Label: 551

Title: Ram Head Pendant

Accession\_number: 83.AM.1.2

Collection\_link: <https://www.getty.edu/art/collection/object/103XZ1>

Dimensions: H. 2.5 cm [with the suspension loop, which is 0.7 cm high], W. 1.5 cm

Date: Mid-fourth–late third century BCE

Start\_date: -350

End\_date: -234

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 has layer of weathering in different areas.

## Description

Opaque white ram head. Curved amber-colored horns. Eyes were made of a dark green glass, appearing black, and a slightly smaller white disk over it; and the pupil is a dark-green lump of glass. The nostrils and the mouth are indicated with a dark-green (appearing black) glass. Ears are made of white, spherical beads. Amber-colored suspension loop between the horns.

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

Used as the central pendant of a necklace of golden beads. It is attached to a golden cylindrical bead with a stem and hemispherical element, from which the suspension loop is hanging.

## Comments and Comparanda

On Punic glass pendants in general see comments on [2003.206](#cat). This belongs to a subgroup of Punic glass pendants representing small ram heads. This particular subgroup includes multicolored examples (H. 2–3 cm) with elongated snout, which are dated between 350 and 200 BCE ({Seefried 1982}, type EIb, pp. 8, 136–138, plate III).

## 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}.

{Mattusch 1994}.

{JPGM Acquisitions 1983}, p. 255, no. 138.1; fig. 138a.

## Exhibitions

None

Label: 552

Title: Double-Faced Pendant

Accession\_number: 78.AF.324.3

Collection\_link: <https://www.getty.edu/art/collection/objects/8428>

Dimensions: H. 2.2, W. 1.9, Th. 0.09 cm; Wt. 1.97 g

Date: Late fourth–third century BCE

Start\_date: -333

End\_date: -201

Attribution: Production area: Aegean region

Culture: Roman

Material: Translucent dark blue glass

Modeling technique and decoration: Molded

Inscription: No

Shape: Amulets

Technique:

## Condition

Nearly complete. Surface smooth. Incrustation remains; small chips. No bubbles or iridescence.

## Description

Ellipsoidal, double-faced pendant, with similar relief representations of bearded male heads en face on both sides. On the lower part, a cylindrical opening (D. ca. 2 mm). Glass overflow from the mold, mainly on the upper part.

Side A: Bearded male figure with hairstyle comprised of elongated curls that frame his forehead and temples. Arched eyebrows; large eyes; pronounced cheekbones and nose; recessed areas around the eyes and the small mouth.

Side B: Bearded male figure with hairstyle comprised of spherical curls/locks(?) that frame his forehead and temples. Arched eyebrows; large eyes; pronounced cheekbones and nose; pronounced, downturned mustache; small mouth.

## Comments and Comparanda

The bearded male figures depicted on the two sides are similar but are two different faces nevertheless; they have similar features in general but obvious differences in individual details, such as the mustache and hairstyle. The round locks on the forehead of the face on side B can be identified as an ivy wreath and thus we may recognize in the figure Papposilenos ({Ignatiadou 2021}, pp. 102–103, Papposilenus-type A). Papposilenos is a mythical figure, a follower of the god Dionysus and the elderly father of the Silenoi. He is always shown bearded, usually wearing an ivy wreath, and with porcupine ears, which are not discernible on the glass examples (LIMC VII.1, s.v. “silenos,” p. 762).

Double-faced pendants with male or female busts are a well-known and studied ({Haevernick [1968] 1981}, pp. 188–197; {Spaer 2001}, pp. 160–161, 168, nos. 323–324) group of glass artifacts. Most of them were used as the head of long metal hairpins, occasionally supplemented with a suspension ring and used as pendants. The pendant was formed by picking up and rolling a small mass of glass around the end of a metal rod; then it was pressed in a two-part mold; usually a lot of excess glass escapes from the seams, just like in our example ({Spaer 2001}, p. 161). The opening formed when the rod was removed is where the shaft of the hairpin was secured; in some cases a suspension ring was set there instead, converting it into a hanging pendant ({Trakosopoulou 2002}, p. 84, fig. 10, from a fourth-century BCE grave from Akanthos; {Mandruzzato et al. 2008}, p. 38, cat. no. 134, from Aquileia). The breakage on the upper part makes it impossible to determine if there was a suspension ring there.

Pendants with male faces have been connected in archaeological studies for a long time with Punic civilization, and medallions that represent a female head with long curly hair are oftentimes identified with the chief Punic goddess, Tanit ({Haevernick [1968] 1981}, pp. 188–197; {Seefried 1982}, pp. 61–62). A new, and convincing, approach has connected the male faces with the Aegean region and even probably with early fourth-century BCE northern Greece. Their iconography has been connected with purely Greek artworks, reflecting aspects of Greek mythology. Namely, in the different types of faces have been recognized Zeus, Dionysus, Hades, and Papposilenos ({Ignatiadou 2021}, pp. 95–117, with detailed bibliography). Most of these pendants are made of dark blue glass, with only very few in natural green or amber-colored. They are found in the eastern Mediterranean region, and on the coast of the Black Sea.

## 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: 553

Title: Double-Faced Pendant

Accession\_number: 2004.11

Collection\_link: <https://www.getty.edu/art/collection/objects/221462>

Dimensions: H. 3, W. 2.4, max. Th. 1.4 cm; Wt. 6.86 g

Date: Late fourth–third century BCE

Start\_date: -333

End\_date: -201

Attribution: Production area: Western Mediterranean

Culture: Greek

Material: Translucent dark blue glass

Modeling technique and decoration: Molded

Inscription: No

Shape: Amulets

Technique:

## Condition

Upper part chipped off below and along sides. Rough surface; weathered and iridescent.

## Description

Ellipsoidal double-head pendant.

Side A: The face of a young female figure with the following characteristics: oval face framed by a rich hairstyle, falling in curls to the neck, a beaded band over her forehead, arched eyebrows, large eyes, wide nose, and small mouth. At the center of the lower, straight side of the bust a vertical pole is visible, indicating that a standing structure supported the bust of the figure.

Side B: Oval face, wider than face on side A, framed by a rich hairstyle, falling in curls to the neck; eyebrows are not discernible and the eyes are normal size; full cheeks; wide nose; and small mouth. Remains of an ornate band over the forehead visible. At the center of the lower, straight side of the bust a vertical pole is visible, indicating that a standing structure supported the bust of the figure. A small part of an added band of glass is visible on the top of the head on this side, probably remains of a loop.

On the bottom of the pendant is a cylindrical opening (W. 0.4, D. 1.2 cm).

## Comparanda

Double-faced pendants with female bust are a well-known and studied group of glass artifacts (Haevernick [1968] 1981, pp. 192–197; {Spaer 2001}, pp. 160–161, 167, nos. 321–322). They were the head of long metal hairpins. The pendant was formed by picking up and rolling a small mass of glass around the end of a metal rod; it then was pressed in a two-part mold. Quite usually a lot of excess glass escaped along the seams, as in our example (see also {Spaer 2001}, p. 161). The opening formed when the rod was removed is where the shaft of the hairpin was secured. The female figure with long curly hair represented on these pendants has been identified with the chief Punic goddess ,Tanit ({Haevernick [1968] 1981}, pp. 188–197; {Adam-Veleni and Ignatiadou 2010}, p. 405, no. 495; {Arveiller-Dulong and Nenna 2011}, pp. 302–304, nos. 481–486, esp. 484). Most of these pendants are found in the Punic, western Mediterranean region. It is suspected that they were produced in a Punic center, possibly even Carthage itself, and they are connected to the rod-formed head pendants [2003.205](#num), [2003.206](#num), [2003.207](#num), [2003.208](#num), [2004.009](#num), [2004.010](#num).

