

VRG _ Folder _ 0715

11. XI. 77

4. XI. 75 1.02

Eos Zervoudaki called today and we discussed Rhod. representation of Helios; see RHODIAN

FOLLOW-UP article, as she gives me permission to use the Pigeon stuff.

Helios on top of Phearos?

Have note before, of the fig. cast, the resemblance of this fig. (see 345.38, 39) to the one on top of the Φ & POC in the 7th century mosaic in Cyprus - see photographs and notes in this folder. Representations of nude Helios then perhaps go back to fig. on the Phearos.

12. II. 76

the point of this being and (with Mr. B's promise) to Prof. Langlotz to publish if he likes

(A draped figure with radiate head would derive from the Colossus.)

Handwritten notes in blue ink: "Eos Zervoudaki", "345.38", "39", "see Phearos", "see Phearos", "see Phearos".

Of course, must have been many other statues of Helios in Rhodes, though - saw few gradings - not so famous.



345.38

at Fraser, in Ptolemy's Alma. (pp. 17-20 and later quote, see also further in his index) does not accept that Helios ^{was} on top of the Phearos; he thinks it was Zeus Soter, because of the poem by Poseidippus, of his II, p. 810, note 129 (see dup. 10). Maybe the ABC "statue" is that figure, as I see to grasp a lightning bolt.



40

KOULA V. 91 —

345.40

ABC

11. XI. 77

4. XI. 75

1.02

Eos Zeroudaki called
today and we discussed
Plato's representation of
Helios; see RHODIAN

Follow-up article, as
she gives me permission
to use the Pigeon stuff.

Helios on top of Phearos?

Have note before, of the figure, the resemblance
of this figure (see 345.38, 39) to the one on top of the
Φ & POC in the 7th century mosaic in Cyrenai - see
photocopies and notes in this folder. Representation of
under Helios then perhaps go back to figure on the
Phearos.

12. II. 76

draft print of this →
being sent (with Mr. B's
permission) to Prof.
Langlotz to publish
if he likes.
See corresp. below

(A draped figure
with radiate head
would derive from
the Colossus.)

11. XI. 77
Langlotz
miss
345.38, 39
BEI
Zeroudaki
16A.2

Of course, must
know how many
other statues
of Helios in
Pluto's, though
- saw few
quadrings - not
so famous.

345.38

Note however that Fraser, in Ptolemy Almagest (pp. 17-20 and
later notes, see also further in his index) does not accept that
Helios ^{and} was on top of the Phearos; he thinks it was Iovis Solis,
because of the poem by Posidippus, of his II, p. 810, note 129
(on dup. 10): "May you to ABC 'stare' is that figure, as if you
to grasp a lightning bolt."

ARCHAEOLOGISCHES INSTITUT
DER UNIVERSITÄT BONN

53 BONN 19.II.76
AM HOFGARTEN 21

Dear Miss Grace,

I thank you very much for your kind letter, including a good photo of the amphora-stamp.

I am very sorry, that you have had troubles with my letter. I believe to have written the right adress, but it could be possible, that I have put in by mistaken in an other envelope.

I beg your pardon and I beg you to forgive my mistake.

I remember in great gratitude my visits in the Agora Museum and of your kind help allways.

With all my good wishes for your studies

Sincerely yours

Ernst Sauerstoff

American School of Classical Studies
54 Swedias Street, Athens 140, Greece

February 12, 1976

Dear Professor Langlotz,

Your letter of January 30 did reach me, although the address on the envelope must have given a puzzle to the postal workers. Have you lost my information letter of November 4 last? because my address is there given in full.

As I mentioned in that letter, I do not think that is Helios in the stamp of Sinope that you mention. As for the types of Nysios, the figure he uses as device is sometimes complete and sometimes only the upper part, but so far as I know always draped, and so not like the figure in the Benaki stamp of which I sent you photos. (~~Nilsen~~ Nilsson makes the point that Helios as Charioteer should be draped.) Myself, I would not try to base any conclusions on that very bad impression of which Mme. Sztetyllo shows a photo in her fig.7 that you cite. I suggest that you write to her, to ask anything about the items she illustrates:

Mme. Zophia ~~Sztetyllo~~ Sztetyllo
Care of Professor Kazimierz Michalowski
Sewerynow 6 m. 19
Warszawa, Polen

It will be necessary to write the address very carefully, I imagine.

(This had been returned by B. Holbe; can't find prints he returned)

Mr. Benaki gives you his permission to publish his Helios stamp, if you like, ^{345.38} so I again enclose a photograph of it. In case you wish further information about this stamp, write to Mr. Benaki:

Mr. Lucas Benaki
4 Neophytou Vamva
Kolonaki
Athens, *Greece*

I am sorry that I cannot correspond further with you, as I owe a very great number of information letters, on matters in which I can really help. *and I do not know much about*
With pleasant memories of our Ionian trip with E. Boehringer in 1959, *self*
Yours sincerely,

, ERNST LANGLOTZ

D 53 BONN-IPPENDORF
HÖHENWEG 75

30.I.76

Dear Miss Grave,

you was kind enough to give me some weeks ago kind informations about amphora-stampes with representations of Helios.

The stamp in the Museum Benakis seems to me very important for my hypothesis and I thank you very hartly for this photos, which I hope came back in your hands.

I ask me now, if the very bad illustrated figure of the timbre of Nysios in the enclosed xerocopy from the article of Zofya Szteyllo p. 55 fig.7 represent not the same figure?

749.7 The illustration is very bad. Dou you know, where is this timbre, now? That I can ask a cast from the figure. As I can distinguish, I believe to see a man nearly in the same position as the Helios(?) of Sinope fig. 10.

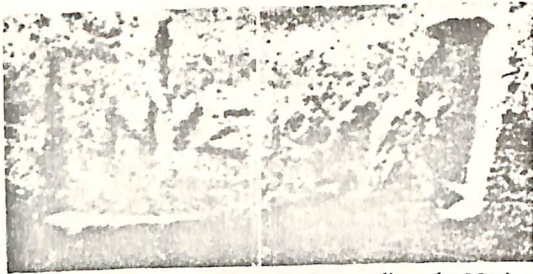
I would be very thankfull, if you will bee good enough to give me an information of the Museum.

Thanking you antecipately for your kind information, I remain,

with kind regards

yours thankfull sincerely

Ernst Langlotz



7. Buste d'Hélios sur le timbre rodien de Nysios

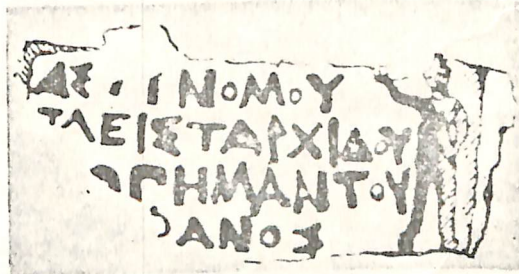


8. Buste d'Hélios sur le timbre rodien de Nysios

*This one is
from Nysios
(pl. II)*



9. Bustes d'Hélios sur le timbre rodien d'Aisopos



10. Hélios sur le timbre de Sinope



11. Relief de Rhodes représentant la statue de colosse



12. Colosse rhodien sur la gemme gréco-romaine

LUFTPOST

BY AIR MAIL
PAR AVION



FILMS

UNIVERSITÄT



2.05a

Miss Virginia Grace
American school of Archaeology
Odos Soueidias

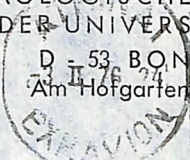
Griechenland

Gr A t h e n s

2056

ARCHAOLOGISCHES INSTITUT
DER UNIVERSITÄT

D-53 BONN
Am Hofgarten 21



W. W. & Z. Sz.

(address at
Mick.)

