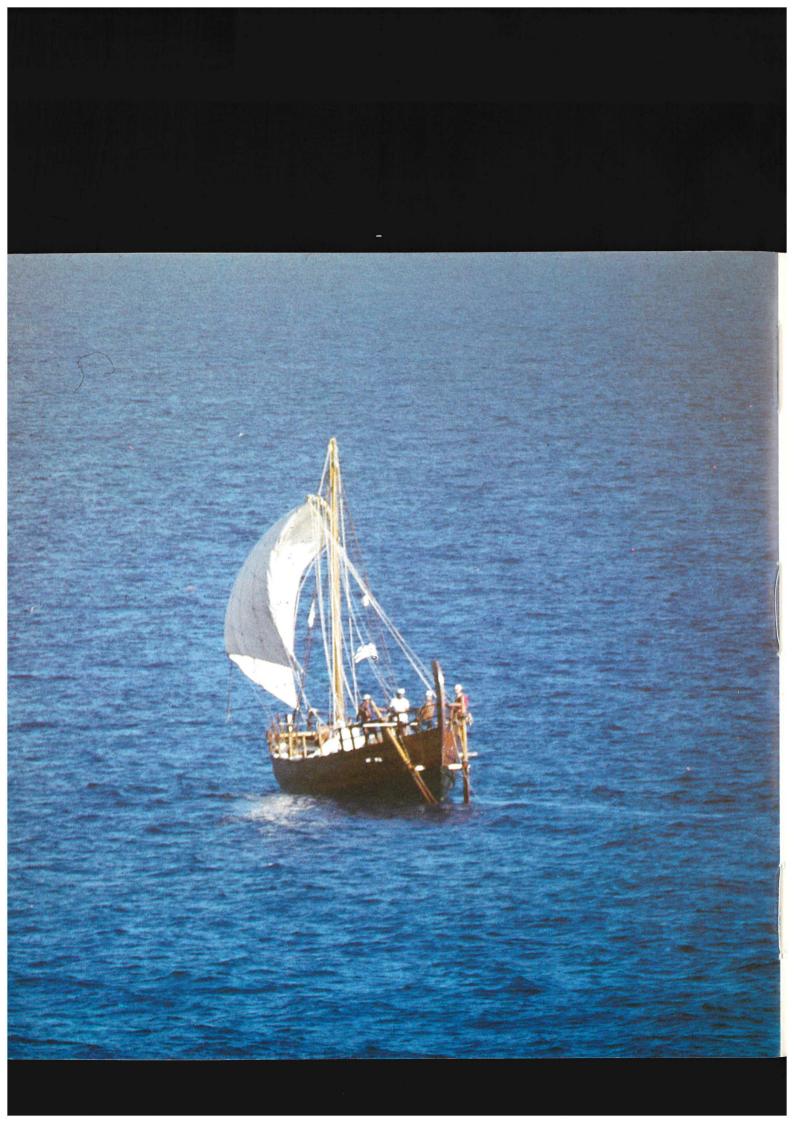
The ancient Greek sailing ship of Kyrenia



A PUBLICATION OF THE CYPRUS MINISTRY OF EDUCATION AND CULTURE

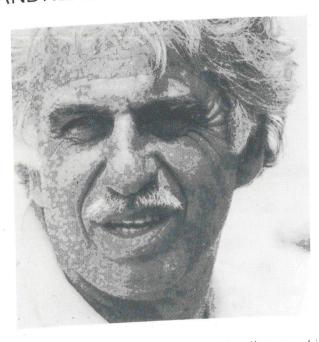


"If you take Greece apart, in the end you will find That you are left with an olive-tree, a vineyard and a ship -Which means that with the same things you can put it together again."

ODYSSEAS ELYTES

"The young mariner"

ANDREAS KARIOLOU (ARRIS)



His face and body were burnt by the sun, his eyes bloodshot with salt- water, gazing far away at the sea - they were the eyes of a seaman. He was taciturn, sturdy and agile.

His shop - at 94 Ellados Street - was full of sponges, scuba diving apparatus and spearguns. You would see him walking towards the sea, always in a hurry, sometimes alone, sometimes with strangers, with full diving gear, a real sea dog, always ready to fight with the elements of the deep. Every time he came back he was carrying enormous turtles, sponges and shells, constantly looking back, as if his ears heard the call of the sea.

Arris's boat was very well known in Kyrenia harbour, always set to put to sea again, in the same sea that had bewitched his father, captain Mattheos Kariolou. He could never disown or give it up. It was like life that is given to you as a gift and you have to live it.

In order to be able to challenge it, as a youngster

he used to sleep with a peg in his nose, an exercise which trained him to breathe through his mouth when he dived to the bottom of the sea.

He used to talk about the unique beauty of the marine world, which he discovered and got acquainted with when he dived. He knew about stormy weather, calm and fair winds, rocks and reefs, the coves and whirlpools of the Kyrenia sea and the one beyond it that reached out as far as the coast of Asia Minor, the sea of Cilicia.

He always knew about the sea, which came to be his destiny.

He loved it so much that every time its unclouded view was threatened he fought like a councillor to prevent the construction of buildings that would blur it.

Such was his love for the sea that one day the gods were appeased and promised to unfold a secret to him. So one winter day the depths of the sea revealed to him the trails of a unique relic of antiquity.

It was a ship that was buried in the mud, flora and silence. There was a heap of amphorae and a decomposed wooden body... Little fish were slithering over the wreck. The diver's breath was the only sound to be heard. The bubbles of air signified the only motion. In the twilight of the deep the diver was lost in the magic of a dreamworld.

"It was the most stirring moment in my life," he later confided to friends and relatives. He left without leaving a sign of reconnaissance. It was not until he had dived repeatedly that, with Mount Pentadactylos and Kyrenia Castle as his guiding posts, he managed to locate it again. He talked about the discovery, he saw the authorities and, because he believed that the wreck belonged to Kyrenia, he wanted it to be studied by Cypriot specialists.

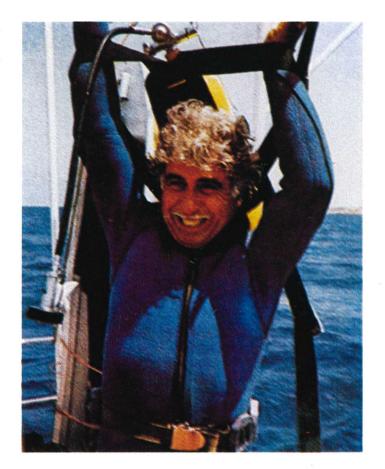
But things turned out differently. The ship was raised, reconstructed and eventually kept in the custody of the Castle. But, together with its invaluable cargo, it did not for long enjoy public admiration as an archaeological underwater find in its last refuge.

In the summer of 1974, after the Turkish invasion

of Cyprus, he was held hostage in the Dome Hotel in Kyrenia with 700 other civilians. He and his family were uprooted from their home and forced to seek refuge in the free areas of the south. They lived in Larnaca deprived of their home town and its ship until one day Andreas left his last breath in a rescue attempt to revive, at 100 ft. a Canadian diver whose life was in danger, by offering him his own air.

He was carried away by the same sea that surrounds Kyrenia. The cycle of his life began, unfolded and ended in the sea.

A seaman's fate binds up life and death with water knots until one day, in a moment of storm or calm, the mariner vanishes in the water, as a libation to Poseidon, god of the sea.



"It was November 1965. It looked as if we had a stormy day ahead of us. We had maybe one or two hours' work to do in the morning and I told my two mates that we were going to work quite near Kyrenia. One of them refused to come with me because, in his view, the sea was "high" and dangerous. I told him the storm would break out in an hour and a half and so he withdrew. I went with the other man, who had little experience, I told him what to do if the anchor slid out of control, I went down to a depth of 120 feet and, in the meantime, the storm broke out earlier than I had expected.

boat. The waves were so high that I could only just make out the edge of the mast about 100 metres away from the craggy shore. I released my weights (i.e my weight belt) and I started swimming with the rest of my gear towards my boat, which I managed to reach with much difficulty.

That day the sea was so rough that, confused as I was, I didn't mark the area, that is I didn't have time to take azimouth bearings, so that I could visit the place the next day and locate it with accuracy. Everybody I talked to discounted my story as a myth. The only per-



... Then, after I'd finished what I had to do at the bottom of the sea, which took twenty minutes, I went down to find the anchor of my boat but, instead of finding the boat, I saw a trail that led into the mud. I followed it until I'd spent my last bubble of air and then I experienced the greatest moment of my life. What I saw was beyond words. There were about 80 unspoilt amphorae which I touched with my own hands. But I had to come up to the surface because I'd completely run out of air. Coming to the surface I looked for the

son who believed what I said was Neoptolemos Michaelides. So it was three years later that we were able to sight the wreck again. We then took some photos which I gave to Mr. Michaelides who, in turn, handed them to Archbishop Makarios, who passed them on to the Department of Antiquities."

Interview with ANDREAS KARIOLOU, CyBC broadcasts under the general title "In sea-kissed Cyprus". Programme title: "An old ship comes to light". "We used to go to Mattheos and Panio's house - I was about the same age as Andreas - where master-Panagos made boats. He was a boat builder from Asia Minor. There was an unfinished caique there, a skeleton of a ship, in which we played.

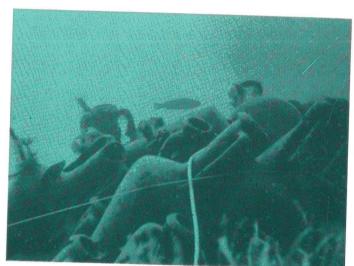
Then my family moved to Nicosia. But I went to Kyrenia quite often and I met Andreas. Every time we were together I used to say to him: "Our area is full of history. If you look around you will find something." One day he dived in the area of the wreck. He found himself over a heap of amphorae. He told me that it was the happiest day of his life. He approached them, he touched them, using all his air and his reserve air, and then came up to the surface breathing without his gear.

He told me his story at once but he was sad because he didn't mark the spot. The ship was his whole life and he wouldn't leave it. He dived in the same area for a year or a year and a half. He must have dived there a thousand times before coming across it again.

He took the first pictures with a small camera. We had a chat and we decided to take them to the Archbishop. I told his Beautitude that as he had taught so many people how to dive he was prepared to teach our own boys how to dive, with diving gear and explore the wreck. He didn't want foreigners to get credit for this - he thought it was improper.

We thought and dreamed about this together. Andreas conjured up a picture of a place in Kyrenia Castle with the wreck there as he had seen it on the seabed. He wanted the amphorae to remain there, as in an aquarium, to give people the same feeling and the same joy that he experienced when he made his discovery."

From an account by NEOPTOLEMOS MICHAELIDES



A WHIM OF FORTUNE?

"When they lifted the amphorae out of the water they took them to somebody's house. I went there one day with Tasoula Kariolou and watched the people cleaning them. Tasoula suddenly said to me: "Look, what it says there!" On the handle of one of the amphorae there was something incredible. There were the letters A.R.I. I told Tasoula that they were Greek letters and the writing was about her husband, about ARRIS!"

From an account by NEOPTOLEMOS MICHAELIDES

Note: Andreas Kariolou was known from childhood in Kyrenia by his nickname "Arris".

"His passion was the sea. When we talked, from the time we got engaged, he used to say that his life was the sea and that it was his second love. He teased me saying that if the sea was a woman I would be jealous.

He used to dive to a great depth. He would even say, "Oh, I'll go and have some coffee there". In fact we have some pictures of him with his friends holding coffee cups deep down in the sea, just for fun.

I liked going with him when he went fishing. I followed him and sat on the shore, waiting. I still like the sea and though I've lost my husband I never discourage anyone from earning a living from the sea.

Andreas had a sense of responsibility. He always wanted to give diving lessons himself. It was on one of those occasions that we lost him. It was a real sacrifice. He gave his own air to a Canadian who had run out of his air. Glafkos was there too. He dived to get some air to them but when he went down it was too late. Glafkos found his father pulling the Canadian out of the water. But that was as long as he could hold on. It was April 24th, 1977. Andreas died at the age of 52. After his death he was honoured by the Canadians at a special ceremony in which he was awarded the "Star of Courage". He was the third man in the world to receive this star. In Cyprus he was the first."

As told by TASOULA KARIOLOU

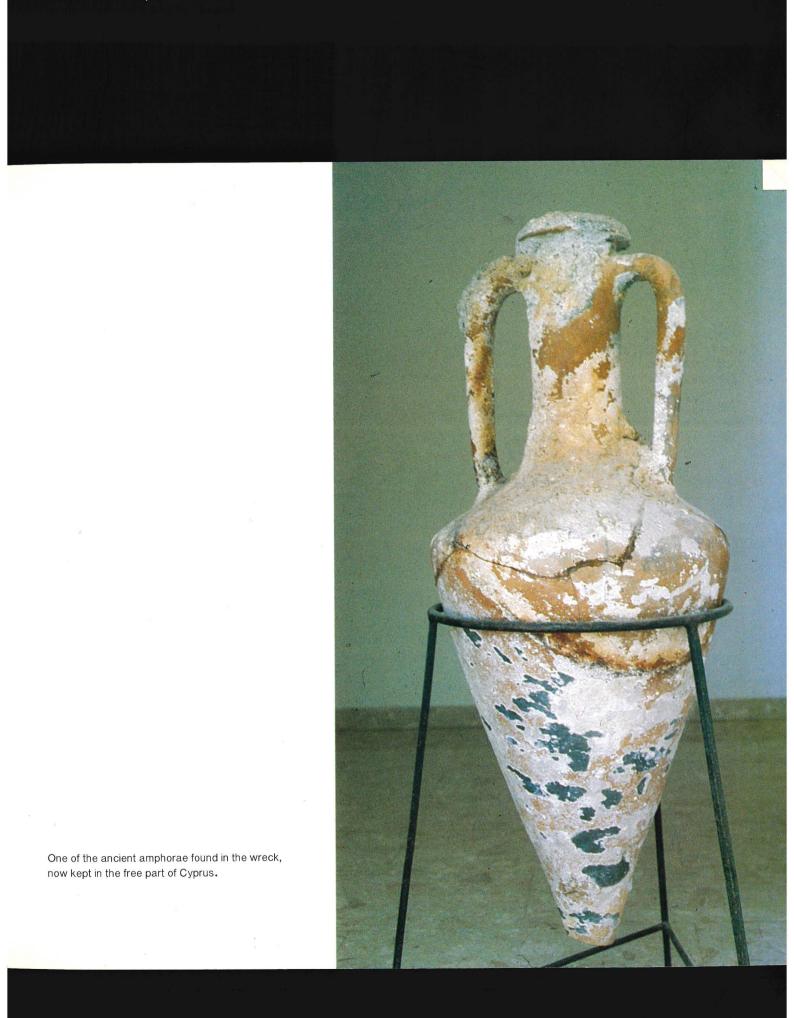
To Andreas Kariolou

The sea of Kyrenia will not
Sparkle today
That you left us
And the peaks of Pentadaktylos
Will be moist with bitter saltwater.
The ancient vessel
That you raised to a new radiance
Will - if it still has a heart - weep
Because you left
And your town will for a moment forget its captivity.
Your eyes, bewitched by the yarns of the deep,
Always shone
With the luminosity of early childhood
— where the image of real man abides.

Yesterday you decended to the fairyworld of the deep.

May the light of the moon of the sea enfold you for ever.

MICHALIS PASIARDIS "Poetry Road C." Nicosia, 1977, p.155.



Wreck

A ship sunk off the coast Of Cyprus, 4th cent. B.C.

Then it felt the touch of the seabed. It was a good ship When it started on its journey Over tranquil waters. The faces looked handsome As they sailed in the sun In a seashell of silence. They never expected this Nobody expected it - Who can foretell his doom? A broken mast In the casket of time What are those faces really muttering Leaving their imprints On painted tiles *In the night of the deep?* What are those shattered breaths Seeking in the plants Among the roots of the sea? Who knows? Yet, it was a good ship But we found it crouched in its veins In the shadows of its body Far from silent visions What are we looking for? Darkness ...

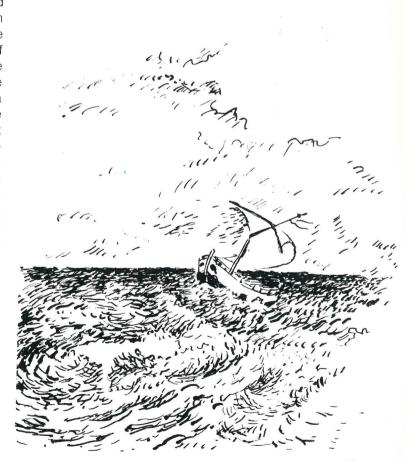
> NIKOS ORPHANIDES "Solar Adventure" Poems, Nicosia, 1975, pp. 11-12

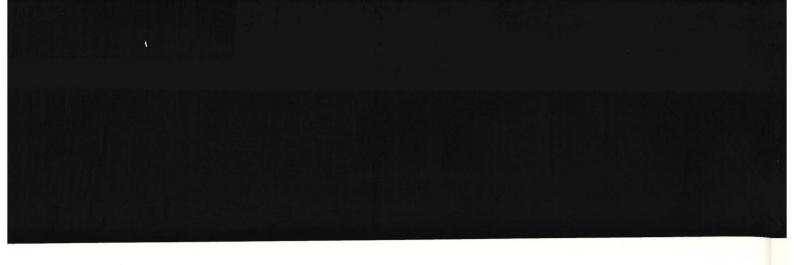
THE ANCIENT GREEK SAILING SHIP

An archaeological expedition undertakes recovery

Professor Michael Katsev, leader of the team of archaeologists who undertook the recovery of the ship, says: "We came to Cyprus in 1967 at the invitation of the Director of Antiquities Dr. V. Karageorgis. Our aim and hope was to find a shipwreck near the coast of Cyprus. Previously, a team including myself, from the University of Pennsylvania under George Bass had raised three ships: one from the end of the Bronze Age, 12th century B.C, the time of the Trojan War, one from the Roman period, 4th century A.D, and a Byzantine one of the 7th century A.D. When we came to Cyprus we were hoping to find shipwrecks of a period between the Late Chalcolithic Age and the Roman period, i.e a wreck of the Classical or Hellenistic period. We searched the coasts and found several shipwrecks but our most important "discovery" was when we met Andreas Kariolou from Kyrenia. He was kind enough to take us to the place of the wreck and as soon as we saw it we realized from its age how valuable it was. In October 1967 we made a reconnaissance of the wreck and determined its size and cargo. We ascertained from the type of amphorae, which originally contained wine, that it sank around the end of the 4th century B.C., at the time of Alexander the Great or shortly after his death. With this information, which indicated that the wreck was unique of its kind, we returned to the United States and began to look for sponsors. The importance of the discovery was immediately appreciated and so we managed to secure enough money to return to Cyprus and set about raising the ship. First of all we had to find the crew. We were, again, very lucky because there were many who offered to work as volunteers. The group was made up of members from 12 countries. Among them there were doctors, engineers,

photographers and others who possessed the experience and expertise needed for the operation. At the end of spring 1968 we returned to Kyrenia with a group of 40 persons and considerable equipment. In June we started work on the recovery of the boat."





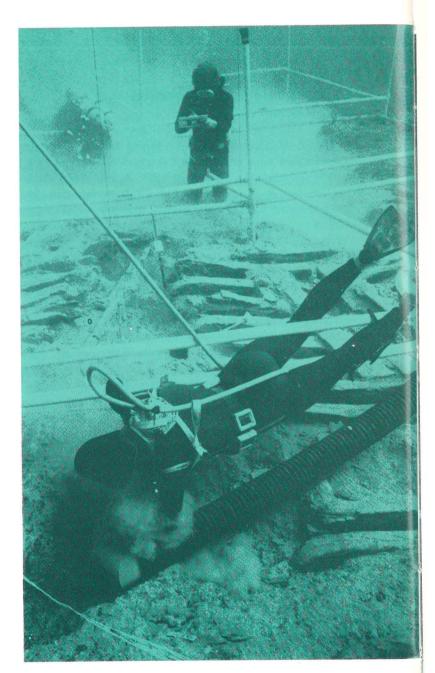
Work begins

Work began with permission from the Cyprus Department of Antiquities. There was a large barge anchored on the surface right above the shipwreck from where operations were carried out. The archaeologists and divers were amateurs, so every possible precaution had to be taken. Equipment was scholastically checked. A short medical examination before every dive was considered essential. Divers went down twice every day - once in the morning and once in the afternoon. Six divers took part each time, working in pairs, one watching the other for extra security. Each dive took no more than 40 minutes. Time was checked by those on the barge who sent coded signals to divers in the deep. A telephone box was immersed in the water from the very beginning - a device that was used for the first time in underwater exploration. This was conceived by Katsev and his wife. Atmospheric air was continuously piped into the perspex glass inverted hemisphere by the people on the barge so that in case of emergency a diver could swim, get inside the inverted hemisphere and talk to those on the surface with the help of a closed circuit telephone.

It was observed right from the start that the bottom of the sea was covered by a thick layer of seaweed which had to be removed before commencement of operations. But roots hold fast, so a perforated air-duct was prepared. The diver - archaeologist would push the pipe into the mud under the roots. The pressure of the air escaping through the holes of the air-duct loosened the roots, which could then be removed without difficulty.

A second stage followed in which the main tool in the underwater exploration was a thick plastic pipe like those used for irrigation. It works like an elevator or vacuum cleaner. It sucks the mud which has been liberated by the air-duct in the previous stage and carries it away from the site of exploration. The operator must be very careful and never allow the intake aperture of the pipe to come into contact with the seabed.

Wherever archaeological research takes place, whether on the ground or at the bottom of the sea, it always presupposes method, accuracy and recording of all



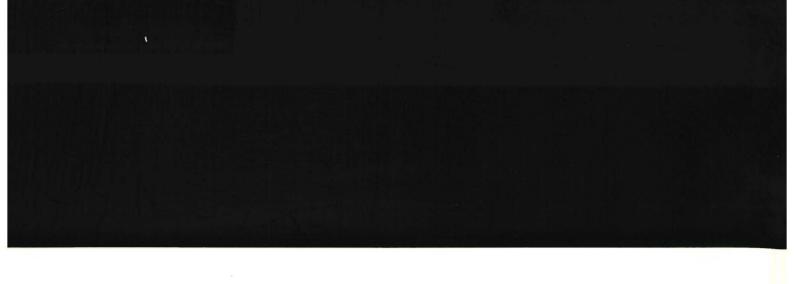
data. For this reason the site is always marked out. In the case of the Kyrenia ship the archaeologists constructed a large plastic network. Each square piece was 3 X 3 wide and the whole mesh covered an area of 10 X 28 metres. Now the position of each article that was found could be defined. The amphorae began to be counted. The site had to be mapped out, quickly and effectively as well. Time down there was valuable in many ways. Stereophotography was used, with the photographer taking pictures twice a day, as if flying over the wreck with two special cameras at the edge of his rod. Stereophotography offers a third dimension to objects, making their size quite clear.

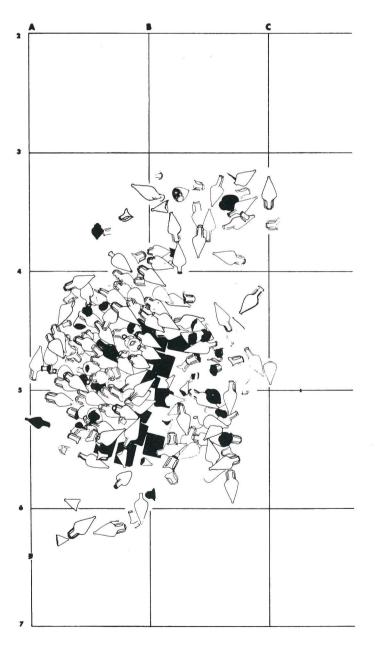
When every detail had been photographed, we began to carry the amphorae to the surface. 404 amphorae, after remaining in the dark depths of the sea for 22 centuries, were hauled up to the surface.

The pointed-bottom amphorae used to be placed in suitable openings in a ship's hold or damp basements of houses and shops which kept their contents cool. It is estimated that these amphorae could hold as many as 40 kilos of wine. Inside the amphorae we found wonderfully preserved almonds. The 10.000 almonds were originally kept in sacks but in time the amphorae became the homes of octopuses which carried the nuts there with their tentacles.

After careful excavation stretching over two summers, archaeologists came face to face with the hull of the sunken ship. Mud and sand had preserved it there for 2000 years. In fact it was to date the best-preserved skeleton of an ancient ship. And, as the Kyrenia ship was a rare archaeological treasure, its recovery was considered necessary regardless of expense or labour.







After being numbered, the various pieces were put on large iron discs, on which they were to be raised to the surface. Protective sheets were placed over the priceless wood. The ship could not be raised as a whole because the wood had absorbed a lot of water and was not a solid mass any longer. The pieces of wood looked liked soaked bread or an old worn-out sponge that was now 75% water. The invaluable load finally reached the land and was subsequently laid in the courtyard of Kyrenia Castle. The archaeologists patiently, persistently and methodically washed the timber in a makeshift pool. A total of five tons of wood was raised from the sea, which had to be rinsed well in order to get rid of salt and sand. An old room in the castle was turned into a special area where the valuable wood from the oldest ship and the first to be raised from the deep would remain on deep discs until the time when work for its chemical preservation would begin. What had been preserved for 22 centuries by the damp and muddy depth should not be destroyed by human clumsiness or wrong manipulation.

