Label: 101

Title: Fragment of a Mosaic Glass Bowl

Accession\_number: 83.AF.28.18

Collection\_link: <https://www.getty.edu/art/collection/objects/16220>

Dimensions: pres. H. 1.8, max. pres. Diam. est. 5, Th. 0.4 cm; Wt. 1.44 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 white, red, and gray 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

Body fragment.

## Description

Fragment of a vessel, apparently a bowl with flaring lip, curved, probably cyma recta body. On the preserved fragment appears one single type of tesserae, a rosette with two layers of petals: a rod with central white in translucent purple in opaque red, surrounded by six gray trapezoidal petals set in white, surrounded in translucent blue.

## 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Unpublished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: 102

Title: Fragment of a Mosaic Glass Bowl

Accession\_number: 83.AF.28.22

Collection\_link: <https://www.getty.edu/art/collection/objects/16224>

Dimensions: pres. H. 1.7, est. Diam. rim 8–9, Th. 0.3 cm; Wt. 2.03 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 blue; opaque white 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: Bowls

Technique: Slumped

## Condition

Rim and upper body fragment.

## Description

Bowl fragment. Vertical, slightly flaring, ground rim; convex walls. The preserved part of the vessel comprise tesserae of one single type: an eight-petaled rosette of dark blue set in white, which is set in opaque brick red 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).

## Provenance

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

## Bibliography

Unpublished

## Exhibitions

None

Label: 103

Title: Fragment of a Mosaic Glass Vessel

Accession\_number: 83.AF.28.11

Collection\_link: <https://www.getty.edu/art/collection/objects/16213>

Dimensions: 2.3 × 3.3, Th. 0.25 cm; Wt. 3.48 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: Opaque red, yellow, and white; translucent purple 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.

## Description

The vessel was made of florets of one single type: a red central rod, surrounded by seven green petals outlined in yellow, surrounded by a layer of 12 white rods set in a purple background. On one side the florets appear correctly, while on the other side some of the florets have been distorted and the rods appear as white lengths in purple background.

## 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: 104

Title: Fragment of a Mosaic Glass Vessel

Accession\_number: 83.AF.28.12

Collection\_link: <https://www.getty.edu/art/collection/objects/16214>

Dimensions: 3.1 × 2, Diam. base 5, Th. 0.30 cm; Wt. 2.06 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: Opaque red, yellow, white; translucent purple 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.

## Description

Flat fragment of what was probably the bottom of a wide bowl or plate. On the back side a curved scar indicates the trail of the base-ring, which was probably a translucent purple rod that was removed when the fragment was repolished, probably in modern times. The vessel was made of florets of two types: (A) a central yellow rod surrounded by six yellow rods set in translucent purple, set in red; (B) a central rod comprising rolled white and transparent yellowish layers surrounded by seven red rods set in translucent purple, outlined by a white layer. The same motif on both sides of the vessel.

## 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: 105

Title: Fragment of a Mosaic Glass Vessel

Accession\_number: 76.AF.70.36

Collection\_link: <https://www.getty.edu/art/collection/objects/19055>

Dimensions: W. 1.2, L. 2.9, Th. 0.22 cm; Wt. 1.36 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, yellow, and green 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.

## Description

Mildly concave body fragment. The piece consists of one type of floret: a turquoise central rod surrounded by six green petals outlined in yellow, set in a purple layer with ca. 12 white rods. The same pattern appears on the exterior but appears distorted, with the white rods showing as white lengths.

## 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). For better-preserved fragments with similar motifs see [83.AD.28.6](#cat) and [83.AD.28.8](#cat).

## Provenance

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

## Bibliography

Unpublished

## Exhibitions

None

Label: 106

Title: Fragment of a Mosaic Glass Vessel

Accession\_number: 83.AF.28.17

Collection\_link: <https://www.getty.edu/art/collection/objects/16219>

Dimensions: pres. H. 1.1, W. 2.8, Th. 0.40–0.50 cm; Wt. 5.70 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 green and purple; opaque white 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.

## Description

Mildly curving body fragment from the transition from the bottom (seemingly raised) to the curving body walls. A single type of floret appears: a central translucent green quatrefoil outlined by white, set in translucent purple.

## 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: 107

Title: Fragment of a Mosaic Glass Vessel

Accession\_number: 83.AF.28.4

Collection\_link: <https://www.getty.edu/art/collection/objects/16206>

Dimensions: pres. H. 2.00, Diam. rim 9, Th. 0.22 cm; Wt. 2.45 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 and green; opaque white 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

Rim and upper body fragment.

## Description

Bowl fragment. Vertical, ground rim; convex walls. The vessel includes tesserae of three types: (1) an eight-petaled rosette: a central white rod set in translucent purple and yellow glass, surrounded by six translucent purple trapezoidal petals set in yellow, surrounded by translucent blue; (2) spiraling fine white in thick translucent purple glass; (3) spiraling fine yellow in thick translucent green 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).

## Provenance

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

## Bibliography

Unpublished

## Exhibitions

None

Label: 108

Title: Fragment of a Mosaic Glass Vessel

Accession\_number: 2004.26.3

Collection\_link: <https://www.getty.edu/art/collection/objects/221487>

Dimensions: L. 4.1, W. 2.5 cm; Wt. 3.84 g

Date: First century BCE–first century CE

Start\_date: -100

End\_date: 99

Attribution: Production area: Italy or possibly Egypt

Culture: Greek or Roman

Material: Translucent purple; opaque yellow, white, 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, applied base, rotary-polished

Inscription: No

Shape: Unidentified

Technique: Slumped

## Condition

Fragment.

## Description

Mildly curving body fragment consisting of composite mosaic tesserae, with florets of a single type: central red rod set in one yellow and one red layer, surrounded by a layer of seven red petals outlined in yellow, and all that set in a composite layer of nine white rods, each 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).

## 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; 1988–2004, Ingrid Reisser (Böblingen, Germany), sold to the J. Paul Getty Museum, 2004

## Bibliography

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

## Exhibitions

None

Label: 109

Title: Fragment of a Bowl

Accession\_number: 2003.258.5

Collection\_link: <https://www.getty.edu/art/collection/objects/221645>

Dimensions: L 3.9, W. 3.1, Th. 0.10 cm; Wt. 4.17 g

Date: Late first century BCE–early first century CE

Start\_date: -33

End\_date: 32

Attribution: Production area: Italy or possibly Egypt

Culture: Greek or Roman

Material: Translucent dark blue, purple; opaque 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

Body fragment of a vessel, broken all around. The exterior is polished, probably in modern times. The interior is slightly dull and affected by weathering, particularly the opaque glass.

## Description

The piece consists of polygonal tesserae fused together. Each tessera comprises a central red rod surrounded by eight yellow petals outlined in translucent purple. Each flower is set in a wide, translucent dark blue layer of 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).

## 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: 110

Title: Fragment of a Mosaic Glass Vessel

Accession\_number: 2004.26.6

Collection\_link: <https://www.getty.edu/art/collection/objects/221490>

Dimensions: L. 3.8, W. 3.7 cm; Wt. 4.31 g

Date: Late first century BCE–early first century CE

Start\_date: -33

End\_date: 32

Attribution: Production area: Italy or possibly Egypt

Culture: Greek or Roman

Material: Translucent blue; opaque pinkish, white, 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

Fragment.

## Description

Body fragment consisting of a single type of a circular floret: a central white rod set in red surrounded by 16 trapezoidal petals in turn pinkish and blue.

## 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

Pierre Mavrogordato, Greek, 1870–1948 (Berlin, Germany); by 1974–1988, Erwin Oppenländer, 1901–1988 (Waiblingen, Germany), by inheritance to his son, Gert Oppenländer, 1988; 1988–2004, Ingrid Reisser (Böblingen, Germany), sold to the J. Paul Getty Museum, 2004

## Bibliography

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

## Exhibitions

None

Label: 111

Title: Fragment of a Mosaic Glass Vessel

Accession\_number: 83.AF.28.14

Collection\_link: <https://www.getty.edu/art/collection/objects/16216/>

Dimensions: L. 1.8, W. 1.1, Th. 0.40 cm; Wt. 1.25 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 blue; opaque yellow and white 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.

## Description

Flat fragment consisting of one type of circular florets, each one of them comprised of a central yellow rod set in blue, surrounded by white.

## 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: 112

Title: Fragment of a Mosaic Glass Vessel

Accession\_number: 83.AF.28.19

Collection\_link: <https://www.getty.edu/art/collection/objects/16221>

Dimensions: pres. H. 3.9, Diam. rim 10, Th. 0.4 cm; Wt. 11.90 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 blue and green; opaque white, red, and yellowish green 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

Rim and upper body fragment.

## Description

Vertical, slightly flaring, ground rim; convex body wall of a hemispherical bowl. On the preserved fragment the following two types of tesserae appear: (1) checkerboard pattern of 16 (4 × 4) tesserae alternately translucent blue and opaque white; (2) a rosette of seven identical tesserae, six surrounding a central one: opaque red set in yellowish green in translucent green 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). For a glass mosaic bowl with similar patterns at the Museo Archeologico of Florence, see {Bresciani et al. 1988}, p. 104, no. 27.

## Provenance

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

## Bibliography

Unpublished

## Exhibitions

None

Label: 113

Title: Fragment of a Mosaic Glass Vessel

Accession\_number: 76.AF.70.17

Collection\_link: <https://www.getty.edu/art/collection/objects/19036>

Dimensions: L. 1.8, W. 1.1, Th. 0.3 cm; Wt. 0.71 g

Date: Ninth–tenth century CE

Start\_date: 800

End\_date: 999

Attribution: Production area: Eastern Mediterranean

Culture: Islamic

Material: Opaque red, yellow, white, green; 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: Unidentified

Technique: Slumped

## Condition

Single body fragment.

## Description

Small, curved body fragment, irregular polygonal florets in dark blue background. Each floret has a central red set in white, green and yellow layers surrounded by a white layer with red triangular rays in it.

