

Roman lamp from the 'Αρχέπολις workshop and other late antique lamps from Burial House 1/2007 in the Harbour Necropolis of Ephesos



Abstract: The article presents ceramic lamps discovered during the 2007 rescue excavation conducted in Burial House 1/2007 in the Roman and late antique Harbour Necropolis of Ephesos, located north of the harbour channel. An imported Roman lamp of probable Cypriot origin, with the first instance of an 'Αρχεπόλεως signature coming from Ephesos, is given special attention among the grave goods from Grave 3. It depicts Hercules dragging Cerberus from the Underworld. Other finds represent imported and local late antique arts and crafts. Some of these may have been used in the context of Ephesian burial rites, most conceivably as lighting devices, contributing thus to a better understanding of local crafts and customer demand.

Keywords: Ephesos, Harbour Necropolis, Roman and late Roman lamps, Αρχεπόλεως signature, Hercules with Cerberus, Cypriot import, Athenian import, Asia Minor lamps

Archaeological rescue excavation in the area of the Roman and late antique necropolis of Ephesos located north of the harbor channel was conducted in 2007.¹ In order to prevent further illicit activities and to save the remaining contextual information, a trench

1 The 2005 and 2007 rescue excavations were followed by systematic stratigraphic excavations of the Ephesos Harbour Necropolis conducted from 2008 to 2010. The interdisciplinary research was carried out by the Austrian

Marina Ugarković

Institute of Archaeology,
Zagreb

Acknowledgment

I would like to express my gratitude to Dr. Martin Steskal for his kind permission to publish this material. My thanks go also to Laurent Chrzanovski for the help provided during the preparation of this article. Steskal and Alice Waldner offered comments on a draft of the article, for which I am grateful.

All the lamps recovered in the course of the Ephesos Harbour Necropolis excavations will be published in the forthcoming volume of *Forschungen in Ephesos* (Steskal forthcoming). I would like to thank both Sabine Ladstätter and Steskal who kindly provided me with the opportunity to study this material.

was investigated in Burial House 1/2007 containing a sarcophagus and two graves consisting of low brick walls of the same width as the sarcophagus revetted with marble and sealed with marble slabs (Steskal forthcoming). The original context of the burial house (SU 101) was disturbed by modern illicit activities and rubbish accumulated in the tomb after the cemetery's abandonment in the 6th century (Steskal forthcoming). Nevertheless, four lamps were recovered, some of which can be securely interpreted as artifacts used in the context of Ephesian burial rites.

One of these, with a signature, stands out as a probable import from Cyprus [*Cat. 1* and *Fig. 1*]. It was discovered in an undisturbed burial, Grave 3, where it was deposited as a grave furnishing (Steskal forthcoming). The unslipped lamp is preserved almost complete, with half of the handle missing, while parts of the upper discus and shoulder surface have flaked off. It is fairly big and the large circular discus is framed with a raised ring. The flat-topped shoulder is relatively narrow. The U-shaped nozzle is set off on a slightly lower level. Preserved traces of burning indicate use. The pierced handle has a single groove on the back. The relief scene decorating the discus depicts the last of the Twelve Labors of Heracles, that is, fetching Cerberus from the Underworld. The three-headed beast is on a leash held in the nude hero's right hand, while in his left hand there is a lion's skin. A very narrow border of ovules on the shoulder surround

the ridge framing the discus. The base is flat, indicated by an irregularly incised circle only a few millimeters from the edge of the base. It bears an incised inscription in Greek, the letters Ἀρχεπόλεως, the genitive of Ἀρχέπολις covering most of the base.

Although unslipped lamps are usually associated with the Broneer XXVII type, this particular example is set apart by the missing shoulder panels that are otherwise typical of the C version of the mentioned type, with figural relief discus decoration. Very close parallels have been documented in three slipped variants; all assigned by Bailey to the Loeschcke VIII type, having uninterrupted impressed ovolo on the shoulder but with the discus left plain (Bailey 1988: 308, Pl. 67, Q 2476–Q 2478, heart-shaped nozzle) or decorated in relief with either wreath (from Salamis or Curium, Bailey 1988: 309, Pl. 67, Q 2485–Q 2489; from Miletus, Menzel 1969: 279, Fig. 44,1) or figural scene (from Salamis or Curium, Bailey 1988: 308, 309, Pl. 67, Q 2482–Q 2484). Since the bulk of these finds comes from Cyprus, Bailey has suggested that the lamps were produced on the island. Moreover, due to close resemblances between the forms of the two series, one decorated with Odysseus tied to a ram and the other with an oak wreath (both with an U-shaped nozzle), Bailey suspected these might have been actually worked in the same workshop, which he dated in the late 1st and 2nd centuries AD (Vessberg and Westholm 1956: Fig. 39,17; Bailey 1988: 296, 297, 308–309).

