Label: 51

Title: Oinochoe

Accession\_number: 2003.167

Collection\_link: <https://www.getty.edu/art/collection/objects/221534>

Dimensions: H. 5.8, Diam. rim 2.8, max. Diam. 3.7 cm; Wt. 32.33 g

Date: Late fourth–early third century BCE

Start\_date: -333

End\_date: -267

Attribution: Production area: Eastern Mediterranean, possibly Rhodes

Culture: Greek

Material: Dark blue; opaque white and turquoise glass

Modeling technique and decoration: Core-formed; applied handle, rim-disk, base, and unmarvered and marvered threads

Inscription: No

Shape: Oinochoai

Technique: Core-formed

## Condition

Intact. Condition is good, with a few abrasions, and there are some small areas of discoloration and iridescence.

## Description

Dark blue ground with opaque yellow and turquoise décor. Trefoil rim-disc; cylindrical neck; convex shoulder; straight-sided cylindrical body tapering toward the bottom; low circular pad-base, asymmetrical, uneven, and slightly concave on its underside. A dark blue strap handle extends from shoulder to beneath the rim.

An unmarvered turquoise thread is wound around the rim and spirally wound three times along the neck. On the body, a marvered turquoise and one white thread spirally wound five times and dragged downward, forming a festoon pattern. Around the base is wound an unmarvered turquoise thread.

## Comments and Comparanda

See comments on [2003.179](#cat). For the classification of this particular oinochoe see {Grose 1989}, class II:A, oinochoe form II:1 subclass with upright festoon and not feathering; see Toronto, ROM 950.157.15 ({Grose 1989}, p. 118, fig. 74).

## Provenance

By 1974–1988, Erwin Oppenländer, 1901–1988 (Waiblingen, Germany), by inheritance to his son, Gert Oppenländer, 1988; 1988–2003, Gert Oppenländer (Waiblingen, Germany), sold to the J. Paul Getty Museum, 2003

## Bibliography

{von Saldern et al. 1974}, p. 54, no. 120; p. 53, plate no. 120.

## Exhibitions

None

Label: 52

Title: Oinochoe

Accession\_number: 2003.164

Collection\_link: <https://www.getty.edu/art/collection/objects/221531>

Dimensions: H. 8.8, Diam. rim 3.8 × 3.5, max. Diam. 4.4 cm (including handle), 4.2 (body) cm; Wt. 51.00 g

Date: Mid-seventh century BCE–early sixth century BCE

Start\_date: -666

End\_date: –567

Attribution: Production area: Italy

Culture: Etruscan

Material: Translucent dark blue glass

Modeling technique and decoration: Core-formed; applied elements

Inscription: No

Shape: Oinochoai

Technique: Core-formed

## Condition

Parts of the rim, neck, handle, and the decorative band on the neck are restored.

## Description

Core-formed dark blue miniature oinochoe. Applied trefoil rim-disk; long cylindrical neck; sloping shoulder; ovoid body; convex bottom; discoid base with a tall stem. An almost vertical, mildly convex strap handle was attached on the shoulder (distorting the decorative protrusions in that area), stretched upward, and bent to the underside of the rim-disk.

Three rows of pinched projecting knobs decorate the vessel from shoulder to mid-body height. A small, amorphous hole is visible on the lower part of the bottom, adjacent to the spot where the coil that forms the base was applied. On the convex bottom was added a thick coil of glass that was wound four times, forming the stem, and the base, which was flattened to a discoid shape. A finer thread was spirally wound five times over the lower part of the body and the stem, beginning on the lower body. A thick coil was wound one and a half times around the mid-neck height and flattened to form a decorative discoid band.

## Comments

One of the glass knobs on the body is further stretched and bent on the shoulder, covering—only partly—a hole on the body wall. On the lower part of the body a small cavity is visible, and another minute one between two knobs of the lowest row.

In the interior, which is rough, off-white remains of the core are visible.

There are small cracks all over the body, probably indicating that it was made by marvering crushed glass.

Both ends of the handle have rounded edges, indicating that the handle was made of a lump of glass that was first stretched and tooled to the desired size on a flat surface, and then applied on the vessel.

The projecting knobs that cover the surface of the body, which give it a spiky appearance, gave to the vessels of this type the nickname “hedgehog” or “hirsute” (irsuti in Italian) vessels (oil flasks in the shape of small oinochoe like 2003.164, small bowls, alabastra, and rarely lenticular pyxides). They were made in Etruscan workshops, originally in Caere and later in Orvieto, using the core-forming technique almost exclusively, of blue glass in different shades imported from the Near East. In addition to the vessels, beads and jewelry inlays were produced in these workshops. They appear in the middle of the seventh century BCE, and their production was at its peak during the late seventh and the first decades of the sixth century BCE. They were probably made to hold perfume in the form of scented oil, which was a specialty of the region (especially around Vetulonia), and they are found in elite burials at the sites of Cerveteri, Orvieto, Chiusi, and other early Etruscan sites ({Caputo 1963}, pp. 13–17; {Bizzari 1965}, pp. 57–61; {Martelli 1994}, pp. 75–98; {Giuntoli 1996}, pp. 13–16; {Cappucini 2017}, pp. 44–46).

## Provenance

By 1972, Gawain McKinley Ltd.; by 1974–1988, Erwin Oppenländer, 1901–1988 (Waiblingen, Germany), by inheritance to his son, Gert Oppenländer, 1988; 1988–2003, Gert Oppenländer (Waiblingen, Germany), sold to the J. Paul Getty Museum, 2003

## Bibliography

{McKinley 1972}, p. 2, upper left, ill.

{JGS 1973}, p. 187, no. 2, ill.

{von Saldern et al. 1974}, p. 54, no. 115; p. 52, plate no. 115.

{Harden 1981}, p. 170, no. 113e.

{Carandini 1985}, p. 188, fig. 227.

{Martelli 1994}, p. 97, nos. 44–45.

{von Saldern 2004}, p. 88, no. 3.

## Exhibitions

* Molten Color: Glassmaking in Antiquity (Malibu, 2005–2006; 2007; 2009–2010)

Label: 53

Title: Aryballos

Accession\_number: 2003.174

Collection\_link: <https://www.getty.edu/art/collection/objects/221541>

Dimensions: H. 6, Diam. rim 2.6, max. Diam. 4.7 cm; Wt. 48.12 g

Date: Late sixth–fifth century BCE

Start\_date: -533

End\_date: -401

Attribution: Production area: Eastern Mediterranean, possibly Rhodes

Culture: Greek

Material: Translucent dark blue; opaque yellow and turquoise glass

Modeling technique and decoration: Core-formed; applied rim and handles; applied marvered and unmarvered threads; vertical indentations on the body caused by the tooling of the zigzags

Inscription: No

Shape: Aryballoi

Technique: Core-formed

## Condition

Intact, with very few abrasions and scratches. Reddish remains of the core in the interior.

## Description

Translucent dark blue body, opaque yellow and turquoise decoration. Broad, inward-sloping rim-disk; cylindrical neck; obtuse-angled shoulder; almost spherical body; convex bottom. Two dark blue ring handles with knobbed tails extend from the lower part of the neck to the shoulder.

An unmarvered opaque yellow thread is wound around the rim. A marvered yellow thread starts on the shoulders, spirals eight times around the upper body, where an opaque turquoise thread is wound three times, and they are both dragged up and down, forming a zigzag pattern. Below this a yellow and a turquoise marvered thread are wound horizontally once around the body.

## Comments and Comparanda

The aryballos was one of the ceramic vessel forms that was rendered in glass with core-forming technique after the sixth century BCE, when this technique, known in Mesopotamia and Egypt since the middle of the second millennium BCE, was introduced in the Aegean world. In addition to aryballoi, amphoriskoi (small amphoras), alabastra, and oinochoiskai (juglets) were imitated in core-formed glass. It is believed that they functioned as unguentaria, intended for aromatic and cosmetic substances ({Harden 1981}; {McClellan 1984}; {Grose 1989}, pp. 109–125; {Stern and Schlick-Nolte 1994}, pp. 37–44).

This aryballos belongs to the earliest group of Aegean core-formed vessels, dating from the middle of the sixth century to the end of the fifth century BCE ({Harden 1981}, pp. 58–99; {Grose 1989}, pp. 110–115), which were made either of blue glass and decorated with white, yellow, and turquoise threads or of milky white glass decorated with purple threads. Vessels of this group have been found in great numbers in Rhodes, Macedonia, the Aegean islands, and Italy. For the classification of this particular aryballos see {Grose 1989}, class I:B, form I:1A: p. 151, no. 119.

## Provenance

By 1974–1988, Erwin Oppenländer, 1901–1988 (Waiblingen, Germany), by inheritance to his son, Gert Oppenländer, 1988; 1988–2003, Gert Oppenländer (Waiblingen, Germany), sold to the J. Paul Getty Museum, 2003

## Bibliography

{von Saldern et al. 1974}, p. 64, no. 145; p. 53, plate no. 145.

## Exhibitions

* Molten Color: Glassmaking in Antiquity (Malibu, 2005–2006; 2007; 2009–2010)

Label: 54

Title: Aryballos

Accession\_number: 2003.177

Collection\_link: <https://www.getty.edu/art/collection/objects/221544>

Dimensions: H. 6, Diam. rim 2.4, max. Diam. 4.4 cm; Wt. 34.64 g

Date: Late sixth–fifth century BCE

Start\_date: -533

End\_date: -401

Attribution: Production area: Eastern Mediterranean, possibly Rhodes

Culture: Greek

Material: Translucent dark blue; opaque yellow and turquoise glass

Modeling technique and decoration: Core-formed; applied rim and handles; applied marvered and unmarvered threads

Inscription: No

Shape: Aryballoi

Technique: Core-formed

## Condition

Intact, with very few abrasions and scratches. Reddish remains of the core in the interior.

## Description

Translucent dark blue body, opaque yellow and turquoise decoration. Broad inward-sloping rim-disk; cylindrical neck; obtuse-angled shoulder; almost spherical body; convex bottom. Two dark blue ring handles with knobbed tails extend from the upper part of the neck near the rim to the shoulder.

An unmarvered opaque yellow thread is wound around the rim. A marvered wide yellow thread starts on the neck as a large flake that covers almost the entire height of the neck on one side and spirals around the shoulders and the upper body, where an opaque turquoise thread is wound twice, and they are both dragged up and down, forming a zigzag pattern. Below this a yellow marvered thread is wound horizontally twice around the body.

## Comments and Comparanda

See comments on [2003.174](#cat). For the classification of this particular aryballos see {Grose 1989}, class I:B, aryballos form I:1: p. 151, no. 119.

## Provenance

1908, A. Vogell (Karlsruhe, Germany) [sold, Griechische Altertümer südrussischen Fundorts aus dem Besitze des Herrn A. Vogell, Karlsruhe (Versteigerung), Max Cramer, Cassel, Germany, May 26–30, 1908, lot 1041]; by 1974–1988, Erwin Oppenländer, 1901–1988 (Waiblingen, Germany), by inheritance to his son, Gert Oppenländer, 1988; 1988–2003, Gert Oppenländer (Waiblingen, Germany), sold to the J. Paul Getty Museum, 2003

## Bibliography

{Cramer 1908}, lot 1041.

{von Saldern et al. 1974}, p. 65, no. 151, plate no. 151.

## Exhibitions

* Molten Color: Glassmaking in Antiquity (Malibu, 2005–2006; 2007; 2009–2010)

Label: 55

Title: Aryballos

Accession\_number: 2004.4

Collection\_link: <https://www.getty.edu/art/collection/objects/221455>

Dimensions: H. 7.2, Diam. rim 2.8, max. Diam. 6.5 cm; Wt. 146.88 g

Date: Late sixth–fifth century BCE

Start\_date: -533

End\_date: -401

Attribution: Production area: Eastern Mediterranean, possibly Rhodes

Culture: Greek

Material: Dark blue; opaque yellow and turquoise glass

Modeling technique and decoration: Core-formed; applied rim, handles, and decorative threads and dots

Inscription: No

Shape: Aryballoi

Technique: Core-formed

## Condition

Intact.

## Description

Blue ground, yellow and turquoise decoration. Broad, inward-sloping turquoise rim-disk; cylindrical neck; convex shoulder; ovoid body; convex pointed bottom. Two “dolphin” ring handles with knobbed tails, one dark blue and one yellow, extend from the middle of the neck to the shoulder.

An unmarvered dark blue thread around the rim. A marvered yellow thread is wound five times around the body as horizontal lines and at the largest diameter a turquoise thread is added, spiraling three times with the yellow thread, dragged to form a zigzag and feathered motif. Below are two yellow threads flanking a turquoise thread. At the center of the bottom is a wider turquoise dot topped at the center by a smaller yellow dot.

## Comments and Comparanda

See comments on [2003.174](#cat). For the classification of this particular aryballos see {Grose 1989}, class I:B, aryballos form I:1: pp. 151–152, no. 120.

## Provenance

By 1974–1988, Erwin Oppenländer, 1901–1988 (Waiblingen, Germany), by inheritance to his son, Gert Oppenländer, 1988; 1988–2003, Gert Oppenländer (Waiblingen, Germany), sold to the J. Paul Getty Museum, 2003

## Bibliography

{von Saldern et al. 1974}, p. 64, no. 144.

## Exhibitions

Molten Color: Glassmaking in Antiquity (Malibu, 2005–2006; 2007; 2009–2010)

Label: 56

Title: Aryballos

Accession\_number: 2003.176

Collection\_link: <https://www.getty.edu/art/collection/objects/221543>

Dimensions: H. 6.1, Diam. rim 2.7, max. Diam. 5, Th. 0.3 cm; Wt. 43.66 g

Date: Late sixth–fifth century BCE

Start\_date: -533

End\_date: -401

Attribution: Production area: Eastern Mediterranean, possibly Rhodes

Culture: Greek

Material: Dark blue body; opaque yellow and white decoration

Modeling technique and decoration: Core-formed; applied rim and handles; applied marvered and unmarvered threads

Inscription: No

Shape: Aryballoi

Technique: Core-formed

## Condition

Fully preserved. The vessel has much discoloration, visible especially around the mouth and neck. There are a few minor abrasions, such as nicks and scratches.

## Description

Core-formed, dark blue aryballos with a ribbed body decorated with white and yellow combed pattern. Inward-sloping rim-disk with tooling marks above. Cylindrical neck. Right-angled junction with rounded shoulder. Ribbed, spherical-ovoid body. Convex bottom. Two blue scroll-shaped handles extend from under the mouth to the shoulder.

An unmarvered yellow thread is wound around the rim. Thread continues (probably the same one), marvered, spiraling twice around the neck and twice around the shoulder, then continuing, spiraling seven more times on the central body, alternating with a white thread in a combed pattern. Around the bottom a white thread is wound two times and a yellow once. A finer, white thread appearing near the bottom is the loose end of the thread wound around the body.

## Comments and Comparanda

See comments on [2003.174](#cat). For the classification of this particular aryballos see {Grose 1989}, class I:B, aryballos form I:2; {Arveiller-Dulong and Nenna 2001}, p. 125, no. 153.

## Provenance

1908, A. Vogell (Karlsruhe, Germany) [sold, Griechische Altertümer südrussischen Fundorts aus dem Besitze des Herrn A. Vogell, Karlsruhe (Versteigerung), Max Cramer, Cassel, Germany, May 26–30, 1908, lot 1039]; by 1974–1988, Erwin Oppenländer, 1901–1988 (Waiblingen, Germany), by inheritance to his son, Gert Oppenländer, 1988; 1988–2003, Gert Oppenländer (Waiblingen, Germany), sold to the J. Paul Getty Museum, 2003

## Bibliography

{Cramer 1908}, lot 1039, ill.

{von Saldern et al. 1974}, p. 64, no. 149; p. 65, plate no. 149.

