

Nouveautés Lychnologiques Lychnological News



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Textes réunis par Laurent Chrzanovski

Édition - Diffusion: LychnoServices
c/o CHAMAN Atelier Multimédia
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Numérisation: Domenico Manco

Maquette - Composition: Domenico Manco

Imprimerie numérique: Calligraphy SA
3960 SIERRE

Photographies:

Couverture: Lampe à huile, type arabe (inv. 8915)
© Musée d'Art et d'Histoire, Genève
CHAMAN Atelier Multimédia

Articles: La responsabilité des crédits photographiques
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ISBN: 2-9700435-0-5

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Avant-propos

C'est à l'occasion du 1er congrès archéologique international d'étude sur le luminaire antique et de l'exposition « Lumière ! L'éclairage dans l'antiquité » organisée au Musée romain de Nyon que paraît « Nouveautés lychnologiques », un volume propre à favoriser la diffusion des connaissances et la confrontation des idées, mais offrant aussi aux spécialistes l'opportunité de soumettre à la critique de leurs pairs non seulement les résultats de leurs recherches mais encore de nouvelles manières d'interroger et de comprendre. La variété et la richesse des contributions illustrent l'intérêt et le renouveau des études relatives aux lampes, une discipline à part entière, certes, mais qui ne saurait se suffire à elle-même : il convient plus que jamais de se garder d'une spécialisation outrancière qui se ferait au préjudice d'une vue d'ensemble aussi large que possible. Si les études ponctuelles, mais précises, constituent un préalable nécessaire à toute synthèse, elles ne sauraient demeurer une fin en soi. La science lychnologique, à l'instar de la céramologie, de la numismatique, de l'archéo-botanique ou de la paléo-trichologie, reste indissociable de l'archéologie : à partir de vestiges matériels, aussi modestes soient-ils, il convient essentiellement de saisir l'homme dans sa complexité et sa relation avec l'univers. Dans cette quête, longue et difficile, parfois désespérée, il importe d'améliorer sans cesse les outils de détermination et d'interprétation, de veiller à la multiplicité et à la diversité des approches, qu'il s'agisse d'analyses de laboratoire, d'études typologiques, chrono-quantitatives, technologiques, iconographiques ou économiques, sans oublier les dimensions culturelles et anthropologiques et tout en restant à l'écoute d'autres spécialistes. C'est dans cette perspective que les auteurs du présent volume ont voulu placer leurs travaux et qu'il conviendra de situer les études à venir. La réflexion sur l'homme à partir des objets matériels et de leur contexte ne saurait se limiter à un simple exercice, aussi brillant soit-il : elle resterait totalement vaine si elle ne servait à allumer et à entretenir, goutte à goutte, notre propre lampe...

Genève, le 22 septembre 2003

Prof. Daniel Paunier

Éditorial

Décidément, l'année 2003 a été placée sous le signe des lampes et de la lumière. L'hiver nous quittait sur deux belles expositions sur ce thème, organisées par les collègues des musées de Veszprem (Hongrie) et de Jena (Allemagne).

Puis, au printemps, le 15 mai précisément, ce fut l'inauguration de l'exposition « LVMIERE ! L'éclairage dans l'Antiquité » au Musée romain de Nyon (Suisse).

Autour de cette exposition, le Musée romain et sa conservatrice Véronique Rey-Vodoz, avec l'aide du Professeur Daniel Paunier, ont accepté de soutenir le 1er Congrès international d'étude sur le luminaire antique, placé sous le haut patronage de M. Charles Kleiber, secrétaire d'Etat à la Science et à la Recherche.

Ce congrès, qui a réuni plus de quatre-vingt spécialistes en la matière de vingt-deux nationalités, a vu la fondation de l'Association Lychnologique Internationale.

En marge du congrès, LychnoServices, créé par Samuel Crettenand et Laurent Chrzanovski, se propose de mettre en valeur le patrimoine luminaire antique sous toutes ses formes, de la préhistoire au Moyen-âge, au moyen de quatre vecteurs d'information (site internet, publications, outils pédagogiques et bases de données scientifiques).

Nouveautés Lychnologiques / Lychnological News a donc remis au goût du jour le terme (ou plutôt le néologisme) "lychnologique", déjà proposé par les participants de la table ronde "*Les lampes de terre cuite en Méditerranée des origines à Justinien*", organisée par le C.N.R.S. (Centre National de la Recherche Scientifique) à Lyon, du 7 au 11 décembre 1981 (et publiée en 1987 à Paris sous la direction T. Oziol).

Ce volume propose au lecteur - spécialiste ou simple amateur - vingt et un articles de tous horizons (Allemagne, Belgique, Canada, Espagne, France, Israël, Italie, Liban, Palestine, Suède), présentant des lampes, presque toutes inédites, issues de fouilles ou de musées.

