



A Preliminary Report of the Excavations at Knidos, 1969

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A Preliminary Report of the Excavations at Knidos, 1969*

IRIS CORNELIA LOVE

PLATES 37-40

The third campaign of excavations at Knidos sponsored by Long Island University was conducted for six weeks during July and August of 1969.¹

The detailed contour survey begun in 1968 was extended to include all the areas of excavation (pl. 37, fig. 1). The Corinthian temple and its terrace, the Doric portico, the Temple of Apollo Karneios, the theater, the Bouleuterion, the residential quarters E of stepped street 7 in the mainland section of the city, and the necropolis were investigated, and four new areas: houses W of stepped street 3 on the island section of the city, the buildings N of the trireme harbor, a Byzantine church, and the round temple.

CORINTHIAN TEMPLE

Owing to lack of appropriate equipment to move the mass of collapsed entablature and wall blocks

at the W end, little progress was made on the temple itself.

DORIC PORTICO

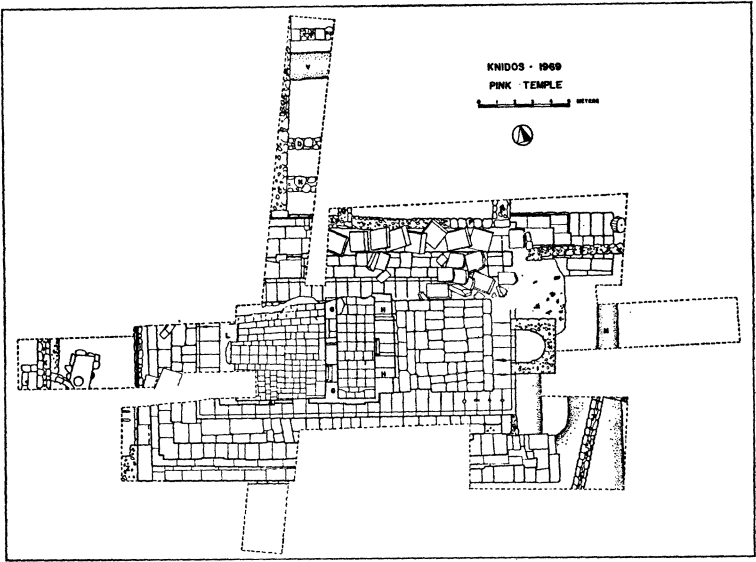
The portico lying S of the temple extends well over 110 m. E-W. Foundations of its E side, NE corner and sections of its rear (N) wall were recovered (pl. 38, fig. 3), but not those for the W wall. The foundations of the portico were erected on bedrock which slopes downward toward the W end to a depth of 4 m. No foundations for partition walls, shops or offices were located. Probably there was a second interior colonnade. It is tempting to associate this portico with the one which Sostratos, the Knidian architect who designed the Pharos of Alexandria, is known to have constructed at Knidos, and which Pliny described as *ambulatio pensilis*.² Furthermore, the date of the architectural entablature and the latest potsherds from the foundation ditches seem to date from the 3rd century B.C.

* We are most grateful to the government of the Republic of Turkey, to the Department of Antiquities and to the Ministry of Education in Ankara for granting us a permit to excavate at Knidos. We are particularly indebted for invaluable help and advice to Under Secretary of Culture Bay Mehmet Önder, Director General Bay Hikmet Gürçay, Director Bay Burhan Tezcan of the Excavations branch of the Department of Antiquities, Director Bay Raci Temizer of the Ankara Archaeological Museum, Bay Zekai Baloğlu, Professor Tahsin Özgüç, Professor Nimet Özgüç, Director Bay Necati Dolunay of the Archaeological Museum in Istanbul, Dr. Nezih Fıratlı of the Archaeological Museum in Istanbul, Director Bay Halük Elbe of the Bodrum Museum, Director Bay Hakkı Gültekin of the Archaeological Museum in Izmir, Professor Aşkidil Akarca, and Professor Nuşin Asgari. Our gratitude also goes to Professor Kenan Erım, Miss Theresa Goell and Director John Ward-Perkins of the British School in Rome for their kind interest and many helpful suggestions. The excavations were made possible by the generous contributions of Mr. Jakob Isbrandtsen, the Old Dominion Foundation, the Ingram Merrill Foundation and several individual sponsors. Excavations were begun in July 1967 and have continued for three seasons. The writer was director, assisted by Mr. Işıl Öşiçik and Mr. İnsan Tunay as representatives of the Turkish Department of Antiquities the first year, Mr. İnsan Tunay alone in 1968 and Mr. Hakkı Nalbantoğlu in 1969. Prof. Fredrica Wachsberger was the assistant field director in 1967 and 1968, and Mark Hassall in 1969. Marie C. Keith was the administrative assistant and site supervisor in the necropolis. Dr. M. Aylwin Cotton was

