

KNIDOS - EXCAVATIONS IN 1968

Prof. Iris C. LOVE

During the latter part of June, July and the first half of August 1968, excavations were continued at the ancient site of Knidos, modern Tekir, in the Vilâyet of Muğla, under the academic sponsorship of Long Island University.

During the second campaign at Knidos a detailed contour survey of the continental section of the city was begun, proving that it was constructed on a grid plan oriented on true north (fig. 1). The contour interval is two meters. The insulae are roughly 60 meters square, measured from center of street to center of street. Preliminary investigation seems to indicate that some of these square insulae are subdivided into quarters and ninths by smaller subsidiary streets.

Our 1967 plan (fig. 2) shows the construction of a number of streets, of which we have located four main East West and seven main North South streets. In 1967 we began the excavation of one of the main North South stepped streets immediately west of the theater. We found many of the steps still *in situ* and also the remains of wellconstructed stone drainage channels which, as at Priene, ran under the street paving. The street is approximately 5.50 meters wide and is bounded at least on the west by a double-faced ashlar wall. It has a gradient of one in three; that is, it rises one meter every three meters. The principal East West street which intersects it at right angles is 10.00 meters wide. Both sides of the street were found *in situ*. No stratified material has as yet been recovered from under the streets which seem to be, as

far as our investigations have shown, for the most part laid on bedrock. However, we plan to lift some of the paving blocks next summer with the hope of recovering some datable evidence.

To the west of the stepped street leading up from the harbors, on a terrace bordered at the west by an odeion of the Roman period and at the south by a Hellenistic Doric portico, sat a small Roman Corinthian temple, the ruined remains of which were cleared last summer (fig. 3). The Society of Dilettanti who visited Knidos in 1811 published a plan and elevation. The temple, as they constructed it, exhibits a rare feature: although it has a prostyle pronaos, it is distyle-in-antis at the rear. The wall blocks of the side walls of the cella incorporated both engaged columns on the exterior and engaged pilasters on the interior. Excavations in 1967 and 1968 under the supervision of Miss Fredrica Wachsberger have produced new information about the building, which indicates that the reconstruction of the Dilettanti is erroneous in at least two instances. Their elevation shows the temple placed on a two-stepped crepis and having an undecorated pediment. In 1967, we excavated the packing for seven podium steps as well as the eastern central tympanum block which was decorated with a large embossed shield. These two discoveries, coupled with the recovery of the second tympanum block on the western side, confirm an east west orientation for the temple rather than the north south orientation on the plan published by Newton in 1863.

To repeat, rather than a crepis the temple stands on a podium. The foundation of the podium in turn is sunk unto a four stepped platform which will be discussed presently (fig. 4). A trench placed against the north flank of the temple revealed a marble moulding which runs around the lower portion of the podium. The concrete core of the podium was originally faced with plaster. A deep excavation below the platform fill produced numerous earlier finds, including ceramics and an important group of stamped amphora handles, and a fine polychrome terra cotta fragment of a head of Dionysus. A study of the ceramics and handles will hopefully establish a date for the Roman temple.

To return to the platform into which the podium of the temple was placed, the marble steps which retained this earth platform were found *in situ* in trenches to the north, south and west of the temple. One of last year's trenches shows the original Roman surface on which the steps sat, and an earlier pavement, built up over bedrock.

Miss Shiela Gibson produced a new plan and elevation based on our discoveries (figs. 5 and 6). To recapitulate, a comparatively small Corinthian temple was placed on a high podium. The temple was approached on the east by a flight of seven steps. Only the lowest four of these steps continued around the north, south and west sides, thus forming a marble frame or four-stepped marble retaining wall for an earth platform into which the foundation of the podium was set. We believe the platform was made of earth because in the western section or scarp of the trench placed against the north flank of the podium there is no visible foundation, either concrete or stone, to support a heavy marble platform. Fig. 7 shows Miss Gibson's fine diagram of the blocks of the temple in their present position. The style of carving of the well-preserved capitals and mouldings suggests a date

in the period of Hadrian, in the second century A. D.

The same trench north of the Corinthian temple which revealed the four-stepped platform was extended and revealed a huge stepped foundation wall. It may be part of an earlier temple, and we hope to excavate it fully next summer. The fill north of the wall contained many Attic black-glazed sherds of the late fifth and fourth centuries B. C. as well as two fragmentary seated male marble statues.

South of the temple, the Doric stoa extended almost the length of the terrace and faced south. Again, extensive remains are visible on the surface (fig. 8) and a considerable portion could be reerected. In 1967, the lower courses of the north wall were found *in situ*, set into bedrock. Miss Gibson's plan and elevation show a row of columns facing south, with stalls or shops behind (fig. 9).

Among the new areas of excavation was a terrace in the westernmost part of the continental city on which Newton had noted an oblong structure and this in my opinion seemed likely to be the podium of a temple. Various considerations indicated that it might be a temple dedicated to Aphrodite. In fact, a rectangular podium oriented east west was uncovered and excavated under the supervision of Mr. Mark Hassall (fig. 10). Three of its faces were once identical in construction while the eastern was anomalous. The podium proper consisting of three courses of finely cut marble blocks seems to rest on a foundation of five courses of coarse-grained limestone. On the south, north, and east sides, a series of aligned blocks decorated with shallow rebates may be the foundations for the cella walls. The purpose of the rebates was perhaps to insure that paving slabs and adjacent cella wall blocks should remain on the same level. Or the temple may have had sunken cella as in the Temple of Apollo at Cyrene or in the Hieron at Samothrace.

No columns or entablature were found in the immediate vicinity to define

the order, but two Doric capitals of the same pinkish-grayish marble were found on a lower terrace and hopefully future excavations will uncover more elements of the superstructure.

A pebble mosaic at the east end predating the podium was cut through for the construction of the podium. Also resting on the pebble mosaic are the remains of a post-podium construction, clearly the apse of a Byzantine church. A tiled floor overlying the eastern end of the sunken cella may represent the narthex of the church, perhaps with the side entrances to the north and south.

An inscription found among the blocks on top of the podium and of the same pinkish-gray marble may or may not be contemporary with the building of the temple. It is a dedication to Apollo Karneios, an ancient Dorian god, in honor of Gaius Julius Artemidorus, the son of Theopompus, who warned his friend, Julius Caesar, not to go to the Senate on March 15.

Just above the harbor, near the eastern city wall, are the remains of a small structure referred to by Newton, who published it, as an odeion. In 1967 it was cleared to the condition in which Newton saw it. This year the upper part was excavated to the rear wall (fig. 11). The building is constructed on a site of sharply sloping bedrock, made up with an earth fill in the eastern half. The lack of seats or seat packing in the upper area suggests that spectators sat on the ground or on temporary wooden seats. Postholes in a wall which runs down the center to where the seats and steps begin indicate that the building was at least partially roofed. Trenches laid to the south and east revealed another north-south stepped street with a large covered drain, incorporated in a platform of massive blocks which predates the odeion. Three upright slabs of stone in the center of the orchestra, perhaps the core of a speaker's box or of an altar, lead one to tentatively identify the structure as a bouleterion, especially

as Knidos has another odeion. Other unusual features are the three circular steps leading into the orchestra as well as the isolated drum-like pedestal.

Another building, the smaller theater near the commercial harbor, was cleaned and partially excavated under the supervision of Mr. John Brewer (fig. 12).

The theater is oriented toward the south facing the sea. Not only were the spectators given a splendid backdrop but perhaps naval spectacles could be produced in their natural surroundings.

The theater, although it is the small theater at Knidos, is of considerable size. The capacity is estimated at 4,500 people. The theater had eight vertical aisles and two horizontal ones. Four of the vertical aisles ran the entire distance from the orchestra floor to the top row, while the remaining four traversed only the section above the highest horizontal aisle. Our architect's calculations reveal that the plan of the theater conforms to the Vitruvian canon for a Hellenistic theater.

Many of the seats, particularly in the easternmost upper section are remarkably well preserved. The western half of the theater is less well preserved and shows areas of extensive repair. Where possible, we restored the seats in their original positions.

