

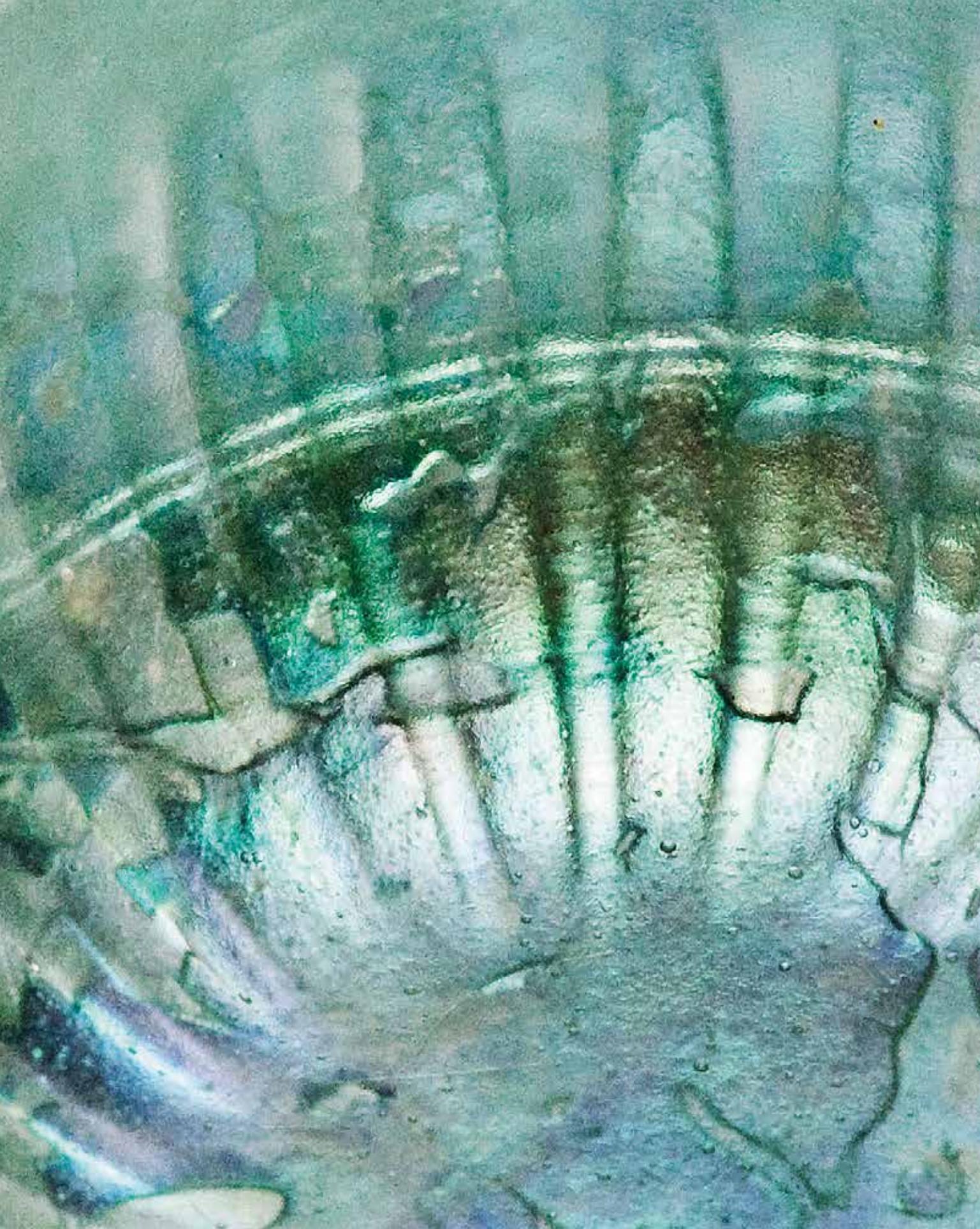
Frides Laméris
Glass and Antiques



GLASS WITH A DIVINE TOUCH

The Dos and Bertie Winkel Collection

Roman glass photographed by Dos Winkel

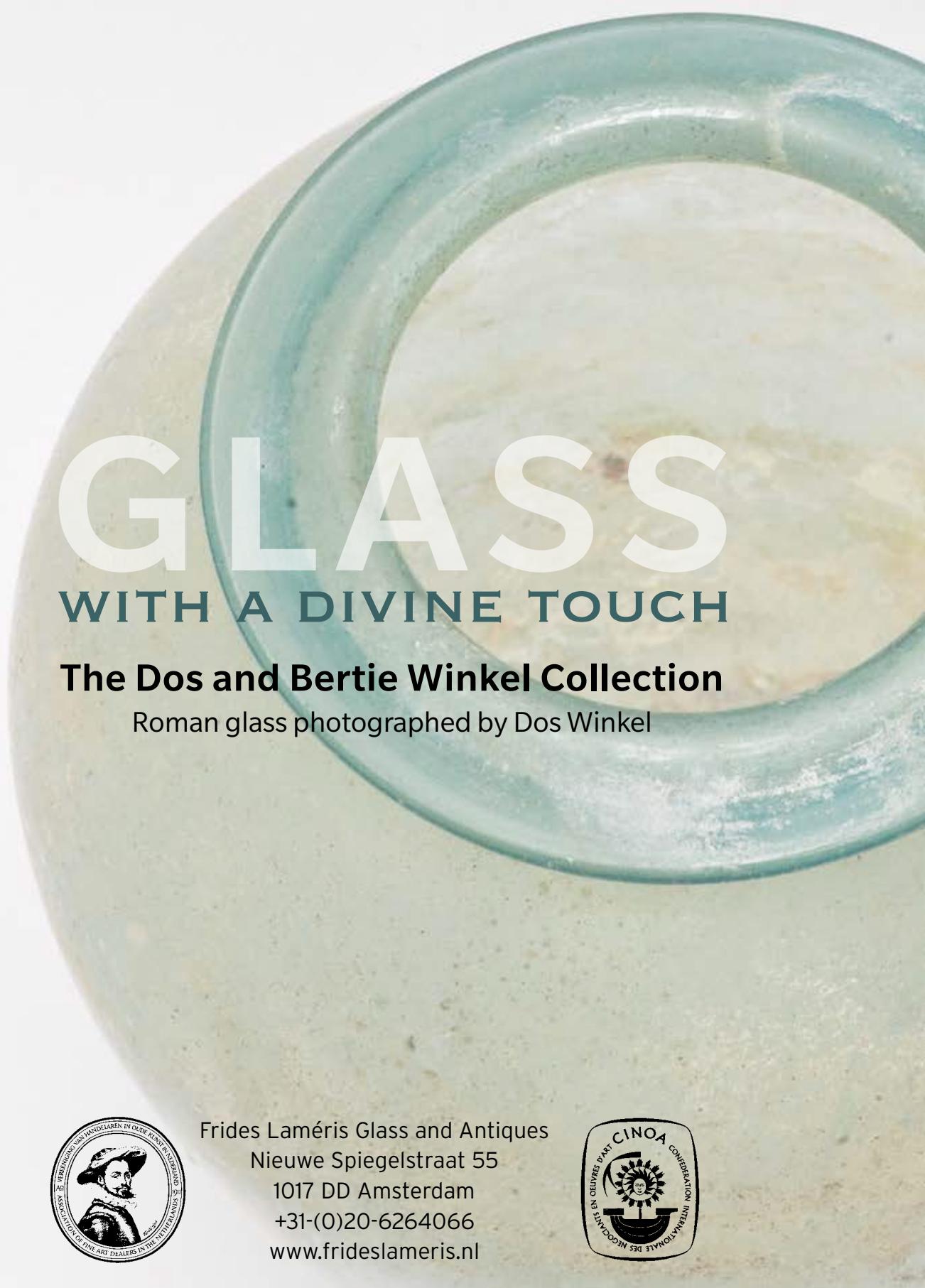


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Underside of the jug on the cover

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GLASS WITH A DIVINE TOUCH	6
INTRODUCTION	8
Dos and Bertie Winkel	
IRIDESCENCE - BOON OR BURDEN	10
René van Beek	
CATALOGUE OF THE DOS AND BERTIE WINKEL COLLECTION	12
Hans van Rossum	
CORE-FORMED GLASS	14
RIBBED BOWLS	20
BLOWN GLASS	26
URNS	28
COSMETICS BOTTLES	34
JUGS	60
BEAKERS, BOWLS AND BRACELETS	88
BOTTLES	98
FLASKS	108
ARYBALLOI, SPRINKLERS AND FUNNELS	126
JARS	138
BIBLIOGRAPHY	160

GLASS WITH A DIVINE TOUCH

Willem, Anna, Kitty Laméris and Trudy Laméris-Essers

De collectie Romeins glas van Dos en Bertie Winkel is heel bijzonder. Kijkend naar de glazen zie je de grote variatie in vormen, de schitterende kleuren, paars, honingkleur, bruin, olijfgroen, aquamarijn en vooral talloze schakeringen blauwgroen. Opvallend is de grote hoeveelheid geïriseerde glazen. Glazen die door hun eeuwenlange verblijf in de grond alle kleuren van de regenboog hebben gekregen. In de oudheid was de godin Iris de boodschapper van de goden. Als zij een bericht moest overbrengen van hemel naar aarde verscheen er volgens de Griekse mythologie als brug een regenboog. Volgens de Grieken steeg een regenboog op uit de zee, Iris was immers de dochter van twee zeegoden.

De eerste keer dat een van ons de collectie zag was naar aanleiding van een lezing van Kitty over Romeins glas. Na de lezing werd ze uitgenodigd om langs te komen. Behalve het glas was er ook een ander aanknooppunt. Als illustratie van geïriseerd glas, had Kitty een foto laten zien van water met daarop een laagje olie dat in alle kleuren van de regenboog oplichtte. Een prachtig gezicht, een schitterende foto van een rampzalige gebeurtenis, die de dag ervoor in de krant had gestaan als illustratie van een ongeluk met een boot op zee. Het werd de aanleiding voor het eerste gesprek tussen Kitty en Dos en Bertie Winkel.

Dos Winkel is namelijk zeer begaan met de zee en haar inwoners. Dos en Bertie hebben beide een grote passie voor fotograferen. Bertie fotografeert stammen op plekken in de hele wereld, terwijl Dos de onderwaterwereld vastlegt in oogverblindende beelden. Als je de collectie Romeinse glazen ziet, in het licht van deze foto's onder zee, dan is de brug snel gemaakt. Denk aan de blauwgroene kleur van de glazen, die we in deze catalogus dan ook stevast zeegroen hebben genoemd en kijk naar al die glinsterende details van vinnen, ogen en schubben en leg dat naast het schitterende geïriseerde glas. In deze catalogus hebben we deze twee werelden gecombineerd, hetgeen zo harmonieus bleek te zijn dat het soms moeilijk is te zien waar de ene begint en de andere eindigt.

De collectie bestaat uit enkele glazen die zijn verzameld in de jaren 70 door een tante van Dos en door zijn vader, maar voor het grootste gedeelte uit glas door Bertie en Dos Winkel zelf bijeengebracht. Het stond bij hen thuis opgesteld in adembenemende stillevens, waar het Romeinse glas zich zo goed voor leent.

Dos en Bertie hadden al een boek gemaakt over hun collectie. Toen ze besloten om hun Romeinse glas te

verkopen lag het voor de hand om deze als catalogus te gebruiken. In hun enthousiasme was het boek daarvoor echter veel te groot geworden: het was groter dan 30 bij 30 centimeter en woog rond de zeven kilo. Het had bijvoorbeeld door geen enkele brievenbus gepast, om over de portokosten nog maar te zwijgen. Daarom besloten we toch zelf een catalogus te maken, gebruikmakend van de foto's en de teksten van het origineel. In tegenstelling tot de eerdere catalogus hebben wij alle glazen, voor zover mogelijk, op ware grootte afgebeeld. Dos had natuurlijk zelf de foto's gemaakt. Voor de teksten had hij Hans van Rossum benaderd, die op vakkundige wijze de glazen had beschreven. De beschrijvingen van de glazen, op de laatste aanwinsten na, zijn dus allemaal van de hand van Hans van Rossum. Hans van Rossum, afgestudeerd op Romeins glas aan de Universiteit Leiden, was een van de auteurs van het boek *Romeins glas uit particulier bezit* (Utrecht 2011). Bij het redigeren van deze catalogus hebben we veel contact gehad. We staan nog steeds versteld over de snelle en adequate reactie op elke vraag die we hadden en wij willen hem hierbij daar nogmaals hartelijk voor bedanken.

Ook René van Beek, conservator van het Allard Pierson Museum, heeft meteen zijn medewerking aangeboden toen hij hoorde over onze tentoonstelling. Hij schreef een inleidend stuk over geïriseerd Romeins glas voor de catalogus, in combinatie met een kleine opstelling in het Allard Pierson. We zijn heel blij met onze samenwerking, die op verschillende manieren al sinds jaren bestaat.

Bill Gudenrath, glasblazer en expert op het gebied van historische glasblaastechnieken bij het Corning Museum of Glass, wierp zijn licht op een aantal technieken waarmee de glazen zijn gemaakt en op de benamingen hiervan. Recent kwam zijn e-book uit over Renaissance glastechnieken, waarin in het eerste hoofdstuk ook aandacht wordt besteed aan Romeins glas (renvenetian.cmog.org). Hij gaf op elke vraag per omgaande een gedetailleerd antwoord. Gudenrath heeft echter niet alle teksten gezien. Mocht er nog een onvolkomenheid te vinden zijn op deze gebieden, dan ligt dat geheel en al aan ons.

Het was een feest om aan de tentoonstelling en de catalogus te werken, samen met deze groep mensen, inclusief onze grafisch ontwerper Eva Kohnstamm en bovenal vanwege de prachtige glazen die Dos en Bertie de afgelopen jaren hebben verzameld.

The Dos and Bertie Winkel Collection of Roman glassware is very special. Looking at the glasses one sees a big variety in shapes and colours: purple, honey-colour, brown, olive green, aquamarine, and countless shades of blue-green. Remarkable is the large number of iridescent glasses: glasses that have all of the colours of the rainbow due to their centuries-long sojourn underground.

In ancient times, the goddess Iris was the messenger of the gods. According to Greek mythology, a rainbow would appear as a bridge from heaven to earth whenever she needed to deliver a message. According to the ancient Greeks, this rainbow would rise up from the sea; after all, Iris was the daughter of two sea gods.

The first time one of us saw this collection was in response to one of Kitty's lectures on Roman glassware. After she completed the lecture she was invited to come visit. Apart from the glassware, there was a second element that connected us; in her lecture, Kitty had shown a photograph of water with a layer of oil on top, iridescently sparkling with all of the colours of the rainbow. A beautiful image of a horrible event, which had been in the paper the day before to illustrate a story about a boat wrecked at sea. This became the reason for Kitty and Dos and Bertie Winkel to strike up a conversation.

As it happens Dos Winkel is very sympathetic towards the sea and its inhabitants. Dos and Bertie share a passion for photography. Bertie photographs local tribes all over the world, and Dos takes stunning pictures of the world that lies beneath the water's surface. The bridge between the collection of Roman glassware and these underwater photographs is easily made. Just consider the blue-green shades of the glassware, which we have deliberately called 'sea green' throughout this catalogue, and just consider all of the radiant detailed images of fins, fish eyes, and scales, and compare their gleam to the iridescence of the glassware. This catalogue combines those two worlds, a combination that has turned out to be so harmonious as to sometimes make it hard to tell where one world ends, and the other begins.

The collection consists of some glasses compiled by an aunt of Dos and by his father in the seventies, but primarily of glasses collected by Bertie and Dos Winkel themselves. The collection was showcased in breathtaking still lifes at their home, a purpose for which Roman glassware is known to be suited.

Dos and Bertie had already created a book about their collection. When they decided to sell their Roman

glassware, it made sense to use this same book as the catalogue. However, in their enthusiasm for the subject, the book had become much too large to serve as a catalogue; it was over 30 x 30 centimetres in size and weighed around seven kilograms. It wouldn't have fit in any mail box, not even considering the costs of sending them. We decided to create our own catalogue after all, using the photographs and text from the original. In contrast with the earlier catalogue we have represented all the glasses at true scale as far as possible. Of course, the pictures in the book had been taken by Dos himself. He had brought in Hans van Rossum to write the accompanying texts. As such, all of the descriptions alongside the glasses in this catalogue, apart from the most recent additions, are by Hans van Rossum. Hans van Rossum studied Roman glassware at Leiden University and co-authored the book *Romeins glas uit particulier bezit* ('Roman glass in private collections', Utrecht 2011). We communicated with him a great deal while editing this catalogue, and are amazed to this day by the speedy, thoughtful responses he had to every one of our questions. We would like to take this opportunity to thank him for his aid once more.

René van Beek, curator of the Allard Pierson Museum, immediately offered his assistance as soon as he heard about our exhibit. He wrote an introductory piece about iridescent Roman glassware for the catalogue, as well as creating a small setup at the Allard Pierson Museum. We are very happy with our collaboration with him, which has been a constant throughout many years in some form or another.

Bill Gudenrath, glassblower and expert in the field of historical glass-blowing techniques with the Corning Museum of Glass, shed some light on the various techniques used to blow these glasses, and the names of them. He recently published an e-Book about Renaissance glass-blowing techniques, the first chapter of which also focuses on Roman glassware (renvenetian.cmog.org). He provided us with detailed answers to each of our questions as soon as we had asked them. However, Gudenrath did not review all of the texts, so he is not accountable for any inadequacies if some should be found.

It was a great joy to work on this exhibit and the accompanying catalogue, with this wonderful group of people, including our graphic designer Eva Kohnstamm and most of all, due to the beautiful glasses that Dos and Bertie collected over the years.

A WORD FROM THE COLLECTORS

Dos and Bertie Winkel



On 15 April 1964, when I was 17 years old, the telephone rang. My mother answered and I saw her turn pale. It was the police. They were phoning with the dreadful news that Aunt Lydia, my father's sister, had been killed in a car crash in France. My aunt lived alone and my father was her only heir. Later, when we sorted out Aunt Lydia's possessions, I spotted a few very interesting colourful bottles. A good friend of my aunt was given first choice of the bottles, and my parents let me have the rest, a perfume bottle (cat. no. 18) and a small blue jar. I was deeply interested in anything to do with antiquities. I had no idea what the bottles' origins were, but I suspected that they were of archaeological interest. There was only one way to find out, so I jumped on my bicycle and cycled from our house in The Hague all the way to Leiden, to the Rijksmuseum voor Oudheden (Dutch National Museum of Antiquities). I was told that I needed to see a Professor Kern. To my delight, not only was he at the museum at the time, he was prepared to see me too. Professor Kern turned out to be a slightly overweight man who didn't look me in the eye, but turned the bottles lovingly round and round in his hands. "Roman. First century after Christ" he announced. And when he told me that they were worth a couple of hundred guilders, I was in

heaven. The professor then talked to me at length about antique glass, and took me round the museum's collection where similar bottles were proudly displayed. He told me where shards of Roman glass and ceramics had been found in the Netherlands, and suggested that I became a member of the Archeologische Werkgemeenschap voor Nederland (AWN: an archaeological association in the Netherlands). Together with

my equally interested football and athletics friend, Dick Schenkius, I became a member and attended many interesting gatherings. We were the youngest members by far – the average age of the others was around 70. Almost every month I cycled from The Hague to Leiden to show Professor Kern the shards that I had found at the locations that he suggested. I learned a great deal and decided to become an archaeologist. However, in talking to my father I realised that I might end up, just like Professor Kern, in a dusty back room of a museum while my idea of archaeology was to be on location at exciting digs in Egypt, Cyprus and Rhodes. Nevertheless, I continued to ask for good archaeology books every year for my birthday

and gave talks about archaeology at school.

My adventurous era started when I met Bertie, my wife, and it transpired that she too was interested in archaeology and ethnography, my other passion. We went travelling more than 120 times, journeying throughout Africa, Asia, Papua New Guinea and the Amazon rainforest. In Africa we found amazing masks and statues that we brought to Europe, where they attracted a great deal of interest. Many of them were purchased by Lode van Rijn, owner of the Gallery Khepri in Amsterdam. Lode had a number of beautiful Roman bottles that he gave us in exchange for our African ethnographic masks and statues (cat.nos. 1, 12, 13, 19, 27, 42, 51, 57, 61, 65, 72). That was between 1972 and 1978.



After this period, we became particularly interested in African ethnographic artefacts and gradually accumulated a significant collection of Ere Ibeji, twin statues from the Yoruba ethnic group in Nigeria. That collection even prompted an interesting book, ERE IBEJI, the Dos and Bertie Winkel Collection (Bruno Claessens, 2013)

We revived our interest in Roman glass in 2010 after attending a lecture by Kitty Laméris. After the lecture I approached Kitty and she ended up coming home with us that same evening to view our modest collection. Her enthusiasm was infectious and we went "hunting" again for special pieces.

