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DOMESTIC LIGHTING IN ROMAN NAPOCA (II). LAMPS DISCOVERED ON VARIOUS SITES IN AND AROUND THE ROMAN CITY (CLUJ-NAPOCA, ROMANIA)

Abstract: The present paper is intended to be the follow-up to a previous study on the Roman period lighting devices from Napoca, specifically the much-discussed residential area from Deleu Street in the northern area of the Roman city.¹ Hence the partial reuse of the title: *Domestic lighting in Roman Napoca*. As stated in said paper, it is 'part of wider effort intended to deal with the unpublished lighting devices from the Roman city of Napoca.' This is true of the current paper as well. The spatial horizon of the present lighting material comprised of 17 unpublished pottery and bronze oil lamps was widened to include some finds from a possible *villa rustica* in the northern hinterland of the Roman city, i.e. on Dealul Lombului, as well as an almost intact pottery lamp discovered in an incineration grave from the city's southern necropolis (Avram Iancu Street). We believe that in every aspect these artefacts belong to the finds of Roman Napoca. The term 'domestic lighting' was kept in the title notwithstanding the funerary character of the previously mentioned find, as it clearly is a device produced for domestic use, rather than purposely being made for funerary ritual and deposition. The rest of the finds come from various Roman buildings investigated within the confines of the Roman city. Despite our best efforts towards a comprehensive analysis of the Deleu Street assemblage, 5 pieces were unfortunately overlooked for the previous paper and consequently included here. The focus points of the analysis are the same as before: classification, chronology, origin and use.

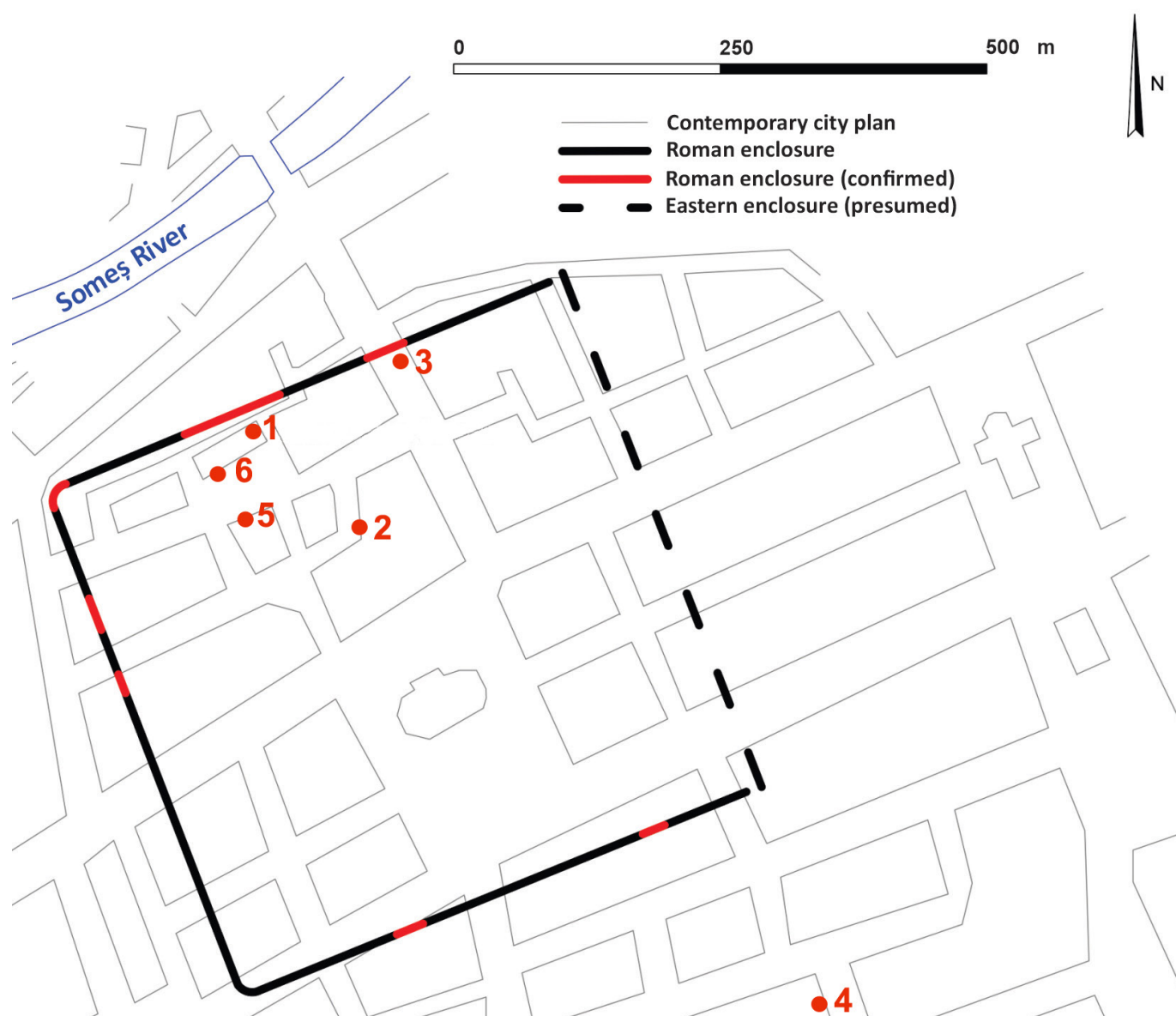
Keywords: *Roman Dacia, Napoca, urban archaeology, lamps, lighting.*

1. ON THE DISCOVERY OF THE LAMPS

Within the present assemblage, the largest share of lamps (5) come from the *insula* discovered on Deleu Street: **4, 5, 7, 9, and 13** (Map 1/1). With this new addition the number of lighting devices discovered in the well-known site has risen to 54 lamps, compared to the 49 pieces stipulated previously.² The results of the field investigations carried out at the site were summarized in the previous paper, as well as in several other publications. Four lamps (**3, 6, 14, and 15**) were discovered during the excavations carried out in 2021 on the site from 12 Sextil Pușcariu Street (Map 1/2). Besides a portion of the earliest medieval defensive wall built around the Old City (Hu: Óvár) during

¹ See PETRUȚ/COCIȘ 2024.

² See PETRUȚ/COCIȘ 2024, 133.



