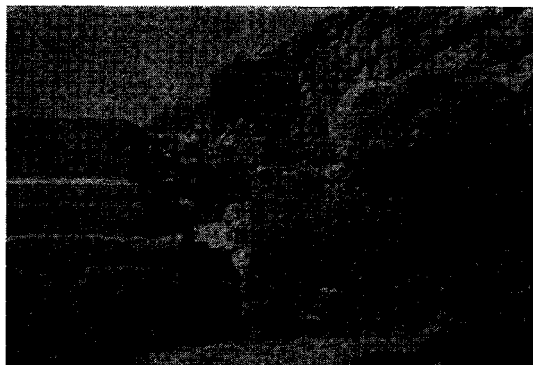


Fig. 129



Fig. 130

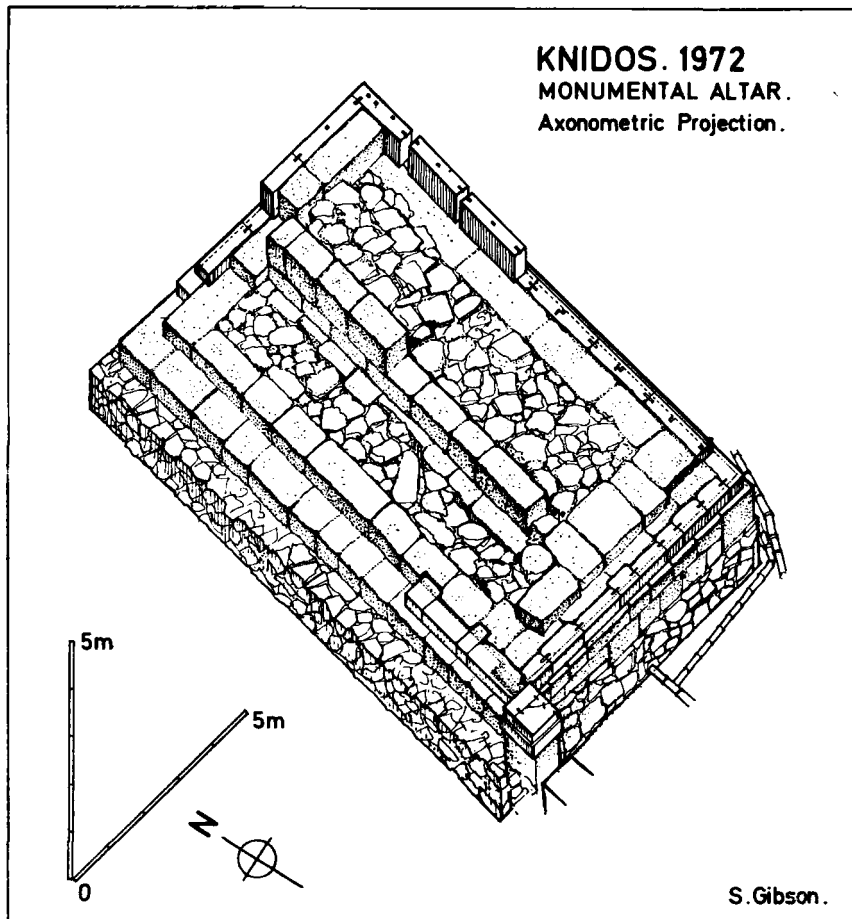


Fig. 131



Fig. 132



Fig. 133

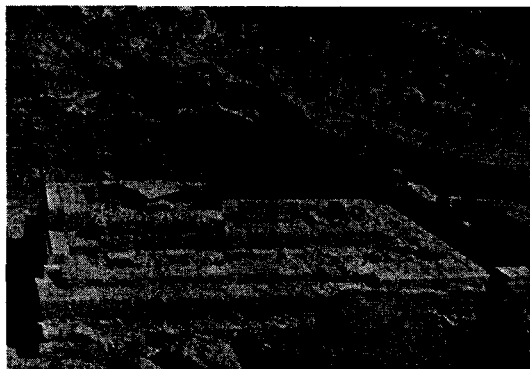


Fig. 134

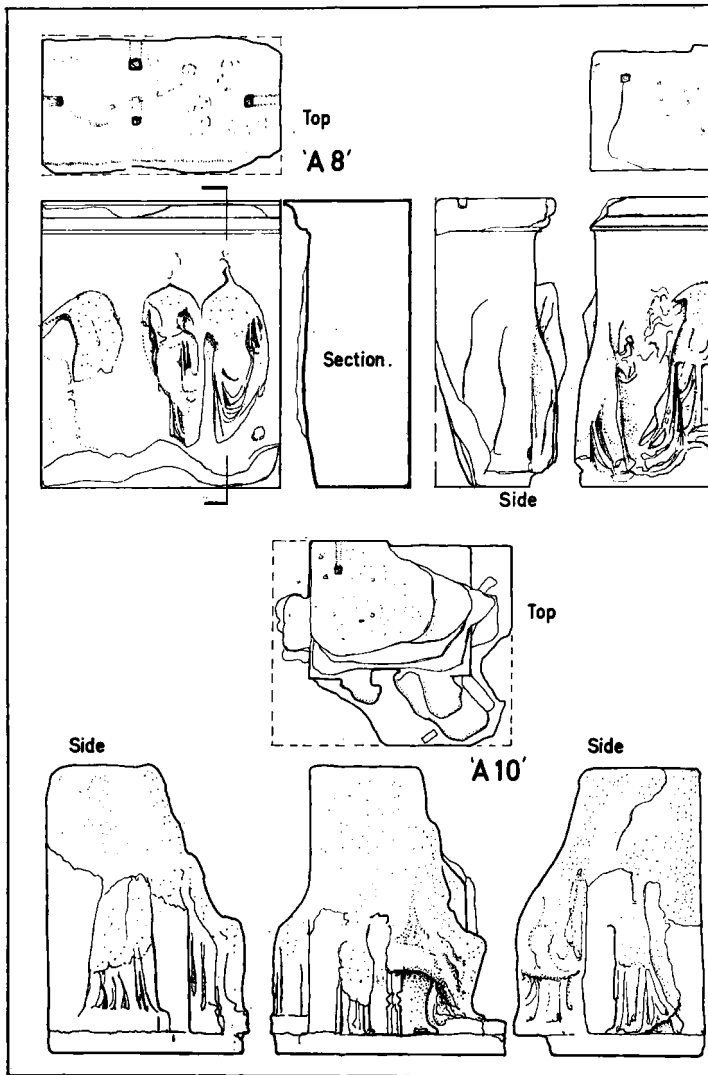
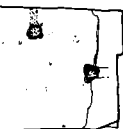


Fig. 135

KNIDOS 1972.
MONUMENTAL ALTAR.



Top

'A 7'



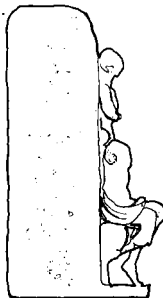
Side



'A 6'



Side.

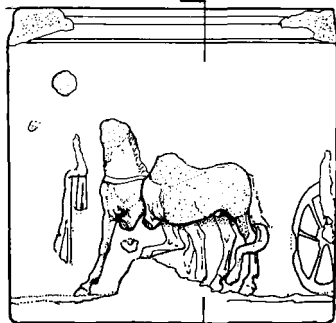


0  1m

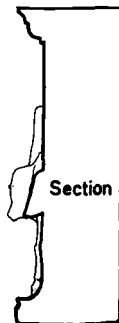


Top

'A 9'



Section



Details
of
Frieze
Blocks.

