A NOTE ON JEWISH GOLD GLASSES
Author(s): Irmgard Schüler
Published by: Corning Museum of Glass
Stable URL: http://www.jstor.org/stable/24184879
Accessed: 20-09-2016 19:47 UTC

REFERENCES
Linked references are available on JSTOR for this article:
You may need to log in to JSTOR to access the linked references.
A NOTE ON JEWISH GOLD GLASSES

IRMGARD SCHÜLER

Gold glasses with Jewish symbols were the first objects of Jewish art known, long before mosaic floors in synagogues, paintings in Jewish catacombs and the frescoes of the synagogue at Dura-Europos were discovered. Though often mentioned, they have never been treated separately (Fig. 1).1

The technique by which a thin layer of gold leaf is laminated between two layers of glass was known as early as the third century B.C. The earliest examples imitated contemporary Megarian and faience bowls.2 One, in the Rothschild collection, is said to have been bought in Palestine (Fig. 2).3 Two, now in the British Museum, were found at Canosa, Apulia (Fig. 3). These gold laminated pieces have been generally attributed to Alexandria. They remind one of the glass vessels decorated and mounted in gold which are described as having been used at a banquet and in a procession during the reign of Ptolemy II Philadelphus (284-246 B.C.).4

A second and later group, dated according to a gilt glass fragment found at Dura-Europos


Fig. 2. Gold glass bowl, found in Palestine, 3rd century B.C. D. 15.0 cm. Rothschild Collection, Paris. (Reproduced from Pierre Wuilleumier, Le trésor de Tarente, Paris, 1930.)

Fig. 3. Gold glass bowl, found at Canosa, Apulia. 3rd century B.C. D. 20.1 cm. British Museum, London. (No. 71.5-18.2.) (Photo courtesy Trustees of the British Museum.)

and for which we have a terminus ante quem of 256 A.D., the date of the town's destruction,5 comprises mostly pieces found in Kertch, South Russia (Fig. 4),6 in Nahariya (Israel), in Palmy-


Fig. 4. The Daphne ewer, found in Kertch. Possibly Syria, Antioch. Late 2nd-early 3rd century A.D. H. 22.2 cm. The Corning Museum of Glass (No. 55.1.86.)

Fig. 5. The Kantharos Disch, found in Cologne. Rhineland, late 3rd-early 4th century A.D. H. 13.5 cm. Private Collection, Rome.
Fig. 6. Gold glass bowl, found in Trasulico, Calabria. Late Hellenistic(?), Parthian(?). Museo Nazionale, Reggio Calabria.

Another group, seemingly also of Eastern origin, includes, among others, laminated gold glasses found in Trasulico (Fig. 6), Olbia, and the fragment in Moscow.12

The gilt glasses found in Cologne differ from the better and longer known “Early Christian” laminated gold glasses which were mostly found in the catacombs,14 in that they have no second protective glass layer.

The latter group may be divided into gold glass medallions of excellent technique, possibly the best being in Brescia (Fig. 7), which, according to its inscription, may be traced to the Fayum, and the late and fairly crude ones, often bearing Christian symbols, which were found in the Roman catacombs.15

Among the about four hundred and fifty gold glasses known, fourteen bear Jewish symbols and about two hundred and seventy-nine are without decidedly Christian emblems. Yet, in spite of this, the technique has always been connected with Early Christian art and its possible Jewish origins has been largely overlooked.

For most of the gold glasses found by Bosio

10. Rostovtzeff, Social and Economic History . . . , I, p. 373, Pl. XLIV, Fig. 1; idem, “Die hellenistisch-römische Architekturlandschaft,” Römische Mitteilungen, XXVI, 1911, p. 63.
12. Rostovtzeff, ibid., p. 373, Pl. XLIV, Fig. 2; idem, “Die hellenistisch-römische Architekturlandschaft,” p. 63, Fig. 38.
16. See Note 14.
in Rome before 1629,¹⁷ no find dates have reached us. Vopel¹⁸ cites cases where, near the traces left by removed gold glasses, and hence no longer identifiable, there are inscriptions from the years 291 and 341 A.D. as well as medallions of the Emperor Maximian. This may indicate that those “Early Christian” gold glasses found in the Roman catacombs must have originated in the second half of the third century. However, a gold glass from the German Campo Santo with the inscription “Justinianus Perpetuo Augustus” shows that they were still made in the sixth century.¹⁹

¹⁹. Vopel, op. cit., p. 22.

