Catalogue

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Hierarchy:

• I. Phoenico-Punic Clay Saucer Lamps

• 1. Vessberg type 1, Deneauve type X

Cat Numbers: 1-4

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The first clay lamps ever devised and produced in numbers appeared in the Near East in the late third millennium (Amiran 1969, pp. 189–90, pl. 59, pp. 291–93, pl. 100). They were handmade and had the shape of a square shallow bowl with four pinched corners, making four wick-rests (Rosenthal and Sivan 1978, p. 76, no. 311). A second form, now wheelmade and soon prevailing, took the shape of a saucer with one pinched corner forming a single wick-rest or spout (Rosenthal and Sivan 1978, p. 76, nos. 312–21). This shape—see cats. 1 and 2—lasted for about two thousand years with little change. Then a second pinched spout (sometimes more) was added (Oziol 1977, nos. 33–37, pl. 3). In a later stage of evolution the lamp changed from a saucer to more of a plain bowl with a flat and slightly raised base and two sides folded together, meeting on top to form a single wick-hole (Rosenthal and Sivan 1978, p. 79, nos. 329–30).

In the Punic area, not long before the fall of {{loc\_0000:Carthage}} (146 b.c.), this last shape was further modified: Three sides of the bowl were pinched together to form two tubular nozzles, or wick-holes, at the front and a broad opening at the rear (Rosenthal and Sivan 1978, p. 67, nos. 274–75). Finally, the lamp was equipped with a raised circular base, making a small foot, and it became a closed vessel with three evenly spaced equal-sized openings for the wick-holes; for this shape, see cats. 3 and 4, which are similar to Rosenthal and Sivan 1978, p. 67, nos. 276–77. By the end of the second century b.c. the long life of the saucer type came to an end.

For more readings, see Amiran 1969; Bailey BM i, pp. 205–10; Oziol 1977, pp. 17–19; Rosenthal and Sivan 1978, pp. 75–79; Hayes 1980, p. 4, pls. 1, 3; Kassab Tezgör and Sezer 1995; and Sussman 2007. For Punic types specifically, see Cintas 1950; Deneauve 1969, pp. 23–39; and Bussière 1989.

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Hierarchy:

• II. Greek and Hellenistic Clay Lamps

• A. Wheelmade Lamps

• 1. Howland type 22 B Type

Cat Numbers: 5

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Cat. 5 has a curved and decorated rim as in Howland type 22 A, from which it differs only by having a raised base instead of a concave bottom. Howland types 22 A and 22 B have a central tube and may have two opposite nozzles. The nozzle of cat. 5 is comparatively longer than usual in the type, and its wick-hole is proportionately smaller. According to Howland, these features are characteristic of late specimens of the type. The clay is Attic. Black glaze appears on the interior and exterior, except for the base and a neatly reserved circle around the rim. Type 22 B was popular during the Periclean period.

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Hierarchy:

• II. Greek and Hellenistic Clay Lamps

• A. Wheelmade Lamps

• 2. Broneer type I

Cat Numbers: 6

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Cat. 6 belongs to an unglazed variety of Broneer type i with a horizontal handle, which is the common feature on lamps of the fifth and fourth centuries b.c. Shallow bowl with a flat bottom, rounded sides whose upper edge is inverted, nozzle tangent to the edge of the rim but not encroaching upon it.

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Hierarchy:

• II. Greek and Hellenistic Clay Lamps

• A. Wheelmade Lamps

• 3. Broneer type IV

Cat Numbers: 7-8

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Cats. 7 and 8 have a circular, deep, flat-bottomed bowl with nearly vertical sides and a flat rim corresponding to the profile of lamp no. 12 in Gualandi Genito 1977, pl. 1. The outside of cat. 7 is glazed, but cat. 8 is self-slipped. Rather long nozzle with large wick-hole. Because the wick-holes of the two Getty lamps are not tangential to the rim as on Broneer’s earlier specimens, Gualandi Genito’s dating will be preferred: end of the fifth century b.c. and not earlier.

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Hierarchy:

• II. Greek and Hellenistic Clay Lamps

• A. Wheelmade Lamps

• 4. Goldman group VIII

Cat Numbers: 9

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A lamp in the British Museum is almost identical to cat. 9: same inward-sloping side profile, humped nozzle top, and raised base. Bailey dates this unglazed lamp, which seems to be a local production in {{loc\_0000:Halicarnassus}}, from about 350 to about 330 b.c. (Bailey BM i, p. 116, Q 208, pl. 40, from Halicarnassus). Another interesting parallel from {{loc\_0000:Tarsus}} is given by Goldman with a later dating: second to early first century b.c. (Goldman et al. 1950, group viii, nos. 101–16, Tarsus).

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Hierarchy:

• II. Greek and Hellenistic Clay Lamps

• A. Wheelmade Lamps

• 5. Howland type 25 A Prime

Cat Numbers: 10-12

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Cats. 10–12 have a globular body on a raised flat circular base, with a large filling-hole surrounded by a broad convex ring on cat. 10 and an inward-sloping wall marked off by a deep circular groove on cats. 11 and 12. Flat-topped nozzle with a rounded tip, slender and tapering on cat. 10, squatter and straight on cats. 11 and 12. Cat. 12 has a lug on its left side. Only cat. 10 is glazed on its upper part (plus a small patch of glaze on the nozzle underside). Howland dates his type 25 A Prime from the late second quarter of the fourth century b.c. to the second quarter of the third century.

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Hierarchy:

• II. Greek and Hellenistic Clay Lamps

• A. Wheelmade Lamps

• 6. Howland type 32

Cat Numbers: 13-15

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Lamps of this type are characterized by a sharply biconical body with a substantial concave top area, defined by a raised rim set off by a groove, which surrounds the filling-hole. These lamps have a rather long, flat-topped nozzle with a rounded or blunt end and a raised, slightly concave base. Generally without a handle, they often have a pierced lug (Howland 1958, pp. 99–100). A pinkish-buff clay with a glaze, at times flaked, is often applied inside and out, including on the base; the glaze varies in color from black or dark brown to red. Found in {{loc\_0000:Rhodes}}, Cyprus, {{loc\_0000:Delos}}, the Athenian Agora, {{loc\_0000:Antioch}}, and Palestine, the lamps are dated to the first half of the third century b.c. Cat. 15 keeps the basic features of cats. 13 and 14, but due to its longer blunt-tipped nozzle, it may be considered a variant of Howland type 32.

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Hierarchy:

• II. Greek and Hellenistic Clay Lamps

• A. Wheelmade Lamps

• 7. Howland type 33 A

Cat Numbers: 16

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According to Howland, this type—attested in the Athenian Agora during a period from the last quarter of the third century b.c. to the third quarter of the second century—is not well defined: “Its forms are irregular, not following a definite set pattern” (Howland 1958, p. 101). Lamps generally have a curved profile, such as Howland’s no. 438, pl. 15, which corresponds to the profile of cat. 16. Their tops can be rounded or concave; the bases are usually concave. Most lamps have a solid or pierced side-lug, some have a band handle. “The nozzles are long, flat or slightly rounded on top, with oval wick-holes well removed towards the ends which may be rounded or blunt” (p. 102). Since Howland attributes a later date to examples of his type with a blunt nozzle end, cat. 16 will be dated to the third quarter of the second century b.c.

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Hierarchy:

• II. Greek and Hellenistic Clay Lamps

• A. Wheelmade Lamps

• 8. Howland type 40 A, also called “Cnidian” type

Cat Numbers: 17

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This abundant type, represented in the Getty collection by only one example, cat. 17, takes its name—“Cnidian” type—from the fact that Newton (1859, 1862, 1958, 1965) found several hundred of these lamps on {{loc\_0000:Cnidus}}, which suggests a Cnidian-based workshop. However, we may assume the lamps were produced also in other East Greek sites, possibly {{loc\_0000:Antioch}}, {{loc\_0000:Tarsus}}, {{loc\_0000:Miletus}}, {{loc\_0000:Samaria}}, and {{loc\_0000:Rhodes}}, where examples have also been found. They were commercialized mostly in Greece and the East Greek areas: {{loc\_0000:Corinth}}, Athens, Cyprus, and {{loc\_0000:Delos}}; the latter site has yielded a particularly large number (about 250).

The “Cnidian” lamp has a biconvex body with a sharp carination and raised base. The top of the lamp shows a small depressed area marked off by a circular groove and pierced by the central filling-hole. The rounded, wide shoulder is decorated with various relief motifs, molded separately and applied when the clay was leatherhard. Among popular motifs are the “Cnidian” bilobate leaf, rosettes of different forms, and slave masks. The lamp may have a ribbed strap handle or a cross-bound double-band handle. It has a short, splayed nozzle with curved ends and flukes at the sides, and a large oval wick-hole. There are also multinozzled lamps with up to twelve nozzles. “Cnidian” lamps were wheelmade of uniformly well-rinsed dark gray clay. Bailey (BM i, p. 127) dates the production of the “Cnidian” gray lamps from the end of the third century b.c. to the first quarter of the first century b.c. The {{loc\_0000:Mahdia}} shipwreck, which has yielded one “Cnidian” example, is dated to the first years of the first century b.c.

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Hierarchy:

• II. Greek and Hellenistic Clay Lamps

• A. Wheelmade Lamps

• 9. Bruneau 's *Lampes dites Cnidiennes à entonnoir central* group iii (Cnidian lamps with central funnel)

Cat Numbers: 18

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Cat. 18 has a bottle-shaped body with a funnel-shaped collar on a narrow neck and a long tubular nozzle splayed at the end. It is wheelmade in a light red clay (with a reddish-brown slip) and not in the typical gray Cnidian clay such as, for example, Bailey‘s Q 273 from {{loc\_0000:Cnidus}}, or Bruneau’s no. 1957 from {{loc\_0000:Delos}}, both decorated with the typical Cnidian molded slave masks and applied discs. Bailey reports many examples from {{loc\_0000:Olynthos}} and in the Ptolemaic camp at {{loc\_0000:Koroni}}. He dates the BM examples to the first half of the second century b.c. (Bailey BM i, p. 136). Both Bruneau (1965), with his example no. 1957 found at {{loc\_0000:Delos}}, and Iconomu (1967), with a similar one found at {{loc\_0000:Constantia}}, suggest a date from the second half of second century to the first quarter of the first century b.c.

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Hierarchy:

• II. Greek and Hellenistic Clay Lamps

• A. Wheelmade Lamps

• 10. Pavolini’s biconical Esquiline type

Cat Numbers: 19

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About the third century b.c., Italian workshops developed a particular form, Pavolini’s biconical Esquiline type, corresponding to Borgia’s Tevere type, characterized by a carinated body, first without a handle but with a side-lug (Tevere 1); later without a side-lug but with a ring handle (Tevere 2). Both types have a nozzle in the shape of an anvil or an anchor. Apparently cat. 19 falls into Tevere 2 c, dated ca. 150–130 b.c. (Borgia 1998, fig. 15). Its body is not perfectly biconical, but Pavolini notes that the biconical shape of the type tends to get rounder with time (Pavolini 1990, p. 101). If the lamp is not Italian, it may have a Macedonian origin, as suggested by its resemblance to Drougou’s lamp no. 215 (Drougou 1992, no. 215, pl. 55, from {{loc\_0000:Pella}}).

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Hierarchy:

• II. Greek and Hellenistic Clay Lamps

• A. Wheelmade Lamps

• 11. Ricci type D

Cat Numbers: 20

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Cat. 20 has a cylindrical body with side-lug, a depressed flat discus with a large central filling-hole, a stout round-ended nozzle with a large oval wick-hole, and a slightly raised flat base. It has near parallels in Deneauve type xiii, especially his lamps nos. 209 and 215, pl. 31, with a round-ended nozzle different from the anchor-shaped nozzle more common in the type (Deneauve 1969). Lamps of this shape have been found in shipwrecks dated to the second half of the second century b.c. (Ricci 1973, p. 215). But Ricci points out that her type D derives from an earlier Greek globular body type—Howland 25 B—dated from the second half of fourth century b.c. into the first quarter of the third century b.c. Because of the tapering shape of its rounded nozzle, cat. 19 might be dated to the first half of second century b.c. The examples with an anchor-shaped nozzle would be better attributed to the second half of the same century.

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Hierarchy:

• II. Greek and Hellenistic Clay Lamps

• A. Wheelmade Lamps

• 12. Undetermined Hellenistic types

Cat Numbers: 21-27

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These are forms of lamps that we have not found among the typologies in the specialized lamp literature at our disposal. In some cases, however, the forms are more or less related to known types.

Cat. 21 is characterized by a rather low convex reservoir with curved sides, a flat shoulder, and a large filling-hole surrounded by an edge. It has a short rounded nozzle and a high vertical band handle. Close parallels are found in Bailey BM i, Q 696, pl. 128, and Lyon-Caen and Hoff 1986, p. 33, no. 28. Both authors point out some similarity between those lamps and the Apulian type soon to be developed in Southern Italy. The common feature is the high vertical handle and the edge around the large filling-hole. However, as Lyon-Caen observes, the handle on an Apulian lamp is attached at the rear of the body at one point only, which, she says, is an exclusive feature of the Apulian type. This is not the case with cat. 21, whose handle is attached to the reservoir at two points. We will nevertheless give it Bailey’s date for BM i, Q 696: second half of the fifth or first half of the fourth century b.c. We must stress that the fastening of a handle at one point only is not an exclusive feature of Apulian lamps, as Lyon-Caen says; see, for example, [cat. 166](166), of Loeschcke type iv.

Cat. 22 has a rather low basin with curved sides and a flat shoulder with a circular edge around a large filling-hole. Its high vertical ring handle attached to the body at one point only might suggest some relation to the Apulian type, but its round-ended nozzle does not have the slim elongated silhouette nor the anvil-shaped end of Apulian lamps; its shoulder is flat instead of rounded; and its top and nozzle are edged. Might the particular attachment of the handle to the body just be a lingering feature on a post-Apulian lamp? We must notice too that a continuous raised edge surrounding both the top of the lamp and the nozzle area, as seen on cat. 22, is not unusual on molded Hellenistic lamps (Howland types 39 and 52; or Bruneau 1965, nos. 2127–65, 2071–74, 2082, 2086, 2092–96, 2127–65), some still produced in the third century b.c. Bailey Q 124, from the Crimea, has the same squat, juglike profile and apparently the same nozzle profile as cat. 23 (Bailey BM i, Q 124, pl. 25). The only difference is its flaring collar, which is not vertical as on cat. 23. But Bailey supposes Q 124–Q 126 to be a development from lamps Q 121–Q 123, whose raised vertical rim is pulled out into a flaring collar. Moreover Bailey’s description of the clay of these lamps fits the Getty lamp: “a coarse brick-red clay with white grits and a few flecks of mica [ . . . ] with a grey surface over all.” Bailey dates Q 124 to the second century b.c.

Cat. 25 is a rare hybrid form, possibly derived from an older globular type, Howland 25 B, but here equipped with a triangular nozzle. Such a nozzle form appears for the first time in Howland type 37 A and B (Howland 1958, no. 500, pl. 44), dated from the late second century b.c. into the beginning of first century b.c. Heimerl dates a close parallel (without side-lug) to the third century b.c. (Heimerl 1995, no. 3, pl. 18). The triangular nozzle form became popular on the earliest “Ephesus lamps,” which are dated to the second century b.c. Taking into account these facts, we will suggest a third- to second-century-b.c. date.

If cat. 26 is related to the *Kragenlampen* type, as two close parallels seem to indicate (Zimmer and Furtwängler 2003, nos. b.42 and g.42, pl. 5), it can be dated from the second to the first century b.c.

Not much can be said about cat. 24 except that the following features point to a Hellenistic artifact: the high biconvex body, long tapering rounded nozzle, strap handle, and sunken flat discus pierced by a large filling-hole. Heres classifies a similar example in his group 7 (Heres 1969, p. 31, no. 58, pl. 6, dated to the Hellenistic period). Because of its fragmented condition, it is difficult to determine the type of cat. 27. Is it an Attic lamp with the classic black shining glaze, or is it a South Italian lamp made of Campanian A?

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Hierarchy:

• II. Greek and Hellenistic Clay Lamps

• B. Moldmade Lamps

• 1. “Ephesus lamps”

[Cat Numbers: 28-43]

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The first moldmade lamps appeared at the beginning of the third century b.c., when they started to compete with wheelmade lamps, which had been in use since the seventh century b.c. (Howland 1958, p. 129). Wheelmade lamps were generally not decorated. When they were, the decor was molded separately and applied to the lamp before firing (see, e.g., the so-called Cnidian lamp [cat. 17](17)). The molding technique enabled easier and faster decoration, for the decoration was made only once, for the patrix from which many molds were produced. Molding also enabled rapid mass production with less work.

Molding is said to have originated in the eastern Mediterranean and was soon adopted all over the Graeco-Roman world. For the next three centuries this common domestic artifact—the lamp—was to see a spectacular development, giving birth to an amazing diversity of decors and shapes. Several classifications of molded lamps produced in the Hellenistic period have been worked out for lamps found in excavations or kept in museum collections, the latter mostly of unknown place of manufacture or origin. However, no classification taken separately can account for the considerable variety of types seen in the lamps found all over the Mediterranean basin. Hence the difficulty in relating some Getty lamps to typologies not yet firmly established or even to types so far unrecorded. To further complicate things, some authors are not entirely consistent in their definition and appellation of a type, a group, or a series. For example, Schäfer isolates one group in the Pergamon material that he calls *Herzblätterlampen* on the basis of two side-lugs in the shape of a heart-shaped leaf (Schäfer 1968, lamps nos. Q1–Q63). But he still lists under the heading *Hertzblätterlampen* examples with rectangular lugs that have no heart-shaped decor at all, be it on the lugs, shoulder, or discus (see his lamps nos. Q43–Q46 and Q50, pl. 64). Lyon-Caen does the same (Lyon-Caen and Hoff 1986, see her nos. 120, 122–23). Bruneau includes Hellenistic lamps with two side-lugs in group iii of his type xi, called *lampes à réflecteurs et oreilles latérales* (e.g., nos. 4203–19), even though some specimens do not have a reflector shield (Bruneau 1965, pp. 89–91, nos. 4216–17, pl. 22).

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Hierarchy:

• II. Greek and Hellenistic Clay Lamps

• B. Moldmade Lamps

• 1. “Ephesus lamps”

• a. ”Ephesus lamps” with triangular nozzle

Cat Numbers: 28-37

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Howland type 49 A, better known as “Ephesus lamps” or “so-called Ephesus lamps” (e.g., Bruneau 1965, pp. 53–56; Giuliani 2005a, p. 139), appears in Asia Minor early in the second century b.c. Although lamps of this type, as well as several molds, have been found in great numbers in {{loc\_0000:Ephesus}} (Giuliani 2005a, p. 139 ), this city has nevertheless long been denied the role of a major production center of the type. Up to now no vestiges of a workshop or kiln have been discovered at this site or its surroundings (Giuliani 2001, p. 45). However, recent studies and chemical analyses of clays have definitively established a production of the type in Ephesus itself (Giuliani 2005a). “Ephesus lamps” have also been attested, although so far in lesser numbers, at various other Asia Minor sites: {{loc\_0000:Tarsus}}, {{loc\_0000:Miletus}}, {{loc\_0000:Pergamon}}, {{loc\_0000:Assos}}, {{loc\_0000:Troy}}, {{loc\_0000:Priene}}, {{loc\_0000:Samaria}}, {{loc\_0000:Labraunda}}, and {{loc\_0000:Sardis}}. No site has yielded as many specimens as {{loc\_0000:Delos}} (about twelve hundred), and yet a local Delian production has been discarded. Further clay analyses will perhaps determine if there were production centers besides Ephesus.

Several clay and glaze tints can be distinguished among the Getty examples: a score have a gray clay, unglazed or with a gray-black or sometimes slightly bluish-black glaze; some, in equal proportion, have a gray clay with a glossy or dull glaze; one has an ocher clay with an orange slip; one, a light gray unglazed clay similar to the Cnidus gray fabric; three have different hues of clay and glaze shifting between light brown, brown, and dark brown to partly black. These proportions point to the dominant dark gray or nearly black color characteristic of the “Ephesus” production.

The close similarity of this gray fine fabric with the fabric of other eastern ceramics (esp. Pergamene ceramics with its typical relief decoration) made Bruneau suggest that the Delos “Ephesus lamps” had been imported from Asia Minor.

“Ephesus lamps” have a biconical body, either no handle or a ribbon handle, various sizes of discus that sometimes has a flaring collar, shoulder of various width, and a long nozzle whose tip is either triangular or rounded with a wide flat rim surrounding the wick-hole. The lamps are highly decorated, and some examples have two nozzles. Sometimes there is a channel between the discus and the wick-hole area. “Ephesus lamps” developed as imitations of bronze models, as shown by the oval standing ring of the base, the shape of the long nozzle, and a transverse horizontal band added to the handle. Meant to strengthen the handles of metallic lamps, this feature has but a decorative purpose on clay lamps.

The decoration of “Ephesus lamps” is extremely varied, expressing the Hellenistic taste for vegetal ornaments (esp. floral) rather than representations of humans. The latter are present only as masks, or as gods shown with their attributes (Bruneau 1965, p. 55). Bruneau has organized the 1,168 examples found on Delos into eleven groups despite the avowed difficulty in classifying items that are often midway between two types (Bruneau 1965, p. 51). For Bailey “the term ‘Ephesus type’ . . . should be reserved exclusively for lamps that fall within Howland’s type 49 A and Bruneau’s group v,” that is, lamps with a flaring collar around a rather large discus (Bailey BM i, p. 90, n. 2). This restrictive definition, justified for the sake of simplification, is not totally satisfactory, for the phrase “Ephesus type” is still used by scholars to mean lamps belonging to any of Bruneau’s eleven groups. Gualandi Genito uses *lucerne di Efeso* about lamps that belong indiscriminately to any of Bruneau’s groups (Gualandi Genito 1977, p. 51, nos. 74–77, pl. 17). In a section called *Lampes d’”Ephèse,”* Lyon-Caen presents examples that appertain to only four of Bruneau’s groups (Lyon-Caen and Hoff 1986, pp. 49–52); more recently Giuliani still speaks of the *sogenannte Ephesos-Typus,* encompassing all its different variants (Giuliani 2001, p. 45). Without strict consensus of definitions, how should one refer to lamps that are not in Bruneau’s group v yet undeniably belong to his *lampes dites d’Ephèse?*

“Ephesus lamps” from Athens and Delos are dated from the last quarter of the second century b.c. to the first quarter of the first century b.c. Recent studies propose an earlier date, beginning in the second quarter of the third century for lamps found in Turkey (Gürler 2002 [Metropolis]; Gürler 2003, locally excavated lamps in the Tire museum). Giuliani has established that the workshop of Asklepiades (Tetragonus agora, Ephesus) who produced “Ephesus lamps” was active from the mid-first century b.c. until the first years of the first century a.d. (Giuliani 2001, p. 48). For all the Getty examples the same date will be suggested, ranging from the mid-second century to the beginning of the first century b.c. We should add that the general consensus nowadays holds that lamps with rounded nozzles are later than lamps with triangular ones.

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Hierarchy:

• II. Greek and Hellenistic Clay Lamps

• B. Moldmade Lamps

• 1. “Ephesus lamps”

• b. ”Ephesus lamps” with round nozzle and flat plate surrounding wick-hole

Cat Numbers: 38-43

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Hierarchy:

• II. Greek and Hellenistic Clay Lamps

• B. Moldmade Lamps

• 2. Asia Minor Hellenistic lamps with two side-lugs

Cat Numbers: 44-51

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Eight Hellenistic lamps from the Getty collection have side-lugs of three different shapes: knucklebone shape for cat. 46; wide rectangular shape for cats. 47 and 48, narrow ones for cats. 49–51; and a conical shape imitating a heart-shaped leaf for cats. 44 and 45. All those lamps have a biconvex body. Apart from this characteristic, they keep most of the distinctive features of “Ephesus lamps”: 1) wide oval or nearly circular termination of the nozzle, bordered by a flat band (or plate); 2) looped ribbon handle divided into two or more bands; 3) medium-sized central filling-hole (smaller in cat. 49); 4) slightly depressed discus, usually flat and decorated with rings and grooves, sometimes pierced by small holes to drain spilled oil; 5) shoulder decors of floral garlands, radial fluting, and egg-and-tongue pattern; 6) masks on the nozzle neck; and 7) two large single volutes, in the case of cat. 46. Most of these lamps have the same gray clay with gray or black slip as seen on “Ephesus lamps.” None of the lamps classified by Howland in his type 49 A as Ephesus lamps has side-lugs (Howland 1958, pl. 49). Some lamps from Delos do have lugs, but Bruneau does not classify them among his type vii “Ephesus lamps” groups i to xi (Bruneau 1965, p. 53). He assigns some to his chapter 11, *Groupe des lampes à réflecteurs et oreilles latérales,* although some lamps in this chapter actually have no reflector shields, for instance, nos. 4216–17 and 4223. Bruneau groups various other lamps with side-lugs (his series 3 and 5) in chapter 12, *Lampes moulées à un seul bec de types divers*. Some of the lamps in his chapter 11 (e.g., nos. 4210–16 and 4219) and the series 5 in chapter 12 (e.g., nos. 4324–32) are actually Pergamene *Herzblätterlampen.* Bruneau considers their Pergamene origin (pp. 90–91 in the chapter *Origine et chronologie,* and on p. 96 the Pergamene parallel given to lamp no. 4328), but given the state of knowledge in the 1970s, he could not clearly distinguish the so-called Ephesus-type lamps from the Pergamene types, among them the *Herzblätterlampen.*

According to Schäfer, Pergamene workshops developed the molding technique in the beginning of the third century b.c. and soon produced lamps with a wide range of molded decors (Schäfer 1968, pp. 151–52). But no lamps with those typical Pergamene relief decors are attested in Athens in the mid-third century. Such lamps—to which the *Herzblätterlampen* group belongs—were derived from metal models, produced earlier in the third century. In the second century b.c. the *Herzblätterlampen* were broadly distributed, as finds in {{loc\_0000:Priene}} and {{loc\_0000:Delos}} attest. In the same century, probably in the second quarter, production of other “Ephesus lamps” began in Asia Minor. The Pergamene workshops participated in this production, if not from the beginning, at least all during the second century. Then the type evolved into various Late Hellenistic lamps with a large flat discus and a small undecorated shoulder, from which were derived the Late Republican examples and ultimately the Augustan volute-nozzle lamps Loeschcke i.

Two Getty lamps—cats. 44 and 45—belong to Schäfer’s Pergamene *Herzblätterlampen* type. The other Getty lamps, with different side-lugs, present much similarity to both “Ephesus lamps” and *Herzblätterlampen.* With the present state of knowledge they will be classified under the heading “Asia Minor lamps with two side lugs” without further precision. Heres does the same when he attributes his first group only to the *Ephesos-Typ* and calls his groups 2 to 5 *kleinasiatisch* (Asia Minor type, Heres 1969, pp. 45–55). Among the very few known places of manufacture or origin in Heres’s groups 2 to 5 are {{loc\_0000:Smyrna}} (nos. 124 and 168) and {{loc\_0000:Pergamon}} (nos. 123, 125, 147–48). He dates these Asia Minor lamps to a period between the end of the second century b.c. and the beginning of the first century a.d.

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Hierarchy:

• II. Greek and Hellenistic Clay Lamps

• B. Moldmade Lamps

• 3. Miscellaneous types of Hellenistic lamps

Cat Numbers: 52-69

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Among the eighteen lamps presented here, eight have no parallel and cannot be related to any types known in the literature at our disposal; four belong to a recorded type; and six can be related to a presumed type.

The shape of cat. 52, with the nearly vertical sides of its squat and deep basin, is quite unusual among Hellenistic samples. Yet its wide filling-hole and the peculiar shape of its tubular upturned nozzle with the plate around the wick-hole suggest a Hellenistic artifact; but such a nozzle may occur among Anatolian lamps of the second and third centuries a.d. (see [cat. 552](552)). No parallel has been found for that lamp.

The Hellenistic features of cat. 53 are more obvious: its two side-lugs, the radial flute of the shoulder, and the flat plate around its wick-hole.

Cat. 54 with its shallow biconvex body whose upper part is decorated with ribs, and with the circular plate around its wick-hole, is unmistakably Hellenistic. The sample can be related to Goldman group xv of “melon lamps.”

Cat. 55—a coarse lamp with biconvex body, a circular groove around the discus, and a round-ended nozzle—seems to be a debased version of a Hellenistic model. Cat. 56, possibly a fake for which no parallel has been found, is undoubtedly related to Hellenistic “Ephesus” models, for it has their triangular nozzle shape. Its peculiar rim is a characteristic of Bruneau type vi “Ariston group” (see Bruneau 1965 and [cat. 37](37) here).

Cat. 57 probably derives from Howland type 49 (“Ephesus” type), which has inspired its nozzle shape, strap handle, and the comic bearded relief mask on its nozzle top. But its rilled shoulder without relief decoration indicates a transitional form that looks ahead to Late Republican and Augustan lamps. The suggested date is first century b.c.

No parallel has been found for cat. 58. The collar encircling the entire lamp is a feature common in Bruneau’s type VI “Ariston group” and in Howland types 52, 54, and 55. On the other hand, its light gray fabric and handle cross-band in the shape of two opposed leaves suggest a Cnidian lamp. The proposed date is second to first century b.c.

With a body halfway between biconvex and biconical, a long round-tipped slightly upturned nozzle, and a strap handle, cat. 59 seems to be Hellenistic. Lyon-Caen‘s lamps nos. 125 (from {{loc\_0000:Tarsus}}) and 127 have about the same volutes on top of the nozzle (Lyon-Caen and Hoff 1986). We are inclined to attribute an Ephesus place of manufacture or origin to cat. 59 and propose a first-century-b.c. date.

With their long, slender, anvil-tipped nozzles flanked by volutes, cats. 60 and 61 are typical Egyptian products of the first century b.c., judging from the parallels found.

With its long spade-shaped nozzle cat. 62 belongs to Mynarczyk type A and is another typical Egyptian form. Hayes remarks that the nozzle shape may have been influenced by Hellenistic “Ephesus lamps” (Hayes 1980, no. 131, pl. 13, for a close parallel). Date: first century b.c.

Cat. 63 has a biconical body, long anvil-shaped nozzle, floral shoulder relief, and the almost black slip of Pergamene rather than “Ephesus lamps.” The particular rectangular ridge of its top is reminiscent of an elaborate device (found in bronze lamps), whose function was to close the filling-hole with a sliding lid. In the case of the Getty lamp we suppose that the closing mechanism was replaced by a separate lid in clay, now lost. There are several more or less close parallels to this lamp, most of them from Asia Minor, when their place of manufacture or origin is known. The given date is the second half of the second century b.c. to the first half of the first century b.c., corresponding to a period of intense activity for the {{loc\_0000:Pergamon}} workshops.

Cat. 64 cannot be related to any existing typologies, but it unquestionably has several Hellenistic features. Its general shape is very similar to Perlzweig 1961, no. 9, pl. 1, with the two halves of a biconvex body decorated with alternating wide and narrow ribs, a long rounded nozzle flanked with double-volutes, and a rosette discus with a relatively small filling-hole. Perlzweig refers to Menzel’s lamp no. 264 from {{loc\_0000:Miletus}} (Menzel 1969, p. 49, fig. 40), discussed by Loeschcke (Loeschcke 1919, pp. 335–36). Both German authors point to the Hellenistic features of the Miletus lamp, which they date to the second quarter of the first century a.d. An Augustan lamp (Menzel 1969, no. 171, fig. 54.11) is obviously influenced by Hellenistic models with its melon-ribbed body, the rosette decor of its discus, and its volute-nozzle and plastic handle. Other Late Hellenistic lamps, all with a biconvex melon-ribbed body and volute-nozzle, also offer similarities with cat. 64: Schäfer and Marczoch 1990, p. 24, no. 14; Gualandi Genito 1977, no. 94, pl. 19; Heres 1969, no. 175, pl. 18; Cahn-Klaiber 1977, no. 120, pl. 7; and Bailey BM iii, Q 2088, pl. 45. A last interesting comparison is a two-nozzle lamp from Pompeii (Regio viii Insula 4, Caputo and Tamburrelli 2007, fig. 15). If this lamp is an Italic product, still under strong Hellenistic influence, then cat. 64 might be Italic too. The lamps given as parallels are dated from the end of the first century b.c. to the first century a.d.

C4ats. 65–67 belong to Goldman’s group ix. Their common feature is a long nozzle flanked by two vertical and parallel volutes. Cat. 65 has a biconical body; cat. 66 a biconvex one; and cat. 67 has a body with rounded sides. All three have ribbon handles. The “thread-binding” seen on the handle of cat. 66 is attested on two similar lamps, one from {{loc\_0000:Delos}} (Bruneau 1965, no. 4357, pl. 25), the other from {{loc\_0000:Miletus}} (Menzel 1969, p. 20, no. 58, fig. 16); and on several close parallels, presumably from {{loc\_0000:Antioch}} (Kassab Tezgör and Sezer 1995, nos. 426–28); and Goldman et al. 1950, lamps nos. 50, 77, 117–18 (from {{loc\_0000:Tarsus}}). A rosette, close to the one impressed on the base of cat. 66, is shown on Kassab Tezgör and Sezer's lamp no. 426 and on Goldman et al.'s lamp no. 119, from Tarsus. Cat. 65 is molded in a buff, ocher clay with a brown reddish slip, but cats. 66 and 67 have the same gray clay and black metallic glaze typical of “Ephesus” and Pergamene lamps. The three lamps are given the same date: first century b.c.

Cat. 68 is a Late Hellenistic eastern example of a transitional form, announcing the Augustan volute-nozzle Loeschcke type i. It still has the ribbon handle with cross-bar often seen on Cnidian lamps, as well as on lamps from other eastern workshops. Its shoulder has multiple fine rills and lacks relief decor. It has a flat-bottomed plain discus, small filling-hole, two small air holes, and base-ring. Date: last third of first century b.c.

