

# LIFE AFTER DEATH – LIGHT AFTER DEATH. MOTIFS ON OIL-LAMPS FROM THE CEMETERY “KOD BRESTA” – VIMINACIUM\*

Jelena ANĐELKOVIĆ GRAŠAR,  
Milica TAPAVIČ-ILIĆ

Institute of Archaeology, Belgrade, Serbia

## Introduction

Over a period of five centuries, next to the legionary camp and civil settlement of Viminacium (capital of the Roman province Moesia Superior), several cemeteries were formed. They were described as the southern, northern and western cemeteries.<sup>1</sup> The first information about the Viminacium cemeteries is known from the end of the 19<sup>th</sup> century,<sup>2</sup> while protective archaeological excavations started during the seventies of the 20<sup>th</sup> century. In the period of Roman domination, burials were practiced within the six parts excavated so far: Više grobalja, Pećine, Kod bresta, Velika kapija, Drmske carine and Pirivoj. From the 1<sup>st</sup> to the 3<sup>rd</sup> century, all of the cemeteries (except Drmske carine), were used for both types of burials – cremation and inhumation.<sup>3</sup> A part of southern Viminacium necropolis named “Kod Bresta” was excavated from 1985 to 1992 (Map 1). During that period, 75 graves were excavated, both skeletal and cremated. Among the discovered grave-goods, there were 107 oil-lamps, one of them made of bronze and the rest made of clay. Five forms for making oil-lamps were discovered as well. Grave goods are more or less the same for both types of burials, and same as coins, oil lamps were among the objects which were required and necessary in order to lighten the road toward the world of death or the deceaseds’ afterlife dwelling.<sup>4</sup>

Out of the total number of 106 pottery oil-lamps discovered at the southern part of the Viminacium cemetery „Kod Bresta”, a quarter was discovered within graves (28 (26,41%)), ten of them within pits (12 pieces (11,32%)), while the rest comes from sacrificial areas and from layers (there are 66 pieces (62,27%)). One quarter of the total number includes oil-lamps with volutes, another quarter the so-called stamped oil-lamps. These most numerous types, as well as the rest of the typologically determined examples, are dated into the 2<sup>nd</sup> and the 3<sup>rd</sup> century.

---

\* The article results from the project: *Viminacium, Roman city and military camp – research of the material and non material culture of inhabitants by using the modern technologies of remote detection, geophysics, GIS, digitalization and 3D visualization* (no 47018), funded by The Ministry of Education, Science and Technological Development of the Republic of Serbia.

<sup>1</sup> Зотовић 1986, 41.

<sup>2</sup> Валтровић 1884, 3–14, 121–142.

<sup>3</sup> Golubović 2008, 15.

<sup>4</sup> Oil lamps were also used during funerary rites when gifts were brought to the grave. Зотовић 1986, 43, 48, 51.

This dating is also supported with numismatic and other finds from the same necropolis. This indicates that the necropolis „Kod Bresta” was most intensively used during the 2<sup>nd</sup> and the 3<sup>rd</sup> century.

Majority of these oil lamps are fragmented and motifs on them are hard to define, thus in those cases interpretation of motifs can be traced only by analogies.

In the analysis of the motifs represented on the oil lamps types Loeschcke I A, B, C, from southern Viminacium necropolises Pećine and Više grobalja, three groups can be identified: 1) human images (of profane or mythological character), 2) objects (of profane or mythological character) and 3) animal figures.<sup>5</sup> Although much less in number, lamps from the necropolis Kod Bresta show the same range of motifs.

### **Volute-shaped oil lamps with angled nose<sup>6</sup>**

Volute-shaped oil lamps with angled nose discovered in Viminacium are dated from the time of Octavian to the time of Septimius Severus,<sup>7</sup> and motifs are represented on the disc. Upon the disc of lamp C-55 there is an image of Satyr facing left, while on the lamp C-925 the disc possesses a reliever edge and in the middle, there is an image of a mask. Badly fragmented oil lamp C-231, according to analogies could have had an image of a Cupid.<sup>8</sup> Ochre-burned oil-lamp with red slips and angled volutes C-722, has a nose angled and narrower compared to the volutes. The disc is circular and possesses a relieved edge. On the disc, there is an image of a dog chasing a rabbit (Fig. 1).<sup>9</sup>

### **Oil-lamp with an angled nose<sup>10</sup>**

The disc decoration of oil-lamp with an angled nose does not possess the same quality and precision as of the types A and B. It is rough and imprecise. Such oil-lampas are often encountered in Viminacium. The grave finds date from the period of Octavian to Caracalla.<sup>11</sup> Usually the motifs of these lamp types consist of scenes from the cult of Bacchus, further on kantharoi, masks, altars, as well as birds, dolphins or some other animals. Upon the disc of the lamp C-243 there is the depiction of Bacchus mask on an altar facing left, with the thyrsus and the flute (Fig. 2).<sup>12</sup> The same motif with an image of a bust on an altar with the flute is visible on lamps C-419 (Fig. 3)<sup>13</sup> and C-540 (Fig. 4),<sup>14</sup> in the first case with well preserved relief and in the second with blurred

<sup>5</sup> Korać 1995, 406–407.

