

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

Secular and Religious Life in the Holy Land in the Roman and Byzantine Periods as illustrated on Oil Lamps*

Varda Sussman

From the Early Roman period, effort was invested in fashioning and ornamenting locally manufactured oil lamps in a combination of cultures that lived side by side. The art was inspired by the Greek-Hellenistic and Roman art, culture, and politics of the invaders but took root in the soil of the older indigenous monotheistic religions of the Jews and Samaritans, as well as the new Christian faith, which drew upon them but was inspired by a new prophecy. Each of these religious communities produced lamps according to its own specifications, but we are not able to rule out the possibility that lamps manufactured by one group were used by customers of another one.

Lamps, being functional objects, used for lightening, serve as cultural, political, and emotional identification markers, symbolizing death and resurrection (SUSSMAN 2002).

Among the dated types and groups of lamps relations discussed here in their ethnic context are:

Darom oil lamps: Jewish (70-135 CE).

Beit Nattif oil lamps, southern workshop: Pagans, Jews and Christians (Late Roman-Byzantine period, late third to fifth centuries CE).

Samaritan oil lamps, Samaria region: Samaritans and Christians (Late Roman-Byzantine period, late third to seventh centuries CE).

"Caesarea" oil lamps and their versions from central and northern regions: Christians & few Jews (second half of fourth to fifth centuries CE).

"Bet Shean" region oil lamps: Samaritan & Jews? (fourth & fifth centuries CE).

"Gezer", southern Judaea, oil lamps: Jews & Christians (fourth to sixth century CE).

Type 17A lamps: Christians (second part of fourth-fifth centuries CE).

Candlestick (Seven Branched Menorah): Christians (second half of fourth to seventh centuries CE).

Two separate groups of lamps, the Darom (Jewish lamps of the Early Roman period) and the Samaritan of the Byzantine period provide insight into the secular and religious life in the Holy Land, complementing written texts, the Bible and later texts. The other lamps under discussion mainly provide information about their cultural religious affinities.

Despite the small size of the country, there was rather strict geographical division between the ethnic groups, which lived side by side, seldom in harmony, usually in cultural and political rivalry, and yet enriching one another.

The Darom lamps are so called because they originate in the southern part of the country (*darom* means "south" in Hebrew). Following the destruction of the Temple and their expulsion from Jerusalem by the Romans, the local Jews found it difficult to maintain their former religious practice. The Jews sought refuge in the south and waged an uprising against the Roman conquest until the defeat of the Bar Kokhba revolt in 135 CE. This period, disastrous from many points of view, was also spiritually creative, the time when the Mishnah, the basic written compilation of the Oral Law, was produced. From a material point of view the period was not prosperous. Large-scale public activities were absent, and artists, previously engaged in public works, now found themselves decorating small artifacts, among them the Darom oil lamps. In a way, the popular art expressed both revolt against pagan culture and longing for the Temple and its rites.

During the Byzantine period, the time of the completion

of the Talmud, the culture of the Samaritans shared the same fate. The period was more prosperous and saw the construction of impressive public buildings, including Jewish and Samaritan synagogues and Christian churches. This period has left many works of art, especially mosaic floors. The Samaritans, who split off from the Jews in ancient times, had their capital and temple on Mount Gerisim (in the Samaria region). In the Byzantine period, their temple was replaced by a church built by Zenon. The Samaritans were persecuted by the Christians and were prevented from observing their religion publicly, while the Jews enjoyed now more religious freedom.

The Jews and Samaritans, although religious rivals, have a great deal in common, including the Menorah as their main religious symbol. The Samaritans adapted only the early Law of Moses, the Pentateuch, without the body of Oral Law that developed in Judaism. The observation of the commandments concerning ritual purity and the prohibition against portraying a human likeness, "Thou shalt not make, unto thee a graven image, nor any manner of likeness" (Exodus 20:4), was strictly observed by the Jews in the Roman period (SUSSMAN 1973). In the Byzantine period, the Jews were less strict, while the Samaritans still observed these strictures (SUSSMAN 1998). None of the Darom lamps made by Jews or the Samaritan lamps depict human beings, and both groups concentrated on portraying their longing for the Temple and its furnishings: the Menorah, the Ark, the sacred vessels.