We became even more interested in collecting when we were given the book Romeins Glas uit Particulier Bezit (Roman glass in private collections). I wrote to the book's publisher asking if he could put me in touch with the authors. Not long after, I received a phone call from the authors, Joop van der Groen and Hans van Rossum, and Bertie and I invited them to come and view our collection. By now we knew "the glass men" and their spouses well and we were delighted to take up Hans van Rossum's generous offer to write a book about our collection as a follow-up to the book he'd written about his own collection.

Bertie and I have another passion, namely photography. We're both nature photographers but Bertie's real specialization is the portrayal of tribal peoples. Down the years we visited more than 90 tribes in the

most exotic locations. Bertie's work was published in a range of breathtaking coffee table books, including Vanishing Beauty, Living Art and Children of the World. My area of expertise became underwater photography. Over a period spanning three decades I photographed the amazing submarine world in many different ecosystems, which also resulted in various coffee table books such as Another World, Faces of the Deep and The Coral Triangle.

Having made the decision to commission a book about our own collection, the next question I asked myself was "if Hans is going to write the text, who do we get to take the photographs?" Photographing glass is a skill in itself, but encouraged by Bertie I started to experiment. I started with various arrangements using different types of artificial light sources, but they didn't yield the result that I wanted. As an underwater photographer I'd been faced with bigger challenges that I'd always been able to resolve satisfactorily in terms of photographic technique. To cut a long story of experimentation short: all the photographs were taken in our loft, using indirect natural light from above. Each photo was taken between 12.00 and 14.00 in the same weather conditions. To achieve an optimal result I finally opted for a classic white background so as to be able to render the fragile beauty of the ancient glass to maximum effect without any distracting shadows. I hope that readers enjoy our collection as much as Bertie and I do.



Coffee table books with pictures
by Dos and Bertie Winkel
Matthijs Blonk, *Living art*,
Uitgeverij Elmar 2013
Matthijs Blonk, *Children of the world*, Uitgeverij Elmar 2013
Dos Winkel, *Another world*,
Uitgeverij Lannoo 2010
Geert-Jan Roebers,
De koraaldriehoek, WWF 2013

IRIDESCENCE – BOON OR BURDEN?

René van Beek

Much glass dating back to Roman antiquity is opaque (or has become so) and is characterized by a beautiful, vibrantly coloured surface. This is known as iridescence. The word iridescence is derived from the name of the Greek goddess, Iris, and means 'rainbow'. On glass with an iridescent surface we see a broad palette of colours – all the colours of the rainbow – created through a chemical reaction in the glass. The colours change as one turns the glass in one's hands and as the angle of sight changes; the weathering of the glass resembles a fairytale oily interplay of lustrous colours. A fine example is the glass from the Winkel collection on p. 50 (cat.no. 26). The degree of iridescence on Roman glass is related to the composition of the glass and the often humid conditions in which it has been buried. For example, the glasses that come from the Eastern Mediterranean and incorporate sodium carbonate or soda as a raw material, are more susceptible to the weathering that produces iridescence than glasses from the western region of the Roman Empire where potash or potassium carbonate was more commonly used.



Cylindrical bottle. Early second century AD.
Isings 1957, form 51b. Collection of the Allard Pierson Museum,
Amsterdam 14315



Mould-formed bowl with iridescence. First century BC – first century AD.
Isings 1957, form 18. Collection of the Allard Pierson Museum,
Amsterdam 15364

Iridescence on ancient glass originates from the way water weathers the glass, leaching away the soluble salts. Fine layers form on the glass that eventually flake off. Just like the layers of an onion, iridized glass consists of layers that can separate. If such layers are thinner than 0.9 micrometer, changes in the refractive index can lead to a colour effect, to iridescence. Theoretically one could remove the layers of iridescence and pare down to transparent glass. Iridescence can also be reversed by filling the different layers with a substance that has the same refractive index as the glass. If water penetrates between the glass layers, the refraction of the light changes and the iridescence disappears. When the water evaporates, the iridescence returns.

Aesthetic value

Strikingly, the weathering and erosion of glass can enhance its aesthetic value! It's worth remarking that glass with an iridescent layer is often exceptionally attractive. In the literature, terms such as 'aesthetically desirable' and 'spectacular iridescence' are often used. But one should realize that iridescence is a by-product and wasn't intended when the glass was made at the start of the Common Era, 2000 years ago. Sometimes modern glass is intentionally treated with chemicals such as chloride to induce iridescence. Famous glass-makers such as Tiffany – who also collected antique glass – and Loetz and Steuben were inspired by iridescent glass.

But iridescence also has its drawbacks. After all, one can no longer see the original surface and the wonderful colours that can emerge obscure the glass's original transparency. It's customary to retain the weathered or eroded layers of a glass, in keeping with its history. Removing the outer layers of a Roman glass involves removing the evidence of an historic process. However, one should be aware that in Roman times the glasses looked different: they were transparent and untainted. A glass item that has to a large extent retained its transparency is a cylindrical bottle from the Winkel collection (cat.no. 44, p. 69).

Historic value versus aesthetic value

Sometimes the emergence of iridescence is coupled with other forms of glass erosion. In such cases the glass is not only characterized by a lustrous interplay of colour but also tainted with a crust that increases its opacity. The collection of Amsterdam's Allard Pierson Museum includes a little bowl that has weathered and accumulated iridescent layers to become opaque.



Ribbed bowl with iridescence. First century AD.
Isings 1957, form 3c. Collection of the Allard Pierson Museum,
Amsterdam 16889



E Y T Y X Π
Bowl with inscription 'eutyche' ('cheers'). Fourth century AD.
Isings 1957, form 96. Collection of the Allard Pierson Museum,
Amsterdam 15936

The interesting inscription it bears, written in Greek and which can loosely be translated as 'cheers', has been rendered barely legible. If the little bowl had retained its transparency, the inscription would have been legible and its function as a drinking glass more easily understood. In its original state, then, this glass would have been more interesting; in this case the weathering detracts from the object's quality and value.

One has to ask oneself, therefore, what the glass was used for in antiquity and whether we can discern this from the glass itself. To put it another way: can the historic value of a Roman glass still be assessed? At the same time the glass has an aesthetic function. In private collections, the aesthetic value can sometimes be greater than the historic value. A display case in the Allard Pierson Museum ranges heavily weathered, iridescent glasses alongside transparent ones. It's left to visitors to judge which has the most appeal...

Literature

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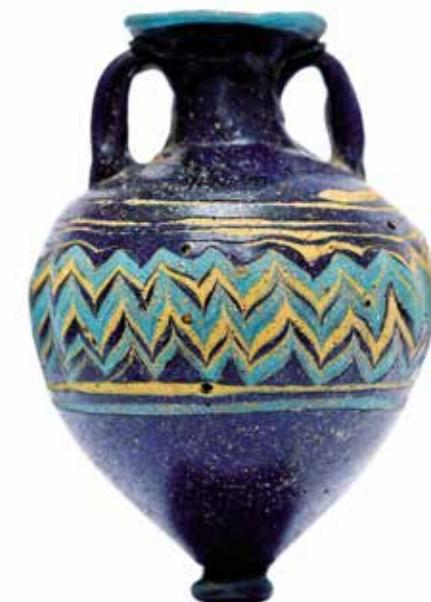


CATALOGUE OF THE
DOS AND BERTIE WINKEL
COLLECTION



Core-forming is the earliest manufacturing technique devised to make glass vessels. It remained the most common method of making small bottles and other glass containers for over fifteen hundred years, until the late Hellenistic period. In this procedure, a removable core of material – probably a combination of clay, mud or sand and an organic binder – is built up around a metal rod the shape of the hollow of the desired vessel. The core is then covered in some fashion with hot glass, and threads of glass are trailed over the core as it is rotated. Next, the vessel is repeatedly reheated and marvered on a flat stone slab. Decoration in the form of threads or blobs may then be added and pressed into the surface by marvering, usually after being combed or dragged by a bronze pin or hook into feather, festoon, upright festoon or zigzag patterns. Unless repeatedly reheated and marvered, vertical indentations caused by the tooling of the threads can remain on the body. The metal rod is then removed and the vessel annealed. Afterwards, the core is scraped out, leaving a rough, often grey or reddish interior surface. Rim-disk, handle, pad-base and base-knob are applied separately after further reheating. Once they have been added, it is difficult, or almost impossible, to further marver the vessel, and any additional threads applied to the rim, rim-disk, or base are left unmarvered or only partly marvered.

CORE-FORMED GLASS



1 CORE-FORMED OINOCHOE

DOS01

Core-formed
Applied rim-disk, handle and foot
Marvered and unmarvered threads applied
Eastern Mediterranean
Late 6th – 5th century BC
Height: 9 cm, Ø 5 cm, weight: 62 g
Grose Class I:B; Oinochoe Form I:2
(Grose 1989, p. 130)
Provenance: Gallery Khepri (Lou van Rijn),
Amsterdam, about mid 1970s

Oinochoe of translucent cobalt-blue ground with opaque yellow and opaque turquoise-blue decoration. Broad trefoil rim-disk on a short neck, short tapering to shoulder. Ovoid body on an out splayed foot with very slightly concave underside. An opaque blue strap handle applied on the shoulder, drawn up, arches well above the rim-disk where it is attached. An unmarvered opaque yellow thread attached at the edge of the trefoil rim-disk. A second opaque yellow marvered thread begins on the shoulder and is wound spirally, at first four and a half times in horizontal lines, then looped into a close-set zigzag pattern of two lines to almost the middle of the body, where one line of an opaque marvered turquoise-blue thread is added. Under this a spiral of three yellow horizontal lines. An opaque yellow thread is wound and partly marvered around the edge of the foot.

Newark Museum (Auth 1976, no. 29)
National Museums Scotland (Lightfoot 2007, no. 16)
Ernesto Wolf Collection (Stern 1994, no. 47)

2 CORE-FORMED AMPHORISKOS

DOS02

Core formed
Applied rim-disk, handles and base knob
Applied marvered and unmarvered threads
Eastern Mediterranean
Late 6th – 5th century BC
Height: 7.4 cm, Ø 5.2 cm, weight: 59 g
Grose 1989: Class I:B; closest to Amphoriskos Form I:2, but with the handles rising to the top of the neck like Amphoriskos of Form I:1
Provenance: Gallery Bagot (Jaume Bagot), Barcelona, 2012, Ex private Catalan Collection (Spain), 1995

Amphoriskos with translucent dark blue ground with opaque yellow and opaque turquoise-blue decoration. Ovoid body with broad, inward-sloping rim-disk on a cylindrical neck, tapering upward. Obtuse-angled shoulder. Circular dark blue base knob with a marvered opaque turquoise-blue thread and rounded edge. Two dark blue vertical strap handles affixed to the shoulder and attached to the top of the neck. An unmarvered opaque turquoise-blue thread attached at the edge of the rim-disk; an opaque yellow thread, marvered, begun on the shoulder and wound spirally, at first in four wavy horizontal lines, then tooled into a close-set zigzag pattern, where an opaque turquoise-blue thread, also marvered, is added, mingling with the yellow thread. Below this, another opaque yellow and a third opaque turquoise-blue thread, both marvered, are wound horizontally around the body.

Musée du Louvre (Arveiller-Dulong 2000, no. 103)
The Toledo Museum of Art (Grose 1989, no. 103)
Sammlung Morell (Haas 2005, no. M 130)
National Museums Scotland (Lightfoot 2007, no. 9)
Yale University Art Gallery (Matheson 1980, no. 14)



3 CORE-FORMED AMPHORISKOS with ribbed body
DOS05

Core-formed
Applied rim-disk, handles and flattened base knob
Applied marvered threads
Eastern Mediterranean
Mid 4th - early 3rd century BC
Height: 7 cm, Ø 4.4 cm, weight: 41 g
Grose 1989: Class II:E; Amphoriskos Form II:4B
Silvery iridescence
Provenance: Gallery Bagot (Jaume Bagot),
Barcelona, 2012
Ex Charles Robertson Collection
Ex private Catalan Collection (Spain), 1990
Sotheby's London, 11 December 1985 lot no. 252

Amphoriskos with vertical ribbed body of translucent dark blue glass with opaque yellow and opaque white decoration. Moderately broad horizontal rim-disk with a rounded edge; short cylindrical neck; distinct right-angled junction with rounded shoulder; conical body; circular dark blue base knob with a rounded edge and flattened base. Two vertical dark blue strap handles applied on the edge of the shoulder and attached to top of neck, just below the rim-disk. A marvered opaque white thread, begun on the shoulder and wound spirally, in a horizontal line, followed by a marvered opaque yellow thread, tooled in a close-set zigzag pattern, where a second marvered opaque white thread is added twice, mingling with the yellow thread; below this zigzag decoration another marvered opaque yellow thread is wound around the lower body in wavy horizontal lines and in two revolutions.

It is interesting to see how the underside of the three lowest yellow threads are greenish, maybe due to the use of the two glass colours, the blue base and the yellow thread mingled together.

Musée du Louvre (Arveiller 2000, no. 115)
The Toledo Museum of Art (Grose 1989, no. 142)

4 CORE-FORMED AMPHORISKOS
DOS06

Core-formed
Applied rim-disk, handles and base knob
Applied marvered threads
Short, pronounced vertical indentations on the shoulder caused by the tooling of the zigzags.
All around the Mediterranean, but mostly in the Syro-Palestinian area
3rd – 2nd century BC
8.3 cm, Ø 3.6 cm, weight: 40 g
Grose 1989: Class II:G; Amphoriskos Form II:3B
Provenance: Gallery Bagot (Jaume Bagot),
Barcelona, 2012

Small amphoriskos with a deep cobalt-blue ground with opaque yellow decoration. Narrow horizontal rim-disk with a rounded edge. Tall cylindrical neck with slight upward taper. Ovoid body with convex pointed bottom ending in a fairly long, cobalt-blue twisted base knob with an uneven end. Two vertical translucent cobalt-blue strap handles extend from the shoulder to just below the rim disk. Unmarvered opaque yellow thread attached to the end of the rim disk. A marvered opaque yellow thread attached at the edge of the rim disk and wound in a diagonal and horizontal line around the neck, then tooled into a close-set zigzag pattern below the shoulder and continuing in an almost horizontal line to the lower part of the body, ending in a diagonal crossing line. Short, pronounced vertical indentations on the shoulder caused by the tooling of the zigzags.

Montreal Museum of Fine Arts (Caron 2008, no. 7)
The Toledo Museum of Art (Grose 1989, no. 145)
Royal Ontario Museum (Hayes 1975, no. 33)



Experiments by Mark Taylor and David Hill (London), specialized in researching the techniques involved in Roman glass vessels, make clear that the Romans used a very simple and relatively fast method to make these ribbed bowls. Each radial rib is individually formed on a hot, flat glass disk, using a pair of special pincers. Working quickly with the pincers, they can usually pinch four or five ribs before the glass becomes too stiff and requires re-heating. As the number of pinched ribs grows, so the length of time those already made are exposed to the heat increases. This can result in the re-melting of the earlier pinched ribs, an effect sometimes seen on original vessels. If necessary, once a complete series of ribs has been pinched, they can be reinforced by a second pinching. After pinching all the ribs, the hot disk is immediately placed onto a pre-heated form, and the vessel is re-heated and slumped. The softened disk is coaxed over the form using metal or wooden tools, until it meets the horizontal surface of the kiln batt and creates an even rim. After annealing and cooling, the bowl has to undergo cold glass working to remove all the partially fused deposits of clay separator from the inside of the vessel and the tool marks on the outside.

RIBBED BOWLS



24

5 DEEP RIBBED BOWL

DOS08

Syro-Palestinian coast

Late 1st century BC – early 1st century AD

Height: 5.5 cm, Ø 12.3 cm, weight: 167 g

Grose 1979, 61-3: Group C

Spectacular golden iridescence

Provenance: Dominique Thirion Brussels, 2011

Bowl of translucent sea-green glass. Thick hemispherical bowl gently everted with a rounded rim and slightly concave base. The interior of the bowl is rotary polished with two grooves just under the rim; two fine grooves are cut on one third of the base. Body adorned with thirty low, rounded ribs, close-set, not continuing under base.

This type of bowl is different from the next two (cat. nos. 9 and 10). It is made in another technique, possibly in the same way the earlier hellinistic ribbed bowls were formed (Stern 1994, from p. 72).

Collection Arts (Arts 2000, no. 12)
The Toledo Museum of Art (Grose 1989, no. 240)
Landesmuseum Württemberg (Honroth 2007, no. 14)
Israel Museum (Israeli 2003, no. 68)



25



6

6 RIBBED BOWL
DOS09

Pinched, sagged, tooled, rotary-cut on the interior
Found in Cologne
Late 1st century BC – early 1st century AD
Height: 4.9 cm, Ø 11.9 cm, weight: 189 g
Isings 1957, form 3a
Some light weathering
Provenance: Akanthos Ancient Art (Karl Stimm) - Antwerp, 2011
Collection PB, Vlijmen. (NL) acquired 1980
Private Collection Germany

A monochrome, broad, shallow ribbed bowl in translucent natural sea-green glass. Almost vertical rim with an abrupt junction between the rim and the convex curved side. On the exterior, fourteen pronounced ribs set vertically on the body. The ribs end below the junction of the side and base. Ground and polished on the interior, on the top and on the outside of the rim above the ribs. Fire-polished on the exterior. Slightly indented base.

Collection Arts (Arts 2000, no. 17)
Collection Bijnsdorp (Bijnsdorp 2010, no. NFB 0380)
Toledo Museum of Art (Grose 1989, no. 232)
Hermitage Collection (Kunina 1997, nos. 55-56)



7

7 RIBBED BOWL
DOS10

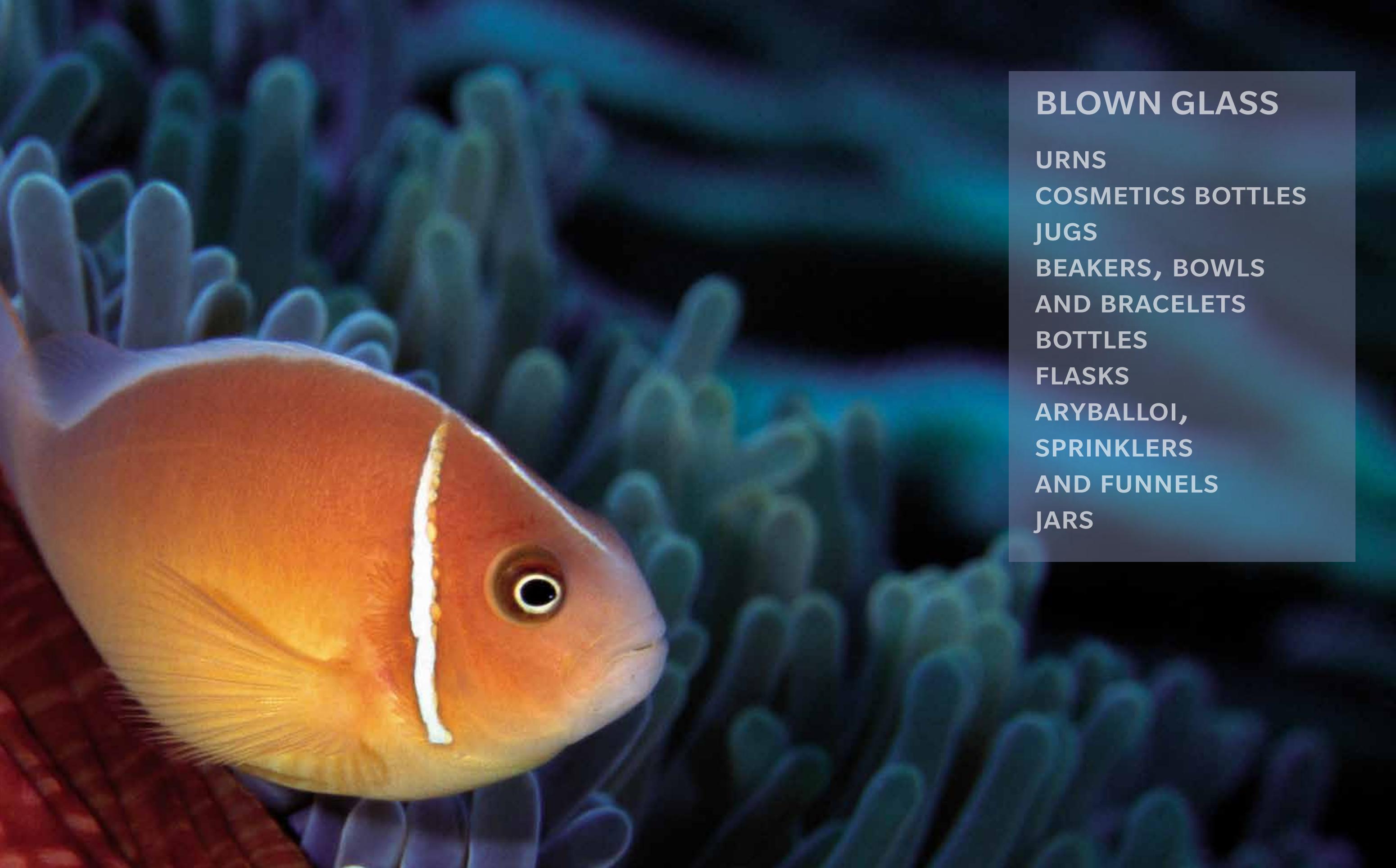
Pinched, sagged, tooled, rotary-cut on the interior
Roman Empire, probably Eastern Mediterranean or Italy
Late 1st century BC – mid 1st century AD
Height: 4.5 cm, Ø 13.0 cm, weight: 189 g
Isings 1957, form 3c
Almost clear glass
Provenance: Peter Schneider, Treasuregate – Art of the Ancients 2014
Formerly part of private Dutch Collection J.D.

