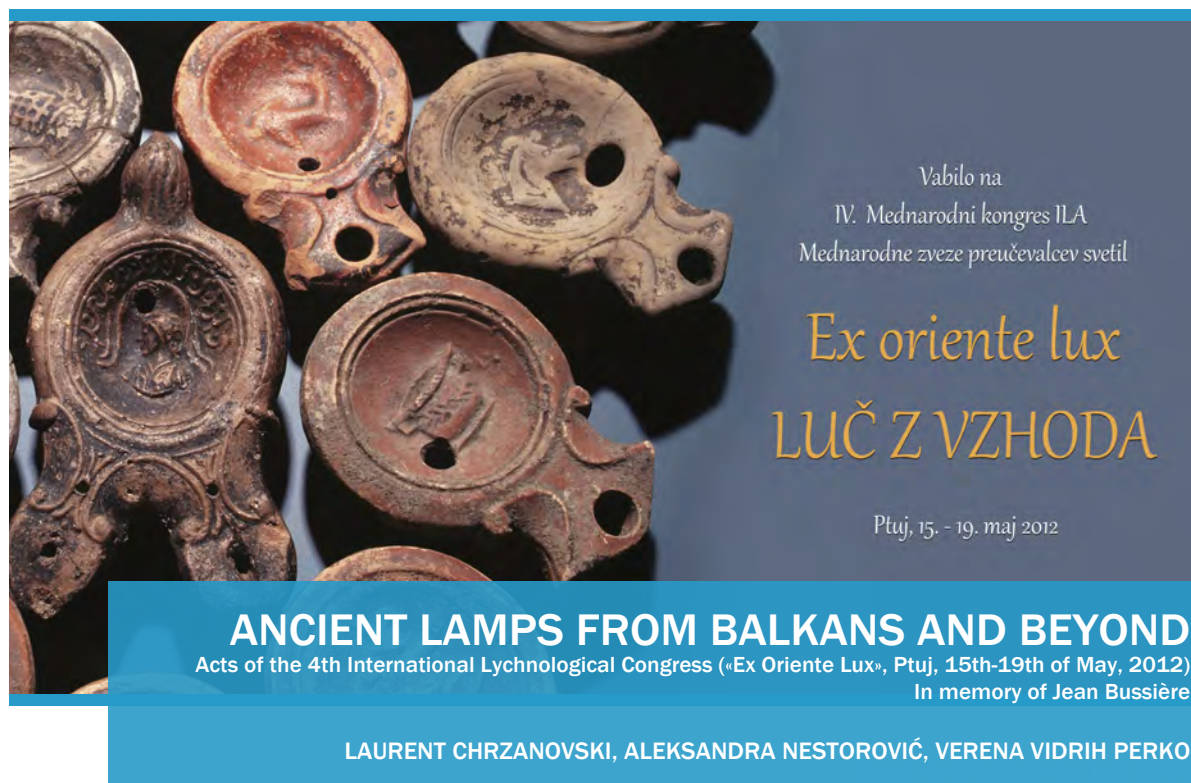


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Ex oriente lux
LUČ Z VZHODA

Ptuj, 15. - 19. maj 2012

ANCIENT LAMPS FROM BALKANS AND BEYOND

Acts of the 4th International Lychnological Congress ("Ex Oriente Lux", Ptuj, 15th-19th of May, 2012)
In memory of Jean Bussière

LAURENT CHRZANOVSKI, ALEKSANDRA NESTOROVIĆ, VERENA VIDRIH PERKO



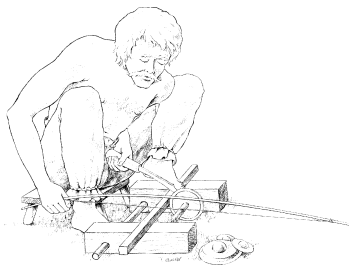
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Monographies Instrumentum
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Collection dirigée
par Michel Feugère

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JEAN BUSSIÈRE, IN LOVING MEMORY



