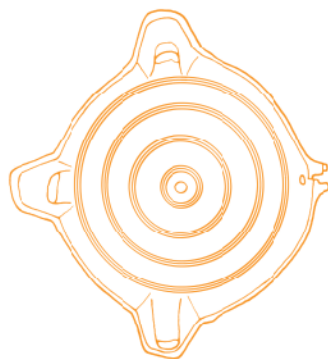


# The lamp from Kortina near Koper and other bronze lamps of the Adria type



**Abstract:** The unusual bronze lamp discovered in test excavations in 1952 in Kortina near Koper represents the so-called Adria type occurring in the Caput Adriae area in late medieval times and in the early modern age. Scarce archaeological data are supplemented and combined with ethnological and art historical evidence. The appearance and functionality are well explained by ethnographic parallels, whereas the artistic depiction sheds light on various manners of their use. Such a multidisciplinary analysis gives a deeper and at the same time broader approach to this interesting object of cultural heritage.

**Keywords:** Kortina, bronze lamp, Adria type, Middle Ages, depictions, ethnological parallels, Venetian trade

The lamp discussed in this study was discovered as early as 1952, when a topographic and drilling archaeological survey took place in the Slovenian part of the Free Trieste Territory. The research, under the auspices of the Museum of Koper and supervised by the National Museum of Ljubljana, was conducted by Vinko Šribar. It was focused primarily on the topography of the region and was followed by a survey of the most interesting settlements discovered in the hinterland: Kortina near Sveti Anton, Predloka, Krkavče, Markovec. Kortina yielded the most interesting finds, attesting to settlements from prehistoric times through the Roman

**Andrej Preložnik**

University of Primorska

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period, to the early and late Middle Ages. The bronze lamp stands out from the otherwise modest and plain metal artifacts from Kortina, to the point of not being accurately identified by the discoverer. Indeed, in the "Slovenes on the Adriatic" exhibition catalog, presenting also other finds from the archaeological excavations of that year, Šribar described it simply as a "bronze oil lamp" among the early medieval objects, while in a slightly longer article published four years later, it was presented as an "antique bronze oil lamp". The photograph was published without any description or comment (Šribar 1952: 19; 1956/II: 5).

The bronze lamp from Kortina, 10.3 cm long, 11.2 cm wide, and 1.2 cm to 1.5 cm high, has three nozzles, thickly seamed at the joining with the body, and more or less pronounced, densely set, vertical striations all around it. The circular body, 8.3 cm in diameter at the base, is open, the wall flaring at approximately 60 degrees from a flat bottom [Fig. 1]. The object bears no noticeable decoration on the rough exterior, whereas the floor on the inside has incised concentric circles. There were tabbed beds for the wick in the nozzle, but only one is preserved in its entirety. The other two were partly broken off, possibly due to pressure, the remaining tab also being fractured along with the nozzle. The body is also cracked in places. Opposite the middle one of the three nozzles a hinge for the now missing handle is attached to the lamp body. It consists of two, approximately 3 mm thick tapes extending parallel from the body to form a kind of bracket for fixing the handle, a reconstruction based on better preserved parallels. The hole

seen in the body between the parts of the hinge suggest repairs, a secondary handle fitted when the first had been broken.

The lamp resurfaced in 2005 during a reorganization of the Regional Museum in Koper by a team from the Institute for Mediterranean Heritage (University of Primorska) in Piran. A cursory review of the literature revealed that it had no close parallels. Similar, but simpler single-nozzle lamps were known from some collections at that time, but very little had been written on the subject. In 1977, Annalis Leibundgut published a lamp from Chasseron and similar examples from Châtillon and Môtier (Leibundgut 1977: 62). She faced the same dilemma as Šribar, whether to consider the object as a special type of Roman metal oil lamp or a form that evolved in the Middle Ages or even later. Similar lamps from ethnographic collections show that the form has remained unchanged practically until the present. In their 1983 catalog of bronze lamps from the Museo Nazionale Romano, Marisa de'Spagnolis and Ernesto De Carolis cautiously and unconvincingly classified the open lamps as their type XXIII, which they dated generally to the "Roman era" (de'Spagnolis and De Carolis 1983: 70, 72). Similar lamps were found by Anamaria Larese in the collections of the Museum in Verona and Adria, but she was sceptical about their ancient origins (Larese 2001: 142; 2003: 128).

