Label: 401

Title: Flask

Accession\_number: 79.AF.184.12

Collection\_link: <https://www.getty.edu/art/collection/objects/8673>

Dimensions: H. 6.6, Diam. rim 1.6 × 1.8, Diam. base 2.1 cm; Wt. 7.38 g

Date: Possibly fourth–fifth, probably ninth-eleventh century CE

Start\_date: 800

End\_date: 1099

Attribution: Production area: Eastern Mediterranean

Culture: Roman

Material: Translucent bluish glass

Modeling technique and decoration: Free-blown

Inscription: No

Shape: Flasks

Technique: Free-blown

## Condition

Fully preserved. Iridescence and incrustation on the interior and exterior.

## Description

Fire-polished, vertical rim, bent slightly inward; cylindrical neck, tapering toward its constricted base; ovular body; tubular base-ring; flat bottom. A faint scar on the bottom, probably from a solid pontil.

## Comments and Comparanda

No direct parallels located.

## Provenance

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

## Bibliography

Unpublished

## Exhibitions

None

Label: 402

Title: Flask

Accession\_number: 79.AF.184.9

Collection\_link: <https://www.getty.edu/art/collection/objects/8670>

Dimensions: H. 6.3, Diam. rim 1.7, Diam. base 2.2 cm; Wt. 20.75 g

Date: Possibly third–fourth, or probably ninth–eleventh century CE

Start\_date: 200

End\_date: 1099

Attribution: Production area: Eastern Mediterranean

Culture: Roman

Material: Translucent bluish glass

Modeling technique and decoration: Free-blown, applied base

Inscription: No

Shape: Flasks

Technique: Free-blown

## Condition

Fully preserved; mended. Exterior partly iridescent; interior covered with incrustation.

## Description

Cut-off, ground, vertical rim; wide, cylindrical neck, tapering toward the body; oval body; slightly concave bottom. An applied, flattened mass of glass, wound twice, forms a pad base. Round mark of a solid pontil (W. 0.8 cm) at the center of the base.

## Comparanda

See a similar vessel in the Newark Museum identified as an Islamic glass production {Auth 1976}, p. 233, no. 545.

## Provenance

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

## Bibliography

Unpublished

## Exhibitions

None

Label: 403

Title: Bottle

Accession\_number: 78.AF.23

Collection\_link: <https://www.getty.edu/art/collection/objects/8157>

Dimensions: H. 15.3, Diam. rim 4, max. Diam. 12.5 cm; Wt. 344.2 g

Date: Eighth–tenth century CE

Start\_date: 700

End\_date: 999

Attribution: Production area: Eastern Mediterranean

Culture: Islamic

Material: Translucent dark greenish glass

Modeling technique and decoration: Free-blown

Inscription: No

Shape: Bottles

Technique: Free-blown

## Condition

Heavily weathered and incrusted with a blue and green iridescence, especially around the shoulder and the interior of the lip.

## Description

Fire-polished, flaring rim, slightly thicker on one side; cylindrical neck with constriction at mid-height; spherical body; bottom flat, slightly convex. A deep pontil scar (2 × 1.5 cm) is visible at the center of the bottom.

## Comparanda

This is a very simple form of utilitarian vessel that was produced at many sites in the Islamic world essentially unaltered, since its shape was suitable for meeting everyday needs without any particular modifications. A similar vessel was found in Fustat, Egypt ({Scanlon and Pinder-Wilson 2001}, p. 31, form 10a), and Nishapur, Iran ({Kröger 1995}, pp. 72–73, nos. 90–92); another is in the Newark Museum ({Auth 1976}, p. 164, no. 220). Cf. also {von Saldern 1974}, p. 221, no. 336 for a parallel decorated with an applied thread.

## Provenance

1930, Valentine Everit Macy, Sr., American, 1871–1930; 1930–1938, Estate of Valentine Everit Macy, Sr., American, 1871–1930 [sold, Anderson Galleries, Inc., New York, January 6–8, 1938, lot 223]; 1940, Harry Leonard Simmons [sold, Parke-Bernet Galleries, New York, April 5, 1940, lot 122, through French and Co. to J. Paul Getty]; 1940–1976, J. Paul Getty, American, 1892–1976, upon his death, held in trust by the estate; 1976–1978, Estate of J. Paul Getty, American, 1892–1976, distributed to the J. Paul Getty Museum, 1978

## Bibliography

{Anderson Galleries 1937b}, lot 223, ill.

{Parke-Bernet Galleries 1940}, lot 122, ill.

{Stothart 1965}, p. 20, no. F-12.

{Hess 2004}, pp. 78–79, plate 2.

## Exhibitions

* The Arts of Fire: Islamic Influences on the Italian Renaissance (Los Angeles, 2004)
* Reflecting Antiquity: Modern Glass Inspired by Ancient Rome (Malibu, 2007–2008; Corning, 2008)

Label: 404

Title: Flask

Accession\_number: 2003.464

Collection\_link: <https://www.getty.edu/art/collection/objects/221853>

Dimensions: H. 12, Diam. rim 0.6, max. Diam. 8.2, Diam. base 1.1 cm; Wt. 211.80 g

Date: Tenth–eleventh century CE

Start\_date: 900

End\_date: 1099

Attribution: Production area: Eastern Mediterranean

Culture: Roman

Material: Opaque gray-bluish glass

Modeling technique and decoration: Free-blown

Inscription: No

Shape: Flasks

Technique: Free-blown

## Condition

Fully preserved. Cracked and mended. Bluish-gray surface in areas with calcination; black and off-white weathering. Interior covered with a black layer of weathering.

## Description

Flat, fire-polished rim, smooth at the periphery, rough toward the opening, probably as a result of weathering. Globular neck and sphero-conical body; small, flat bottom, possibly the area where the pontil was attached.

## Comparanda

This vessel belongs to a group of thick-walled glass flasks that have been identified with “grenades.” Ceramic “grenades” of the same shape and size, sometimes with molded decoration, are well known in the Islamic word ({Ettinghausen 1965}, pp. 218–229), for which it has been assumed that they were either actual grenades, or that they were used for the transportation of valuable liquids, or, more plausibly, that they were beer containers (fuqqāʿa in Arabic) ({Ghouchani and Adle 1992}, pp. 72–92; {Whitehouse 2014}, pp. 92–93, no. 767). For other glass parallels see: {Mostafa 1959}, pp. 89–92; {Ettinghausen 1965}, pp. 218–229; {von Saldern et al. 1974}, p. 255, no. 746; {Maddison and Savage-Smith 1997}, nos. 210, 211; {Carboni 2001}, pp. 212–213, no. 53b; {Valiulina 2005}, p. 48, fig. 21:3; {Whitehouse 2014}, pp. 92–93, no. 767.

## 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. 255, no. 745.

## Exhibitions

None

Label: 405

Title: Flask

Accession\_number: 2003.465

Collection\_link: <https://www.getty.edu/art/collection/objects/221854>

Dimensions: H. 5.5, Diam. rim 2.9, max. Diam. 5.2, Th. 0.25 cm; Wt. 76 g

Date: Sixth–eighth century CE

Start\_date: 500

End\_date: 799

Attribution: Production area: Eastern Mediterranean

Culture: Byzantine

Material: Translucent dark blue glass

Modeling technique and decoration: Free-blown; pinched

Inscription: No

Shape: Flasks

Technique: Free-blown

## Condition

Small piece of rim missing. Small parts of the body covered with calcination and off-white weathering.

## Description

Very thick, free-blown flask. Out-folded, flattened, horizontal rim; short, cylindrical neck, with a constriction at its base; ribbed, globular body, standing on a very small flat bottom.

Eight heavy ribs start under the neck and continue all the way to the center of the undersurface. Mild notches are noticeable in the places where the pucellas were pressed on the surface and started the pinching that resulted in the formation of the rib. Large chips of opaque white glass were irregularly dispersed throughout the vessel, from neck to undersurface.

## Comparanda

This flask is quite unusual, and no proper parallels were found. The great thickness of the vessel is quite uncommon among blown Roman glassware. Thinner, dark blue jars and flasks with white and yellow chips marvered on their surface are ascribed to the Egyptian region and dated in the sixth–eighth centuries ({Carboni 2001}, pp. 36–37, nos. 1.2a–d).

## 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. 256, no. 747.

## Exhibitions

None

Label: 406

Title: Flask

Accession\_number: 2004.33

Collection\_link: <https://www.getty.edu/art/collection/objects/221500>

Dimensions: H. 8.3, Diam. rim 3.9, Diam. body 4.2 cm; Wt. 83.31 g

Date: Fourth–fifth century CE, or up to eighth century CE

Start\_date: 300

End\_date: 799

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

Culture: Roman

Material: Translucent purple and opaque yellow and red glass

Modeling technique and decoration: Free-blown; applied

Inscription: No

Shape: Flasks

Technique: Free-blown

## Condition

Fully preserved. Decorative threads have fallen off a small part of the body. Other parts of the body have incrustation.

## Description

In-folded, flaring rim; conical mouth; cylindrical neck; squat, globular body; flat, slightly concave bottom. No pontil mark is visible on the bottom.

Two opaque trails, a thicker red one and a finer yellow one, are spirally wound 16 times from the tip of the rim to the center of the bottom and dragged upward 23 times, forming a festoon motif.

## Comparanda

See comments on [2003.288](#cat), [2003.289](#cat).

## Provenance

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

## Bibliography

{von Saldern et al. 1974}, p. 138, no. 385.

## Exhibitions

None

Label: 407

Title: Flask

Accession\_number: 78.AK.30

Collection\_link: <https://www.getty.edu/art/collection/objects/8164>

Dimensions: H. 12.1, Diam. rim 2.3, max. Diam. 4.4, Diam. base 2.5 cm; Wt. 53.50 g

Date: Tenth and eighteenth–nineteenth century CE

Start\_date: 900

End\_date: 999

Attribution: Production area: Middle East

Culture: [Islamic, Modern]

Material: Transparent, slightly greenish, and translucent dark blue glass

Modeling technique and decoration: Free-blown; cutting

Inscription: No

Shape: Flasks

Technique: Free-blown

## Condition

Composed of two different vessels. The rim and neck to the transition to the body is one vessel. The lower end of this part is ground to fit with the crack on the shoulder of the lower vessel. This lower vessel is mended and covered by corrosion and iridescence. The only area where the original cut surface is preserved is on the opposite side of the “handle-lump.”

## Description

Upper part: Fire-polished, flaring rim; long, cylindrical neck, decorated on the upper part with a fine thread, spirally wound five times, and further below that a wavy coil, a fine thread wound once, and a thick, wavy coil that forms three plastic protuberances, one of which is genuine (the other two are modern plaster additions—and one of those is only partly preserved).

Lower part: Globular, bicolor body. The upper part is made of dark blue glass and is smooth. The lower part of the body is made of colorless glass and stands on a pad base. Around the colorless part of the body are five oval, pincered ring-and-dot motifs. At the transition to the blue shoulder part a colorless lump is preserved, probably the base of a handle.

## Comments and Comparanda

The flask was made of two gathers of glass that were blown separately; the lower one was decorated, and then they were joined by fusing. The decoration was formed on the still-hot vessel with one or more tools shaped like pincers or tongs. The jaws of the tool used for this flask bore intaglio decoration, which, when the tongs were applied to the glass and squeezed, produced ornament that is in relief. Most vessels have a single motif repeated several times, and the repertoire includes representations of animals, inscriptions, rosettes, ring-and-dot motifs (like 78.AK.30), and other geometric features. Vessels decorated with pincered motifs are found in a various regions and sites in Egypt, Syria, Iraq, the Caucasus, Iran, and China ({Carboni 2001}, pp. 102–103; {Whitehouse 2014}, p. 129; {Scanlon and Pinder-Wilson 2001}, pp. 80–82, type 38a–j; {Kröger 1995}, pp. 95–99, nos. 135–140; {An 1991}, p. 124, fig. 9; {von Saldern 1980}, p. 177, no. 180). Pincered decoration is usually dated to the ninth and tenth centuries.