Map 1. The sites in and around Roman Napoca where the discussed lamps were discovered (1. V. Deleu Street, 2. 12 Sextil Puşcariu Street, 3. King Ferdinand Street, 4. 25 Avram Iancu Street, 5. Piaţa Muzeului 2, 6. Piaţa Muzeului 4). Processed after CUPCEA/DANCIU/CIOCAN 2022, Pl. 1.

the 13th century, the investigations also uncovered parts of a large Roman building dated to the interval between the latter part of the 2nd century and the first part of the 3rd century AD.³ Further three lamps (**1**, **10**, **12**) were discovered in 2008 on the site of the possible *villa rustica* situated in the northern environs of Napoca, in Dealul Lombului, i.e. ‘Lombului hill’ situated in an area with a relatively high concentration of such establishments (e.g. Chinteni, Ciumăfaia, Tulgheş).⁴ Due to the poor state of the structures which were heavily damaged by landslides and modern interventions, a detailed assessment of their use could not be made. The chronology of the complex covering around 1200 m² was evaluated by the excavators based on the archaeological finds to the interval between the latter part of the 2nd and the first part of the 3rd centuries.⁵ Further two lamps (**8**, **11**) were discovered during the excavation carried out in 2019–2020 on the site of the

main northern gateway of the 15th century defensive wall of the city on present-day King Ferdinand Street (Map 1/3).⁶ In the context of Roman Napoca the place of discovery is situated near the northern confines of the city. Due to the heavy medieval construction activity in the area the chronology of the Roman contexts is quite entangled and difficult to read.⁷ Beside the two lamp fragments very little Roman material was reported from the site during the investigations, the most interesting being a Kapitän I amphora fragment.⁸

The only lamp coming from a funerary context in the present assemblage was discovered in 2014 during excavations conducted in a courtyard situated just outside the southern section of the 15th century city walls on 25 Avram Iancu Street (Map 1/4).⁹ This *extra muros* area of Roman Napoca is the site of the city’s relatively well-known southern

³ See COCIŞ *et alii* 2022, 505.

⁴ See COCIŞ *et alii* 2009; COCIŞ *et alii* 2010.

⁵ COCIŞ *et alii* 2009, 288–290; COCIŞ *et alii* 2010, 568.

⁶ See COCIŞ *et alii* 2021; LUPESCU/COCIŞ 2022.

⁷ LUPESCU/COCIŞ 2022, 536–539.

⁸ LUPESCU/COCIŞ 2022, 539, Fig. 46. We would like to thank amphora specialist Ioana Potra for the information regarding the find.

⁹ See COCIŞ *et alii* 2015.

necropolis.¹⁰ The excavators reported that in the area between the medieval wall and ditch unaffected by later constructions six Roman period graves were discovered (four incineration graves and two inhumation burials). The only well-preserved incineration burial yielded a set of grave-goods comprising an almost intact lamp (2), a coin from Hadrian, two pottery vessels and a counter.¹¹ Unfortunately a detailed analysis of the grave assemblage is still unavailable.

The two bronze lamps of the assemblage were also discovered in the northern part of the Roman city, relatively close to the Deleu Street site, on Piața Muzeului or Museum's Square (Hu: Karolina tér/Múzeum tér). The discus fragment made from thin bronze sheet (17) was discovered in the southern part of the square (Map 1/5), the excavation yielding a residential building and a north-south oriented street (*cardo*).¹² The apparently intact, but incorrectly restored lamp (16) seems to come from an excavation conducted on the northern side of the same square (Map 1/6),¹³ but no other information is available concerning this matter. At any rate, neither excavation report mentions the discovery of the lamps.

2. THE FINDS: CLASSIFICATION, CHRONOLOGY, PROVENIENCE AND USE

As stated at the beginning of the paper, the present assemblage consists of 17 lamps (Fig. 1). Unsurprisingly the assemblage is made up predominantly of pottery lamps (15 of the 17 pieces, see catalogue). All but one are mouldmade,

the one exception (14) being wheelmade (see below). A further preliminary aspect that must be pointed out refers to the state of preservation of the finds. The material at hand can be described as quite fragmentary, indeed only two of the pottery lamps (1, 2) are relatively intact, while one of the two bronze lamps (16) was heavily (and incorrectly) restored (see below). This situation seriously hinders any attempt towards a detailed typo-chronological assessment. In similar fashion to the assemblage from Deleu Street the typological classification of the current material is quite straightforward. The largest group consists of the usual Firmalampen category. Due to the fragmentation of the finds the group cannot be broken down further, although it must be noted that the most intact lamp of the entire assemblage has a small disc handle (1), which allows it to be placed in the subcategory of 'handled Firmalampen'. Its morphological features, i.e. the uncertain, almost wavy channel lines, the poor surface finishing, the lack of base stamp, and indeed the handle indicates that we are dealing with a 3rd century version. This is confirmed by the context of discovery (see below). Quality-wise the spectrum (Buchi type Xa-c)¹⁴ is similar to the Deleu Street assemblage.¹⁵ One group that clearly stands out through an exceptional production quality consists of North Italian pieces produced probably at Mutina (Modena). Not surprisingly both finds from this group (4, 7) come from the Deleu Street site, where this group was already identified with four initial finds.¹⁶ The present addition raises the number of Modenese lamps identified in the aforementioned site to six. One other piece that seems to display high production