## Exhibitions

* Molten Color: Glassmaking in Antiquity (Malibu, 2005–2006; 2007; 2009–2010)

Label: 57

Title: Fragment of a Core-Formed Vessel

Accession\_number: 83.AF.28.1

Collection\_link: <https://www.getty.edu/art/collection/objects/16203>

Dimensions : H. 1.1, W. 1.6 cm; Wt. 0.69 g

Date: Sixth–fifth century BCE

Start\_date: -600

End\_date: -401

Attribution: Production area: Eastern Mediterranean. Aegean?

Culture: Greek

Material: Dark blue, white, and turquoise glass

Modeling technique and decoration: Core-formed; applied marvered threads

Inscription: No

Shape: Unidentified

Technique: Core-formed

## Condition

Single body fragment.

## Description

Blue ground with turquoise and white decoration. Fragment of the body of a seemingly cylindrical vessel. On the interior side a thick, reddish-yellow layer is preserved, remains of the core. One opaque yellow and one white thread, both marvered, were spirally wound around the upper body and dragged upward, forming a zigzag pattern.

## Comments and Comparanda

Different forms of ceramic vessels were rendered in glass with core-forming technique from the sixth century BCE, when this technique, known in Mesopotamia and Egypt since the middle of the second millennium BCE, was introduced in the Aegean world. Amphoriskoi (small amphoras), alabastra, aryballoi, and oinochoiskai (juglets) were imitated in core-formed glass, although the original shape of the core-formed vessel that this fragment comes from has not been identified. It is believed that these vessels functioned as unguentaria, intended for aromatic and cosmetic substances ({Harden 1981}; {McClellan 1984}; {Grose 1989}, pp. 109–125; {Stern and Schlick-Nolte 1994}, pp. 37–44). The earlier examples, dating from the middle of the sixth century to the end of the fifth century BCE ({Harden 1981}, pp. 58–99; {Grose 1989}, pp. 110–115), were made either of blue glass and decorated with white, yellow and turquoise threads or of milky white glass decorated with purple threads. Vessels of this group have been found in great numbers in Rhodes, Macedonia, the Aegean islands, and Italy.

## Provenance

1983, Jiří K. Frel, 1923–2006, donated to the J. Paul Getty Museum, 1983

## Bibliography

Unpublished

## Exhibitions

None

Label: 58

Title: Fragment of a Core-Formed Vessel

Accession\_number: 83.AF.28.2

Collection\_link: <https://www.getty.edu/art/collection/objects/16204>

Dimensions: pres. H. 1.2, W. 1.00 cm; Wt. 0.72 g

Date: First century CE

Start\_date: 1

End\_date: 99

Attribution: Production area: Eastern Mediterranean. Aegean?

Culture: Roman

Material: Translucent blue and opaque white glass

Modeling technique and decoration: Core-formed; applied elements

Inscription: No

Shape: Unidentified

Technique: Core-formed

## Condition

Single body fragment.

## Description

Dark blue, curved body fragment decorated with applied fine white threads, dragged to form a festoon motif. On the interior side is a thick reddish layer from the core.

## Comparanda

See [83.AF.28.1](#cat).

## Provenance

1983, Jiří K. Frel, 1923–2006, donated to the J. Paul Getty Museum, 1983

## Bibliography

Unpublished

## Exhibitions

None

Label: 59

Title: Grooved Bowl

Accession\_number: 2003.217

Collection\_link: <https://www.getty.edu/art/collection/objects/221600>

Dimensions: H. 8.5, Diam. rim 15.8, Th. 0.5 cm; Wt. 260.62 g

Date: Ca. 150 BCE–ca. 50 BCE

Start\_date: -150

End\_date: -50

Attribution: Production area: Eastern Mediterranean

Culture: Greek

Material: Transparent amber-colored glass

Modeling technique and decoration: Rotary pressed, engraved

Inscription: No

Shape: Bowls

Technique: “Cast”-rotary pressed

## Condition

Intact.

## Description

Thick conical/mastoid bowl with rounded rim and convex bottom. In the interior, 0.7 cm below the rim, three horizontal grooves, each 0.3 cm wide.

## Comments and Comparanda

Conical and hemispherical grooved bowls are the most characteristic glass vessels made on the Syro-Palestinian coast in the second half of the second to the middle of the first century BCE. This form appears to have been widespread throughout the Mediterranean from the Levant to the Atlantic coast. They were imitating silver bowls. On this form see {Grose 1979}, pp. 54–59, group A; {Grose 1989}, pp. 193–194, 204–207, nos. 211–222. Further parallels and discussions on the form include {Weinberg 1970}, p. 21, nos. 1–11; {Weinberg 1973}, nos. 1–8; {Hayes 1975}, p. 18, no. 39; {Auth 1976}, p. 45, no. 33; {Stern and Schlick-Nolte 1994}, pp. 284–285, no. 79; {Nenna 1999a}, pp. 70, 72, no. c32; {Israeli 2003}, p. 77, no. 63; {Antonaras 2012}, p. 67, no. 16.

## Provenance

By 1974–1988, Erwin Oppenländer, 1901–1988 (Waiblingen, Germany), by inheritance to his son, Gert Oppenländer, 1988; 1988–2003, Gert Oppenländer (Waiblingen, Germany), sold to the J. Paul Getty Museum, 2003

## Bibliography

{von Saldern et al. 1974}, p. 93, no. 244; p. 93, plate no. 244.

## Exhibitions

* Molten Color: Glassmaking in Antiquity (Malibu, 2005–2006; 2007; 2009–2010)

Label: 60

Title: Grooved Bowl

Accession\_number: 2004.17

Collection\_link: <https://www.getty.edu/art/collection/objects/221475>

Dimensions: Η. 8.5, Diam. rim 14, Th. 0.5 cm; Wt. 260.91 g

Date: Ca. 150 BCE–ca. 50 BCE

Start\_date: -150

End\_date: -50

Attribution: Production area: Eastern Mediterranean

Culture: Greek

Material: Transparent amber-colored glass

Modeling technique and decoration: Rotary pressed, engraved

Inscription: No

Shape: Bowls

Technique: “Cast”-rotary pressed

## Condition

Fully preserved; mended and filled. Partly covered with weathering.

## Description

Thick conical/mastoid bowl with rounded rim and convex bottom. In the interior three horizontal grooves 0.5 cm wide: one is 1 cm below the rim and a pair at 3 cm, at mid-body. At the exterior two concentric grooves, 2.8 and 4.2 cm wide and 0.3 cm thick, encircle the bottom.

## Comparanda

See [2003.217](#num).

## Provenance

By 1974–1988, Erwin Oppenländer, 1901–1988 (Waiblingen, Germany), by inheritance to his son, Gert Oppenländer, 1988; 1988–2003, Gert Oppenländer (Waiblingen, Germany), sold to the J. Paul Getty Museum, 2003

## Bibliography

{von Saldern et al. 1974}, p. 93, no. 245.

## Exhibitions

None

Label: 61

Title: Grooved Bowl

Accession\_number: 2004.18

Collection\_link: <https://www.getty.edu/art/collection/objects/221476>

Dimensions: H. 5.8, Diam. rim 12.3, Th. 0.4 cm; Wt. 179.60 g

Date: Ca. 150 BCE–ca. 50 BCE

Start\_date: -150

End\_date: -50

Attribution: Production area: Eastern Mediterranean

Culture: Greek or Roman

Material: Transparent greenish glass

Modeling technique and decoration: Rotary pressed, engraved

Inscription: No

Shape: Bowls

Technique: “Cast”-rotary pressed

## Condition

Intact; cream weathering on areas of the exterior.

## Description

Straight rim with round edge sloping slightly inward; thick hemispherical body with rounded, convex bottom. On the interior, two deep horizontal grooves, 0.4 cm wide, at 1.1 and 2.2 cm below the rim. On the exterior, three concentric circular grooves, 1, 3.3 and 4.5 cm in diameter, encircle the center of the bottom.

## Comments and Comparanda

Conical and hemispherical grooved bowls are the most characteristic glass vessels made on the Syro-Palestinian coast in the second half of the second to the middle of the first century BCE. This form appears to have been widespread throughout the Mediterranean from the Levant to the Atlantic coast. They were imitating silver bowls. On this form see {Grose 1979}, pp. 54–59, group A; {Grose 1989}, pp. 193–194, 204–207, nos. 211–222. Further parallels and discussions on the form include {Weinberg 1970}, p. 21, nos. 12–14; {Weinberg 1973}, nos. 9–13; {Grose 1989}, no. 220; {Stern and Schlick-Nolte 1994}, pp. 290–294, nos. 82–83; {Nenna 1999a}, pp. 86–87, no. c199; {Israeli 2003}, p. 77, no. 61; {Antonaras 2012}, p. 68, no. 18.

## Provenance

By 1974–1988, Erwin Oppenländer, 1901–1988 (Waiblingen, Germany), by inheritance to his son, Gert Oppenländer, 1988; 1988–2003, Gert Oppenländer (Waiblingen, Germany), sold to the J. Paul Getty Museum, 2003

## Bibliography

{von Saldern et al. 1974}, p. 95, no. 251.

## Exhibitions

None

Label: 62

Title: Bowl

Accession\_number: 2003.219

Collection\_link: <https://www.getty.edu/art/collection/objects/221602>

Dimensions: H. 4.8, Diam. rim 10.2, Th. 0.25 cm; Wt. 97.3 g

Date: Second–first century BCE

Start\_date: -200

End\_date: -1

Attribution: Production area: Probably eastern Mediterranean

Culture: Greek

Material: Translucent amber-colored glass

Modeling technique and decoration: Molded

Inscription: No

Shape: Bowls

Technique: “Cast”-rotary pressed

## Condition

Intact, with some areas of iridescence. There are a few minor nicks and scratches. The body both interior and exterior are covered with circular scratches.

## Description

Bowl with a slightly flared, uneven lip. The rim is accentuated in the interior with a fine groove running 0.3 cm below the lip. At the center of the tiny resting surface is one dot, surrounded by a thick ring, which is encircled by a fine, thin ring.

## Comments and Comparanda

No exact parallels have been noted. The bowl, however, belongs to a group of high-quality Hellenistic tableware vessels, predominantly plates, hemispherical bowls, sometimes footed or finned (e.g., [2003.215](#num)), and skyphoi found in burials in Canosa, in southern Italy, the ancient Canusium {for an overview of Canosa Group vessels see {Stern and Schlick-Nolte 1994}, pp. 97–115). The vessels belong to two main groups: Millefiori Mosaic Glass and Cast Monochrome Tablewares, the latter made of decolorized, occasionally gilded, or strongly colored deep blue and light blue or purple glass ({Oliver 1968}, pp. 48–55; {Grose 1989}, pp. 185–189). Occasionally they were decorated with lathe-cut bands or grooves, or gilding; a very few had gold-leaf designs set between two fine colorless bowls in a sandwich gold-glass technique. They have been dated between the late third and the late second century BCE, although individual vessels of all hoards range from the late third to the late first century BCE ({Stern and Schlick-Nolte 1994}, pp. 100–102). This particular bowl was made of heavily colored glass by chip casting ({Lierke 2009}, pp. 27–29; {Stern and Schlick-Nolte 1994}, pp. 49–53, 110–111).

Relatively similar (in respect to the flanged rim and the groove along the rim) are footed bowls made of decolorized glass, although admittedly having a more conical body shape, see {Stern and Schlick-Nolte 1994}, pp. 102–104, figs. 177, 189–191, also pp. 256–259, nos. 67–68, all of them dated to the second or perhaps to the first century BCE.

## Provenance

By 1974–1988, Erwin Oppenländer, 1901–1988 (Waiblingen, Germany), by inheritance to his son, Gert Oppenländer, 1988; 1988–2003, Gert Oppenländer (Waiblingen, Germany), sold to the J. Paul Getty Museum, 2003

## Bibliography

{von Saldern et al. 1974}, p. 94, no. 248; p. 96, plate no. 248.

## Exhibitions

None

Label: 63

Title: Bowl

Accession\_number: 2003.216

Collection\_link: <https://www.getty.edu/art/collection/objects/221599>

Dimensions: H. 1.9, Diam. rim 8.7, Th. 0.3 cm; Wt. 52.22 g

Date: Third century BCE

Start\_date: -300

End\_date: -201

Attribution: Production area: Probably eastern Mediterranean

Culture: Greek

Material: Decolorized glass

Modeling technique and decoration: Rotary pressed

Inscription: No

Shape: Bowls

Technique: “Cast”-rotary pressed

## Condition

The condition is good, with some minor abrasions and nicks. There are three small cracks at the lip.

## Description

Bowl with horizontal rim with rounded edge, spreading slightly downward; shallow hemispherical body with convex curving sides, convex bottom. On the rim are “chatter marks,” that is, signs of concentric circles that regularly appear on rotary pressed vessels of decolorized glass ({Stern and Schlick-Nolte 1994}, figs. 47–48; {Ignatiadou 2013}, p. 59, fig. 18).

## Comments and Parallels

This bowl belongs to a group of high-quality Hellenistic tableware vessels, predominantly plates, hemispherical bowls, sometimes footed or finned (e.g., [2003.215](#num)), and skyphoi found in burials in Canosa, in southern Italy, the ancient Canusium {for an overview on Canosa Group vessels, see {Stern and Schlick-Nolte 1994}, pp. 97–115). The vessels belong to two main groups: Millefiori Mosaic Glass and Cast Monochrome Tablewares, the latter made of decolorized, occasionally gilded, or of strongly-colored deep and light blue or purple glass ({Oliver 1968}, pp. 48–55; {Grose 1989}, pp. 185–189). Occasionally they were decorated with lathe-cut bands or grooves or gilding; a very few had gold-leaf designs set between two fine colorless bowls in a sandwich gold-glass technique. They have been dated between the late third and the late second century BCE, although individual vessels of all hoards range from late third to the late first century BCE ({Stern and Schlick-Nolte 1994}, pp. 100–102}). This particular bowl was made of decolorized glass by chip casting or by sagging over a form-mold ({Lierke 2009}, p. 27–29; {Stern and Schlick-Nolte 1994}, pp. 49–53, 110–111}). It is one of a very small group of bowls that were supplemented with a lid shaped like a shallow dish with a flat bottom and a wide rim with a short overhang ({Stern 1999b}, pp. 33–41, 46–50; {Ignatiadou 2013}, pp. 141–150}). These lidded glass bowls have been connected to the term “exaleiptra” among the precious vessels the recorded in treasures of Athenian temples ({Stern 1999}, p. 35). The closest parallel, dated to the third century BCE, is of unknown provenance, and is held in the Kunstmuseum Düsseldorf ({Ricke 1989}, p. 19, no. 6; {Stern 1999b}, p. 49, no. 10, fig. 13). Relatively similar lidded bowls with painted and gilded lids have been unearthed in Macedonia ({Ignatiadou 2000}, pp. 35–36), reportedly on the Black Sea coast ({Kunina 1997}, pp. 12, 289–290, no. 18, plate 13; {Stern 1999b}, pp. 46–47, no. 1, fig. 22), Italy, and Egypt ({Arveiller-Dulong and Nenna 2011}, pp. 170–172, nos. 198–201), all of them dated to the fourth and third centuries BCE.

## Provenance

By 1974–1988, Erwin Oppenländer, 1901–1988 (Waiblingen, Germany), by inheritance to his son, Gert Oppenländer, 1988; 1988–2003, Gert Oppenländer (Waiblingen, Germany), sold to the J. Paul Getty Museum, 2003

## Bibliography

{von Saldern et al. 1974}, p. 93, no. 243.

## Exhibitions

None

Label: 64

Title: Finned Bowl

Accession\_number: 2003.215

Collection\_link: <https://www.getty.edu/art/collection/objects/221598>

Dimensions: H. 6.6, Diam. rim 15.8, Diam. base 3.3 cm; Wt. 325.40 g

Date: Third–second century BCE

Start\_date: -300

End\_date: -101

Attribution: Production area: Possibly Italy

Culture: Greek

Material: Transparent greenish glass

Modeling technique and decoration: Cast and cut

Inscription: No

Shape: Bowls

Technique: “Cast”-rotary pressed

## Condition

Fully preserved; cracked.

