ΕΥΛΙΜΕΝΗ

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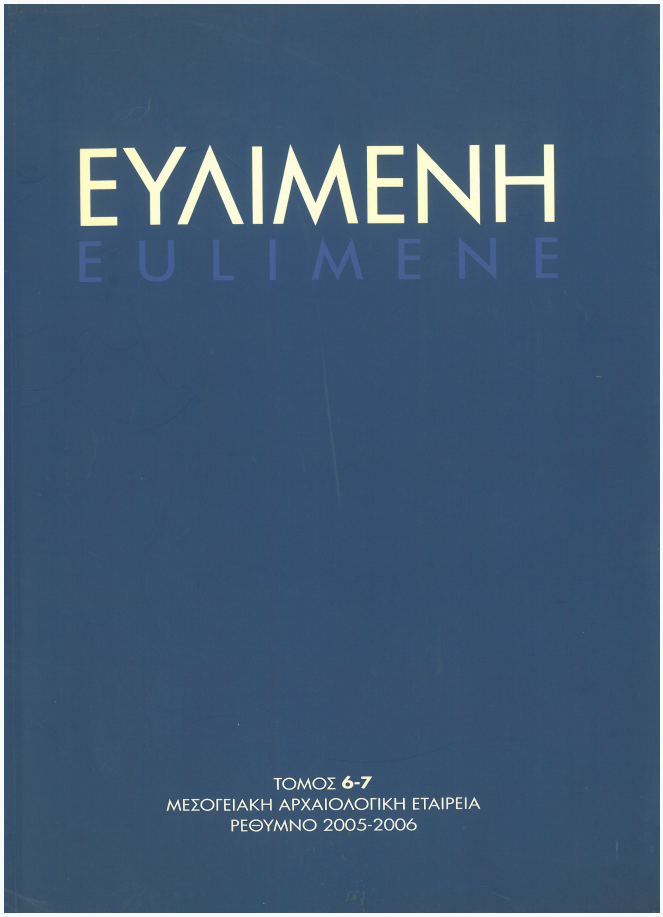
ΕΥΛΙΜΕΝΗ 6-7 (2005-2006)



A vaulted fountain house in the Pediada region in Central Crete

Nikos Panagiotakis

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ΕΥΛΙΜΕΝΗ

ΜΕΛΕΤΕΣ ΣΤΗΝ ΚΛΑΣΙΚΗ ΑΡΧΑΙΟΛΟΓΙΑ,
ΤΗΝ ΕΠΙΓΡΑΦΙΚΗ, ΤΗ ΝΟΜΙΣΜΑΤΙΚΗ ΚΑΙ ΤΗΝ ΠΑΠΥΡΟΛΟΓΙΑ

Τόμος 6-7
Μεσογειακή Αρχαιολογική Εταιρεία
Ρέθυμνο 2005-2006

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Dionysiac descents and anodoi in Attic and South-Italian Iconography. This paper examines three groups of Dionysiac iconography:

a) Depictions of Dionysos in the Underworld, such as on the well known south- italian crater by the Darius Painter

b) Depictions of Dionysos' head emerging from the earth (mainly, but not exclusively, on Attic vases of the late 6th-early 5th c. B.C.), and

c) Depictions of Dionysos in Eleusinian iconography, especially those cases (from the mid-4th c. B.C. onwards) where he is shown together with Herakles and the Dioskouroi, who were initiated into the Mysteries.

I suggest that in all cases Dionysos is shown as a prominent chthonic deity and that Dionysos, Herakles and the Dioskouroi had been connected with the Eleusinian Mysteries (each at a different time and possibly for a different reason) because they all went down to the Underworld, while still alive, and they successfully managed to come back.

Γιάννος Κουράγιος – Σοφία Δετοράτου, Κυβόλιθος, με παράσταση Απόλλωνα-Αρτέμιδος, ΕΥΛΙΜΕΝΗ 6-7 (2005-2006), 45-54

Marble-block decorated with figures of Apollo and Artemis. A fragment of an archaic marble-block has been found in the area of the Asklepios sanctuary in Paroikia, Paros near the sanctuary of Apollo Pythios. The block is decorated with two incised human figures in profile, one on the main side and the other on the narrow side. On the fragmentary representation of a standing female figure turned to the right. She holds a bow in her hands. Her hair is held together with a ribbon and her garment is probably a chiton. A pair of a diagonal incisions shown across the chest might indicate the strap of a quiver. In this case the figure represents the goddess Artemis, the sister of Apollo. The hair, the profile, a rosette that decorates «Artemis» belt seem to copy contemporary «Melian» vases, which are attributed to a parian workshop. The two figures on the block bring to mind the figure of a parian stele (archaeological museum of Paros, A 760) as well as the stelae of Prinias, Crete dating to the 7th century. The block is one of the earliest examples of carved marble reliefs in Paros as well as in Cyclades.

Δημήτρης Παλαιοθόδωρος, Η παρουσία και η διάδοση της πρώιμης αττικής ερυθρόμορφης κεραμικής στη Μαύρη Θάλασσα (525-480 π.Χ.), ΕΥΛΙΜΕΝΗ 6-7 (2005-2006), 55-78

The diffusion of early attic red-figured pottery in the Black Sea area (525-480 BC). This study presents a detailed discussion on the pattern of diffusion of early attic red-figured vases in the Black Sea Area. 80 vases are collected, mostly from Northern Black Sea sites. A representative series of vases is analyzed according to shape and iconography, and classified by painter and workshop. The output of major painters and workshops in the Black Sea is discussed (Psiax, Oltos, Epiktetos, Euphronios, the Pithos Painter, the Nicosthenes and Kachrylion workshops, etc.). The overall pattern of diffusion of early red-figured vases in the Black Sea area and in Etruria corresponds quite closely. It is argued that Aeginetan and Ionian sailors are responsible for the fact that vases from same workshops appear both in the Black Sea area and Thasos, as in Etruria, although these vases are used locally in different ways. After 490-480, the scheme changes: the Black Sea Region now belongs to commercial routes that link Athens with Asia Minor and the Levant as well.

Elpida Hadjidaki-Philip Betancourt, A Minoan shipwreck off Pseira Island, East Crete. Preliminary report, ΕΥΛΙΜΕΝΗ 6-7 (2005-2006), 79-96

Ένα Μινωικό ναυάγιο ανοικτά της νήσου Ψείρας, ανατολική Κρήτη. Κατά τη διάρκεια υποβρύχιων αρχαιολογικών και γεωφυσικών ερευνών στην ανατολική Κρήτη, εντοπίστηκε διάσπαρτο φορτίο αρχαίου ναυαγίου που χρονολογείται στη Μεσαιωνική ΙΙ περίοδο (1900 – 1700 π.Χ.).

Το πλοίο βυθίστηκε περίπου πριν από 4.000 χρόνια στον Όρμο Μιραμβέλλου, ανοικτά της νήσου Ψείρας του Νομού Λασιθίου Κρήτης, σε βάθος περίπου 50 μέτρων και αποτελεί ανέλπιστο λάφυρο για την ιστορία της Προϊστορικής ναυσιπλοΐας.

Τα μέχρι σήμερα τεκμήρια ύπαρξης των πλοίων της εποχής της Μινωικής θαλασσοκρατίας βρίσκονται κυρίως στην εικονογραφία, όπως απεικονίσεις σε σφραγιδόλιθους, σε αγγεία και σε τοιχογραφίες. Παρόλο που δια μέσου των αιώνων χιλιάδες πλοία ναυάγησαν στις θάλασσες του Αιγαίου, του Κρητικού και του Λιβυκού Πελάγους, η απτή ύπαρξη ενός Μινωικού ναυαγίου, αποτελούσε μακρινό όνειρο για κάθε μελετητή της αρχαίας ναυσιπλοΐας.

Η διάταξη του διασκορπισμένου φορτίου του ναυαγίου, το μεγάλο βάθος της θάλασσας στο σημείο αυτό, η μεγάλη απόσταση από την ακτή, καθώς και η εξαιρετική κατάσταση των αγγείων, που παρέμειναν χιλιάδες χρόνια στο βυθό, δίνουν ελπίδες για την ύπαρξη κάποιου τμήματος του σκελετού του πλοίου.

