Label: 151

Title: Flask

Accession\_number: 2003.279

Collection\_link: <https://www.getty.edu/art/collection/objects/221668>

Dimensions: H. 5.5, Diam. rim 2.2, Diam. base 2.5 cm; Wt. 50.83 g

Date: Early to mid first century CE

Start\_date: 1

End\_date: 65

Attribution: Production area: 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, blown

Inscription: No

Shape: Flasks

Technique: Slumped and blown

## Condition

Intact; small bits of weathering along a white cane on the exterior and throughout the interior.

## Description

Out-turned and flattened rim; short, cylindrical neck, tapering toward the squat, biconical body; flat bottom. From base to rim a spiral white trail with nine revolutions and dragged up four time to create a pattern of festoons.

## Comments and Comparanda

For the production technique see comments on [2003.277](#num). For comparanda 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. 132, no. 367.

## 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: 152

Title: Flask

Accession\_number: 2003.275

Collection\_link: <https://www.getty.edu/art/collection/objects/221664/>

Dimensions: H. 10.5, Diam. rim 2.7, max. Diam. 6 cm; Wt. 95.3 g

Date: Early first century CE

Start\_date: 1

End\_date: 32

Attribution: Production area: Probably Italy

Culture: Roman

Material: Opaque white, translucent 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, blown

Inscription: No

Shape: Flasks

Technique: Slumped and blown

## Condition

Partly preserved. The surface bears iridescent patches and pitting. The entire neck, excluding a small fragment on the rim, is a restoration.

## Description

Cylindrical neck; pear-shaped body; flattened base. The restoration has added to the end of the preserved cylindrical neck an outward-splayed mouth and a lip folded inward.

The vessel is made of blue and purple rods flanked and partly lined by white layers. making some of the purple appear as lavender and most of the blue as turquoise. In total there seem to be 20–21 rods of glass, interchanging wide purple and turquoise, flanked by thin white ones, which were fused side by side and then slumped to assume the pear shape of the body.

## Comments and Comparanda

On slumped and blown polychrome vessels see comments on [2003.277](#num).

Examples of other pear-shaped and globular slumped and blown vessels include finds from Aquileia ({Calvi 1968}, p. 48, nos. 86–88), Zadar ({Ravagnan 1994}, p. 66, no. 104, p. 80, no. 140); and several more unprovenanced examples are in museum and private collections: {Hayes 1975}, p. 28, no. 80, plate 192; {Auth 1976}, pp. 56–57, nos. 50–52; {Matheson 1980}, p. 26, no. 68; {Oliver 1980}, p. 49, no. 29; {Christie’s 1985}, pp. 79–80, nos. 134, 136, pp. 84–85, nos. 146–148; {Grose 1989}, pp. 339–341, nos. 608–616; {Wolkenberg Collection 1991}, p. 36, no. 97; {Kunina 1997}, p. 269, nos. 101–102; {Whitehouse 1997a}, pp. 39–40, nos. 34–35; ex Kofler-Truniger collection ({3000 Jahre Glaskunst}, p. 70, no. 209). Sold at Christie’s 6 June 2021 [https://www.christies.com/en/lot/lot-6327009]; ex Plesch collection. Sold at Christie’s 1 April 2014 [https://www.christies.com/lot/lot-5776243?ldp\_breadcrumb=back&intObjectID=5776243&from=salessummary&lid=1]; {Lightfoot 2021}, p. 125, no. 7aA.

[2003.276](#num) is very similar in terms of the colors used.

## 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. 359.

## Exhibitions

None

Label: 153

Title: Flask

Accession\_number: 2003.278

[Collection\_link: https://www.getty.edu/art/collection/objects/221667](https://www.getty.edu/art/collection/objects/221667)

Dimensions: H. 7.5, Diam. rim 2.2, Diam. base 2.0 cm; Wt. 44.33 g

Date: Early first century CE

Start\_date: 1

End\_date: 32

Attribution: Production area: 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, blown

Inscription: No

Shape: Flasks

Technique: Slumped and blown

## Condition

Intact; small bit of weathering along a white cane on the exterior and throughout the interior.

## Description

Out-turned and flattened rim; short, cylindrical neck, tapering toward the elongated pear-shaped body; flat bottom. Free-blown ribbon(?) flask made of three sections, each one decorated with a white thread spiraling in 12 revolutions. The sections were assembled and thereafter free-blown to achieve the shape.

## Comments and Comparanda

On slumped and blown vessels see comments on [2003.277](#num). For other slumped and blown polychrome vessels see comparanda for [2003.275](#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. 132, no. 364.

## Exhibitions

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

Label: 154

Title: Flask

Accession\_number: 2003.276

Collection\_link: <https://www.getty.edu/art/collection/objects/221665>

Dimensions: H. 9, Diam. rim 2.5, Diam. base 3.5 cm; Wt. 68.49 g

Date: Early first century CE

Start\_date: 1

End\_date: 32

Attribution: Production area: Probably Italy

Culture: Roman

Material: Translucent blue and greenish; 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, blown

Inscription: No

Shape: Flasks

Technique: Slumped and blown

## Condition

Intact; small bit of weathering along a white cane on the exterior and throughout the interior.

## Description

In-folded, flaring rim, cylindrical neck; pear-shaped body, flat bottom. Free-blown ribbon flask of 19 alternating vertical lengths of three composite canes: two are dark blue encased in colorless glass flanked by translucent white. The third is dark blue encases in colorless glass flanked by strips of alternating blue and yellow (to form green). All three canes begin on opposite sides 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

On the slumped and blown vessels see comments on [2003.277](#num). For other slumped and blown polychrome vessels see comparanda of [2003.275](#num).

## Provenance

Enrico Caruso, Italian, 1873–1921; 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. 361.

## 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: 155

Title: Flask

Accession\_number: 2003.267

Collection\_link: <https://www.getty.edu/art/collection/objects/221656>

Dimensions: H. 14.2, Diam. rim 2.3, Diam. base 4.2 cm; Wt. 128.04 g

Date: Early first century CE

Start\_date: 1

End\_date: 32

Attribution: Production area: Probably Italy

Culture: Roman

Material: Translucent blue, purple, and 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. Neck repaired with resin. Some areas of iridescence on the body. Internal surface partly covered with a light-colored material.

## Description

Cylindrical neck; globular body; flat, slightly concave bottom.

The vessel is made of three different types of composite canes which were fused together and blown: (1) cane comprised of horizontal sections of amber and white stripes; (2) cane comprised of three blue and four white vertical stripes; (3) cane comprised of three purple and four white vertical stripes. In total nine composite canes are used, cane no. 1 two times, cane no. 2 four times, and cane no. 3 three times, arranged in the following order: 1, 2, 3, 1, 2, 3, 2, 3, 2. It seems that the intention of the glassworker was to arrange every type of cane three times, but either a shortage of material or a mistake altered one of the canes. In some areas different canes are superimposed and the different motifs are visible one over the other.

## Comparanda

On slumped and blown vessels see comments on [2003.277](#num), {Whitehouse 1997a}, pp. 39–40, no. 34. For other slumped and blown polychrome vessels see comparanda for [2003.275](#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. 128, no. 341.

## Exhibitions

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

Label: 156

Title: Flask

Accession\_number: 2003.281

[Collection\_link: https://www.getty.edu/art/collection/objects/221670](https://www.getty.edu/art/collection/objects/221670)

Dimensions: H. 10.6, Diam. rim 2.3, Diam. base 1.5, Th. 0.2 cm; Wt. 36.78 g

Date: Early first century CE

Start\_date: 1

End\_date: 32

Attribution: Production area: Italy or eastern Mediterranean

Culture: Roman

Material: Translucent dark 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, blown

Inscription: No

Shape: Flasks

Technique: Slumped and blown

## Condition

Mended; neck is restored.

## Description

In-folded and flattened flaring rim; cylindrical neck, constricted at its base; elongated tear-drop body; flat bottom. Probably four lengths of composite mosaic canes comprising spirals of fine opaque white and a thick, translucent dark blue layer, fused into a mass that was consequently blown to its final shape and size.

## Comparanda

On slumped and blown vessels see comments on [2003.277](#num). Slumped and blown examples are quite rare (cf. {Loudmer and Kevorkian 1985}, pp. 43, 52, nos. 94, 108–109; {Oliver 1980}, p. 49, nos. 30–31) as opposed to free-blown, tear-shaped unguentaria, which are one of the most widespread and numerous groups of early Roman blown unguentaria. They appear from the beginning of the first century CE, their distribution culminates around the middle of it, and they cease to circulate in the early second century CE ({Isings 1957}, pp. 24, form 8; {Rütti 1991a}, pp. 114–116, forms ΑR 128. 1, 129, 130; {Antonaras 2017}, pp. 149–150, form 126b, wherein many examples are cited; {Fünfschilling 2019}, p. 402, form AR 128).

## 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. 134, no. 371.

## Exhibitions

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

Label: 157

Title: Flask

Accession\_number: 2003.255

Collection\_link: <https://www.getty.edu/art/collection/objects/221638>

Dimensions: H. 6.5, Diam. rim 2.5, Diam. base 2.6 cm; Wt. 18.69 g

Date: Early first century CE

Start\_date: 1

End\_date: 32

Attribution: Production area: Italy, western Roman Empire

Culture: Roman

Material: Green, yellow, red, and white glass

Modeling technique and decoration: Fused and blown mosaic glass

Inscription: No

Shape: Flasks

Technique: Fused and blown

## Condition

Mended; part of the mouth is restored.

## Description

In-folded, flaring rim; cylindrical neck, constricted at its base; pear-shaped body; flat bottom. The vessel was made with florets and then free-blown. The florets used for its production are mainly of green glass with tiny yellow stems in it and a few of concentric circles with a wide red in a thinner white.

## Comments and Comparanda

Blown mosaic vessels represent a relatively unknown and apparently quite rare category of Roman glass. They were produced with a particular technique that involved blowing sections of composite mosaic canes that had been heated up and fused together. It was used to form vessels in shapes that were contemporaneously made with free-blowing too, like cups, small jars, and possibly jugs, and/or modioli. These are much thinner vessels than the slumped/sagged and blown ones; the patterns are heavily distorted, unrecognizable in most cases, especially in the interior of the vessel.

Blown mosaic glass was probably produced from the late first century CE to the second half of the second century CE. Several examples have been unearthed in Augusta Raurica in Switzerland, which may had been the production site of this technique. Other examples have been found elsewhere in western Europe, including the UK, France, and Germany, but also on the Black Sea coast and in the Balkans ({Stern 2017}, pp. 132–139; {Stern and Fünfschilling 2020}, pp. 41–68).

The form of this vessel is a very widely distributed type of first-century CE ointment flask or unguentarium ({Isings 1957}, pp. 22–23, form 6 variant; {De Tommaso 1990}, p. 63, type 38; {Fünfschilling 2015}, p. 402, form AR 127= {Rütti 1991}, p. 114, plate 100, form AR 127/1 6) present in the central European and Mediterranean provinces of the Roman Empire.

## 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. 329; p. 117, plate no. 329.

## Exhibitions

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

Label: 158

Title: Bowl

Accession\_number: 2003.293

Collection\_link: <https://www.getty.edu/art/collection/objects/221682/>

Dimensions: H. 3, Diam. 8.8, Th. 0.25 cm; Wt. 76 g

Date: Late first century BCE–early first century CE

Start\_date: -33

End\_date: 32

Attribution: Production area: Italy or western Roman Empire

Culture: Roman

Material: Translucent dark blue; opaque white and red glass

Modeling technique and decoration: Slumped and applied splashware

Inscription: No

Shape: Bowls

Technique: Slumped

## Condition

Surface is weathered, with small iridescent patches. This bowl was reassembled, with large fills near the rim.

## Description

Hemispherical bowl. Splashing appears only on some parts of its interior, mainly on upper body near the rim, and consists mainly of white specks and just a few red ones. On the exterior are tooling marks: Two pairs of larger indentations and several, probably six, hardly visible, short, slanting indentations around the rim.

## Comments and Comparanda

Splashware came into fashion in the early first century CE, in the 30s, met its peak around 50s, and went out of fashion around 70 ({Berger 1960}, p. 34; {Biaggio-Simona 1991}, vol. 1, p. 238). The decoration was achieved by rolling or marvering a glass bubble or [[paraison]] on a flat surface, such as a marver, where chips of colored glass are arranged. The chips could have been left in relief, which was a relatively rare occurrence, as opposed to the much more numerous/usual method in which the paraison was reheated and the chips were melt flush with the surface before further expansion (see amphoriskos [2003.291](#num)) ({Fremersdorf 1938}, pp. 116–121, summarized in English in {Harden et al. 1987}, pp. 101–103, and {Whitehouse 1997a}, pp. 207–212). The majority of the provenanced finds were unearthed in Italy and the western Roman provinces, where the production site may be located.

The fact that the vessel is so thick and uneven makes it quite plausible that it was slumped and thus predates the period splashware was in fashion, used on free- and mold-blown vessels, like [2003.291](#num) and [2003.315](#num), respectively.

## Provenance

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

## Bibliography

{von Saldern et al. 1974}, pp. 140–141, no. 396, ill.

## Exhibitions

None

Label: 159

Title: Janiform Cup

Accession\_number: 2003.474

Collection\_link: <https://www.getty.edu/art/collection/objects/221863/>

Dimensions: H. 8.7, Diam. rim 6.9, Diam. base 4.5 cm; Wt. 42.13 g

Date: Second century CE

Start\_date: 100

End\_date: 199

Attribution: Production area: Syro-Palestinian region

Culture: Roman

Material: Transparent, almost colorless, slightly greenish glass

Modeling technique and decoration: Mold-blown. Blown in a three-part mold consisting of two vertical sections joined to a disk-shaped base section. The vertical seams are hidden in the hair

Inscription: No

Shape: Cups

Technique: Mold-blown

## Condition

Intact. Some incrustation and iridescence, mostly in the interior.

## Description

Cut-off, uneven rim; convex neck; janiform body, that is, in the shape of two males, with youthful, clean-shaven faces placed back-to-back. Large, almond-shaped eyes; curved eyebrows; short straight nose; round cheeks; smiling mouth with full lips; round, small chin. Hair rendered as long wavy curls. Over the forehead a row of pronounced round curls, along with ivy berries, part of an ivy wreath. The heart-shaped ivy leaves are clearly rendered on the sides of heads, particularly visible on one of the faces.

Not entirely flat bottom, meaning not all of it rests on the surface on which the object sits. On the base is a central disk and a ring near the periphery, both recessed.

## Comparanda

On head-shaped glass vessels see comments on [2003.326](#num). Cups are an underrepresented form among these vessels, which are usually finished as bottles and flasks, and almost all of the cups are single heads, unlike the janiform 2003.474. Because of the ivy wreathes, the male faces can be associated with Dionysus or Antinous with features of Dionysus. A characteristic example of a head flask of Antinous as Dionysus is [2003.326](#num), where several comparanda are cited.

## Provenance

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

## Bibliography

{JGS 1978}, p. 119, no. 6.

## Exhibitions

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

Label: 160

Title: Beaker

Accession\_number: 2003.319

Collection\_link: <https://www.getty.edu/art/collection/objects/221709/>

Dimensions: H. 6.8, Diam. rim 6.8, Diam. base 6.3 cm; Wt. 53.94 g

Date: Second half of the first century CE

Start\_date: 50

End\_date: 99

Attribution: Production area: Syro-Palestinian coast

Culture: Roman

Material: Translucent yellowish glass

Modeling technique and decoration: Mold-blown in a three-part mold. Two vertical and one disc-shaped section for the base. Vertical mold seams from rim to base through the stems of two of the palm fronds

Inscription: Yes

Shape: Beakers

Technique: Mold-blown

## Condition

Severely weathered and reassembled. The surface bears some patchy iridescence, accretions, and flaking. Small chips missing near the rim.

## Description

Cracked-off, vertical, slightly everted rim; cylindrical body; flat bottom.

Crisp relief. The body is divided into three friezes separated by single horizontal ridges. Six stylized wreaths are represented on each of the upper and lower friezes. Each wreath consists of two concentric circles joined by radial lines rendering the foliage, probably laurel leaves; wavy lines below each wreath indicate the ends of the ribbons hanging/dangling below the wreath.

The central frieze contains an inscription in capital Greek. Two diametrically opposed vertical palm fronds divide the inscription into two almost equal parts: ΛΑΒΕ ΤΗΝ //ΝΕΙΚΗΝ labe ten neiken (“seize the victory”). The Ν in ΤΗΝ is inverted.