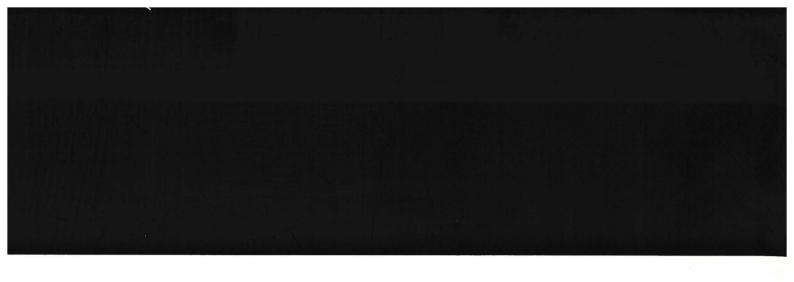
While the cleaning process was taking place at the Castle, some exciting information came to light: the age of the ship was determined by using the "carbon 14" method. The almonds which the ship was carrying had been picked around 288 B.C while much of the ship's timber was 100 years older, i.e the trees had been cut down around 388 B.C. Some of the ship's wood was worm-eaten from old times. As the archaeol- ogists decided to restore the ancient ship using the old wormeaten wood, a detailed diagram of each piece in actual size was prepared. Everything had to be carefully studied and every detail had to be put on record before the hazardous phase of chemical preservation of the wood began. Every piece had to be photographed and thousands of diagrams made. This work was to last for a couple of years. And it was only by delving through the plethora of information that the shipmaker could de-

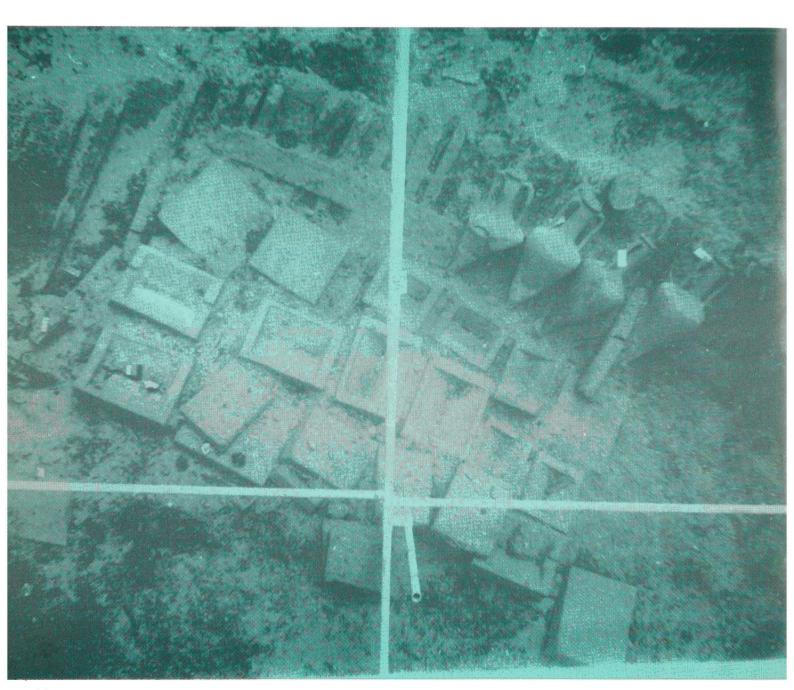


termine the type of this ancient commercial ship, since, with the passing of time, many of the ship's pieces had lost their curvature, weighted down in the depths of the sea by the ship's cargo.

From the script of the documentary "With the captain and three sailors - the ancient ship of Kyrenia" Text by SUSAN WOMER KATSEV







CHEMICAL PRESERVATION

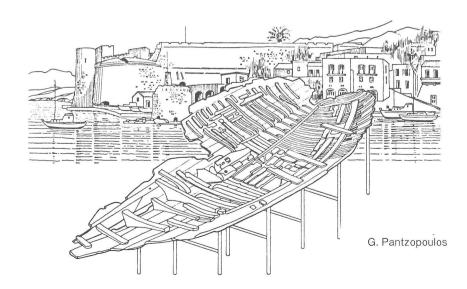
After everything had been recorded, chemical preservation began. Mrs Francis Talbot - Vassiliadou is a specialist in the preservation of damp wood. Her problem was how to turn the damp, mouldy wood into suitable wood for the restoration of the ship, without altering its dimensions, which was extremely difficult to do because after 2.300 years, the cellulose of the wood had dissolved and vanished. Therefore, if the wood was left to dry in atmospheric air it would lose most of its thickness and warp.

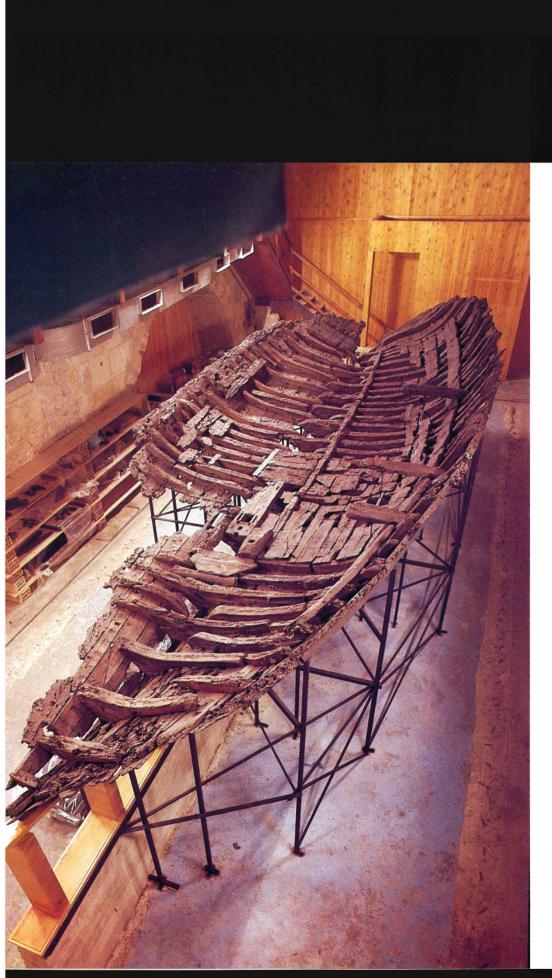
But human persistence can lead to success; in the case of preservation what was achieved was a scientific feat. In order to preserve the 6.000 pieces of the ancient ship, the scientist developed innovative techniques. She used synthetic wax or polyethylenoglycole as it is scientifically called. The process of preservation was first tested experimentally using small pieces of wood. After 6 months the small pieces of wood and the almonds showed a satisfactory degree of preservation but most pieces needed a year or more, as in the case

of the wood that supported the mast, which took two years. All pieces were first washed carefully and then put in large metal boxes which were warmed up and soaked with hydrolytic wax. When this process was concluded, every piece was placed in protective nylon bags and laid on slightly warmed up shelves. There the wood gradually reached its normal temperature. If left to cool abruptly it would have cracked and destroyed itself.

Four people spent a whole year working on the final stage of wood preservation. They removed the layer of wax covering the wood and the wood revealed its shiny surface again, with all its grooves and even the marks that were left on it by the ancient craftsman's hammer.

Information taken from CyBC's documentary "With the captain and three sailors - the ancient ship of Kyrenia".





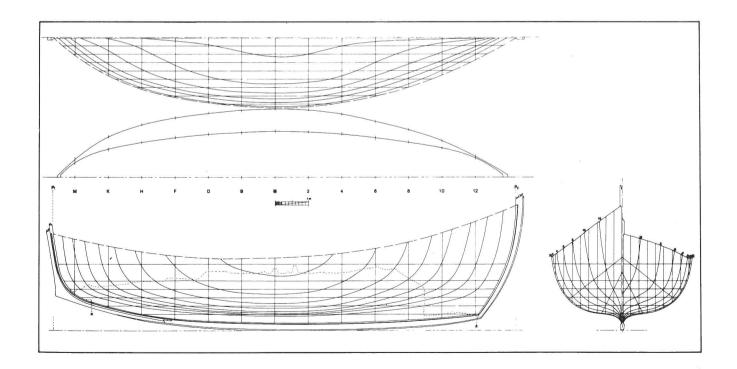
Having been restored, the ancient sailing ship was put on display at Kyrenia Castle.

RECONSTRUCTION

The complex venture of restoring the ship, that required patience and scientific expertise, was made by professor J. Richard Steffy, a UNESCO specialist attached to the Antiquities Department. Mr Steffy studied the ship for years from its structural point of view and knew most of the details and peculiarities of its construction. This is how he explains his undertaking:

"As nothing is known about the ancient shell first method of shipbuilding, we first had to construct a research model in order to find out the techniques of ancient shipmakers. It is 1/5 of normal size, with a pinewood frame, copper nails and pegs and oak wooden tenons that hold the beams together. It proved to be a useful model, as we learnt a lot about the craftsmanship of the ancient shipmaker. For example, he did not make any use of geometry in constructing a ship. We were also able to discover some faults in the stern, which we later corrected. Without this model it would have been impossible for us to restore the ship to its original shape."

From the CyBC documentary "With the captain and three sailors - the ancient ship of Kyrenia".



Crew:

It is estimated that the ship's crew consisted of four persons, as can be seen from the utensils they used for eating, of which there were four sets:

- 4 small plates

- 4 water bowls or mud-barges

- 4 oil pots

- remains of 4 wooden spoons.

Utensils

In addition to the above the following were found:

- several small jugs

- 1 saucepan lid

1 clay and 1 copper cauldron
13 pots of the "sea-urchin" type with black varnish coating.

Other objects - finds

Lead net-weights were also found, allowing us to assume that the crew used to fish during the voyage, apparently to satisfy their daily needs in terms of food.

Among the various finds, there were also chunks of lead and iron which were used for repairs, as well as a wooden mallet with which they beat the metal before use.

Eight spearheads, some of which were bent by thrusts upon the ancient ship, are among the most important finds. This allowed scientists to assume that the cause of the shipwreck was a piratical attack, a hypothesis which is reinforced by the fact that no valuables or sailors' personal effects, apart from only seven copper coins, were found.





Gavriel Antonis, C1 Lefkara Gymnasium

Coins:

Though badly oxidized, two of the seven coins were of considerable help in determining the period when the ship sank.

On two coins the representations were recognized and the age they were minted, the Hellenistic age, was determined. One of them, which was issued during the reign of Antigonus the One-eyed (316 - 301 B.C) depicted a shield with a lion's head in the front and a Macedonian helmet at the back. The other copper coin, which was issued during the reign of Antigonus' son, Demetrius the Besieger (306 - 294 B.C), showed a helmeted head and a ship's stern.

Remnants of food, food, provisions:

Remains of foodstuffs found on the ship were:

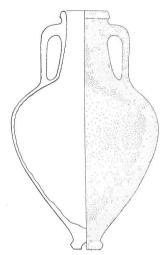
- a clove of garlic
- 18 olive stones
- about 14,760 fig seeds
- about 10,000 almonds with their shells.

Cargo - Merchandise:

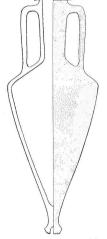
A laboratory analysis showed that the almonds, which were certainly carried as cargo, had been picked around 288 B.C.

404 amphorae in all, most probably manufactured at the end of the 4th century B.C, were found. Different types of amphorae were recovered, which indicates that they were loaded at different ports with local goods, e.g wine from Rhodes and Samos, fruits - almonds possibly from Cyprus.

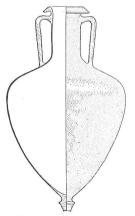
The basic types of amphorae were three: small and large amphorae from Rhodes and the ones from Samos. The most common type was the Rhodian one, which, according to specialist Virginia Grace, belonged to the end of the 4th century B.C. There were circular or rectangular seals in only 34 of them, with the initials



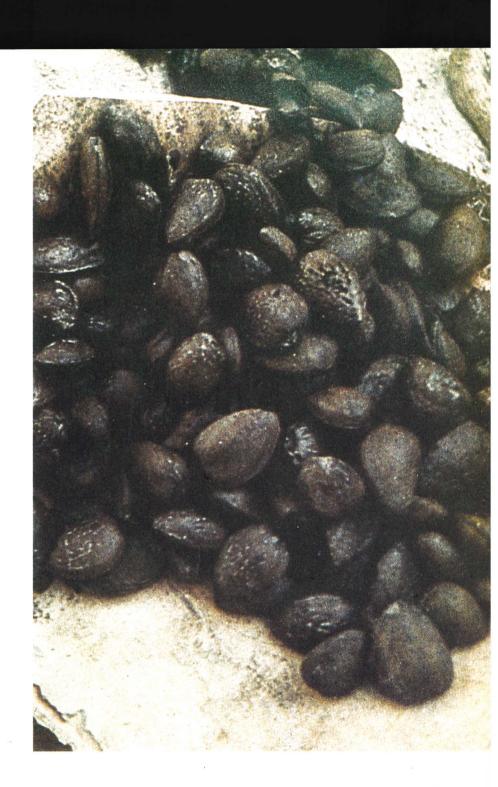
Small amphora from Rhodes



Large amphora from Rhodes



Amphora from Samos



The almonds of the ancient ship, preserved by specialists, look as if they were picked only yesterday!

ARI that apparently belonged to the craftsman who made them. An O in a circle was printed on the handles of five of the amphorae from Samos.

29 large igneous stones of a dark hue and in different sizes with a total weight of 1,652 kg were also found, used in sets of two as millstones. The fact that there was an odd number of these stones and that only a few of them were "finished", i.e had the necessary holes for the wood which would serve as a handle for those who would turn the stones, led to the assumption that the millstones were not carried as cargo but were used as ballast. At any rate their igneous nature denotes their place of origin, which is the volcanic islands of the Aegean - Kos, Nisyros, etc.

Navigation:

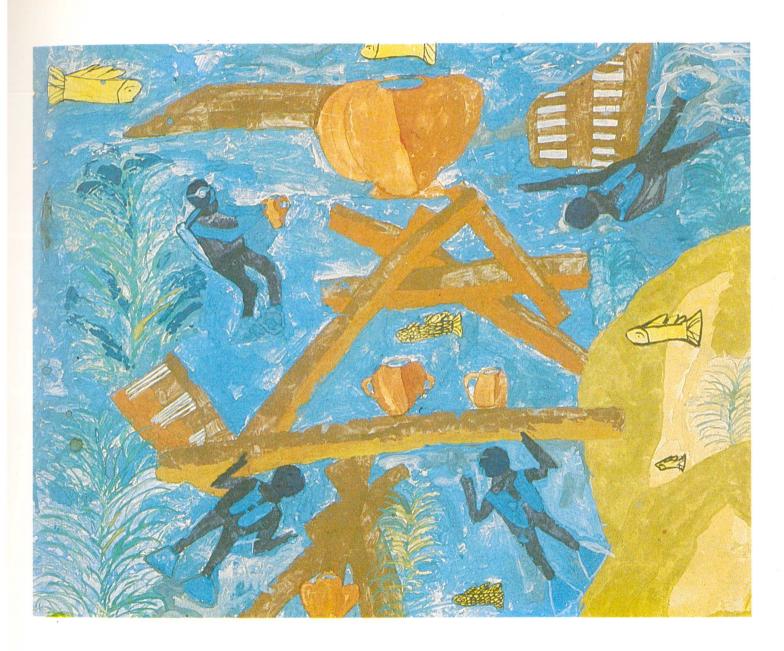
The ship had a square a sail with estimated dimensions of 10.7 X 6 m. (or 64 sq. m.).

Reefing was carried out upwards with reefing-brails that went through 10 vertical rows of lead-rings sewn on the canvas. The crew could move the entire mast and the sail into different positions along the keel in order to balance the load and make adjustments according to wind and sea conditions.

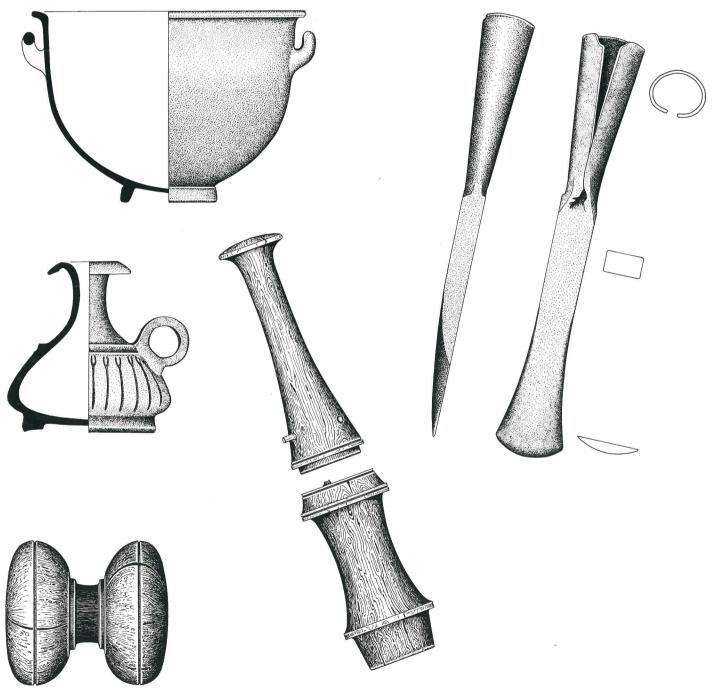
On the left and right side of the bow there were two quarter-rudders or steering oars with two helms which could work together or rise from the water independently of each other.

Dimensions:

The ship was approximately 14.75 m. (47 ft.) long, 3.4m. (14.5 ft.) wide and had a draught of 1.4m. at the bow and stern.



Constantia Costa, C2 Lefkara Gymnasium





The ancient Greek sailing ship of Kyrenia

In this room you can see on display some of the articles which were preserved from the oldest Greek vessel known today. This ancient ship, which is considered to be the oldest Greek ship to be recovered from the bottom of the sea, sailed across the Mediterranean in the age of Alexander the Great and his successors Antigonus the One-eyed and his son Demetrius the Besieger. It is still a mystery how the ship went down in the open sea less than a mile off the ancient anchorage of Kyrenia. The ship may have sunk suddenly during an autumn storm about 300 B.C.

.....

Around you there are ancient articles that were carried on this merchant vessel in its last voyage 2200 years ago, which give us details about the life of seamen who carried out trade in the Greek world. The ship's main cargo consisted of over 400 amphorae of a Rhodian type, which points to Rhodes as one of its most important ports of call. However, there are ten different shapes of amphorae, each of which indicates a visit to a different port, with Samos harbour as the furthest north. Some of the pots contained almonds, the shells of which are in excellent condition. Actually more than nine thousand almonds were found on the ship. There were 29 millstones inside the ship, placed in three rows just above the keel, which were used both as goods and ballast. Craftsmen in the quarry at Kos may have carved letters of identification on the sides of these stones. It is thus proved that the vessel had been sailing southwards along the coast of Asia Minor and stopped at Samos, Kos and Rhodes before continuing its journey eastwards, where it sank off the coast of Cyprus.

When the ship went down, the pots spilled out of its chambers in the stern and bow. They were of a dark hue, dating from the fourth century B.C. It is also proved from the finding of the more than three hundred lead net weights on the bow that the sailors did some fishing during the voyage. Meals were possibly prepared in a large pot made of bronze. The seamen ate with wooden spoons, of which four were found. Also, the presence of four salt cellars, four pots of oil and four identical cups shows that the crew on their last voyage numbered four men. The ship's only mast was apparently lowered before it sank as over 100 lead rings from a single mast were found assembled together on the stern, where the sail was kept. Near the maststep there was a wooden pulley, which was undoubtedly used to raise the mast. The boat, which was made of pinewood, as it has been preserved, is forty feet long but in its original state probably measured sixty.

.........

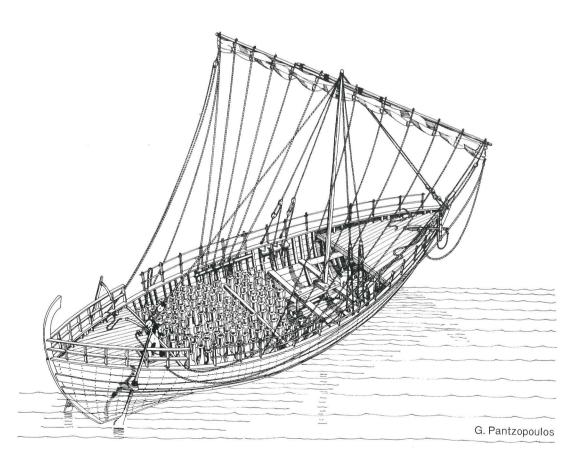
Extracts from an information leaflet distributed in the castle of Kyrenia before the Turkish Invasion.





Mosaic N. Christodoulides "In antiquity the nation that could control the sea could control its own destiny. In classical and Hellenistic times this power was wielded by Greece. We know very little about warships and trading vessels in those days but, with the discovery of the ancient ship of Kyrenia, its salvage and reconstruction, our knowledge has been enriched. We hope that archaeologists who are concerned with underwater exploration will in future raise more Greek ships. However, we have now reconstructed the first ancient Greek ship ever found and hope that this restoration will enable students and research workers to learn more about ships that played such a significant role in ancient times."

From the script of the documentary "With the captain and three sailors - the ancient ship of Kyrenia".



AIR-CONDITIONING SYSTEM FOR PRESERVATION OF CAPTIVE "GREEK SAILING SHIP OF KYRENIA"

Here's a story that's generally unknown ... We heard it casually while seeking information about the "Kyrenia Ship" and particularly about its replica that was built by the Hellenic Institute for the Preservation of Nautical Tradition.

Well, after the Turkish Invasion of Cyprus, the original Kyrenia Ship found itself captive at the mercy of the invaders in the castle museum which turned out to be its "prison". There it could have rotted away if the Cyprus Government and the Cyprus Department of Antiquities in particular had not made provision for the installation of an air-conditioning system in the area where the ship is held captive! - an impressive and, perhaps, unprecedented move ...

Here are the simple unadorned details in the cold language of the Director of the Cyprus Department of Antiquities, Mr V. Karageorgis:

"We had gone far ahead with the procedure of installing a large air-conditioning system in the area that houses the Kyrenia Ship. We had ordered the unit from abroad and expected to receive and place it in the castle museum. Then came the Turkish Invasion, our archaeological treasures were imprisoned, our monuments became inaccessible and, as if this was not enough, they were looted, and stolen items were smuggled abroad. The process of manufacturing the unit had continued and in 1975 it reached Cyprus all packaged up. But what could we do with this equipment that had cost the Republic of Cyprus 9.000 pounds? (around 305.000 drachmas - which, in 1975, was really a lot of money)

We acted like King Solomon... We had to find the golden mean at any cost in order to solve the problem and preserve the ship, which was in danger of ... disintegrating any time, as ... wax was used for its preservation. (the scientific term for this preservative is polyethylenoglycole).

We appealed to the UN Peace-keeping Force and persuaded them to under-take installation of the unit in the area of the imprisoned ship. Due to prevailing circumstances, we, ourselves, would never have been able to cross the Green Line and reach Kyrenia Castle".

"How did the Turks react towards this, Mr Karageorgis?" we asked.

"It was a godsend for them. They saw it as a rescue operation to keep the ship in good shape. Between us, they wouldn't have had a clue about what to do if the ship had started "to disintegrate"."

The Director of Cyprus Antiquities concluded his story with two other facts that make this uncommon enterprise of preserving an archaeological find all the more exciting:

The first one was this. "We asked the Turks to return to us the two small air-conditioning units in exchange for the large device we sent them. They categorically refused. Apparently they considered them spoils of war, of the invasion they had carried out."

The second interesting fact was this: Every now and then the large unit would break down - either because of bad handling or excessive use. We then had to send out repair groups to fix it! And all this was, of course, carried out with UNFICYP escort as there was no written or other type of communication with the Turkish authorities. We simply heard about the failure of the unit and sent our men to fix it. But this did not last very long.

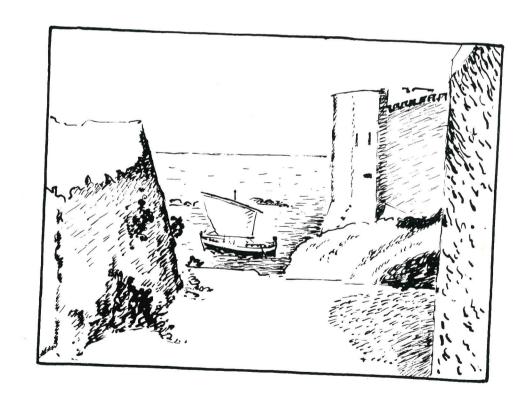
One day, for reasons that are still unknown to us, The Turks didn't allow our men to enter the occupied areas. So, at the time of speaking we do not really know whether our unit is still in operation or if it has broken down and the Turks can't get it fixed."

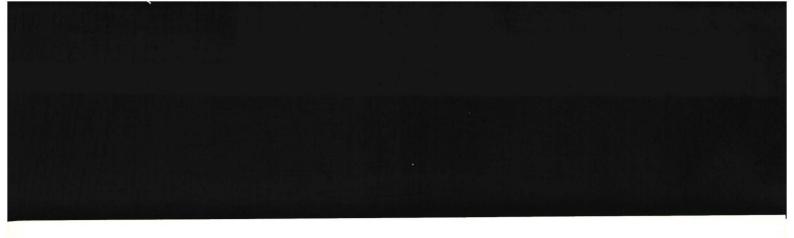
But why are we so concerned about the ship of Kyrenia? "Very simply we can say that it is a priceless archaeological find - considering the fact that it is the oldest trading ship known today", said Mr Karagiorgis.