The western vomitorium had been visible when we arrived in Knidos but the eastern one was almost entirely concealed by earth and brush. Excavation revealed it to be in perfect condition. Oriented northwest southeast, it opened on to a stepped street bordered on the east by a later colonnade of which two columns are still *in situ*. An enormous drain runs along the street for probably its entire length.

Preliminary excavations were begun in the orchestra of the theater and uncovered a section of nearly perfectly preserved seat blocks with traces of graffiti, as well as two sima blocks with a dummy lion's head waterspout. A Roman amphora and relief lamp depicting two fighting

gladiators were among the numerous ceramic finds from the theater.

Next year we hope to complete the excavation of the orchestra and continue the restoration of the seats of the theater.

North and west of the odeion, another stepped street was partially cleared and excavations were begun on three terraces to the east of it (fig. 13). On the northernmost of these terraces was a Roman structure, of which we excavated part of a room with plastered walls and applied stucco pilasters (figs. 14 and 15). At the north end of the floor was a platform covered in mosaic, which was badly ruined in the fire which obviously accompanied the destruction of this building. The room opens to the south into a small chamber with lead and terracotta pipes above and below the floor level, suggesting a bath or an industrial establishment (figs. 16 and 17). A large pithos, just outside the south wall, may have served a producer of olive oil. It was, sadly empty.

The terrace below this establishment revealed a deep cistern, in which was stored possibly the water used by the proprietor in processing his olive oil. But the lowest of the three terraces produced the most exciting find of the summer. Here a house had been built against the original wall of the stepped street. Part of two rooms were uncovered, separated by a plastered and painted partition wall, with a niche in the east side (fig. 18). Masses of painted wall plaster and architectural stucco had fallen into these rooms, and have proved to be extremely unusual and important (fig. 19). A water-colour reconstruction illustrates the trompe l'oeil painting of a system of traditional architectural mouldings: a lesbien cymation, meander pattern and egg-and-dart moulding above and a guilloche below, framing alternating panels of figural representations and imitation marble (fig. 20). The whole is surmounted by a continuous frieze showing putti chasing birds or

playing musical instruments. Not only are these among the first frescoes of the Hellenistic period found in Turkey, but the system of decoration, which belongs to the first or international style of wall painting, is apparently unique. The frescoes might date anywhere between the fourth century B. C. and the second century A. D., but they are most probably of the late Hellenistic period, II - I B. C.

From the same area and evidently belonging to the decorative system of the rooms are stucco architectural entablatures, Doric triglyphs and metopes with lion's head waterspouts (fig. 21) and Ionic columns and capitals (fig. 22). Similar architectural stuccoes are known from the Greek island of Delos, but they are less well preserved than these. Dr. Homer Thompson has kindly brought to my attention similar fragments from the Agora and Kerameikos.

From this area, but not from the room, came fragments of an exquisite Arretine krater showing satyrs in vintage scenes. This may be a product of the workshop of the well-known potter, Perennius.

Also from the area is a fragmentary base of a Roman relief bowl showing a lion attacking a goat, a common theme in Near Eastern art but rare in classical art. The back of the relief is decorated plastically with a rosette (fig. 23). The fragment dates from the end of the 1st to 2nd century A. D. Among the several fragments of such bowls which we found is one representing a gladiator.

Another area which we continued to investigate at Knidos was the vast necropolis, one of the largest in the ancient world, which stretches over three miles beyond the city walls to the east. The tombs are impressive structures clearly visible from the road and, therefore, unfortunately have attracted the attention of looters probably for centuries.

The necropolis of Knidos is impressive not only for its size but for the variety of its tombs types. The most typical Kni-

dian tomb consists of an open temenos entered by two lateral entrances and surrounded by four enclosure walls topped by a capping course, which, in some cases, bears an inscription. Many tombs combine both polygonal and ashlar masonry. One of these tombs was excavated in 1967 under the supervision of Miss Marie Keith and had six individual burial chambers built into a podium-like structure (See pages 13 and 14 of 1967 Report).

A number of altars and inscriptions were found in the vicinity of the tomb which we excavated in 1967 and perhaps had originally been placed on the podia in the interior of various tombs. Texier made a drawing in 1833 of one of the tombs at Knidos showing such an altar which he saw in place on the podium.

During the 1968 season, we found one of these monumental altars which may be *in situ* (fig. 24). It stood on base with a low plaster-faced podium in front of it, in an area which may be bounded on the north and south by low enclosure walls. Two inscribed funerary plaques were found within this area and to the west of the altar, two clay incineration vessels of a type new for Knidos were uncovered.

My fortunate discovery in 1968 of a large marble sarcophagus partially visible above the ground led to the investigation of an interesting complex of tombs of different types in the necropolis to the north of the modern road (fig. 25).

On the west, the facade of a tomb is visible partially cut into the rock on the side of the hill. The tomb was presumably arched. The blocks of the arch and the sides were removed and noted and we hope to be able to make a reconstruction drawing of the tomb next season. A flight of steps led up to the tomb. The original incineration burial may have been in the niche in the lower part of the facade with later inhumation burials in the rectangular sarcophagi inserted in the center of the tomb. We hope to complete investigation of this tomb next season

and to determine its relationship to the other tombs in the area.

To the east of the rock cut facade is a square funerary chamber resting on a large podium of well cut stones and having an imposing entrance on the north and another doorway possibly of later date on the east (fig. 26). In the center was a two-stepped podium on which presumably the sarcophagus rested. A portion of the cover of a sarcophagus which appears to be the right size for the podium was found in the area. The interior of the tomb chamber was embellished with marble pavements and revetments. During excavation of this chamber, we found fragments of two draped marble statuettes. They may date from the mid- 2nd century B. C. (fig. 27).

The beautiful marble sarcophagus which originally drew our attention to this site was added to the funerary complex after the completion of the tomb chamber. The sarcophagus, which is decorated on three sides only, is particularly interesting because it is the first such type found *in situ* in the east. The blank face was placed against the rear enclosure wall. The sarcophagus probably dates from the 1st century A. D. The long side facing south was decorated with a nicely modelled Medusa head (fig. 28).

At a still later date another interesting burial was added to the complex (fig. 29). The tomb of Chrysios, roughly rectangular in shape, was constructed of stones and mortar covered with plaster. The interior was faced with large bricks. The inscribed funerary stele was still mortared in the plaster *in situ*, although the tomb had been robbed, possibly in antiquity (fig. 30). The inscription reads: $\chi\rho\upsilon\sigma\iota\omicron\upsilon\ \mu\epsilon\tau\alpha\varsigma\ \chi\alpha\rho\iota\tau\upsilon.$

In the southern area of the necropolis, we laid a trench in the large pottery dump which was discovered in 1967. Masses of Megarian bowl sherds and mold fragments showing both figural designs and floral patterns were unco-

vered. A terracotta plaque decorated with inhabited scrolls with a mouse and cricket and a portion of an altar in the lower register also was found in the sherd dump (fig. 31). The presence of numerous moulds and wasters indicated the possibility that a kiln was located in the area. Samples from a nearby clay bed, along with Knidian sherds, are being examined spectrographically to determine their respective physical properties in the hope of eventually establishing the nature of some types of Knidian fabric.

