Label: 501

Title: Fragment of a Mosaic Inlay with Geometrical Motif

Accession\_number: 76.AF.70.11

Collection\_link: <https://www.getty.edu/art/collection/objects/19030>

Dimensions: L. 3.5, W. 2, Th. 0.3 cm (matrix: 0.2 cm; colored elements: 0.1 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: Opaque white and turquoise; translucent purple glass

Modeling technique and decoration: Fusion

Inscription: No

Shape: Appliqués

Technique:

## Condition

Single fragment broken all around.

## Description

White and turquoise stripes of various widths curving on a dark, translucent purple background. The back of the inlay was scored, while still hot, with parallel and crosshatched grooves that form a loose network of lozenges, probably for better adhesion of the tile to the object in which it was set.

## 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Unpublished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: 502

Title: Vessel Fragment with a Man Holding the Bridle of a Horse

Accession\_number: 2003.353

Collection\_link: <https://www.getty.edu/art/collection/objects/221743>

Dimensions: pres. H. 2.8, Th. 0.4 [green 0.3; white 0.1] cm; Wt. 4.15 g

Date: Perhaps first century CE

Start\_date: 1

End\_date: 99

Attribution: Production area: Eastern Mediterranean, possibly Italy

Culture: Roman

Material: Opaque white and green glass

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

Inscription: No

Shape: Appliqués

Technique:

## Condition

Vessel fragment in fair condition. Surface is slightly pitted.

## Description

Body fragment, slightly convex in horizontal cross section, of a cameo glass vessel. The outside is decorated in cameo technique. The decoration is opaque white and the background is opaque green. The fragment shows the upper body of a frontal young male figure, facing to the left, beardless, with short hair, whose chest is bare and who wears a cloak (chlamys) attached around his neck and thrown back over his shoulders. The folds of the edge of the chlamys wrap over his extended left arm. He wears wide, loose trousers, the braccae or ἀναξυρίδες worn by barbarians, forming a fold around his waist and covering the drawstring that kept it in place ({Mau 1893}). The figure is a barbarian ostler. His right arm is extended upward to grasp the bridle of a rearing horse. All that is preserved of the horse is the end of the muzzle, the chest, and the two front legs. Next to the extended left arm at the end of the preserved fragment is a raising of the ground, quite probably the beginning of another figure or motif.

The back side is mildly uneven and generally smooth, except for three curved, slanting ridges. Practically no pitting observable.

## Comments and Comparanda

On cameo glass vessels see comments on [84.AF.85](#cat). This fragment differs from the majority of glass cameos in its green lower layer, and no actual parallels were located.

## 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. 191, no. 522.

## Exhibitions

None

Label: 503

Title: Plaque Fragment with Floral Tendril Decorations

Accession\_number: 2003.355

Collection\_link: <https://www.getty.edu/art/collection/objects/221745>

Dimensions: pres. H. 3.5, pres. W. 2.5, Th. 0.7 cm; Wt. 10 g

Date: Early first century CE

Start\_date: 1

End\_date: 32

Attribution: Production area: Probably Italy

Culture: Roman

Material: Opaque light blue glass

Modeling technique and decoration: Mold pressed

Inscription: No

Shape: Appliqués

Technique:

## Condition

Single fragment preserving the upper left corner of an originally rectangular plaque.

## Description

On the fragment is relief decoration in the form of a two-tiered tendril with voluminous, modular stems, which end in a tripartite tip. Four-petaled flowers hanging from minuscule stems fill the areas between the branches of the tendril. The plaque is opaque light blue glass throughout its thickness. The rear of the plaque is flat but rough, dull, and pitted. It preserves two of the original edges at the upper and left sides, which are vertical and smooth.

## Comments

In Roman times, in about the first century CE, molded glass inlay plaques, mainly rectangular or rounded in shape, appear in relatively large numbers. In general, Roman molded decorative plaques appear to be either single-colored, sometimes made throughout of one single color or have internally a core of a different color (white or translucent bluish), or they are cameos presenting the relief decoration usually in two—but less often in more—layers of different colors. They are formed by pressing glass in an open mold, or in the case of multilayered polychromic objects, by the pressing and fusion of layers of powdered glass, one for each layer of different color ({Lierke 1999}, pp. 78–80). Medusa heads ({Harden et al. 1987}, p. 30, no. 8; {Spaer 2001}, p. 254, nos. 613–614; {Arveiller-Dulong and Nenna 2011}, pp. 399–401, nos. 655–662) are common motifs, and human portraits, masks, and other figurative motifs appear too ({Alfano 1997}, p. 210, no. 221; {Whitehouse 1997a}, pp. 20–22, 26–27, nos. 7–12, 20–22; {Spaer 2001}, p. 254, no. 612; {Arveiller-Dulong and Nenna 2011}, pp. 401–403, nos. 663–672; {Gerspach 1885}, p. 43, fig. 16 = <https://collections.vam.ac.uk/item/O2354/panel-unknown/>; <https://collections.vam.ac.uk/item/O127/panel/>), as are floral motifs, like oak leaves and acorns ({Whitehouse 1997a}, pp. 22–23, nos. 13–14, 16; {Miho Museum 2001}, p. 71, no. 83–84 [A. Yoko]; {Arveiller-Dulong and Nenna 2011}, p. 403, nos. 673–676).

## Comparanda

Identical to 2003.355 seem to be two pieces from old Italian collections ({Arveiller-Dulong and Nenna 2011}, p. 403, no. 674; {Whitehouse 1997}, p. 22, no. 13); the second is fully preserved, providing information about the exact positioning of the fragment and the dimensions of the original plaque (H. 7.7, W. 4.5 cm). In addition, regarding the rest of the motif it becomes evident that it was even more diverse and the two lower rows of the foliage bore bell-shaped flowers, which of course might be the same as the four-petaled flowers on the top row, only presented in profile. In addition, in the Oppenländer collection there was another fragment of a very similar plaque ({von Saldern et al. 1974}, p. 192, no. 525a).

## 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. 192, no. 525b.

## Exhibitions

None

Label: 504

Title: Appliqué with a Comic Mask / Jug

Accession\_number: 2003.358

Collection\_link: <https://www.getty.edu/art/collection/objects/221748>

Dimensions: H. 3.5 × W. 3.9 cm; Wt. 29.44 g

Date: Third–fourth centuries CE

Start\_date: 200

End\_date: 399

Attribution: Production area: Eastern Mediterranean

Culture: Roman

Material: Translucent olive-green glass

Modeling technique and decoration: Free-blown (the jug) and mold-pressed (the medallion); applied (the medallion)

Inscription: No

Shape: Appliqués

Technique:

## Condition

Fragment. Surface bears patches of iridescence.

## Description

A stamped, roughly discoid appliqué with a theater mask. Comical mask with small, circular eye-openings, wide-open smiling mouth, a prominent wig comprised of 26 radiantly arranged ribs, and a protuberance on the center of the forehead. Visible on the back side are traces of the strap handle and the body of the jug this once decorated.

## Comparanda

Discoid medallions decorated with molded relief motifs were used to embellish sumptuous tableware, predominantly jugs and bowls, from the first century CE and again in the third–fourth centuries CE ({Antonaras 2017}, pp. 167–169, form 149). The medallion was usually placed on the base of the jug handle. Alternatively, it may have been added either singly or as one of a group of stamped bosses on the body of the vessel ({von Saldern 1968}, no. 55; {Isings 1964}, pp. 59–63; {Harden et al. 1968}, p. 85, no. 112; {Harden et al. 1987}, pp. 204–205, no. 113). In addition to theatrical masks, which have been associated with the role of the “hegemon therapon,” that is, the older, principal slave from Greek comedy ({Arveiller-Dulong and Nenna 2005}, p. 429), the repertoire included heads of Medusa, Silenus, satyrs, and several objects connected to the cult of Dionysus (such as the thyrsus and Pan pipes), as well as lion heads. For more parallels with theatrical masks see {Edgar 1905}, plate 10, nos. 32.762–767; {Auth 1976}, p. 107, no. 123; {Clairmont 1977}, plate 12, no. 39; {Welker 1987}, p. 17, no. 10 (left, inv. no. 87.61); {Sangiorgi 1999}, p. 66 nos. 153–154 and 157; {Whitehouse 2001b}, pp. 232–233, nos. 811–812; {Israeli 2003}, p. 190, no. 224; {Arveiller-Dulong and Nenna 2005}, pp. 440–441, nos. 1227–1234; {Lightfoot 2007}, p. 180, no. 464; {Antonaras 2012}, p. 282, no. 464.

## 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. 193, no. 529.

## Exhibitions

None

Label: 505

Title: Appliqué Relief with a Comic Mask / Jug

Accession\_number: 2003.359

Collection\_link: <https://www.getty.edu/art/collection/objects/221749>

Dimensions: H. 3.3 × W. 3.1 cm; Wt. 17.96 g

Date: Third–fourth centuries CE

Start\_date: 200

End\_date: 399

Attribution: Production area: Eastern Mediterranean

Culture: Roman

Material: Translucent blue (the medallion) and colorless greenish glass (the vessel)

Modeling technique and decoration: Free-blown (the jug) and mold-pressed (the medallion); applied (the medallion)

Inscription: No

Shape: Appliqués

Technique:

## Condition

Fragment. Surface bears patches of iridescence. Lower part of the stamp is missing.

## Description

Roughly discoid appliqué, stamped in dark blue glass, with a theater mask. Comical, beardless, male mask with small, circular eye openings, wide-open smiling mouth, a prominent wig comprising 24 radiantly arranged ribs, and a protuberance on the center of the forehead. Visible on the back side are traces of the colorless greenish body of the vessel the medallion once decorated.

## Comparanda

See comments on [2003.358](#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. 194, no. 531.

## Exhibitions

None

Label: 506

Title: Appliqué with a Lion’s Head

Accession\_number: 2003.360

Collection\_link: <https://www.getty.edu/art/collection/objects/221750>

Dimensions: pres. H. 2.1, pres. W. 2.4, max. Th. 1.9 cm; Wt. 8.10 g

Date: Fourth century CE

Start\_date: 300

End\_date: 399

Attribution: Production area: Eastern Mediterranean

Culture: Roman

Material: Translucent greenish glass

Modeling technique and decoration: Vessel free-blown; applied element. The appliqué: molded and applied

Inscription: No

Shape: Appliqués

Technique:

## Condition

Largely complete. Surface is covered with iridescence. Large fragments are missing around the edges above the head and under the chin.

