

Dokuz Eylül University – DEU  
The Research Center for the Archaeology of Western Anatolia – EKVAM

Colloquia Anatolica et Aegaea  
Congressus internationales XI

**Ancient terracotta lamps  
from Anatolia and the eastern Mediterranean  
to Dacia, the Black Sea and beyond.**  
Comparative lychnological studies in the eastern parts  
of the Roman Empire and peripheral areas.  
An international symposium

May 16-17, 2019 / Izmir, Turkey

**ABSTRACTS**



Edited by

Ergün Laflı  
Gülseren Kan Şahin  
Laurent Chrzanovski

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[https://www.researchgate.net/profile/The\\_Lydia\\_Symposium](https://www.researchgate.net/profile/The_Lydia_Symposium)

**Logo illustration:**  
An early Byzantine terracotta lamp from Alata in Cilicia;  
museum of Mersin (B. Gürler, 2004).

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**An introduction to the ancient lychnological studies  
in Anatolia, the eastern Mediterranean, Dacia, the Black Sea and beyond:  
Editorial remarks to the abstract booklet of the symposium**

**Ergün Laflı**

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Ancient oil lamps, especially produced by clay, were found in relatively large quantities in entire Anatolia, where they were produced between the Bronze Age and Medieval periods. So far the study of this implement has been overlooked in Anatolia whereas there is still a huge amount of unpublished material from excavations, field surveys and museums in Turkey. Ancient Anatolian oil lamps can be categorized based on different criteria, including material (terracotta, bronze, glass, lead and stone etc.), production (wheel-made or mould-made), typology, fabric, decoration, production, use and distribution. During the Archaic and Classical periods (*i.e.* seventh to mid-fourth century B.C.) handleless, round, wheel-made terracotta oil lamps were produced locally especially in the western Anatolia or imported in large scale. During the Hellenistic and Roman periods Anatolian lamps were produced more frequently as mould-made and typologically they have numerous varieties. In these periods oil lamps were utilised for profane and religious purposes, especially as tomb votives. During the mid-sixth/early seventh century A.D. the form of lamps was changed in Anatolia radically. In recent years some chemical analyses done within these objects yielded several results for the oil sorts used in these instruments.

In this symposium we only focus on terracotta lamps mainly from Anatolia, but also from the rest of the eastern Mediterranean, Dacia, the Black Sea and beyond between *c.* early sixth century B.C. and early seventh century A.D., and attempt to set out a comprehensive model for the study of terracotta lamps, including their definition, typology, chronology, contexts, function, regional characteristics, and distribution patterns. Our symposium deals mostly with terracotta oil lamps. Intended to bring together scholars of Greek, Roman and Byzantine ceramic archaeology to discuss a range of issues concerning this instrument's characteristics, this symposium was an excellent opportunity to increase our knowledge about this form. The following theme groups were the main questions of the symposium which were prescriptive:

- Terracotta lamps from archaeological field projects, museums and private collections,
- Ancient Greek and Latin textual sources on Anatolian and eastern Mediterranean lamps,
- Typological evolution of terracotta lamps in Anatolia, the rest of the eastern Mediterranean, Dacia, the Black Sea and beyond during the Archaic, Classical, Hellenistic, Roman and early Byzantine periods,
- What ancient Greeks and Romans thought about afterlife? Terracotta lamps in funerary contexts in the eastern Mediterranean,
- Domestic and commercial use of terracotta lamps in the eastern Mediterranean,
- Typology and decoration of terracotta lamps in Anatolia and the rest of the eastern Mediterranean in Hellenistic, Roman and early Byzantine periods,
- Iconography and decoration on eastern Mediterranean lamps,
- Major production centers of terracotta lamps in eastern Mediterranean in Hellenistic, Roman and early Byzantine periods,
- Signatures of terracotta lamp makers on lamps,
- Anatolian lamps found outside of Anatolia and their distribution, extending to the peripheral colonial sphere,

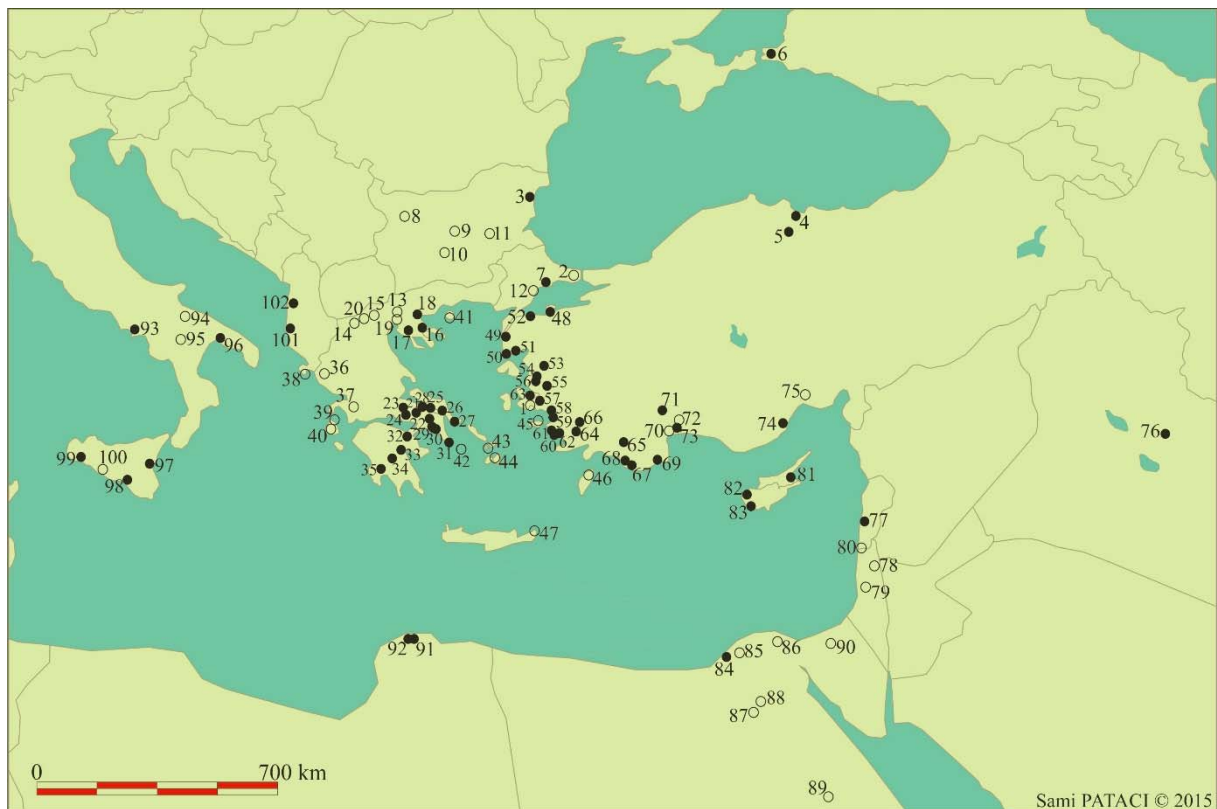
- Roman terracotta lamps in Anatolia and out of Anatolia, and their differences,
- Ancient terminology for “oil lamps” in classical languages of Anatolia, such as “kandela” (“κάνδηλα”) in ancient Greek, “candela” in Latin, “qandēlā” (“قندلة”) in Classical Syriac, qandīl (“قندیل”) in Arabic, “kandil” in Turkish and other ancient Near Eastern languages,
- *Miscellanea*.

This symposium took place on May 16-17, 2019 at the Dokuz Eylül University (DEU) in Izmir, Turkey. After the symposium there was an excursion to Samos, Greece between May 18-19. The symposium has first been announced in September 2018. Between October 2018 and April 2019 there were more than 40 paper applications from 11 countries, including -in an alphabetical order- Belgium, France, Italy, Poland, Romania, Portugal, Russia, Switzerland, Turkey and the U.S.A., 30 of which were accepted as a paper or a Skype presentation to be presented at our symposium. Thematically papers were divided into nine sessions, dealing with Hellenistic, Roman and late Roman-early Byzantine terracotta lamps mainly from Anatolia, but also from other regions, stretching from Iberia to Palestine (**fig. 1**). Especially participants from Romania have contributed on the lamps from Danubian areas on the western Black Sea. We have been able to gather scholars on all aspects and periods of the lamps, so that interdisciplinary dialogue could take place. The deadline for applications has been closed on May 1, 2019. This booklet is arranged mainly in April 2018 where abstract were pasted in an alphabetical order of their authors' names. It is constantly being updated in its online version, both in our *Academia* and *Researchgate* accounts. Professor Laurent Chrzanowski has kindly edited a second abstract book.

The Izmir Center of the Archaeology of Western Anatolia (EKVAM) is inaugurated in 2014 at the Dokuz Eylül University (DEU) in Izmir by the present author. This center organized several international archaeological meetings under the series of *Colloquia Anatolica et Aegaea, Congressus internationales* and will continue to organize these annual scientific meetings in Izmir regularly every third week of May (for a list of past meetings and their publications in the series of *Colloquia Anatolica et Aegaea, Acta congressus communis omnium gentium*, please cf. pp. 62-63 at the end of this booklet). Announcement for our 2020 meeting is also to be found at the end of this booklet on p. 64.

On May 16, 2019, at the beginning of the symposium the “2019 EKVAM Annual Award of the Ancient Anatolian Studies” is given. This symbolic award is established in 2017 to recognize exceptional achievement in scholarly studies on ancient Turkey, and is being given every year by an international committee to a scholar.

I would like to thank to following colleagues for preparation of this booklet (in an alphabetic order): Dr Maurizio Buora (Udine), Professor Laurent Chrzanowski (Sibiu), Dr Gülseren Kan Şahin (Sinop), Dr Sami Patacı (Ardahan) and Professor Hugo Thoen (Gent / Deinze).



**Fig. 1:** Map of the sites presented in this symposium (S. Pataci, 2019).

# Program of the international symposium on ancient lamps in Anatolia, the eastern Mediterranean, Dacia, the Black Sea and beyond

May 15 / 15 mai

**13 h 00 – 16 h 00:** Registration and a welcome coffee to Turkey / Enregistrement et café de bienvenue en Turquie (DESEM, Rectorate Building of the Dokuz Eylül University by Dr Gülseren Kan Şahin; phone: +90.544.938 54 64; and Mr Samet İkibeş; phone: +90.506.964 27 72).

**16 h 00 – 16 h 30:** Walking to the Izmir Museum of History and Art / Marcher au Musée d'art et d'histoire d'Izmir.

**Address / Adresse:** İzmir Tarih ve Sanat Müzesi, Mimar Sinan Mahallesi, Kültür Park Fuar Alanı İç, Konak, 35220 Izmir.

**16 h 30 – 17 h 30:** Visiting the lamp and other collections in the Izmir Museum of History and Art / Visiter la lampe et d'autres collections du Musée d'art et d'histoire d'Izmir.

**Guides:** Ergün Laflı and Samet İkibeş.

**17 h 30 – 19 h 00:** Chill-out and refreshing at the cafeteria of the İzmir Sanat / Détente et rafraîchissement à la cafétéria d'Izmir Sanat.

**Address / Adresse:** İzmir Sanat, Mimar Sinan Mahallesi, İzmir Kültür Park Fuar Alanı İç, 26 Ağustos Kapısı, Konak, 35220 Izmir.

**19 h 00 – 21 h 00:** An evening spring tour to the city of Izmir and departure to the hotels / Soirée de printemps dans la ville d'Izmir et départ pour les hôtels.

