

# An example of the Transfer of the Decorations on the Hellenistic Mouldmade Bowls to Lamps: A Lamp from Boubon

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**Anahtar Kelimeler:** Kandil, Kalıp Yapımı Kâse, Hellenistik, Boubon, Burdur Müzesi

The Hellenistic period is usually regarded as the phase in which lamp production intensified. This is because mold technique started to be more frequently used along with the wheel production. In his study on the Corinth lamps, Oscar Broneer divided the Hellenistic lamps into two groups: wheel-made lamps and mould-made lamps. (Broneer 1930: 2). The most typical feature of the lamps used in the 3rd century BC is the closing of the upper part and the prolongation of the edge. In this type of lamps, the rim is either cut or circular in form; the body is double-tapered or flattened on both ends (Tuluk 1996: 75, Lev 2.).

By the Hellenistic period, the examples started to give details of both socio-cultural and economic situation of the era and commercial relations with other centers and religious motifs with the addition of the figurative scenes on the lamps. Especially after the 2<sup>nd</sup> century BC, it is clear that the concept applied in the lamps has no connections with the previous examples, because there are not many oil lamps with such figures before then. The decorations formerly used upon the Hellenistic lamps are proposed to be as a result of inspiration from mold-made bowls<sup>1</sup>. However, there has not been any

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<sup>1</sup> The best known group of the Hellenistic ceramics are the mould-made bowls or with their widespread name "Megara bowls". Having spherical forms, these bowls are generally made without handles and decorated with floral patterns and figures in relief. The thin relief patterns on the base of the bowl allow it to stand free. Thought to be used instead of Kantharoi, these forms are seen to be made under the effect of Hellenistic period metalwork. Mould-made bowls were preferred to metal

comment on what changes they had gone through in time (Tuluk 2003: 24). In this study, we will discuss what kind of decorative concepts were adapted from the mold-made bowls and how these concepts changed over time.

The lamp from Boubon example to be evaluated was acquired through purchase from Ahmet Necati Özkan by Burdur Museum in 1973 (Fig. 1). It is mentioned in the inventory that the vessel was discovered in the ancient city of Boubon located in the town of İbecik near Burdur/Göhlhisar. The lamp, dark burnished (5 YR 2.5/1) gray clay (5 YR 2.5/1) is and appears as dark reddish in color is 25,4 cm long, 6,8 cm wide and 2,5 cm high. It has nine wick holes; one at the side and five in the front. There is a wide convex oil hole in the middle which divides the scene on the discus. The decoration at the right section is completely erased, while the rightmost part of the figure, where a Nike figure can also be seen, is broken and incomplete.

The discus has figures from end to end and contains repeated scenes<sup>2</sup> which is also a situation encountered in the mold-made bowls, in such a way that there is a Nike in the left part of the lamp which is shown as standing in the middle of two Ionic columns with her right hand raised over the shoulder and holding wheat ears in her left. The scene is also repeated on the right part of the lamp. In both parts, there are parallel leaf motifs near the bulge. Although the leaves seem to discontinue in certain places, this should be perceived as failures caused by casting or firing. There are dolphins among the leaf motifs and along the bottom of the Ionic columns at regular intervals. Under the dolphins near the bulge, bunches of grapes are aligned in the upper section of the Ionic columns. However, the bunches of grapes aligned at the right part of the scene break the symmetry. This shows the master who carved the mould carving failed to apply the pattern due to lack of space on the left. This mismatch in decoration also manifests itself in the asymmetrical arrangement of the bulges in the corners.

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ones due to their cheapness, and their use shortly expanded beyond Athens. They were also imitated all over the Mediterranean region with the local pottery. These pottery examples were also produced in Anatolian workshops towards the end of 3rd century BC after Corinth and Spartan with their regional differences of form and decoration. In addition to this, they were locally imitated all over the Mediterranean region in the 2nd century BC. See; Courby 1922; Baur 1941, 229-248; Siebert 1978; Edwards 1981: 189-210; Moevs 1980: 159-227; Rotroff 1982; Edwards 1986: 389-419; Callaghan 1996: 369-375; Hausmann 1996.

