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A Preliminary Report of the Excavations at Knidos, 1972*

IRIS CORNELIA LOVE

PLATES 73-78

The sixth campaign of excavations at Knidos, sponsored by Long Island University, was conducted for ten weeks during the summer of 1972.¹ The contour survey begun in 1968 and continued in 1969 was extended to include all sites currently being investigated (ill. 1). Work was continued at four old sites: the Temenos of Demeter, the residential area E and SW of Stepped Street Seven, the area NE 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 E-W street, and a row of shops at the junction of the main E-W street and Stepped Street Seven.

* We are most grateful to the Republic of Turkey, to the Department of Antiquities and to the Ministry of Education in Ankara for granting us a permit to excavate at Knidos. We are particularly indebted for invaluable help and advice to Under Secretary of Culture Bay Mehmet Önder, Director General Bay Hikmet Gürçay, Director Bay Burhan Tezcan of the excavations branch of the Department of Antiquities, Prof. Tahsin Özgüç, Prof. Nimet Özgüç, Director Bay Raci Temizer of the Ankara Archaeological Museum, Bay Zekai Baloglu, Director Bay Haluk Elbe of the Bodrum Museum, Director Bay Necati Dolunay of the Archaeological Museum in Istanbul, Dr. Nezi̇h Fıratlı, and Dr. Nuşin Asgari of the Archaeological Museum in Istanbul, Director Bay Hakkı Gültekin of the Izmir Archaeological Museum, and Prof. Aşkıdıl Akarca of the University of Istanbul. We are greatly indebted to Bay Özer Türk, Vali of Muğla, for his advice and support. Our thanks go to Bay Nizametin Tokcan of the Milli Eğitim in Datça. We are also indebted to Director John Ward-Perkins of the British School in Rome and Miss Theresa Goell for their kind interest, advice, and many helpful suggestions.

The excavations were made possible in 1972 by the generous contributions of the Ingram Merrill Foundation, the Lucius N. Littauer Foundation, the Judith Chiara Foundation, the Greenwell Foundation, the Barbara Kates Foundation, the Charles E. Merrill Trust, the Rachelwood Foundation, and Mr. David Fromkin, as well as several other individual supporters. The writer was director, assisted by Bay Kadri Sağilyan 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

ROW OF SHOPS

This building constructed of ashlar masonry extends over 60 m. E-W x over 9 m. N-S. Some of the walls are preserved to a height of 1.80 m. A series of at least ten doorways, unequally spaced, which originally opened onto the main E-W street were exposed. The interior was divided into rooms by a series of 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 behind. And, like Olynthos² and Delos,³ there may have been houses abutting the N wall.

A rock-cut, plaster-lined cistern below the rooms

studying our inscriptions. Our photographers were Claire Blackwell, Annabelle O'Brien, and the writer (the photographs of Ms. O'Brien and the writer appear in this report). 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.

¹ The discoveries of the 1972 excavations are rich and varied. Space does not permit a full discussion of each site and building, nor is it possible even to list the vast number of objects, ceramics, sculpture, and inscriptions associated with the various areas. Only the major sites and buildings will be mentioned briefly, in order to allow space for a more detailed summary of the Sanctuary of Aphrodite Euploia and the monuments uncovered on the middle and lower terraces directly below her temenos.

For previous preliminary reports see *AJA* 72 (1968) 137-139, pls. 56, 58-59; *AnatSt* 18 (1968) 37-39; *TürkArkDerg* 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.

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 thoroughfare on the North Hill" (211).

³ École Française d'Athènes, *Explorations archéologiques de Délos: Le Quartier du Théâtre* (Paris 1922) 209-210. As at

formed by the partition walls in the NW section recalls the Stoa at Assos where cisterns were excavated in the basement.⁴ Our cistern was filled with a vast amount of ceramics and statuettes and other Greek and Roman objects of every sort, complete and fragmentary. There was no stratified sequence, which suggests that all the objects were deposited at one time. The opening of the cistern was closed by blocks 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, molded relief ware, erotica, and lamps were recovered. Many of the latter were by Romanesism.⁵ A large number of sherds from *oinophoroi*, ram jugs, plastic vases, and animal-handled bowls from here and other sites in the city support the theory that many of these types of vessels may have been made at Knidos.⁶ Furthermore, fragments of a thymiaterion and other sherds inscribed before firing, as well as stamps, terracotta medallions, and Megarian bowl molds attest to local ceramic production in earlier periods.⁷

MARBLE BUILDING AND COMPLEX ON THE MAIN E-W STREET

To the N of the Corinthian Temple and the

Knidos and Olynthos the row of shops “. . . sont rares dans les autres rues ou ne s'y rencontrent même, comme dans les rues 2 à 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. Two are unique: 1) an armed warrior carrying a spear and *tropaion*; 2) 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 Romanesism 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.

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 made 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

Monumental Building, bordering on and parallel to the main E-W street, the walls of another rectangular building were partially uncovered (ill. 2). Its S wall continues over 42 m. E-W, preserving seven courses on its outer face to a height of ca. 4 m. Three courses consist of finely dressed marble blocks which also form the S wall of a large subterranean room that descends to a depth of 3.84 m. The room measures ca. 11 m. E-W x 4 m. N-S. Entrance may have been by wooden steps or a movable ladder. No other means of entry is discernible. A small chamber, blocked at a later date, branches off to the S. The walls of the sunken room were decorated with stucco painted with floral designs. The corners meet at right angles. These two features combined with the existence of the small chamber speaks against its use as a vasca.

Handsome fragments of marble sculpture were discovered in the room, including heads of a helmeted Athene (pl. 73, fig. 1), a bearded man, and a female with artificially twisted locks (the so-called Isis headdress). The muzzle of a dog and a Hekataion (pl. 73, fig. 2) were unearthed close to floor level.⁸ Sometimes, as in the North Stoa at Priene,

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 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. These have been found on practically every site we have investigated, 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; pl. 76, fig. 32, n. 51.

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 E-W street (ill. 1) and lies between two N-S cross-streets. The Hekataion may have originally been placed at one of the crossroads or in front of the building along the main E-W street. It also

been robbed recently, but three gold earrings were recovered.

Five intact rock-cut chamber tombs with covering slabs were discovered on a neighboring promontory. In Tomb I two skeletons were found lying close together, with three undisturbed unguentaria near the head of one and one near the other. But in the E section of this tomb several skeletons were found with their bones rudely mixed together and covering a group of vessels. Evidently the tomb had been reused, but judging from the objects the two burials were close in date.¹² Primary and secondary burials were found in Tomb II also. Tomb V produced 28 vessels including plates, bowls, and a lamp, as well as the broken shell of an egg.

