



PALAIOPOLIS, ANDROS

THIRTY YEARS OF EXCAVATION RESEARCH

Edited by

Lydia Palaiokrassa-Kopitsa



EXHIBITION

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ANDROS 2018

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PREFACE

The exhibition 'Palaiopolis, Andros, Thirty years of excavation research' celebrates three decades of systematic excavations at present Palaiopolis, site of the ancient capital of Andros for almost fourteen centuries. It is organized in response to the need to present our work as a whole, not so much to the scientific community as, primarily, to the widest possible public, especially the Palaiopolitans and the Andriots, in order to convey to them the knowledge of the site and the message of the monuments. For specialist scholars there are publications on individual issues by the scientific collaborators of the project, while material from the excavation has been studied in one MA dissertation and one PhD thesis of the National and Kapodistrian University of Athens (see Bibliography). The results of the excavation have also been communicated to the scientific community in papers at conferences, lectures and seminars in Greece and abroad, as well as talks for general audiences.

Furthermore, it is our duty and moral obligation to inform the public of the results of our research, which has been funded for so many years by the Greek State and local private agencies.

The exhibition is accompanied by the catalogue in your hands, which in 11 chapters, with a total of 27 units, includes a summary of the history of Andros and the earlier research, as well as the results of our surface survey, systematic excavation and underwater research at Palaiopolis.

Our aim is for readers to understand, through the descriptions of the monuments, the presentation of the basic conclusions of research so far, photographs and drawings, 3D restorations of the buildings and replicas of objects, the great importance of the site, the wealth it hides and the responsibility we all have for its preservation and enhancement. The management of an archaeological site includes the search for monuments, the research for the knowledge, interpretation and evaluation of these, the care for their

protection, enhancement and advantageous utilization. In particular, the conservation and the presentation of the site are, together with the publication of the research findings, the principal legal commitments of the excavator.

Initial aims of the excavation were to train students in excavation technique and to learn about the history of the island's capital and – so it seems – sole city during antiquity, through its material culture remains. Ultimate aim of the project is the formation of the most important of these as exhibits for use not only by specialists but also, chiefly, by the public and in particular the inhabitants of Palaiopolis. Knowledge of the city and its remains, which have been bedeviling them for years now, as well as the heightening of their awareness of the enormous significance of these for their homeland's past are the main weapon for the protection of the antiquities of Palaiopolis. We owe a deep debt of gratitude to these people, many of whom have realized the significance of the project for their village and the local community, and have enthusiastically given their moral support to the excavation or have worked on it, under arduous conditions. We promise them that we shall take all measures to defend article 24 of the Constitution and the articles of Law 3028, *for the protection and improvement of the cultural environment and the protection of the cultural heritage, which consists, inter alia, in the conservation, the enhancement and the inclusion in contemporary social life of the cultural goods, with which Palaiopolis is richly endowed, and mainly in facilitating the public's access to and communication with these.* As the relevant Law stipulates, *obligation of all is the preservation of historical memory for the present and the future generations.* It is incumbent on the State to pledge its support of the project for the future enhancement of the site and to respect the articles of the law.

On a personal note, I take this opportunity to express my warm thanks to all those who at various times have worked in the excavation, my scientific

collaborators, old and new, many of whom have contributed to the present exhibition, the conservators, the excavation technicians and the students of Greek and foreign universities, who with their hard work, enthusiasm and perseverance have played their part in bringing this site to light and enriching our knowledge of it. Their effort was even more strenuous, due to the lack of a road to the site or at least to its wider environs. This lack obliged us to labour under primitive conditions by today's standards and has considerably delayed the progress of the project, as well as increased the costs.

Thanks are due also to the various funding agencies of the excavation: the National and Kapodistrian University of Athens, the present Ministry of Shipping and Island Policy, which, formerly as the Ministry of the Aegean, has been supporting the project for many years, the Prefecture of the Cyclades, the District Administration of Andros, the former General Secretariat for Youth, the Municipality of Hydrousa, which in the past supported the preparation of the enhancement study for the Archaeological Site of Palaiopolis and its submission to the Region of the South Aegean for funding from the 3rd Community Support Framework. For many years "The Friends of the Palaiopolis Excavation", with president the late Yannis Karastamatis, has supported the project in many ways, as well as recently the Dimitris and Lilika Moraitis Foundation, while formerly the late A. Goulandris had also provided sponsorship. The Kaireios Library has undertaken the publication of the results of the excavation, the first volume of which has already appeared, with sponsorship from Alexandros Zafeiropoulos. I am particularly grateful to the Directorates of Prehistoric and Classical Antiquities, of Byzantine and Post-Byzantine Antiquities, as well as of Museums, of the Ministry of Culture and Sports, to the Ephorate of Antiquities of the Cyclades, in particular to its Head Dimitris Athanasoulis, the archaeologist Natasha Angelopoulou, the conservator Yannis

Staikopoulos, as well as to the guards of antiquities Panayotis Koulouris, Maria Korre and Maria Xenou, the former Mayor of Andros Yannis Glynos and the present Mayor Theodosios Sousoudis and my invaluable supporters in Palaiopolis, Theodoros Philippidis, Dimitris Moustakas, Dimitris Koulouris and Nikos Manalis. Unbounded is my gratitude for our excellent collaboration over many years, since 1989, to Magda Alvanou (Ministry of Shipping) and to Philippos Moraitis, for his manifold and substantial support.

Last, the Organizing Committee expresses its thanks and gratitude to the Municipality of Andros and the Mayor Theodosios Sousoudis for making available the rooms in the Empeirikeion High School, to Mrs Athena Tsatso-moirou and to the aforesaid sponsors and contributors to the present Exhibition, without whose input it would not have been possible.