**Guides:** Ergün Laflı, Gülseren Kan Şahin and Samet İkibeş.

May 16 / 16 mai

**9 h – 10 h 00:** Registration, welcome coffee / Enregistrement, accueil (DESEM, Rectorate Building of the Dokuz Eylül University by Dr Gülseren Kan Şahin; phone: +90.544.938 54 64; and Mr Samet İkibeş; phone: +90.506.964 27 72).

## Conferences in DESEM - Blue Hall (*Mavi Salon*) / Conférences au DESEM – Salle bleue (*Mavi Salon*)

**10 h 00 – 12 h 00: Session 1 – Chairman / Présidence:** Hugo Thoen (Gent / Deinze).

### ***Lamps in Anatolia I / Lampes en Anatolie I.***

**10 h 00** Laurent Chrzanovski (Universitatea “Lucian Blaga” din Sibiu, Romania)

A diachronic overview of long-distance trade of Hellenistic to early Byzantine lamps made in Anatolia. Their importance and their influence on local manufactures, from Alexandria to Novae/Svishtov and from Arelate/Arles to Chersonesos/Sebastopol.

**10 h 20** Mali A. Skotheim (American Research Institute in Turkey, Ankara, Turkey)

Theatrical iconography on Anatolian terracotta lamps.

**10 h 40** Ani Eblighatia (Université de Genève, Switzerland)

The so-called Ephesian lamps from Antioch-on-the-Orontes.

**11 h 00** Laurent Chrzanovski (Universitatea “Lucian Blaga” din Sibiu, Romania)

The amazing meeting of a world-known railway engineer with a warlord feared by all his enemies. A minor untold story and lamps to complete the millenary history of Izmir.

**11 h 20** Gülseren Kan Şahin (University of Sinop, Turkey)

Some Hellenistic, Roman and late Roman terracotta lamps in the museum of Sinop, northern Turkey.

**11 h 40** Discussion.

**12 h 00 – 14 h 00: Joint lunch / Déjeuner en commun.**

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**14 h 00 – 15 h 40: Session 2 – Chairman / Présidence:** Tomasz Polański (Uniwersytet Jana Kochanowskiego, Kielce / Polska Akademia Nauk, Crakow, Poland).

### ***Lamps in Anatolia II / Lampes en Anatolie II.***

**14 h 00** Laurent Chrzanovski (Universitatea “Lucian Blaga” din Sibiu, Romania), Ergün Laflı (Dokuz Eylül University, Izmir, Turkey) and Gülseren Kan Şahin (University of Sinop, Turkey)

A new example of Roman ovoid lamps with linear patterns (Type 6 of Hawari) from southeastern Anatolia.

**14 h 20** Ergün Laflı (Dokuz Eylül University, Izmir, Turkey), Laurent Chrzanovski (Universitatea “Lucian Blaga” din Sibiu, Romania) and Gülseren Kan Şahin (University of Sinop, Turkey)

A Roman lamp with a hen and her chicks from southeastern Anatolia.

**14 h 40** Laurent Chrzanovski (Universitatea “Lucian Blaga” din Sibiu, Romania), Ergün Laflı (Dokuz Eylül University, Izmir, Turkey) and Gülseren Kan Şahin (University of Sinop, Turkey)

Some late Roman, early Byzantine and Islamic lamps from southeastern Turkey.

**15 h 00** Ergün Laflı (Dokuz Eylül University, Izmir, Turkey) and Gülseren Kan Şahin (University of Sinop, Turkey)

A stamped lamp of Romanesque from Mersin, southern Turkey.

**15 h 20** Discussion.

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15 h 40 – 16 h 00: Break / Pause.

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16 h 00 – 17 h 00: Session 3 – Chairman / Présidence: José Carlos da Costa Quaresma (Universidade Nova de Lisboa, Portugal).  
**Lamps in Anatolia and the Near East I / Lampes en Anatolie et au Proche-Orient I.**

16 h 00 Malgorzata Kajzer (Uniwersytetu Jagiellońskiego, Crakow, Poland)

Anatolian lamps in Paphos, Cyprus: The problem of identification.

16 h 20 Ergün Laflı (Dokuz Eylül University, Izmir, Turkey) and Gülseren Kan Şahin (University of Sinop, Turkey)

A stone lamp from Mersin, southern Turkey.

16 h 40 Tomasz Polański (Uniwersytet Jana Kochanowskiego, Kielce / Polska Akademia Nauk, Crakow, Poland)

Ancient lamps in Graeco-Roman and Syriac letters. Greek love poetry and Christian religious worship.

17 h 00 Discussion and closing / Discussion et clôture.

17 h 05 Shooting a “family photo” in front of the Rectorate building of DEU (by Atilla Özgen) / Tournage d'une «photo de famille» devant le bâtiment du rectorat de DEU (par Atilla Özgen).

17 h 10 – 21 h 00: An excursion to Ottoman and modern Izmir as well as a joint dinner on the promenade of Izmir (Kordon) / Une excursion à Izmir ottomane et moderne et un dîner en commun sur la promenade d'Izmir (Kordon).

Guides: Ergün Laflı, Gülseren Kan Şahin and Samet İkiş.

### May 17 / 17 mai

9 h – 10 h 00: Registration, welcome coffee / Enregistrement, accueil (DESEM, Rectorate Building of the Dokuz Eylül University by Dr Gülseren Kan Şahin; phone: +90.544.938 54 64; and Mr Samet İkiş; phone: +90.506.964 27 72).

Conferences in DESEM - Blue Hall (*Mavi Salon*) / Conférences au DESEM – Salle bleue (*Mavi Salon*)

10 h 00 – 12 h 00: Session 4 – Chairman / Présidence: Riccardo Berriola (Museo Archeologico Nazionale di Napoli, Italy).

**Lamps in Anatolia and the Near East II / Lampes en Anatolie et au Proche-Orient II.**

10 h 00 Ergün Laflı (Dokuz Eylül University, Izmir, Turkey) and Gülseren Kan Şahin (University of Sinop, Turkey)

Early Byzantine circular lamps (“lamps-galets”) in the museum of Mersin, southern Turkey.

10 h 20 Aleksei Vaiman (Bar-Ilan University Ramat-Gan)

Liturgical purpose of the oil lamps in the Roman, early Byzantine and early Islamic Near East.

10 h 40 Ergün Laflı (Dokuz Eylül University, Izmir, Turkey), Maurizio Buora (La Società Friulana di Archeologia, Udine, Italy) and Gülseren Kan Şahin (University of Sinop, Turkey)

Byzantine and early Islamic rayed lamps from southeastern Turkey.

11 h 00 Discussion.

11 h 20 – 11 h 40: Break / Pause.

11 h 40 – 13 h 00: Session 5 – Chairman / Présidence: Laurent Chrzanovski (Universitatea “Lucian Blaga” din Sibiu, Romania).  
**Lamps in the collections of the National History Museum of Romania / Lampes dans les collections du Musée national d'histoire de Roumanie.**

11 h 40 Ionuț Bocan, Cătălina-Mihaela Neagu, Mihaela Simion, Decebal Vleja and Emil Ionuț Dumitrașcu (all from the Muzeul Național de Istorie a României, Bucharest, Romania)

Ancient Greek lamps from the collections of the National History Museum of Romania.

12 h 00 Cătălina-Mihaela Neagu, Ionuț Bocan, Decebal Vleja, Mihaela Simion and Emil Ionuț Dumitrașcu (all from the Muzeul Național de Istorie a României, Bucharest, Romania)

Late Roman lamps from the collections of the National History Museum of Romania.

12 h 20 Discussion.

12 h 40 – 14 h 00: Joint lunch / Déjeuner en commun.

15 h 00 – 16 h 00: Session 6 – Chairman / Présidence: Mali A. Skotheim (American Research Institute in Turkey, Ankara, Turkey).

**Lamps from Tomis, Scythia Minor / Lampes de Tomis, Scythie Mineure.**

15 h 00 Ștefan Georgescu (Reșița, Romania) and Ana Cristina Hamat (Muzeul Banatului Montan, Reșița, Romania)

Roman lamps from Tomis, Scythia Minor. Imported and local lamps between the first and third centuries A.D.

15 h 20 Tiberiu Potârniche, Laurențiu Clante, Sorin Colesniuc and Aurel Mototolea (all from the Muzeul de Istorie Nationala si Arheologie Constanța, Romania)

Ancient lamps from domestic contexts at Tomis, Scythia Minor. New finds from the 2016-2018 seasons.

15 h 40 Constantin Băjenaru, Cătălin Nopcea, Radu Petcu, Dan Vasilescu and Marius Lascu (all from the Muzeul de Istorie Nationala si Arheologie Constanța, Romania)

Roman lamps from funerary contexts at Tomis, Scythia Minor. New finds from the 2016-2018 seasons.

16 h 00 Discussion.

16 h 00 – 16 h 20: Break / Pause.

16 h 20 – 18 h 00: Session 7 – Chairman / Présidence: Ani Eblighatia (Université de Genève, Switzerland).

***Lamps from the rest of Romania / Lampes de Tomis, Scythie Mineure.***

16 h 20 Radu Petcu (Muzeul de Istorie Nationala si Arheologie Constanța, Romania), George Nuțu (Muzeul de Istorie și Arheologie Tulcea, Romania), Simina Stanc (Universitatea “Alexandru Ioan Cuza” Iași, Romania) and Ingrid Petcu-Levei (Muzeul de Istorie Nationala si Arheologie Constanța, Romania)  
Lamps from Aegyssus, western Romania.

16 h 40 Emil Ionuț Dumitrașcu, Cătălina-Mihaela Neagu, Mihaela Simion, Ionuț Bocan and Decebal Vleja (all from the Muzeul Național de Istorie a României, Bucharest, Romania)  
Stamped lamps from the Roman necropolis of Tăul Găuri – Hop (Alburnus Maior).

17 h 00 Ana Cristina Hamat (Muzeul Banatului Montan, Reșița, Romania)  
Roman lamps from the area of Berzovia - Ramna in Caraș-Severin County, Romania.

17 h 20 Mihaela Simion, Cătălina-Mihaela Neagu, Decebal Vleja, Ionuț Bocan and Emil Ionuț Dumitrașcu (all from the Muzeul Național de Istorie a României, Bucharest, Romania)  
Upside down – A twisted world! Lux perpetua luceat eis !

17 h 40 Constantin Băjenaru and Cătălin Nopcea (both from the Muzeul de Istorie Nationala si Arheologie Constanța, Romania)  
Lamps from the late Roman fort at Ulmetum, Scythia Minor.

18 h 00 Discussion.

18 h 00 – 18 h 20: Break / Pause.

18 h 20 – 19 h 00: Session 8 – Chairman / Présidence: Radu Petcu (Muzeul de Istorie Nationala si Arheologie Constanța, Romania).

***Lamps from Georgia, Italy and Spain / Lampes de Géorgie, d'Italie et d'Espagne.***

18 h 20 Maria Jaworska (Uniwersytet Warszawski, Poland)  
Preliminary report on the oil lamps from the Roman fort in Apsaros (Gonio, Georgia) from the seasons of 2014 to 2018.

18 h 40 Riccardo Berriola (Museo Archeologico Nazionale di Napoli, Italy)  
The lamps of the Collection Gargiulo in the National Archeological Museum of Naples.

19 h 00 José Carlos da Costa Quaresma (Universidade Nova de Lisboa, Portugal)  
The third century A.D. in motion: New proposals on morphological and chronological evolution of lamps (Disc-type, Dressel 28, Dressel 27, Dressel 30 and Disc-type derived).

19 h 20 Discussion.

19 h 40 Consession of the “2019 EKVAM Annual Award of the Ancient Anatolian Studies” by Professor Tomasz Polański (Uniwersytet Jana Kochanowskiego, Kielce / Polska Akademia Nauk, Crakow, Poland) / Consession du «Prix annuel 2019 EKVAM des études anatoliennes anciennes» du professeur Tomasz Polański.