## 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).

The shape of the tesserae, with the dentate band, is not present among the Roman mosaic vessels. For a small piece of glass that was made of tesserae probably identical to those of 76.AF.70.17 and was ground in the shape of a human incisor set in gold frame used as a pendant dated to the tenth century CE see {Antonaras 2019}, pp. 186–187, no. 246. The mosaic technique was revived for a brief period during the ninth and tenth centuries, creating what was probably a very limited and clearly costly production line whose creations were nevertheless widely distributed from Egypt to Iran ({Carboni and Whitehouse 2001a}, pp. 147–153; {Goldstein et al. 2005}, pp. 86–87).

## Provenance

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

## Bibliography

Unpublished

## Exhibitions

None

Label: 114

Title: Fragment of a Mosaic Glass Vessel

Accession\_number: 76.AF.70.18

Collection\_link: <https://www.getty.edu/art/collection/objects/19037>

Dimensions: L. 2.9, W. 2, Th. 0.5 cm; Wt. 3.80 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: Opaque white, red, 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: Unidentified

Technique: Slumped

## Condition

Single fragment.

## Description

Rim rounded at the exterior, curved upper body fragment with a 0.5 cm wide groove 1.6 cm below the rim. At least three different types of florets are discernible: fine stripes of white in thick layers of blue; yellow and red rods in green background; white rod set in red in yellow background.

## 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

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

## Bibliography

Unpublished

## Exhibitions

None

Label: 115

Title: Fragment of a Mosaic Glass Vessel

Accession\_number: 76.AF.70.23

Collection\_link: <https://www.getty.edu/art/collection/objects/19042>

Dimensions: pres. H. 2.2, W. 1.8, Th. 0.3 cm; Wt. 3.36 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 dark blue and green; opaque white, red, yellow, and green 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.

## Description

Rim fragment. Wide flaring rim, rounded tip, the upper, convex part of what was probably double convex bowl. In the body three deformed florets are partly preserved in a translucent dark blue layer: (A) circular floret with a red central rod set in white, surrounded by green set in yellow spirals, surrounded by a white, a translucent light blue, and a white layer; (B) circular floret whose central part is not preserved, the outer layers are yellow petals set in green, surrounded by a white layer; (C) stripes of green, light blue, red, yellow, which may well be a severely deformed floret of type A.

## Comments and Comparanda

For the production technique see comments on [85.AF.85](#cat). On cast, angular vessels see comments on [78.AF.32](#cat). On the trade of small fragments of mosaic glass in nineteenth-century Rome and on the different techniques and classes of mosaic glass present in the JPGM collection, see comments on [76.AF.70.21](#cat).

## Provenance

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

## Bibliography

Unpublished

## Exhibitions

None

Label: 116

Title: Fragment of a Mosaic Glass Vessel

Accession\_number: 76.AF.70.24

Collection\_link: <https://www.getty.edu/art/collection/objects/19043>

Dimensions: W. 2, L. 1.7, Th. 0.3 cm; Wt. 0.96 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: Opaque white and red; translucent green, blue, 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; slumped, rotary-polished

Inscription: No

Shape: Unidentified

Technique: Slumped

## Condition

Single fragment.

## Description

Mildly curved body fragment that consists of three types of deformed, irregular florets shown in lengths that in cross section most probably show: (A) yellow rods in green background; (b) white in translucent blue; and (C) white in translucent purple.

## Comments and Comparanda

For the production technique see comments on [85.AF.85](#cat). On short-striped mosaic vessels see comments on [2003.258.3](#cat). On the trade of small fragments of mosaic glass in nineteenth-century Rome and on the different techniques and classes of mosaic glass present in the JPGM collection, see comments on [76.AF.70.21](#cat).

## Provenance

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

## Bibliography

Unpublished

## Exhibitions

None

Label: 117

Title: Alabastron

Accession\_number: 2004.21

Collection\_link: <https://www.getty.edu/art/collection/objects/221479>

Dimensions: H. 13.4, Diam. rim 1.1, max. Diam. 2.3, Th. 0.1 cm; Wt. 32.57 g

Date: Early first century BCE

Start\_date: -100

End\_date: -67

Attribution: Production area: Eastern Mediterranean

Culture: Roman

Material: Dark blue, white, green, and light 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: Alabastra

Technique: Slumped

## Condition

Mended. Small cavities at the bottom filled. Neck and part of rim not preserved.

## Description

The body at the top ends at a horizontal, flat edge which is ground on the exterior; everted conical body with straight walls tapering toward the rim; convex pointed bottom. The vessel is made from five parallel lengths of canes set horizontally on the body. The canes are set in the following order: dark blue, white, green, white, and blue.

A fine groove or crack is visible along the seams between the bands. The edge of each band is not perfectly straight, and each one is set at a slightly different angle. Along the white band a vertical crack is visible.

## Comments and Comparanda

This alabastron belongs to a very rare group of vessels with juxtaposed sections of glass of contrasting colors forming simple geometric designs. This technique was used for the production of bowls ({Oliver 1967}, p. 1, figs. 6–9) as well as alabastra. The size and shape of these banded alabastra are almost identical to the gold-band alabastra of Oliver’s ({Oliver 1967}, pp. 20–22) group A. For comparanda see from Soli, Cyprus, a vessel with blue, white, and blue bands: {Myres 1899}, p. 104, no. 2808, illustrated in {Oliver 1967}, p. 19, fig. 10. At the British Museum is another example: a vessel with blue, white, blue bands, and blue neck and rim {Tatton-Brown and Andrews 1991}, p. 57, fig. 66 right; illustrated in {Oliver 1967}, pp. 19–20, fig. 11.

## Provenance

A. Vogell (Karlsruhe, 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

{Oliver 1969}, p. 17.

{von Saldern et al. 1974}, p. 102, no. 269.

## Exhibitions

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

Label: 118

Title: Striped Mosaic Bowl

Accession\_number: 2004.23

Collection\_link: <https://www.getty.edu/art/collection/objects/221481>

Dimensions: H. 4.9, Diam. rim 8.4, Diam. base 5.6 cm; Wt. 110.75 g

Date: Early first century BCE

Start\_date: -100

End\_date: -67

Attribution: Production area: Eastern Mediterranean

Culture: Roman

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

Modeling technique and decoration: Made from a polychrome disc-shaped blank assembled from fused together lengths of round mosaic canes; slumped; applied base and rim. Polished inside and outside

Inscription: No

Shape: Bowls

Technique: Slumped

## Condition

Mended and filled; some weathering on the exterior.

## Description

Bowl with vertical rim and convex, curving body tapering gradually toward the mildly convex bottom. Thick and tall conical applied base-ring made of a length of translucent yellow glass.

The striped mosaic pattern of the vessel is formed from 16 lengths, varying in size, of two types of composite canes laid in parallel rows across the body and extending from the bottom to the rim. The canes are alternately: (1) white flanked by red and purple layers of glass and (2) white flanked by yellow layers. The rim is a twisted cane of a transparent yellowish ground and a fine opaque white thread wound spirally. The base is a translucent yellow cane.

## Comments and Comparanda

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 of mosaic and network mosaic vessels remains unknown, although a proposed location is Alexandria, Egypt ({Arveiller-Dulong and Nenna 2000}, p. 18, 140).

This particular bowl belongs to a group of late Hellenistic glass mosaic vessels, examples of which have been recovered from a shipwreck that sank ca. 80 BCE off the island of Antikythera in the Aegean, carrying a diverse cargo traveling from the eastern Mediterranean to Italy ({Kaltsas, Vlachogianni, and Bouyia 2012}, with all previous bibliography).

There are at least three direct comparanda of ribbon bowls (with ring-base and upright rim): the first was recovered from the Antikythera shipwreck ({Weinberg 1965}, pp. 34, 37, no. 7, figs. 15–16; {Weinberg 1992}, p. 108, no. 69; {Avronidaki 2012}, p. 140, no. 104), and the other three are unprovenanced (Metropolitan Museum of Art 1929.100.86: {Oliver 1968}, pp. 55–56, fig. 8; {Lightfoot 2019}, p. 173, fig. 6; Yale Art Gallery 1955.6.28: {Matheson 1980}, pp. 12–13, no. 38; {Stern and Schlick-Nolte 1994}, pp. 298–299, no. 86). This same bowl shape is also formed with network and millefiori glass ({Oliver 1968}, pp. 55–56).

## Provenance

By 1974–1988, Erwin Oppenländer, 1901–1988 (Waiblingen, Germany), by inheritance to his son, Gert Oppenländer, 1988; 1988–2004, Ingrid Reisser (Böblingen, Germany), sold to the J. Paul Getty Museum

## Bibliography

{von Saldern et al. 1974}, p. 115, no. 310.

{JPGM Handbook 7th ed.}, p. 79, ill.

{JPGM Handbook Antiquities rev. ed.}, p. 103.

## Exhibitions

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

Label: 119

Title: Mosaic Bowl

Accession\_number: 2003.246

Collection\_link: <https://www.getty.edu/art/collection/objects/221629>

Dimensions: H. 3.8, Diam. rim 10.3, Diam. base 5.2 cm; Wt. 112.44 g

Date: Early first century BC

Start\_date: -100

End\_date: -67

Attribution: Production area: Eastern Mediterranean

Culture: Roman

Material: Opaque yellow and white; translucent blue; and transparent almost colorless glass

Modeling technique and decoration: Made from a polychrome disc-shaped blank assembled from fused together lengths and sections of round mosaic canes; slumped over a convex form-mold; applied base and rim, 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 and stands on a tall, splaying ring-base, formed by a single revolt of an applied coil of glass.

The vessel is made of rectangular mosaic tesserae, monochrome yellow, white, and blue with a thin white layer in the middle. In addition, discoid sections have been used composed of a central white rod set in blue, around which have been spirally wound 1.5 revolts of a translucent yellowish ground with a thin layer of opaque yellow glass on it. The lip of the rim is a twisted cane of transparent glass around which is twisted a very fine white thread.