Cat. 69 shows the transition between Hellenistic lamps and the volute-nozzle lamps of the Augustan period that developed into Loeschcke type i. Among the traces of its Hellenistic antecedents, we may point out the large sunken discus with its still substantial filling-hole surrounded by a ridge, and its carinated body with a small raised base-ring. Its double-volute nozzle has a very unusual flat top. The volute-knobs are linked by a ridge underneath the nozzle. According to Schüller, the place of manufacture or origin of this lamp is Germany. Without any known parallels, the type and date of the lamp are uncertain, and it might be as well classified among Late Republican items as among Hellenistic ones.

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Hierarchy:

• III. Roman-Period Clay Lamps

• A. Types from both Western and Eastern Provinces of the Roman Empire

• a. Late Republican Lamps

• 1. Dressel type 2 (*Warzenlampen*)

Cat Numbers: 70-71

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Lamps of this type are characterized by a rounded body, ribbon handle, and, in most cases, one side-lug, a lingering characteristic of Hellenistic lamps. The shoulder and often the lower sides of the basin are decorated with rows of closely spaced gobules (*Warzen,* warts), hence the appellation *Warzenlampe.* The flat-topped nozzle is long, with beveled sides and a splayed end terminating in two blunt obtuse angles. The concave discus may be decorated with one or several rings. The base-ring often bears a workshop mark consisting of a letter (most often N or R) or various combinations of impressed points. The production originated in central Italy about 70 b.c. and was soon diffused mainly to Gaul, Spain, the Italian isles, and Africa. When first produced, the lamps were covered with black slip or glaze, which by 50 b.c. was progressively replaced by a red one. The production lasted to the end of the reign of Augustus.

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Hierarchy:

• III. Roman-Period Clay Lamps

• A. Types from both Western and Eastern Provinces of the Roman Empire

• a. Late Republican Lamps

• 2. Dressel type 3

Cat Numbers: 72-73

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Lamps of this type have a rounded body and most often a ribbon handle; broad, slightly concave discus usually decorated with stylized floral patterns, marine creatures, or beasts, often in a pronounced relief; ear handle on both sides; anvil-shaped nozzle with slightly curved tip. A transitional form with ill-defined volutes hesitates between Dressel type 3 (derived from an older Hellenistic form) and Loeschcke type i, which it anticipates. This form has been redefined by Ricci as Dressel type 3 A (Ricci 1973, p. 199). A slightly raised circular base may bear a lampmaker’s mark, letters, or groups of small circles, as seen on Dressel type 2. The prevalent color of the glaze is red orange. The production area is central Italy, perhaps Rome itself, and the distribution area comprises mostly the western part of the Mediterranean basin. With the increase of Roman domination, the trade of this type of lamp transcends the coastal regions and penetrates to the interior: to the Rhone Valley, central Gaul, and the Rhine region. The type is soon imitated north of the Alps. In the east a few sporadic samples are recorded in Athens and on {{loc\_0000:Corfu}} and {{loc\_0000:Delos}}. The chronology is close to that of Dressel type 2: 90/80 b.c. to a.d. 10. The variant Ricci-Dressel 3 A, illustrated by cat. 73, belongs to the end of this period.

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Hierarchy:

• III. Roman-Period Clay Lamps

• A. Types from both Western and Eastern Provinces of the Roman Empire

• a. Late Republican Lamps

• 3. Dressel type 4 (*Vogelkopflampe*)

Cat Numbers: 74

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Lamps of this type have a deep rounded body; ribbon handle; and splayed, blunt nozzle, whose top has a relief decoration consisting of two stylized bird’s heads turned in opposite directions—hence their German appellation. The plain, slightly concave discus is surrounded by a wide, inward-sloping shoulder decorated with several concentric rings or one or two twisted cords or bands of closely spaced rays. The base is always flat, mostly circular, sometimes oval, and may bear incised workshop marks. Prevalent in central Italy, *Vogelkopflampen* are found also in Sicily, Sardinia, and on the Gallic, Iberian, and African coasts. Following the Roman military conquests of Spain and Gaul, the lamps penetrated further inland and into the Rhone and Rhine Valleys, where they were later locally imitated. They date to the Augustan period.

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Hierarchy:

• III. Roman-Period Clay Lamps

• A. Types from both Western and Eastern Provinces of the Roman Empire

• a. Late Republican Lamps

• 4. Bailey type M (i) (late *Vogelkopflampe*)

Cat Numbers: 75

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This type is derived from the earlier Dressel type 4. Its most characteristic features are a transverse pierced handle; broad anvil-shaped nozzle with slightly curved tip; and concave plain discus, separated from the flat plain shoulder by a curved groove. This groove extends into a series of four to six vertical notches displayed along a horizontal line at the base of the nozzle. One can see in this design the ultimate stylization of the former two bird’s heads flanking a narrow channel on Dressel type 4 lamps. The flat base often bears a great variety of incuse marks of lampmakers, the majority of them being central Italian, active from the Late Flavian to the Hadrianic period. Derived from the earlier form of *Vogelkopflampen* first made in {{loc\_0000:Campania}}, the type was broadly diffused in the western part of the Mediterranean basin, in Italy, Sicily, the Iberian peninsula, Africa, Gaul, Switzerland, and Germany, where it was locally imitated. Outside this area, one example has been found in {{loc\_0000:Corfu}}. Chronology of the type: Flavian to Hadrianic (Bailey).

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Hierarchy:

• III. Roman-Period Clay Lamps

• A. Types from both Western and Eastern Provinces of the Roman Empire

• b. Augustan and Imperial Lamps

[Cat Numbers: 76-462]

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The lamps of Loeschcke type i, mostly without handle, are characterized by a circular body and fairly wide nozzle with obtuse-angle tip, flanked by two volutes. This latter major feature was already anticipated in the Republican Ricci-Dressel type 3 A lamps. Cat. 73, dated 50 b.c. to a.d. 10, clearly shows the evolution of Hellenistic types into the voluted Italian type Loeschcke i. Created in Early Augustan time, the type lasted until the end of the Flavian period. It is already scarce in the eruption layer in Pompeii. Within the type one can trace several signs of an early date: smaller size nozzle, deep body, thin wall, narrow shoulder, closely spaced rills encircling the discus, a tapering channel between the discus and the nozzle, and a slightly raised base-ring instead of a flat base marked off by one circular groove; this is a common feature on later samples, as is the occasional presence of a handle.

{{fig\_1}}

Loeschcke created three divisions for his type i (i A, i B, i C), taking into account the size and shape of the nozzle and the angle made by two ideal straight lines joining the volute spines to the nozzle tip angles (fig. 1). These subdivisions follow more or less a chronological sequence. Goethert-Polaschek has rightly added an intermediary nozzle shape B/C, whose two lines are often nearly parallel (Goethert-Polaschek 1985, p. 16, fig. 7). This distinction is not found in Bailey BM ii, which was published earlier.

{{fig\_2}}

We adopt Goethert-Polaschek’s revised classification (fig. 2) as well as her revision of Loeschcke’s shoulder forms (Goethert-Polaschek 1985, p. 16, fig. 8). We will also refer to Bailey’s type A ( = Loeschcke type i), which is divided into six groups (Bailey BM ii, pp. 126–52).

Loeschcke type i, first developed in Italy, became extremely popular and was diffused to all parts of the Roman Empire through either export or local imitation.

Information about the place of manufacture or origin of the lamps is sometimes missing, but out of seventy-one lamps in the Getty collection of Loeschcke type i, thirty-seven most probably have an eastern place of manufacture or origin, thirty-four an Italic or African one. The places of manufacture or origin indicated in the catalogue entries are those given by the collectors, chiefly Schüller (see also [Index of Donors and Vendors](Index%20of%20Donors%20and%20Vendors)).

Because the Getty lamps lack archaeological context information, the dates given follow those of other publications, mainly Bailey BM ii.

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Hierarchy:

• III. Roman-Period Clay Lamps

• A. Types from both Western and Eastern Provinces of the Roman Empire

• b. Augustan and Imperial Lamps

• 1. Loeschcke type I

• 1.1. Loeschcke type i A = Bailey type A group i

Cat Numbers: 76-84

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The primary characteristic of Loeschcke type i A is a shallow V-shaped channel between the discus and the nozzle. Further characteristic is a narrow shoulder, usually level, that slopes slightly inward with closely set concentric rills. In other respects the shoulders belong to Loeschcke shoulder forms i and ii. Most Getty lamps of this group lack a handle and have a base-ring. The exception is cat. 82, which has a handle and a flat circular base marked off by one circular groove. Both these features point to a slightly later date than the general chronology of the type. Cat. 81 likewise has a handle but keeps a base-ring; yet the presence of the handle and the blurred aspect of the lamp due to a very worn mold produced by surmoulage (overmolding) likewise suggest a slightly later date, like cat. 82. Cat. 83 with its V-shaped channel belongs to Loeschcke type i A, but it has an unusual shoulder marked off by two grooves and decorated with a row of ovolos. A nearly similar shoulder with ovolos is found on cat. 84, classified within Loeschcke type i A despite its lack of a channel. Cat. 76 has a small lug handle on each side; it is very close to Bailey BM ii, Q 755, pl. 1, of Loeschcke type i A, with a similar club in the middle of its V-shaped channel. Bailey dates his type A group i to the Augustan-Tiberian period.

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Hierarchy:

• III. Roman-Period Clay Lamps

• A. Types from both Western and Eastern Provinces of the Roman Empire

• b. Augustan and Imperial Lamps

• 1. Loeschcke type I

• 1.2. Loeschcke type i B = Bailey type A groups ii, iii, iv

[Cat Numbers: 85-118]

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The lamps of this type differ from those of Loeschcke type i A mainly by the absence of the V-shaped channel between the discus and the nozzle. According to Loeschcke and his well-known figure 1 reproduced in most catalogues (see above, [fig. 1](fig.%201)), the nozzle in type i B is supposed to be bigger than in type i A. This is not always the case for the nozzles of the Getty specimens of the two types. All their shoulders, except one, are flat early forms, either decorated with rills (8 ex.), or belonging to Loeschcke forms i (2 ex.), ii a, or ii b (5 ex.) of Augustan to Tiberian times, or to forms iii a or iii a var. (18 ex.) of Claudian to Early Flavian times. Only one lamp, cat. 118, has a rounded shoulder (Loeschcke form vii b) while still preserving a raised base-ring, as does about seventy percent of the total number of type i B lamps; base-rings indicate an early date. The remaining thirty percent have a flat base marked off by one circular groove. Only four lamps have a handle: cats. 90 and 115–17. Out of thirty-five examples of the type, sixteen have mythological topics, five relate to gladiators. The rest, represented by one, two, or three examples each, deal with the circus, the army, animals, plants, or erotic or daily scenes. Loeschcke type i B is dated by Bailey from Late Augustan to Early Flavian times.

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Hierarchy:

• III. Roman-Period Clay Lamps

• A. Types from both Western and Eastern Provinces of the Roman Empire

• b. Augustan and Imperial Lamps

• 1. Loeschcke type I

• 1.2. Loeschcke type i B = Bailey type A groups ii, iii, iv

• a. Bailey type A group ii

Cat Numbers: 85-86

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Hierarchy:

• III. Roman-Period Clay Lamps

• A. Types from both Western and Eastern Provinces of the Roman Empire

• b. Augustan and Imperial Lamps

• 1. Loeschcke type I

• 1.2. Loeschcke type i B = Bailey type A groups ii, iii, iv

• b. Bailey type A group iii

Cat Numbers: 87-117

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Hierarchy:

• III. Roman-Period Clay Lamps

• A. Types from both Western and Eastern Provinces of the Roman Empire

• b. Augustan and Imperial Lamps

• 1. Loeschcke type I

• 1.2. Loeschcke type i B = Bailey type A groups ii, iii, iv

• c. Bailey type A group iv

Cat Numbers: 118

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Hierarchy:

• III. Roman-Period Clay Lamps

• A. Types from both Western and Eastern Provinces of the Roman Empire

• b. Augustan and Imperial Lamps

• 1. Loeschcke type I

• 1.3. Loeschcke type I B/C

Cat Numbers: 119-29

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Goethert-Polascheck has rightly felt the need to create a further type—i B/C—for lamps with intermediary nozzle forms, between Loeschcke forms i B and i C (Goethert-Polaschek 1985, p. 16, fig. 7). In form i B the distance between the volute-spines is larger than the distance between the two angled sides of the nozzle tip; form i C it is just the opposite (see [fig. 1](fig.%201)). In nozzle form B/C these two distances are nearly identical, so it is sometimes difficult to distinguish between forms B and C. Among the Getty lamps of Loeschcke type i B/C one finds shoulder forms ii a (1 ex.), iii a (5 ex.), and iii a var. (2 ex.); these forms are present in Loeschcke type i B. One also finds shoulder form vii a (1 ex.), present in Loeschcke type i C. Only one lamp, cat. 128, has a handle; because of its blurred surface and flat base, this lamp is assigned to the Late Flavian period. Four lamps have a raised base-ring and six a flat base marked off by one circular groove. Five discus decors are related to mythology, four to animals, and one to daily life. Bailey‘s dating is Claudian to Early Flavian.

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Hierarchy:

• III. Roman-Period Clay Lamps

• A. Types from both Western and Eastern Provinces of the Roman Empire

• b. Augustan and Imperial Lamps

• 1. Loeschcke type I

• 1.4. Loeschcke type I C

Cat Numbers: 130-42

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Bailey BM ii includes nine lamps (Q 838–Q 846) in his type A group v, which corresponds to Loeschcke type i C. In fact, only two (Q 841 and Q 842) have Loeschcke nozzle form C. The others have the intermediate nozzle form B/C defined by Goethert-Polaschek, whose Trier lamp catalogue was published five years after BM ii. Moreover, the nine lamps in question all have a handle, which none of the Getty lamps of type i C has. The BM lamps also have Loeschcke shoulder forms iv a and iv b, while the Getty lamps have shoulder forms iii a and iii a var., with one exception that has form vii b. For these various reasons Bailey’s type A group v will not be used here.

As already said, in Loeschcke nozzle form C the distance between the volute-spines is less than the distance between the angles of the nozzle tip (see [fig. 2](fig.%202)). The size of the nozzle is greater than that of Loeschcke type i A and often, but not always, greater than the nozzle size of type i B. The dominant shoulder form among the Getty lamps is form iii a (11 ex.) or iii a var. (2 ex.). It is accompanied by a flat base marked off by one groove. For the Getty lamps with these characteristics the suggested date is Claudian to Flavian. Cat. 142, signed {{insc:coppi.res}}, active a.d. 80–160, was made in the Early Flavian phase of production of this workshop. Two other potter’s marks are recorded: a *planta pedis* on cat. 141, and incuse letters {{insc:p.a.}} on cat. 134. Only cat. 118 has Loeschke shoulder form vii b and a base-ring. No type i C lamp has a handle. Out of a total of fourteen discus decors, five are related to the amphitheater and circus, four to mythology, two to animals, two to everyday life, and one is a symplegma.

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Hierarchy:

• III. Roman-Period Clay Lamps

• A. Types from both Western and Eastern Provinces of the Roman Empire

• b. Augustan and Imperial Lamps

• 2. Loeschcke type I variants

Cat Numbers: 143-46 bis

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Here are grouped five lamps with either a triangular nozzle without volutes, such as cat. 143, which cannot be classified as Loeschcke type i, for that type is always voluted; or with shoulder-volutes, such as cats. 144–46 bis, whose nozzle tips are angular and not rounded or ogival and therefore cannot be classified as Loeschcke type v. Nor can these five be attributed to Loeschcke type ii: cat. 143 because of its handle, the four others because of their shoulder-volutes. To avoid multiplying typological categories, this catalogue will follow Bailey, who, in BM iii, sorts several examples identical to cats. 144 and 145 under the heading “Loeschcke type i var.,” a nonexisting division in the Vindonissa catalogue. The type of cat. 146 has been identified in Bussière 2000 as type C i 2, but for the reason just given, this catalogue will list it as Loeschcke type i var. The chronology attributed to Bussière type C i 2 (end of first century to first third of second century a.d.), takes into account the presence, on African lamps of this type, of the signatures {{insc:cclosvc, lmadiec, mvntrept}}, all workshops active a.d. 80/90–140. For a discussion of the much-debated type Bussière C i, see Bussière 2000, pp. 77–78.

With its transverse pierced handle and the shape of its nozzle, cat. 143 is identical to Bailey BM ii, Q 1149, a lamp that, despite the absence of birds’ heads (even stylized), Bailey considers an early example of his type M group i: Late *Vogelkopflampen,* dated Flavian to Hadrianic period.

Cats. 144 and 145 correspond to Szentléleky 1969, no. 90; Hayes 1980, no. 375; Bailey BM iii, Q 1899, Q 2000, pl. 33; and Hübinger 1993, no. 258. Three of these lamps have Egyptian place of manufacture or origin, are signed {{insc:phoetaspi}}, and date to the end of the first or the early second century a.d.

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Hierarchy:

• III. Roman-Period Clay Lamps

• A. Types from both Western and Eastern Provinces of the Roman Empire

• b. Augustan and Imperial Lamps

• 3. Loeschcke type iii = Bailey type D

Cat Numbers: 147-60

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Characteristics of this type include a handle ornament that is either figurative or in the shape of a crescent, decorated triangle, or two-lobed bud; and a usually round-tipped volute-nozzle, exceptionally with angular tip. Lamps may have one or two nozzles, but some have even more (see [cat. 562](562)). Shoulder forms vary considerably on early examples. Bailey’s groups i and ii, dated Augustan to Claudian/Neronian, show Loeschcke flat shoulder forms i, ii a, and iii a, as well as various rills and moldings not recorded in Loeschcke‘s classification. Bailey‘s group iii, dated Tiberian to Flavian, still shows the flat shoulder forms ii b, iv a, and hybrid forms iii a, iv a, and iv b, while Bailey’s group iv has rounded shoulder forms vi a and vii a exclusively. Most lamps in Bailey’s group v, dated Claudian to Early Trajanic, have flat shoulder forms iv a and iv b, except for two examples with the rounded form vii a.

All the Getty lamps of Loeschcke type iii have flat shoulders, either of unusual forms or of Loeschcke forms i a, ii b, iii a, iv a, or iv b. This sign—flat shoulder—that the lamps are early is supported by the presence of a base-ring on ten samples out of thirteen. The three lamps with flat base marked off by one circular groove have shoulders of Loeschcke form iv a or iv b. Out of thirty-nine BM lamps of the type here studied and recorded in Bailey BM ii that still preserve their base, seventeen have a base-ring and twenty-two a flat base. The latter is the standard in Bailey group v, dated Claudian to Early Trajanic.

Figurative discus decors are scarce: out of fourteen examples, two are related to mythology, one to gladiatorial equipment, one is a rosette, three are radiated bands, and seven discuses are either plain as cat. 156 or decorated by rings or circles.

Out of the fourteen ornament handles, four are in the shape of a two-lobed leaf or lotus bud. This shape is interpreted by Bailey as the external female genitalia (vulva). Such a reading might be justified for cat. 150, but less so for cats. 147–48 and 151. In describing his no. 387, p. 98, pl. 46, Hayes (1980) speaks of “a two-lobed split leaf, i.e., a lotus bud.” Against Bailey’s interpretation, lamp no. G 183, pl. 15, in Casas Genover and Soler Fusté 2006, shows a central slit decorated with vegetal-pattern similar to a leaf. From the same authors, see also no. G 68, pl. 6, where the decor is undoubtedly only vegetal. Three ornament handles are in the shape of a crescent: cats. 153 and 158 themselves decorated with smaller crescent, the third, cat. 154, with a bust of Jupiter; five handles are in the shape of a leaf: one decorated with a bust of Serapis (cat. 155), one with a head of Bacchus (cat. 149), and three with a plain leaf (cats. 152, 156, and 157); one handle is in the shape of an eagle (cat. 159); and a last one is decorated with palmette and acanthus leaves (cat. 160).

In the introduction to his type D, which concerns Italian lamps only, Bailey sums up the archaeological data that permit assigning the start of the production to Late Republican and Early Augustan times (BM ii, pp. 199–201). He considers the production to end no later than the Early Trajanic period. But outside Italy, in various provinces, the type continued to live on much longer (Bussière 2000, p. 71): until the second century in Asia Minor, where a Cnidian lamp of the type is dated by Bailey a.d. 80–120 (BM iii, Q 2686); in {{loc\_0000:Pannonia}}, where Iványi mentions locally made examples found in situ associated with coins of Hadrian (Iványi 1935, p. 12); until the end of the second and beginning of the third centuries a.d. in Libya (Joly 1974, no. 35, signed {{insc:mavrici}}, no. 41 {{insc:agri}}, no. 51 {{insc:puvllaen}}), in Tunisia (Deneauve 1969, no. 54.7, signed {{insc:lvcci = lvccei}}), and in Algeria (Bussière 2000, no. 161, signed {{insc:mavrici}}, no. 164 {{insc:clvcsat}}, no. 165 bis {{insc:puvllaeni}}) (all workshops active at the time considered); and also in Austria, where examples from {{loc\_0000:Lauriacum}} are dated to Alexander Severus (Deringer 1965, p. 120, nos. 374–75).

Some of the lamps found in the provinces may have been exported Italian products, but most of them were locally made. A close similarity in the shapes of the body, shoulder, and nozzle between cat. 156 and Bailey‘s lamp Q 2686, from Cnidus, is reason to attribute the Getty lamp to the Eastern Mediterranean, possibly even to {{loc\_0000:Cnidus}}. Following the same approach, it is equally plausible to consider an eastern origin for the three Getty examples of Loeschcke type iii (cats. 148, 152, and 155). At least two of them bear a striking similarity in color of clay and slip to lamps of the same type published in various catalogues, with certified east Mediterranean place of manufacture or origin. Comparing cat. 155 with Bailey’s Q 2688–Q 2689 and the various frr. shown on pl. 77 of BM iii—all found in Cnidus—it is even tempting to attribute the Getty lamp to the same Cnidian place of manufacture or origin.

The two first lamps, cats. 147 and 148, which have no parallels in BM ii, are characterized by a deep cylindrical body and the presence of two hinges on the discus rim at the foot of the handle. These hinges were intended to hold a lid for the filling-hole (to prevent mice from drinking the oil). Clay lamps with such features were inspired or copied from Hellenistic bronze models, as first proposed by Loeschcke (1919, pp. 473–74), then by Broneer (1930, p. 74), Perlzweig (1961, p. 73, no. 11), and others since.

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Hierarchy:

• III. Roman-Period Clay Lamps

• A. Types from both Western and Eastern Provinces of the Roman Empire

• b. Augustan and Imperial Lamps

• 4. Loeschcke type iv = Bailey type B

[Cat Numbers: 161-242]

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Lamps of this type are quite similar to those of Loeschcke type i, the major difference being their rounded rather than angular-tipped volute-nozzle. Substantial volute-spines often decorate the nozzle, which is smaller in earlier examples and tends to be larger in later ones. In that case the broader volutes seem to be compressed between the nozzle and the discus. Practically absent in the Augustan fort at {{loc\_0000:Haltern}} (probably abandoned in a.d. 9), the main production of the type began rather later than that of Loeschcke type i A. Only a few lamps can be regarded as Augustan, primarily ones whose shoulders are decorated with rills. Some of the latest examples bear *tria nomina* signatures; production of the type ceased in the first third of the second century a.d.

The shapes of the body, shoulder, and base recall those described above in Loeschcke type i. Flat shoulder forms (Loeschcke i to iv) do exist, but the rounded shoulder forms v to vii are in the majority. Only four of the Getty lamps have a handle—three Augustan examples, cats. 163–65, and a lamp of an odd type with side-lugs, cat. 242. Base-rings are found, but the majority of the lamps have a flat base marked off by a circular groove. Loeschcke type iv corresponds to Bailey type B, divided into five groups, each of which will be briefly introduced below. Similar to Loeschcke type i and nearly contemporeanous with it, this type was diffused to all parts of the Roman Empire, through either export or local imitation.

Since the Getty lamps lack archaeological context information, the dates given follow those of other publications, mainly Bailey BM ii. Out of eighty-two lamps of Loeschcke type iv, twenty-eight have a given eastern place of manufacture or origin; forty-four an African one; two an Egyptian one; two a German one; the place of manufacture or origin of the six remaining ones is unknown.

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Hierarchy:

• III. Roman-Period Clay Lamps

• A. Types from both Western and Eastern Provinces of the Roman Empire

• b. Augustan and Imperial Lamps

• 4. Loeschcke type iv

• a. Bailey type B group i, early variants

Cat Numbers: 161-65

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The five Getty lamps of this group all have a flat shoulder, two decorated with rills (cats. 161, 162), two with Loeschcke shoulder forms ii a and ii b (cats. 163, 164), and one decorated with a row of ovolos (cat. 165), as already seen on Getty lamps of Loeschcke type i A (cats. 83, 84). The nozzle of these five lamps is small and rather short. Three examples have the V-shaped channel characteristic in the Augustan Loeschcke type i A. Cat. 161 has a rilled base, the others have a base-ring, which is a sign of an early date. Three have a handle, which is not found on the BM type i A series, but which is a common feature on lamps of the same type discovered in Augustan {{loc\_0000:Haltern}}, where they were perhaps locally made. Bailey gives his group i an Augustan to Claudian date.

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Hierarchy:

• III. Roman-Period Clay Lamps

• A. Types from both Western and Eastern Provinces of the Roman Empire

• b. Augustan and Imperial Lamps

• 4. Loeschcke type iv

• b. Bailey type B group ii

Cat Numbers: 166-207

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As Bailey points out, his round-nozzled type B became standardized only in Tiberian times, when Loeschcke shoulder forms iii and iv began to be introduced. Out of forty-two Getty lamps of type B group ii, there is one example of shoulder form ii a, Claudian to Flavian; one of form ii b, Tiberian to early Trajanic; thirty-two examples of form iii (iii a, iii a var., or iii b) falling mainly within the second and third quarters of the first century a.d.; seven cases of form iv a, Tiberian to Trajanic and even Hadrianic; and one form vi a, Tiberian to early Trajanic. A base-ring is seen on five lamps associated with shoulder form iii. A slightly raised flat base marked off by one circular groove is found on thirty-five lamps. According to Bailey, this base is very common from the Claudian to the Early Trajanic period. Sixteen discus decors are related to mythology; nine to animals; six to amphitheater and circus; four to symplegma; five to daily life; the last two are a wreath and a rosette.

Seventeen lamps have a workshop mark on their base: a double *planta pedis* ({{insc:cclo/cclo}}), a second one plain; three marks (an impressed ovolo or a vertical stroke in relief); single letters in relief ({{insc:d, v, c}}); incuse initials ({{insc:l.m.c., l.m.s.a., m.s}}) or in relief ({{insc:m.s.v}}); single names: {{insc:gabinia, sote}}; *tria nomina* ({{insc:coppires, cclosvc, lmvnsvc}}[?]). It should be remembered that the *tria nomina* on lamps first appear in Late Flavian time.

The base of cat. 166 is decorated with three raised *pelta* motifs in relief, evenly distributed. Such *pelta*-shaped reliefs on the base occur on lamps with ear-lugs of Deneauve type v G: Perlzweig 1961, p. 79, no. 82, from the Athenian Agora; Menzel 1969, nos. 241–42, fig. 19, from {{loc\_0000:Miletus}}; Miltner 1930, no. 82, pl. 11, from {{loc\_0000:Ephesus}}. But they occur also on lamps of other types: Menzel 1969, no. 237, fig. 19, from Miletus, Loeschcke type iv; Heimerl 2001, pl. 1.9, Loeschcke type i with a strap handle, and Heimerl 2001, no. 291, pl. 7, Loeschcke type viii, with an alpha mark on the base, both from {{loc\_0000:Pergamon}}; and Bochum Museum, Schüller Collection, cat. no. 275 (Loeschcke viii) from Anatolia. However, it would be wrong to deduce from these examples that the *pelta* design on a base is characteristic exclusively of the eastern Mediterranean. We find it in {{loc\_0000:Cosa}}, Italy (Fitch and Goldman 1994, pp. 187–88, no. CEL 3, a lamp of Deneauve type v G); on an Italian lamp of the same type signed {{insc:oppi res}} (Hübinger 1993, no. 150, pl. 19); on a lamp of oval shape in the Museo delle Terme in Rome (Perlzweig 1961, ref. under her lamp no. 82); and on a sample of Loeschcke type viii from Herculaneum (Bisi Ingrassia 1977, pl. 48.10b), although nothing proves that this last example had not been imported from an eastern province such as Egypt.

Bailey’s date for his group ii is Tiberian to Early Trajanic. On the basis of the period of activity of the workshops whose signatures appear on some Getty lamps, we have suggested other, mostly later, dates: Late Flavian instead of Tiberian (see [cats. 180](180), <189>, <200>, <203>, [205–6](205-206)).

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Hierarchy:

• III. Roman-Period Clay Lamps

• A. Types from both Western and Eastern Provinces of the Roman Empire

• b. Augustan and Imperial Lamps

• 4. Loeschcke type iv

• c. Bailey type B group iii

Cat Numbers: 208-23

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The sixteen examples of this group all have a rounded shoulder, either Loeschcke form vi a (6 ex.), form vi b (7 ex.), form vii a (2 ex.), or form vii b (1 ex.). Only one, cat. 221, has a handle. Fourteen have a flat base marked off by a circular groove, two have a base-ring. The discus decors are related to mythology (7 ex.); theater and circus (3 ex.); animals (2 ex.); symplegma (1 ex.); one is a rosette, another a bust of Hadrian, and one has two gladiators. The workshop marks are: three plain single *planta pedis,* one double {{insc:pvf//pvf}}, and two illegible ones; one letter {{insc:T}} in relief; one name: {{insc:gabinia}}, and three *tria nomina:* two {{insc:coppires}} and one {{insc:cclosvc}}.

Bailey dates his group iii to the Late Tiberian to Early Trajanic period. We think Late Tiberian is a bit too early in several cases, for example, cat. 213, and therefore that the chronology may sometimes be extended. Such is certainly the case with cat. 211, decorated with Hadrian‘s bust (see discussion in the introduction to type B), and for cat. 214 signed {{insc:gabinia}}, cat. 215 signed {{insc:cclosvc}}, and cat. 220 signed {{insc:coppires}}; for these we suggest a date from Late Flavian to Antonine.

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Hierarchy:

• III. Roman-Period Clay Lamps

• A. Types from both Western and Eastern Provinces of the Roman Empire

• b. Augustan and Imperial Lamps

• 4. Loeschcke type iv

• d. Bailey type B group iv

Cat Numbers: 224-38

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This group of fifteen lamps is very homogenous. All have Loeschcke shoulder form vii b. Out of the fifteen discus decors, six are related to the circus and amphitheater, five to animals, and four to mythology. All lamps have a flat base marked off by one groove only. Eleven examples have a workshop signature, either a single name, or *tria nomina.* The period of activity of several well-known workshops—{{insc:lmadiec, lmvnsvc, erotis, gabmerc}}, and {{insc:lmsv}}—is Late Flavian to Trajanic, possibly Hadrianic. On this basis we will not refer to the broader and too approximate dating given by Bailey to his group iv: Claudian to Trajanic. A Claudian beginning for the production of this group seems much too early and not in accordance with the periods of activity for the workshops.

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Hierarchy:

• III. Roman-Period Clay Lamps

• A. Types from both Western and Eastern Provinces of the Roman Empire

• b. Augustan and Imperial Lamps

• 4. Loeschcke type iv

• e. Bailey type B group v, with handles

Cat Numbers: 239-42

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Four Getty lamps (cats. 239–42) are classified as Bailey type B group v, despite a few differences. According to Bailey, this type is “a mixed group of lamps of Loeschcke type iv, . . . all furnished with handles” and “all with rounded shoulders” (Bailey BM ii, p. 180). This is not the case for cats. 239–41, which have flat shoulders. However, since Bailey includes in his group v two lamps without a handle (Q 955 and Q 956), may we assume that there could also be some exceptions concerning the absence of rounded shoulders? Beside handles, all four Getty lamps have ear handles, a feature not seen among the thirteen lamps of Bailey group v. About the ear handles decorating BM lamp Q 755 (belonging to Bailey’s type A group i), he says: “this type of handle is an occasionally recurring feature on many lamp types over a long period of time, and it cannot be regarded as a chronological pointer” (BM ii, p. 128). However, in order to avoid creating further subdivisions, we will keep Bailey’s classification.

Cat. 239 has a base-ring marked off by two grooves. Cats. 240–42 have a flat base marked off by one circular groove. Two have workshop signatures: cats. 240 and 242 a plain *planta pedis;* and cat. 241 has an incised *tria nomina,* {{insc:coppires}}. The number of discus decors is too small to point to any preference: a goatherd, Bacchus, and two geometrical decors. For cats. 241 and 242 we will accept Bailey’s date for his group v: Claudian to Flavian.

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Hierarchy:

• III. Roman-Period Clay Lamps

• A. Types from both Western and Eastern Provinces of the Roman Empire

• b. Augustan and Imperial Lamps

• 5. Loeschcke type v = Bailey type C

[Cat Numbers: 243-65]

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The main difference from Loeschcke type iv is the shape of the volutes that decorate the nozzle. They are no longer double, with two knobs each, but simplified with only one knob. In fact, they end the shoulder that they prolong, hence their common name “shoulder volutes.” In a first group the ogival nozzle is small, and the lamp has no handle. In a second group the nozzle is much bigger, and the lamp has a handle. Out of twenty-three items, fourteen have a given African place of manufacture or origin, seven an eastern one, and two are said by Schüller to come from Italy. Since they lack archaeological context information, the datings suggested follow those for the type in other publications.