## Description

Roughly circular appliqué medallion in the form of a lion’s head. Rich mane surrounds the head on all sides; aquiline snout; pronounced eyebrows; and wide-open mouth.

On the back side is preserved the part of the vessel body (Th. 0.1 cm) to which this was attached.

These medallions were mostly placed at the base of a jug handle, or around the body of a bowl.

## Comparanda

See comments on [2003.358](#cat). In addition see {Edgar 1905}, p. 78, no. 32.768; {Davidson 1952}, plate 54, no. 618; {Kunina 1997}, p. 208, no. 175a, b; {Hayes 1975}, p. 144, nos. 605, 606; {Whitehouse 2001b}, pp. 233–234, nos. 814–816; {Antonaras 2012}, p. 282, no. 462.

## 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. 194, no. 532.

## Exhibitions

None

Label: 507

Title: Appliqué with a Lion’s Head

Accession\_number: 80.AF.76

Collection\_link: <https://www.getty.edu/art/collection/objects/9238>

Dimensions: L. 2.5, W. 2.2 cm; Wt. 6.83 g

Date: Fourth century CE

Start\_date: 300

End\_date: 399

Attribution: Production area: Eastern Mediterranean

Culture: Roman

Material: Translucent greenish glass

Modeling technique and decoration: Vessel: free-blown. The appliqué: molded and applied

Inscription: No

Shape: Appliqués

Technique:

## Condition

Largely complete. Small fragments missing around the edges.

## Description

Roughly circular appliqué medallion in the form of a lion’s head. Rich mane surrounds the head on all sides; aquiline snout; pronounced eyebrows; and wide-open mouth.

On the back side is preserved the part of the vessel body to which this was attached.

## Comparanda

See comments on [2003.358](#cat) and [2003.360](#cat).

## Provenance

1980, David Swingler, American, born 1948, donated to the J. Paul Getty Museum, 1980

## Bibliography

Unpublished

## Exhibitions

None

Label: 508

Title: Fish-Shaped Appliqué / Conchylienbecher (shell beaker)

Accession\_number: 2003.405

Collection\_link: <https://www.getty.edu/art/collection/objects/221794>

Dimensions: L. 3.5, W. 1.1 cm; Wt. 4.92 g

Date: Late third–early fourth century CE

Start\_date: 266

End\_date: 332

Attribution: Production area: Cologne or Trier

Culture: Roman

Material: Transparent greenish glass

Modeling technique and decoration: Free-blown and tooled

Inscription: No

Shape: Appliqués

Technique:

## Condition

Fragment.

## Description

Appliqué in the shape of a fish. The mouth forms the opening, and there is a large dorsal fin with vertical striations separately applied. The end of the tail has broken off. On the back side of the fish’s body is visible the scar from the point that connected the appliqué to the vessel.

## Comments and Comparanda

This appliqué belongs to a type of cup, known as conchylia cups, that was decorated with three or four rows of fish, shells, and other sea creatures. These faced left, like this example, or more rarely vertically (on the class see {Doppelfeld 1973}; {Doppelfeld 1976}). Three of the known examples were found in Cologne ({Fremersdorf 1961}, pp. 23–24, plate 15 and pp. 26–27, plate 21; {Doppelfeld 1973}, pp. 281–283, figs. 1–3; {Glass from the Ancient World 1957}, p. 255, no. 144), one from Trier ({Goethert-Polaschek 1977}, pp. 63–64, no. 241, and p. 319, tomb 252, plate 24), and one from Rome ({Fremersdorf 1975}, pp. 72–73, no. 706, plate 32). Single fish have been found around the Mediterranean, such as at Corinth ({Davidson 1952}, p. 98, no. 619, plate 54; {Antonaras 2022}, pp. 52, 98, no. 201) and on Crete ({Price 1992}, pp. 428, 447, no. 160); others were purchased in eastern Mediterranean cities, such as Cairo ({Glass from the Ancient World 1957}, p. 163, no. 336; {Whitehouse 2001a}, p. 237, no. 824) and Tyre ({Arveiller-Dulong and Nenna 2005}, no. 981), and yet another, unprovenanced one has been published ({Schlick-Nolte 2002}, p. 102, no. V-64). They are considered to be products of the region of Cologne or Trier, and of another production center on the Mediterranean. The few of them that can be dated independently are placed at the end of the third–early fourth century CE.

The fact that several single fish appliqués have been unearthed as isolated finds in excavation indicates that once they were separated from the body of the vessel they were kept and repurposed, probably as amulets ({Stern 2001}, p. 141).

## Provenance

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

## Bibliography

{von Saldern et al. 1974}, p. 215, no. 623.

## Exhibitions

None

Label: 509

Title: Spacer-Bead

Accession\_number: 2003.214.1

Collection\_link: <https://www.getty.edu/art/collection/objects/221581>

Dimensions: L. 4.2, W. 1.8, Th. 1.0 cm

Date: LH IlIA–LH IIIB (1400–1200 BCE)

Start\_date: -1400

End\_date: -1200

Attribution: Production area: Aegean region

Culture: Greek (Mycenaean)

Material: Translucent dark blue glass

Modeling technique and decoration: Mold pressed in an open mold

Inscription: No

Shape: Beads

Technique: “Cast”-rotary pressed

## Condition

Partly preserved.

## Description

Vertical rectangular panel tapering toward the base; uneven, flat back; straight sides, (bottom missing); a large hole running horizontally through volute at bottom. One hole on the preserved upper part. Molded decoration on front: a series of two volutes appear on the preserved fragment; the entire bead quite probably comprised three volutes, each with a truncated pyramidal spike projecting out at left; three pairs of wavy lines in relief run vertically down reels, with probably six finer lines between spikes on left.

## Comments and Comparanda

On Mycenaean beads see [2004.15.1](#cat).

## Provenance

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

## Bibliography

{von Saldern et al. 1974}, pp. 91–92, no. 240; p. 91, plate no. 240.

{Nightingale 2018}, pp. 32–33, 36, 48, fig. 12, color plate 7.

## Exhibitions

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

Label: 510

Title: Spacer-Bead

Accession\_number: 2003.214.2

Collection\_link: <https://www.getty.edu/art/collection/objects/221582>

Dimensions: 4.4 × 1.7 × 1 cm

Date: LH IlIA–LH IIIB (1400–1200 BCE)

Start\_date: -1400

End\_date: -1200

Attribution: Production area: Aegean region

Culture: Greek (Mycenaean)

Material: Translucent dark blue glass

Modeling technique and decoration: Mold pressed in an open mold

Inscription: No

Shape: Beads

Technique: “Cast”-rotary pressed

## Condition

Partly preserved.

## Description

Vertical rectangular panel tapering toward the base; uneven, flat back; straight sides, (bottom missing); a large hole running horizontally through volute at bottom. Molded decoration on front: a series of two volutes appear on the preserved fragment; the entire bead quite probably comprised three volutes, each with a truncated pyramidal spike projecting out at the left; three pairs of wavy lines in relief run vertically down reels, with another six finer lines between spikes on left.

## Comments and Comparanda

On Mycenaean beads see [2004.15.1](#cat).

## Provenance

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

## Bibliography

{von Saldern et al. 1974}, pp. 91–92, no. 240; p. 91, plate no. 240.

{Nightingale 2018}, pp. 32–33, 36, 48, fig. 12, color plate 7.

## Exhibitions

{CHECK WEB PAGE]

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

Label: 511

Title: Spacer-Bead

Accession\_number: 2003.214.3

Collection\_link: <https://www.getty.edu/art/collection/objects/221583>

Dimensions: H. 2.7, W. 1.0, Th. 0.5 cm

Date: LH IlIA–LH IIIB (1400–1200 BCE)

Start\_date: -1400

End\_date: -1200

Attribution: Production area: Aegean region

Culture: Greek (Mycenaean)

Material: Translucent dark blue glass

Modeling technique and decoration: Mold pressed in an open mold

Inscription: No

Shape: Beads

Technique: “Cast”-rotary pressed

## Condition

Intact.

## Description

Rectangular spacer-bead in the shape of an elongated plaque with raised and ribbed ends pierced by a transverse thread hole. The underside is glossy and concave; the upper side is decorated with two raised, six-petaled rosettes with rounded central knob.

## Comments and Comparanda

On Mycenaean beads see [2004.15.1](#cat).

## Provenance

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

## Bibliography

{von Saldern et al. 1974}, pp. 91–92, no. 240; p. 91, plate no. 240.

{Nightingale 2018}, pp. 32–33, 36, 48, fig. 12, color plate 7.

## Exhibitions

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

Label: 512

Title: Spacer-Bead

Accession\_number: 2003.214.4

Collection\_link: <https://www.getty.edu/art/collection/objects/221584>

Dimensions: L: 2.6, W. 1.0, Th. 0.5 cm

Date: LH IlIA–LH IIIB (1400–1200 BCE)

Start\_date: -1400

End\_date: -1200

Attribution: Production area: Aegean region

Culture: Greek (Mycenaean)

Material: Translucent dark blue glass

Modeling technique and decoration: Mold pressed in an open mold

Inscription: No

Shape: Beads

Technique: “Cast”-rotary pressed

## Condition

Intact.

## Description

Rectangular spacer-bead in the shape of an elongated plaque with raised and ribbed ends pierced by a transverse thread hole. The underside is glossy and concave; the upper side is decorated with two raised, six-petaled rosettes with rounded central knob.

## Comments and Comparanda

On Mycenaean beads see [2004.15.1](#cat).

## Provenance

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

## Bibliography

{von Saldern et al. 1974}, pp. 91–92, no. 240; p. 91, plate no. 240.

{Nightingale 2018}, pp. 32–33, 36, 48, fig. 12, color plate 7.

## Exhibitions

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

Label: 513

Title: Spacer-Bead

Accession\_number: 2003.214.5

Collection\_link: <https://www.getty.edu/art/collection/objects/221585>

Dimensions: L: 1.9, W. 1.1, Th. 0.5 cm

Date: LH IlIA–LH IIIB (1400–1200 BCE)

Start\_date: -1400

End\_date: -1200

Attribution: Production area: Aegean region

Culture: Greek (Mycenaean)

Material: Translucent dark blue glass

Modeling technique and decoration: Mold pressed in an open mold

Inscription: No

Shape: Beads

Technique: “Cast”-rotary pressed

## Condition

Intact.

