

Excavation History at Knidos

Prof. Dr. Ertekin Doksanaltı*

I would like to express my gratitude to Deniz Kırmısoy and our artist Elbruz Denge for their efforts in initiating the Symposia Dadia series, which is a crucial component of the Revisibility: Datça Aphrodite Project. This symposia marks the start of numerous developments for Knidos, and I am confident that the sense of community fostered by this event will only continue to grow. A few months ago, Deniz invited me to a meeting, and I was delighted to reconnect with Elbruz, with whom I have a long history. Upon learning about his intentions and work, I was filled with excitement and joy.

The concert performed by the Datça Flute Ensemble was truly magnificent. I would like to express my sincere gratitude for such a wonderful performance. As I was listening to the beautiful music, I couldn't help but think that it would be a perfect setting to meet on a full moon night at the ancient theatre in Knidos. After experiencing such a delightful musical evening, I hope I won't bore you too much as we delve into the dusty pages of archaeology in our first session, titled "Knidia."

My presentation will consist of two parts. Firstly, I will provide an overview of the excavation and research history at Knidos. Then, I will showcase some of the latest discoveries.

A substantial corpus of excavation and research has been conducted over an extended period of time. Unfortunately, the results of this process have not been particularly impressive. Despite the intentions of those who conducted research in the area to uncover the archaeological history of the region, their activities often resulted in significant damage to the environment. Moreover, during the cultural imperialism of the early 19th century, a

* Lecturer at Selçuk University, Department of Archaeology and Head of Knidos Excavations and Research

significant number of our most valuable artefacts were removed from their original locations and taken abroad, as was the case in many important cities of Anatolia. This painful fact will always be sad for us. In an effort to rectify these shortcomings and mistakes, we are currently engaged in a series of ongoing research projects.

Knidos is situated at one of the most remote points of Anatolia and even Asia, making it a natural hub for trade routes. As a result, it caught the eye of Westerners in the 12th and 13th centuries. Italian and Spanish navigators, cartographers, and topographers began to include Knidos on their maps. However, due to the limitations of the time, these maps may not be entirely accurate. Nonetheless, they provide valuable insights into the existence and location of Knidos.

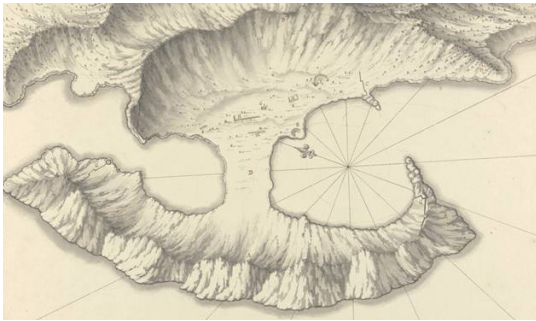


Figure 1. Italian architect Giovanni Battista Borra's Map of Knidos (1750-62), Yale Center for British Art, Yale

In the late 19th centuries, a team of explorers embarked on an expedition that led them to Anatolia and eventually to Knidos. Among the members of this expedition was the painter Luigi Mayer, whose watercolour artwork includes a depiction of Knidos. This painting provides valuable visual information about the city, which had been reduced to ruins. In the painting, we see a small harbour with a boat approaching the shore. The buildings were adorned with architectural fragments. They are not coincidentally placed on the sea board. According to Western researchers of the time, these fragments were brought to the Small Harbour and deliberately destroyed. The marble pieces were then used to create valuable lime or incorporated into

various structures. This information is evident in the painting, as we can see a person breaking marble in the lower right-hand corner. The broken pieces were then transported by boat to different locations, as depicted in the painting. Created by Mayer in the 1890s, this watercolour is now considered one of the most significant works of art in Italy.



Figure 2. *Knidos, Small Harbor* by Italian painter Luigi Mayer at the end of the 18th century.