Archaeological Institute, directed by Dr. Martin Steskal, within the frame of the "Death in antiquity" project as well as the 2010–2014 Austrian Science Fund project P22083 G 19 "Die Hafen-Nekropole von Ephesos". For general information on the Ephesian mortuary landscape, see Steskal 2017.

The prototype of the Heracles with Cerberus figural motif can be traced to Corinthian lamps (Karivieri 2001: 187, Fig. 17). One lamp, with this decoration, signed by the Corinthian lampmaker Kallisthos was found on Corfu (Karivieri 2001: 187). The motif is known to have been popular in Cyprus as well where Corinthian lamps were imitated in the 3rd century (for an example today in the Medelhavsmuseet in Stockholm, see Perlzweig 1961: 118; Karivieri 2001: 187, 188). Another presumed 3rd century Cypriot lamp with a depiction of Heracles dragging Cerberus from the Underworld comes from the British Museum (Bailey 1988: 35, 314, Q 2563). Interestingly, a prototype of this scene, with a very similar portrayal of Heracles, is to be found also on a Septimius Severus AD 193–211 coin minted in Herakleia Pontika, situated on the coast of Bithynia in Asia Minor. The obverse shows a draped and cuirassed bust of a laureate, while on the reverse, a nude Heracles holds a lion's skin and his club over his left arm, and drags, with his left hand, the three-headed Cerberus on a rope (<https://www.cointalk.com/threads/herakles-and-kerberos.338630/>, accessed: 15.08.2019).

The uninterrupted ovolo shoulder pattern is known from the Athenian lamp production of the first half of the 3rd century, while a late variant appears also in the late 5th and 6th century (Karivieri 1996: 69, Pl. 52, 2). The same shoulder pattern is known from Corinthian production as one of the less common patterns present on the so-called Bronceer XXVIII type (Bronceer 1930: 103, Fig. 48,16).

The lamp base signature of APXEΠOΛIC and APXE/ΠOΛI/ΔOC has been recorded from Cyprus, Chersonesos, Sidi Khrebish/Berenice, Isthmia and Rhodes (Katsioti 2014: 159, 160 and the bibliography cited in notes 50–52; 2017: 39). Two lamps signed with APXE/ΠOΛI/ΔOC were found in burials in the Chersonesos, one with a 3rd-century coin (Waldhauer 1914: 62, Nos 482, 483, Pl. XLVI, and B, APXE/ΠOΛI/ΔOC; Katsioti 2017: 39; see also comment in note 274). Bailey published a lamp from Sidi Khrebish/Berenice with the signature [A]PXE....., considering the name to be that of an Athenian lamp maker (Bailey 1985: 109, 182, C 757). In offering a typological comparison to a lamp from Salamis or Kourion, Bailey mentioned a lamp with the APXEΠOΛIC signature found in a late 3rd–early 4th century archaeological context in Isthmia (Bailey 1988: 313, Q 2552). A specimen from Isthmia, a lamp with the APXE/ΠOΛI/ΔOC signature, was briefly assumed by Birgitta Lindros Wohl to be of Asian origin (Wohl 2005: 216, Fig. 7a,b, Pl. 103). The Cypriot lamp Π 2560 of type Vessberg 16 (with rosette on the discus), with a half destroyed base bearing the [A]P[X]/[E]ΠO/ΛIC signature, was discovered on Rhodes in context with a coin, a *folles* of Maximinus Caesar, dated to AD 305–310 (Katsioti 2017: 35). Another Rhodes example of a lamp produced in a Cypriot workshop, Λ 5445 depicting a *quadriga* on the discus, with the APX/EΠO/ΛIC signature, was found in an archaeological context with other Cypriot lamps of the 3rd–4th centuries (Katsioti 2017: 38). Based on available parallels and contextual information, Katsioti suggested that

the activity of the ΑΡΧΕΠΟΛΙΣ workshop, or more broadly ΑΡΧΕΠΟΛΙΔΟΣ himself, should be assigned to the period of the late 3rd and early 4th centuries, and placed on Cyprus (Katsioti 2014: 159, 160; 2017: 39).