In addition to the above, there are several similar oil lamps either unpublished or appearing in general reviews of lamps or in catalogs of ancient oil lamps (e.g., Chrzanovski 2007: 163, Fig. 101; Busuladžić 2007: Cat. No. 309). The author is now aware of about 40 "archaeological" open bronze lamps found in Italy, Switzerland,



Fig. 1. The lamp from Kortina: different views (Photo and drawing A. Preložnik; digitizing A. Nestorović)

France, but also in Greece and the Middle East. Unfortunately, they are mostly without known or reliable site contexts. Only the one found in deposits around Torre delle Bebbe, the Venetian fortress near Chioggia (heavily damaged in a war between Venice and Genoa in 1378–1380 and abandoned probably not long after that), is dated by researchers to the 14th or

15th century (Calaon 2014: 252, 256, Fig. 6). The lamp from Châtillon was supposedly found in a Roman-era building, but the discovery was made in 1868. The rest are casual finds, as well as finds from urban or long-lasting contexts without a clear timeline. However, their absence from ancient contexts is telling given the large number of Roman settlements and especially grave finds known today. It is true that a similar iron form is evidenced in Roman times (as well as in the last century), but no such early specimens are known in bronze.

While the argument for their absence from ancient contexts is of the *ex silentio* kind, the presence of such bronze oil lamps in medieval and modern times is well attested. One of the finest modern parallels was published by Siegfried Loeschcke [Fig. 2]. He came to the conclusion, which has not been disproved as yet, that antique lamps apparently did not have the tabbed bed for the wick (Loeschcke 1919: 330, 331, Fig. 19:4). Loeschcke (1919: 331) also pointed to lamps of the kind from ethnographic collections. His indirect reasoning was thus that open bronze lamps were medieval or early modern in date.

Examples of such lamps are known from museum collections in the Istria and Karst areas, and were used well into the 20th century (Starec 1996; Guštin Grilanc 2002: 110) [Fig. 3]. Suffice it to mention the extraordinary collection of Ladislav Beněš (Benesch),<sup>1</sup> now in the Austrian Ethno-



Fig. 2. Modern copper alloy open lamp (After Loeschcke 1919: Fig. 19:4)

1 Soldier and painter, Ladislaus Edler von Benesch (1845–1922) was not only a collector of antiquities, but played a prominent role in preserving the cultural heritage of the region. He was curator of the Regional Museum of Carniola, documenting archaeological finds and excavations in drawing, acting as a correspondent of the Central Commission for the Study and Preservation of Artistic Monuments, and illustrating several local publications. His paintings today are of considerable cultural and ethnographic value (more in Turk 1973; Kozak 1980).



Fig. 3. By the hearth: Vodnjan/Dignano around 1925 (After Starec 1996: Fig. 45)

graphic Museum (*Österreichisches Museum für Volkskunde*) in Vienna. Beneš collected it all over Austro-Hungary at the turn of the 19th and 20th centuries and also produced and published an excellent photographic catalog (Benesch 1909), which should be an essential tool for archaeologists and art historians. He identified his type XII, open metal lamps, as tallow lamps (*Hängeleuchter für Talg*), not oil lamps (Benesch 1909: 13–15, Pls 31–34) [Fig. 4]. Most of his very interesting specimens came from southern Tyrol and northern Italy.



Fig. 4. Examples of iron and copper alloy open tallow lamps from the Beneš collection (After Benesch 1905: Pl. 34)

Around the time that Benesch started his collection, a lively interest in such lamps developed at the other end of Europe, in Scotland. With the advent of petroleum and electricity, the classic Crusie open oil lamp went increasingly out of use and became a collector's item, soon engendering a debate as to its origin. Parallels cited by Scottish authors ranged from iron Roman examples to similar modern ones, among which those from Italy were particularly numerous (e.g., Mitchell 1897).

Ethnological specimens, especially the diverse pieces from the Benesch collection, explain the lamp structure. It is a simple but extremely practical device made up of three basic elements: a bowl with a nozzle, a handle and a shaft with a hook. An open container allows for the use of quality oil and inferior but cheaper tallow. Flat spoons accompanying some of Benesch's lamps prove that tallow was actually used as fuel.<sup>2</sup> Such spoons will not be found as a rule with the damaged and probably discarded "archaeological" lamps. The nozzle, often with a tab that prevents dripping from the pan, keeps the wick in place and above the fuel. The handle, or better said arm, transfers the center of gravity to the center above the lamp and ensures that it is always in balance. With the help of a tie segment, it is attached to a shaft with a hook, which allows different ways of holding, carrying, hanging, pinning or positioning the lamp.