Birgitta Lindros Wohl

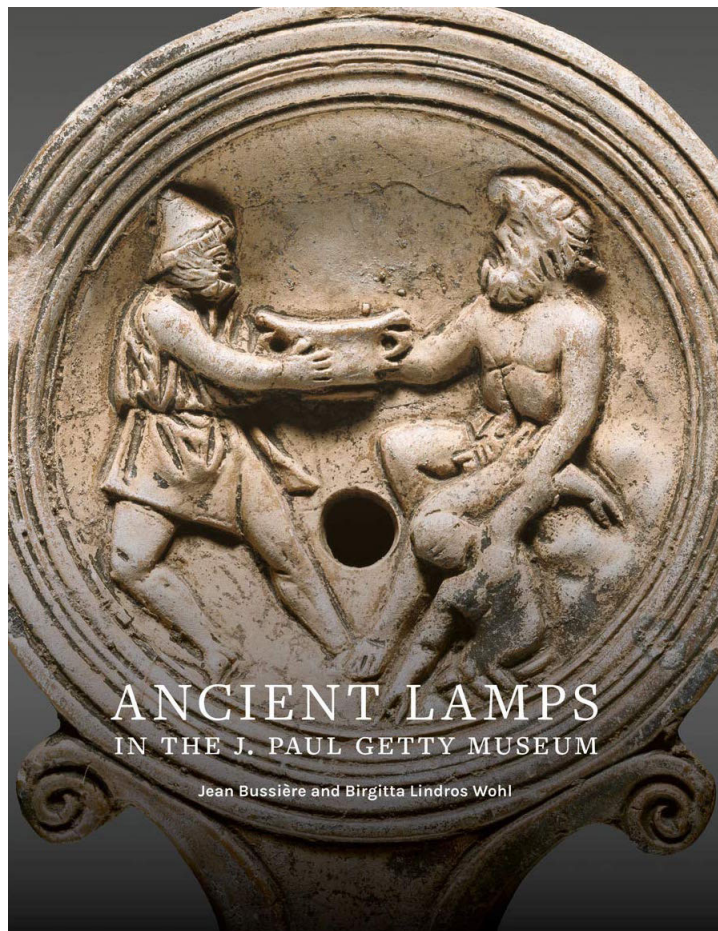


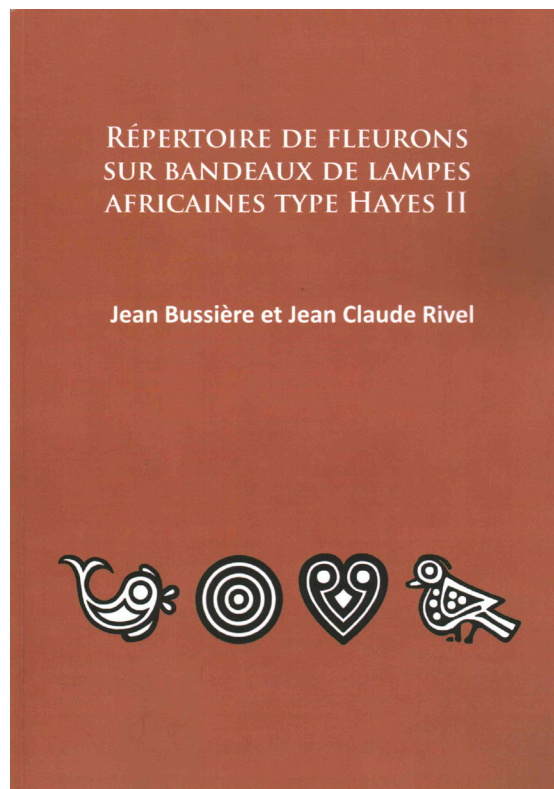
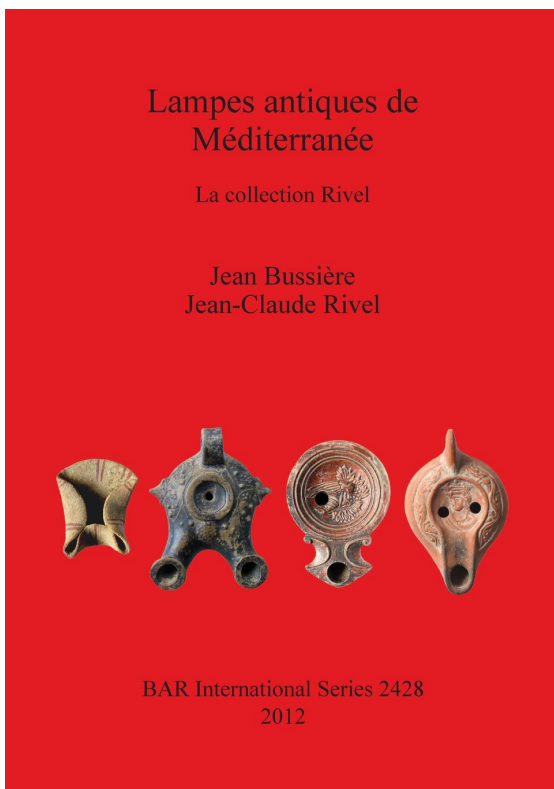
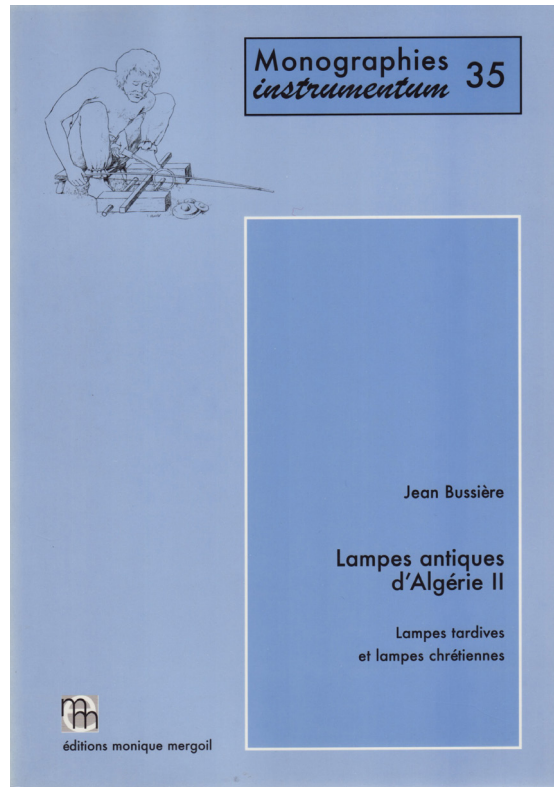
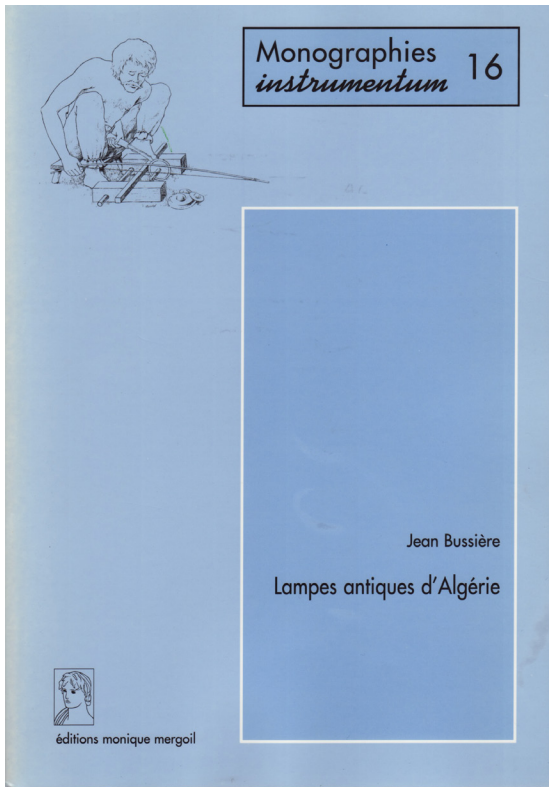
Jean Bussière was an adventurer in life... that may not have struck everybody who met him. But so it was. And to him some of the best adventures involved travel, preferably to sites with new and tempting lamps.