## Description

Mildly flaring, rounded rim; hemispherical body; and convex bottom. An incised, six-petaled rosette is set in a circle at the center of the bowl’s bottom. Twelve pointed leaves, probably representing lotus petals, spring from this medallion. Each leaf is formed of three elongated grooves. In between the leaves, twelve short, vertical, slightly slanting fins project from the surface around the middle of the body. The fins differ in size, ranging from 2.8 to 3.3 cm, and they are mildly slanted. An oblique notch/tooling mark is visible below one of the fins. A pair of faint horizontal grooves is incised at the exterior, 1.7 cm below the rim, midway between the rim and the ribs.

In the interior two horizontal grooves, one at 1.7 and another at 3.3 cm below the rim.

## Comments and Comparanda

This bowl belongs to a group of high-quality Hellenistic tableware vessels, predominantly plates, hemispherical bowls, sometimes footed or finned, like 2003.215, and skyphoi found in burials in Canosa, in southern Italy, the ancient Canusium (for an overview on Canosa Group vessels see {Stern and Schlick-Nolte 1994}, p. 97–115). The vessels belong to two main groups: Millefiori Mosaic Glass and Cast Monochrome Tablewares, the latter made of decolorized ([2003.216](#num)), occasionally gilded or of strongly-colored deep and light blue or purple glass ([2003.219](#num)) ({Oliver 1968}, pp. 48–55; {Grose 1989}, pp. 185–189). Occasionally they were decorated with lathe-cut bands, grooves, and protrusions-fins, or gilding; a very few have gold-leaf designs set between two fine colorless bowls in a sandwich gold-glass technique. They have been dated between the late third and the late second century BCE, although individual vessels of all hoards range from late third to late first century BCE ({Stern and Schlick-Nolte 1994}, pp. 100–102). This particular bowl was made of intensely colored glass by chip casting ({Lierke 2009}, p. 27–29; {Stern and Schlick-Nolte 1994}, pp. 49–53, 110–111).

Metal vessels served as prototypes for the shape and the decoration of finned or lobed bowls. They appear in an earlier, third-century BCE version made of decolorized glass with varying petal patterns and number of fins around the shoulders. Published finds are known from Gordion ({von Saldern 1959}, pp. 38–40, nos. 7–13, dated to the third century), Canosa ({Harden 1968}, pp. 27–28, 31, 35, nos. 7, 2.d, 5 fig. 21; {Bartoccini 1935}, pp. 246, fig. 12, plates I–II), Xanthos ({Demargne 1958}, pp. 61, 64, 68f., plate XX, no. 1856), and museum collections (British Museum: {Harden 1968}, pp. 27–28, no. 7, figs. 20–22). A later variant, to which 2003.215 belongs, has been dated to the late second–early first century BCE. The fins on these bowls, unlike the earlier examples, are placed between the tips of the petals of stylized lotus that decorate the body. The petals are narrower and plainer in design compared to the earlier examples; they share the same size, rendered in sunk relief. Published examples include those from the shipwreck in Antikythera, Greece ({Weinberg 1965}, pp. 32–33, no. 2, figs. 7,8; {Weinberg and McClellan 1992}, pp. 104–105, no. 61), Camarat 2, France ({Foy and Nenna 2001}, p. 104, nos. 129.2–3), Delos ({Nenna 1999a}, pp. 94–97, no. C252), and museum collections (Corning Museum of Art: {Goldstein 1979}, pp. 134–135, no. 277, plate 37). For an overview of the form and the finds see {Weinberg 1965}, pp. 32–33 and {Harden 1968}, pp. 43–44.

## Provenance

Giorgio Sangiorgi, Italian, 1886–1965 (Rome, Italy); by 1959, Private Collection; by 1974–1988, Erwin Oppenländer, 1901–1988 (Waiblingen, Germany), by inheritance to his son, Gert Oppenländer, 1988; 1988–2003, Gert Oppenländer (Waiblingen, Germany), sold to the J. Paul Getty Museum, 2003

## Bibliography

{von Saldern 1959}, p. 39, no. 11, fig. 21.

{von Saldern et al. 1974}, p. 92, no. 242; p. 98, plate no. 242.

## Exhibitions

* Molten Color: Glassmaking in Antiquity (Malibu, 2005–2006; 2007; 2009–2010)

Label: 65

Title: Bowl with Fins

Accession\_number: 2003.228

Collection\_link: <https://www.getty.edu/art/collection/objects/221611>

Dimensions: H. 5.6, Diam. rim 9.3, Diam. base 4.3 cm; Wt. 88.24 g

Date: First half of the first century CE

Start\_date: 1

End\_date: 49

Attribution: Production area: Eastern Mediterranean

Culture: Roman

Material: Translucent yellowish glass

Modeling technique and decoration: Free-blown; probably applied pieces, incised

Inscription: No

Shape: Bowls

Technique: Free-blown

## Condition

Intact; dark and calcinated crust on the interior and on the knobs on the exterior.

## Description

Slightly flaring rim, cut off; deep body, cylindrical at the upper part tapering and toward a narrow, flat bottom. Eight tooled, slightly uneven square knobs around the circumference at mid-height. The knobs are not perfectly aligned, appearing at different heights with respect to the rim and the spaces between them. They were each pressed on all five sides to attain the square shape. The decoration was possibly applied as blobs of hot glass on the walls of the vessel while it was still on the blowpipe and further modeled with tooling to assume the square shape. Five wavy striations are visible along the area over and on the knobs. Two fine, horizontal incised grooves 0.9 and 1.00 cm below the rim.

## Comments and Comparanda

This presumably free-blown vessel seems to be a descendant of the high-quality lobed or finned bowls that first appeared in the third century BCE and were evolving until the first century BCE (see [2003.215](#cat), wherein the discussion of this form).

No direct parallels have been located, but in rim shape and overall appearance the bowl looks close to finely ribbed bowls, that is, zarte Rippenschale (for them see comments on [2003.226](#cat), wherein the discussion of this form).

## Provenance

By 1974–1988, Erwin Oppenländer, 1901–1988 (Waiblingen, Germany), by inheritance to his son, Gert Oppenländer, 1988; 1988–2003, Gert Oppenländer (Waiblingen, Germany), sold to the J. Paul Getty Museum, 2003

## Bibliography

{von Saldern et al. 1974}, p. 102, no. 268; p. 101, plate no. 268.

## Exhibitions

* Molten Color: Glassmaking in Antiquity (Malibu, 2005–2006; 2007; 2009–2010)

Label: 66

Title: Ribbed Bowl

Accession\_number: 2003.221

Collection\_link: <https://www.getty.edu/art/collection/objects/221604>

Dimensions: H. 3.9, Diam. rim 12.8, Diam. base 5.5 cm; Wt. 175.64 g

Date: Ca. 50 BCE–ca. CE 50

Start\_date: -50

End\_date: 50

Attribution: Production area: Eastern Mediterranean; a western European origin cannot be excluded

Culture: Greek

Material: Translucent bluish glass

Modeling technique and decoration: Rotary pressed

Inscription: No

Shape: Bowls

Technique: Rotary pressed

## Condition

Intact; some encrusted areas.

## Description

Vertical, smooth, fire-rounded rim. Shallow body decorated with twenty-six long, vertical, slightly oblique, regularly arranged ribs. Ribs start 1 cm below the rim and range in size from 3.9 to 5.2 cm in length. In the interior two fine, horizontal grooves are incised at the bottom.

## Comments and Comparanda

See [78.AF.27](#num).

## Provenance

By 1974–1988, Erwin Oppenländer, 1901–1988 (Waiblingen, Germany), by inheritance to his son, Gert Oppenländer, 1988; 1988–2003, Gert Oppenländer (Waiblingen, Germany), sold to the J. Paul Getty Museum, 2003

## Bibliography

{von Saldern et al. 1974}, p. 97, no. 259; p. 99, plate no. 259.

## Exhibitions

None

Label: 67

Title: Ribbed Bowl

Accession\_number: 2003.222

Collection\_link: <https://www.getty.edu/art/collection/objects/221605>

Dimensions: H. 4.5, Diam. rim 12.2, Th. 1 cm; Wt. 125.3 g

Date: Ca. 50 BCE–ca. CE 50

Start\_date: -50

End\_date: 50

Attribution: Production area: Eastern Mediterranean; a western European origin cannot be excluded

Culture: Greek

Material: Translucent bluish glass

Modeling technique and decoration: Rotary pressed

Inscription: No

Shape: Bowls

Technique: Rotary pressed

## Condition

Intact, with a few abrasions and some scratches. Some weathering, and the surface is covered with large areas of iridescence and some with black incrustation.

## Description

Vertical, smooth, fire-rounded rim. Shallow body decorated with 37 slightly slanting ribs that are quite uniform in size and evenly spaced. The ribs begin 1.2 cm below rim. In the interior there is one horizontal groove, 0.5 cm below rim; a pair of grooves at 2.5 cm indicate the beginning of the curved, lower part of the vessel.

## Comments and Comparanda

See [78.AF.27](#cat).

## Provenance

By 1974–1988, Erwin Oppenländer, 1901–1988 (Waiblingen, Germany), by inheritance to his son, Gert Oppenländer, 1988; 1988–2003, Gert Oppenländer (Waiblingen, Germany), sold to the J. Paul Getty Museum, 2003

## Bibliography

{von Saldern et al. 1974}, p. 96, no. 255; p. 97, plate no. 255.

## Exhibitions

None

Label: 68

Title: Ribbed Bowl

Accession\_number: 2003.223

Collection\_link: <https://www.getty.edu/art/collection/objects/221606/>

Dimensions: H. 4.2, Diam. rim 12.6, Diam. base 5, Th. 0.3 cm; Wt. 157.3 g

Date: Ca. 50 BCE–ca. CE 50

Start\_date: -50

End\_date: 50

Attribution: Production area: Eastern Mediterranean; a western European origin cannot be excluded

Culture: Greek or Roman

Material: Translucent light bluish-green glass

Modeling technique and decoration: Rotary pressed

Inscription: No

Shape: Bowls

Technique: Rotary pressed

## Condition

Intact; some weathering and some incrustation. Some small areas of iridescence. The vessel is intact, with no cracks or breaks, and a few nicks and scratches.

## Description

Vertical, smooth, fire-rounded rim. Deep convex body decorated with 79 short, vertical ribs, slightly slanting to the left, quite evenly spaced, but not uniform in size. Ribs are visible only on the area near the shoulder of the carinated part of the body, starting 1.5 cm below the rim, and range in size from 1.2 to 2.1 cm in length. In the interior, three grooves 0.1 cm thick are visible: one at the center of the bottom and a pair along the circumference of the bottom.

For comments on the form, see [78.AF.27](#cat).

## Comparanda

{Isings 1957}, form 3c; {Grose 1989}, pp. 264–265, nos. 234–237; {Israeli 2003}, p. 81, no. 71; {Antonaras 2012}, p. 57, no. 23; {Antonaras 2017}, pp. 54–56, form 6a.

## Provenance

By 1974–1988, Erwin Oppenländer, 1901–1988 (Waiblingen, Germany), by inheritance to his son, Gert Oppenländer, 1988; 1988–2003, Gert Oppenländer (Waiblingen, Germany), sold to the J. Paul Getty Museum, 2003

## Bibliography

{von Saldern et al. 1974}, pp. 96–97, no. 256; p. 99, plate no. 256.

## Exhibitions

None

Label: 69

Title: Ribbed Bowl

Accession\_number: 2003.224

Collection\_link: <https://www.getty.edu/art/collection/objects/221607>

Dimensions: H. 4.5, Diam. rim 13.5, Diam. base 5.2, Th. 0.4 cm; Wt. 217.73 g

Date: Ca. 50 BCE–ca. CE 50

Start\_date: -50

End\_date: 50

Attribution: Production area: Eastern Mediterranean; a western European origin cannot be excluded

Culture: Roman

Material: Translucent greenish glass

Modeling technique and decoration: Rotary pressed

Inscription: No

Shape: Bowls

Technique: Rotary pressed

## Condition

Intact. Many scratches from usage on the bottom.

## Description

Vertical, smooth, fire-rounded rim; shallow, convex body; flat bottom. Mid-body decorated with 56 short vertical, slightly oblique ribs, regularly arranged. Ribs begin 1.3 cm below the rim and range from 2.2 to 2.7 cm in length.

For comments on the form, see [78.AF.27](#cat).

## Comparanda

See [2003.223](#cat).

## Provenance

By 1974–1988, Erwin Oppenländer, 1901–1988 (Waiblingen, Germany), by inheritance to his son, Gert Oppenländer, 1988; 1988–2003, Gert Oppenländer (Waiblingen, Germany), sold to the J. Paul Getty Museum, 2003

## Bibliography

{von Saldern et al. 1974}, p. 97, no. 257; p. 96, plate no. 257.

## Exhibitions

* Molten Color: Glassmaking in Antiquity (Malibu, 2005–2006; 2007; 2009–2010)
* Pompeii and the Roman Villa: Art and Culture around the Bay of Naples (Los Angeles, 2009)

Label: 70

Title: Ribbed Bowl

Accession\_number: 2003.220

Collection\_link: <https://www.getty.edu/art/collection/objects/221603>

Dimensions: H. 5.6, Diam. rim 11.1, Diam. base 5.8 cm; Wt. 166.57 g

Date: Ca. 50 BCE–ca. CE 50

Start\_date: -50

End\_date: 50

Attribution: Production area: Eastern Mediterranean; a western European origin cannot be excluded

Culture: Roman

Material: Translucent amber-colored glass

Modeling technique and decoration: Rotary pressed

Inscription: No

Shape: Bowls

Technique: Rotary pressed

## Condition

Intact; some encrusted areas.

## Description

Vertical, slightly everted, smooth, fire-rounded rim. Deep body decorated with 19 vertical, slightly oblique ribs, unequal in size. The upper part of the body is ground; for 1 cm below the rim is totally smooth, and lower down traces of the ribs become visible. Ribs begin from 1.9 to 2.3 cm below the rim and range in size, some of them extending to the bottom. In the interior three horizontal grooves are incised; one wider, 0.4, at 0.7 cm below the rim and two thinner ones, 0.2, at mid-body, that is, 3.9 cm below the rim.

## Comments and Comparanda

See [78.AF.27](#cat).

## Provenance

By 1974–1988, Erwin Oppenländer, 1901–1988 (Waiblingen, Germany), by inheritance to his son, Gert Oppenländer, 1988; 1988–2003, Gert Oppenländer (Waiblingen, Germany), sold to the J. Paul Getty Museum, 2003

## Bibliography

{von Saldern et al. 1974}, pp. 94–95, no. 249; p. 98, plate no. 249.

## Exhibitions

* Molten Color: Glassmaking in Antiquity (Malibu, 2005–2006; 2007; 2009–2010)

Label: 71

Title: Ribbed Bowl

Accession\_number: 78.AF.27

Collection\_link: <https://www.getty.edu/art/collection/objects/8161>

Dimensions: H. 6, Diam. rim 11.8, Diam. base 6.1 cm; Wt. 206.25 g

Date: Ca. 50 BCE–ca. CE 50

Start\_date: -50

End\_date: 50

Attribution: Production area: Eastern Mediterranean; a western European origin cannot be excluded

Culture: Roman

Material: Translucent amber-colored glass

Modeling technique and decoration: Rotary pressed

Inscription: No

Shape: Bowls

Technique: Rotary pressed

## Condition

Intact; partly encrusted; many pinprick bubbles.

## Description

Fire-polished rim, smooth and vertical; hemispherical body; flat, slightly concave bottom. Body decorated with 21 vertical, slightly oblique ribs, unequal in size. Ribs begin 2.3 cm below the rim and range in size between 2.5 and 4 cm. In the interior, 0.5 cm below the rim, one horizontal groove, 0.2 cm wide.

