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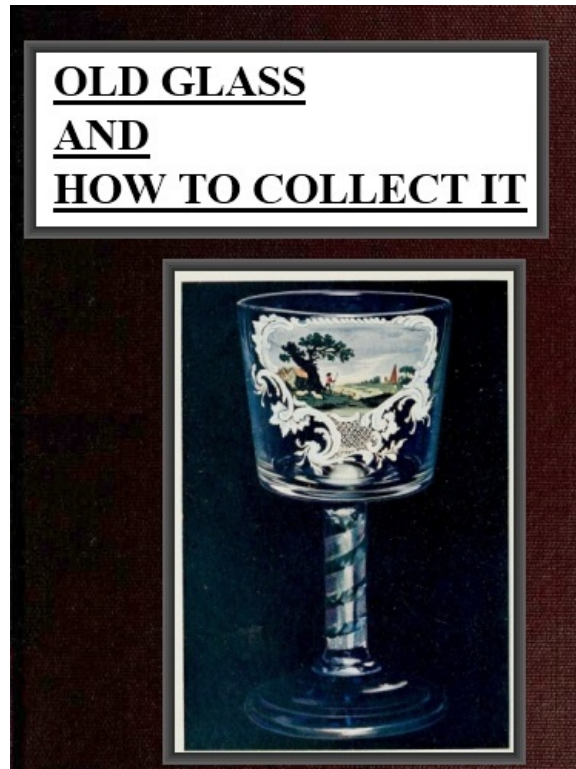
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OLD GLASS AND HOW TO COLLECT IT

BY
J. SYDNEY LEWIS

ILLUSTRATED

LONDON
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THE Author desires to express his best thanks to Miss Whitmore Jones, Mr Cole of Law, Foulsham & Cole, Mr A. Edwards of Messrs Edwards Limited, for their kind permission to include examples of old English and Irish glass from their Collections, and to Messrs Sotheby, Wilkinson & Hodge for allowing him to include the list of prices fetched by various specimens at their Sales.

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His indebtedness to the great work of Mr A. Hartshorne is one which he shares with every writer who takes as his subject "Old English Glass."

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CHAPTER I

INTRODUCTORY

THE origin of glass is lost in antiquity. Pliny, indeed, ascribes its discovery to certain Phœnician mariners who, being shipwrecked upon a sandy shore, used a block of the natron which formed their cargo to support a pot which they were putting over an improvised fire. The heat fused the sand with the natron, and lo! the glass was discovered in the ashes.

Since, however, Pliny's authority was Rumour, and since, also, such a phenomenon is a physical impossibility—for no bonfire could produce a temperature at which sand would fuse—it is possible that Rumour in Pliny's day had a no greater reputation for reliability than in the twentieth century. But the story, if not true, is at least well invented and serves to show at how early an age in the world's history glass was known.

It is more than probable that the place of its origin was Ancient Egypt, and that the Phœnicians, who were undoubtedly acquainted with its use, drew their knowledge from the workers on the banks of old Nile. At any rate articles of glass have been discovered in tombs of the fifth and sixth dynasties—some 3300 years before Christ. This, the earliest known glass, is generally opaque, and is chiefly used to form small articles of ornament, such as beads for necklaces, etc. The "aggr" beads, found in Anglo-Saxon barrows and made in our own time by the Ashantis and neighbouring tribes, are of similar type. Some admirable specimens of ancient Egyptian glass are to be found in the British Museum. Among them is a turquoise-blue opaque glass jar of Thothmes III.—the greatest of all the kings of Egypt—dating from about 1550 B.C.

At a later date glass was extensively made in Alexandria, the sand in the vicinity being of exceptional purity and so, suitable for its manufacture. The city speedily became celebrated for the beauty of its output, and articles of Alexandrian glass were largely exported to Greece and to Rome, where also, in the space of a few years, glass-houses were established; and to Constantinople, which was, in time, to become famous for the manufacture of coloured glass and of the Mosaics so dear to the Oriental taste.