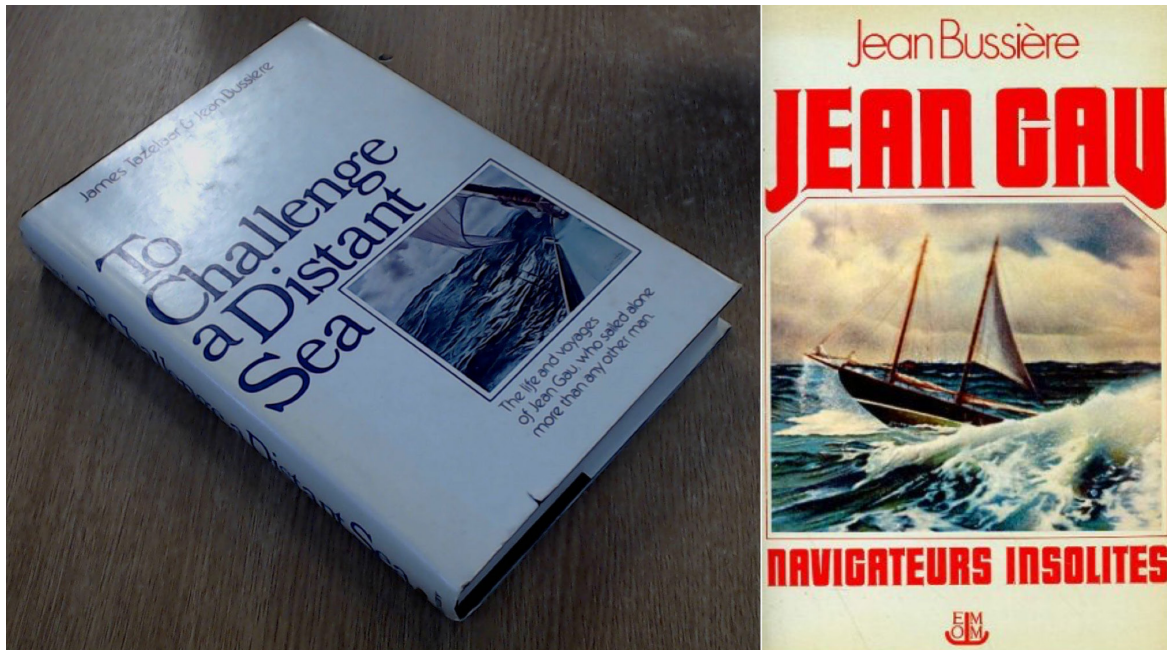
We met at the founding of ILA in Nyon in 2003, thus ILA always had a special place in our hearts---and remained so for the next thirteen years, until his death in 2016. While I consider myself a lychnologist, with many other interests in the classical world, Jean's dedication, on the other hand (we said jokingly) was that of a lychnomaniac, never tiring of talking of, thinking of, and looking at ancient lamps! Our combination was not as intellectually mismatched as it may sound, in fact it became quite complementary and balanced.

And whatever he did, he did with a characteristic intensity of purpose. Our collaboration resulted ultimately in the huge, technically advanced and esthetically splendid publication of six hundred ancient lamps at the Getty Museum in Los Angeles (2017). It is painful to realize that he never got to see the final result, but he enjoyed the Museum and its environment immensely, while working on this project.

Jean's last years were also preoccupied with his own unique field of incomparable knowledge: the imagery of the minutia of rims on classical North African lamps. It could never have been completed without his intense focus and intellectual concentration. But these facts are probably fairly known to scholars of ancient lamps.







However, what is not widely known is a whole other side of his personal make-up.

He was an avid traveler and explorer also into other realms.

As a passionate sailor since young age, he had owned several boats, and treasured time spent on his beloved Mediterranean. Sometimes he crossed alone to Algeria, where he spent several years, and where his love for lamps began. And often he sailed with life-long friends.

With what pleasure he retold his marine adventures!

The ocean, perilous voyages at sea are also central to a further aspect of his life: literary writing. Short stories was a favorite form, the majority with themes linked to the sea and sailing, presenting imaginary or legendary adventures at sea, often with a poetic, but slightly melancholy, or mysterious tinge.

I think the book he was most proud of described the courage and marine travels of an older friend he greatly admired, Jean Gau, “Navigateurs Insolites”, a man he helped a great deal in later life.

Jean liked to produce a fabulating quality, mixing reality and fantasy as one title tells: “Histoires en Partie Vraies”. I find a personal statement deeply touching : “wishing to leave a memory to his friends of what he was or wanted to be”.

It should not be a surprise that according to his wishes, he - with his ashes, has rejoined the Mediterranean, continuing his sailing adventures.

Los Angeles, October 2018.

***Ex Oriente lux!* The 4th International Congress of the International Lychnological Association, Ptuj, 15. – 19. 5. 2012**



Verena Perko, Aleksandra Nestorović



The inauguration of the congress : Dr. Aleš Arih, Director of the Regional Museum Ptuj-Ormož, Mrs. Barbara Türk, First Lady of the Republic of Slovenia, Mr Štefan Čelan, Lord Mayor of Ptuj.

The 4th International Congress took place between 15 and 19 May 2012 in Ptuj. It was the result of a successful cooperation between the Regional Museum Ptuj-Ormož and the Regional Museum Kranj with lot of affection and financial support of the Municipality of towns Ptuj and Maribor.

The Ptuj-Ormož Regional Museum is one of the oldest museums in Slovenia: in the year 2013

the 120th anniversary was solemnly celebrated. The Museum origins go back to 1893, when the Museum Society was established and some archaeological finds were exhibited in the town lower gymnasium. The founding of the Museum in the former Dominican monastery created the foundations of the present-day Regional Museum Ptuj- Ormož which boasts collections of national and international importance. The

museum is today a treasure house of works of art, the presentation of which documents of the rich past of the Ptuj area.

In the year 2012 Maribor was selected for the European Capital of Culture 2012 and town Ptuj become the project partner. The 4th International Congress of the International Lychnological Association (ILA) was a one of the most important events of the year.

The organisation of the Congress was a great challenge for the town Ptuj, his institutions and organizers. More than 120 international and Slovenian participants confirmed our enthusiasm.

The number of social events had been the subject of numerous media reports and the Congress received public recognition by the establishment.

Conference was enriched by three exhibitions in Regional Museums Ptuj-Ormož, Celje and in Kranj where the rich selection of the archaeological material from the Belgrade City Museum was hosted.

Lectures were attended by many experts, but most important, also by members of local community. The conference tours enabled the participants to visit important archaeological sites and exhibitions and to meet with Slovenian researchers.



The inauguration of the exhibiton : The organizing committee surrounds the Museum's director (from left to right): Ivan Žižek, Mojca Vomer-Gojkovič, Verena Vidrih Perko, Aleš Arih, Aleksandra Nestorović.

The most important thing was an opportunity to share and to improve common knowledge on the conference topic. No less important was the spreading of awareness on the importance of museum collections as primary source of knowledge. This was especially important in the case of town Ptuj with the exceptional archaeological heritage – but still missing the proper museum representation of it.

Due to the lack of research and publication our team decided in occasion of the Congress to publish an independent publication on Roman lamps in Slovenia. The publication offers an overview of ceramic oil lamps, the moulds and furnaces found on the territory of Slovenia. It is based on published material, but important hitherto unpublished archaeological excavations are also mentioned.

In the first part, Aleksandra Nestorović offers a short overview of the Romanisation process on the territory of today's Slovenia inseparably linked to the founding of the Latin colony of Aquileia. Aquileia represented the main military, administrative and economic centre in the Northern Adriatic area, from where Roman dominion spread further afield with the help of the army and numerous merchant families. The earliest Roman finds were discovered in coastal sites – Sermin near Koper being one of the most important. There follow sites further inland, among them Razdrto, Nauportus, Emona, Carnium and Celeia. The awareness that the rich findings from Ptuj deserve special attention - and led our team to organise the Congress in Ptuj.

