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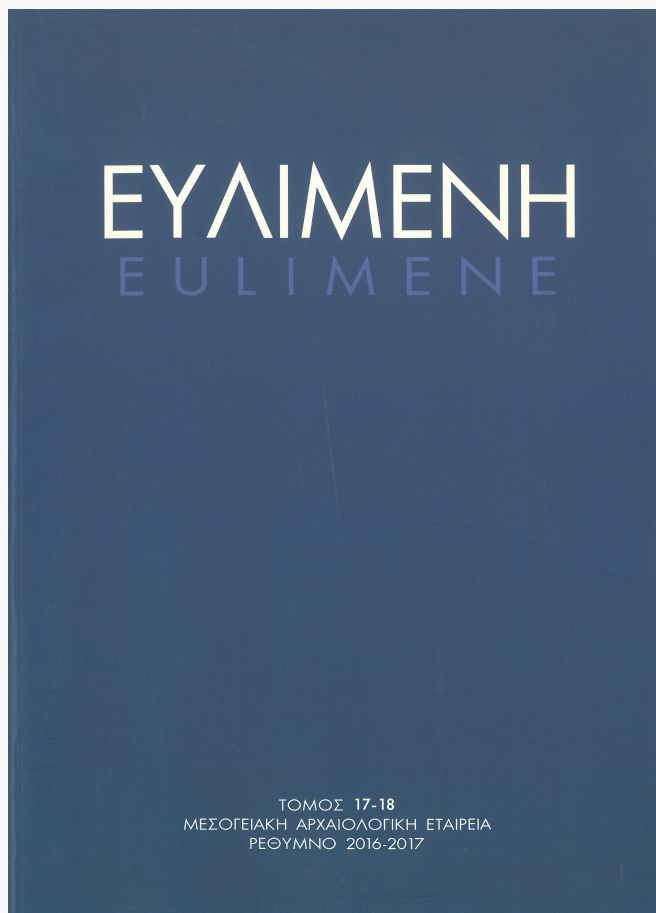
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**The lantern (lychnouchos) of Vergina-Aegae**

*Stella Drougou*

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# ΕΥΛΙΜΕΝΗ

ΜΕΛΕΤΕΣ ΣΤΗΝ ΚΛΑΣΙΚΗ ΑΡΧΑΙΟΛΟΓΙΑ,  
ΤΗΝ ΕΠΙΓΡΑΦΙΚΗ, ΤΗ ΝΟΜΙΣΜΑΤΙΚΗ ΚΑΙ ΤΗΝ ΠΑΠΥΡΟΛΟΓΙΑ

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**EYΛIMENH 17-18 (2016-2017)**

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## Περιλήψεις / Summaries / Zusammenfassungen /

### Sommaires / Riassunti

**Μαρία Πατεράκη**, Ομάδα ειδωλίων από το Σπήλαιο του Μελιδονίου, *EYAIMENH* 17-18 (2016-2017), 1-16.

*A group of figurines from the Melidoni Cave.* In this paper a group of five clay figurines from Melidoni Cave, at Rethymno, Crete, is examined. The earliest example is a male figurine (figurine 1) that can be dated in MMIII/LMIA period. Three figurines (figurines 2, 3 and 4) are dated to the Subminoan period. Figurine 2 belongs to the type of the goddess with the raised hands, but because of the find-spot it must be considered as a dedication and not as a cult idol. Figurines 3 and 4 belong to the type of the figurines that bear both arms at the flanks of the body. The type was considered to be an eighth century B.C. loan from the Eastern iconography, but this view must be reconsidered. Figurine 5 is preserved in a fragmentary condition and shows a standing woman that reproduces the pudency gesture. It is dated to the Protogeometric period.

With respect to the information drawn from this group of figurines concerning the nature of the worshipped deity or deities, it seems that the female figurines were dedicated by women to a female fertility deity. The existence of the phallus-like stalactite in the Raulin Hall, where all the figurines were found, might indicate a male deity. In that case one might assume that both male and female deities were worshipped, for instance, the well-known couple of Aphrodite and Hermes from the sanctuary of Symi Viannou.

**Ιωάννης Φραγκάκης**, Μαρμάρινη κεφαλή από τη Φαλάσαρνα, *EYAIMENH* 17-18 (2016-2017), 17-32.

*Marble head from Phalasarna.* A female marble head found in Phalasarna was a high-quality work of sculpture and seems to be part of a large funerary monument. Compared to other sculptures of the fifth and fourth centuries B.C. we can assume that it was the work of a sculptor from Athens, who most likely immigrated and worked in west Crete. Because of the resemblance of its characteristic details to fourth century B.C. sculptures, we can assume that this marble head can also be dated to c. 370-350 B.C.