19 h 50 Closing / Clôture.

18 h 20 – 18 h 40: Session 9 – Chairman / Présidence: Şeyda Kaya (Dokuz Eylül University, Izmir, Turkey).

***Session of video conference in Classroom 12 on the second floor / Session de vidéoconférence dans la salle de classe 12 au deuxième étage.***

18 h 20 Elizaveta Krasnodubets and M. I. Zolotarev (both from the State Historical and Archaeological Museum-Reserve “Chersonese Tavrichesky”, Sevastopol, Russia)  
The return of Phersephone: image of a mythological scene on a fragment of an oil lamp from Tauric Chersonese, Russia.

# Abstracts

(in an alphabetical order)

## Lamps from the late Roman fort at Ulmetum, Scythia Minor

Constantin Băjenaru and Cătălin Nopcea

Dr Constantin Băjenaru and Mr Cătălin Nopcea

(both from the Muzeul de Istorie Nationala si Arheologie Constanța)

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The present paper tries to systematise and synthesise the available data related to the history and importance of the Roman settlement of Ulmetum in the context of both the province of Moesia Inferior (second-third centuries A.D.) and Scythia Minor (fourth-sixth centuries A.D.). The approach is a critical one, based on both literary and epigraphic sources, as well as on the results of the archaeological investigations, especially on the study of the oil lamps discovered within the perimeter of the archaeological site. The information, reaching us through different means, once examined together, manage to paint a picture in which we can observe the important role the settlement has played throughout history. This formidable fortress, like other settlements in the province, has fiercely defended the interests of the Empire, being at the same time an important center of Romanisation and civilisation in a geographical area that has ever been a place of pilgrimage for ancient people.

**Keywords:** Late Roman period, Ulmetum, Moesia Inferior, Scythia Minor, Romania.

## **Roman lamps from funerary contexts at Tomis, Scythia Minor. New finds from the 2016-2018 seasons**

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The study of the late Roman *necropolis* is one of the essential sources for the historical knowledge and reconstruction of this period at Tomis. The importance of the city is very high, especially after the fourth century A.D., when it becomes the capital of the newly formed province of Scythia Minor. From this date on, it will be also the most important Christian center in the area. The name of Tomis is mentioned in the ancient written sources as a bishopric center.

Over the years, archaeological research has brought to light a significant number of tombs, grouped in several areas. The *necropolis* is situated throughout the ancient main roads, which connected Tomis with the other important centers in the province, like Histria and Callatis. The late Roman tombs are dated from the fourth century A.D. until the first half of the seventh century A.D. After this date the city is abandoned, and the entire province is left under barbarian control.

**Keywords:** Roman period, late Roman period, Tomis, Scythia Minor, Romania, funerary context.

## **The lamps of the Collection Gargiulo in the National Archeological Museum of Naples**

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In the Raffaele Gargiulo's terracottas collection of the Museum of Naples we have 22 lamps (mono and bilikni), all dated between the first half and the last quarter of the first century A.D. The area of provenance indicated in Gargiulo's catalogue is mainly "Strada Campana", that is, above all, the old Puteoli (today Pozzuoli, near Naples).

Gargiulo was an affirmed ceramist, restorer of ancient vases and bronzes, and one of the main figures of the Museum of Naples and of the trade of antiquities in Europe, besides being one of the greatest Neapolitan merchants of the 20s and 30s of the 19th century. It was only on May 29, 1855, after two years of heated confrontations about the price and the extent of the sale, that an agreement was reached on the price of about six thousand ducats.

**Keywords:** Early Roman period, Naples, Campania, Italy, museum and collection studies.

## **Ancient Greek lamps from the collections of the National History Museum of Romania**

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The collections of the National History Museum of Romania (MNIR) include a large quantity of lamps almost unknown, originating from the region between the Danube and the Black Sea, especially from the Greek cities. The study of the material aspects in the mainly Greek centres from west Pontic region has progressed a lot over the past two decades by the publishing of monographs which put in a new light the importance of these centres in the economic life of the West-Pontic region. This context requires both the valorization and the scientific circulation of this important museum collection. Thus, this study is dedicated to the analysis of a special category within the archaeological material - the Greek lamps, discovered in various centers from western Pontic region (Histria, Tomis, Callatis) and preserved in the collections of the MNIR. An important collection of lamps consisting of 33 items was examined in this study. Our lamps fall in to two large groups, distinguished chronologically and in a lesser degree by provenance. The first group consists of Classical Greek lamps and the second group consists of Hellenistic lamps. Of greater importance is the relation of the ancient lamps to questions of commerce and industry. The importation of certain types of lamp and their influence on local industries will be pointed out in this study. Alongside local products, it is important to note the Attic imports or those from Anatolia (Ephesian lamps). For the typological framing, it has been used the classification made by Richard Hubbard Howland, for the lamps at the Athenian Agora, in 1958. The lamps analyzed in this study are divided into the following types: Howland 25 A, Howland 25 B, Howland 26 A, Howland 26 B, Howland 27 A, Howland 28 B, Howland 29, Howland 32, Howland 43 C, Howland 44 A, Howland 45 A etc.

**Keywords:** Classical period, Hellenistic period, Attic imports, Anatolian lamps, Ephesian lamps, Romania, western Black Sea area, museum and collection studies.

**A diachronic overview of long-distance trade  
of Hellenistic to early Byzantine lamps made in Anatolia.  
Their importance and their influence on local manufactures,  
from Alexandria to Novae/Svishtov  
and from Arelate/Arles to Chersonesos/Sebastopol**

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After achieving more than two decades of researches focused on lychnology, the lamps of the four sites mentioned, object of our latest in-depth studies, will help us to try to draw a 'status quaestionis' and set a list of 'terrae incognitae' made by types or periods for which we know too few in what concerns original productions made in Anatolia, leading not a few scholars to attribute to this very region the origin of a lamp or of the invention of its shape.

*Alexandria, Egypt and a short excursus in the Near East:* Having achieved the study of late Maurice Bouvier's collection, the second in Europe after Benaki's one as far as Egyptian and Near Eastern lamps are concerned, with 783 intact artefacts chosen with a real archaeologist's eye to cover all main types and historical periods from the Phoenician period to Islam, we will extract the main Anatolia import and examine their re-interpretation by the Nile Delta manufactures, mainly for the Hellenistic and Roman Imperial times, and, on the other way, the extreme vitality of Antioch's manufactures during late Roman, Byzantine and early Islamic times and their influence on Anatolia workshops. We will not forget to make a first – and collective – "mea maxima culpa" on the Sagalassos wheel-made lamp type and its ties to the molded imitations made at Alexandria for the Anatolia diaspora living there, mainly during the second century A.D.

*Novae/Svishtov:* One of the biggest military – and civilian – settlements on the Danube, headquarter (since A.D. 69) both of the Legio Prima Italica and of the Roman Military fleet of the Danube, then one of the most important Bishopric centre from the fourth to the sixth century A.D. Having completed the research of all the lamps excavated in the Western sector by the University of Warsaw from 1953 to 2014, we will show some astonishing examples of Anatolia imports supplying the first military presence there (the Legio Octava Augusta with its wooden castrum, established there from 45 to 69 A.D.), then the revival of late Hellenistic oriental shapes or ornaments on specific macro-regional types produced up to the second century A.D., to end with direct Anatolia imports and their immediate copies or imitations linked to the Episcopal importance of the newly rebuilt Christian civilian city after the Gothic invasion.

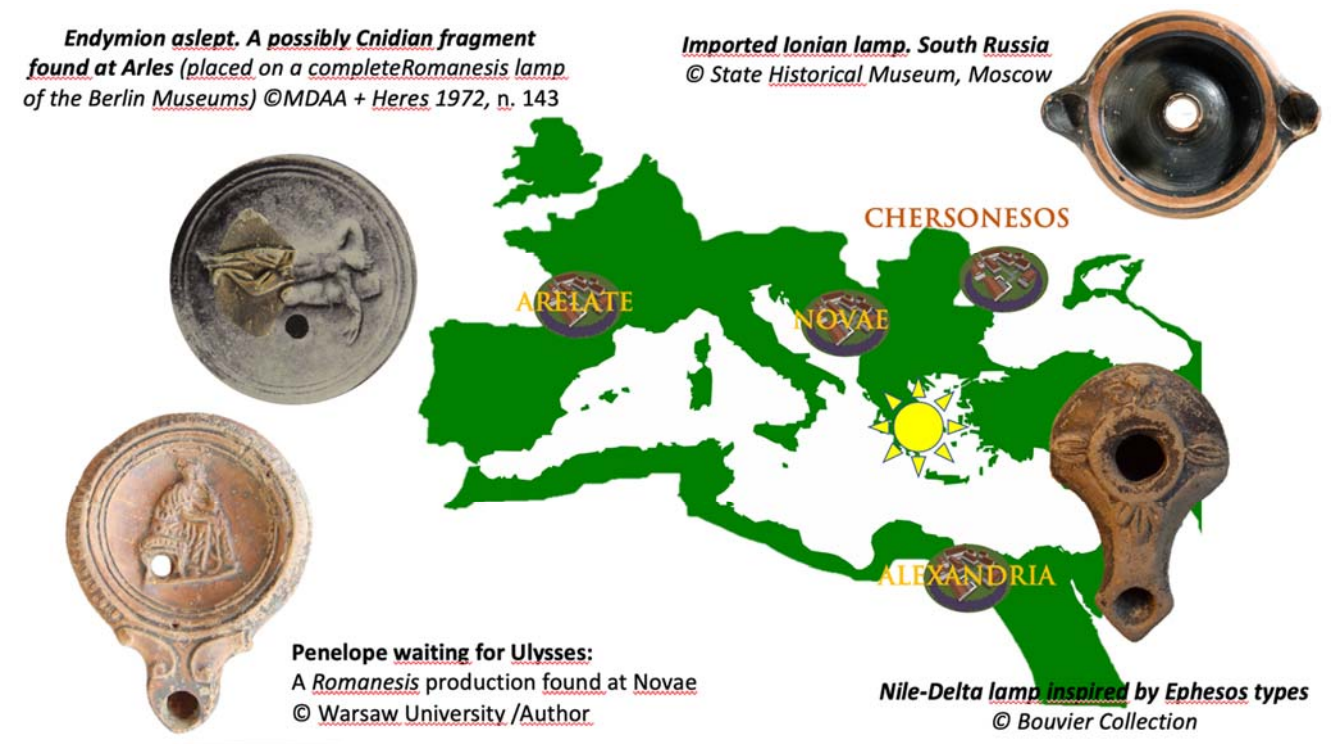
*Arelate/Arles:* The harbor garbage deposit 'sealing' the Arles-Rhône 3 shipwreck delivered a lamp corpus with more than 5000 lamps (intact and fragmentary), among which ca. 1500 deserved an in-depth research and the whole corpus is framed in less than 70 years, a period we could even sharpen to 60 years as very few lamps can possibly be dated prior to A.D. 70 or later than A.D. 130. As a consequence of the historical framework and of the characteristics of a major "international cargo multimodal hub" as one would say today, the impressive quantity of motifs – 331, i.e. less than 3 discus-readable fragments or lamps with the same representation! – is the equivalent of the ones, covering much broader periods, gathered during decennial excavations in major sites like Ampurias, Trier, the Athenian Agora, the Athenian Kerameikos or Corinth just to mention some of them. A dozen of Anatolia lamps are among the list, and we will see which influence they had on other Roman workshops, in Gaul and beyond.

*Chersonesos/Sebastopol and some major sites of South Russia:* through the lychnological corpus of the State Historical Museum (Moscow) we study with Dr Denis Zhuravlev, we will observe through the ages



the very special relationship this area had with Anatolia on the lychnological field, with direct imports and locally-made derivatives, from the Archaic period to the Early Byzantine era.