Par ailleurs, la thématique des premières lampes est traitée avec soin par Sophie A. De Beaune, et un article d'archéologie expérimentale de Christian-Heinrich Wunderlich complète ce recueil.

Nous vous souhaitons la plus agréable des lectures.

LychnoServices, Laurent Chrzanovski - octobre 2003

Lamps and lighting are definitely the prevailing themes of the year 2003. Winter ended with two wonderful exhibitions dedicated to this topic, exhibitions organized by colleagues of the museums of Veszprém in Hungary and of Jena in Germany. Then spring, and more precisely May 15th, saw the inauguration of the exhibition "LVMIERE! L'éclairage dans l'Antiquité" at the Roman Museum of Nyon (Switzerland).

Around this exhibition, the Roman Museum and its curator Ms Véronique Rey-Vodoz, in cooperation with Professor Daniel Paunier, have accepted to support the 1st International Study Congress on Ancient Lighting Devices, placed under the high patronage of Mr. Charles Kleiber, Secretary of State for Science and Research.

The congress, held from September 29th to October 4th, gathered experts in this field from twenty-two different countries. During the event, the International Lychnological Association (ILA) was officially founded.

In connection with the congress, LychnoServices, created by Samuel Crettenand and Laurent Chrzanovski, offers to highlight the heritage of ancient lighting devices in all its forms, from Prehistory to the Middle Ages, through four means of information (website, publications, educational tools and scientific databases).

Nouveautés Lychnologiques / Lychnological News has brought up to date the term (or rather the neologism) "lychnological", which was already suggested by the participants in the round table entitled "*Les lampes en terre cuite en Méditerranée des origines à Justinien*", organized by the CNRS¹ (National Centre for Scientific Research) in Lyon, from December 7th to 11th 1981 (and published in Paris in 1987 under T. Oziol's supervision).

This volume offers readers - specialists or amateurs - twenty-one papers from various countries (Belgium, Canada, France, Germany, Israel, Italy, Lebanon, Palestine, Spain, Sweden), featuring lamps coming from excavations or museums, most of them previously unpublished.

Moreover, some special topics have been included in the book: Ms Sophie A. De Beaune carefully details the theme of the first lamps and Mr. Christian-Heinrich Wunderlich delivers an interesting article of experimental archaeology.

We wish you pleasant reading.

LychnoServices, Laurent Chrzanovski - october 2003

Articles

Lychnological News from the Museum of Antiquities at Lund University

Arja Karivieri

The Museum of Antiquities at Lund University owns a collection of ancient lamps that have been donated to the museum by private persons, or bought from antique markets directly by the museum¹. The Wrangel collection includes lamps from Palestine², some Hellenistic lamps³, lamps of the Roman period⁴, Late Roman to Early Byzantine lamps⁵, and five items with Christian motifs⁶. Two lamps in the museum were bought by Axel W. Persson in 1922 in Athens⁷. A collection of lamps supposed to come from Cnidus was bought in Rhodes⁸. Two lamps come from Southern Italy⁹. Many lamps were bought in Rome¹⁰. One Roman lamp belongs to the Wide collection¹¹. Kammarherre Hallin donated two lamps to the museum¹². Even Martin Pson Nilsson donated a Roman lamp to the museum¹³.

I have selected ten items in this collection for a short presentation, which will show the wide variety of lamps in Lund, as well as their value as study items in the collection of the Museum of Antiquities.

Catalogue

151¹⁴

Broneer XXVIII. Bought in Rhodes, supposed to come from Cnidus. fig. 1 and 2.

Tot. L. 9.0. W. 7.8. H. 3.4. Used.

Disk: Eros playing double flute, left; framing groove. Rim: plain, panelled, stamped circles by the nozzle, by the handle and on panels. Handle: solid; 3/2; end of handle extends to base. Nozzle: kite-shaped. Base: within two circular grooves, plain; Ø 3.2.

Glaze: matt; red 10R 5/6. Clay: light red 2.5YR 6/6.

Ca. AD 375-400. Athenian.

Comparanda. For comparisons, see KARIVIERI 1996, 157. See, for example, BAILEY 1988, Q 3275, fig. 17, pl. 119 and KARIVIERI 1996, nr. 7, p. 157, pl. 30 (signed EY, from Agora deposit D 12:1) with an earlier relief including an altar and a goat. This disk motif was in the repertory of the following Athenian workshops : A-, Agapios, E-, Elpidophoros, Eutyches, Ky-, Leonteus, Preimos, and T-.

202¹⁵

Bilychnis. Bought in Rome. fig. 3 and 4.

Tot. L. 10.1, without handle 7.2. W. 7.2. H. 3.1, with handle 4.3. Used.