S. Gibson.

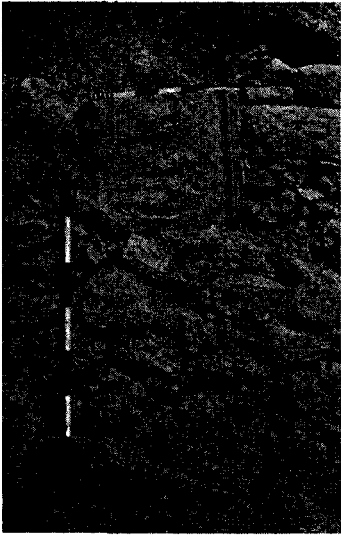


Fig. 136



Fig. 137



Fig. 138

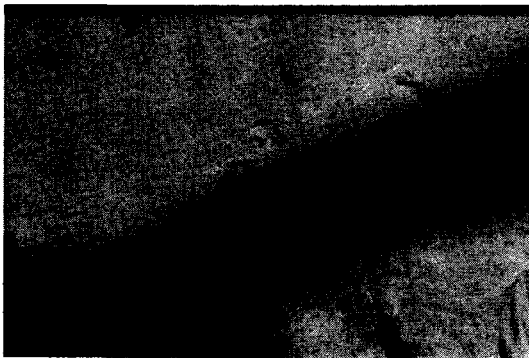


Fig. 139

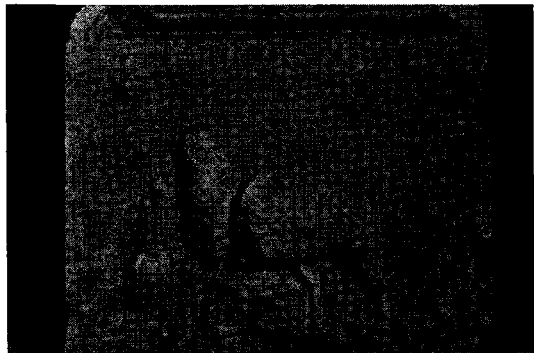


Fig. 140

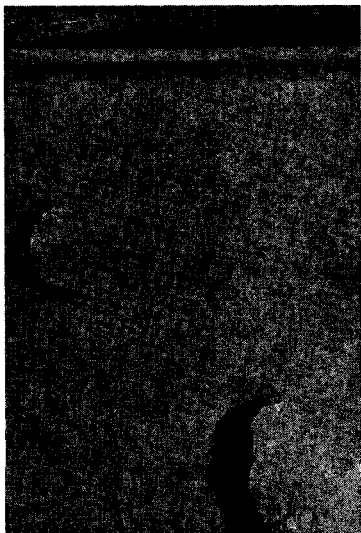


Fig. 141

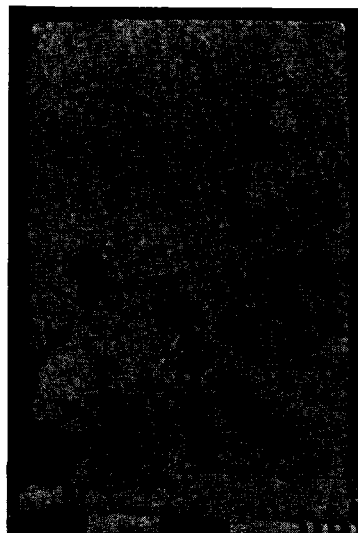


Fig. 142

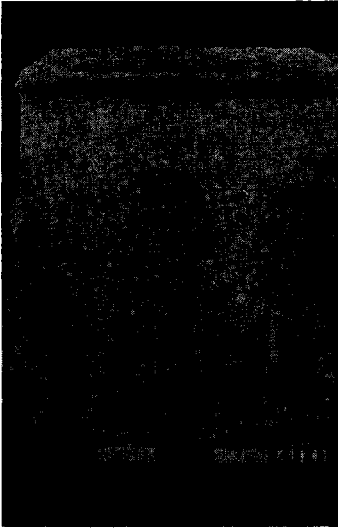


