Label: 451

Title: Fragment of an Inlay with a Theatrical Female Mask

Accession\_number: 2004.28

Collection\_link: <https://www.getty.edu/art/collection/objects/221495>

Dimensions: H. 3.5, W. 1.4, Th. 0.2–0.3 cm; Wt. 2.30 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 translucent light blue background

Modeling technique and decoration: Fusion

Inscription: No

Shape: Appliqués

Technique: Fusion

## Condition

Complete; broken in two pieces; part of the face is missing; some pinprick bubbles.

## Description

Milky white half of theatrical mask, set on a light blue ground. Yellow, multilobed hairdo/wig rendered with straight, radiating rows of tiny “black” angular curls in yellow ground all around the head and forehead. These are framed with a single black thick line that follows the shape of the face and externally with two undulating lines set in yellow which forms triangular, crown-like projections at the upper part of the head. Rows of red and cream, eight-petaled rosettes set in white form radiating bands that connect the outer and inner ends of the wig. Three locks extend, freely and partly bent, from the lower end of the wig to the edge of the plaque. Eyebrow, eyelid, eye, and nose outlined in light blue. Wide-open black mouth outlined in red.

## 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, no. 37; {Mahnke 2008}, pp. 147–152, nos. 112–119, with prior bibliography.

## 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. 335c, illus. color plate p. 121, no. 335c.

{Mahnke 2008}, pp. 151–152, no. 119.

## Exhibitions

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

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

Label: 452

Title: Fragment of a Mosaic Inlay with Apis Bull

Accession\_number: 2003.264

Collection\_link: <https://www.getty.edu/art/collection/objects/221653>

Dimensions: H. 0.9, W. 1.4 cm; Wt. 1.76 g

Date: First century BCE–first century CE

Start\_date: -100

End\_date: 99

Attribution: Production area: Egypt or Italy

Culture: Roman

Material: Opaque orange, red, white, black, green, and yellow glass

Modeling technique and decoration: Fusion

Inscription: No

Shape: Appliqués

Technique: Fusion

## Condition

The lower part is broken.

## Description

The bull-god is depicted within a frame in the shape of a naos, that is, a portable shrine, the appropriate backdrop for a god. The surviving part of the frame consists of three straight pieces of orange glass, the flat sides and the protruding lintel, where the composite mosaic cane depicting Apis bull was placed. The black and white bull stands against a deep green background, walking to the left on a red groundline. Between his horns is the sacred sun disc of Hathor in red, with a uraeus at the center. On his back is a black and yellow motif, probably the folds of his neck, although possibly the outline of a vulture’s wing, one of the characteristics associated with the Apis bull. In front of the bull stands an indiscernible object, probably a table for offerings. It rests on a biconical pedestal, which is yellow decorated with red lozenges, topped by a white surface with a semicircular yellow object, probably an offering. The area of the bull’s face and the object in front of him is distorted and discolored. The motif is clearly visible on both sides.

## Comparanda

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

Several glass inlays with the Apis bull on them are preserved in various museum collections. None is identical to this particular one, differing in both the combination of colors and the details, such as the table offering. For parallels see {Goldstein 1979}, p. 235, no. 683: <https://www.cmog.org/artwork/2-mosaic-glass-inlays-and-1-border-similar-plaque-mosaic-glass-shrine>; Freer Gallery of Art, {Ettinghausen 1962}, p. 19, fig. 53; {Auth 1983}, pp. 160–163, fig. 7; {Gunter 2002}, p. 110, fig. 4.16 upper row, acc. no. F1909.530a–b, {Liu 2008}, p. 63: <https://asia.si.edu/object/F1909.530a-b/>; current whereabouts unknown, from the collection of George John Gregory: <https://auctions.bertolamifinearts.com/it/lot/55466/egyptian-apis-bull-mosaic-glass-inlay-/>; Museum of Fine Arts Boston, acc. no. 1972.1079: <https://collections.mfa.org/objects/164316>; Virginia Museum of Fine Arts, acc. no. 59.9.63: <https://www.vmfa.museum/piction/6027262-15465744/>; {Miho Museum 2001}, p. 73, no. 91: <http://www.miho.or.jp/booth/html/artcon/00002028e.htm>. On the Virginia piece the biconical yellow construction with a red central rod and a hemispherical mass at the center is identical to the one in the JPGM collection. It also has a frame—this one in blue—that might have resembled the shrine lintel in the missing upper part. The ones in the Miho Museum and the Freer Gallery are probably cuts of the same glass rod.

## Provenance

Pierre Mavrogordato, Greek, 1870–1948 (Berlin, Germany); 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. 336j, illus. color plate p. 124.

{Kater-Sibbes and Vermaseren 1975}, p. 78, no. 558, plate CXCV.

## Exhibitions

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

Label: 453

Title: Fragment of a Mosaic Inlay with Floral Motif

Accession\_number: 2003.261

Collection\_link: <https://www.getty.edu/art/collection/objects/221650>

Dimensions: H. 4.7, W. 2.9, Th. 0.5 cm; Wt. 14.19 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 yellow, turquoise, and red; translucent purple glass

Modeling technique and decoration: Fusion

Inscription: No

Shape: Appliqués

Technique: Fusion

## Condition

The upper and lower ends are broken. The two sides of the band preserve the original edges; small areas with iridescence and pitting. The back side is severely pitted and covered with incrustation.

## Description

Plaque with vertical, floral pattern. On the front side a multicolored floral decoration is encased in yellow glass. The lower part of the motif comprises a truncated conical pot, formed of three red and two black horizontal bands. From the pot stem rise three elongated turquoise leaves outlined in black. Between the leaves are two tall (seemingly black, probably dark red) stems, each topped by a red globular feature/flower that extends higher than the leaves. One of these flowers is square and the other is roughly circular.

One fully preserved and the upper part of a second motif are visible on the extant fragment.

The back side of the plaque is covered with translucent purple glass that fits into a yellow outline along the long sides of the plaque.

## Comments

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

The band was made in the following way: The cane with the motif on it was sliced and each slice was placed “above” the previous, forming a band. This strap of adjoining slices was reheated and a thin (0.1–0.2 cm) layer of translucent purple glass was applied to it, bonding the slices together into a solid mass. The front side, after assembly into bands of the desired length, was polished. The seam between the two slices that were fused together to form the band is visible just below the bottom of the pot.

## Comparanda

For close parallels see {Grose 1989}, pp. 346, 364, no. 642; {Maeda 2001}, p. 85, no. 117.

## Provenance

Pierre Mavrogordato, Greek, 1870–1948 (Berlin, Germany); 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. 336a, plate 336a.

## Exhibitions

None

Label: 454

Title: Fragment of a Mosaic Inlay with Floral Motif

Accession\_number: 2003.262

Collection\_link: <https://www.getty.edu/art/collection/objects/221651>

Dimensions: L. 2.0, W. 1.6, Th. 0.2 cm; Wt. 1.77 g

Date: First century BCE–first century CE

Start\_date: -100

End\_date: 99

Attribution: Production area: Egypt or Italy

Culture: Roman

Material: Translucent dark blue; opaque red and white glass

Modeling technique and decoration: Fusion

Inscription: No

Shape: Appliqués

Technique: Fusion

## Condition

Broken all around.

## Description

Rectangular inlay, broken on both ends. Front and back sides flat. The design extends through the thickness of the plaque.

Partly preserved lotus flower and a palmette. On white ground a frieze of alternating lotus flowers and palmettes. White and red, six-petaled palmette outlined in dark blue; stems from a red calix-shaped pod. Below the pod two opposing blue tendrils. Open flower of a blue lotus, with pointed, dark blue external petals, and yellow with red top, upright, calyx-shaped petals at the center; stems from a red calix-shaped pod. Below the pod two opposing blue tendrils.

## Comparanda

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

For palmettes see {Grose 1989}, pp. 362, 364, nos. 628, 641. For lotus see {Bomford 1976}, p. 16, no. 24; {Stern and Schlick-Nolte 1994}, p. 394, no. 138; {Glass from the Ancient World 1957}, no. 119; {Spaer 2001}, p. 250, nos. 608–609. For lotus and palmette bands: {Goldstein 1979}, p. 222, no. 644; {Bianchi 2002}, p. 152, no. EG-36; {Miho Museum 2001}, pp. 81, 201, no. 113, the one on the lower row is identical to 2003.262.

## Provenance

Pierre Mavrogordato, Greek, 1870–1948 (Berlin, Germany); 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. 336d; p. 121, plate 336d.

## Exhibitions

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

Label: 455

Title: Fragment of a Mosaic Inlay with Floral Motif

Accession\_number: 2003.263

Collection\_link: <https://www.getty.edu/art/collection/objects/221652>

Dimensions: H. 5, W. 2, Th. 0.49 cm; Wt. 13.25 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: Translucent blue; opaque red, white, and yellow glass

Modeling technique and decoration: Fusion

Inscription: No

Shape: Appliqués

Technique: Fusion

## Condition

A part missing and has been filled with resin. Front side seems to have been polished in modern times. On the back, the lower part is covered by a glassy layer.

