

# THE SAMARITAN OIL LAMPS FROM APOLLONIA-ARSUF

Varda Sussman

Apollonia lies on the Mediterranean coast, on a high *kurkar* cliff overlooking the sea in the northern part of the modern town of Herzliya. The site has borne several names, two of which have alternated throughout its history: Arsuf in the Middle Ages (perhaps derived from the Phoenician Arshaf) and Apollonia, its Hellenistic name, which was also used during the Roman and Byzantine periods (Avi Yonah 1976:30; Roll and Ayalon 1982). One of the largest towns in the region during the Late Roman and Byzantine periods, it was apparently inhabited mainly by Samaritans and Christians and only a relatively small number of Jews, since it is not mentioned in either talmudic or mishnaic sources.

A large number of oil lamps were found in the ancient ruins, most of them in a rubbish pit located east of the city gate, very close to the site of the present excavations (Fig. 1). The majority of the lamps were collected from this dump by Yerahmiel Bahir prior to the excavations; a few more were recovered, either while cleaning out the pit or from the occupational levels of the town, during the salvage excavations conducted in 1976—1977 by I. Roll and E. Ayalon.<sup>1</sup>

## THE SAMARITAN OIL LAMPS

Most of the lamps found at the site belong to a group that is typologically ascribed as serving or made for the use of the Samaritans (Sussman 1978), a homogeneous assemblage in shape, fabric and decorative style. A large number of lamps of this type have been found in the Samaritan capital itself, Samaria (Crowfoot 1957: Fig. 89:2-4) and other cities inhabited by the Samaritans.

The quantity of Samaritan lamps from Apollonia is impressive, particularly considering that there is no evidence (such as moulds) that a potters' workshop existed at the site, or even nearby. It is obvious that most of the lamps were used before being thrown into the pit, as evidenced by their soot-blackened wickholes and the fact that most of them were found with their discuses broken out. This custom of breaking out the discus after the lamp was removed from the kiln is very common among the Samaritans. The lamp was moulded with a completely flat, closed discus (see No. 66), lacking even the tiny filling hole of the Roman and Byzantine lamps. The practice of breaking open or enlarging the filling hole was followed by almost all of the local customers throughout the Roman period. It is usually explained as being done by Jews in order to destroy the forbidden images that appeared on them (or perhaps to preserve the ritual purity of the lamp prior to use). The Samaritans are considered to have been even more strict in their observance of the Second Commandment than the Jews. However, this cannot be the only explanation, since the discus was never ornamented on the Samaritan lamps. Its removal was apparently planned by the potters from the outset, perhaps

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<sup>1</sup> The excavations of 1976-1977 were sponsored by the Israel Department of Antiquities and Museums and the Institute of Archaeology of Tel Aviv University; excavations were renewed in 1980 and are still continuing.

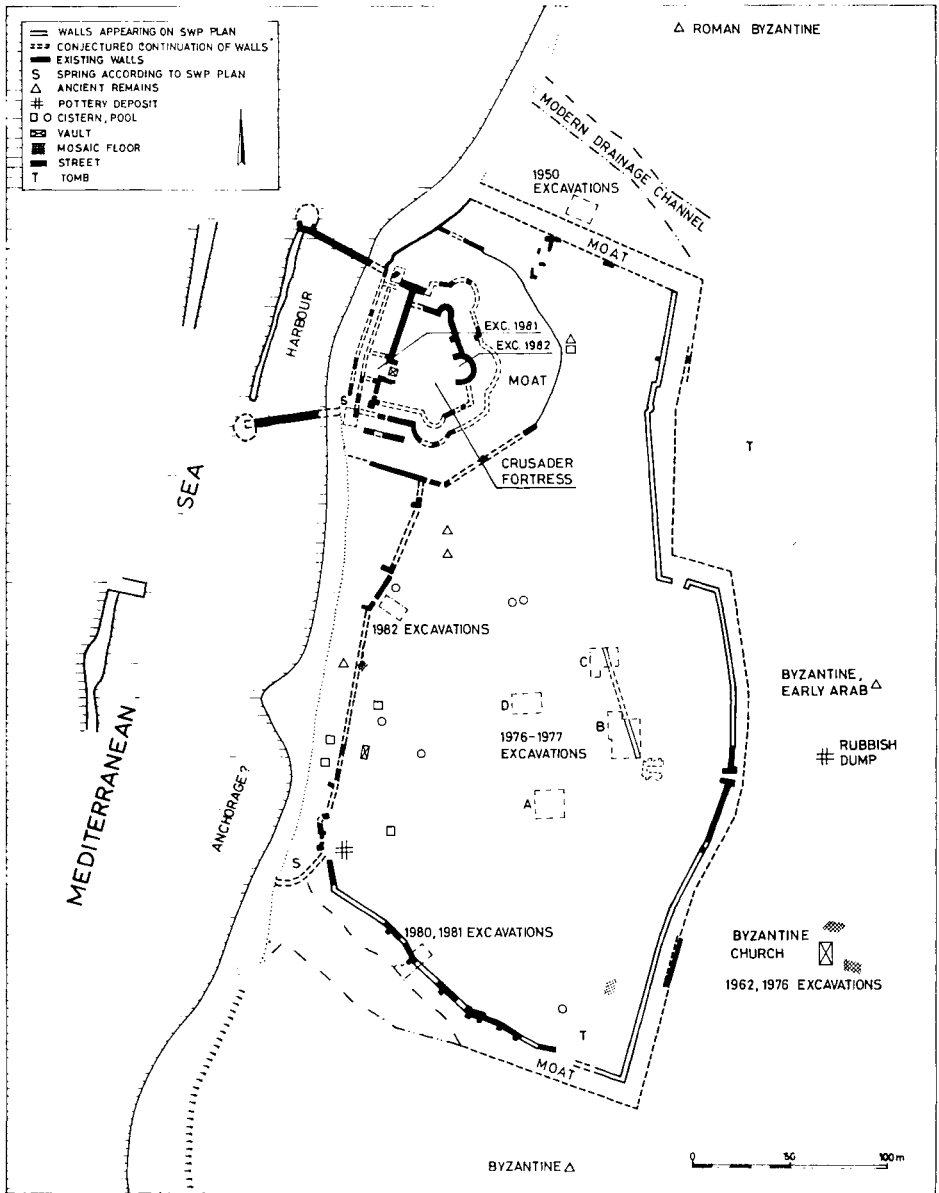


Fig. 1. Excavation plan of Apollonia. Rubbish dump in which most of the lamps were found is at right-hand side of plan.

due to the customers' preference for a large filling hole, in spite of the damage that this caused to the appearance of the lamps.

The edges around the discus were not even smoothed over in most cases but left jagged, although sometimes they were smoothed to the rim. There is only one example (No. 66) of an intact discus in our group.

All of these lamps were manufactured in moulds, cast in two halves, upper and lower, which were then joined together and the seams smoothed over. The moulds were probably made of soft limestone. The outlines of the decoration were carved or incised on the mould with a compass, and the details were then engraved by hand with a sharp tool to provide individuality. The compass left its mark as a pinpoint on the mould, producing a protruding dot in the centre of the base (or on the closed discus, in the rare cases when it remained intact). Use of the compass, the easiest and quickest method by which to cover the lamp with decoration, probably accounts for the profusion of geometric designs.

The lamps, made of clay varying in colour from reddish-pink to brownish grey, are easily distinguishable from those of contemporary industries by their lack of a lustrous finish. Very rarely were they painted or slipped, although sometimes they are covered with a wash of the diluted clay, somewhat rough to the touch.

Although in general our group of Samaritan lamps is homogeneous, it may be subdivided into two basic types: round and elongated; the latter type continued to be produced with some modifications (Types 3 and 4) for several centuries, throughout the Samaritan occupation of the site.

#### **Type 1: rounded lamps (Nos. 1-43)**

These lamps have a round body and a wide, concave-sided nozzle. The tip of the nozzle is wide and curved. The wickhole is round. The ring base is composed of two or three concentric rings of different widths, although occasionally there is only a single thick ring. Both the underside and upper side of the concave nozzle are outlined with two parallel curved lines, the inner one on the underside of the nozzle sometimes being longer and terminating in a volute — a typical feature of Samaritan lamps (e.g., No. 23a). The parallel curved lines on the upper side of the nozzle were usually transformed into a ladder design. The most common handle — which is too flat to be really functional — resembles the pyramidal handle of the Beit Nattif lamps, modified by emphasizing the four corners of the pyramid, thereby turning it into a four-pointed star. Most of these handles protrude only slightly above the surface of the lamp, although some retain their pyramidal peak. Two of the points of the star coincide with the rear of the lamp and the other two embrace the filling hole. A few of the handles are still more pyramidal than star shaped, and sometimes the star is superimposed on the pyramid. The second type of handle, particularly common on Type 2 lamps, is a horizontal tongue-shaped tab, projecting backwards from the rear; this handle is not exclusive to the Samaritan lamps. A third type, which occurs only seldomly, is a rounded knob, similar to the handles of the Yavneh group (Sussman 1969: Pls. XIII-XIV).

A sub-type of Group 1 has a narrow, straight-sided channel along the axis of the nozzle connecting the filling hole with the wickhole, but none of the Type 1 lamps from Apollonia has this feature.

#### **Type 2: elongated piriform lamps (Nos. 44-85)**

The shape and size of the body resemble those of Type 1, but the nozzle appears to be longer and its sides are less concave. The nozzle tip is narrower, giving the lamp its pear-shaped appearance. The typical lamp of this type has a narrow, straight-sided channel on the nozzle between the filling hole and wickhole, which adds to the impression of length. Handles are of the same varieties as those of Type 1, with the tongue handle predominating. The bases

are also similar. There is also a subtype that lacks the channel along the nozzle, but it is rather rare (e.g. Nos. 84, 85).

### **Type 3: broad piriform lamps (Nos. 86-89)**

This type is also ovoid, but more egg shaped than piriform, its body extending without any curvature from rear to nozzle. The tip is straight and narrow. The channel on the nozzle connecting filling hole with wickhole is slightly trapezoidal. The tongue handle predominates; the base is usually a sunken ring. Like Types 1 and 2, the discus is almost always found broken out. These lamps are characterized by a marked change in decorative style, which consists mainly of horizontal/oblique lines around the filling hole and nozzle channel.

### **Type 4: oval lamps (Nos. 90-93)**

The body of these lamps is wider all over. The nozzle is wide with a straight-sided channel, levelled on the surface. No. 91 still has a ring base (and No. 93 probably had one as well), but the base of the others is flattened. The discus of Nos. 91-92 is broken, whereas the filling hole of No. 90 seems to have been designed as open from the beginning. All of these lamps have tongue handles.

## DECORATION

In all four types of lamps we find a change of decorative style, distinguishing this assemblage from types known prior to this period.

In the Samaritan lamps the interdependency of shape and decoration is particularly marked. The designs flow naturally along the contours of the lamp, creating an aesthetic unity. All the lamps were decorated in low relief in the linear style, mainly geometric, although sometimes central motifs were depicted in high relief. The main outlines were usually incised on the mould with a compass, while the details were drawn freehand.