Broad, shallow ribbed bowl of transparent, natural sea-green glass. Rounded edge, fairly straight side and slightly concave bottom. Half way up the body is decorated on the exterior and interior with two narrow horizontal grooves. On the exterior, forty-six short and sharp, close-set ribs arranged almost vertically around the middle of the body.

These are not so numerous as other types of ribbed bowls. (Isings 1957)

Römisch-Germanischen Museums (Baume, Ia 1976 no. 55)
Staatliche Kunstsammlungen Kassel (Boosen 1996, no. 9)
The Toledo Museum of Art (Grose 1989, no. 234)
Landesmuseum Württemberg (Honroth 2007, no. 18)
Israel Museum (Israeli 2003, no. 71)





BLOWN GLASS

URNS

COSMETICS BOTTLES

JUGS

**BEAKERS, BOWLS
AND BRACELETS**

BOTTLES

FLASKS

**ARYBALLOI,
SPRINKLERS
AND FUNNELS**

JARS

URNS

The **glass cinerary urn** was common in areas where cremation was practiced: in the western Mediterranean from Italy to Spain and the North African coast as far as Tripoli, as well as in the northwest provinces of the Roman empire. The urns are rare in areas farther east; one was found at Corinth in a first-century context. The fact that they have not been found in settlements - military or civil - but only in graves and columbaria, suggests the vessels were made specifically for funerary purposes and were not household jars in secondary use like several other vessel shapes. A use in funerary rites is also indicated by the pierced lid which probably served as a funnel for pouring libations.

Glass cinerary urns were used over a long period of time, roughly from the second half of the first to the early third century. The urns excavated at Pompeii belong to the earliest datable examples.

Several regional variants have been identified, but for the majority of urns it is difficult to determine where they were made and which features have geographical and/or chronological significance. Variations in the finishing of rim and base, in the proportions of neck and body, and in the overall shape of the body are numerous. Short necks, as seen in urns from Pompeii, possibly indicate a date before 79. Likewise, some of the differences noted in urns excavated at Cologne might have chronological significance.

(Stern 2001)



8 STORAGE JAR used as cinerary urn with LEAD CONTAINER

DOS38

Glass urn: Free-blown
Container and lid: Raised by hammering a sheet of lead
Spain
Second part 1st – early part 2nd century
Glass urn: height: 28 cm, Ø 21 cm, weight: 675 g
Lead container: 31 cm (inc. lid), weight: 5,900 g (inc. lid)
Isings 1957, form 67a
Provenance: Gallery Bagot (Jaume Bagot), Barcelona, 2014
Private Collection Dr. Leopold Benguerel, Barcelona, acquired in 1960s



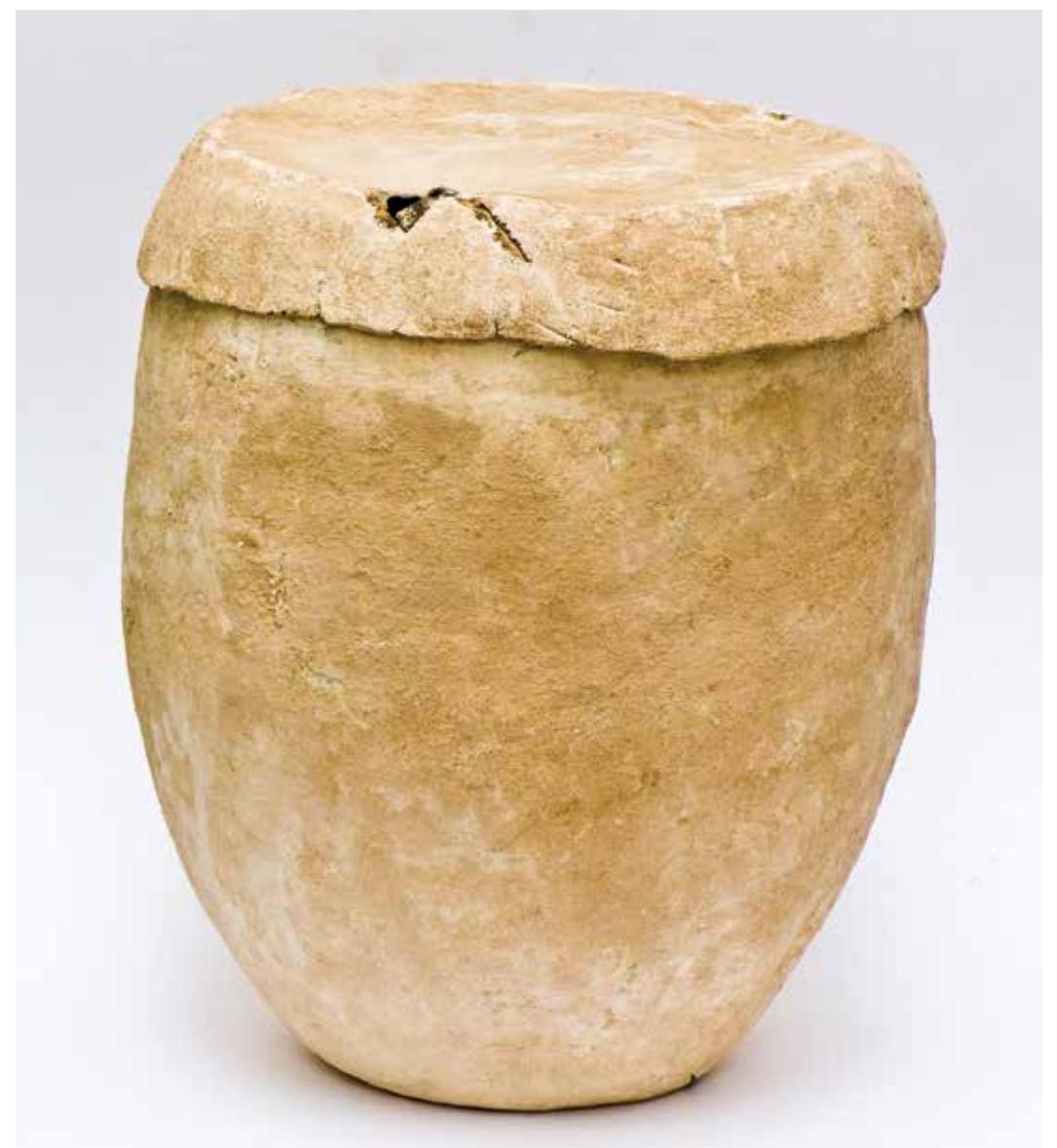
Storage jar of sea-green glass. Ovoid body with short neck, everted, downwardly folded rim. Base slightly indented, no pontil mark.

Lead sheathing. Cylindrical container, straight walls curving gently inward to flat, slightly recessed base. Flat cover with vertical rim.

This type of jar is generally found in its secondary use as an urn. It had a place among the household glass, probably as a storage jar. It may have served too for the passing of a mullet at a banquet. As a household jar it was found at Pompeii and at Boscoreale and the earliest examples date from the Claudian-Neronian period. The cinerary urns are often protected by a lead container.

Several regional variants have been identified, but for the majority of urns it is difficult to determine where they were made and which features have geographical and/or chronological significance. There are numerous variations in the finishing of rim and base, in the proportions of neck and body, and in the overall shape of the body. Short necks, as seen in urns from Pompeii, possibly indicate a date before 79. Likewise, some of the differences noted in urns excavated at Cologne might have chronological significance. (Stern 2001)

Musée du Louvre (Arveiller 2005, nos. 445-453)
Museo Archeologico di Udine (Buora 2004, no. 500)
Museo archeologico al Teatro Romano di Verona or other Veronese Collection (Facchini 1999, no. 434)
Dolf Schut Collection (Newby 1999, no. 53)
Museo Archeologico Nazionale di Este (Toniolo 2000, no. 324)
Corning Museum of Glass (Whitehouse 1997, no. 307)





**9 LIDDED CINERARY URN
with m-shaped handles; LEAD CONTAINER**
DOS37

Glass urn: Free blown, handles applied
Lid: free-blown and pierced
Container and lid: raised by hammering a sheet of lead
Probably from a workshop in Spain (Carmona area)
Second part 1st – early part 2nd century
Glass urn: Height: 33 cm (inc. lid), 27 cm (ex. lid), Ø 22.5 cm, weight: 1,114 g (inc. lid), 1,024 g (ex. lid)
Lead container: height: 34 cm (incl. lid), weight: 6,000 g (incl. lid)
Isings 1957, form 63; for the lid form 66 b, Morin-Jean 1977, type 2
Areas with encrustation and colourful iridescence
Provenance: Galeria Felix Cervera, Barcelona, Private Collection Mr. Toledano Spain, acquired in 1960s

Cinerary urn of sea-green glass. Ovoid body with constriction above base, base slightly indented. Flaring hollow rim, folded out and down and in. Two M-shaped handles, each made from a single heavy coil, applied on the right, attached on the left, and pressed down in the centre. No pontil mark.
Lid of sea-green glass. Flat wall with rim folded down and inward, rising in centre to a flat knob pierced vertically while the glass was still hot.

Lead sheathing. Cylindrical container, straight walls curving gently inward to flat, slightly recessed base. Flat lid with tall, vertical rim and central raised knob.

The presence of M-shaped handles on a glass cinerary urn from Spain is unusual but not unique. Several urns found in underground tombs of Carmona in southern Spain have M-shaped handles, although most were shaped like a globular pot without handles (compare DOS37), the type commonly found in Spain.
All urns from Carmona were found encased in cylindrical lead containers with lids. The bones and ashes were collected in a linen cloth. (Stern 2001)

Roman glass found in and around Cologne (Fremersdorf 1958, Tafel 101 a similar shape of the glass urn, found in Cologne. Another parallel, RGM Köln 247, found in Cologne but coming from Trier and another two examples coming from Alexandria (Tafel 275). Similar lid: Tafel 98))
Sammlung Ernesto Wolf (Stern 2001, no. 40 glass urn, no. 41 lid, no. 42 lead container)
Musée Archeologique de Nîmes (Sternini 1990, no. 867.1.22 p. 16, no. 12 Plate 6 :11, from Fréjus, southern France, several examples in tombs dated ca. 40 to 150 AD).



In Roman times the love of luxurious perfumes, essences, and unguents spread like wildfire. This luxury is especially typical of the feminine world. To quote the poet Athenaeus, a woman is remembered by her faint scent of crocus oil, by the fragrance of the myrrh anointing her arms, and by the aroma of flowers sprinkled on her hair.

The main centres of the perfume industry in Campania were Capua, Naples, and Paestum. Pompeii, although unable to compete, had its own officinae for the production of odorous essences. The competition eventually also extended to the containers for the odorous essences. The perfumes were transported to market in Alexandria and other Roman cities in variously sized amphorae and were then transferred to exquisite small unguent bottles capable of satisfying the aesthetic tastes of even the most refined clientele. An important find of this kind was made in the House of Menander at Pompeii, where two wooden boxes containing perfectly preserved glass vases were unearthed. These vases must have contained special liquids or substances.

The smooth, clean interior of the blown bottle (as opposed to the 'dirty' interior of earlier core-formed glass bottles and porous clay bottles) is eminently suited to storing substances without the risk of contaminating the contents. This may explain why some of the earliest glass-blowing facilities sprung up in the vicinity of factories making costly fragrant substances. The two industries were closely connected commercially. Palestine, too, had an important share of

commerce, especially in the transportation of perfumes and unguents to the Mediterranean coast and further west. Perfume bottles have been excavated in Israel, in tombs at Ein-Gedi, a centre of the perfume industry during ancient times.

Glass unguentaria were always more common in the countries bordering the Mediterranean than in the north-western provinces. This difference is true not only with respect to funerary gifts but also for finds from settlements. One possible explanation is that the peoples in the north-western provinces were less interested in fragrant substances. If, as has been suggested, the native population learned about glass primarily through Roman legionaries, this too may have influenced the way they used glass vessels. The legionaries used glass primarily for tableware and bulk storage. Although many shapes are similar in the East and West, there are usually subtle differences in shape and decoration. Luxury unguentaria found in the West are often monochrome, thin-walled, made in transparent tints of yellow, blue, purple, and green; the neck is relatively wide and the rim is normally unworked. Eastern Mediterranean unguentaria are usually less transparent; the neck is relatively thin, the edge of the rim is folded inward and is sometimes splayed like the ledge.

The unguentaria are also called 'tear bottles' as it was believed they were also used for collecting the tears of mourners (Zeron 1973). Given that finds in Israel have been discovered not only in tombs but also among the ruins of settlements, they served both the living and the dead.



COSMETICS BOTTLES



10 HEXAGONAL BOTTLE, Vessels Type

DOS11

Body blown into four-part mould of three vertical sections joined to a disk-shaped base section

Neck and rim free-blown

Sidonian or Phoenician

First half of 1st century AD

Height: 6.4 cm, Ø 3.7 cm, weight: 25 g

Stern 1995: Vessels Type, Series A

Mould seams not visible

Some iridescence and encrustation

Provenance: Gallery Drees Archeo (Nelly Drees), Brussels, 2012

Ex private Collection MM, France

Hexagonal bottle of transparent dark blue glass. Flaring rim, folded inwardly above a short cylindrical neck with slight downward taper. Bulbous body with sloping shoulder, flat underside.

On the shoulder six pointed arches, each containing an unidentified, large, egg-shaped object. On the body, six rectangular panels divided by columns, each with an abacus and torus capital, smooth shaft, and high double torus base. Each panel contains a vessel in high relief: a footed bowl with wide opening and two curving handles from shoulder to rim, the opening containing three rows of rounded objects, probably fruit; a spouted jug with handle to the right; a footed wide-mouthed vessel with what appear to be two vertical handles on the shoulder; a footed jug with

a wide rounded mouth and high handle to the right; a footed amphora with two handles drawn up to the wide mouth; another amphora almost similar to number five but with a more spherical body.

Around the base, fillets suspended from the centre of one panel to the centre of the adjacent panel, with alternating large and small fruit with knobbed surface below each column. No pontil mark.

Princeton University Art Museum (Antonaras 2012, no. 79)

Hermitage (Kunina 1997, nos. 134-136)

Collection Engels-De Lange (Laméris 2015, no. 3)

Toledo Museum of Art (Stern 1995, no. 26)

Ernesto Wolf Collection (Stern 2001, no. 45)



11 MOULD-BLOWN 'SIDONIAN' BOTTLE

DOS12

Mould-blown. Handles applied.

Eastern Mediterranean, probably Sidon
1st century AD

Height: 6.3 cm, Ø 3.9 cm, weight: 17 g

Stern 1995 class MCT VIII

Iridescence and encrustation

Provenance: Anubis Ancient Art, Henk Dijkstra, 2014

A Sidonian bottle of transparent manganese glass. An ovoid body, blown into a two-part mould of two sections. Body covered with friezes of 19 down-turned contiguous flutes in raised outline on upper body and twenty upturned flutes on lower body. A band of tendril scrolls at the middle section of the body. Long cylindrical neck and flaring mouth, part of the rim folded inward. Two coil handles of a blue and white opaque marbled glass coil, applied on the shoulder, drawn up and attached to the neck, in a fold. Flattened base, no pontil mark.

Hermitage Collection (Kunina 1997, no. 140)
Toledo Museum of Art (Stern 1995, no. 56)
Bomford Collection (Thomas 1976, no. 41)



12 **HANDED BOTTLE** with yellow trail
DOS24

Free-blown. Thread and handles applied.
Eastern Mediterranean
1st century AD
Height: 10.8 cm, Ø 6.8 cm, weight: 42 g
Spectacular silvery gold iridescence
Provenance: Gallery Khepri (Lou van Rijn)
Amsterdam, around mid-1970s

Bottle of translucent yellow glass. Globular body with cylindrical neck, widening toward body, outsplayed rim, folded inward. Pushed-in base with hollow tubular base ring and pontil mark. Body decorated with fine yellow trail, wound spirally anti-clockwise from base to shoulder in fifteen uninterrupted revolutions. Two coiled handles applied on shoulder, drawn up and out and attached to midpoint of neck. Excess glass folded back on handles.

Collection Bijnsdorp (Bijnsdorp 2010, no. 091)
Collection Morell (Haas 2005, nos. M146 and M185)
Collection Oppenländer (Saldern, von 1974, no. 644)





13 **PERFUME BOTTLE** with blue trail
DOS13

Free-blown, thread applied
Eastern Mediterranean
Probably Italy
First half 1st century AD
Height: 12.4 cm, Ø 7 cm, weight: 54 g
Barag 1970, vol. 2. Pl. 41, Type 15.1-1
Spectacular silvery iridescence
Provenance: Gallery Khepri (Lou van Rijn)
Amsterdam, around mid-1970s

Unguentarium of translucent pale sea-green to colourless glass. Globular body with tall, tapering neck with everted inwardly folded rim. Base slightly indented. Body decorated with fine unmarvered blue trail, wound spirally clockwise from base to shoulder in seventeen uninterrupted revolutions. No pontil mark.

Newark Museum (Auth 1976, no. 95)
Römisch-Germanischen Museums Cologne (Baume, Ia 1973, D18, Tafel 19)
Rijksmuseum van Oudheden (Brouwer 1991, no. 18)
Landesmuseum Württemburg (Honroth 2007, no. 83)
Israel Museum (Israeli 2003, no. 103)

14 **PERFUME BOTTLE** with pointed base
DOS19

Free-blown, thread applied
Eastern Mediterranean
1st century AD
Height: 14.7 cm, Ø 2.9 cm, weight 23 g
Isings 1957, form 9
Areas of iridescence and encrustation
Provenance: Gallery Drees Archeo (Nelly Drees), Brussels, 2012
Ex-private Collection MM, France

Unguentarium of translucent cobalt-blue glass. Elongated body with a bulbous lower section and a pointed base. Rim folded inward. Body decorated with an unmarvered continuous trail of opaque white glass, wound spirally clockwise from base to shoulder in thirteen uninterrupted revolutions. No pontil mark.

Sammlung Oppenländer (Saldern, von 1974, no. 638)
Kunstmuseum Henrich, Museum Kunstpalast, Düsseldorf (Saldern, von 1974, nos. 86-87)



15

16

17

18

19

15 PERFUME BOTTLE

DOS26

Free-blown

Eastern Mediterranean, Syro-Palestinian area

1st century AD

Height: 5.8 cm, Ø 2.1 cm, weight: 7 g

Isings 1957, form 28a, Form 8 (variant)

Spectacular iridescence and some encrustation

Provenance: Acquired by the father of the present owner in the mid-1980s

Unguentarium of opaque white glass. Conical body with a clear constriction at the base of the cylindrical neck with everted inwardly folded rim. Indented base. No pontil mark.

Bomford Collection (Thomas 1976, no.74)

18 PERFUME BOTTLE

DOS27

Free-blown

Eastern Mediterranean, Syro-Palestinian area

1st century AD

Height: 5.6 cm, Ø 2.2 cm, weight: 9 g

Isings 1957, form 28a

Iridescence and some encrustation

Provenance: acquired by an aunt of the present owner before 1960

Unguentarium of sea-green glass. Conical body with a clear constriction at the base of the cylindrical neck with everted inwardly folded rim. Flattened base.

16 PERFUME BOTTLE

DOS28

Free-blown

Eastern Mediterranean, Syro-Palestinian area

1st century AD

Height: 9.6 cm, Ø 2.6 cm, weight: 21 g

Isings 1957, form 8a

Iridescence and some encrustation.

Provenance: acquired by the father of the present owner in the mid-1980s

Tubular unguentarium of honey-coloured glass. Conical body with a clear constriction at the base of the cylindrical neck with everted inwardly folded rim. Indented base. Pontil mark.

17 PERFUME BOTTLE of opaque white glass

DOS28A

Free-blown

Eastern Mediterranean, Syro-Palestinian area

1st century AD

Height: 4.7 cm, Ø 1.2 cm, weight: 2 g

Isings 1957, form 28a

Provenance: Gallery Drees Archeo (Nelly Drees), Brussels

Museo Archeologico di Udine (Buora 2004, no. 436 – 440) for other melted bottles

Museo Vetrario di Murano (Ravagman 1994, no. 172)

Collection van Rossum, (Rossum, van 2013, no. 172)



20



21



22

20 PERFUME BOTTLE

DOS18

Free-blown
Eastern Mediterranean
1st century AD
Height: 9.8 cm, Ø 3.5 cm, weight: 21 g
Isings 1957, form 28a
Provenance: Frides Laméris Art and Antiques
Amsterdam, about mid 1970s

Toilet bottle of cobalt-blue glass. Conical-shaped body, half of total height. Tubular neck splaying slightly above constriction at bottom, with rim folded out, up and in, then flattened to form a narrow flange. Flat, slightly indented base. No pontil mark.

