* Ancient Lamps in the J. Paul Getty Museum
* Jean Bussière
* Birgitta Lindros Wohl
* The J. Paul Getty Museum
* Los Angeles

**[Copyright Page]**

The free online edition of this catalogue, available at http://www.getty.edu/publications/ancientlamps, includes zoomable high-resolution photography [add mention of other features as appropriate]. Also available are free PDF, EPUB, and MOBI downloads of the book, CSV and JSON downloads of the object data from the catalogue, and JPG and PPT downloads of the main catalogue images.

© 2017 J. Paul Getty Trust

Except where otherwise noted, this work is licensed under a Creative Commons Attribution 4.0 International License. To view a copy of this license, visit http://creativecommons.org/licenses/by/4.0/ or send a letter to Creative Commons, PO Box 1866, Mountain View, CA 94042.

[Insert map credit.]

First edition, 2017

https://www.github.com/gettypubs/ancientlamps

**Published by the J. Paul Getty Museum, Los Angeles**

Getty Publications

1200 Getty Center Drive, Suite 500

Los Angeles, California 90049-1682

www.getty.edu/publications

Benedicte Gilman, *Project Editor*

Rachel Barth, *Editorial Assistant*

Elizabeth Chapin Kahn, *Production*

Eric Gardner, *Designer and Developer*

Greg Albers, *Project Manager*

Distributed in the United States and Canada by the University of Chicago Press

Distributed outside the United States and Canada by Yale University Press, London

Printed in the United States of America

Library of Congress Cataloging-in-Publication Data TK

ISBN 978-1-60606-515-0 (online)

ISBN 978-1-60606-513-6 (pbk.)

ISBN 978-1-60606-514-3 (epub)

Landing page image: TK

**<CT>**Contents

Director’s Foreword

Acknowledgments

Abbreviations and Notes to Readers

Introduction

Typological Classification

Catalogue

Index of Discus Decors

Index of Signatures and Inscriptions

Index of Donors and Vendors

Concordance of Accession Numbers and Catalogue Numbers

Concordance of Lamps formerly Classified as Forgeries

Bibliography

About the Authors

**<CT>**Director’s Foreword

TK

Timothy Potts

*Director*

*The J. Paul Getty Museum*

**<CT>**Acknowledgments

A project of the scope of the present work necessarily accumulates many debts of gratitude. It is a pleasure to record these debts at this final point.

First, we were fortunate to be able to study the material in the inspiring environment of the Getty Villa in Malibu and to be guided through the commendably organized and recorded collection by a friendly and helpful staff. Our thanks go first to Kenneth Lapatin, associate curator of Antiquities, for his support of the project; he was always ready to accommodate us in the midst of many other museum duties. Former Senior Curator Karol Wight enthusiastically furthered the project at every turn during her time as head of the Antiquities Department. Their colleagues, especially David Saunders, Jens Daehner, Nicole Budrovich, and Mary Louise Hart, responded with efficiency and patience to our need for revisiting both items and issues. We are grateful to Claire Lyons, Curator of Antiquities, who shepherded our manuscript through the process of publishing it as an online catalogue.

Special thanks go to the departments of Antiquities Conservation and Photography of the Museum, both further acknowledged in the context of the introduction below. The contributions and expertise of their staff have greatly enhanced this catalogue. Marina Belozerskaya, formerly of Getty Publications, helpfully responded to many questions at an early point. The greatest debt of gratitude we owe, however, to our editor and friend, Benedicte Gilman. We regard ourselves very fortunate to have had access to her unequaled professional competence and standards, as well as her amazingly sharp eye for every detail. She guided us firmly and kindly through the intricacies of the process to a much improved end product and managed with diplomacy to make the year-long process in the end a pleasure of enlightenment. **[Acknowledge other Publications staff here]**

The Getty Research Institute has provided a haven for scholarly work. We are most grateful to its staff, which was always ready to provide service with material desired, as well as to answer a variety of questions in response to our needs.

