

## Περίληψεις / Summaries / Zusammenfassungen /

### Sommaires / Riassunti

**Νεραντζής Νεραντζής – Στρατής Παπαδόπουλος**, Η μεταλλουργία της Πιστύρου και της περιοχής της κατά τους ιστορικούς χρόνους: η έρευνα και τα πρώτα πορίσματα, *EYAIMENH* 19-20 (2018-2019), 1-24.

*The metal production at Pistyros and the surrounding area in the historical period: Reserach and first results.* This article focuses on metal production at the Thasian colony of Pistyros in Aegean Thrace during the Classical/Hellenistic periods. Evidence for mining activity in the Lekani Mountains, that was mentioned by ancient authors is also under examination. Mining shafts and galleries, mineral processing areas and slag heaps represent direct evidence for the organization and running of large-scale metal production in this region. With the foundation of Thasian colonies and emporia in the coastal zone, the output in metals increased and this became possible through the involvement of Thracian manpower as they were more numerous and better suited to exploit these resources. On the other hand, the Greeks of the colonies traded finished products in exchange for raw materials. This reciprocal relation is corroborated by recent evidence for metal production deriving from the ongoing excavation at Pistyros, namely large volumes of metallurgical slag. The archaeological findings reveal that primary smelting of iron/manganese ores bearing precious metals and argentiferous lead ores were smelted at Pistyros for the extraction of silver and possibly also gold. The coexistence of slag, speiss and litharge at Pistyros provide clues to the potential workflow for precious metals extraction. Thus, it is being suggested that three liquid layers formed within the same furnace: a) slag floating on the top, b) speiss separating in the middle and c) a layer rich in Pb/Ag collected at the bottom. The next stage would involve further treatment of the Pb/Ag product through cupellation for the separation of lead from silver during which platy litharge was formed, characteristic examples of which were found during excavation. The supply of raw materials, i.e. minerals and timber for charcoal, from the mining zone in the Lekani Mountains was a matter of negotiation and exchange between the indigenous Thracian miners and the Thasian populations of the colonies.

**Αγγελική Λεμπέση**, Το προβάδισμα των κρητικών εργαστηρίων στη διαμόρφωση εικονογραφικών τύπων κατά την πρώτη χιλιετία π.Χ., *EYAIMENH* 19-20 (2018-2019), 24-38.

*The precedence of Cretan workshops in the formation of iconographic types during the 1st millennium B.C.* The discussion of the entitled subject demonstrates the leading contribution of Cretan workshops to the shaping of six iconographic types from the 10th century BC on, which appear later in the iconography of the rest of Greece. The innovative creation of these types is due to the continuous manufacture of anthropomorphic artefacts from the 2nd to the 1st millennium BC and to the dynamic Minoan past of Crete.

**Paul A. Iversen**, Lunisolar Calendars, the Antikythera Mechanism, the Halieia of Rhodes and some thoughts on the Calendars of Rhodes and Kos, *EYAIMENH* 19-20 (2018-2019), 39-122.

This paper will discuss the logic, history and development of lunisolar calendars, including the *octaëteris*, the Metonic Cycle and Callippic Cycle periods (particularly how the latter two are employed on the Antikythera Mechanism), as well as the years, season, history and events of the Halieia games of Rhodes (which are also attested on the Antikythera Mechanism). It will also discuss the order and seasons of the months and the day-nomenclature of the calendars of Rhodes and Kos as well as their semester systems. Here it will be argued that there were two separate calendars in operation with different starting points at both these city-states -- an Eponymous Calendar-Year and a Bouleutic Calendar-Year. The paper will also discuss the intercalary month Πάναμος δεύτερος at Rhodes along with various theories concerning the Διπανάμια festival there.

Finally, the paper will conclude by analyzing the years in which several Rhodian festivals were celebrated, based upon which several Rhodian inscriptions will be redated.

**Μέλπω Ι. Πωλογιώργη**, Αγαλμάτιο νεαρής ανδρικής μορφής των ρωμαϊκών χρόνων, *EYAIMENH* 19-20 (2018-2019), 123-132.

*Roman statuette of a young male figure.* The sculpture published here, kept in the Archaeological Museum of Piraeus (inv. no 1212), is a freestanding, smaller than life-size (max. preserved height: 0.415 m) statuette of a nude young man, preserved from the waist up. Evidence concerning its provenance does not exist, as the date at which the statuette was handed over to the Archaeological Museum of Piraeus remains unknown and no further information is available. Around 1971-72, the late Professor Giorgos Despinis, who served as Curator of Antiquities at the time, entered a brief description of the object into the Museum's Inventory. The statuette is made of white, fine-grained marble, possibly Pentelic, covered with light brown patina. Aside from the lower body and the legs, the right upper limb is missing from the middle of the arm down. Similarly, the largest part of the left upper limb, which was possibly raised, is missing, also from the middle of the arm down. Traces of a round socket, intended for the insertion of a dowel, are preserved in the centre of the broken surface of the left arm. One more circular socket is found on the left shoulder connected to a shallow, narrow groove. On the left side of the torso, the remains of an integral rectangular support (*puntello*) survive, whose broken surface indicates that it was angled, leaning forward. Rasp marks are visible on either side of the neck, the area covered by the curls, as well as the left side of the torso, from the armpit to the *puntello*. Extensive use of drill is evident in the rendering of the hair. The figure's hair that features "anastole" above the forehead, consists of rich curls that grow unevenly, framing the beardless youthful face, covering the ears completely. Based on stylistic grounds, the statuette is datable around the mid-2nd century AD or shortly later. The preserved evidence leads to the assumption that the figure held most likely a cornucopia in his raised left hand. The statuette depicted possibly a daemon or personified a benevolent force or a river.