

Nouveautés Lychnologiques Lychnological News



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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

Faustus the Early Roman Lamp Maker Visits Beirut Evidence of a Tyre-based Production

Rima Mikati

Introduction

As part of the infrastructure works in the pre-civil war commercial center of Beirut - Lebanon's capital - several local and foreign teams joined in one of the largest urban excavations of the 20th century. The excavation works led by the Lebanese-British team on site BEY006 covered an area in excess of 15,000 square meters. In addition to the site BEY006 and its extension BEY007, the team's excavation included the Roman Imperial baths in site BEY045. This work resulted in the recovery of a total of 3324 lamps. The lamps were recorded and studied in a thesis presented in partial fulfillment of the requirements for an MA degree at the American University of Beirut, by the author in 1998 and under the title, "The AUB Beirut Souks Excavations 1994-95; The Terracotta Lamps"¹. A typology of both lamp forms and fabrics has been generated from the examination of the whole 3324 lamps whether fragmentary or complete.

The work on Beirut's material has created an unprecedented typology of ceramic lamps excavated in Lebanon and collected from stratigraphically recorded layers (MIKATI 2001). The creation of a fabric typology has brought a renewed interest in the workshops. Since clay lamps of the Early Roman Period were widely distributed, it is difficult for us to determine the place of their manufacture without the use of clay analysis and the comparison with workshop material (W.V. HARRIS in JRS 70, 1980, pp.126-45). (BAILEY 1980: 95). Having encountered several Imperial lamps signed by the same potter, *Faustus*, the search to published evidence for his signature became a necessity that could help source a large number of lamps of the same fabric from the Early Roman Period. It was through reviewing Bailey's BMC II & III (1980, 1988) that the itinerary of *Faustus* became of great interest to us. It appeared that the more evidence of

the potter's signature was recorded on sites the more confusing the location of his workshop became. The examination of the fabrics by Dr. Paul Reynolds² has determined the sources of a lot of our lamps including the Early Roman group.

This analysis, therefore, sheds light on lamp trade in the Beirut region and points out a Tyrian production that included lamps signed *Faustus*.

1. *Faustus* in the Publications of Levantine Sites

Bailey in the British Museum Catalogue pointed out the places *Faustus* emigrated to after leaving Italy. He believed that *Faustus* first established a workshop in Petra and then moved to Egypt and possibly Cyprus (1988: 97). Oziol in her publications of Cypriot material (1993: 34/36) argues for a parallel production, with *Faustus* establishing branches of his workshops in several eastern Mediterranean centers. Evidence of his signed products was found as far as Sabratha in Libya, Tel Anafa in Palestine, as well as Egypt and Cyprus (LYNCH 1995). The Excavations of Hama have also revealed lamps signed by *Faustus* and are believed to be imported. One of the *Faustus* lamps found in Petra (HORSFIELD, G. & A. 1942:196) shows the same discus decoration as a *Faustus*-signed lamp recorded in Beirut BEY002 (AUBERT 1996).

2. *Faustus* Workshops Production Techniques

The type of lamp signed by *Faustus*' workshops is Mikati 12A (1998: 57) (Pl. 1.a & 2.g). This form has a large circular discus area and a double voluted nozzle ending with a kite-shaped tip. The base is circular and is usually a base-ring (BAILEY 1980: 126-7). Beirut

examples have a slightly concave discus, a reservoir of medium depth and most significantly a narrow nozzle (DENEAUVE 1969: 76, Pl. II type O). According to Bailey the narrower the obtuse-angled tip the earlier the type (1980: 126). The type usually has no handles but in some instances the lamp would be with a reflector handle (BEY125: accession 98.74 context 339). The dating results of Beirut sites BEY006, 007 & 045 show that this type appears in the late 1st century BC and becomes more common in the 1st half of the 1st century AD.

