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SPYRIDON MARINATOS

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1970-1971 SEASONS



SECOND EDITION  
ATHENS 1999









EXCAVATIONS AT THERA  
IV-V



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## EXCAVATIONS AT THERA IV

(1970 Season)

1. TECHNICAL WORKS      The excavations of 1970 started officially on  
GENERAL QUESTIONS      August 1st; but some weeks earlier technical  
work had been achieved in the excavations  
guesthouse (plate 1), which was erected from funds of the Psychia Founda-  
tion. Additions and improvements were made in the complexes of the  
Museums - and Director's building and the technical personnel's rooms.  
An automatic electric pump was installed, which brings water from the  
lower lying well of the excavation to all rooms and workshops. The  
waters of the torrent have now been definitively averted (pl. 5b).

Mr. Margaritoff, at the head of his assistants, and of 16 pupils of the  
Restoration School, had already been systematically working in the la-  
boratories. All frescoes were cleaned and fitting of the fragments contin-  
ued to the end of the season<sup>1</sup>.

1. The scientific and technical staff of the excavation was composed by: Mr. Chr. Dumas, Epimeletes of Antiquities, and also for a while Mr. Th. Spyropoulos. Assistant Prof. John Koumanoudis was architect of the excavation this year, too. Misses A. Patrianakou and K. Tsifaki have worked as scientific assistants. In charge of the staff of menders for the ceramic finds was — for the last time — the late Zacharias Kanakis. The loss of that valuable collaborator, a man fully dedicated to his work, honest and decent in his relations, was a hard blow.

The technical staff offering its precious help, was represented by Mr. T. Margaritoff, together with his assistants, Mr. St. Perrakis and Dem. Spathulas and Mr. and Mrs. St. Papageorgiou. Mr. K. Iliakis, painter, as well as the sculptor Mr. Em. Noukakis offered their valuable services. As experts for the method to be followed for the frescoes, Messrs. Ph. Zachariou and St. Baltoyannis came for a few days. Mr. Chr. Hatziliou and Mr. M. Deilakis also offered their services for the treatment of the bronzes.

They have all worked with zeal and enthusiasm, inspired by the impressive environment and the unexpected emotions of the dig. Warmest thanks are offered here to all of them. Very many were the visits of foreign officials and other distinguished personalities. We mention H.R.H. Prince Michael accompanied by the Princess and his retinue, Admiral Sarris, accompanied by Ambassadors of friendly countries, H.E. the Minister of Public Education and Mrs. N. Sioris, the Secretary Gen. of the Ministry



The excavation and especially some deep borings gave us the opportunity to effect geological observations upon the layers of the volcanic ashes. They are described here just for the competent scholars in geology and volcanology.

It seems that the Southernmost part of Thera, along the South shore of the actual district of Akrotiri, suffered a sudden submersion, but it did not sink very deep. This is clear even on the map of Thera. Whether this part sank during the last phase of the «Minoan» eruption (when the pumice and dust layers were already stratified) or later, is not a question to be discussed by archaeologists. It must be observed, however, that the lowermost layer of the eruption (pumice about 4m. in thickness) as well as a part of the superposed ashes, are now below sea-level along the South shore of Thera. Therefore, we must conclude that the sinking was analogous.

The depth of the sea today begins near the shore with 2m. and reaches 40 to 60m. deep at half a mile southward. On reaching there the supposed circumference of the original island the waters become suddenly deeper. The «Minoan» eruption is a terminus post quem for the supposed sinking.

The Southern sector of the excavations (Quarters B, Γ and Δ) clearly shows that the soil suffered together with the sunken part of the island. The walls show a deviation and light sinking towards S-S.E. Especially the walls of Quarter Δ show a considerable downward sliding in the aforementioned direction. Had these ruins been standing free they would have collapsed. We must conclude, therefore, that the sinking happened when the walls had already been buried under pumice and ashes. We do not dare to excavate some of these walls because they will collapse upon our heads. Doors and windows show now a trapezoid form owing to the sinking of the buildings.

Erosion has caused deep disturbances on the surface of the soil around Akrotiri. It has cut deep furrows in the fields and perpendicular preci-

by the Prime Minister and Mrs. K. Papadopoulos, the Cultural Attaché of the American Embassy Mr. T. Wertime and the President of the Psycha Foundation Mrs. Christine Stathatou. Among the scientific personalities we mention Prof. Sir Denis and Lady Page, Prof. L.A. Stella, together with her sister Prof. Emilia Stella, Prof. C. Renfrew, Prof. K. Konofagos of the Athens Polytechnical School, the Architect Dr. J. Travlos with Mrs. Sophou, the Epimeletes of Antiquities Mr. Liagouras and the Director of the Publications Service Mrs. A. Kalogeropoulou.

A particular help and honour was the visit of Prof. Fritz Schachermeyr, who showed, as usual, his inspiring interest. In spite of his precarious health, he remained a few days with us. We should like to thank him again, here.

pices exist almost everywhere (pl. 2). Very oft one can see the layers of tephra interrupted by layers of gravel and sand. Sometimes the sand is black in colour. Amongst the gravel one can see stones as large as a melon. These layers are often superposed. Two and three layers can be clearly seen along the Southern shore. They are from 1 to 4m. thick. They are hard enough as to be cut only with a strong tool. These gravel layers are rare in other parts of the island. According to Fouqué they exist only in the North part of Therasia and in Oia, opposite in Thera, and in the district of Koloumbou (N.E. shore of Thera).

In two cases we had the opportunity to examine the deep layers in Akrotiri; they were in the well of our excavation and in another well, opened by Arvaniti Brothers, in the St. Nicolas valley, some 500 m. to the West of the excavation.

In the first case, our well lies about 100m. South of the excavation and another 100m. from the shore. The layers were as follows: The uppermost layer, between four and five metres thick, is volcanic dust (aspa according to the local dialect). It contains sand and other impurities and is of a light grey colour. This layer is common in most parts of the area under excavation. Deeper down we met a layer of gravel and sand of 1.80m. thick. Then came pure aspa, white and soft, 4m. thick. At ten metres deep we met the pumice and after one further metre of depth we found the much desired water. Our well lies in the bed of the torrent, that is, at the deepest point reached by erosion. The depth of 11m. at which we found water (brakish but quite drinkable) is just a hardly 1 m. above sea level.

The well of Arvaniti Brothers lies in the N.E. side of the small valley of Haghios Nicolaos, about 300m. from the sea and, compared with ours, higher above sea level. There, the layer of white, clean aspa, continued down to 12m. deep with only a thin layer of gravel in-between. At a depth of 14m. we found pumice, but not compact, interspersed with large stones and black sand. At this depth 3 sherds of coarse ceramic were found, one of which is the neck of a middle-sized pithos.

Still one further metre deeper, in a layer of black sand, we found the bottom part of a large vessel in a standing position. Its sides widen so abruptly, that it should be a bucket (a honey comb?) rather than a jar. It also has a cylindrical spout (pl. 3a). On the inner side of the vessel the hole of the spout is furnished with a strange handle (pl. 3b) under which one can clearly see a channel on the inner surface of the vessel. Perhaps a wooden or leaden cylindrical stick was pulled and lowered at wish through the channel, directly or by means of a string and thus formed

an inner regulator. In this well water was found at a depth of 18m. As it can be seen, the layers in this district are disturbed to a great depth. Throughout the excavation, the ruins are generally buried in the pumice. Yet, the thickness of this latter layer rarely reaches 2m. in the Akrotiri region. At times, the layer is very thin, only a few centimetres thick. At times it is totally absent. To wit, the «Lilies Room» ( $\Delta 2$ ) contained only ashes mixed with sand, enough hard and not very white in colour. In other cases, we find pure, soft and snow-white ashes. According to the local inhabitants the former is the original. Within this they dig for foundations and build houses without any fear. They consider the white «aspa» as imported from elsewhere (through floods?) and not solid.

Foremost care of the excavation during this year has been the covering of the ruins. To this end, the space to be dug was calculated and 9 wells were dug in all. These have been numbered 14 - 21 following those of last year's covering shed. One more well was dug subsequently which was numbered 18 $\alpha$ . These wells have provided the opportunity for us to study stratification down to the natural rock.

What follows should be sufficient for the present report: In general lines, the pits presented first a layer of aspa, then one of pumice and then the layer of ruins, where, as was expected, sporadic finds took place. Deeper down, the natural rock is to be met. Still, this is not the general rule. In some pits we find a layer of earth under the ruins. Elsewhere (f.i., in 15 and 16), there is a layer of stone filling such as we have found also in the past, at certain points. It is clear that we have here an attempt for the construction of an artificial embankment, for we have found in it sherds of coarse ware. On this artificial layer are founded some constructions (such as the «West Building» to the West of Quarters  $\Delta 5 - 7$  on plan I). Archaeological finds, especially pottery or stone artefacts were found in all wells. Well No 21 (situated in the centre of densely built quarters) gave out vases and flagstones, as well as bricks with plaster, and a number of smaller vessels, mainly rhyta (funnel-shaped vases). Evidently we have to do here with wealthy quarters.

Well No 14 showed, on its Western side, a large door on the wall which appeared in situ. At a depth of 6m. we found a paved section, obviously a road, and a drain leading North-West.

Well No 15 which was dug in close contact with the wall of the large building on the spot («West Building» on plan I) showed another great door, reaching down to the presumed paved roadway. The presence of such large openings in the walls of the quarters in question is a considerable fact.



Well No 16 was dug in the courtyard before sector Δ, underneath which is the above mentioned artificial embankment of stones, and further down the natural rock. Stratification above the courtyard level proved very instructive. This courtyard must have been an open-air space. On it fell first a very thin layer of pumice, hardened like some sort of plaster of only 1 to 2cm. thick. On it lies another thin layer of very fine pumice and on top of the latter a somewhat thicker layer of fine pumice. In all cases the grains are of spherical shape and all the layers together form a thickness of up to 30 cm. There follows the characteristic pumice, the pieces of which, always irregular and sharp-edged are usually of a size of 3 to 8cm. in diameter, but occasionally they reach the size of a child's head. Stratification as a whole (pl. 5a) is as follows: Natural rock (cut to a depth of 30cm. for the embedding of the steel pillar). Above it, an artificial («Minoan») stones-filling containing sparse ceramic sherds, 1.5m. high (partly visible at the bottom of the picture). On the courtyard itself, the aforementioned layers of very fine pumice (5 - 10cm.) and of fine pumice (30cm.) are superposed. The remaining thickness of the layer is angular pumice and sand up to the actual surface, an average height of 2m. (present day surface was already levelled in many places).

Well No 17 is very shallow (1.50m.) and showed a vaulted cutting of the rock which went on in the direction of the aforementioned courtyard. Neither the nature nor the age of this cutting has been ascertained, but this is not the only example.

Well No 18 showed a paved surface (pl. 4a) probably a road or a courtyard. Here it is characterized by the finding of many stones with traces of workmanship. The hole (probably natural) of one of these stones bears incisions due to friction by strings or ropes. It may, indeed have been used to rub newly-entwined rope so as to render it flexible.

Well No 18α was dug in the underground Quarters Δ3 (plan I) which had already been excavated. This cellar was full of beautiful vessels, some of which come from this well.

Well No 19 gave out finds equal to those of well No 18. But in well No 20 we found also pieces of painted plaster. One of them belongs to a solid angle (perhaps a door or window-jamb). Along both sides of the angle it is painted in red with the wavy ornament which we call «silent wave» («κωφὸν κύμα»). When we reached the natural rock, we found on it mortar-shaped hollows (pl. 4b), the same as we had already found in other wells, too.

Finally, well No 21, dug amongst densely built quarters, which even

today stand to considerable height, gave us, as was to be expected, considerable finds.

The actual layer of destruction, which lies under the pumice, is thick. It presented squared stones, paving-stones, plaster (especially numerous at a depth of 3 - 3.50m.) and plenty of vessels. We have been repeatedly obliged to erect supporting walls before we found solid rock.

The covering shed erected over the quarters in question is the third, so far, and covers about 800 sq. m. It was made with the usual diligence and virtuosity of Messrs. Dexion Co, to whom the Direction of the Excavation is deeply indebted. We had moments of danger during the execution of this work. Plates 6 - 7, which were taken before completion, give an idea of the whole work. The roof and walls are made of «HELLENIT» sheets with intercalated transparent material so that the covered space is abundantly lighted.

At a most safe spot and quite unexpectedly, one of the Dexion's workers fell on his head into one of the wells and was killed. The Direction of the Excavation invited the village's parson and had a Divine Service on the spot of the accident, to which took part, with pious solemnity, the whole staff (See final picture on p. 54.)

**THE DIG.**        The purpose of the 1970 dig was to examine the area  
**SECTOR Δ**        stretching between North Section A and South Sectors  
                      B - Γ. We had provisionally named the in-between space  
                      «bridge» (that is, between North and South). There, we had dug the  
                      first trench of the excavation (1967, Bronou 1 and 1a) and it was known  
                      since then that buildings with ashlar-masonry of an important nature  
                      were hidden there.

At the beginning of the new dig this space was given the name: «Sector Δ». To start with, we tried to ascertain whether this was an independent quarter or whether it joined Sector B to the South, as indeed it proved to be the case. We have, thus, a large building extending East and North of Telchines Road, composed of dozens of rooms, of an unknown use, as yet. For the moment, it doesn't seem to be subdivided in single or private dwellings. We shall start our description from the North where there is a clear space, which we have already called a courtyard.

To the Southern side of this courtyard there stands the façade of a building in ashlar-masonry, which was uncovered in 1967, as stated above. The signs of the earthquake were noticed there for the first time, and with the utmost clarity. The wall stones had crumbled down on

to the courtyard and on the nearby road to the West<sup>1</sup>. We removed those stones, thus clearing the courtyard and the just mentioned façade of ashlar-masonry (which for brevity's sake we have called «Ξεστή Δ» and proved that to the West of this there is another road and a large building of a different orientation. For the moment, only its North-East side is visible. It has been provisionally named «West Building» (plan I is to be followed constantly).

The nature of the work demanded (this is constantly necessary), simultaneous excavation in several points of the area. That is why compartment numbers do not follow numerically for they were given according to the finding of each space in turn. In order to enable our readers to follow with ease, we shall start here with the description of the Northern façade of the «Ξεστή», the ante-room of which bears Nos. Δ5 and Δ4 on the plan. Description will proceed regularly from North to South.

Neither the dimensions nor particulars of the courtyard are yet known. What is clear now, is that it has an irregularly paved surface which is at the same time the top layer of the already mentioned artificial filling. On the surface of the courtyard was found the bottom-half of a jar bearing a red decoration, and several other antiquities which, obviously, fell from above. The façade of ashlar looks Northwards to this courtyard, North-East to be more accurate. In this settlement of Thera, orientation is constant from North to South whenever possible, as is the rule in Minoan Architecture. Moreover (and this is known from elsewhere, too) the «Minoan» architect doesn't give too much importance to right angles and square shape of the rooms. For no apparent reason the corners of the latter are often more or less blunt.

THE COURTYARD      An important space of the courtyard was cleared to  
AND THE              enable us to work with ease. We have met many  
WEST BUILDING      holes in the pumice, at times irregular in shape,  
                                 sometimes angular. One of them had been formed  
by a squared wooden beam. Beams, belonging either to the roofs  
or to the wall framing, were dispersed throughout the pumice layer  
by a strong force (blasts? wind blows?) as we already know from similar cases. Pl. 8a shows such holes. Pl. 8b shows the cleared section of the courtyard with fragments of a jar and of two other vessels. The threshold of the large door leading to the «Ξεστή» is visible at the

1. IIAE 1967, pl. 124a, 125a and p. 139 - 40 together with the cross-section fig. 4 = Thera I, p. 36 - 7, pl. 51 - 53.

top left-hand side. On the right we have gathered together the fallen stones of the façade of the «Ξεστή». In the center can be seen the still uncleared road to the South, which lies between the «Ξεστή» and the (not yet visible) «West Building».

The lowest section of the N.E. corner of this building can be distinguished on the next photo (pl. 9a). One can also see the hole of a square beam and under this, within the layer of pure pumice, appear the first small nipples of a group of twelve pieces. They must have fallen there after a considerable thick layer of pumice had fallen from the skies. Consequently, the action of the volcano was accompanied by earthquakes or by crashing sounds which provoked the falling down of ready to fall, yet still upright standing ruins. Almost the whole corner can be seen in the next picture (pl. 9b) as well as the group of the nipples (bottom). Every two corner-stones, there is a wooden framing, the empty space of which we filled with wood as a precautionary measure. As soon as the vessels were removed and the road appeared clearly, we strengthened by counter-supports the corner of this building and the opposite wall of the «Ξεστή» (to the East), for both had deviated from the perpendicular (pl. 10a).

The latter wall of the «Ξεστή» has 2 windows (pl. 10b) looking to the road, which we have provisionally walled for greater safety. On the right, by the window, can be partly seen a roughly-made, low, semi-circular, little wall-fence, visible also on the former photo. It gives a moving sight of the then ways of life: Fossilized remains show that a little tree (trunk-thickness of 6 - 7cm.) was climbing on the wall. The wall-fence protected it from any harm either by man or beast. It was perhaps a vine. Pl. 11a shows with clarity the wall-fence and over it two walls of the «Ξεστή» crossing each-other at right angles, as well as the correspondingly curving road, full of pumice, the height of a tall person.

Above the aforementioned two windows there is yet another window, taller and wider. They are preserved but with a strong outward inclination, both the window-jambs. The sill is also preserved, but it is of a curious shape; it forms a regular arc, but so regular, that all specialists who have seen it have expressed diametrically opposed opinions. Half of them consider it man-made, the others believe it to be the result of the terrible power which literally crushed the walls of the «Ξεστή». We must confess that it is difficult to decide with certainty. Anyway, the sill flagstones are worn and cracked in part. The sill in question can be seen at the top-middle of pl. 11b and the two ground-floor windows at the bottom-side. The protecting wall-fence of the little tree is visible

on the bottom right-hand corner of the same picture. The left-half of pl. 12a shows the «Ξεστὴ» on whose West wall are the windows and the wall-fence we have just described. The «Ξεστὴ» can be entered through a large door, 1.50m. wide (including the wooden door-jambs that used to be). The door opened inwards to the right and on the corresponding spot of the threshold there is a cavity where the door-hinge used to revolve. Lead traces are still to be found in the cavity.

The door leads to a long and narrow vestibule 4m. long paved with flagstones. The Eastern section of this corridor has been given No 4 on the plan and the Western section, which is opposite the door has been numbered 5. The flagstones have sunk both on the right and on the left side on entering, thus forming a kind of ridge of the sunken floor which corresponds probably to a supporting wall underneath.

As the excavation proceeded, two corridors appeared opposite the door. The one more to the right (west) was filled with pumice up to the highest preserved spot of a total height of 1.70m. and 1m. wide. This soon proved to be a staircase. The left (East) corridor (Δ6 on the plan) was filled, not with pumice but with river sweepings. At the highest point of the filling, about 1.20m. above the floor, we found, amongst others, a large and slender nipped ewer finely preserved (pl. 69b).

The aforementioned staircase of the West corridor, with a total of 8 steps of soft stone, is perfectly preserved in situ, but its steps have suffered a characteristic damage. Six of the eight steps have been broken in two at the middle, due to compression and sinking of the building as a whole. Pl. 12b gives a close view of the staircase and pl. 13 shows the lowest step and threshold together. It is wider as the rest of the steps and in spite of the narrowness of the staircase (about 1m.) it bore a double-panelled door, the panels of which must consequently have been very narrow (0,35 each according to the relative notes of the Journal of Excavation). Traces of the revolving door-panels, which opened inwards, are very clearly visible. Here too we have lead preserved in the cavities of the hinges. As said before, the entire staircase was buried within a layer of pumice. On its highest point traces of the fallen floor of the upper storey, consisting of a beaten earthen floor, were still preserved in two folds (pl. 14a). The two uppermost steps of the staircase, on which this floor had fallen, are the only ones which have been preserved unbroken. The length of all the steps (together with their edges, which used to be encased in the walls) is about 1.14m., the average width of the step 0.37m. and the height 0.18m. It should be noted that water has repeatedly fallen down this height so that the traces of the



floor (if floor indeed it was) are confused with overlapping layers of pumice and (river) mud. Pl. 14b shows all this clearly.

QUARTERS  $\Delta 4$  On pl. 15a appear the flagstones of the beautiful ante-room floor, and on the upper right-hand side one can also see the left half of the lowest step of the staircase, and further to the left, the stone-base of the door-jamb. On the left side of the photo the abrupt sinking of the floor to the East is clearly shown; this is marked on the plan as Quarters  $\Delta 4$ . This area has proved both productive and instructive. On the highest layers, intact under the pumice, there lay the aforementioned delicate nipples ewer. It lay amidst fragments of other vessels, which obviously belonged to nobler apartments of the upper storey. In that same space we also found a glandular bead of carnelian about 1 cm. long, another lentoid of steatite without any engravings and a corner of painted brick.

Indeed, as soon as the nipples ewer and the remaining lowest layer of pumice had been removed, part of the floor of the upper storey came into view. Under this (according to the respective paragraph in the Journal of 23.8.70) there was «an abyss of pumice, sand, jars, amphoras and other fallen matters on the sunken floor (of the basement) which we haven't seen as yet...». Pl. 15b gives an idea of the words in the Journal. One can see at the bottom right-hand side of this photo, part of the sunken flagstone floor of the ante-room. Looking for the flagstones of the ante-room floor we kept going deeper, with greater care, for clay and stone utensils and implements abounded everywhere. Four days later (27.8.70) we ran into a group of well preserved vessels, almost exclusively ewers (pl. 16a). Some bore white painting and the entire group was of locally made pottery. One of them, though a quite common and not decorated ewer with plastic eyes, gave us the first complete inscription from Thera, that is to say, a word composed of 4 letters in Minoan Linear A writing. We proceeded still further deep until there were no more finds but still did not recover the flagstones. Perhaps the flagstones of the ante-room did not extend to its Eastern extremity.

QUARTERS  $\Delta 7$  Corridor  $\Delta 6$  suffered extensive damage and for that  
 $\Delta 8$  AND  $\Delta 8\alpha$  reason it was not excavated. It is still full of stones and  
 other ruins. It was possibly a closed area, but this has  
 not yet been clarified. Mounting on the neighbouring staircase we find  
 ourselves in Quarter  $\Delta 7$ . This was evidently an upper storey and is a  
 difficult and complicated space, which we have not excavated waiting

for the relative problems to mature. This was the very first area which was uncovered when we dug the first trench of the 1967 excavation.

It had then been correctly presumed<sup>1</sup> that we had to do with an upper floor, and it was wise then to stop further excavating of the place for fear of resulting damage. The «round stone» (circular stone) which is mentioned there<sup>2</sup> as well as a few pieces of decorated jars, which we had glimpsed at that time, have been found again. The «circular stone» which is slightly concave, was found in situ, and it was evidently used to grind cereals, or dried vegetables, etc. We should perhaps use the expression *τριβάται* for this kind of wide and shallow utensils. Beside this stone the dig revealed a more or less semi-circular space, covered with white plaster and slate-stones, with a low border made of the same kind of plaster and small stones, in the middle of which traces of fire are visible. It was probably a hearth or rather an altar; it was used, that is, for religious ceremonies (pl. 16b). The cloth is gauze impregnated with adhesive resin in order to hold together the rim of the plaster. This opinion is supported by the following fact: At the same, or at a slightly higher level was found the already repeatedly mentioned thin layer of river-mud within the pumice that was over the staircase. In this layer East of the «hearth» were found dozens of small handleless cups, which became more numerous<sup>3</sup> as the excavation proceeded further West (pl. 17). These cups were used in the religious ceremonies and were sometimes placed upside-down on the sacred ground. They lay at various levels and also beyond the layer of mud which must have been accumulated there by falling water (at an unknown period). One thing is certain, that the cups belonged to the upper floor.

The «hearth» is situated on the left when mounting the staircase, on the right of which is preserved a vertical canalisation (this is the second example after the one of last year's) composed of clay pipes of 0.20m. diameter (pl. 18a). White plaster used as mortar-substance is still preserved round the pipes.

Always belonging to the upper floors, we have found further East

1. Thera I, p. 16.

2. Thera I, p. 15 - 16, pl. 13 - 14.

3. The corresponding passage of the Journal (19.8.70) which mirrors the fresh impressions, reads as follows: «We found (in the upper storey) the handleless cups lying in heap, a small number of which were those we had seen formerly within the river mud. Most obviously, plenty of water must have flowed here. Therefore, everywhere a great disturbance in the layers, and everywhere broken vessels. Many with interesting decorations. None unique».

— partly fallen together with the ruins — first small broken vessels (Quarters 8α - 8 on the plan). Then, a few days later a group of lead-weights and a beautiful rectangular whet-stone ( $0.115 \times 0.045\text{m.}$ ) were found. Beside the latter, there lay a bronze dagger, about 0.25m. long including its incorporated handle which bears 6 nails in all (pl. 18b and 90 further on). Some vessels lay together, among which a beautiful, intact goblet with a single handle (pl. 18b, 74b and col. plate Gb further on).

Another few days later, there were found a little deeper down, yet already within the river-bed where they had tumbled, further 23 lead-weights of the aforementioned group, a leaden object shaped as a cross (pl. 87b further on) and a shapeless piece of lead. Some days before, a bronze leaf-shaped knife or «razor», had been recovered.

**QUARTERS Δ3** East of the aforementioned staircase and the «altar» (shrine), there appeared another peculiar staircase made of stone (between Δ7 and Δ3 on the plan). It is very steep and very narrow. Its steps consist of one or two stone-slabs each. The staircase has 3 flights. One flight of steps descends from the North, another from the South. And after having covered 5 steps, these two flights meet on a common threshold (pl. 19a) from which a third flight descends eastwards. The staircase is so steep that due to the disintegration of the wall, it is with great difficulty that one can distinguish 2 - 3 steps which end at a well preserved door (pl. 19b), leading to Quarters Δ3 and the underlying cellar.

The excavated space beyond this door is one of the most peculiar. There were no walls to the East, but the space was packed with vessels and a jar which were literally suspended in the air (pl. 20a). On the photo one can see the common *threshold* of the triple staircase and the door with its jambs. How the staircase continued further down to the underlying Quarters Δ3 is not clear. It was perhaps a wooden one. It possibly took a bend to the North where a construction can be seen, like a buttress. It is not yet clear, if it is in place (pl. 20b). On the left we can see the jamb of the aforementioned door, on the right a second jamb, and, between them the «buttress». Under the base of this construction, which becomes narrower in the lower part, we found the sunken stone-paved floor of a room. It can be seen at the bottom right-hand side of the picture and still better on the next pl. 21a. The flagstones were large and well-made but were preserved only in the N.E. part of the room, the East wall of which we had found in the meantime below



the river bed. This room was numbered Δ3, but it soon appeared that below it there was also an underground room cut into the rock. This is the only one of its kind so far, and that is why it was named «cellar». On pl. 21b appears very clearly the hole through which the remaining part of the paved floor slid into the cellar so that the N.E. corner (right) remained as if suspended. According to the corresponding mention in the Journal of the Excavation (31.8.70) the central flagstones of the room «sank down to approx. 2m. deep», where «I ran into a new layer of pots and sherds. These are mostly coarse but there are also some beautiful sherds. A funnel-shaped rhyton is clearly distinguishable... to the East side, one can distinctly see the cut in the rock and one wonders whether this could be an underground room destined either as a place of worships or as a store-room».

Thus, we have ascertained that at this point of the dig we have at least four storeys (pl. 22a). The cellar, the first ground-floor (with the portion of its floor which escaped sinking), the second ground-floor, accessible from the North courtyard, with the staircases just described, and the upper storey on the floor of which there is the «altar». The wooden passage in pl. 22a is at a slightly lower level than this floor. It remains unknown whether there was still a higher storey or leastways the single attic on the roof which we know from Egypt and from Knossos (faience «Town Mosaic»).

Further excavations showed that not only the East wall of the room is cut into the rock but that the rock is hewn further in the N.E. corner. It forms a kind of vaulted niche or passage which was barred by heaps of vessels, a very large number of which also covered the floor. Pl. 22b shows the upper part of the hewn rock literally packed with vessels. Only later on, after the experience we gained from the «Lilies Room» (Δ2) did it cross our minds that the jars had probably been stored there in haste to protect them from further earthquakes.

This might also explain the discovering of still more precious finds. At the level of the pavement we had already uncovered a bronze spouted goblet (pl. 91b further on). From the aspa that had been deposited there we sifted a stone-stopper of a circular pyxis, a lead-weight and other smaller objects (1.9.70). But on the next day, under the flagstone-floor, the first Theran hoard of bronze vases was found. It is totally analogous to similar utensils found buried in the houses of Knossos (an earthquake, most probably the same earthquake, was the cause) and to bronze vases found in the Royal Shafts of Mycenae. Here the objects were found gathered closely together (pl. 23a). From the remains of

an organic substance which had been imprisoned within the oxydation of the largest of the vases, we deduce that they must have been wrapped in a thick cloth (or perhaps a thin straw mat). The vessels were 3 ewers and two baking trays (see further on pl. 92-95). In the photo can be seen the fossilized traces of the «mat» on the belly of the large ewer.

QUARTER Δ1 (POLYTHYRON) Proceeding South of Δ7, we meet Quarter Δ1, which, due to its architectural design, we have named «polythyron». It bears No Δ1, for it was here that we first attempted to remove the pumice (this being the highest spot of the accumulation of pumice) and before the Quarters of the «Ξεστή» (Δ4 - 7) were found. The first words of the Journal on account of this sector are (17.8.70): «This seems to be a store-room, for we have the rims of 5 jars so far. Separating little walls of unfired clay slabs are of the number of two for the moment».

Pl. 23b shows two of these jars, still embedded in the pumice. They belong to the group lying to the East. Almost at the same time there appeared two more jars to the West. As the West wall of the room appeared at that place the jars were numbered accordingly, i.e.: No 1, the one more to the West and No 2 the one next to it. The latter was beautifully decorated with large white lilies (pl. 24a). It is one of the most beautiful jars of the excavation and, though cracked, it was in a good state of preservation (pl. 24b). To prevent disintegration I applied in this case a new method, as washing and then fitting of the fragments always results in some damage. We, therefore, prepared a mould made of gypsum and small grains of that most light plastic material known in the market under the trade-mark «FRINGOPAN» (dilated polyurethane). Thus, the jar was removed intact to the excavation laboratory, where dry cleaning was applied before mending. This work was executed under the supervision of Mr. Margaritoff (see also pl. 64 further on).

A little further East, in the same line, lay the other two jars of pl. 23b, which were given Nos. 3 and 4. These jars can be seen at the top side of pl. 25a, then an upright clay separation and beside it only the bottom-half of jar No 5 whose top part was corroded and disintegrated. In the bottom of jar No 3 there were plenty of small spherical seeds 2 or 3 mm. diameter. They looked as if covered with a downy coating. The magnifying glass showed that these were the rootlets of the seeds. These had germinated where they lay buried. They had obviously not been burned by scorching hot ashes but must have remained for enough long time in a humid environment under conditions permitting germina-

tion. Since they must have been put into storage during summertime, one winter or at least one autumn must have elapsed between the earthquake and the explosion. (This same germination phenomenon has been observed also in another small vessel of the Room of the Lilies ( $\Delta 2$ ).) In pl. 25b, the rootlets of the seeds are shown very distinctly.

In the bottom of jar No 4, lying nearby, we found some flour, a fragmentary little bone, traces of charcoal and a fragment of mill-stone. The fifth bottom-part belonged to a smaller jar; the remains of a sixth jar or of another vessel were also found, and beside it lay another spherical vessel in which there was a stone-pestle.

The «polythyron» has 5 stone door-jambs in all. The fifth and last stone door-jamb of the «polythyron» (a prolongation of which was the upright unburnt clay-slab, visible in pl. 25a), still bore traces of wood (pl. 26a). The wood length was 26cms and its width 10cms. This door-post has only one cog, while the rest are H-shaped. It is 77cms long and 23cms wide (not including the cog). A large upright slab ( $64 \times 41$ cms) had fallen and stuck between jars No 3 and No 4. In pl. 26b, we can see 4 of the 5 door-posts of the «polythyron» and jar No 1 is still in situ between the Westernmost door-post (invisible) and of the door-post next to it. Between the next two door-posts lay the jar with the lilies, the next door was clear and the last was obstructed by jars Nos 3 and 4 (pl. 23b). At first, we could not understand that curious fact, namely the placing of voluminous jars between the doors of a sumptuous apartment (polythyra were always apartments of importance). Yet, the explanation is simple and instructive: In Greece and in other seismic countries as well, it is the custom for the inhabitants to stand under the door-frames for protection because they believe that doors are resistant to the shock. It is obvious that the inhabitants of Thera hastened to place their jars below the door-frames. This then means that lesser tremors preceded the great earthquake.

The West wall of the «polythyron» partly built in ashlar-masonry and facing the road, shows clearly traces of timber work, visible on pl. 27a. On the wall can be seen a heap of loom-weights, which probably means that at that spot there was a window-sill. Similarly, in the South end of the wall a reversed small «fruit plate» is visible.

South of the «polythyron» there extends a room the use of which is still obscure and which goes further deep. On a certain spot of its floor we found a blot of organic substance, now round, now slightly elliptic-shaped, depending on the phases of the cleaning process (pl. 27b). Occasionally it gave the impression of a matted object, as of twisted

straw. Resumption of the excavation may provide us with more samples. Traces of ash and coal were found beside this stain. A little further on we found an alabaster object broken to pieces which looked like a candle-stick (pl. 97b further on). It may have been the neck of a stone or wooden vessel. From the remaining finds we should mention a ewer bearing plastic eyes, found in the top layers, and therefore belonging to an upper storey. It is decorated with two dolphins and smaller fishes, but its style is MM III.

THE SMALL «LILIES  
ROOM» (Δ2)

The nature of the excavation obliged us for facility's sake during the removal of the accumulated pumice and ashes, to extend our work to the space connected on the S.E. to the «polythyron» Δ1. That is why we named the small room discovered here Δ2. Its actual dimensions are about  $2.30 \times 2.50$  m. It has exceptionally thick walls on every side and especially to the North (where the wall is double). Yet, nothing foretold the surprises and the treasures this room was to yield. Pl. 28a shows the room.

The top layers gave out broken vessels of an unusually large number. But the room obtained a special importance when there appeared the handle of a bronze frying pan which was intact and in a good state of preservation (pl. 28b and pl. 91a further on), 30 - 31cms in diameter. Next, a 16cms long leaf-shaped knife (razor) was found but the room was still considered as a «store-room».

In the Journal of the 24th August, some thoughts appear, which, though premature, have proved correct: «Small room, most probably of a religious nature. In the top layers there lay pell-mell decorated ceramic sherds though of not fine quality. Now, other nobler vessels appear, amidst which a small nipped ewer, and the walls all round are plastered in a bright red colour. A bunch of hooks was also found, yet without barb....».

The more «noble» vessels and the finds of Room Δ2 as a whole, will be presented here in the briefest possible way. Any systematic description, even the most elementary would demand a space incompatible with this report. As already mentioned the North wall of the room is remarkably thick, it being double. In the narrow space between those two walls we found two intact clay roasting-grills and a three-legged clay cooking-pot of a more elaborate workmanship (pl. 29a and pl. 101a further on). The Epimeletes, Mr. Doumas, noticed the sign of the double axe engraved under the bottom of the pot. Consequently, we should

consider this as a sacred vessel, and we know that the «sacred cooking pot» was called «thargelos».

The wealth of finds in this room was indeed astounding. The first vessels appeared in heaps in the N.W. corner as soon as the accumulated volcanic tephra was removed. These were goblets, ewers and other vessels (pl. 29b). As soon as some of these were removed others immediately appeared (pl. 30a) then some more (pl. 30b). Then, either singly or in small groups other vessels were found as f.i., handleless cups in the N.E. corner (pl. 31a). But the main hoard was found in the N.W. corner and generally along the West wall of the room.

Soon we have found the explanation of this phenomenon. Indeed, plaster of a brilliant red colour began showing on the wall. This had fallen in parts but it was mostly preserved. Less than one metre lower from the highest preserved point of the wall, the plaster started declining at a right angle and continuing horizontally towards the inside of the room. Where the plaster had disappeared, traces of parallel furrows showed clearly on the aspa. (It should be noted that the interior of the room was full to the top with volcanic ashes mixed with sand. Nowhere, inside it, has there been found any pumice.) We soon realized that this was a horizontal wickerwork shelf, or a shelf made of reeds closely placed in a line parallel to the wall. Pl. 31b shows this shelf. The wider furrows across were rods driven into the wall. They must have been possibly perforated at short intervals to allow the reeds to pass through, for thus can the details of the furrows be explained.

Broader rods (8 - 10cms diameter), as the holes in the walls show, were supporting the shelf. These holes had been opened on a black painted band which went round the room only where the shelf was extended (plates 32a and 33). The shelf was then part of the original design of the room and not an addition due to necessity. The outer ends of the broader rods were fastened on an horizontal beam which ran in parallel from wall to wall. An imprint of this beam along the West wall is visible in pl. 29b, when the shelf had not yet been uncovered and the imprint was then beyond our comprehension.

The upper surface of the shelf was covered with the same plaster as the walls and was vividly red-painted, too. It is strange that the vessels (goblets), which had been placed upside down on the plaster, left a round bulging trace as if it had been provoked by a cupping-glass. Pl. 31b shows the shelf at a point of the West wall, where it has been preserved remarkably wide (originally it reached 65cms). In the top right



corner we can distinguish some of the bulging traces. Pl. 32b shows the N.W. corner of the room where these bulges abounded.

Below the black band the plaster was white. Careful removal of the hard aspa by Mr. Stamatis Perrakis, a specialist in restoration, who worked with unequalled diligence and virtuosity, showed on the South wall the first lily, painted in a most vivid and saturated red. Pl. 33a is one of many photos which revive those moments. At the top is clearly visible the black band, with some holes for the rods, a very small horizontal section of the shelf (which at this place did not survive) and above it the top red plaster of the rooms. Pl. 33b shows the same more clearly.

The flowers kept appearing, one after another, so vivid, in such scintillating colours (Venetian red the lilies, golden-yellow their stems) that many distinguished visitors thought Perrakis was not uncovering the flowers but painting them. The room was instantly named: The «Lilies Room».

After a while it was clearly felt that the 3 walls of the room (South-West-North) were covered from top to bottom with an uninterrupted wall-painting, depicting a landscape in Spring. Triple multi-coloured rocky, mountainous and weird blocks appear on each wall, and on them, among them and behind them there are clusters of red lilies among which swallows flit about single or in pairs. The fourth wall (East) has no painting for it bears a double window and a door. It is a remarkably thick wall (0,80 m.) and its outer side has not been cleaned yet, for safety reasons. Its inner side bears clear traces of the wooden door-jambs, and window-frames. Drawing fig. 1 shows the inner (western) façade and a horizontal cross-section of the wall.

We started to clear the room from the South side. As soon as we cleared a space of one metre, there appeared in the N.E. corner the rim of a large jar (pl. 34a). Further to the right there was a mass of harder volcanic ash. This has been carefully removed from the remaining softer «ashes» but did not result in a distinctive shape as can be seen on the photo. Under this object we can distinguish (right) a vessel, and on its upper surface a large quantity of white substance like quinine. We collected a sufficient quantity. Microscopic examination shows very slight pieces of hollow straw (therefore, barley) and it is probably bran... (Journal of 2.9.70).

Proceeding still lower down, amidst vessels which were photographed and removed, we saw a hole in the ashes. We poured gypsum into this hole and advanced slowly. A few days later the image in pl. 34b appeared:

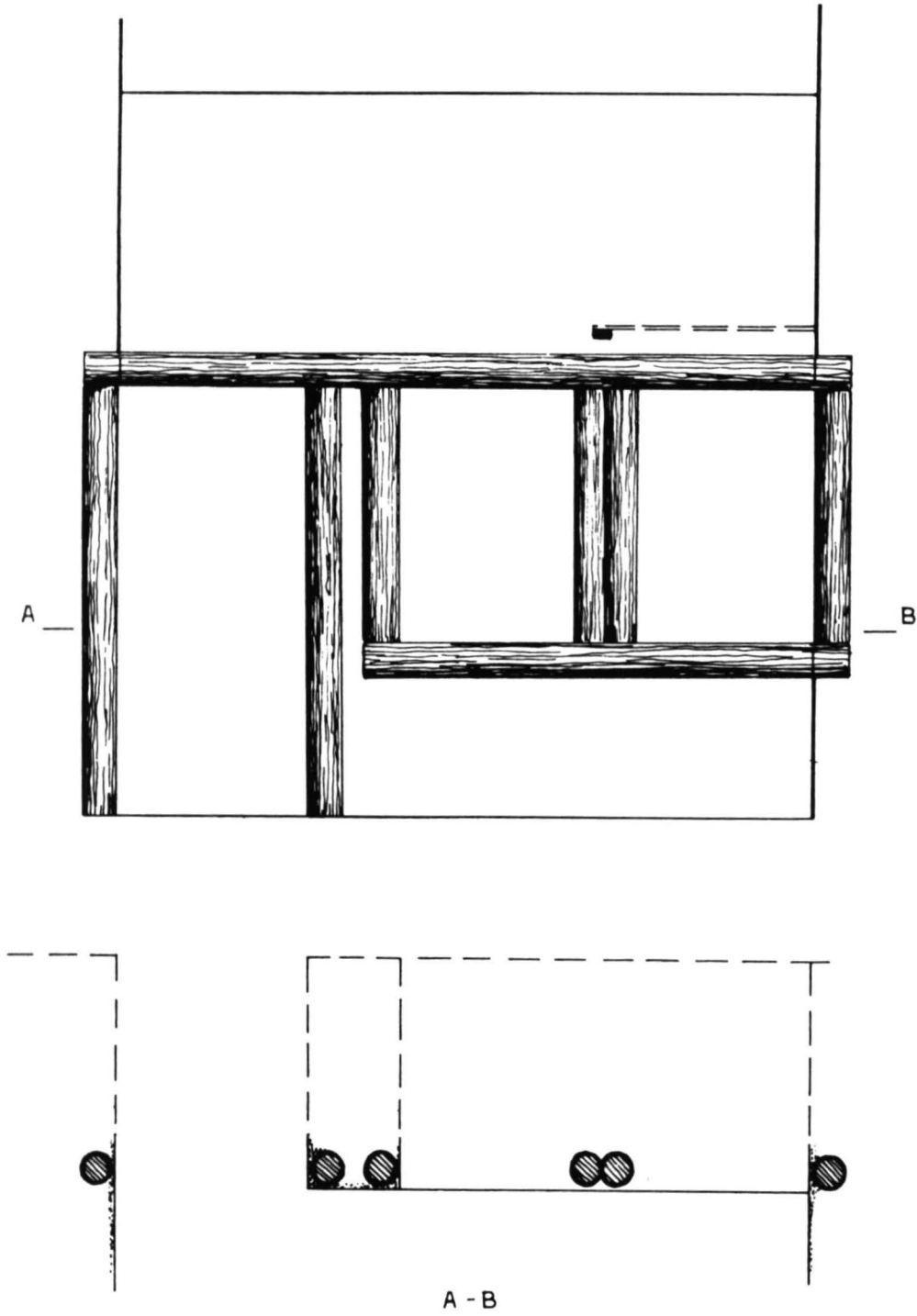


Fig. 1. Lilies Room, inner side of the East wall (face and horizontal section).

The pithos has been already uncovered. The gypsum gave us a formerly wooden bed and under the bed lay middle-sized vessels in heaps. Pl. 35a shows the bed seen from above, thus showing only part of the vessels hidden under it. On pl. 35b we can notice an interesting detail: The legs of the bed were about 10cms above the floor of the room (which is some kind of beautiful mosaic). We have placed thin pebbles or sherds in the space in-between. Consequently, before the bed had been brought there, the fallen objects, the plaster, etc. had raised the floor of the room. Pl. 36a shows part of one of the long sides of the bed. The protuberances in several points of the gypsum reveal shapeless cavities, possibly perishable objects which happened to be on the bed at the moment of the catastrophe. Finally, pl. 36b, gives in slightly less than natural size, a part of the long side of the bed, so as to give a clear sight of the twines. The latter held the thick cloth, or a skin or a net, well stretched, upon which were placed the mattress and bed covers. Pl. 37a shows the whole of the East section of the South wall during the work.

On pl. 37b we can see the Western half of the South wall and already half the West wall of the room with two flirting swallows. On the left, the last rock of the South wall with the exquisite lonely swallow which is probably the masterpiece of the prehistoric artist.

There were also plenty of vessels standing before the West wall. Pl. 38a shows some of them near the floor. Some have a stone lid, others have smaller vessels for lids. A clay-lamp was captured within the aspa, over the vessels, as it was falling from above. Pl. 38b shows a bronze sickle similarly captured before the couple of swallows; when this sickle was removed to allow the clearing to proceed, there appeared a stirrup-jar under the swallows, for this too, had met an obstacle while falling (pl. 39a).

Pl. 40 shows the end of the West wall and (right) the West section of the North wall. At the foot of this last there is a deep niche. Its sides are painted red and it is very deep considering the thickness of the wall. It was found packed with vessels. On the photo we see a spouted vessel, with a smaller vessel for a lid. The latter is stoppered with a flat pebble. It is from this same niche that the beautiful spouted ewer comes (pl. 72 and col. plate Hb further on). Pl. 39b shows a photo of the excavation of the North wall. We can see the second pair of coqueting swallows and, over them, suspended within the aspa, a vessel which later on proved to be a nipples ewer intact and unused. Almost on the floor of the room, a three-legged cooking-pot is lying on one side. It is as if the roof of the room had burst suddenly under the weight of the falling



aspa, which drove every-thing into the room, some of the things having fallen to the floor and others captured at various heights. It is characteristic that no vessels were to be found in the middle of the room. Consequently, among those which were found along the walls, some stood on the floor (since some were even stoppered) others under the bed, and those found at various heights must have fallen from the shelf when the latter collapsed.

For the first time, Fate or rather that fateful disaster inflicted by Enkelados, has given us an unspoiled painted masterpiece of a great artist.

A conference was called on the spot, to which participated all the Heads of the Restoration School of the Archaeological Services (Zachariou, Margaritoff, Baltoyannis). The fresco was still in situ, but many pieces had come unstuck, swollen and displaced, the walls had deviated from the perpendicular and had undergone slight deformation. In spite of my ardent wish to leave the fresco in situ, the Committee unanimously decided that it should be detached and taken to the laboratory.

After that, the first cleaning was done on the spot. The fresco was consolidated by sticking on it bands of gauze. Perrakis detached the fresco piece by piece with superb dexterity, just as the already existing cracks imposed. A large wooden frame was made, and propped on it, the fresco was removed, each wall in one piece (pl. 41a). In only one place of the corners (bottom S.W. corner) was the fresco preserved intact. Making use of a special mould, our specialists removed both the corner and its plaster intact, without any fissures. Pl. 41b shows the room, now bare, from the South. The technical staff deserves our gratitude. On their recommendation, the fresco was transported to Athens, for the moulds provided perfect safety. After several months of arduous work in the laboratories of the Byzantine Museum the fresco was fully restored.

#### THE EASTERN QUARTERS

The whole area to the East of Sector Δ (Δ2 and the adjoining areas) is still practically unexcavated.

It corresponds to the area under the river bed. Pl. 42a taken from the South during the first stage of the excavation still shows on the right the retaining West wall of the river which, as a matter of fact, bears at the top end also a section of an older wall, some hundred of years of age at the most. Those walls of the river banks repaired from time to time by the villagers, extended the disturbance of the layers which had been provoked by the floods of many centuries.

Our first trial in deeper layers (visible at the bottom of the picture)

showed at once a layer of destruction. The wall of the area South of the Lilies Room ( $\Delta 9$  on the plan) had crumbled outwards.

Through the provisional trench we can already distinguish traces of two windows belonging to the basement of  $\Delta 9$ . The next picture (pl. 42b) shows the uncovering of this thick and solid wall. The two windows are clearly shown, and, on their left (behind the worker), a long and narrow loop hole can be discerned. The windows have been cleared up to a reasonable height and provisionally propped up (pl. 43) until final reinforcement.

Soon also the door of  $\Delta 9$  appeared, through which, together with fallen ruins, some vessels were seen, amongst which an oval-mouthed amphora in a perfect state of preservation (pl. 44a). This meant a simultaneous falling from shelves or from the upper floors.

More to the North, opposite  $\Delta 2$  and further North, it became clear that the rooms continue Eastwards, whilst the section towards the South gave us rather the impression of a street.

Opposite Quarters  $\Delta 8$  on the plan, we uncovered the chaotic pell-mell of a layer of ruins (stones and slabs), broken jars and other pieces of vessels, an idea of which is given by pl. 44b. When all this was removed, there appeared one leg of a table of offerings made of stucco with polychrome dolphins painted in surroundings of marine flora (pl. 45a). We soon realized that, though broken, this table was preserved in its entity. This find was very valuable; that is why Margaritoff removed the delicate fragments with the help of moulds made of a very light substance.

When this table was removed, there appeared underneath one half of a broad basin with an exquisite white decoration (pl. 45b and pl. 85a further on). But, as all the nearby vessels and utensils were exquisite we got immediately the impression that this was a religious area. Near the table of offerings, there lay a delicate «libations» vessel and two conical vases which had below the rim an horizontal partition pierced like a strainer (pl. 46a and pl. 83 and 84 further on). At a small distance to the West we found in heaps those cylindrical pierced objects, made of soft matter and which have repeatedly been found in Thera (pl. 46b). Finally, to the South an adjoining room was found which was provisionally named «mill». A millstone with the relative installation is found still in situ. For the rest, the room is full of ceramic sherds. Two bronze items were also found there, a dagger and a sickle. A large number of holes appear within the aspa but their meaning is not yet clear (pl. 47a).

QUARTERS  $\Delta 10 - \Delta 14$  To the South of the spacious apartment  $\Delta 9$ , new rooms of smaller dimensions make their appearance. Room  $\Delta 10$  has been incompletely excavated due to the bad state of preservation of its walls. In the N.E. corner, the wall still bears some plaster painted with yellow ochre. The West wall (pl. 47b) has a niche where two reversed tumblers are perfectly preserved as well as a small broken incense burner (pl. 48a).

On pl. 47b (right) an opening to room  $\Delta 11$ , which is situated at the back, is still preserved but it was found blocked with large slabs of unfired clay.

The room in question ( $\Delta 11$ ) as well as  $\Delta 10$  have been found covered with pure pumice down to the layer of destruction. In  $\Delta 11$ , excavation proceeded still less. Suddenly the leg of a worker sank into the ground. We found out that there was an upright standing pithos (pl. 48b, right). Its bottom half was full of pumice but the upper half was empty. We have to assume that, for the pumice to form a grate, a wooden lid must somehow have been placed on the jar. In the Magazine A3 another upright jar had been found, in 1967, with a flat stone for a lid. There was only a thin slit at the rim and yet the jar was found full of pumice. We have not yet found an explanation to this phenomenon. Three jars appeared in this room and the excavation stopped at their level height (pl. 48b). Amidst the fallen stones we found a piece of a horn of consecration made of poros stone (53 cm. long) which gives still another clear sign of Minoan influence (pl. 100b further on).

We enter  $\Delta 12$  through a door in  $\Delta 10$ . The room is covered with a layer of pure pumice, which penetrates here in greater depth. Behind this (to the West)  $\Delta 13$  can be accessible through a door. This was also covered with pure pumice down to the layer of destruction and there we stopped.

There, on the stones, six lentoid clay loom-weights were found. In the N.E. corner of the room there is a large rectangular closet still bearing ample traces of stucco (pl. 49a).

In the corresponding S.W. corner another niche is opening high up in the room where a small two-handled amphora is still preserved (see plan I and pl. 49b). When the pumice and river sweepings had been cleared with more attention for completion of the preliminary excavation of the room, we saw that the room was packed with loom-weights (pl. 50a). The façade of all these rooms which is towards East is shown on pl. 50b. The door, the loop hole and the two windows of  $\Delta 9$  are visible and before them we can see the «mill» and (top right) the provisional roof of «the Lilies Room».

As last room on the East side of Sector Δ, there remains Δ14, which is equal in depth with Rooms 12 - 13 together (see plan). To the South it adjoins the room of the monkeys, which has been described as B6, with the corresponding district, in our last year's Report.

The spacious Δ14 offered a characteristic stratification and a peculiar aspect. A thick layer of pumice (1.50m.) ended as usually in a finely grained sediment at the bottom. There followed a layer of stones (30 - 40cm.) under which there was a layer of impure, sandy and hard volcanic ashes and in some places also darkened earth of a thickness of 50 - 60 cm. This layer was stiff, with animal bones, tusks and other teeth of goats and swine. Some long bones are preserved but the rest are broken, surely left-overs of meals. In one case, some bones were found preserved in the bottom of a wide vessel (pl. 51a). For this reason, we named this room «refectory of the troglodytes». Below this layer, stones and earth were found anew, namely the usual layer of destruction. All the layers contained stone-pestles and all kinds of stone utensils, sherds of coarse vessels as a rule, but also of some more fine (very thin, with relief spirals, fragments of exquisite stone vases). All the above are the familiar «dwelling-place sherds», they belonged, that is, to vessels broken long before, mixed and partly lost. These sherds can rarely be reconstituted and they never form complete vessels. Some samples of more precious substance were also found, i.e., remains of bronze needles and a small spherical amethyst bead (7 - 8mm. diam.). These finds are unusual in the present excavation for we found nothing bearing the seal of a sudden catastrophe and a speedy flight.

**THE EXCAVATION OF B1** During the first test-trenches of the first excavation (1967) two areas were uncovered, which immediately impressed us as of an important nature. These were Δ1 (then Bronou 1) and B1 (then Bronou 2). When in 1970 Δ1 had been more fully excavated, we decided to dig also in B1, since both the laboratories and the technical staff were now ready. As a matter of fact, the excavation of B1 met with great technical difficulties, but these were faced with success thanks to our technical staff.

It was already known since 1967 that B1 was an upper floor, that the walls were in a bad condition and that everywhere plaster hang on the walls<sup>1</sup>.

Work began on the 23 September by careful uncovering of the walls

1. See IIAE 1967, pl. 127b and 128a = Thera I p. 44 f. and fig. 62 f.

and fastening of the plaster, under the supervision of Margaritoff. The plasters on the walls appeared more clear. They were of yellow ochre with traces of veining. After a while it became clear that the room was divided in two by a partition wall from East to West, and that on the North wall a large window opened onto the courtyard (see detail fig. 2). The East section of this wall still bore in situ the beautiful painted outline of a headless animal (pl. 51b). Opposite that, on the East extremity of the partition wall, a large closet was found. It still retains its veined yellow stucco but the tremendous raising of the ground during the earthquake provoked an horizontal compressing of the stucco as if it were water waves. This strange phenomenon can be seen on the photo, too (pl. 52).

On the 26 September we had already reached the floor at several points of the room. We knew since 1967 that this floor was paved with flagstones. On the floor, before the closet, there were some small vessels. We also found some sherds of very thin vessels, almost egg-shell of Kamares. But no sherd from the beautiful cup more than half of which we had found in 1967<sup>1</sup>. Gradually, the architectural design of B1 became clear: It was accessible from the East through a double door. A narrow space in the South side of the room (B1a) was separated by means of the aforementioned partition wall which ran from East to West. This narrow space was subdivided into 3 rooms by means of transversal partitions made of unfired bricks. It was a sacred apartment and its utensils, including also two tables of offerings were laying in situ.

Finally, there was another narrow space separated by a partition wall of similar bricks, at the West side of the Northern room. It was probably a staircase to the cellar (B1b).

The first of the explanatory photos (pl. 53) taken with wide angle lenses shows almost the whole of B1 from the East. To the right is the North main room and the special staff for the wallpaintings can be seen. On the left, just visible, the wall separating B1 from the stone-paved upper storey, B2. The bands holding in place the plaster which appeared since 1967 can also be distinguished. Where the worker stands lies Room B1b. Along the wall to the extreme left, we can see the sacral repositories of the shrine.

Below is repository 1 (it contained only two goblets and a small nipped ewer) and above lies repository 3, which (like all the rest) was covered with white stucco. It is square,  $1.20 \times 1.20$ m. and contained 3

1. IIAE 1967, pl. 130b-g = Thera I, p. 47, fig. 70 - 71.

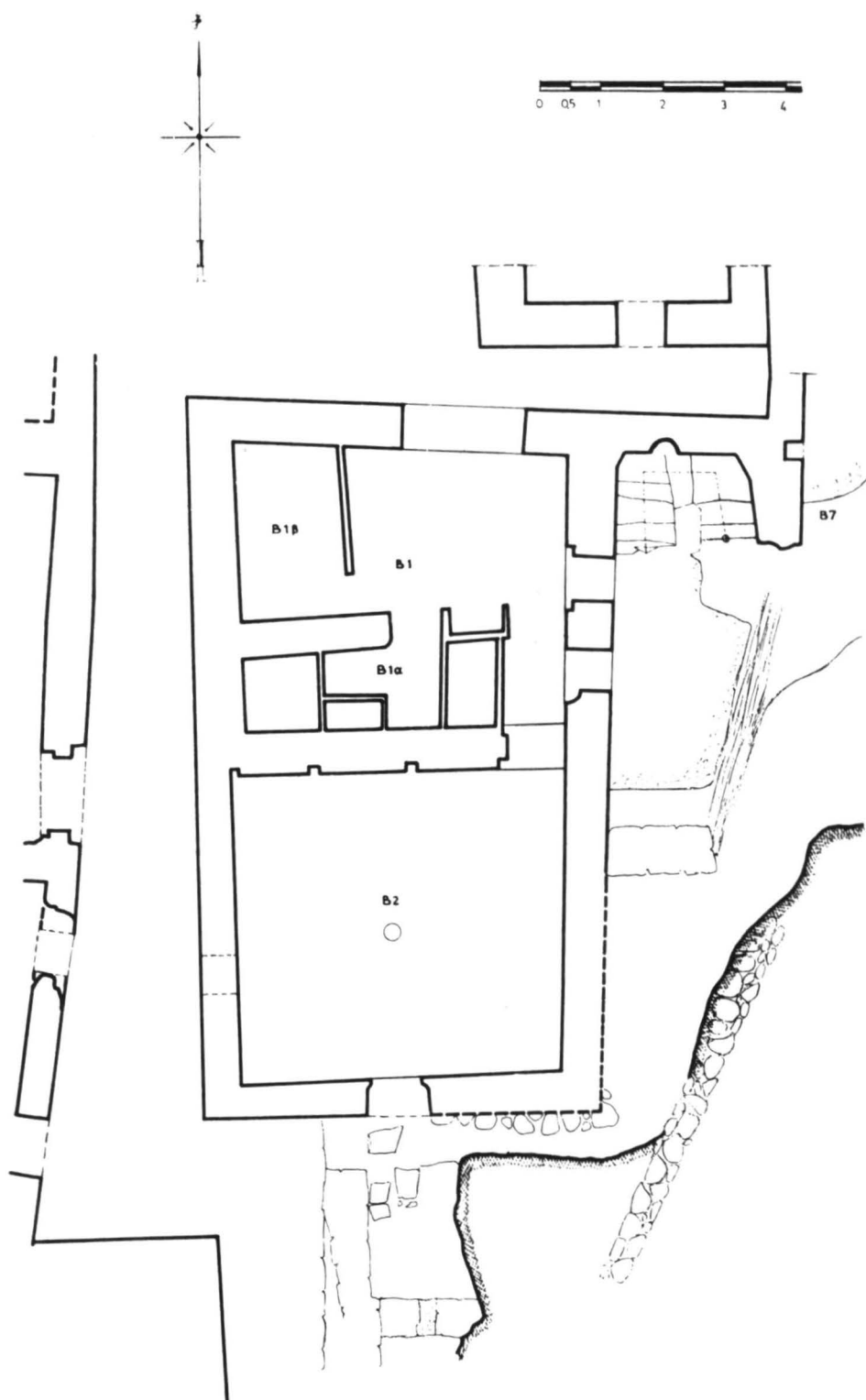


Fig. 2. Details of rooms B1 - B2.



large beaked ewers. In the centre is the main treasury 2, which communicates with B1 through a door. The latter is a small rectangular space but possesses, in its S.W. corner, a small separation like a coffer made by upright unfired bricks.

The next photo (pl. 54a) shows the shrine itself with its vessels as found in situ, and pl. 54b presents the central section in order to show more clearly the table of offerings, made of clay and of a diam. of 21cm. When the nearby large but not intact vessel was removed we found a spare table standing upright against the wall. This second table was made of painted stucco (pl. 81 further on). Pl. 55a shows the «coffer» and within it 3 vessels (one a strirrup-jar for the holy oil) and outside two spouted skyphoi, the smaller of which serves as a lid for the larger one. These two, perfectly preserved and obviously unused vessels are shown much better on pl. 55b.

The small West room (B1b), also accessible through a door from the main B1, is of a still unknown nature. An horizontal furrow, running from North to South appeared on its floor. We poured gypsum into it and it proved to be a beam with a rough bark, perhaps olive wood or wild pear. We have also found prints of reeds (pl. 56a). We were more astonished when we found out that thin wooden sticks were connected together with the beam (pl. 56b). The future excavation may give out more. We came to the temporary conclusion that we may be dealing with a step-ladder leading to the ground-floor. Such step-ladders, the steps of which are thin boughs fastened with ropes to the two sides of the ladder which are wooden beams too, of course, are still in use even today for going down to the cellars, in poor villages where neither planks nor nails, and especially no money is available.