Bottom flat, with a faint sunken dot in the center surrounded by a slightly raised ring placed at 1 cm from the outer edge of the bottom.

## Comments and Comparanda

This beaker belongs to a larger group of first-century mold-blown cylindrical beakers ({Harden 1935}, pp. 163–186, groups E, F, Ki, L), usually decorated with inscriptions, wreaths, and palm fronds ([2003.319](#num), [2004.35](#num)), straight plants ([85.AF.91](#num)), or vine scrolls ([2003.318](#num)). Mold-blowing in general had probably already appeared in the first decade CE ({Stern 1995}, pp. 65–66; {Lightfoot et al. 2014}, p. 26) and seems to die out by the end of the first century ({Price 1991}, p. 74). There is a known example from Pompeii that obviously predates the eruption of Vesuvius in 79 CE ({Scatozza Höricht 1995}, p. 79, fig. 13a). An additional clue regarding a closer date of the beakers is provided by the type of glass used for their manufacture. They are made of “naturally colored” glass,. which became popular after the middle of the century, mainly during the third quarter of the first century CE.

There are many published cylindrical beakers with wreaths and inscription ΛΑΒΕ ΤΗΝ Ν(Ε)ΙΚΗΝ. They comprise Harden’s ({Harden 1935}, pp. 176–179) group K1 with different spellings (ΝΙΚΗΝ vs. ΝΕΙΚΗΝ) or the inversion of Ν in ΤΗΝ, like in this particular example, as well as different arrangements of the inscription, which is probably the most numerous of all other groups. This particular beaker belongs to subgroup K1iii, identified by the six wreaths on each frieze and the inscription in one single line. Numerous examples are known and most of them were found on the Syro-Palestinian coast and Cyprus, and a few in Greece, the Black Sea coast, and Sardinia, indicating a production site in Syro-Palestinian coast, as has already been proposed by other glass researchers ({Harden 1935}, pp. 180–181; {Harden 1944}, pp. 86–87; {Wight 2000}, p. 68–69). Marianne Stern ({Stern 1995}, p. 98) has proposed that they were produced in or near Sidon. Other examples include: Harden 1944–45, 94, 292; {McClellan 1983}, pp. 77–78; {Matheson 1980}, p. 53, no. 134; {Braun and Haevernick 1981}, p. 121, plate 44.3; {Kunina 1993}, pp. 133–134, fig. 23; {Stern 1995}, pp. 98–100, nos. 2–4q; {Zelazowski 1996}, fig. 5; {Duncan-Jones 2000}, p. 148, fig. 3; {Whitehouse 2001a}, pp. 26–27, no. 491; {Arveiller-Dulong and Nenna 2005}, p. 183, 194, no. 536, plate 38; {Alekseeva and Sorokina 2007}, pp. 28–29, plate 22:2; {Israeli 2011}, p. 100; {Antonaras 2022}, p. 45, no. 144.

## 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. 162, no. 454.

## Exhibitions

None

Label: 161

Title: Beaker with Inscription

Accession\_number: 2004.35

Collection\_link: <https://www.getty.edu/art/collection/objects/221502>

Dimensions: H. 7.8, Diam. rim 7.3, Diam. base 6.8, Th. 0.12 cm; Wt. 92.00 g

Date: Second half of the first century CE

Start\_date: 50

End\_date: 99

Attribution: Production area: Syro-Palestinian coast

Culture: Roman

Material: Transparent greenish glass

Modeling technique and decoration: Blown into a three-part mold; mold marks visible as two lines on sides; separate mold used for bottom. Relief crisp

Inscription: Yes

Shape: Beakers

Technique: Mold-blown

## Condition

Intact.

## Description

Everted, unworked rim sloping inward; slightly convex cylindrical sides; flat bottom. Below the rim, two raised horizontal ribs and pairs of palm fronds below arranged tip to tip, appearing as a wreath encircling the vessel; below this is a Greek inscription in capital letters: ΚΑΤΑΧΑΙΡΕ ΚΑΙ ΕΥΦΡΑΙΝΟΥ (“rejoice and be merry”). Two more raised ribs and a narrower band of palm fronds pointing to the right decorate the lower part of the body; the two side seams are concealed by vertical palm fronds. On underside of base, one raised concentric circle.

## Comments and Comparanda

On first-century CE cylindrical beakers see comments on [2003.319](#num). There are several published cylindrical beakers with wreaths and inscription ΚΑΤΑΧΑΙΡΕ ΚΑΙ ΕΥΦΡΑΙΝΟΥ. They comprise Harden’s ({Harden 1935], pp. 171–173) group Fii, the difference between the groups Fi and Fii being the spelling in the former as ΚΑΤΑΙΧΑΙΡΕ and ΚΑΤΑΧΑΙΡΕ in the latter. For comparanda see {Harden 1935}, pp. 171–173, group Fii; {Harden 1944}, pp. 87–88, 292; {McClellan 1983}, pp. 76–77; {Stern 1995}, pp. 98–99; {Stern 2001}, no. 54, pp. 125–126; {Whitehouse 2001a}, pp. 22–23, nos. 485[Fi], 486[Fii]; Also, for beakers of the group Fi, i.e., with the variant of the inscription as KATAIXAIRE KAI EYFRAINOY: {Matheson 1980}, p. 54, no. 135; {Kunina 1997}, p. 275, no. 115; {Arveiller-Dulong and Nenna 2005}, p. 194, no. 538; {Lightfoot 2017}, p. 73, no. 150; {Fitzwilliam 1978}, pp. 31–32, no. 51; {Young 1949}, p. 85, plates 25:2, 26:2–3; {Oliver 1980}, p. 69, no. 63; {Weinberg 1992}, p. 128, no. 102[Fi or ii = partly preserved]; {Stiaffini and Borghetti 1994}, p. 140, no. 425, plate 104.

## 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. 162, no. 453.

## Exhibitions

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

Label: 162

Title: Leaf Beaker

Accession\_number: 85.AF.91

Collection\_link: <https://www.getty.edu/art/collection/objects/10947/>

Dimensions: H. 7.9–8.1, Diam. rim 6.15–6.30, Diam. base 6 cm; Wt. 44.89 g

Date: Second half of the first century CE

Start\_date: 50

End\_date: 99

Attribution: Production area: Syro-Palestinian coast

Culture: Roman

Material: Translucent yellow-greenish glass

Modeling technique and decoration: Mold-blown in a three-part mold. Two vertical and one disc-shaped section for the base. Vertical mold seams from rim to base through the stems of two of the plants

Inscription: No

Shape: Beakers

Technique: Mold-blown

## Condition

Mended and filled. Incrustation from weathering, and iridescence.

## Description

Cracked-off, vertical, slightly everted rim; cylindrical body; flat bottom. At top and bottom two pairs of raised lines form a frieze covered with four vertical plants, each with a straight stem with nine alternating plain and decorated leaves. The stems of the plants start in the space between the bottom bands.

Each plant has two different types of lanceolate leaves. The three larger leaves of the first type have a smooth interior and an exterior band with oblique short lines, possibly imitating the undulations of a serrated edge. The fourth of these leaves, on the top right of the plant, is smaller and it has opposing paired veins branching from a central vein, ending on the exterior line (pinnate venation). The difference probably should be ascribed either to the small size of the motif that prevented the mold-maker from curving the details depicted on the larger leaves, or to the fact that it renders a feature of the actual plant—in other words, the immature leaf presents a different physiology as opposed to the mature leaves that are depicted on the lower part of the plant.

The second type of leaves, with five on each plant, are completely smooth; the one on the top of the plant is squatter and in two cases is bisected by the mold seam, which makes it rounder. On the flat bottom a central ring (W. 0.3 cm) and a wide (0.7 cm) raised concentric ring at the middle (W. 3.7 cm) form a base-ring.

## Comments and Comparanda

Five identical beakers have been published. One was found in Cyprus, Idalion ({Froehner 1879}, pp. 63, 65; {Cesnola 1903}, plate LXXVIII.1; {Lightfoot 2017}, pp. 52–53, fig. 3 upper left). The second was once kept in Kaiser Friedrich Museum ({Congrès international d’archéologie 1939}, p. 70, no. 200, plate 73) and possibly was found on the Black Sea coast. The third example was allegedly from Syria, once in the Kofler-Truniger Collection ({3000 Jahre Glaskunst}, p. 80, no. 271). The fourth example has no known find area ({Christie’s 1980}, p. 21, lot 88; {Galerie Günter Puhze 1982}, p. 28, no. 297, illus.; {Christie’s December 1989} lot 37; {Christie’s 1990}, lot 20; {Wight 2000}, pp. 66–67, fig. 8). The fifth does not have a known find spot either ({Israeli 2011}, pp. 74–75; {Christie’s 2016}, no. 242, p. 37).

Karol Wight ({Wight 2000}, p. 61, 64) has convincingly proposed that these plants represent almond trees and that the leaves with the exterior corrugated band could be the almond nuts in their half-open outer casings.

These beakers, based on shape and size, belong to a larger group of first-century mold-blown beakers ({Harden 1935}, pp. 163–186, groups E, F, Ki, L), usually decorated with inscriptions, wreaths, and palm fronds ([2003.319](#num), [2004.35](#num)), straight plants (85.AF.91), or vine scrolls ([2003.318](#num)). Mold-blowing in general appeared probably already in the first decade ({Stern 1995}, pp. 65–66; {Lightfoot et al. 2014}, p. 26) and seems to die out by the end of the first century ({Price 1991}, p. 74). There is a known example from Pompeii that obviously must predate the eruption of Vesuvius in 79 CE ({Scatozza Höricht 1986}, p. 79, fig. 13a). An additional clue regarding a narrower date for the beakers is provided the type of glass used for their manufacture. They are made of “naturally colored” glass which became popular after the middle of the century, mainly during the third quarter of the first century CE. As to their origin they are considered to be from the eastern Mediterranean region, ({Harden 1935}, pp. 180–181; {Harden 1944–45}, pp. 86–87); this hypothesis is corroborated by the find places of two of the “leaf” beakers, one in Cyprus and another probably on the Black Sea coast ({Wight 2000}, pp. 68–69).

## Provenance

1985, Robert Haber (New York, New York), sold to the J. Paul Getty Museum, 1985

## Bibliography

{JPGM Acquisitions 1985}, p. 195, no. 68.

{Wight 2000}, pp. 61–64, fig. 1a–d, 2–4.

## Exhibitions

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

Label: 163

Title: Beaker

Accession\_number: 2003.318

Collection\_link: <https://www.getty.edu/art/collection/objects/221708/>

Dimensions: H. 7, Diam. rim 7.0, Diam. base 6.4 cm; Wt. 61.29 g

Date: Third quarter of the first century CE

Start\_date: 50

End\_date: 74

Attribution: Production area: Syro-Palestinian coast

Culture: Roman

Material: Translucent yellowish green glass

Modeling technique and decoration: Mold-blown in a three-part mold. Two vertical and one disc-shaped section for the base. Vertical mold seams from rim to base left uncovered

Inscription: No

Shape: Beakers

Technique: Mold-blown

## Condition

Intact; minor chipping on the rim; areas covered with iridescence and whitish incrustation.

## Description

Cut-off, vertical rim on a mildly overblown, cylindrical body; flat bottom.

The body is covered by a scrolling grapevine of six oval tendrils, alternately filled with a trefoil leaf or a cluster consisting of eighteen and nineteen berries arranged in six rows. Two vine leaves and one bunch are depicted on one of the mold parts and on the second part two bunches and one leaf. The upper and lower parts of the body are encircled by a palm frond, the upper pointing leftward, the lower rightward. The seam between the two vertical sections of the mold is not concealed. One raised ring at the middle of the bottom forms a base-ring.

## Comments and Comparanda

The exact decoration appears to be quite rare: One beaker from Cyprus is long known ({Froehner 1879}, p. 65 n. 2, 79 n. 11, 120, 139, plate XXVII.112; {Cesnola 1903}, vol. 3, plate LXXVIII.2; {Lightfoot 2017}, pp. 14, 53, fig. 3 upper right). Another beaker from a controlled excavation, namely from a grave in ed-Dur ({Whitehouse 1998a}, title page and fig. 12, plate 15, no. 116), is dated to the first century CE. Another example appeared in 1970 ({JGS 1970}, p. 171, no. 5 Milo Cripps collection). Another, squatter cup where the scroll is not framed with palm fronds appeared in the Cinzano Collection ({Lazarus 1974}, no. 6). Furthermore, the same scroll appears on three “harvest” beakers with convex sides ({3000 Jahre Glaskunst}, p. 81, no. 272; {Benzian 1994}, p. 80, lot 139 = ex Constable-Maxwell Collection 1979 [{Sotheby Parke Bernet 1979}, p. 168, lot 301; Bonhams, 14 Jul 2004, lot 15 [= ex Constable-Maxwell Collection, London, ex British Rail Pension Fund Collection, London]). Finally, on identical cylindrical cups two similar friezes of wine scrolls bordered by double lines appear on vessels dated to the first century CE ({Israeli 2011}, pp. 70–73).

This beaker, based on its shape and size, belongs to a larger group of first-century mold-blown beakers ({Harden 1935}, pp. 163–186, groups E, F, Ki, L), usually decorated with inscriptions, wreaths and palm fronds ([2003.319](#num), [2004.35](#num)), unbending plants ([85.AF.91](#num)), and vine scrolls ([2003.318](#num)). Mold-blowing in general had probably already appeared by the first decade of the first century ({Stern 1995}, pp. 65–66; {Lightfoot et al. 2014}, p. 26) and seems to die out by the end of the century ({Price 1991}, p. 74). There is a known example from Pompeii that obviously predates the eruption of Vesuvius in 79CE ({Scatozza Höricht 1986}, p. 79, fig. 13a). An additional clue regarding a narrower date for these beakers is provided by the type of glass used for their manufacture. They are made of “naturally colored” glass, which became popular after the middle of the century, mainly during the third quarter of the first century CE. As to their origin. they are considered to be from the eastern Mediterranean region ({Harden 1935}, pp. 180–181; {Harden 1944–45}, pp. 86–87); this hypothesis is corroborated by the find places of two of the leaf beakers, one in Cyprus and another probably on the Black Sea coast ({Wight 2000}, pp. 68–69).

## Provenance

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

## Bibliography

{JGS 1966}, pp. 128–129, no. 5.

{von Saldern et al. 1974}, p. 162, no. 452.

## Exhibitions

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

Label: 164

Title: Cup

Accession\_number: 2003.316

[Collection\_link: https://www.getty.edu/art/collection/objects/221706/](https://www.getty.edu/art/collection/objects/221706/)

Dimensions: H. 5.7, Diam. rim 8.3, Diam. base 7.7 cm; Wt. 56.06 g

Date: Second half of the first century CE

Start\_date: 50

End\_date: 99

Attribution: Production area: Syro-Palestinian coast

Culture: Roman

Material: Translucent greenish glass

Modeling technique and decoration: Mold-blown

Inscription: No

Shape: Cups

Technique: Mold-blown

## Condition

Intact; some parts are iridescent.

## Description

Mold-blown in a three-part mold, two vertical sections and one disc-shaped (for the bottom). Rim cut off just above a slight overblow; cylindrical body; flat bottom. Below the rim is a double horizontal ridge and another at the transition to the bottom. Two vertical palm fronds divide the body between the ridges into two sections, concealing the mold segments. A horizontal floral wreath is arranged along the middle of the body. Six pairs of obliquely arranged barley or wheat ears alternate with round flowers, probably stylized poppy pods; all stem from the central twig. On the bottom a raised concentric ring close to the exterior, forming a base-ring, and a central boss.

## Comments

The decoration is connected to goddess Demeter, goddess of agriculture, grains, and food crops, whose symbol was a sheaf of burley; her flowers were poppies because they often grew up amid the wheat in fields (LIMC IV, s.v. “Demeter,” pp. 844–892, esp. p. 851, 858, nos. 45, 121). On Demeter’s presentation in ancient Greek poetry with poppies in her hands, see commentary on Theocritus’ Idylls ({Gow 1952}, Theocritus II:169, note to Idyll VII.157). It seems more probable that poppy pods are illustrated although iconographically pomegranate and poppy are similar, both spherical and crowned by a radiating element. They differ in the fact that the pomegranate’s sepals point down when the fruit hangs from the tree, whereas the poppy pod’s rosette points up when attached to the plant’s stem, like the ones depicted on the vessel ({Ignatiadou 2012}, p. 393). In addition, poppy is directly associated with Demeter while pomegranate had a bad connotation for the mother of Persephone, who was tricked by Hades into eating six seeds of pomegranate and thus being forever tied to the Underworld, forced to remain there half the year (LIMC VIII, s.v. “Persephone, “pp. 956–978).