The English edition of this book would not have been possible, without the kind assistance of Mr. Nektarios Santorinos, of the Ministry of Shipping and Island Policy, in largely securing the financing of the printing costs; the support of Mr. Dimitris Afentoulis and Mr. Rallis Kiranis of the John Latsis Public Benefit Foundation, which covered translation costs; and Mr. Eleftherios Polemis who covered the remainder of the printing costs. To all of them we extend our grateful thanks. We also thank warmly Ms Alexandra Dumas who translated the text in the middle of summer vacations.

The volume is dedicated to the memory of our dear friend the late Yannis Katsikis, mainstay in our endeavours, whose family covered the expenses of editing the publication.

Lydia Palaiokrassa-Kopitsa
July 2017

3b. History of the site in Medieval and recent times (7th c.-1830) Georgios Pallis

On present evidence from the excavations, life in the ancient capital of Andros came to an end in the middle years of the seventh century AD. Palaiopolis had already suffered damage in the destructive earthquake of 552 and its population was significantly depleted. The large basilica in the agora had collapsed and a smaller church had been built in its central part. Economic activity declined, with the latest coins found at the site dating from the early years of the reign of Emperor Herakleios (610-641). As was the case with many other coastal settlements in the Cyclades, the final abandonment of the city was brought about by the Arabs, who from mid-century had formed a fleet and set about plundering and devastating the settlements in the islands. The inhabitants of Palaiopolis sought refuge in the safety of the island's hinterland, which the raiders could not easily penetrate. There they found places with fertile land and water sources, suitable for founding new settlements.

The desertion of Palaiopolis seems to have taken place gradually, as remnants of humble makeshift constructions, which are perhaps associated with a final phase of use of the site, are found on top of the ruins of the public edifices in the agora and south of the basilica. From the eighth century, however, the desolation was total. The city's buildings fell into ruins and began to be buried under their own materials and the sediments deposited by the torrents that flow down the slopes of Kouvara. Life went on in the hinterland, under the domination of the Byzantine Empire. During the eighth century Andros was seat of an imperial *kommerkion* (customs post) which points to the presence there of State functionaries and to commercial activity. The islanders were familiar with the abandoned ancient capital, the ruined buildings of which were a source of useful materials, such as metal clamps from ancient structures, which helped them to cope with the acute shortage of metals noted in this period. It was perhaps then that the toponym *Palaiopolis* was born, which means old (Gr. *palaios*) city (Gr. *polis*).

Andros enjoyed better days from the tenth century onwards, during the Middle Byzantine period, when the hazard of Arab incursions in the Aegean had been quashed, after the recapture of Crete by the Byzantine Empire in 961. Silk-production developed on the island and circumstances brought great affluence, which reached its peak in the twelfth century and is manifested in the churches of outstanding architecture erected at Mesaria, Melida,

the most characteristic case in point–, the greater part of the remains of the buildings of the ancient city have been consumed and have disappeared.

After the Fourth Crusade in 1204, Andros was annexed to the Venetian Duchy of the Archipelago and entered a new historical period, during which habitation, the economy, society, the religious life and culture underwent profound changes that were to determine the island's character in the ensuing centuries. The Venetians chose as their seat the site of the present Chora, on the east side of the island, even though it did not have a safe harbour. There, beside an earlier trading haven, Nimborio, the new walled settlement (burg) of Chora–Kato Kastro (Lower Castle), was built. In parallel, a second fortified settlement was founded at Epano Kastro (Upper Castle) or Kastro tis Phaneromenis, a short distance above the present village of Kochylou, which controlled the south part of the island and the sea straits ('Steno') between Andros and Tenos.

The turn of the new masters of Andros towards its east side, guided by their mercantile interests, exacerbated the desertion of Palaiopolis. Even so, the site of the ruins of the ancient city remained known to the islanders. The ancient marble *spolia* visible today in buildings – mainly churches – of Chora have been taken from Palaiopolis and the transporting of them there must have begun already in the first period of Venetian rule. In 1701 the French traveller Joseph Pitton de Tournefort beheld so much marble in Chora that he thought it was built on the site of an ancient city. Even today, we can see in the Catholic church of Agios Andreas in Chora marble architectural members of various periods, such as an ancient sima with lion-head waterspouts or an Early Christian closure slab (**fig. 3b.2**), which according to all indications originate from Palaiopolis.

In the fifteenth century, two of the first European travellers with a particular interest in antiquities visited Andros, Cristoforo Buondelmonti in 1419 and Ciriaco d' Ancona (Κυριακός ο Αγκωνίτης) in 1444. Unfortunately, they have not left us clear testimonies of the state of Palaiopolis at that time. Nonetheless, interesting is the reference of the first to a large statue of Hermes, which in his day stood in front of Chora, as well as to a statue of Dionysos, which too was near the Medieval settlement. In all probability these works had been brought from the island's ancient capital. For the statue of Hermes, who moreover was represented with dog head (cynocephalus), Dimitris Kyrtatas suggests that its placement in Chora perhaps signifies a



3b.2. Chora, Catholic church of St Andrew, closure slab with decoration common on reliefs of the second phase of the basilica at Palaiopolis.

first attempt at conscious reconnection with the island's past, to which its Western overlords aspired.

In 1566 Andros became part of the territory of the Ottoman Empire, remaining so until 1821. Chora continued to be the island's capital, life in the countryside was organized in many villages, large and small, but the coasts remained uninhabited due to the persistent threat of piracy and the recurrent conflicts between Venice and Turkey. So, Palaiopolis remained deserted and, as the archival sources

attest, was of little interest to the island's authorities, except for chance incidents, such as in 1702, when the drowning of a monk from the Zoodochos Pege Monastery (Agia), on its shore, was recorded.