The piece for the neck belongs to a much more modern vessel, probably dated to the eighteenth or nineteenth century, possibly from Persia or the Arab world (cf. {Goldstein et al. 2005}, pp. 303–307, nos. 324–329).

## Provenance

1933, Emile Tabbagh, 1879–1933; 1933–1936, Estate of Emile Tabbagh, 1879–1933 [sold, Anderson Galleries, New York, January 3, 1936, lot 13]; 1940, Harry Leonard Simmons [sold, Parke-Bernet Galleries, New York, April 5, 1940, lot 99, through French and Co. to J. Paul Getty.]; 1940–1976, J. Paul Getty, American, 1892–1976, upon his death, held in trust by the estate; 1976–1978, Estate of J. Paul Getty, American, 1892–1976, distributed to the J. Paul Getty Museum, 1978

## Bibliography

Anderson Galleries, New York. Sale cat., Emile Tabbagh collection, January 3–4, 1936, lot 13, ill.

{Parke-Bernet Galleries 1940}, lot 99.

{Frel 1981}, p. 69 n. 4 (where cited as 78.AJ.30).

## Exhibitions

None

Label: 408

Title: Flask

Accession\_number: 79.AF.184.11

Collection\_link: <https://www.getty.edu/art/collection/objects/8672>

Dimensions: H. 18.5, Diam. rim 1.0, Diam. base 2.1 cm; Wt. 37.30 g

Date: Late ninth–tenth century CE

Start\_date: 866

End\_date: 999

Attribution: Production area: Eastern Mediterranean, probably Egypt

Culture: Islamic

Material: Dark blue glass

Modeling technique and decoration: Blown

Inscription: No

Shape: Flasks

Technique: Free-blown

## Condition

Intact; iridescent weathering all over the body.

## Description

Cracked-off rim; short, narrow, cylindrical neck; sloping shoulder; cylindrical body tapering toward the convex bottom. No pontil mark visible on the bottom. On upper body a pinched fold, probably a repair of a tear in the vessel’s thin wall that was pressed shut by the glassblower while he was still forming the hot and malleable material into a vessel.

## Comparanda

This vessel belongs to a well-known form of quite tall and slender flask, always with cracked-off, upright rim and very thin walls, mostly made with dark blue glass, occasionally with one flattened side. They are found in tenth-century contexts, and they may have survived up to the early eleventh century CE. Due to the extremely wide distribution of the finds it has been proposed that they were produced at several sites, but the fact that they are always made of the same dark blue glass, with the same typological characteristics, indicates that they were more probably produced at one site, probably in Egypt, as the large numbers of finds from that region would indicate ({Foy 2020}, pp. 105–106).

The wide array of find sites throughout the Muslim world has recently been collated by Danièle Foy in discussing the finds from Sabra al-Mansuriyya, Tunisia ({Foy 2020}, pp. 105–106, 109–110, nos. 184–190), including the following: Iraq ({Lamm 1928}, p. 27, no. 105); Iran ({Kervran 1984}, fig. 7, no. 19); Nishapur, Iran ({Kröger 1995}, pp. 74–75); Kush ({Worrell and Price 2003}, p. 246, fig. 8); Al-Mabiyat, Hijaz ({Gilmore et al. 1985}, plate 104, no. 33); the coast of Yemen ({Foy 2015b}, pp. 350–351, nos. 183–185). On the East African coast, Manda ({Morrison 1984}, p. 172, fig. 139); Al Mina, Syria ({Lane 1937}, p. 65, fig. 10:C); Fustat, Egypt ({Shindo 1992}, p. 597, nos. 1–19; {Shindo 2000}, fig. 6, no. 9); Tebtunis, Fayum ({Foy 2001}, nos. 118, 146, 151); Sina, Raya ({Shindo 2003}, p. 180); Palestine ({Brosh 2003}, p. 348, no. 459); Caesarea ({Pollak 2003}, fig. 3, no. 45); Tiberias, Israel ({Lester 2003}, fig. 2, no. 18); Ramla ({Gorin-Rosen 2010}, pp. 227–228); Sumatra ({Guillot 2003}, p. 239, no. 14). In addition, several examples are known from museum collections: the Corning Museum of Glass (55.1.12: {Whitehouse 2014}, p. 46, no. 663, allegedly acquired in Lebanon = {Glass from the Ancient World 1957}, p. 235, no. 461); Kunstpalast Düsseldorf (P. 1973-39: {von Saldern 1974}, p. 243, no. 382); the Newark Museum (50.1823: {Auth 1976}, p. 166, no. 222); L. A. Mayer Memorial Institute for Islamic Art, Jerusalem (G 37: {Hasson 1979}, pp. 5 and 35, no. 3); Los Angeles County Museum of Art ({von Saldern 1980b}, p. 186, no. 191).

## Provenance

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

## Bibliography

Unpublished

## Exhibitions

None

Label: 409

Title: Flask

Accession\_number: 2003.446

Collection\_link: <https://www.getty.edu/art/collection/objects/221835>

Dimensions: H. 13.5, Diam. rim 1.9, Diam. base 0.9 cm; Wt. 26.05 g

Date: Ninth–twelfth century CE

Start\_date: 800

End\_date: 1199

Attribution: Production area: Eastern Mediterranean

Culture: Byzantine

Material: Translucent dark blue glass

Modeling technique and decoration: Free-blown

Inscription: No

Shape: Flasks

Technique: Free-blown

## Condition

Intact. Some weathering that has caused iridescence.

## Description

Fire-polished, flaring rim; conical neck with large bulge under the rim and a smaller one at its base; elongated, conical body, narrowing to a small flat bottom, which is flat, with a pontil scar (W. 0.5 cm).

## Comments and Comparanda

Vessels of this shape are known as “spearhead flasks” due the tapering of the body toward the narrow bottom. They were recognized as containers for kohl, a cosmetic substance for the decoration of the eyelids, which was archaeologically attested in different sites in Israel and the Sinai Peninsula ({Brosh 1993}; {Shindo 1993}, pp. 303–304).

Predecessors of the spearlike flasks with pointed body but smooth neck are known and have been dated between the seventh and ninth centuries ({Goldstein et al. 2005}, p. 67, no. 55, pp. 72–73, no. 67). The spearhead flasks have been dated from the eighth to the twelfth centuries. In addition to the numerous undecorated free-blown examples (e.g., {Auth 1976}, p. 231, nos. 534–536, esp. no. 535; {Dzanpoladian and Kalantarian 1988}, p. 24, no. 55, plate XLIII:7; {Arakelian, Tiratzian, and Khachatrian 1969}, p. 64, no. 148; {von Saldern 1974}, p. 243, no. 381; {Scanlon and Pinder-Wilson 2001}, p. 43, forms 18a–d; {Foy 2020}, pp. 68–69 type Sb44; {Goldstein et al. 2005}, p. 222, no. 256; {Whitehouse 2014}, pp. 51–53, nos. 671, 674, 676; {Hadad 2005}, pp. 40–41, 164–165, plate 38:784–786), there are published several examples with marvered decoration ({Lamm 1930}, plate 32:5–7; {Harden 1955}, p. 63, no. 14, fig. 37; {Whitecomb 1983}, p. 102, fig. 2.cc, ee, mm, nn; {Taniichi 1987}, pp. 53, 90, no. 108; {von Saldern 1968}, no. 69, plate 68; {Carboni and Whitehouse 2001a}, p. 139, no. 55; {Carboni 2001}, pp. 304–305, nos. 80a–c; {Goldstein et al. 2005}, p. 261, nos. 300–303) and with spiraling or vertical ribbing ({Carboni 2001}, p. 242, no. 3.29a; {Whitehouse 2014}, pp. 105, 114, no. 805), and with mold-blown motifs ({von Saldern 1968}, p. 94, no. 68; {Scanlon and Pinder-Wilson 2001}, p. 43, form 18e; {Whitehouse 2014}, pp. 105, 107–108, nos. 788, 792).

## 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. 244, no. 711.

## Exhibitions

None

Label: 410

Title: Flask

Accession\_number: 2003.466

Collection\_link: <https://www.getty.edu/art/collection/objects/221855>

Dimensions: H. 8.1, Diam. rim 1.5, Diam. base 1 cm; Wt. 15.5 g

Date: Ninth–twelfth century CE

Start\_date: 800

End\_date: 1199

Attribution: Production area: Eastern Mediterranean

Culture: Byzantine or Islamic

Material: Translucent purple; opaque light blue-gray, green, yellow, and red glass

Modeling technique and decoration: Free-blown; applied elements, marvered

Inscription: No

Shape: Flasks

Technique: Free-blown

## Condition

Mended. A fill on the rim and the shoulder.

## Description

Fire-polished rim; conical neck with large bulge at its base; elongated, conical body narrowing to a bulb-like bottom, which is flat, with a pontil scar (W. 0.5 cm).

Decorated with colorful, marvered chips of opaque glass applied on the vessel while it was still globular, which stretched while the vessel was inflated and tooled to its final dimensions.

## Comments and Comparanda

Vessels of this shape are known as “spearhead flasks” due to the tapering of the body toward the narrow bottom, which gives them a shape similar to a spearhead. They were identified as containers of kohl, a cosmetic substance for the decoration of the eyelids, which was archaeologically attested in different sites in Israel and Sinai Peninsula ({Brosh 1993}; {Shindo 1993}, pp. 303–304). On spearhead flasks see comments and comparanda cited in [2003.446](#num), with various parallels dated from the seventh to the twelfth centuries.

## 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. 256, no. 748.

## Exhibitions

None

Label: 411

Title: Flask

Accession\_number: 2003.461

Collection\_link: <https://www.getty.edu/art/collection/objects/221850>

Dimensions: H. 9.3, Diam. rim 1.9–2.1, Diam. base 1.6, Th. 0.25 cm; Wt. 22.67 g

Date: Ninth–eleventh century CE

Start\_date: 800

End\_date: 1099

Attribution: Production area: Eastern Mediterranean

Culture: Byzantine

Material: Translucent dark green and opaque red glass

Modeling technique and decoration: Free-blown; marvered, tooled

Inscription: No

Shape: Flasks

Technique: Free-blown

## Condition

Intact.

## Description

Fire-polished rim; conical neck with a constriction at its base; sloping shoulders; six-sided, elongated body; flat bottom. On the bottom an annular pontil scar (W. 1.3, Th. 0.2 cm). A small area at the bottom of two sides is rough and uneven. A marvered, opaque red thread is spirally wound 11 times from the bottom of the vessel to the tip of the rim and dragged upward nine times, forming unequal festoons. Along the upper half of one of the sides is a fold that was formed accidentally.

## Comparanda

This six-sided flask, sloping toward the bottom, is quite similar to the group of flasks called “spearhead flasks” due to the pointed shape of the body; it is believed that they were used as containers for kohl, a cosmetic preparation for decorating the eyelids ({Brosh 1993}, pp. 289–295). On spearhead flasks see comments and comparanda cited in [2003.446](#num), with various parallels dated from the seventh to the twelfth centuries. A four-sided parallel with threads in three colors, which is in the Kuwait National Museum, has been assigned to the Egyptian or Syrian region and is dated in the seventh–eighth century, as are two undecorated flasks of a very similar shape from the same collection dated in the ninth–tenth century ({Carboni 2001}, p. 297, no. 75b and p. 155, nos. 3.7a–b, respectively). Published examples of quite similar pointed flasks with a spirally wound thread in a striking color, but circular in cross section, include: Carnegie Museum of Natural History 25141 ({Oliver 1980}, p. 140, no. 241); Museum of Fine Arts, Boston 18.273 ({von Saldern 1968}, no. 69); Musée Curtius, Liège, BAAR 1482 ({Musée Curtius 1958}, p. 91, no. 196; Museum of Fine Arts, Boston 18.273 ({von Saldern 1968}, no. 69); Newark Museum 50.1334 ({Auth 1976}, p. 174, no. 241); formerly the collection of R. W. Smith ({Glass from the Ancient World 1957}, p. 255, no. 515).