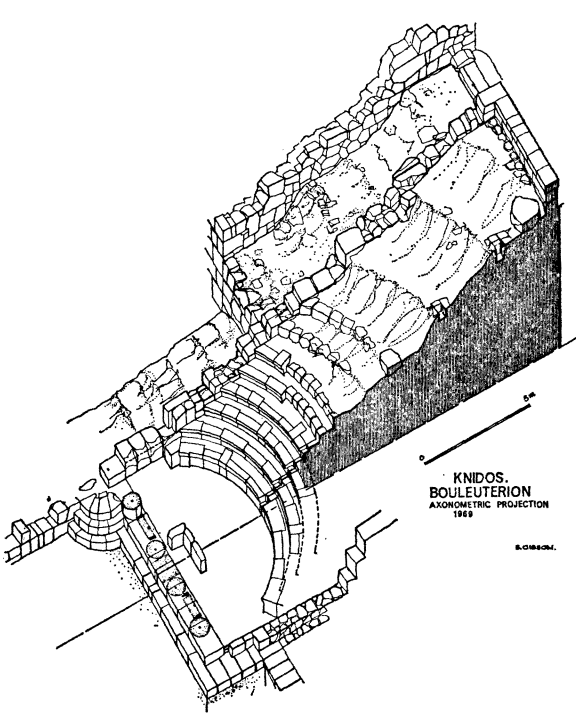
in charge of records and the cleaning, mending and drawing of the finds in 1967 and 1968, and Philip Kenrick in 1969, assisted by Catherine Ward-Perkins, Judith Newcomer, Angela Bouette, Diana Hunter-Ramage and Hazel Dunn. Our architects and surveyors were Sheila Gibson, Lionel Bier, Dennis Sykes, David Price-Williams, Duncan Bremer and Hugh Richmond. The photography was mostly done by Philip Kenrick in 1967, Ruth Van Slyck in 1968 and Martin Schreiber in 1969. Site supervisors and assistants included David Blackman, Gusta Lehrer, Gideon Foerster, Rolf Stucky, Carol Manson Bier, John Brewer, Charles Freeman, Peter Fodera, Margot Marshall, Paul Steinfeld, Mary Frances Theban, Alfred Stoddard, Anthony Tollinton, Andrew Sims, Ilknur Küçük, and Nermin Ünsel. Kalman Ullmann was our translator in 1968 and 1969.

¹ The 1967 and 1968 excavations were reported in *AJA* 72 (1968) 137-139, pls. 56, 58-59; *AnatSt* 18 (1968) 37-39; *TürkArkDerg* 16 (1967) 133-159; *AJA* 73 (1969) 216-219, pls. 61-62; *AnatSt* 19 (1969). Earlier reports and further bibliography on Knidos may be found in Society of Dilettanti, *Antiquities of Ionia* (London) III, 2ff, V, 23ff; Ch. Texier, *Description de l'Asie Mineure* . . . (Paris 1849) III, 171-176, pls. 159-164; Sir Ch. Newton, *A History of Discoveries at Halicarnassus, Cnidus and Branchidae* (London 1865) II; G. E. Bean and J. M. Cook, "The Cnidia," *BSA* 47 (1952) 171-212; "The Carian Coast III," *BSA* 52 (1957) 85-87; J. M. Cook, *The Greeks in Ionia and the East* (New York 1963) 142-147.

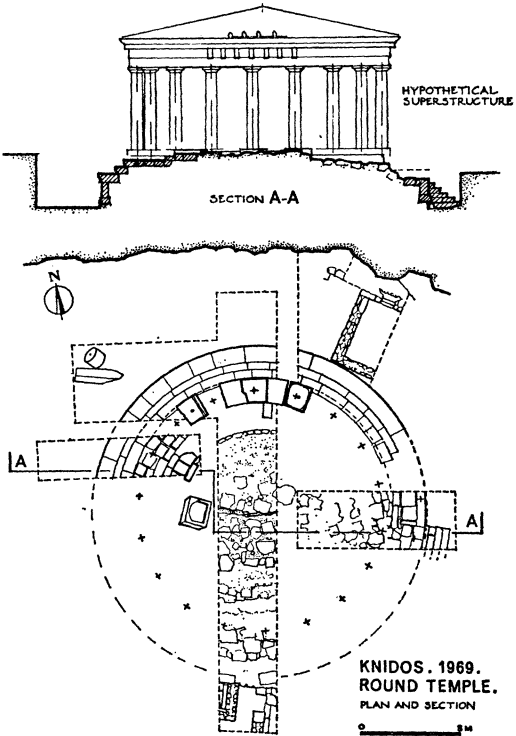
² Pliny, *Nat. Hist.* 36.12.18; Lucian, *How to Write History* 62; Pseudo-Lucian, *Affairs of the Heart* 11.