On the pendants with male faces and their iconography see comments on [78.AF.324.3](#cat).

## Provenance

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

## Bibliography

{von Saldern et al. 1974}, p. 83, no. 231.

## Exhibitions

None

Label: 554

Title: Mosaic Glass Pendant

Accession\_number: 76.AF.70.46

Collection\_link: <https://www.getty.edu/art/collection/objects/102950>

Dimensions: L. 2.2, W. 0.8 cm; Wt. 0.91 g

Date: First century BCE–first century CE

Start\_date: -100

End\_date: 99

Attribution: Production area: Egypt or Italy

Culture: Roman

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

Modeling technique and decoration: Fusion

Inscription: No

Shape: Amulets

Technique:

## Condition

Intact.

## Description

Section of a cylindrical composite mosaic rod that was tooled to an elongated, diagonal shape; a hole was pierced through the upper part. The motif comprises a dark purple rod set in consecutive layers of glass in white, red, yellow, and green with yellow rods.

## 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: 555

Title: Amulet

Accession\_number: 2003.456

Collection\_link: <https://www.getty.edu/art/collection/objects/221845>

Dimensions: L. 2.4, W. 1.3 cm; Wt. 0.9 g

Date: Roman, third–fifth century CE

Start\_date: 200

End\_date: 499

Attribution: Production area: Possibly Syro-Palestinian region

Culture: Roman

Material: Translucent dark blue glass

Modeling technique and decoration: Tooled and rod-pierced

Inscription: No

Shape: Amulets

Technique:

## Condition

Intact. Some weathering has occurred, causing iridescence.

## Description

Amulet in the shape of a dolphin in the round. The amulet is not perfectly flat; rather, both sides are slightly curved. Probably started as a loop or discoid bead and, with further pinching and tooling, shaped into a dolphin. The rostrum is clearly depicted as is the characteristic melon on the animal’s forehead. The dorsal fin is pinched, and the flukes of the tail are clearly visible. A small protuberance on the underbelly might represent the pectoral fin. The threading hole is the eye of the animal. The animal is rendered in dynamic movement with its tail bent, at the moment of jumping above the sea.

## Comments and Comparanda

These pendants are usually made in a single color and occasionally are embellished with details like the fins and the rostrum in another color. Several examples are known from burials of the Roman imperial to early Byzantine (fourth–seventh centuries) period at Syro-Palestinian sites ({Spaer 2001}, p. 186, fig. 83, p. 188 no. 427, plate 32; {Chebab 1986}, p. 167, plate 27:1, 3–5), on Cyprus ({Lightfoot 2017}, p. 314, nos. 478–479) as well as Germany ({Pirling 1979}: tomb 2826), Hungary ({Burger 1966}, p. 104, fig. 97, tomb 47:10, with a ca. fourth-century glass jug), and the Black Sea coast ({Alekseeva 1978}, single-colored glass, pp. 73–74, form 184, plate 34, no. 21, ascribed to the first century CE).

## Provenance

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

## Bibliography

{von Saldern et al. 1974}, p. 252, no. 732.

## Exhibitions

None

Label: 556

Title: Pendant

Accession\_number: 78.AF.321.1

Collection\_link: <https://www.getty.edu/art/collection/objects/8411>

Dimensions: H. 2.2, D. 1.6, Th. 0.3–0.4 cm; Wt. 1.46 g

Date: Mid-fourth–early fifth century CE

Start\_date: 333

End\_date: 432

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

Culture: Roman

Material: Translucent yellowish glass

Modeling technique and decoration: Stamped

Inscription: Yes

Shape: Amulets

Technique:

## Condition

Fully preserved. Tiny chips on the side.

## Description

Circular medallion with oval suspension ring on the top. The suspension ring is drawn out of a lump of glass folded backward over a rod and reattached when the device was stamped onto the medallion. Circular die. Crisp relief. Back side is smooth and flat.

Stamped, frontal bust of a beardless figure, flanked by an inscription that identifies her as Victory, ΝΙΚΗ, written in capital Greek letters. Vertically arranged, on the left side, facing upward, ΝΙ, and on the right, facing downward, ΚΗ. The hair of the figure is quite voluminous and reaches the middle of the neck, where it ends in a wide foldover. A wide, triangular, beaded band is visible over the forehead. Large eyes, straight thick nose, mouth closed. Long, triangular neck rising from the oval, almost angular opening of the dress-chiton. The front edge of the dress has relief decoration.

## Comments and Comparanda

Pendants of this type are quite numerous, particularly in the Syro-Palestinian region. Mainly are made of yellowish glass, and less often of dark blue and olive-green.

They have been grouped by Dan Barag {Barag 2001}, {Barag 2002}, pp. 307–308} in three types according to the shape of the suspension loop: (a) flattened in front, vertical, (dated between the mid-fourth century and the early fifth century), (B) heavy and rounded, convex loops, not always vertical (dated to the late fourth to mid-fifth centuries), and (C) large annular loops on irregularly shaped disks (dated between the second half of the fifth into the early sixth century). On the basis of the iconography of their ornament six types have been discerned: (1) classical Greek themes, (2) biblical themes, (3) Jewish symbols, (4) Christian symbols, (5) animals, and (6) miscellaneous motifs. The three pendants in the JPGM collection belong to the first type in terms of the shape of the loop, the size, and the quality and the theme of the stamped decoration. For other comparanda see two medallions from Hauran in yellowish glass ({Zouhdi 1977}, p. 56, no. d, fig. 4:2). Several finds from unknown findspots have been published: {Stern 2001}, p. 380, no. 213; {Barag 2001}, p. 179, no. 356; {Barag 2002}, p. 314, LA-17.

## Provenance

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

## Bibliography

{Lees-Causey 1983}, pp. 154–155.

## Exhibitions

None

Label: 557

Title: Pendant

Accession\_number: 78.AF.321.2

Collection\_link: <https://www.getty.edu/art/collection/objects/8412>

Dimensions: H. 2.3, D. 1.7, Th. 0.3–0.4 cm; Wt. 1.46 g

Date: Mid-fourth–early fifth century CE

Start\_date: 333

End\_date: 432

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

Culture: Roman

Material: Translucent yellowish glass

Modeling technique and decoration: Stamped

Inscription: No

Shape: Amulets

Technique:

## Condition

Intact.

## Description

Circular medallion with oval suspension ring on the top. The suspension ring was drawn out of a lump of glass, folded backward over a rod, and reattached when the device was stamped onto the medallion. Circular die. Crisp relief. Back side is smooth and flat.

Stamped, frontal bust of a beardless figure, flanked by an inscription that identifies her as Victory, ΝΙΚΗ, written in capital Greek letters. Vertically arranged, on the left side, facing upward, ΝΙ, and on the right, facing downward, ΚΗ. The hair of the figure is quite voluminous and reaches the middle of the neck, where it ends, forming a wide foldover. A wide, triangular, beaded band is visible over the forehead. Large eyes; straight, thick nose; closed mouth. Long, triangular neck rising from the oval, almost angular opening of the dress-chiton. The front edge of the dress has relief decoration.

## Comments and Comparanda

See [78.AF.321.1](#cat).

## Provenance

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

## Bibliography

{Lees-Causey 1983}, pp. 154–155.