Μεταξύ των πρώτων επιφανειακών ευρημάτων του Μινωικού ναυαγίου συμπεριλαμβάνονται ακέραιοι αμφορείς, πιθαμφορείς, ραμφόστομες πρόχοι, κομψά τροπιδωτά αγγεία, μόνωτα κύπελλα κ.α.

Το ασύνηθες μεγάλο μέγεθος των αγγείων είναι εντυπωσιακό, δεδομένου ότι, για πρώτη φορά οι αρχαιολόγοι πληροφορούνται το είδος των δοχείων που χρησιμοποιούσαν οι Μινωίτες στις θαλάσσιες μεταφορές των εμπορευμάτων τους.

Όσον αφορά στον ξύλινο σκελετό του πλοίου, εάν διασώζεται, θα αποτελέσει εύρημα-σταθμό στην ιστορία της αρχαίας ναυπηγικής και θα αναδείξει τον πρωτοπόρο ρόλο της Κρήτης στην εξέλιξη της ναυτικής τέχνης και στη διάδοση του πολιτισμού.

Νίκος Παναγιωτάκης, A vaulted fountain house in the Pediada region in Central Crete, ΕΥΛΙΜΕΝΗ 6-7 (2005-2006), 97-118

Μια αψιδωτή κρήνη στην επαρχία Πεδιάδος στην κεντρική Κρήτη. Η επιφανειακή έρευνα που διενεργήθηκε από τον γράφοντα στην Επαρχία Πεδιάδος έφερε στο φως ικανό αριθμό κρηνών που ανήκουν, στην πλειοψηφία τους, στην ενετική περίοδο. Μία αψιδωτή κρήνη, όμως, που βρίσκεται σε σημαντικό αρχαιολογικό χώρο, στους βόρειους πρόποδες της Κεφάλας Αστριτσίου, μια άλλη επίσης σημαντική θέση, φαίνεται ότι ανήκει σε πολύ παλαιότερες εποχές.

Με βάση τα αρχιτεκτονικά στοιχεία της (ορθογώνια δεξαμενή και υδρομαστευτικές σήραγγες), η κρήνη θα μπορούσε να σχετίζεται με την αρχαϊκή ή την κλασική/ελληνιστική εγκατάσταση που απλωνόταν γύρω της. Στοιχεία, ωστόσο, όπως οι διακοσμητικές ταινίες από ερυθρά τουβλάκια και το πάτωμα από ερυθρές πλάκες, παραπέμπουν σε αντίστοιχες κρήνες και νυμφαία της ρωμαϊκής περιόδου.

Το αν ωστόσο η κρήνη κτίστηκε και κοσμήθηκε την ρωμαϊκή περίοδο από κάποιον ευγενή της περιοχής (υπάρχει επίσης στο χώρο εκτεταμένη ρωμαϊκή εγκατάσταση) ή απλά επισκευάστηκε και κοσμήθηκε κατά τα Ρωμαϊκά πρότυπα, παραμένει ανοιχτό.

Παύλος Τριανταφυλλίδης, Μετάλλινα αγγεία από την επανέκθεση του αρχαιολογικού μουσείου Ρόδου. ΕΥΛΙΜΕΝΗ 6-7 (2005-2006), 119-137

Metal vessels in the new exhibition in the archaeological museum of Rhodes. The article presents an overview of the metallurgy of Rhodes from the late 9th to the 5th c. BC, with the first presentation of some metal artifacts, especially luxury vessels, previously scarcely published.

The vessels examined are mostly from the Italian excavations at the cemeteries of Ialysos and Kameiros and from the votive deposits of the sanctuaries at Lindos, Ialysos and Kameiros.

The development of metal ware during early historical times on Rhodes can be traced in a series of luxury vessels, undecorated bronze bowls and basins, and a small number of decorated bronze and silver bowls, imported to Rhodes from the Near East, especially from Phrygia, north Syria and Mesopotamia, lands with a long tradition in the art of metallurgy.

Among these imported vessels from Rhodes are bronze and silver omphalos bowls of the 8th and 7th c. B.C. and silver phialai with relief decoration cast in moulds, typical of Achaemenid art of the late 6th and 5th c. B.C. in the Near East and the Black Sea.

Bronze cinerary urns and oinochoai of the 7th-5th c. BC. are among the artefacts which were probably made in the West, in Etruria and South Italy; some, however, were probably made locally in South East Aegean or in Rhodes.

Felice Costabile, Κατάδεσμοι από τον Κεραμεικό Αθηνών. Νέα στοιχεία στην ανάγνωση, ΕΥΛΙΜΕΝΗ 6-7 (2005-2006), 139-161

Defixiones scoperte nel Ceramico di Atene. *Nuove letture*. Si presenta una riedizione di due *defixiones* scoperte nel Ceramico di Atene e già più volte pubblicate. L'autopsia dei testi, corredata da macrofotografie che documentano le nuove letture, ha consentito all'autore di correggere diversi errori dei precedenti editori. Si recupera così il nuovo nome di *Eunomos* Peiraieus in una defixio della fine del IV secolo contro i generali macedoni e Demetrio Falereo, e diversi nuovi nomi (Menekles, Telestes, Pythodoros, Euthykleides, Timokrates, Epipeithes, Euthymos, Leptines) in un'altra defixio, databile alla fine del V sec. a.C., della quale si è –fra l'altro– recuperata la foto di un frammento mancante.

Κατερίνα Παναγοπούλου, Cross-reading images: iconographic «debates» between Antigonids and Ptolemies during the third and second centuries BC, ΕΥΛΙΜΕΝΗ 6-7 (2005-2006), 163-181

Εικονογραφικές διαμάχες κατά τον τρίτο και δεύτερο αιώνα π.Χ. Αντικείμενο της παρούσας μελέτης αποτελεί η παρουσίαση των διεθνών πολιτικών αντιπαραθέσεων μεταξύ των Ελληνιστικών ηγεμόνων του τρίτου και δευτέρου π.Χ. αιώνα μέσα από τη συγχρονική μελέτη της εικονογραφίας των βασιλικών νομισματικών κοπών της Ελληνιστικής περιόδου. Υποστηρίζεται ότι τα δύο κύρια ιδεολογήματα που απαντούν όχι μόνο στην Αντιγονιδική αλλά και στην Πτολεμαϊκή νομισματική εικονογραφία και σε άλλες μορφές τέχνης της εποχής, η σωτηρία των Ελλήνων από την Γαλατική εισβολή στη δεκαετία του 270 π.Χ. και η θαλασσοκρατία, αποκαλύπτουν ότι, παράλληλα προς την πρακτική χρησιμότητα των χρυσών και αργυρών νομισμάτων για τη διεξαγωγή χρηματικών συναλλαγών, η κυκλοφορία τους διαμόρφωνε ένα διεθνές δίκτυο διάδοσης πολιτικών μηνυμάτων στην Ελληνιστική Μεσόγειο. Η απεικόνιση του Πανός στο κέντρο Μακεδονικής ασπίδας στην εμπρόσθια όψη των αργυρών τετραδράχμων των Αντιγονιδών όχι μόνο παραπέμπει στην πανελλήνιας εμβέλειας νίκη των Ελλήνων επί των Περσών στον Μαραθώνα (490 π.Χ.) αλλά και υπογραμμίζει τη συμμετοχή των Μακεδόνων στην αντίσταση των Ελλήνων προς τους βαρβάρους εισβολείς κατά τη δεκαετία του 270 π.Χ. στους Δελφούς·. Από την τελευταία απουσίαζαν οι Πτολεμαίοι, φερόμενοι ως προστάτες της ελευθερίας των Ελλήνων. Από την άλλη πλευρά, η Γαλατική ασπίδα που απαντά ως σύμβολο στην πίσω όψη των Πτολεμαϊκών αργυρών τετραδράχμων προφανώς παραπέμπει στην ανεπιτυχή ανταρσία των Γαλατών μισθοφόρων του Πτολεμαίου Β΄ το 275 π.Χ. Το σύμβολο αυτό, καθώς επίσης και η αναφορά ότι ο Πτολεμαίος Β΄ μαχόταν στο πλευρό του Απόλλωνα εναντίον των Γαλατών στον τέταρτο ύμνο του Καλλιμάχου προς τη Δήλο, προδίδει ότι οι Πτολεμαίοι έσπευσαν να προβάλλουν (και ενδεχομένως να επινοήσουν) επεισόδια σχετιζόμενα με τις Γαλατικές εισβολές, προκειμένου να ανταποκριθούν στην πρόκληση των αντιπάλων τους. Με ανάλογους όρους, ο παραλληλισμός του Πτολεμαίου με τον Δία και του Γονατά με τον Ποσειδώνα, που επιχειρεί ο Σέξτος Εμπειρικός, αποτυπώνονται στις νομισματικές κοπές με την επιλογή του αετού ως συμβόλου στα Πτολεμαϊκά αργυρά τετράδραχμα και με την απεικόνιση της κεφαλής του Ποσειδώνα στην εμπρόσθια όψη του δεύτερου τύπου τετραδράχμων που έθεσε σε κυκλοφορία ο Αντίγονος Γονατάς μετά τη ναυτική του νίκη επί των Πτολεμαίων κοντά στην Άνδρο (246 π.Χ.). Αργότερα ο Μακεδόνας βασιλιάς Περσέας, επωφελούμενος από την