The Cypriot fabric of the 3rd century has been described as uniform, powdery, well levigated, typically non micaceous and yellowish brown or pale brown in color (Katsioti 2014: 143; 2017: 34). Keeping in mind similarities in regional clay sources, heatedly debated in geological research, one could tentatively say that the described fabric corresponds to that of the lamp discussed here, at least from a macroscopic point of view.

The described lamp stands out not only because of its morphological and stylistic traits, but because it is also the only lamp found inside a grave in Burial House 1/2007 and, therefore, the only lamp from this tomb documented as a grave good. The grave in question was a burial place for more than one individual, used at least until late antiquity (Steskal forthcoming). The available comparative evidence (form, decoration, signature) suggest the lamp to be, most likely, an advanced/late 3rd century (early 4th century) artifact, originating from a Cypriot workshop (the pierced handle possibly speaking in favor of the earlier date). Although this is the first known product from this particular workshop, the presence of ceramic imports from Cyprus, including lamps, has already been noted in Ephesos (e.g., Gassner 1997: 200–201, No. 818, Pl. 64.91, interpreted as Corinthian; reinterpreted as Cypriot in Katsioti 2017: 35; for Cypriot sigillata, see Ladstätter 2008: 188).

The other three lamps from Burial House 1/2007 represent late antique craftsmanship. They came from a disturbed deposit, including rubbish accumulated in the tomb after the cemetery was abandoned in the 6th century (SU 101). One of these lamps, clearly an import, is a half-preserved, glazed Athenian rosette lamp or its imitation [*Cat. 2* and *Fig. 2*]. Its distinctive typological traits include an ovoid discus with framing ring, decorated with a rosette of 14 solid petals made in relief, and a solid handle. The flat shoulder is decorated with a herringbone pattern within a band, while the base is indicated by a double tear-shaped groove. Based on morphological and stylistic parallels, as well as the presence of glaze, it should be dated to the advanced 4th–mid 5th century, while macroscopic observation of the fabric suggests an Athenian product (for parallels, see the catalog below). It may have been used in the Ephesian burial rites, but the disturbed context makes it unclear whether the lamp was deposited as a grave good in one of the destroyed graves, or was actually lighted. In funeral contexts of the 3rd and 4th century, lamps were still part of the grave furnishings, contrary to practices from later antiquity using lamps in burial or post-burial rituals without depositing them in the graves.

The current state of research places the first instances of the use of Athenian lamps in Ephesos in the 3rd century, as evidenced by examples reported in contexts investigated in Terrace House 2 dated to around AD 230 and in the third quarter of the 3rd century (e.g., for

dwelling unit 4: Ladstätter 2005: 242; for dwelling units 1 and 2: Ladstätter 2010: 193, 535, 536, 540; for dwelling unit 6: Waldner and Ladstätter 2014: 460, 576, No. 1085, Pl. 398), a period when artistic developments of Attic lampmakers were at its peak, and their products flooded the Mediterranean markets. The demand for Athenian products, especially for the particularly attractive rosette lamps, continued in the course of the late Roman period, at least until the end of the 5th century, with the bulk of the material belonging to the advanced 4th and the first half of the 5th century (Karivieri 1996: 262). Their local popularity might also be reflected in individual examples of rosette lamps typical of Athenian production of the second half of the 4th and first half of the 5th century and yet made in a micaceous fabric that brought forth a tentative suggestion that they were an imitation coming from Ephesian workshops (Bailey 1988: 371, Q 3098bis). Similarly, research conducted in Rhodes has demonstrated minimal exports of Attic lamps in the 3rd century to this island and fairly regular consumption in the course of the 4th century, when the first Rhodian replicas appeared in local workshops, and throughout the 5th century when they continued to form a part of this island's manufacturing repertoire (Katsioti 2008: 194; 2017: 93). Attic lamps were observed to decline in popularity at different Aegean sites, most notably near the coast of Asia Minor, in the mid 5th century, although they remained in use until the end of the century, with some specimens of even later date (Karivieri 1996: 260–263; Katsioti 2017: 93 and bibliography cited therein).