## Exhibitions

None

Label: 558

Title: Pendant

Accession\_number: 78.AF.321.3

Collection\_link: <https://www.getty.edu/art/collection/objects/8413>

Dimensions: H. 2.3, D. 1.5, Th. 0.3–0.4 cm; Wt. 1.32 g

Date: Mid-fourth–early fifth century CE

Start\_date: 333

End\_date: 432

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

Culture: Roman

Material: Translucent yellowish glass

Modeling technique and decoration: Stamped

Inscription: No

Shape: Amulets

Technique:

## Condition

Intact.

## Description

Elongated, irregularly circular medallion with oval suspension ring on the top. The suspension ring was drawn out of a lump of glass, folded backward over a rod, and reattached when the device was stamped onto the medallion. Circular die. Crisp relief. Back side is smooth and flat.

Stamped, frontal bust of a beardless figure, flanked by an inscription that identifies her as Victory, ΝΙΚΗ, written in capital Greek letters. Vertically arranged, on the left side, facing upward, ΝΙ, and on the right, facing downward, ΚΗ. The hair of the figure is quite voluminous and reaches the middle of the neck, where it ends, forming a wide foldover. A wide, triangular, beaded band is visible over the forehead. Large eyes; straight, thick nose; closed mouth. Long, triangular neck rising from the oval, almost angular opening of the dress-chiton. The front edge of the dress has relief decoration.

## Comments and Comparanda

See [78.AF.321.1](#cat).

## Provenance

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

## Bibliography

{Lees-Causey 1983}, pp. 154–155.

## Exhibitions

None

Label: 559

Title: Pendant

Accession\_number: 78.AF.321.4

Collection\_link: <https://www.getty.edu/art/collection/objects/8414>

Dimensions: H. 2.5, Diam. 1.8, Th. 0.3–0.4 cm; Wt. 1.90 g

Date: Mid-fourth–early fifth century CE

Start\_date: 333

End\_date: 432

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

Culture: Roman

Material: Translucent yellowish glass

Modeling technique and decoration: Stamped

Inscription: No

Shape: Amulets

Technique:

## Condition

Intact.

## Description

Circular medallion with oval suspension ring on the top. The suspension ring is drawn out of a lump of glass, folded backward over a rod, and reattached when the device was stamped onto the medallion. Circular die. Crisp relief. Back side is smooth and flat.

Stamped, frontal bust of a beardless figure, flanked by an inscription that identifies her as Victory, ΝΙΚΗ, written in capital Greek letters. Vertically arranged, on the left side, facing upward, ΝΙ, and on the right, facing downward, ΚΗ. The hair of the figure is quite voluminous and reaches the middle of the neck, where it ends, forming a wide foldover. A wide, triangular, beaded band is visible over the forehead. Large eyes; straight, thick nose; closed mouth. Long, triangular neck rising from the oval, almost angular opening of the dress-chiton. The front edge of the dress has relief decoration.

## Comments and Comparanda

See [78.AF.321.1](#cat).

## Provenance

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

## Bibliography

{Lees-Causey 1983}, pp. 154–155.

## Exhibitions

None

Label: 560

Title: Pendant

Accession\_number: 78.AF.321.5

Collection\_link: <https://www.getty.edu/art/collection/objects/8415>

Dimensions: H. 2.3, Diam. 1.8, Th. 0.3–0.4 cm; Wt. 1.85 g

Date: Mid-fourth–early fifth century CE

Start\_date: 333

End\_date: 432

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

Culture: Roman

Material: Translucent yellowish glass

Modeling technique and decoration: Stamped

Inscription: No

Shape: Amulets

Technique:

## Condition

Intact.

## Description

Circular medallion with oval suspension ring on the top. The suspension ring was drawn out of a lump of glass, folded backward over a rod, and reattached when the device was stamped onto the medallion. Circular die. Crisp relief. Back side is smooth and flat. A stamped rooster, facing left, with well-defined comb and tail covers almost the entire surface.

## Comments and Comparanda

See [78.AF.321.1](#cat).

## Provenance

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

## Bibliography

{Lees-Causey 1983}, pp. 154–155.

## Exhibitions

None

Label: 561

Title: Bracelet

Accession\_number: 79.AF.184.1

Collection\_link: <https://www.getty.edu/art/collection/objects/8662>

Dimensions: Diam. 4.9, H. 0.6 cm; Wt. 5.261 g

Date: Fourth century CE

Start\_date: 300

End\_date: 399

Attribution: Production area: Eastern Mediterranean

Culture: Roman

Material: Translucent greenish glass, many pinprick bubbles

Modeling technique and decoration: Tooling

Inscription: No

Shape:

Technique:

## Condition

Intact; iridescent weathering on some areas.

## Description

The bracelet is made of an irregular, seamless ring of glass, D-shaped in cross section. There are no signs of painted or other decoration on any part of it.

## Comments and Comparanda

Glass bracelets appear sporadically from the second half of the first millennium BCE ({Spaer 1988}, pp. 51–61). They are found in large numbers for the first time in the last centuries of the first millennium BCE in central Europe, in Celtic regions ({Haevernick [1952] 1981}, pp. 8–12). Seamless and decorated with tooling and applied colored glass. They become fashionable in the eastern Mediterranean region in the third century, and in the fourth century they spread to the entire Roman Empire. They are dark-colored, probably in imitation of corresponding products of jet, a particularly popular material during this period. Most of them are plain, dark-colored, continuous rings, although examples with impressed decoration, such as ribbing (like [2003.458](#num)), protuberances, and stamped symbolic motifs are known as well ({Jovanović 1978}, pp. 27–28; {Marijanski-Manojlović 1987}, p. 33;{Riha 1990}, pp. 64–66; {Golofast 1996}, pp. 183–185; {Spaer 2001}, pp. 193–205, nos. 437–66; {Dautova-Ruševljan 2003}, plate XXVIII G. 48/5; {Radulović 2006}, p. 367; {Mandruzzato et al. 2008}, pp. 54–58, nos. 40–66; {Antonaras 2010}, p. 323; {Cosyns 2011}, pp. 147–155; {Arveiller-Dulong and Nenna 2011}, pp. 249–260, esp. pp. 249–250; {Antonaras 2019}, pp. 226–228, nos. 323–328).

## Provenance

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

## Bibliography

Unpublished

## Exhibitions

None

Label: 562

Title: Bracelet

Accession\_number: 79.AF.184.4

Collection\_link: <https://www.getty.edu/art/collection/objects/8665>

Dimensions: Diam. 5, H. 0.6 cm; Wt. 6.17 g

Date: Fourth century CE

Start\_date: 300

End\_date: 399

Attribution: Production area: Eastern Mediterranean

Culture: Roman

Material: Translucent purple glass, many pinprick bubbles

Modeling technique and decoration: Piercing and tooling

Inscription: No

Shape: Bracelets

Technique:

## Condition

Intact; iridescent weathering in some areas.

## Description

The bracelet is made of an irregular, seamless ring of glass, D-shaped in cross section. There are no signs of painted or other decoration on any part of it.

## Comments and Comparanda

See [79.AF.184.1](#cat).

## Provenance

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

## Bibliography

Unpublished

## Exhibitions

None

Label: 563

Title: Bracelet

Accession\_number: 2003.457

Collection\_link: <https://www.getty.edu/art/collection/objects/221846>

Dimensions: Diam. 8.5, Th. 0.4 cm; Wt. 28.2 g

Date: Fourth century CE

Start\_date: 300

End\_date: 399

Attribution: Production area: Eastern Mediterranean

Culture: Byzantine

Material: Semitranslucent purple (seemingly black) glass

Modeling technique and decoration: Tooling

Inscription: No

Shape: Bracelets

Technique:

## Condition

Weathering has given parts a purple iridescence, and there is some incrustation in places.