However, slowly but surely, the ancient city began to emerge from oblivion, thanks to the foreign travellers who came to Andros, with increasing frequency. Well-informed by the relevant ancient literary sources, they were seeking traces of its erstwhile capital. The most important testimony is that of Joseph Pitton de Tournefort, who visited Palaiopolis on 27 November 1701. According to his description, the site was still dominated by the parts of the ancient fortification walls and the enceinte around the acropolis was visible. Amidst the ruins he saw countless ancient marbles, columns, column capitals, bases and some inscriptions relating to the public and the religious life of ancient Andros. He also found, by chance, some fragments of ancient sculptures, the art of which impressed him. Half a century later, Palaiopolis was visited by members of the British Society of Dilettanti, among them James Stuart, who together with Nicholas Revett published the famous work *The Antiquities of Athens*. From the ruins of the city they elected to draw a Roman cornice, while close to Chora they noticed two ancient reliefs, one with representation of a priest of Isis and the grave stele of a youth, of which they also made drawings. These works had probably been brought there from Palaiopolis.

Alongside the antiquarian interest, the looting of ancient artworks began, which were transferred to private collections abroad, to end up later in

major museums. Already in the seventeenth century the Ambassador of Great Britain to Constantinople, Sir Thomas Roe, sought with the help of the local bishop antiquities on Andros, on behalf of eminent persons in his homeland. He was instrumental in smuggling out at least one sculptural work, representing Bakchos, to Chios, in 1627. Later, during the Orloff Uprising (1770-1774), when the Russian Fleet was operational in the Aegean, other antiquities were removed from Andros, some of which are today in Saint Petersburg. All indications are that these works too come from Palaiopolis.

In the meanwhile, the ancient city never ceased to supply Chora and the rest of the island with marble. From the eighteenth century there was a burgeoning of folk marble-carving, and so there was unabated demand for material with which to make doorframes, coats of arms, fanlights, candelabra, iconostases, fountains and funerary monuments. As no good-quality marble exists on Andros, the production of all manner of reliefs was based on material taken from Palaiopolis, except in those cases we know expressly that the marble was brought from elsewhere, such as the iconostasis of the katholikon of the Agia Monastery, which came ready-made from Chios in 1820. Likewise the production of lime did not stop, which was in high demand and consumed large quantities of marble. The historic watershed of the Greek War of Independence and the founding of the free Greek State put an end to these destructive activities. The moment had come at last for the antiquities of Palaiopolis to become the object of scientific research and study.

Bibliography: de Tournefort 1717, 347, 351-352; Polemis 1981; Goulaki-Voutira-Karadedos 2001; Kolovos 2006, 315-316, no 190; Pallis 2009; Tiverios 2009, 117-121, figs 2-3; Kyrtatas 2012, 51 and 57; Aslanidis 2016.

ii. The site in Early Christian times

Nikos Ghiolos – Georgios Pallis

Life continued in the ancient capital of Andros during the Early Christian period, that is, the first three centuries of the Byzantine Empire (4th-6th c. AD), and indeed flourished. The city's development is attested by inscriptions and architectural members dispersed in the settlement today and, mainly, by the ruins of churches of basilica type, which are the most important buildings of these times. To date, in the area inside the walls of the ancient city, four Early Christian basilicas have been identified: a) in the agora, which is being excavated by the University of Athens, b) in the locality 'tou Platou', c) in the church of the Transfiguration of the Saviour (Metamorphosis), next to the bathhouse, and d) in the church of the Presentation of the Virgin in the Temple (Eisodia tes Theotokou). Their number as well as their lavish decoration with marbles and mosaics, points to the dynamism of the new religion, as well as to the heyday of the city until the mid-sixth century.

The space of the agora, centre of public life in Andros, was not unaffected by the changes that took place during this period. Principal among them was the gradual abandonment of the ancient way of life and the transfer of the administration of the cities to representatives of the State. The building of the basilica upon the stoa of the lower terrace and of Building E on the upper terrace, confirm that the agora continued to be the heart of the city.

The founding of large Christian basilicas in the centre of ancient cities set its seal on the prevailing of the new religion, which furthermore appropriated public space. It is exactly this phenomenon that the agora basilica represents. It was built very close to the harbour and on top of a public building, the large stoa on the lower terrace. Furthermore, it was enlarged at the expense of the street that ran in front of the stoa, so changing the urban plan at its central point. It seems, therefore, that the founding of these churches restructured the form and certain functions of the city, and defined its aspect until the destructive earthquake of 552.

So, three important buildings were erected in the space of the agora in Early Christian times.

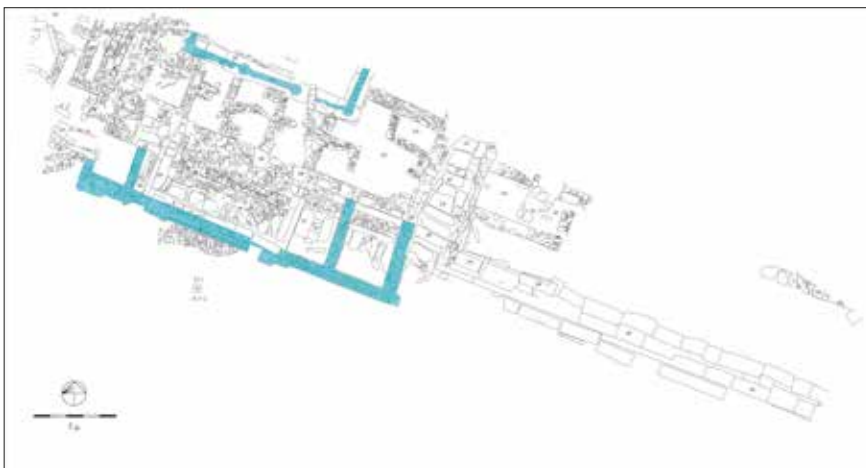
Bibliography: Palaiokrassa-Kopitsa 1996, 134-141, drawing 7, figs 80-89, and 157-160, figs 104-106.

Building E

During the third century AD a new complex was built in Building Δ on the upper terrace of the agora. This is Building E, of which the south part has been revealed so far (**figs 5c.10 and 44**). The reasons that imposed this reconstruction have not yet been determined. The new building retained in part the layout of the pre-existing one, with its spaces organized around an internal court. This continuity is perhaps due to the housing there of similar activities, which are thought to have been of commercial and craft-industrial character. To the contrary, however, the monumental propylon of the previous phase was abolished and the new complex was expanded at the expense of this and of the open space that existed in front of the initial building.