In addition to the Western travellers to Knidos, we also encounter politicians and soldiers. Lord Charlemont was one of the first to arrive in Knidos and to begin to describe the buildings in the area. Admiral Francis Beaufort, a hydrographer and nautical cartographer, undertook the mapping and topographical survey of the region in the summer of 1811 upon his arrival. It is important to note that these maps are an reflection of the cartography of the time, but they are not an accurate representation of the region in either the past or the present. However, the data they provide is of significant value, including the location.

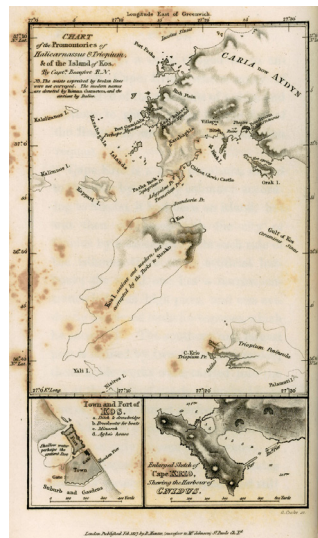


Figure 3 Topographic map of Knidos by Admiral Francis Beaufort.

This painting, created in 1812 by Edward Daniel Clarke, depicts a distant view of Knidos. Through the use of engraving, we are able to gain a better understanding of the topography of Knidos through visual data.



Figure 4 Knidos engraving, E. D. Clarke and L. Byrne, 1812

In the 1811 engraving by William Gell, the topography of the area, the ruins, and the Cape Crio, the island part of the town, are depicted. One of the most striking buildings in Knidos today is the Small Theatre, which is also shown in the engraving. These structures serve as the only remaining evidence of their appearance at the time and offer valuable insight into the past. This data is crucial in guiding our efforts towards conservation and restoration work in the present day.

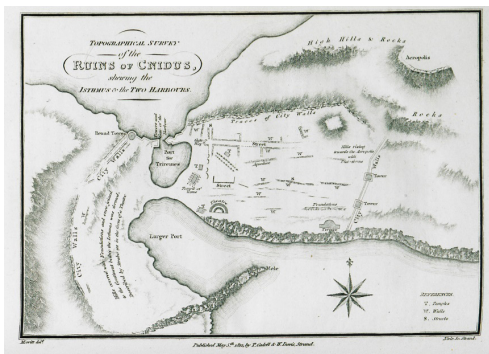


Figure 5 Engraved Map of Knidos, William Gell, 1811.

Some images of the metropolis captured by French explorers hold significant value for us, particularly those by Charles Texier. Texier meticulously journeyed through Anatolia, documenting his observations and creating engravings at every stop along the way.

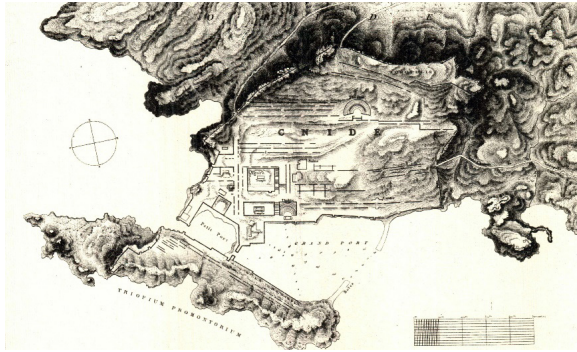


Figure 6 French archaeologist Charles Texier's engravings of Knidos from his Anatolian studies

With the advent of technology, we are witnessing the emergence of photographs, watercolours and engravings of Knidos. On 11 April 1811, Otto Benndorf and George Niemann, both from Austria, arrived in Knidos by sea. A diary of their visit was kept. From these notes, it can be inferred that Knidos was an abandoned ruin at the time. Benndorf and Niemann encountered only one family during their visit. A single shepherd family was observed. The text provides a detailed account of the family and the region. *“This locale is uninhabited, except for a single family residing there. They extended a cordial welcome”*. The following statements provide invaluable insight into the island's traditions, as well as the social and familial dynamics of the era. In contrast to the habits of the Ottoman Empire, the women of this region exhibit a notable degree of relaxation. *“The lady of the house and her daughter then entered the room and posed for a photo, after which we proceeded to take the photograph. This is a situation that we had not encountered in other regions during the course of research and study in the Ottoman lands”*.