## Description

The bracelet is made of a rod of glass, D-shaped in cross section, that was bent to form a closed circle. The area where the two ends meet was flattened to form a medallion. There are no signs of painted or other decoration on any part of it. A groove runs along part of the inside surface.

## Comparanda

See [79.AF.184.1](#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}, p. 252, no. 733.

## Exhibitions

None

Label: 564

Title: Bracelet

Accession\_number: 2003.459

Collection\_link: <https://www.getty.edu/art/collection/objects/221848>

Dimensions: Diam. 5, Th. 0.3 cm; Wt. 5.8 g

Date: Fourth century CE

Start\_date: 300

End\_date: 399

Attribution: Production area: Eastern Mediterranean

Culture: Byzantine

Material: Semitranslucent dark blue, seemingly black glass

Modeling technique and decoration: Tooling

Inscription: No

Shape: Bracelets

Technique:

## Condition

Intact with minimal weathering.

## Description

A continuous ring of seemingly black glass, D-shaped in cross section. The actual color of the glass is not discernible. The seamless ring is slightly irregular, and there are no signs of any painted or other decoration on it.

## Comparanda

See [79.AF.184.1](#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}, p. 252, no. 736.

## Exhibitions

None

Label: 565

Title: Bracelet

Accession\_number: 2003.458

Collection\_link: <https://www.getty.edu/art/collection/objects/221847>

Dimensions: Diam. 7, Th. 1 cm; Wt. 25.2 g

Date: Fourth century CE

Start\_date: 300

End\_date: 301

Attribution: Production area: Eastern Mediterranean

Culture: Byzantine

Material: Semitranslucent dark blue, seemingly black glass

Modeling technique and decoration: Tooling

Inscription: No

Shape: Bracelets

Technique:

## Condition

Intact, with light weathering and incrustation.

## Description

A continuous, ring of dark green (seemingly black) glass, D-shaped in cross section. Fifteen pinched, slanting ribs around the exterior surface.

## Comparanda

For glass bracelets see comments on [79.AF.184.1](#cat). For similar ribbed and patterned bracelets, see {Antonaras 2019}, pp. 226, no. 323, wherein parallels are cited.

## Provenance

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

## Bibliography

{von Saldern et al. 1974}, p. 252, no. 735.

## Exhibitions

None

Label: 566

Title: Armlet/Glass Loop

Accession\_number: 2003.407

Collection\_link: <https://www.getty.edu/art/collection/objects/221796>

Dimensions: W. 13.7, Th. 2.4 cm; Wt. 320 g

Date: Possibly late Roman or Byzantine period (third–fourth to twelfth century CE)

Start\_date: 200

End\_date: 1199

Attribution: Production area: Roman or Byzantine Empire

Culture: Roman or Byzantine

Material: Translucent greenish glass, many pinprick bubbles

Modeling technique and decoration: Tooling

Inscription: No

Shape: Bracelets

Technique:

## Condition

Intact; light iridescent weathering in small areas.

## Description

A thick, bent coil of translucent dark green glass. Several elongated bubbles are visible in the mass of the object, produced by the stretching of the originally globular mass of glass from which it was shaped. The ends are bent over and pressed to close the circumference. Uneven tooling marks, adjacent to the seam, had previously been interpreted as snake heads, but quite probably they were simply the result of the forming process of the armlet.

The size and weight of this particular object make it quite not probable that it was actually a jewelry piece.

## Comments and Comparanda

The great size and weight of the loop makes its identification as bracelet dubious. It might had been a weight, almost equal to one Roman and Byzantine pound, i.e., libra, or 325 g. ({Lafaurie 1993}; {Morrisson 2002}, p. 920-921). On glass bracelets see parallels noted for [79.AF.184.1](#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}, p. 216, no. 625.

## Exhibitions

None

Label: 567

Title: Two Chain Links, Possibly Part of a Necklace

Accession\_number: 2003.295.1–2

Collection\_link: <https://www.getty.edu/art/collection/objects/221685>

Dimensions: 2003.295.1: H. 0.5, Diam 1.5 cm; Wt. 2.48 g

2003.295.2: H. 0.5, Diam. 1.44 cm; Wt. 2.14 g

Date: Probably fourth century CE

Start\_date: 300

End\_date: 399

Attribution: Production area: Perhaps Italy

Culture: Roman

Material: Glass; gold; bronze; iron

Modeling technique and decoration: Hammering, soldering

Inscription: No

Shape:

Technique:

## Condition

Bronze parts are heavily corroded. Surface of the glass is clear and not weathered in both examples. 2003.295.2 is missing one part of the double loop. Glass medallion of 2003.295.2 is cracked.

## Description

Bronze medallion with gold-glass inset. Each medallion is made of a round bronze sheet from which emerge, on the two opposite sides, one and two, respectively, bands/strips, which have been folded to create loops. A fine band has been soldered on the periphery of the round sheet, forming a ring into which the gold-glass has been placed.

Remains of iron wire can be seen in the double loop of medallion .

Only one band of the double link of the second medallion (2003.295.2) is preserved, and the area from which the second band broke away is visible.

It is evident that the single link was fitted into the space in the middle of the double link, while an iron wire passed through the three links. which ensured the cohesion of the “chain.”

The two gold-glass medallions are [[grozzed]] all around, following the shape of the bronze band in which they are inset. A cut gold foil was placed under the glass, depicting a bird in profile to the right, perched on a horizontal bar, apparently a branch. The birds have round head, large eye, and curved beak; they are similar but not identical. The birds are formed by cutting and scratching a gold foil to the desired shape. The foil is secured between two layers of clear-colored glass which were set in a bronze circular ring. The grozzed outline of the glass medallion was covered with a substance, which is still quite clearly visible on one of them.

## Comparanda

On gold-band and gold-glass objects, see comments on [2003.229](#cat). No exact parallels have been located. For a bronze case for a wax sealing decorated with gold-glass decoration from Thessaloniki, Greece, see {Veleni and Ignatiadou 2010}, p. 257, no. 167, dated to the second half of the first century CE. For a bronze ring in the British Museum with a gold foil with chi-rho monogram under a layer of glass dated to the fourth century CE, see {Howells 2015}, p. 12, plate3, p. 20. In addition, for gold-glass in general see {Morey 1959}; {von Saldern 2004}, pp. 461–474; {Howells 2015}, pp. 3–16. On the motif of birds see {Scarborough and Cutler 1991}, pp. 289–290.

## 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. 152, no. 398.

## Exhibitions

None

Label: 568

Title: Spindle Whorl

Accession\_number: 2003.460

Collection\_link: <https://www.getty.edu/art/collection/object/1096D1>

Dimensions: H. 1.6, Diam. 4.5 cm; Wt. 40.1 g

Date: First century CE

Start\_date: 1

End\_date: 99

Attribution: Production area: Continental Europe or Mediterranean region

Culture: Roman

Material: Opaque dark green and white glass

Modeling technique and decoration: Tooled; applied

Inscription: No

Shape: Spindle whorls

Technique:

## Condition

Intact.

## Description

Perforated, truncated conical object of dark green (seemingly black) glass. Around the sloping sides of the body 12 vertical ribs are tooled. A white thread is wound spirally around it seven or eight times. The two lower and two upper revolutions are straight, and the six central ones are combed and appear wavy. The lower side is slightly irregular and retains the profile of the surface where the mass of glass was shaped into the whorl. The walls of the hole are smooth; both edges are mildly curved, especially the one on the bottom surface, from the intrusion of the metal rod that pierced it.