The other two lamps are of a presumed local origin and belong to a distinctive group of late Roman and early Byzantine lamps usually described as Asia Minor lamps. The first specimen, a whole lamp, bears a plain, ovoid and concave disk, framed with a double ring [Cat. 3 and Fig. 3]. The convex shoulder is decorated with curving rays, while the space toward the nozzle is adorned with tongues. A solid handle ends in an incised fish tail, while other characteristics of the underside include double incised lines at the back of the nozzle, and a base indicated with a low, circular ring with an impressed footprint (*planta pedis*) (Bailey 1988: Eph B type of base). The other, fragmentary, lamp of this type has a single raised ring framing the ovoid discus with another ring in the middle [Cat. 4 and Fig. 4]. The discus is undecorated because of a larger central filling hole, and the convex shoulder bears rays in relief. Examples of both lamps have been recorded previously in Ephesos, e.g., in the material discovered in the Seven Sleepers Cave (for parallels, see catalog below). Although a double framing discus ring seems to have been originally an Athenian trait (Karivieri 1996: 46), it is present in some examples of this group of lamps (e.g., from Rhodes, see Katsioti 2017: 260, AM 92). Shoulders decorated with rays or curved rays have also been documented on other variants of the Asia Minor type of lamps (for examples, see catalog below).

Asia Minor lamps (known also as Broneer XXIX type, groups 3 and 4) were quite popular artifacts of late Roman and early Byzantine times, as attested by their distribution throughout the Mediterra-

nean (e.g., for Athens, Perlzweig 1961: 100–102; for Corinth, Broneer 1930: 115, 116; for Delos, Bruneau 1965: 139–140; for Kenchreai, Williams 1981: 71–76). They seem to have been produced in Ephesos (Bailey 1988: 371, 372; Hughes, Leese, and Smith 1988: 463), where production molds have been found, although the actual workshop or production area has yet to be discovered (Miltner 1937: 200, Pl. XIV; Ladstätter 2008: 117). Other sites, such as Knidos, Samos, Pergamum, Cybira and Sardis, have been proposed as possible production centers as well (Hughes, Leese, and Smith 1988: 483; Metin 2012; Katsioti 2017: 218 and bibliography). Their popularity was corroborated not only by wide distribution, but also by their imitations documented outside the areas of their origin (e.g., for Kenchreai, Williams 1981: 70; for Corinth, Garnett 1975: 199–201, dated late 5th–6th century AD; 2012: 116; for Athens, Karivieri 1996: 37). The two examples from Burial House 1/2007 in Ephesos are conceivably manufactured in an Ephesian workshop(s), as indicated by their soft, uniform (orange-red to brown) color, very micaceous fabric(s) with some white inclusions, as well as a dull dark red-brown slip (Bailey 1988: 371, 372).

Typically, these types of lamps are dated to late antiquity, the 5th–6th centuries AD, or even early Byzantine 7th century AD, but their typo-chronological development is difficult to establish for lack of documented stratified contexts (Ladstätter 2008: 117, see also discussion on 119; and Bailey 1988: 372; Katsioti 2017: 218 and discussion and bibliography therein). The largest number of such lamps from Ephesos, including direct parallels to examples

found in Burial House 1/2007 from the Harbour Necropolis, comes from the Seven Sleepers Cave cemetery. However, since the cave was in use for several centuries, a contextual analysis was not possible, and their typology is grounded on a subjective stylistic study (Miltner 1937). Based on the characteristics of both form and decoration, Ladstätter divided the material from the Vedius gymnasium in Ephesos into six main types (I–VI), with additional subtypes, dated between the 5th and 7th century AD (Ladstätter 2008: 116–120). According to the approximate dating offered by Bailey, both of the examples discussed here, matching the Broneer XXIX type, group 4 (without nozzle channel), should be dated to AD 500–600, with a possible onset of production in AD 450 (Bailey 1980: 372). Although no direct parallels for these lamps are known from the Vedius gymnasium, the domination of shoulder over discus in Cat. 3, both in terms of dimensions and as the chief decoration zone, shows parallels to the Ladstätter type III (Ladstätter 2008: 117–120). The lamp Cat. 4 has a seemingly narrower shoulder, when compared to the discus, while the large filling hole seems to have been a later development resulting from, according to Katsioti, the reduction in discus size or, actually, the disappearance of a discus that could support a figural scene that took place gradually from the 6th century onwards (Bailey 1988: 37; Katsioti 2017: 217). This could be corroborated by the Vedius gymnasium material where larger filling holes have been documented only in the Early Byzantine types II–V, dated to the advanced 6th and first half of the 7th century, but are absent in type I which is