## Comparanda

No exact parallel was located. On three beakers with convex sides, the upper of the two friezes of the decoration display a very similar wreath with a central horizontal ridge with alternating pairs of ears of barley and two poppies; the lower band with a wine scroll, like the one on [2003.318](#num): {3000 Jahre Glaskunst}, p. 81, no. 272; {Benzian 1994}, p. 80, lot 139 = {Sotheby Parke Bernet 1979}, p. 168, lot 301; {Bonhams 2004}, lot 15 (= ex Constable-Maxwell Collection, London, ex British Rail Pension Fund Collection, London).

## Provenance

By 1974, Gawain McKinley Ltd. (London, England); 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. 159, no. 146.

{McKinley 1974}, p. 5, ill. (lower right).

## Exhibitions

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

Label: 165

Title: Cylindrical Box, Pyxis

Accession\_number: 2003.315

Collection\_link: <https://www.getty.edu/art/collection/objects/221705>

Dimensions: H. 5.8, Diam. rim 5.9, Diam. base 5.9 cm; Wt. 35.75 g

Date: First century CE

Start\_date: 1

End\_date: 99

Attribution: Production area: Syro-Palestinian coast

Culture: Roman

Material: Translucent amber-colored and opaque yellow glass

Modeling technique and decoration: Mold-blown in a three-part mold. Two vertical semicircular parts for the body and a discoid for the base. Splashware

Inscription: No

Shape: Pyxides

Technique: Mold blown

## Condition

Partly complete, lid missing; body reassembled with large fills; numerous cracks; surface pitted.

## Description

Straight, vertical, unworked rim; cylindrical body with horizontal ribs at top and bottom; flat bottom. Mold-blown zone of eight alternating upright and inverted palmettes, each with seven leaves. The upright palmettes have thick out-turned leaves and the inverted palmettes have thin curling up and inward leaves. Four relief concentric circles and a central recessed boss decorate the base. The upper ridge was holding the lid, which, judging by other fully preserved examples, was conical with cylindrical unworked rim. A few splashed yellow blobs, marvered flush, on the bottom and around the body.

## Comments and Comparanda

On splashware see comments on [2003.293](#num). This particular cylindrical box is referred to by the ancient Greek term “pyxis,” which essentially denoted all lidded small boxes, made of precious and plain materials, glass among them ({Hilgers 1969}, pp. 265–267). They were used to hold medicines, cosmetics, and magical ingredients ({Hilgers 1969}, pp. 265–267, no. 308). The glass pyxides were ideal as holders, neither contaminating the contents nor absorbing them. They are all mold-blown, and although they all are decorated with rows of palmettes, subtle differences in the motifs distinguish four variants in details such as the spacing between the palmettes and the plasticity of the leaves ({Stern 1995}, pp. 169–170). This particular vessel belongs to the most populous variant ({Kern 1954}, pp. 34–35, fig. 7; {Matheson 1980}, p. 48, no. 125; {Stern 1995}, pp. 69–172, nos. 79–82; {Whitehouse 2001b}, pp. 32–33, nos. 500, 501; {Israeli 2003}, p. 127, nos. 125, 126 also in {Israeli 2011}, pp. 62–65; {Antonaras 2012}, p. 76, no. 75. For examples of the other variants see {Auth 1976}, p. 67, no. 61 variant 3rd; {von Saldern 1980b}, p. 50, no. 42. Two examples from Pompeii indicate that the form was in vogue before the destruction of the city by the eruption of the Vesuvius in 79 CE ({Scatozza Höricht 1991}, p. 81; {Kern 1954}, pp. 34–35). The decoration evokes contemporaneous silverware ({Oliver 1977}, pp. 136–137, nos. 87, 88 Boscoreale saltcellar; dish from Trinquetaille, pp. 132–133, no. 84).

## Provenance

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

## Bibliography

{von Saldern et al. 1974}, pp. 158–159, no. 444.

## Exhibitions

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

Label: 166

Title: Cup

Accession\_number: 95.AF.60

Collection\_link: <https://www.getty.edu/art/collection/objects/27077/>

Dimensions: H. 6.9, Diam. rim 7.4, Diam. base 4.5, max. D. 8.7 cm; Wt. 36.93 g

Date: Middle of the first century CE

Start\_date: 33

End\_date: 65

Attribution: Production area: Syro-Palestinian coast

Culture: Roman

Material: Transparent colorless, slightly greenish glass

Modeling technique and decoration: Blown into a three-part mold; two vertical sections on either side of EYΦΡAINOΥ from rim to second ridge below inscription, cup-shaped base section. Relief crisp

Inscription: Yes

Shape: Cups

Technique: Mold-blown

## Condition

Fully preserved. Minor chipping on the rim.

## Description

Flaring rim, with unworked, slightly everted lip; short and wide neck; calyx-shaped body; and flat bottom, with three concentric raised circles around a central recessed knob. An inscription in capital Greek runs around the vessel at greatest diameter in a frieze flanked by two ridges above and two below. It reads: ΕΥΦΡΑΙΝΟΥ ΕΦΩ ΠΑΡΕΙ, euphrainou epho parei (“rejoice with what you are present in”). A frieze of 36 upturned tongues in raised outline covers the lower part of the body.

## Comments and Comparanda

There are two variants of this type of vessel, distinguished by the contour of the walls and the relation of the height to the diameter. This one belongs to the shorter, squatter variant with two ridges above the inscription ({Harden 1935}, group G1i). Several examples have been noted throughout the Mediterranean, but it is accepted, partly because of the disk-shaped base section of the mold and the distribution pattern, that they were quite probably produced along the Syro-Palestinian coast ({Stern 1995}, p. 97, no. 1 with detailed bibliography and comments; {Whitehouse 2001a}, pp. 23–24, nos. 487–488; {Antonaras 2017}, pp. 68–69, form 19).

The inscription has been interpreted in different ways but the most convincing is the one that considers it an abbreviated form of ΕΥΦΡΑΙΝΟΥ ΕΠΙ ΤΟΥΤΩΙ ΕΦΩΙ ΠΑΡΕΙ. This phrase, which partly appears in the New Testament (Matthew 26:50: ‘Ἑταῖρε ἐφ’ ᾧ πάρει), translates as “Rejoice with what you are present” ({Stern 1995}, p. 97). Pseudo-Zonaras, lexicon, s.v. “‘Ἐφ’ ᾧ πάρει,” 928, line 14. For the possibility that there is an Epicurean connotation in the inscription, see {Fontaine and Margos 2010}, pp. 80–83.

## Provenance

By 1992–1995, Mansour Gallery (London, England), sold to the J. Paul Getty Museum, 1995

## Bibliography

{JGS 1996}, p. 229, no. 1.

{JPGM Acquisitions 1995}, p. 90, no. 10.

## Exhibitions

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

Label: 167

Title: Cup

Accession\_number: 2003.317

Collection\_link: <https://www.getty.edu/art/collection/objects/221707>

Translucent greenish glass

Dimensions: H. 6.9, Diam. rim 7.4, Diam. base 4.5 cm; Wt. 67.47 g

Date: Middle of the first century CE

Start\_date: 33

End\_date: 65

Attribution: Production area: Syro-Palestinian coast

Culture: Roman

Material: Transparent greenish glass

Modeling technique and decoration: Blown into a three-part mold; two vertical sections on either side of ΕΥΦΡΑΙΝΟΥ from rim to second ridge below inscription, cup-shaped base section. Relief crisp

Inscription: Yes

Shape: Cups

Technique: Mold-blown

## Condition

Mended. Minor chipping on the rim, filled.

## Description

Flaring rim, with unworked, slightly everted lip; short and wide neck; calyx-shaped body; and flat bottom, with three concentric raised circles around a central recessed knob. An inscription in capital Greek runs around the vessel at greatest diameter in a frieze flanked by three ridges above and two below. It reads: ΕΥΦΡΑΙΝΟΥ ΕΦΩ ΠΑΡΕΙ, euphrainou epho parei (“rejoice with what you are present in”). A frieze of 35 upturned tongues in raised outline covers the lower part of the body.

There are two variants of this type of vessel distinguished by the contour of the walls and the relation of the height to the diameter. This one belongs to the taller, slender variant with three ridges above the inscription ({Harden 1935}, group G1ii). Roughly ten examples have been noted throughout the Mediterranean, but it is accepted, partly because of the disk-shaped base section of the mold and the distribution pattern, that they were quite probably produced along the Syro-Palestinian coast ({Stern 1995}, p. 97, no. 1 with detailed bibliography and comments; {Whitehouse 2001a}, pp. 23–24, nos. 487–488; {Antonaras 2017}, pp. 68–69, form 19).

The inscription has been interpreted in different ways but the most convincing is the one that considers it an abbreviated form of ΕΥΦΡΑΙΝΟΥ ΕΠΙ ΤΟΥΤΩΙ ΕΦΩΙ ΠΑΡΕΙ. This phrase, which partly appears in the New Testament (Matthew 26:50: ‘Ἑταῖρε ἐφ’ ᾧ πάρει), translates as “Rejoice with what you are present” ({Stern 1995}, p. 97). Pseudo-Zonaras, lexicon, s.v. ‘Ἐφ’ ᾧ πάρει, 928, line 14. For the possibility that there is an Epicurean connotation in the inscription, see {Fontaine and Margos 2010}, pp. 80–83.

## Provenance

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

## Bibliography

{JGS 1971}, pp. 134–135, no. 7.

{von Saldern et al. 1974}, p. 159, no. 447.

{Stern 1995}, p. 98 n. 5 g

## Exhibitions

None

Label: 168

Title: Cup

Accession\_number: 2004.34

Collection\_link: <https://www.getty.edu/art/collection/objects/221501/>

Dimensions: H. 7.3, Diam. rim 6.5, Diam. base 4 cm; Wt. 104.04 g

Date: First century CE

Start\_date: 1

End\_date: 99

Attribution: Production area: Eastern Mediterranean or Italy

Culture: Roman

Material: Translucent bluish glass. Small areas in the motifs are calcinated

Modeling technique and decoration: Mold-blown in a three-part mold, with two vertical sections and one for the base

Inscription: Yes

Shape: Cups

Technique: Mold-blown

## Condition

Fully preserved; small part of the rim missing.

## Description

Cut-off rim, conical neck with mildly convex walls; squat, globular body; flat bottom. A wavy tendril running between two horizontal ridges encircles the neck. On the shoulder 13 trefoil arches, each one containing two smaller arches, flanked by vertical, Y-shaped bars. On the mildly convex central part of the body a frieze of vertical ribs is flanked by two horizontal ridges, followed lower by a smooth band and two more ridges before the final curving to the bottom. Two raised concentric circles form base-rings and at the center of the bottom is a recess.

## Comments and Comparanda

Probably connected to the group of vessels with pronounced shoulder—mostly ribbed bowls and a few truncated beakers with diamond-shaped bosses—that are considered western products of the mid-first century CE ({Stern 1995}, pp. 110–111, no. 12). There is also one ovoid cup in this group, which has on the upper body a similar “floral and foliage spray,” at the middle a EYΦΡΑΙΝΟΥ ΕΦΩ ΠΑΡΕΙ inscription, and lower godroons (tongues); see {Price 1991}, p. 61 plate XVII.b, having in common the floral scroll on the shoulder and the vertical ribbing on the body.

## 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. 160, no. 449.

## Exhibitions

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

Label: 169

Title: Mythological Beaker

Accession\_number: 85.AF.83

Collection\_link: <https://www.getty.edu/art/collection/objects/10939/>

Dimensions: H. 12.55, Diam. rim 7.03, Diam. base 4.86, Th. 0.14–0.18 cm; Wt. 85.93 g

Date: Third quarter of the first century CE

Start\_date: 50

End\_date: 74

Attribution: Production area: Said to be from the Syro-Palestinian coast

Culture: Roman

Material: Translucent bluish-green glass

Modeling technique and decoration: Mold blown into a five-part mold

Inscription: No

Shape: Beakers

Technique: Mold-blown

## Condition

Intact, with some cracks; minor chipping on the rim. Incrustation on interior and exterior.

## Description

Rim cut-off, tapers inward above bulge of overblow. Conical body; flat bottom. A raised wide band at the outer edge of the bottom and a ring at the middle.

Body is decorated in mold-blown high relief with four figures standing on the groundline, separated by fluted columns on double torus base and with triangular capital, probably Ionian. A straight garland of four pairs of leaves runs between the columns.

The figures are the following:

Figure A: Poseidon or Neptune. A bearded figure, standing frontally, facing to the right, wearing a head band. His weight rests on his right leg and the left leg is bent. The long himation exposes his upper torso, falling from his left shoulder to cover his lower body from the waist down. In his raised left arm, he holds a trident; in his outstretched right hand a dolphin is poised snout downward.

Figure B: A beardless youth walking to the right wearing a chlamys, leaving his right thigh bare. His hair is pulled up, as if rolled around a fillet. His body is depicted almost frontally, his weight on his left leg. In his lowered right hand, behind him, he holds a small, oval object, and in his outstretched left hand, at chest level, a bird. Previously though to be personification of a Season, perhaps Autumn ({Weinberg 1972}, pp. 42–43), and more recently identified by Wight ({Wight 1994}, p. 35) as Bonus Eventus, a personification associated with the harvest, and later used as symbol of prosperity and good fortune (LIMC 3, pp. 123–126, s.v. “Bonus Eventus”). The object in his left hand identified as three stalks of grain or flowers.

Figure C: A youthful, beardless Dionysus or Bacchus, his hair pulled up, facing to the right, stands frontally, wearing a chitoniskos. He is resting his weight on his right leg and his left leg is bent. In his left hand he is holding an upright thyrsus; in his right hand he holds a kantharos and pours wine into the open mouth of a small panther, which sits next to and behind his right foot.

Figure D: A male, who stands in three-quarter frontal position, resting his weight on his left leg, his right leg bent. He is wearing a chitoniskos that is draped to expose his upper torso, loosely folded on his left shoulder. His left arm is bent at the elbow to hold a curved, upright staff upon the left shoulder. In his lowered right hand is an oval vessel. His hair is pulled up, as if rolled around a fillet. This figure had been previously identified as Hermes, Sylvanus, or a Season ({Weinberg 1972}, pp. 42–43), but more recently and plausibly identified by Wight ({Wight 1994}, p. 36) as Hymen, the staff as a flaming torch, and the vessel as a marriage loutrophoros.

## Comments

The vessel belongs to a group of truncated conical beakers decorated with mold-blown figures known as “mythological beakers,” because of the mythological figures appearing on them. (For the classification of the shape: {Weinberg 1972}, pp. 26–47, with several examples dated to the second half of the first century CE; {Wight 1990}, pp. 71–76.) This particular beaker, on the basis of its decoration, belongs to a subgroup of beakers with the figures less finely rendered yet still quite identifiable. Among the examples of this group at least three different molds have been discerned on the basis of the number of figures (either three or four) and whether they stand on pedestals or not, like on this particular vessel. The figures have been identified as Neptune, Bacchus, and two Seasons ({Weinberg 1972}, pp. 42–43) or Bonus Eventus and Hymen ({Wight 1994}, pp. 35, 36).

## Provenance

1981, Private Collection (central Switzerland); 1985, Ernst Kofler, 1899–1989 and Marthe Truniger, 1918–1999 (Lucerne, Switzerland); 1985, Private Collection [sold, Ancient Glass: Formerly the Kofler-Truniger Collection, Christie’s, London, March 5–6, 1985, lot 92, to the J. Paul Getty Museum through Robin Symes, Limited]

## Bibliography

{3000 Jahre Glaskunst}, p. 19, color plate; p. 81, no. 274 (with drawing).

{Christie’s 1985}, lot 92.

{JPGM Acquisitions 1985}, p. 195, no. 69.

{Clayton 1986}, p. 183.

{Drury 1986}, p. 68.

{JGS 1986}, p. 99; fig. 3.

{Wight 1990}, p. 71, n. 1.

{Wight 1991}, p. 66, figs. 52–55.

{Wight 1994}, pp. 42–43; figs. 23–26.

{Wight 2000}, p. 75 n. 45.

{JPGM Handbook Antiquities 1st ed.}, p. 207.

{JPGM Handbook Antiquities rev. ed.}, p. 217.