## 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. 253, no. 740.

## Exhibitions

None

Label: 412

Title: Flask

Accession\_number: 79.AF.184.23

Collection\_link: <https://www.getty.edu/art/collection/objects/8684>

Dimensions: H. 8.4, Diam. rim 1.7, Diam. base 2.1 × 2.2 cm; Wt. 56.63 g

Date: Ninth–tenth century CE

Start\_date: 800

End\_date: 999

Attribution: Production area: Eastern Mediterranean

Culture: Islamic

Material: Translucent dark green glass

Modeling technique and decoration: Free-blown

Inscription: No

Shape: Flasks

Technique: Free-blown

## Condition

Mended. Pastiche. Neck is glued onto the body. The lower end of the neck is wider than the opening on the body, giving the impression of a slight diaphragm. Iridescence on the exterior. Incrustation on the interior .

## Description

Flat, ground rim; wide, cylindrical neck. Sloping shoulder; rectangular body, square in cross section; flat bottom. No pontil mark visible on the corroded bottom. An elongated vertical indentation mark is visible along the center and particularly on the upper part of each side, probably a mark from the tool used for the angular shaping of the body.

## Comparanda

On vessels with square or polygonal body see comments and comparanda for [79.AF.184.28](#cat).

## Provenance

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

## Bibliography

Unpublished

## Exhibitions

None

Label: 413

Title: Flask

Accession\_number: 79.AF.184.46

Collection\_link: <https://www.getty.edu/art/collection/objects/8707>

Dimensions: H. 6.9, Diam. rim 1.7, Diam. base 2.1 × 2.1 cm; Wt. 27.96 g

Date: Ninth–tenth century CE

Start\_date: 800

End\_date: 999

Attribution: Production area: Eastern Mediterranean

Culture: Islamic

Material: Colorless glass (the neck)

Colorless, slightly greenish glass (the body)

Modeling technique and decoration: Free-blown

Inscription: No

Shape: Flasks

Technique: Free-blown

## Condition

Mended.

## Description

Ground rim; cylindrical neck, tapering toward the body; sloping shoulders; four-sided body, square in cross section, curving in toward the flat bottom. No pontil mark visible on the bottom. Two rows of four pairs of oblique cut strokes on the neck, pointing downward.

## Comparanda

On vessels with square or polygonal body see comments and comparanda for [79.AF.184.28](#cat). On wheel-cut decoration on Islamic flasks see comments for [79.AF.184.19](#cat).

## Provenance

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

## Bibliography

Unpublished

## Exhibitions

None

Label: 414

Title: Flask

Accession\_number: 79.AF.184.27

Collection\_link: <https://www.getty.edu/art/collection/objects/8688>

Dimensions: H. [with restoration] 4.8, Diam. rim 1.6, Diam. base 1.9 × 1.9 cm; Wt. 13.22 g

Date: Ninth–tenth century CE

Start\_date: 800

End\_date: 999

Attribution: Production area: Eastern Mediterranean

Culture: Islamic

Material: Translucent greenish glass

Modeling technique and decoration: Free-blown

Inscription: No

Shape: Flasks

Technique: Free-blown

## Condition

Neck missing; completed with filling. Iridescence and incrustation on both the exterior and the interior.

## Description

Sloping shoulders; four-sided body, square in cross section; wall tapers, then curves in at bottom; slightly concave bottom. The sides slightly concave.

## Comparanda

On vessels with square or polygonal body see comments and comparanda for [79.AF.184.28](#cat).

## Provenance

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

## Bibliography

Unpublished

## Exhibitions

None

Label: 415

Title: Flask

Accession\_number: 79.AF.184.21

Collection\_link: <https://www.getty.edu/art/collection/objects/8682>

Dimensions: H. 5.2, Diam. rim 1.5, Diam. base 1.8 × 2.5 cm; Wt. 32.5 g

Date: Ninth–tenth century CE

Start\_date: 800

End\_date: 999

Attribution: Production area: Eastern Mediterranean

Culture: Islamic

Material: Translucent greenish glass

Modeling technique and decoration: Free-blown

Inscription: No

Shape: Flasks

Technique: Free-blown

## Condition

Mended; fully preserved. Iridescence on the exterior. In the interior incrustation.

## Description

Flat but rounded rim; wide, cylindrical neck. Sloping shoulder; rectangular body with unequal sides; flat bottom. At the center of the bottom a circular scar from a solid pontil (W. 1 cm) is visible.

## Comparanda

On vessels with square or polygonal body see comments and comparanda for [79.AF.184.28](#cat).

## Provenance

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

## Bibliography

Unpublished

## Exhibitions

None

Label: 416

Title: Flask

Accession\_number: 79.AF.184.41

Collection\_link: <https://www.getty.edu/art/collection/objects/8702>

Dimensions: pres. H. 3.6, Diam. rim 1.3, Diam. base 2.1 cm; Wt. 14.85 g

Date: Ninth–tenth century CE

Start\_date: 800

End\_date: 999

Attribution: Production area: Eastern Mediterranean

Culture: Islamic

Material: Translucent greenish glass

Modeling technique and decoration: Free-blown

Inscription: No

Shape: Flasks

Technique: Free-blown

## Condition

Upper part of the neck is missing. Ground in modern times. Both the body and the neck are iridescent and partly covered by weathering and incrustation on the exterior and interior.

## Description

Seemingly cylindrical neck; sloping shoulder; four-sided body with square cross section that curves in toward the flat bottom. A scar of a solid pontil mark (W. 0.6 cm) is visible on the bottom.

## Comparanda

On vessels with square or polygonal body, see comments and comparanda for [79.AF.184.28](#cat).

## Provenance

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

## Bibliography

Unpublished

## Exhibitions

None

Label: 417

Title: Miniature Flask

Accession\_number: 2003.473

Collection\_link: <https://www.getty.edu/art/collection/objects/221862>

Dimensions: H. 2.8, Diam. rim 1.6, Diam. base 2.2, Th. 0.1–0.2 cm; Wt. 10.65 g

Date: Ninth–tenth century CE

Start\_date: 800

End\_date: 999

Attribution: Production area: Eastern Mediterranean

Culture: Islamic

Material: Translucent greenish glass

Modeling technique and decoration: Free-blown; wheel-cutting

Inscription: No

Shape: Flasks

Technique: Free-blown

## Condition

Some weathering and milky iridescence. A fragment of the neck has been reattached.

## Description

Vertical rim; wide, short neck; horizontal shoulder; cylindrical body; flat bottom. The vessel is made of a thick mass of glass and bears wheel-cut decoration. The upper neck and rim area are cut into a seven-faceted profile. In addition, the following motif is repeated four times around the body: two vertical grooves flank a diagonally set square with a horizontal stroke running across its center.

On the lower, cylindrical part of the neck a groove is faintly visible, possibly a tooling mark. At the center of the flat bottom the circular scar of a solid pontil (W. ca. 1 cm) is visible.

## Comments and Comparanda

This type of miniature cylindrical flask in decolorized glass with cut decoration is dated to the ninth–tenth centuries CE. Sites with published parallels include the following: Sabra al-Mansuriyya, Tunisia ({Foy 2020}, p. 81, type Sb18, fig. 34), Beit She’an ({Hadad 2005}, pp. 44–45, plate 41:856), Hama ({Riis 1957}, p. 531, fig. 141), Fustat ({Scanlon and Pinder-Wilson 2001}, pp. 92, 94, fig. 42c), Samarra ({Lamm 1928}, p. 73, no. 215), Susa ({Lamm 1931}, p. 366, plate LXXIX:5; {Lamm 1930}, p. 156, plate 58:10), and Nishapur ({Kröger 1995}, p. 150, no. 201). One bottle is in the Benaki Museum ({Clairmont 1977}, p. 93, plate XVII no. 311), one in the Corning Museum of Glass ({Whitehouse 2014}, p. 107, no. 791), and one in the Israel Museum ({Brosh 2003}, p. 370, no. 506).

## 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. 260, no. 762.

## Exhibitions

None

Label: 418

Title: Flask

Accession\_number: 79.AF.184.24

Collection\_link: <https://www.getty.edu/art/collection/objects/8685>

Dimensions: H. 5.2, Diam. rim 1.6, Diam. base 2.2 × 2.3 cm; Wt. 181.8 g

Date: Ninth–tenth century CE

Start\_date: 800

End\_date: 999

Attribution: Production area: Eastern Mediterranean

Culture: Islamic

Material: Translucent dark green glass

Modeling technique and decoration: Free-blown and ground

Inscription: No

Shape: Flasks

Technique: Free-blown

## Condition

Mended. Adhesive join at neck. Resin/adhesive embedded with chunks of weathering from glass cover on the neck. The neck and body are likely from different objects. Iridescence on the exterior. Incrustation on the interior.

## Description

Flat, cut-off rim; short, wide, cylindrical neck, wider toward the body. Sloping shoulder with an overblow visible on two of the sides; prismatic body, almost square in cross section, with cut edges, which turn it into an octagon. The body walls taper toward the flat bottom. At the center of the bottom the circular scar of a solid pontil (W. 1.2 cm) is visible.

## Comparanda

See comments and comparanda for [79.AF.184.28](#cat). In addition, for similar prismatic flasks cf. {Whitehouse 2014}, pp. 73–74, nos. 727 and 728.

## Provenance

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

## Bibliography

Unpublished

## Exhibitions

None

Label: 419

Title: Flask

Accession\_number: 79.AF.184.15

Collection\_link: <https://www.getty.edu/art/collection/objects/8676>

Dimensions: H. 11, Diam. rim 1.8, Diam. base 2.6 cm; Wt. 54.26 g

Date: Ninth–eleventh century CE (body and neck) and twentieth century CE (bottom)

Start\_date: 800

End\_date: 1099

Attribution: Production area: Eastern Mediterranean

Culture: [Islamic, Modern]

Material: Translucent greenish glass

Modeling technique and decoration: Free-blown and ground

Inscription: No

Shape: Flasks

Technique: Free-blown

## Condition

Mended. A concealed join at the transition from the neck to the body. Iridescence on the exterior and incrustation on the interior. The bottom is probably a modern amendment.

## Description

Ground, vertical rim; cylindrical neck; horizontal shoulder; seven-sided body. All facets are ground. The bottom is a made of a glue-[[grozzed]] glass disk.

## Comments and Comparanda

Facet-cut, small-size vessels are a well-known form, reflecting the fashion that appreciated cut decoration on various forms of tableware and smaller flasks. They have been attributed to Iranian workshops, since this technique was known in sixth-century Sassanian glassware, although they may have been produced in other regions as well ({Carboni 2001}, p. 131, no. 2.34b; {Brosh 2003}, p. 363, no. 491). Sites yielding finds include Fustat in Egypt ({Scanlon and Pinder-Wilson 2001}, pp. 86–88, form 41, and especially 41c–f, which are elongated examples like 79.AF.184.15, dated in the ninth–tenth century); Sabra al-Mansuriyya, Tunisia ({Foy 2020}, p. 98, type Sb23, fig. 42); a flask in the Israel Museum ({Brosh 2003}, p. 363, no. 495), and two more in the Khalili Collection ({Goldstein et al. 2005}, p. 159, nos. 185–186).

## Provenance

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

## Bibliography

Unpublished

## Exhibitions

None

Label: 420

Title: Flask

Accession\_number: 79.AF.184.25

Collection\_link: <https://www.getty.edu/art/collection/objects/8686>

Dimensions: H. 8.6, Diam. rim 1.6, Diam. base 2.5 cm; Wt. 38.09 g

Date: Ninth–tenth century CE (neck and body) and twentieth century CE (bottom)

Start\_date: 800

End\_date: 999

Attribution: Production area: Eastern Mediterranean

Culture: [Islamic, Modern]

Material: Colorless, slightly greenish glass

Modeling technique and decoration: Free-blown

Inscription: No

Shape: Flasks

Technique: Free-blown

## Condition

Mended. Adhesive join at neck. Inserted piece in underside of flask. The vessel has been constructed in modern times from three separate elements, neck, cylindrical body, inserted disk in foot. Iridescence on the exterior and the interior.