I am currently preparing the book with the original text and its translation. This document is of significant historical value as it provides evidence of the existence of a more 'free woman' at that time compared to other parts of the Ottoman Empire.

The fact that 'women' are socially different in Datça compared to Anatolia is still a social characteristic that holds true today. Women in Datça enjoy a greater level of freedom, actively participating in political, economic, and social spheres and often taking on leadership roles. This is a significant aspect that sets Knidos and Datça apart from other regions. It is worth noting that this mentality has been documented before 100-120 years and has even deeper roots in history.

Although numerous research studies have been conducted in Knidos, the history of scientific archaeological excavations can be divided into three distinct periods. The first period, from 1857 to 1859, was led by Charles Newton, a British researcher. This was followed by a period of over a hundred years with no excavations or research. The second period, from 1967 to 1977, saw the arrival of American researchers, led by Iris Love. The third period, also known as the Turkish archaeologists' period, began in 1987 under the direction of Prof. Dr. Ramazan Özgan. It was during this third period that I joined the team as a postgraduate student and have remained in Knidos ever since. Prof. Dr. Ramazan Özgan is my mentor and I have been the director of Knidos Excavations and Research since 2012.

The excavations led by Sir Charles Newton during the first period were fortunate for Knidos in terms of archaeological discoveries, but unfortunate for the preservation of its cultural heritage. Between 1857 and 1859, Newton and his team excavated the site with the financial support of the British Royal Family. Despite the challenges, Newton persevered and oversaw the transport of hundreds of crates of artefacts from Knidos to Britain on a military ship. These artefacts now form one of the British Museum's most treasured collections. The iconic *Lion of Knidos* stands at the entrance to the museum's Great Hall, welcoming visitors.

In our excavations, we have made some interesting discoveries. In front of the *Small Theatre* where Charles Newton's excavation

team worked, you can see the hut camp. This camp consisted of tents and huts, known as the Crimean type. Even in a picture of the site from 2012, the camp is still visible. I would like to draw your attention to the *Small Theatre* in this new photo, which is today completely restored. The presence of a chimney in the camp indicates the use of an oven. I refer to this type of research as ‘the archaeology of archaeology’.

There is stoneware provided by the British royal family during Sir Charles Newton’s excavations. This English porcelain from the late 18th and early 19th centuries is also the so-called willow pattern, which was an imitation of Chinese porcelain. Additionally, we found a button of a uniform from a British commander and other tools. I would like to highlight this particular piece: a pipe made of alkali, an English pipe. In almost every picture, Charles Newton can be seen with a pipe in his hand. These artefacts, now housed in the Marmaris Museum, were offered to Ian Jenkins, the former Director of Classical Works at the British Museum, in exchange for the lion, but my offer was not accepted.

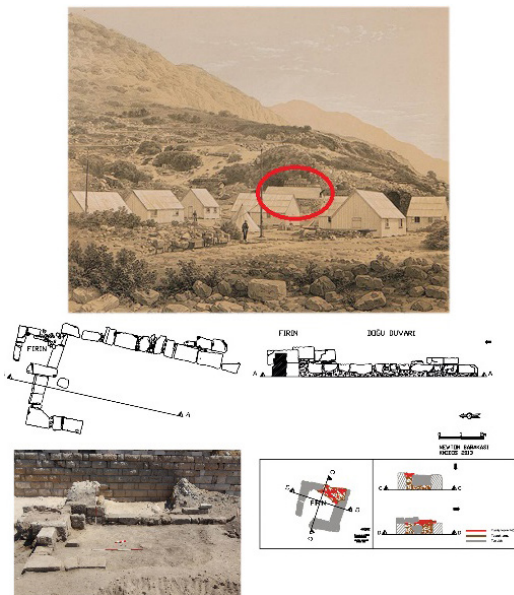


Figure 7 Various pictures and drawings of the Camp



Figure 8 Some artifacts from the Camp

Newton, along with his team member Richard Popplewell Pullan, documented the process, findings, and research of Knidos in the second volume of their book, *A History of Discoveries at Halicarnassus, Cnidus & Branchidæ*. In this book, he mentions the use of dynamite during his excavations at the Demeter site.