### *Decoration of Type 1 lamps*

The bases of 35 out of 43 of these lamps bear the double curved lines outlining the underside of the nozzle, which are identical to those on the upper side. This decorative element apparently replaces the voluted nozzle of the contemporary Beit Nattif type (which, in turn, is a legacy of the former Roman lamp). Another typical feature of the base is a volute terminating the innermost of these two lines on each side (e.g., Nos. 17, 23, 36). Among the other decorations added to the underside of the lamp are a branch (or branch and lozenge) stemming from the ring base along the central axis of the nozzle (Nos. 11, 38), lozenges at four points around the ring base (No. 23) or triangles around the ring base (No. 25). Decoration of bases is a fairly common phenomenon on Late Roman and Byzantine lamps.<sup>2</sup>

Decoration of the upper side of the lamp is usually within a frame outlining the nozzle or the entire body. The most common framing element is the ladder, which is a hallmark of these lamps and appears in various combinations (see Figs. 2, 3 and 4). It forms a narrow band on the nozzle of the early lamps of the classical type, degenerating on later specimens into an

2 Incised names, either of the potter or workshop, are common on early Roman lamps. Designs such as rosettes were depicted on Hellenistic lamps inside the encircled base, a custom that continued on the Gerasa and "Darom" lamps. Decorated bases became popular again on Late Roman lamps. In the north they were stamped or incised, a technique used also in Egypt. In the south (Judea) they were modelled in relief.

overall radial pattern. The same ladder design is quite common on earlier local lamps, such as the "Darom" type (a term adapted from "Daroma", the mishnaic name for southern Judea); there it takes the form of either an independent motif or is integrated into a floral design or wheel motif (Sussman 1972: Nos. 114, 120, 122). Its depiction is, in fact, very similar to the Samaritan style. The ladder also appears on the Beit Nattif lamps (Baramki 1936: Pl. VI:1-2) and Yavneh lamps (Sussman 1969: Pl. XV:1), both of which are contemporary with the Samaritan type.

Decoration on the lamps is divided into zones. The nozzle, the most prominent location, was chosen to bear the central design, which was often a motif, sometimes of symbolic nature, current in the Samaritan workshop (e.g., No. 29; Fig. 4:4). The shoulders were either decorated with the same design as the nozzle (when it did not bear a meaningful symbol) or with different patterns, either single or in combinations. Often flanking the handle are two crescents, but these are rare at Apollonia (No. 4; Fig. 5:2). When floral designs were used, they generally enhanced a central motif of the type common in Samaritan popular art (Nos. 42, 43; Figs. 4:3; 7:3).

The main decorative elements are ladders, circles and semicircles.

Ladders were used mostly as frames, mainly on the nozzle in order to give emphasis to its shape; on some lamps (e.g., No. 31) the ladder runs all along the shoulder edges; in others it surrounds the filling hole (Nos. 26, 32) or frames other motifs such as the semicircle (e.g., No. 8), circles (No. 9), squares (No. 25). Later, in its degenerate form, it fills the entire shoulder space of Types 3 and 4.

After the ladder design, the semicircle is the most common (Nos. 1-20, 27, 40, 41) and is depicted in many combinations, usually on the shoulders of the lamp (Fig. 2:10-24) but sometimes on the nozzle (Fig. 3:5, 17). Usually a pair of semicircles occupy the widest part of the shoulders (Nos. 2, 4-5, 7-8, 10-14, 16-19) or are placed near the handle (Nos. 1, 6, 15, 20); when there are two pairs on each shoulder they are usually smaller (No. 3). The semicircle is filled with other designs, such as alternate parallel lines, often in right-angle groups (Fig. 2:14, 17-18) or with spokes (Fig. 2:13, 24) or concentric circles (Fig. 2:21). Semicircle designs are found as borders also on later mosaic floors, for example, the 6th century Medaba pavement (Saller 1969: Figs. 9-15). Sometimes the semicircles are filled with circles; they rarely remain empty (Fig. 2:15). Outlined in double line or ladder designs, the patterns thus have an embroidered effect.

The history of the semicircle design on lamps may be traced back to the late Hellenistic period when the shoulder was emphasized by a double curved line replacing the former projections of the Dophiniform lamps. This may be compared to the superimposition of the earlier Roman-type volutes upon the nozzle in Roman period lamps. On contemporary Beit Nattif and Yavneh lamps we also find semicircles, but they are arranged in different compositions. In the late Arab period, the semicircles are grouped in threes on each shoulder.

The third most common element is the circle (Fig. 2:2-9); like the large semicircles, they are rarely found empty and are filled with additional circles (to form concentric circles), dots, spokes, ladders, leaves or whirlwinds. The smaller circles serve as space fillers, decorate corners, surround semicircles (Fig. 2:21-22) or are used to fill them (Fig. 2:16, 21); large circles sometimes appear on the nozzle (Fig. 3:11, 14, 18-19).

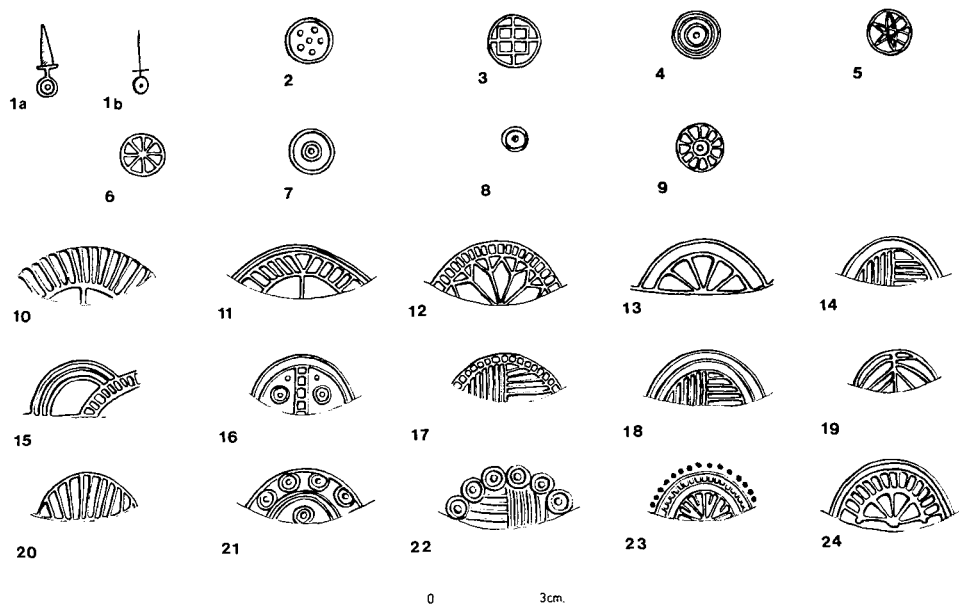


Fig. 2. Shoulder patterns.

The question is whether we should seek prototypes for the geometric patterns of these lamps or whether they simply developed with time through the skillful attempts of the artisans; we cannot, however, ignore the similarity of design of the Samaritan lamps to that of the earlier popular art of the Darom type, best exemplified by comparing several designs appearing on both types, especially the ladder motif.

On lamps that do not bear semicircles on the shoulders (Nos. 21-43), the arrangement of designs is quite different. Among these are the allover pattern (Nos. 21-34), which usually surrounds the filling hole, thereby placing more emphasis on the central design on the nozzle. The latter are often geometrical: bands consisting of plain circles, lozenges, herringbone patterns, squares, circles combined with rhombuses, and double ladders. Frequently these lamps bear special symbols such as a swastika (No. 28) or a *menorah* (No. 29). On the latter both the filling hole and shoulders are encircled with bands of a dotted design, the space between them left plain; the nozzle here is of a different shape than the others, short and narrow, and typologically is rather similar to the round-nozzled Roman lamps. Sometimes each shoulder has a different pattern (e.g., No. 23; Fig. 6:5).

On lamps No. 35-38 the decoration consists of a combination of unrelated elements, grouped in threes on the shoulders, with a central design or motif on the nozzle. No. 37, which is asymmetrically decorated, has crosshatched circles on the left shoulder, four rhombuses on the right shoulder, and an unidentifiable symbol, perhaps a scorpion, on the nozzle, or possibly a combination of symbols (Fig. 4:5).

Lamps Nos. 39-41 bear a single design. The shoulders are left practically bare, and all three have a schematic conch on the nozzle facing the wickhole. On No. 39 there is a twisted column on each shoulder, perhaps representing the columns bearing the conch, together representing

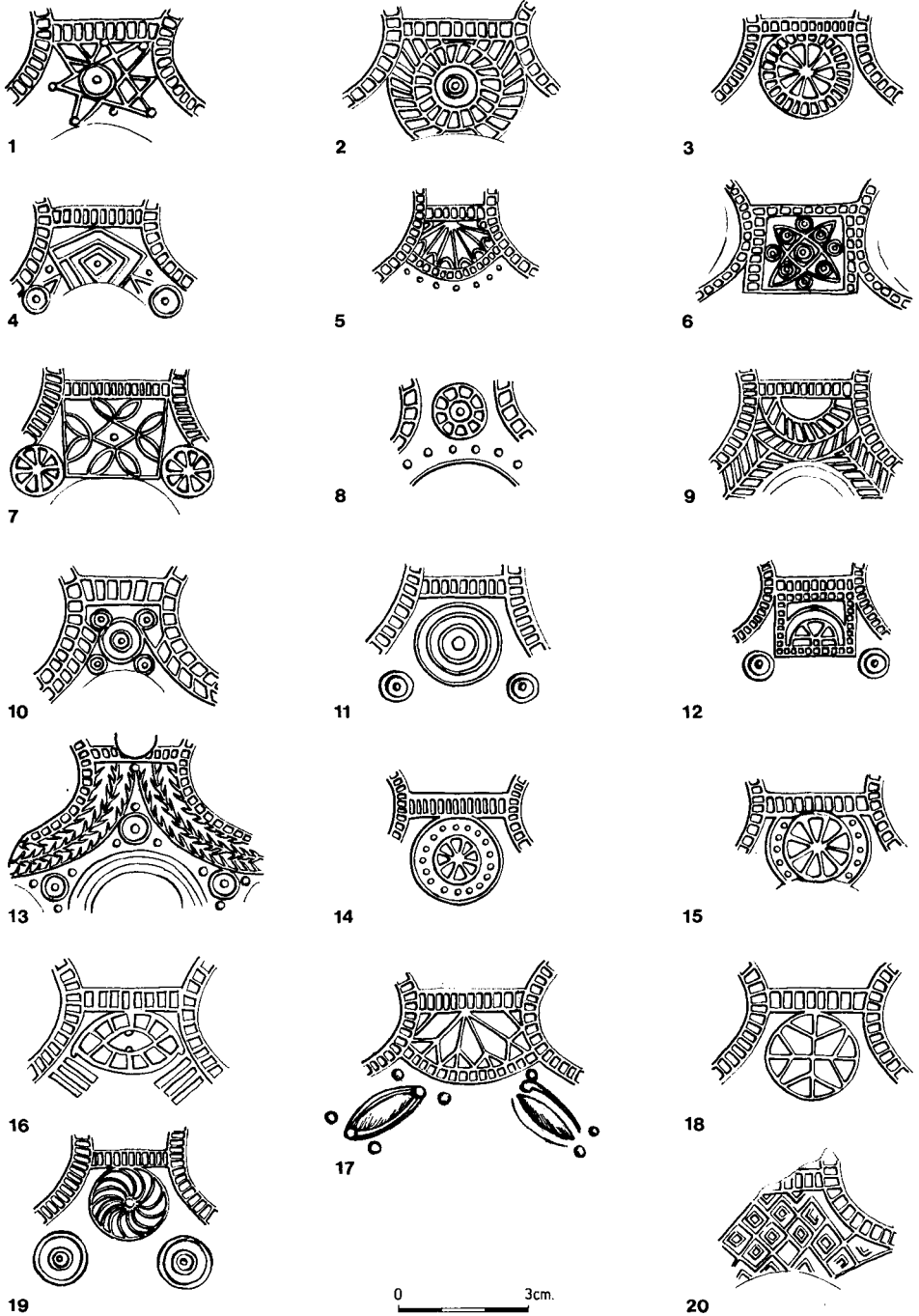


Fig. 3. Nozzle patterns.