## Description

Rectangular inlay, broken on both ends. Front and back sides flat. The design extends through the thickness of the plaque. The upper part is uneven but clear and the motifs are clearly visible. Only the left edge is straight and probably preserves the original edge of the plaque/band.

Part of an elongated decorative band with palmettes, that is, the fan-shaped leaves of a palm tree. In the preserved part the same motif appears partially three times: palmette with six leaves and yellow lanceolate stem standing on two spiral tendrils. The motif is outlined in white glass on a dark blue background, and only the palmette stem is made of opaque yellow glass. The lower preserved palmette differs in the red used in an oval at the upper end of the lanceolate stem and at the outer edges of the petals.

## 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 {Grose 1989}, pp. 346, 364, no. 643; {Miho Museum 2001}, pp. 81, 201, no. 113.

## Provenance

Pierre Mavrogordato, Greek, 1870–1948 (Berlin, Germany); 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. 121, plate 336e; p. 126.

## Exhibitions

None

Label: 456

Title: Fragment of an Inlay with Papyrus and Lotus Flower

Accession\_number: 2004.29

Collection\_link: <https://www.getty.edu/art/collection/objects/221496>

Dimensions: H. 2.2, W. 1.3 cm; Wt. 2.38 g

Date: First century BCE–first century CE

Start\_date: -100

End\_date: 99

Attribution: Production area: Italy or Egypt

Culture: Greek or Roman

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

Modeling technique and decoration: Fusion

Inscription: No

Shape: Appliqués

Technique: Fusion

## Condition

Broken on all four sides.

## Description

Decorative band with vertically arranged papyrus and lotus flowers. Only parts of both types of flowers appear on the preserved fragment. Namely, a conical red papyrus flower, outlined in yellow, standing on a thick stem made of dark blue and yellow rods. Lower is a lotus flower with pointed, flaring white petals and a pointed, conical central bud made of red glass outlined in white. Two vertical, yellow tendrils extend over the petals, ending in spirals.

## 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 [2004.30](#cat).

## Provenance

Pierre Mavrogordato, Greek, 1870–1948 (Berlin, Germany); 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. 336c.

## Exhibitions

None

Label: 457

Title: Fragment of an Inlay with Lotus Flower

Accession\_number: 2004.30

Collection\_link: <https://www.getty.edu/art/collection/objects/221497>

Dimensions: H. 2.2, W. 2 cm; Wt. 2.48 g

Date: First century BCE–first century CE

Start\_date: -100

End\_date: 99

Attribution: Production area: Italy or Egypt

Culture: Greek or Roman

Material: Translucent (?) dark blue; opaque white, red, turquoise, and yellow glass

Modeling technique and decoration: Fusion

Inscription: No

Shape: Appliqués

Technique: Fusion

## Condition

Broken on both ends and one side. Only one side preserves the original side edge.

## Description

On dark blue ground, a central yellow stem topped by a turquoise hemisphere outlined in red. Flanked by three red petals outlined in white on each side. It stands on a red square base from which stem two opposing opaque white spiral tendrils.

## 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 {Grose 1989}, pp. 346, 364, no. 643; {Miho Museum 2001}, pp. 81, 201, no. 113.

## Provenance

Pierre Mavrogordato, Greek, 1870–1948 (Berlin, Germany); 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. 336f.

## Exhibitions

None

Label: 458

Title: Fragment of an Inlay with Floral Motif

Accession\_number: 2004.31

Collection\_link: <https://www.getty.edu/art/collection/objects/221498>

Dimensions: H. 2.8, W. 2.4 cm; Wt. 8.18 g

Date: First century BCE–first century CE

Start\_date: -100

End\_date: 99

Attribution: Production area: Italy or Egypt

Culture: Greek or Roman

Material: Translucent (?) blue and opaque white and yellow glass

Modeling technique and decoration: Fusion

Inscription: No

Shape: Appliqués

Technique: Fusion

## Condition

Broken upper and lower end. Sides preserve the original edges of the band.

## Description

On dark blue ground, a flower with five pointed, opaque white petals and a pentagonal center in yellow outlined in red. Front and back sides flat, broken all around.

## 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 {Grose 1989}, p. 363, no. 633; {Miho Museum 2001}, p. 84, no. 115, third row right end.

## Provenance

Pierre Mavrogordato, Greek, 1870–1948 (Berlin, Germany); 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. 336h.

## Exhibitions

None

Label: 459

Title: Fragment of a Plaque

Accession\_number: 2004.32

Collection\_link: <https://www.getty.edu/art/collection/objects/221499>

Dimensions: L. 2.7, W. 1.9 cm; Wt. 8.06 g

Date: First century BCE–first century CE

Start\_date: -100

End\_date: 99

Attribution: Production area: Italy or Egypt

Culture: Greek or Roman

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

Modeling technique and decoration: Fusion

Inscription: No

Shape: Appliqués

Technique: Fusion

## Condition

Fully preserved. Small part of one edge is missing. There is some discoloration around the edges.

## Description

A rectangular mosaic plaque fragment decorated with a pattern of four-petaled flowers set in opaque red glass, with white petals, outlined in turquoise, around yellow centers. Each tessera consists of two of the petals and the yellow central dot. The end of the tesserae of each row were placed between the lower row’s tesserae, thus forming in a loose manner the pattern of the flower.

The decoration runs through the entire plaque and is clear on the back side too.

One of the sides is mildly curved, apparently meant to be the edge of the original band or decorative motif. The other three sides are vertical, with the lowest 0.2 cm on the bottom edge beveled, which would have facilitated the juxtaposition of similar rectangular plaques.

The quatrefoil motif was used for millennia in ancient Egypt in connection with the goddesses Isis and Nephthys, represented also on mummy-shaped divine figures and on beaded mummy nets. In the Ptolemaic period it was translated into mosaic glass. It appears that originally it represented stars and not flowers. In only a few cases, like in the example from JPGM, do the quatrefoils have a yellow central rod, probably recalling the central gold nail of ancient cloisonné work ({Stern and Schlick-Nolte 1994}, p. 400, no. 143).

This piece was probably part of a garment of a figurine, given the motif and the curved side, as in {Arveiller-Dulong and Nenna 2011}, p. 380, no. 618.

## 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 {Goldstein 1979}, pp. 218–219, nos. 627, 630; {Müller 1964}, p. 144, no. A 199a (formerly Kofler-Truniger Collection). For the same motif without the central yellow rod: {Stern and Schlick-Nolte 1994}, pp. 400–401, no. 143; {Platz-Horster 2002}, pp. 149–150, fig. 6; {Arveiller-Dulong and Nenna 2011}, p. 380, no. 617; {Antonaras 2012}, p. 291, no. 489.

## Provenance

Pierre Mavrogordato, Greek, 1870–1948 (Berlin, Germany); 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. 132, no. 361.

## Exhibitions

None

Label: 460

Title: Fragment of a Mosaic Inlay with Floral Theme

Accession\_number: 2004.26.2

Collection\_link: <https://www.getty.edu/art/collection/objects/221486>

Dimensions: L. 4.4, W. 2.5 cm; Wt. 6.13 g

Date: First century BCE–first century CE

Start\_date: -100

End\_date: 99

Attribution: Production area: Italy or Egypt

Culture: Greek or Roman

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

Modeling technique and decoration: Fusion

Inscription: No

Shape: Appliqués

Technique: Fusion

## Condition

Single fragment.

## Description

Plaque with floral decoration. Set on a translucent dark green-blue ground, the following motifs are discernible: one green and yellow poppy-like lotus fruit; a quatrefoil rosette formed by sequential layers red from center to outer edge of yellow, white, and red glass; a six-petal white flower with yellow center. Preserves a small part of the original straight edge of the plaque.

On the back side are visible the reinforcements of irregular pieces of ribbed glass on the back of the different florets that comprise the decorative theme.

## Comments and Comparanda

For the historical and technological evolution of glass inlays in Pharaonic Egypt and the Roman Empire see comments on [2003.260](#cat) and [2004.26.2](#cat).

This object is part of the largest known group of mosaic plaques, those decorated with floral motifs. They are almost exclusively found in Egypt, where they were made between the end of the first century BCE and the early first century CE. It has been estimated that the plaques were rectangles about 12–15 cm in height and 6–7 cm in width. The front side of the plaques is always ground and polished ({Grose 1989}, pp. 355–356). The motifs extend through the thickness, and the back side is partially covered by a backing of waste and chips of mosaic glass. The plaques adorned architectural elements and furniture. Two groups are distinguished on the basis of their quality: first, the finer and rarer one, with a translucent cobalt blue or dark blue ground and carefully executed mosaic motifs; the second group, which is much more numerous, consists of thicker plaques with a translucent to transparent greenish-blue ground with the motifs less regularly shaped and the backings usually made from a crude, uneven matrix of short, rectangular cane lengths.