The coil of the base is ribbon mosaic comprising wavy but parallel layers of blue, white, and yellow glass.

## Comparanda

This bowl belongs to a group of late Hellenistic glass mosaic vessels, examples of which have been recovered from a shipwreck that sank ca. 80 BCE off the island of Antikythera in the Aegean, loaded with diverse cargo traveling from the eastern Mediterranean to Italy ({Kaltsas, Vlachogianni, and Bouyia 2012}, with all previous bibliography). This particular shape of bowl with flaring rim is among the least represented among the late Hellenistic mosaic vessels ({Oliver 1968}, pp. 56–57; {Stern and Schlick-Nolte 1994}, pp. 300–301, no. 87). It was made with ribbon and mosaic-patterned glass, as was one from Tripoli, Libya Museum ({Oliver 1968}, pp. 56). A similar striped mosaic example in the British Museum ({Tatton-Brown and Andrews 1991}, p. 56, color plate 65) is said to be from one of the Greek islands. In addition, there are vessels made with millefiori mosaic (example from Antikythera Group: {Weinberg 1965}, pp. 35–36, nos. 4, 6, figs. 11, 14; {Weinberg and McClellan 1992}, p. 108, no. 66; {Avronidaki 2012}, pp. 143–144, no. 105) and network glass ({Oliver 1968}, p. 57, fig. 11; {Lightfoot 2019}, pp. 169–170, fig. 3).

## Provenance

Stroganoff Collection (Rome, Italy); by 1914, Giorgio Sangiorgi, Italian, 1886–1965 (Rome, Italy); 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

{Sangiorgi 1914}, p. 62, nr. 218, plate XLI.

{von Saldern et al. 1974}, pp. 117–118, no. 312; pp. 116, plate no. 312.

Noted in {Oliver 1968}, p. 57, no. 2.

## Exhibitions

* Molten Color: Glassmaking in Antiquity (Malibu, 2005–2006; 2007; 2009–2010)
* Reflecting Antiquity: Modern Glass Inspired by Ancient Rome (Malibu, 2007–2008)

Label: 120

Title: Mosaic Bowl

Accession\_number: 2003.251

Collection\_link: <https://www.getty.edu/art/collection/objects/221634>

Dimensions H. 4, Diam. rim 9.4, Diam. base 4.2 cm; Wt. 60.42 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 amber-colored and purple; opaque light blue, white, green, 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 over a convex form-mold; applied base and rim; rotary-polished

Inscription: No

Shape: Bowls

Technique: Slumped

## Condition

Fully preserved.

## 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: (a) lengths of blue and white, single-colored canes; (b) composite canes: a fine yellow flanked by two thick green canes; a fine white flanked by two thick purple canes; and (c) a few twisted canes: purple ground with a fine white thread, and a colorless ground with a fine yellow thread.

The coil of the base is ribbon mosaic comprising wavy but parallel layers of green, white, and yellow glass.

## Comments and Comparanda

For the production technique see {Dawes 2002} and comments on [85.AF.85](#cat). 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. 320; p. 111, plate no. 320.

## 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: 121

Title: Mosaic Bowl

Accession\_number: 2003.252

Collection\_link: <https://www.getty.edu/art/collection/objects/221635>

Dimensions: H. 3.8, Diam. rim 9.5, Diam. base 4.5 cm; Wt. 69.54 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 purple; opaque white, yellow, and grayish-green glass

Modeling technique and decoration: Made from a polychrome disc-shaped blank assembled from fused together sections and lengths (for the base-ring) of round mosaic canes, sagged over a convex former mold; applied base, rotary polished

Inscription: No

Shape: Bowls

Technique: Slumped

## Condition

Intact.

## Description

The bowl has a flaring lip, conical, cyma recta body, and flat bottom; stands on a tall, splaying, 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 two types: translucent purple matrix with roughly five thin, opaque white rods; translucent purple matrix with roughly five thin, opaque yellow rods. The coil of the base is ribbon mosaic comprising parallel layers of grayish-green and purple glass.

## Comments and Comparanda

For the production technique see {Dawes 2002} and comments on [85.AF.85](#cat). 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. 122, no. 321; p. 111, plate no. 321.

## 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: 122

Title: Mosaic Bowl

Accession\_number: 2003.247

[Collection\_link: https://www.getty.edu/art/collection/objects/221630](https://www.getty.edu/art/collection/objects/221630)

Dimensions: H. 3.2, Diam. rim 10, Diam. base 4.4, Th. 0.2 cm; Wt. 53 g

Date: Late first century BCE–early first century CE

Start\_date: -33

End\_date: 32

Attribution: Production area: Italy or Egypt

Culture: Greek

Material: Translucent brownish and opaque white glass

Modeling technique and decoration: Made from a polychrome disc-shaped blank assembled from fused together sections of round mosaic canes; sagged over a convex former mold; applied base, rotary polished

Inscription: No

Shape: Bowls

Technique: Slumped

## Condition

A number of repaired breaks visible, and there are some nicks and scratches. Some discoloration and weathering on the exterior surface, in addition to pitting, which has produced the rough appearance of the surface.

## Description

The bowl has a slightly 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 a single type, composed of fine white rods surrounded by brownish translucent glass. Some of the tesserae on the exterior have been fused almost vertically, probably as a result of movement during action of the slumping technique, so that the white rods appear elongated, as short, wavy white threads in the dark-colored body of the vessel. In the interior they mostly appear in cross section as white spots.

## Comments and Comparanda

This bowl belongs to the Roman Cast Composite Mosaic Vessels group and in particular to the Non-Carinated Bowls ({Grose 1989}, pp. 258–261), which are one of the largest groups of mosaic vessels, with deep and shallow bowls being among the most widely appearing forms; others include plates and beakers. For the production technique see {Dawes 2002} and comments on [85.AF.85](#cat). Broad, shallow bowls similar in shape are in the collection of the Toledo Museum of Art ({Grose 1989}, nos. 539–540).

## Provenance

Friedrich Ludwig von Gans, German, 1833–1920 (Frankfurt, Germany); Kurt Walter Bachstitz Gallery, founded 1920, dissolved 1951; 1929, Baurat Schiller [sold, Sammlung Baurat Schiller, Rudolph Lepke’s Kunst-Auctions-Haus, Berlin, March 19, 1929, lot 587]; 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. 313; p. 115, plate no. 313.

## Exhibitions

None

Label: 123

Title: Mosaic Bowl

Accession\_number: 2004.24

Collection\_link: <https://www.getty.edu/art/collection/objects/221482>

Dimensions: H. 5.2, Diam. rim 10.2, Diam. base 5.5, Th. 0.4 cm; Wt. 211.36 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 and opaque white glass

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

Inscription: No

Shape: Bowls

Technique: Slumped

## Condition

Mended.

## Description

Vertical, slightly everted, rounded rim; deep body with convex sides tapering toward the flat bottom. A fine incised horizontal groove in the interior right below the rim.

The vessel is made of discoid mosaic tesserae of a single type composed of fine white rods (possibly 11) surrounded by translucent dark blue glass. Most tesserae have been fused almost vertically, probably as a result of the movement during the action of the slumping technique, so that the white rods appear elongated as short, wavy white threads in the dark-colored body of the vessel.

## Comments and Comparanda

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

For particular parallels see the following: {Grose 1989}, p. 328, no. 546, ill. p. 233, one of the two types of tesserae of that bowl is the one used exclusively in 2004.24, that is, blue ground with numerous opaque white rods.; {Grose 1989}, p. 330, no. 560, ill. p. 234, which is a shallow bowl with golden-yellow ground with white rods, the same concept in a different color. In addition, this bowl has in the interior three narrow, horizontal incised grooves: two in a band at the junction of the side and bottom and a small one at the center of the bottom. For a ribbed bowl of the same-color mosaic tesserae, blue with white rods, see: {Grose 1989}, p. 277, no. 285.

## 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. 115, no. 310.

## Exhibitions

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

Label: 124

Title: Fragment of a Mosaic Glass Vessel

Accession\_number: 83.AF.28.27

Collection\_link: <https://www.getty.edu/art/collection/objects/16229>

Dimensions: 3.2 × 2.4, Th. 0.30 cm; Wt. 4.06 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 and opaque white 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.

## Description

Mildly concave fragment broken all around. In the translucent dark blue body, white rods appear as short, white strokes, a result of the movement of involved in the slumping technique.

## Comments and Comparanda

For the production technique see comments on [85.AF.85](#num). On the trade of small fragments of mosaic glass in nineteenth-century Rome and on the different techniques and classes of mosaic glass present in the JPGM collection, see comments on [76.AF.70.21](#num). On agate vessels in particular see comments on [2003.253](#num). On mosaic glass ribbed bowls see [72.AF.37](#num). For a whole vessel of a different shape but of the same mosaic tesserae see [2004.24](#num).

## Provenance

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

## Bibliography

Unpublished

## Exhibitions

None

Label: 125

Title: Fragment of a Mosaic Glass Vessel

Accession\_number: 2004.26.7

Collection\_link: <https://www.getty.edu/art/collection/objects/221491>

Dimensions: H. 5.0, Diam. rim 8, W. 4.6 cm; Wt. 7.27 g

Date: Late first century BCE–early first century CE

Start\_date: -33

End\_date: 32

Attribution: Production area: Italy or Egypt

Culture: Greek or Roman

Material: Almost colorless; translucent purple; and opaque white 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.

## Description

Deep hemispherical bowl. The body is formed by bent, twisted ribbon canes arranged in pairs of the following two types: (1) reticella of two yellow threads twisted around a colorless ground; (2) twisted cane of a white thread wound around purple ground. The rim is finished with an applied twisted coil of white and blue glass.