Despite some differences, the parallels help to reconstruct the lamp from Kortina as well as other "archaeological" lamps.

The latter are in particular more massive and cast, which causes some technological but not functional differences. "Archaeological" lamps, for example, have cast wick tabs, unlike the "ethnological" lamps, which have the tabs often shaped and attached separately. In cast lamps, the arms had to be specially designed and secured by means of a split hinge or loop. This was clearly a weak point of the structure as not one specimen with a handle still inserted into the cleft has been preserved, while among those with a loop only one case has been recorded and broken at that. Again, the shafts are not preserved in the archaeological record.

The said differences with regard to "modern" ethnographic parallels also indicate that "archaeological" open bronze lamps are more likely to be of much older date. However, this is a general observation and it should be borne in mind that open lamps are, nevertheless, a technologically and formatively heterogeneous group of objects. Therefore, a typology should be used to draw more precise conclusions about occurrence, distribution and dating. However, a good typology that would permit identification in the absence of reliable site contexts is lacking. The rather vague and generalized typology of de'Spagnolis and De Carolis (1983: 70) brings together as their type XXIII objects that are altogether too different. Their subtypes with the exception of two were all identified on the basis of single specimens. The two that were illustrated with multiple objects were subtype A with a rounded body ribbed on

2 For a brief presentation of different fuels and their influence on the shape of lamps, see Chrzanowski 2007.



Table 1. Examples of the Adria type of bronze lamps, certain and probable

| Findspot                   | Bronze lamps of the Adria type   | Reference  | Figure     |
|----------------------------|--|--|------------|
| Adria                      | Museo Archeologico Nazionale di Adria, Bocchi collection IG 21022<br>L. 10; Diam. 8.3; H. 1.4 cm                       | Larese 2003: 128, 132, 145, Cat. No. 37                            | [Fig. 5:A] |
| Adria                      | Museo Archeologico Nazionale di Adria, Bocchi collection IG 21023<br>L. 9.9; Diam. 9.1; H. 1.8 cm                      | Larese 2003: 128, 132, 145, Cat. No. 38                            |            |
| Aquileia                   | Museo Archeologico Nazionale Aquileia 243<br>H. 1.6; Diam. 7.1 cm  | <i>Aquileia romana. Vita pubblica e privata</i> 1991: 98, Fig. 17a | [Fig. 5:B] |
| Aquileia                   | Museo Archeologico Nazionale Aquileia; on exhibition   |  |            |
| Padova                     | Piazza Spalato (Insurrezione), settlement find, 1934; Museo Archeologico di Padova, 144920<br>H. 1.5; L. 9; Diam. 8 cm | Zampieri and Lavarone 2000: 191–192, Cat. No. 370                  | [Fig. 5:E] |
| Moimacco                   | Settlement find(?); Museo Archeologico Nazionale di Cividale 6161  | Tagliaferri 1986: 1:344, Pl. CVII, 2:112 (Cl 20)                   | [Fig. 5:D] |
| Chioggia                   | Torre delle Bebbe (Museo Civico della Laguna Sud)  | Calaon 2014: 260, 265, Fig. 6                                      | [Fig. 5:C] |
| Ljubljana                  | Stray find(?); Narodni muzej Slovenije, R2245<br>L. 10.5; Diam. 7.2; H. 1.6 cm   | Petru 1972: 134:277, Pl. XCVIII: 1                                 | [Fig. 5:G] |
| Corinth                    | Settlement find; No. 7162<br>L. 11; Diam. 7.5; H. 1.6 cm   | Davidson 1952: 76, Cat. No. 580, T. 53:580                         | [Fig. 5:H] |
| Probably of the same type  |  |  |            |
| Verona                     | S. Eufemija, settlement find, Museo Archeologico di Verona 33441   | Larese 2001: 142, Fig. 10  | [Fig. 5:F] |
| Socerb/San Servolo         | Cave/settlement find one or two;<br>L. 10.5; Diam. 8 cm; missing   | K. Moser, letter to CK 8.8.1898; Mader 2002: 17–19, Fig. 7:1       |            |
| Variant with three nozzles |  |  |            |
| Kortina near St Anthony    | Settlement find, PM Koper 224<br>L. 10.3; Diam. 8.3; H. 1.4 cm   | Šribar 1956/II: 5  | [Fig. 1]   |
| Similar                    |  |  |            |
| Rome                       | Via Salaria, settlement find(?); Museo Nazionale Romano, inv. 4796<br>L. 9 cm  | de'Spagnolis and De Carolis 1983: Cat. No. XXIII 8, 72, 77         |            |
| Rome                       | Museo Nazionale Romano, ex Kircheriano, inv. 50250<br>L. 11.4; H. 1.6 cm   | de'Spagnolis and De Carolis 1983: Cat. No. XXIII 12, 72–73, 78     |            |
| Chasseron                  | Lausanne 1803<br>L. 10.8; Diam. 8.2; H. 2.1 cm   | Leibundgut 1977: 62, 300, Pl. 20, Cat. No. 1018                    |            |
| Chasseron                  | Lausanne 1804<br>L. 9; W. 7.2; H. 1.8 cm   | Leibundgut 1977: 62, 300, Cat. No. 1017                            |            |
| Môtier                     | Bern 26435<br>L. 11.2; H. 2.1 cm   | Leibundgut 1977: 60, 62, 300, Cat. No. 1020                        |            |
| Châtillon                  | Settlement find, Fribourg 4544<br>L. 8.8; H. 1.4 cm  | Leibundgut 1977: 62, Cat. No. 1019                                 |            |