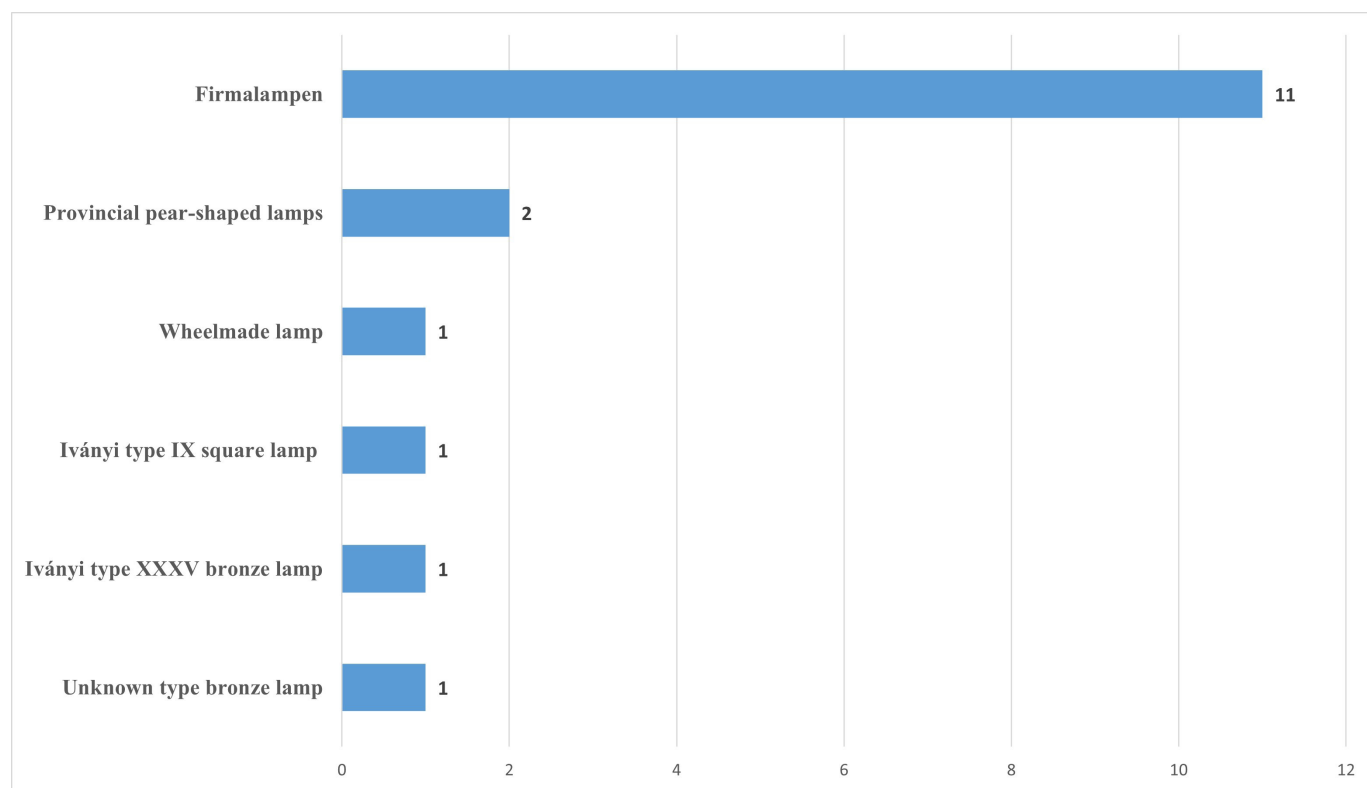


Fig. 1. The typological classification of the pottery lamps.

¹⁰ See CRIȘAN *et alii* 1992, 135.

¹¹ COCIȘ *et alii* 2015, 196.

¹² COCIȘ *et alii* 2017a, 173–174.

¹³ COCIȘ *et alii* 2017b, 174.

¹⁴ See BUCHI 1975.

¹⁵ PETRUȚ/COCIȘ 2024, 133.

¹⁶ PETRUȚ/COCIȘ 2024, 135.

quality is the one discovered in the burial from Avram Iancu Street (2). Any further assessment in this regard is rendered impossible by the fragmentation of the material.

A further group that can be identified in the present assemblage is that of the so-called 'Provincial pear-shaped lamps'.¹⁷ These lamps can be described as having longer nozzles which render their distinctive pear shapes. This is usually paired with an overall low execution quality and general disregard for proportions and decoration.¹⁸ Their origin can be traced back to various versions of the prolific Loeschcke type VIII. Two such lamps can be found in the current material, one of them from the *villa rustica* on Dealul Lombului (12), the other one from Deleu Street (13). A third distinctive category is represented by the only wheelmade piece in the assemblage (14). Unfortunately, the entire upper part of the lamp is missing, as such, no detailed assessment is possible, however it is obvious even from the preserved part that the fragment belongs to the so-called Roman type I, i.e. it is based on the standard mouldmade medalion-shaped lamps (various versions of Loeschcke VIII).¹⁹ Wheelmade lamps are not abundantly represented on sites in Roman Dacia, but still they can be occasionally found.²⁰ No such lamps were identified in the Deleu Street assemblage. The final group within the pottery lamps is that of the 'Íványi type IX square multinozzled lamps.' Two examples of the type were identified among the Deleu finds,²¹ while one further piece is part of the present assemblage, coming from the building partially investigated on 12 Sextil Puşcariu Street (15).

Among the two bronze lamps, one is extremely poorly preserved (17) with only small fragments from the discus and shoulder remaining from the artefact. The other lamp is more interesting and raises quite a few questions. The artefact in question is highly fragmentary and was heavily restored. Unfortunately, we have no access to the restaurateur's report, thus it is nearly impossible to determine its original state. It has a deep hemispheric body in the shape of a bowl and a wide mouth opening (c. 46 mm) in addition to a flaring rim. We cannot tell if it was originally fitted with a lid, although the wide 'filling hole' would seem to require such an addition. Further distinctive features include two very short nozzles, a high pedestal-base, a ring-handle and a very conspicuous and oversized handle ornament in the shape of a wine leaf topped by a globule. This latter feature seems out of place since its overall length surpasses that of the lamp itself, and it hinders the object from standing up straight making it topple. The combination between the relatively small lamp and the oversized handle ornament is bizarre, but also highly impractical. The only logical explanation is that the handle ornament is an alien part belonging to another lamps. To confirm this hypothesis, a series of X-ray

images were taken of the lamp. Besides the identification of the lamp-parts added during restoration (Fig. 2), the images



Fig. 2. Lateral X-ray image of the restored bronze lamp (courtesy of dr. Călin Marius radiologist MD).



Fig. 3. Frontal X-ray image of the restored bronze lamp (courtesy of dr. Călin Marius radiologist MD).

¹⁷ See PETRUŢ/COCIŞ 2024, 133.

¹⁸ See PETRUŢ/COCIŞ 2024, 133.

¹⁹ See ROMAN 2000, 102.

²⁰ See ROMAN 2000; PETRUŢ 2021, 155, 160. no. 13.

²¹ PETRUŢ/COCIŞ 2024, 133–134.

also clearly show that the handle ornament does not actually fit on the body of the lamp as there is a considerable gap between the two (Fig. 3). Indeed, it seems that quite a lot of synthetic material was added to attach the wine leaf on the lamp. Not many analogies can be invoked for this piece, however, based on its structure and morphological elements it could be ascribed to the type known as Iványi XXXV,²² although it must be pointed out that Iványi's catalogue displays only frontal images, making it difficult to identify precise analogies. It seems that the type has one- and two-nozzled versions with various handle-ornaments (crescent, ivy-leaf and clover-shaped).²³ The best analogy seems to be a lamp from Brigetio which has a similarly wide mouth opening, two nozzles and a rather small clover-shaped handle-ornament (Fig. 4).²⁴ Based on its morphological features, especially the raised pedestal base, the bowl-like deep body



Fig. 4. Iványi XXXV type bronze lamp from Brigetio, Pannonia (IVÁNYI 1935, Nr. 4320, Taf. LXI/9.)

and the wide mouth opening, as well as the overall poor execution, the lamp can be confidently dated to the 3rd century.²⁵ Unfortunately no detailed assessment of the handle-ornament can be made, other than based on its contextual association with the lamp at hand, as well as the rather poor attention to detail, it too must be dated to the 3rd century.