The lamps made by Christians or for the use in the Christian community, the most common lamps being the "Candlestick" type, bear the Cross, Chi-Rho, a Fish, and a branching candlestick as their main symbols, accompanied by verses in praise of the Christ like "The light of Christ shines for all," written in Greek letters. The depiction of Menorah in a somewhat different version, in the shape of the palm = victory, could be explained by the wish to align with the current other faiths, and win their confidence. In many lamps the "Palm-Menorah" are depicted together on the same lamp. On the lamps with inscriptions the "Menorah" is only a styled palm, and the Cross with the inscriptions were meant to spread the new faith, once Christianity was officially recognized in the mid fourth century CE. The Samaritans, in response, placed inscriptions in Samaritan script on their lamps in the praise of One God (NAVEH 1996). Among the inscriptions are: "There is none like unto God" (Deuteronomy 33:26), and, in Greek letters "Eic Teoc" - "One God" (SUSSMAN 1992-3). So far, we have not found inscriptions on Jewish oil lamps.

Secular Life

Most of the people in The Holy Land were rural farmers who cultivated grain, grapes for food and wine, and olives for consumption and lighting. They also raised livestock and kept doves. Weaving was also widespread, using plant and animal products as raw material. Very few depictions were left from the Roman period from which we can learn about secular life. Most of the pictures come from the Byzantine period and are found on mosaic floors and wall paintings. Many of these are connected with the harvest of grapes, the making of wine, and the cult of Dionysus. Among other representations are plants, vegetables, poultry, many kinds of fish, and animals engaged in hunting and gladiatorial contests.

Written Jewish sources - the Bible, the Apocrypha, the Mishnah, and the Talmud - contain laws concerning many aspects of life and provide the names and functions of many ancient implements. To identify them, we must rely on variants known today, as most of them were made of wood or metal and did not survive. Archaeological evidence exists for only a few of them. However, we have found grape and olive presses as well as millstones.

Although the basic economic and industrial activities of the Jewish and Samaritan communities were more or less the same, they are depicted differently on lamps of the Darom type and on the Samaritan lamps. This difference reflects a change in manufacturing method, as the introduction of the "Donkey powered" millstone for example emphasizes and demonstrates the new technology.

The involvement of the Samaritans in agriculture is demonstrated by the writing on a sixth century CE lamp found in Bet Shean: "It is banned, that is not sown nor beareth" (Deuteronomy 7:26 & 29:22)."

Both groups of lamps show the same attitude in the choice of motifs, with similar desire to be accurate. Perhaps they were intended to celebrate economic success to compensate for spiritual and political failure. It remains to be determined whether these lamps provide an accurate indication of the economic and cultural life of the Holy Land.

Religious Pictures

Among the oldest depictions of religious life are the those of structures from Babylon dating from the eighteenth century BCE (GOLDMAN 1966). The building stands as a symbol of the god, the doors were the entrance to heaven, the place of his dwelling, and everything beyond the doors was sacred. This conception prevailed during all subsequent periods

and was adapted by all following cultures. Within the temples stood the altar and the cultic implements of the different faiths.

Architectural depictions appear on oil lamps made in the Holy Land from the early Roman to the Islamic period (AVI-YONAH 1944, 139-148; SUSSMAN 2001).

The Temple appears constantly on coins from the Roman period on. Some coins show existing buildings (PRICE & TELL 1976, p. 15-19; HILL 1983). The style of the buildings on both coins and lamps is Greco-Roman. On coins, however, the minting place is mentioned along with the deity of the city, which stands at the center of the Temple façade. The Temple appears on coins used for offerings and donations and for the payment of municipal taxes. The coins, like the lamps, bore political and cultural messages. Whereas coins changed hands rapidly, lamps were chosen individually and remained in the buyer's personal possession. The lamp depicted the buyer's place of worship. Very few Temples as such were depicted on lamps made in the Western World. The Temple was not depicted on the Darom oil lamps, as it was prohibited, along with the Menorah, to make a replica of it.