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Hierarchy:

• III. Roman-Period Clay Lamps

• A. Types from both Western and Eastern Provinces of the Roman Empire

• b. Augustan and Imperial Lamps

• 5. Loeschcke type v = Bailey type C

• a. Lamps without handle

Cat Numbers: 243-47

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Bailey’s assumption that the Italian examples of his type C always have handles is too categoric, as shown by a lamp with no handle found in Southern Italy (Zaccaria Rugiu 1980, p. 96, no. 127), to mention just one example. Lamps of the type with no handle exist in provinces outside Italy, although certainly in limited numbers (see, e.g., Goethert-Polascheck 1985, no. 605, pl. 65 [{{loc\_0000:Trier}}]; Deneauve 1969, no. 635, pl. 44 [{{loc\_0000:Carthage}}]; Bussière 2000, no. 374, pl. 37 [{{loc\_0000:Tipasa}}], or nos. 375–76, pl. 38 [{{loc\_0000:Tebessa}}]).

The five Getty lamps of this type all have a small slim nozzle. This feature, as well as the nozzle with V-shaped channel on cat. 243 and already noticed on lamps of Loeschcke type i A, is a sign of an early date of the type, ca. mid-first century a.d. Two lamps have a shoulder of Loeschcke form vi a (cats. 244–45), and two of form vii b (cats. 246–47). One has a base-ring (cat. 244), the four others a base marked off by a circular groove. Two discuses are plain, two are decorated with rings, one with a scallop. In light of these observations, we will attribute this group to the very beginning of the Loeschcke type v production: ca. mid-first century a.d.

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Hierarchy:

• III. Roman-Period Clay Lamps

• A. Types from both Western and Eastern Provinces of the Roman Empire

• b. Augustan and Imperial Lamps

• 5. Loeschcke type v = Bailey type C

• b. Lamps with handle

Cat Numbers: 248-65

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Bailey arranges the lamps of his type C ( = Loeschcke v) into five groups, all with a handle. Three Getty lamps (cats. 248–50) belong to his group i, which he dates Late Claudian to Trajanic. We are inclined to assign cat. 248 to the mid-first century a.d. because of its slim nozzle and base-ring. It is not easy to decide if cat. 251 actually belongs to Bailey group iii or not. We assign this lamp to Loeschcke shoulder form vi a, while Bailey attributes another form to the two lamps of his group iii. Three lamps (cats. 248 and 250–51) have a plain *planta pedis.* The discus decors of cats. 248–51 are all related to mythology.

The fourteen Getty lamps falling into Bailey’s group iv are very similar. They all have Loeschcke shoulder form vii b, a flat base marked off by one circular groove, and almost all have a workshop signature in *tria nomina.* {{insc:cclosvc}} appears five times; {{insc:lmadiec}} three times; {{insc:lmvnsvc}} twice; one signature in *tria nomina* is illegible; and cat. 254 has three initials, {{insc:msv}}, with an unclear fourth letter underneath. The three first signatures appear frequently on lamps found in Africa. Their workshops, commonly accepted as being Italian rather than African, exported a lot of their products to Africa, or possibly even had branches operating there. They produced lamps of different types during a period from Late Flavian to Trajanic and even Hadrianic. The Getty lamps of Loeschcke type v were manufactured in Late Flavian to Trajanic times, but not later.

Seven discus decors are related to mythology; three to everyday life; one to the circus; one to animals; and two are symplegmas.

Cat. 265 alone falls into Bailey‘s group v. Its slim nozzle and its base-ring suggest an early date in the wide range Bailey proposes for his group v: Neronian to Hadrianic. The Neronian period for this lamp is suggested here.

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Hierarchy:

• III. Roman-Period Clay Lamps

• A. Types from both Western and Eastern Provinces of the Roman Empire

• b. Augustan and Imperial Lamps

• 6. Deneauve type iv E

Cat Numbers: 266

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Deneauve type iv E derives from an older Hellenistic type, Deneauve type xiii, produced in {{loc\_0000:Carthage}}, which already frequently bears the Tanit sign, as type iv E does. As a survival of its Hellenistic antecedent, type iv E maintains a cylindrical body, large circular discus marked off by one groove, left side-lug, and sometimes two small holes near the lower part of the discus (cf. Deneauve 1969, lamp no. 374, pl. 43, to lamp no. 230, pl. 31). But the tip of the nozzle, no longer rounded or anvil-shaped, is splayed and has an obtuse angle as on Loeschcke type i lamps. The nozzle top of cat. 266 is plain except for the Tanit sign. On several lamps of this type one can see the preliminary suggestion of volutes in a slight relief marked off by curved grooves (Deneauve 1969, nos. 374–402, pls. 43–44). This feature appears also on lamps of type Dressel/Ricci 3 A, whose production began at about the same time as Deneauve type iv E (see as an example [cat. 73](73)). It announces the volute-nozzle of Loeschcke type i soon to come. Another feature shared by the two types is the pronounced relief of the discus decor (see Pavolini 1990, p. 106, fig. 2.8, or no. 272, pl. 34).

According to Deneauve, the type appeared ca. 50/40 b.c. and did not last long. Its production seems to have been limited exclusively to Carthage.

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Hierarchy:

• III. Roman-Period Clay Lamps

• A. Types from both Western and Eastern Provinces of the Roman Empire

• b. Augustan and Imperial Lamps

• 7. Deneauve type v E

Cat Numbers: 267

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This form is a variant of Deneauve type v, itself corresponding to Loeschcke type v. This variant seems to be rare: it is absent in the typology of Bisi Ingrassia 1977 (lamps from Herculaneum), as well as in Pavolini’s typology of 1977 (lamps in the Museo Archeologico Nazionale, Naples). Apart from Deneauve‘s lamp no. 637 (Deneauve 1969, pl. 14), we do not know any parallel to cat. 267. The two close parallels referred to by Deneauve (Perlzweig 1961, no. 80; and Menzel 1969, no. 244, fig. 20) both have a handle; moreover they do not have a V-shaped channel in front of the nozzle. This channel and the absence of a handle, which are characteristics of an early date in Loeschcke type i A, suggest for this variant a date at the very beginning of the Loeschcke type v production, ca. mid-first century a.d.

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Hierarchy:

• III. Roman-Period Clay Lamps

• A. Types from both Western and Eastern Provinces of the Roman Empire

• b. Augustan and Imperial Lamps

• 8. Deneauve type v F variant; Bussière type C v 2 (first series)

Cat Numbers: 268

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This form is a later variant derived from Deneauve type v F = Bisi Ingrassia type viii E, dated to the second half of the first century a.d. Just like those two types, this variant has an elongated oval body and wide rounded shoulders curving into the nozzle in a manner reminiscent of the shoulder-volutes of lamps of Loeschcke type v; the shoulders leave a shallow channel between the discus and the wick-hole. But the discus of the variant is plain and no longer decorated with an oval egg-shaped ridge. The variant represented by cat. 268 is identical to Bussière’s Algerian lamp no. 729 (Bussière 2000, p. 276, no. 729, pl. 48), which belongs to the first series of Bussière type C v 2 and is signed {{insc:cteso}}, an African workshop active during the first half of the second century a.d. Besides Algerian lamp no. 729, {{insc:cteso}}’s signature appears on another Algerian lamp of the same shape but belonging to the second series, that is, with decorated shoulders (Bussière 2000, p. 276, no. 735, pl. 48), and on three additional Algerian lamps of Loeschcke type viii (Bussière 2000, pp. 317, 329, 332, nos. 2200, 2541, 2639, pls. 61 and 68). The date of this type, including all series, covers a long span of time in the second and third centuries a.d. But the first series, to which the Getty lamp belongs, can be dated earlier, that is, to the first half of the second century a.d., thanks to the {{insc:cteso}} signature on Algerian lamp no. 735.

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Hierarchy:

• III. Roman-Period Clay Lamps

• A. Types from both Western and Eastern Provinces of the Roman Empire

• b. Augustan and Imperial Lamps

• 9. Deneauve type v G

Cat Numbers: 269-71

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Lamps of this type have a circular body with a short nozzle, usually rounded, occasionally angular at the tip. Most samples have a handle. The shoulder may have flat early Loeschcke forms iii a or b, or iv a, but the rounded and later form vii b is more frequent. A short V-shaped channel separates the discus from the nozzle. At its junction with the nozzle, the shoulder is cut slantwise and the wick-hole area is on a lower level. Another characteristic of the type is the presence of a bow-shaped lug handle (also called “ear”) on each side of the body. All lamps have a flat base marked off by a circular groove.

The type, created in Italy (fourteen examples of the type are in the Museo Archeologico Nazionale, Naples; see Pavolini 1977), is widely distributed in the Mediterranean, either as exported Italic examples or as locally made products (well illustrated in Asia Minor, Athens, Spain, and Africa). The type was first produced in the middle of the first century a.d., as attested by two examples signed in *planta pedis* by the Italian workshop {{insc:cclod}}[ivs] and found in a shipwreck in the {{loc\_0000:Balearic Islands}} dated between a.d. 40 and 50 from its pottery and a coin (see Domergue 1966, nos. 60, 65, pl. 7, and the controversial discussion about this wreck in Bailey BM ii, p. 93). Three other workshops, {{insc:lvc, myro}}, and {{insc:can}}, also signing their names in *planta pedis,* produced lamps of this type (De Caro 1974, no. 20, pl. 5; Bailey BM ii, Q 1094–Q 1095; Bussière 2000, no. 703, found in a tomb in {{loc\_0000:Tipasa}} dated by Hayes to a.d. 60/70 from its abundant ceramic material).

A lamp of this type, no. 707 in Bussière 2000, is worth mentioning: made by a further workshop who signed with a plain *planta pedis* flanked by the letters {{insc:a}} and {{insc:P}}, the lamp was found in a tomb in Tipasa associated with a bronze coin of Galba in excellent condition. The various lamp workshops here mentioned were active from Neronian until Late Flavian times. Several other ateliers signing in *nomen* or *tria nomina,* active between Late Flavian and Hadrianic times—in some cases even to Early Antonine—have produced lamps of this type in their early phase of activity. See, for examples, Bussière 2000, no. 702 ({{insc:mvnsvc}}), nos. 712–14 ({{insc:gabinia}}), no. 715 ({{insc:coppires}}), and no. 716 ({{insc:lmvnsvc}}); Loeschcke, Villers, and Niessen 1911, no. 1883 ({{insc:oppi}}); and Heres 1972, no. 549 ({{insc:catilvest}}). From the little available chronological data, Bailey attributes Deneauve type v G to a time from Late Claudian to Trajanic.

Of the three Getty examples, cat. 269 has a shoulder of Loeschcke form iv b, while cats. 270 and 271 have the later form vii b. Cat. 269 most likely comes from Asia Minor, due to its deep body and sloping sides, its buff clay, and its bright red orange glaze. Cat. 270 was purchased in Greece. Cat. 271 presumably comes from Tunisia, due to its similarity to lamp no. 122 from Raqqada; both lamps have the same light clay and dark brown, nearly black slip (Ennabli, Salomonson, and Mahjoubi 1973, no. 122, pp. 89 and 117).

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Hierarchy:

• III. Roman-Period Clay Lamps

• A. Types from both Western and Eastern Provinces of the Roman Empire

• b. Augustan and Imperial Lamps

• 10. Deneauve type vi A

Cat Numbers: 272

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Lamps of this type have a flat-topped oval body. The nozzle is not distinct from the body but is the prolongation of its tapering lower end. Some examples have a handle, most do not. A broad flat shoulder, either plain or decorated (often with ovolos, or with small relief designs), encircles a rather small concave plain discus, which is itself surrounded by a ring marked off by two circular grooves. Facing the nozzle, this ring may be interrupted by a small channel, whose length can vary considerably (cf. four examples of Deneauve 1969, nos. 691–94, pl. 67). On cat. 272 we may suppose that the vertical groove between the ring and the short horizontal groove flanked by two small dots is reminiscent of this channel.

The flat oval base of lamps of Deneauve type vi A may have a workshop signature in *planta pedis,* as cat. 272 does, or in *tria nomina:* {{insc:bassa}} (Deneauve 1969, no. 691, from {{loc\_0000:Carthage}}); {{insc:c.closvc}} (Deneauve 1969, no. 694, from Carthage); {{insc:c.oppi.res}} (Bailey BM ii, Q 1109); {{insc:clodia}} (Brussels inv. no. R.614, quoted by Bailey BM ii, p. 244); or {{insc:coloaviX}} (Bussière 2000, no. 727, pl. 48, from {{loc\_0000:Tebessa}}). Taking into account the small number of signatures of these workshops, the type seems to have had a limited production outside Italy, where its presence is well attested in Pompeii (Pavolini 1977, p. 37: “80 lucerne [nei magazzini di Pompei] sono riferibili al tipo Deneauve vi A”). Its date can, following Bailey, be assigned to the Flavian to Early Trajanic period, although a few examples with signatures in *planta pedis* might have been produced in Neronian times.

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Hierarchy:

• III. Roman-Period Clay Lamps

• A. Types from both Western and Eastern Provinces of the Roman Empire

• b. Augustan and Imperial Lamps

• 11. Deneauve typevi B

Cat Numbers: 273-74

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Lamps of this type are characterized by an oval shape. The few examples recorded all have a ring handle and a shoulder Loeschcke form iv a. The nozzle is reduced to a wick-hole placed at the lower extremity of the oval body. The common discus decor is a scallop shell, as on cat. 274; however, a few are related to mythology: Victory (Bémont and Chew 2007, p. 446, pl. 21, IT 47), Venus lying on a shell (Deneauve 1969, no. 295), or Cupid (cat. 273). The flat oval base is in some cases marked off by two grooves. The type was developed in Italy, but a local production is attested in {{loc\_0000:Lugdunum}} (Lyon), where four identical examples were produced by the La Butte workshop (Elaigne 1993, p. 243; Hanotte 2005, p. 153); a fifth example, likewise found in Lyon, may come from the same workshop (Bémont and Chew 2007, p. 271, no. GA 178, pl. 51). The known examples of the type belong to two groups according to size: a bigger one with an average length of 12–13 cm and a smaller one, 6–8 cm. The Lyon local production (La Butte) belongs to the second group. The type is dated to the second half of first century a.d.

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Hierarchy:

• III. Roman-Period Clay Lamps

• A. Types from both Western and Eastern Provinces of the Roman Empire

• b. Augustan and Imperial Lamps

• 12. Bailey type F

Cat Numbers: 275

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Lamps of this type are scarce and characterized by their deep body, deeply sunken flat-bottomed discus, steeply sloping walls, and broad-based single nozzle. It appears four times only in BM ii. Bailey states having found only one published parallel. Since then two lamp catalogues have recorded one example each: Goethert-Polaschek 1985, no. 695, pl. 74; and Fitch and Goldman 1994, p. 184, no. 984, fig. 102. There are no examples in Deneauve 1969 or Bussière 2000. The date, according to Bailey, is the last years of the first century b.c. and the first third of the first century a.d.

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Hierarchy:

• III. Roman-Period Clay Lamps

• A. Types from both Western and Eastern Provinces of the Roman Empire

• b. Augustan and Imperial Lamps

• 13. Loeschcke type vii variant and vi/vii variant

Cat Numbers: 276-77

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Exact parallels to cats. 276 and 277 have not been found. With its small size, egg-shaped sturdy ring handle, ribbed top, and peculiar nozzle, cat. 276 is a variant of Loeschcke type vii. It is closer to Goethert’s lamp no. 619 (Goethert-Polaschek 1985, pl. 68) than to Loeschcke’s lamps nos. 649–50, whose filling-hole is surrounded by a raised ridge (Loeschcke 1919, pl. 1). Nevertheless Goethert classifies her lamp no. 619 as Loeschcke type vii, not as its variant.

Cat. 277 is characterized by its small size, egg shape, and, most of all, its peculiar nozzle flanked by two very small side knobs reminiscent of volute-knobs of earlier types. It can thus be classified under the mixed form derived from Loeschcke type vi/vii and identified by Goethert as “eiförmige Henkellämpchen mit Volutenknöpfen” (Goethert-Polaschek 1985, p. 147). In fact, its transverse ring handle does not appear on the Trier examples, but transverse handles were in favor on late *Vogelkopflampen* (Bailey type M). This latter type was produced between Late Flavian and Hadrianic times, a period corresponding roughly to the chronology attributed by Goethert to Loeschcke type vi/vii.

Neither Loeschcke type vi nor type vii, of which the two Getty lamps are variants, was ever very popular. These two forms, represented by a small number of lamps, seem to be unknown in Italy. Loeschcke considered his type vi a purely Gallic artifact (Leibundgut 1977, p. 34). Both types are distributed in Germania and Gallia (Rhone Valley), with very few examples found elsewhere.

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Hierarchy:

• III. Roman-Period Clay Lamps

• A. Types from both Western and Eastern Provinces of the Roman Empire

• b. Augustan and Imperial Lamps

• 14. Loeschcke type viii

• a. General remarks

[Cat Numbers: 278-440]

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Characterized by a circular body and short rounded nozzle, Loeschcke type viii, whose early examples go back to Claudian times, experienced a tremendous *floruit* at the end of the first century a.d. and during the two next centuries. It continued to exist on a diminished scale all through the fourth century and occasionally in the fifth. Spread all over the Roman Empire, the type was seriously challenged only by Loeschcke types ix and x (*Firmalampen*), in northern Italy and in the northern and central European provinces. During such a long time span numerous variants evolved, hence a certain difficulty in organizing their classification. To give just a few examples among the many typologies existing, Provoost’s type 3, which groups the lamps here considered, is divided into six variants, which are in turn divided into ten subvariants; in Heres’ catalogue the type comprises six subtypes; in Bisi’s, ten; Bailey distinguishes four types (O, P, Q, R), each respectively subdivided into six, three, ten, and one groups. To classify these numerous variants, often close to one another, selecting merely the shape of the nozzle as the major criterion does not always prove sufficient. Different data must be taken into account, such as the thickness of the paste, the quality of the glaze, the presence or absence of a handle and of a specific decor on the shoulder, the depth of the basin, or the size of the lamp. Neglecting these secondary criteria, some lychnologists long inappropriately attributed to Loeschcke type i African lamps with a triangular volute-nozzle (Deneauve type x), dated to the second–third century a.d. In reality, Loeschcke type i had by then long ceased to exist (see, e.g., Ponsich 1961, no. 33, pl. 5). Bailey’s classification of Loeschcke type viii lamps deals only with objects made in Italy. No surprise then that some shapes encountered among the African Getty lamps of Loeschcke type viii are absent in the British Museum. We will therefore refer most of the time to Bussière‘s typology, worked out for his catalogue of Algerian lamps, and refer to Bailey only when needed. Bussière‘s classification of rounded nozzle shapes will also be used (see [fig. 3](fig.%203)). When the name Bussière is spelled out, it precedes a lamp form (e.g., Bussière form D i); when it is abbreviated it stands for the nozzle form only (e.g., Bus. 2a).

Getty lamps belonging to Loeschcke type viii are presented in two groups: I) with round-tipped nozzle, and II) with heart-shaped nozzle. We have thought it more practical and useful for the reader to present in two separate categories the lamps with Italic and/or African place of manufacture or origin and those with eastern Mediterranean origin. By the latter we mean lamps from Greece and the Aegean islands, the Black Sea area, Asia Minor, the Levant, Cyprus, Egypt, and Cyrenaica. While information about place of manufacture or origin is sometimes missing, the following criteria enable us to identify a presumed eastern Mediterranean place of manufacture or origin: 1) globules on shoulder and nozzle; 2) impressed circles on shoulder and nozzle; 3) depth of basin; 4) *planta pedis;* and 5) the color of the clay and the presence of mica. Let us consider those criteria separately:

[NL] 1. Globules: several eastern lamps are characterized by a plain rounded shoulder with four or five beads placed around the shoulder, one on each side of the handle, and two or three in the shoulder space close to the nozzle. These globules can be in pronounced relief (e.g., cats. 413, 416–17, 435), or half sunk within a small circle (e.g., cats. 407, 411–12). This particular decorative feature is never found on Roman African lamps of Loeschcke type viii. It apparently occurs only rarely on Italian examples (e.g., Walters 1914, no. 1114, a heart-shaped nozzle lamp from {{loc\_0000:Pozzuoli}}). On the other hand, in Asia Minor and particularly in Egypt, globules are frequent on lamps of Loeschcke type viii and even on lamps of other types. See for examples: Hellmann 1985, p. 49, no. 49, “Les trois gros points ou clous sont fréquents à la base du bec dans les ateliers égyptiens du IIIe s.”; Osborne 1924, no. 54; Shier 1978, pp. 36–37 (Egypt); Fabbricotti 1992, pl. lvii, nos 1–2 , 7–8 (Egypt); Breccia 1926, Musée d’Alexandrie pl. 39.1 (Egypt); Cahn-Klaiber 1977, nos. 324–27, pl. 34, and no. 331, pl. 35 (Egypt); Israeli and Avida 1988, p. 31, no. 37, with a discus showing a bust of Serapis (Egypt); Walters 1914, no. 1183, fig. 250 ({{loc\_0000:Fayum}}); Rosenthal and Sivan 1978, p. 45, no. 180 (Egypt); Bailey BM iii, Q 2033, pl. 42 (Egypt), Q 2042–Q 2049, pl. 43 (Egypt), and Q 3080, pl. 103 ({{loc\_0000:Ephesus}}); Miltner 1937, nos. 122 and 124, pl. 12 (Ephesus); Sussman 1994, no. 22, pl. 30; Vessberg 1953, no. 6, pl. 3; Vessberg and Westholm 1956, p. 124, no. 6, fig. 39 (Cyprus); Menzel 1969, nos. 312–13, fig. 46.20 ({{loc\_0000:Sakkara}}).

2. Impressed circles: some lamps have several small impressed circles on the shoulder (e.g., cats. 334, 407). These circles appear at the foot of the handle, at midshoulder, or at the nozzle top. There can also be two or three of them between the wick-hole and the discus. Such a combination is not found on Italian or African examples, but is typically eastern Mediterranean. In some cases the same eastern lamp may bear on its shoulder both small impressed circles and globules (e.g., cat. 409). On Italian and African Loeschcke type viii lamps, only two impressed dots, not small impressed circles, usually decorate the nozzle top, either alone or flanking the horizontal groove above the wick-hole.

3. Basin depth: another criterion to help determine the eastern origin of a lamp is the pronounced depth and the rounded profile of its basin (e.g., cats. 330, 332, 436). Unfortunately, catalogues do not always give the profiles of lamps. But after multiple comparisons, when the height of the lamps is consistently given, we can state that the basin of an eastern Mediterranean lamp is usually a third deeper than an African lamp of similar type.

4. *Planta pedis:* This workshop mark may occur on African Loeschcke type viii lamps, but on early examples only (first century a.d.). It is exceptional in the second century, when the *tria nomina* indicating the lampmaker’s names is the signature par excellence. On the other hand, the *planta pedis* occurs much more frequently on eastern Mediterranean lamps of Loeschcke type viii dated to the second century; in such cases the footprints are always plain, without lettering (e.g., cats. 407, 409–10, 414). Some very large and deeply impressed examples seem even to be specific to certain Asia Minor production sites, {{loc\_0000:Ephesus}} and {{loc\_0000:Sardis}} especially, on late lamps of the fifth and sixth centuries a.d. (e.g., cats. 528, 532–33, 537) (see Poulou-Papadimitriou 1986, pp. 587–88, fig. 20) ({{loc\_0000:Samos}}); Bailey BM iii, Q 3104–Q 3116, Q 3122–Q 3125, Q 3129–Q 3134, Q 3143–Q 3147, Q 3174–Q 3186 (Ephesus), Q 3212–Q 3213, Q 3218 (Sardis). Such large plain footprints are totally absent on African lamps of the same period.

5. Color of clay and mica: The surface color and the presence of small particles of gold or silver mica sometimes help to pinpoint a lamp’s origin. Eastern lamps on average seem to have darker and more vivid surface colors (dark browns, vivid oranges, and reds) than their Italic and African counterparts, which are usually covered by a less even and hard glaze or slip and show a broader variety of often lighter tints.

Of the clay lamps in the Getty collection, sixty-four show mica. Hellenistic lamps: cats. 9, 21, 25, 28, 33–34, 36, 38–42, 48–51, 57–58, and 61–64; Roman lamps of various Loeschcke types, Broneer type xxix, a few unusual forms, lampstands and figurine-lamps: cats. 108, 117–18, 147, 154, 164, 239–40, 242, 247, 280, 294, 301, 333–34, 349, 352, 406, 412, 416, 423, 429–30, 435, 457, 467, 472, 488, 510, 517, 524, 526–27, 529, 531, 541, 583, 592, 596–97, 610. Only one lamp of African place of manufacture or origin, cat. 294, shows some mica. All the others with mica have an eastern place of manufacture or origin. This mica usually consists of silvery tiny particles; in sixteen cases it is a golden powder.

Nozzle forms encountered in Loeschcke type viii lamps:

{{fig\_3}}

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Hierarchy:

• III. Roman-Period Clay Lamps

• A. Types from both Western and Eastern Provinces of the Roman Empire

• b. Augustan and Imperial Lamps

• 14. Loeschcke type viii

• b. Introductions to subtypes (1–19)

[Cat Numbers: 278-440]

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Note: Each introduction is given a number in ascending order (from 1 to 19), to facilitate cross-references.

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Hierarchy:

• III. Roman-Period Clay Lamps

• A. Types from both Western and Eastern Provinces of the Roman Empire

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• Introduction 1. Bussière form D i 1: [cat. 323](323)

[Cat Numbers: 323]

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Because of its nozzle Loeschcke shape K, its absence of handle, and its shoulder of Loeschcke form vi b, we are inclined to place cat. 323 in Bussière form D i 1 rather than in Bailey O group ii, whose lamps all have a handle.

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• Introduction 2. Bussière form D i 2: [cats. 324–25](324-25)

[Cat Numbers: 324-25]

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Because of their nozzle form Bus. 2a, the absence of a handle, and the ovolo decoration of the shoulder, cats. 324–25 are classified as Bussière form D i 2, even though cat. 325 has a flat shoulder and not the Loeschcke shoulder form vi b that cat. 324 has.

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Hierarchy:

• III. Roman-Period Clay Lamps

• A. Types from both Western and Eastern Provinces of the Roman Empire

• b. Augustan and Imperial Lamps

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• b. Introductions to subtypes (1–19)

• Introduction 3. Bussière form C ii/D i 3: [cat. 326](326)

[Cat Numbers: 326]

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This lamp is a hybrid form related to form C ii with its side-lugs and narrow V-shaped channel, and to form D i 3 with its nozzle form Bus. 3.

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Hierarchy:

• III. Roman-Period Clay Lamps

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• b. Augustan and Imperial Lamps

• 14. Loeschcke type viii

• b. Introductions to subtypes (1–19)

• Introduction 4. Bussière form D i 3 ( = Bailey O group iii): [cats. 278–82](278-82), [327–37](327-37)

[Cat Numbers: 278-82, 327-37]

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The main characteristic of D i 3 is the form of its nozzle, which is tangent to the lamp rim (nozzle form Bus. 3). Bailey type O group iii shows the same nozzle form and therefore corresponds to Bussière form D i 3, but the author points out that the five BM lamps all have a handle. Of nineteen Algerian examples in Bussière 2000, twelve do not have a handle, which is also the case with Getty cat. 278 ; the four other Algerian lamps in Bussière 2000 have a handle, as do cats. 279–82 and 329–37. The shoulder forms in this type vary a lot (Bussière 2000, p. 93). Among the Getty lamps we find Loeschcke shoulder forms vi a (2 ex.), vi b (3 ex.), vii a (1 ex.), vii b (5 ex.), viii a (1 ex.), and four unrecorded variants. Three lamps have a plain discus; seven have a mythological motif; two a geometrical one; one an erotic scene; one a circus scene; one shows a dove on an olive branch; and one has a lion. There are five base-rings and eleven bases marked off by one circular groove. Bailey dates his type O group 3 from the middle of the first to the beginning of the second century a.d. A shipwreck at the {{loc\_0000:Balearics}} dated to a.d. 40–50 (Domergue 1966, pl. 6) has yielded lamps, all signed by {{insc:cclodv}}[ivs], some of them of Bussière form D i 3. The form is present in Campania: two samples found in Herculaneum bear the signature {{insc:pvf/pvf}} in *planta pedis,* an Italic workshop active between the middle and the last quarter of the first century a.d. Another example, found in Pompeii, is signed {{insc:lvc}} in *planta pedis,* an Italic workshop active between a.d. 50 and 80, according to Pavolini (Pavolini 1980, table i). But those early lamps have a basin with a quite thin wall, which is not the case with the Getty examples. Six Algerian lamps bear signatures of workshops starting their activity around a.d. 80: {{insc:oppi}} (starting even around a.d. 70), {{insc:coppires, l.mvnatvs, lmvnsvc}} (Bussière 2000, p. 94). Only one lamp, cat. 337, bears a workshop mark of a plain *planta pedis.* Judging by their coarseness, several lamps—cats. 279–82—are certainly of a later date: second century.

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Hierarchy:

• III. Roman-Period Clay Lamps

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• b. Augustan and Imperial Lamps

• 14. Loeschcke type viii

• b. Introductions to subtypes (1–19)

• Introduction 5. Bailey type O group vi: [cat. 338](338)

[Cat Numbers: 338]

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Bailey classifies in his type O group vi lamps of Loeschcke type viii that “do not fall within the more rigid canons of [Bailey’s] types P and Q” (BM ii, p. 310). The nozzle of cat. 338 has form Bus. 10c, a variant of the heart-shaped nozzle appearing in the second century a.d. (see, e.g., Deneauve 1969, nos. 904–6, pl. 82; Bailey BM ii, Q 1249, pl. 63; or Bailey BM iii, Q 3079 and Q 3081, pl. 103). However, an earlier nearly similar nozzle form, Loeschcke nozzle form K or Bus. 1, can be seen on first-century lamps (e.g., Bailey BM ii, Q 1203–Q 1205, pl. 56; or Deneauve 1969, nos. 899–901, pl. 82). Therefore it would be wrong to attribute nozzle form Bus. 1 (instead of Bus. 10c) to cat. 338, which must be dated no earlier than the first half of the second century a.d.

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Hierarchy:

• III. Roman-Period Clay Lamps

• A. Types from both Western and Eastern Provinces of the Roman Empire

• b. Augustan and Imperial Lamps

• 14. Loeschcke type viii

• b. Introductions to subtypes (1–19)

• Introduction 6. Bussière form D ii 1: [cats. 283–302](283-302), [339–43](339-43)

[Cat Numbers: 283-302, 339-43]

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This is the standard form of Loeschcke type viii: the short, rounded nozzle is separated from the discus by a straight horizontal line, flanked by two dots (Bus. 4a). All Getty lamps of Bussière form D ii 1 conform to that feature, except three examples: cat. 287, on which the line is shown but the two dots are missing (Bus. 4d); and cats. 299–300, in which both line and dots are missing (Bus. 4e). All Getty lamps of Bussière form D ii 1 have a pierced round handle with two grooves on the upper part. Their shoulder is either Loeschcke form vii a (20 ex.), vii b (4 ex.), or vi a (1 ex.). The discus decors vary: mythology (6 ex.): Diana, Dioscuri, Sol and Luna, Africa, Lares, and griffin; persons (8 ex.): portraits of Domitian, Hadrian, male head, bust of a young man, bust of a young woman, bust of a bearded old man, fisherman, and an aulete; animals (3 ex.): scorpion, boar, and lion with crocodile; entertainment (2 ex.): bust of a masked comic actor, and a grotesque on a boat; and varia (3 ex.): rosette, myrtle wreath, and garlanded amphora. Three lamps have a plain discus. Among the bases, only cat. 341 has a base-ring, all the others have a base marked off by one circular groove.

All but five lamps are signed. Seven signatures are from African workshops: {{insc:mnoviv, mnovivst, mnovivsti, ivnialexi}} (2 ex.), {{insc:ccorvrs, exfna/lvcceiorvm}}; nine from Italic: {{insc:clohel, cloheli, fabricmasc, qnvmicel, CF.IS}}(?) in *planta pedis,* {{insc:coppires}} (2 ex.), {{insc:lmvnphile, lmadiec}}, but the four last workshops most probably had branches in Africa; one (cat. 301), which reads {{insc:slmrmevo}}, is, according to Bailey, a nonsensical signature created by the modern Naples workshop specializing in reproductions or forgeries (see Bailey 1965, p. 95); finally, the signature of cat. 340 is of dubious reading: {{insc:q.m.[q]}}, a workshop unknown to us (the lamp was purchased in Asia Minor); the signature of cat. 288 is illegible. The periods of activity of the workshops, mentioned above, are, with one exception, within the time span a.d. 80–180. The *floruit* of the standard form Bussière D ii 1 was during the Late Flavian period and the first half of the second century. The exception mentioned concerns cat. 302, signed {{insc:officina lvcceiorvm}}, an African workshop active a.d. 175–225. Consequently cat. 302 was produced early in the activity of this workshop.

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Hierarchy:

• III. Roman-Period Clay Lamps

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• b. Augustan and Imperial Lamps

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• b. Introductions to subtypes (1–19)

• Introduction 7. Bussière form D ii 2: [cats. 303–4](303-4)

[Cat Numbers: 303-4]

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This form is close to the standard form Bussière D ii 1. The shape of its nozzle is different: it is a hybrid nozzle form mixing Bus. 3 and Bus. 4g. Shoulder: Loeschcke form vii b. Discus decors: for cat. 303 an amphora (similar to cat. 339), for cat. 304 a lion. Base marked off by one circular groove. Cat. 304 has a plain *planta pedis.* Date: Late Flavian to Hadrianic.