## Description

Spacer-bead in the shape of a rectangular plaque. The ends are pierced by a transverse thread hole. The underside is glossy and concave; the upper side is decorated with a raised, stylized motif of two Argonauts placed back-to-back. The ribbed egg cases, or shells, cover the upper central part of the plaque. Three of the tentacles of each animal are presented, curved and extending to the ends of each side of the plaque; at the center of the plaque are the eyes.

## Comments and Comparanda

On Mycenaean beads see [2004.15.1](#cat).

## Provenance

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

## Bibliography

{von Saldern et al. 1974}, pp. 91–92, no. 240; p. 91, plate no. 240.

{Nightingale 2018}, pp. 32–33, 36, 48, fig. 12, color plate 7.

## Exhibitions

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

Label: 514

Title: Spacer-Bead

Accession\_number: 2003.214.6

Collection\_link: <https://www.getty.edu/art/collection/objects/221586>

Dimensions: H. 2, W. 1.2, Th. 0.5 cm

Date: LH IlIA–LH IIIB (1400–1200 BCE)

Start\_date: -1400

End\_date: -1200

Attribution: Production area: Aegean region

Culture: Greek (Mycenaean)

Material: Translucent dark blue glass

Modeling technique and decoration: Mold pressed in an open mold

Inscription: No

Shape: Beads

Technique: “Cast”-rotary pressed

## Condition

Intact.

## Description

Spacer-bead in the shape of a rectangular plaque. The ends are pierced by a transverse thread hole. The underside is glossy and concave; the upper side is decorated with a raised, stylized motif of two argonauts placed back-to-back. The ribbed egg cases, or shells, cover the upper central part of the plaque. Three of the tentacles of each animal are presented, curved and extending to the ends of each side of the plaque; at the center of the plaque are the eyes.

## Comments and Comparanda

On Mycenaean beads see [2004.15.1](#cat).

## Provenance

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

## Bibliography

{von Saldern et al. 1974}, pp. 91–92, no. 240; p. 91, plate no. 240.

{Nightingale 2018}, pp. 32–33, 36, 48, fig. 12, color plate 7.

## Exhibitions

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

Label: 515

Title: Spacer-Bead

Accession\_number: 2003.214.7

Collection\_link: <https://www.getty.edu/art/collection/objects/221587>

Dimensions: H. 2.5 cm

Date: LH IlIA–LH IIIB (1400–1200 BCE)

Start\_date: -1400

End\_date: -1200

Attribution: Production area: Aegean region

Culture: Greek (Mycenaean)

Material: Translucent dark blue glass

Modeling technique and decoration: Mold pressed in an open mold

Inscription: No

Shape: Beads

Technique: “Cast”-rotary pressed

## Condition

Intact.

## Description

Spacer-bead in the shape of a rectangular plaque. The ends are pierced by a transverse thread hole. The underside is glossy and concave; the upper side is decorated with a raised, stylized motif of two argonauts placed back-to-back. The ribbed egg cases, or shells, cover the upper central part of the plaque. Three of the tentacles of each animal are presented, curved and extending to the ends of each side of the plaque; at the center of the plaque are the eyes.

## Comments and Comparanda

On Mycenaean beads see [2004.15.1](#cat).

## Provenance

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

## Bibliography

{von Saldern et al. 1974}, pp. 91–92, no. 240; p. 91, plate no. 240.

## Exhibitions

{CHECK WEB ENTRY}

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

Label: 516

Title: Spacer-Bead

Accession\_number: 2003.214.8

Collection\_link: <https://www.getty.edu/art/collection/objects/221588>

Dimensions: L: 3.1, W. 1.2, Th. 0.5 cm

Date: LH IlIA–LH IIIB (1400–1200 BCE)

Start\_date: -1400

End\_date: -1200

Attribution: Production area: Aegean region

Culture: Greek (Mycenaean)

Material: Translucent dark blue glass. Silvery weathering and incrustation

Modeling technique and decoration: Mold pressed in an open mold

Inscription: No

Shape: Beads

Technique: “Cast”-rotary pressed

## Condition

Intact.

## Description

Rectangular spacer-bead in the shape of an elongated plaque with raised and ribbed ends pierced by a transverse thread hole. The underside is glossy and concave; the upper side is decorated with a raised, stylized ivy leaf, laid sideways in the center.

## Comments and Comparanda

On Mycenaean beads see [2004.15.1](#cat).

## Provenance

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

## Bibliography

{von Saldern et al. 1974}, pp. 91–92, no. 240; p. 91, plate no. 240.

{Nightingale 2018}, pp. 32–33, 36, 48, fig. 12, color plate 7.

## Exhibitions

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

Label: 517

Title: Spacer-Bead

Accession\_number: 2003.214.9

Collection\_link: <https://www.getty.edu/art/collection/objects/221589>

Dimensions: H. 3, W. 1.4, Th. 0.5 cm

Date: LH IlIA–LH IIIB (1400–1200 BCE)

Start\_date: -1400

End\_date: -1200

Attribution: Production area: Aegean region

Culture: Greek (Mycenaean)

Material: Translucent dark blue glass

Modeling technique and decoration: Mold pressed in an open mold

Inscription: No

Shape: Beads

Technique: “Cast”-rotary pressed

## Condition

Intact; silvery weathering and incrustation.

## Description

Rectangular spacer-bead in the shape of an elongated plaque with raised and ribbed ends pierced by a transverse thread hole. The underside is glossy and concave, the upper side is decorated with a raised, stylized ivy leaf, laid sideways in the center.

## Comments and Comparanda

On Mycenaean beads see [2004.15.1](#cat).

## Provenance

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

## Bibliography

{von Saldern et al. 1974}, pp. 91–92, no. 240; p. 91, plate no. 240.

{Nightingale 2018}, pp. 32–33, 36, 48, fig. 12, color plate 7.

## Exhibitions

CHECK WEB ENTRY

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

Label: 518

Title: Spacer-Bead

Accession\_number: 2003.214.10

Collection\_link: <https://www.getty.edu/art/collection/objects/221590>

Dimensions: L: 3, W. 1.6, Th. 0.5 cm

Date: LH IlIA–LH IIIB (1400–1200 BCE)

Start\_date: -1400

End\_date: -1200

Attribution: Production area: Aegean region

Culture: Greek (Mycenaean)

Material: Translucent dark blue glass

Modeling technique and decoration: Mold pressed in an open mold

Inscription: No

Shape: Beads

Technique: “Cast”-rotary pressed

## Condition

Intact. Silvery weathering and incrustation.

## Description

Rectangular spacer-bead in the shape of an elongated plaque with raised and ribbed ends pierced by a transverse thread hole. The underside is glossy and concave; the upper side is decorated with a raised, stylized ivy leaf, laid sideways in the center.

## Comments and Comparanda

On Mycenaean beads see [2004.15.1](#cat).

## Provenance

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

## Bibliography

{von Saldern et al. 1974}, pp. 91–92, no. 240; p. 91, plate no. 240.

{Nightingale 2018}, pp. 32–33, 36, 48, fig. 12, color plate 7.

## Exhibitions

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

Label: 519

Title: Spacer-Bead

Accession\_number: 2003.214.11

Collection\_link: <https://www.getty.edu/art/collection/objects/221591>

Dimensions: H. 2.5 cm

Date: LH IlIA–LH IIIB (1400–1200 BCE)

Start\_date: -1400

End\_date: -1200

Attribution: Production area: Aegean region

Culture: Greek (Mycenaean)

Material: Translucent dark blue glass

Modeling technique and decoration: Mold pressed in an open mold

Inscription: No

Shape: Beads

Technique: “Cast”-rotary pressed

## Condition

Intact. Silvery weathering and incrustation.

## Description

Rectangular spacer-bead in the shape of an elongated plaque with raised and ribbed ends pierced by a transverse thread hole. The underside is glossy and concave; the upper side is decorated with three raised, figure-eight-shaped pelte shields, each surrounded by dots.

## Comments and Comparanda

On Mycenaean beads see [2004.15.1](#cat).

## Provenance

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

## Bibliography

{von Saldern et al. 1974}, pp. 91–92, no. 240; p. 91, plate no. 240.

## Exhibitions

None

Label: 520

Title: Spacer-Bead

Accession\_number: 2003.214.12

Collection\_link: <https://www.getty.edu/art/collection/objects/221592>

Dimensions: H. 2.5, W. 1.3, Th. 0.5 cm

Date: LH IlIA–LH IIIB (1400–1200 BCE)

Start\_date: -1400

End\_date: -1200

Attribution: Production area: Aegean region

Culture: Greek (Mycenaean)

Material: Translucent dark blue glass

Modeling technique and decoration: Mold pressed in an open mold

Inscription: No

Shape: Beads

Technique: “Cast”-rotary pressed

## Condition

Intact. Silvery weathering and incrustation.

## Description

Rectangular spacer-bead in the shape of an elongated plaque with raised and ribbed ends pierced by a transverse thread hole. The underside is glossy and concave; the upper side is decorated with three raised, figure- eight-shaped pelte shields, each of them surrounded by dots.

## Comments and Comparanda

On Mycenaean beads see [2004.15.1](#cat).

## Provenance

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

## Bibliography

{von Saldern et al. 1974}, pp. 91–92, no. 240; p. 91, plate no. 240.

{Nightingale 2018}, pp. 32–33, 36, 48, fig. 12, color plate 7.

## Exhibitions

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

Label: 521

Title: Spacer-Bead

Accession\_number: 2003.214.13

Collection\_link: <https://www.getty.edu/art/collection/objects/221593>

Dimensions: H. 2.5 cm

Date: LH IlIA–LH IIIB (1400–1200 BCE)

Start\_date: -1400

End\_date: -1200

Attribution: Production area: Aegean region

Culture: Greek (Mycenaean)

Material: Translucent dark blue glass

Modeling technique and decoration: Mold pressed in an open mold

Inscription: No

Shape: Beads

Technique: “Cast”-rotary pressed

## Condition

Intact. Silvery weathering and incrustation.

## Description

Rectangular spacer-bead in the shape of an elongated plaque with raised and ribbed ends pierced by a transverse thread hole. The underside is glossy and concave; the upper side is decorated with three raised, figure-eight-shaped pelte shields, each of them surrounded by dots.

## Comments and Comparanda

On Mycenaean beads see [2004.15.1](#cat).

