

Evaluations on the Oil Lamps Found in the North East of the Postscaenium Section of the Parion Theater

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Parion Tiyatrosu Postscaenium Bölümünün Kuzeydoğusunda Ele Geçen Kandiller Üzerine Değerlendirmeler*

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Özet

Parion Antik Kenti, Troas Bölgesi'nin kuzeyinde; bugünkü Çanakkale ili, Biga ilçesi sınırları içerisindeki Kemer köyünde yer almaktadır. Tarih sahnesindeki serüveni oldukça hareketli olan Parion'un bölgesel etkinliği, coğrafi ve stratejik konumu, dönem ayırt etmeksizin hâkim güçlerin dikkatini çekmesine olanak sağlamıştır.

Parion'da kazı çalışmaları 2005 yılında kentin güney nekropolisi olarak adlandırılan sektöründe başlamıştır. 2006 yılında tiyatro kazıları başlamış ve günümüze kadar sahne binasının büyük bir bölümü açığa çıkartılmıştır. Tiyatronun 2019 yılı kazılarında postscaenium bölümünün kuzeydoğusunda kalan alanda gün yüzüne çıkarılan 12 adet kandil örneği, nitelikli buluntu grubunu oluşturmaktadır. Kandillerin MÖ 3. yüzyılın ortalarından MS 4. yüzyıla kadar geniş bir zaman dilimi içerisinde yayılım göstermesi, çeşitli ve özgün formları yansıtmayı, Parion kandil buluntularının zenginliği ile açıklanabilir.

Tiyatronun Helenistik Dönem kandilleri, kolonizasyon hareketleriyle büyük değişim yaşayan Parion'un kent merkezinde, Roma Dönemi öncesi yaşam izlerinin varlığına ve belki de erken dönem mimarisinin bilinçli bir şekilde tahrip edilme olasılığına işaret etmesi bakımından önemlidir. MS 2. yüzyılın özgün kandil formlarının bir arada bulunması, kent genelinde Geç Roma Dönemi'ne göre az görülen kandil buluntularını anlamlandırma ve yorumlamamıza kolaylık sağlamaktadır. En geç tarihli kandilin MS 3.-4. yüzyıla ait olması ve tek örnekle temsil edilmesi; MS 3. yüzyılın ortalarında gerçekleşen Got istilası sonrası kargaşa ortamından Parion'un da etkilenmiş olabileceğini ve MS 4. yüzyıl sonunda tiyatronun işlev dışı kaldığını, kentin de eski gücünü yitirdiğini akla getirmektedir.

Kandillerin parça şeklinde ele geçmiş olması; örneklerin kulp, burun, diskus ve gövde formlarının yansıttığı spesifik özelliklere göre 7 ayrı form altında değerlendirilmelerini zorunlu kılmıştır. Bu çalışmayla en erkenden en geçe doğru kronoloji ve terminolojiye bağlı kalınmış, kandillerin belirgin özellikleri göz önünde bulundurularak, özgün sonuçlara ulaşılması amaçlanmıştır.

Anahtar Kelimeler: Troas, Parion, Tiyatro, Postscaenium, Kandil.

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Abstract

The Ancient City of Parion is located in the north of the Troas Region, in Kemer Village, within the borders of the Biga district of today's Çanakkale province. The regional activity, geographical and strategic location of Parion, whose adventure in the historical scene is quite active, enabled it to attract the attention of the dominant powers regardless of the period.

Excavations in Parion started in 2005 in the part of the city called the southern necropolis. Excavations in the theater started in 2006 and a large part of the stage building has been unearthed until today. 12 oil lamp examples were unearthed in the area to the northeast of the postscaenium section during the 2019 excavation of the theater constitute the qualified find group. The fact that oil lamps spread over a wide period of time from the middle of the 3rd century BC to the 4th century AD, reflecting various and original forms can be explained by the wide repertoire of Parion oil lamp finds.

The Hellenistic Period lamps of the theater are important in that they point to the existence of traces of pre-Roman life in the city center of Parion, which underwent great change with the colonization movements, and perhaps the possibility of deliberate destruction of earlier architecture. The coexistence of the unique oil lamp forms of the 2nd century AD makes it easy for us to interpret the lamp finds, which are rare in the city compared to the Late Roman Period. The fact that the latest dated oil lamp belongs to the 3rd-4th century AD and is represented by a single example suggests that Parion may have been affected by the turmoil after the Goth invasion in the middle of the 3rd century AD, and that at the end of the 4th century AD, the Theater was out of function and the city lost its former power.

The fact that the oil lamps were found in pieces necessitated the evaluation of the samples under 7 different forms according to the specific characteristics reflected by the handle, nozzle, discus and body forms. In this study, the chronology and terminology from the earliest to the latest were adhered to, and it was aimed to reach original results by taking into account the distinctive features of oil lamps.

Key Words: Troas, Parion, Theater, Postscaenium, Oil Lamp.

Introduction

Parion is a significant port city located in the south of Propontis at the entrance of the Hellespont (Keleş, 2016: p. 193). The present-day ruins of the city are in a valley that begins at Bodrum/Tersane Cape, which resembles a peninsula jutting into the sea and expands like a fan to the south (Yılmaz and Keskin, 2020: p. 895).

Parion was first settled in the final quarter of the eighth century BC. After this date, traces of life persisted for a considerable period, until the settlement was abandoned in the 12th century.

The Parion Theatre, where excavations began in 2006, is located west of the Roman Bath in the city centre (Figures 1 and 2). The studies concluded that the orchestra floor had been destroyed. The architectural features of the theatre indicate that it was constructed in the first century AD and that it may have undergone extensive renovations in the second half and last quarter of the second century AD (Başaran and Yıldız, 2016: p. 104). After the second construction phase-dated to the second half of the second century AD in the beginning of the third century AD, ceramics and coins revealed that the theatre was used until

the middle of the fourth century AD (Ergürer and Gülec Ozer, 2016: pp. 44-47). Between the fifth and seventh centuries AD, it was used as a garbage dump. The artefacts recovered from the Late Period wall indicate that the structure served a defensive function during the tenth and eleventh centuries AD (Keleş and Oyarçin, 2021: p. 394).