Several institutions outside the United States also deserve our gratitude for assistance and welcoming cooperation. Some were visited by Jean Bussière alone, others by both authors. At the Römisch-Germanische Kommission, Frankfurt, our special thanks go to its director, Dr. Susanne Sievers, and to its chief librarian, Dr. Gabriele Rasbach; at the Römisch-Germanisches Museum, Cologne, we thank Professor Heinrich Hellenkemper, now retired, and Dr. Eva Maria Cahn-Klaiber, whose assistance and information concerning the rich lamp collection of that museum were most helpful. At Bochum University Museum, its head curator, Dr. Cornelia Weber-Lehmann, amiably facilitated access to the Schüller collection there and provided valuable information, while Karin Goethert allowed us to reproduce some figures from her catalogue; our further thanks to the Maison Mediterranéenne des Sciences Humaines, Aix-en-Provence; the Maison de l’Orient, Lyon; and the Centre Archéologique de Lattes (UMR 5140, CNRS). Our special thanks to librarians Marie-Paule Seure, and Brigitte Nouvel (Aix), Véronique Humbert, and Christine Lam (Lattes).

Our project further profited from the interest and generosity of many individuals. Birgitta Wohl is grateful to—among others—John Traill (Toronto) for expert assistance with some Greek inscriptions. Jean Bussière is especially indebted to Donald M. Bailey and Carlo Pavolini for always answering his various questions and providing encouragement; to Laurent Chrzanovski for free access to his rich lychnological documents at the Institut Multimédia Roumain-Suisse directed by his wife; and to Michel Feugère (CNRS UMR 5138 MOM LYON) for his constant availability and willingness to tackle our electronic problems.

Many others in the scholarly community on two continents gave of their time and expertise in small and large questions, discussions, and suggestions—especially during the various congresses of the International Lychnological Association (ila). We cannot mention them all, but we wish to express our thanks particularly to the following: Nina Berson (Los Angeles), Anastasia Dinsmoor (Washington, D.C.), Marc André Haldiman (Geneva), Marcus Heinrich Hermanns (Cologne), John Lund (Copenhagen), Maria Marani (Rome), Jean-Louis Podvin (Lille), John Pollini (Los Angeles), Laurent Wilmet (Namur), and Denis Zuravlev (Moscow). We thank Jean-Claude Rivel (Bastia) for his excellent drawings and his generosity in sharing his own lamp collection.

Finally, we wish to express our warm thanks to Marion True, former curator of Antiquities at the J. Paul Getty Museum. She initiated the catalogue project and supported it by giving us the possibility to work from an excellent set of black-and-white photographs, making it possible to start the study at a time when the lamps themselves were crated up and inaccessible. Without the additional help of Kelly Ramage (Los Angeles) the work would have been much further delayed. He rapidly and ably created the multiple color work photos necessary for the next stage. His constant readiness and generosity in sharing his considerable expertise, also in electronic communications, was a welcome support, which we greatly appreciate.

J. B.

B. L. W.

**<CT>**Abbreviations and Notes to Readers

All measurements are in centimeters.

References to “cat./cats.” are cross-references to entries in the present catalogue. References to “cat. no./nos.” refer to other catalogues.

An “ovo pattern” is a motif often found on the base of African second-century-a.d. lamps. It consists of two small circles linked by a V-shaped design. None of these parts is a letter. This motif is repeated three times evenly displayed between two circular lines. For slight variations, see Bussière 2000 (p. 235, nos. 76–78). The pattern may be specific to some workshops.