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• b. Introductions to subtypes (1–19)

• Introduction 8. Bussière form D iii: [cats. 305–11](305-11), [344–46](344-46) (D iii 1: [cats. 305–6](305-6), [344–45](344-45); D iii 2: [cats. 307–11](307-11), <346>)

[Cat Numbers: 305-11, 344-46, 305-6, 344-45, 307-11, 346]

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The main characteristic of form D iii is a shallow body, whose diameter is larger than the standard form D ii 1 (hence the appellation *lampe galette,* pancake lamp). Three variants can be distinguished by the shape of the nozzle and the presence or absence of square lugs on the shoulder: D iii 1 with nozzle Bus. 4h has no shoulder lugs; D iii 2 with nozzle Bus. 4h has two shoulder lugs; D iii 3 with nozzle close to Bus. 4g with a narrow channel has two shoulder lugs. Among the Getty lamps, only variants 1 and 2 are represented. The shoulders have Loeschcke form vii b except cats. 309 and 344, which have form vii a. Discus decors: mythology (4 ex.); amphitheater (3 ex.); erotic scene (1 ex.); person (1 ex.). Four lamps have a base-ring, the others a base marked off by one circular groove. One does not have a workshop mark. Cat. 344 has a plain *planta pedis.* Seven lamps have a workshop signature in *tria nomina:* {{insc:nnaelvci}} (cats. 305 and 345); {{insc:mnovivst[i]}} (cat. 307); {{insc:lmvnphile}} (cats. 310, 346); {{insc:mnovgerm}} (cat. 309); and {{insc:clohel}} (cat. 308). The presence of at least three African workshops—{{insc:mnovivst, mnoVgerm, lmvnphile}}—confirms the production of the form in Africa, as Bailey surmises (BM ii, p. 332). Bailey dates the form (his type P groups ii and iii) Late Flavian to Hadrianic. An examination of the time span of the seventeen workshops signing lamps of form Bussière D iii found in Algeria permits us to push Bailey’s dating forward one or two decades: Late Flavian to Antonine (see Bussière 2000, p. 100, fig. 49, and comments).

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• b. Introductions to subtypes (1–19)

• Introduction 9. Bussière form D iv: [cat. 347](347)

[Cat Numbers: 347]

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With its shoulder panels and its nozzle form Bus. 5, cat. 347 is related both to Loeschcke types ix–x (*Firmalampen*) and to Bussière form D iii (*lampes galettes*). Its shoulder form is similar to that of form D iii 3. The discus is plain as on the few known similar examples.

On the base-ring the workshop signature {{insc:sergprim}}, an Italic workshop active from the Late Flavian to the Trajanic period (according to Bailey), from Hadrianic to Antonine (according to Pavolini). An identical example with the same signature is one of three lamps of the form found in Algeria (Bussière 2000, p. 337, no. 2751, pl. 74). Bussière no. 2752 is not signed; no. 2753, with an illegible signature, was found associated with a coin of Domitian in a tomb in one of {{loc\_0000:Tipasa}}’s necropoleis. Besides the three Algerian lamps, other similar examples are known: one in the Bibliothèque Nationale, Paris, signed {{insc:catilvest}}, a workshop active from the Late Flavian to the Early Antonine period (Hellmann 1987, no. 291, pls. 37–38); one from Rome, signed {{insc:nnaelvci}}, a workshop active from the Late Flavian to the Hadrianic period (Vermaseren and Van Essen 1965, no. 438, pl. 113.4); and one of unknown place of manufacture or origin signed {{insc:mnovivsti}}, a workshop active between a.d. 120 and 180 (Szentléleky 1969, no. 173). Date: between the end of the first century and the second quarter of the second century a.d.

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• Introduction 10. Bussière form D vii: [cats. 312–14](312-14)

[Cat Numbers: 312-14]

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This type has a wide basin, much larger than the average size of the standard form Bussière D ii 1: 9.4 cm instead of 7 cm. The shoulder form can be Loeschcke vi b, vii b, or viii b. The nozzle form varies.

Cat. 312 has white-greenish thick vitreous glaze, shoulder form Loeschcke vi b, and nozzle form Bus. 4e. Its discus is decorated with a myrtle wreath. Its narrow base is slightly raised and impressed by an illegible incuse workshop signature.

Cats. 313 and 314 have shoulder form Loeschcke viii b and plain discus. Their base is marked off by one circular groove. Cat. 313 has an African workshop signature, {{insc:exof/icina/lvci}}, active in the second century a.d. Cat. 314 likewise shows an African workshop signature, {{insc:lvcceio/rvm}}, active a.d. 175–225. {{insc:lvci}} signed two Algerian lamps of Bussière form D vii (Bussière 2000, p. 340, nos. 2878–79). Date: Second half of the second century a.d.

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Hierarchy:

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• b. Introductions to subtypes (1–19)

• Introduction 11. Bussière form D ix: [cats. 357–59](357-59), [402–17](402-17)

[Cat Numbers: 357-59, 402-17]

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This form groups together lamps with a plain shoulder and a heart-shaped nozzle. In an early variant, D ix 1, the upper curves of the “heart” are nearly on a horizontal level: nozzle form Bus. 10a. This is the case for all the African and Italic examples in the Getty collection. In another variant, D ix 2, the curves are much more rounded: nozzle Bus. 10b. This is the case of practically all the Getty lamps of this type of eastern place of manufacture or origin, although we must admit that differences between variants 1 and 2 are less obvious on the eastern lamps than on the African or Italic ones.

The shoulder form of the lamps (irrespectively of African, Italic, or eastern place of manufacture or origin) varies a lot. Loeschcke shoulder form vi b is represented twice, in cats. 404 and 410; form vii a is seen in cats. 409 and 411; form vii b appears in [cat. 412](412); and form viii b in cats. 403 and 408.

Among the discus decors are: mythology (4 ex.), amphitheater (3 ex.), daily life (2 ex.), animals (5 ex.), and geometric pattern (1 ex.). Four lamps have a plain discus. Ten bases are marked off by one circular groove; seven by two closely placed circular grooves. Two lamps have a base-ring. Cat. 359 is signed {{insc:avfifron}}, an African lampmaker active in the mid-second century. Ten eastern lamps have an incuse plain *planta pedis* on their base, a feature common among eastern lamps of the type, but exceptional among African lamps. The date of form D ix is Flavian to mid-second century for the D ix 1 variant; second century for the D ix 2 variant.

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• b. Introductions to subtypes (1–19)

• Introduction 12. Bussière form D x 1: [cats. 315–16](315-16), <348>, [418–27](418-27) (D x 1a: [cats. 360–64](360-64), <427>; D x 1c: [cats. 365–74](365-74))

[Cat Numbers: 315–16, 348, 418–27, 360–64, 427, 365–74]

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The group of form D x 1 lamps is characterized by ovolo decor on the shoulders. The shoulder forms seldom fall neatly into Loeschcke’s classification; the dominant form is a mixture of Loeschcke vii a and viii b. The later examples of form D x 1 are bigger than the standard form D ii 1. The African and Italic Getty lamps have nozzle form Bus. 4a and 4f, or, in the case of cat. 374, form Bus. 11. The eastern examples have form Bus. 10b, although, as already said in introduction 11, the difference between variants Bus. 10a and 10b is not always clear.

The nozzle underside of some lamps is decorated with a typical motif consisting of a band of tongues between two twisted lines: see [cats. 366–67](366-67), <369>, and <373>. Discus decors: mythology (16 ex.); amphitheater (4 ex.); circus (1 ex.); animals (4 ex.); person (1 ex.); daily life (1 ex., two fishermen in a boat). One lamp has a plain discus. Eleven lamps have a base marked off by one circular groove, one with two circular grooves. Fourteen have a base-ring. This ring is often accompanied by an additional inner ring or circle, for instance, cats. 369 and 373. Two examples have two and three rings.

Workshop signatures: cats. 315–16, {{insc:exofici/na.c.v.s.}}, an African workshop active ca. a.d. 175–225; cat. 362, {{insc:q.nvmicel}}, an Italic workshop active from the end of the Flavian to the Hadrianic period; cat. 364, {{insc:PVLLAENO/RV}}, a well-known African workshop active from late Antonine to Severan; cats. 367 and 374 have three vertical stylized palm branches, a workshop mark often seen on African lamps of the second half of the second century a.d. Eastern lamps cats. 418–19, 422, and 424–27 have a plain *planta pedis.* Cats. 314 and 373 show an ovo motif on their base, which may be the mark of one or several African workshops. Cat. 421’s base shows a leaf, which may also be the mark of one specific workshop.

Ovolo decoration on lamp shoulders existed already on Hellenistic lamps. On Roman lamps ovolos are seen, although rarely, on earlier types such as Loeschcke type i (cat. 83) or Loeschcke type v (cat. 245). On lamps of early Loeschcke type viii, ovolos became a common decoration, as on Bailey type O groups i and ii, dated Claudian to Flavian, or group v dated Flavian to Trajanic. In those different groups the ovolos are small. Around the mid-second century a.d. the ovolos get bigger and longer, and they may take a rectangular shape and be impressed very close to one another (see Bailey BM ii, type Q group vii, Q 1382, Q 1383, pl. 81). Hence the distinction made in Bussière form D x 1 between variants a and c (Bussière 2000, pp. 105–6).

The Getty lamps belonging to group a are assigned to the first half of the second century. Those belonging to group c—all African—are dated Late Antonine to Severan times. It is worth noting that the ten eastern examples all have practically the same small ovolos, which may at least indicate a unique geographical origin at the moment of their purchase, presumably Asia Minor. Missing any dated comparanda, we assign them to the second century, with a preference for the second half.

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• b. Introductions to subtypes (1–19)

• Introduction 13. Bussière form D x 2: [cats. 317–22](317-22), <375>

[Cat Numbers: 317-22, 375]

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This form groups lamps with a decor of slanted rays on the shoulders, which seems to be exclusively African. The nozzle form can vary: on the seven Getty examples one finds forms Bus. 4f, 4f var., and 6. All lamps have Loeschcke shoulder form viii b. Among the discus decors: two homoerotic scenes (cats. 317 and 318), three mythological scenes (Acheloüs, faun, Pegasus), and two animals (eagle, lion). Four bases are marked off by one circular groove, three have a base-ring. Four lamps lack a signature or a mark on their bases (cats. 318, 320–22). Cat. 319 is signed {{insc:lvcce}}/[——](?). Cat. 375 is signed AVGVS/TIANI, an African workshop A.D. 175–225. Cat. 317 has the workshop signature {{insc:exoficina.c.v.s.}} *on its discus,* which is most exceptional on first- and second-century lamps, but may occur, although rarely, on a few third-century examples. The same lamp also has a signature on its base: {{insc:mmpaxim}}[—]. The workshop signature {{insc:C.V.S.}}, attested on cats. 315–17, appears on four lamps in Alaoui iii, the catalogue of the former Bardo Museum in Tunis. The first of those lamps, published in Alaoui iii (p. 202, cat. no. 1921) and by Merlin in *BCTH* 1911, p. ccxii, is most convincing about its African identity and the location of the workshop that signs {{insc:C.V.S.}}; this lamp, whose discus shows two busts (Isis and Serapis), is marked: {{insc:ex ofici/na c.v.s./abaqvas/regias}}. It was found at {{loc\_0000:El Djem}} in central Tunisia, not far from the Roman city of {{loc\_0000:aquae Regiae}}. A very similar lamp with the same discus decor and an identical signature has been found in {{loc\_0000:Raqqada}}, not far from aquae Regiae (Ennabli, Salomonson, and Mahjoubi 1973, no. 400, pl. 20). The second lamp in Alaoui iii (p. 208, cat. no. 1972, also published by Merlin, *BCTH* 1916, p. ccxii, note 3) is signed {{insc:exoffici/na c.v.s.}} Found in {{loc\_0000:El Ajoua}}, its discus shows the bust of Serapis alone with *modius* and scepter, as on Getty cats. 315–16, 348. The third lamp in Alaoui iii (p. 208, cat. no. 1971; also published by Merlin in *Revue Tunisienne* 1915, p. 328, no. 94), is signed {{insc:c.v.s.}} alone, showing on the discus the same bust of Serapis with *modius* and scepter. The fourth one in Alaoui iii (p. 236, cat. no. 2212) was found in El Ajoua. It is decorated with a bull, and its base bears a long inscription, partly illegible {{insc:cvs/[––]vmi}} [——]/[———], with the letters {{insc:c.v.s.}} clearly impressed. Because of their signatures, the African place of manufacture or origin of the seven Getty lamps of Bussière form D x 2 is fully confirmed.

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Hierarchy:

• III. Roman-Period Clay Lamps

• A. Types from both Western and Eastern Provinces of the Roman Empire

• b. Augustan and Imperial Lamps

• 14. Loeschcke type viii

• b. Introductions to subtypes (1–19)

• Introduction 14. Bussière form D x 4: [cats. 376–88](376-88), <428> (D x 4 a: [cats. 376–80](376-80), <428>; D x 4 b: [cats. 381–88](381-88))

[Cat Numbers: 376-88, 428]

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This form groups lamps characterized by their shoulder decor—a laurel wreath. This decor may be treated realistically (Bussière 2000, *groupe a style 1 figuratif*) or be stylized (Bussière 2000, *groupe b style 2 schématisé*). Both groups appear on lamps found in Italy (e.g., Bailey BM ii, Q 1392–Q 1393 and Q 1409–Q 1413). The hypothesis that they might only be African imports is contradicted by the signature of {{insc:l.caesae}}, a prolific Italic lampmaker (Late Antonine and Early Severan); his products are scarce in North Africa.

Except for cat. 378, the remaining thirteen Getty examples all have shoulder form Loeschcke vii a and nozzle form Bus. 10b. The nozzle underside of some lamps is decorated with a typical motif consisting of a striated band, a notched band, or a band of tongues between two twisted cords or two curved lines (see cats. 381, 383, 385–88). Discus decors: mythology (7 ex.); amphitheater (1 ex.); animal (1 ex.); daily scene (a warship and a man in front of an altar) (2 ex.); a central pierced boss (3 ex.).

Ten lamps have a regular base-ring marked off by two circular grooves; one is marked off by one groove only; two have a narrow base-ring; one several rings. Cats. 377 and 387 have ovo patterns within a circular band.

Cats. 378 and 384 are signed {{insc:avgendi}}, cat. 379 is signed {{insc:pvllaeni}}: both African workshops active a.d. 175–225. Cat. 380 is signed on both sides of its basin {{insc:exoficina/ro[-]yti}}; this African atelier, otherwise unknown to us, was presumably operating in the first half of the third century. Cat. 381 is signed {{insc:exoficina/kapito/nis}}, active in the first half of the third century. A comparative study of workshop signatures among 150 Algerian lamps, and of the periods of shop activity, points to a chronological difference between the two above-mentioned groups: group a (*figuratif*) is slightly earlier than group b (*schématisé*) (see Bussière 2000, pp. 109–10). Reliable data from stratigraphic excavations are so far lacking. Nevertheless, from the scarce solid information we possess, lamps of form D x 4 can be dated between the first quarter of the second century and the end of Severan times.

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Hierarchy:

• III. Roman-Period Clay Lamps

• A. Types from both Western and Eastern Provinces of the Roman Empire

• b. Augustan and Imperial Lamps

• 14. Loeschcke type viii

• b. Introductions to subtypes (1–19)

• Introduction 15. Bussière form D x 5: [cats. 389–93](389-93), <429>

[Cat Numbers: 389-93, 429]

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These lamps are characterized by a shoulder decor of vine-leaves and grapes. The Italic lamp cat. 389 and the eastern examples cats. 390 and 429 have shoulder forms not recorded in Loeschcke’s classification and nozzle forms Bus. 10b. The nozzle underside of cats. 389 and 391 is decorated by a typical motif consisting of rays between curved lines. This decor, quite common on African lamps of the third century, should not be considered exclusively African, for cat. 389, which bears it, comes from an Italic workshop. The three other lamps are African and have Loeschcke shoulder form vii a and nozzle form Bus. 10c. Discus decors: mythology (4 ex.); daily life (1 ex.); and plain discus (1 ex.).

Four lamps have a base-ring. On cats. 389 and 391–92 this base is decorated with three ovo motifs evenly spaced between two circular grooves (for the motif, see Bussière 2000, p. 235, no. 76, fig. 54). This motif, which is often found on African lamp bases (e.g., cat. 365 form D x 1c), appears also on the Italic lamp cat. 389. One lamp has a base marked off by one circular groove; another a slightly raised base. Cat. 389 is signed {{insc:cpompo}}, an Italic workshop active at the end of the second century a.d.; cat. 393 is signed {{insc:chelian}}, an African workshop of a.d. 175–225. Form D x 5 is dated from the end of the second century to the first third of the third century.

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Hierarchy:

• III. Roman-Period Clay Lamps

• A. Types from both Western and Eastern Provinces of the Roman Empire

• b. Augustan and Imperial Lamps

• 14. Loeschcke type viii

• b. Introductions to subtypes (1–19)

• Introduction 16. Bussière form D x 6: [cats. 394–95](394-95), [430–32](430-32)

[Cat Numbers: 394-95, 430-32]

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Form D x 6 comprises lamps characterized by a decor of rows of shoulder globules. Cats. 430–32 have shoulder forms absent in Loeschcke’s classification; cats. 394–95 have Loeschcke shoulder form viii b; all have nozzle form Bus. 10b. The nozzle underside of cat. 394 is decorated with a row of small tongues between two twisted cords, that of cat. 395 with a striated band between two curved lines. Cats. 430 and 432 have a plain discus, cat. 431 a deer, and cats. 394–95 Mars.

One lamp has a base marked off by one groove, the four others have a base-ring. Lamps of form D x 6 have rounded or heart-shape nozzles (Bus. 4a or Bus. 10b). Those with nozzle form Bus. 4a are assigned to the second half of the second century, as confirmed by an example found in a tomb in {{loc\_0000:Tipasa}} necropolis *de la Porte de Césarée,* which ceased to be used around a.d. 180. On its discus (as an obol to Charon) lay a sestertius of Marcus Aurelius of a.d. 140–43. Those with nozzle form Bus. 10b were produced during the second half of third century. The excavations by University of Michigan at {{loc\_0000:Carthage}} have yielded about fifteen frr. (identical to Deneauve 1969, no. 999); they derived from layer xiv, dated to the end of the fourth century a.d. Also at Carthage, a ceramic deposit dated approximately to the mid-fifth century a.d. has yielded a few more (Neuru 1980, no. 198, pl. 2, L 1; see also Rossiter 1988, group 4, pl. 2).

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Hierarchy:

• III. Roman-Period Clay Lamps

• A. Types from both Western and Eastern Provinces of the Roman Empire

• b. Augustan and Imperial Lamps

• 14. Loeschcke type viii

• b. Introductions to subtypes (1–19)

• Introduction 17. Bussière form D x 10: [cats. 396–401](396-401), [433–34](433-34)

[Cat Numbers: 396-401, 433-34]

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This group consists of Bussière D x 10 lamps of Loeschcke type viii with various unusual shoulder decors, occurring either once or in very limited numbers. The shoulder of cat. 396 has vine tendrils, cat. 397 connected spirals, cat. 398 features garlands, cat. 399 two rows of dots, cat. 400 a molding, cat. 401 angular lines forming a row of plain triangles, cat. 433 small heart-shaped motifs, and cat. 434 rows of ornated triangles.

The nozzle shapes vary but most lamps have nozzle form Bus. 10b. The nozzle underside of cat. 398 is decorated with the already-mentioned motif consisting of a dotted band (see [introduction 14](introduction%2014)).

The discus decors of cats. 396 and 398–99 are related to mythology, cat. 400 shows a quadriga, cat. 401 hares, cat. 433 a rosette, cat. 434 a centaur, and cat. 397 is plain.

Five lamps have a base-ring marked off by two circular grooves, two have a plain base-ring, one is a base marked off by one circular groove. There are three workshop marks: cat. 397 a plain *planta pedis,* cat. 400 possibly {{insc:misasivs}} or {{insc:ansasivs}}(?), cat. 401 {{insc:q v i n t v s i v s p i c t o r e t c e n e n s}}.

The lamps grouped under D x 10 may have various shapes and do not form a coherent series. Therefore, they can be dated only individually, and due to that lack of dated comparanda, the chronology below is very approximate. Cat. 433 may be assigned to the end of Flavian to the Antonine period, cat. 397 to the second century a.d., cats. 396 and 398 to a period from the end of the second to the beginning of the third century, cat. 401 to the end of the third century a.d.

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Hierarchy:

• III. Roman-Period Clay Lamps

• A. Types from both Western and Eastern Provinces of the Roman Empire

• b. Augustan and Imperial Lamps

• 14. Loeschcke type viii

• b. Introductions to subtypes (1–19)

• Introduction 18. Broneer type xxvii C and D: [cats. 349–54](349-54)

[Cat Numbers: 349-54]

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These lamps are closely related to Greek mainland manufacture of the Roman period. All are variations of Broneer type xxvii, the delicate, unglazed lamp type emerging in {{loc\_0000:Corinth}} from ca. a.d. 100 on (Broneer 1930). The type is characterized by a flat rim, mostly, but not always, decorated with ovolos or vines; kite-shaped nozzle; and slim, grooved, punctured handle. The lamps almost always have an incuse name of a maker or shop on the base marked off by one groove. Broneer divided this type into four (later five) subcategories, based on iconography. These categories initially implied consecutive, chronological value, which however has been modified (Slane 1990, p. 13).

These delicate lamps were exported widely and copied extensively with some variations. This is where the Getty lamps fit in: in fact, none is made in Corinth, as suggested both by their formal deviations and by their clay, which is far from the typical, Corinthian pale color. But all betray a close iconographic and formal dependence. Cats. 349–50 are the more elegant versions of Broneer type xxvii D, the so-called Channel-and-panel lamp (which itself has clear links to Italic predecessors, including *Firmalampen*). However, while maintaining the general rim form and panels, these two lamps lack the channel on the rim (which gave name to Broneer’s category); the nozzle is modified; the bowls are too deep for Corinthian standards; and, instead of a name signature on the base, both lamps have a *planta pedis.*

The three masks, evenly distributed over the plain surface between rim and filling-hole, occur frequently on Corinthian lamps, with some variations of the facial types; the same is the case with the two Getty lamps. Hübinger presents a close parallel (Hübinger 1993, p. 118, no. 219, pl. 28, with much useful comparanda, including from Corinth itself). His example carries incised circles flanking nozzle and handle, which strengthens the suggested place of manufacture or origin of Asia Minor. Although the circles are absent on the Getty lamps, we assign them to the same location of origin. Hübinger’s parallel is glazed, like the Getty samples, a condition occurring only rarely on very Late Corinthian lamps of type xxvii (although found on early Italian predecessors of type xxvii D, e.g., Bailey ii, p. 335, Q 1326, pl. 72, ca. a.d. 90–130; or on north African lamps, which occasionally have the same discus decor, e.g., Bussière 2000, p. 336, pl. 73, type D iii, also predating the Corinthian lamps).

Cat. 351 is a less well-made worn version of the same original idea; cat. 352, however, has deviated to hybrid status with modifications of the nozzle; the upper half of the rim has a crude vine-and-grape decor, the masks are unclear, and the base consists of two widely spaced grooves encircling a large *planta pedis.*

The two remaining lamps—cats. 353 and 354—are derived from Broneer type xxvii C (a large category with figured discus, ovolo rim, and side panels). Although adhering more closely to formal Corinthian norms than cats. 349–51 (by their general proportions, kite-shaped nozzle, ovolo rim, and panels), cats. 353–54, however, have solid handles and lack signatures. Erotic iconography was very common on this variant.

The date of this Getty group need not be very far from the exported originals that provided the models: second half of the second century a.d. The fact that the handle bottom on either lamp fails to reach the base-ring indicates that the model used was early in the Corinthian development.

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Hierarchy:

• III. Roman-Period Clay Lamps

• A. Types from both Western and Eastern Provinces of the Roman Empire

• b. Augustan and Imperial Lamps

• 14. Loeschcke type viii

• b. Introductions to subtypes (1–19)

• Introduction 19. Broneer type xxviii: [cats. 355–56](355-56)

[Cat Numbers: 355-56]

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Two discus frr., cats. 355–56, were most likely made in Athens and belong to Broneer type xxviii. The major Roman lamp production in Athens starts in the third century a.d., under strong influence from Corinthian models; so much so that the earliest Athenian efforts copy characteristic Corinthian types (ray discus with vine rim, or figured discus with ovolo rim; in the beginning they even imitate the light-colored Corinthian clay).

The Athenian lamps remain unglazed into the early fourth century a.d., although the fabric is darker and heavier than the typical Corinthian clay. By the mid-fourth century, however, Athenian lamp production again adopted glazing, which had prevailed during the first and second centuries. Another characteristic hallmark, gradually introduced, is a rich variety of rim-patterns (see Perlzweig 1961, pl. 51). Cats. 355–56 belong to this fourth-century phase. Both frr. feature erotic symplegmata, which are known in numerous copies. Cat. 356 shows one of the copious variations of male/female intercourse; cat. 355 picks up on the Corinthian theme of woman/horse, carried out with numerous varieties both in Corinthian and Athenian productions (see, e.g., Bruneau 1977, pp. 266–67, figs. 10 and 11, from Corinth; or Bailey ii, p. 410, Q 3271, pl. 119, from Athens). The individualism as well as the interaction between the well-documented Athenian lamp shops (see Perlzweig 1961) allows us—even in the absence of signatures on the Getty frr.—to suggest closeness to some workshops that favored the present subject matters. Pireithos, who specialized in symplegmata, signed an early parallel to cat. 356 (Perlzweig 1961, p. 47). Others continued the subject into the fourth century.

Especially frequent was the combination of this discus with the rim decor used on cat. 355: trefoil and reel, which occurs in a raised version (third century), and a later incised variety, as on cat. 355 (late third into early fourth century, see Perlzweig 1961, p. 23). The lamps are dated to the fourth century a.d.

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Hierarchy:

• III. Roman-Period Clay Lamps

• A. Types from both Western and Eastern Provinces of the Roman Empire

• b. Augustan and Imperial Lamps

• 14. Loeschcke type viii

• c. Catalogue

• I. Lamps with round-tipped nozzle

• 1. Italic and African lamps

• Bussière form D i 3. (See [Introduction 4](Introduction%204))

Cat Numbers: 278-82

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Hierarchy:

• III. Roman-Period Clay Lamps

• A. Types from both Western and Eastern Provinces of the Roman Empire

• b. Augustan and Imperial Lamps

• 14. Loeschcke type viii

• c. Catalogue

• I. Lamps with round-tipped nozzle

• 1. Italic and African lamps

• Bussière form D ii 1. (See [Introduction 6](Introduction%206))

Cat Numbers: 283-302

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Hierarchy:

• III. Roman-Period Clay Lamps

• A. Types from both Western and Eastern Provinces of the Roman Empire

• b. Augustan and Imperial Lamps

• 14. Loeschcke type viii

• c. Catalogue

• I. Lamps with round-tipped nozzle

• 1. Italic and African lamps

• Bussière form D ii 2. (See [Introduction 7](Introduction%207))

Cat Numbers: 303-4

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Hierarchy:

• III. Roman-Period Clay Lamps

• A. Types from both Western and Eastern Provinces of the Roman Empire

• b. Augustan and Imperial Lamps

• 14. Loeschcke type viii

• c. Catalogue

• I. Lamps with round-tipped nozzle

• 1. Italic and African lamps

• Bussière form D iii 1. (See [Introduction 8](Introduction%208))

Cat Numbers: 305-6

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Hierarchy:

• III. Roman-Period Clay Lamps

• A. Types from both Western and Eastern Provinces of the Roman Empire

• b. Augustan and Imperial Lamps

• 14. Loeschcke type viii

• c. Catalogue

• I. Lamps with round-tipped nozzle

• 1. Italic and African lamps

• Bussière form D iii 2. (See [Introduction 8](Introduction%208))

Cat Numbers: 307-11

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Hierarchy:

• III. Roman-Period Clay Lamps

• A. Types from both Western and Eastern Provinces of the Roman Empire

• b. Augustan and Imperial Lamps

• 14. Loeschcke type viii

• c. Catalogue

• I. Lamps with round-tipped nozzle

• 1. Italic and African lamps

• Bussière form D VII. (See [Introduction 10](Introduction%2010))

Cat Numbers: 312-14

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Hierarchy:

• III. Roman-Period Clay Lamps

• A. Types from both Western and Eastern Provinces of the Roman Empire

• b. Augustan and Imperial Lamps

• 14. Loeschcke type viii

• c. Catalogue

• I. Lamps with round-tipped nozzle

• 1. Italic and African lamps

• Bussière form D X 1. (See [Introduction 12](Introduction%2012))

Cat Numbers: 315-16

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Hierarchy:

• III. Roman-Period Clay Lamps

• A. Types from both Western and Eastern Provinces of the Roman Empire

• b. Augustan and Imperial Lamps

• 14. Loeschcke type viii

• c. Catalogue

• I. Lamps with round-tipped nozzle

• 1. Italic and African lamps

• Bussière form D X 2. (See [Introduction 13](Introduction%2013))

Cat Numbers: 317-22

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Hierarchy:

• III. Roman-Period Clay Lamps

• A. Types from both Western and Eastern Provinces of the Roman Empire

• b. Augustan and Imperial Lamps

• 14. Loeschcke type viii

• c. Catalogue

• I. Lamps with round-tipped nozzle

• 2. Eastern lamps

• Bussière form D I 1. (See [Introduction 1](Introduction%201))

Cat Numbers: 323

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Hierarchy:

• III. Roman-Period Clay Lamps

• A. Types from both Western and Eastern Provinces of the Roman Empire

• b. Augustan and Imperial Lamps

• 14. Loeschcke type viii

• c. Catalogue

• I. Lamps with round-tipped nozzle

• 2. Eastern lamps

• Bussière form D I 2. (See [Introduction 2](Introduction%202))

Cat Numbers: 324-25

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Hierarchy:

• III. Roman-Period Clay Lamps

• A. Types from both Western and Eastern Provinces of the Roman Empire

• b. Augustan and Imperial Lamps

• 14. Loeschcke type viii

• c. Catalogue

• I. Lamps with round-tipped nozzle

• 2. Eastern lamps

• Bussière form C II/D I 3. (See [Introduction 3](Introduction%203))

Cat Numbers: 326

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Hierarchy:

• III. Roman-Period Clay Lamps

• A. Types from both Western and Eastern Provinces of the Roman Empire

• b. Augustan and Imperial Lamps

• 14. Loeschcke type viii

• c. Catalogue

• I. Lamps with round-tipped nozzle

• 2. Eastern lamps

• Bussière form D I 3. (See [Introduction 4](Introduction%204))

Cat Numbers: 327-37

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Hierarchy:

• III. Roman-Period Clay Lamps

• A. Types from both Western and Eastern Provinces of the Roman Empire

• b. Augustan and Imperial Lamps

• 14. Loeschcke type viii

• c. Catalogue

• I. Lamps with round-tipped nozzle

• 2. Eastern lamps

• Bailey type O group vi. (See [Introduction 5](Introduction%205))

Cat Numbers: 338

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Hierarchy:

• III. Roman-Period Clay Lamps

• A. Types from both Western and Eastern Provinces of the Roman Empire

• b. Augustan and Imperial Lamps

• 14. Loeschcke type viii

• c. Catalogue

• I. Lamps with round-tipped nozzle

• 2. Eastern lamps

• Bussière form D II 1. (See [Introduction 6](Introduction%206))

Cat Numbers: 339-43

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Hierarchy:

• III. Roman-Period Clay Lamps

• A. Types from both Western and Eastern Provinces of the Roman Empire

• b. Augustan and Imperial Lamps

• 14. Loeschcke type viii

• c. Catalogue

• I. Lamps with round-tipped nozzle

• 2. Eastern lamps

• Bussière form D iii 1. (See [Introduction 8](Introduction%208))

Cat Numbers: 344-45

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Hierarchy:

• III. Roman-Period Clay Lamps

• A. Types from both Western and Eastern Provinces of the Roman Empire

• b. Augustan and Imperial Lamps

• 14. Loeschcke type viii

• c. Catalogue

• I. Lamps with round-tipped nozzle

• 2. Eastern lamps

• Bussière form D iii 2. (See [Introduction 8](Introduction%208))

Cat Numbers: 346

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Hierarchy:

• III. Roman-Period Clay Lamps

• A. Types from both Western and Eastern Provinces of the Roman Empire

• b. Augustan and Imperial Lamps

• 14. Loeschcke type viii

• c. Catalogue

• I. Lamps with round-tipped nozzle

• 2. Eastern lamps

• Bussière form D iV. (See [Introduction 9](Introduction%209))

Cat Numbers: 347

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Hierarchy:

• III. Roman-Period Clay Lamps

• A. Types from both Western and Eastern Provinces of the Roman Empire

• b. Augustan and Imperial Lamps

• 14. Loeschcke type viii

• c. Catalogue

• I. Lamps with round-tipped nozzle

• 2. Eastern lamps

• Bussière form D x 1. (See [Introduction 12](Introduction%2012))

Cat Numbers: 348

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Hierarchy:

• III. Roman-Period Clay Lamps

• A. Types from both Western and Eastern Provinces of the Roman Empire

• b. Augustan and Imperial Lamps

• 14. Loeschcke type viii

• c. Catalogue

• I. Lamps with round-tipped nozzle

• 2. Eastern lamps

• Broneer type xxvii C and D. (See [Introduction 18](Introduction%2018))

Cat Numbers: 349-54

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Hierarchy:

• III. Roman-Period Clay Lamps

• A. Types from both Western and Eastern Provinces of the Roman Empire

• b. Augustan and Imperial Lamps

• 14. Loeschcke type viii

• c. Catalogue

• I. Lamps with round-tipped nozzle

• 2. Eastern lamps

• Broneer type xxviii. (See [Introduction 19](Introduction%2019))

Cat Numbers: 355-56

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Hierarchy:

• III. Roman-Period Clay Lamps

• A. Types from both Western and Eastern Provinces of the Roman Empire

• b. Augustan and Imperial Lamps

• 14. Loeschcke type viii

• c. Catalogue

• II. Lamps with heart-shaped nozzle

• 1. Italic and African lamps

• Bussière form D ix. (See [Introduction 11](Introduction%2011))

Cat Numbers: 357-59

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Hierarchy:

• III. Roman-Period Clay Lamps

• A. Types from both Western and Eastern Provinces of the Roman Empire

• b. Augustan and Imperial Lamps

• 14. Loeschcke type viii

• c. Catalogue

• II. Lamps with heart-shaped nozzle

• 1. Italic and African lamps

• Bussière form D x 1, variants a and c. (See [Introduction 12](Introduction%2012))

Cat Numbers: 360-74

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Hierarchy:

• III. Roman-Period Clay Lamps

• A. Types from both Western and Eastern Provinces of the Roman Empire

• b. Augustan and Imperial Lamps

• 14. Loeschcke type viii

• c. Catalogue

• II. Lamps with heart-shaped nozzle

• 1. Italic and African lamps

• Bussière form D x 2, variant b. (See [Introduction 13](Introduction%2013))

Cat Numbers: 375

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Hierarchy:

• III. Roman-Period Clay Lamps

• A. Types from both Western and Eastern Provinces of the Roman Empire

• b. Augustan and Imperial Lamps

• 14. Loeschcke type viii

• c. Catalogue

• II. Lamps with heart-shaped nozzle

• 1. Italic and African lamps

• Bussière form D x 4, variants a and b. (See [Introduction 14](Introduction%2014))

Cat Numbers: 376-88

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Hierarchy:

• III. Roman-Period Clay Lamps

• A. Types from both Western and Eastern Provinces of the Roman Empire

• b. Augustan and Imperial Lamps

• 14. Loeschcke type viii

• c. Catalogue

• II. Lamps with heart-shaped nozzle

• 1. Italic and African lamps

• Bussière form D x 5. (See [Introduction 15](Introduction%2015))

Cat Numbers: 389-93

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Hierarchy:

• III. Roman-Period Clay Lamps

• A. Types from both Western and Eastern Provinces of the Roman Empire

• b. Augustan and Imperial Lamps

• 14. Loeschcke type viii

• c. Catalogue

• II. Lamps with heart-shaped nozzle

• 1. Italic and African lamps

• Bussière form D x 6. (See [Introduction 16](Introduction%2016))

Cat Numbers: 394-95

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Hierarchy:

• III. Roman-Period Clay Lamps

• A. Types from both Western and Eastern Provinces of the Roman Empire

• b. Augustan and Imperial Lamps

• 14. Loeschcke type viii

• c. Catalogue

• II. Lamps with heart-shaped nozzle

• 1. Italic and African lamps

• Bussière form D x 10. (See [Introduction 17](Introduction%2017))

Cat Numbers: 396-401

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Hierarchy:

• III. Roman-Period Clay Lamps

• A. Types from both Western and Eastern Provinces of the Roman Empire

• b. Augustan and Imperial Lamps

• 14. Loeschcke type viii

• c. Catalogue

• II. Lamps with heart-shaped nozzle

• 2. Eastern lamps

• Bussière form D IX. (See [Introduction 11](Introduction%2011))

Cat Numbers: 402-17

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Hierarchy:

• III. Roman-Period Clay Lamps

• A. Types from both Western and Eastern Provinces of the Roman Empire

• b. Augustan and Imperial Lamps

• 14. Loeschcke type viii

• c. Catalogue

• II. Lamps with heart-shaped nozzle

• 2. Eastern lamps

• Bussière form D x 1. (See [Introduction 12](Introduction%2012))

Cat Numbers: 418-27

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Hierarchy:

• III. Roman-Period Clay Lamps

• A. Types from both Western and Eastern Provinces of the Roman Empire

• b. Augustan and Imperial Lamps

• 14. Loeschcke type viii

• c. Catalogue

• II. Lamps with heart-shaped nozzle

• 2. Eastern lamps

• Bussière form D x 4, variant a. (See [Introduction 14](Introduction%2014))

Cat Numbers: 428

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Hierarchy:

• III. Roman-Period Clay Lamps

• A. Types from both Western and Eastern Provinces of the Roman Empire

• b. Augustan and Imperial Lamps

• 14. Loeschcke type viii

• c. Catalogue

• II. Lamps with heart-shaped nozzle

• 2. Eastern lamps

• Bussière form D x 5. (See [Introduction 15](Introduction%2015))

Cat Numbers: 429

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Hierarchy:

• III. Roman-Period Clay Lamps

• A. Types from both Western and Eastern Provinces of the Roman Empire

• b. Augustan and Imperial Lamps

• 14. Loeschcke type viii

• c. Catalogue

• II. Lamps with heart-shaped nozzle

• 2. Eastern lamps

• Bussière form D x 6. (See [Introduction 16](Introduction%2016))

Cat Numbers: 430-32

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Hierarchy:

• III. Roman-Period Clay Lamps

• A. Types from both Western and Eastern Provinces of the Roman Empire

• b. Augustan and Imperial Lamps

• 14. Loeschcke type viii

• c. Catalogue

• II. Lamps with heart-shaped nozzle

• 2. Eastern lamps

• Bussière form D x 10. (See [Introduction 17](Introduction%2017))

Cat Numbers: 433-34

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Hierarchy:

• III. Roman-Period Clay Lamps

• A. Types from both Western and Eastern Provinces of the Roman Empire

• b. Augustan and Imperial Lamps

• 14. Loeschcke type viii

• c. Catalogue

• II. Lamps with heart-shaped nozzle

• 3. Single lamps, variants of Loeschcke type VIII

Cat Numbers: 435-40

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Hierarchy:

• III. Roman-Period Clay Lamps

• A. Types from both Western and Eastern Provinces of the Roman Empire

• b. Augustan and Imperial Lamps

• 15. Loeschcke types IX and X (*Firmalampen*)

[Cat Numbers: 441-58]

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*Firmalampen* were first produced by workshops in the Po Valley in northern Italy. Broadly diffused since Flavian times in Gaul, Britain, Germany, and central European provinces, they were soon imitated and produced locally in these areas. The lamps have a sturdy biconical body and flat outward-sloping shoulder, separated from the flat-bottomed discus by a raised rim. The plain shoulder features two or three square lugs symmetrically placed on both sides of the lamp axis. Some are pierced, a reminiscence of a former, abandoned function when those lugs (three or two) and the handle served to hold three suspension chains; these chains were joined at one end with a ring or a hook, as can be seen on bronze lamps with still-extant chains. The circular base generally has two rings, a bigger outer one and a thin inner one. Many bases have a workshop signature in relief capital letters, hence the appellation of *Firmalampen*. Three different individualized shapes of nozzles determine three types:

[NL] 1. In Loeschcke type ix the cylindrical nozzle has a beveled top and a rounded flat tip. Three variants in this type have been distinguished by Buchi: Buchi ix-a, ix-b, and ix-c. In Buchi ix-a and ix-b, the discus rim is continuous, and there is a groove on the beveled nozzle top between the discus rim and the flat raised nozzle tip. This groove can be very narrow and shallow like a capital letter I (Buchi ix-a); or it can be much deeper and broader (Buchi ix-b, which is more common). In Buchi ix-c, the discus rim is interrupted by a V-shaped channel on the axis of the beveled nozzle top. This channel does not communicate with the wick-hole area, which is on a higher level.

2. In Loeschcke type x the discus rim is prolonged to the nozzle tip, surrounding it and forming a broad channel, which communicates with both the discus and the wick-hole areas; this corresponds to Buchi variant x-a. From the {{loc\_0000:Aquileia}} material Buchi has distinguished two more variants: Buchi x-b and x-c. The lamps in Buchi x-b are coarser, with rounded shapes; the sides of the nozzle neck are rarely slanted. Those lamps are executed in a poor-quality clay, sometimes slipped. The base usually has only one ring. Buchi’s x-c lamps are of even worse workmanship; rarely slipped, they have a blurred relief, a nozzle channel of varying width without an air hole, and the plain base, exceptionally marked off by one ring, is oval.

3. Finally, there is a rather rare variant of Loeschcke type x, his type x-*Kurzform,* which corresponds to Buchi’s *tipo x forma corta,* whose main distinction is its short nozzle and wide shallow body.

Bailey states that the north Italian lamps of Loeschcke type ix started under Vespasian and were produced until the end of the first century a.d. (Bailey BM ii, p. 274); in the European provinces copies continued to be produced until the end of the second century a.d. Loeschcke type x began ca. a.d. 90 and lasted until the end of the third century and even much later (Buchi 1975, pp. 29–33; Bailey BM ii, p. 272). Bailey stresses that “there is no evidence for dating the cessation of manufacture of the Type in north Italy, and the situation is complicated by the difficulty of distinguishing, in many cases, between north Italian and provincial examples in many publications” (Bailey BM ii, p. 275). In {{loc\_0000:Pannonia}}, according to Iványi, local workshops continued to produce *Firmalampen,* sometimes much degraded imitations, until the fifth century a.d.

Apart from the Po Valley—where {{insc:fortis}}, the most prolific and best-known workshop exercised its activity—*Firmalampen* were produced also in central Italy, as cat. 448, signed {{insc:lmadiec}}, probably proves. Very numerous in central European provinces, *Firmalampen* are scarce in southern provinces such as Spain, Sicily, Sardinia, Africa, and in Greece and the eastern Mediterranean. Out of sixty-four examples recorded in Algeria, only three seem to be imported north Italian products, the rest are locally made imitations, sometimes quite far from the original models, as shown by Bussière subtype C vii 1,c or C ii 2,b (Bussière 2000, p. 85).

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Hierarchy:

• III. Roman-Period Clay Lamps

• A. Types from both Western and Eastern Provinces of the Roman Empire

• b. Augustan and Imperial Lamps

• 15. Loeschcke types IX and X (*Firmalampen*)

• a. Buchi type IX-a = Loeschcke IX-a

Cat Numbers: 441

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Cat. 441 has the general shape of type ix-a, with thick continuous discus rim, base with two rings, beveled top nozzle neck with thin shallow groove in letter-I shape, but it does not have the typical square shoulder lugs. We will therefore consider it a variant of the type.

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Hierarchy:

• III. Roman-Period Clay Lamps

• A. Types from both Western and Eastern Provinces of the Roman Empire

• b. Augustan and Imperial Lamps

• 15. Loeschcke types IX and X (*Firmalampen*)

• b. Buchi type IX-b = Loeschcke IX-b

Cat Numbers: 442-48

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In lamps of this type, the discus rim is continuous. All have a handle except cats. 442 and 447. On the beveled nozzle top, between the discus rim and the flat raised nozzle tip, is a rather deep and wide groove. The base is marked off by two rings, the outer one bigger than the inner one, the sole exception being cat. 448, whose base has only one wide raised ring. The seven Getty lamps of type ix-b are all signed, five in capital relief letters, printed upside-down: {{insc:fortis}} (twice), {{insc:strobili, atimeti, evcarp}}; a sixth one in straight relief letters: {{insc:pvlchri}}; the seventh bears an incuse *tria nomina,* {{insc:lmadiec}}, a workshop active in central Italy that only occasionally made *Firmalampen.* The six first workshops were active in northern Italy in the Flavian period ({{insc:fortis}} kilns have been found near {{loc\_0000:Modena}}). They specialized in producing *Firmalampen*. However, their products are geographically so widely dispersed and made over such a long time span that they probably developed branches in several provinces or were copied, not to say pirated, on a large scale and at least during the whole second century. The seventh signature, cat. 448, is an incuse *tria nomina,* {{insc:lmadiec}}, a workshop active in central Italy that only occasionally made *Firmalampen.*

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Hierarchy:

• III. Roman-Period Clay Lamps

• A. Types from both Western and Eastern Provinces of the Roman Empire

• b. Augustan and Imperial Lamps

• 15. Loeschcke types IX and X (*Firmalampen*)

• c. Buchi type X-a = Loeschcke X

Cat Numbers: 449-50

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The characteristic of this type is the prolongation of the discus rim down the nozzle to the tip, which it surrounds, making a broad open channel between the discus and the wick-hole area. Buchi distinguishes three variants in this type, a, b, and c.

Cats. 449 and 450 have no handle. The base of cat. 449 has two unequal-sized rings like the ones seen on the bases of type ix; the base of cat. 450 has three rings. Both lamps have a workshop signature in relief capital letters, upside-down: {{insc:octavi}} (cat. 449) and {{insc:campili}} (cat. 450). These two workshops were active in northern Italy from Flavian times until the beginning of the second century a.d. But local workshops produced lamps bearing their names until the beginning of the third century, if not later (Buchi 1975, pp. 16–17 and 127–28).

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Hierarchy:

• III. Roman-Period Clay Lamps

• A. Types from both Western and Eastern Provinces of the Roman Empire

• b. Augustan and Imperial Lamps

• 15. Loeschcke types IX and X (*Firmalampen*)

• d. Buchi type x-b/c = Loeschcke X

Cat Numbers: 451-54

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The criteria used to distinguish groups b and c in the Aquileian material of Loeschcke type x are not always relevant to the Getty lamps, hence the recourse to a mixed group, Buchi x-b/c. These lamps are coarser than the lamps of previous groups and have rounded shapes of blurred relief. The lamps are executed in poor-quality clay, sometimes glazed or slipped, sometimes without any surface cover. The nozzle channel has no air hole. The base is usually circular with one or two rings. In cat. 454, which in contrast to the others has no shoulder lugs, the base tends toward a barely defined oval. None of these lamps bears a workshop signature. We will give them Buchi’s dating: second century a.d.

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Hierarchy:

• III. Roman-Period Clay Lamps

• A. Types from both Western and Eastern Provinces of the Roman Empire

• b. Augustan and Imperial Lamps

• 15. Loeschcke types IX and X (*Firmalampen*)

• e. Buchi *tipo x forma corta* =Loeschcke type x-*Kurzform*

Cat Numbers: 455-58

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The main difference between lamps of this subtype and the other groups of type x is a circular basin with a short nozzle. The depth of the basin of the coarsely made cat. 457, its orange-brown color, and the shape of its plain *planta pedis,* suggest an eastern Mediterranean place of manufacture or origin, as is the case for cat. 455, also marked with a *planta pedis.* Both lamps were purchased in Asia Minor. The three theater masks on the discus of cat. 457 are hardly visible, and the three lugs on its shoulder are incised and not in sharp relief as on cat. 455. A date for cat. 457 at the end rather than the middle of the second century a.d., like cat. 455, seems probable.

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Hierarchy:

• III. Roman-Period Clay Lamps

• A. Types from both Western and Eastern Provinces of the Roman Empire

• b. Augustan and Imperial Lamps

• 16. Loeschcke type xi (*achtförmige Lampen*)

Cat Numbers: 459-60

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Lamps of this type consist of two communicating bowls with vertical walls and a flat bottom. The bigger bowl would receive tallow as a fuel, and the much smaller one would hold the wick. The general shape evokes the number eight, hence the German appellation *achtförmige Lampen* (figure-eight lamps). They are found essentially in Britain, Gaul, and Germany, where they are especially numerous: 230 examples have been found in {{loc\_0000:Trier}} alone, and fourteen in {{loc\_0000:Vindonissa}} (see Bailey BM iii, Q 1639, for more refs. concerning Germany). The two Getty examples both have a base-ring. Cat. 459 has a band handle, cat. 460 a ring handle. Handles were made separately, then applied to the lamp made on the potter’s wheel. According to Loeschcke, examples with a band handle are older than those with a ring handle. The production of these lamps covers a time span from the second half of first century to the first half of second century a.d.

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Hierarchy:

• III. Roman-Period Clay Lamps

• A. Types from both Western and Eastern Provinces of the Roman Empire

• b. Augustan and Imperial Lamps

• 17. Loeschcke type xiii (*Tiegellampe*)

Cat Numbers: 461

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Lamps of this type look like small casseroles, hence the German appellation *Tiegellampen* (crucible lamps)*.* Bailey has doubts about the lighting function of these vessels and does not include them in his catalogue (Bailey BM iii, p. vii). As he points it out, they do not have a nozzle or even an open wick-place like Loeschcke type xi; no traces of burning have ever been noticed on their rims. In her 1997 publication, published nine years after Bailey BM iii, Goethert still accepts them as lighting devices, as Loeschcke did in his time, and as several authors have since, for instance, recently Bémont. We will include the only Getty example in this catalogue, leaving the issue open.

Did these open lamps burn tallow? Loeschcke asked the question and was inclined to answer negatively because of their presence in Pompeii, where olive oil was the usual abundant and cheap lamp fuel. Leibundgut considers that open lamps, including *Tiegellampen,* may have burned wax or tallow rather than oil (Leibundgut 1977, pp. 57–58). Actually, the lamps probably burned either, depending on which was the cheaper fuel in any given geographical region. Goethert favors oil (Goethert 1997, p. 148), although in {{loc\_0000:Trier}} tallow would be the expected fuel, as it is in {{loc\_0000:Avenches}} or {{loc\_0000:Bern}}.

In the Trier material Goethert identifies seven different profiles of *Tiegellampen:* her variants a–g (Goethert 1997, p. 148, fig. 87). The wide opening on the top of the vessel, sometimes with a lip, varies in diameter. The profile of the body varies between biconical and biconvex. In Goethert‘s variant g the general silhouette of the remarkably small lamp evokes a lens, hence the German appellation of *Linsen-förmige Tiegellämpchen.*

*Tiegellampen* have been found in nearly all parts of the Roman Empire. The type is well documented in central and northeastern Gaul, in Switzerland, the Rhine Valley, {{loc\_0000:aquileia}}, north of the Alps, in {{loc\_0000:Pannonia}}, and in the Danubian plain in the Balkans. Isolated examples have been found in Spain, Cyprus, and the {{loc\_0000:Palmyra}} region. Loeschcke writes, “In Pompei kommen Lämpchen des Typus xiii zahlreich vor” (Loeschcke 1919, p. 306), although the type is not mentioned by Pavolini, in Carandini et al. 1977. For references to these geographical locations, see Di Filippo Balestrazzi 1988, vol. 2.1, pp. 81–86, and vol. 2.2, pls. 13–14 (aquileia); Larese 1983, no. 115; Hübinger 1993, p. 102, no. 187; and Bémont and Chew 2007, p. 227.

Different dates for *Tiegellampen,* all forms included, have been suggested: Early Flavian to second and third centuries (Loeschcke 1919); first and second century a.d. (Di Filippo Balestrazzi 1988, vol. 2.1; Bet, Gangloff, and Vertet 1987); first to third century (Leibundgut 1977); second half of first century to mid-third century a.d. (Goethert 1997); and mid-first century to beginning of third century (Bémont 2007).

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Hierarchy:

• III. Roman-Period Clay Lamps

• A. Types from both Western and Eastern Provinces of the Roman Empire

• b. Augustan and Imperial Lamps

• 18. Loeschcke type xiv (*Tüllenlampe*)

Cat Numbers: 462

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The vessel of this type looks like a candlestick. It consists of a wheelmade flat-bottomed bowl with a slightly rounded or vertical wall, which is equipped in its center with a cylindrical vertical socket whose function, at first thought, is to hold a wax candle. The presence of one or often several cut-out openings in this socket has intrigued several specialists. Loeschcke has with some reason considered that they might facilitate, by means of a needle, taking off the stump of a burned-down candle before putting in a new one. But some openings, he remarks, are so small that they could not play that role.

Another possibility is that the socket might be the wick-holder of an open lamp burning either fat or tallow, like open lamps of Loeschcke types xi and xiii. Goethert explains the openings in the socket as a way to bring more air to the burning wick. She identifies six variants of sockets based on the shape and number of their openings (Goethert 1997, p. 152, figs. 91–92). In BM iii Bailey publishes three lamps, Q 1650–Q 1652, close to Loeschcke 1919, *Tüllenlampen* nos. 1044 and 1047–49; Bailey interprets the BM lamps only as candlesticks, calling the socket a candleholder (description of Q 1650). Several authors prefer to see in these objects nothing but open tallow lamps: Goethert, for the thirty-eight examples from Trier; Bémont, for the nine Gallic examples in the Musée d’Archéologie Nationale Saint-Germain-en-Laye (Bémont and Chew 2007, p. 227); Carré, for the fifty examples from {{loc\_0000:Alesia}} (Carré 1985); and Joffroy, for the twenty-four examples from {{loc\_0000:Vertillum}} (Joffroy 1957). A compromise is to adopt, as Leibundgut does, both interpretations. Concerning the seventy-seven examples recorded in Switzerland, she says: “Die Tüllenlampen dienten als Talghälter und als Kerzenhälter” (Leibundgut 1977 p. 58). To confirm this view, figure 17, p. 317, in Loeschcke’s 1919 catalogue shows two tallow lamps close to his type xi each provided with a candleholder.

Numerous in Britain and central and eastern Gaul, *Tüllenlampen* are attested in small numbers also in Italy, the Iberian Peninsula, and Asia Minor. A related type is found in great numbers at {{loc\_0000:Isthmia}}, Greece—about 1,300 lamps have been excavated in the Sanctuary of Palaimon there (and very few at Corinth), hence their name of Palaimon lamps—(see Broneer 1977, pp. 35–52). They do present some similarity to Loeschcke type xiv, mostly in the presence of a tubular socket or wick-holder in the center of a saucerlike bowl. But they are larger than Loeschcke type xiv, their walls are curved and not almost vertical, they have no handle, and they burned olive oil exclusively. Given the differences, “it would be hazardous to conclude that there is any direct connection between the few examples from the western provinces and the more numerous lamps from Isthmia” (Broneer 1977, p. 36). The date of *Tüllenlampen* lacks substantial archaeological evidence. Bailey suggests the second half of the first century a.d. or the first half of the second century; Leibundgut and Goethert, first to third century a.d. Lamps found in {{loc\_0000:Alesia}} are dated from the last decades of first century to the first decades of second (Carré 1985, p. 283). Palaimon lamps are attributed to the second half of the first into the second century a.d.

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Hierarchy:

• III. Roman-Period Clay Lamps

• B. Types from North African Provinces only

• b. Augustan and Imperial Lamps

• 19. Deneauve type x A

Cat Numbers: 463-71

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This type was long assimilated with Loeschcke type i, until Deneauve in his *Lampes de Carthage* (1969) rightly identified it as a type of its own. It was developed by African potters between a.d. 175 and 250, at a time when Loeschcke type i had not been in production for more than a century. Deneauve type x A keeps the general shape of its predecessor—round discus and triangular volute-nozzle—and yet it has distinct original features. Deneauve has isolated six nozzle forms not found on the first-century models (Deneauve 1969, p. 76, pl. 2). Generally triangular, the volute-nozzle may also have a more or less rounded tip (see Deneauve 1969, nos. 1042, 1043, pl. 94). Distinct forms of shoulder and base have so far not been worked out. Had it not been signed by {{insc:pvllaenvs}}, the well-known African workshop active a.d. 175–250, a lamp of this type in a private collection (see Bussière 1998) would certainly have been dated to the Julio-Claudian period by many specialists, on the basis of its shape alone. This rare document shows one of the first attempts of the African workshop to revive faithfully a completely abandoned form. This was probably done from reuse of old molds, or through the technique of surmoulage, and by progressively adding to the form new original features more in the taste of the time. Among these, for example, is the treatment of the volutes. On cat. 463 they are quite similar to the volutes on Loeschcke type i, but the way they are connected by a ridge underneath the nozzle is something new. On cats. 463 and 465 the volutes are separated by a relief decor on the nozzle top; underneath the nozzle they are linked to each other by a raised fleur-de-lis motif. On cat. 471 they are merely sketched out and marked off by two grooves.

The discus decors are also original and do not figure in the iconographic repertories of former types. They deal with harbor scenes, Alexandrian landscapes, still-lifes, hunting scenes, actors, athletes, and mythological representations, all treated in a new style.

Of the nine Getty examples, four have a signature: {{insc:victorini, possessorvm, porci}}, and one that is illegible. Among other African workshops that produced Deneauve type x A lamps, one finds {{insc:pvllaeni, avgendi, lvccei, mavrici, revocati, venvsii, carpami}}, and {{insc:cretassi}}. These ateliers, located in {{loc\_0000:Africa Proconsularis}}, have also produced and exported lamps to other African provinces, to Italy, the Italian islands, and to Spain. Late examples of such lamps have a rounded or heart-shaped nozzle of type Deneauve viii B. The date of Deneauve type x A—a.d. 175–250—is supported by the presence of several signatures of those workshops also found in {{loc\_0000:Carthage}} on clay figurines (Deneauve 1987, pp. 197–230). These show female figures with the fashionable hairstyle of Julia Domna, which provides a chronological clue. One of these figurines, representing an hydraulic organ with its player (Deneauve 1987, fig. 17, Mu 1), bears the signature {{insc:possessoris}}, incised in a characteristic handwriting that is found also on a lamp of Deneauve type x A in the British Museum (Bailey BM iii, Q 1718, pl. 15); on one from {{loc\_0000:Bu Njem}} (Deneauve 1986, p. 145, figs. 2–5): ({{insc:gratiani}}[?]); on one from {{loc\_0000:Sabratha}} (Joly 1974, no. 1318, pl. 57); and on cat. 463 ({{insc:possessorvm}}). The same writing was used also by {{insc:mavricivs}}, as testified by two lamps from {{loc\_0000:Pupput}} (Bonifay 2004a, p. 336, nos. 11 and 12, fig. 189); and by {{insc:carpami, avgendi}}, and {{insc:revocati}} (see Guarducci 1982, p. 131, fig. 1).

There are a few other archaeological criteria to date the type. Bu Njem (ancient Gholaia), a Roman camp in Libya occupied between a.d. 201 and 259/263, has yielded five lamps of the type under discussion (Rebuffat 1987, pp. 86–87). Another example has been found in a tomb of Pupput dated by its context to the middle or second half of the third century (Bonifay 2004a, p. 336, fig. 189.6, already quoted above for its handwriting). Finally, {{loc\_0000:Chemtou}} (Tunisia), where the workshop was active between a.d. 175 and 280, has yielded 209 examples of the type (Vegas 1994, p. 175).

Deneauve type x A lamps with harbor scenes have been much discussed: Is the harbor represented Alexandria, Ostia, or Carthage? Ultimately, Bailey favors Carthage (BM iii, p. 431). In several articles—the most important being Joly 1968, Bernhard 1972, Bailey 1984, Carretero Vaquero 1991, and Amaré Tafalla and Liz Guiral 1994—one can find more parallels than the ones given for the similar lamps cats. 464–67. These four lamps have been registered in the Getty Museum as fakes. After careful examination, we think they are authentic. Because parallels of these lamps given by several authors have systematically been considered forgeries produced by a modern workshop in Naples, we will develop our arguments.

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Hierarchy:

• III. Roman-Period Clay Lamps

• B. Types from North African Provinces only

• b. Augustan and Imperial Lamps

• Authenticity of cats. 464–65, discussion

Cat Numbers: 464-67

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The shape, workmanship, and looks and color of clay and slip of the first two lamps, cats. 464–65, are in accordance with some identical known parallels: see Deneauve 1969, no. 1047, pl. 95; or Hellmann 1985, no. 14, for cat. 464; Deneauve 1969, no. 1044, pl. 95, for cat. 465, signed {{insc:porci}} by an African workshop. The only slight difference between Deneauve no. 1044 and our cat. 465 is the design on their nozzle tops: a stepped structure (lighthouse[?]) on the former, a small boat on the latter. This last design appears also on the nozzle top of a lamp from {{loc\_0000:Carthage}} of the same African type, signed {{insc:PVLLAENI, IANVARI}} (Alaoui i, no. 233). As further evidence of their authenticity, cats. 464–65 have remains of corrosion from an iron wick-nail. In the case of cat. 465, the half-preserved needle, integrated into the clay, is unmistakably ancient.

The general form of cat. 466 as well as the shape of its rilled shoulder and of its base undoubtedly belong to Deneauve type x A, but the blunt squarish shape of its nozzle does not. At least we do not know of any such nozzle form on lamps of Deneauve type x A. Except for its peculiar nozzle, the lamp has several parallels in the literature, for example, Deneauve 1969, no. 1046, signed {{insc pvllaeni}} just like cat. 466. Puzzling detail: on the discus of the Carthage lamp the fisherman in the boat is holding a fishing rod, which is not represented on cat. 466. Would the same workshop ({{insc:pvllaeni}}) represent practically the same scene both with and without a relatively important detail, or can this omission be due to a defect in the molding process? On some unsigned lamps showing the same fishing scene done in excellent relief—for instance, Mlasowski 1993, no. 289—we see both the rod and the fisherman unhooking the fish caught to his line. On the other hand, the discus of a fragmented lamp of Deneauve type x A (Vegas 1994, no. 498, pl. 124a) bears the same decor without the fishing rod, as on cat. 466. The authenticity of this lamp is ascertained, for it was found in situ in the camp of {{loc\_0000:Simitthus}}. Unfortunately its base is missing, so we do not know whether or not the lamp was signed {{insc:pvllaeni}}.

Do the peculiar shape of the nozzle, the omission of the fishing rod, and the perhaps too conspicuous burn marks around the wick-hole of cat. 466 suggest a forgery? The lamp was registered in the Getty Museum as a fake. An inspection under ultraviolet light conducted by Eduardo Sánchez of the Museum’s Antiquities Conservation Department has proved that the nozzle has been restored: the joint lines on the nozzle are visible with some dark brown resinous material in them, which may be paint. Mortar or clay has been used to mask the joints. Is the nozzle the original one, or has it been borrowed from another broken lamp? Only a comparative analysis of both clays, from the basin and the nozzle, performed in a specialized laboratory, could give the answer. Ultimately, our present conviction is that the lamp, despite its suspicious nozzle, is authentic.

One merit of BM iii is its classification into organized groups of 165 false lamps in the British Museum, giving, as always, an abundance of parallels. According to BM iii, our cat. 467 should be classified in the Naples group of forgeries produced between 1870 and World War ii (Bailey BM iii, pp. 429–38), more precisely in group 6 of this modern workshop (Bailey 1984, pp. 268–69). This group gathers five lamps showing a fishing scene; group 7 contains five lamps showing a causeway. While admitting that he has seen only three of these ten lamps and that “it is perhaps hazardous to condemn the other seven from photographs alone,” Bailey nevertheless has no doubt whatsoever that the three examples he has actually seen are modern products stemming from an Italian factory, probably in Naples, that manufactured fake lamps as tourist souvenirs. In the course of twenty-five years’ museum work, he adds, he has seen “hundreds of examples of the products of this factory in many museums; these products are readily recognizable by shape, appearance, fabric and surface treatments” (Bailey 1984, p. 269).

Without casting any doubt on Bailey’s exceptional professional experience, we feel that he has not given sufficient reasons to declare as forgeries the five lamps of his group 6 to which cat. 467 belongs, four of which he has not seen. (Elsewhere, in BM iii [p. 429], about the thirty-eight lamps of different types included in the Naples group, Bailey specifies: “The fabric is usually of a brownish color, but is occasionally cream-coloured or pale buff, and is normally covered with a dark brown paint, with painted blackening round the wick-holes; very often there is an applied incrustation of rust-coloured particles.” None of these observations applies to cat. 467, nor do the following comments on fakes, made by Haken describing a lamp in the Prague museum (an exact replica of cat. 467) (Haken 1958, pp. 106–8, no. 113, pl. 16): “The lamp is molded of light yellow material. Its surface is light grey. . . . The light weight and the exceptionally well preserved decoration leads immediately to the suspicion that a copy or a falsificate is present here. Noteworthy is also the covering of the surface by a grey color and the application of small grains of rusty color to the decorated surface.”

The Prague lamp is undoubtedly a fake. It probably has influenced Joly (1968) to consider as fakes similar lamps gathered in her group i B, and likewise Bailey (1984) when he discusses the four lamps in his group 6 of which, as already noticed, he has seen only one (lamp v, from the Fitzwilliam Museum). Carretero Vaquero (1991) and Amaré Tafalla and Liz Guiral (1994) take for granted the same assessment of forgery. Speaking of his lamps nos. 24–28 (p. 202), Carretero Vaquero (1991) writes: “Son falsificaciones napolitanas del siglo xix, próntamente reconocibles tanto por su forma como por su acabado” (They are Neapolitan fakes from the nineteenth century, immediately recognizable both by their shape and by their finish). Those two statements are unjustified. There is nothing in the shape alone that authorizes us to consider as a fake cat. 467, which has replicas in Deneauve’s authentic lamps nos. 1042–43 signed {{insc:pvllaeni}}. The *acabado* (finish) of Carreto’s fake lamps nos. 24–28 cannot be a criterion for identifying a forgery, for we have observed the same finish on genuine lamps of Deneauve type x A, such as the Kestner Museum sample (Mlasowsky 1993, p. 279, no. 289). Here again we suspect an author of being *a posteriori* influenced by Haken’s remarks made for his fake lamp no. 113 (Haken 1958, p. 106).

In conclusion, we have no reason whatsoever to suspect the authenticity of cat. 467. The Prague fake lamp no. 113 must have been inspired by a genuine lamp that has to be sought in Africa exclusively, given that its shape is absent in other Roman provinces.

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Hierarchy:

• III. Roman-Period Clay Lamps

• B. Types from North African Provinces only

• b. Augustan and Imperial Lamps

• 20. Near Deneauve type x B

Cat Numbers: 472-73

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This type differs from the preceding one, first, by the odd volutes in the shape of widely spread bird wings and, second, by the shoulder decors. Moreover, handles may be of the band type with twisted cord ornament. The type knew a limited production: in Deneauve’s *Lampes de Carthage* there are five examples of his type x B compared to twenty-one of his type x A; it has not been found in {{loc\_0000:Chemtou}} and {{loc\_0000:Bu Njem}}/Gholaia (Tunisia and Libya, respectively); five examples are recorded in Algeria; only one in {{loc\_0000:Sabratha}} (Libya).

One lamp from Carthage published in Alaoui i (no. 350, pl. 36) is signed {{insc:ex offi q sem}}; it is not recorded in Deneauve’s 1969 catalogue. The same signature appears on an Algerian lamp of Deneauve type x B published by Cardaillac (Cardaillac 1890, no. 270, fig. 14), only briefly mentioned in Bussière 2000, for the lamp has disappeared. The date of the well-known African workshop {{insc:q sem}}, a.d. 175–225, matches the chronology assigned to Deneauve type x A: a.d. 175–250. But two lamps of Deneauve type x B (Deneauve 1969, nos. 1061 and 1063, pl. 96) are signed {{insc:m.nov.ivsti}}, another African workshop, whose activity is slightly earlier than that of {{insc:q sem}}: a.d. 150/160–180. Consequently type x B, absent from both Chemtou and Bu Njem, should be earlier than type x A, as Bonifay suggests (2004a, p. 335).