The lamps that are the subject of this study were discovered along the northeast border of the theatre's postcaenium section (Figure 3). New research was conducted in 2019 in this section, which was excavated during previous theatre excavations. The research began in the fourth layer, which is not dense. The abundance of Roman-era bones, glass, metal, oil lamps, warrior puppet toy figurines, and ceramics in the fifth layer indicates the presence of a high-quality context material group.¹ This section's concentration of context material raises the possibility that it may have been used as bothros. These artefacts were discovered beneath the sixth layer of postscaenium flooring. Discovered in this layer were two walls with intersecting frescoes facing west and

¹ Except for oil lamps, the context materials have not yet been published

north believed to be from the Hellenistic Period (Figure 4). Around the walls other artefacts of the Hellenistic period were discovered.

Twelve lamp fragments discovered in the north-eastern portion of the postscaenium were evaluated based on their form and decoration. To better understand the lamps, first the typological nomenclature and general characteristics of the forms were described, and then the definitions of the Parion lamps were formulated.

1. Hellenistic Period Lamps

In the scope of the study, four oil lamps were assessed. Examined were K. Nos. 1 through 3, “long-nosed lamps with a single ear, oval and circular form with a body”, and K. No. 4, “long-nosed lamp with a double convex body”.

1. 1. Long Nose Lamps with a Single Ear, an Oval and Circular Form with a Body

Hellenistic Period’s most popular lamps are named after Broneer, Type 9 (Broneer, 1930: p. 47-49), Thompson, Type 12 (Thompson, 1934: p. 365), Vessberg, Type 13 (Vessberg, 1953: p. 118), Howland, Type 33 A-B (Howland, 1958: p. 101-104), and Barr, Type K. (Barr, 1996: p. 176).

Based on the forms relationship to other types, it is known that they were not created before the third century BC (Broneer, 1930: p. 48). It was witnessed that these oil lamps were produced in large quantities in Athens and Corinth, which were leaders in the oil lamp industry (Goldman and Jones, 1950: p. 87). After the widespread use of mould-made examples during the Hellenistic Period, these lamps produced on the wheel were accepted as prototypes for moulded oil lamps (Howland, 1958: p. 99). This paradigm contributed to the expansion of the oil lamp form in the third century BC (Thomas, 2015: p. 10).

Oil lamps, which circulated widely in and out of Anatolia, have an incline from the shoulder to the pedestal (Kan Şahin, 2008: p. 132).

On the right side of the lamps, prominent knob-shaped ears are characteristic of the design (Vessberg and Westholm, 1956: p. 121). Over time various

designs were applied as the prominence of the ear was diminished (Günay Tuluk, 1996: s. 21). In some instances, the circumference of the oil hole is equipped with closely spaced grooves, the base of the high pedestal is concave, and wheel marks are visible in this part (Howland, 1958: p. 99). The nose is higher than the level of the body (Kassab Tezgör and Sezer, 1995: p. 83). The revised long nose, based on examples from the Classical Period, is wide and blunt, has an oval cross-section, and a relatively large hole for the wick (Broneer, 1930: p. 48; Barr, 1996: p. 174).

Three samples were used to evaluate oil lamps with a single auricle, oval or circular body, and long nose found in the northeast of the postscaenium. Small pieces are missing from the shoulder of K. No. 1, from the base and body of K. No. 2, and from the shoulder and discus of K. No. 3.

Lamps K. Nos. 1 through 3 are made with wheels, and the combination of handle, body, and nose is modest and rather plain. Formally, they are representative of the period’s popularity. K. No. 1 has a circular body, K. Nos. 2 and 3 have oval bodies; three specimens have a single auricle on the side. The nose of K. No. 1 extends forward with a slight incline without forming a sharp angle with the body and the discus lacks a groove. The discus of K. No. 2 is defined by a ring, whereas the discus of K. No. 3 is separated from its shoulder by concentric grooves. Wide oil filling holes are maintained. The purpose of the tall pedestals of K. Nos. 1 and 3 is to make it simple for long nosed and voluminous oil lamps to stand at a fixed location.

Each lamp has been properly baked. Mica, lime, and powdered fireclay are visible in the clay. The clay in K. No. 1 is light red, K. No. 2 is dark grey, and K. No. 3 is grey. The undercoat is predominated by grey and black tones.

Cyprus (Vessberg, 1953: Pl. 1, Fig. 13), Pitane (Kassab Tezgör and Sezer, 1995: Fig. 210), Ilion (Barr, 1996: Fig. 14, No. 53), Ephesus Lower Agora (Günay Tuluk, 1996: Lev. 2, Fig. H), and Assos Necropolis (Kan Şahin, 2008: Lev. 52, Fig. 105 A) all contain tombstones like K. No. 1. Lamp K. No. 1, which is very similar to these examples, should be dated to the first half of the third century BC. Similar examples of K.

1. 2. Long Nose Oil Lamp with Double Convex Body

The lamps evaluated under this group were classified as Type 18 by Broneer (Broneer, 1930: pp. 61-66) and as Type 48 A by Howland (Howland, 1958: pp.158-159).

During the period characterised by the decline of wheel making and the widespread adoption of mould making techniques, long-nosed oil lamps featuring a double-convex body were manufactured (Broneer, 1930: p. 61). Lamps are typically characterised by a strip handle that extends from the body and terminates in the discus ring. Additionally, these objects feature a double-convex-shaped body on the sides and a lengthy nose (Shier, 1978: p. 13). The form is characterised by a pedestal that is not expansive in width and height, as well as a filling hole that is relatively narrow (Howland, 1958: p. 159). A relief ring demarcates the disc area surrounding the stuffing hole from the broad shoulder (Szentléleky, 1969: p. 49). The shoulder exhibits a series of profound indentations that culminate in marked circular impressions (Ugarković, 2016: p. 8).

