Dedicated to

THE UNIVERSITY OF TORONTO

with thanks for its
welcome, encouragement, and sponsorship
1970–2005
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Preface

The aim of the present volume is to present a detailed report on the monumental Minoan buildings and to provide historical perspective on their use and role in the wider geographical area of Crete and the Aegean. It appears that Kommos, with its monumental buildings located in what we have termed the “Southern Area,” played a crucial role in international maritime trade. Raised in discussion are questions such as whether these grand structures were entirely the product of local initiative, or also the outcome of decisions made by external powers. Important neighboring Minoan sites, like Phaistos with its multiperiod palace, as well as the somewhat later Royal Villa at Aghia Triada, vie as possible protagonists in such roles, the three sites together forming what we have labeled a “Great Minoan Triangle” within the vast and prosperous area in the western Mesara (J. W. and M. C. Shaw [eds.] 1985).

As early as Middle Minoan IIB, if not earlier, the Southern Area was selected as the site for an enormous structure with a large court featuring at least one stoa, which we have dubbed Building AA. We know little about it, save for the exceptionally ambitious architectural technique used to construct it: Its walls were built on a huge level platform set on a sloping ground level. Later, Neopalatial Building T, also with a spacious Central Court, was constructed on the ruins of the earlier building. Like Building AA, T is one of the largest structures known from Minoan Crete. T had long lain in ruins when it was partially covered in Late Minoan IIIA2 by two other large buildings: N (a complex of rooms and a court), built over T’s northwest area, and P (a structure consisting of long, wide parallel galleries), built over T’s East Wing.1 Together, this series of buildings offers unprecedented evidence for following the history of the site diachronically throughout the major Minoan periods. In addition, the Greek remains set on them (published as Volume IV in this series) provide a sequel to the story, particularly important for our knowledge of Iron Age religion, since the superposed buildings were part of a sanctuary.

We note here a few errata in Volume IV. At the beginning of the plate volume (on p. iv) credit for photographs should read “All site photographs not otherwise credited were taken by Joseph W. Shaw.” In Chapter 2, “The Iron Age Inscriptions,” Eric Csapo wrote the Introduction. Chapter 3, on Greek pottery, states (p. 114) that the second floor of Temple A was in use as early as the first quarter of the ninth century B.C., but on the following page the
same floor is placed in the earlier part of the tenth century B.C. (as per table 1.1 in Chap. 1). Asked to comment on this, Alan W. Johnston, coauthor of the chapter, points out that although the Phoenician wares suggest a \textit{terminus ante quem} of the ninth century B.C., some of the local material could be taken as substantially earlier, perhaps still in Early Protogeometric, which is a floating date, but certainly in the first half of the tenth century. Certainty is impossible, he adds, but a drift to the earlier date could be entertained.

Numerous preliminary reports concerning these and other buildings have appeared (particularly in \textit{Hesperia}),\textsuperscript{2} and other aspects of the excavations are discussed in more focused studies. The present volume is the last in a series in which the first volume (\textit{Kommos I, Part 1} [1995]) set the goals and aims: the focus on the immediate Kommos area, archaeological surface surveys, and the study of the technology and industries and of the palaeoenvironmental features of the region. Volume I, Part 2 (1996) concentrated, in turn, on the area of the town north of the Civic Center, where houses and finds have revealed much about Minoan daily life during the long span of time (at least Final Neolithic to Late Minoan IIIB) when the town was inhabited.

The volumes mentioned could appear only when our basis for relative ceramic chronology had already been provided, hence the publication first of Volume II (Philip Betancourt: 1990) and Volume III (L. Vance Watrous: 1992), cataloguing and describing deposits of MM and LM pottery. The latter included imported pottery providing evidence for maritime trade at Kommos, the harbor town or \textit{epineion} of inland Phaistos and Aghia Triada. Additional studies of both local and imported pottery also appear here in a chapter written by Aleydis Van de Moortel and Jeremy B. Rutter who, respectively, deal with the Protopalatial and the Neopalatial and Postpalatial pottery. Regarding chronological terminology, for this volume we have adopted uniformly the simplified labels “Protopalatial” for the MM IB–II periods, “Neopalatial” for the MM III–LM I, and “Postpalatial” for LM II–IIIC, with “Early” and “Late Postpalatial” being used occasionally (rather than “Monopalatial” or “Final Palatial,” also in use).