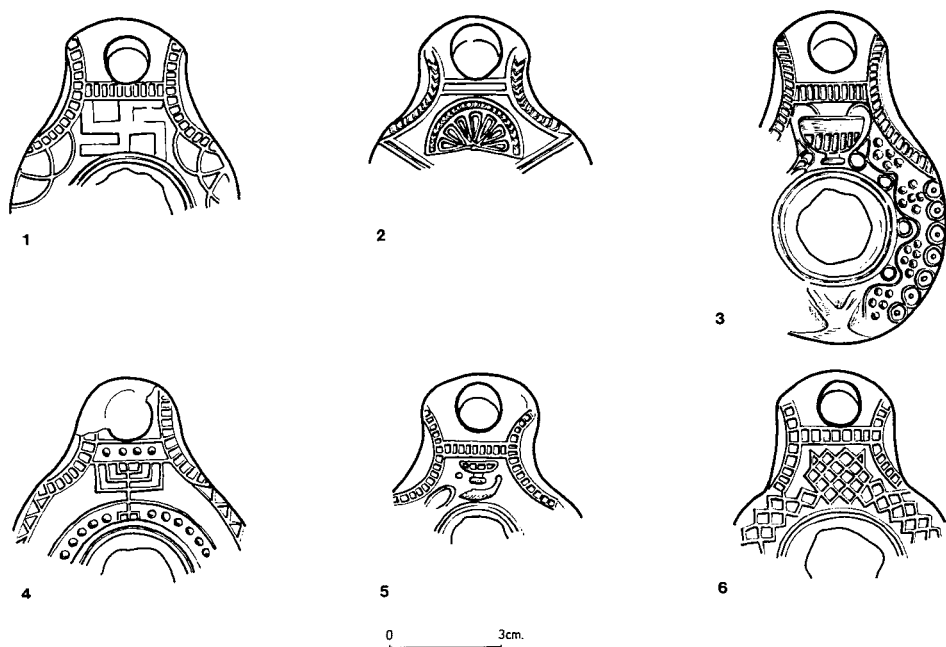


Fig. 4. Nozzle patterns of particular interest (1 = No. 28; 2 = No. 40; 3 = No. 42; 4 = No. 29; 5 = No. 37; 6 = No. 33).

the façade of a synagogue or other public building. The column appears also on contemporary lamps of the Beit Nattif type and is very common on stone sarcophagi and mosaic floors or murals of the Late Roman and Byzantine periods. On No. 40, whose shoulders are completely bare, the nozzle is framed by a branch instead of a ladder and separated from the shoulders by double lines. Lamp No. 41 (Fig. 7:2) has cucumber-shaped decorations on its shoulders.

Floral patterns, which are rare in our assemblage, are usually arranged around the filling hole, like the *rinseau* of No. 43 (Fig. 7:3) depicting pomegranates and baskets; another floral pattern, No. 42 (Fig. 4:3) is composed of vine tendrils and schematic grape bunches, bordered by a line of circles; on the nozzle is an amphora, probably of stone, from which a vine tendril trails onto the shoulders.

#### *Decoration of Type 2 lamps*

On the whole, the ovoid oil lamps of all three types have less variety of design than the rounded ones. The decorations of the Type 2 lamps resemble, in general, those of Type 1, but due to the lack of space on the nozzle and the wide borders outlining the shoulders, the artists were limited to a narrower range of patterns. The leading design is again the ladder outlining the curve of the nozzle. On some lamps this ladder runs along the outer edge of the shoulders, leaving only a narrow space for a band of circles or a net-like overall pattern, such as intersecting semicircles or branches. Asymmetrical treatment also appears. The patterns are geometric almost without exception. The lattice pattern develops into one of the most popular



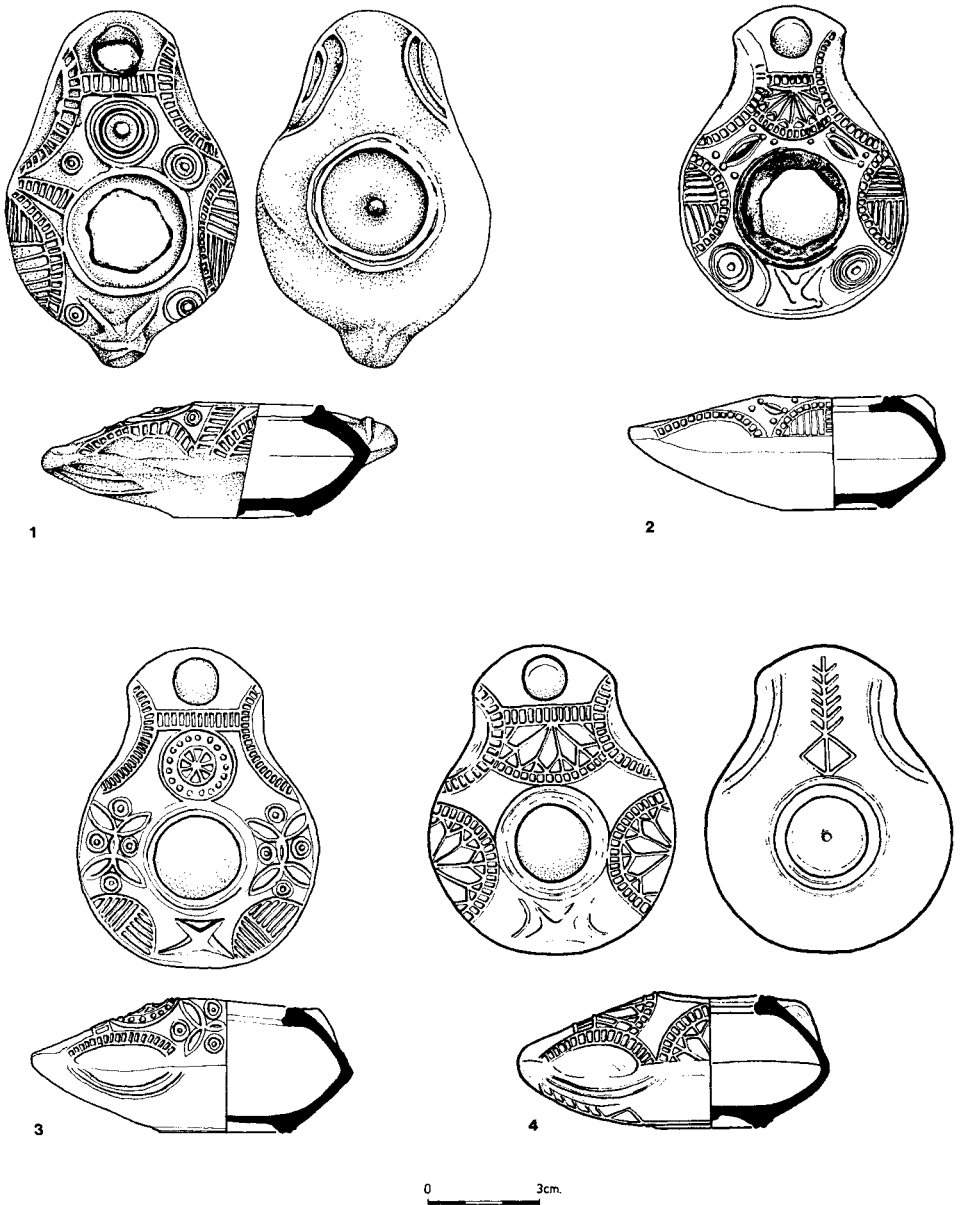


Fig. 5. Type 1 lamps, semicircle patterns (1 = No. 5; 2 = No. 4; 3 = No. 6; 4 = No. 11).

of the later Samaritan lamps. Arrangement of the designs is also similar to that of Type 1 lamps.

The only symbol that was used on Type 2 lamps is the dagger (often difficult to identify), squeezed between other designs. (Nos. 53, 57; Pl. 8:3). The bases of these lamps were seldom decorated.

*Decoration of Type 3 lamps*

Here the decoration covers the entire surface, following the contours of the body from wickhole to handle, giving the lamp the illusion of being wider and longer than it actually is. The most common pattern consists of radial lines, closely spaced and more horizontal than diagonal, perhaps a degeneration of the ladder design. These radial lines are quite different from those of the "candlestick" design of other contemporary lamps. On some of the Type 3 lamps there is a change in direction of the pattern, made by introducing at mid-shoulder, or more often towards the rear, another motif, for example, a schematic branch (No. 89) or lines and circles (No. 87).

*Decoration of Type 4 lamps*

This type looks quite different from the one described above. It is wider and more oval, while its channel (like on other Late Byzantine and Early Arab lamps) is more shallow. The upper surface is divided into zones, the front half separated from the rear. The front is often decorated with a wide branch on each side of the nozzle pointing towards the tip. The horizontal lines that separate it from the rear reach the rim of the filling hole. The designs at the rear are composed of various geometric forms, creating zones of net patterns, radial lines and dots. Sometimes there is a row of dots around the tongue handle. This decorative style was favoured on lamps of the Late Byzantine and Early Arab periods (Sussman 1976: Pl. XXVII:3-10).

No symbols or central motifs appear on either Type 3 or 4 lamps.

## SYMBOLS

The symbols depicted on Samaritan lamps are few and our knowledge of Samaritan iconography is scanty. The seven-branched candlestick (*menorah*) that graced their synagogue (and beforehand, presumably their temple) was regarded as sacred and was apparently similar to the Jewish candelabrum, although the *menorah*, as such, did not survive as a symbol with the Samaritans as it has to this day among the Jews. In most cases it is depicted with right-angled branches and a right-angled tripod base (No. 29), and there is no indication of flames. (Neither do the other Jewish symbols, such as the *shofar*, *maḥtah* or *lulav* usually appear). In this respect it resembles the *menorah* represented on the Darom lamps, usually considered a portrayal that predated the appearance of the traditional symbols of the later synagogues.

The dagger motif seems to be depicted on the Samaritan oil lamps of our assemblage only on Nos. 49 and 57, perhaps also on No. 53. The dagger is known from the sacrifice of Isaac scene in the Beth-Alpha synagogue, on the wall paintings at Dura Europas (Goodenough 1964: Pl. III; Sukenik 1932), on tombstones in a Jewish cemetery near Rome and on an earlier ossuary of the Second Temple period (Goodenough 1964: Fig. 769; Rahmani 1959: Pl. XX-IV:4). The dagger on our lamps has a decorative pommel on the handle; the blade is plain, represented by a single broad line. A similar but more elaborate dagger is depicted on a lamp from Samaria with bent point (Sussman 1978: No. 13). The dagger or knife served two main purposes: circumcision and animal sacrifice. (Unlike the Jews, the Samaritans continued to perform sacrifices in their rituals after the downfall of the First Temple, and, indeed, continue to do so at Passover, for example, until this very day).