## Exhibitions

None

Label: 170

Title: Mythological Beaker

Accession\_number: 2003.322

Collection\_link: <https://www.getty.edu/art/collection/objects/221712/>

Dimensions: H. 12.5, Diam. rim 6.2, Diam. base 4.2 cm; Wt. 76.08 g

Date: Second half of the first century CE

Start\_date: 50

End\_date: 99

Attribution: Production area: Eastern Mediterranean

Culture: Roman

Material: Translucent green glass, some iridescence

Modeling technique and decoration: Mold-blown into a four-part mold, three vertical sections and the base

Inscription: No

Shape: Beakers

Technique: Mold-blown

## Condition

Reassembled; large areas of the body are filled.

## Description

Rim cracked off just above a slight overblow; conical body; flat bottom.

Four columns—lower part smooth, upper part fluted—each on a double torus base and with a possibly conical capital, separate four standing human figures: Fortuna and three nude male figures. Above the figures a swag links the columns. At the center over each swag is a circular boss. On the background on either side of the figures’ heads is a small x-shaped or cross-shaped motif. The figures stand on pedestals, and there is no continuous groundline. Below the figural zone appear plants with clearly defined stems, horizontal branches, and fruits ({Wight 2003}, p. 49). The mold seams are concealed in the columns. On the bottom are impressed three irregular, off-center concentric circles around a central boss.

Fortuna: a female figure facing front, her head in profile to the left. She stands on a pedestal, her weight on her right foot. She is wearing himation and cloak. In the lowered right hand she holds a rudder next to her right leg and behind her. In her left hand she holds a cornucopia.

Figure on the left of Fortuna: Frontal nude male, his head in profile to the left. He stands on a pedestal, his weight on his right foot. An oval or bag-shaped object is held in his lowered right hand; some object or piece of drapery may rest upon his left shoulder. The figure has been identified with Mercury, holding his coin purse and cradling his caduceus against his right forearm ({Wight 2003}, p. 48).

Figure on the right of Fortuna: Left part of the head, left shoulder and hand, and a small part of the body are preserved. Front-facing nude male figure, his head in profile to the left. He stands on a pedestal, his weight on his right foot. Holding in his hand a circular object. The figure has been identified as Apollo, holding a phiale for libation in his left hand and wearing his bow strapped across his back in the missing part, extending over his right shoulder ({Wight 2003}, p. 48).

Figure C: Is missing. According to the other examples of this subgroup of mythological beakers here would be standing Bacchus, holding his thyrsus and a cluster of grapes, nude except for a nebris draped across his chest. ({Weinberg 1972}, p. 44; {Wight 2003}, pp. 47–49, group III).

## Comments and Comparanda

The vessel belongs to a group of truncated conical beakers decorated with mold-blown figures referred to as “mythological beakers,” because of the mythological figures appearing on them. (For the classification of the shape: {Weinberg 1972}, pp. 26–47, with several examples dated to the second half of the first century CE.) This particular beaker, on the basis of the figures presented on it, Fortuna and three male figures (identified as Apollo, Bacchus, and Mercury), all of them standing on low pedestals looking to their right, and the architectural features that surround them, is ascribed to a subgroup with four more known parallels, which is considered to be among the earlier groups of mythological beakers ({Wight 1994}, pp. 49–51, group III).

## 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 1968}, p. 17, 21, no. 23.

{Weinberg 1972}, p. 45, no. 2, figs. 23–24.

{von Saldern et al. 1974}, p. 167, no. 457.

{Wight 1991}, p. 87.

{Wight 1994}, pp. 49–50.

## Exhibitions

Meisterwerke der Glaskunst aus internationalem Privatbesitz (Düsseldorf, 1968–1969)

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

Label: 171

Title: Lotus Bud Beaker

Accession\_number: 85.AF.90

Collection\_link: <https://www.getty.edu/art/collection/objects/10946/>

Dimensions: H. 21, Diam. rim 9, Diam. base 5.00, Th. 0.10 cm; Wt. 174.96 g

Date: First century CE

Start\_date: 1

End\_date: 99

Attribution: Production area: Roman Empire, probably Italy

Culture: Roman

Material: Translucent bluish glass

Modeling technique and decoration: Blown in a four-part mold with three vertical sections and a disc-shaped base section. Relief is crisp, from either a not yet worn out or a new mold

Inscription: No

Shape: Beakers

Technique: Mold-blown

## Condition

Intact; some incrustation on the interior.

## Description

Rim cracked off; truncated, conical body; base plain, very slightly concave no pontil mark. Two wheel-incised fine lines just below the rim. Wall decorated with six horizontal bands of eight three-tiered drop-shaped bosses; each row is offset from row above it so that bosses are arranged in quincunx. A horizontal ring articulates the bottom of the vessel above the flattened vase. Base decorated with a small central boss, a concentric ring at the middle of the bottom, and a pair of larger rings at the edge of it.

## Comments and Comparanda

This beaker belongs to a large group of vessels decorated with pointed, three-tiered knobs, sometimes with additional motifs such as circular bosses and theatrical masks, occasionally accompanied by linear patterns or vine sprays ({Isings 1957}, pp. 45–46, form 31; {Stern 1995}, pp. 103–107, nos. 8–10, wherein thorough bibliography). Diverse interpretations have been proposed for the knobs: bosses, lotus buds, almonds, or knots in the trunk of a tree. The three-tiered shape with profiled edges, though, can only be connected to olive-tree’s knobs. Hercules’ club was made from the trunk of an olive tree and is represented with prominent knobs in many media, including at least three club-shaped glass bottles ({Stern 1995}, p. 107, no. 38). This hypothesis was first proposed by Clasina Isings ({Isings 1976}, p. 353), and it seems quite logical to associate them with Hercules and some of his virtues, like his affinity for endless drinking.

Vessels decorated with tiered knobs have a wide but uneven distribution throughout the Roman Empire and beyond its borders. Examples decorated exclusively with knobs are ascribed to the western part of the Empire ({Stern 1995}, p. 104 with thorough bibliography).

Finds from Pompeii and Herculaneum ({Scatozza Höricht 1986}, p. 19, plate 1, top center; {Scatozza Höricht 2001}, p. 82, fig. 16a–b) show that these beakers were already in use before 79 CE, when the cities were destroyed by an eruption of Vesuvius, a date that is supported by finds from Switzerland ({Berger 1960}, pp. 52–54; {Rütti 1991}, II, p. 71), the Netherlands ({Isings 1957}, p. 41, form 31), and Türkiye ({Stern 1995}, p. 106 n. 23). It is not clear how long they continued to be used after the late first century, but the latest are recorded in contexts up to the second century. Other comparanda include {Whitehouse 2000}, pp. 112–113, no. 97; {Whitehouse 2001a}, pp. 27–28, nos. 492–496; {Foy and Nenna 2001}, p. 182, no. 305; {Antonaras 2012}, p. 77, no. 77; {Antonaras 2017}, pp. 71–72, form 21 with several new finds from controlled excavations in the Balkans, Cyprus, and Black Sea coast.

## Provenance

1985, Robert Haber (New York, New York), sold to the J. Paul Getty Museum, 1985

## Bibliography

{JPGM Acquisitions 1985}, p. 195, no. 67.

## Exhibitions

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

Label: 172

Title: Lotus Bud Beaker

Accession\_number: 2003.320

Collection\_link: <https://www.getty.edu/art/collection/objects/221710/>

Dimensions: H. 21.2, Diam. rim 9.3, Diam. base 4.9, Th. 0.2 cm; Wt. 185.45g

Date: First century CE

Start\_date: 1

End\_date: 99

Attribution: Production area: Roman Empire, probably Italy

Culture: Roman

Material: Translucent amber-colored glass

Modeling technique and decoration: Blown in a four-part mold with three vertical sections and a disc-shaped base section. Relief is crisp, from a not-yet worn out or a new mold

Inscription: No

Shape: Beakers

Technique: Mold-blown

## Condition

Mended.

## Description

Rim cracked off; truncated conical body; base plain, with no pontil mark. Wall decorated with six horizontal bands of eight three-tiered drop-shaped bosses; each row is offset from row above it so that bosses are arranged in quincunx. Base decorated with a very small central boss, and a concentric ring at the middle surrounded by a pair of larger rings at the edge.

## Comments and Comparanda

See [85.AF.90](#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. 166, no. 455.

{Stern 1995}, p. 106 n. 7d.

{Scatozza Höricht 1986}, p. 39.

## Exhibitions

Classical Connections: The Enduring Influence of Greek and Roman Art (Los Angeles, 2003–2008)

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

Label: 173

Title: Beaker

Accession\_number: 2003.321

Collection\_link: <https://www.getty.edu/art/collection/objects/221711>

Dimensions: H. 13.9, Diam. rim 7.1, Diam. base 4.5 cm; Wt. 116.62 g

Date: First century CE

Start\_date: 1

End\_date: 99

Production area: Italy

Culture: Roman

Material: Translucent olive-green glass

Modeling technique and decoration: Mold-blown into a three-part mold with two vertical sections and a disc-shaped base section. The mold starts 1 cm below their rim

Inscription: No

Shape: Beakers

Technique: Mold-blown

## Condition

Reassembled, with large fills on the body.

## Description

Cracked-off rim on the overblow; conical body. Flat base impressed with two concentric circles around a central dot.

Mold-blown decoration consists of four large, raised ovals that cover the body: each one is filled with two winding vertical tendrils that form a stylized flower at the ends. A stylized bucranium is placed on the upper part between the oval fields. Under each oval is a curved ribbon forming a garland suspended from circular bosses placed in the area between the oval fields.

On the flat bottom there is a central boss and two raised concentric circles the outer forming a base-ring.

## Comments and Comparanda

This variant of the widely known truncated conical beakers ({Isings 1957}, pp. 45–46, form 31), is particular for its decoration and quite rare. It has been proposed that they are local products of the vesuvian area. In Pompey two almost identical examples, without the bucranium between the ovals, have been unearthed ({Scatozza Höricht 1991}, pp. 81, 83, fig. 15). Another example has been recovered from the excavations in Herculaneum in a shop on the central street, the Decumanus Maximus, where it was unearthed in its original straw holder, together with other glass vessels. The beaker from Herculaneum was made in a different mold, and the area between the oval fields is slightly wider, with four rectangular impressions are placed along it. These impressions do not appear on the preserved part of the Pompeian find, but most of the vessel is missing, so it remains unclear if they did originally exist or not.

The production of the beakers on stylistic grounds is dated a few decades before the catastrophic eruption of Vesuvius in 79 CE. The scroll on the Pompeian fragment was associated linked those on the Ara Pacis Augustae ({Isings 1957}, p. 45). Although this association cannot be excluded, it is likely simply a more general similarity, reflecting the same artistic vocabulary used on the glass vessel and the altar, among others, but a different size, media, and techniques have clearly been used in the execution of the motif. It is difficult to compare the subtle and complex rendering of the sculpture with the stylized scrolls and bucrania on the glass vessel. For direct comparanda see {Scatozza Höricht 1986}, pp. 39–40, form 19, no. 66, plate VII; {Scatozza Höricht 1991}, p. 81, 83, fig. 15; {Foy and Nenna 2001}, p. 181, no. 302 (from a Villa in Toulon, from a context dated ca 80 CE).

## 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. 166, no. 456.

{Stern 1995}, p. 110n14b.

{Scatozza Höricht 1986}, p. 39.

## 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: 174

Title: Beaker

Accession\_number: 2003.323

Collection\_link: <https://www.getty.edu/art/collection/objects/221713>

Dimensions: H. 12.5, Diam. rim 6.7, Diam. base 5 cm; Wt. 85.54 g

Date: First century CE

Start\_date: 1

End\_date: 99

Attribution: Production area: Roman Empire

Culture: Roman

Material: Translucent bluish glass. Iridescence and area with incrustation

Modeling technique and decoration: Mold-blown in a four-part mold, three vertical sections and the disk base section

Inscription: No

Shape: Beakers

Technique: Mold-blown

## Condition

Mended and filled.

## Description

Crack-off, ground rim; conical body; flat bottom.

The body is covered with a mold-blown, raised honeycomb pattern of nine rows of embossed oval cells, framed by a smooth band below the rim and another near the bottom, 1.5 cm wide. On the bottom are two raised concentric circles around a central boss.

## Comparanda

This beaker, on the basis of the body shape, is assigned to a relatively well-represented group of mold-blown conical beakers dated to the first century ({Isings 1957}, pp. 45–46, form 31; {Stern 1995}, pp. 103–107, nos. 8–10). A very similar beaker with raised almond-shaped bosses was found in Pompeii ({Scatozza Höricht 1991}, p. 82, fig. 16c). With regard to the decoration it is comparable with a truncated conical beaker with pronounced shoulder (MCT VIII) with embossed diamond-shaped bosses, which is ascribed to an eastern Mediterranean production area and dated to the middle to second half of the first century CE ({Stern 1995}, pp. 110–111, no. 12). The decoration is also comparable with a shorter beaker in the Corning Museum of Glass ({Whitehouse 2001a}, p. 30, no. 497). Marianne Stern ({Stern 1995}, p. 111) has proposed that these vessels imitate facet-cut gems, being glass imitations of pocula gemmata, gold and silver cups decorated with gems ({Hilgers 1969}, p. 261, s.v. “poculum”).

## 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. 167, no. 458.

## Exhibitions

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

Label: 175

Title: Flask with Mythological Figures

Accession\_number: 2004.36

Collection\_link: <https://www.getty.edu/art/collection/objects/221503/>

Dimensions: H. 19.8, max. Diam. 8.8, Diam. rim 2.2, Diam. base 5.4 cm; Wt. 122.42 g

Date: Possibly late first century CE, quite probably third century CE

Start\_date: 66

End\_date: 299

Attribution: Production area: Roman Empire

Culture: Roman

Material: Translucent greenish glass

Modeling technique and decoration: Mold-blown. Body blown into a four-part mold, neck free-blown and tooled

Inscription: No

Shape: Flasks

Technique: Mold-blown

## Condition

Mended. A small fill on the shoulder. Flaking, iridescent weathering on most of the body. A crack is visible along the overblow and around the bottom.

## Description

Cut-off vertical rim; cylindrical neck wider towards its base, with a constriction at the transition to the body; low, almost horizontal shoulder, conical body, standing on a flat, mildly concave bottom.

The body is decorated in very high relief, with three male Bacchic figures standing on a horizontal groundline, separated by freestanding fluted columns with double torus base and conical capital. The columns conceal the mold seams. The figures are: Dionysus with a thyrsus and panther; a Silenus with a wineskin; and Pan with a shepherd’s crook (Greek λαγοβόλον).

Dionysus: Stands naked, frontal, left arm raised, holding probably his thyrsus, which is actually not present, and right arm lowered, holding a vessel from which he feeds his panther; jar beside his left leg.

Pan: naked with horns and goat-legged; his torso is presented frontally, but he walks to right carrying a λαγοβόλον in his left hand.

Silenus: wearing short kilt; his torso is shown frontally, moves to the right, carrying wineskin on his shoulders. With his right hand he is holding the neck and with his left hand on his waist forms a wider base on his left shoulder for the larger part of the wineskin. He is holding a curved stick almost behind him under the wineskin, probably a λαγοβόλον.

There is no decoration on the bottom, but a small, irregular indentation at the center.

An interesting feature of the relief’s rendering is the fact that the musculature of the figures is detailed and naturalistic, but the heads and the facial features were actually not carved in the mold and thus the heads are extremely stylized.

## Comparanda

The same male figures are represented on three more flasks and fragments of another three. With the exception of one, on their bottom appears the phrase ΠΙΕ ΖΗΣΑΙΣ (“Drink! live!”) in Greek letters ({Matheson 1980}, pp. 105–107, no. 280; {Clairmont 1963}, pp. 35–37, nos. 127–129, plate XIX). The only other flask of which the bottom does not bear an inscription is at the Corning Museum of Glass ({Whitehouse 2001a}, pp. 57–59, no. 529).

The date of the flasks has puzzled researchers for a long time ({Harden et al. 1987}, p. 154). The shape and the decoration with mythological figures are consistent with a date in the first century CE, but the shape of the neck and the rim are known in vessels in the third and fourth century ({Isings 1957}, form 103). In addition, the relief, compared to the mythological beakers of the first century, is way too high and the represented figures, which are larger and more robust that the first-century ones, are three and not four like in the earlier examples. Furthermore, Whitehouse ({Whitehouse 2001a}, p. 59) noted also that the inscription ΠΙΕ ΖΗΣΑΙΣ does not appear on first- or second-century glasses. As Susan Auth ({Auth 1996}, pp. 103–112) has phrased it: “This motto appears on glass vessels from the middle of the third century to the end of the fourth century CE connected to a symbolism of a wish for eternal life.” Overall it seems that they fit much better in the third century, possibly representing some artistic revival in art with emphasis on classicism.