## Comments and Comparanda

This bowl belongs to a relatively rare class of mosaic ware found mostly in Italy and neighboring regions. It is known as Network Mosaic, or reticella, and is made exclusively of cut lengths of single-network canes placed and fused next to each other and then sagged over a former mold. It is closely related to the striped mosaic wares with parallel-row pattern and appear in shallow and deep bowls and possibly in pyxides too. This type of reticella derives from a group of Hellenistic glass mosaic vessels where the stripes were spirally arranged, with known examples from the Canosa Group ({Grose 1989}, pp. 189–191) and the Antikythera Group ({Weinberg 1965}, pp. 38–39, nos. 10–11, figs. 20–25; {Weinberg 1992}, pp. 108–110, nos. 71–74; {Avronidaki 2012}, pp. 143–144, nos. 110–113, wherein all earlier bibliography). Most published Roman examples are made of colorless canes wound spirally with one or two threads, and the rims are formed with an applied twisted cane, usually of an intense color, contrasting with the transparency of the body. The presence of an added twisted thread as a rim links these classes with Hellenistic glass vessels like [2004.23](#num). For general information on the class and parallels, see {Grose 1989}, pp. 253, 302–303, nos. 400–403, 405. In addition, published parallels are known from sites such as Vindonissa (dated to the Claudian or Neronian period; {Burger 1960}, pp. 9–13, nos. 4–5, plate 1), Cologne ({Grose 1989}, p. 196, fig. 111), and Lebanon ({Glass from the Ancient World 1957}, pp. 88–89, no. 147 [not recorded in the checklist of later owners that was published in the Journal of Glass Studies 3 (1961): 19–153]), as well as in museum collections, including the Fitzwilliam Museum ({Fitzwilliam 1978}, p. 28, no. 45); the Museo Nazionale Romano (294080 [deep]), the Louvre ({Arveiller-Dulong and Nenna 2000}, p. 149 and note 23), the Landesmuseum Württemberg ({Stern and Schlick-Nolte 1994}, p. 299), and the Corning Museum of Glass ({Goldstein 1979}, p. 32 and 193–195, nos. 523–528: <https://www.cmog.org/artwork/lace-mosaic-bowl-0> [shallow]; <https://www.cmog.org/artwork/fragment-laced-mosaic-bowl-0>; <https://www.cmog.org/artwork/fragment-laced-mosaic-bowl-7>; <https://www.cmog.org/artwork/fragment-laced-mosaic-bowl-8>).

## 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.

## Exhibitions

None

Label: 126

Title: Fragment of a Mosaic Glass Vessel

Accession\_number: 2003.258.6

Collection\_link: <https://www.getty.edu/art/collection/objects/221646/>

Dimensions: H. 3, Diam. rim 8, W. 5, Th. 0.3 cm; Wt. 7.4 g

Date: Late first century BCE–early first century CE

Start\_date: -33

End\_date: 32

Attribution: Production area: Italy or Egypt

Culture: Greek or Roman

Material: Transparent colorless; opaque white; and 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 fragment; part of the rim and upper body preserved.

## Description

Deep hemispherical bowl. Composed of diagonally arranged canes of colorless glass within which a fine opaque white rod is spiraling. The rim forms a rope-like twisted cane of spiraling white and turquoise glass.

## Comments and Comparanda

For the production technique see comments on [85.AF.85](#num). On the trade of small fragments of mosaic glass in nineteenth-century Rome and on the different techniques and classes of mosaic glass present in the JPGM collection, see comments on [76.AF.70.21](#num). On network mosaic, or reticella in particular, see comments on [2004.26.7](#num).

## 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: 127

Title: Fragment of a Mosaic Glass Vessel

Accession\_number: 2004.26.9

Collection\_link: <https://www.getty.edu/art/collection/objects/221493>

Dimensions: H. 3.5, Diam. rim 10, W. 2.5 cm; Wt. 3.78 g

Date: Late first century BCE–early first century CE

Start\_date: -33

End\_date: 32

Attribution: Production area: Italy or Egypt

Culture: Greek or Roman

Material: Translucent purple, blue, and turquoise; and opaque white 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.

## Description

Deep hemispherical bowl.

The body was formed by obliquely arranged single-colored bands in the following order: blue, turquoise, and white. The rim is finished with an applied twisted coil of purple and white glass.

## Comments and Comparanda

For the production technique see comments on [85.AF.85](#num). On the trade of small fragments of mosaic glass in nineteenth-century Rome and on the different techniques and classes of mosaic glass present in the JPGM collection, see comments on [76.AF.70.21](#num). This bowl belongs to a relatively rare class of mosaic ware, Striped Mosaic ware, found mostly in Italy and neighboring regions. It is known as “parallel-row pattern” glass and is made exclusively of cut lengths of single network canes placed and fused next to each other and then sagged over a former mold. On the sagging technique see {Stern and Schlick-Nolte 1994}, pp. 68–69. Both shallow and deep bowls were produced with this technique. For general information on the class and parallels see {Grose 1989}, pp. 284–292, nos. 318–354. For a parallel production see comments on [2003.258.3](#num). In addition, published parallels are known from sites such as Vindonissa (dated to the Claudian or Neronian period; {Burger 1960}, pp. 9–13, nos. 4–5, plate 1).

## 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.

## Exhibitions

None

Label: 128

Title: Fragment of a Mosaic Glass Vessel

Accession\_number: 2003.258.3

Collection\_link: <https://www.getty.edu/art/collection/objects/221643>

Dimensions: est. Diam. body 8, W. 3.1, L. 3.2 cm; Wt. 4.10 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 green, yellow, white; translucent blue; and transparent pinkish 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.

## Description

Slightly concave body fragment of a mosaic vessel, possibly a bowl. Consists of two kinds of tesserae with ribbed decoration of white, blue, green, and yellow glass: (1) opaque green and yellow bands divided by a thin white layer; (2) a central white band flanked by transparent pinkish, white, and wide dark blue bands. In two cases the way the tessera was fused on the form-mold made the blue band appears to be turquoise.

## Comments and Comparanda

For the production technique see comments on [85.AF.85](#num). On the trade of small fragments of mosaic glass in nineteenth-century Rome and on the different techniques and classes of mosaic glass present in the JPGM collection, see comments on [76.AF.70.21](#num). This bowl belongs to a small class of striped mosaic ware, made of short stripes of composite canes, which are very close in terms of colors and combinations of colors to the parallel-row pattern glass, see [2004.26.9](#num). It has been plausibly proposed by David Grose ({Grose 1989}, p. 253) that they are made of the leftover clippings of the canes used for the production of the more numerous Parallel-Row class. They are mostly found in Italy and neighboring regions and are made exclusively of cut short lengths of canes placed and fused next to each other and then sagged over a former mold. On the sagging technique see {Stern and Schlick-Nolte 1994}, pp. 68–69. Both shallow and deep bowls as well as pyxides were produced with this technique. For general information on the class and parallels see {Grose 1989}, pp. 252–253, 295–301, nos. 368–389, 393–397.

## 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

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

Label: 129

Title: Fragment of a Mosaic Glass Vessel

Accession\_number: 2003.258.4

Collection\_link: <https://www.getty.edu/art/collection/objects/221644>

Dimensions: pres. H. 2.4, Diam. rim ca. 10, L. 2.7 cm; Wt. 4.0 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 green, yellow, white, 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

Fragment.

## Description

Rim and upper body fragment. The rim is vertical and ground, and the body continues with a mild convex curve; probably a bowl. On the interior 0.5 cm below the rim a horizontal groove 0.1 cm wide is visible. The body tesserae comprise a checkerboard pattern with rows of opaque green and yellow and white and red tesserae.

## Comments and Comparanda

For the production technique see comments on [85.AF.85](#num). On the trade of small fragments of mosaic glass in nineteenth-century Rome and on the different techniques and classes of mosaic glass present in the JPGM collection, see comments on [76.AF.70.21](#num). This bowl belongs to Roman cast Composite Mosaic vessels and in particular to the Non-Carinated Bowls group ({Grose 1989}, pp. 258–261), which are one of the most numerous groups of mosaic vessels, with deep and shallow bowls being among the most widely appearing forms; others are plates and beakers. The checkerboard pattern is quite rare, and the other published examples are broad shallow bowls with single interior grooves and the pattern is created by tesserae in two or three colors ({Grose 1989}, p. 260, nos. 564–567). There are known carinated mosaic bowls with checkerboard patterns that date this group in the late first century BCE–early first century CE ({Abdul-Hak 1959}, p. 81, fig. 14; {Goldstein 1979}, pp. 186–187, no. 497).

## 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

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

Label: 130

Title: Fragment of a Mosaic Glass Vessel

Accession\_number: 2004.26.8

Collection\_link: <https://www.getty.edu/art/collection/objects/221492>

Dimensions: H. 2.3, W. 4.1, Diam. rim 9.2 cm; Wt. 5.68 g

Date: Late first century BCE–early first century CE

Start\_date: -33

End\_date: 32

Attribution: Production area: Egypt, or possibly Italy

Culture: Greek or Roman

Material: Transparent decolorized; translucent blue and green; opaque 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, applied rim, rotary-polished

Inscription: No

Shape: Unidentified

Technique: Slumped

## Condition

Fragment.

## Description

Deep hemispherical bowl.

The body is formed by spiraling ribbon canes with bands in the following order: white, blue red, yellow, green, and white. The rim is finished with an applied twisted coil of colorless and yellow glass.

## Comments and Comparanda

For the production technique see comments on [85.AF.85](#num). For comments about the various types of mosaic vessels present in the JPGM collection see [76.AF.70.21](#num).

This bowl belongs to a group of early Roman glass vessels, almost exclusively bowls, deeper or shallow, and occasionally pyxides, distinguished by the applied, twisted coil that formed their rim, and the body almost always made of lengths of composite canes. It can be ascribed to a very small group known with the illustrative name Meandering-Strip Mosaic Vessels that stand outside of the usual for the striped vessels in the Romano-Italian tradition, their body been made of very large cane sections formed of several colored strips that were coiled, forming curvilinear, meandering, or sinuous motifs, and they are dated to the Augustan or Julio-Claudian period ({Grose 1989}, family II: pp. 252–253, nos. 390–397).