Dr to LAB
(1976-11-21)

ERNST LANGLOTZ

53 BONN-IPPENDORF
HÖHENWEG 75

25.XI.75

Dear Miss Grace,

(he returned them)

I am deeply indebted for your kind letter and for the two photos of Helios, because I believe, that this type is the same as the Apollon-Helios at Civita Vecchia; Memorie del'Acc. dei Lincei ser.VIII Vol. XVII 1974, 53.

The stamp is shurely a Helios, also if the torch is not represented. But as I am an old men, I believe: "contentons nous de faire réfléchir et n'essayons pas a convaincre."

With kind regards, very sincerely
yours thankfull

Ernst Langlotz

Ps. From the pencil-note on the reverse I suggest, that this stamp is published. Will you kindly let me know where?

American School of Classical Studies
54 Swedias Street, Athens 140, Greece

November 4, 1975

Dear Professor Langlotz,

With reference to your inquiry in a letter to me of September 23 last: no, I know of no stamps, ^{any} on amphoras, that show Helios with a torch in his raised right hand. I do not agree with Mme. Zophia's interpretation of the figure in Canarache's drawing of a stamp of Sinope; I think she is using lots of imagination! (In Canarache's book there is also a photograph of the type of which Mme. Zophia shows his drawing - see Canarache; p. 362. This shows even less than his drawing.) Canarache does not call the figure Helios.)

Mr. Lucas Benaki, formerly resident in Alexandria, made a very large collection of stamped amphora handles, which I have occasion to mention in nearly every one of my publications. He has not published, so far as I know, anything except a beautiful picture book about the island of Mykonos. In his collection is a stamp showing the only full-length ^{nude} figure with radiate head that I know of in stamps. However, it does not raise a torch. I enclose photographs with different lighting. As you see, the impression is not very clear. Myself, I think the Colossos was dressed in the long garment of the charioteer, as Nilsson says (p.176); so the effect of the statue was rather like that of the Statue of Liberty in New York harbour. If you are interested in reading about these matters, have you seen the article by G. Roux, "Qu'est-ce qu'un ΚΟΛΟΣΣΟΣ ?" in Revue des Et. Anc. 62 (1960), pp. 17-18; it should be stated however that the stamp fabricants whose names he and Nilsson cite date long after the Colossos lay in pieces on the ground. There is also a nice study by a student of Phyllis Lehmann called The Metopes of the Temple of Athena at Ilion (Northampton, 1964) which takes up representations of Helios by Rhodian sculptors. The handle of which I enclose two photos dates perhaps about 100 B.C. If you find you do not need the photos, please send them back, if convenient.

Write back within 2 weeks
Yours sincerely,
Langlotz

(R) 1) 345.39
2) BE, ~~number~~ 16A.3 ?

ARCHAOLOGISCHES INSTITUT
DER UNIVERSITÄT BONN

53 BONN 23.X. 75
AM HOFGARTEN 21

*Not shown Grace
Mrs. Grace's name
subject 29 Oct. 1975*

Direction of the Agora Museum
A t h e n s

Dear Sir,

[23.X.75]

I beg your pardon. that I renew my question from summer.
I asked Miss Virginia Grace to let me know, if she know after the
study of the large material of Amphora-Stamps representations of
the Helios of Rhodos. I hope to make not to much trouble with my
demande. Probably Miss Grace is no more in the Agora Museum or
my letter is lost.

Thanking you antecipately for your kind help,

I remain
yours sincerely

E. Langlotz

E. Langlotz

*asked Sir for ref. for
use of info. on ownership of
finds (info got 5.VII.61)*

2.09a

ERNST LANGLOTZ

53 BONN-IPPENDORF
HÖHENWEG 75

23. IX. 75

Dear Miss Grace,

since a long time I
have not been in Greece and I hope you
are very well.

I know, that you have very much studied
the stamps of hellenistic amphoras. Do you
know stamps with the standing Helios
with erected torch in his right hand, per-
haps the Coloss of Rhodes?

I would be very thankful, if you can't
kind enough to let me know if you know
this type beside Sinope (Etudes et travaux
arch. de l'Academie Polonaise ^(X) tom 3, 1966,
p. 55 fig. 10, especially on amphoras from
Rhodes.

Do you know the publication of L.A.
Benaki in Alexandria.

Thanking you anticipately

καλην χρονια

very sincerely

Yours

Ernst Langlotz

(X) ASCS library
has (XM 21)
not sure
if this is.

OVER

2. XI. 75

Zofia Szczętyllo, "Quelques problèmes relatifs
à l'icéographie des terres arctiques
La Représentation des Statens"

Should get photograph, if can't get
offprint.

inc. accept
N's date
Nicos
not
right.

Not good, but point out things we
need saying. May ref. to call.
L. Benechi -

No ref. to begin in our text.

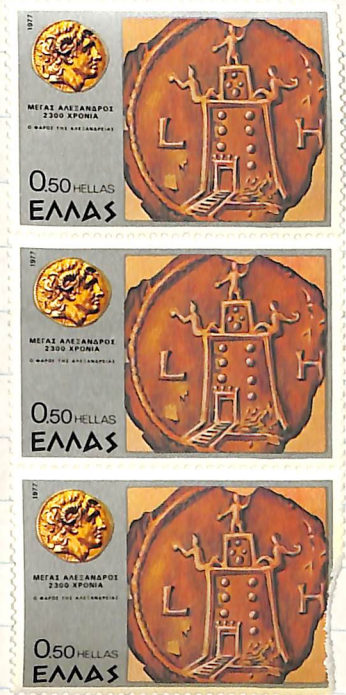
For Smith stamp of 8 Canarses,
p. 138, no 321 "sans description"
Soles on foot, she says.

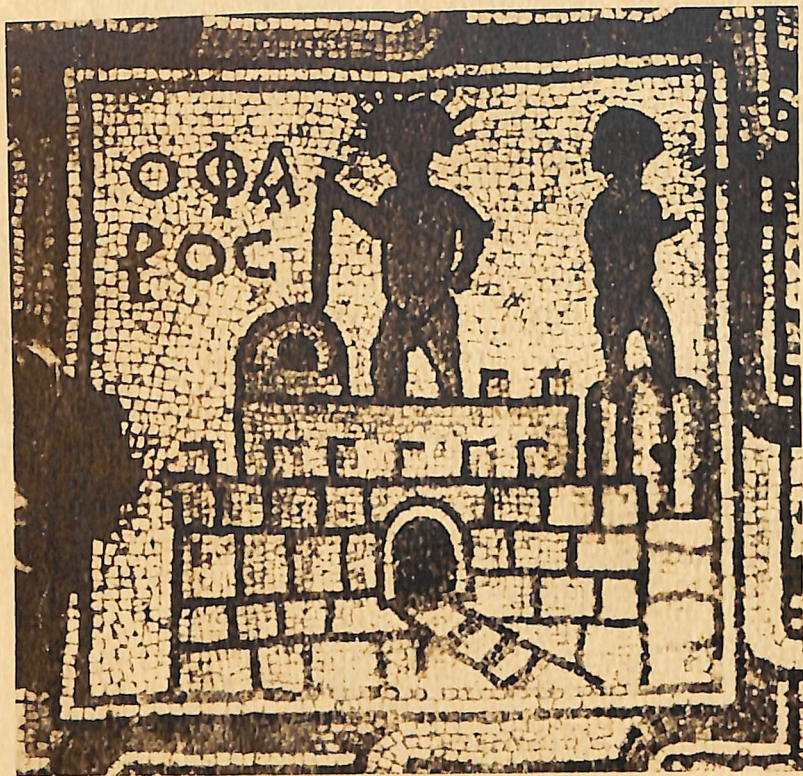
Look up type of [↑]Idexov
she took down in All. it index

rep 73-75, (64.20, as bad)
Don't Anascomens to (perhaps should refer
in your article she says more a
less in Greece, but says to Polyklinea was
the important to you!