The Temples depicted on lamps are of a standard type, with the exception of several Samaritan lamps that show the temple on Mount Gerizim. This is identical to the Temple depicted on coins minted in Shechem (MESHORER 1984, p. 52) which was discovered in excavations at the site. Depiction of the temple expressed their wish to restore and maintain their religious practice. Each lamp workshop provided its community with different style and furnishing in the representation of buildings, and these differences may indicate differences in religious practice.

The illustrations:

Grain growing for the baking of bread

Represented on both the Darom and the Samaritan lamps, but they are not identical.

Depicted on Darom lamps only :The pitchforks (fig. 1), and the winnowing fork. The harrow or rake for threshing, above them a pair of sickle-blades (SUSSMAN 1982, fig. 68-74). Threshing floor (fig. 2), The tools are mentioned in the Bible (Isaiah 30:25 and Jeremiah 15:7).

Wheat and barley (fig. 2, & SUSSMAN 1982, fig. 73-74).

Grain sieves, on the Darom and Samaritan lamps: Darom sieves are circular, covered by a crisscross woven net (fig.1), similar to the one discovered at the

excavations in Masada (BERNICK 1994, p. 295-296), made of leaves and branches of the palm tree. The Samaritan sieves differ (fig. 3: show only two). These are of three types, framed with a handle. Sieves with wide holes were used for the first stage of the sieving. The second stage required a sieve with smaller holes, and the third sieve required pierced holes, made of metal. This last type also served for baking round bread. Such equipment was depicted on Trajan's Column in Rome, as from the second century CE. (DAREMBERG & SAGLIO 1887, vol. II, fig. 2072).

"Donkey-powered"

millstone (fig.3)

Millstones were not depicted on the early Darom oil lamps. "Donkey-powered" millstones made of basalt are frequently shown on Samaritan oil lamps, and are still found standing *in situ* in many fields dated to the Byzantine period, mainly in the north of the country. They are mentioned in Jewish sources (Tosefta, supplement to the Mishnah, Baba Batra, 1:3, Zukermandel 398). In addition to the millstone, three vessels, whose identification is unsure, were depicted on these lamps: a measuring vessel or small grinding vessel, a funnel (which might be a small oven). Similar equipment used by bakers, and the handled sieves are known from Trajan's Column (DAREMBERG AND SAGLIO 1887, vol. II. fig. 2071-2072).

Samaria was known for its large farms during the Byzantine period. Public installations such as millstones were also gathering places for the farmers, as is indicated by adorning the millstone with the depiction of a Menorah (AYALON & SHARVIT 1990, p. 118, AYALON & DREY 1994, p. 231).

Bread, Darom lamp only, ridged and oval shaped, accompanied with ears of wheat (SUSSMAN 1982, fig. 46).

Viticulture

Depictions of clusters and leaves of grapes are abundant in all periods of ancient art. The cluster depicted on the Darom lamps is typical of Jewish art (SUSSMAN 1982, fig. 39-42). It is composed of three parts, as on the Jewish coins. The grapes are among the Seven Species, brought as offerings to the Temple in Jerusalem. They differ in shape and are less common on the Samaritan lamps. On the Beit Nattif lamps they appear in the common stylized combination: growing from an amphora, flanked by birds (fig. 4), or within a running spiral.

The vat. The enclosure on the Darom lamp is similar to a threshing floor (fig.2), but in the center is a circle

intended for the wine press and flanked by grapes (SUSSMAN 1982 fig. 241-242). Similar to the one on the Samaritan lamp (fig.5) within the enclosure four channels run to the corners. Such wine presses are known from excavations as well (Sussman 1999, fig. 13). The vat was used also in oil production in different seasons. The resemblance of the Darom and Samaritan illustrations may indicate that the same method was in use in both periods.

The direct screw press (fig. 6). The long debate concerning the time of its introduction into the Holy Land, could be resolved by identifying the depiction on two different lamps of the Darom, used in the northern region, (SUSSMAN 2001, pp. 45-46). The press was made of wood (FRANKEL 1994, fig. 82). The screw wine press is also depicted on mosaics from Jordan and Bet-Shean.