**[Add an explanation of what “place of manufacture or origin” means]**

acc. no. accession number

Afr. African

BM The British Museum

Bus. Bussière, with reference to nozzle forms (e.g., Bus. 2a)

ca. circa

cat. catalogue number, Getty collection

cat. no. catalogue number, other collections

col./cols. column/-s

D depth

Diam diameter

dim. dimension

east. eastern

ed. editor/edited by

edn. edition

e.g. for instance

esp. especially

ex. example/-s

fasc. fascicule/-s

fig./figs. figure/-s

fr./frr. fragment/-s

H height

i.e. for instance

ILA International Lychnological Association

inv. no. inventory number

It. Italian

L length

MAN Musée d’Archéologie Nationale de Saint-Germain-en-Laye

max. maximum

MNR Museo Nazionale Romano/ Barbera and Petriaggi 1993

n./nn. note/-s

no./nos. number/-s

p./pp. page/-s

pl./pls. plate/-s

pres. preserved

ref./refs. reference/-s

suppl. supplement

TSA Terra Sigillata Africana

var./vars. variant/-s

vol./vols. volume/-s

W width

**<CT>**Introduction

The Getty collection of well over six hundred ancient lamps began late in the history of the comparatively young museum. The lamps did not form part of Mr. Getty’s personal interests—which focused mainly on paintings and sculpture—but belong (with one exception) rather to the policy of systematic broadening of the holdings after Mr. Getty’s death in 1975. The earliest acquisitions of lamps in the form of gifts were in fact from that year, soon joined by others. Most gifts predate the purchased acquisitions, except for the Fleischman group of 1996. (See the Index of Donors and Vendors.) Apart from two single purchases (in 1973 and 2003), the majority of the Getty lamps came to the Museum in 1983, through the Gallerie Günter Puhze in Freiburg, which facilitated the sale of a German private collection owned by Hans-Klaus Schüller. After some exchange of limited items, the final collection acquired contained 557 lamps of clay, bronze, and lead and one mold ([cat. 458](458)). Of these, twenty-five were registered as fakes; however, after careful examination, all have been judged by the authors of the present catalogue to be genuine, and they have been included here with clear indications of their changed status (and possible remaining doubts).

Hans-Klaus Schüller maintained a long-standing interest in lamps and must be regarded as a fine connoisseur. In the 1970s he sold 410 lamps to Bochum University; those lamps are on permanent display in the Bochum Museum, awaiting publication by Dr. Heinrich Hermanns of Cologne University. In 1983 Mr. Schüller sold a second collection to the Getty Museum. The Bochum and the Getty collections exhibit striking similarities and homogeneity, even to the point of having fifty-one identical items. This is not surprising, for it is known that Mr. Schüller traveled and prospected in the same areas over long periods: principally Asia Minor, further in Tunisia, and less extensively in Egypt, Italy, and Greece. At the very beginning of his interest in lamps, he acquired some in Germany, where it is assumed they were excavated, possibly shortly after World War i.

The first objective of the present work is to provide a typological classification of the lamps, as far as possible presented in chronological order. The typological variety of the Getty Museum lamps is considerable, derived as they are from very diverse regions of the Mediterranean basin: twenty-four forms are without parallel in the wide literature consulted, and fifty-six forms have only an approximate closeness to known types. No existing typological classification alone can account for this diversity. Thus we have taken recourse in several typologies, widely accepted by lychnologists, such as those of Dressel, Loeschcke, Broneer, Howland, Deneauve, Ennabli, Bailey, Bussière, and the fundamental Italian *Atlante delle forme ceramiche.*

Each lamp type in this catalogue is presented by an introduction summarizing its characteristics, listing its workshop signatures, proposing its chronology, and debating potential problems. Thanks to parallels found in the now-abundant specialized literature and to a variety of criteria, the Getty lamps have been divided into three major sections:

i. Phoenico-Punic lamps

ii. Greek and Hellenistic lamps

iii. Roman-period lamps

Because of our recurrent ignorance of the exact place of manufacture or origin of the lamps—the place where they have been excavated and not just purchased—it has proved useful to subdivide section iii, by far the largest one, into three further categories:

A. Lamps from both the western and eastern provinces of the Roman Empire

B. Lamps from North African provinces only

C. Lamps from eastern provinces only

B and C then concern lamps produced exclusively in one of the two geographical areas distinguished. They exhibit particular forms and decors, recognizable looks and clay color, and mostly signatures and workshop marks specific to those areas. In category A, on the other hand, it is not always easy to confirm whether a lamp—whose findspot is not known with certainty—derives from the western or the eastern part of the Mediterranean. Take, for instance, a given Getty lamp of type Loeschcke i or iv: was it fabricated in Italy and exported to Asia Minor, or was it made in Asia Minor from Italic models? Italic-type lamps from the end of the Roman Republic and the first century of the empire certainly were exported to the provinces. But the provincial regions rapidly produced lighting devices of their own that imitated the Italic models, adding their own characteristics, when not emerging as downright original creations.