Most oil lamps in Slovenia were found in graves, with the greatest number in Emona and Petovio. A survey of oil lamps, written by Verena Perko, devotes much attention to the material found in Emona. Her contribution also includes a short review of Late Antique and Byzantine and other lamps discovered in Slovenia. Petovio, the

administrative and customs centre, was bigger than the modern town Ptuj and at least ten times larger than ancient Emona and incomparably richer. In addition to the remains of numerous temples and public buildings, a water supply system, a bridge, roads and extensive burial grounds, numerous ceramic workshops with furnaces have also been found in Ptuj. Ivan Žižek is author of the overview of Petovio material, with an emphasis on the most recent archaeological studies.

The book *Ex Oriente lux. Roman Lamps from Slovenia* was published in Slovenian and English language already during the Congress in the year 2012.

The aim of the organisation of the Congress has been to encourage the systematic research and publication work on the extensive collections of excavated material in Slovenia. The amounts of archaeological materials have grown rapidly thanks to the systematic excavations accompanying the construction of motorways.

This was also the main reason why the organisational team prepared a Congress Acta so enthusiastically. In the end - due to a fall in the general interest of all involved institutions and stakeholders the Acta were not published in Ptuj.

A bitter fact, which brought all team to even more bitter disappointment. Therefore, we owe warm thanks to everybody who contributed, supported and enabled the publication of this new form of the Congress Acta!

Iskrena hvala, Laurent!

Verena Vidrih Perko, Aleksandra Nestorović

Ptuj, Kranj, May 2012/2018

EX ORIENTE LUX

Rimskodobna svetila in oljenke iz Slovenije



IV. Mednarodni kongres Zveze raziskovalcev svetil, ILA
Ptuj, 15. do 19. maj 2012

Verena Perko, Aleksandra Nestorović, Ivan Žižek

***“EX ORIENTE LUX”* :**
a benchmark for the International Lychnological Association.



Laurent Chrzanovski
ILA Secretary-General



A scientific meeting can be organized in many different ways. After all, an amphitheater within an institutional building is enough to provide, along with the traditional networking coffee break, the frame of such an event.

But not all meetings are congresses. A congress must be the result of an intensive preparation, huge logistics and endless work to bring together the most relevant speakers and create a specific atmosphere to generate the most propitious conditions for a creative debate generating new hypothesis, new contacts and feed for thought.

So indeed, the Ptuj event was a congress, and even more.

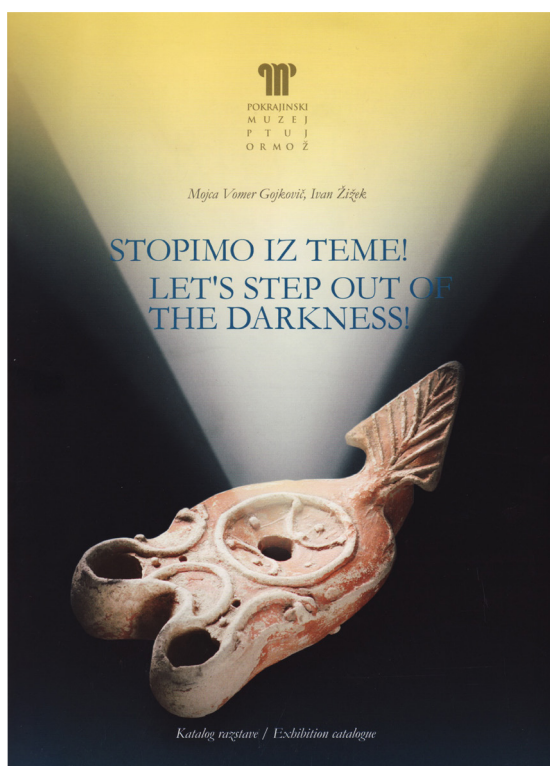




In such a frame, it would not be appropriate to write an extensive and panegyric laudatio of the organizers – ladies first – Aleksandra Nestorovič (Pokrajinski muzej Ptuj - Ormož), Verena Vidrih Perko (Gorenjski muzej Kranj), Ivan Žižek (Pokrajinski muzej Ptuj - Ormož) and all their teams and their work, but we do think it is not useless to underline their merits to try, at least in the frame of the ILA, to maintain the new excellency standards reached in Ptuj.

The speakers selection has been a challenge fulfilled above any expectations, bringing to Poetovium the most relevant specialists and excavation directors from all the former Yugoslav area and abroad, permitting to draw an up-to-date state of the question of the lychnological phenomenon in Slovenia, Dalmatia, hinterland Croatia and Serbia and generating useful opinion exchanges between the local scholars and their Italian, Austrian, Romanian, Greek and Turkish neighbors.

Moreover, a debate around a slideshow is never as stimulating as a debate around an original artifact. The titanic work undertaken by the organizing committee allowed all of us to discuss not only in one, but in three specially prepared exhibitions. The first, named after the congress and hosted in the Ptuj Castle where the meeting took place, constituted the dreamed place to discover and analyze daily the whole antique lamp panorama of the territory of the actual Slovenia.



In addition, it came along not with one, but with two catalogues, the first being a careful bilingual introduction to the exhibition and its catalogue¹, while the second, edited in a Slovenian version and an English one goes further into the different aspects of the local lychnological state of knowledge².

1 M. Vomer Gojkovič, I. Žižek, Stopi-mo iz teme! Let's step out of the darkness! (Katalog razstave / Exhibition catalogue), Ptuj 2012

2 V. Perko, A. Nestorovič, I. Žižek, Ex oriente lux. Rimskodobna svetila in olienke iz Slovenije, Ptuj 2012; The

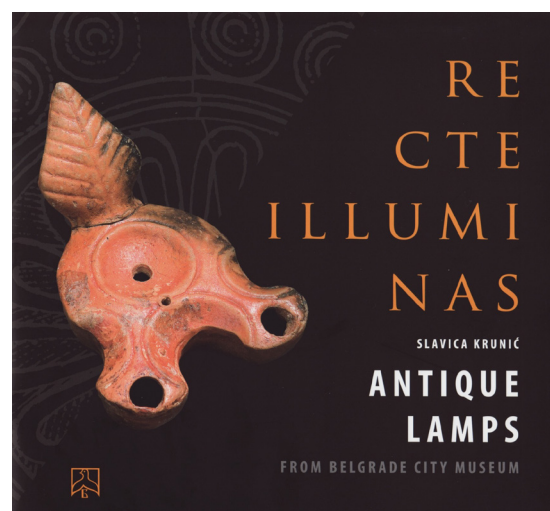


Furthermore, two other exhibitions were waiting for the participants. The first, named «*Utrip svetlobe*» (Pulse of light), on show at the Celje Museum, completed perfectly the Ptuj one, with more than a hundred lighting devices from Slovenia, ranging from Late Antiquity to modern times. The second, displayed at the Gorenjski Muzei at Kranj, was Slavica Krunic's «*Recte illuminas*». A selection of the most representative antique lighting devices from the Belgrade city Museum, constituting hence an amazing opportunity for the scholars to compare the

English version (*Ex Oriente lux. Roman Lamps from Slovenia*) is available for free, thanks to the authors, on the ILA new website, www.lychnology.org/fliip/ex_oriente_lux/

Slovenian materials from the Ptuj exhibition with the Serbian ones³.