Building E is distinguished by the use of many earlier architectural members in its masonry, several of which come from the propylon of the pre-existing monument. The columns that surrounded the internal court are built and coated with stucco. This choice is probably due to limited economic means, which did not permit the commissioning of new columns. It may also be considered as an indication that the porticoed buildings of the agora were still in use and therefore architectural material from them was not available.

Bibliography: Palaiokrassa-Kopitsa 2004, 131, 134-135, drawing 1; Kanellopoulos – Palaiokrassa-Kopitsa 2016, 413-414.



5c.44. Plan of Building E.

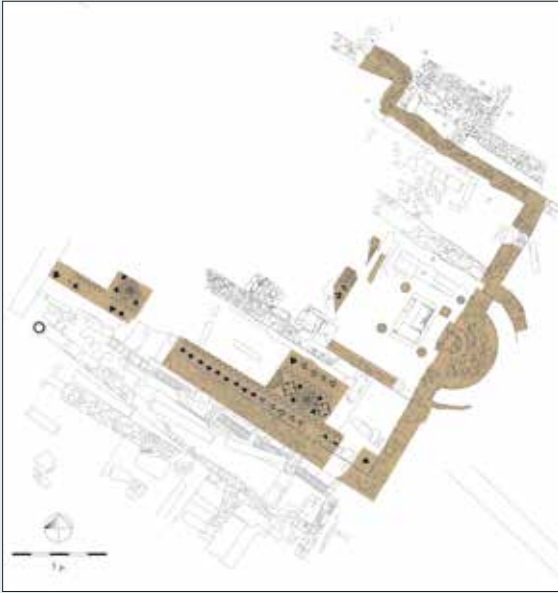
The Early Christian basilica-Building Z

In the second half of the fifth century, a large Christian church of the basilica type was founded upon the ruins of the stoa of the lower terrace in the ancient agora (**figs 5c.45-46**). The choice of site, in the civic and commercial centre of the ancient capital of Andros, expresses the now dominant presence of Christianity in the local society and its seminal role in its life. The island was already a suffragan bishopric of the Metropolitan See of Rhodes, with first known bishop Palladios, who is attested in a patriarchal deed of 458/9. According to the inscriptions found, to date, inside the monument, at least three persons were involved with its erection and decoration, the bishop Petros, the deacon Euphrosynos and an anonymous dedicator. After a destruction, perhaps caused by the severe earthquake of 552, the basilica was rebuilt in makeshift fashion upon the original central aisle and was used until the abandonment of the settlement in the early decades of the seventh century.

The agora basilica is the first of its kind to be excavated in Andros and is of manifold interest for our knowledge of the state of the island in the early centuries of the Byzantine Age, as well as of the cultivation of architecture and the other arts in this period. The excavation has uncovered the east end of the building, with the sanctuary apse, the presbytery and a considerable part of the two lateral aisles. The condition of the remains is unusually good, in comparison with that of other contemporary monuments in the Cyclades, with the outside walls standing in places to almost 3.00 m.

With regard to its architectural type, the basilica is three-aisled and dromical, with timber roof and semicircular sanctuary apse (**fig. 5c.47**). Its placement in the space deviates from the established west-east axis, as it turns towards the southeast, in accord with the orientation of the ancient Stoa ΣΤ, upon which it has been founded. The existence of a narthex and an atrium at the west end, and of other outbuildings (e.g. baptistery) that are frequently present in basilicas of the period, will be elucidated as the excavation progresses. Remnants of a row of piers, incorporated in a rural cell to the west, are possibly related to the atrium. In the interior, the aisles are demarcated by two colonnades, the south one of which stands on the pre-existing stylobate of the stoa.

In the excavated part of the central aisle, dominant are features of the second phase of the basilica, during which a single-space church was built in its space. In its original form, the superstructure of the central aisle must have



5c.45



5c.47



5c.46

5c.45. Plan of the first phase of the basilica (second half of 5th c.).

5c.46. Orthophotograph of the excavated part of the agora basilica.

5c.47. Aerial photograph of the basilica.

been elevated, admitting natural light to the interior through windows of a clerestory. In its excavated part, the floor of the aisle has a mosaic pavement which preserves a dedicatory inscription in a *tabula ansata*, mentioning the deacon Euphrosynos and his wife Maria. The inscription is placed exactly in front of the gate of the presbytery screen. At the centre of the aisle there was a marble ambo (pulpit), from which a slab of the parapet has been found.

The central aisle terminates at the east end in the semicircular apse of the holy bema (**fig. 5c.48**), which was roofed by a semi-dome that has not survived. In front of the apse extends the holy bema or presbytery, which is delimited by a low marble parclose. At the centre of the bema stood the altar table, of which remnants are preserved from the second building phase of the church. This was in the form of a marble slab with four supports (colonnettes), above which was a baldachin standing on columns. The synthronon or sedile that survives in the sanctuary apse is an amphitheatrical construction that was used by prelates during the liturgies. It is probably a reconstruction of the initial one, made during the second phase, in rudimentary form. Interposed between the synthronon and the wall of the apse was a narrow corridor, the ambulatory, where low-ranking clerics circulated.

The north aisle displays interesting singularities. In its east wall is a doorway in which part of the large inscription from the *macellum*, the indoor food market of the ancient city, has been reused (**fig. 5c.49**). Doorways in this position are encountered in other basilicas of the period, probably serving the movement of congregants. The north wall is actually the back wall of the pre-existing stoa, in which two constructional phases can be distinguished, the first of the late third-early second century BC and the second possibly of Roman times. This second phase, which was accommodated *in toto* in the Early Christian basilica, includes two conches, a small semicircular one to the east (**fig. 5c.50**) and a larger rectangular one at the west end of the excavated space. In all likelihood these are fountain structures, which continued to be used in the Christian church: the semicircular conch was perhaps a small holy-water source (*hagiasma*), while the rectangular one was decorated with wall-paintings, perhaps as a special place of veneration (*proskynesis*). No trace of the floor of the north aisle has been found, as it seems to have been taken up systematically in a later period, perhaps when the aisle was turned into a workspace for the collecting, selecting and reworking of marble architectural members.