A sample was used to evaluate the form of oil lamps discovered in the northeast region of the postscaenium. Lamp K. No. 4 exhibits inadequacies in the foundation, shoulder, and nose regions. The object in question exhibits a convex body form and was produced through the process of mould-making. The prevalent handle type employed in the form is the vertical ring handle, which takes the shape of a band originating from the shoulder. The undecorated concave discus lacks any ornamental features. The presence of horizontal and vertical grooves in various configurations on broad and linear shoulders may be classified as simple and unadorned embellishments.

Lamp K. No. 4, appears to have been thoroughly baked. The presence of mica and fireclay powder can be observed in the clay. The hue of the clay material appears to be a shade of deep grey, while the underlying layer exhibits a black colouration. Artefacts similar to K. No 4, which were manufactured with an emphasis on mass production and practicality, have been discovered in various locations such as Corinth (Broneer, 1930: Pl. 6, Fig. 301), Athens (Howland, 1958: Pl. 48, Fig. 621; Radt, 1986: Abb. 9, Fig. 635), Mainz Zentrum

Museum (Menzel, 1969: Abb. 13), Museum of Fine Arts (Szentléleky, 1969: Fig. 39 A), Ilion (Barr, 1996: Fig. 21, No. 78), and Dalmatia (Ugarković, 2016: s. 8). Dating K. No 4 to the second to first century BC would be a suitable course of action, as it could yield significant insights into its form and decoration through comparative analysis with similar artefacts.

2. Roman Period Oil Lamps

The study chronologically catalogued eight oil lamps from the Roman Period based on their form structures, which were classified under five distinct headings.

2. 1. Pedestal and Figure Formed, Incense Lamps

The pedestal and figure-shaped incense lamps were briefly described by Heimerl in groups 9d, 9h, 9k, and 11. He elaborated on the general definitions and characteristics of the artefacts in group 15 (Heimerl, 2001: p. 64-66).

The provision of special production samples offers a glimpse into the artistic thought process, a rarity within the oil lamp industry of the ancient period. It is believed that the lamps were used for illumination, while the incense chamber was utilised for its calming and mind-expanding properties. However, it is possible that they were not used for functional purposes, as there were no traces of use inside the chambers or on the lamp noses in certain samples. The fact that the samples were custom-made also suggests that they may have been utilised for votive or decorative purposes. Heimerl states, however, that it is difficult to demonstrate the religious significance of the specimens for votive offerings and this seems unlikely (Heimerl, 2011: p. 64). Therefore, to accurately determine the intended use of the samples, it is necessary to examine and interpret the area in which they were discovered and to discuss differing perspectives. It is emphasised, for instance, that by placing a small amount of perfume in the chamber located in the centre, a fragrance could be released into a closed environment with the aid of the heat emitted by two oil lamps placed side by side (Bussi ere and Wohl, 2017: p. 429). The ancient Roman author Petronius states that oil lamps are used by

pouring perfume into them, in his work *The Satyricon* (Petronius, 1930: p. 81). Based on the knowledge that perfume is added to the oil lamp, it seems possible to implement such use in the incense chamber. Petronius' explanation is supported by the fact that certain oils, which were used as auxiliary substances in the ancient perfume-making process, were also used in oil lamps due to their specific qualities (Brun, 2000: p. 296). In addition to the aforementioned explanations, the existence of perfume and oil sale descriptions on vase surfaces are consistent with the aforementioned hypothesis (Foxhall, 2007: Fig. 7. 11).

On the sides of the pedestal, there are typically support arms for the rare objects (Chrzanovski and Zhuravlev, 1998: p. 130). The examples referred to as "lamps protruding from the shoulder," were manufactured in large quantities in Pergamon, according to Heimerl, and they ought to be called "pedestal lamps". Heimerl also clarified how the pedestal affects the general appearance of such examples and how ornamental components are visible going up from the bottom (Heimerl, 2001: p. 62-65).

On the support arms on either side of the incense chamber, two oil lamps are typically used, though there are a few instances where only one oil lamp is used (Heimerl, 2001: p. 64). In some instances, it is known that the pedestal, the figure on the body, and the chamber parts were created during the Roman Period, while the support arms were later added in the Hellenistic Period lamps (Heimerl, 2001: p. 65). The fact that such a technique was only used in oil lamps and that other parts of the support arm had not been discovered prior to the Roman Period did not present any difficulties in dating the form.

In the Jean Paul Getty Museum catalogue, samples of incense candles described as being from Anatolia; possibly produced in Pergamon (Bussi re and Wohl, 2017: p. 429). Heimerl asserts that examples made in Pergamon are more numerous than those of other cities and that a variety of forms coexist (Heimerl, 2001: p. 64). The expression in question remains up to date. In this context, factors such as Parion's proximity to road networks, its status as a port city, the long-lasting peace that began with the Pax Romana, and the fact that it played an active role in commercial relations where demand was high, and with colonial movements

during the Roman Period, strengthen the likelihood that Pergamon productions would come to Parion. Additionally, the proximity of the two cities can be viewed as an important factor in potential commercial relations.

The Parion Theatre postcaenium discoveries are illustrated by three examples. The first example, K. No. 5, was cast in three parts and refined to an advanced state. The first cast is an oil lamp, whereas the second is the left wing of an eagle. The third mould is the chamber and body for incense. The presence of thin lines at the intersection of the left-wing support arm and the lamp suggests that the connection point may have been shaped on the wheel. There are visible fingerprints on the base of the incense chamber. It was likely shaped by hand before being fired.

The lamp of K. No. 5 is moulded and has a pear-shaped body. It has a palmette-shaped vertical handle beginning at the trunk. The concave discus resembles an ivy leaf. The discus's leaf motif is prominent near the handle. The shape of the nose resembles a heart. On the right side of the lamp, the incense chamber is in good condition. There is no evidence of soot in the chamber. Similarly, no burns or scars were visible on the lamp's nose. The Aquila (legionary eagle) figure is partially intact on the body part. The chest and feathers of the eagle are rendered in relief from on the front. According to the position of the lamp, the eagle's head is depicted in profile looking to the left, and its left wing is open. The connection point is missing from the other oil lamp and pedestal platform, which should have corresponded to the right wing and left lamp. The legion eagle in question confirms the ancient sources' assertion that Parion was a legion colony. The presence of coins, epigraphic artefacts, and a statue of a legion eagle not only in K. No 5 but also in other segments also provides evidence that Parion may have been a legion colony.