παρακμή του Πτολεμαϊκού βασιλείου κατά τον δεύτερο π.Χ. αιώνα, τολμά να συνδεθεί με τον Δία, επιλέγοντας τον αετό ως νέο σύμβολο για την πίσω όψη των νομισματικών του εκδόσεων. Η ανανέωση των εικονογραφικών συμβόλων την εποχή αυτή αντικατοπτρίζει αποτελεσματικά την αναδιάρθρωση της διεθνούς ισορροπίας δυνάμεων, μέχρι την κατάληψη των Ελληνιστικών κρατών από τη Ρώμη.

Η ιδιαίτερη σημασία που φαίνεται ότι δόθηκε στις κοπές αυτές στα πλαίσια του διεθνούς πολιτικού ανταγωνισμού μπορεί ενδεχομένως να αποδοθεί στο ότι η νομισματική εικονογραφία συνέβαλλε ως ένα βαθμό στη διαμόρφωση της *opinionis communis* σε αυτές ακριβώς τις νευραλγικές περιοχές.

Νικόλαος Χρ. Σταμπολίδης, Από την Ελεύθερνα και το Ιδαίον: μια απόπειρα ερμηνείας χαμένων τελετουργιών, ΕΥΛΙΜΕΝΗ 6-7 (2005-2006), 183-205

From Eleutherna and the Idaean Cave: an attempt to reconstruct lost rituals. The material unearthed from the unplundered tomb A1/K1 in the necropolis of Orthi Petra at ancient Eleutherna which was in use between 880/60 and 680/60? B.C. offers a manifold contribution to the understanding of the Early Iron Age. Discussion here regards a bronze «shield» that was found inside the chamber of the tomb A1/K1 and its interpretation compared with other similar artifacts found in the Idaean Cave. To the find of Eleutherna is given a new interpretation as a "shield"-lid of an urn or primazely of a bronze cauldron which is also strengthened by the finds of similar cauldrons and shields from the Idaean Cave. Comparisons and interpretations of well known artifacts like the ceramic urnlids from Fortetsa and Ampelokipi as well as the mitra of Axos combined with the verses of the inscription of the Hymn to Zeus in Palaikastro may shed light to rituals at the Idaean Cave during the Early Iron Age.

A VAULTED FOUNTAIN HOUSE IN THE PEDIADA REGION IN CENTRAL CRETE[1]

INTRODUCTION

The archaeological survey conducted in the Pediada region (**fig. 1**) by the author[2] recorded a large number of Fountain Houses[3] of different periods, mostly Venetian or of later date. However, a unique example, because of its size and architectural elements, was located immediately below Astritsi Kephala, an important site during the Minoan period and one of the city-states in later times (**fig. 2-5**).[4]

This Fountain House is situated on the east face of a gentle slope adjacent to Astritsi Kephala, or rather a lower spur of the hill itself, as it descends to the west bank of the west branch of the Karteros river (**fig. 2-3**). This gentle slope that extends north, with the toponym *Agios Nikolaos*, has been occupied, like Astritsi Kephala, since the Minoan period; it flourished as an extensive settlement during the Archaic and later periods (Classical, Hellenistic, Roman, Byzantine and Venetian) and because of its position it may have, in some periods, played the role of the north guard of Astritsi Kephala.

Minoan pottery sherds are found spread immediately above the Fountain House, but there is a striking predominance of archaic pottery more immediately around it. Archaic as well as later pottery, cover all the triangle of land at the confluence of the west branch of the Karteros and of another stream starting west of Astritsi Kephala (**fig. 2**). The Roman, Byzantine and Venetian settlements seem to be concentrated, judging again from the distribution of the pottery sherds, more at the apex of the same triangle.

The picture that so emerges from this pottery distribution in relation to the watersource that feeds the Fountain House conforms to the general rule observed in the Pediada region during the Minoan period: namely the spring was sited immediately below the settlement. During the later periods it was incorporated into the settlement or

[1]I should like to express my gratitude to the late F.L. Chronakis who showed me the Fountain House. I am also greatly indebted to Dr Ch. Fassoulas for studying the geological formation of the spring, to Mr G. Pandermarakis for the architectural plans of the Fountain House and the staff of the 12th Ephorate especially Drs M. Filimonos, T. Marketou, V. Patsiada and T. Dreliosi for sharing their knowledge on fountain houses with me. Warm thanks also to Dr D. Evely for useful comments and Dr M. Panagiotaki for translating my work into English. All the photos are by the author.

[2] Panagiotakis 2004, 177-186; Panagiotakis 2003, 327-430.

[3] The term Fountain House is chosen to describe the Greek word *krini*, which means a natural spring with a built structure through which the spring water is running.

[4] Astritsi Kephala was occupied from the EM period to the Hellenistic and it may have been the city *Lykastos* –on its possible identification with Lykastos see Παναγιωτάκης (υπό δημοσίευση).

the settlement grew up around it; this too is the norm in Archaic and Classical Greek cities.[5]

The geological formation of the Spring[6]

The spring seems to have been created by a local fault line. The vertical slippage at this point causes water travelling freely through the sandstones to the north to emerge as it comes up against the more impermeable barrier of the marly kouskouras to the south. In fact two spots where this water appeared have been identified so far: one where the Fountain House is, and the other some twenty metres higher up (perhaps eight to ten metres vertically above the first and to the west). The empty cavities of the once flowing second spring are exposed in the sandstone by a modern dirt road that runs behind the area of the Fountain House (**fig. 6**). This higher spring could run only when the water table was considerably higher —it may have thus been seasonal. On the other hand the lower spring is certainly perennial: even now, when the water table has fallen locally, it produces (November 2005) about 4-5 cu. m. of water per day. Thus, it must have been a valuable water resource that could have helped sustain an extensive settlement. Other springs are known in the area, all feeding the west branch of the Karteros and its tributaries (**fig. 2**).

The fountain house

The Fountain House is situated on the east slope of the hill, which was cut back vertically to accommodate it. It is now well protected by soil that covers its sides up to the roof, other than the east and open front, which has soil up to the top of the basin (**fig. 4**). The structure comprises a single chamber, opening to the east. Its component parts are a large, rectangular basin or reservoir (on an east-west axis: 2,60 x 1,70 x 1,00 m) into which the spring discharges (**fig. 7, 21**); a vaulted ceiling springs from the side walls of 3.33 m. height, measuring from the bottom of the basin (**fig. 5, 8, 21**). The roof, now covered over with stones and a layer of soil, is further completely hidden by thick ivy growth and is impossible to tell whether it is flat or gable (**fig. 4**).[7]

The present entrance is but partly preserved; each side of the opening is built up of large, roughly-worked limestone blocks (three visible on either side, **fig. 4, 9, 22, 23**). Outside this are attached walls or antae of smaller but still roughly-dressed limestone, perhaps curving away in an arch (slightly visible at the north side).[8]

The present eastern face of the vault looks rather rough, perhaps suggesting that this is not its original condition. Did it once have a finer finish, supported by the aforementioned anta?