The N.W. corner of the floor (of beaten clay) shows prints of animal claws. The most clearly discernible print (a triple cavity) seems to be the talon of a bird. Pl. 57a shows clearly the print in question. It is most improbable that hens existed, so it must have been some other equal-sized or slightly larger domesticated bird.

But the greatest surprise was given by the main Room B1. In the Journal of 8.10.70, it is mentioned for the first time that «a piece of fresco lying face upwards on the floor depicts the head of a youth... wearing a necklace and bracelet of amethyst. Nothing more clear for the moment». This first fragment to appear was the most important piece of the excavation of B1 as a whole. Within a few days it was revealed that the space a little above the stone-paved floor of B1, was covered with a large number of wall paintings, some facing downwards and

another few (among which the aforementioned head) facing upwards (pl. 57b). Immediately, systematic restoration work was organized with a working-team of 6 - 8 persons toiling under Margaritoff's supervision. Still, the work was extremely delicate and advanced very slowly. The child's head, wearing long locks and a lapis-lazuli head-cover (pl. 120 and col. plate Fa further on) was extracted after 14 days.

It was soon realized that the frescoes lay on the floor amidst large unfired bricks (pl. 58a) 40 × 50 cm. large. These bricks had been used for the two inner partition walls of B1. But whatever frescoes had fallen from the North wall had been painted on a plastered stone-wall, and therefore, only the plaster had come down. That is why they were very spoiled. The frescoes of the inner walls had mostly fallen together with the bricks without getting detached. Some were found with their painted surface facing upwards (pl. 58b). In that case removal of the frescoes was comparatively easy. But where the bricks had fallen face downwards with the frescoes underneath them, the bricks were scratched-off with extreme care and only thus could the stucco be gradually reached (pl. 59a).

Those frescoes that had been painted on stone-walls and had fallen as plaster, gave the greatest trouble. Sometimes they lay directly upon the paved floor, either facing upwards or downwards; and as a whole, they were so crushed that instead of looking like stucco they looked like a sandy crust lightly coloured (pl. 59b). These were sprayed with a suitable adhesive solution and bands of gauze were placed on them. After these were dry we managed to lift up and rescue otherwise condemned fragments (pl. 60a). The work lasted weeks on end until B1 was completely cleared.

Pl. 60b shows B1 from the East and in the back B1b can be distinguished containing the plaster-casts of the staircase or shelves. Before removing the frescoes, series of drawings were made on which each little fragment was marked and numbered. Thus, its position on the floor remained certain. This proved of help later on when reconstitution of the wallpaintings was under way. Pl. 61a, one of many such, shows one of the drawings in question, made by Mr. K. Iliakis, where are marked both the position and the date of uncovering which may prove useful for restoration of unpainted fragments to their proper place. We realized, thus, that the whole composition of the wallpaintings was as follows: The entrance to B1 being from the East, on entering one had on one's right two spear-horned antelopes on the East wall. The space between the window and the North-East corner of the North wall



bore a similar animal which can still be seen in situ (headless) (pl. 51b here above).

On the remaining section of this wall, to the West of the window there stood one more animal, symmetrically placed, and another two on the West wall, in analogy to the East wall opposite.

The door to the Westernmost Room B1b intervenes, thus leaving only a small part of the South wall to be painted, the part between the aforementioned door and the door to the sacred apartment B1a. On this space was painted that priceless composition of two boxing children. We have, thus, two human figures, and six antelopes. Of the latter, we have two single animals and two pairs of them.

All the frescoes in this room are the work of an artist of great genius. To be noted also that the North wall of B1 might have borne a previous wallpainting which was, later on, covered with the existing ones, for underneath the main fresco an older layer is distinguishable in parts. Still, as this has been noticed only in the lowest parts, near the floor, it might have been just a formerly painted dado or band.

**QUARTER B7** East of B1, a small two-winged staircase leads to a lower situated space (B7). There the river has provoked almost complete destruction. Yet, a group of vessels have been cleared, although found in a very bad state of preservation. Pl. 61b presents some of these ceramic vessels. At the top left corner of the picture curious prints are preserved on the belly of a large pithos which were made while the clay was still soft. Pl. 62a shows the latter more clearly. If they were due to large rats as it is very probable, then we must imagine that the Therans must have suffered terribly from those large-bodied rodents. We have no indications that there existed domestic cats; we also do not know whether they made use of ferrets (as was the custom in Crete) who destroy mercilessly those impudent rodents. In the vicinity of the vessels a long dagger (35 cm. long) (pl. 62b) was found, which is the largest weapon found on Thera, so far.

**MOVABLE FINDS.** As usual, most movable finds were ceramic products and, in second line came the stone utensils and implements. As their number is very large, only the most important will be reported here in brief.

**1 CERAMICS** Of the ceramic finds the most unusual were sherds of an interesting vessel found in disturbed layers of the river bed. First mention made in the Journal (29.9.1970) reads as follows: «Found two sherds of cu-

rious technique. They are handmade, with wide ribs on the inner surface (finger prints), of buff clay of excellent firing. On the outer surface they have a polished yellow coating, decorated with a red band outlined with black. Opinion vacillates between certain categories of ceramics of Dimini and of Eastern (Oriental??)... origin... The vessel was of big dimensions... It must have been... of spherical shape».

Then for weeks we kept finding more sherds of this same vessel within the former river bed. Finally, it was proved that it was indeed a spherical vessel (pitcher?) with a baseless bottom of an ovoid shape. Prof. Fritz Schachermeyer first expressed the opinion that this should rather represent a Middle-Helladic vessel. Research carried out proves this supposition to be correct. No other equivalent example as regards dimensions and, most specially, quality, is available. It is to be believed that its decoration originates from Proto-Cycladic themes which we find incised in askoid and other Proto-Cycladic vessels<sup>1</sup>. It is most emphatically handmade and its excellent technique makes it a most characteristic vessel (pl. 63). There are, of course, equivalent Middle-Helladic vessels, wheel-made, but of inferior quality.

**Pithoi.** Starting our description of the remaining ceramics, as is customary, with the larger vessels, we shall put forward jar No 2, found in the «polythyron», which lords it over the jars of that period (pl. 64a.b). It is of the archaic cylindrical shape and, being most probably a holy jar, too, it is decorated with large white lilies and reeds. There were two large jars in the «Lilies Room». The one in the North-West corner was decorated with large spirals and had three plastic rings below its rim (pl. 65a). The other (coming from the S.E. corner, near the bed) bears a curious and disjointed decoration of clumsy spirals and concentric circles, gladiolus flowers and «sundiscs» (pl. 64c). If there had been only sherds left of it, without any origin, we would have characterized it, from a stylistic point of view, as belonging to a «Wild Style» of Myc. III B - C period.

The colours, too, are watery and of bad quality. This pithos was also stoppered with a clay-lid (pl. 65b). We sometimes notice such a

1. Perhaps the best example is a little spherical Early Cycladic vase recently found in Marathon. It shows incised decoration of a spirit similar to that of our vase. Another parallel is in the British Museum (an askos published by HIGGINS, *Minoan and Mycenaean Art*, p. 57 fig. 57). The M.H. painted parallels I know are of the same technic, but inferior in quality. Some still unknown place (and apparently one of the Cyclades) may be the source of this pottery.

phenomenon of clumsy decoration. Sometimes, too, one side of a jar is carefully decorated whilst the other perfunctorily. The late Kanakis was perhaps right when he suggested that the back side was painted by the apprentices.

**Amphoras.** Some interesting vessels, exact replicas of which exist from Crete, will not be mentioned yet as they are still incomplete and there is still the possibility of unearthing the missing fragments. We shall present a few typical examples of the larger amphoras of which there exists a very large number. The decoration-subject of the amphora of pl. 66a from Room Δ9 is extremely popular in Thera. (A circle with two opposite discs.) The one on pl. 66b shows a five-leaved decoration which is the stylization of the lilies theme (coming from Δ3). Finally, the unusual amphora of pl. 67a with perfunctorily painted bands in white, is one of the numerous vessels of the Room of the Lilies (Δ2).

**Ewers.** As it happened also during the previous periods of digs, the largest as well as the most valuable class of vessels were ewers of various sizes and shapes. The one shown on pl. 68a bearing a decoration of reeds or «grass» was found in pit No 21, where there are indications that we should expect a rich crop of ceramics, for plenty of vessels have been left untouched in situ for a systematic research. The ewer in pl. 68b is decorated with very closely painted reeds. It has been recovered from the «polythyron» (Δ1) together with the ewer with the dolphins (pl. 67b). The ewer with plastic eyes (pl. 69a) belongs to those few vessels of a special category, where the spirals are painted exceedingly fine. They most probably imitate a wiry decoration of metal vessels (filigrane). It was found in Quarters Δ3 together with the metal utensils (see below). From Quarters Δ4 also comes the delicate nipped ewer (col. plate Ha and pl. 69b) with a long neck and very long beak. It probably represents an aquatic bird, perhaps a crane or stork.

Extraordinary was also the harvest we reaped from the small Room of the Lilies, which gave out 205 vessels, not counting those which are still embedded within the deep nook of the N.W. corner. The ewer in pl. 70a is usually decorated, but with details in white. The one in pl. 70b shows loosely painted white reeds. The nipped ewer (pl. 71) is presented in every detail. The details of its unearthing were described above (pl. 39b) and it is totally unused, just as it came

out from the potter's kiln. The spouted vessel (col. plate Hb and pl. 72) is also in a perfect state of preservation and was found in the aforementioned niche.

The last ewer we are presenting (col. plate Hc and pl. 73), leaving out a large number, has been found in the sacred room of Quarters A where we had found in situ a table of offerings<sup>1</sup>. A missing fragment of the latter has now been recovered and it has been fully reconstituted. The ewer mentioned is decorated with triple barley-ears and was surely a libation vessel.

**Goblets.** There is also a great wealth of drinking vessels. Pl. 74a represents the numerous handleless drinking cups. We have quite a number of examples of single-handled goblets with white decorations on a beautiful brown or reddish-brown glazed surface (col. plate Gc and pl. 74b, Δ8). Pl. 75 shows another category of decorations, i.e., dark on a white background. The handleless goblet of pl. 76a (Δ2) has barley-ears painted on with a beautiful varnish. The single-handled goblet of pl. 76b (Δ9) represents another category of vessels pleasant to look at, forerunners of «Kleinmeisterschalen», but of less refined finish. There are also plenty of the usual spouted vessels. That of pl. 77a represents a class which differs slightly in the spout and it is of coarse workmanship. It crossed our minds that this could be a chamber-pot which was called «προχότης». Other goblets which are of a delicate fabric, such as the one in pl. 77b decorated with rippling come from the Room of the Lilies. The handleless bowl (pl. 78a) also comes from this room. Finally, one of the imported, almost surely Mycenaean clay goblets, is shown in col. plate Gb.

**Stirrup-jars and others.** The great richness of stirrup-jars, which are typical of Thera, is remarkable. Many new examples have been found. They belong to the usual shape (pl. 79) or have several systems of securing the lid on the rim (common to other categories, as for instance, of large beaked ewers). The stirrup-jar of pl. 78b has three spiky protuberances or thorns. The handle-disc usually bears one or two holes, perhaps for the fastening of the label.

The askos of pl. 80a (slightly truncated at the rim) is a beautiful vessel even though its yellowish clay is impure, heavy and porous. What makes the vessel graceful is the painting of the crocus flowers with

1. IIAE 1968, pl. 103a = Thera II pl. 31, 1.

a warm dark colour, the nuances of which give life to the flowers.

Also the strainers, a new example of which is presented in pl. 80b (Δ4), are extremely typical of Thera. The three-legged vessel (pyxis) of pl. 80c was beautiful but it is spoilt due to bad conservation and peeling of the colours, especially the white background.

**Vessels of religious character.** From the tables of offerings we shall present here only the two decorated in polychrome painted stucco. The one (pl. 81) was found in situ in the «shrine» of B1 (page 31 here above) and the other in the disturbed river layers before Δ8. Both tables bear on their rim a red «silent wave» decoration (χωφὸν χῦμα) and the second one (pl. 82) also shows dolphins amidst marine flora.

Near the table of offerings with the dolphins we found a delicate «libations» vase with plastic perpendicular ribs of a very usual type in Thera<sup>1</sup>. Together with this (see pl. 46a here above) there lay two conical vessels (probably flower pots) painted with white lilies (pl. 84). The idea of the artist to depict the lilies as partly withering is astounding (pl. 83). The falling flowers have no more stamens, they are therefore considered as dead and being carried away by the breeze.

This sad theme had already been suspected by Evans from a badly broken fresco fragment at Knossos, but he had then considered it so astounding that he inclined to consider it as symptomatic rather than as a purposely expressed sentiment<sup>2</sup>. We can now accept without any doubt whatsoever that the Theran potter was trying to express a sentimental moment worthy of a real artist.

As soon as the fragments of the table of offerings with the dolphins were removed there appeared one half of a broad clay basin, but decorated on the inner surface with a charming motive of a broad-leaved plant (pl. 85a). We are exhibiting here one more fragmentary clay vessel because, although incomplete, it is very unusual. This is a clay bull head, which was possibly a rhyton, but is of almost natural size (pl. 85b). It was found in Quarter Δ14, where many pieces of other valuable vessels were found but none of them intact.

On pl. 86a, we have assembled some little handleless cups, the use of which was doubtlessly religious. They were dug out from sectors B - Γ and from the thereby river-bed. The last two photographs (pl.

1. Thera II, fig. 17 (=ΠΑΕ 1968, pl. 93g).

2. EVANS, PM I col. plate VI and p. 537: «This detail is so surprising that we might be tempted to ascribe it to accident rather than design...»



86b.c) show two of numerous funnel-shaped rhyta, for they give us the explanation of these vessels whose religious nature has been doubted. We see that they are both asymmetric in shape. The curve is more pronounced on one side and the vase is not a regular cone. This is obviously an imitation of the horn of a bull and, thus, the assumption that this conical rhyton was a sacred vessel is herewith strengthened. They may be understood as a kind of Amalthea horn or cornucopia for liquids.

Imported Minoan or Mycenaean vessels have also been found in fair numbers but none of them intact. These are ewers, goblets, askoi (which are almost intact) but also larger and interesting vessels. The latter were, unfortunately, kept in the upper storeys. And, as they crumbled down together with the ruins, many large pieces are missing. Still, we might find some of the missing fragments later on. Pl. 87a shows a slightly incomplete bowl which might be of East-Cretan, or possibly Argive origin and an askos practically intact.

## 2 METAL FINDS

During the present period we have had relatively rich metal finds. Lead-weights have been found, singly in several parts of the dig, and in groups in Quarters Δ8, most probably having fallen from the upper storeys (pl. 87b). Amidst them one is in the form of an isosceles cross. It has been found together with the rest of the weights but it is unknown whether this was a weight too. A small piece of lead, as raw material, (extreme right of pl. 87b), lay also among the weights.

Some well preserved weights are shown on pl. 88a, but unfortunately rust has irreparably impeded calculation of original weights. One of those weights, of middle size, bears twice the sign Δ (pl. 88b) which most probably denotes both weight and volume, for it is repeatedly found under conditions permitting us to come to this conclusion<sup>1</sup>. One of the best preserved bronze finds is a leaf-shaped knife and a dagger with traces of its wooden handle, visible also on pl. 89a. Pl. 90, next to the latter, shows a small dagger with an unusual number of nails (6) and a larger similar one with 3 nails. From Quarters Δ2 and the surrounding area there have also been recovered, during the present period, 3 sickles (pl. 89b) similar in dimensions and shapes to those already known.

1. IIAE 1968, p. 123 (= Thera II, p. 49 - 50), pl. 118d and 119g. Such weights abound during the Mycenaean Age and are known also from Kea and Cyprus.

The following pictures show the bronze vessels. Among these, the frying-pan (pl. 91a), a utensil which has remained unchanged for centuries throughout the Mycenaean Age, was found in the high layers of Δ2, and the spouted bowl of pl. 91b in Quarters Δ3. The remaining were found all together in the cellar of Δ3, five pieces in all. The largest among them is the ewer in pl. 93a, which has also an auxiliary horizontal handle in the middle of its belly. The ewer in pl. 93b is smaller but it has an embossed spiral decoration on the shoulders. The smallest one, shown in pl. 94, was the best of all. It had on the upper part of its belly a refined decorative theme of the papyrus-lily already known from other works. Here, it is a «Ceiling pattern» spreading in such a way that the flower petals entwined with its calyx present the entire flower alternately slantwise upwards and nodding downwards (pl. 95 drawn by Mr. K. Iliakis).

The last vessels of this group are two trays (baking pans). The smaller, which was plain (pl. 92a) was inside the larger one (pl. 92b) which lay reversed on the ground. The handles of the latter are engraved with a herring-bone pattern. The vessels belong to the same family and age as those bronze utensils we have obtained from the royal shafts of Mycenae and especially the ones from the houses at Knossos. One every three of these latter named houses contained similar bronze vases, all of them having been buried under the ruins due to an earthquake in the LM Ia epoch.

### 3 PICTORIAL STYLE

It is known, also from former excavations, that pictorial themes are more frequent in Cycladic ceramic (from Melos) than in Crete. This is further proved by the excavations at Thera, although we have not yet found intact vessels beyond the vases with the swallows. We have plenty of sherds depicting heads of birds or fishes (pl. 96a). Two other sherds show heads of large animals, an ass and a calf probably (pl. 96b). The most interesting of all pictorial sherds, a fragment of a middle-sized vessel, depicts a most expressive sinewy human figure among foliage. It brings to mind the man of the forests and friend of the wild animals, Gilgames's friend Engidou (formerly read as Eabani). This sherd was nicknamed «Tarzan» by the staff of the excavation (col. plate Ga and pl. 96c). A great number of these pictorial sherds were found within the curious filling of Δ14. Our last photograph (pl. 96d) depicts the spout of a vessel shaped as the neck and beak of a bird.

## 4 STONE FINDS

We do not present any of the common stone utensils here, as none offers any special characteristic. The first practically intact alabaster vessel is shown on pl. 97a. It is in a very bad state of preservation, as all we have found so far, for it is made of very soft alabaster (more accurately gypsum) which disintegrates within the earth. Better preserved is the surface of the vessel in pl. 97b. It looks like a candlestick on the photo. In reality it is asymmetrical in shape and pierced all the way through; it may be the neck and spout of a ewer, the rest of which was possibly wooden. The bottom part in the picture is to be understood as the spout. There exists a similar, yet larger and more decorative stone object from Knossos<sup>1</sup>.

Much better preserved are fragments of small vessels made of marble or of marble-like stone. Pl. 97c shows fragments of a small jar (pithos) which was decorated with alternating bands of rippling and medallions.

Pl. 98a shows a fragment of pre-eruption pumice-stone (Rosa bims according to the expression of the volcanologists of Thera). After having been used as a scraper and polisher for a long time, it was placed as a lid on an amphora in Room Δ2.

Pl. 98b shows various stone-lids for jars (the one in the middle of the bottom row is a regular lid of a pyxis). Pl. 99 shows obsidian implements. Blade-tools are rare in Thera while flake-tools abound and can be found everywhere. There are adzes, borers, scrapers or burins.

Pl. 100a represents a strange object. We realized what its nature was only after we had found many similar finds. It represents supporting legs of tables of offerings. The core is a conical piece of pumice-stone, or of another light stone, and the coating is stucco.

Finally, pl. 100b shows the first stone «horn of consecration». Only one part of it has been preserved and is 55 cm. high. It was found in Room Δ11. We had already had such horns on the «African fresco» painted on the shrine or altar.

Pl. 100c shows some of the bone-objects. All bones are tools and bear signs of long wear. The second from above, in the shape of a clavicle, has a cutting edge on the lower side as if it were a knife.

1. EVANS, PM II, p. 822 and fig. 537 and 538: «Vessel of curious form». He, nevertheless, mentions the similarity to a spouted ewer.



5 VESSELS AND  
FURNITURE

Of the numerous clay and other vessels, we shall give a special mention here to the prehistoric cooking ensemble as it was found in the narrow space by the North wall of the Room of the Lilies. On pl. 101a are shown the two roasting-grills with two handles each, found intact this time<sup>1</sup>. Similarly intact was also found the three-legged, spouted cooking-pot, which makes the word «χύτρα» more clear. As the present has been consecrated by the incised sign of the double-axe, we may use the name «tharghelos» θάργηλος. This meant a «holy cooking-pot» and is obviously related to the «Θαργήλια» and the homonym month of the classical period.

Pl. 101b shows a vessel which is merely a table (τράπεζα). The name was already used in the Mycenaean dialect (τόρπεζα) independently of the number of legs. It should not necessarily be considered as a holy table of offerings. It bears a second bottom as well as a large opening, through which the hollow space thus formed was accessible. The opening was closed by a lid, as is proved by the two vertical handles for the holding of it.

If we were to suppose that coal was placed within it, then the edibles placed on it were thus kept warm. A similar utensil (but rather in the shape of a tumbler) was called «θερμαντήρ» (heater) by the Ancients.

We were able to gain back the exact replica of two wooden pieces of furniture, by pouring gypsum (plâtre de Paris) within the holes appearing in the aspa of Room Δ2. The first (pl. 102) was a stool, which was broken and thrust about. The shapeless weights on it may have been beams and roof-planks (pl. 102a).

The smaller piece (pl. 102b) clearly shows that the front legs and therefore, also the hind legs were joined together arcwise. It also shows that one front and one hind leg each were joined together on the narrow sides of the stool, by means of a horizontal bar.

Pl. 103b (reconstruction in olive wood) shows the original form of the stool, known from other artefacts of Cycladic Art, while pl. 103a is a stucco facsimile of the original, made by the sculptor, Mr. Noukakis.

Pl. 104 shows the plaster-cast of the bed, as it was extracted intact from Δ2 and pl. 105 the wooden copy. It seems a miracle, that a breakable bed could be regained intact from that Biblical annihilation. On it lay several objects which were perceptible due to the slightly

1. On roasting-grills, see Thera II p. 44, pl. 38, 2 (= ΠΑΕ 1968, p. 121 and pl. 76b).

harder and also different consistency of the filling. Still they had no concrete shape. One hesitates between the supposition of them being flour or bran in sacks or a mattress filled with a finely cut herbs.

The Furniture Manufacturers Mrs. and Mr. E. Saridis have used olive wood for the reconstruction of both the aforementioned pieces of furniture, of which wood the original was most probably made. A calf skin was stretched on the frame of the bed to receive the mattress, fastened all round with sting, as the prints show on the original. We are deeply grateful to Messrs. Saridis Co, for their gracious offer.

The stool is 42×28 cm. and 38 cm. high, while the bed is just 1.60 m. long and 68 cm. wide. We know from skeletons of the Mycenaean age that people's height varied between 1.50 m. and 1.60 m. But even if a person happened to be taller, he bent his legs while reclining, as we know from pictorial evidence on Oriental models. Such beds in ancient art had usually and have still now (among primitive people) a net in the place of the skin on our reconstruction.

#### 6 ORGANIC SUBSTANCES

Our laboratories in Thera lack as yet the necessary staff for research work on the occasionally found organic substances. Nevertheless, the stuff is preserved carefully until the adequate researcher or researchers are available. The samples published here are exclusively from Δ2, the Room of the Lilies.

As the stone lids, which were found covering some of the vessels prove, the troglodytes had gathered in there not only ceramic artefacts but also jars full of solid and liquid edibles.

The traces of organic substances were found in the vase-bottoms, forming a thin layer, and the vessels were of small or middle size. (Amphoras with elliptical mouth are of a height of about 50 cm.)

Pl. 106a shows such remains in the bottom of a jar with a mouth large enough to make the taking of a photograph possible. The organic substance was in such a state of shrinking that in places it did not touch the inner surface of the jar, as if it had been baked. This is further proof that very great heat was prevailing during the hours of destruction and obliteration.

In the cases of pl. 106b and 107a, the dark organic substance bore a circular hole in the centre and Perrakis, the restorator in charge of Δ2, characterized the contents as «must-buns».

In the case of pl. 107a, the vessel had been covered with a handleless, broad plate the foot of which had the exact diameter of the hole of

the alleged cake. Still, the distance between them was 30 - 40 cm., for the vessel was hollow. It is therefore unknown whether the hole in the organic substance contained in the jar was originally due to the foot of the vase. In such a case, it should be supposed that the substance in question originally filled the jar to the rim.

Pl. 107b shows the already mentioned second case, in which the plant seeds had had time to sprout before they got burnt and became buried below thick layers of ashes. The strangest find, perhaps, was in a jar also found under the bed of the Room of the Lilies. The aspa filling the jar showed perpendicular holes. The plaster poured took the shapes shown on pl. 108a. On the left, there is a piece of the aspa contained in the jar with the furrows still visible. On the right are shown cylindrical long sticks, into what the poured gypsum was transformed. On the extreme right is the only case in which the gypsum could reach the lowest point. It presents a slight swelling, precisely like the tender green onions we consume even today as a salad.

The last photo, pl. 108b shows the traces of plants, which we succeeded in extracting from the aspa contained in the vase by means of very thin pincers. This is not a piece of hay but a membranous substance, more flat and thinner than hay. They are probably the peelings of the onions. Only a specific laboratory examination may give us an absolute certainty of the fact.

The large quantity of white substance «like quinine powder» which was observed over the bed in the Room of the Lilies (see page 22) was most probably purer barley-flour, i.e., for bread-making. Indeed, the product found in jars is just coarsely ground barley, some grains of which even remained intact. It was coarse (gruel); the Ancients called it «οὐλοχύται», whereas the barley-flour (ἄλφιτα) being a nobler product, was kept, or at least transported in hides (Od. II 354, 380). One or several such hides had probably been placed by the earthquake victims on the bed in Δ2, as they had done with all kinds of jars full with eatables and drinks.

#### 7 INSCRIBED OBJECTS

A remark of a general nature is the following:

Inscriptions, usually short or very short, are to be found mostly on those vases that are rather voluminous and of a cheap fabric. They were used for trade, for transport of liquid products, mostly oil. Stirrup-jars are the main category of such vessels. Inscriptions on them cannot yet be read with certainty. Nevertheless, it would

be logical to suppose that the one to three words that are found on them are almost surely a proper noun (of sender, consignee or dedicator?), when it is just one word, and in the other cases either local or national place-names<sup>1</sup>. Names of Gods or holy shrines, to which the product is dedicated, are also to be considered well possible.

During the present period of excavations in Thera we found the first complete inscription, consisting of 4 syllabic letters; Several jar fragments have also been found, bearing one or two letters or even mere doubtful signs. On pl. 109 is shown the ewer from Room Δ4. Conditions under which it was found have been exposed here above (see page 14). There exists a whole series of ewers and stirrup-jars from Thera whose spouts are equipped with spikes or small pierced lugs or even small handles (see for instance pl. 78b).

These can be explained only as a necessity of an adequate stoppering of the vessels as the latter had to travel far. This custom is still in use in Homer's time. Wine amphoras were stoppered in the same way. The cloth used for covering and fastening of the lid was called «κρήδεμνον» (veil) and the unstoppering of the amphora was called «κρήδεμνα λύειν» (unfolding of veils)<sup>2</sup>.

One such vessel for the transport of a liquid product is the inscribed, non-decorated ewer from Room Δ2. Pl. 109a represents the entire vessel and pl. 109b shows the inscription which had been incised before firing the vessel. The four letters on it exist also in the Mycenaean script (in Thera exists only the Linear A script, of course).

We can, thus, read «a-re-sa-na», if it were to be accepted that all letters had the same phonetic value as the Mycenaean syllabic signs. According to the aforementioned presumptions this name should be a proper noun. Should we suppose that it belongs to the God to whom this vessel and its contents were dedicated, then we bring automatically to mind a neglected pre-hellenic Goddess who — as we know — was worshipped in nearby Naxos and was related to local myths. She was known as Ariadne. The sound «δ» is characteristic of the Achaean (and Cyprian) dialect, that is why scholars named the Goddess Ariadne, giving it thus, at the same time a clearly Greek etymology (the most

1. See mainly J. CHADWICK, *Linear B Tablets from Thebes*, *Minos* N.S. 10, 2 1969, p. 118 - 9.

2. *Od.* III 392. Cf. MARINATOS in *Archaeologia Homerica* A 14 - 15, where it should be corrected that veils were put also on pithoi (*Od.* II 340 in combination with III 392) not on craters, as was inadvertently written there.

«ἀγνή», the «πάναγρος», i.e. «the most chaste». The experts will have to decide whether the «a-re-sa-na» of our vessel may be linguistically considered the original form whose hellenized version is Ariadne-Ariagne<sup>1</sup>.

On pl. 110a we see an amphora which bears incised, before firing, the sign of the double-axe, corresponding to the letter A. This is repeated in other cases too, thus strengthening the opinion that the corresponding vessels also belong to the «a-re-sa-na» category.

Pl. 110b, in the middle, bears lightly incised, two letters, the one of which is the double-axe. The third pl. 110c is a ewer bearing the «sella» which is also fairly frequent.

In the following row of photos (pl. 111) the last represents a slightly concave soft stone bearing a sign incised. It was, perhaps, a seal. All the rest are sherds of clay-vessels. They bear clearly incised signs, always before firing. Some of them may be letters or arithmetical signs, but not always. They are carelessly incised on any part whatsoever of the vessels.

**THE FRESCOS.** Spacious laboratories having been erected on the excavation grounds gave us the possibility to penetrate into quarters where there were indications of the existence of frescoes. Such a quarter was foremost Room B6 within which, already in 1967 and 1968 there appeared plaster, and deeper down also frescoes depicting monkeys.

This is the Southernmost spot of the dig where frescoes appeared. The farthest North lies in Sector A, wherefrom comes the «African» fresco. Unhappily, this is the exact spot the torrent ran through for centuries. For that reason the uppermost layers are always disturbed and contain, among others, also small fragments of stucco, which are also found further South within the river bed.

The frescoes of B6, which is a small and modest groundfloor room, had collapsed from above together with the flagstones of the upper floor. They lay mainly along the North wall. Only a few had slipped as far as the middle of the room. They belonged, consequently, to the North wall of the upper floor and formed a corner to the left, as research proved. It follows then, that they covered also a small section of the West wall.

A thorough study of all fragments, old and new, went on with persevering tenacity and good results. All the pieces were laid within the roomy laboratories (pl. 112) and were being studied for two consec-

1. The word a-re-sa-ni-e on a tablet from Pylōs is of obscure linguistic form and the whole phrase on the tablet is equally incomprehensible (MORPURGO, *Lexicon s.v.*).



utive years by the students of the Restoration School under the direct supervision of Margaritoff.

In 1970, the painter Mr. Iliakis was added to the team. Among a score of men and women, some students proved to possess a remarkable talent for detecting the fragments that belonged together. In spite of my initial lack of hope (I had the sad experience of the Cretan frescoes and of those of the palace at Pylos) hundreds of small fragments were continuously joined together to form larger ones. Again, these formed the link for the joining together of the larger fragments of frescoes that had been found. It was known from older finds that the wallpainting of B6 contained almost all the elements of the homonymous fresco of the «Villa of the Frescoes» at Knossos. Here, too, we had the same species of monkeys (*cercopithecus callitrichus*), myrtles, «reeds», crocuses<sup>1</sup>.

In 1970, research arrived at more safe conclusions. There existed also a frieze of elaborate spirals (pl. 113). It has been proved that large sections of the fresco joined at a right angle. Consequently, the fresco extended on two walls and we had at the same time a fixed point of observation of the monkeys, which previously were understood rather as moving horizontally. It was equally proved that at the bottom, the fresco ended in wide wavy lines (provisionally named «water currents»). Thus, the principal theme of the wallpainting became clear: the monkeys are all fleeing to the left, climbing up at the same time. It had been correctly supposed that the incomprehensible red designs were the rocks of the volcano of Thera. A head not belonging to a monkey is apparently that of a dog and there is a second one, very incomplete for the moment. The general meaning may be conceived as follows: A herd of monkeys, probably ravaging gardens and orchards, is being pursued by dogs. The monkeys are climbing the rocks and only the oldest, the chief, looks wrathfully towards the pursuing hounds. Pl. 114, which should be considered as a provisional reconstruction, is the work of Mr. Iliakis, our painter of the excavation. Oversized swallows, vegetation and spirals have not yet found their proper place. The psychological moment of the running-away monkeys is shown on the partial picture pl. 115.

2 THE ANTELOPES  
AND THE  
BOXING CHILDREN

Only a few metres South-West to the Room of the Monkeys (B6) lies room B1, the excavation of which has been described here-above (see page 28 f.). There, the state of the frescoes was very bad indeed. Still, numbering and drawing of all the fragments before

1. Thera III, p. 65.



their removal helped to reconstruct the whole afterwards. Pl. 116 shows one of the drawings which had been made, as it is characteristic of the bad condition of the fallen stucco fragments.

The Reconstruction of the frescoes took place in Athens (exception made of the monkeys, which still necessitate further treatment on the spot). The dimensions of the doors have been taken into consideration and pl. 117 shows the S.W. corner of B1 as it has been reconstructed in the National Museum (see also col. plate D). A frieze of blue ivy-leaves springing from a red stem ran all along the top of the walls of the room. Below the frieze, a herd of antelopes of the *Oryx Beissa* species covers the largest part of the wallpaintings. Pl. 118 shows two of these animals (detail in col. plate Fb). The artist painted the antelopes in perigram only with alternating thick and thinner black lines. The head alone gives also some details in red. The animation and vitality achieved is indeed astounding. The pair depicted here is in amorous converse, as is shown by the movements of the heads, of the lips and of the tails of the animals. The present two animals are painted on the West wall. The wall opposite, the Eastern, is of equal dimensions and surely bore two similar animals.

On the North wall, on both sides of the window which looks to the courtyard, there is space for two animals, one on its right, still preserved in situ (headless) and one on its left, traces of which are still visible. We have, thus, six antelopes in all. Whether in those times the *Oryx Beissa* lived on the island is a question to be studied, as is the matter of the monkeys, too.

But, the main showpiece of the B1 fresco is that of the «Boxing Children» on the South wall of the room. The reconstruction of the composition is absolutely sure, for the relative position of all its fragments is assured (col. plate E and pl. 119). This is shown quite clearly by the illustration of the fragments in outline on fig. 3.

Only the left fore-arm of the child on the right is not organically related to the whole. Still, the artistic line would allow a margin of only one or two centimetres higher or lower.

From the artistic point of view this painting is truly marvellous. It is perhaps the first time in the World's History of Art that the tender anatomy of children's bodies of up to 7 - 8 years old, have been rendered with such precision and mastery. The bodies are painted red, the face of the child on the left a paler tone of red. They have black hair locks fixed on blue head-covers. We have here a kind of wig which explains the expressions Homer uses in his poems for the hairy parts of the

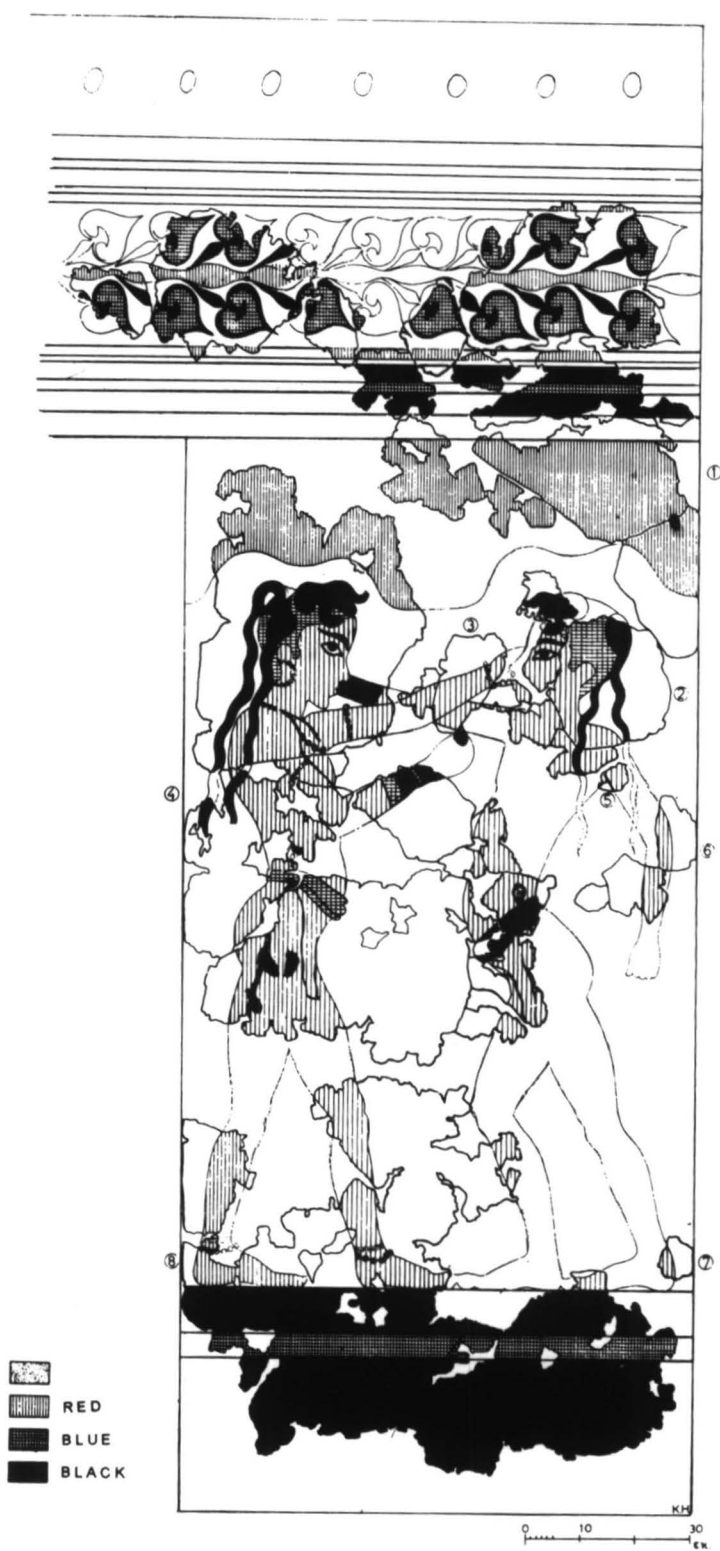


Fig. 3. Key to the Boxing Children Fresco.

head of gods and heroes (blue mained Poseidon, blue beards, blue eyebrows, etc.) Divine beings may be represented here, too.

The children are depicted boxing in most perfect earnestness. They wear loin-cloths, the details of which are not fully distinct due to damage, but on this we cannot discuss any further at this moment.

The boxing gloves are a surprise, but they raise a problem at the same time. Due to damages of the fresco, the position of the hands cannot be accepted with absolute certainty for it was possible that the boxers held one elbow bent against the adversary. In that case only the child on the left would be wearing boxing-gloves. After having made use of infra-red rays and specific photographs we arrived at the conclusion of extended arms, mutually striking the faces. Yet, this solution obliges us to accept the fact that each adversary wears only one glove, on his right hand.

The child on the left is more richly clad and wears gold arm and ankle bracelets, a gold earring, a necklace and other jewels of lapis-lazuli. It also looks slightly (but not necessarily!) older. It would not be impossible to think of it as a girl (col. plate Fa). It shows a certain indolence and placidity. On the contrary, the child on the right is possibly younger, but more vivid and more aggressive. The artist has rendered all this with an amazing dexterity and discretion (pl. 120). The first impression one gets is that of two young princely brothers. But we cannot exclude the possibility of them representing divine beings. We know very little about religion and mythology of that period. But divine children and divine twins abound in Mycenaean mythology.

3 THE LILIES  
FRESCO ( $\Delta 2$ )

We have called this the «Spring Fresco» because it may indeed insinuate a religious conception of the great Spring festival under the patronage of the

Spring Goddess of Nature.

It is hard to believe that a small almost square room, on the ground floor, but so richly decorated, could be of profane use. Outside it were found a table of offerings and other «holy vessels». The continuation of the excavation will of course yield more elements to the problem.

It is the first time that a totally painted room has been unearthed in such a satisfactory state of preservation. The composition, simple in itself, is full of charm, originality and unexpected ideas. The artist was undoubtedly a genius. He practiced the impressionism of his epoch with the means of his art and the pious psychology of his times. The triple flower theme, consecrated by the triple lily of Upper Egypt and

the triple papyrus of Lower Egypt dominates here too, as it does also in Amnissos and elsewhere.

The triple motif is carried here further to the landscape. Also the rocks are painted in threesome on each of the three walls. These rocks are perhaps the most curious and unexpected theme in the composition. They are the impressionistic remembrance of the volcanic rocks of Thera. This wallpainting represents an unhoped opportunity for the geologists, in that it gives a glimpse of Thera before the eruption. The rocks are red, yellow, dark-green or light-blue, veined and with alternate curves. Only scorias and obsidians and basalts and phyllites of today's volcanic islands can help us to visualize the conception of the Cycladic artist<sup>1</sup>.

On the rocks, or behind them, or from the ravines between them, there spring clusters of lilies. As the background here is white, the lilies are painted red while the contrary happens usually. May be, however, that we have here the genuine red lily (*Lilium Chalcedonicum*), if we remember that Greece is the only country, where red lily (therefore called sometimes *τουρκολούλουδον*) grows wild. The leaves and stems are golden-yellow. Here the rigidity of the stems, as happens in Amnissos, is avoided. Here the tall stems curve lightly almost everywhere, thus giving the plants more movement and life. The lilies grow everywhere in bunches of three except in but two cases of two lilies on the South and on the West wall.

The only other subject, which enlivens the landscape, are swallows flitting in the air, or lower among the lilies. This is probably not without meaning. It wants to express the advanced spring season when the swallows, who have come back, are restless from mating fever and are feverishly preparing their nests.

The South wall, where we happened to start cleaning Room Δ2, also showed the first swallow (pl. 121a). We had admired, so far, only the swallows of the Thera vessels. We can now see the difference between the artist and the potter.

After a while, a little further West, there appeared on the same wall the second swallow (pl. 121b), which is probably the most daring creation of the great unknown artist. The bird is flying sideways upwards, is presented under a three quarter-angle and gives an incredibly successful

1. It is interesting that also on the rhyton of Zakron, the rocks in one or two cases are an accurate reproduction of the strangest looking rocks of the present fresco, so that a question about the provenance of the artist of that vase arises now.

attempt at presenting the right wing in perspective. The artist foreruns by more than 1.000 years his contemporaries, who it is problematic whether they were in a position to understand him.

About the middle of the West wall there appeared after a few days the first pair of amorous twittering swallows (pl. 122). Next, on the right side of this same wall, a new single swallow appeared (pl. 123). On the North wall one more pair of amorous swallows emerged by the N.W. corner (pl. 124). The opposite N.E. corner is damaged. Most probably, the same theme was painted there, too (col. plates B and C).

The central point of the whole composition in question was perhaps the West wall of the Room (pl. 125). The rock in the middle is the strangest looking of all. The troglodytes, in their efforts to hang objects, opened five circular holes in this wall. In any case, they must have proceeded carefully, possibly with awe, for only one hole injured a lily. Col. plate A and pl. 126 shows a general view of the «Lilies Room», with its shelf and the wide red band over it, as it has been installed in the National Museum. It appears there as an unexpected visit from the middle of the second millenium in order to make more seizable the Golden Era of the Aegean Bronze Age Civilization.

**GENERAL REMARKS** In relation to the wallpaintings only some fundamental questions of either religious or other nature can be underlined here.

We have no reason allowing us to consider the Monkeys fresco as having a religious meaning. Still, it poses, as well as the rest, other problems interesting to the zoologist and the art historian. The psychology of the animals and their habits of life are given with such knowledge and precision on the wallpainting that it is impossible to suppose that these are motifs brought ready-made from abroad. In that case, we should suppose that monkeys still lived in Greece at the time. From the «Boxers» fresco we should also conclude that the Oryx too, lived at least on some islands.

On the other hand, the Theran frescoes (and they only) have as beloved theme the swallows, which are non-existent on the island today. Within the abrupt rocks of the Caldera, the careful watcher may, once in a while, observe the jet-black rock-swallow (*Riparia*, commonly called «tartarus»). But the common swallows, the *Urbica* and the *Rustica* are unknown. The people of Thera have never seen swallows build their nests in the roofs of their homes. I, myself, keeping a close watch for several years now, have seen some swallows flying high up in the

air only during the months of September and October. They are only flying by, due to the yearly migration and they disappear within few hours. Was the eruption so terrifying as to uproot even the migration instinct or did the dry and barren landscape of post-eruption Thera keep the swallows away?

The frescoes of the Boxing Children and of the antelopes do not seem to be deprived of religious significance. The triple sacral repository was found nearby. The luxurious representation of the children, most particularly their blue headgears, suggest the conception of divine children, a kind of prehistoric «Dioskouroi» of which Polydeukes became later a mythological example of famous boxer «πύξ ἀγαθὸς Πολυδεύκης».

The Lilies fresco was almost certainly the expression and the environment of the Spring form of the Great Nature Goddess. It is the great moment, when Nature comes back to life after the lethargic sleep of the winter. The rocks are covered with moss, the lilies have sprouted from their bulds and the swallows are mating. The latter present a hybrid species but the artist has based his imagination on the *hirundo rustica*, the field-swallow. The forked-tail and the swift flying prove this. This kind can fly upwards and swerve in a way that it can easily fly even in a supine position. It was this moment that the artist chose to capture in painting the second swallow on the South wall and the first pair on the West wall.

We gave this unique work of art the name of «Spring Fresco», in recognition of its religious conception<sup>1</sup>.

The wild landscape is manifest and the rocks rise like ghosts. One could say that the swallows are the only witnesses of an awe-inspiring scene. One cannot help evoking the myth and thinking that in a moment the Earth will crack open and close again with lightning speed to veil the Divine Drama.

It was lilies «wonderful to look at» (θαῦμα ἰδέσθαι) among other flowers that Persephone was picking when suddenly the Earth opened and she was swallowed, carried away on the golden chariot driven by the mighty Lord of the Underworld, Pluton, the «πολυδέγμων» in person<sup>2</sup>.

1. From the suggestive book of Ileana Chirassi, «Elementi di Culture Precereali nei Miti e riti Greci» (Ateneo 1968) we extract the following sentences: «Di particolare interesse... si rileva il prato mediterraneo nella splendida sua fioritura primaverile. La varietà e la complessità delle azioni sacre e dei miti che gravitano su esso ne segnalano in modo evidente l'importanza esplicita sia sul piano sacrale...» etc. (p. 91).

«Il giglio... la cui sacralità ha una lunga storia nell'area mediterranea... è fiore «sacro» particolarmente nei culti femminili...» (p. 104).

2. Hymn to Demeter 429 - 432 (Allen).



From the historical point of view one could remark that the terrible shapes of the rocks are explicable in a volcanic island like Thera, but not elsewhere. In Crete rocks of such shapes are unknown. In Cretan works of art, mountains are symbolized by the scaly ornament. Only on the «Zakros Rhyton» rocks as those of Thera are rendered with characteristic accuracy. Is it a Theran work? Does it represent a peak-sanctuary and a landscape of Thera? Or is it a case of emigrating artists, a phenomenon we meet again later during Greece's Archaic Period? These are just a few of the problems that have started arising.

As regards the problems of geology and volcanology, they remain as they had already been stated in our previous reports<sup>1</sup>. That the earthquake of the LM Ia period simultaneously destroyed both Thera and Knossos has been now confirmed also by the fact that the first hoard of bronze vessels has been found also in Thera (see p. 17), as it happened in Crete.

New characteristic remarks to be made are the following: It was observed that some of the excavated rooms are full to the bottom with pumice whilst others, often adjoining, show pure volcanic ashes (aspa). It is in the latter that we find stored tens and hundreds of vessels. That means that the earthquake provoked the general collapsing of the roofs, so that the pumice falling from the skies invaded the houses down to the floors. But it happened that some rooms had their roofs saved from destruction and there the inhabitants gathered and stored whatever vessels and utensils they managed to extricate from the ruins.

The volcano erupted, provoked by the earthquake, as the specialists are getting to believe (they use the word triggering, which is quite descriptive). Then the falling pumice filled only unroofed rooms. When the time of paroxysm came, the blasting of the craters and possibly complementary earthquakes threw down the remaining roofs, but their rooms were filled with aspa as the period of pumice ejection was already over.

In two cases, mentioned hereabove, the rootlets covering the plant-seeds confirm that they had found the necessary humidity and other conditions allowing them to germinate.

The falling of pumice had not started yet, neither had the excessive raising of heat, which made all timber disintegrate, and cracked the bellies of some jars. Furthermore, nowhere did we find a jar or a vessel full of cereals or dry vegetables, as Schliemann did when he excavated

1. Thera III, p. 65 and IIAE 1969, p. 189.

Troy. Here only the bottoms of pithoi and jars showed traces of seeds, of few grammes only each time.

All this can bear the following explanation: The earthquake took place towards the end of spring or the beginning of summer, in May or June. At that time last year's supplies had been exhausted and the new crops had not yet been harvested. For the seeds to germinate as they lay buried under the ruins, the first rains were essential. Consequently, the volcano had not yet erupted in autumn or in early winter.

In Kracatoa the first disturbance took place in May 1883 and the terrible explosion completed its cycle of destruction within two days, on the 26th and 27th of August of that same year.



Divine Service on the spot where a worker has been killed.

## PLATES









The Lilies Fresco, as exposed in the National Museum of Athens.





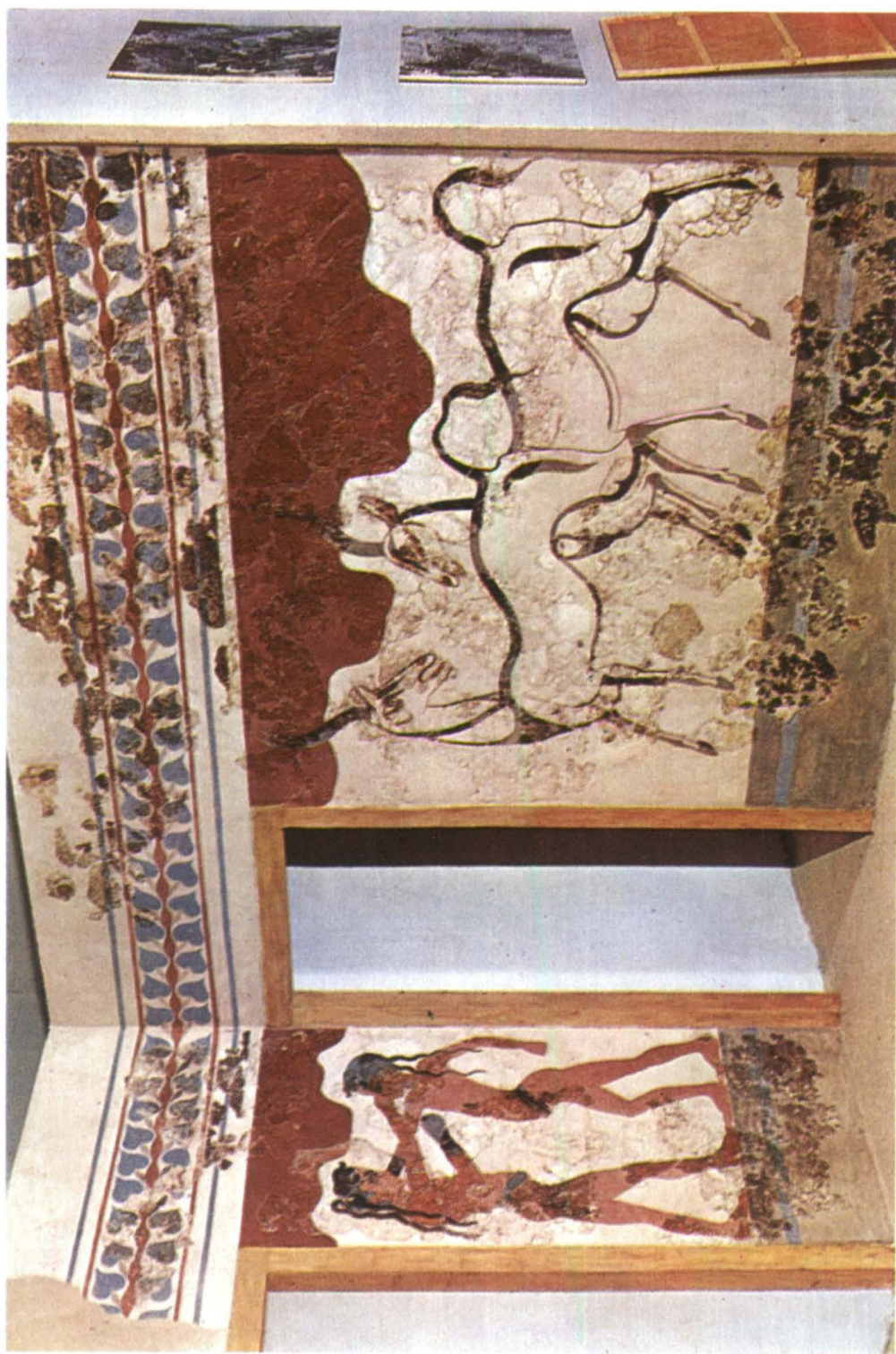
The Spring Fresco. a. South and West Wall. b. West and North Wall.





The Lilies Fresco, details. a. North Wall. b. West Wall.





The Boxing Children Fresco as exposed in the National Museum of Athens.





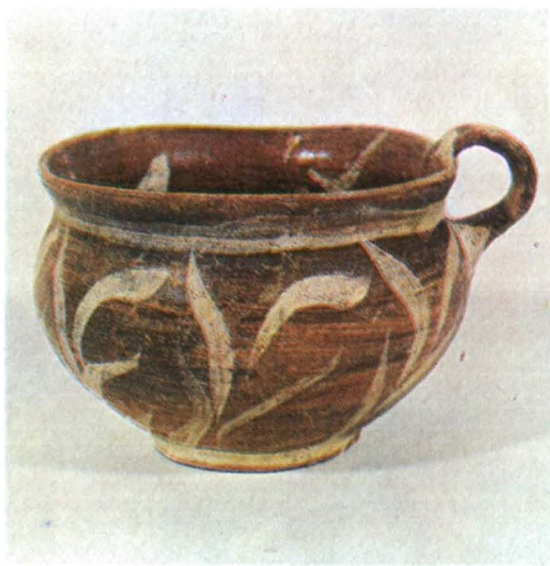
The Boxing Children.



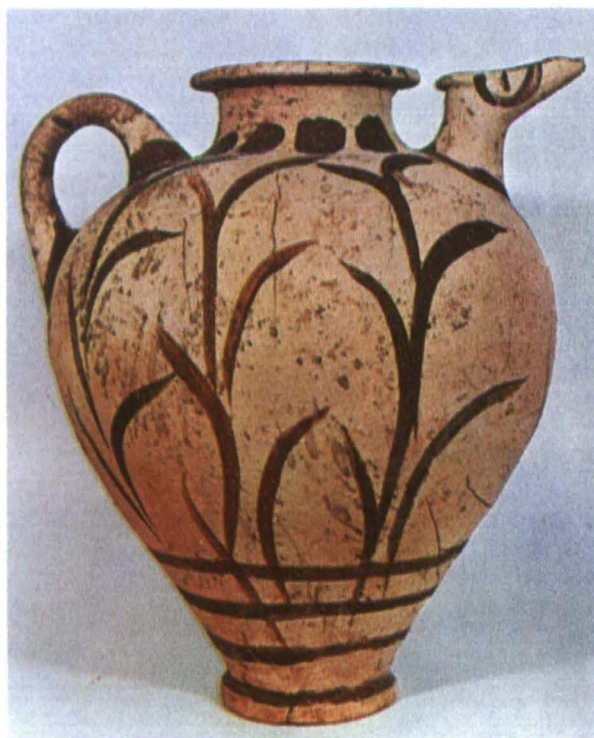
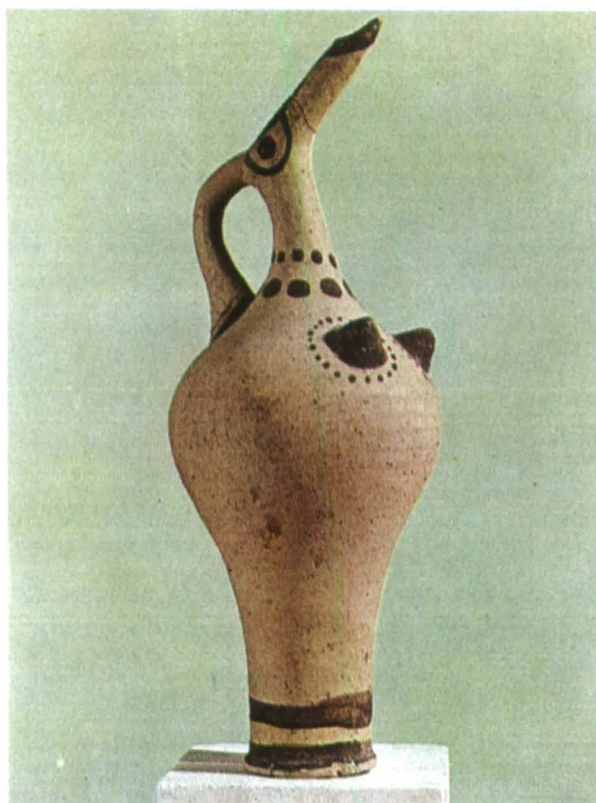


The Boxing Children Fresco, details. a. The left child. b. Head of antelope.



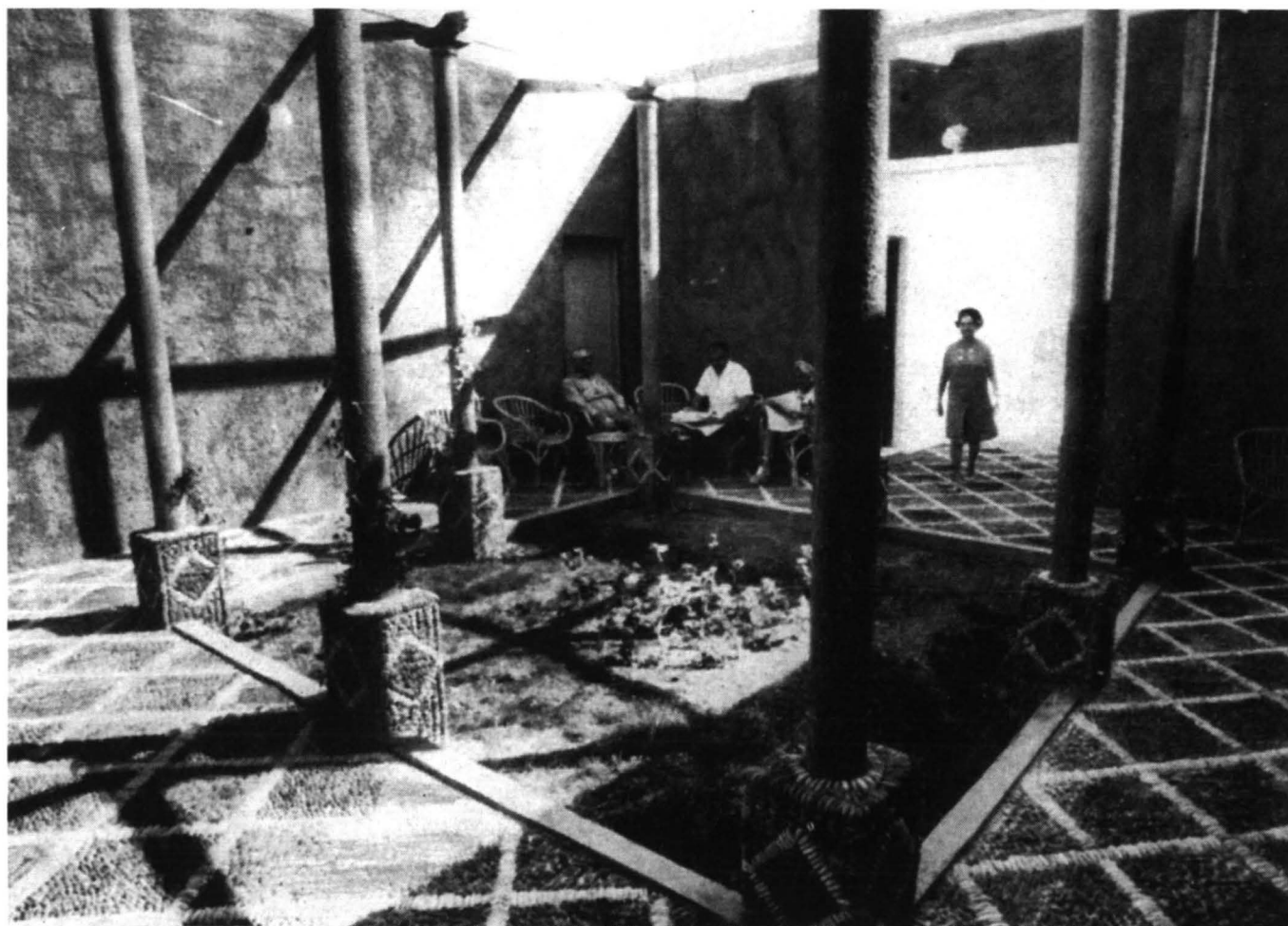


Pottery. a. Sherd with a human being, local workmanship. b. Bowl, Imported Mycenaean ware. c. Bowl, local workmanship.



Pottery. a. A tall nipped ewer. b. A spouted jar. c. A nipped ewer with barley ear.  
All three are of local workmanship.