**Stella Drougou**, The lantern (*lychnouchos*) of Vergina-Aegae, *EYAIMENH* 17-18 (2016-2017), 33-44.

*Ο λυχνούχος από τις Αιγές-Βεργίνα.* Στη μικρή αυτή μελέτη παρουσιάζεται ο χάλκινος λυχνούχος από τον μεγάλο Μακεδονικό Τάφο II (του Φιλίππου Β΄) στις Αιγές-Βεργίνα. Όλα τα γνωστά παραδείγματα (από τη Μακεδονία και την Θεσσαλία, κατασκευασμένα από μέταλλο ή πηλό) χρονολογούνται στον τέταρτο αι. π.Χ. και χρησιμοποιούν ως ταφικά κτερίσματα. Τα δύο σωζόμενα χάλκινα παραδείγματα του ξεχωριστού αυτού σκεύους, κυρίως αυτό της Βεργίνας με την ξεχωριστή διακόσμηση του, αποδίδουν τα κύρια χαρακτηριστικά της τέχνης της μεταλλουργίας στην αρχαία Μακεδονία κατά τον τέταρτο αι. π.Χ.

**Ευαγγελία Δήμα και Ελένη Τσακανίκα**, Θεατρικά προσωπεία από τη Ρόδο ως πλαστικός διάκοσμος σε χρηστική κεραμική — I, *EYAIMENH* 17-18 (2016-2017), 45-86.

*Theatrical masks from Rhodes as a plastic decoration in utilitarian pottery.* Rescue excavations in the city of Rhodes during the last decades have brought to light numerous theatrical masks, which were used as relief decoration on pottery, specifically on the high pedestals and the supports of the Hellenistic braziers. This paper focuses on 74 terracotta theatrical masks and a mould. They can be divided in two groups based on their typology: (a) characteristic figures of the New Comedy and (b) Dionysian context (Dionysus, Pan, Silenes and Satyrs). Portable braziers were common cooking vessels, of which the manufacture has been dated from the second to the end of the first century B.C. Despite their wide distribution from Asia Minor and the islands of the Aegean Sea to Egypt, and from Syro-Palestine to South Italy and Sicily, scholars assume that their origin is from the islands of the Aegean Sea.

**Elizabeth Angelicoussis**, The Lansdowne legacy: A puteal in the Michael C. Carlos Museum, Atlanta, *EYAIMENH* 17-18 (2016-2017), 87-98.

*Η κληρονομιά του Lansdowne: Ένα πηγαδόστομα στο μουσείο Michael C. Carlos στην Ατλάντα.* Τον 17<sup>ο</sup> και 18<sup>ο</sup> αιώνα παρατηρείται μία ιδιαίτερη προτίμηση για τα αρχαία μάρμαρα στη Μεγάλη Βρετανία. Ανάμεσα στους μεγάλους συλλέκτες έργων της αρχαιότητας, που κατάφεραν να συγκεντρώσουν στη συλλογή τους υψηλής ποιότητας γλυπτά, βρισκόταν και ο Marquess of Lansdowne, ο οποίος δημιούργησε μία τεράστια συλλογή εντυπωσιακών έργων από τον αρχαίο κόσμο. Η συλλογή δημοπρατήθηκε και διασκορπίστηκε από το 1930 και μετά, με αποτέλεσμα ορισμένα από τα έργα αυτά να καταλήξουν σε συλλογές της Αμερικής. Ένα σπάνιο πηγαδόστομα εξαιρετικής τεχνοτροπίας, που το 2006 αποκτήθηκε από το μουσείο Michael C. Carlos, αποτελεί το αντικείμενο μελέτης στο παρόν άρθρο. Αρχικά παρουσιάζεται η πορεία του έργου μέχρι την κατάληξή του στη συλλογή του μουσείου του Michael C. Carlos. Ακολουθεί ενδελεχής παρουσίαση του έργου με λεπτομερή περιγραφή της διονυσιακής σκηνής που το κοσμεί και ανάλυση των συμβολισμών της.

**Κατερίνα Βουλγαράκη**, Το νεκρομαντείο του Αχέροντα. Παλαιές ταυτίσεις, πρόσφατες θεωρίες, νέες ερμηνείες. *EYAIMENH* 17-18 (2016-2017), 99-140.

*The Acheron Necromanteion: old identifications, recent theories, new interpretations.* The present study re-examines the evidence concerning the use of the complex, which was excavated by Sotirios Dakaris on the hill of Mesopotamon in ancient Thesprotia and was identified with the Acheron Necromanteion. The complex was built in the end of the fourth and the beginning of the third century B.C., and consisted of a central three-aisled building with massive stone walls containing a main room and auxiliary chambers, an underground chamber underneath the main room -variously identified to a crypt, a cistern or a cellar-, three annex corridors and a later open courtyard surrounded by rooms. In 1978, the German archaeologist Dietwulf Baatz considered that the site was a fortified residence of a local ruler, also that the central building was a two-storied tower, where six catapults temporarily stood, in the times of the Roman invasion to Epirus (168/167 BC).

However, the architecture, the finds and the stratigraphy has proven that this is untenable. Similarly untenable are various alternative proposals regarding the function of the building, e.g. communal storage building, fortress. Thus, as it is supported by recent geological research, we have maintained the identification of this place with the Necromanteion. Furthermore, a new reconstruction of the ritual actions which were taking place there has been proposed, based on the recent studies which underline the sophisticated architecture of the underground chamber and its unique acoustic characteristics, similar to a modern anechoic chamber, which were certainly relevant to the necessities of the cult of the dead.