2 For the repeated scenes on the mold-made bowls, see Thompson 1934: 328, Fig. 11a; Baur 1941: 236, Fig. 203; Luca – Ziegeneus 1968: Taf. 49, Abb. 291; Laumonier 1977: Pl. 118, Fig. 3275; Moevs 1980: Pl. 17, Fig. 3; Edwards 1975: 169, Pl. 69, Fig. 817; Edwards 1981: 204-205, Pl. 48, C-1980-47; Rotroff 1982: 55-56, Pl. 17, Fig. 99; Callaghan 1996: 369-372, Fig. 1-3; Anlağan 2000: 73, No. 9; Gürler 2000: 423-424, no. 2; Karıcı 2006: 25, no. 19; İssi *et al.* 2009: 260, Fig. 1a.

Another ornament on the Boubon lamp is vessel forms. They appear in two types: the first one is the loutrophoros, which recurs at specific distances along the upper half of the Ionic columns. The other form is the standing bowl with fruits inside. While the sanding bowl appears at level of the left column base in an irregular manner, the same pattern is inclined to the leaves near Nike and in the right part of the oil hole and among the fourth and fifth oil holes in the front. It is possible to say that this decoration is not frequently found on mould-made bowls, however, some innovations may have been attempted during tried in the transfer of the decoration of the mold-made bowls to the lamps.

It is quite difficult to find all the figures and ornaments mentioned above on a single mould-made bowl. In fact, while there is the very same problem is observed when the bowls are compared amongst themselves, it must be kept in mind that different compositions were applied on lamps which were produced for a different purpose. Below, we will focus on the implementation of the patterns on mould-made bowl decoration and the reflections on the Boubon lamp.

The Nike figure that appears on the lamp was used on many bowls in the Hellenistic period, though not as much as the Eros figures. Among these, there is an example from Corinth (Edwards 1975: 169, Pl. 69, Fig. 817) with Nike figures standing frontally at specific distances between some flying birds (**Fig. 2**); the same figure appears on the side of another bowl from the Agora at Athens (Rotroff 1982: 61, Pl. 27, Fig. 144). In the Athenian example, the Nike figures are standing frontally as they are on the Corinthian sample. However, the Athenian differs with a wreath in the left hand. Another difference is the selection of small rosettes as a filling element. The most interesting Nike figures on a bowl may be seen in Uşak Museum. In fact, this example which was dated to 175-150 BC, shows a Nike figure on a chariot represented on a medallion, making it the smallest piece of bowl decoration (Karcı 2006: 37, Pl. 17, Sch. 13). Apart from these, there are others on which Nike figures were depicted in different styles (Courby 1922: Fig. 70, no.20; Rotroff 1982: 61, Pl. 27-28, Fig. 146, 147, 152; Bulut 2007: Fig. 2c).

Another figure to be compared between the Boubon lamp and mould-made bowls is the skipping dolphin. This figure is encountered both on Hellenistic mould-made bowls and on lamps produced between 2<sup>nd</sup> BC-7<sup>th</sup> AD centuries (Metin 2012: 71-72). The only difference of the Boubon sample from other Hellenistic and Roman lamps is that the dolphins were ornamented as single but in iterative positions in the frieze. This kind of depiction makes us believe

that this lamp decoration was made under the influence of bowl decorations instead of lamps produced before. It is possible to say that the Boubon lamp brought innovation to the Hellenistic ceramic decorations, especially considering the dolphins on lamps. That is to say, while in mould-made bowl decorations dolphins are ornamented either face to face (Bouzek – Jansova 1974: Fig. 2-3; Rotroff 1982: 65, Pl. 32-33, Fig. 177-180; Callaghan 1996: 370, Fig. 3; Anlağan 2000: 79; Küçük 2006: 114, Fig. 54, no. 154) (Fig. 3) or in routine form at specific distances (Bouzek – Jansova 1974: 23, Fig. 2, MB 47; Moevs 1980: 212, Pl. 4, Fig. 73; Dereboylu 1994: 30, Fig. 4, KA 20; Hausmann, 1996: 83, Taf. 34, Abb. 166; Meriç 2003: 52. Rotroff – Oliver 2003: Pl. 89-513, Pl. 84-485), in this sample there is no clear order, so the image gains dynamism.