dated to the advanced and late 5th century (Ladstätter 2008: 117–120, Pls 332–336; for a bigger discus hole on an example from Rhodes dated to possibly the second half of the 6th century, see Katsioti 2017: 306, AM 224). Therefore, a 6th century date, possibly advanced, is suggested for Cat. 4. These lamps should not be connected with the burials, but rather with the deposition of rubbish in the tomb after the cemetery was abandoned in the 6th century.

By way of a conclusion, one should note that small as the set of presented examples is, and in most cases not contextually associated with a sealed stratigraphic deposit, the finds nevertheless contribute to a better understanding of some lychnological aspects in Ephesos. The appearance of a Cypriot lamp in the advanced 3rd century (early 4th century), and the confirmed presence

of Athenian products in the advanced 4th–mid 5th centuries, reflect specific trends in the economic and cultural relations between Ephesos and other parts of the Mediterranean during the advanced Roman period and late antiquity. In addition, the stylistic and morphological traits of the studied lamps, particularly the Ἀρχέπολις specimen, date the funeral rites in the investigated Burial House 1/2007 of the Harbour Necropolis back to at least the advanced/late 3rd century AD. They also indicate that imported lamps were used in practices connected with commemorative burial and post-burial activities in this tomb, although, unfortunately, they do not foster conclusions on possible connections between the provenance of the lamps and their funerary functions, thus opening up new research opportunities in this field.



Fig. 1. Cat. 1: top and underside (ÖAW/ÖAI | photo N. Gail)

CATALOG

CAT. 1

Inv. No. EHK 07/65 [Fig. 1]

Dimensions: L. 11.1; W. 8.6; H. 3.3;
Dia. discus 6.2; Dia. base 4.9 cm

Preservation: Almost whole lamp, with most of the handle missing. Surface on the right side of the discus and shoulder destroyed. Made in a plaster mold. Used, traces of burning on the nozzle

Fabric: 10YR8/4, semi-hard, fine, rare mica

Slip: Without slip

Description: Discus: wide, circular, framed with a ring, relief depiction of Heracles dragging Cerberus from the Underworld. One circular filling hole. Shoulder: flat, narrow, uninterrupted pattern of impressed ovules. Nozzle: U-shaped. Handle: pierced, single grooved. Base: circular incision, with incised Ἀρχεπόλεως

Provenance: Ἀρχεπόλις workshop, probably Cyprus

Context: Grave 3 from Tomb 1/2007

Date: Advanced/late 3rd century (early 4th century) (based on typology and signature)

CAT. 2

Inv. No. NHK.07.01.101.L-1 [Fig. 2]

Dimensions: L. 9.4; W. 6.2; H. 5.1;
Dia. discus 5 cm

Preservation: Two thirds of the lamp

Fabric: 5YR7/8, semi-hard, fine, rare mica, rare white inclusions

Slip: 5YR6/8 to 7.5YR8/3, badly preserved

Description: Discus: ovoid, concave, framed by a ring, 14 solid-petal rosette in relief. One central filling hole. Shoulder: flat, herringbone in a band. Nozzle: side groove. Handle: solid, triple grooved in front and double grooved at the back. Base: double tear-shaped groove



Fig. 2. Cat. 2: top and underside (ÖAW/ÖAI | photo N. Gail)

Provenance: Import. Probably from Athens.