## THE LANTERN (*LYCHNOUCHOS*) OF VERGINA-AEGAE\*

The unlooted tomb at the Great Tumulus (Megali Toumba) in Aegae (Vergina), the tomb of King Philipp II, contains in its main burial space luxurious grave goods that include a group of silver and bronze vases and vessels.<sup>1</sup> One of them, the bronze lantern (*lychnouchos*, λυχνούχος) BE 9 (figs 1-3) has proved a unique vessel, both as regards its use as well as the quality of its form and decoration.

The perforated bronze lantern BE 9 (figs 1-3) was recovered almost intact from the main chamber of the tomb.<sup>2</sup> It is 0.305 m tall (including the lid) whereas the diameter of its base is 0.105 m and the diameter of its lid is 0.152 m. Aside from its ornaments in relief, silver was also used between the relief motifs of the lantern. The ovoid-cylindrical body rests on a tripod base and the lip is covered by lid. The solid, ring-shaped base is made separately and its outline takes the form (profile) of a sloping letter S. The base is supported by three cast lion-paw feet carved in the round, rendered naturalistically and crowned with a pair of volutes that resemble incomplete Ionic capitals, a unique, yet not unfamiliar, composition found on similar supports.<sup>3</sup> The ovoid body of the vessel with its curved profile ends in the narrow vertical lip forming a collar that receives its lid. The two-level lid is marked by a narrow vertical rim that fits over the upright collar of the lip. Two plain flutings run around the body in the centre, where the hoop for attaching the chain is found. Two solid, movable handles, four-sided in cross section, that recall their counterparts of metal situlae (*kadoi*) are attached to two fixed cut-out sheets vertically arranged on the shoulder taking the form of double perforated volutes. The handles end

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\*This brief text is dedicated to the archaeologist Professor M. Vickers whose oeuvre and observations shed light in an exceptional manner on the research into the ancient minor arts, pottery and metalwork.

<sup>1</sup> For the funerary monuments of Vergina, the ancient city of Aegae, and their grave goods (mainly for the history of the excavation and the representations) see Andronikos 1984. Drougou, Saatsoglou-Paliadeli 2005. Kottaridi *et al.* 2011, *passim*. Kottaridi 2013, *passim*. Furthermore, particularly for the monuments of the Great Tumulus (Megali Toumba) see Drougou, Saatsoglou-Paliadeli *et al.* 1994.

<sup>2</sup> For the drawing see Miltakakis 2017, 94-108. Andronikos 1984, 162, figs 130-131. Vokotopoulou 1997, 262, fig.158. Themelis and Touratsoglou 1997, 174-178. Themelis 2000, 301. Drougou and Saatsoglou-Paliadeli 2005, 123. Touloumtzidou 2011, 379, pl. 31. Kottaridi *et al.* 2011. Kottaridi 2013, 238. Sideris 2016, 218. Recently Voultsiadou and Chintiroglou, 2008-2009, 302, recall Aristotle's comparison (*History of Animals* 531a3-5) of certain crustaceans to lanterns and argue that the term "Aristotle's lantern" was introduced by virtue of vessels, such as the Vergina and Derveni lanterns.

<sup>3</sup> Cf. a series of vessels, such as tripods or metal and clay pyxides, e.g. the bronze tripod from the same tomb; Andronikos 1984, 165, figs 133-134. Cf. similar arrangements on clay tripod pyxides; see Kotitsa 1996, 99-111, but mainly on various metal vessels. Furthermore, see generally Drougou and Touratsoglou 2012, 58-60. Zimi and Sideris 2003, 49-50. Vokotopoulou 1997, 126, fig. 116, 156, fig. 146.

in small columns with spherical and droplet finials.<sup>4</sup> A small chain is secured to one of the handles (on the side of the lost medallion) which would have been attached to the hoop of the lid.<sup>5</sup> The chain consists of six links joined together with ring knots.

The entire body is perforated with dozens of holes, which according to G. Miltsakakis amount to a total of 3.500, apart from the register above the base and the area of the shoulder, where very thin silver sheets are shaped into a radial motif encircling the lip, composed of triangular leaves made of silver and bronze interchangeably, somewhat white and yellowish respectively, rendered in the characteristic technique that results in chromatic alternation produced by the combined use of precious materials, predominantly metals,<sup>6</sup> a typical feature that is gradually encountered in metallurgy of the late Classical period, in the second half of the 4<sup>th</sup> c. B.C. On the register of the medallions of the handles, at belly level, a band is formed, demarcated by double grooves, 0.05 m wide, in which the cut-out silver-plated motif of a spiral tendril unfolds with large ivy leaves that grow in the centre of the helical curves of the stem, a favourite pattern of the ancient decorative repertoire.<sup>7</sup> On this register of the ivy, beneath the volute-shaped attachment to the handles, is affixed a medallion that depicts the head of an elderly Satyr-Pan crowned with an ivy branch, a rather rare combination of these two demonic figures that both come from

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<sup>4</sup> Cf. similar movable handles on the silver and bronze situlae (*kadoi*), amphorae and other analogous vases; see Vokotopoulou 1997, 147, 258-259, fig. 148. Zimi 2011, 49-55. Zimi and Sideris 2003, 50, 52-53. Touloutzidou 2011, 322-400.