Fig. 143

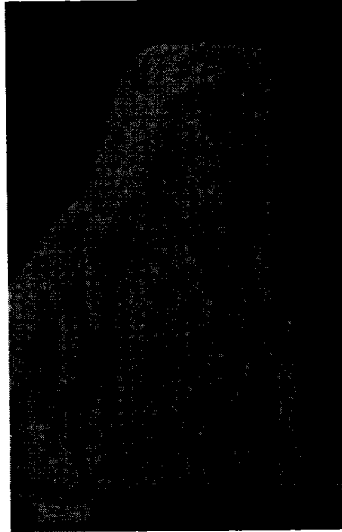


Fig. 145

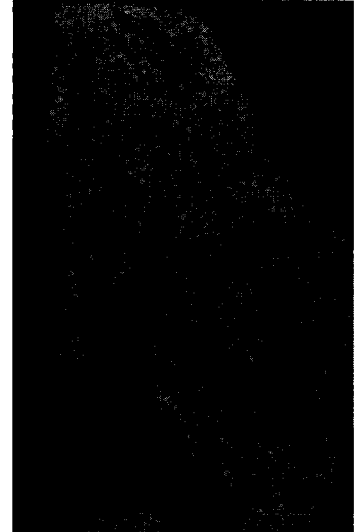


Fig. 146

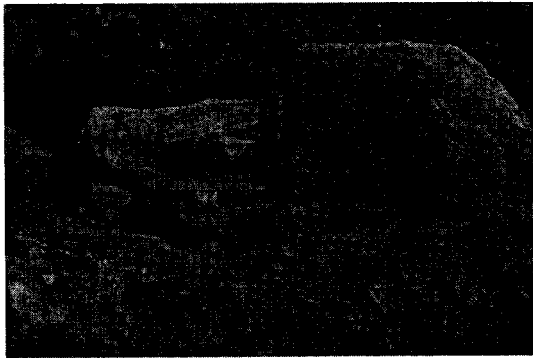


Fig. 144

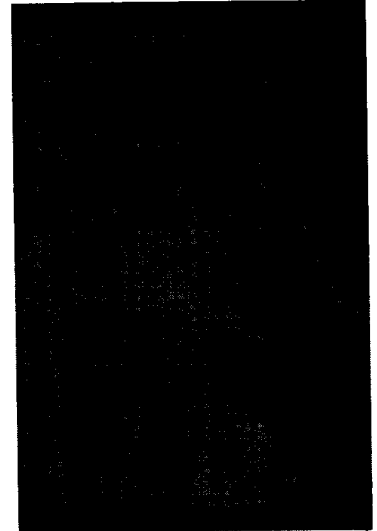


Fig. 147



Fig. 148

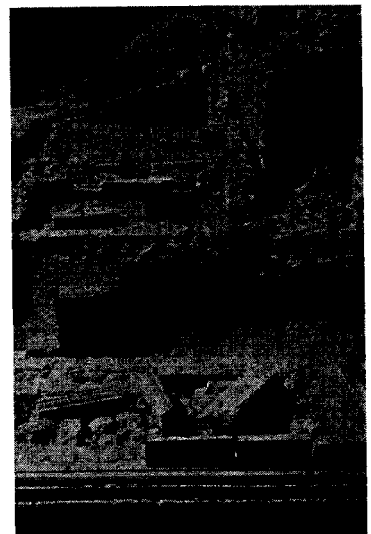


Fig. 149

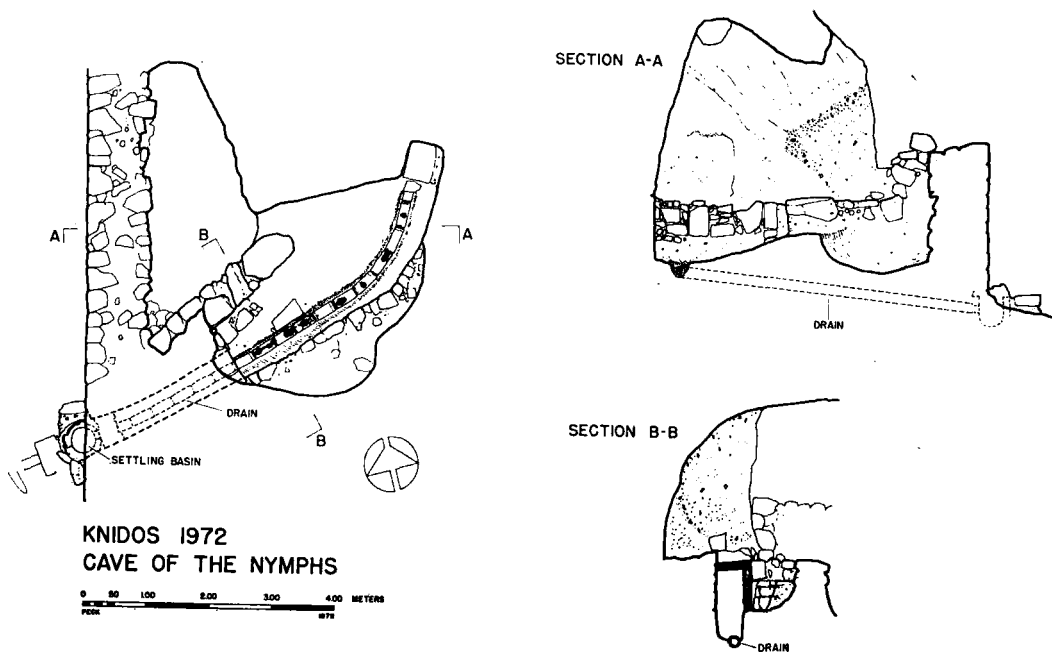