## Comments

The ribbed bowl is a form known from Hellenistic times (fourth–first centuries BCE), one of the most popular glass vessels in the Roman Empire and beyond its frontiers between the first century BCE and the first century CE. It has been quite convincingly proposed that they were made by pressing a mass of hot glass on a former mold placed on a rotating surface, enabling the craftsman to form slightly uneven ribs at relatively equal distances in an easy and swift way, although that often resulted in a mild obliquing of the ribs. The exterior of the rim is flattened or usually ground ({Lierke 1993}, pp. 218–234; {Lierke 2009}, pp. 52–55; {Stern and Schlick-Nolte 1994}, pp. 75–79). On the interior, horizontal grooves are often incised under the rim, at mid-body, and on the bottom.

Ribbed bowls appear in three main shapes: shallow ({Isings 1957}, p. 18–19, form 3a), deep ({Isings 1957}, p. 19–20, form 3b), and deep bowl with a tall, conical base-ring. In addition, the length of the ribs has been used as a typological criterion, with those bearing short ribs on the middle of their body clustered in another group ({Isings 1957}, p. 20–21, form 3c). They were made in Italy and the eastern Mediterranean; in Italy vessels were made of deliberately colored dark blue and purple glass, of naturally colored blue, green, and amber, and of mosaic glass too; in the eastern Mediterranean mostly naturally colored bluish green and amber vessels were produced and used ({Stern and Schlick-Nolte 1994}, pp. 308–309).

## Comparanda

{Harden 1940–48}, p. 49, fig. 20:b and c; {Isings 1957}, pp. 17–21, form 3b; {Grose 1989}, pp. 266–267, nos. 239–242; {Stern and Schlick-Nolte 1994}, pp. 294–295, no. 84; {Ovadiah 1999}, pp. 223–224, fig. 3:1; {Israeli 2003}, p. 80, no. 68; {Antonaras 2012}, pp. 69–70, nos. 21–22; {Antonaras 2017}, pp. 54–56, form 6a.

## Provenance

1935, George Dupont Pratt, American, 1869–1935; 1935–1937, Estate of George Dupont Pratt, American, 1869–1935 [sold, Anderson Galleries, New York, January 15, 1937, lot 50]; 1940, Harry Leonard Simmons [sold, Parke-Bernet Galleries, Inc., April 5, 1940, lot 108, through French and Co. to J. Paul Getty]; 1940–1976, J. Paul Getty, American, 1892–1976, upon his death, held in trust by the estate; 1976–1978, Estate of J. Paul Getty, American, 1892–1976, distributed to the J. Paul Getty Museum, 1978

## Bibliography

{Anderson Galleries 1937}, lot 50, ill.

{Parke-Bernet Galleries 1940}, lot 108, ill.

{Stothart 1965}, p. 20, no. F-15.

## Exhibitions

None

Label: 72

Title: Ribbed Bowl

Accession\_number: 2004.19

Collection\_link: <https://www.getty.edu/art/collection/objects/221477>

Dimensions: H. 7.7, Diam. rim 15.7, Diam. base 6.3 cm; Wt. 378.95 g

Date: Ca. 50 BCE–ca. CE 50

Start\_date: -50

End\_date: 50

Attribution: Production area: Eastern Mediterranean; a western European origin cannot be excluded

Culture: Greek or Roman

Material: Translucent yellow-green glass

Modeling technique and decoration: Rotary pressed

Inscription: No

Shape: Bowls

Technique: Rotary pressed

## Condition

Intact; on most of the interior and on small parts of the exterior, cream and iridescent areas of weathering.

## Description

Slightly everted, almost vertical, smooth, fire-rounded rim; deep body decorated with 31 vertical, short ribs; flat, slightly concave bottom. At the exterior, the band below the rim was flattened with a blunt tool detectable on the upper end of the ribs. The ribs are slightly oblique, slanting from right to left at the bottom; unequal in size, ranging from 2.2 to 3; and unevenly spaced. In three cases the rib was not formed and in its place is only visible a small protuberance. In the interior two horizontal grooves 0.2 cm wide are incised at 0.8 ad 1.6 cm below the rim.

## Comments

On this form of vessel see [78.AF.27](#cat).

## Comparanda

{Harden 1940–48}, p. 49, fig. 20:b and c; {Isings 1957}, form 3b; {Grose 1989}, pp. 266–267, nos. 239–242; {Stern and Schlick-Nolte 1994}, pp. 294–295, no. 84; {Ovadiah 1999}, pp. 223–224, fig. 3:1; {Israeli 2003}, p. 80, no. 68; {Antonaras 2012}, pp. 69–70, nos. 21–22.

## Provenance

1908, A. Vogell (Karlsruhe, Germany) [sold, Griechische Altertümer südrussischen Fundorts aus dem Besitze des Herrn A. Vogell, Karlsruhe (Versteigerung), Max Cramer, Cassel, Germany, May 26–30, 1908, lot 942]; by 1974–1988, Erwin Oppenländer, 1901–1988 (Waiblingen, Germany), by inheritance to his son, Gert Oppenländer, 1988; 1988–2003, Gert Oppenländer (Waiblingen, Germany), sold to the J. Paul Getty Museum, 2003

## Bibliography

{Cramer 1908}, no. 942, plate 12.4.

{von Saldern et al. 1974}, p. 96, no. 252.

## Exhibitions

None

Label: 73

Title: Ribbed Bowl

Accession\_number: 2003.218

Collection\_link: <https://www.getty.edu/art/collection/objects/221601>

Dimensions: H. 6.5, Diam. rim 12.9, Diam. base 5.8 cm; Wt. 209.55 g

Date: Ca. 50 BCE–ca. CE 50

Start\_date: -50

End\_date: 50

Attribution: Production area: Eastern Mediterranean; a western European origin cannot be excluded

Culture: Greek

Material: Translucent dark blue glass

Modeling technique and decoration: Rotary pressed

Inscription: No

Shape: Bowls

Technique: Rotary pressed

## Condition

Intact; some encrusted areas, and many scratches—traces of use—are visible on the bottom.

## Description

Slightly everted, smooth, fire-rounded rim; deep body; flat, slightly concave bottom. Deep body decorated with 19 vertical, slightly oblique ribs, unequal in size. Ribs begin 1.3 cm below the rim and range in size between 2 and 3 cm. In the interior three horizontal grooves 0.2 cm wide are incised, one 1.2 cm below the rim and two more at mid-body, 3.3 cm below the rim.

## Comments and Comparanda

See [78.AF.27](#cat).

## Provenance

By 1974–1988, Erwin Oppenländer, 1901–1988 (Waiblingen, Germany), by inheritance to his son, Gert Oppenländer, 1988; 1988–2003, Gert Oppenländer (Waiblingen, Germany), sold to the J. Paul Getty Museum, 2003

## Bibliography

{von Saldern et al. 1974}, p. 94, no. 246; p. 94, plate no. 246.

## Exhibitions

None

Label: 74

Title: Ribbed Bowl

Accession\_number: 2003.225

Collection\_link: <https://www.getty.edu/art/collection/objects/221608>

Dimensions: H. 5.2, Diam. rim 13.5, Diam. base 3.6, Th. 0.45 cm; Wt. 181.50 g

Date: Ca. 50 BCE–ca. 50 CE

Start\_date: -50

End\_date: 50

Attribution: Production area: Eastern Mediterranean; a western European origin cannot be excluded

Culture: Greek or Roman

Material: Translucent greenish glass

Modeling technique and decoration: Rotary pressed

Inscription: No

Shape: Bowls

Technique: Rotary pressed

## Condition

Intact; covered by devitrified, milky white weathering.

## Description

Vertical, smooth, fire-rounded rim; deep convex body; flat bottom. Mid-body decorated with 64 short, vertical, slightly oblique ribs, regularly arranged. Ribs start 1.3 cm below the rim and range in size from 1.5 to 2.3 cm in length. On the interior near the base two horizontal grooves 0.1 cm wide are incised.

## Comparanda

See [2003.223](#cat).

## Provenance

By 1974–1988, Erwin Oppenländer, 1901–1988 (Waiblingen, Germany), by inheritance to his son, Gert Oppenländer, 1988; 1988–2003, Gert Oppenländer (Waiblingen, Germany), sold to the J. Paul Getty Museum, 2003

## Bibliography

{von Saldern et al. 1974}, p. 97, no. 259; p. 99, plate no. 259.

## Exhibitions

None

Label: 75

Title: Bowl (Patella), Double Convex Bowl

Accession\_number: 2003.232

Collection\_link: <https://www.getty.edu/art/collection/objects/221615>

Dimensions: H. 3.4, Diam. rim 7.3, Diam. base 2.8 cm; Wt. 48.11 g

Date: First half of the first century CE, probably second quarter of the first century CE

Start\_date: 1

End\_date: 49

Attribution: Production area: Probably Italy

Culture: Roman

Material: Opaque red glass; speckles of green glass are visible on both interior and exterior

Modeling technique and decoration: Cast

Inscription: No

Shape: Bowls

Technique: “Cast”-rotary pressed

## Condition

Intact.

## Description

Horizontal rim; carinated body with two convex curves; outward-splayed base-ring, with rectangular cross section. On the interior, a fine groove just below the rim.

## Comments and Comparanda

Cast, angular vessels are a very characteristic shape for the early Roman period class of glass finewares. Among them carinated, cast bowls are a quite widespread early Roman vessel shape, made of single-colored (2003.232, [2003.233](#num), [2003.234](#num)) and mosaic opaque glass ([2003.248](#num)–[2003.250](#num)) in striking colors; slightly later, they appear in translucent glass ({Isings 1957}, form 2). They were probably produced in Italy and the eastern Mediterranean as well. The earlier examples have the constriction near the middle of the body, and the later near the rim, like the examples in the JPGM collection, indicating that they were probably produced in the second quarter of the century ({Stern 1979}, pp. 63–72, plate 6; {Stern and Schlick-Nolte 1994}, pp. 65, 328–331, nos. 99–101). Finds include bowls from Meroë, Sudan, dated ca. 20 BCE ({Stern 1981}, pp. 38, 55–56, nos. 17, 18, 18a, figs. 17, 18); Tanis, Nile Delta ({Cooney 1976}, p. 43, 376, not ill.); Syria ({Ritz 1931}, plate 6.2, no. O.37554); near Istanbul ({La Baume 1973}, no. C 6.4); Vindonissa, Swiss, ({Berger 1960}, p. 28, no. 41, plate 17, no. 22); Magdalensberg, Austria dated before CE 45 ({Czurda-Ruth 1979}, p. 71, plate 3, nos. 535–537); Haltern, Germany dated before CE 9 ({Kropatscheck 1909}, p. 371. fig. 16, no. 3; {van Lith 1977}, p. 13, note 61). Further examples are kept in several museums in Israel ({Israeli 2003}, pp. 84–85, nos. 79–80), USA ({Grose 1989}, p. 256, nos. 419–422; {Antonaras 2012}, p. 83, no. 70), Canada ({Hayes 1975}, p. 21, no. 55) and Japan ({Miho Museum 2001}, p. 70, no. 78).

## Provenance

By 1974–1988, Erwin Oppenländer, 1901–1988 (Waiblingen, Germany), by inheritance to his son, Gert Oppenländer, 1988; 1988–2003, Gert Oppenländer (Waiblingen, Germany), sold to the J. Paul Getty Museum, 2003

## Bibliography

{von Saldern et al. 1974}, p. 105, no. 281.

## Exhibitions

* Molten Color: Glassmaking in Antiquity (Malibu, 2005–2006; 2007; 2009–2010)
* Pompeii and the Roman Villa: Art and Culture around the Bay of Naples (Los Angeles, 2009)

Label: 76

Title: Bowl (Patella), Double Convex Bowl

Accession\_number: 2003.233

Collection\_link: <https://www.getty.edu/art/collection/objects/221616>

Dimensions: H. 3.3, Diam. rim 7.3, Diam. base 2.7 cm; Wt. 46.09 g

Date: First half of the first century CE, probably second quarter of the first century CE

Start\_date: 1

End\_date: 49

Attribution: Production area: Probably Italy

Culture: Roman

Material: Opaque green glass

Modeling technique and decoration: Cast

Inscription: No

Shape: Bowls

Technique: “Cast”-rotary pressed

## Condition

Intact; some areas of discoloration on the interior and the exterior.

## Description

Horizontal rim; carinated body with two convex curves; outward-splayed base-ring, of rectangular cross section. On the interior, a fine groove just below the rim.

## Comments and Comparanda

See [2003.232](#cat).

## Provenance

By 1974–1988, Erwin Oppenländer, 1901–1988 (Waiblingen, Germany), by inheritance to his son, Gert Oppenländer, 1988; 1988–2003, Gert Oppenländer (Waiblingen, Germany), sold to the J. Paul Getty Museum, 2003

## Bibliography

{von Saldern et al. 1974}, p. 105, no. 282; p. 110, plate no. 282.

## Exhibitions

* Molten Color: Glassmaking in Antiquity (Malibu, 2005–2006; 2007; 2009–2010)
* Pompeii and the Roman Villa: Art and Culture around the Bay of Naples (Los Angeles, 2009)

Label: 77

Title: Bowl (Patella), Double Convex Bowl

Accession\_number: 2003.234

Collection\_link: <https://www.getty.edu/art/collection/objects/221617>

Dimensions: H. 4, Diam. rim 7.8, Diam. base 3.1 cm; Wt. 56.47 g

Date: First half of the first century CE, probably second quarter of the first century CE

Start\_date: 1

End\_date: 49

Attribution: Production area: Probably Italy

Culture: Roman

Material: Opaque light blue glass

Modeling technique and decoration: Cast

Inscription: No

Shape: Bowls

Technique: “Cast”-rotary pressed

## Condition

Intact; some areas of discoloration on the interior and on one side of the exterior.

## Description

Horizontal rim; carinated body with two convex curves; outward-splayed base-ring, with rectangular cross section. On the interior, a fine groove just below the rim.

## Comments and Comparanda

See [2003.232](#cat).

## Provenance

By 1974–1988, Erwin Oppenländer, 1901–1988 (Waiblingen, Germany), by inheritance to his son, Gert Oppenländer, 1988; 1988–2003, Gert Oppenländer (Waiblingen, Germany), sold to the J. Paul Getty Museum, 2003

## Bibliography

{von Saldern et al. 1974}, p. 105, no. 284.

## Exhibitions

* Molten Color: Glassmaking in Antiquity (Malibu, 2005–2006; 2007; 2009–2010)
* Pompeii and the Roman Villa: Art and Culture around the Bay of Naples (Los Angeles, 2009)

Label: 78

Title: Bowl (Patella)

Accession\_number: 2003.235

Collection\_link: <https://www.getty.edu/art/collection/objects/221618>

Dimensions: H. 3.4, Diam. rim 6.1, Diam. base 2.8, Th. 0.2 cm; Wt. 45.5 g

Date: First half of the first century CE, probably second quarter of the first century CE

Start\_date: 1

End\_date: 49

Attribution: Production area: Probably Italy

Culture: Greek or Roman

Material: Opaque red glass

Modeling technique and decoration: Cast

Inscription: No

Shape: Bowls

Technique: “Cast”-rotary pressed

## Condition

Intact and in good condition, with very few nicks and scratches. Some small areas of white discoloration. The bowl has almost completely discolored to green on both the interior and exterior.

## Description

Flaring, horizontal rim with rounded edge; hemispherical body with convex walls; convex bottom; conical base-ring with flat edge.