The efforts of the organizing committee to raise awareness on our «*niche*» science reached also a new level in the frame of the ILA.



A congresses, with the official opening made by the country's First Lady and the Minister of Culture, with its due repercussions in the local media. This aspect, often neglected or underestimated, is a fundamental one for reminding to the political elite but also to the general public, each time possible, that our modest and eclectic contributions are also a part of the constant improvement of the knowledge of our national and European material history.

As far as we are concerned, we would like to conclude remembering the auspicia given by the Ptuj Lords' coat of arms, fixed on the main wall just above the slideshow.

Having been members of the powerful Order of the Golden Fleece, their coat bears with pride

³ The exhibition came together with a special booklet, available in English version – S. Krunic, *RECTE ILLUMINAS: Antique lamps from Belgrade City Museum* (Exhibition catalogue n. 59), Belgrade 2011 – but, moreover, with the complete catalogue of the lamps of the Serbian capital's Museum: S. Krunic, *Anticke svetilke iz Muzeja grada Beograda (Ancient lamps from the Belgrade City Museum)*, Beograd 2011.

the collar made with flints and sparks, symbol of Prometheus' gift of the divine fire to mankind. Let us hope that the sparks issued from these dozens of flints, immortalized here in the form of

the participant's papers gathered into Acta, will help to lighten many new aspects in our knowledge of lamps.



Contribution to the study of cult of Bacchus on Viminacium : terracotta lamps with relief depictions of Bacchus mask, thyrsus and syrinx.



Mladen Jovičić, Ljubomir Jevtović

Keywords:

Moesia Superior, Viminacium, Bacchus cult, lamps, grave goods

Introduction

During long-time research of Viminacium a remarkable number of antique lamps were found. The most detailed study, showing a large number of representative specimens, was given by M. Korać (KORAĆ, M. 1995). In this large corpus, lamps with relief depictions on discus are common and among them a great number of those with image of Bacchus mask, thyrsus and syrinx can be found (KORAĆ, M. 1995, 408). More than 40 of these lamps were found at Viminacium so far; however, only 16 of them have known context of findings and so this paper will be based on them. Besides numerous finds from Viminacium, on the territory of Moesia Superior these lamps were also found at Singidunum and Ratiaria. Up until recently, there was no attempt of symbolic interpretation of these lamps. Researches were mostly limited to typological process and iconographic description of the shown image. Only recently S. Krunić analyzed the representation of Bacchus mask and proposed a symbolic interpretation in her paper about masks on lamps from Singidunum (КРУНИЋ, С. 2009). These lamps normally appear in wider area of northern Italy and Danube region. Interpretation of the shown image is often different. Some authors interpret it as a representation of Bacchus mask while

others believe it to be a mask of Satyr. Depiction is defined as mythological motif or scenes of the cult and cult objects, since Bacchus mask and thyrsus could have been instruments or requisites for the performance of cult activities (КРУНИЋ, С. 2009, 237). This image can also be defined as the motif of entertainment and theatre. Mask, thyrsus and syrinx could have been actor's equipment and thus connected to cult ceremonies in honour of the god Dionysus/Bacchus (RNJAK, D. 1979, 32). However, since most of these lamps from Viminacium were found in graves, it leads us to believe that they were not only symbolizing requisites in theatre plays, but also representing Bacchus himself and his chthonic aspect in a symbolic way.

Distribution of lamps

Representation of Bacchus mask, thyrsus and syrinx appear exclusively on lamps with volutes and angular nozzle (type Loeschcke I, Ivanyi I; Broneer XXII; Bailey A; Bjelajac I, Krunić I). Italic workshops started producing them at the beginning of the first century and they were rapidly widespread across the Mediterranean through trade. Culmination of their distribution was reached at the middle of the first century. These lamps have round body and flat recipient, circular concave disc, decorated with relief. Loeschcke distinguishes 9 shoulder profilations, Broneer distinguishes 16, and based on the width of the nozzle there are 3 variants of this type (LOESCHCKE, S. 1919, 223, Fig. 2; BRONEER, O. 1930, 78, Fig. 34).

A. Larese concludes that lamps with Bacchus mask appear only in the area of northern Italia and the Danubian provinces (LARESE, A. 1983, 10-11). As for northern Italia, they were found in Aquileia, Veneto, Piedmont, Ferrara (BALESTRAZZI, E. di F. 1988, 112, fig. 2.4) and one was found in incineration grave in northern necropolis of Emona (PLESNIČAR-GEC, LJ. 1972, 35, Tab. 37: 6). These lamps were commonly found in Pannonia, at Carnuntum (STERN, E. 1982, Kat. Nr. 45, 46), Arrabona, Scarbantia, Savaria (IVANYI, D. 1935, 43-44, Nr. 96, 103, 104, Tab. V: 1-3), Rittium, Rifnik (RNJAK, D. 1979, 122, 123, Nr.133,135), Poetovio (ISTENIČ, J. 2000: T. 54, 85, 159; FISCHBACH, O. 1896, Tf. VI: 345, 349), Nevioudunum (PETRU, S., PETRU, P. 1978, Tab. V:3) and Siscia (VIKIĆ-BELANČIĆ, B. 1971, 175, Nr. 352). There are only three specimens of unknown origin from Dalmacia, kept in National Museum of Zadar (RNJAK, D. 1979, 124, Nr.138-140). One specimen was found at Sarmizegetusa on the territory of Dacia (ALICU, D. 2006, 67, Nr. 20). In the west they were found at Vindonissa (LOESCHCKE, S. 1919, n. 50, tav. VI). All of these finds are dated to the 1st - 2nd century.