5c.48



5c.49



5c.50

5c.48. Aerial photograph of the central aisle of the basilica.

5c.49. The doorway in the east wall of the north aisle of the basilica.

5c.50. The small conch of the north aisle, which was probably used as a holy-water source (hagiasma).



5c.51



5c.52

5c.51. Part of the mosaic floor in the south aisle.

5c.52. Detail of the mosaic in the floor of the central aisle, in front of the gate of the presbytery.

In the south aisle, the west and the south wall survive to low height, but the mosaic floor is preserved over almost the entire extent of the excavated area (figs 5c.51-52 and chapter 6b.ii). Within an oblong panel framed by a double band (an outer with undulating ivy branch and an inner with interlocking semicircles), are alternating medallions and lozenges inscribed with motifs such as interlace, Solomon knot, quatrefoils, and others. The mosaic is dated to the second half of the fifth century.

The agora basilica was built of stones with mud as mortar. Abundant ancient *spolia* have been reused in the masonry, outstanding among which are inscribed pedestals from monuments that adorned the agora. The ancient stoa upon which the basilica was founded is probably the provenance of the monolithic smooth columns which were used in the two colonnades separating the aisles, as well as their Doric capitals. The walls were coated inside with white plaster, small surfaces of which have been identified and consolidated, particularly on the north wall of the north aisle. In the windows there were glass panes, fragments of which have also been found.

The church had impressively rich marble decoration. The numerous thin marble slabs of different colours and diverse provenance, which are found shattered in the excavation, probably come from revetments of parts of the colonnades and other surfaces, particularly in the area of the presbytery. The functional architectural structures – the ambo, the presbytery screen and the altar table with its baldachin – were made of white marble and had relief decoration (figs 6a.ii.3-4a). Only parts of the closure slabs of the original ambo have been found, which date it to the end of the fifth century. The presbytery screen consisted of large closure slabs decorated with the motif



5c.53



5c.54

5c.53. Digital restoration of the presbytery (P. Konstantopoulos – Ch. Kanellopoulos) from the west.

5c.54. Digital restoration of the presbytery (P. Konstantopoulos – Ch. Kanellopoulos) from the southwest.

of interlocking circles and crosses, executed in openwork technique. The numerous fragments of these slabs which have been located in the excavation, in combination with the uncovering of the stylobate of the parclose, permitted its reconstruction by Assistant Professor Chrysanthos Kanellopoulos (**figs 5c.53-54**). A highly schematic Corinthian column capital is attributed to the baldachin of the altar table (**fig. 6a.ii.2**).

However, apart from relief decoration, the basilica also had painted decoration, remnants of which were found in two places. Revealed in the sanctuary apse were traces of a probably vegetal decoration, which were detached and are kept in the Andros Archaeological Museum. In the rectangular conch of the north aisle parts of wall-paintings that covered probably all three sides were brought to light (**fig. 5c.55**). These were consolidated immediately and covered with a special shelter for protection. On these remains, as well as on fragments found in the fill, at least three figures of standing saints in frontal pose are recognized, one of which is identified as a hierarch and one



5c.55



5c.56

5c.55. Representation of a saint prelate, in the rectangular conch of the north aisle.

5c.56. Zone imitating a marble dado, in the rectangular conch of the north aisle.

as a deacon. Below the figures extends a zone imitating very schematically a marble dado (**fig. 5c.56**). Notwithstanding their poor state of preservation, these wall-paintings are especially important as samples of the painting of a period from which extremely few works are known.

The basilica at Palaiopolis is a new-found monument of the Early Christian period of particular significance. As noted, it is the first to be excavated on Andros and one of the very few that have been the object of systematic research in the Cyclades. The unusually good condition of the monument and the finding of inscriptions, as well as of remains of the mosaic, relief and painted decoration, offer valuable information on life and art in Early Christian Andros and make the continuation of research most promising.

Bibliography: Migne 1860, column 1620; Polemis 1981, 50-51; Palaiokrassa-Kopitsa 2004, 121-129, drawings 2-3, figs 1β-2β; Palaiokrassa-Kopitsa 2007; Ghiolos 2009; Ghiolos 2016, 46-58, figs 2-18.

The single-space church-Building H

In 552 the Cyclades suffered a very severe earthquake, to which the destruction of the agora basilica is attributed. After this event, the remaining inhabitants of the settlement built a new church on the site of the basilica but confined to only its central aisle (**figs 5c.46, 57**). The form of the new church and the nature of its construction point to limited economic means and a general decline in technical knowhow, while a similar development is observed also in those elements of the decoration that have survived.

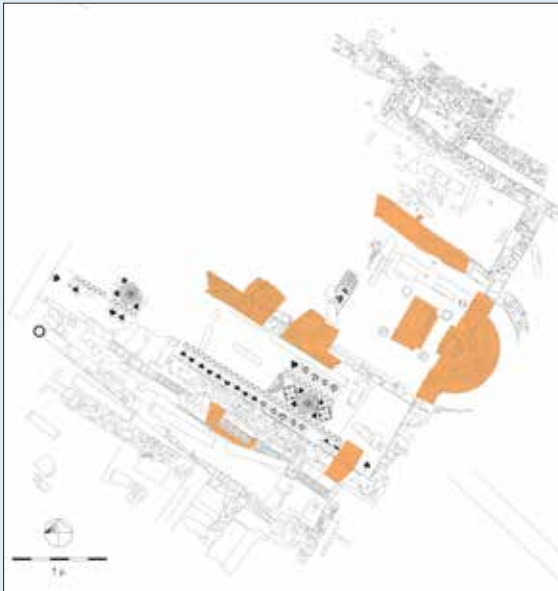
According to the excavation picture so far, the church of the second phase was single-space and dromical, deviating slightly from the axis of the pre-existing basilica and keeping the apse of this complete (**fig. 5c.48**). The side walls were bedded on the stylobates of the colonnades of the basilica, with some columns encased in the new masonry. The length of the church has not yet been determined, nor has its relation to the north aisle of the basilica, which was perhaps put to some new use. In the interior, two massive piers were found in the south wall, which perhaps supported arches, although the manner of roofing of the single-space church is not yet clear. In construction the walls are rather makeshift, perhaps indicating haste: they are built of fieldstones and *spolia* of various sizes, without clear courses.