Pharos of Alexandria

The attached ^{photos} stamps must be derived from a coin of Alexandria of the time of Domitian or later: see the list of text in the photocopy for the Antiquaries Journal XL1, 1961, p. 220. Look up, and get full text of this article.





a. Mosaic panel at Gasr el-Lebia (Cyrenaica)



b. Obverse (left) and reverse (right) of haematite gem in the British Museum
(By courtesy of the British Museum)

capped with crenellations. In the centre of the lower story is depicted a large, black-filled, doorway approached by a flight of steps marked out in sequences of white, black, dark blue, and light blue. This flight of steps closely resembles the one that appears on the Pharos-coins of Alexandria from the time of Domitian



FIG. 1. Mosaic panel at Gasr el-Lebia (Cyrenaica).

onwards. It removes any possible doubts that our Pharos is *the* Pharos; and the foreshortening of the whole lighthouse-tower, giving it two instead of three stories,¹ is evidently a consequence of the restricted space available on a panel of pre-determined size. Our artists were determined to give the fullest emphasis to the statues, even at the cost of distorting the appearance of the supporting structures.

The Pharos statue stands centrally on the upper platform, its feet hidden from

¹ Picard (*op. cit.*, p. 72) has pointed out that the so-called 'third story' of the Pharos may have been nothing more than the circular base that supported the statue.

ALL SOULS COLLEGE,
OXFORD.

29 March 1963

Dear Virginia,

I'm sorry my abbreviations are
so obscure: J.T.S. = Journal of Theological
Studies, a volume you are perhaps unlikely
to find outside a Seminary in Athens.

I suppose we shall never know what the artist
thought about the Pharos: if he thought ^{there} ~~it~~ was
a representation of Helios on the top, perhaps thou-
ghts of the equally famous, though derelict,
Colonus of Rhodus, crossed his mind!

We still hope to arrive in Athens at the end
of June, but I grow pessimistic.

W

W

On "Symbol for Helios": from top of Pileos at Alexandria?

See pencil note of 15. II. 63 on ink ms. of 22, XI. 62 (X)
"Pileos potters who use Helios device;" and more
pencil note of 15. II. 63 ^{p. 2 of} in ink list of 21. VI. 61 (X) "Pileos
sponge type with Helios symbol."

⊗ Filed
under RHOD.
FABRICANTS

Pileos of Alexandria: "Visitors speak of a mysterious
"mirror" on the summit, which was even more wonderful
than the building itself." (E. M. Forster, Alexandria
(New York), p. 148) (says probably erected 279 B.C.)

Now see ⁱⁿ P. M. Fraser, "Bibling:; Graeco-Rom Egypt,"
Jb. Inscr. 3 1961, Journ. of Eg. Arch., 48, 1962, p. 152:
ref. to a mosaic of AD 539, with a naked Helios on the
Pileos, and inscr. ὁ Φάρος.

Look up refs., and see if arrives at date of
Forster's "visitors." "the tradition ^{differs} ^{nature} ^{character} of
such mosaic work ... argues that this representation
possesses a 'basic veracity' carried down by artistic
tradition into Byzantine times; though as he says,
it does not follow that the form here portrayed was
the original form of the Pileos."

Acc to Forster, ^{p. 146} it stood as built until AD 641.
But maybe not? maybe for representation of the
blazing mirror (as on our stamp), the later ancients (like Nilsson) made
interpretation, as on mosaic, of Helios? If it was
Helios from the start, well, of ^(later stamp) Dionysius of Indus Helios.

(as Symbol for Helios)

now
240 BC

The date about 279 B.C. would suit the beginning of this type in Ptolemaic stamps, if we keep Group B at ca 275, since 35370 is thought to be early in period of month-naming, and some specimens Hel. symbol have pre-month-naming.

2.III.63

(for Fraser,
see above)

R. S. Goodchild, "Helios on the Ptolemaic," The Antiquaries Journal XL, 1961, pp. 218-223.

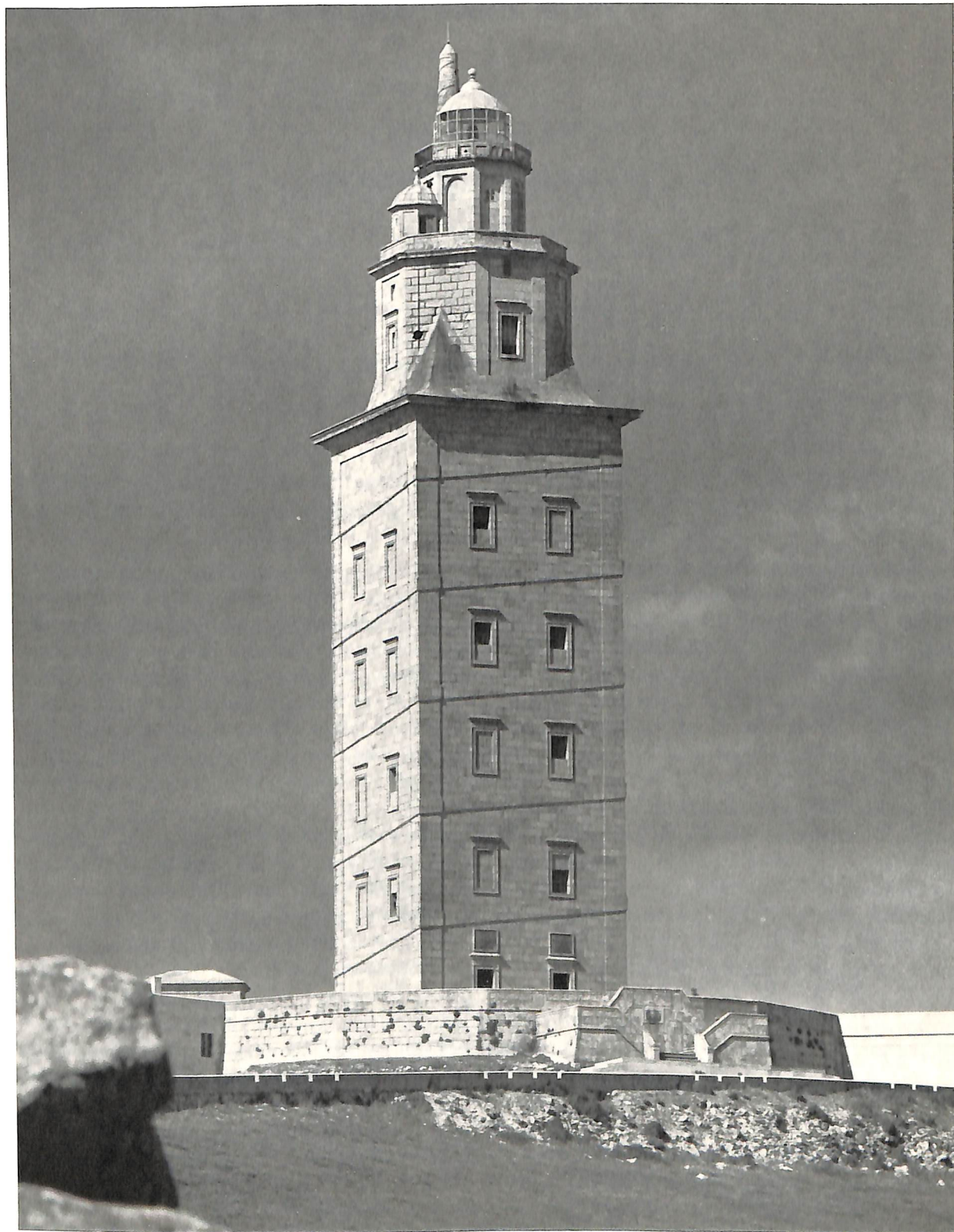
Has the ref. s for the Ptolemaic.

The mosaic was found at Gass el-Labia (Cyrenaica). From "introduction" (p. 219).

Helios holds a sword with its point down to a "round object with blade circumference and center and inner shading of dark and light blue." It is seen behind the 2 left crenulations. Is it the "mirror" mentioned by Arab writers? (of glass or iron)

Helios as a colossus of Ptolemaic supposed in medieval times to have a sword. (p. 222)

In this gem in the Br. Mus., the Helios figure has a "glob" not a sword.