Context: SU 101 (disturbed fill mixing illicit excavation material and rubbish thrown in the tomb after the cemetery was abandoned in the 6th century)

Date: Second half/late 4th–mid 5th century (based on typology)

Parallels: Late Roman Athenian rosette lamps, also type Broneer XXVIII, group 3; for Athenian Late Antique lamp production, see Karivieri 1996; for parallels from Ephesos, see Miltner 1937: Pl. 1,88, with different base; from Athens, see Perlzweig 1961: No. 1880 from same or similar molds Nos 1871–1891; from Kerameikos in Athens, see Böttger 2002: Nos 3832–3844, with different bases; from Rhodes, see Katsioti 2017: 146; for the Athenian discus motif of geometricized rosettes, see Karivieri 1996: 69; for discus with a 14-concave-petalled

rosette from Athens, see Perlzweig 1961: Nos 1713–1736, 1754; Karivieri 1996: Nos 230–232; from Kerameikos in Athens, see Böttger 2002: Nos 3807, 3839, 3840–3843, 3963, 3967; for similar shoulder pattern from Athens, see Karivieri 1996: Pl. 54, 37; for the tear-shaped base used in Athenian lamp production of the second half of the 4th and first half of the 5th century, see Perlzweig 1961: 154, 1880; Karivieri 1996: 75, No. 142, Pl. 12; from Kerameikos in Athens, see Böttger 2002: No. 4069.

CAT. 3

Inv. No. EHK 07/44 [Fig. 3]

Dimensions: L. 10; W. 7.2; H. 3.9;

Dia. discus 3.4; Dia. base 3.6 cm

Preservation: Whole lamp. Used, traces of burning on the nozzle

Fabric: 7.5YR6/6–5YR6/8, soft, fine, very micaceous, fine porous



Fig. 3. Cat. 3: top and underside (ÖAW/ÖAI | photo N. Gail)

Slip: Barely preserved

Description: Discus: ovoid, concave, framed with a double ring, plain. One central filling hole, below it smaller circular air hole. Shoulder: convex, curving rays, tongues towards the nozzle. Handle: solid, end as incised fish tail. Base: low, circular ring, *planta pedis*. Double incised lines at the back of the nozzle.

Provenance: Local

Context: SU 101 (disturbed fill mixing illicit excavation material and rubbish thrown in the tomb after the cemetery was abandoned in the 6th century)

Date: AD 500–600 (based on typology)

Parallels: For a lamp same as ours, see Miltner 1937: 188, 119, Pl. III, 276, 282, Kleinasiatisches Lampen Typus II; for a variant with a narrow nozzle channel, see Miltner 1937: 158, Pl. 8, 1432, Kleinasiatisches Lampen Typus X.



Fig. 4. Cat. 4: top (ÖAW/ÖAI | photo N. Gail)

CAT. 4

Inv. No. NHK.07.01.101.L-3 [Fig. 4]

Dimensions: L. 9.1; W. 6; H. 2.4; Dia. 4.5 cm

Preservation: Fragment; disk with handle, most shoulder and nozzle fragment. Used, traces of burning on the nozzle

Fabric: 10YR7/8–5YR6/8, inside 10R5/8, soft, fine, very micaceous

Slip: 2.5YR5/4, dull, partly flaked

Description: Discus: ovoid, concave, framing ring, plain, bigger central filling hole, framed with a raised ring. Shoulder: convex, rays. Handle: solid, double grooved

Provenance: Local

Context: SU 101 (fill mix of illicit excavation material and the deposition of garbage in the tomb after the cemetery was abandoned in the 6th century)

Date: AD 500–600, possibly AD 550–600 (based on typology)

Parallels: For a lamp like this one, see Miltner 1937: Pl. VII, 1193, Kleiasiatiches Lampen Typus VII. For curved rays on a small variety from Cibyra, see Metin 2012: 244, 245, lamp 5, dated to AD 500–600; small variety from Ephesos, with plain discus and cross towards the nozzle, see Bailey 1988: 388, Q 3163; small variety from Rhodes, dated to AD 500–600, with a circus scene on the discus, see Katsioti 2017: 257, AM 82; from Rhodes, see Katsioti 2017: 338, AM 309, dated to AD 500–550; for rays on the lamp from Ephesos, see Bailey 1988: 383, Q 3120, Q 3121; in combination with low rings or rosette on discus, see Steskal et al. 2003: 249, 251, Fig. 8b, Nos SE 501/2, SE 505/2; from Rhodes, with lion on discus, see Katsioti 2017: 260, AM 92; with cross on discus and tongues towards the nozzle, Katsioti 2017: 271, AM 122.