As we have no secure dates for these early finds of Roman gold glasses, those found since the middle of the nineteenth century in the well-published excavations in Cologne are of great importance.

The most interesting of these is the gilded blue glass bowl (Morey 421) found near a late Roman “Gutshof” or villa rustica in Köln-Braunsfeld (Figs. 8-11).²⁰ This can be dated

quite accurately as it bears portraits of the four sons of Constantine the Great and was made for the Vicennalia of that emperor.\textsuperscript{21} Besides these medallions, there are six scenes from the Old Testament: Daniel in the lion’s den, three scenes from the story of Jonah, Moses striking water from the rock, and Noah in the ark. These biblical scenes, though common in early Christian art, are not exclusively Christian. The bowl does not carry any purely Christian symbols such as the cross, the monogram of Christ, or pictures of Christ or of Saints. That scenes from the Old Testament were often used by Jews is attested by the mosaic floors of Palestinian synagogues\textsuperscript{22} and the wall paintings of the synagogue at Dura-Europos.\textsuperscript{23}

The burial grounds in which this gilded bowl (Morey 421) was found (Fig. 8) are of interest as they have yielded two other graves containing famous glass vessels; one the so-called “Zirkusbecher” of engraved glass, and the other the newly discovered cage-cup belonging to the decidedly Rhenish group B of cage-cups without figural scenes.\textsuperscript{24} Doppelfeld points out that these rich finds are in direct contrast to the simple and rather primitive dwelling excavated on the same plot.\textsuperscript{25} The graves must have belonged to the proprietors of the villa, and the explanation may be that the people buried there were the producers of those precious wares and thus could afford them as burial gifts. It is even possible that the so-called “Gutshof” may have been a glassmaker’s workshop, which would explain the lack of luxury in the house. Fremersdorf\textsuperscript{26} found no fewer than eight fireplaces in the large main hall of that building, including remnants of an oven, which may indicate that it was used for industrial purposes. Doppelfeld\textsuperscript{27} believes there were three different building stages for the large hall, each containing two fireplaces. Even with only two fireplaces in the hall, the villa looks remarkably like a workshop. Its being situated outside the walls of the ancient town adds to the likelihood that it was formerly used for manufacturing. According to Roman law, enterprises which used furnaces and were therefore liable to catch fire, such as potteries, glass factories, metal and leather workshops, were always situated beyond the city walls.\textsuperscript{28} If we ask who were the people buried in those large sarcophagi found in the grounds of the Köln-Braunsfeld villa, it should be noted that burials in sarcophagi instead of cremation were common among Jews as well as Christians. It is possible that the people buried on the Köln-Braunsfeld estate could therefore have been Jews who preferred to have their graves on their own grounds rather than in the common cemetery. In addition, Jewish graves were generally set apart from those of the main population.\textsuperscript{29}
In the excavated cemetery found under the St. Severin Church in Cologne, which also contains some graves facing East, was found the gold glass dish (Morey 349) (Fig. 12) now in the British Museum, London.\(^{30}\) It contains twenty-one medallions arranged in three incomplete concentric circles, showing \textit{inter alia} the following biblical scenes: Susannah or Orante, Moses striking the rock, Adam and Eve, one of the three youths in the fiery furnace, Daniel, Jonah reclining under the gourd vine, Jonah in a ship, a seated lion (perhaps belonging to Daniel), Jonah cast up by the sea monster, Jonah cast overboard, and the Sacrifice of Abraham. This glass, which has no decidedly Christian motifs, might be regarded as a specimen of Jewish art from the Roman period. As to the cemetery itself, Kober\(^{31}\) suggests that it may be Jewish; Fremersdorf\(^{32}\) insists upon its being early Christian and of the second century A.D., while Neuss\(^{33}\) and Petrikovits\(^{34}\) cannot regard the graves as Christian.