<sup>6</sup> Type Loeschcke I B, Iványi I 2, Крунић I B.

<sup>7</sup> Korać 1995, 22.

<sup>8</sup> Крунић 2011, 36–45. Cat. 7. Cupid with the dog is represented on oil lamps of the same Loeschcke I B type from Viminacium cemeteries Više Grobalja and Pećine on eight examples. Korać 1995, 406.

<sup>9</sup> It was discovered in a cremated grave G1-7, together with the oil-lamps C-539, C-540, C-541, C-542, C-543, C-544, C-545, C-546, C-547, C-548 and C-563. Parallels: Broneer 1930, 73; Iványi 1935, 52, 226; Menzel 1954, 30–37; Vikić-Belančić 1971, 104–107.

<sup>10</sup> Type Loeschcke I C, Iványi I 3, Крунић I C.

<sup>11</sup> Korać 1995, 18.

<sup>12</sup> Parallels: Крунић 2011, cat. 16–22 (Singidunum), pp. 37–38. The oil-lamp C-243 resembles the oil-lamps cat. 17 and 18 from Singidunum (Крунић 2011, 44). On the oil-lamp disc cat. 17 there is an image of a mask facing left. On the head, there is a row of carvings representing hair, thyrsus is represented with a row of diagonal carvings. The oil-opening is not placed in the middle of the disc (Крунић 2009, 238, Fig. 1 and 2.)

<sup>13</sup> It was discovered in the grave G<sub>1</sub>-8, together with the oil-lamps C-414, C-415, C-416, C-417, C-418 and C-420.

<sup>14</sup> It was discovered in the cremated grave G<sub>1</sub>-7, together with the oil-lamps C-539, C-541, C-542, C-543, C-544, C-545, C-546, C-547, C-548, C-563 and 722.

lines of an image. Same is with the lamp C-795 where is also depicted an image of a bust facing right. Fragment of a disc of a red-burned oil-lamp with red slip C-817, contain an image of a human head facing right. It is most likely an image of Bacchus with a wreath of grapevine upon his head. Thyrsus behind Bacchus's head is depicted with a row of carvings.<sup>15</sup> On the disc of the lamp C-941, there are concentric circles and in the middle is a relief, most likely depicting an altar, while a kantharos is most likely depicted on the partial image on the disc of the oil lamp C-1048. On the disc of the oil lamp C-548 there is an undefined image it is presumed that it might represent grapes.<sup>16</sup> The disc of the lamp C-726 is slightly in-turned and bears an image of a palmette. Only a part of an image on the disc of the lamp C-542 remained preserved, on which a part of a human head is recognizable, most likely representing the goddess Lune.

### **Oil-lamps with a short rounded nose<sup>17</sup>**

Together with stamped oil-lamps, oil-lamps with a short rounded nose belong to the most widely distributed and represented type of Roman oil-lamps. They were produced from the middle of the 1<sup>st</sup> century in Italy. Soon enough, they were also produced in provincial workshops. On the early examples, disc decoration is summarized, with simple motifs. Later on, a developed geometrical, floral (rosettes) or figural ornaments (animals, genre scenes) were depicted.

On the preserved disc part of the lamp C-78 there is an image of a panther facing left, surrounded with a geometrical motif (Fig. 5).<sup>18</sup> Five lamps of this type are decorated with the rosette motif in the middle of the disc (Fig. 6), three with undefined vegetative or floral motif and one with palmette shaped ornament.<sup>19</sup>

### **Stamped oil-lamp with closed channel<sup>20</sup>**

Stamped oil-lamp with closed channel, usually were produced with undecorated disc, but there are also decorated examples, mostly with motifs of a tragic or comical mask. Masks are in the middle of the disc, causing the oil-opening to be placed aside. Most of the authors agree that the disc ornaments appear in the middle of the 1<sup>st</sup> century, but during its last third, ending at the end of the 1<sup>st</sup> century.<sup>21</sup> In Viminacium necropolises Pećine and Više Grobalja lamps in this type are often decorated with the motif of mask: workshops ATIMETI, COMUNIS and STROBILI or lamps without the stamp and hardly defined stamp in type Loeschcke IX A, so on, workshops ATIMETI, FORTIS or lamps without the stamp and hardly defined stamp in type Loeschcke IX B, and finally workshops FORTIS and STROBILI in type Loeschcke IX C.<sup>22</sup>

Among lamps of this type from the necropolis “Kod Bresta”, only one disc of the lamp C-334 is decorated with a relief image of a mask. To the left and right from the mask there are two oil-openings. It was discovered in a pit, together with the oil-lamps C-333, C-335, C-344 and the mould C-336.

<sup>15</sup> Parallel: Крунић 2011, cat. 17 and 18 (Singidunum).