Figure 9a Newton's personal drawing of the sculpture of Demeter from Knidos

During Newton's excavations in the sanctuary, we can observe engravings that were created. These engravings depict various artefacts that were discovered, such as a sculpture of Demeter, a sculpture of the priestess Nicocleia, and various cult objects. It is worth mentioning that these artefacts hold significant value and can also be found in collections overseas.

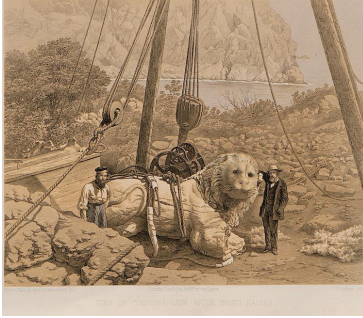


Figure 9b Drawing of the Moment of Newton's took of the Lion of Knidos



Figure 9c View of the Little Theatre from the west front.

I will now briefly discuss the removal of the famous *Lion of Knidos*. For Newton, the story of its removal was a formidable challenge of which he was very proud. The process of finding, uncovering, and removing the sculpture was incredibly difficult. As you may know, the base of the lion sits atop a high cliff, the sculpture itself is quite large, and it had to be lowered into the sea from the edge of the cliff.

In his book, Newton refers to the local manpower as “my Turks”. This reflects the way Westerners viewed the Ottoman Empire in the 19th century, which can be a bit sad. It is important to note that 150 years ago, the local crew consisted of the ancestors of the people of Yazıköy and Datça. Newton’s team consisted of approximately 150 workers who completed various tasks. In his narrative, he mentions that the workers had no knowledge and were paid very little for their hard work. He even took the same workers to Bodrum for the *Mausoleum* project, solely for this reason. We are currently working on translating these narratives and plan to publish them as a book in the near future. These statements, especially about the Western view of the Ottoman Empire, may be a bit sad and humiliating, reflect the Western view of the Ottomans, it is important to acknowledge them as historical facts that should be known.

I would like to make a small clarification at this point. After many years, Ian Jenkins, the Director of Classical Antiquities at

the British Museum, whom I mentioned earlier, began to write a book about the Lion of Knidos. It was during this time that he visited Datça and Knidos and saw one of our sculptures which is not known even to the locals. The Datça Lion by Elbruz. I call it the Datça Lion because, according to Elbruz, it is not a copy. Elbruz has never made a copy and has no plans to do so. He created the lion as a more protective, caring and living sculpture. It is not a copy, but its dimensions are like the original. Our artist has another message for today through this work. The sculpture is featured in the book titled *Lion of Knidos*. As far as I know, there was no official unveiling for the Lion of Datça, but officials from the British Museum visited after the lion was installed.

Let's move on to the second period of excavation, which took place from 1967 to 1977 and was carried out by the Americans. Unfortunately, this period also had a negative impact on the cultural heritage of the area. Again, with a large workforce and budget, the excavations were carried out using local crafts from Yazıköy and Belenköy. It is worth noting that some of these workers are still alive and we maintain contact with them.

It is my intention to address a matter of considerable importance here: As archaeologists, our main goal is not to find artefacts. We are not simply searching for objects such as coins or sculptures. Our role is to uncover and evaluate an ancient city, with all its layers, as a cultural asset and to pass on this knowledge to the world of science and future generations. Unfortunately, during the excavations of the second period, this principle was not understood. Instead of focusing on scientific studies, the large manpower and budget were directed towards the search for artefacts, resulting in extensive damage to Knidos. This has required a significant amount of time and money to repair. The damage is not limited to potholes; artificial mounds were created using excavation spoils and some of it was even dumped into the sea, causing the Small Harbour to become a swamp. We have developed a project to clean up and restore the area, but it is a costly endeavour.