Depictions of temples or shrines as complete buildings do not appear in the Apollonia assemblage, although they are known from other Samaritan lamps (Sussman 1978: Nos. 8-10,

Sussman: Oil Lamps from Apollonia

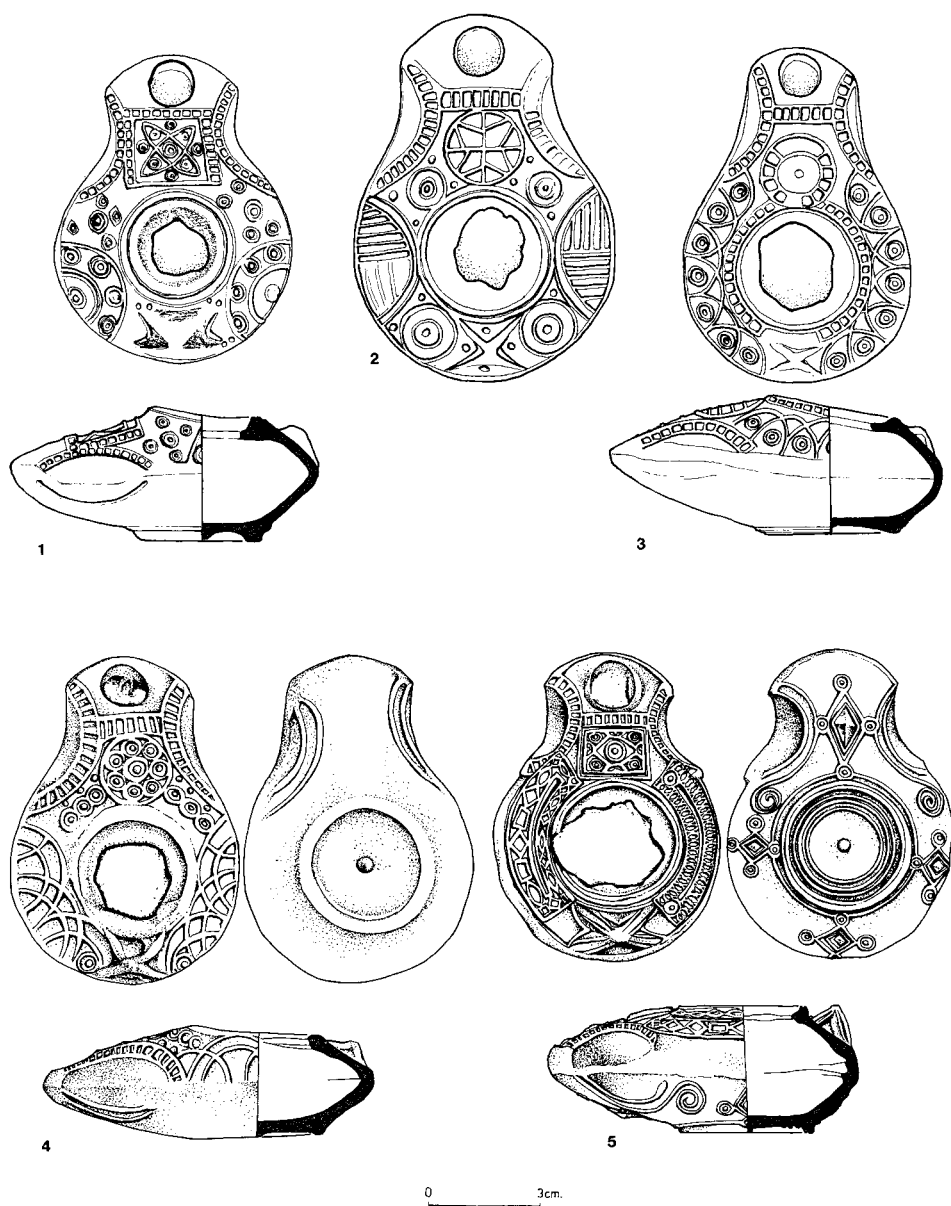


Fig. 6. Type 1 lamps: 1-2 semicircle designs; 3-5 all over patterns (1 = No. 20; 2 = No. 13; 3 = No. 26; 4 = No. 21; 5 = No. 23).

14); in our group there are only parts of the façades, namely the conch on Nos. 39-41, a motif that is very common on the Beit Nattif lamps, but there it faces the tip of the nozzle rather than the filling hole (Baramki 1935: Pl. XI: 15-23, 25).

Common motifs are the swastika, known also on the Beit Nattif lamps (*ibid.*: Pl. VII:1) and on the 4th-5th century lamps from Caesarea (Sussman 1980:76-80), and the tall woven basket

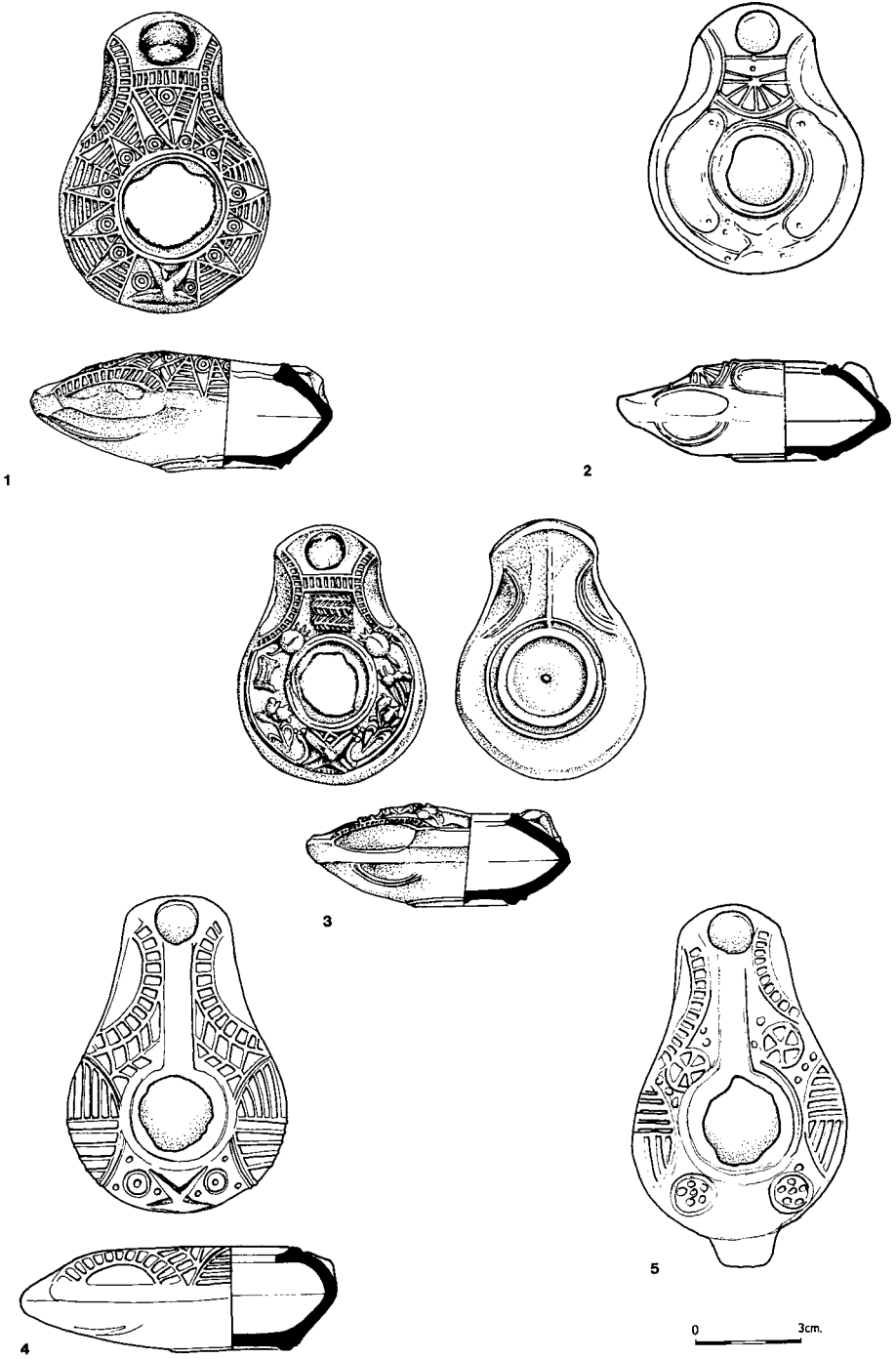


Fig. 7. Type 1 lamps: 1 allover pattern; 2 combined elements; 3 floral pattern. Type 2 lamps: 4-5 semicircle designs. (1 = No. 30; 2 = No. 41; 3 = No. 43; 4 = No. 44; 5 = No. 46).