## Description

Flat, rounded rim; wide, cylindrical neck, wider toward the body. Horizontal shoulder; cylindrical body; flat, irregular bottom.

The original vessel was taller, and after breakage it was ground and a disk of glass was placed and sealed the opening.

## Comments and Comparanda

The original vessel was taller, and after breakage it was ground and a disk of glass was set in place to seal the opening. For parallels see comments on [79.AF.184.14](#cat).

## Provenance

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

## Bibliography

Unpublished

## Exhibitions

None

Label: 421

Title: Flask

Accession\_number: 79.AF.184.29

Collection\_link: <https://www.getty.edu/art/collection/objects/8690>

Dimensions: H. 9.4, Diam. rim 2.1, Diam. base 2.6 cm; Wt. 45.47 g

Date: Ninth–eleventh century CE (neck and body) and twentieth century CE (bottom)

Start\_date: 800

End\_date: 1099

Attribution: Production area: Eastern Mediterranean

Culture: [Islamic, Modern]

Material: Colorless glass

Modeling technique and decoration: Free-blown

Inscription: No

Shape: Flasks

Technique: Free-blown

## Condition

Mended. Pastiche consisting of three different glass parts: neck, body, and bottom. Iridescence and incrustation on both the exterior and the interior.

## Description

Flat, ground rim; cylindrical neck, tapering toward the body; cylindrical body; flat, irregular bottom.

## Comments and Comparanda

The original vessel was taller, and after breakage it was ground on both ends; a disk of glass was set in place to seal the lower opening, and the neck was reattached with the addition of some resin, quite probably in modern times. See comments on [79.AF.184.14](#cat).

## Provenance

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

## Bibliography

Unpublished

## Exhibitions

None

Label: 422

Title: Flask

Accession\_number: 79.AF.184.14

Collection\_link: <https://www.getty.edu/art/collection/objects/8675>

Dimensions: H. 7, Diam. rim 1.6, Diam. base 2.2 cm; Wt. 15.32 g

Date: Ninth–eleventh century CE

Start\_date: 800

End\_date: 1099

Attribution: Production area: Eastern Mediterranean

Culture: Islamic

Material: Translucent greenish glass

Modeling technique and decoration: Free-blown

Inscription: No

Shape: Flasks

Technique: Free-blown

## Condition

Mended; a concealed join at the transition from the neck to the body. Iridescence on the exterior and incrustation on the interior.

## Description

Cut-off rim; conical neck; sloping shoulder; cylindrical body, mildly tapering toward the base; slightly concave bottom. No pontil mark visible on the bottom.

## Comparanda

This form of small, cylindrical flask with relatively short, conical neck is well-documented from various sites, dated between the ninth and eleventh centuries. Tunisia: Sabra al-Mansuriyya ({Foy 2020}, pp. 71–73, form Sb7, wherein numerous parallels are cited); Raqqada ({Skik 1971/72}, fig. 82; {Yacoub 2000}, fig. 125). Egypt: Fustat ({Scanlon and Pinder-Wilson 2001}, pp. 41–43, form 17g = {Whitehouse 2014}, p. 58, no. 689, acc. no. 69.1.47). Palestine: Tiberias ({Lester 1996}, pp. 206–207, plate XVII:7–8, Early Islamic; {Hadad 2008}, p. 171, plate 5.4, no. 45); Beit She’an ({Hadad 2005}, pp. 39–40, plate 35: no. 695); Ramla ({Gorin-Rosen 2010}, pp. 230–231, fig. 10.5, no. 3); Lebanon: Beirut ({Jennings 2004–2005}, p. 214). Yemen: Sharma ({Foy 2015}, pp. 327, 348–349). Türkiye: Serçe Limanı ({Cullen 2009}, pp. 236–241).

## Provenance

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

## Bibliography

Unpublished

## Exhibitions

None

Label: 423

Title: Flask

Accession\_number: 79.AF.184.16

Collection\_link: <https://www.getty.edu/art/collection/objects/8677>

Dimensions: H. 6.3, Diam. rim 1.7, Diam. base 2.7 cm; Wt. 17.58 g

Date: Probably ninth–eleventh century CE

Start\_date: 800

End\_date: 1099

Attribution: Production area: Eastern Mediterranean

Culture: Islamic

Material: Translucent greenish glass

Modeling technique and decoration: Free-blown; incised and tooled

Inscription: No

Shape: Flasks

Technique: Free-blown

## Condition

Mended; a concealed join at the transition from the neck to the body. Iridescence and pitting on the exterior, whitish incrustation on the interior.

## Description

Fire-polished rim, bent slightly inward; conical neck with five horizontal constrictions; sloping shoulder; everted conical body; slightly concave bottom. Circular mark of a solid pontil (W. 0.6 cm) at the center of the bottom.

On the body incised decoration: On the rounded shoulder on the uppermost part of the body there is a frieze of ovals. Below this frieze is a horizontal groove and another one near the bottom. Between these two grooves, six truncated triangles are arranged all around the body, each one inscribing a dash at the upper part and a semicircular groove at the bottom. Between the triangles there is a semicircular groove hanging from the upper horizontal groove.

## Comparanda

Small flasks with globular or squat, cylindrical body, and neck with consequent constrictions are quite well-known, dated between the late eighth and the eleventh centuries. See comments on [79.AF.184.32](#cat).

Wheel-cutting and wheel-engraving were popular decorative techniques between the ninth and eleventh centuries in Islamic glassware, as numerous finds from various sites in Syria, Palestine, Iraq, Iran, Egypt, and Tunisia prove. Six categories of cut and engraved objects are defined on the basis of the decoration, which can be: scratch-engraved, faceted, with disks and related motifs, with raised outlines, slant-cut, and linear. In the twelfth century, cutting gradually goes out of fashion, being replaced by enameling, which was the technique that prevailed during the next two centuries in Islamic glassware.

Cutting was employed mostly for the embellishment of colorless vessels of various forms, such as bowls, bottles, goblets, and flasks, although colorful and even cameo vessels occur too. There are indications that quite similar products were made in Iran, Iraq, Syria, Lebanon, Israel, and Egypt ({Kröger 1995}, pp. 116–175; {Kröger 1999}, pp. 219–232; {Carboni 2001}, pp. 71–136; {Whitehouse 2001b}, pp. 155–161; {Foy 2020}, pp. 85–98). For miniature flasks with cut decoration, see [2003.472](#cat), with several parallels from various sites.

## Provenance

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

## Bibliography

Unpublished

## Exhibitions

None

Label: 424

Title: Flask

Accession\_number: 79.AF.184.6

Collection\_link: <https://www.getty.edu/art/collection/objects/8667>

Dimensions: H. 4.9, Diam. rim 1.9, Diam. body 2.5, Th. 0.4 cm; Wt. 20.22 g

Date: Ninth–eleventh century CE

Start\_date: 800

End\_date: 1099

Attribution: Production area: Eastern Mediterranean

Culture: Islamic

Material: Translucent emerald green glass

Modeling technique and decoration: Free-blown

Inscription: No

Shape: Flasks

Technique: Free-blown

## Condition

Thick, sturdy vessel. Neck is mended and probably belongs to a different vessel. Exterior partly iridescent; interior covered with incrustation.

## Description

Cut-off, vertical rim; conical neck; sloping shoulder. The body is everted and conical, standing on a slightly concave bottom. At the center of the bottom is the circular mark of a solid pontil (W. 1 cm). At mid-height on the body is a faint tooling mark.

## Comparanda

For the body, parallels include {Lamm 1930}, plate 3:36; {Scanlon and Pinder-Wilson 2001}, p. 42, form 17e. Also, for decorated flasks of closely similar shape, see parallels of [79.AD.184.16](#cat).

## Provenance

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

## Bibliography

Unpublished

## Exhibitions

None

Label: 425

Title: Flask

Accession\_number: 79.AF.184.10

Collection\_link: <https://www.getty.edu/art/collection/objects/8671>

Dimensions: H. 6, Diam. rim 3.3, Diam. base 2.7 cm; Wt. 31.29 g

Date: Late first–second century CE and Islamic, ca. ninth century CE

Start\_date: 66

End\_date: 199

Attribution: Production area: Eastern Mediterranean, probably Egypt

Culture: [Roman, Islamic]

Material: Translucent green glass. The neck is dark green and the body lighter green

Modeling technique and decoration: Free-blown

Inscription: No

Shape: Flasks

Technique: Free-blown

## Condition

Pastiche of two different vessels. The two parts are mended at the bottom of the neck. Exterior partly iridescent; interior covered with incrustation.

## Description

In-folded, flattened, flaring rim; cylindrical neck; sloping shoulder; cylindrical body tapering toward the bottom; slightly concave bottom. Round mark of a solid pontil (W. 1.2 cm) at the center of the bottom.

## Comments and Comparanda

The neck and rim part probably belong to a Roman flask, likely conical with long neck, made in Egypt that can be dated in the late first–second century CE ({Edgar 1905}, plate VIII, no. 32.640; {Harden 1936}, plate XX, no. 797; {Antonaras 2012}, p. 222, no. 347).

The body belongs to an Islamic flask ({Lamm 1930}, plate 3:36; {Scanlon and Pinder-Wilson 2001}, p. 42, form 17e). [79.AF.184.6](#num) has a quite similar body shape.

## Provenance

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

## Bibliography

Unpublished

## Exhibitions

None

Label: 426

Title: Flask

Accession\_number: 79.AF.184.31

Collection\_link: <https://www.getty.edu/art/collection/objects/8692>

Dimensions: pres. H. 3.8, Diam. rim 1.9, Diam. base 2.3 cm; Wt. 8.89 g

Date: Ninth–eleventh century CE

Start\_date: 800

End\_date: 1099

Attribution: Production area: Eastern Mediterranean

Culture: Islamic

Material: Colorless, slightly greenish glass

Modeling technique and decoration: Free-blown

Inscription: No

Shape: Flasks

Technique: Free-blown

## Condition

Upper part of the neck missing. Iridescence and incrustation on both the exterior and the interior.

## Description

Vertical, fire-polished rim; short, wide, cylindrical neck. One constriction is visible at the top of the preserved part. Mildly sloping shoulder; short, cylindrical body; curving in at bottom; slightly concave bottom. An annular pontil mark (W. 0.8 cm) is visible at the center of the bottom.

On the neck a small trace of what could be either a fine thread wound on the rim or a tooling mark; probably the latter.

## Comments and Comparanda

See [79.AF.184.32](#cat).

## Provenance

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

## Bibliography

Unpublished

## Exhibitions

None

Label: 427

Title: Flask

Accession\_number: 79.AF.184.32

Collection\_link: <https://www.getty.edu/art/collection/object/105Y9E>

Dimensions: H. 4.9, Diam. rim 1.9, Diam. base 3.2 cm; Wt. …. g

Date: Ninth–eleventh century CE

Start\_date: 800

End\_date: 1099

Attribution: Production area: Eastern Mediterranean

Culture: Islamic

Material: Translucent slightly greenish glass

Modeling technique and decoration: Free-blown

Inscription: No

Shape: Flasks

Technique: Free-blown

## Condition

Fully preserved. Repaired break between neck and the body. Lifting, flaking resin/adhesive on neck interior. Likely that the neck and body come from different objects. Iridescence, pitting, and incrustation on both the exterior and the interior.

## Description

Fire-polished, vertical rim; cylindrical neck with six horizontal constrictions on its upper part. Mildly sloping shoulder; short, cylindrical body, curving in at bottom; slightly concave bottom. A circular mark of a solid pontil (W. 0.8 cm) is visible at the center of the bottom.