The Ionic columns which appear at regular intervals on the Boubon lamp are amongst the decorations which were frequently used on mould-made bowls (Fig. 4)<sup>3</sup>. Potters must have thought of these columns as vertical elements dividing panels with figures. However it must be mentioned that apart from floral ornaments, tree trunk columns were employed on mould-made bowls as well, which is incompatible with our interpretation above (Çorbacı 2009: 76, Fig. 2a.)<sup>4</sup>.

The patterns we analyzed on Boubon find are mostly used as main motifs or filling elements on mold-made bowls. The frequently used patterns are craters,<sup>5</sup> kantharoi,<sup>6</sup> amphoras,<sup>7</sup> loutrophoroi. The loutrophoros seen on the Boubon lamp was rather popular on bowls which originate from Anatolia.

3 For Ionic and Corinthian columns made with similar aim, see Bouzek – Jansova 1974: 46, Fig. 8a; Laumonier 1977: Pl. 87, Fig. 2225; Siebert 1978: 340-342, Pl. 37, K277, K284; Rotroff 1982: 90, Pl. 67, Fig. 388; Edwards 1981: 205-205, Pl. 48, C1980-47; Kossatz 1990: 54-55, Taf. 19, M384; Gassner 1997: Taf. 14 – no 212; Taf. 15 – no 219; Anlağan 2000: 163, Kat. No. 45; Radt – Luca 2003: 6, Pl. 6, Fig. 3; Pl. 182- F73; Saygılı 2011: 20, Pl. 16, Fig. 40.

4 Çorbacı 2009: 76, Fig. 2a.

5 For the examples from Corinthian, see Edwards 1975: 170, Pl. 74, Fig. 846; for the examples from Athenian, see, Thompson 1934: 354-359, Fig. 39-44; Rotroff 1982: Fig. 99, 105-114, 122-126, 134, 136, 141, 142, 186, 273; for the examples from Kerameikos, see Schwabacher 1941: Pl. 2-4; for the crater forms, see Edwards 1956: 97-98, Pl. 40, 41, Fig. 32, 45; In the example from Sadberk Hanım Museum, there are crater decoration at regular intervals. Anlağan 2000, 73, Kat. No. 9.

6 For examples from the Agora in Athens, see Rotroff 1982: Fig. 115, 236; for examples found in Ege Gübre excavation, see Küçük 2006: 113, Pl. 20, Fig. 53.

7 For the examples from Delos, see Laumonier 1977: Pl. 83- 3436; Pl. 113 – 636, Pl. 123 – 3204; for the examples from Sardeis, see Rotroff – Oliver 2003: 119, Pl. 85, Fig. 494; for examples from Pergamon, see AvP IX: 121-123, Tf. 58; for the examples from Kyme, see Bouzek – Jansova 1974: Pl. 8, no 57; for the examples from Miletos, see Kossatz 1990: 29, Taf. 4 - M169. Although pottery fragment from the Agora of Smyrna is said to have belonged to an amphora, its having a long neck, wide handles, and a low angled body reminds us of loutrophoros form. Çelik 2007: 104, Pl. 28, Kat. No. 156.

Among these, loutrophoros shape observed in a sample (Anlağan 2000: 89, Kat. No. 16) was dated to the second half of the 2<sup>nd</sup> century BC; it is displayed in the Sadberk Hanım Museum and is identical with the Boubon lamp. The only difference is the filling motif of fern leaves among the loutrophoroi. Examples obtained from Tekir/Yazı Village (Kassab – Tuna 1987: 54, Fig. 8a) in Muğla Datça, Miletos (Meriç 2003: 52), and ornaments of samples displayed in the Uşak Museum (Karcı 2006, Pl. 4, 6, 17) have similarities (Fig. 5). The lotuses among the loutrophoroi are different from the example in the Sadberk Hanım Museum. There are loutrophoros placed among floral ornaments on some of the samples from Cosa (Moevs 1980: 219, Pl. 1, Fig. 15-16). In Gürler's research on mould-made bowls she states that loutrophoroi were frequently used on Pergamene bowls during the 2<sup>nd</sup> century BC (Gürler 1996: 52). However, case mentioned above point to the frequency of the motifs on bowls in many cities of Western Anatolia. Similar samples of fruit bowls as seen on the Boubon lamp were not observed on mould-made bowls.