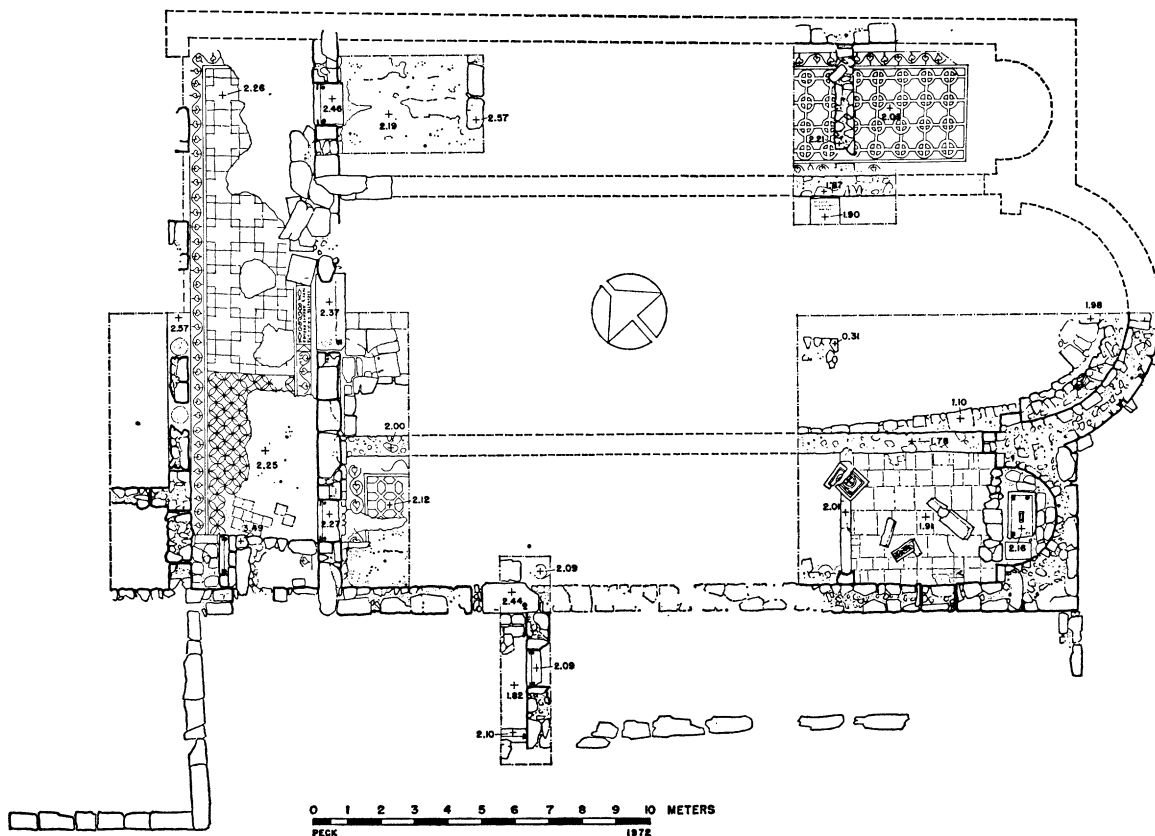
TRIEME HARBOR WEST

On the NW mole of the Trieme Harbor a Byzantine Church (designated E) was partially un-

covered (ill. 3). In plan it is similar to the larger Byzantine Church A: a central apse flanked by two smaller apses oriented to the E. The overall dimensions of Church E are roughly 30 x 17 m. It was divided into two aisles 3.80 m. wide and a nave 7 m. across. Excavations to date give evidence for a synthronous, but the chancel, colonnades and nave area have been robbed.¹³

Elements of the church furnishings recovered include a marble block adorned with a cross circumscribed with a garland from the chancel screen, and a marble slab decorated with a solitary cross, perhaps from an ambo. The floors were embellished with mosaics which are well preserved in the narthex and N aisle. A wall running N-S was constructed over the mosaic in this aisle at a later date (pl. 73, fig. 5).

The narthex, extending the entire width of the church and ca. 3.50 m. long, contains mosaics of



ILL. 3. Byzantine Church E with outlying structures (D. Peck)

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 m. 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 unoccupied earth. Three coins were found near his pelvis, possibly from his disintegrated pocket or purse.

floral, braid, and pelta patterns framed by a continuous grape or ivy-leaf tendril. 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 ΔΑΝΙΠΟΤΑΘ ΕΥΞΑΜΕΝΗ ΕΨΗΦΟΣΑ (pl. 73, fig. 6).¹⁴

The church was built mostly with marble blocks from earlier buildings. A series of Doric capitals and a triglyph block may be noted in the ε wall of the narthex flanking the central portal (pl. 73, fig. 6).¹⁵ 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.

TEMENOS OF DEMETER

Excavations in this area corroborate the conclusions reached in 1971 concerning the history of this precinct.¹⁶

LOWER AREA EAST OF STEPPED STREET SEVEN¹⁷

In the area of Stepped Street Seven farthest s 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 (pl. 74, fig. 7). A large drain was built over the lowest part after the construction of the street. An abundance of ceramic fragments including lamps, 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 w revealed the good condition of the street's w wall. To the s, portions of a fine Hellenistic masonry wall running ε-w were

uncovered. To the n, parts of walls forming at least three rooms were exposed. The farthest n of these is a double-faced, rubble-filled partition wall, running ε-w, which preserves traces of sun-dried brick on top. Fallen, disintegrated sun-dried brick are discernible in the section. Slots in the terrace and street walls indicate that this structure, like the Hellenistic and Roman houses above, utilized the public terrace and street walls and that the building had at least two-storeys. Perhaps it was a Hellenistic house or a harbor building or both. Finally, a trench to the ne produced a marble herm of a young satyr (pl. 74, fig. 8).