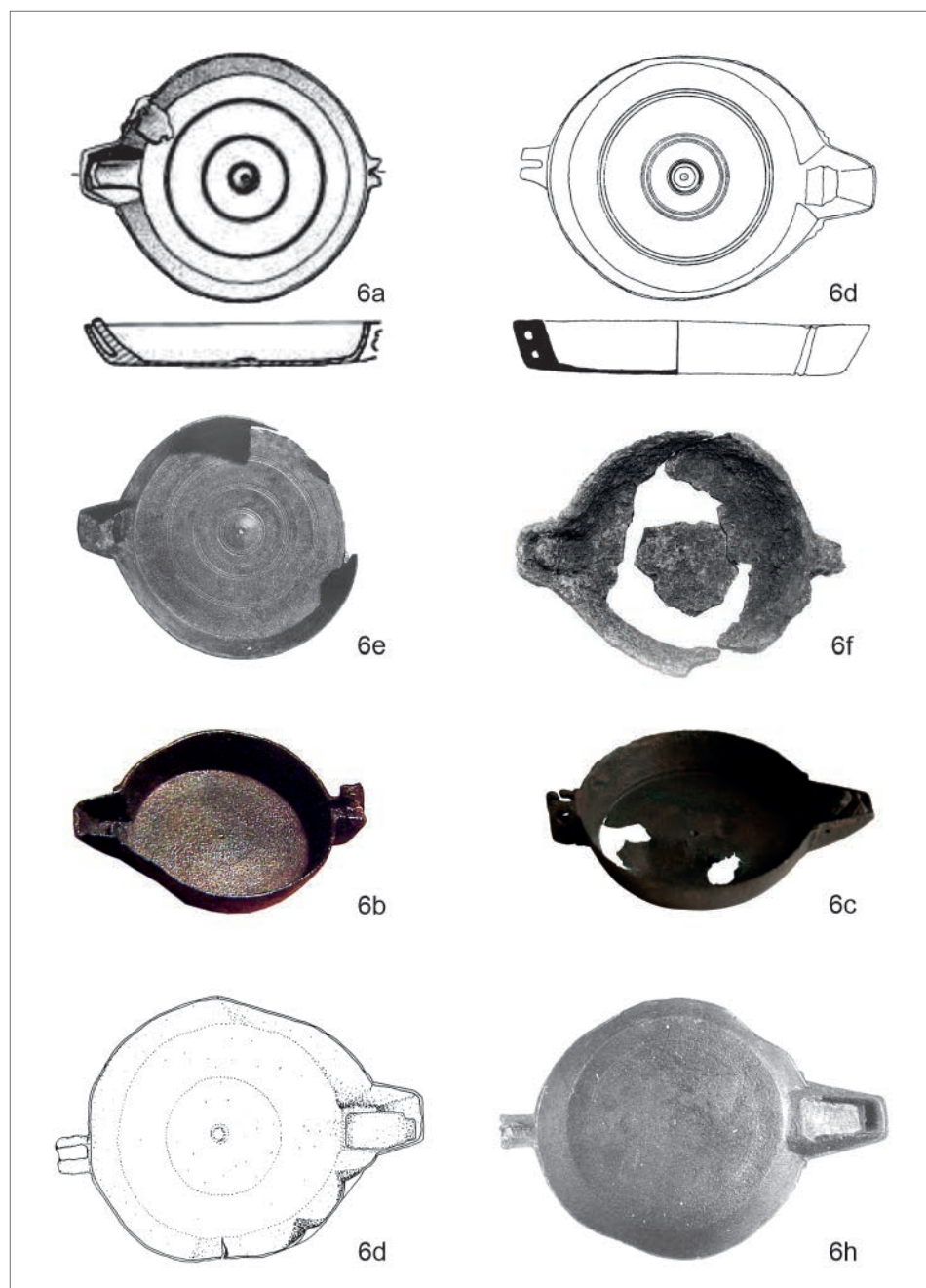


Fig. 5. Some of the open lamps of the Adria type: a – Adria; b – Aquileia; c – Chioggia (Torre delle Bebbe); d – Moimacco; e – Padova; f – Verona; g – Ljubljana(?); h – Corinth (After Larese 2003: 145, Fig. 37; *Aquileia romana: vita pubblica e privata* 1991: Fig. 17:a; Calaon 2014: Fig. 6; Tagliaferri 1986: Pl. CVII; Zampieri and Lavarone 2000: 191:370; Larese 2001: Fig. 10; Petru 1972: T. XCVIII:1; Davidson 1952: T. 53:580)

the outside, four legs and a short nozzle, and subtype B, which is however a combination of rather different lamps with slightly flaring walls, a short square nozzle, and a flat stand. The Kortina lamp and similar lamps would fit the general description of the latter subtype, but for want of a more precise and useful typology, we must rely on the characteristic elements and their combinations for a more in-depth analysis.

The characteristics common to all Type XXIII B lamps discussed here are bronze (or related alloys) as the material, casting technique, a circular open form and a flat base. Distinguishing individual examples are the turn of base to body, which can be more rounded or more pronounced, a loop-shaped rest for the

hand or a split “hinge”, and a rounded, square or faceted nozzle, which may be in the same plane with the bottom or elevated to name only the most marked differences. Based on the combinations of the above elements, several groups can be distinguished in this subtype, the most distinctive being the Adria type, identified and so named by the author. It includes lamps that have a flat bottom, ornamented on the inside with incised concentric circles, a square and usually short nozzle, a flat wick tab, and a split handle [Table 1: Fig. 5].

With the exception of two, all reliable specimens of this type are found in the Caput Adriae area. They come either from settlement finds or are of unknown provenance. The Socerb find comes from



Fig. 6. Venetian expansion in the northern Adriatic from the 13th century until the first half of the 15th century and the diffusion of open lamps of the Adria type (A. Preložnik, cartography maps-for-free)

