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**SLOVENSKÉHO  
NÁRODNÉHO  
MÚZEA**

**ANNALES  
MUSEI  
NATIONALIS  
SLOVACI**

**ARCHEOLÓGIA  
24**

**ROČNÍK  
CVIII – 2014**

# ZBORNÍK SLOVENSKÉHO NÁRODNÉHO MÚZEA

CVIII – 2014  
ARCHEOLÓGIA

24

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## SKRATKY ČASOPISOV A PERIODÍK

Acta Arch. Acad. Scien. Hungaricae	= Acta Archaeologica Academiae Scientiarum Hungaricae. Budapest
Anodos	= Anodos. Studies of the ancient World. Trnava
Alt Thüringen	= Jahresschrift des Museums für Ur- und Frühgeschichte Thüringens. Weimar
Antike Welt	= Antike Welt Zeitschrift für Archäologie und Kulturgeschichte. Zürich
Apulum	= Buletinul Muzeului regional Alba Iulia. Alba Iulia
Arh. Vestnik	= Arheološki Vestnik. Ljubljana
Arch. Austriaca	= Archaeologia Austriaca. Beiträge zur Paläoanthropologie, Ur- und Frühgeschichte Österreichs. Wien
Arch. Polona	= Archaeologia Polona. Warszawa
Arch. Pragensia	= Archaeologica Pragensia. Praha
Arch. Österreich	= Archäologie Österreichs. Wien
Arch. Výskumy Jižné Čechy	= Archeologické výskumy v jižních Čechách. České Budějovice
Arch. Ért.	= Archaeologiai Értésítő. Budapest
Arch. Hist.	= Archaeologia Historica. Brno
Arch. Rozhledy	= Archeologické Rozhledy. Praha
AUNC	= Acta Universitatis Nicolai Copernici. Toruń
AVANS	= Archeologické výskumy a nálezy na Slovensku. Nitra
BAR	= British Archaeological Reports. Oxford
Ber. RGK	= Bericht der Römisch-Germanischen Kommission. Mainz am Rhein
BJV	= Berliner Jahrbuch für Vor- und Frühgeschichte. Berlin
Budapest Régiségei	= Budapest régiségei. A Budapesti Történeti régészeti Múzeum Évkönyve. Budapest
Castelologica Bohemica	= Castelologica Bohemica. Praha
Časopis Moravského Mus.	= Časopis Moravského Musea. Brno
Čas. MSS	= Časopis Muzeálnej slovenskej spoločnosti. Martin
Časopis Národ. Mus.	= Časopis Národního muzea. Praha
Dacia	= Dacia - Revue d'archéologie et d'histoire ancienne. Bucarest
EAZ	= Ethnographisch-Archäologische Zeitschrift. Berlin
FontArchIug	= Fontes Archaeologiae Jugoslaviae. Beograd
Folia Arch.	= Folia Archaeologica. Annales Musei Nationalis Hungarici. Budapest
FiS	= Forschungen in Stillfried. Wien
Fundber. Österreich	= Fundberichte aus Österreich. Wien
Germania	= Germania. Anzeiger der Römisch-Germanischen Kommission des Deutschen Archäologischen Instituts. Frankfurt am Main
Herman Ottó Múz. Évk.	= A Herrmann Ottó Múzeum Évkönyve
Hist. Carpatica	= Historica Carpatica. Zborník Východoslovenského múzea v Košiciach. Košice
Hist. Nitrensia	= Studia Historica Nitrensia. Nitra
Historica	= Zborník FIF UK Historica. Bratislava
IzvVAD	= Izvestiia na Varnenskoto archeologičesko družestvo. Varna
JbMeckl	= Jahrbuch für Bodendenkmalpflege in Mecklenburg. Schwerin
Jahrb. RGZM	= Jahrbuch des Römisch-Germanischen Zentralmuseums. Mainz
Jahresschr. Mitteldt. Vorgesch	= Jahresschrift für Mitteldeutsche Vorgeschichte. Halle/Saale
JSH	= Jihočeský sborník historickýčeské Budějovice
KblAG	= Korrespondenzblatt der deutschen Gesellschaft für Anthropologie. Braunschweig
MAAPrilep	= Macedoniae Acta Archaeologica. Prilep