ILL. 1. Temple of Apollo Karneios



ILL. 2. Bouleuterion axonometric projection



ILL. 3. Round temple

Finds included a marble votive landscape relief and vast amounts of potsherds, fragments of relief ware, lamps and amphora stamps, black-glazed Attic potsherds of the first half of the 4th century B.C., and a handsome ithyphallic bronze statuette perhaps representing the god Priapus.³

TEMPLE OF APOLLO KARNEIOS

In 1968 the rectangular podium of a temple oriented E-W was partially excavated (ill. 1). A dedication to the god Apollo Karneios was found among, and of the same material as, the blocks of the superstructure on top of the podium.

Excavations last year indicated the existence of a sunken cella like that of the temple of Apollo at Cyrene.⁴ Furthermore, it was noted that three of the faces of the podium had once been identical while the E end was anomalous. This puzzle was resolved this summer. The E end had been approached by a flight of steps which had been robbed. The loss of these steps which had not been bonded into the podium revealed the E face of not one but two podia: the inner one was built of massive limestone blocks and was structurally independent of the second outer podium (pl. 38, fig. 4). The inner one may belong to an earlier temple. The limits of the earlier podium are defined by limestone blocks with shallow rebates (pl. 38, fig. 5) and the interval between the two podia was filled with rubble packing (pl. 38, fig. 4). A trench dug through the inner podium produced a rubble core and two earlier walls. The dates for all these structures must await further study of the potsherds and objects associated with them.

Fragments of Doric freestanding and engaged column drums as well as a portion of a Doric frieze of ulitic limestone were found in the vicinity of the temple. These may have belonged to the earlier building, or they may have been stuccoed and belonged to the later one whose superstructure was made of a fine grade, hard, grayish-pink limestone. Both were oriented E-W.

A Byzantine church was later erected on top of the podia. The exterior wall of the apse had cut through an interesting polychrome, pebble mosaic which apparently predates both podia (pl. 38, fig. 6). Because of extensive robbing of the wall blocks

the plan of the church is still fragmentary. The internal width of the building is given by a ceramic tiled floor of what has been presumed to be the floor of the narthex and possibly the atrium. Excavations this season showed that the church is part of a larger complex which remains to be investigated.

THEATER

We continued the excavation of the lower theater (pl. 37, fig. 2), the smaller of the two at Knidos, but of considerable size. Its capacity is estimated at ca. 4,500 (pl. 38, fig. 7). The theater is oriented toward the S, facing the sea. About half of the cavea, orchestra, stage and stage buildings have now been uncovered. Many of the marble seats in the easternmost section are well preserved. The cavea was divided into seven kerkides by eight main staircases and further divided by two diazomata. The uppermost section of the cavea was approached probably by 15 short staircases. There were two vomitoria; the E one excavated last year was in an excellent state of preservation. Oriented NW-SE, it opened on a stepped street bordered on the E by a later colonnade of which two columns are still in situ. On some of the seats square sockets were uncovered, perhaps intended to receive poles supporting a velum. The paving of the orchestra had been robbed. An inscribed altar was found on the SE corner of the cavea. The stage building had been carried on three concrete vaults with masonry rib vaults placed at intervals. These vaults extend from the orchestra to the harbor edge. The scaenae frons may be tentatively reconstructed with four tower-like projections which housed the dressing rooms. Two marble statues, an extremely well-preserved female figure (pl. 38, fig. 8) dating from the Augustan or early imperial period and the torso of a male, marble sima blocks decorated with lions' and rams' heads, and other architectural fragments were recovered from the scaenae frons. The stage buildings were enclosed on the E and rear by a handsomely constructed wall of Hellenistic ashlar masonry (pl. 39, fig. 9). The eastern parodos consisted of a ramp or possibly a flight of shallow steps flanking the S analemma which led to the orchestra

as well as the more interesting potsherds, relief ware, and fragments of wall paintings at a later date.

⁴ W. B. Dinsmoor, *The Architecture of Ancient Greece* (London 1950) 220-221, 267.

³ Unfortunately lack of space prevents discussing, describing or illustrating the findings properly. We hope to publish the major objects, the more important marble sculpture and statuary, the terracotta and bronze statuettes, the inscriptions,

level (pl. 39, fig. 10). The theater appears to conform to Vitruvius' canon for a Greek theater.