The date of 326 A.D., when the blue gilt glass bowl (Morey 421) (Fig. 8) was probably manufactured,\(^{35}\) reminds one of the two edicts of Constantine dated 321 A.D. (cod. Theod. 3. XVI. 8)) and 331 A.D. (cod. Theod. 4. XVI. 8). These edicts prove the presence of Jews in Cologne. In them, members of the city’s Jewish community are freed from curial duties “Hieris et Archisynagogis et Patribus synagogarum et ceteris qui eodem loco deserviunt.” Hence, at the time the blue bowl was made, the city must have had a large Jewish community or the emperor would not have mentioned them in his edicts. A community justifying two imperial edicts must have had a cemetery of its own, which might be the one under the St. Severin Church. Thus one could assume, pending further data, that the gold glass found in the St. Severin cemetery was Jewish and that the blue bowl was made by Jews who were buried on Jewish-owned land, possibly adjacent to a glass workshop.

These craftsmen may also have been the manufacturers of the cage-cup found in another grave in the Köln-Braunsfeld plot. The technique of cage-cups is described as early as the Talmud Midrash Esther\(^{36}\) and was therefore known to Jews. This strengthens our belief

---


34. Petrikovits, op. cit.


that Jewish glassmakers lived and worked in Cologne.

Fremersdorf explains that in 160 A.D. new workshops using the snake-thread and gold glass techniques were founded in Cologne. This may have been when the first Jewish glassmakers arrived, and it is also the period of the oldest graves in the St. Severin cemetery. These Jews would presumably have arrived as prisoners of war, since their colony "is said to have originated in the move of a [Roman] legion from Jerusalem." We may thus summarize the situation: after the Parthian war, in which they participated, Jews, and possibly among them glassmakers, were brought to Cologne to form the first Jewish community in Germany. With their arrival, coinciding with the beginning of the St. Severin cemetery and with the general flourishing of glass production in that town, more complicated and not previously used techniques, such as snake threads, cage-cups, and gold glasses were produced.

It can be asserted that wherever gold or gilded glasses have been found, a fairly large Jewish community lived in the area. This applies to Rome, Dura-Europos, Palestine (where the Rothschild bowl is said to have been acquired), Ostia, Kertch, Olbia, and Apulia.

Apulia can trace its Jewish population to about 4 B.C. (Josephus Ant. XVII, 12, 1), when there were Jews in Pozzuoli. In the days of Honorius the Jewish population of Apulia and Calabria must have been considerable, as the emperor abolished the curial freedom of Jews in an edict of 398 A.D. Only a large number of Jewish citizens would make such an edict necessary. In addition, there were Jewish catacombs in Venosa in Apulia. The Canosa bowls (Fig. 3) were found in Apulia.

If we believe that the gold glass technique was developed in Alexandria, we may point out that this city also had an old Jewish community. Glasses either mounted or decorated with gold were used at the festive procession of Ptolemy II Philadelphus (see page 48), whose father had brought many Jewish slaves to Egypt in the years 320, 302 and 301 B.C. It would be tempting to link the presence of these Jewish slaves to the development of a glass industry. But no evidence exists to prove it.

The gold glass technique, combining the skill of a goldsmith, a potter and a glassmaker is possibly alluded to in the Midrash raba Numeri written at the end of the first millennium but based on earlier sources. In it a man is described who had three professions: he was a goldsmith, a potter, and a glassmaker. Those who loved him called him a goldsmith's son and those who hated him, a potter's son. Those indifferent to him called him a glassmaker's son. This permits also the evaluation of the glassmaker in Talmudic society: he was thought of as quite ordinary.