Excavation of the monumental Minoan buildings took place in stages during the periods 1976–85 and, after a break for publication preparation, 1991–95. The excavation has been sponsored by the University of Toronto and (for a time) by the Royal Ontario Museum, and has been carried out under the auspices of the American School of Classical Studies at Athens with the cooperation of the Greek Archaeological Service. Financial support was provided, especially, by the Social Sciences and Humanities Research Council of Canada (most recently Grants 410-94-1091, 410-97-1091, 410-2000-0283, 410-03-0653), and the Institute for Aegean Prehistory founded by Malcolm Wiener. Lorne Wickerson has helped most generously and consistently. In 2001 Carl Amrhein, Dean of Arts and Science at the University of Toronto, along with Adel Sedra, then Provost, established a Kommos Publication Fund intended to provide a partial base for the expenses of this volume as well as the monograph, already in progress, dealing with House X. We are most grateful to them for their initiative and for the confidence they have had in our mission.

Detailed acknowledgments of the many who made our work possible are to be found
incrementally in Volume I, Part 1 (table 1.1), in Volume IV (table 1.2, through 1998), and here (through 2005) in Table 1.1. We are deeply indebted to the successive trenchmasters for difficult fieldwork and for keeping up the records of the excavation in the day books, as well as for their detailed reports, which form the factual base for the consideration of all areas. Similarly crucial was the work done by a team of cataloguers, as well as conservators, photographers, and artists at the excavation headquarters in the village of Pitsidia. Their professional work enabled us, eventually, to select and assemble the mass of material for publication. In particular, we would single out our excavation architect, Giuliana Bianco, whose accuracy and talent combined have consistently produced over the period of three decades an excellent record of the architecture.

During the study seasons after 1998 in Pitsidia, Deborah Ruscillo, Leda Costaki, Marie Goodwin, and Teresa Hancock were invaluable in the cataloguing department, and Julia Pfaff, Laura Preston, Wendy Walgate, Jerolyn Morrison, Jenny Doole, and Glynnis Fawkes worked on pottery profiling. Taylor Dabney, Winn Burke, and Alexander Shaw were responsible for photography (see also Table 1.1 here). In Toronto Louisa Yick and Stephen Cooper helped produce the photographic prints necessary for the volume. Additional help with illustrations was provided by Teresa Hancock and Mary Markou at the University of Toronto. We are particularly indebted to Jeremy B. Rutter and Aleydis Van de Moortel, who not only contributed to the study of the pottery in this volume but also through questioning and discussion continually enriched the ongoing process of coming to an understanding of the complex Kommos site. All of us are grateful for the support given by the local Pitsidia community, especially Mayor Michael Kotsifakis, and for the warm friendship of our foreman and site guard Sifis Fasoulakis. During the period after 2001, when the pace to prepare this volume accelerated, we were aided in various ways by Alexandra Karetsou and Maria Andreadaki-Vlasaki, each of whom in succession was ephor of the KG’ Ephorate of the Greek Archaeological Service in Herakleion, Crete. Also backing up our efforts were James Muhly and Steve Tracey, successive directors of the American School of Classical Studies at Athens.

No excavation in an area as complex as that at Kommos can be “complete.” For instance, the greater percentage of the Minoan houses in the town to the north of the civic buildings remain unexcavated, with stratigraphy intact. A few of those houses will no doubt be excavated sometime in the future to test or to amplify our own spectrum of consideration. Similarly, portions of the Southern Area remain unexplored. Some were simply inaccessible below later structures that could not be removed, such as the temples and altars of the Greek Sanctuary, now partly elevated on podia stabilized by modern stone walls masked with a cement and earth mixture. Thus part of the North Stoa of Building T, as well as later Minoan structures within it, and even Early Iron Age structures above, will probably remain unknown. We have not seen much of Building AA, which underlies Buildings T and P, but at least we know AA’s extent to the east and south.

In 1994 we decided that parts of Buildings T and P would not be excavated because of the cost but chiefly because more excavation seasons would delay, perhaps indefinitely, publica-
tion of Volume I, as well as Volumes IV and V. In particular, although Galleries 1 and 2 of Building P (and underlying T) have been explored on the east, their extensions to the west remain largely unexcavated. All but the western ends of Galleries 4–6 are still buried below more than 6 m of windblown sand above thick post-Minoan levels. No doubt much more could be learned about both buildings during the time that it would take to complete excavation of these areas, but they should be dealt with in the future. It would also be important to learn more about the area south of Buildings P and T, although a few exploratory trenches were excavated there without exposing extensive remains. As to what lies east of the Civic Center, whether Greek or Minoan—perhaps even the Minoan cemetery, now under 8–10 m of sand—this question can be resolved only by purchasing a large area of land and undertaking a decade or more of excavation. Perhaps scanning equipment, with greater discrimination than that used experimentally earlier on at Kommos, will be used in the future.