MAGW	= Mitteilungen der Anthropologischen Gesellschaft. Wien
MarbSt	= Marburger Studien zur Vor- und Frühgeschichte. Marburg
MatStarWczes	= Materiały starożytne i wczesnośredniowieczne. Wrocław – Warszawa – Kraków - Gdańsk
Mitt. Anthr. Ges. Wien	= Mitteilungen der Anthropologischen Gesellschaft in Wien.
Mitt. DAI	= Mitteilungen des Deutschen Archaeologischen Instituts
Mitt. Österreichischen Arbeitsgemeinschaft für Ur- u. Frühgesch.	= Mitteilungen der österreichischen Arbeitsgemeinschaft für Ur- und Frühgeschichte. Wien
Mitt. Prähist. Komm. Österr. Akad.	= Mitteilungender Prähistorischen Kommission der Österreichischen Akademie der Wissenschaften. Wien
Nové obzory	= Nové obzory. Spoločenskovedný zborník východného Slovenska. Košice
Num. Sborník	= Numismatický sborník. Praha
Obzor Praehist.	= Obzor praehistorický. Praha
Pam. Arch.	= Památky Archeologické. Praha
Pam. Múz.	= Pamiatky a múzeá. Revue pre kultúrne dedičstvo. Bratislava
PBF	= Prähistorische Bronzefunde
Prähist. Zeitschr.	= Prähistorische Zeitschrift. Leipzig (Berlin)
Pravěk N. Ř.	= Pravěk. Nová Řada. Sborník Příspěvků Moravských a Slezských Archeologů. Brno
Přehled Výzkumů	= Přehled Výzkumů AÚ ČSAV. Brno
Pril. Inst. arheol. Zagrebu	= Prilozi Instituta za arheologiju u Zagrebu. Zagreb
Przegład Arch.	= Przegład Archeologiczny. Poznan-Wrocław-Warszawa
Rad vojvođanskih Muz.	= Rad vojvođanskih Muzeja. Novi Sad
RGF	= Römisch-Germanische Forschungen. Frankfurt a. M.
Rég. Füzetek	= Régészeti Füzetek. Budapest
Reussia	= Reussia. Časopis Správy Národného parku Muránska planina. Revúca
Sbor. MSS	= Sborník Muzeálnej slovenskej spoločnosti. Martin
Sborník Narod. Muz. Praha	= Sborník Národního muzea v Praze. Praha
Sborník Prací Fil. Fak. Brno	= Sborník Prací Filosofické Fakulty Brněnské University. Brno
Situla	= Razprave Narodnega Muzeja v Ljubljani. Ljubljana
Slov. Arch.	= Slovenská archeológia. Časopis Archeologického ústavu Slovenskej akadémie vied v Nitre. Nitra
Slov. Num.	= Slovenská numizmatika. Nitra.
Starinar	= Starinar. Revue de la société archéologique de Belgrade. Belgrade
Stud. Hist. Nitriensia	= Studia Historica Nitriensia. Nitra
Studie Arch. Ústavu ČSAV	= Studie Archeologického Ústavu ČSAV. Brno
Stud. și Cerc. Istor. Veche	= Studii și Cercetări de Istorie Veche și Archeologie. Bucarest
Štud. Zvesti AÚ SAV	= Študijné zvesti Archeologického ústavu Slovenskej Akadémie vied. Nitra
VAMZagreb	= Vjesnik Arheološkog Muzeja u Zagrebu. Zagreb
Vsl. Pravek	= Východoslovenský pravek. Nitra - Košice
Zalai Múz.	= Zalai Múzeum. Zalaegerszeg
Zbor. SNM, Arch.	= Zborník Slovenského národného múzea. Archeológia. Bratislava
Zbor. SNM, Hist.	= Zborník Slovenského národného múzea. História. Bratislava
Zeitschr. Arch.	= Zeitschrift für Archäologie. Bonn
Zeitschr. Schweizer. Arch. u. Kunstgesch.	= Zeitschrift für Schweizerische Archäologie und Kunstgeschichte. Basel
Zlatá stezka	= Zlatá stezka. Prachatice
Zprávy Československé Společnosti Arch.	= Zprávy Československé společnosti archeologické při ČSAV. Praha
Zprávy České Arch. Společnosti.	= Zprávy České archeologické společnosti – Sdružení Archeologů Čech, Moravy a Slezka. Praha