<sup>16</sup> It was discovered in the cremated grave G<sub>1</sub>-7, together with the oil-lamps C-539, C-540, C-541, C-542, C-543, C-544, C-545, C-546, C-547, C-563 and C-722. Parallel: Крунић 2011, cat. 6 (Singidunum).

<sup>17</sup> Type Loeschcke VIII, Iványi VII, Крунић VIII.

<sup>18</sup> Parallel: Крунић 2011, cat. nr. 32, 44, 46, 50 (Singidunum).

<sup>19</sup> Although there is no panther presentation on oil lamps of the same Loeschcke VIII type from Viminacium cemeteries Više Grobalja i Pećine, depictions of other animals are encountered, as well as many floral motifs, namely rosette on 44 examples and palmette on 53. Korać 1995, 407-408.

<sup>20</sup> Type Loeschcke IX, a, b, c, Iványi XV, XVI, Крунић IX.

<sup>21</sup> Sapelli 1979, 118, Tav. XXVII, 257, 259, Tav. XXIX, 268; Крунић 2011, 89.

<sup>22</sup> Korać 1995, 403-405.

## Stamped oil-lamps with an opened channel<sup>23</sup>

Stamped oil-lamps with an opened channel are widely spread. They were made by all of the known craftsmen and their workshops, and chronologically, they belong to a wide span between end of the 1<sup>st</sup> to the 4<sup>th</sup> century.<sup>24</sup> In Viminacium cemeteries Pećine and Više Grobalja, lamps of this type are often decorated with the motif of mask: workshops AGILIS, FORTIS, FRONTO, LITOGENI, OCTAVI, PRUDE, VIBIUS, or lamps without the stamp and hardly defined stamp in type Loeschcke X A, as well as lamps without the stamp and hardly defined stamp in type Loeschcke X B.<sup>25</sup>

Only one lamp of this type C-100 possesses the disc with a relief in the shape of a mask. The oil-opening is not in the middle. There are two buttons on the shoulder. At the bottom, there is a FORTIS stamp.<sup>26</sup>

## Oval egg-shaped oil-lamps with longitudinal nose and leaf-shaped handle<sup>27</sup>

Oval, egg-shaped oil-lamps with longitudinal nose and leaf-shaped handle: Such oil-lamps were most likely made after metal examples. The channel, starting from the disc and running towards the nose, is shallow, usually marked with an irregular low edge. Disc is small, with relieved edge and it possesses a bigger oil-hole in the middle. It can be undecorated or with rosette, shell or palmette motifs. The shoulder part is wide and higher, often also simply decorated with stick, branch or cyme motifs. Bottom is comparatively small. One of the features is a full or hollow handle, which can be leaf, palmette or beak-shaped. A larger number of these oil-lamps discovered at the Viminacium cemetery „Više Grobalja” is dated into the period between Trajan and Probus.<sup>28</sup> It is most likely that there was a workshop in Viminacium in which such oil-lamps were produced. Majority of these types of lamps from the necropolis Kod Bresta has palmette-shaped handle (C-165, C-796, C-801, C-819, C-1018) (Fig. 7).

## Analysis of the motifs

The significance of light and lamps in the funerary rituals is multi-fold. The light and its sources – torches and lamps, have a symbolic role in the ritual purification. The very burning of oil in the lamp could have had the meaning of offering a sacrifice. Lamps could be found in graves or next to them, within individual or collective sacrificial areas. They could have been used in various phases of funerary rituals and in cult of death there were three phases: at the moment of exposing the deceased, lamps placed in a grave as an offering to the dead or lighting of lamps on the grave during remembrance days.<sup>29</sup> Pottery lamps were affordable and practical means of illumination, easy to produce, handle and use, used by every social stratum. In this sense, their usage along with other grave-goods, like pottery, glass or jewellery, can be associated with property of the deceased, but in the absence of their luxury aspects they do not indicate social status of the person.<sup>30</sup> Their presence can rather indicate a symbolic or religious notion,

<sup>23</sup> Type Loeschcke X, Iványi XVII, Крунић X.

<sup>24</sup> Крунић 2011, 91.

<sup>25</sup> Korać 1995, 405–406.

<sup>26</sup> Analogies: Крунић 2011, cat. 105–141 (Singidunum).

<sup>27</sup> Type Iványi XIII, Крунић XVII.

<sup>28</sup> Зотовић, Јордовић 1990, G-5, T. XXXIV/2, G-221, T. XXXIX/2, G<sub>1</sub>-72, T. XCVI/1, G<sub>1</sub>-78, T. XCVI/1, G<sub>1</sub>-81, T. CIII/3, G<sub>1</sub>-221, T. CLXXIII/7.

<sup>29</sup> On the topic see more in: Црнобрња 2006, 101–108.

<sup>30</sup> Cf. Bailey 1972, 9, 12.

most probably as aforementioned purpose to lighten the road towards the world of death or the deceased's afterlife dwelling. Similarly, the choice of motifs on these lamps can be strongly associated with religious notions of the deceased.