Classical sources like Vitruvius confirm that the direct screw press was already in use in the Hellenistic period, and in Rome in the Roman period. It is thought to have entered the Holy Land only toward the Byzantine period (Frankel 1996). The direct screw press was in use in Phoenicia in the second century CE. From its depiction on the Darom lamps, we can assume that it penetrated at that time the north, the Upper and Lower Galilee, a very important wine- and oil-producing region.

A direct screw press amidst wicker baskets (fig.7). Very few secular depictions were found on Beit Nattif type lamps: a first depiction of wicker baskets which contained the grapes or olives and a direct screw with a wide top for turning at the center. The three legs may represent pipes for draining the liquid (FRANKEL 1996 fig.1). The vat is flanked by pomegranates and a grape tendril.

Vessels of a Samaritan wine merchant (fig.8)

On the nozzle of a lamp there is a decanter (perhaps made of metal), with a conical beaker to its left (SUSSMAN 1988, fig. 17-18). On the right is a two handled amphora known as *havit* (Tosefta, Shabat, 7(8), 9). It is closed by a stopper, from which a duct projects, called Titeros (Mishnah, Kelim, 2:6). The duct allowed the decanting of small amounts of liquid without removing the stopper. The liquid was drawn by suction process, and transferred into a cup, from which the customer could taste the wine (Mishnah, Kelim, 2:4). This procedure was in line with Jewish law, which banned drinking wine made or touched by pagans, which was how Samaritans were considered by Jews: Kutim (Yerushalmi, Avoda Zara, 5:4). This law is still practiced by orthodox Jews. Similar vessels are depicted on a classical Greek vase (SPERBER 1993,

p. 125, fig. 3) and a glass plate from the excavations at Bet-Shearim (AVIGAD 1971, fig. 100. arch 3).

Vegetation

The pomegranate and palm trees (SUSSMAN 1982, fig. 40, 41, 174, 178) are abundant on Darom lamps and rarer on Samaritan lamps (fig. 9:11), and even scarcer on Beit Nattif type lamps (fig. 10). The cluster of three pomegranate decorating local lamps and coins regarded as a symbol of Judaea. The pomegranate is almost absent from lamps made in the West (SUSSMAN 1996).

Baskets of fruit. Two types were depicted on the Darom lamps: open and closed (fig. 9:1-10), with or without handles, all woven in the net pattern and each was different in shape. The baskets have different names in the Jewish sources (Mishbah, Bicurim. 3:8). Fewer and different baskets were depicted on the Samaritan lamps, deep and wide with flat bases (fig. 9:11), very stable that one could sit on them (FITZGERALD 1939, pl .XVI, from Bet Shean). They are woven in horizontal patterns.

The fruit baskets are always shown open wide. In each basket of the Darom only one kind of fruit: figs, dates or olives which were among the offerings brought to the Temple in Jerusalem on the Pentecost, the Festival of the First Fruits. When full (MAGEN 2002, fig. 40), the Samaritan basket contains various fruits: citrus, pomegranates, and others which also adorn the mosaic floors of that time (Magen 2002, fig. 47).

Daily life

Jewelry and toilet implements are very common on the Darom lamps: rings, basket-shaped earrings (SUSSMAN 1982, fig. 86-91), strigili (ibid., fig. 85) used in the bath, and games. However, few were depicted on Samaritan lamps, such as pomegranate-shaped earrings, finger rings, and what could be toiletry bottles (Sussman 2002, fig. 37). The pair of sandals (fig. 11), depicted together with a washing basin flanked by carpets, emphasizes the Samaritan rules of ritual purity. The Samaritans, like the Moslems, probably washed their feet before prayer.

Cosmetics mixing bowl - flanked by two glass tablespoons on Samaritan lamp (SUSSMAN 2002, fig. 35) and surprisingly on Beit Nattif lamps (fig. 12), both bowls are decorated.