In terms of chronology there is little certainty, however there are some cases in which some sort of dating can be applied either by means of typo-chronological assessment or with the help of the archaeological contexts. The two lamps identified as North Italian Modenese products (**4**, **7**) can be clearly ascribed to the interval between the late 1st and the very beginning of the 2nd century AD.²⁶ This appears to be the earliest horizon within the assemblage at hand. The Loeschcke type X lamp from the burial of the southern necropolis (**2**) can also ascribed to the first part of the 2nd century (c. 117–middle of the century) based on the associated Hadrian coin, which could offer the indication of an early dating. This is somewhat corroborated by the high production quality of the piece possibly indicating that we are dealing with a relatively early import. The lamp bears the

stamp of Nerius (NERI), a late first century North-Italian producer, whose stamps can be found throughout the 2nd century in the provinces.²⁷ Based on production quality, especially the shallow and slightly irregular stamp it does not seem to be an Italian import, but rather the product of a Pannonian branch workshop.²⁸ In fact the stamp of said producer is quite scarcely attested in Dacia,²⁹ but is quite common in Pannonia.³⁰

The latter part of the 2nd century seems to be represented by two fragments with base stamps. The Loeschcke type X lamp bearing the stamp of FRONTO/F(ecit) (**3**) refers to a 1st century North-Italian producer whose workshop continued production in the provinces probably through branch workshops throughout the 2nd century.³¹ The poor quality of the stamp as well as the fact that the orange-red slip was not applied on the base of the lamp seems to indicate that

we are dealing with a late product that is either local or perhaps can be assigned to a Pannonian branch workshop. The second example is a fragmentary square multinozzled lamp of the type Iványi IX/Alicu VI (**15**). Such lamps were surely produced in Pannonia, however based on the large quantity discovered at Ulpia Traiana Sarmizegetusa in Dacia (314 pieces reported in previous publications) it seems logical to assume the existence of a workshop manufacturing this type in the Dacian metropolis.³² Moreover, a part of the material from Ulpia bears the stamp of Ianuarius in various styles of script.³³ While there is a North Italian producer going by this name during the 2nd century,³⁴ his lamps are of Loeschcke type X, thus it seems unlikely that we are dealing with Italian imports or even with the products of a local branch workshop. Furthermore, the

style of the local stamps bears little similarity to the Italian ones. Most of the finds from Ulpia can be dated to the middle and latter part of the 2nd century, thus it is only fair to assign the current find to the same timeframe, which is also in line with the general chronology of the site established during excavation (see above).

In addition to the abovementioned lamps, two further examples (**12**, **14**) can be assigned to this timeframe by way of the chronology established during the excavations. The so-called provincial pear-shaped lamps are indeed viewed as late-2nd and 3rd century lamps,³⁵ while certain categories of wheelmade lamps, such as the one in the present assemblage (see above) are to be dated to the latter part of the 2nd century.³⁶ In both cases the contextual data is confirmed by typo-chronological considerations. Only three pieces of the present assemblage can be confidently dated to the 3rd century (**1**, **16**, **17**). In two cases (**1**, **16**) the contextual data is clearly corroborated by the typological assessments (see

²⁷ See ROMAN 2005, 194.

²⁸ See PETRUȚ/COCIȘ 2024, 136.

²⁹ E.g. ROMAN 2005, 194.

³⁰ See IVÁNYI 1935, XCIII.

³¹ See ROMAN 2005, 190–191.

³² See ALICU 1994, 47; ROMAN 2005, 148; PETRUȚ/COCIȘ 2024, 136.

³³ See ALICU 1994, 25–27, 46–48; ROMAN 2005, 191–192.

³⁴ ALICU 1994, 25; ROMAN 2005, 191.

³⁵ See PETRUȚ/COCIȘ 2024, 149–150, Nos. 30–31.

³⁶ See ROMAN 2000, 122.

²² See IVÁNYI 1935, 24, Taf. LXI.

²³ IVÁNYI 1935, 24.

²⁴ IVÁNYI 1935, 301, Nr. 4320, Taf. LXI/9.

²⁵ See the features described in BAILEY 1996, 60–66.

²⁶ See LABATE 2017, 225; CHRZANOVSKI 2020, 226–230; PETRUȚ/COCIȘ 2024, 134–136.

above), while in the case of lamp **17**, the use of thin copper-alloy sheet can be hypothetically viewed as a sign of 3rd century production. In conclusion, roughly three horizons could be distinguished: 1) early- to mid-2nd century (**2**, **4**, **7**), 2) mid- to late-2nd century, possibly early-3rd century (**3**, **12**, **14**, **15**), and 3) 3rd century (**1**, **16**, **17**). The rest of the material is too fragmentary and thus no chronological assessment will be attempted other than that provided by the contextual data indicated in the catalogue. Still, for the sake of completeness, it must be mentioned that beside the producers' stamps already pointed out (see above), further two producers are attested: CAS[SI] (**5**) and [DECI]MI (**9**). Lamps bearing the stamps of the two producers (Cassius and Decimus) can be occasionally found in Roman Dacia,³⁷ however due to the poor state of the two fragments no assessment concerning their origin and dating can be attempted.

Regarding the use of the lamps, three aspects can be pointed out. 1) The sooting on the nozzle, which is an indication of prolonged use, as the carbonized oil forms a more or less thick deposit on the lamp surface (mostly on the tip of the nozzle or sometimes along the entire nozzle in the case of some Firmalampen). Two obvious cases were identified (**4**, **5**). The strong sooting pattern is particularly well visible on the Modenese lamp (**4**), however the extremely fragmentary lamp **5** displays sooting all along the nozzle channel, indicating the possible use of 'laminar flame', which was obtained by using a longer wick and placing it into the nozzle channel, thus obtaining a much stronger and brighter flame.³⁸ 2) The intentional removal of the lamp's discus, allowing for the use of tallow instead of olive oil and thus reducing the costs of fuelling the lamp. The only possible instance of this practice can be observed on lamp **1**, although the shape of the fracture is somewhat irregular, thus rendering our assumption uncertain. 3) The existence of an owner's mark graffiti on the surface of the lamp can be clearly observed on the discus of lamp **6**, unfortunately however no clear reading is possible due to the fragmentation of the piece (see catalogue). Beyond instances of domestic use, the case of lamp **2** discovered in an incineration grave in the southern necropolis of the Roman city must once again be underlined. The lamp besides showing signs of exposure to thermic shock was also broken into multiple pieces probably during deposition. It shows no signs of use before deposition, as no sooting can be observed on the tip of the nozzle which is partially preserved.