According to what is said, one can conclude that at the Viminacium necropolis „Kod Bresta”, among 106 pieces of discovered oil lamps, only 13 of them bear figural images, such as Satyr, Bacchus, dog chasing a rabbit, panther, possibly Lune and Cupid and in other cases busts i.e. masks, and altars associated with them. There are also rosettes and palmette shaped handles as dominant floral-vegetative motifs, in rare cases grapevine and an isolated example of kantharos. The diverse motifs on lamps could be interpreted as reflection of religious notions of many social layers; some motifs are related to the cult of the dead, while others were chosen in accordance with the personal taste of the buyer.

Although a floral motif, rosette resembles a solar character and the cycle of birth and death, thus important in the cult of death. At the territory of Upper Moesia, it represents one of the most commonly used motifs decorating oil lamp discs. Among 375 examples, 360 originate from cemeteries, while only 15 come from other locations. Regarding the territory of Moesia Superior, this indicates the dominant use of rosette decorated lamps for sepulchral purposes.<sup>31</sup> Rosettes also represent frequent motifs on tombstones from Viminacium, as well as other funerary monuments from Moesia and Dacia.<sup>32</sup>

Besides rosettes and possibly motifs connected to the goddess Lune on one of the oil lamps, almost all other motifs are associated with the cult of Dionysus.

In almost all mythologies, dog possesses a chthonic character and is considered to be the guide of souls – a psychopompos. Dogs are protecting sacred places or underground, they are companions of the goddess Hecate. Dog burials probably had ritual character and are known from Viminacium cemetery Više Grobalja.<sup>33</sup> The motif of chasing is associated with the cult of death and well known tomb stone friezes.<sup>34</sup> Rabbit is a lunar animal, follower of lunar and chthonic goddess Hecate, as well as an attribute of Aphrodite, Eros and Dionysus.<sup>35</sup> It is a symbol of life renewal. It is also connected to the idea of fertility and thus symbolizes abundance. On tombstones, it symbolises life renewal, dying and rebirth. In the chasing scene, the dog is a symbol of death which is chasing joy of life represented by rabbit, thus giving the scene a Dionysian character. This depiction reinforces the idea of battle between life and death and giving hope for resurrection and rebirth.

Panther is Dionysus' consecrated animal and a well know attribute. Panthers are Dionysian guards and protectors of grapevine and wine. The prophylactic role of panthers is used in Dionysian cult, and it originates in the East, first accepted by the Greeks and afterwards by the Romans. This motif is connected to the cult of death and it can be encountered on sepulchral monuments in Upper Moesia from the second half of the 2<sup>nd</sup> to the beginning of the 3<sup>rd</sup> century.<sup>36</sup>

Amor or Cupid can be associated with the gentle Psyche or goddess Venus as her favourite and her son, but also with Dionysus. Cupids are a compulsory part of Dionysus' escort in the scene of “Dionysus' triumph”.<sup>37</sup> They can also be found in presentations of the myth of Ambrosia.<sup>38</sup> Cupids are usually depicted with vines, grapes or wine. Through the Dionysian cult,

<sup>31</sup> Црнобрња 2006, 62.

<sup>32</sup> Миловановић 2001, 112–113.

<sup>33</sup> Cf. Црнобрња 2006, 59.

<sup>34</sup> Milovanović 2009, 23.

<sup>35</sup> More about the motif of rabbit in: Кузмановић Нововић 2013, 71.

<sup>36</sup> Milovanović 2009, 18.

<sup>37</sup> Hales 2003, 178.

<sup>38</sup> Pace 1955, 48, 90; Gentili 1961, 53–54.

they are linked to apotheosis and the afterlife and are therefore often depicted within funerary art. They are often included in the sarcophagi decoration, depicted independently, or within a scene, always indicating epiphany, salvation, triumph and love.<sup>39</sup>

Origin of masks is dating back to cult ceremonies. The thyrsus and the flute-syrinx are always present along with the mask, sometimes together with altars. Thyrsus as Bacchus-Dionysus regalia are symbols of divine, heavenly principle, pointing towards the sky. The flute (syrinx) was named after the nymph Syrinx. While trying to escape Pan, she was turned into a bundle of reed of which Pan made his Panpipe.<sup>40</sup> There are masks in theatrical sense, tragic or comic, essential equipment for any actor. They were used in funeral processions testifying the dead ancestors, they separated and joint two worlds, and also have their origin in the cultic ceremonies of god Dionysus.<sup>41</sup> Lamps with masks of god Bacchus could easily be connected to the sentence „*in vinum veritas*” when with the help of vine the truth is easily achieved and then such truth is identified with happiness. Therefore, he is the god of abundance and fortunate deity. The imagination of every person could personify such a god according to their wishes and ideas, so because of that he was also the favourite of the afterlife theologies. Bacchus-Dionysus is the god of abundance, because of his rebirth and he was widely respected. During Antiquity, his cult was one of the most widely spread.<sup>42</sup> Immortality and resurrection could have been accomplished through Bacchus.