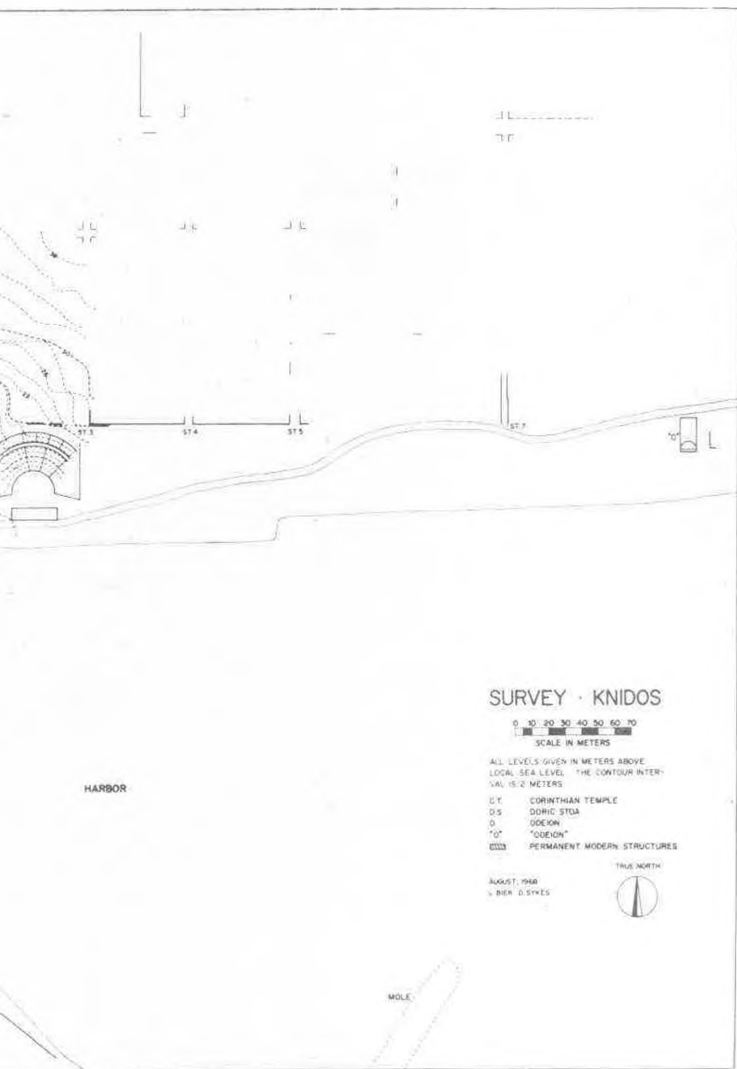
Perhaps the most attractive surface find was a slightly-under-lifesize marble head of a young woman or female deity (fig. 32). We do not know whom she was meant to represent, whether a lovely mortal, an historical personage or a divinity. A peculiar rectangular cutting exists on the top of the head which at first suggested to us that she might have been a caryatid. However, the cutting was perhaps for a meniscus, a spike which was meant to keep birds from settling on the statuary. Traces of the original paint are visible

on the eyes and hair. The date of the head is as yet uncertain; there is some similarity in style to portraits of Ptolemaic princesses of the first half of the third century B. C.; there is a faint afterglow of Praxitelian style in the features, but the vapid expression also reminds one of an eclectic Roman work, perhaps of the Augustan period.

In 1969 we would like to continue the excavation of the areas begun in 1967 and 1968 that is, the Corinthian temple and terrace, the temple of Apollo Karneios, the lower theater, the "odeion", the area to the east of Street 7, and the necropolis.

We would like to make trial trenches: on the island (which has never been studied or excavated); around the rim of the trireme harbor; and, if time permits, on the acropolis. We would like to survey the commercial and trireme harbors and the area to the east and west of the entrances in preparation for more intense study of these harbors in the future, with the idea of ultimately draining the trireme harbor and excavating it.