Finally, the Greek inscription on the Brescia medallion appears to have been written in an Egyptian Greek dialect, possibly suggesting

37. Römische Gläser mit Fadenauflage . . . , p. 17.
39. Max L. Margolis and Alexander Marx, A History of the Jewish People, New York, 1962, p. 220, "Under Marcus Aurelius (161-180 A.D.) and the co-emperor Verus (161-169 A.D.) the Parthian king Vologases III invaded Cappadocia and Syria. It seems that among certain elements of the Jews in Palestine an attempt was made to turn these complications to their advantage. The Parthians, however, were beaten, and Verus punished the Jews."
40. Until now the only archaeological find confirming the presence of Jews in the Rhineland is a terra cotta lamp with a menorah found in Trier (Rheinisches Landesmuseum, Trier, No. ST 2105).
that it was made in the Fayum, where there were many Jewish settlers (Fig. 7).46

Jewish slaves are mentioned on an inscription in Kertch,47 the ancient Panticapaeum west of the Straits which connects the Black Sea and the Sea of Azor. In this town a Jewish community was established as far back as the first century B.C.48 Rostovtzeff49 thinks that the first Jewish settlers were brought there by Mithridates (88 B.C.). The Jewish population of Kertch is of interest since the gilded glass pitcher representing the metamorphosis of Daphne (Fig. 4) was found there.50 The Daphne pitcher is related in technique and stylistically to the Dura-Europos fragment showing the head of Thetis, to the more recent, unpublished finds in Nahariya, Israel, and at Palmyra,51 and to the Kantharos Disch found in Cologne.52 Baur53 is inclined to date the Thetis fragment and the Daphne pitcher at about 230 A.D. and, as others before him, Clairmont attributes both to an Antioch workshop.54 Whether any connection can be made between these painted vessels and the Jewish population of Antioch and Kertch remains to be proven. The possibility of a relationship should, however, not be dismissed.

Another example of gold glass which may have been made by a Jew is the one, No. 8 (Fig. 13),55 in the Frühchristlich-Byzantinischer

47. Tcherikover, op. cit., p. 342.
49. Iranians and Greeks in South Russia, Oxford, 1922, p. 150.

Sammlung, Berlin. It has Jewish symbols such as the Torah-shrine, and the menorah, and bears the inscription “SALBO • DOMINO VITALE CUM CONIVGE • ET FILIO S • IPSORV • FELIX • BENEVERIVS,” meaning “Felix Venerius to his master Vitalis—may he be in good health—with his wife and their children.” Leon explains that the word dominus is a form of address used by a slave.56 Hence this gold glass may have been dedicated to a Jewish master by a Jewish glassmaker, as it is likely that a Jew would have been more familiar than a Gentile with the motifs depicted.

We learn of a presumably Jewish glass workshop from a glass first described by Schwabe-Reifenberg.57 It is a small pressed medallion with the menorah and the inscription “EX OF. LAVRENTI,” the mark of a workshop, in this case a Jewish one, as the menorah is always used to indicate a person of Jewish faith. A similar inscription, “OFFIKINA (L) AURENTIV,” on a green colored glass has been found together with a coin of the Emperor Gratian (375-383 A.D.) at Hermes (Ham) in France.58

A Jewish community existed in Rome since Pompey brought back a large number of Jewish prisoners with him (69-63 B.C.). Most gold glasses were found in Roman catacombs. Morey\textsuperscript{50} thinks that the earlier examples of this group were made in what he calls the "fine brushed" technique.

Harden\textsuperscript{60} points out that a glass dish with an engraved picture of Venus with two cupids is an exact replica of the gold glass Morey No. 10.\textsuperscript{61} This suggests the general use of patterns which were shown to pagan, Christian, and Jewish customers, who chose according to their taste.

One gold glass\textsuperscript{62} (Frey 732), bears an epitaph in Greek of a mother and daughter as well as the Hebrew word Shalom (Peace). It was formerly in a private collection in Rome.\textsuperscript{63} No detailed information on this piece is available and it is not included in Morey's catalogue.