4. CONCLUSIONS

The conclusion section of the paper should probably start by pointing out that although 17 artefacts were mentioned at the beginning, the true number of finds included in the present material should be 18, as one of the bronze lamps (**16**) was restored with a handle ornament most likely coming from another bronze lamp. As the incorrect restoration work cannot be remedied for the moment, the two foreign pieces technically still make up a single artefact. The historical significance of the assemblage at hand is on its own rather limited, although it is our hope that by publishing this

material, we are contributing to the better understanding of the use of lighting devices in the Roman city of Napoca, both in domestic and funerary context. One of the more significant findings is probably the fact that only more or less numerous batch (six pieces) of North Italian (Modenese) Firmalampen in Napoca are still only known from the site on Deleu Street.

ACKNOWLEDGEMENTS

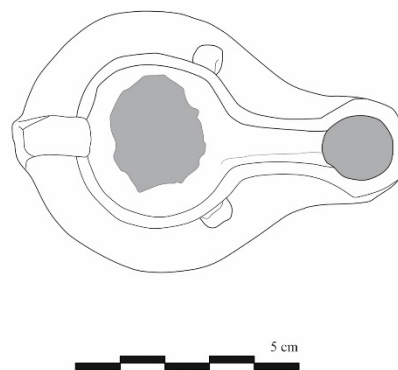
The authors would like to express their gratitude to Dr. Călin Marius radiologist MD (Cluj-Napoca) for kindly providing the X-ray images included here, as well as to our younger colleague Krisztina Csibi for the drawings.

CATALOGUE³⁹

Firmalampen

Loeschcke type X, handled variant

1. Almost intact pottery lamp



1. Cluj-Napoca, Dealul Lombului, *villa rustica* in the northern environs of Napoca, 2008; **2.** Area S 109, Tr. C43-45; **3.** MNIT; **4.** Dm. 55 mm, L. 81 mm, H. 32 mm; **5.** Mouldmade; **6.** Crudely made, the surface is uneven, as are the lines of the channel. The lamp is quite tall, two small lugs are present on

³⁹ Abbreviations: **1:** place of discovery; **2:** contextual data; **3:** storage place, **4:** dimensions (Dm.: diameter of the reservoir unless otherwise specified, L.: length, H.: height, W.: width, Th.: thickness. The dimensions are given only if the lamp is intact along any of the respective parameters), **5:** production technique; **6:** morphological description; **7:** description of fabrics and coating; **8:** state of preservation; **9:** signs of use **10:** Stamp and graffiti; **11:** Possible origin; **12:** Dating (only if detailed assessment is possible, otherwise the general chronological framework is: 2nd-3rd centuries AD).

MNIT: Muzeul Național de Istorie a Transilvaniei, Cluj-Napoca (National History Museum of Transylvania, Cluj-Napoca); CX: context; SF: small find number; Tr.: trench; Frag.: Fragment; D: depth.

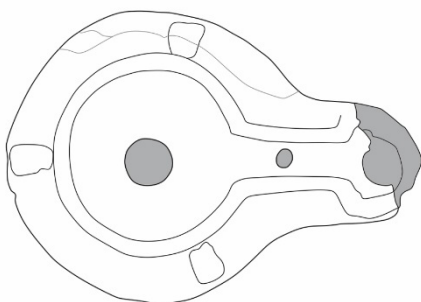
³⁷ See ROMAN 2005, 184-186.

³⁸ See WUNDERLICH 2003, 259-260.

the shoulder as well as a disc handle; **7**. Oxidized fine beige fabric, poorly applied slip, signs of secondary burning; **8**. Mostly intact, the discus is broken; **9**. The filling hole seems to have been intentionally enlarged; **11**. Local (?); **12** 3rd century (based on the context of discovery and typological considerations); Photo: D. Petruț, drawing: Kr. Csibi.

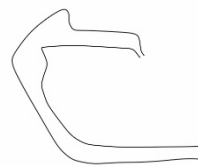
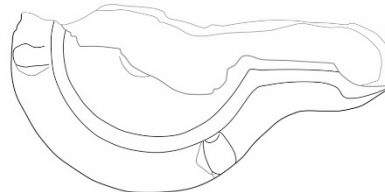
Loeschcke type X (Buchi type Xa–c, Bailey type N) single nozzle

2. Almost intact pottery lamp (Buchi type Xa)



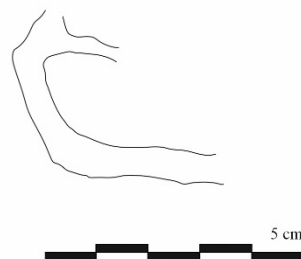
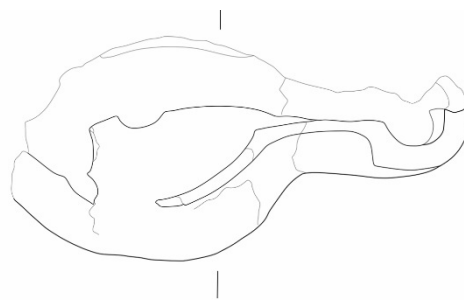
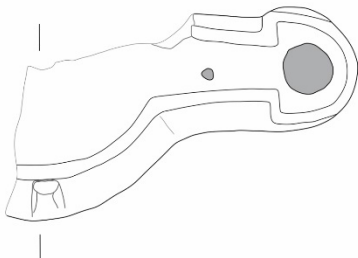
1. Cluj-Napoca, 25 Avram Iancu Street, southern necropolis of Napoca, incineration grave, 2014. The other grave-goods include two pottery vessels, a counter, and a coin from emperor Hadrian; **3**. MNIT; **4**. Dm. 48 mm, H. 24 mm; **5**. Mouldmade; **6**. Fairly well-made, the surface is even, as are the lines of the channel, three lugs are present on the shoulder, a vent hole can be found at the base of the nozzle; **7**. Oxidized fine beige fabric, orange-red slip mostly worn off; **8**. Mostly intact, the tip of the nozzle is partially missing; **10**. Base stamp: NERI; **11**. Pannonia (?); **12**. First half of the 2nd century AD (based on the context of discovery and typological considerations); Photo: D. Petruț, drawing: Kr. Csibi.