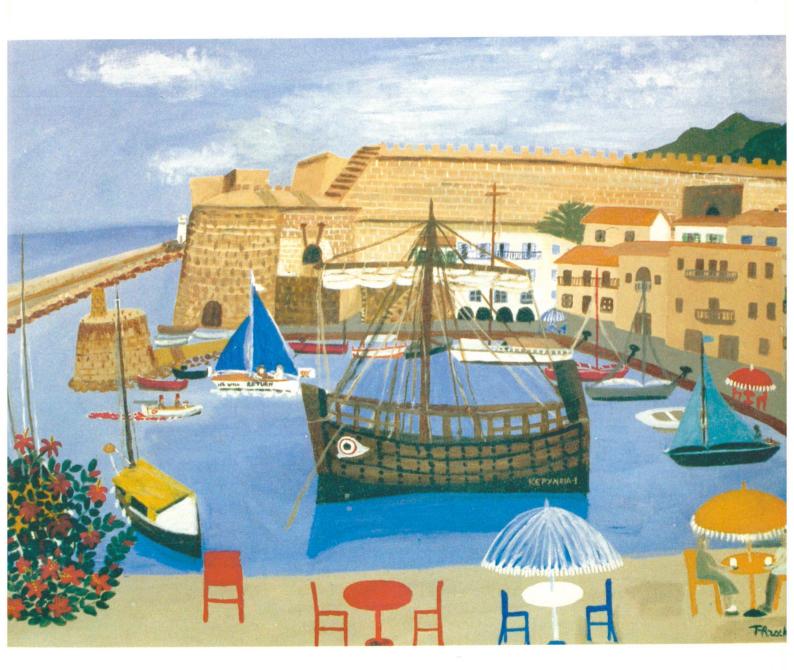
"Tachydromos" magazine, issue 31. Athens, 31 July 1986, pp. 72-73. V. KARA-GEORGIS'S interview was given to V. KAVVATHAS).

"The decision of the Government of the Republic of Cyprus to send to the pseudostate the air-conditioning units that are required for the preservation of the ship is an act that reminds at least myself of the ammunition that the Greeks sent during the war for Greek Independence to the Turks who were barricaded in the Acropolis, choosing to die rather than see their ancient monuments destroyed in order to provide gunpowder".

MELINA MERCURI Ex-Minister Hellenic Ministry of Culture







Painting Thraki Rossidou

WAS THE SHIP THE VICTIM OF A PIRATICAL ATTACK?

"We haven't found yet any real traces of personal belongings in the wreck. What happened to the crew? What was the fate of the captain and his purse, which was so necessary for him during this commercial trip? Most of the seven rusty coins that have been discovered were found in the nets, on deck. Even though they were worth a few drachmas for the ancients, today these coins are invaluable because they help us to date the ship between 310 and 300 B.C.

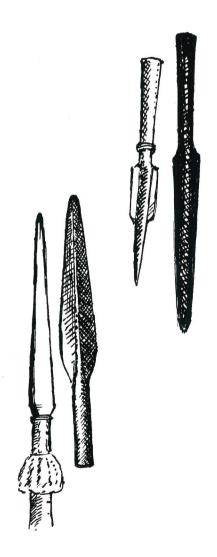
There were no heavy goods included in the cargo, which was probably loaded on the bow. According to our investigations, without this the ship would have been overloaded at the bow and unsuitable for a voyage.

So we asked ourselves: Where were the captain and the sailors' personal effects? Were the seamen rescued by clinging to the mast or anything else during the storm? This was our first guess, considering what we learnt from dating organic remnants. Experiments proved that the trees that were used in building the Kyrenia ship had been cut down in 389 B.C, i.e 101 years earlier, which gives the impression that the ship had been repaired several times and sheathed on the outside with lead before sinking due to old age.

New mysterious signs

We thought that we had irrefutable evidence in our hands until we came across some unexpected clues during our studies a few years ago.

Dúring our investigations we found pieces of iron on various parts of the seabed. When these items had been cleaned, we found out that they were actually eight spearheads, which lay underneath the ship, and that some of them showed traces of lead that coated the ship.







Elena Kannaouridou, A4 A' Strovolos Gymnasium

What was the significance of this? Did the ship go down during a naval battle? This seemed to be a remote possibility considering the enormity of the Mediterranean sea.

This led us to some other speculation about the construction of the spears. Irrespective of whether the spears had been made for use on land or sea, they had a wooden stem that was much bigger than their iron heads. So, if the spears that had been cast during a naval confrontation had missed their targets, they would have floated and drifted away.

We may now assume that these were stuck on the sides of the ship when it sank. We can also presume that around 300 B.C the ship was attacked by pirates, whose fast oar-driven vessels could hide in the numerous creeks along the Kyrenia coast.

If we accept this hypothesis, the seamen's disappearance can also be explained: they were probably either captured or sold as slaves. The pirates may well have searched the goods and taken anything of value such as coins, small merchandise and personal effects before sinking the ship by boring a hole in its hold and covering up every shred of evidence related to their attack.

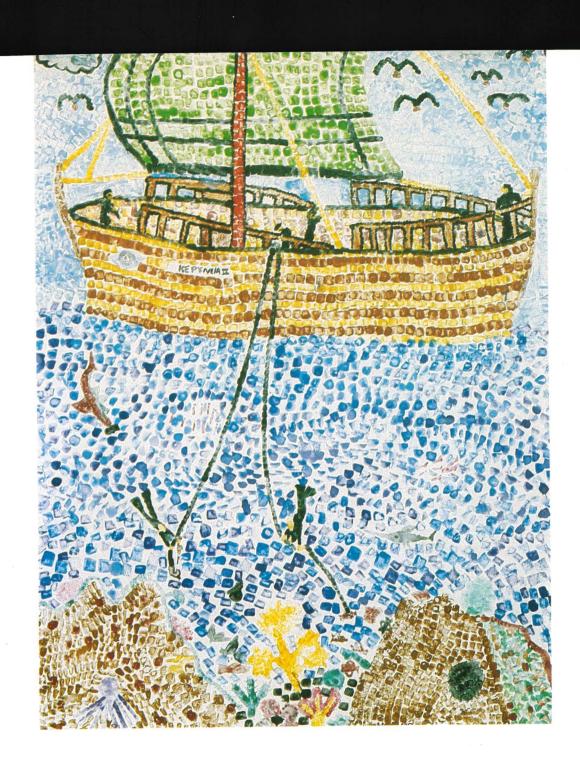
In those days the Athenian punishment for piracy was extremely harsh. Excavations at Piraeus revealed skeletons of several pirates who had been taken prisoner and crucified before being left to die on the shore, as a warning to others.

This was another reason that made pirates cover up every trace of their presence. We would like to believe that we have uncovered a crime that was committed 2.300 years ago. Unfortunately, in the first years after the shipwreck when the Kyrenia ship was lying on the sea bottom, it split into two, weighted down by the water that filled it, and the pieces of timber that were ex-

posed were affected by deep-sea vegetation before being covered up with sand and mud. Most of the wood on the keel, where the hole may have been dug by pirates, has been lost".

MICHAEL L. KATSEV and SUSAN WOMER KATSEV Institute of Nautical Archaeology Newsletter Vol. 13, No. 31, November 1986





Constantinos Violaris, A4 A' Strovolos Gymnasium

IT WAS A MERCHANT VESSEL

This (the Kyrenia ship) is a typical medium-size vessel that was in operation in the empire of Alexander the Great and his successors. It was a merchant ship which would carry any type of cargo that it could take. We believe it followed a route that started every year when the winds from the North were favourable, sailing towards the islands of the Eastern Aegean or along the Ionian coast before coming down as far as Cyprus and most probably Syria. The following year, when the winds helped the ship to sail off, it would set out for the same islands. Ships did not sail in winter: the Mediterranean Sea was "closed" from November to March*.

The captain used to be both the owner and trader on the ship, carrying his money with him and following any route he deemed necessary.

Seamen then did not have any of the instruments of navigation that we have today. At night - and this happened only when it was absolutely necessary - they used to travel guided by the stars on their course. Normally they followed the coastline, looking for signs on the horizon and surveying the islands. You see, the Aegean is an area which looks as though it were made for navigation because you can see an island or a shore at any time. The protractor had, of course, been invented but I don't think it was used on ships. There was also the astrolabe, a specimen of which was found on a ship of a later date, but this does not seem to have been in common use for navigation.

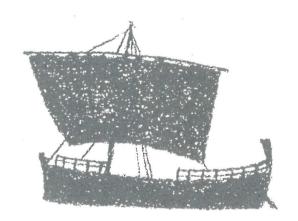
People used to travel empirically and had to cope with a lot of problems, especially in the open sea. One knew when he would depart but didn't know when or how he would arrive. We have a description of a ship of

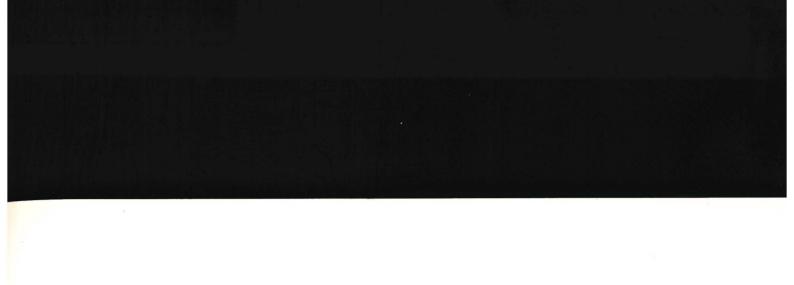
the Hellenistic period which set sail from Alexandria to go to Rome and found itself in Rhodes and then in Piraeus and it was months before it finally reached its destination. Another Greek seaman who lived in the 6th century B.C set off for Africa and found himself in Gibraltar. The wind was all-powerful and took them where it pleased.

Extract from an interview with HARIS TZALAS, HIPNT Chairman, for CyBC's broadcast "Radioscope".

Interviewer GEORGE NICOLAOU.

* The experimental sailing expeditions of KYRENIA II revealed that probably ships did sail in winter time.







Iliana Antoniou Drossia Gymnasium, Larnaca

UNANSWERED QUESTIONS

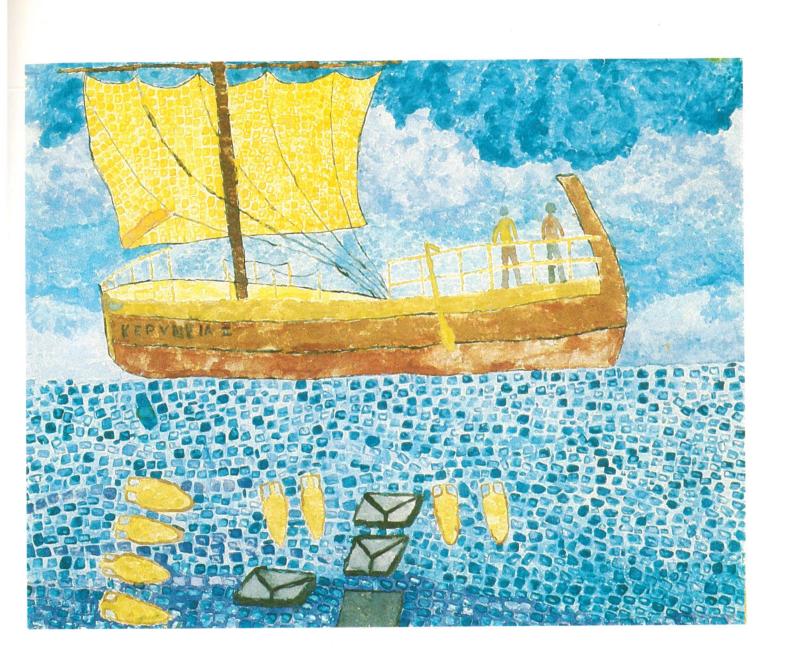
We can learn as many things from the journeys as from the building of the replica ship. It is useful to know how the important differences we saw in its construction will affect the ship at sea. How will the curved keel affect its stability and behaviour? Will the use of beams in building the ship produce a rigid boat that will behave differently from similar contemporary ones? What is the maximum speed the ship can reach? How mobile will it be in the face of different winds and with different cargos? How resistant will it be to adverse wind? These are questions that have occupied for a long time now researchers who have studied ancient ships.

Besides, there are human problems which are of interest to us. How did the four-man crew store and move the cargo? Could they unload at ports without wharves? How did they cook and sleep on the ship, whose open hull was full of merchandise, leaving only small decks on the fore and aft for provisions, protection and dry storage?

The time has come to have first-hand experience of the building of the ship, its itineraries as well as conditions of living and working on a ship that is similar to those that were in operation in the empire of Alexander the Great and his successors. The Institute of Nautical Archaeology of A & M University of Texas and the members of the "Kyrenia Ship" expedition are proud to "sail together" with the Hellenic Institute for the Preservation of Nautical Tradition for the successful outcome of this remarkable venture.

Extract from a speech by MICHAEL KATSEV which he gave as Vice-Chairman of INI (Institute of Nautical Archaeology of the A & M University of Texas) at a press conference in Athens, during which HIPNT announced the commencement of work for the building of "Kyrenia II".

HIPNT: "An ancient ship sails again"
Pireus, 1982, p. 16.



Andreas Andreou, B1 A´ Strovolos Gymnasium

THE "GREEK SAILING SHIP OF KYRENIA" A UNIQUE DISCOVERY

Ancient shipwrecks have been found all over the Mediterranean Sea. There is a series of known shipwrecks that stretches chronologically from the 3rd millennium B.C (the Dokos shipwreck) to our own day. Every ancient seafaring people has had its share in this. These shipwrecks are Greek, Phoenician, Etruscan, Roman, Byzantine, Islamic and Crusader ships. In most of these shipwrecks almost nothing has survived. The few parts of the ships that have been studied have yielded valuable but incomplete information about the methods of ancient shipbuilders. In this context the importance of the "Kyrenia Ship" is enormous because it is the best-preserved ship of the Classical period of Greek civilization that has been found to date.

The evidence we have about the building and design of ancient Greek ships is scanty. There are no remnants of merchant vessels of the 4th century B.C that have been recovered and there are not many significant representations of such ships in ancient art.

The "Kyrenia Ship" is unique because an almost complete merchant ship has been conserved beneath a cargo of amphorae and a protective layer of sand. The ship was built in the middle of the 4th century and was in operation until the end of that century. Its total length was about 15 metres and 75% of the ship has been preserved. The keel, planks, the frames, the lead sheathing and other parts of the ship have been recovered, thus adding invaluable information to our knowledge of ancient shipbuilding.

HIPNT, "An ancient ship sails again", Pireus, 1982, p. 11





Pambos Constantinou, A4 A' Strovolos Gymnasium (collage)

Towards the Achaean Coast...

You haven't managed to reconstruct the ship of Kyrenia yet. You haven't found out where it set out from Or what it was carrying...
The waters vanish or there are pieces missing Or there is no time
Scientific expertise or a specialist from Europe.
You haven't been able to reassemble the Kyrenia boat yet. You still don't know if it was built by Phrygians Or Phoenicians
Or "why not?" (you never know) Greeks.

It's a good thing that we are all absolutely
Certain about this.
It's a good thing that the "reconstruction" was achieved Years
ago when the ship
Was still resting
Mute in the serene depths of the sea of Kyrenia.
It's a good thing we got answers to all our questions
Then, in our first steps.

It put to sea from Samos two thousand three hundred Years ago
Loaded with Athenian amphorae
Filled with Ioanian almonds
And sweet Rhodian wine,
Opening its sole square sail
Bound for the Achaean Coast ...

MICHALIS PIERIS "Pandoura" Salonica 1975, pp. 50-51



BUILDING "KYRENIA II"

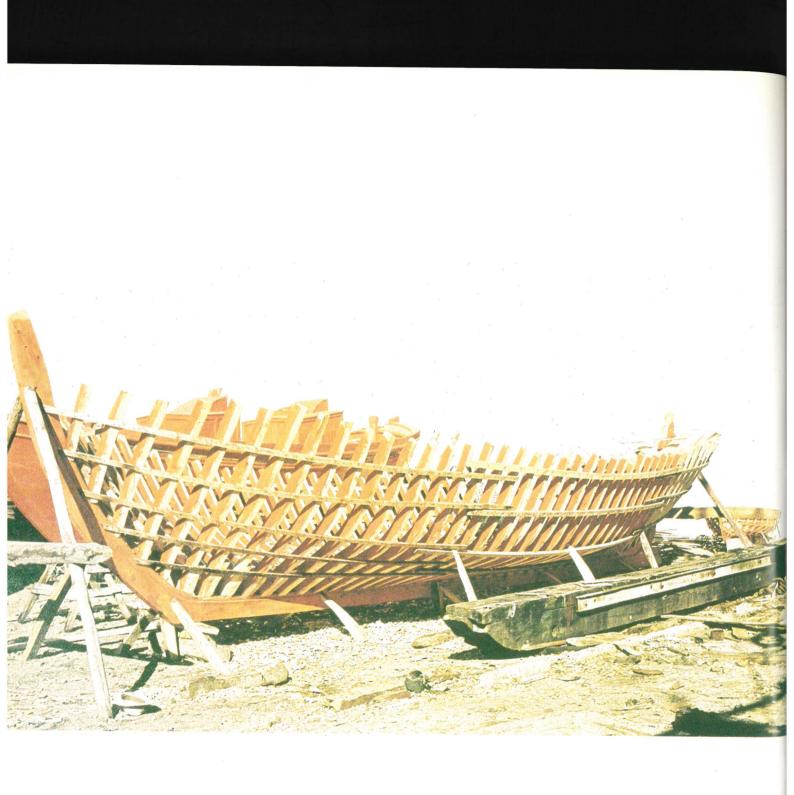
In 1982 the Hellenic Institute for the Preservation of Nautical Tradition (H.I.P.N.T) took a historic decision: to build an exact replica of the ancient ship of Kyrenia with the same dimensions as the original, with the same materials and even with the same methods relying not on indications or hypotheses but on scientific data which came to light with the raising and restoration of the ancient ship, thus embarking on the most serious venture of experimental archaeology in Greece and in the whole world: to build a model that would not lie in a museum but one that would sail across the Greek seas, just like the ancient original.

This undertaking was, of course, far from easy. It took scientists, archaeologists, shipmakers and boat builders three years to complete the project. Above all it required perseverance and commitment on the part of the men working at the Hellenic Institute for the Preservation of Nautical Tradition. These men did not give up even when they were assured by specialists that such an attempt was almost impossible.

The greatest difficulty was the fact that the ancient ship was built by employing a method that had been forgotten for ages, a shipbuilding technique that was used by Greek and Roman boat builders and abandoned between the 7th and 10th century because it required many hands and large quantities of timber. This method is known as "SHELL FIRST CONSTRUCTION", i.e constructing the outer shell first and looks so un-



Construction of Kyrenia II begins at Psarros shipyard, Perama. The first piece of wood to be used can be seen. From right to left: **Ch. Tzalas** - President HIPNT, Professor **Katsev**, **M. Psarros**, **Y. Pantzopoulos** - Gen. Secretary HIPNT

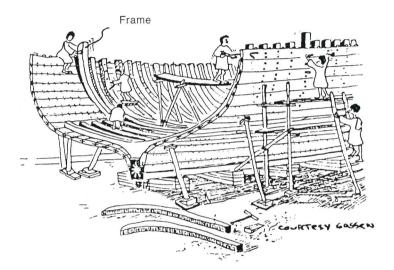






Left: Modern method of shipbuilding - the skeleton is constructed first, the shell is put up later.

Right: Ancient method of shipbuilding -The shell is constructed first, the frames and skeleton are put up later.



orthodox to the modern shipbuilder that it has been likened to a tree whose trunk and branches are supported by the leaves.

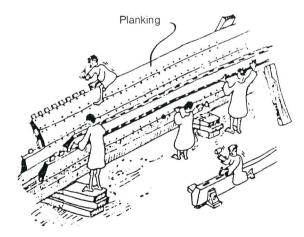
So, in the autumn of 1982 work on building Kyrenia II began, aided by professors KATSEV and STEFFY with their rich background and traditional boat builders with their long experience.

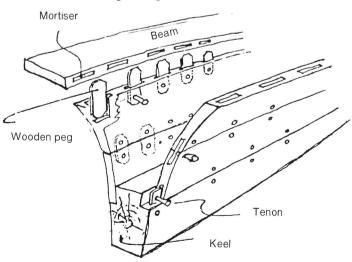
The keel, curved and not straight as in contemporary light fast sailing boats, was laid first.

The beams were then put up, giving shape to the shell of the ship. There was no skeleton or frame - only a few signs here and there confirmed the correctness of the construction.

Starting from the keel, every beam was joined to the next with oak tenons, which were laid in square mortises carved out with a thin chisel. Thousands of oak tenons and wooden pegs secured the strakes together. About 4000 joints, 8000 mortises which accepted them and 4000 tenons secured the shell of the vessel.

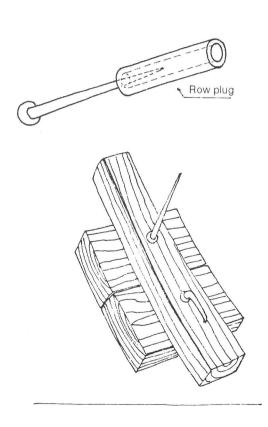
The first strake or plank followed the next and so on until the wooden shell of the ship rose from the keel without using a single nail.



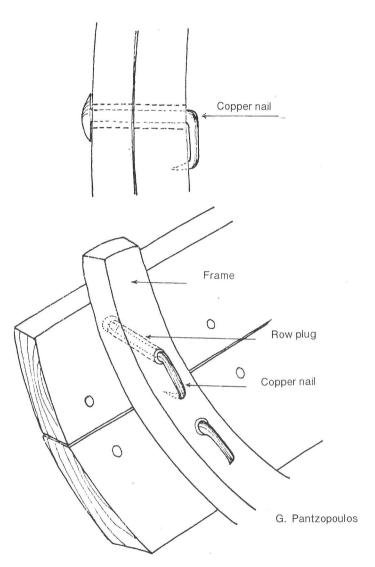


The wooden frame, like every piece of wood, was scraped with a lath-hammer until it took its final shape.

Measurements were taken and one by one the reinforcing curved frames were made and secured in the interior of the ship. 4000 holes with a 20 mm. diameter were drilled and an equal number of wooden plugs with 8 mm. holes in the middle - like wooden tubes - were interposed while handmade copper nails were hammered in with their tips bent and then clenched over to bite into the frame top.



Copper nails join strakes to reinforcing frames



The ship's shell was ready. Now the bulwarks, the decks, the protective railings and the rigging had to be made. These were parts of the ship for which no corresponding sections had been found.

Every piece of information derived from ancient representations and reliefs that have been preserved

was exploited for their construction. Use was made of the experience of boat builders, of the people who continue a centuries-old tradition and can, in a short time, think and act just like their ancient colleagues.

The rigging, which is a vital part of the ship, became the object of intense preoccupation and experimentation.

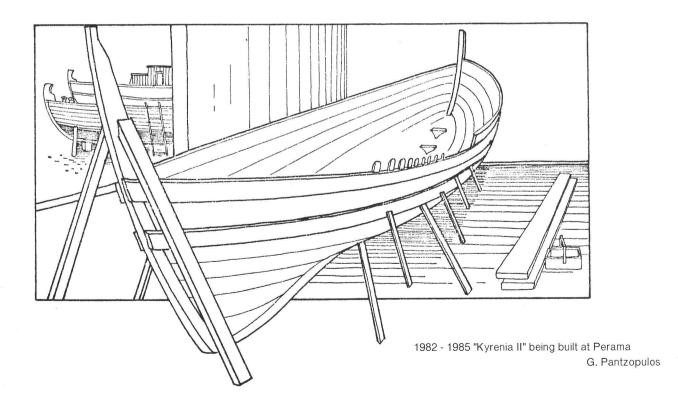
The rigging artisans contributed with their experience too. In their hands the thick hemp rope is a familiar and pliable material. Equally familiar to them are the pulleys they take in their hands, even though they are exact duplicates of those on the ancient ship.

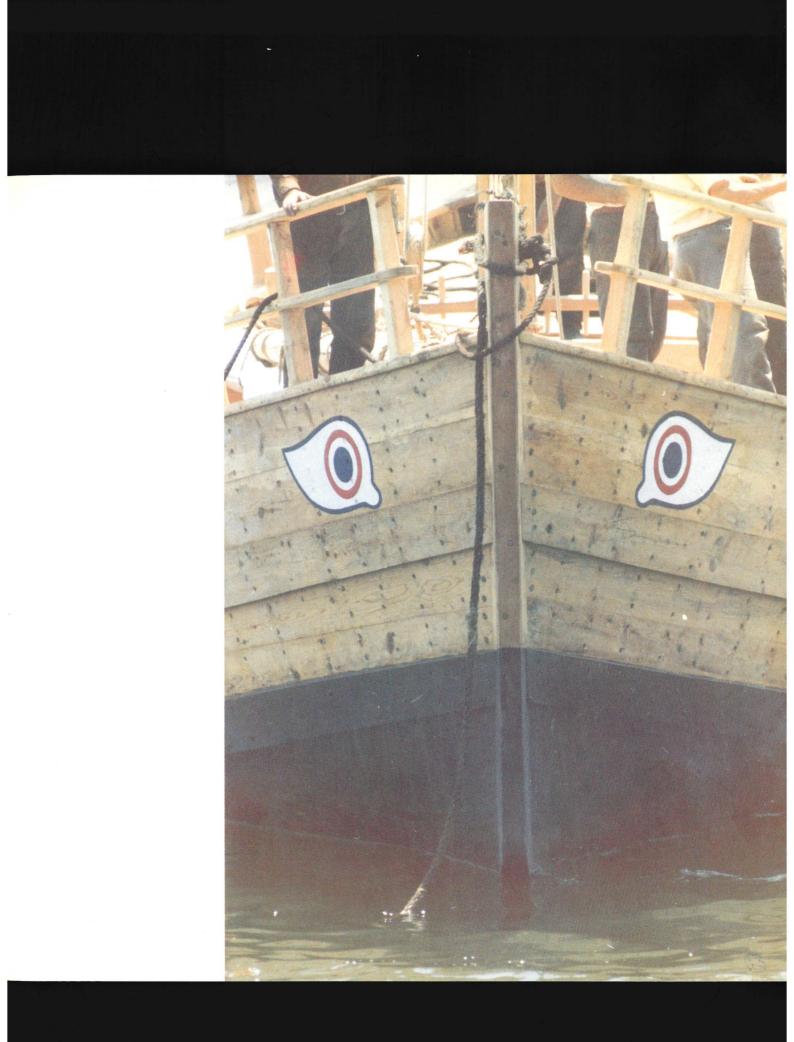
The building of the replica was now completed. But before "Kyrenia II" set sail either for short or for long

trips, it had to be painted for protection. Following the tradition of old boat builders and, perhaps, ancient craftsmen, every piece of wood was covered with wet pine-resin and fat. The parts that were exposed to water were painted black, using linseed oil not only for aesthetic reasons but also to protect the wood from sea worms and make it more water-resistant.