When it comes to the territory of Moesia Superior, the majority of finds come from Viminacium (KORAĆ, M. 1995, 408), two come from Ratiaria (КУЗМАНОВ, Г. 1992: 68 кат. 50, 51), one was found at Tricornium, and another one at Singidunum (КРУНИЋ, С. 2011, 44, бр. 17, 18). These last two specimens were bought by the Belgrade City Museum, but their archeological context is unknown. Lamps with volutes and angular nozzle, including those with depiction of Bacchus mask, come from Italic, Raetian or Pannonian workshops, but S. Krunić believes that since the great number of these lamps was found at Viminacium, some of the specimens from Moesia Superior could have originated from local workshops (КРУНИЋ, С. 2011, 37-38).

Lamps from Viminacium

Lamps of Loeschcke I type are numerous at Viminacium with more than 650 finds, mostly from graves dated in period from Agrippa to Caracalla (KORAĆ, M. 1995, 18). So far sixteen lamps decorated with Bacchus mask, thyrsus and syrinx were found during archaeological excavations (**Fig. 1; Table 1**).

During the research of the southern necropolis of Viminacium (sites Više Grobalja and Pećine), eleven lamps were found in graves, and one was found in a layer. Data about these lamps were published in a form of a catalogue, but without mentioning conditions of finding (KORAĆ, M. 1995, Nr. 59, 66, 100, 120, 157, 161, 200, 225, 259, 400, 483, 582). Only a few specimens, found in cremation graves from the necropolis Više Grobalja, have been published with precise context (ЗОТОВИЋ, Ј., ЈОРДОВИЋ, Ч. 1990, Т.СХХІ:7, Т.СХLVIII:10; KORAĆ, M., GOLUBOVIĆ, S. 2009, 124:3). Altogether five lamps have been found during the research of the necropolis at the site Pećine (**Fig. 2**), and seven at the site Više Grobalja (**Fig. 3**).

The analysis of field reports indicates that seven lamps were found in cremation graves of the Mala Kopašnica-Sase type,¹ while four remaining lamps were found as grave goods in inhumation graves. One lamp was found in a layer formed above the graves. Although complete anthropological analysis hasn't been performed, it was concluded by preliminary analysis, where possible, that three graves were children's and two graves belonged to adult individuals. Based on stratigraphy and numismatic finds, our lamps are dated to the 1st - 2nd century, three are dated to the period of Tiberius, Nero and Domitian, three to the period of Trajan, two to the period of Hadrian, one to Antonius Pius and three to the period of Marcus Aurelius.

¹ These graves represent most common type of cremation graves on Viminacium. It is regarded as autochthonic burial type in Moesia Superior. See: GOLUBOVIĆ, S., KORAĆ, M. 2008, 110-111.

Apart from finds that come from the area of the necropolis, recent excavations of civil settlements have produced four finds, which provide a new view on the symbolic interpretation of the depicted image. Two lamps were discovered during the research of amphitheatre,² in 2008 and 2011 (**Fig. 4,5**).

One lamp was found outside the perimeter of amphitheatre, in second century layer. Second lamp was found in the northeastern sector of amphitheatre, near eastern entrance, in nivelation layer which was formed during building of the second phase of amphitheatre, dated back to the second half of the 2nd century.

Two fragmented lamps were found in waste pits of roman suburban settlement at the site Nad Klepečkom in 2010,³ and they are also dated to the 2nd century (**Fig. 6**).

All lamps can be divided into two types, depending on the image of Bacchus mask. The first type has a mask shown on its left profile. There are always thyrsus and syrinx beside the mask. This model is more common and so far 14 examples were found at Viminacium. Thyrsus, a staff crowned with pinecone and band on top, is positioned diagonally. It sometimes has spirally twisted decoration, meaning it is wrapped in ivy, Dionysus favourite plant. Pinecone itself is a common figural motif that appears on the tops of cippus or on tombstones and it is interpreted as the afterlife symbol. In the centre of the image there is syrinx behind the thyrsus. The flute syrinx is named after the nymph who was turned into reed while Pan was chasing her, so he made his multiple-pipe instrument of it. In this type of lamps, hair is modelled in detail, perhaps with the crown of leaves or ivy, as Bacchus himself is often depicted in iconography (ПИЛИПОВИЋ, С. 2011, 17). The second type is somewhat

different, and it has a mask shown in its right profile. Unlike the first type, face and hair are not that detailed and there is a ribbon on the hair which ends with a ball on its forehead. It is possible that the ball represents schematized pinecone. In the second type there is no syrinx, but there is an item that can be interpreted as a flute, or, what is more likely, pedum - shepherd's staff that Bacchus holds on some of his representations (**Fig. 7**).

The interesting fact is that the band on top of the thyrsus on both models is turned to the right. Thyrsus, syrinx, ivy and pinecone are all attributes of Bacchus, and they are common in the iconographic representations of this cult (СРЕЈОВИЋ, Д., ЦЕРМАНОВИЋ-КУЗМАНОВИЋ, А. 2004, 118, 119).

Both types of representations and quality of its manufacturing do not differ from examples discovered in northern Italy and the other Danubian provinces, from where they were imported to Viminacium.

Symbolic interpretation of the image and the cult of Bacchus at Viminacium

Representations on the lamps can provide us with data about the wider popularity of particular deities and iconographic themes, since they can be understood as a result of religious views of wider strata of the population (BAILEY, D.M. 1980, 6, 7; ECKARDT, H. 2002, 121). However, when the certain motif is on the lamp placed in a grave, the representation may also indicate the religious affiliation of the deceased. Certain image's symbolic meaning must be taken into consideration, given that it lead to the decision about buying one particular lamp with a particular representation and laying it into a grave of the deceased. A. Crnobrnja and S. Krunić are rare Serbian authors who studied the symbolic meaning of the representations on the lamps (CRNOBRNJA, A. 2009; КРУНИЋ, С. 2009; 2011). It must be taken into account that the appearance and usage of these lamps in Moesia Superior could be considered the evidence of

² About excavations of roman amphitheatre at Viminacium see: NIKOLIĆ, S., BOGDANOVIĆ, I. 2012.

³ About excavations of suburban settlement see: MRĐIĆ, N., JOVIČIĆ, M. 2012

Roman population settling to the area, as well as the acceptance of Roman way of life and religion by indigenous population. There were no lamps in this region during the pre-Roman period. Besides the lighting of homes, public buildings, streets, temples, baths, etc., lamps were also used during votive and funeral rituals so the representation on the lamp discus certainly wasn't chosen by accident. Majority of lamps in Moesia Superior were found in funerary context, as is the case in Viminacium (ЗОТОВИЋ, Љ., ЈОРДОВИЋ, Ч. 1990; КОРАЋ, М, ГОЛУБОВИЋ, С. 2009). A. Crnobrnja concludes that they were used for sacral purposes primarily, in the cult of deceased ancestors, as well as in sacral rituals (CRNOBRNJA, A. 2009, 35, 115). S. Krunic opines that the lamps laid beside the remains of the deceased at Singidunum had a role as symbol of light in the underworld, they were laid into the grave so the deceased could see better in order to find the way towards the other world (КРУНИЋ, С. 2011, 400).