## Comments and Comparanda

Glass spindle whorls are relatively common finds from the Early Roman period, and this particular form in particular, with a white thread wound spirally from bottom to the top, is well-studied, with hundreds of published examples from all of Europe and the Mediterranean dated to the first century CE ({Haevernick [1972] 1981}, pp. 136–148; {Ravagnan 1994}, p. 175, no. 339; {Barkóczi 1996}, p. 111, no. 364; {Larese and Zerbinati 1998}, p. 92, no. 169; {Spaer 2001}, pp. 259–260; {Beretta and Di Pasquale 2004}, p. 334, no. 4.69; {Foy 2010a}, p. 484, nos. 1005–1007; {Arveiller-Dulong and Nenna 2011}, pp. 332–335; {Antonaras 2019}, p. 263 no. 423).

## Provenance

Found: Olbia, Ukraine (first recorded in {von Saldern 1974}); 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. 253, no. 739.

## Exhibitions

None

Label: 569

Title: Astragalos

Accession\_number: 79.AF.171

Collection\_link: <https://www.getty.edu/art/collection/objects/8655>

Dimensions: 1.8 × 1.1 × 1.0 cm; Wt. 2.86 g

Date: First century BCE–first century CE

Start\_date: -100

End\_date: 99

Attribution: Production area: Eastern Mediterranean

Culture: Roman

Material: Transparent greenish glass

Modeling technique and decoration: Cast

Inscription: No

Shape: Knucklebones

Technique:

## Condition

Intact; covered with iridescence.

## Description

Naturalistic miniature representation of a sheep or goat knucklebone, cast in a two-part mold. Along the length of the long sides, traces of the join between the two parts of the mold in which it was cast are visible.

## Comments and Comparanda

Astragaloi were used in a much-loved children’s game (astragalismos), played by both boys and girls in ancient Greek and medieval society, that survived down to the twentieth century in Greece as a game called kotsia. At least four or five astragaloi were required for the game. Each side of the astragalos had a specific value, and the players threw their knucklebones in turn, collecting the analogous points. Knucklebones were also used as a way of telling the future.

For the game, see {Deonna et al. 1938}, pp. 332–333; {Robinson 1941}, pp. 502–504; {Broneer 1947}, p. 241, plate LXI:20; {Davidson 1952}, p. 222. Glass astragaloi appear probably in the second century BCE, but most finds are dated between the first century BCE and the first century CE, equally present in the eastern and the western parts of the Roman Empire ({Stern and Schlick-Nolte 1994}, pp. 338–339, no. 104; {Spaer 2001}, p. 232; {Bianchi et al. 2002}, pp. 288–289, no. GR-12a–c; {Veleni and Ignatiadou 2010}, pp. 209, 359, nos. 65, 392; {Antonaras 2019}, no. 417).

## Provenance

1979, Nicolas Koutoulakis, 1910–1996 (Geneva, Switzerland), donated to the J. Paul Getty Museum, 1979

## Bibliography

{Neils and Oakley 2003}, p. 279, no. 90.

{Kugler 2004}, p. 10.

## Exhibitions

Coming of Age in Ancient Greece: Images of Childhood from the Classical Past (Hanover, 2003; New York, 2004; Cincinnati, 2004; Los Angeles, 2004)

Label: 570

Title: Stirring Rod

Accession\_number: 2003.403

Collection\_link: <https://www.getty.edu/art/collection/objects/221792>

Dimensions: L. 18.5, Diam. 0.6 cm; Wt. 12.11 g

Date: First century BCE–first century CE

Start\_date: -100

End\_date: 99

Attribution: Production area: Roman Empire

Culture: Roman

Material: Translucent dark green glass

Modeling technique and decoration: Tooled

Inscription: No

Shape:

Technique:

## Condition

Fully preserved; mended.

## Description

Twisted stirring rod that was shaped into a flat disk at one end and bent into an oval loop at the other. On the disk the spiraling that covers the entire body is visible.

## Comments and Comparanda

The solid glass rods known as stirring rods are quite sturdy implements and were used, or could have been used, for stirring drinks, such as wine with water, possibly in a specific context like banqueting. Nevertheless, they were probably used for other purposes as well, such as distaffs or spindles or else likenesses of distaffs and spindles. The majority of finds from controlled excavations are dated in the first and early second centuries CE, probably more common in the western than in the eastern areas of the Roman Empire. Stirring rods are usually twisted in one or two directions, and seldom smooth ({Isings 1957}, pp. 94–95, form 79; {Antonaras 2009}, pp. 330–332, form 148 = {Antonaras 2017}, pp. 166–167). Occasionally, examples like [82.AC.22.315](#num) occur, with twisted shafts consisting of a main rod and a second, fine thread in different color ({Arveiller-Dulong and Nenna 2011}, pp. 330–331, no. 538; {Antonaras 2012}, p. 312, no. 507; {Grose 1989}, pp. 356–358, nos. 670c, e, h, l; {Spaer 2001}, pp. 262–264, nos. 632, 634; pp. 330–331, nos. 536–539). In general, the ends of the rods were shaped in different ways. The simplest kind are straight, with a small disk attached at both ends. Examples of a more elaborate type of stirring rod are often bent at one end, to form a closed ring, probably used as a handle, like 2003.403, and a small disk was attached at the other end. Occasionally on this disk a decorative finial—globular or of a more intriguing shape—was applied, e.g. of an amphora, bird, or dolphin ({Fremersdorf and Polonyi-Fremersdorf 1984}, p. 111, no. 249; {Grose 1989}, pp. 356–358, nos. 670c, e, h, l; {Spaer 2001}, pp. 262–264, nos. 631–635; {Stern 2001}, pp. 396–397, no. 228; {Whitehouse 2003}, p. 52, nos. 971–972; {Arveiller-Dulong and Nenna 2011}, pp. 306–307, 330–331, nos. 536–538; {Antonaras 2012}, p. 312, no. 507).

## 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. 214, no. 619.

## Exhibitions

None

Label: 571

Title: Stirring Rod

Accession\_number: 82.AC.22.315

Collection\_link: <https://www.getty.edu/art/collection/objects/25980>

Dimensions: pres. L. 3.8, Th. 0.5 cm; Wt. 1.91 g

Date: First century BCE–first century CE

Start\_date: -100

End\_date: 99

Attribution: Production area: Uncertain

Culture: Roman

Material: Translucent light blue and opaque white glass

Modeling technique and decoration: Tooled

Inscription: No

Shape:

Technique:

## Condition

Fragment.

## Description

Twisted stirring rod that gets thicker toward its one preserved end, which was shaped into a disk. Consists of a light blue cane onto which is attached and twisted a fine white thread.

## Comments and Comparanda

For use and comparanda see [2003.403](#cat).

## Provenance

1982, Antike Kunst Palladion; 1982, Jiří K. Frel, 1923–2006, donated to the J. Paul Getty Museum, 1982

## Bibliography

Unpublished

## Exhibitions

None

Pin

Label: 572

Title: Pin

Accession\_number: 2003.404

Collection\_link: <https://www.getty.edu/art/collection/objects/221793>

Dimensions: L. 13.4, max. Diam. 1.1 cm; Wt. 6.03 g

Date: First–second century CE

Start\_date: 1

End\_date: 199

Attribution: Production area: Roman Empire

Culture: Roman

Material: Translucent light-yellow glass

Modeling technique and decoration: Tooled

Inscription: No

Shape:

Technique:

## Condition

Intact; covered with iridescent weathering.

## Description

Smooth glass rod, circular in cross section, pointed at one end and with a conical head at the other.