The second example, K. No. 6, is missing half of its stem and has handles shaped like palmette leaves. Shoulders are adorned with a shallow line and point embellishments. No soot is present on the nose. Although the oil lamp is a small piece, it is believed that the downward-tapering projection from the pedestal section is the connection for the support arm. The similarity between K. No. 6 and K. No. 5, as well

as the presence of a connecting link emanating from a portion of the pedestal, allowed the lamps to be evaluated together.

K. No. 7 is absent from the joints. Only a small portion of the incense chamber remains. The chamber's rim is bounded by a single groove.

It is difficult to determine the precise functions of K. Nos. 5 through 7 because it is not in situ, the absence of structural elements that can be correlated with the fifth layer, and the absence of burns or scars on the lamp nose and within the chamber.

The incense-lamps are properly baked. Mica, lime, fireclay powder, and quartz are components of the clay. The clay of K. No. 5 is reddish-yellow and are light red in K. Nos. 6 and 7. Lamp K. No. 5 has a dark reddish grey lining, while K. Nos. 6 and 7 have varying shades of red. Considering the samples discovered in Pergamon, postscaenium incense lamps have nearly the same characteristics as the clay colour and materials in the clay. Similar characteristics can also be observed in the primer colour.²

There are very few examples to compare with K. Nos. 5 and 7 as they differ from conventional oil lamps. Similar examples can be observed at Pergamon (Heimerl, 2001: Taf. 16, Fig. 684) and the J. Paul Getty Museum (Bussi re and Wohl, 2017: Fig.585). The sole resemblance to K. No. 6 was discovered in Kyzikos Demirkap (Ozt rk, 2003: K. No. 40). Lamps K. Nos. 5 and 7 share striking similarities with the J. Paul Getty Museum specimen. Only the lamp on the support arm of the Pergamon discovery is of a different design. The body, the figure, incense chamber, and support arms have identical characteristics. In terms of form and decoration, lamps K. Nos. 5 through 7 can be dated to the second century AD based on the relevant details.

2. 2. Lamps with Palmette Handles, Pear Bodies, and Discus Ivy Leaves

The bodies of oil lamps from the second century AD, which will be seen again with minor modifications during the Late Roman Period, are pear-shaped. The

handles have a palmette leaf shape (Goldman and Jones, 1950: p. 92). There are few decorative elements on the lamps. The discus is shaped like an ivy leaf. The fact that the discus was created in this manner is an identifying characteristic that distinguishes it from examples from the Late Roman Period. The fact that the shape of the nose resembles a heart is the second characteristic that differentiates it from lamps from the Late Roman Period. These capes indicate that the quality of oil lamp production was low prior to the second century AD.

According to Heimerl, the lamps have triangular connection points from both the shoulder and the pedestal, and the side projections and support arms had been manufactured since the first century AD (Heimerl, 2001: p. 65; For the triangle-shaped connection points on Pergamon lamps, see Heimerl, 2001: Taf. 6, Fig. 238, Taf. 7, Fig. 285). Hayes states that it is uncertain whether the edge projections were used in conjunction with a larger oil lamp or censer incense (Hayes, 1980: p. 54).

Two examples of Parion finds were used to assess their quality. Lamps K. Nos. 8 and 9 exhibit striking similarities to "base and figure-shaped incense-lamps" that constitute an exclusive class. However, the fact that the shoulder and body edges of oil lamps K. Nos. 8 and 9 are broken makes it difficult to determine their intended use. The right stem edge of K. No. 8 is missing and shaped like a leaf of discus ivy. As seen at the fracture site, the left body edge of K. No. 9 is missing; its nose has a heart-shaped shape.

It is unknown whether the support arms of K. Nos. 8 and 9 contain an incense chamber, a pedestal, or a figure in the lower portion. Not identical in shape, but functionally similar, K. No. Sample 509, one of the Pergamon artefacts that resembles eight and nine, has a connection point on the body and base parts that appears sloppy (Heimerl, 2001: Taf. 13, Fig. 509). Alternatively, the Royal Ontario Museum oil lamp number 242 has only a single joint on its body (Hayes, 1980: Pl. 24, Fig. 242). On the bases of K. Nos. 8 and 9, there are no indications of joining. It differs from the Pergamon example in that only the shoulders and body sides have joints. It shares the same characteristics as the oil lamp in the Royal Ontario Museum. Due to its missing components, the Royal Ontario Museum

2 Examples of clay and lining can be found in Heimerl, 2001: Taf. 8, Fig. 324; Taf. 12, Fig. 474/498; Taf. 13, Fig. 509; Taf. 16, Fig. 703; Taf. 17, Fig. 726.

lamp's general appearance and function remain unclear.

When Parion samples are evaluated within themselves, K. No. 8 and 9 are not evaluated under the pedestal and figure shaped, incense-candles title. This is because the protrusions on the base of K. Nos. 5 and 6 are not present in K. Nos. 8 and 9, and the connection points of K. Nos. 8 and 9 are only located on the shoulder and body edges. In addition, based on the data from the oil lamps in the Pergamon and Royal Ontario Museums, it is possible to conclude that K. Nos. 8 and 9 represent a group of compact oil lamps that are believed to have been used with a different object exhibiting characteristics similar to K. Nos. 5 and 6.

Each lamp has been properly baked. There is sand, mica, and lime in the clay. Clay is typically less permeable. The colours of the clay and slip are dominated by red hues.

Similar examples to K. Nos. 8 and 9 are found in Kyzikos Demirkapı (Öztürk, 2003: K. No. 40-41). It would be appropriate to date the Parion examples, which show a very limited form, to the second century AD with the help of the existing features and the layer from which it was found.

