

μεν σπουδαιότατα έργα τέχνης: Ὁ Μ. Χατζηδάκης εἶδεν εἰς τὸν Ἄρσανᾶν (νεώριον) τῆς Μονῆς Διονυσίου πλάκα ἐξ ἑλεφαντόδοντος, ἐπὶ τῆς ὁποίας παριστάνεται ἡ Σταύρωσις τοῦ Κυρίου, ἀνήκουσαν πιθανάτατα εἰς τὸν 10ον αἰῶνα. Ἐπίσης εἰς τὴν αὐτὴν Μονὴν ἐπρόσεξε καὶ ἀπέδωσε τὴν δέουσαν σημασίαν εἰς σειρὰν πέντε εἰκόνων συνιστωσῶν τὴν Μεγάλην Δέησιν, ἔργων τοῦ ἀγνώστου ἄλλοθεν ζωγράφου Εὐφροσύνου καὶ χρονολογουμένων εἰς τὸ ἔτος 1542 (βλ. Μαν. Χατζηδάκη, Ὁ Ζωγράφος Εὐφρόσυνος, Κρητικά Χρονικά Γ' (1956) 274 κ. ἐξ.). Ἐπίσης ἀπεκαλύφθησαν ὑπ' ἐμοῦ τέσσαρα ἐξαιρετικῆς τέχνης ἔργα:

1. Εἰς τὴν Μονὴν τοῦ Χελανδαρίου φορητὴ εἰκὼν τῆς Ὁδηγητρίας, ἔργον τοῦ τέλους τοῦ 12ου αἰῶνος (βλ. Σ. Πελεκανίδου, Ἡ φορητὴ εἰκὼν τῆς Ὁδηγητρίας τῆς Μονῆς Χελανδαρίου, Ἀρχ. Ἐφημ. 1953-54 (1956) 75 κ. ἐξ.).

2. Εἰς τὸν δεύτερον ὄροφον τοῦ Πύργου τοῦ Πρωτάτου εἰκὼν τοῦ Ἀποστόλου Πέτρου χρονολογουμένη εἰς τὸν 12ον αἰῶνα, ἀδημοσίευτος εἰσέτι.

3. Εἰς τὸν αὐτὸν πύργον καὶ εἰς τὴν αὐτὴν θέσιν βυζαντινὸν βημόθυρον μετὰ ἐνθέτων ἐξ ἑλεφαντοστοῦ διακοσμήσεων καὶ ἐνὸς εἰκονιδίου ἐκ τῆς αὐτῆς ὕλης. Τὸ βημόθυρον χρονολογεῖται εἰς τὸν 10ον αἰῶνα (βλ. Στυλ. Πελεκανίδου, Βυζαντινὸν Βημόθυρον ἐξ Ἀγίου Ὁρους, Ἀρχ. Ἐφημ. 1957 (1960) 51 κ. ἐξ.).

4. Εἰς τὸ Ἱερὸν Βῆμα τοῦ νέου καθολικοῦ τῆς Μονῆς Ξενοφώντος ἐντὸς ἀργυρᾶς λειψανοθήκης εἰκονίδιον ἐξ ὀφίτου λίθου τῆς Μεταμορφώσεως, ἀνέκδοτον εἰσέτι.

Κατὰ τὸ ἔτος 1954 μετὰ τοῦ καθηγητοῦ κ. Μ. Μανούσακα ἀπετελέσαμεν τὴν πρώτην ἐπιστημονικὴν ἀποστολὴν εἰς τὸ Ἅγιον Ὄρος πρὸς ἔλεγχον ὑπὸ μὲν τοῦ κ. Μανούσακα τῶν χειρογράφων, ὑπ' ἐμοῦ δὲ καταγραφὴν τῶν κειμηλίων τῶν Μονῶν. Κατὰ τὴν μηνιαίαν παραμονὴν ἐν Ἄθῳ ἐκαταλογογράφησα τὰ κειμήλια τῶν Μονῶν Παντοκράτορος, Σταυρονικήτα, Κουτλουμουσίου, Ξενοφώντος, Δοχειαρίου καὶ Ξηροπόταμου.