BOULEUTERION

Newton called this building an odeion but we are tentatively identifying it as a bouleuterion (ill. 2).⁵ It was constructed on a steep slope. The seats, in the upper *n* section, were laid on shale bedrock and have disappeared. Postholes in the *n* section suggest that the building was at least partially roofed. Three upright blocks uncovered in the orchestra on the central axis of the building near the colonnade may have formed the core of the speaker's podium or an altar. The dowel holes and traces on the stylobate blocks of the setting marks indicate the places for column drums and a narrow intervening balustrade. One may restore a colonnade of four columns linked by a parapet or grill. Although we have not yet found any pieces of capitals or entablature, it seems plausible that this colonnade may have supported the beams of the roof, for which we have some evidence in the foundations of the postholes in the *n* section of the building. In all probability, the grill was low enough to afford an open view through the colonnade toward the sea. Trial trenches were dug at the *se* end of the colonnade to ascertain whether there was originally a matching set of curved segmental steps to balance those at the *sw* corner.⁶ However, if such steps once existed they have been robbed, although no evidence for a robber trench was visible in ours. Therefore the existence of companion steps is still open to speculation.

The bouleuterion seems to form part of a complex of buildings. A large platform of massive ulitic limestone blocks continues in the same line under the bouleuterion and may form part of the foundations of an earlier building.

HOUSES EAST OF STEPPED STREET 7

Excavations in this area were continued, uncovering several houses of different periods. The site of an Hellenistic building with internal walls of mudbrick (at the *s* end of the area) was not reoccupied after the collapse of its upper storey. This collapse preserved the painted and architectural stucco which had been applied originally to mudbrick

walls built on stone foundation courses. Some of the mudbricks of the lower storey had tumbled into a doorway of the *n-s* partition wall (pl. 39, fig. 11). Last year masses of beautiful painted plaster and stucco architectural fragments were found in this building.⁷ More wall paintings from the upper storey were recovered this year, including a scene representing a centauromachy.

North of the Hellenistic house is a masonry building consisting of a large rectangular room decorated with two stucco pilasters on its *e* wall and two on its *w*, as well as a mosaic adjacent to its *n* wall. To the *w*, a square room with doors opening off it may have served as an atrium. In one corner there was a marble table with a single support in the form of a marble herm of the god Dionysos, dating from the late Hellenistic period.

A deep cistern and earlier structures were found below this building.

As in past years, fragments of marble statues, interesting ceramic finds, relief ware, lamps, and the usual accouterments of houses were uncovered. Other finds include an exquisitely carved bone Hellenistic portrait ring of a matron, in relief, and a marble head of a young athlete, perhaps a boxer, of the late 4th century. It is stylistically reminiscent of Skopas and Lysippos.

HOUSES WEST OF STEPPED STREET 3

The island section of the city has never been studied or excavated. It possibly formed the original nucleus of the archaic and classical cities of Knidos which then spread to the mainland. The contour survey of the island was begun but not finished. The island, like the mainland section of the city, was laid out on a gridiron plan with main streets running *n-s* intersected at right angles by cross streets. Trial trenches were opened *w* of stepped street 3, and sections of three Hellenistic houses were uncovered, separated by narrow *e-w* cross streets. Some of the walls were preserved to a height of 2.35 m. (pl. 39, fig. 12). The houses appeared comfortable but rather modest. Fragments of household wares were found, mostly Hellenistic and Roman. Two noteworthy finds were a worked stone object, possibly a rustic Cycladic idol, and a fragment of a knob from a Corinthian pyxis.

⁵ For bouleuterion, cf. *AJA* 72 (1968) pl. 58, fig. 19. Bouleuterion plan, cf. *AJA* 73 (1969) 219, ill. 4.

⁶ Paired curved segmental steps are found in the small theater at Pompeii leading from the side aisles into the orchestra, cf.

M. Bieber, *The History of the Greek and Roman Theater* (Princeton 1961) 174, figs. 613-614.

⁷ Cf. *AJA* 73 (1969) 218, pl. 62, figs. 18-19.

BUILDINGS N OF THE TRIREME HARBOR

A new area was investigated with hopes of finding the line of the ancient harbor wall, traces of slips for triremes, and learning more about the colonnaded courtyard which Newton had identified as an agora. The excavations uncovered sections of the harbor wall, constructed of a grayish-white marble. This wall, supported by two step courses, was pierced at intervals by a series of doorways opening into a long magazine or storeroom (pl. 39, fig. 13). North of the magazine a second wall parallel to the harbor was excavated. Ingeniously this second wall performed a double function: it served as N wall of the magazine as well as foundation for the rear or S wall of a Doric colonnade on a higher level. The rear wall corresponding to the S side of the colonnade was decorated on its S face with 23 engaged Doric fluted columns (pl. 39, fig. 14). If the roof of the magazine was flat or low-pitched, these engaged columns would have been visible and would have looked out onto the trireme harbor, forming a decorative screen on its N side. A paved street running N-S was uncovered between the W side of the colonnade and the E wall of an as yet unexcavated building. A vast number of potsherds of varying periods came from these trenches, and several very fine fragments of Hellenistic statuettes, but perhaps the most important objects, at least for the history of Knidos, were several potsherds from a stratified deposit belonging to a type of kylix which may date from the 6th century B.C.