**Keywords:** Hellenistic period, Roman period, early Byzantine period, Anatolian lamps, Alexandria, Novae/Svishtov, Arelate/Arles, Chersonesos/Sebastopol, eastern Mediterranean, Black Sea area, production.



**Fig. 1:** From Archaic times to the Western Roman Empire: Some examples from the mentioned sites.



The eastern Mediterranean world in late antique period: Sites and creative areas quoted during the paper:

**Istanbul; Chersonesos; Alexandria and other sites:** Taman (Ilichevska Fortress): 2: Olbia; 3: Odessa; 4: Argamum; 5: (L)ibida; 6: Sacidava; 7: Capidava; 8: Ulmetum; 9: Novae; 10: Sacidava; 11: Sadovets; 12: Sirmium; 13: Anchialos; 14: Odessos; 15: Akra; 16: Hadrianoupolis (Edirne); 17: Thasos; 18: Cyprus; 19: Byblos; 20: Akçakoca; 21: Hadrianopolis; A: Miletus; B: Calymnos; C: Didyma; D: Rhodes; E: Sepphoris.  $\alpha^*$ : Byblos (2 lamps);  $\beta^*$ : Ha-Goshrim.  $\nabla$ : Karanis.

**The amazing meeting of a world-known railway engineer with a warlord  
feared by all his enemies. A minor untold story and lamps  
to complete the millenary history of Izmir**

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Among the world-famous collection of terracotta figurines from Izmir in the Musée d’Art et d’Histoire at Geneva there is also a collection of 41 lamps from Izmir and western Anatolia, unpublished until now. As a publication project is in process, this paper offers to the reader a colour and illustrated album of this small corpus, to receive help and advises on some very poorly known types. The collection ranges from the Classical period to the Roman period.

**Keywords:** Classical period, Hellenistic period, Roman period, Izmir, western Anatolia, Turkey, production, typology.



**Figs. 1-2:** Two lamps in the Musée d’Art et d’Histoire at Geneva.

## A new example of Roman ovoid lamps with linear patterns (Type 6 of Hawari) from southeastern Anatolia

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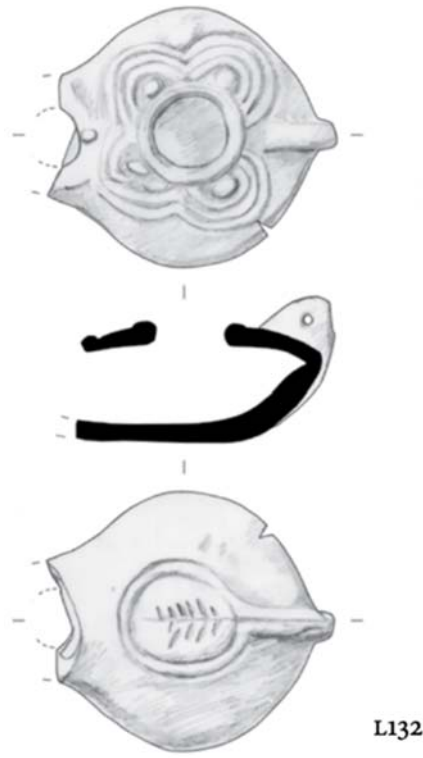
A new example of Roman ovoid lamps with linear patterns, so-called “type 6” of Hawari in his Zeugma publication (**fig. 1**) is recently published in the catalogue of the museum of Şanlıurfa (ancient Edessa) in southeastern Turkey (**fig. 2**; Karul/G. Kozbe/A. Yavuzkır 2017, p. 406, top, right; diameter, 7.8 cm; length, 10.0 cm; height, 4.0 cm). This unslipped lamp with the accession number KTN.02.26 is excavated at the *necropolis* of Karatepe which is a *böyük* site in the village of Karatepe in the province of Şanlıurfa and currently being displayed in the museum. Roman ovoid lamps with linear patterns are generally dated to the first half of the third century A.D. (Hawari, p. 179 and pl. 90) and are already known in lychnological literature since the publication of Frederick O. Waagé in Antioch-on-the-Orontes (Waagé 1941, 66-67, nos. 152-154, fig. 80). Most diagnostic typological feature of these lamps is an ovoid body formed by two molded parts. Their body are slightly convex, their filling-hole are relatively large and surrounded with a ridge, their nozzle are round and short, and their base is flat. Their handle is upright, solid, and mold-made. In this paper some further knowledge about this lamp type and its dating has been provided.

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N. Karul/G. Kozbe/A. Yavuzkır (eds.), *Şanlıurfa Müzesi Arkeolojik Eser Kataloğu*, T.C. Kültür ve Turizm Bakanlığı, Kültür Varlıkları ve Müzeler Genel Müdürlüğü (Şanlıurfa 2017) p. 406.

**Keywords:** Middle Roman period, Şanlıurfa, southeastern Anatolia, Near East, ovoid lamps with linear patterns, Hawari 2013, typology, chronology.



**Fig. 1:** A Roman ovoid lamp with linear patterns from southeastern Anatolia (Type 6 of Hawari; after Hawari 2013, p. 179 and pl. 90).



**Fig. 2:** A new example of Roman ovoid lamps with linear patterns (Type 6 of Hawari) in the museum of Şanlıurfa in southeastern Turkey; accession number KTN.02.26 [after N. Karul/G. Kozbe/A. Yavuzkır (eds.), *Şanlıurfa Müzesi Arkeolojik Eser Kataloğu*, T.C. Kültür ve Turizm Bakanlığı, Kültür Varlıkları ve Müzeler Genel Müdürlüğü (Şanlıurfa 2017) p. 406, top, right].

## Some late Roman, early Byzantine and Islamic lamps from southeastern Turkey

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In this paper some late Roman, early Byzantine and Islamic lamps from southeastern Anatolia are being presented.

*Late Roman drop-shaped lamps with diverse patterns:* This type of lamp (**fig. 1-2**) is characterized by a piriform body with a biconvex profile. The flat upper part has a large filling hole, often surrounded by a raised rim, while a high U-shaped rim surrounds the entire discus and the elongated nozzle, often decorated with a very low relief pattern but generally very neatly rendered. The shoulder, very convex, is decorated with geometric patterns in relief and has a small vertical conical handle at the back, while the flat, round base is almost always defined by a circular bead. An additional feature of the base is the almost systematic decoration of its center, in relief, with simple, geometric or even zoomorphic motifs. These lamps, which are very numerous on the sites of northern Syria and coastal Lebanon, are a macro-regional variant of canonical types, without the beak channel, produced in the Holy Land and South Lebanon. This type is to be considered mainly Syrian, with exports and reinterpretations including a vast space, between Jordan and southern Anatolia, including Cyprus. In Syria, this type appeared, according to Modrzewska-Marciniak during the fourth century A.D. and persisted, with many minor stylistic changes, until the sixth century A.D.

*Late Roman drop-shaped lamps with geometric decorations:* This type of lamp (**fig. 3**) is characterized by a drop-shaped body with a biconvex profile and a pointed nozzle integrated into the lamp reservoir. The rounded upper part has a large filling hole surrounded by a raised bead, while a high V-shaped bead surrounds the entire decorated upper part of the nozzle. The very convex shoulder is almost always decorated with raised rays and has a small vertical conical handle at the back, while the flat base is often decorated with geometric motifs. Probably born in Palestine, this type is so popular that it is massively produced in Lebanon, in the Decapolis, in Palmyra, in northern Syria and even as far away as Mesopotamia. Exports, even local variants, are documented throughout the Mediterranean East, in Anatolia and as far as Constantinople on the one hand, and in Egypt on the other hand. A notable exception seems to be Cyprus, where the vast corpus collected at the National Museum does not include any such lamps. According to published catalogues, these lamps are dated between the middle of the sixth century and the second quarter of the seventh century; in Antioch, they are considered as “the sixth century lamps par excellence”. Some late derivatives, mainly in the Levant, will be produced even at the beginning of the ninth century.

*Molded Islamic lamps, late:* These lamps are distinguished by geometric patterns on the shoulder, a palm leaf on the beak channel and a particularly elaborate base (**fig. 4**). Depending on the case, they are coated with the green lead glaze that will make them successful throughout the Arab world. Their dating is complex, as there are so few contextual publications of this type. It seems very likely that the first series were contemporary of the Hadad 37 type, and that their production lasted until

the ninth century AD. Their area of expansion, but also the variety of their particularities, are vast, ranging from Southern Turkey and Northern Syria to Egypt.

*Wheel-made Islamic lamps with glaze* (Tenth to the eleventh century): This type of lamp (**fig. 5-6**). is the first to clearly distinguish itself from the 'slipper lamps', and is considered as the first innovative type of Islamic lamps, breaking the mold-made tradition. Generally of small or medium size, these lamps have a shape that is distinguished by its simplicity: a round body with a filling hole surrounded by a more or less high convex rim, a small conical handle leaning towards the filling hole and a small open V-shaped nozzle. These productions were invented in Syria and Mesopotamia, and quickly reach all Islamic conquered territories, as Egypt.

## References

**Keywords:** Late Roman period, early Byzantine period, Islamic period, southeastern Anatolia, Turkey, Near East, museum and collection studies.



## Stamped lamps from the Roman necropolis of Tăul Găuri – Hop (Alburnus Maior)

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The archaeological research conducted during 2001–2006 in the perimeter of the current locality Roșia Montană, within the Alburnus Maior National Research Program have resulted in providing a picture of the ancient Alburnus Maior. Thus, the main elements of the organizational system of Roșia Montană area in the Roman period consist of: zones of metalliferous deposits exploitation (Masivele Cetate, Cârnic, Jig, Orlea); habitat structures, including sacred areas (Carpeni, Tăul Țapului, Găuri–Hop, Hăbad) and cremation cemeteries (Tăul Găuri–Hop, Valea Nanului, Carpeni, Tăul Corna, Jig–Piciorag, Țarina și Tăul Secuilor/Pârâul Porcului). Probably the most spectacular domain in which the preventive archaeological researches from Roșia Montană brought an important contribution is the funerary one who made possible a series of clarifications regarding the funerary behaviour of the ancient communities who resided and worked in the area in Roman times. There have been investigated, up to now, five cremation *necropoleis* and two funerary areas comprising more than 1,450 funerary structures.

The present paper is dedicated to the analysis of a special category of archaeological material of the funerary inventory of one of the five cremation *necropolis* of Alburnus Maior, named Tăul Găuri–Hop (Roșia Montană, Alba county).

Clay oil lamps bears a special place in the framework of investigated funerary complexes inventories in this *necropolis*, both from the point of view of the deposits occurrence, as well as - like will be seen hereunder - from the one of the manufacturers stamps attested here. The total number of lamps amounts to 296, out of which 58 with stamps. Among this lot, 20 have illegible stamps, thus they were analyzed only from the perspective of their ranging within the typological series prevailing in the *necropolis*. The repertory of stamps is composed by ATIMETI, CRESCENS, CASSI, FESTI, FORTIS, LITOGENE, LVCIA, MVRRI, OCTAVI, OPTATI and SEXTVS.