## 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. 167, no. 459, color plate on p. 157.

## Exhibitions

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

Label: 176

Title: Head Flask of Antinous as Dionysus

Accession\_number: 2003.326

Collection\_link: <https://www.getty.edu/art/collection/objects/221716/>

Dimensions: H. 19.4, Diam. rim 2.6, Diam. base 3.6 cm; Wt. 166.3 g

Date: Second century CE

Start\_date: 100

End\_date: 199

Attribution: Production area: Eastern Mediterranean, Syro-Palestinian area

Culture: Roman

Material: Translucent slightly greenish glass

Modeling technique and decoration: Mold-blown; applied elements

Inscription: No

Shape: Head flasks

Technique: Mold-blown

## Condition

Fully preserved; slight iridescence on the surface; milky crust on some parts of the interior. The tip of the nose has been restored.

## Description

Fire-polished vertical rim; cylindrical neck, tapering toward the body, constricted at its base; flat bottom. Body in shape of a young beardless male head wearing an ivy wreath in crisp relief. The face has idealized features: large almond-shaped eyes with heavy lids and recessed pupils staring/gazing ahead; narrow, straight nose; proportional, slightly open mouth with full lips; round chin with a large central dimple. Around the face is an ivy wreath with a wide, smooth convex band above the forehead, flanked by clusters of round berries at the temples and three heart-shaped leaves on each side of the face. The hair is rendered as large tufts around the face and very flat, irregular wavy vertical ridges on the back of the head. Blown into a bipartite mold of two unequal vertical sections, open at the base. Mold seams concealed in hair behind the ears. An annular pontil mark (W. 1 cm) is visible at the center of the slightly concave bottom. Neck and rim free-blown and tooled. A fine trail of glass wound two times around the middle of the neck. Cylindrical, pronounced overblow over the head.

## Comments and Comparanda

Head-shaped glass vessels represent the shape of a human head in the round or of two (known as janiform) or multiple heads arranged back-to-back. They are mold-blown, almost exclusively in molds with two vertical parts. Predominantly they are shaped as bottles or flasks, occasionally with one or two handles, jugs, and a few cups, which are made only as single heads. They first appear in the early first century CE, in the late Augustan era, probably in the eastern Mediterranean, and the earlier forms are jugs and one-handled flasks. In the first century they were produced in the eastern Mediterranean and probably Italy as well; during the second and third centuries they were predominantly made on the Syro-Palestinian coast, from the third century they became common in northwestern Europe, and during the fourth century they were produced in Germany and Gaul. They render heads of deities, like Dionysus; a chubby curly child, probably Eros or Dionysus; mythological creatures such as Medusa; unusual and ethnic faces, e.g., grotesques or Ethiopians; and, finally, heads of ordinary Caucasian people, these last appearing only in the northwestern provinces in third–fourth centuries. Dionysus and the chubby curly child appear mostly in the eastern Mediterranean; Medusa in both east and west and ethnic types, grotesques, and ordinary people predominantly in Italy and the northwestern European provinces ({Isings 1957}, pp. 93–94, forms 78a, 78b; {Stern 1995}, pp. 201–215). On janiform unguentaria see [2003.325](#num) and {Antonaras 2009}, pp. 324–326, form 146 = {Antonaras 2017}, pp. 163–164. For jugs in the shape of ordinary heads see {Antonaras 2009}, pp. 256–257, form 96 = {Antonaras 2017}, pp. 129–130. On a special group of cobalt blue ordinary heads see {Whitehouse 1997b}, p. 370; {Lightfoot 2020}, pp. 83–84. For direct parallels see {Bucovalǎ 1968}, pp. 115–116, no. 237; {Sorokina 1968}, pp. 185–186, figs. 1, 2, cup; {Stern 1995}, pp. 230–232, no. 148, flask with cut-off rim; {Kunina 1997}, pp. 282–283, no. 153 = {Sorokina 1968}, p. 184, figs. 6–7; {Arveiller-Dulong and Nenna 2005}, pp. 194–195, no. 539, cup; {Hendriks and Halbertsma 2019}, p. 43.

## 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. 171, no. 467.

{Stern 1995}, p. 232 n. 8a.

{Kunina 1997}, p. 283, “Analogies” for no. 153.

## Exhibitions

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

Label: 177

Title: Head Flask

Accession\_number: 2003.327

Collection\_link: <https://www.getty.edu/art/collection/objects/221717/>

Dimensions: H. 14, Diam. rim 3.1, Diam. base 3.9 cm; Wt. 55.11 g

Date: Ca. second century CE

Start\_date: 100

End\_date: 199

Attribution: Production area: Eastern Mediterranean [Saldern said probably Syrian]

Culture: Roman

Material: Translucent bluish glass. Iridescence and large areas with incrustation

Modeling technique and decoration: The neck and rim were free-blown. The body was mold-blown in a two-part mold of two vertical sections, which did not fit well, the seams are visible, and from the ears downward the back side seems to be larger than the front

Inscription: No

Shape: Head flasks

Technique: [Free-blown, mold-blown]

## Condition

Fully preserved; small crack on the neck. Parts covered with iridescence, especially the interior.

## Description

Fire-polished, rounded rim; tall conical neck; head-shaped body; flat bottom.

A mature, bearded male figure is represented, hairless on the front and upper part of the head with thin, flat, straight long hair to the nape of neck. His eyes are staring/gazing ahead, eyebrows are soft, nose is short and straight, ears stylized and small, and the mouth is closed and partly hidden in the rich beard, which is rendered with large curls; the chin seems to be protruding under two large globular curls of the beard. On the flat bottom is an annular pontil mark (W. 1.7, Th. 0.2 cm), and off-center, toward the back side of the head, a straight mold seam is visible.

The melon-shaped upper part of the head and the relatively ugly facial features could be a physiognomic feature indicating a philosopher and in particular Socrates ({von Saldern et al. 1974}, p. 171, no. 468). Equally probable is that it represents a follower of the Dionysian cycle, such as a Silenus, since the bust of Socrates in sculpture exhibit all the basic features of the iconography of Silenus ({Richter 1965}, pp. 112–118, figs. 456–573; {Scheibler 1989}, pp. 33–55; {Zanker 1996}, pp. 57–62).

## Comments and Comparanda

For head-shaped vessels see comments on [2003.326](#num). No direct parallels were found.

## Provenance

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

## Bibliography

{JGS 1963}, p. 141, no. 7, ill.

{von Saldern et al. 1974}, p. 171, no. 468.

## Exhibitions

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

Label: 178

Title: Flask

Accession\_number: 2003.328

Collection\_link: <https://www.getty.edu/art/collection/objects/221718>

Dimensions: H. 15.5, Diam. rim 5.3, Diam. base 4.4, Th. 0.22 cm; Wt. 111.7 g

Date: Ca. second–third century CE

Start\_date: 100

End\_date: 299

Attribution: Production area: Eastern Mediterranean

Culture: Roman

Material: Transparent olive-greenish glass

Modeling technique and decoration: Blown in a two-part mold

Inscription: No

Shape: Flasks

Technique: Mold-blown

## Condition

Fair condition. The surface bears small patches of iridescence on the inside and brownish accretions concentrated on the neck. A large fill has been added on the mouth.

## Description

The body of the vessel was blown in a two-part, vertical mold.

Fire-polished rim; funnel mouth; cylindrical neck, constricted at it base; body in the shape of the head of a young, beardless, African man. He is represented having short, curly hair with small, round curls. The haircut leaves the neck and the relatively large ears visible. The forehead is short; the eyes are relatively large and oval; the nose is straight; the lips are thick; and the chin is small. The face is heavy and wide overall, in a fashion well-known in the Tetrarchic period.

It rests on a slightly concave bottom. Along the undersurface of the bottom a straight ridge is visible, the seam between the two parts of the mold. No pontil mark is visible.

## Comments and Comparanda

On head-shaped vessels see comments on [2003.326](#num). The flask is quite similar to a second-century CE glass flask form that presents a single ethnic head, with a known example from Alzey, Germany ({Stern 1995}, form F, p. 210, fig. 92). Compare it also with a find from Bonn. ({Fremersdorf 1961}, p. 76, plate 168).

## Provenance

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

## Bibliography

{von Saldern et al. 1974}, pp. 161, 171, no. 469.

## Exhibitions

None

Label: 179

Title: Jar

Accession\_number: 78.AF.26

Collection\_link: <https://www.getty.edu/art/collection/objects/8160>

Dimensions: H. 12.4, Diam. rim 5.2, Diam. body 4.9 cm; Wt. 101.14 g

Date: Fourth century CE

Start\_date: 300

End\_date: 399

Attribution: Production area: Eastern Mediterranean, Syro-Palestinian region

Culture: Near Eastern (Syro-Palestinian)

Material: Translucent purple glass

Modeling technique and decoration: Mold-blown

Inscription: No

Shape: Jars

Technique: Mold-blown

## Condition

Incrustation on the interior.

## Description

In-folded, tubular rim; conical mouth; horizontal shoulder, where a noticeable overblow is visible; cylindrical body tapering toward the flat, slightly concave bottom. At the center of the bottom there is an annular pontil scar (W. 1 cm).

## Comparanda

Jars are a common shape in the eastern Mediterranean between the third and seventh centuries, with many forms recorded, mostly with bulbous body, and the cylindrical type is rare ({Stern 1995}, pp. 150–151). The vessel was probably made in Syria, where purple glass was in fashion during the end of the third and the first half of the fourth centuries ({Hayes 1975}, p. 82; {Stern 1995}, p. 147). Parallels include three vessels in the Newark Museum ({Auth 1976}, p. 218, nos. 443–446). Similar but not identical parallels dated in the fourth century have been published from Greece and Syria ({Antonaras 2017}, p. 132, form 100; cf. {Isings 1957}, pp. 159–160, form 130b; cf. also {Dussart 1998}, p. 92, form ΒVIΙ.2424, fig. 18/14, p. 160, BXI.3211b, plate 48).

## Provenance

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

## Bibliography

{Anderson Galleries 1937}, lot 50.

{Parke-Bernet Galleries 1940}, lot 108.

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

## Exhibitions

None

Label: 180

Title: Flask

Accession\_number: 2003.343

Collection\_link: <https://www.getty.edu/art/collection/objects/221733/>

Dimensions: H. 10.5, Diam. rim 3.4, Diam. base 3.6 cm; Wt. 28.3 g

Date: Second half of the fourth century CE

Start\_date: 350

End\_date: 399

Attribution: Production area: Eastern Mediterranean, Syro-Palestinian region

Culture: Roman

Material: Translucent greenish glass

Modeling technique and decoration: Mold-blown

Inscription: No

Shape: Flasks

Technique: Mold-blown

## Condition

Severely weathered. Surface bears heavy signs of iridescence and flaking. Dark accretions cover the shoulder and neck. Fragments have been reattached near the shoulder. Small fragments are missing in this area.

## Description

In-folded tubular rim; conical mouth; cylindrical neck. Horizontal shoulder, a bit squeezed on one side, and cylindrical body covered with 18 mold-blown vertical ribs. The vessel stands on a flat bottom, at the center of the bottom an oval (1 × 0.7 cm) pontil mark is visible.

## Comments and Comparanda

Mold-blown cylindrical vessels, mainly jugs, with vertical ribs are known from Syro-Palestinian sites, dated the fourth century, and this fashion continues into the sixth century CE ({Stern 2001}, pp. 265–266; {Israeli 2003}, p. 184). For parallels of mold-blown cylindrical vessels finished as jugs, see notes on [71.AF.83](#num). For parallels of cylindrical ribbed vessels finished as jars, see {Weinberg 1988}, pp. 79–80, nos. 343–345, fig. 4-38, plate 4-15; {Stern 2001}, p. 233, no. 119; {Whitehouse 2001a}, p. 119, no. 619; {Antonaras 2012}, p. 93, no. 110.

## 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. 180, no. 499.

## Exhibitions

None

Label: 181

Title: Head Jug

Accession\_number: 85.AF.320

Collection\_link: <https://www.getty.edu/art/collection/objects/11020/>

Dimensions: H. 17.2, Diam. rim 5.4, Diam. base 6.7, max. Diam. 8 cm; Wt. 207 g

Date: Mid-fourth–mid-fifth century CE

Start\_date: 333

End\_date: 465

Attribution: Production area: Eastern Mediterranean

Culture: Roman

Material: Large areas with milky incrustation

Modeling technique and decoration: Mold-blown

Inscription: No

Shape: Head jugs

Technique: Mold-blown

## Condition

Intact; some areas iridescent and others covered with incrustation.

## Description

Cracked-off, everted rim; broad, conical neck, tapering toward the body; mold-blown head-shaped body; flat bottom. Body in form of youthful, clean-shave male head, with straight long hair to the nape of neck and fringe of twelve vertical locks over the forehead. Large, almond-shaped eyes with pronounced pupils staring toward the figure’s upper right side; soft eyebrows; straight wide nose; small mouth with full lips; round chin; large ears. Conical base formed of three and a half revolutions of a thick trail. A wishbone strap handle is applied to mid-neck in a large pad, drawn out and up, forming a horizontal part that was tooled into a thumb-rest tab, with acute angle below and drawn vertically down to the upper part of the head’s back, and trailed off down to base, with decoration of 18 horizontal ribs notched between lower attachment and bottom. The handle and the base are made of a different type of glass, seemingly opaque “black” glass, possibly dark green. Made in a two-part, mold with open base—as evidenced by the plain, rough surface of the undersurface of the body. No pontil mark on the bottom. Vertical mold seam behind the ears incorporated in the hair, visible only on the left side of the vessel.

## Comments and Comparanda

Head-shaped glass vessels represent the shape of a human head in the round or of two (known as janiform) or multiple heads arranged back-to-back. They are mold-blown, almost exclusively blown in molds with two vertical parts. Predominantly they are shaped as bottles or flasks, occasionally with one or two handles, jugs, and a few are cups made only as single heads. They first appear in the early first century CE, in the late Augustan era, probably in the eastern Mediterranean, and the earlier forms are jugs and one-handled flasks. In the first century they were produced in the eastern Mediterranean and probably Italy as well, during the second and third centuries they were predominantly made on the Syro-Palestinian coast, from the third century they become common in northwestern Europe and during the fourth century they were produced in Germany and Gaul. They render heads of deities, like Dionysus, Livia-Juno, a chubby curly child, probably Eros or Dionysus, and mythological creatures like Medusa; unusual and ethnic faces, e.g., grotesques or Ethiopians, and finally, heads of ordinary Caucasian people—the last one appearing only northwestern provinces in third–fourth centuries. Dionysus and the chubby curly child appear mostly in the eastern Mediterranean, Medusa in both east and west, and ethnic types, grotesques and ordinary people predominantly in Italy and the northwestern European provinces ({Isings 1957}, pp. 93–94, forms 78a, 78b; {Stern 1995}, pp. 201–215). On janiform unguentaria see [2003.325](#num) and {Antonaras 2009}, pp. 324–326, form 146 = {Antonaras 2017}, pp. 163–164. For jugs in the shape of ordinary heads see {Antonaras 2009}, pp. 256–257, form 96 = {Antonaras 2017}, pp. 129–130.

Flasks [2004.44](#num) and belong to a well-defined group of head flasks, from a workshop creating products all made of a distinctive cobalt-blue translucent glass ({Harden et al. 1987}, p. 175, no. 96; {Whitehouse 1997b}, p. 370; {Lightfoot 2020}, pp. 83–84). All these flasks present, with small differences, as the head of a clean-shaven youth with large, almond-shaped eyes and well-arranged, flowing locks that are typical of late Roman portraiture. The workshop produced free-, dip mold–, and mold-blown vessels, which all had an applied coil base and the handles are wishbone-shaped, drawn down from the neck to the body, often pinched ({Harden et al. 1987}, p. 175, no. 96; {Whitehouse 1997b}, pp. 367–375; {Lightfoot 2020}, pp. 83–93). For direct parallels see {Harden et al. 1987}, p. 175, no. 96; {Platz-Horster 1976}, p. 45, no. 70; {Whitehouse 2001a}, pp. 74–76, no. 548; {Whitehouse 1997b}, pp. 367, 370, 374, plate 1; {Lightfoot 2020}, pp. 83–93, esp. 83–84.