Both the basin and the vault appear to have been built of small limestone pieces (rubble), though the top of the lower wall of the opening at the east is constructed of larger blocks with a leveled top. In places, however, the natural rock outcroppings have been incorporated into the structure (see below). The ceiling and the walls (down to just

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[5] To be considered a *polis* in these periods a settlement had to have a proper water supply, see Berg 1994; also Crouch 1993, 24-25 and Hodge 1992, 25.

[6] The geology and the hydrology of the Pediada region have been studied by Drs Ch. Fassoulas and M. Kritsotakis respectively.

[7] On the shape of the roofs of fountain houses see Lavagne 1988, figs 20-28.

[8] If an arch, what is visible today of the Fountain House may have been only the central part of a larger structure.

before the bottom of the basin) are covered by a whitish waterproof plaster that prevents a better appreciation of their construction. The wall plaster seems to stop before the bottom of the basin. The bottom of the basin today is made up from ten red tiles (**fig. 10, 24**) and a limestone slab (0.90 x 0.50 m., **fig. 12**); the tiles are running west to east, basically in three rows of three and set again into water proof plaster: the tiles in the two easternmost rows are rectangular (0.70 x 0.50 m.), while the others are square (0.50 x 0.55 m.). In fact the easternmost row consists of a large, thick limestone slab with a red tile on either side (the one at the southeast corner is now missing and the other is only partly preserved) —thus, there were eleven tiles originally plus the limestone slab. Small pieces of tiles fill the occasional gap between the walls and the tiles proper, especially along the east and the north walls. Both the rectangular and the square tiles have a pair of parallel grooves incised (made with the two first fingers kept together) into them before firing, running diagonally to form an X or a cross (**fig. 11**).

The water emerges from the west wall of the Fountain House through two openings: the larger takes the form of a pointed arch, the other is an ovoid cut slightly lower down and just to the south of the first (**fig. 5, 7, 13, 14**). Both openings are above the basin proper and seem to have been cut into the natural rock (it is difficult to be certain because of the plaster and the green moss that grows over it). Two much larger openings (0,70 x 0,40 m) of rectangular form are built opposite each other, into the north and south walls respectively: set again above the basin and at a slightly higher level than the spring openings, they are in fact stone-lined tunnels, cut into the soft rock or soil to increase the flow of the spring (**fig. 5, 7, 22, 23**). Their openings are constructed out of thick limestone slabs: one each for the top, the base and one or two for the two side walls. Their walls as far as one can see are also lined with limestone and create enough space for a slim person to crawl within. The north tunnel is of a T-shape: first running north-south (1,50 m.) with an east-west transverse (2,00 m. long, **fig. 15**). A small hole at its north-west end indicates that water once came from that direction. The tunnel in the south wall is narrower and runs south at a more vertical angle and is thus not able to be investigated (perhaps part of its roof has also collapsed, **fig. 16**).

The water emerging from the arched opening in the west wall runs out over a rough limestone projection with a channel opened along its length; thence the water falls into the basin (**fig. 13**). Another similar projection (but larger and without the channel) exists immediately below the large opening on the south wall (**fig. 7**). Another existed on the north wall but only its scar exists now. All these limestone projections look like the natural rock left in situ, rather than concretions accumulating from the passage of lime-laden water.

A clay pipe, the take-off pipe (with thick layers of water proof plaster around it), lies at the top of the east wall of the basin, opposite the springs in the west wall: it is of circular section (**fig. 17**). There may have once been another basin, a draw-basin, set outside and at a lower level, to collect the water running from the clay pipe. Two shallow channels on the top of the east wall must have been used to carry the overflow of water, perhaps at a time when the clay pipe was not in use any more. The fact that the clay pipe is near the top of the basin and not at its floor level, suggests that it would run only while the basin was full. This feature, as explained by Hodge,[9] suggests that the basin in addition to being a reservoir or collector was also acting as a settling tank in which earth

[9] Hodge 1992, 25.

and various sediments carried in by the water could settle at the bottom. In this way the water carried by the clay pipe was free of these sediments and would run clean. There may have been another opening below the take-off pipe at the bottom of the basin for cleaning it out, however, there is no trace of one now.

The decorative elements. These consist of (a) at the top of the basin a decorative zone of plaster running along three sides (the open, east side is free of it and so is the limestone projection of the south wall and partly the north): two grooves flanked by ridges (**fig. 18, 21-23**). (b) the walls over the basin have been ornamented by setting in them two running bands of red tiles that stand proud of the wall plaster (**fig. 19**); the same tiles somewhat define the pointed top of the arched spring opening at the west wall and also the large tunnels in the north and south walls (their top and sides). The upper band is immediately below the vaulted ceiling giving the impression that the vault is supported by it (**fig. 5, 13, 21-23**). This same band looks as if it is supported by the two pairs of vertical bands along the sides of the tunnels in the north and south walls; the vertical bands themselves are further supported by the lower band and give the impression of being half columns. A shallow niche (**fig. 20**) is created by the tile bands at the south-west and north west corners, flanking thus the west wall with the two springs. A layer of white plaster seems to have originally covered the bands (the face of the tiles is now mostly free of it) to create a nice perhaps rounded finish. Red tiles of the same type also appear as a horizontal line, between the limestone blocks in the north part of the anta, perhaps too originally meant to be a decorative element.

THE DATE OF THE FOUNTAIN HOUSE

As no excavation took place, it is difficult to ascertain the date of the construction of the Fountain House. It should be pointed out, however, that the slightly exposed archaeological strata at the trimmed banks of the path leading to it contain mostly Archaic pottery sherds but also of later dates, and that the Fountain House seems to be incorporated into these same archaeological layers; it could have thus been built into these layers at any time between the Archaic and the later periods. The spring itself must have surely been in use in its natural state at least since Minoan times serving the settlement extant immediately over it; it continued to be used throughout the ages even to the present day.[10]

Since it is impossible to pinpoint a date on the basis of the pottery from the surrounding strata, we are left only with the architectural elements present in the Fountain House to determine its date. As it stands, it looks different from all the other vaulted Fountain Houses in the Pediada, which are of Venetian or later date. It also differs from the known Classical Greek spring or fountain houses presented by Dunkley[11] and Glaser.[12] Even so some elements conform to the basic characteristics of Greek and later fountain houses (see below).

Important architectural elements that could assist in establishing a date are: (a) the basin with the decorative band along its upper part, (b) the tunnels lined with thick

[10] In the recent past it watered the gardens that existed between the Fountain House and the west branch of the Karteros river.

[11] As Dunkley (1935-1936, 144) wrote on Greek fountains, «Their architectural details … and to some extent their material and size, vary according to the period of construction».

[12] Glaser 1983.

limestone slabs, (c) the red tiles of the floor, (d) the clay pipe, (e) the vaulted ceiling and (f) the red decorative tiles of the walls.

Basins are common to all spring fountains that go back to the 7th or to the 6th century BC.[13] The stone-lined tunnels with the natural rock incorporated recall the fountain house at Ialyssos in Rhodes,[14] of the Classical Greek period. The red tiles on the floor should be of Roman date, but whether they were placed there in Roman times or reused later cannot now be told. The fact that the wall plaster stops at a somewhat higher level than the floor tiles may suggest that there may have originally been a floor at a higher level. Also the existence of a large limestone slab as part of the floor arguably suggests two different periods of use —the first floor may have been of limestone slabs which were later replaced with the tiles or the limestone slab replaced some tiles. Similar tiles (without the incised decoration) cover the floor of a fountain house in the island of Kos, of Hellenistic or Roman date.[15] The clay pipe also recalls similar fixtures used in the Greek and Roman fountains. The vaulted ceiling may have lost its original face that might have given a clue of its date. The earliest fountain house described as having an arched roof may be the one at Acrocorinth, of Hellenistic date,[16] but it seems that vaulted ceilings and roofs are more common during the Roman as well as later periods.[17] The Roman fountains usually have a vaulted ceiling with a pediment.[18]

The decorative tile-banding in the walls of the Fountain House are hard to comprehend but they do recall embellishments of large public fountain houses as well as private minute ones of Roman date.[19] It is in fact possible that the decorative vertical bands of tiles formed pseudo half-columns that looked as if they supported the higher up band from which springs the vaulted ceiling. A similar example can be seen in Pompei, where decorative half-pillars look as if they support the vaulted ceiling.[20]

I have pinpointed the different architectural elements that may be indicative of a particular date and it is, I think, evident that they do not point to a definite date of construction. The Fountain House as it stands today may be the result of alterations and modifications of different periods. The original basin with the limestone slab and the tunnels curved in the natural rock may be the earliest architectural elements to be created but whether they were constructed in the Archaic, Classical Greek, Hellenistic or Roman period has to remain open.