MADRIDER BEITRÄGE

Herausgegeben vom Deutschen Archäologischen Institut Madrid

Erscheint im Frühjahr 1973

Madriдер Beiträge 1

Konrad Spindler und Gretel Gallay

Kupferzeitliche Siedlung und Begräbnisstätten von Matacães/Portugal

mit einem Beitrag von Angela von den Driesch

Die Kleinfunde, Menschenreste und Tierknochen aus dem Castro da Fórnea, dem Abrigo de Carrasca und den Grutas da Portucheira in der mittelportugiesischen Gemeinde Matacães, Concelho Torres Vedras (Bestände des Museu Torres Vedras, Lisboa).

Im 3. Jahrtausend v. Chr. erreicht der vom Ostmittelmeer ausgehende Kupferhandel auch den äußersten Okzident, insbesondere die an Kupfererzen reiche Iberische Halbinsel. Kupfergewinnung, Kupferhandel und kulturelle Einflüsse gehen nebeneinander her. Nicht nur an Spaniens Südküsten befinden sich die charakteristischen Niederlassungen von Metallhändlern, sondern auch an der portugiesischen Atlantikküste, wie etwa Vila Nova de São Pedro und Zambujal. Andere Plätze sind ihnen eng verbunden oder doch von ihnen beeinflusst. In diesen Kreis fügt sich das Castro von Fórnea mit den zugehörigen Begräbnisstätten. Die Vorlage des wichtigen Materials von diesen Fundplätzen, das bislang nur zu einem sehr geringen Teil aus Vorberichten bekannt war, trägt dazu bei, die frühen Kontakte von Orient und Okzident und die damit verbundenen Akkulturationsvorgänge verstehen zu lernen.

In einem ausführlichen Katalog- und Abbildungsteil werden die Funde vorgestellt. Besonders auffällig ist ein reiches Inventar an Felsstein- und Silixgerät, dann verschiedene Knochenartefakte und Kupferwerkzeuge. Den größten Teil des Fundgutes stellt die Keramik, von der Scherben aller geläufigen Gattungen vorliegen, so etwa die schwer verzierte Rillenware, dann ritzverzierte Gefäße und schließlich Reste von zahlreichen Glockenbechern. Siebgefäße dienen wohl der Käseherstellung, und rechteckige verzierte Tonplatten werden als Webgewichte gedeutet.

Im zweiten Teil der Publikation kommt das Fundgut aus drei der Siedlung unmittelbar benachbarten Begräbnisgröten zur Vorlage. Es ergeben sich deutlich Beziehungen zwischen dem Wohnplatz und den Nekropolen. Bemerkenswert ist vor allem eine antropomorphe Darstellung aus dem Abrigo de Carrasca, deren beste Vergleichsstücke wiederum im östlichen Mittelmeerraum zu suchen sind.

Die Veröffentlichung des archäologischen Materials wird durch die Aufarbeitung der anthropologischen Funde ergänzt. Alle Schädelreste sind mit den entsprechenden Maßtabellen und Dioptrographien erfaßt. Die Auswertung ergibt ein Vorherrschen der mediterranen Typen. Den Schlußteil bildet ein Beitrag von A. v. d. Driesch über die Tierknochenfunde aus dem Castro, der die Vorlage von Siedlung und Begräbnisstätten abrundet.

Format 22 x 31 cm; 64 Seiten Text mit 10 Abbildungen; 38 Tafeln mit 567 Abbildungen; Leinen; 78,- DM

Forthcoming during the Spring of 1973

Madriдер Beiträge 1

Konrad Spindler and Gretel Gallay

Kupferzeitliche Siedlung und Begräbnisstätten von Matacães/Portugal

With a contribution of Angela von den Driesch

The minor objects, human and animal remains from Castro da Fórnea, Abrigo de Carrasca, and Grutas da Portucheira in the central Portuguese community of Matacães, Concelho Torres Vedras (objects in the Museu Torres Vedras, Lisboa).

In the third millennium B.C. copper trading expanded from the eastern Mediterranean west to the copper-rich Iberian peninsula. Mining and trading in copper went hand in hand with cultural influx. The characteristic settlements of metal dealers can be seen on the south coast of Spain, as well as along the Atlantic coast of Portugal at Vila Nova de São Pedro and Zambujal. Other places show a close relationship to these settlements or were at least strongly influenced by them. Among these can be included *Castro da Fornea*, with its burial ground. The important materials from this site, which for a long time was known only through preliminary reports, afford new understanding of early contacts between East and West and the consequent process of acculturation.

The find is presented here in a detailed illustrated catalogue. Of special importance is a rich inventory of stone and flint tools, also various copper tools and objects made of bone. Ceramics form the major part of the find, with fragments representing all well-known types, such as furrow-decorated or incised ware, and the fragmentary remains of numerous bell-beakers. Sieve pots are in evidence, which probably served for cheese making, as well as rectangular, decorated clay trays, perhaps used as loomweights.

The second part of the book presents finds from the burial ground of three neighboring settlements. The relationships between the living areas and the cemeteries can be clearly seen. Especially noteworthy is an anthropomorphic representation from *Abrigo de Carrasca*, the likes of which are to be found in the eastern Mediterranean.

In addition to the publication of the archaeological material, the anthropological remains are analyzed. All skull fragments are shown together with their measurements and dioptrographs. The result of the above is the dominance of the Mediterranean stocks.

The last part of the book is a contribution of A. v. d. Driesch, concerning the bones of animals found at *Castro da Fórnea*.

Size 22 x 31 cm; 64 pages of German text with 10 illustrations; 38 plates with 567 illustrations; cloth; DM 78,-

Erscheint im Frühjahr 1973

Madriider Beiträge 2
Klaus Raddatz

Mulva I

Die Grabungen in der Nekropole in den Jahren 1957 und 1958.

Im südlichen Teil der Sierra Morena liegen nordostwärts von Sevilla die Ruinen des *Municipium Flavium Muniguense*, in denen das Deutsche Archäologische Institut, Abteilung Madrid, im Jahre 1956 mit Ausgrabungen begann, deren erstes Ziel es war, einen als Terrassenheiligtum erkannten Bau freizulegen und zu untersuchen. Die Fundstelle einiger zufällig am Rande des Stadtgeländes angeschnittener Körpergräber wurde 1957 unter historischer Fragestellung in das Forschungsprogramm einbezogen. Eine im folgenden Jahr erweiterte Grabung an dieser Stelle führte zur Lokalisierung einer mittelgroßen römischen Nekropole, die durch Trockenmauerzüge in einzelne Gräberbezirke unterteilt ist. Neben überwiegend beigabenlosen Körperbestattungen in sorgfältig aufgeführten Ziegelgrüften fanden sich andere, z. T. überraschend reich mit Beigaben ausgestattete Gräber, bei denen es sich ihrer Anlage nach um *busta* handelt.

Durch die Untersuchungen wurde zwar nur ein Ausschnitt aus der Nekropole aufgedeckt, doch liegen damit bereits ausreichende Beobachtungen vor, die den Belegungsablauf in den einzelnen Bezirken sowie die Wandlungen der in der Baetica üblichen Bestattungs- und Beigabensitte des 2.–4. Jhs. n. Chr. erkennen lassen.

Die besondere Bedeutung liegt in der Bergung der mit vielfältigen Beigaben versehenen Brandgräber, die neben Keramik, Goldschmuck, Spiel- und Toilettgerät sowie einem bronzenen Kopfgefäß vor allem in größerer Zahl Gläser sehr verschiedener Art enthielten. Erstmals wurde aus diesem Teil der Baetica ein Komplex geschlossener, z. T. münzdatierter Funde bekannt, die einen Eindruck von der Sonderstellung und der Leistungsfähigkeit der in diesem Gebiet tätigen Glashütten vermittelt. Neben Belegen, die die Schlangenfadentechnik für die erste Hälfte bis Mitte des 2. Jhs. und fast ebenso zeitig andere, in den nördlichen Provinzen erst später aufkommende Typen bezeugen, sind Gläser vorhanden, die Zusammenhänge der Glasproduktion der Baetica mit dem östlichen Mittelmeergebiet andeuten.

