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NOTES ON SOME GLASS PENDANTS AND BANGLES FROM CYPRUS
(PLATE XXII)

In the process of writing a catalogue of the glass objects in the Department of Greek and Roman Antiquities of the British Museum,¹ I have been interested to find a number found in Cyprus. I am pleased to dedicate this paper, which will comment on some of the pendants and bangles, to the memory of Kyriakos Nicolaou who made such a major contribution to Cypriot archaeology and was as well a friend and colleague.

Particularly numerous among glass objects are necklace pendants. Those formed around a rod, of which several are known from Cyprus, have already been dealt with in some detail elsewhere.² Other pre-Roman types found on the island include examples of translucent purple glass, cast in two-piece moulds in the form of negro heads, represented in the round and similar to those illustrated in (pl. XXIIa,b,c).³ This is one of the most common types of this group of glass pendants, which as a whole belongs to the second and first centuries B.C. along with the many ("cast") bowls and other small objects of translucent monochrome glass that are so similar in fabric and to some extent technique.⁴ Certainly of East Mediterranean origin, it may be that all of this group of pendants were made at one production centre on the Phoenician coast⁵.

Three pendants, again of translucent monochrome glass, but in the form of handleless vases with knobbed bases, were found in tomb 114 of the British Museum's excavations at Amathus (pl. XXII d,e,f)⁶. These were free-tooled, that is formed while held on a piece of wire or string, no doubt threaded through what are now the suspension holes in the necks. They are evidently glass versions of the gold vase pendants, also handleless and with knobbed bases, found at Amathus and elsewhere on Cyprus and dating from the Classical period⁷. A glass example of this type in the British Museum was also found at Olbia on the Black Sea⁸. Another free-tooled glass pendant

1. I am indebted to Dr D.B. Harden for the help guidance he has given me with the catalogue. The drawings are the work of Mrs Marion Cox to whom I am most grateful and I would like to thank the British Museum for permission to publish them here.

2. Cf. Tatton-Brown in D.B. Harden, *Catalogue of Greek and Roman glass in the British Museum I* (London 1981) 143-155 and in D. Barag, *Catalogue of Western Asiatic Glass in the British Museum I* (London 1985) 115-117; M. Seefried, *RDAC* (1974) 147-50; Idem, *Les Pendentifs en Verre sur Noyau aus Pays de la Méditerranée Antique* (Rome 1982).

3. M. Segall, *Mus. Benaki, Athen: Katalog der Goldschmearbeiten* (Athens 1938) 73, no.83, pl. 20; V. Karageorghis, *Blacks in Cypriot Art* (Menil Foundation Inc., Texas 1988) 46-7, nos 40-43; Idem, *Ancient Cypriote Art in the Pierides Foundation Museum* (Larnaca 1985) 264, no.265.

4. Recently, D. Grose, *The Toledo Museum of Art. Early Ancient Glass* (New York and Toledo 1989) 177ff.

5. Barag, *op. cit.* (note 2) 88.

6. GR 1894. 11-1. 370a; 1969. 4-1. 66 and 67. None are included in the tomb list in either the unpublished excavation notebook or A.S. Murray, A.H. Smith and H.B. Walters, *Excavations in Cyprus* (London 1900) 121, but they came to the Museum marked with the tomb number. Silver rings from the tomb may also date from the Classical period, R. Laffineur, *Amathonte III. Testimonia III L'Orfèverie* (Etudes Chypriotes VII, Paris 1986) 45, 95 and fig. 54.

7. Recently, Laffineur, *op. cit.* (note 6) 100 and note 150.

8. GR 1906. 6-27.20. Another example has no known provenance.

found in tomb 114 at Amathus (pl. XXIIg)⁹ may imitate those, usually of gilded silver, in the form of buds, again of the Classical period and known from Amathus and elsewhere on the island¹⁰.