Fig. 150

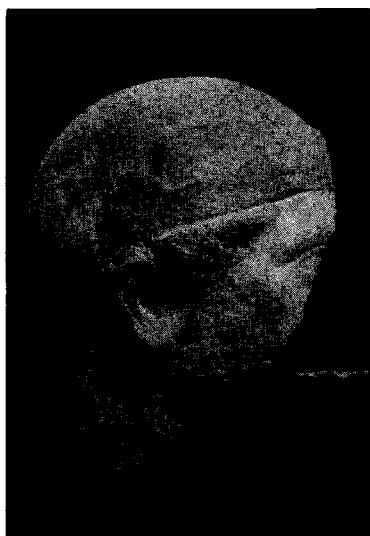


Fig. 151



Fig. 152

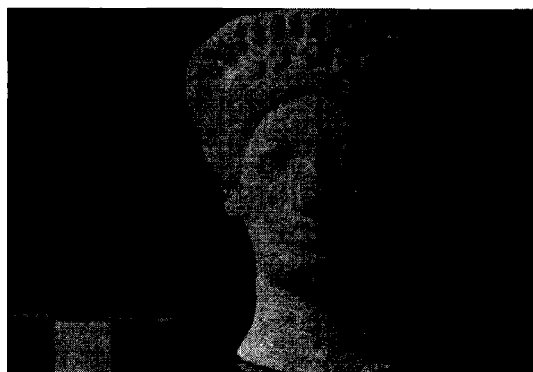


Fig. 153

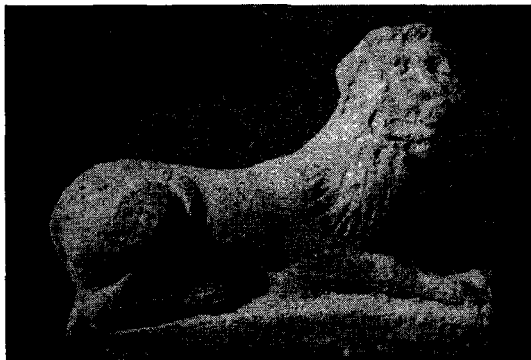


Fig. 154

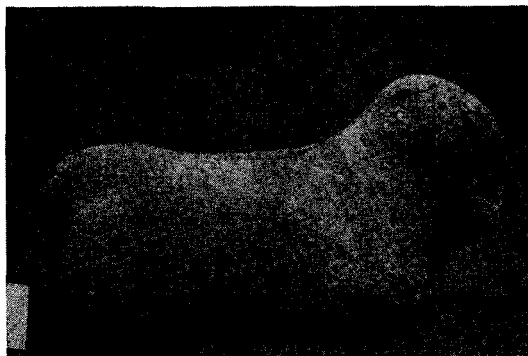


Fig. 155

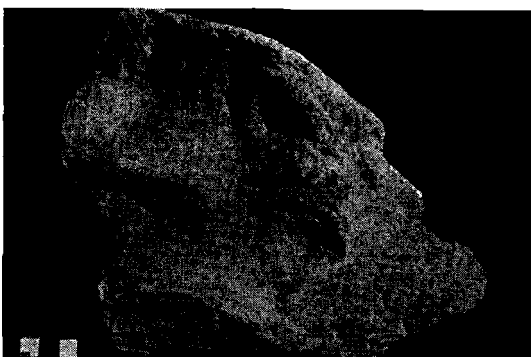


Fig. 156

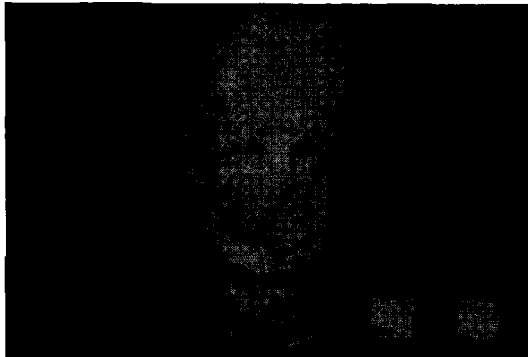