## Comments and Comparanda

This hemispherical bowl belongs to a relatively rare type of Early Roman cast vessel, mainly carinated plates and bowls and rectangular trays, executed in striking colors of single-colored and mosaic opaque glass in the first half of the first century CE ({Isings 1957}, p. 36, form 20; {Grose 1991}, pp. 256, 314, 306–307, nos. 415, 422, 426). Parallels from controlled excavations include finds from Herculaneum and Pompeii dated to the Augustan–Tiberian period ({Scatozza Höricht 1986}, pp. 32–33, plate XIII, form 7; {Beretta and Pasquale 2004}, p. 21, no. 1.32); Taranto, from a context dated between the second and the third quarter of the first century CE ({Maraschini 1988}, p. 598, no. 41.9f, plate M); Vindonissa, dated to the Tiberian or Tiberian–early Claudian period ({Burger 1960}, p. 28, no. 43, plates 17, 24); Cologne, dated to the first century CE ({Fremersdorf 1958}, p. 37, plate 50; {La Baume 1973}, plate 48, 2 K 5); Trier, dated to ca. the middle of the first century CE ({Goethert-Polaschek 1977}, p. 34 n. 88, plate 33, p. 349, form 18).

## Provenance

By 1974–1988, Erwin Oppenländer, 1901–1988 (Waiblingen, Germany), by inheritance to his son, Gert Oppenländer, 1988; 1988–2003, Gert Oppenländer (Waiblingen, Germany), sold to the J. Paul Getty Museum, 2003

## Bibliography

{von Saldern et al. 1974}, p. 108, no. 286; p. 110, plate no. 286.

## Exhibitions

None

Label: 79

Title: Bowl

Accession\_number: 2003.236

Collection\_link: <https://www.getty.edu/art/collection/objects/221619>

Dimensions: H. 3, Diam. rim 8.6, Diam. base 5.8, Th. 0.2 cm; Wt. 76 g

Date: First half of the first century CE, probably second quarter of the first century CE Start\_date: 1

End\_date: 49

Attribution: Production area: Probably Italy

Culture: Greek or Roman

Material: Opaque white glass

Modeling technique and decoration: Cast

Inscription: No

Shape: Bowls

Technique: “Cast”-rotary pressed

## Condition

Intact and in good condition, with very few nicks and scratches. Some brown discoloration or incrustation on the exterior surface.

## Description

Flaring, almost horizontal rim delineated from the body with a fine horizontal groove on its interior and a wide groove on its exterior. Body walls curve mildly, tapering toward the flat bottom.

## Comparanda and Commentary

This shallow bowl belongs to a very rare type of Early Roman cast vessels, mainly carinated plates and bowls and rectangular trays, executed in striking colors of single-colored opaque, translucent, and mosaic glass in the first half of the first century CE ({Grose 1989}, pp. 254–256). This particular shape though is not included among the principal forms of the group and the closest parallel is of unknown provenance, housed in the Princeton University Art Museum ({Antonaras 2012}, p. 70, no. 71).

## Provenance

By 1974–1988, Erwin Oppenländer, 1901–1988 (Waiblingen, Germany), by inheritance to his son, Gert Oppenländer, 1988; 1988–2003, Gert Oppenländer (Waiblingen, Germany), sold to the J. Paul Getty Museum, 2003

## Bibliography

{von Saldern et al. 1974}, p. 108, no. 291; p. 109, plate no. 291.

## Exhibitions

None

Label: 80

Title: Bowl

Accession\_number: 2003.237

Collection\_link: <https://www.getty.edu/art/collection/objects/221620/>

Dimensions: H. 4, Diam. rim 7.4, Diam. base 5.4 cm; Wt. 52.40 g

Date: End of the first century BCE–first half of the first century CE

Start\_date: -33

End\_date: 49

Attribution: Production area: Italy

Culture: Roman

Material: Peacock blue translucent glass

Modeling technique and decoration: Mold pressed or cast, then wheel-cut

Inscription: No

Shape: Bowls

Technique: “Cast”-rotary pressed

## Condition

Intact. A few areas of discoloration and iridescence on both the interior and the exterior. Rotary scratches present on the entire vessel, particularly visible on both sides of the bottom.

## Description

Flared rim, rounded by grinding and polishing; cylindrical body, small, uneven, flaring ring-base; flat bottom. The bottom has been lathe-cut to form a flared base-ring, a fine ring 1 cm wide, and a boss in the center of the underside. There are two fine, lathe cut grooves in the rim on the interior.

## Comparanda

This bowl is a representative of a quite rare form of cast bowl, usually with truncated conical body, and less often cylindrical, probably produced in Italy between the end of the first century BCE and the first half of the first century CE. Published parallels include: {Berger 1960}, pp. 24–27, plates 3, 17, nos. 35–36, from Tiberian contexts; {Goldstein 1979}, p. 147, no. 307, plates 19, 39; {Grose 1989}, pp. 254–256, nos. 412–418; {Grose 1991}, pp. 2–11; {Bonomi 1996}, p. 126 n. 287; {Scatozza Höricht 1995}, pp. 33, 36, form 11, nos. 45, 46, before 79 CE; {Mandruzzato and Marcante 2007}, p. 115, no. 359.

## Provenance

By 1974–1988, Erwin Oppenländer, 1901–1988 (Waiblingen, Germany), by inheritance to his son, Gert Oppenländer, 1988; 1988–2003, Gert Oppenländer (Waiblingen, Germany), sold to the J. Paul Getty Museum, 2003

## Bibliography

{von Saldern et al. 1974}, p. 108, no. 292; p. 109, plate no. 292.

## Exhibitions

* Molten Color: Glassmaking in Antiquity (Malibu, 2005–2006; 2007; 2009–2010)

Label: 81

Title: Bowl

Accession\_number: 2003.475

Collection\_link: <https://www.getty.edu/art/collection/objects/221864/>

Dimensions: H. 5.7, Diam. rim 10.3, Diam. base 3.5 cm; Wt. 65.9 g

Date: First century CE

Start\_date: 1

End\_date: 99

Attribution: Production area: Western Roman Empire, probably Italy

Culture: Roman

Material: Translucent amber-colored and opaque white glass

Modeling technique and decoration: Molded and ground

Inscription: No

Shape: Bowls

Technique: “Cast”-rotary pressed

## Condition

Intact. Some iridescence.

## Description

Hemispherical bowl with vertical, ground rim. Relief rings start at 1.4 cm below the rim. Three pairs of double rings are separated by two equidistant rows of single rings, forming seven bands, 0.7 wide, in total. A small disk is at the center of the bottom. The rings and the small disc are made of the same amber-colored glass as the body, and they are only covered on the surface with a thin layer of white glass.

## Comments and Comparanda

Both the interior and exterior present dense rows of parallel scratches, remains of grinding and polishing. It has been plausibly proposed that the two-colored vessel was cast, and then the outer layer was removed with wheel-cutting, creating the perfectly arranged and executed pattern of relief rings. It is extremely rare, unexpectedly thin, if indeed molded. There is another similar, white, bowl formerly in the Sangiorgi Collection, today at the Corning Museum of Glass ({Whitehouse 2001a}, p. 16, no. 2) and a third, fragmentary emerald-green bowl from Magdalensberg, Austria ({Czurda-Ruth 1979}, p. 20, no. 8, plate 1:8).

## Provenance

By 1974–1988, Erwin Oppenländer, 1901–1988 (Waiblingen, Germany), by inheritance to his son, Gert Oppenländer, 1988; 1988–2003, Gert Oppenländer (Waiblingen, Germany), sold to the J. Paul Getty Museum, 2003

## Bibliography

{JGS 1978}, p. 119, no. 4.

## Exhibitions

* Molten Color: Glassmaking in Antiquity (Malibu, 2005–2006; 2007; 2009–2010)

Label: 82

Title: Cameo Glass Skyphos

Accession\_number: 84.AF.85

Collection\_link: <https://www.getty.edu/art/collection/objects/10890>

Dimensions: H. 10.5, Diam. rim 10.6, Th. 0.7 [blue: 0.5, white: 0.2] cm; Wt. 496.40 g (with the added base)

Date: 15 BCE–25 CE

Start\_date: -15

End\_date: 25

Attribution: Production area: Probably Italy

Culture: Roman

Material: Opaque white over translucent dark blue glass

Modeling technique and decoration: Cast in a mold, ground and polished

Inscription: No

Shape: Skyphoi

Technique: “Cast”-rotary pressed

## Condition

Stem and base missing; body reassembled from fragments; chips missing from the broken edges, from the ends of the handle flanges, and from various parts of the figural scene.

## Description

Two-handled cup (skyphos), formerly on stem and foot. Rim rounded in the interior, wheel-cut groove below the rim in the interior and another on the exterior; body with slightly convex sides that taper toward the flat, faintly convex bottom. Wheel-cut stem, broken just below bottom of cup. Two vertical circular handles, attached to rim, and to body at its maximum diameter, with horizontal finger-rests, a nick partway down the outside of the curve, and long, downward-curving thumb rests.

A continuous thick, straight groundline on the lower part just above the transition to the bottom and the wheel-cut groove below the lip delineate the space on both sides of the vessel on which two religious scenes rendered in white cameo are evolving. These scenes illustrate the participation of Ariadne in rituals of the Dionysiac cult, and perhaps of Cybele. The scenes are separated by the two handles. Below each handle is a mask of a Silenus.

Side A: On the left side is a tree with broad leaves, probably a fig tree, of which two branches—one divides in its upper part into two—extend up and behind a naked satyr, who is moving in three-quarter profile to left, looking in profile to right. The satyr is holding in his right hand a pan-pipe (syrinx), and in his left hand, resting against his forearm, a Bacchic crooked staff (pedum). At the center of this side, seated on a seven-layered rocky outcrop, is a female figure, identified as Ariadne, the Cretan princess who was abandoned by Theseus on the island of Naxos; Dionysos discovered here there and married her. She is shown in three-quarter profile to left, head in profile to right, her right arm thrown over her head and touching her forehead, her left arm vertical, with her hand flat on the rock on which she sits, torso naked, lower limbs covered with a drape which is also drawn up over her right arm. Behind her is a female figure, a maidservant standing in profile to left, head garlanded, torso naked, lower limbs draped; her arms are extended to offer to Ariadne a rectangular or circular object covered with layers of cloth, identified as a sacred basket (liknon), perhaps depicting the revelation of the Bacchic cult mysteries. On the right side, a tree with tightly narrow leaves growing vertically upward, probably a nut tree, closes the scene.

Side B: On the left side is a tree with broad leaves, probably a fig tree, and two branches, one of which—divided in its upper part into two—extends up and above a female figure, identified as Ariadne, in profile to right, her right arm raised with phiale, a large hemispherical bowl to her mouth, her left arm extended downward, with hand resting on the rim of a krater, torso naked, lower limbs draped. At the center of the side a naked male satyr stands in three-quarter profile to right, garlanded head turning back in profile to left, arms raised to hold and play the lyre he holds in front of him, legs apart, with weight resting on his left foot and the toes of his right foot on the groundline. Next is a pillar surmounted by a figure seated on a throne, with a phiale in its right hand and a tympanum in left, identified with the goddess Cybele; the pillar is crossed by branches of tree, implying a rustic shrine—as do the trees that frame the entire scene. In front of the tree and pillar is a male figure in three-quarter profile to left, identified as Dionysos, perhaps seated on layered rock, his right arm extended, seemingly putting an almond-shaped pinch of incense onto the flaming altar in front of the pillar and next to him, his left arm bent, a pyxis with incense in his left hand, lower limbs draped; nut tree or possibly laurel with tightly bunched leaves growing vertically, and with trunk and branches, grows up behind the seated figure and in front of the column.

On the iconographical interpretation of the scenes on the skyphos, see {Goldstein et al. 1982}, p. 15, no. 8; p. 99, no. 4; {Harden et al. 1987}, pp. 68–69, no. 31 (entry by D. Whitehouse); {Simon 1999}, pp. 89–96}; {Wight 2003}, pp. 36–40.

## Comments and Comparanda

Glass cameo objects comprise one of the most opulent groups of Roman glassware, which are imitating multilayered and multicolored natural stone such as agate and onyx. They are made by casting, probably in a mold, one or more layers of bright, opaque glass over a dark translucent ground, which in some cases was then free-blown (e.g., 85.AF.84). (For a multicolored fragment of a crater see {Roberts et al. 2010}, p. 50, no. 10.) The most popular color combination is translucent dark blue body with opaque white overlay. Translucent dark purple (e.g., [96.AF.289](#num)), green, and brown were occasionally also used for the underlying layer, while very rarely opaque red, opaque green, light blue, translucent purple, and brown were used for the overlying layers. The figures on the outer layer were generated in intaglio on the inside of the plaster mold or parts of it were removed, creating bright low-relief decoration on a dark background. The cameo technique was used for the production of sumptuous tableware, such as drinking and serving vessels, as well as flasks, inlays, medallions, and gems. This was a short-lived fashion that lasted from the late first century BCE to the early first century CE, and the production is likely placed in Italy, probably in Rome. Technically different cameos meet a revival in the fourth century CE ({Whitehouse 1991}, pp. 19–32; {Lierke 2009}, pp. 62–72).

## Provenance

By 1962–1985, Ernst Kofler, 1899–1989 and Marthe Truniger, 1918–1999 (Lucerne, Switzerland); 1985, Private Collection [sold, Ancient Glass: Formerly the Kofler-Truniger Collection, Christie’s, London, March 5–6, 1985, lot 150, to the J. Paul Getty Museum through Robin Symes, Limited]

## Bibliography

{JGS 1962}, p. 140, no. 5.

{Kunsthaus Zurich 1964}, p. 47, no. 456; plate 37.

{Jucker 1965}, p. 46; plates 15, 16.2, .4; figs. 5, 6.

{3000 Jahre Glaskunst}, p. 33, full page ill.; p. 72, no. 226, ill.

{Goldstein et al. 1982}, p. 15, no. 8; p. 23, fig. 4; p. 99, cat. no. 4.

{Christie’s 1985}, lot 150.

{Fischer 1985}, p. 398.

{JPGM Acquisitions 1985}, pp. 194–95, no. 65.

{JGS 1986}, p. 98, no. 2.

{Harden et al. 1987}, pp. 55, 83–84; cat. no. 36.

{Sotheby’s 1987}, p. 64.

{Bianchi and Fazzini 1988}, pp. 218–219, no. 111.

{Painter and Whitehouse 1990b}, pp. 150–153, cat. no. A8, figs. 111–115.

{Whitehouse 1991}, p. 25, no. 13.

{Grimm 1998}, fig. 145.

{Lierke 2009}, p. 68, ill.

{Wight and Swetnam-Burland 2010}.

{Lierke 2011}, p. 77, fig. 15; p. 91, fig. 27a.

{Swetnam-Burland 2015}, pp. 56–57, fig. 1.20, plate 3.

{Sofroniew 2015}, pp. 108–109, fig. 84.

{Spier et al. 2018}, p. 176, no. 176, ill.

{Masterpieces JPGM: Antiquities}, p. 104.

{JPGM Handbook 3rd ed.}, p. 55.

{JPGM Handbook 4th ed.}, p. 55.

{JPGM Handbook 6th ed.}, p. 55.

{JPGM Handbook 7th ed.}, p. 48, ill.

{JPGM Handbook Antiquities 1st ed.}, p. 206.

{JPGM Handbook Antiquities rev. ed.}, p. 214.

## Exhibitions

* Sammlung E. und M. Kofler-Truniger, Luzern (Zurich, 1964)
* Glass of the Caesars (Corning, 1987; Mainz, 1988)
* Cleopatra’s Egypt: Age of the Ptolemies (Brooklyn, 1988–1989; Detroit, 1989; Munich, 1989)
* Ancient Art from the Permanent Collection (Los Angeles, 1999–2004)
* Reflecting Antiquity: Modern Glass Inspired by Ancient Rome (Malibu, 2007–2008; Corning, 2008)
* Beyond the Nile: Egypt and the Classical World (Los Angeles, 2018)

Label: 83

Title: Vessel Fragment, Probably a Skyphos

Accession\_number: 2003.354

Collection\_link: <https://www.getty.edu/art/collection/objects/221744>

Dimensions: H. 4.7, L. 3.5, Th. 0.3 cm; Wt. 14.6 g

Date: 15 BCE–CE 25

Start\_date: -15

End\_date: 25

Attribution: Production area: Probably Italy

Culture: Roman

Material: Opaque blue and white glass

Modeling technique and decoration: Cast in a mold, ground and polished

Inscription: No

Shape: [Unidentified, Skyphoi]

Technique: “Cast”-rotary pressed

## Condition

Upper body fragment.