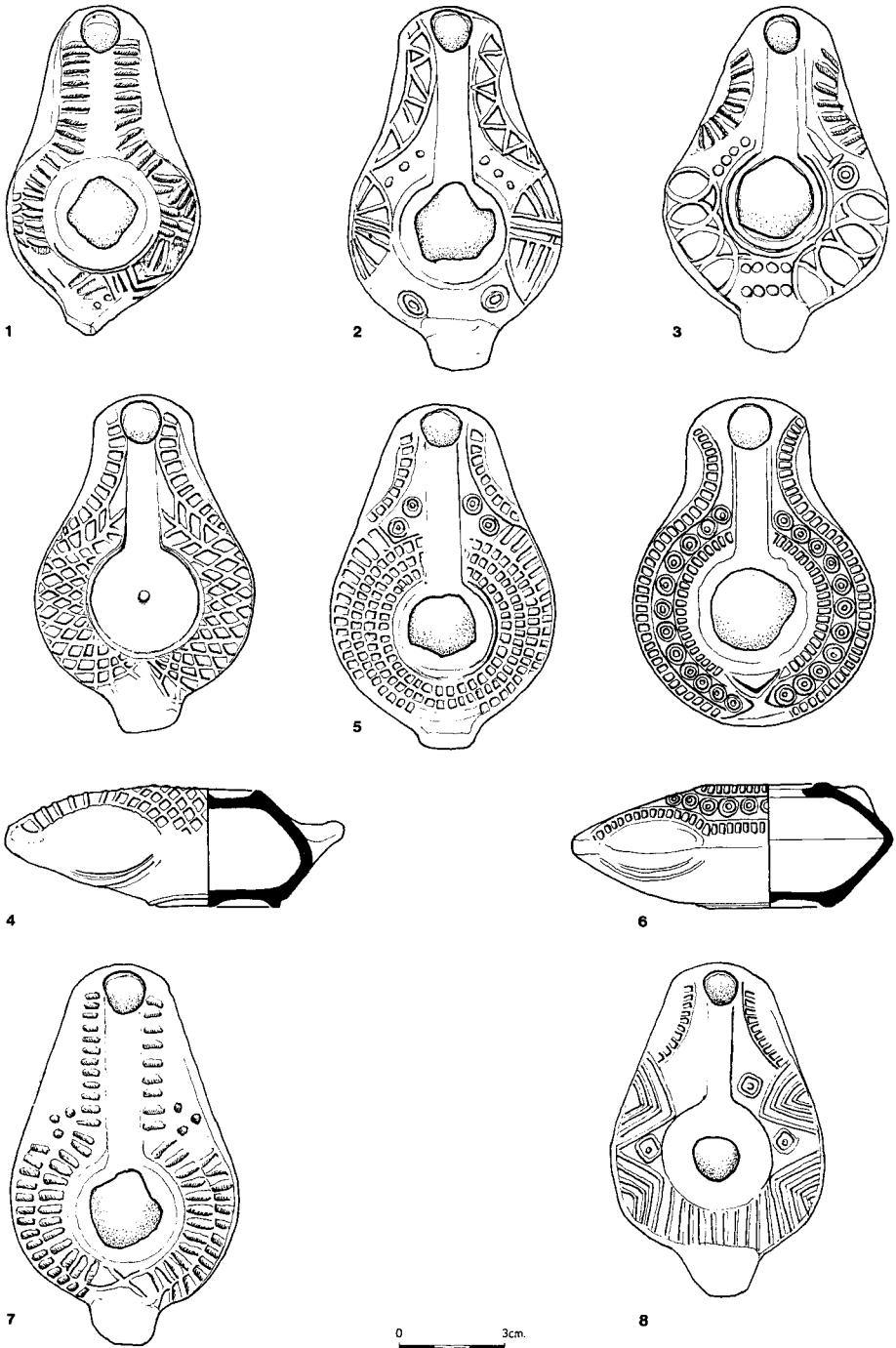


Fig. 8. Type 2 lamps: 1-2 semicircle patterns; 3-7 all-over patterns; 8 combined elements (1 = No. 52; 2 = No. 51; 3 = No. 57; 4 = No. 66; 5 = No. 59; 6 = No. 69; 7 = No. 82; 8 = No. 83).

(No. 43; Fig. 7:3), represented in the typical Byzantine style as seen on mosaic floors.

Floral designs are the pomegranates (No. 43; Fig. 7:3), common also on Samaritan lamps from other sites, both as fruits and trees. The flowerpot with a grape vine trailing down onto the shoulders of the lamp (No. 42; Fig. 4:3) is a popular artistic motif in this period; the ribbed body and heavy rim of the container may indicate that it was made of stone (cf. Sussman 1978: No. 7).

In general, however, lamps bearing meaningful motifs are comparatively scarce among the Samaritans. Even those bearing any imagery at all, such as fruits, are not very common. The majority of the designs decorating the nozzle (even on Type 1, which provides a large surface for decoration) are geometric forms in various combinations. Apparently, the craftsmen worked according to unwritten rules, influenced by the contemporary lamp industries, breaking the rules only now and then by adding symbols. These lamps therefore have a severe look in comparison to the Darom or Beit Nattif types.

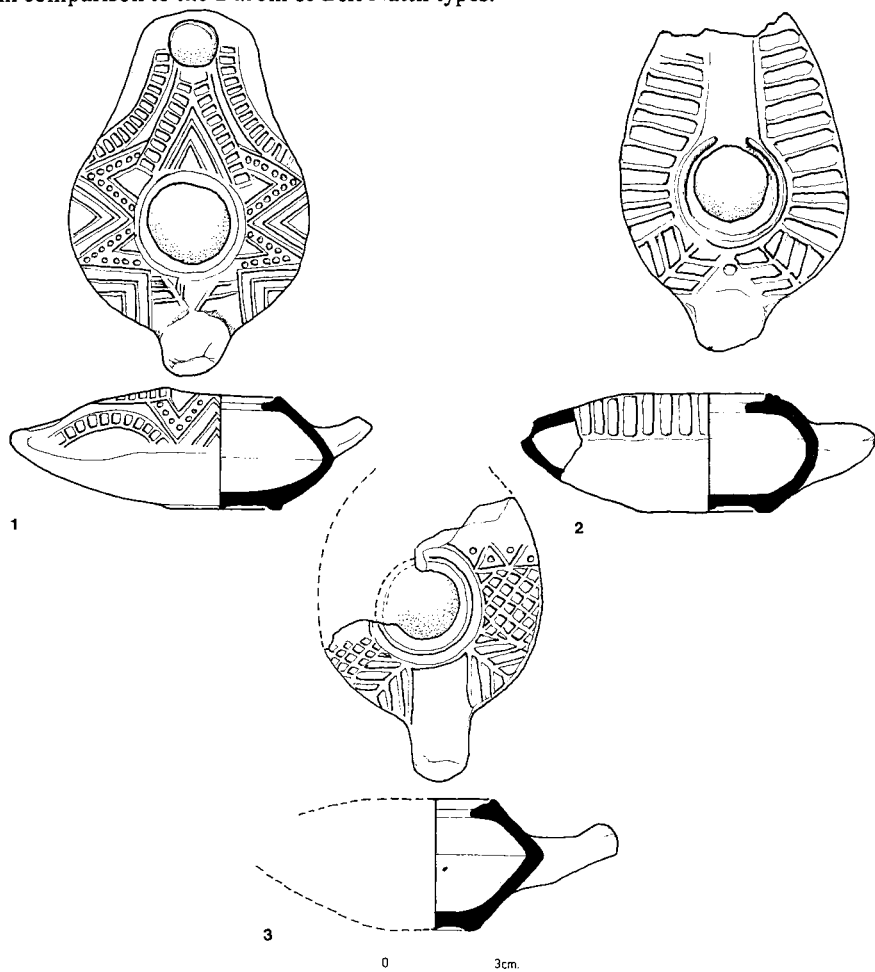


Fig. 9. 1. Type 2 lamp (combined elements); 2. Type 3 lamp; 3. Type 4 lamp. (1 = No. 84; 2 = No. 89; 3 = No. 92).

## DATING OF THE LAMPS

The workshops that produced the oil lamps in our assemblage must have had close links with the prosperous lamp industry that developed towards the end of the Roman period in the late 3rd and beginning of the 4th centuries C.E. We do not have any absolute dating evidence, and it is only the close typological connections with the flourishing contemporary industries (e.g., Beit Nattif, Yavneh, Caesarea) that point towards their date. The similar — or sometimes identical — features found on the lamps of these sites — such as the four-pointed star handle (Samaritan) superimposed on a pyramidal handle (Beit Nattif), the star on the Caesarea lamps and the knobbed handles (Yavneh) — show that not only were they produced at the same time but that no attempt was made to conceal the influence of rival workshops that used the same motifs and similar shapes. The horizontal division of the nozzle has a long history, beginning in Hellenistic times and continuing throughout the Herodian and Early Roman periods (Darom and Yavneh types). Whether there was any influence of the Darom lamps on the Yavneh and Samaritan assemblages is difficult to say, although they do have some designs in common.

The patterns chosen to decorate the Samaritan lamps are well known from the Late Roman repertoire of domestic pottery, mainly in the pseudo-sigillata ware, common in the North African industries (Hayes 1972: Figs. 133f, 128a, 147i, style E; Figs. 43:86k, 92m; 44:77c; 74:26c, 28b) during the same period and later. Whether the Samaritan lamps were influenced by the North African wares, or both were influenced by earlier local traditions (such as the Darom lamps) is unknown. What we may have here is an artistic style of eastern local tradition that emerged from a common source and was continuously cross-fertilized.

The commonly accepted late 3rd century date for the appearance of the Samaritan and Beit Nattif lamps should perhaps be lowered to the beginning of that century in view of the similarity of their shapes and decorative elements to those of earlier lamp industries: the Beit Nattif lamps were influenced by the Palmyrene school and the 2nd century Gerasa industry, while the Samaritan lamps have several features in common with the earlier Darom lamps. If so, we shall now be able to reduce the gap in our knowledge of the local lamp industries between the mid-2nd and late 3rd centuries C.E. by about a century or so.

Another factor in favour of an earlier date is that there are no Christian symbols on any of the Samaritan lamps, and the cross is known to have become an official symbol only after the middle of the 4th century.

Although lamps of Types 1 and 2 were produced during the 3rd-4th centuries, they must have served during the entire 4th century as well. The time of their final manufacture and replacement by other styles cannot be determined precisely. Both types were used concurrently, but only Type 2 developed into the later Types 3 and 4, which lasted until the end of the Byzantine period (Sussman 1976: Pl. XXVII:2-10). The taste of the Byzantine potter and consumer was for elongated lamps with a channel between the filling hole and wickhole, while rounded Type 1 without the channel went out of use sometime during the 5th century. The date of Types 3 and 4 is the 5th-7th centuries. These Byzantine-Samaritan lamps continued in use well into the Early Arab period.

The fact that all four types of Samaritan lamps were found in the same pit at Apollonia points to its long period of use, although the later lamps are relatively few. On the other hand,

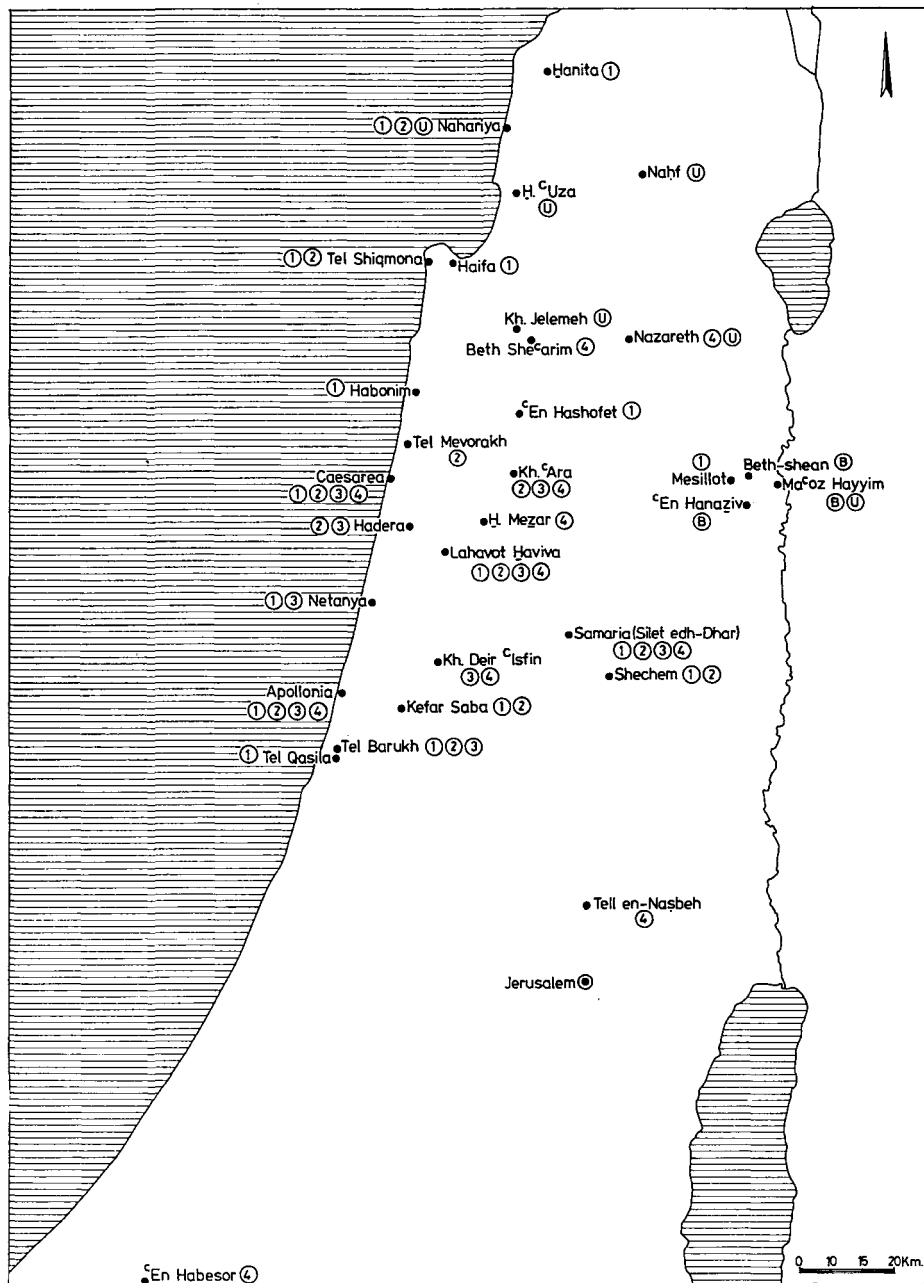


Fig. 10. Distribution map of Samaritan lamp types. Encircled Nos. 1-4 are types 1-4 found at Apollonia. Encircled 'B' is Beth-shan type. Encircled 'U' is Horvat 'Uza type.