A short time before its launching, Kyrenia II acquired its only ornament. As was the custom in ancient times, two blue eyes that would gaze at the Greek seas and the marine routes of peace and civilization while it sailed along, were painted on either side of the bow.

Information mainly taken from text by YIANNIS PANTZOPOULOS, Gen. Secretary of the Hellenic Institute for the Preservation of Nautical Tradition (HIPNT).







CONSTRUCTION MATERIALS

"We used the same materials which were used in building the ancient ship, that is pine for the shell and the frames, oak for the strakes and small tenons and pine for the big tenons, where the nails were driven in. The pine was from Samos because it was more akin to the wood that was used for the original ship. Also, in some parts (such as the oars and bollards) we used wild beech, which, after searching a lot, we brought from Calambaca. The pulleys were also made like the one that was found on the ancient ship, with the wheel inside made from holm-oak or some other hardwood.

We looked for and found in Tinos stone for millstones like the ones that were found on the ancient ship. The nails, all of copper, were handmade. There were around 5.000 of them. The sail had a square shape and was made of linen. We couldn't find linen on the Greek market, so we located and ordered some from Ireland.

At first the boat builders didn't think that it was possible to build the ship by using ancient techniques. However, once they got started, they not only had faith in their task but their minds began to work like those of their ancient colleagues as well; they identified with them. Often, when archaeologists and scientists knew nothing about parts of the ship that had not come to light, they asked for the boat builders' advice, which was respected because it was sound.

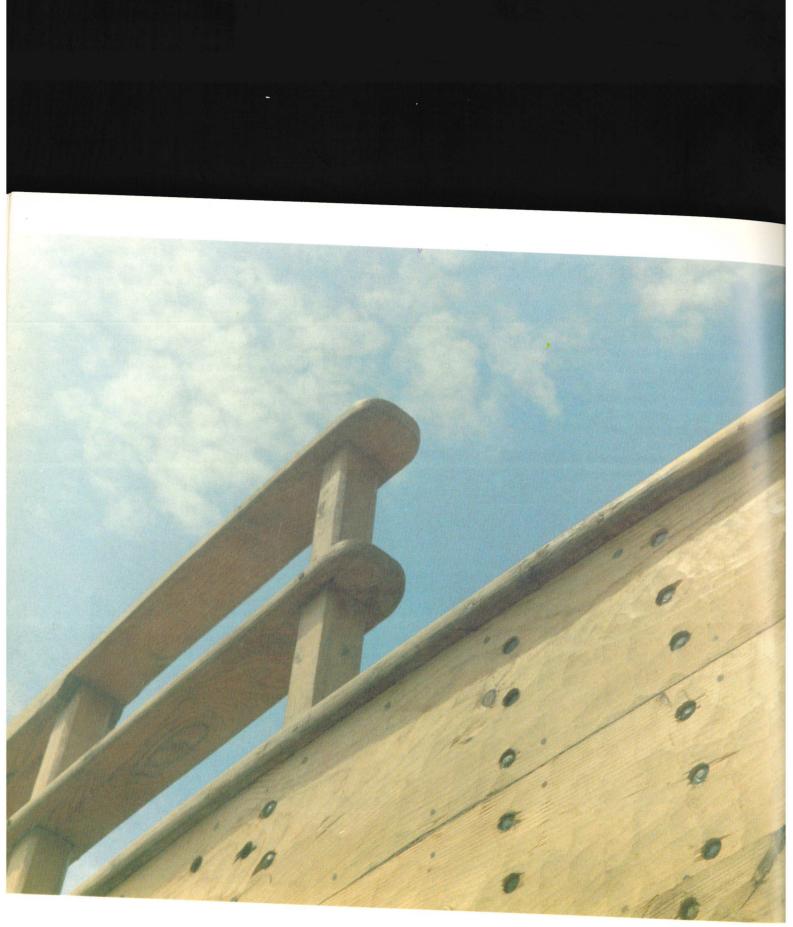
The old captains, who were our advisers, told us that the ship's life was concentrated on the stern. And it was for this reason that we took all the rigging back to the stern.

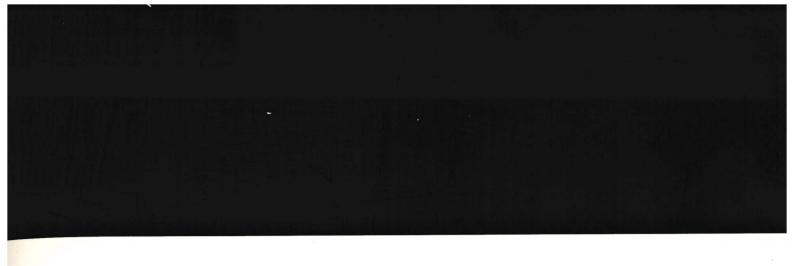
The ancient boat was coated with resin. We asked old seamen in their eighties and they told us that in the old days they used to coat their caiques with resin mixed with fat. We melted fat and coated the outside of

the ship. We were all excited because the results were superb. The ship's construction was, I daresay, as good as that of the ancient ship. When it was launched into the sea it took it only three days to stabilize in the water."

Extract from an interview given to CyBC by PERICLES KOU-KIS, member of the shipbuilding team that constructed KY-RENIA II. The interview was part of a radio series "Something different every week". Mr Koukis was talking to Kyriakos Charalambides.

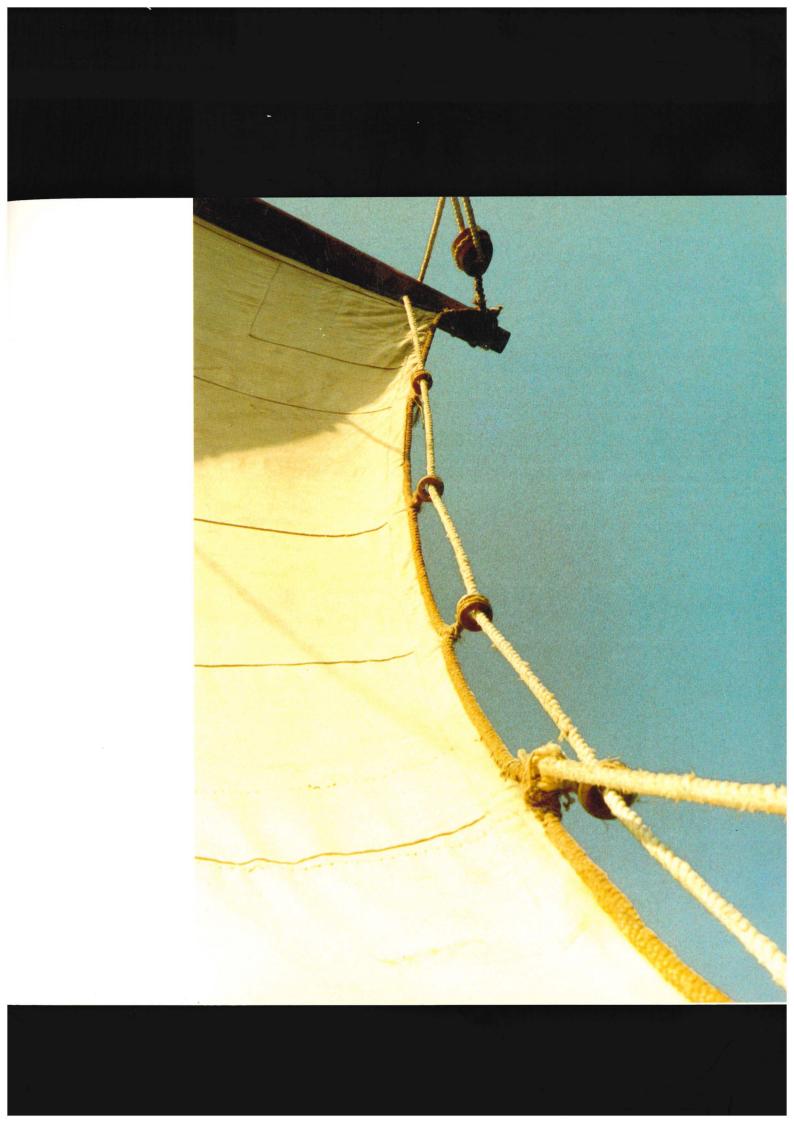












THE THIRD "CHILD"

It is well-known and much talked about that Kyrenia II was built at Perama, in the shipyard of Manolis Psarros. But nobody has said anything about the master who was day and night preoccupied with and managed to solve problems of construction of the cherished ship.

He is Michalis Economou, a discerning master in his art and a good sailor of traditional boats in his own right.

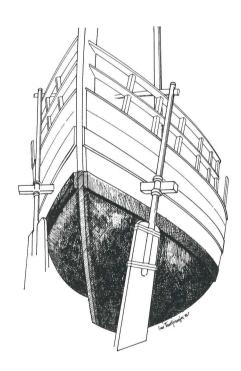
"I have two children," he says in jest. "Kyrenia II is my third one. That's why I laboured and exhausted myself day and night for about two years, working in an unorthodox way. Eventually I made it. I saw it sailing in rough seas with strong gales, riding the wave like a sea-gull."

> SIMERINI Newspaper Nicosia, 1.10.86



THE OARS

From antiquity to our own times, oars have been of two types: propelling and steering oars. Oars for propulsion do exactly what they are meant for - they push the ship forward or backward and even turn it left or right helping the steering oars or independently of them. They are placed perpendicularly in relation to the keel and horizontally in relation to the ship's deck, hooked at 2/3 of the length towards the rounded part which is held by the hands and they are immersed in the water, moving in a circular way, so that the ship, with the thrust, may sail forward or backward.



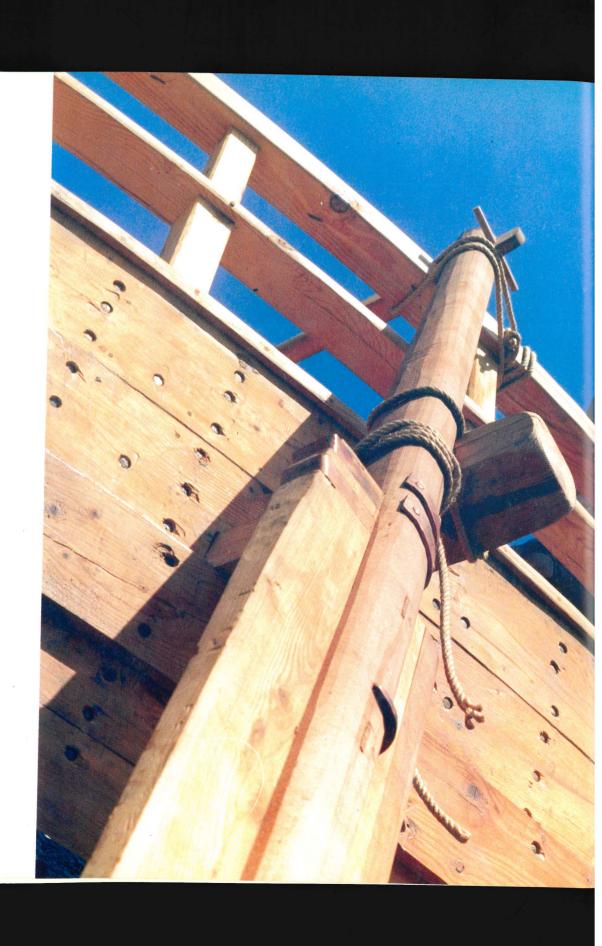
The steering oar or quarter-rudder, which is fixed in the rear of the ship and is either single or double, directs the ship on its course with the right inclination, depending on the course the ship will follow.

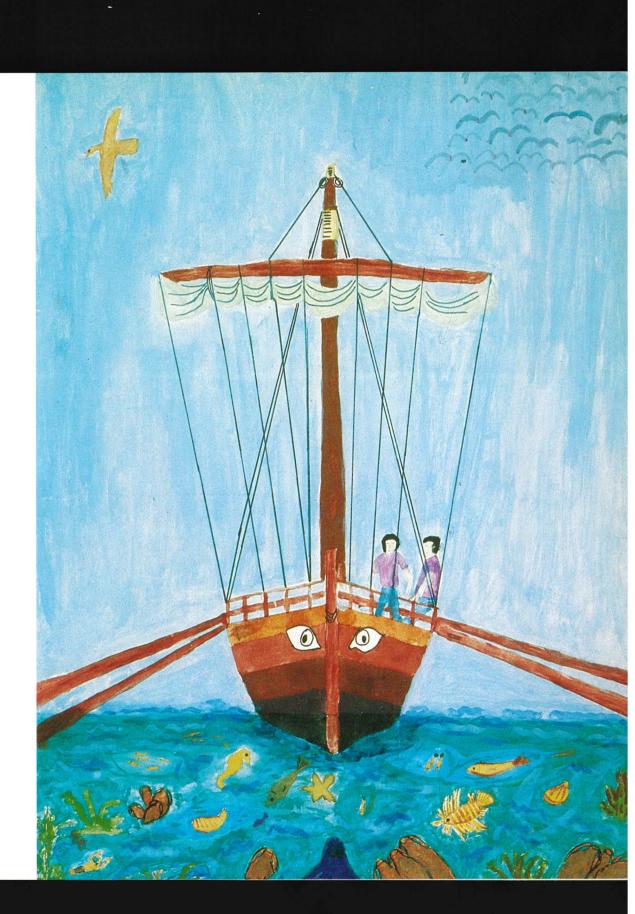


Because of the perfection that characterized oars in antiquity, they have retained almost their "crude" form with few changes and improvements, at least in the propulsion oars. Steering oars have seen the greatest development and it is they that are now called rudders or simply steering wheels.

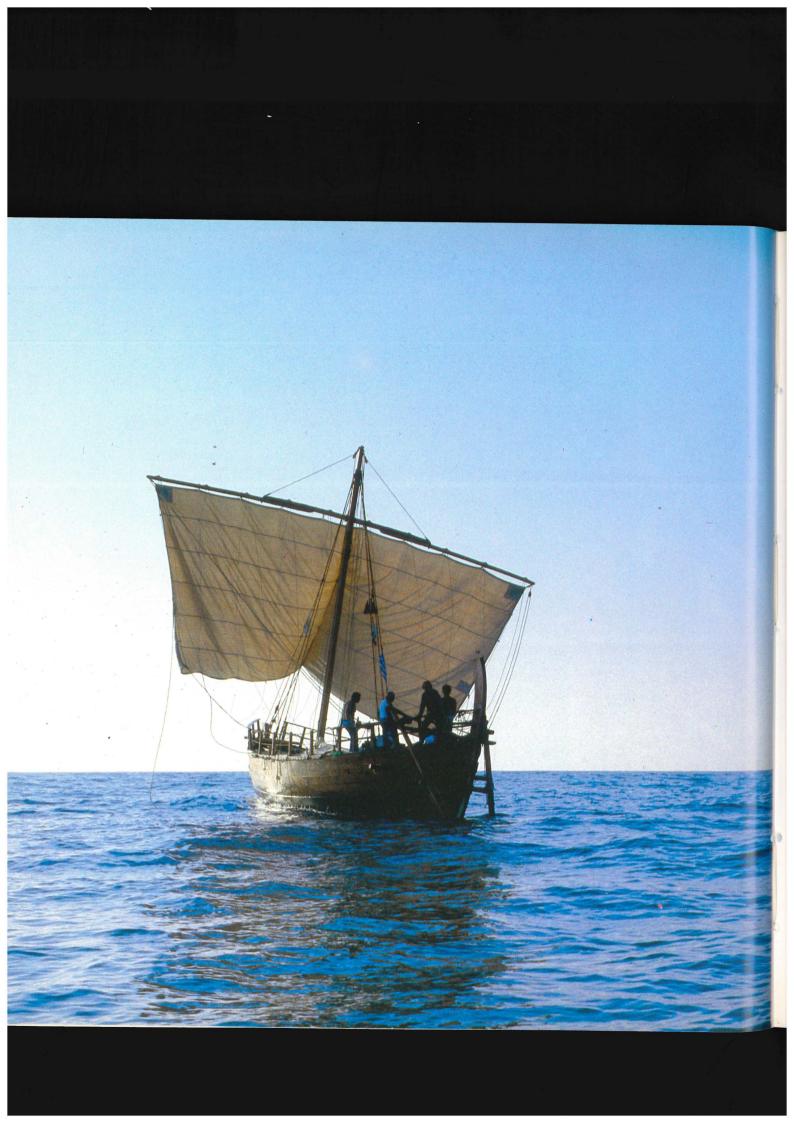
The Kyrenia ship presumably used two steering oars at the stern and four propulsion oars, which were as many as the crew on board.







Andri Tringidou, A1, A' Strovolos Gymnasium



THE AMPHORAE ARE RECONSTRUCTED

Construction of the amphorae, which were placed on Kyrenia II on its experimental voyages, presented several problems. The large size and shape of the amphorae required considerable time and high costs. As Sophocles Mourides, an archaeologist-geologist who specializes in ceramics and graphic arts, explained, today it would take a craftsman 3-4 days to fashion an amphora on the wheel.

The mould had to be perfect so as to produce amphorae that were identical with those of ancient times. A special wooden model was first made on the basis of a detailed diagram of the ancient amphora. The final model was then meticulously made from this. After this suitable clay had to be obtained and such processed clay could not be found in Cyprus. Finding it and processing it would, anyway, incur further costs, so special clay was imported from Salonica, which, mixed with Cyprus clay, procured the final blend.

Everything had to be done to perfection so as to obtain the right shape, durability and even the right colour of the pot. The time the fluid clay mixture would remain in the mould had to be precisely calculated too for, if it was excessive, the thickness of the amphora would increase.

The amphora's handles were cast in different moulds and were added to the main pot when the clay had become sufficiently elastic.

When the moulds were removed, it took 2-3 days for an amphora to dry. Before drying completely, each amphora was numbered and sealed. The craftsman would even inscribe his name, in the manner of ancient artisans. Finally, the amphora was scraped, cleaned and baked in the oven.



"The making of the amphorae was a prestigious challenge for me. I determined that I had the ability and I felt that it was my duty to do it, whatever the cost in terms of money or labour. I thought that, above all, the amphorae had to be made in order to consummate "Kyrenia II" as a national idea and symbol. And the satisfaction you get from contributing something that will remain for ever is not to be frowned upon.

Besides, I saw this from an artistic point of view because it is wonderful to feel that you are carrying on something that was begun by an ancient artist 2.300 years ago."

An account by SOPHOCLES MOURIDES

OTHER PROBLEMS

"Apart from the problems we had to solve in building the ship, we also had to tackle others related to the ship's daily life. The first one was how to hoist the Greek flag on the boat, to get it registered. It looked quite simple but it proved to be otherwise because according to our legislation ships that cross the seas are classified into certain categories. To mention just a few, there are cargo ships, tankers, "sculleries", small supporting ships, private recreation ships and cruise ships. Of course "Kyrenia II", the replica of "Kyrenia I", could not fit into any of these categories. A number of proposals were put forward and, in the end, with the wholehearted support of the Greek authorities, which had been evident throughout the implementation of the programme, the ship was classified as an "experimental ship of primitive construction" ("primitive" meaning rather, "old").

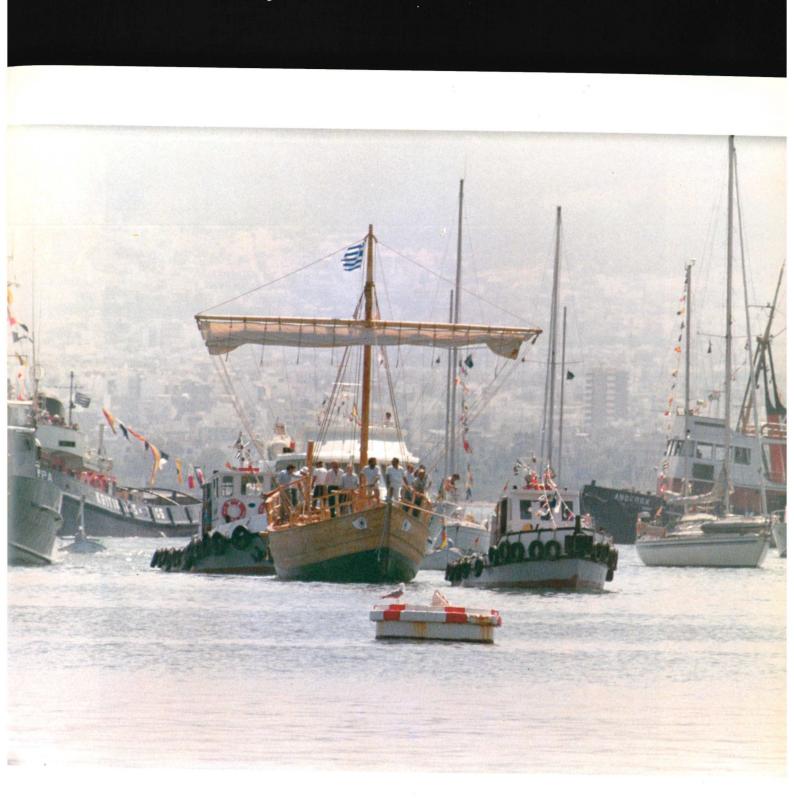
However, our troubles did not come to an end just by naming the ship and registering it because no vessel may sail unless certain prerequisites about safe sailing are met. These include certain rescue equipment, torches and means of communication for the safety of the crew, which are required by Greek as well as international law. Of course we could not secure all the above during the experiment; perhaps there was only some means of emptying any water that got into the hull but archaeologists had not determined this yet. Again, the Greek Authorities gave us their support and stressed that "Kyrenia II" could be built and sail in the same way as we thought the ancient ship did; escort ships could take care of the rest.

Another problem we had to face during registration was that of the ship's ownership. It looked paradoxical at first that we, as a cultural centre, could own a ship which had commercial value. Of course this was also overcome, since the Authorities accepted the experi-

mental and cultural aims of the programme. Thus, the ship became the property of the Hellenic Institute for the Preservation of Nautical Tradition.

Yet another problem we had to deal with, besides registration and launching, was getting the ship insured. Under current law no vessel may sail if it is not covered by insurance during construction and while at sea. We had no problem in having the ship insured while it was being built in the shipyard because there was some value there, the value of making the ship. But we did encounter difficulties in getting the ship insured for voyages because the ship had no commercial value and nothing without commercial value can be insured. We explained that though the ship did not have any commercial value, it was of great archaeological, cultural and national value. Indeed, a Greek insurance company was found, which insured the ship according to the cost of construction and not on the basis of its possible commercial value, which it did not possess."

Extract from a lecture given by the treasurer of HIPNT Mr. STELIOS KOKKINOS at Famagusta Gate in September 1985





"WE'VE CARRIED THE LIGHT TO THE WEST ..."

As the Greek saying goes "a poor saint gets neither candles nor frankincense", as if a rich saint were a lot holier than a poor one. I'm talking about "Kyrenia II" which was sent - I shudder to say - here, just a tiny soul, built as a replica in the image of the one that was raised from the deep, carrying with it a history of two thousand and two hundred years behind it. It was a poor sight. If it had been "Christina", Onassis's eventful cosmopolitan yacht, or Yiannis Latsis's "Phos", which was recently added to the Greek fleet, it would have made a great stir - across the whole of America, from one ocean to the other.

But this ship is so petite. It is simple and timid, with the eye of Mermaid History on its bow, which is not coveted by the evil eye. It has been sent by eternally sentimental and incorrigibly honour-loving Greece, instructed, as a little child, to pay tribute to the Great Lady, "Lady Liberty", whose history is, at any rate, puny compared with it. Hers is a story of hospitality, coming from a friendly country, anyway, France, like a fairytale. Greece has sent this ship as "the very best" she has, a part of her glory and treasure! - to pay homage to a Statue whose soul has been corrupted by commercialization.

And, as statues cannot hear or understand or talk, she has looked down on it like a lady on her maid, looking at it snobbishly, coldly, without saying a word. What does this Lady know about the Aegean and its Hellenic culture, which little "Kyrenia II" was excitedly inscribing on the water? What, indeed, does she know about Cyprus and the groan of anguish that cannot reach her, heaving out of its hold? What does she know about the tears of those that were forcibly kicked out of their homes or the mothers' mourning for their lost sons and missing persons? Those who were killed are now resting in peace.

"Kyrenia II" knelt before her, with a feeling of affinity with common pain and understanding, regardless of the fact that she, the Lady, had been pursued away from her own land for a different reason. Her heart has turned into stone by bragging and wealth. She came as an idea, as a symbol, but has been changed into a commodity. How can she, heartless as she has become, show sympathy towards those demure humble sails and the raised - as if respectfully beseeching - mast?

How can she feel, insensitive as she is, the modest-ly discreet cry of protest against injustice? Our glorious little ship has been ignored by the pirates of the seas, though its unassuming, sea-lashed four-man crew shone with their white presence, sailing full speed to the West with an unerring compass that showed them the way. Finally, in spite of everything, we learn that there is no place for sentimentality towards the ship! - because it's loaded only with saddened glory.