## Provenance

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

## Bibliography

{von Saldern et al. 1974}, pp. 91–92, no. 240; p. 91, plate no. 240.

## Exhibitions

None

Label: 522

Title: Spacer-Bead

Accession\_number: 2003.214.14

Collection\_link: <https://www.getty.edu/art/collection/objects/221594>

Dimensions: H. 2.5 cm

Date: LH IlIA–LH IIIB (1400–1200 BCE)

Start\_date: -1400

End\_date: -1200

Attribution: Production area: Aegean region

Culture: Greek (Mycenaean)

Material: Translucent dark blue glass

Modeling technique and decoration: Mold pressed in an open mold

Inscription: No

Shape: Beads

Technique: “Cast”-rotary pressed

## Condition

Intact. Silvery weathering and incrustation.

## Description

Rectangular spacer-bead in the shape of an elongated plaque with raised and ribbed ends pierced by a transverse thread hole. The underside is glossy and concave; the upper side is decorated with three raised, figure-eight-shaped pelte shields, each of them surrounded by raised dots.

## Comments and Comparanda

On Mycenaean beads see [2004.15.1](#cat).

## Provenance

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

## Bibliography

{von Saldern et al. 1974}, pp. 91–92, no. 240; p. 91, plate no. 240.

{Nightingale 2018}, pp. 32–33, 36, 48, fig. 12, color plate 7.

## Exhibitions

None

Label: 523

Title: Spacer-Bead

Accession\_number: 2003.214.15

Collection\_link: <https://www.getty.edu/art/collection/objects/221595>

Dimensions: H. 2.5 cm

Date: LH IlIA–LH IIIB (1400–1200 BCE)

Start\_date: -1400

End\_date: -1200

Attribution: Production area: Aegean region

Culture: Greek (Mycenaean)

Material: Translucent dark blue glass

Modeling technique and decoration: Mold pressed in an open mold

Inscription: No

Shape: Beads

Technique: “Cast”-rotary pressed

## Condition

Intact. Silvery weathering and incrustation.

## Description

Rectangular spacer-bead in the shape of an elongated plaque with raised and ribbed ends pierced by a transverse thread hole. The underside is glossy and concave; the upper side is decorated with three raised, figure-eight-shaped pelte shields, each of them surrounded by dots.

## Comments and Comparanda

On Mycenaean beads see [2004.15.1](#cat).

## Provenance

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

## Bibliography

{von Saldern et al. 1974}, pp. 91–92, no. 240; p. 91, plate no. 240.

{Nightingale 2018}, pp. 32–33, 36, 48, fig. 12, color plate 7.

## Exhibitions

None

Label: 524

Title: Spacer-Bead

Accession\_number: 2003.214.16

Collection\_link: <https://www.getty.edu/art/collection/objects/221596>

Dimensions: H. 2.5, W. 1.2, Th. 0.5 cm

Date: LH IlIA–LH IIIB (1400–1200 BCE)

Start\_date: -1400

End\_date: -1200

Attribution: Production area: Aegean region

Culture: Greek (Mycenaean)

Material: Translucent dark blue glass

Modeling technique and decoration: Mold pressed in an open mold

Inscription: No

Shape: Beads

Technique: “Cast”-rotary pressed

## Condition

Intact. Silvery weathering and incrustation.

## Description

Rectangular spacer-bead in the shape of an elongated plaque with raised and ribbed ends pierced by a transverse thread hole. The underside is glossy and concave; the upper side is decorated with three raised, figure-eight-shaped pelte shields, each one surrounded by dots.

## Comments and Comparanda

On Mycenaean beads see [2004.15.1](#cat).

## Provenance

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

## Bibliography

{von Saldern et al. 1974}, pp. 91–92, no. 240; p. 91, plate no. 240.

{Nightingale 2018}, pp. 32–33, 36, 48, fig. 12, color plate 7.

## Exhibitions

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

Label: 525

Title: Spacer-Bead

Accession\_number: 2003.214.17

Collection\_link: <https://www.getty.edu/art/collection/objects/221597>

Dimensions: H. 2.9, W. 1.3, Th. 0.5 cm

Date: LH IlIA–LH IIIB (1400–1200 BCE)

Start\_date: -1400

End\_date: -1200

Attribution: Production area: Aegean region

Culture: Greek (Mycenaean)

Material: Translucent dark blue glass

Modeling technique and decoration: Mold pressed in an open mold

Inscription: No

Shape: Beads

Technique: “Cast”-rotary pressed

## Condition

Intact. Silvery weathering and incrustation.

## Description

Rectangular spacer-bead in the shape of an elongated plaque with raised and ribbed ends pierced by a transverse thread hole. The underside is glossy and concave; the upper side is decorated with a raised, stylized ivy leaf, laid sideways in the center.

## Comments and Comparanda

On Mycenaean beads see [2004.15.1](#cat).

## Provenance

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

## Bibliography

{von Saldern et al. 1974}, pp. 91–92, no. 240; p. 91, plate no. 240.

{Nightingale 2018}, pp. 32–33, 36, 48, fig. 12, color plate 7.

## Exhibitions

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

Label: 526

Title: Spacer-Bead

Accession\_number: 2004.15.1

Collection\_link: <https://www.getty.edu/art/collection/objects/221467>

Dimensions: H. 3.1, W. 1.1 cm; Wt. 1.62 g

Date: LH IlIA–LH IIIB (1400–1200 BCE)

Start\_date: -1400

End\_date: -1200

Attribution: Production area: Aegean region

Culture: Greek (Mycenaean)

Material: Translucent dark blue glass

Modeling technique and decoration: Mold pressed in an open mold

Inscription: No

Shape: Beads

Technique: “Cast”-rotary pressed

## Condition

Intact; light weathering.

## Description

Rectangular spacer-bead in the shape of an elongated plaque with raised and ribbed ends pierced by a transverse thread hole. The underside is glossy and concave; the upper side is decorated with a raised, stylized ivy leaf, laid sideways in the center.

## Comments and Comparanda

In Mycenaean Greece the use of glass reaches its peak between 1400 and 1200 BCE. Glass products were mostly beads—simple and relief ones—almost always of dark blue glass cast in open molds ({Haevernick [1960] 1981; Haevernick [1963] 1981; Haevernick [1979] 1981}, pp. 71–83, 109–112, 190–193, 440–447; {Nightingale 2000}, pp. 6–10; {Nightingale 2018}, pp. 30–60). Relief beads appear either as a plaque with the motif pressed on it, or else entirely in the shape of the depicted motif. The decoration on relief beads consists of floral, faunal, anthropomorphic, and mythological themes, objects, and other abstract motifs. The motifs most widely present are the rosette ([2003.214.3](#num), [2003.214.4](#num)), the lily, the ivy leaf (2004.15.1, [2004.15.2](#num), [2003.214.8](#num), [2003.214.9](#num), [2003.214.10](#num), [2003.214.17](#num)), and the papyrus flower. Common animal motifs are the single and double argonaut ([2003.214.5](#num), [2003.214.6](#num), [2003.214.7](#num), [2004.15.5](#num), [2004.15.6](#num)), the triton shell, and, rarely, the octopus. The most common object motifs are the curl, the volute ([2004.15.3](#num), [2004.15.4](#num), [2004.15.5](#num)), the wave or bracket ([2003.214.1](#num), [2003.214.2](#num), [2004.15.7](#num)), the circular ornament, the figure-of-eight shield ([2003.214.11](#num), [2003.214.12](#num), [2003.214.13](#num), [2003.214.14](#num), [2003.214.15](#num), [2003.214.16](#num)), a libation jug, and the bi-concave altar. Motifs of human and/or mythical figures include the sphinx, the Minoan/Mycenaean Genius, and the woman in formal Minoan/Mycenaean dress ({Nightingale 2018}, p. 36).

Molds have been unearthed in and around palaces, indicating centralized production of these items. In addition to beads (but only seldomly), other objects, such as seals, sword hilts, gaming pieces, and pins, were made of glass. Although many of the beads have two holes and thus would have served as spacer-beads holding together several strings of beads, in the Mycenaean period they were strung together to form necklaces, sewn on garments, or even used as diadems.

## Comparanda

{Haevernick [1960] 1981}, pp. 71, 73, figs. 1, 3; {Yalouris 1968}, p. 11, figs. 5–6, LH IIIB–C; {Harden 1981}, p. 43, no. 42 [ivy leaf]; {Stern and Schlick-Nolte 1994}, p. 152, no. 16; {Nightingale 2000}, p. 6, type 1.7; {Adam-Veleni and Ignatiadou 2010}, p. 226, no. 94, Olympus, thirteenth century BCE–LH III B.

## 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. 91, no. 240.

{Walton et al. 2009}.

## Exhibitions

None

Label: 527

Title: Spacer-Bead

Accession\_number: 2004.15.2

Collection\_link: <https://www.getty.edu/art/collection/objects/221468>

Dimensions: H. 3.1, W. 1.2 cm; Wt. 1.86 g

Date: LH IlIA–LH IIIB (1400–1200 BCE)

Start\_date: -1400

End\_date: -1200

Attribution: Production area: Aegean region

Culture: Greek (Mycenaean)

Material: Translucent dark blue glass

Modeling technique and decoration: Mold pressed in an open mold

Inscription: No

Shape: Beads

Technique: “Cast”-rotary pressed

## Condition

Intact. Silvery weathering and incrustation.

## Description

Rectangular spacer-bead in the shape of an elongated plaque with raised and ribbed ends pierced by a transverse thread hole. The underside is glossy and concave; the upper side is decorated with a raised, stylized ivy leaf, laid sideways in the center.

## Comments and Comparanda

See [2004.15.1](#cat).

## 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. 91, no. 240.

{Walton et al. 2009}.

## Exhibitions

None

Label: 528

Title: Spacer-Bead

Accession\_number: 2004.15.3

Collection\_link: <https://www.getty.edu/art/collection/objects/221469>

Dimensions: H. 3.1, W. 1.3 cm; Wt. 1.76 g

Date: LH IlIA–LH IIIB (1400–1200 BCE)

Start\_date: -1400

End\_date: -1200

Attribution: Production area: Aegean region

Culture: Greek (Mycenaean)

Material: Translucent dark blue glass

Modeling technique and decoration: Mold pressed in an open mold

Inscription: No

Shape: Beads

Technique: “Cast”-rotary pressed

## Condition

Intact. Silvery weathering and incrustation.