it is possible that all of them were thrown into the dump while clearing up the site sometime in antiquity. The same types of lamps have been recovered in the excavations of the town area, but so far in very small quantities.

The geographical distribution of the four types of Samaritan lamps from Apollonia is shown in Fig. 10' (numbered 1-4); to this map have been added two other lamp types that are found in areas of presumed Samaritan population: Ḥorvat 'Uza (labelled 'U') of the 3rd-5th centuries C.E. (Ben-Tor 1966: Pl. III:1-3) and Beth-shan (labelled 'B'), belonging to the latter part of the Byzantine period (Zori 1954: Figs. 1-2).

## CATALOGUE OF SAMARITAN OIL LAMPS FROM APOLLONIA

(Pls. 2-12; lamp Nos. 1-93)

All lamps are from the rubbish dump (Fig. 1) unless otherwise specified in the catalogue. Lamps with numbers preceded by 'B' are from the collection of Yerahmiel Bahir, all from the dump. Lamps retrieved from the same rubbish dump in the 1976—1977 excavations of the site are given IDAM (Israel Department of Antiquities and Museums) numbers. During these excavations a few lamps were found in Area B; these are given the excavator's locus and registration numbers.

All measurements are in centimeters.

### TYPE I LAMPS

#### *Semicircle patterns*

**No. 1.** Two parallel curved lines outline underside of nozzle. Double ring base. Double ring around broken filling hole. Star-shaped handle. Reddish-pink clay. Soot. H. 2.9, W. 5.7, L. 8.5. B47.

Decoration: Concentric circle pattern on nozzle, bordered by double ladder. Semicircle at rear of each shoulder; pronged design at mid-shoulder. Figs. 2:14; 3:10. Parallel for nozzle design: Sussman 1978: No. 32.

**No. 2.** Base like No. 1 but encircled by additional, thinner ring. Filling hole encircled by two rings. Star-shaped handle. Nozzle damaged. Well cut mould. Pink clay. H. 3.0, W. 5.5, L. 7.5. B62.

Decoration: Semicircle on each shoulder, balanced by wheels at rear and concentric circles at front; semicircle on nozzle framed by ladder design. Figs. 2:6, 8, 23; 3:12.

**No. 3.** Base and filling hole like No. 1 but only one ring; ring around filling hole encircled by second, narrower ring a few mm. away. Knob handle. Reddish clay. Soot. H. 3.4, W. 6.2, L. 8.5. B41.

Decoration: Two pairs of semicircles, crudely executed, on each shoulder; line of dots around filling hole at front; symmetry attained by replacing handle with circle to balance concentric circle on nozzle. Figs. 2:19, 20; 3:8.

**No. 4.** Base and filling hole like No. 1. Star-shaped handle. Grey clay. Soot. H. 2.7, W. 5.9, L. 8.3. B32.

Decoration: Semicircle on each shoulder, balanced by elongated leaves at front and crescents at rear; semicircle on nozzle. Figs. 2:4, 17; 3:5;5:2.

**No. 5.** Base and filling hole like No. 1 but only one ring. Star-shaped handle (of which only two of the four points remain) superimposed on tongue handle. Brown clay, grey-brown wash. Soot. H. 2.9, W. 6.2, L. 8.6. B42.

Decoration: Semicircle on each shoulder flanked both fore and rear by large concentric circles, except on left fore-shoulder where replaced by ladder design and small concentric circle. Large concentric circle on nozzle. Figs. 2:4, 7, 8, 17; 3:11; 5:1. Parallel for nozzle design: *ibid.*: No. 36.

**No. 6.** Base and filling hole like No. 2. Star-shaped handle. Reddish clay, well fired. H. 3.2, W. 6.0, L. 8.4. B78.

Decoration: Semicircles flanking handle. Leaf-and-concentric-circle design at mid-shoulder. Spoked wheel on nozzle. Figs. 2:14; 3:14; 5:3.

**No. 7.** Base and filling hole like No. 1. Heavy, grooved knob handle. Reddish clay. Soot. H. 3.0, W. 6.0, L. 8.7. B40.

Decoration: Semicircle on each shoulder. Concentric circles at front and rear of shoulders and on nozzle. Figs. 2:4, 7, 8, 14; 3:11.

**No. 8.** Base and filling hole like No. 2. Star-shaped handle. Reddish-orange clay. Soot. H. 3.0, W. 6.1, L. 8.2. B31.

Decoration: Semicircle with spoked wheel on each shoulder, balanced by concentric circles front and rear. Spoked wheel on nozzle, making three identical motifs. Figs. 2:7, 24; 3:15. Parallel for spoked wheel: *ibid.*: No. 30.

**No. 9.** Base and filling hole like No. 1. Grooved, star-shaped handle. Reddish clay, well fired. H. 3.2, W. 6.0, L. 8.4. B24.

Decoration: Pair of semicircles on each shoulder and complete circle on nozzle. Figs. 2:14, 15; 3:3.

**No. 10.** Base and filling hole like No. 1. Grooved, star-shaped handle. Brown-grey clay. Soot. H. 3.0, W. 6.0, L. 8.0. B33.

Decoration: Semicircle on each shoulder flanked by circle designs. On nozzle whirlwind like those on limestone ossuaries and "Darom" lamps. Figs. 2:3, 7, 17; 3:19.

**No. 11.** Base and filling hole like No. 2. On underside of nozzle branch in relief stemming from lozenge whose apex touches ring base. Star-shaped handle. Brown-grey clay. Soot. H. 3.0, W. 6.0, L. 8.3. IDAM 77-667/10.

Decoration: Semicircle with polygonal design on each shoulder. Same design on nozzle. Figs. 2:12; 3:17; 5:4. Parallel for base: *ibid.* No. 7.

**No. 12.** Base and filling hole like No. 1. Star-shaped handle. Brown-grey clay. Soot. H. 3.0, W. 6.0, L. 8.0. B45.

Decoration: Semicircle on each shoulder flanked by circles and dots. Circle on nozzle enclosed by branched design. Figs. 2:7, 8, 17; 3:2.

**No. 13.** Base and filling hole like No. 2. Star-shaped handle. Reddish clay. Soot. H. 3.0, W. 6.5, L. 8.5. IDAM 77-667/90.

Decoration: Semicircle on each shoulder flanked by concentric circles. Circle with geometric design on nozzle. Figs. 2:7, 14; 3:18; 6:2.

**No. 14.** Base and filling hole like No. 1. Star-shaped handle. Reddish-grey clay, well fired. Soot. H. 3.0, W. 6.2, L. 8.3, B25.

Decoration: Semicircle on each shoulder, flanked by wheels differing only in diameter. Compass play with leaves on nozzle, similar to that of No. 6. Figs. 2:6, 18; 3:7.

**No. 15.** Base and filling hole like No. 1. Grooved, star-shaped handle. Reddish clay, well fired. Soot. H. 3.0, W. 5.6, L. 7.5. B51.

Decoration: Semicircle at rear of each shoulder flanked by concentric circles and dots; two branches outlining curve of nozzle, reaching patterns at rear; in-between spaces occupied by same circle-and-dot pattern. Figs. 2:8, 24; 3:13.

**No. 16.** Base and filling hole like No. 1, with branch on underside of nozzle stemming from tip. Star-shaped handle. Reddish clay. H. 2.7, W. 5.7, L. 8.0. B36.

Decoration: Semicircle on each shoulder flanked by different-sized concentric circles; concentric lozenges on nozzle. Figs. 2:7, 8, 16; 3:4.

**No. 17.** Base similar to No. 1 but thick ring with thinner ring on either side. Inner curved lines on underside of nozzle end in volutes. Heavy ring around filling hole and thinner one inside. Wide star-shaped handle. Nozzle broken. Pinkish clay. Soot. H. 3.6, W. 6.3, L. 7.5. B65.

Decoration: Semicircle on each shoulder flanked by branches; double-outlined lozenge network covers rest of nozzle. Figs. 2:13; 3:20.

**No. 18.** Base and filling hole like No. 1. Star-shaped handle. Reddish clay and wash (?). Soot. H. 2.9, W. 6.1, L. 8.1. B50.

Decoration: Semicircle on each shoulder flanked by concentric circles at rear and branches at front; branch-like semicircle on nozzle. Figs. 1:7, 18; 3:9.

**No. 19.** Base and filling hole like No. 2. Star-shaped handle. Reddish-brown clay, well fired. Soot. H. 3.0, W. 5.9, L. 8.0. B64.

Decoration: Semicircle on each shoulder flanked by two branches; asymmetrical geometrical pattern on nozzle. Figs. 2:7, 22; 3:1

**No. 20.** Base like No. 2; three rings around filling hole. Star-shaped handle. Soot. Light pink clay. H. 3.0, W. 6.0, L. 8.0. B21.

Decoration: Semicircle at rear of each shoulder; compass play on nozzle. Figs. 2:8, 21; 3:6; 6:1.

#### *Allover patterns*

**No. 21.** Base similar to No. 1 but single, heavy, flattened ring; same around filling hole. Flattened star-shaped handle. Light brown clay. Soot. H. 2.7, W. 6.0, L. 8.0. B43.

Decoration: Intersecting semicircles around shoulders flanked at rear by concentric circle and at front by row of three concentric circles; large circle filled with small concentric circles on nozzle. Fig. 6:4. Parallel for intersecting semicircle design: *ibid.*: No. 32.

**No. 22.** Base and filling hole like No. 2. Star-shaped handle. Reddish-brown clay. Soot. H. 2.7, W. 3.0, L. 8.1. B44.

Decoration: Ladder design and concentric circles around shoulders; spoked wheel on nozzle. Figs. 2:7; 3:3. For concentric circle arrangement on shoulders, cf. *ibid.*: No. 33.