Alle durch die Grabung ermittelten Befunde sowie sämtliche Fundstücke werden auf Zeichnungs- und Phototafeln ausführlich dokumentiert.

Format 22 x 31 cm; 80 Seiten Text mit 32 Abb.; 27 Tafeln mit 102 Abb.; 4 Pläne; Leinen; 84,— DM

The ruins of the *Municipium Flavium Muniguense* lie in the southern part of the Sierra Morena, — northeast of Seville. When the Madrid branch of the German Archaeological Institute began excavations there in 1956, their primary aim was to uncover and study the 'Holy Terrace'. The accidental discovery of a number of graves at the outskirts of the town in 1957 enlarged the scope of the research program, and further excavations in the following year led to the identification of this spot as a medium-sized Roman cemetery, divided into separate burial areas by dry-walls. Beside the predominant inhumation burials without funerary offerings, laid in carefully built brickvaults, are others with surprisingly rich offerings. The latter according to their construction are so-called *busta*.

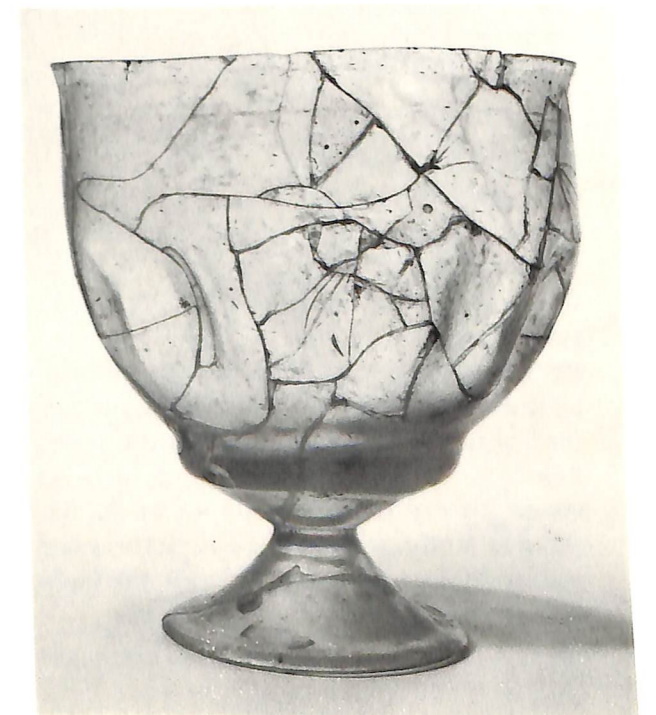
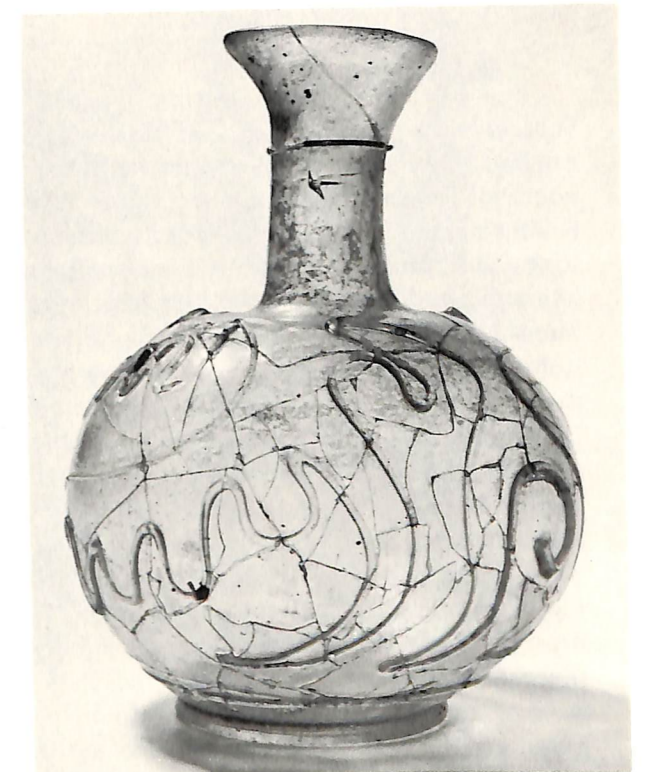
The excavations uncovered only a portion of the cemetery. But enough is known to establish the burial continuity in the single areas as well as changes of burial customs used in the Baetica during the 2nd to the 4th cent. A.D.

The discovery of cremation burials with a great variety of offerings was especially important, as these contained beside pottery, gold jewelry, toys, toilet articles and a head-shaped bronze vase, a large number of glasses of various types. For the first time has got to be known a complex of finds which date is proved by coins and which reveals the exceptional position of glass-making workshops in this part of Baetica.

There is evidence for the existence of snake-thread-technique during the first half to the middle of the 2nd century contemporary with other types, which occur later in the northern provinces. Other glasses indicate a connection between the glass production of the Baetica and the eastern mediterranean area.

This book publishes the results of the 1957 and 1958 excavations. All objects are completely documented by drawings and photographs.

Size 22 x 31 cm; 80 pages of German text with 32 illustrations; 27 plates with 102 illustrations; 4 maps; cloth; DM 84,—



Der römische Leuchtturm von La Coruña

Septem Miracula Mundi – Die Sieben Weltwunder – heute zu fernen Traumbildern einer vergangenen Zeit geworden, die einzig an den gigantischen Baukörpern der Pyramiden von *Gizeh* noch vor Augen stellen, was die antike Welt an ihnen bewunderte. Die übrigen lassen lediglich aus Bruchstücken, Abbildungen oder literarischer Überlieferung erschließen, was sie einst waren. Eines von ihnen, das wir nur in späteren Beschreibungen und phantasievollen Darstellungen kennen, ist der *Pharos* von *Alexandria*. Er hat bei seiner Errichtung in hellenistischer Zeit die Menschen so tief beeindruckt, daß er in einen jüngeren Kanon der Sieben Wunder der Welt aufgenommen wurde und eines der bisherigen von seinem Platz verdrängen konnte. Ein Erdbeben hat ihn zerstört und seine Reste sind überbaut worden.