ΣΤΥΛ. ΠΕΛΕΚΑΝΙΔΗΣ

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ΑΠΟΣΤΟΛΗ ΕΙΣ ΑΓΙΟΝ ΟΡΟΣ

Ἐντὸς τοῦ κρατικοῦ προγράμματος διὰ τὴν συντήρησιν καὶ διάσωσιν τῶν κτηρίων καὶ τῶν θησαυρῶν τοῦ Ἀγίου Ὁρους ὁ Ἐφορος Βυζ. Ἀρχαιοτήτων κ. Μαν. Χατζηδάκης ἐπεφορτίσθη ὑπὸ

τοῦ Ὑπουργείου Παιδείας μετὰ τὴν καταλογογράφησιν τῶν φορητῶν εἰκόνων καὶ τῶν κειμηλίων τοῦ Ἀγίου Ὁρους. Κατὰ τὴν διάρκειαν δύο ἀποστολῶν (1954 καὶ 1956) κατεγράφησαν εἰς δελτία καὶ ἐφωτογραφήθησαν φορητὰ εἰκόνες καὶ κειμήλια τῶν Ἱ. Μονῶν Βατοπεδίου, Ἰβήρων, Λαύρας, Διονυσίου, Γρηγορίου καὶ Παύλου.

Κατὰ τὴν διάρκειαν τῶν ἐργασιῶν αὐτῶν ἀπεκαλύφθη σημαντικὸς ἀριθμὸς ἀγνώστων μέχρι τοῦδε εἰκόνων τῶν 12ου-15ου αἰώνων, ἐξαιρέτου τέχνης (Πίν. 503 γ), καθὼς καὶ μεγάλη σειρὰ ἀρίστης τέχνης εἰκόνων τοῦ 16ου αἰῶνος (βλ. Μ. Chatzidakis, L'icone Byzantine, Saggi e Memorie di storia dell' arte. Istituto Cini, τομ. Β', Βενετία 1960, σ. 11-40, εἰκ. 1-27, καὶ Μ. Χατζηδάκη, Ὁ ζωγράφος Εὐφρόσυνος, Κρητ. Χρον. τ. 10 (1956) σ. 273-292, πίν. ΚΑ-ΚΗ). Ὡς πρὸς τὰ κειμήλια, πλεῖστα ἀγνώστα κατεγράφησαν, ἂν καὶ τὰ Σκευοφυλάκια τῶν Μονῶν Βατοπεδίου καὶ Ἰβήρων δὲν ἠνοιχθήσαν. Ἐκ τῶν σημαντικωτέρων εὐρημάτων εἶναι πλακίδιον ἐξ ἑλεφαντοστοῦ μετὰ τὴν παράστασιν Σταυρώσεως, ἀρίστης τέχνης 10ου αἰ. μ.Χ. (Πίν. 203 α. βλ. BCH LXXXI (1957) II, σ. 604, πίν. XVII. Πρβλ. Ἀρχιμανδρίτου Γαβριήλ, Ἡ ἐν Ἀγίῳ Ὁρει Ἱερὰ Μονὴ τοῦ Ἀγίου Διονυσίου, Ἀθήναι 1959, σ. 79-90 καὶ ἴδια σελ. 90), ἐπίσης Σταυρὸς καὶ Δίπτυχον μετὰ μικρογραφικὰς παραστάσεις, βενετικῆς τέχνης, τέλους τοῦ 13ου αἰῶνος, ἰσχυρᾶς βυζαντινίζούσης τεχνοτροπίας (Πίν. 203β) καὶ πλεῖστα ἄλλα. Τὰ καταγραφέντα δελτία παρεδόθησαν εἰς τὰς οἰκείας Μονάς.

ΠΑΥΛΟΣ ΛΑΖΑΡΙΔΗΣ

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EXCAVATIONS AT SAMOTHRACE

In his last annual bulletin to our sponsors, friends and colleagues, in 1959, Professor Lehmann announced our intention of enlarging the Museum in Samothrace and subsequently resuming excavations in the Sanctuary of the Great Gods, and outlined plans and progress in connection with the publication of Samothrace, Excavations Conducted by the Institute of Fine Arts, New York University (Bollingen Series LX). I am glad to report that in spite of his death on December 17, 1960 this program has been followed.