## 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.

## Exhibitions

None

Label: 131

Title: Banded fragment of a Mosaic Glass Vessel Mosaic Fragment

Accession\_number: 2003.258.2

Collection\_link: <https://www.getty.edu/art/collection/objects/221642>

Dimensions: W. 4.2, L. 3.8, Th. 0.6–0.3 (at the notch) cm; Wt. 16.35 g

Date: Late first century BCE–early first century CE

Start\_date: -33

End\_date: 32

Attribution: Production area: Italy or Egypt

Culture: Greek or Roman

Material: Translucent amber-colored; opaque white 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; slumped, rotary-polished

Inscription: No

Shape: Bowl

Technique: Slumped

## Condition

Single fragment, broken all around. The exterior is polished, probably in modern times. The interior is slightly dull.

## Description

The fragment is mildly convex and belongs to the bottom of a vessel, probably a bowl. It is composed of banded mosaic sections placed sparsely in an amber-colored matrix. The banded sections comprise five white and dark blue layers of glass interchangeably arranged. In the interior a reverse formation appears as if there are two layers of decoration, one on each surface over an amber-colored matrix. It is more probable that this is the result of the difference in temperature between the exterior and the interior of the glass during the slumping on the form-mold.

The polished exterior retains parts of a circular groove 3.7 cm wide, and a mishap is also visible at one point on the circumference. The cutter placed the wheel on the exact position to form a perfect circle, but something prevented him from finishing the cut at this point and he continued 3 mm farther, giving to the object a slightly off-center, oval shape. After the breakage of the original vessel, it appears that its pieces were retrieved and repurposed as valuable decorative elements and this particular fragment was used as a gem or inlay. In the notch around it is visible a thick layer of weathering probably indicative of some kind of metal setting covering that area for an extended period of time.

## Comments and Comparanda

For the production technique see comments on [85.AF.85](#num). On the various types of mosaic vessels present in the JPGM collection see comments on [76.AF.70.21](#num). This vessel belongs to a group of early Roman glass vessels, almost exclusively bowls, deeper or shallow, and occasionally pyxides, distinguished by the applied, twisted coil that formed their rim, and by a body almost always made of lengths of composite canes. It can be ascribed to a very small group known as “Short Strip Mosaic Vessels” ({Grose 1989}, family II: pp. 252–253, nos. 368–369); see comments on [2003.258.3](#num). For fragments of mosaic vessels used as insets in jewelry, see {Voroniatov 2020}, pp. 281–287.

## 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: 132

Title: Agate Glass Bowl

Accession\_number: 2003.253

Collection\_link: <https://www.getty.edu/art/collection/objects/221636>

Dimensions: H. 2.8, Diam. rim 12.6, Diam. base 7.0 cm; Wt. 125.03 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 purple and amber-colored; opaque white glass

Modeling technique and decoration: Slumped, rotary-polished

Inscription: No

Shape: Bowls

Technique: Slumped

## Condition

Mended and filled in some areas of the rim. There are two perforations (Diam. 0.2 cm) at 0.4 cm below the rim, placed across from each other. In the perforations, layers of white weathering are visible.

## Description

Ground vertical rim; hemispherical bowl; flat bottom. The bowl is made of a disk formed from a single composite cane of glass which consists in turn of three wide layers, one a translucent amber-color, and two purple, each flanked by a thin layer of opaque white glass. The cane was bent at least 12 times, creating the illusion of veins in agate.

## Comments and Comparanda

Agate was one of the favorite stones of the Romans, and its rich colors and intricate veins of different colors were rendered in glass in Hellenistic and Roman times ({Grose 1989}, pp. 192–193, 247–249; {Weinberg and McClellan 1992}, pp. 56–58, 97–98). Agate glass vessels are known in several shapes, shallow bowls like 2003.253 ({Platz-Horster 1992}, p. 303, no. 166), deeper bowl ({Azuma 2001}, no. 127), bottles ({Fossing 1940}, p. 114, fig. 860), and spindle-shaped alabastra ({Auth 1976}, p. 53, no. 43; {Grose 1989}, p. 369, no. 668; {Schlick-Nolte 2002}, pp. 88–90, V-47). They are ascribed to Italian workshops, especially to Rome. For a gold-band plate see {Alekseeva and Sorokina 2007}, pp. 54–57, figs. 7–8, plate 37:1–2.

In addition many ribbed bowls were formed with marbled mosaic glass that was a rendition of agate with opaque white wavy veins in a dark-colored translucent matrix, often dark blue or purple, for example, [72.AF.37](#num) ({Isings 1957}, pp. 19–20, form 3b; {Antonaras 2017}, pp. 54–56, form 6b).

## 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. 324; p. 117, plate no. 324.

{Del Bufalo 2016}, p. 184, fig. 3.

## Exhibitions

* Classical Connections: The Enduring Influence of Greek and Roman Art (Los Angeles, 2003–2008)
* Molten Color: Glassmaking in Antiquity (Malibu, 2009–2010)

Label: 133

Title: Ribbed Bowl

Accession\_number: 72.AF.37

Collection\_link: <https://www.getty.edu/art/collection/objects/6914>

Dimensions: H. 7.5, Diam. rim 18, Diam. base 8 cm; Wt. 509.40 g

Date: Ca. 50 BCE–ca. 50 CE

Start\_date: -50

End\_date: 50

Attribution: Production area: Roman Empire; probably Italy. Found: park of the Château de Ripaille, Thonon-les-Bains, France, 1764

Culture: Roman

Material: Translucent amber-colored; opaque white 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 pressed and polished

Inscription: No

Shape: Bowls

Technique: Slumped

## Condition

Intact.

## Description

Vertical, smooth, fire-rounded rim. Deep convex body decorated with 21 vertical ribs, slightly slanting to the left and relatively evenly spaced. Ribs begin 1.5 cm below the rim and they are visible to the center of the bottom. In the interior, one groove on the lip and two more 1.5 cm from the bottom.

Composite mosaic pattern formed from polygonal sections of a composite cane of amber-colored glass in which a fine, opaque white thread was spiraled two times. The sections were fused together into a single mass, which was slumped over a form-mold, and the ribs were formed by tooling while the form was on a rotating base, probably a potter’s wheel.

## Comments and Comparanda

For agate and marbled vessels see comments on [2003.253](#num). Mosaic glass ribbed bowls are mostly found in the western Roman provinces, and it is assumed that they were probably made in Italy ({Stern and Schlick-Nolte 1994}, pp. 73–74, 320), while monochrome ribbed bowls were made and predominantly used in the eastern Mediterranean. Preserved mosaic ribbed bowls imitate usually onyx, using either elongated, ribbon patterns, or large spirals like both examples from JPGM collection ([72.AF.37](#num) and [2004.25](#num)). Both patterns were probably preferred because the distortion created by the ribs enhanced the imitation of veining typical for agate. For direct comparanda see {Isings 1957}, pp. 19–20, form 3b; {Berger 1960}, pp. 13–16, plate 2:20–21; {Goethert-Polaschek 1977}, pp. 16–17, nos. 8–9; {Grose 1989}, pp. 279, 282–283, nos. 290, 304, 306, 308–309; {Lazar 2003}, p. 37, form 2.1.4, fig. 11; {Follmann-Schulz 1988}, p. 113, no. 423, fig. 48; {Follmann-Schulz 1992}, pp. 11–12, nos. 4–5; {Stern and Schlick-Nolte 1994}, nos. 95–96, pp. 320–323, 78; {Antonaras 2017}, pp. 54–56, form 6b.

## Provenance

1764, Found: park of the Château de Ripaille, Thonon-les-Bains, France, inside a round lead container, holding the ashes and partially burnt bones of a cremation burial (Lullin 1787); 1764–1892, Found on the grounds of the Château de Ripaille, Thonon-les-Bains, France, in 1764 and transferred with the estate when sold to Frédéric Engel-Gros, 1892; 1892–1918, Frédéric Engel-Gros, French, 1843–1918 (Château de Ripaille, Thonon-les-Bains, France), by inheritance to his heirs, 1918; 1918–still in 1925, Heirs of Frédéric Engel-Gros, French, 1843–1918; 1972, Private Collection [sold, Objets d’art et de bel ameublement, Palais Galliera, Paris, March 7, 1972, lot 42, to Robin Symes, Limited]; 1972, Robin Symes, Limited, founded 1977, dissolved 2005 (London, England), sold to the J. Paul Getty Museum, 1972

## Bibliography

{Lullin 1787}, p. 68.

{Bulletin de la Société savoisienne 1862}, p. XI.

{Bruchet 1907}, p. 20; ill (no plate number) [cited as being in the Engel-Gros Collection].

{Ganz 1925}, vol. I, pp. 7, 26, no. 56; vol. II, plate 8a.

{Palais Galliera 1972}, lot 42.

{Connaissance des arts 1972}, p. 165, no. 2, ill.

{JPGM Guidebook 4th ed.}, p. 36.

{JPGM Handbook Antiquities 1st ed.}, p. 204.

{JPGM Handbook Antiquities rev. ed.}, p. 216.

{Lapatin 2015}, p. 111, fig. 23.

{Del Bufalo 2016}, p. 185, fig. 5.

## Exhibitions

* Ancient Art from the Permanent Collection (Los Angeles, 1999–2004)

Label: 134

Title: Ribbed Bowl

Accession\_number: 2004.25

Collection\_link: <https://www.getty.edu/art/collection/objects/221483>

Dimensions: H. 4.9, Diam. rim 17, Diam. base 8.1 cm; Wt. 341.50 g

Date: Ca. 50 BCE–ca. 50 CE

Start\_date: -50

End\_date: 50

Attribution: Production area: Roman Empire; probably Italy

Culture: Roman

Material: Translucent blue and opaque white 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 pressed and polished

Inscription: No

Shape: Bowls

Technique: Slumped

## Condition

Mended; fully preserved.