Other motifs, such as grapevine or ivy leaves are typical ornaments in the cult, and they represent longevity, continuity and eternity. The vine's greatest importance in Roman-pagan art was gained in the Dionysian cult, due to the connection with the idea of metamorphosis.<sup>43</sup> This relation of Dionysus with the mysteries of death, at the same time representing mysteries of rebirth and knowledge, has made the vine a funerary symbol. Its role also continues in the symbolism of Christianity.<sup>44</sup> On tombstones from Viminacium decorated with floral motifs, grapevine is depicted on 15 out of 33 tombstones.<sup>45</sup> In fresco painted tombs, the grapevine motif and its spiral shape indicate the celestial sphere, paradise and peace and prosperity of the deceased, which await them after death.<sup>46</sup> The crown of vine leaves was dedicated to Bacchus and it was considered as a symbol of maturity and decay.<sup>47</sup> Since grapevine belongs to the deciduous plants, its rebirth is associated with awakening of the new life and it is connected to resurrection. Therefore, it is often represented on sepulchral monuments. It was also a common motif in the art of pagan and Christian tombs.

Ivy was associated with death and immortality, yet because of its evergreen colour, it symbolized longevity and eternal life. Grapevine and ivy leaves were worn at the festival of Dionysus. Dionysus himself (Roman Bacchus), usually was crowned with an ivy wreath, as well as his entire escort (Silenus, satyrs, maenads, bacchantes), or anyone who was associated with him. Ivy leaves on the head of Bacchus personify god's triumph.<sup>48</sup> An ivy wreath was painted on the head of “Dionysus from Sirmium”,<sup>49</sup> while the “Mosaic with Dionysus” from *Felix Romuliana*

<sup>39</sup> Elsner 1998, 150–152; Ramage, Ramage 2005, 292–293.

<sup>40</sup> Крунић 2009, 237.

<sup>41</sup> Cf. Црнобрња 2006, 57.

<sup>42</sup> More on the topic in: Крунић 2009, 246.

<sup>43</sup> Црнобрња 2006, 56.

<sup>44</sup> Cf. Vranešević 2014, 23–29.

<sup>45</sup> More about the motif on tombstones from Viminacium in: Milovanović 2001, 110–111.

<sup>46</sup> Рогић, Анђелковић 2011, 102.

<sup>47</sup> Rogić et al. 2012, 349–350.

<sup>48</sup> Cf. Rogić et al. 2012, 349.

<sup>49</sup> Popović 2008, 28.

represents him in vine, with an ivy wreath and a blue halo.<sup>50</sup> Because of such strong associations between this god and ivy leaves and wreaths, it is not surprising that ivy, just like grapevine, was among the favourite motifs for decoration of tombstones.<sup>51</sup>

Cantharos as well as cantharos with branches is also associated with the cult of Dionysus. When it is filled with the wine, it incorporates Dionysus' drink of immortality. It symbolises a carefree and joyful life. It is already known for its symbolism as a spring of life – *aqua vitae* in the Christian eschatology, but it can also be associated with the principle of physical life.<sup>52</sup>

## Conclusion

Motifs on oil lamps from necropolis “Kod Brsta” suggest that majority of representations can be associated with the Dionysus/Bacchus cult, with possible conclusion that this cult was important among the Viminacium inhabitants.<sup>53</sup> Dionysus/Bacchus was considered as the priest of afterlife mysteries, chonic god and the one who possesses the power to resurrect the deceased worshiper, thus his cult was popular also within the funerary context.<sup>54</sup> Attributes, symbols, motifs or scenes depicted on the lamps, were in function of connecting the faithful and deity to whom the images were dedicated. Naturally, many of these motifs with symbolical connotations can be interpret as fashion of the time or successful imitations of other works of art. Many motifs known from oil lamps are similar to motifs from gems or Samian ware, while probably they initially originate from wall paintings, reliefs, mosaics, often associated with funerary art.<sup>55</sup> Also, in the period of Late Antiquity many grave goods, once buried with the deceased, have been used as motifs in the decoration of fresco painted tombs.<sup>56</sup> Again, motifs known from the decoration of these lamps can be seen in the Viminacium tomb with Cupids, from Pirivoj site, most probably dedicated to someone who was the follower of Dionysian cult.<sup>57</sup>

## Bibliography:

- Andelković Grašar et al. 2013 J. Andelković Grašar, E. Nikolić, D. Rogić, Tomb with Cupids from Viminacium: a Contribution to Research of Construction, Iconography and Style, *Starinar* 63, 2013, 73–100.
- Bailey 1972 D. M. Bailey, *Greek and Roman Pottery Lamps*, The Trustees of the British Museum, London 1972.
- Broneer 1930 O. Broneer, *Terracotta Lamps*, *Corinth* 4/2, Cambridge, Massachusetts 1930.
- Црнобрња 2006 A. Н. Црнобрња, Култна намена римских жижака у Горњој Мезији, Београд 2006.
- Gentili 1961 G. V. Gentili, *Die Kaiserliche Villa bei Piazza Armerina*, Roma 1961.
- Golubović 2008 S. Golubović, *Grobovi u obliku bunara sa nekropola Viminacijuma*, Arheološki institut, Beograd 2008.
- Elsner 1998 J. Elsner, *Imperial Rome and Christian Triumph*, Oxford New York 1998.