The new church used the mosaic floor of the central aisle, which does not seem to have been damaged by the earthquake, at least in the parts revealed so far. The same is true of the presbytery screen, the initial stylobate of which remained *in situ*. In contrast, the altar table, the floor and the synthronon of the holy bema were reconstructed. Reused at the base of the altar table was a slab from a shop in the agora, with characteristic grooves for the off-flow of liquids. The floor was covered with thin polychrome slabs from earlier marble revetments, in loose geometric arrangement (**fig. 5c.58**). The new synthronon, which now had a more symbolic than practical role, was revetted with diverse material of the same kind.

Despite the evident difficulties that the decimated inhabitants of the settlement now faced, the new church acquired new functional fittings of marble, which included an ambo and a new presbytery screen. The new members were carved on earlier ones, with relief decoration distinguished by flatness and extreme schematization – a further indication of the general degeneration of artistic production. In the sanctuary apse the decoration with wall-paintings was possibly renewed, as attested by the traces of two different layers of plaster.

The rebuilt church operated for a few decades, until, with the desertion of the settlement, it fell into disuse and then into ruins. From the excavation picture it emerges that when the inhabitants of Palaiopolis left they took with them all the moveable equipment of the church (liturgical vessels, lamps, etc.): the only finds from the church interior are a few fragments of glass hanging lamps, while even the coins are very few. When it began to fall into ruins, the single-space church must have been hermetically empty.

Bibliography: Palaiokrassa-Kopitsa 2004, 129; Ghioles 2009, 165-166, figs 2 and 8; Ghioles 2016, 56-58, figs 3-4, 11-12 and 18.



5c.57



5c.58

5c.57. Plan of the excavation on the lower terrace. The single-space church (Building H).

5c.58. Part of the floor of the presbytery of the second phase.



6a.i.14. Part of a marble sundial of conical type (AMA no. 1009).

Maximum pres. length: 0.501 m., width: 0.401 m., height: 0.146 m.

The lower right part survives. On the front, in the right section, the lower part of the lion-leg projects and in the middle, on a recessed surface, five letters are preserved (height of letters 0.023 m.).

Roman period (?).

Cf. Deonna 1938, 190. no. B3652, figs 220-223, pl. 540; Gibbs 1976, 243, no. 3024G and 220, no. 3001G., fig. 26; Schaldach 2006, 96 no. 5, 111 no. 21.

ii. Early Christian basilica

Georgios Pallis

CATALOGUE OF OBJECTS



6a.ii.1. Marble Corinthian column capital (AMA no. 1010).

Height: 0.26 m.

Small Corinthian column capital, the lower part missing. All the parts of column capitals of this type are present—calathus with acanthus leaves, corner volutes framing a cross, abacus with flower at the centre—and are carved with plasticity but also advanced schematization.

Second half of 5th c. AD.

Ghioles 2016, 54-55, fig. 16.



6a.ii.2. Marble Corinthian column capital (AMA no. 923).

Height: 0.34 m.

Small Corinthian column capital, preserved intact. Decorated with large acanthus leaves, volutes, rosettes and small trees, which are very schematically rendered in quite flat relief. The piece most probably comes from the ciborium of the first phase of the basilica.

Late 5th-early 6th c.

Ghioles 2009, 162-164, fig. 10; Ghioles 2016, 55-56, fig. 17.



6a.ii.3. Part of a pierced-work closure slab (AMA no. 1011).
a) height: 0.08 m., width: 0.07 m., thickness: 0.06 m.; b) height: 0.16 m., width: 0.19 m., thickness: 0.058 m.
Part of the ground of the closure slabs from the presbytery screen of the first phase of the basilica. Their decoration consisted of cotangential circles enclosing crosses, in endless repetition. It was executed in the open-work technique, in which the ground of the design was totally removed, giving the impression of lacework. Dozens of fragments of open-work parts and of the frames of these closure slabs have been found in the excavation.
Second half of 5th c.
Unpublished.



6a.ii.4. Part of a closure slab (AMA no. 716).
Height: 0.66 m., length: 1.10 m., thickness: 0.12 m.
Part of a closure slab with two different phases of use. Initially, when it was installed in the second half of the fifth century, it was decorated in relief with swirling acanthus leaves enclosing four-petalled rosette (a). The subject is executed in low relief, with precision in the design and workmanship. During the rebuilding of the church, after the mid-sixth century, the closure panel was broken into pieces and this particular part was reused in the parapet of the new ambo (pulpit). The back face was then decorated with a cross and two birds in flat relief, very schematically and artlessly rendered (b).
Second half of 5th c. and second half of 6th c., respectively.
Ghiolles 2009, 161, figs 7-8; Ghiolles 2016, 53-54, figs 11 and 18.



6a.ii.5. Fragment of a relief with rosette (AMA no. 789).
Height: 0.15 m., width: 0.18 m., thickness: 0.095 m.
Part of a relief in white marble with blue veining, with slightly curved head and broken on all sides. Preserved on the front is part of the relief decoration with fusiform leaves enclosing a four-petalled rosette. Possibly belongs to the closure slab fig. 6a.ii.4 of the basilica.
Second half of 5th c.
Unpublished.



6a.ii.6. Part of a mullion (AMA no. 988).

Height: 0.22 m., width: 0.20 m.