<sup>5</sup> This type of lid is not usual, yet it is not unknown. It is normally encountered on metal amphorae or other similar, typically closed vessels, such as the silver amphorae that come from the same Tomb II. See Andronikos 1984, 154, fig. 117. Zimi 2011, 188-189. Touloumtzidou 2011, 239, pl. 8-10. Also Themelis and Touratsoglou 1997, 74-75, fig. 82 (B22 bronze lidded amphora).

<sup>6</sup> In the 4<sup>th</sup> c. B.C. the use of different metals, such as gold and silver, bronze and silver etc., on the same object or vessel is increased, as indicated by Tomb II, for instance, in which, aside from the lantern, silver was also used on the vegetal motif of the handle of the bronze oinochoe II Θ5 & Θ5a (inv. no M.2576) from the same grave; see Andronikos 1984, 158, fig. 124, Touloumtzidou 2011, 506-507, pl. 58. Simultaneously, the combination of silver and gold is found on many of the precious vessels of the two unlooted Tombs II and III of the Great Tumulus (Megali Toumba) at Vergina, such as the silver calyx II Θ7 (BE 6) with the medallion depicting a Satyr at its bottom (Tomb II) or the silver situla (*kados*) IIIΘ 7 (BE 11) (Tomb III); see Andronikos 1984, 210-211, figs 175-177. Stampolidis 1982, 143-144. Also noteworthy is the recent find of a silver Panathenaic amphora with gold decoration at the Sanctuary of Eukleia in the Agora of Aegae (Vergina); Chr. Saatsoglou-Paliadeli *et al.* 2009, 117-130, fig. 10. Kyriakou, 2017, 693, fig. 11. On earlier examples and generally on the subject see Vickers, Gill 1994, 33-54. Vickers 2004, 63-64. The silver vases with the gold decoration of the Bojkov Collection in Sofia, Bulgaria that date back to the 5<sup>th</sup> and the 4<sup>th</sup> century B.C. are also worthy of mention; see Sideris, 2015. The phenomenon of polychromy that results from the combination of precious materials, metals, glass, ivory, etc. is widespread even in the Great Art, decoration, Architecture, floor mosaics etc.; cf. the marble throne with the painted and relief motifs from the Macedonian Tomb of "Eurydice" or the surviving pieces of furniture made of gold and ivory at Vergina; see Kottaridi 2013, 142-143, 300-306, 316-320 (images from the marble throne of Eurydice and the gold and ivory pieces of furniture of the tombs of the Great Tumulus at Vergina).

<sup>7</sup> It seems that the motif of the spiral tendril with ivy leaves and fruits gradually prevails in the 2nd half of the 4<sup>th</sup> c. B.C. in minor arts, such as metalwork, pottery, even weaving, as well as in monumental works, such as floor mosaics. See examples Sideris 2016, 118-120 (fig 51.2), 177-178 (fig. 68.2), 229-230 (bronze vase with incusted silver ivy wreath, fig. 91.1). Generally, Pfrommer 1983, 119-190. Pfrommer 1987. Barr-Sharrar 2008, 110-111. Salzmann 1982, 14-20, 51.

the Dionysiac world<sup>8</sup> (**fig. 2**). The figure is frontally portrayed with details in high relief. The hair and the beard are freely rendered, carved in the round without fixed contour. The nearly “demonic” muscular face comprises pure large forms, such as the wide, arched eyebrows, the big squinting eyes or the volumes of the forehead. Two large ears are visible at eye level, whereas the horizontally arranged helicoidal horns and the ivy wreath on the dishevelled hair designate an intensely intricate and plastic figure. Over the forehead the horns are connected with the central fruit of the ivy formed of seven globules. The beard and the moustache consist of large clusters of curls, in conformity with the strongly naturalistic rendering of the face with the large, deeply modelled volumes. The plastic features of the mask of this lantern enabled many scholars, having examined other examples also, to attribute it to certain artistic workshops-centres or contemporaneous artistic trends. According to the prevailing view it appears that the work under consideration, as well as similar artefacts, relates to or draws its inspiration from the Attic centre, yet without excluding, with regard to the century in question, the development of distinct and strong artistic tendencies outside Attica.<sup>9</sup>

At the bottom of the vessel a small iron element, circular in cross section, contains a shallow, partially preserved, disc, also made of iron (“*πινάκιον, πινακίσκιον*”, Pollux, *Onomastikon* X) upon which a clay black-glazed lamp was mounted<sup>10</sup> (**fig. 4**). This familiar clay vessel in the interior of the lantern indicated the use of the unique perforated vessel and at the same time of one more preserved bronze lantern (AMΘ 54/1394 [A4]) (**fig. 5**) that had been unearthed a few years earlier at Tomb I of the known burial ensemble at Derveni (ancient Lete) to the northwest of Thessaloniki.<sup>11</sup>