Thanks to funds granted by the Charles and Rosanna Batchelor Memorial Inc., the Museum has been substantially enlarged by the construction of a northern wing that closes the

last open side of the rectangular courtyard about which the complex of exhibition halls, storage and workrooms, and the guard's house has been built. Stuart M. Shaw, who provided the plan for the first unit of this long-envisioned building project when it was begun, in 1939, again was responsible for the design of this latest addition. It provides two new galleries, D and E, counterparts to B and C, where sculptures, ceramics and smaller finds from the excavations are now exhibited, in addition to generous quarters for storage, restoration and study which supplement the two rooms previously allotted to such work. We hope that as many as possible of our colleagues will take advantage of these more convenient quarters in which to examine Samothracian finds. Our long-range plan provides that Hall D (Plates 204 a, b, 205 b), which opens off the large hall for architectural reconstructions, A, be used for similar reconstructions of the buildings to be explored in the next years and that E (Pl. 204 b, c) be largely reserved for exhibition of the rich finds from the several nekropoleis. But for the present, we have arranged a provisional display in Hall D (Plate 205 b) of the most interesting recent finds from tombs, including ceramics, terracottas, glass, and jewellery, especially from the Southern Nekropolis. From this hall, too, the visitor now gains a splendid view of the inner Corinthian order of the reconstructed gallery of the Arsinoion in Hall A (Plate 205 a, b) which, though previously accessible, could not be seen to proper advantage.

As we anticipated, additional elements of the post-antique structure encountered in the depths beneath Hall A and in the courtyard in the course of our building activity in 1939 and 1954 appeared beneath the new northern wing of the Museum. Very preliminary consideration of both the partially recovered plan of this structure (no elements of the superstructure survive) and the finds in this area indicates that it is a Christian church oriented toward east (the apse lying beneath Hall D) and equipped with a *parekklesion* on its southern side and that it was built over and adjacent to a Christian cemetery. The presence of graves on the north side of the building suggests that that cemetery was an extension or outgrowth of the pagan nekropolis beneath the Hotel Nike immediately to the north. Judging by a group

of bronze coins and lead seals discovered just inside the foundation for the western wall of the church, it was built early in the seventh century during the reign of Heraclius. The occurrence of lead seals bearing the names and titles of officials of the empire (including those of prefect and consul) is of special interest, implying that they were attached to documents connected with the founding of the church. Fragments of its marble furniture and installation, including re-used antique building blocks and inscriptions and a considerable quantity of window glass were also recovered.

By far the most interesting finds, however, were a great stone-lined and marble-covered tomb containing the skeletons of four adults and three oval markers. The former, situated in the north-eastern corner of the church, near and slightly to the north of the apse, may well have been the tomb of martyrs or individuals believed to have been martyrs; the latter, inside the western wall of the church, appear to commemorate earlier burials at a lower level, being markers rather than graves. For, when one of the three, which had been damaged, was removed for structural reasons, no trace of a skeleton was found immediately beneath it while, at a lower level, considerably beneath it, there lay a normal grave covered by stone slabs. These monuments are oval in shape, framed by an outer border of small stones, marked in the centre of the field by a slightly raised cross made of a series of thin bricks or strips of tile and otherwise paved with similar bricks laid in herringbone pattern. We considered the two better preserved «markers» as well as the great tomb near the apse of sufficient historical interest to surround them with concrete frames and leave them permanently visible below the floor of Hall E as built-in exhibits in this gallery designed primarily for finds from the nekropoleis. The other tombs discovered in or near our foundation ditches were photographed, recorded and either dismantled or left in situ, depending on the building requirements. They were, without exception, wholly lacking in finds.