I cannot consider American excavators as my colleagues because, as I mentioned, they tend to sensationalise their findings. Iris Love was determined to uncover the sculpture of Aphrodite

of Knidos by Praxiteles. She eagerly shared her progress with the media, claiming to have discovered the Temple of Aphrodite. However, her search only yielded a fragment of a hand near the *Round Temple*. While this may have been exciting news, it was ultimately false. The temple of Aphrodite has yet to be found.

Of course, we have ideas about where the temple of Aphrodite is, but these have not yet been uncovered, i.e. they have not yet been proven by archaeological data. But even if this place, which we now know as the *Round Temple*, is not the temple of Aphrodite, I think that the upright poses of the women visiting this temple are very valuable.



Figure 10 The Round Temple

Let's discuss the third period of excavations. In 1987, the Ministry of Culture and Tourism appointed Prof. Dr. Ramazan Özgan from Selçuk University to lead the excavations. At that time, there was no museum in Marmaris, so the excavations were carried out in collaboration with the Fethiye Museum. During this period, the Stoa, Propylon, Theatre, a section of the Small Theatre, and the Cape Crio areas were uncovered. The excavations began in 1987, were halted in 2006, and then resumed in 2012 with my involvement as an associate professor. Since then, I have become a professor and I am currently still conducting the excavations.

Let's move on to our recent findings, research results, the projects we are currently pursuing and preparing.

I have previously mentioned the state of the Small Harbour, which is gradually turning into a swamp due to the dumping of debris. The American excavation team also contributed to this issue by dumping debris in the Big Harbour too, but their activities were halted when the excavations were stopped. In an effort to address this problem, a project called *Trireme Harbour* was developed by the Kalkınma Ajansı (Turkish Development Agency) to clean up the seabed in the *Small Harbour*. As part of this project, the harbour tower that you see here was carefully excavated and the stones were meticulously placed back in their original positions. Today, the harbour tower stands proudly with its battlements intact. Across from it, there is another tower, which is round in shape. Our current work involves uncovering and restoring this tower, as well as cleaning up the harbour area.



Figure 11 Small Harbor general view

During the second phase of excavations at Knidos, a Hellenistic house was uncovered. This rich villa has frescoes on its walls, a common feature in ancient cities throughout Anatolia, such as Pompeii and Zeugma. At first glance, this discovery may not seem significant, but these frescoes depict the story of Achilles and have been preserved since the 2nd century BC. Although there are other examples of similar frescoes in places such as Delos, none are as well preserved as these. From 1970 to 2024 they were housed in the Bodrum Museum, but just a month ago they were brought back to Knidos and are now stored in our storage. As part of our

efforts to restore the artefacts of Knidos, we are currently working on a new project to use these frescoes to create an installation depicting the life of Achilles. Our inspiration for this installation is the terrace houses of Ephesus, which also have frescoes dating from the 3rd to 5th centuries BC. However, the frescoes at Knidos are even more remarkable as they are one of the earliest examples of narrative storytelling from the 2nd century BC.



Figure 12 General view of the Hellenistic house

Our work on the *Corinthian Temple* at Knidos is a significant project that deserves recognition. This structure, also known as the oldest known structure at Knidos, has been referred to as the *Corinthian Temple* since the 18th century due to its use of architectural blocks and capitals in the Corinthian order. Located on the third terrace, this temple has never been excavated. Thanks to the budget provided by the Muğla Governance and the support of the Ministry of Culture and Tourism, our work has made significant progress in 2022. However, the location of the temple on the third terrace has been a challenge for our team. During the course of one of our working days, Ibrahim Karaoğlan, a member of our team, made an intriguing discovery: a *crypt* within the temple! Let me be clear: there is no *crypt* in a temple. After 200 years, we finally discovered that this was not a temple. It was a *heroon*. *Heroons* were monumental tombs built for individuals who had made significant contributions to the city, country or town in areas such as military, politics, sports or finance. These individuals were given the honour of being buried within the city, rather than in the *necropolis* (cemetery) like most people. This *heroon*, built in

the 2nd century AD, consists of two rooms and includes a *crypt*. We are still in the process of determining to whom this *heroon* belonged. As our work on the third terrace nears completion, we are proud of the progress we have made. We have carefully collected and assembled all the architectural blocks, one by one.

