

Περίληψεις / Summaries / Zusammenfassungen /

Sommaires / Riassunti

Μαρία Πατεράκη, Ομάδα ειδωλίων από το Σπήλαιο του Μελιδονίου, *EYAIMENH* 17-18 (2016-2017), 1-16.

A group of figurines from the Melidoni Cave. In this paper a group of five clay figurines from Melidoni Cave, at Rethymno, Crete, is examined. The earliest example is a male figurine (figurine 1) that can be dated in MMIII/LMIA period. Three figurines (figurines 2, 3 and 4) are dated to the Subminoan period. Figurine 2 belongs to the type of the goddess with the raised hands, but because of the find-spot it must be considered as a dedication and not as a cult idol. Figurines 3 and 4 belong to the type of the figurines that bear both arms at the flanks of the body. The type was considered to be an eighth century B.C. loan from the Eastern iconography, but this view must be reconsidered. Figurine 5 is preserved in a fragmentary condition and shows a standing woman that reproduces the pudency gesture. It is dated to the Protogeometric period.

With respect to the information drawn from this group of figurines concerning the nature of the worshipped deity or deities, it seems that the female figurines were dedicated by women to a female fertility deity. The existence of the phallus-like stalactite in the Raulin Hall, where all the figurines were found, might indicate a male deity. In that case one might assume that both male and female deities were worshipped, for instance, the well-known couple of Aphrodite and Hermes from the sanctuary of Sympyri Viannou.

Ιωάννης Φραγκάκης, Μαρμάρινη κεφαλή από τη Φαλάσαρνα, *EYAIMENH* 17-18 (2016-2017), 17-32.

Marble head from Phalasarna. A female marble head found in Phalasarna was a high-quality work of sculpture and seems to be part of a large funerary monument. Compared to other sculptures of the fifth and fourth centuries B.C. we can assume that it was the work of a sculptor from Athens, who most likely immigrated and worked in west Crete. Because of the resemblance of its characteristic details to fourth century B.C. sculptures, we can assume that this marble head can also be dated to c. 370-350 B.C.

Stella Drougou, The lantern (*lychnouchos*) of Vergina-Aegae, *EYAIMENH* 17-18 (2016-2017), 33-44.

Ο λυχνούχος από τις Αιγές-Βεργίνα. Στη μικρή αυτή μελέτη παρουσιάζεται ο χάλκινος λυχνούχος από τον μεγάλο Μακεδονικό Τάφο II (του Φιλίππου Β΄) στις Αιγές-Βεργίνα. Όλα τα γνωστά παραδείγματα (από τη Μακεδονία και την Θεσσαλία, κατασκευασμένα από μέταλλο ή πηλό) χρονολογούνται στον τέταρτο αι. π.Χ. και χρησίμευαν ως ταφικά κτερίσματα. Τα δύο σωζόμενα χάλκινα παραδείγματα του ξεχωριστού αυτού σκεύους, κυρίως αυτό της Βεργίνας με την ξεχωριστή διακόσμηση του, αποδίδουν τα κύρια χαρακτηριστικά της τέχνης της Μεταλλουργίας στην αρχαία Μακεδονία κατά τον τέταρτο αι. π.Χ.

Ευαγγελία Δήμα και Ελένη Τσακανίκα, Θεατρικά προσωπεία από τη Ρόδο ως πλαστικός διάκοσμος σε χρηστική κεραμική — I, *EYAIMENH* 17-18 (2016-2017), 45-86.

Theatrical masks from Rhodes as a plastic decoration in utilitarian pottery. Rescue excavations in the city of Rhodes during the last decades have brought to light numerous theatrical masks, which were used as relief decoration on pottery, specifically on the high pedestals and the supports of the Hellenistic braziers. This paper focuses on 74 terracotta theatrical masks and a mould. They can be divided in two groups based on their typology: (a) characteristic figures of the New Comedy and (b) Dionysian context (Dionysus, Pan, Silenes and Satyrs). Portable braziers were common cooking vessels, of which the manufacture has been dated from the second to the end of the first century B.C. Despite their wide distribution from Asia Minor and the islands of the Aegean Sea to Egypt, and from Syro-Palestine to South Italy and Sicily, scholars assume that their origin is from the islands of the Aegean Sea.

Elizabeth Angelicoussis, The Lansdowne legacy: A puteal in the Michael C. Carlos Museum, Atlanta, *EYAIMENH* 17-18 (2016-2017), 87-98.

Η κληρονομιά του Lansdowne: Ένα πηγαδόστομα στο μουσείο Michael C. Carlos στην Ατλάντα. Τον 17^ο και 18^ο αιώνα παρατηρείται μία ιδιαίτερη προτίμηση για τα αρχαία μάρμαρα στη Μεγάλη Βρετανία. Ανάμεσα στους μεγάλους συλλέκτες έργων της αρχαιότητας, που κατάφεραν να συγκεντρώσουν στη συλλογή τους υψηλής ποιότητας γλυπτά, βρισκόταν και ο Marquess of Lansdowne, ο οποίος δημιούργησε μία τεράστια συλλογή εντυπωσιακών έργων από τον αρχαίο κόσμο. Η συλλογή δημοπρατήθηκε και διασκορπίστηκε από το 1930 και μετά, με αποτέλεσμα ορισμένα από τα έργα αυτά να καταλήξουν σε συλλογές της Αμερικής. Ένα σπάνιο πηγαδόστομα εξαιρετικής τεχνοτροπίας, που το 2006 αποκτήθηκε από το μουσείο Michael C. Carlos, αποτελεί το αντικείμενο μελέτης στο παρόν άρθρο. Αρχικά παρουσιάζεται η πορεία του έργου μέχρι την κατάληξή του στη συλλογή του μουσείου του Michael C. Carlos. Ακολουθεί ενδελεχής παρουσίαση του έργου με λεπτομερή περιγραφή της διονυσιακής σκηνής που το κοσμεί και ανάλυση των συμβολισμών της.

Κατερίνα Βουλγαράκη, Το νεκρομαντείο του Αχέροντα. Παλαιές ταυτίσεις, πρόσφατες θεωρίες, νέες ερμηνείες. *EYAIMENH* 17-18 (2016-2017), 99-140.

The Acheron Necromanteion: old identifications, recent theories, new interpretations. The present study re-examines the evidence concerning the use of the complex, which was excavated by Sotirios Dakaris on the hill of Mesopotamon in ancient Thesprotia and was identified with the Acheron Necromanteion. The complex was built in the end of the fourth and the beginning of the third century B.C., and consisted of a central three-aisled building with massive stone walls containing a main room and auxiliary chambers, an underground chamber underneath the main room -variously identified to a crypt, a cistern or a cellar-, three annex corridors and a later open courtyard surrounded by rooms. In 1978, the German archaeologist Dietwulf Baatz considered that the site was a fortified residence of a local ruler, also that the central building was a two-storied tower, where six catapults temporarily stood, in the times of the Roman invasion to Epirus (168/167 BC).

However, the architecture, the finds and the stratigraphy has proven that this is untenable. Similarly untenable are various alternative proposals regarding the function of the building, e.g. communal storage building, fortress. Thus, as it is supported by recent geological research, we have maintained the identification of this place with the Necromanteion. Furthermore, a new reconstruction of the ritual actions which were taking place there has been proposed, based on the recent studies which underline the sophisticated architecture of the underground chamber and its unique acoustic characteristics, similar to a modern anechoic chamber, which were certainly relevant to the necessities of the cult of the dead.