Musée du Louvre (Arveiller-Dulong 2005, no. 340)
Royal Ontario Museum (Hayes 1975 no. 569)
Israel Museum (Israeli 2003, no. 241)
Corning Museum of Glass (Whitehouse 1997, no. 247)

21 MINIATURE PERFUME BOTTLE

DOS15

Free-blown
Eastern Mediterranean
1st century AD
Height: 6.8 cm, Ø 5.4 cm, weight: 22 g
Vessberg 1952 flask type A.III. V
Calvi balsamari group L
Areas of iridescence and encrustation
Provenance: Gallery Rhéa (Michael G. Petropoulos)
Zurich, 2004

Toilet bottle of transparent cobalt-blue glass. Bulbous body and bulging shoulder with cylindrical neck with slight constriction between body and neck. Triangular rim, folded inward. Flat base, slightly indented without pontil mark.

Musée du Louvre (Arveiller-Dulong 2005, no. 838)
Collection Bijnsdorp (Bijnsdorp 2010, no. NFB 080)
Museo di Acquileia (Calvi 1968, no. 2, Tav. 4)
Museo archeologico Nazionale di Aquileia
(Mandruzzato, 2005, nos. 223-224)
Corning Museum of Glass (Whitehouse 1997, no. 248)

22 POINTED PERFUME BOTTLE

DOS14

Free-blown
Italy
Mid 1st century AD
Height: 16.4 cm, Ø 1.9 cm, weight: 15 g
Isings 1957, form 9a (variant)
Areas of iridescence and encrustation
Provenance: Gallery Münzen an der Oper, Munich,
about mid-1980s

Slender light blue-coloured glass unguentarium or perfume flask. The small flaring trefoil mouth has a furnace-finished rim on a long neck swelling slightly to form a small body before ending. Pincered, pulled base knob.

Landesmuseum Württemburg (Honroth 2007, nos.
69-70)
Museo Archeologico Nazionale di Aquileia
(Mandruzzato 2005, no. 389)
Collection Dolf Schut (Newby 1999, no. 54)
Museo Vetrario di Murano (Ravagnan 1994, no. 393)

23 MINIATURE PERFUME BOTTLE

DOS16

Free-blown
Eastern Mediterranean
1st century AD
Height: 2.9 cm, Ø 1.7 cm, weight: 2 g
Isings 1957, form 28b
Provenance: Antique shop Amsterdam,
about mid-1970s



Miniature bottle made of cobalt-blue glass. Piriform-shaped body with long cylindrical neck with everted inwardly folded rim. Base flattened. Rare.

Musée du Louvre (Arveiller-Dulong 2005, no. 302
(actual height))
Rijksmuseum van Oudheden, Leiden (Halbertsma
2006, no. 17)



25

25 BLUE PERFUME BOTTLE with iridescence
DOS57A

Free-blown
Roman Empire, Italy
2nd century AD
Height: 7.4 cm, Ø 2.8 cm, weight: 27 g
Stunning Iridescence
Provenance: Galerie Drees Archeo (Nelly Drees)
Brussel, 2015
Ex private Belgian Collection, Mr. et Mrs. L.C.,
formed between 1970 and 1980

Perfume bottle of translucent blue glass, elongated oval body and short cylindrical neck. Everted inwardly folded rim. Flattened, slightly indented base. No pontil mark.

This specific form is rare. A few near-identical examples are known but only from a production in Italy, probably northern Italy.

Musée du Louvre (Arveiller-Dulong 2005, no. 575)
Royal Ontario Museum (Hayes 1975, no. 223)
Hermitage Collection (Kunina 1997, no. 199)
Ernesto Wolf Collection (Stern 2001, no. 7)



24 UNGUENTARIUM with ribs
DOS20

Free-blown, with pinched ribs
Italy
1st century AD
Height: 6.3 cm, Ø 5 cm, weight: 36 g
Isings 1957, form 26b
Provenance: Gallery Drees Archeo (Nelly Drees),
Brussels, 1982

Unguentarium of pale transparent sea-green glass.
Squat bulbous body decorated with nine sharp and heavy pinched ribs. Cylindrical neck, with conical furnace-finished rim. Flattened and slightly hollowed base.

No pontil mark.

Marks of the use of a hand-held tool on the ribs. The way the glassblower finished the rim justifies attributing production to Italy.

26 MINIATURE LENTOID FLASK
DOS21

Free-blown
Eastern Mediterranean
1st century AD
Height: 6.6 cm, Ø 3.8 cm, weight: 9 g
Spectacular colourful iridescence
Provenance: Antique shop Amsterdam,
about mid 1970s

Miniature flask of transparent colourless glass, lens-shaped body with tubular neck with rim folded inward. Pontil mark.

Rijksmuseum van Oudheden (Brouwer 1991, p. 10)
Israel Museum (Israeli 2003, no. 356)
Collection Van Rossum (Rossum, van 2013, no.
HVR033)



27 LENTOID FLASK
DOS22

Free-blown
Probably Italy
1st century AD
Height: 9.9 cm, Ø 5.3 cm, weight: 21 g
Silvery iridescence
Provenance: Gallery Khepri (Lou van Rijn)
Amsterdam, around mid-1970s

Perfume bottle of transparent-translucent green glass, lens-shaped body with tubular neck with wide furnace-finished rim. Pontil mark.

Rijksmuseum van Oudheden (Brouwer 1991, p. 10)
Israel Museum (Israeli 2003, no. 356)
Collection Van Rossum (Rossum, van 2013, no.
HVR033)



28 UNGUENTARIUM
DOS58

Free-blown
Egypt
2nd century AD
Height: 8.8 cm, Ø 8.1 cm, weight: 150 g
Isings 1957, form 82 B2
Silvery iridescence
Provenance: Gallery Drees Archeo (Nelly Drees)
Brussels, 1995

Unguentarium of transparent heavy sea-green glass. Piriform low body with a long cylindrical neck with slight constriction at junction of the neck and body and a wide rim folded outward. Flattened and slightly indented base. Probably (ring-shaped) pontil mark.

Musée du Louvre (Arveiller-Dulong 2000,
nos. 378, 381)
Museo Archeologico di Udine (Buora 2004, nos.
401-423)
Museo Archeologico Nazionale di Aquileia
(Mandruzzato 2007, nos. 252-261)



29 UNGUENTARIUM
DOS59

Free-blown
Egypt
2nd century AD
Height: 7.8 cm, Ø 4.5 cm, weight: 35 g
Isings 1957, form 82 B2
Silvery iridescence
Provenance: Gallery Drees Archeo (Nelly Drees)
Brussels, 1995

Unguentarium of transparent pale sea-greenish to colourless glass. Conical low body, long cylindrical neck; wide rim folded inward. Flattened base. Ring-shaped pontil mark.

Musée du Louvre (Arveiller-Dulong 2000,
nos. 378, 381)
Museo Archeologico di Udine (Buora 2004, nos.
401-423)
Museo Archeologico Nazionale di Aquileia
(Mandruzzato 2007, nos. 252-261)





30



31



32

33

30 INDEDENTED PERFUME BOTTLE
DOS30

Free-blown
Probably north-western part of the Roman Empire
Second half 1st century AD
Height: 14,0 cm, Ø 1,4 cm, weight: 21 g
Isings 1957, form 83
Silvery iridescence and slight encrustation
Provenance: Gallery Drees Archeo (Nelly Drees),
Brussels, 1995

Unguentarium of translucent sea-green glass. Long cylindrical neck, everted inwardly folded rim. Body with four sharp indentations.

Musée de Picardie (Dilly 1997, nos. 228 - 229)
Rheinischen Landesmuseum Bonn (Follmann-Schulz 1992, nos. 4-5)
Roman glass found in and around Cologne (Fremersdorf 1958, Tafel 23, nos. 127, N245, 25.192)

31 PERFUME BOTTLE
DOS60

Free-blown
Italy
2nd – 3rd century AD
Height: 15.8 cm, Ø 4.2 cm, weight: 22 g
Isings 1957, form 82 A1
Iridescence and slight encrustation
Provenance: Gallery Drees Archeo (Nelly Drees),
Brussels, 1990

Unguentarium of transparent thin and pale sea-greenish glass. Small bell-shaped body with long and narrow cylindrical neck with a furnace-finished rim. Slight constriction at the base of the neck. Hollowed base. No pontil mark.

Princeton University Art Museum (Antonaras 2012, no. 359)
Newark Museum (Auth 1976, no. 418, inv. No. 50.1689)
Musée départemental Arles antiques. (Foy 2010, nos. 363-365, 371, 373, 375, 386)
Yale University Art Gallery (Matheson 1980, nos. 158, 160-161)

32 PERFUME BOTTLE with waist
DOS30A

Free-blown
Eastern Mediterranean
2nd, 3rd century AD
Barag 1970, type XXI 13
Height: 16,5 cm, Ø 3,4 cm, weight: 57 g
Iridescence and some encrustation
Provenance: Anubis Ancient Art, Henk Dijkstra, 2016,
Collection Dieter Schmidt, collected before 1970

Unguentarium of transparent sea-green glass. Body with waistline and long cylindrical neck widening downwards with constriction between body and neck. Everted inwardly folded rim. Slightly indented base of thick glass with pontil mark.

Musée du Louvre (Arveiller-Dulong 2005, nos. 622-633, dated 1st, 2nd century)
Israel Museum (Israeli 2003, no. 247)
Hermitage Collection (Kunina 1997, no. 366)
Collection Van Rossum (Rossum, van 2013, no. HVR 022)
Corning Museum of Glass (Whitehouse 1997, no. 250)

33 PERFUME BOTTLE with waist
DOS30B

Free-blown
Eastern Mediterranean
2nd, 3rd century AD
Barag 1970, type XXI 13
Height: 11,7 cm, Ø 2,9 cm, weight: 29 g
Iridescence and some encrustation
Provenance: Anubis Ancient Art, Henk Dijkstra, 2016,
Collection Dieter Schmidt, collected before 1970

Unguentarium of transparent sea-green glass. Body with waistline and long cylindrical neck widening downwards with constriction between body and neck. Everted inwardly folded rim. Slightly indented base of thick glass with pontil mark.

Israel Museum (Israeli 2003, no. 247)
Hermitage Collection (Kunina 1997, no. 366)
Collection Van Rossum (Rossum, van 2013, no. HVR 022)
Corning Museum of Glass (Whitehouse 1997, no. 250)

34 MINIATURE UNGUENTARIUM
DOS25

Free-blown
Eastern Mediterranean
1st century AD
Height: 5 cm, Ø 1 cm, weight: 3 g
Acquired by the father of the present owner in the mid-1980s

Unguentarium of transparent honey-coloured glass. Tubular body with everted inwardly folded rim. No pontil mark. Rare.

Corning Museum of glass (Whitehouse 1997, no. 231)



35 Mammoth UNGUENTARIUM
DOS28B

Free-blown
Eastern Mediterranean, Syro-Palestinian area
4th century AD or later
Height: 43,0 cm, Ø 7,0 cm, weight: 619 g
Iridescence and some encrustation
Provenance: Jaume Bagot, Barcelona 2016

Mammoth unguentarium of transparent sea-green glass. Tubular body with a conical mouth above a constriction. Furnace-finished rim. Flattened base of thick glass with pontil mark.

Another very long specimen, of a different form is in the Louvre. It is incomplete and measures 32,4 cm.

36 UNGUENTARIUM
DOS48

Free-blown
Italy
Late 1st – early 2nd century AD
Height: 9.8 cm, Ø 5 cm, weight: 27 g
Isings 1957, form 82 B2
Iridescence and slight encrustation
Provenance: Antique shop Amsterdam, mid 1980s

Unguentarium of honey-coloured glass. Squat spherical body with long cylindrical neck opening in an furnace-finished funnel mouth. Slightly indented base with pontil mark.

Musée du Louvre (Arveiller-Dulong 2005, cat. nos. 370 and 400)
Museo Archeologico di Udine (Buora 2004, no. 362)
Museo Archeologico Nazionale di Aquileia (Mandruzzato 2007, no. 218)





37 KOHL FLASK of purple glass
DOS92

Free-blown
Eastern Mediterranean
4th century AD
Height: 11.8 cm, Ø 2.9 cm, weight: 11 g
Isings 1957, form 105. Barag 1970, type XXII 3
Provenance: Ex Collection Karl Band (1900-1995),
architect Cologne, Collection number 31, acquired
1972. Antiquities dealer Arakji, London – Hamburg

Kohl flask of transparent purple glass. Long cylindrical neck, widening to the spindle-shaped body. Horizontal everted rim, folded inwardly. Thick, convex base. Body with seven vertical indentations. The indentations around the shoulder of the glass make it easier to hold it.
The tube-shaped toilet bottle with a wide part in the middle was fashionable during the 4th century.

Princeton University Art Museum (Antonaras 2012,
no. 404)
Landesmuseum Württemberg (Honroth 2007, no. 75,
p. 52)
Israel Museum (Israeli 2003, no. 386)

38 DOUBLE BALSAMARIUM in two colours
DOS100

Free-blown, handles and trail applied
Palestinian area
4th – 5th century AD
Height: 14.7 cm, Ø 4.6 cm (both openings),
weight: 62 g
Stern 2001, type II, Class C2
Iridescence and encrustation
Provenance: Gallery Drees Archeo (Nelly Drees),
Brussels, around mid-1980s

Double balsamarium of transparent sea-green glass with similar coloured handles. U-shaped tubular vessel with two compartments with inwardly folded rim. Thread wound counter-clockwise from rim to base, probably begun above rim, in about fifteen revolutions, applied before body was squeezed. Two coil handles, one on each side, applied and attached to edge of rim. Basket handle applied to top of left side handle and attached to top of right side handle, excess glass drawn cast off, leaving a casting-off thread.

Israel Museum (Israeli 2003, no. 290)
Yale University Art Gallery (Matheson 1980, nos.
324-325)
Collection Ernesto Wolf (Stern 2001, no. 179)

The kohl tube is an excellent example of the changing fashion trends during the Early Byzantine period. Over time, the kohl tube gradually became taller and heavier and glassblowers added more trails and coils. The purpose of the tubes has been ascertained beyond doubt. The contents of 17 Palestinian examples, dating from the fourth to the early seventh century, have been analysed and invariably were found to be black eye paint (kohl from the Arabic kohl). The black colour and the composition of the contents are always the same: a galena-based compound. Widely used by women and men alike, the eye paint served two purposes, cosmetic and medicinal.

Fly and other insect-borne eye infections were rampant in Western Asia and Egypt. In antiquity, kohl was used as a prophylactic and as a cure. Galena's astringent properties would have mitigated pink eye. (Stern 2001)

Kohl tubes with two compartments were made by squeezing an elongated bubble in such a way that the sides touched lengthwise. A shallow channel on one side of the finished vessel (the "back") aligns with a deep cleavage on the other side (the "front"). Apparently, ancient glassblowers pressed both sides simultaneously.



39 DOUBLE-BODIED BALSAMARIUM
DOS99

Free-blown, thick frilled handles applied to the sides
Palestinian area
4th – 5th century AD
Height: 10 cm, Ø 6.4 cm (both openings), weight: 71 g
Stern 2001, type I, Class G2a
Spectacular silvery iridescence
Provenance: Gallery Bagot (Jaume Bagot),
Barcelona, 2013
Ex French private Collection

Double balsamarium of olive-green transparent glass. Two tubular phials or compartments made from a single bubble of glass pressed in from one side to form a diaphragm, tapering slightly towards the solid bottom with a pontil mark. Rim folded inward. Two thick frilled and highly impressive handles trailed up the sides.

Musée du Louvre (Arveiller-Dulong 2005, no. 1320)
Sammlung Oppenländer (Saldern, von 1974, no. 681a)

40 DOUBLE BALSAMARIUM
with remains of SILVER APPLICATOR
DOS101

Free-blown, coils applied
Palestinian area
4th – 5th century AD
Height: 12 cm, Ø 5.8 cm (both openings), weight: 92 g (including remnant of silver applicator)
Stern 2001, type I, Class B2a
Areas with weathering and beautiful iridescence
Provenance: Luc Decruyenaere Brussels, 2011

Double balsamarium of transparent pale sea-green glass. U-shaped tubular vessel with two compartments with inwardly folded rim. The body enveloped in spiral thread. Openwork zigzag thread below the rim linking outside of rim and upper part of body, continuing downwards as a thick spiral coil encircling the body several times. Base flattened with pontil mark.

Princeton University Art Museum (Antonaras 2012, nos. 425, 427, 428)
Musée de Picardie (Dilly 1997, p. 19)
Royal Ontario Museum (Hayes 1975, no. 454)
Israel Museum (Israeli 2003, no. 287)



A close-up photograph of a fish's head, likely a grouper or similar predatory fish. The fish has a mottled green and brown pattern on its skin. Its most striking features are its large, multi-colored eyes, which are blue, yellow, and orange, and its wide-open mouth showing rows of sharp, white and yellowish teeth. The background is a blurred teal color.

JUGS



41 TALL CYLINDRICAL JUG
DOS45

Body mould-blown in a conical mould. Neck and mouth free blown. Handle applied
Said to be found in Cologne
Late 1st - 2nd century AD
Height: 21.5 cm, Ø 9.1 cm, weight: 342 g
Isings 1957, form 51b
Areas of slight encrustation
Provenance: Luc Decruyenaere Brussels, 2011,
Ex private Collection Paris

Jug of transparent pale sea-green glass. Cylindrical body and short cylindrical neck with everted inwardly folded rim and sloping shoulder with rounded edge. Wall tapers slightly and curves in at base. Base plain, slightly concave on underside, no pontil mark. Strap handle with three ribs, applied onto edge of shoulder, drawn up and in, and attached immediately below rim, with excess glass pulled down neck. The body has five horizontal wheel-cut bands of different lines.

The glassblower used a smooth-walled mould, which facilitated mass production. This bottle was found in Cologne together with a beaker, which is not part of the collection (no. 41a).

Newark Museum (Auth 1976, no. 132)
Sammlung Karl Löffler (Baume, Ia 1976, no. 99,
Tafel 12)
Hermitage Collection (Kunina 1997, nos. 235-237)
Corning Museum of Glass (Whitehouse 1997, no. 391)



41a





42 SQUARE JUG

DOS47

Free-blown. Handle applied.

Eastern Mediterranean

Late 1st – early 2nd century AD

Height: 16.5 cm, 8.6 cm x 8.6 cm, weight: 360 g

Isings 1957, form 50b; handle: type MS 5254
(Fleming 1999, p. 63)Provenance: Gallery Khepri (Lou van Rijn)
Amsterdam, about mid 1970s

Jug of translucent sea-green glass. Square body with horizontal shoulder, rounded to the four straight walls. Short cylindrical neck with flaring mouth, rim folded outward and inward. Flat base, slightly indented. Massive short two-ribbed strap handle applied on the edge of shoulder, folded with sharp angle and attached to middle of neck, folded downward. Ring-shaped pontil mark.

According to Isings 'There are two ways of making these bottles, the mould-blown bottles are the more numerous, others were free-blown and flattened by pressure on the sides and the base. The mould-blown bottle is usually of rather thick, sea-green glass, often with a base decorated in relief, the other variety has thinner walls. The free-blown variety mainly occurs in the Mediterranean area' (Isings 1957, p. 63, 64). This example is undeniably free-blown.

The characteristics of a free-blown square bottle are: edges that are more rounded, in contrast to a mould-blown example which has sharp edges. The neck of a free-blown bottle is mostly sunken into a sloping shoulder, caused by pressing to make the base flattened; no base mark, which is characteristic of a blown bottle.

Newark Museum (Auth 1976, no. 132)
Sammlung Karl Löffler, (Baume, Ia 1976, no. 99, Tafel 12)
Israel Museum (Israeli 2003, no. 327 (mould-blown))
Hermitage Collection (Kunina 1997, nos. 235-237)
Vetri antichi di raccolte concordiesi e polesane (Larese 1998, no. 46 (mould-blown) Museo Vetrario di Murano (Ravagman 1994, nos. 275, 280 (free-blown))
Corning Museum of Glass (Whitehouse 1997, no. 391)





43 SQUARE JUG

DOS49

Body mould-blown, neck and mouth free-blown.
Handle applied.
Northwest part of Roman Empire, probably Rhineland
Mid 1st – early 2nd century AD
Height: 10.4 cm, 5.4 cm x 5.4 cm, weight: 89 g
Isings 1957, form 50a. Handle Fleming 1999, p. 63:
type 86-35-27
Spectacular iridescence
Provenance: Gallery Drees Archeo (Nelly Drees),
Brussels, about mid 1980s

Jug of translucent sea-green glass. Square body with horizontal shoulder, rounded to the four straight walls. Cylindrical neck. Flaring mouth with inwardly folded rim. Solid and very wide strap handle with fine ribs applied on the edge of shoulder, folded with sharp angle toward neck and folded again below attachment to middle of neck. Flat base, slightly indented, with base-mark of four leaves arranged crosswise. Pontil mark.