SURVEY · KNIDOS

0 10 20 30 40 50 60 70
 Meters Feet
 SCALE IN METERS

ALL LEVELS GIVEN IN METERS ABOVE LOCAL SEA LEVEL. THE CONTOUR INTERVAL IS 2 METERS

- CT CORINTHIAN TEMPLE
- DS DORIC STOA
- O ODEION
- "O" "ODEION"
- ▣ PERMANENT MODERN STRUCTURES

AUGUST, 1948
 BY BEN D. SYKES



Mrs. C. Love



Fig. 2

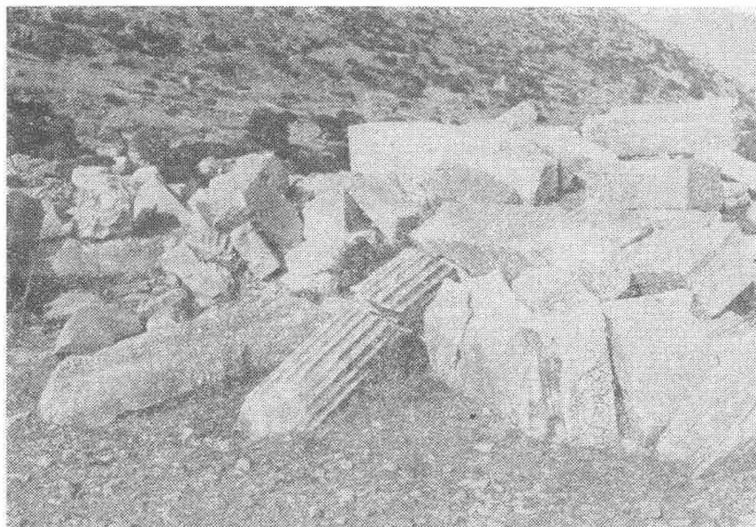


Fig. 3

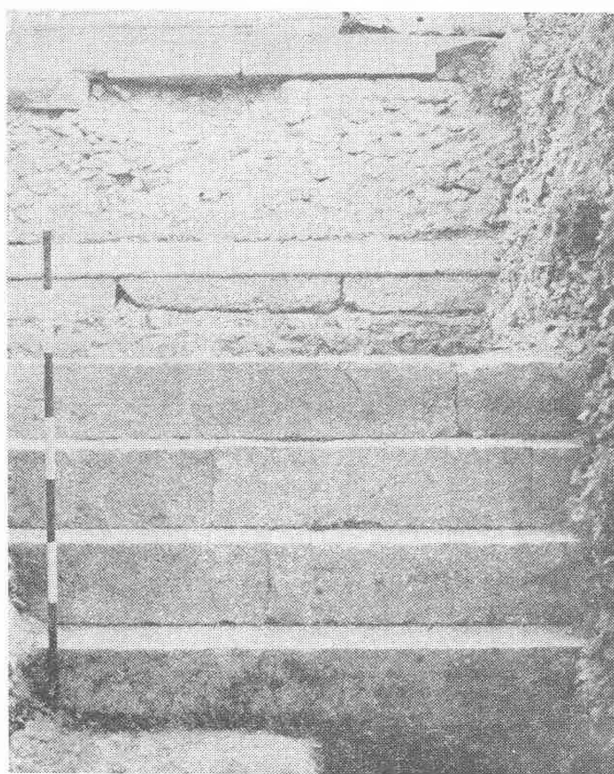
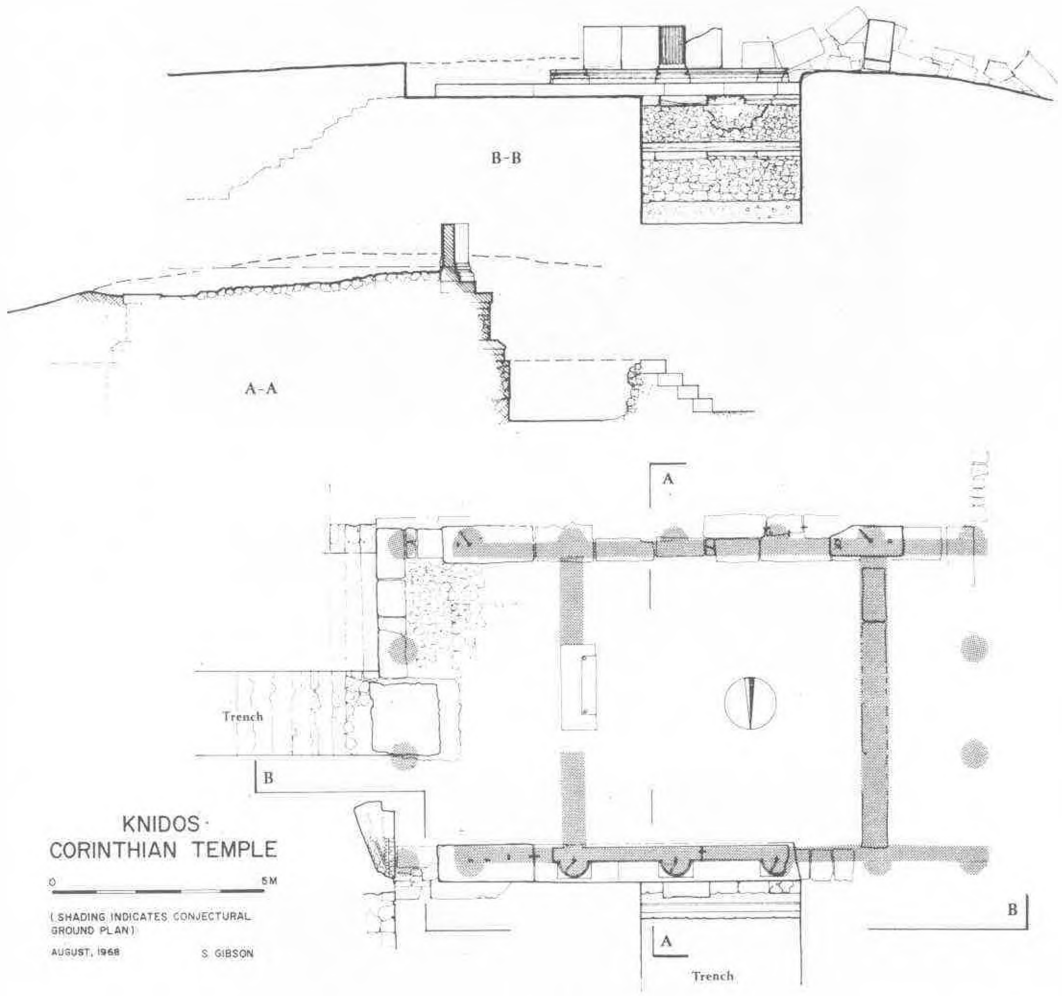
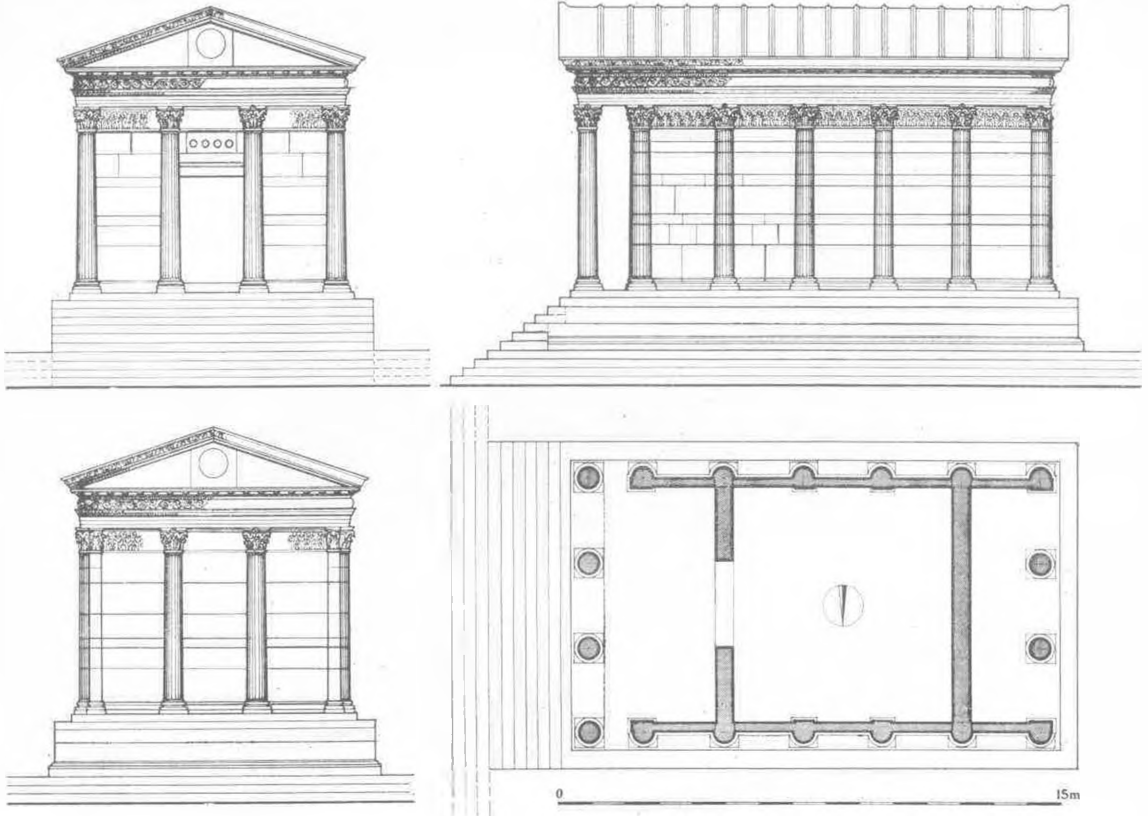