## Description

Vertical, smooth, fire-rounded rim. Shallow convex body decorated with 19 vertical ribs, mildly slanting to the left and relatively evenly spaced. Ribs start 1.5 cm below the rim, and they are visible to the center of the bottom. In the interior, three grooves 0.1 cm thick are visible: two next to each other at the periphery of the bottom (7.1 wide and 0.1 cm thick) and a small one (W. 1.1, Th. 0.2 cm) at the center.

Composite mosaic pattern formed from polygonal sections of a composite cane of dark blue glass in which a fine, opaque white thread was spiraled two times. The sections were fused together into a single mass, which was slumped over a form-mold, and the ribs were formed by tooling while the form was on a rotating base, probably a potter’s wheel.

## Comments and Comparanda

For the production technique see comments on [85.AF.85](#num). On the trade of small fragments of mosaic glass in nineteenth-century Rome and on the different techniques and classes of mosaic glass present in the JPGM collection, see comments on [76.AF.70.21](#num). On agate and marbled vessels see comments on [2003.253](#num). On mosaic glass ribbed bowls see [72.AF.37](#num). For direct comparanda see {Isings 1957}, pp. 18–19, form 3a; {Berger 1960}, pp. 13–16, plate 1:16–17; 2:18; {Goethert-Polaschek 1977}, pp. 16–17, nos. 8–9; {Grose 1989}, pp. 279, 281–282, nos. 291, 300, 305; {Lazar 2003}, p. 37, form 2.1.4, fig. 11; {Follmann-Schulz 1988}, p. 113, nos. 423, 443, fig. 48; {Tatton-Brown and Andrews 1991}, pp. 58–59, fig. 67 left; {Boţan 2015}, pp. 172–173, plates XXIX:3–4, XXX:1–3, XLVIII:3–4, 6–8; {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}, p. 122, no. 328.

## 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: 135

Title: Ribbed Bowl Fragment

Accession\_number: 76.AF.70.15

Collection\_link: <https://www.getty.edu/art/collection/objects/19034>

Dimensions: L. 2.6, W. 1.6, Th. 0.3–0.5 cm; Wt. 2.65 g

Date: Late first century BCE–early first century CE

Start\_date: -33

End\_date: 32

Attribution: Production area: Roman Empire; probably Italy

Culture: Roman

Material: Translucent purple and opaque white 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 pressed and polished

Inscription: No

Shape: Bowls

Technique: Slumped

## Condition

Single fragment.

## Description

Fragment of lower body, which seems to be shallow and convex, preserving parts of three vertical, evenly spaced ribs. Composite mosaic pattern formed from polygonal sections of a composite cane of dark purple glass in which a fine, opaque white thread was spiraled. The sections were fused together into a single mass, which was slumped over a former mold, and the ribs were created by tooling while the former was on a rotating base, probably a potter’s wheel.

## Comments and Comparanda

For the production technique see comments on [85.AF.85](#num). On the trade of small fragments of mosaic glass in nineteenth-century Rome and on the different techniques and classes of mosaic glass present in the JPGM collection, see comments on [76.AF.70.21](#num). On agate and marbled vessels see comments on [2003.253](#num). For mosaic glass ribbed bowls see [72.AF.37](#num) and [2004.25](#num).

## Provenance

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

## Bibliography

Unpublished

## Exhibitions

None

Label: 136

Title: Lidded Pyxis

Accession\_number: 2003.256

[Collection\_link: https://www.getty.edu/art/collection/objects/221639](https://www.getty.edu/art/collection/objects/221639)

Dimensions: H. 5.1, Diam. rim 5.7, Diam. base 4.1 cm; Wt. 95.92 g

Date: Late first century BCE–early first century CE

Start\_date: -33

End\_date: 32

Attribution: Production area: Roman Empire; probably Italy

Culture: Roman

Material: Translucent amber-colored; opaque white 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 pressed and polished, wheel-cut

Inscription: No

Shape: Pyxides

Technique: Slumped

## Condition

Intact.

## Description

Vertical, rounded rim, ground back to create a narrow ledge on which the lid sits. Deep cylindrical body, flat bottom.

On the upper side of the lid are two concentric cut grooves, a smaller central one, 1.3 cm, and a wider one, 3.6 cm, towards the edge. A fine, horizontal groove is cut on the body, right below the ledge of the rim.

Composite mosaic pattern formed from polygonal sections of a composite cane of amber-colored glass in which a fine, opaque white thread was spiraled. The sections were fused together and tooled into a single mass, which was slumped over a former mold and further tooled to the desired shape.

## Comments and Comparanda

For the production technique see comments on [85.AF.85](#num). On the trade of small fragments of mosaic glass in nineteenth-century Rome and on the different techniques and classes of mosaic glass present in the JPGM collection, see comments on [76.AF.70.21](#num). On agate and marbled vessels see comments on [2003.253](#num) and [72.AF.37](#num). For direct comparanda see {Grose 1989}, pp. 239, 335, no. 587.

## 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. 123, no. 330; p. 124, plate no. 330.

## Exhibitions

* Molten Color: Glassmaking in Antiquity (Malibu, 2005–2006; 2007; 2009–2010)
* Art of Alchemy (Los Angeles, 2016–2017)

Label: 137

Title: Fragment of a Mosaic Glass Vessel

Accession\_number: 76.AF.70.2

Collection\_link: <https://www.getty.edu/art/collection/objects/19021>

Dimensions: W. 3.8, L. 1.8, Th. 0.4 cm; Wt. 4.52 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 yellow and translucent purple 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.

## Description

Body fragment. The pattern is marbled, with irregular yellow veins in dark purple background.

## Comments and Comparanda

For the production technique see comments on [85.AF.85](#num). On the trade of small fragments of mosaic glass in nineteenth-century Rome and on the different techniques and classes of mosaic glass present in the JPGM collection, see comments on [76.AF.70.21](#num). On agate and marbled vessels see comments on [2003.253](#num).

## Provenance

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

## Bibliography

Unpublished

## Exhibitions

None

Label: 138

Title: Fragment of a Mosaic Glass Vessel

Accession\_number: 76.AF.70.4

Collection\_link: <https://www.getty.edu/art/collection/objects/19023>

Dimensions: W. 1.7, L. 1.4, Th. 0.2 cm; Wt. 0.74 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 translucent purple 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.

## Description

Slightly concave body fragment. The pattern is marbled with irregular white veins on a dark purple background.

## Comments and Comparanda

For the production technique see comments on [85.AF.85](#num). On the trade of small fragments of mosaic glass in nineteenth-century Rome and on the different techniques and classes of mosaic glass present in the JPGM collection, see comments on [76.AF.70.21](#num). On agate and marbled vessels see comments on [2003.253](#num).

## Provenance

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

## Bibliography

Unpublished

## Exhibitions

None

Label: 139

Title: Fragment of a Mosaic Glass Vessel

Accession\_number: 76.AF.70.9

Collection\_link: <https://www.getty.edu/art/collection/objects/19028>

Dimensions: L. 3.1, W. 2.4, Th. 0.8 cm; Wt. 8.79 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 translucent purple 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.

## Description

Concave body fragment. The pattern is marbled with faint irregular white veins within the dark purple background

## Comments and Comparanda

For the production technique see comments on [85.AF.85](#num). On the trade of small fragments of mosaic glass in nineteenth-century Rome and on the different techniques and classes of mosaic glass present in the JPGM collection, see comments on [76.AF.70.21](#num). On agate and marbled vessels see comments on [2003.253](#num).

## Provenance

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

## Bibliography

Unpublished

## Exhibitions

None

Label: 140

Title: Fragment of a Mosaic Glass Vessel

Accession\_number: 76.AF.70.19

Collection\_link: <https://www.getty.edu/art/collection/objects/19038>

Dimensions: L. 2.7, W. 1.6, Th. 0.4 cm; Wt. 2.89 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 translucent purple 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, wheel-cut

Inscription: No

Shape: Unidentified

Technique: Slumped

## Condition

Single fragment.

## Description

Curved fragment from lower body. The pattern is marbled with faint irregular white veins on a dark purple background. On the exterior two concentric circular grooves are visible.

## Comments and Comparanda

Probably a ribbed bowl. For the production technique see comments on [85.AF.85](#num). On the trade of small fragments of mosaic glass in nineteenth-century Rome and on the different techniques and classes of mosaic glass present in the JPGM collection, see comments on [76.AF.70.21](#num). On agate and marbled vessels see comments on [2003.253](#num).

## Provenance

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

## Bibliography

Unpublished

## Exhibitions

None

Label: 141

Title: Fragment of a Mosaic Vessel with Marbled Motif

Accession\_number: 76.AF.70.39

Collection\_link: <https://www.getty.edu/art/collection/objects/19058>

Dimensions: 2.1 × 2.4, Th. 0.30 cm; Wt. 3.66 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 white and translucent purple 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, broken all around.

## Description

Concave body fragment. The pattern is marbled with faint irregular white veins on a dark purple background.

## Comments and Comparanda

For the production technique see comments on [85.AF.85](#num). On the trade of small fragments of mosaic glass in nineteenth-century Rome and on the different techniques and classes of mosaic glass present in the JPGM collection, see comments on [76.AF.70.21](#num). On agate and marbled vessels see comments on [2003.253](#num).

## Provenance

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

## Bibliography

Unpublished

## Exhibitions

None

Label: 142

Title: Fragment of a Mosaic Vessel with Marbled Motif

Accession\_number: 76.AF.70.33

Collection\_link: <https://www.getty.edu/art/collection/objects/19052>

Dimensions: L. 2.1, W. 1.8, Th. 0.4 cm; Wt. 3.50 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 white 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; slumped or cast, rotary-polished

Inscription: No

Shape: Unidentified

Technique: Slumped

## Condition

Single fragment.

## Description

Body fragment preserving part of the wide, splayed, and concave rim and the concave body. Part of a patella, a double-convex bowl. On both sides slightly different wavy pattern of white and purple glass imitating agate or onyx.

## Comments and Comparanda

For the production technique see comments on [85.AF.85](#num). On the trade of small fragments of mosaic glass in nineteenth-century Rome and on the different techniques and classes of mosaic glass present in the JPGM collection, see comments on [76.AF.70.21](#num). On agate and marbled vessels see comments on [2003.253](#num).