Characteristic of mould-blown pieces are the sharp edges and the base mark. The only comparable bottle with the same base mark of four leaves was discovered in a tomb in Switzerland, found in Döttingen in a tomb between Klingnau and Döttingen, now in the Musée National Suisse (inv. A-437, Foy 2001, no. CH 26a).

Newark Museum (Auth 1976, no. 132)
Coeur de verre, Production et diffusion du verre antique (Foy 2003, p. 98)
Roman glass found in and around Cologne (Fremersdorf 1958,no. N356 Tafel 118)
Römische Glaskunst und Wandmalerei (Klein 1999, no. 3, p. 51. Mainz-Kastel, Inv. No. 1930/201)





44 CYLINDRICAL JUG with handle

DOS56

Body mould-blown, neck and mouth free blown

Handle applied

Eastern Mediterranean, probably Syria

2nd century AD

Height: 19 cm, Ø 11.7 cm, weight: 303 g

Isings 1957, form 51a

Almost clear glass

Provenance: Gallery Drees Archeo (Nelly Drees)

Brussels, 2010

Jug of transparent sea-green glass. Cylindrical body with rounded shoulder and short cylindrical neck with flaring round mouth with rim coil. Broad strap-handle at right angle which is flat on the outer side. It is applied on the edge of the shoulder, drawn up and attached to the neck in a fold. Slightly hollowed base with pontil mark.

Roman glass found in and around Cologne
(Fremersdorf 1984, no. 182 and 183)

Royal Ontario Museum (Hayes 1975, no. 208)

Hermitage Collection (Kunina 1997, no. 230)

Museo Archeologico Nazionale di Aquileia
(Mandruzzato 2007, no. 137)

Kunstmuseum Düsseldorf (Saldern, von 1974, no. 258)





45 HEXAGONAL JUG

DOS43A

Blown in an open mould, handle applied
Eastern Mediterranean
End 1st – first part 2nd century AD
Height: 12.8 cm, Base 7.3 cm, weight: 81 g
Isings 1957, form 50a (variant with six sides)
Areas with encrustation
Provenance: Peter Schneider, Treasuregate –
Art of the Ancients, 2014

Hexagonal jug of pale sea-green glass. Body with six sides, sharp angles, blown into an open mould. Sloping shoulder, cylindrical neck with everted inwardly folded rim. Plain flat base. Angular handle with two ribs, applied on shoulder and attached to top of neck. No pontil mark.

Römisches und Fränkisches Glas in Köln (Doppelfeld 1966, no. 60 - 61)
Hermitage Collection (Kunina 1997, no. 162)
Bingen 1929/30, p. 149 gr. 9



These glasses were found together in a tomb in the 1960s by a great uncle of the last owner in Paifve (Belgium). They were found along the Roman military road between Tongeren and Aachen (Aix-la-Chappelle).



47

46

48

In the same complex Sestertius coins of Julia Domna were buried, minted under the reign of Caracalla in 213 AD. The glasses were registered by the Gallo-Romeins Museum in Tongeren (B).

46 HEXAGONAL JUG

DOS61

Mould-blown, neck and mouth free-blown
Handle applied
Northwest part of Roman Empire; Rhineland or Gaul (area around Liège)
End 2nd – first part 3rd century AD
Height: 11.5 cm, Ø 5.5 cm, weight: 75 g
Isings 1957, an hexagonal variety of form 50a
Provenance: Akanthos Ancient Art (Karl Stimm) - Antwerp, 2014
Ex private Collection Tits, Paifve - Juprelle, Belgium

Jug of transparent sea-green glass. Mould-blown body with six vertical sides and sharp edges between the facets. Cylindrical neck with flaring rim folded inwardly. A wide handle with faint combed ribs, applied on the edge of shoulder, drawn up and attached to the top part of the neck and the edge of rim, in a fold. On the base in high relief, a mark of a six-pointed star with dots on the corner around a concentric circle. Pontil mark.

Base parts of two hexagonal bottles with a completely identical base mark are found in Belgium, in a tomb complex in Braives (province of Liège) (Foy 2001, nos. W21 and W22). The way in which the ribbing of the handle and the rim are made justifies a date in the late second to early third century AD.

Musée de Picardie (Dilly 1997, no. 35)
Gallo-Romeins Museum te Tongeren (Vanderhoeven 1962, nos. 72, 74)



47 GLOBULAR JAR

DOS62

Free-blown
Northwest part of Roman Empire; Rhineland or Gaul (area around Liège)
End 2nd – first part 3rd century AD
Height: 4.7 cm, Ø 4.3 cm, weight: 16 g
Provenance: Akanthos Ancient Art (Karl Stimm) - Antwerp, 2014
Ex private Collection Tits, Paifve - Juprelle, Belgium

Jar of transparent sea-green glass. Spherical body with short cylindrical neck with everted inwardly folded rim. Base slightly indented. Pontil mark.

No good parallel could be found.

48 FLASK

DOS63

Free-blown
Northwestern part of Roman Empire; Rhineland or Gaul (area around Liège)
End 2nd – first part 3rd century AD
Height: 7 cm, Ø 4 cm, weight: 11 g
Isings 1957, form 101
Some iridescence and encrustation
Provenance: Akanthos Ancient Art (Karl Stimm) Antwerp, 2014
Ex private Collection Tits, Paifve - Juprelle, Belgium
Unguentarium registered by the Gallo-Romeins Museum in Tongeren (B)

Flask of transparent sea-green glass. Globular body with longcylindrical neck with everted inwardly folded rim. Base slightly indented. Pontil mark.

Musée de Picardie (Dilly 1997, nos. 110, 112-114)
Gemeentelijk Oudheidkundig Museum van Heerlen (Isings 1972, nos. 24-25)
Gallo-Romeins Museum te Tongeren (Vanderhoeven 1962, no. 172. (Inv. no. 1253) found in Tongeren)



49 MULTI-SIDED JUG

DOS66

Mould-blown body; free-blown neck and mouth

Handle applied

Syro-Palestinian

2nd - 3rd century AD

Height: 17.2 cm, Ø 7.1 cm, weight: 194 g

Weathering and encrustation

Provenance: Frides Laméris Amsterdam, 2013

Ex Collection Harold Henkes, Collection number 21,
purchased in Ankara, Turkey, June 1965

Old collection number in black ink: 21

Jug of transparent colourless glass, mould-blown body with ten vertical sides of unequal widths and sharp edges between the facets. Cylindrical neck, as if slightly sunken into sloping shoulder. Funnel mouth with rounded lip, coil trail applied to flaring, inwardly folded rim, around and just under it. A wide handle with fine ribs applied on edge of shoulder, drawn up and attached with a fold to the neck, just below the rim and coil at right angles. Concave base with large pontil mark.

This type of jug is fairly common with a cylindrical, a hexagonal or octagonal body, but this type with a multi-faceted body with ten sides is rare.

Musée du Louvre (Arveiller-Dulong 2005, no. 558

(hexagonal body))

Bijnsdorp Collection (Bijnsdorp 2010, no. NFB 224
(octagonal body))Israel Museum (Israeli 2003, no. 330 (octagonal
body))

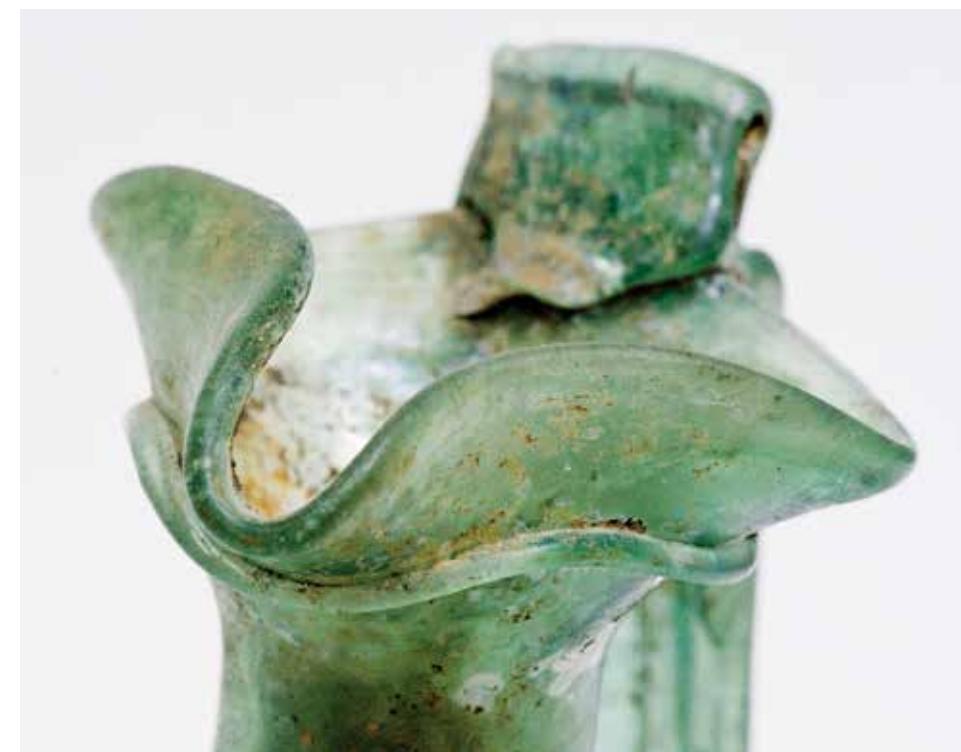
50 **LARGE PITCHER**

DOS79

Free-blown; foot, handle and coil applied
Eastern Mediterranean
Early – mid 4th century AD
Height: 24.1 cm, Ø 14.5 cm, weight: 459 g
Isings 1957, form 121a (variant mouth)
Iridescence and encrustation
Provenance: Luc Decruyenaere Brussels, 2011

Pitcher of sea-green glass. Bulbous body with strong downward taper and tall tubular neck with smooth transition to gently sloping shoulder. Flaring trefoil mouth. Splaying tubular ring base made from another glass bubble, pontil mark. Broad ribbed handle applied on shoulder, drawn up and attached to edge of rim in a fold, making a thumb-rest. Coil wound below rim and around neck.

Musée du Louvre (Arveiller-Dulong 2005, no. 1029)
Carnegie Museum of Natural History (Oliver Jr. 1980,
no. 157)





51 JUG with indentations
DOS81

Free-blown; handle and coils applied
Syro-Palestinian
Mid – end 4th century AD
Height: 13.7 cm, Ø 5.9 cm, weight: 80 g
Iridescence and encrustation
Provenance: Gallery Khepri (Lou van Rijn)
Amsterdam, around mid-1970s

Jug of translucent green glass for the body, turquoise glass for the handle. Tall narrow body with ten vertical indentations, cylindrical neck and wide flaring mouth with furnace-finished rim. Angular ribbed handle applied on shoulder, drawn up and attached to edge of rim in a fold. Concave base with pontil mark. Coils under rim and at base of neck.

Royal Ontario Museum (Hayes 1975, no. 343)
Carnegie Museum of Natural History (Oliver Jr. 1980, no. 162)

52 JUG
DOS96

Free-blown
Eastern Mediterranean
4th century AD
Height: 9.8 cm, Ø 5.8 cm (opening), weight: 99 g
Provenance: Jürgen Haering Freiburg (D), 2013

Jug of transparent sea-green glass. Hemispherical body with cylindrical neck with constriction at the base, opening in a funnel shaped mouth with inwardly folded rim. Base flattened, slightly indented with pontil mark. Bifurcated handle of yellowish-green glass, applied on the shoulder, drawn up and attached to edge of rim.

Princeton University Art Museum (Antonaras 2012, nos. 261-262)
National Museums of Scotland (Lightfoot 2007, no. 310)
Yale University Art Gallery (Matheson 1980, no. 241 (with thread decoration))





53 JUG in two colours

DOS82

Free-blown; foot, handle and coil applied;
Eastern Mediterranean
4th century AD
Height: 15.6 cm, Ø 9.6 cm, weight: 145 g
Isings 1957, form 121a (variant mouth)
Provenance: Gallery Drees Archeo (Nelly Drees),
Brussels, mid-1980s

Jug of sea-green glass. Squat globular body with cylindrical neck and trefoil mouth. Splaying tubular ring base made from another glass bubble, pontil mark. Wide, heavy ribbed handle of turquoise-coloured glass, applied on shoulder, drawn up and attached to edge of rim in a fold, excess glass snapped off. Trail wound below rim several times around neck and below trefoil mouth.

Israel Museum (Israeli 2003, no. 203. (mould-blown and ribbed decoration))

54 SMALL JUG

DOS75

Free-blown. Handle applied
Eastern Mediterranean
3rd - 4th century AD
Height: 7.4 cm, Ø 5.2 cm, weight: 37 g
Some iridescence and encrustation
Provenance: Gallery Bagot (Jaume Bagot),
Barcelona, 2012
Ex private German Collection, acquired in the 1950s

Jug of translucent sea-green glass. Rounded body with five indentations, cylindrical neck, trefoil (oinochoe) mouth, rim folded inwardly. Flattened base with remnants of pontil mark. Strap handle applied on shoulder, drawn upwards and then attached to underside mouth in a fold at an acute angle.

Sammlung Oppenländer (Saldern, von 1974, no. 630 (five indentations))
Victoria & Albert Museum London (inv. no. 6047)



55 JUG of purple glass
DOS88

Free-blown, handle applied
Eastern Mediterranean
4th century AD
Height: 9.3 cm, Ø 5.2 cm, weight: 31 g
Spectacular iridescence
Provenance: Akanthos Ancient Art Antwerp
(Karl Stimm), 2007

Jug of transparent purple glass. Globular body with cylindrical neck with inwardly folded funnel mouth. Ribbed handle of yellowish-green glass, applied on the shoulder with a lot of glass, drawn up and attached to edge of rim at right angle, cast off, leaving a casting-off thread. No pontil mark.



Princeton University Art Museum (Antonaras 2012, no. 260)
Szépművészeti museum, Budapest (Barkóczi 1996, no. 316)
Royal Ontario Museum (Hayes 1975, no. 340)

56 JUG with oinochoe spout
DOS98

Free-blown. Handle and coils applied.
Eastern Mediterranean
4th century AD
Height: 18.7 cm, Ø 5.5 cm, weight: 86 g
Provenance: Gallery Drees Archeo (Nelly Drees), Brussels, around mid-1980s

Jug of honey-coloured glass. Elongated body tapering towards the base with long cylindrical neck with trefoil mouth. Glass handle applied on the shoulder, drawn up and attached in a fold to edge of rim and to coil at right angle, excess glass pressed down against the rim and cast off, leaving a casting-off thread. Two coil rings around the neck. Pontil mark.

Royal Ontario Museum (Hayes 1975, no. 286)
Israel Museum (Israeli 2003, no. 212)





57 JUG
DOS31

Free-blown
Eastern Mediterranean
4th century AD
Height: 16.8 cm, Ø 7 cm, weight: 61 g
Provenance: Gallery Khepri (Lou van Rijn)
Amsterdam, around mid 1970s

Jug of transparent honey-coloured glass. Conical body with a cylindrical neck and funnel-shaped mouth with inwardly folded rim. A ribbed handle is applied on the shoulder, drawn up and down, attached to the underside of the mouth in a fold. Flattened, highly indented base with two pontil marks.

No parallels could be found.





58 'PILGRIM' FLASK in two colours
DOS70

Body blown into a ribbed dip mould. Neck and rim free-blown, handles applied.

Eastern Mediterranean

3rd – 4th century AD

Height: 15.2 cm, Ø 9.4 cm, weight: 110 g

Provenance: Gallery Drees Archeo (Nelly Drees),
Brussels, 2014

Pilgrim flask of transparent olive-green glass with turquoise handles. Circular flat-sided body with long tubular neck with slight constriction at the junction with the body. Mouth widened with inwardly folded rim. Body decorated with mould-blown diagonal ribs. Two handles of acquamarine glass, applied on shoulder, drawn upwards and then attached midway up the neck, one at right angles and one at an acute angle. Flattened base with pontil mark.

Princeton University Art Museum (Antonaras 2012,
no. 113)

Bijnsdorp Collection (Bijnsdorp 2010, no.NFB 170)

Royal Ontario Museum (Hayes 1975, no. 389)

Dolf Schut Collection (Newby 1999, no. 81)

Carnegie Museum of Natural History (Oliver Jr. 1980,
no. 189)





BEAKERS,
BOWLS AND
BRACELETS



59



60



61

59 BEAKER

DOSS50

Free-blown
Roman Empire, probably Eastern Mediterranean
Mid 1st – early 2nd century AD
Height: 9.2 cm, Ø 7.7 cm, weight: 45 g
Isings 1957, form 36b (variant)
Provenance: Gallery Khepri (Lou van Rijn)
Amsterdam, about mid 1970s

Beaker of transparent colourless to pale sea-green glass. Carinated body with indented base and furnace-finished rim. Pontil mark.

Montreal Museum of Fine Arts (Caron, 2008, no. 85)
Museo d'Arqueologia de Catalunya (Rossel 2005, no. 79)
Corning Museum of Glass (Whitehouse 1997, no. 165)

60 CARCHESIUM

DOSS51

Free-blown
Eastern Mediterranean, probably Cyprus
Mid 1st – early 2nd century AD
Height: 10.2 cm, Ø 7.4 cm (opening), weight: 53 g
Isings 1957, form 36b
Silvery iridescence and some encrustation
Provenance: Luc Decruyenaere Brussels, 2011

Carchesium of transparent colourless glass. Bell-shaped carinated body, conical under curve on integral tubular base ring; concave base. Cracked-off rim. Six bands of wheel-cut lines on body. No pontil mark.

Bell-shaped beakers of this type are often referred to as carchesia, but Hilgers showed that the name does not go back to Roman times (Hilgers 1969, p. 48 and 140-141, no. 87). The number of wheel-cut lines for this type varies from four to six bands.

Ancient Glass in the Hermitage Collection (Kunina 1997, no. 298)
National Museums Scotland (Lightfoot 2007, no. 162)
Museum of Fine Arts Boston (Saldern, von 1986, no. 54)
Corning Museum of Glass (Whitehouse 1997, no. 387)

61 BEAKER with indentations

DOSS65

Free-blown
Roman Empire, probably Cyprus
2nd – 3rd century AD
Height: 11.6 cm, Ø 6.6 cm, weight: 58 g
Isings 1957, form 32 (variant)
Iridescence and encrustation
Provenance: Gallery Khepri (Lou van Rijn)
Amsterdam, about mid 1970s

Beaker of transparent honey-coloured glass. Conical body with eight indentations and everted, rounded furnace-finished rim. Base widened and slightly indented.
Probably (ring-shaped) pontil mark.

Indented beakers of this type were already present at Asciburgium in Germany by about 50 AD, at Herculaneum in 79 AD, and at Muralto-Branca in Canton Ticino, Switzerland, between about 50 and 100 AD. They were still in use at Amathus in Cyprus about 160 – 170 AD, and it is not clear how long they continued to be made. They have a wide distribution, from Britain to Egypt. Isings believed that straight-sided vessels were rather later in date than beakers with short, bulging sides, but the form is well-documented from the mid-first century AD (Whitehouse 1997)

Hermitage Collection (Kunina 1997, nos. 303 and 304)
Antikenmuseum Berlin (Platz-Horster 1976, no. 171)
Sammlung Hans Cohn (Saldern von 1980B, no. 103)
Metropolitan Museum of Art New York, Cessnola Collection, accession number 74.51.272



62 BOWL WITH RIBBED COILS ON RIM
DOS35

Free-blown, ribbed coils applied
Eastern Mediterranean
Second half of 1st – early 2nd century AD
Height: 3.5 cm, Ø 9.8 cm, weight: 39 g
Isings 1957, form 43. Lancel form 26 (deep version of
Isings 1957, form 43), Vessberg's deep bowl type BI β
Spectacular silvery iridescence
Provenance: Gallery Drees Archeo (Nelly Drees),
Brussels, 1995

Bowl of translucent sea-green glass. Rounded body
outwardly curving with hollow fold at the base of the
rim and two grip handles on the outside of the rim,
consisting of thick frilled trails. Low concentric tubular
pushed-in foot.
The ribbed coils are probably imitating terra sigilata
wares and appear to have been common from the first
to the third century in Syria and Cyprus (Saldern, von
1980a)

Princeton University Art Museum (Antonaras 2012,
no. 147)
Collection Bijnsdorp (Bijnsdorp 2010, no. NFB221)
Royal Ontario Mueum (Hayes 1975, no.179)
Musée du Louvre (Arveiller-Dulong 2005, no. 522)
Romisch-Germanischen musuems (Baume, Ia 1976,
no. 111, Tafel14)
Kunstmuseum Düsseldorf (Saldern, von 1974, no. 156)



63 COBALT BLUE ACETABULUM
DOS17

Free-blown
Eastern Mediterranean, probably Italy
1st century AD
Height: 3.4 cm, Ø 7.1 cm, weight: 45 g
Isings 1957, form 69a. Vessberg pyxis type B.II.
Iridescence and encrustation
Provenance: Charles Ede London

Acetabulum of transparent cobalt-blue glass. Roughly hemispherical cup with out-splayed rim, with rounded furnace-finished lip and at the base of the rim folded into a tubular flange. The wall curves in at top, making ledge on inside. Disk-shaped base, with on the underside a pontil mark.