**Keywords:** Roman period, Tăul Găuri – Hop, Alburnus Maior, Romania, funerary context, stamped lamps, sigillography.

## Candlesticks precursors from Berezan, Scythia

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Three items of the Hermitage collection of lamps from Berezan, though not recorded as lamps, stand out by their unusual features, viz. a central tube much stronger and thick-walled than on the standard « Stocklampen » ; above all, instead piercing the bottom of the bowl right through, it presents at the base two diametrically opposite openings, either circular or quadrangular holes for two of them, two similarly opposite notches for the third one ; on two of these pieces the upper edge of the central tube is encrusted with soot. Such peculiarities, even if they do not correspond at all with those of conventional oil lamps of Greek type, point to their interpretation as lighting devices, despite the fact that only one of them - B. 87-106 – seems clearly falling into the Greek period, viz the end of the fifth or the beginning of the fourth century B.C. Considering the fact that the Northern Euxine was at that time a major native producer of solid fats such as tallow one can reasonably assume that we are faced here with tallow lamps instead of oil lamps and that their special features are intended for fitting in candles. As during the medieval period, these tallow candles were probably fitted with flax or hempen wicks.

On the Northern Black Sea area, the daily diet of the Scythians was based on mutton, beef and horse meat and they used to produce butter in churning mare milk; on the Western part, the Thracians were famous horse breeders; and, on the Southern shore, Xenophon, when crossing the territory of the barbarian tribe of Mossynchoi, reports that they are using dolphin fat in the same manner as the Greeks use olive oil. All these barbarian tribes devoted to cattle or/and horse breeding were quite well trained to deal with solid fat products and might have transmitted to the Hellenic newcomers their skill in this field, leading the Greek colonists to innovate in adapting occasionally, as early as the Archaic period, their oil lamps to solid fuels such as tallow or even its manufactured by-product the candle, so requiring a specific stand: the candlestick. Olbia was also exporting bees-wax throughout the Roman Empire and was most presumably producing it long before. Without going as far as to interpret these three pieces as kerosene lamps precursors, it is also worth mentioning that surface overflows of naphtha are to be found in great quantities both on the Kerch and the opposite Taman peninsulae and that this sort of fuel was already in use in the North-Pontic sphere, if not for domestic at least for external lighting during antiquity. However, the use of liquid bitumen for lighting in the case of ancient Berezan appears more questionable, for lack of local naphtha resources in the opposite Olbia region.

In the case this interpretation proved to be true, so these three odd lighting devices would appear to be the earliest obvious evidence of the use of tallow candles by the ancient Greeks, even a little earlier as those allegedly depicted on the Golini 1 tomb frescoes in Orvieto.

**Keywords:** Classical period, Berezan, Scythia, Northern Black Sea area, Russia, candlestick, Greek colonisation in the Black Sea.



# The so-called Ephesian lamps from Antioch-on-the-Orontes

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The terracotta lamps known as Ephesus lamps, a term used for the first time by Walter (1914), were discovered in Greece, Anatolia and Syria, at the sites of: Notion, Sardis, Tarsus, Pergamum, Troy and others, including the subsequent excavations of the Antikythera Wreck. However, until today the region of the origin is uncertain. In most studies, the Ephesus lamps are categorized under the Hellenistic lamps. The dating varies from the last quarter of the second century B.C. to the first century A.D. These lamps are mainly famous for the grey colour, which is particular to this type of lamps. The technic of the production is mould made. The variants are due to the differences in the shape of the nozzle as well as the shape of the body. Howland (1958) classified the variants found in Athens as type 49A. The examples from Corinth are known for type XIX of Broneer (1930). So far, the biggest published number of this type of lamps is from Delos (1168 lamps and fragments), Bruneau (1965) classified them in 11 groups. The lamps concerning my dissertation are the examples discovered during the excavations at the site of Antioch-on-the-Orontes (1932-1939). Waagé (1941) classified them as types 19 and 21. Identic variants to the Ephesus lamps of Antioch are in the collection of Istanbul Museum (Kassab 1995). My paper aims to examine the variants discovered in Antioch through a study based on the archaeological context. This will bring additional information about the so-called Ephesus lamps, to understand if the examples of Antioch are imitations based on an original type or importations.

**Keywords:** Hellenistic period, early Roman period, Ephesian lamps, Antioch-on-the-Orontes, southeastern Turkey, northwestern Syria, typology.

## **Roman lamps from Tomis, Scythia Minor. Imported and local lamps between the first and third centuries A.D.**

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Starting with the Greek conquest over the city and continuing with the Roman rule, the role of Tomis as a warehouse for all kind of goods, is undeniable. Among the goods coming from a long distance and sold in the markets of the city, we can find also lamps. The orientation of the trade routes towards the Greek world, both, before and after the Roman conquest, is illustrated by the discoveries of Hellenistic lamps or by the large number of types from the Roman provincial centres located in the Greek part of the Empire. In addition to the imports, a significant number of local made lamps have been discovered on the territory of the city – coming from centres located on the territory of Moesia Inferior and even in Tomis.

Among the best-represented provincial workshops in Tomis, are those from the Greek-speaking area of the Empire like Corinth, Athens, or even Cnidus. These situation proves the orientation of the city's trade towards the Greek speaking world in the first-third centuries A.D. and highlights the cultural symbiosis between the Hellenistic and Roman world which defines the economy of the city.

**Keywords:** Roman period, Tomis, Scythia Minor, Romania, production, typological influence.

## **Roman lamps from the area of Berzovia - Ramna in Caraş-Severin County, Romania**

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Berzovia-Ramna Odu-Verde area is located on the western border of Roman Dacia, nowadays south-west of Caraş-Severin County. The archaeological site from Berzovia- ancient Bersobis is one of the most important forts from Dacia, headquarters of IV<sup>th</sup> Flavia Felix Legion. In the proximity of the roman fort, a pottery workshop was discovered in 1960 at Ramna Odu-Verde, around 5 km from the castrum. Thus, the entire area is very rich in archaeological discoveries, most of them dated in Roman time. Among these many findings we can count also the Roman lamps. Although, not in a large number, the lamps are one of the most important witness in recreating the past. They were discovered in the Roman fort in habitation context and also inside of one of the three pottery kilns discovered in Ramna Odu- Verde.

Field research were resumed recently, in 2017, using non-invasive archaeological methods to map the entire area. These investigations were correlated with intrusive archaeological research and with the study of the material discovered in Berzovia- Ramna sites, currently stored at the Museum of the Highland Banat in Reşiţa.

**Keywords:** Roman period, Berzovia – Ramna, Caraş-Severin County, Dacia, Romania, domestic context, pottery kiln.

# **Preliminary report on the oil lamps from the Roman fort in Apsaros (Gonio, Georgia) from the seasons of 2014 to 2018**

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The Polish-Georgian Archaeological Expedition has been doing fieldwork within the Roman fort in Apsaros since 2014. During that time several oil lamps dated mainly to Early and Middle Roman Period have been found. The interpretation of the lamps juxtaposed with other materials (mainly coins and glass) let us formulate general remarks on the chronology of the Roman fort.

Lamps found in Apsaros compared with the examples found at other sites in the Roman Colchis let us formulate the types and decorative schemes popular in local manufacturing as well as probable ways of military supplies to the region.

The intent of present paper is to report the unpublished lamps from the excavation and put them in the broader context of the lamp finds from Colchis coast, Black Sea Region and Anatolia.

**Keywords:** Roman period, Asparos, Colchis, Georgia, Black Sea.

## **Anatolian lamps in Paphos, Cyprus: The problem of identification**

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The proposed paper presents some results of the project entitled Enlightenment in Ancient Times. Research on Hellenistic and Roman terracotta oil lamps from Nea Paphos, Cyprus, conducted since 2016. A significant number of lamps which can be connected with workshops located in Anatolia have been defined for both, Hellenistic and Roman periods. They were presented and discussed as an important trace of trade contacts between the area and Cyprus during that time. While some examples of production are rather easy to recognise and are linked with specific place of manufacture, for example Cnidus or Ephesus, other are still not very well investigated and demand further detailed analysis.

**Keywords:** Hellenistic period, Roman period, Anatolian lamps, Nea Paphos, Cyprus.

## Some Hellenistic, Roman and late Roman terracotta lamps in the museum of Sinop, northern Turkey

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In this paper, some terracotta lamps recovered from the recent rescue excavations carried out by the museum of Sinop in ancient Sinope as well as other recently acquired lamps in this museum were presented. These terracotta lamps will briefly be analyzed in chronological groups from the fourth century B.C. to the mid-sixth century A.D. Typologically these finds are divided into various groups according to their general characteristics. The most common finds from Graeco-Roman Sinope refer to the local late Hellenistic (first century B.C.) and late Roman (fourth-fifth centuries A.D.) mould-made lamps which are the evidence for the existence of the lamp maker's workshops in Sinope. Some of mid-Hellenistic lamps are important for their connection with Ephesian (**fig. 1**) and other western Anatolia fabrics. Most of the finds are from the domestic contexts of Hellenistic and Roman Sinope; but we also have lamps from the funerary (**figs. 2-3**) and commercial contexts. Some information on the production technics of the lamps, fabric and especially the areas of use will help to examine the socio-cultural structure of the ancient site in eastern Paphlagonia.

### Acknowledgments

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**Keywords:** Hellenistic period, Roman period, Sinope, Paphlagonia, northern Anatolia, museum and collection studies.



**Fig. 1:** A mid-Hellenistic Ephesian lamp from the museum of Sinop; accession number 111-15.



**Figs. 2-3:** Two recently found lamps from Gelincik by Sinop, a funerary site in the *chora* of Sinope; the museum of Sinop.

## The return of Phersephone: image of a mythological scene on a fragment of an oil lamp from Tauric Chersonese, Russia

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A fragment of a red glazed oil lamp of unusual shape with a relief image on a plate occurs from the archaeological excavations of M.I. Zolotarev in 1984 in the VI district of Tauric Chersonesos. The pictured plot undoubtedly reflects the final events from the myth of Persephone, complementing our knowledge of the iconography and the place of the cult of Demeter and Cora in the life of the population of the ancient city.

The State Museum-Preserve “Tauric Chersonese” funds contain a rather interesting fragment of an imported lamp (accession number 37084/37) depicting a mythological scene on a plate. It comes from the excavation of M. I. Zolotarev in 1984 in the VI quarter of Chersonese, where it is joined to VI cross street (northeast district of the settlement).

In Room 1, beneath the rubble stone of the eleventh-12th century A.D. laying, separating it from the adjacent room with a well, there was a pit with loose soil filled with mostly burnt fragments of ceramic pieces dated to the tenth century A.D. According to the researcher’s suggestion, the filling of the pit was made in a rather short term, and the garbage was burned immediately on the spot. However, in addition to the medieval materials dating back to the time when the pit was filled, random fragments of earlier objects were found in it. These are fragments of an architectural cornice, relief tile and honorary decree of the second century A.D., as well as the Hellenistic era fragment of black glaze vessel with graffiti and the handle of the Parossian amphora with the retrograde stamp of the end of the third and beginning of the second century B.C. (Kats, 2007: 176–177; Monachov, 2017: 106; Zolotarev, 1984: 4–6). After removing the pit in the room, layers of Roman time were examined, with materials lying *in situ*: several oil lamps and red glazed pottery are dated to the second and third centuries A.D. Also seven more oil lamps were found on the floor: with the image of an eagle, gladiatorial combat, two without images and two luminaires with radial ornamentation. All of them are dated to the third and fourth centuries A.D. (Zolotarev, 1984: 6–7). The seventh oil lamp, which is actually the subject of our attention, is distinctly out of this chronological line. However, the layer directly overlaying the floor of the room contained a large number of fragments of terra sigillata, among which the plate dated to the first century A.D. stands out, and even a few fragments of late Hellenistic ceramics — black glazed *kylix* and a jug. The datings of the layer were confirmed by the findings of Chersonesus coins in it (Zolotarev, 1984: 7). Let us consider it more closely: it is a red glaze oil lamp (d 7.5; h 3.3; l 9.0 cm) with three holes (d 0.5 and 0.3 cm). Red clay (2.5YR 5/8) has the inclusion of pyroxenes and fine particles of mica, covered with reddish yellow (5YR 6/8) glaze. Indistinct traces of papillary lines remained on the plate, on top of the image.