2. 3. Circular Body Oil Lamp with a Short Heart Nose

The oil lamps produced over a long period from the first century AD to the first half of the third century AD were evaluated as Type 17 by Brants (Brants, 1913: p. 34-53), oil lamps with a heart-shaped nose by Walters (Walters, 1914: p. 167- 181), Type 8 by Loeschcke (Loeschcke, 1919: p. 237-243), Type 25 by Broneer (Broneer, 1930: p. 83-87), Type 7 by Iványi (Iványi, 1935: p. 12-13), short-nosed oil lamps by Perlzweig (Perlzweig, 1961: p.83-85),

Type 8 A by Deneauve (Deneauve, 1969: p. 193), Type B 2.5b by Shier (Shier, 1978: p. 35-41), Type Q, Group 5 by Bailey (Bailey, 1980: p. 352-358), round-tipped lamps by Hayes (Hayes, 1980: p. 53-55), and Group 9 G by Heimerl (Heimerl, 2001: p. 58).

The name derives from the leaf motif in the shape of a heart on the nose. From the middle of the nose,

the line separating the shoulder from the nose curved inward and formed a heart (Deneauve, 1969: p. 193). Due to the existence of stamped circles on both sides of the nose in early productions, the fold in question were likely created in this manner (Broneer, 1930: p. 85). Due to the subsequent appreciation of the heart shape, the production of vine and ivy branches continued. The band-like ring handle was utilised frequently and diverse decorative elements exist (Iványi, 1935: p. 12-13). Generally, the decorations are in relief (Shier, 1978: p. 35). Towards the end of the production of this type, oil lamps became larger and coarser (Brants, 1913: p. 53). In the first half of the third century, the chamber depth of the form was increased. The body structures of the oil lamps from the first half of the third century AD are slightly bulging after the capacity was increased.³ The production and usage phase of the form concluded on this date.

In the study, a sample of a short oil lamp with a circular body and a heart-shaped snout was examined. The majority of discus and base are missing from K. No. 10. It is circular in shape and moulded from a circular mould. Two grooves separate the discus from the shoulder. The slender shoulder is unadorned, and the nose is shaped like a short heart. The lamp is baked properly. The clay contains mica, lime, and quartz. The clay is a light red colour, while the undercoat is black. Similar examples to K. No. 10 can be found in the Schloessinger Collection, which is of Anatolian origin (Rosenthal and Sivan, 1978: Fig. 172), at the Royal Ontario Museum (Hayes, 1980: Pl. 26, Fig. 244), Rheinischen Landesmuseum Trier (Goethert-Polaschek, 1985: Taf. 76, Fig. 702), Knidos (Bailey,

1988: Pl. 87, Q 2808), Pergamon (Heimerl, 2001: Taf.11, Fig. 465), Kyzikos (Öztürk, 2004: Figure 4), Kibyra (Metin, 2012: K. No. 156), and Laodikeia Northeast Necropolis (Şimşek, Okunak and Bilgin, 2011: K. No. 934).

Considering comparable examples, the most appropriate date range for K. No. 10 must be the second to third century AD.

3 Regarding the in question lamps, see. Çokay-Kepçe, 2005: K. No. 45, K. No.47. K. No. 49.

2. 4. Short and Simple Oil Lamp with a Round Nose and a Circular Body

The lamp evaluated under this group was classified and analysed as Type 17 by Brants (Brants, 1913: pp. 34-53), Type 27 Group 1 in conjunction with Type 25 by Broneer (Broneer, 1930: p. 90), Type B 2.5a by Shier (Shier, 1978: p. 35-41), and Type Q, Group 5 by Bailey (Bailey, 1980: p. 303-310).

During the same period as the “short heart-nosed oil lamp with a circular body,” the “short round-nosed oil lamp with a circular body” was produced. The difference can be demonstrated by the simple round shape of the nose (Shier, 1978: p. 35). In certain lamp examples, the straight groove separating the shoulder from the nose gave the impression that the nose was an appendage with no organic connection to the lamp (Broneer, 1930: p. 85).

There are missing pieces on the shoulder, body, and base of lamp K. No. 11. It is circular in shape and was cast from a circular mould. The vertical ring handle, which begins at the body and ends in the discus ring, was first observed in the second century AD and was also used in examples from the third century, demonstrating the continuity of the practice. Typically, the handles extend well above the highest plane of the body. This would have been done to maintain the lamp’s equilibrium and achieve a dynamic appearance. It is known that this type of handle structure was utilised in oil lamps from the northwest of Anatolian Türkiye (Çokay Kepçe, 2005: K. Nos. 45-50; Yılmaz, 2018: K. Nos. 4-6). Oyster shells in their complete concave discus form have been dated to the second or third century AD, but they were a common decoration on oil lamps of the Late Roman Period. The grooves between the discus and the shoulder are made slightly deeper to prevent oil spillage during filling. The non-functional grooves at the junction of the shoulder and nose must have been created for aesthetic purposes. On the left shoulder, air bubbles indicate that the lamps have been removed from a plaster mould. The form’s defining characteristic is the simple round nose.

Lamp K. No. 11 is baked properly. The clay is composed of sand, mica, and lime. The colour of the clay is light red, and the colour of the undercoat is dark red. Bleeding in the lamp’s lining suggests that it may

have been dyed by dipping. Similar examples can be found in the British Museum (Bailey, 1988: Pl. 92, Q 2898) and at Smintheion Necropolis (Tüzün, 1997: Pl. 8, Fig. 30). Considering comparable examples, it was possible to follow the development stage and obtain sufficient information. From this perspective, the relevant data allows us to date K. No. 11 from the second to third century AD.

2. 5. Disc-Formed Body, Simple Round Nose Oil Lamp

This type of lamp with a wide circulation network is classified as Type 27 by Brants (Brants, 1913: pp. 61-63), Type 27 Group 2 by Broneer (Broneer, 1930: p. 90), Type 10 by Iványi (Iványi, 1935: p. 13-14), and as Type 15 by Vessberg (Vessberg, 1953: pp. 125-126).