To preserve the record of our work and promote future research, in 2003 we began a new digital archiving project, dubbed “T-Space,” in collaboration with the Library of the University of Toronto. To date numerous Kommos-related articles and monographs have been made available there at https://tspatial.library.utoronto.ca/handle/1807/3004. In connection with Chapter 3 of the present volume, we provide in T-Space tables listing physical characteristics of the Minoan pottery. In the near future we plan to add Kommos field reports and other archival material.

As with both parts of Volume I, and Volume IV, we are greatly indebted to editors Barbara Ibronyi and Cy Strom. Jocée Dimson also helped in the editing process. Cy Strom was largely responsible for editing this volume and seeing it through the various stages of its preparation. Barbara Liguori and Terry Andrews showed skill and patience in their respective roles as copy editor and proofreader. Martin Ahermaa was responsible for the index of this complex volume, and Lori Holland and her colleagues at Bytheway Publishing Services transformed a challenging manuscript into a finished book. Karen Fortgang coordinated the preparation of the volume—we are indebted to her for her care and efficiency.

Joseph W. Shaw
Maria C. Shaw
Pitsidia, Crete
1 July 2005

Notes

1. We adopted the system of designating buildings with letters of the alphabet when excavation began in the Southern Area. After Building Z was identified, we adopted double lettering for each new structure.

2. For the most recent, see J. W. Shaw and M. C. Shaw 1993. Also consult the bibliography at the end of this volume. We are grateful to the editors of Hesperia for allowing us to draw freely on those reports.
### Abbreviations

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All measurements are given in centimeters unless otherwise specified.
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All photographs not otherwise credited were taken by Joseph W. Shaw.

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Plate 2.50. XRF spectrum characteristic of yellow pigment of wall plaster (sample 9). It is an ocher, in other words, an argilaceous soil (Si, Al, K, Mg, Na, etc.) naturally rich in iron oxides (Fe). The lime (Ca) that was detected could have come from either the backing layer (calcited lime) or the carbonated binder used to affix the pigment.

Plate 2.51. XRF spectrum characteristic of red pigment of wall plaster (sample 5). It is an ocher, in other words, an argilaceous soil (Si, Al, Mg, K, Na, etc.) naturally rich in iron oxides (Fe). The lime (Ca) that was detected could have come from either the backing layer (calcited lime) or the carbonated binder used to affix the pigment.

Plate 2.52. XRF spectrum characteristic of the “salmon” pigment of wall plaster (sample 17). It is an ocher, in other words, an argilaceous soil (Si, Al, Mg, K, Na, etc.) naturally rich in iron oxides (Fe). The lime (Ca) that was detected came from the backing layer (calcited lime).

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Plate 2.60. Elementary cartography of wall plaster (sample 17) seen by SEM (magnified). The selected elements (Al, Si, and Ca) are distinguished, thus allowing us to visualize the backing layer, essentially consisting of lime now calcited (Ca, in blue) and of a few grains of quartz (Si, in green) and the “salmon” pictorial layer (ocher, of which only the Si and Al [in red] are shown here). The uninterrupted diffusion of the lime (Ca) from the backing layer to the pictorial layer is the result of the carbonation phenomenon of the true fresco technique (buon fresco).

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Chapter 3

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1. For state plans of the Southern Area, the reader is referred to those published in Kommos IV (The Greek Sanctuary), Foldout Plans A–E, the northwestern part of the Southern Area. This volume does not repeat those illustrations but complements them with state plans of remaining areas, namely, with Foldout Plans A, B, and C, and Pls. 1.13, 1.66, and 1.102. For the room/space numbers of the eastern wing of Neopalatial Building T and Building P, when the eastern part of the Southern Area was being excavated, the sequence of Arabic room/space numbers already in use in connection with Building T was continued, beginning with 26, south of 25a and b. As work continued Building P emerged, and its six galleries were numbered, from the north, P1, P2, P3, P4, P5, and P6. The result was that each P gallery ended up with two numbers. Then, when manuscripts were being prepared, the a–j (A–J) sequence of the Building T rooms underlying P became clear. Also, the smaller widths of the T rooms (cf. Pl. 1.68) meant that more numbers had to be added to those already assigned to T (50 and 51 in this case), for which see Pl. 1.7.
The equivalents are now as follows:

<table>
<thead>
<tr>
<th>T room/spaces</th>
<th>State plan</th>
</tr>
</thead>
<tbody>
<tr>
<td>C = 26 = Part of P1</td>
<td>Foldout A</td>
</tr>
<tr>
<td>D = 51 = Part of P1, part of P2</td>
<td>Foldout A</td>
</tr>
<tr>
<td>E = 27 = Part of P2</td>
<td>Foldout B</td>
</tr>
<tr>
<td>F = 28 = P3</td>
<td>Foldout B</td>
</tr>
<tr>
<td>G = 35 = Part of P3, part of P4</td>
<td>Pl. 1.102</td>
</tr>
<tr>
<td>H = 50 = Part of P4, part of P5</td>
<td>Pl. 1.102</td>
</tr>
<tr>
<td>I = 36 = P5</td>
<td>Foldout C</td>
</tr>
<tr>
<td>J = 43 = P6</td>
<td>Foldout C</td>
</tr>
</tbody>
</table>

2. Chris Dietrich notes that concerning Fron-tispieces B and C, reconstructions of the Southern, or Civic, Area at Kommos, the architectural focus concentrated primarily on the buildings and areas south of the east-west road, and the date of depiction was narrowed to LM IIIB. This determination was based on the earliest date possible for the completion of the last addition to Building P (P6). For data collection, input began with the scanning of state plans and topographic maps. From these plans, specific levels needed to be identified to achieve an “exposed” layer for the specific time depicted. Plot points were gathered from the various stratigraphic notes taken over the long research history at the site. The various parts were then compositied and scaled in Adobe Photoshop, traced into bezier contours, and then exported to Adobe Illustrator as vector art to create a set of full-scale vector maps: the general southern tip of central Crete; the local area on which the site resides; and the actual state plan of the time period in question. These were exported to Strata Studio Pro (2.5.3), the main 3D modeling program used for the reconstruction.

For modeling, topographic meshes were created with an Apple Macintosh PowerBook G3 (500 MHz, 12 GB HD, 500 MB RAM), using a simple “skin” technique to generate a basic landscape on which to situate the site model. Specific landscapes such as the main court opening to the sea, the east-west road, the northern hillside, and areas in and around the Civic Buildings were mapped using individual skins to get the best variation in contour. Decisions concerning sea level and land erosion were made on the basis of published geological surveys of the area as well as recent findings in stratigraphy and decay analysis.

The architectural outlines were “extruded” to their respective lengths and shapes on the basis of previous research of interior architecture and roofing construction and then set in vertical space using their foundation and extrapolated roof elevations. Individual walls and objects such as thresholds, door lintels and jams, beams and cross beams, socles, and unique areas of construction were modeled separately or generated using a few “instances” with varying uniqueness and then duplicated to cut down on file size. This technique was especially necessary in the roof construction of Building P, where almost a thousand pieces of wood were allegedly used. Various cameras were placed throughout the model to review the numerous recreations and their relationship to supporting data discovered at Kommos. From these, two camera angles were chosen for their depiction of the central Civic Area, Buildings N, T, and P within their surroundings.

Texture photography was harvested directly from the specific walls and objects at the site as well as from nearby land- and seascapes. Human models were dressed and photographed in matching lighting to be stripped into the model during postproduction. Candid photography of beachgoers at Kommos and at neighboring Mastala also supplemented the library of inhabitants. Back in North America, hundreds of photographs from the site were scanned to a CD-ROM, manipulated, converted into texture maps, and wrapped to their respective objects. Since many of the upper courses of the walls are missing, these areas were interpolated on the basis of lower wall construction but set with slightly smaller blocks for weight distribution considerations. Final renderings from the chosen angles were generated with appropriate solar positions and atmospheres. These were set to summer conditions at either midmorning or just before sunset for the ideal contrast in light and shadow.

High-resolution renderings of the 3D model were generated creating 2D visuals. Dozens of perspective shots taken at the site that match the camera angles were composited into the shot to simulate the natural surroundings. These were placed with the help of existing landscape contours already included in the model. Additional adjustments to architectural and landscape features were digitally retouched, mostly to simulate a weathered appearance. The human model photography was then stripped in and costumes (or bathing suits) retouched to complete the scene.
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