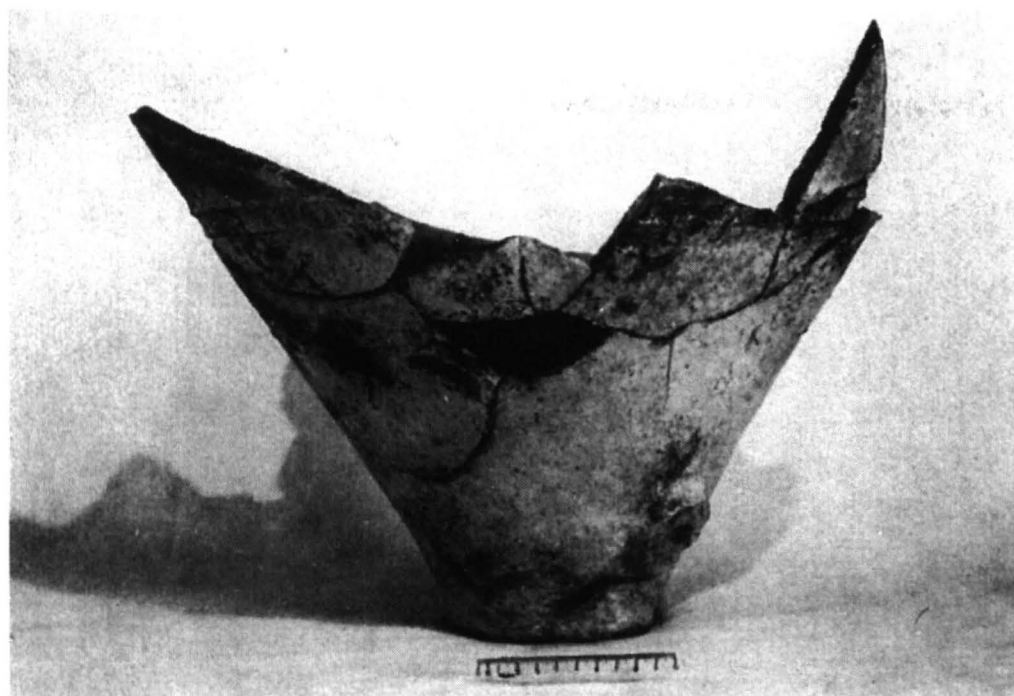




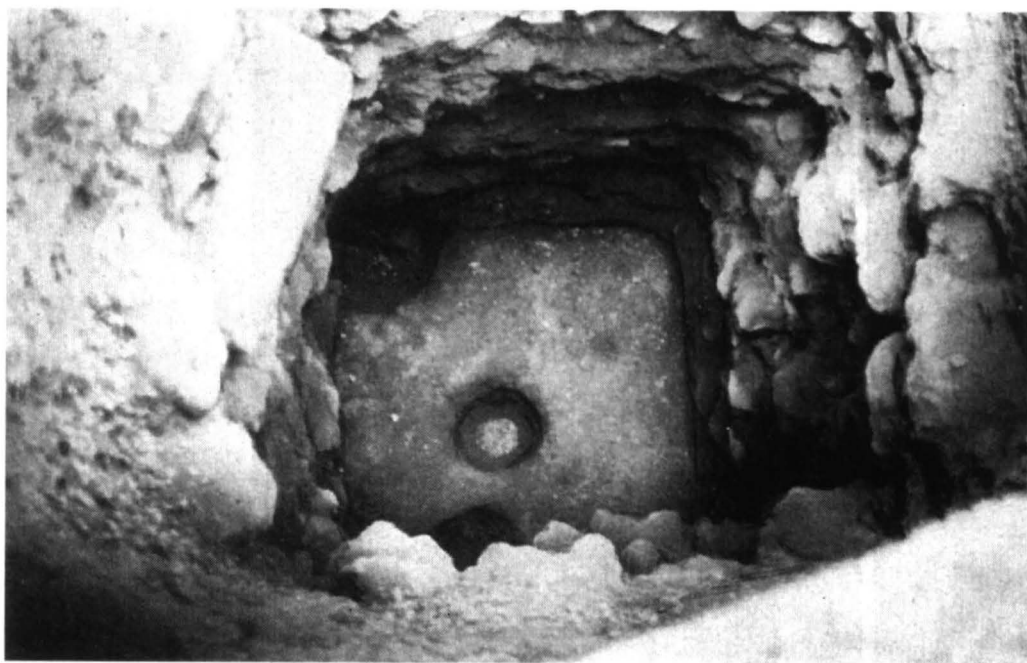
The Guest House of the excavation. Contribution of the Emily Psycha Foundation. The picture shows the peristyle.



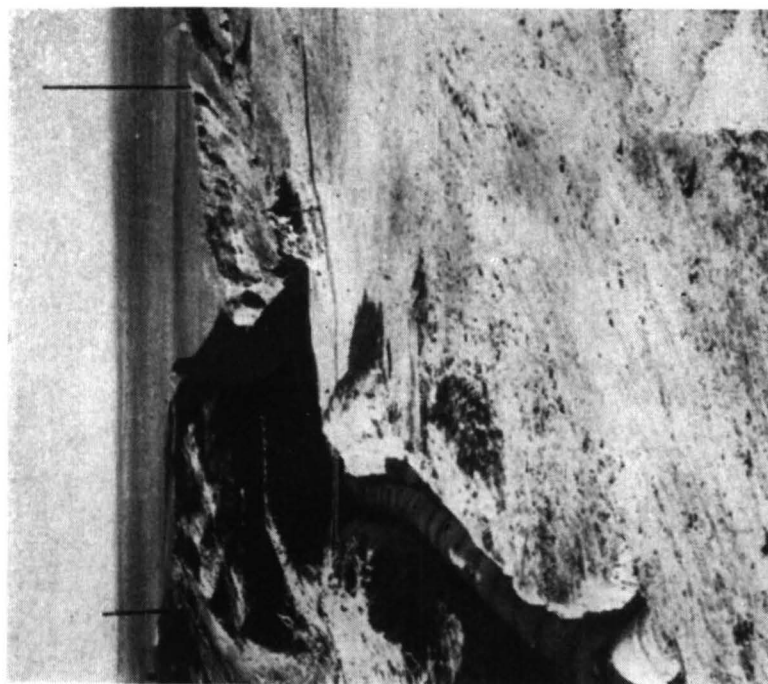
Akrotiri district. Erosion and pebbles layer.



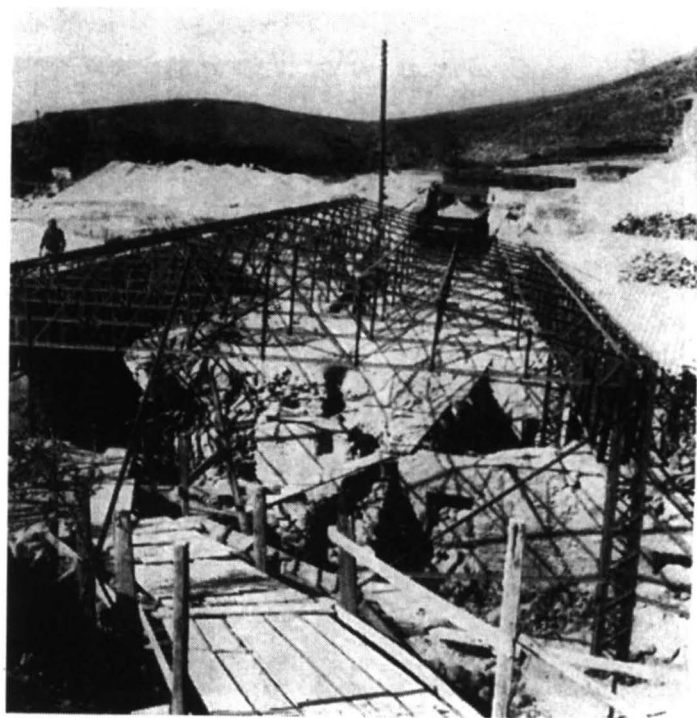
a. Big vessel from the H. Nicholas valley. b. Interior of the vase showing handle on the spout-hole.



a. Pit 18. A court or stone-paved road. b. Pit 20. Artificial holes on the surface of the rock.



a. Stratigraphy of pit 16. b. Canalization of the last part of the torrent.



Construction of the shed of sector Δ.





Extension of the roofing over the ruins.



a. Prints of square beams in the pumice-layer. b. North Court of Sector  $\Delta$  before the ashlar-masonry building.



a. «West Building», print of a square beam and nipples within the pumice-layer.  
b. North West corner of the building; framing of wood.



a. A road between  $\Delta$  and «West Building». b. Two windows on the West wall of  $\Delta$ , opposite the «West Building».



a. West wall of  $\Delta$  with stone fence for protecting a little tree. b. Upper window of  $\Delta$  with deformed sill.





a. Facade of «ashlar Δ», road and «West Building». b. Stone staircase in vestibule Δ5 of «Ashlar Δ».





Area Δ5, lowest step of the staircase with traces of the double door.



a. Pumice-filling of the staircase and traces of fallen floor. b. Traces of mud in the same place.

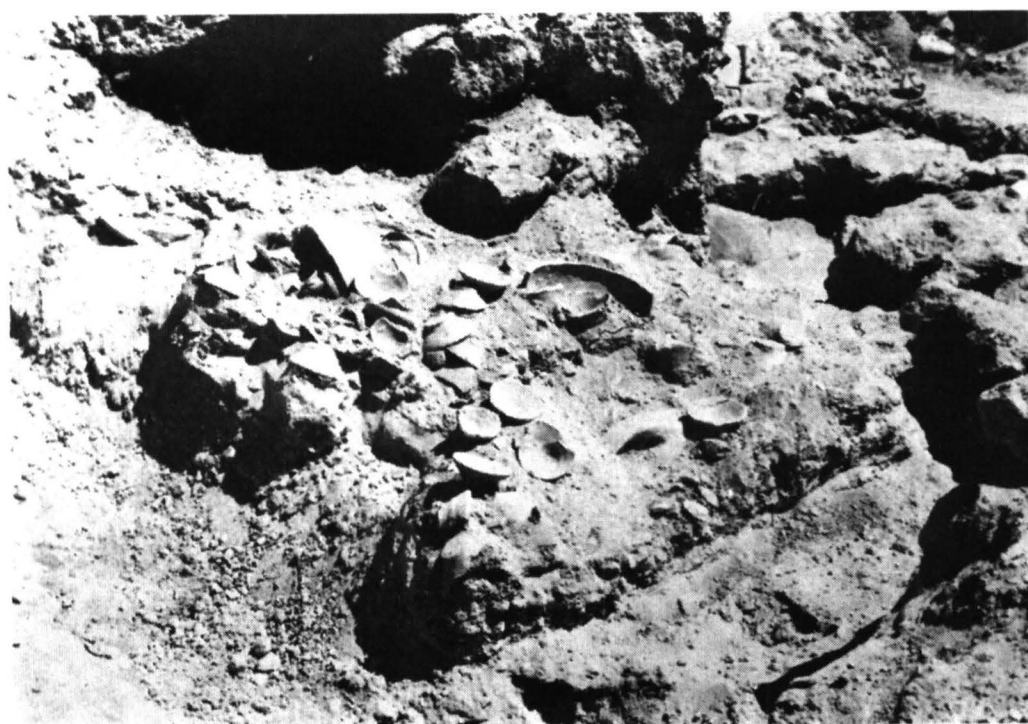


a. Flagstones of corridor Δ5. b. Pithos in the Eastern part (Δ4) of the corridor.



a. Area Δ4: group of the a-re-sa-na pottery. b. Semicircular «hearth» in Δ7.





a. Area  $\Delta 7$ : handleless cups. b. Hoard of similar cups on the Western part of  $\Delta 7$ .



a. Perpendicular clay pipes within  $\Delta 7$ . b. A fine bowl, a dagger, a whetstone and lead-weights in area  $\Delta 8 - 8\alpha$ .

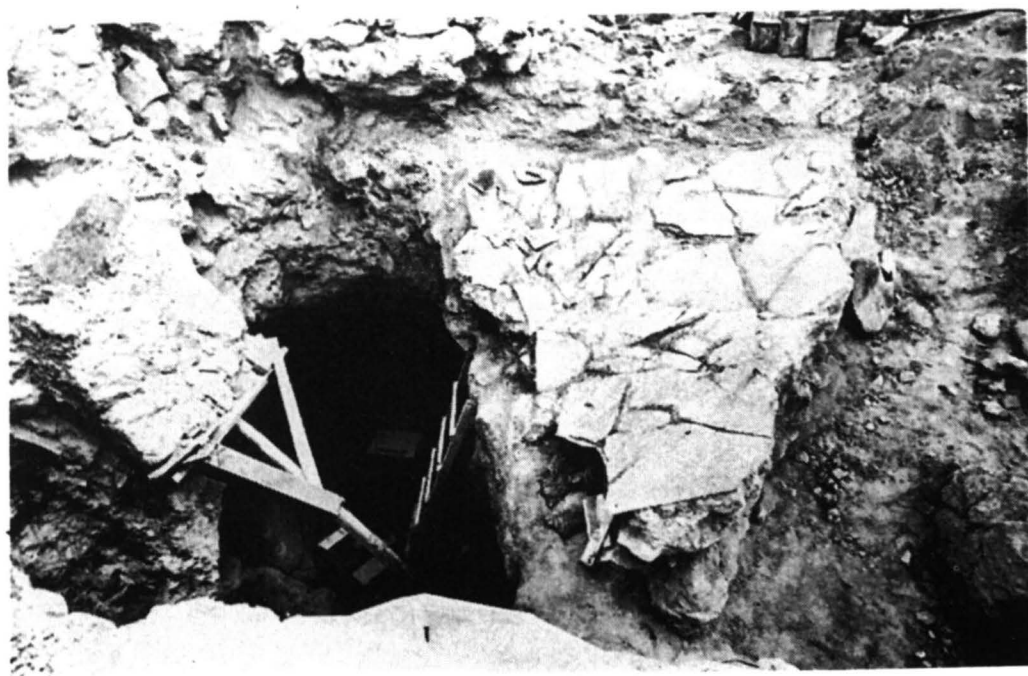


a. Triple staircase from  $\Delta 7$  to  $\Delta 3$ . b. Details of the staircase and door towards  $\Delta 3$ .



a. Area  $\Delta 3$  with the staircase distinguished above it. b.  $\Delta 3$  and hole towards the cellar.





a. Flagstones pavement of Δ3 and hole towards the cellar. b. The same pavement, and descent to the cellar underneath.



a. Cellar, basement of Δ3 and upper floor. b. Broken pottery accumulated in a corner of the cellar.



a. A hoard of bronze vessels under the slabs of Δ3. b. «Polythyron» (Δ1): first appearance of jars within the pumice-filling of the room.



a. Polythyron: jars 1 - 3. b. Same area: jar No 2 with fine painting of white lilies.

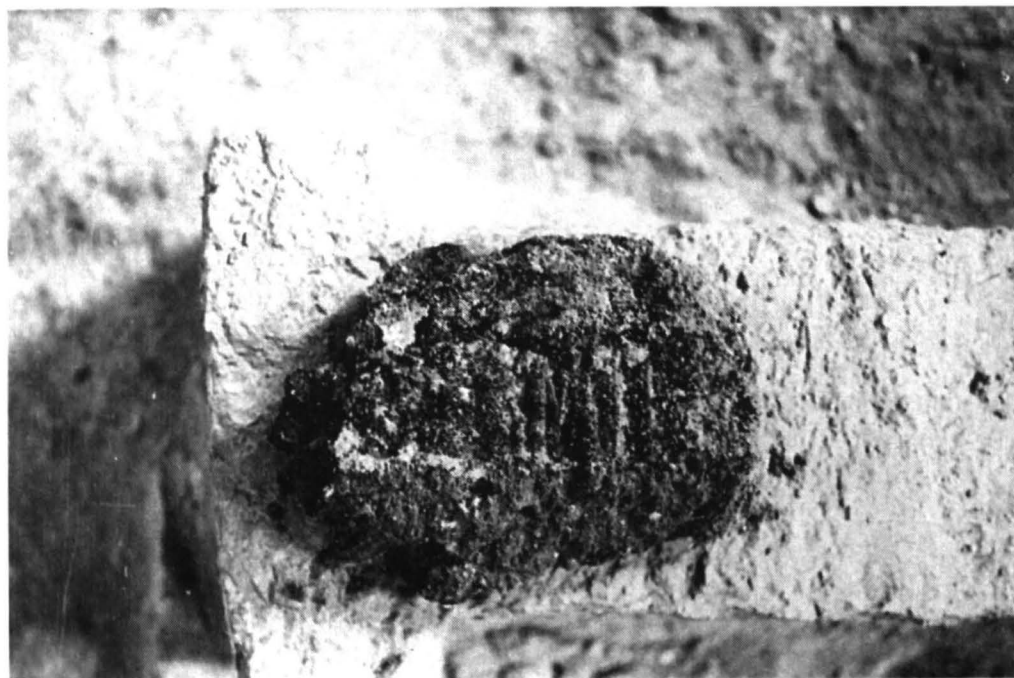




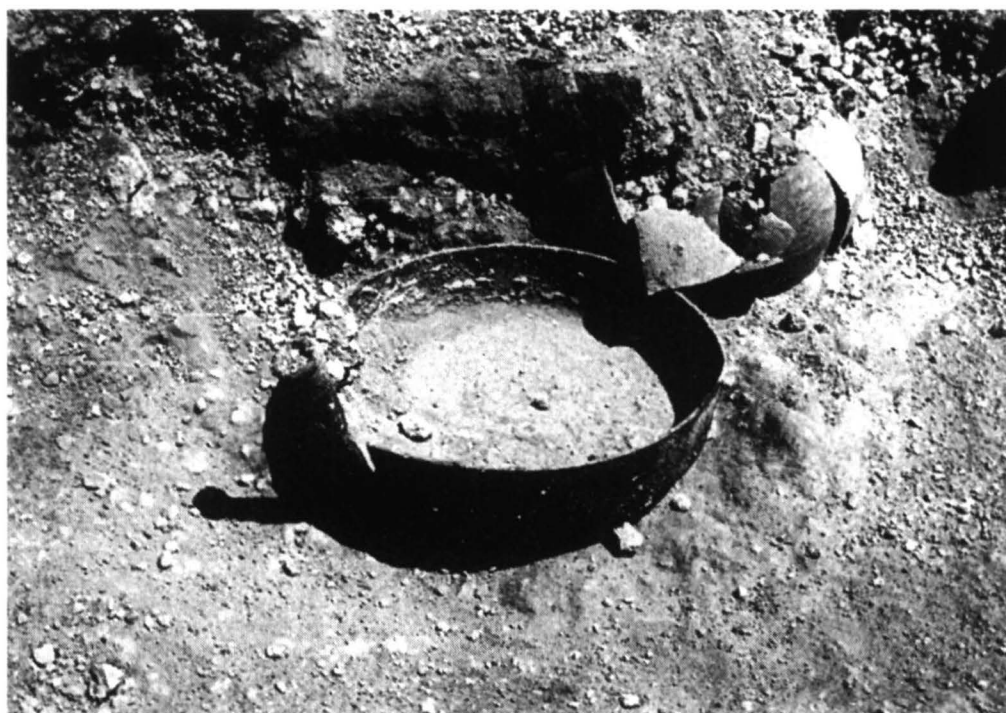
a. Polythyron: jars 3, 4 and 5. b. Seeds in the bottom of a jar, which show rootlets.



- a. The fifth door of the polythyron with traces of the wooden door jamb.
- b. The polythyron from the West.



a. The West wall of the polythyron. b. Organic material South of the polythyron.



a. Room Δ2 (Lilies Room) on the upper left corner of the picture, during the beginning of the excavation. b. A bronze frying pan in the uppermost layers of the filling.





- a. Two roasting-grills and a cooking-pot as found in the area of Δ2.  
b. Upper layers of the North West corner of Δ2.



Δ2 in two successive phases of the excavation in the same North West corner.



a. Upper layers of the North East corner of  $\Delta 2$ . b. West wall of  $\Delta 2$ . Wickerwork shelf.



a. South wall of Δ2. Red plaster, black band and holes of the shelf-supports.  
b. North West corner: Shelf with «cupping-glass» bosses.





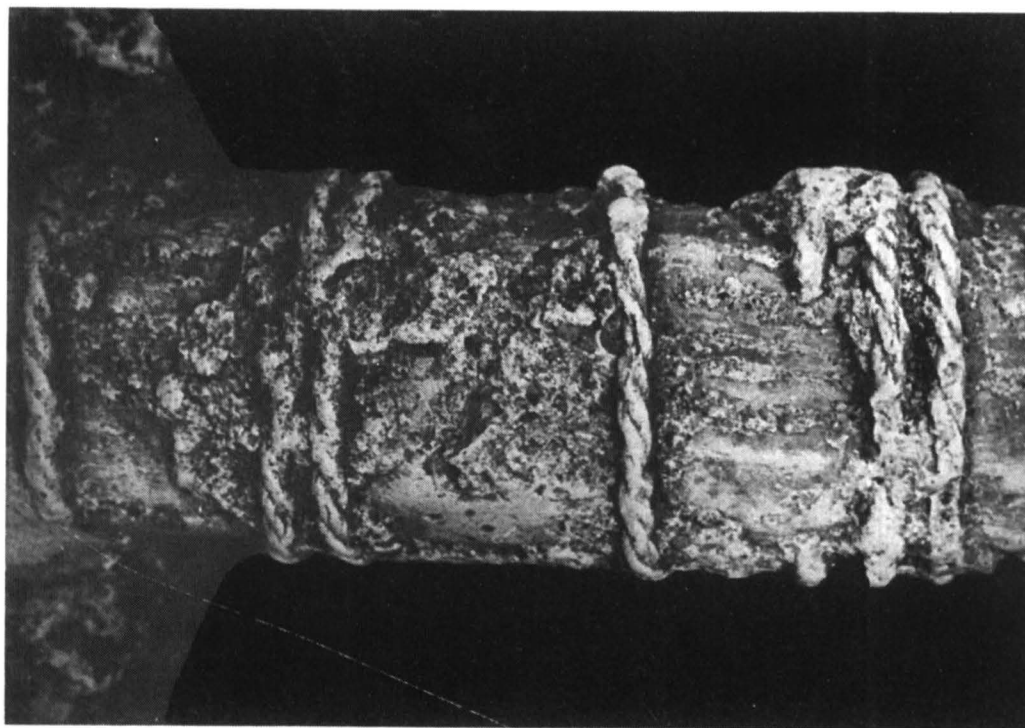
a. Δ2, South wall: the Perrakis – team on work. b. The first «tiger lilies» appear.



Room Δ2. a. South wall: vases and «flour». b. Same wall: jar, vases and the wooden bed.



Room Δ2, South wall: a. From above. b. The bed and vases under it, which have not yet been removed.

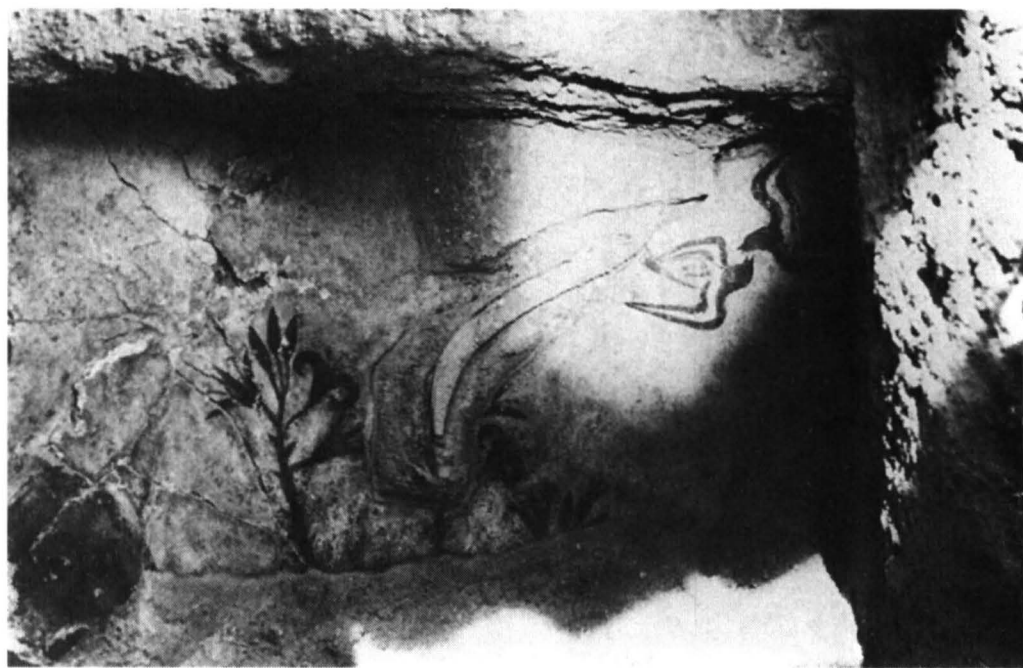


Room Δ2, South wall. a and b. Details of the wooden bed.





Room Δ2. a. Cleaning and treating the South wall, b. South West corner of the room. Wonderful swallows appear in each wall.



Room Δ2. a. Central part of West wall. b. A bronze sickle fallen from above.

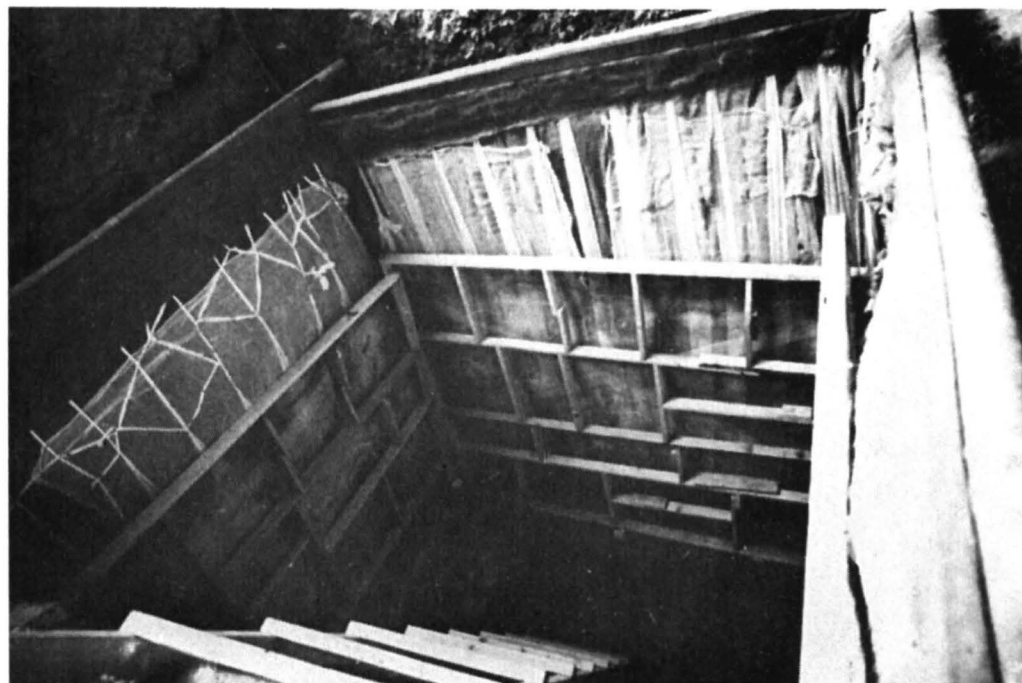


Room Δ2. a. West wall, a stirrup-jar fallen from above. b. North wall: pair of swallows, nipped ewer and cooking-pot fallen from above,



Lilies Room, North West corner. Near the floor a niche full of medium size and little vases.

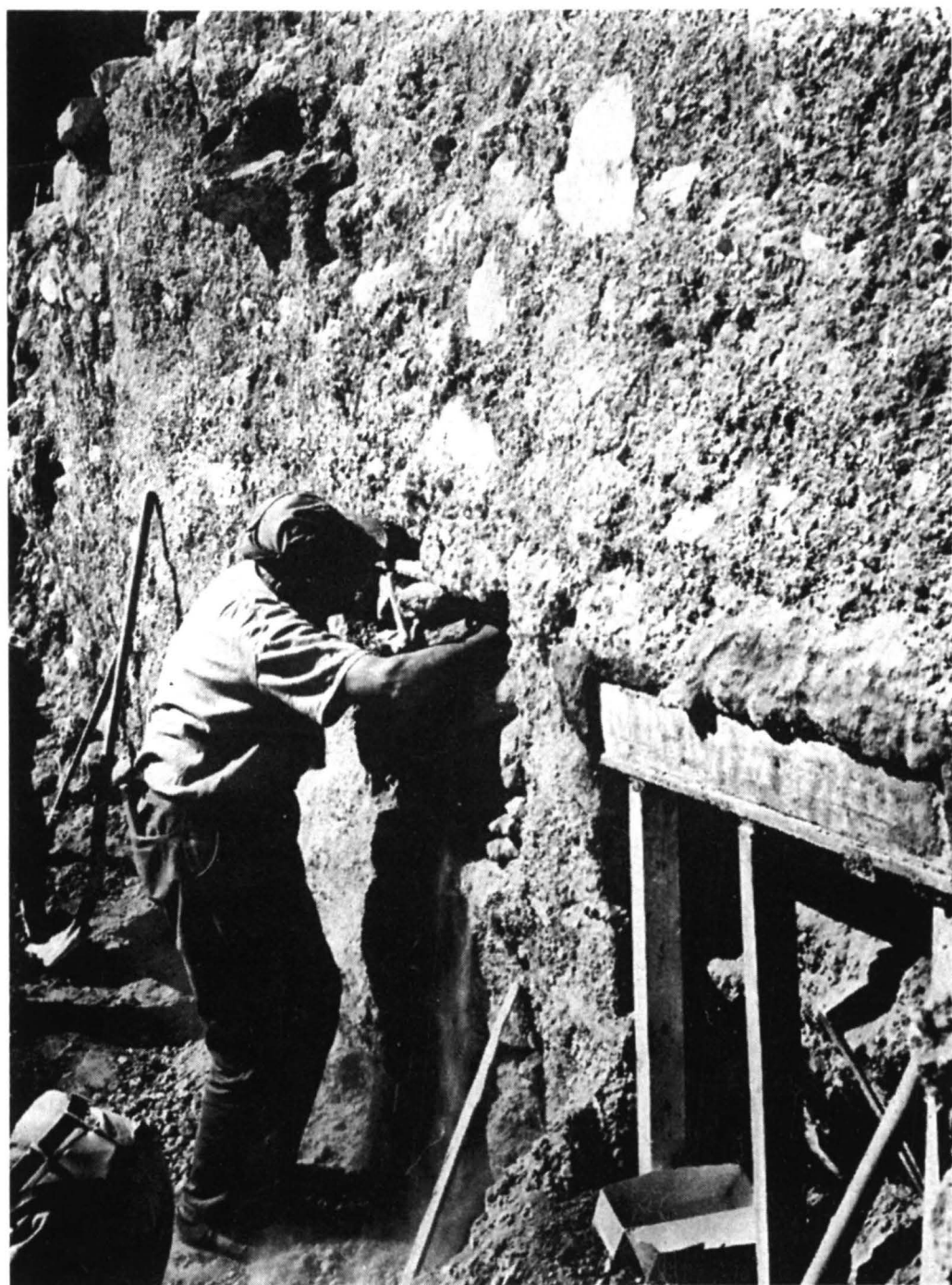




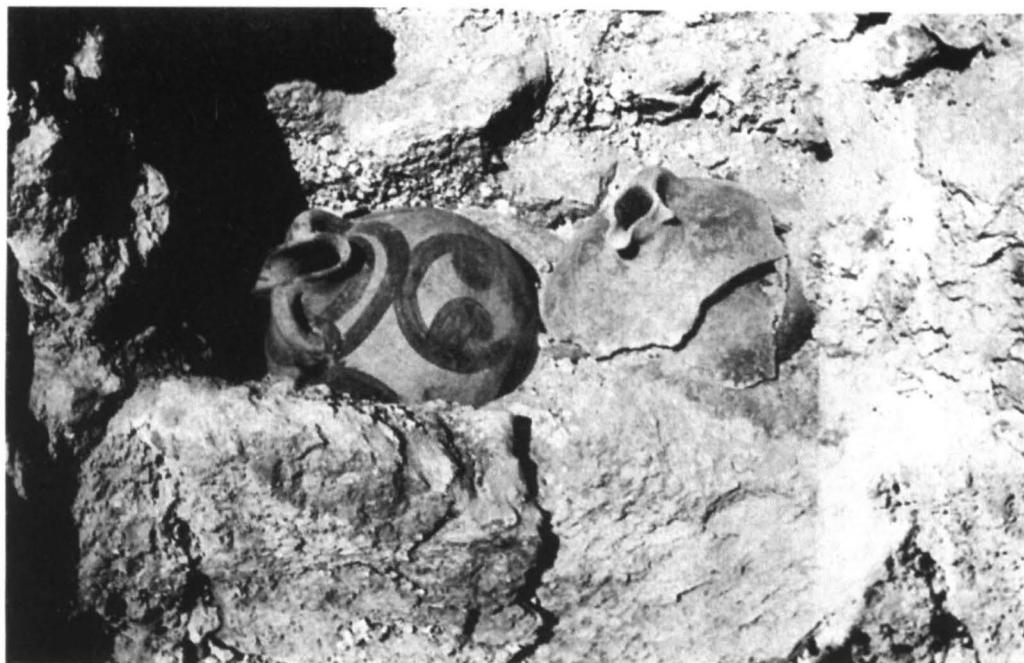
Room Δ2. a. The wooden frame with which the frescoes were removed. b. The empty room from the South. The niche of the North West corner is clear.



a. The East wall of sector  $\Delta$  from the South. b. Two windows and a loop-hole appear in the same wall.

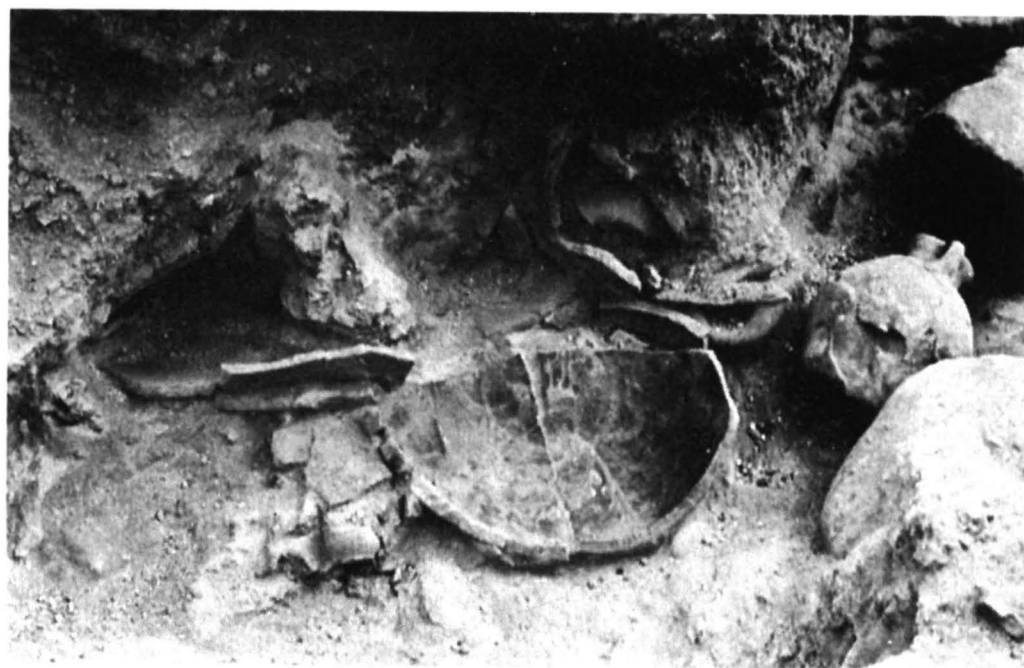


Detail of the East wall of sector Δ.



a. Room Δ9, vases near the doorway. b. Area before Δ8 full of debris.





a - b. Area before  $\Delta 8$ : a broken table of offerings with polychrome decoration of dolphins and debris as appeared after it was removed.



a. Vases found near the table of offerings. b. Cylindrical objects of unknown use found in the same area.

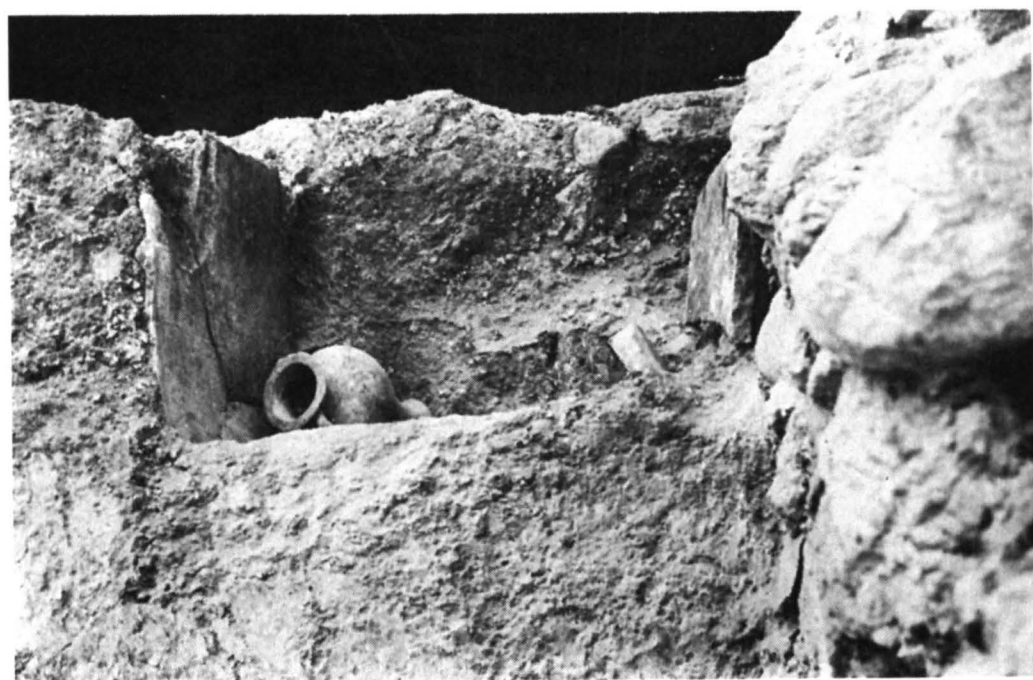


a. General view of the area of the table of offerings. b. Room Δi0 from the East.  
Wall with niche; beyond it, a cavity within the pumice.



a. Wall of Δ10: two tumblers upside down and an incense burner inside the niche.  
b. Room Δ11. Three jars begin to appear.

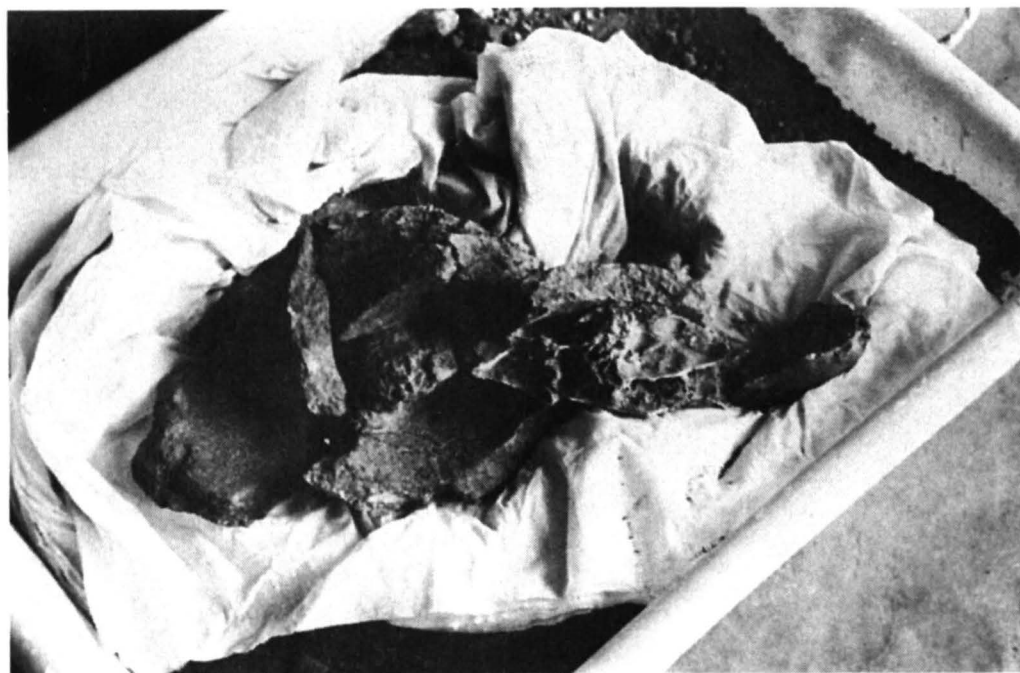




a. Room  $\Delta 13$ : a great niche in the North wall. b. Same room: a niche high on the South wall.



a. Room Δ13: loom-weights in the destruction-layer. b. A view of the West wall of sector Δ from the East.



a. Room Δ14: a pot containing portion of cooked little animal. b. Room B1: painted antelope *in situ* on the North wall.



Niche or cupboard in B1.

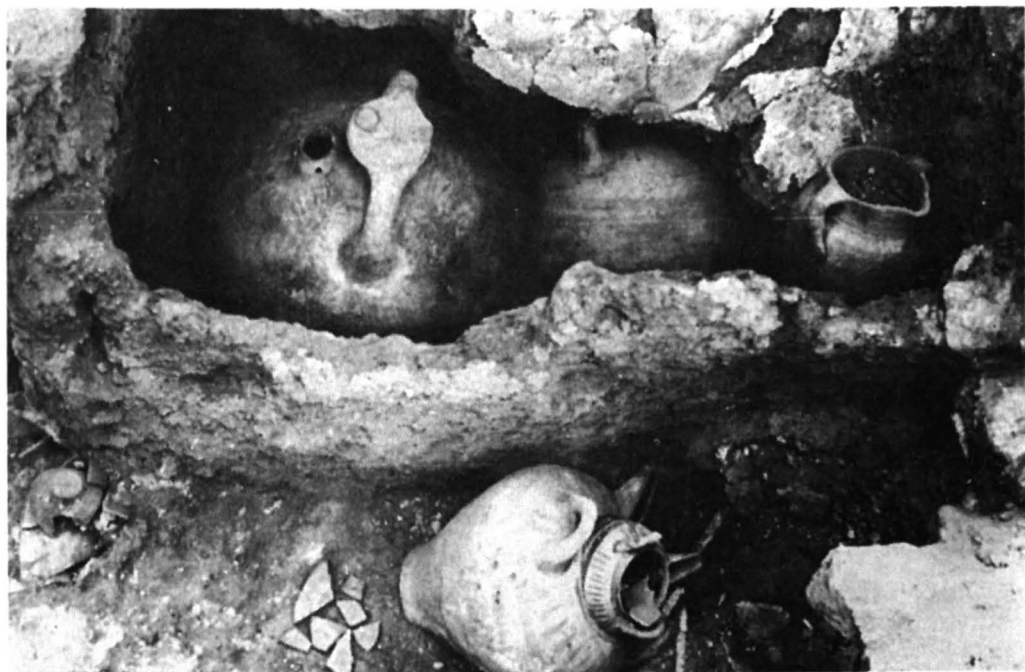




B1 from the East. To the left the sacral repositories (B1a); to the right the painted room B1 with the Margaritoff-team on work.



a. The central part of the sacral repositories. b. Detail of the same with table of offerings *in situ*.



a. Sacral repositories, a «kassella» within B1a. b. Two little spouted jars in the same repository.



a - b. Room B1b: above, plaster mould of a beam of olive-wood; below, plaster moulds of wooden rods.





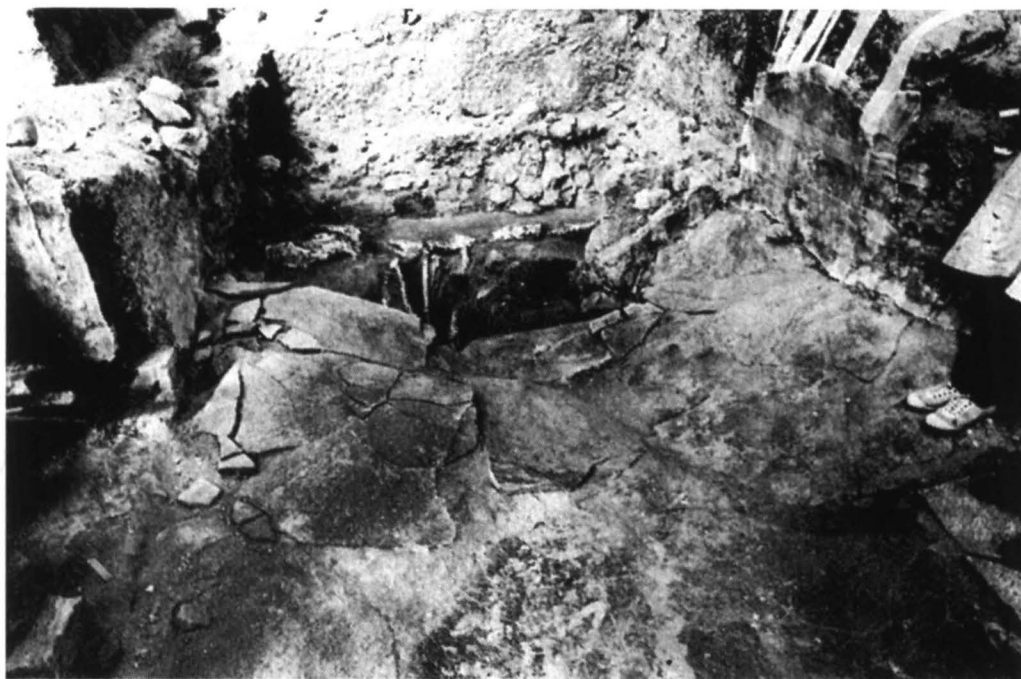
- a. North West corner of B1b: prints of animals and bird's foot on the clay floor.  
b Paintings fallen on the floor of B1.



a. Painted plasters and bricks on the floor of B1. b. Same room: plaster still attached on the bricks.

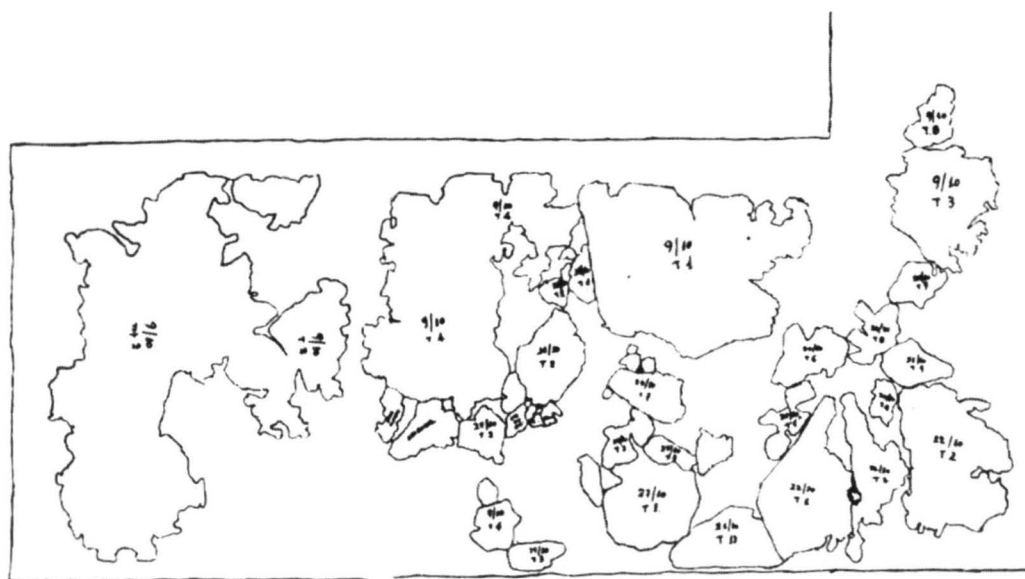


a. Painted plaster appears on B1 after demolition of the bricks. b. Same room: painted plaster in bad state of preservation.

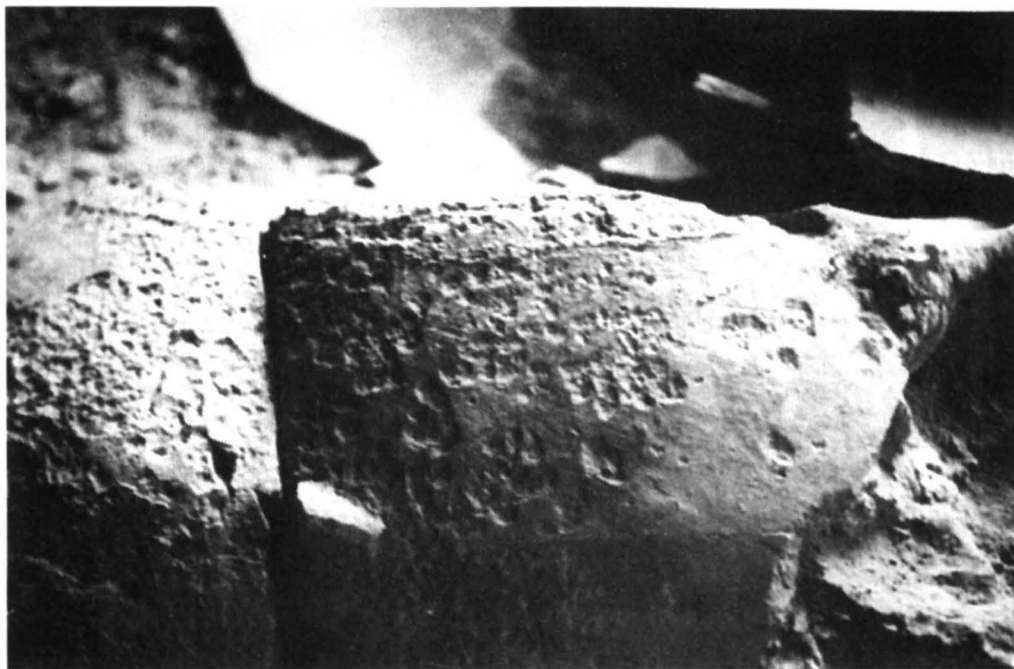


- a. A badly broken great piece of painted plaster, (room B1), after extraction.
- b. The flagstones of the floor of B1 after removing of the frescoes.

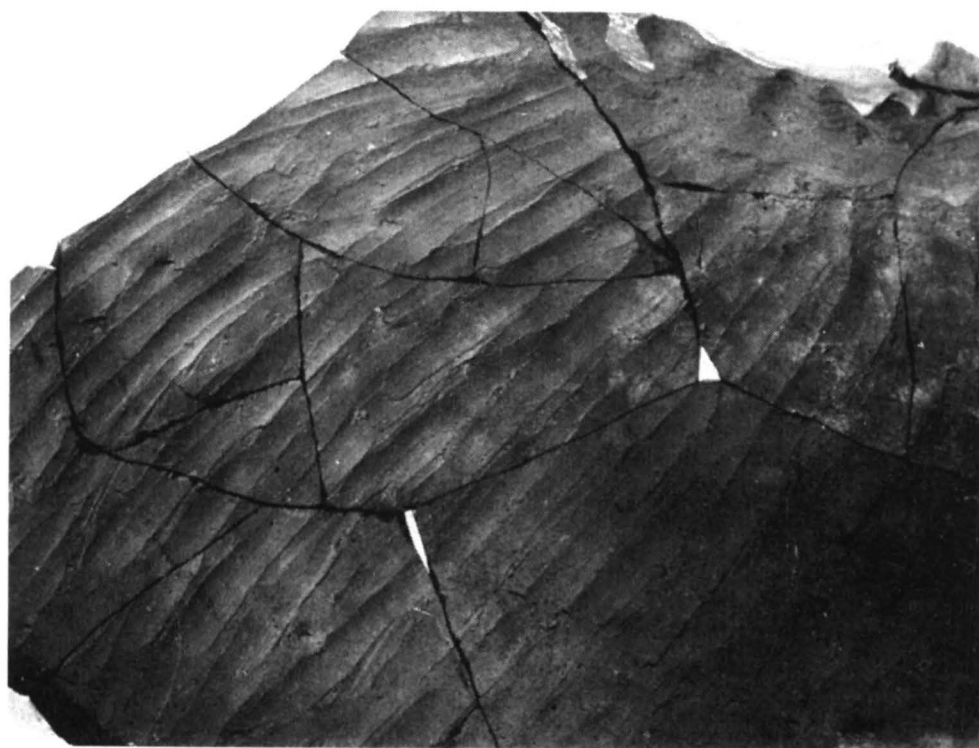




a. One of the designs of the frescoes of B1 before their removal.  
 b. Area B7. Group of broken pottery.



a. Area B7, prints of rodent animals feet on a jar. b. Same area: a great dagger 0,35 m. long.



a - b. Area Δ8. A hand-made, painted vase: exterior and inner surfaces.

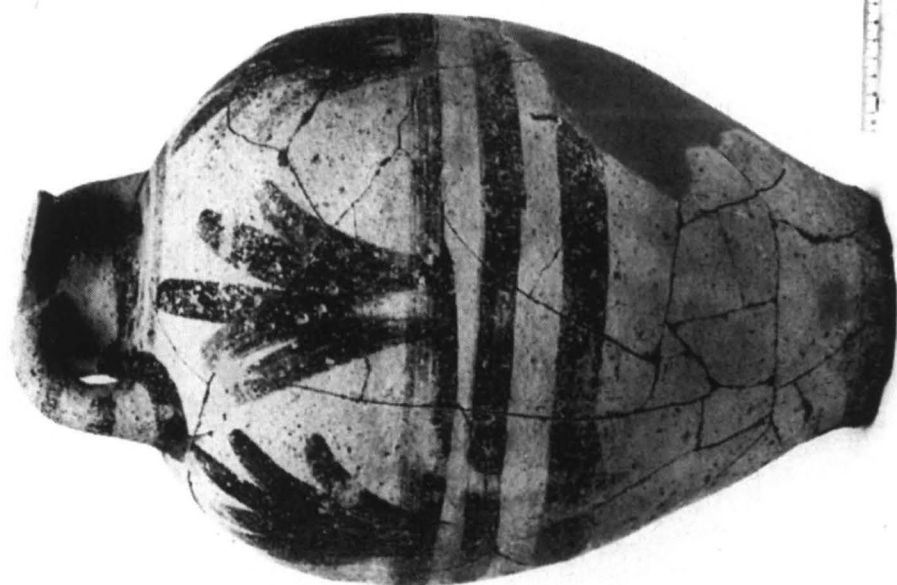
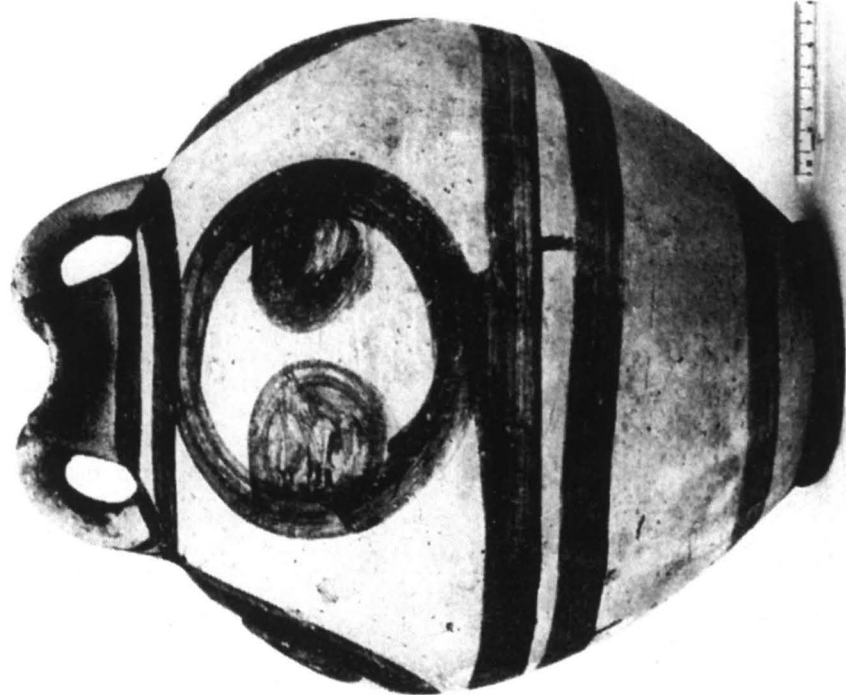


a - b. The cylindrical pithos found in polythyron Δ1. c. Jar found in the South East corner of Δ2.





a. Room Δ2, jar of the North West corner. b. Lid of the jar of the South East corner, same room.



a. Amphora found on the door of Δ9. b. Amphora from Δ3.



a. Amphora of unusual shape, Δ2. b. Eyed ewer with dolphins, Δ1, upper layers.



a. Ewer with grass from pit 21. b. Ewer with thick grass from the polythyron.

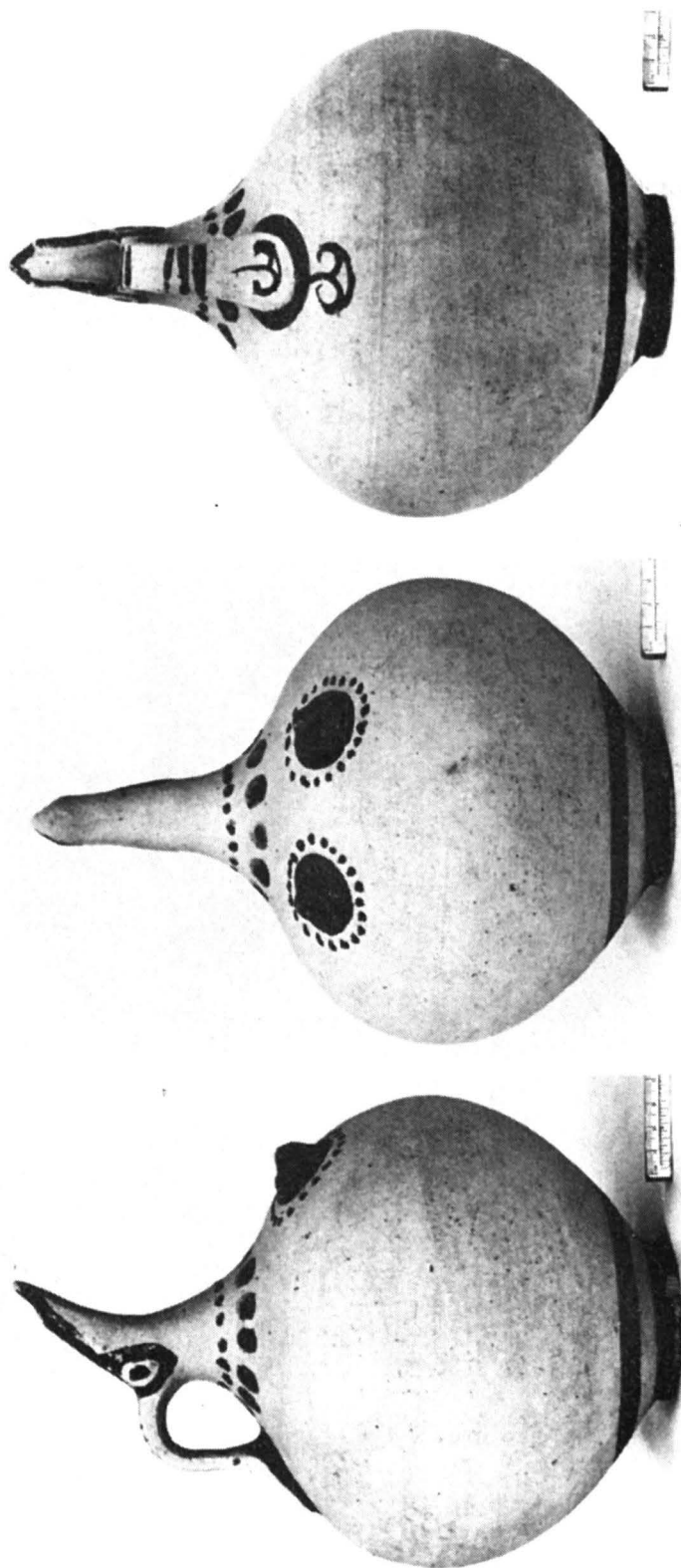


a. Eyed ewer with fine spirals from Δ3. b. A tall nipped ewer from the upper storey of Δ4.