The cursive signature of *Faustus* was applied on a leather hard lamp before firing. The presence of mistakes in the order of letters and the change in the writing style also confirms observations previously made in other collections. The same cursive incised signatures were recorded on Cypriot examples (OZIOL 1993: 36). They were, therefore, produced in the same environment and by a potter or several potters who were probably not familiar with Latin. Studying the styles of writing per fabric has not revealed any relation between a single fabric and a definite style. It was noted that there are at least two different ways the signature was made. The first group (Pl. 2. a,b,c) includes signatures with scores below each edge of a letter and the 'F' can be easily confused with an 'E'. In this group the signature is made with relative precision and the letters are nearly of the same size. The second group of signatures (Pl. 2. d&e) is executed with less care and the letters have become less defined and lines seem to mix. One lamp was recorded as coming from Fabric F26 of the Tyre region with what could be read as *PAV* (Pl. 2.f) instead of *FAV*. The possibility of another potter should not be excluded in this case. From the same context as most of our *Faustus* lamps (BEY006.12300 & 12237) and in Fabric F9 (see below) was recorded a lamp of the type 12A signed with a Greek name, ΓΡΕΛΛΕ (Pl. 1.a). This could either mean that the same clay source was used to produce this type or that the same workshop that has signed *Faustus* lamps has produced the Greek signed lamp, explaining the frequent mistakes the potter made when writing Latin names (OZIOL 1993:36).

Decorative themes on the discus of *Faustus* lamps are very diversified (mythology, vegetal patterns, daily life scenes).

3. Single or Multiple Workshops

Kathleen Lynch, in a thesis work involving the petrological analysis of the available *Faustus* signed lamps, has concluded that the Tel Anafa (North Palestine) lamps had a similar composition, while lamps from both Egypt and Cyprus were not composed identically (LYNCH 1995).

The fabrics of Beirut's *Faustus* lamps were recorded as F9, F10, F12, F26 and F74 (MIKATI 1998). Fabric F9, the most common, whether as an Imperial lamp fabric or as a *Faustus* signed lamp fabric, is an early Roman brown or dark grey slip fabric. Fabric F9 has 4.5 Mohs hardness, a harsh feel and a fine fracture (ORTON 1993). Its color is pale brown-buff (MUNSELL 10YR 7/4) and the slip is dark grey/black (MUNSELL N/3). This lamp, examined under a microscope with a x30 magnification, had common very fine iron oxide and voids.

The second most common early Roman lamp fabric, F10, is a reddish yellow fabric (MUNSELL 5YR 7/6) slipped with a very pale brown (MUNSELL 10YR 7/4). The inclusions noted are very fine occasional iron oxide, rare volcanic sand and common exploding lime up to 1mm large. Dr. Paul Reynolds has defined this fabric as carrying elements of fabrics originating in the Tyre region (southern Lebanon).

Fabric F12, on the other hand, is a red slip fabric defined as Cypriot or related to Eastern Sigillata A, with its clean fine granular matrix and very fine common mica. The fabric is reddish yellow (MUNSELL 5YR 6/6), medium hard (4.5 Mohs scale) with an irregular fracture and covered with a weak red slip (MUNSELL 2.5YR 5/4).

Fabric F26 defined again as a Tyrian product is of a light brown color (MUNSELL 7.5 YR 6/4) and is slipped red (MUNSELL 10YR 4/6). It has a smooth surface, a fine fracture and is medium hard. Inclusions noted in F26 were very fine occasional iron oxide, gold mica, rectangular voids and rare rounded lime.

Finally Fabric F74 was recorded in one lamp. The fabric's color is pale yellow (MUNSELL 2.5Y 8/4) with a medium hard firing and a harsh feel. This is a light-weight porous fabric (pumice-like) with very fine moderate iron oxide and rare volcanic sand. Fabric F74 is also believed to be from the North Palestinian region.

The above description of fabrics tends to designate Tyre in three instances out of five with F10, F26 and F74. The exception was made with the red slip fabric F12 being a possible Eastern Sigillata A or Cypriot. It is possible to conjecture that F9 with its similarity to F74 is equally from the Tyre/North Palestine region. The lamps described by most of the publications signed by *Faustus* seem to have - and like Beirut's lamps of fabric F9 - this pale brown to yellow fabric covered with a poorly preserved black slip or a red brown slip.