Only a part of the complete profile of the oil lamp has survived: a round, recessed panel with a relief image framed by three rings, and with two narrow lugs at the sides. The stretched volute nozzle as well as the handle is lost. We can only assume that it was very raised, judging from the remaining ledge, perhaps even decorated with volute or had a figured shape. The bottom is on a low circular pallet. The poor condition of the fragment does not give us confident morphological features to determine the typology of this lamp. But this is definitely some rare transitional form between lamps with narrow lugs at the sides of the end of the first century B.C. (Perlzweig, 1961: 72, No. 3.5) and volute lamps (Bailey, 1975: 344, pl. 134, No. Q 726; Bailey, 1980: No. Q 996;



Christa, 1977: 32–37; Hayes, 1980: 47, 179; Heres, 1972: 12, pl. 2, 3–4; Menzel, 1954: 26, No. 80; Perlzweig, 1961: pl. 1, 14; Waagé, 1941: 63, No. 87). Drawing on the materials of the archaeological context and the morphological characteristics of the shape of the product, we date the time of manufacture of this lamp from the turn of the first century B.C. and first century A.D., or the beginning of the first century A.D.

The pictured plot presented on the relief plate illustrates the final episode from the Elevsian myth of the abduction of Kore (Alderink, 1982: 1–16), in which she, having tried several pomegranate grains, is forced to spend forever one third of the year in the realm of the dead, and only the remaining two thirds on Olympus (Hom. Hymn. V: 15–21; 371–374, 385–411) (Giuseppetti, 2012: 106; Myres, 1938: 51–52; Rayor, 1998: 66–83; Rohde, 1907: 241; Skrzhinskaja, 2012: 107) [M.I. Zolotarev interpreted the image on the plate as belonging to the circle of Dionysian scenes (Zolotarev, 1984: 6–7)]. The lower border of the image is defined by a wide band of the “earth” surface on which there are two figures: on the right there is a large figure of Demeter in the image of a bent old woman completely wrapped in himation, with a stick and a broom on her left forearm, in the right, stretched forward hand she holds a garnet fetus. On the left - a naked male figure, his back turned to us, apparently – Hades. In both hands: the left – lowered – and the right – raised up – he holds rounded objects of not quite accurate outlines, but probably also pomegranate fruits. Behind him there is a sprouting young plant [judging by the shape of the lanceolate leaves, can it be a sprout of Vitex (or the chaste-tree), one of the sacred plants in the Demeter and Kore cult (Nixon, 1995: 85)?]. A figure of a young girl, Persephone, is holding the trunk of the spout with both hands. The details of her figure are not so clearly worked out, the lower part of the legs is closed from us by the extended hand of Hades. In general, the image of the perspective is created: Persephone seems to be a little away. Thus, we see before us the scene of the return of Persephone to her mother and the rebirth of life, the beginning of a new natural cycle in the change of seasons. The cult of Demeter in Tauric Chersonese was official, in city calendar it was associated with the month ἐὺκλειος (IOSPE. I<sup>2</sup>: no. 361), corresponding to modern March (Kadeev, 1996: 141, 146; Skrzhinskaja, 2010: 384). Thus, it is possible to assume that the lamp with a similar image was closely associated with the Elevsian Mysteries and the holidays of the beginning of the year (Patera, 2010: 254–260).

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**Keywords:** Late Hellenistic period, early Roman period, Tauric Chersonese, Crimean Peninsula, Russia, Demeter, Core, imaginary and iconography.



**Fig. 1:** A *discus* fragment of an oil lamp from Tauric Chersonese, Russia.

# Byzantine and early Islamic rayed lamps from southeastern Turkey

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In this paper five formerly unpublished rayed lamps from southeastern Turkey were presented which belong to a well-known type (**figs. 1a-c**) dated to the end of the sixth century A.D. and widespread especially in the eighth century A.D. While waiting for the many further lamps that are likely to be found in numerous museums to be published, this contribution helps to understand the variety of the several lamps and their area of diffusion, which stretch from North Mesopotamia down to Palestine, including southeastern Turkey, Syria and Lebanon (**fig. 2**).

**Keywords:** Early Byzantine period, early Islamic period, rayed lamps, southeastern Turkey, Syria, Lebanon, Palestine, Near East, typology, chronology.

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**Figs. 1a-c:** Early Byzantine rayed lamps from Berytus, Lebanon (1a-b) and Anab Safina, Syria (1c). (AFTER DAY 1942 AND MODRZEWSKA- MARCINIAK 1977).



**Fig. 2:** Distribution map of the Byzantine and early Islamic rayed lamps in the Near East.

## A Roman lamp with a hen and her chicks from southeastern Anatolia

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A recently published lamp from southeastern Anatolia (**fig. 1**; Karul/G. Kozbe/A. Yavuzkır 2017, p. 407; length, 10.2 cm; height, 2.4 cm) is very similar to one of the lamp in the Musée Calvet K142 (= no. 151 in its catalogue; **fig. 2**) in Avignon, France as well as four fragments of volute-lamps from the Harbour Garbage excavations in Arles, France. This southeastern Anatolian lamp with the accession number 14054 is an acquisition piece without any known archaeological context and currently being displayed in the museum of Şanlıurfa (ancient Edessa). It was perhaps a funerary lamp. The complete rendering shows the hen as the central element of the scene, bearing a chick on her back while a second stands in front of her and two more under her. This rare depiction is known only on Loeschcke type IV lamps, all being unearthed in the Iberian Peninsula (seven at Mérida, two at Italica, one at Osuna, two at Sevilla and one at Conimbriga) with two exceptions, one lamp found at Banasa (Morocco) and another discovered at Corfu (Greece). In Gaul, such a lamp is known among the old collections of the Musée Calvet, while the only excavated artifact is a fragment unearthed at Glanum and dated to the last decades of the second century A.D. In this context, to find four artifacts at Arles is of a particular importance, as they are certainly Southern Gaulish productions, exactly as the Spanish ones were regionally made. We are hence facing another lost original Italian motif, which survived to our knowledge thanks to regional copies. In this frame, it is not useless to mention that the scene will reappear on later Loeschcke type VIII lamps, with a very different rendering, adorning North African productions of the third century A.D.

**References:** Şanlıurfa, southeastern Turkey: N. Karul/G. Kozbe/A. Yavuzkır (eds.), *Şanlıurfa Müzesi Arkeolojik Eser Kataloğu*, T.C. Kültür ve Turizm Bakanlığı, Kültür Varlıkları ve Müzeler Genel Müdürlüğü (Şanlıurfa 2017) p. 407; Mérida, Spain: Rodriguez Martin 2002, motif D.b.2.1., pp. 133-4 and fig. 252, pl. XVII with complete Iberian bibliography; Iulia Valentia Banasa, Morocco: Ponsich 1961, n. 49, p. 82 and pl. VI; Corfu, Greece: Bailey 1980, Q 913, pp. 85, 171 and pl. 15; Avignon, France: De Brun, Gagnière 1937, n. 151, p. 39 and pl. 10; Glanum, Saint-Rémy-de-Provence, France: C. Bémont, *Les lampes de Glanum*, Editions de l'Association de la Revue Archéologique de Narbonaise Supplément 34 (Montpellier 2003), no. 160, pp. 101-102, no. 165 and pl. 15; and generally on Italian-type lamps in southeastern Turkey: E. Laflı, Five early Imperial lamps from the museum of Tarsus in Cilicia (southeastern Turkey), in: D. Frangié/J.-F. Salles (eds.), *Lampes antiques du Bilad es Sham. Jordanie, Syrie, Liban, Palestine / Ancient lamps of Bilad es Sham. Actes du Colloque de Pétra-Amman (6-13 novembre 2005)*. De l'archéologie à l'histoire (Paris 2011) 387-398.

**Keywords:** Roman period, Şanlıurfa, southeastern Anatolia, Arelate/Arles, France, Italian-type lamps, north African lamps, decoration, iconography.



**Fig. 1:** A Roman lamp in the museum of Şanlıurfa in southeastern Turkey; accession number 14054  
[after N. Karul/G. Kozbe/A. Yavuzkır (eds.), *Şanlıurfa Müzesi Arkeolojik Eser Kataloğu*,  
T.C. Kültür ve Turizm Bakanlığı, Kültür Varlıkları ve Müzeler Genel Müdürlüğü (Şanlıurfa 2017) p. 407].



**Fig. 2:** A Roman lamp with a hen and her chicks in the Musée Calvet, Avignon, France  
(after De Brun/Gagnière 1937, no. 151, pl. 10).



## A stamped lamp of *Romane<n>sis* from Mersin, southern Turkey

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The lamps in the museum of Mersin in Cilicia (southern Turkey) were studied and partially published by us (Laflı 2004 and 2010). An unpublished lamp in this museum with the accession number K 80.8.16 is dated to A.D. 70-130 and belongs to the type Loeschke VIII (**figs. 1a-b**; length, 9.5 cm; diameter, 7.3 cm; and height, 2.6 cm). Its fabric is pink hazelnut clay, with a brown and matt slip. Decoration of its *discus* formed by a rosette with ten petals, center of which corresponds with the *infundibulum*. Its smooth shoulder is separated by double ribs accompanied by three grooves. It is the short beak type of the *Romane<n>sis* workshop of which is placed on the back in several lines in Latin letters with an underlying circle.

The discussion on the location of the workshop of *Romane<n>sis*, for which Heres had proposed Miletus in 1968, but later hypothesized as Cnidus (Williams 1981, p. 27) is actually excavated (BCH Supplement XIII, p. 103, n. 1; Bailey 1988, pp. 99-100). Over a hundred lamps are known with his signature and many other fragments present with these common motifs, even though Bailey does not believe that those unsigned ones have actually been produced in this workshop. They are widely attested in the early Roman world, stretching from Athens, to Corinth, Anatolia, southern Russia, Africa, Italy and Dalmatia. It could be a Cnidian production and such a production appears first time in Cilicia in southern Anatolia.

### Acknowledgments

This lamp was studied with an authorization granted by the Turkish Ministry of Culture and Tourism, General Directorate of the Cultural Heritage and Museums on February 2, 2005, numbered as B.16.0.AMG.0.10.00.01/707.1/9-11321. The necessary documentation was assembled by E. Laflı in 2005.

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E. Laflı, Mersin Arkeoloji Müzesi Pişmiş Toprak Kandil Koleksiyonu, in: *T. C. Kültür ve Turizm Bakanlığı, Kültür Varlıkları ve Müzeler Genel Müdürlüğü, 27. Araştırma Sonuçları Toplantısı, 25-29 Mayıs 2009, Denizli*, vol. 1, Kültür ve Turizm Bakanlığı, Yayın No: 3250-1 (Ankara 2010) 15-24.

H. Williams, *Kenchreai, eastern porto of Corinth*, 5, *The lamps*, Leiden 1981.

**Keywords:** Hellenistic period, Roman period, Mersin, Cilicia, southern Turkey, Cnidus, Romanesque, museum and collection studies.



**Figs. 1a-b:** A stamped early Roman lamp with Romanesque in the museum of Mersin in southern Turkey; accession number K 80.8.16.

## A stone lamp from Mersin, southern Turkey

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During the Hellenistic and Roman periods, the use of stone lamps in Anatolia is rare both in excavated sites and museum collections. The single example of a stone lamp in the collection of the museum of Mersin in Cilicia (southern Turkey) is believed to have had a funerary purpose, as it was probably used as a censer to burn incense, but bears no carbon traces. This large and heavy limestone lamp without any known provenance is very well preserved with a certain patina. Its whitish rock is soft and chalky, and has a rough look. It has a circular shape with a large central filling-hole, thick walls, straight sides and two projecting nozzles in both opposite sides. At equal distances to the nozzles two projecting and pierced suspension rings are formed in both sides like a loop. It is shaped by a drill and left undecorated. In this paper this stone lamp was presented in detail, as the number of stone lamps are too few in Anatolia to date them precisely.