It's not over yet, there's a surprise. There are always surprises in archaeology. You never know what will happen in the next minute. In the *heroon*, we did not expect to find any results or artefacts. This structure, which we mistakenly called a temple, has been in front of our eyes for 200 years, yet we believed nothing could be uncovered from it. However, archaeology has a way of proving us wrong. After Ibrahim Karaođlan went in and found the *crypt*, we decided to excavate here. We started, but we had no expectations, we were sure it was empty. It wasn't! It's one of the big events of 2022. We found something significant: Heads of sculptures. One of the sculptures resembles a goddess, who we have identified as Ptolemaic Queen Arsinoe II, the great-great-grandmother of Cleopatra. The other head belongs to her husband, Ptolemy II. It was common for siblings to marry in ancient Egypt, and Ptolemy and Arsinoe were both brother and sister and a married couple. This discovery is one of the major events of 2022. We have begun our research on these sculptures and are eagerly awaiting the results. On September 23, 2024, Assoc. Prof. Gray nver from Muđla Sıtkı Koçman University will be giving a lecture in Trnava, Slovakia on the relations between Ptolemy, Egypt, and Knidos. I am excited to hear his insights on this topic.



Figure 13 Corinthian Heroon

We discovered additional portraits in the heroon, dating back to the 1st century BC during the Roman Republic. These portraits are strikingly lifelike and idealised in their beauty. Among them is the head of the goddess Thyke. These artefacts have been officially registered in the Marmaris Museum as highly valuable. They will soon be available for public viewing once they are published.

The building in the photo is known as B Church, and it holds great significance in the ancient city. In 2023, Enka Holding sponsored the restoration of this important structure. Our goal is to revive the church and restore it to its former glory. Despite the challenges we face, progress is being made. Currently, my friends and I are working on erecting the columns, and the walls are already in place. If you visit us during the summer, you will see that Church B is partially standing once again.



Figure 14 General view of Church B

Church B is a big building, but there is another event that happened later in history that makes it special. Here we found about 50 graffiti, not inscriptions, written in archaic Arabic. These graffiti provide evidence of Knidos' importance during the Islamic conquests. The dates inscribed on the graffiti indicate that Knidos played a significant role in the Umayyad army's efforts to conquer Istanbul during the reign of Muawiya, the first caliph after the four caliphs period. The Umayyads were in control of the Aegean Gate in the Kos-Knidos-Rhodes triangle, and were able to successfully conquer all three locations. While only one or two examples of this graffiti have been found in Rhodes, six examples have been discovered in Kos. In 1967, Iris Love discovered eight examples of this graffiti in Knidos.

Let's take a closer look at the graffiti and analyse its content. The Umayyads arrived in Knidos between 680 and 710. This is the same time frame as the second, and third Istanbul expeditions. These graffiti were written in archaic Arabic by various individuals, including generals, commanders, and soldiers who participated in the expedition. They provide insight into daily life during the approximately 30 years of Umayyad rule or garrison in Knidos. The accuracy of the dates can be confirmed by the presence of hijri dates (Islamic calendar) on the graffiti. Experts in this field will now translate them. This will provide us with more precise information. Another perspective suggests that the *sahaba* (companions of Muhammad) may have been involved in an expedition to Knidos. It is possible that the first mosque in Anatolia was established here. The findings and research from this site could be crucial in shedding light on the early Islamic conquests in Anatolia and Istanbul.

In approximately two years, we will have the opportunity to see Church B, the Arabic graffiti, and the mosaics that have been discovered every two metres around the church. However, images and information about these findings will only be available after the first publications are released.