NECROPOLIS

The necropolis of Knidos is one of the largest in the ancient world. It is impressive not only for its vast size but for the variety of its monuments, as our previous excavations have shown.⁸ In 1968 a bucrane altar was found on a base in situ. The altar had been reused here, one inscription having been erased and replaced by a new one on its opposite face. This summer, E of the altar, an earlier, almost square, vaulted subterranean structure with two rectangular burial chambers and a niche was excavated (pl. 39, fig. 15). Another handsome marble bucrane altar was uncovered although not in situ (pl. 40, fig. 16). Again the original inscription had been obliterated and a secondary one incised. A

number of funerary stelae were also recovered. A new site was investigated about two miles E of the city walls, and eleven tombs excavated, almost all roughly of the same plan, oriented E-W, most of them intact. The characteristic tomb consisted of a rectangular entrance chamber and a rectangular tomb chamber blocked by a stone or stones. Usually there were three cover slabs over the entrance shaft. In some cases the entrance chamber itself was used as a tomb, and in others an additional chamber was added W of the entrance. The tomb furnishings were usually found in a group just behind the blocking stones and consisted of an amphora, one or more plates, an askos and a lamp, probably dating from around the mid-3rd century B.C. In one burial a gold fillet was found lying on top of fragments of a skull; in another an outstretched skeleton lay on its back with the head toward the E.

A reconstruction drawing was made of the rock-cut arched tomb and marble sarcophagus.

BYZANTINE CHURCH

On a terrace below the Doric portico, cleaning and three exploratory trenches exposed well-preserved portions of an enormous Byzantine church oriented E-W, the E end terminating in three apses with a synthronus in the central one (pl. 40, fig. 17). The side aisles and narthex were decorated with multi-colored geometric and figured mosaics, including orders of sea monsters, fish, dolphins and scenes of water birds (pl. 40, figs. 18-19). The major part of a handsomely carved marble iconostasis or chancel screen, decorated in some instances on both sides, was recovered (pl. 47, fig. 37). The nave was paved at least near the chancel screen with marble slabs, some of which bear Arabic inscriptions (pl. 40, fig. 20). Beyond the chancel screen, the bases of which are in situ, square sockets for the altar table and still other sockets for the baldachin were found. Four marble steps of the synthronus were uncovered (pl. 40, fig. 17). A small passageway ran between it and the central apse wall. The side walls of the church were stuccoed and decorated with figured frescoes. Some fragments preserve faces, drapery and painted inscriptions. An annex with a tiled floor was uncovered to the SW. The church may date from the end of the 5th or beginning of the 6th century A.D. (pl. 40, fig. 21). Its mosaics compare

pl. 62, fig. 16.

⁸ For some of the types of funeral monuments cf. *AJA* 72 (1968) 138, 139, ill. 3; pl. 58, fig. 21; *AJA* 73 (1969) 218,

favorably with those found in the 5th century A.D. synagogue at Sardis.⁹

A number of unstratified marble sculptural fragments were discovered, among them a swag, a medusa head and the head of a stag.

ROUND TEMPLE

Perhaps the most important and intriguing monument yet found at Knidos was the circular building discovered this summer (pl. 47, fig. 38, and ill. 3). No such round structure appears on previous plans of Knidos made by the Society of Dilettanti, Texier or Newton. The temple that housed the most famous statue in the ancient world, the Aphrodite Euploia by Praxiteles, has generally been considered to be a round open monopteros. This theory derives from Pliny's description: "the shrine in which it stands is entirely open so as to allow the image of the goddess to be viewed from every side. The statue is equally admirable from every angle."¹⁰ This hypothesis has recently received welcome confirmation. The foundations of a round Doric temple at the Villa of Hadrian at Tivoli had been recognized and drawn on a plan of the villa by Francesco Piranesi in 1781.¹¹ In 1958 Professor Roberto Vighi undertook an excavation of the building and uncovered a "fior di terra," a copy of the statue of the Aphrodite of Knidos.¹² Hence the round temple was not dedicated to the nymphs, as Piranesi thought, but to the Knidian Aphrodite. Dr. Phyllis Lehmann has already proposed that a round temple, not a common form of Greek temple architecture, was sometimes to be identified with the worship of Aphrodite.¹³ In fact she drew attention to a painting on one of the bedroom walls of the Villa of the Mysteries, in which a statue of Aphrodite "seemingly, somewhat Knidian in type"¹⁴ is represented within a round temple behind a black