There are certain morphological differences, instantly noticed, between the Derveni lantern and its counterpart of Vergina; nevertheless, it is self-evident that they shared the exact same use, although in the relevant publication no reference is made to a similar lantern. This example also rests on a cast tripod base supported by three lion-paw feet carved in the round; its perforated body is ovoid, yet without lid, with two cast handles fixed onto two large metal sheets that take the form of an ivy leaf. On the upper part of the body are noticeable an incised vine branch with leaves and bunches of grapes. Immediately below, a row of lotus flowers and a band of scroll pattern are visible. It is worth mentioning that both examples are decorated with vegetal motifs from the “Dionysiac” repertoire, an element that could possibly be associated with the iconography of the symposium. The determination of the date of the two bronze lanterns to the 4<sup>th</sup> c. B.C. derives from a similar estimation of the two burial ensembles which are included in

<sup>8</sup> The head was fixed on to the wall of the vessel with silver soldering and two small rivets. For the relatively rare theme of Pan-Satyr, see Zimi and Sideris 2003, 52-53. Sideris 2011, 293-294 and Sideris 2016, 218 (figure).

<sup>9</sup> Cf. Touloumtzidou 2011, 377-378, 383-384. Sideris 2013, 78-83, Sideris 2011, 2013, 283-313. Themelis 2000, 495-517. Barr-Sharrar 2008, 166-168. The selection of these iconographic motifs for the masks found on the various metal vessels (oinochoae, situlae, hydriae etc) raises some questions, given that these usually depict Heracles, Pan, a Satyr or Silenus, Athena or a Maenad.

<sup>10</sup> On the type of lamp see Howland 1958, 23D. Scheibler 1976, *DSL* 2, 3. Drougou 2005, 38-39, fig. 20. For the different dating of the lamp of Tomb II of the Great Tumulus (Megali Toumba) in Vergina and generally of all the objects recovered from the same tomb see Rotroff, 2007, 809 ff. The debate on the different dating which the undersigned puts forward goes beyond the scope of this study.

<sup>11</sup> Themelis and Touratsoglou 1997, 37, pl. 5, 44.

the Tomb. The identification of the deceased of the Macedonian Tomb II of the Great Tumulus (Megali Toumba) with Philipp II of Macedon (the death of the Macedonian sovereign in 336 B.C. is considered a *terminus ante quem*) enables the dating of the lantern of Vergina to around the third quarter of the 4<sup>th</sup> c. B.C.,<sup>12</sup> whereas P. Themelis and I. Touratsoglou date Tomb I of Derveni at the end of the same century.<sup>13</sup>

As far as we are aware of, the two bronze examples from Vergina and Derveni are today the sole surviving metal lanterns, whereas the number of their known ancient counterparts made of clay proves equally small. The excavators and researchers of the cemetery at Pherae in Thessaly have dated the perforated clay lantern that served as grave good in Grave 16<sup>14</sup> at the early 4<sup>th</sup> c. B.C. It is interesting that the lantern of Pherae that was 0.23 m tall preserved in its interior the necessary clay lamp<sup>15</sup> which, based on its type, can be dated to the early 4<sup>th</sup> c. B.C. or a little later: the body consists of a wide cylinder divided into four parts with the aid of three “colonettes” with disc-shaped finials at the top. The large opening at the top is covered by a slightly curved lid with knob-shaped handle in the centre. Similar, and in fact simpler in form, is the lidded clay lantern from Grave 13 from the same cemetery of Pherai (with no other evidence).<sup>16</sup> Comparable lanterns from the ensuing Hellenistic period are not known to us and the chronological gap until the late Roman and the early Byzantine years is quite extended and cannot be easily bridged, except for the perforated clay lantern from Thasos in this late period.<sup>17</sup> The small number of metal examples should also be included in this stretch of time from late antiquity to the early byzantine period. Despite the time distance the main features of these late lanterns enable their association with their classical counterparts with respect to their form that seems to endure until the “lanterns” of later years.

Lighting devices, lamps, lamp stands, lanterns and torches, are objects frequently encountered as grave goods among other vessels found in burials. Many of them have been construed as forming part of the burial process, having symbolic meaning, while others have been regarded as a practical means by which the burial space and the interment process are lighted. However, it appears that this data should be interpreted each time depending on the region in which it is found and in conjunction with the time periods. In this general framework, the practical or symbolic interpretation of the grave goods in Macedonian tombs –particularly the early ones– can only depend on our understanding of the burial in its entirety, whether it represents, for instance, the symposium or special religious tenets and their symbolisms, issues whose elaboration extends beyond the scope of this discourse.

In the same Macedonian Tomb II of the Great Tumulus (Megali Toumba) from which the bronze lantern comes, the large cylindrical bronze torch (**fig. 6**) was also unearthed (Pollux, *Onomastikon* X117, “ὀβελισκολύχνιον”), decorated with a silver band,

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<sup>12</sup> See *supra* n. 10.