A series of minute observations have allowed us to distinguish, among the numerous lamps of Loeschcke type viii, those items that were clearly produced in the east (group C) and cannot be considered Italic or African (group A). The following criteria apply to group C:

1. Globules on the shoulder, on each side of the handle or nozzle, either in relief or half sunken within a small circle

2. Small incised circles at the foot of the handle, at mid-shoulder, or on top of the nozzle

3. Pronounced depth of the basin

4. Bases of 2nd- to 6th-century lamps have a plain *planta pedis,* often large and deeply impressed

5. Clay, glaze, or slip is often a vivid red orange or dark brown. Frequent presence of gold or silver mica particles in the clay

Most of the time information about place of manufacture or origin given by donors and vendors is vague, indicating the region or country where lamps have been purchased, for instance, Italy, Tunisia, or Anatolia. Only in a few cases is the place of manufacture or origin more precise by including a site, for instance, Paestum, Carthage, or El Djem. Readers should therefore always remember that such places of manufacture or origin have little scientific validity. We record them exactly as they have been given by collectors and as they are listed in the Getty’s online collection catalogue.

The second objective of this work is to describe each object, as faithfully as possible, according to a pre-established and consistent order: measurements, state of preservation, clay and surface treatment, shape of basin, shoulder, discus decor, details of nozzle and base, and the possible presence of a signature or a workshop mark.

Our description of the state of preservation has greatly benefited from helpful discussions and the professional expertise of members of the Getty Museum’s Antiquities Conservation Department: Eduardo Sánchez and Susan Lansing Maish for the terracotta items, and Jeffrey Maish for the bronze lamps. In several cases, clever and frequent restorations, disguised with overpaint, can be assumed to derive from the collector. Some are obvious, others nearly invisible to the naked eye; the latter have been revealed by X-ray or ultraviolet techniques, and in some cases by simpler laboratory testing, for which we are very grateful. Twenty-five lamps had been registered as fakes, as mentioned above; all but one, however, we consider to be authentic. Analyses by the conservationists confirmed our opinion in the majority of cases. We still have doubt about [cat. 56](56); a clay analysis should be done for its authentication.

Munsell Color Charts have been used to describe the colors of the clay and glaze or slip, with some reservations. In spite of the limitations of a pre-set scheme—felt especially in the vitreous shades of green in the newer edition of Munsell—the charts afford a measure of objectivity, if used under meticulously consistent lighting conditions. The distinct advantage of the Munsell charts over subjective verbal descriptions is obvious and has been remarked on in the literature. Nevertheless, complete precision will always remain elusive: thus, while the numeric chart variations cover most bases, the verbal descriptions in the charts often give limited options (which is why it is often necessary to have the Munsell book in hand). Furthermore, depending on position and exposure to different oven temperatures during firing, a lamp may take on different shades in different areas. In addition, as described above, a modern layer of paint camouflages numerous restorations to the Getty lamps. The only way to reach the clay layer for observation would be to strip the surface—not usually an procedure acceptable by museums. If we have not been able to observe the clay, it is so stated. Even without modern interference, many lamps exhibit a variety of shades of glaze or slip, which is so reported; this includes zones darkened either in the original firing or through later accidents.