Disk: two rings around the filling-hole. Rim: wreath in relief; on either side a triangular projection, imitating leaves. Handle: flat band, with three grooves; W. 1.5; Ø 1.5. Two rounded nozzles. Base: Ø 3.0; within raised ring, incised SECU|NDI.

Glaze: metallic reddish brown 2.5YR 4/4 - dusky red 2.5YR 3/2 - very dark gray 2.5YR N3/.

Clay: pinkish gray 5YR 6/2.

Second half of 1st century BC.

Comparanda. Cf. BAILEY 1975, Q 729-730, p. 326-327 and 345-346, pl. 135.

209¹⁶

Bailey, Type P, group iii. Bought in Rome. fig. 5 and 6.

Tot. L. 13.0, without handle 11.3. W. 9.4. H. 3.0, with handle 4.9.

Disk: carriage drawn by four horses and surmounted

by a gable and palm branches; framing groove. Rim: plain, two knobs; narrow. Handle: pierced, narrow. Nozzle: U-shaped, separated from the rim by a horizontal groove. Base: broad, flat ring; Ø 5.6; within ring, stamped COPPIRES.

Glaze: metallic, worn; matt pale red 10R 6/4 and shiny weak red 10R 4/3. Clay: pink 5YR 7/4.

Comparanda. BAILEY 1980, Type P, group iii: Q 1319, pl. 71. See also BAILEY 1980, Q 920, pl. 16, (Type B, group iii), with similar scene but volutes by the nozzle.

210¹⁷

Bailey, Type Q, group ix. Bought in Rome. fig. 7 and 8.

Tot. L. 9.8, without handle 8.3. W. 6.8. H. 2.5.

Disk: dolphin; filling-hole in centre. Rim: wreath. Handle: pierced, 2/2, narrow end. Nozzle: heart-shaped. Base: raised ring, Ø 4.1; within ring, stamped PALLAD (cf. *CIL* XV 6608).

Glaze: red 10R 5/6. Clay: pink 5YR 7/3 - pinkish gray 5YR 7/2.

Ca. AD 175-225. Central Italian.

Comparanda. Nearest: BAILEY 1980, Q 1412, p. 373, pl. 85 (Type Q, group ix); for the stamp, see BAILEY 1980, Q 1397, pl. 84 (Type Q, group viii).

211¹⁸

"Frog lamp". Bought in Rome. fig. 9 and 10.

Tot. L. 8.4. W. 7.8. H. 3.1. Used.

Horseshoe-shaped lamp, with a protruding nozzle. Small shallow disk with a central filling-hole. On sloping shoulders palm branches. Behind the disk, a square boss, flanked by two oblong bosses. The square boss is presumably a rudimentary handle knob. Base: raised broad ring, Ø 4.2; two transverse grooves flanking the nozzle; within ring, a degenerated A signature.

Unglazed. Clay: pale brown 10YR 6/3.

3rd to 4th century AD.

Comparanda. Best comparison: BAILEY 1988, Q 2190, p. 264, fig. 135, pl. 50 (from Buto); 3rd to 4th century AD. See also: BAILEY 1996, no. 2190bis, p. 133, pls. 174, 179.

212¹⁹

Anselmino-Pavolini X A2. Bought in Rome. fig. 11 and 12.

Tot. L. 13.6 W. 8.4. H. 3.8, with handle 6.0. Used.

Disk with channel to wick-hole: four S in cruciform position alternating with lozenges (near Ennabli C3); central filling-hole; framing band. Rim: alternating raised concentric rings (Ennabli E2) and triangles (Ennabli D4).

Glaze: red 10R 5/8-4/8. Clay: light red 2.5YR 6/6.

Second half of 5th century.

Comparanda. For similar composition of stamps on the disk, see ENNABLI 1976, nr. 1211, pl. LXV.

709²⁰

Wrangel collection. fig. 13 and 14.

Tot. L. 10.4. W. 6.8. H. 2.8, with handle 4.7. Used.

Disk: concave; central filling-hole; "two messengers bringing the bunch of grapes from the Promised land; it is so heavy that they have to carry it between themselves on a rod over their shoulders. In the free hands they have figs and pomegranates (Numeri 13: 24). They wear dresses reaching to feet"²¹. Rim: small pendants. Vertical, pierced handle attached to shoulder separately.

Glaze: matt, thick; red 10R 4/6. Clay: reddish brown 2.5YR 5/4.

6th or early 7th century AD.

Comparanda. Cf. BAILEY 1996, Q 2202bis, p. 133, pl. 174: made in Egypt, perhaps at Abu Mena; the disk motif is placed upside down. Bailey saw the motif as two naked men holding a basket of grapes and a bunch of grapes; an object with a bull's head could possibly be seen between them.

710²²

Wrangel collection. fig. 15 and 16.