AREA NE OF THE TRIREME HARBOR

A scatter plan was drawn of Byzantine Church D. Many of its blocks were reused from earlier Doric, Ionic, and Corinthian monuments (ill. 4).¹⁸

A trench laid across the middle of the n aisle uncovered two inscribed blocks, bringing the number of inscriptions found at Knidos since 1967 to 56. One is a dedication to Good Fortune by three magistrates, *astinomisantes* (pl. 74, fig. 9).¹⁹ This is the first evidence for *astinomoí* from Knidos.²⁰ At the base of the rectangular column the inscription reads ΞΗΝΟΔΟΤΟΣ ΜΕΝΝΙΠΠΙΟΥ ΚΝΙΔΙΟΣ ΕΠΙΟΙΣΕ. Zenodotos is known from two inscriptions found by Sir Charles Newton now in the British Museum.²¹

A trench to the se revealed two steps—maybe the harbor's ε wall.²² This trench was extended from the steps n, exposing a sloping flagstone-paved street and the se 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 ΕΡΑΘΗ ΚΝΙΔΙΑ (the lovely Knidian goddess).²³

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

¹⁵ The triglyph block on the s side of the threshold block (pl. 73, fig. 6) 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.

¹⁷ Large dumps of earth from previous excavations obstructed progress in the area of the Roman and Hellenistic houses. Attention was therefore concentrated on the unexcavated s section of this street.

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

¹⁹ ΣΠΙΝΙΚΙΑΔΑΣ ΚΑΛΛΙΠΟΥ / ΕΥΘΕΡΣΗΣ ΔΑΜΟΓΕΝΕΤΣ / ΝΙΚΟΜΑΧΟΣ ΝΙΚΑΣΙΚΛΕΤΣ / ΑΣΤΥ-

ΝΟΜΗΣΑΝΤΕΣ / ΑΓΑΘΑΙ ΤΥΧΑΙ

Spinikides son of Kallipos / Eutherses son of Damogenes / Nikomachos son of Nikasikles / after serving as Astynomoi / [set this up] to Good Fortune.

²⁰ I am grateful to Mr. 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 frag-

Trenches s and e 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 an arched drain leading se. A variety of ceramics, mixed in date, were found including a few 6th century B.C. sherds of East Greek ware and several terracotta statuettes of bulls (pl. 74, fig. 10). They may be early.²⁴

Excavations in this section have had to be temporarily abandoned, because as in Trireme Harbor West water began to seep into the trenches.

SANCTUARY OF APHRODITE EUPLOIA

Trenches were laid se of the monopteros and altar of Aphrodite, perpendicular to the retaining wall of the terrace which supports these structures. Under large rocks and stone rubble, lying in loose soil between the rocks, a cache of several hundred terracotta statuettes, intact and fragmentary, was discovered (pl. 74, fig. 11). The deepest layer of the statuettes was found 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. Some of the statuettes showed slight traces of burning.

The figurines were different from those discovered in 1971, when only a few of the types reoccurred.²⁵ This year there was a marked homogeneity of types and size; and repetition, probably from the same mold, was the rule (pl. 74, fig. 12). Identical statuettes were found together or mixed with other types. Two figurines lying together were excavated: one, with her right hand holding her veil, may represent a bride; the other, a male, a groom. Among the most frequent types were a female clutching her breasts with her hands (pl. 74, fig. 12, a lead amulet repeating this gesture was

also found); Hermes with a peaked cap clasping a caduceus; herms with votive gifts at the bases of their pedestals, and herms without offerings. Artemis is represented holding a fawn or with a fawn standing by her side. There are enthroned divinities without any attributes, seated *kourotrophoi*, and, presumably, Hekate with a dog in her lap.

Several types of *hydrophorai*, worshippers, and brides holding their veils are present. Men on prancing horses, perhaps Hero Riders, and plump boys grasping dogs or gripping geese are common. To date there are only two unique types: a helmeted Athena with a shield; and two female deities seated side by side on a throne, possibly Demeter and Kore.²⁶ Worthy of mention is a large group of what may be divine female musicians wearing low poloi, carrying lyres, kytherai; playing double flutes; and carrying tambourines. (Perhaps the latter are being carried by Kybele.)

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 (pl. 75, fig. 13). The hair is red; the earring, blue. The second wears a sakkos intricately bound around her head and a pendant earring (pl. 75, fig. 14).

In general the 1971 group was characterized by higher quality and greater individuality and appears to cover a wider span of time than this new set, but iconographically the 1972 cache may provide greater insight into the religious history of the area now occupied by the Sanctuary of Aphrodite. In both, however, there is an overwhelming preponderance of representations of female divinities and votaries, which appears to be in keeping with the worship of a female deity.²⁷

A stamp of a palmette²⁸ provides further evi-

mentary head of the Knidian Aphrodite (see *British Museum Catalogue of Greek Sculpture* [London 1900] II, 208, no. 1314; Christian Blinkenberg, *Knidia* [Copenhagen 1933] Type IV, 2; 182ff; pl. 15). The hair is pulled down obliquely over the ear and terminates in a bun placed low on the nape of the neck. See *AJA* 76 (1972) 402 n. 34, pl. 81, fig. 1; also *infra* n. 30.