3. Pottery lamp fragment (Buchi type Xb)



1. Cluj-Napoca, 12 Sextil Pușcariu Street, Roman building in the northern part of Napoca, 2021; **2**. Tr. S5, SF 10; **3**. MNIT; **4**. Dm. 49 mm, H. 29 mm; **5**. Mouldmade; **6**. Fairly well-made, the discus and channel are well proportioned, with well-defined edges, two lugs are present on the shoulder (the third one was broken off together with the missing part of the lamp); **7**. Oxidized fine beige fabric, orange-red slip mostly preserved, only the base is unslipped; **8**. Around half of the lamp is preserved; **10**. Base stamp: FRONTO / F(ecit), poorly defined; **11**. Local (?); **12**. Late 2nd–early–3rd century AD (based on the context of discovery and typological considerations); Photo: D. Petruț, drawing: Kr. Csibi.

4. Pottery lamp fragment (Buchi type Xa)



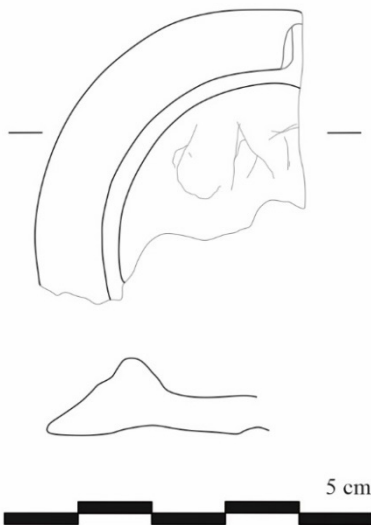
1. Cluj-Napoca, the Deleu Street *insula* in the northern part of Napoca, 2012; **2.** SF 97; **3.** MNIT; **5.** Mouldmade; **6.** Well-made piece, highly defined channel with sharp, raised edges. One angular and raised lug is preserved on the shoulder, a vent-hole can be seen at base of the nozzle, slightly off-centre; **7.** Oxidized, light brick red, fine fabric, no slip, burnished; **8.** The top of the lamp is preserved partially, i.e. most of the nozzle, and parts of the shoulder and disc; **9.** Heavy but regular sooting on the tip of the nozzle; **11.** Mutina (Modena), Regio VIII Aemilia; **12.** Beginning of the 2nd century AD (based on typological considerations); Photo: D. Petruț, drawing: Kr. Csibi.

5. Pottery lamp fragment (Buchi type Xa/b)



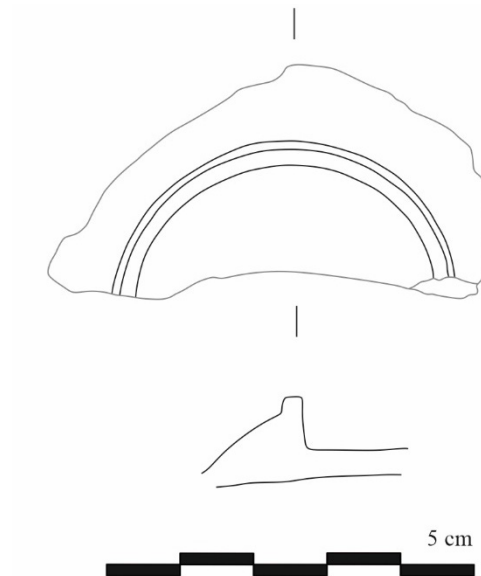
1. Cluj-Napoca, the Deleu Street *insula* in the northern part of Napoca, 2012; **2.** SF 133, D. 3.75 m; **3.** MNIT; **4.** H. 35 mm; **5.** Mouldmade; **6.** Although in a very poor state of preservation, it seems to be a fairly well-made piece, highly defined channel with sharp, raised edges; **7.** Oxidized light brick red, fine fabric, orange-red slip; **8.** Although broken in multiple pieces, around half of the lamp is preserved. The fabric is highly brittle, probably due to exposure to thermic shock from secondary burning; **9.** Sooting along the entire length of the nozzle; **10.** Base stamp: CAS[SI]; **11.** Unknown; **12.** Unknown; Photo: D. Petruț, drawing: Kr. Csibi.

6. Pottery lamp fragment



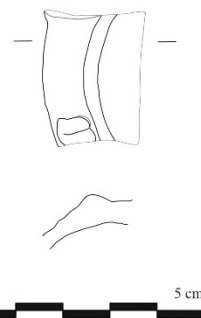
1. Cluj-Napoca, 12 Sextil Pușcariu Street, Roman building in the northern part of Napoca, 2021; **2.** Tr. S1, D. 4.2 m, under the first floor; **3.** MNIT; **5.** Mouldmade; **6.** Fairly well-made piece, the edge of the discus displays sharp raised edges; **7.** Oxidized fine beige fabric, brick-red slip (mostly preserved); **8.** Only a part of the shoulder and discus is preserved; **10.** Discus graffiti indicating an owner's mark: CAT (Catullus/Catillus?), or alternatively CAI or CAM; **11.** Unknown; **12.** Unknown; Photo: D. Petruț, drawing: Kr. Csibi.

7. Pottery lamp fragment



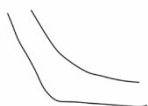
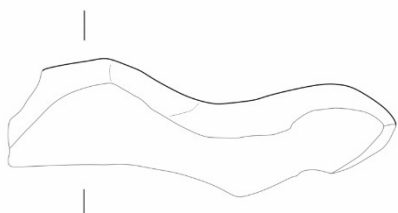
1. Cluj-Napoca, the Deleu Street *insula* in the northern part of Napoca, building C2, 2012; **2.** SF 106, 'from the layer below the water tank', timber phase; **3.** MNIT; **5.** Mouldmade; **6.** Well-made piece, the edge of the discus displays sharp raised edges; **7.** Oxidized fine brick-red fabric, no slip, burnished surface; **8.** Only a part of the shoulder and discus is preserved; **11.** Mutina (Modena), Regio VIII Aemilia; **12.** Beginning of the 2nd century AD (based on the context of discovery and typological considerations); Photo: D. Petruț, drawing: Kr. Csibi.

8. Pottery lamp fragment



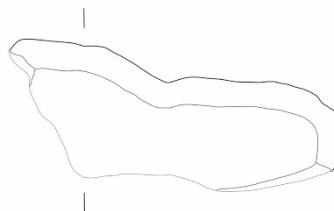
1. Cluj-Napoca, King Ferdinand Street, medieval tower, 2019; **3.** MNIT; **5.** Mouldmade; **6.** Fairly well-made piece, one incised lug is preserved on the shoulder; **7.** Oxidized fine beige fabric, orange-red slip; **8.** Only a small part of the shoulder and discus is preserved; **11.** Unknown; **12.** Unknown; Photo: D. Petruț, drawing: Kr. Csibi.