4. Faustus Lamps in Beirut's Archaeological Record

The lamps recorded were mainly from the same archaeological layer on Beirut's site BEY006 and seem to have been deposited in a single action. Eighteen *Faustus*-signed lamps were recorded among the 224 type 12A lamps excavated from three Beirut sites, BEY006, BEY007 and BEY045. Nine of these lamps were retrieved from a single cistern deposit, composed of a very large group of pottery belonging to the Augustan, mid 1st century and Flavian Periods and given deposition date between 60/70 AD. Most of the material was dated from the Augustan Period to the mid 1st century AD. The cistern, found in a corner of an *insula* contained mainly pottery with some glass and metal. The lamps found in this context are mostly of Types 12A (MIKATI 1998) (Pl. 1.a & 2.g) and Type 12C (MIKATI 1998) (Pl. 1.b). Most lamps were well preserved and a large amount of our completely preserved lamps came from this cistern deposit or from drains for other cases. The lamps from the cistern seem to have been discarded mostly after use (nozzles were blackened). The material in this deposit was complete in the case of common tableware and cooking pots, while fine wares were broken (REYNOLDS in press). The homogeneity of the material in this case was explained by the presence of a tavern/banquet that was abandoned: the contents of the establishments, mainly amphorae, tableware and cooking ware, had therefore been deposited in this cistern (REYNOLDS in press). This would, therefore, explain the *Faustus* signed lamps as belonging to the same establishment.

The *Faustus* signature was equally recorded in Beirut in two instances on lamps retrieved from BEY125 Beirut excavation, undertaken by Dr. Leila Badre³ (Seasons 1998/99). Lamps carrying this signature have been noted in material resulting from sites excavated by the French team IFAPO- BEY002 (AUBERT 1999:72) as well as lamps from excavations on Dr. Hans Curver's sites⁴. The BEY002 signed lamp has the same decoration and fabric (pate beige) as recorded in Petra with the scene of divination from entrails (HORSEFIELD 1942:195).

Conclusions

The analysis and quantification of the lamp fabrics has revealed the abundance of F9 black slip fabric in 12A lamps and the common Cypriot fabrics for the red slip in type 12C. The Beirut evidence, however, has not brought a comprehensive solution as to the origins of the most common fabric for the *Faustus* signature, this fabric that ranges from pale yellow to buff and that has been described in several sites in the Levant.

The lamps identified with Tyre region elements form,

among the 2234 lamps recorded, one of the largest groups. The signature of *Faustus* seems to be present on some of those products and therefore points to a *Faustus* workshop in Tyre region. It was, equally, one of the main production centers of Early Roman lamps. Tyre region products will continue to be one of the main imports in Beirut from the late 1st century AD and until the Late Roman Period.

The signed lamps we have, and due to their relative small number, could not prove the association of signature with decoration types. However, the *Faustus* workshop was specialized in the production of a single lamp type- Mikati 12A- in the Levant. The analysis of the Beirut material does not form the first evidence to a regional *Faustus* workshop(s). It did however designate a Tyre-based lamp production that will be developed in our forthcoming publication, aiming to present a typology of Tyre products in Beirut and covering all periods (MIKATI forthcoming, ILA-Congress 2003).

Notes

- 1 Special thanks to Dr. Helga Seeden for her continuous guidance and support. I would also like to thank Mrs. Madeleine Sarley Pontin for her help and with no exceptions the members of the British-Lebanese Beirut excavations.
- 2 I am indebted to Dr. Paul Reynolds for his valuable guidance with the fabric analysis and for the long discussions over the source of each fabric.
- 3 The American University of Beirut Museum Excavations, seasons 1998/99 - Directed by Dr. Leila Badre - have produced 147 oil lamps. (Mikati forthcoming, National Museum, *Bulletin d' Archéologie et d'Architecture Libanaises*, BAAL).
- 4 I am deeply grateful to Dr. Hans Curver and Ms. Barbara Stewart for giving me the opportunity to go through a large proportion of the lamp material that was recovered during their extensive excavation works in Beirut.

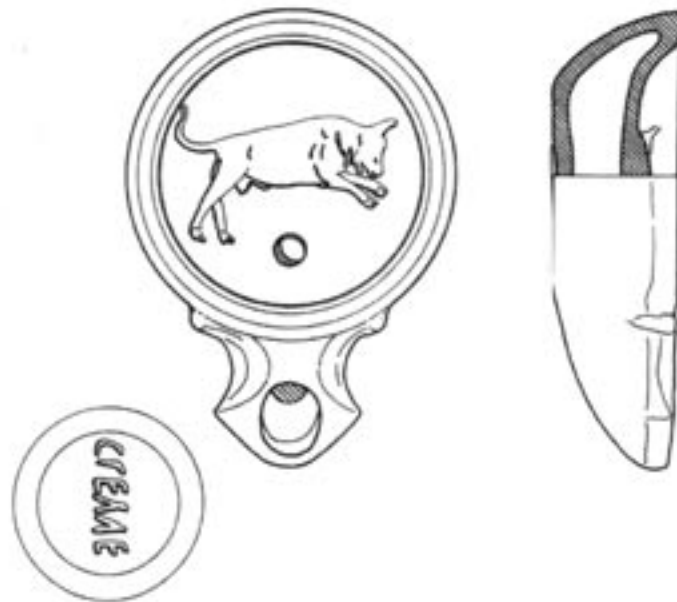
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Plate 1