## Provenance

By 1981, Private Collection (Switzerland); 1985, Ernst Kofler, 1899–1989 and Marthe Truniger, 1918–1999 (Lucerne, Switzerland); 1985, Private Collection [sold, Ancient Glass: Formerly the Kofler-Truniger Collection, Christie’s, London, March 5–6, 1985, lot 86, to Mansour Gallery]; 1985, Mansour Gallery (London, England), sold to the J. Paul Getty Museum, 1985

## Bibliography

{3000 Jahre Glaskunst}, pp. 5 and 84, no. 290.

{Fischer 1985}, p. 398.

{Christie’s 1985}, lot 86.

{JPGM Acquisitions 1985}, p. 196, no. 70.

{Drury 1986}, p. 101.

{Whitehouse 1997b}, p. 370, appendix: no. A3.

{JPGM Handbook Antiquities 1st ed.}, p. 209.

{JPGM Handbook Antiquities rev. ed.}, p. 219.

## Exhibitions

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

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

Label: 182

Title: Head Jug

Accession\_number: 2004.44

Collection\_link: <https://www.getty.edu/art/collection/objects/221511/>

Dimensions: H. 16.4, Diam. rim 5, Diam. base 5.8, max. Diam. 9.2 cm; Wt. 161.85 g

Date: Mid-fourth–mid-fifth century CE

Start\_date: 333

End\_date: 465

Attribution: Production area: Eastern Mediterranean

Culture: Roman

Material: Translucent dark blue and dark green glass

Modeling technique and decoration: Mold-blown. Handle and base applied

Inscription: No

Shape: Head jugs

Technique: Mold-blown

## Condition

Intact; some areas iridescent. Large areas with milky and dark-colored incrustation; small pieces of the rim flaked off.

## Description

Cracked-off, everted rim; broad, conical neck, tapering toward the body; mold-blown head-shaped body; flat bottom. Body in form of youthful, clean-shaven male head, with straight long hair to the nape of neck and fringe over the forehead. Large, almond-shaped eyes with pronounced pupils; soft eyebrows; straight, wide nose; small mouth with full lips; round chin; large ears. Conical base formed of 3.5 revolutions of a thick trail. A wish-bone strap handle is applied to mid-neck in a large pad, drawn out and up, forming a horizontal part that was tooled into a thumb-rest tab, with acute angle below and drawn vertically down to the upper part of the head’s back, and trailed off down to the base with decoration of 21 horizontal ribs notched between lower attachment and bottom. The handle and the base are made of a different type of glass, seemingly opaque “black” glass, really dark green. Made in a two-part mold with open base—as evidenced by the plain, rough surface of the undersurface of the body. No pontil mark on the bottom. Vertical mold seam behind the ears incorporated in the hair.

## Comparanda

See [85.AF.320](#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

{JGS 1977}, p. 170, no. 7, ill.

## Exhibitions

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

Label: 183

Title: Janiform Jug

Accession\_number: 2003.324

Collection\_link: <https://www.getty.edu/art/collection/objects/221714/>

Dimensions: H. 6.5, Diam. rim 2.2, Diam. base 2.2 cm; Wt. 21.6 g

Date: About second century CE

Start\_date: 100

End\_date: 199

Attribution: Production area: Syro-Palestinian region

Culture: Roman

Material: Transparent dark purple glass with few pinprick bubbles in it. The handle is made of a dark blue glass, covered by a brownish crust

Modeling technique and decoration: Mold-blown. Blown into a bipartite mold of vertical sections, open at base. Faint vertical seams at the junction of the heads

Inscription: No

Shape: Head jugs

Technique: Mold-blown

## Condition

Complete; the handle—if it is part of the original vessel—and a chip from the rim were reattached; surface presents some iridescence, sandy accretions, and pitting on the neck.

## Description

In-folded, tubular, flaring rim; lopsided cylindrical neck; mold-blown body in the shape of two heads placed back-to-back. The vessel stands on a mildly irregular, flat resting surface. The vertical seam mark indicates that this juglet was blown in a two-part mold. Coil handle with an elbow has been applied on the shoulder and drawn up onto the lip, where it forms a thumb rest. Each side of the janiform body represents a chubby clean-shaven male face. Face A: Face smiling; heavy cheeks and lips; flat, wide nose; accentuated eyebrow ridges. A relief, smooth band across the forehead with two horseshoe-shaped loops, apparently a symposiast’s fillet. Hair is rendered as 22 rows of straight ridges diagonally arranged. Face B is similar but flatter, and the cheekbones are more accentuated, the nose appears to be shorter, and the eyes are more rounded than on the face on the other side of the vessel; the forehead is smaller, and two curved horns are visible at the corners. One face could be identified as Dionysus and the other as a satyr ({Stern 1995}, pp. 243–246, nos. 143–144).

## Comparanda

Head-shaped glass vessels represent the shape of a human head in the round or of two (known as janiform) or multiple heads arranged back-to-back. They are mold-blown, almost exclusively blown in molds with two vertical parts. Predominantly they are shaped as bottles or flasks, occasionally with one or two handles, jugs and a few are cups which are made only as single heads. They first appear in the early first century CE, in late Augustan era, probably in the eastern Mediterranean, and the earlier forms are jugs and one-handled flasks. In the first century they were produced in the eastern Mediterranean and probably Italy as well, during the second and third centuries they were predominantly made on the Syro-Palestinian coast, from the third century they become common in northwestern Europe, and during the fourth century they were produced in Germany and Gaul. They render heads of deities, like Dionysus, Livia-Juno, a chubby curly child, probably Eros or Dionysus, and mythological creatures like Medusa; unusual and ethnic faces, e.g., grotesques, Ethiopians, and finally, heads of ordinary male Caucasian people, the last one appearing only northwestern provinces in third-fourth centuries CE. Dionysus and the chubby curly child appear mostly in the eastern Mediterranean, Medusa in both east and west, and ethnic types, grotesques, and ordinary people occur predominantly in Italy and northwestern European provinces ({Isings 1957}, pp. 93–94, forms 78a, 78b; {Stern 1995}, pp. 201–215). On janiform unguentaria see [2003.325](#num) and {Antonaras 2009}, pp. 324–326, form 146 = {Antonaras 2017}, pp. 163–164. For jugs in the shape of ordinary heads see {Antonaras 2009}, pp. 256–257, form 96 = {Antonaras 2017}, pp. 129–130. For handleless parallels with similar faces see {Smith 1957}, p. 143, no. 285; {La Baume and Salomonson 1976}, p. 37, no. 70, plate 8:70; {3000 Jahre Glaskunst}, p. 83, no. 280; {Stern 1995}, pp. 243–246, nos. 143–144.

## 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. 170, no. 462.

## Exhibitions

None

Label: 184

Title: Grape Jug

Accession\_number: 2003.332

Collection\_link: <https://www.getty.edu/art/collection/objects/221722/>

Dimensions: H. 12, Diam. rim 3.1 × 3.4, Diam. base 3.2 cm; Wt. 93.50 g

Date: Late second–third century CE

Start\_date: 166

End\_date: 299

Attribution: Production area: Rhine region

Culture: Roman

Material: Translucent blue and colorless glass

Modeling technique and decoration: Mold-blown. The body is blown in a two-part mold; the neck and rim are free-blown; the handle and the base are applied

Inscription: No

Shape: Jugs

Technique: Mold-blown

## Condition

A fill has been added on the shoulder. Incrustation on the body.

## Description

In-folded, flaring trefoil rim sharply bent downward; conical neck, wider toward the body; flat shoulder; conical body in the shape of a grape bunch with seven rows of grapes. An applied coil wound one-and-a-half times forms the base-ring on the bottom. A colorless strap handle tooled into three ridges, applied on the shoulder, and drawn up to the rim, where it forms an overhanging thumb rest.

## Comments and Comparanda

This jug belongs to a group of mold-blown vessels that render in a naturalistic fashion fruits like dates, pomegranates, and cedar and pine cones. Grape flasks are known in three different variants, appearing in three distinct periods of Roman times ({Moirin and Arveiller-Dulong 2010}). The oldest examples reproduce the bunch with greater naturalism, as [2003.330](#num) and [2003.331](#num) ({Isings 1957}, p. 94, form 78e; {Antonaras 2017}, pp. 142–143, form 118); they appear as early as the third quarter of the first century and they continue into the early second century, and it has been assumed that they are Syro-Palestinian products ({Stern 1995}, p. 180). The later examples, like [2003.329](#num), are dated to the end of the second century, and render the grape more schematically. Two-handled examples appear particularly in the northwestern provinces of the Roman Empire—probably locally produced there—in addition to the handleless variant that prevails in the east ({Isings 1957}, pp. 108–109, form 91a; {Stern 1995}, pp. 190–191, no. 119, with detailed bibliography). In addition, a single-handled blue jug is known from Cologne, now at the Metropolitan Museum of Art that may be the closer parallel for the jug 2003.332 ({Fremersdorf 1961}, p. 70, plate 141). Finally, there is a third subgroup comprising vessels with body modeled like a grape bunch standing on a discoid base. They are mainly found, and were probably made in, the Syro-Palestinian region, and they are ascribed to the third century based on stylistic features ({Stern 1995}, pp. 191–195, nos. 120–128).

## 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. 174, no. 474.

{Lierke 2009}, p. 23, ill. [erroneously ascribed to the sixth BCE production].

## Exhibitions

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

Label: 185

Title: Jug

Accession\_number: 79.AF.184.13

Collection\_link: <https://www.getty.edu/art/collection/objects/8674/>

Dimensions: H. 13.4, Diam. rim 4.0, Diam. base 3.8 cm; Wt. 72.25 g

Date: Fourth century CE

Start\_date: 300

End\_date: 399

Attribution: Production area: Syro-Palestinian region

Culture: Roman

Material: Translucent purple and greenish glass

Modeling technique and decoration: Mold-blown; applied element

Inscription: No

Shape: Jugs

Technique: Mold-blown

## Condition

Intact; milky incrustation over parts of the body.

## Description

Fire-polished, rounded rim, pinched to form a trefoil mouth; short, wide, cylindrical neck; cylindrical body with overhanging horizontal shoulder; flat bottom, slightly indented at center. Body covered with 27 mold-blown vertical ribs. A thick, greenish coil wound eleven times spirally from under the mouth to the center of the bottom. An almost vertical, smooth strap handle made of greenish glass is applied on the shoulder, drawn upward and then inward, forming a thumb rest at top and attached on the upper part of the neck up to the tip of the rim. The whole vessel is badly executed and lopsided. On the bottom a round wad of greenish glass (W. 1.4 cm) where the pontil was attached renders the vessel unstable.

## Comments and Comparanda

Mold-blown cylindrical jugs with vertical ribs are known from Syro-Palestinian sites dated in the fourth century, and this fashion continues into the sixth century CE. The purple color of the body and the combination with the greenish handle is more common in the fourth century ({Stern 2001}, pp. 265–266). The closest parallel, which is unprovenanced, is in the Princeton University Art Museum ({Antonaras 2012}, p. 96–97, no. 116). Quite close but slightly different jugs are the following: {von Saldern 1980b}, p. 68, no. 60; {Stern 2001}, p. 283, no. 148; {Arveiller-Dulong and Nenna 2005}, p. 380, no. 1012 (all examples are slightly different). Further, the following jugs are comparable: {Hayes 1975}, p. 113, nos. 428–431; {Auth 1976}, p. 209, no. 391; {Hizmi 1997}, p. 45, fig. 6:18; {Whitehouse 2001a}, p. 181, no. 722; {Israeli 2003}, p. 184, no. 218; {Arveiller-Dulong and Nenna 2001}, p. 380, no. 1012. For very similar vessels with plain rim see {Stern 2001}, p. 203, no. 148 with further bibliography.

## Provenance

1979, Edwin A. Lipps, 1922–1988 (Pacific Palisades, California), donated to the J. Paul Getty Museum, 1979

## Bibliography

Unpublished

## Exhibitions

None

Label: 186

Title: Oinochoe

Accession\_number: 2003.427

Collection\_link: <https://www.getty.edu/art/collection/objects/221816/>

Dimensions: H. 11.7, Diam. rim 5.6 × 6.6, max. Diam. 7.3 cm; Wt. 95.81 g

Date: Fourth century CE

Start\_date: 300

End\_date: 399

Attribution: Production area: Eastern Mediterranean

Culture: Roman

Material: Translucent greenish glass

Modeling technique and decoration: Mold-blown; applied element

Inscription: No

Shape: Oinochoai

Technique: Mold-blown

## Condition

Intact; lightly weathered on the inside.

## Description

Fire-polished, flaring rim; trefoil mouth; cylindrical neck wider toward the body; sloping shoulder; cylindrical body with a bulging overblow on the upper part. The vessel has a small applied ring-base. At the center of the bottom a pontil mark (W. 2.1 cm) is visible. A thick trail added underneath the rim and joined in a spiral on one side. Finally, a coil handle applied on the shoulder, drawn upward, and bent to be attached on the rim.

The glass gather was blown in a small, open mold, which shaped the lower part of the body. No signs of mold seams on the body. The area above the mold expanded beyond the edge of the mold, forming an overblow, the characteristic bulge on the shoulders that reveals the technique. The vessel was further shaped to the desired size, and then the decorative coil for the base and the handle were added, and finally the rim was formed.

## Comments and Comparanda

The color of the glass and the coil under the rim are quite common in fourth-century eastern Mediterranean products. That was a period of innovation in Syro-Palestinian glass production when mold-blowing revived and this particular shape could be included in the great diversity of individual forms in use in that region ({Stern 2001}, pp. 132–135, 146). It is quite close to the free-blown “Blue Zigzag Group” that comprises several similar vessels, jugs, jars, and spouted flasks, which are made of the same greenish glass and are decorated with threads of turquoise glass spirally wound or in zigzags ({Stern 1977}, pp. 120–122; see also comments on [2003.428](#num)). Exact parallels comprise a small but tightly connected group of jugs blown in an open mold that include the following: {Musée Curtius 1958}, no. 126 (entire vessel made of greenish glass), a variant of the work of the same workshop should be identified in no. 125, which ends in a pointed convex bottom; {Klesse and Reineking-von Bock 1973}, p. 51, no. 14 entire vessel made of greenish glass; {Israeli 2003}, p. 177, no. 199 with turquoise coil handle, base, and coil; {Neuburg 1949}, p. 26, plate XXI:74 from Hebron, with strap handle; {Sotheby Parke Bernet 1979}, pp. 170–171, no. 302 = Bonhams, 5 Jul 2018 <https://www.bonhams.com/auctions/24684/lot/173/> with turquoise coil handle, base, and coil; {Dusenbery 1971}, p. 26, fig. 46 identical but without coil base.

## 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. 228, no. 669.

## Exhibitions

None

Label: 187

Title: Oinochoe

Accession\_number: 71.AF.83

Collection\_link: <https://www.getty.edu/art/collection/objects/6570/>

Dimensions: H. 14.2, Diam. rim 6, Diam. base 6 cm; Wt. 113.70 g

Date: End of fourth–sixth century CE

Start\_date: 366

End\_date: 599

Attribution: Production area: Syro-Palestinian region

Culture: Roman (Syrian)

Material: Translucent greenish glass

Modeling technique and decoration: Mold blown

Inscription: No

Shape: Oinochoai

Technique:

## Condition

Intact; the entire vessel is covered with iridescent weathering and incrustation over parts of the body.

## Description

Flaring rim, partly in-folded tubular and partly left fire-polished; conical mouth; short, cylindrical neck, widening toward the body; cylindrical body with mildly overhanging shoulder; flat bottom, slightly indented at center. Body covered with 35 mold-blown vertical ribs. Irregular remains of a pontil mark (W. ca. 2.8) are visible on the bottom. Smooth, vertical, angular, strap handle from shoulder to rim.

## Comments and Comparanda

Mold-blown cylindrical jugs with vertical ribs are known from Syro-Palestinian sites dated in the fourth century, and this fashion continues into the sixth century CE ({Stern 2001}, pp. 265–266; {Israeli 2003}, p. 184). The closest parallels are in the Princeton University Art Museum ({Antonaras 2012}, pp. 96–97, no. 117); Newark Museum ({Auth 1976}, p. 209, no. 391); the Royal Ontario Museum ({Hayes 1975}, p. 113, nos. 428–31, plate 27); Israel Museum ({Israeli 2003}, p. 184, no. 218); and Württemberg State Museum ({Stern 2001}, p. 281, no. 146). Quite close but slightly different jugs are the following: {Antonaras 2012}, pp. 96–97, no, 118; {von Saldern 1980b}, p. 68, no. 60; {Arveiller-Dulong and Nenna 2005}, p. 380, no. 1012; {Hizmi 1997}, p. 128, 45\*, fig. 6:18; {Whitehouse 2001a}, p. 181, no. 722.