9. Pottery lamp fragment



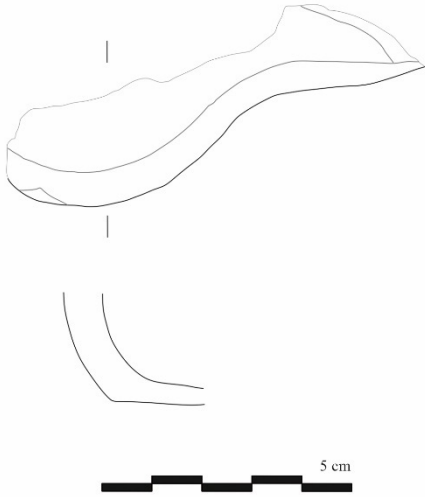
1. Cluj-Napoca, the Deleu Street *insula* in the northern part of Napoca, building C1, 2012; **3.** MNIT; **5.** Mouldmade; **6.** Fairly well-made piece, highly defined grooves on the base, the stamp seems to be well-defined; **7.** Oxidized beige fine fabric, orange-red slip (the bottom of the lamp seems to be unslipped); **8.** The underside of the lamp is partially preserved, with portions of the base and nozzle; **10.** Base stamp:[DECI]MI; **11.** Unknown; **12.** Unknown; Photo: D. Petruț, drawing: Kr. Csibi.

10. Pottery lamp fragment



1. Cluj-Napoca, Dealul Lombului, *villa rustica* in the northern environs of Napoca, 2008; **2.** Area S 108, Tr. C47-48, 20 cm from the northern edge of the trench; **3.** MNIT; **5.** Mouldmade; **6.** Poorly made piece, irregular surface and lines; **7.** Oxidized beige fine fabric, unslipped; **8.** The underside of the lamp is partially preserved, with portions of the base and nozzle; **11.** Local (?); **12.** Unknown; Photo: D. Petruț, drawing: Kr. Csibi.

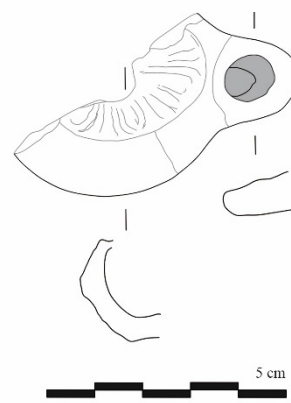
11. Pottery lamp fragment



1. Cluj-Napoca, King Ferdinand Street, medieval tower, 2019; **3.** MNIT; **5.** Mouldmade; **6.** Poorly made piece, irregular surface and lines; **7.** Oxidized beige fine fabric, brick-red slip partially preserved; **8.** The underside of the lamp is partially preserved, with portions of the base and nozzle; **11.** Local (?); **12.** Unknown; Photo: D. Petruț, drawing: Kr. Csibi.

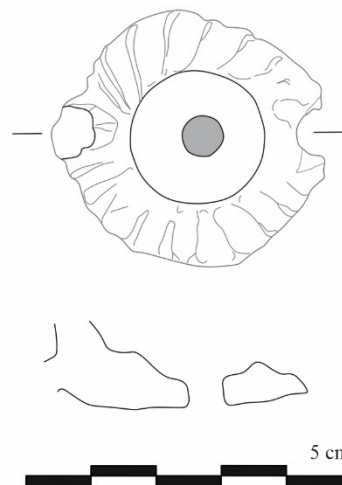
Provincial pear-shaped lamps

12. Pottery lamp fragment



1. Cluj-Napoca, Dealul Lombului, *villa rustica* in the northern environs of Napoca, 2008; **2.** Area S 109, Tr. C42-43, on the exterior of the building, D. 0.2-0.3 m; **3.** MNIT; **5.** Mouldmade; **6.** Crudely made piece with poorly defined lines and edges. The body is elongated (pear-shaped), the nozzle is also longer than usual, the disc displays a poorly defined rosette; **7.** Oxidized beige fabric, brick-red slip mostly turned brown due to exposure to thermic shock; **8.** The nozzle and parts of the disc and shoulder are preserved; **11.** Local (?); **12.** Late 2nd-early-3rd century (based on the context of discovery); Photo: D. Petruț, drawing: Kr. Csibi.

13. Pottery lamp fragment

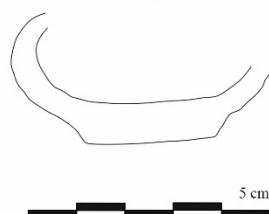
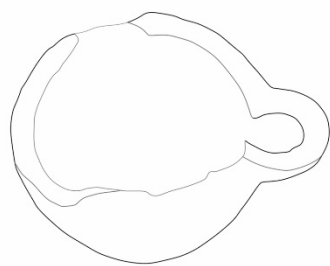


1. Cluj-Napoca, the Deleu Street *insula* in the northern part of Napoca, 2012; **2.** SF 105; **3.** MNIT; **4.** Dm. 38 mm; **5.**

Mouldmade; **6**. Crudely made piece, the shoulders are decorated with radial grooves, the base of a loop handle is visible on the shoulder; **7**. Oxidized beige fabric, the slip has mostly faded; **8**. The discus, shoulder and parts of the nozzle and handle are preserved; **11**. Local (?); **12**. Unknown; Photo: D. Petruț, drawing: Kr. Csibi.

Wheelmade lamps (Roman type I)

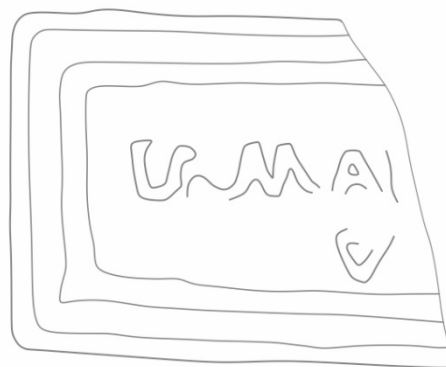
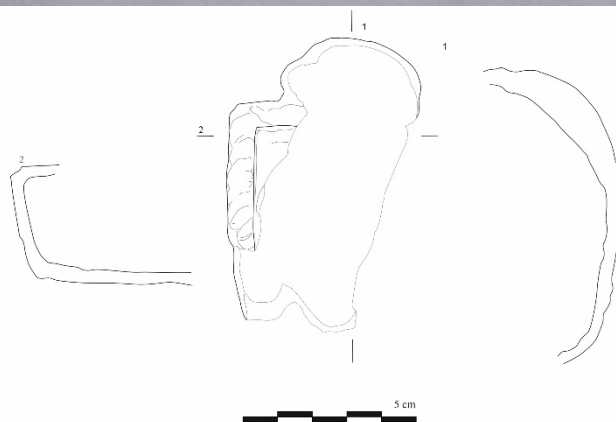
14. Pottery lamp fragment



1. Cluj-Napoca, 12 Sextil Pușcariu Street, Roman building in the northern part of Napoca, 2021; **2**. Tr. S4, SF 9; **3**. MNIT; **4**. Dm. 62 mm, H. 26 mm; L. 62 mm; **5**. Wheelmade; **6**. Medallion-shaped lamp with short stubby nozzle and a vessel-like base; **7**. Oxidized fine beige fabric, brick-red slip mostly turned brown due to exposure to thermic shock. The slip was only applied to the upper part of the lamp; **8**. The lower half of the lamp is preserved; **11**. Local (?); **12**. Late 2nd-early-3rd century (based on the context of discovery and typological considerations); Photo: D. Petruț, drawing: Kr. Csibi.