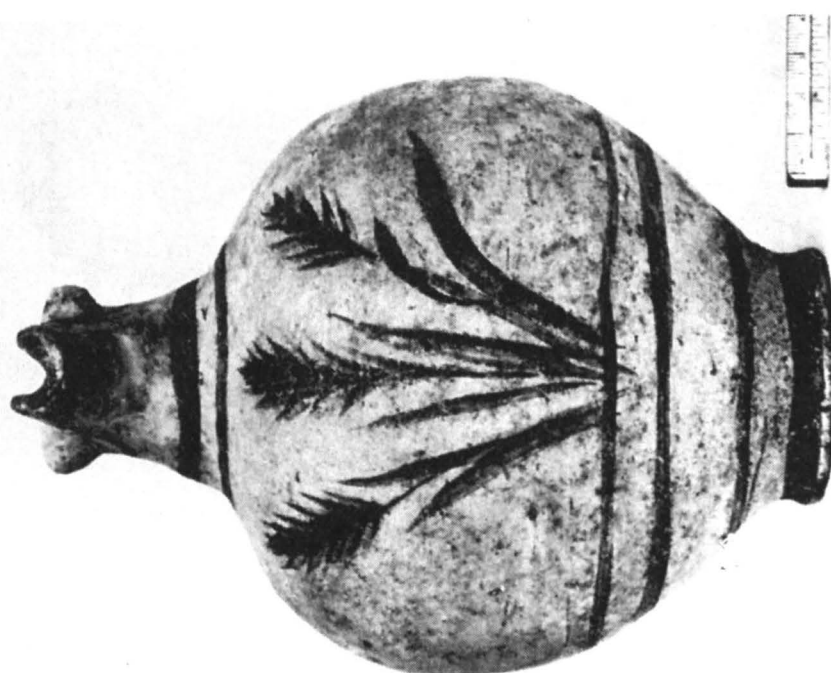
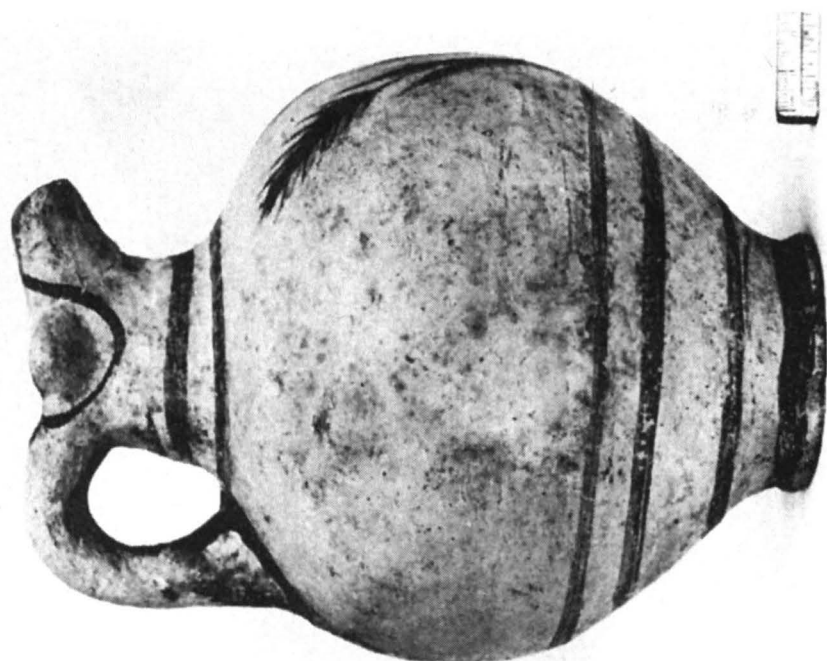
a. Eyed ewer from the Lilies Room. b. Ewer with white painting from the same room.



Three sides of a nipped ewer from Δ3.



Spouted jar from the niche of the Lilies Room.



Eyed ewer with barley, sector A.



Two vases with white painting on polished brown-red ground: a. Tumbler from sector B. b. Bowl from Δ8.





a. Bowl with interpunctured spirals, Lilies Room. b. Similar simpler bowl from Δ5.



a. Handleless bowl with barley-ears, Lilies Room. b. Bowl with a hanging lily flower, Δ9.



- a. One of many peculiar spouted vessels, probably a chamber pot (προχούς).  
b. Bowl with rippling, Lilies Room.



a. Handleless bowl, Lilies Room. b. Stirrup-jar with spikes around the mouth, Δ3.

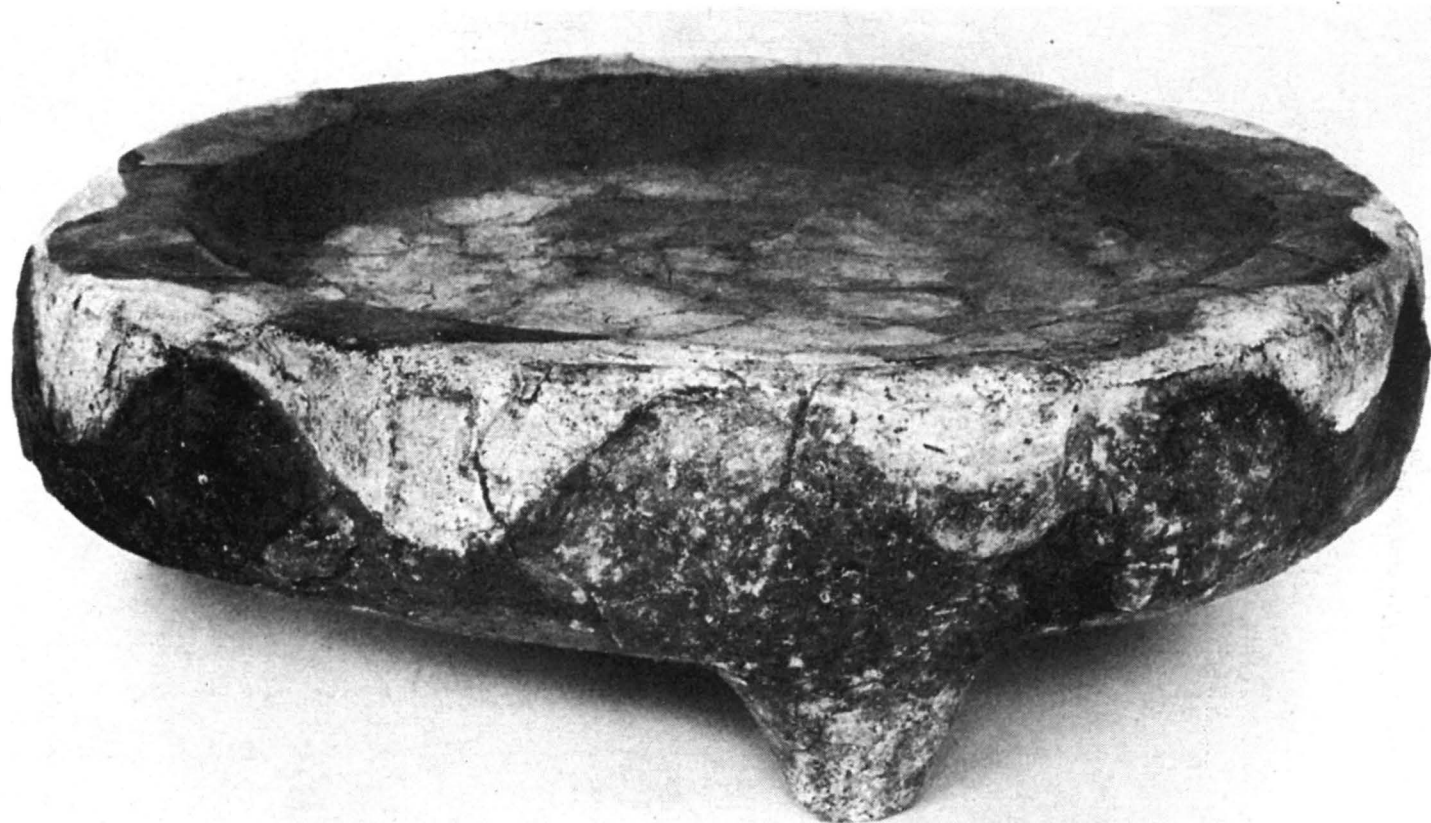


a - b. A stirrup-jar with crocus-like flowers on the shoulder.





a. Askos with cluster of crocus, Δ6 - 7. b. Strainer with white branches, Δ4.  
c. Pyxis-like vessel with dark on light decoration.



A painted stucco table of offerings with polychrome decoration of «silent wave». Sacral repository of Bla.



A painted stucco table of offerings from Δ8. Polychrome decoration of «silent wave» and dolphins.

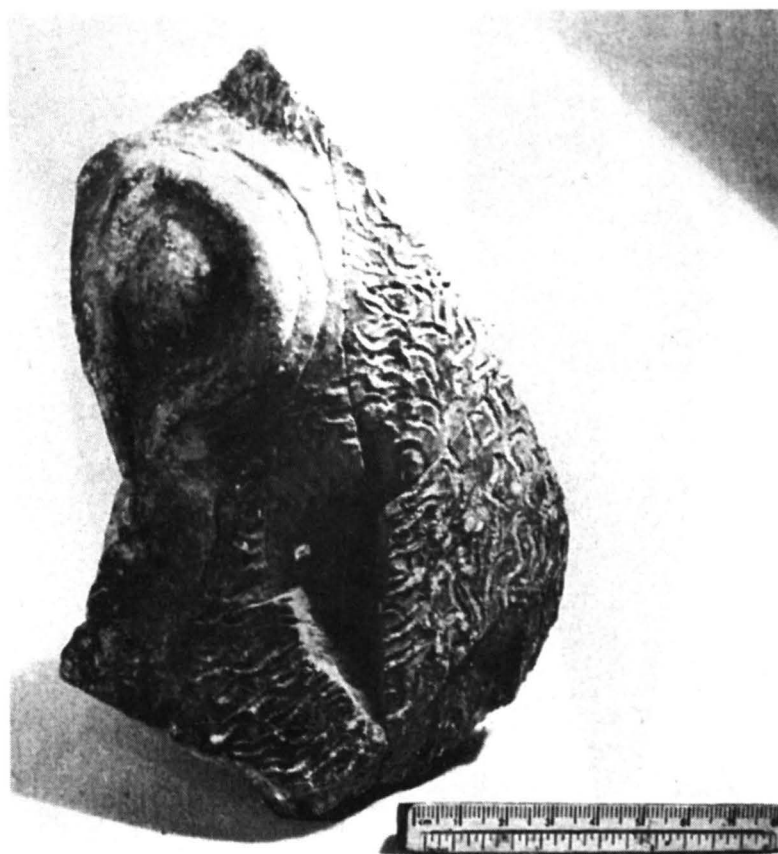


A «flower-pot» painted in surprising sentimentality with lilies shedding the leaves.  
Found in Δ8 together with the painted stucco table of offerings bearing  
polychrome dolphins (pl. 82).

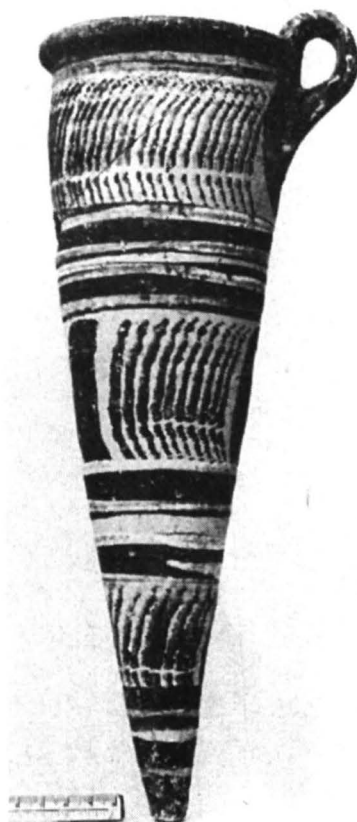


The two «flower-pots» found in Δ8 in company with the polychrome table of offerings and other vessels of religious character.

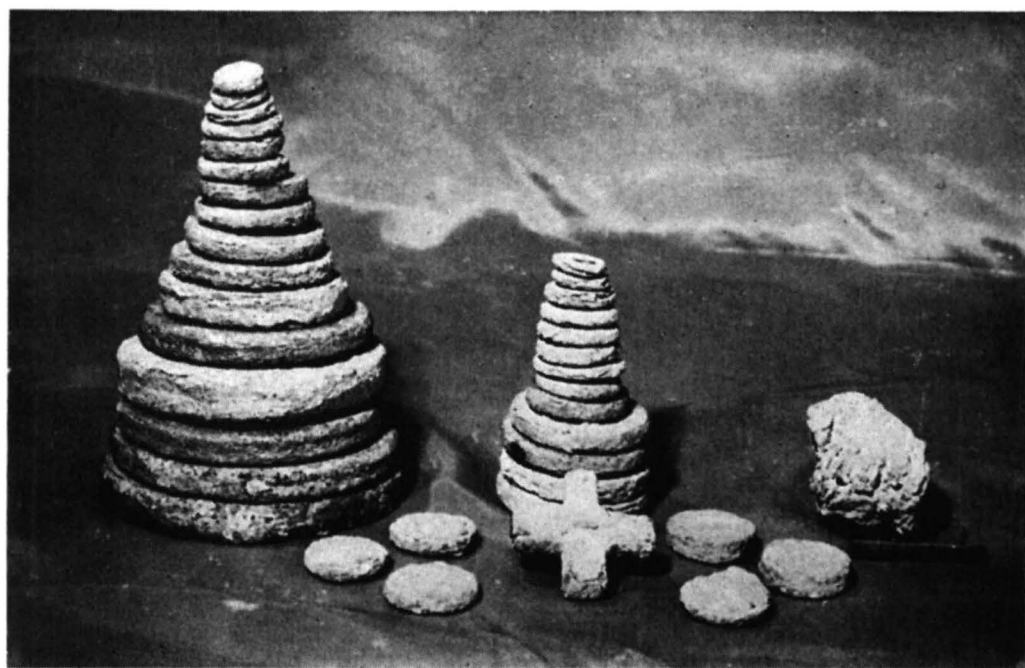




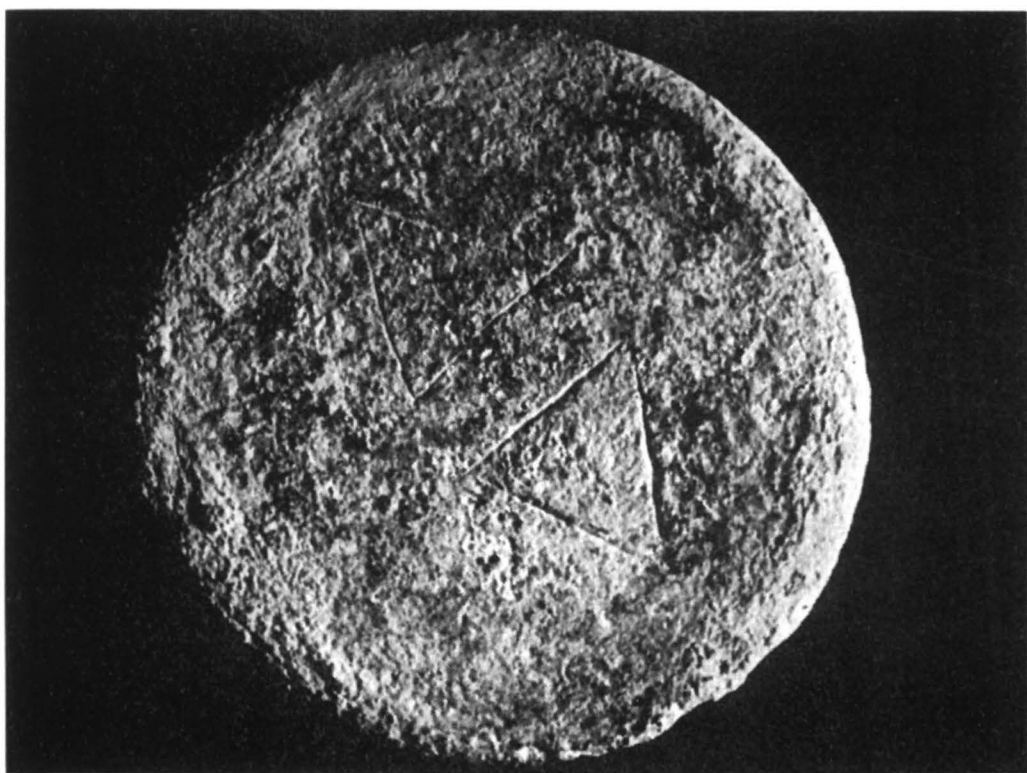
- a. Fragmentary bazin found in Δ8 in company with the polychrome table of offering.  
b. Fragment of a huge rhyton representing a bull's head in almost natural size.



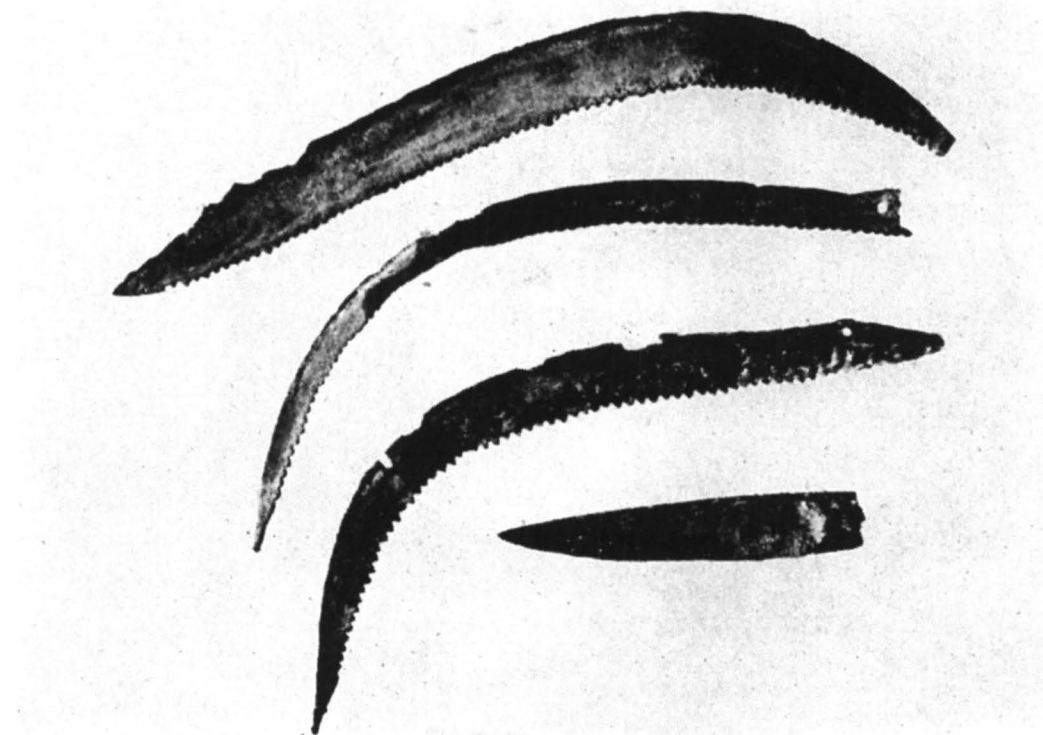
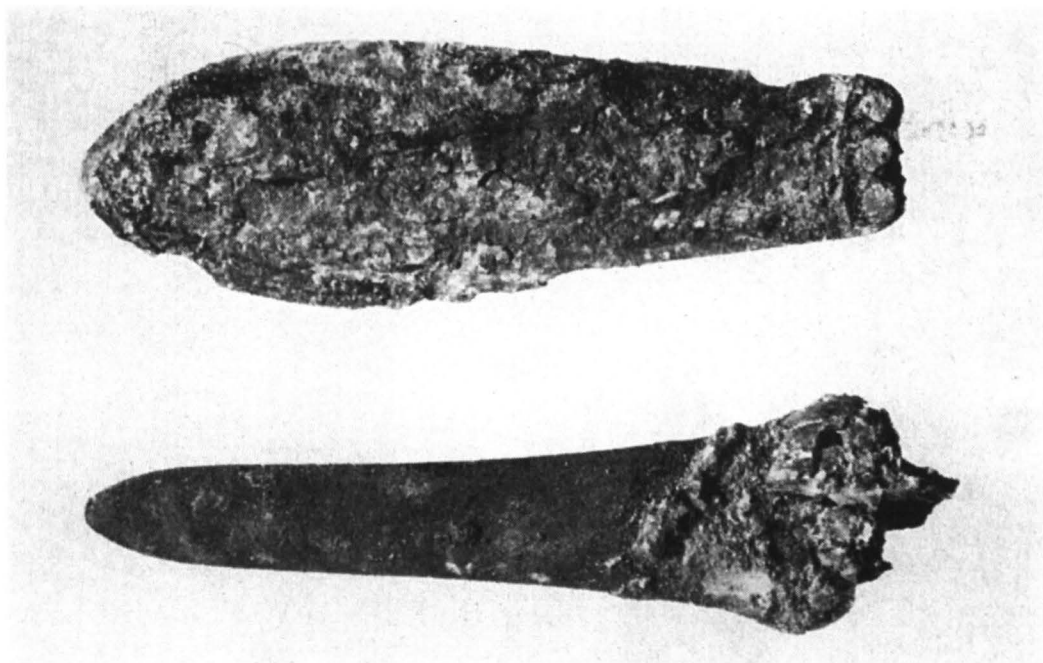
a. Dedicatory miniature cups. b. Rhyton from pit 21. c. Similar clay rhyton from Δ3, both showing their origin from a bull's horn.



a. Two imported ware, a bowl and an askos. b. Discs (weights), a cross and a shapeless piece (raw material) all of lead.

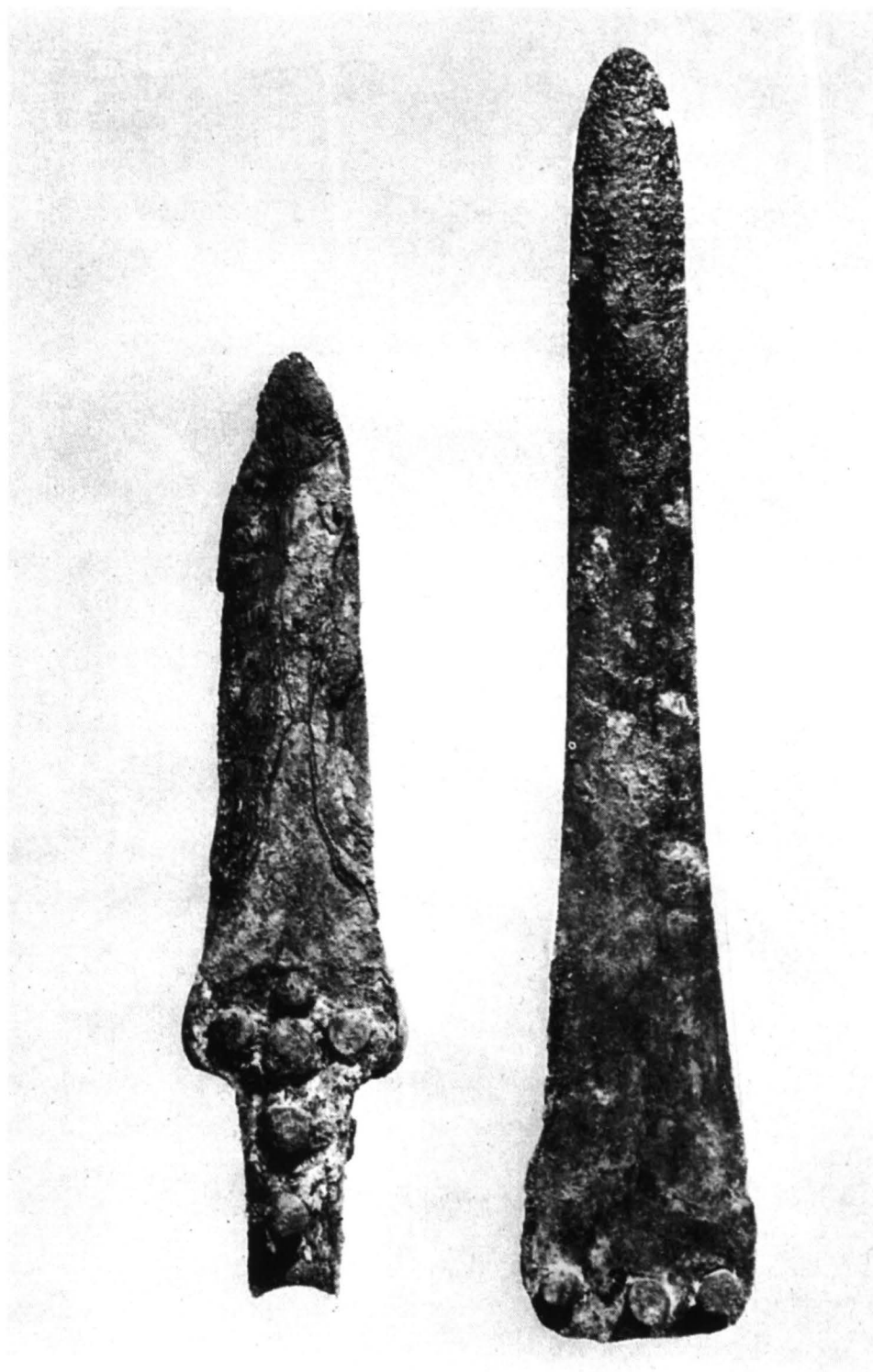


a. Lead-weights of middle weight. b. One of these weights, found in the Lilies Room, bears two incised signs.



a. A leaf-shaped knife («razor») and a dagger. b. Sickles and a little knife.

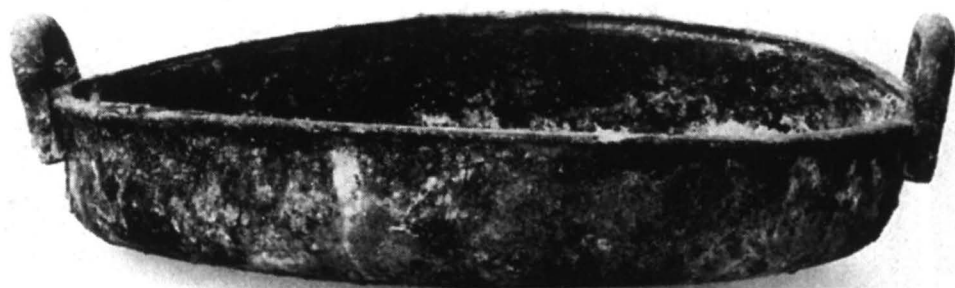




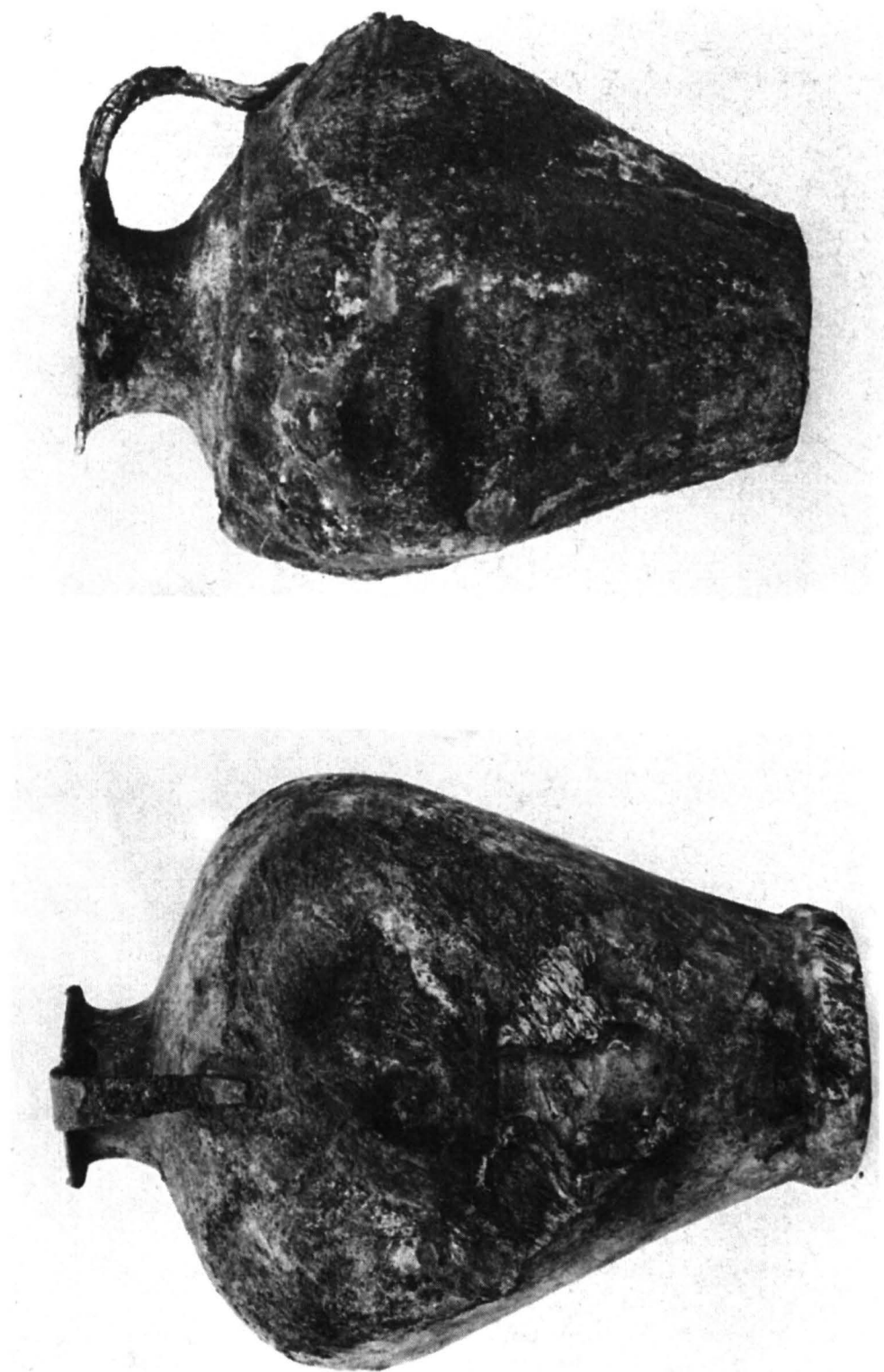
A dagger with six nails and a long dagger ( $\Delta 8$  and B7 respectively).



a. A frying pan from the Lilies Room. b. A beaked bowl (may be a lamp) from Δ3. Both are of bronze.



Two bronze pans from Δ3.



Two bronze ewers from the hoard of Δ3.



A bronze ewer from Δ3 with lily – papyrus decoration.





The Lilies Room, detail of the North wall.



The Lilies Room, detail of the West wall.



The Lilies Room, detail of the West wall.



The Lilies Room, details: a. South wall. b. South wall.



The boxing children: Detail.

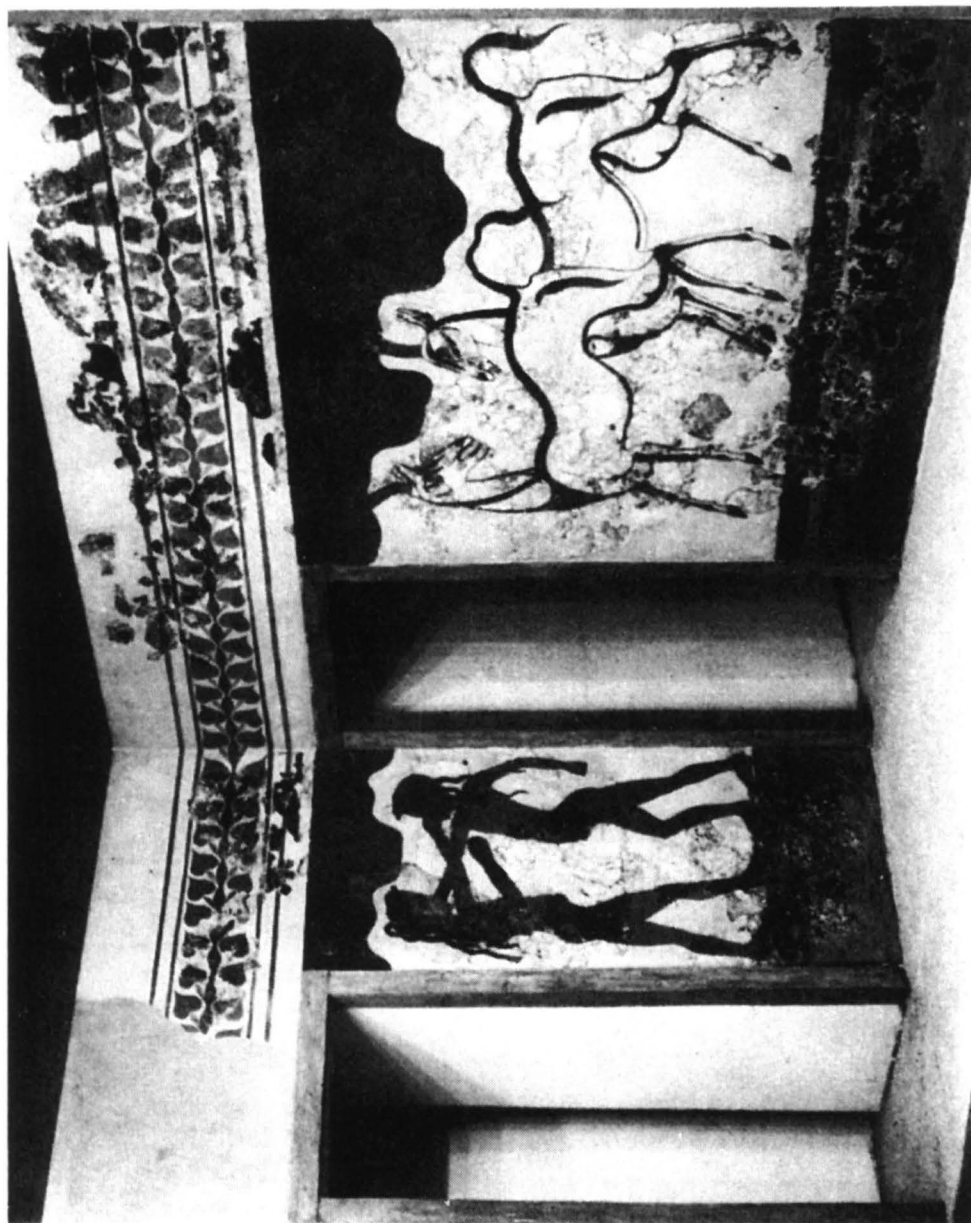




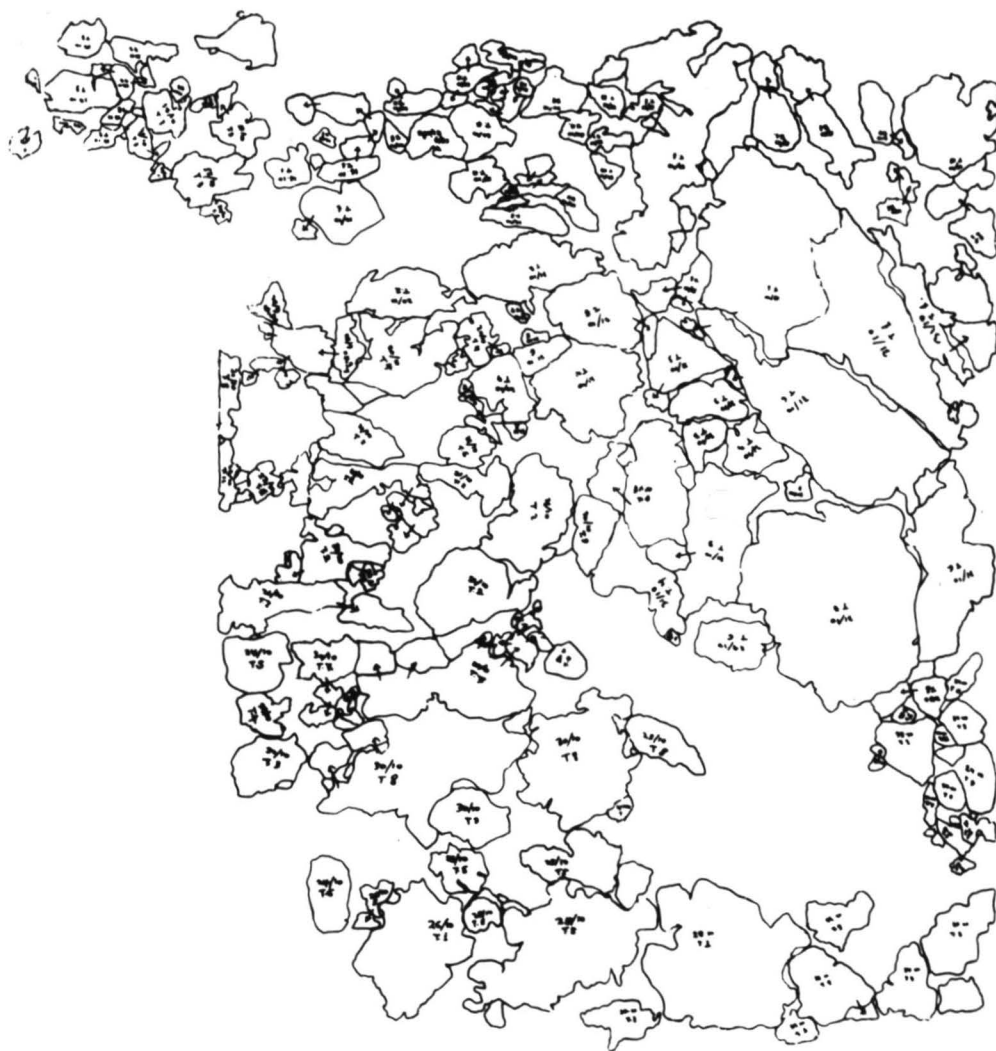
South wall of B1: the boxing children.



West wall of B1: two antelopes.



The South West corner of B1 as reconstructed in the National Museum of Athens.

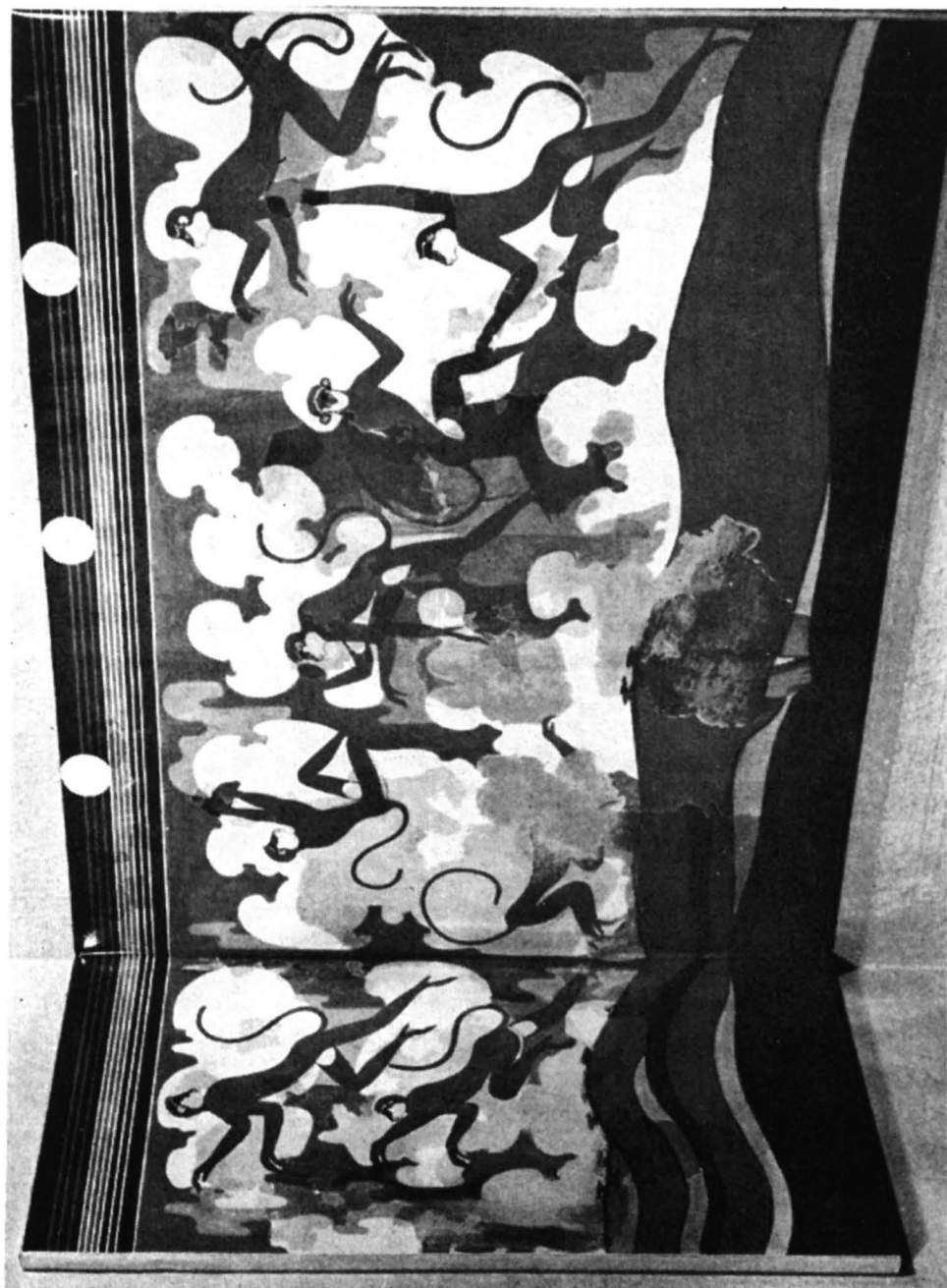


One of the designs of the Boxers Fresco before removing of the fragments.

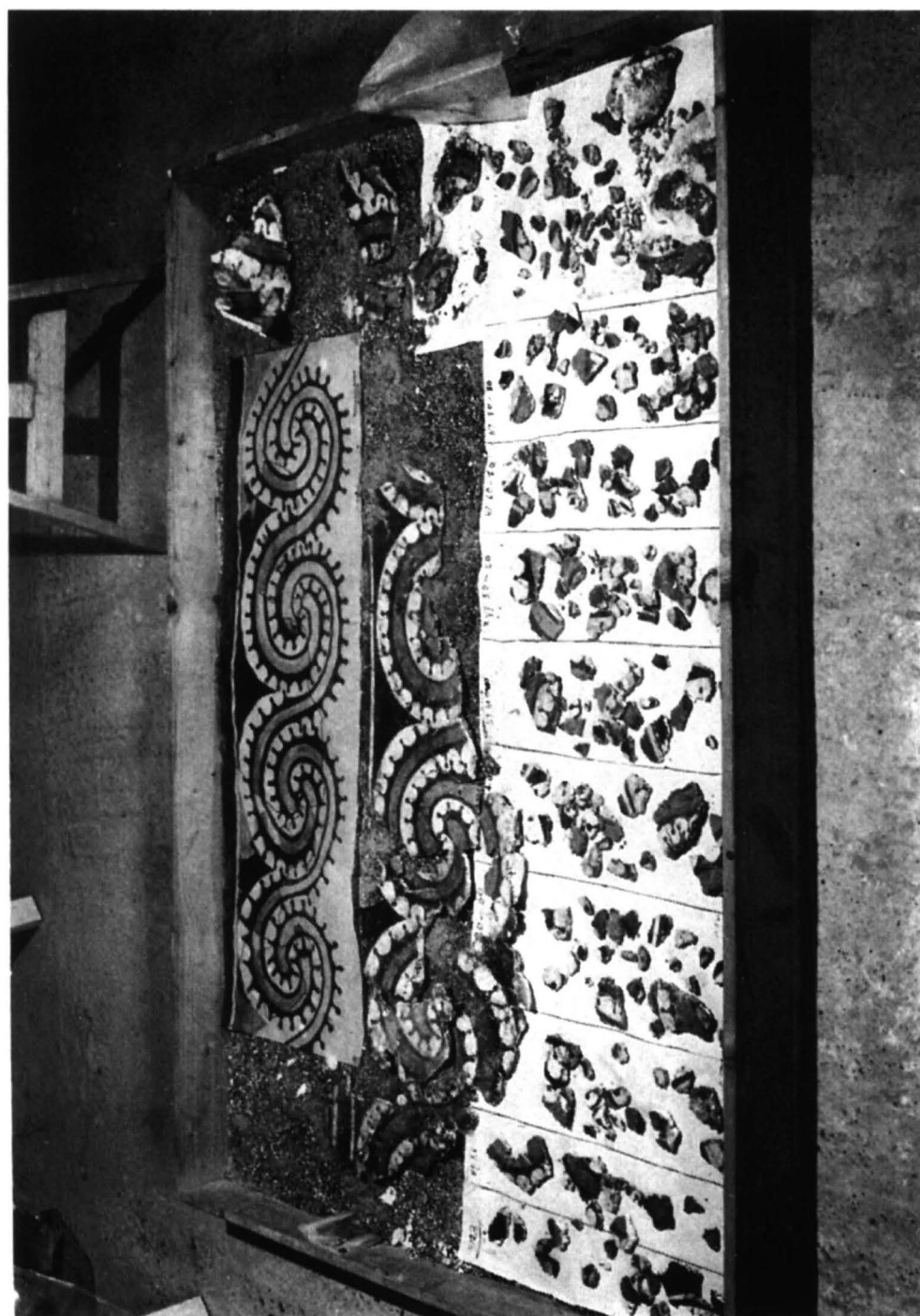


The Monkeys Fresco. Detail.

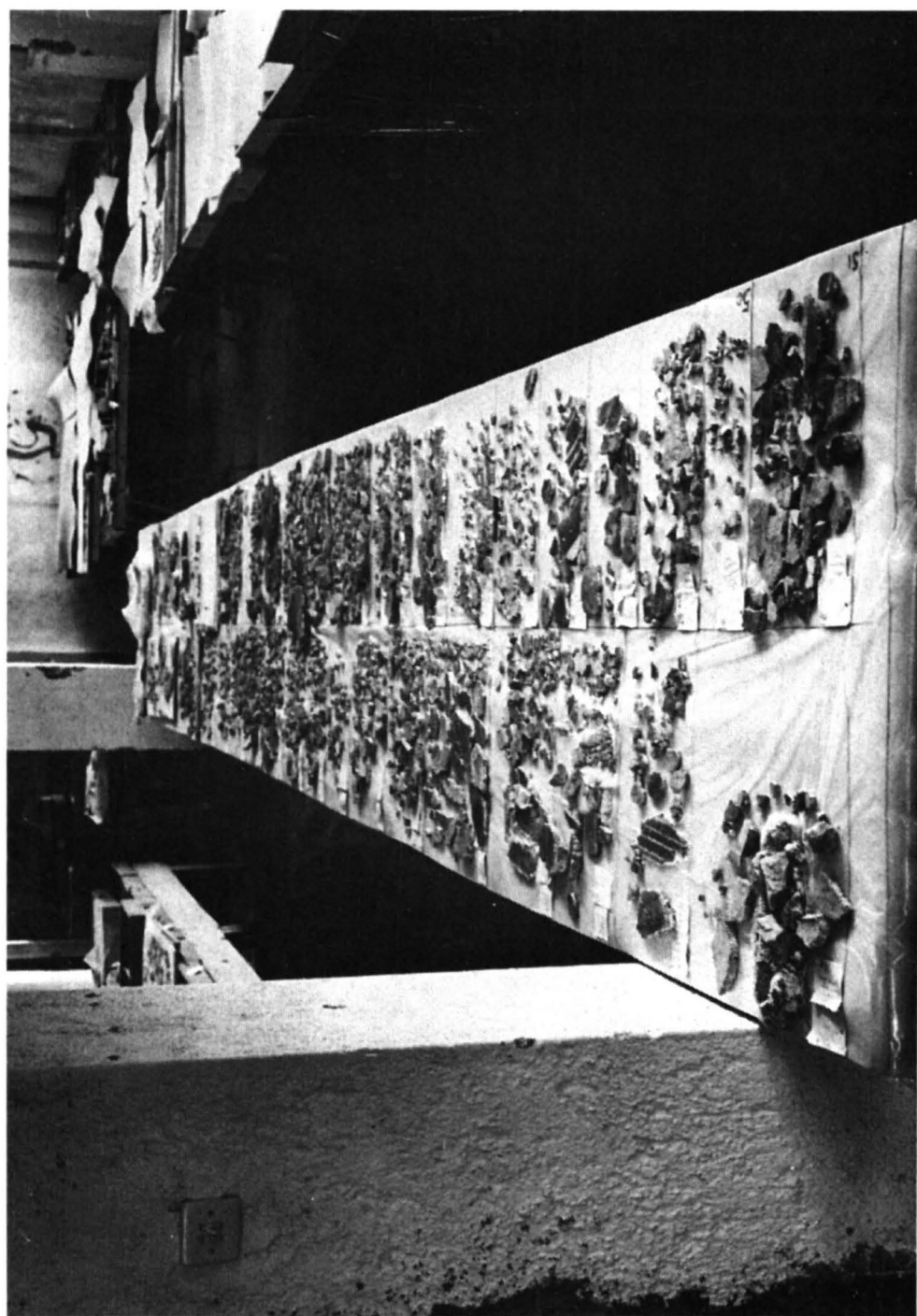




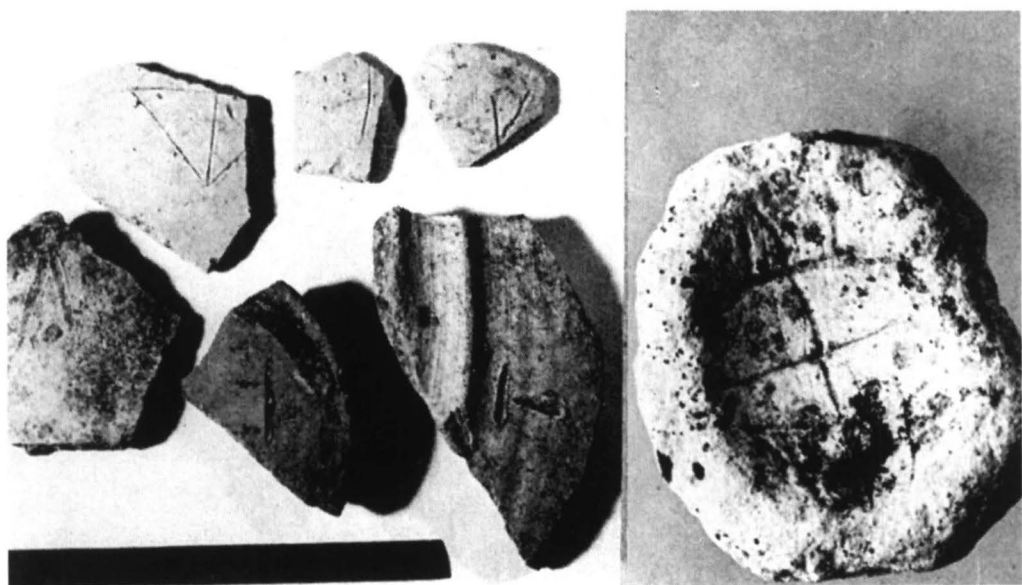
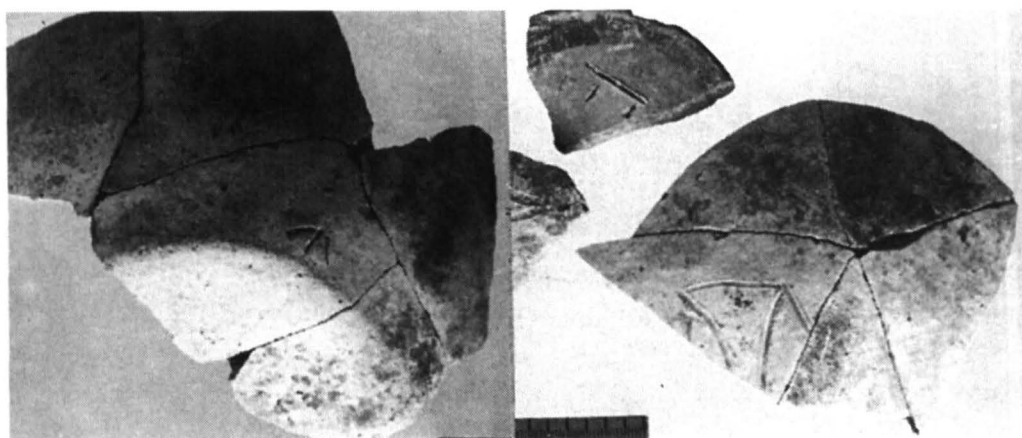
The Monkeys Fresco (provisional reconstruction).



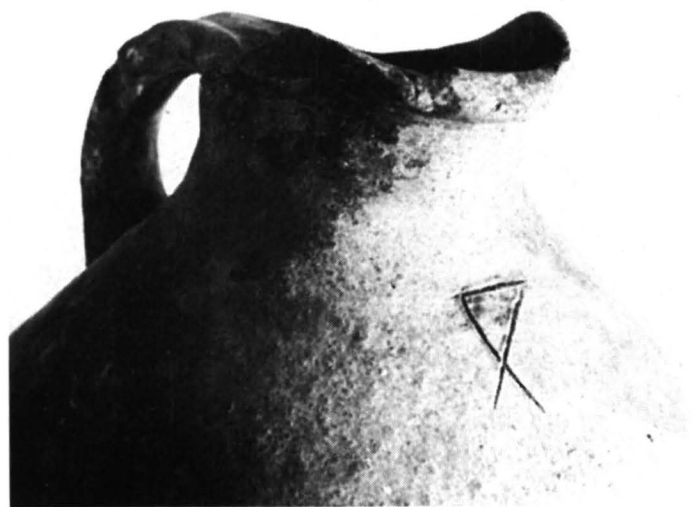
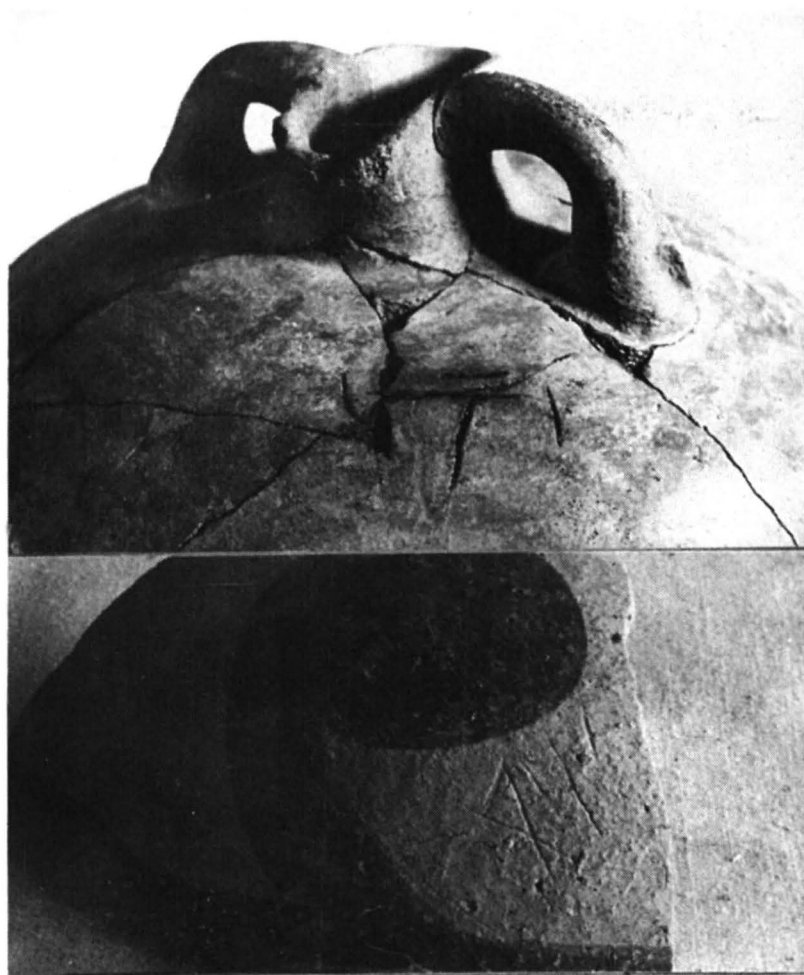
Laboratories: The spirals frieze from the Monkeys Fresco.



Studying the frescoes in the laboratories of the excavations.



Sherds and a stone object, all of them bearing incised signs.

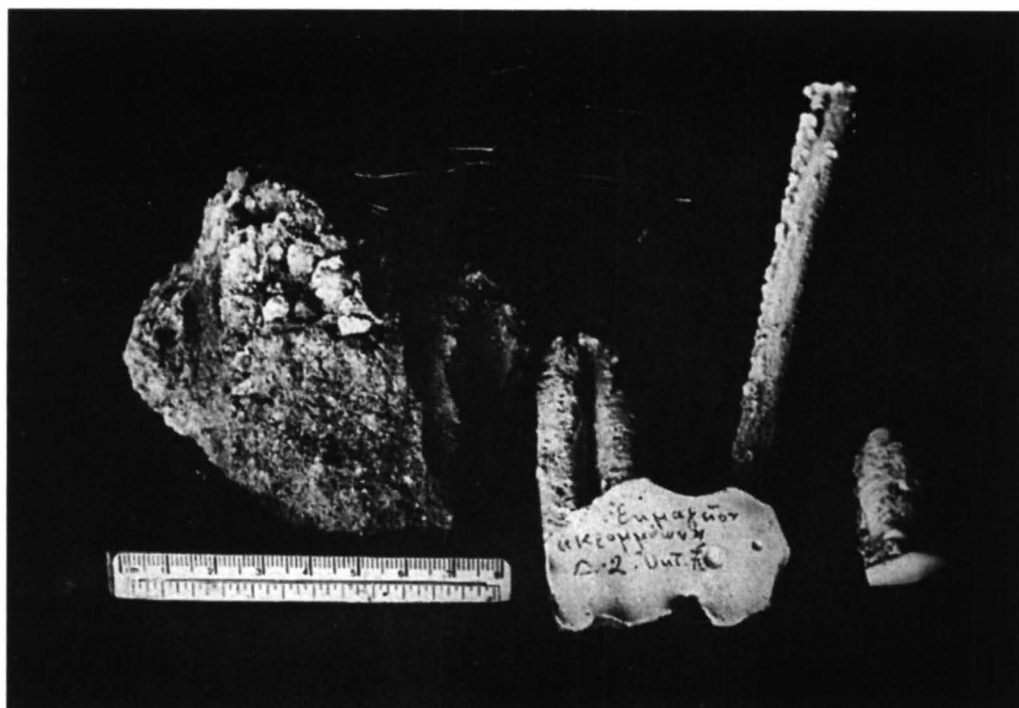


Vases showing incised Linear A letters.

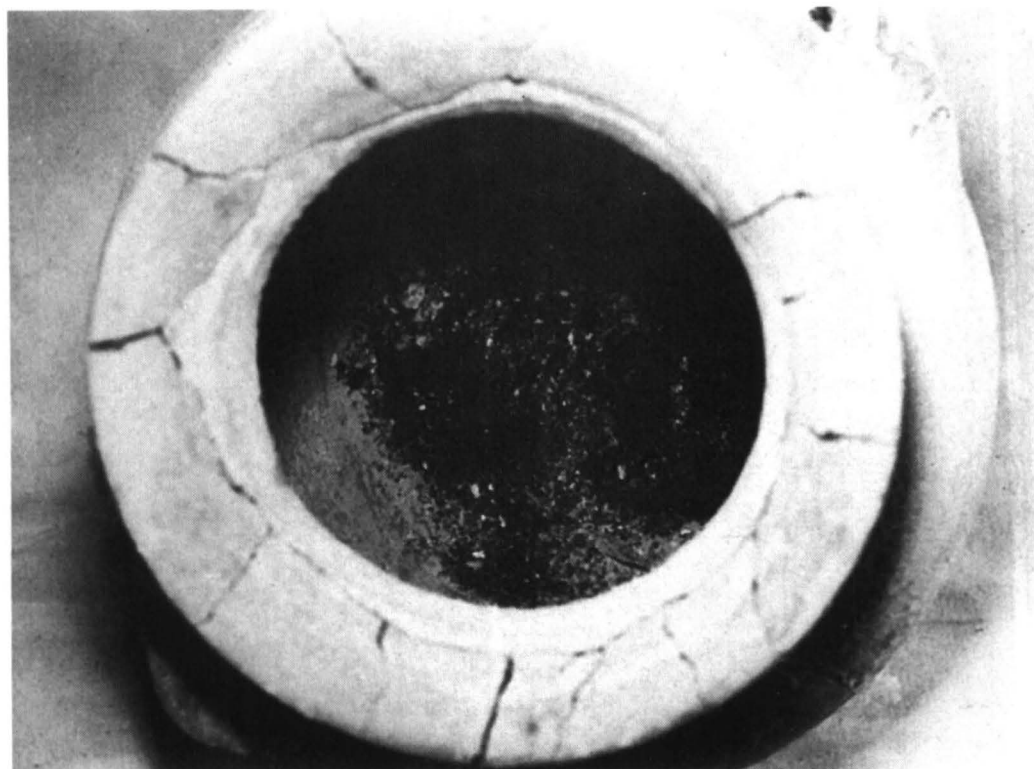




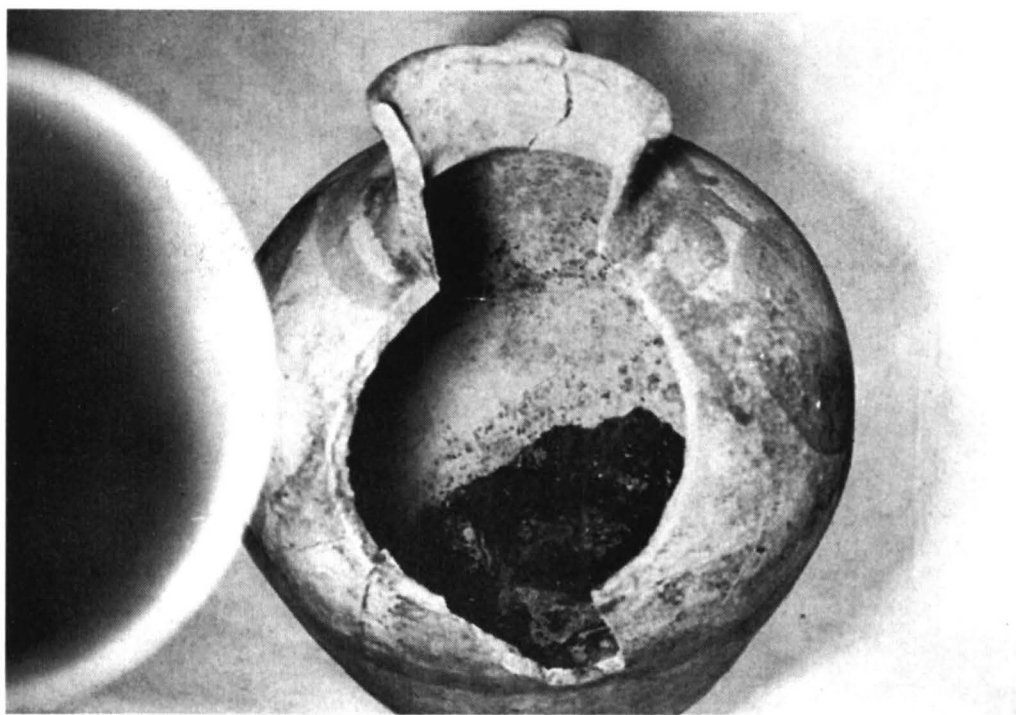
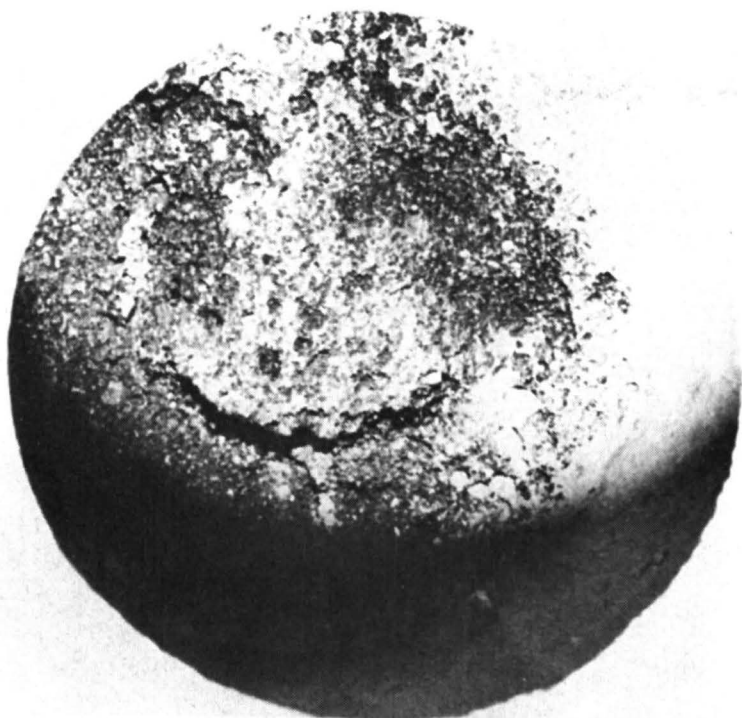
The a-re-sa-na ewer from Δ4. (Below, detailed photo of the Linear A inscription.)