Gold glass cups were drinking vessels used to adorn graves in the catacombs, a type of burial of Palestinian origin. In this connection one should recall that most early Christians came from Jewish stock. Later, when the catacombs were no longer used, the production of gold glass ceased and we find mention of later gold glasses only in literary sources such as Heraclinus, Theophilus,\textsuperscript{64} and the late Talmudic midrashim.\textsuperscript{65}

That gold glasses were intended as drinking vessels and not as epitaphs is indicated by the many that bear the inscriptions "pie zeses" (drink and live) or "bibas" (drink). In Cologne,\textsuperscript{66} as in the catacombs of Rome, it was customary to place such richly adorned cups beside the sarcophagus or outside the grave in the wall of the loculi. This enabled the dead, when they rose in the days of the Messiah, to participate in the meal prepared for the righteous.

The religious significance of the Jewish examples is borne out by their symbols: the open Torah-shrine and the lighted menorah. Two of them depict in their lower register the Sabbath meal including a plate of fish, No. 7 (Fig. 14),\textsuperscript{67} and No. 8 (Fig. 13).\textsuperscript{68} We can understand this scene better when we remember that Rabbi Chanina bar Jizchak, who lived in the third century A.D. in Palestine, said that the Sabbath was the image of the world to come. And so these pictures take on another meaning; they do not only depict Jewish life in ancient Rome but show the yearning of the Jews for the days of the Messiah, when every one of the faithful will

\textsuperscript{59} Morey, Early Christian Art, p. 127.
\textsuperscript{60} Harden, "The Wint Hill Hunting Bowl," Journal of Glass Studies, II, 1960, p. 74, Fig. 28.
\textsuperscript{61} Morey, The Gold-Glass Collection . . . , p. 4, No. 10; Vopel, op. cit., No. 49; Garrucci, op. cit., Pl. XXXVI, 3.
\textsuperscript{63} Leon, The Jews of Ancient Rome, p. 223.
\textsuperscript{64} Trowbridge, op. cit., p. 110.
\textsuperscript{68} Frey, op. cit., No. 522.
participate in the felicities of a future life.\textsuperscript{69}

The scenes on Jewish gold glasses give a fair picture of the religious and sometimes the secular life of the Jews. On No. 8 we even find steps leading to the Ark of Law similar to those that have recently been excavated in the fourth-century synagogue of Ostia.\textsuperscript{70}

The gold glass No. 2 (Fig. 15) (Morey 116),\textsuperscript{71} with the Temple in Jerusalem and bearing a Greek inscription, must be considered a reminder of the messianic days when the glory of the destroyed temple would arise anew. This glass may be a little earlier than the others, as its inscription is in Greek. It is not the only example with temple architecture. Vopel (No. 160) mentions a smaller one which was found in S. Ermete in Rome. The gold glass dishes in

\textsuperscript{69} Erwin R. Goodenough, \textit{Jewish Symbols in the Greco-Roman Period, Vol. II: The Archaeological Evidence from the Diaspora}, Bollingen Series, XXXVII, New York, 1953. Editor’s Note: Since this article was received Volume 12, 1965, has been published. Gold glasses are dealt with in several places but specially pp. 37-39.

\textsuperscript{70} Maria Floriani Squarciapino, “The Synagogue at Ostia,” \textit{Archaeology}, 16, 1963, No. 3. It is interesting to note that gold glasses Morey Nos. 229-233 were found in or around Ostia, Morey No. 115 is said to have been found at Ostia, cf. Leon, \textit{The Jews of Ancient Rome}, p. 221.


\textbf{Fig. 15. Catalog No. 2.}
The provenience of most gold glasses is obscure. The approximately thirty-two for which it is known came from Christian cemeteries. Lietzmann, who excavated the Jewish catacomb in the Villa Torlonia, found traces of gold glasses in the walls but none in situ. Mueller described the gold glass which he found in situ as being without a second layer to protect the painting, which thus quickly deteriorated. Possibly a technique similar to that used in Cologne was employed here.