## A UNIQUE ROMAN UPPER LAMP MOLD FROM BRIGETIO

ROBERT FREČER

**Keywords:** Roman lamps, lamp mold, Pannonia, Loeschcke type XK, Bildlampen

**Abstract:** A unique ceramic upper lamp mold for a special variation of Loeschcke type XK lamps currently in the Archaeological Museum in Bratislava is presented. The artifact lacks a firm provenience, but from records and analogies it may confidently be attributed to Brigetio, a Roman legionary fortress near the confluence of the Danube and Váh Rivers. X-shaped marks on the sides of the mold acted as registration marks to attach the two halves. The motif on the resulting lamp is in the manner of Bildlampen and consists of two pine needle branches and three schematic pine cones. The lamp mold may certainly be dated after AD 118/119 and probably before the end of the 3<sup>rd</sup> century AD. It represents the unique workmanship of a creative craftsman who effectively fused the characteristics of two lamp types to make his product.

## 1. The artifact

During a recent digitalization project which set out to document the extensive collections of the Archaeological Museum in Bratislava that remain for the most part hidden in depositories and often unappreciated by the public, the upper half of a unique Roman ceramic lamp mold was brought to light<sup>1</sup>. This mold was designed by its maker to manufacture a unique shape of lamp, a special variation of Loeschcke type XK with a rare, *Bildlampe*-like design on its discus.

The lamp mold is oval in shape (Fig. 1). It is made of coarse, hard and strongly fired clay of a brownish gray color, and in its broadest length and width from tip to tip it measures 14.6 cm by 10.4 cm, respectively. Its thickness fluctuates at various points from 1.5 cm to 2.2 cm, and it is virtually undamaged.

All Roman lamp molds such as this one were made off a patrix, or lamp archetype – a roughly finished solid lamp with most decorative features already applied. This fired archetype was covered with plaster or clay (as in our case) in two phases to create two removable halves – usually in practical succession, first the lower half, then the upper half, shaped by hand into a smoothed form and left to dry. Smatterings of a brownish red slip are preserved in flakes on the top part of the mold – that is, on the undecorated side (Fig. 1 - left). Simple linear incisions survive here and they appear to outline the rough dimensions of the lamp captured within the mold, so as to make it visible to the manufacturer from above when pressing the two mold parts together.

However, the two removable halves of any lamp mold had to be reattached in the manufacturing process with exact alignment. To this effect, it may be observed that the sides of our mold bear four X-shaped alignment marks in the negative (Fig. 2). These marks were made by a piece of string that tied together the upper and lower parts of the whole mold while they were still on the patrix, somewhat hard but still wet. Their purpose was to coordinate the two halves of the mold so that the two resulting parts of the lamp pro-



Fig. 1 Top (left) and bottom (right) sides of the upper lamp mold. Note the flaking remnants of the red slip, the porous surface and linear incisions on the top side. On the bottom side, the decoration appearing on the finished lamp consists of two pine leaf branches and three schematic pine cones.

<sup>1</sup> The author would like to thank Vladimír Turčan and Radoslav Čambal for bringing attention to the lamp mold, and to credit R. Čambal for kindly creating the positive form taken off the mold.