## Description

Elongated spacer-bead, one end straight, raised, and ribbed, and the other rounded. The underside is glossy and slightly convex; the upper side is decorated with a pattern of three volutes, each with a raised dot at the center, depended from a dotted line. The first and third volutes are counterclockwise, and the middle one clockwise. One perforation in straight end; second perforation in the third volute.

## Comments and Comparanda

On Mycenaean beads see [2004.15.1](#cat). For comparanda see: {Haevernick [1960] 1981}, pp. 71–83; {Yalouris 1968}, pp. 11–12, figs. 7–11, LH IIIB–C; {Harden 1981}, p. 46, nos. 56–59; {Nightingale 2000}, p. 7, type 2.1; {Spaer 2001}, p. 71, no. 35.

## 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. 91, no. 240.

{Walton et al. 2009}.

## Exhibitions

None

Label: 529

Title: Spacer-Bead

Accession\_number: 2004.15.4

Collection\_link: <https://www.getty.edu/art/collection/objects/221470>

Dimensions: H. 3.2, W. 1.3 cm; Wt. 1.98 g

Date: LH IlIA–LH IIIB (1400–1200 BCE)

Start\_date: -1400

End\_date: -1200

Attribution: Production area: Aegean region

Culture: Greek (Mycenaean)

Material: Translucent dark blue glass

Modeling technique and decoration: Mold pressed in an open mold

Inscription: No

Shape: Beads

Technique: “Cast”-rotary pressed

## Condition

Intact. Silvery weathering and incrustation.

## Description

Elongated spacer-bead, one end straight, raised, and ribbed; the other end rounded. The underside is glossy and slightly convex; the upper side is decorated with a pattern of three volutes, each with a raised dot at the center, separated by dotted lines. One perforation in straight end; second perforation in the third volute.

## Comments and Comparanda

On Mycenaean beads see [2004.15.1](#cat). For comparanda see [2004.15.3](#cat).

## 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. 91, no. 240.

{Walton et al. 2009}.

## Exhibitions

None

Label: 530

Title: Spacer-Bead

Accession\_number: 2004.15.5

Collection\_link: <https://www.getty.edu/art/collection/objects/221471>

Dimensions: H. 2, W. 1.1 cm; Wt. 1.66 g

Date: LH IlIA–LH IIIB (1400–1200 BCE)

Start\_date: -1400

End\_date: -1200

Attribution: Production area: Aegean region

Culture: Greek (Mycenaean)

Material: Translucent dark blue glass

Modeling technique and decoration: Mold pressed in an open mold

Inscription: No

Shape: Beads

Technique: “Cast”-rotary pressed

## Condition

Intact. Silvery weathering and incrustation.

## Description

Spacer-bead in the shape of a rectangular plaque. The ends are pierced by a transverse thread hole. The underside is glossy and concave; the upper side is decorated with a raised, stylized motif of two argonauts placed back-to-back. The ribbed egg cases, or shells, cover the upper central part of the plaque. Three of the tentacles of each animal are presented curved and extending to the ends of each edge of the plaque; at the center of the plaque are the eyes.

## Comments and Comparanda

On Mycenaean beads see [2004.15.1](#cat). For comparanda see {Haevernick [1960] 1981}, pp. 71–83; {Nightingale 2000}, p. 7, type 1.16.

## 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. 91, no. 240.

{Walton et al. 2009}.

## Exhibitions

None

Label: 531

Title: Spacer-Bead

Accession\_number: 2004.15.6

Collection\_link: <https://www.getty.edu/art/collection/objects/221472>

Dimensions: H. 2, W. 1.2 cm; Wt. 1.46 g

Date: LH IlIA–LH IIIB (1400–1200 BCE)

Start\_date: -1400

End\_date: -1200

Attribution: Production area: Aegean region

Culture: Greek (Mycenaean)

Material: Translucent dark blue glass

Modeling technique and decoration: Mold pressed in an open mold

Inscription: No

Shape: Beads

Technique: “Cast”-rotary pressed

## Condition

Intact. Silvery weathering and incrustation.

## Description

Spacer-bead in the shape of a rectangular plaque. Each end pierced by a transverse thread hole. The underside is glossy and concave; the upper side is decorated with a raised, stylized motif of two argonauts placed back-to-back. The ribbed egg cases, or shells, cover the upper central part of the plaque. Three of the tentacles of each animal are presented curved and extending to the ends of each edge of the plaque; at the center of the plaque are the eyes.

## Comments and Comparanda

On Mycenaean beads see [2004.15.1](#cat). For comparanda see [2004.15.5](#cat).

## 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. 91, no. 240.

{Walton et al. 2009}.

## Exhibitions

None

Label: 532

Title: Bead

Accession\_number: 2004.15.7

Collection\_link: <https://www.getty.edu/art/collection/objects/221473>

Dimensions: H. 3.1, W. 2 cm; Wt. 6.45 g

Date: LH IlIA–LH IIIB (1400–1200 BCE)

Start\_date: -1400

End\_date: -1200

Attribution: Production area: Aegean region

Culture: Greek (Mycenaean)

Material: Translucent dark blue glass

Modeling technique and decoration: Mold pressed in an open mold

Inscription: No

Shape: Beads

Technique: “Cast”-rotary pressed

## Condition

Intact. Silvery weathering and incrustation.

## Description

Vertical rectangular panel tapering toward the base; uneven flat back; straight sides, [bottom missing]; a large hole running horizontally through reel at top. Molded decoration on front: a series of two reels appear on the preserved fragment, the entire bead quite probably comprised three reels, each with a truncated pyramidal spike projecting out at the left; three pairs of wavy lines in relief run vertically down reels, with other, finer lines between spikes on left.

## Comments and Comparanda

On Mycenaean beads see [2004.15.1](#cat). For comparanda see {Wace 1921–1923}, pp. 397–402, plate 25; {Haevernick [1960] 1981}, pp. 74–75, fig. 5:1–2; {Goldstein 1979}, pp. 90–91, nos. 167, 168; {Harden 1981}, pp. 43–44, no. 45; {Wiener 1983}, pp. 25–30, 73–74; {Spaer 2001}, p. 72, no. 39; Metropolitan Museum of Art, 25.78.22.

## 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. 91, no. 240.

{Walton et al. 2009}.

## Exhibitions

None

Label: 533

Title: Bead

Accession\_number: 2003.209

Collection\_link: <https://www.getty.edu/art/collection/objects/221576>

Dimensions: H. 2.7, W. 1.0 cm; Wt. 1.10 g

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

Start\_date: -50

End\_date: 49

Attribution: Production area: Eastern Mediterranean, or Black Sea coast. Allegedly found in Panticapaeum (Kerch), Crimea

Culture: Greek

Material: Colorless glass; gold

Modeling technique and decoration: Rolled and molded

Inscription: No

Shape: Beads

Technique:

## Condition

Fully preserved with weathering and some small areas of iridescence. Mended.

## Description

Flattened, irregular cylindrical gold-glass bead. Thread hole along its longer dimension.

An impressed standing nude young male figure is depicted on the front of the bead. He is the god Harpocrates, the son of Isis and Osiris (LIMC IV.1 s.v. “Harpocrates,” pp. 415–445, esp. pp. 419–423 for representations with cornucopia). He rests his weight on his right leg, and his left leg is slightly bent so that the pelvis and torso are positioned in contrapposto. The figure has protruding belly. The head is presented en face. The figure bends his right hand up across his chest in the typical gesture of silence, with the index finger to his lips. With his left hand he holds a large cornucopia next to his body.

The back side of the bead is undecorated and smooth.

## Comments and Comparanda

Gold-glass beads appear from the Hellenistic period onward. They are made of two layers of glass with metal foil between them as their principal decoration. They were used as a substitute for metal beads and they were popular in Egypt, where they were probably produced, and in Nubia. Rhodes, Macedonia, and the Black Sea coast have also been identified as manufacturing centers of gold-glass beads ({Alekseeva 1978}, pp. 27–32; {Weinberg 1971}, pp. 147–148, figs. 1–2, plate 82a; {Spaer 1993}, pp. 9–25; {Spaer 2001}, pp. 130–135). Usually they are plain, occasionally are decorated with ribbing or granular patterns and very rarely with impressed motifs like the god Harpocrates and a female deity ({Spaer 2001}, p. 137, nos. 234–235; {Spaer 1993}, p. 16, fig. 11). An almost identical bead is in the Metropolitan Museum of Art (acc. no.: 10.130.2477; <https://www.metmuseum.org/art/collection/search/558843>) and in the British Museum (reg. no. 1879,0522.33; [https://www.britishmuseum.org/collection/object/G\_1879–0522-33](https://www.britishmuseum.org/collection/object/G_1879-0522-33)). Harpocrates was also represented on glass pendants, dating to the late second–first century BCE ({Froehner 1903}, no. 843, p. 122, plate 151.3, 151.5, now part of the Metropolitan Museum of Art collection; also one in the Louvre: {Arveiller-Dulong and Nenna 2011}, p. 39, no. 28).

## 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. 83, no. 232.

## Exhibitions

None

Label: 534.1–30

Title: Necklace of Face Beads

Accession\_number: 2003.259

Collection\_link: <https://www.getty.edu/art/collection/objects/221648>

Dimensions:

Date: First century CE

Start\_date: 1

End\_date: 99

Attribution: Production area: Eastern Mediterranean, probably Egypt

Culture: Greek or Roman

Material:

Modeling technique and decoration: Wound around a mandrel and inlaid with sections of mosaic composite canes

Inscription: No

Shape: Beads

Technique:

## Condition

\*\*\*INSERT TABLE (see separate file)\*\*\*

## Description

The necklace consists of 29 irregular globular face mosaic beads and one face pendant. Around the central part of each bead are female face mosaic florets that in most cases alternate with florets with geometrical patterns, arranged in a band. This central band is framed on top and bottom with a wide colored band of glass. Beads 1–4, 8–15, 18–19, 21–28, 30 have a vertical thread hole that tapers slightly upward. Beads 5–7, 17, 20, 29 have a vertical thread hole that tapers slightly downward.

## Comparanda

On face mosaic beads see comments and comparanda for [78.AF.324.1](#cat). For dating see {Stern and Schlick-Nolte 1994}, pp. 410–413, nos. 149–153; {Maeda 2001}, no. 105.