Fig. 4





KNIDOS CORINTHIAN TEMPLE

AUGUST, 1968 S GIBSON

Fig. 6

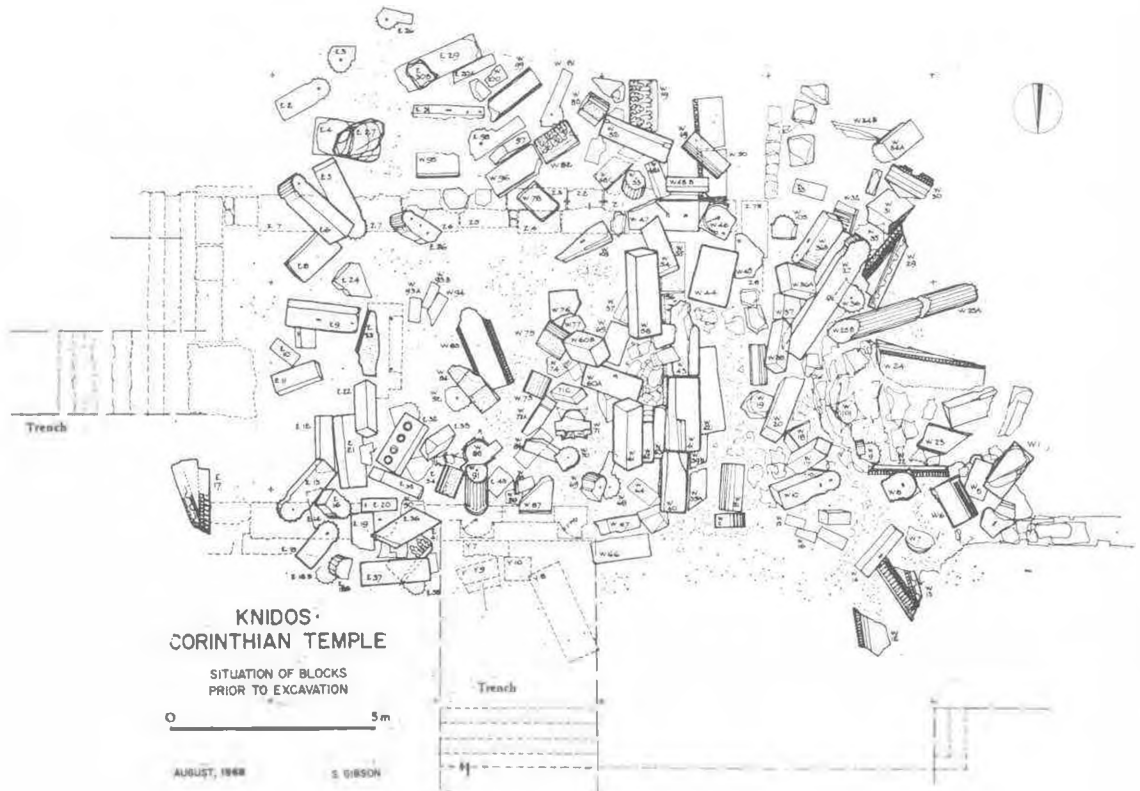


Fig. 7

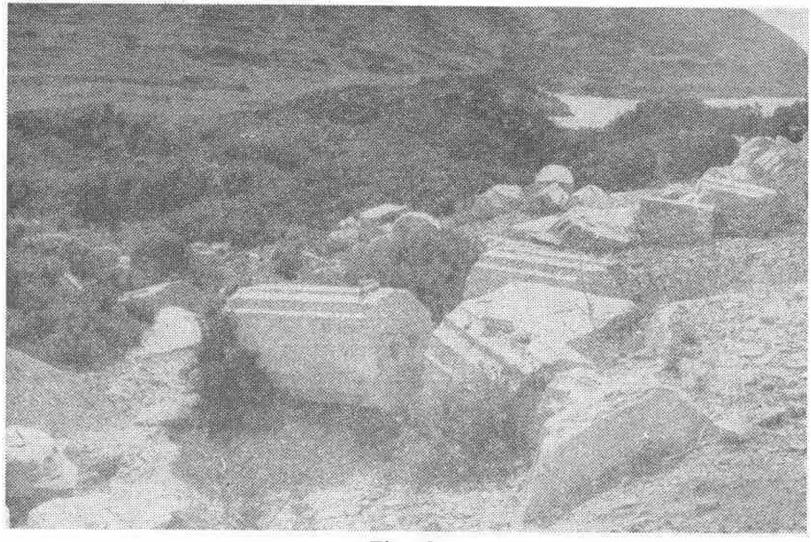


Fig. 8

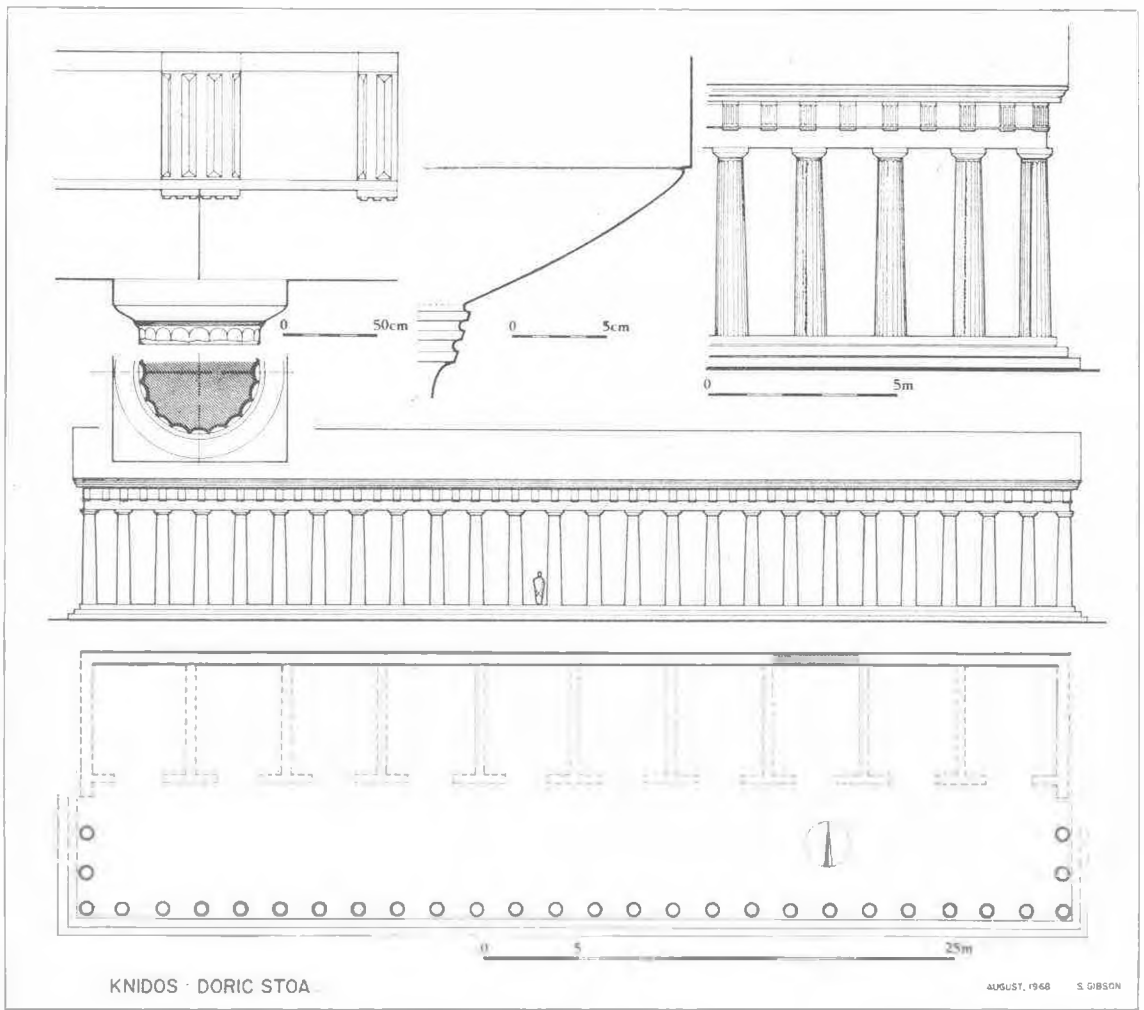


Fig. 9

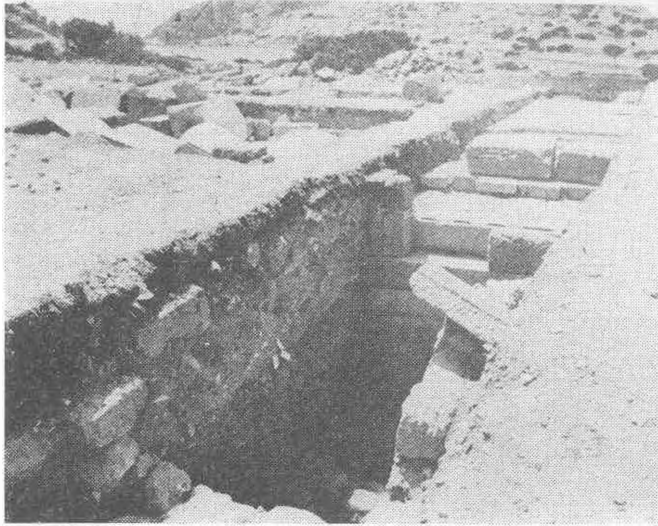


Fig. 10