It is not surprising that the lamp with the image related to the cult of Bacchus was someone's choice while making the decision what offers should be put in the grave. Bacchus/Dionysus is a complex deity of vegetation, agricultural fertility, the protector of wine and viticulture, the patron of theatre, iatric deity which can bring health and healing, and he is also respected as chthonic and deity of Eleusinian mysteries (ПИЛИПОВИЋ, С. 2011, 15, 89). His resurrection provides fertility and continuous renewal of nature. The myth of the descent to the underworld, as well as Anthesteria festival, shows that like other deities of vegetation, he was considered a lord of the dead. Bacchus/Dionysus is the deity of the peasants and the broad masses. Italic Liber was fully assimilated with Dionysus at the time of the late Republic and he was identified with him. On the territory of Illyricum Liber inherited older deity and Libera inherited the Illyrian supreme goddess. Dalmatia became the centre of his cult, from where it has spread to Thrace, Moesia and Dacia (СРЕЈОВИЋ, Д., ЦЕРМАНОВИЋ-

КУЗМАНОВИЋ, А. 2004, 234).

The cult of Bacchus/Liber is attested on the territory of Moesia Superior from the 1st to the 4th century. It is widely accepted that under the names of Liber and Libera, through *interpretatio romana*, people respected indigenous deities of fertility and vegetation of the Balkans (BRUHL, A. 1953, 29, 213, 214).

The chthonic aspect of the diety and funerary context of the findings are certainly the most important for this study. Bacchus, as a deity of vegetation and renewal, was able to resurrect the deceased believers. Majority of grave goods related to the cult of Bacchus were found in necropolis of Viminacium and testify of chthonic aspect of his cult in Moesia Superior. In Viminacium cult of Bacchus is well attested, by a number of finds: votive altar with the inscription dedicated to Liber, Libera and Mercury (MIRKOVIĆ, M. 1986, Nr. 28), two fragmented marble sculptures, two fragmented marble icons with the representation of Liber, a bronze lid with the bust of Bacchus, a mirror depicting Dionysus and Ariadne in the act of hierogamy, numerous patera handles depicting Liber with a dog, and a gema representing the naked standing figure of Bacchus (ПИЛИПОВИЋ, С. 2011, Nr. 16, 17, 24, 25, 34, 40, 42, 55). Most of these finds are dated back to the 2nd - 3rd century. Finds with the representation of the members of Dionysus thiasus are also numerous, so there are representations of Maenad, Silenus and Satyr on the lamps as well (КОРАЋ, М. 1995, 408). However, it appears that the Bacchus mask, thyrsus and syrinx were the favourite motif on lamps of all representations which are connected to the cult of Bacchus.

Conclusion

Majority of our finds were found in graves and should be linked to the chthonic aspect of the deity, due to the role of lamps in cult and burial ceremonies, symbolic meaning of the representations, evidences of the presence of the Bacchus cult at Viminacium, and especially the

findings related to funerary context. Depictions of Bacchus mask and his other attributes - thyrsus wrapped in ivy, syrinx, and pinecones, certainly indicate to the deity symbolically. However it should be taken into account that only the mask of Bacchus is shown on our lamps, and not the deity itself. Masks were worn in the funeral procession where they represented deceased ancestors, they divide and connect two worlds, and they originate from the cult ceremony in honour of the god Dionysus. Putting this type of lamp in grave is indirect evidence of a belief in chthonic Bacchus who will resurrect the deceased and provide him a new life. Other attributes of this deity (grape leaves, grapes, ivy) are quite common decoration on many types of Roman lamps, which are also commonly found in graves, where they indirectly point to him, and in some cases even Bacchus himself accompanied by members of the thiasus was shown on these lamps. All these representations are in some way a part of the funeral customs which occur in both adults and children's graves of the autochthonous people at Viminacium, during the 1st and the 2nd century.

However, lamps found in profane contexts, waste pits of civil settlement or layer in the amphitheatre, cannot be connected to the chthonic aspect. The predominant number of finds from the graves may be a consequence of the fact that during the period 1977-1997, the excavations were mainly concentrated on the southern necropolis, when over 13500 graves were explored, while the examination of civil settlement started recently. According to some authors the representation of the Bacchus masks is associated with Dionysus theatre mask (Fig. 8), with entertainment, theatre and amphitheatre scenes (BALESTRAZZI, E. di F. 1988, 109-115; КРУНИЋ, С. 2011, 361; RNJAK, D. 1979, 24). Bacchus was the deity of the broad masses, joy and wine, and so it is not surprising that representations connected to his cult were recognizable in everyday life. The representation symbolically points to Bacchus, but in this

case it points to his other aspects. Finds from amphitheatre could perhaps be explained with the role of Bacchus as patron of theatre and games.

Lamps with the image of Bacchus mask, thyrsus and syrinx certainly indicate the prevalence and popularity of the Bacchus cult at ancient Viminacium. This representation symbolically indicates the chthonic aspect of Bacchus considering the dominant number of the finds from the graves, but not exclusively, because it might also be applied to other aspects of the deity, connected to everyday life.

Abstract

A great number of lamps with the image of Bacchus mask, thyrsus and syrinx on the disc, which are related to the cult of Bacchus, were discovered during the archaeological research of Viminacium. Most of these lamps represent grave goods, which is certainly the result of a fact that focus of excavation work was mainly on the area of necropolis. Presence of these lamps in the graves can be related to the fact that, besides many other aspects, Bacchus was also honoured as a protector of the dead. During recent excavations four new lamps were found in profane contexts, which lead the authors to examine symbolic meaning of this representation.