curtain.¹⁵ Other evidence supporting the theory that the temple of Aphrodite Euploia was round is the description from Athenaeus of Ptolemy Philopator's (222-205 B.C.) remarkable ship. Near the king's sleeping apartments was a round temple with a marble statue of the goddess Aphrodite standing within it.¹⁶ Athenaeus further records that Hieron II (270-216 B.C.) of Syracuse also had a shrine of Aphrodite constructed on his magnificent ship.¹⁷ Given the above evidence it seems clear that the original temple at Knidos was indeed round.

The temple is located on the highest, most western terrace of the city, a suitable location for the goddess of the evening star and a spectacular site close to and overlooking both the commercial and trireme harbors, whose ships Aphrodite Euploia protected (pl. 40, fig. 22).

The temple is Doric like the one in Hadrian's villa. The overall diameter is ca. 17.30 m.; Hadrian's copy is ca. 17.10 m. The column drums rest on individual stylobate blocks, a feature also imitated at Hadrian's villa. The round temple at Knidos originally had 18 columns; the number in Tivoli is at present undetermined.¹⁸ According to our calculations, with extremely narrow intercolumniation the maximum number Hadrian's temple could have had was 19,¹⁹ so perhaps like its Knidian prototype it had 18.

A large, high, gray marble statue base was found in the interior of the temple but not in situ. The cutting on the base for the setting of the plinth of a statue would be quite ample to receive the slightly over-lifesize goddess with her hydria standing beside her.²⁰

The high, very fine, grayish-white limestone marble podium is set into bedrock on the N and on terrace packing at the S (pl. 40, fig. 22). The core

⁹ I am indebted to Professor Lawrence Majewski for this observation and information.

¹⁰ Pliny, *Nat. Hist.* 36.4.21 (Loeb ed., tr. H. Rackham [London 1957] X, 16f).

¹¹ Ch. LeBlanc, *Manuel de l'amateur d'estampes* (Paris 1854-89) v. 3, 207.6. H. Focillon, *G-B Piranesi essai de catalogue raisonné de son oeuvre* (Paris) XXIII, 17.

¹² S. Aurigemma, *Villa Adriana* (Rome 1961) 44.

¹³ P. W. Lehmann, *Roman Wall Paintings from Boscoreale in the Metropolitan Museum of Art* (Cambridge 1953) 119ff.

¹⁴ *Ibid.* 119 n. 155.

¹⁵ Mrs. Lehmann mentions, among other examples of Roman wall paintings which depict Aphrodite standing within an open round temple, the Villa of Julia Felix, and a variation of the theme from the House of the Epigram which shows Aphrodite standing outside the round temple. *Ibid.* 119-121.

¹⁶ Athenaeus, *Deipnosophistae* 5.205, d (Loeb ed., tr. C. B. Gulick [London 1957] II, 428f).

¹⁷ *Ibid.*, 5.207, e (438f).

¹⁸ Piranesi restored the round temple on his plan with 20 columns and thought it was dedicated to "Le Ninfe delle acque presente." Rossini's restored ground plan shows 16 columns, cf. L. Rossini, *Le Antichità dei contorni di Roma, ossia le più famose città del Lazio: . . .* (Roma 1862) pl. 39; R. Vighi shows 20 columns, *Villa Hadriana*, trans. J. B. Ward-Perkins (Rome 1959) 95.

¹⁹ I am grateful to Mr. John Ward-Perkins and Mr. Lionel Bier for these calculations.

²⁰ A portion of a marble finger of a slightly over-lifesize woman was found during the excavation in the subsoil near the center of the temple.

of the podium was packed with rubble. The exterior of the podium sits on a foundation offset above which comes a molding, then the drum of the podium itself consisting of a single course of large blocks rising 1.82 m. above the foundation offset. A rather curious feature of the building is that the blocks of the stylobate are only 15 cm. higher than the adjacent blocks. Its exterior face instead of curving as the rest of the blocks do is cut with a straight edge, while the interior edge of the stylobate block is cut with a circular edge. The date of construction of the podium should be provided by sherds and finds from the narrow space between the drum of the podium and the bedrock it rests on. However, the temple is certainly later than the 4th century B.C. The building is not yet completely excavated nor have the finds been studied, but it seems probable that there were two building periods, the original construction and a repair. Sections of a sandstone column drum and a large curved sand-

stone architrave block were uncovered. The drum had been given two coats of stucco and the architectural details were presumably applied in stucco to the architrave block.