Princeton University Art Museum (Antonaras 2012, nos. 138-140)
Rijksmuseum van Oudheden, Leiden (Brouwer 1991, no. 17, p. 48)
Musée archéologique de Nîmes (Sternini 1991, nos. 349-351)
Corning Museum of Glass, New York (Whitehouse 1997, no. 117)



Acetabulum

The name acetabulum is derived from the Latin word acetum, a glass cup used for vinegar or honey. It is also used as a measure: 0,068 litre (Hilgers 1969). This specific form is an imitation of the same form made in terra sigillata or in metal during the period 20 BC - 10 AD.

64 ACETABULUM on conical foot
DOS94

Free-blown, the flange folded and pressed; foot applied and tooled
Eastern Mediterranean
4th century AD
Height: 10.4 cm, Ø 15.7 cm (opening), weight: 210 g
Iridescence and encrustation
Provenance: Gallery Drees Archeo (Nelly Drees), Brussels, around mid-1980s

A very large acetabulum of transparent green glass. Hemispherical cup with rim folded outward and a folded horizontal tubular flange at the base of the furnace-finished rim. The wall curves in at the top, making a narrow ledge on the inside. Conical foot applied and formed by tooling. Pontil mark.

Roman revival

This object is unusual, in particular due to its extreme size, weight and the conical foot, which is uncommon for a glass acetabulum. The shape of the body is characteristic of production during the first century AD but these different features justify dating in the fourth century AD, the period of the Roman revival.

Corning Museum of Glass (Whitehouse 1997, no. 100)





65 BRACELETS a, b and c

DOS34

Roman Empire

1st - 5th century AD

a: Ø 4.1 cm, b: Ø 6.2 cm, c: Ø 6.5 cm,

weight: a: 3 g, b: 12 g, c: 14 g

Provenance: Left ring; antique shop in The Hague,

about 1962-1963, Gallery Khepri (Lou van Rijn)

Amsterdam, around mid-1970s

Sea-green and cobalt-blue glass

These rings are usually described as bracelets. Often the diameter of the rings is too small to fit the arm of an adult. These rings may have been used by children, but could also have been hair rings (Rossum 2015, no.34, p. 88, 89) or symbolic burial gifts in women's graves.

Museo d'Arqueologia Catalunya (Rossell 2005, nos. 134-135)

Sammlung Morell (Haas-Gebhard 2005, nos. M275, M132 and M155)



BOTTLES



66 BOTTLE of honey-coloured glass
DOS52

Free-blown

Eastern Mediterranean, probably Asia Minor

Second half of 1st – early 2nd century AD

Height: 23 cm, Ø 16.6 cm, weight: 625 g

Isings 1957, form 70

Provenance: Akanthos Ancient Art Antwerp
(Karl Stimm), 2014

Private Collection JT

Private Dutch Collection, acquired in 1980s

Bottle of honey-coloured glass. Spherical body with horizontal shoulder and cylindrical neck with collar rim: folded outward, downward, up, and out to form a collar with a projecting horizontal ledge. Flattened base, slightly concave. The body decorated with different bands of fine wheel incisions, and halfway a line, encircling the body in relief. No pontil mark.

Princeton University Art Museum (Antonaras 2012,
no. 264)

Musée du Louvre (Arveiller-Dulong 2005, no. 885)

Royal Ontario Museum (Hayes 1975, no. 146)

Ancient Glass in the Hermitage Collection (Kunina
1997, nos. 214 – 216)

Collection Ernesto Wolf (Stern 2001, nos. 37-38)

The Metropolitan Museum of Art, New York, accession no. 74.51.93

Spherical glass bottles were common in the Eastern Mediterranean. They may have been used for storage as well as table-ware. Bottles of this shape are known from the Syro-Palestinian area, but they rarely exhibit the characteristic collar rim with horizontal ledge. The collar rim with a ledge is an Eastern Mediterranean feature, although it is not common in Palestine, Syria or Egypt. Finds appear to be concentrated farther north, in Cyprus, Asia Minor, Greece and on the north and west coasts of the Black Sea. Cylindrical bottles with a collar rim have an even wider distribution including North Africa. The outline of the rim has parallels in pottery and metal vessels from Pergamon, a circumstance that has led to the hypothesis that the collar rim might be a Pergamene specialty and that the workshop or workshops producing this type of rim may have been located in that area. Too little glass from Pergamon has been published to support or contradict this hypothesis. (Stern 2001, p. 50)



67 BOTTLE

DOS36

Free-blown

Eastern Mediterranean

3rd, 4th century AD

Height: 21,5 cm, Ø: 15,5 cm, weight: 256 g

Iridescence and some encrustation

Provenance: Anubis Ancient Art, Henk Dijkstra, 2016,

Collection Dieter Schmidt, collected before 1970

Bottle of transparent sea-green glass. Slightly squat, globular body with small cylindrical neck and conical funnel mouth with a horizontal fold just under the opening. Furnace-finished rim. Indented base without pontil mark.

68 **LARGE BOTTLE**

DOS69A

Free-blown

Eastern Mediterranean

late 3rd, 4th century AD

Height: 19,5 cm, Ø 13,9 cm, weight: 342 g

Iridescence and some encrustation

Provenance: Anubis Ancient Art, Henk Dijkstra, 2016,

Collection Dieter Schmidt, collected before 1970

Bottle of transparent sea-green glass. Truncated conical, slightly waisted body with cylindrical neck and conical mouth with horizontal fold just under the furnace-finished rim. Constriction at the base of the neck. Indented base without pontil mark.

Princeton University Art Museum (Antonaras 2012,
nos. 279)



69 **BOTTLE** with wavy trail

DOS105

Free-blown, coils applied

Eastern Mediterranean

5th – 6th century AD

Height: 26 cm, Ø 13.8 cm, weight: 194 g

Provenance: Archea Amsterdam, 2005

Kunstzalen Vecht Amsterdam, 2011

Bottle of transparent sea-green and amazingly thin glass. Slightly squat globular body with tall cylindrical neck; widening toward top into a funnel mouth with furnace-finished rim. A green trail applied in a wavy pattern around the widening part of the neck and a horizontal glass thread above it.

Very rare.

Musée du Louvre (Arveiler-Dulong 2005, no. 1304)

Le Verre en Jordanie et en Syrie du Sud (Dussart 1998,

BX. 322 (pl. 40,7) p. 143 (without decoration)

Israel Museum (Israeli 2003, nos. 185-186, 192 and

431)



FLASKS



70 FLASK
DOS32

Free-blown
Italy
1st century AD
Height: 11.8 cm, Ø 6.5 cm, weight: 45 g
Isings 1957, form 28 a (variant)
Spectacular iridescence
Provenance: Gallery Bagot (Jaume Bagot),
Barcelona, 2013

Large unguentarium of pale green glass. Piriform-shaped body and long cylindrical neck with everted, inwardly folded rim.
Slightly indented base. No pontil mark.

Museo Archeologico di Udine (Buora 2004, nos. 43, 59 and 60)
Vetri antichi delle Province di Belluno, Treviso e Vicenza (Casagrande 2003, no. 195)
Museo Archeologico al Teatro Romano di Verona or other Veronese Collection (Facchini 1999, no. 138)
Vetri antichi di raccolte concordiesi e polesane (Larese 1998, no. 62)
Museo Archeologico Nazionale di Aquileia (Mandruzzato 2007, no. 71)
Museo Archeologico Nazionale di Este (Toniolo 2000, no. 149)



71 CYLINDRICAL FLASK
DOS33

Body mould-blown, neck and mouth free-blown
Eastern Mediterranean
End 1st – 2nd century
Height: 11.3 cm, Ø 5 cm, weight: 58 g
Iridescence
Provenance: Gallery Bagot (Jaume Bagot),
Barcelona, 2013

Cylindrical flask of sea-green glass. Cylindrical body with short cylindrical neck. Rim is horizontal flange, folded out and inward and flattened. Slightly concave base. No pontil mark.

Princeton University Art Museum (Antonaras 2012, nos. 272, 397)
Musée du Louvre (Arveiller-Dulong 2005, nos. 746-749)





72 TALL FLASK

DOS64

Free-blown

Eastern Mediterranean, probably Asia Minor

Probably 2nd - early 3rd century AD

Height: 21.6 cm, Ø 7 cm, weight: 76 g

Iridescence and encrustation

Provenance: Gallery Khepri (Lou van Rijn)

Amsterdam, about mid 1970s

Flask of transparent pale sea-green glass. Cylindrical body with long cylindrical neck, splaying slightly above constriction at bottom with collar rim. Base flattened. No pontil mark.

This specific form with cylindrical body in combination with a long neck, is rare. It is probably a product of Asia Minor. This type of long neck mostly with collar rim is more commonly seen on a conical or piriform body, often with horizontal grooves.

Tire Müzesi Cam Eserleri (Gürler 2000, nos. 64-68)

Metropolitan Museum of Art, New York (Accession number 74.51.41 the Cesnola Collection)





73 CARINATED FLASK
DOS67

Free-blown
Probably Asia Minor
Probably 3rd century, possibly 2nd century AD
Height: 13.2 cm, Ø 11.5 cm, weight 86 g
Provenance: Gallery Bagot (Jaume Bagot), Barcelona, 2013

Flask of almost colourless, pale, sea-green tinted glass. Squat, carinated body with long upward-flaring neck and constriction at the junction with the body. Rim furnace-finished. Ring-shaped foot. Ring-shaped pontil mark.

Sammlung Karl Löffler (Baume, 1976, no. 130, Plate 16)
Rheinischen Landesmuseums Trier (Goethert-Polaschek 1977, no. 898)
Sammlung Oppenländer (Saldern, von 1974, no. 627)



74 TALL FLASK

DOS68

Free-blown
Roman Empire
Probably 3rd century
Height: 16.8 cm, Ø 7.8 cm, weight: 68 g
Provenance: Gallery Bagot (Jaume Bagot),
Barcelona, 2013

Flask of sea-green glass. Pear-shaped body with long cylindrical neck with furnace-finished rim. Flattened base, slightly indented. Ring-shaped pontil mark.

No parallels could be found.

75 TALL FLASK

DOS71

Free-blown
Western part of Roman Empire
3rd – 4th century AD
Height: 15.6 cm, Ø 7 cm, weight: 91 g
Provenance: Akanthos Ancient Art Antwerp
(Karl Stimm), 2013

Flask of transparent sea-green glass. Cylindrical body with cylindrical neck and wide conical mouth with furnace-finished rim with toolmark. Base slightly indented. Pontil mark.

Princeton University of Art Museum (Antonaras 2012,
no. 272)
Musée du Louvre (Arveiller-Dulong 2005, no. 1106)
Israel Museum (Israeli 2003, no. 317)



76 TALL FLASK

DOS73

Free-blown

Eastern Mediterranean

3rd – 4th century AD

Height: 17.6 cm, Ø 9.3 cm (body), Ø 8.8 cm (base),

weight: 105 g

Colourful iridescence and areas with encrustation

Provenance: Cahn International AG, Münchenstein
(CH), 2014Formerly part of Collection Saeed Motamed (1925-
2013), formed between 1953 and the early 1990s

Flask of transparent pale sea-green glass. Baluster-shaped body on wide foot. Long cylindrical neck with funnel-shaped mouth with inwardly folded rim.
Base flattened with ring-shaped pontil mark.

Although this rare baluster shape is known, no parallels could be found.



77 SQUARE FLASK of purple glass
DOS72

Mould-blown body, free-blown neck and mouth
Roman Empire, probably Palestine
3rd – 4th century AD
Height: 8.7 cm, Ø 4.1 cm (opening), weight: 30 g
Iridescence, some weathering
Provenance: Gallery Drees Archeo (Nelly Drees),
Brussels, 2010

Flask of translucent pale purple glass. Square body
with horizontal shoulders with rounded edges.
Cylindrical neck with funnel mouth with ridge under-
neath furnace-finished rim. Flat base with pontil mark.

It is hard to find a good parallel for this particular form.

Szépművészeti museum, Budapest (Barkóczi 1996,
no. 100)
Bijnsdorp Collection (Bijnsdorp 2010, no. NFB 062 for
a striking example for the colour and the form but as
hexagonal bottle)
Roman glass found in and around Cologne
(Fremersdorf 1961, Tafel 83, N5902)
Roman glass found in and around Cologne
(Fremersdorf 1984, no. 147-148)
Israel Museum (Israeli 2003, no. 312)

78 FLASK of purple glass
DOS76

Free-blown
Eastern Mediterranean
3rd – 4th century AD
Height: 11.4 cm, Ø 5.8 cm, weight: 57 g
Isings 1957, form 102b
Weathering crust over parts of vessel, spectacular
iridescence wherever it has flaked
Provenance: Gallery Drees Archeo (Nelly Drees),
Brussels, 1995

Flask of transparent pale purple glass. Conical body
with flattened shoulder and funnel mouth with hollow
horizontal flange just below furnace-finished rim.
Flat, slightly concave base without pontil mark.

Musée du Louvre (Arveiller-Dulong 2005, no. 1106)
Yale University Art Museum (Matheson 1980, no. 291)





79 WIDE-SHOULDERED FLASK

DOS78

Free-blown
Eastern Mediterranean
3rd – 4th century AD

Height: 21 cm, Ø 6.2 cm, weight: 84 g
Provenance: Gallery Bagot (Jaume Bagot),
Barcelona, 2012
Ex private English Collection, acquired in the 1970s

Flask of transparent honey-coloured glass. Conical body with long cylindrical neck and everted inwardly folded rim. Base with pontil mark.

This form in combination with the tall neck is rare.

Newark Museum (Auth 1976, no. 442, inv. no. 50.1622)
Kestner Museum Hanover (Liepmann 1982, no. 81)
Museo Archeologico Nazionale di Aquileia
(Mandruzzato 2007, no. 294)

80 FLASK of honey-coloured glass

DOS39

Free-blown
Roman Empire
3rd, 4th century

Height: 13,5 cm, Ø 7,5 cm, weight: 57 g
Provenance: Anubis Ancient Art, Henk Dijkstra,
Collection Dieter Schmidt, collected before 1970

Flask of honey-coloured glass. Globular body with long, slightly conical neck widening towards the body. Wide funnel-shaped opening with furnace-finished rim. Indented base. No pontil mark.

Newark Museum (Auth 1976, no. 436)
Szépművészeti museum, Budapest (Barkócz 1996,
no. 262)



81 SQUAT BOTTLE

DOS102

Free-blown

Eastern Mediterranean

4th – 5th century AD

Height: 6.3 cm, Ø 7.1 cm, weight: 43 g

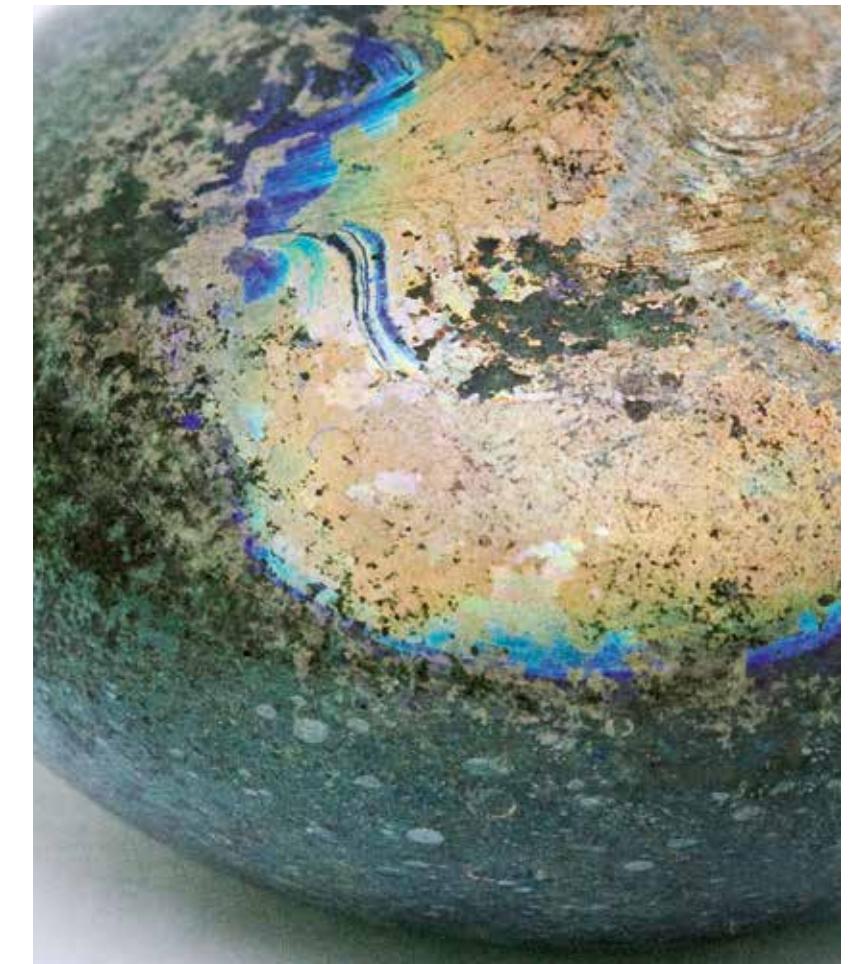
Colourful iridescence

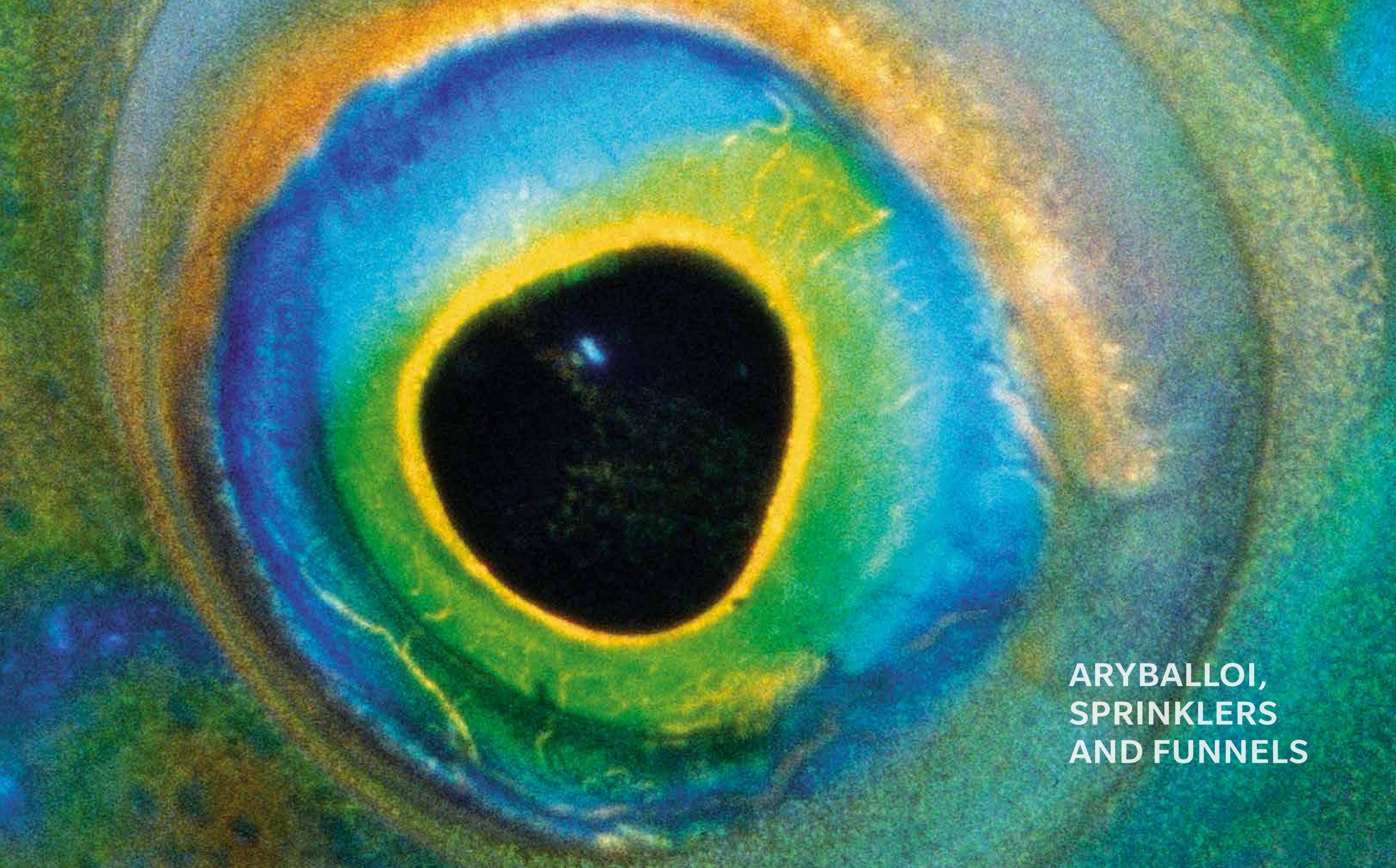
Provenance: Gallery Rhéa (Michael G. Petropoulos)

Zurich, 2004

Flask of translucent dark green glass. Squat globular body with short cylindrical neck with everted inwardly folded rim. Wide flat indented base. Pontil mark.