Within the two types whose major common feature is the revival of the triangular volute-nozzle of Loeschcke type i, one can trace a clear evolution. This starts from the original standard form of volutes and ends with a much more elaborate form, rightly perceived by Deneauve and others as “baroque.” A lamp from a private collection signed {{insc:pvllaeni}} (Bussière 1998) logically finds its place at the very beginning of this revival process, having the canonical form of a triangular nozzle, which will progressively be modified according to the African taste. Let us bear in mind that {{insc:pvllaenvs}} started his activity in the same period as {{insc:nov.ivstvs}}, that is, in the Late Antonine period. For a time both ateliers produced the same lamps of Loeschcke type viii with a plain shoulder and a short rounded nozzle. These lamps were either absolutely identical to the Italic ones (e.g., Bussière 2000, nos. 1241, 1876, 1893, and 1934 signed {{insc:mnovivsti}}; 1300–1303 signed {{insc:pvllaeni}}); or very similar (e.g., lamp no. 86, pl. 14, in Ennabli, Salomonson, and Mahdjoubi 1973, signed {{insc:pvllaeni}}, itself identical to their lamp no. 53, pl. 14, signed {{insc:exofiqsem}}).

Actually, neither of the two Getty lamps cats. 472–73 has the same feathered volutes in slight relief as found on Deneauve type x B. In contrast to what is seen on lamps of this type, cat. 472 has an ornament handle, as Deneauve no. 1068 once had. The discus decor of cat. 472 is seen on third-century African lamps (Bussière 2000, nos. 3466, 3468).

Cat. 473 shows a lion in relief, a decor not uncommon on African lamps. Apart from Deneauve no. 1066 (Deneauve 1969, pl. 97) and its Algerian replica (Bussière 2000, no. 3681, pl. 105), we can also refer to a lioness (Joly 1974, no. 838, pl. 31) and to three examples of lions in private collections, similar to Deneauve no. 1066. Is cat. 473 a very debased version of this popular theme? Deneauve‘s no. 1066 is in brownish red clay with light red slip—colors not too far from those of cat. 473. However, we must admit that we relate cats. 472–73 to “near” Deneauve type x B without total conviction: they may not be African at all.

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Hierarchy:

• III. Roman-Period Clay Lamps

• B. Types from North African Provinces only

• b. Augustan and Imperial Lamps

• 21. Bussière type E i 4

Cat Numbers: 474-76

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This form, primarily found in Algeria, groups together lamps that mostly have volute-nozzles. Among the four subgroups of E i, E i 1 and E i 3 are typologically well identified and both correspond to Deneauve type x A. Subgroup E i 2 contains lamps that keep some features of Deneauve x A (e.g., the volute-nozzle), and that were produced at the same time. The last subgroup, E i 4, more or less artificially gathers together late North African lamps (end of the third century a.d.) of less definable shapes. Most still have volutes as in the previous subgroups, but the volutes are sketchier.

Cat. 474 is close to Bussière 2000, no. 3716, pl. 106. Its red clay, common in central Tunisia, confirms its African place of manufacture or origin. The depth of the basin of cat. 475 as well as the biconvex nearly biconical basin of cat. 476 along with the profile of its nozzle and its potter’s mark confirm their eastern place of manufacture or origin: According to Schüller, both lamps were purchased in Asia Minor. We nevertheless classify them among African lamps due to their form near Bussière E i 4—a form we admit is not clearly defined—and in order to avoid creating another type. A lamp from {{loc\_0000:Chemtou}} of a shape close to that of cat. 475 is by Vegas considered a variant of Deneauve type x A = Bussière form E i 1 (Vegas 1994, no. 535, fig. 188). The three Getty lamps may have been produced in the first half of the third century.

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Hierarchy:

• III. Roman-Period Clay Lamps

• B. Types from North African Provinces only

• b. Augustan and Imperial Lamps

• 22. Ennabli (Raqqada) type 14

Cat Numbers: 477-81

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This type is derived from Deneauve’s African type viii B with a heart-shaped nozzle, a form quite popular in the third century. Like the following types, Ennabli 15 and 16, type 14 is specific to central Tunisia; it is recorded in the literature only in *La nécropole romaine de Raqqada* (Ennabli, Salomonson, and Mahjoubi 1973, pls. 27–28) and by one example in *Lampes de Carthage* (Deneauve 1969, no. 1135, pl. 102). Its major characteristic is a raised ridge surrounding both the discus and the nozzle top, leaving a short narrow “strangled” channel between them. By *canal étranglé* Bussière means a short straight channel that opens up to the wick-hole area by right-angle turns of its ridges. The flat shoulder is decorated with simple geometric patterns: striations, dentils, ovolos, or globules. The shape of the base varies: either a flat base marked off by one groove (cat. 477), or a raised base-ring marked off by two grooves (cat. 480), or a base-ring with one inner ring (cat. 479).

Some discuses are plain, others show animals, amphitheater, circus scenes, or geometric motifs such as rosettes.

Ennabli does not give individual dates for any of the sixteen types he distinguishes in {{loc\_0000:Raqqada}}. We will have to make do with his overall attribution to the second half of third century a.d.

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Hierarchy:

• III. Roman-Period Clay Lamps

• B. Types from North African Provinces only

• b. Augustan and Imperial Lamps

• 23. Ennabli (Raqqada) type 15

Cat Numbers: 482-84

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This is the most abundant type in {{loc\_0000:Raqqada}}, represented by forty-three examples, which Ennabli arranges into seven distinct series. The main characteristic of the type is a raised ridge surrounding both the discus and the nozzle top, leaving a broad channel connecting the discus to the wick-hole area. The shoulder and base forms are similar to those of Raqqada type 14. The lamps date to the second half of third century a.d.

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Hierarchy:

• III. Roman-Period Clay Lamps

• B. Types from North African Provinces only

• b. Augustan and Imperial Lamps

• 24. Ennabli (Raqqada) type 16

Cat Numbers: 485-86

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This type is not far from Ennabli type 14: a raised ridge surrounds both the discus and the nozzle top, leaving a channel between them. But the channel is much broader, and the tip of the nozzle is spade-shaped. Same dating as types 14–15.

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Hierarchy:

• III. Roman-Period Clay Lamps

• B. Types from North African Provinces only

• b. Augustan and Imperial Lamps

• 25. Atlante type vi (near)

Cat Numbers: 487-89

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The five following lamps—cats. 487–91—are molded in Terra Sigillata Africana (TSA) = African Red Slip (ARS) and can be related to Atlante types vi and viii B. The passage from lamps of Loeschcke type viii in TSA with a heart-shaped nozzle ( = Atlante form i) to the channeled so-called Christian lamps ( = Atlante forms viii and x, or Hayes types i and ii) is progressively achieved by three factors: the transformation of the initially circular discus into an oval shape, the elongation of the nozzle, and the increased width and length of the channel. Lamps of Ennabli types 1–7 from {{loc\_0000:Raqqada}} show interesting stages of these evolutions, although achieved mostly on ordinary clay lamps rather than on the orange-red clay (TSA) of the so-called Christian lamps. Cat. 487 has no channel, and its shape is similar to a sample without channel that Bonifay relates to type Atlante vi (Bonifay 2004a, no. 1, fig. 200, his type 41). The motif incised on the nozzle top of cat. 487 is reminiscent of heart-shaped nozzles. The shoulder has the same beveled form that Bonifay points out as characteristic of the type.

Cat. 488 has two parallels in Bonifay type 41, which he links to Atlante type vi: his lamp no. 2 (supposedly from El Djem) with the same discus decor, and his lamp no. 3 from {{loc\_0000:El Djem}} with the same shoulder decor. Cats. 487 and 488 have exactly the same base as Bonifay’s two examples. Bonifay suggests a date for lamp no. 1 of his type 41 not later than the third century a.d. He is silent about the dates of his lamps nos. 2 and 3, but we suggest the fourth century, following Bailey’s dating of Q 1733 (BM iii, pl. 17), a date accepted by Bonifay (2004a, p. 357).

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Hierarchy:

• III. Roman-Period Clay Lamps

• B. Types from North African Provinces only

• b. Augustan and Imperial Lamps

• 26. Atlante type viii B

Cat Numbers: 490-91

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Lamps of this type are characterized by their convex shoulders decorated with relief foliage scrolls. The type originated in central Tunisia, mainly in the workshop located at {{loc\_0000:Henchir es-Srira}}, where plaster molds with shoulder-scroll decor have been found in numbers (Peacock, Bejaoui, and Ben Lazreg 1990, figs. 12e and 12m). According to Bonifay, lamps with a pierced handle are earlier (Bonifay 2004a, p. 358). At {{loc\_0000:Nabeul}} they appear in contexts dated to the second half or the end of the fourth century a.d. Later examples with a solid handle appear in layers dated to the first half of the fifth century a.d.

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Hierarchy:

• III. Roman-Period Clay Lamps

• B. Types from North African Provinces only

• b. Augustan and Imperial Lamps

• 27. Atlante type x; Hayes type ii

Cat Numbers: 492-500

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The so-called Christian lamps in Terra Sigillata Africana (TSA) have been classified by Hayes into two major types, i and ii. He has distinguished two classes in his type ii, according to geographic place of manufacture or origin. Subtype ii A groups lamps from central Tunisia characterized by a fine clay, glossy light orange slip, and carefully executed decoration using a great number of neatly drawn shoulder motives. Subtype ii B groups lamps from northern Tunisia characterized by a coarser clay, dull brick-red slip, and larger shoulder stamps of often blurred quality. Lamps of Hayes types i and ii, initially produced in Tunisia only, were broadly exported, then imitated throughout the Roman Empire for three centuries; consequently, they are extremely numerous. Several typologies have been worked out, but so far none is totally satisfactory, for new series continue to be distinguished. The basic work is the classification given in *Atlante* i, pp. 200–204, by Anselmino and Pavolini. More recently, Bonifay has devised a chronological typology that attempts simultaneously to take into account the shape, the decor, and the fabric (Bonifay 2004a, p. 371; 2005, pp. 34–37). This new approach, which leads him to individualize five groups—C 1 to C 5—is worthy but may seem premature, for very few methodical excavations of pottery workshops or kilns have been conducted in Tunisia. A major English-Tunisian field survey carried out in the 1980s in a large part of the Sahel located several important potteries and collected many thousands of ceramic sherds. But, unfortunately, so far only a short preliminary report has been published (Peacock, Bejaoui, and Ben Lazreg 1990). It is highly probable that new series or even subtypes of lamps will appear when the ceramic collected is thoroughly studied. Mackensen’s superb field survey in {{loc\_0000: El Mahrine}} has revealed several series of Hayes type i lamps that had been totally unknown up until then (Mackensen 1993).

In his classification, Bonifay rightly takes into account the choice and the display of the stamped motifs on the lamp shoulders, but so far no comprehensive repertory of these stamps exists. Bussière 2007 has published the most extensive catalogue to date of lamp stamps; a planned larger work was hindered by insufficient Tunisian cooperation: he was not allowed free access to unpublished collections. The stamps found on the Getty lamps will be identified according to Barbera and Petriaggi’s stamp repertory from the Museo Nazionale Romano (MNR), which lists them all except one (MNR, pls. 11–31, pp. 399–419; for the exception, see Bussière 2007, no. Y 17, pl. 141). From their catalogue we also borrow the dates they attribute to the MNR lamps, whenever possible. Most often the dates are established by the stamps, following the chronology elaborated by Hayes and reproduced in *Atlante* i (Hayes 1972; *Atlante* i, pls. 56–138).

All the Getty lamps except cat. 500 belong to Hayes type ii A and to Bonifay’s group C 2, meaning that they presumably come from central Tunisia. Cat. 500, of Hayes type ii B, derives from northern Tunisia. The discus decors of the Getty lamps have published parallels, except perhaps cat. 498 (geometric rosette), and cat. 494 (seven apostles’ heads; similar heads are known, but on shoulders only). Among the decors already known: cat. 492 Christ treading on the snake and the lion; cat. 493 apostle or martyr; cat. 495 chi-rho monogram; cat. 496 cross-monogram; cat. 497 dromedary; cat. 499 geometrical motif; and cat. 500 dog.

All the bases of the Getty lamps consist of a raised ring connected to the handle, forming a design that is sometimes called a *patera.* In the middle of the base are two thin concentric circles, except on cat. 500, which instead has a workshop mark already recorded: a stylized anchor or spearhead (see MNR, p. 152, base type ii.3.2; or Rosenthal and Sivan 1978, p. 68, no. 279, on Hayes type i examples).

The Getty lamps of the types here considered all date to the fifth or sixth century a.d.

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Hierarchy:

• III. Roman-Period Clay Lamps

• B. Types from North African Provinces only

• b. Augustan and Imperial Lamps

• 28. Atlante type x, variants with funnel handle and one or two nozzles

Cat Numbers: 501-2

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We have not found any parallel to cat. 501, the variant with one nozzle. The herringbone decor on its shoulder relates it to Hayes type i. The variant with two nozzles, cat. 502, corresponds to Bonifay type 75. Not much is known about it. For similar but larger lamps corresponding to Bonifay type 78, see Ennabli 1976, nos. 537, 743, 867, 997, and 1192. For the workshop mark in the shape of a palm branch, see Bussière 2007, p. 80, on lamps of Hayes type i. The date given for cat. 502—end of fifth to beginning of sixth century a.d.(?)—is borrowed from Bonifay (2004a).

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Hierarchy:

• III. Roman-Period Clay Lamps

• B. Types from North African Provinces only

• b. Augustan and Imperial Lamps

• 29. Atlante type xi

Cat Numbers: 503-4

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This type differs from Atlante type x only by the flukes on each side of the channeled nozzle, perhaps a reminiscence of volutes. The type has two variants: in xi A (cat. 503) the open discus is connected to the wick-hole area by a channel, while in xi B (cat. 504) the discus is closed and surrounded by a continuous shoulder-frame. The rarity of the discus decor of cat. 504 is worth pointing out. A central Tunisian place of manufacture or origin can be assumed for both lamps. Date: Second half of fifth century a.d.

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Hierarchy:

• III. Roman-Period Clay Lamps

• B. Types from North African Provinces only

• b. Augustan and Imperial Lamps

• 30. Atlante type xiii

Cat Numbers: 505

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The production of this type is limited to {{loc\_0000:Tripolitania}}, but the products were exported to a relatively wide area: Tunisia, Italy, Sicily, Spain, and Malta. A few examples are known in Greece, Egypt, and Turkey. (See refs. given in *Atlante* i, pp. 204–5.) The study of the type presented in *Atlante* distinguishes three forms: in form xiii the discus is delimited by a circular ridge; in xv the ridge around the discus prolongs itself in a channel that enables the open discus to communicate with the wick-hole; form xiv is a combination of xiii and xv. The clay and slip are usually red or near brown. The wide shoulder is always flat and decorated with vegetal or geometrical motifs, the latter usually being raised circles decorated with one or several beads in a row. The vertical handle is solid and slightly inclined backward. Date: fourth to fifth century a.d.

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Hierarchy:

• III. Roman-Period Clay Lamps

• B. Types from North African Provinces only

• b. Augustan and Imperial Lamps

• 31. Atlante type xvi

Cat Numbers: 506-7

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The characteristics of this wheelmade lamp is its unusual form: a bowl superimposed by a smaller cone-shaped dome tapering up into a funnel-shaped collar of variable height or form. Around the junction of these two distinct parts is a deep gutter pierced by the wick-hole. Among several hundred Algerian examples, Bussière has distinguished five subtypes or variants, E vi 1–E vi 5. Most of the known lamps are made of common ceramic like cat. 507, but there are several examples made in TSA, too, for instance, cat. 506, hence their presence in *Atlante* i recorded as type xvi (pp. 205–6). Actually, cat. 507 was purchased in Asia Minor, but we present it together with its North African counterpart.

For a long time these lamps have been considered to be Vandal. Stratigraphic contexts elaborated during the international Carthage excavations confirm their production from the second half of the fifth century into the sixth, and even later (Carthage i, p. 57, fig. 4, no. 75; Carthage ii, nos. 62–65, pl. 8, p. 235, fig. 4, no. 67, pp. 236–37, nos. 62–66; Carthage iv, p. 48, fig. 10, no. 6 [in a seventh-century layer], p. 92, fig. 30, no. G 47, pl. 8, type similar to Deposit xxii.6; Fulford and Peacock 1984, p. 240, nos. 1–3, fig. 91; Anselmino 1982, p. 162, nos. 14 and 15, inv. nos. 176B147 and iii 76A411 in the Italian Mission material). In Algeria, where a considerable number of these lamps has been found, Leschi dates examples from his excavation of a Christian basilica to the sixth century and later (Leschi 1957, pp. 95–96). The type is found in North Africa only: Algeria, Tunisia, and Libya. It is possible that the type may have derived from a wheelmade model broadly diffused in the Syro-Palestinian area from the third century a.d. (Orssaud and Sodini 1997). Has the African shape in its turn influenced some Islamic lamps (Bailey 1985, no. 171, and no. 1235, pl. 37, {{loc\_0000:Sidi Khrebish}}) and through them later Palestinian series? The question is open. See, for instance, the Palestinian lamp [cat. 548](548), dated seventh to eighth century a.d.

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Hierarchy:

• III. Roman-Period Clay Lamps

• C. Types from Eastern Provinces only

• b. Augustan and Imperial Lamps

• 32. Frog lamps

Cat Numbers: 508-9

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This type seems to have been produced exclusively in Egypt. For a long time its chronology and production centers remained very uncertain, and most authors would not assign the beginning of the production earlier than the third century a.d. Cahn-Klaiber, for her part, would date an early example from the late first century b.c. to the first century a.d. (Cahn-Klaiber 1977, lamp no. 123) and the earlier examples of her variants a and b to the second half of the first century a.d. (Cahn-Klaiber 1977, p. 164). Since excavations in the 1980s at the Roman fort at {{loc\_0000:Mons Claudianus}}, in the Eastern Desert of Egypt, we know that the type was in production at the beginning of the second century a.d. It probably continued into the third and fourth centuries (Bailey BM iii, n. to pp. 226–29; Bailey 1991; Knowles 2006).

The various existing main classifications (Petrie 1905, Bernhard 1955, Michelucci 1975, Cahn-Klaiber 1977, and Shier 1978) are worked out more on morphological and decor criteria than on the scarce archaeological data. Michelucci, for example, distinguishes three major variants: in the first and oldest, the cylindrical elongated bow-shaped nozzle shows the affiliation of the type with Hellenistic models; in the second, the lamp body has a pronounced oval shape, and the frog on the upper part is rendered in a realistic way; in the third, the oval body is more pointed near the nozzle, and the treatment of the frog is much stylized, sometimes disintegrated to a point of no longer being recognizable. Under the generic term of “frog lamps,” authors have also indiscriminately classified examples whose decors may have no connection with a frog, such as ovolos, petals, monkeys, dogs, human embryos, heads of humans or of divinities (e.g., Bes), theater masks, ears of grain, etc.

The bases of frog lamps are generally flat and may bear various potter’s marks. Among the most common: irregularly placed incuse notches, sometimes in the shape of the letter *alpha.*

The period of production of frog lamps appears to be long. Bailey mentions later variants of the fifth, sixth, and seventh centuries a.d. (Bailey BM iii, pp. 227–28).

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Hierarchy:

• III. Roman-Period Clay Lamps

• C. Types from Eastern Provinces only

• b. Augustan and Imperial Lamps

• 33. Jug lamp

Cat Numbers: 510

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Little is known about these curious lighting devices in the shape of a jug. Most of the few published ones come from Egypt, as is the case with cat. 510. The BM donor of lamp Q 532, excavated at {{loc\_0000:Tell el-Fara’in}} (ancient Bouto), Egypt, specified that this type of lamp is “very common in and around Alexandria” (Bailey BM i, p. 250). Bailey wonders if these juglike vessels might not simply be fillers for pouring liquid, but adds that at least Q 530 has been used as a lamp, for there are burn marks around the spout. The substantial burn marks all around the wick-hole on cat. 510 confirm that those vessels could be used as lamps.

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Hierarchy:

• III. Roman-Period Clay Lamps

• C. Types from Eastern Provinces only

• b. Augustan and Imperial Lamps

• 34. “Daroma,” or southern Judean, lamp

Cat Numbers: 511

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Derived from the wheelmade “Herodian lamp type,” in favor during Herod’s reign, this new type evolved some time in the first century a.d. The “Daroma” lamp introduced into the local Palestinian lamp production a new technique already common elsewhere in the Roman world: the molding process. Contrary to the Herodian model, the shoulder of this new type, instead of being plain, is now decorated with geometric and floral motifs, sometimes with Jewish symbols. It always has a small handle, pierced or not. The nozzle is flanked by half-volutes strongly encroaching on the shoulder. Because most examples have been found in southern Judea, Sussman (1972) has proposed calling them “Daroma” or “southern” Judean lamps. They correspond to Kennedy type 7 and Da Costa type 5. Date: End of first to second century a.d.(?).

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Hierarchy:

• III. Roman-Period Clay Lamps

• C. Types from Eastern Provinces only

• b. Augustan and Imperial Lamps

• 35. Syro-Palestinian lamp related to Loeschcke type ii

Cat Numbers: 512

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The few parallels found for cat. 512 are: Djuric 1995, nos. C 167–C 168 and C 174 (the Anawati collection); Rey-Coquais 1964, nos. 21–22, especially no. 22, pl. 7, whose only difference with cat. 512 is a plain shoulder; and Bailey BM iii, Q 2297, pl. 57, very close, except for its decor of one small rosette on each side of the shoulder. Those three publications give little information about this unrecorded type. Its circular discus and angular nozzle evoke Loeschcke type ii, but one must remember that angular nozzles have been popular on different types of lamps from various periods and geographical areas (e.g., the revival of this shape in Tunisia in Severan times: see introduction [19. Deneauve type x A](19.%20Deneauve%20type%20x%20A)). The near parallels found are all from the Levant, Lebanon, and Syria and point to a Near Eastern place of manufacture or origin for cat. 512 whose place of manufacture or origin is not given by Schüller. We give this lamp the date suggested by Bailey for Q 2297: Neronian to Trajanic.

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Hierarchy:

• III. Roman-Period Clay Lamps

• C. Types from Eastern Provinces only

• b. Augustan and Imperial Lamps

• 36. Lamp with horseshoe discus and angular nozzle

Cat Numbers: 513

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No parallel has been found to this peculiar shape of lamp. The color of its clay and slip, the depth of its basin, and the small impressed circles on shoulder and base all attest to an eastern Mediterranean place of manufacture or origin of this lamp, which was purchased in Anatolia (see introduction [14. Loeschcke type viii. a. General remarks](14.%20Loeschcke%20type%20viii.%20a.%20General%20remarks)). The date proposed for the lamp is based on its handle and nozzle shape: first to second century a.d.(?).

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Hierarchy:

• III. Roman-Period Clay Lamps

• C. Types from Eastern Provinces only

• b. Augustan and Imperial Lamps

• 37. Lamp with heart-shaped discus and angular nozzle

Cat Numbers: 514

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The closest parallel found to this rare shape is a lamp from the Athenian Agora, which has sharper nozzle angles and an ornament handle (Perlzweig 1961, no. 90, pl. 4). The color of clay and slip of cat. 514, the depth of its basin, the small circles impressed on the shoulder near the handle and on the nozzle, and the *planta pedis* on its base with three small circles, attest to the eastern place of manufacture or origin of this item purchased in Asia Minor (see introduction [14. Loeschcke type viii. a. General remarks](14.%20Loeschcke%20type%20viii.%20a.%20General%20remarks)). Perlzweig dates the Athenian Agora lamp no. 90 to the mid-first century a.d. The sharpness of its nozzle angles and its ornament handle point to an earlier date than we propose for cat. 514: end of the first century a.d. or later.

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Hierarchy:

• III. Roman-Period Clay Lamps

• C. Types from Eastern Provinces only

• b. Augustan and Imperial Lamps

• 38. Loeschcke type v, or Deneauve type v F, eastern elongated variant

Cat Numbers: 515-17

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Haken (1958, p. 61, no. 59, pl. 7) classifies a lamp of a form close to cats. 515–17 within Loeschcke type v. Bailey (BM iii, Q 1950–Q 1951, pl. 36, from Egypt, and Q 3024–Q 3025, pl. 99, from {{loc\_0000:Ephesus}}) records four lamps of a similar form as an “elongated variant of Loeschcke type v”; indeed, those lamps no longer have the canonical characteristics of Loeschcke type v, that is, shoulder-volutes and a closed circular discus. While having a similar general shape, the three Getty lamps show some slight differences with the BM examples: cat. 515 has a circular and not tear-shaped discus; cats. 516–17 have a much broader channel connecting the discus to the nozzle; the two small volutes, still present on cats. 515–16, have disappeared on cat. 517, replaced by two small circles and two parallel grooves.

Apart from the BM examples, and Haken’s lamp 59 from Smyrna, other close forms can be related to the three Getty lamps: Hayes (1980) no. 475, and Waldhauer (1914) no. 257, both from Egypt (like BM Q 1950–Q 1951); Menzel (1969) no. 260, from {{loc\_0000:Miletus}}; Heimerl (2001) nos. 220–21, pl. 6, from {{loc\_0000:Pergamon}}; Perlzweig (1961) no. 159, from the Athenian Agora; Bochum Museum, Schüller Collection, cat. no. 515. All these comparanda come from the eastern Mediterranean, as is the case with the three Getty lamps. This is confirmed by the presence of two or three small impressed circles at the foot of the handle of cat. 516 and on the shoulder on each side of the handle and nozzle of cat. 517, which bears a *planta pedis* (see [14. Loeschcke type viii. a. General remarks](14.%20Loeschcke%20type%20viii.%20a.%20General%20remarks)). Haken thinks that lamps with the characteristic shape here discussed are not Italian products, but Greek ones from the eastern part of the empire (Haken 1958, p. 61). However, another variant of Loeschcke type v should be mentioned here: Deneauve type v F, an Italian form developed during the second half of the first century and present in Herculaneum, Pompeii, and Africa (Bussière 2000, p. 25, form C v 1, fig. 7, described p. 82). It certainly also has some affinity with the variant here discussed.

The chronology for the three Getty lamps is not easy to determine. Haken dates his lamp 59 to the second quarter of the first century a.d., which seems too early; Bailey dates his lamps Q 3024–Q 3025 to Flavian–Trajanic; Perlzweig, lamp no. 159, to the first half of the second century a.d.; Bailey, lamps Q 1950–Q 1951, to the second half of the second century into the third century; and Hayes, lamp no. 475, with its cross-monogram, to a.d. 350–450. We suggest the second century a.d. for cats. 515–16 and a later date—second or third century a.d.—for cat. 517, which no longer has any volutes.

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Hierarchy:

• III. Roman-Period Clay Lamps

• C. Types from Eastern Provinces only

• b. Augustan and Imperial Lamps

• 39. Lamp with delta-shaped body

Cat Numbers: 518

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No parallel has so far been found for the peculiar shape of cat. 518. The color of its clay and slip and the depth of its basin attest to its eastern place of manufacture or origin; it was purchased in Anatolia. The sunken circular cavity impressed in the center of the base is unusual; Bailey reports such a mark, but much smaller, on Ephesian lamps and on a Late Asia Minor type (BM iii, p. 371). Lacking comparanda, the proposed date of the second half of the first or the second century a.d. is based on the handle and the nozzle shape only.

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Hierarchy:

• III. Roman-Period Clay Lamps

• C. Types from Eastern Provinces only

• b. Augustan and Imperial Lamps

• 40. Lamp with square body, Bailey type i

Cat Numbers: 519

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Lamps of this type are characterized by their shallow biconical square bodies. They have a projecting nozzle, whose tip can be rounded or have an oval raised wick area, as in Bailey type H, sometimes tending to a heart-shaped form. The top part of the lamp can be perfectly square (see Fabbricotti 1980, fig. 2), or the part facing the nozzle can be symmetrically curved, vaguely reminiscent of two volutes. In this case, the base has a pentagonal shape (see Fabbricotti 1980, fig. 3). In fact, some examples have nozzle volutes (Brants 1913, no. 436, pl. 4; Walters 1914, no. 479; Menzel 1969, pp. 47–48, no. 259, fig. 37). Most of the samples published (about thirty-five are recorded in the literature at our disposal) have a circular concave discus, sometimes interrupted by a short channel or furrow facing the nozzle. This discus can be surrounded by a row of ovolos or set in a square frame consisting of one or several grooves. On a few examples the central part is not circular but square and framed by square ridges as on cat. 519. Handles are not frequent but may occur, as on BM iii Q 1678, which has a ring handle.

Where did the type originate? In Italy it is attested by at least a dozen examples. Six from Pompeii and Herculaneum: De Caro 1974, no. 41, pl. 10, signed {{insc:lvc}}; Pavolini 1977, p. 37; Bisi Ingrassia 1977, p. 97, type xi; Allison 2006, no. 43, pls. 3 and 131; one from {{loc\_0000:Pozzuoli}}: BM iii, Q 1107; one from {{loc\_0000:Catania}}: Libertini 1930, no. 1484; one from {{loc\_0000:Aquileia}}: Di Filippo Balestrazzi 1988, vol. 2.2, no. 1189, pl. 194; three from Rome: Hellmann 1987, p. 64, nos. 238–40; one from Italy without more precision: Bernhard 1955, no. 256, signed {{insc:py}} (for the {{insc:py}} signature, see Rosenthal and Sivan 1978, p. 87, no. 354). The Bologna and the Milano museums each has one lamp without place of manufacture or origin: Gualandi Genito 1977, no. 519, pl. 69; Sapelli 1979, no. 177, pl. 18.

The Museo Nazionale Romano has fourteen samples, also without known place of manufacture or origin, perhaps previously kept in the Museum Kircherianum (Fabbricotti 1980, p. 227); taking into account their number, Fabbricotti supposes that some of them at least may have been produced in Italy. Six lamps do not have a workshop mark, eight lamps are signed; among the latter, four signatures are either illegible or uncertain; the others read: {{insc:oppi}} (no. 1), {{insc:coppires}} (nos. 4 and 11), or {{insc:ex off m t mari}} (no. 10). We believe {{insc:mtmari}} to be an African workshop, not yet attested in Italy. Six lamps with this signature (Loeschcke type viii) have been found in central Tunisia (Alaoui ii, nos. 913, 956, 1024, 1132; Alaoui iii, nos. 2065 and 2226) and two more on {{loc\_0000:Lipari}}, where African lamps were heavily imported from the second half of second century a.d. onward (Bernabò Brea and Cavalier 1965, nos. 228–29). As for the two MNR lamps signed {{insc:coppires}}, this workshop has through archaeological evidence been located on the Janiculum Hill in Rome (Via xxx Aprile) (Maestripieri and Ceci 1990). Nevertheless, judging from the considerable number of lamps signed {{insc:coppires}} that have been found in Africa, it is generally admitted that this huge family business had several branches there. Thus only MNR lamp no. 1, signed {{insc:oppi}}, is very likely to have been produced in Italy. Outside Italy, square-bodied lamps were certainly made in Africa: this is certified by Bailey’s lamp Q 1678, signed {{insc:mnovivsti}}, as well as by Fabbricotti‘s lamp no. 10, signed {{insc:mtmari}}, both signatures of recognized African workshops.

Three lamps of Bailey type I have been found in Asia Minor: in the {{loc\_0000:Troad}} (Brants 1913, no. 436), in {{loc\_0000:Miletus}} (Menzel 1969, p. 48, no. 259, fig. 37), and in {{loc\_0000:Ephesus}} (Bailey BM iii, Q 3023, pl. 99). Taking the place of manufacture or origin of the two latter authors into account, Bisi Ingrassia (apparently not aware of Brants’s lamp) asserts that the three samples excavated in Herculaneum are not Italic. She suggests they may have been imported from an Asia Minor workshop, for the type seems so incongruous among the customary Italic material found in Herculaneum (Bisi Ingrassia 1977, p. 97).

One or two more square-bodied lamps are known, but without place of manufacture or origin (see Bailey BM ii, p. 242). As for the geographical origin of the type, we must discard Africa, for {{insc:mnovivsti}} and {{insc:mtmari}} were active in a much later period than the Italic workshops {{insc:oppi}} and {{insc:lvc}} (70–80/90), present in Pompeii. Can the volute-nozzles of the three eastern lamps mentioned above be interpreted as a sign of an early date compared to the Campanian examples? We lack archaeological context data for an answer. On the basis of its solid handle and its general workmanship, we are inclined to give cat. 519 a date later than a.d. 120–180, the one Bailey attributes to his Q 1679 ({{insc:mnovivsti}}). Thus we suggest the very end of the second century a.d. and consider it highly possible that the place of manufacture or origin of this lamp is the eastern part of the Mediterranean basin.

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Hierarchy:

• III. Roman-Period Clay Lamps

• C. Types from Eastern Provinces only

• b. Augustan and Imperial Lamps

• 41. Lamp with hexagonal discus and plain body

Cat Numbers: 520

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No parallel to the peculiar shape of cat. 520 has so far been found. Despite the fact that its body is hexagonal, the lamp can nevertheless be related to square-bodied lamps of Bailey type i. The color of its clay and slip, the depth of its basin, the globules impressed on the shoulder and base, and the plain *planta pedis* all attest to the eastern place of manufacture or origin of this lamp, purchased in Anatolia (see introduction [14. Loeschcke type viii. a. General remarks](14.%20Loeschcke%20type%20viii.%20a.%20General%20remarks)). The ogival nozzle with shoulder-volutes differs from the nozzle of square-bodied lamps, another reason to present this shape individually. Lacking comparanda, it is difficult to propose a date, but taking into account the shape of the ring handle and of the nozzle with its shoulder-volutes, the last third of the first century a.d. is suggested.