a. Type 12A
Bey006.12300.<10100>



b. Type 12C
Bey006.3761.<4306>

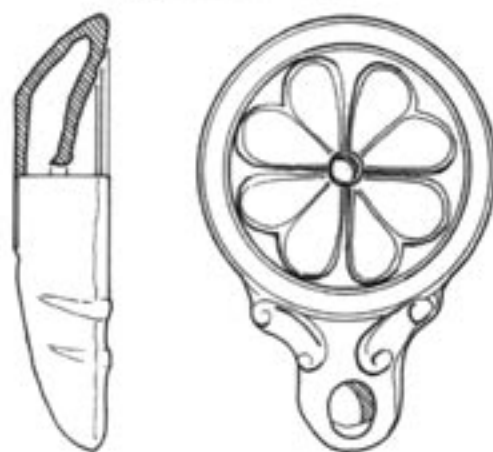


Illustration: Rami Yassin
Scale: 1/2

Plate 2 - Faustus signatures



a. Bey006.12237.<11287>



b. Bey006.12237.<17222>



c. Bey006.6402.<2974>



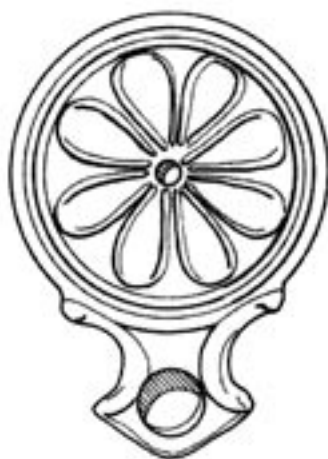
d. Bey006.12237.<11862>



e. Bey006.12237.<8828>



f. Bey006.10083.<10588>2556>

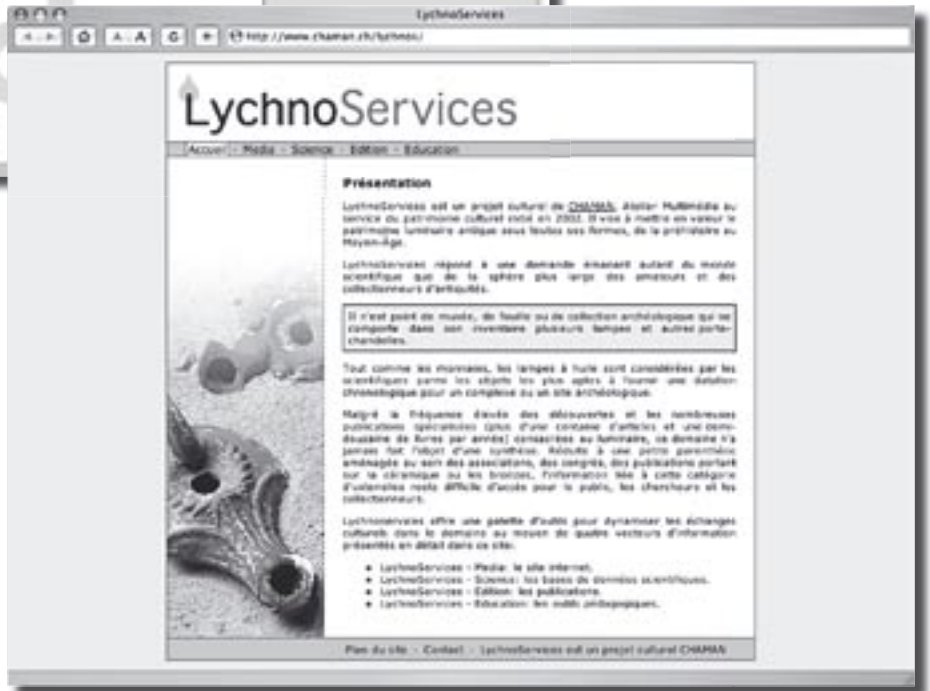


g. Bey006.12237.<11287>

Illustration: Rami Yassin
Scale 2.a-f: 7/10; Scale 2.g: 1/2

International Lychnological Association

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