To the late Roman period belong two glass "pendants" from Cyprus and now in the Louvre, of dark glass appearing black and decorated with masks¹¹. They were made by pouring viscous glass into (open) clay moulds so that the decoration on one side is in relief. Pierced vertically through the centre, they should perhaps be described as beads rather than true pendants. They belong with a group studied by Haevernick¹² which takes as its starting point beads similar in size, shape, fabric and technique, but decorated with masks like those in the Louvre (pl. XXIIh-o)¹³, and the majority are of dark glass appearing black, a popular fabric throughout the Roman period. The provenance of those in the British Museum, when known, is most often Egypt, but one example comes from Olbia on the Black Sea. Only a very few of this entire group of pendants have been found in datable contexts which fall for the most part in the fourth century A.D.¹⁴ Since examples have been found over a very wide area it is likely that there were many workshops producing them, but those from Cyprus most probably originated from Syria or Egypt.

There are two bangles (bracelets) from Cyprus in the British Museum (pl. XXIIp)¹⁵. Both are of dark glass appearing black and were once in the Cesnola collection and have no known findspots. They are D-shaped in section and the glass was spun on two rods so that the bangles were made in one piece. Other bangles of this type are known from Cyprus and there are also examples made in the same way, but decorated on the outside with tooled ribs¹⁶. It is difficult to give a date to these Cypriot bangles other than Roman, since examples have been found in many parts of the Roman Empire from the first to the fourth century A.D.¹⁷ A recent study of glass bracelets from Palestine¹⁸ suggests that the earlier types, which encompass our two varieties, are not common before the third century A.D. and the same may hold true for those from Cyprus.

It has been possible to consider only a few of the glass objects found on Cyprus in this paper, but it is worth noting that there are a good number and variety of glass objects as well as vessels from the island and this should become clearer on the publication of the British Museum's catalogue.

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9. GR 1894. 11-1.370b and see also note 6 above.

10. Laffineur, *op. cit.* (note 6) 100 and note 151.

11. T. Haevernick, *Beiträge zur Glasforschung*, (Mainz 1981) 275.

12. *Ibid.* 265-276.

13. Eg. GR 1904.2-4.1252 (part): D. Strong, *Catalogue of the Carved Amber in the Department of Greek and Roman Antiquities* (London 1966) 96, no. 125, pl. XLIII and those illustrated here in Figs. 3-4.

14. Haevernick, *op. cit.* (note 12).

15. GR 1871.7-13.6 and 7.

16. O. Vessberg, *Swedish Cyprus Expedition* IV.3 (Lund 1956) 175, fig. 51.23 -24 and p. 213.

17. D.B. Harden, *Roman Glass from Karanis* (Univ. of Michigan Studies, Humanistic Series XLI, Ann Arbor 1936) 282-3, type a, pl. XXI, for examples of the later Roman period from Karanis.

18. Spaer, *Journal of Glass Studies* XXX (1988) 54-5, types A2 and B1.

ΠΕΡΙΛΗΨΗ

Περίπτα και βραχιόλια από γυαλί υπάρχουν πολλά από την προ-Ρωμαϊκή Κύπρο. Ο τύπος με νεγροειδή κεφαλή που φτιάχνεται σε μήτρα από δυο κομμάτια και έχει βυσσινί διαφανές χρώμα είναι από τους πιο κοινούς και χρονολογικά ανήκει στους δεύτερο και πρώτο π.Χ. αιώνες.

Από μονόχρωμο διαφανές γυαλί είναι και περίπτα από την Αμαθούντα που έχουν τη μορφή αγγείων χωρίς λαβές και μιμούνται πρότυπα από χρυσό.

Από σκούρο «μαύρο» γυαλί είναι μερικές χυτές «ψηφίδες» που κοσμούνται με μάσκες στη μια τους πλευρά. Βρίσκονται στο Λούβρο και ανήκουν στο τέλος της Ρωμαϊκής περιόδου.

Από την Κύπρο είναι και δυο γυάλινα βραχιόλια ενωμένα σε ένα που βρίσκονται στο Βρετανικό Μουσείο. Παρόμοια βραχιόλια στην Κύπρο είναι διακοσμημένα με ανάγλυφες ραβδώσεις και χρονολογούνται τον τρίτο μ.Χ. αιώνα και αργότερα.

Πολύ περισσότερα κυπριακά αντικείμενα από γυαλί θα δημοσιευτούν σε σχετικό κατάλογο του Βρετανικού Μουσείου.