## Description

Rim slightly flaring, flat at the top; body conical with mildly convex sides. On the interior there is a horizontal groove, 0.3 cm below the rim. On the exterior of the preserved fragment part of a male head can be seen, namely, the left eye, the forehead, and the upper part of the head, which is covered with the short, slightly curved locks of a Julio-Claudian style. The upper part of the head is covered with blue glass which seems as if it was spilled over the relief of the hair. On this area a rectangular, almost square (W. 1.5, H. 1.2 cm) sign of abrasion is visible. This must have been the beginning of the handle of the vessel, which was probably a skyphos. When the handle of the vessel was broken, its stump was ground to the surface of the remaining vessel and then it was reused/repurposed.

## Comments and Comparanda

See comments on [84.AF.85](#cat).

## Provenance

By 1974–1988, Erwin Oppenländer, 1901–1988 (Waiblingen, Germany), by inheritance to his son, Gert Oppenländer, 1988; 1988–2003, Gert Oppenländer (Waiblingen, Germany), sold to the J. Paul Getty Museum, 2003

## Bibliography

{von Saldern et al. 1974}, p. 122, no. 327; p. 123, plate no. 327.

## Exhibitions

* Reflecting Antiquity: Modern Glass Inspired by Ancient Rome (Malibu, 2007–2008; Corning, 2008)

Label: 84

Title: Cameo Glass Flask

Accession\_number: 85.AF.84

Collection\_link: <https://www.getty.edu/art/collection/objects/10940>

Dimensions: H. 7.6, W. 4.2, Diam. base 2, Th. 0.3 cm; Wt. 35.27 g

Date: 15 BCE–25 CE

Start\_date: -15

End\_date: 25

Attribution: Production area: Probably Italy. Said to come from near Eskişehir, Türkiye

Culture: Roman

Material: Opaque white and translucent cobalt blue glass

Modeling technique and decoration: Cast in a mold, and free-blown

Inscription: No

Shape: Flasks

Technique: [“Cast”-rotary pressed, free-blown]

## Condition

Rim is missing; small areas show weathering.

## Description

Flaring rim, lip not preserved; fine cylindrical neck widening toward ovular body; flat, mildly convex bottom.

On the body, the following scene from left to right: A naked boy with a garland in his hands is approaching an altar surmounted by a seated figure of the god Thoth as a baboon wearing moon disc; on the base of the altar is a figure of a crouching ibis (another animal associated with the god Thoth) with a moon disc over its head. Another naked boy with flying cloak holds up a curved object, possibly a torch, before a horned altar with a flame on it. On the base of the altar is carved a uraeus—a rearing cobra and sun disc—a symbol of royalty and divine authority in Egypt. In front of the right side of the altar is a standing figure of a pharaoh wearing a striped nemes headdress and the Double Crown of Upper and Lower Egypt, and a pleated kilt. He is holding a rnpt sign (notched palm branch) in the right hand—a symbol of time and in this context regnal years, i.e., a long reign promised by the gods—and nw-pot in the left—a type of vessel used by Egyptians for religious offerings-. Behind him stand an obelisk with indecipherable hieroglyphs (from top to bottom on the shaft: circle enclosing a dot [Ra symbol]; scarab with spread wings; an eye with its brow; a snake; a spindle-like object; an angle; a falcon. On the base in a horizontal band: two sloping lines; a circle; three vertical lines; walking legs), and a twisted tree with two leafy branches. On the mildly convex bottom is a five-petaled rosette surrounded by eight triangular, serrated sepals that extend to the straight line that forms the groundline of the figural composition that is extending around the body.

## Comments and Comparanda

The Egyptian-looking decoration is not unique among cameo glass objects ({Roberts et al. 2010}, pp. 54–55, nos. 20–23, 64; {van Aerde 2013}), and belongs to a well-known genre of artistic scenes depicted in that period, with which the Italian clientele apparently was well-acquainted and wished to acquire. It has been plausibly proposed that the elements that comprise this puzzling scene—a pharaoh, an obelisk, and a statue of the god Thoth as a baboon—are not depicting a particular scene, but rather serve as decorative Egyptian images understandable by Romans of the Augustan era, when Egyptian art objects, like statues and even obelisks, were brought to and displayed around Rome ({Bianchi and Fazzini 1988}, pp. 218–219; {Wight and Swetnam-Burland 2010}; {Cole 2018}).

In terms of its shape, the flask belongs to the usually colorful free-blown flasks of Isings form 6 ({Isings 1957}, p. 22), which is dated from the very early first century CE. A very close parallel is known from Canton Ticino, Switzerland, dated to the period 10–30 CE ({Biaggio-Simona 1991}, vol. 1, p. 337, and vol. 2, no. 16.2.029). It is also close to De Tommaso’s type 5 ({De Tommaso 1990}, pp. 39–40), dated to the Julio-Claudian period. Furthermore, a fragment of a similarly shaped cameo flask is in the Corning Museum of Glass ({Whitehouse 1997a}, p. 56, no. 57).

## Provenance

By 1962–1985, Ernst Kofler, 1899–1989 and Marthe Truniger, 1918–1999 (Lucerne, Switzerland); 1985, Private Collection [sold, Ancient Glass: Formerly the Kofler-Truniger Collection, Christie’s, London, March 5–6, 1985, lot 150, to the J. Paul Getty Museum through Robin Symes, Limited]

## Bibliography

{JGS 1962}, p. 140, no. 5.

{Kunsthaus Zurich 1964}, p. 47, no. 456; plate 37.

{Jucker 1965}, p. 46; plates 15, 16.2, .4; figs. 5, 6.

{3000 Jahre Glaskunst}, p. 33, full page ill.; p. 72, no. 226, ill.

{Goldstein et al. 1982}, p. 15, no. 8; p. 23, fig. 4; p. 99, cat. no. 4.

{Christie’s 1985}, lot 150.

{Fischer 1985}, p. 398.

{JPGM Acquisitions 1985}, pp. 194–95, no. 65.

{JGS 1986}, p. 98, no. 2.

{Harden et al. 1987}, pp. 55, 83–84; cat. no. 36.

{Sotheby’s 1987}, p. 64.

{Bianchi and Fazzini 1988}, pp. 218–219, no. 111.

{Painter and Whitehouse 1990b}, pp. 150–153, cat. no. A8, figs. 111–115.

{Whitehouse 1991}, p. 25, no. 13.

{Grimm 1998}, fig. 145.

{Lierke 2009}, p. 68, ill.

Wight and Swetnam-Burland 2010.

{Lierke 2011}, p. 77, fig. 15; p. 91, fig. 27a.

{Swetnam-Burland 2015}, pp. 56–57, fig. 1.20, plate 3.

{Sofroniew 2015}, pp. 108–109, fig. 84.

{Spier et al. 2018}, p. 176, no. 176, ill.

{Masterpieces JPGM: Antiquities}, p. 104.

{JPGM Handbook 3rd ed.}, p. 55.

{JPGM Handbook 4th ed.}, p. 55.

{JPGM Handbook 6th ed.}, p. 55.

{JPGM Handbook 7th ed.}, p. 48, ill.

{JPGM Handbook Antiquities 1st ed.}, p. 206.

{JPGM Handbook Antiquities rev. ed.}, p. 214.

## Exhibitions

* Sammlung E. und M. Kofler-Truniger, Luzern (Zurich, 1964)
* Glass of the Caesars (Corning, 1987; Mainz, 1988)
* Cleopatra’s Egypt: Age of the Ptolemies (Brooklyn, 1988–1989; Detroit, 1989; Munich, 1989)
* Ancient Art from the Permanent Collection (Los Angeles, 1999–2004)
* Reflecting Antiquity: Modern Glass Inspired by Ancient Rome (Malibu, 2007–2008; Corning, 2008)
* Beyond the Nile: Egypt and the Classical World (Los Angeles, 2018)

Label: 85

Title: Cameo Glass Fragment, Probably of a Vessel

Accession\_number: 96.AF.289

Collection\_link: <https://www.getty.edu/art/collection/objects/103526/>

Dimensions: H. 1.6, W.1.2, max. Th. 0.30 [purple layer 0.1, white 0.2] cm; Wt. 0.49 g

Date: 15 BCE–25 CE

Start\_date: -15

End\_date: 25

Attribution: Production area: Probably Italy

Culture: Roman

Material: Translucent purple and opaque white glass

Modeling technique and decoration: Cast in a mold; ground and polished

Inscription: No

Shape: Unidentified

Technique: “Cast”-rotary pressed

## Condition

Single fragment.

## Description

On the front side of the preserved fragment a male head can be seen. The head is in profile turned to the right; he is clean-shaven and wearing a laurel wreath, the upper part of the head covered with short, slightly curved locks of a Julio-Claudian style. Back side is flat, with some hardly noticeable undulation.

## Comments and Comparanda

The fragment is flat and the back side shows no indication of a curve, merely some hardly noticeable undulation. If indeed from a vessel, it must had been a large or wide vessel. Compared to the majority of the cameo vessels or gems this fragment is very thin (0.30–0.20 cm). Cameo vessels are usually thicker (compare [84.AF.85](#num) [Th. 0.7 cm]), although thinner (0.3–0.5 cm) vessels do appear occasionally (e.g., {Whitehouse 1997a}, pp. 58–62, nos. 60–68). If not from a vessel it could be part of a cameo gem or medallion, although these are also thicker (e.g., {Whitehouse 1997a}, pp. 42–43, nos. 37–38, medallions 1.1 and 0.9 cm thick, respectively; {Roberts et al. 2010}, p. 72, no. 62, 0.6 cm). For another cameo glass gem in the Getty Museum see {Spier 1992}, p. 158, no. 436, ac. no. 81.AN.172.

## Provenance

1996, Barbara Fleischman and Lawrence Fleischman, American, 1925–1997 (New York, New York), donated to the J. Paul Getty Museum, 1996

## Bibliography

{True and Hamma 1994}, p. 356, cat. no. 270.

{Report 98–99}, p. 69.

## Exhibitions

None

Label: 86

Title: Dish

Accession\_number: 85.AF.85

Collection\_link: <https://www.getty.edu/art/collection/objects/10941>

Dimensions: H. 2.1, Diam. rim 16, Diam. base 8.8 cm; Wt. 134.68 g

Date: Late first century BCE–early first century CE

Start\_date: -33

End\_date: 32

Attribution: Production area: Italy or possibly eastern Mediterranean

Culture: Roman

Material: Opaque white and yellow; translucent purple and bluish glass

Modeling technique and decoration: Assembled of slices of canes, cast, base-ring applied, rotary-polished

Inscription: No

Shape: Dishes

Technique: Slumped

## Condition

Mended with a small filling. There is some weathering on the surface.

## Description

The dish has flared, horizontal rim, conical, carinated body, flat bottom; stands on a circular ring-base, formed by an applied grayish green coil of glass.

The vessel is made of discoid mosaic tesserae of two types:

The first is roughly hexagonal: around a hexagonal central rod 18 trapezoidal canes coil form a spiral with one and a half revolts. Each is made of a translucent bluish core surrounded with a very fine yellow layer. The cane is surrounded by a thick purple and a fine white layer.

The second floret consists of six round concentric rods in turn white, purple, yellow, purple, white, and purple. The white and yellow layers are considerably thinner than the purple ones. A few of these florets were probably accidentally placed on their side, appearing at a first glance purple with white striations.

## Comments and Comparanda

Mosaic vessels, although known from the Hellenistic era (fourth–first centuries BCE), become more numerous in the Early Roman period. The technique of mosaic glass provided the opportunity to create multiples of a figural or design composition by bundling and pressing colored glass canes while hot and malleable, forming the desired motif. They are made through a complex technique in which, first, rods of colored glass were tooled and fused together so that the cross section of the new composite rod would provide the desired colorful design, often a floral motif or a spiral. Next, the preformed, composite rods, called canes, were cut into disks or slices, called florets. In order to form a vessel with this motif on it, the glassmaker then arranged the florets in a desired pattern in the bottom of a two-part mold or on a flat surface which was later slumped on a convex former mold. When heated, the florets fused together to form the vessel. Finally, the rough vessel was released from the mold and the surface was ground to a considerable depth in order to make it smooth and even. The making of a mosaic glass vessel could take a great amount of time, involving great expertise and labor, as well as large quantities of fuel and raw materials (for the production technique see {Stern and Schlick-Nolte 1994}, pp. 65–66, 68–71; {Dawes 2002}).

Shallow, carinated dishes comprise a well-known form among this group of exquisite vessels, comprising, with carinated bowls (see comments on [78.AF.32](#cat)), one of the most numerous group of Composite Mosaic Vessels ({Grose 1989}, pp. 257–258). This form of dish appears also among contemporaneous luxurious, monochrome glass products (see {Grose 1989}, pp. 254–256, figs. 136, 142; {Goldstein 1979}, p. 149, no. 315). Mosaic dishes of this shape are in the collections of a number of museums, including the Toledo Museum of Art ({Grose 1989}, no. 442); the Walters Art Gallery in Baltimore ({Grose 1989}, fig. 145; <https://art.thewalters.org/detail/13501/mosaic-plate/>); Yale University Art Gallery ({Matheson 1980}, p. 20, no. 54); the Metropolitan Museum of Art ({Glass from the Ancient World 1957}, p. 82, no. 134, fig. 134; {Milleker 2000}, pp. 64, 206–7, no. 51); the Corning Museum of Glass ({Goldstein 1979}, pp. 180–181, no. 468, plate 25); the Louvre ({Arveiller-Dulong and Nenna 2000}, p. 148, no. 185); Landesmuseum Württemberg Stuttgart ({Stern and Schlick-Nolte 1994}, p. 332, no. 102).

## Provenance

By 1964–1985, Ernst Kofler, 1899–1989 and Marthe Truniger, 1918–1999 (Lucerne, Switzerland); 1985, Private Collection [sold, Ancient Glass: Formerly the Kofler-Truniger Collection, Christie’s, London, March 5–6, 1985, lot 183, to the J. Paul Getty Museum through Robin Symes, Limited]

## Bibliography

{Kunsthaus Zurich 1964}, p. 47, no. 459; plate 36.

{3000 Jahre Glaskunst}, p. 15, color plate (center); p. 63, no. 160 (not ill.).

{Christie’s 1985}, lot 183.

{JPGM Acquisitions 1985}, p. 195, no. 66.

{JGS 1986}, p. 98, no. 1.

## Exhibitions

* Sammlung E. und M. Kofler-Truniger, Luzern (Zurich, 1964)
* Reflecting Antiquity: Modern Glass Inspired by Ancient Rome (Malibu, 2007–2008; Corning, 2008)
* Pompeii and the Roman Villa: Art and Culture around the Bay of Naples (Los Angeles, 2009)

Label: 87

Title: Fragment of a Dish

Accession\_number: 2003.258.1

Collection\_link: <https://www.getty.edu/art/collection/objects/221641/>

Dimensions: pres. H. 1.7, W. 5.6, L. 4, Th. 1.8, est. Diam. base ca. 12 cm; Wt. 11.89 g

Date: Late first century BCE–early first century CE

Start\_date: -33

End\_date: 32

Attribution: Production area: Probably Italy, or eastern Mediterranean

Culture: Greek or Roman

Material: Translucent purple, gray, and yellow glass; opaque white glass

Modeling technique and decoration: Assembled of slices of canes, cast, base-ring applied, rotary-polished

Inscription: No

Shape: Dishes

Technique: Slumped

## Condition

Body fragment of a vessel broken all around. The upper surface was polished in modern times; the lower surface, which was left in its original condition, is slightly irregular and pitted.