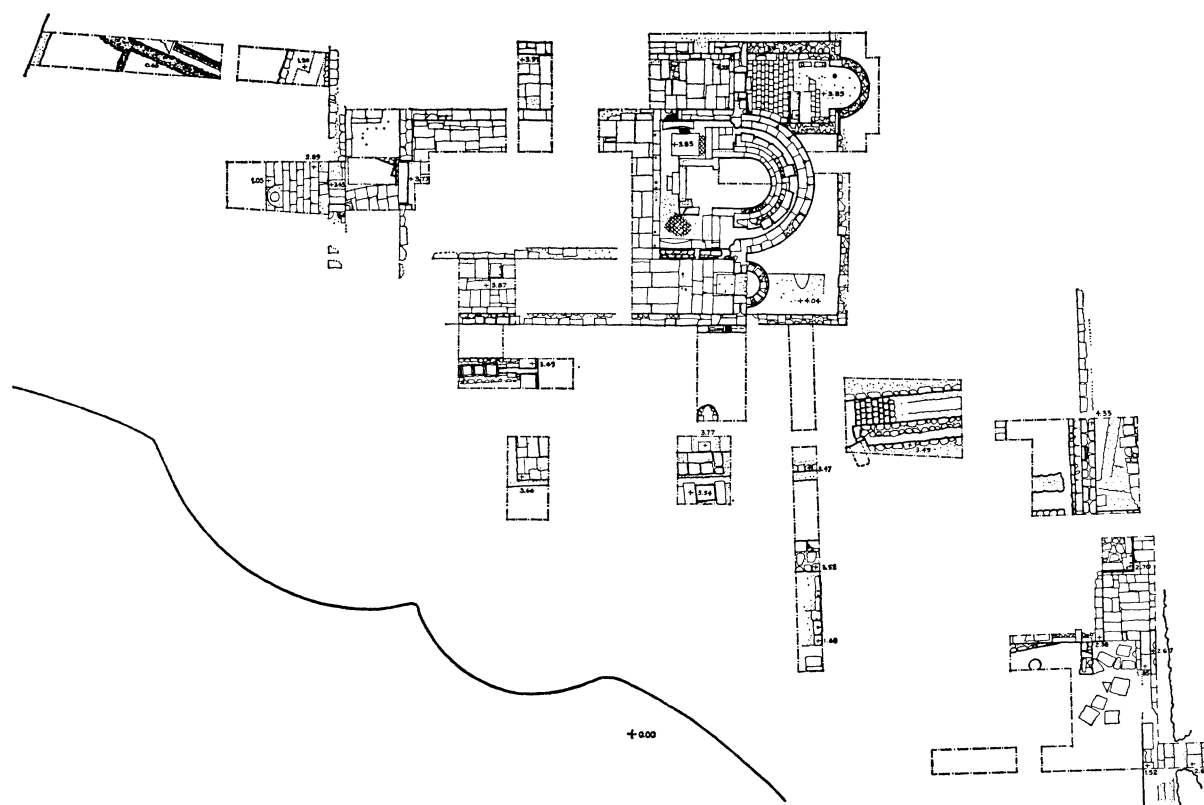
²⁴ They bear some resemblance in their stumpyness but particularly in their eyes to terracotta examples from the Middle Bronze Age (see Christian Zervos, *L'Art de la Crète* [Paris 1956] 224, fig. 287 (from Phaistos, MMI). However, as yet no Bronze Age pottery has been recognized from this area. The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

²⁵ The statuettes 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.

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

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 Lindaia, Artemis Orthia at Sparta, Hera Limenia at Perachora, and Hera at Argos lead the writer to suggest that these were votive gifts for a female divinity, and also that these fibulae and terracotta statuettes are evidence of long and continuous worship of a feminine deity at this site. See *AJA* 76 (1972) 403-404, nn. 35-39.

²⁸ *Supra* nn. 5-7, 51.



ILL. 4. Trench plan of area NE of Trireme Harbor and Byzantine Church D (M. O'Brien, B. Özguç)

dence 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, and an imperfect terracotta head supports this suggestion. To the eye the fabric and the colors the clay has 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 to the sanctuary, a trench was laid out in line with the altar and the E steps and center of the monopteros. A Byzantine structure containing two wells full of pottery was unearthed. A section of the plaster floor was removed, and 20 cm. below a flagstone road was uncovered. 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 E into her temenos.

The remaining baulk was removed from the Altar of Aphrodite revealing a terracotta tile oven perched on its NE corner. The oven is probably Byzantine. Step blocks were removed from a late wall and replaced on the W side of the altar.

Two trenches in the NE area of the presumed gardens, near the N 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.²⁹ Among 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 melon-style coiffure (pl. 75, fig. 15).

Three more bronze coins bearing the head of Aphrodite Euploia on the obverse and the name of Knidos on the reverse were discovered. One of these is well preserved, and the hairstyle well defined (pl. 75, fig. 16). It is similar to the coiffure on the other coins, on small marble souvenir copies of Aphrodite excavated this summer and for the

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

past two years, and on the head of Aphrodite (1314) in the British Museum.³⁰

A third trench to the NE 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 (pl. 75, fig. 17).

One of the most interesting features in the temenos of Aphrodite is a cave entered above and slightly N of the monopteros. It is a natural cave with stalagmites and stalactites. The sides at the entrance bear traces of painted stucco. The narrow approach gives access to two galleries: one continues upward in the direction of the akropolis; the other descends towards the sea. It has produced a mass of ceramics extending over 1,400 years, from at least the 7th century B.C. on. A large number of lamps have been discovered, many with relief decoration: heart and shell designs, animals, gladiatorial combats, and chariot races (pl. 75, fig. 18). A number of these were signed by Romanesis. 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 Hekataion and a bearded male head of an Asklepios type.

At the W end of the intermediate terrace immediately below the monopteros we completed the excavation of two monuments partially revealed in 1969-70. The smaller one is 3.10 m. E-W x 2.40 m. N-S (pl. 78, fig. 19). A foundation course has survived in situ, resting on cut bedrock on all but the S side. Perhaps this was an altar.

To the W we cleared a larger monument, 7.12 m. E-W by 5.60 m. N-S. Only foundation blocks of the original structure have survived, except for 2.50 m. along the N wall where an upper course exists in situ. Mortar was introduced in a later phase. At the extreme E of this terrace, we began the excavation of a third building which seems to be a pendant structure to the monument farthest W.

On the lower terrace below the monopteros we have almost completed excavation of the Roman building, ca. 19 m. E-W x 11 m. N-S (pl. 78, fig. 20).

³⁰ 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 BM head 1314 but different from the marble copies in the 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 lying down on the neck which were too short to be caught up in the bun—another realistic observation and one copied on the coin.

It is oriented E-W with a porch, perhaps distyle in antis (one of the unfluted, monolithic columns lies where it was discovered); on the E are the main façade and entrance (pl. 78, figs. 19, 21). Parts of the N and W walls, preserved to heights of 3.50 m., exhibit traces of drafted stucco on the exterior. Stucco is also visible in places at the NW and SW corners which terminate on their outside faces in engaged pilasters. Again at the NW and SW corners the ashlar masonry of an earlier structure can be seen beneath the stone and mortar construction of the last building stage. The porch, 5.23 m. deep, gave access to a larger room across the large, reused marble threshold block. From there one passed into a smaller rear chamber. The N wall of the easternmost room was articulated with niches. The plan was later modified, dividing this room into two by a N-S cross-wall constructed of fragments of a colossal marble statue and statue bases. Evidence of burning was discovered throughout the building.

In a trench at the W end of the Roman building an unfinished, marble archaic statue was found (pl. 75, fig. 22), again inviting discussion of the location of archaic and classical Knidos.³¹ Prior to its unearthing we had found sherds, terracotta statuettes, fragments of architecture and sculpture, and 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 might have been transported to the present site when the city moved.³³ Why, however, would a city bother to carry a 200-year-old unfinished work? And why would a collector bother to acquire such an object? This archaic statue, together 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 m. E of the Roman building we completed the excavation of a monumental

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 pl. 76, fig. 31. For architectural pieces see supra n. 15, pl. 73, fig. 6. For bronze fibulae and late archaic terracottas see supra n. 27.