It is well attested that most Archaic and Classical Greek cities used to furnish their springs with basins and «architectural adornments … water works of this kind were a favourite project for tyrants».[21] However, it was during the Hellenistic period that

[13] The fountain houses Pirene and Glauke at Korinth and at Megara, Dunkley 1935-1936, 145-152.

[14] Di Vita 1996, 50, fig. 122.

[15] Γρηγοριάδου 1997, 652-3.

[16] The fountain house at Acrocorinth has been described as having, apart from a large rectangular basin (with steps leading down), a vaulted roof, Dunkley 1935-1936, 183. The survey of Fountain Houses represented on vases conducted mainly by Orlandos (Ορλάνδος 1916, 94 -107) do not throw much light on the shape of their roof.

[17] The fountain house at Thessaloniki known as *Σέιχ Σου* (Βελένης 2005, εικ. 34-37), of the Ottoman period, has a vaulted roof but it is of a different construction; warm thanks to Dr D. Ignatiadou for drawing my attention to this fountain.

[18] Lavagne 1988, figs 20-4, 27.

[19] Lavagne 1988.

[20] Brödner 1983, fig. T 36b.

[21] Hodge 1992, 25.

fountains became more ornate and thus more pleasing aesthetically and adorned not only the cities but also royal and private residences of the elite.[22] The Hellenistic dynasts viewed fountains and water displays as a source of pleasure and combined them with rustic landscapes creating thus «the illusion of a natural setting» in the middle of a city as is evident in the Classical literature.[23] This wish to combine the beauty of the countryside with urban life was accentuated by the Romans who created beautiful estates with more ornate fountain houses and water displays, which became a central element in the residences of the elite.

With this in mind, it is possible that most embellishments may have been made or added during the Hellenistic or the Roman period: the red tiles of the floor and the decorative bands that may have been created to give the impression of a more sophisticated construction with half-columns supporting the vaulted ceiling. The red floor tiles with the incised cross may be more of Roman than Hellenistic date. This date conforms with the general picture of the Pediada during the Roman period where a number of large settlements were built, aqueducts and baths were constructed. Extensive Roman settlements have been identified by the author by as well as near the west branch of the Karteros river and remains of bath installations exist only 500 m. north-east of the Fountain House on the opposite side of the river.

Whether thus the construction of the Fountain House was originally part of an ambitious project of a tyrant, a Hellenistic dynast or a Roman noble (that may have in fact incorporated it into his private estate), or it was built and decorated at a go by a Roman noble has to remain open and at the moment leave the Fountain House floating between the Archaic and the Roman periods although some additions and refurbishing may have been made even later.

THE SOCIAL DIMENSIONS

The practical use of a Fountain House with a large reservoir was to collect water during the night in order to cover the needs of the day. The existence of the Fountain House in this particular area of the Pediada implies the existence nearby of a large settlement, an idea that is further supported by the distribution of pottery sherds around the Fountain House that extends down to the confluence of the two watercourses mentioned above. Piles of building stones along field boundaries in the whole area as well as the existence of wine presses and mortars point to the same idea.

The Karteros river, especially its west branch into which the overflow of the Fountain House must have run, is even now the richest river in the Pediada. It is fed by many springs that are still active along its course from Arkalochori (Agia Semni) to Amnissos in the north sea.

Whether or not the spring and the river between them determined the choice for the multi-period settlements around the Fountain House cannot now be told. During the Minoan period the spring may well have been the first and major factor that determined the choice of the settlement: in the Pediada region, as mentioned above, Bronze-Age settlements are mostly found associated with perennial springs. Other positive factors are the fertile soils present between the two watercourses. Another major factor must have been the pastures provided by the hilly area above and south of the Fountain House.

[22] For such fountains at Pella in Macedonia see Berg 1994, especially chapter 2.

[23] Berg 1994, 72-3, 105-6.

The defensibility of the hill could have also contributed to the choice of the site. Most importantly the settlement at Astritsi Kephala may have been responsible for the construction of this lower settlement; they must have had at certain periods an interdependent relationship relying on the location of this lower settlement by the west branch of the Karteros —a major route that connected the north sea with the Omphalion Pedion and all the regions around it (Monofatsi, the Mesara, the south sea, the Lassithi mountains and plateau).[24]

Of course the spring will surely have remained among the foremost factors. This is made evident by the construction of the Fountain House. If, as discussed above, the Fountain House in its present form is the result of rebuilding and refurbishing in different periods, such reconstruction of itself makes plain just how much of an asset to the settlement (or to a particular person) it was. Since there are other springs in the area, and a river runs immediately below the Fountain House, it is possible that the spring had something more to offer than plain water. We know from the Classical Greek writers that they could appreciate good quality in water. Hippocrates[25] (late fifth and early fourth centuries B.C.) wrote that[26] «The best water for drinking is that from high places and from earthly hills, because this water is sweet and clear –warm in the winter and cold in the summer because it comes from deep springs». He also discussed the orientation of springs and that of cities: an eastern exposure gives the city clear, sweet-smelling, soft, delightful water, «because the rising sun purifies» the site and its water. He further stated that «the best springs open to the east».

If Hippocrates' views are taken into consideration, it seems that the spring (of the Fountain House), gushing out as it does from an earthly hill and facing east too, could have been believed to have water of a quality highly appreciated in antiquity. Might this elaborately-built Fountain House —with plentiful water of excellence, surrounded by thick vegetation, only a hundred metres distance from the river and many other springs and with two niches, appropriate for statues of deities, actually flanking the spring— have been associated with some deity or water-nymphs?[27]

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[24] On the importance of this route throughout the ages see Panagiotakis 2004, 177-186.

[25] Ιπποκράτους, *Περί Αέρων, Υδάτων, Τόπων*, 30, 32.

[26] After Crouch 1993, 50-51.

[27] Water nymphs were worshipped at a nymphaeum, which was a grand spring or fountain house. On nymphaea see Letzner 1990.