## Comparanda

In general small, plain, undecorated flasks with relatively long neck appear in several variants, with globular, squat, ovoid, and even biconical body, dated between the ninth and eleventh centuries. Sites with relevant finds include Fustat ({Scanlon and Pinder-Wilson 2001}, pp. 38–39, fig. 15-f; {Whitehouse 2014}, pp. 43–44, no. 659); Beit She’an ({Hadad 2005}, pp. 39, 158–159, nos. 691–292); Abu Skhair, Iraq ({Negro Ponzi Mancini 1972}, nos. 3–6); Sabra al-Mansuriyya, Tunisia ({Foy 2020}, pp. 62–65, type Sb1, fig. 27).

Small flasks with globular or squat, cylindrical body, and neck with consequent constrictions are quite well-known, dated between the late eighth and the eleventh centuries. See examples from Fustat, Cairo ({Scanlon and Pinder-Wilson 2001}, p. 47, type 20a–i and in particular 20f, with the same body shape as 79.AF.184.32; {Shindo 1992}, fig. IV-6–14:26–31). Another probably Egyptian flask is in the Corning Museum of Glass ({Whitehouse 2014}, p. 66, no. 714). Numerous parallels from Syro-Palestinian sites, and sites in Egypt, Iraq, Iran, the east African coast, Armenia, and Greece are published, indicating the wide distribution these vessels had: Beit She’an ({Hadad 2005}, pp. 40–41, plate 38, nos. 762–779, wherein exhaustive bibliography); other published sites include Tiberias ({Lester 2004}, p. 185, no. 95), Yoqne’am ({Lester 1996}, p. 204, fig. XVIL4:7), Caesarea ({Pollak 2003}, p. 166, fig. 2:25–26, 28), Nessana ({Harden 1962}, p. 87, nos. 66–69), Manda ({Morrison 1984}, pp. 164–167, fig. 134:j), Seleucia ({Negro Ponzi 1970–71}, pp. 67–71, fig. 50:42), Iran ({Lamm 1935}, p. 9, pIate 28:F), and Corinth ({Davidson 1952}, p. 107, no. 684).

## Provenance

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

## Bibliography

Unpublished

## Exhibitions

None

Label: 428

Title: Flask

Accession\_number: 79.AF.184.34

Collection\_link: <https://www.getty.edu/art/collection/objects/8695>

Dimensions: H. 6.1, Diam. rim 2.1, Diam. base 3.7 cm; Wt. 15.10 g

Date: Ninth–tenth century CE

Start\_date: 800

End\_date: 999

Attribution: Production area: Eastern Mediterranean

Culture: Islamic

Material: Translucent slightly greenish glass

Modeling technique and decoration: Free-blown

Inscription: No

Shape: Flasks

Technique: Free-blown

## Condition

Fully preserved; mended. Iridescence and incrustation on both the exterior and the interior.

## Description

Fire-polished, slightly flaring rim; cylindrical neck; globular body; flat bottom. A circular mark of a solid pontil (W. 1.1 cm) is visible at the center of the bottom.

## Comparanda

See comments and comparanda for small globular flasks at [79.AF.184.32](#cat).

## Provenance

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

## Bibliography

Unpublished

## Exhibitions

None

Label: 429

Title: Flask

Accession\_number: 79.AF.184.38

Collection\_link: <https://www.getty.edu/art/collection/objects/8699>

Dimensions: H. 5, Diam. rim 1.6, Diam. base 2.0 cm; Wt. 8.29 g

Date: Ninth–tenth century CE

Start\_date: 800

End\_date: 999

Attribution: Production area: Eastern Mediterranean

Culture: Islamic

Material: Translucent greenish glass

Modeling technique and decoration: Free-blown

Inscription: No

Shape: Flasks

Technique: Free-blown

## Condition

Intact. Completely covered by weathering and incrustation on the exterior and thick black layer of soil on the interior.

## Description

Fire-polished rim, bent inward; flaring mouth; conical neck; globular body; convex bottom. Possibly a faint pontil mark (W. ca. 0.8 cm).

## Comparanda

See comments and comparanda for small globular flasks at [79.AF.184.32](#cat).

## Provenance

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

## Bibliography

Unpublished

## Exhibitions

None

Label: 430

Title: Flask

Accession\_number: 79.AF.184.26

Collection\_link: <https://www.getty.edu/art/collection/objects/8687>

Dimensions: H. 4.8, Diam. rim 2.4, Diam. base 3.0 cm; Wt. 13.40 g

Date: Ninth–tenth century CE

Start\_date: 800

End\_date: 999

Attribution: Production area: Eastern Mediterranean

Culture: Islamic

Material: Translucent greenish glass

Modeling technique and decoration: Free-blown

Inscription: No

Shape: Flasks

Technique: Free-blown

## Condition

Cracked and mended. Iridescence and incrustation on both the exterior and the interior.

## Description

Fire-polished rim, bent inward; conical neck; sloping shoulder. Twelve faint thrusts turned the lower part of the body into a multifaceted shape; slightly concave bottom.

## Comparanda

See comments and comparanda on small globular flasks at [79.AF.184.32](#cat).

## Provenance

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

## Bibliography

Unpublished

## Exhibitions

None

Label: 431

Title: Flask

Accession\_number: 81.AF.1

Collection\_link: <https://www.getty.edu/art/collection/objects/9365>

Dimensions: H. 14.6, Diam. rim 5.1, Diam. base 4.1 cm; Wt. 88.80 g

Date: Eighth–ninth century CE

Start\_date: 700

End\_date: 899

Attribution: Production area: Eastern Mediterranean

Culture: Islamic

Material: Translucent purple and opaque green glass, heavily weathered

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

Inscription: No

Shape: Flasks

Technique: Free-blown

## Condition

Fully preserved; heavily weathered.

## Description

Fire-polished, slightly in-turned, vertical rim; wide, cylindrical neck, severely constricted at its base; horizontal shoulder; biconical body with larger and slightly convex upper part and smaller and concave lower part; conical, folded base-ring; concave bottom. At the center of the bottom is the scar (W. 0.8 cm) of a solid pontil. The vessel is slightly lopsided. The tip of the rim is topped with an opaque green trail. On the neck and body from rim to base are incised ca. 22 horizontal bands (0.4 cm wide) comprised of fine incisions, leaving void bands 0.4 cm wide. A zigzag pattern is visible around the bottom of the neck.

## Comments and Comparanda

Probably the zigzag pattern, or rather the small triangles between which the zigzag is now visible, was covered with some substance, such as gold foil, that left the surface under it smooth and unaffected by the corrosion/weathering that has covered the vessel in general. Note the traces of gilding in the incised lines of two of the six deep-blue, ninth-century plates found in the crypt of Famen Temple (Famensi) in Shaanxi Province, China: {An 1991}, pp. 123–124, figs. 3–8; compare {Michaelson 1999}, pp. 158–159, no. 115.

For an opaque red vessel with very similar body shape dated in the twelfth–thirteenth century or later see {Whitehouse 2014}, p. 444, no. 661.

## Provenance

By 1911–1924, Frank Gair Macomber, American, 1849–1941 [sold, American Art Galleries, February 27, 1924, lot 42]; 1933, Emile Tabbagh, 1879–1933; 1933–1936, Estate of Emile Tabbagh, 1879–1933 [sold, Anderson Galleries, New York, January 3, 1936, lot 23]; 1940, Harry Leonard Simmons [sold, Parke-Bernet Galleries, New York, April 5, 1940, lot 118, 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; 1976–1981, Estate of J. Paul Getty, American, 1892–1976, distributed to the J. Paul Getty Museum, 1981

## Bibliography

{American Art Association 1924}, lot 42.

{Anderson Galleries 1936c}, lot 23, ill.

{Parke-Bernet Galleries 1940}, lot 118, ill.

## Exhibitions

None

Label: 432

Title: Ibrik

Accession\_number: 79.AF.184.17

Collection\_link: <https://www.getty.edu/art/collection/objects/8678>

Dimensions: L. 10.5, W. 5.1 cm; Wt. 61.10 g

Date: Islamic or Ottoman

Start\_date: 1500

End\_date:1900

Attribution: Production area: Eastern Mediterranean

Culture: [Islamic, Ottoman]

Material: Translucent greenish glass

Modeling technique and decoration: Free-blown

Inscription: No

Shape: Ibriks

Technique: Free-blown

## Condition

Pastiche. The glass object is part of a flattened spout, quite probably from an ibrik. The upper, curved part of the object is some kind of plaster.

## Description

Conical tube, part of a spout, sealed on one end with some plaster-like substance.

## Comparanda

This fragment belongs to a spouted ewer, known as an ibrik in the Islamic and Ottoman worlds. Glass examples are known from the tenth–twelfth centuries ({Goldstein et al. 2005}, p. 222, no. 257; {Taniichi 1987}, p. 52 no. 95) and up to the nineteenth-century Ottoman Empire ({Carboni and Whitehouse 2001a}, p. 294, no. 149; {Goldstein et al. 2005}, pp. 304–305, nos. 325–328).

## Provenance

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

## Bibliography

Unpublished

## Exhibitions

None

Label: 433

Title: Miniature Jar

Accession\_number: 2003.451

Collection\_link: <https://www.getty.edu/art/collection/objects/221840>

Dimensions: H. 3.5, max. Diam. 4.1, Diam. rim 2.6, Diam. base 1.5 cm; Wt. 18.37 g

Date: Seventh–eighth century CE

Start\_date: 600

End\_date: 799

Attribution: Production area: Syro-Palestinian region

Culture: Byzantine

Material: Translucent olive-green, opaque red, turquoise, and white glass

Modeling technique and decoration: Free-blown

Inscription: No

Shape: Jars

Technique: Free-blown

## Condition

Intact. There is a little weathering, mostly on the zigzag thread.

## Description

Fire-polished, flaring rim, constricted at the transition to the squat globular body, standing on a slightly convex bottom. A circular scar of a solid pontil (W. 0.6 × 0.4 cm) is visible at the center of the bottom.

The vessel is decorated with a thick coil comprised of marbled red, turquoise, and white threads brought around the body in a zigzag pattern (eight times) and around the rim.

## Comparanda

Similar vessels with thick, unmarvered thread are rare but known: a small bottle made of the same translucent olive-green glass decorated with an opaque red thread dated in the seventh–eighth century, ascribed to a Syrian workshop ({Carboni 2001}, p. 41, no. 1.7b); and a flask that is similar in craftmanship, with applied thick coils, dated fifth–seventh centuries and ascribed to an Islamic workshop ({Musée Curtius 1958}, pp. 97–98, no. 212).

Very similar thick, globular jars with marvered red and white threads are known from various collections, dated between the fifth and eighth centuries, ascribed to Syro-Palestinian workshops ({Oliver 1980}, p. 139, no. 240; {Platz-Horster 1976}, no. 185; {von Saldern et al. 1974}, p. 128, no. 388; {Goldstein et al. 2005}, pp. 42–43, no. 22; {Whitehouse 2001a}, pp. 212–213, nos. 778). See also comments on [2003.288](#cat).

## Provenance

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

## Bibliography

{von Saldern et al. 1974}, p. 247, no. 721.

## Exhibitions

None

Label: 434

Title: Jar with Bronze Handle

Accession\_number: 2003.384

Collection\_link: <https://www.getty.edu/art/collection/objects/221773>

Dimensions: H. 2.7, Diam. rim 2.5, Diam. base 2.6 cm; Wt. 24.82 g

Date: Ninth–eleventh century CE

Start\_date: 800

End\_date: 1099

Attribution: Production area: Eastern Mediterranean

Culture: Islamic

Material: Dark blue, appearing opaque black glass

Modeling technique and decoration: Free-blown

Inscription: No

Shape: Jars

Technique: Free-blown

## Condition

Fully preserved. Weathering has caused iridescence on the inside and around the mouth. The bronze wire is weathered, appearing greenish, and the hoop around the neck is broken.

## Description

Flaring, fire-polished, rounded rim; short, funnel mouth; wide, convex shoulder, ending in a horizontal bulge, below which the body gradually tapers toward the flat, slightly concave bottom. A solid relief pontil scar (W. 1 cm) is visible at the center of the bottom.