## Provenance

1971, Royal Athena Galleries (New York, New York), sold to the J. Paul Getty Museum, 1971

## Bibliography

Unpublished

## Exhibitions

None

Label: 188

Title: Eulogia Jug

Accession\_number: 78.AF.24

Collection\_link: <https://www.getty.edu/art/collection/objects/8158/>

Dimensions: H. 14, Diam. rim 5.3 × 6, Diam. base 6.1 cm; Wt. 90.77 g

Date: Sixth–early seventh century CE

Start\_date: 500

End\_date: 632

Attribution: Production area: Syro-Palestinian region

Culture: Roman

Material: Translucent bluish-green glass

Modeling technique and decoration: Mold blown

Inscription: No

Shape: Jugs

Technique: Mold-blown

## Condition

The vessel is mended. There are areas covered with incrustation and iridescence. One side of the body, seemingly covered throughout with weathering, is probably missing and has been filled with this material.

## Description

Fine, in-folded, tubular, trefoil rim; conical mouth; cylindrical neck; hexagonal body; concave bottom. Three radial lines on the bottom. An annular pontil mark (W. 1.6 cm) is visible on the bottom. All sides of the body are mildly convex.

A slightly lopsided, vertical coil handle, applied to the middle of the neck, rises to the edge of the rim.

On the sides of the body the following motifs are imprinted (starting below the handle and moving counterclockwise):

1. A stylized vertical branch, probably a palm frond, with seven or eight pairs of straight, diagonal, elongated leaves.

2. A band of three vertically arranged lozenges, each inscribing a central circular boss. The lozenges at top and bottom are incomplete, only partly fit in the panel.

3. Nothing visible, probably a modern restoration.

4. A stylized vertical branch, probably a palm frond, with nine pairs of straight, diagonal, elongated leaves.

5. A band of three vertically arranged lozenges, each inscribing a central circular boss. The lozenges at top and bottom are incomplete; they only partly fit in the panel.

6. A network of eleven staggered rows of three lozenges, each one with a circular boss at its center cover the entire side.

## Comments and Comparanda

A large group of mold-blown vessels with Christian, Jewish, geometric, and vegetal motifs in sunken relief is long known and discussed in archaeology ({Barag 1970c}, p. 1971). They are dated between the fourth and the seventh centuries, predominantly in the sixth to the mid-seventh centuries. They were produced in Syria and Palestine to meet the needs of pilgrims to contain eulogiae—the blessings, mementos of earth, oil, or water from holy places that would permit the pilgrim to call upon its protective powers at a later date ({Ćurčić and St. Clair 1986}, p. 36; {Newby 2008}, pp. 12–17).

The particular group of mold-blown jugs, flasks, and jars to which 78.AF.24 belongs comprises almost exclusively hexagonal vessels, with vegetal and geometric decoration, including palm fronds (a Tree of Life or an allusion to the Entrance of Christ into Jerusalem). Three different panels were used in their decoration, each repeated twice arranged in various ways ({Stern 1995}, pp. 250–251; {Newby 2008}, pp. 256–281). They are known mainly in translucent greenish glass, and on the underside they have a rosette or radial lines ({Newby 2008}, pp. 274–277, nos. 89, 90). The distribution of findspots indicates that they were made in Syria, probably in more than one workshop.

No exact parallel for this particular arrangement of the motifs on the sides was located. Also unique is the placement of the handle at mid-neck height. For the closest parallels see {Newby 2008}, geometric series, hexagonal molds, pp. 260–271 and compare also {Stern 1995}, pp. 260–264, nos. 178–186.

## Provenance

1940, Harry Leonard Simmons [sold, Parke-Bernet Galleries, Inc., New York, April 5, 1940, lot 104, through French and Co. to J. Paul Getty]; 1940–1976, J. Paul Getty, American, 1892–1976, upon his death, held in trust by the estate; 1976–1978, Estate of J. Paul Getty, American, 1892–1976, distributed to the J. Paul Getty Museum, 1978

## Bibliography

{Parke-Bernet Galleries 1940}, lot 104, ill.

{Stothart 1965}, p. 20, no. F-13.

## Exhibitions

None

Label: 189

Title: Eulogia Jug

Accession\_number: 2003.344

Collection\_link: <https://www.getty.edu/art/collection/objects/221734/>

Dimensions: H. 25.7, Diam. rim 6, Diam. base 6.3, max. Diam. 7.5 (at the shoulders) cm; Wt. 235.2 g

Date: Mid-fifth–early seventh century

Start\_date: 433

End\_date: 632

Attribution: Production area: Syro-Palestinian region

Culture: Roman or Byzantine

Material: Translucent olive-green glass

Modeling technique and decoration: Mold-blown in a two-part mold

Inscription: No

Shape: Jugs

Technique: Mold-blown

## Condition

Reassembled with fills on the body and shoulder. The surface presents some patchy iridescence and brownish accretions.

## Description

In-folded, tubular rim; conical mouth; cylindrical neck widening considerably toward the body. Conical, uneven shoulders and hexagonal body standing on a flat, slightly concave bottom. Across the bottom a straight ridge is visible, the seam of the two parts of the lower part of the mold. At the center of the bottom is an annular pontil mark (W. 1 cm).

Applied trails are wound under the rim and at mid-neck. A thick coil handle has been applied on the shoulder and drawn up to the neck. The six sides of the body are uneven, ranging from 2.2 to 4.5 cm in width. On the sides of the body the following mold-blown low-relief themes are depicted left to right, beginning under the handle:

1. A network of eleven rows of two small (0.6 × 0.6 cm) lozenges (W. 2.2).

2. A human body-shaped opening, which is almost entirely filled with a schematic figure surrounded by bosses. The body is covered with cross-hatch pattern, rendering the wrapping with bands. The panel is surrounded by four bosses vertically (from bottom upward: two circular, oval, smaller circular, oval, circular) and three circular ones horizontally (W. 4.5).

3. Six rows of pairs of bosses (W. 2.6).

4. Latin cross with triangular endings of arms (cross furchée) with small globular terminals at the corners. Above and below the cross are four oblique oval bosses, which are pointing toward the center of the cross, and four more flank the horizontal arm (W. 3.4).

5. An oval handleless vase below. The vase has conical mouth, biconical body and tall conical base. From the vase stems a winding grape vine full of bunches and leaves (W. 4.5).

6. A network of nineteen rows of two larger (1 × 1 cm) lozenges. A circular boss is placed at the center of the lozenges of the five lower rows (W. 3).

## Comparanda

A large group of mold-blown vessels with Christian, Jewish, geometric, and vegetal motifs in sunken relief has long been known and discussed in archaeology ({Barag 1970c}, p. 1971). They are dated between the fourth and seventh centuries, predominantly in the sixth to the mid-seventh centuries. They were produced in Syria and Palestine to meet the needs of pilgrims to contain eulogiae—the blessings, mementos of earth, oil or water from holy places that would permit the pilgrim to call upon its protective powers at a later date ({Ćurčić and St. Clair 1986}, p. 36; {Newby 2008}, pp. 12–17). For two direct parallels see {Newby 2008}, pp. 174–175, no. 71; {3000 Jahre Glaskunst}, p. 90, no. 326. Also, cf. {Stern 1995}, p. 267, no. 190; {Matheson 1980}, p. 133, no. 354.

## 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. 181, no. 504.

## Exhibitions

None

Label: 190

Title: Hexagonal Bottle with High Relief Vessels Type / Flask

Accession\_number: 2003.297

Collection\_link: <https://www.getty.edu/art/collection/objects/221687>

Dimensions: H. 7.3, Diam. rim 2.2, Diam. base 2 cm; Wt. 21.76 g

Date: First half of the first century CE

Start\_date: 1

End\_date: 49

Attribution: Production area: Phoenician region

Culture: Roman

Material: Opaque white glass

Modeling technique and decoration: Body blown into a four-part mold of three vertical sections joined to a disk-shaped base section. Mold seams between panels 2 and 3, 4 and 5, 6 and 1. Free-blown and tooled neck and rim

Inscription: No

Shape: [Bottles, Flask]

Technique: [Mold-blown, Free-blown]

## Condition

Fully preserved. Some incrustation on the interior and in small areas of the exterior. Small part of the body (the top of one of the columns) is modern fill.

## Description

Flaring, in-folded, tubular rim; cylindrical neck, tapering toward the bottom; hexagonal body; flat bottom with raised base-ring. On the bottom are visible three straight mold seams that meet at the center.

On the shoulder, six pointed arches, each containing an unidentified, large, egg-shaped object. On the body six rectangular panels are divided by columns, each with an abacus and torus capital, smooth shaft, and high double torus base. In the panels are presented six vessels, from left to right:

[Seam, concealed in the fruit and in the column’s shaft]

1. Krater, a footed bowl with tall cylindrical neck with vertical grooves, oblate body, and tall crooked stem, the mouth with two rows of rounded objects.

2. Amphora, a footed wide-mouthed vessel with two vertical handles on the shoulder. If not an amphora, probably a hydria with the third handle turned to the back.

[Seam, concealed in the fruit and in the column’s shaft]

3. Krater, footed bowl with wide opening and two curving handles from shoulder to rim, the opening containing three rows of rounded objects, probably fruits.

4. Oinochoe, a footed jug with a round mouth and high handle to the right.

[Seam, concealed in the fruit and in the column’s shaft]

5. Amphora, a second footed wide-mouthed vessel as in panel no. 2.

6. Oinochoe, spouted jug with handle to the right.

Around the bottom, fillets suspended from the center of one panel to the center of the adjacent panel, with alternating large and small fruits with knobbed surfaces below each column, the larger ones on the seams and covering the fillet.

## Comments and Comparanda

Hexagonal bottles with high relief are the most common type of mold-blown vessels, probably connected to some recurring event or a religious function. This particular type is known as “Vessels Type” ({Stern 1995}, pp. 74–81, 115–117). Mold-blown, raised decoration arranged in three zones covers the body with what appears to be a hexagonal architectural structure with vessels set in arched niches or aediculae. The vessels are typical of late Hellenistic metalwares. Every tympanum contains an egg-shaped object, and between the columns stands a vessel, alternately, a jug, a bowl, and an amphora. Under the base line a curved fillet is hanging from the center of one panel to the adjacent panel with a piece of fruit at its center. This particular vessel belongs to Stern’s (1995) series A, widely distributed in the eastern Mediterranean, Levant, Aegean islands, and the Black Sea coast. Finds include: {Kunina 1973}, pp. 113–114, fig. 14; h, 54, no. 105, fig. 105, plate 5; {Abdul-Hak and Abdul-Hak 1951}, p. 114, no. 20, plate XLIX, no. 1; {Zouhdi 1964}, fig. 39 right; {Clairmont 1963}, p. 39, no. 146, plate XXI; {Fitzwilliam 1978}, no. 54a, ill. p. 44; {Matheson 1980}, p. 46, no. 122, fig. 122; {Holy Land 1986}, pp. 257–258, no. 138, ill.; {Price 1988}, pp. 33–44, fig. 3, no. 27; {Stern 1995}, pp. 74–78, 113–129, with full bibliography; {Antonaras 2012}, p. 78, no. 79.

## 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 1968}, p. 16, no. 20.

{von Saldern et al. 1974}, pp. 142–143, no. 401.

## Exhibitions

Meisterwerke der Glaskunst aus internationalem Privatbesitz (Düsseldorf, 1968–1969)

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: 191

Title: Hexagonal Bottle with High Relief Vessels Type / Flask

Accession\_number: 2003.298

Collection\_link: <https://www.getty.edu/art/collection/objects/221688>

Dimensions: H. 7, Diam. rim 2–2.2, Diam. base 2.4 cm; Wt. 15.5 g

Date: First half of the first century CE

Start\_date: 1

End\_date: 49

Attribution: Production area: Phoenician region

Culture: Roman

Material: Opaque white glass. Red striations are visible on the rim and upper neck, probably from a vessel previously held at the tip of the same blowpipe

Modeling technique and decoration: Body blown into a four-part mold of three vertical sections joined to a disk-shaped base section. Mold seams between panels 2 and 3, 4 and 5, 6 and 1. Free-blown and tooled neck and rim

Inscription: No

Shape: [Bottles, Flasks]

Technique:

## Condition

Incrustation on the interior and large parts of the exterior. Severely weathered. The flaking surface is covered with iridescence and accretions. The shoulder has been repaired with a large fill.

## Description

Uneven, slightly flaring, in-folded, tubular rim, mildly pressed to form a spout; short, cylindrical neck; the body overall has an ovoid shape, comprising convex shoulder and lower part, and hexagonal central area. The bottom is flat.

The condition of the mold was not good. Either it was worn out or it was not a good copy of its prototype.

On the body, six rectangular panels divided by seven smooth columns that rest on a double torus base and support a torus capital. A wide abacus is set over each capital and holds a horizontal architrave, which supports six arches formed on the shoulder, each one containing a large, ovoid, indistinct object. In the panels are rendered six vessels, from left to right:

[Seam, concealed in the fruit below the column and the column’s shaft]

1. Amphora, a footed wide-mouthed vessel with two vertical handles on the shoulder. If not an amphora, probably a hydria, with the third handle turned to the back.

2. Krater, footed bowl with wide opening and two curving handles from shoulder to rim; the opening containing three rows of rounded objects, probably fruits.

[Seam, concealed in the fruit below the column and the column’s shaft]

3. Oinochoe, a footed jug with a round mouth and high handle to the right.

4. Amphora, a second footed wide-mouthed vessel, as in panel 2.

[Seam, concealed in the fruit below the column and the column’s shaft]

5. Oinochoe, spouted jug with handle to the right.

6. Krater, a footed bowl with tall cylindrical neck with vertical grooves, oblate body, and tall crooked stem, the mouth with two rows of rounded objects.

The columns stand on a continuous baseline under which six fillets are suspended from the center of one panel to the center of the adjacent panel, with alternating large and small fruits with knobbed surfaces below each column, the larger ones on the seams and covering the fillet.

The flat base is impressed with three concentric circles around a central knob.

## Comments and Comparanda

See [2003.297](#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}, pp. 142, 193, no. 402.

## Exhibitions

None

Label: 192

Title: Hexagonal bottle with High Relief Vessels Type / Flask

Accession\_number: 2003.299

Collection\_link: <https://www.getty.edu/art/collection/objects/221689>

Dimensions: H. 8.5, Diam. rim 1.8, Diam. base 1.9 cm; Wt. 26.13 g

Date: First half of the first century CE

Start\_date: 1

End\_date: 49

Attribution: Production area: Phoenician region

Culture: Roman

Material: Translucent blue glass

Modeling technique and decoration: Body blown into a four-part mold of three vertical sections joined to a disk-shaped base section. Mold seams between panels 2 and 3, 4 and 5, 6 and 1. Free-blown and tooled neck and rim

Inscription: No

Shape: Flasks

Technique: Mold-blown

## Condition

Intact. Some incrustation on the interior and small areas of the exterior.

## Description

Flaring, in-folded tubular rim; long cylindrical neck mildly constricted toward the body; hexagonal body; low base on flat mildly, concave bottom with three straight mold seams that meet at the center.

On the shoulder, six pointed arches, each containing an unidentified large, egg-shaped object. On the body six rectangular panels divided by columns, each with an abacus and torus capital, smooth shaft, and high double torus base. In the panels appear six vessels from left to right:

[Seam, concealed in the bunch of fruit and the shaft of the column]

1. Oinochoe, spouted jug with handle to the right.

2. Krater, a footed bowl with tall cylindrical neck with vertical grooves, oblate body, and tall crooked stem, the mouth with two rows of rounded objects.

[Seam, concealed in the bunch of fruit and the shaft of the column]

3. Amphora, a footed wide-mouthed vessel with two vertical handles on the shoulder. If not an amphora, probably a hydria, with the third handle turned to the back.

4. Krater, footed bowl with wide opening and two curving handles from shoulder to rim, the opening containing three rows of rounded objects, probably fruits.

[Seam, concealed in the bunch of fruits and the shaft of the column]

5. Oinochoe, a footed jug with a round mouth and high handle to the right.

6. Amphora, a second footed wide-mouthed vessel, as in panel 2.

Around the bottom, fillets suspended from the center of one panel to the center of the adjacent panel, with alternating large and small fruits with knobbed surfaces below each column, the larger ones on the seams and covering the fillet.