a multilayered cave site. In terms of shape and proportions, they are close to several oil lamps from Switzerland and Rome—again settlement finds—which however lack some of the distinctive elements, for instance, the circles which are not present on both the Rome specimens. The Môtier lamp has a loop and a cap, judging by its fracture shape, and at least one of the Chasseron lamps also had a loop. The Adria type also comprises the Kortina lamp, which is the only example of a three-nozzle version so far.

The type as determined here already shows an interesting geographical spread. In most cases, Adria-type lamps are linked to the Adriatic area from the Po river to northern Istria. In part, this may be due to the state of research and the available literature, but it is tempting to see the reason for it in the manufacturing center and connected distribution logic. It is impossible to overlook the fact that this area was under the strong influence of the Venetian Republic and, from the first half of the 15th century, also under its direct authority [Fig. 6]. This was a time when Venetian trade expansion reached a peak, trading across the Alps as well as throughout the Eastern Mediterranean. Similar but geographically distant lamps can be interpreted as evidence of this far-flung trade. All three Swiss sites are located just beyond the Alps, around Lake Neuchâtel, but close

to the mainland trade route linking Venice via Milan, Turin and Geneva to the north. A separate version of this type of lighting device may have developed there based on the southern models.<sup>3</sup> And then, one of the most important routes to middle and eastern Europe ran through Ljubljana, then capital of the Hapsburg Krain province. As for the most “isolated” findspot of lamps of this type, Corinth, it was an important “Latin” settlement with a strong Venetian presence, either as traders or as rulers, from the 13th century until 1458, when the Turks took it (the Venetians returned for 30 years between 1687 and 1715; for the Venetian presence in Corinth, see, e.g., Riavez and Saccardo 2006).<sup>4</sup>

