Name: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Section: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**DESCRIPTION**

1. Look at and handle the object for a short time, then write a brief description of the object – what do you think are its most important characteristics?

2. (a) Carefully use the calipers to determine the height, width, thickness, and weight of this object in centimeters and grams.

Width: Height: Thickness: Weight:

(b) Use your measurements and observations to draw a **rough** sketch of the object here:

**Front: Back:**

**PRODUCTION**

3. Use magnifying glasses to explain variations in the color of this object. From what materials and how do you think this object was made? Refer to the list of production methods attached to this worksheet.

4. The name of the Israelite god YHWH looks something like this: 

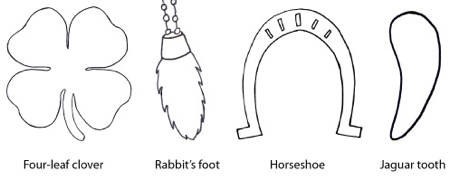
1. How many times do these letters repeat in the inscription?
2. In which direction did these people write, right-to-left or left-to-right? (Hint: there are 4 letters in the name)

**FUNCTION AND CONTEXT**

5. Read the translation of the inscription on the following page. Why do you think a person might have worn objects like yours inscribed with these words?

6. Objects like yours – with similar language, in similar formats -- were possessed by people from all socio-economic classes, ethnic backgrounds, and religious orientations in the Roman Mediterranean. How can you explain this fact?

**SIGNIFICANCE**



7. Above are four ‘good luck’ charms or objects commonly carried today by people from different cultures across the world. What makes an object powerful, so that it is understood to communicate protection or luck to the person who carries it?

8. If you took this object out of the museum and put it back in the ancient world, where and with whom would you put it, and why?

**Translation**

|  |  |
| --- | --- |
| **Obverse** | **Reverse** |
| YHWH | Arise |
| Is strong | YHWH |
| YHWH(‘s anger) | There is no one like God, |
| Has been kindled | O Jeshrun |
| YHWH | YHWH |
| (The) destroyer\* | Is One |

\*It is possible that this is a scribal mistake, and that the scribe meant to write “protects” instead of “the destroyer”. The difference between the two words in Hebrew is one letter, and those letters look alike – kind of like “i" and “j” in English.

Translation notes

“YHWH is strong” is a citation of Exodus 15:3 (the words are different in the Hebrew Bible)

“YHWH (the) destroyer” is from Deuteronomy 33:27

“Arise YHWH” is from Numbers 10:35

“There is no one like God, O Jeshrun” is from Deuteronomy 33:26

“YHWH is one” is from Deuteronomy 6:4

**Production Methods**

Ceramics

* 1. Wheel-made ceramic objects were made on a potter’s wheel: this is a flat disk on which clay was placed that was spun at high speed. The potter used their hands or instruments to shape the clay as it turned. Afterwards hundreds to thousands of objects were placed in a kiln and fired until hard. Because these objects are turned on a potter’s wheel, they are circular on one axis and symmetrical about a center point (think of a plate or bowl). They usually have ridge lines from the vessel spinning in the potter’s hands.
  2. Mould-made ceramics were created by first carving a mould in two pieces of stone (one for the top, one for the bottom). Clay was pressed into each half of the mould, the two halves were pressed together and the whole thing was fired in a kiln until hard. The result was an object of almost any shape (as opposed to the wheel-made ceramics, which must be circular on one axis), often with intricate “carved” designs. You can often see a line where the two mould halves came together.

Metal

* 1. Casting was a technique similar to mould-made ceramics (above), but whereas clay is pressed into a mould, molten metal or glass is poured into a cast.
  2. Lost-wax (or lost-mould) casting was a technique for casting objects in which the artist created an object’s model from hard wax (or another material with a low melting-point temperature). Clay was then shaped around the wax model, forming a soft interior and a hard exterior. A hole was pierced through the hard exterior into the wax and the mould was fired until hard, thereby also melting and draining the wax. Molten metal was poured into the empty exterior mould and allowed to cool, before the mould was broken to reveal the now-hardened metal version of the wax model.

Glass

* 1. Cast glass: see above under “casting”.
  2. Blown glass was created using a technique in which molten glass was placed on the end of a tube that the glassblower would then blow through. The result was any roundish object that was hollow.
  3. Core-formed glass vessels were created by first creating the shape of the intended object out of clay (the core) and then heating it and rolling it in powdered glass, which built up around the core. Bands of colored glass were then applied and pressed into the powdered glass. Designs were then made with tools and handles were attached (if the vessel had handles). The core was then removed, resulting in a glass vessel with geometric designs on the outside.

Lots of Materials

* 1. Carving a negative process, whereby different instruments (blades, chisels, etc.) are used to remove material from a larger block in order to create a desired shape.