<sup>13</sup> See *supra* n. 11.

<sup>14</sup> Triantafyllopoulou 2000, 60-69, fig. 15.

<sup>15</sup> Triantafyllopoulou 2000, 67, fig. 14.

<sup>16</sup> Adryme-Sismane 1983, 39.

<sup>17</sup> Moullou 2011, 57, fig. 15. Papatheofanous-Totsi 2011, 155, no 31. For the Roman period see recently Terzopoulou 2013, 314-319. For other metal examples from late antiquity see Franken 2010, 245-256. It appears that these examples can establish a diachronic continuity of the lantern.

embellished with a plain stalk in relief.<sup>18</sup> In fact, the torch preserves the iron stave to which the large wooden element that was necessary for handling the object was affixed. No other similar artefacts that date back to this time period are known to us, although there are numerous depictions on ancient works that attest to their use throughout many centuries. From the neighbouring Tomb III of the Great Tumulus (Megali Toumba), instead of a lantern as in the case of Tomb II, a large silver-plated iron *lamp stand* (*lychnostates*) has been recovered with its clay lamp at the top. As is known, the usually intricate lamp stands are included in certain rich burial ensembles in the wider region of the kingdom of Macedon which, nonetheless, are incorporated into a long series of examples found in Mediterranean countries that date from the Archaic period.<sup>19</sup> Research has associated these metal artefacts with the concept and the occurrence of the symposium, precisely because they appear on the iconography of the symposium, an element that facilitates a similar interpretation of burial finds.<sup>20</sup> Of the group of “lighting” vessels related to the burial process and attested by excavation finds, the plain clay lamps constitute a plentiful ensemble with special significance in Hellenistic Macedonia.<sup>21</sup> Small clay lamps have been found in many tombs of Hellenistic Veroia, unused in most cases, deposited on the burials, contained in clay aryteres, a fact that enables their interpretation possibly as a symbolism of the enduring light in relation to death.<sup>22</sup> The difference in the significance of the practice in Hellenistic Macedonia of placing lamps inside other vessels, such as aryteres, and depositing lanterns or lamp stands in the rich graves of the 4<sup>th</sup> c. B.C., a fact associated with the wealth of the deceased or the concept of the symposium in the burial process, according to the various interpretations, becomes easily comprehensible. In the case of the placement of a lamp –unused most of the times– inside a closed vessel their symbolic meaning is apparent, and different from that of the “symposium”. In contrast to the simple grave goods found in the Athenian necropolis, the examples of the rich burials in many other Greek regions, such as Macedonia, Thessaly, Cyprus and Asia Minor, cover a wide variety and are often luxurious. The conveyance of the concept of wealth, but also the traditional beliefs of the mortal man to the Underworld is sharply reflected in the grave goods of the burial, always laying emphasis on and in combination with the rest of the deposited vessels.

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<sup>18</sup> Andronikos 1984, 164, fig. 132. See also Moullou 2013, 331-340, 337 (“torches”, see examples and representations).

<sup>19</sup> On the richness of the burial ensembles in Macedonia see indicatively Kottaridi *et al.* 2011. Descamps-Lequime and Charatzopoulou 2011. Also Barr-Sharrar 2008, 10-27. For the relevant historical discussion see Touratsoglou 2010, 74 ff.

<sup>20</sup> For their typology see Rutkowski 1979, 174-222. Generally see Moullou 2010 –available in electronic form at [elocus.lib.uoc.gr](http://elocus.lib.uoc.gr). For many representations on vase painting, such as the red-figure stamnos by Smikros (Brussel, Musees Royaux d'Art at Histoire), Tiverios 1996, 293-294, nos 102-103, pl. 102-103. Vierneisel and Kaeser 1990, 216-221. It should be noted that as a rule lanterns are shown on depictions of the symposium and, not rarely, in combination with the kotabbos games, and to a much lesser extent with other scenes of *epaulia*, or weddings etc.

<sup>21</sup> Drougou and Touratsoglou 1980, 177-178. For the funerary use of lanterns see Scheibler 1976, 1. Kurtz and Boardman 1971, 211.

<sup>22</sup> Drougou and Touratsoglou 1980, 177-178. It should be stressed that the phenomenon is rarely attested outside Macedonia, in places such as Chalkis, an area in which a Macedonian garrison was installed see n.19 and Drougou and Touratsoglou 2013, 52-54.

Perhaps the clay lanterns from the burial ensembles of the cemetery of Pherai in Thessaly differentiate the picture, since these graves cannot be characterized as rich and the grave goods in their entirety possibly denote a specific religious tradition.