For another green pendant, but with faces set in red squares: {Sangiorgi 1914}, no. 254; {Sangiorgi Collection 1999}, lot 81: <https://www.christies.com/lot/lot-1519732?ldp_breadcrumb=back&intObjectID=1519732&from=salessummary&lid=1>.

## 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. 126, no. 334; p. 120, plate no. 334.

## Exhibitions

None

Label: 535

Title: Discoid Mosaic Face Bead

Accession\_number: 78.AF.324.1

Collection\_link: <https://www.getty.edu/art/collection/objects/8426>

Dimensions: H. 1.3, W. 1.1, Th. 0.50 cm; Wt. 1.42 g

Date: First century CE

Start\_date: 1

End\_date: 99

Attribution: Production area: Egypt or Italy

Culture: Roman

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

Modeling technique and decoration: Fusion

Inscription: No

Shape: Beads

Technique:

## Condition

Fully preserved; surface weathered and cracked.

## Description

Perforated section of a cylindrical mosaic cane, forming a flat, disc-shaped bead. The string hole cuts the cane horizontally behind the face.

A female face is represented, with almond-shaped eyes, curved eyebrows, straight nose, and oval, slightly parted red lips. A thin band, around the face to behind the ears, renders the hair. Eleven strands form a sparse fringe on the forehead, possibly representing snake heads, a feature that would identify the depicted female as Medusa. The facial features and the hair are rendered in dark-colored glass, seemingly black. A cobalt blue band under the chin. The face is set in a red and a green layer of glass.

## Comments and Comparanda

Mosaic face beads appear in the first century CE, either as globular beads with a row of faces at the greatest diameter or as flat, round, or square beads. Flat face beads, square in cross section, require only one floret, as opposed to the spherical ones, which can accommodate between two and eight, with most having four faces in a single row of faces spanning the mid-section of the bead, usually arranged in alternating pattern with florets with geometrical motifs (Selling type I; for an overview see {Stout 1985}, pp. 22–29, map 1, appendix I; {Stout 1986}, pp. 58–59; {Liu 2008}). The face beads were not necessarily produced in the same workshops where the mosaic canes were produced. The canes, intact or cut into florets, may have been sold to other workshops, operating either nearby or farther afield.

Mosaic glass quite often is ascribed to Alexandrian or other Egyptian workshops, but no glass workshops for this kind of product have been found, so this hypothesis remains unproven. The beads are known in archaeologically dated contexts from Meroë-Nubia to Rome, Herculaneum, the Black Sea coast, and the Baltic region. Most of the beads have a schematic rendering of the face, in which the Gorgon has been identified due to the dentil-like projections that frame the upper part of the face, schematically depicting snakes. A few other beads have a more naturalistic presentation of the face, with longer hair and a necklace around the neck, like those found in Meroë, the Black Sea coast, and Poland, and the one kept in the Corning Museum of Glass ({Dunham 1957}, numbers 21-3-57b, 21-12-129b2, and 21-12-130d, figs. 80, 89, plate LXVII; {Kazimierczak 1980}; {Alekseeva 1982}, pp. 36, 40, color plate 48, no. 33; {Goldstein 1979}, pp. 274–275, no. 822). In the Corning Museum of Glass there is also a double-convex glass mosaic patella made of rhomboid florets, among which are interspersed four florets of this type of face cane ({Goldstein 1979}, pp. 186–187, no. 497). Two fragments of mosaic glass once in the Gréau collection also contained face canes ({Froehner 1903}, p. 119, plate 133.17, 19, no. 828).

In the fourth century CE there is a reappearance of face and checker mosaic beads (see comments on [2004.12](#cat)), but significantly larger and with some differences in the rendering of the motifs. They are quite rare and are found exclusively north of the Alps. These later (fourth- and fifth-century) checker beads have three registers of designs, occasionally completed with florets of star-shaped motifs. New types of faces appear, with helmet and different hairstyle. It has been proposed that they are Constantinian and that they were presented either to northerners serving in the imperial guard or to chieftains, in return for their military assistance (Selling type II; {Stout 1985}, pp. 30–46; {Stout 1986}, p. 60).

For comparanda from various collections see: {Goldstein 1979}, p. 274, no. 820; {Alekseeva 1982}, pp. 36, 40, color plate 48, nos. 33–42; {Rütti 1988}, pp. 91, 195, nos. 1905–1907, plate 26, color plate 31; {Nenna 1993}, pp. 49–50, fig. 3b; {Stern and Schlick-Nolte 1994}, pp. 414–415; {Spaer 2001}, p. 124, nos. 207–208, plate 16; {Bianchi 2002}, pp. 149–150, EG-34bis e–h.

## Provenance

1978, Ira Goldberg; Mark Goldberg and Larry Goldberg (Beverly Hills, California), donated to the J. Paul Getty Museum, 1978

## Bibliography

Unpublished

## Exhibitions

None

Label: 536

Title: Rectangular Face Bead

Accession\_number: 76.AM.61.15

Collection\_link: <https://www.getty.edu/art/collection/objects/7358>

Dimensions: H. 1.3, W. 0.8, Th. 0.4 cm; Wt. 1.18 g

Date: First century CE

Start\_date: 1

End\_date: 99

Attribution: Production area: Egypt or Italy

Culture: Greek

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

Modeling technique and decoration: Fusion, cutting off, reheating, piercing, flattening

Inscription: No

Shape: Beads

Technique:

## Condition

Heavily weathered; parts of the sides are missing.

## Description

Flat, rectangular bead consisting of a section/floret of a mosaic cane, square in cross section. The floret depicts a female face set at the center of the bead on both sides. Angular eyebrow, almond-shaped eye staring straight ahead; small, wide mouth with red lips. A thin band around the face to behind the ears renders the hair. Several strands form a sparse fringe on the forehead, possibly representing snake heads, a feature that would identify the depicted female as Medusa. The facial features and the hair are rendered in dark-colored glass, seemingly black but actually translucent purple. A thick band under the chin. The face is set in a yellow and translucent purple layer of glass. The thread hole crosses the bead horizontally, which sets the face correctly when the bead is strung on a necklace.

## Comparanda

See [78.AF.324](#cat).

## Provenance

1976, K. I. Homsy donated to the J. Paul Getty Museum, 1976

## Bibliography

Unpublished

## Exhibitions

None

Label: 537

Title: Mosaic Bead

Accession\_number: 2004.12

Collection\_link: <https://www.getty.edu/art/collection/objects/221463>

Dimensions: H. 1.3, W. 1.4 cm; Wt. 3.83 g

Date: First century CE

Start\_date: 1

End\_date: 99

Attribution: Production area: Egypt or Italy. Allegedly from Olbia, Ukraine

Culture: Roman?

Material: Opaque yellow, red, white, and “black” glass

Modeling technique and decoration: Fusion, folding, rolling

Inscription: No

Shape: Beads

Technique:

## Condition

Reconstructed.

## Description

A spherical bead made of composite mosaic canes, with florets arranged in two rows and ca. five columns. These slices were fused together as a flat mass and were subsequently folded around a rod and rolled. The seam of this folding is still visible along the edge of the hole in the bead. Each floret consists of 9 × 9 micro-tesserae in which a central yellow square tessera is surrounded by red, white, “black,” and white angular lozenges, which form a checkerboard pattern.

## Comments and Comparanda

Mosaic glass beads with checker pattern placed at the greatest diameter of the bead, in rhomboid position, appear in early Roman (mainly first-century CE) graves, for example in Meroë ({Dunham 1957}, p. 122, fig. 80, no. 21-3-57a; pp. 130–131, fig. 86, no. 23-2-79c; pp. 135–136, fig. 89, no. 21-12-129b-9), Egypt ({Fitzwilliam 1978}, pp. 28–29, nos. 46a, b, c), Poland, and Germany ({Tempelmann-Maczynska 1985}, pp. 59–60, type 364, with a band of rhomboids, type 368 in a carpet pattern), and the Black Sea coast ({Alekseeva 1982}, pp. 36, 40, color plate 49, nos. 67–87 (graves of the first–second centuries)). They also appear in third-century graves in Denmark and Norway ({Stout 1985}, pp. 32–37). Most are globular and a few are barrel-shaped or flat. Checker pattern most often appear as multicolored diamonds. For mosaic beads with female faces on them see comments on [2003.259](#cat).

## Provenance

Pierre Mavrogordato, Greek, 1870–1948; 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. 84, no. 234.

## Exhibitions

None

Label: 538

Title: Bead

Accession\_number: 2003.210

Collection\_link: <https://www.getty.edu/art/collection/objects/221577/>

Dimensions: H. 2.1, max. Diam. 1.8 cm; Wt. 10.6 g

Date: First century CE

Start\_date: 1

End\_date: 99

Attribution: Production area: Egypt or Italy. Reportedly found in Olbia, Ukraine

Culture: Greek

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

Modeling technique and decoration: Fusion of mosaic tesserae and winding

Inscription: No

Shape: Beads

Technique:

## Condition

Fully preserved, with a bright surface and very few scratches and nicks.

## Description

A spherical bead made of seven circular blue and seven or eight rectangular yellow slices of composite mosaic canes arranged in three rows and ca. five columns. These slices were fused together as a flat mass and were subsequently folded around a rod and pressed at the edges, forming a globular bead. The seam of this folding is still visible along the bead. Each circular floret contains an eight-petaled rosette. A central yellow rod is enclosed in a red layer, which is surrounded by eight white triangular petals fused in dark blue glass. Each square floret contains a checkerboard motif set in a layer of red glass. The checkerboard comprises six columns with six rows of square, tiny, alternately greenish and yellow tesserae.

## Comparanda

See comments on [2004.12](#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. 84, no. 235.

## Exhibitions

None

Label: 539

Title: Mosaic Bead

Accession\_number: 2004.13

Collection\_link: <https://www.getty.edu/art/collection/objects/221464>

Dimensions: H. 2, W. 2.3 cm; Wt. 13.70 g

Date: First century CE

Start\_date: 1

End\_date: 99

Attribution: Production area: Egypt or Italy. Allegedly from Olbia, Ukraine

Culture: Greek

Material: Translucent dark green, appearing black; opaque green, yellow, red, and white glass

Modeling technique and decoration: Fusion of mosaic tesserae and winding

Inscription: No

Shape: Beads

Technique:

## Condition

Complete.