Among the pieces in the JPGM collection those on dark blue background prevail, with five examples ([76.AF.70.37](#num), [76.AF.70.38](#num), [76.AF.70.40](#num), [76.AF.70.42](#num), [83.AF.28.21](#num)), and those on greenish background number only two ([2004.26.2](#cat), [2004.26.5](#cat)) .The plants depicted are mostly lotus stalks and flowers (Nelumbo nucifera), ears of wheat, a bunch of grapes, all in profile; a four-petaled red and white flower, a star-shaped white flower, white and yellow circles, all three motifs as would be viewed from above.

## Comparanda

{Cooney 1976}, pp. 132–134, nos. 1642–1663; {Grose 1989}, pp. 355–356, nos. 646–653, Ptolemaic cast floral plaques; {Tatton-Brown 1991}, p. 61, fig. 74; {“Per-neb” Collection 1992}, p. 11, no. 7; {Stern and Schlick-Nolte 1994}, pp. 404–407, nos. 146–147; {Allen et al. 2001}, p. 17; {Miho Museum 2001}, p. 86, no. 118; {Spaer 2001}, pp. 248–249, nos. 600–603; {Platz-Horster 2002}, pp. 147–149, fig. 1; {Arveiller-Dulong and Nenna 2011}, pp. 393–395, nos. 649–651; {Antonaras 2012}, pp. 288–289, nos. 478–482.

## Provenance

Pierre Mavrogordato, Greek, 1870–1948 (Berlin, Germany); 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. 123, no. 332.

## Exhibitions

None

Label: 461

Title: Fragment of a Mosaic Inlay with Floral Theme

Accession\_number: 2004.26.5

Collection\_link: <https://www.getty.edu/art/collection/objects/221489>

Dimensions: L. 4.0, W. 2.0 cm; Wt. 5.77 g

Date: First century BCE–first century CE

Start\_date: -100

End\_date: 99

Attribution: Production area: Italy or Egypt

Culture: Greek or Roman

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

Modeling technique and decoration: Fusion

Inscription: No

Shape: Appliqués

Technique: Fusion

## Condition

Fragment broken all around.

## Description

Parts of three flowers are visible: one with long yellow petals outlined in white; two more multipetaled flowers with yellow outlined in white and red, one smaller and another much larger in size. The motifs are generally visible on the back side; banded olive-green and murky colored patches of glass in small areas are visible.

## Comparanda

For the historical and technological evolution of glass inlays in Pharaonic Egypt and the Roman Empire see comments on [2003.260](#cat) and [2004.26.2](#cat).

## Provenance

Pierre Mavrogordato, Greek, 1870–1948 (Berlin, Germany); 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. 123, no. 332.

## Exhibitions

None

Label: 462

Title: Fragment of a Mosaic Inlay with Floral Theme

Accession\_number: 83.AF.28.21

Collection\_link: <https://www.getty.edu/art/collection/objects/16223>

Dimensions: 3.4 × 2.9 cm; Wt. g

Date: First century BCE–first century CE

Start\_date: -100

End\_date: 99

Attribution: Production area: Egypt or Italy

Culture: Roman

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

Modeling technique and decoration: Fusion

Inscription: No

Shape: Appliqués

Technique: Fusion

## Condition

Single fragment broken all around.

## Description

Part of a mosaic inlay with floral motifs. On the preserved fragment the following are depicted: a central vertical yellow stem with five elongated yellow-in-green leaves; two large, fan-shaped red and white flowers flank the stem; above it are three greenish yellow stems with light blue and white leaves that probably ended in red, tulip-shaped flowers (cf. {Grose 1989}, no. 647).

On the back side are visible banded red and dark-colored reinforcing patches of glass.

## Comparanda

For the historical and technological evolution of glass inlays in Pharaonic Egypt and the Roman Empire see comments on [2003.260](#cat) and [2004.26.2](#cat).

## Provenance

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

## Bibliography

Unpublished

## Exhibitions

None

Label: 463

Title: Fragment of a Mosaic Glass Plaque

Accession\_number: 83.AF.28.24

Collection\_link: <https://www.getty.edu/art/collection/objects/16226>

Dimensions: 1.9 × 1 × 0.5 cm; Wt. 7.28 g

Date: First century BCE–first century CE

Start\_date: -100

End\_date: 99

Attribution: Production area: Egypt or Italy

Culture: Roman

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

Modeling technique and decoration: Fusion

Inscription: No

Shape: Appliqués

Technique:

## Condition

Single fragment.

## Description

The plaque consists of two types of florets: (A) square floret: eight angular yellow petals with a fine translucent purple central nerve-like center are set in a green square tile; (B) circular floret: a central yellow rod set in red is surrounded by eight angular yellow petals set in translucent green glass. On both sides the same pattern.

## Comparanda

For the historical and technological evolution of glass inlays in Pharaonic Egypt and the Roman Empire see comments on [2003.260](#cat) and [2004.26.2](#cat).

## Provenance

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

## Bibliography

Unpublished

## Exhibitions

None

Label: 464

Title: Fragment of a Mosaic Inlay with Floral Theme

Accession\_number: 76.AF.70.40

Collection\_link: <https://www.getty.edu/art/collection/objects/19059>

Dimensions: L. 1.6, W. 2.1, Th. 0.50 cm; Wt. 2.61 g

Date: First century BCE–first century CE

Start\_date: -100

End\_date: 99

Attribution: Production area: Egypt or Italy

Culture: Roman

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

Modeling technique and decoration: Fusion

Inscription: No

Shape: Appliqués

Technique: Fusion

## Condition

Single fragment broken all around.

## Description

Translucent green matrix. One six-petal white flower with red circular center; a yellow stem with green and turquoise lanceolate leaves; and a row of yellow dots outlined in white, probably a wheat ear.

On the back side the motifs are distorted forming banded patterns.

## Comparanda

For the historical and technological evolution of glass inlays in Pharaonic Egypt and the Roman Empire see comments on [2003.260](#cat) and [2004.26.2](#cat).

## Provenance

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

## Bibliography

Unpublished

## Exhibitions

None

Label: 465

Title: Fragment of a Mosaic Inlay with Floral Theme

Accession\_number: 76.AF.70.38

Collection\_link: <https://www.getty.edu/art/collection/objects/19057>

Dimensions: 2.4 × 2.2 × 0.3–0.5 cm; Wt. 3.76 g

Date: First century BCE–first century CE

Start\_date: -100

End\_date: 99

Attribution: Production area: Egypt or Italy

Culture: Roman

Material: Translucent blue; opaque yellow and red glass

Modeling technique and decoration: Fusion

Inscription: No

Shape: Appliqués

Technique: Fusion

## Condition

Single fragment, preserves two of the original edges that form a right angle.

## Description

In a dark blue matrix are partly preserved two yellow-and-white ribbed leaves and a small part of a red flower. On the back side behind the yellow leaves is a banded green, red, and white patch. The flower is a bit better visible there: it seems that it was quatrefoil and the petals are white outlined in red (like those in [2004.26.2](#cat) and [2004.26.5](#cat)).

## Comparanda

For the historical and technological evolution of glass inlays in Pharaonic Egypt and the Roman Empire see comments on [2003.260](#cat) and [2004.26.2](#cat).

## Provenance

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

## Bibliography

Unpublished

## Exhibitions

None

Label: 466

Title: Fragment of a Mosaic Inlay with floral theme

Accession\_number: 76.AF.70.42

Collection\_link: <https://www.getty.edu/art/collection/objects/19061>

Dimensions: L. 1.2, W. 2, Th. 0.3 cm; Wt. 1.54 g

Date: First century BCE–first century CE

Start\_date: -100

End\_date: 99

Attribution: Production area: Egypt or Italy

Culture: Roman

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

Modeling technique and decoration: Fusion

Inscription: No

Shape: Appliqués

Technique: Fusion

## Condition

Single fragment preserves one straight edge of the original band.

## Description

Small fragment with part of a flower, probably quatrefoil with white petals outlined in red. Yellow parts are visible in the cross section that, given the current state of the band, are not discernible on the surface. On the back side behind the flower is an opaque off-white patch.

## Comments and Comparanda

For the historical and technological evolution of glass inlays in Pharaonic Egypt and the Roman Empire see comments on [2003.260](#cat) and [2004.26.2](#cat).