When, with God's will, you return home to your own waters, Kyrenia, forget that the Lady has disregarded you. Open your sail wide across the Aegean and the Mediterranean and spread around the greetings of Greek emigrants and proudly set, with their support, your course alone.

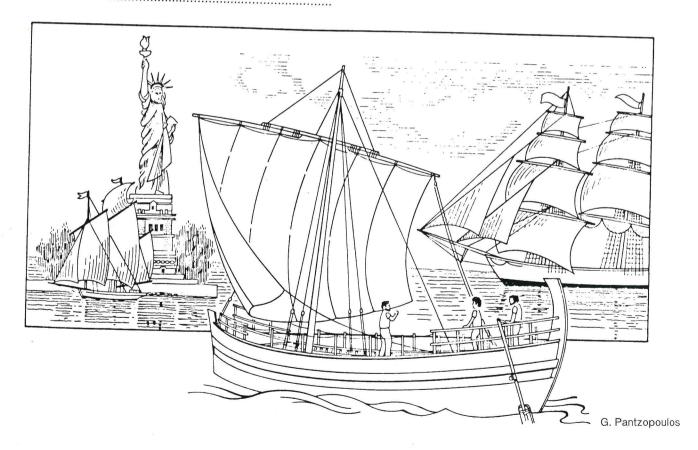
Yet, Kyrenia, never forget that "we've carried the light to the West and brought back darkness"!

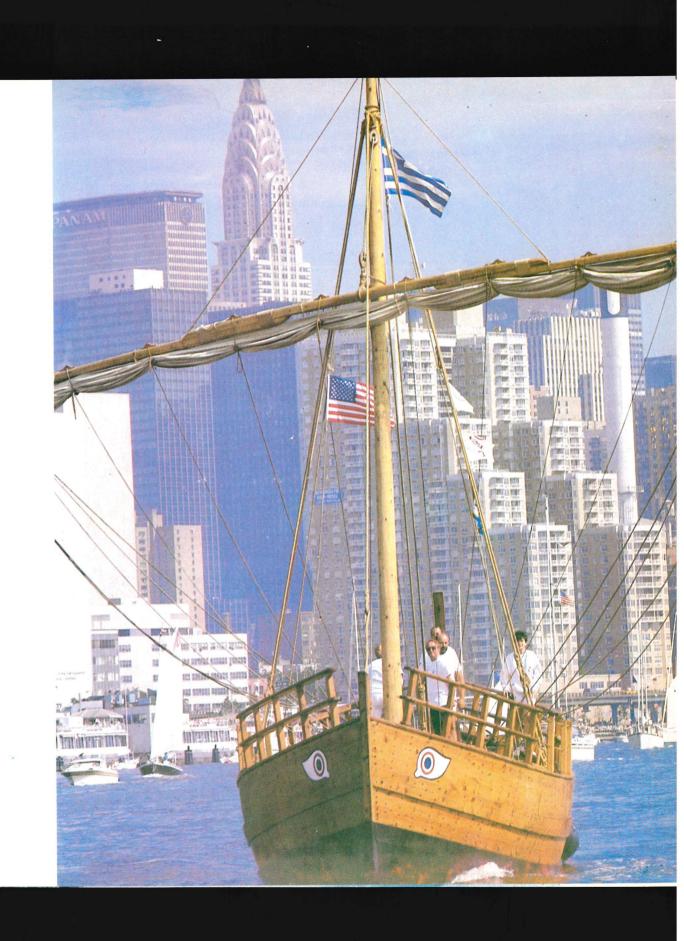
REGINA PAGOULATOU, "Proini" newspaper New York, 3 July 1986 "Kyrenia II glided under the Verrazano bridge while noises were heard from all directions. The thud of cannon balls came from a distance. Helicopters were droning above all the time while fast patrol boats were screeching among the ships of honour that were paraded in salutation.

Yet, in the effusion of those moments, when the greatest gathering of traditional sailing ships in modern history was taking place - they had all come together to celebrate Freedom - as we stood on our sailing ship we felt the silence of the ship that was carrying us towards the Statue of Liberty. It was a silence like the one we experienced when we dived for the first time over the ancient ship off the shores of Kyrenia, almost twenty years back"

"Also, we couldn't help comparing the emotions of pride that we felt as we were paying tribute to the raised torch of the Statue of Liberty with those the crew of the Kyrenia ship must have felt as they approached ancient Athens. A bronze statue of Athena the Defender stood at the top of the Acropolis and it is said that the reflection of the sun on her dazzling spear was the first ray of light that the ancient seamen saw, welcoming them to the centre of the civilized world."

Impressions of Professor MICHAEL KATSEV who escorted "Kyrenia II" during the celebrations for the Centenary of the Statue of Liberty, as published in INA Newsletter Vol. 13, No. 3 November 1986, pp. 3, 11.





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ΛΈΥΚΑ 375 ΠΥΛΗ ΑΝΑ ΠΑΦΟΣ ΚΑΣΤΡΟ ΠΑΦΟΥ ΑΑΡΝΑΚΑ ΠΙΣ ΕΤΡΟ ΛΑΡΝΑΚΑΣ « ΛΕΜΕΣΟΣ 12/7 ΔΗΜ.

Το Κερύνεια Ι΄ Νο ο θάσει στην Κύπρο ο λειτιέμβρη του 196

SPEECH BY MRS MELINA MERCURI, EX-MINISTER HELLENIC MINISTRY OF CULTURE

We wish you a good and safe trip, dear ship, on your maiden voyage, as you are loaded with hope and courage.

Ships like you used to furrow the same seas thousands of years ago, carrying to the four corners of the sea oil, wine, stories, experiences and ideas.

It was ships like you that built the great civilization of the sea: with ever-wide horizons, passionately inquisitive, full of faith in communication and exchange.

You may not meet with Cyclops, dragons, sirens or the Laistrygonians on your way or come across other monsters that have been subdued or mysteries that have been solved.

You will, however, sail across the same, identical world, which is full of stone-carved horses with upright manes, quiet amphorae and slanting dolphin backs, a small yet Great world!

You are starting, dear ship, on a research journey, which is valuable for science but has, at the same time, a symbolic dimension.

Tomorrow at the cape columns you will bow before the tragic king who gave his name to the sea that is more Greek than the land of Greece.

And after lighting a candle for the Virgin of Kanala you will dance to the Francosyrian tunes and take part in the skinbag game, rest in the shade of the plane tree of Hippocrates and cast anchor before the castles of the island that instituted the law of the sea.

And from Rhodes to Ro - the furthermost rock. I give your captain, Kyrenia ship, an olive plant - a symbol of Greece, a symbol of Peace.

I give this on behalf of all Greek women for the Greek Lady that lies awake over there, to sieve the light and lie over her gently in her sleep*.

And then, dear ship, the wind and the sturdy arms of your men will lead you to your final destination, to the gold-green leaf that is cast in the sea.

Apart from the minerals, the wine and the millstones, Kyrenia ship, you carry the weight of your own name, which is heavy and invaluable.

Your city is occupied. Your prototype is held captive.

Enemies have often set foot on the ancient earth of that mythical country but have not been able to take root there.

A sample of this primeval earth will soon be given to you by the mayor of Kyrenia, to hold in your bosom, to remember and be your yardstick.

Your route, Kyrenia ship, is a course that binds, a course that is intangible, nevertheless unbroken.

So, farewell, Kyrenia ship, on your long journey.

We bid you farewell, with the sounds of the santouri, the most entrancing tunes.

Our navy will be with you. Our wishes will accompany you. Let Aeolus unfurl your sail. And may St. Nicholas protect you. Goodbye, then. Bon voyage.

And perhaps on your return journey the earth that you will keep in your hold will be the earth of free Kyrenia. Farewell.

^{*} The Lady of Ro, Despina Achladioti, saved the small island of Ro from falling into the hands of the Turks by hoisting the Greek flag every day on the uninhabited island.



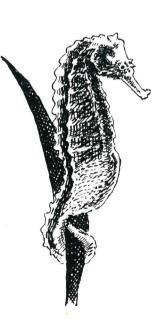
Eleni Panayiotou, C2 Lefkara Gymnasium

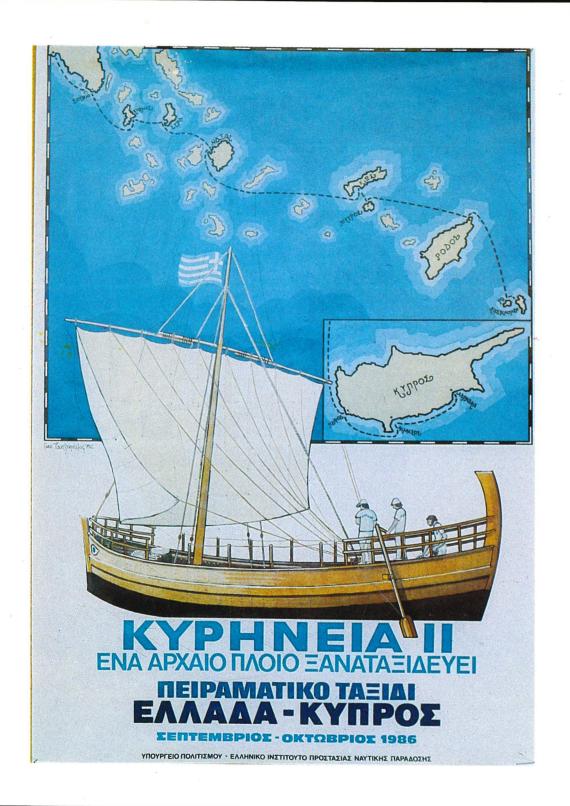
Greek ship of Kyrenia

Greek ship of Kyrenia, where are you going to drop anchor? In the longed-for little harbour
The sun sinks, the light is drowned.
How can Kyrenia's embittered mouth
Say welcome to you?
How can her crucified bloodstained hands
Extend their greetings?
How can her lemon blossoms
Crown you?

For centuries her wave lulled you
And kept you on her breasts like a mother.
And now that you have risen where will you leave
The wine from Rhodes, honey from Lemnos,
Oil from Lesbos, almonds from Chios,
Amphorae from Corinth, statuettes
And an olive branch as a sacred message
From the city of Athens.
Stop in harbours, swell your sails, cross the seas
and - oh - go straight towards the heart of the world
Taking Cyprus's sobs.
And Aphrodite's tears.
Spread around our bitter yearning, Kyrenia ship.
Farewell, have a good trip.

CHRYSANTHI ZITSEA





SOUNIO

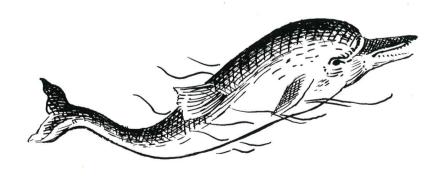
At 11 p.m on 7.9.86 "Kyrenia II" arrived at its first port of call, the ancient harbour of Sounio. There the captain was given a symbolic cargo by the Mayor of Lavrio. The cargo was a turtle made of lead from the mines at Lavrio.

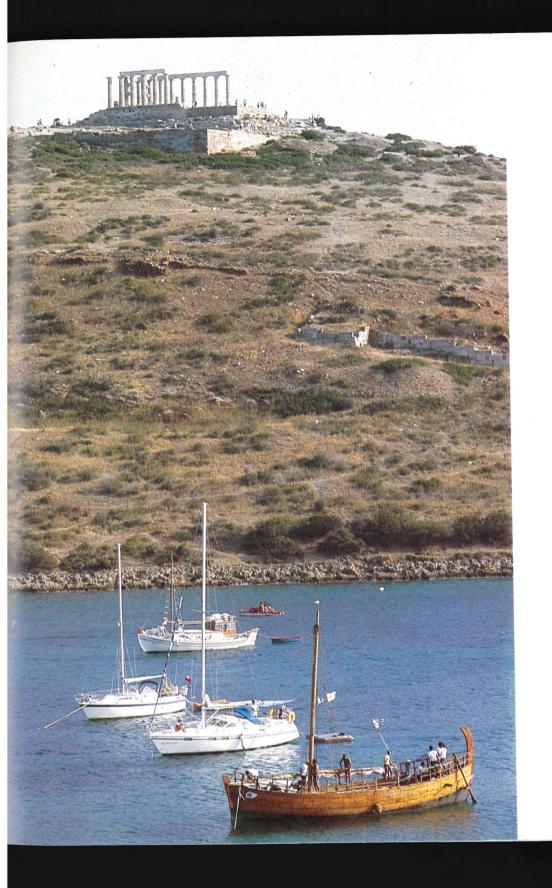
Speaking during the ceremony, the Mayor asked the captain to deliver the cargo in Cyprus.

Lavrio and Cyprus had the oldest mines in the Greek world that supplied all the Aegean civilizations from prehistoric times onwards, the former with silver and lead, the latter with copper, making a momentous contribution to the development of civilization.

With the delivery of lead, the Mayor stressed, "we want to symbolically repeat the ancient trade in valuable raw materials that started from here and reached every port in the Eastern Mediterranean."

Details taken from a Press Release issued by the Hellenic Ministry of Culture on 8.9.86.





KYTHNOS

we were all Cypriots. They imagined that we were all Cypriots on our way to free our country!"

As told by GLAFKOS KARIOLOU

"We left Sounio heading for the small island of Kythnos. We were going to stop at the Virgin of Kanala that stands in the north of the island.

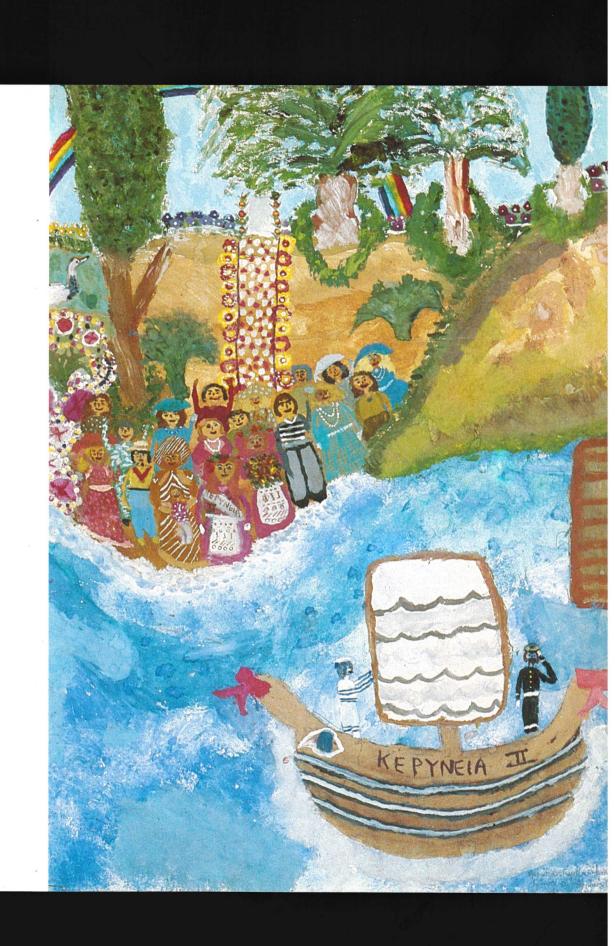
When we approached Kythnos - with a force of 3 - 4 head wind - we couldn't land in the Virgin of Kanala as we could not sail close-hauled so near to the wind direction. A welcoming ceremony was going to take place there.

Thus we decided to go straight - which suited us - to the other side of the island, to Mericha, as it is called. We had contacted the escorting ships about our change of course, adjusted our sails and started approaching Mericha when we saw a small fleet of yachts coming round the Cape of Kythnos straight towards us.

Each yacht was in full sail and was coming full speed trying to catch up with us. There were about twenty yachts coming up to us. Then, as we drew nearer Mericha, around forty or fifty fishing boats with schoolchildren from primary schools and gymnasiums chanting, bidding "Welcome" to us, showering us with flowers, etc. The people there were terribly moved. Though it wasn't the port we were to call at, a lot of people had gathered to welcome us. When we got near, the only road came into view. There were buses, cars, bicycles, donkeys, coming up the mountain, from the other side (because they had all gone to the Virgin of Kanala) and rushing towards us. And, though we had only expected to see about thirty people from the Municipality, the church, etc. we found ourselves surrounded by 1000 - 1500 islanders (I think all the people on the island were there!) shouting slogans, singing and thinking that we were going to liberate Cyprus! They were shouting "Freedom for Cyprus", "Welcome, ship of Cyprus", "Turks, get out of Cyprus". They were asking if



"Does King Alexander the Great live?"



Ioanna Assiotou, Pallouriotissa Gymnasium



"KYRENIA II" IN NAXOS

Warm welcome by the people of Naxos

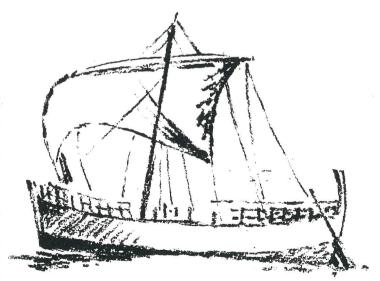
NAXOS, September 1986

On Friday evening, 12 September, a crowd of people from all the villages of Naxos crowded on the Island's coast to welcome the ancient trading ship that was going to enter our port at 8.30 p.m.

All the young men and women from the villages and the town had dressed up in local costume and had come, accompanied by musicians with violins and bagpipes, to welcome the ship and celebrate its arrival with the people. The Island's square had been illuminated with suitable lighting (colour lights) and the old pier was empty, whitewashed and spotless because the ship would drop anchor there.

However, time was passing and KYRENIA had not arrived. Aeolus had shut his windbags and prevented its journey; the ship was sailing only with its two oars. But the most beautiful night and the great desire of the people to see the ancient ship kept them on the shore until midnight when it came in slowly with its big white sail open.

All the flag-decked vessels that were in the harbour came out to welcome it with burning torches. Suddenly the lights on the seafront went out and the neon signs on the shops ceased to shine. At the same time fires were lit on the two promenades on the island of Bacchus, at the Palaves. Two navy ships, "Evgenios Evgenides" and "Chelidon" were accompanying KY-RENIA II. It dropped anchor at the small pier to the warm applause of all the people standing on the seafront. The authorities came out to welcome the crew while in the square there were tables set with rich food and wine that were offered to the guests and the people of the Island. The people ate and drank joyfully, partaking in a national feast which, according to the programme constitutes "a challenge to show our History, our national roots, our civilization throughout the



ages, our habits and customs and, also, the relations that existed among the islands and with Cyprus, the development of trade and the excellent nautical knowledge of people in ancient times". Late on Friday night in the early hours of Saturday morning - celebrations came to an end.

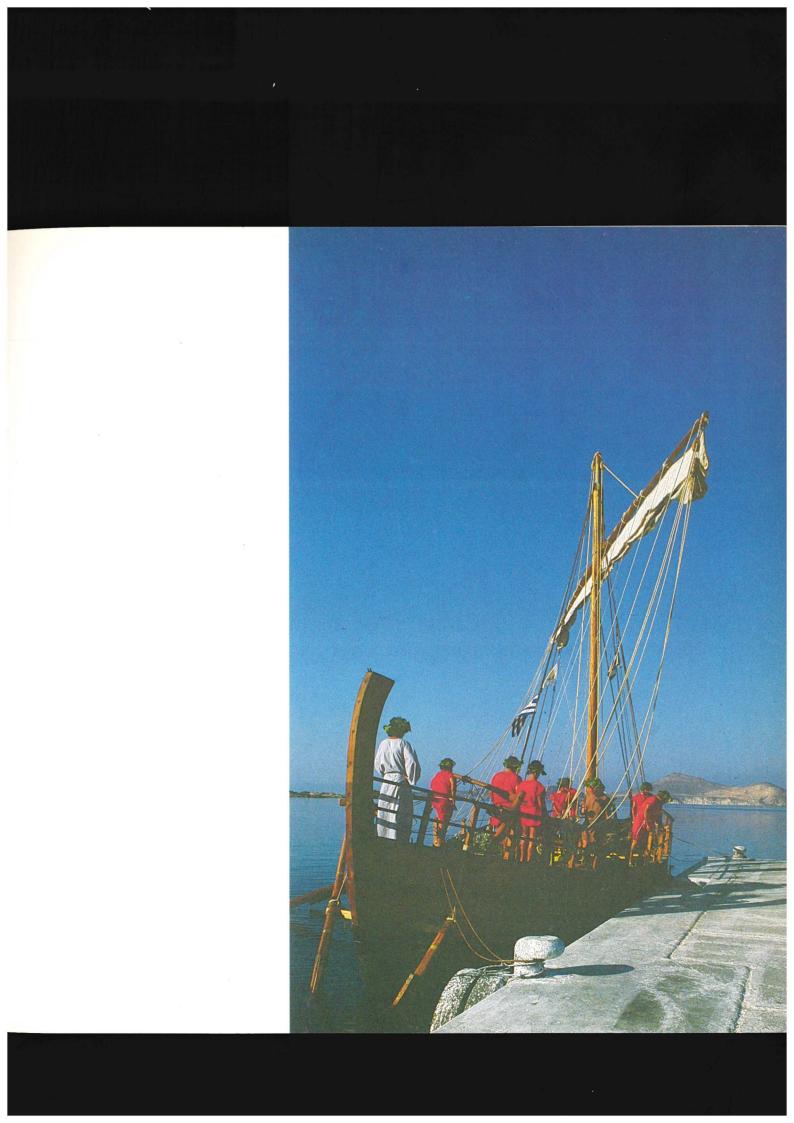
On Saturday morning the guests went sightseeing to visit the Island's historical monuments (Museum, Castle, etc.) and at noon they had lunch at the garden of Melana, where Kouros reposes. Naxian clay pots were offered to the guests.

On Saturday evening there was a representation of libations on the little island of Bacchus, at the Palaces. Very early people of every age, male and female, went up to the Palaces to take their seats. By 9 o'clock all the area on the isle was crowded with people.

At 9.30 the representation of libations began with a chorus consisting of men dressed in ancient costume, crowned with vine-twigs, holding on their shoulders baskets with canisters, earthen pots, offerings for the sacrifice, all holding clubs. A member of the chorus was carrying a live ram surrounded by vine-twigs. He started climbing up in a solemn manner and with religious piety towards the temple of Apollo and stood in front of the gigantic gate of the Temple. The whole place was illuminated with torches. The Authorities had taken positions on the east side of the gate. A cameraman and crew from Cyprus television were ready to film the occasion.

In the dead silence the priest who was going to perform the sacrifice came through the portal, dressed in a white tunic and crowned with vine-twigs himself too. He climbed up to the altar. A member of the chorus approached him and offered him an amphora and a pot (a pitcher). The man accompanying him poured wine and water into the pot held by the priest, who offered libations, pouring the liquid on various places of the altar. Then he sprinkled the altar and the crowd with the same liquid. He raised his hands up to the sky and the chorus did likewise. Then he recited the following thanksgiving - supplication, which was repeated, sentence by sentence, by the chorus:





"Bacchus, born from this earth, triumphant, casting unsparingly pleasure in body and mind, a lasting refuge of the people, earthly, comforting, having moored at a tranquil port this sturdy ship of our beloved Cyprus, calm the sea all the way to Kyrenia. In the past, too, we slayed well-fed rams for you and now we honour your drink."

Then, turning to the Portal and gazing towards Delos, he recited the second thanks giving - supplication to the god Apollo:

"Apollo, lover of the muses, handsome noble, master of meditation and sensibility, there is no youth or maiden who has not coveted your generous gifts in word and sound. Your altar has never been left without incense and prime things are offered to you in virgins' hands, as proof of your power. As a token of our faith we have built a temple, a precious jewel, in your honour. May you lead the children of our much-desired, tormented, blood-stained and foam-drenched Cyprus, as guide and sage, across the sea; sweet-smelling fumes from the delectable ram will rise for you, as it is fit."

After the prayer the priest slayed the ram with his knife as an offering to the god.

Outside, on the steps, the ancient game of the skinbag took place. Youths tried to stand on an inflated goat's bladder; whoever managed to do so was the winner and was awarded a prize. This game used to be played during the vine-harvest and Bacchic celebrations.

Finally, merchandise - oil and wine - was carried on the ship, as symbolic goods that Naxos has always produced in abundance.

Those were unforgettable, splendid nights, full of national fervour and pride, nights that were far from political or other expediency which, instead of uniting divide the people and prevent them from feeling the magnificence of their heritage and the glory of their land. On

Sunday morning KYRENIA II with its escorting ships was given a send- off by all the vessels that were in port, sailing on its long journey from the Dodecanese to Paphos - Cyprus, and not to Greek Kyrenia, where it would not be allowed to anchor by the Turks who occupy it.