Part of a white marble mullion, in which the lower part of the architectural member is preserved. Decorated on the front with alternating frames with semicircular finials, a motif that was particularly widespread in the Early Christian period. On the bedding surface and the sides are mortices for connecting it to other members with metal dowels.

Second half of 5th c.

Unpublished.



6a.ii.7. Part of a dado slab (AMA no. 1012).

Height: 0.21 m., width: 0.21 m., thickness: 0.022 m.

Part of a slab of coarse-grained marble, broken on its three sides. It comes from a marble dado or revetment, on the front of which is champlévé decoration of alternating lozenges and possibly triangular motifs around the outside. Lozenges are a widespread motif also on closure slabs of the fifth-sixth century.

Second half of 5th c.

Unpublished.



6a.ii.8. Part of a dado slab (AMA no. 1013).

Length: 0.205 m., width: 0.11 m., thickness: 0.02 m.

Two fragments from the same slab of a dado or revetment of coloured *breccia corallina* marble, the so-called *Sangarios lithos*, which combines white chips in a purple matrix. From Roman times, the principal source of this particular kind of marble was the quarries at Vezirhan in Bithynia of Asia Minor. The variety of coloured marbles that were used in the basilica at Palaiopolis is indicative of the trade in this material in the Eastern Mediterranean during Early Christian times, as well as of the economic standing of the capital of Andros in this period.

Second half of 5th c.

Unpublished.



6a.ii.9. Wall-painting fragment with representation of a hierarch (AMA no. 133).

Height: 0.225 m., width: 0.15 m., thickness: 0.05 m.

Fragment of a wall-painting, preserving part of a figure of a hierarch blessing. It was found in the fill of the rectangular conch in the north aisle of the basilica and comes from a representation of a standing figure in frontal pose. Discernible at the centre is an overfolded omophorion with cross, which indicates that a bishop is depicted, and lower down are two fingers of a hand in benediction, the tips of which touch a corner of an object that could be a closed Gospel-book.

Second half of 5th c.

Ghioles 2016, 50, fig. 8.

6b. The inscriptions

Georgios Papadopoulos

The excavation yielded several inscriptions, in fragmentary state or complete, which have survived on sherds, roof tiles, clay beehives and marble stelai.

i. Archaic times

Two parts of Archaic inscriptions were found built into the apse of the Early Christian basilica and on the riser of the sedile in the sixth-century single-space church. These possibly originate from the East Cemetery of the city, which was in use during the sixth century BC. The first inscription is so far the earliest one from Andros carved on stone.

CATALOGUE OF INSCRIPTIONS



6b.i.1. Part of a white marble base, found inverted built into the apse of the basilica. Discernible on the visible face is an incomplete inscription, probably a funerary epigram. From the form of the letters it is dated to the second half of the sixth century BC.

Palaiokrassa-Kopitsa 2004, 123, n. 2; Palaiokrassa-Kopitsa 2007, 60, 67, fig. 102.

iii. Early Christian times

Georgios Pallis

Investigations in the agora of ancient Andros have brought to light four Early Christian inscriptions. Three of these were found in the excavation of the basilica on the lower terrace and are the sole written testimonies relating to the monument. Two are incised on marble architectural members of the church and are unfortunately in highly fragmentary condition, while the third is part of the mosaic floor of the central aisle of the basilica and is preserved almost intact. A small sherd of a domestic vase recovered from another part of the excavation is linked with the everyday life of the city's residents.

The first inscription in the basilica comprises two mended marble fragments that belonged to an architectural member which could be identified as a column capital, a dossier or a cornice (**fig. 6b.iii.1**). Its front, which is bevelled with a slight cyma reversa, was decorated with a row of alternating upright leaves of acanthus and aquatic plants, a particularly popular subject on architectural members of this type in Early Christian times. The text is incised on the vertical moulding crowning the composition. Preserved on the first fragment are three full letters and on the second eleven half letters, but which can be read securely:

[- - - ὑπὲρ] εὐχῆς Πέτρου ἐπ[ισκόπου - -].

The excerpt is part of a dedicatory formula that was very widespread in this period, which refers to the donation of architectural members, mosaic floors or liturgical vessels to a church. The phrase ὑπὲρ εὐχῆς (for a blessing) declares the motive for the act, which is to secure divine protection for the donor and his family. In the case here, the inscription refers to the donation of a marble architectural member (or, more likely, a group of members, such as a series of column capitals) to the basilica at Palaiopolis, in the course of its erection in the second half of the fifth century. The donation is made by a certain Petros (Peter), whose status was mentioned in the word that followed. From its first two letters, which have survived, ἐπ-, he can be identified as an *episkopos* (bishop). Corresponding formulae in cases of donations by bishops are frequent during the Early Christian period. The Petros of the Palaiopolis inscription, unknown from other sources, must have served as prelate of the

island in the second half of the fifth century. He is the second known bishop of the church of Andros, after Palladios, who was cosignatory to a patriarchal act of the year 458/9.

There is also an inscription on the slab of the marble altar table from the first phase of the basilica, of which two fragments have survived (**fig. 6b.iii.2**). The text runs round the reveal of the slab, as is often observed in this period. The preference for this particular position is due to the donors' wish for their name and the object of their donation to be written on the altar table, the most sacred liturgical construction in the church. On the two extant fragments three whole words and five letters can be read:

α) [- - -]ς ὑπὸ τὴν χεῖρα - - - β) - - -]του και [- - -].

This is a dedicatory text and more specifically an inscription inspired by verses from the Psalms of David, a parallel for which is encountered at Salamis on Cyprus in the sixth century: Χ(ριστ)ὲ ὁ Θ(εὸς) ὁ Σωτὴρ σκέπασσον κὲ διατήρησον τὸν [δ]οῦλό(ν) σ(ου) Νικόδημον κ(ὲ) π[ά]ντας τοὺς ὑπὸ τὴν χεῖρα αὐτοῦ] (O Christ, God the Saviour shelter and keep your servant Nikodemos and all those under his hand). The type of the letters, which differs from that of the two previous inscriptions, indicates that the altar table is a product of a different workshop –and perhaps the gift of another donor, whose identity at present eludes us. From the phrase ὑπὸ τὴν χεῖρα (under his hand) it is surmised that the donor of the altar table had other men in his service and, therefore, possessed a significant fortune.