In parallel with their practical and symbolic uses the metal and clay lanterns of the 4<sup>th</sup> c. B.C. signal a collateral, yet not insignificant for this century, fact, which consists in the close ties between pottery and metalwork and the effort to swap over the morphological and decorative accomplishments of the two crafts. M. Vickers has repeatedly discussed this issue, making particularly important observations on these years.<sup>23</sup> The relation and interaction between crafts even in artefacts of everyday use actually constitute the starting point of many new creations. In the 4<sup>th</sup> c. B.C., a period in which the Classical art fades away, it is not always clear, which of the two crafts, Pottery or Metalwork, imposes its characteristics upon every new shape or type of shape or its decorative themes, given that between the two crafts shapes and decorative modes are exchanged with remarkable, almost self-evident, “ease”, whereas what is produced establishes a fashion that is effortlessly spread through trade. Even though it is not absent during the preceding centuries also, in the 4<sup>th</sup> c. B.C. the link between metalwork and pottery proves very strong; hence the origin and the source of inspiration for many works are hardly discernible. Many vases are rendered in metal and clay simultaneously,<sup>24</sup> whereas some clay vessels are plated<sup>25</sup> and the same themes and decorative patterns are tried on more materials. Already since the previous century, but mainly during the 4<sup>th</sup> c. B.C., many new, luxurious objects are adopted in private life and their form becomes more complex. The clay lanterns have simple, conical base and their body resembles that of pyxides, as opposed to the metal examples that have more intricate form and rest on a tripod base with animal-paw feet, imitating luxurious vessels.<sup>26</sup> The relief and incised motifs of the metal objects keep up with the trend of the epoch displaying a wealth of symbolisms and patterns. In spite of these observations, the question as to what the initial use and origin of lanterns were cannot be answered definitively.<sup>27</sup> The value of the plastic (relief) elements of the Vergina lantern unavoidably establishes matters of workshop and artistic creation. Judging by the mask of Pan that decorates the base of the vessel’s handle A. Sideris identifies a workshop of Macedonian toreutics, deeply influenced by the Attic art,<sup>28</sup> a fact that can be ascertained if this points simultaneously to the high quality of the work. The same researcher, following P. Themelis,<sup>29</sup> determines with a series of similar masks, that adorned metal vessels of the 4<sup>th</sup> c. B.C., groups-workshops that enrich research with at least the necessary methodology and order. It is obvious that solid chronological and other external archaeological data is needed so as to render the question of Metalwork, not just of this epoch, but of every time period, comprehensible.

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<sup>23</sup> Vickers 1986. Gill and Vickers 1990, 4-6, 15-16. Vickers 1996.

<sup>24</sup> See *supra* n. 20, also Drougou and Touratsoglou 1997, 155-163. Drougou 2011, 185-192. Ignatiadou 2012, 214-246. Furthermore, on the main debate Vickers and Gill 1994, 123-153.

<sup>25</sup> For the phenomenon see Kotitsa 2006, 27-30. Kotitsa 2012, 108-125, Drougou 2000, 306-314.

<sup>26</sup> Cf. the main types of clay pyxides, Kotitsa 1996. For the various metal examples, apart from those found in the burial ensembles of Vergina, see also many examples Touloumtzidou 2011.

<sup>27</sup> See n. 23.

<sup>28</sup> Sideris 2011, 295. Relatively similar remark with analogous comment; see Barr-Sharrar 2008.

<sup>29</sup> Themelis 2000, 495-517. Themelis and Touratsoglou 1997, 170-182. Other examples see Tassinari 2009, 156, 159.

As this century steps into the Hellenistic period, the concept of the local pottery and metalwork workshops or even of the Great Art loses its original meaning and often reflects new ways to perceive creation, organization and aesthetic taste, a change that, we believe, takes place in the second half of the 4<sup>th</sup> c. B.C. and paves the way for the ensuing Hellenistic period.

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Fig. 1. The bronze lantern (*lychnuchos*) from the Macedonian tomb II, tomb of Philipp II, in Aegae-Vergina, third quarter of 4<sup>th</sup> c. B.C. Museum of Vergina.