<sup>50</sup> Срејовић et al., 1983, 75.

<sup>51</sup> Миловановић 2001, 111–112.

<sup>52</sup> Cf. Црнобрња 2006, 55–56; Кузмановић Нововић 2013, 71–72; Живановић 2013, 79–88.

<sup>53</sup> Similar range of motifs can be seen on large number of oil lamps from the cemeteries „Pećine” and „Više grobalja”. Cf. Korać 1995, 408–409.

<sup>54</sup> Пилиповић 2011, 90–92.

<sup>55</sup> Кузмановић Нововић 2013, 74–75; Крунић 2009, 234–235.

<sup>56</sup> Cf. Tapavički-Ilić, Andelković Grašar 2013, 65–85.

<sup>57</sup> Andelković Grašar et al. 2013, 73–100.

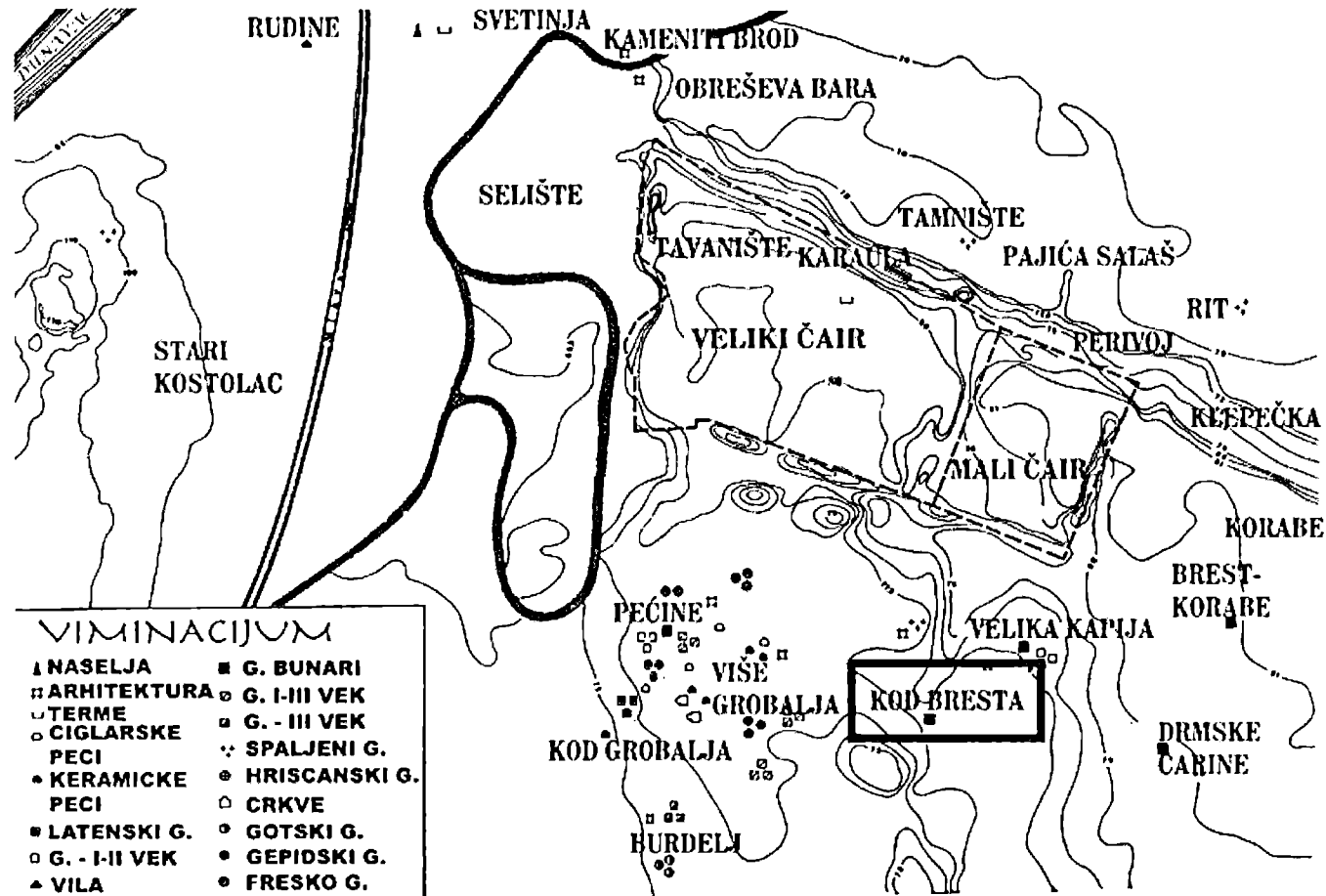
- Hales 2003 S. Hales, *The Houses of Antioch, Roman Imperialism and Provincial Art*, Cambridge 2003.
- Iványi 1935 D. Iványi, *Die pannonischen Lampen: ein typologisch-chronologischer Übersicht*. Dissertationes Pannonicae 2/2. Budapest 1935.
- Korać 1995 M. Korać, *Žišci sa teritorije Viminacijuma*, unpublished doctoral thesis, Filozofski fakultet, Beograd 1995.
- Крунић 2009 С. Крунић, Мотиви маске на светиљкама из Сингидунума, Зборник Народног музеја 19–1, Београд 2009, 233–253.
- Крунић 2011 С. Крунић, Античке светиљке из Музеја града Београда (и начин илуминације у Сингидунуму од I до средине V века), Музеј града Београда, Београд 2011.
- Кузмановић Нововић 2013 И. Кузмановић Нововић, Иконографске сличности неких представа на глиптици и лампама римског периода, у: Акта са стручног скупа Античке светиљке, хронологија, типологија и орнаментика, (ур.) С. Крунић, Музеј града Београда, Београд 2013, 67–78.
- Loeschcke 1919 S. Loeschcke, *Lampen aus Vindonissa: ein Beitrag zur Geschichte von Vindonissa und des antiken Beleuchtungswesens*, Zürich 1919.
- Menzel 1954 H. Menzel, *Antike Lampen im Römisch-germanischen Zentralmuseum zu Mainz*, Mainz 1954.
- Миловановић 2001 Б. Миловановић, Вегетабилни мотиви на надгробним споменицима из Виминацијума, *Viminacivm 12*, Зборник радова Народног музеја у Пожаревцу 2001, 109–134.
- Milovanović 2009 B. Milovanović, Simbolika prikazanih životinja na nadgrobним stelama iz Viminacijuma, *Arheologija i prirodne nauke* 4 (2008), Beograd 2009, 15–25.