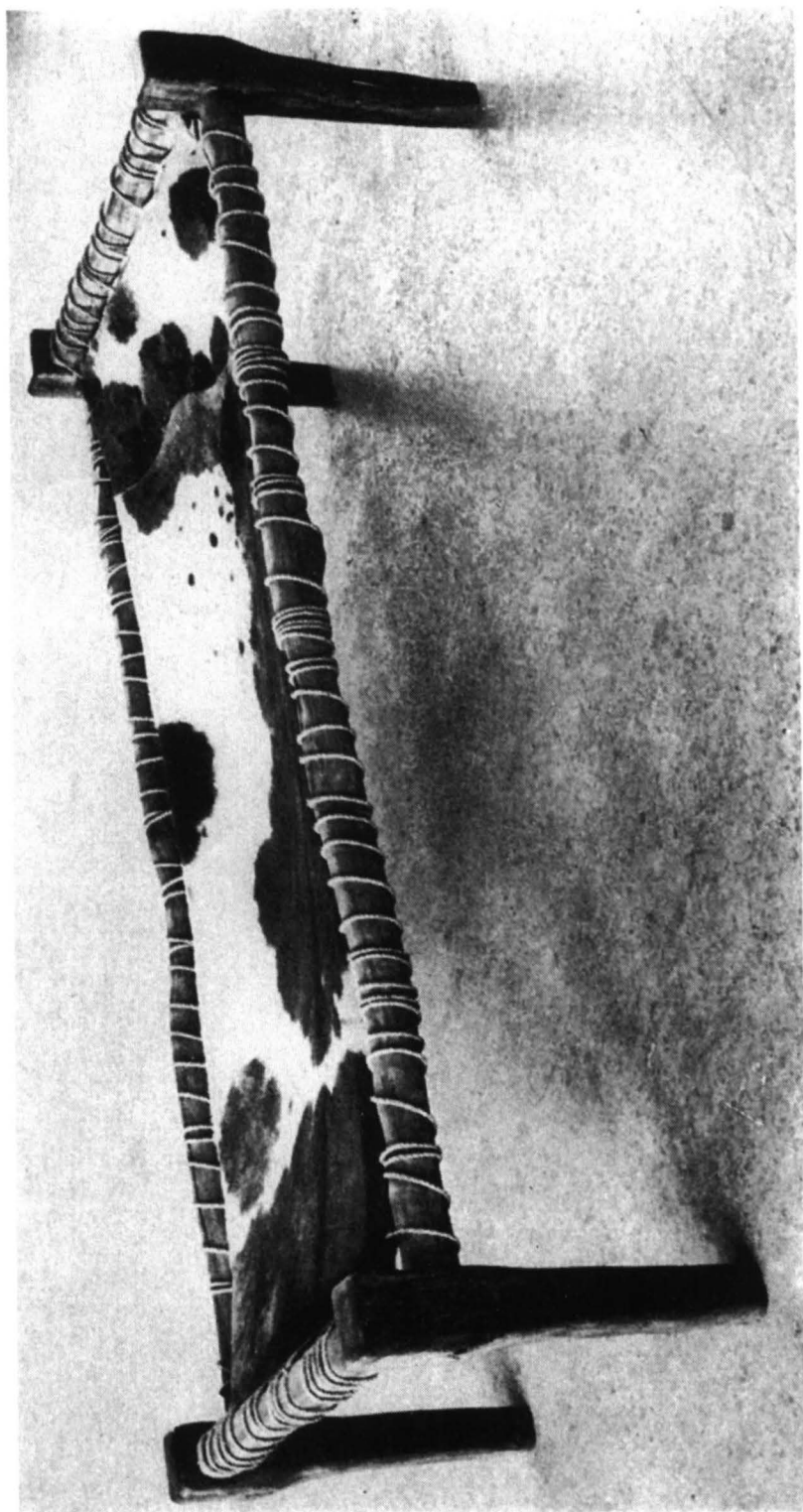
a. Prints and moulds of organic matter, possibly onions, from a vase of the Lilies Room. b. Fragments of the «onionskins» from the same vase.



a. Organic matter within a vase, Lilies Room. b. Seeds with rootlets from jar 3 of the polythyron ( $\Delta 1$ ).

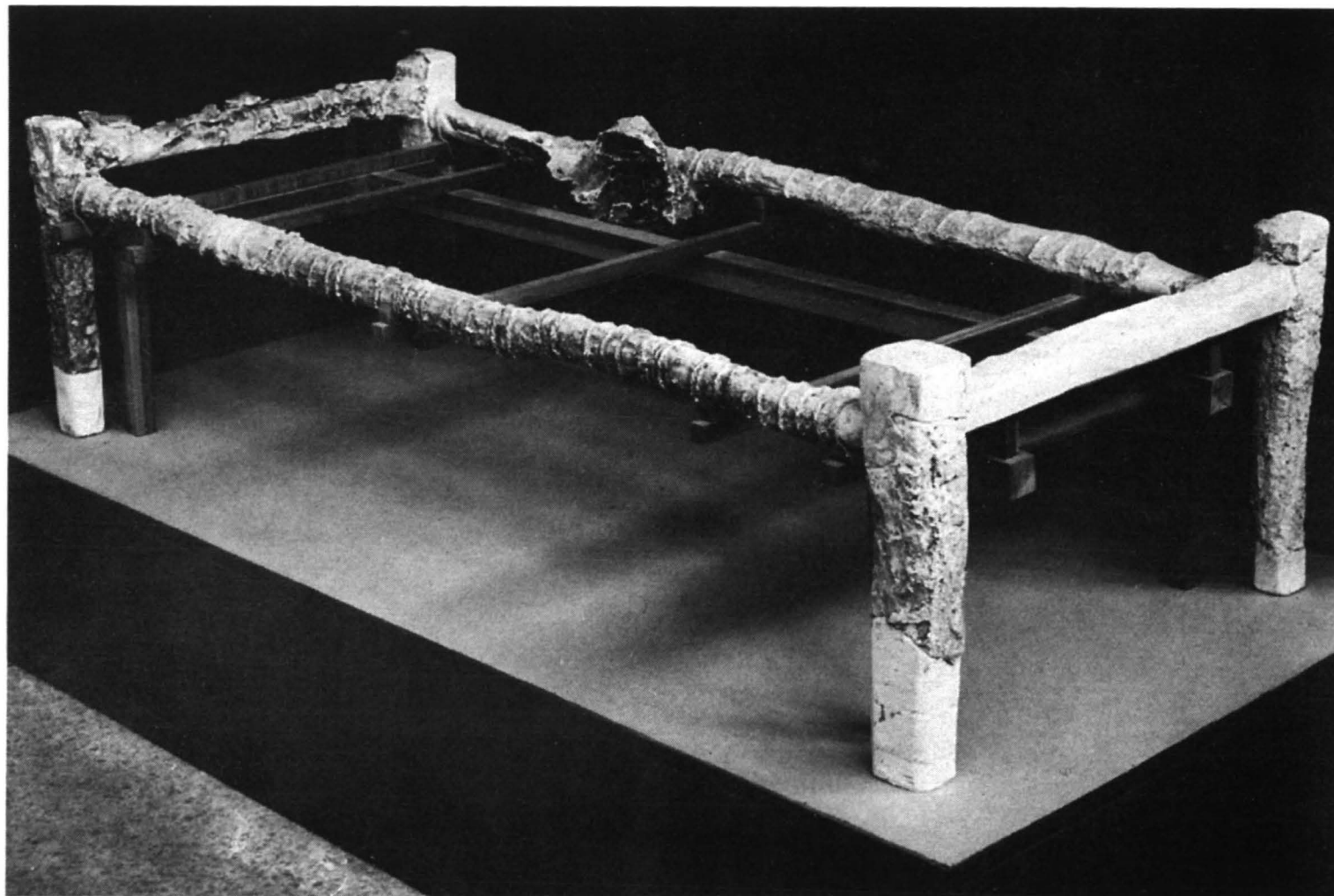


a. Organic matter within a vase. b. The same within an amphora, Lilies Room.

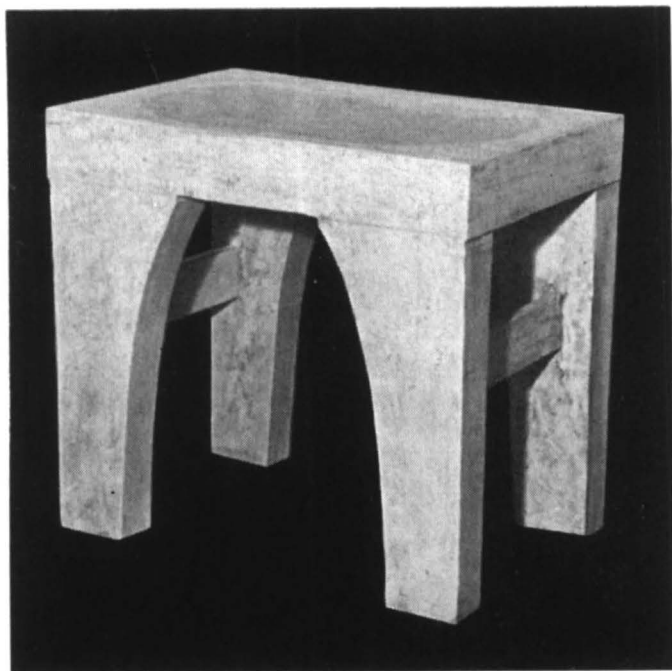


The bed of pl. 104 reconstructed in olive wood and calf's skin by Mrs. Saridis.





The «plâtre de Paris» mould of a wooden bed, as it came out from the Lilies Room.



Above, the stool reconstructed in plaster. Below, the same reconstructed in olive wood by Mrss. Saridis.



a. Plaster mould of a broken wooden stool. b. Another fragment of the same stool.

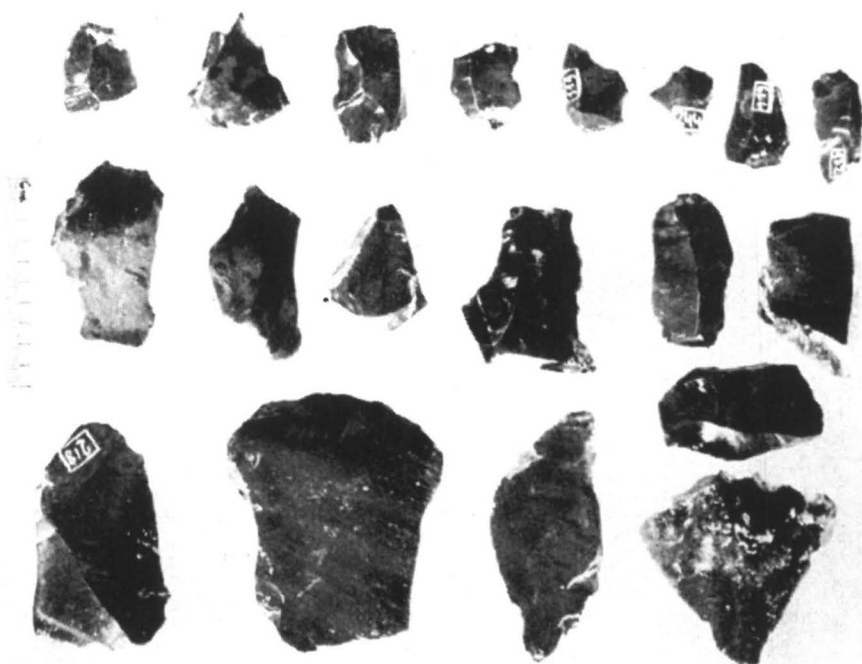


a. A roaster-furniture from near Δ2. b. A table-heater from Δ8.

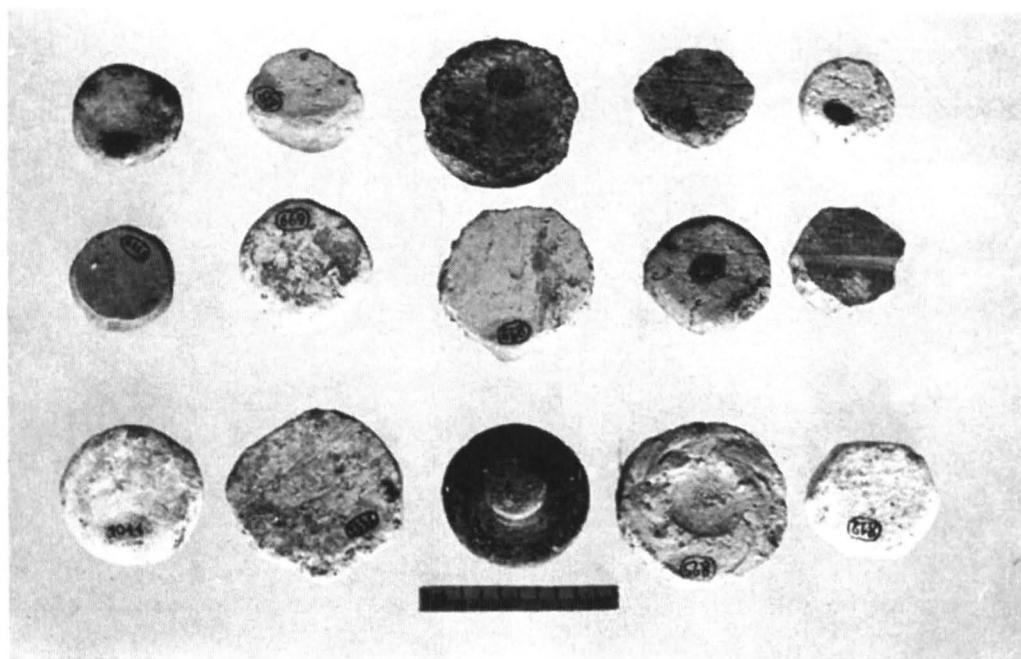


a. Foot of a table of offerings; kernel of pumice, coating of plaster. b. Fragment of a pithos horn of consecration 0,55 m. high.  $\Delta$ 11. c. Implements of bone.

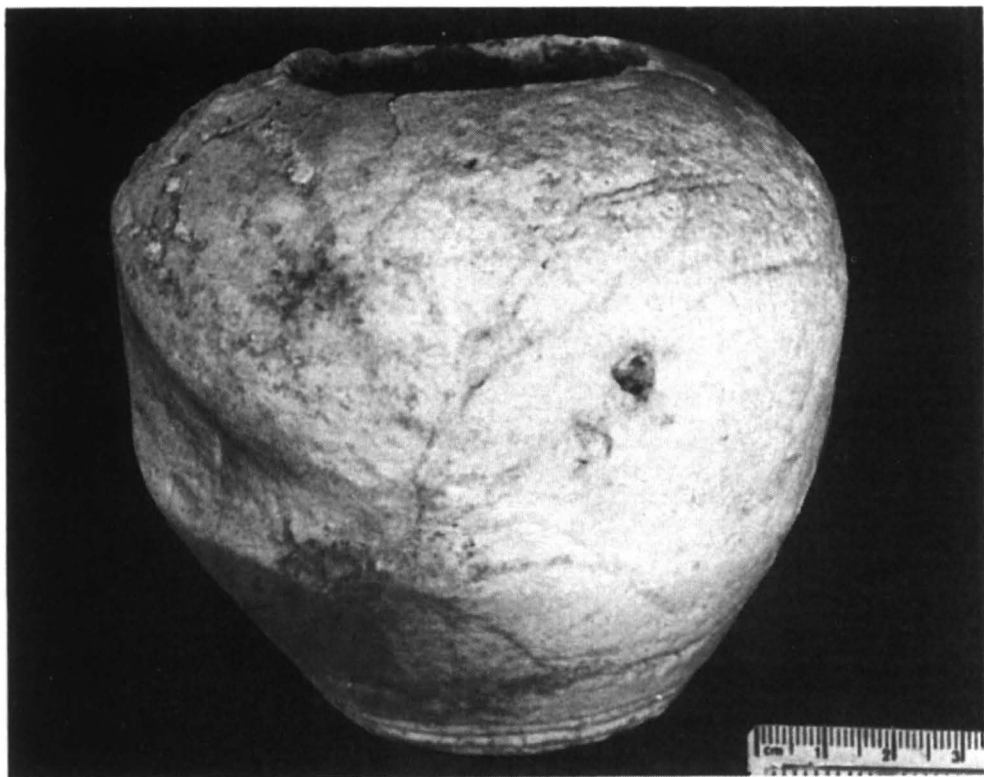




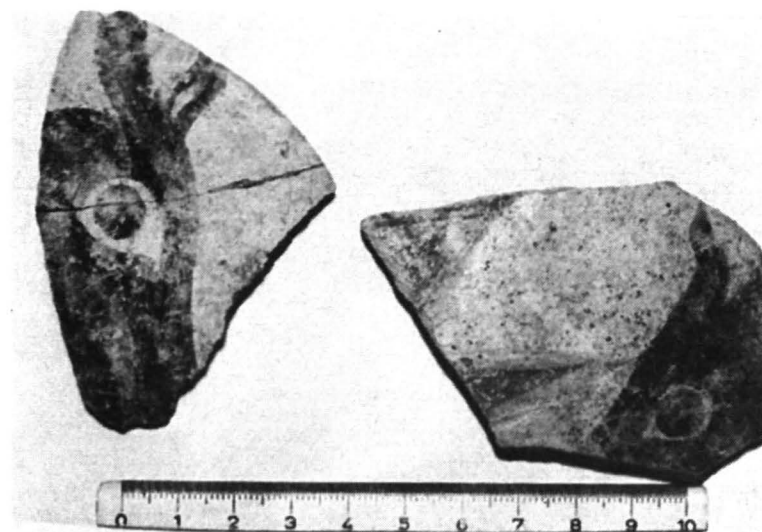
a. Obsidian «razors». b. Obsidian flakes.



a. Polisher of «rosa pumice» found as lid on the mouth of a vase of the Lilies Room.  
b. Stone lids of little vases.



a. Alabaster vase. b. Alabaster neck and mouth of a vase. c. Fragment of a little marble vase.



a. Sherds of pictorial style with birds or fishes. b. Similar sherds with heads of big animals. c. A sherd with a human face. d. Spout of a clay vessel in-form of bird's head.

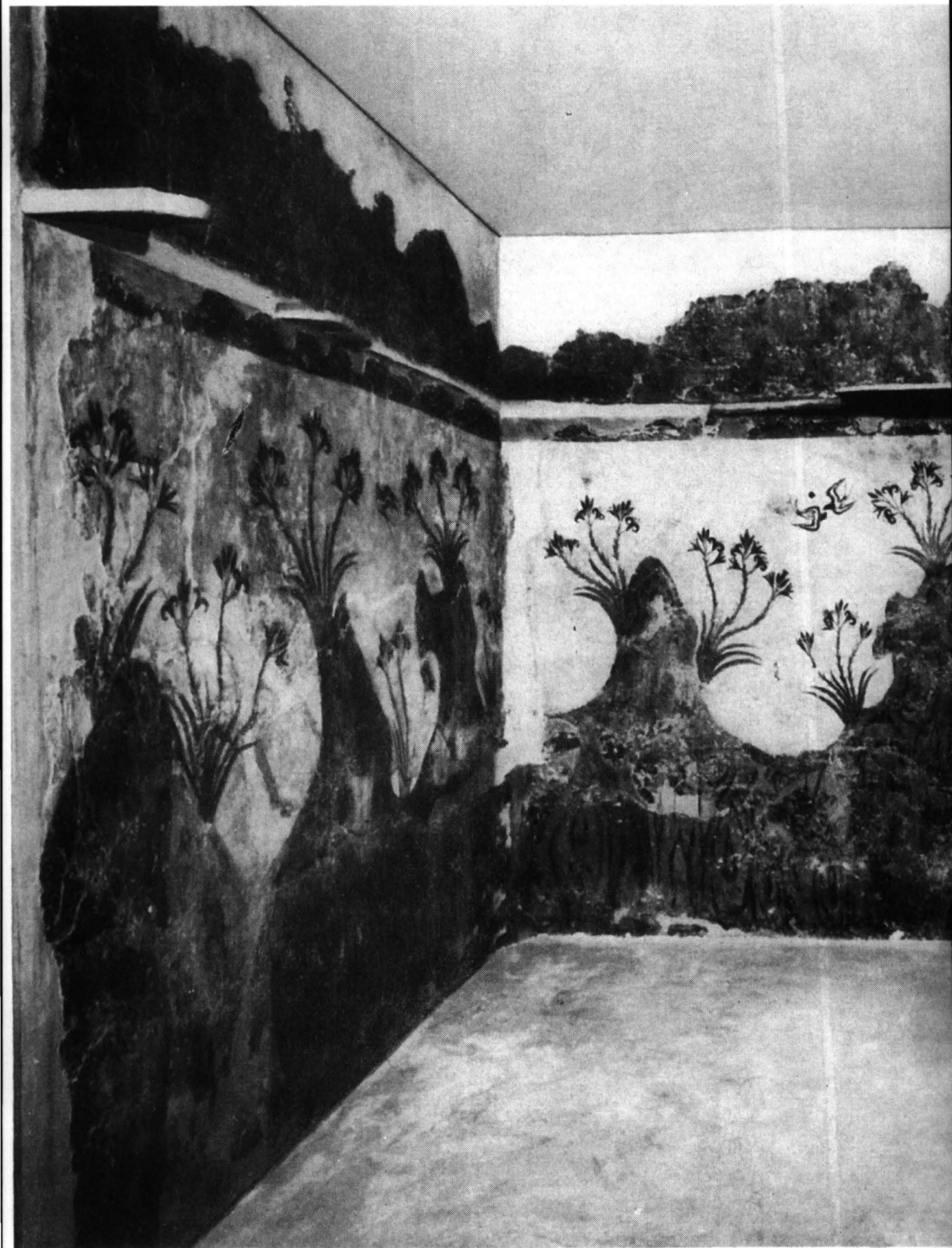


A design of the ewer of pl. 94.





The Lilies Room, West and North wall.





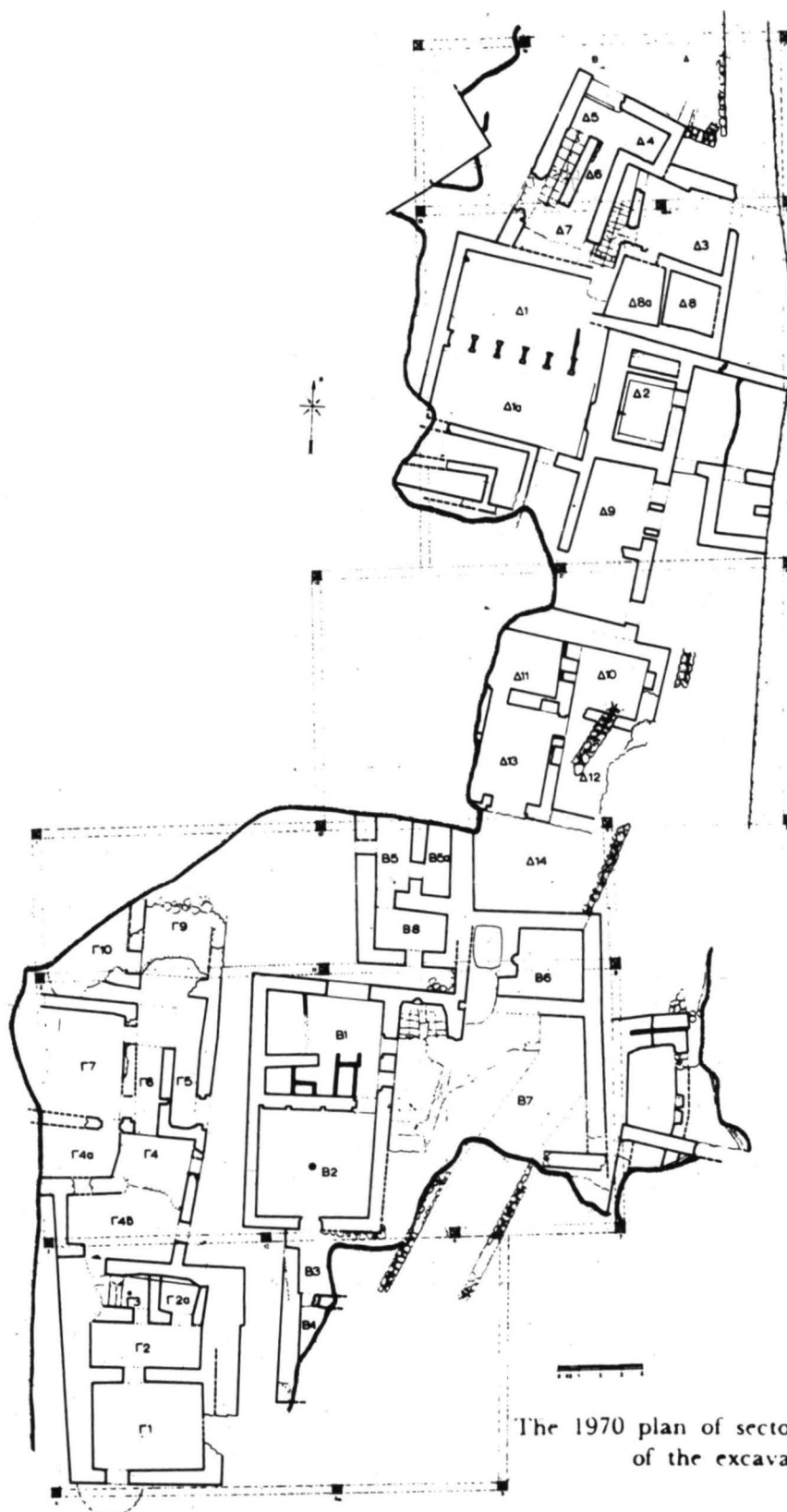
The photo shows the  
Lilies Fresco as recons-  
tructed in the National  
Museum of Athens.



# PLAN







The 1970 plan of sectors Δ, B and Γ of the excavation.



EXCAVATIONS AT THERA V  
1971 SEASON





## EXCAVATIONS AT THERA V

(1971 Season)

GENERALITIES AND TECHNICAL WORKS      The 1971 excavations started officially on July 28th. The preliminary work had begun a week before under the direction of Dr. Chr. Doumas.

Our main objective was: a) extend the excavation to the North of the central Sector  $\Delta$  in order to join Sector A (see Plan 1); b) clear the central Sector  $\Delta$  both East and West; we expected to find the prolongation of the Telchines Road towards North; and, c) finally clear the southernmost limit of the excavation towards the sea.

As soon as the preliminary excavation was sufficiently advanced, we dug wells Nos. 22 - 36 down to the virgin rock and erected over them our 1971 shed. Thus, the free space between Sectors  $\Delta$  and A is now roofed. A new laboratory for the menders was built as here again the pottery found was exceedingly abundant; the west corner of this new laboratory has been converted into a photographic atelier. The necessary equipment for labelling and cataloguing the finds was also completed<sup>1</sup>.

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1. The scientific personnel of the excavation consisted of Dr. Chr. Doumas, aided for some weeks by Dr. Th. Spyropoulos of Thebes. The architect of the excavation was again Assistant-Professor John Koumanoudis. Among the young philologists and students who helped us were Miss P. Preka, Chr. Varytou, Z. Vezyriannou, K. Samothraki, G. Panayotatou, M. Mavrikiou, El. Georgoula. The male sex was represented (alas!) only by Mr. N. Ghioles and by two foreign guests, Messrs., O. Mundardjito and N. Magetsari (Indonesia). Chief mender was A. Marinis. Supervisor of the workmen was the capable foreman John Karamitros. The artistic staff consisted of K. Eliakis, painter, T. Margaritof, chief Conservator, S. Perrakis with their assistants.

We were also honoured by having among our guests for a few days eminent representatives of the Physical Sciences particularly interested in Thera and who, two years ago, had participated in the First International Volcanological Congress of Thera. They were Dr. Dragoslav Ninkovich, Secretary General of the Congress (New York), Prof. P. Hédervári (Budapest), Dr. Jörg Keller (Freiburg), Prof. Henry

## THE WELLS

The boring of wells yielded the same results as in previous similar cases<sup>1</sup>. Consequently, only little is to be noted here. In several cases our wells happened to reach essential parts of the ruins; so we had perforce to remove them as far as the Dexion scaffolding permitted. A most dramatic moment of the excavation was the opening of well No. 23. In it we found abundant frescoes and other considerable finds which obliged us to a slight change of the location of the well. This soon revealed that the original well No. 23 had been dug straight into a most interesting part of the «Western House».

Wells Nos. 22, 28, 30 and 34 revealed walls which were, of course, left intact. Well No. 24 showed the seismic «layer of catastrophe» at a depth of 4 to 4,50 m. Among other things there appeared abundant fragments of pottery, a stone mortar with three legs (pl. 1a), a stone slab with traces of fire, the spout of a jug with the clay handle of a vase serving as its lid (pl. 1b). In deeper layers the pottery consisted of vases of varying size; among them was a jar which has been left in situ for the final excavation. At a still deeper level an undamaged solid wall was revealed<sup>2</sup>.

Well No. 25 presented a kind of vestibule comprising an interesting floor made of flagstones, a stone-bench and two plain jugs, similar to those found in 1967 in Store-room A<sup>3</sup>. Benches similar to the aforementioned were also discovered in well No. 28 (pl. 2a). At the North-West corner (upper left side) a little pot was found in situ, covered with another plate-shaped vessel (pl. 2b). The possibility now exists that some of these walls may belong to a slightly earlier period. In well No. 29 the fragment of a clay melting-pot was found with abundant traces of copper still attached to it. The deepest and most instructive well, however, was No. 35 right in front, before the façade of the ashlar-masonry building of the «Eastern Court» (see Plan 1). There we found clear indications of the double catastrophe which was surmised, but

Michael (Philadelphia) and Professors Charles and Dorothy Vitaliano. Of the Greek visitors we should mention the Director of the National Museum and Mrs. Kallipolitis as well as the Donator of the Marathon Archaeological Works, Mr. Eugenios Panagopoulos and his family.

1. See Thera IV, 1971, p. 7f.

2. On a later visit to Thera in April 1972, I had the opportunity to see some of the half-restored vases of well No. 24 in the laboratory. To a certain extent, they seem to constitute a special class of vases painted in brown and red. More will be said after they are thoroughly examined.

3. Thera I, 1967, p. 27, fig. 35 and colour pl. B, 4.

not expressed, during the 1970 excavation. (About this question see below.)

Here, in what may be described as a great court (no traces of any buildings appeared), bordered on its western side by a typically Aegean dentated wall (see Plan 1) and on its southern side by a monumental building in ashlar, we had to open well No. 35. The two uppermost meters consist of a semi-hard layer of pebbles and sand; beneath this there is another layer of pure aspa (volcanic ash), 3,40 m. high. Within this layer lies the ashlar-masonry building, which we were able to follow down to 1,90 m. depth though it penetrates deeper. The pumice layer follows but only 1,40 m. thick at this point. This layer foots on a clearly distinguished floor, but one which seems very irregular and distorted; it is very plausibly the floor of the court. (See pl. 87b and the section in fig. 1.)

This clear floor rests on a deep layer consisting of stones, earth and debris of human hand. It contains a good number of several Cycladic black burnished ware which may, in part, be Chalcolithic, but these and other Middle Cycladic ceramic products are mixed with sherds of the LM 1a period. It is therefore clear that we are dealing with an artificial filling and levelling in order to create the court, the floor of which has been described here above and which belongs to the ruins we are actually excavating in Thera; they are well dated to the end of LM 1a, about 1500 B.C., when the fatal catastrophe befell the island. Under the floor of the court, therefore, we have a sealed layer belonging to an older catastrophe. This catastrophe, however, happened when the LM 1a period had already begun, say about 1550 B.C. More will be said after a complementary study of the newly found sherds.

Our photo of plate 3, shows the situation of the quarters in question:

Upper right side, the eastern prolongation of the ashlar - masonry building (here only partly in ashlar); lower right side, a part of the denticulated wall of the «Eastern Court». In the middle section of the picture we can observe the above and below layers progressively: the uppermost layer of pebbles (just under the Dexion beam), then the pure, white aspa, under which the ashlar - masonry building is buried and finally the pumice layer which rests on the floor of the court. Under the court floor one can see just a portion of the artificial stone - filling which is clearly distinguished on plate 4a and 87b. The retaining wall which supports the uppermost layer of this filling (visible in fig. 1) is probably connected with the foundations of the ashlar - masonry building.

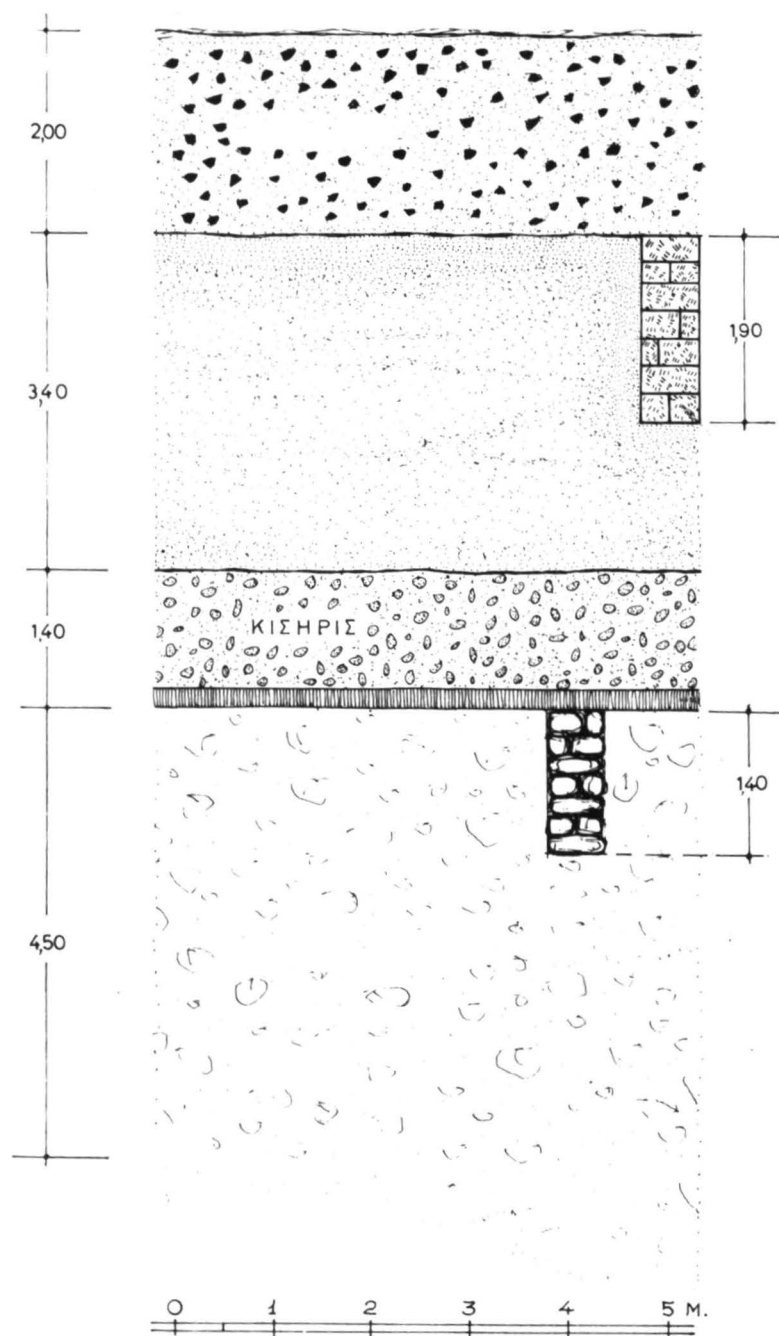


Fig. 1. Section of well 35 («Eastern Court») from North to South.

THE «ROOM OF THE LADIES» For the sake of convenience we begin our description of the excavation from North to South. Plan 1 should be constantly consulted.

The northernmost sector is chiefly known from wells Nos. 24.- 33. We have opened an additional trench in the middle of this space but it is premature to say more beyond the fact that there exists a layer of catastrophe (pl. 4b). It is almost certain that there was an open square or a road in the middle and that the fallen stones came from the buildings to the East and to the West of it. To the East we know that such buildings exist (we gave them the provisional designation: «kitchen», μαγειρεῖον). To the West a great building appeared, in the North-East corner of which fragments of wall paintings appeared within the layers of aspa. This place was only about 14 m. from the «South Corridor» where the fragmentary painting of the «African» was found in 1968<sup>1</sup>. We knew, therefore, that the buildings of this quarter were very badly preserved and that the Akrotiri-torrent and the retaining walls the peasants had constructed, had inflicted further damage. These supports of the banks of the torrent, aged two or more centuries and often repaired or reinforced, have been found in our trench (pl. 4b) and this was not encouraging. We decided to excavate the said corner of the building immediately. Indeed, it was soon clear that we had to do with a little room 4,36 m. long, 2,40 to 2,10 m. wide, that this room belonged to the storey, that it contained precious frescoes and that it was in a bad state of preservation.

Plan fig. 2 shows this room which we named «Room of the Ladies». The first fragments of painted stucco revealed a geometric beaded decoration. In addition we found little fragments representing an eye with part of the eyebrow, then the fragment of a human nose. Unfortunately, they were, together with fragments of lips, the only pieces found belonging to a human face. Our subsequent finds, when we penetrated deeper, were great pieces of three women's skirts of almost natural size; but no parts of human faces any more. These remained in the upper layers and consequently have been lost to us.

The room in question is divided into two compartments by some sort of wall the form of which is not yet clear. These rooms belong to the upper storey. The basement, not yet fully excavated, shows a door in the South-East corner (see the plan fig. 2). It was found walled and filled, for some reason or other, with earth and stones.

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1. Thera II, 1968, colour pl. B, 2 - 4.



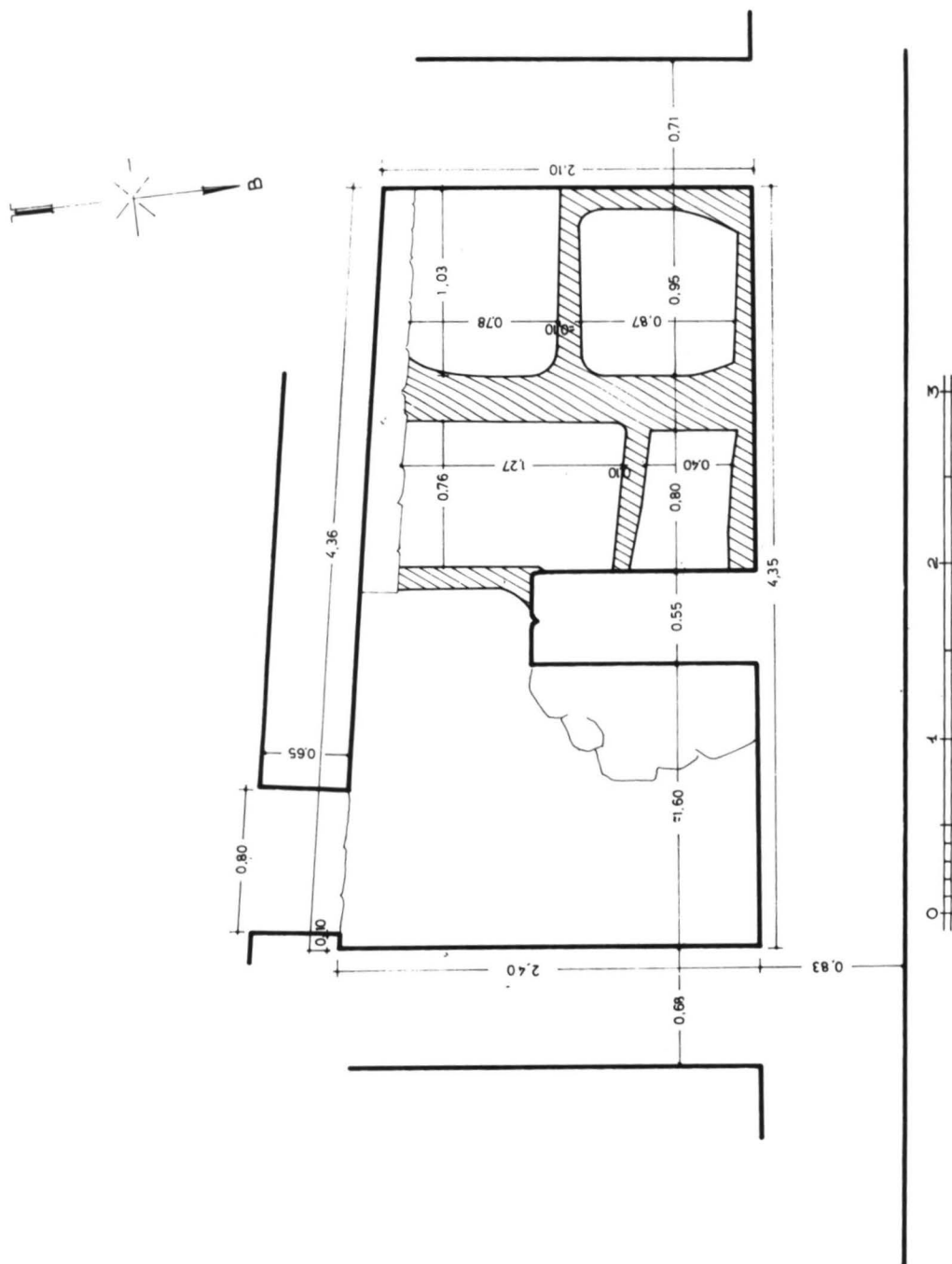


Fig. 2. «Room of the Ladies».

The eastern compartment of the «Room of the Ladies» forms a kind of vestibule. No door is apparent. A great schist slab of some pavement was preserved in the North-East corner of the floor. In the North-West corner of the same compartment a hoard of handleless bowls peculiar to sanctuaries was found (pl. 6a). Other finds were little ivory slabs and other fragments of the same material belonging to some inlaid decoration, a triton shell and a jar which was found under the great slab in the North-East corner.

The main room to the West of the vestibule contains four sacral repositories, which confirm beyond any doubt the sacral character of the room. The repositories or treasuries were made of mud bricks. They sank lightly and suffered some deformation during the earthquake. They contained pottery, apparently the sacral furniture of the overlying shrine. Plate 5 shows all four repositories but the camera lens could not include their outer edges. Treasury No. 1 contained only goblets. No. 2 was the richest of all: among other minor objects it also contained four fully painted ewers, a rhyton with tortoise-shell decoration, many handleless bowls, a three-legged cooking pot and some other relics. The two uppermost ewers are fine and well-preserved local ware (pl. 6b). Treasury No. 3 yielded a large, broken pot (some sort of vat, pl. 7a) which contained seeds of some plant not yet identified. Similar seeds are very common in our excavation. The first impression of an expert in botany is that they are radish seeds; this was a well-known vegetable in antiquity but not of a special reputation. If radish seeds were a condiment used in Aegean life this remains to be proved by further investigation. A pretty ewer bearing a polychrome painting of swallows was also found (pl. 7b) but with a damaged surface. Finally, treasure No. 4 yielded nothing of interest.

Over the repositories there was a floor made of schist slabs. It had sunk in a V-shaped form the crack running North-South. In plate 8a the sinking of the floor can be clearly seen. Numerous and interesting fragments of frescoes were found above this slab-floor or directly on it (fig. 3, pl. 8b). One of the uppermost fragments, reposing on the aspa among the stones of the layer of catastrophe is shown in plate 9. It portrays part of the head of an almost life-size lady with abundant hair and a large ring in her ear. Some days later the rest of the body was found (pl. 10). The lady is represented bending and extending her hands towards another woman, traces of which can be distinguished in the lower right corner of the photograph. Her naked breast is painted with surprising realism; the skirt is polychrome and shows a wealth of most

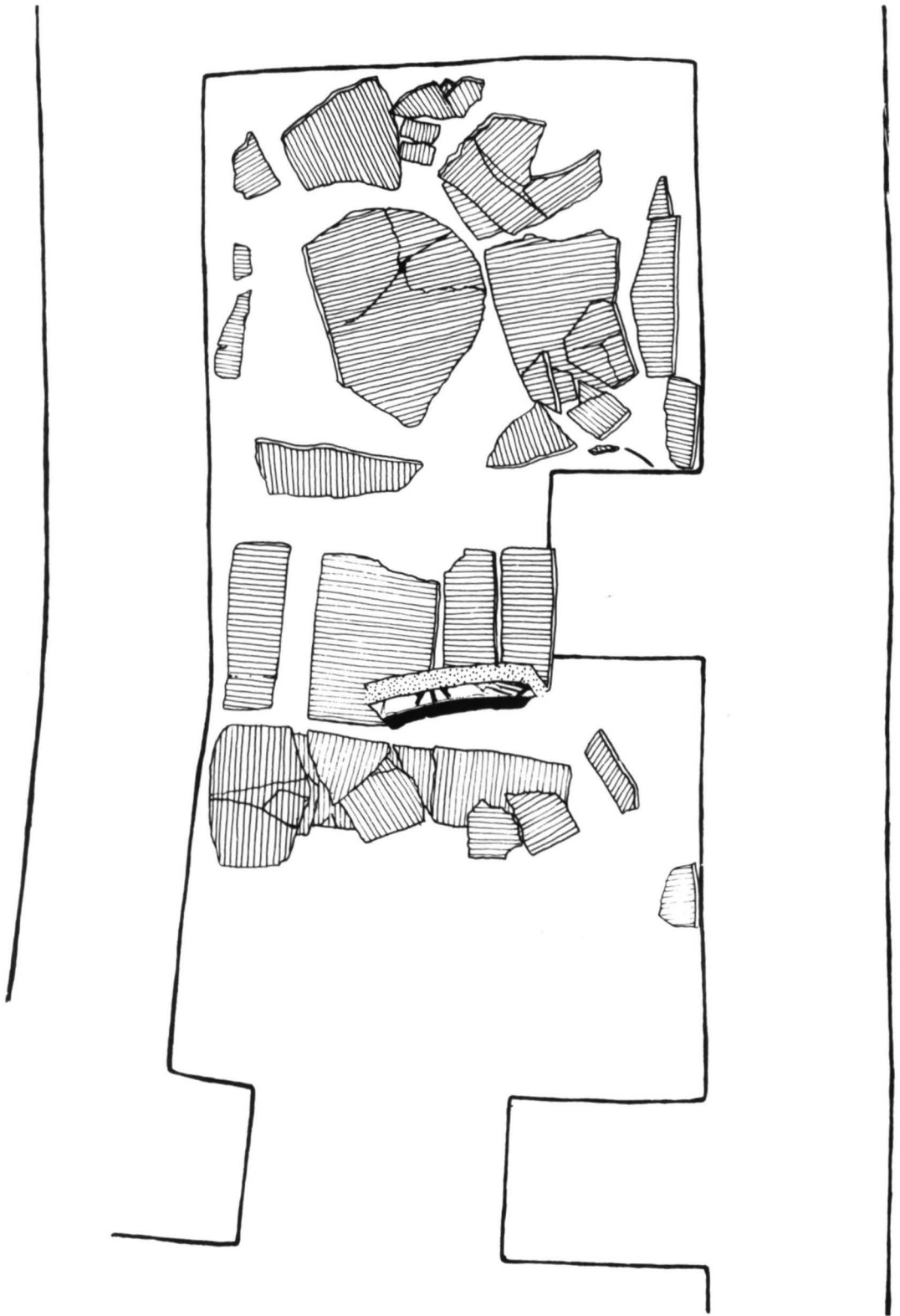


Fig. 3. A sketch of the fallen frescoes in the Room of the Ladies.

interesting details of the dress. Unfortunately, the face of this woman perished in the calamity.

The lower, skirted body of another woman was found practically in situ on the left (South) wall of the room (pl. 11a). Still, it was not strictly in position; for, having been detached from the wall it slid along its surface towards a lower level. The laboratory experts later found out that the few facial remnants described here above belonged to this woman. The woman is of admirable workmanship and artistic merit.

Beyond this woman, on the South wall as well as on the West wall, groups of *Pancratium* lilies (*pancratium maritimum*) of extraordinary size (pl. 11b) were painted. On the South-West corner of the room a fragment of the plaster was still attached to the walls.

Finally, several fragments of plaster were found (already in the uppermost layers) which showed a beaded surface motif with stars (pl. 12). It clearly belongs to the upper part of the whole painting, about the meaning of which we shall recur further on.

Facing the East, opposite the «Ladies Room»  
THE «KITCHEN» there exists a cavity in the aspa which was explored in 1967<sup>1</sup>. Just to the South of it there lies a complex of ruins closely packed together. They were mentioned in the 1968 report under the name «Kitchen»<sup>2</sup>. The aspa covering them disappeared owing to the as yet unknown episodes of the disaster (base surge??) and replacing it is a thick and dangerous layer of pebbles and sand which covers the ruins. Photo plate 13a shows the ruins in question. When we tried to test the resistance of the pebble layer a ponderous mass was precipitated and fell with wrath against our tiny machine (pl. 13b) and pushed it alongside the wall of shed A. We extended for some days our careful investigation a little to the South in order to decide whether we would remove the pebble layer or not. This search brought to light a room. Its walls had partly collapsed but they had formed a space beneath them which was found hollow in its upper part. Fragments of painted plaster lay on the floor, on the walls, while others emerged from among the stones of the roof (pl. 14a). The East wall exhibited a substantial fragment (about 0,60 m. in length) with a black band (about 0,10 m. wide) painted on a whitish background. Minor fragments were more colourful and perhaps included traces of flower-motifs.

1. Thera I, 1967, p. 34 f. and fig. 48 - 49.

2. Thera II, 1968, p. 21 pl. 27, 2.

We realised, after some days of work under Margaritof, that nothing could be accomplished without damaging the plasters and exposing ourselves to danger. Therefore, we first filled the whole cavity with fine aspa and then we walled the cavity thus strengthened (pl. 14b) and left this part of the excavation for a future season. Removing of the heavy pebble layer is necessary before man can venture again into this or these compartments of the town.

Approximately 25 m. South of the «Ladies Room» THE POLYTHYRON lies one of the most interesting sectors of our QUARTERS ( $\Delta 1$  to  $\Delta 16$ ) excavation. Through a court at the Northern end we enter the various rooms of sector  $\Delta$ , the most interesting of which is the Polythyron  $\Delta 1$ <sup>1</sup>. To this sector belongs the already famous Room  $\Delta 2$  which contained the «Spring Fresco» painting of red lilies all over its walls<sup>2</sup>. The 1971 excavations were devoted mainly to this sector. South of the Lilies Room ( $\Delta 2$ ) adjoins compartment  $\Delta 9$ , a magnificent store-room. West of the latter there is a labyrinth of corridors and narrow rooms ( $\Delta 9\alpha$  to  $\Delta 9\epsilon$  on the plan) and South of them opens the big room  $\Delta 16$ , another precious store-room containing all kinds of objects. We had thought of finding the prolongation of the Telchines Road that runs Northwards beyond all these compartments on the West side. Instead, we found a triangular square, which could very likely be a part of the Telchines Road. The East side of the square is flanked by the solid West wall of the Polythyron  $\Delta 1$  (see Plan 1) while to the West of the square there emerged another magnificent building, the «West House».

It was a dramatic moment for the excavation crew. That it was an open space was not difficult to conclude owing to the fact that it was filled of rough, pure pumice. Inside this material which fell from the sky during the early phases of the eruption, we found a fragment of a large clay spout (pl. 14c). Soon, the West Wall of  $\Delta 16$  emerged, and as we had already supposed, the rest of the spout of the roof was still in situ. This point was near well No. 14 on Plan 1. As we advanced Northwards, a construction appeared, not yet designed on plan (pl. 15, upper right corner). It is a room with two wide gates on its South and North walls while, what may be a third gate leads towards com-

1. See Thera IV, 1971, p. 10 f., especially p. 18 f. about the Polythyron, i.e., a compartment of which one or more walls bear many doors ( $\thetaύραι$ ) next to one another.

2. Thera IV, p. 20 f. and colour plates A - C.



partments  $\Delta 9\gamma$  -  $\Delta 9\epsilon$ . This gate could have had a two-fold function: It may have been both a monumental passage and an entrance (pl. 20).

The next photo (pl. 16) shows the excavated part of the triangular square. To the left, the «West House» is still hidden under the layers of ash and pumice. To the right is the West wall of the Polythyron (with two windows visible on both photographs 15 and 16). Of the Polythyron (as of most other rooms) only the storey has been excavated in 1970. Photo plate 17 shows clearly the stone bases of the wooden door-jambs. One of the jars, put under the door-frames for protection<sup>1</sup> still stands in its original place.

The windows of the basement seen in detail on plate 18 are square, as usual (actual opening: 75 × 75 cm.). They had wooden frames, the traces of which are almost always clearly discernible at the moment of the excavation. When it is imposed for reasons of safety, we substitute the once wooden frames with concrete. The window to the right, in this particular case, had on its sill a cylindrical beam, just as it had come out from the tree. We poured concrete in the hollow which had been left and the result can be seen in the photo as well as in plate 19. This window had suffered a characteristic deformation during the eruption due to the sinking of the soil.

This imposing building lies opposite the Polythyron but its orientation is different. As we excavated the triangular square (pl. 19) north of the «Gate» described above, the layer of catastrophe was most prominent here, as is shown in plate 20. We continued the excavation further North. Among the fallen stones we found the bottom of a plain vase upside down. The vase contained sea-urchins. May be this vase was precipitated from the «West House». Plate 21a shows this fairly well preserved building as it gradually emerged from its white shroud. A curious fact is that the lower parts of the walls were black, probably caused by dirty pumice or aspa, but ending in a wavy line. Atmospheric conditions partly effaced this hue which is nevertheless still quite conspicuous (compare the photo of plate 23 which was taken many months later). As the excavation advanced a door and many windows appeared on the wall of the façade. A two-storey building was easily to be deduced while an elongated window of the basement displayed the typical traces of inundation (pl. 21b). Indeed, such mud layers appear from

1. See Thera IV, 1971, p. 19.

time to time in some parts of the excavation. Here it seems to be clear that the «West House» was in ruinous condition, without roof, while torrential rains made the accumulated waters inside the house to find an outlet through the basement - windows.

The North-Eastern corner of the façade can be seen in plate 22. In the following *ensemble* picture it is hidden by pillar No. 15. It should be noticed that there is a side-opening near the door, which, as we have already observed in a similar case, explains the Greek word for window: παραθύρις or παραθύριον. The dimensions of the door are  $1,98 \times 1,15$  m., those of the window (No. 1)  $1,15 \times 0,64$  m.

Photo plate 23 (having been taken with a wide angle lense) reveals practically the entire façade of the house. The basement bears 4 windows in all. No. 2, to the left of the door, measures  $86 \times 52$  cm. Window No. 3 is oblong and measures 1,27 m. in length but only 36 cm. in height. The last one (No. 4) measures  $90 \times 55$  cm. It is characteristic that all windows differ in dimensions.

The same happens in the storey, which, contrary to the building principles of the Greek and Roman periods, has three large windows opening towards the public square. The one farthest to the East (pl. 22) is more broad than high and measures  $1,34 \times 0,99$  m. On its sill a little plain amphora was found. The window to the left is not exactly in the middle of the façade; it is 3,45 m. broad. The preserved height is 1,19 m. but I suspect that this was the original size. Two interesting, worked stones, which were found on the road just beneath this window must surely have belonged to it. They can be seen on plate 23 and the one of them on plate 24a but a detailed description of their workmanship is not possible here. They measure about 0,76 m. in length and about 0,26 m. in width. A cutting on the sill of the window is discernible on plate 23 but this is of no help to us; thus, the actual position and destination of the two stones is still unknown, unless they belonged to the lintel. The remaining upper window No. 3 (to the left) is 0,62 m. wide and its highest preserved point (the western jamb) measures 1,20 m. Approximately in the middle of the sill (pl. 24b) we made a splendid discovery: a table of offerings in painted stucco and on it a plain clay cooking pot in a reversed position as if to cover and protect the last pious offerings to the Divinity. After a superficial cleaning on the spot, we saw that this magnificent religious implement, probably the most beautiful of all tables of offerings discovered so far, is painted in a polychrome early marine style: Dolphins are swimming in a background of rocks, corals and marine plants (pl. 25, 102 and colour plate C).

As regards the interior of the «West House», which seems very promising, we have excavated only the part necessary for the erection of pillar 23 into the well of the same number. The well was slightly displaced so that it could be dug deeper to reach the living rock.

Results and observations read as follows:

In a depth of about 3,20 m. (from the uppermost preserved part of the walls of the house) we found two little jars lying on the same level. This may be a floor or even a mere shelf. At about the same height a fresco was found representing a young priestess. It is about 1,50 high and only 34 - 35 cm. wide. Neither walls nor mud bricks were found, just this fragile, thin plaster, buried in the fine ashes and admirably preserved as if by a miracle. As it happened also with the remaining frescoes to be described further on, all of them were found under the same conditions, i.e., as if the skin had been carefully flayed from the body of an animal. This curious fact deserves an explanation. So as to understand better, we should keep in mind the events of the eruption of Krakatoa in 1884 as described by Verbeek. He reports that at a distance of about one hundred miles from the volcano, a continuous tremor made all suspended objects tremble and click. Was this tremor the reason of the detachment of the frescoes from the walls in Thera?

Detailed description will follow below (pl. 100 - 101).

Perhaps still more interesting is the fact that in different depths of these same layers some fragments of miniature-frescoes were collected. They portray sitting, male figures (see below, pl. 97b).

As the excavation work proceeded deeper (4,50 - 5 m. down) we found two other greater pieces of frescoes: one to the East, the other to the West. Photo plate 26a shows with clarity the one to the East (partly covered by gauzes). The upper right hand corner is better seen on plate 26b. The subject of the fresco is surely religious. Three tall sticks ending in a Waz-papyrus symbol among which are extended garlands or festoons with the same Waz-symbol and a leather parapet. Waz is the Egyptian symbol for both «green» and fertility. We have called provisionally this religious object «banner».

Somewhat higher, and to the West side of the well in question we met traces of pottery. We had to extract that little portion, which consisted of a broken jar of medium size, inside which a well preserved strainer appeared (pl. 27b). The jar was painted with red liliaceae, and around it we found abundant traces of what may have been a rush-mat (pl. 27a). The latter consisted of parallel warps, 5 to 6 mm. thick, each of them containing numerous fine filaments (flax?). The quality of the

woof was, here too, of a vegetable nature (2 - 3 mm. thick), which gave the impression of some kind of bark.