This form has been identified as a precursor to Christian oil lamps (Brants, 1913: p. 61). In terms of the variety of decoration it is one of the most compact examples of oil lamps from the Roman Period (Wohl, 1981: p. 129). The lamp handles are perforated and feature grooves (Iványi, 1935: p. 13). Their bodies are disc-shaped with a wide discus portion (Vessberg, 1953: p. 126). Numerous examples of the form feature a vine branch, vine leaves, grape clusters on the shoulder, and ray decoration in the discus (Barın, 1995: p. 28). On the round base of some of the lamps, signatures are carved with a pointed tool while the clay was still wet (Broneer, 1977: p. 67). Their noses are simply rounded, and two or more curved lines on either side of the nose separate it from the shoulder border (Brants, 1913: p. 61). Reproductions of oil lamps, which were mass-produced in Corinth and Athens during the fifth and sixth centuries AD, were smaller than the originals (Garnett, 1975: p. 189).

The final example in our study, lamp K. No. 12, is missing its nose, body, and base components. It is cast and has a disc-shaped body. It has two grooved vertical handles with holes beginning at the shoulder. The wide concave discus features a ray decoration. On the straight and broad shoulder are grapevine branches, leaves, and clusters of grapes that resemble diagonal folds.

From the third century AD to the end of the sixth century AD, this type of ornament remained popular

and was used continuously on various forms. However, because K. No. 12 was produced from a long-used mould, the decoration details are not particularly distinct. The deterioration and detail loss in question must be for this reason. The firing of K. No. 12 is substandard. The pinkish-coloured clay contains mica. The colour of the lining has completely faded. K. No. 12 was a popular form in the third and fourth centuries AD. It is a widespread oil lamp that can be found in virtually every Roman city. Similar examples can be found in Athens Agora (Perlzweig, 1961: Pl. 8, Fig. 271; Perlzweig, 1963: Fig. 105), Corinthian Eastern Theatre (Williams and Zervos, 1986: Pl. 32, Fig. 19), Isthmia (Broneer, 1977: Pl. 30, Fig. 2800), Isthmia Roman Bath (Wohl, 1981: Pl. 34, Fig. 14), Corinth Demeter and Korea Sanctuary (Slane, 1990: Pl. 5, Fig. 54), Miletus Museum (Barin, 1995: Lev. 19, Fig. A), Argos Agora (Koutoussaki, 2008: Pl. 27, Fig. 213), and Rhodos (Katsioti, 2017: Cat. No. Cy 23). With the help of similar examples, it is possible to date K. No. 12 to the third to fourth centuries AD.

Conclusion

Formally and decoratively, the oil lamps in the study exhibited a gradual evolution over time. The context material group discovered along the northeastern border of the postcaenium section, along with the lamps, provides specific information about the theatre's pre and post production. In the fourth layer is an oil lamp from the third to fourth century AD. The low concentration of lamps and other artefacts in this layer suggests that Parion may have been affected by the turmoil following the Gothic invasion in the middle of the third century AD, and that it may have been associated with the stagnant and introverted period at the end of the fourth century AD (Keleş and Oyarçin, 2021: p. 397). Oil lamps of the second and third centuries AD were found in the fifth layer. There are oil lamps with rare and extravagant structures from the same layer. They could have been used as portables that were favoured by high-status members of society (K. Nos. 5 through 9). Formally distinguished, these unique production samples will take their place in the oil lamp repertoire and literature. The existence of Hellenistic Period architecture, particularly in the sixth layer, and the discovery of oil lamps, metal, ceramic, and glass fragments from the Hellenistic

Period as well as a coin from the first to second century BC (not yet published) in this area lends credence to their existence from the Hellenistic Period. The fact that no pre-Roman architecture has been discovered to date lends credence to the theory that, during the period of urban transformation during the colonisation period, the existing structures were destroyed and for propaganda purposes magnificent Roman architecture was constructed over the top of the structures.

To date, no waste from an oil lamp manufacturing facility, mould, or furnace has been discovered in Parion. It is possible that Parion, a large city with a robust population after being granted colony status, produced its own goods in addition to importing goods (Pekgöz, 2020: p. 150). In line with these considerations, frequently used and popular forms (K. Nos. 1 through 4), rare examples (K. Nos. 5 through 9), highly popular forms and decorations, and oil lamps with low surface condition produced in constantly circulating moulds (K. Nos. 10 through 12), can be seen together. In this context and considering numerical data, the abundant form variations of oil lamps provide current and analytical information about Parion's archaeological remains.

Catalogue

K. No. 1, Excavation No. CPZ-8,

Dimensions: L: 8.8 cm W: 7 cm H: 2.6 cm

Clay Colour: 2.5 YR Light red

Interior Colour: Grey 1 2.5/N Black

Clay Structure: Medium mica, very chalky in the clay of the lamp's abrasive texture. The surface is a little slick.

Similar: Vessberg, 1953: Pl. 1, Fig. 13; Kassab

Tezgör and Sezer, 1995: Fig. 210; Barr, 1996: Fig. 14, No. 53; Günay Tuluk, 1996: Lev. 2, Fig. H; Kan Şahin, 2008: Lev. 52, Fig. 105 A.

Date: First half of the third century BC

K. No. 2, Excavation No. CPZ-15,

Dimensions: L: 7.7 cm W: 6.1 cm H: 2.8 cm

Clay Colour: 2.5Y 4/1 Dark Grey

Interior Colour: 2.5Y 3/1 Very Dark Grey

Clay Structure: Medium mica, little lime in the clay of the hard-textured lamp piece. The surface is slippery.

Similar: Thompson, 1934: Fig. 50, C 54; Vessberg, 1953: Pl. 1, Fig. 11; Howland, 1958: Pl. 42, Fig. 443; Bailey, 1975: Pl. 78, Q 387; Kassab Tezgör and Sezer, 1995: Fig. 208; Barr, 1996: Fig. 14, No. 50; Günay Tuluk, 1996: Çiz 4 A; Kan Şahin, 2008: Lev. 53, Fig. 107.