In the summer of 1960, Philip Oliver-Smith and I attacked the last unsolved problem connected with the reconstruction of the Hieron: the exact form of the floral akroteria that once crowned its pediments. Like the lateral figural akroteria of Nikai pouring libations, they were

added to the late fourth-century building when it was completed in the second half of the second century B.C. All three akroteria of the northern façade remained in position until the Hieron collapsed in the earthquake that destroyed the Sanctuary in the sixth century A. D. But the original late Hellenistic akroteria surmounting the rear pediment were replaced by Roman counterparts (presumably as the result of damage incurred in a lesser shock in imperial times) and buried close to the building they had once adorned. Examination of the many fragments of this original floral akroterion recovered at the south side of the building in 1953 has yielded sixty-one crucial fragments which, supplemented by three from the northern façade and a fourth discovered by our predecessors, hence in Vienna, have allowed this beautiful piece of sculpture to be reconstructed with exceptional precision. It is, in fact, the best preserved of the openwork floral akroteria that have come down to us from Greek antiquity and stands slightly over 2 m. in height. It consists of four mighty stalks rising from a luxuriant calyx of acanthus leaves and terminating in half-palmettes, the central pair uniting to form the double palmette which crowns the akroterion in traditional fashion. Still another lesser pair of stalks spring up in the centre of the akroterion, merge and then fork to support a central motif, seemingly a flower, which blossoms in the oval space below the crowning palmette of this four-tiered sculpture. Its dynamic, undulating stalks burst into curling leaves and drooping tendrils ingeniously designed to allow the shoots of this virtuoso piece of sculpture to buttress each other and yet leave openings for the wild Samothracian winds to blow through. Obviously, this akroterion is a descendant of the great classical forerunners of the fifth and fourth centuries which were themselves rooted in late archaic and early classical tradition. Indeed, in spite of its primary debt to the naturalistic forms created for the akroteria of the Parthenon, it shares with the ornamental mid-fifth century relief akroterion from Caulonia an exceptional multiplicity of stalks, and thus carries the vital forms of the classical floral akroterion to unparalleled exuberance. It is a pleasure to add that our venerable restorer, Georgios Kontogeorgios, himself originally a sculptor, has begun to make a full-sized plaster model of

this akroterion on the basis of Mr. Oliver-Smith's drawings and that we hope to be able to place it on exhibition close to representative fragments of the original late in 1962. The drawings will be published in Volume 3.

Although it proved necessary to postpone resumption of fullscale excavation in the Sanctuary till the coming summer of 1962, we undertook supplementary excavations in and around the Anaktoron in 1961 with a view to its ultimate publication in Volume 6, part 1. This task had long been envisaged, largely because of the loss, during the Bulgarian occupation of the island in World War II, of a great portion of the finds from that building, hence of the evidence for its chronology. In the course of this work, we made the startling discovery—a major one for the history of the Sanctuary—that a wall constructed of green porphyry field-stones to the west of the Anaktoron which we had previously assumed to be a strong terrace wall built to retain it on its exposed western side facing the river valley was, on the contrary, nothing less than the western wall of a predecessor of this building in which the primary rite of initiation into the Samothracian mysteries took place. This proto-Anaktoron differs slightly in orientation from its successor but its northwestern corner appears to have virtually coincided with that of the Anaktoron as it seems, too, to have been similar in dimensions—certainly, in length. For we uncovered a portion of its southern wall in the depths below the southern wall of the Anaktoron, which rests directly upon it at a point close to the southwestern corner of the present building. Beyond that point, it appears to have been broken down or interrupted when the western wall of the Anaktoron was built. Obviously, we must search for the parallel eastern wall of this forerunner. But the one area in which there is hope of finding it within the main hall of the Anaktoron cannot be excavated until the adjacent section of the eastern wall of the later building has been dismantled and rebuilt, for it has long been necessary to retain it. It is my hope that the anastelosis service of the Greek government will be able to undertake this modest repair in the next months and that we may pursue our investigation of this vital problem further in the course of the coming summer. Until that time, it would be premature to make further statements about

the nature and date of this forerunner or the light that this latest investigation casts on the character and chronology of the Anaktoron itself.