## Comments and Comparanda

Glass pins are a rare find. They are similar to so-called stirring rods (see [2003.403](#cat)), which have a tiny disc on one end and a vessel or animal on the other, if not bent into a closed ring; almost always their cylindrical shaft is twisted ({Isings 1957}, pp. 94–95, form 79; {Antonaras 2017}, pp. 166–167, form 148). They are even closer to twisted rods, pointed at one end and decorated with vessel or animal on the other end, identified as distaffs ({Gojković 2015}, pp. 267–268) and glass needles ({Antonaras 2017}, pp. 166–167, form 148D).

Glass pins like 2003.404 recall the ancient Greek kalamis (καλαμίς) or the Latin discerniculum, that is, a long, thin object used by women to divide the locks of their hair to arrange a complicated hairstyle, thereby identifying it with a rare kind of hairpin (Oxford Latin Dictionary, s.v. “discerniculum”; Liddell and Scott, s.v. “καλαμίς”). For finds of this type, see {Davaras 1985}, p. 201; {Platz-Horster 1976}, p. 82, no. 166; {Barkóczi 1996}, p. 106, no. 341; {Mandruzzato et al. 2008}, p. 53, no. 34).

## 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. 621.

## Exhibitions

None

Label: 573

Title: Medical Pipe

Accession\_number: 2003.401

Collection\_link: <https://www.getty.edu/art/collection/objects/221790>

Dimensions: L. 12.3, Diam. rim 2.5, max. Diam. 2.6 cm; Wt. 14.12 g

Date: Probably fourth–sixth century CE

Start\_date: 300

End\_date: 599

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

Culture: Roman?

Material: Translucent purple glass

Modeling technique and decoration: Free-blown

Inscription: No

Shape:

Technique: Free-blown

## Condition

Intact; interior covered with iridescent, milky white weathering, which is also visible on areas of the exterior.

## Description

A biconical object. Formed as a vessel with in-folded and flattened rim; slightly flaring, short, cylindrical neck; biconical body, with lower part considerably longer; convex bottom. An oval opening on one side near the bottom; the rim of this opening was somehow cut and mildly fire-rounded. Around the vessel at its largest diameter are four indentations. The back side of the opening in the lower part is round, making it impossible to keep the opening facing upward should the vessel be left without a support.

## Comments

No direct comparanda were found, but the color and the overall shape of the vessel indicate a late antique production period, e.g. fourth–sixth centuries CE. Possibly used to pour some liquid, in a controlled manner, especially if the holder sealed the vessel’s mouth with their palm/hand. The large size of the opening compared to the small size of the vessel makes it difficult to understand its use.

## Provenance

1908, A. Vogell (Karlsruhe, Germany) [sold, Griechische Altertumer sudrussischen Fundorts aus dem Besitze des Herrn A. Vogell, Karlsruhe (Versteigerung), Max Cramer, Cassel, Germany, May 26–30, 1908, lot 978]; 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

{Cramer 1908}, lot 978.

{von Saldern et al. 1974}, p. 213, no. 613.

## Exhibitions

None

Label: 574

Title: Head of Sarapis

Accession\_number: 2003.356

Collection\_link: <https://www.getty.edu/art/collection/objects/221746>

Dimensions: H. 6, W. 5.6 cm; Wt. 245.6 g

Date: First–second century CE

Start\_date: 1

End\_date: 199

Attribution: Production area: Roman Empire

Culture: Roman

Material: Translucent green glass

Modeling technique and decoration: Molded. No mold seams are noticeable

Inscription: No

Shape:

Technique: “Cast”-rotary pressed

## Condition

Broken under the chin. The surface is severely weathered. Deep iridescent grooves and chalky accretions cover the pitted surface.

## Description

Head of a mature bearded man in the round. Long, rich, curly hair surrounds the face and covers part of the god’s forehead. Facial characteristics are fine, and the heavy lips are partly covered by the high relief beard. The base of a modius is visible on the crown of his head, which identifies the head, with its flowing locks and benign expression, as the god Serapis.

Sarapis was a popular Graeco-Egyptian deity venerated throughout the Roman Empire. He was depicted as a mature male in the Greek way, with wide face, long hair, and full beard, further identified by the kalathos or modius (a basket measure of grain) on his head and, more usually than not, the locks on his forehead. He was depicted either standing or, more often, seated and holding a scepter, with Cerberus, the three-headed dog gatekeeper of the underworld, resting at his feet (Hornbostel 1973; LIMC VII [1994], s.v. “Sarapis” [G. Clere and L. Leclant]).

## Comparanda

This type of Sarapis’ bust is quite widely known in stone examples ({Kater-Sibbes 1973}). Among others there is a direct parallel in opaque red glass in the Metropolitan Museum of Art, dated to the first–second century CE, allegedly from Rome (acc. no. 17.194.1475: <https://www.metmuseum.org/art/collection/search/250142>; {Richter 1954}, no. 165, p. 90, plate 118a–c.; {Froehner 1903}, p. 46, no. 271, plate 32.1–2); {Hill 1946}, p. 66, no. 11.

For other Roman glass sculptures see parallels listed under [2003.357](#cat).

## Provenance

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

## Bibliography

{von Saldern et al. 1974}, p. 192, no. 528.

## Exhibitions

None

Label: 575

Title: Head of a Bearded Man

Accession\_number: 2003.357

Collection\_link: <https://www.getty.edu/art/collection/objects/221747>

Dimensions: H. 3.8, Th. 4 cm; Wt. 96.4 g

Date: First–second century CE

Start\_date: 1

End\_date: 199

Attribution: Production area: Roman Empire

Culture: Roman

Material: Red opaque glass; most of the surface has been covered by green patina

Modeling technique and decoration: Molded

Inscription: No

Shape:

Technique: “Cast”-rotary pressed

## Condition

Severely weathered. The lower part of the head, below the lips, is missing. Surface is covered with brownish accretions.

## Description

Miniature head of a bearded man. Hair rendered with eight parallel, horizontal tiers divided by vertical grooves, each one indicating a lock. The man has a rope-shaped band. Two oblique grooves below the band on the back of the head may be interpreted as ends of the band hanging down, if they are not remnants of broken off pieces. His facial features consist of wide forehead; pronounced eyebrows; oval eyes; wide and short nose; full upper lip.

## Comments and Comparanda

The seams of the mold are very well concealed, although possibly visible in the area behind the ears, particularly on the left side of the head.

The rope-shaped band the man wears is a strophion, a symbol of priesthood, worn also by rulers, athletes, and gods such as Aesculapius ({Bieber 1931}; {Krug 1968}, pp. 41–47, 102–106, 128–130, 137–138, type 12). The head bears prosopographic features, like the rendering of the moustache, that resemble a portrait, and the original maybe from the Hellenistic era. For a dark blue glass portrait bust of Augustus dated in the second of third decade of the first century CE, see {Doppelfeld 1966}, pp. 7–11, plate 1–6; {Harden et al. 1987}, pp. 21–22, no. 1. For a dark blue glass miniature male bust identified as one of the Tetrarchs, and that of a prince dated in the late third–early fourth century CE and in the first half of the fourth century CE, respectively, see {La Baume 1973}, H 8, plate 46.1; {Glass from the Ancient World 1957}, p. 115, no. 190; {Harden et al. 1987}, pp. 23–24, nos. 3–4.

The goddess Aphrodite has also been rendered in translucent greenish glass, in a piece dated in the second century CE ({von Saldern 1968}, no. 28; {Glass from the Ancient World 1957}, pp. 112–113, no. 188; {Harden et al. 1987}, p. 29, no. 7).