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Hierarchy:

• III. Roman-Period Clay Lamps

• C. Types from Eastern Provinces only

• b. Augustan and Imperial Lamps

• 42. Lamp with hexagonal discus and ribbed body

Cat Numbers: 521

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We have not found any parallel to the peculiar shape of cat. 521. With its hexagonal discus it has some resemblance to cat. 520, but it differs from it by its ribbed body and ondulating side, justifying an individual presentation. The color of its clay and slip, the depth of its basin, and the raised rim around the wick-hole attest to an eastern place of manufacture or origin of this lamp, which was purchased in Anatolia. The relation to cat. 520, and thus to Bailey type I, suggests a date at the end of the first century a.d., but its solid handle may equally well indicate a later date.

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Hierarchy:

• III. Roman-Period Clay Lamps

• C. Types from Eastern Provinces only

• b. Augustan and Imperial Lamps

• 43. Loeschcke type viii, eastern variants

Cat Numbers: 522-23

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Cat. 522 is characterized by the presence of two double-ended volutes symmetrically placed on the shoulder between discus rim and nozzle. These volutes are not rendered in relief on the sides of the nozzle. Each has two distinct knobs and is not part of the nozzle side. Thus they cannot rightly be called shoulder-volutes, and the lamps of the type under discussion do not fall into Loeschcke type v or Bailey type C. Nevertheless some authors still choose to assign the shoulder-volutes to the latter types: see Hübinger 1993, no. 218, pl. 28, from the second half of the first century a.d.; and Bailey BM ii, Q 987–Q 992, pl. 25. However, these Italian lamps, dated a.d. 40–80, have a more elongated body, absent in cat. 522, whose shape is closer to Loeschcke type viii. Another example of this earlier elongated form comes from Pompeii (Allison 2006, no. 1711, pl. 128, fig. 13).

We have not found any lamps with such volutes among Italic lamps of Loeschcke type viii in BM ii or in the principal Italian catalogues. In fact, even a broader search in all the literature at our disposal has produced only two exceptions. First, there are a few parallels to cat. 522 in Heimerl 2001, especially his lamp no. 226, pl. 6 (identical), with a vertical *planta pedis* on its base like cat. 522. His lamps nos. 225 and 228 are also very close. These three illustrated lamps are classified as Pergamene products (Heimerl‘s groups 8a–9c). Second, there is a near parallel to cat. 522 in Bulgaria (Kuzmanov 1992, p. 73, no. 77). We could even add that the round body of cat. 522, close to Loeschcke type viii, is not far from the shape of the Alpha-Globules-Lamps from Athens, dated first–second century a.d., even if the shapes of their volutes and handles are different (see Böttger 2002, no. 479, pl. 46). The eastern place of manufacture or origin of cat. 522 is confirmed by its having been purchased in Anatolia.

Cat. 523, likewise purchased in Anatolia, is similarly characterized by the presence of double-volutes. This time they are not applied vertically but symmetrically at some distance from one another on opposite sides of the shoulder. The lamp, with its round body all covered with globules and its short rounded nozzle, belongs to Loeschcke type viii. It is a well-known Attic production (unglazed, or later, glazed) of the third and fourth centuries, a so-called globule-and-volute lamp. Both the Athenian Agora and the Kerameikos excavations have produced and published many (Perlzweig 1961, pp. 138–39, nos. 1224–1307, pl. 25; Böttger 2002, e.g., nos. 2315–40, pl. 41). Perlzweig’s lamp no. 1225 bears the same base mark as cat. 523: three small rings hanging from a stem. Her lamp no. 1233 shows a base with six similar rings in the form of an inverted triangle. Another such lamp, but with a different base mark (a row of eight globules around a central one), is published by Slane 1990, no. 49, pl. 4; her note p. 18, concerning lamp no. 49, refers to a large group of Attic lamps from a midcentury deposit at Corinth (Williams and Zervos 1983, p. 14, nos. 35–46, pl. 8). Lindros Wohl’s catalogue of Isthmian lamps (forthcoming) has two examples from Isthmia—cat. nos. 268 and 345—close to cat. 523, although their double-volutes do not have the same shape and position on the shoulder.

Oziol publishes a series of Loeschcke type viii lamps dated second–third century a.d., found in {{loc\_0000:Salamis}}, Cyprus (Oziol 1977, nos. 546 and 555, pl. 31); they are without handle and have “pseudovolutes” on their shoulders near the nozzle. The author claims this decor is unknown in the western part of the Roman Empire and in Greece and says that they are found in the eastern part only: {{loc\_0000:Antioch}}, {{loc\_0000:Palmyra}}, Palestine, Syria, and Lebanon (see Oziol’s refs. p. 184). This is incorrect, as the examples in Perlzweig 1961, pl. 25, testify.

Rosenthal and Sivan publish a series of twenty-one Syro-Palestinian lamps of Loeschcke type viii, quite similar to Oziol’s series, whose short rounded nozzle is flanked on both sides of the shoulder by typical double-volutes (Rosenthal and Sivan 1978, pp. 85–89, nos. 347–67). Their Syro-Palestinian group can be compared to several Asia Minor ones: group xvi at {{loc\_0000:Tarsus}}, type vi at {{loc\_0000:Dura Europos}}, and lamps from Palmyra (refs. p. 85). A few examples of a similar type have been found in {{loc\_0000:Caesarea Maritima}}, Israel (Sussman 2008, pp. 229–30, a discussion of her type R 20, illustrated p. 270, no. 73, and p. 271, nos. 79–80). These lamps appeared in the second half of the first century but were long lived, for a number have been found in a third-century-a.d. context in the necropolis of {{loc\_0000:Beth Shearim}}. Whether this decor of typical double-volutes was devised by lampmakers in Asia Minor or Attica, and who influenced whom, is not yet possible to determine. But it is worth signaling the use of this decor as anchored in the eastern part of the Mediterranean.

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Hierarchy:

• III. Roman-Period Clay Lamps

• C. Types from Eastern Provinces only

• b. Augustan and Imperial Lamps

• 44. Late lamps of Asia Minor types

Cat Numbers: 524-41

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Late lamps of Asia Minor types, sometimes just called “late Ephesian lamps,” are known, first, from the discovery of about two thousands samples in the “Seven Sleepers” Cemetery at {{loc\_0000:Ephesus}}, published by Miltner (1937); second, from the discovery of 202 lamps, most of them found in the Artemision at Ephesus by J. T. Wood (1877); and, third, from another important bulk excavated on the island of {{loc\_0000:Calymnos}} by C. T. Newton (Newton inventory of objects acquired at Calymnos, manuscript in the Greek and Roman Department of the British Museum). More lamps of late Asia Minor types have been found in various other places but in smaller quantities: in Asia Minor itself ({{loc\_0000:Cnidus}}, {{loc\_0000:Didyma}}, {{loc\_0000:Hierapolis}}, {{loc\_0000:Iasos}}, Istanbul, {{loc\_0000:Laodicea}}, {{loc\_0000:Miletus}}, {{loc\_0000:Mytilene}}, {{loc\_0000:Pergamon}}, {{loc\_0000:Samos}}, {{loc\_0000:Sardis}}, {{loc\_0000:Smyrna}}, {{loc\_0000:Tyre}}, {{loc\_0000:Yassi Ada}}); in Greece ({{loc\_0000:Aegina}}, Athens, {{loc\_0000:Chios}}, {{loc\_0000:Corinth}}, {{loc\_0000:Delos}}, {{loc\_0000:Kenchreai}}, {{loc\_0000:Nea Anchialos}}, {{loc\_0000:Patras}}, {{loc\_0000:Rhodes}}, {{loc\_0000:Salonika}); in Romania ({{loc\_0000:Halmyris}}); and in Bulgaria and Egypt. A few samples have been collected in North Africa ({{loc\_0000:Carthage}}, {{loc\_0000:Sabratha}}), in Sicily ({{loc\_0000:Molinello}}, {{loc\_0000:Syracuse””), in Italy ({{loc\_0000:Ravenna}}), and in the South of France (in a shipwreck at {{loc\_0000:Port-Vendres}}). Apart from published examples, there are still unpublished collections of the types in various museums, especially in the Istanbul Archaeological Museum (in great numbers), mostly from sites in western Turkey. It is highly probable that most of the lamps recorded were made in Ephesus itself, where several wasters of Loeschcke type viii lamps have been excavated. Comparative neutron activation analyses of clays have proved the manufacture of Ephesus lamps at Sardis as well as at Ephesus, and we may conjecture the existence of other production centers, for example, Pergamon, where an excavated kiln has yielded a mold and a lamp of Late Asia Minor type.

Lamps of Late Asia Minor types have either a circular or an oval elongated body that is sharply carinated, with protruding nozzle. The shoulders are outward sloping and offer a variety of characteristic decorations in both relief and sunken patterns: rows of globules, slanted radiating grooves, ovolos, vine-tendrils and grapes, tongues or petals, and concentric rings. The nozzle, whose length varies, may be rounded or heart-shaped. It is sometimes separated from the discus by a band of tongues or a cluster of globules. Most lamps may be divided into two groups: one without a nozzle channel, corresponding to Broneer type xxix, group 4; and one with a nozzle channel, corresponding to Broneer type xxix, group 3. All lamps have a grooved handle, rarely pierced. Some handles may be very broad with ribs marked off by three to five grooves. This last shape is illustrated in Miltner 1937, nos. 773–77, 940–50, pl. 5, and nos. 231 and 309, pl. 13; and in Bailey BM iii, Q 3216, pl. 114. The shape is, however, not exclusive to lamps found in Ephesus but appears elsewhere, for instance, Waagé 1941, nos. 159–60, fig. 80, from {{loc\_0000:Antioch}}; Perlzweig 1961, nos. 356 and 359, pl. 11, from the Athenian Agora; and Hübinger 1993, no. 235, from {{loc\_0000:Smyrna}}, to limit ourselves to a few examples.

Ornament handles are not infrequent; Miltner shows thirty samples, mostly in the shape of a leaf; nine in Bailey BM iii are likewise leaf-shaped. These are close to cats. 540 and 541.

Of eighteen Getty lamps of the types considered, six have a plain discus: cats. 525, 527–30, and 538; four have a discus decor of rings or circular bands: cats. 531, 535, 540–41; two have a rosette: cats. 526 and 532; one a menorah: cat. 524, a decor occurring among the Seven Sleepers lamps (Miltner 1937); one a Greek cross: cat. 534, with *alpha* and *omega* on its branches, accompanied by a sheep and a sun (Greek crosses are in fact frequent on Late Ephesus lamps); the four last discus decors are: a female bust: cat. 533; two busts together: cat. 539; a *bestiarus* and a lion: cat. 536; and an unclear scene with what seems to be a male figure: cat. 537.

Late Ephesus type lamps have very characteristic underbodies. Bailey has distinguished three major forms: Eph. A, Eph. B, and Eph. C. In forms A and B, the bases have a thick raised ring; form C shows several concentric rings. In A and B two or three parallel grooves flank the underside of the nozzle. Forms B and C show a very characteristic fishtail- or anchor-shaped handle termination in light relief. We will refer to Bailey’s classification given in BM iii, fig. 162, whenever possible (see [fig. 4](fig.%204) here). No bases carry potters’ names, but quite a few have an large plain incuse *planta pedis:* cats. 524–28, 532–34, 537–38, and 541. This is observed on lamps of the same type found in Ephesus (Bailey BM iii, p. 371) and in {{loc\_0000:Tire}}, Turkey (see Gürler 2005, no. 92/212, pl. 3). Cat. 531 has a narrow footprint, different from the previous ones. Several examples have an impressed circular mark for which Bailey has no clear explanation (BM iii, p. 371): cat. 530 is one example, possibly also cat. 540. The mark of cat. 538 is a cross formed of four vertically placed small circles with two more placed horizontally. The eastern place of manufacture or origin of the Getty lamps, all purchased in Asia Minor, some possibly in Ephesus itself, is attested by the presence of similar footprints, or impressed circular marks, found both on Getty lamps and on British Museum lamps (the latter excavated in Ephesus), or on examples found in Tire.

{{fig\_4}}

The date of Late Ephesus lamps is uncertain, due to the lack of archaeological contexts in all relevant excavations. Bailey enumerates the little reliable data available and opts for maintaining only two broad time spans: a.d. 500–600 for the lamps without a nozzle channel (i.e., Broneer type xxix, group 4); and a.d. 550–650 for the lamps with a nozzle channel (i.e., Broneer type xxix, group 3). But he admits that both groups could begin up to half a century earlier: group 4 starting about a.d. 450, and group 3 about a.d. 500 (BM iii, p. 372). The shipwreck of {{loc\_0000:Yassi Ada}} i, which has yielded twenty-four lamps typical of the Byzantine period, is dated to ca. a.d. 625, during the reign of Heraclius, a.d. 610–41 (see Ricci 2002). For the Getty lamps, deriving from private collections without known contexts, we will adopt Bailey’s dating.

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Hierarchy:

• III. Roman-Period Clay Lamps

• C. Types from Eastern Provinces only

• b. Augustan and Imperial Lamps

• 45. Lamp of “Amorium” type

Cat Numbers: 542

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Popular in the northern Pontic area, this type, to which cat. 542 belongs, most probably originated in Asia Minor. It has recently been attested in great numbers in {{loc\_0000:Amorium}} (Turkey), where the excavators call it the “Amorium” type (Lightfoot 2003). Besides Turkey and South Russia the type is found also in Bulgaria. The lamp is characterized by a biconical body with a large rounded central part and two narrow protruding ends opposite one another—actually, handle and nozzle; large round filling-hole surrounded by a circular rim; vertical almost conical knob handle; and a long nozzle with a large oval wick-hole. On several examples a semicircular raised ridge marks off the nozzle top and the handle, separating them from the body. Flat slightly raised base. According to Chrzanovski and Zhuravlev (1998), the type started at the end of the third or the beginning of the fourth century a.d., was most intensively produced during the fourth century a.d., and late specimens were still made in the second half of the fifth and even the beginning of the sixth century a.d.

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Hierarchy:

• III. Roman-Period Clay Lamps

• C. Types from Eastern Provinces only

• b. Augustan and Imperial Lamps

• 46. Late Syrian lamps

Cat Numbers: 543-47

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These lamps have an elongated body; round-tipped nozzle with or without a broad channel; and a handle that may be pointed, broad and ribbed, or an ornament handle with a human or animal face or a geometric pattern. They belong to Kennedy type 20 = Dobbins type 21 = Hoff *lampes à bec et anse symétriques.* The type is attested in North Syria: the {{loc\_0000:Homs}} region, {{loc\_0000:Aleppo}}, and {{loc\_0000:Antioch}}.

Cat. 543 has a broad solid ribbed handle with four grooves, a typical feature of eastern Mediterranean lamps. The body is oval with a large filling-hole. A raised ridge surrounds both the discus and the wick-hole area. This lamp has parallels showing nearly the same ribbed handle: Hoff 1986, no. 234 ({{loc\_0000:Beirut}} region[?]); Bailey BM iii, Q 2344 (donated by a British vice-consul in Aleppo); Rosenthal and Sivan 1978, no. 503; Waagé 1941, p. 77, no. 159, fig. 80 (Antioch).

Cat. 544 has a single raised ridge surrounding both the filling-hole and the wick-hole, a bit similar to cat. 543. But like cats. 545–47, it has an ornament handle showing a female head in strong relief. Despite this common feature, these four lamps, which belong to the same type, show some slight differences among themselves. In cat. 545 the raised ridge, less accentuated than on cat. 544, is on the periphery of the lamp top. Cats. 545 and 546 have a flat top, while cat. 547 has a concave discus. Cats. 543–46 have circular base-rings, but cat. 547 has an oval base with an incuse *planta pedis,* a familiar workshop mark on lamps from {{loc\_0000:Smyrna}} or {{loc\_0000:Ephesus}}.

Close parallels to cats. 544–47 are given in Rey-Coquais 1964, p. 161, no. 44, pl. 10; Hoff 1986, nos. 218–20 (purchased in Beirut); Bailey BM iii, Q 2345–Q 2346 ({{loc\_0000:Tyre}}[?]), pl. 61; Djuric 1995, nos. C 272–C 274; and Rosenthal and Sivan 1978, no. 501. A female head is not the only decor seen on the handles of these Syrian lamps; they can also show a lion‘s head, a Greek cross, or various vegetal or geometrical designs. Three more lamps excavated in {{loc\_0000:Salamis}} on Cyprus belong to the same type with the characteristic head handle (Oziol 1977, nos. 819–21, pl. 45).

In Antioch these lamps are dated to the fifth and sixth centuries (Waagé 1941). A find of such lamps in catacombs in Homs (northern Syria), associated with Byzantine coins from Justinian to Heraclius, allows us to extend this time span to the mid-seventh century (Hoff 1986, p. 141). Bailey suggests sixth to seventh century a.d.

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Hierarchy:

• III. Roman-Period Clay Lamps

• C. Types from Eastern Provinces only

• b. Augustan and Imperial Lamps

• 47. Late Palestinian circular lamps

Cat Numbers: 548-49

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Cats. 548–49, purchased in Asia Minor, have a circular biconical body. The top of cat. 548 is surmounted by a conical dome, pierced by a large central filling-hole surrounded by a ridge. Between this dome and the high outer rim of the lamp is a flat shoulder with a Greek inscription in relief capital letters. The top of cat. 549 is nearly flat, pierced by a large central lipped filling-hole. Its narrow outward-sloping shoulder is decorated with a row of beads and has a large geometrically decorated discus. Both lamps have a knob handle; on cat. 548 it is placed on the exterior of the rim; on cat. 549 on the upper part of the discus. Each lamp has a small round wick-hole on the side opposite the knob handle. The bases are set off by a raised ring. Despite important differences, the two lamps do belong to the same formal type (circular shape and conical knob): Kennedy type 28 = Bagatti type 3, of which they are variants. Published examples assert their eastern place of manufacture or origin (Syria and Palestine); for cat. 548, see *DACL* 8, col. 1198, no. 1241, fig. 6721; Kennedy 1963, no. 218, pl. 30; Bagatti 1964, p. 263, nos. 6–14, fig. 2; Rosenthal and Sivan 1978, p. 142, no. 580; Israeli and Avida 1988, p. 172, no. 488; Hübinger 1993, no. 243, pl. 30; Djuric 1995, p. 80, C 248; Loffreda 1989, pp. 124–25, no. 661; Loffreda 1990, pp. 487–88, fig. 5.23. Their iconography, however, is different: the inscription of a Christian eulogy on cat. 548 testifies to a Byzantine link; but the abstract, simple decor of cat. 549 points rather to Early Islamic inspiration: see the simple, mostly abstract, decorative vocabulary of, for instance, Trost and Hellmann 1996, no. 210, fig. 31 (branches, squares); Rosenthal and Sivan 1978, nos. 570–73 (branches); Bagatti 1964, no. 11, fig. 3 (top and bottom); Loffreda 1989, for instance, p. 494, nos. 37–49 (slipper lamps). Both cats. 548 and 549 belong in an east Mediterranean tradition of the seventh and eighth centuries.

It is interesting to note that the general shape of cat. 548 is not far from the shape of African lamps of type Atlante xvi. This type has been dated in {{loc\_0000:Carthage}} from the second half of the fifth to the sixth century a.d. and perhaps later (Bussière 2000, p. 128). Bonifay alludes to a possible relationship between the two types, and, quoting Orssaud and Sodini 1997, he suggests that the eastern Syrian-Palestinian type might have influenced the African type (Bonifay 2004a, p. 429). But if, in fact, the chronology attributed to the eastern type (sixth to eighth century a.d.) is reliable, the contrary hypothesis would be more logical, considering that the type in North Africa started earlier. During the fifth and sixth centuries imported African lamps, made in Terra Sigillata Africana (types Hayes i and ii), were imitated in the eastern Mediterranean. That could have been the case for lamps of this type too.

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Hierarchy:

• III. Roman-Period Clay Lamps

• C. Types from Eastern Provinces only

• b. Augustan and Imperial Lamps

• 48. Early Islamic oval lamps

Cat Numbers: 550-51

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Cats. 550–51, purchased in Syria, have in common a carinated oval body, large filling-hole surrounded by a raised ridge, and a conical stub handle. And yet they differ slightly: cat. 550 has an almond-shaped, pointed body, while the larger body of cat. 551 is merely ovoid. Cat. 551 has a nozzle channel, while cat. 550 has an almond-shaped raised ridge that extends onto the nozzle and around the wick-hole. On cat. 550 the base is almond-shaped, but cat. 551 has a raised circular ring making a foot. The position of the stub handle differs: on cat. 550 it is placed on the oval ridge, on cat. 551 on the lamp shoulder.

A close parallel to cat. 551 is Bailey BM iii, Q 2328, pl. 60, of a type that he suggests developed in the Early Islamic Ummayad period. As for cat. 550, its green vitreous glaze is typical of Islamic pottery. The difficulty in classifying these Islamic lamps, as Rosenthal and Sivan (1978, p. 129) point out, comes from the interdependence of Early Islamic pottery and lamp production with the Late Byzantine ceramic tradition, out of which it developed. This is seen in the oval shape of the lamps as well as in the decorative repertory, including a channel on the nozzle; both conical and tongue handles are also anticipated in the Byzantine lamp tradition (Rosenthal and Sivan 1978, pp. 128–29). Excavations at {{loc\_0000:Khirbet Mefjer}} near Jericho, {{loc\_0000:Ramleh}}, {{loc\_0000:Pella}}, {{loc\_0000:Beth Shearim}} in Palestine, {{loc\_0000:Antioch}}, and {{loc\_0000:Fustat}}, as well as the studies of Day and Bagatti are relevant for dating Islamic lamps (Rosenthal and Sivan 1978, p. 130).

The authors conclude that “we can only arrive at a general date for these [Islamic] lamps, ranging from the sixth to the eleventh centuries a.d., . . . [but] the sixth-century date proposed by Waagé [Antioch] is too early although the lamps flourished in the seventh-eighth centuries. . . . The longevity of the type can be seen at Fustat, where it is well attested until the tenth century a.d., but only sparsely in the eleventh century, at which time other lamp types had already made their appearance” (Rosenthal and Sivan 1978, p. 130). Other dating suggestions include Fellman 1975: from the beginning of the fifth until the eighth century; and Bailey BM iii: seventh and eighth centuries a.d.

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Hierarchy:

• III. Roman-Period Clay Lamps

• D. Miscellaneous Lamps from Asia Minor

Cat Numbers: 552-57

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None of the six lamps cats. 552–57 has an identical parallel in the literature at our disposal; three have close or near parallels in Bailey BM iii (cats. 552–54, from Asia Minor). The types of the other three have so far not been recorded in major lamp catalogues. Several features attest to the eastern origin of the Getty lamps, purchased in Asia Minor: first, the peculiar shapes of their body, low rounded (cats. 552–53), squat and deeply carinated (cat. 554), or deep biconvex (cats. 555–57); second, the unusual shape of their nozzle, upturned (cats. 552, 554–56), tubular (cats. 552–54), with a peculiar oval wick-hole (cats. 552–53), and most times surrounded by a flat rim (cats. 552–56); third, the large diameter of their filling-holes (cats. 552–54, 556); and, last, the color of their clay and glaze—red orange or brown—often seen on lamps from Asia Minor.

Cats. 555–56 have what could be called residual volutes placed near the nozzle, only on the lower part of the basin. On Italic and African lamps, nozzle volutes with well-marked knobs—a characteristic of Loeschcke types i, iii, iv, and v (semivolutes)—are exceptional on lamps of Loeschcke type viii. The presence on cats. 555–56 of these odd side-volutes, together with the special shape of their upturned nozzles, has prevented us from classifying these two lamps among our section 43, eastern variants of Loeschcke type viii.

The date of these odd eastern Mediterranean lamps without known archaeological contexts is problematic. Taking into account the chronology assigned to the three near-parallels found in BM iii, a date in the second century a.d. for cats. 552–56 seems possible. Based on its Christian Greek inscription, cat. 557 can be dated fourth–sixth century a.d.

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Hierarchy:

• III. Roman-Period Clay Lamps

• E. Multinozzled Lamps

Cat Numbers: 558-68

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With two exceptions—cats. 558 and 560—the following lamps cannot be securely related to types recorded in the consulted literature. The presence of several nozzles is an artificial but practical criterion of presentation. However, in this catalogue, when multinozzled lamps belong to a known recorded type, they are catalogued within that type, as, for example, cat. 158 of Loeschcke type iii.

Cat. 558, purchased in Asia Minor, belongs to Bruneau type xv,1 *lampes moulées à plusieurs becs rangés en ligne*. However, its light beige yellowish clay is not the dominant color of the Delos lamps. Apart from Bruneau’s no. 4450, pl. 26, two other parallels are given in Macalister 1912, p. 219, fig. 369 ({{loc\_0000:Gezer}}), and Heres 1969, no. 214, pl. 22. Date according to Bruneau: Second half of second to beginning of first century b.c.

Many factors point to a Hellenistic origin for cat. 559: the shape of its oval nozzles, whose wick-hole areas are surrounded by a ridge; its rather big filling-hole with a lip; the two Cupids in relief; and its gray clay. It has some morphological similarity with Bruneau‘s three-nozzled lamps (Bruneau 1965, nos. 4418 and 4428, pl. 26), which he presumes probably to be imported from a workshop in Asia Minor. This opinion was suggested by Heres’s lamp no. 211 from {{loc\_0000:Smyrna}}, which lacks an ornament handle, but has a similar general shape (Heres 1969, p. 61, pl. 21). Date: second half of second to beginning of first century b.c.(?).

Cat. 560, purchased in Asia Minor, belongs to Bisi Ingrassia type vii B or Bailey type H, a rare form; in Herculaneum it is attested by only one example. This type is characterized by a rather long nozzle without volutes, a flat oval wick-hole area, and an early round-tipped nozzle tending to be heart-shaped. Date: second half of first century a.d.

With its shoulder-volutes (also called semivolutes), cat. 561, purchased in Italy, cannot appropriately be classified in Loeschcke type iii ( = Broneer type xxi = Deneauve type v B = Bailey type D = Leibundgut forms x–xi), whose examples all have double-volutes. It is closer to Loeschcke type v and Deneauve type v C, again on the basis of the shoulder-volutes. It is a rare transitional form for which no comparanda have been found. Date: second half of first century a.d.

Cats. 562–63, purchased in Asia Minor, each has five nozzles with a flat oval wick-hole area decorated with semivolutes whose knobs are tangent to the discus. Because of the unusual form of these volutes, they cannot be classified as Loeschcke type iii or v. Both lamps have a crescent-shaped ornament handle. Date: second half of first century a.d.(?).

Menzel publishes an example practically identical to cat. 564 (Menzel 1969, p. 74, no. 491, fig. 59, from {{loc\_0000:Friedberg}}, Germany). Its particular base with several raised rings is not uncommon on Pannonian lamps, as shown by Menzel lamp no. 487; in addition, Menzel no. 487 and cat. 564 share the same twisted ridge surrounding the nozzles and separating them from the discus (Menzel 1969, p. 72, nos. 485–87, fig. 56.5 and .7). Menzel attributes his lamps nos. 485–87 to Iványi’s type viii. He may be right, but we must remember that none of the Pannonian lamps illustrated in Iványi (Iványi 1935, pls. 29–31) shows such channeled nozzles as on cat. 564. We will nevertheless keep the date proposed by Iványi: second to third century a.d.

No parallel has been found for cat. 568, purchased in Asia Minor. A similar decor of grapes and tendrils may occur on Late Ephesus lamps, although no close parallel exists in Miltner (1937). Without comparanda its date is problematic: fourth to fifth century a.d.(?).

Nor have parallels been found for cats. 565–66, both with two nozzles (the former, from Asia Minor, equipped with a solid handle; the latter, purchased in Cologne, Germany, with a pierced handle), nor for cat. 567, purchased in Cologne, with three nozzles and a pierced ring handle. Cats. 566–67 seem to come from the same production area, possibly {{loc\_0000:Pannonia}}(?). Tentative date: second to third century a.d.(?).

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Hierarchy:

• III. Roman-Period Clay Lamps

• F. One-ring Suspension Lamps

Cat Numbers: 569-72

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A suspension device applied to a medium-sized lamp (about 8–10 cm long) is apparently absent among Early Greek and Hellenistic lamps, although some large ring lamps (also called corona lamps) might have been suspended instead of being placed on stands or on pieces of furniture (see cat. 573). Early corona lamps are rarely found intact, and the presence of suspension rings on them is not always discernible. The device was often used on bronze lamps, and most such examples have three suspension rings because of their weight.

The one-ring suspension device is usually absent among volute-lamps of Loeschcke types i, ii, iii, v, and viii; there are, however, a few exceptions, for instance, Bailey BM ii, Q 955, pl. 20 (Loeschcke iii); and Menzel 1969, p. 130, fig. 130 (a two-nozzled lamp related to Loeschcke type viii). One-ring suspensions became popular with *Firmalampen;* see, for instance, Buchi 1975, nos. 374, 383–84, 602, 1167, 1536, 1587, 1593, 1598, and 1601–1602 (the last two in bronze). Later clay lamps could be equipped with three suspension rings, for instance, Bussière 2000, no. 7182, pl. 144; nos. 7185–89, pl. 146; and no. 7203, pl. 148. Some plastic lamps may also be equipped with one or three suspension rings. Some could only be suspended (cats. 592, 609), and some could have been either suspended or placed on a flat surface (cats. 593, 605–6). For this reason we prefer to classify them among the plastic or figurine lamps (see section [I b. Plastic lamps](I%20b.%20Plastic%20lamps)). Cats. 569–70 are variant forms of the canonic *Firmalampen,* whose shoulder-panels they have kept. The peculiar nozzle shape of cat. 569, whose place of manufacture or origin is unknown, relates it to Bussière form C vii 1 c, a shape locally produced near {{loc\_0000:Sétif}}, Algeria (Bussière 2000, p. 85, nos. 802–5). Cat. 570, purchased in Cologne, Germany, has an exact parallel in the Bonn University Museum, dated ca. a.d. 100–150 (Hübinger 1993, pp. 101–2, no. 185, pl. 24). No comparanda have been found for cat. 571, purchased in Cologne, Germany, nor for cat. 572, which both have their two nozzles on opposite ends, thus the dating is cautious: second to third century a.d.(?). Taking the Algerian samples into account, an earlier date is suggested for cat. 569: end of the first to the beginning of the second century a.d.

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Hierarchy:

• III. Roman-Period Clay Lamps

• G. Ring-shaped, or Corona, Lamps

Cat Numbers: 573-76

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Multinozzled ring-shaped lamps were devoted to sanctuary use during the Archaic and Classical periods in Greece. The earliest examples found in the Athenian Agora date back to the second half of the fifth century b.c. (Howland 1958, p. 128). In the Hellenistic period, corona lamps, which could have more than twenty nozzles (Bruneau 1965, pp. 39 and 111, pl. 26), were made also for domestic use in wealthy households. The type lasted through the Roman period and well into the Byzantine and Islamic periods; the lamps were either placed on a flat surface or suspended. Corona lamps could be moldmade or wheelmade (see Bailey BM i, Q 294, pl. 52, and Q 292, pl. 50).

Purchased in Asia Minor, the hand-modeled cat. 573 is not so much a multinozzled ring-shaped lamp as an assemblage of five whole lamps set in a ring on top of a cylindrical support. Such assemblages of several lamps, making up one large lighting device, date back to the Archaic period (see Bailey BM iii, addendum to vol. 1, p. 452, Q 462 bis, pl. 150, dated second half of the sixth century b.c. or a little later). The five lamps assembled in cat. 573 are similar to cat. 8, a close parallel to a lamp from {{loc\_0000:Lindos}} dated to the second third of the fifth century b.c. (Kassab Tezgör and Sezer 1995, no. 141).

Without any parallel to the moldmade ring-shaped lamp cat. 574, from Turkey, we can only make conjectures. The elegant leaf-shaped ornament handle evokes similar handles on Loeschcke type iii lamps with volute-nozzles. The Early Imperial Roman examples imitated Hellenistic models and might be supplied with elaborate ornament handles (Bruneau 1965, nos. 4745 or 4739, pl. 35). The flat ridge surrounding the wick-holes of cat. 574 is also a Hellenistic feature. However, its short round nozzles suggest Loeschcke type viii, although lamps of this form, as a rule, do not have ornament handles (for a few exceptions, see Waldhauer 1914, no. 277, pl. 28, no. 278, pl. 29, and no. 288, pl. 30, early Italian examples of the type). Lack of comparanda makes dating and typology problematic.

The moldmade ring-shaped suspension lamp cat. 575 with unknown place of manufacture or origin, for which we have no exact parallel, raises fewer problems: the round shape of its nozzles points to a Roman artifact, possibly of the second to third century a.d.

Wheelmade cat. 576, with unknown place of manufacture or origin but presumably from Asia Minor, is tentatively attributed to the Byzantine period, solely on the assumption that its cut-out bottom represents a Greek cross.

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Hierarchy:

• III. Roman-Period Clay Lamps

• H. Fragments of Clay Lamps

• i. Hellenistic fragments of “Ephesus” type lamps

Cat Numbers: 577-78

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Twenty-seven fragments donated by Dr. Gerchik have been inventoried in two series. All fragments belong to moldmade lamps of the same type: Howland 49 A = Bruneau VII.