Dr. Marina Ugarković

<https://orcid.org/0000-0002-1134-7531>

Research associate

Institute of Archaeology

Ljudevita Gaja 32, 10 000 Zagreb, Croatia

marina.ugarkovic@iarh.hr

How to cite this article: Ugarković, M. (2019). Roman lamp from the 'Αρχέπολις workshop and other late antique lamps from Burial House 1/2007 in the Harbour Necropolis of Ephesos. *Polish Archaeology in the Mediterranean*, 28/1, 321–334. <https://doi.org/10.31338/uw.2083-537X.pam28.1.18>

References

- Bailey, D.M. (1980). *Catalogue of the lamps in the British Museum II. Roman lamps made in Italy*. London: British Museum Publications
- Bailey, D.M. (1985). *Excavations at Sidi Khrebish, Benghazi (Berenice) III.2. The lamps (=Libya Antiqua Supplements 5.3/2)*. Tripoli: Department of Antiquities, People's Socialist Libyan Arab Jamahiriya
- Bailey, D.M. (1988). *Catalogue of the lamps in the British Museum III. Roman provincial lamps*. London: British Museum Publications
- Böttger, B. (2002). *Die Kaiserzeitlichen Lampen vom Kerameikos (=Kerameikos 16)*. Munich: Hirmer Verlag
- Broneer, O. (1930). *Terracotta lamps (=Corinth 4.2)*. Cambridge, MA: Harvard University Press
- Bruneau, P. (1965). *Les lampes (=Exploration archéologique de Délos 26)*. Paris: De Boccard
- Garnett, K.S. (1975). Late Roman Corinthian lamps from the Fountain of the Lamps. *Hesperia*, 44, 173–206
- Garnett, K.S. (2012). Select lamps from the late Roman Fountain of the Lamps in ancient Corinth, Greece. In L. Chrzanowski (ed.), *Le luminaire antique: lychnological acts 3. Actes du 3^e Congrès International d'études de l'ILA, Université d'Heidelberg*, 21–26. IX.2009 (pp. 115–121). Montagnac: Editions Monique Mergoil
- Gassner, V. (1997). *Das Südtor der Tetrakonos-Agora: Keramik und Kleinfunde (=Forschungen in Ephesos 13.1/1)*. Vienna: Verlag der Österreichischen Akademie der Wissenschaften
- Hughes, M.J., Leese, M.N., and Smith, R.J. (1988). The analysis of pottery Lamps mainly from Western Anatolia, including Ephesos, by neutron activation analysis. In D.M. Bailey, *Catalogue of the Lamps in the British Museum III. Roman provincial lamps* (pp. 461–485). London: British Museum Publications
- Karivieri, A. (1996). *The Athenian lamp industry in late antiquity*. Helsinki: Foundation of the Finnish Institute at Athens
- Karivieri, A. (2001). Mythological subjects on late Roman lamps and the persistence of Classical tradition. In J. Fleischer, J. Lund, and M. Nielsen (eds), *Late antiquity: art in context (=Acta Hyperborea 8)* (pp. 179–198). Copenhagen: Museum Tusculanum Press, University of Copenhagen
- Katsioti, A. (2008). Aspects of the economic and commercial activity of Rhodes during late antiquity. The case of lamps. In C. Papageorgiadou-Banis and A. Giannikouri