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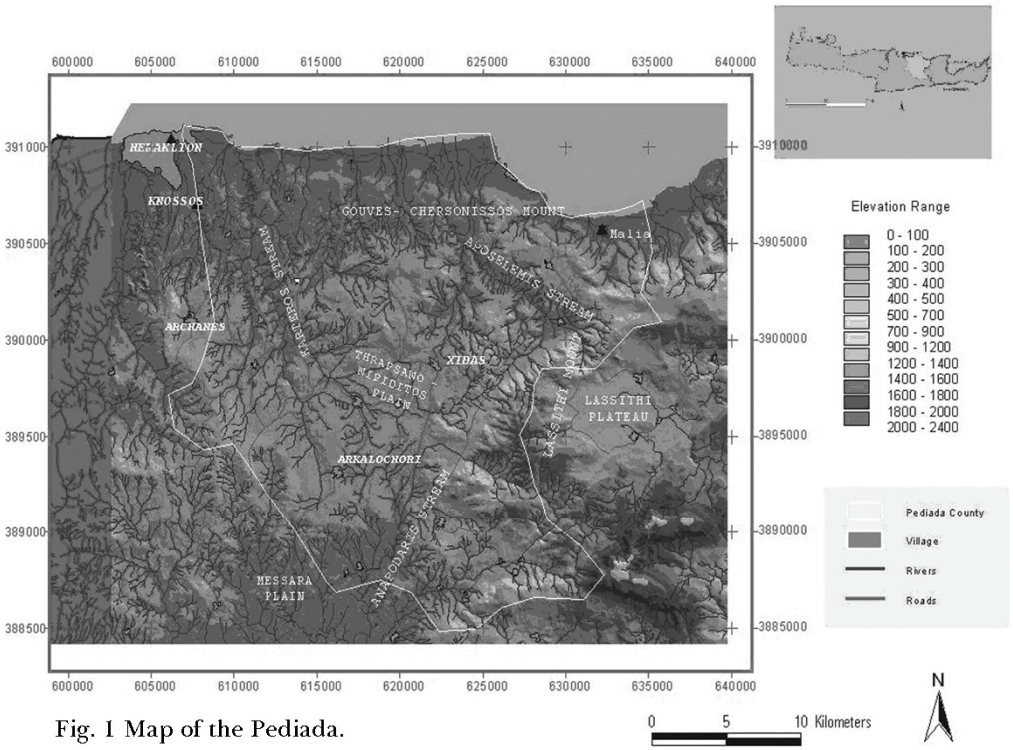

Fig. 1 Map of the Pediada.

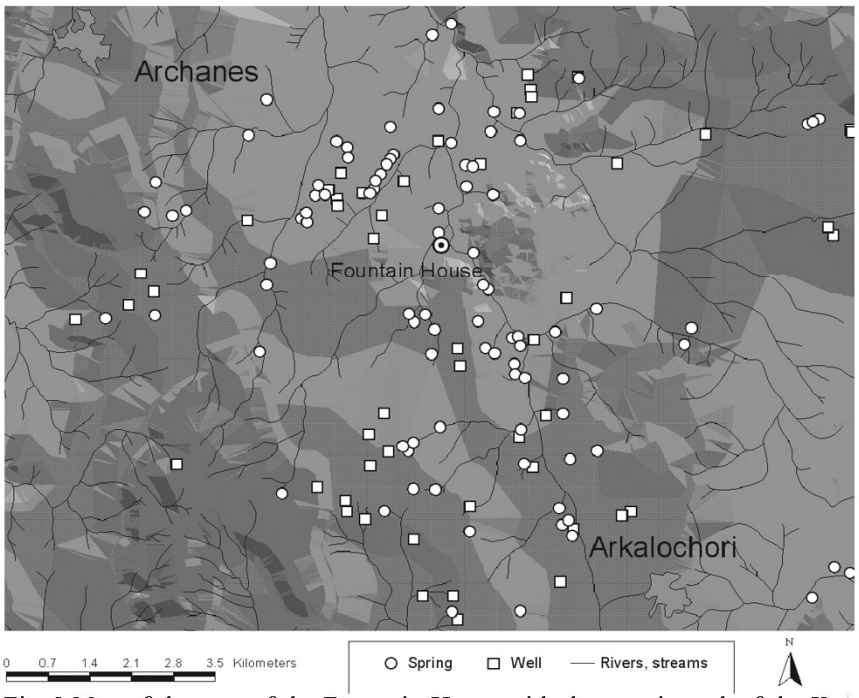

Fig. 2 Map of the area of the Fountain House with the west branch of the Karteros river (mmediately east of the Fountain House) and its tribunaries, the springs and the old wells of the area.

Fig 3 The area of the Fountain House from east (the arrow points to it); Astritsi Kephala on top of the hill on the left.

Fig. 4 The Fountain House from east.

Fig. 5 The Fountain House with basin full of water; the two springs emerge from the west wall.

Fig. 6 The empty cavities of the second upper spring above the Fountain House.

Fig. 7 The Fountain House with the basin full of water; the ferns grow from the natural rock projections.

Fig. 8 The Fountain House: the vaulted ceiling with the upper band of tiles.

Fig. 9 The anta adjacent to the south wall of the Fountain House.

Fig. 10 The Fountain House: the floor with tiles and the natural rock projections below the large tunnels.

Fig. 11 The Fountain House: one of the rectangular red floor tiles.

Fig. 12 The Fountain House the limestone floor slab.

Fig. 13 The two springs: the one defined by the arch discharges into a channel that runs along the natural rock projection.

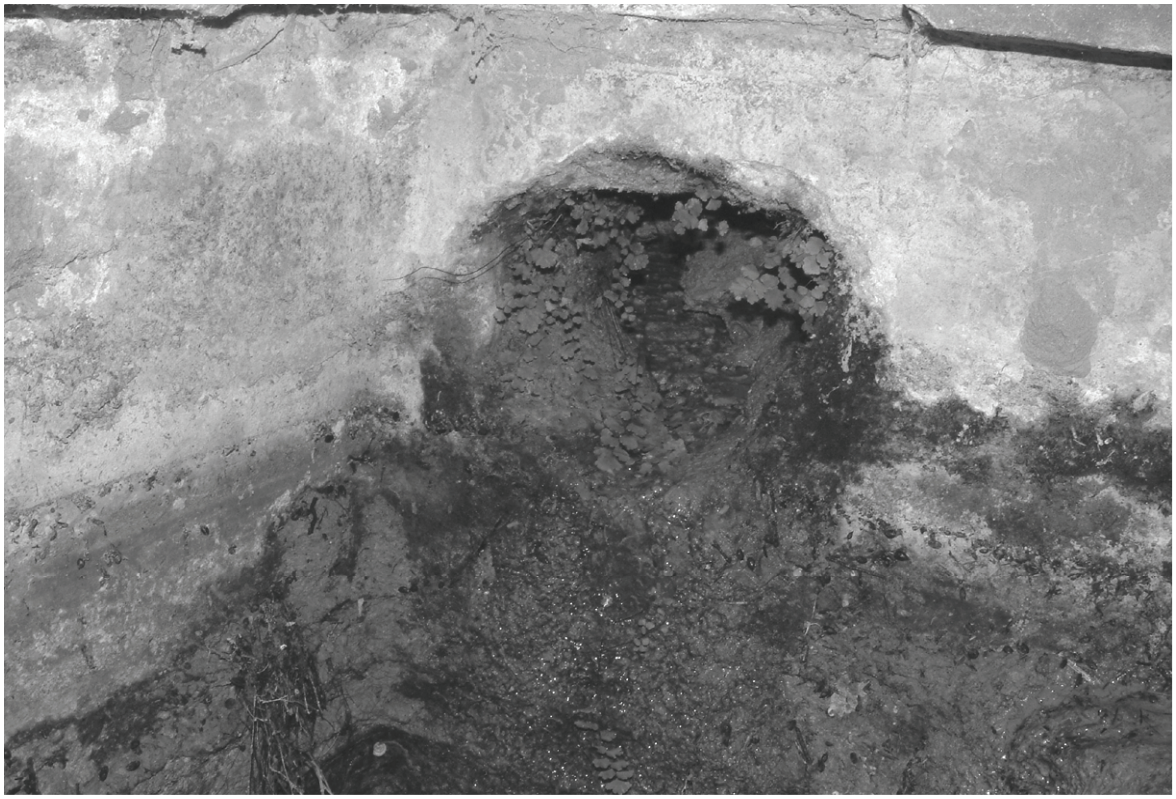

Fig. 14 The ovoid lower spring.

Fig. 15 The large tunnel in the south wall.

Fig. 16 The large tunnel in the north wall with the cavity of the once running water.

Fig. 17 The take off clay pipe and the surrounding plaster in the east wall.