Date: Middle of the third century BC

K. No. 3, Excavation No. CPM-40,

Dimensions: L: 7.8 cm W: 6.2 cm H: 3.2 cm

Clay Colour: 2.5Y 5/1 Grey

Interior Colour: Grey 2 2.5/5B Bluish-Black

Clay Structure: Medium mica, more fireclay

powder in the clay of a hard-textured lamp piece. The surface is slightly slippery.

Similar: Vessberg, 1953: Pl. 1, Fig. 12; Howland, 1958: Pl. 42, Fig. 435; Bailey, 1975: Pl. 16, Q 78; Kassab Tezgör and Sezer, 1995: Fig. 209; Günay Tuluk, 1996: Lev. 1, Fig. F; Berlin, 1999: Pl. 19, Fig. 84; Tolstikov and Zhuravlev, 2004: Pl. 97, Fig. 2; Kan Şahin, 2008: Lev. 51, Fig. 103 A; Öz, 2014: K. No. 1.

Date: Last quarter of the third century BC, third quarter of second century BC

K. No. 4, Excavation No. CPM-13,

Dimensions: L: 6 cm W: 4 cm H: 4.2 cm

Clay Colour: 2.5Y 3/1 Very Dark Grey

Interior Colour: 2.5Y 2.5/1 Black

Clay Structure: A great deal of mica, less fireclay powder, and less lime were present in the clay of the lamp with a medium texture. The surface is powdery.

Similar: Broneer, 1930: Pl. 6, Fig. 301; Howland, 1958: Pl. 48, Fig. 621; Menzel, 1969: Abb. 13; Szentléleky, 1969: Fig. 39 A; Radt, 1986: Abb. 9, Fig. 635; Barr, 1996: Fig. 21, No. 78; Ugarković, 2016: Fig. 2 AB.

Date: Second to first century BC

K. No. 5, Excavation No. CPD-6,

Dimensions: Lamp L: 10.8 cm W: 5.2 cm H: 3.4 cm

Incense Chamber: Depth: 2.4 cm W: 5.2 cm H: 4.2 cm

Incense- Lamp: General H: 9.6

Clay Colour: 5YR 7/6 Reddish-Yellow

Interior Colour: 2.5YR 3/1 Dark Reddish-Grey

Clay Structure: Less mica, less-grained lime, less fireclay powder in the clay of the medium-textured lamp piece. The surface is powdery.

Similar: Heimerl, 2001: Taf. 16, Fig. 684;

Bussi re and Wohl, 2017: Fig. 585.

Date: Second century AD

K. No. 6, Excavation No. CPD-8,

Dimensions: L: 10.4 cm W: 2.8 cm H: 3.2 cm

Clay Colour: 10R 7/8 Light Red

Interior Colour: 10R 3/3 Blackish-Red

Clay Structure: Medium mica, very chalky in the clay of the hard-textured lamp piece. The surface is slightly slippery.

Similar:  zt rk, 2003: K. No. 40.

Date: Second century AD

K. No. 7, Excavation No. CPZ-16,

Dimensions: L:- W: 4.9 cm H: 6.4 cm

Clay Colour: 10R 7/8 Light Red

Interior Colour: 2.5YR 7/8 Red

Clay Structure: Less mica, less quartz, more lime in the clay of the medium textured incense chamber. Surface powdery.

Similar: Heimerl, 2001: Taf. 16, Fig. 684; Bussi re and Wohl, 2017: Fig. 585.

Date: Second century AD

K. No. 8, Excavation No. CPZ-1,

Dimensions: L: 11 cm W: 4.9 cm H: 3.8 cm

Clay Colour: 5YR 7/8 Reddish-Yellow

Interior Colour: 2.5YR 7/8 Light red

Clay Structure: The clay of the medium-textured lamp piece contains a lot of sand, less mica, and more lime. Surface powdery.

Similar:  zt rk, 2003: K. No. 40.

Date: Second century AD

K. No. 9, Excavation No. CPD-7,

Dimensions: L: 9.5 cm W: 5.1 cm H: 3.3 cm

Clay Colour: 10R 7/8 Light Red,

Interior Colour: 2.5YR 3/1 Dark Reddish-Grey

Clay Structure: Little mica and lime in the clay of the hard textured lamp piece. Surface powdery.

Similar:  zt rk, 2003: K. No. 41.

Date: Second century AD

K. No. 10, Excavation No. CPC-108,

Dimensions: L: 7.3 cm W: 5.3 cm H: 3 cm

Clay Colour: 2.5YR 7/8 Light Red

Interior Colour: 10R 2.5/1 Blackish-Red

Clay Structure: Less mica, less quartz, medium lime in the clay of the hard textured lamp piece. Surface powdery.

Similar: Rosenthal and Sivan, 1978: Fig. 172; Hayes, 1980: Pl. 26, Fig. 244; Goethert-Polaschek, 1985: Taf. 76, Fig. 702; Bailey, 1988: Pl. 87, Fig. Q 2808; Heimerl, 2001: Taf. 11, Fig. 465;  zt rk, 2004: Res 4; Metin, 2012: K. No. 156; ŐimŐek, Okunak and Bilgin, 2011: K. No. 934.

Date: Second to third centuries AD

K. No. 11, Excavation No. CPC-58,

Dimensions: L: 8 cm W: 5.5 cm H: 4.5 cm

Clay Colour: 10R 7/8 Light red

Interior Colour: 10R 3/2 Blackish-Red

Clay Structure: Less sand, more mica, less lime in the clay of the medium-textured lamp piece. Surface powdery.

Similar: Bailey, 1988: Pl. 92, Fig. Q 2898; Tüzün, 1997: Pl. 8, Fig. 30.

Date: Second to third centuries AD

K. No. 12, Excavation No. CPM-32,

Dimensions: L: 7.7 cm W: 8.1 cm H: 3.9 cm

Clay Colour: 7.5YR 8/3 Pink

Interior Colour: Worn

Clay Structure: Medium mica in the clay of the medium textured lamp piece. Surface powdery.