- (eds), *Sailing in the Aegean. Readings on the economy and trade routes* (=Meletēmata 53) (pp. 189–208). Athens: Kentron Hellenikes kai Romaïkes Archaïotetos, Ethnikon Hidryma Ereunon
- Katsioti, A. (2014). The circulation of Cypriot lamps in late Roman – early Byzantine Rhodes, Greece. In N. Zappas, M.I. Στεφανακης (eds), *Αρχαιολογία και τέχνη στα Δωδεκάνησα κατά την Ύστερη Αρχαιότητα: πρακτικά ημερίδας στη μνήμη του Ηλία Κόλλια, Ρόδος 19 Νοεμβρίου 2011* (pp. 153–165). Ρέθυμνο: Μεσογειακή Αρχαιολογική Εταιρεία
- Katsioti, A. (2017). *The lamps of late antiquity from Rhodes: 3rd–7th centuries AD*. Oxford: Archaeopress
- Ladstätter, S. (2005). Keramik. In H. Thür (ed.), *Hanghaus 2 in Ephesos: die Wohneinheit 4. Baubefund, Ausstattung, Funde* (=Forschungen in Ephesos 8/6) (pp. 230–358). Vienna: Verlag der Österreichischen Akademie der Wissenschaften
- Ladstätter, S. (2008). Römische, spätantike und byzantinische Keramik. In M. Steskal and M. La Torre, *Das Vedio gymnasium in Ephesos: Archäologie und Baubefund* (=Forschungen in Ephesos 14/1) (pp. 97–188). Vienna: Verlag der Österreichischen Akademie der Wissenschaften
- Ladstätter, S. (2010). Keramik. In F. Krinzinger (ed.), *Hanghaus 2 in Ephesos: Die Wohneinheiten 1 und 2. Baubefund, Ausstattung, Funde* (=Forschungen in Ephesos 8/8) (pp. 172–279, 530–587). Vienna: Verlag der Österreichischen Akademie der Wissenschaften
- Menzel, H. (1969). *Antike Lampen im Römisch-Germanischen Zentralmuseum zu Mainz*. Mainz: Philipp von Zabern
- Metin, H. (2012). A lamp production center in Western Anatolia: local production and imitation of Cibyra. In L. Chrzanowski (ed.), *Le luminaire antique: lychnological acts 3. Actes du 3^e Congrès International d'études de l'ILA, Université d'Heidelberg, 21–26. IX.2009* (pp. 243–249). Montagnac: Editions Monique Mergoïl
- Miltner, F. (1937). *Das Cömeterium der sieben Schläfer* (=Forschungen in Ephesos 4.2). Baden: Rohrer
- Perlzweig, J. (1961). *Lamps of the Roman period: first to seventh century after Christ* (=Athenian Agora 7). Princeton, NJ: American School of Classical Studies at Athens
- Steskal, M. (2017). Reflections on the mortuary landscape of Ephesos: The archaeology of death in a Roman metropolis. In J.R. Brandt, E. Hagelberg, G. Bjørnstad, and S. Ahrens (eds), *Life and death in Asia Minor in Hellenistic, Roman, and Byzantine times: studies in archaeology and bioarchaeology* (=Studies in Funerary Archaeology 10) (pp. 176–187). Oxford–Philadelphia: Oxbow Books
- Steskal, M. (ed.). (forthcoming). *Die Hafennekropole in Ephesos* (=Forschungen in Ephesos 16.2). Vienna
- Steskal, M., Grossschmidt, K., Heinz, M., Kanz, F., and Taeuber, H. (2003). Die Damianosstoa in Ephesos. Bericht über die Ausgrabung 2002 im Abschnitt Kathodos III. *Jahreshefte des Österreichischen Archäologischen Institutes in Wien*, 72, 241–273
- Vessberg, O. and Westholm, A. (1956). *The Swedish Cyprus expedition IV.3. The Hellenistic and Roman periods in Cyprus*. Stockholm: The Swedish Cyprus Expedition

- Waldhauer, O. (1914). *Die antiken Tonlampen: Kaiserliche Ermitage, Sankt Petersburg*. St.-Petersburg: Kaiserliche Ermitage
- Waldner, A. and Ladstätter, S. (2014). Keramik. In H. Thür and E. Rathmayr (eds), *Hanghaus 2 in Ephesos: Die Wohneinheit 6. Baubefund, Ausstattung, Funde I (=Forschungen in Ephesos 8/9)* (pp. 435–588). Vienna: Verlag der Österreichischen Akademie der Wissenschaften
- Williams, H. (1981). *The lamps* (=Kenchreai, Eastern Port of Corinth 5). Leiden: Brill
- Wohl, B.L. (2005). Darkness and light. Lamps from a tunnel at Isthmia, Greece. In L. Chrzanowski (ed.), *Lychnological acts 1. Actes du 1^{er} congrès international d'études sur le luminaire antique* (Nyon – Genève, 29.9–4.10.2003) (=Monographies instrumentum 31) (pp. 211–216). Montagnac: Mergoïl