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**Keywords:** Hellenistic period, early Roman period, Mersin, Cilicia, southern Turkey, stone lamp, production, function.



**Fig. 1:** A stone lamp from the museum of Mersin, southern Turkey.

## Early Byzantine circular lamps (“lampes-galets”) in the museum of Mersin, southern Turkey

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An early Byzantine type of circular lamps in the shape of a roller is identical with the Vessberg Type 20 on Cyprus. In the museum of Mersin in Cilicia (southern Turkey) there are six examples of this type which were perhaps brought to Mersin from outside of Cilicia, as no lamp of this type has been found in an archeological context in Cilicia yet. These lamps are circular in outline and double-conical in section, with flattened top and bottom. Their top has a plain, narrow sloping rim and a wide *discus*, separated by a ridge. The central filling-holes are quite large and surrounded by a ridge. Their shoulder is slightly wider at front to accommodate wick-hole. The upper parts of these lamps are ornamented with impressed vegetal patterns and symbols roughly. Their base are set off by a base-ring and often decorated within. Mostly their fairly hard fired clay (slightly “soapy” to the touch) has a very pale brown fabric (9YR 7/4).

Numerous examples of this distinctive Levantine type of lamps have been found on Cyprus and a large quantity of fragments as well as several intact pieces in Antioch-on-the-Orontes. According to the most recent research (Touma 2005, pp. 258-9), the origin of this type is certainly due to the inventiveness of the workshops in Antioch at the end of fifth century and sixth century A.D. Clay and slip of Cypriote and Antiochean-made circular lamps are almost identical. Main known examples of this type are as follows: At Corinth from the contexts of the fifth and early sixth centuries A.D. (Type XXXII; Broneer 1930, pp. 121-122 and pl. XXIII); at Antioch from the contexts of the second to seventh centuries A.D. (Waagé 1934, pp. 64-65 and pl. X:876, 12, Group VII; Waagé 1941, p. 60, Type 49); a lamp in the Ontario museum (Hayes, ROM 84, no. 348 pi. 41); several on Cyprus and in the Cyprus Museum (Menzel 1954, pp. 87-89 and fig. 82:10, 12 on p. 101; and Oziol, Salamine 279-282, nos. 843-854, pl. 46); a lamp acquired in Alexandria for the British Museum (Bailey III, no. Q 2350 pi. 61); some in the Akademisches Kunstmuseum in Bonn (Hübinger, Bonn 113, no. 210 for further refs.); from a grave in Anatolia in the Abbey Museum, Caboolture (Descœudres/Harrison 1996/1997, no. 27); and a lamp from Anatolia (Leclercq 1928, col. 1, 198, no. 1241 and fig. 6721).

A preciser dating of the type within the period ranging from the late fifth to the early seventh century A.D. does not seem to be possible; but it seems that this lamp type has a concentration especially during the sixth century A.D. In this paper these six examples in the museum of Mersin were presented in detail.

### Acknowledgments

These lamps were studied with an authorization granted by the Turkish Ministry of Culture and Tourism, General Directorate of the Cultural Heritage and Museums on February 2, 2005, numbered as B.16.0.AMG.0.10.00.01/707.1/9-11321. The necessary documentation was assembled by E. Laflı in 2005.



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**Keywords:** Early Byzantine period, Mersin, Cilicia, southern Turkey, Antioch-on-the-Orontes, Cyprus, Syria, circular lamps (“lampes-galets”), distribution, production.



**Fig. 1:** An early Byzantine circular lamp (“lampe-galet”) in the museum of Mersin, southern Turkey, accession number 01.20.53.

## **Late Roman lamps from the collections of the National History Museum of Romania**

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The collections of the National History Museum of Romania (MNIR) include a large quantity of ceramic material, originating from the region between the Danube and the Black Sea. The present paper is dedicated to the analysis of the late Roman lamps, discovered in various centers from Scythia and preserved in the collections of the MNIR. For this study they were analyzed 31 lamps discovered in Histria, Tomis, Dinogetia, Hârșova and Capidava, who are preserved in MNIR collections. Lamps are very important category of ceramic finds due to their dating characteristic. From the point of view of origin the lamps fall in to three large types: Anatolia Type, Danubian Type and North African Type. It should be noted the imports from the Greek ceramic ware centres located in the South-Eastern Europe and Anatolia, and in the Northern Africa as well. The local oil lamp manufacturing copied, imitated or was influenced to the same extent by the prototypes from the acknowledged workshops within these areas, therefore a wide variety of types and variants circulated across Dobruja's territory.

**Keywords:** Late Roman period, Scythia, Romania, western Black Sea, museum and collection studies.

## Lamps from Aegyssus, western Romania

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The ancient Aegyssus is located in northeast of Tulcea, in the ‘Parcul Monumental Independenței’ and its adjacent areas. The rocky massif on which the ancient city is situated is the highest area guarding the lower course of the Danube. The settlement of the Roman and early Byzantine period overlaps an indigenous settlement.

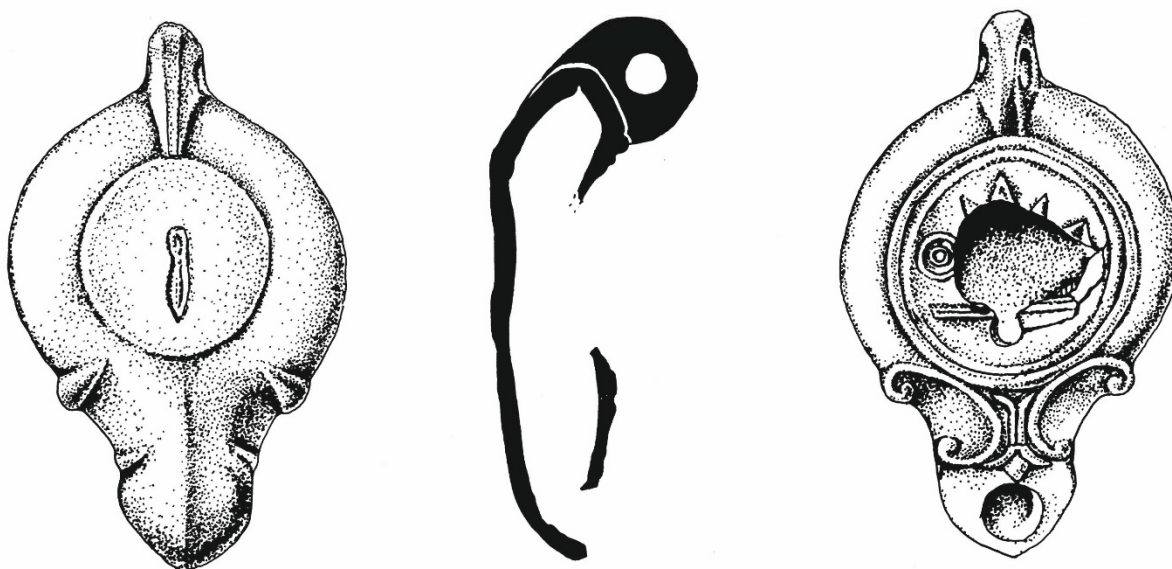
Aegyssus was, above all, an important garrison for the troops that had the mission to defend this border region of the Roman Empire. Legio V Macedonica and the Roman fleet of the Danube (classis Flavia Moesica) had the role to protect the city. During the late Roman and early Byzantine period, the fortification gains a particularly important role in the defensive system of Scythia and becomes the seat of some military units of legio I Iovia, but also of a cavalry unit (cuneus equitum armigerorum). In the sixth century, it become bishopric, as evidenced by Notitia Episcopatum, and is listed in the Procopius of Caesarea among the castles rebuilt by Emperor Justinian in Scythia.

Archaeological excavations undertaken on the site contributed to throwing light on the evolution of the city particularly in the Late Antiquity. The intramural area was repeatedly investigated, but with a very few archaeological materials published up to present. The extramural area of the ancient city was levelled and destroyed by the utilitarian works since the nineteenth century, and still, it is today. The beginning of archaeological interventions on the site dates back to the first decade of the twentieth century, but the results were not published and archaeological materials, with only a few exceptions, is now lost. Trial trenches were made in 1959, but only starting with 1971 systematically excavations begun and occasionally continued until 1998. Beginning with 2015 annually, ongoing excavations take place on the site due to a grant offer by the Tulcea Municipality. Lamps and generally lighting devices discovered during archaeological research in the city and extramural areas were not published insofar. However, the researches undergone during the past decades led to the discovery of a number of clay lamps spanning from the early Roman to the late Roman and early Byzantine period. From the typological point of view, one can notice a variety of types, from the Roman provincial ‘Firmalampen’ to the Anatolia (the ‘Ephesus type’), Attic, North-African lamps and early Byzantine local varieties as the so-called ‘Balkan type’. Altogether, the lamps discovered on this site at the gate of the Danube Delta display a heterogeneity of forms and fabrics, which shows the cosmopolitanism of the local society and the broad economic ties of the city during its entire existence with a prevalence of the Anatolia workshops.

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**Keywords:** Roman period, early Byzantine period, Aegyssus, Dacia, Romania.



**Fig. 1:** Lamps and vessels from Aegyssus, western Romania.



## Ancient lamps in Graeco-Roman and Syriac letters. Greek love poetry and Christian religious worship

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A small collection of erotic epigrams where lamps appear as an attribute of love was composed by the best poets of the *Palatine Anthology*: Asclepiades, Meleager of Gadara, Philodemus of Gadara, Statilius Flaccus, Marcus Argentarius, Agathias of Myrina and Paulus Silentiarius. I would like to focus on rare archaeological references to lamps in the love epigrams. In Flaccus' epigram (*AP* 5, 5) we learn that he offered a silver lamp to his beloved Nape. It is interesting to discover that the first two lines of the epigram make a succinct literary inscription which might have been written on a ticket and attached to the valuable gift of a silver lamp. In Musaios' epyllion of *Hero and Leander* the lamp appeared as a third character at the side of the lovers, and usually as a sign and a token of love and longing. We also have many references to lamps in the pious stories on the Christian icons in the Early Byzantine hagiographic and homiletic literatures, church histories or pilgrims' diaries. Philoxenus of Mabbug was radically opposed to the representations of 'the most holy and venerable Spirit in the likeness of a dove,' which he observed in Christian churches (John Diakrinoumenos). Many of the doves which raised anger of the Bishop must have been suspended lamps. A chronicle of Mor Gabriel (A.D. 512) describes two bronze trees, which were lit with a hundred and eighty lamps.

**Keywords:** Asclepiades, Meleager of Gadara, Philodemus of Gadara, Statilius Flaccus, Marcus Argentarius, Agathias of Myrina, Paulus Silentiarius, written sources, iconography, Christianity.

## Ancient oil lamps from the domestic contexts at Tomis, Scythia Minor. New finds from the 2016-2018 seasons

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Recent archaeological research carried out in the *intra muros* area of the city of Tomis contributed to obtaining new information on the history and evolution of the Pontic *metropolis* in the period between the sixth century B.C. and seventh century A.D. Over the years, preventive archaeological research has yielded interesting results, proving the density of vestiges, as well as the fact that the area has been permanently used in the mentioned timeframe.

The archaeological material presented comes from the researches carried out in two distinct areas, the first one being placed in the extra muros area of the fortress of early Roman period, and the second in the area of the Tomitan acropolis. In both situations, the occupational layers recorded were dense, richly documented archaeologically but, unfortunately, strongly disturbed by modern anthropic interventions.