Royal Ontario Museum (Hayes 1975, no. 424)
Sammlung Morell (Haas-Gebhard, Gebhard 2005,
no. M 268)





ARYBALLOI,
SPRINKLERS
AND FUNNELS



130

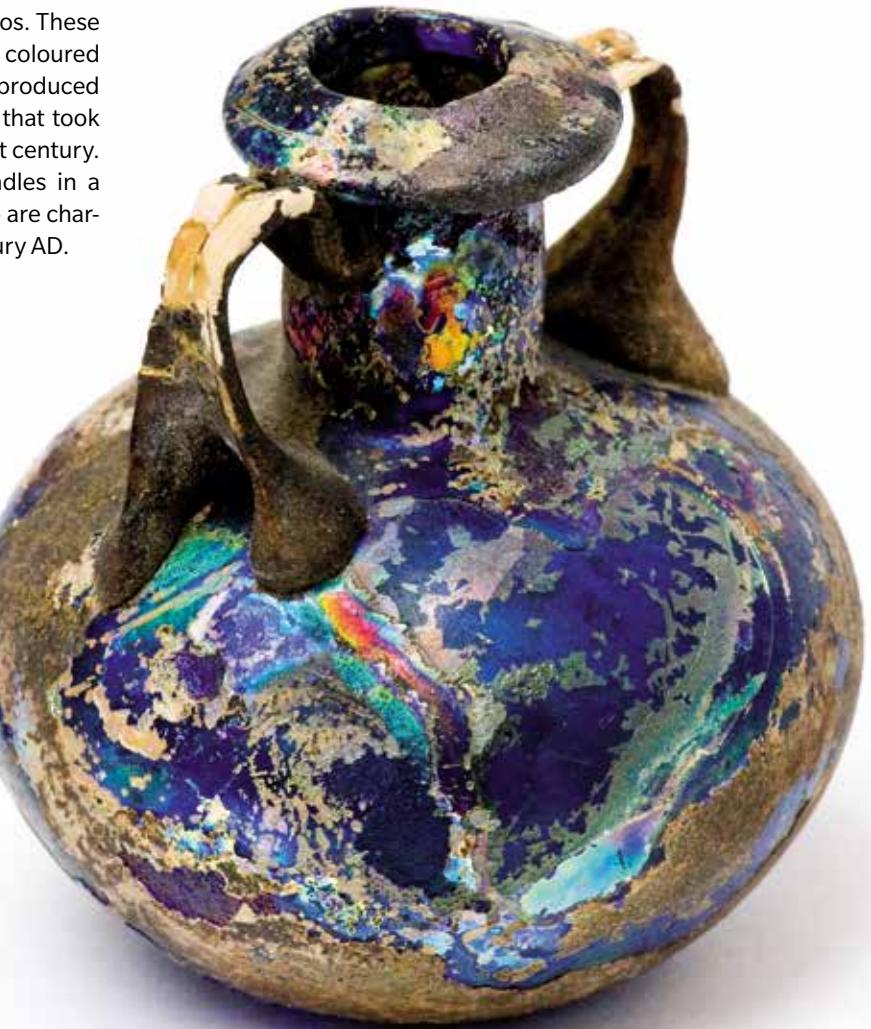
82 THIN-WALLED ARYBALLOS
DOS14A

Free-blown, handles applied
Mid 1st century AD, Eastern Mediterranean
Height: 6.2 cm, Ø 5.8 cm, weight: 26 g
Barag 1970, Type 9.1, Sorokina 1987, Type 1
Very colourful iridescence
Provenance: Gallery Cervera, Barcelona 2015
Published in: F. Cervera, El Vidrio en la Antigüedad – Galeria Ars Histórica, Barcelona (without year) no. 15

Aryballos of transparent royal-blue glass. Squat bulbous body with short cylindrical neck and triangular rim, folded outward, downward and upward, inward. Two bifurcated handles of white opaque glass, applied on shoulder, drawn up, folded down and up, attached to upper part of neck. Pushed-in base, slightly concave. No pontil mark.

This is an example of an early blown aryballos. These earliest blown aryballooi are thin-walled coloured bottles (Stern 2001, p. 44, 45). They are produced before the invention of the metal blowpipe that took place somewhere after the middle of the first century. The triangular rim and the bifurcated handles in a contrasting colour – such as opaque white – are characteristic of production in the mid-first century AD.

Rare.



131



83



84



85

83 ARYBALLOS
DOS53

Free-blown
Roman Empire, Eastern Mediterranean,
probably Asia Minor
2nd century AD
Height: 8.6 cm, Ø 7.9 cm, weight: 105 g
Isings 1957, form 61
Sorokina 1987: rim type B, handles type C4
Silvery iridescence
Provenance: Gallery Drees Archeo (Nelly Drees),
Brussels, 1992

Aryballos of sea-green glass. Globular body with short cylindrical neck, collar rim folded outward, downward, upward and inward. Flattened, slightly indented base. No pontil mark. Two coil handles applied on the shoulder, drawn up and attached to neck, just below collar rim.

Princeton University Art Museum (Antonaras 2012,
no. 410)
Collection Cuperus (Cuperus 2009, no. PEC 065)
Kunstmuseum Düsseldorf (Saldern, von 1974, no. 264)
Museum für Vor- und Frühgeschichte Frankfurt am
Main (Welker 1987, no. 26)

Princeton University Art Museum (Antonaras 2012,
no. 410)
Collection Cuperus (Cuperus 2009, no. PEC 065)
Kunstmuseum Düsseldorf (Saldern, von 1974, no. 264)
Museum für Vor- und Frühgeschichte Frankfurt am
Main (Welker 1987, no. 26)

85 ARYBALLOS
DOS55A

Free-blown
Roman Empire, Eastern Mediterranean,
probably Asia Minor
2nd century AD
Height: 7.7 cm, Ø 7 cm, weight: 84 g
Isings 1957, form 61
Sorokina 1987, rim type B, handles type C4
Beautiful greenish-silvery iridescence
Provenance: Luc Decruyenaere Brussels, 2014
Private Collection Paris

Aryballos of green glass. Globular body with short cylindrical neck, collar rim folded outward, downward upward and inward. Flattened, slightly indented base. No pontil mark. Two coil handles applied on the shoulder, drawn up and attached to neck, just below collar rim.

Princeton University Art Museum (Antonaras 2012,
no. 410)
Collection Cuperus (Cuperus 2009, no. PEC 065)
Kunstmuseum Düsseldorf (Saldern, von 1974, no. 264)
Museum für Vor- und Frühgeschichte Frankfurt am
Main (Welker 1987, no. 26)



133

86 SPRINKLER with herringbone pattern
DOS74A

Body mould-blown, neck and mouth free-blown
Eastern Mediterranean, Syro-Palestinian area
3rd century AD
Height: 8,2 cm, Ø 6,4 cm, weight: 48 g
Iridescence and some encrustation
Provenance: Anubis Ancient Art, Henk Dijkstra, 2016,
Collection Dieter Schmidt, collected before 1970

Sprinkler of transparent, almost colourless glass.
Spherical body with cylindrical neck and conical
mouth with horizontal thickening just under the rim.
At the point where the body becomes the neck, a
diaphragm on the inside with a hole. Slightly convex
base with pontil mark.
The bottle has been blown into a two-part mould of
two herringbone motifs. According to Stern (1995,
131, p. 196), this herringbone motif is quite rare, especially
when it has a pontil mark.

Newark Museum (Auth 1976, no. 80 (with pontil
mark))
Oppenländer Collection (Saldern, von 1974, no. 485)
Toledo Museum of Art (Stern 1995, no. 131 (with
pontil mark), 132 (without pontil mark))



87 SPRINKLER with ribs
DOS74B

Body mould-blown, neck and mouth free-blown
Eastern Mediterranean, Syro-Palestinian area
3rd, 4th century AD
Height: 9,4 cm, Ø 7,1 cm, weight: 67 g
Iridescence and some encrustation
Provenance: Anubis Ancient Art, Henk Dijkstra, 2016,
Collection Dieter Schmidt, collected before 1970

Sprinkler of transparent sea-green glass. Spherical,
diagonally ribbed body with cylindrical neck and coni-
cal mouth with horizontal fold just under the furnace-
finished rim. At the point where the body becomes the
neck, a diaphragm on the inside with a hole. Indented
base with pontil mark.

Oppenländer Collection (Saldern, von 1974, no. 495)

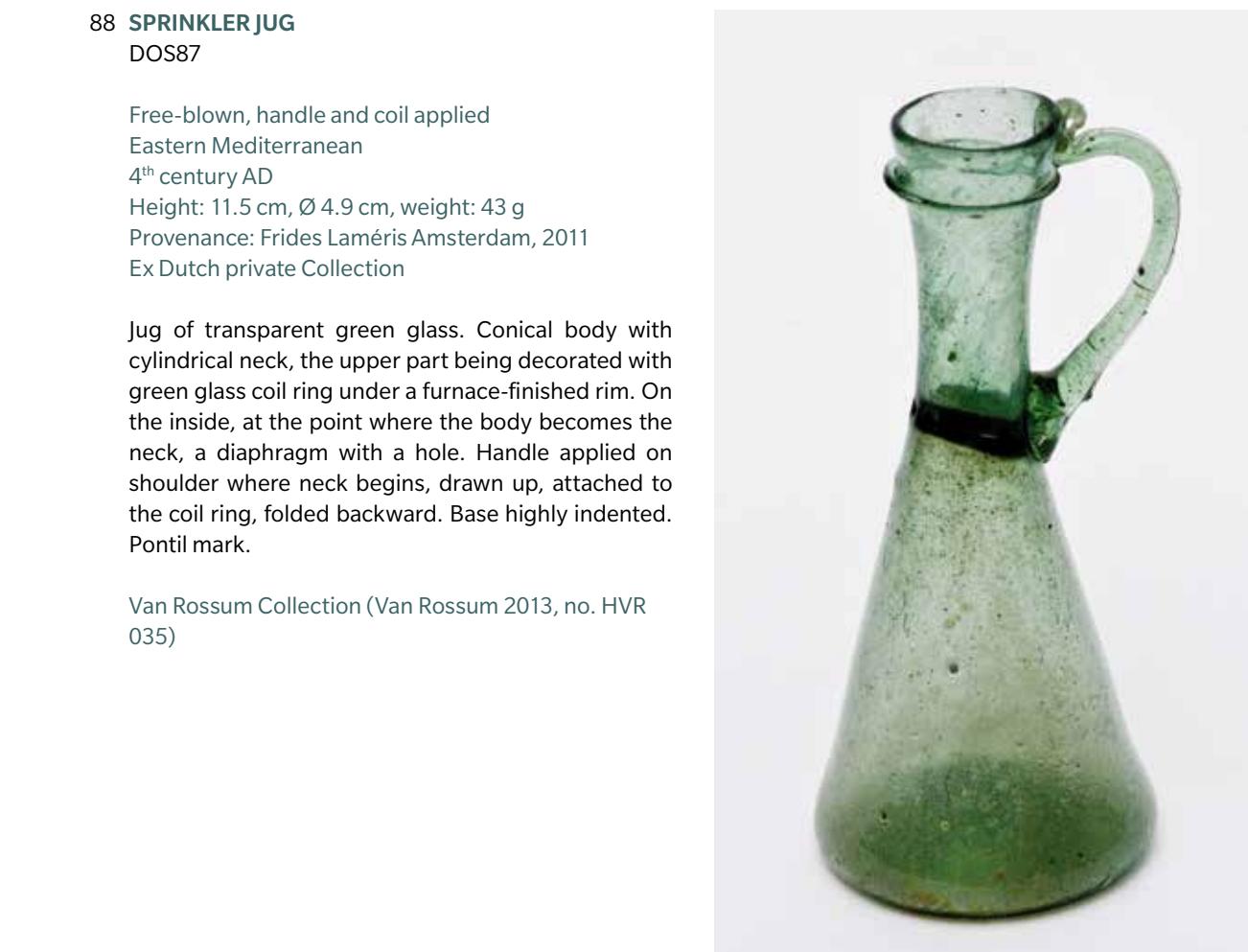


88 SPRINKLER JUG
DOS87

Free-blown, handle and coil applied
Eastern Mediterranean
4th century AD
Height: 11.5 cm, Ø 4.9 cm, weight: 43 g
Provenance: Frides Laméris Amsterdam, 2011
Ex Dutch private Collection

Jug of transparent green glass. Conical body with
cylindrical neck, the upper part being decorated with
green glass coil ring under a furnace-finished rim. On
the inside, at the point where the body becomes the
neck, a diaphragm with a hole. Handle applied on
shoulder where neck begins, drawn up, attached to
the coil ring, folded backward. Base highly indented.
Pontil mark.

Van Rossum Collection (Van Rossum 2013, no. HVR
035)





89 HEAVY-FOOTED SPRINKLER

DOS97

Free-blown
Syro-Palestinian
4th century AD
Height: 11.3 cm, Ø 6.3 cm, weight: 121 g
Provenance: Archea (Vincent Geerling)
Amsterdam, 2013
Published: Bonhams London, auction 26 April 2001
lot 262
Bonhams London, auction 3 October 2000 lot 106
Bonhams London, auction 13 April 2000 lot 64

Sprinkler of transparent green glass. Ovoid body decorated with eleven vertical pinched ribs. Wide mouth with open projecting roll halfway down neck and rounded and inner diaphragm at base on the inside of the neck. Rounded base and four uneven feet pinched out of the base. Pontil mark.

This form, without handles, is rare.

Collection Bijnsdorp (Bijnsdorp 2010, no.NFB 239)
Collection Cuperus (Cuperus 2009, no. PEC 040)

90 SPRINKLER in two colours ON FIVE FEET

DOS97A

Free-blown, handles applied
Eastern Mediterranean, Syro-Palestinian
4th century AD
Height: 7.9 cm, Ø 5.3 cm, weight: 52 g
Provenance: Galerie Drees Archeo (Nelly Drees)
Brussels, 2015
Ex private Belgian Collection, Mr. et Mrs. L.C. formed
during 1970 and 1980

Sprinkler of translucent green glass in the form of a pomegranate. Globular body with wide tapering neck and collar rim. Two handles of acquamarine coloured glass, applied on the shoulder, drawn up and attached to collar in a fold. Five feet pinched from glass of the body. Pontil mark.

A sprinkler on feet in combination with two handles is rare. Most comparable examples have more than two handles.

Collection Cuperus (Cuperus 2009, no. PEC040 for
an example with four handles and four feet)



91 FUNNEL of honey-coloured glass
DOS103A

Free-blown
Eastern Mediterranean
End 4th – 5th century AD
Height: 7,5 cm, Ø: 7,8 cm, weight: 30 g

Isings 1957, form 99
Provenance: Anubis Ancient Art, Henk Dijkstra, 2016,
Collection Dieter Schmidt, collected before 1970

Spouted bottle of transparent green glass. Globular body with cylindrical neck and flaring funnel-shaped mouth with furnace-finished rim. Indented base with pontil mark. A still intact spout.

Usually this type of glass has an inwardly folded rim.
This type is rare.

Israel Museum (Israeli 2003, no.173, with inwardly folded rim)



This type of glass is commonly called a feeding-bottle or baby-feeder (for example Barkócz 1996, no.84: Saugflasche) for which use it seems to be rather impractical and even dangerous. However, its exact use is unknown. It was probably used as a kind of funnel (Israeli 2003, p. 290). Sheppard (1994, no.80) suggested they could have been used to fill oil lamps, of which numerous terracotta specimens were found.

92 SPOUTED BOTTLE in two colours
DOS103

Free-blown, thread and spout applied
Eastern Mediterranean

End 4th – 5th century AD

Height: 9.9 cm, Ø 6.9 cm, weight: 55 g

Isings 1957, form 99 (later variant)
Provenance: Galerie Drees Archeo (Nelly Drees)
Brussels, 2015

Ex private Belgian Collection, Mr. et Mrs. L.C. formed between 1970 and 1980

Spouted bottle of transparent pale sea-green glass. Globular body with cylindrical neck and flaring funnel-shaped mouth with furnace-finished rim. Flattened and highly indented base with pontil mark. On the neck a thread of acquamarine coloured glass wound with nine revolutions. On the mouth a zigzag thread of acquamarine coloured glass. An intact spout, made of the same acquamarine coloured glass.

The spout was made with a blob of hot glass at the tip of a metal rod. As soon as the hot glass softened the vessel's wall, the glassblower pierced it with the metal rod. This action simultaneously created a hollow area inside the blob of glass. Pulling back the rod lengthened the hot blob into a tubular spout.



To use a different coloured glass to make the spout is rare. Exceedingly rare is a glass zigzag thread to decorate the underside of the mouth.

The only identical example for a mouth with zigzag decoration in combination with identical thread decoration around the neck is a pitcher (cat. 1 LNS 258 G and dated 6th – 7th century AD) in Glass from Islamic Lands, the Al-Sabah Collection in the Kuwait National Museum by S.Carboni. Carboni says about this pitcher: "This pitcher is probably the most 'Roman-looking' of the group and may have been produced before the advent of Islam." Thus Carboni is not sure about the dating of this pitcher.

Musée du Louvre (Arveiller-Dulong 2000, no. 1016)
Newark Museum (Auth 1976, no.199)
Collection Cuperus (Cuperus 2009, cat. no. PEC068)
Royal Ontario Museum (Hayes 1975, no. 299)
Collection Ernesto Wolf (Stern 2001, cat. no. 89 for an earlier example)





Glass jars were commonly used in the Syro-Palestinian area and Egypt during the late Roman and Byzantine periods. The number of jars excavated in Syria and Palestine far surpasses that known from any other part of the world in any period. In Palestine alone, 18 shapes of jar have been noted. The body is usually bulbous. Most are flat-bottomed or have a slightly concave base. Jars with base rings are relatively rare. A coil base appears to have been typical for a small group of Syrian jars. Many jars have a relatively tall funnel mouth with a decorative rim coil or a cut-out fold, also known as a projecting roll or cut-out collar rim, just below the edge of the rim. (Stern 2001, nos. 116-126).

JARS

93 MINIATURE UNGUENTARIUM
DOS40

Free-blown
Eastern Mediterranean, Syro-Palestinian area
1st - 2nd century AD
Height: 4.7 cm, Ø 3.7 cm (flange), weight: 15 g
Provenance: Acquired by the father of the present owner in the mid 1980s

Miniature unguentarium of transparent sea-green glass. Body widening to the base. Rim folded inward. High indented base. No pontil mark.

Newark Museum (Auth 1976, nos. 511, 512)
Carnegie Museum of Natural History (Oliver Jr 1980, no. 118. Inv. no. 20837/1)



94 MINIATURE JAR
DOS41

Free-blown
Eastern Mediterranean, Syro-Palestinian area
1st - 2nd century AD
Height: 4.6 cm, Ø 3.1 cm (flange), weight: 12 g
Provenance: Acquired by Winkel's father in the mid 1980s

Rare miniature jar of transparent green glass. Body with concave walls with a tooled flange slightly under the furnace-finished rim. Indented base. Pontil mark.

No parallels could be found.



95 MINIATURE UNGUENTARIUM
DOS42

Free-blown
Eastern Mediterranean, Syro-Palestinian area
1st - 2nd century AD
Height: 3.0 cm, Ø 1.8 cm, weight: 1 g
Provenance: Acquired by Winkel's father in the mid-1980s

Miniature unguentarium of transparent green and very thin glass. Rim folded inward. High indented base. No pontil mark.

Newark Museum (Auth 1976, nos. 511 and 512 for a related form)



96 MINIATURE JAR
DOS43

Free-blown
Eastern Mediterranean, Roman Empire, probably Italy
1st - 2nd century AD
Height: 2,1 cm, Ø 2.8 cm, weight: 4 g
Iridescence and encrustation
Provenance: Acquired by Winkel's father in the mid-1980s

Miniature jar of transparent sea-green glass. Squat bulbous body with cylindrical neck and everted inwardly folded rim. Flat base without pontil mark.

Musée du Louvre (Arveiler-Dulong 2005, no. 1162)
Newark Museum (Auth 1976, nos. 517, 518)
Sammlung Morell (Haas-Gebhard 2005, no. M156)
Van Rossum Collection (Rossum, van 2013, no. HVR03)



97 BEAKER OR JAR

DOS46

Free-blown

Eastern Mediterranean, probably Cyprus

3rd century AD

Height: 10,5 cm, Ø 8,0 cm, weight: 49 g

Iridescence and some encrustation

Provenance: Anubis Ancient Art, Henk Dijkstra, 2016,

Collection Dieter Schmidt, collected before 1970

Beaker or jar of transparent sea-green glass. Conical body with everted furnace-finished rim. Rounded, slightly indented base. Pontil mark.