## Description

A spherical bead made of six rows of florets from five composite mosaic canes. These slices were fused together as a flat mass and subsequently folded around a rod and rolled. The seam of this folding is still visible along the edge of the hole in the bead. Each floret consists of a central green rod set in turn in yellow and red and then in a layer comprising 14 petals alternately dark green (appearing black) and white.

## Comparanda

See comments on [2004.12](#cat).

## Provenance

Pierre Mavrogordato, Greek, 1870–1948; 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. 84, no. 237.

## Exhibitions

None

Label: 540

Title: Bead

Accession\_number: 2003.212

Collection\_link: <https://www.getty.edu/art/collection/objects/221579>

Dimensions: H. 2.3, max. Diam. 2 cm; Wt. 5.7 g

Date: First century CE

Start\_date: 1

End\_date: 99

Attribution: Production area: Egypt or Italy

Culture: Roman

Material: Opaque red, white, green and blue; translucent greenish and dark purple(?) glass

Modeling technique and decoration: Fusion of mosaic tesserae and winding

Inscription: No

Shape: Beads

Technique:

## Condition

The bead shows signs of weathering and some discoloration. A crack runs down one side and there are a few abrasions.

## Description

Spherical bead. The central zone of the bead is decorated with a continuous frieze of two rows of adjoining lozenges, currently appearing white, bordering a central row of red lozenges, all flanked above and below by greenish triangles. All these motifs are outlined with a fine layer of glass, appearing black. Two dark blue bands form the upper and lower parts around the openings of the hole.

## Comparanda

On mosaic beads and in particular on beads with female faces and busts see comments on [2003.259](#cat). On mosaic beads with checkerboard motifs see comments on [2004.12](#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. 84, no. 237.

## Exhibitions

None

Label: 541

Title: Bead

Accession\_number: 2003.211

Collection\_link: <https://www.getty.edu/art/collection/objects/221578>

Dimensions: L. 2.1, Diam. 1.7 cm; Wt. 12.4 g

Date: First century CE

Start\_date: 1

End\_date: 99

Attribution: Production area: Eastern Mediterranean

Culture: Greek

Material: Opaque white and red; translucent green glass

Modeling technique and decoration: Fusion of mosaic tesserae and winding

Inscription: No

Shape: Beads

Technique:

## Condition

Fully preserved, with minor scratches.

## Description

A cylindrical bead made of 20 circular tesserae arranged in four rows and roughly five columns. These slices were fused together as a flat mass and subsequently folded around a rod and rolled. The seam of this folding is still visible along the edge of the hole in the bead. Each tessera comprises the following: a thick white rod surrounded by finer red and white layers, in turn surrounded by a translucent green layer in which are arranged at equal distances ten minuscule white rods.

## Comparanda

On mosaic beads and in particular on beads with female faces and busts see comments on [2003.259](#cat). On mosaic beads with checkerboard motifs see comments on [2004.12](#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. 84, no. 237.

## Exhibitions

None

Label: 542

Title: Bead

Accession\_number: 80.AH.20.850

Collection\_link: <https://www.getty.edu/art/collection/objects/20935>

Dimensions: H. 1.1, max. Diam. 1.1 cm; Wt. 1.13 g

Date: Sixth–fifth century BCE

Start\_date: -600

End\_date: -401

Attribution: Production area: Eastern Mediterranean

Culture: Ancient Greek

Material: Light and dark blue and white glass

Modeling technique and decoration: Marvering, tooling

Inscription: No

Shape: Beads

Technique:

## Condition

Fully preserved.

## Description

Irregular, partly pressed, globular light blue body with three eyes around it. One eye is made of a dark blue central rod surrounded by a wide white, a thin blue, and another wide white layer. The second and third consist of a dark blue center surrounded by a wide white layer.

## Comparanda

Glass eye beads were used from the eighth century BCE and were widely used during the sixth and fifth centuries BCE: {Ignatiadou and Chatzinikolaou 2002}, pp. 65–69, wherein further bibliography; {Adam-Veleni and Ignatiadou 2010}, pp. 189, 190, 191, 197–198, 208–209, 238–239, 318–320, 323–325, nos. 29, 31–31, 33, 45, 61–63, 118–119, 310–317, 319–320, 322, all dated by their archaeological contexts to the sixth and fifth centuries BCE. For small-size examples, see in particular pp. 189, 320, 323, nos. 29 and 317, 320, dated to the fifth century BCE; finds from Olynthos at pp. 371–373, nos. 422–429 are dated in the fourth century by the destruction of the city, yet they may well be of the fifth century BCE as well.

## Provenance

1980, David Swingler, American, born 1948, donated to the J. Paul Getty Museum, 1980

## Bibliography

Unpublished

## Exhibitions

None

Label: 543

Title: Amulet / Figure of Astarte/Ishtar

Accession\_number: 2003.213

Collection\_link: <https://www.getty.edu/art/collection/objects/221580>

Dimensions: L. 7.0, W. 2.2, Th. 1.5 cm; Wt. 17.25 g

Date: Late sixteenth to fifteenth century BCE

Start\_date: -1533

End\_date: -1401

Attribution: Production area: Western Asiatic

Culture: Near Eastern (Mesopotamian, Syrian?)

Material: Dark blue or turquoise translucent glass

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

Inscription: No

Shape: Amulets

Technique:

## Condition

Severely weathered, covered by cream film. Most of it is grainy. The glass is visible only on the breakage at the lower end of the amulet. Parts of the plinth and the feet are missing.

## Description

Pendant in the shape of a nude female figure, probably the goddess Ishtar. Relief of a woman standing on a square plinth and holding her breasts. Hair is pulled back from forehead in vertical plaits and falls behind her ears to her neck. A broad necklace of elongated, vertical beads encircles her neck. Belly and hips accentuated. The forehead, where probably there was a headband, is severely weathered. The back side is flat but uneven. At the level of her breasts a horizontal thread hole was pierced through the bead.

## Comparanda

{Glass from the Ancient World 1957}, p. 31, no. 25; {Barag 1970b}, pp. 188–189, appendix II, figs. 98–99; {Grose 1989}, p. 58, nos. 1–3.

## 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. 91, no. 239; p. 91, plate no. 239.

## Exhibitions

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

Aphrodite and the Gods of Love (Malibu, 2012)

Label: 544

Title: Head Pendant

Accession\_number: 2003.206

Collection\_link: <https://www.getty.edu/art/collection/objects/221573>

Dimensions: H. 2.4, W. 1.7 cm; Wt. 6.27 g

Date: Second half of the fifth–early second century BCE

Start\_date: -450

End\_date: -101

Attribution: Production area: Punic, probably Carthage. Find place: Olbia, Ukraine

Culture: Greek

Material: Dark blue, white, and yellowish glass

Modeling technique and decoration: Rod-formed

Inscription: No

Shape: Amulets

Technique: Rod-formed

## Condition

Lower part of the face is missing; surface has a layer of weathering in different areas.

## Description

Dark blue (appearing black), cylindrical, rod-formed pendant in the shape of a bearded male head. The basic dark purple mass includes the elongated beard as well. The eyes are made of white disks, which are probably ring beads, and smaller disks of dark blue glass render the pupils. The ears are made of small, yellowish ring beads. Lips are rendered with a disk of yellowish glass, pressed in the middle to form the mouth. The nose is made of an applied, triangular, black mass. A white dot is at the middle of the upper forehead. No traces of hair and eyebrows are preserved, or ever existed. Suspension loop partly missing. Remains of dark brown sandy coating adhere to interior of tiny rod hole.

## Comments and Comparanda

A group of relatively large glass pendants found throughout the Mediterranean, dated from the sixth to the first centuries BCE, are ascribed to Punic civilization. There is a wide variety of themes rendered in these pendants, including demon’s heads; African heads; male heads with curly hair, with or without beard, which can be sleek, fluted, curly, or Newgate fringe; female heads with long neck or with twisted hairstyle; and animal heads, as of a ram, hen, cock, monkey, or dog; and various other motifs, including a bell, a wine grape, a phallus. They all have a suspension loop at the top and wide hole at the bottom; they were made around a core on a metal rod and the remains of the scraped-out core are still visible in the walls of the hole. The earliest pendants are the demon’s heads that appear in the second part of the seventh century BCE in the eastern Mediterranean and Carthage. The production of pendants in general seems to go out of fashion in the first century BCE. In general, they are found in Egypt, Phoenicia, Cyprus, Rhodes, the Black Sea coast, Carthage—where very large number of them were found and it has been proposed that they were produced—Italy, Spain, and the Balearic Islands. They had a clearly apotropaic character, and they probably were meant to depict some form of demon or minor divinity ({Seefried 1979}, pp. 17–26; {Seefried 1982}).

Male heads present the largest group among Punic head pendants. 2003.206 is a bald variant of a subgroup made of dark (appearing black) glass representing heads of Africans, and in particular to the small group of the ones that do not have a beard ({Seefried 1982}, pp. 117–118, plate II, type B.I.a), which are dated between 450 and 200 BCE. Other published pendants of this type include: a pendant at the British Museum ({Tatton-Brown 1981}, pp. 148–149, no. 408), and one sold in an auction ({Bonhams 2022}, p. 130, no. 209).

## 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. 82, no. 224; p. 82, plate no. 224.

{Seefried 1982}, p. 88, no. 9.

## Exhibitions

None

Label: 545

Title: Head Pendant

Accession\_number: 2003.208

Collection\_link: <https://www.getty.edu/art/collection/objects/221575>

Dimensions: H. 2.9 cm, max. pres. W. 2, max. Th. 2 cm; Wt. 3.93 g

Date: Mid-fifth–fourth century BCE

Start\_date: -450

End\_date: -301

Attribution: Production area: Punic, probably Carthage

Culture: Greek

Material: Opaque turquoise, yellow, and white; translucent dark blue and light blue glass

Modeling technique and decoration: Rod-formed

Inscription: No

Shape: Amulets

Technique: Rod-formed

## Condition

Broken; only half of the face is preserved. The condition of the surface of the preserved part is good, with very few nicks or scratches. A pinching mark is visible at the end of the chin.

## Description

Turquoise, cylindrical, rod-formed pendant rendering a bearded male head. The turquoise base mass includes the hair and the elongated beard. This core was partly covered with yellow glass to represent the skin of the face, as was an elongated, pinched, yellow lump rendering the ear. An earring hanging from the preserved ear lobe is made of white glass. The eye was made of three overlapping disks of dark blue, white, and lighter blue glass of gradually smaller diameters so that they are all visible. Lips consist of a disk of white glass pressed in the middle to form the mouth. Translucent dark blue glass is curled around the forehead, forming relief locks, and a dark blue horizontal band forms the eyebrow.