Vessels used in daily life and religious ceremonies pitchers, amphorae, beakers, plates, decanters, flower pots are abundant on almost all types of lamps (absent on the "Candlestick & Bet Shean" types). Each group

depicted their favorite type at the time. They were made of clay, glass or metal, and vessels similar to many of them have been found in excavations and on mosaic floors (MAGEN 2002, fig. 26, 27, 45, 46 from Samaritan synagogue). Darom lamps (fig. 13), Beit Nattif (fig. 4 & 20:2), Samaritan (fig. 8 & 20:3, SUSSMAN 2002, fig. 20, 22, 23). We find three current types of oil lamps depicted on Darom; two Herodian and a Provincial disk lamps (fig. 14:1) a "Darom" lamp (fig. 14:2) and a Beit Nattif type depicted on a Beit Nattif lamp (fig. 14:3). Conical lamps, torch like made of glass Darom (fig. 14:4) same on Samaritan (SUSSMAN 1986-7, fig. 17-18) which was a hanging lamp, the perpetual light (*ner tamid*), script "[...] a lamp to burn eternally" (Exodus 27:20, Leviticus 24:2), as inscribed on a seventh century CE Samaritan lamp (ZORI 1954) and which means that an eternal lamp was to be found also in their synagogues. Hanging lamps are shown on many of the Beit Nattif arched buildings (fig. 19). Similar hanging lamps are depicted on one Samaritan lamp not inside a building (fig. 15). Lamps hang within the shrine above the ark depicted on the mosaic floor of the Samaritan synagogue at Bet Shean which dates to the seventh century CE. We may assume that it was a feature added only in the later period. Hanging lamps are also not depicted in the mosaic floors found in synagogues in the Samaria region. The lamp is more at home in the Jewish synagogues.

Musical instruments. Only the lyre (SUSSMAN 1982, 237?) is depicted on Darom lamps. Musical instruments are abundant on Samaritan lamps, especially the harp alone or with cymbals and also one water harp (fig. 16) and a double flute (SUSSMAN 2002, fig. 24). Some of them were played during the Temple rites in Jerusalem. All these instruments were played at the pagan festivals of Dionysius (BRAUN 1999, pp. 192-218, pl. V/15-2a, b). Samaritan prayer is thought to have been vocal, not accompanied by musical instruments. When we see the numerous illustrations of musical instruments on the lamps, we may think differently.

Depiction of structures - tomb monuments

(SUSSMAN 2001)

The Roman Period

The gabled representations on Darom lamps (fig. 17: 1-3) are local tomb monuments (SUSSMAN 1999, p. 246-247). A boat approaches one of the buildings, and on the nozzle of the lamp, there is a keyhole for a gamma-shaped key, in order to open the tomb on the day of resurrection (SUSSMAN 1982, fig. 61 and 232; Id. 2002a, p. 74, fig. 7:1). Among the depictions are also many symbols for the Soul = *nefesh* (fig. 17:4), and doors of the tombs (fig. 17:5).

Rounded structures (fig. 18:1): a Tempietta, identical to the depiction on a Candlestick type (fig. 18:2).

Temples

We have to take into consideration that it was forbidden to depict the Temple, as well as a Menorah; therefore we do not find them on the Darom lamps.

The Byzantine period is marked by a large number of buildings shown on lamps. This period saw a renaissance of religious emotional expression, demonstrated on almost all types of lamp. Each of the various regional workshops produced lamps with a different style of building. It is difficult to explain the differences, as the actual structures did not vary much in appearance from one region to another. Rather than the outward appearance, the interior of the place of worship differed among Jews, Christians, and Samaritans respectively.

As the lamps were made in the mold, it was not that easy to show the building in its three dimensions, including the interior.

None of the structures depicted, except those within the discus, stand on a podium. We find three different types of buildings on lamps: 1. arched (plain or decorated with a conch); 2. Arcades; 3. Gabled (plain or with a conch or half circle). The columns, one or two pairs, are of all known types: monolithic, jointed, spiral and ridged. Sometimes different kinds appear in the same building (fig. 24:3 & 26), all have base and capital, and some carry a heavy lintel. The space between the central columns of a Temple with four columns is wider than between the outer ones, as opposed to Temples depicted on coins.