Fig. 2 The four sides of the upper lamp mold display prominent registration marks made by pieces of string tied together while the mold was still undried. When the upper and lower (now missing) lamp molds were used in concert, they were tied to hold in the same position using the registration marks visible here.

sed from the archetype onto the mold, or instead of a new archetype being cut, an existing lamp had been used as an archetype instead.

On the lower left side of the form, there is an elevated ridge running down from the left lug vertically, parallel to the nozzle. Its purpose, if it had one, is unknown, but doubtless the lower mold half would have had a depression in the opposite position.

Three additional features stand out on the lamp: first, in the center of the discus, there is a depression made by a finger – probably a thumb by the look and shape of it – in place for the filling hole which was later to be perforated. Through this opening, oil would be poured into the finished lamp's bowl. Second, the wick hole occupying most of the shortened nozzle is clearly outlined and protruding on the mold, so as to be easily broken through on the solid but unfired lamp that comes out of it. Third, a small circular feature is visible in the 'channel' between the miniature nozzle and the discus. This circle may have held the place for an air hole. The last opening that would have to be made was a hole in the handle, pierced by a drill.

## 2. Provenance and provenience

Our upper lamp mold was catalogued by the Archaeological Museum in 1952 under the inventory number 13.825 and item number A387/1952, as part of the consolidation efforts of the Slovak National Museum to centralize its collections. It was probably one of the many artifacts displayed in the „Antika na Slovensku“ („Antiquity in Slovakia“) exhibition organized by Prof. Vojtěch Ondrouch in the same year; after the exhibition, many objects were kept by the Slovak Museum in Bratislava – later to be incorporated into the Slovak National Museum in 1961. The accompanying entry gives its provenance as „from the vicinity of Komárno“. However, where provenience is concerned – that is, the place where an ancient artifact was created and used – we may reasonably assume for two reasons that our lamp mold came from the extensively excavated site of Brigetio, a Roman legionary fortress located on the opposite bank of the Danube near the aforementioned city.

First, from a museological perspective, it is important to note that as a result of the tumultuous events of the 20<sup>th</sup> century a great number of artifacts excavated from Brigetio came to be on display in the modern city of Komárno (Hun. Révkomárom or Öregkomárom) in present-day Slovakia.

The historic city of Komárno (Hun. Komárom) on the confluence of the Danube and Váh rivers originally spanned both banks of the great Danube current. By the Treaty of Trianon (1920), its two unequal halves were split between two successor states of the defunct Austro-Hungarian Empire – old Komárno on the left bank, with most of the historic city and population, became a border city in the newborn republic of

duct inside were could later be properly aligned, and the mold re-used until it was broken or simply ceased to be used – as the latter was the case with our mold.

Next, the mold halves were cracked and removed from the patrix. Plaster dries fast, and molds made of this material were finished at this point, but terracotta molds may have been further manipulated while they were still a little wet, with decorative features incised or stamped in the negative then appearing in relief on the finished lamp. This would apply to the bottom part of our mold half.

The decorated side of the mold half is the most interesting, as it preserves the upper part of the resulting lamp (Fig. 1 – right). The lamp would have been oval in shape, with a short and stout channelled nozzle, two lugs on its shoulders at approximately 4 and 8 o'clock, a tall discus rim in the style of Firmalampen, and a discus decorated with two branches and three schematic buds. The motif looks somewhat tired and lacks depth especially on the right branch, where the faint pine needles have been emphasized by a craftsman's hand with cuts. This addition was possible on a terracotta mold such as ours. The motif may appear faint for two reasons – either it had been inadequately impressed

Czechoslovakia. What remained of the suburbs on the right bank was made into the new town of Komárom and remained in the shrunken Kingdom of Hungary along with the archaeological site of Brigetio itself (present-day Szőny, 4 km east of Komárom). This much for modern historical context. If our lamp mold was unearthed before 1920, it would have been with all likelihood conveyed to the main museum in Komárno and thence found its way to Bratislava in the 1950s.