Fig. 157

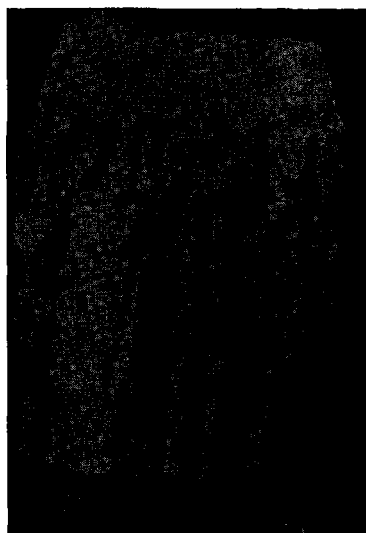


Fig. 158

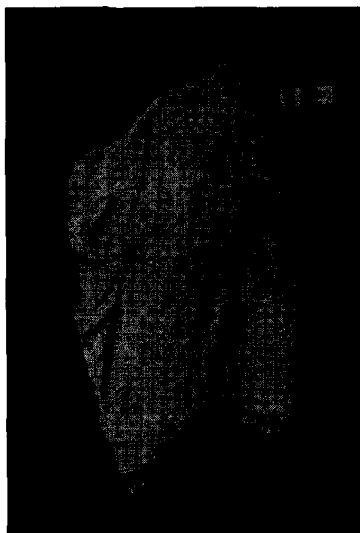


Fig. 159

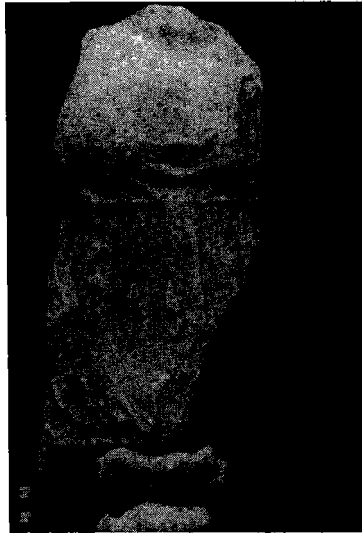


Fig. 160

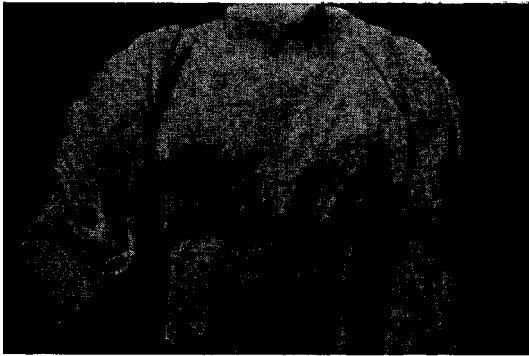


Fig. 161

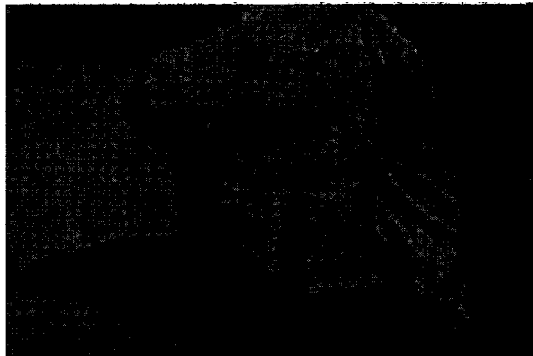


Fig. 162

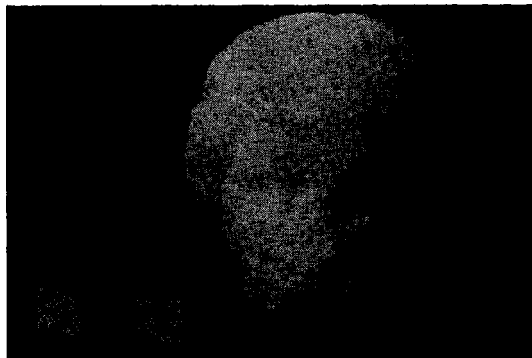


Fig. 163