"Naxian Future" newspaper, Athens, September 1986, issue no. 514

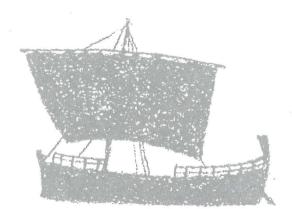


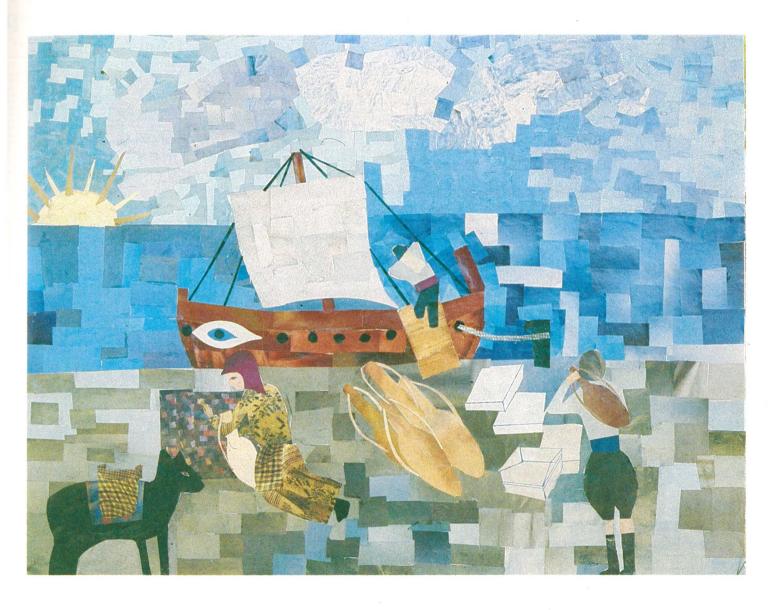
I ventured on an immense sea

On it Amongst pointed-bottom amphorae Carrying black wine To and From Hellenic lands The island of Cyprus In the east With the same speech Fed from the same breasts Born from the same womb Cities with a familiar colour Karpasia The Achaean Coast Kyrenia We were going to anchor In the sheltered harbour Of the last one However The wave became a grave An awesome mountain Thus on a small raft I ventured on an immense sea The water of death Suddenly became immortal History's writing trembled Instantly For me to survive

It was as if I were sailing

NASA PATAPIOU





Andronikos Spyrou, C4 A Strovolos Lyceum

sunsylvania, directed the raising of yrenia I, the original. Professor effy is an anthropological specialist by hand an anthropological specialist by hand an another shipbuilding. Ivew Wodel of Ancient Vessel ons, ide stones. This will duplicate the cargo of at the original's last voyage. The crew will be four Greek it cause (tables). Kyrenia II. a full-scale reproduction of a merchant ship sunk off Cyprus bout 300 B.C., after being launched yesterday in Perama, Greece. Resuming Trip of 2,300 Years MATIONAL DAILY NEWSPAPER - THURSDAY, MARCH 7, 1985 und the outside planks onned first, and the fr idded inside. No nails fessor Katzev said, "but gradually ecame his alter ego," modern tool was used in the 50° (60° Canadian) words and images of A TWO SECTION PAPER The launching was part of events marking the nomination of Athens as the "cultural capital of Europe" for this year by the European Economic Community. The United States may used."
The original plan had been to Archaeology as about 10,000 all Kyren of carg italiane, dalla nave romana di Spargi, nell'arcipelago della Maddalena, alla nave di Albenga, per citare i più famo-si. E importante semmai per l'ottimo stato di conservazione dello scato che, rimasto sebolto sotto la sabbia, non e Pat Hamilton ghts. be a reproduction of the ancient ngship ging, and with a cargo and a four-man
orew identical to the original—derive
a II to an archeological and anthrope. The form of the control egli anni in cui viveva il ı una nave da carico che del fondale marino ha nde generale macedone.

del fondale marino ha
servato il relitto della na nenti olio di Samos e vino di tri. Trasportava 404 and nenti olio di Samos e vino di che shi may.

ndi, 20 pietre da macina, ndi take on the ck."

del fondale marino ha
servation lunga 14 modori e tra lunga 14 metri e ndi take on the ck." stato di conservazione dello scafo che, rimasto sepolto sotto la sabbia, non e stato distrutto dalle teredini, così mucidiali nelle acque calde del Mediterraneo e dei Tropici. Che sia cominciata ora nel cantiere Psaros a Perama nel Pireo la ricostruzione di una «replica» in scala della nave antica seguendo i metodi antichi, da usare poi in mare aperto perscopi pratici, e un avvenimento da citare ad esempio alle nostre Sovraintendenze ed organi competenti.

Emilio Delfino Greek navy
...t her all the
may to Cyprus to spare her the
same fate as the original. A-8 riatto alcuni picco prima di varare la Tario Modiano Ancient Emilio Delfino ente in occasione ate dopo collisior
uando Manolis Popright o 1985 The New York 7 replica cominceranno la plica, dovranno i did actually exis YORK, SUNDAY, JUNE 23, 1985 66 the well-kno 66 the well-know, ist Spiros Marinato , sessor Harold Edgers for Eliki off the coausing new sonar ed by Edgerton. discovery of Eliki, "accoor, "will be a major cause we will be able to at the peak of Classical reece will have her own I. dietro più di 200 anni dei loro antichi predecessori ome abbiamo scritto innanzi, la ca del «Kyrenia» e un progetto iunto dell'Istituto di Archeologia tica della A & M Università del the island of All popeared in the de as e dell'Istituto Ellenico per la pre-zione della tradizione nautica, tore è grato a quest'ultima istitu-e per le notizie esposte in questo olo. wer the next two sum-mers, naval historians om Greece, the United and the United Kingdom States and the United Kingdon will be setting sail in the Ae gean Sea to test long-held the ories alout ships and scafaring in ancient Greece, both at war and in peace. A reconstructed ancient merchantman, a faithful copy of a 4th-century-nc. reece will have her own reece will have her own International Eliki C igeo in 1979, Edgerton Eliki would be found in water. "If the city is in ea (over 60 m)," he s antis, myth or re R. Arnold-Baker traduzione Judith Müller ng Ancient Voyages ider the waters of Am 21. Juni 1985 lief in Perama die KYRENIA II vom Stapel, ein für Zwecke der experimentellen Schiffs-archaologie nachgebautes Frachtschiff des 4. Jhs. THE INTERNATIONAL NEWSMAGAZINE Site Like 19 **EUROPE** GREECE A ship to sail back in time nd Greek fashion: the Kyrenia II iti del comando e inviata l loro sultano come maca Rimase quindi dominio conseguente decadimento, 8, anno in cui fu ceduta agli n compenso dell'appoggio d philterra alla Turchia contro

OF THE EUROPEAN COMMUNITY

THURSDAY NOVEMBER 7 1985

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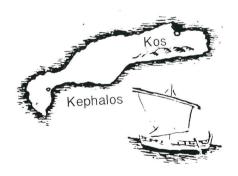
del Mediterraneo, per il clima saggi, è situata nell'arco forma Siria e dalla penisola Anatolica solo 65 chilometri dalla costa 85 dalla costa giara Il come 85 dalla costa siriana. Il suo no riva dal nome che i latini dieder me, cioè cuprum, che veniva dantemente sfruttato quando, attorno al 1500 avanti veniva fuso con lo stagno imt dai Fenici dalla Cornovaglia, p mare il bronzo. La sua felice pos

KOS

On 16 September 1986 "Kyrenia II" entered Kephalos harbour in Kos. After welcoming "Kyrenia" in a speech, the mayor of Kephalos addressed the ship as follows:

"Farewell, "Kyrenia". May the seas you will cross be light and calm, so that you can carry our messages and your own. You won't sail into your own port, Kyrenia. Your earth is trampled upon by the invader. You will go further down, to a port that is free, in free Cyprus. Please convey our love, our support and solidarity in the just struggle of our brothers. Have a good trip, "Kyrenia", on these seas, where every isle, every ripple and every seabird has been speaking our melodious language, from Homer to the Kephalonian shepherd of the present day."

"The Aegean and the islands" magazine issue 3-4, December 1986



The Greek ship of Kyrenia

Once it went down In turbulent waters In a storm Amidst shrieks and wailing.

It stayed in the deep For centuries Silent like Historical memory.

When it was raised We remembered.

Then it was sacked Together with the sweet port Of Kyrenia.

But its image has remained Alive.

And desire has continued Unquenched.

Desire reproduces Memory And memory propagates Life.

And the "Ship of Kyrenia" Young, fragrant wood, Has begun the countdown To history.

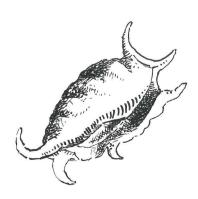
Against the current To its sources.

"The Ship of Kyrenia" has gone back to its origins Showing that there can be a return When there is desire That there is a sequel When there is memory, That thousands of years are bridged By one's will.

After years, when ages have gone by ...

I see the new vessel
Mutely approaching the old
Gliding on memory.
I see them merging
Becoming one entity
The moment that dusk darkens the waters
In the beloved port
Of Kyrenia.

NIKOS DEMOU Athens, 24.1.87





At every island port where "Kyrenia" called the people offered it symbolic presents, specimens of local production. The only place where it left something was Ro.

In the furthermost island of Greece, a few metres away from the coast of Asia Minor, where the Lady of Ro - as Despina Achladioti was called - raised the Greek flag every day for years, the crew of "Kyrenia II" planted an olive tree, which is a symbol of Greece, peace as well as perseverance.

The olive tree will take root, will spread its greygreen leaves in the sun and the Aegean and send messages to passing ships.

The Lady of Ro is not alive any more but her visions and symbols are ageless and do not slumber in the farthest islands of Greece, travelling on ships like "Kyrenia II".

Of the Aegean

Love
The archipelago
And the prow of its surf
And the seagulls of its dreams
On the topmost mast a sailor flutters away
A song

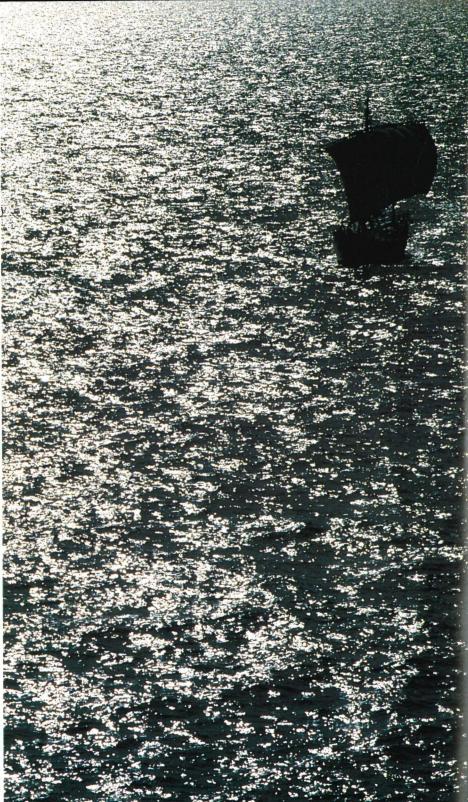
Love His song And the horizons of his voyage And the echo of his desire for home On the wettest rock his betrothed A ship

Love
His ship
And the unconcern of the summer breeze
And the end of his hope
In its lightest ripple an island
The homecoming

II

Playful waters In the shady passes Greet the coming dawn With their kisses The horizon -

And the wild pigeons coo Loudly in their cavern An azure awakening in the spring Of day The sun -



The northwest wind gives the sail To the sea The caress of hair To the nonchalance of his dreams Coolness -

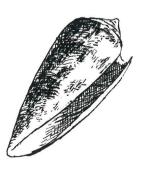
A wave in the light Regenerates the eyes Where life is sailing To the open vista Life -

III

Kiss of a ripple on its caressed sand - Love The seagull traces its blue liberty On the horizon Waves come and go A foamy answer to the ears of the shells

Who has taken the blonde and the brunette? The sea-breeze turns with its transparent blow The sail of a dream Far away Love murmurs its promise - Rustle of a ripple.

ODYSSEAS ELYTES
Orientations



ABOARD "KYRENIA II"

Perhaps the most exciting human dream is a return to the past, a journey in time. Keeping track of "Kyrenia II" one sees the realization of this dream.

The Aegean seascape has not changed at all since the 4th century B.C or even earlier. It's not like the land to which we add, often entirely unsuitable buildings, aerials and colours. The wave always has the same colour, the same movement and conjures up the same feelings of awe and admiration for the indescribable masterpiece, the greatest edifice we call Nature. The waters are two and a half kilometres deep and on the surface there is the light dancing of dolphins while gulls touch down with carefree familiarity. Amongst them sails "Kyrenia II", a ship of the 4th century B.C. If this is not a return in time, if this is not eternity, then what is it?

At the end of Ledra street, where the British divided in order to rule, by drawing green lines, the Turks have written on the side of the mountain which Digenis carved with his fingers, the words, "I'm proud to be a Turk". On the bulwarks of "Evgenides", "Swallow" and "Aegean", the ships that escorted "Kyrenia II", I imagine sitting next to me the Turk who conceived and concluded this act: My; dear Turkish friend and fellow-citizen, you are proud of having occupied, raped, displaced and looted. Look at this ship, look at the line of its stern and the grace of its bow as it rises and falls gently, almost tenderly, brushing away the wave in order to sail along. Look at the symmetry of this ship which is as if it were given birth by the sea, look carefully at this eternity and you will understand the pride of the Greek who has no need to engrave it with plastered boulders on the sides of plundered mountains.

I don't know how much this man, who indulges in misappropriation and looting, can understand this but he does not show up at all. Though we expect that sooner or later he will come to harass us with warships in his usual way, he keeps away from "Kyrenia II". Maybe he has a premonition and a suspicion that this small wood-

en ship, this "wooden wall", is our real invincible power. He may at times have the upper hand by taking advantage of our failures and frivolities. However, before small ships like this one, which are loaded with Memories, Tradition and History, he begins to doubt whether his superiority in troops and arms will hold sway. He thinks it's prudent to keep his distance from such mysterious wooden structures that are built by our own souls. It's not like one cannon that is threatened by ten cannons or a tank which he can confront with twenty others; it is the soul of a people in complete harmony with the place it has inhabited for thousands of years. How can he understand something like this, entrenched as he is between East and West? How can he destroy something he cannot perceive? That's why he keeps away from it.

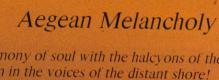
And the ship of Kyrenia continues its journey, the journey of the Great Return, which will eventually fuse it with its soul that remains mute, with infinite fortitude in the enslaved castle of Kyrenia.

Note by ANDIS RODITIS, who filmed "Kyrenia II's" entire trip.

"An Aegean afternoon is infused with joy and sorrow In such equal measure that in the end only truth remains".

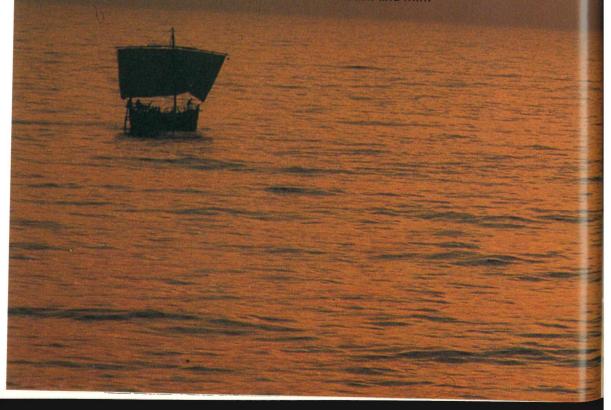
> ODYSSEAS ELYTES The young mariner

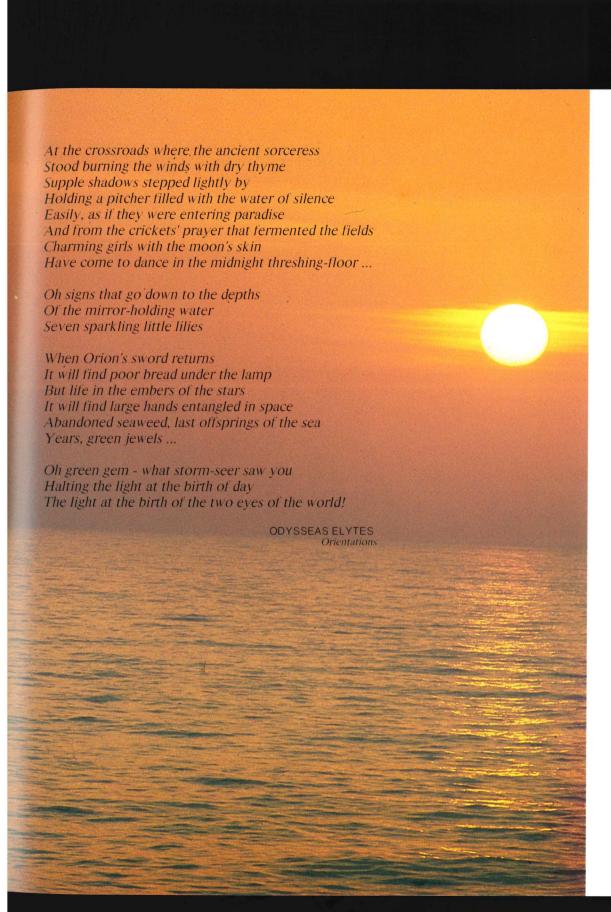




What harmony of soul with the halcyons of the aftenoon!
What calm in the voices of the distant shore!
The cuckoo in the kerchief of the trees
And the mystic moment of the fishermen's supper
And the sea that is playing on its harmonica
The distant heartbreak of the woman
The lovely woman that bared her breasts
When memory found its nests
And the lilacs sprinkled the sunset with fire!

With the caique and the Virgin's sails
Were seen off by the winds
Lovers of lilies in foreign lands
But how night here has warbled sleep
With murmuring hair on moonlit necks
Or on the great white shores
And how with Orion's gold sword
Has dust scattered and risen high up
From the dreams of girls
that were scented with basil and mint





Kyrenia II

When time loses its sleep Over us mortals, The ship invades our wine Unfading, sundecked.

We die when the moon Awakens the clouds with charms And moving sails look For a boat to lie down.

Venus Emerges from baskets.

Geraniums On masts,

Voices
In the castle's theatre.

City of myth,
Folk tales,
Of wet weather
With pine and oak
In incense pots
Rosewater and icons.

Tortured mornings At the barbed wire. In the afternoon Kyrenia In our coffee.

Mythical heroes Stir our fantasy For the procession Of empty amphorae In narrow roads, In the remnants of the conscience Of rocks. Lost
In the millstones of the ship,
With almonds in its palms,
On the Green line
The sea in outline
Gazes
At the raising
Of the new Reign.

RISOS CHARALAMBIDES September, 1986





With a swollen rosy sail on a transparent sea, where sky and sea frolic in the sun and in the summer breeze, and with two sailors constantly watching the ship's eternal course - This is how a child painted the ship Kyrenia.



George Kaplaniou, C1 A Strovolos Gymnasium





Υ ΠΑΓΚΥΠΡΙΟΥ ΓΥ Μ Ν Α ΣΙΟΥ

ΕΤΟΣ ΛΣΤ



AP. 67



...t ^{1 €} «ΤΟ "Κυρήνεια ΙΙ", διασχί-

γμαιι.

το Υκυρηνεια ΙΙ", διο το Αιγαίο, απι η μια μος Εθνικής μν η Μίστης Αυγούς Αυγο

Πειραία και το ταξίδι που πραγματιδη ποιείται τώρα στην Κύπρο είναι το πρώτο του και γίνεται στα σχυάρια του αρχαίου οκάφους με τη διαφορά ότι πρώτος σταθμός του είναι τη Πάφος αντί τι η κατεχόμενη Κερυνεια. Το σκάφου, «δηγρών στην Κύπρο αντί τι η κατεχόμενη Κερυνεια. Κατριό ακολουθεί.

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Ερχεται το «Κερυνι Πειραιά και το ταξίδι που πρ ποιείται τώρα στην Κύπρο ε πρώτο του και γίνεται στα αγνά

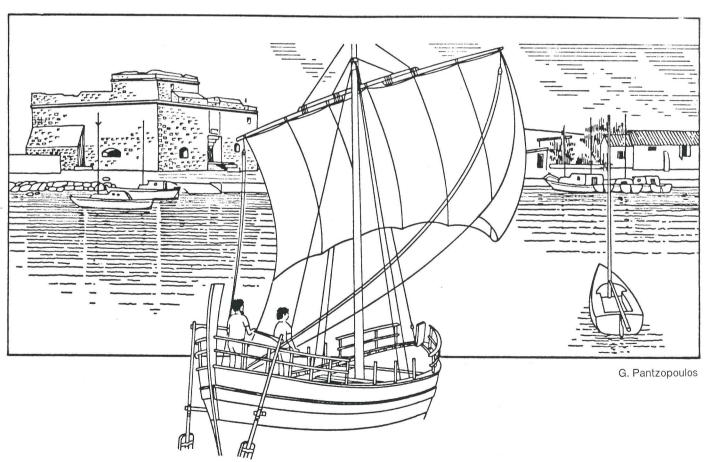
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H TAFISLATION AND TO CONTINUE TO TO TO CONTINUE TO TO CONTINUE TO CONTINUE TO TO CONTINUE TO TO CONTINUE TO CONTINUE

105 Κίμποου και Ελλάς

And when they entered the deep harbour
And furled the sails and stowed them away in the dark ship,
Quickly they lowered the mast into the crutch
And swiftly rowed the ship towards its moorings.
They dropped the anchor stones and made fast
The hawsers and out they went to the sea-shore.

HOMER, Iliad, Book I, verses 432 - 437.



SPEECH BY THE EX-PRESIDENT OF THE REPUBLIC MR SPYROS KYPRIANOU WELCOMING "KYRENIA II" IN PAPHOS

Cyprus is deeply moved, welcoming today "Kyrenia II", the ship which, on its sea route from Greece to Cyprus revived legends and traditions of Greek centuries, carrying, together with the fruits of the land of the Hellenes, the inquiring mind and the creative genius of the Greek people and, above all, the message of national single-mindedness and solidarity with the fighting Cypriot Hellenism.

Many centuries ago the original ancient Greek ship came from the Aegean to the shores of Cyprus. It sank off the coast of Kyrenia and was raised, as a national relic, from the waters of Kyrenia some years ago. Today the ancient ship, together with Kyrenia and its sea, is held captive by the forces of the Turkish Attilla. Nevertheless, it continues, to proclaim the historical identity of the land of Cyprus and strengthen, with its great symbolism, the uninterrupted national memory.

"Kyrenia II" cannot sail to Kyrenia now. It cannot drop anchor at the picturesque harbour of this beautiful oocupied town. It has, however, travelled across Greek seas and Greek centuries and come to port in the mythical sea of Paphos, venturing not only on a practical experiment in nautical archaeology but, at the same time, primarily renewing and reinforcing the inseparable bonds between Cyprus and the Greek world and conveying everywhere the Nation's hopes and faith in the survival and vindication of our tormented small country.

The journey of "Kyrenia II" is a hymn to Greek history, Greek tradi- tions and Greek navigation. Apart from the great scientific significance of this trip, there is its symbolic national character, at a time when the upsurge of Turkish rapacity and expansionism have victimized Cyprus and is threatening the Aegean. The course of "Kyrenia II" is a historical journey across Greek provinces, the identity of which can neither be forged nor falsified by anyone. "Kyrenia II" has come to us accompanied by the destroyer "Aegean", as a symbol of Greek co-alignment in the struggle of Cyprus.

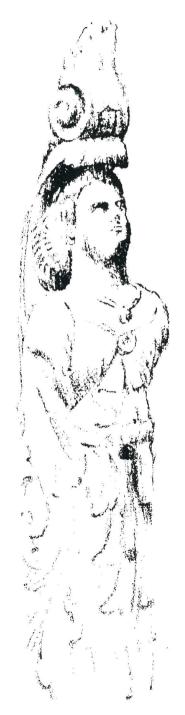
It is with national pride that we now welcome the captain, the officers and sailors of the "Aegean". We welcome them as brothers and champions of Greek honour and freedom, as defenders of the territorial integrity and national independence of Greece in its agelong mythical and historical marine sovereignty. We acclaim the fact that one of the "wooden walls", according to the ancient definition, is proudly present at our shores. Welcome to Cyprus, where, according to the poet, miracles still happen.

We extend the same welcome to the Greek Minister of Culture and Science Mrs Melina Mercouri and her entourage, whose presence confirms the Greek Government's will for full and unreserved co-alignment and solidarity with Cyprus. We also welcome the captain and crew of the "Kyrenia II" ship for their feat and congratulate the ship's builders and all those who took the initiative for its rebirth, with its most significant symbolism.

Cyprus is now in the forefront of the struggle for the honour and dignity of Hellenism. Its struggle for freedom and justice is a struggle that belongs to Greek history.

No matter how painful our wounds may be, no matter how great our tragedy from the Turkish Attilla may be, we will persevere and stand our ground. We will resist the conqueror's expansionist plans and we will not surrender until the hour of liberation, freedom and vindication of our people and our country.

Sooner or later, someday, surely, the ship of Kyrenia will reach the port of its final destination. It is certain that fair winds will blow.



Wooden figure-head

SPEECH

BY THE EX-MINISTER OF EDUCATION MR ANDREAS CHRISTOFIDES AT THE WELCOMING CEREMONY FOR "KYRENIA II" IN PAPHOS

Hellenic of old, since the time of Praxander, its founder, Kyrenia is now occupied but not a slave, holding in its castle, as a megalithic companion, the ancient ship of Kyrenia.

A Greek merchant vessel of the 4th century B.C, with a captain and three sailors, the ship had traversed the entire Mediterranean before it sank off the shores of Kyrenia around 300 B.C. There, on the seabed, it remained until 1965, when Kariolou discovered it and archaeologists completely restored it.

The shipwreck of Kyrenia, a bridge that fills the gap between Homeric and Hellenistic times, occurred with a harsh whim of fortune, sharing the fate of Hellenism in Cyprus.

The Greek ship of Kyrenia, one of the innumerable vessels aboard which, for thousands of years, Hellenism has incessantly been sailing from the "shores of Homer" "for exploration" and "trade", ultimately found itself captive in the entrenchments of Attilla.

The ship was replicated in the shipyard of Psarros at Perama. The replica of its wood, brought to life by the able shipbuilders, the captain and its crew, sailed off from Pireus and followed the ancient route before reaching Paphos. It was launched in the waters of Salamis and travelled towards the place where "there is an Island", where ancient pictures have "as a mosaic in their eyes the bitter pain of Greece". Hellenism welcomes it in the way it has been waiting for ages.