## Description

The fragment is part of a dish’s flat bottom, which stood on a fine purple base-ring. This mosaic vessel is made of circular sections of composite canes of the following types: (1) The first consists of a thin yellow and thick, transparent bluish layer of glass, wound spirally up to seven times. (2) The second consists of a fine white rod surrounded by a thick purple, a fine white, and another fine purple layer of glass. (3) The third represents a seven-petaled rosette. Petals and the central disk, which are made of a grayish glass, are outlined by a fine white layer.

## Comments and Comparanda

For the production technique see {Dawes 2002} and comments on [85.AF.85](#num). It could be part of a shallow carinated dish like 85.AF.85, or a non-carinated dish (for the class see {Grose 1989}, pp. 256–261: composite mosaic vessels: non-carinated forms).

## Provenance

Pierre Mavrogordato, Greek, 1870–1948 (Berlin, Germany); by 1974–1988, Erwin Oppenländer, 1901–1988 (Waiblingen, Germany), by inheritance to his son, Gert Oppenländer, 1988; 1988–2003, Gert Oppenländer (Waiblingen, Germany), sold to the J. Paul Getty Museum, 2003

## Bibliography

{von Saldern et al. 1974}, p. 123, no. 332; p. 121, plate no. 332.

## Exhibitions

None

Label: 88

Title: Bowl

Accession\_number: 85.AF.86

Collection\_link: <https://www.getty.edu/art/collection/objects/10942>

Dimensions: H. 4.4, Diam. rim 8.9, Diam. base 5.6 cm; Wt. 102.68 g

Date: Early first century BCE

Start\_date: -100

End\_date: -67

Attribution: Production area: Italy or possibly eastern Mediterranean

Culture: Roman

Material: Opaque white, yellow, green, turquoise; translucent purple glass

Modeling technique and decoration: Assembled of slices of canes, slumped, base-ring and rim applied, polished

Inscription: No

Shape: Bowls

Technique: Slumped

## Condition

Mended; fully preserved; small chipping on the rim filled.

## Description

The bowl has an upright rounded lip; cylindrical body tapering toward the flat bottom. Stands on a tall, conical ring-base, formed by a single revolt of an applied ribbon coil of glass, which consists of at least 10 layers of translucent purple and opaque turquoise and green glass.

The rim is a twisted purple and white rope-like cane. The vessel is made of a matrix comprising of four types of circular mosaic sections, florets, fused together.

The first type of floret, which is the most numerous, consists of a yellow central rod surrounded by 17 translucent purple, trapezoidal petals outlined with white.

The second, quite numerous type of floret consists of a purple central rod surrounded by 13 yellow trapezoidal petals outlined in white.

The third, less numerous type of floret consists of a thin central purple rod set in a thicker layer of white glass, surrounded by 13 translucent green, trapezoidal petals outlined in yellow.

The fourth type of floret appears with only one example and consists of a central green rod set in a thin layer of yellow glass surrounded by 13 translucent purple, trapezoidal petals outlined in white.

The fifth type of floret appears in a fragment of a floret, and consists of a central turquoise rod surrounded by a layer of translucent purple glass with white rods arranged in it—seven in the preserved part of the floret—flanked with white, which is set in a turquoise layer.

The typology of canes used for the production of the vessel includes two types of twisted cane, one made of opaque white and translucent turquoise glass, and the other of opaque white and translucent purple glass

## Comments and Comparanda

Mosaic vessels, although known from the Hellenistic era (fourth–first centuries BCE), become more numerous in the Early Roman period. They are made by a complex technique in which, first, rods of colored glass were tooled and fused together so that the cross section of the new composite rod would create the desired colorful design, often a floral motif or a spiral. Next, the preformed, composite rods, called canes, were cut into disks or slices, called florets. In order to form a vessel with this motif on it, the glassmaker then arranged the florets in the desired pattern in the bottom of a two-part mold or on a flat surface which was later slumped on a convex form-mold. When heated, the florets fused together to form the vessel. Finally, the rough vessel was released from the mold and the surface was ground to a considerable depth in order to make it smooth and even. The making of a mosaic glass vessel could take a great amount of time, involving great expertise and labor, as well as large quantities of fuel and raw materials (for the production technique see {Stern and Schlick-Nolte 1994}, pp. 65–66, 68–71; {Dawes 2002}).

Different forms of Hellenistic mosaic bowls are known, and three different kinds of mosaic (network, striped, or ribbon and composite mosaic) were used for their production ({Weinberg 1965}; {Oliver 1968}; {Grose 1989}, pp. 189–197; and more recently {Lightfoot 2019}). The production center for mosaic and network mosaic vessels remains unknown, although a proposed location is Alexandria, Egypt ({Arveiller-Dulong and Nenna 2000}, pp. 18, 140).

This particular bowl belongs to a group of late Hellenistic glass mosaic vessels, non-carinated, convex-sided mosaic bowls with a tall splaying base, examples of which have been recovered from a shipwreck that sank ca. 80 BCE off the island of Antikythera in the Aegean Sea, carrying a diverse cargo traveling from the eastern Mediterranean to Italy ({Weinberg 1965}; {Weinberg and McClellan 1992}, pp. 28–33; {Avronidaki 2012}, pp. 140–145). A few similar non-carinated, convex-sided mosaic bowls, occasionally with a splaying base, have been very scarcely noted among Roman mosaic vessels dating from the late first century BCE to the early first century CE ({Grose 1989}, pp. 253–254: “composite mosaic vessels with applied rims”).

For similar in shape but of different type of mosaic (Ribbon Bowls) see comments on [2004.23](#cat).

## Provenance

By 1981, Private Collection (Switzerland); 1985, Ernst Kofler, 1899–1989 and Marthe Truniger, 1918–1999 (Lucerne, Switzerland); 1985, Private Collection [sold, Ancient Glass: Formerly the Kofler-Truniger Collection, Christie’s, London, March 5–6, 1985, lot 191, to the J. Paul Getty Museum through Robin Symes, Limited]

## Bibliography

{3000 Jahre Glaskunst}, p. 62, no. 157, ill.

{Christie’s 1985}, lot 191.

{JPGM Acquisitions 1985}, p. 194, no. 64.

## Exhibitions

None

Label: 89

Title: Mosaic Glass Bowl

Accession\_number: 78.AF.32

Collection\_link: <https://www.getty.edu/art/collection/objects/8166>

Dimensions: H. 4.1, Diam. rim 8.9, Diam. base 4 cm; Wt. 41.29 g

Date: Late first century BCE–early first century CE

Start\_date: -33

End\_date: 32

Attribution: Production area: Italy or possibly eastern Mediterranean

Culture: Roman

Material: Opaque white, red, yellow; translucent purple glass

Modeling technique and decoration: Assembled of slices of canes, cast, base-ring applied, rotary-polished

Inscription: No

Shape: Bowls

Technique: Slumped

## Condition

A number of repaired breaks are visible, and there are some nicks and scratches. There is discoloration and weathering on the interior surface. The base is totally weathered, possibly originally greenish.

## Description

The bowl has a slightly flared lip, conical, cyma recta body, and flat bottom; stands on a tall, circular ring-base, formed by an applied coil of glass, possibly green.

The vessel is made of a matrix comprising a single type of hexagonal mosaic section fused together. Each of these florets consists of eight concentric layers, in turn white, red, fine purple, yellow line, thicker purple, fine grayish white, purple, and white.

## Comments and Comparanda

For the production technique see {Dawes 2002} and comments on [85.AF.85](#num). Cast, angular vessels are a very characteristic type for the early Roman period class of glass finewares. Among them carinated, cast bowls are a quite widespread early Roman vessel shape, made of single-colored ([2003.232](#num)–[2003.234](#num)) and mosaic opaque glass ([2003.248](#num)–[2003.250](#nnum)) in striking colors, and slightly later of translucent glass ({Isings 1957}, form 2). They were probably produced in Italy, and also probably in the eastern Mediterranean. The earlier examples have the constriction near the middle of the body, and the later near the rim, like the examples in the Getty Collection, indicating that they were probably produced in the second quarter of the century ({Stern 1979}, pp. 63–72, plate 6; {Grose 1989}, pp. 257–258; {Stern and Schlick-Nolte 1994}, pp. 65, 328–331, nos. 99–101). Mosaic bowls of this shape have been reported at many northwestern European sites (many of them listed in {van Lith 1977}, p. 13 and {Czurda-Ruth 1979}, pp. 69–70). In addition, eastern Mediterranean finds include Damascus and Hama ({Abdul-Hak and Abdul-Hak 1951}, plate LVII.2a,c; {Zouhdi 1964}, p. 71–72, 73–78, figs. 19–20); Beirut ({Baramki 1967}, p. 64, plate V.6); Dura Europos ({Toll, Bellinger, and Ivanovič Rostovcev 1946}, p. 56, no. 8, plate 46); Meroe, Sudan ({Stern 1981}, pp. 38, no. 19, fig. 2.19); Heis, Somalia ({Stern 1987}, p. 26, figs. 3.4, 4.5). Further examples are kept in several museums in Israel ({Israeli 2003}, pp. 83, nos. 81–82), the USA ({Goldstein 1979}, pp. 184–188, nos. 491–500; {Grose 1989}, pp. 311–325, nos. 449–525; {Antonaras 2012}, p. 68, no. 67), Canada ({Hayes 1975}, pp. 24–25, nos. 59–63, plate 5), and Japan ({Miho Museum 2001}, p. 70, no. 82).

## Provenance

1936, Private Collection [sold, Anderson Galleries, New York, March 6, 1936, lot 11]; 1940, Harry Leonard Simmons [sold, Parke-Bernet Galleries Inc., New York, April 5, 1940, lot 101, through French and Co. to J. Paul Getty]; 1940–1976, J. Paul Getty, American, 1892–1976, upon his death, held in trust by the estate; 1976–1978, Estate of J. Paul Getty, American, 1892–1976, distributed to the J. Paul Getty Museum, 1978

## Bibliography

{Anderson Galleries 1936a}, lot 11, ill.

{Parke-Bernet Galleries 1940}, lot 101, ill.

## Exhibitions

None

Label: 90

Title: Mosaic Bowl

Accession\_number: 2003.248

Collection\_link: <https://www.getty.edu/art/collection/objects/221631>

Dimensions: H. 4.2, Diam. rim 9, Diam. base 4 cm; Wt. 59.91 g

Date: Late first century BCE–early first century CE

Start\_date: -33

End\_date: 32

Attribution: Production area: Italy or possibly eastern Mediterranean

Culture: Roman

Material: Opaque red, white, green; translucent blue glass

Modeling technique and decoration: Assembled of slices of canes, cast, base-ring applied, rotary-polished

Inscription: No

Shape: Bowls

Technique: Slumped

## Condition

Fully preserved; mended and filled.

## Description

The bowl has a flaring lip, conical, cyma recta body, and flat bottom; stands on a tall, circular ring-base, formed by a single revolt of an applied coil of glass.

The vessel is made of discoid mosaic tesserae, florets mostly of following four types:

A central yellow rod surrounded in turn by red, blue, white, and blue layers.

A central yellow rod surrounded in turn by blue, red, white, and blue layers.

A central white rod set in red, surrounded by a dark blue layer with ten white rods which is surrounded by a blue layer.

A central white rod set in red, surrounded by a dark blue layer with ten yellow rods which is surrounded by a blue layer.

A central red rod set in turn in white, blue, white, and blue layers of glass.

In addition, one tessera of the following type of floret appears: A central green rod set in turn in yellow, red, white, and blue layers of glass.

The coil of the base is ribbon mosaic comprising roughly ten parallel layers of glass, red, white, and blue.

## Comments and Comparanda

For the production technique see {Dawes 2002} and comments on [85.AF.85](#num). On cast, angular vessels see comments on [78.AF.32](#cat).

## Provenance

By 1974–1988, Erwin Oppenländer, 1901–1988 (Waiblingen, Germany), by inheritance to his son, Gert Oppenländer, 1988; 1988–2003, Gert Oppenländer (Waiblingen, Germany), sold to the J. Paul Getty Museum, 2003

## Bibliography

{von Saldern et al. 1974}, p. 118, no. 314; p. 111, plate no. 31.

## Exhibitions

* Molten Color: Glassmaking in Antiquity (Malibu, 2005–2006; 2007; 2009–2010)
* Pompeii and the Roman Villa: Art and Culture around the Bay of Naples (Los Angeles, 2009)

Label: 91

Title: Mosaic Bowl

Accession\_number: 2003.249

Collection\_link: <https://www.getty.edu/art/collection/objects/221632>

Dimensions: H. 4, Diam. rim 9, Diam. base 4.1 cm; Wt. 66.89 g

Date: Late first century BCE–early first century CE

Unknown artist/maker

Start\_date: -33

End\_date: 32

Attribution: Production area: Italy or possibly eastern Mediterranean

Culture: Roman

Material: Opaque red, yellow; translucent greenish and purple glass

Modeling technique and decoration: Made from a polychrome disc-shaped blank assembled from fused together lengths and sections of round mosaic canes; cast, base-ring applied, rotary-polished

Inscription: No

Shape: Bowls

Technique: Slumped

## Condition

Fully preserved; mended and filled.

## Description

The bowl has a flaring lip, conical, cyma recta body, and flat bottom; stands on a tall, circular ring-base, formed by a single revolt of an applied coil of glass.

The vessel is made of discoid mosaic tesserae, with florets of the following types:

A central red rod surrounded by a layer of translucent green with ten yellow rods in it.

A central red rod surrounded by a spiraling layer of almost two revolts of trapezoidal translucent green compartments outlined in yellow, which is surrounded in a purple layer.

The coil of the base is ribbon mosaic comprising parallel layers of yellow and greenish glass.

## Comments and Comparanda

For the production technique see {Dawes 2002} and comments on [85.AF.85](#num). On cast, angular vessels see comments on [78.AF.32](#cat).

## Provenance

1929, Baurat Schiller [sold, Sammlung Baurat Schiller, Rudolph Lepke’s Kunst-Auctions-Haus, Berlin, March 19, 1929, lot 588]; Pierre Mavrogordato, Greek, 1870–1948 (Berlin, Germany); by 1974–1988, Erwin Oppenländer, 1901–1988 (Waiblingen, Germany), by inheritance to his son, Gert Oppenländer, 1988; 1988–2003, Gert Oppenländer (Waiblingen, Germany), sold to the J. Paul Getty Museum, 2003

## Bibliography

{von Saldern et al. 1974}, p. 118, no. 315; p. 119, plate no. 315.

## Exhibitions

* Molten Color: Glassmaking in Antiquity (Malibu, 2009–2010)

Label: 92

Title: Mosaic Bowl

Accession\_number: 2003.250

Collection\_link: <https://www.getty.edu/art/collection/objects/221633/>

Dimensions: H. 3.9, Diam. rim 9, Diam. base 4.2 cm; Wt. 48.83 g

Date: Late first century BCE–early first century CE

Start\_date: -33

End\_date: 32

Attribution: Production area: Italy or possibly eastern Mediterranean

Culture: Roman

Material: Opaque white; translucent grayish and purple glass

Modeling technique and decoration: Made from a polychrome disc-shaped blank assembled from fused together lengths and sections of round mosaic canes; cast, base-ring applied, rotary-polished

Inscription: No

Shape: Bowls

Technique: Slumped

## Condition

Fully preserved; mended and filled.

## Description

The bowl has a flaring lip, conical, cyma recta body, and flat bottom; stands on a splayed, circular ring-base, formed by a single revolt of an applied coil of glass.

The vessel is made of discoid mosaic tesserae, in florets of the following types:

A central white rod surrounded in turn by a purple and another purple with two rows of white rods in it, 10 in the interior row and 20 in the exterior.

A central greenish-gray rod surrounded by six trapezoidal petals outlined in white, which is set in a purple layer.

One tessera on the rim, as for decorative highlight: thin, wavy, yellow stripes in a thick, translucent green layer.