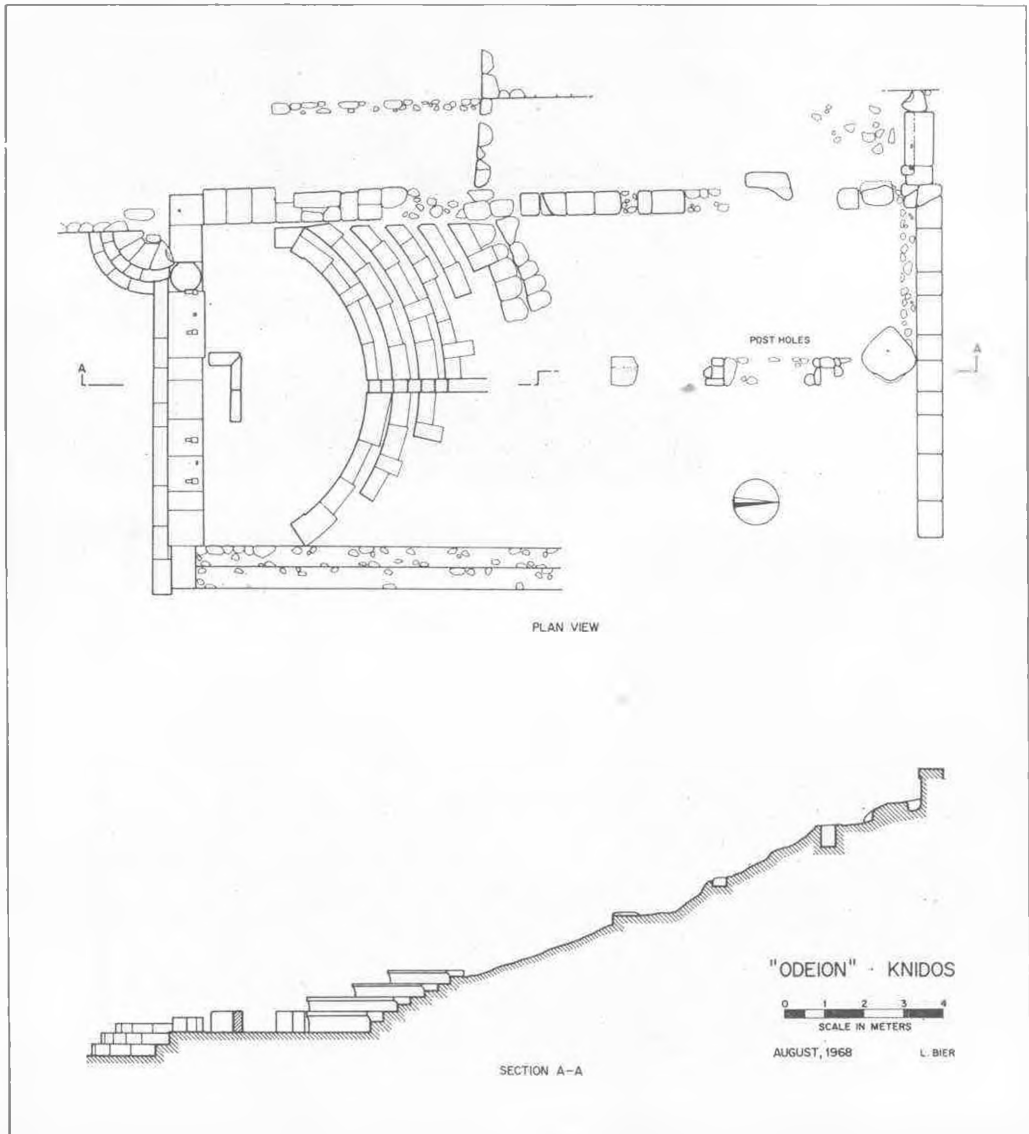


Fig. 11

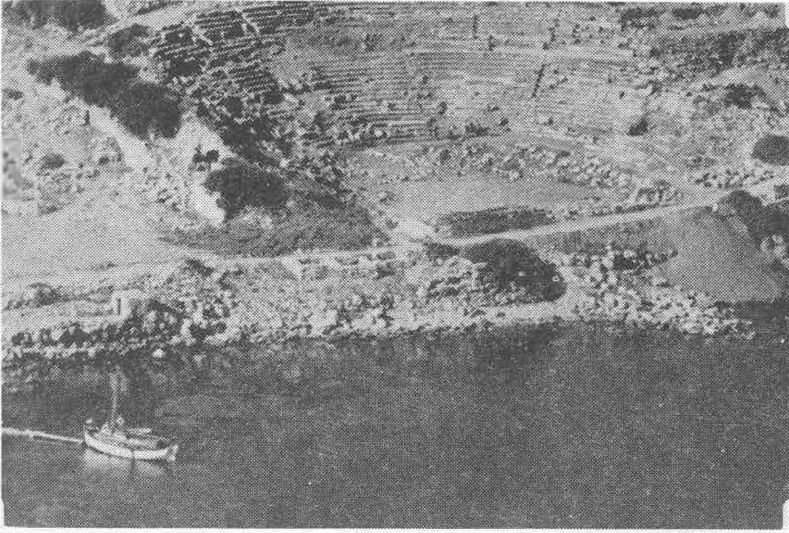


Fig. 12

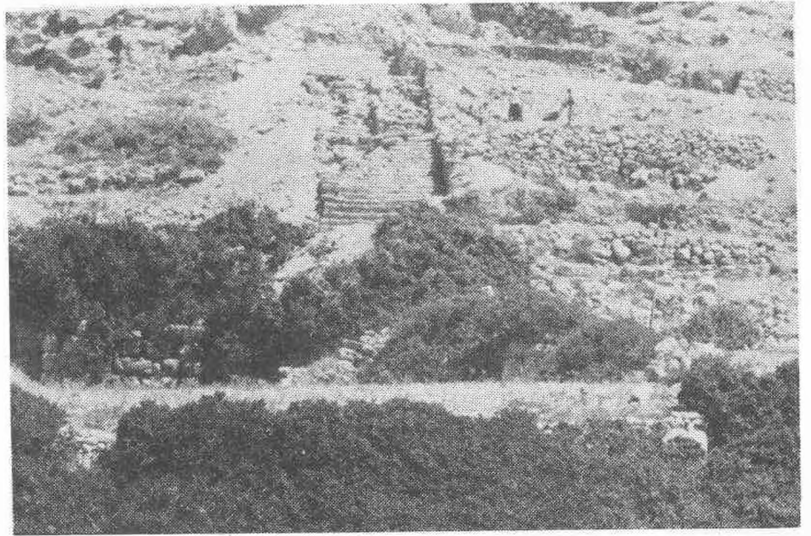


Fig. 13



Fig. 14

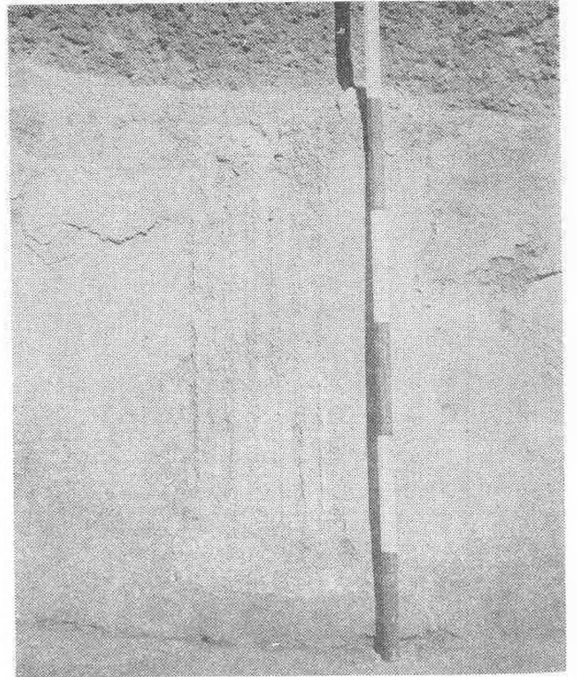


Fig. 15

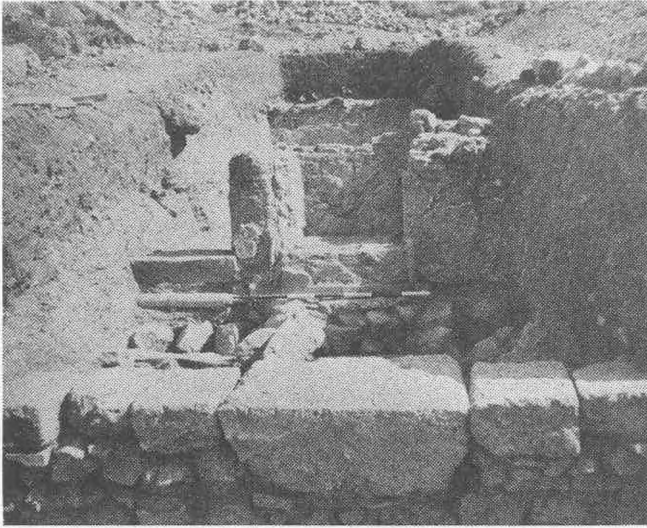


Fig. 16