On the mosaic floor of the central aisle, in front of the presbytery's screen, a *tabula ansata* (tablet with dovetail handles) is formed, inside which is written a dedicatory inscription in five lines (**fig. 6b.iii.3**):

Εὐφρ[ό]συνος
 διάκονος καὶ
 Μαρία ἡ σύνβιος
 αὐτοῦ ὑπὲρ εὐχῆς
 ἐποίησαν.

According to Nikolaos Ghioles's dating of the mosaic floor of the basilica, the inscription belongs to the initial building phase of the church, in the second half of the fifth century.

Despite the small number and the fragmentary condition of the inscriptions, these indicate that the erection of the basilica was a collective project based on the donations of different persons. This was a common practice in the period, which was implemented in order to share the great cost of constructing and decorating a basilica among those members of the Christian community who were able to undertake the expenditure for a part of the works. For the present, we know the names of only two persons, the deacon Euphrosynos and Petros, who is identified as a bishop of the island; the first, together with his wife Maria, sponsored the execution of the mosaic in the floor of the central aisle, while the second donated a batch of marble architectural members. A third person dedicated the altar table, perhaps along with the ciborium that covered it.

The participation of clerics in the meeting the costs of part or the whole of the construction of a church was especially common in the Early Christian period and as a rule entailed the existence of their personal relationship with the building. It is very possible that Euphrosynos would have served as deacon in the agora basilica. On the other hand, the participation of Bishop Petros in the building of the church perhaps means that this was the episcopal *cathedra* of the city – which hypothesis is strengthened by the basilica's central position in the agora and the harbour area, its size and its richly decorated interior.

A small sherd of an unpainted domestic vase, which was found on the upper terrace, preserves four letters of a name (**fig. 6b.iii.4**):

Ἑρω[- -].

Possibly this is Hermon, Hermogenes or Hermolaos, who scratched his name of the vase in the fifth-sixth century. This person is not attested in any other inscription for Early Christian Andros.

Bibliography: Migne 1860 column 1620; Kiourtzian 2000; Mitsani 2004-2006; Felle 2006, 576, no. A914; Chioles 2016, 52-53 fig. 10.

CATALOGUE OF INSCRIPTIONS



6b.iii.1. Inscription of Bishop Peter (AMA no. 1014).
 a) Length: 0.135 m., height: 0.18 m., thickness: 0.12 m. β) Length: 0.24 m., height: 0.09 m., thickness: 0.09 m.
 Two mended fragments of an architectural member with decoration of acanthus leaves and aquatic plant on the bevelled front face, which is crowned by a plain regula on which an inscription is incised.
 [- - ὑπὲρ] εὐχῆς Πέτρου ἐπί[σκοπού- - -].
 Second half of 5th c.
 Unpublished.



6b.iii.2. Inscription of an altar table (AMA nos 989 and 1015).
 a) Height: 0.06 m., length: 0.265 m., width: 0.19 m., b) height: 0.062 m., length: 0.145 m., width: 0.13 m.
 Two parts of the slab of the altar table from the basilica, broken on three sides. Incised on the flank is a majuscule inscription
 a) [- - -]ς ὑπὸ τὴν χεῖρα - - -; b) [- - -]του καὶ [- - -].
 Second half of 5th c.
 Unpublished.



6b.iii.3. Inscribed mosaic floor.
 Mosaic inscription inside a *tabula ansata* in the floor of the central aisle, in front of the presbytery portal.
 Εὐφρ[ό]συνος | διάκονος καὶ | Μαρία ἡ σύμβιος | αὐτοῦ ὑπὲρ εὐχῆς
 | ἐποίησαν. (Euphrosynos deacon and Maria his wife made it for a blessing).
 Second half of 5th c.
 Ghiotes 2016, 52-53 fig. 10.



6b.iii.4. Inscribed sherd (AMA no. 2345).
 Maximum pres. length: 0.064 m., width: 0.046 m., height of letters: 0.01-0.02 m.
 Sherd from the body of an unpainted domestic vase, which preserves part of an inscription
 Ἐρμω[- - -].
 5th-6th c.
 Unpublished.

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ABBREVIATIONS

AMA Archaeological Museum of Andros
AMP Archaeological Museum of Palaiopolis
AAA Αρχαιολογικά Ανάλεκτα εξ Αθηνών
ArchDelt Αρχαιολογικών Δελτίων
ArchEph Αρχαιολογική Εφημερίς
AETHSE Αρχαιολογικό Έργο Θεσσαλίας και Στερεάς Ελλάδας
AEMTh Αρχαιολογικό Έργο Μακεδονίας – Θράκης
AJA American Journal of Archaeology
AntPl Antike Plastik
BCH Bulletin de Correspondence Hellénique
BSA The Annual of the British School at Athens
DENA Διεθνής Εφημερίς Νομισματικής Αρχαιολογίας
Γ' ΕλλΚερ Γ' Επιστημονική Συνάντηση για την Ελληνιστική Κεραμική, Θεσσαλονίκη, 24-27 Σεπτεμβρίου 1991, Athens 1994.
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ΕλλΚερΑιγαίου Ελληνιστική Κεραμική από το Αιγαίο, Μυτιλήνη 1994
EEBS Επετηρίς Εταιρείας Βυζαντινών Σπουδών
EEKM Επετηρίς Εταιρείας Κυκλαδολογικών Μελετών
JHS Journal of Hellenic Studies
LIMC Lexicon Iconographicum Mythologiae Classicae
Praktika Πρακτικά της εν Αθήναις Αρχαιολογικής Εταιρείας

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