Our second major objective in these years has been the carrying on of work on Bollingen Series LX. Late in 1960, both parts of Volume 2 were published: The Inscriptions on Stone by P. M. Fraser and The Inscriptions on Ceramics and Minor Objects by Karl Lehmann. In May of this year, Professor Lehmann's volume on The Hall of Votive Gifts (4, part I), with contributions by Charles H. Brown, Martha Leeb Hadzi, Elaine P. Loeffler, Iris C. Love and Stuart M. Shaw will be published. It will be followed, in the autumn, by Volume 4, part II, The Altar Court, by Karl Lehmann and Denys Spittle, with contributions, again, by Miss Love, Miss Loeffler, and Mrs. Hadzi. Mr. Jones' and my Volume 3, The Hieron, will go to press in the course of 1962. It will contain a precious chapter on the epopteia and the function of the Hieron by Professor Lehmann who, before his death, had also completed working out with Mr. Spittle the reconstruction of the fourth-century Propylon which will be published in due time in Volume 5. Finally, let me add that a revised, second edition of Professor Lehmann's Samothrace, A Guide to the Excavations and the Museum was issued by J.J. Augustin, Locust Valley, New York, in 1960, and that my little volume on The Pedimental Sculptures of the Hieron in Samothrace (The Second Annual Walter W.S. Cook Alumni Lecture) will be published in the Institute's lecture series in the course of the next months.

I have referred to the present provisional exhibition of recent finds from the nekropoleis in Hall D of the Museum and to our intention of ultimately devoting the large new gallery E to finds from the various nekropoleis that are at present distributed in several parts of the collection. Both Mrs. Dusenbery and Mr. Vavritsas, under whose joint direction the excavation of the South Nekropolis took place in 1957, spent a number of weeks studying this material in the summer of 1960, by which time restoration of the finds neared completion. In a few weeks, they will inaugurate the forthcoming season's work in Samothrace, by another, we trust final, campaign in the South Nekropolis preliminary to the preparation of

part II of Volume 8 on The Nekropoleis. They will again be assisted by Miss Loeffler. As in 1957, we are indebted to a long-standing friend and anonymous supporter of Samothracian activities for the means to carry on this phase of our work.

Shortly afterward, we shall resume excavations within the Sanctuary by attacking the region of the great stoa that once dominated the western hill to the north of the Nike Fountain. In this work, I shall be assisted by James R. McCredie and a staff composed of the veteran Samothracians Miss Love, Mrs. Thompson and Mr. Oliver-Smith as well as three new recruits: Nancy Patterson, Joanna Clapton and Raymond Liston. We shall be joined, too, by Messrs. Shaw and Spittle, who will continue investigation of the Arsinoeion and the Anaktoron.

In concluding this brief report on the Fund's activities in the past two years, I should like to pay warm tribute to all those collaborators and members of the staff who have faithfully continued work on their contributions to the final publication of our earlier excavations; to those others largely responsible for the organization and installation of our new quarters in the Museum; to Andreas Vavritsas who, thanks to his own generosity and that of Mr. J. Papadimitriou and Mr. and Mrs. Christos Karousos, has again been able to put his special experience of Samothracian problems at our disposal in completing the new wing of the Museum and planning for the protection of our monuments; to the Greek Archaeological Service for substantial help in the installation of the new wing of the Museum; to D. Papaefstratiou for indispensable assistance in practical arrangements; to Professor Henry S. Robinson and the Managing Committee of the School for their continuing support of our work. That work continues to be made possible by grants from the Batchelor Memorial Inc. (excavation), and the Bollingen Foundation (publication), to whose presidents we are profoundly grateful for their sustained interest in carrying the excavation and publication of the Sanctuary of the Great Gods to its logical conclusion.

Last of all, I should like to record my own personal debt to the staff of Bollingen Series, in particular to William McGuire, Wolfgang Sauerlaender and Jean Kyle, for the infinite patience and skill with which they have coped

with the difficult and wholly unanticipated problems attendant upon a change in the editorship of the publication; and to John D. Barrett, Craig Hugh Smyth, Peter H. von Blanckenhagen and Homer A. Thompson for their counsel and help. With the support of these loyal and dedicated friends and colleagues, it should be possible to complete the excavation and publication of the Sanctuary in a fashion worthy of their founder.