Five steps survive of the flight that once led to the top of the podium on the π side. The steps are not bonded into the podium and are rather crudely constructed.

Fragments of statuettes and relief ware dating from the Hellenistic-Roman period were found in the trenches.

West of the round temple, the foundations of a rectangular building or shrine have begun to emerge. A beautiful female statue larger than life was discovered. It probably dates from the early Hellenistic period and resembles the Themis from Rhamnous. It may have originally stood in this shrine.

LONG ISLAND UNIVERSITY



FIG. 1. Western section of city

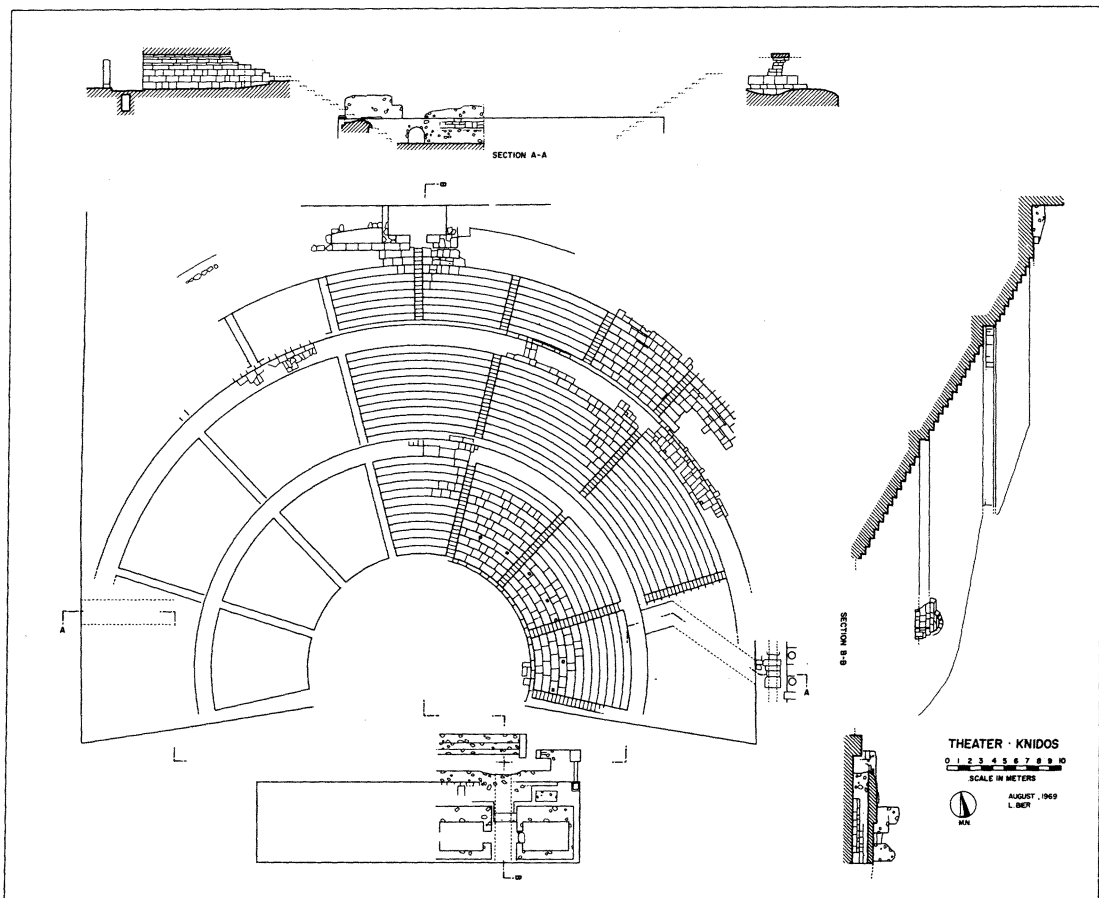


FIG. 2. Theater



FIG. 3. Doric portico: NE corner of foundation, later drain running past E foundation wall



FIG. 4. SE corner: rubble fill between podia

FIGS. 4-6. Temple of Apollo Karneios

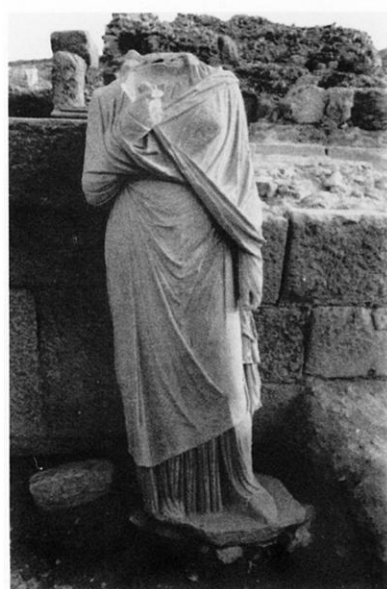


FIG. 8. Marble female statue, slightly over lifesize



FIG. 5. S side: inner podium with shallow rebates, blocks of outer podium abutting it