Our thanks go to those who have contributed to this exemplary effort.

Our expectations converge with the secret voices that span distances and constitute the word and myth of the Nation.

Welcoming "Kyrenia II" we welcome our history, tradition and civilization.

And welcoming our past we see into our future.

Reply by the President of H.I.P.N.T and director of the Kyrenia II programme Mr HARIS TZALAS

On behalf of the board of trustees of H.I.P.N.T [Hellenic Institute for the Protection of Nautical Tradition], the crew, the scientists who have accompanied the ship and all those who worked hard to bring this voyage about, I wish to express our heart-felt thanks for the warm welcome we are receiving today.

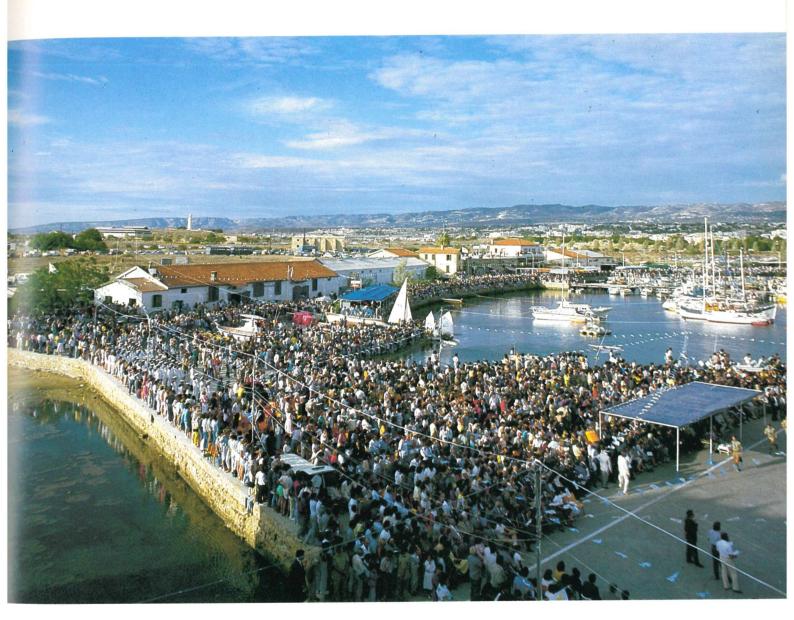
I am deeply moved. I visualized this moment four years ago, when my colleagues and I began the building of this ship.

With the "Kyrenia II" Experimental Archaeology programme we have managed to fill many gaps in our knowledge of ancient shipbuilding and the journeys of ancient ships. We sailed across the Aegean, arrived at Kos and from there we followed the route of the last journey of the ancient ship of Kyrenia. On the small island of Ro, next to the grave of the lady of Ro, we hoisted the Greek flag, as this great Greek lady used to do for decades. We planted an olive tree, a symbol of peace, that was given to us by the Minister of Culture when we started our journey. And now we have arrived in Cyprus and we are overjoyed.

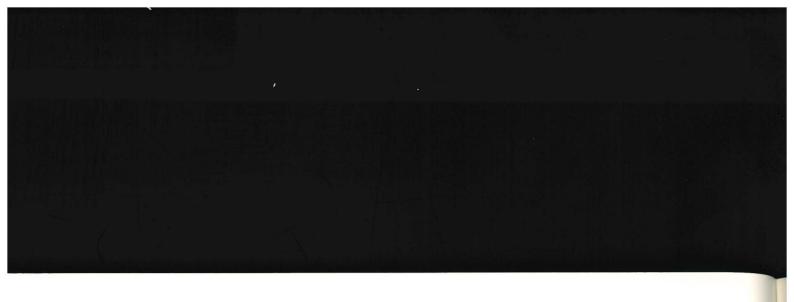
At this happy and moving hour our thoughts should be with the man who discovered the ancient Greek ship of Kyrenia, Andreas Kariolou, who unfortunately is not with us now. We dedicate the journey we have made to his memory, to the memory of the man who loved the sea, Kyrenia and Cyprus. Andreas Kariolou left us grieving because he didn't live to see his beloved Kyrenia free. Today we give a pledge that we will not lay up "Kyrenia II" until the day when the flag of liberty flies over the castle of Kyrenia. And this day will come. And then we will come again on "Kyrenia II", we will return and enter the free harbour of Kyrenia, with the same crew, the same captain, Antonis Vassiliades, and Andreas's son Glafkos Kariolou. Until then this ship will not stop crossing the oceans from East to West, carrying the message that here are men who do not compromise, who persist in the struggle for liber- ation, who do not forget.

We cannot do more with this merchant ship, with this small ship, with this ship of peace.





Welcoming celebrations in Paphos.





The crew of "Kyrenia II". Left to right: Yiannis Speis, Yiannis Yiotis, Stamates Chrysafites, Christos Ioannides, Thomas Skoulis, Costas Fikardos, Giorgos Prekas, Glafkos Kariolou, Antonis Vassiliades.

A fifty-oared Argive ship
Will carry you, O mistress, home;
And the wax-bound
Reed of mountain Pan
Will speed your oars
While the seer Phoebus
Singing on his seven-toned lyre
Will bring you safely
To the rich land of Athens.
But you will leave me here
As you sail away with the splashing oars;
And the forestays at the prow
Of the swift ship
Will stretch out the sail for the journey.

I wish I could step on the splendid racecourse Where the bright fire of the sun spreads down; And flying to my father's house Alight and stay The wings on my back; And stand dancing As in a young girl's happy wedding Next to my beloved mother With girls of my own age, Competing in grace And lavish glossy hair, With richly embroidered garments And my locks Shading my cheeks.

.....

EURIPIDES, "Iphigenia in Tauris"



"If only we could all, without any exception, heed the call of the times and be conscious of the historical duty and necessity that lie before us at this hour.

And, beyond the emotional turmoil and personal views, ideas and aspirations, this duty should be translated into actions that will lead to the liberation of our country, which has, for thousands of years, preserved its national heritage.

There are two roads open before us: One is the way of virtue, of the irreconcilable struggle that leads to freedom and national survival. The other is the way of capitulation and surrender which will inevitably lead us to national extermination and dishonour.

A symbol of a sacred struggle and the greatest sacrifice, "Kyrenia II" is courageously and without any apprehensions leading us, following its original course, to the little Greek harbour of Kyrenia."

Extract from an address by the Secretary of the Kyrenia Nautical Club Mr CONSTANTINOS OR-OLOGAS during the welcoming ceremony for "Kyrenia II" in Paphos. Kyrenia,

For thousands of years you have kept our roots within your body. Your sea has for ages cosseted our cradle.

We have left inside your Castle the ship of our identity.

And we are here with another ship that bears your beloved name.

It is loaded with all the tenacity of Hellenism. It has carried with it the scent of the free wind of the Aegean. Its sail has been blown by legend. Its oars have rowed across the time of endurance.

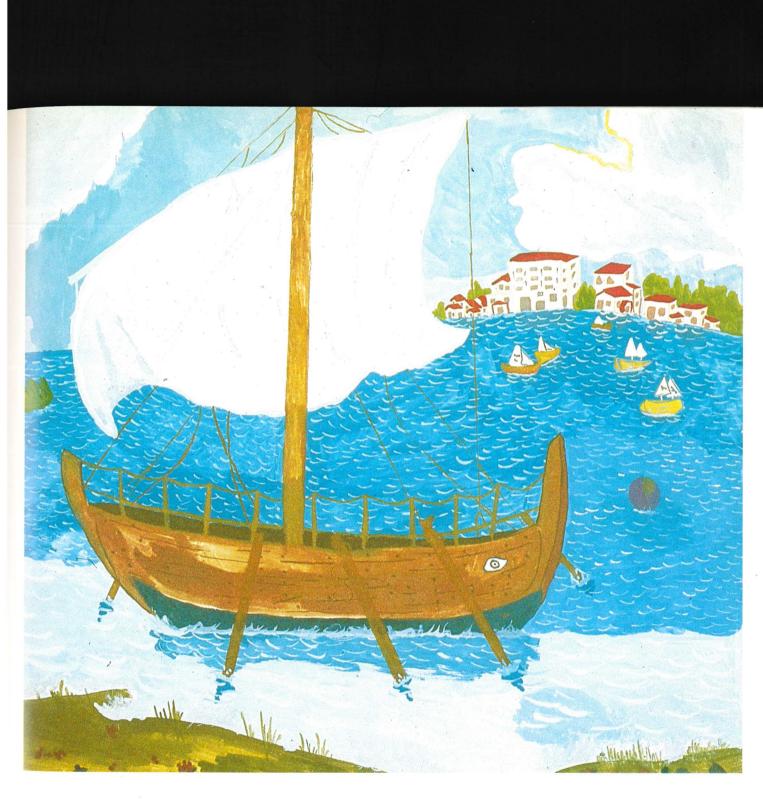
It is here loaded with dreams and determination, pausing in expectation. It knows its final destination, which is the breast of its Kyrenian mother that is waiting for it. We are here with a pledge and a promise:

"Our ship will anchor in our Kyrenia."

It cannot be otherwise.

The ship will anchor in our Kyrenia.

Extract from text for the choir of "Free Kyrenia" club that took part in the welcoming celebrations for "Kyrenia II" in Paphos.



Christakis Karaylannis, C8 Drossia Gymnasium, Larnaca.

The great man who is no longer among us

Instead of coming to Kyrenia "Kyrenia II" is entering Paphos: A pain for the Kyrenians.

"Kyrenia II" brings with it all the desire for the land of Kyrenia. The sea and toil of its people.

Kyrenia's bowels have guarded thousands of years of Greek history. And the Castle and the mountain of Pendadactylos have been imprinted on a wooden vessel.

Dream and expectation have been concentrated on a furrow of water. Old people with blurred eyes are gazing far away. Children are standing on tiptoe to watch the scene.

And "Kyrenia II" is coming in.

It is escorted by fishing boats like the ones that found the older "Kyrenia I".

And some foreign cosmopolitan yachts are passing by. It is the same as on the seafront.

The spectacle ... and the fireworks are for others! And for others Kyrenia is rending mind and soul.

A small wooden ship.

Loaded with all the ages of our history.

With the Achaeans that landed inquisitively on the coast. The legend that carried Homeric heroes to the shore. The temples, the columns, the amphorae.

And the frightened people.

The first shipwrecked Christians came ashore and informed it that somewhere near a Nazarene was preaching that there wouldn't be "Jews and Greeks" any more, "slaves and freemen", "males and females". There wouldn't be exploitation of man by man.

The people were overjoyed and they laid their hopes in "caverns by the sea".

They were chased by Roman lances.

And they ran in panic to hide.

Guardsmen of the coasts made their presence on the shores again. Frightened, they sought refuge once more on the mountains when pirates spoilt their tranquility. Hiding high up at Karmia they gazed at the sea.

Kings, queens and princes came from France and built their castles on the mountain.

Again, the people soaked the earth with their sweat. Again and again.

The Turks came and said,

"It's ours!"

And the British came and said, "Ours!"

The Turks came again.

And the people of Kyrenia are standing before the ship of Kyrenia. A call for the time that has gone.

A cry for the time that will come.

"Kyrenia is ours. This land is ours."

The Kyrenians are welcoming "Kyrenia II".

They are singing for it; they are spoiling it like a little child. "Kyrenia II's" cry "on the water".

What merchandise it has brought with it! What a host of things it has brought with it!

Karpasia's "Achaean Coast".

The first Christian castaways.

The fruits of Hellas.

The look of desperation that penetrated the sky that July of '74 searching for the signs that were not there.

It has brought with it all the sighs of the Kyrenian for his Kyrenia.

And as "Kyrenia II" proudly entered the harbour it looked as though it was searching amongst the crowd for the one that brought it piece by piece back to life. The one that interrupted its twenty-three centuries' old sleep.

It looked for the great man that was not among us. The man whose life had become one with the ship of Kyrenia: Andreas Kariolou.

Kyrenia's great son: Arris.

3/10/86

G.SERTIS



Jacqueline Kyriakidou, A6 Drossia Gymnasium, Larnaca

ON ANCIENT ROUTES

"I heard the voice as I was looking
At the sea trying to distinguish
A ship that was sunk a long time ago;
A small shipwreck; the broken masts
Fluttering sideways in the deep like tentacles
The memory of dreams ..."

(G. SEFERIS, "Kichle")

I am thinking of the ship in the Castle of Kyrenia waiting, longing, hoping ... I am thinking of it in its lone-liness, in its anguish. I am thinking of it in its weakness and its strength ... Because this little wooden ship, this "wooden wall", is our true and invincible power. It is with such mysterious wooden structures in our souls that we stand. It is not a cannon that can be threatened by ten other can- nons. This is the soul of the people. And the soul cannot be ensnared. The body can be bound up, imprisoned, humiliated; but the soul remains free, flying beyond reach, unsubdued. This is the way the Greeks want it and they have done it again.

2000 years ago a small Greek merchant ship, "with the captain and three sailors" sailing from the Aegean islands with Kyrenia as its final destination, fought against its own destiny, the destiny of a suffering and tortured people: to save themselves and save the boat.

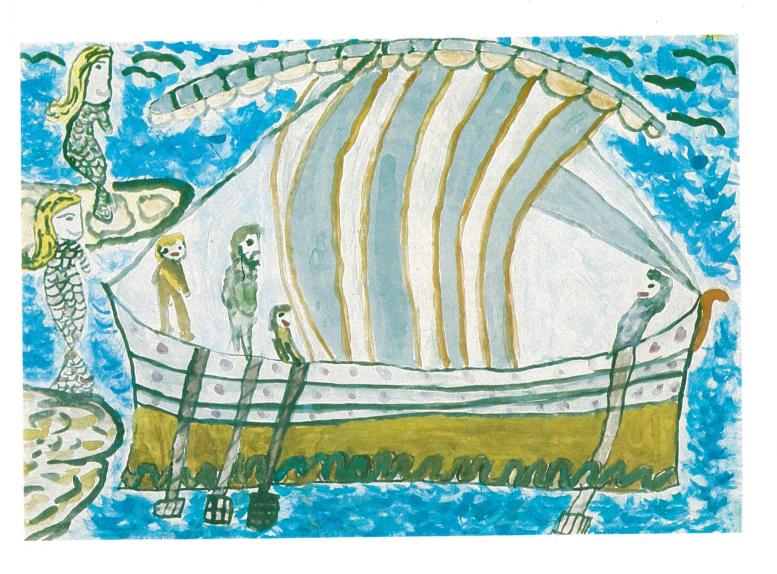
Today the replica of this ancient ship started on the same ancient routes as its old original, to complete its agelong voyage and bring "resurrection one dawn" and moor, despite the bad omens of our hard times, on "sea-kissed Cyprus, as ordained by the Gods".

It is because of this that this ship has remained Greek throughout the ages and will remain Greek, as if it were given birth by the Greek sea itself, by the soul of Greece, which it resembles and matches, belonging to each other, like mother and child.

It spreads the word everywhere, to the whole world, that Cyprus has been and will remain Greek until the end, despite the many masters that have come and gone. And as the poet says, "The earth has no rings to take and carry away", nor can they change its soul. "Only if they kill it, that is if souls can be killed" ... I see with my mind's eye the ship following its deliberations, when it started on its course to complete the voyage of the Great Return, like a modern Ulysses looking for smoke from Ithaca. I don't see the ship as a mere wooden structure but as an Idea that transcends space and time, as a leading Idea which, like a perennial spring, waters civilization.

This is the idea that our people need. For, standing as they are on the borders of our contradictory, fickle and turbalent contemporary times, they feel terribly empty and weak.

This is why when the ship anchored in the harbour of Paphos it stirred the hearts and filled people with tears, an event which is comparable only to the sacred hour of liberation. It transposed into the soul of every Cypriot patriot the fully-fledged vision of the ship's final destination, which is the occupied port of Kyrenia with its scented air, where "Kyrenia I", captured and mortified, lies in the hands of the troops of Attilla, waiting to be set free.



Dina Constantinidou, A4 Catholike Gymnasium Limassol

For its own sake the people have been united and uplifted by taking the ancient oath: "If I forget you, Oh Kyrenia, let my right hand be crippled and let my tongue cleave in my throat if I am oblivious of you."

This is why the heart of the whole nation is beating for the common struggle for justice, for "Kyrenia II" has not brought only optimism and hope to our troubled and tormented people; it has, above all, brought the symbols of our unsubdued will for struggle until final vindication.

The heart of the whole of Cyprus rests on this ship and it is certain that one day it will moor in its own harbour, the harbour of the free town of Praxander, where its ancestral ship had remained buried for 2000 years on the warm breasts of the seabed. And it will lead the way of the nation as a symbol of fortitude, patience and resistance until the time when, overcoming every obstacle and hesitation, like a modern herald it will run and

"However long the road may be it will bring To those who tried to put the island in fetters The awesome message of Salamis. The Voice of the Lord on the waters. There is an Island."

> DESPINA STYLIANOU AGATHE ELEFTHERIOU students of B2, Strovolos Lyceum

"Kyrenia"

Fantasy's sail is unfurled And wanders in the land of myth. Poseidon's trident cries and the seas quiver and sway.

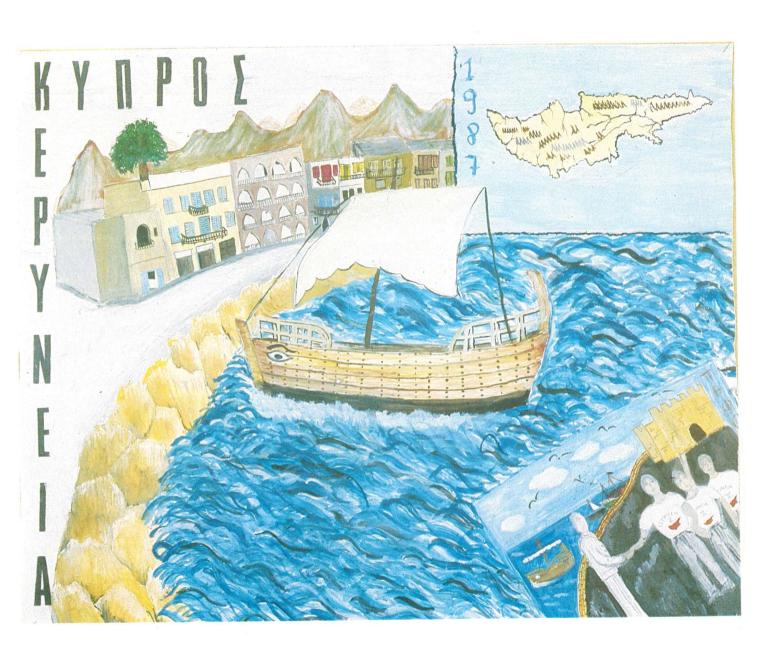
In the workshop where memory labours Governing the past, the present and the future, You have come to stand; our country's swift ship Sailing for hope's great dreams.

Woven with a gossamer story, Carrier of millstones, almonds, oil And brotherhood, you resuscitate The past on the wings of the future.

Aoelus' children have chartered you On our embittered country's course To kiss free ports but let Your own captured harbour lie waiting.

And your last port gazes crestfallen With orphaned, saddened arms, Oh, Kyrenia. Kyrenia, your "Kyrenia" Will bring you the message of freedom.

SELEVKIA SELEVKOU, student of A1 Strovolos Lyceum



Stavroula Andreou, Lefkara Gymnasium.

The Kyrenia ship

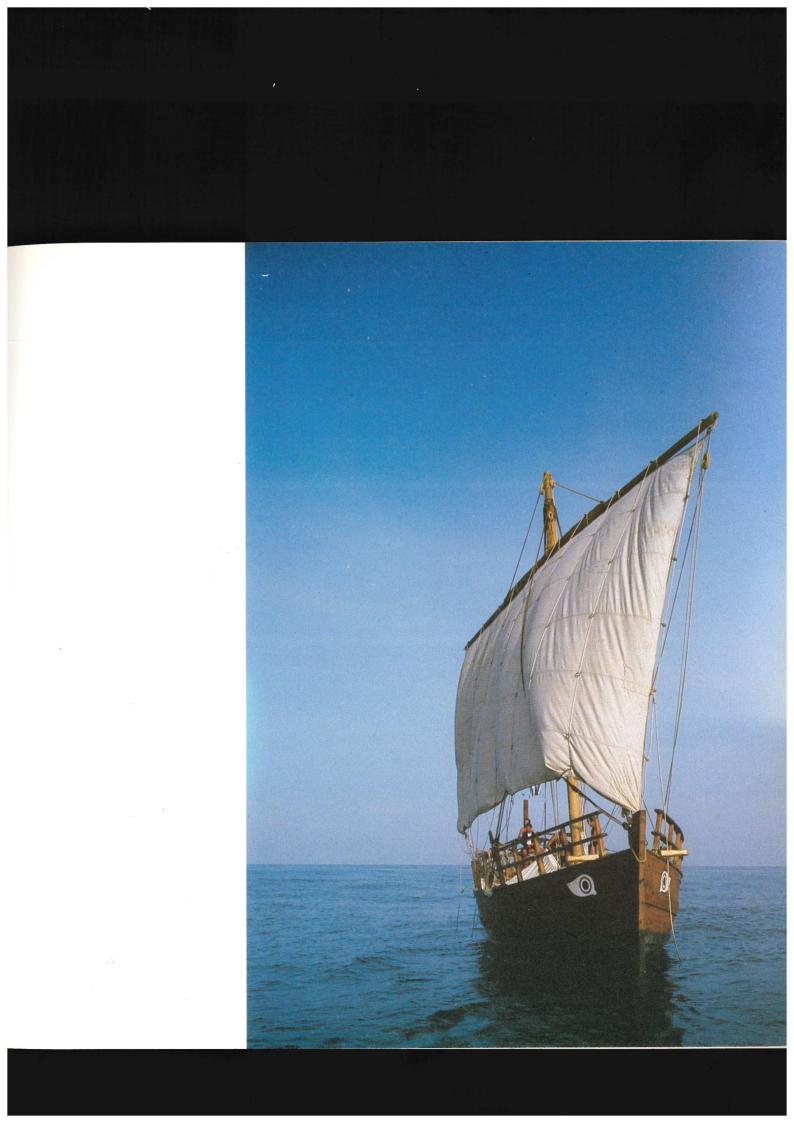
Ship of Kyrenia, why did you
Decide to come back
To us?
Why did you try
To make us remember the past?
Who told you we want you
To tell us
That this land is ours
And that we have to struggle?
Who told you such a thing?

CHRISTINA KRASIA student of B2.2 Strovolos Lyceum

"When Kyrenia II's white sail came into view from a distance the whole of Cyprus was awakened and it stood up straight before its history. And as the white sail swelled, the hopes and visions of our betrayed but unyielding people were swollen twice as much. And as it approached the pier, the rhythmical sounds of the oars blended with the throbbing of thousands of hearts of people who spontaneously turned out to welcome it, notes of sweet music on the guitar of Arion, which two and a half thousand years were unable to erase."

"It is so small that there is no room in it for any pettiness. And it is so big that it can hold the history, hopes and visions of a whole people."

Extracts from an interview by CHRISTAKIS CHRISTODOULIDES, Chairman of Limassol District Committee of "Free Kyrenia" Club.



PSIMOLOFOU PRIMARY SCHOOL

Name: George Michael

Class: B

SUBJECT: The liitle sailing ship of Kyrenia

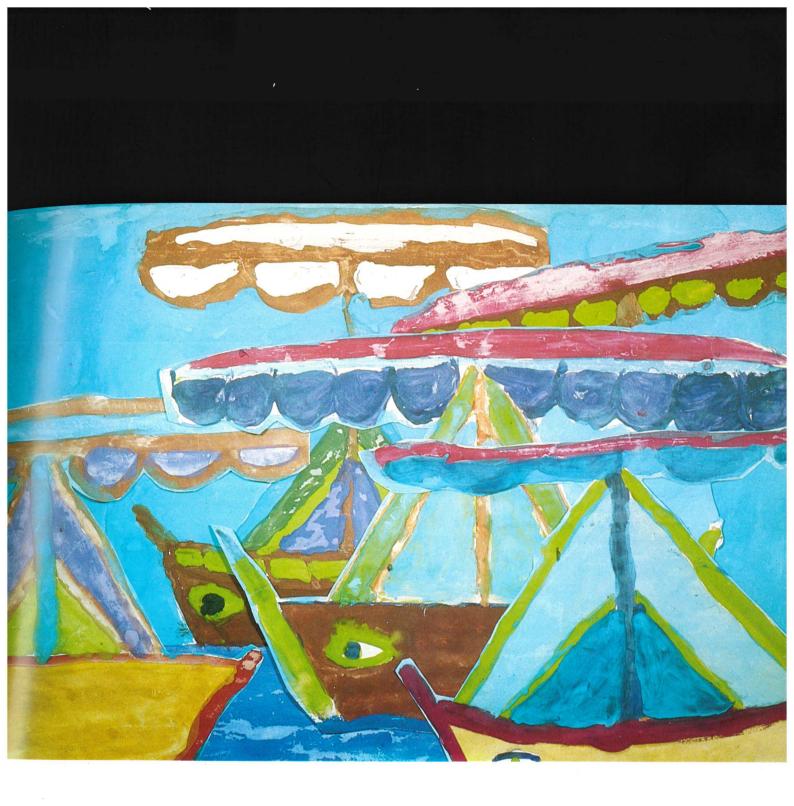
9.10.86

We love and thank you Captain and crew of Kyrenia for bringing us the little ship from mother Greece.

And from you, little ship, we ask:

Little ship, little ship Where are you going in the open sea? When you sail for Kyrenia Take us with you there.