The Venetian hypothesis would thus also indirectly allow a time frame for the appearance of the Adria-type lamps in the first half of the 15th century. In order to confirm it, we must turn to other forms of cultural heritage in the absence of archaeological resources. The Kortina lamp may be of use because of its specific form with three nozzles, making it less universal than the single-nozzle version of Adria-type lamps. The classic ancient multi-nozzle design almost always has the nozzles directed parallel or radially forward. “Ethnological” lamps with multiple wickets are star-shaped or pentagonal, while those with four nozzles have them diagonally arranged. There are only a few

3 Without actually examining the lamps it is impossible to be sure based on poor quality photos and limited descriptions.

4 Interestingly, an open bronze lamp was also found in Hama in Syria, in a layer from the second half of the 13th century (Ploug and Oldenburg 1969: 45–48, Figs 16:7, 17:3); it has good parallels in Venetian territory, e.g., Verona. However, this find may imply an opposite effect, since it is not clear whether the development of bronze open oil lamps involved a “spontaneous” transfer of traditional antique forms to another, higher quality material, or whether the initiative to produce them came from elsewhere, perhaps from the Arab world, which also knows open oil lamps.

examples among actual or depicted lamps with three nozzles placed at right angle. They are therefore worthy of consideration, despite other design differences.

The first is a bronze(?) lamp, stored in the Paris Musée national du Moyen Âge – Thermes de Cluny, said to originate from Italy [Fig. 7 top left]. It is decorated with an inscription and dated to the 15th century. This dating must be taken with some reserve: a similar hanging hook as this lamp can be found on a lamp from

Salo (on Lake Garda) from the Benesch collection and on another piece from Florence, which probably makes them concurrent with the Paris lamp, but such a high age seems less likely for them (Benesch 1905: T. 34:66; Mitchell 1897: 127, Fig. 7) [Figs 4:66, 7 right].

The dating of the *Speculum humanae salvationis* manuscript (BNF Arsenal 593, also from Italy and now held in a Paris collection) to the second half of the 14th century gives a more likely date for the



Fig. 7. Bronze lamps: top left, from the Musée Cluny; bottom and right, from Florence (After, respectively, *rmn.fr* and Mitchell 1897: Fig. 7)



lamps (Wilson 1985: 33). The illustration of the “Parable of the lost drachma” is interesting for the purpose of this article [Fig. 8]. A woman is shown searching for a ring, holding an open lamp in her hand. While neither type nor material can be identified from the image, the three nozzles are arranged in the same way as in the Kortina lamp, even though only one

wick is burning. Either the Florentine miniaturist Taddeo Gaddi (died 1366) or an unknown Umbrian master painted this scene. The third example, observed in Enea Vico's engraving *The Academy of Baccio Bandinelli* (about 1544) is what looks like an iron lamp hanging over the hearth [Fig. 9]. These three tri-nozzled lamps are dated between the 14th and the



Fig. 8. Detail of a miniature from *Speculum humanae salvationis* (After visualiseur.bnf.fr/ConsulterElementNum?O=IFN-07907147&E=JPEG&Deb=1&Fin=1&Param=C)



Fig. 9. Detail of Enea Vico's engraving *The Academy of Baccio Bandinelli*, c. 1544 (After [www.metmuseum.org/art/collection/search/358113](http://www.metmuseum.org/art/collection/search/358113))



Fig. 10. Illustrations from *Il Decamerone* (After Chrzanovski and Kaiser 2007: Pl. 1)

mid-16th century; this corresponds well with the proposed dating. At the same time depictions of simple open lamps are common in late medieval book illuminations, such as the richly illustrated Italian manuscript of the *Decameron* from 1427, for example (BNF Italian 63) [Fig. 10].