## Provenance

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

## Bibliography

Unpublished

## Exhibitions

None

Label: 467

Title: Fragment of a Mosaic Inlay with Floral Theme

Accession\_number: 76.AF.70.3

Collection\_link: <https://www.getty.edu/art/collection/objects/19022>

Dimensions: L. 1.9, W. 1.8, Th. 0.80 cm; Wt. 4.12 g

Date: First century BCE–first century CE

Start\_date: -100

End\_date: 99

Attribution: Production area: Egypt or Italy

Culture: Roman

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

Modeling technique and decoration: Fusion

Inscription: No

Shape: Appliqués

Technique: Fusion

## Condition

Single fragment. Possibly one curved edge from the original piece.

## Description

Indiscernible motif on an olive-green background. Along the curved edge is a light blue and a green band. Two individual motifs are partly preserved. One, which is closer to the outer edge, consists of dark purple (seemingly black) concentric ovals in red, white, and black layers; over and adjacently to this shape, red and purplish features. The second consists of concentric ovals with a central green set in yellow, in red, and in green; adjacent is a turquoise blob on the one side and an elongated red and purplish one on the other.

On the back side bands are visible, and on the main part the olive-green background is visible.

## Comments and Comparanda

For the historical and technological evolution of glass inlays in Pharaonic Egypt and the Roman Empire see comments on [2003.260](#cat) and [2004.26.2](#cat).

## Provenance

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

## Bibliography

Unpublished

## Exhibitions

None

Label: 468

Title: Fragment of a Mosaic Inlay with Floral Theme

Accession\_number: 76.AF.70.25

Collection\_link: <https://www.getty.edu/art/collection/objects/19044>

Dimensions: L. 2.8, W. 1.00, Th. 0.3 cm; Wt. 1.88 g

Date: First century BCE–first century CE

Start\_date: -100

End\_date: 99

Attribution: Production area: Egypt or Italy

Culture: Roman

Material: Opaque purple, red, and white; translucent light blue glass

Modeling technique and decoration: Fusion

Inscription: No

Shape: Appliqués

Technique: Fusion

## Condition

Single fragment.

## Description

One side is covered with a thin (less than 1 mm) layer of purple, red, and white mixed in a wavy pattern that is not clearly defined. Possibly part of a floral motif. The matrix of the plaque is a variegated turquoise marble-like pattern comprised of mixed blue and white glass.

## Comments and Comparanda

For the historical and technological evolution of glass inlays in Pharaonic Egypt and the Roman Empire see comments on [2003.260](#cat) and [2004.26.2](#cat).

## Provenance

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

## Bibliography

Unpublished

## Exhibitions

None

Label: 469

Title: Fragment of a Mosaic Inlay with Floral Theme

Accession\_number: 76.AF.70.29

Collection\_link: <https://www.getty.edu/art/collection/objects/19048>

Dimensions: L. 1.2, W. 1.1, Th. 0.3–0.2 cm; Wt. 2.44 g

Date: First century BCE–first century CE

Start\_date: -100

End\_date: 99

Attribution: Production area: Egypt or Italy

Culture: Roman

Material: Translucent blue; opaque yellow, green, and turquoise glass

Modeling technique and decoration: Fusion

Inscription: No

Shape: Appliqués

Technique: Fusion

## Condition

Single fragment.

## Description

Parts of a floral motif. From a seemingly circular yellow mass with white center stem four yellow stalks with green and turquoise lanceolate leaves. On the back side a large part is covered by dark-colored pieces in which red, yellow, and turquoise bands are visible.

## Comments and Comparanda

For the historical and technological evolution of glass inlays in Pharaonic Egypt and the Roman Empire see comments on [2003.260](#cat) and [2004.26.2](#cat).

## Provenance

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

## Bibliography

Unpublished

## Exhibitions

None

Label: 470

Title: Fragment of a Mosaic Inlay with Floral Theme

Accession\_number: 76.AF.70.41

Collection\_link: <https://www.getty.edu/art/collection/objects/19060>

Dimensions: 1.3 × 1.7 × 0.50 cm; Wt. 2.37 g

Date: First century BCE–first century CE

Start\_date: -100

End\_date: 99

Attribution: Production area: Egypt or Italy

Culture: Roman

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

Modeling technique and decoration: Fusion

Inscription: No

Shape: Appliqués

Technique: Fusion

## Condition

Single fragment cut into a rectangular shape and polished all around.

## Description

White and transparent greenish central square within thick yellow circle set on translucent blue background. Some red features appear around one of the yellow motifs. Possibly a floral motif. On the back side appear the same motifs, mildly distorted.

## Comments and Comparanda

For the historical and technological evolution of glass inlays in Pharaonic Egypt and the Roman Empire see comments on [2003.260](#cat) and [2004.26.2](#cat).

## Provenance

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

## Bibliography

Unpublished

## Exhibitions

None

Label: 471

Title: Fragment of a Mosaic Inlay with Floral Theme

Accession\_number: 76.AF.70.1

Collection\_link: <https://www.getty.edu/art/collection/objects/19020>

Dimensions: L. 5, W. 2.6, Th. 0.6 cm; Wt. 10.40 g

Date: First century BCE–first century CE

Start\_date: -100

End\_date: 99

Attribution: Production area: Egypt or Italy

Culture: Roman

Material: Opaque red, white, and yellow; translucent grayish-green and turquoise glass

Modeling technique and decoration: Fusion

Inscription: No

Shape: Appliqués

Technique: Fusion

## Condition

Single fragment broken all around.

## Description

Parts of three flowers appear on an olive-green background: (1) large part of a multipetaled flower with a central part consisting of a red rod set in white and grayish-green layers, surrounded by elongated turquoise petals outlined in grayish-green with a wide central nerve of the same glass; (2) quatrefoil flower with yellow central part and four white petals with red endings; (3) flower, probably a bud, with red sepia and white and yellow striped interior.

On the back side the motifs are partly visible, surrounded by variegated areas.

## Comments and Comparanda

For the historical and technological evolution of glass inlays in Pharaonic Egypt and the Roman Empire see comments at [2003.260](#cat) and [2004.26.2](#cat).

## Provenance

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

## Bibliography

Unpublished

## Exhibitions

None

Label: 472

Title: Fragment of a Mosaic Inlay with Floral Theme

Accession\_number: 76.AF.70.6

Collection\_link: <https://www.getty.edu/art/collection/objects/19025>

Dimensions: L. 3.1, W. 2, Th. 0.3 cm; Wt. 3.21 g

Date: First century BCE–first century CE

Start\_date: -100

End\_date: 99

Attribution: Production area: Egypt or Italy

Culture: Roman

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

Modeling technique and decoration: Fusion

Inscription: No

Shape: Appliqués

Technique: Fusion

## Condition

Single fragment broken all around.

## Description

On a dark blue background parts of a flower with elongated white petals and green sepals with faint yellow strokes are preserved. The motif is clearly visible on the back side of the fragment.

## Comments and Comparanda

For the historical and technological evolution of glass inlays in Pharaonic Egypt and the Roman Empire see comments at [2003.260](#cat) and [2004.26.2](#cat).

## Provenance

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

## Bibliography

Unpublished

## Exhibitions

None

Label: 473

Title: Fragment of a Mosaic Inlay with Floral Theme

Accession\_number: 76.AF.70.28

Collection\_link: <https://www.getty.edu/art/collection/objects/19047>

Dimensions: L. 2.2, W. 1.7, Th. 0.5 cm; Wt. 4.38 g

Date: First century BCE–first century CE

Start\_date: -100

End\_date: 99

Attribution: Production area: Egypt or Italy

Culture: Roman

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

Modeling technique and decoration: Fusion

Inscription: No

Shape: Appliqués

Technique: Fusion

## Condition

Single fragment polished all around into a rectangular shape in modern times.

## Description

On a dark blue background parts of a red and white flower and parts of distorted lanceolate green and turquoise leaves.

## Comments and Comparanda

For the historical and technological evolution of glass inlays in Pharaonic Egypt and the Roman Empire see comments at [2003.260](#cat) and [2004.26.2](#cat).

## Provenance

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

## Bibliography

Unpublished

## Exhibitions

None

Label: 474

Title: Fragment of a Mosaic Inlay with Floral Theme

Accession\_number: 76.AF.70.30

Collection\_link: <https://www.getty.edu/art/collection/objects/19049>

Dimensions: L. 3.1, W. 2.4, Th. 0.5 cm; Wt. 7.0 g

Date: First century BCE–first century CE

Start\_date: -100

End\_date: 99

Attribution: Production area: Egypt or Italy

Culture: Roman

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

Modeling technique and decoration: Fusion

Inscription: No

Shape: Appliqués

Technique: Fusion

## Condition

Single fragment broken all around.

## Description

The following floral features are partly preserved on a translucent dark blue (appearing black) background: two long stems with five rows of green and turquoise lanceolate leaves; two quatrefoil white and red flowers; three yellow rods set in white spots, probably buds or grains.

Most of the motifs are distorted on the back side.