The bunch of grapes which was used as a filling motif in specific distances on the Boubon lamp was usually depicted together with vine leaves as the main ornament element on the calyx of mould-made bowls (Baur 1941: 238-243, Fig. 9, 13; Hausmann 1996: Taf. 43, Abb. 229-232; Gürler 2003: 14, Pl. 14. C.13; Radt – Luca 2003: 6, Pl. 7-1; Taş 2010: 29, Pl. 11). Apart from these, there are finds on which the main ornament of lotus leaves were placed as filling motifs such as the Kerameikos and Athens Agora samples (Schwabacher 1941: 221, Pl. 8, Fig. 11; Rotroff 1982: Pl. 10, 13, Fig. 62, 72). It is important for us that the bunch of grapes on the Boubon lamp was popular on locally manufactured mould-made bowls in Kibyra which shares a common fate<sup>8</sup> with Boubon during the Hellenistic period (Saygılı 2011: 12-13, no. 2-5, 17) (Fig. 6). This data shows that bunch of grapes on mould-made bowls in Boubon and other cities in the vicinity was a fashion. This assumption leads to the idea that the Boubon lamp was a product of the same fashion.

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8 With the testament of Attalos III. Boubon, Balboursa, Oinoanda and Kibyra founded the Tetrapolis (Kabalis Tetrapolis/Kabalis Region Union of Four Cities) after Pergamon was affiliated to Rome. According to Strabon, a quaternary council was arranged on a voting basis in which the cities participated with representatives and Kibyra had the right of two votes since the city could provide 30.000 infantries and 2.000 cavalries for the army of this union, while the other three cities only had the right of one vote each. Murena, the lieutenant of Sulla ended the sovereignty of Moagetes II, the last tyrant of Kibyra in 84 BC; As a result of this Boubon, Balboursa and Oinoanda were included in the province of Lykia, while Kibyra was included in the province of Asia. Strabon XIII: 631, 17.

The last motif to be compared on the Boubon lamp with mould-made bowls is the montage leave ornament. This kind of decoration is formed by repeating a simple seal and is used in a single or double row; parallel to the upper part of the image on the Boubon lamp according to the condition of lamp. The same ornament was applied frequently on bowl bodies beginning from the last quarter of the 3<sup>rd</sup> century BC until the 1<sup>st</sup> century BC (Fig. 7) (Thompson 1934: 456; Laumonier 1977: 7; Siebert 1978: 167; Edwards 1981: 198; Rotroff 1982: 16; Hausmann 1996: 90; Gassner 1997: 80-81; Doksanalti 2003: 32; Rotroff – Oliver 2003: 107; Civelek 2006: 180-181).

## Dating and Results

The Boubon lamp analyzed in detail above seems to be unique structure both in form and its ornament. Although similar lamps with multiple noses were manufactured in the Hellenistic period; the decorations on the Boubon lamp are not observed on any other sample (Vessberg 1953: 120-121, Pl. 2, Fig. 1-2; Howland 1958: 106-108, Pl. 43, Fig. 459-463; Ponsich 1961: 32, Pl. 1; Bruneau 1965: Pl. 26; Hayes 1980: 12, Pl. 6, Fig. 44; Hübinger 1993: 52, Taf. 10, Abb. 88). This separates the Boubon lamp from its contemporaries. It should be noted that lamp displayed in the Istanbul Archaeological Museum (Kassab – Sezer 1995: 148, Pic. 419) has similar features as the Boubon lamp with to regard to the form, on both, the oil hole in the middle is convex, and all nine noses are circular.