A twisted bronze wire, wound around the neck, forms a hoop—now an open ring—from which two figure-eight-shaped loops are suspended; the bent ends of the long, horseshoe-shaped handle pass through these two loops. Each loop is made of a ring, pushed in to form two oval eyelets and then folded again, bringing the eyelets next to each other and thus forming a loop.

## Comparanda

Small-sized jars of similar shape and quality are known from excavations at Fustat, the center of medieval Cairo in Egypt ({Scanlon and Pinder-Wilson 2001}, pp. 50–51, type 22b), dated in the ninth–eleventh centuries; also, see a jar at the Corning Museum of Glass ({Whitehouse 2014}, pp. 42–43, nos. 656–658) dated between the ninth and eleventh centuries CE, and another at the Newark Museum ({Auth 1976}, p. 229, no. 518). For a similar miniature, but more open vessel form from Sabra al-Mansuriyya, Tunisia cf. {Foy 2020}, form Sb16. Also, for the general form see {Lamm 1930}, plate 3:24.

## 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. 206, no. 579.

## Exhibitions

None

Label: 435

Title: Miniature Jar

Accession\_number: 2003.385

Collection\_link: <https://www.getty.edu/art/collection/objects/221774>

Dimensions: H. 2.8, Diam. rim 2.8, max. Diam. 3.1, Th. 0.2 cm; Wt. 13.2 g

Date: Ninth–eleventh century CE

Start\_date: 800

End\_date: 1099

Attribution: Production area: Eastern Mediterranean

Culture: Islamic

Material: Opaque dark blue glass

Modeling technique and decoration: Free-blown

Inscription: No

Shape: Jars

Technique: Free-blown

## Condition

Covered with a layer of iridescent weathering, which is thicker around the neck.

## Description

Flaring, fire-polished rim; a simple constriction indicates the transition to the body. Convex shoulder and everted, conical body. The body has been pressed all around ten times, gaining thus an irregular decagonal shape. The bottom is flat, and two deep scars and parts of an annular pontil mark (W. 1.1 cm) are visible on it.

## Comparanda

See comments on [2003.384](#cat).

## Provenance

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

## Bibliography

{von Saldern et al. 1974}, p. 206, no. 578.

## Exhibitions

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

Label: 436

Title: Miniature Jar

Accession\_number: 2003.386

Collection\_link: <https://www.getty.edu/art/collection/objects/221775>

Dimensions: H. 3.8, Diam. rim 2.7, Diam. base 2.7, Th. 0.1 cm; Wt. 13.8 g

Date: Eleventh century CE

Start\_date: 1000

End\_date: 1099

Attribution: Production area: Eastern Mediterranean

Culture: Islamic

Material: Translucent amber color glass, few pinprick bubbles, no impurities

Modeling technique and decoration: Free-blown

Inscription: No

Shape: Jars

Technique: Free-blown

## Condition

Intact; most of the vessel is covered with iridescent and in other areas milky white weathering.

## Description

The vessel has a flaring, fire-polished rim; practically no neck at all, just a constriction leading to the ovular body. The lower part of the body is folded, forming a tubular base-ring. The bottom of the vessel is mildly concave, and at the center of the undersurface the scar of a solid pontil (Diam. 0.6 cm) is visible.

## Comparanda

This particular variant of globular jar with a pushed-in ring-base is known from excavations at Fustat, an area of medieval Cairo in Egypt ({Scanlon and Pinder-Wilson 2001}, pp. 50–51, type 22c, from a pit dated in the early eleventh century). For simpler globular jars see comments on [2003.384](#cat).

## Provenance

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

## Bibliography

{von Saldern et al. 1974}, p. 207, no. 582.

## Exhibitions

None

Label: 437

Title: Bowl

Accession\_number: 2003.254

Collection\_link: <https://www.getty.edu/art/collection/objects/221637>

Dimensions: H. 4.4, Diam. 15.7 cm; Wt. 203.6 g

Date: 1880s

Start\_date: 1880

End\_date: 1889

Attribution: Production area: Venice (possibly), Italy

Culture: Modern

Material: Opaque white, yellow, blue; translucent purple; and transparent glass

Modeling technique and decoration: Mosaic

Inscription: No

Shape: Bowls

Technique: Free-blown

## Condition

Fully preserved; reassembled.

## Description

The bowl was created from 36 glass canes, fused together in the following pattern: a composite cane of a blue band is flanked on either side by a rod of colorless glass in which two white rods spiral; this cane is flanked by a yellow band which is in turn flanked by a complex cane comprised of a white band flanked on either side by a rod of colorless-purplish glass in which spiral two white rods. The rim of the bowl forms a spiraled cane of colorless-purplish glass in which are spiraling two white rods.

## Comments and Comparanda

This vessel is a replica of Roman imperial striped mosaic vessels, similar to [2004.26.7](#num) and [2003.258.6](#num). It is a copy very close to the Roman prototypes produced in Venice. Mosaic glass had been attracting more and more attention from rich clientele since the discovery of Pompeii in 1748, and imitations are known from the late eighteenth–early nineteenth centuries. The technique met a great revival in Venice in the second half of the nineteenth century when large companies like those run by Antonio Salviati and Vincenzo Moreti operated there ({Whitehouse 2007}, pp. 36–39). This particular bowl has been tentatively ascribed to the Compagnia di Venezia e Murano (Italian; founded 1866, dissolved 1909) ({Whitehouse 2007}, p. 170, no. 74).

## Provenance

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

## Bibliography

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

## Exhibitions

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

Label: 438

Title: Pseudo Vetro d’Oro Medallion

Accession\_number: 2003.296

Collection\_link: <https://www.getty.edu/art/collection/objects/221686>

Dimensions: Diam. 13.5 cm; Wt. 116.8 g

Date: Late nineteenth–early twentieth century CE

Start\_date: 1866

End\_date: 1932

Attribution: Production area: Italy?

Culture: Modern

Material: Colorless and blue glass; gold foil

Modeling technique and decoration: Free-blown, gold glass

Inscription: Yes

Shape: Medallions

Technique: Free-blown

## Condition

The rim is heavily chipped. A large fragment was reattached.

## Description

Disc made of colorless, blue, and gold glass. The circular body is slightly convex. In its center, a standing female figure drawn on gold leaf wears a long tunic and an elaborate headdress. She opens her arms in a gesture of prayer. Gold inscriptions flank her. A wide gold vine with tendrils set between two bands encircles the scene. The rim is heavily chipped. A large fragment was reattached.

At the center of the underside the circular scar of a solid pontil (W. 0.7 cm) is visible.

The glassblower made a small plate of dark blue glass, which was [[annealed]]; later a gold foil was applied to it, which was cut and incised to form the desired representation. This was reheated and a transparent bubble of glass was blown onto it, which formed the interior bottom and walls of the bowl. In addition, a coil of colorless glass was wound around the disk, forming a coil base for the vessel. The base coil is pressed along its center where a horizontal groove is formed. creating the illusion that it consists of two different coils, the upper thicker and the lower finer.

Inscription: On the left of the figure: BELUCIA / FEDELISSSIMA / VIRCO / IN PACE/ IIIIX / CALENDAS / BENTURAS / SEPTEM/BRES /. On the right of the figure: OVE VIXYT / ANNOS / XVIII.

## Comments and Comparanda

This disk is a replica of well-known late antique vetri d’oro or gold-glass medallions and bowls. (On the ancient gold glass objects see {Pillinger 1984}. For a recent, updated overview of this production and the examples in the rich collection of the British Museum see {Howells 2015}.)

There are several known examples of these replicas, made and sold in Italy during the late nineteenth century that today are part of museum collections. (For a general overview on these objects as a group see {Pillinger 1984}, pp. 15–26; {Whitehouse 2007}, pp. 19–23.) Characteristic examples include those in the British Museum collection ({Howells 2015}, pp. 146–152), the University Art Gallery ({Matheson 1980}, pp. 142–144), and the Corning Museum of Glass ({Whitehouse 1994}, pp. 133–135).

## 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

{Elbern 1967}.

{von Saldern et al. 1974}, p. 142, no. 400, ill.

## Exhibitions

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

Label: 439

Title: Fragment of Gold Sandwich Glass

Accession\_number: 83.AK.29

Collection\_link: <https://www.getty.edu/art/collection/objects/10394>

Dimensions: pres. H. 1.8, Diam. base 5.2, max. pres. Diam. 8.2 cm; Wt. 45.50 g

Date: Late nineteenth or early twentieth century

Start\_date: 1866

End\_date: 1932

Attribution: Production area: Europe, possibly Italy

Culture: Modern

Material: Colorless glass; gold foil

Modeling technique and decoration: Blown; gold-glass

Inscription: Yes

Shape: Unidentified

Technique: Free-blown

## Condition

Single fragment, broken all around.

## Description

Part of the bottom of a bowl. A gold-glass-trail inscription in two rows divided by a line: INNO/CENTI, set in a rectangular frame with a straight, fine line and a folded exterior one.

## Comments and Comparanda

This is a replica imitating a special group of glass vessels with an inscription in gold placed between two layers of transparent glass, in the gilt-glass-trail technique. On the taste for copies of late Roman gold-glass vessels in the late nineteenth century see comments on [2003.296](#cat). In a rectangular, often colored—for example, blue or red—frame a generic “cheers” phrase was written in two lines, such as ANNI/BONI, etc. They are dated in the second half of the third century CE and are products of a western, probably Italian workshop. See {Fremersdorf 1959}, pp. 65–66, plate 86; {Alarcão 1968}, pp. 71–79; {Mandruzzato and Marcante 2005}, p. 105, no. 285; {Howells 2015}, p. 144, no. 55

## Provenance

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

## Bibliography

{JPGM Acquisitions 1983}, p. 259, no. 160.

## Exhibitions

None

Label: 440

Title: Miniature Cup-Pastiche Made of the Rims of Two Flasks

Accession\_number: 2003.442

Collection\_link: <https://www.getty.edu/art/collection/objects/221831>

Dimensions: H. 4.5, Diam. rim 5.5, Diam. base 3.6 cm; Wt. 31.7 g

Date: Ca. fourth century CE and twentieth century

Start\_date: 300

End\_date: 399

Attribution: Production area: Eastern Mediterranean

Culture: [Roman, Modern]

Material: Translucent green glass

Modeling technique and decoration: Free-blown

Inscription: No

Shape: Cups

Technique: Free-blown

## Condition

Pastiche of two rim fragments.

## Description

This pastiche consists of the rims of two different flasks, which have been conjoined, creating the form of a miniature stemmed beaker.

The body of the beaker comprise the out-folded rim and wide upper neck, part of the neck of a vessel dated probably in the fourth century from Egypt (e.g., {Antonaras 2017}, pp. 105–106, form 58 or 59). The funnel-shaped mouth with in-folded, tubular rim of a flask that has been placed up-side-down and forms the stem of the pastiche. It is probably dated in ca. third–fourth century CE (e.g., {Antonaras 2012}, p. 146, no. 202). The interior of this part is filled with what appears to be a glass lump which forms the flat bottom of the body. It has been painted carefully to the exact same tone of green like the glass fragments are.

The seam between the two fragments is covered with a fine layer of some kind of plaster painted appropriately.

## 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. 240, no. 703.

## Exhibitions

None

Label: 441

Title: Jar with Three Handles

Accession\_number: 2003.395

Collection\_link: <https://www.getty.edu/art/collection/objects/221784>

Dimensions: H. 9, Diam. rim 5.4, Diam. base 4.2, Th. 0.3 cm; Wt. 63.2 g

Date: Probably nineteenth–twentieth century CE

Start\_date: 1800

End\_date: 1999

Attribution: Production area: Probably Eastern Mediterranean

Culture: Modern

Material: Translucent dark green glass

Modeling technique and decoration: Free-blown

Inscription: No

Shape: Jars

Technique: Free-blown

## Condition

Intact; small patches of white weathering.