## Comments and Comparanda

For the historical and technological evolution of glass inlays in Pharaonic Egypt and the Roman Empire see comments on [2003.260](#cat) and [2004.26.2](#cat).

## Provenance

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

## Bibliography

Unpublished

## Exhibitions

None

Label: 475

Title: Fragment of a Mosaic Inlay with Floral Theme

Accession\_number: 76.AF.70.34

Collection\_link: <https://www.getty.edu/art/collection/objects/19053>

Dimensions: L. 3.4, W. 2.2, Th. 0.5 cm; Wt. 6.29 g

Date: First century BCE–first century CE

Start\_date: -100

End\_date: 99

Attribution: Production area: Egypt or Italy

Culture: Roman

Material: Opaque green, red, and yellow; translucent purple and blue

Modeling technique and decoration: Fusion

Inscription: No

Shape: Appliqués

Technique: Fusion

## Condition

Single fragment broken all around.

## Description

The following floral features are partly preserved on a translucent dark green (appearing black) background: one large white and red flower and another whose center is a fine green cross surrounded by yellow, white, greenish, and yellow layers; a cluster of five white and red grains hanging from a curved green branch.

Parts of a lotus seed pod: circular green in the center surrounded by purple dots outlined in yellow. Turquoise elongated feature, probably part of a leave or a petal.

All motifs are distorted on the back side, appearing variegated.

## Comments and Comparanda

For the historical and technological evolution of glass inlays in Pharaonic Egypt and the Roman Empire see comments on [2003.260](#cat) and [2004.26.2](#cat).

## Provenance

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

## Bibliography

Unpublished

## Exhibitions

None

Label: 476

Title: Floral Plaque Fragment

Accession\_number: 76.AF.70.5

Collection\_link: <https://www.getty.edu/art/collection/objects/19024>

Dimensions: L. 3.4, W. 2.2, Th. 0.6 cm; Wt. 5.38 g

Date: First century BCE–first century CE

Start\_date: -100

End\_date: 99

Attribution: Production area: Egypt or Italy

Culture: Roman

Material: Translucent blue; opaque red and yellow glass

Modeling technique and decoration: Fusion

Inscription: No

Shape: Appliqués

Technique: Fusion

## Condition

Single fragment broken all around.

## Description

In a dark blue matrix parts of three red flowers. The one better preserved is a closed bud with red petals stemming from a yellow stalk and sepals.

## Comments and Comparanda

For the historical and technological evolution of glass inlays in Pharaonic Egypt and the Roman Empire see comments on [2003.260](#cat) and [2004.26.2](#cat).

## Provenance

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

## Bibliography

Unpublished

## Exhibitions

None

Label: 477

Title: Floral Plaque Fragment

Accession\_number: 76.AF.70.12

Collection\_link: <https://www.getty.edu/art/collection/objects/19031>

Dimensions: L. 3, W. 1.6, Th. 0.6 cm; Wt. 5.87 g

Date: First century BCE–first century CE

Start\_date: -100

End\_date: 99

Attribution: Production area: Egypt or Italy

Culture: Roman

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

Modeling technique and decoration: Fusion

Inscription: No

Shape: Appliqués

Technique: Fusion

## Condition

Single fragment ground into a rectangular shape.

## Description

Floral features in a translucent dark blue-green matrix. A cluster of eight grapes hanging from a yellow stem. Each grape consists of yellow, white, and red semicircular features. One large, round flower with a red rod at the center surrounded by four white petals set in a green background, rendering the sepals. This is set in light green, white, and yellow layers. A larger plant with yellow stalk ending in a large, round flower, quite probably identical to the one described above. From the stalk stem four lanceolate leaves with a central red nerve; one half of the leaf is rendered in green and the other in turquoise glass.

## Comments and Comparanda

For the historical and technological evolution of glass inlays in Pharaonic Egypt and the Roman Empire see comments on [2003.260](#cat) and [2004.26.2](#cat).

## Provenance

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

## Bibliography

Unpublished

## Exhibitions

None

Label: 478

Title: Floral Plaque Fragment

Accession\_number: 76.AF.70.20

Collection\_link: <https://www.getty.edu/art/collection/objects/19039>

Dimensions: L. 2.7, W. 1.8, Th. 0.3 cm; Wt. 3.23 g

Date: First century BCE–first century CE

Start\_date: -100

End\_date: 99

Attribution: Production area: Egypt or Italy

Culture: Roman

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

Modeling technique and decoration: Fusion

Inscription: No

Shape: Appliqués

Technique: Fusion

## Condition

Single fragment ground into an oval.

## Description

In a translucent bluish matrix three flowers are visible. The first one has six yellow petals set in white arranged around a central yellow rod set in white. The second is round with a white square crossed by a translucent purple X, set in three concentric layers of yellow, becoming less intense toward the outer edge. The third has a wide central green rod surrounded by a layer of small purple dots set in yellow. Along one edge an elongated, striped feature is partly preserved.

## Comments and Comparanda

For the historical and technological evolution of glass inlays in Pharaonic Egypt and the Roman Empire see comments on [2003.260](#cat) and [2004.26.2](#cat).

## Provenance

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

## Bibliography

Unpublished

## Exhibitions

None

Label: 479

Title: Fragment of a Mosaic Inlay with Floral Theme

Accession\_number: 76.AF.70.37

Collection\_link: <https://www.getty.edu/art/collection/objects/19056>

Dimensions: 1.5 × 1.5 × 0.50 cm; Wt. 2.68 g

Date: First century BCE–first century CE

Start\_date: -100

End\_date: 99

Attribution: Production area: Egypt or Italy

Culture: Roman

Material: Translucent dark blue; opaque yellow, turquoise, and green glass

Modeling technique and decoration: Fusion

Inscription: No

Shape: Appliqués

Technique: Fusion

## Condition

Two joining pieces. Fragment preserving two straight edges that form a right angle, probably from the original shaping of the object.

## Description

On dark blue matrix a central yellow stem with turquoise and green lanceolate leaves (like those on [76.AF.70.29](#num)) and a small part of a red flower, probably identical with that of [83.AF.28.21](#num).

## Comments and Comparanda

For the historical and technological evolution of glass inlays in Pharaonic Egypt and the Roman Empire see comments on [2003.260](#cat) and [2004.26.2](#cat).

## Provenance

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

## Bibliography

Unpublished

## Exhibitions

None

Label: 480

Title: Fragment of a Mosaic Inlay with Floral Theme

Accession\_number: 83.AF.28.15

Collection\_link: <https://www.getty.edu/art/collection/objects/258699>

Dimensions: Group record for two part records with dimensions:

83.AF.28.15.a: L. 3, W. 2.1 cm

83.AF.28.15.b: L. 2.7, W. 2.5 cm

\*measure the combined L × W\*

W. (of the entire band) 3.8, pres. H. 2.9 cm; Wt. 8.95 g

Date: First century BCE–first century CE

Start\_date: -100

End\_date: 99

Attribution: Production area: Egypt or Italy

Culture: Roman

Material: Opaque yellow and green; translucent dark blue and purple glass

Modeling technique and decoration: Fusion

Inscription: No

Shape: Appliqués

Technique: Fusion

## Condition

Two fragments. Parts of three straight original edges forming a right angle are preserved.

## Description

Plaque or band with vertical floral pattern. Parts of two rows of decorative leaves appear in dark blue matrix in the preserved fragments. The elongated leaves are green and yellow outlined in translucent purple (appearing black). One half of the leaf is rendered with darker green glass and the other half with lighter, yellowish green glass, as if part of the plant was in shadow and the other in direct sunlight.

On the back side the same motifs appear, distorted, and in big areas covered by translucent purple glass.

## Comments and Comparanda

For the historical and technological evolution of glass inlays in Pharaonic Egypt and the Roman Empire see comments on [2003.260](#cat). For closer parallels see [2003.261](#cat).

## Provenance

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

## Bibliography

Unpublished

## Exhibitions

None

Label: 481

Title: Fragment of a Mosaic Inlay with Geometrical Motif

Accession\_number: 76.AF.70.8

Collection\_link: <https://www.getty.edu/art/collection/objects/19027>

Dimensions: W. 4.3, L. 2.2, Th. 0.5 cm; Wt. 6.59 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; translucent purple and amber-colored glass

Modeling technique and decoration: Fusion

Inscription: No

Shape: Appliqués

Technique: Fusion

## Condition

Single fragment.

## Description

Indiscernible pattern. Florets of white rods set in purple and stripes of amber, beige, and white glass.