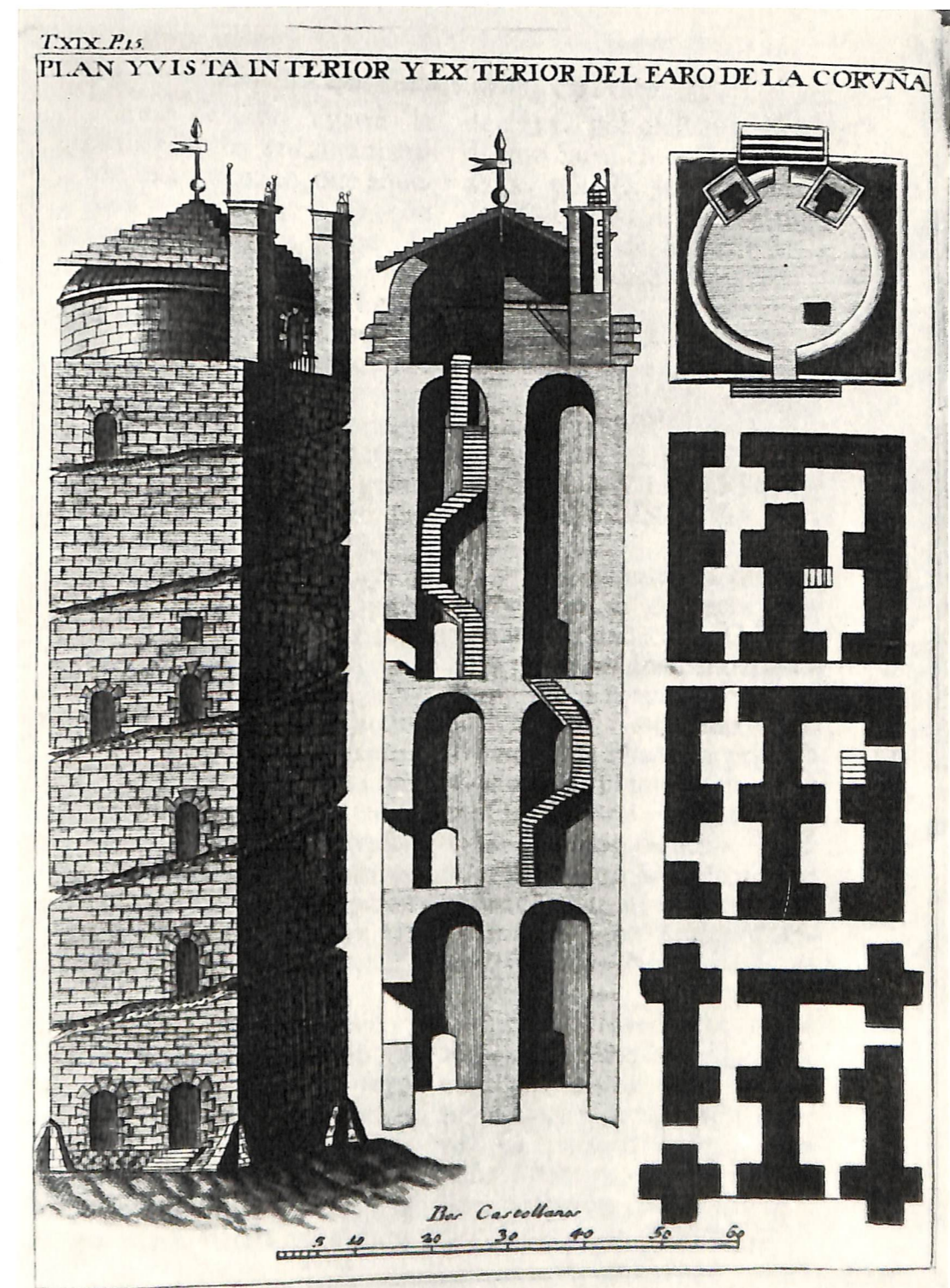
Dank der Untersuchung von *S. Hutter* sind wir heute in der Lage, uns von dem besterhaltenen der antiken Nachfolger des berühmten *Pharos* ein Bild zu machen. Am westlichen Rand der antiken Welt erhob er sich auf felsiger Zunge, vom Sturm umtost, als Zeichen für die Seefahrer auf dem Atlantischen Ozean. Nur sein Äußeres ist einer barocken Ummantelung gewichen. Sein antiker Kern mit überwölbten Geschossen und Kammern hat aller ihm von Mensch und Witterung zugefügter Unbill getrotzt. Seine mannigfachen Schicksale im Lauf der Geschichte werden besprochen bis zu seiner Umwandlung zu einem modernen Leuchtturm. Das ausführliche beschreibende Studium des antiken Baues, in dessen Rahmen die Untersuchungen an den antiken Öffnungen der Außenwände einen wichtigen Teil bilden, legt den Baubestand dar, der durch zahlreiche Photographien und Pläne erläutert und dokumentiert wird. Er bildet die Grundlage für die Versuche zur Rekonstruktion des Turmes, die bis in das 18. Jahrhundert zurückreichen und mit denen sich der Autor auseinandersetzt, um schließlich seinen Vorschlag zur Rekonstruktion zur Diskussion zu stellen.

Format 22 x 31 cm, 40 Seiten Text; 26 Tafeln mit 84 Abb. und 14 Plänen; Leinen; 78,- DM

Of the Seven Wonders of the World – *Septem miracula mundi* – only the colossal pyramids of *Giza* remain. The others have been destroyed over the course of time, and we know of them only through written descriptions and often fanciful representations. One of these is the *Pharos* (lighthouse) of *Alexandria*. After its construction in Hellenistic times, it so impressed men that it displaced one of the original Seven Wonders. The *Pharos* was destroyed in an earthquake, and its ruins were built over.

Because of the work of *S. Hutter*, we are now able to get an idea of the best-preserved ancient lighthouse built in subsequence of the famous *Pharos*. On the western edge of the ancient world the lighthouse was built on a storm tossed rock as a signal for ships on the Atlantic. The exterior was reconstructed along baroque lines, but the ancient interior has remained untouched. The varied history of this structure up to its conversion to a modern lighthouse is discussed. This detailed study, with numerous pictures and plans clarifies the techniques used in the construction of this ancient building. It forms the basis of the author's discussion and of his proposals for the reconstruction of the ancient tower.

Size 22 x 31 cm; 40 pages of German text; 26 plates with 84 ill., and 14 maps; cloth; DM 78,-



Erscheint im Winter 1973/1974

Madriider Beiträge 4

Hans Georg Niemeyer und Hermanfrid Schubart

Trayamar

Die phönizischen Kammergräber und die
Niederlassung an der Algarrobo-Mündung

Die Seehandelsmächte des Ostmittelmeerraumes rückten die Iberische Halbinsel durch Koloniegründungen an ihren Küsten im Laufe des 1. Jahrtausends v. Chr. von Jahrhundert zu Jahrhundert stärker in den Macht- und Kultureinfluß der Hochkulturen. Die in diesem Zusammenhang besonders wichtige phönizische Kolonisation an der spanischen Südküste ist jedoch erst durch die archäologischen Entdeckungen des letzten Jahrzehnts in dann allerdings überraschender Weise historisch deutlich geworden. Neben die Kolonien von *Almuñécar* und *Toscanos* tritt nun ein dritter Platz an der spanischen Mittelmeerküste, die westphönizische Niederlassung an der Mündung des *Río Algarrobo*.

Die durch einen Suchschnitt erfaßte Siedlung liegt auf dem sich über die Fluß- und Strandniederung erhebenden *Morro de Mezquitilla*. Auf eine vorgeschichtliche Siedlung spätkupferzeitlicher bis bronzezeitlicher Zeitstellung, deren mögliche Rolle als direkter Vorgänger der Faktorei besprochen wird, folgen Schichten mit phönizischen Funden und wenigen griechischen Importstücken vor allem des 7. und 6. Jahrhunderts v. Chr. Jüngere Scherben leiten zur römischen Nachbesiedlung in republikanischer und früher Kaiserzeit über.

Der Niederlassung gegenüber, auf den westlichen Uferhöhen des *Algarrobo*, liegt die zugehörige Nekropole von *Trayamar*. Zwei Kammergräber konnten bisher systematisch untersucht und drei weitere nach der Zerstörung z. T. beobachtet werden. Die unterirdisch angelegten, über eine Rampe zugänglichen Grabkammern wurden in vorzüglicher Quadertechnik errichtet. Die Toten – Brand- und Körperbestattung begegnen nebeneinander – erhielten eine reiche Ausstattung in Form von Amphoren, Kannen, Tellern und Lampen aus meist rotüberfangener Keramik, in Form von Alabasterurnen und Goldschmuck sowie in Gestalt interessanter Einzelstücke – durchweg Formen des 7. Jahrhunderts v. Chr.

Wenn einzelne Kulturelemente von *Trayamar* an *Almuñécar*, andere an *Toscanos* anzuschließen sind und so die Basis der Forschungsergebnisse verbreitert wird, werfen die Vorgängersiedlung auf dem *Morro de Mezquitilla* und die dortigen Gefäßformen, die Grabformen von *Trayamar* und die dort geübten Bestattungssitten neues Licht auf die auch für die Entwicklung der iberischen Kultur so bedeutsame phönizische Kolonisation an den Küsten des Westmittelmeeres.