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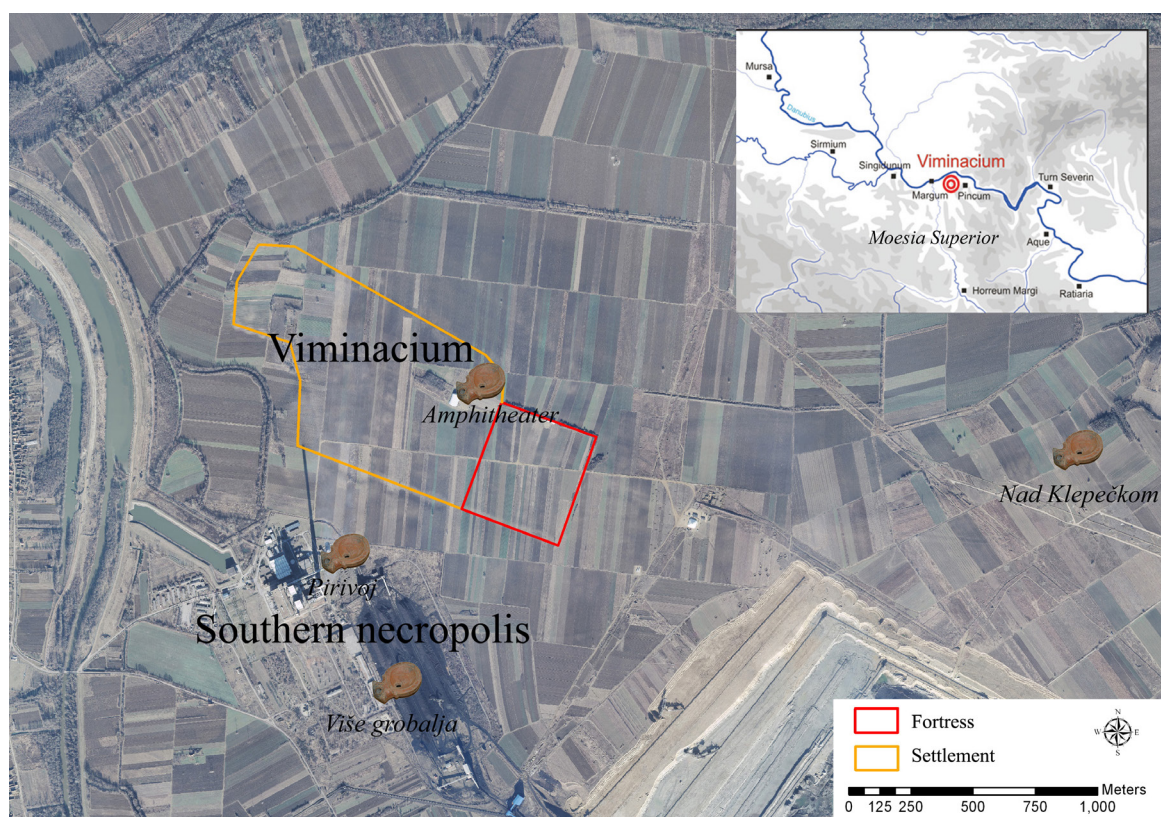


Fig. 1. Map of Viminacium sites with the findings of lamps

Nr.	Site	ID Number	Measures	Contex	Type
1	Pećine	179	L.7,2; W.6,72 cm; H. /	cremation grave G1-10	I
2	Pećine	2514	Fragmented	cremation grave G1-195	I
3	Pećine	3143	L.8,6; W.5,73; H.2,67 cm;	cremation grave G1-267	I
4	Pećine	5119	L.8,5; W.6,19; H.2,95 cm	inhumation grave G-1807	I
5	Pećine	5655	L.8,6; W.6,17; H.2,24 cm	inhumation grave G-2035	I
6	Više Grobalja	1914	L.8,7; W.6,14; H.2,2 cm	cremation grave G1-167	II
7	Više Grobalja	2397	L.6,6; W.4,7; H.1,8 cm	cremation grave G1-252	I
8	Više Grobalja	3322	L.7,7; W. 5,32; H.2,37 cm	cremation grave G1-381	I
9	Više Grobalja	5688	L. 6,5; W.4,80; H.2,1 cm	cremation grave G1-721	I
10	Više Grobalja	7174	L.8,4; W.6,2; H.2,4 cm	inhumation grave G-1195	I
11	Više Grobalja	8290	L.8,2; W.5,8; H.2,4 cm	inhumation grave G-1362	I
12	Više Grobalja	11150	L.7,6; W. 5,2; H.2,1 cm	necropolis-layer	I
13	Amphitheatre	410	L.8,25; W. 6,00; H.2,62 cm	layer	I
14	Amphitheatre	3281	L.9,1; W.6,7; H. 2,8 cm	nivelation layer	II
15	Nad Klepečkom	586	Fragmented, L.4,68; W. 6,81; H. 1,25 cm	waste pit	I
16	Nad Klepečkom	718	Fragmented, L.6,47; W. 3,35 cm; H./	waste pit	I

Table 1

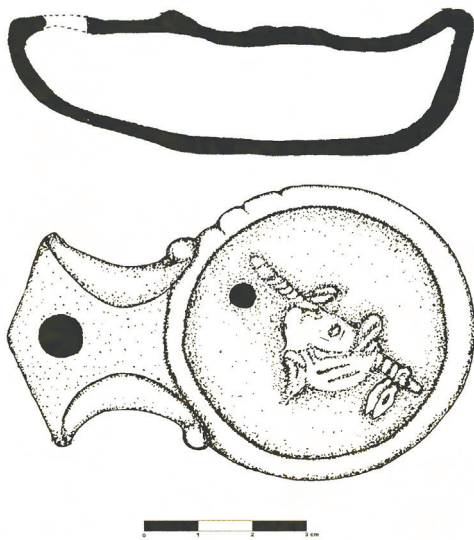


Fig. 2. Lamp from site Pećine, table 1, Nr.3

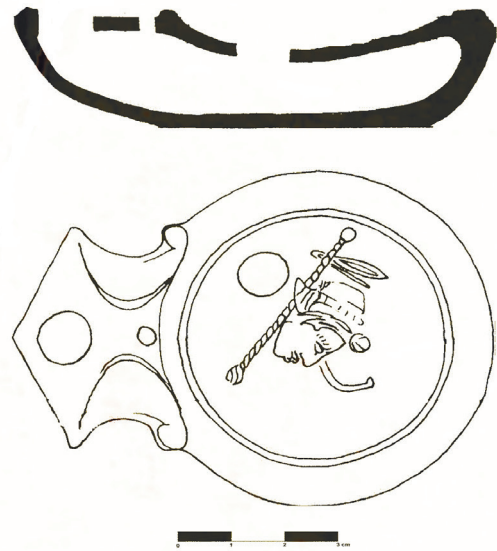


Fig. 3. Lamp from site Više Grobalja, table 1, Nr.6



Fig. 4. *Lamp from site Amphiteater, table 1, Nr. 13*



Fig. 05. *Lamp from site Amphiteater, table 1, Nr. 14*



Fig. 6. *Lamp from site Nad Klepečkom, table 1, Nr. 15*



Fig. 7. *Pater handle from Viminacium depicting Liber (after ПИЛИПОВИЋ, С. 2011, Tab. XIII: 42)*



Fig. 8. Relief with theater masks stored in the antiquities collection of the Kunsthistorisches Museum, Vienna (after ERTL, R. F. 2011, 25)