It is very difficult to distinguish between Jewish and Early Christian objects of this period. Both go back to Hellenistic and Roman forms and are part of Late Roman art; both use the same themes, mostly centered around the hope for a life beyond the grave. Lietzmann points out that the early Christians often depicted Old Testament deliverance scenes side by side, such as Abraham’s sacrifice, Noah in the Ark, Daniel in the lion’s den, the three men in the fiery furnace, Susannah and Jonah. This cycle goes back to one of the oldest Jewish prayers, “Mi she ana,” belonging to the liturgy of the fasting period and already in use at the time of the Mishna. Lietzmann believes that Christians not only borrowed the prayer using these biblical examples of heavenly salvation, which are still used by Roman Catholic priests administering the last rites, but that they took over the iconography as well. This would explain why the gilded glass bowl (Fig. 8) bearing some of these “salvation” scenes was identified as “Early Christian.”

In Jewish as well as in Christian art, animals were given symbolic meanings. The best known is the fish symbolizing Christ. The gold glass (Morey 34) (Fig. 16) found in 1688 in the cemetery of Ponziano, with the picture of an ass running to the right and the inscription ASINUS, could have belonged to a group of gold glasses with symbols of Jewish tribes, as the ass personifies Isachar. It could have had a messianic meaning as well, as the Messiah is supposed to arrive riding an ass. Here, too, an earlier and specific Jewish design may have been copied.

We know since the excavations of some Palestinian synagogues with mosaic floors, and from the wall paintings of the Dura-Europos synagogue, that Jews of that period did not hesitate to use biblical scenes for the adornment of their synagogues. This makes it the more difficult to attribute gold glasses that do not bear designs characteristic of Jewish or Christian art.

---

82. Nikolaus Müller, op. cit., p. 59.
87. Traktat Brachot Nos. 56B and 57; Moritz Zobel, Gottes Gesalbter, Berlin, 1938, p. 83.
88. See Note 22.
89. See Note 23.
Conclusion

From the frequent mention of glass in the Talmud and the appearance of Jewish glassmakers in contemporary sources, we know that glassmaking was practiced by Jewish craftsmen. We have only treated part of the activities of these ancient Jewish glassmakers; namely, the role they may have played in the diffusion of the gold glass technique. Even when we could not trace the creators themselves, we have attempted to show that gold glasses were used in areas where a fairly well developed Jewish community existed and that gilded glasses appear to have been especially favoured by the Jewish population. Only future research and the discovery of new material from sound excavated contexts will prove the validity of the hypothesis that a large proportion of gold glasses known were made by Jewish craftsmen.

CATALOG

No. 1. (Fig. 17.)
Fragment of a bowl. On the body of the vessel, an engraved and gilt Torah-shrine with the menorah flanked by shofar and etrog. The open shrine, with six compartments for the scroll and one bird perched above left door. No glass overlay.
Inscription: NIMADU
Morey 115; Vopel 493; Frey 520; Goodenough 968.
Said to have come from Kertch.
Vatican Library. (No. 239.)

No. 2. (Fig. 15.)
Gold glass showing a tetrastyled temple inside a court surrounded by colonnades. In front of the temple a lighted menorah. Outside the court are huts which may suggest the festival of the booths, Succoth.
Found in 1882 in the cemetery of SS. Pietro e Marcellinus in Rome, but may have come from the Jewish catacomb of the Via Labicana located nearby.
Inscription: OIKOSIPH CAA BEEVAOYIA and "PANTON
Morey 116; Vopel 159; Frey 515; Goodenough 978.
Vatican Library. (No. 479.)

No. 3. Similar to No. 2.
Found in S. Ermete, Rome.
Vopel 160; Römische Quartalschrift für Christliche Altertumskunde und für Kirchengeschichte, VIII, 1894, p. 142.
(Present whereabouts unknown.)

No. 4. (Fig. 1.)
Gold glass bottom divided into two semicircular registers. The above showing two sitting lions facing the open Torah-shrine with six scrolls. Below, two lighted menorahs flanked by two shofars and lulav, etrogs, and an oil jar.
Inscription: ANAS TAS I·P IEZ E SES
Morey 114; Vopel 161; Frey 516; Goodenough 965.
Vatican Library. (No. 233.)