That the ornaments on lamps are almost the same as the decorations on mould-made bowls gives important dating clues. The production of mould-made bowls unsurely started in all centers towards the end of the 3<sup>rd</sup> century BC, but they were produced as the most preferable wine cup throughout the 2<sup>nd</sup> century BC and continued until the middle of the 1<sup>st</sup> century BC. Although the Boubon lamp displays features of both early and late bowls, a similar lamp from the Istanbul Archeological Museum is dated to the 1<sup>st</sup> century BC. So, it is possible to be dated the Boubon lamp between the period of the last quarter of the 2<sup>nd</sup> and the beginning of the 1<sup>st</sup> century BC.

It is quite possible that the Boubon lamp was used in religious ceremonies since it was ornamented with vessel forms such as the *loutrophoroi* used in rituals and has a structure with multiple noses. Since no systematic excavation have been carried out in the ancient city of Boubon apart from a rescue excavation, it is quite difficult to suggest the idea that such a unique work was produced in a local workshop. So a comprehensive excavation in Boubon would shed considerable amount of light on this problem.

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## Hellenistik Kalıp Yapımı Kâse Dekorlarının Kandiller Üzerine Aktarımına Bir Örnek: Boubon Kandili

Bu çalışmanın konusu, Burdur'un Gölhisar İlçesi'ne bağlı İbecik Kasabası'nda yer alan Boubon antik kentinden ele geçmiş Hellenistik Döneme ait bir kandildir. Söz konusu kandil, köşelerde birer ve ön kısmında beş olmak üzere toplam dokuz fitil deliğine sahiptir. Diskusun ortasında figürlü sahneyi bölen dışbükey geniş yağ deliği yer almaktadır. Bezemeli diskusunda solda iki İon sütununun ortasında sağ elini omuz hizasına kaldırmış, sol elinde buğday başağı tutan Nike figürüne yer verilmiş olup, benzer sahnenin sağda tekrarlandığı kesin olarak söylenebilir. Her iki kısımda da burna yakın yerde paralel giden bindirme yaprak bezemeleri bulunmaktadır. Söz konusu yaprak bezemelerinin arasında ve İon sütunlarının taban seviyelerinde belli aralıklarla sağlı sollu yunus balıkları resmedilmiştir. Burun hizasına yakın yapılan yunus balıklarının altında İon sütunlarının üst yarısına hizalanmış biçimde belli aralıklarda üzüm salkımlarına yer verilmiştir. Boubon kandilinde dekor olarak seçilen bir başka bezeme de kap formlarıdır. Bunlardan ilki İon sütunlarının üst yarısı boyunca belli aralıklarla oluşturulmuş loutrophoroslardır. Bir diğer form, içerisinde meyve bulunan ayaklı kâselerdir. Söz konusu kâseler belli bir kural uygulanmaksızın en soldaki İon sütununun kaidesi hizasında verilirken, aynı form Nike'nin üzerindeki yaprak uçlarının arasına yatık vaziyette; yağ deliğinin sağına ve öndeki 4-5. fitil deliklerinin arasına düz halde yerleştirilmiştir.

Daha önce Hellenistik Dönemde kullanılan bazı bezemelerin kandillere kalıp yapımı kâselerden aktarıldığı düşünülmüş; ancak sadece izahatla geçirilmiş; nasıl ve ne gibi değişikliklerle yansıtıldığı konusunda açık bir örnek sunulamamıştır. Üzerinde taşıdığı bitkisel ve figürlü bezemeleriyle dönemi içerisinde tekil örnek oluşturan Boubon kandili, bu açıdan oldukça önemlidir. Zira kandildeki Nike figürleri, yunus balıkları, bindirme yapraklar, üzüm salkımları, kap formları, İon sütunları, kalıp yapımı kâseler üzerinde sıkça işlenen dekoratif bezemelerdir.

Eldeki verilerle MÖ 2. yüzyılın son çeyreği - MÖ 1. yüzyıla tarihlendirilen Boubon kandilinin yerel üretim olup olmadığı konusu ile ilgili kesin bir kanıya varılamamış, öte yandan çok burunlu formu ve figürlü bezemesiyle dinsel törenlerde kullanılmış olabileceği sonucuna ulaşılmıştır.