## Provenance

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

## Bibliography

Unpublished

## Exhibitions

None

Label: 143

Title: Fragment of a Mosaic Vessel with Floral Motif

Accession\_number: 83.AF.28.23

Collection\_link: <https://www.getty.edu/art/collection/objects/16225>

Dimensions: L. 2.4, W. 2, Th. 0.35 cm; Wt. 3.00 g

Date: First century BCE, possibly to early first century CE

Start\_date: -100

End\_date: 32

Attribution: Production area: Egypt

Culture: Roman

Material: Opaque white and red; translucent purple glass

Modeling technique and decoration: Made from a monochrome disc-shaped blank on which inlay elements were applied and fused together; slumped, rotary-polished

Inscription: No

Shape: Unidentified

Technique: Slumped

## Condition

Single fragment, broken all around.

## Description

Concave fragment, probably from a bowl. The exterior is undecorated, a translucent purple appearing black. On the interior five florets are randomly placed on a translucent purple (appearing black) background. In addition, one white curved stem is visible. Each circular floret consists of a central red rod surrounded by eight elongated white petals set in purple.

## Comments and Comparanda

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

This fragment belongs to a class of vessels ascribed to late first-century BCE Egypt, known as Egyptian Cast and Inlaid Bowls ({Grose 1989}, p. 197). The vessel was formed by slumping a single-colored matrix of glass, on whose surface inlay elements were added, forming a decorative pattern on the surface of the vessel. A fragment of a very similar vessel from Karanis, Egypt, is in the Kelsey Museum in Ann Arbor, Michigan. It is a broad shallow bowl with flowers and wading birds ({Cool Root 1982}, p. 17, plate 18e). Further parallels from Fayum, Egypt, preserving parts of the depictions of birds, garlands, and loosely arranged stars and rosettes, are published as well ({3000 Jahre Glaskunst}, p. 41, no. 36, color table F 4= {Christie’s 1985}, pp. 116–117, no. 225). Another example, a shallow bowl of almost-opaque medium blue glass with floral decoration, is kept in the Toledo Museum of Art ({Grose 1989}, p. 208, no. 227), and few more are now in the Corning Museum of Glass ({Whitehouse 2003}, pp. 128–130, nos. 1099–1103).

## Provenance

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

## Bibliography

Unpublished

## Exhibitions

None

Label: 144

Title: Fragment of a Mosaic Vessel with Inlayed Geometrical Motifs

Accession\_number: 76.AF.70.22

Collection\_link: <https://www.getty.edu/art/collection/objects/19041>

Dimensions: L. 3.5, W. 1.9, Th. 0.3 cm; Wt. 2.60 g

Date: First century BCE, possibly to early first century CE

Start\_date: -100

End\_date: 32

Attribution: Production area: Egypt

Culture: Roman

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

Modeling technique and decoration: Made from a monochrome, disc-shaped blank on which inlay elements were applied and fused together; slumped, rotary-polished

Inscription: No

Shape: Unidentified

Technique: Slumped

## Condition

Single fragment; the sole original edge is rounded.

## Description

An almost flat body fragment. On an almost opaque purple background (appearing black), two different florets: (A) a circular one with a red rod set in white and light blue layers; (B) an irregular motif, possibly part of a flower with white central part surrounded in areas by turquoise, yellow, and red features. The decoration is inlayed in the upper surface of the matrix and is not visible on the back side, which is rough and flat.

## Comments and Comparanda

See comments on [83.AF.28.23](#num).

## Provenance

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

## Bibliography

Unpublished

## Exhibitions

None

Label: 145

Title: Gold-Band Alabastron

Accession\_number: 2003.229

Collection\_link: <https://www.getty.edu/art/collection/objects/221612>

Dimensions: H. 13.1, pres. H. body 11, Diam. rim 1.8, max. Diam. 2.6 cm; Wt. 47.80 g

Date: Late first century BCE–early first century CE

Start\_date: -33

End\_date: 32

Attribution: Production area: Eastern Mediterranean, probably Italy

Culture: Roman

Material: Translucent blue, purple, and amber-colored; transparent greenish; and opaque white glass; gold

Modeling technique and decoration: Fusion and rod-forming. Assembled from prefabricated, composite mosaic canes and sandwich gold-glass strips which were applied lengthwise to a dark blue layer/matrix of glass, around a rod, slumped, and dragged sidewise seven times to create a wavy pattern. The inner lining of glass is slightly visible in the break near the bottom of the vessel

Inscription: No

Shape: Alabastra

Technique: Slumped

## Condition

Mended. Small part of the upper edge of the body is missing and was replaced with some fill. The original neck and rim are also missing and were replaced with that of a ribbon flask.

## Description

Alabastron with removable neck and rim piece. The rim is flaring, almost horizontal, with ground tip, and the neck is cylindrical, covered in the interior with a whitish incrustation. It is made of stripes of white, greenish, purple, light blue, and greenish with gold flakes glass. Originally from a free-blown gold-band flask (cf. [2003.230](#num)). The original necks of the alabastra are very thin, with broad horizontal rim and are usually monochrome.

At the top the body ends in a horizontal, flat edge; everted conical body with straight walls tapering toward the rim; convex pointed bottom. The vessel is made from five parallel wavy lengths of canes set vertically on the body. The canes (0.1 cm thick) are set on a dark blue layer (0.5 cm thick) in the following order: turquoise (actually an opaque white layer under a translucent greenish that appears turquoise by transmitting the color of the underling dark blue layer of the body); amber-color (appearing black) encasing a thin white trail; blue encasing a thin white trail; purple encasing a thin white trail; and a gold-glass band comprising greenish glass with gold flakes in it. This pattern is repeated three times. The interior of the body is smooth and the colors are clearly visible.

## Comments and Comparanda

The gold-band technique involves the use of bands, with a gold foil encased in transparent glass, next to other, colorful bands for the formation of vessels, through rod-forming, core-forming, slumping, and blowing ({Cesarin 2019}, pp. 45–58).

The use of colorless glass to cover gold foils first appeared in early fourth-century BCE Macedonia and Thessaly for the decoration of shallow, lidded bowls, and finger rings. ({Ignatiadou 2003}, pp. 4–7; {Ignatiadou 2017}, pp. 61–67). This technique reappeared in the late third–second century BCE with sandwich gold-glass vessels attributed to Alexandria ({Harden 1968}, pp. 21–47).

Proper gold-band glass objects comprise one of the rarest groups of Hellenistic and Roman glass objects. Hellenistic gold-band objects include mainly alabastra, some bowls, one skyphos, and a few beads, gems, and inlays. They were produced in the eastern Mediterranean, possibly in or around Alexandria, between the second and the mid-first century BCE. Roman gold-band glass products, datable between the last quarter of the first century BCE and the beginning of the first century CE, are mainly containers for cosmetics and ointments, pyxides, and flasks, and a smaller group consists of sumptuous tableware items, bowls, and one patera ({Cesarin 2019}). The largest number is found in Italy, where they were most probably produced, probably in Aquileia and possibly elsewhere in Italy too.

From the third century CE and mainly during the fourth century, gold-glass reappears in various groups of vessels, the most numerous one known as “fonti d’oro.” They are characterized by the use of gold or gilded threads and the protection of the gold leaf with glass roundels and later with an entire layer of glass. It has been proposed that they were produced in Italy, Rhineland, and the eastern Mediterranean ({von Saldern 2004}, pp. 352–361; {Whitehouse 1996}, p. 10; {Howells 2015}).

The gold-band alabastra were introduced in the first century BCE, and if they were actually used, they were most probably used for holding scented oils and perfumes. This particular example belongs to a more numerous subgroup of these rare alabastra, which are smaller, with wider body and more numerous and narrower colored bands that occasionally overlap ({Grose 1989}, p. 196; {Cesarin 2019}, pp. 32–35). On the gold-band glass technique see {Cesarin 2019}, and especially on Roman gold-band glass techniques pp. 45–70. For direct comparanda see {Oliver 1967}, pp. 20–23, group B; {Grose 1989}, pp. 196–197, 208, nos. 225–226; {Dusenbery 1967}, p. 38, no. 8, fig. 9; {Filarska 1952}, p. 73, plate 6.5, no. 31; {Tatton-Brown and Andrews 1991}, p. 57, fig. 66 center; For an overview of all published examples see {Cesarin 2019}, pp. 133–147, nos. H1–H43, plates I–IV.

## Provenance

1600s, Barberini Collection (Rome, Italy); by 1914, Giorgio Sangiorgi, Italian, 1886–1965 (Rome, Italy); 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

{Sangiorgi 1914}, nr. 303, plate XXXIX.

{Oliver 1967}, p. 21, no. 25.

{von Saldern et al. 1974}, p. 104, no. 270; p. 102, plate no. 270.

{Wight 2011}, p. 50, fig. 29.

## Exhibitions

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

Label: 146

Title: Gold-Band Flask

Accession\_number: 2003.230

Collection\_link: <https://www.getty.edu/art/collection/objects/221613>

Dimensions: H. 9.1, Diam. rim 2.2, Diam. base 3.6 cm; Wt. 79.06 g

Date: Late first century BCE–early first century CE

Start\_date: -33

End\_date: 32

Attribution: Production area: Italy

Culture: Roman

Material: Translucent blue, turquoise; transparent greenish, purple; opaque white glass; gold

Modeling technique and decoration: Assembled from lengths of canes and cast; rotary-polished, cut on the exterior

Inscription: No

Shape: Flasks

Technique: Slumped

## Condition

Fully preserved; small part of body is missing. Interior covered with whitish weathering.

## Description

Flaring, almost horizontal rim; short, cylindrical neck; narrow, sloping shoulder; biconical carinated body; flat bottom.