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

altar oriented E-W (pl. 78, figs. 19, 23). The rectangular podium, 11.04 x 6.69 m., 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 (pl. 78, fig. 24). Nowhere in the construction is mortar used.

Each of the four sides preserves portions of the 25 cm. high euthynteria which supports 24 cm. high base molding blocks with a cyma molding in situ on the N and E. At the NE corner there are four orthostate blocks 50 cm. high. The two 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 these are fine-tooled finished, but not polished. The center N-S “spine wall” of conglomerate blocks rises ca. 3 cm. higher than the orthostates. On the W the euthynteria blocks form the first step up to the altar (pl. 78, fig. 25). They are worn smooth here and without clamps. At the SW corner drafting indicates the position of antae ca. 70-75 cm. 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 W side for a continuous wall surrounding the altar on the remaining three sides.³⁵

A network of well-preserved pipes lying close to the altar and water seepage made the excavation of the foundation very difficult. But on the S and W sides a white clay supporting the irregular foundation stones contained ceramics which predate the construction of the altar.³⁶

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 Preclassical period are known to have had antae flanking the staircase (seven examples of this type survive), and if the altar does not run the full length of the prothesis, there is a balustrade (Yavis, *supra* n. 34).

³⁶ 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:

Six m. E of the altar, reused in a high, roughly polygonal retaining wall (pl. 78, fig. 25), we found four more marble figured frieze blocks (pl. 77, fig. 33). One block was very battered, but the figures of three ladies in a rather mannered posture are discernible (pl. 78, fig. 26). Under the molding of the block and above the figures is an inscription: ΘΕΩΝ ΑΝΤΙΟΧΕΥΣ ΕΠΟΙΣΕ ΤΑ ΤΡΙΑ ΞΟΙΔΙΑ. We know this artist from two other inscriptions found at Knidos.³⁷ Another frieze block represents a figure, Hermes as the divine groom(?) standing in front of a biga (pl. 76, fig. 27; pl. 77, fig. 33). The word ΝΥΜΦΑΙ is inscribed above his head under the molding. 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 (pl. 76, fig. 28; pl. 77, fig. 33). On the plinth under the male figure is an inscription: ΙΝΩΠΙΟΣ.

A marble relief block decorated with three dancing maidens, found upside down in 1971 near the NE corner of the altar, was excavated this summer (pl. 76, fig. 29; pl. 77, fig. 33). Because it is decorated on two contiguous sides, it must have served as a corner block. Given its provenance, it may be the NE corner frieze block. The fifth block in the series excavated this summer was decorated on three sides (fig. 33). A single draped female figure is represented on two faces while the third side shows a female figure standing beside an enthroned deity. 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 N of the altar, perhaps it belonged to the NW anta.³⁸

ΚΛΕΑΡΧΟΝ ΑΝΑΞΙΔΩΡΟΥ
ΤΙΜΟΞΕΝΟΣ ΑΡΙΣΤΟΚΛΕΥΣ
ΚΑΙ ΑΤΚΑ ΑΝΑΞΙΠΠΙΔΑ
ΤΟΝ ΑΥΤΑΣ ΠΑΠΗΟΝ
ΤΙΜΑΘΕΝΤΑ ΤΗΟ ΤΟΥ ΔΑΜΟΥ
ΚΑΙ ΚΑΡΝΕΑ ΔΡΟΜΗΣΑΝΤΑ
ΑΠΟΛΛΟΝΙ ΚΑΡΝΕΙΟΙ
ΘΕΩΝ ΑΝΤΙΟΧΕΥΣ ΕΠΟΙΣΕ

The second was found this summer and is fragmentary.

Building records show that a sculptor by the name of Theo, Theotimos, 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.

³⁸ Both Ms. Gibson and the writer separately identified this block as belonging to an anta.

All the frieze blocks are 70 cm. high. None of them were contiguous. Stylistically, the frieze is difficult to place and space does not permit discussion. Chronologically it must be placed prior to the frieze from Lagina,³⁹ perhaps in the range of the Telephos frieze,⁴⁰ and the subjects present tantalizing problems beyond the scope of this report. The number of monumental altars with architectural sculpture are few.⁴¹ The placement of the 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 antae.⁴²

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 other monumental altars decorated with architectural sculptures, may not have had a colonnade.⁴³ Two intact architectural molded 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 moldings.

³⁹ 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 Kähler, *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 or freestanding sculpture. See Arman von Gerkan, *Der Altar des Artemis Tempels in Magnesia am Mäander* (Berlin 1929) 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 Schazmann, *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, *RömMitt* (1907) 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) 442ff, fig. 1; for the Altar of Athena at Tégée, Charles Dugas et al., *Le Sanctuaire d'Aléa Athéna à Tégée au IV^e siècle* (Paris 1924) 66-69, fig. 24, atlas pl. 1/11.

⁴² Kähler (*supra* n. 40) pls. 6-7.

The altar is related to a theatron directly N and above it on the intermediate terrace (pl. 76, fig. 30; pl. 77, fig. 34).⁴⁴ The placement of rows of parallel seats with an altar is similar to the arrangement at the sanctuaries of Demeter at Acrocorinth and Pergamon, and of Despoina at Lykosoura.⁴⁵

An altar was usually placed at a distance from its temple which equaled or exceeded the width of the temple.⁴⁶ The width of the Roman building opposite the altar is 11 m., and the altar lies ca. 11 m. E of this structure. 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 portraying triads of maidens, it is possible that they may be performing a ritual dance,⁴⁸ or one group might represent the Hours, the Graces, the Muses, or the Nymphs. (The block with the

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 bibliographical references see *supra* n. 41. The Knidos altar probably more closely resembled the Altar of Apollo at Cyrene although it was not decorated with sculpture; see Luigi Pernier, *Africa Italiana. Il Tempio e l'Altare di Apollo a Cirene* (Bergamo 1935) 61-70, figs. 59-68, pls. I-III, v.

⁴⁴ Compare pl. 76, fig. 30 with pl. 78, figs. 21 and 24. The latter show the excavation of the Roman building in progress during 1972; fig. 30 shows it at the end of this season.