The Beit Nattif workshop

(SUSSMAN 2001, pl. 1:10-21)

Structures were depicted on those lamps only on the nozzle. Most of them are arched, with one pair of spiral type columns on a high base and a capital. The arch is always decorated with dots. A lamp usually hangs inside the arch (fig. 19), although a door or another symbol may also be found. We may identify this as a shrine, or a niche (HACHLILI 1980), where the perpetual lamp was hanging inside the temple, the synagogue or church. The same workshop produced both figurines and lamps. The figurines sit under an arched shrine, similar to the arch on the lamps, made under Phrygian pagan influence.

In multi-nozzled lamps of the "Beit Nattif" type, with wide nozzles, arcades are depicted in the same style,

and amphorae and lamps hang inside them. Lamps in the shape of fish may represent the symbol for Jesus Christ (GOODENOUGH 1953, n° 259 with lamps n°s 261, 289 & 305). Amphorae are also depicted, as they had a central role in the Temple rites. We also find a few large, gabled structures, decorated with a conch, and within the building stands a large amphora (*ibid.*, n° 286), or the cross. In a very small number of lamps, only the gable is depicted on the nozzle, with a lamp hanging in its center. This style is characteristic of the Samaritan lamps of the same period.

The structures on the Samaritan lamps

(Sussman 2001, Pl. 2:1-25)

appear mainly on type 1, (SUSSMAN 1978). Depicted without any hanging lamps or other items.

The arched type is less common. The arch is a closed half-circle, decorated mainly in the ladder pattern. Some of the arches rest on the rim of the filling hole, usually contain a conch and when the columns stand on the shoulders, they carry a heavy decorated lintel, and create an arch in the shape of an Omega (fig. 21).

Gabled buildings outnumber arched ones. However, each building is different. Most of them were depicted on the nozzle. Some of the buildings represent the Temple on Mount Gerizim (fig. 22).

Several types of gables are depicted: 1. An equilateral triangle. The gable is plain or in the ladder pattern, and a plain half-circle rests on its base (fig. 22). This is typical of the Samaritan lamps from Syria in the Roman period (FREYBERGER & RAGETTE 1999, p. 45). 2. A two winged gable, plain (fig. 24: 3) or in the ladder design (fig. 22), or with a branch (fig. 20:2). Inside the gable are depicted additional elements like a conch and doors flanking a vessel (SUSSMAN 2001, fig. 14). 3. An equilateral triangle depicted in multiple lines in order to create a three dimensional appearance, showing the shrine in the form of a niche. At the far end of the hall are a ladder leaning on the wall and a giant jug of the Samaritan type (fig. 20: 1).

Only gables or arches representing the whole structure is typical to the Samaritans = minimalist style (SUSSMAN 2001, fig. 10 & 15).

Buildings on type 17A lamps, (LOFFREDA 1993; SUSSMAN 2001, pl. 1:23-27). Only on the nozzles of these lamps there are stylized arched structures, mainly with Christian affinities: flanking the cross or an amphora of the Beit Nattif type (LOFFREDA 1993, fig. 73:31-33). When a three-arched building is depicted, the central arch is higher as in the basilica (LOFFREDA 1993, fig. 73:15-16): with an apse and the two naves (LOFFREDA 1993, fig. 73:11-18, 30, 36). On

lamps with wider nozzles, with several wick holes, the arcade consists of three to five arches with the same attributes.

One Gezer type lamp may have been decorated with a miniature building (Macalister 1912, Pl. CI(a) :4).

Buildings on the discus of lamps: Caesarea workshop and the north

(SUSSMAN 2001, fig. 21-25).

Two types of structures were depicted on the discus: gabled ones appear on lamps made in the central part of the country = Caesarea (fig. 23:1); and Omega-shaped arches (fig. 23:2) appear on those made in the north which shows the influence of Syrian architecture. All the structures depict the interior of the temple or synagogue. They show a single or double door, similar to the ark depicted on the Mosaic floor at Beit Alfa (GOODENOUGH 1953, p. 632) and on some Samaritan lamps. The lamps for which the workshops of Caesarea and the North are known were evidently intended for Christian customers (fig. 25:4).