Two parallel horizontal grooves at the transition from the shoulder to the upper end of the body, one on the greatest diameter of the body, and two more at the transition to the bottom. Gold-band mosaic formed from five bands, in the following order: blue outlined in white; purple; colorless, encasing shattered golden leaf outlined in white, turquoise, and green. These lengths of canes have been bent, forming a U-shaped motif. This pattern is repeated three times on the body.

## Comparanda

On gold-band technique see comments on [2003.229](#num). On the form see {Isings 1957}, pp. 24–24, form 7. For comparanda from various museum collections see: {Calvi 1968}, p. 62, plate 4 (from Aquileia); {Oliver 1967}, p. 24, fig. 14, 15; {La Baume and Salomonson 1976}, p. 29, no. 30, color table III; {Goldstein 1979}, p. 203, no. 556, plates 31, 42 = {Harden et al. 1987}, p. 41, no. 17 = {Cesarin 2019}, p. 183, plate XIII (R117); {JGS 1980}, p. 88, no. 3; {Christie’s 1985}, pp. 94, 101, no. 161; {Loudmer and Kevorkian 1985}, p. 45, no. 97; {Grose 1989}, p. 339, nos. 605–607; {Maier et al. 1994}, p. 269 and fig. 144 (from a Roman tomb at Nea Paphos, Cyprus); {3000 Jahre Glaskunst}, p. 68, no. 198; {Kunina 1997}, p. 268, nos. 95, 96; {Sternini 1998}, p. 70, no. Vl9, plate IV; {Arveiller-Dulong and Nenna 2000}, p. 156, no. 194; {Tartari 2005}, pp. 109–110, no. 186, fig. 5; {Lightfoot 2007}, pp. 46–47, no. 43. Also, see {Fitzwilliam 1978}, p. 25, no. 36 for a squat example.

## 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. 104, no. 274; p. 106, plate no. 274.

## Exhibitions

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

Label: 147

Title: Gold-Band Pyxis

Accession\_number: 2003.231

Collection\_link: <http://www.getty.edu/art/collection/objects/221614>

Dimensions: H. 4.2, Diam. rim 5.3, Diam. base 5 cm; Wt. 63.79 g

Date: Late first century BCE–early first century CE

Start\_date: -33

End\_date: 32

Attribution: Production area: Italy

Culture: Roman

Material: Translucent blue, green; transparent greenish; opaque white glass; gold

Modeling technique and decoration: Assembled from fused composite canes, and slumping, ground and polished

Inscription: No

Shape: Pyxides

Technique: Slumped

## Condition

Intact body; missing lid.

## Description

Vertical rim, ground back to create a narrow ledge on which the lid would sit. Deep cylindrical body; flat bottom with two concentric circular grooves 0.5 cm from the outer edge. Both the inside and the outside are ground and polished.

Formed from wavy lengths of a composite cane comprising five bands in the following order: an opaque white with a dark, probably amber-yellow layer; a translucent dark blue; a transparent amber-yellow encasing a gold leaf; a translucent green; and an opaque white and transparent amber-yellow layer.

## Comparanda

On gold-band technique see [2003.229](#num). For other comparanda see {Oliver 1967}, pp. 25–26; {von Saldern 1968}, no. 17; {Goldstein 1979}, p. 204, no. 559, plates 31, 42; {Grose 1989}, p. 338, nos. 602–604; {Tatton-Brown and Andrews 1991}, pp. 58–59, fig. 68 right; {Kunina 1997}, p. 99, no. 97, which is identical in dimensions; {Arveiller-Dulong and Nenna 2000}, p. 155, no. 193; {Mandruzzato and Marcante 2007}, p. 115, no. 360; {Cesarin 2017}, pp. 84–85, fig. 5. For an overview of all published examples see {Cesarin 2019}, pp. 165–179, no. 48–105, plates VIII–XI.

## Provenance

1952, Mutiaux Collection [sold, Ancienne Collection Mutiaux: sixieme vente: Objets d’art de haute curiosité, Hôtel Drouot, May 9, 1952, lot 75]; by 1952–still in 1957, Ray Winfield Smith, American, 1897–1982; 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. 104, no. 275; p. 106, plate no. 275.

## Exhibitions

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

Label: 148

Title: Jar

Accession\_number: 2003.277

Collection\_link: <https://www.getty.edu/art/collection/objects/221666>

Dimensions: H. 6.2, Diam. rim 4.2, Diam. base 3.3 cm; Wt. 35.35 g

Date: Early first century CE

Start\_date: 1

End\_date: 32

Attribution: Production area: Italy

Culture: Roman

Material: Dark blue, turquoise, and white glass

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

Inscription: No

Shape: Jars

Technique: Slumped and blown

## Condition

Mended; small fill on the bottom; weathering on the interior.

## Description

Fire-polished, flaring rim; wide, short neck; pear-shaped body; slightly concave bottom. Free-blown ribbon jar of eight alternating vertical lengths of two composite canes: four are dark blue and four turquoise (appearing purplish in transmitted light), each one of them flanked by translucent white glass. All three canes begin on one side of the rim and continue down and around to terminate at the same point on the other side of the rim. The canes were assembled and thereafter free-blown to achieve the shape.

## Comments and Comparanda

Slumped and blown color-band vessels represent a separate family of mosaic glass. These vessels are small- or medium-sized flasks or unguentaria. They are made of bands or sections of mosaic canes that were fused to a mass, which was gathered toward the end of the production on the blowpipe, and it was formed using free-blowing. This development is very important for the history of glassworking, because it illustrates the transition from the earlier, Hellenistic and Roman technique of forming glass vessels by slumping a mass of glass over or into a mold to the free-blowing that revolutionized the entire glass industry and dates to the Augustan to Julio-Claudian period. The distribution pattern of provenanced finds indicates that the production center was probably in the western Mediterranean, possibly in Italy ({Grose 1989}, pp. 261–262).

Small globular and pear-shaped glass jars were popular in the first century CE, mostly made with the free-blowing technique ({Isings 1957}, pp. 88–89, variants of forms 68; {Fünfschilling 2015}, p. 391, forms AR 114, AR 115; {Antonaras 2017}, p. 131–132, forms 98, 99). Jar 2003.277 has the same shape as the aforementioned monochrome vessels, but it is rendered in a different technique that led to the striking, polychrome creation.

## 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. 132, no. 363.

## Exhibitions

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

Label: 149

Title: Marbled Flask

Accession\_number: 2003.273

Collection\_link: <https://www.getty.edu/art/collection/objects/221662>

Dimensions: H. 6.2, Diam. rim 2.4, max. D. 5.5, Diam. base 4 cm; Wt. 42.95 g

Date: Early to mid first century CE

Start\_date: 1

End\_date: 65

Attribution: Production area: Probably Italy

Culture: Roman

Material: Translucent amber-colored; opaque white glass

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

Inscription: No

Shape: Flasks

Technique: Slumped and blown

## Condition

Mended. Exterior covered with whitish iridescent weathering; interior covered with weathering and soil crust.

## Description

Flaring, flattened rim; cylindrical neck, tapering toward the bulbous body; flat bottom. The vessel consists of ca. 18 amber-color and white rods which were fused together, slumped, and blown to form the closed shape of the vessel and then “combed” 11 times, forming a distinct zigzag pattern. Rotary marks are visible in the interior of the neck.

## Comments and Comparanda

For the production technique see comments on [2003.277](#num).

This type of squat flask is well-known and has been unearthed in different parts of the Roman Empire, mainly in the western areas and Italy, which is considered to be their production site ({Isings 1957}, pp. 22–23, form 6; {Grose 1989}, pp. 261–262, 339–340, no. 609). The decoration of these glass vessels was imitating vessels carved from semiprecious stone, especially sardonyx. Published examples include finds from Aquileia ({Calvi 1968}, plate 5, no.1, 2, 3), Athens ({Alexandri 1972}, pp. 115–118, plate 76), Zadar ({Ravagnan 1994}, p. 67, no. 105); Bahrain ({Nenna 1999b}, p. 188, no. 280). In addition, several examples are in museum collections: the Louvre ({Arveilleur-Dulong and Nenna 2005}, pp. 74–75, nos. 91, 94–95, 97, probably from Italy); National Museum of Scotland ({Lightfoot 2007}, p. 48, nos. 46–47); Fitzwilliam Museum ({Fitzwilliam 1978}, p. 25, no. 38); Miho Museum ({Miho Museum 2001}, pp. 95, 203, no. 127); previously in the Winfield Smith Collection ({Glass from the Ancient World 1957}, p. 89, no. 149). The same shape has been rendered in gold-band mosaic glass as well (see {Oliver 1967}, p. 23, no. 3, fig. 17; {Kunina 1997}, p. 268, no. 95), and in a mosaic pattern that may be an example of blown mosaic vessels ({Glass from the Ancient World 1957}, p. 85, no. 141).

## 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. 130, no. 354.

## Exhibitions

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

Label: 150

Title: Flask

Accession\_number: 2003.274

Collection\_link: <https://www.getty.edu/art/collection/objects/221663>

Dimensions: H. 6.1, Diam. rim 2, max. Diam. 5.3, Th. 0.15 cm; Wt. 39.7 g

Date: Early to mid first century CE

Start\_date: 1

End\_date: 65

Attribution: Production area: Probably Italy

Culture: Roman

Material: Translucent dark blue; opaque white glass

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

Inscription: No

Shape: Flasks

Technique: Slumped and blown

## Condition

Mended. The surface of the glass is iridescent and pitted, and shows signs of flaking.

## Description

Rim mildly flaring; pinched and flattened cylindrical neck with a constriction at its base, squat, bulbous body with a flattened bottom.

The vessel appears to consist of ca. 20 rods fused together, which repeat the following pattern at least seven times: a wide blue rod is flanked by fine white rods. The rods were slumped to form the closed shape of the vessel and tooled at least four times on each side, forming a distinct zigzag pattern on both sides of it.

## Comments and Comparanda

On slumped and blown vessels see comments on [2003.277](#num). On this form of vessels see comments on [2003.273](#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. 130, no. 355.

## Exhibitions

None