Similar: Perlzweig, 1961: Pl. 8, Fig. 271; Perlzweig, 1963: Fig. 105; Williams and Zervos, 1986: Pl. 32, Fig. 19; Broneer, 1977: Pl. 30, Fig. 2800; Wohl, 1981: Pl. 34, Fig. 14; Pl. 30, Fig. 2800; Slane, 1990: Pl. 5, Fig. 54; Barın, 1995: Lev. 19, Fig. A; Koutoussaki, 2008: Pl. 27, Fig. 213; Katsioti, 2017: Cat. No. Cy 23.

Date: Third to fourth centuries AD

Notes

Using Munsell Soil-Colour Charts 2009 Year Revised | 2013 Production, the clay and slip colours of the lamps were determined.

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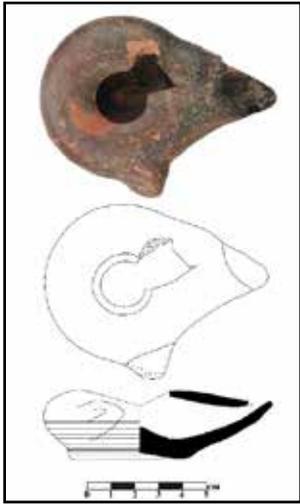
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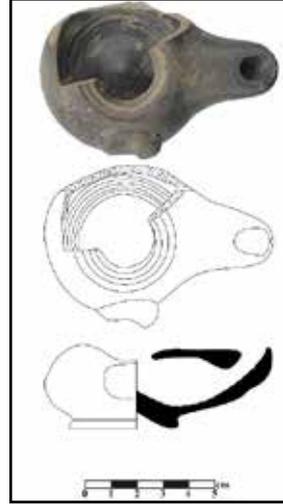
Appendix



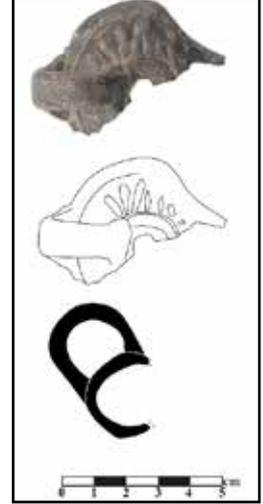
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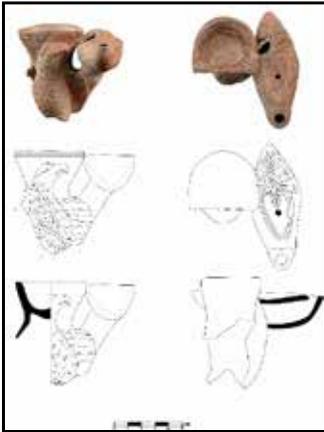
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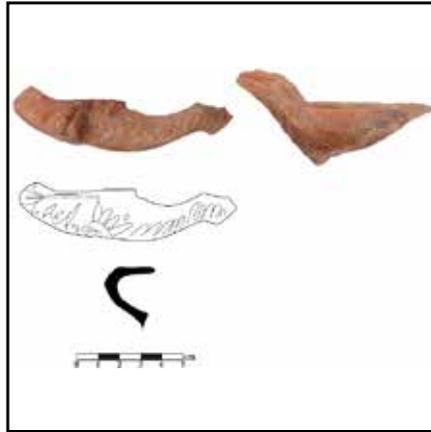
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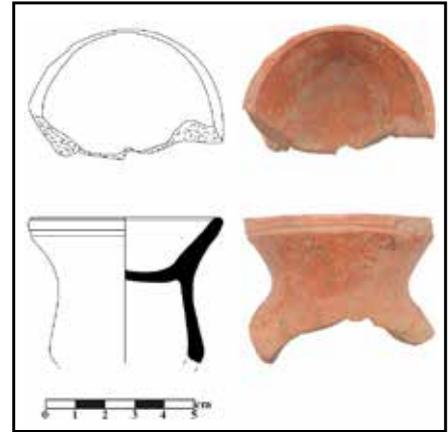
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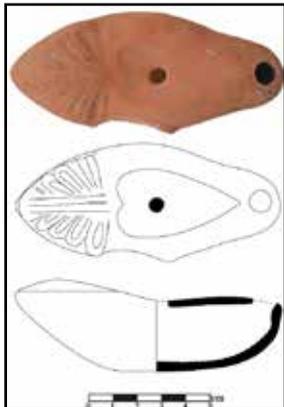
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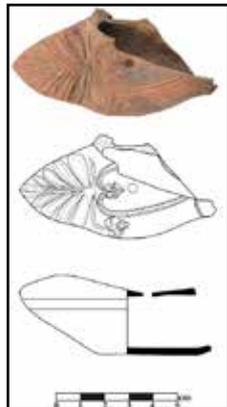
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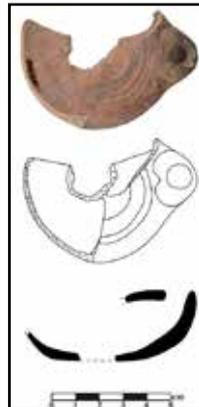
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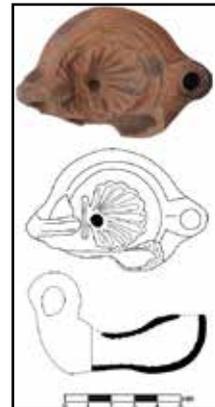
K. No. 8



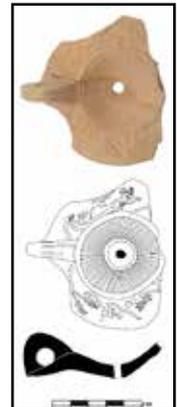
K. No. 9



K. No. 10



K. No. 11



K. No. 12



Figure 1: Parion City Centre and Theatre (Archive of Parion Excavations).



Figure 2: Parion Theatre (Archive of Parion Excavations).



Figure 3: Northeast of the Postcaenium Section with Lamps and the Possibly Hellenistic Era (Parion Excavation Archive).



Figure 4: Frescoes on a Wall from the Possibly Hellenistic Era (Parion Excavation Archive).