PHYLLIS WILLIAMS LEHMANN
Acting Director
Haydenville, Massachusetts
March 1962

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ΑΡΧΑΙΟΤΗΤΕΣ ΚΑΙ ΜΝΗΜΕΙΑ ΝΗΣΩΝ ΑΙΓΑΙΟΥ

ΜΥΤΙΑΙΗΝΗ

Ἀπὸ τὴν πόλιν τῆς Μυτιλήνης προέρχονται, ἐκτὸς ἄλλων μικρᾶς σημασίας τεμαχίων ἀγαλμάτων, ἀγγείων, εἰδωλίων καὶ πολλῶν νομισμάτων διαφόρων ἐποχῶν, παραδοθέντων εἰς τὸ Μουσεῖον καὶ τὰ ἐξῆς γλυπτὰ :

1. Κεφαλὴ ἀναγλύφου πολεμιστοῦ (;) μὲ ζωηρὰν κίνησιν καὶ δυνατὸν πάθος, ἡ ὁποία λέγεται ὅτι εἶχεν εὑρεθῆ εἰς τὸ θέατρον (Πίν. 206 α).

2. Πλάξ (ὀρθοστάτης) μὲ ἀνάγλυφον τρόπαιον, ἡ ὁποία ὡς ἐκ τοῦ μεγέθους τῆς καὶ τῶν πολλῶν ὀπίσω τὸρμων φαίνεται ὅτι προέρχεται ἀπὸ τὸν διάκοσμον βάσεως μεγάλου μνημείου. Ἡ θέσις ἀνευρέσεως τῆς πλακῆς, κατὰ τὴν νοτίαν προβλήτα τοῦ νοτίου πλάκων, ἴσως εἶναι ἐν προκειμένῳ ἐνδεικτικὴ (Πίν. 206 β).

3. Εἰς δευτέραν χρῆσιν, ὡς κάλυμμα προστομιαίου παλαιοῦ φρέατος, ἀνευρέθη ἐντὸς τῆς πόλεως τὸ πλήρες Ἑλληνιστικῶν χρόνων νεκρόδειπνον τοῦ Πίν. 206 δ.

Εἰς ταῦτα προσθετέα καὶ ἐκ τῆς νοτίας νεκροπόλεως :

4. Μικρὰ ἐπιτύμβιος ἀετωματικὴ στήλη (Πίν. 206 γ) μὲ τὴν ἐπιγραφὴν *Θεοδότα Διογένη/χαίρε* καὶ ἥτις χρονολογεῖται εἰς τοὺς ὑστέρους ἑλληνιστικοὺς χρόνους. Ἡ θέσις ἀνευρέσεως, εἰς τὴν οἰκίαν Πορτοκάλλη εἶναι καὶ κατὰ τοῦτο ἐνδιαφέρουσα, διότι ἐκεῖθεν προέρχεται καὶ εἰς τῶν λίθων τοῦ ἐπιτυμβίου μνημείου IG XII, 2, 382 - 384, ἐνῶ οἱ λοιποὶ ἐκ τοῦ γειτονικοῦ ἐκκλησιδίου τῆς Ἁγ. Παρασκευῆς, δεξιὰ τῆς πρὸς Χάλικα ὁδοῦ.

Μέγας εἶναι ὁ ἀριθμὸς τῶν τεμαχίων τουρκικῶν ἐπιτυμβίων στηλῶν, κρηνῶν καὶ ἄλλων διακοσμητικῶν γλυπτῶν εἴτε ἐκ περισυλλογῆς συγ-

κεντρωθέντων εἴτε εἰς διαφόρους ἐργασίας ἀνευρεθέντων. Δωδεκάς ἐπιτυμβίων στηλῶν προέρχεται ἐκ τοῦ κάστρου, ἔνθα εἶχε χρησιμοποιηθῆ πρὸς κάλυψιν ὑπονόμου ὑπὸ τοῦ στρατοῦ. Τέλος πολλαὶ στήλαι, κρῆναι καὶ πλευραὶ κεκοσμημένων τάφων μετεφέρθησαν εἰς τὸ Μουσεῖον ἐκ τῆς ἀποθήκης τοῦ Δήμου Μυτιλήνης, ἔνθα εἶχον συγκεντρωθῆ μετὰ τὴν διάλυσιν τῶν τουρκικῶν νεκροταφείων τῆς Ἐπάνω Σκάλας (βλ. τὸ τοπογραφικὸν σχέδιον τοῦ Koldewey πίν. 1 - 2 ἢ τὸ εἰς τὰς IG XII, πίν. 1 προσηρητημένον).