⁴⁵ For Lykosoura see *Excavations at Megalopolis 1890-1891* (London 1892), and B. Leonardos, *Ἀνασκαφαὶ τοῦ ἐν Λυκοσοῦρα ἱεροῦ τῆς Δεσποίνης, Πρακτικὰ* (1896) 101ff. 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 for his conclusion 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.

biga is inscribed with ΝΥΜΦΑΙ (pl. 76, fig. 27).⁴⁹

To the ε behind the retaining wall in which the reliefs were reused is a cave which in its most recent phase was used to house pipes. A rectangular opening in the wall allowed for the passage of the terracotta pipes from the cave to the area of the altar. These pipes are still well preserved. Between the altar and the Ν terrace wall (pl. 78, fig. 24; pl. 76, fig. 30) a late wall consisting of a column drum 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 Tivoli.⁵⁰ We also recovered a marble helmeted head of

the classical period between the altar and the ε retaining wall (pl. 76, fig. 31).

Trenches σε of the altar (pl. 78, fig. 23), particularly trench 104, have begun to produce a whole new series of Hellenistic ceramics among which is a group of amusing vessels with phallic spouts, and a stamp of a maenad playing double flutes (pl. 76, fig. 32).⁵¹ Several terracotta statuettes were also recovered. One is an unusual figure, majestic in stance yet covered with fish scales, a god of the sea. Or perhaps the scales represent a type of armor—the figure would then be a warrior.

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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 pl. 78, fig. 25. Perhaps the cave was dedicated to the Nymphs, but we have no tangible evidence to indicate this other than the presence of water.

⁵⁰ *AJA* 74 (1970) 154.

⁵¹ For discussion and bibliography of types see Jorg Schäfer, *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* nn. 5-7, 28.