A male head in red glass, much simpler in execution, dated to the first half of the fourth century is in the Metropolitan Museum of Art (acc. no. 17.194.1474: <https://www.metmuseum.org/art/collection/search/250141>; {Froehner 1903}, no. 257, p. 45, plate 31.6–7).

## 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. 193, no. 528a.

## Exhibitions

None

Label: 576

Title: Earplug

Accession\_number: 2003.155

Collection\_link: <https://www.getty.edu/art/collection/objects/221522>

Dimensions: H. 14.7, Diam. rim 1.6, D. body max. 0.7 cm; Wt. 9.34 g

Date: Late Eighteenth to Nineteenth Dynasty, mid-fourteenth to mid-thirteenth century BCE

Start\_date: -1366

End\_date: -1234

Attribution: Production area: Egypt

Culture: Egyptian

Material: Opaque white and yellow; translucent turquoise glass; bronze

Modeling technique and decoration: Rod formed

Inscription: No

Shape:

Technique:

## Condition

Fully preserved, with a tiny fragment missing near the top. In the interior a black matte mass is visible. The pin is partly corroded, and a greenish patina covers it entirely.

## Description

The object is hollow and has the form of a papyrus column. Flaring rim/capital; cylindrical body, wider toward the lower part; convex base. A white thread is wound spirally around the body six times. A yellow thread is wound around the edge of the rim, and another one once around the bottom area. Within the interior of the body a long bronze pin is attached, slender at the free end. The visible part of its upper end has the shape of an oval bead with fine discoid endings and is flanked by hexagonal rings.

The pin is securely attached to tube’s interior, but it is not possible to tell if the pin is part of the original object, or if it has been added at a modern date, which seems quite probable.

## Comments and Comparanda

In ancient Egypt earplugs in the form of a papyrus column were associated with the regenerative powers of the plant, believed to be transferred to the person wearing them. They first appear during the reign of Amenhotep III (1387–1350 BCE) and continue to be used until after the end of the Ramesside period (1075 BCE). They were probably inserted in pierced earlobes, presumably with a fresh flower placed in the cavity ({Stern and Schlick-Nolte 1994}, pp. 136–137, no. 8). The exact function of these objects is unknown. It is equally probable that they were used as threaded beads, a use that would better display the decorated body, which would not be visible at all if they were used as ear plugs ({Andrews 1990}, p. 114, fig. b, d, e).

## Comparanda

{Bomford 1976}, no. 2, illustrated; {Cooney 1976}, p. 92, nos. 975–983, 989–994, 996–998; {Goldstein 1979}, pp. 78–80, nos. 124, 128; {Stern and Schlick-Nolte 1994}, pp. 136–137, no. 8.

## 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. 31, no. 38.

## Exhibitions

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

Label: 577

Title: Earplug

Accession\_number: 2003.156

Collection\_link: <https://www.getty.edu/art/collection/objects/221523>

Dimensions: H. 2.6, Diam. rim 1.3 cm; Wt. 2.44 g

Date: Late Eighteenth to Nineteenth Dynasty, mid-fourteenth- to mid-thirteenth century BCE

Start\_date: -1366

End\_date: -1234

Attribution: Production area: Egypt

Culture: Egyptian

Material: Opaque white and yellow; translucent amber-colored glass

Modeling technique and decoration: Rod formed

Inscription: No

Shape:

Technique:

## Condition

Fully preserved, with some encrustation visible near the top.

## Description

In the form of a papyrus column; hollow. Flaring rim/capital; cylindrical body, wider toward the lower part; convex base. A white thread is wound spirally around the body seven times. A yellow thread is wound around the edge of the rim and another one twice around the bottom area. In the interior of the body a small remainder of the bronze wire is visible through the center.

## Comparanda

See [2003.155](#cat).

## Provenance

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

## Bibliography

{von Saldern et al. 1974}, p. 31, no. 39.

## Exhibitions

None

Label: 578

Title: Window Pane

Accession\_number: 2003.371

Collection\_link: <https://www.getty.edu/art/collection/objects/221761/>

Dimensions: H. 2, Diam. 18.3, Th. 0.2 cm; Wt. 171 g

Date: Islamic, Byzantine, or Ottoman

Start\_date: 550

End\_date: 1700?

Attribution: Production area: Eastern Mediterranean

Culture: Islamic, Byzantine, or Ottoman

Material: Transparent greenish glass

Modeling technique and decoration: Free-blown

Inscription: No

Shape:

Technique: Free-blown

## Condition

Fully preserved. Most of the surface is covered in a layer of iridescence of a pinkish hue.

## Description

A shallow, convex disc made of greenish glass with many large bubbles.

Fire-polished rim. The piece is slightly lopsided and cannot stand on its own. It was probably a windowpane. A difference in the weathering on both sides at the circumference forms a band (W. ca. 1.1 cm), probably indicating the area that was covered by plaster or was inset in a wood or stone frame. The sturdiness/thickness also supports the interpretation of the piece as a windowpane. A circular scar of a solid pontil (1.5 × 1.3 cm) can be seen on the convex underside.

## Comparanda and Comments

Circular windowpanes of various diameters were already in use in the sixth century CE ({Foy 2005a}, p. 112; {Nenna 2005}, pp. 125–126) and continued to be used in the Islamic world ({Foy 2005b}; {Foy 2005c}; {Hadad 2005}, pp. 30, 49, 63) as well as in the Byzantine Empire ({Ousterhout 1999}, pp. 151–154; {Antonaras and Ricci 2022}, pp. 352–353), practically unaltered. The plain rim of this disc, though, may be an indication of an earlier date, before the thirteenth–fourteenth century, when a folded rim becomes the rule for windowpanes.

## 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. 200, no. 556.

## Exhibitions

None

Label: 579

Title: Small Lump of Glass. Glassworking refuse

Accession\_number: 78.AC.381.77

Collection\_link: <https://www.getty.edu/art/collection/objects/105003>

Dimensions: 2.4 × 2.2 cm; Wt. 9.63 g

Date: Fourth century CE or later

Start\_date: 300

End\_date: 1978

Attribution: Production area: Probably eastern Mediterranean

Culture: Greek

Material: Amber-colored translucent glass

Modeling technique and decoration: Tooling

Inscription: No

Shape:

Technique:

## Condition

Single fragment.

## Description

Amorphous lump of glass. Probably glassworking refuse.

## Provenance

By 1977–1978, Herbert L. Lucas, Jr. (Los Angeles, California), donated to the J. Paul Getty Museum, 1978

## Bibliography

Unpublished

## Exhibitions

None

Label: 580

Title: Bleeding Cup

Accession\_number: 79.AF.184.20

Collection\_link: <https://www.getty.edu/art/collection/objects/8681>

Dimensions: H. 4.4, Diam. rim 3.2, Diam. base 1 cm; Wt. 13.68 g

Date: Ninth–twelfth century CE

Start\_date: 800

End\_date: 1199

Attribution: Production area: Eastern Mediterranean

Culture: Islamic

Material: Dark greenish glass

Modeling technique and decoration: Free-blown

Inscription: No

Shape:

Technique:

## Condition

Broken spout, preserved body iridescent from weathering.

## Description

Fire-polished, rounded rim, slightly flaring upper part; cylindrical body, tapering toward the convex bottom; a scar of a solid pontil (W. 1 cm) at the center. An applied spout at the upper part of the body that internally appears to be a continuous mass of glass. The spout was curved toward the bottom of the bowl.