#### ROOM $\Delta 16$

On the way back towards the South, we first meet compartments  $\Delta 9\gamma$  to  $\Delta 9\epsilon$  (pl. 28a), then we have Room  $\Delta 16$  which has already been briefly mentioned. It is unusually large; the polythyron was the only larger room. A stone column base lies in the centre. This huge room was filled with pure aspa, without the least trace of anything else, so that, at first, we believed it to be empty of any artifact. We evacuated it from above, meter after meter of space. Beam holes appeared in its West wall (pl. 28b, right). Only a conical little heap of pumice appeared within the purest aspa (pl. 28b, left). It was soon confirmed that this place contained a broad window on the West wall of the room. Thus, the appearance of this little heap of pumice became most instructive: it had penetrated through the window from the open space (road) to the West. This means that, outdoors, the pumice layer had already reached a considerable height while the room was still empty. Consequently its roof was still preserved. Advancing with the removal of the aspa and still believing that the room was completely empty, we suddenly struck a veritable treasure of broken pottery and many still more precious finds which covered the whole floor of the room.

This brought at once to our mind the Lilies Room ( $\Delta 2$ ). This had also been similarly full of pottery and bronze objects and it was also filled with aspa, not pumice. The conclusion to draw is clear: After the great earthquake, the inhabitants collected every object they could find among the ruins and stored it in those rooms which still had their roofs preserved. Soon the eruption began and pumice (which is the first material ejected) covered every open space but not the parts of the ruins which still had their roofs intact. Only during the final, paroxysmal phase of the eruption did the remaining rooms fall owing to the combined force of minor tremors, blasts, and especially to the weight of accumulated aspa (this is the volcanic material ejected during the last phases of the Krakatoa-type eruptions). Henceforth, we took as a good sign the presence of aspa within the rooms.

The window of room  $\Delta 16$  is shown from the inside in plate 29. On its sill lies a large three-legged trough and, near it, two cylindrical flower-pots.

The floor of this room exemplified an extraordinary phenomenon of the catastrophe. Everything was badly broken; the fragments of

vases lay accumulated everywhere, but especially along the walls. Jars and other big vases were also broken and most of the fragments were missing. One may suppose that they were already broken when transported from somewhere else. The bottoms of these vases were regularly placed on the floor and almost always contained seeds, flour or other organic matters (greasy, blackish earth). It is difficult to believe that these objects were precipitated from the upper floor as no remains of such a floor have been found. Some of them, however, could have been standing on shelves along the walls. One thing is clear: The destructive power of the eruption appears most dramatically in this room, including indications of excessive heat. Indeed, the bellies of a few vases presented cracks and the two talents of a bronze scale have preserved traces of molten metal, possibly silver.

Plate 30a shows the North-East corner of the room. In the upper central side can be seen the mouth of a pitcher still covered with a pebble for a lid. Plate 30b also shows the opposite corner (South-West) of the room. We have here the same clear picture of broken pottery. In plate 31a (along the East wall), we see together with pottery a quatrefoil of marble-like stone and a hard, heavy stone containing metallic particles (a meteorite?).

Interesting, too, was the cluster of little imported Minoan luxury vases (*askoi*) with other little vases of similar origin. The Minoan vases were kept in the bottom of a fragmentary jar, 18 *askoi* altogether, one single-handled bowl and a miniature amphora (pl. 31b).

The middle of the room (the stone-base of the column is clearly discernible) is shown in plate 32a covered with masses of broken pottery. Plate 32b shows bottoms of bigger vases. The latter contained organic matters. In the one on the left we also found abundant fragments of little bronze implements. Such metal objects were found occasionally also on the floor of the room: shapeless fragments, a pin, a kind of pivot, a pan near the North wall, lead discs (weights) some rings (possibly silver) and two bone-pins. A lead disc (0,16 m. diam.) preserved traces of organic matter, wood or mat, and shows striations. Finally, the first gem, of *iaspis*, with an interesting intaglio was found in the sifting of the floor's earth (see below).

A last photo of badly broken pottery (pl. 33) shows the South-West corner of the room. On the floor (lower right corner) one can see a stone lamp upside down. This was the prelude to the discovery of another interesting hoard of stone vases (some of them sculptured) together with triton shells, some other mollusks and other items more pre-



cious than pottery. Plate 34 shows a little marble basin, a triton shell, a calyx-vase of steatite and a sculptured lid of alabaster. Plate 35a shows a nest of badly oxydized bronze vases (to the right), a broken marble chalice and another marble implement. In plate 35b we see triton shells and veined-marble objects. The objects on plate 36a are interesting because they do not appear for the first time. They are a schist tablet for writing or designing and a whet-stone for rubbing the surface of the tablet so as to prepare it for new usage. The same device was found in store-room A though in two successive years. We have stated since that a similar case is reported from Eastern Crete<sup>1</sup>.

The two ostrich eggs, surely one of the precious treasures of this room, are shown on plate 36b. They were broken but in their original position. After they were mended it was clearly shown that not a single fragment was missing.

Not counting the removing of the aspa from the great room, we may say that the excavation proper began on Monday, August 23rd. for that was when we met for the first time the pottery on the floor. The last objects were removed on Saturday, September 25th. The totality of objects found exceeds the number of three hundred (restoring is still continuing). Our last photo (pl. 37a) shows the room from the South after its complete excavation. It was proved that the original floor was the rock. A filling of 10 - 15 cm. thick of little stones and earth was extended and on it a second floor of beaten earth was made. It can be seen on the upper (North) half of the room. The South part of this floor was so damaged that it was partly removed during the excavation. As the dividing wall shows, the lower floor was not a mere levelling but belonged rather to an older building period.

To the South of Δ16 joins an oblong room bearing Δ15 (MILL - HOUSE 3) No. 15 upon Plan 1. Seen from the North, it displays on its uppermost point a series of hewn stones (pl. 37b). These could be nothing but the lintel of a large window, once reposing on a wooden beam<sup>2</sup>. The whole district seemed to be in

1. See Thera II, 1968, p. 47, pl. 37, <sup>2</sup> and Thera III, 1970, p. 10, pl. 5, <sup>2</sup>. In Unpublished Objects from Palaikastro, p. 146 and fig. 129, is mentioned a «stone tablet and stylus». The suite of the scribes should therefore read: Stone tablet, stylus and sandstone-rubber.

2. The stones are rebuilt now facing South by the Restoration service; I have not removed them because of the fragile nature of the stone.

very badly damaged condition. We numbered and removed the «lintel» stones and attempted, for the sake of technical facility, to excavate it from the South. There lies a court, which was named in earlier years, the «North Court» (Βορεία αὐλή, see the Plan 1).

We knew already about the ruinous condition of the South wall of Δ15; therefore, we had left there a supporting cushion of pumice unexcavated. There was an additional reason for this move: From time to time we find hollow spaces inside the ash and pumice layers and here we have such a hollow of an exceptionally regular shape. Plate 38a shows this cavity which is apsidal in form. Something stood here when the pumice was stratified the nature of which escapes our imagination. We believe that the layer of beaten earth, seen on the bottom of the alcove, was the roof of compartments B5 - B8 which, when discovered, gave the impression of having been bombarded by the lapilli of the volcano<sup>1</sup>.

While clearing and arranging the ruins at this point, at the end of the 1971 excavation, Dr. Chr. Doumas noticed a curious find among the layers of destruction, just under this supposed roof. It was an Early Cycladic marble idol, precipitated there, as our plate 38b shows. It is 0,34 m. high. The face and both breasts are damaged owing to disintegration of the marble.

So then, we began excavating Δ15 from the South (that is from the court). We first discovered a window, visible on the left central part of plate 39a. Some vases had been placed on the clay sill of this window and there they still stood, the most prominent among which was a funnel-shaped rhyton (pl. 39b). Soon there appeared the door, so that we have once more a θύρα and a παραθύριον. The entrance has a broad and well preserved doorway (pl. 40a). It is 1,23 m. long and, in its broadest part, measures 0,90 m.

The interior of the room bears a stone staircase (1,06 m. wide), running West to East. It consisted of 6 (visible) stone-steps which are fallen now and badly broken (pl. 41). Of greater interest, however, is the fact that the rest of the room was occupied by the installation (the third we have found so far) of a complete mill-house. It can be seen on plate 40b through the door, i.e., from the South. Opposite (to the North), a stone slab (exactly 1 m. in length) served as a bench for the

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1. See Thera III, 1970, pl. 25, 1, where the alcove is already well distinguished, and p. 29 - 30. Diameter of the actual alcove : 2,20 m. height: 1,73 m.

ἀλετρις or ἀλετρίδες, the women slaves who grinded the barley<sup>1</sup>. On the floor lies a mill-stone, another is visible under the bottom of the vase to the left and a third one (invisible) was found inside the vase. This vase lies on a bench made of stones and clay mortar; the bench measures  $1,12 \times 0,65$  m. and is 0,70 m. high. We know that the vase containing the flour had a special name, σίπυη; archaic and possibly prehistoric in origin was the type σίπυδνος.

Most interesting is the fact that at the base of the «sipye» two bowls were found (pl. 42). The first bears one handle and is painted with the motif called «grass» or «reeds». The minor one is a plain handleless skyphos lightly pressed while the clay was soft, so that it is elliptic in section. The greater bowl has a capacity of about 830 gr. and the capacity of the skyphos is about 230 gr. The actual measuring was made with flour by Dr. Chr. Doumas, but I wonder whether the flour was of barley, in which case the numbers would be slightly decreased. One is tempted to take these two vases as measures for distributing the daily rations of flour and hence explaining the Mycenaean si-to-ko-wo. Still, it may be that we have to do with some kind of an Aegean «choinix» and an Aegean «kotyle». By means of these vases flour or unground cereals were distributed. We have, thus, the archaeological comment on the expression si-to-ko-wo = σιτοχόροι. Long before the decipherment of Linear B I had concluded of a daily or weekly or even monthly distribution of rations to the numerous slaves and functionaries of the palaces. The reason was the architectural form of the palace of Phaistos. There, not only the openings of the magazines show an ingenious arrangement, but there exists a special broad hall before them. Protected against sun or rain the beneficiaries gathered there. An officer fulfilled the necessary formalities; his seat is there. Then these people passed quickly before the doors of 10 magazines, corresponding perhaps to analogous commodities. After the tenth magazine they passed before the door of the final controller. The remaining two and last magazines had no doors for the public and belonged to the controllers.

In Thera, we have again a court for the gatherers, towards which opens the door of the mill-house, a door specially solid and broad. The excavation may prove later on that this mill-house was a temporary construction made for some special reason.

1. Odyss. v (XX) 105. The passage is extremely illuminating for the Thera mill-houses, with their little, but abundant mill-stones: γυνή... ἀλετρις... ἐνθ' ἧρα οἱ μύλαι εἶατο ποιμένοι λαῶν, τῇσιν δώδεκα πᾶσαι ἐπερρώοντο γυναῖκες ἀλφίτα τεύχουσαι καὶ ἀλείατα.

ROOM  $\Delta 9$ 

The excavation of this room, lying to the East of the Polythyron-complex, gave us another agreeable surprise; it was literally packed with pottery of a more elaborate character than that of  $\Delta 16$ . It lies just to the South of Room  $\Delta 2$ , the «Lilies Room». It seems that the room consisted of two compartments ( $\Delta 9$  and  $\Delta 9_1$ , on the Plan 1) and that the second, Southern compartment, had a flagstone floor which sank but is still in position. While sinking the well of pillar 21 during the previous year we found abundant pottery. We knew, therefore, that the room would be of interest. Unfortunately, it was full of pumice. In higher levels we had already found a painted vase (an ewer with spirals) and subsequently a marble idol whose extremities were edge-like as if it was an axe. This characteristic is worthy of examination, as similar idols exist in other cultures. Cyprus yielded similar idols and items exist also in Palaeolithic Periods. It seems that we have to do with a ceremonial axe, with which the Goddess struck the victim in person. But this is not the proper place for further discussion of the problem.

The Eastern façade of  $\Delta 9$  appears on plate 43. The photo is taken from the South-East. The door (on whose threshold we had found some vases as far back as 1969) leads to  $\Delta 9_1$ . More to the North, we first see an oblong opening like a loophole, which may at one time have been supplied with a clay water-spout. Next to it there are a small window and a larger one. Beyond it lies the North-East Corner of the room. The projecting little room (with part of its modern wood-frame visible) is the Room of the Lilies Fresco.

The condition of the flagstone pavement of  $\Delta 9_1$  when first excavated is shown by plate 44. In the latter, the layer of pottery is discernible below the flagstone pavement; which means that a basement or a cellar must have existed there. The floor had sunk in a V form but the border slabs around the wall stand in the original height. It is, therefore, possible to restore this upper storey floor to its original position. In room  $\Delta 9$ , where there were no flagstones, we poured plaster in the holes which appeared. The result was an irregular, flat and thin pattern (pl. 46b). It may have been a wooden floor.

On the sill (on the external side) of the last mentioned window, we found a good number of vases of various kinds (pl. 45). There were at least four flower pots, two cooking pots with three legs, one skypho-prochous, a conical rhyton and a tall, unburnt, completely crumbled vase inside which were found two handleless bowls. Inside the room the floor was covered all over with pottery of every kind. There were bowls

in great numbers (pl. 46a) and medium-sized vases, especially ewers. Jars were rare and none of them was of a large size. Plate 47a shows a little jar found in the North-East corner of the room. The stone slab which served as a lid was nearby, but it was found broken. In this same corner of the room there were dozens of other vases among which some goblets were imported ware (pl. 47b).

The North-West corner presented the same picture. Plate 48 shows a jug still stoppered with a pebble, and two fine imported rhyta. In the picture they look well preserved, in reality they were broken. Almost all the fine imported vases are found broken and often some fragments are missing. The explanation we give is that as they were more precious ware, they must have stood on shelves and broke when they fell during the earthquakes.

The two remaining figures give an idea of the central part of the floor, where the vases had accumulated in heaps. Plate 50a gives an idea of this fact. Plate 49 shows a well preserved eye-jug with dolphins painted in brown and white. Another similar vase was found nearby.

On the Southernmost part of the excavation, to the left (West) of Sector Γ and along pillars 1 - 4 (see Plan 1) we surmised the existence of a road. It seems to have a South-North direction, in which case it would run roughly parallel to the Telchines Road. We had found square cut stones from an ashlar-masonry building, fresco fragments of excellent quality and a great cavity within the pumice layers which we blocked with a provisional stone wall<sup>1</sup>.

Further exploration at this point (near pillar 4 on Plan 1) revealed an extremely interesting building (too late, unfortunately, to be drawn on the Plan). The worked stones, as it was soon clear, constituted a mass (pl. 50b and 51a) which demonstrated in a truly dramatic manner the results of the earthquake. Behind the stones, what remained of an imposing building in ashlar-masonry still stood erect (pl. 50b). It was the façade, which measures 12,10 m. in length. A huge opening, divided into two equal parts by a stone pillar, forms two wide windows. After some days we saw that not only the façade but the South walls as well was made of ashlar (pl. 51a) and, at least, part of the North wall, too. The openings on the façade bore horizontal wooden fences, as it is shown by the holes on the sides of the pillars (pl. 51a). We know of such construc-

1. See Thera III, 1970, p. 38 f. and colour pl. B, 2.



tions from Minoan and Mycenaean frescoes. The pillars of the *Xesté* E show more holes on their horizontal surfaces (pl. 51b); this means that they were higher up and that wooden frames were interposed between the superposed cubical stones.

Still more interesting was the partial excavation of the North wall of the *Xesté*. Plate 52a shows the North-East corner with some fallen stones of the layer of catastrophe — the volcanic ashes lie above them. Pure pumice is visible on the deepest layer; a layer of impure and sandy pumice follows, then pure, white aspa. On the upper surface it is subdivided in thin, horizontal layers; then follows a layer of pebbles, part of which had already been removed by us in earlier excavations.

Plate 52b shows the same place some days later when more fallen stones of the layer of catastrophe had appeared. They were, however, not very many. As soon as we cleaned completely a part of this wall down to the bottom, interesting stratification evidence appeared (pl. 53a): At the lowest point we found a stone pavement of a road, of the type usually known by the Turkish name, *kalderimi* (the French call it *pavé*). Between it and the North wall of the *Xesté* there is a narrow passage or drain (50 to 60 cm. wide) for the waters (pl. 53a). Then follows, upon the surface of the road, a thin layer of blakish, greasy earth, as if some organic matter had accumulated there. Over it there is an artificial filling, 70 to 80 cm. thick so that, together with the lower road, the whole thickness of the layer reaches about 1 metre (see pl. 53a and Section fig. 4). At this height, we have the second road surface, where the layer of catastrophe was precipitated. The eruption followed and everything was covered by pumice, aspa and sandy pebbles (see Section fig. 4).

Excavation of this area is still in the initial stage and the facts exposed above are of a preliminary character only. The western limit of the building, buried under its thick shroud, has not been reached yet. As we dug deeper along the façade and the South wall, where work was easier, we found provisional walls among the fallen square-cut stones, erected no doubt by the squatters. More surprising was a nice bench of marble-like stone that suddenly appeared deep along the South wall (pl. 53b). We realised at once that the ashlar building with its huge windows was the upper storey and that beneath it we have a basement in rubble masonry. The mass of debris seen behind the bench in plate 53b may be a gate obstructed by the fallen stones.

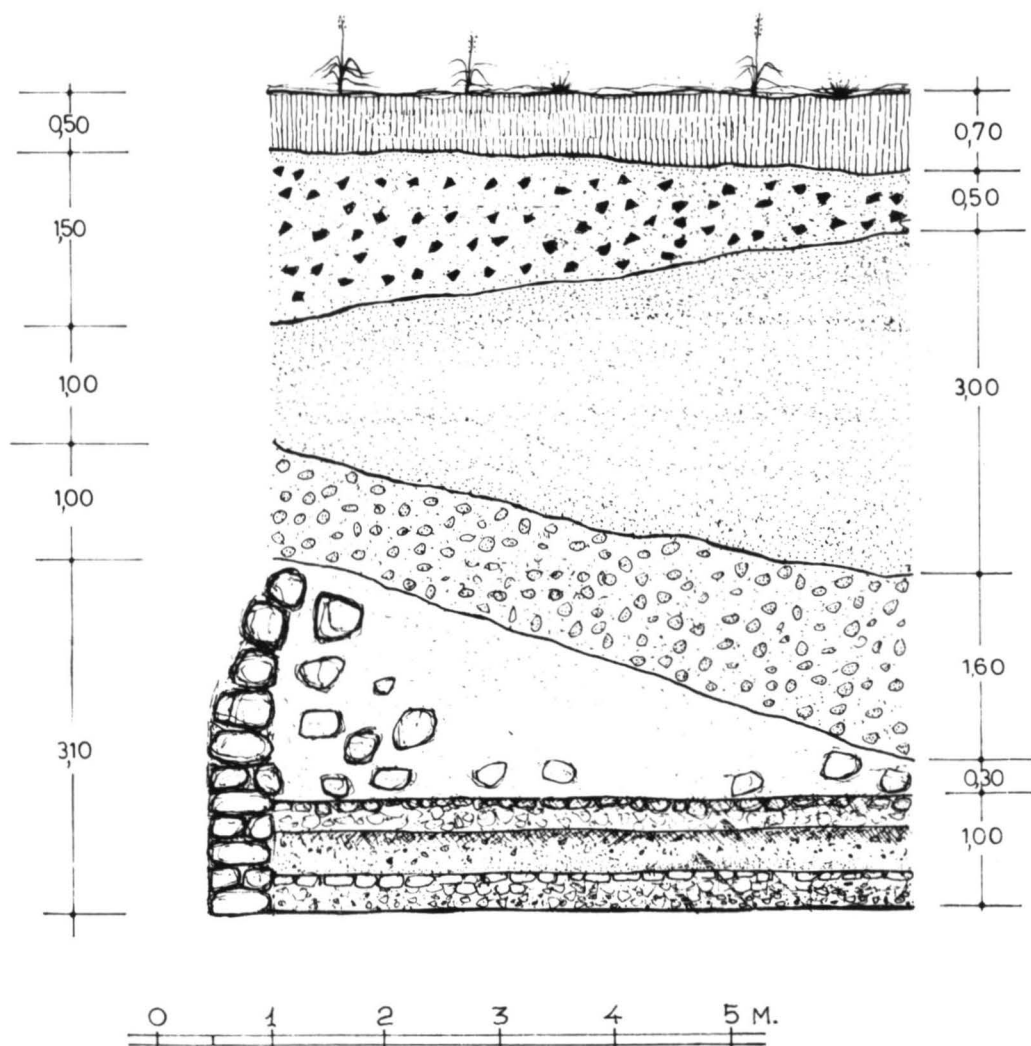


Fig. 4. Section of the North side of ashlar-masonry building E.

DISASTER  
OBSERVATIONS

The excavations at Akrotiri are now advanced to such an extent that they are of interest to volcanologists and geologists. The layers of the ashes may be of interest for details such as the «base surge» and other phenomena of volcanic eruptions. For instance, it is of interest to observe, in some points of our excavation, how curiously worn was the aspa layer when the pebbles were superposed on it. Plate 54a (Sector A, over the «kitchen» quarters) gives one of several such examples. The provisional staircase on plate 55, made by us to give an easier access to the «Triangular Square» district, shows how many occasional observations of the volcanic stratifications could be made. We offer with real pleasure every facility to scholars desiring to study such questions.

Facts which I explained as being the result of excessive heat have already been observed. For now, it is understood that excessive heat is chiefly the result of a «base surge». But the question remains as to whether volcanic ashes or pumice falling quickly on the soil release the heat or not. I do not know whether I am justified in attributing cracks of pots to the above reasons. Such pots were found in the first year of the excavations<sup>1</sup>. In  $\Delta 9$  we have found similarly cracked pots (pl. 54b). A still more interesting fact was observed in  $\Delta 16$ . There, inside a jar, two talents of a rather big scale were found. One of them bore clear traces of molten metal, possibly silver. Little balls of metal were still attached on the inner surface of the scale while another part of the same surface is still covered by a blotch of glittering molten metal. The scale in question is the left one on plate 56a. On the right scale the oxydation had captured some organic matter. I think that it belonged to the scale's threads. I succeeded in photographing it. An enlargement of the picture is given on plate 56b. Whether these signs of great heat can be explained by the «base surge» theory or otherwise, I am not competent to discuss.

Another curious phenomenon, of excessive speed this time, is narrated by plate 57:

1) A sherd of a medium-sized plain pot is shown in the uppermost photo (surface of the vase). It was struck by a pebble of a little almond size at such a terrific speed that it transpierced it without breaking it.

2) The second photo shows the inner surface of the sherd with the pebble in position. Peeling is clear around the hole.

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1. See Thera I, 1967, p. 23, fig. 25.

3) In the last photo I have taken away the pebble and put it near the hole. This event may have some interest for competent scholars.

## THE FINDS

### POTTERY

The number of pottery found is enormous. As an example we can cite Rooms  $\Delta 9$  and  $\Delta 16$ , which yielded more than 300 vases each; as restoration is still under way, only a few observations can be mentioned here and only a little selection of vases can be given. The preference of Thera potters to some forms of pottery, especially jugs and bowls, is again well attested. Again, we have a great majority of local ware. Only a few are imported. The latter are not only Minoan and Mycenaean; there are also some further groups of imported hand-made pottery.

Among the locally made pottery the magnificent eyed-jug (pl. 58 and colour pl. A) holds a prominent place. The eyes are plastically rendered, the painting is in brown, red and white. Three water-birds with long beaks are represented flying. They may be cranes or storks. Curious is the position of the claws. That they are too much in the front of the body is a common characteristic for vase-painters<sup>1</sup>. The jug was of a sacral use seeing that it was found within the sacral repository No. 2 of the «Room of the Ladies». A second, similar jug was found with it. It bears a monochrome painting of myrtles and vetches (pl. 59). It is interesting to note that the painter painted the berries of the myrtle at the tips of the leaves. The sacral character of this vase is clear, too. The fruit of the myrtle played an important role in ancient economy. The myrtle was a sacred plant of Venus, the symbol of fertility and sexual love<sup>2</sup>.

In another class of vases the decoration consists, among other motifs, of painted jugs, often nipples-jugs. Plate 60a shows a miniature pithamphora and a little jug painted in the aforementioned style, which is possibly not without significance.

The spouted jug (pl. 60b from  $\Delta 16$ ) with brown and white decoration is a typical vase in Thera, while the ewer (pl. 60c) with white dotted decoration is unusual and reminds us of the slightly older style of Minoan Crete<sup>3</sup>. Plate 61a shows a little stirrup-jar of rather poor

1. Compare the heron on a Minoan Vase EVANS, PM I, p. 183, fig. 132b.

2. See ILEANA CHIRASSI, *Elementi di Culture Precereali nei Miti e Riti Greci*, 1968, p. 22 and PLUT. Marcellus 22.

3. EVANS PM II, 1, p. 371, fig. 206e (MM IIIa).

quality but painted with thickly growing crocuses as if to give a hint about its contents. In plate 61c we see two further *προχοῖδες*, which have already been mentioned briefly<sup>1</sup>.

The vase in plate 61b sometimes called «Communion Cup» or «Loving Cup», is of coarse workmanship without any painting. The pale coloured clay indicates that it is an imitation of stone prototypes. It comes from Δ9 while in Δ16 another exquisite marble vase of the same type came to light (see below).

A peculiar class of goblets found in Δ16 is shown in plate 62. They consist of yellow, pure and smooth clay reminding us of some «yellow Minyan» ware. They are painted in brown and they show the peculiar form which reminds us of metal prototypes. In plate 62a-b the painting consists of spirals and linear decorations. But the goblet in plate 62c, similar to the others, bears a decoration showing the painted motifs only in delineation. They are clusters of crocuses (in which the stamens were rendered with an unsolid pink colour almost effaced now) and of a single lily. It is this lily which proves the imitation of metal prototypes quite clearly. In fact, the form of this lily is not that of a painter's but of an artist working in repoussé or in relief<sup>2</sup>. The goblets in question belong, moreover, to a peculiar class of a few vases painted only on the front side while the back side is left plain. In Thera, these goblets are surely imported from somewhere else; the same applies to that special class of ewers bearing decorations imitating again metal prototypes<sup>3</sup>.

A good example of the imported, presumable Minoan pottery, are the 18 little askoi found together in Δ16 (above p. 21 and pl. 31b). A few other exquisite vases are presented here. Plate 63 shows a big rhyton with brown and white decorations; although broken it has lost only little of its original splendour. A second rhyton (pl. 64) was found near it. The peculiar form of its lips and the rivets visible on its handle show beyond doubt its origin from metal prototypes. In plate 65a two clay goblets are shown; they, too, imitate gold or silver prototypes. The fine

1. Thera IV, 1971, pl. 77a and p. 36. Our chief mender, Mr. Argyrios Marinis, expressed, curiously enough, the same opinion for these two pots of the 1971 excavation. He based his opinion upon the fact that the lips of both vases are worn because these pots were kept upturned when not in service. He added that even today this type of pots are similarly treated.

2. Compare, among others, the repoussé gold plates from the royal shaft graves of Mycenae or the painted plaster crown of the «Priest-King» of Knossos in EVANS, PM II, 2, p. 776 - 777.

3. See Thera IV, 1971, p. 35 and pl. 69a.



bowl of plate 65b is painted with an exceptionally lustrous brown and reddish «varnish» with a complementary white colour. The tall ewer of plate 66a is a typical ware. Finally, the two vases shown in plate 66b were the only ones of different form among the imported askoi found inside a jar in Room Δ16 (above p. 21).

#### STONE VASES

In the South-West corner of Δ16 a considerable treasure of stone, shell and metal vases were deposited. Near them were also found the two ostrich-egg and faïence rhyta. Plate 67 shows one of the wellknown handleless tall cups which are often represented in religious scenes. They are usually known by the name «Loving Cups» and their religious significance is certain. This one is of marble with dark spots which seems to me to be Parian. The cup was made of two separate pieces of marble (pl. 68); the body was fastened to the foot with a gluey material reinforced with three minute rivets of silver. Plate 69 depicts another interesting marble vase with a spout now lost. As this is a repeated phenomenon<sup>1</sup>, we must conclude that these spouts were of perishable material, possibly wood, and that is why no trace of them was found. On the contrary, the three horizontal little handles of the vase, which were made of marble, were found near the vase. The one of them was broken. They bear numerical signs repeated again on the little cavities on the vase which were destined for fastening the handles (pl. 70). All these details show the expert- and systematic methods of the stone-cutters. This tradition of the Cycladic marble-artists and craftsmen still persists after three and a half millenia.

An almost spherical pyxis with ring-foot, and of the same quality of marble, is shown in our plate 71a. No lid was found as it was possibly a wooden one. A last marble vase shows the photo of plate 71b.

On the contrary, we have two beautifully sculptured alabaster lids (pl. 72) of which the corresponding vases have not been found. Again we must suppose that the vases were made of wood; it is not the first time, when excellent lids are found but not the vases to which they belonged<sup>2</sup>. Another alabaster vase, the surface of which is very worn, is shown in plate 73a; the other vase is a green schist lamp, the surface of which is again worn. It seems that the sulphurous salts of pumice

1. See for instance the alabaster vase in KARO, *Schachtgräber v. Mykenai*, pl. 137.

2. Most known is the green steatite lid with a sculptured dog from Mochlos in Crete (SEAGER, *Mochlos*, p. 21, fig. 5 and EVANS, *PM I*, p. 94, fig. 62).



The trip was full of picturesque views and instructive details as it always happens in these tiny islands everyone of which represents a small isolated world. Besides the «capital», a village of about 500 inhabitants in all, the rest of the rocky site presents only isolated country houses or rather cottages. Plate 103a shows a shepherd's court the wall bearing on its summit an additional crown of thorny bushes. There is a comment in Homer (*Odyssey* XIV, 10) where the shepherd Eumaios prepared his court with stones «and crowned it with branches of wild pear». In plate 103b one can see the appendix of a hut, circular and vaulted in form; it is the oven in which the peasant once prepared their bread and hard biscuits.

The site of Georganou is a dry place without trees where goats graze without any guardians (pl. 104b). On the surface of the soil there are thin layers of already disintegrated pumice which disappear and reappear here and there (pl. 104a). The peasant explained that this happens owing to intensive exploitation of the pumice as building and isolating material. A little lower (to the South-East) there is a compact layer of about 1 m. in thickness which I (in my own inadequate terminology) would call petrified pumice. Exploitation or the wish for a shelter, formed a little cave, now partly walled (pl. 104c).

Of course, Dr. Ninkovich who accompanied me, is the competent person to explain whether this pumice is airborne or is the result of the tsounamis or what its age may be. I have only to add that amidst the surface pumice-stones (pl. 104a) I collected three big sherds of prehistoric date, possibly Middle Cycladic, as these sherds of plain ware are not always characteristic for dating purposes. We may find tombs there. By systematic excavation one could possibly help to date archaeologically the layers of the Anaphe pumice. If, for instance, Middle Cycladic or even earlier tombs exist there, then the pumice layer is older than the «Minoan» explosion of 1500 B.C.

as severe for Knossos, which was only partly destroyed. He was right, to judge from the fact that in Thera many houses are still erect up to the storey. Severe earthquakes destroy the houses to 1 m. above the earth surface or right to the foundations<sup>1</sup>.

Professors George Marinos and Nicolas Melidonis published several papers about an important discovery made by them. They have found on the island Anaphe, about 25 km. East of Thera, considerable quantities of pumice which they explained as transported by the «tsounamis» of the «Minoan» eruption of Thera. During the International Congress of Thera in 1969 they discussed the question and their most recent paper is this communication published in 1971<sup>2</sup>.

Pumice was found in three different points in Anaphe, in localities distant 350, 750 and 1650 m. from the coast; the heights are correspondingly 50, 160 and 250 m. from the surface of the sea. The authors, after adducing several analogies from other tsounami-invasions, conclude that the finding of pumice in Anaphe as high as 250 m. from the sea level proves that the tsounamis of the Minoan eruption reached that enormous height. This is possible when tsounamis enter ravines or valleys or funnel shaped harbours. It is especially the foam and the jets of water on the summit of the tsounamis which could reach such a height, «following some terrible phase of the catastrophe of Santorin».

These observations were made on the occasion of a trip of the aforementioned authors in November 1960 to Anaphe. On September 4th 1971 I profited of a double opportunity. First Dr. Ninkovich of New York was with us in Thera. Then Admiral M. Sarris in his yacht was also there. We went to Anaphe. The program of Dr. Ninkovich and of myself was to visit the pumice layers of Anaphe, samples of which I had already in the museum of Thera. Fifteen minutes of steep road brought us from the Anchorage to the village. There we found, aided by the local guardian of antiquities one of the steadily friendly and gentle islanders, and what was more profitable, two able donkeys. Our guide explained that the richest pumice-deposits was a ravine called Georganou, an hour and a half to the North-East of the «capital». I suppose it is the same with Vounia of Prof. Marinos.

1. EVANS, PM II, 1, p. 320 and note 3.

2. Acta of the Ist International Scientific Congress on the Volcano of Thera (Athens 1971), p. 277 f., On the strength of seaquakes (tsounamis) during the pre-historic eruptions of Santorin.

The two most clear cases were in Sector A, store-rooms 1 - 3, where the West wall is double<sup>1</sup> and in Sector Δ, where a wall is double to the North of the Lilies Room Δ2<sup>2</sup>.

4) We had already made the observation that some frescoes seemed to have an older painted plaster below them. In the North wall of B1, the lowest points of it, just over the flagstone floor, had shown such traces. Just behind the feet of the antelopes there was a clear layer of older plaster showing a black band. However, it could have been only a sign of repainting the wall for some reason or other. We have now discovered that the plaster of the Monkeys fresco stood upon a substratum containing entire painted fragments of an older, destroyed fresco. Consequently, we have to do with two periods of paintings, the second one due to the destruction of the former buildings.

5) There is further indication about this catastrophe: the structural details of the buildings being now excavated by us. As a matter of fact, it does not seem as if the building material came directly from the quarries. Rather it was selected among the ruins of the destroyed older settlement. The rubble is made of all kinds of stones. We have often noted (and photographed) the fact that among the building stones of the walls we met mill-stones or fragments of larger stone vases. In a similar manner the ashlar masonry or the ashlar zones superposed upon the rubble are of mixed stones. Some of them are too small and others too big to maintain some regularity in the courses of the ashlar. This should be, at least partly, ascribed to the re-using of the stones of older buildings.

This supposed older catastrophe can be ascribed only to an earthquake which was equally catastrophic to Knossos, too. Rebuilding began soon and together with it the «New Era» entered, which was already felt and described by Evans in Crete long ago. The New Era with its magnificent paintings corresponds well with the LM Ia period, 1550 - 1500 B.C. By the end of this period the final catastrophe came through a new quake drawing in its wake the volcanic explosion.

Once more we discover that the history of the catastrophes is common to Crete and Thera. If we may hold to the theory proposed by Evans for Knossos, the first seismic catastrophe happened ca. 1570 B.C. and this was a severe quake; and the second catastrophe occurred ca. 1500 B.C. (end of LM Ia). Evans does not characterize this earthquake

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1. Thera II, 1968, pl. XI.

2. Thera IV, 1971, plan I opposite p. 8.



is painted on the rim while the exterior surface is painted in polychrome style and in a magnificent Marine spirit. Dolphins are swimming among a sea-scape consisting of rocks, corals and sea-plants (pl. 102 and colour pl. C). The artist has not forgotten to put a sea-urchin among the cavities of the corals. Bubbles provoked by the dolphins' boundings fill the empty spaces just as it is with the flying fishes of Phylakopi.

The table of offerings just described was painted in a pure and already advanced Marine style which shortens the span of time between the Theran and the Cretan calamity. Nevertheless, this marine style is still archaic in character. It is not yet enriched by the sea-stars, murex-shells, octopuses and the rendering of the sea-surface known from the marine style pottery of Eastern Crete; and such pottery has not yet been found in Thera. Therefore, the question of the Cretan catastrophe being slightly later than the burying of Thera under the volcanic ashes, still remains. However, now we can say that the time span becomes shorter.

The most interesting result of the 1971 excavations is the discovery of several clear indications of two successive catastrophes in Thera. The facts are the following:

1) In several parts of the excavation it has now been shown that we have an artificial levelling made of debris of a catastrophe. As our wells, which reached the rock surface, have shown traces of the Early Cycladic phase, we have to suppose that this place was inhabited from the oldest period. Therefore, a settlement existed also in the late Middle Cycladic period. Indeed, we have found several traces of it<sup>1</sup>. The inevitable conclusion is therefore, that the artificial levelling was made after the buildings of the Middle Cycladic settlement had been destroyed. The reason could hardly be any other than an earthquake. We have found the traces of artificial levelling in Sector A, in the court north of Sector Δ, in Room Δ16 and, quite abundant in the Eastern Court, as it has been described in detail hereabove.

2) Rebuilding began after the catastrophe. We know now that several walls of the new town were built upon lower lying older walls.

3) In several parts of the excavation we have stated the presence of double walls. It seems to be clear now, that a second wall was made in contact and parallel to an older wall which happened to be still erect.

1. Thera III, 1970, p. 19 f and figures 2 - 9 and 12.

Happily the West House yielded, as by miracle, an intact figure of a young priestess, over 1 m. high (pl. 100 and colour pl. J-K). She is clad in the long «stola» of religious ceremonies, laid over a gay jacket; the details of this dressing need a long explanation not necessary at this moment. The girl holds with her left hand a metal vase, to be understood as made of gold and silver, fluted and bearing a long, straight handle. No real parallel of such a vase exists in metal or clay. The «braziers» are akin vases, however. From the vase emerges a deep red object ending in a triple wavy line. Upon this the girl is spraying with the right hand a substance consisting of thin little yellow threads. As the girl holds the vase by the bottom instead of by the handle, and as a metal vase is meant, it is, impossible to explain the red matter inside the vase as charcoal. It is therefore, a kind of cake. In one's mind comes the *παλάθη σύκων*, the fig-pudding. It was of such ceremonial use that even the Great King of Persia, at the ceremony of his enthronement, had among other duties, to consume an entire pudding made of figs. The condiment spread over the cake can scarcely be anything else but *crocus*.

In pl. 101 and colour pl. J all these details appear clearly. The girl has a characteristic feature we have already noted in the portrait of the «African»: exceedingly thick lips. Is there a characteristic of a certain family or families? A big ring (or rather a disc) hangs from the priestess's ear<sup>1</sup>. A new fashion appears here: not only the lips but the ears, too, were painted a deep red. This fashion reappeared during the Renaissance. For instance, the *Venus and Amor* by Bronzino (1503 - 1572) have red painted ears. The fashion lasted down to the end of the 19th century. Another hairdressing fashion appears in the detail of something like a comb on the temples of the priestess.

The religious character of the West House is supported by the finding of a last magnificent religious implement: the table of offerings found on the sill of a window opening toward the public square. Apparently the religious ceremonies were attended by the people gathering in the square. The table is the largest found so far. The usual wavy line

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1. Earrings are Oriental or Nubian, from where they conquered Egypt and the Aegean. In case of rings the origin is the South (Nubia). In case of ear-discs or other kinds of appendages the land of origin is Asia (SCHAEFER, *Goldschmiedearbeiten* etc., 54 f.). Interesting are also the words of Erman (ERMAN-RANKE, *Agypten* etc., p. 254): Earrings were imported in Egypt about the beginning of the New Kingdom (circa 1580 B.C.). At the beginning only the royal princes bore simple rings but soon women had accepted this new fashion.

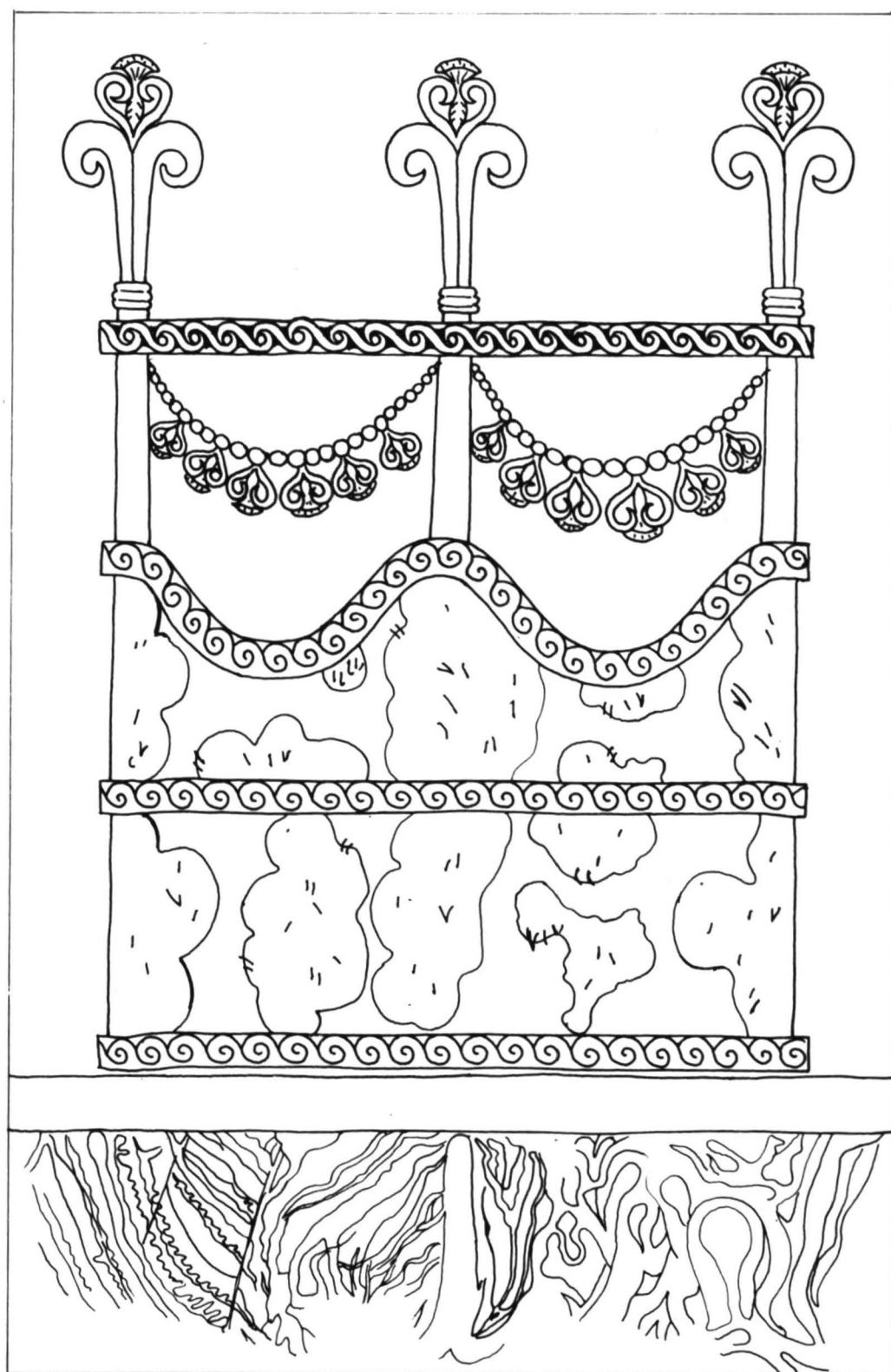


Fig. 6. West House, the «Banner».

a «peplos» on the second one. If seated, it could be the «Goddess» or just the daughter of the other lady. However, guesses seem too premature. We must wait for the extremely slight probability that more fragments of the fresco may be found outside the room.

FRESCOES OF THE  
«WEST HOUSE»

Equally interesting, though technically inferior, are the frescoes found in this house during the opening of the well No. 23. In different heights little fragments of miniature frescoes were found within the aspa. Perhaps they belonged to the uppermost parts of the walls. Indeed, some of them were found deep within the well and they were the first fallen plaster fragments. Happily they joined so that the results seen on plate 97b were obtained. The greater piece shows four male persons and traces of a fifth, sitting on each side of a pointed object while on the lower side a wavy line and something like oars are discernible. The smaller fragment again shows young people but of a better appearance, sitting in what may be a columnar construction, though no capitals are seen upon the columns. It is interesting to see that their hairs end in a denticulated upper surface. This may be of interest owing to some views expressed by scholars about this kind of hair style. The «banner» (fig. 6. pl. 98 and colour pl. I), as reconstructed now, is 1,83 m. high and 0,101 m. broad. The lowermost part represents a marbling (orthomarmarosis) of veined-marble, a very usual phenomenon in wallpaintings. Something (apparently not much) is missing from the top where we have to expect parallel bands. The object represented may be described as consisting of three wooden sticks (yellow colour) ending in a combination of the Egyptian lily with the Egyptian waz-sign. The latter stands between a double decorative scroll very usual in LM period. The waz is the Egyptian symbol of the Goddess Buto or Wazet, its significance being «green» or «flourishing»<sup>1</sup>. Our «banner» shows a horizontal band with spirals, two festoons bearing waz symbols among carnelian and lapis-lazuli beads, and ends in a kind of screen made of oxhide. It is probable that we must understand it to be a religious implement serving in some manner to the fertility rites. It may represent the façade(?) of a supposed sanctuary or shrine. Some analogy far fetched exists with the façade of the famous temple of Paphos (pl. 99)<sup>2</sup>.

1. EVANS, PM I, p. 704 - 5.

2. From Cook, Zeus II, p. 426.

with a flexible rope ending in a button. We have, at last, the explanation of the numerous conical «whorls» with a hollow base. The ground over the head of the lady runs in a wavy line and above it is a rhomboid beaded pattern with stars.

The second group of ladies surely belonged to the North wall of the room. Unfortunately, nothing more can be told. Remnants of two more ladies are seen here (fig. 5, pl. 97a and colour pl. G). The first is almost entirely preserved but of her face only half an eye has been found. She is clad in a skirt and «sleeved» jacket; she is bending the body with the result that the copious breasts are pending. The nipple is rendered like a button. We have this phenomenon in a few other cases. The best known is perhaps the sitting lady in the famous miniature frescoes of the Knossian Palace<sup>1</sup>. Evans may be right in seeing here «a matronly touch» in which case the young girl at her side would be her daughter.

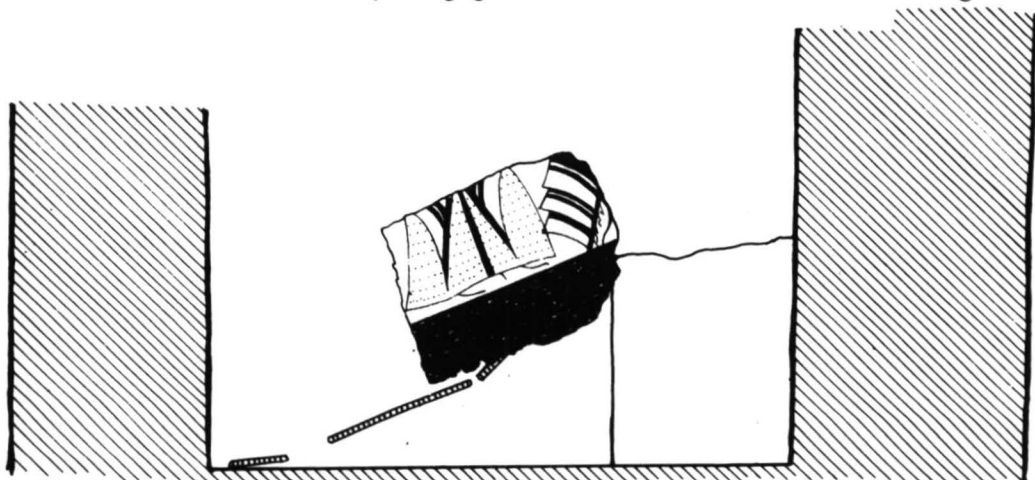


Fig. 5. Room of the Ladies. Fresco fragment with two ladies as found.

Before the lady just described, to the right, a fragment of the skirted body of another slightly smaller lady is preserved. She seems to be bending the body, too, but it is equally possible that she was represented sitting. No feet are seen in this case. On the other hand, there is a detached fragment upon which part of a woman's hand and part of the elbow of another sleeved woman are recognizable. It must belong to this group, because no trace of another woman came to light. Mr. Eliakis tentatively placed it on the picture as can be seen; but it seems to be lying too high and a better combination may be found during further study. It is possible that the first lady was applying a piece of cloth,

1. EVANS, PM III, colour pl. XVII opposite p. 49 and p. 52 fig. 30 (group B). Explanatory text p. 51.



applied in Minoan art equally on plants and on animals: The latter fact made us think for some time that we had before the eyes the famous ὀρνιθόγαλον of the ancient Greeks (Ornithogalum nutans, popularly called Star of Bethlehem<sup>1</sup>). However, as the ornithogalum flowers grow many together (in clusters) it is evident that in this instance we have the Pancratium.

The probability is great that the supernatural sea-daffodils have a special religious meaning. Now we can identify for the first time other, lightly simplified flowers as being pancratium lilies. It is interesting to note that in some instances the religious significance is clear, as on a Cretan clay larnax (sarcophagus), where the pancratium stands in connection with the double axe and the horns of consecration (pl. 95a)<sup>2</sup>.

The South wall of the room, as already noted, was painted on its Western part with two groups of pancratium (colour pl. F). Next, to the East, came a portion of the plaster, still attached to the wall, which was not painted. Perpendicular parallel striations, however, were clear on the whitish surface. As usual, they were imprinted by a thread while the plaster was still soft. Possibly, the wallpainting was never finished and the empty space was destined probably to be covered with stars. Part of this space is seen to the right of plate 96 and colour pl. H. Then, to the left, follows a superb painting of a lady walking. Happily, her face has been preserved. We can spare the rest of the description. It is enough to say that this face is surprisingly noble; the lips are half-open as if the lady was reciting or praying. Her lips and cheeks are discreetly painted red. The dignity and a certain melancholy expression on the face and in the whole movement of this figure is amazing. The plaster is of incomparable quality and the artist's hand is sure and self-confident. This lady is a new masterpiece. As far as I can judge, there is hardly a second similar Aegean painting. The refinement of movement and the unbelievably aristocratic expression of the face of this lady reminds us of Edwardian beauties of the late 19th century col. pl. H.

From other details we mention only one: the lady's skirt is fastened

1. The meaning of ornithogalum («bird's milk») is still living among the Greeks and means something extremely precious and extremely rare. Deep devotion and readiness to offer the most difficult services, something like the Labours of Hercules, is expressed by the typical phrase «θὰ σοῦ φέρω τοῦ πουλιοῦ τὸ γάλα» (I will bring you the bird's milk).

2. COOK, Zeus II, p. 525. See also MARINATOS - HIRMER, Crete and Mycenae, pl. 127a. Further pancratium flowers, more or less contaminated by the idea of lily or waz or papyrus-waz etc., see in PM IV, 1, p. 321, fig. 262; p. 324, fig. 264; p. 326, fig. 268. ZERVOS, Art de la Crète etc., 577 (Palaikastron).

ering. One group was found inside and outside the «Ladies' Room» and the other from well No. 23 inside the «West House». On August 3rd, 1972 they found a place in the provisional exhibition of Thera Finds in The National Museum of Athens. Together with them was exposed the greater achievement so far of our technical personnel, the reconstitution of the corner of the «Monkeys Room» (pl. 92-93 and colour pl. D). The best preserved monkeys belong to this corner, and, it is almost certain that the frieze of spirals has found its correct position. Further study has now made probable that the «Dogs» heads belong in fact to two calves in a mountainous landscape where crocus clusters emerge from among the stones. This fresco is on a minor scale and there is no evidence that it has organic connection with the monkeys. Plate 92b shows the best preserved monkey, a fine piece of art indeed.

FRESCOES  
OF THE «ROOM  
OF THE LADIES»

This room contained a most interesting composition of extraordinary flowers and of ladies of almost natural size (pl. 94 and colour plate D - E). The religious character of this fresco seems quite clear to me. Unfortunately, this new masterpiece is incomplete. The elements we have are the following: The narrow West wall of the room (see plan fig. 2) and the Western part of the long South wall were covered by at least four groups of huge flowers, three in each group (pl. 94 and colour pl. E-F). Their leaves are lily-leaves but the stems, unlike those of lilies, have no leaflets. Unlike the lilies (and this is a main characteristic) there is only one flower at the top of each stem. It bears long sepals. There is a single bell-shaped petal of whitish colour with green veins. The stamens project from the lips of the flower and the anthers are yellow. We have before us beyond any reasonable doubt, the sea-daffodil (*Pancratium maritimum*) which still grows on the sandy beaches of Greece (pl. 95b) and it is a beloved flower owing to its strong, sweet scent<sup>1</sup>. It is the first time that we have the *Pancratium* on frescoes. The plants called *pancratia* on the Monkeys fresco of Knossos are not of this kind, as even Evans admits<sup>2</sup>.

Of course, we have also in our Thera fresco the usual hybridism

1. The best picture of the sea-daffodil is that of GOULANDRIS - GOULIMIS, *Wild Flowers of Greece* (1963), p. 168. Its actual name is κρίνος τῆς θάλασσης (sea-lily).

2. EVANS, PM II, colour pl. XI (opposite p. 454) and p. 456, 464.

that the rhyton was made of at least two separate pieces of which the lowermost was added to the rest with an inner reinforcement of clay.

In plate 89a we see the handles of another pot while the inner side of the sherds (pl. 89b) shows how the handles were fastened.

Plate 90 shows an askos of small dimensions which will make all glue-makers think! The askos is genuine imported ware, therefore, a vase of definite value. Its mouth had been broken but all fragments had been firmly fitted to the body. The joins are still clearly seen. (Apparently the glue was of a thick nature.) But only after the vase was washed then put in hydrochloric acid solution then washed again did the mender discover the interesting detail. Probably few glues, if any, would possess such a solidity against all these handlings after three and a half millennia.

Perhaps the most interesting observation was the one made in the frescoes laboratory. During the work on the Monkeys fresco it was stated that several fragments showed a substratum of plaster upon which the surface plaster had been laid, smoothed out and then painted. In plate 91a the upper half of the fragment shows the final layer of the plaster, clean and smooth upon which the tail of a monkey was painted. The lower part of the fragment shows the substratum. In some instances the latter had been removed where this was necessary for the leveling of the main painted layer. In the substratum, as we discovered, had been incorporated, for economy of material, fragments of an older, painted plaster. The painted surface was laid against the wall, as the rough rear surface was more appropriate for fitting the final plaster-layer. This was the case in the two lowermost left side fragments shown on plate 91a. They were painted, as they had served as surface plaster of an older painting. Plate 91b shows the pieces overturned but left in position while plate 92a shows further painted fragment from the lower plaster layer of the Monkeys fresco. This fact is very important and deserves a more detailed discussion. Enough to stress here the fact that an older catastrophe happened and soon the rebuilding made it possible to rinse the fallen plasters. It is noteworthy to observe that the older plaster fragments are of high quality but they show only painted bands. No other trace of painting has been found so far.

THE FRESCOES                      The most precious artistic achievement of the Aegeans, the frescoes, were once again well represented among the 1971 finds. Unfortunately, they come from the area most damaged by the calamity and by weath-

The eggs have two holes each, one greater in the upper end (pl. 84a, left) and one smaller at the lower end (pl. 84a, right). On the upper hole there are two cuttings corresponding to the projections of the mouth-piece. This was inserted in the egg-hole, turned 90 degrees or less and thus fastened or rather blocked in the «bayonet» manner. Plate 84b shows the external and internal surfaces of the faience discs which were fastened on the lower little holes of the eggs (pl. 84a). Thus the eggs were transformed into rhytons. The quality of the faience is excellent, with hues of green and brown on a grey surface. It seems rather probable that the transformation of the eggs into rhyta is due to Aegean workmanship.

Plate 85 shows the first lentoid gem hitherto found ( $\Delta 16$ ). The material is jasper of a deep brown colour. The intaglio shows a monster with a sphinx rather than a griffin. Five bosses under the belly indicate the animal's dugs, but the dolphin represented on its back is rather a mere fill-ornament than the cetaceous trying to suckle. The curious crest on the head has its parallel on late Mycenaean paintings<sup>1</sup>.

About half a dozen of triton shells existed in  $\Delta 16$ . Some of them were heaped together (at least 4) near the South-West corner together with some murex and some limpets and other shells. A species of the tritons belongs to the scaled class (pl. 86a). Plate 86b shows some of the best preserved sea-urchins that were found in the bottom of a vase North of  $\Delta 16$  in the Triangular Square.

A curious object, stored with the others along the Eastern wall of  $\Delta 16$  is a black, heavy stone, which gave us the impression of a meteorite as soon as it was discovered (pl. 87a). It is irregularly gabled, with four of its surfaces very smooth. Only the base is rough. Its greatest length is about 26 cm. On the one of the sides is a wonderfully smooth groove, which with the help of the microscope shows extremely fine striations parallel to its long axis. Therefore, something must have moved along the groove, say a stick or a rope, but not a rotating object, as f.i., the axle of a wheel. The mass shows ringshaped veins of a whitish stone and abundant green scories give the impression of copper, while glittering minute bullets may be of nickel or silver. Specialists will probably recognize it is a mineral of earthly origin.

Three or four technical observations may be of some value. The rhyton with the crocuses of  $\Delta 9$ , described already (p. 31 and pl. 64), was found broken. Plate 88a shows two of the lowermost fragments while plate 88b presents the inner side of the same fragments. One can see

1. Lord WILLIAM TAYLOUR, *Athens Annals of Archaeology* 3, 1, 1970, p. 78, fig. 5. *Antiquity* 43, 1969, p. 95, fig. 2 and pl. X.

BISMUTH	content	2.
ARSENIC	»	50.
ANTIMONY	»	250.
KEY TO SPECTRO		

M. (Major) Greater than 1%.

For and on behalf of  
DANIEL C. GRIFFITH and Co.  
LTD.

Another find was a little grinding stone, roughly prismatic in form, which was too heavy as if it was of metal. It was sent to Professor K. Konophagos at the Polytechnic School of Athens. He very kindly conducted a very thorough examination in the Laboratories of Metallography by X-rays. The result was that the grinding-pebble is cerussite, a native, as I suppose, lead mineral of the chemical composition  $PbCO_3$ . Professor Konophagos adds that this mineral is found in great quantities in Laurion (in fact, it is an alteration product of galena) and probably it exists also in the lead mines of Thera. Several other heavy objects found in our excavations tend to show that cerussite is a local product of the island.

MISCELLANEA. Of other objects found during the excavations in 1971, the following are worth mentioning:  
TECHNICAL OBSERVATIONS The West house yielded a new rhyton in the form of a lion's head. Though broken in many and very dispersed fragments, it is entirely preserved. It is a pity that the surface is more or less worn. The clay is yellow, smooth and polished, while the eyes and details of the snout were painted white (pl. 80). The hair and other details are only roughly rendered; but the relief lines of the surface, so characteristic of metal work, are there. This rhyton imitated a magnificent, precious prototype in gold, with eyes and snout inlaid in silver and niello.

Plate 81 and colour plate B show the two ostrich egg-rhytons found in Δ16. Both are supplied with faïence necks and bottom-discs. The mouthpiece of the first rhyton is supplied with two faïence handles in the shape of an S. Plate 82 shows its upper and lower surfaces in order to stress an interesting detail: The lower extremity of the neck is supplied with two diametrically opposed tooth-like projections. Egg No. 2 had a similar smaller and simpler mouthpiece, but the projecting teeth are there, too (pl. 83).



colour and it comes surely from melting of a particle of metal owing to excessive heat (see also p. 29 and pl. 56).

Still more interesting was the underlying talent because it still held stuck to it a great blotch of molten metal «white and shining like silver», as was noted in the diary of the dig (24th. Aug. 1971)<sup>1</sup>. All these observations are mentioned here for eventual use by scholars of volcanology.

A worn little weight of lead was analysed in England by Dr. Newman of the Daniel C. Griffith and Co. Ltd., in London. Dr. Peter M. Nomikos, who kindly undertook the question of the analysis, returned the sample with a report of Dr. Newman. It is stated there that a little fragment of the sample was examined by the Spectrography method, that the figures given are parts per million and that: «The principal constituent is lead which is shown as being present in excess of 10.000 p.p.m. ... The presence of silver and antimony in comparatively large proportions is a common feature of 'old' lead». It is added further that «the source of this lead could be identified by comparison with similar analyses of samples from known sources or, ... a spectrographic analysis of samples from known sources could be undertaken».

The analysis, for which we are most indebted both to Messrs., Nomikos and Newman and to the Daniel C. Griffith and Co. Ltd., runs as follows:

We have examined the 1 sample and report the following to be the result

Sample No: 7395

CADMIUM	content	less than	50.
ZINC	»	less than	100.
SILVER	»		160.
COPPER	»		220.
IRON	»		5.
NICKEL	»		3.
ALUMINIUM	»		10.
TIN	»		10.
LEAD	»		M.

1. Further notes of the same diary are that «on the scale there was possible a lead weight, molten by the heat (but it is to be observed that traces of molten lead have not been found there); that we have a new proof that the falling volcanic powder was superheated; or may be we have here the recently studied 'base surge' i.e., horizontal exhalations of the volcano».

are very corroding for some kinds of stone and also for metal.

The most interesting of the coloured stone vases is the teat-shaped vessel of purple stone shown in plate 73b. It may be a common funnel or a vase for pouring libations. It is well known that the Paphians loved to use a special vase called *μαστός*, woman's breast. The two remaining vases (pl. 74) are very common during the prehistoric period; the decoration with the broad leaves, which will be later used in the Greek *κυμάτια* is also typical for this class of stone vases.

All metal objects here described belong to Δ16.

#### METAL OBJECTS

The first to appear was the handle of the frying-pan plate 75. It lay fallen, just against the North wall of the room, behind some middle-sized jars found along this wall. The excavation had already yielded similar vases<sup>1</sup>. The implement next in size is the «brazier» plate 76. It is only partly preserved and upon it was laid a little bronze skyphos, of which only the lips were preserved. Plate 77a shows a lead disc found by the North-East corner of the room together with some other metal objects. Its preserved diameter is 16 cm. at the most and it is very corroded, on the one side shows rests of petrified wood or mat, on the other traces of carbonized wood. On a small portion of the discs surface, which is not worn, one can distinguish two parallel lines recognizable three times in a radius scheme.