Second, a fragment of an identical lamp mold was excavated in Brigetio in 1934 and corroborates this provenience for our mold (Iványi 1935, 313; catalogue no. 4494, Taf. LXXII: 5; Bónis 1977, 108; Abb. 1: 2). Roman lamp production is plentifully attested in Brigetio, with 22 upper and lower lamp molds found, of which 4 made Bildlampen, 14 made Firmalampen and the remaining four made special shapes (Iványi 1935, 309-319; see the index on 326 for a list of catalogue numbers). Our lamp mold may well have been made at the same time and used in the very same workshop.

However, if our lamp mold had been unearthed after 1920, it would most certainly have to have been found north of the Danube. In that case, an interesting candidate for its provenance would be the left-bank Roman auxiliary fort at Iža in present-day Slovakia, the Latin name of which is unknown but presumed to have been Kelemantia. This fort was built in the final stages of the Marcomannic Wars (c. AD 175) and abandoned after the death of Valentinian in AD 375 (Kuzmová/Rajtár 2010). Thirty-nine Roman lamps were excavated from the debris of the camp (Žundálek/Žundáleková 2010), but none that match the lamp made by our mold, and with no traces of lamp molds whatsoever.

### 3. Our hypothetical lamp – shape, features and dating

Let us take a look at the lamp our mold was prepared to create (Fig. 3). This was a special type of lamp with outward features of a Loeschcke type XK Firmalampe (two lugs, discus rim and shortened nozzle), but with an atypically decorated discus, and an uncharacteristic handle. Its length, including the handle, is 11.8 cm, while the diameter of its discus is 7.8 cm. The distance from the shoulder of the finished lamp to the top of its rim would have been 1.0 cm, as can be ascertained from the depth of the design encased in the form.

This shape would seem to fall under the category of Firmalampen. The Loeschcke XK subtype is a known variation on Loeschcke type X lamps with a steep shoulder rim that extends to the wick hole, but with a significantly shortened nozzle (Loeschcke 1919, 62; Buchi 1975, xxiii–xxviii; Fig. 4). The Loeschcke type X lamp itself was a sturdy, practical and economical design that dominated the continental areas north of the Alps which are sometimes euphemistically known as the ‘military provinces’ for the *Limes Romanus* and the Roman army garrisons that may have guaranteed a market for such lamps. This *koiné* lamp began to be produced in Northern Italy around AD 90 and was quickly imitated in the provinces by local workshops and unauthorized craftsmen alike until the mid-4<sup>th</sup> century AD (Iványi 1935, 16–19 and 145, catalogue no. 1618, dated by a coin of Constantine I from AD 320-324; Buchi 1975, xxxii–xxxiii; Bailey 1980, 275). The XK sub-type (named so from the German *Kurzform*, meaning ‘short form’) has all the significant characteristics of type X – discus rim, nozzle channel, lugs, mask-like decoration and frequent presence of makers’ marks in relief lettering on the base – but the nozzle is stunted.

Loeschcke type XK is a somewhat rare find but its distribution and dating are indistinguishable from that of the full type X, and go hand-in-hand. In Italian Emona, *Kurzform* lamps are dated by coins of Trajan (Petru 1972, 88; grave 934) Hadrian (Petru 1972, 108; grave 81(1168)) and Antoninus Pius (Plesničar-Gec 1972, 183; grave 191). In Pannonia, one find is dated by a coin of Faustina the Younger in the cemetery at Matrica (Topál 1981, 49, 50; grave 141).

Compared to other lamps of Loeschcke type XK, the nozzle on our hypothetical lamp is unusually stunted with the channel being almost imperceptible. In this it recalls another Loeschcke type XK lamp from cremation grave 118 of an adult aged



Fig. 3 A Lukopren silicone putty solution was applied into the lamp mold to create this positive image. The result shows what the upper part of the lamp would have looked like upon removal – next, the filling hole, wick hole and air hole would have been punctured, the handle drilled through, the whole lamp then dipped in a slip, and lastly fired in a kiln with an oxidizing atmosphere for 12-24 hours. The author would like to thank Dr. Radoslav Čambal of the Archaeological Museum for his assistance in creating the positive form.

over 40 in Cemetery II at Gerulata (Fig. 5; *Pichlerová 1981*, 163, 164, tab. CXL, CXLI, CLXXXIV:3; *Frečer, forthcoming*, catalogue no. λ 140) decorated with a lion's head relief on the discus. The bowl on this lamp is unusually tall, measuring 3.3 cm from the base to the top of the discus rim.