## Comments and Comparanda

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

## Provenance

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

## Bibliography

Unpublished

## Exhibitions

None

Label: 482

Title: Fragment of a Mosaic Inlay with Geometrical Motif

Accession\_number: 76.AF.70.43

Collection\_link: <https://www.getty.edu/art/collection/objects/19062>

Dimensions: L. 1.4, W. 1.7, Th. 0.20 cm; Wt. 1.19 g

Date: First century BCE–first century CE

Start\_date: -100

End\_date: 99

Attribution: Production area: Egypt or Italy

Culture: Roman

Material: Opaque yellow; translucent green glass

Modeling technique and decoration: Fusion

Inscription: No

Shape: Appliqués

Technique: Fusion

## Condition

Single fragment. Preserves two straight sides that form a right angle.

## Description

On a green background yellow circles are arranged. Motifs appear on both sides.

## Comments and Comparanda

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

## Provenance

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

## Bibliography

Unpublished

## Exhibitions

None

Label: 483

Title: Fragment of a Mosaic Inlay with Marbled Motif

Accession\_number: 76.AF.70.26

Collection\_link: <https://www.getty.edu/art/collection/objects/19045>

Dimensions: L. 3.3, W. 2.4, Th. 0.7 cm; Wt. 7.00 g

Date: First century BCE–first century CE

Start\_date: -100

End\_date: 99

Attribution: Production area: Egypt or Italy

Culture: Roman

Material: Opaque yellow and purple glass

Modeling technique and decoration: Fusion

Inscription: No

Shape: Appliqués

Technique: Fusion

## Condition

Single fragment.

## Description

On one side is a wavy pattern of yellow and purple glass imitating agate or onyx. The other side bears a multicolored pattern of layers of green, blue, red, white, and yellow glass.

## Comments and Comparanda

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

## Provenance

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

## Bibliography

Unpublished

## Exhibitions

None

Label: 484

Title: Fragment of a Mosaic Inlay with Marbled Motif

Accession\_number: 76.AF.70.13

Collection\_link: <https://www.getty.edu/art/collection/objects/19032>

Dimensions: L. 2.1, W. 1.6, Th. 0.2 cm; Wt. 1.84 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 and translucent purple glass

Modeling technique and decoration: Assembled from fused composite canes; slumped and rotary pressed

Inscription: No

Shape: Appliqués

Technique: Fusion

## Condition

Single fragment preserving two straight edges that form a right angle.

## Description

The pattern is marbled, with irregular white veins on dark purple background.

## Comments and Comparanda

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

## Provenance

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

## Bibliography

Unpublished

## Exhibitions

None

Label: 485

Title: Fragment of a Mosaic Inlay with Marbled Motif

Accession\_number: 76.AF.70.45

Collection\_link: <https://www.getty.edu/art/collection/objects/102948>

Dimensions: 1.7 × 1.6 × 0.20 cm; Wt. 1.70 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 and translucent purple glass

Modeling technique and decoration: Assembled from fused composite canes; slumped and rotary pressed

Inscription: No

Shape: Appliqués

Technique: Fusion

## Condition

Single fragment preserving three straight sides that form a rectangle.

## Description

The pattern is marbled, with faint, irregular white veins on dark purple background.

## Comments and Comparanda

For the historical and technological evolution of glass inlays in Pharaonic Egypt and the Roman Empire see comments on [2003.260](#cat). For vessels with the same pattern see [76.AD.70.19](#cat), etc.

## Provenance

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

## Bibliography

Unpublished

## Exhibitions

None

Label: 486

Title: Fragment of a Mosaic Inlay with Geometrical Motif

Accession\_number: 76.AF.70.27

Collection\_link: <https://www.getty.edu/art/collection/objects/19046>

Dimensions: L. 2.4, W. 2.4, Th. 0.2 cm; Wt. 3.36 g

Date: First century BCE–first century CE

Start\_date: -100

End\_date: 99

Attribution: Production area: Egypt or Italy

Culture: Roman

Material: Translucent green and opaque white

Modeling technique and decoration: Fusion

Inscription: No

Shape: Appliqués

Technique: Fusion

## Condition

Single fragment.

## Description

The fragment was cut into a square tile, probably in antiquity. Three sides are carefully [[grozzed]]; the edge of the fourth side is broken. The green body is decorated with yellow rods, which appear faintly, lengthwise, due to the distortion of the mass when it was formed by slumping.

## Comments and Comparanda

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

## Provenance

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

## Bibliography

Unpublished

## Exhibitions

None

Label: 487

Title: Fragment of a Mosaic Inlay with Geometrical Motif

Accession\_number: 76.AF.70.7

Collection\_link: <https://www.getty.edu/art/collection/objects/19026>

Dimensions: L. 4, W. 2.3, Th. 0.2 cm; Wt. 3.67 g

Date: First century BCE–first century CE

Start\_date: -100

End\_date: 99

Attribution: Production area: Egypt or Italy

Culture: Roman

Material: Translucent olive-green and opaque green glass

Modeling technique and decoration: Fusion

Inscription: No

Shape: Appliqués

Technique: Fusion

## Condition

Single fragment.

## Description

The fragment was cut into an angular tile, possibly a lozenge, probably in antiquity. The dark olive-green body is decorated with opaque green rods which appear lengthwise due to the distortion of the matrix when it was formed by slumping.

## Comments and Comparanda

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

## Provenance

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

## Bibliography

Unpublished

## Exhibitions

None

Label: 488

Title: Fragment of a Mosaic Inlay with Geometrical Motif

Accession\_number: 76.AF.70.35

Collection\_link: <https://www.getty.edu/art/collection/objects/19054>

Dimensions: L. 1.5, W. 1.5, Th. 0.3 cm; Wt. 1.60 g

Date: First century BCE–first century CE

Start\_date: -100

End\_date: 99

Attribution: Production area: Egypt or Italy

Culture: Roman

Material: Translucent green and opaque yellow glass

Modeling technique and decoration: Fusion

Inscription: No

Shape: Appliqués

Technique: Fusion

## Condition

Single fragment.

## Description

The fragment seems to have been cut into a square tile, probably in antiquity. The green body is decorated with yellow rods which appear obliquely lengthwise due to the distortion of the matrix when it was formed by slumping.

## Comments and Comparanda

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

## Provenance

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

## Bibliography

Unpublished

## Exhibitions

None

Label: 489

Title: Fragment of a Mosaic Inlay with Geometrical Motif

Accession\_number: 83.AF.28.25

Collection\_link: <https://www.getty.edu/art/collection/objects/16227>

Dimensions: 1.4 × 1 × 0.5 cm; Wt. 1.01 g

Date: First century BCE–first century CE

Start\_date: -100

End\_date: 99

Attribution: Production area: Egypt or Italy

Culture: Roman

Material: Translucent purple and green; opaque yellow glass

Modeling technique and decoration: Fusion

Inscription: No

Shape: Appliqués

Technique: Fusion

## Condition

Single fragment.

## Description

Translucent purple ground that appears as black, against which are yellow rods set on a translucent green background; distortion makes these appear as yellow lengths set in green.

## Comments and Comparanda

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

## Provenance

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

## Bibliography

Unpublished

## Exhibitions

None

Label: 490

Title: Fragment of a Mosaic Inlay with Marbled Motif

Accession\_number: 2004.26.1

Collection\_link: <https://www.getty.edu/art/collection/objects/221485>

Dimensions: L. 4.5, W. 3.9 cm; Wt. 6.13 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: Translucent light and dark amber-colored; opaque white glass

Modeling technique and decoration: Fusion

Inscription: No

Shape: Appliqués

Technique: Fusion

## Condition

Fragment broken all around.

## Description

On both sides, slightly differing wavy pattern of opaque white and translucent amber-color glass imitating agate or onyx.

## Comments and Comparanda

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

## Provenance

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

## Bibliography

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

## Exhibitions

None

Label: 491

Title: Fragment of a Mosaic Inlay with Floral Motif

Accession\_number: 2004.26.4

Collection\_link: <https://www.getty.edu/art/collection/objects/221488>

Dimensions: L. 3.2, W. 2.9 cm; Wt. 6.00 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 red, yellow, green, and white; translucent blue glass

Modeling technique and decoration: Fusion

Inscription: No

Shape: Appliqués

Technique: Fusion

## Condition

Fragment broken all around.

## Description

Mosaic inlay with floral motif. The basic motif, set in a checkerboard pattern, consists of a flower with four triangular green petals outlined in yellow, set in a red square with concave sides framed by four blue ovals outlined in white. Each tessera is lozenge-shaped, and along each center is placed the oval motif that stretches to the two corners. On each of the other two corners is a green triangle set in yellow. Four such tesserae form the quatrefoil flower motif, framed by ovals, which is set in a checkerboard pattern that covers the plaque.

Back side mainly murky green with some red areas only partly visible.

## Comments and Comparanda

For the historical and technological evolution of glass inlays in Pharaonic Egypt and the Roman Empire see comments on [2003.260](#cat). For a closer parallel see {Arveiller-Dulong and Nenna 2011}, p. 380, no. 617.