Drawings of the discus decors have been considered unnecessary here, due to the excellent quality of the photographs, which in the digital format can be enlarged at will. Following the examples of Bailey’s BM ii and Bussière’s 2000 catalogues, we have limited ourselves to providing an alphanumeric repertory of the discus decors. The Getty Museum lamps present a particularly rich store of discus decors: forty-nine are totally new, while 105 are near variants on known themes, but without exact parallels. These conclusions are based on detailed research in nearly two thousand lamp publications. Parallels found for a specific decor are given in the catalogue entries. The bibliography lists about five hundred publications yielding comparanda.

The index of inscriptions gives an alphabetical list of the texts and workshop signatures or marks. For closer study of the presumed geographic locations of the workshops and their activity periods, we refer readers to BM ii (chapter 3, pp. 89–121), and to bm iii (chapter 3, pp. 95–147); for the repertory of North African workshop marks, readers should consult Bussière 2000 (pp. 215–37).

The illustrations for this work are exceptionally abundant. Each lamp is shown in three color images—top, bottom, and profile—created by the remarkable professional competence of former Getty Museum photographer Ellen Rosenbery and current photographers Tahnee Cracchiola and Rebecca Truszkowski. Inscriptions and workshop marks are also reproduced, all in all creating a unique visual catalogue, which should make for easy and unusually rich access to the Getty Museum’s collection of ancient lamps.

This work is the fruit of four years of collaboration by two scholars, both lychnologists, who bring together separate backgrounds and working experiences from different parts of the Mediterranean: North Africa and the Greek East.

Jean Bussière, based in Montpellier in France, has undertaken the typological classification, the catalogue entries, and the research of parallels; he is responsible for the chronologies, the introductions to the types, the decorative repertory, and the index of Roman inscriptions.

Birgitta Wohl, who lives in Los Angeles, has been the liaison with the Museum. She organized and supervised the preliminary photos taken by Kelly Ramage, without which this transatlantic enterprise would not have been possible. She is responsible for the measurements of all the lamps as well as their color identifications with the Munsell Color Charts; the introductions, entries, and comparanda to the lamps of Broneer type xxvii and xxviii; the Late Palestinian circular lamps, section 47; the metal lamps, section iv, with their bibliography; and the index of Greek inscriptions. She has also undertaken the definitive fashioning of the text in English.

Apart from these divisions, a number of issues of organization, presentation, and interpretation were solved by common discussions over a period of time. We hope the result offers the practical and useful tool we envisioned.

The authors completed their work on this catalogue in November 2012. However, because of the large photography program needed for the many lamps, the publication of the catalogue had to be postponed for several years. Due to other commitments each author had, it has not been possible to update the general bibliographic references beyond 2012; the bibliography for individual lamps has been updated through 2015.

**<CT>**About the Authors

Jean Bussière was educated at the Universities of Lyon, Dijon, and Grenoble, receiving his MA (*licence de lettres*) and DES (*diplôme d'études supérieures*). He won a Canada Council scholarship in 1960 and studied for a year at Victoria College, University of Toronto. For several years he taught in Algeria, where he developed a passion for archaelogy and lychnology. From 1989 to 2001 he was an associate researcher with UPR 217 CNRS, Antiquités africaines. Since 2003 he has been associated with UMR 140-390 CNRS Lattes, University of Montpellier. In 1993 he was awarded le Prix de l'Académie d'Hippone in Aix-en-Provence. He is the author of *Lampes antiques d'Algérie* 1–3 (2000–2007), *Lampes antiques de Méditerranée: La collection Rivel*, in collaboration with J.-Cl. Rivel (BAR International Series 2428 [2012]). He has written several articles and participated in the congresses of the ILA (International Lychnological Association).

Birgitta Lindros Wohl was educated at the University of Stockholm, Sweden (*Fil.kand*.), and at University of California, Los Angeles (M.A. and Ph.D.). She is retired from teaching Art History and Classics at California State University Northridge. Her excavations comprise sites in her native Sweden as well as Italy and Greece, the latter at Isthmia, where she is still active. Her professional interests, apart from ancient lamps, include Roman architecture, the use of *spolia,* and Latin literature. She has published in these fields and lectured internationally; she serves on the boards of ILA and the Cyprus American Archaeological Institute.