Some silver rings (pl. 77b) have been found along the room and especially in the bottom of a jar. From the well preserved specimens one sees that the rings are open at a point of their circumference and the two extremities end in little knobs. They may be hair rings. Many fragments of pins have also been found as well as several examples of bronze hooks (pl. 78a). The hooks are not yet barbed. The pin is interesting for its form (preserved for many centuries to come) but also for the connection its appearance has to questions of dressing.

Finally two pairs of bronze «talents» of scales have been found in room Δ16. The one, smaller and not well preserved pair, was within the jar containing the clay askoi (pl. 31b). The second pair was found inside a jar lying broken but still erect just in the North-East corner of the room. The talents are the biggest found hitherto (0,125 m. of diam.) and were found the one upon the other (pl. 79). On the left extremity of plate 78b a little bullet is clearly discernible. It is vividly green in

1. Thera IV, 1971, pl. 91a.

## PLATES







Polychrom eyed jug with fowl from repository 2 of the Ladies' Room.





A rhyton made of an ostrich egg with fayence additions.



Plaster Table of Offerings painted in polychrom early Marin style.



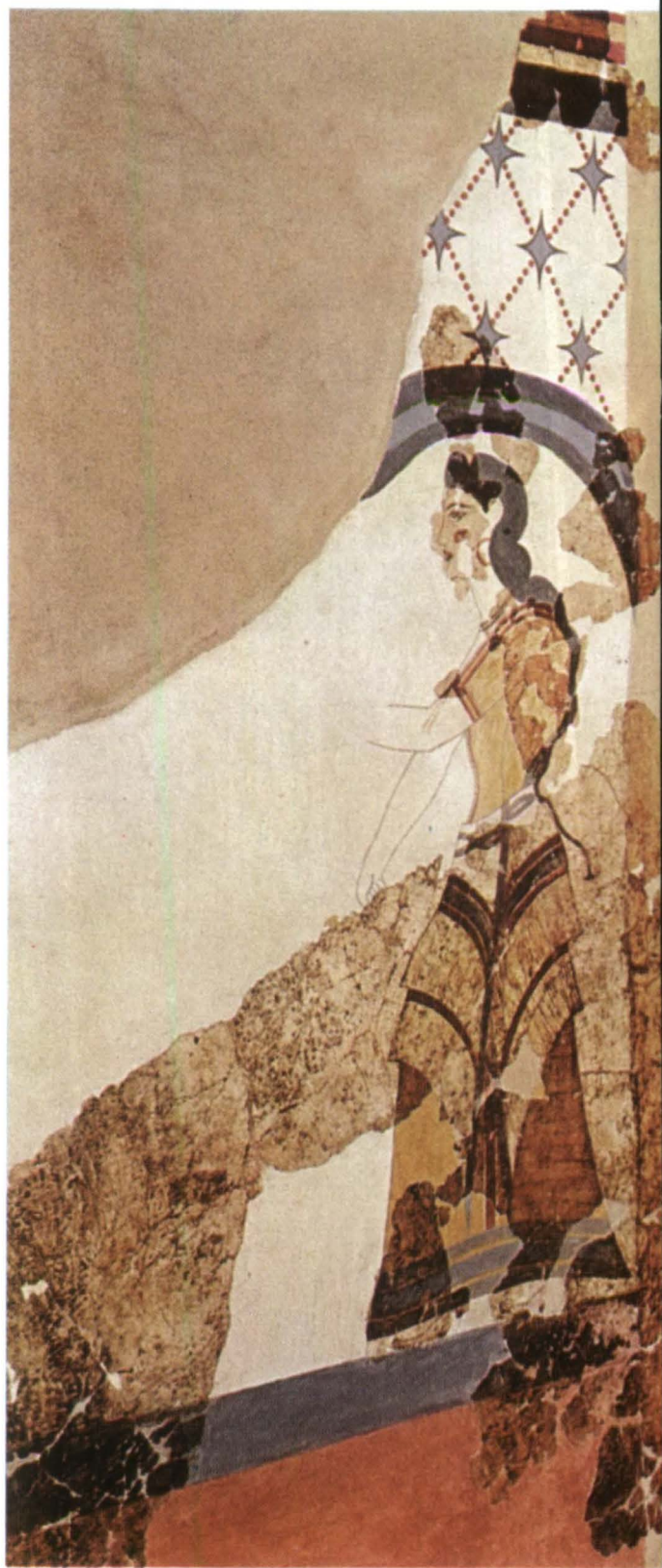


The corner of the Monkey's fresco as exposed in the National Museum of Athens.





Sea - daffodils (*Pancratium lily*) of supernatural size. Room of the Ladies.







South and West wall of the Ladies' Room.





The two ladies of the North wall.





Room of the Ladies. The lady of the West wall.





West House. The «Banner».



West House. The young priestess.

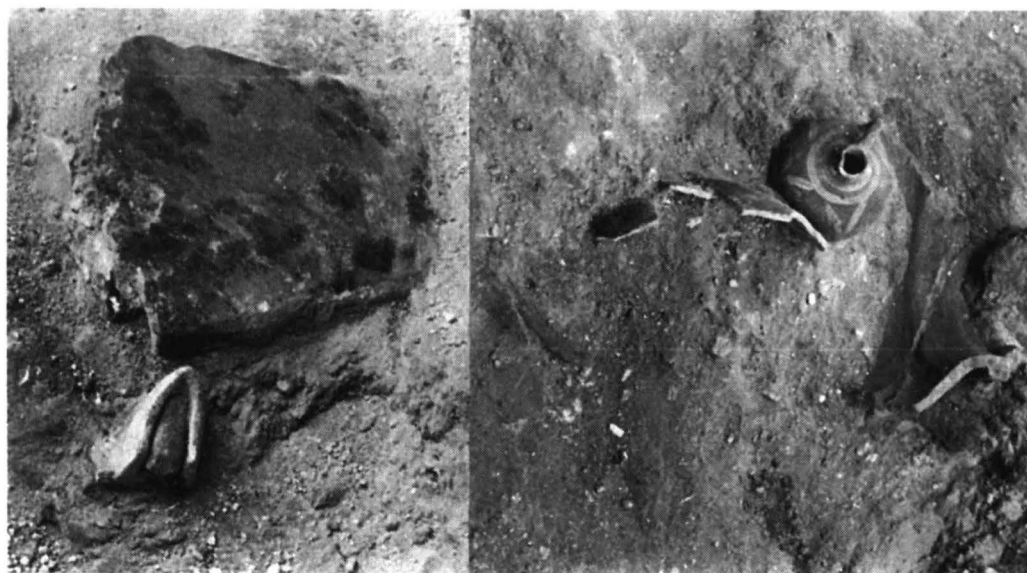




West House. The young priestess. Detail.



a. Pottery and stone mortar within well 24.



b. Pottery and stone slab with traces of fire, well 24.

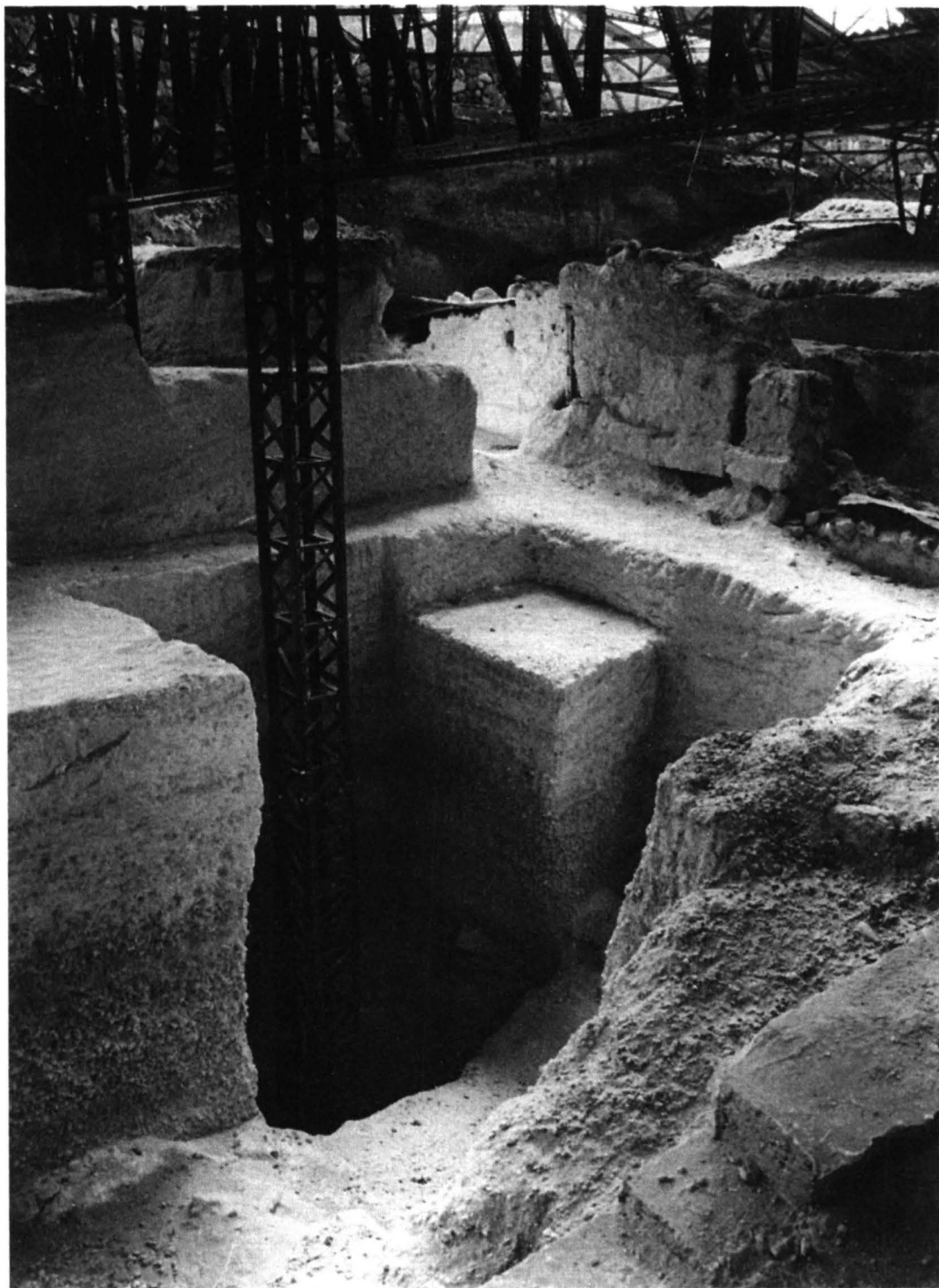




a. Wall and stone - benches in well 28.



b. Pots found in situ in well 28.



Stratification in the «Eastern Court» (seen from the West).

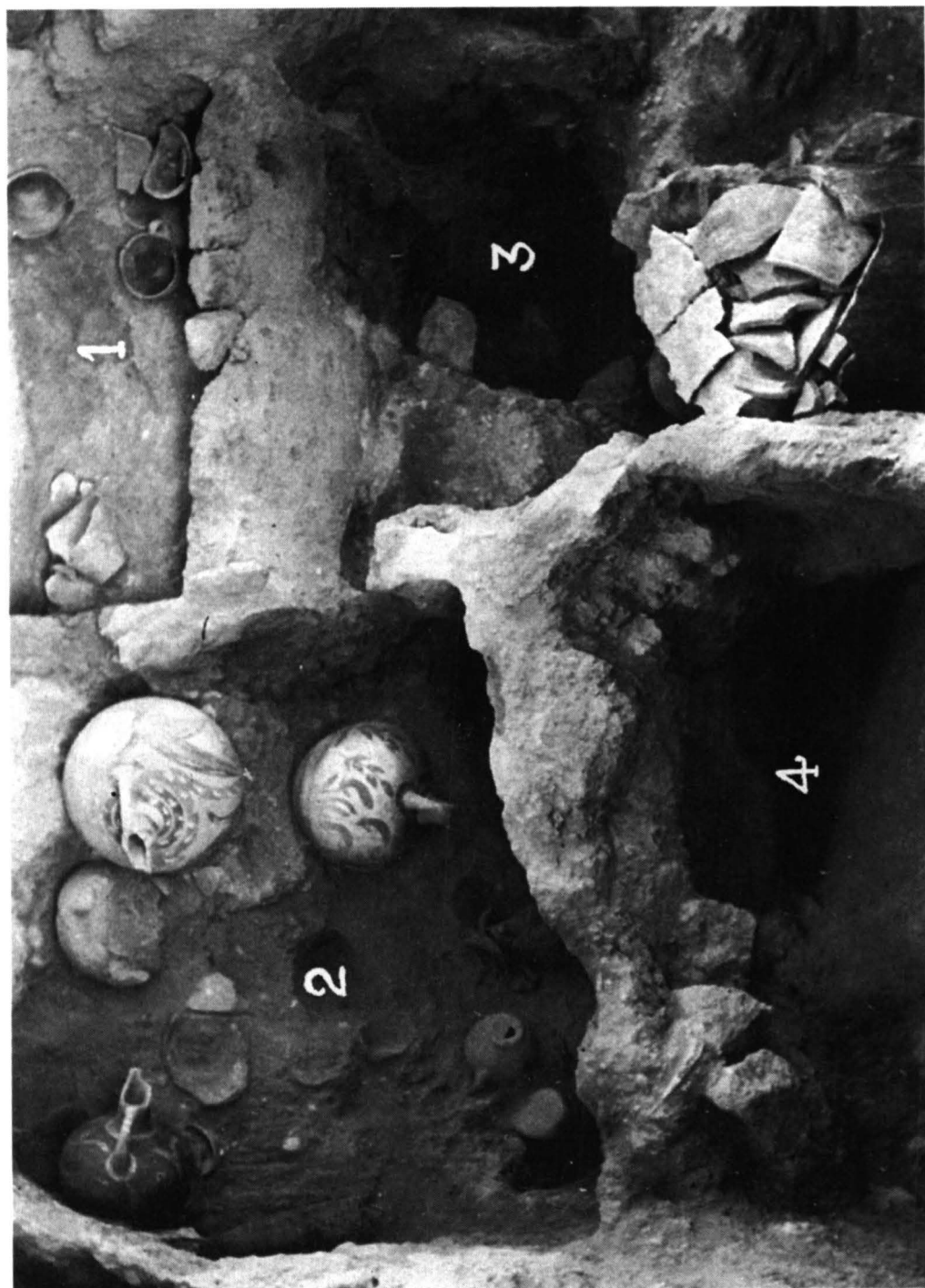


a. Artificial filling under the floor of the «Eastern Court».



b. Retaining wall of the torrent - bank to the right. Layer of catastrophe to the left (from the South).





The Sacral repositories of the Room of the Ladies.



a. Handleless bowls in the North-West corner of the vestibule of the Room of the Ladies.



b. The two uppermost ewers of repository No. 2.



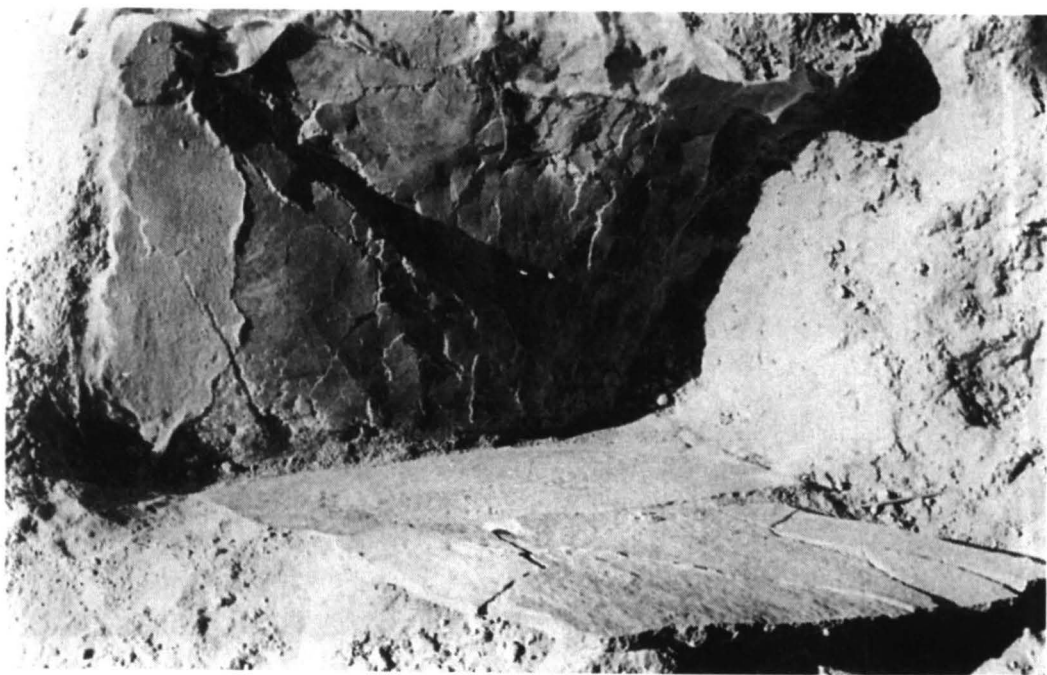
a. A vat in treasury No. 3.



b. Treasure No. 3. Vat with seeds and ewer with painted swallows.  
Note the stains of the seeds on the walls of the vat.



a. St. Perrakis working on frescoes fallen on the floor.



b. Great fragments of frescoes lying on the slabs of the floor.



Head and shoulder of a lady, almost life - size.





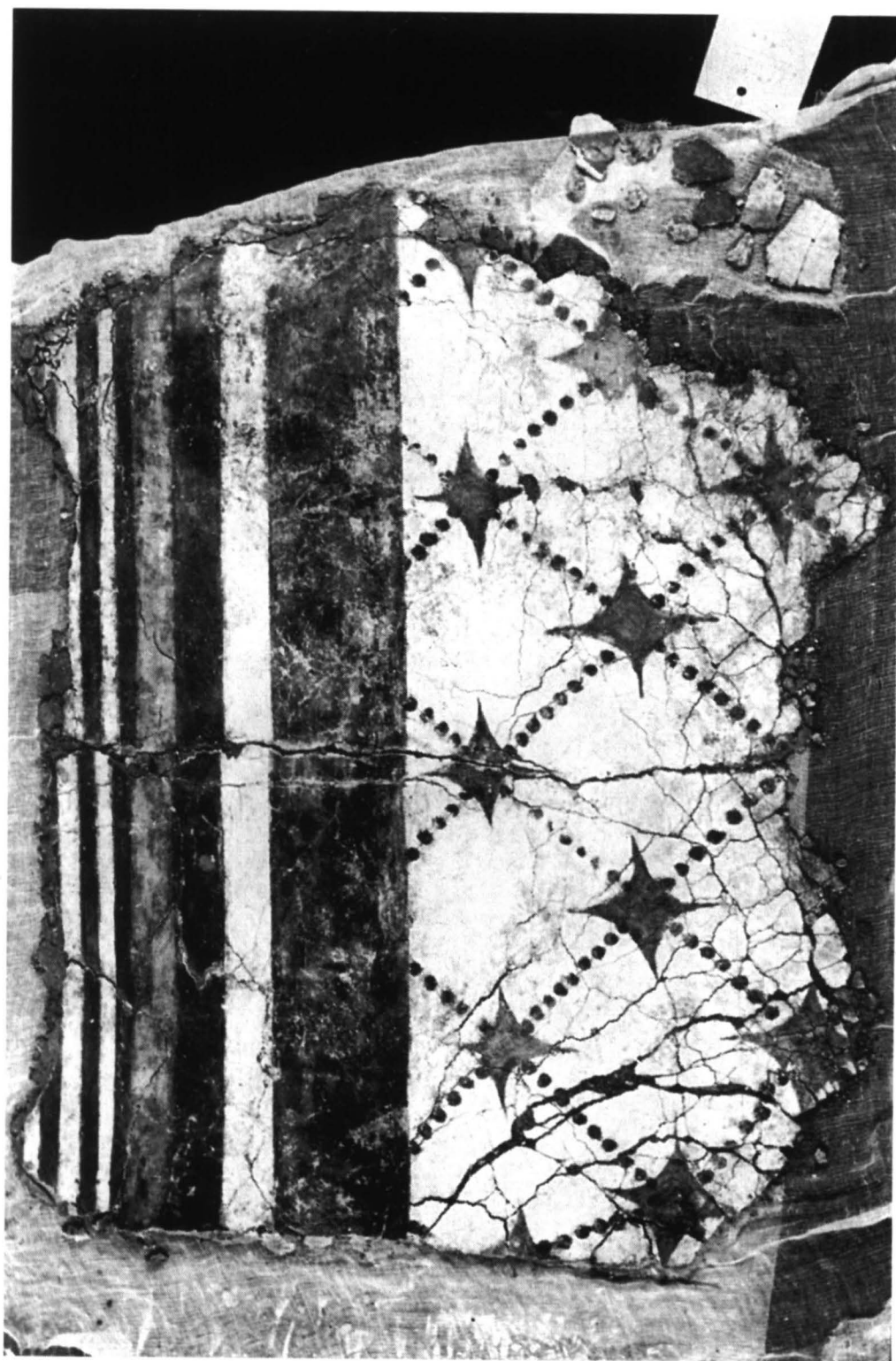
The body of the lady, showing polychrome skirt, naked breast and hands extended toward another lady.



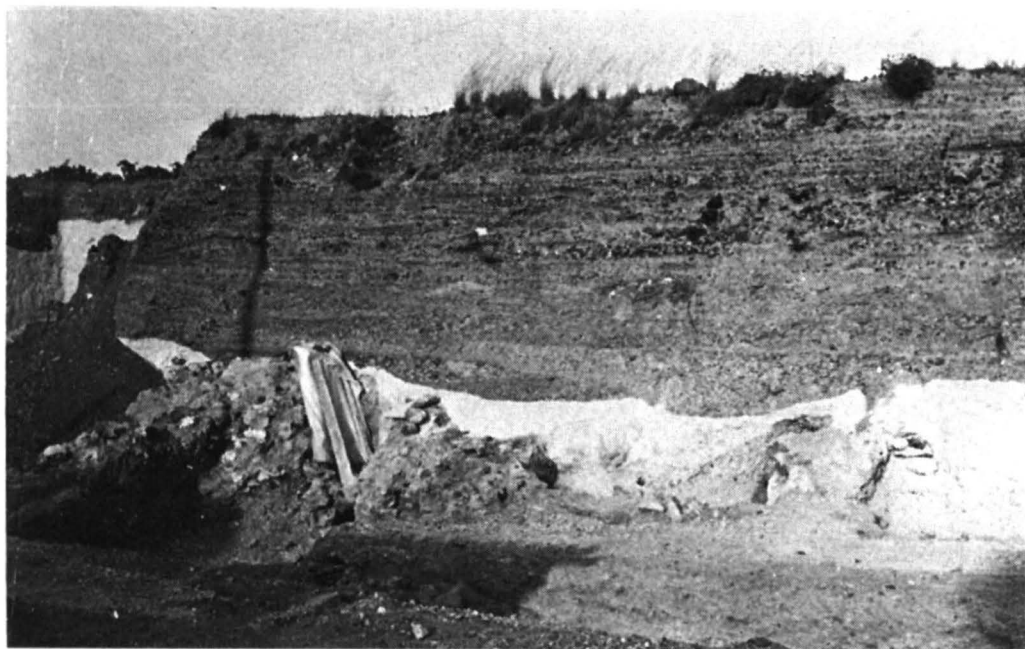
a. Woman's lower body on the South wall of the room.



b. *Pancratium* lily.



Rhomboid surface - motive with stars.



a. Quarters A. The «kitchen» and a thick layer of pebbles and sand overlying it.



b. Precipitation of a pebbles mass near the «kitchen».



a. Hollow space of a room in the «kitchen» quarters showing everywhere fragments of wall paintings.

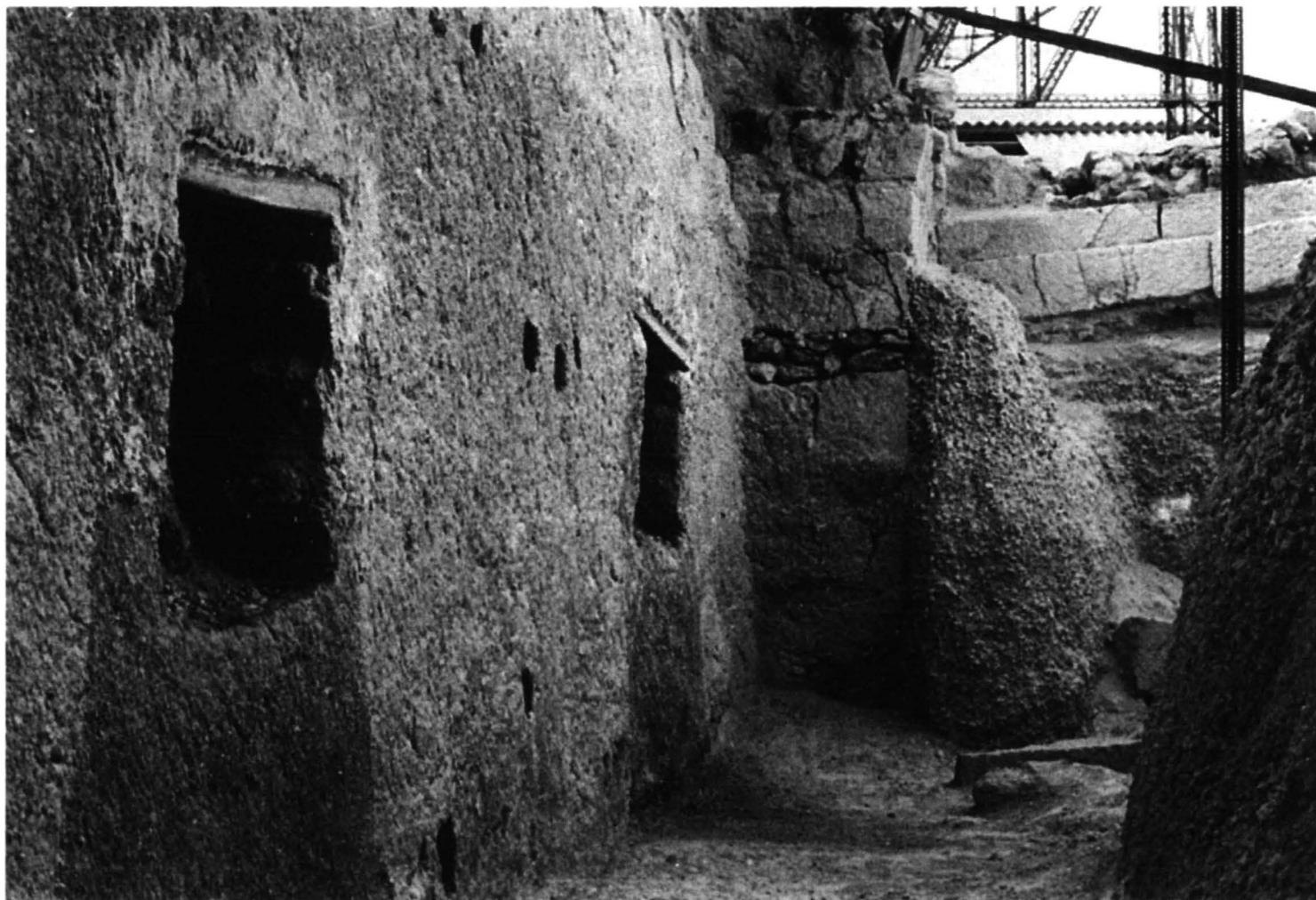


b. The painted room near the «kitchen» was sealed and its excavation postponed.



c. Fragment of a clay spout within the pure pumice layer West of  $\Delta 16$ .





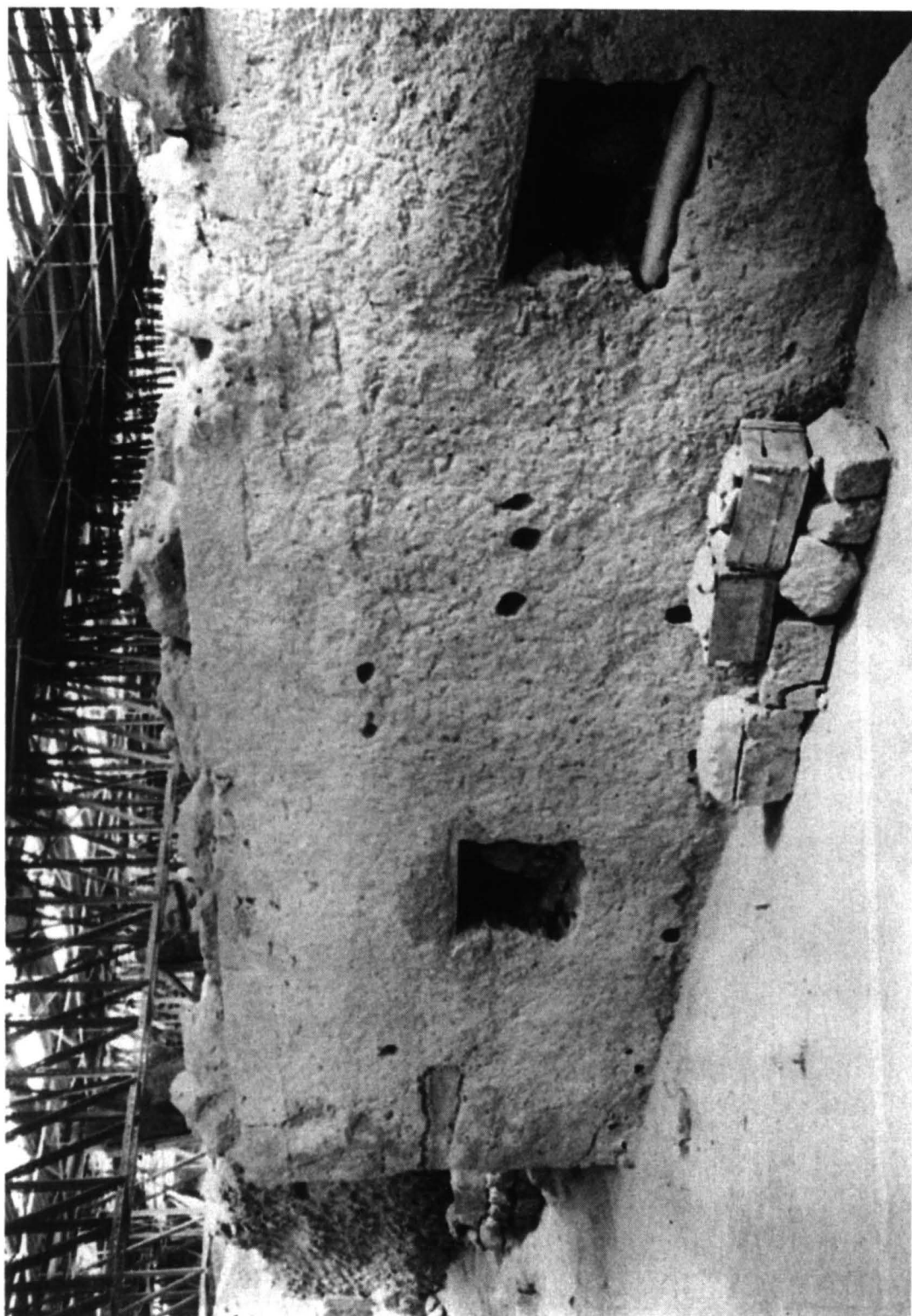
Left, the West wall of the polythyron. Right, new construction which may be a monumental gate. (View from the North.)



Right, the polythyron with a corner of the newly-found «Gate» to the lower corner.  
 Left, the masses of pumice, under which the «West House» was hidden.  
 (Photo taken from the South - West.)



The storey of the polythyron seen from above.



The two windows of the basement in the polythyron.



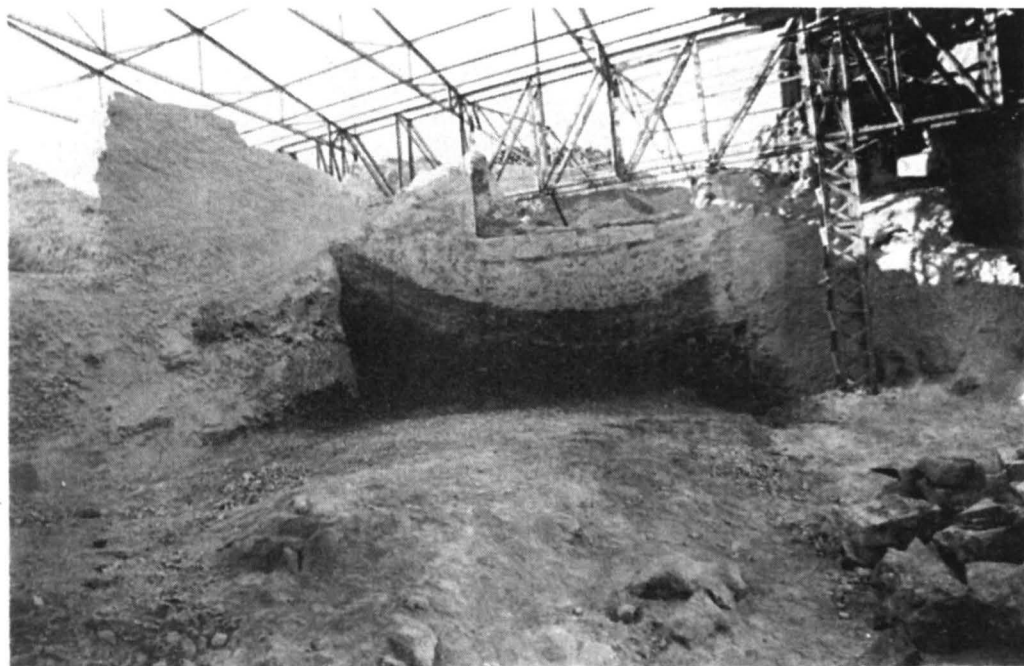


The triangular square from the South - West. Left, the Western House;  
right, the polythyron.

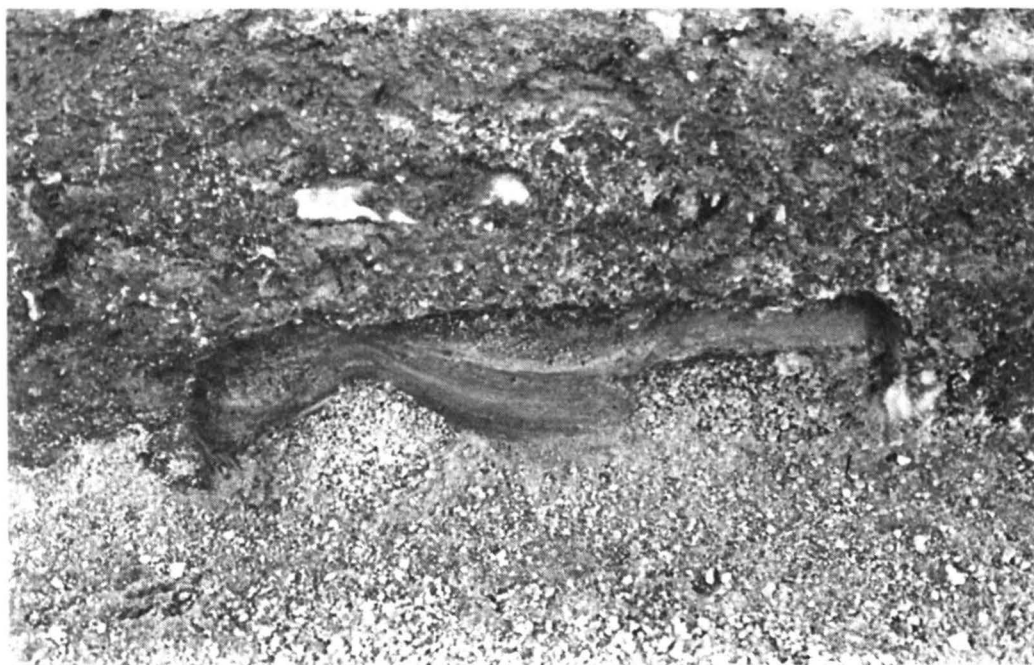




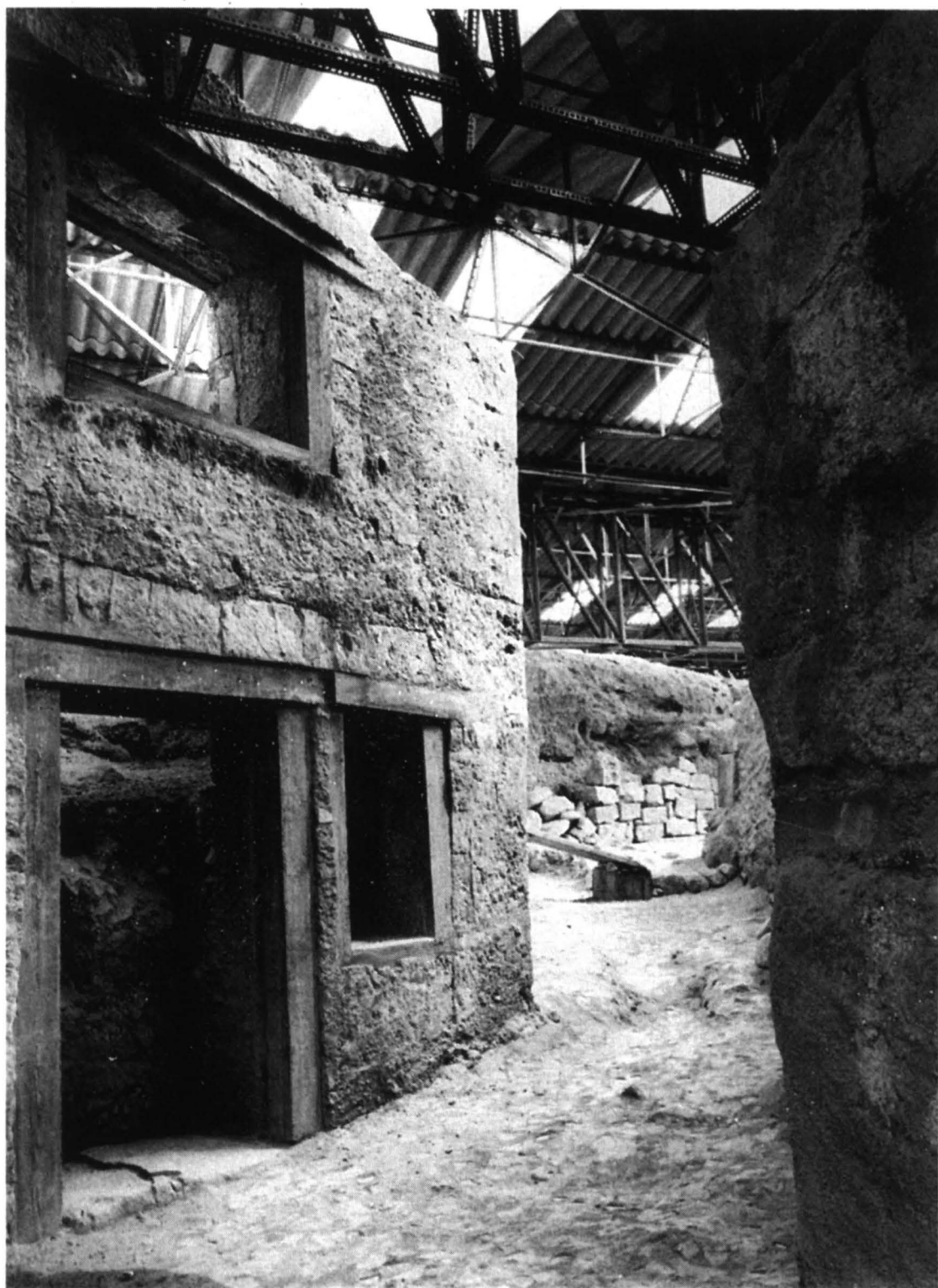
The layer of catastrophe South of the «Gate».



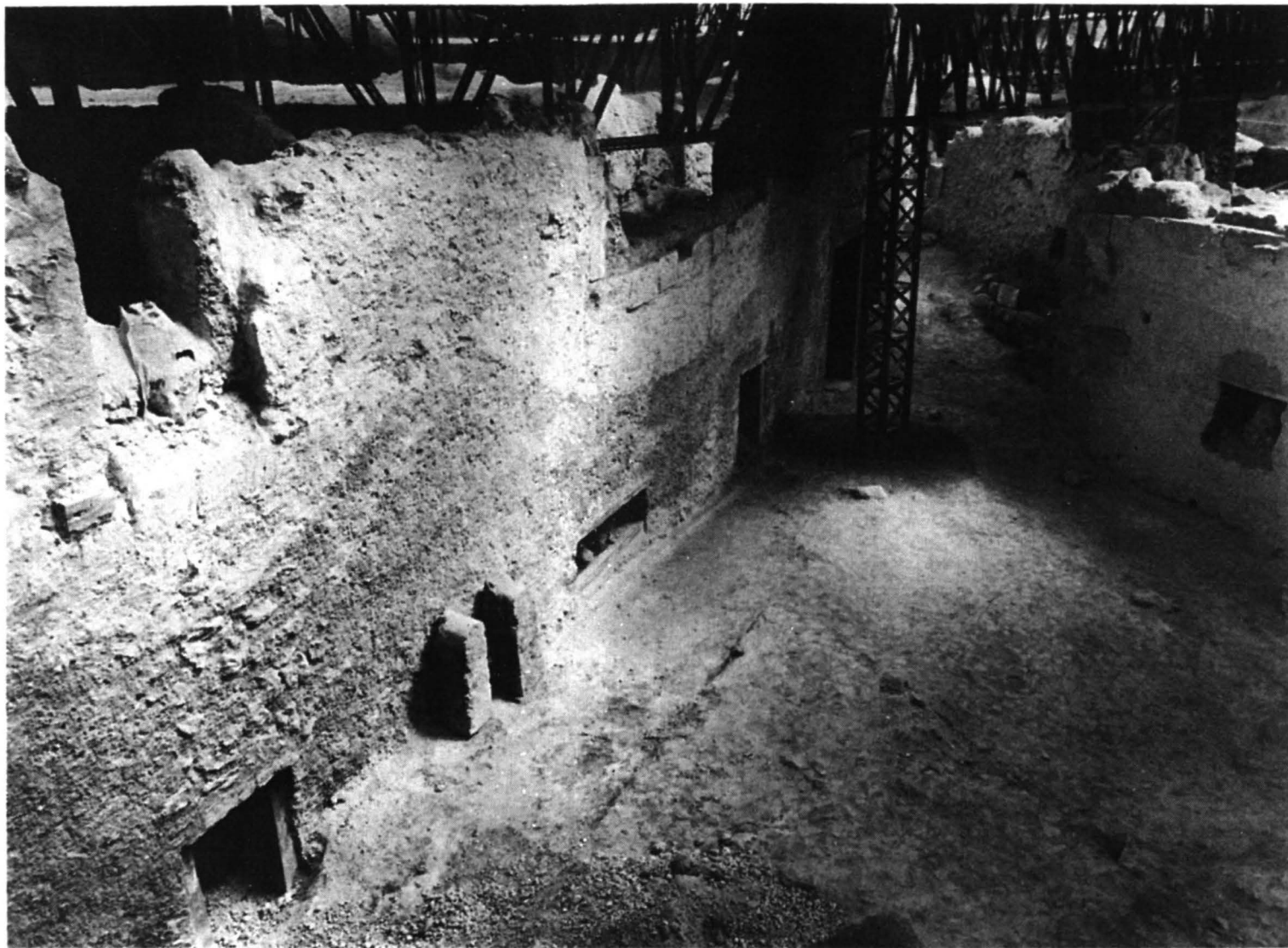
a. The façade of the «West House» as it appeared during the excavation.  
Note the broad window of the storey.



b. Mud on a basement - window of the West House.

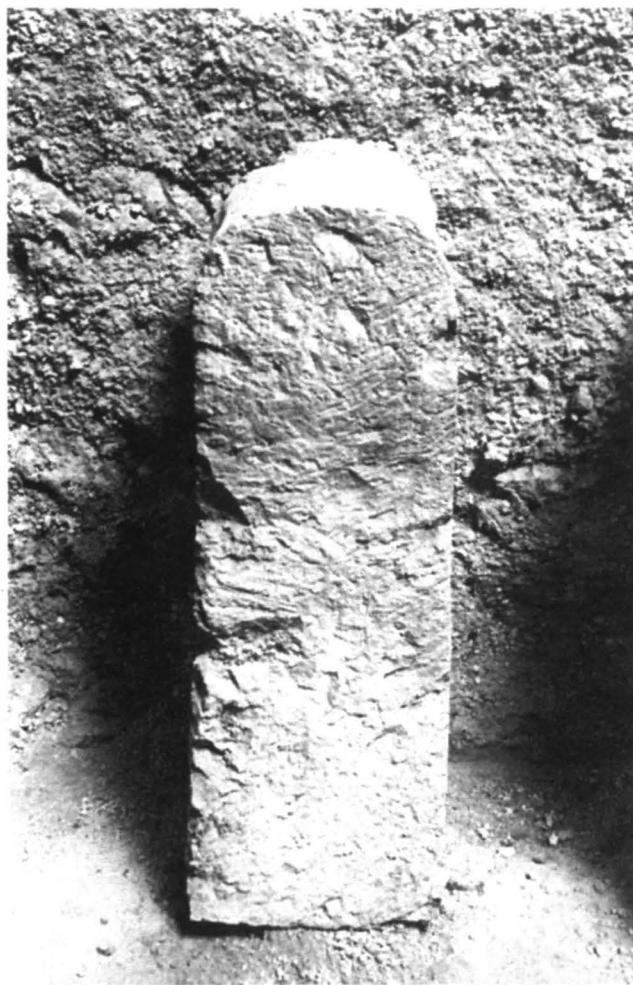


Eastern part of the West House. To the right the wall of the polythyron is seen.



The façade of the West House. Opposite there is the Northern corner of the polythyron with one of the windows of the basement visible.





a. One of the worked stones of the broad window in the façade of the West House,



b. A table of offerings with a clay pot upside down upon it. Window No. 3 of the storey.





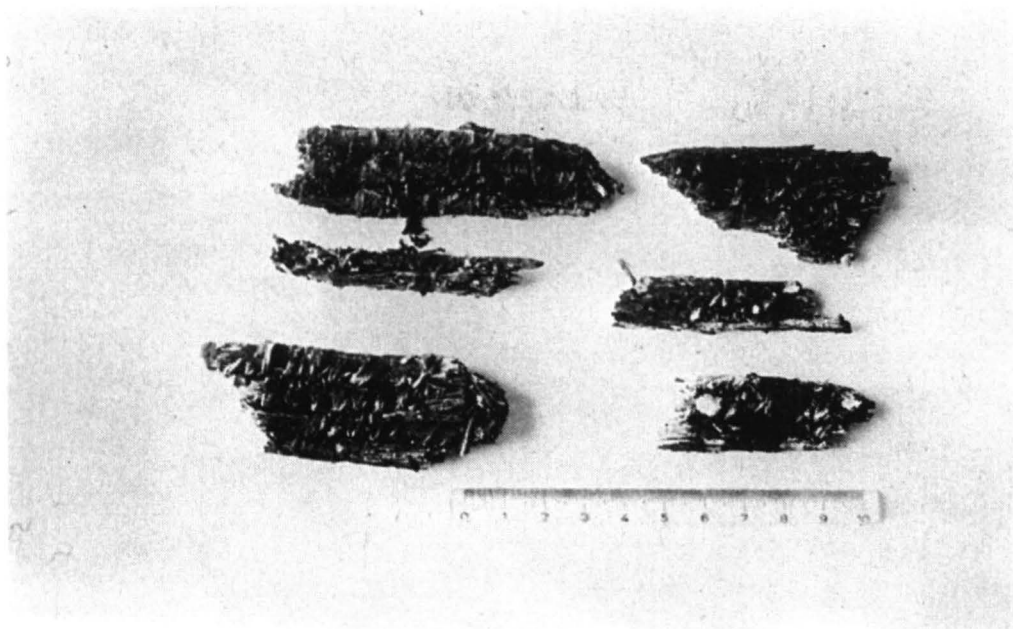
The table of offerings painted in a splendid polychrom marine style.



a. The Eastern «Banner» fresco.



b. Upper right corner of the «Banner».



a. Traces of a textile probably a rush - mat.



b. A strainer inside a jar.



a.  $\Delta 9\gamma$  and other narrow rooms, partly staircases.



b. Room  $\Delta 16$ . Behind the cubical mass of *aspa* lies the window still invisible. A pumice heap within the *aspa*.



The window of  $\Delta 16$  from within (from the East).





a. North - East corner of  $\Delta 16$ .



b. The South - West corner of  $\Delta 16$ .



a. Eastern wall of Δ16.



b. Δ16. A jar containing 18 imported little perfume flasks (askoi).



a. Central section of Δ16.



b. Two bottoms of cylindrical clay vases. The first contained fragments of bronze objects.



South - West corner of Δ16.





Stone vases and other objects in Δ16.





a. Metal and stone objects within Δ16.



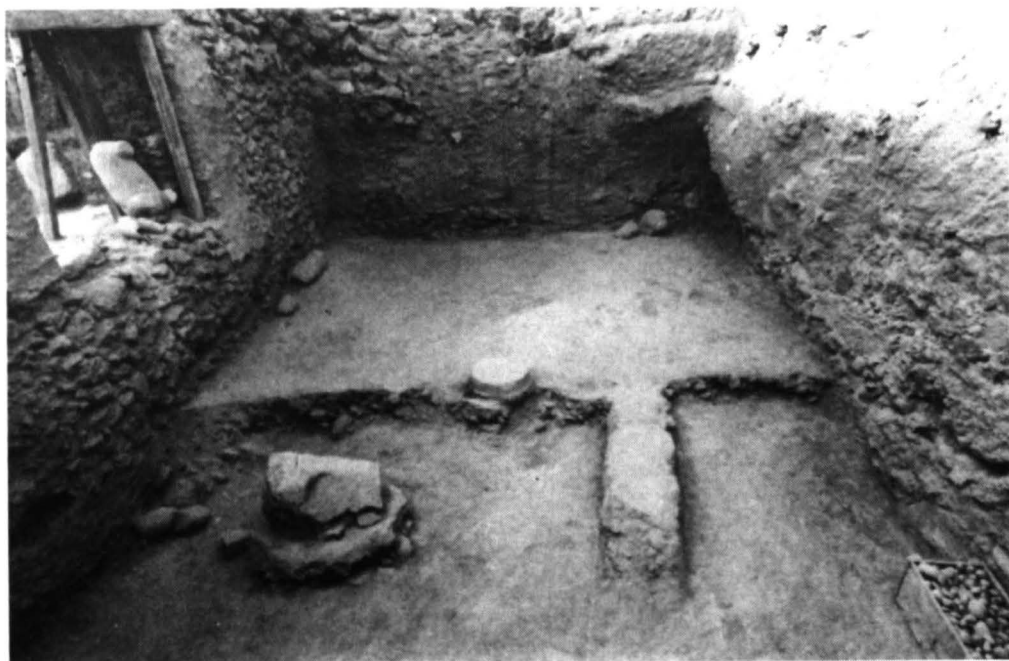
b. Triton shells and stone objects in Δ16.



a. Schist tablet and sand - stone rubber from Δ16.



b. Two ostrich eggs - rhyta as found in Δ16.



a. Two floors in Δ16.



b. Δ15 seen from the North, with a great lintel of worked stones.



a. A kind of alcove in the pumice layer over B5.



b. A marble idol of Early Cycladic date found under the alcove shown in plate 38a.



a. A window in the wall of Δ15.



b. Clay pots on the sill of the window.





a. The Mill - House Δ15 and its entrance from the South.



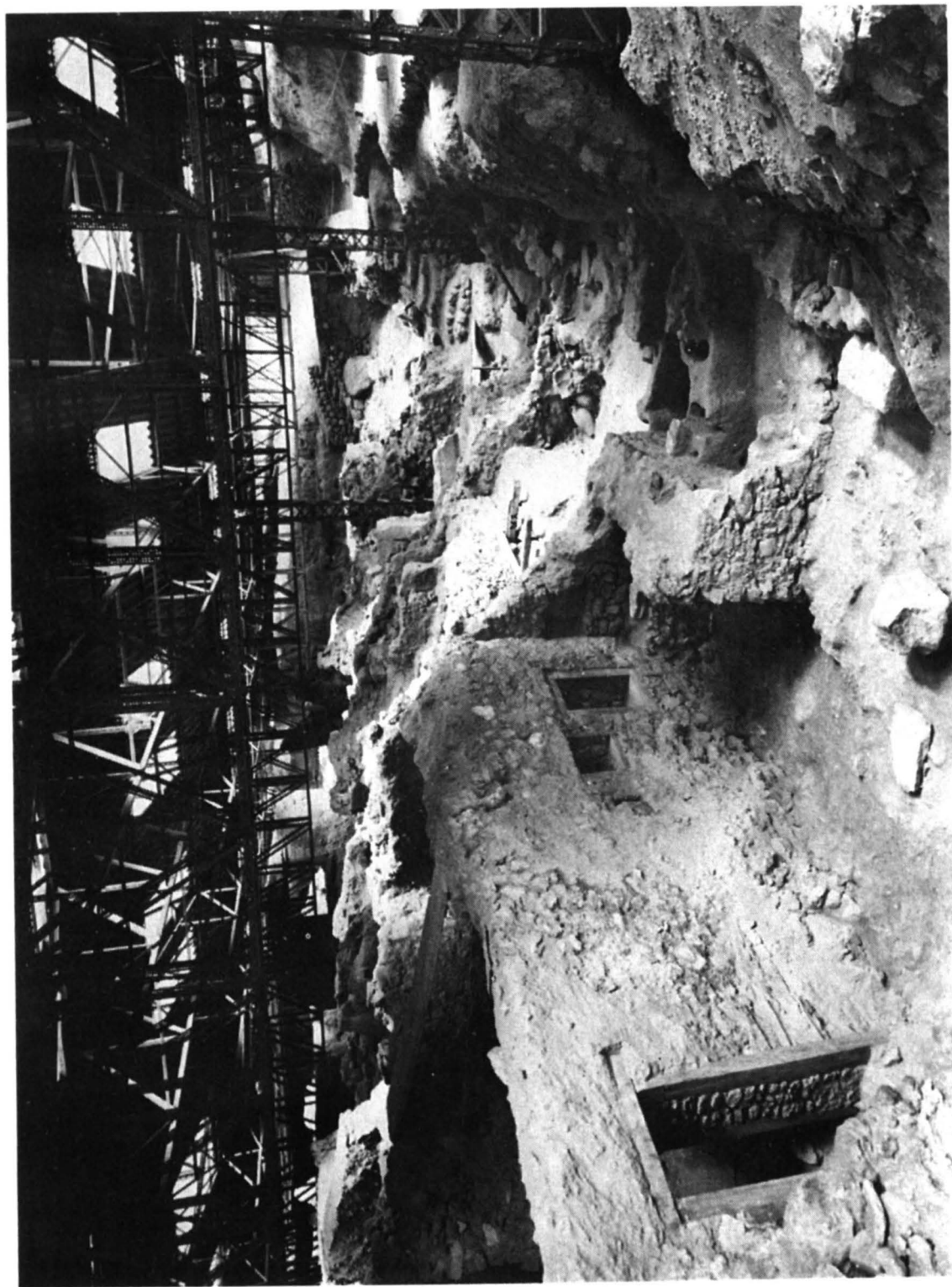
b. The Mill - House seen through the door (from the South).



Stone staircase in room Δ15.



The Mill - House from the East. Note two clay bowls at the foot of the flour - vat the ancient name of which was σίτυδος.

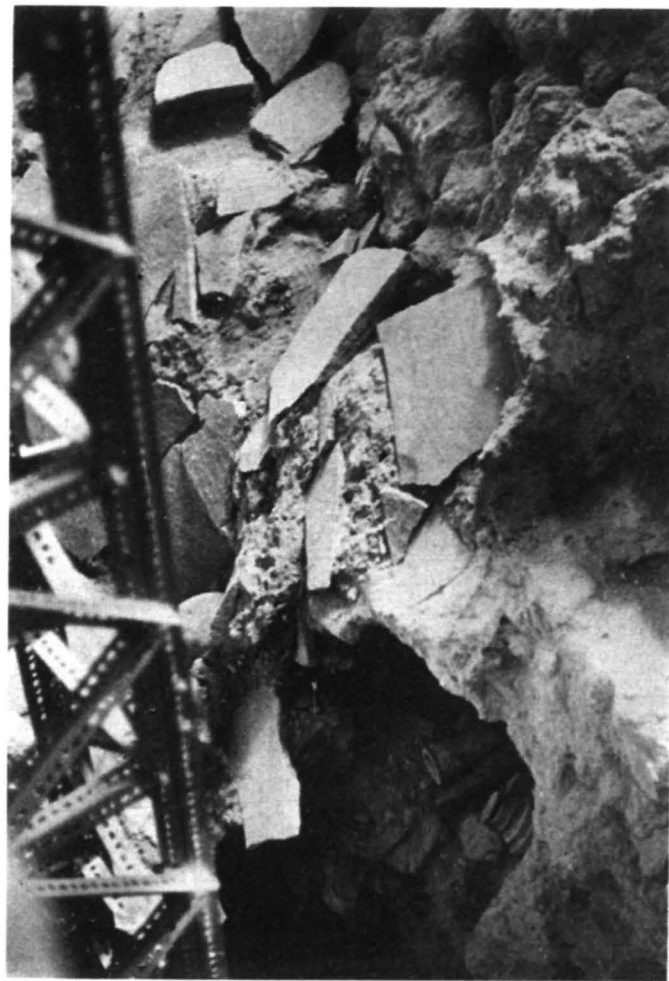


Room Δ9, Room of the Lilies and Quarter Δ beyond.





a. The floor of  $\Delta 9_1$  of flagstones, as it was found sunk in the middle.



b.  $\Delta 9_1$ . Flagstone pavement and pottery stored beneath it.





The Northernmost window of Δ9 with vases on the sill.



a. Cups, of which several heaps were found inside the room.



b. Irregular flat pattern (floor covering with boards?) in  $\Delta 16$ .



a. The North - East corner of Δ9.



b. The North-East corner of Δ9, another view.



The North - West corner of Δ9.





A view of the central part of Δ9.





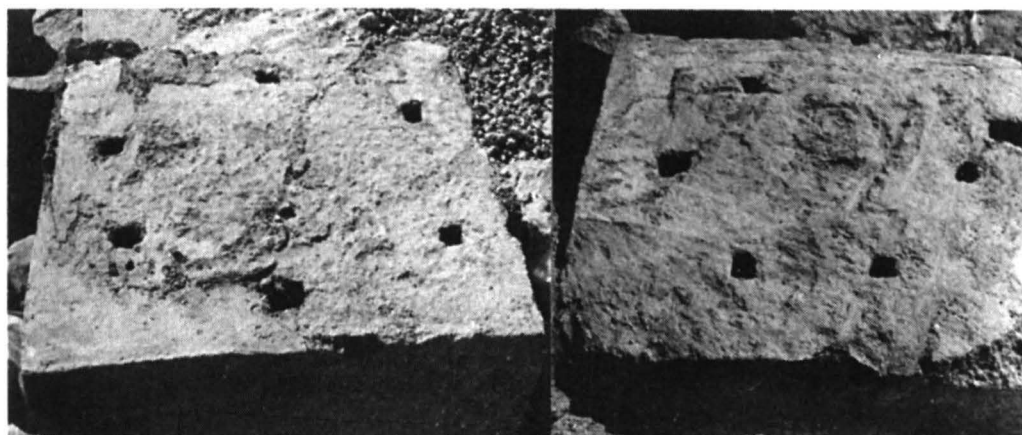
a. A picture from the middle of Δ9.



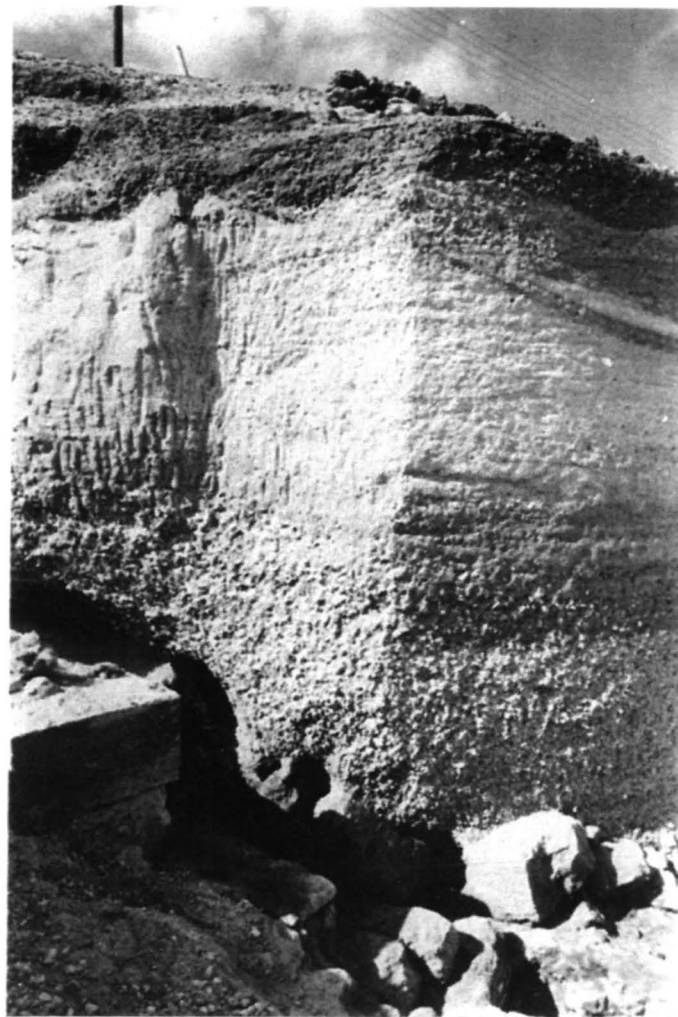
b. Ashlar-masonry building (Ξεστή) E, East façade.



a. Ashlar - building E, Southern and Eastern façades.



b. Upper surface of the pillars of the façade.



a. The North - East corner of the ashlar - building.