Glass bleeding cups were in use from the Roman period through the Byzantine era. Mentioned by the fourth-century CE Greek physician Oribasius—and according to information repeated in the seventh century by the great Byzantine physician Paulus Aegineta—glass bleeding cups were useful because physicians could check the volume of blood they were letting ({Antonaras 2010b}, pp. 389–390). During the same period they were widely used in Islamic lands, as they still are until today in traditional medicine in eastern Mediterranean and Middle Eastern lands ({Lamm 1930}, p. 33, plates 2:13–14; {Lane 1937}, p. 66, fig. 10T; {Hasson 1979}, p. 5, fig. 1–2; {Oliver 1980}, p. 142, no. 246; {Abdullaev, Rtveladze, and Shishkina 1991}, p. 152, no. 642; {Kröger 1995}, pp. 186–188, nos. 239–243, esp. 239–240; {Carboni 2001}, pp. 144–145, cat. nos. 34b, c; {Scanlon and Pinder-Wilson 2001}, pp. 56–59, nos. 29a–g, fig. 29, from an eighth–ninth-century context). What distinguishes bleeding cups from the relatively similar alembic cups is that their body is cylindrical and not so much conical and that the spout, in order to facilitate physician’s maneuvering, is turned toward the bottom and not to the opening of the vessel. There is one case where bleeding cups were unearthed in an alchemist’s workshop in conjunction with spheroconical clay vessels, and assumed altogether to comprise alembics, but that should be considered as a solution driven by lack of actual alembic’s domes or by a special distilling technique or product ({Valiulina 2005}, pp. 44–47, figs. 15–17, 41 from twelfth–thirteenth-century contexts).

## Provenance

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

## Bibliography

Unpublished

## Exhibitions

None

Label: 581

Title: Bleeding Cup

Accession\_number: 79.AF.184.22

Collection\_link: <https://www.getty.edu/art/collection/objects/8683>

Dimensions: H. 4.7, Diam. rim 4, Diam. base 2.2 cm; Wt. 33.72 g

Date: Ninth–twelfth century CE

Start\_date: 800

End\_date: 1199

Attribution: Production area: Eastern Mediterranean

Culture: Islamic

Material: Dark greenish glass

Modeling technique and decoration: Free-blown

Inscription: No

Shape:

Technique:

## Condition

Mended. Broken spout, preserved body iridescent from weathering.

## Description

Fire-polished, rounded rim; slightly flaring upper part; cylindrical body, tapering toward the convex bottom, with the scar of a solid pontil (W. 1.5 cm) at the center. An applied spout at the upper part of the body appears to be a continuous mass of glass internally. The spout was curved toward the bottom of the bowl.

## Comparanda

See [79.AF.184.20](#cat).

## Provenance

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

## Bibliography

Unpublished

## Exhibitions

None

Label: 582

Title: Bleeding Cup

Accession\_number: 79.AF.184.30

Collection\_link: <https://www.getty.edu/art/collection/objects/8691>

Dimensions: H. 5.3, Diam. rim 4.7, Diam. base 1.4 cm; Wt. 46.35 g

Date: Ninth–twelfth century CE

Start\_date: 800

End\_date: 1199

Attribution: Production area: Eastern Mediterranean

Culture: Islamic

Material: Dark greenish glass

Modeling technique and decoration: Free-blown

Inscription: No

Shape:

Technique:

## Condition

Mended. Broken spout, iridescent from weathering, and large areas with whitish crust.

## Description

Fire-polished, rounded rim; slightly flaring upper part; cylindrical body tapering toward the convex bottom, with the scar of a solid pontil (W. 1.5 cm ) at its center. An applied spout at the upper part of the body appears to be a continuous mass of glass internally. The spout was curved toward the bottom of the bowl.

## Comparanda

See [79.AF.184.20](#cat).

## Provenance

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

## Bibliography

Unpublished

## Exhibitions

None

Label: 583

Title: Statuette of a Bull

Accession\_number: 2003.462

Collection\_link: <https://www.getty.edu/art/collection/objects/221851/>

Dimensions: L. 8.8, W. 5.4 cm; Wt. 89.5 g

Date: Ninth–twelfth and nineteenth–twentieth century CE

Start\_date: 800

End\_date: 1199

Attribution: Production area: Eastern Mediterranean and Europe

Culture: [Byzantine, Modern]

Material: Dark green, dark turquoise and off-white glass; resin

Modeling technique and decoration:

Inscription: No

Shape:

Technique:

## Condition

Pastiche. Seams are concealed by weathering that has caused some discoloration, especially around the body of the animal.

## Description

Pastiche. Statuette of a quadruped animal, probably a bull. Large part of the conical body is made of dark green glass around which is wound in spirals a wide off-white band that was then dragged, forming a feathered motif. The applied legs are made of dark blue glass with red striations. Only a tiny part of the original animal’s head is preserved, hidden almost entirely in the new head; original head was smaller and was bent toward the ground, which might indicate that it had horns, presented in a charging pose. The neck was also smaller than the current. The head, legs, and tail are applied. The head is made of a greenish, bubbly resin, and the ears, eyes, nostrils, and mouth are rendered with red resin, imitating glass. Red and black resin used for the rear part of the body, lower part of the legs, tail, and the drum that connects the animal to its circular base. In all four legs the lump attached to the body belongs to the original object, made of very dark blue glass with opaque red striations, and the lower part of the legs is modern filling. The base comprises a discoid core of dark green glass, different from the body; it is possible that it is the rim of a flask and the glass in the bottom was added from another vessel.

## Comparanda and Comments

The shape and the decoration of the original part of the body are very similar to bird-like Islamic flasks: {Jenkins 1986}, p. 11, no. 2 and {Carboni 2001}, pp. 302–303, no. 79, with bibliography; {Whitehouse 2014}, p. 218, no. 992. Further published examples of bird-like Islamic flasks include the following: Billups collection B271A: {Corning 1962}, p. 22, no. 28; {Lamm 1930}, vol. 1, p. 103, no. 9, and v. 2, plate 32.9; {Clairmont 1977}, p. 137, nos. 502 and 503; {Riis 1957}, p. 62, fig. 181, and pp. 67–68, fig. 203, excavated at Hama, Syria; {Wightman 1989}, plate 72:5, excavated in Jerusalem; {Scanlon and Pinder-Wilson 2001}, p. 108, type 44e, excavated at Fustat.

## Provenance

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

## Bibliography

{von Saldern et al. 1974}, p. 253, no. 742.

## Exhibitions

None

Label: 584

Title: Fragmentary Statuette of a Male Figure

Accession\_number: 2003.406

Collection\_link: <https://www.getty.edu/art/collection/objects/221795>

Dimensions: L. 6.9, W. max. (with handles) 2.9 cm; Wt. 6.97 g

Date: Possibly seventeenth–eighteenth century CE

Start\_date: 1600

End\_date: 1799

Attribution: Production area: Probably Europe

Culture: Modern

Material: Translucent yellowish glass. Heavily weathered and discolored with a milky yellow iridescence

Modeling technique and decoration: Free-blown; applied elements

Inscription: No

Shape:

Technique: Free-blown

## Condition

Single fragment.

## Description

Hollow statuette of a human figure, probably male. It was formed of an originally conical hollow mass of glass that was squeezed to assume a lentoid cross section; three constrictions at regular intervals indicate the neck, the waist, and the beginning of the legs. Fine threads are applied on the sides, forming small loops that render the arms and ears of the figure. The lower legs are broken off. Possibly the finial of a vessel.

## Comparanda

No parallels were found.

## Provenance

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

## Bibliography

{von Saldern et al. 1974}, p. 215, no. 624.

## Exhibitions

None