- Раче 1955 B. Rache, *I Mosaici di Piazza Armerina*, Roma 1955.
- Пилиповић 2011 С. Пилиповић, Култ Бахуса на централном Балкану, I-IV век, Балканолошки институт САНУ, Београд 2011.
- Popović 2008 I. Popović, *Figuralno zidno slikarstvo Sirmijuma, Figural Wall Painting in Sirmium*, Beograd, Arheološki institute 2008.
- Ramage and Ramage 2005 N. H. Ramage, A. Ramage, *Roman Art*, New Jersey, 2005.
- Рогић, Анђелковић 2011 Д. Рогић, Ј. Анђелковић, Вегетабилни мотиви у касноантичком и ранохришћанском фунерарном сликарству на територији Србије, Ниш и Византија X, 2011, 85–104.
- Rogić et al. 2012 D. Rogić, J. Anđelković Grašar, E. Nikolić, Wreath-its use and meaning in ancient visual culture, *Religion and tolerance*, Vol. X, No 18, 2012, 341–358.
- Sapelli 1979 M. Sapelli, *Lucerne fittili delle Civiche Raccolte Archeologiche*, Supplementa II, Milano 1979.
- Срејовић et al. 1983 Д. Срејовић, Ђ. Јанковић, А. Лаловић, В. Јовић, Гамзиград, касноантички царски дворaц, књига 45, Београд, Галерија САНУ 1983.
- Таравички-Илић, Anđelković Grašar 2013 M. Tapavički-Ilić, J. Anđelković Grašar, Symbol as Key to the Question of Roman Woman's Afterlife, *Tibiscvm* 3, 2013, 65–85.
- Валтровић 1884 М. Валтровић, Откопавања у Костолцу, Старинар 1 1884, 3–14.
- Валтровић 1884 М. Валтровић, Откопавања у Костолцу, Старинар 4 1884, 121–142.
- Vikić-Belančić 1971 B. Vikić-Belančić, Antičke svetiljke u Arheološkom muzeju u Zagrebu, *Vjesnik Arheološkog muzeja u Zagrebu* 5, 1971, 97–182.
- Vranešević 2014 B. Vranešević, The iconography of light. A possible interpretation of the



- decoration of a three nozzle lamp from Viminacium, *Zograf* 38, 2014, 23–29.
- Зотовић 1986      Љ. Зотовић, Јужне некрополе Виминацијума и погребни обреди, *Viminacium* 1, 1986, 41–59.
- Зотовић, Јордовић 1990      Љ. Зотовић, Ч. Јордовић, *Viminacium: некропола „Више гробаља”*, Београд 1990.
- Живановић 2013      Ј. Живановић, Кратери и кантароси као мотив на лампама из Музеја града Београда, у: Акта са стручног скупа Античке светиљке, хронологија, типологија и орнаментика, (ур.) С. Крунић, Музеј града Београда, Београд 2013, 79–88.