Our lamp has a handle, a feature typical of lamps in the Rhine provinces but now known to have existed throughout Pannonia and the Middle Danube provinces as well. The Kiscelli utca 77-79 workshop in Aquincum produced lamps with handles for a short time around AD 100 (*Szentlélek 1959*, 199). Handles may have been a practical addition to manipulate hot lamps, but one may wonder why this feature did not catch on in Pannonia when in more western regions of the Empire such as Gaul, Germany or Britain, even plain Firmalampen were usually furnished with handles.

Our hypothetical lamp has an unusually decorated discus, much in the tradition of Bildlampen. The motif consists of two opposite but asymmetrical branches with two bud-shaped circles below each branch, and a top central relief bud with a double-cross – perhaps unintentionally formed with this design. The plants may be pine needle branches and the buds could then represent pine cones, but the design may also have stood for schematic palm tree branches.

The double-branch motif is not unique to our lamp; the symmetrical shape of two plants with similar leaves almost forming a wreath appears on a number of Roman lamps. Most prominently, two branches form

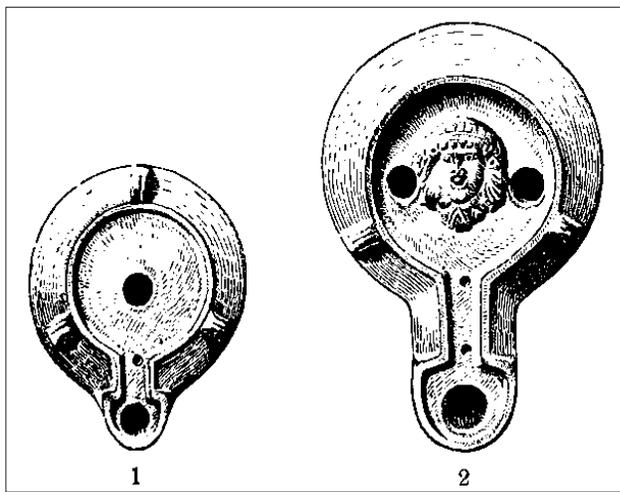


Fig. 4 A common koiné Loeschcke type X Firmalampe (2) next to its short-nozzled variation, type XK (1). After Loeschcke 1919, 68, Abb. 10

the schematic rim decoration on the shoulders of 4<sup>th</sup> century AD Hayes type I North African lamps (*Bailey 1988*, 192, 193; for example, catalogue no. Q 1741–1743). Some 3<sup>rd</sup> and 4<sup>th</sup> century AD Egyptian round lamps in the British Museum (*Bailey 1988*, 264, 265; catalogue no. Q 2187–2196 and Q 2198) also display the motif. It is hard, however, to find any relationship with the design on our lamp beyond the obvious but unrelated use of the same idea.

The single and best parallel to our mold is an identical fragment, perhaps even taken off the same archetype, excavated in 1934 from the pottery quarter of Kurucdomb at Brigetio (*Bónis 1977*, 106; Abb. 1: 2). Although the Kurucdomb fragment is incomplete, and the drawing distorts the original motif somewhat, it is beyond doubt that the lamp was identical. Let this case stand together with countless others as a reminder that drawings

of artifacts, however accurate and well meant, are necessarily their author's interpretation of the features, choosing what to highlight, what to diminish, and what passes unseen. With the advent of high-quality digital photography, not only can we now publish objects in a more objective fashion, but we also have good reason to reexamine the innumerable lamps that have hitherto only been presented through hand-drawn illustrations.