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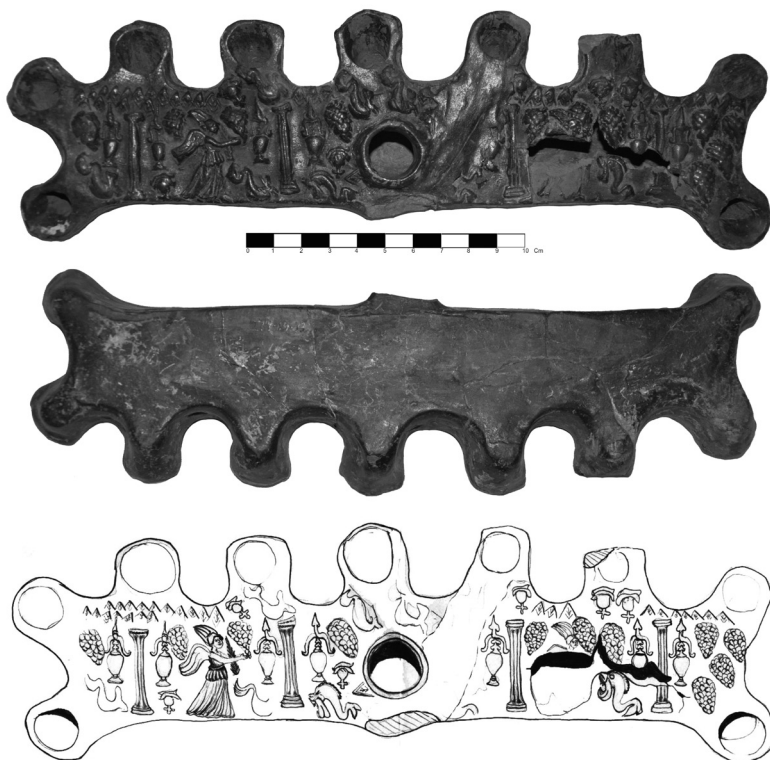


Fig. 1



Fig. 2

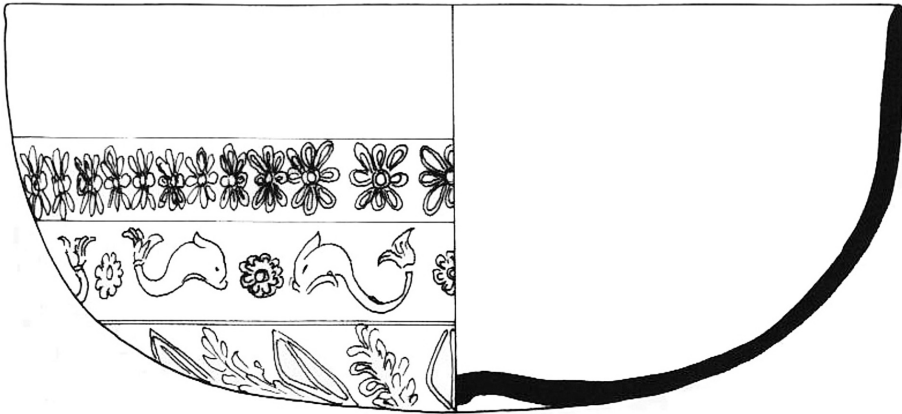


Fig. 3



Fig. 4

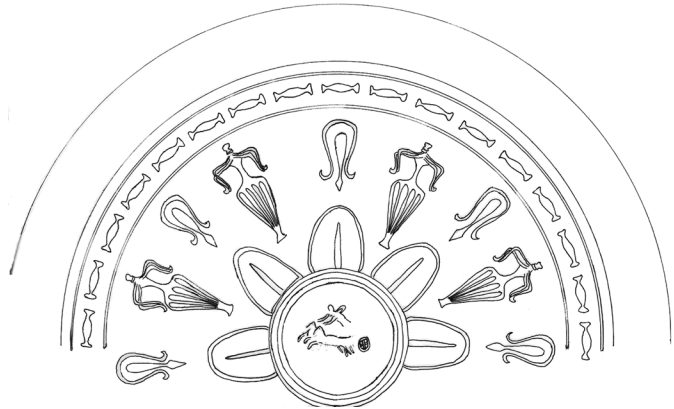
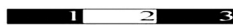


Fig. 5



Fig. 6





*Fig. 7*