Iványi type IX square lamp with multiple nozzles

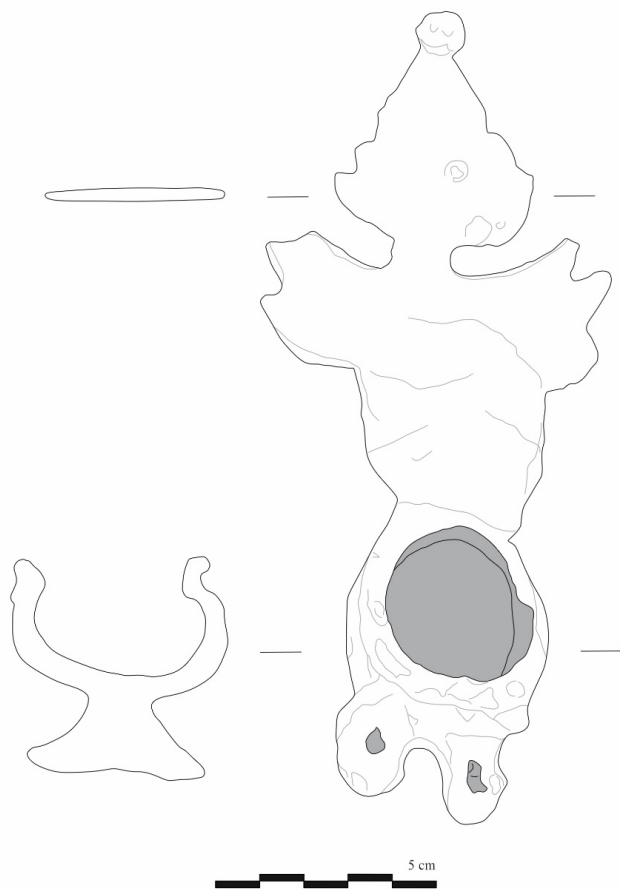
15. Pottery lamp fragment



1. Cluj-Napoca, 12 Sextil Pușcariu Street, Roman building in the northern part of Napoca, 2021; **2**. Tr. S5, SF 1; **3**. MNIT; **4**. H. 29 mm (without the palmette handle); **5**. Mouldmade; **6**. The body of the lamp is rectangular with multiple nozzles (probably 4, none of which are fully preserved) and a poorly preserved triangular palmette handle. The edges of the body are decorated with a rope-like line. **7**. Oxidized fine beige fabric, orange-red slip; **8**. A large part of the lamp's base and some of its upper half are preserved; **10**. Base stamp: IANVAR[IVS] (cursive); **11**. Local (?); **12**. Late 2nd-early-3rd century (based on the context of discovery and typological considerations); Photo: D. Petruț, drawing: Kr. Csibi.

Bronze lamps

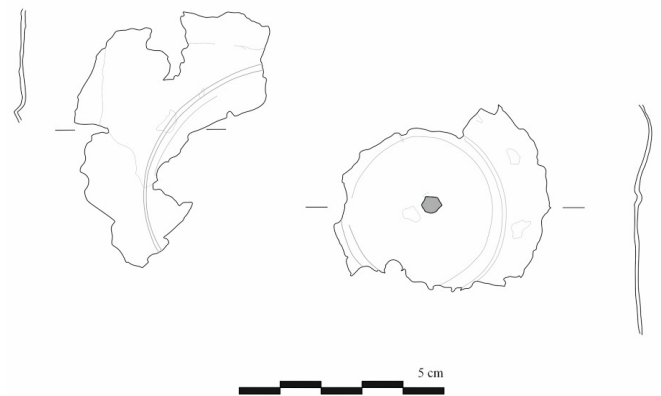
16. Iványi type XXXV restored bronze lamp with alien handle ornament



1. Cluj-Napoca, Piața Muzeului 4 (Mikes palace), Roman building in the northern part of Napoca, 2016; 3. MNIT; 4. Dm. (reservoir opening) 46 mm, Dm. (ring foot) 35 mm; H. (without handle and thumb plate) 45 mm; L. (thumb plate) 75 mm, W. (thumb plate) 70 mm, Th. (thumb plate) 2.5 mm; 5. Cast (copper alloy); 6. The body of the lamp is hemispherical, bowl-like and deep with a visible neck and

flaring rim. Two short, slightly upward pointing nozzles are connected to the side of the basin. The reservoir has a wide opening and no signs of a lid and is seated on a tall flaring pedestal base. A ring-handle is connected to the back of the basin, being surmounted by a tall wine-leaf handle ornament (thumb plate) which in fact is an 'alien' part as it is too large for this type of lamp making it highly unstable. 8. Broken in multiple fragments (at least 5 based on the X-ray image), restored and comprising most likely of parts from two distinct lamps, the wine-leaf handle ornament belonging to a different lamp; 11. Pannonia (based on analogies); 12. 3rd century (based on the context of discovery and typological considerations); Photo: D. Petruț, drawing: Kr. Csibi.

17. Bronze lamp fragment



1. Cluj-Napoca, Piața Muzeului 2, Roman building in the northern part of Napoca, 2016; 2. Area A, 'to the northwest of the brick floor'; 3. MNIT; 4. Approx. overall Dm. 85 mm, Th. 0.3 mm, Dm. (filling hole) 4 mm; 5. Bronze sheet, hammered, perforated (copper alloy, possibly brass); 6. Fragments of the disc and shoulders made from a very thin bronze sheet with a small filling hole in the middle. 8. Broken in multiple fragments (at least 6), unrestored, with small spots of patina; 11. Unknown; 12. 3rd century (based on the context of discovery); Photo: D. Petruț, drawing: Kr. Csibi.

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