## Provenance

Pierre Mavrogordato, Greek, 1870–1948 (Berlin, Germany); 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. 123, no. 332.

## Exhibitions

None

Label: 492

Title: Fragment of a Mosaic Inlay with Geometrical Motif

Accession\_number: 2003.258.7

Collection\_link: <https://www.getty.edu/art/collection/objects/221647>

Dimensions: W. 3.3, L. 4.0 cm; Wt. 9.78 g

Date: First century BCE–first century CE

Start\_date: -100

End\_date: 99

Attribution: Production area: Egypt or Italy

Culture: Roman

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

Modeling technique and decoration: Fusion

Inscription: No

Shape: Appliqués

Technique: Fusion

## Condition

Fragment broken all around.

## Description

Flat mosaic inlay. A checkerboard pattern of adjoining lozenges comprising tiny polychrome square tesserae arranged to form a diamond pattern. Each section/floret consists of a lozenge comprised of a square central translucent purple tessera surrounded by bands of white, red, purple, green, yellow, purple, white, and red glass tesserae set in a translucent purple band.

## Comments and Comparanda

For the historical and technological evolution of glass inlays in Pharaonic Egypt and the Roman Empire see comments on [2003.260](#cat). For parallels with identical motifs see: {Fitzwilliam 1978}, p. 28, no. 45, from Egypt; {Grose 1989}, p. 363, no. 634; {Arveiller-Dulong and Nenna 2011}, p. 390, nos. 644–645; unpublished example at MMA (26.7.1243): <https://www.metmuseum.org/art/collection/search/571962>; also, same pattern in slightly different combinations, MMA (26.7.1242), unpublished: <https://www.metmuseum.org/art/collection/search/571961>.

For a double-convex bowl made of mosaic glass with this checkerboard motif see {Kofler-Truniger Collection 1985}, p. 97, no. 173.

## Provenance

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

## Bibliography

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

## Exhibitions

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

Label: 493

Title: Fragment of a Mosaic Inlay with Geometrical Motif

Accession\_number: 2003.265

Collection\_link: <https://www.getty.edu/art/collection/objects/221654>

Dimensions: H. 3.6, W. 3.8, Th. 0.14 cm; Wt. 9.2 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 red, white, and gray; translucent purple glass

Modeling technique and decoration: Fusion

Inscription: No

Shape: Appliqués

Technique: Fusion

## Condition

Square tile.

## Description

A kind of checkerboard motif covers the plaque, on which are preserved 27 columns with 23 rows. The background contains square gray tesserae (1.5 × 1.5 cm) and slightly smaller light gray (ca. 1.2 × 1.2 cm) ones, which appear every few (two to six) rows. Aligned with the light gray tesserae are fifteen mosaic tesserae present in six rows; these are four times larger (3.4 × 3.4 cm) than the gray ones, and they form a loose network of lozenges. In each mosaic tessera, a freely designed, four-petaled rosette is set in a red square background, which is set diagonally in a white square. The petals are formed by white and black (translucent purple?) curved lines. The mosaic tesserae are aligned with lighter gray tesserae every few rows of darker gray tesserae, which form the main background.

## Comments and Comparanda

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

## Provenance

Pierre Mavrogordato, Greek, 1870–1948 (Berlin, Germany); 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}, pp. 121, 126, no. 336k.

## Exhibitions

None

Label: 494

Title: Fragment of a Mosaic Inlay with Floral Motif

Accession\_number: 76.AF.70.31

Collection\_link: <https://www.getty.edu/art/collection/objects/19050>

Dimensions: L. 1.9, W. 1.6, Th. 0.5 cm; Wt. 3.90 g

Date: First century BCE–first century CE

Start\_date: -100

End\_date: 99

Attribution: Production area: Egypt or Italy

Culture: Roman

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

Modeling technique and decoration: Fusion

Inscription: No

Shape: Appliqués

Technique: Fusion

## Condition

Single fragment. Preserves two of its original sides, which almost form a right angle.

## Description

Front side: One floret a with central red rod set in yellow, set in red, surrounded by a layer of green petals outlined in yellow; set in green background.

Back side: Covered by a dark purple (seemingly black) layer.

## Comments and Comparanda

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

## Provenance

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

## Bibliography

Unpublished

## Exhibitions

None

Label: 495

Title: Statuette of a Snake

Accession\_number: 2003.257

Collection\_link: <https://www.getty.edu/art/collection/objects/221640>

Dimensions: L. 36, avg. W. 2 cm; Wt. 66.82 g

Date: First century BCE–first century CE

Start\_date: -100

End\_date: 99

Attribution: Production area: Egypt or Italy

Culture: Roman

Material: Opaque yellow, dark blue, and white glass

Modeling technique and decoration: Free-modeled with tools; applied marvered threads; stress marks on the underside

Inscription: No

Shape: Appliqués

Technique: Fusion

## Condition

Large parts are restored. Iridescence and pitting on glass sections.

## Description

Free-formed mosaic glass snake made up of sections of glass. Curvilinear body of a snake, hemispherical in cross section, underside flat but uneven. Yellow marvered trails were applied on the body (which may be modern) to represent the scales. The head in its current condition is in profile and is made of dark blue canes embedded in opaque white glass, with a section of axially cut opaque white for the mouth and a section of black for the pupil of the eye.

## Comments and Comparanda

This is a rare surviving product of modeled Roman glass, consisting of colored threads marvered into a colorless or lightly colored matrix and tooled into a serpentine, wavy shape. In its original form it showed the lozenge-shaped head of the reptile from above, as the rest of the body is presented. The single fully preserved known example ({Miho Museum 2001}, p. 96, no. 128 [A. Yoko]: H. 13, W. 10.6 cm, reddish brown glass wrapped in white and pale blue cords of glass) has its body curling into two large folds, assuming an approximately figure eight–shaped form that is evident in other partly preserved examples (Corning 1962, p. 8, fig. 5; {Goldstein 1979}, pp. 212–213, nos. 601–604; {Grose 1989}, pp. 359, 372, nos. 678–680; also, New Orleans Museum of Art 69.79, illustrated in {Grose 1989}, p. 359, fig. 174). Finally, six partly preserved examples, possibly included among the previously mentioned examples, were part of the Collection Julien Gréau, bought by Pierpont Morgan and donated to the Metropolitan Museum of Art ({Froehner 1903}, plate LXXI, nos. 10–15).

The exact use is not known, but the flat underside indicates that it was or could have been used as a decorative inlay in furniture or an architectural element. It seems logical to connect this statuette with depictions of Agathodaimon, a lesser god in the form of a a benevolent serpent. In urban contexts it appears as a household god, protector of the home in which it was worshiped. Agathodaimon in different contexts was a guarantor of agrarian fertility (LIMC I, pp. 277–282, s.v. “Agathodaimon” by F. Dunand). For a relief snake in the wall of a lararium in a Pompeian house in Regio IX that predates the Vesuvian eruption of 79 CE, see <https://www.stilearte.it/trovato-a-pompei-altorilievo-di-un-serpente-agatademone-indica-la-presenza-di-un-larario-che-sara-portato-alla-luce/>.

## 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. 123, no. 331.

## Exhibitions

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

Label: 496

Title: Fragment of a Mosaic Inlay with Maritime Motif

Accession\_number: 2003.266

Collection\_link: <https://www.getty.edu/art/collection/objects/221655>

Dimensions: L. 4.5, W. 2.6, Th. 0.4–0.3 cm; Wt. 7.21 g

Date: Probably third century CE

Start\_date: 200

End\_date: 299

Attribution: Production area: Egypt or Rome

Culture: Greek or Roman

Material: Opaque yellow, red, green, white, blue, and turquoise glass

Modeling technique and decoration: Mosaic

Inscription: No

Shape: Appliqués

Technique: Fusion

## Condition

Single fragment. The surface is slightly pitted.

## Description

The head and upper body of a multicolored fish appear against a turquoise background. All the colorful elements of the motif are a form of incrustation (Th. ca. 1 mm), set in the turquoise ground (Th. 2 cm) of the plaque. Originally the decoration was thicker too, but it was polished, probably in antiquity, as the pitting on the front surface indicates. Most probably the multicolored features of the fish were arranged on a surface and then the turquoise layer was applied over them. The back side is anomalous, uneven and rough, with elongated indentations, tooling marks of the production procedure.

The lower part of the fish is turquoise and outlined with a white band. The upper part has also green areas and is outlined with dark blue. A vertical wavy band of three red and two thinner dark green stripes indicated the gill slits. A wide white band delineates either the end of the head or some striping of the actual fish species rendered on the plaque. The fins are very long, and they are made of a series of wider green and fine dark green, yellow, and red stripes, outlined with a fine red stripe. The eye is made of a wide green oval with a small white triangle, which renders the reflection of the light in the pupil, surrounded with fine yellow and red rings. It seems that the fish represented can be identified as a tuna.