The *Doric Stoa*, a magnificent structure in Knidos, is one of our current projects. Our team is currently preparing the project and seeking a sponsor. As part of our efforts to generate interest and assess the need for funding, we recently raised one of the columns for a day. This impressive structure, dating back to the 2nd century BC, is believed to have been designed by Sostratos of Knidos, the architect behind the Lighthouse of Alexandria, one of the Seven Wonders of the World. Our research on the *Doric Stoa* is ongoing.



Figure 15 *Doric Stoa and Demo Column*

A monument has been found in the vicinity of Church B, designed in the Macedonian style. While my colleagues are currently engaged in the creation of a Knidos 3D material, they are also concurrently developing the theater street and landscaping.

Now you see a wall here. During our team member Prof. Dr. Christine Özgan's work in this area, in 2015, we found nearly 300 arrowheads. We assumed that the arrowheads had been just left in this location, by chance. In 2023 the excavation continued. There was a wall here, a tower there. Ozan Tozluca, our team member said that this must be the city wall. At first we said no, the original city wall (Late Classic period) is further east. But he was right. It turns out that we have found the late antique fortification of the Church B. This section, which is part of the fortification wall, is probably the arsenal.

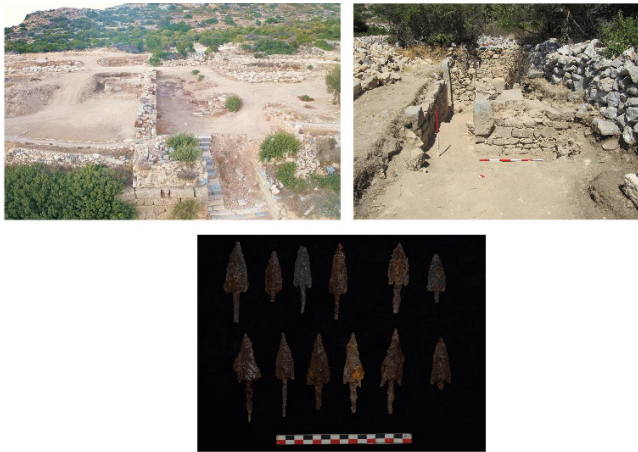


Figure 16 The wall with the Arsenal and some arrowheads

There are numerous significant events in world history, and one of them is the assassination of Caesar on March 15, 44 BC. This event was a turning point in world history. Despite the fact that Caesar was killed, there was one individual who attempted to prevent the assassination that day. This person was Artemidorus of Knidos. He made an effort to give Caesar a note, but unfortunately, he was unsuccessful. However, Artemidorus,

was later honoured by Octavianus, the future emperor who would become known as Augustus. Not only was Artemidorus honoured, but his father, Theopompos, was also recognized. Octavian declared Knidos a “*civitas libera*,” or a free city, which granted Knidos special privileges and exemption from taxes. The Knidosians also showed their appreciation for their fellow citizens, and many other cities were granted tax exemptions because of the actions of Artemidorus and Theopompos. The Laodiceans, who lived on the coast of Syria, also chose to honour the descendants of Artemidorus and Theopompos by building a monument in their honour. There are two inscriptions that provide evidence of this event. The historical data about this family is reliable, and so, I have completed my book on the subject.

As previously stated, the field of archaeology is replete with unexpected surprises and discoveries. In the course of my research, I have recently encountered a further unexpected development. As I was preparing to publish this book, we made a remarkable discovery in Knidos: a wall with eight inscriptions. This discovery has prompted a re-evaluation of the relationships between the individuals mentioned in the book. For example, the individual whom I had previously identified as Artemidoros’ son was, in fact, his son-in-law. Similarly, the woman whom I had previously identified as Artemidoros’ daughter-in-law was, in fact, his wife. These new findings have not diminished the significance of the book. It is my intention to revise and print the book with the incorporation of updated information and conclusions.