Σημαντικὸν τυχαῖον εὑρημα ὑπῆρξεν ἡ εἰς τὴν κατὰ τὰ νότια τῆς πόλεως συνοικίαν τῆς Χρυσομαλλούσης ἐντὸς χειμάρρου ὑπὸ παῖδων ἀνευρεσις χαλυβδίνης πανοπλίας (Πίν. 206 ε) συνισταμένης εἰς κράνος μετὰ δικτυωτοῦ πλέγματος, λόγχην ἀκοντίου, λόγχην διχαλωτὴν, ζευγος πελέκεων, ὧν ὁ ἕτερος μετὰ τοῦ σιδηροῦ στυλεοῦ του, καὶ κνημίδα. Ἡ ἐξωτερικὴ ἐπιφάνεια πάντων τῶν ὄπλων τούτων (πλὴν τοῦ στυλεοῦ) φέρει ἐπιπεδὸγλυφον διάκοσμον περσικῆς τέχνης ἐκ φυτομόρφων στοιχείων εἰς πυκνὴν πολύπλοκον διάταξιν, ἐνίοτε μετὰ τοξευόντων ἰππέων ἐντὸς αὐτοῦ.

Εἰς τὴν πρὸς νότον τῆς πόλεως, μετὰ τῆς θαλάσσης καὶ τοῦ κόλπου τῆς Γέρας σχηματιζομένην χερσονήσον τῆς Ἀμαλῆς ἔχουν πολλὰκις σημειωθῆ ἴχνη διαφόρων ἐποχῶν μαρτυροῦντα ἀνάλογον πρὸς τὴν σημερινὴν ἐντατικὴν χρῆσιν τῆς, ὡς ἀγροτικῆς περιοχῆς καὶ θερέτρου τῶν Μυτιληναίων. Τὰ κατὰ μῆκος τῆς χερσονήσου διήκοντα βουνὰ διασχίζει στενὴ συνεχῆς φάραγξ ἀπὸ τοῦ χωρίου Ἀκρωτήρι πρὸς τὰ Λουτρά. Ἐκ τοῦ εἰς τὸ δεξιὸν (βόρειον) τῆς φάραγγος ὑπὸ τὸ μακρόθεν διακρινόμενον καὶ ἐπὶ τοῦ βράχου ἰδρυσμένον ἐξωκλήσιον τοῦ ἁγίου Βαρθολομαίου ὑπάρχοντος σπηλαίου προσεκομίσθη ὑπὸ μαθητῶν χειροποίητος πρόχους. Ἐπὶ τῇ εὐκαιρίᾳ παρέχω φωτογραφίας (Πίν. 206 ς καὶ 207 α - δ) τῶν ὑπὸ τοῦ ἐφόρου κ. Στρ. Παρασκευαΐδη ἀνευρεθέντων ἄλλοτε ἐκεῖ χειροποιήτων προϊστορικῶν ἀγγείων. Ἡ ἀνεύρεσις ἴκανοῦ ἀριθμοῦ ἀκεραίων (ἢ σχεδὸν πλήρων) ἀγγείων μαρτυρεῖ ταφικὴν χρῆσιν τοῦ σπηλαίου.

Κατὰ τὴν ἑτέραν πλευρὰν τῶν ὑψωμάτων, καὶ ἀκριβῶς κατὰ τὸ 4 + 700 χιλιόμετρον τῆς ὁδοῦ ἀπὸ Μυτιλήνης εἰς Κουντουρουδιάν, κατὰ τὴν ἀνόρυξιν ἀγωγῶ ἐκροῆς τῶν ὄμβριων ὑδάτων, ἀνευρέθη λαρνακοειδῆς τάφος, ἀποτελούμενος ἐκ τεσσάρων πλακῶν λευκάζοντος τραχύτου (« φακιανὴ πέτρα ») ἐσωτερικῶν διαστάσεων 1.93 X 0.70 καὶ βάθους 0.85 μ. Ἐπίσης κάλυμμα ἐκ 4 πλακῶν, πλάτους 1.00 καὶ πύχους 0.90 μ. τοῦ αὐτοῦ ὕλικου. Ἡ λάρναξ περιεῖχε σκελετὸν