Remains of dark red sandy coating adhere to interior of tiny rod hole.

## Comments and Comparanda

On Punic glass pendants in general see comments on [2003.206](#cat). Male heads represent the largest group among Punic head pendants. 2003.208 belongs to a subgroup of male heads with curly hair and sleek beard ({Seefried 1982}, pp. 27–28, 100–103, plate II, type C.I), which are dated between the middle of the fifth and into the fourth century BCE.

## 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. 83, no. 229; p. 82, plate no. 229.

{Seefried 1982}, p. 101, no. 13.

## Exhibitions

None

Label: 546

Title: Head Pendant

Accession\_number: 2004.9

Collection\_link: <https://www.getty.edu/art/collection/objects/221460>

Dimensions: H. 1.4, W. 1.2 cm; Wt. 2.18 g

Date: Mid-seventh–fifth century BCE

Start\_date: -650

End\_date: -401

Attribution: Production area: Punic, probably Carthage

Culture: Greek or Punic

Material: Opaque yellow, dark blue, and red glass

Modeling technique and decoration: Rod-formed

Inscription: No

Shape: Amulets

Technique: Rod-formed

## Condition

Part of the beard and the suspension loop missing.

## Description

Dark blue, rod-formed pendant comprising two back-to-back placed bearded male heads. The blue base mass renders the hair and the beard. A blob of yellow glass indicates the skin of the face, another the applied nose, and an elongated, yellow lump the ear. The eyes are made of three overlapping disks of dark blue, yellow, and lighter blue glass of gradually smaller diameters, allowing all to be visible. Translucent dark blue glass formed a suspension loop, now missing. A disk of red glass formed the mouth, but only its upper end is preserved. A red blob placed on the upper end of the center of the forehead is only partly preserved.

Dark blue glass formed a suspension loop at the center of the upper surface; now only the base of it is preserved.

Remains of dark red sandy coating adhere to interior of tiny rod hole.

## Comments and Comparanda

On Punic glass pendants in general see comments on [2003.206](#cat). Male heads present the largest group among Punic head pendants. 2004.9 belongs to a subgroup of double-faced male heads with sleek hair and beard ({Seefried 1982}, p. 26–27, 85–87, plate I, type B.A.), which are dated between the middle of the seventh and the fifth century BCE.

## 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. 83, no. 226.

## Exhibitions

None

Label: 547

Title: Head Pendant

Accession\_number: 2004.10

Collection\_link: <https://www.getty.edu/art/collection/objects/221461>

Dimensions: H. 2.1, W. 1.8 cm; Wt. 6.36 g

Date: Mid-seventh–fifth century BCE

Start\_date: -650

End\_date: -501

Attribution: Production area: Punic, probably Carthage

Culture: Greek or Phoenician

Material: Opaque yellow, white, turquoise, and dark blue glass

Modeling technique and decoration: Rod-formed

Inscription: No

Shape: Amulets

Technique: Rod-formed

## Condition

Parts are missing.

## Description

Turquoise, rod-formed pendant in the shape of a bearded male head. The turquoise base mass renders the hair and the beard. A blob of yellow glass indicates the skin of the face, another the applied nose, and two smaller ones the ears. The eyes are made of two overlapping disks of white and dark blue glass of gradually smaller diameters, allowing both to be visible. A thick band over the forehead and eyebrows of dark blue (appearing black) glass. Mouth, now missing, was an applied oval white mass of which tiny parts are still visible. Turquoise glass formed a suspension loop, now missing.

Remains of dark red sandy coating adhere to interior of tiny rod hole.

## Comments and Comparanda

On Punic glass pendants in general see comments on [2003.206](#cat). Male heads represent the largest group among Punic head pendants. 2004.10 belongs to a subgroup of male heads with sleek hair and beard ({Seefried 1982}, pp. 27, 92, plate I, type B.II), which are dated between the middle of the seventh and the fifth century BCE.

## 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. 83, no. 227.

{Seefried 1982}, p. 92, no. 22.

## Exhibitions

None

Label: 548

Title: Head Pendant

Accession\_number: 2003.205

Collection\_link: <https://www.getty.edu/art/collection/objects/221572>

Dimensions: H. with the loop 3, without the loop 2.4, max. W. 2, max. Th. 2 cm; Wt. 8.84 g

Date: Third–mid-first century BCE

Start\_date: -300

End\_date: -34

Attribution: Production area: Punic, probably Carthage

Culture: Greek

Material: Opaque white; translucent blue and purple glass

Modeling technique and decoration: Rod-formed

Inscription: No

Shape: Amulets

Technique: Rod-formed

## Condition

Fully preserved; some minor abrasions and nicks visible on the nose and chin.

## Description

Rod-formed pendant rendering a bearded male head. The head was formed with white glass wound around the tip of a rod which was covered with an organic mass; the hole has max. Diam. 0.6 cm and it is clean inside, not retaining any remains of the core. This mass was pressed to form the nose. Then, hair, eyes, ears, and mouth were applied, and finally a hanging loop. The hair is made of a thin layer of purple (seeming black) glass. The eyes are very large and are made of concentric overlapping disks of dark purple, white, and purple glass of gradually smaller diameter, allowing all to be visible. The ears and the mouth are made of glass that appears black, which is at its current condition totally impenetrable to light; its true color thus cannot be distinguished, but it was probably dark purple like the other features. A small loop for suspension, made of dark blue (seeming black) glass, is on top of the head. The same coil of glass continues as a wide band running across the forehead.

Some black, ferrous impurities are visible in the white mass of the pendant.

## Comments and Comparanda

On Punic glass pendants in general see comments on [2003.206](#cat). 2003.205 belongs to a subgroup of small-size female heads made in a very similar fashion to some male heads, being different because there is no beard ({Seefried 1982}, p. 19, plate III, type D.2.), which are dated between the middle of the third and the mid-first century BCE.

## Provenance

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

## Bibliography

{von Saldern et al. 1974}, p. 82, no. 222; p. 82, plate no. 222.

## Exhibitions

None

Label: 549

Title: Head Pendant

Accession\_number: 2003.207

Collection\_link: <https://www.getty.edu/art/collection/objects/221574>

Dimensions: H. 1.8, W. 1.3 cm; Wt. 1.96 g

Date: Sixth century BCE–fourth century BCE

Start\_date: -600

End\_date: -401

Attribution: Production area: Punic, probably Carthage. Allegedly from Olbia, Ukraine

Culture: Greek

Material: Blue, yellow, and white glass

Modeling technique and decoration: Rod-formed

Inscription: No

Shape: Amulets

Technique: Rod-formed

## Condition

Suspension ring and part of the mouth are missing. The overall surface is corroded.

## Description

Blue, rod-formed pendant in the shape of a bearded male head. The blue base mass renders the hair and the beard. A blob of yellow glass provides the skin of the face, pinched to form the nose, and two smaller ones the ears. The eyes are made of two overlapping disks of white and blue glass of gradually smaller diameters, allowing both to be visible. The mouth, now missing, was an applied oval white mass whose tiny parts are still visible. Blue glass formed a suspension loop, now missing; only its base is still preserved.

No remains of coating visible in the interior of the wide rod hole

## Comments and Comparanda

On Punic glass pendants in general see comments on [2003.206](#cat). Male heads represent the largest group among Punic head pendants. 2003.207 belongs to a subgroup of male heads with a twisted hairstyle and sleek beard ({Seefried 1982}, p. 27, 96, plate I, type B.III), dated between the sixth and the fourth centuries BCE.

## 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. 83, no. 225; p. 82, plate no. 225.

{Seefried 1982}, p. 96, no. 15.

## Exhibitions

None

Label: 550

Title: Head Pendant

Accession\_number: 83.AM.1.1

Collection\_link: <https://www.getty.edu/art/collection/object/103XZ0>

Dimensions: H. 3.5, W. 2.2 cm

Date: Second half of the fourth–end of the third century BCE

Start\_date: -350

End\_date: -201

Attribution: Production area: Punic, probably Carthage

Culture: Etruscan and Punic

Material: Dark blue, white, and yellowish glass

Modeling technique and decoration: Rod-formed

Inscription: No

Shape: Amulets

Technique: Rod-formed

## Condition

Surface with layer of weathering in different areas.

## Description

Dark blue, appearing black, almost cylindrical, rod-formed pendant in the shape of a bearded male head. The face is made of an oval mass of white glass. On it are applied the eyebrows, the eyes, and the nose. The eyes are made of a blue disk over which is a slightly smaller white disk, and a smaller disk of dark blue glass renders the pupil. The eyebrows and the nose are made of a single applied, curving thread of glass. The end of the nose is a tiny yellow bead. Lips are rendered with a disk of yellowish glass pressed in the middle to form the mouth. The elongated beard was made of five coils of amber-colored glass; the first from the right is not preserved. Four yellow beads in a line on each side of the face. The ears are not indicated. Suspension loop, if it existed, is covered by the gold attachment. The back side of the pendant is notably shorter and the rod hole very wide.

This is displayed as the central pendant of a necklace of Etruscan golden beads. It is attached to a golden cylindrical bead with a stem and hemispherical element from which it hangs. It is not visible how is it suspended: possibly from a loop too, although there is not enough space for one in the gold “cup.”

## Comments and Comparanda

On Punic glass pendants in general see comments on [2003.206](#cat). This example belongs to a subgroup of Punic glass pendants representing male figures with hair or beard formed by coiling glass, dated between 350 and 200 BCE. If the hair of this example was not removed at a later period along with the suspension loop, then that is missing too, meaning the pendant does not correspond to any of the four published variants. If there was coiling hair, it would belong to the group ({Seefried 1982}, type C.III, pp. 8, 105–116, plate II) characterized by their intense polychromy; these were occasionally made in a very large size, double that of 83.AM.1, which is an average-size example.

## Provenance

By 1980 , Private Collection; by 1982–1983, Robin Symes, Limited, founded 1977, dissolved 2005 (London, England) sold to the J. Paul Getty Museum, 1983

## Bibliography

{Taimsalu 1980}, p. 37, fig. 1a–b.

{Mattusch 1994}.

{JPGM Acquisitions 1983}, p. 255, no. 138.1.B, fig. 138b.

## Exhibitions

None