Text und Katalog des Bandes werden von 54 Zeichnungs- und Phototafeln sowie von zahlreichen Textabbildungen begleitet. 24 Planbeilagen machen den Grabungsbefund verständlich und dokumentieren den erhaltenen Baubestand.

Format 22 x 31 cm; Leinen; Preis und Umfang werden später bekanntgegeben.

+ indicates as yet uncounted
additional examples in the
National Museum or in the
Bernaschi Collection.

33 years?

21.VI.61

I was meant just to
be a check

RHODIAN EPONYM TYPES WITH HELIOS SYMBOL
(taken by AΔ from file cards of H. symbol)

eponym	no. on file		name exists also on			straight line
	types	examples	early round stamps	with dot	buttons	
Ἀγέσιππος	2	11			i	i
Ἀγλώκριτος	2	17+			i	
Ἀρχυλίνος	2	14+	i		i	
Ἀριστεύς	1	1				
Ἀριστείδας	2	6+	i		i	
Ἀριστεύς	2	3+	i		i	
Ἀριστεύς	1	1				
Ἀρισταυρίδας	2	13+			i	i
Ἀρμοσίδης	1	1				i
Ἀρχίδαμος	2	3	i			
Ἀστυρίδης	2	4+				
Δαίμων	1	2	i			
Δορκυλίδης	1	2+				
Εὐκλῆς	1	8	i		i	i
Εὐκρατίδας	1	1				i
Εὐφράτωρ	1	1				i
Θεόδωρος	1	1	i		i	
Θευφάνης	1	1				i
Θρασύδαμος	4	12+				i
Καλλικράτης	1	1			i	
Καλλικρατίδας	2	7	✓			i
Μουίων	1	1	i			i
Νίκων	2	10+	i		i	i

no marks

no marks

E.I? no marks

no marks

<u>eponym</u>	<u>types</u>	<u>examples</u>	<u>with dot</u>	<u>button</u>	<u>plain</u>	<u>st. line</u>
Ἐσάρατος	2	15	/	✓	/	
Ἐσάρατος	5	9+			/	
Ἐσάρατος??	1	1				
<i>relatively late handles</i> Ἐσάρατος	1	3				
Ὀνάσαυρος	1	8+	/	/	✓	
Παυσαυρος	2	23+		/	/	/
Μολυκράτης	3	15+		/	/	
Σιμωνίδης	3	11	/ ??			
Σωχάρις	1	14+		/	/	
Τιμοκλείδης	2	11+		/		
<i>no months</i> Φιλοκράτης	4	11		/		
<i>φ. I? no months</i> Φιλωνίδης	4	25	✓	/		
Χαρμοκλῆς	2	15+	/			

[Eq. 250000 + months]

15.II.63 of these, then, 4 are ^{clearly datable} before naming of month, and 2 more, ΕΒιδῆς and Φιδωνίδης, then may be types and examples of an earlier sp. of the same name datable before months were named.

Kolossos starts from 292-227 or 6 (on P. -Wiss.)
Plinius of Alexandria prob. (by P.O.II) in 279 B.C.
 See Ernst Fuchs, Alexandria, p. 145. p. 146: "Visitors speak of a mysterious "mirror" on the summit, which was even more wonderful than the building itself."

Feature on right:
 of the main approach
 ΕΒιδῆς
 directly apparent here + in many other
 Not like mirror; cf. Φιδωνίδης

Fabricate

- 1) (earlier letters, type with 8 months, & pair with Nikos)
- 2) Θρύδαπος
- 3) Νείδος (same pair?)

and ? with who name = εροφα (Ευρηπί(ης))

SAH at Agass, spongy stamps with Helios Symbol

4.8.88

→ correct date by mineral chronology

106 + a few got out to study hairs - + more water preparation

Back in the spring, I asked AA to get out ^{SS} handles or files under Helios-symbol, spongy types. (Those without prep really belong here probably, but the name cards are not the usual cards so it is more press to get out examples.)

Attention to this got postponed by various trips, etc, and I find no notes about the project, but recall a desire to find out if they are all likely to be products of one fabricant, or if a distinction in fabric can readily be made.

Now we need to draw the table for persons coming on mission, since getting on with these notes.

16.VI.

(in a) The fabricant had been tentatively identified as Θρύδαπος, on the basis of the following 3 (not entirely clear) pairs:

I.68 Now there is a definite pair, see below

- 1.) SS14282 (nick) a.) Helios For [symbol] (perhaps Thrydapos of SS 7080) b.) [Θρύδαπος] Kapros (of SS 10861 esp.)

- 2.) Lactin 2 months in gut steps a.) [Helios For Nikos] κρόνος ← ? → b.) Θρύδαπος "Agassian"

- 3.) Reim, Samois P. 311 (nick) a.) "Helios For Nikos" [symbol] b.) Θρύδαπος "Agassian"

A possible 4th pair:

- 4. SS 14279 (sp.) } a.) Helios ^{right} Eoi Agos
- 14280 (b.) } symbol Kp'rov
- b.) [Ovid] ^{right} Agos
- [Aptax] T (iou)

(two handles from same with small deposit, which resemble one another.)

- 5.) I.68, Kalonika lot, neck of jar with 6 red stamps, (no. 29)
- a.) Hel. K₂ ^{right} Agos
- b.) Ovid Agos

Context a.) SS 14279-80, 14282 : from Auschinas St. cistern South (SAT indicate ca 275 B.C.). Date of deposit = no. 600 (EV): "early 3rd"; GRE 1958: "3/4 3rd".

b.) Of Lachid handles mentioned, a date in 2/4 3rd suited for Engled Shapt.

(17.VI.61)

Examples of Ovid Agos ^(fab.) + month, at Agos: in 2 drawers, 60

This is rather different from the 186+ ^{sp.} of types with symbol for H. It is true that the latter can be identified when illegible ^{if d₂ is present} and probably more of the fab. types (without d₂) have gone into the illegibles.

However, it seems likely there was another fab. name paired with sp. stamps with Helios symbols, in addition to Ovid Agos.

A fab. name ^{of this period,} which appears similarly ^{rather faint} in clay disc, not very neat, combined with month,

is Néidos

No pairs for him; a note (SS 7141) has more handles Néidos/Πασάριου, but only the end of the other stamp is preserved, with ambiguous traces of several common type letters, enough to establish an identification, but not to lead AD as far as present to such.

The two handles with suppl. types SS 9400, 9401 (NN custom at 100/K) apparently do not make a pair, though the types are lightly suppl. (the note is to fab stamp is Π. Δεστίπου, and the sp. in the other stamp is Πασάριου, known to be intercalary). The latter is very different, fab. stamp, faint, from obvious clay die, and sp. stamp neat letters, all ^{lines} thick, - fab. a type of Mikubos, of Soleil pairs. The rim, only on the sp. handle, is a rather ^{flat} beveled roll, without much projection, whereas known Néidos rims (SS 7141, 8941, 12076) ^{as usual, or is} all small but musloomy, with a sharp undercut. (I must say that the 2 Mikubos jars for the Soleil dig of which I have photos seem also to have musloomy, undercut rims.)

I. 88
Find deposit
names, and
revised date

Context : N. 'Apx. SS 8941, EF, cont. of 53/E
(early 2/4 3rd)

(incl.) N. Pav. SS 7141, Y cont. of 20/MB (to a 190 BC
but as def. group of early 3rd)
N. Pav. Δ. SS 9400, NN cust. at 100/K (as primary)
N. York. Tolle IP 416 (Radical, upper part 112 3rd)

The two names $\Theta\rho\acute{\upsilon}\delta\omega\pi\omicron\varsigma$ and $\text{N}\epsilon\acute{\iota}\delta\omicron\varsigma$ are associated in a series of stamps, of which all examples known to me, ^{(7 or 8?) (5 diff. mints, no $\text{H}\alpha\gamma\text{.}\Delta\text{.}$)} were found in Egypt (one at Memphis, now in U. of P. Museum, rest in Beaudin collection). Few photos, and none in profile, are available; notes on Memphis handle state it is "rising, rounded." This, and what can be seen in available photos, suggests date in 1/2 3rd. The stamps are again from rather impaired clay dies.