The northern Omega arched structures are decorated with dots, as the Beit Nattif arched buildings on lamps, and are similar to depictions on coins from Caesarea, Sepphoris and Baniyas and Gader (MESHORER 1984, 25, 91, 193). The curtain lamp (fig. 23:2) resembles the mosaic floor of the Samaritan synagogue at Bet Shean, and the engravings on walls at Peqiin (HACHLILI 1993, fig. 16:10, 11).

The candlestick type (seven-branched menorah).

The candlestick-type lamps do not portray any buildings. One rounded building - a Tempietta resemble the Samaritan one (fig. 18:2), suggested that they may represent the empty tomb of the Christ (LOWRIE 1947, p. 174, pl. 84:d, the Church of S. Apollinare Nuovo).

The Symbols

The menorah

(Sussman 2002, Hachlili 2001 and in this volume)

As this subject was and is dealt already, it will be summarized: all the lamps in this article portray the menorah. Not only does each lamp group portray a different type of menorah, on the nozzle or the shoulders of the lamps, but also not a single menorah is identical to another. The Darom (fig. 24:1) rounded branched lamps usually have more than seven branches without any attributes, as it was forbidden to portray the menorah of the Temple (Mishna, Menahot 28b, Rosh Hashna 24a).

One rectangular seven branched menorah from which two lamps are hanging and a fork (SUSSMAN 1982, fig. 6). The Beit Nattif (fig. 24:2) representation most closely resembles the description in the Bible with some variations (Exodus 25:31 ff, SUSSMAN 1980). On the nozzle only, not all of the menorah's are flanked by the *mahta* (incense shovel) and *shofar* (ram's horn), depicted in different sides and directions. Apparently, the artist did not always know their meaning and how to depict them, as in this case (fig. 24:2) not noticed till now (BARAMKI 1936, pl. X:24) instead of one pair, two pairs of incense shovels and *shofars* were depicted flanking the lion-legged base of this menorah.

On the nozzle and shoulders of Samaritan lamps (fig. 24:3), the menorah is depicted in various shapes of branches and base: rounded, oblique and rectangular branches, seldom depicted with the ritual attributes. In some of them, we find the shofar in pairs, as found on the Samaritan mosaic floor (MAGEN 2002, fig. 30). In others, they are flanked by multiple circles = scrolls (SUSSMAN 2002, fig. 9:12, 19, 20). The menorah, unlike the cross, was never found depicted within temple structures, but only at the side of the ark, in the niche. On the Bet Shean type on the nozzle only, flanked always by dots (fig. 24:4). On the nozzle of Gezer type (fig. 24:5) (MACALISTER 1912, pl. XCII:1 & 2). On candlestick-type lamps, the menorah (fig. 24:6) is always in the shape of a palm branch with seven branches and more, with or without a base. On 17A type lamps, mainly on the nozzle, resembles the candlestick version. On the Caesarea type lamps rectangular branched Menorah found in excavations at the synagogue of Sepphoris (MEYERS 1996, fig. 118) and Migdal Ha`emeq (SHALEM 1996, fig. 34). On the northern version on the projecting handle (HACHLILI 2002, L2. 15).

The *lulav* (palm, willow, and myrtle) and *ethrog* (citron) do not flank the menorah, as customary on other media, except the free standing menorah at the rear of bronze lamp: shofar and *lulav* (GOODENOUGH 1953, n° 941). Depicted on the Darom lamps separately or side by side (SUSSMAN 1982, fig. 8-13).

The cross, on the lamps of the Byzantine period: crosses in all shapes are depicted on the nozzle of the candlestick, and/or projecting at the back of the lamp (fig. 25:1-2). Plain cross on nozzle of 17A (LOFFREDA 1993, fig. 73:1-4). Beit Nattif and Samaritan lamps: plain cross and the Chi-Ro (fig. 25:3-4). Gezer lamps and Caesarea type (fig. 25:5). The cross is free standing or within or above the structure (SUSSMAN 2001, fig. 23). In 17A type and Beit Nattif lamps.