In the course of these researches more than 100 oil lamps were discovered, whole or fragmentary, whose chronology corresponds to the investigated archaeological layers. Almost all of the material comes from the area of civilian dwelling, only 3 of the pieces being discovered in funerary contexts. With one exception, all oil lamps were made of ceramics, representing the products of the workshops in Corinth, Athens, West and North Pontic area and Tomitan workshops. From a chronological point of view, the pieces discovered come from various periods, dating to Classical Greek and Hellenistic, Roman and late Roman times.

These discoveries seem natural in the general context of the importance that the city of Tomis had acquired during its evolution, uninterrupted for almost thirteen centuries.

**Keywords:** Classical period, Hellenistic period, Roman period, late Roman period, Tomis, Scythia Minor, Romania, domestic context.

**The third century A.D. in motion:  
New proposals on morphological and chronological evolution of lamps  
(Disc-type, Dressel 28, Dressel 27, Dressel 30 and Disc-type derivated)**

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This paper try to discuss how different regions providing stratigraphies and stratigraphic statistical studies can be compared, in order to discuss chronological transitions among types or typological families related to the middle Imperial period. The goal is thus the discussion of the typological chronologies, but also the discussion of possible different regional chronologies among the same type or the same typological family. The geographic and temporal analysis undertaken may propose, at least as future approaches, comparative studies on stratigraphic and statistical results from different areas of the Empire, as a methodology for the understanding of the typological evolutions of lamps.

With regard to Italia, data shows that Volute-type family reaches the first half of the second century A.D., sharing the market with Disc-type family, while Firmalampen is a secondary family. Disc-type lamps are produced probably until the second half of the third century. Dressel 28 and 30 may begin in A.D. 200+ and set up the market leadership in A.D. 225-250, with strong opposition of Disc-type family. Disc-derivated type seems to start slightly later than Dressel 28 and 30, in A.D. 225-250.

With regard to Dacia: this area confirms Ostia. Volute-type is still produced in the first half of the second century A.D., but trade is headed by Firmalampen, followed by Disc-type family. Firmalampen is a regional fashion, much more important statistically in Dacia than in Italy. Disc-type family (and Firmalampen as a parallel-type family) dominates until the late third century A.D. Dacia (occupied until 271 A.D.) has never produced later shapes as Dressel 27 and 28, while there was an incipient production of Dressel 30 and Disc-type derivated. Dressel 28 and 30 apparently begin earlier in the Italic region, during A.D. 225-250, while Dacia remains more conservative in their consumption of lamps, in the central third century A.D., being Disc-type and Firmalampen the main morphologies.

With regard to the Danubian area: it reinforces the proposals obtained from Dacia. Disc-type derivated is already important in the third century A.D., unlike the Italic region, when Dressel 28, Dressel 27 and Dressel 30 seem to face a strong opposition in non-Italic markets. In this sense, it is more reasonable the understanding of the values reached by the Disc-type derivated family, already significant, above all in Ratiaria. In Ratiaria and Dacia, there is just a scarce amount of transitional models Disc-type/Dressel 28 and the late type Dressel 30.

With regard to Hispania, the large amount of lamps allows safe conclusions on the morphological evolution of lamps consumed in Tarraco and Pollentia, around A.D. 270+, and Los Matagallares (third century A.D.). It attests the predominance of the Disc-type family, while late shapes Dressel 28, Dressel 30 and Disc-derivated type remain secondary types, nevertheless more visible than in Dacia and Ratiaria. Firmalampen are scarce in Hispania, being stronger in Dacia and even more in Ratiaria.

Firmalampen family is important in the central-north area of the Roman Empire (Italia, Dacia and Ratiaria), but incipient in Hispania, during the third century A.D. (maybe from the third quarter, according to Ostia). In A.D. 225-250, Dressel 28 and 30 begin apparently their production in Italia, but these types have been barely diffused out of Italia, at least until the late third century A.D.

Finally, these late shapes Dressel 28, 27, 30 and Disc-type derivated may achieve the fifth century A.D. All this chrono-stratigraphic framework points to further typo-chronological clue for the future: they are essentially Late Antique types, started in the third century A.D. in Italia, but reaching its general consolidation over the Empire, only during the Tetrarchy, that is, not prior to the end of the third century A.D.

**Keywords:** Third century A.D., Disc-type, Dressel 28, Dressel 27, Dressel 30, Disc-type derivated, Dacia, Hispania, typology.

## Upside down – A twisted world! Lux perpetua luceat eis !

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Ionuț Bocan and Emil Ionuț Dumitrașcu

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The paper has as subject the original results of the archaeological researches in Alburnus Maior (Roșia Montană, Alba County, Romania). In a community closely related to mining and processing of precious metals, light and lighting acquires a specific connotation. The natural, physical underground world, the concrete site where the daily Katabasis is made, merges at the soteriological level, with the Great Journey. The Light, Lux Perpetua, becomes essential, it is the guiding thread and becomes an obsessive and rhythmic specific funeral behavior. The present paper is a study on the use of Roman lamps, in life and in death, by the miners of the ancient Alburnus Maior, brought here, *ex toto orbe romano*, to exploit the golden deposits here, to the glory and use of an Empire that knew, like no other, to merge the meanings of life and death.

**Keywords:** Roman period, Alburnus Maior, Alba County, Romania, funerary context.

# Theatrical iconography on Anatolian terracotta lamps

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In this paper, I seek to address the iconography of theatrical subjects on Anatolian terracotta lamps in the Roman period. I focus particularly on the lamps of Cnidus, on which theatrical imagery dominates. The iconography of the lamps from Cnidus is overwhelmingly comic, with several examples of comic masks (BM 356, 358-9, 365, 368, 380-1, 384), and satyr masks (BM 355, 369, 372, 375, 377-9, 387). This is in contrast to theatrical lamp iconography of the western provinces, particularly Italy and France, where tragic masks are also found (BM 417, 474, 641, 737, 1499).

I contextualize the theatrical lamp iconography both in relation to contemporary theatrical imagery in other media (Webster 1961), but also in the performance culture of Caria in the Roman period, where several dramatic festivals hosting performances of tragedy, comedy, and satyr-drama are epigraphically attested, at Aphrodisias, Stratonikeia, Tralles, and Caunus. Investment in building and renovating stone theaters also suggests an active engagement with musical and dramatic culture in Caria at this time. The theater at Cnidus has been excavated (Love 1970, 1972), and although no dramatic festival is attested in the epigraphical sources, the prevalence of dramatic iconography and the proximity of other Carian cities which professional actors regularly passed through in order to perform at the festivals, suggests at least the possibility of dramatic performances in the theater at Cnidus.

While the theatrical focus on the Cnidus lamps is unique, I will explore theatrical imagery on lamps from other Anatolian sites, such as the seated figure of an actor on a lamp from Ephesus (BM 1119), where, like Caria, dramatic performance is well attested at festivals in the Roman period. The preference for comic iconography on the lamps of Cnidus may also be related to the strong preference across the Greek East for comic figures over tragic figures in terracotta figurines. Theatrical iconography on Anatolian lamps, I argue, is evidence of popular engagement with the theater, and must be situated in the history of dramatic performance in Anatolia. Yet lamp iconography reveals different aspects of popular engagement with the theater than the epigraphical record, which is heavily influenced by the concerns and interests of elites. The dominance of comic iconography on the lamps of Cnidus, along with the widespread preference for comic terracotta figures in the Greek world, suggests that comic and satyric figures appealed to consumers of mass-produced, mould-made terracottas, despite the higher status of tragedy at the festivals.

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**Keywords:** Roman period, Anatolian lamps, Cnidus, Caria, western Anatolia, iconography, theatre.

# **Liturgical purpose of the oil lamps in the Roman, early Byzantine and early Islamic Near East**

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The study deals to daily technology of the lighting clay oil lamps from the first to eighth centuries A.D. The purpose of the study is to answer to the next questions: how long is the lighting time of clay lamps? What is the illumination of each clay lamp during a lighting? Is the wick attracted during a lighting? Are these lamps possible to use as Shabbat or Hanukka lamps or their use only for weekdays, not for holidays?

The base for this study includes two thinks: text from Talmud and Babylonian Talmud about holiday's lamps, how it needs to light them, which material for wick it possible to use and which oil's kind possible to use for lighting; and lamps which were discovered during archaeological excavations and allegedly used as Shabbat lamps or Holidays' lamps.

A method of my research work is an experiment. The experiment was conducted in the usual living room. Modern living places not so differences from ancient living rooms or dining rooms. Were chosen six clay lamps for experiment. These lamps were from the first to eighth centuries A.D. That is mean from Roman Imperial period until Early Islamic period. Here needs to say that for experiment I take replicas of original lamps. As wick's material it was taken hemp, cotton and flax. The length of wick is 7.5 cm. As oil for lighting it was taken three kinds: Castrol oil, olive oil and linseed oil or another name of this oil is flax oil. During the experiment I made photos and wrote results into tables. So, I scaled empty lamps and scaled them after they were filling by oil. A porpoise is: to fix empty lamps' capacity and capacity then they are filling. During this experiment I check only clay lamp with one nozzle.

I get next results during the research experiment. First: I discovered the dependence of the burning lamp's time on the wick material. The cotton wick burn around 2 hours and there is no influence to burning time from which kind of oil inside of lamp. The time of flax wick is the same as cotton wick, around 1,5 hour-2 hours. The burning time of hemp wick is between 20 minutes and 40 minutes, according around conditions. So, I discovered the dependence of the burning lamp's time on the temperature at different year's seasons. The burning time is more longer for five or ten minutes at summer or then the temperature is high then 20-25 degrees. And back, the time of burning is shorter for ten or fifteen degrees during the winter, then the temperature is not high then 20-22 degrees. Second: during the burning needs to attract wick and this results make an another question: if clay lamps that were discovered during archaeological excavations and that, as supposed to use as Holiday's lamps or Shabbat lamps, could use for this liturgical purpose? The important of this question is: according Jewish tradition or Hallacha, the wick's attraction during lighting of Holiday's lamp or Shabbat lamp is unfit of Holiday or Shabbat. Third: all lamps during the lighting are heated; the fourth: it is not possible to use ordinary ceramic oil lamp outside, especially during the wind weather. It needs to use special cover and it possible to use them as lantern. And the last result consists nozzle form. From one side the nozzle form is kind of beauty, but main faction was replacing wick holders that were characterized for Hellenistic ceramic lamps and for some Egyptian ceramic lamps.

Because at this study work didn't check glass lamps and clay lamps with two or seven nozzles; were checked only ceramic lamps with one nozzle, I get an intermediate results that were described above. Here it possible to sum all that write above. According to Jewish tradition to



use ceramic lamps as Holiday lamps or Shabbat lamps is difficult. I didn't check statement of the researcher from Bar-Ilan University, Amar Zohar about wicks from old linen fabrics. Reason of this: I made mistake during manufacture of wicks from linen material. The wick was thicker and didn't enter to wick-hole. So, I didn't check his experiment of increase lamp's burning time by additional capacity. The illumination and the burning time directly depend from wick material, wick length and thickness. So they depend from inside temperature that during year season is changing; from oil's kind and capacity. Now some recommendation words.

The first recommendation is to compare the Jewish traditional (Hallacha) about lighting lamps during the Holidays and Shabbat with Early Christian tradition, Samaritain tradition and Early Muslim tradition. The second: during the next experiment try to analyze according the same parameters that were used during this research work, glass lamps (one nozzle and with two, five or seven nozzles) and so clay lamps with two, three or five nozzles.

**Keywords:** Roman period, late Roman period, early Byzantine period, early Islamic period, eastern Mediterranean, Near East, liturgical purpose.

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