**No. 23.** Multiple rings around ring base. Innermost curved lines on underside of nozzle terminate in volutes; lozenges at four points around ring base with raised centres and concentric circles at each corner. Large filling hole. Grooved star-shaped handle. Very well cut mould. Brownish-pink clay. H. 3.3, W. 6.0, L. 8.3. B27.

Decoration: Asymmetrical. Two registers of ladders on right shoulder; two registers of different widths composed on lozenges alternating with ovate leaves or rectangles on left shoulder. Concentric circle framed by geometric pattern on nozzle. Fig. 6:5.

**No. 24.** Base and filling hole like No. 1. Star-shaped handle. Soot. H. 3.0, W. 5.8, L. 7.9. B26.

Decoration: Crudely executed radial lines on shoulders. Eye-shaped ladder design on nozzle. Fig. 3:16. Parallel for nozzle design: *ibid.*: No. 26.

**No. 25.** Base like No. 1 but additional decoration: triangles and divided lozenges in double outline encircling ring base on underside of nozzle. Flattened rim around filling hole. Star-shaped handle. Soot. H. 3.0, W. 5.8, L. 7.9. B37.

Decoration: Small concentric circles on shoulders between two ladder designs. Circle enclosed by square ladder design with dots in corners on nozzle. Parallel for base: *ibid.*: No. 29.

**No. 26.** Base like No. 1 but single, heavy flattened ring; same around filling hole. Star-shaped handle. Reddish-pink clay. Soot. H. 3.0, W. 5.7, L. 8.5. IDAM 77-407.

Decoration: Ladder design around filling hole. Pattern of intersecting semicircles and concentric circles on shoulders. Ladder-enclosed circle on nozzle. Figs. 2:7; 6:3.

**No. 27.** Base and filling hole like No. 2. Heavy star-shaped handle. Reddish clay. Soot. H. 3.1, W. 6.0, L. 8.2. IDAM 77-412.

Decoration: Two branches stemming from handle to fill shoulder space; spiked conch-like semicircle on nozzle, similar to Fig. 3:5.

**No. 28.** Base like No. 1 but crudely fashioned. Single ring around filling hole. Handle missing. Pink clay. Soot. H. 2.7, W. 6.7, L. 7.8. B38.

Decoration: Pattern of intersecting semicircles on shoulders. Swastika on nozzle. Fig. 4:1. Parallel for swastika: *ibid.*: No. 18.

**No. 29.** Base and filling hole surrounded by single ring. Small star-shaped handle. Small rounded nozzle. Soot. Reddish clay. H. 3.2, W. 6.5, L. 8.3. B19.

Decoration: Dotted band around filling hole; zigzag band around shoulders; empty space between them. On nozzle: seven-branched candlestick on tripod base, with right-angled branches; band of dots above. Fig. 4:4. Parallel for *menorah*: *ibid.*: No. 3.

**No. 30.** Base and filling hole like No. 2. Star-shaped handle. Reddish-brown clay. Soot H. 2.9, W. 6.0, L. 8.4. B28.

Decoration: Banded triangles based on outer shoulder line, alternating with concentric-circle-filled triangles based on filling hole (with two errors of adjacent banded triangles to fill space). Triangle enclosing concentric circle on nozzle. Fig. 7:1.

**No. 31.** Base like No. 2; two rings around filling hole. Star-shaped handle. Pink clay. Soot. H. 2.6, W. 5.8, L. 8.1. IDAM 77-408.

Decoration: Ladder designs around filling hole and shoulders; line of concentric circles between them. Net pattern and ladder designs in bands across nozzle.

**No. 32.** Base and filling hole like No. 1. Star-shaped handle. Light brown clay. H. 3.0, W. 6.1, L. 8.5. B23.

Decoration: Wide ladder design around filling hole; shoulders bordered by line of concentric circles. Net pattern under band of four concentric circles on nozzle.

**No. 33.** Base with single ring. Same around filling hole. Star-shaped handle. Pink clay, well fired. Soot. H. 3.2, W. 6.2, L. 8.9. B49.

Decoration: Allover net pattern.

**No. 34.** Base and filling hole like No. 1. Heavy pyramidal handle with emphasized corners. Pink clay. Soot. H. 3.0, W. 5.7, L. 8.3. B39.

Decoration: Allover pattern of raised triangles. Fig. 4:6.

**No. 35.** Base like No. 2. Two rings around filling hole. Heavy star-shaped handle. Brown-grey clay. Soot. H. 3.0, W. 6.4, L. 8.5. B48.

Decoration: Large divided rhombuses, kites ladder-outlined concentric circles on shoulders; ladder design bordering shoulders. Four clubs on nozzle. Fig. 2:9.

**No. 36.** Base like No. 1 but heavy ring base with thinner ring inside and outside. Innermost curved lines on underside of nozzle end in volutes. Two rings around filling hole. Star-shaped handle. Creamy pink clay. Soot. H. 3.6, W. 6.2, L. 8.5. B30.

Decoration: Asymmetrical. Rhombus in double outline on right shoulder flanked by squarish patterns filled with various signs; similar at rear; square filled with different designs (somewhat worn) on left shoulder. Intricately filled square on nozzle topped by conch.

**No. 37.** Base and filling hole like No. 1. Star-shaped handle. Brown clay. Soot. H. 3.0, W. 5.8, L. 7.8. IDAM 77-411.

Decoration: Four raised rhombuses on right shoulder flanked by unidentifiable designs. Two cross-hatched circles on left shoulder. Unidentified motif(s) on nozzle, a combination of raised signs (as in Fig. 4:5) or perhaps a scorpion(?).

**No. 38.** Base and filling hole like No. 2. Branch stemming from ring base. Made from broken but mended mould. Star-shaped handle. Nozzle broken. Pinkish-brown clay. Soot. H. 2.7, W. 5.5, L. 7.6. B63.

Decoration: Triple-outlined rhombus on each shoulder; two concentric circles at rear; net pattern on nozzle. Parallel for base: *ibid.*: No. 20.

#### *Single elements*

**No. 39.** Base like No. 2 but inner ring heavier. Single heavy ring around filling hole. Pyramidal/star-shaped handle. Pink clay. Soot. H. 3.2, W. 6.0, L. 8.1. IDAM 77-409.

Decoration: Spiral columns "supporting" conch on nozzle.

**No. 40.** Base like No. 2; single heavy ring around filling hole. Star-shaped handle. Light grey clay. H. 3.0, W. 6.3, L. 8.3. B46.

Decoration: Plain shoulders separated from nozzle by double lines. Conch design on nozzle framed (like the nozzle itself) by delicate branches. Fig. 4:2.

**No. 41.** Base like No. 1 but single ring. Two rings around filling hole. Star-shaped handle. Dark brown clay. H. 2.7, W. 5.7, L. 7.5. B34.

Decoration: Cucumber-shaped designs with raised centres on shoulders. Raised wheel in semicircle on nozzle. Fig. 7:2. Parallel for conch, but upside down: *ibid.*: No. 10.

#### *Floral designs*

**No. 42.** Base and filling hole like No. 2. Star-shaped handle. Reddish clay. Soot. H. 3.0, W. 5.8, L. 8.3. B20.

Decoration: Shoulders bordered by concentric circles; schematic grape bunches on shoulders; vines stemming from amphora on nozzle meandering between grape bunches and line of circles around filling hole. Ribbed amphora has wide opening, heavy rim and low base. Probably made of stone. Fig. 4:3. Parallel for amphora: *ibid.* No. 7.

**No. 43.** Base and filling hole like No. 2. Star-shaped handle. Light brown clay. H. 2.5, W. 5.3, L. 7.3. B22.

Decoration: Asymmetrical. Leafed branches with lilies (somewhat blurred) around handle; cluster of pomegranates on right mid-shoulder; unidentified object on left mid-shoulder. Large pomegranate on each fore-shoulder. High wicker basket woven in herringbone pattern on nozzle. Fig. 7:3.

#### TYPE 2 LAMPS

##### *Semicircle patterns*

**No. 44.** Base like No. 1 but inner ring heavier. Single heavy rim around broken filling hole. Star-shaped handle. Pink clay. Soot. H. 2.9, W. 5.8, L. 8.8. B53.

Decoration: Semicircle on each shoulder flanked by concentric circles at rear and branch design at front. Figs. 2:14; 7:4.

**No. 45.** Base and filling hole like No. 1. Star-shaped handle. Light brown clay. H. 3.2, W. 5.2, L. 9.0. IDAM 77-402; Locus 284; Reg. No. 2329.

Decoration: Semicircle on each shoulder flanked by symmetrical patterns of small and large concentric circles. Fig. 2: 7, 8, 14.

**No. 46.** Base and filling hole like No. 1. Tongue handle. Pinkish-brown clay. Soot. H. 3.1, W. 5.9, L. 9.0. B56.

Decoration: Semicircle on each shoulder flanked by dot-filled circles at rear and wheels at front. Figs. 2:2, 6, 14; 7:5.

**No. 47.** Base and filling hole like No. 1. Tongue handle. Pinkish-brown clay. H. 2.5, W. 6.7, L. 7.6. B54.

Decoration: Semicircle on each shoulder; antithetic branches at rear above handle, separated by dot. Fig. 2:14.

**No. 48.** Base and filling hole like No. 1. Tongue handle. Pink clay. H. 2.9, W. 5.5, L. 8.2. Soot. B71.

Decoration: Asymmetrical. Semicircle on right shoulder flanked by crudely executed branches. Mould disfigured on left. Fig. 2:14.

**No. 49.** Base like No. 2. Heavy ring around filling hole. Tongue handle. Pink clay. Soot. H. 3.0, W. 5.6, L. 8.2. B55.

Decoration: Semicircle on each shoulder; dots at rear. Dagger with pommel consisting of concentric circle on foreshoulder flanked by rows of dots. Fig. 2:1b, 11.

**No. 50.** Base and filling hole like No. 1. Rear of lamp missing. Pinkish-grey clay. Soot. H. 3.0, W. 5.5, L. 8.2. IDAM 77-415; Locus 558; Reg. No. 2949.

Decoration: Semicircle framed by ladder design on each shoulder from which branch stems towards channel; wide ladders outline nozzle.

**No. 51.** Heavy ring base and rim. Tongue handle. Reddish clay. Soot. H. 2.8, W. 6.0, L. 8.6. B8.

Decoration: Semicircle on each shoulder asymmetrically decorated; concentric circles at rear. Dots at front. Zigzag outline along curve of nozzle. Fig. 8:2.

**No. 52.** Double ring base. Heavy ring around filling hole. Broken tongue handle. Pink clay. H. 2.8, W. 5.4, L. 8.0. B72.

Decoration: Asymmetrical and disordered. Semicircle on right shoulder facing inwards; short lines on left shoulder. Channel on nozzle framed by thick, raised ladder design. Fig. 8:1.

**No. 53.** Base and filling hole like No. 1. Tongue handle. Reddish clay. Soot. H. 3.7, W. 7.5, L. 8.5. B52.

Decoration: Semicircle framed by wide ladder on each shoulder; branches at rear; concentric circles on left shoulder; circle and line on right shoulder, perhaps a pommelled dagger like Fig. 2:1b. Wide ladders along curve of nozzle.