The Ark & Incriptions

An ark contained the sacred books depicted on Darom lamp (SUSSMAN 1982, fig. 7). Inscription (dealt by NAVEH 1988) on the face of an ark on a Samaritan lamp in the Samaritan script: "אין כאל ישורון" "Blessed be our God forever, blessed be His name forever" (Deuteronomy 33:26) (BEN-ZVI 1961). On another ark or an open scroll we find the inscription: "Blessed be our God forever" (SUSSMAN 2000, fig. 2) adapted from a Samaritan liturgy (NAVEH 1996, fig. 4). On the façade of a building or a shrine (fig. 24:3), the word "*quma*" is written, an abbreviation of the phrase "Rise up: O Lord and let Thine enemies be scattered" (Numbers 10:35). This blessing and protection also serve today as a Mezuzah, a door inscription at the entrance of Samaritan houses.

Several verses in praise of Christ in Greek letters, around the shoulder (see NITOWSKI 1986 and LOFFREDA 1989). The most common one is "The Light of Christ shines for all" (fig. 25:1).

Scenes from the Bible - the binding of Isaac

(SUSSMAN 1998) (fig. 26)

The story is shown without the depiction of any human beings. On the nozzle there is an altar and above it lies a bundle = Isaac; the "hand" of God hovers above. On the left shoulder there is the knife, below a ladder, on the right shoulder of the lamp a small lamb is facing the burning altar. At the back is a figure which should be the donkey bound to the bush.

The ladder here (fig. 20:1) symbolizes either Jacob's dream, which, according to the Samaritan belief, took place on Mount Gerizim, or the ladder to heaven.

This article is based on two lectures published in Hebrew in the Judea and Samaria Research Studies, Vol. Eight and Ten, with only short summaries in English. As the paper length is limited, some of the subjects were shortened or not included.

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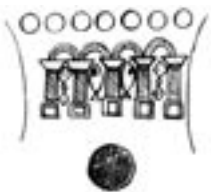
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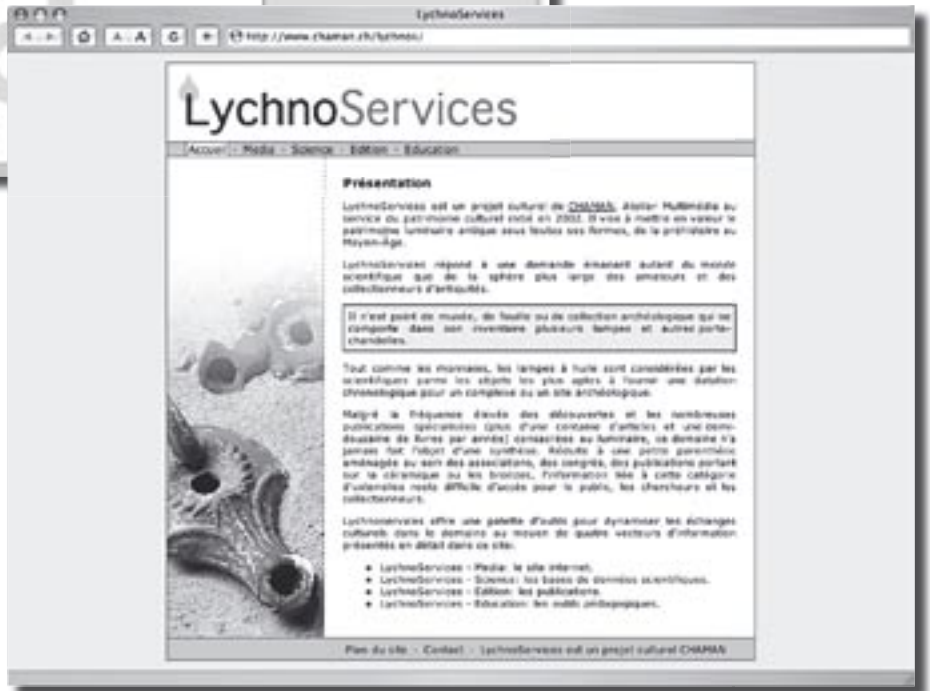
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