Unfortunately, no stratigraphic records have survived from the 1934 Kurucdomb excavation. Based on the entire assemblage of material, which includes various lamp molds for Loeschcke type VIII Bildlampen and Loeschcke type X Firmalampen marked FORTIS and IEGIDI, molds for a multitude of terracotta ornaments and terra sigillata fragments, E. Bónis dates the activity of the pottery quarter from AD 118/119 with the arrival of the *legio I Adiutrix* to Brigetio until the 4<sup>th</sup> century AD, when Brigetio underwent a steady decline in extent, garrison size and population.

Our mold preserves a lamp of a unique shape – on the boundary between Firmalampe (Loeschcke type XK with two lugs) and Bildlampe (special discus decoration), but at the same time displaying a handle atypical for most Pannonian lamps. No lamps made with a similar mold in this design are known to exist elsewhere. The slightly elongated contours of the body suggest a departure from the firm circularity of earlier Loeschcke type XK lamps, although this may only be speculation. Based on the dating of the Kurucdomb workshop at Brigetio, our lamp mold may also be dated to the period between AD 118/119 and AD 300, after which very few Firmalampen are indeed found in Pannonia. If we take into account the dating evidence provided by coins for Loeschcke type XK lamps in Pannonian and Italian cemeteries, we may narrow this period further from the second half of the 2<sup>nd</sup> century AD, as the familiar shape began to be experimented upon, but no precise end dating besides the end of the 3<sup>rd</sup> century AD can be given, as defined by the only existing analogy for our lamp – the Kurucdomb mold fragment.

#### 4. Our lamp mold in the context of Roman Pannonian lampmaking

With all probability our lamp mold originated in the ceramic industry run under the protection of the *legio I Adiutrix* of Brigetio. After having been made in Brigetio, it is unlikely that the mold was transported elsewhere to serve as a tool for a different craftsman. If this however were true, likely candidates would be the other important Roman sites in the Komárno/Komárom area: the *municipium* of Arrabona (Győr), the auxiliary forts of Ad Statuas and Ad Mures (Ács), Odiavum (Almásfüzitő) or Crumerum (Nyergesújfalu), as well as the abovementioned left-bank fort on the promontory of Iža-Kelemantia.

The archaeological data for lamp production in Pannonia has not changed much from where it has stood for the last 80 years. All but four of the 199 provenanced lamp molds and fragments from Pannonia were excavated in what are assumed to be principal production centers such as Aquincum (81), Poetovio (34), Savaria (27), Brigetio (22), Mursa (18), Siscia (8) and Carnuntum (5) (*Iványi 1935, 309–319; Alam-Stern 1989, 60*). These lampmaking workshops probably shared facilities and furnaces and drew resources from a greater pottery industry. This is especially evident in both Aquincum and Brigetio, where lamp molds were found intermingled in common stratigraphic contexts with molds for other terracotta products such as pottery or statuettes (*Szentlélek 1959; Bónis 1977*).

However, three smaller sites in Pannonia located away from principal centers stand out with their finds of lamp molds. These are: 1) the auxiliary *limes* fort at Ad Flexum (Mosonmagyaróvár), with two lamp molds for Firmalampen; 2) the site of Središče ob Dravi-Obrež less than 30 km east of Poetovio with a lower mold for a late-antique egg shaped lamp; and 3) one mold from Scarbantia (Sopron) of an uncertain type (*Iványi 1935; catalogue numbers 4504, 4600, 4480 and 4598, respectively*).

In the absence of concrete evidence, our lamp mold does not challenge the prevailing picture that Roman auxiliary camps seem to have relied on central suppliers and military requisitioning from larger centers for their oil lamp needs. Apart from the two molds of Ad Flexum, the small-scale production of lamps cannot be verified, although this may well be an issue caused by the state of research and preservation bias. Without a certain provenance for our lamp mold, and in the presence of a good analogy from Brigetio, we must soundly assume that it was produced, used, archaeologically deposited and excavated at Brigetio – it being both the provenience and provenance of the artifact.