FIG. 6. Apse of Byzantine church from E



FIG. 7. Lower theater before 1969 campaign



FIG. 9. Theater: E wall stage building from N



FIG. 10. Theater: E parados, setting marks of angle of ramp on analemma



FIG. 11. N-S partition wall, Hellenistic house, with fragments of painted stucco



FIG. 12. Section of Hellenistic house on island: polygonal and ashlar masonry



FIG. 13. Doorway through harbor wall

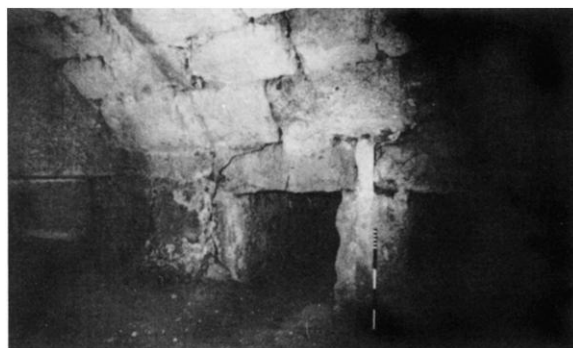


FIG. 15. S necropolis, subterranean square vaulted tomb: parts of two burial chambers



FIG. 14. Trireme harbor wall and Doric column drums

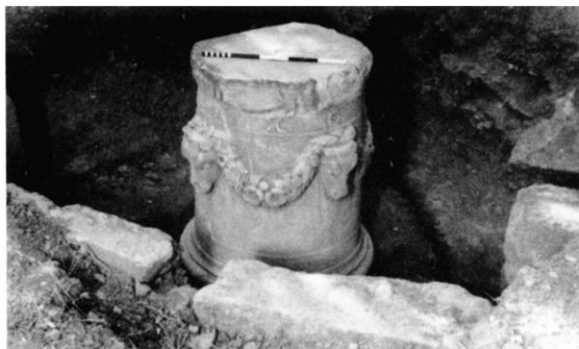


FIG. 16. N necropolis, altar not in situ

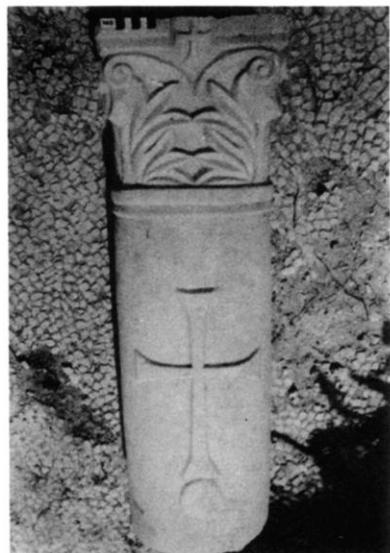


FIG. 21. Capital and column, N aisle. Note cross between volutes



FIG. 18. Mosaic in S aisle

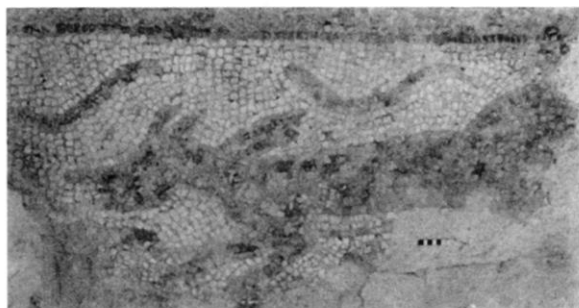


FIG. 19. Section of mosaic from narthex showing sea-dragon, from W



FIG. 17. Central apse, steps of synthronus. Foreground: base for screen, sockets for altar table and baldachin, from W

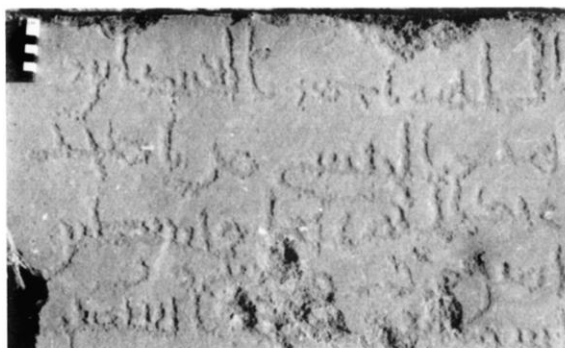


FIG. 20. Arabic inscription on slab from nave



FIG. 22. Round temple from NW