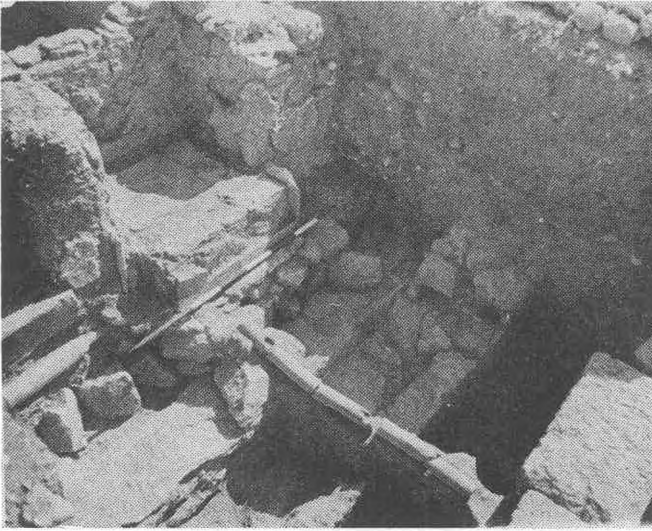


Fig. 17

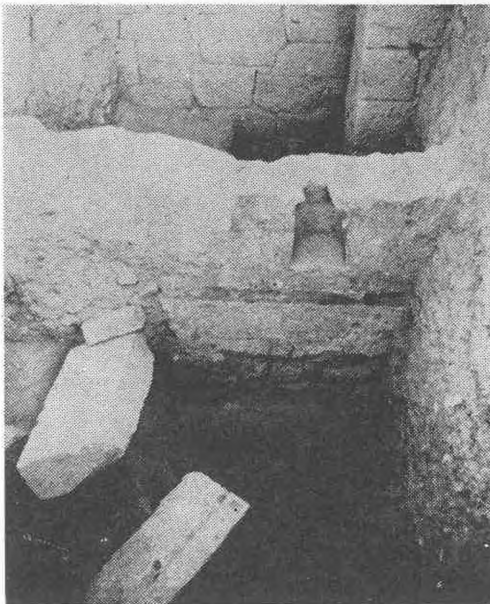


Fig. 18

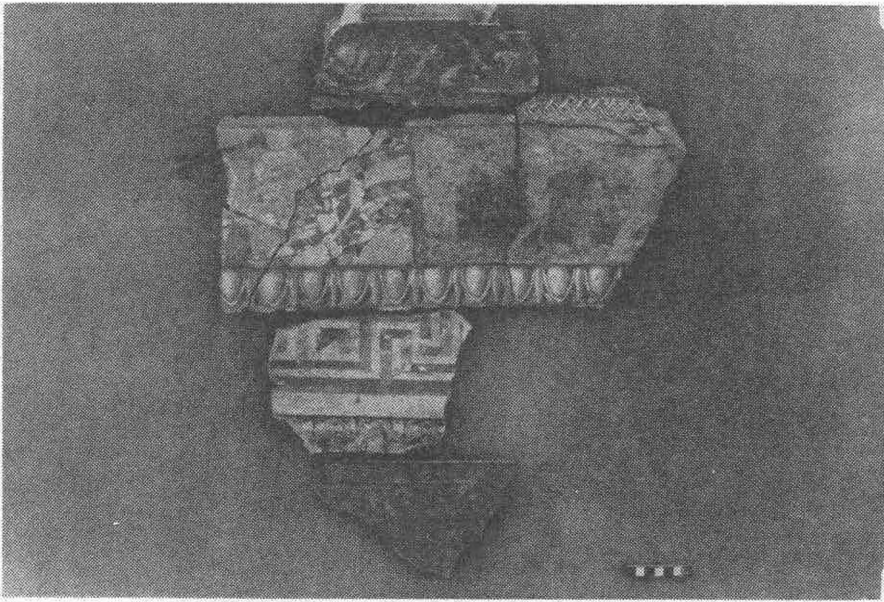


Fig. 19

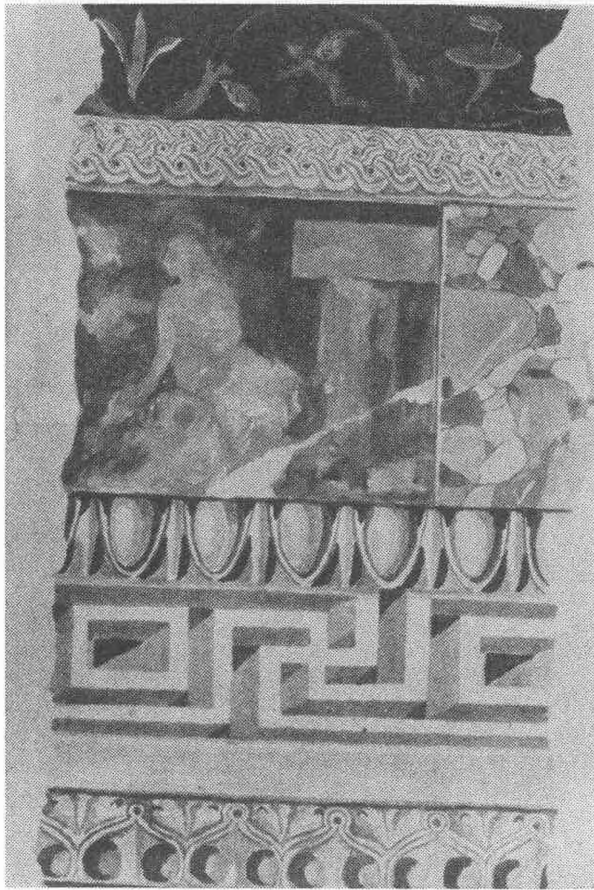


Fig. 20

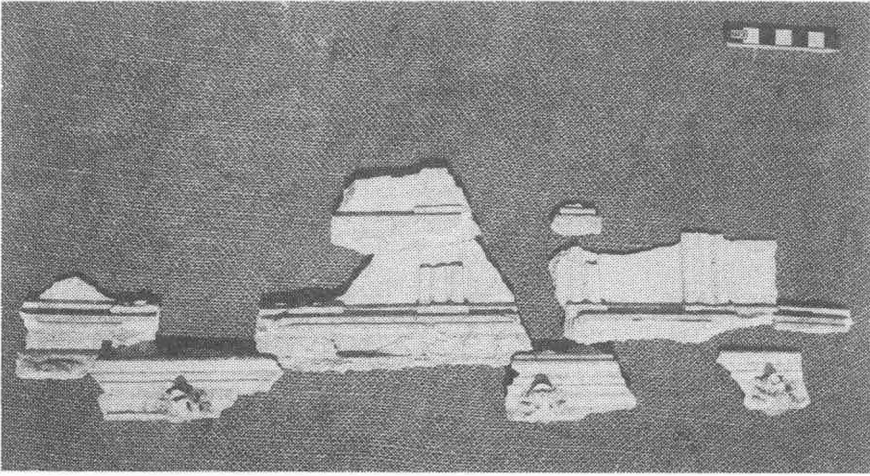


Fig. 21

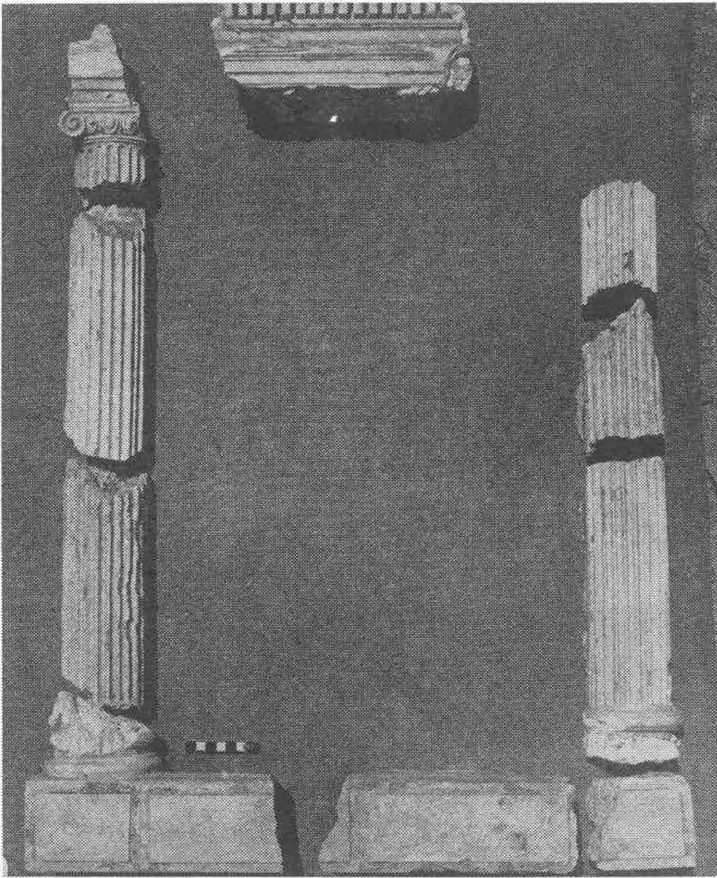