The Bouleuterion project is led by the female archaeologists on our team, with Merve Selek acting as spokesperson. The project has been entrusted to our female team members, who have taken full responsibility for the entire process, including resource acquisition. Bouleuterion is a city council and one of its most important structures is currently being excavated.

I want to add now another story of the archaeology of archeology. In the year 2022, I entered the laboratory and discovered two pieces of material in different locations. The two

pieces exhibited striking similarities. As I examined the profile of the woman depicted, a sense of familiarity was evoked. It was not until I recalled my previous experience of working in the storeroom of the Bodrum Museum in 1991 that I was able to make the connection. The pieces were discovered by Americans in the 1970s, at a time when I was still a student. Upon making this discovery, I proceeded to use Photoshop to visually combine the pieces and confirm that they indeed belonged together. With this evidence in hand, I initiated a mission to reunite the pieces. Nevertheless, the process of obtaining permission to remove artefacts from museums is a lengthy and complex one. Despite my initial concerns, I persisted in my efforts and eventually received the necessary approval. Finally, after 50 years since their discovery and 2400 years since their creation, the pieces were reunited. This discovery also offers insights that are pertinent to ongoing discussions about Old Knidos and New Knidos.

Finally, I would like to discuss one of our current projects. The mausoleum, situated approximately 500 metres from Knidos in the necropolis area, is a monumental tomb constructed in the tripod style. The towering standing stones reach a height of 19 metres and are situated within the walls, known as Temenos, at a tilted angle that resembles an overturned deck of cards. In the near future, a survey and restoration project will be undertaken with the objective of re-erecting the stones. Upon completion, visitors embarking on a boat tour will have the opportunity to view this significant monument from the sea, in addition to the Knidos site. The tripod tomb is a distinctive structure that is not widely known, and we are eager to present it to our visitors at Knidos.

Image Bibliography:

Figure 1 Italian architect Giovanni Battista Borra's Map of Knidos (1750-62), Giovanniale Center for British Art

Yale Center for British Art, Paul Mellon Collection, B1977.14.956
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Figure 2 Knidos, Small Harbor by Italian painter Luigi Mayer at the end of the 18th century.

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Figure 3 Topographic map of Knidos by Admiral Francis Beaufort.

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Figure 4 Knidos engraving, E. D. Clarke and L. Byrne, 1812

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Figure 5 Engraved Map of Knidos, William Gell, 1811.

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Figure 6 French archaeologist Charles Texier's engravings of Knidos from his Anatolian studies

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Figure 7 Various pictures and drawings of the camp

Knidos Excavation and Research Archive

Figure 8 Some artifacts from the Camp

Knidos Excavation and Research Archive

Figure 9a Drawing of the sculpture of the Knidian Demeter, which Newton took with him.

Internet Archive

Newton, C. T. *A history of discoveries at Halicarnassus, Cnidus & Branchidae*, Pullan, Richard Popplewell, 1825-1888. Plate LV

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Figure 9b Drawing of the Moment of Newton's took of the Lion of Knidos

Internet Archive

A history of discoveries at Halicarnassus, Cnidus & Branchidae by Newton, C. T. (Charles Thomas), 1816-1894; Pullan, Richard Popplewell, 1825-1888. Plate LXI

https://archive.org/details/gri_33125008496586/page/n11/mode/thumb

Figure 9c View of the Little Theatre from the west front.

Internet Archive

A history of discoveries at Halicarnassus, Cnidus & Branchidae by Newton, C. T. (Charles Thomas), 1816-1894; Pullan, Richard Popplewell, 1825-1888. Plate LXIX

https://archive.org/details/gri_33125008496586/page/n11/mode/thumb

Figure 10 The Round Temple

Knidos Excavation and Research Archive

Figure 11 Small Harbor general view

Knidos Excavation and Research Archive

Figure 12 General view of the Hellenistic house

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Figure 13 Corinthian Heroon

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Figure 14 General view of Church B

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Figure 15 Doric Stoa and Demo Column

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Figure 16 The wall with the Arsenal and some arrowheads

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