No. 5. (Fig. 18.)
Similar to No. 4 but in a square instead of a round frame.
Inscription: PIEZESES ELARES
Vopel 162; Frey 517; Goodenough 966.
Fig. 18. Catalog No. 5.
Former Zealinska Collection, Paris; Castle Gołuchów Collection, Poland.
Israel Museum, Jerusalem.

No. 6. (Fig. 19.)
Gold glass showing in the upper half the Torah-shrine, where nine scrolls are ranged on three shelves. A pair of birds perched on globes act as guardians. The lower part has a lighted menorah, its center flanked by two lions crouching back to back.
Vopel 165; Goodenough 967.
Former Museo Borgiano Collection, Rome; Gołuchów Collection, Poland.
Israel Museum, Jerusalem.

Fig. 19. Catalog No. 6.

No. 7. (Fig. 14.)
Gold glass bottom divided into two registers. Above, Torah-shrine containing four scrolls; to the right lighted menorah, shofar and etrog. In the lower register a dish with a fish on a cushion.
Inscription:
IBIBASCVMVEVLOGIACOR(?)P . . .
Morey 458; Vopel 163; Frey 518; Goodenough 973; Avery, p. 173.
The Metropolitan Museum of Art, New York. Rogers Fund, 1918. (No. 18.145.1a, b.)

No. 8. (Fig. 13.)
Gold glass bottom similar to No. 7 but showing twenty scrolls in the open Torah-shrine, and more clearly the lower register with the semi-circular couch and a small table on which lies a platter containing fish.
This gold glass bears what may be the signature of the artist, Felix Venerius, who may have been a slave.
Inscription:
SALBO • DOMINO VITALE
CUM CONIVGE • ET FILIO S • IPSORV •
FELIX • BENERIVS
Frey 522; Goodenough 974.
Staatsliches Museum, Berlin. (No. 6700.)

No. 9. (Fig. 20.)
Lower part of a gold glass showing a menorah, oil jar, shofar, etrog and lulav.
Inscription: . . . LV • PIE • ZESES •
Morey 346; Dalton 615; Vopel 164; Frey 519; Goodenough 970.
British Museum, London.

No. 10. (Fig. 21.)
Upper part of a broken gold glass showing a menorah and lulav.
Inscription:
AVXANONANIMADVLCIS . . . PIEZESSES
Morey 426; Goodenough 975; Schwabe-Reifenberg, Riv. Arch. Crist, XV, 1938, p. 319 ff.;
Römisch-Germanisches Museum, Cologne.
Fig. 20. Catalog No. 9.
Fig. 21. Catalog No. 10.
Fig. 22. Catalog No. 11.
Fig. 23. Catalog No. 12.
Fig. 24. Catalog No. 14.

No. 11. (Fig. 22.)
Fragment of a medallion with a lion reclining beside a menorah; part of a second lion seen on right.
Morey 433; Vopel 166; Goodenough 971.
*Universitaetsmuseum, Würzburg.*

No. 12. (Fig. 23.)
Medallion showing shofar flanked by lulav.
Morey 173; Vopel 167; Goodenough 976.
*Vatican Library.* (No. 237.)

No. 13.
Bottom of a flask with a Greek inscription with the addition of the word Shalom (peace) in Hebrew letters and the picture of a menorah and shofar gilded on the exterior.
This is the only gold glass having a sepulchral inscription and the only one bearing Hebrew letters. The inscription reads in translation: "Here lie Anastasia, the mother and Asther, the daughter. In peace their sleep. Amen. Shalom."
(The exceptional nature of this object would make its careful study desirable. It is included in this list with the hope that further light may be shed on its puzzling nature.)
Frey 732; Goodenough 962; Schwabe-Reifenberg, *op. cit.,* XII, 1935, p. 341.
*Private Collection, Rome.*

No. 14. (Fig. 24.)
Gold glass fragment showing a menorah with a lighted candle.
Inscription: EZ TVOS
Morey 359; Frey 521; Goodenough 972.
*Ashmolean Museum, Oxford.*