Fig. 22



Fig. 23

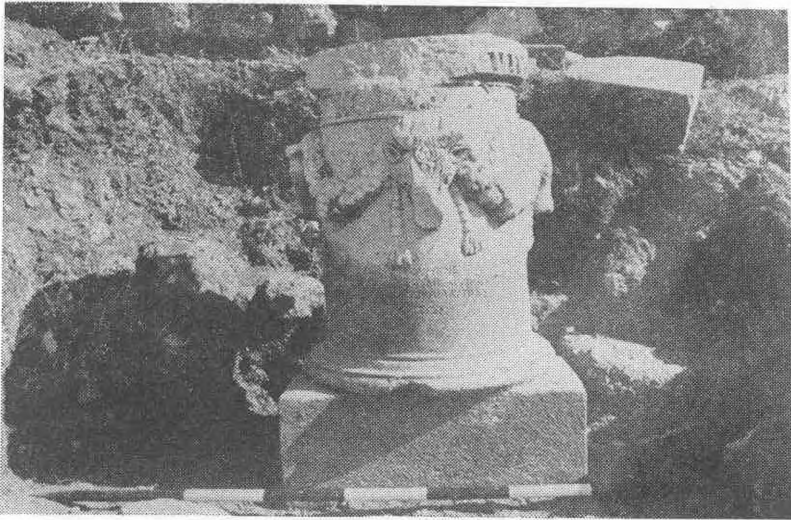


Fig. 24

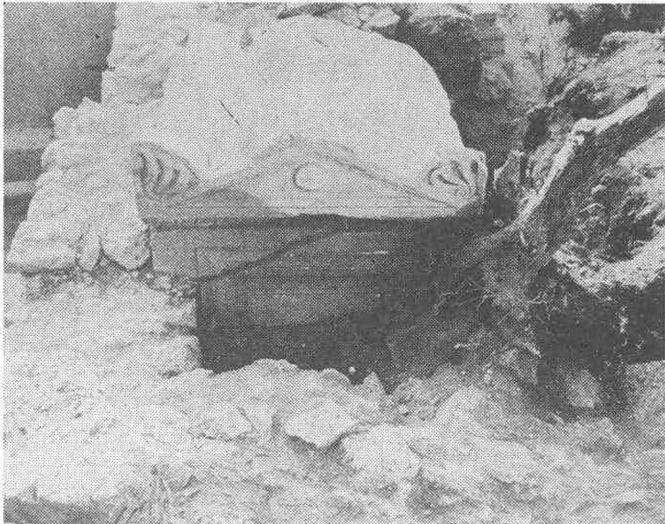


Fig. 25



Fig. 26



Fig. 27



Fig. 28

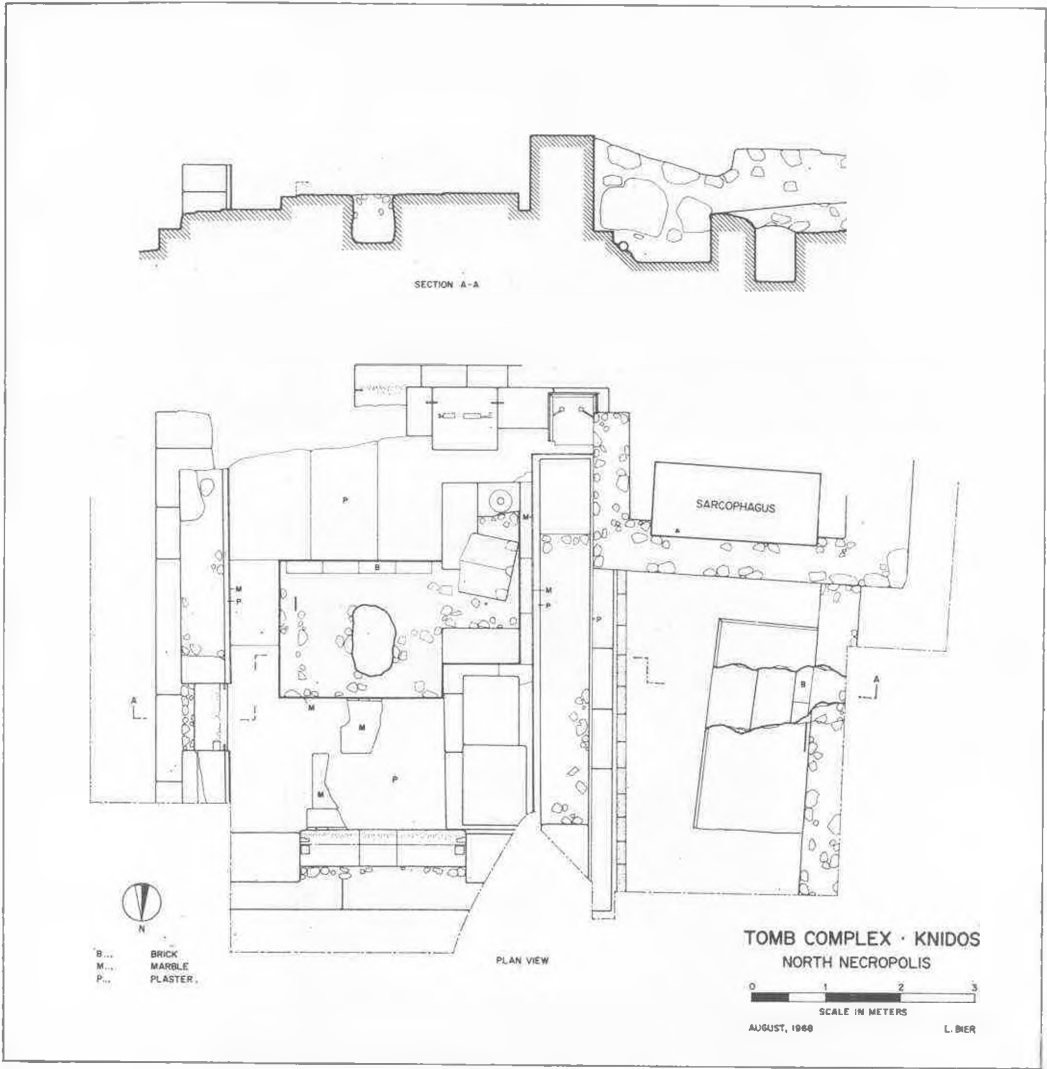


Fig. 29

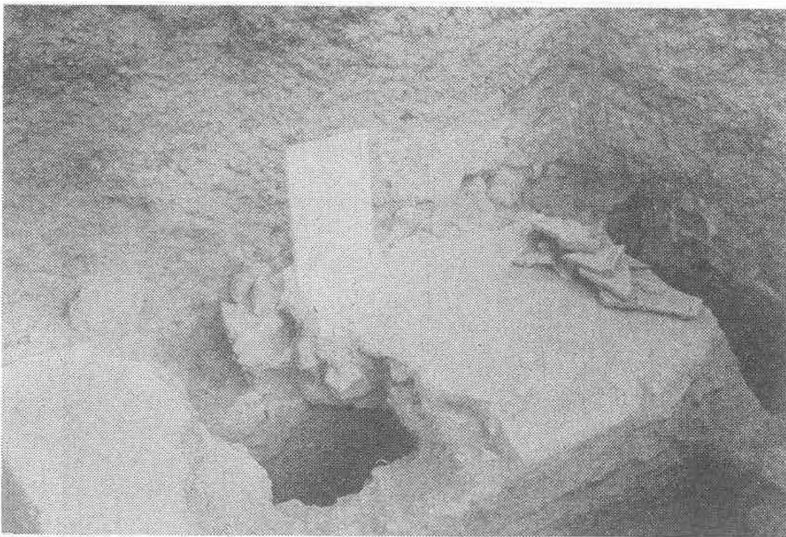


Fig. 30



Fig. 31



Fig. 32