## Description

In-folded, flaring rim. The lip was in-folded for 1.4 cm and then it was flattened only in the interior leaving the exterior walls convex. The neck is extremely short and wide; the body is ovular and stands on an applied conical base. At the center of the bottom there is a circular excess of colorless glass, remainder of a solid pontil (W. 1 cm) which was used for holding the vessel during the shaping of the rim and the attachment of the handles. There are three coil handles attached on the shoulder and stretched up ending on the tip of the rim forming an almost circular loop.

## Comments and Comparanda

It may be modern. There are too many air bubbles in its mass. The shape and curvature of the handles is unexpected, although the handles are not cut, as a modern glassblower would have done, but rather the end of the coil is stretched and bent on the body of the handle as one would expect it in an ancient product. The extremely elongated fold of glass that has been folded in the interior of the rim is unprecedented among ancient vessels. The truly colorless glass of the solid pontil scar looks also modern, if it was indeed ancient this quality of glass would have been very rare and expensive and it would not be “wasted” on the tip of the pontil for the production of such an average vessel.

## 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. 211, no. 602.

## Exhibitions

None

Label: 442

Title: Inlay in the Form of a Face

Accession\_number: 2003.149

Collection\_link: <https://www.getty.edu/art/collection/objects/221516>

Dimensions: H. 3.1, W. 2.3, Th. 0.9 cm; Wt. 8.8 g

Date: Thirtieth Dynasty to early Ptolemaic period, fourth–third centuries BCE

Start\_date: -400

End\_date: -201

Attribution: Production area: Egypt

Culture: Egyptian

Material: Opaque red and white glass

Modeling technique and decoration: Cast in an open, one-piece mold

Inscription: No

Shape: Appliqués

Technique: “Cast”-rotary pressed

## Condition

Upper part missing.

## Description

Profile head to the right. Facial features well articulated. Almond-shaped, oval eye; straight nose; chubby/puffy cheeks; full lips; small, round chin; large ear; wide neck, ending in a semicircle. The once-inlayed eye is not preserved and the cavity is rough. Small part of the white headdress is still attached to the top of the head over the ear and along the neck. Underside flat.

## Comments and Comparanda

In ancient Egypt prefabricated, colorful glass inlays were often used as parts of decorative composite reliefs in figural scenes and inscriptions on wooden, ivory, and stone objects such as shrines, statues and statuettes, mummies, mummy masks, coffins, and expensive furniture. The body parts of the kings were rendered mostly in red and those of the gods in blue-greenish glass. These inlays either protruded in relief or were placed in individual cells half- or completely sunken in the surface of the object. They appeared from the Eighteenth Dynasty, during the reign of Amenhotep III (1387–1350 BCE) ({Cooney 1960}, pp. 11–33; {Stern and Schlick-Nolte 1994}, p. 143, comments on no. 11).

For comparanda see {von Saldern et al. 1974}, p. 27, no. 28; p. 25, plate no. 28; {Goldstein 1979}, p. 88, no. 164, p. 227, no. 659; {Stern and Schlick-Nolte 1994}, pp. 340–345, nos. 105–108; “Per-neb” Collection 1992, no. 30, p. 21 top left; {Maeda 2001}, pp. 72, 199, nos. 86–87; {Bianchi 2002}, pp. 141–142, nos. EG-25, EG-26; {Arveiller-Dulong and Nenna 2011}, p. 375, nos. 591–592.

## Provenance

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

## Bibliography

{von Saldern et al. 1974}, p. 27, no. 28; p. 25, plate no. 28.

## Exhibitions

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

Label: 443

Title: Inlay in the Form of a face

Accession\_number: 2003.150

Collection\_link: <https://www.getty.edu/art/collection/objects/221517>

Dimensions: H. 1.7, W. 1.3, Th. 0.8 cm; Wt. 2.86 g

Date: Thirtieth Dynasty to early Ptolemaic period, fourth–third centuries BCE

Start\_date: -400

End\_date: -201

Attribution: Production area: Egypt

Culture: Greco-Egyptian

Material: Opaque red glass

Modeling technique and decoration: Cast

Inscription: No

Shape: Appliqués

Technique: “Cast”-rotary pressed

## Condition

Fully preserved. Covered with greenish weathering.

## Description

Head facing forward. All facial features are rendered but not very crisply. Heavy/accentuated eyebrows; almond-shaped; oval eyes; smooth cheeks; heavy lips; large ears; long neck terminates in a flat end. Upper and lower ends are flat and smooth, and sides are tapered toward the back side, which is smooth and flat.

## Comments and Comparanda

On Pharaonic Egyptian glass inlays in general see comments at [2003.149](#cat).

Frontal depiction of the face is quite rare in Egyptian art, mostly used as a hieroglyph with the sound value ḥr (meaning “on, around, over, for”). The piece is small and may have been used in an inlaid band of inscriptions in a miniature shrine, or may have been the inlaid face of an ushabti figurine (on glass in statuettes in general see {Cooney 1960}, pp. 21–29, fig. 19).

## Provenance

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

## Bibliography

{von Saldern et al. 1974}, p. 25, no. 29; p. 27, plate no. 29.

## Exhibitions

None

Label: 444

Title: Inlay in the Form of a Face

Accession\_number: 2003.151

Collection\_link: <https://www.getty.edu/art/collection/objects/221518>

Dimensions: H. 2.7, W. 2, Th. 0.9 cm; Wt. 9.42 g

Date: Thirtieth Dynasty to early Ptolemaic period, fourth–third centuries BCE

Start\_date: -400

End\_date: -201

Attribution: Production area: Egypt

Culture: Egyptian

Material: Opaque red glass

Modeling technique and decoration: Cast

Inscription: No

Shape: Appliqués

Technique: “Cast”-rotary pressed

## Condition

Covered with white weathering.

## Description

Profile head facing to the left. Facial features well articulated. Almond-shaped, oval eye; chubby cheeks; heavy lips; large ear; wide neck, ending in a semicircle. Eyebrow and eyelids rendered as fine, delicately raised lines.

## Comparanda

On Pharaonic Egyptian glass inlays in general see comments on [2003.149](#cat).

## Provenance

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

## Bibliography

{von Saldern et al. 1974}, p. 25, no. 30; p. 27, plate no. 30.

## Exhibitions

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

Label: 445

Title: Inlay in the Form of a Leg

Accession\_number: 2003.152

Collection\_link: <https://www.getty.edu/art/collection/objects/221519>

Dimensions: H. 5.9, W. foot 4.2, W. leg 5.5, Th. 1 cm; Wt. 16.32 g

Date: Thirtieth Dynasty to early Ptolemaic period, fourth–third centuries BCE

Start\_date: -400

End\_date: -201

Attribution: Production area: Egypt

Culture: Egyptian

Material: Opaque turquoise glass

Modeling technique and decoration: Cast

Inscription: No

Shape: Appliqués

Technique: “Cast”-rotary pressed

## Condition

Broken; some pitting.

## Description

Leg and foot striding to the right. The leg is broken below the knee. Rendering of the anatomy is not detailed. Sides are smooth. Back is rough. Above the knee is a beveled end. The opaque turquoise color, similar to the blue of lapis lazuli, of this member indicates that it was representing the leg of a god.

## Comparanda

On Pharaonic Egyptian glass inlays in general see comments on [2003.149](#cat). For comparanda see [2003.153](#cat).

## Provenance

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

## Bibliography

{von Saldern et al. 1974}, p. 27, no. 32.

## Exhibitions

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

Label: 446

Title: Inlay in the Form of a Leg

Accession\_number: 2003.153

Collection\_link: <https://www.getty.edu/art/collection/objects/221520>

Dimensions: H. 4.1, W. foot 2.1, W. leg 3.9, Th. 0.8 cm; Wt. 4.93 g

Date: Thirtieth Dynasty to early Ptolemaic period, fourth–third centuries BCE

Start\_date: -400

End\_date: -201

Attribution: Production area: Egypt

Culture: Egyptian

Material: Dark blue glass

Modeling technique and decoration: Cast

Inscription: No

Shape: Appliqués

Technique: “Cast”-rotary pressed

## Condition

Broken; some pitting and iridescence.

## Description

Part of a nude god or pharaoh inlay. Leg and foot striding to the right. The leg is broken at the knee. Cast to display some details of anatomy, like the rendering of the musculature and the toes. Sides and back are smooth.

## Comparanda

On Pharaonic Egyptian glass inlays in general see comments at [2003.149](#cat). For direct comparanda see {Goldstein 1979}, pp. 242–243, no. 702, plate 33; Brooklyn Museum, acc. no. 05.391; {Arveiller-Dulong and Nenna 2011}, p. 377, no. 602.

## Provenance

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

## Bibliography

{von Saldern et al. 1974}, p. 30, no. 33.

## Exhibitions

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

Label: 447

Title: Statuette of an Ibis

Accession\_number: 2003.158

Collection\_link: <https://www.getty.edu/art/collection/objects/221525>

Dimensions: H. 6.3, W. 8 cm; Wt. 67.47 g

Date: Third century BCE–first century CE

Start\_date: -300

End\_date: 99

Attribution: Production area: Egypt

Culture: Egyptian

Material: Bronze and opaque blue and red glass

Modeling technique and decoration: Casting

Inscription: No

Shape: Appliqués

Technique: “Cast”-rotary pressed

## Condition

The statuette is intact and in good condition, with some minor weathering of the bronze. The body and wings have very few minor scratches.

## Description

Bronze statuette of a squatting Ibis. The head and feet are separately cast in bronze, and the feet have tangs for attachment. The splayed talons are naturalistically cast and incised. The ibis head has a sinuous neck, and a long, down-curved bill with two triple grooves along its length. The eyes are recessed for the insertion of inlay. Of the eye inlays, only the plaster bed that once connected them has survived. The body is a dark, opaque blue and the tail feathers are inlaid opaque red glass with engraved details, perfectly fitted to the blue body.

## Comments and Comparanda

The ibis is a cult symbol and a manifestation of the ancient Egyptian god Thoth, worshiped as the god of the moon, wisdom, writing, magic, art, and knowledge. There are several bronze statuettes of crouching ibis figures with glass or wooden body, especially from the Ptolemaic period, when the custom of making votive statues of sacred animals was extremely popular. On the god Thoth see: {Bonnet 1952}, s.v. “Thot,” pp. 805–812. For ibis statuettes see, among others: {Clark 1955}, pp. 181–184; Sotheby’s, June 6, 2006, lot 87: <https://www.sothebys.com/en/auctions/ecatalogue/2006/antiquities-n08215/lot.87.html?locale=en>, Egyptian statue of an ibis in bronze with blue glass past inlay; Christoph Bacher, Statuette of a Glass and Bronze Ibis, ref. 1366: <https://www.cb-gallery.com/en/produkt/statuette-eines-ibises-aus-glas-und-bronze/>; Statuette of a gilt wood and Bronze Ibis, in Hindman Ancient Art and Natural History: A Cabinet of Curiosities 10 November 2022, no. 1009, p. 35, no. 49 = <https://hindmanauctions.com/items/10621871-an-egyptian-gilt-wood-and-bronze-ibis>.

## Provenance

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

## Bibliography

{von Saldern et al. 1974}, p. 41, no. 73; p. 29, plate no. 73.

## Exhibitions

None

Label: 448

Title: Fragment of an Inlay in the Form of an Eye

Accession\_number: 2003.154

Collection\_link: <https://www.getty.edu/art/collection/objects/221521>

Dimensions: L. 1.6, W. 4.7, Th. 0.8 cm; Wt. 6.22 g

Date: New Kingdom; 1540–1070 BCE

Start\_date: -1540

End\_date: -1070

Attribution: Production area: Egypt

Culture: Egyptian

Material: Dark blue glass

Modeling technique and decoration: Cast

Inscription: No

Shape: Appliqués

Technique: “Cast”-rotary pressed

## Condition

The condition is good, with some signs of wear such as small nicks and scratches; some minor traces of discoloration visible on the blue areas.