The coil of the base is ribbon mosaic comprising parallel layers of white and purple glass.

## Comments and Comparanda

For the production technique see {Dawes 2002} and comments on [85.AF.85](#num). On cast, angular vessels see comments on [78.AF.32](#cat).

## Provenance

By 1974–1988, Erwin Oppenländer, 1901–1988 (Waiblingen, Germany), by inheritance to his son, Gert Oppenländer, 1988; 1988–2003, Gert Oppenländer (Waiblingen, Germany), sold to the J. Paul Getty Museum, 2003

## Bibliography

{von Saldern et al. 1974}, p. 118, no. 316; p. 119, plate no. 316.

## Exhibitions

* Molten Color: Glassmaking in Antiquity (Malibu, 2005–2006; 2007; 2009–2010)

Label: 93

Title: Mosaic Patella Bowl

Accession\_number: 96.AF.288

Collection\_link: <https://www.getty.edu/art/collection/objects/103525>

Dimensions: H. 4.7, Diam. rim 9.7, Diam. base 3.9 cm; Wt. 75.60 g

Date: Late first century BCE–early first century CE

Start\_date: -33

End\_date: 32

Attribution: Production area: Italy or possibly eastern Mediterranean. Allegedly found at Kerch

Culture: Roman

Material: Opaque red, yellow; translucent greenish and blue glass

Modeling technique and decoration: Made from a polychrome disc-shaped blank assembled from fused together lengths and sections of round mosaic canes; cast, base-ring applied, rotary-polished

Inscription: No

Shape: Bowls

Technique: Slumped

## Condition

Fully preserved; mended. There is discoloration and weathering on the exterior surface. The interior is not weathered at all; was probably repolished in modern times.

## Description

The bowl has a flaring lip, conical, cyma recta body, and flat bottom; stands on a tall, circular ring-base, formed by an applied coil of glass.

The vessel is made of discoid mosaic tesserae of three types:

A dark blue central rod surrounded by a currently brownish layer with two rows of yellow rods in it, which is set in a translucent blue layer.

A red central rod surrounded by a currently brownish, probably originally translucent greenish layer with 10 white rods which, is set in a translucent blue layer.

A red central rod surrounded by a currently brownish, probably originally translucent greenish layer with 10 yellow rods, which is set in a translucent blue layer.

The coil of the base is ribbon mosaic comprised of 12 parallel layers of glass, in turn six white and six green.

## Comments and Comparanda

For the production technique see {Dawes 2002} and comments on [85.AF.85](#num). On cast, angular vessels see comments on [78.AF.32](#cat).

## Provenance

1955, Dr. Jacob Hirsch, German, 1874–1955 (Munich, Germany), sold to Barbara and Lawrence Fleischman, 1958; 1955–1958, Estate of Dr. Jacob Hirsch, German, 1874–1955; 1958–1996, Barbara Fleischman and Lawrence Fleischman, American, 1925–1997 (New York, New York), donated to the J. Paul Getty Museum, 1996

## Bibliography

{True and Hamma 1994}, p. 356, cat. no. 269 [not illustrated].

{Report 97–98}, p. 68.

## Exhibitions

None

Label: 94

Title: Fragment of a Mosaic Glass Vessel

Accession\_number: 76.AF.70.44

Collection\_link: <https://www.getty.edu/art/collection/objects/19063>

Dimensions: pres. H. 1.5, Th. 0.4 cm; Wt. 2.42 g

Date: Late first century BCE–early first century CE

Start\_date: -33

End\_date: 32

Attribution: Production area: Italy or possibly eastern Mediterranean

Culture: Roman

Material: Opaque red and white; translucent blue glass

Modeling technique and decoration: Made from a polychrome disc-shaped blank assembled from fused together lengths and sections of round mosaic canes; cast, rotary-polished

Inscription: No

Shape: Unidentified

Technique: Slumped

## Condition

Single rim and upper body fragment.

## Description

The bowl has a slightly flaring lip, divided by a horizontal depression from the conical, probably cyma recta body. The preserved part of the vessel is made of discoid mosaic tesserae, with florets of two types: (1) dark blue star with eight legs set in milky white, which is set in dark blue ground; (2) amorphous chips of opaque red glass that seem to loosely surround the tesserae with the star in them.

## Comments and Comparanda

For the production technique see {Dawes 2002} and comments on [85.AF.85](#num). On cast, angular vessels see comments on [78.AF.32](#num).

## Provenance

By 1976, Bruce McNall, donated to the J. Paul Getty Museum, 1976

## Bibliography

Unpublished

## Exhibitions

None

Label: 95

Title: Fragment of a Mosaic Vessel with Geometrical Motif

Accession\_number: 76.AF.70.21

Collection\_link: <https://www.getty.edu/art/collection/objects/19040>

Dimensions: L. 1.6, W. 1.2, Th. 0.4–0.3 cm; Wt. 1.60 g

Date: Late first century BCE–early first century CE

Start\_date: -33

End\_date: 32

Attribution: Production area: Italy or Egypt

Culture: Roman

Material: Translucent green and blue; opaque white, yellow, and red glass

Modeling technique and decoration: Made from a polychrome disc-shaped blank assembled from fused together lengths and sections of round mosaic canes; slumped, rotary-polished

Inscription: No

Shape: Unidentified

Technique: Slumped

## Condition

Single body fragment; three sides are straight, probably cut in modern times.

The fragment gets thinner toward the curved end, where the body of the vessel was starting to rise.

Rectangular piece: consists of two types of rectangular tesserae: (A) heavily distorted, green eight-petaled rosette outlined in yellow set in red; (B) blue eight-petaled rosette outlined in white set in blue.

On the back side, heavily distorted, the same two types of tesserae.

## Comments and Comparanda

For the historical and technological evolution of mosaic glass in Pharaonic Egypt and the Roman Empire, see comments on [85.AF.85](#cat), as well as {Stern and Schlick-Nolte 1994}, pp. 65–66, 68–71; {Dawes 2002}. On different classes of Roman mosaic glass vessels see {Grose 1989}, pp. 247–262. On Composite Mosaic Vessels of different shapes present in the JPGM collection, with comments and parallels: on carinated dishes, see comments on [85.AF.85](#cat); on carinated bowls, see comments on [78.AF.32](#cat); on non-carinated bowls with different types of motifs, see comments on [2004.24](#cat) (spotted), [2004.26.7](#cat) (reticella), [2004.26.9](#cat) (stripped mosaic), and [2003.258.4](#cat) (checkerboard).

Small fragments of mosaic glass vessels were sold in Rome between 1860 and 1920, where they were found, and most of the now-known examples that eventually ended in museum collections were acquired there at that period. At the time art dealers polished them to renew their bright, colorful appearance and often placed them in gold cardboard frames, giving them the appearance of a valuable object, even a jewel or a gem, like [2003.258.4](#cat), [2003.258.1](#cat), and [2003.258.5](#cat) ({Grose 1989}, pp. 243–244). The fragments in the JPGM collection are quite diverse, representing different classes of mosaics, made with round florets, and shorter and longer stripes of glass in many colorful combinations. In addition to the vessel fragments, in the collection there are several ([2003.261](#cat)–[2003.266](#cat)) flat pieces that were originally formed as plaques or bands, to be used as decorative features of wall revetments and/or on movable objects such as furniture, caskets, musical or instruments; these have geometric, floral, maritime, and anthropomorphic [including theatrical masks] motifs, on which see comments on [2003.260](#cat).

## Provenance

By 1976, Bruce McNall, donated to the J. Paul Getty Museum, 1976

## Bibliography

Unpublished

## Exhibitions

None

Label: 96

Title: Fragment of a Mosaic Vessel with Floral Theme

Accession\_number: 76.AF.70.32

Collection\_link: <https://www.getty.edu/art/collection/objects/19051>

Dimensions: L. 1.5, W. 1.9, Th. 0.3–0.4 cm; Wt. 2.73 g

Date: Late first century BCE–early first century CE

Start\_date: -33

End\_date: 32

Attribution: Production area: Italy or Egypt

Culture: Roman

Material: Translucent green and blue; opaque white, yellow, and red glass

Modeling technique and decoration: Made from a polychrome disc-shaped blank assembled from fused together lengths and sections of round mosaic canes; slumped, rotary-polished

Inscription: No

Shape: Unidentified

Technique: Slumped

## Condition

Single body fragment.

## Description

Rectangular piece of a mildly curved part of a vessel, probably the transition from the bottom to the body, as the reducing thickness toward the curved part indicates. It consists of two types of rectangular tesserae: (A) green eight-petaled rosette outlined in yellow set in red; (B) blue eight-petaled rosette outlined in white set in blue. On the back side irregularly arranged the same two types of tesserae.

## Comments and Comparanda

For the production technique see {Dawes 2002} and comments on [85.AF.85](#cat). On the trade of small fragments of mosaic glass in the nineteenth century and on the different techniques and classes of mosaic glass present in the JPGM collection, see comments on [76.AF.70.21](#cat). For closer parallels see [76.AF.70.44](#cat).

## Provenance

By 1976, Bruce McNall, donated to the J. Paul Getty Museum, 1976

## Bibliography

Unpublished

## Exhibitions

None

Label: 97

Title: Fragment of a Mosaic Bowl

Accession\_number: 83.AF.28.10

Collection\_link: <https://www.getty.edu/art/collection/objects/16212>

Dimensions: pres. H. 1.4, est. Diam. rim ca. 7, Th. 0.4 cm; Wt. 1.85 g

Date: Late first century BCE–early first century CE

Start\_date: -33

End\_date: 32

Attribution: Production area: Italy or Egypt

Culture: Roman

Material: Opaque red, white, green, yellow; translucent blue glass

Modeling technique and decoration: Made from a polychrome disc-shaped blank assembled from fused together lengths and sections of round mosaic canes; slumped, rotary-polished

Inscription: No

Shape: Bowls

Technique: Slumped

## Condition

Single rim and upper body fragment.

## Description

The vessel, apparently a deep bowl, has a vertical rim with lip ground both inside and outside, and conical body. Two horizontal ridges form a depressed band 0.5 cm below the rim on part of the fragment—probably a tooling mark and not a decorative feature. The preserved part of the vessel is made of rectangular mosaic tesserae, with florets of two types: (1) a large quatrefoil of consecutive layers of yellow in green in white in red, set in a thick dark blue ground, quite probably rendering a four-petaled flower; (2) smaller quatrefoils of green petals set in yellow which are set in greenish ground.

## Comments and Comparanda

For the production technique see {Dawes 2002} and comments on [85.AF.85](#cat). For closer parallels see [76.AF.70.44](#cat). The tesserae depicting the larger, four-petaled flower appear often in plaques with Egyptianizing floral motifs, such as [2004.26.2](#cat). On the trade of small fragments of mosaic glass in nineteenth century and on the different techniques and classes of mosaic glass present in the JPGM collection, see comments on [76.AF.70.21](#cat).

A fragment, probably part of the rim of an open-shape vessel, with identical motif is in the Freer Gallery (F. 1909.512.3.6; {Liu 2008}, p. 64, lower photo; https://asia.si.edu/object/F1909.512/#object-content) originally bought from J. Dattari, an antiquarian and antiquities dealer from Cairo.

## Provenance

1983, Jiří K. Frel, 1923–2006, donated to the J. Paul Getty Museum, 1983

## Bibliography

Unpublished

## Exhibitions

None

Label: 98

Title: Fragment of a Mosaic Glass Vessel

Accession\_number: 83.AF.28.16

Collection\_link: <https://www.getty.edu/art/collection/objects/16218>

Dimensions: 3.1 × 3.4, Th. 0.4–0.5 cm; Wt. 6.15 g

Date: Late first century BCE–early first century CE

Start\_date: -33

End\_date: 32

Attribution: Production area: Italy or Egypt

Culture: Roman

Material: Translucent blue; opaque yellow, white, red, turquoise, orange glass

Modeling technique and decoration: Made from a polychrome disc-shaped blank assembled from fused together lengths and sections of round mosaic canes; slumped, rotary-polished

Inscription: No

Shape: Unidentified

Technique: Slumped

## Condition

Single fragment, broken all around.

## Description

Convex fragment of the lower part of a curved vessel, probably a bowl. The preserved part of the vessel consists of multicolored tesserae. The fragment was deformed by fire. The tesserae appear quite unusual at first glance, but closer inspection identifies in them deformed and discolored features of the floral motifs that appear in the plaques with the Nilotic flora, such as [2004.26.2](#num).

## Comments and Comparanda

For the production technique see comments on [85.AF.85](#cat). On the trade of small fragments of mosaic glass in the nineteenth century and on the different techniques and classes of mosaic glass present in the JPGM collection, see comments on [76.AF.70.21](#cat).

## Provenance

1983, Jiří K. Frel, 1923–2006, donated to the J. Paul Getty Museum, 1983

## Bibliography

Unpublished

## Exhibitions

None

Label: 99

Title: Fragment of a Mosaic Glass Vessel

Accession\_number: 83.AF.28.6

Collection\_link: <https://www.getty.edu/art/collection/objects/16208>

Dimensions: 1.9 × 1.8, Th. 0.25 cm; Wt. 1.78 g

Date: Late first century BCE–early first century CE

Start\_date: -33

End\_date: 32

Attribution: Production area: Italy or possibly Egypt

Culture: Roman

Material: Translucent purple; opaque turquoise, white, red, and yellow glass

Modeling technique and decoration: Made from a polychrome disc-shaped blank assembled from fused together lengths and sections of round mosaic canes; slumped, rotary-polished

Inscription: No

Shape: Unidentified

Technique: Slumped

## Condition

Fragment, broken all around.

## Description

A flat fragment that has been repolished and lost part of its surface on both sides. Some mild curvature is still palpable, indicating that the fragment is part of a vessel. On the fragment are tesserae of a single type: a rosette with two layers of petals constructed of a central red rod surrounded by six turquoise trapezoidal petals, all of them set in white. An outer layer of seven petals, each one consisting of a central yellow rod set in translucent purple glass.

## Comments and Comparanda

For the production technique see comments on [85.AF.85](#cat). On the trade of small fragments of mosaic glass in the nineteenth century and on the different techniques and classes of mosaic glass present in the JPGM collection, see comments on [76.AF.70.21](#cat). This fragment quite probably belongs to the same vessel with [83.AF.28.8](#cat).

## Provenance

1983, Jiří K. Frel, 1923–2006, donated to the J. Paul Getty Museum, 1983

## Bibliography

Unpublished

## Exhibitions

None

Label: 100

Title: Fragment of a Mosaic Glass Vessel

Accession\_number: 83.AF.28.8

Collection\_link: <https://www.getty.edu/art/collection/objects/16210>

Dimensions: 2.9 × 1.9, Th. 0.3 cm; Wt. 2.88 g

Date: Late first century BCE–early first century CE

Start\_date: -33

End\_date: 32

Attribution: Production area: Italy or possibly Egypt

Culture: Roman

Material: Translucent purple; opaque turquoise, white, red, and yellow glass

Modeling technique and decoration: Made from a polychrome disc-shaped blank assembled from fused together lengths and sections of round mosaic canes; slumped, rotary-polished

Inscription: No

Shape: Unidentified

Technique: Slumped

## Condition

Body fragment.

## Description

Tesserae of a single type, a rosette with two layers of petals: a central red rod surrounded by six turquoise trapezoidal petals, all of them set in white, then an outer layer of seven petals each one consisting of a central yellow rod set in translucent purple glass.

## Comments and Comparanda

For the production technique see comments on [85.AF.85](#cat). On the trade of small fragments of mosaic glass in the nineteenth century and on the different techniques and classes of mosaic glass present in the JPGM collection, see comments on [76.AF.70.21](#cat). It is quite probable that this belongs to the same vessel as [83.AF.28.6](#cat).

## Provenance

1983, Jiří K. Frel, 1923–2006, donated to the J. Paul Getty Museum, 1983

## Bibliography

Unpublished

## Exhibitions

None