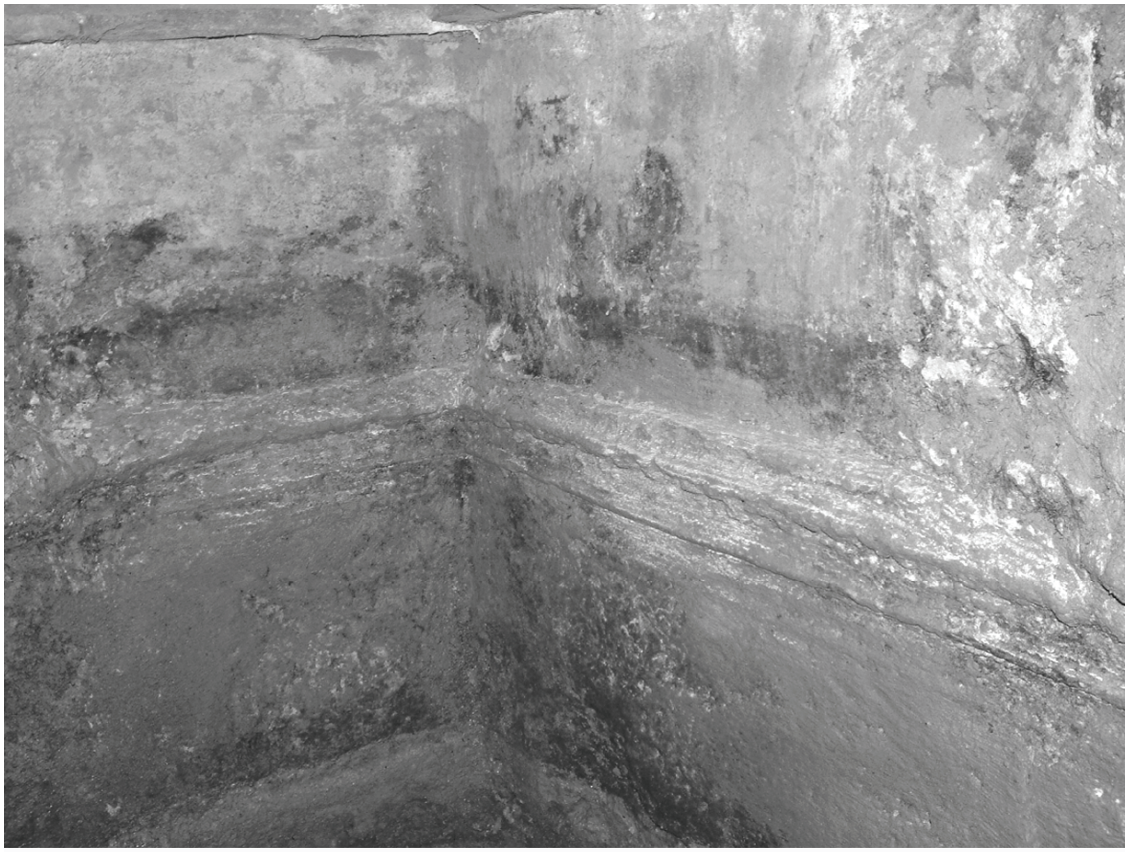

Fig. 18 The Fountain House basin with the plaster band (north west corner).

Fig. 19 The arched spring with the band of red tiles and the layer of plaster over it.

Fig. 20 One of the two shallow niches created by the bands of tiles (south west corner).

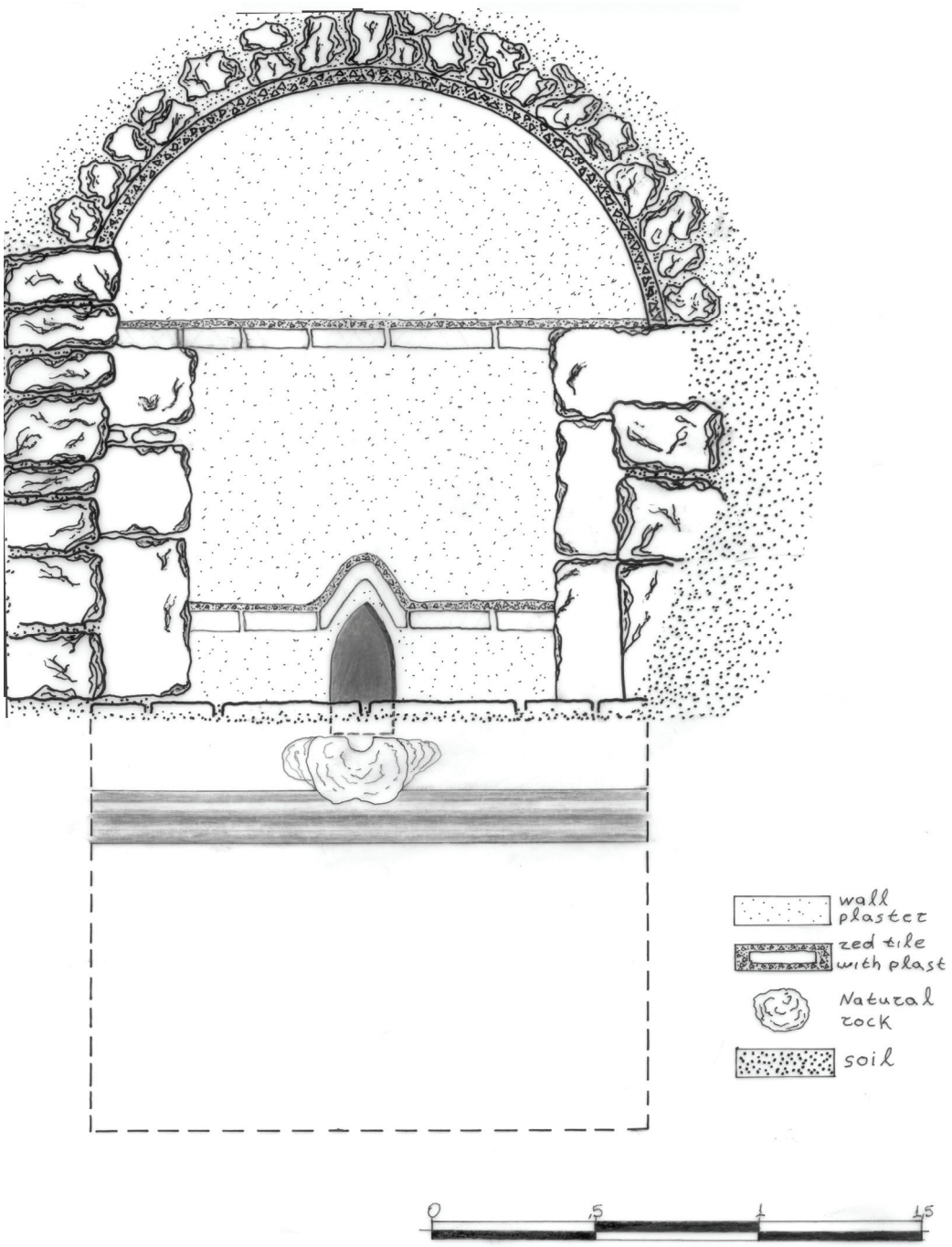

Fig. 21 The Fountain House from east.