## Comments and Comparanda

See [2003.297](#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. 142, no. 404.

## 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: 193

Title: Hexagonal Bottle with High Relief Birds Type / Flask

Accession\_number: 2003.300

Collection\_link: <http://www.getty.edu/art/collection/objects/221690/>

Dimensions: H. 9.2, Diam. rim 2.5, Diam. base 2.5, body 3.7 × 3.7, Th. 0.1 cm; Wt. 48.51 g (with the Plexiglas base)

Date: Middle of the first century CE

Start\_date: 33

End\_date: 65

Attribution: Production area: Syro-Palestinian coast, perhaps made in Sidon or vicinity

Culture: Roman

Material: Opaque white glass. The surface is weathered and presents some iridescence and brown accretions

Modeling technique and decoration: Mold blown. Neck and rim free-blown and tooled. Body blown in a three-part mold of three vertical sections. Vertical mold seams visible after panels 1, 3, 5. The relief is not crisp

Inscription: No

Shape: [Bottles, Flasks]

Technique: Mold-blown

## Condition

Intact. Some incrustation on the interior and small areas of the exterior.

## Description

Slightly flaring, in-folded, tubular rim; long cylindrical neck; hexagonal shoulders and upper body; cup-shaped lower part of the body. The bottom is flat.

The mold-blown relief decoration is arranged in three registers. The central area is divided by seven smooth posts, each pair of them supporting an empty triangular pediment that covers part of the shoulder. A bucranium is placed over each post in the area between the pediments. Each square panel of the central area contains a bird or an insect perching or flying over a nest or rock in relief: (1) simplified butterfly to the right on a rock; (2) a bird with a long spoon-shaped bill to the right, on a nest; (3) a small songbird swooping down to left to feed invisible young in its nest; (4) a bird, a small raptor with diagonally outspread wings, flying to the left over a rock or nest; (5) a bird, perhaps an ibis, to the right, perched on a pot?; (6) a bird, perhaps a falcon, to the left, perched on an irregularly shaped rock. The columns stand on a continuous baseline, below which 26 adjacent vertical petals cover the lower part of the body to the bottom. The bottom is flat and the seams of the three-part mold are visible.

## Comments and Comparanda

Vessels with birds represented on the central frieze are a small distinct group among mold-blown “Hexagonal Bottles with High Relief” (see comments on [2003.297](#num)) because of their relatively low relief and the cup-shaped lower part covered with petals. It has been suggested that the birds refer to the production site of this type, Ornithopolis on the Phoenician coast, which has been said that belonged to Sidon ({Eisen and Kouchakji 1927}, I. 249; {Stern 1995}, p. 144). In Stern’s ({Stern 1995}) this particular vessel belongs to Bird Type, series A1. For direct comparanda see: {Eisen and Kouchakji 1927}, I, 249; {Stern 1995}, pp. 81–82, nos. 45–46, with further bibliography and detailed examination of the form in general. Reported find places include modern Türkiye and Syria [{de Ridder 1909}, p. 152, no. 271, plate X; {Abdul-Hak and Abdul-Hak 1951}, p. 114, no. 22; {Akat, Fıratlı and Kocabaş 1984}, pp. 24, 55, nos. 97 and 98, figs. 46a and b;]. Other unprovenanced examples are known from private collections, including {3000 Jahre Glaskunst}, p. 77, nos. 243–244, ill.; {Christie’s 2016}, pp. 20–21, nos. 224–226.

## Provenance

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

## Bibliography

{von Saldern et al. 1974}, pp. 143–44, no. 410.

{Stern 1995}, p. 144 n. 9f.

## Exhibitions

None

Label: 194

Title: Hexagonal bottle with High Relief Birds Type / Flask

Accession\_number: 2003.301

Collection\_link: <http://www.getty.edu/art/collection/objects/221691>

Dimensions: H. 8, Diam. rim 2.5, max. Diam. 3.8, Th. 0.1 cm; Wt. 29.6 g

Date: Middle of the first century CE

Start\_date: 33

End\_date: 65

Attribution: Production area: Syro-Palestinian coast, perhaps made in Sidon or vicinity

Culture: Roman

Material: Opaque light blue glass

Modeling technique and decoration: Mold blown. Neck and rim free-blown and tooled. Body blown in a three-part mold of three vertical sections. Vertical mold seams visible after panels 1, 3, and 5

Inscription: No

Shape: [Bottles, Flasks]

Technique: Mold-blown

## Condition

Intact. The surface is weathered and presents an iridescent sheen, brown accretions, and flaking.

## Description

Flaring rim first folded out, then up- and inward flattened tubular rim. Cylindrical neck mildly constricted at its base. Hexagonal body; downward-sloping shoulder and upward-sloping bottom joined by a hexagonal central part of the body. Low, offset base with flat underside.

The mold-blown, relief decoration, which is not crisp, is arranged in three registers. The central area is divided by seven smooth posts, each pair of them supporting an empty triangular pediment that covers part of the shoulder. A bucranium is placed over each post in the area between the pediments. Each square panel of the central area contains a bird or an insect perching or flying over a nest or rock in relief: (1) simplified butterfly to the right, on a rock; (2) a bird with a long spoon-shaped bill to the right, on a nest; (3) a small songbird swooping down to left to feed invisible young in its nest; (4) a bird, a small raptor with diagonally outspread wings flying, to the left over a rock or nest; (5) a bird, perhaps a falcon, to the left perched on an irregularly shaped rock; (6) a bird, perhaps an ibis to the right, perched on a pot. The columns stand on a continuous baseline below which 26 adjacent vertical petals cover the lower part of the body to the bottom. The bottom is flat and the seams of the three-part mold are visible.

## Comments and Comparanda

See [2003.300](#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. 144, no. 411.

{Stern 1995}, p. 144 n. 9g.

## Exhibitions

None

Label: 195

Title: Date-Shaped Unguentarium

Accession\_number: 2003.333

Collection\_link: <https://www.getty.edu/art/collection/objects/221723/>

Dimensions: H. 7.1, Diam. rim 2.5, max. Diam. 3.2 cm; Wt. 19.89 g

Date: First–early second centuries CE

Start\_date: 1

End\_date: 132

Attribution: Production area: Syro-Palestinian region

Culture: Roman

Material: Transparent bluish glass

Modeling technique and decoration: Mold-blown

Inscription: No

Shape: Unguentaria

Technique: Mold-blown

## Condition

Fully preserved; the rim was made complete with a small fill. Some iridescence; few pinprick bubbles.

## Description

In-folded, tubular, flaring rim; short, cylindrical neck, crooked; body in the shape of a date. Made in a bipartite mold with two vertical sections.

## Comments and Comparanda

These vessels render naturalistically the fruit of the palm tree (Phoenix dactylifera), dates. The entire surface of the vessel is covered by wrinkles, similar to those of a ripe date, and its size, which is usually approximately 7 cm, is also identical to the size of many of these fruits. Generally this is a widely known and distributed form of unguentarium ({Isings 1957}, p. 94, form 78d; {Antonaras 2009} = {Antonaras 2017}, pp. 141–142, form 117) that appears in many regions of the Roman Empire. Other comparanda include the following: {Clairmont 1963}, p. 40, no. 150; {Carington-Smith 1982}, p. 280, nos. 65–68; {Scatozza Höricht 1986}, p. 52, no. 105; {Stern 1995}, pp. 91–94; {Kunina 1997}, nos. 146–148; {Whitehouse 2001b}, pp. 47–48, nos. 520–521; {Antonaras 2012}, pp. 78–79, nos. 80–82.

## 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. 174, no. 476.

{Stern 1995}, p. 92 n. 171.

## Exhibitions

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

Label: 196

Title: Date-Shaped Unguentarium

Accession\_number: 2003.334

Collection\_link: <https://www.getty.edu/art/collection/objects/221724/>

Dimensions: H. 7.1, Diam. rim 1.9, max. Diam. 3.2 cm; Wt. 16.42 g

Date: First–early second centuries CE

Start\_date: 1

End\_date: 132

Attribution: Production area: Syro-Palestinian coast

Culture: Roman

Material: Transparent yellow-brown glass

Modeling technique and decoration: Mold-blown

Inscription: No

Shape: Unguentaria

Technique: Mold-blown

## Condition

Fully preserved; the rim was made complete with a small fill. Some iridescence; few pinprick bubbles.

## Description

In-folded, tubular, flaring rim; short, cylindrical neck; body in the shape of a date. Made in a bipartite mold with two vertical sections.

## Comments and Comparanda

See [2003.333](#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. 174, no. 477.

{Stern 1995}, p. 92 n. 171.

## Exhibitions

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

Label: 197

Title: Unguentarium, Grape Flask

Accession\_number: 2003.331

Collection\_link: <https://www.getty.edu/art/collection/objects/221721/>

Dimensions: H. 10.3, Diam. rim 3.1, max. Diam. 5.4 × 4.1, Diam. base 2.8 cm; Wt. 25.72 g

Date: Late first–second century CE

Start\_date: 66

End\_date: 199

Attribution: Production area: Probably Syro-Palestinian region

Culture: Roman

Material: Transparent purple-colored glass

Modeling technique and decoration: Mold-blown

Inscription: No

Shape: [Unguentaria, Flasks]

Technique: Mold-blown

## Condition

Intact.

## Description

Rounded, fire-polished, flaring rim; cylindrical neck with tooling marks. The body is in the shape of a trilobed cluster of grapes and is covered with twelve rows of large hemispherical knobs imitating grapes. Formed in a bipartite mold. Vertical seam hardly noticeable among the knobs on the surface.

## Comments and Comparanda

Mold-blown vessels in the shape of wine grapes are a relatively widespread flask form, and they appear in three distinct periods of Roman history. The oldest examples reproduce the bunch with greater naturalism like 2003.330 and [2003.331](#num) ({Isings 1957}, p. 94, form 78e; {Antonaras 2017}, pp. 142–143, form 118); they appear as early as the third quarter of the first century and continue into the early second century, and it has been assumed that they are Syro-Palestinian products ({Stern 1995}, p. 180). The later examples, like [2003.329](#num), are dated to the end of the second century, and render the grape more schematically. Two-handled examples appear particularly in the northwestern provinces of the Roman Empire—probably locally produced there—in addition to the handleless variant that prevails in the east ({Isings 1957}, pp. 108–109, form 91a; {Stern 1995}, pp. 190–191, no. 119, with detailed bibliography). Finally, there is a third subgroup comprising vessels with body modeled like a grape bunch standing on a discoid base. They are mainly found, and were probably made in, the Syro-Palestinian region, and they are ascribed to the third century on the basis of stylistic features ({Stern 1995}, pp. 191–195, nos. 120–128). Other comparanda include the following: {Isings 1957}, pp. 108–109, form 91a; {Auth 1976}, p. 72, no. 71; {Stern 1995}, pp. 190–191, no. 119; {Whitehouse 2001a}, p. 125, no. 630; {La Baume and Salomonson 1976}, p. 38, no. 76, plate 8:4; {Moirin and Arveiller-Dulong 2010}, pp. 215–217, figs. 3–4.

## 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. 173, no. 473.

## Exhibitions

None

Label: 198

Title: Unguentarium, Grape Flask

Accession\_number: 2003.330

Collection\_link: <https://www.getty.edu/art/collection/objects/221720>

Dimensions: H. 13.7, Diam. rim 3.6, max. body dims. 6 × 6 cm; Wt. 72.30 g

Date: Late first–second century CE

Start\_date: 66

End\_date: 199

Attribution: Production area: Probably Syro-Palestinian region

Culture: Roman

Material: Transparent purple-colored glass

Modeling technique and decoration: Mold-blown

Inscription: No

Shape: [Unguentaria, Flasks]

Technique: Mold-blown

## Condition

Intact. Small part of the rim is restored.

## Description

In-folded, tubular, flaring rim; cylindrical neck partly lopsided on its upper part. The body is square in cross section and has the shape of a cluster of grapes and is covered with 12 rows of large hemispherical knobs imitating grapes. Formed in a bipartite mold. Vertical seam barely noticeable among the knobs on the surface and along the first centimeter of the neck.

## Comments and Comparanda

See [2003.331](#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. 173, no. 472.

## Exhibitions

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

Label: 199

Title: Unguentarium, Pine-Cone Flask

Accession\_number: 2003.329

Collection\_link: <https://www.getty.edu/art/collection/objects/221719/>

Dimensions: H. 10, Diam. rim 3.4, max. Diam. 7.4 cm; Wt. 41.82 g

Date: Mid to second half of the first century CE

Start\_date: 33

End\_date: 99

Attribution: Production area: Probably Syro-Palestinian region

Culture: Roman

Material: Transparent greenish glass

Modeling technique and decoration: Mold-blown

Inscription: No

Shape: [Unguentaria, Flasks]

Technique:

## Condition

Fully preserved; small part of the body is missing; surface iridescent.

## Description

In-folded, tubular, flaring rim; cylindrical neck with tooling marks. The body is in the shape of a pine cone and is covered with ten rows of large hemispherical knobs imitating the scales of a pine cone. Formed in a bipartite mold. Vertical seam hardly noticeable among the knobs on the surface.

## Comments and Comparanda

This form of mold-blown flask rendered in the shape of a pine cone with pointed base is quite rare ({Stern 1995}, pp. 181–182, no. 110). The type appears in two variants, one with broken off rim, appearing predominantly in southern and western Switzerland and northern Italy; and vessels with folded rim like 2003.329, known from Crete ({Carington-Smith 1982}, p. 280, nos. 63–64) and other private collections ({Auth 1976}, p. 73, no. 73; {La Baume and Salomonson 1976}, p. 39, no. 79, plate 9:2).

## Provenance

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

## Bibliography

{von Saldern et al. 1974}, pp. 172–173, no. 471.

{Stern 1995}, p. 181 n. 3f.

## Exhibitions

None

Label: 200

Title: Janiform Unguentarium

Accession\_number: 2003.325

Collection\_link: <https://www.getty.edu/art/collection/objects/221715/>

Dimensions: H. 9.8, Diam. rim 4, Diam. base 3.7 cm; Wt. 42.43 g

Date: Third–fifth century CE

Start\_date: 200

End\_date: 499

Attribution: Production area: Eastern Mediterranean, possibly Syro-Palestinian region

Culture: Roman

Material: Transparent light green glass

Modeling technique and decoration: Mold-blown

Inscription: No

Shape: Unguentaria

Technique: Mold-blown

## Condition

Intact; milky crust on some parts.

## Description

In-folded, tubular, horizontal rim; cylindrical neck, tapering toward the body; flat, slightly concave bottom. Body in shape of two young, beardless male faces—boyish, chubby, and with curly hair—arranged back-to-back. One face a little bit lower than the other. Flat bottom. Blown into a bipartite mold of two vertical sections, open at the base. Neck and rim free-blown and tooled. Mold seams concealed in hair at the junction of the heads.

## Comments and Comparanda

Janiform vessels belong to a large group of mold-blown vessels that quite naturalistically depict human heads. The body of the vessel features either a whole head, or the frontal part of two heads placed back-to-back. There are also a few examples that comprise more than two heads forming the body. The vessels of the first and second group are occasionally supplemented with a handle. Most of the examples in general are handleless flasks or unguentaria; some are single-handled cups; and very few are double-handled, close-shaped vessels.

Janiform unguentaria are typically products of the eastern Mediterranean, and are probably from the Syro-Palestinian region, where many of the extant examples are found; they traveled to the western Mediterranean provinces, the Balkans, and the Black Sea. They are dated from the third ({Isings 1957}, p. 94, form 78b; {Stern 1995}, p. 203, form A4) to the middle of the fifth century CE ({Antonaras 2009}, pp. 324–326, form 146 = {Antonaras 2017}, pp. 163–164; {Foy 2010b}, pp. 264–266), characterized by heavy cheeks and chin, and accentuated curly hair. Other comparanda include the following ({Hayes 1975}, p. 50, no. 94, plate 7; {Auth 1976}, p. 74, no. 74; {Matheson 1980}, p. 73, no. 191; {Stern 1995}, pp. 210, 232–238, nos. 149–157; {Foy 2010b}, pp. 261–266; {Antonaras 2012}, p. 82, no. 82; {Antonaras 2017}, pp. 163–165, form 146).

## 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 1968}, p. 17, no. 24.

{von Saldern et al. 1974}, p. 170, no. 466.

{Stern 1995}, p. 234, nt. 1.b.

## Exhibitions

Meisterwerke der Glaskunst aus internationalem Privatbesitz (Düsseldorf, 1968–1969)

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