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Hierarchy:

• III. Roman-Period Clay Lamps

• H. Fragments of Clay Lamps

• ii. Republican fragments (Dressel type 2)

Cat Numbers: 579

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Hierarchy:

• III. Roman-Period Clay Lamps

• H. Fragments of Clay Lamps

• iii. Roman Imperial fragments of various types

Cat Numbers: 580-81

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Hierarchy:

• III. Roman-Period Clay Lamps

• H. Fragments of Clay Lamps

• I. Terracotta Figurine Lamps

• a. Lampstands/incense-burners

Cat Numbers: 582-85

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Cats. 582–85 are all lampstands with a bowl for burning incense. Each item bears two lamps, making the artifact a lighting device as well. Only cat. 585 shows burn marks on the nozzle tips of the two small lamps. None of the four bowls presents any trace of combustion, possibly because the artifacts (with the exception of cat. 585) have never been used as either lighting devices or incense-burners. While Bailey admits that lampstands equipped with a bowl performed these two functions (BM iii, p. 329), he suggests that “the central bowl of these items would be ideal to hold a glass bottle of oil for replenishing the lamps when necessary” (Bailey BM i, p. 71). Whether this suggestion is founded or not is uncertain. Nevertheless by using the term *thymiateria* for lampstands similar to the four Getty ones, most authors explicitly admit their function as incense-burners (Wiegand et al. 1904, pp. 87–92; Grandjouan 1961, nos. 872 and 979; Joly 1974, pp. 33–36; Bailey BM i, pp. 70–71; Manzoni 1978/79; Bailey BM iii, p. 329; and Möhring 1989, p. 853, who speaks of *Räuchstände* or *Räuchergefäße*). However, Heimerl simply calls similar Pergamene items *Ständerlampen,* while explaining the presence of bowls on them as containers for poker tools (Heimerl 2001 pp. 64–65). Apart from being the place where incense was burned, could these bowls have been filled with some perfume, which the heat of the two adjacent lamps would help to diffuse in the air? True, we must bear in mind that alcohol, the chief solvent of modern perfumes, was unknown to the ancients, who used oils, which are much less volatile (Grimal 1981, p. 112). Petronius, describing Trimalchio’s banquet, writes: “some long-haired boys brought ointment in a silver basin, and anointed our feet as we lay. . . . A quantity of the same ointment was poured into the mixing-bowl [i.e., a crater] and the lamp” (Petronius *Satyricon* 70, Loeb Classical Library, London 1975).

It may seem odd that perfume would have been mixed with the lamp-oil itself, hence the above suggestion that it might have been poured into the central bowl instead. Speaking of lamps in general and not particularly of lampstands, Forbes states that “even lamp-oil was perfumed” (Forbes 1955, p. 28, note 63). To strengthen his view, he quotes Martial “ . . . et lucerna vidit nimbis ebria Nicerotianis!” ( . . . and the lamp drunk with Nicerotian showers!) (Martial *Epigrams* 2.10.38.7–8, Loeb Classical Library, London 1993. Niceros was a famous perfumemaker of the time). However, the quote does not clearly say whether the perfume was poured *into* the lamp itself or *on* it.

All four Getty examples are holding two moldmade lamps, but they have different body shapes: cat. 582 that of a small altar; cat. 583 of a bust; cat. 584 of a small temple with a statue; and cat. 585 shows an eagle with spreading wings. No exact parallels to these four have been found, but the general shapes of cats. 582–83, and 585 exist along with other forms such as pinecones, columns, male or female heads, standing figures identified (Silenus, Cupid, Bacchus, Serapis, Harpocrates) or not. (For these different shapes, see Joly 1974, pls. 32–35; Bailey BM iii, Q 1853, pl. 29, Q 2727, pl. 81, and Q 2729, Q 2735, pl. 82; Heimerl 2001, group 15, pp. 64–66, no. 324, pl. 8, nos. 474 and 498, pl. 12, no. 509, pl. 13, nos. 684 and 697–704, pl. 16, and nos. 706–35, pl. 17); Bochum Museum, Schüller Collection, has several items purchased in Anatolia.

The decors shown on the four Getty lampstands are common on Roman imperial lamps of the first and second centuries: Jupiter, Mercury, and Minerva (cat. 582), Mercury alone (cat. 583), a small temple with an unidentified female statue (cat. 584), and an eagle with spreading wings (cat. 585). Despite the presumed eastern Mediterranean origin of these artifacts, the iconography does not reveal any special link with oriental cults, as Manzoni speculates about cat. 585. The spreading eagle represents nothing more than Jupiter’s attribute as seen on so many Italic or African lamp discuses (Manzoni 1978/79, pp. 209, 211).

So far lampstands have been found, in some numbers, in two principal regions: Asia Minor (chiefly at {{loc\_0000:Cnidus}} and {{loc\_0000:Pergamon}}, a few at {{loc\_0000:Halicarnassus}}), and in Libya (at {{loc\_0000:Sabratha}}, {{loc\_0000:Cyrene}}, and {{loc\_0000:Benghazi}}). Examples in limited number have been discovered at Herculaneum, Stabiae, {{loc\_0000:Lipari}}, {{loc\_0000:Pozzuoli}}(?), Athens, {{loc\_0000:Kenchreai}}, {{loc\_0000:Corfu}}, {{loc\_0000:Nicosia}}, and Alexandria; one fr. in the shape of a pinecone has been excavated in London (see Bailey BM iii, p. 329).

Cats. 583–85 have a light orange-red clay and a dark brown slip unevenly displayed. Cat. 582 has a slightly darker orange-red clay and possibly a slip of the same color. May these colors, dominant in the lamps produced in Cnidus (Bailey BM iii p. 333), suggest that the Getty lamps were found or made at this site? The fourteen {{loc\_0000:Pergamon}}-made lampstands found in Pergamon have a wider range of clay colors (Heimerl 2001, pp. 180–81, nos. 1036–49, in group 15). Only one Pergamene sample, no. 1044, has the same clay color (Munsell 5YR7/6) as cat. 585, but its slip color is different.

Because of the chronology attributed to the lamps attached to them, the Getty lampstands can be dated to the middle or second half of the first century a.d. (cat. 582) or the second century a.d. (cats. 583–85).

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Hierarchy:

• III. Roman-Period Clay Lamps

• H. Fragments of Clay Lamps

• I. Terracotta Figurine Lamps

• b. Plastic lamps

Cat Numbers: 586-609

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Plastic lamps with figurines first appear in the Hellenistic period, possibly originating in Athens. Found in all parts of the Mediterranean basin, they were particularly popular during the first and second centuries a.d. Egyptian and Italian workshops seem especially strong. In the fourth century, partly due to growing Christian influence, many types of these artifacts disappeared. By the end of the fourth century strict enforcement of imperial edicts against idol worship put an end to their production. The iconographic typology of these items is broad, including anthropomorphic and zoomorphic repertories as well as general items. Many of these variations are listed below.

These cheap objects were the luxuries of the poor. Some were brought to temples as votive offerings, and some took their place in domestic *lararia.* Others went to children as playthings. In niches and over doors many kept away sickness or the evil eye. A few presumably stood on shelves simply as ornaments. Finally, these figures often accompanied their owners to their graves (Grandjouan 1961, p. 5).

The twenty-four Getty plastic lamps are all moldmade. Most are made to be placed on a flat surface. Three can only be suspended: cats. 591–92 and 609; three can be either suspended or placed on a flat surface: cats. 593, 595, and 604. Three lamps have two nozzles: cats. 592–93, 607; two have three nozzles: cats. 595 and 597; one has four nozzles: cat. 608.

Among the various subjects represented, five are related to the theater and circus: cats. 586, 592–95; four to mythology: cats. 588 (Silenus), 591 (Cupid[?]), and 600–601 (Bacchus); two to domestic life: cats. 587 (teacher or scholar) and 590 (harpist); seven to the human body: cats. 602–4 (heads with African features), 596–97 (phallic images), 598–99 (sandaled feet); four to animals: cats. 589 (monkey), 605–6 (bull’s head), and 607 (dove); cat. 608 represents a boat, and cat. 609 a pinecone.

For most of these plastic lamps (with four exceptions, cats. 599 and 607–9), no exact parallels have been found in the published literature. Thus their dating is often conjectural, based mainly on the shape of the nozzle. The dates suggested cover about five centuries. Six lamps are presumed to date from the second to first century b.c.: cats. 600–603, 605–6; one to 50 B.C.–A.D. 50: cat. 593; three, to the first century a.d.: cats. 592, 594, and 607; five to first to second century a.d.: cats. 586–88, 595, 598; four to the second century a.d.: cats. 589, 591, 599, and 608; two to the second–third century a.d.: cats. 604, and 609; and one to the first half of the third century a.d.: cat. 590. Two lamps cannot be dated even approximately: cats. 596 and 597.

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Hierarchy:

• III. Roman-Period Clay Lamps

• H. Fragments of Clay Lamps

• J. Terracotta Lanterns

Cat Numbers: 610-11

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For lanterns in general, see Loeschcke 1909, pls. 28–36; Hug 1924; Forbes 1958; Bailey 1971–72, pp. 101–2, pl. 32a; Bagatti 1972, pp. 39–41, fig. 5; Groothand 1961.

Cats. 610 and 611 should perhaps more appropriatedly be called lamp-holders rather than lanterns. Their efficiency as lighting devices must have been mediocre. They may have been used to carry or keep a lit lamp to protect it from draft, or to watch through the night in children’s rooms or sick-rooms and frighten away evil spirits.

There is no secure basis for suggesting any date for cat. 611. As for cat. 610, we will propose the first century a.d. because of a certain similarity with Hayes’s lantern no. 565 from Egypt.

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Hierarchy:

• IV. Metal Lamps

[Cat Numbers: 612-31]

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Very few lamps of precious metal have been preserved from antiquity. Many were undoubtedly melted down in later eras. But we can assume that such items were seen as rarities even then, judging from their limited mentions by ancient authors. Most famous is the golden lamp burning continually in the Temple of Athena Polias in Athens, a work by the sculptor Callimachus (Pausanias 1.26.6; De Caro 1998, pp. 240–41; Stupperich 2013). Literary fiction connects a golden lamp, for instance, with Athena (*Odyssey* 19.34), and a golden boat lamp with an Isis procession (Apuleius *Metamorphoses* 11.10), and there is mention of gilded palatial lamps (Statius *Thebais* 1.521).

The reality is equally meager: an exceptional double-nozzled first-century-a.d. lamp from Pompeii (De Caro 1998), a gilded bronze lamp from {{loc\_0000:Domodossola}} (*Notizie degli Scavi* 1894, no. 3, “Tombe di età romana scoperte nell’ territorio del comune”), and a now-lost crystal-and-gold lamp from a fifth-century-a.d. imperial tomb are tantalizing echoes. (For older refs., see Daremberg and Saglio 1877–1919, 3:2, pp. 1321–22; and *RE* 13.2, col. 1569.)

Among extant examples, the gold lamp cat. 612 is therefore a true rarity, as it is also for its exquisite workmanship and unusual combination of gold and glass. The small size and lack of burn marks make its actual use for lighting unlikely; it would have made a valued present, or a votive, a role one imagines for most precious-metal lamps; the *cire perdue* production method assured exclusivity. The impression of scarcity produced by the remains must, however, be weighed against Pliny’s description of the widespread and extraordinary use of both gold and silver from the Late Republican period on (e.g., *Naturalis Historia* 33.42–63 passim).

Although silver lamps may have been more common than gold ones, they are likewise rarely recorded in ancient literature, perhaps less worthy of commentary than gold. The *Greek Anthology,* for instance, mentions one (5.5); and one is dedicated to divinities in Ostia (De Caro 1998, p. 241). But archaeological records inform us of several once-known but now-lost such lamps (e.g., Bosio 1632–34, 448; and the Esquiline treasure: a small one-nozzled lamp and a candelabrum, see Shelton 1981, pp. 23 and 94).

The actual remains are not many: a figured silver lamp in the British Museum (Bailey BM iv, Q 3567, p. 14, pl. 9) along with two silver lampstands (Bailey BM iv, Q 3917, p. 103, pls. 132–33, and Q 3924, p. 105, pl. 136); a silver-incrusted bronze lamp from a provincial tomb (*RE* 13.2, col. 1569); two miniature lamps from a young girl’s grave (see Pettinau 1990, p. 82 and n. 4); a first-century lamp of Loeschcke type xix from Hungary (Valenza Mele 1981, p. 49 and n. 47); a candelabrum from the {{loc\_0000:Kaiseraugst}} treasure (Baratte 1984); and a silver-plated lamp lid Bailey BM iv, Q 3614, p. 24.

If we assume votive use for most precious-metal lamps, it is perhaps not surprising that there are almost no lamps in the numerous large Late Antique silver treasures; seen against the overwhelming amount of silver household goods recovered, this lack points to the limited popularity and suitability of silver for lamps. (An excellent listing of locations and content of such treasures of the fourth and early fifth centuries a.d. is in Guggisberg 2003, pp. 333–46; equally lacking in lamps is the extensive Stadler 2006.)

The rarity and lack of context makes it difficult to date the unusual Getty lamps. The single Getty silver lamp, cat. 613, like the gold lamp cat. 612, is small, delicate, and damaged. No parallel has been found for either one.

Metal—bronze in particular—came to play a central role in Roman economy and social culture, especially from the Late Republican period on. But in spite of the large amount of extant ancient bronze lamps, their date is often uncertain, even when their context is known. The reason for this is the obvious longevity of the individual products. Although less costly than the items of precious metal discussed above, they were certainly not the property of every household. Their value is indicated, for instance, by a fortuitous find in Pompeii: a fairly simple one-nozzled bronze lamp found in an intact strongbox in a modest private house (see Conticello de’ Spagnolis 1987). We also know of richer houses where up to six bronze lamps have been recovered.

The formal uniqueness among bronze lamps is due primarily to their method of production, mostly *cire perdue,* which created baffling varieties, at times making a close typology difficult. With rare exceptional examples from the Bronze Age (see, e.g., Bailey BM iv, p. 5), the general time span of bronze lamps reaches from the ninth or eighth century b.c. until the Arab invasion of the Mediterranean, after which their occurrence wanes.

The longevity goes both for individual items and for types, many of which continue into the Christian era, thus adding to the problem of dating (see some startling examples of documented survival given in Bailey BM iv, p. vii).

The relation between clay lamps and bronze lamps has long been recognized. An approximate calculation assumes roughly a 1:200 numerical ratio in the Greek period, with metal lamps increasing considerably in Roman times (see Forbes 1966, p. 155). No precise numerical comparison of clay or bronze lamps from, for instance, Pompeii or Herculaneum has been done so far.

More significant than the numbers is the parallel or reciprocal relationship between the two media. The imitation or inspiration of style is often close, especially in the transition from the first century b.c. to the first century a.d. (Valenza Mele 1981, p. 42) and constitutes a growing field of systematic inquiry, which lies beyond the scope of the present work. (See, e.g., Xanthopoulou 2005, for the Late Roman period, with further refs.). General opinion is strongly in favor of bronze lamps being the models for clay lamps, with obvious adjustments for both market demands and technical necessities (see, e.g., Pettinau 1990, pp. 88–89). The admiration for bronze lamps is seen in a number of ways: for instance, the dark glaze of Ephesus clay lamps was undoubtedly intended to imitate bronze (see [cats. 44–50](44-50)); occasionally metal antecedents survive in clay as decoration, without any function (see [Introduction 15 [*Firmalampen*]](Introduction%2015%20(Firmalampen)) or [cats. 147–48](147-148) for hinges without any lid). The suggestion that such features can help us restore lost metal lamps is well taken (Perlzweig 1961, pp. 4–5). The chronological implications of these relationships are explored especially by Valenza Mele 1981 passim.[[1]](#footnote-1)

In spite of the chronological problems indicated, it is possible to give a rough developmental outline of the bronze items, although generally not with the same categorical refinements into types as for the vastly more numerous clay lamps. The material from the Vesuvian region lends itself best to classifications. (For some attempts at developmental overviews, see, e.g., Menzel 1969, p. 106; and Bailey BM iv, pp. 5–7 and 12–13, with introductions to subsequent chapters. For more narrowly focused treatments, see refs. in typological sections below.) The fundamental, classic Roman lamp typologies were established by Loeschcke in 1919 on the basis of the restricted dates of the Roman camp at {{loc\_0000:Vindonissa}} during the first and early second centuries a.d. Loeschcke’s typologies may generally be more suitable to clay lamps than to bronzes (see Leibundgut 1977, pp. 60–64, pls. 18–20); however, because these classifications are used by some scholars also for bronzes, they will be indicated here, when deemed relevant.

Just as the dates of bronze lamps are marked by uncertainty, so often is the place of production. It can be assumed that Early Imperial lamps were mostly produced in Italy, as were the lamps from the second to fourth century a.d. The Late Roman products, on the other hand, seem to derive primarily from the eastern Mediterranean (see Bailey BM iv, p. vii). The types of the first and second centuries spread rapidly to other parts of the empire, as confirmed by general parallels found and by the geographical places of manufacture or origin indicated for the Getty lamps (primarily Asia Minor).

The Getty bronze lamps vary widely in chronology, from the seventh century b.c. to at least the sixth century a.d., but their distribution is not even: the majority belongs to Roman times, or, even more narrowly, to the Early Imperial period.

Cat. 614 is the oldest bronze lamp in the collection and the only Archaic item. Deriving from Sardinia, it is in the shape of a boat. Boat models, often used as lamps, are found both in clay and bronze (Göttlicher 1978 with large bronze repertory, nos. 374–437, pp. 70–76); their functions are much debated. Some are verifiable lamps, other models are assumed to be votive offerings or to have liturgical or funerary use (Göttlicher 1978, esp. pp. 4–11; Thiemme 1983, pp. 43–44). If indeed cat. 614 was a lamp, the wick would have hung over the stern; it belongs to a tradition common on Sardinia, starting in the eighth century b.c. or perhaps earlier. These objects often include various animal protomes on the railings and at the prow (for a repertory of animals, see, e.g., Lilliu 1966, p. 27); most often a handle either spans the midship or (later) has the form of a mast; both carry a top loop for suspension; the transverse handle is broken off on the Getty example. (For the export pattern of such lamps, see Lilliu 1971; for the metal composition of Sardinian bronzes, see Balmuth and Tykot 2002).

Classical-period bronze lamps are rare, and the Getty has none. With the Hellenistic era, on the other hand, their frequency increases, see cat. 615. The characteristics of clay lamps of this period are very evident also in bronze lamps: bulbous bodies and extended narrow nozzles (cf. clay lamps above, esp. cats. 28–32). The latter feature requires a counterweight to balance the lamp, especially metal lamps, and the handles are therefore frequently elaborately developed with backward-leaning attached shields, often in vegetal form. (In addition to the parallels quoted under cat. 615, see also Loeschcke 1919, p. 472, fig. 44.) A lid is often added, hinged or attached with a chain, plain or with figure decoration, a feature that survived for centuries. Especially in Roman Imperial times bronze lamps come into their own; their numbers increase along with proliferation of types, which are preserved particularly from Campania, and in the later phases predominantly from the eastern Mediterranean.

Because inscriptions on bronze lamps are very rare, the prime interest of the small modest lamp cat. 616 is the inscription casually incised on the base: {{insc:roi}} retrograde, evidently a secondary act, inscribed at some time after the lamp was cast, presumably part of a name. The triangular nozzle of this lamp ultimately derives from Hellenistic lamps, especially from Asia Minor (see [cats. 28–36](28-36)). Goethert 1997 holds that this lamp type was concentrated in the area of the Rhine, Austria, and eastern France (p. 187). That fits with the reported findspot of cat. 616—the lower Rhine Valley.

For dating bronze lamps, the main chronological peg for the first century a.d. is, of course, the finds from the area destroyed by Vesuvius in a.d. 79, which provides a *terminus ante quem.* But another earlier important discovery with a reasonably focused date is the {{loc\_0000:Mahdia}} shipwreck (see Barr-Sharrar 1994). Several large and well-preserved bronze lamps from the wreck are dated to the early first century b.c. Their particular characteristics are the double nozzles with sizeable wide curved volutes ending in a knob or merely a point (see Barr-Sharrar 1994, esp. pp. 643–51). The find has, in fact, given name to this particular shape—Mahdia type. These lamps along with other luxury items were probably on board the ship from Athens or another Greek location, destined for Italy; perhaps their Greek parentage can be seen in large double-nozzled clay lamps such as Broneer type xxi of the late first century b.c. (Broneer 1930, pls. 8 and 9).

Mahdia-type lamps are regarded as the starting point for what would develop into the most prevailing feature of Roman Imperial lamps, both in clay and bronze: the short nozzle-volute lamps with double or single knobs (corresponding to Loeschcke types i–v). Cats. 617 and 618 are first-century-a.d. echoes of Mahdia-type lamps, although of modest size and plain decor. The double-nozzled cat. 617 has a large crescent over its ring handle, an iconographic staple since the Late Hellenistic period; it occurs frequently in the Vesuvian area (see Valenza Mele 1981, nos. 69, 75, 79–80, and 82; for the very few Mahdia-type lamps in the Museo Archeologico Nazionale, Naples, see ibid., pp. 29–32, nos. 43–46; and Conticello de’ Spagnolis and De Carolis 1988, no. 13, pp. 41–43). Curiously, after a considerable chronological hiatus Mahdia-type lamps reappear in the third and fourth centuries, often with elaborate added details (see Bailey BM iv, Q 3771–Q 3777, pp. 62–63, pls. 72–74; Xanthopoulou 2010, pp. 3–5). The Getty Museum has no such late example.

Dating cats. 617 and 618 is difficult in the absence of any close parallels. They rather appear to be simplified derivations/evolutions of original Mahdia lamps imported to Italy. Barr-Sharrar 1994 seems to confirm such an interpretation (pp. 648–651). This is particularly true for the rare cat. 618, the single-nozzled lamp, a form also uncommon in clay. The one single-nozzled lamp from the Mahdia wreck is, in fact, quite unlike cat. 618 (see illustration in Barr-Sharrar 1994, p. 650). On the original Mahdia lamps the handle (when present) consists of a large ring, connected with a leaf ornament. Cats. 617 and 618 maintain the ring, but alter—or omit—the decor. For theories on the possible origin of the Mahdia type, see Valenza Mele 1981, pp. 29–30, who suggests a relation to long-nozzled volute-lamps from Asia Minor.

More common than the large volutes discussed above are other first-century-a.d. types, as seen on cats. 619 and 620. Instead, there are small protrusions at the inner side of the nozzle only, and the body is considerably lower than before. Both lamps balance their elongated nozzles with a proportionately substantial handle and shield. (Cat. 620 was a suspension lamp.) Both cats. 619 and 620 belong to Loeschcke type xix, a very numerous and widespread lamp form from the mid-first century all through the second century a.d. (Valenza Mele 1981, pp. 49–50).

Cat. 621 is more unusual: a curious combination of features, each separately familiar. The flat circular discus, enclosed by a low flat rim created by the raised side-walls, refers to *Firmalampen*, as does the channel from discus to nozzle with a small vent to carry oil overflow; and the curved handle ending in an animal head is a feature common from the first century on. The sum total of cat. 621 is original and striking; highlighted by the finely carved leaf collar, it is a lamp at the edge of a large class of bronze lamps influenced by the *Firmalampen*, popular during the first and second centuries (for clay *Firmalampen*, see [cats. 442–50](442-450)).

The curved neck handle ending in a variety of animal heads (horse, bird, deer, griffin), or, occasionally, a human head, was common at Pompeii and elsewhere and is found combined also with numerous examples of the elegant pear-shaped lamps from the first century a.d. (the Getty Museum has none of these, but see, e.g., Comstock and Vermeule 1971, pp. 348–49, no. 498 [from Egypt]; Valenza Mele 1981, nos. 261–80; Conticello de’ Spagnolis and De Carolis 1988, nos. 83–106; Chrzanovski 2003, p. 91, nos. 109–10 [from Switzerland]. In spite of their obvious fragility, some clay lamps have this type of handle: see [cat. 472](472), and Rosenthal and Sivan 1978, pp. 90–91, nos. 368–72).

Another first-century-a.d. type lamp is preserved with its stand: cat. 622. It represents a tendency much more common in metal than clay lamps: suspension facility. In this case, the chain is attached to three loops—for maximum stability, the most frequent arrangement. Possibly the persistent tendency to hang or attach bronze lamps to stands derives from a desire to avoid the heat the metal might generate. This lamp shape still shows the need to balance the long nozzle with a large ring handle and leaf. The volutes are abandoned for small knob protrusions, here both at the outer and inner ends of the nozzle. A domed lid is still attached to its hinges. The production appears limited and is dated from the end of the first century b.c. to the early first century a.d. (Valenza Mele 1981, pp. 42–43, and nos. 72 or 79, although with different handles).

Two further sizeable suspension lamps, cats. 623 and 624, both have double-nozzles on opposite sides of a central circular discus, but otherwise they display some internal typological differences: cat. 623 (belonging to Loeschcke type xix) has semivolutes and a well-defined circular discus, marked by a raised rim, leaving no room for a shoulder outside. It is a numerous category, with both one and two nozzles and various internal variations of detail (closest parallels: Valenza Mele 1981, pp. 77–78, nos. 192–95; Conticello de’ Spagnolis and De Carolis 1988, esp. pp. 70–71, nos. 54 and 56). It is dated from the mid-first to well into the second century a.d. (Valenza Mele 1981, p. 50). Cat. 624, on the other hand, is well known in bronze, but rarer in clay; there are no volutes, but the whole circumference of the lamp, including the nozzles, is surrounded by a slightly raised flat ledge; the interior is also flat; it is classified as either Loeschcke type xx or type xxi, two closely overlapping groups (our lamp would date to shortly before a.d. 79: Valenza Mele 1981, discussion pp. 118–20, p. 123, no. 296). Both lamps have extant suspension chains (cat. 624’s is broken) attached to loops in the form of gracious swan’s heads and necks. Such bird’s heads—variously identified as swans, geese, or ducks—are occasionally found instead of a plain loop (e.g., Bailey BM iv, Q 3654, p. 35, pl. 40; Valenza Mele 1981, pp. 123–24, nos. 296–97, Loeschcke type xxi; also seen on her group nos. 128–30 and 133–34, pp. 61–63, Loeschcke type xix). In addition, cat. 623 retains an uninscribed metal plate (*tabula ansata*) as an intermediary link to the top hook (possibly intended for the owner’s name or a votive inscription). It could theoretically also have existed on cat. 624. The base treatment of cat. 623 is notable for the multiplicity and depth of the internal rills; when such base treatments are found on clay lamps, they clearly signal metal models (see, e.g., Perlzweig 1961, nos. 1242 and 1259, pl. 25; among the clay lamps above, see esp. [cats. 155–56](155-156), clay versions of Mahdia-type two-nozzle lamps, and [cat. 472](472), imitating a bronze lamp with tall curved neck).

The last double-nozzled lamp, cat. 625, is of special interest due to the application of elephant heads on the sides of the body. Applied decorations between the nozzles occur occasionally on multinozzled lamps (seen already on a large three-nozzled lamp from the Mahdia shipwreck: Barr-Sharrar 1994, pp. 640–41 [comic head]; several recorded in Valenza Mele 1981, e.g., p. 31, no. 43 [comic head], pp. 61–62, nos. 128–29 [bull protomes], p. 62, no. 130 [lion’s head], p. 124, nos. 297–98 [bull protomes], and p. 124, no. 299 [female mask]). The elephant motif as such is found sparingly in ancient classical art, but more often from the time of Alexander the Great on. It is rare in connection with lamps: a few use the elephant head as the lamp body, with the trunk as functional nozzle (see Comstock and Vermeule 1971, p. 349, no. 490; and Bailey BM iv, pp. 15–16, Q 3574, pl. 14, third to second century b.c., with further refs. of early occurrences). A most spectacular example comes from the graves at {{loc\_0000:Vani}} (first century b.c.): three elephant trunks constituting the lamp nozzles with human busts between (see Kakarava and Kvirkvelia 2008, p. 76); for a lampstand using elephant trunks as feet, see Bailey BM iv, Q 3871, p. 92, pls. 104–5 (first century a.d.). On the Getty lamp the applied motif is strictly ornamental.

Figured (plastic) lamps were popular from the Hellenistic period on; they are found widely in the Mediterranean area, possibly with a preponderance in Egypt, which emerges as a major production place, along with Italy. Relatively common in clay (see [cats. 586–609](586-609)), rarer in bronze, their major popularity is considered to fall in the first and second centuries a.d. Subjects cover a broad iconographic range, both anthropomorphic and zoomorphic; clay and bronze lamps follow very similar trends of taste. The extensive figured-lamp collection in Cologne, published in Möhring 1989, gives an excellent overview of the variations and occurrences, although covering only clay lamps. Möhring, along with others, stresses the head lamp as a favorite with wide representation: especially for ethnic varieties (Africans being the most prominent), mythological figures (esp. from the Bacchic circle), and animals such as bulls (see Bailey BM iv, Q 3574–Q 3585, pls. 14–16, illustrating trends in taste, both humorous and at times slightly grotesque).

The Getty collection contains three figured bronze lamps, two from the Early Imperial period: cats. 626–27 (cat. 630 belongs in Late Antiquity). Cat. 626 is a fine head of a comic theater mask. The open mouth serves as the filling-hole, surrounded by a carefully striated beard; expressive features are deeply modeled, beneath a hairdo covered with a wreath of leaves and berries, commonly connected with comedy heads and the Bacchic sphere in general. (Cf. the elaborate garland encircling the large Mahdia-wreck lamp mentioned above.) The elegant curved handle, now detached, has similar vegetal decor. A head lamp in the Naples Museum is iconographically close, but functionally a variant: in the large mouth is a smaller wick-hole, with the filling-hole in a large flower covering the substantial ring handle; a wreath of vines surrounds the head; there are suspension loops (Valenza Mele 1981, pp. 155–56, no. 367, the only preserved comic theater head lamp from the Naples Museum). Two closely related head lamps found in Germany, however, confirm the popularity of the form (Menzel 1966, p. 83, no. 200, pl. 63; Menzel 1986, p. 104, no. 242, pl. 113; both identified by Goethert 1997, pp. 187–88, as Silenus heads).

Cat. 627 belongs to a more unusual category, where the whole lamp takes on a vegetal form, possibly to connect with the Roman taste for decor inspired by nature. It brings to mind a well-known passage in Pliny on a most elaborate example of such a fixture: lamps suspended in imitation of apples on a tree, of Hellenistic Greek background, transferred to the Temple of Apollo on the Palatine Hill in Rome (*Naturalis Historia* 34.8.14). In cat. 627, the lamp body is a pinecone (torch[?]) at the end of a striated stem. Although unusual, some parallels are known: Valenza Mele 1981, p. 152, quotes examples both from Pompeii, {{loc\_0000:Aquileia}}, and {{loc\_0000:Ephesus}}. Two related lamps consisting of acanthus buds for the body come from the {{loc\_0000:Veneto}} region (now in Vienna, see Beschi 1962, pp. 102–4), thus making Italy the likely origin of the type.

The three lamps from Late Antiquity represent very different trends. Common denominators of the period include bulbous body forms and large circular wick-holes in the shape of sunken cups. Also frequent is a cavity in the bottom for fitting the lamp to a spiked support. In spite of its small size, cat. 628 is typical in those respects. Expressly Christian symbols, such as crosses, chi-rho monograms, or laurel wreaths on the handle shield are common accompaniments, but none of the Getty lamps carries such decors. Instead, cat. 628 has a strongly curved, backward-leaning handle ending in the expressive head of a deer(?) (cf. cat. 621, of the first century a.d.). It is often pointed out that the lamps of this late period revive many characteristics of the Late Hellenistic period. Both the heavy backward-leaning handle and the prominent wick-hole of cat. 628 fit that tendency, although the long Hellenistic nozzle is not present here, as on many late lamps (e.g., Hayes 1984, pp. 139–42, nos. 216–19; Xanthopoulou 2010, pp. 6–7).

Cat. 629 does not have informative parallels, but its general shape and detailed incised decor places it in the Byzantine tradition; see, for instance, Demirel Gökalp 2005, who for her globular lamp i.4, fig. 9, mentions two related glass lamps in Istanbul (p. 70).

The entire cat. 630 lamp can be said to be conceived as a Christian symbol. The popularity of the image of the peacock has given rise to a great amount of such lamps with only minor variations (see Lother 1929). It has even been suggested that the flame and smoke from the wick-hole might have given the appearance of the striking tail of a peacock. Egypt seems to have been an especially active production center and possibly the origin of the Getty lamp. Like many of its kind, its base was made to fit onto the spike of a stand.

The Getty Museum has one open lead lamp, cat. 631, reportedly found in {{loc\_0000:Cologne}}, Germany. The northern Roman provinces, both Germany, Switzerland, and Britain, were supplied with lamps primarily through the military camps, which have left a number of simple metal lamps of lesser quality, such as iron or lead, while bronze lamps are fairly limited north of the Alps, where tallow would have been the prime available fuel. These lamps are open, have mostly a flat bottom with sides often low and straight, and are shaped as a vague oval or figure eight. The triangular form of cat. 631 is, however, coarser than most examples published (see Loeschcke 1919, pl. 22; Leibundgut 1977, p. 302, no. 1043, pl. 21 [lead, from {{loc\_0000:Vindonissa}}]; Goethert 1997, p. 189, inv. no. 27.244 [lead, from {{loc\_0000:Trier}}]). Open clay lamps of parallel simple forms are also found in numbers from these areas (Loeschcke 1919, pl. 20). Handles, if extant, vary between a vertical form for hanging (which probably was the case on cat. 631) and a horizontal variant (see Bailey BM iv, Q 3754–Q 3764, pp. 57–58, pls. 65–68). Britain has provided the best parallels for cat. 631, along with a fairly well-documented date range, mostly from late first through the second century a.d.

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Hierarchy:

• IV. Metal Lamps

• A. Gold Lamp

Cat Numbers: 612

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Hierarchy:

• IV. Metal Lamps

• B. Silver Lamp

Cat Numbers: 613

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Hierarchy:

• IV. Metal Lamps

• C. Bronze Lamps

Cat Numbers: 614-30

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Hierarchy:

• IV. Metal Lamps

• D. Lead Lamp

Cat Numbers: 631

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1. The Antiquities Conservation staff investigated every bronze lamp in its collection, but no scientific laboratory analyses of metal content were performed. For general information on this matter from other sources, see, e.g., Bailey BM iv, pp. 144–63; or *From the Parts to the Whole* 2000–2002, with further refs., and earlier bronze congresses. [↑](#footnote-ref-1)