In the 16th and 17th centuries, lamps of this kind appeared in painted mythological, religious and genre scenes, for example in Lotto's *Portrait of a Young Man* (c. 1506), Savoldo's *St Matthew with an angel* (about 1534), Bassano's *Penelope* (about 1580), Elsheimer's miniature masterpiece *Jupiter and Mercury at Philemon and Baucis* (about 1608) and Fetti's version of *Parable of the Lost Drachma* (about 1620), to list some of the more famous and familiar to the author [Fig. 11]. This frequency is at least partly related to the broadening range of painting themes, but it may also reflect the actual popularity of these types of lamps, which evidently superseded the cheaper but less convenient ceramic lamps. The

type of these lamps cannot be ascertained from these images, except for perhaps those with a distinctly sharp transition from body to nozzle which could be assumed to be cast bronze objects. Interestingly, all of the listed authors were based in northern Italy and even connected to Venice in one way or another. Only later do such lamps also appear in the works of painters from other backgrounds, such as southern Italy, Spain and France.

The painting "parallels" therefore also point to northern Italy in late medieval and early modern times, a hypothesis that, with regard to the origins and dating, will surely be confirmed sooner or later in archaeological research. The iconography, however, is much more important for understanding how these lamps were handled and the situations in which they were used, something that archeological data can rarely give. These painted images are vivid presentations of such aspects, especially if aided by ethnographic sources, which in the case of lamps still used in the 20th century is quite possible. It should be kept in mind that such lamps were used wherever better sources of light, like petroleum, gas, and electricity, were not available. Therefore, in the ethnological sense, they are





Fig. 11. Examples of paintings that include depiction of open lamp use: a – Lorenzo Lotto, *Portrait of a young man with a lamp*, c. 1506, note lamp in upper right corner; b – Giovanni Gerolamo Savoldo, *St Matthew and an angel*, c. 1530–1535; c – Leandro Bassano, *Penelope*, between 1575 and 1586; d – Domenico Fetti, *Parable of the lost drachma*, 1618–1622; e – Adam Elsheimer, *Jupiter and Mercury at Philemon and Baucis*, between 1609 and 1610 (After a – [https://en.wikipedia.org/wiki/Portrait\\_of\\_a\\_Young\\_Man\\_with\\_a\\_Lamp#/media/File:Lorenzo\\_Lotto\\_052b.jpg](https://en.wikipedia.org/wiki/Portrait_of_a_Young_Man_with_a_Lamp#/media/File:Lorenzo_Lotto_052b.jpg); b–e – <https://www.wga.hu/support/viewer/z.html>; accessed 16.12.2019) (After wga.hu; metmuseum.org)



the lighting sources of the countryside and of the less wealthy population. In paintings, however, they are shown in a much wider variety of environments and situations. Lotto's young man is certainly wealthy, the woman in the *Speculum* illustration proudly exhibits her wealth, even the monks and townspeople from the *Decameron* are not paupers. Philemon and Baucis, who use such lamps in their cottage, represent the proverbial poor.

Equally interesting are the various uses that explain well the popularity and, above all, the longevity of this form of lamp. Because of their simple yet sophisticated design, this type of lamp was quite versatile. St Matthew, for example, places it on a low pedestal. Philemon and Baucis also have it on the table, but hanging on a rack. Their second lamp is suspended on a branch or inverted basket. The woman looking for her ring carries it at waist height, while the men from the *Decameron* bear them at chest- or eye-level. The lamp could be hanging on the wall (as in Lotto's portrait) or on a ready nail or loop (as in the *Decameron* illustrations). Penelope

hangs it on the loom. The above examples demonstrate that they were used for general lighting on the table or wall, as well as static lighting for precision work and writing, and mobile when walking or searching.

Summing up, the information currently available shows that the Kortina lamp is one of the open lamps known in its basic form from antiquity to the present day. Typologically, it is classified as a rare three-nozzled version of the Adria type. This type was widespread in the northern Adriatic between Po and Istria at the end of the Middle Ages or at the beginning of the early modern period, and probably related to Venetian production or distribution. At present, the modest archaeological data can be checked, supplemented and combined with data from other disciplines dealing with cultural heritage. Ethnological parallels explain the design and technical characteristics of open lamps, and artistic renderings testify to their versatile use at the time when Adria-type lamps were being made.

#### Andrej Preložnik

University of Primorska, Faculty of Humanities,  
Institute of Archaeology and Heritage  
andrej.preloznik@fhs.upr.si

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