As there is a 3rd cent. cp. $\Theta\rho\acute{\upsilon}\delta\omega\pi\omicron\varsigma$, I was at first thought this was he, and combinations made. However, name connections and fabric of Agora examples suggest he is considerably later ~~than~~ in the century than fab. Θ . or $\text{N}\epsilon\acute{\iota}\delta\omicron\varsigma$.

The $\Theta\rho\acute{\upsilon}\delta\omega\pi\omicron\varsigma$ in these stamps ~~the~~ might possibly be the father of $\text{N}\epsilon\acute{\iota}\delta\omicron\varsigma$, although there is no $\tau\omicron\upsilon$. If one compares the necks of $\Theta\rho\acute{\upsilon}\delta\omega\pi\omicron\varsigma$ (SS 14282) and of $\text{N}\epsilon\acute{\iota}\delta\omicron\varsigma$ (SS 7141), the latter is a little larger, suggesting ^{somewhat} a later date. ^{However,} difficult to put the $\text{N}\epsilon\acute{\iota}\delta\omicron\varsigma$ handle as a whole a ^{quarter} later than the $\Theta\rho\acute{\upsilon}\delta\omega\pi\omicron\varsigma$ ones - certainly not distinguishable by ^{word} context, as at present available, as above.

Remains a possibility that ~~the~~ $\text{N}\epsilon\acute{\iota}\delta\omicron\varsigma$ is a nickname for $\Theta\rho\acute{\upsilon}\delta\omega\pi\omicron\varsigma$. In these stamps, an ending for $\Theta\rho\acute{\upsilon}\delta\omega\pi\omicron\varsigma$ is never preserved, so it could always agree with $\text{N}\epsilon\acute{\iota}\delta\omicron\varsigma$ (nom. or gen.). If one interprets the "Helios symbol" as the Pharos, such a nickname would be appropriate. Then on all stamps, $\text{N}\epsilon\acute{\iota}\delta\omicron\varsigma = \Theta\rho\acute{\upsilon}\delta\omega\pi\omicron\varsigma$.

At the Agora, the following specimens are known in stamps with Helios symbol, or Agora handles:

CONTEXT
 see, esp. 6 or 7.
 NOTE:

	name of sp.	examples SS	fabric
①	'Αγχιπιπτος	I IIF 4 + 2 uncut	rising, arched
②	'Αγδοόκριτος (or 'Αγδο-)	Ic 6 + 1 "	" "
③	π.65 'Αγδοόμβροτος	IIH 1	rising, rounded
③	Αιχούδιος	Ic IID 5	rising, arched
	Αρωταΐδας	Ic IIF 2 (-)	" " broadish
	'Αρωταΐδας (sp.)	II II G 1	
	Εύκλαγς	I IIDAVE 4 + 1 uncut	abrupt rise, rim (smallish)
④	Θρασύδαμος	IIa IIH 6	rising, arched
⑤	Καδδικρατίδος	I IIF 4	" "
	Μοτίωρ ?	II II G 1	round top, but looks like arched
⑥	Νίκωρ	I Ic 4	arched, broad, short-topped
⑦	Ξεράριτος	I IIF 6 + 1 uncut	" " " bit of rim
⑧	Ξερόστρατος	IIa IIH 3	
	Ξερόφα (vros, II)	IIF 1	long top, straight rise

I if they are in gold being compared (earlier)
 II if they are in silver
 GRID OF MAY 1958 (IIa if at the beginning)

CONTEXT
NOTE

(9) Θράσσανδρος II F 2 broadish, roughly arched

(10) Πασσανίας I II E 11 (2 are out of 9 lines) rising, arched

(11) Πολυκράτης I c II D 7

Συμύκιος II a II H 5 arched, rising, smallest
SS 2699 next to first

(12) Σωκράτης I II D 6 rising, arched

Τυμοκλείδης II E 3 " " note under

Φιδокράτης I c II D 4 broad, not much rise; rise SS 1102

Φιδωρίδης I II D 5 + 2 unat. rising, rather hilly arched

(13) Χαρμοκλής II a II H 8 + 2 unat. rising, arched

Context (8) examples of these types only

(1) (Ep. Ἀγύριππος) SS 10836 2d, Fidoon from of Ep. Bldg (to end of 3rd) 8-9

(2) SS 2043 F, well at 100/10, channel 3rd and 4th (earlier part of 4th of 5th) 8-9
SS 11702 MSBF SS 14279, φ, Aischon St. aster, south
20/4? 3rd (see above) M 17: 11

(3) SS 12210 MSBF

(4) SS 12209 MSBF

(5) SS 765 MSBF

(6) (Νίκων) SS 7662, ΛΛ, cistern at 99/K, at (m. ^{Rotiff: with 200 = 150} (S.H. to ca 150 B.C.)
F 5:1

(7) ^{Ευάγγελος} SS 7269, ΠΘ, Well at 87/ΛΘ (rain with Κρῆνω) ^{Before ca 275 B.C.}
(G.P.E.)
B 13:8
3/4 3rd (VQ)

(8) ? SS 738 MSBF

(9) ~~(Θύραυρος) SS 9422 NW, cistern at 97/12, Hell. fill Hell.~~ ^(mixed)

(10) SS 7080 Y, cistern at ^{ca 20/MB} 20/HT ^{Rotiff: 2/2 2nd}
SS 12077 MSBF To ca 190 B.C. K 18:2
SS 10272 Konos Cistern (SS, 66/K) M 21:1

(11) SS 10238 NW, Well at 63/1B Hell., only
(Tell Durain - Laclish - great Shepho)
SS 852 MSBF

(12) SS 11851 MSBF

(13) ^{sub 2} SS 5549 Hell. stream cut through for building of ΣΑ

General on fabric:

Noticably latest: 2 handles w. ep. $\Xi\epsilon\rho\acute{o}\phi\alpha$ (vros) F
with straight rise.

Early?, prob.: handles of w. ep. $\text{N}\acute{\iota}\kappa\omega\upsilon$ CT

$\Xi\epsilon\rho\acute{\alpha}\rho\epsilon\tau\omicron\varsigma$ F!

which are broad and not very high-arched, relatively short tops.

Looking again at handles of $\text{D}\epsilon\acute{\iota}\delta\omega\pi\omicron\varsigma$ and of $\text{N}\epsilon\acute{\iota}\delta\omicron\varsigma$, they have variations matching the above ep. handles with Helios symbol, except for those naming $\Xi\epsilon\rho\acute{o}\phi\alpha$ which are of later ^{shape} types than any ^{in our drawings} ~~surfaces~~ with names of the 2 ~~ep. fabrics~~. Who was the fab. in this case? 16. VII. 76 He was $\text{E}\omega\rho\acute{\alpha}\tau\eta\varsigma$ w. mouth; see jar in Exeter.

Of the eponyms listed, $\text{N}\acute{\iota}\kappa\omega\upsilon$ is not known on any type with mouth; and $\text{D}\epsilon\acute{\iota}\delta\omega\pi\omicron\varsigma$ only on 2 types with mouths, both of uncertain restriction. Presumably, then, the fabricant paired with ep. types with these names — or at least that of $\text{N}\acute{\iota}\kappa\omega\upsilon$ — should be without mouth. Now we have no handles at the Agora with either $\text{D}\epsilon\acute{\iota}\delta\omega\pi\omicron\varsigma$ or $\text{N}\epsilon\acute{\iota}\delta\omicron\varsigma$ without mouth. Hence another, early, fab. was paired with Helios-symbol ep. types?

RHODIAN STUDIES DEVICE : SYMBOL FOR HELIOS



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