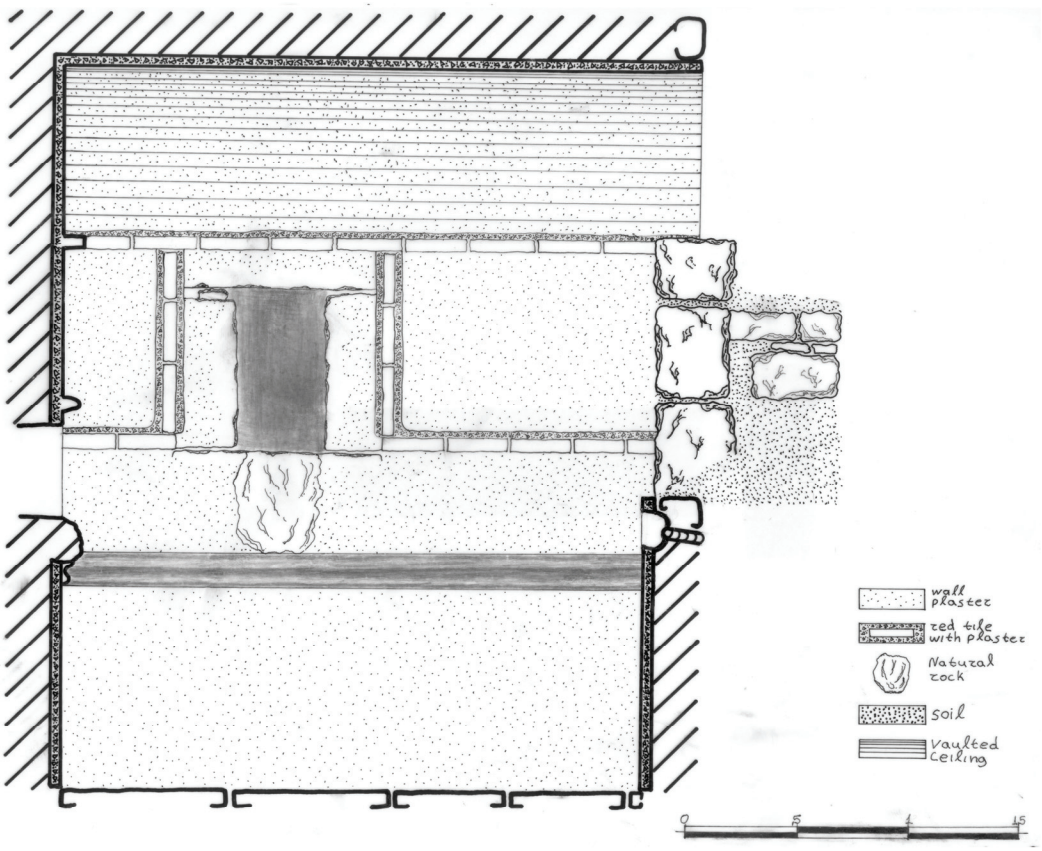

Fig. 22 The Fountain House: section west-east seen from south.

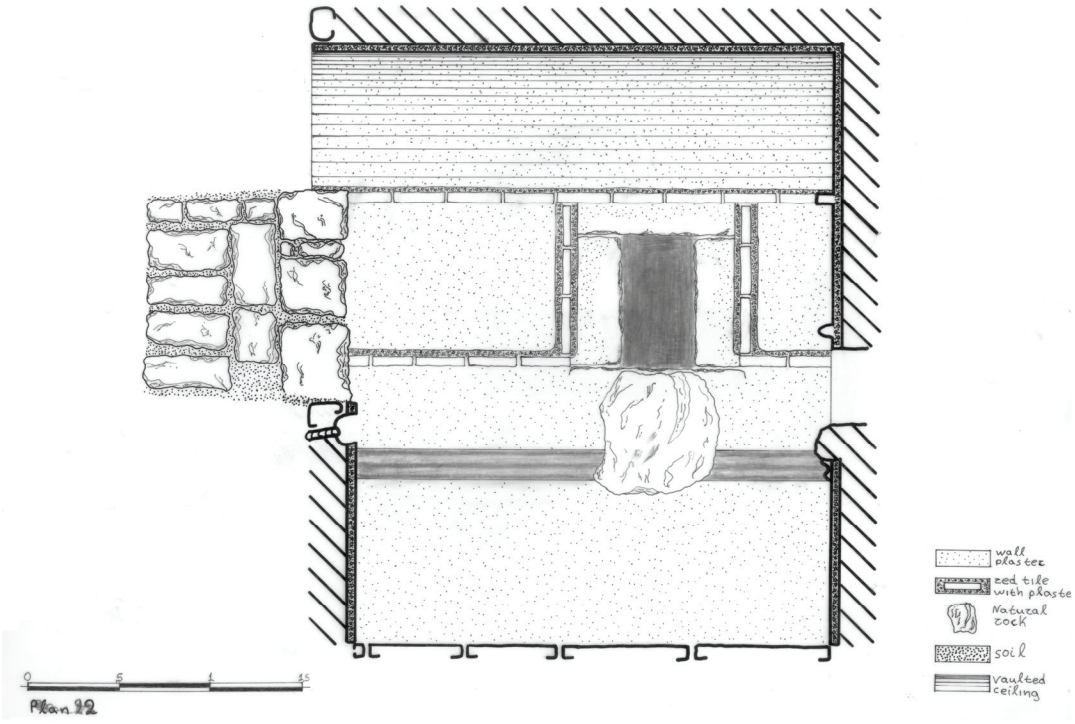

Fig. 23 The Fountain House: section east-west seen from north.

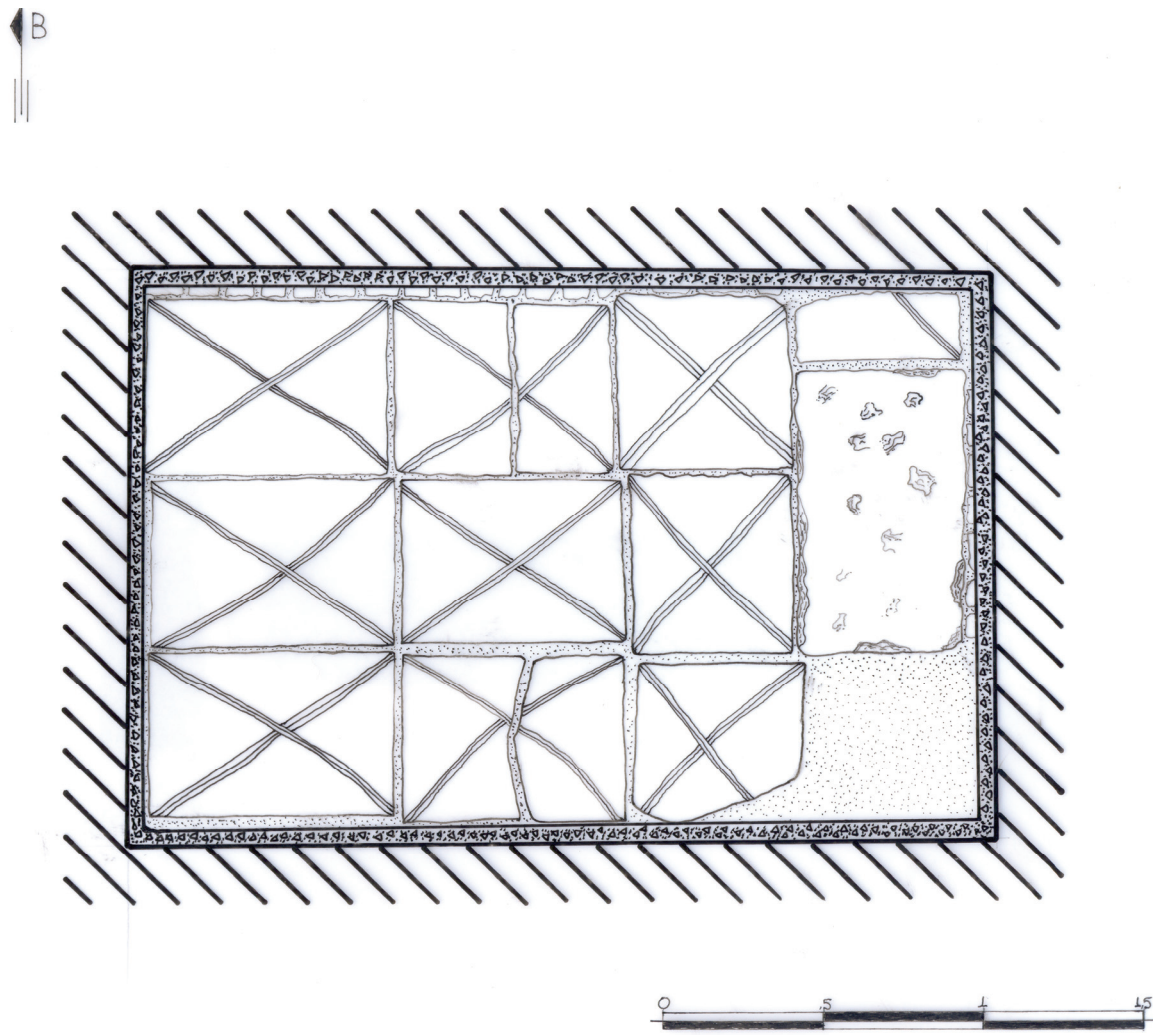

Fig. 24 The Fountain House: the floor.