VIAȚĂ DUPĂ MOARTE – LUMINĂ DUPĂ MOARTE. MOTIVE PE  
LĂMPILE DE ULEI DIN CIMITIRUL „KOD BRESTA” – VIMINACIUM  
(Abstract)

A part of southern Viminacium necropolis named “Kod Bresta”, was excavated between the years 1985 and 1992. During the excavations around seventy graves, both skeletal and cremated were discovered, with 107 excavated oil lamps – one of them made of bronze and the rest made of clay. Most of the pottery lamps belong to the type with volutes and to the stamped ones, but also there are presented all types. Lamps mostly date to the period of the 2<sup>nd</sup> and the 3<sup>rd</sup> century. In this paper authors represented decorated lamps and analysed motifs and scenes on them, as well as their symbolism or cult purpose. Motifs on oil lamps from necropolis “Kod Brsta” suggest that majority of representations can be associated with the Dionysus/Bacchus cult, with possible conclusion that this cult was important among the Viminacium inhabitants.



Map 1 – Position of the necropolis “Kod Bresta” within the southern Viminacium necropolises.

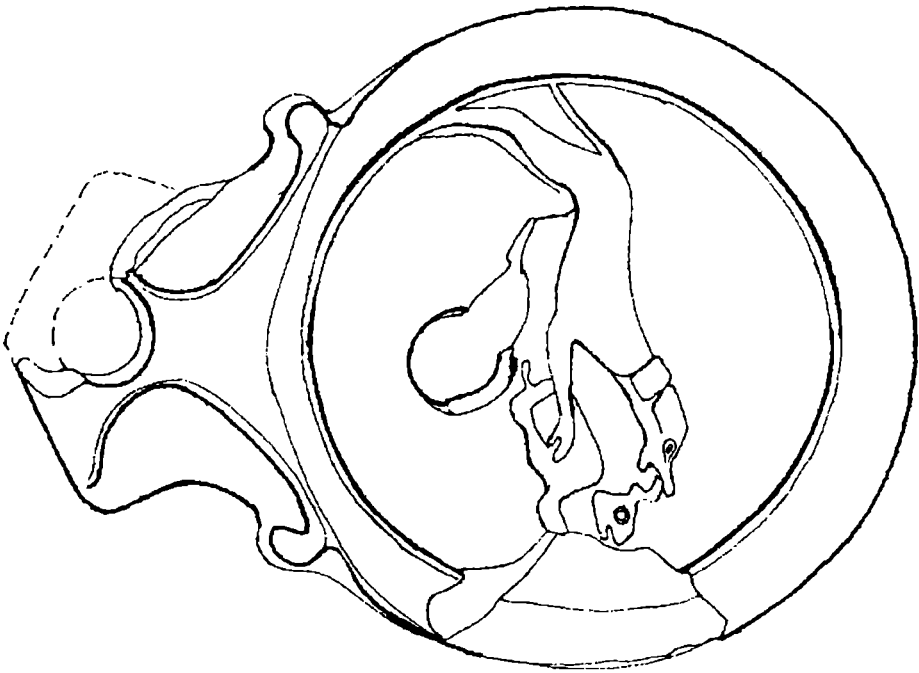
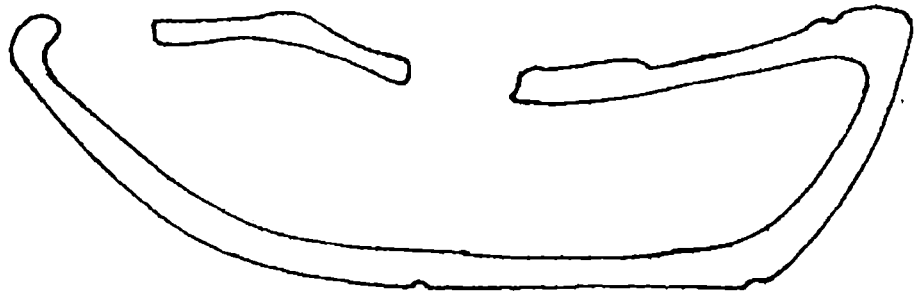


Fig. 1 – Volute-shaped oil lamp with angled nose with an image of a dog chasing a rabbit (C-722), documentation of the National Museum of Požarevac.



Fig. 2 – Oil-lamp with an angled nose with an image of Bacchus mask on an altar facing left with the thyrsus and the flute (C-243), documentation of the National Museum of Požarevac.



Fig. 3 – Oil-lamp with an angled nose with an image of Bacchus mask on an altar facing left with the flute (C-419), documentation of the National Museum of Požarevac.



Fig. 4 – Oil-lamp with an angled nose with an image of Bacchus mask on an altar facing left with the flute (C-540), documentation of the National Museum of Požarevac.



Fig. 5 – Oil-lamp with a short rounded nose with an image of a panther facing left, surrounded with a geometrical motif (C-78), documentation of the National Museum of Požarevac.



Fig. 6 – Red-burned oil-lamp with red slip and rounded nose with disc decorated with a relieved edge and a rosette in the middle (C-760), photo by V. Ilić.



Fig. 7 – Oval, egg-shaped oil-lamp with longitudinal nose and palmette-shaped handle (C-1023), photo by V. Ilić.