Tot. L. 7.8. W. 5.7. H. 2.5., with handle 3.3.

Disk: jewelled cross, and circles in relief; two filling-holes; framing herring-bone pattern. Rim: dots and circles. Handle: solid.

Unglazed. Clay: fine; very pale brown 10YR 7/3.

5th century AD.

Comparanda. Cf. BAILEY 1988, Q 2608-2613, p. 317-318, pl. 71 (from Cyprus).

716²³

Wrangel collection. fig. 17 and 18.

Tot. L. 9.0. W. 7.0. H. 3.4. Used.

Pear-shaped lamp; biconical profile. Large filling-hole with framing band, surrounded by raised band, open in front with two globules in relief; surrounded by a row of globules. Key-hole shaped raised band forms an open channel to the wick-hole. Shoulder: raised zig-zag lines and globules, nearest to the wick-hole two raised ovals with a straight line inside. Knob-like handle. Base: circular ring, Ø 3.5.

Unglazed. Clay: reddish yellow 5YR 7/6.

7th to 8th century AD.

Comparanda. BAILEY 1988, Q 2329, p. 287, pl. 60 (from Levant).

719²⁴

Relief Ware lamp. Wrangel collection.

fig. 19 and 20.

Tot. L. 10.9. W. 7.7. H. 3.2., with handle 5.3. Used.

Square disk: quadrupede (dog ?) to right, stretching out its tongue, collar round the neck, long curving tail, shaggy fur; in the upper corners flowers in relief, in the lower corners pointed objects (?) in relief, at the sides circles in relief; raised framing band. Rim: inscription ABBA EYΔAIMΩN MAPTΣ in relief, arrow-heads in relief in every corner, raised circles at sides. Handle: flat band attached to the neck. Nozzle: rounded, with protruding corners; on the neck of the nozzle four raised circles between a ladder-pattern and a line ending in circles on both sides, arrow-heads in relief flank the wick-hole. Base: raised, tear-shaped.

Glaze: red 10R 5/6. Clay: light red 10R 6/6.

6th to mid-7th century AD.

Comparanda. Cf. BAILEY 1988, Q 2239, p. 270, pl. 53: Relief Ware lamp, 'Abydos' on the shoulder.

Notes

- 1 A preliminary catalogue of this collection was part of an unpublished licentiate thesis written by Cecilia Moberg in the 1950s ("Studies on the Collections in the Antikmuseum of the University of Lund"), and preserved in the archives of the Institute for Archaeology and Ancient History at Lund University. One unnumbered lamp and an Early Byzantine lamp mould (Inv. nr. 196) are not included in her catalogue. I would like to express my sincere gratitude to Professor Eva Rystedt for authorizing me to publish these lamps in the museum.
- 2 Inv. nrs. 700, 704, 705, 714 and one unnumbered lamp similar to Inv. nr. 700, which probably belongs to the same donation.
- 3 Inv. nrs. 698, 707, 711.
- 4 Inv. nrs. 699, 701, 702, 703.
- 5 Inv. nrs. 211, 706, 708, 712, 713, 715, 716.
- 6 Inv. nrs. 709, 710, 717, 718, 719.
- 7 Inv. nrs. 255, 256.
- 8 Inv. nrs. 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167.
- 9 Inv. nrs. 183, 184.
- 10 Inv. nrs. 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 212.
- 11 Inv. nr. 644.
- 12 Inv. nrs. 350, 370.
- 13 Inv. nr. 745.
- 14 Moberg, p. 186.
- 15 Moberg, p. 182.
- 16 Moberg, p. 187.
- 17 Moberg, p. 183-184.
- 18 Moberg, p. 193.
- 19 Moberg, p. 192.
- 20 Moberg, p. 194-195.
- 21 Ibid.
- 22 Moberg, p. 192.
- 23 Moberg, p. 195.
- 24 Moberg, p. 193-194.

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fig. 1 and 2. Lamp n° 151, top and base. Photo: Arja Karivieri.



fig. 3 and 4. Lamp n° 202, top and base. Photo: Arja Karivieri.



fig. 5 and 6. Lamp n° 209, top and base. Photo: Arja Karivieri.



fig. 7 and 8. Lamp n° 210, top and base. Photo: Arja Karivieri



fig. 9 and 10. Lamp n° 211, top and base. Photo: Arja Karivieri.



fig. 11 and 12. Lamp n° 212, top and base. Photo: Arja Karivieri.



fig. 13 and 14. Lamp n° 709, top and base. Photo: Arja Karivieri.



fig. 15 and 16. Lamp n° 710, top and base. Photo: Arja Karivieri.



fig. 17 and 18. Lamp n° 716, top and base. Photo: Arja Karivieri.



fig. 19 and 20. Lamp n° 719, top and base. Photo: Arja Karivieri.

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