## Description

Cast inlay in the form of a right human eye. The eye is outlined in blue glass and has an opaque white sclera, and the pupil is black and lentoid in cross section.

## Comments and Comparanda

In ancient Egypt glass inlays were often used as parts of decorative composite reliefs in figural scenes and inscriptions on shrines, statues and statuettes, mummies, mummy masks, coffins, and expensive furniture. They were either protruding in relief or they were placed in individual cells half- or completely sunk into the surface of the object. They appeared from the reign of Amenhotep III (1387–1350 BCE) ({Stern and Schlick-Nolte 1994}, p. 143, comments on no. 11). Inlaid eyes were often used in statues and statuettes, mummies, mummy masks, and coffins. It is not only human mummies who had inlayed eyes, but those of animals as well, when they were considered personifications of deities or else connected to deities like the sacred bull Apis ({Stern and Schlick-Nolte 1994}, pp. 174–175, no. 27; {Lucas and Harris 1962}, pp. 124–127). For direct comparanda see {Lucas and Harris 1962}, pp. 98–127; {Spaer 2001}, p. 239; {Bianchi et al. 2002}, nos. EG-7–8; {Antonaras 2012}, p. 298, no. 504; Brooklyn Museum, 37.1951E (1539–1530 BCE).

## Provenance

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

## Bibliography

{von Saldern et al. 1974}, p. 30, no. 35.

## Exhibitions

* Molten Color: Glassmaking in Antiquity (Malibu, 2009–2010)
* [The Color of Life](https://www.getty.edu/art/collection/exhibition/103P37) (Malibu, 2008–2008)

Label: 449

Title: Fragment of an Inlay with a Female Theater Mask

Accession\_number: 2003.260

Collection\_link: <https://www.getty.edu/art/collection/objects/221649>

Dimensions: H. 3, W. 1.1, Th. 0.3 cm; Wt. 1.45 g

Date: First century BCE–first century CE

Start\_date: -100

End\_date: 99

Attribution: Production area: Egypt or Italy

Culture: Roman

Material: Opaque white, green, red, black/purple, and beige glass, on opaque turquoise background

Modeling technique and decoration: Fusion

Inscription: No

Shape: Appliqués

Technique: Fusion

## Condition

Complete; broken in two parts and mended; slight chipping on edges; some pinprick bubbles. Deformed by exposure to high temperature.

## Description

Milky white half-mask of a female, set in an opaque turquoise ground. Vertical rows of locks rendered with tiny “black” spirals in purple ground; red and black vertical strands in three corkscrew locks on side of head to below the neck. Eyebrow, eyelid, eye, and nose finely outlined in black. Wide-open black mouth outlined in red. On the forehead is arranged a row of seven elongated, pointed purple strands of hair bangs/frieze. The back side is porous and full of burst pinprick bubbles.

## Comparanda

{3000 Jahre Glaskunst}, p. 11, no. 26; {“Per-neb” Collection 1992}, p. 12, lot no. 12; {Newby 2006}, p. 16, no. 9; {Mahnke 2008}, pp. 127–132, nos. 79–89, with prior bibliography.

## Comments

In ancient Egypt glass inlays were often used as elements of decorative composite reliefs with figural scenes and inscriptions on shrines, statues and statuettes, mummies, mummy masks, coffins, and expensive furniture. They either protruded in relief or were placed in individual cells half- or completely sunk into the surface of the object. They appeared from the reign of Amenhotep III (1387–1350 BCE) ({Stern and Schlick-Nolte 1994}, p. 143, comments on no. 11). Incrustation with glass inlays predominantly on wooden objects is known in Egypt throughout the Late Pharaonic and Ptolemaic periods (see comments on [2003.149](#cat), [2003.154](#cat); also, for a thorough recent overview, see {Arveiller-Dulong and Nenna 2011}, pp. 350–395, esp. 350–353, 378; {Stern and Schlick-Nolte 1994}, pp. 376–385, 404–407, nos. 126–132, 146, 147; {Auth 1999}; {Nenna 2002}; {Antonaras 2012}, pp. 286–289, nos. 472–483). In the Augustan era, production of mosaic glass was transplanted from Egypt to Rome, and several new products appeared that imitated colorful types of marble, including finds from Rome and Patras, Greece ({Capriata 2005}, pp. 229–262; {Kolonas 2002}, p. 116, no. 17; {Antonaras 2012}, pp. 291–297, nos. 490–502). In addition, during the late first century BCE–early first century CE plaques with theatrical masks ([2003.260](#cat), [2004.27](#cat), [2004.28](#cat)), deities ([2003.264](#cat)), and floral compositions ([76.AF.70.1](#cat), [76.AF.70.3](#cat), [76.AF.70.5](#cat), [76.AF.70.6](#cat), [76.AF.70.12](#cat), [76.AF.70.20](#cat), [76.AF.70.25](#cat), [76.AF.70.28](#cat), [76.AF.70.29](#cat), [76.AF.70.30](#cat), [76.AF.70.34](#cat), [76.AF.70.37](#cat), [76.AF.70.38](#cat), [76.AF.70.40](#cat), [76.AF.70.41](#cat), [76.AF.70.42](#cat), [83.AF.28.21](#cat), [2004.26.2](#cat), [2004.26.5](#cat)) became fashionable, the latter occasionally interconnected/joined to form elongated bands ([2003.261](#cat), [2003.262](#cat), [2003.263](#cat), [2004.29](#cat), [2004.30](#cat), [2004.31](#cat)), all of the them used in incrustation. They are dated in the last half of the first century BCE–early first century CE, and they were made in Egypt or in Rome. There are 16 different iconographical types represented on these plaques with deities and theatrical masks: bull-Apis ([2003.264](#cat)), Thoth-ibis ([2003.158](#cat)), udjat-eyes, bird-Ba, Bes, Isis, Hathor, satyroi, silenoi, Dionysus ([2004.27](#cat)), concubines ([2004.28](#cat)), maenads, brother keeper, old servant. They are the most delicate and artistically adept products of ancient incrustation. They form a closely connected group that must have been products of one single center and made within a relatively short period of time ({Mahnke 2008}; {Arveiller-Dulong and Nenna 2011}, pp. 385–395).

Later on, mosaic glass vessels and glass incrustation became increasingly popular in Egypt and possibly in Rome as well, during the third through the fifth centuries CE, with published finds known from Rome, Ostia, Corinth, Kenchreai, and in Egypt proper, Fayum and Antinoöpolis as well. On them were depicted simpler geometrical patterns and more often complex, colorful representations of maritime ([2003.266](#cat), [76.AF.70.14](#cat), [76.AF.70.16](#cat)) and Nilotic scenes, figures of philosophers, and Christian iconographical themes as well ({Becatti 1969}; {Ibrahim, Scranton, and Brill 1976}, pp. 262–265; {Brill and Whitehouse 1988}; {Nenna 2002}; {Auth 2007}; {Silvano 2012}, p. 273, fig. 3, top; {Rassart-Debergh and Weidmann 2013}; {Kiilerich 2014}, pp. 179–181; {Antonaras 2022}, pp. 30, 71–73). The tradition of using colorful glass plaques in opus sectile decoration continued in the Byzantine Empire, known in sixth-century basilicas and in Middle Byzantine period (ninth–twelfth centuries) palaces ({Antonaras 2013}, p. 193, plate 13; {Antonaras 2018}).

The earliest glass inlays that appeared in Egypt, from at least the middle of the second millennium BCE, were made of brightly colored glass (see [2003.149](#cat), [2003.150](#cat), [2003.151](#cat), [2003.152](#cat), [2003.153](#cat)), and in the fourth century BCE mosaic canes were invented and introduced in inlays. Composite glass mosaic canes with miniature designs, such as rosettes and other floral motifs, checkers, imitations of stone with flakes or veins, masks, and deities, were made from bundled cold canes (e.g., [2003.265](#cat), [2003.258.7](#cat), [2004.26.4](#cat), [76.AF.70.35](#cat), [76.AF.20](#cat), [76.AF.70.27](#cat), [76.AF.70.32](#cat)). The motif was formed on their inside and was visible only in transverse sections. Slices of these prefabricated mosaic canes together with monochrome canes were heated and lengthened repeatedly, each time rendering the design smaller. These sections with geometrical or floral motifs were used to form larger mosaic inlays (for a longer section of such a bar see [76.AF.70.46](#cat)). They were placed face down on a mold and fused together; often the space between them was filled with monochrome glass chips that formed the background against which the motifs would stand out. These larger plaques occasionally have a backing of scraps of mosaic glass that provided extra strength and leveled out the individual sections ([76.AF.70.1](#cat), [76.AF.70.3](#cat), [76.AF.70.11](#cat), [76.AF.70.12](#cat), [76.AF.70.18](#cat), [76.AF.70.25](#cat), [76.AF.70.26](#cat), [76.AF.70.28](#cat), [76.AF.70.29](#cat), [76.AF.70.30](#cat), [76.AF.70.31](#cat), [76.AF.70.34](#cat), [76.AF.70.42](#cat), [83.AF.28.15a–b](#cat), [83.AF.28.21](#cat), [83.AF.28.23](#cat), [83.AF.28.25](#cat), [2004.26.2](#cat), [2004.26.4](#cat), [2004.26.5](#cat)). Finally, the front side of the plaque, which was dull because of its contact with the mold, had to be ground and polished in order to make it shiny and the colors bright. For the production technique of glass mosaics see {Dawes 2002} and comments on [85.AF.85](#cat). On the trade of small fragments of mosaic glass in nineteenth century and on the entries that different techniques and classes of mosaic glass present in the JPGM collection are discussed, see comment on [76.AF.70.21](#cat).

## Provenance

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

## Bibliography

{von Saldern et al. 1974}, p. 126, no. 335a; p. 120, plate no. 335a.

{Mahnke 2008}, p. 130, no. 84.

## Exhibitions

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

Label: 450

Title: Fragment of an Inlay with a Mask of Dionysus

Accession\_number: 2004.27

Collection\_link: <https://www.getty.edu/art/collection/objects/221494>

Dimensions: H. 3.1, W. 1.2 cm; Wt. 1.2 g

Date: First century BCE–first century CE

Start\_date: -100

End\_date: 99

Attribution: Production area: Egypt or Italy

Culture: Greek or Roman

Material: Opaque white, green, red, black/purple, and beige glass, on translucent blue background

Modeling technique and decoration: Fusion

Inscription: No

Shape: Appliqués

Technique: Fusion

## Condition

Complete; slight chipping on edges; some pinprick bubbles. Encased in a resin in modern times.

## Description

Milky white half-mask of Dionysus, set on a dark blue ground. Red hair rendered with tiny “black” spirals in red ground at upper part of the head and forehead; red and black vertical strands and three corkscrew locks at sideburns and below the neck. Eyebrow, eyelid, eye, and nose outlined in black. Small, open black mouth outlined in red. Indicating a wreath in the hair are four green, trilobed ivy leaves, outlined in yellow, along with an ivy flower-cluster, of green circles outlined in yellow and black. A green band, outlined in yellow and black, is on the forehead below the hair.

## Comparanda

For the historical and technological evolution of glass inlays in Pharaonic Egypt and the Roman Empire see comments on [2003.260](#cat).

For close parallels see {Ettinghausen 1962}, p. 19, nos. 36, 37, 39, 40, 45; {Tatton-Brown and Andrews 1991}, p. 52, fig. 59; {Stern and Schlick-Nolte 1994}, pp. 376–378, nos. 126–127; {Maeda 2001}, p. 77, no. 101; {Bianchi 2002}, p. 145, no. EG-30a–c; {Mahnke 2008}, 105–113, nos. 40–52, with prior bibliography; {Antonaras 2012}, p. 286, no. 472.

## Provenance

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

## Bibliography

{von Saldern et al. 1974}, p. 126, no. 335b, illus. color plate p. 121, no. 335b.

{Mahnke 2008}, pp. 109–110, no. 47.

## Exhibitions

None