#### *Allover patterns*

**No. 54.** Base like No. 2. Heavy rim. Star-shaped handle. Pink clay. H. 3.2, W. 6.2, L. 8.1. Well cut mould. B16.

Decoration: Ladder designs on nozzle continue to rear to outline shoulders; inner register of intersecting semicircles filled with concentric circles, similar to Fig. 6:3.

**No. 55.** Base and filling hole like No. 1. Narrow, broken tongue handle. Reddish clay. Soot. H. 3.3, W. 5.5, L. 8.4. B66.

Decoration: Three large and two small concentric circles on each shoulder with dots in between. Fig. 2:7, 8. Parallel: *ibid.*: No. 45.

**No. 56.** Worn double ring base. Two rings around filling hole. Worn channel. Broken (decorated?) disc. Tongue handle. Pink clay. Soot. H. 3.2, W. 5.5, L. 8.0. B67.

Decoration: Chains of large and small concentric circles on shoulders, dots in between; lines of dots on fore-shoulders. Fig. 2:7.

**No. 57.** Base and filling hole like No. 1. Tongue handle. Light pink clay. H. 3.0, W. 5.7, L. 8.3. B14.

Decoration: Chains of intersecting circles on shoulders; two lines of dots above handle; line of dots along left side of nozzle; pommelled dagger on right side of nozzle. Figs. 2:1a; 8:3. Parallel for dagger motif: *ibid.* No. 13.

**No. 58.** Base and filling hole like No. 1. Tongue handle. Soot. H. 3.0, W. 6.1, L. 8.4. B5.

Decoration: Ladder design around filling hole; row of concentric circles around shoulders.

**No. 59.** Base and filling hole like No. 1. Tongue handle. Light pink clay. H. 3.0, W. 5.6, L. 9.3. B11.

Decoration: Four registers of ladder design around shoulders; outermost wider. Two concentric circles on each side of channel. Fig. 8:5.

**No. 60.** Double ring base. Heavy rim. Narrow tongue handle. Large discus with relatively small hole broken out. Light brown clay. Soot. H. 3.2, W. 6.2, L. 8.7. B60.

Decoration: Two registers, crudely executed, inner with small concentric circles, outer with ladder design; sides of nozzle bare.

**No. 61.** Base and filling hole like No. 1. Tongue handle. Reddish clay. Soot. H. 2.9, W. 5.5, L. 8.2. B13.

Decoration: Wide ladder design around filling hole, bordered by line of dots; bare around edges of shoulders.

**No. 62.** Base and filling hole like No. 1. Heavy, rounded handle. Reddish-pink clay. Soot. H. 2.6, W. 5.2, L. 9.1. B4.

Decoration: Line of dots around filling hole; ladder design around shoulders, continuing onto nozzle.

**No. 63.** Worn, flattened base. Rim also worn. Heavy triangular handle with two points of star at base. Pink clay. Soot. H. 2.7, W. 5.6, L. 8.2. IDAM 77-406.

Decoration: Three registers. Inner, wide ladder design; centre, dots; outer, narrow ladder design. Double ladder on nozzle.

**No. 64.** Base like No. 1. Heavy rim. Concentric circle and framed ladder on underside of nozzle. Handle like No. 63, but smaller. Left side of lamp broken. Pink clay with light brown wash. H. 3.0, W. 5.7, L. 8.9. B15.

Decoration: Four registers, three of ladder design and one of dots (third from inside).

**No. 65.** Base and filling hole like No. 1. Tongue handle. Reddish clay. Soot. H. 2.9, W. 5.5, L. 8.5. IDAM 77-410.

Decoration: Two registers of wide ladder design around shoulders; two dots on either side of channel.

**No. 66.** Base and filling hole like No. 1 but inner ring thicker. Intact discus. Wide tongue handle. Reddish clay. H. 3.1, W. 5.7, L. 8.2. B74.

Decoration: Well carved net pattern, terminating on nozzle in branch-like design. Fig. 8:4.

**No. 67.** Single ring base. Two ring around filling hole. Narrow tongue handle. Pink clay. Soot. H. 3.2, W. 5.8, L. 8.3. B68.

Decoration: Two registers of wide ladder design, separated by compass-drawn circle.

**No. 68.** Base and filling hole like No. 1 but rings thicker. Tongue handle. Pink clay. Soot. H. 3.3, W. 5.9, L. 8.8. B57.

Decoration: Two wide ladder designs in heavy lines.

**No. 69.** Base like No. 1. Star-shaped handle. Pink clay. H. 3.0, W. 6.5, L. 8.5. B35.

Decoration: Ladder design on nozzle extending around shoulders; ladder around filling hole; line of concentric circles in between. Fig. 8:6.

**No. 70.** Base and filling hole like No. 1. Handle missing. Pink clay. Soot. H. 3.0, W. 5.2, L. 8.2. B1.

Decoration: Two registers of ladder design, crudely executed; outer ladder continuing along nozzle.

**No. 71.** Double ring base. Thick rim. Tongue handle. Reddish-brown clay. Soot. H. 3.0, W. 5.6, L. 8.0. B75.

Decoration: Two worn registers of ladder design.

**No. 72.** Asymmetrical ring base. Thick rim. Narrow tongue handle (broken). Reddish-brown clay. H. 2.8, W. 5.4, L. 8.4. B3.

Decoration: Two worn registers of ladder design; inner ladder wider than outer.

**No. 73.** Base and filling hole like No. 1. Narrow tongue handle. Pink clay. H. 2.8, W. 5.4, L. 9.0. B12.

Decoration: Wide ladder design covering shoulders.

**No. 74.** Worn double-ring base two rings around filling hole. Tongue handle. Pink clay. Soot. H. 3.0, W. 5.6, L. 9.0. B6.

Decoration: Wide ladder design on shoulders, badly worn.

**No. 75.** Flattened base. Ring around filling hole; second, outer ring continuing onto nozzle and outlining channel. Heavy tongue handle. Pink clay with reddish-brown wash. Soot. H. 2.6, W. 6.1, L. 9.4. B73.  
Decoration: Crude framed ladder on shoulders joining nozzle ladders to produce S-shaped curves.

**No. 76.** Base and filling hole like No. 1. Rounded tongue handle. Broken nozzle. Well cut mould. Reddish clay. H. 3.0, W. 6.0, L. 7.2. B17.

Decoration: Three registers of oblique lines in alternate directions producing branched effect for two of the three registers when viewed from opposite directions. Concentric circle on each side of channel.

**No. 77.** Base and filling hole like No. 1. Tongue handle. Light brown clay. H. 3.5, W. 5.8, L. 9.4. B2.

Decoration: Three circles on each shoulder and zigzag along edges.

**No. 78.** Base and filling hole like No. 1. Star-shaped handle. Pink clay. H. 3.0, W. 6.0, L. 9.0. B58.

Decoration: Net pattern on shoulders. Concentric circle on each side of channel.

**No. 79.** Flattened ring base. Double ring around filling hole. Tongue handle. Pinkish-brown clay. H. 3.3, W. 5.7, L. 8.3. B9.

Decoration: Two registers of oblique lines separated by compass-drawn circle, producing branched effect.

**No. 80.** Base and filling hole like No. 1. Tongue handle. Nozzle broken. Reddish clay. H. 3.1, W. 5.8, L. 7.8. B18. Nozzle fragment retrieved in excavations (registered as IDAM 77-414).

Decoration: Two registers of oblique lines producing branched effect on shoulders.

**No. 81.** Base and filling hole like No. 1. Tongue handle. Reddish-brown clay. H. 3.0, W. 5.6, L. 8.0. B59.

Decoration: Net pattern covering shoulders and nozzle.

**No. 82.** Sunken double ring base; same around filling hole. Wide tongue handle. Pink clay. Soot. H. 3.0, W. 6.1, L. 9.2. B69.

Decoration: Double ladder in heavy lines, inner ladder continuing onto nozzle. Dots on fore-shoulders. Fig. 8:7.

### *Combinations of elements*

**No. 83.** Sunken base. Flattened rim. Tongue handle. Pink clay. H. 2.7, W. 5.6, L. 8.4. B7.

Decoration: Two multiple-outlined triangles on each shoulder; parallel lines at rear; concentric circles at mid-shoulder and right fore-shoulder. Fig. 8:8.

**No. 84.** Ring base. Flattened rim. Tongue handle. Wide nozzle without channel. Dark grey clay. Soot. H. 2.8, W. 6.0, L. 8.6. B70.

Decoration: Multiple-outlined chevrons forming zigzag around filling hole. Inner chevrons filled with dots. Fig. 9:1.

**No. 85.** Base and filling hole like No. 1. No channel on nozzle. Tip of nozzle broken. Heavy tongue handle. Pinkish clay. Soot. H. 2.9, W. 5.0, L. 7.5. B10.

Decoration: Curved ladder design at rear of each shoulder and across nozzle. Rows of dots at rear, on fore-shoulders and above and below nozzle design.

### TYPE 3 LAMPS

**No. 86.** Wide ring base. Double ring around filling hole. Tongue handle. Pink ware. Soot. Incrustated. H. 3.4, W. 6.4, L. 9.3. B61.

Decoration: Radial strokes varying from oblique to horizontal on shoulders and nozzle.

**No. 87.** Sunken base. Double ring around filling hole. Wide body. Stubby tongue handle. Brownish clay. Soot. Incrustated. H. 3.8, W. 6.0, L. 9.4. IDAM 77-413; Locus 599; Reg. No. 2837.

Decoration: Like No. 86 but concentric circles above handle and on rear shoulders.

**No. 88.** Sunken base. Tongue handle. Tip of nozzle broken. Pink ware. H. 3.0, W. 5.6, L. 8.4. B76.

Decoration: Similar to No. 86.



**No. 89.** Sunken ring base. Tongue handle. Tip of nozzle broken. Pink ware. Soot. Incrustated. H. 3.0, W. 5.8, L. 7.5. IDAM 77-393 (surface find).

Decoration: Dot above handle and wide branches flanking it. Horizontal strokes on shoulders and around channel. Fig. 9:2.

#### TYPE 4 LAMPS

**No. 90.** Flattened, rounded base. Wide, curved tongue handle. Pinkish clay. Soot. Hoof-shaped filling hole, designed as open from the beginning. H. 4.0, W. 6.7, L. 9.7. B77.

Decoration: In zones separated by radiating lines. From rear to fore: oblique lines, chain of dots, net pattern, chain of dots, wide branch on side of nozzle. Dots around filling hole.

**No. 91.** Double ring base. Tongue handle. Pinkish clay. H. 4.0, W. 6.4, L. 9.5. B29.

Decoration: In zones. From rear to fore: dots above handle, vertical lines crossed horizontally on left shoulder, groups of dots on right shoulder; horizontal lines on nozzle.

**No. 92.** Fragment. Tongue handle. Pinkish clay. B79.

Decoration: In zones. Wide branches flanking handle. Net pattern and triangles (?) on shoulder. Fig. 9:3.

**No. 93.** Upper part only. Tongue handle. Filling hole designed as open from beginning. Brownish clay. Soot. H. 2.5, W. 6.0, L. 9.0. IDAM 77-397; Locus 594; Reg. No. 2772.

Decoration: In three zones, badly worn. From rear to fore: line above handle, multiple chevrons on shoulders, wide branches on side of channel.

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