## Comments and Comparanda

For the historical and technological evolution of glass inlays in Pharaonic Egypt and the Roman Empire see comments on [2003.260](#cat) and [2004.26.2](#cat).

The fish most resembles the yellowfin tuna in the colors of the body and the fins, in addition to their characteristic elongated form and the shape of the head. This species has its habitat in the Atlantic Ocean; there are other species of tuna that migrate in the Mediterranean, especially bluefin tuna, which is known to have been fished from prehistoric times and in a more organized fashion at least from the sixth century BCE by Phoenicians on the Atlantic and in the Western Mediterranean and by Greeks in the Black Sea, even appearing on third- and second-century BCE coins minted in Spain, Portugal, Italy, Greece, and Asia Minor, showing the economic importance of this trade in that period ({Mastromarco 1988}; {Curtis 2005}; {Pepe 2006}; {Di Natale 2012}; {Di Natale 2014}).

Fragments of several inlay plaques and plates with fish motifs are known, apparently products of a specialized workshop; it has even been proposed that they were sold as half-products for use by glassworkers and other artisans ({Weinberg and Stern 2009}, p. 86). Published parallels include the following: finds from Athenian Agora, dated around the middle of the third century CE ({Weinberg 1962}, pp. 29–36; {Brill 1962}, pp. 37–48; {Weinberg and Stern 2009}, pp. 84–86, no. 153); Corinth, dated in the third century CE ({Williams and Zervos 1982}, pp. 133–134, plates 42a, 43; {Oliver 2001}; {Antonaras 2022}, pp. 71–73, no. 447); Rimini, dated in the third century CE ({Ortalli 2000}, pp. 516, 519–520, no. 183); Narbone, dated in the third century CE ({Feugère 2001}, pp. 15–16, fig. 5); Lechaion ({Ibrahim, Scranton and Brill 1976}, panels 16–17, pp. 72, 86, figs. 31, 87, 88, 91, 92). Other, unprovenanced finds are in museum and private collections: the Fitzwilliam Museum, Cambridge ({Fitzwilliam 1978}, p. 28, no 43); Corning Museum of Glass ({Goldstein 1979}, pp. 195–196, 264–265, nos. 532, 533, 792–796, color plates 29, 35, 36); formerly in the Kofler-Truniger Collection ({Kofler-Truniger 1985}, p. 118, no. 226, color ill.); Toledo Museum of Art ({Grose 1989}, pp. 367–368, nos. 654–656); Württembergisches Museum Stuttgart ({Stern and Schlick-Nolte 1994}, pp. 408–409, no. 148); Borowski Collection ({Bianchi 2002}, p. 154 nos. EG-39a–c); Metropolitan Museum of Art: (<https://www.metmuseum.org/art/collection/search/250145>, <https://www.metmuseum.org/art/collection/search/570436>, <https://www.metmuseum.org/art/collection/search/551563>).

## 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. 337.

## Exhibitions

None

Label: 497

Title: Fragment of a Mosaic Inlay with Maritime Motif

Accession\_number: 76.AF.70.14

Collection\_link: <https://www.getty.edu/art/collection/objects/19033>

Dimensions: L. 3.5, W. 1.9, Th. 0.2 cm; Wt. 3.05 g

Date: First century BCE–first century CE

Start\_date: -100

End\_date: 99

Attribution: Production area: Egypt or Italy

Culture: Roman

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

Modeling technique and decoration: Fusion

Inscription: No

Shape: Appliqués

Technique: Fusion

## Condition

Single fragment; two of the original, rounded edges preserved.

## Description

Wide, wavy bands of red, light green divided by three fine dark green lines and white glass. On one edge of this band a short, bending, applied, red feature is preserved.

## Comments and Comparanda

Possibly part of a maritime presentation, part of the body of a fish. Probably from the same object as [76.AF.70.16](#num) although that piece is thicker (Th. 0.5 cm). For the historical and technological evolution of glass inlays in Pharaonic Egypt and the Roman Empire see comments at [2003.260](#cat) and [2004.26.2](#cat). For maritime motifs on incrustations see comments on [2003.266](#cat).

## Provenance

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

## Bibliography

Unpublished

## Exhibitions

None

Label: 498

Title: Fragment of a Mosaic Inlay with Maritime Motif

Accession\_number: 76.AF.70.16

Collection\_link: <https://www.getty.edu/art/collection/objects/19035>

Dimensions: L. 2.5, W. 1.9, Th. 0.5 cm; Wt. 3.87 g

Date: First century BCE–first century CE

Start\_date: -100

End\_date: 99

Attribution: Production area: Egypt or Italy

Culture: Roman

Material: Opaque red and yellow; translucent green glass

Modeling technique and decoration: Fusion

Inscription: No

Shape: Appliqués

Technique: Fusion

## Condition

Single fragment; two of the original, rounded edges preserved.

## Description

Wavy lines of green and yellow glass converging toward the edge, which is not preserved. On one edge of this band a tiny remnant of a red feature is preserved. The motifs are visible, partly distorted, on the back side of the plaque.

## Comments and Comparanda

Possibly part of a maritime presentation, part of the body of a fish. Probably from the same object as [76.AF.70.14](#num) although 70.14 is only 0.2 cm thick. For the historical and technological evolution of glass inlays in Pharaonic Egypt and the Roman Empire see comments on [2003.260](#cat) and [2004.26.2](#cat). For maritime motifs on incrustations see comments on [2003.266](#cat).

## Provenance

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

## Bibliography

Unpublished

## Exhibitions

None

Label: 499

Title: Fragment of a Mosaic Inlay with Marine (?) Motif

Accession\_number: 83.AF.28.9

Collection\_link: <https://www.getty.edu/art/collection/objects/16211>

Dimensions: L. 1.5 × W. 2.3 × 0.20 cm; Wt. 1.70 g

Date: First century BCE–first century CE

Start\_date: -100

End\_date: 99

Attribution: Production area: Egypt or Italy

Culture: Roman

Material: Opaque red, yellow, green; translucent olive-green glass

Modeling technique and decoration: Fusion

Inscription: No

Shape: Appliqués

Technique: Fusion

## Condition

Single fragment.

## Description

The same pattern appears on both sides. Could be the body of a fish or eel. Rectangular piece, cut in this shape in antiquity. Along the upper edge a translucent olive-green band. Along the lower edge an applied opaque red band. The body is made of rows of florets, each of them comprised of a red central rod set in green and yellow layers, on a green background, giving the impression of fish scales.

## Comments and Comparanda

For the historical and technological evolution of glass inlays in Pharaonic Egypt and the Roman Empire see comments on [2003.260](#cat) and [2004.26.2](#cat). For maritime motifs on incrustations see comments on [2003.266](#cat).

## Provenance

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

## Bibliography

Unpublished

## Exhibitions

None

Label: 500

Title: Fragment of a Mosaic Inlay with a Fish

Accession\_number: 83.AF.28.26

Collection\_link: <https://www.getty.edu/art/collection/objects/16228>

Dimensions: L. 3.1, W. 1.8, Th. 0.40 cm; Wt. 3.12 g

Date: Possibly first century BCE–first century CE; more probably third century CE

Start\_date: -100

End\_date: 299

Attribution: Production area: Egypt or Rome

Culture: Roman

Material: Dark blue; opaque green, red, and white glass

Modeling technique and decoration: Fused lengths and sections of mosaic canes with details fused on the surface

Inscription: No

Shape: Appliqués

Technique: Fusion

## Condition

Single fragment; part of one edge is preserved.

## Description

Part of the representation of a fish. Rows of greenish and blue semicircular motifs, representing fish scales, outlined with a white straight band, probably the outline of the body, below which are obliquely arranged red and green sections on a dark blue background, probably a fin. On the back side the motifs are clearly visible, undistorted.

## Comments and Comparanda

For the historical and technological evolution of glass inlays in Pharaonic Egypt and the Roman Empire see comments on [2003.260](#cat) and [2004.26.2](#cat). Of glass panels and vessels with mosaic fish motifs see comments and parallels cited for [2003.266](#cat).

In the rendering of the scales, the colors of the fins, and even the white outline of the body, 83.AF.28.26 is connected directly with fragments in the Corning Museum of Glass ({ 1979}, p. 265, no. 794, plate 35; {Harden et al. 1987}, p. 31, no. 9) and in the Metropolitan Museum of Art (<https://www.metmuseum.org/art/collection/search/570436>; <https://www.metmuseum.org/art/collection/search/551563>).; {Harden et al. 1987}, p. 31, no. 9: https://www.cmog.org/artwork/revetment-fish?image=0) and in the Metropolitan Museum of Art (<https://www.metmuseum.org/art/collection/search/570436>; <https://www.metmuseum.org/art/collection/search/551563>).

## Provenance

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

## Bibliography

Unpublished

## Exhibitions

None