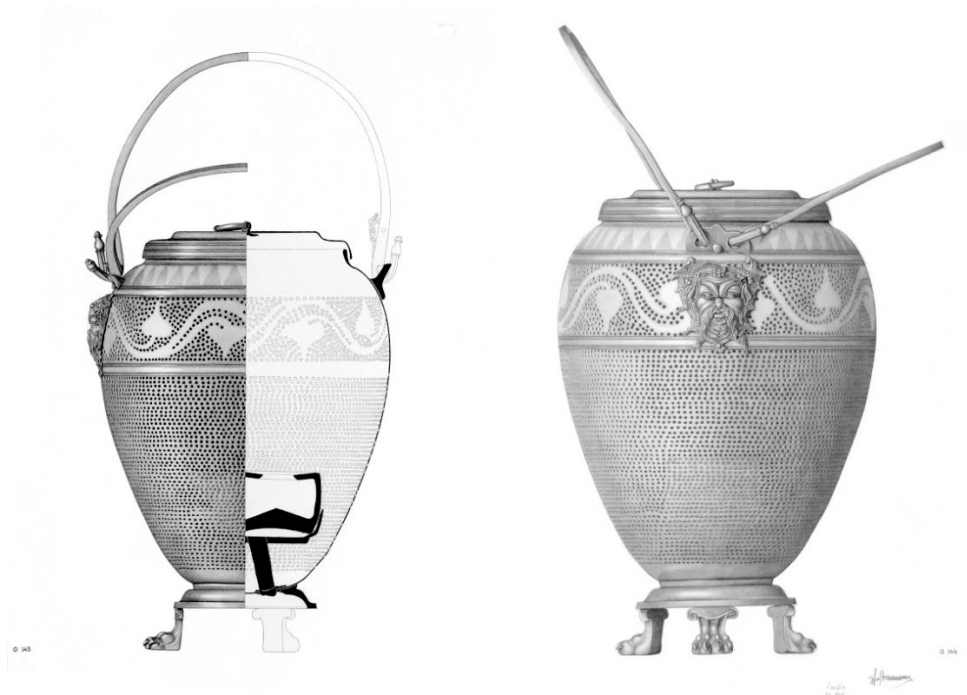


Fig. 2. Drawing of the bronze lantern (*lychnouchos*) of Aegae-Vergina (G.Miltsakakis).



Fig. 3. Detail of the bronze lantern (*lychnouchos*) from the Macedonian tomb II, tomb of Philipp II, in Aegae-Vergina, third quarter of 4<sup>th</sup> c. B.C. Museum of Vergina

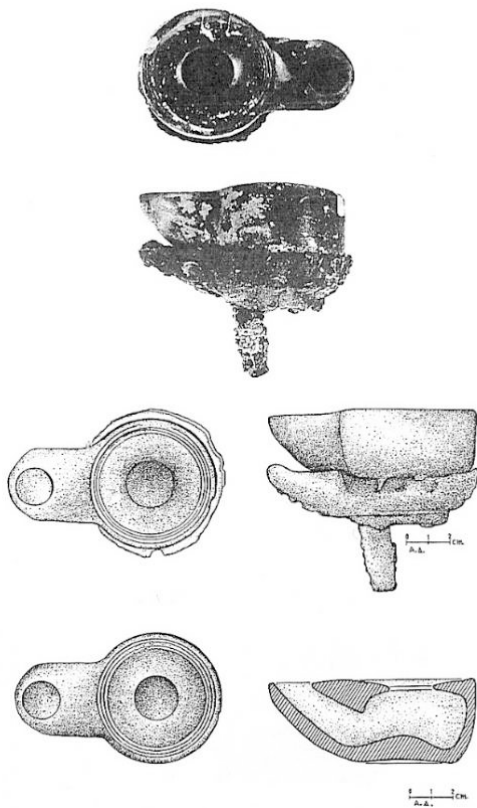


Fig. 4. Tonlamp from the bronze lantern (*lychnuchos*) in the tomb of Philipp II, in Aegae-Vergina, third quarter of 4<sup>th</sup> c. B.C. Museum of Vergina.



Fig. 5. Bronze lantern (*lychnuchos*) from the tomb II in Derveni-ancient Lete (Thessaloniki), last quarter of 4<sup>th</sup> c. B.C. Archaeological Museum of Thessaloniki.

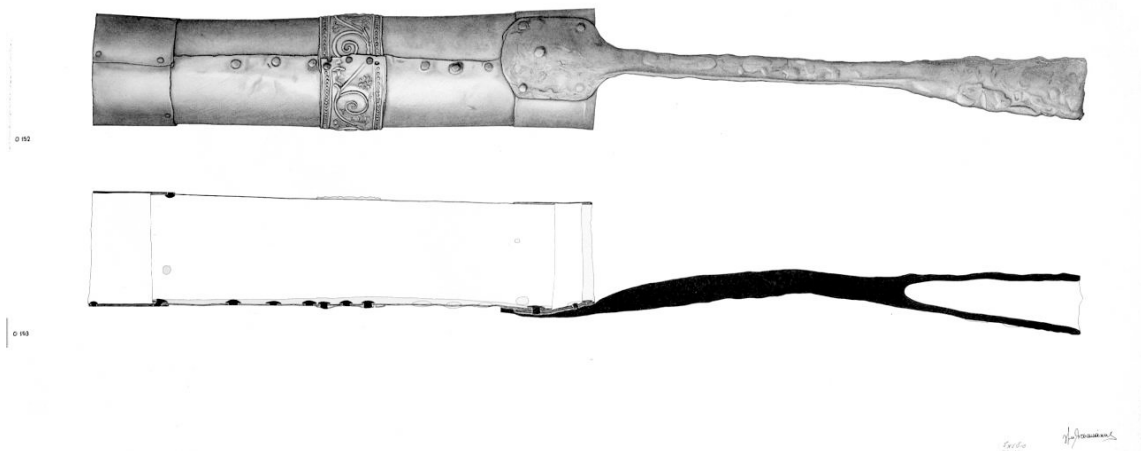


Fig. 6. Bronze torch from the Macedonian tomb II, tomb of Philipp II, in Aegae-Vergina, third quarter of 4<sup>th</sup> c. B.C. Museum of Vergina.