As the lower lamp mold has been lost or went unrecorded, it is left for us to wonder whether the base of the lamp was also equipped with a producer's mark in the common manner of Firmalampen – which would identify the firm in whose name the wares were being made by resident craftsmen at Brigetio. The mold and the lamp design encased therein represent the unique craftsmanship of a maker who was given considerable leeway in choosing the shape and decoration of his product. The coniferous theme may have had some unknown significance, but may equally well have been just what it appears – a simple pleasing pine branch and cones.

It is also essential to note that our lamp mold is complete and undamaged; either it had been discarded and buried in an organized fashion after it had ceased to be used, or it had been affected by the end of production at Kurucdomb in Brigetio, with no craftsman left to exploit it until it was bust. This assumption would shift the dating of our mold to a later rather than earlier date on the AD 118/119 to AD 300 timeline.

We may also only guess by whom lamps created by our mold were finally used. Were they meant as provisions for the legion at Brigetio, or any of the multiple auxiliary *limes* garrisons, or could they have been freely bought by the civilian population of the surrounding regions which, in this liminal area, strove to emphasize their Roman identity through objects and such tokens of cultural importance?

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Fig. 5 A Loeschcke type XK/Leibundgut Form XXXIII lamp from cremation grave 118 in Cemetery II at Gerulata. The grave contained the remains of an adult aged over 40. Note the extremely diminutive nozzle. Archaeological Museum, SNM, Bratislava

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## HORNÁ ČASŤ UNIKÁTNEJ KERAMICKEJ LAMPY Z BRIGETIA

ROBERT FRE CER

Článok opisuje hornú časť unikátnej keramickej formy na lampy, ktorá je uložená v Archeologickom múzeu SNM v Bratislave. Forma vytvára variáciu na tvar firemnej lampy typu Loeschcke XK. Nález nemá presnú provenienciu, ale podľa záznamu z inventárnej knihy a analógie z Brigetia je možné formu celkom presne zaradiť do produkcie keramickeho okrsku Kurucdomb pri Brigetiu. Forma má po stranách registračné značky v tvare X, ktoré slúžili na to, aby sa dve časti formy (horná a spodná) správne zoradili. Horná strana formy, ktorá je bez výzdoby, je zaujímavá pre jemné ryhy ktoré zvýrazňujú kontúry lampy na dolnej strane.

Lampa v sebe spája charakteristiky firemných lamp – vysoký okraj na pleci, výčnelky a tvar horáku – ako aj obrazových lamp – konkrétne jedinečný motív na disku. Dekorácia pozostáva z dvoch heraldicky umiestnených ratolestí a troch púpeňovitých tvarov. Pravdepodobne ide o ihličnaté vetvičky a tri šišky. Tento motív je bez analógií, okrem už spomínanej formy z Brigetia, ale vetvičky oproti sebe sa vyskytujú na množstve iných lami, či už egyptských alebo severoafrických, pričom často prechádzajú do čisto schématickej bordúry. Naša lampa má však aj rúčku, ktorá je mierne nezvyčajným zjavom na panónskych lampách.

Formu na lampy môžeme datovať od rokov 118/119 po Kr., kedy sa s príchodom *legio I Adiutrix* zahajuje výroba keramiky v okrsku Kurucdomb v Brigetiu. Podľa širšej datácie Loeschckeho typu XK je možné našu formu datovať presnejšie od druhej polovice 2. storočia po Kr. až do pokročilého tretieho storočia po Kr., vzhľadom na experimentálny design lampy, predĺžené kontúry tela a zakrnelý horák takmer bez viditeľného kanáliku, ako aj samotný fakt, že forma sa dochovala nepoškodená a nebola teda využívaná do jej úplného zlomenia. Táto forma na lampy je unikátnym príkladom, ako si remeselník z Brigetia vedel a mohol prispôsobiť charakteristiky viacerých typov lamp a podarilo sa mu tak vytvoriť hybridný tvar.

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