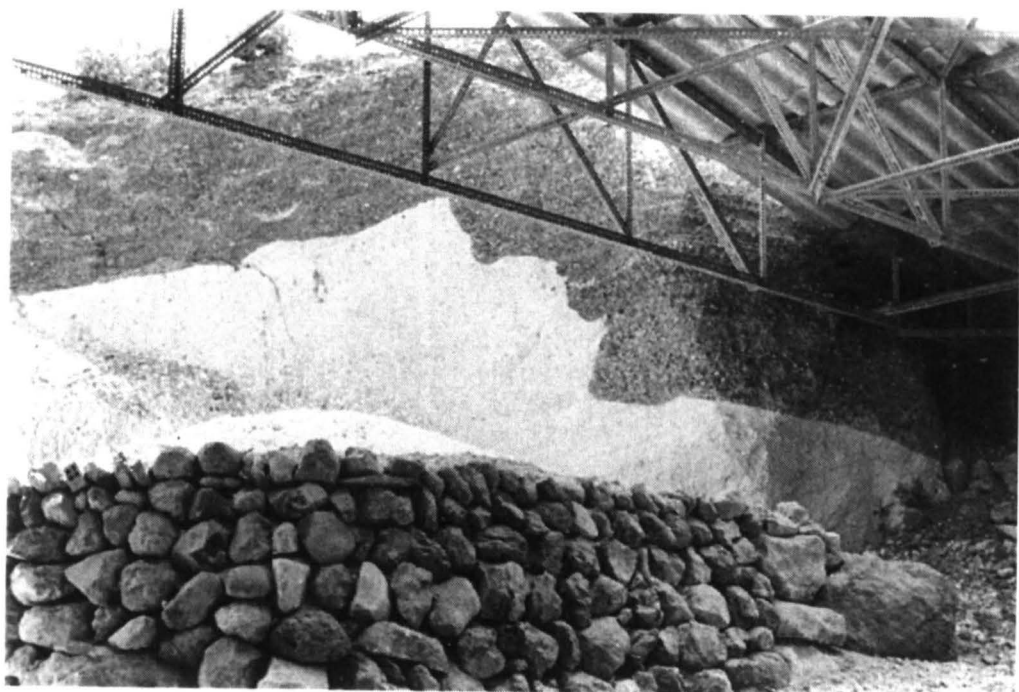
b. The layer of catastrophe and the North - East corner of the building.



a. Stratification along the North side of the ashlar - building.



b. The South side of the ashlar - building.

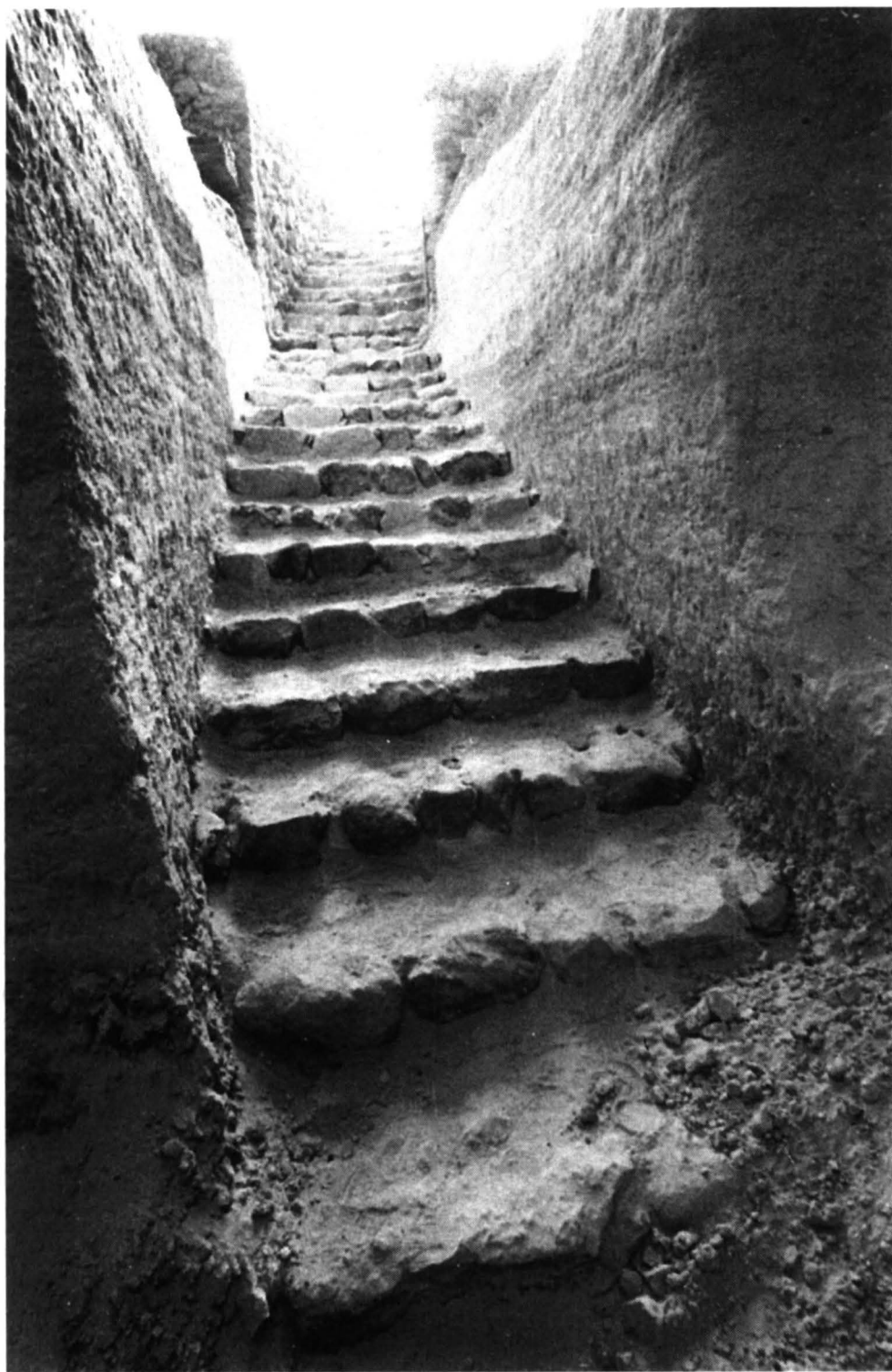


a. Characteristic erosion of the *aspa* before the pebbles layer was superposed on it.



b. Cracked pot in Δ9, possibly owing to excessive heat.

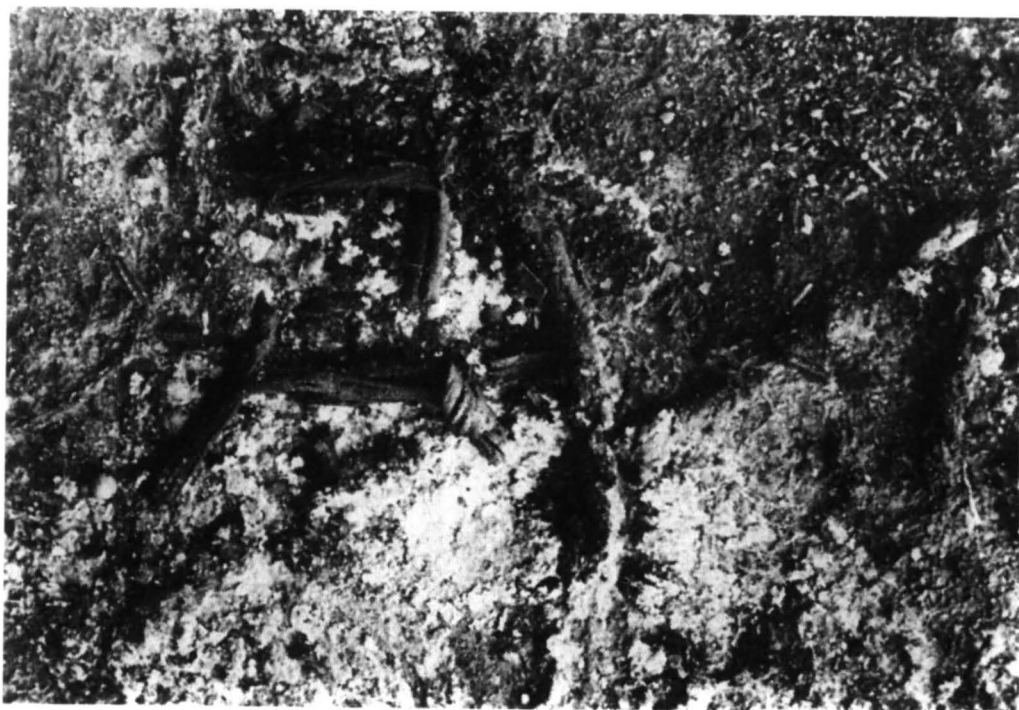




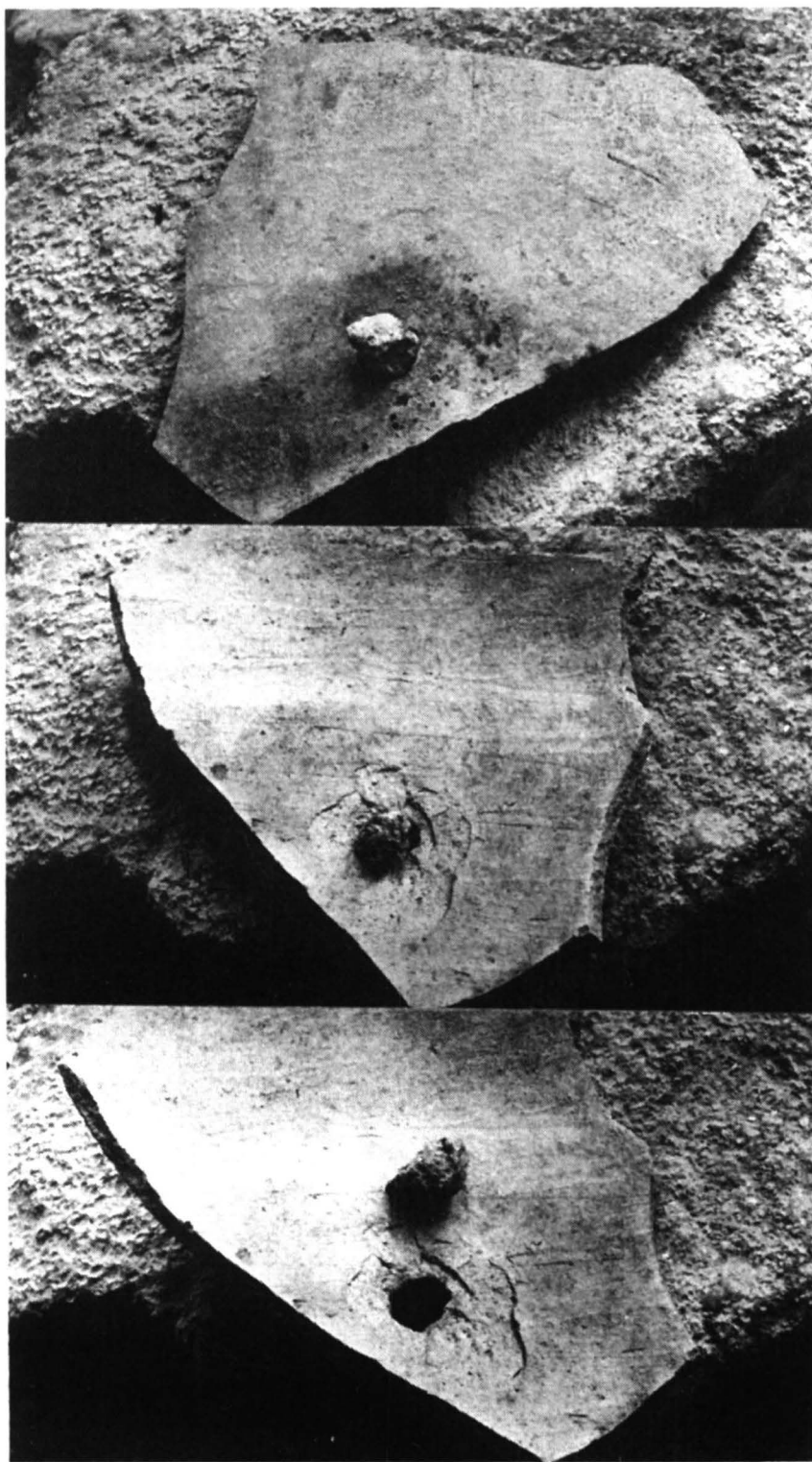
A direct communication passage between the Surface and the  
«Triangular Square».



a. Two talents of a scale with traces of melted metal (left) and threads of the scale (right).



b. Enlargement of a photo of the threads of the scale.



A sherd bombarded by a pebble : a, outer surface; b, inner surface with peeling around the hole; c, the pebble extracted from the hole.



a. Polychrom eyed-jug with fowl from repository 2 of the Ladies' Room.



b. The same jug of plate 58a above.



a. Eyed-jug with myrtles and vetches from repository 2 of the Ladies' Room.



b. The same jug of plate 59a above.





a. A pithoid amphora and an eyed-jug decorated with foliage and painted nipples-jugs. Δ9 and Δ16 respectively.



b. Spouted jug from Δ16.



c. A white - dotted ewer painted in a somewhat archaic style from Δ9.



a. A stirrup - jar painted with crocuses from Δ16.



b. A clay «Loving Cup» from Δ9.



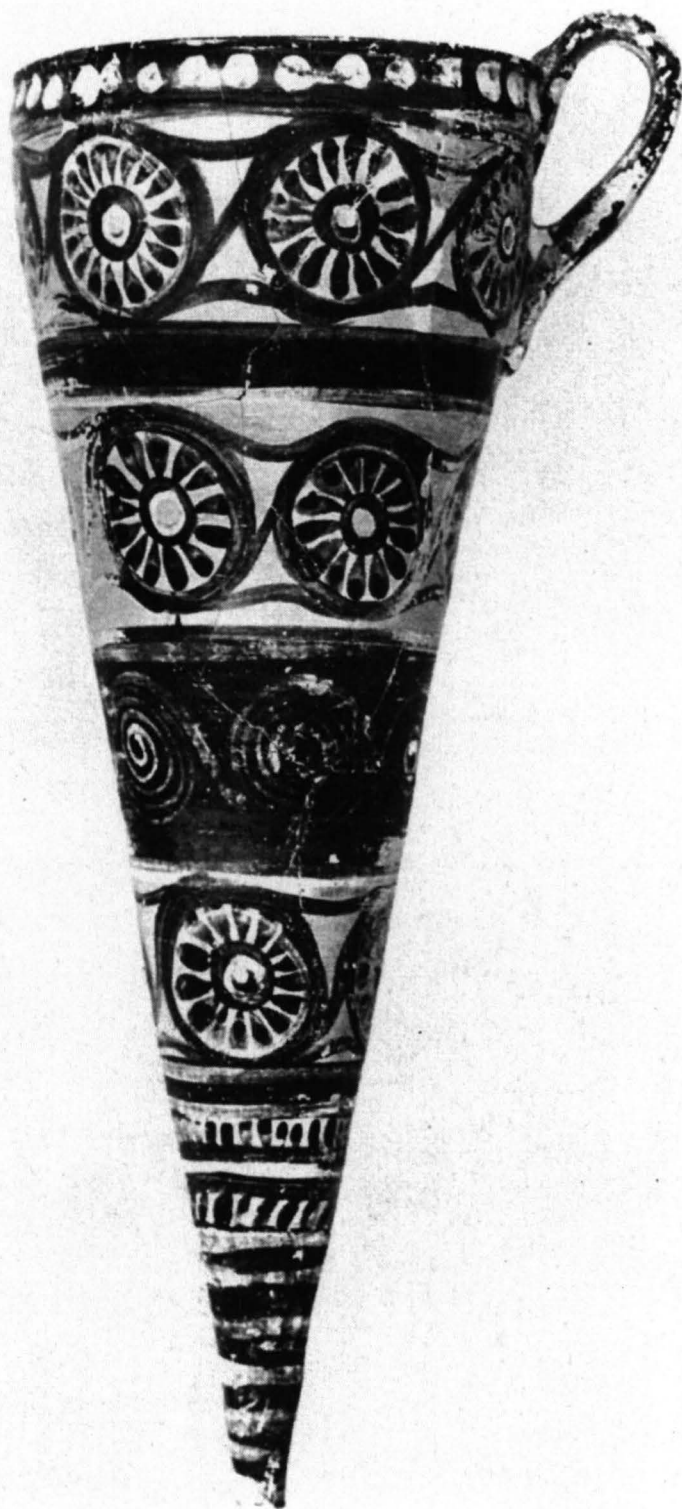
c. Two spouted vases (prochoides) from Δ9.



a.-b. Two yellow clay bowls of peculiar fabric. The rear side is not painted.



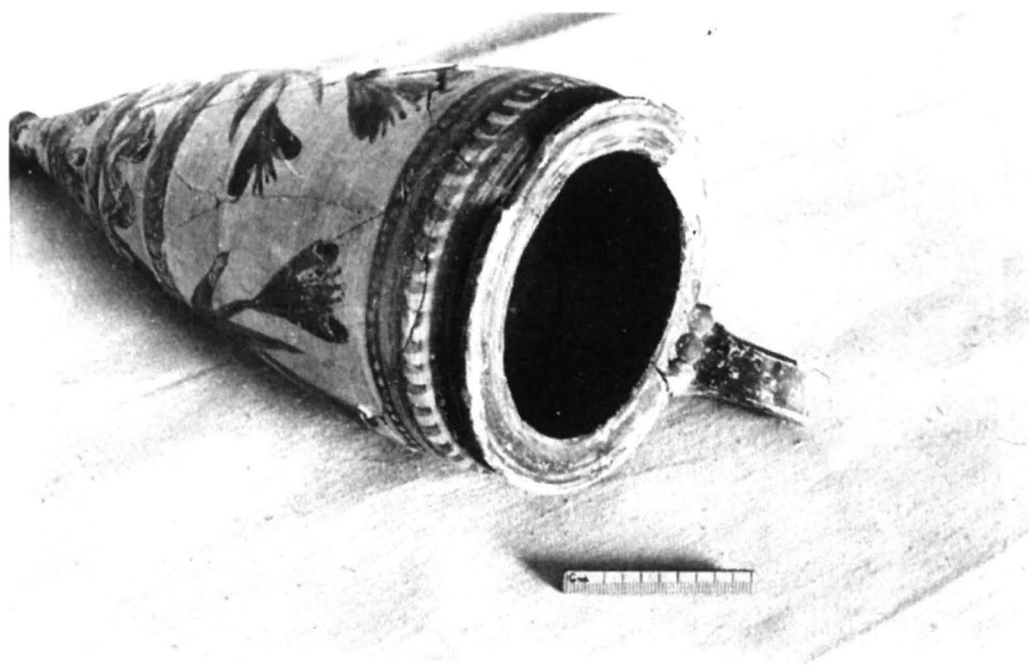
c. A further vase of the same class with painted lily and crocuses.



An imported conical rhyton, Δ9.



a. An imported rhyton, Δ9.



b. The same rhyton of plate 64a to show its metallic origin.





a. Two imported goblets, Δ9.



b. An imported fine bowl painted in brow-reddish and white.



a. An imported jug with reddish painting, Δ16.



b. A bowl and a miniature pithamphora (pithoid jar) from Δ16.



Marble «Loving Cup» from Δ16.

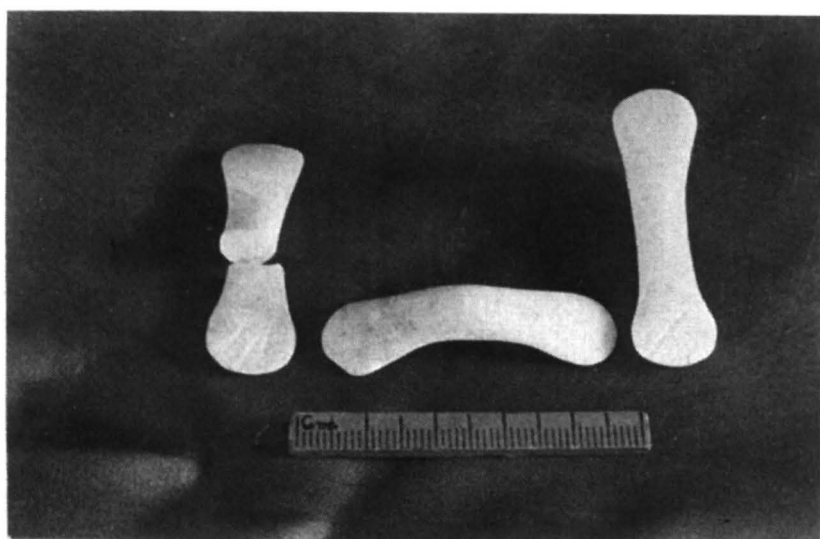


Foot and body of the «Loving Cup».



Miniature marble vat from Δ16.





The handles and the bosses of the marble vat with numerical signs.



a. Marble pyxis from Δ16.



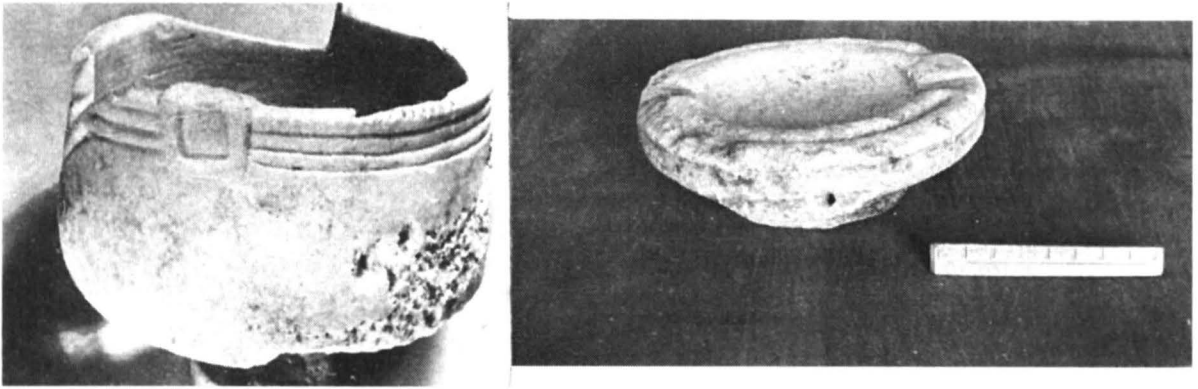
b. Marble bowl from Δ16.



a. Alabaster lid of a wooden (?) vessel.



b. Alabaster lid of a wooden (?) vessel.



a. An alabaster pyxis and a lamp of green schist from Δ16.



b. A funnel of purple stone.



a. Vase of spotted steatite from Δ16.

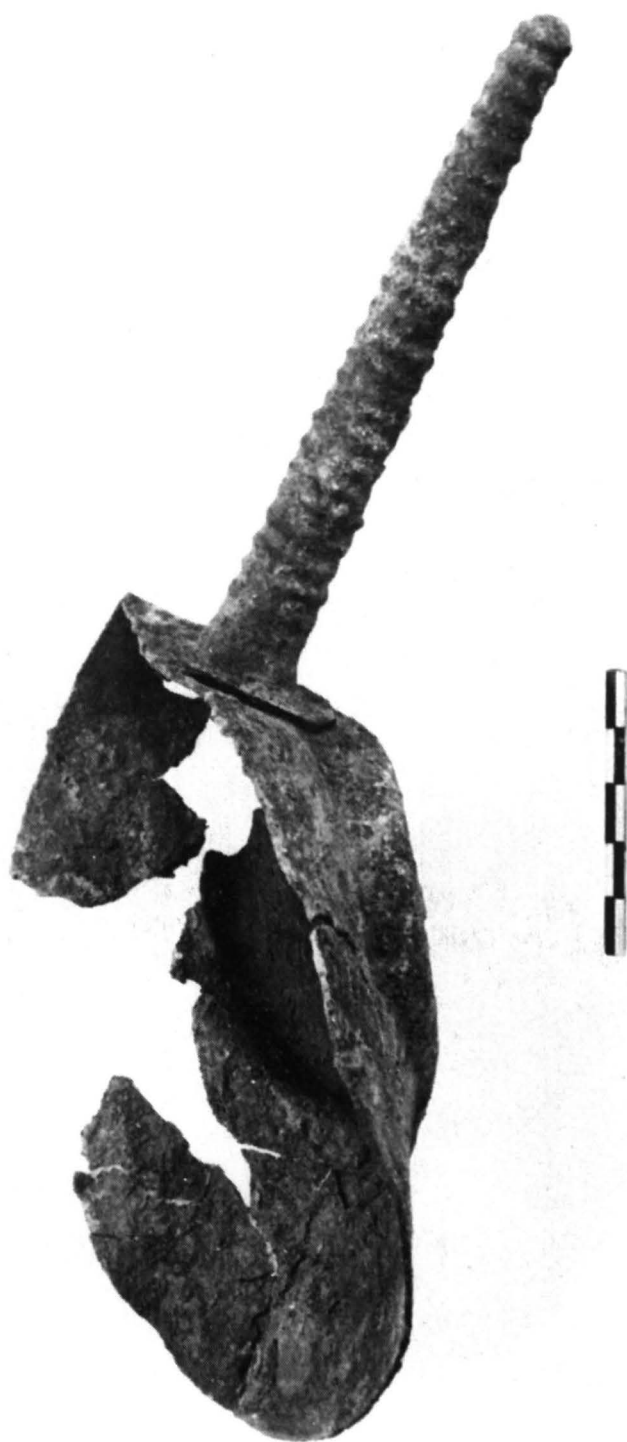


b. Vase of spotted steatite from Δ16.





A frying pan from Δ16.



A «brazier» found near the stone vases of Δ16.



a. A great lead disc from Δ16.



b. Silver rings from Δ16.



a. Bronze pins and a hook from Δ16.



b. A metallic bullet and organic materials (stems of some plant?)  
on one of the «talents».



Bronze «talents» of a scale.





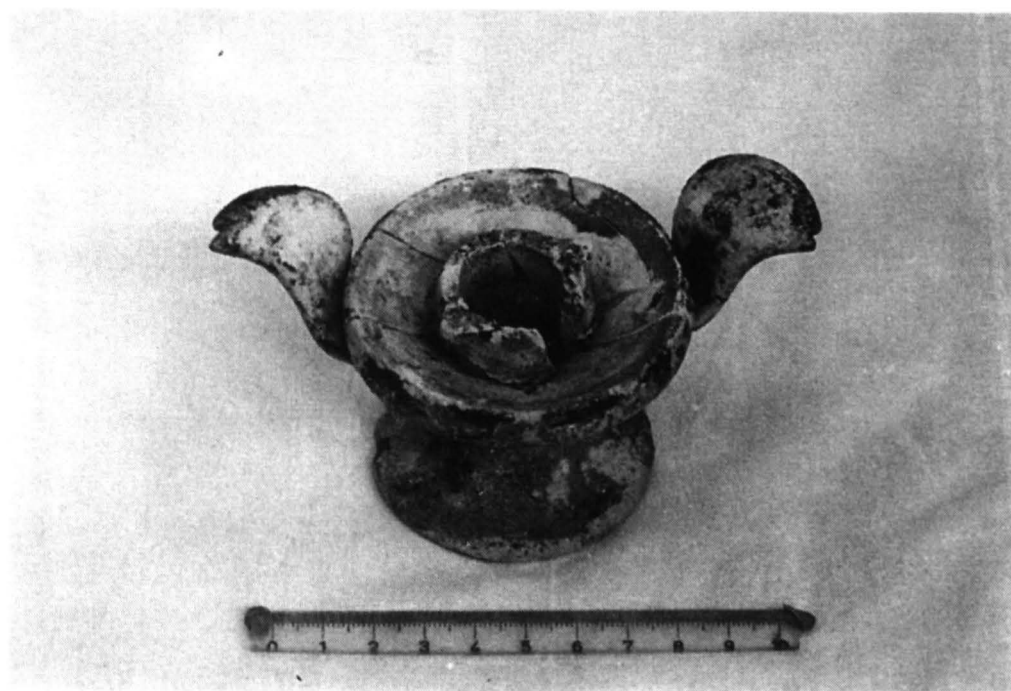
Clay rhyton of polished yellow clay imitating a metal prototype.



a. Ostrich egg-and faïence rhyton, Δ16.



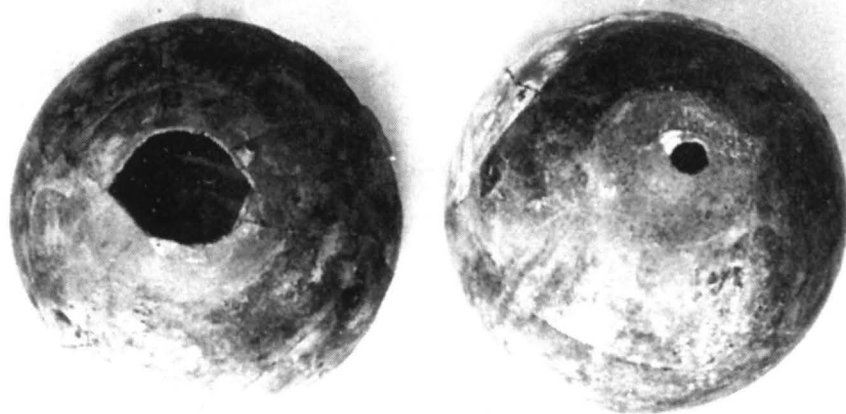
b. The minor ostrich egg-and faïence rhyton, Δ16.



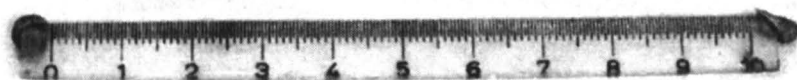
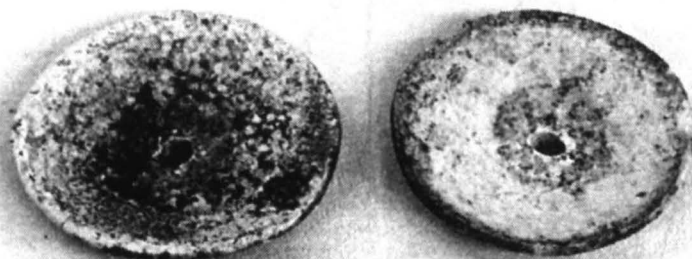
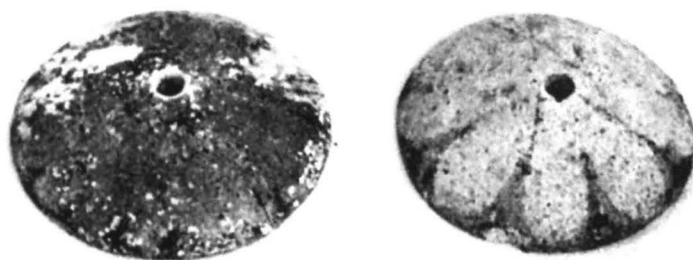
Mouth-piece of egg 1.



Mouth-piece of egg 2.



a. Upper and lower extremities of the greater egg 1.



b. Lower discs of the greater egg (above) and the minor one (below).

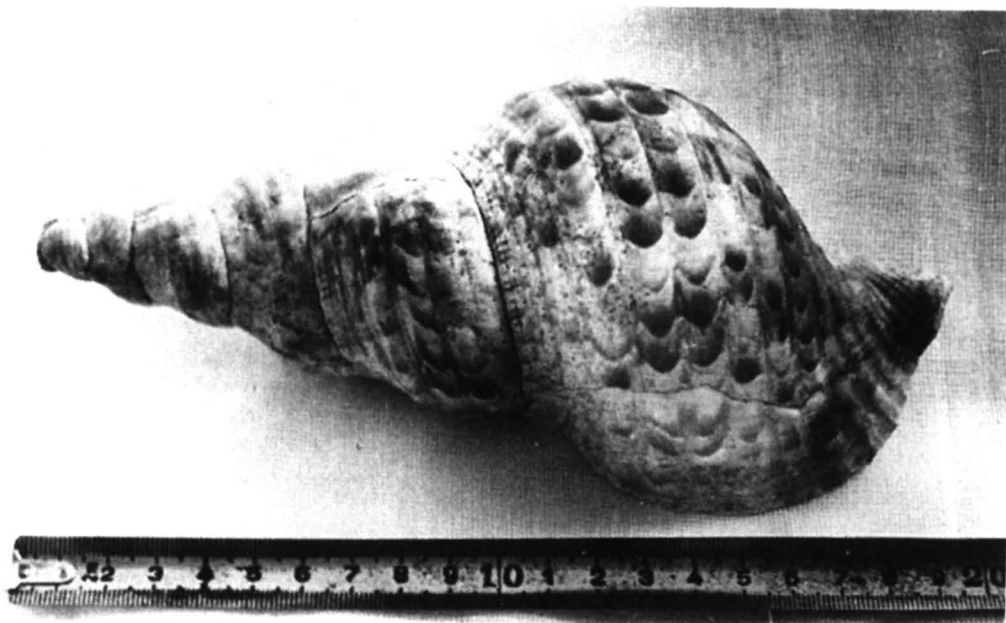




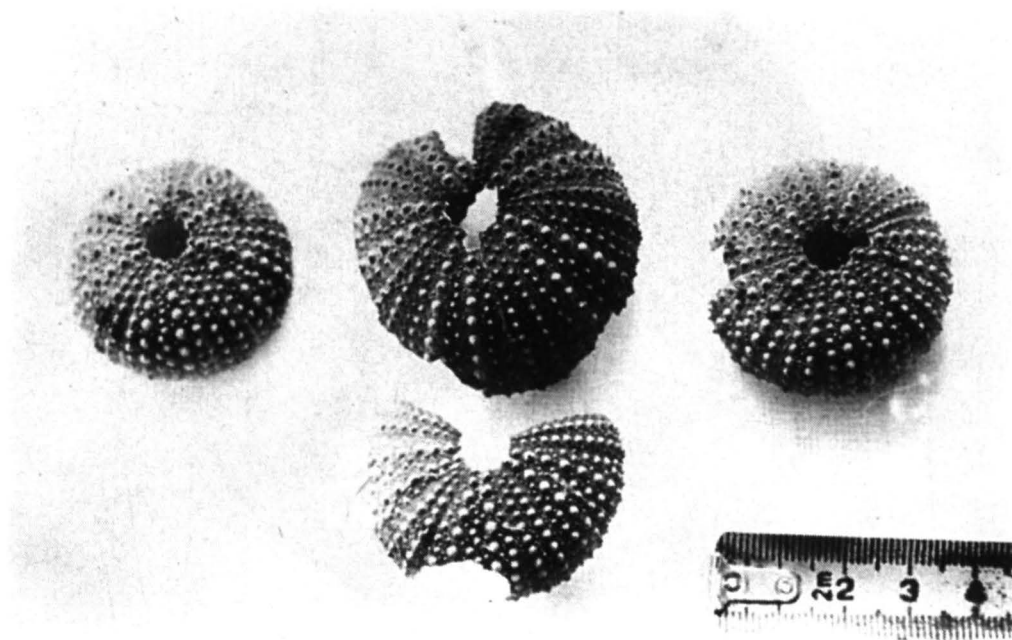
a. A lentoid gem of brown jasper. Photo of the prototype, Δ16.



b. The intaglio of the gem. (Design by K. Eliakis.)



a. Triton shell from Δ16.



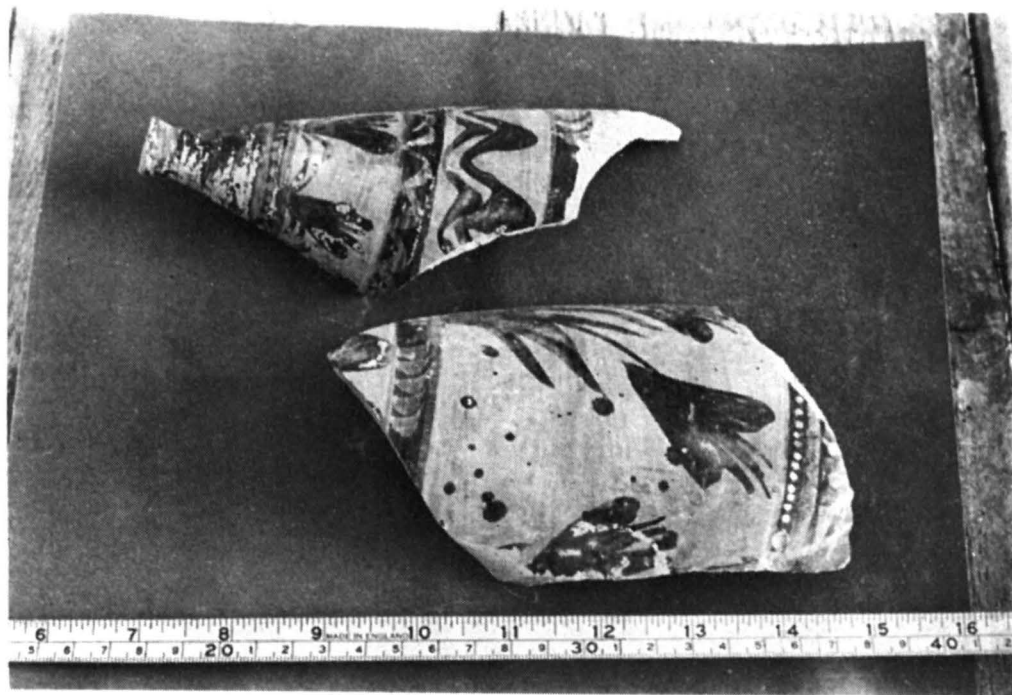
b. Sea-urchins found in a vase under the catastrophe-layer of the street.



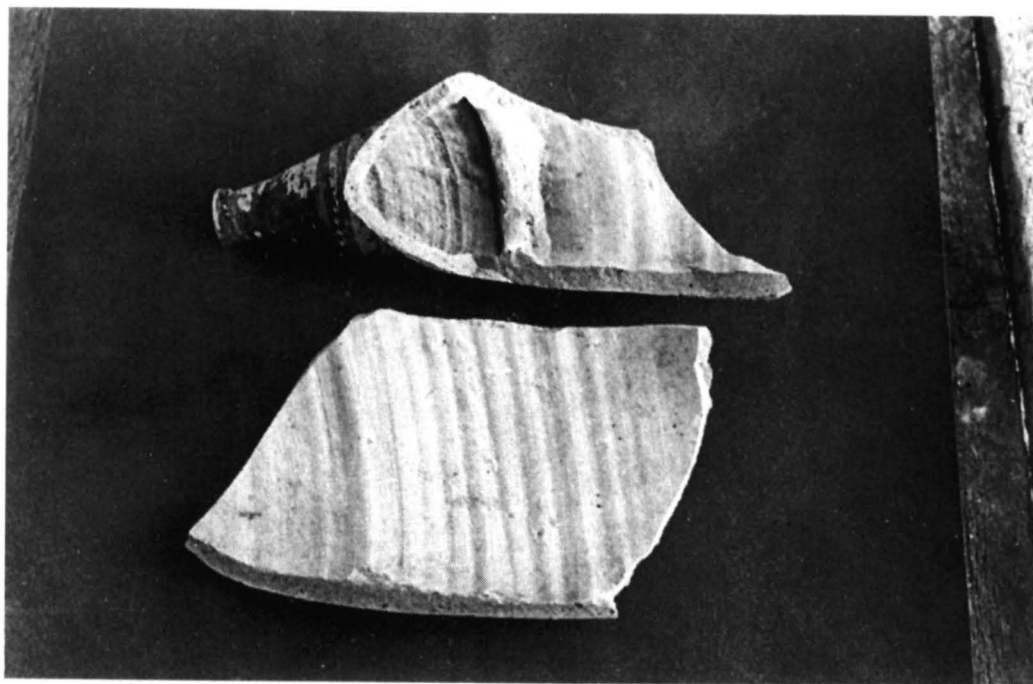
The «black stone» of Δ16.



b. Well 35, Floor of the «Eastern Court» above the artificial levelling.



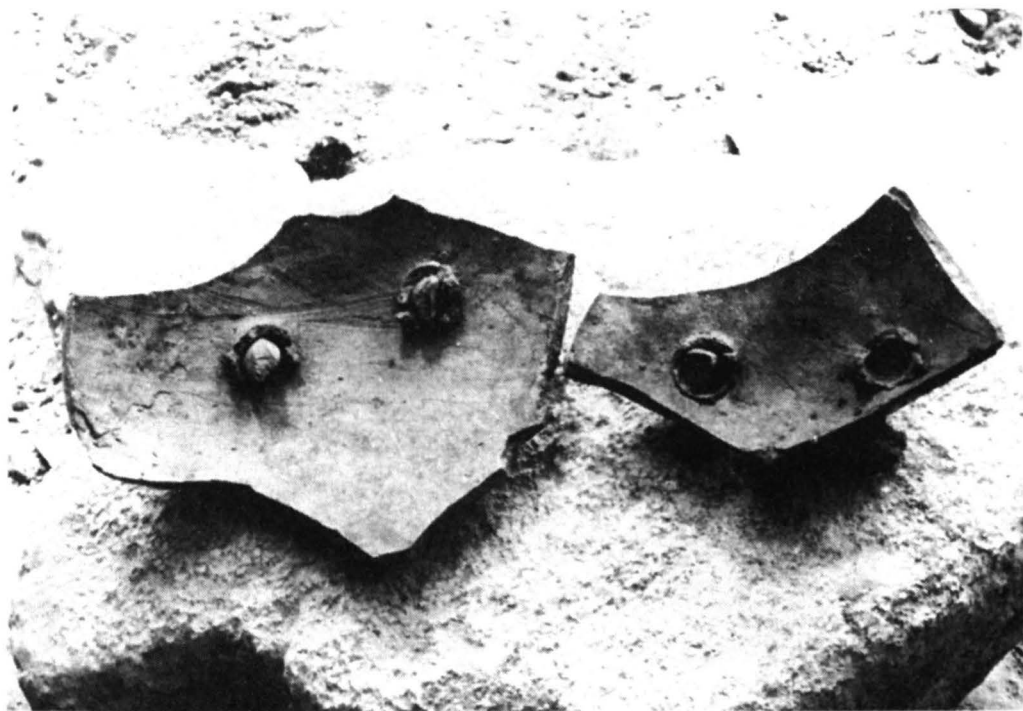
a. Fragments of the crocuses-rhyton.



b. The inner side of the fragments of the crocuses-rhyton.



a. Two sherds of plain ware, external side.



b. The inner side of the sherds of plate 89a.

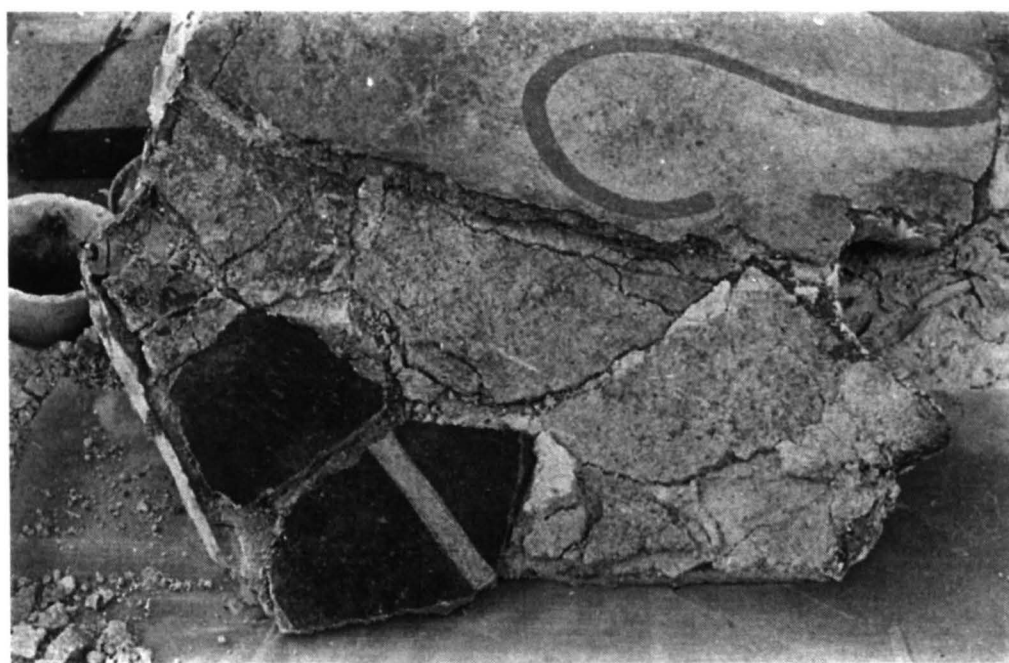




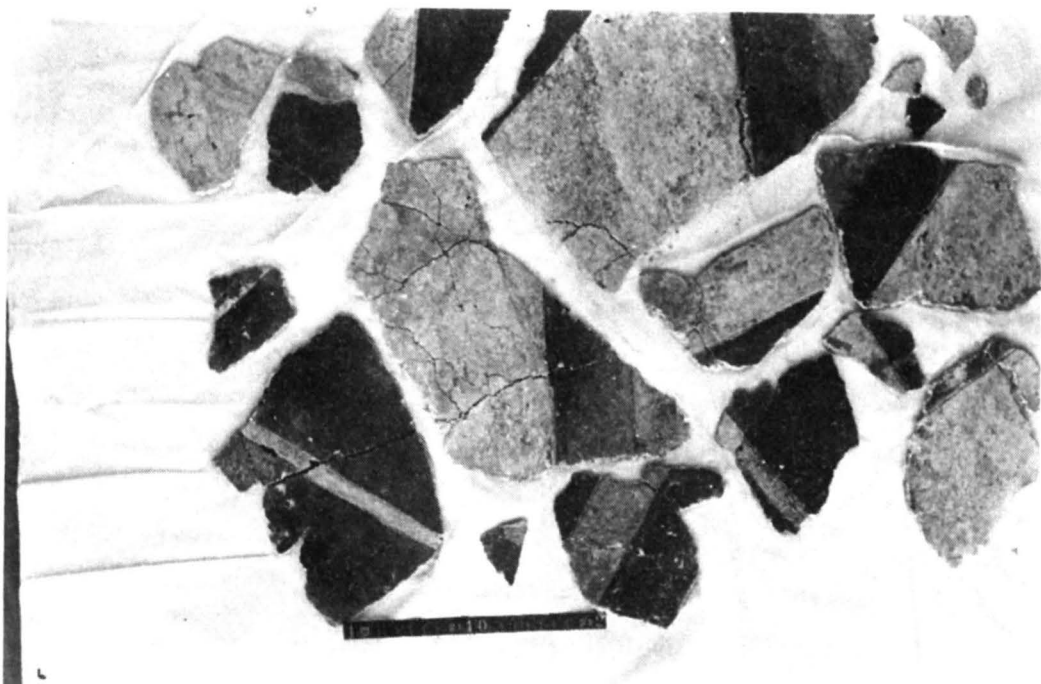
Askos, the mouth of which was broken and glued and holds still well after 3.500 years.



a. A fragment of the Monkey's fresco. The lower side shows the underlying layer of rough plaster.



b. The same as plate 91a, but with two fragments of the underlying layer turned.



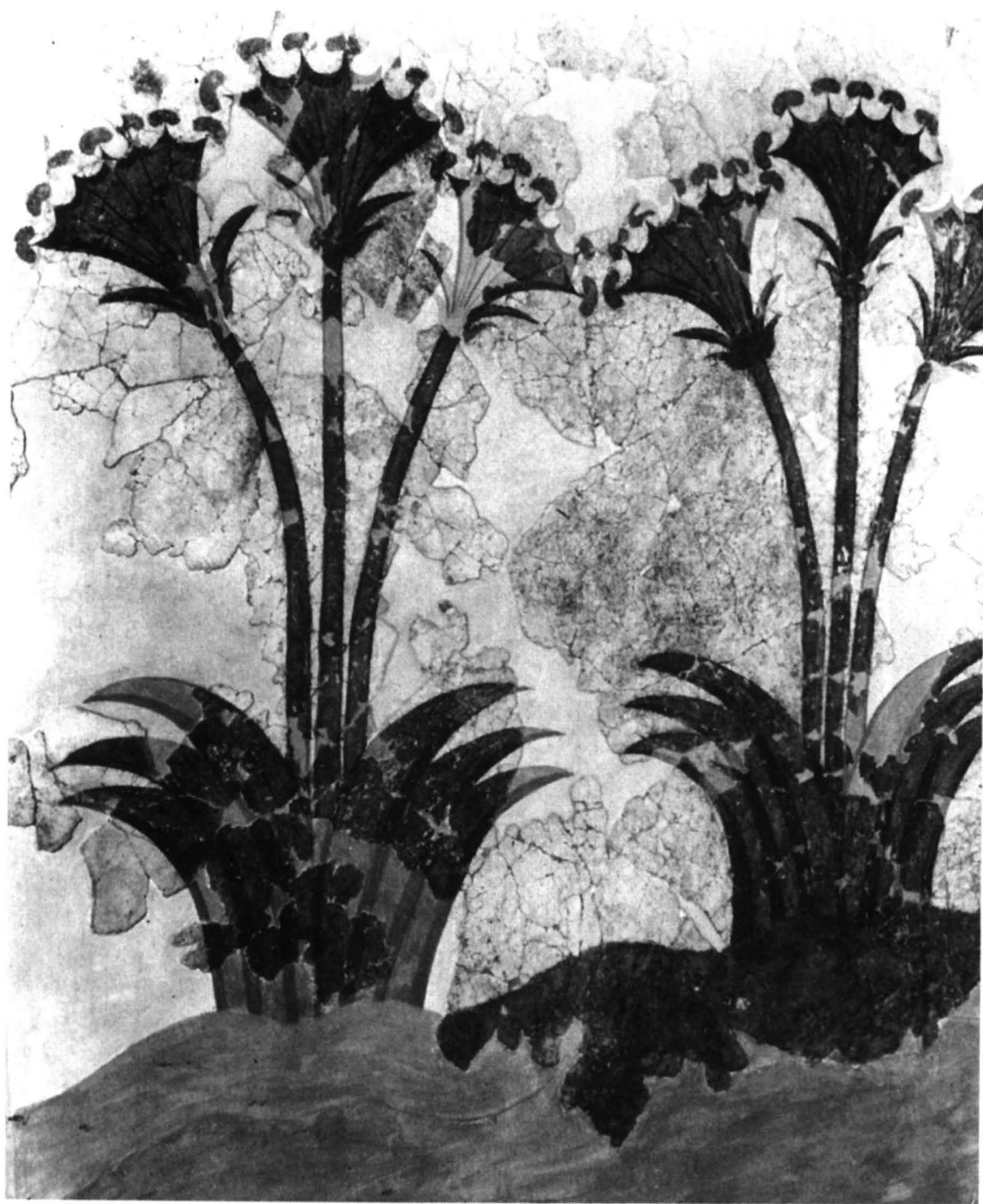
a. Several *substratum* fragments of the Monkey's fresco showing that they were re-used.



b. A practically entirely preserved monkey.

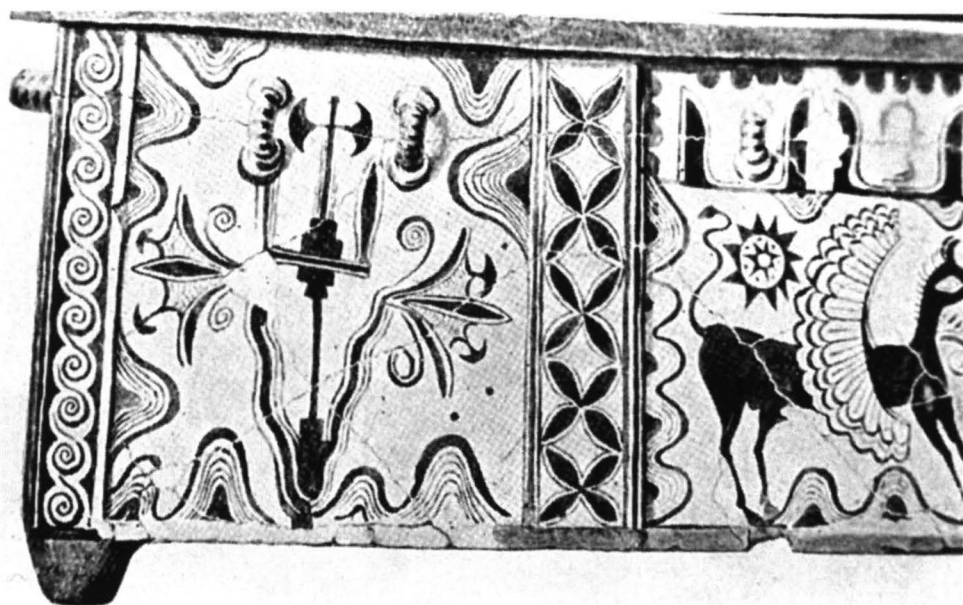


The corner of the Monkey's fresco as exposed in the National Museum of Athens

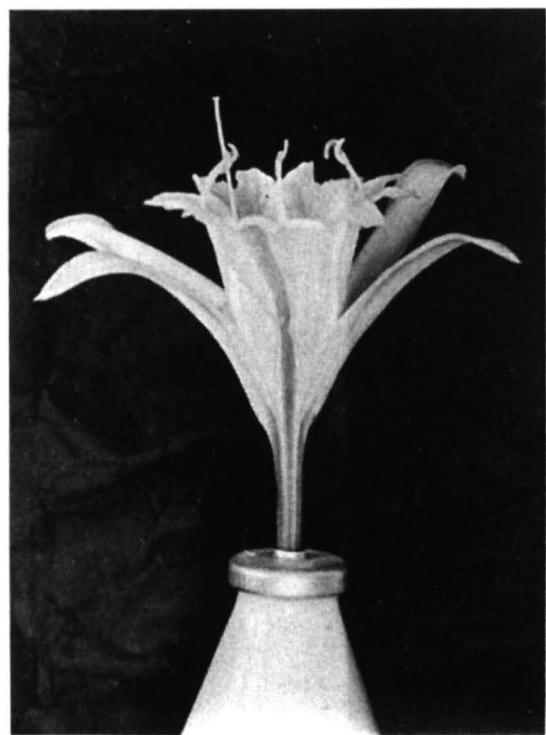


Sea - daffodils (*Pancratium lily*) of supernatural size. Room of the Ladies.





a. Larnax with pancratium lily in religious connection.



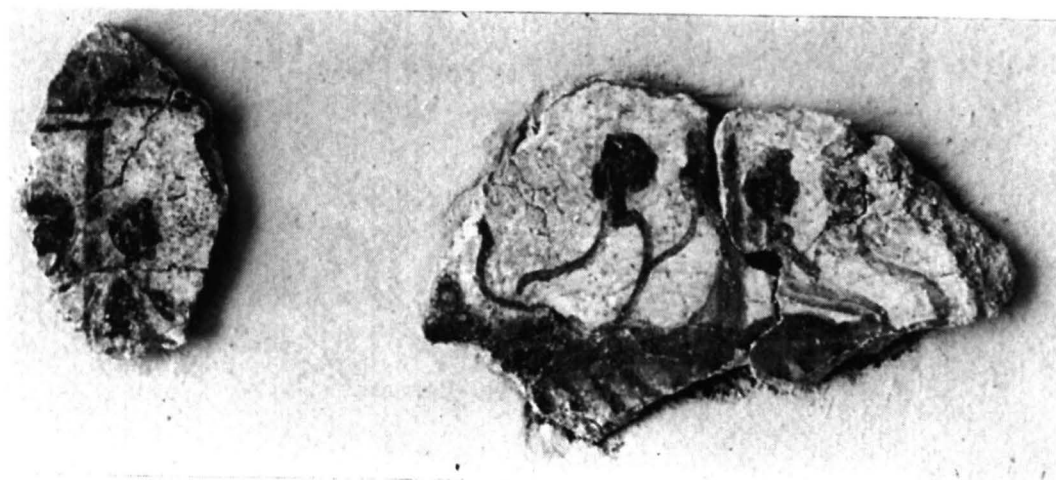
b. Sea - daffodils growing in Thera near the excavation site.



Room of the Ladies. The lady of the West wall.



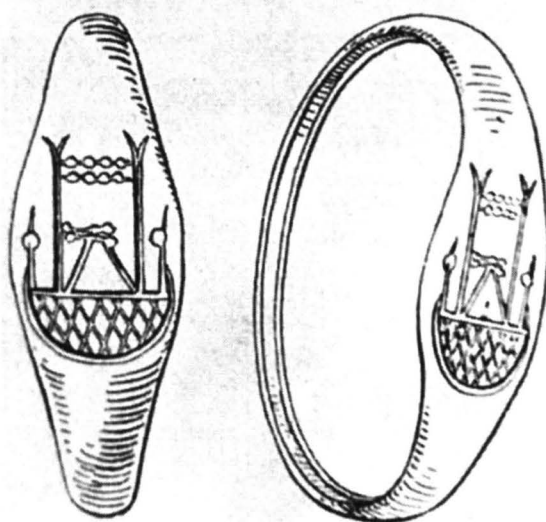
a. The two ladies of the North wall.



b. West House. Fragments of miniature frescoes.



West House. The «Banner».



The temple of Venus of Paphos (intaglio of a ring).





West House. The young priestess.



West House. The young priestess.



West House. Table of offerings. Painted plaster.



a. Anaphe. A shepherd's court.



b. Anaphe. A peasant's oven.





a. Anaphe. The site Georganou, where there are pumice-layers.



b. Anaphe. The ravine of Georganou.

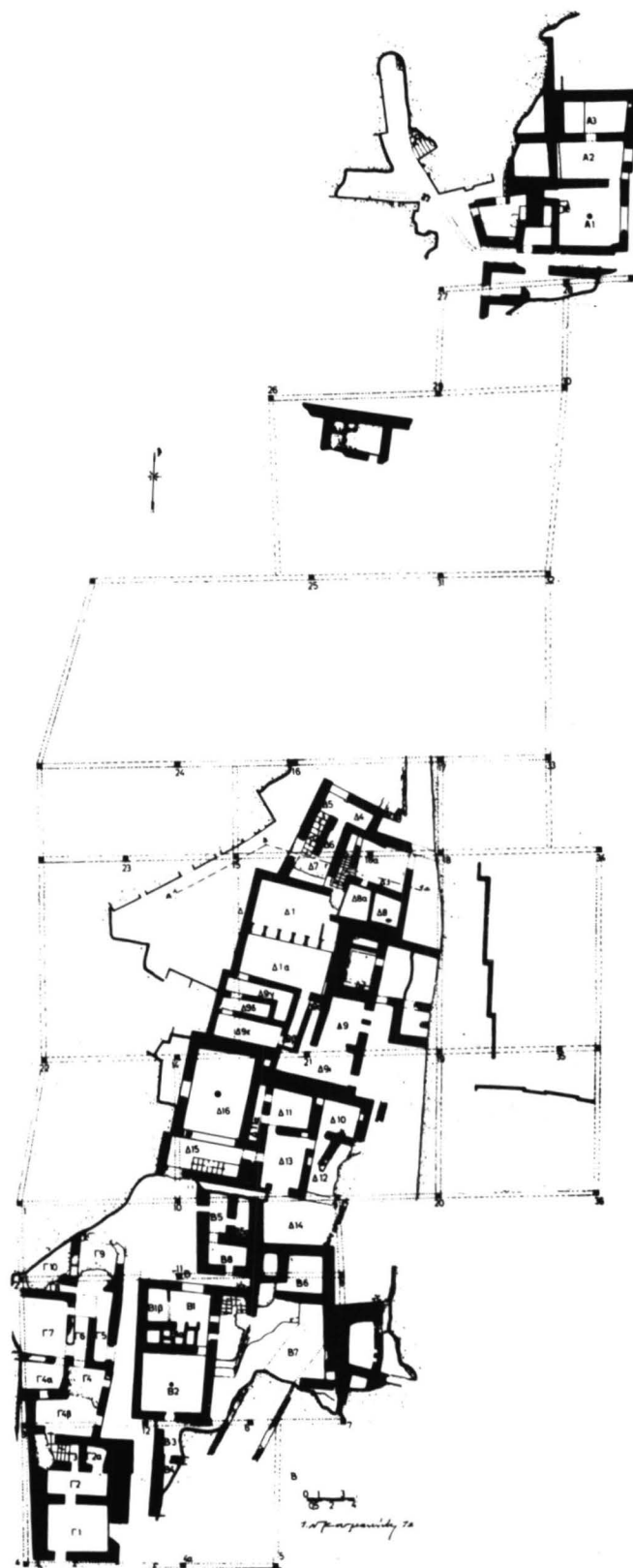


c. Anaphe. A cave in Georganou formed by mining of pumice.



# PLAN





Plan of Sectors Δ and E.



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