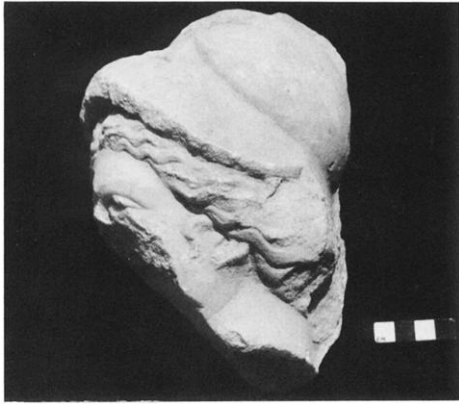


FIG. 1. Marble head of Athena, Hellenistic



FIG. 4. Marble statue of Athena, Hellenistic



FIG. 5. Byzantine Church E:
mosaic in N aisle, E-W

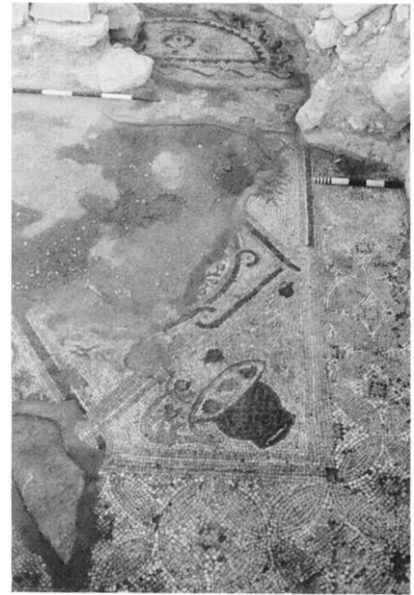


FIG. 3. Mosaic, apsidal room, w-E

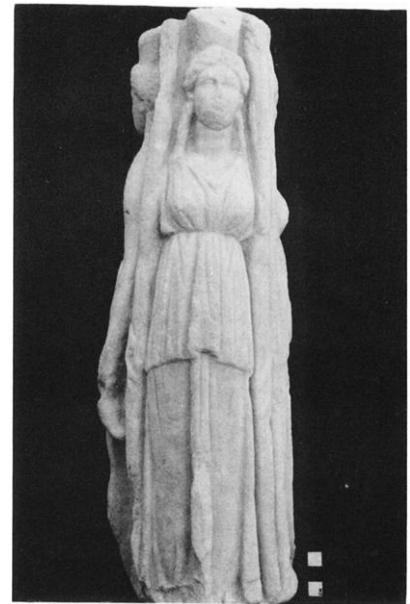


FIG. 2. Hekataion



FIG. 6. Byzantine Church E:
mosaic in narthex, w-E



FIG. 7. Lower Area E of
Stepped Street 7, s-n



FIG. 10. Terracotta statuette of bull



FIG. 8. Marble herm, young satyr



FIG. 12. Terracotta plaques



FIG. 11. Sanctuary of Aphrodite Euploia:
terracotta statuettes in situ, w-e

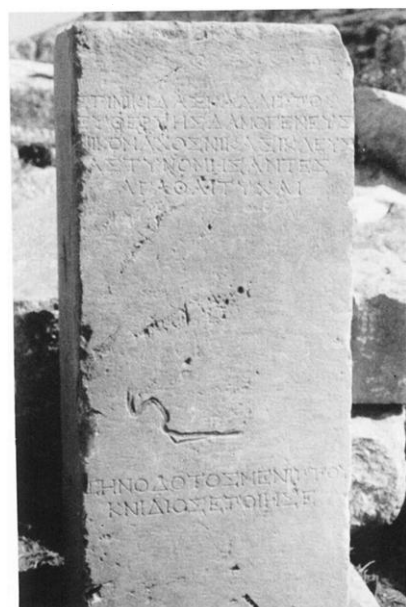


FIG. 9. Byzantine Church D:
inscription reused in n aisle



FIG. 13. Terracotta head of young woman

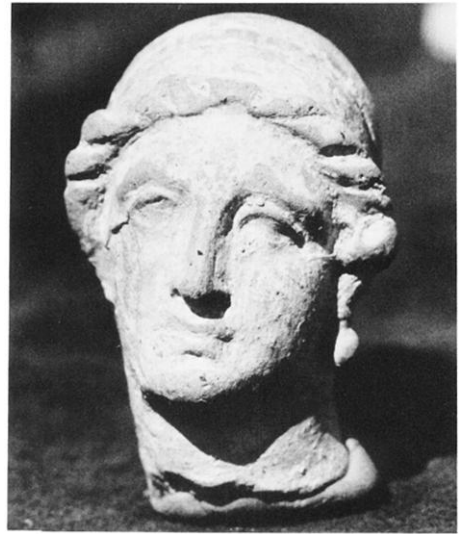


FIG. 14. Terracotta head of young woman with sakkos

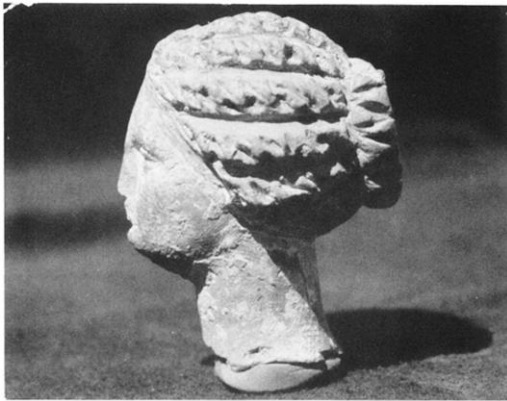


FIG. 15. Terracotta head of young woman with melon-style coiffure



FIG. 18. Cave: lamp with biga by Romanesis



FIG. 17. Mosaic of dolphins from bath complex, N-s



FIG. 16. Bronze coin: head of Aphrodite, obverse



FIG. 22. Unfinished marble archaic statue

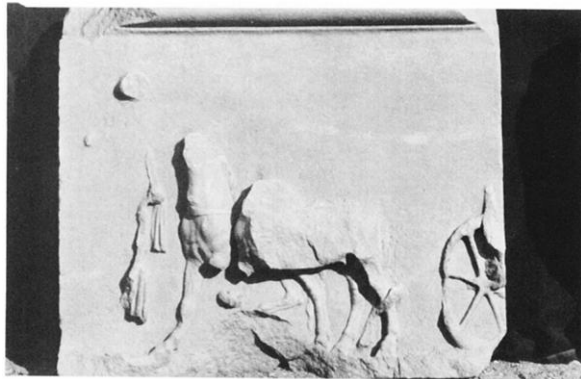


FIG. 27. Marble frieze block of Hermes with biga, inscribed NYMΦAI

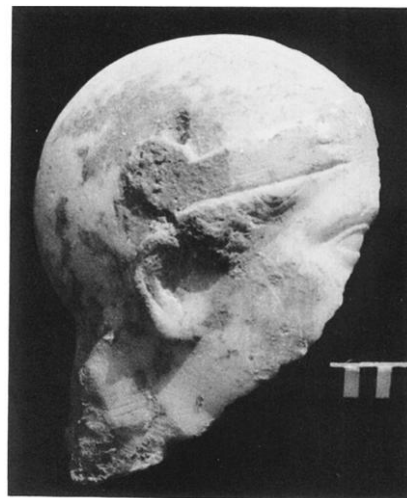


FIG. 31. Marble helmeted classical head



FIG. 28. Marble frieze block, landscape inscribed INΩΠΙΟΣ



FIG. 29. Marble frieze block with three dancing maidens

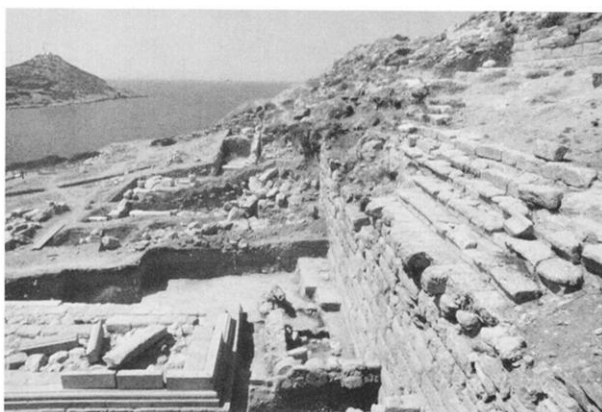


FIG. 30. Theatron below Sanctuary of Aphrodite, above monumental altar, E-W



FIG. 32. Terracotta stamp, maenad playing double flutes

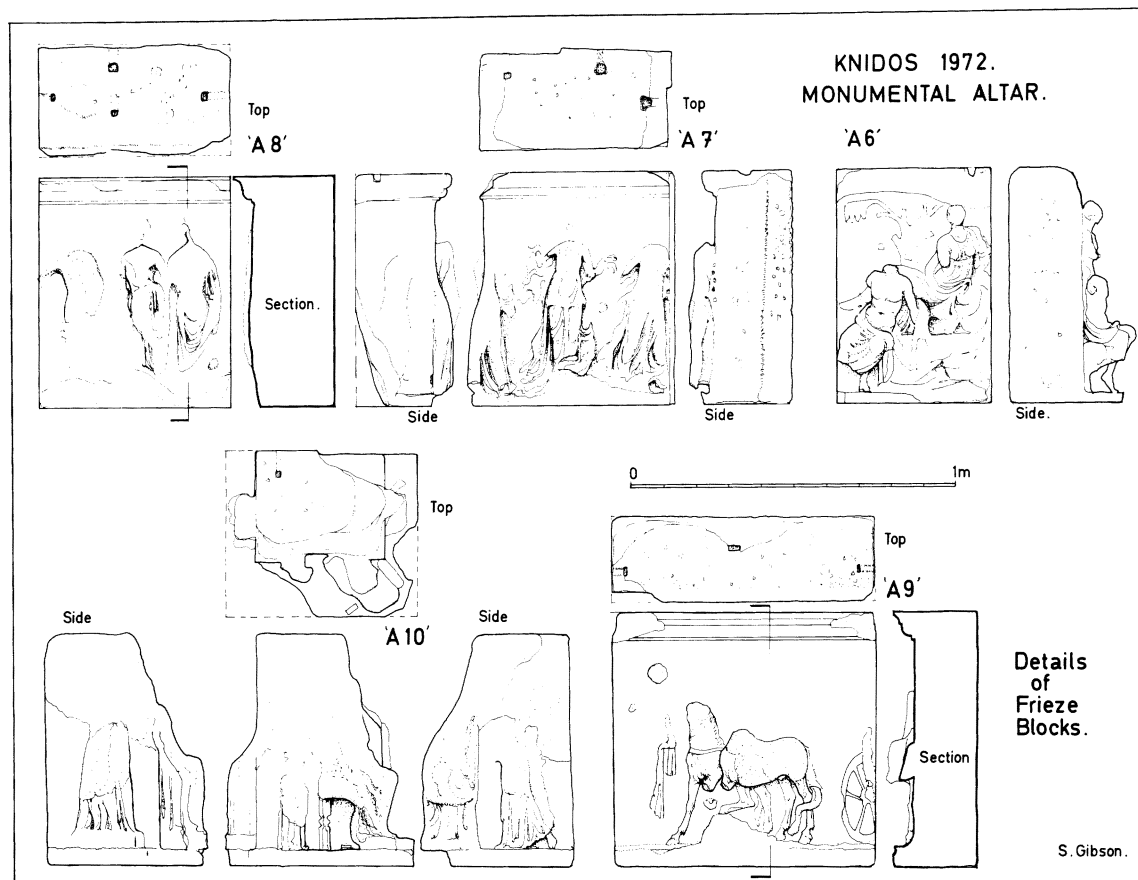


FIG. 33. Plans, sections, elevations of marble frieze blocks from monumental altar (S. Gibson)