George Th. Michael Demetra Demetriou Aphrodite Stylianou Savvas Theodorou Nectarios Marcantonis Christina Christofi Soteris A. Kalli Marios C. Plouzouris George Chrysanthou Andri Constanti Panayiota Angeli Maria Papademetriou Nectarios Soteriou Kypros Anthimou Andri Phylactou Pantelitsa Macropetrou Constantinos Panayi Melinda M. Michael Costas Perdikos Andreas Mesaritis



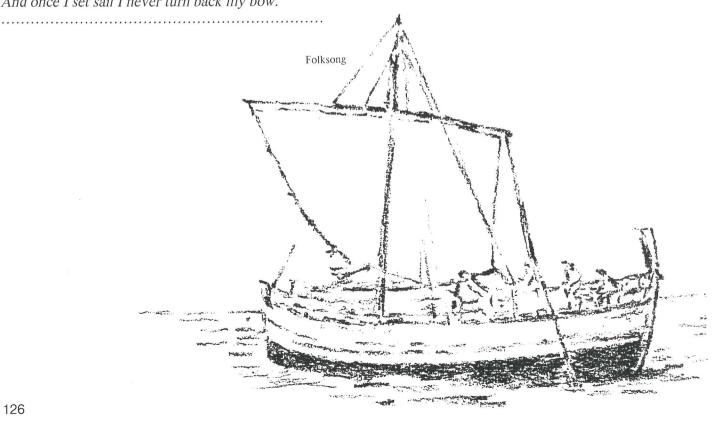
The ship of Kyrenia has not sailed only into free Greek ports. It has also sailed and anchored in the hearts of the children of occupied Rizokarpaso. This is how they painted it, as they dreamed of it, without having looked at it.

(group composition)

Niki Chronia, Panayiota Achillea, Michaella Kasapi, Maria Achillea, Katerina Kasapi, Pantelis Panayi, Nicholas Vassiliou

To the north wind

The North wind bade all ships: "Ships and galleys that are sailing Steer for the shore because I'll blow, Make plains and mountains white, freeze cold springs And cast ashore whatever I find in the open sea. All the ships that heard it went to port But Andreas's galley was still sailing on. "I'm not scared of you, North wind, whether you blow or not, 'Cause my ship is made of walnut and of box-wood are my oars. I have bronze sailyards and masts made of steel, Sails made of silk, of Proussa's silk, I have headropes made of a blonde girl's hair. I have chosen sailors, all battle men who dare, And I have a young sailor who foretells the weather And once I set sail I never turn back my bow.



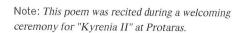
Welcome, Kyrenia

Welcome Kyrenia, you are like swallows That bring the spring, when snow melts. Your coming ushers spring into our hearts. Perhaps our pains and our anguish will melt as well. Perhaps the moment we are longing for is near

To welcome you again In Kyrenia's waters Free this time.

Free this time. You bear witness that Cyprus has been Greek For thousands of years and will always remain Greek. Welcome, too, brave Argonauts, Like dolphins in the sea, on the land like guerillas. You've taught us that if one wants to win He must fight and never yield. You will be in our hearts however far you may be, Cyprus will always honour and remember you. As a wage for your labours and as a souvenir Take a handful of earth from Cyprus. Keep it as a charm for you because it's blessed With mothers' tears and blood-drenched. May the fair wind always swell your sail And the birds sing by your side. With such Argonauts like you, bold, fearless When you go astray, sea-dogs, captains, With your hearts in your mouths, who know how to win, Let people always fight undaunted. We have to man the Cyprus ship And learn to fight with faith and zest And steer the ship away from rocks and reefs. Until we can say that the time has at last arrived For us all to be masters of our own homes, Having sailed unscathed through clashing rocks. But what can dwarfs like us offer you giants? We pluck leaves from our hearts and offer them to you as wreaths.

COSTAS KATSIANTONIS folk poet from Derynia.





LOGBOOK OF

In April 1987 "Kyrenia II" made the return journey from Cyprus to Greece. This voyage was considered a purely scientific - experimental one. Away from the limelight of publicity, the experts wanted to try out the ship as far as possible under the same circumstances that prevailed when the ancient ship used to sail. Thus, they left "Kyrenia II" at the mercy of weather conditions and in the hands of its

11/4/87

10.00

The wind is getting stronger. Vessel's speed: 6-9.2 kn. The seizer rope is damaged, as the wooden fairlead has burst. Wave: 2.5 to 3 metres. Waves crashing everywhere. Someone must climb the mast. If we are caught in the storm the seizer will definitely break. Speedometer: 148.79.

11.00

LOG: 154.83. A new seizer has been prepared, with the same rope but much stronger. VHF "MC" (radio). Must come windward to shelter from waves and wind a little until work on mast has finished. By the time it comes, I tie myself, climb the mast and repair by seizer.

12.00

LOG: 164.09. The sea has turned white all over. Visibility has decreased sharply. The two ships, the "AEGEAN" and the tug-ship have approached, about 1 nautical mile away. Wind: 45-50 kn. On two occasions it has risen to 53 kn. Vessel's speed: It is incredible, constantly 9-10 kn. On two occasions the crew were cheering, when the ship reached a maximum speed of 12 kn. The speedometer indicator showed 12, which is the highest speed it can indicate and no more. There were instances when we must have exceeded 12 knots. The white mountainaous waves are approaching from the stern and are beginning to break leaving behind a sound like a train approaching on rails. It is incredible - "Kyrenia II" is lifted high up like a cork and the wave breaks under its high stern without a drop of water on deck. The vessel's rocking is slow, magnificent, like a stunningly beautiful girl who is waltzing elegantly, unaffected by the clumsy steps of her wild partner. This experience is unique and difficult to describe. It's a pity there is not a video camera to record the ship's behaviour for scrutiny after the journey. I ask Susan Katsev to take pictures non-stop while the ship is riding above

"KYRENIA II"

crew. The results were really sensational. In unprecedented stormy weather conditions in the Aegean - when all ships were prevented from setting out! - "Kyrenia II" more than lived up to our expectations. It behaved in such a way as to be described as almost unsinkable. The extracts below, taken from the logbook that was kept by the ship's captain Glafkos Kariolou, are characteristic of its behaviour.

the 3-4 metre foamy waves. Our voice is muffled by the wind, we can hardly hear each other and hold on to the railings on the bow or sit down to avoid being knocked down by the gale.

13.00

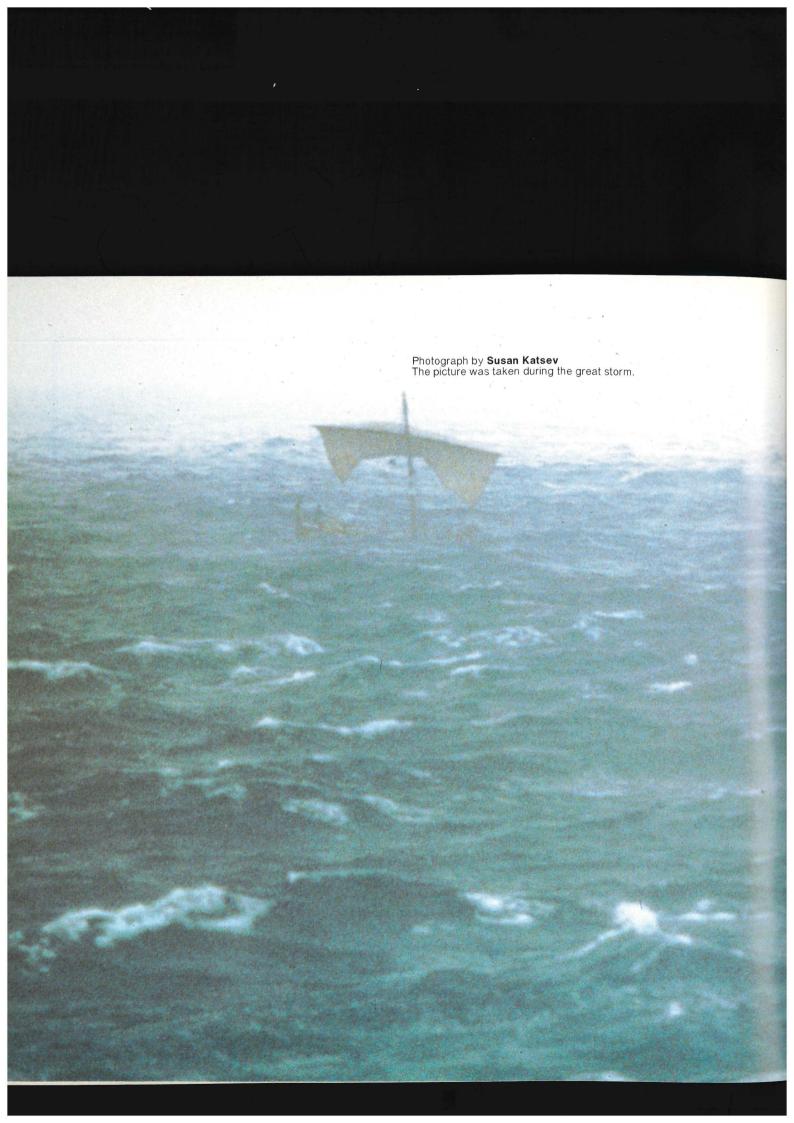
I'm trying to hide my fears from the crew. I'm waiting for mast or shrouds muzzle to break any moment. I have instructed the crew to stay away from the mast and I bring all of them near the after deck. If something breaks down we will tie all the rope-made fenders from the stern and use them as a floating anchor to hold the vessel against the wind from the stern. It is now certain why they used to make the stern so disproportionately high.

14.00

After making sure that the craft is a real "champ" we all began to sing. From the "AEGEAN" they are all watching in amazement the "crazy" choir of "Kyrenia II". The tug-ship "HELLAS" is struggling to catch up with us. We are all proud and lucky to be on "Kyrenia II".

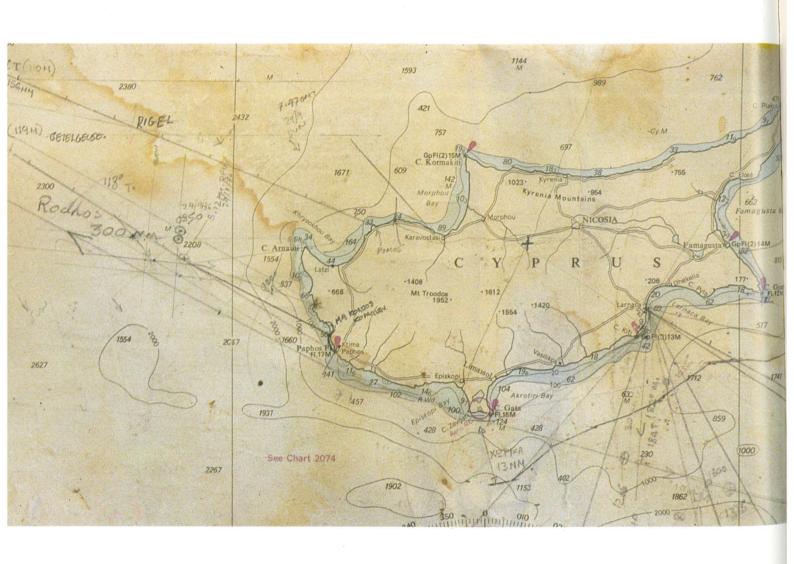
The wind continues with the same force.

Meal: Fish, onions, clove of garlic and some lentils.



VOYAGES OF "KYRENIA II"

- 1985 (June): Immediately after its launching, "Kyrenia II" begins its experimental voyages.
- 1986 (July): "Kyrenia II" represents Greece in the celebrations for the 100 Years of the Statue of Liberty in New York.
- 1986 (September October): First long experimental journey from Greece to Cyprus.
- 1987 (April): "Kyrenia II's" second long experimental journey from Cyprus to Greece.
- 1988 (March): "Kyrenia II" sails to the Japanese seas to take part in "The Silk Road" celebrations held in the first capital of Japan, Nara.
- 1989 "Kyrenia II" visits Germany and takes part in the celebrations for the 100 years of the port of Hamburg.
- 1992 "Kyrenia II" sails to Spain for «Expo '92» Exhibition in Seville.



Nautical map, used during the journey of "Kyrenia II".





KYRENIAN SHIP OWNERS

For many years, in fact whole decades before the beginning of British rule in 1878 and up until 1914, when the First World War was declared, the people of Kyrenia developed an intense maritime activity which sprang from their centuries-old familiarity with the world of the sea, from which they had to earn a living in order to survive.

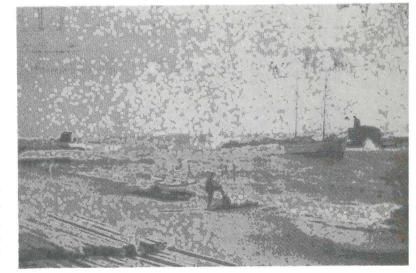
As a columnist wrote in "RAYIAS" ("The Slave") in 1901 "there was a time when there were more than 30 ships, most of them with a capacity of over 20 tons, which served the needs of all markets in the Kyrenia district, sailing to the rich countries of the East with goods that brought life and pleasure to the people".

Apart from sailing and other jobs, seamen even used to occupy themselves with loading, unloading, general painting and cleaning of the ship, cooking, fishing with a net or fishing line, cutting and sewing of sails and jibs, supervision and repair of the ship's rigging, maintenance of the ship's boat and carrying and dumping of waste materials into the sea.

The crew consisted of the skipper, who was often the owner of the ship, 3 - 4 sailors and also a recruit, a deck-hand.

Work day and night was carried out in shifts and was tiring and excruciating, when the ship was in port or on the high sea.

In bad weather, storms or even when it was dead calm, the men were always on the alert. When it was calm and the wind was not strong enough for the sails to belly out, the sailors had to tie up the ship behind a boat and row away while the boat was pulling the ship, until the wind became strong, which was hard and exhausting.



The port of Kyrenia in 1931

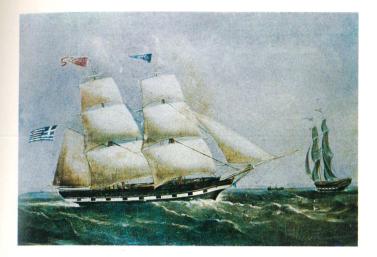
The sailors took turns on the rudder. The helmsman had to stay awake and so did some of his mates. Something was then needed to keep the men on the roster awake, for any emergency. And the captain always had this in mind when registering seamen: he looked for a seaman who, apart from other virtues, was also a good storyteller.

Sitting cross-legged on deck, close to the helmsman or the bow, the sailors listened to their yarn-spinning colleague. His stories were hackneyed tales like "1001 Nights". Others had to do with aga (Turkish landlord) heroes, bandits, beautiful girls, journeys, sirens of the sea, dolphins, shipwrecks, horrid storms and drowning in the sea. There were also those of the wanderings of Ulysses, Sinbad the Sailor, Genevieve, Jean val Jean, Alexander the Great and similar ones.

My elder brothers and I as well as many children in the neigbourhood actually heard such stories from the mouth a well-known uncle of mine, captain Nikolios Hadjichristofi, who was a very good story-teller, at my home on winter nights when his ship "Antigone" was moored in Kyrenia harbour waiting for spring, when it would start its journeys towards the coast of Asia Minor facing Kyrenia.

From information I have gathered about this, seaborne story-tellers included sailor Hadjithomas Arestis, captain Demetris, the Turkish skipper Tilkis, captain Panayis Michaelides, Christodoulos Constantinides alias Pagona's, George Karayen, Yiannis Samiotis, Stephanos Halkitis, Pikliyiannis, Yiannis Kazinieris and Poupas Michaelides.





Kyrenia's sailing ships were many and of different tonnage, varying from 20 to 120 tons. Some were traditional Greek wooden craft ("trechantiria"); there were also some barges. Every ship had its own boat which moved with sail and oars. One of these was "Antigone", whose boat and even cat bore the same name! They used to keep cats on the caique against mice and Asia Minor dogs for security.

From evidence dating back to many years before 1800, which I have gathered, throughout the 19th century and during the first quarter of the 20th century, the port of Kyrenia played a significant part in conveying goods and passengers between Cyprus and the coastline of Asia Minor, the Dodecanese and even Alexandria.

Items that were exported on Kyrenian ships included textiles, locally woven cloth, woolen sheets, ready-made shoes and kerchiefs and even animals like donkeys and mules.

From the East they brought large quantities of beans, black-eyed beans, dry fruit, almonds, walnuts and hazelnuts. Food of animal origin included butter and cheese (such as white cheese). Seafood included octopuses and cuttlefish. They also carried large quantities of goatskins.

The larger ships carried large quantities of timber from the Taurus forests such as wood for mattocks, beams and logs, which were used all over Cyprus.

When they carried goods or passengers they had to do the round of Cyprus, stopping especially in Limassol for wines and Famagusta for pots.

On every ship there was a place for cooking. The kitchen was a wooden structure. Food supplies were called "company" and they made sure they had enough from the beginning before they started on their voyages, when the weather became calm. Essential food-

stuffs included baked ground wheat ("pourgouri"), oil, Cyprus white cheese ("halloumi"), biscuits, rusks, wine, marinated fish (with fish sauce), pulses of all sorts, pastry (macaroni, vermicelli) and onions. Their costume included heavy shepherd's overcoats, woolen underwear and raincoats.

Journeys started early in spring and continued throughout the summer and until the beginning of winter, when the strong north and south- easterly winds began to blow and ships had to remain moored in Kyrenia harbour. There were many jobs to be done then: repairing damages, changing broken sails or masts, calking and painting, so as to have a clean, tidy and quick ship for the new season.

Here are the names of some of Kyrenia's ships: "Rigena", "Digenis", "St. Hilarion", "Archangel", "St. Andrew", "Holy Trinity", "The three brothers", "Augusta", "Tilkis" (Turkish Cypriot), "Antigone", "Kounos tou Fitai", "Aglaia". There was also a number of barges for loading carobs on steamships, which were anchored off the harbour.

Famous skippers included captain Demetris, Pikliyiannis, Yiannis Kazinieris, Christodoulos Constantinides, Stavros Constantinides alias Pagona's, captain Nikolios Hadjichristofi, Yiannis Vassiliou, Giorgos Vassiliou, Michalis Vassiliou Karakoules, Savvas Charalambous, Christos Diakou alias Korina's, captain Panayis Michaelides who studied navigation in Pireus and made many trips to Alexandria with "Rigena", Michalis Keleshis, Yiannis Samiotis, Yiannis Chiotis, Christofis Kestas, Giorgos Karayen, T. Skopelitis, Matheos Kariolou, Yiannis Samiotis, Petros Mitsides and Christodoulos Mitsides.

I remember from childhood that every year on September 6, the day of Archangel Michael, on the front mast of "Antigone", the ship which belonged to my uncle, they used to hang a colourful silk flag of Archangel Michael Panormitis, which was a souvenir from the

great monastery of Panormos in Symi, where, according to tradition, Archangel Michael's icon was cast ashore by the waves.

1914, the year which saw the declaration of the First World War, was an important landmark in Kyrenia's commercial activity. On 5 November Great Britain declared the annexation of Cyprus to its dominions and Turkey joined the alliance with Germany. Thus Cyprus and Turkey found themselves in opposing camps and all commercial relations between them were broken off. This constituted a very severe blow to trade that was carried out with Kyrenian ships. As a result, the town's economy suffered tremendous damage.

N. CHIOTELLIS







A TOUR OF GREEK ART

The sea has always been there, alive throughout the ages, appearing with a thousand faces, as an element of inspiration or as a monster, to challenge the Greeks sometimes with tranquility and sometimes with wrath when they set sail for Aia, Ilium, Paphos, Engomi and the Achaean Coast or, later on, for Famagusta and Kyrenia.

They had no other option. They had to turn to the sea since their land was small and barren. They always looked beyond the horizon, into the unknown, where all their dreams could, in a miraculous way, come true.

They didn't see the ships that would take them on their journeys merely as a means of transport. For them their ships were alive, an extension of their own being, beautiful, with suitable lines. They had sails instead of wings and glided on the water with the grace of migratory birds.

In the conscience of the Greeks reality and legend fused into one entity. Thus, in antiquity we see Dionysus travelling across the seas of history and myth surrounded by peaceful dolphins with a climbing vine on the mast instead of a sail. Similarly, the prophet lezekiel wrote on a drinking-cup, blending dream and reality:

"Let the sea mourn."

In the Byzantine representation of the "Second Coming" the sea is depicted as a woman riding on a sea monster and holding a ship in her palm. The view has a dramatic tone, the waters are stormy and the image of the sea reveals deep mourning.

In the icon with Jesus Christ pacifying the sea, the sea is pictured during a storm with the waves realistically painted. An apostle is furling the swollen sail, the others look frightened and Peter is drawing near to awaken Jesus. In the background some ships are

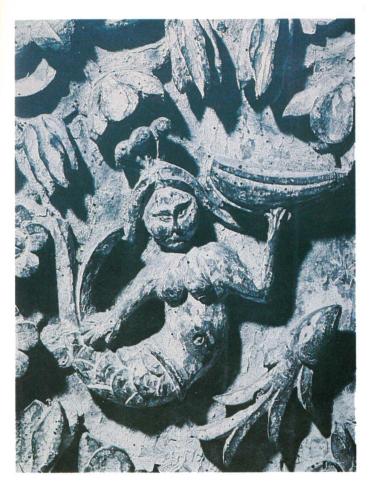


moored near the shore. In this work the rich, bright Byzantine colours and stylized figures mingle with a realistic representation of nature.

In the book of the life of St. Minas, we read about how the Saint rescued the servant of a rich Christian from the depths of the sea.

In later years the picture of the ship became an offering, a donation on altars and graves to accompany prayers and souls to heaven.





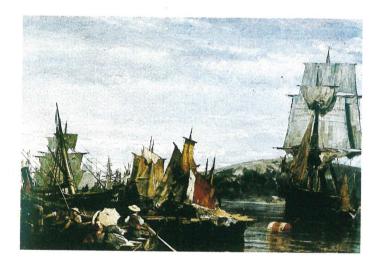


During the dark years of Turkish occupation there was a flourishing of folk art. The masters of those times created a rich tradition embroidering, engraving, carving or hewing mermaids, sailing ships, seamen, marine animals and plants. They lived the dream of the sea, decorating pictures with taste and sensitivity.

On the sky above masts and colourful sails there are paradise birds flying, hovering seamen, imaginary animals and other decorative motifs in a proliferation of cheerful colours.







Modern Greek seascape painting, which appeared with the establishment of the Greek state, did not draw from the vigorous folk tradition which recounted with craftsmanship and love the Greek people's experi- ences with the sea. It chose to express itself in a language that was borrowed from the West. It did not go to native shores but sought, instead, inspiration elsewhere.

Constantinos Volonakis rendered the effusive light of the Greek sea with independent touches.

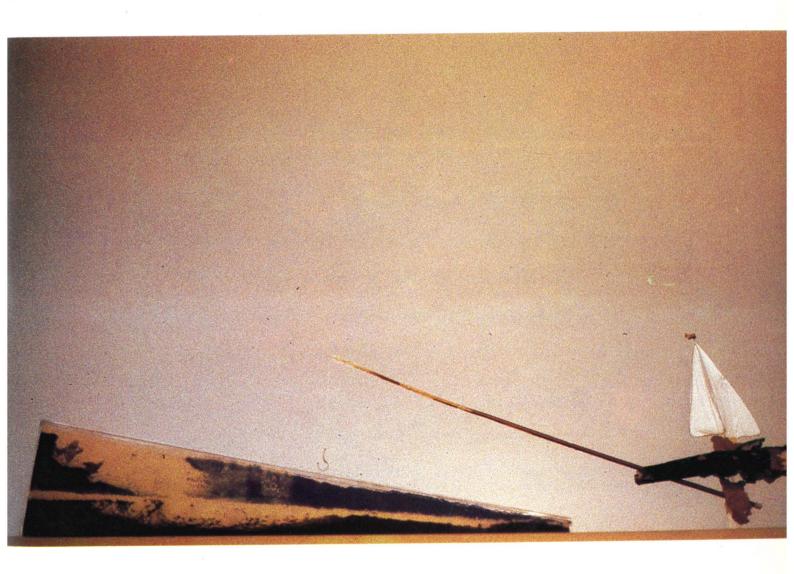
Ioannis Altamouras loved the play of fire on the water and portrayed with rich colours the infinite hues and movement of the waves.

Constantinos Parthenis, one of the most daring investigators of Neohellenic art, sought a personal creative course. In a marvellous har-monization of red and blue he created an ethereal world in which antiquity converges with personal vision.

A. CHRYSOCHOS



In the hands of Maria Loizidou paper and plastic are transformed into a sailing ship. With proportion and frugal lines the structure gives a sense of distance and sailing, the atmosphere of the sea, calm and escape. A symbol of a journey into the unknown.



MARIA LOIZIDOU
"The lost object"

ΟΔΥССЕЛС ΕΛΥΤΗС

22.1V.87.

Dranissis fig.

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propad sa npo eyefu 6 em rizno Onoroi

Lego has kapi anzuria un prigren ant
Jev Nyung sur afromasan rityest.

My dear friend

Please feel free to make use of some of my verses. It is the least I can contribute to such a cause. I wish you success and look forward to the liberation of occupied areas soon.

ODYSSEAS ELYTES

22.IV.87

PHOTOGRAPHS

A. Malekos: pp. 9, 13. 25, 27, 29, 33, 39, 41, 43, 45, 47, 50, 70, 73, 75, 77, 79, 91, 103, 115, 118, 119, 121, 125, 132, 136, 139, 140, 141, 142, 143.

A. Kepolas: pp. 51, 55, 57, 58, 59, 60, 61, 64.

Pl. Maximos: pp. 6, 66, 69, 81, 86, 87, 89, 95, 99, 100-101, 104, 111, 113, 123.