A large number of beakers like this have been found on the island of Cyprus. It seems that flat, saucer-shaped, often painted lids, were found together with them (Newark 1976, p. 100)

Musée du Louvre (Arveiller-Dulong 2005, no. 984)

Newark Museum (Auth 1976, no. 50.1648, p. 100

(with horizontal glass thread))

Collection Van Rossum (Rossum, van 2013, no. HVR

029 (on foot and with horizontal glass thread))

98 JAR with marvellous iridescence

DOS57

Free-blown

Eastern Mediterranean

3rd – 4th century AD

Height: 7,9 cm, Ø 9,5 cm, weight: 89 g

Wonderful iridescence and some encrustation

Provenance: Anubis Ancient Art, Henk Dijkstra, 2016,

Collection Dieter Schmidt, collected before 1970

Jar of transparent sea-green glass. Squat, globular body with cylindrical neck opening in a conical mouth with thick furnace-finished rim. Slightly indented base without pontil mark.

Louvre (Arveiller-Dulong 2005, no. 1166)

Israel Museum (Israeli 2003, no. 298)



99 JAR
DOS77

Free-blown
Syro-Palestinian area
3rd – 4th century AD
Height: 4.1 cm, Ø 4.3 cm, weight: 25 g
Silvery iridescence
Provenance: Gallery Drees Archeo (Nelly Drees), Brussels, 1995

Jar of translucent yellowish-green glass. Body with straight walls, short cylindrical neck, funnel mouth with inwardly folded rim. Indented base with pontil mark.

No parallels could be found.



100 JAR with pinched projections
DOS69

Free-blown
Eastern Mediterranean, Syro-Palestinian
3rd – 4th century
Height: 6.7 cm, Ø 6.8 cm, weight: 41 g
Provenance: Gallery Bagot (Jaume Bagot), Barcelona, 2013

Jar of pale sea-green glass. Globular body with short cylindrical neck with conical mouth and inwardly folded rim. Body decorated with a horizontal line of seven pinched decorations. Indented base. No pontil mark.

Princeton University Art Museum (Antonaras 2012, no. 218)
Newark Museum (Auth 1976, no. 175)
Sammlung Oppenländer (Saldern, von 1974, no. 714)



101 JAR of purple glass
DOS85

Free-blown
Roman Empire, probably Palestine
4th century AD
Height: 7.9 cm, Ø 6.2 cm, weight: 43 g
Provenance: Gallery Drees Archeo (Nelly Drees), Brussels, 2001

Jar of transparent purple glass. Conical body with sloping shoulder with rounded edges and short cylindrical neck. Inwardly folded funnel mouth. Body widened to form base. Indented base. Probably with pontil mark.

Rare

Kunstmuseum Düsseldorf (Saldern, von 1974, no. 225 (variant))





102 JAR in two colours

DOS83

Free-blown with applied glass dots

Eastern Mediterranean

4th century AD

Height: 7.6 cm, Ø 7.8 cm, weight: 57 g

Spectacular golden iridescence

Provenance: Collection Karl Band (1900 – 1995),

architect Cologne, Collection no. 5, acquired 1935

Münz- und Medaillen AG Basel (CH)

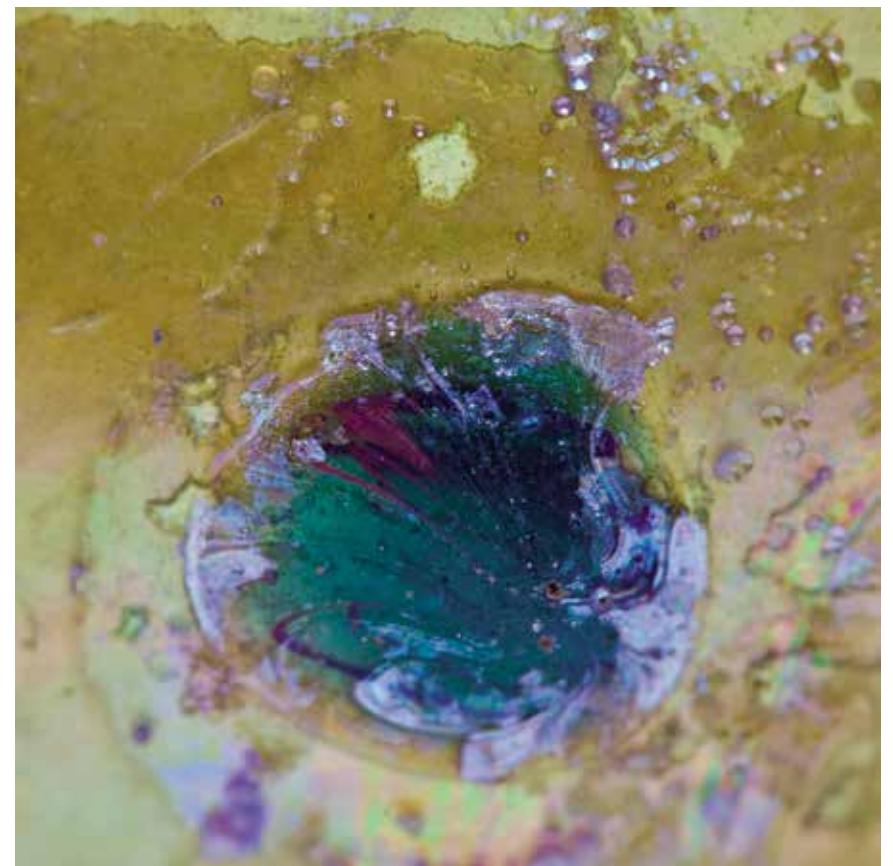
Jar of translucent honey-coloured glass. Squat globular body with short cylindrical neck, with slightly conical opening with horizontal indentation and furnace-finished rim. Flattened base. Body decorated with five moss-green glass dots.

This particular shape, as a jar with green glass dots, is rare.

Landesmuseum Württemberg (Honroth 2007,
no. 198)

Museu d'Arqueologia de Catalunya (Rossell 2005,
no. 150)

Victoria and Albert Museum London (Inv. no. 8206)





103 JAR with bronze chain
DOS84

Free-blown, handles and bronze chain applied
Eastern Mediterranean
4th century AD
Height: 5.6 cm, Ø 5.5 cm, weight: 36 g (including
bronze chain)
Dussart 1998, 94. Type B.VII 2711b. pl. 20:5
Provenance: Gallery Bagot (Jaume Bagot),
Barcelona, 2012
Ex Collection family Ribas de Pouplana (Girona,
Spain), acquired in the 1970s

Jar of transparent sea-green glass. Squat globular body with short cylindrical neck with inwardly folded funnel mouth. Concave base with pontil mark. Pair of handles applied on shoulder, drawn up and attached to edge of rim, cast off, leaving a casting-off thread. Two short bronze chains, connected to bronze rings which pass through the two glass handles. The bronze rings made by bending length of wire into circle held in place by twisting the overlapping ends.

Exceedingly rare.

Princeton University Art Museum (Antonaras 2012,
no. 295 for the jar, excluding the bronze chain)
Newark Museum (Auth 1976, no. 469 for the jar,
excluding the bronze chain)
Bonhams London (auction 14 May 2003 lot 329 for jar
with bronze chain)
Montreal Museum of Fine Arts (Caron 2008, nr. 163)
Israel Museum (Israeli 2003, no. 303 for the jar,
excluding the bronze chain)



104 TWIN-HANDED JAR

DOS88A

Free-blown, ribs pincer; handles applied

Eastern Mediterranean

4th century AD

Height: 11.6 cm, Ø 10.6 cm, weight: 168 g

Barag 1970, Type 6.7-3

Provenance: Peter Schneider, Treasuregate –

Art of the Ancients, 2014

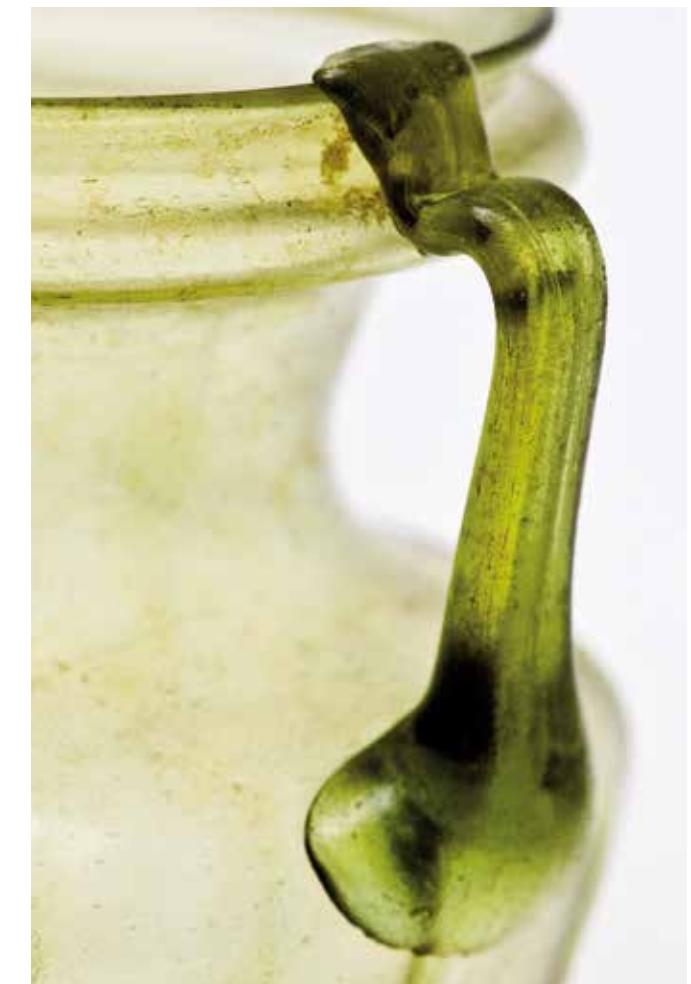
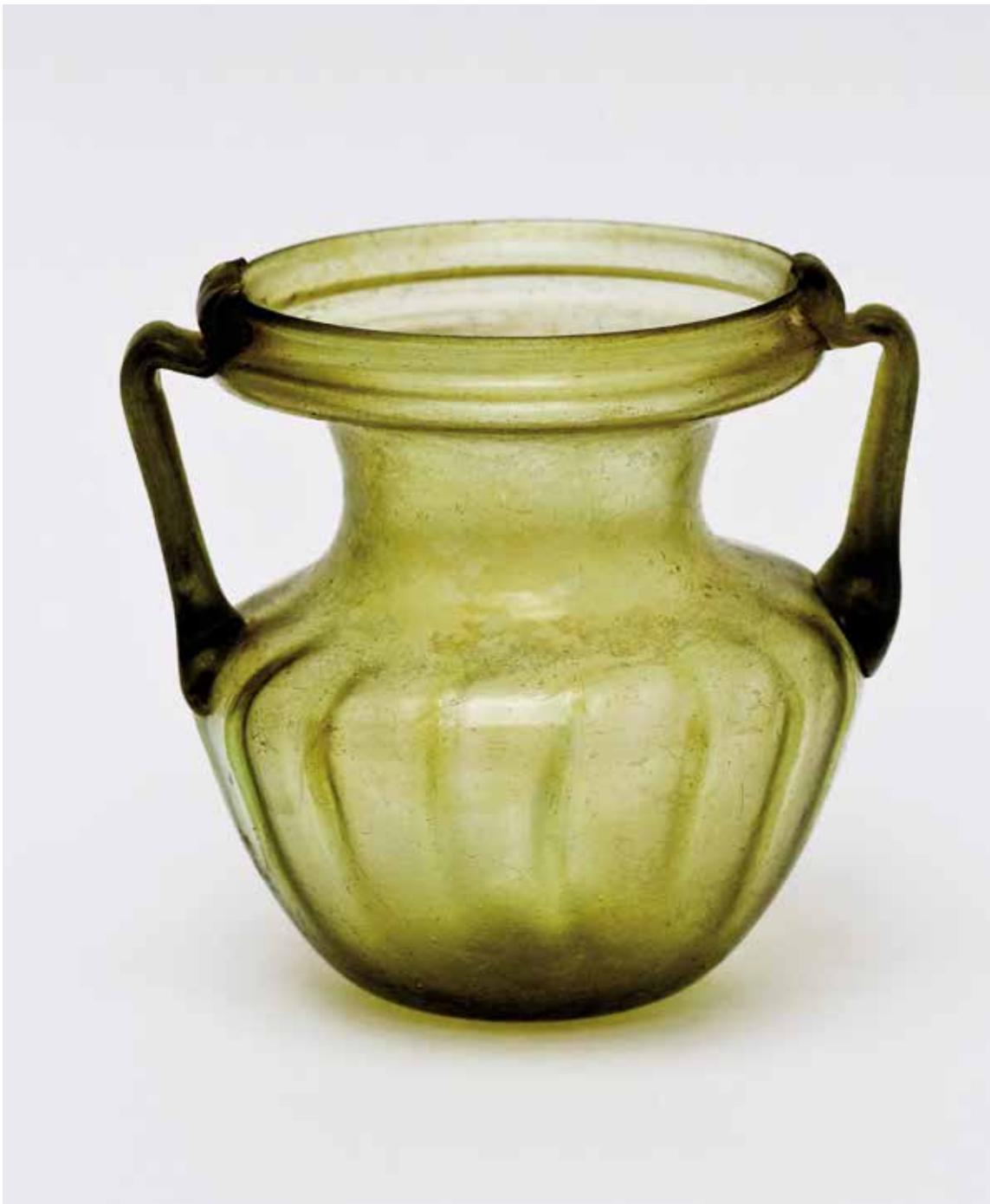
Jar of transparent olive-green coloured glass. Squat, bulbous body with almost horizontal shoulder and sixteen irregularly spaced fine ribs of varying lengths, which can be felt on the interior. Short cylindrical neck opening in wide funnel mouth with a hollow rounded fold below furnace-finished rim. Two handles applied on edge of body and shoulder, drawn up and attached to side of rim at almost right angles. Pontil mark.

Royal Ontario Museum (Hayes 1975, no. 328 for an example with two handles, without ribs)

Yale University Art Gallery (Matheson 1980, no. 301 for an example without handles)

Ernesto Wolf Collection (Stern 2001, no. 116 for an example without handles)

Victoria & Albert Museum London (inv. no. 8130 with two handles)





105 JAR of purple and green glass
DOS89

Free-blown, handles and thread applied
Syro-Palestinian
4th century AD
Height: 9.4 cm, Ø 9 cm, weight: 165 g
Barag 1970, vol. 2, pl. 33, Type 6.6 (variant)
Provenance: Gallery Drees Archeo (Nelly Drees),
Brussels, 2010

Jar of translucent purple glass. Squat, spherical body with cylindrical neck opening in wide funnel mouth a hollow rounded fold below furnace-finished rim. Concave base with pontil mark. Pair of handles of olive-green glass, drawn upward from widest part of body, attached with folds to rim. Fine thread wound spirally thirty times around body and neck.

Princeton University of Art Museum (Antonaras 2012,
nos. 294-295)
Ontario Museum (Hayes 1975, nos. 384 and 441)
Carnegie Museum of Natural History, Pittsburgh
(Oliver Jr. 1980, nos. 166-167 (without handles))

106 THREE-HANDED JAR
DOS91

Free-blown, handles applied
Eastern Mediterranean
4th century AD
Height: 12.7 cm, Ø 10 cm, weight: 123 g
Barag 1970 vol. 2, pl. 33, type 6.6 (variant)
Stunning colourful iridescence
Provenance: Cahn International AG, Münchenstein
(CH), 2014
Formerly part of Collection Mildrid (Miriam) Devor,
Jerusalem

Very rare jar of transparent sea-green glass. Squat globular body with horizontal shoulder under short cylindrical neck, opening in a funnel mouth with open collar. Indented base. Three coil handles, each applied on the shoulder, drawn up, attached to edge of the rim, and pressed down against collar, at right angles, the excess pressed down against the rim and cast off, leaving a casting-off thread. Pontil mark.

Princeton University Art Museum (Antonaras 2012, no. 300 (four handles))
Römisch-Germanischen Museums Köln (Baume, Ia 1973, no. D 62 – Tafel 30-3. (three handles))



107 FOUR-HANDED JAR
DOS90

Free-blown, handles applied
Eastern Mediterranean
4th century AD
Height: 9.8 cm, Ø 7.7 cm, weight: 137 g
Barag 1970, vol. 2, pl. 33, type 6.6 (variant)
Provenance: Gallery Münzen an der Oper Munich,
about mid 1980s

Jar of transparent moss-green glass. Squat globular body with cylindrical neck on horizontal shoulder, opening in funnel mouth with open collar with

furnace-finished rim. Slightly indented base. Four coil handles of the same colour, each applied just below the shoulder, attached to edge of rim, and pressed down against collar; excess glass pressed down against the rim and cast off, leaving a casting-off thread.

Princeton University of Art Museum (Antonaras 2012, no. 300 (completely identical form, four handles))
University of Pennsylvania Museum of Archaeology and Anthropology (Fleming 1999, p. 124 (completely identical form, four handles))
Metropolitan Museum of Art, New York Accession Number X.21.212. (completely identical form, four handles))





108 TWIN-HANDED JAR in two colours
DOS86

Free-blown, handles and thread applied
Eastern Mediterranean
4th century AD
Height: 12.3 cm, Ø 12.6 cm, weight: 234 g
Provenance: Gallery Drees Archeo (Nelly Drees),
Brussels, 1989

Jar of transparent sea-green glass. Globular body with funnel mouth with open collar and furnace-finished rim. Flattened and slightly indented base. Two handles of acquamarine-coloured glass, applied on the shoulder, drawn up and attached to the collar, excess glass pressed down against the rim and snapped off. On lower body two horizontal translucent acquamarine-coloured glass threads. Just below the first thread a zigzag decoration of the same colour. Pontil mark.

Newark Museum (Auth 1976, no. 180, inv. nr. 50.1581
(three handles))
Montreal Museum of Fine Arts (Caron 2008, nos. 160
and 163 (three handles))
Israel Museum (Israeli 2003, no. 307)
Ernesto Wolf Collection (Stern 2001, no. 117 (without
handles), 122 (three handles))

109 JAR with zigzag decoration
DOS93

Free-blown, coils applied
Eastern Mediterranean
4th century AD
Height: 6.3 cm, Ø 7.1 cm, weight: 58 g
Provenance: Gallery Drees Archeo (Nelly Drees),
Brussels, around mid-1980s

Jar of transparent sea-green glass. Squat globular body with wide and short concave neck with inwardly folded, tubular flaring rim. Indented base with pontil mark. Around the vessel a thick, zigzagging thread runs from the shoulder to the rim.

Princeton University Art Museum (Antonaras 2012,
no. 304)
Royal Ontario Museum (Hayes 1975, no. 442)
Carnegie Museum of Natural History (Oliver Jr. 1980,
no. 164)
Antikenmuseum Berlin (Platz-Horster 1976, no. 106)
Van Rossum Collection (Rossum, van 2013, no.
HVR045)





110 SEALED JAR
DOS106

Blown into a dip mould
Eastern Mediterranean
Glass: 5th - 7th century AD,
Byzantine or - most likely - Early-Islamic for the jar and
probably 19th – 20th century AD for the glass stopper
Height: 6 cm, Ø 6.3 cm, weight: 105 g (including
stopper and content)
Iridescence
Provenance: Gallery Münzen an der Oper, Munich,
mid 1980s

Jar of sea-green glass. Squat globular body with cylindrical neck, with funnel mouth with furnace-finished rim. Body with sixteen vertical ribs.

Emerald-green glass stopper: glass disk with a nude female figure, depicted in relief and frontal; the weight of the figure is shifted onto her left leg, in both hands a flower with long stalk, probably virgo. At her feet on the left the zodiac sign of taurus and at the right the zodiac sign of virgin.

Le Verre en Jordanie et en Syrie du Sud (Dussart 1998,
BX. 1141, (Pl.37,8))
Roman glass found in and around Cologne
(Fremersdorf and Polónyi-Fremersdorf 1984, nos.
101 and 103 for the same profile)
Antike Gläser (Platz-Horster 1976, nos.192-193)
Corning Museum of Glass (Whitehouse 1997, no.
625)
Staatliche Kunstsammlungen Kassel (no. 33 for the
ribbed body)



A glass stopper to seal a glass vessel, especially one with the image of a female figure, is exceedingly rare. During Roman times vessels were commonly sealed using plaster or a piece of cloth. One comparable glass bottle, also sealed with a glass disk but without the depiction of a figure, is known and forms part of the collection of the Ancient Glass Museum at Zadar, Croatia (not published).

The symbols of the zodiac as seen on this seal started to be used only during the Renaissance (as communicated by Rene van Beek), therefore the seal cannot be made in Roman times. Besides the colour of the glass and the way the engraving is made indicate it was made either in the nineteenth, but more probably the twentieth century.

The glass was shown by Mieke Zilverberg at the television program 'Tussen Kunst en Kitsch', the Dutch version of the 'Antiques Road Show'.

For a discussion about Roman glass disks see: Whitehouse 2003, nos. 907 – 955. Glass disks were not intended to seal openings of glass bottles but their real function is unknown.



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