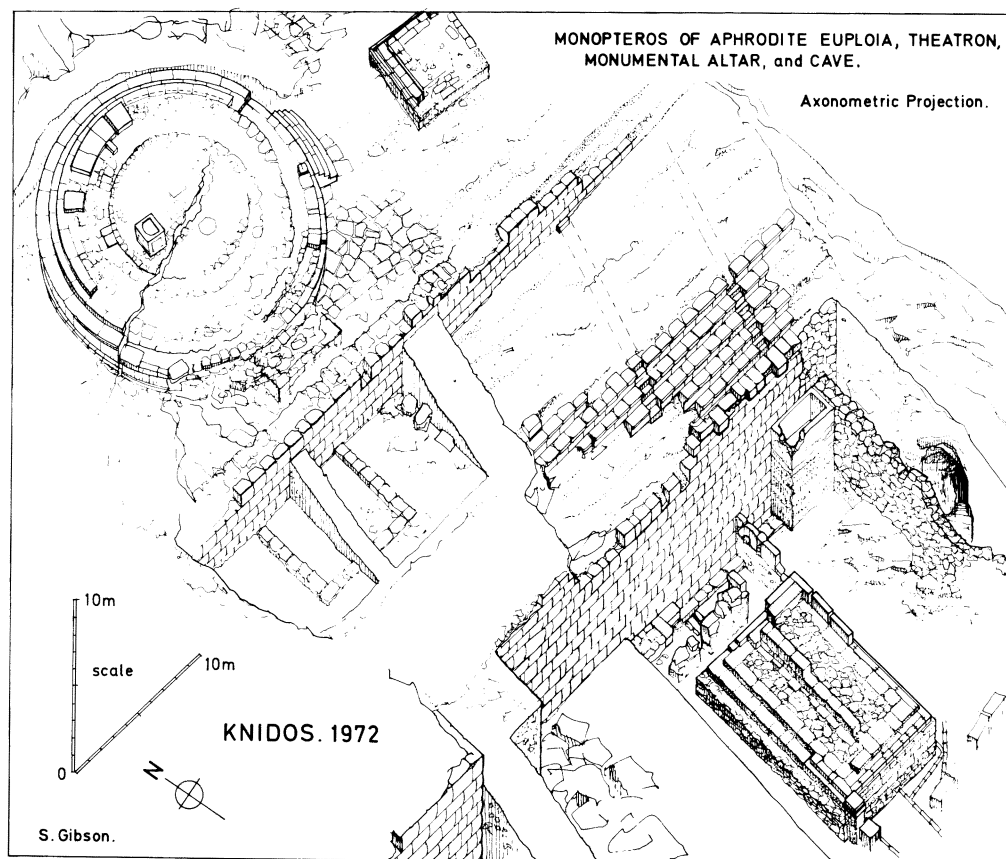


FIG. 34. Axonometric projection: monopteros, theatron and monumental altar (S. Gibson)



FIG. 19. Middle Terrace: altar, N-S

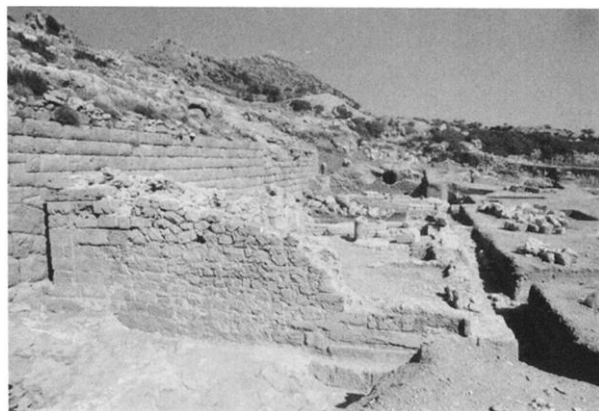


FIG. 20. Lower Terrace: Roman building, W-E

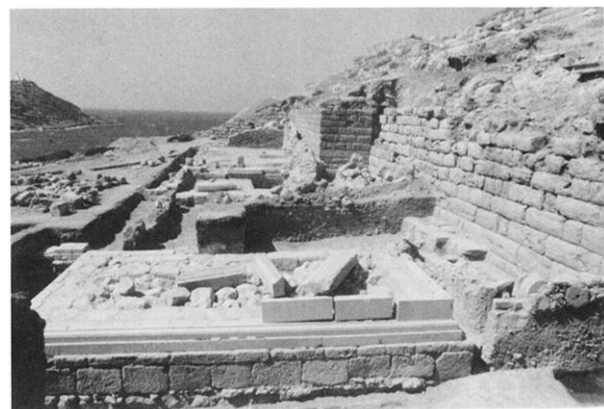


FIG. 24. Monumental altar, E-W



FIG. 23. Monumental altar, N-S



FIG. 21. Roman building, E-W, monumental altar in foreground

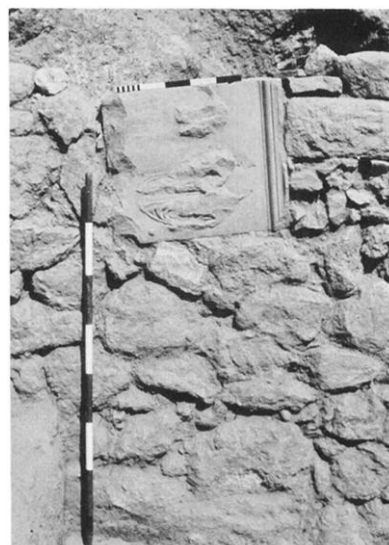


FIG. 26. Marble frieze block with artist's name, reused in wall, W-E



FIG. 25. Monumental altar, W-E