The Greeks do not appear to have developed the art of glass-making at a very early age, but specimens of glass have been found in Grecian tombs, and, in the Golden Age of Ancient Greece, when art and literature reached their zenith under Pericles, glass was certainly employed for purposes of architectural decoration.

In Rome, however, the art of glass manufacture found a congenial home and was developed to a high pitch of excellence. So widespread was its use that it is a truism to say that in Rome of two thousand years ago glass was employed for a greater number of purposes—domestic, architectural, and ornamental—than it is to-day, even though the glazing of windows was in its infancy and the use of the material for optical purposes was scarcely known. In effect, coloured and ornamental glass held much the same place in the Roman household that china and earthenware do among us to-day. Glass was used for pavements and for the external covering of walls. The Roman glass-workers were particularly happy in their combination of colours, both by fusing together threads of various colours, or by fusing masses, so as to imitate onyx, porphyry,

serpentine, and other ornamental stones.

The most interesting of all was the famous cameo glass. A bubble of opaque white glass was blown, and this was coated with blue and a further layer of opaque white superimposed. The outer coat of blue was removed from the portion which was to display the design, leaving the white to be carved into whatever figures the artist's fancy dictated. The finest example extant of this kind of ware is the famous Portland vase in the British Museum.

The art, thus brought to such perfection in Rome, naturally spread throughout Italy and the Roman colonies in France, Spain, Germany, and Britain. Probably workmen from the Italian cities also established the first furnaces among the lagoons of Venice, and so laid the foundation of what were to be the finest glass manufactories in the world. At the end of the thirteenth century a guild of glass-workers was formed. These sequestered their craft upon the island of Murano, and there cultivated it with an increasing skill that in a brief space made Venetian glass the marvel of the civilised world. The peculiar merits of the Venetian product were grace of form and lightness of execution. Many of the vessels are surpassingly thin. The quality of the metal, however, leaves something to be desired. It is dull, frequently tinged with yellow—due to the presence of iron—or purple—the effect of too great a proportion of manganese. The workmen became so skilful that, carried away by the *joie d'exécuter*, they produced not only the artistic forms for which Venetian glass is famous, but all sorts of extravagances—ships, animals, birds, fishes, and so on—whose only merit was to testify to the excellence of a technique which could so triumph over the difficulties of form and material.

Meanwhile, other European nations had taken their cue from Venice, and glass-houses sprang up in various parts of the Continent, particularly in France and in Bohemia; the latter, indeed, speedily became the great rival of Venice.

In England, as we shall see, glass was made during the Roman occupation. Under the Saxons, glass-workers were imported from the Continent, but to judge from the number and variety of the specimens found in Anglo-Saxon tombs, it is probable that it was also manufactured to an equal extent at home. During the Middle Ages the art appears to have fallen into abeyance, save in a few isolated instances to be noted later, but in the sixteenth century the custom of using glass vessels was introduced from France and the Low Countries, most of the pieces being imported from Venice. To prevent the money thus expended from leaving the country, efforts were made about the middle of the century to establish the art by the aid of workmen from Murano, and the history of glass manufactured in England may be said to have fairly begun. It was undoubtedly stimulated by the religious persecutions on the Continent, particularly the Spanish Terror in the Netherlands, for the Low Countries were seriously endeavouring to rival Murano in the art, and the craftsmen who fled for refuge to England undoubtedly did much to develop their trade in the country of their adoption, as did the Huguenot refugees at a later period.

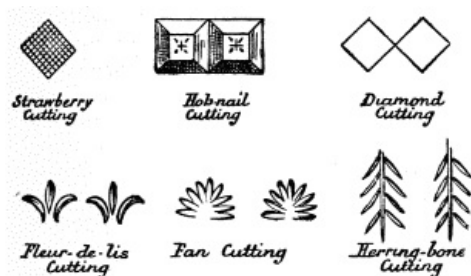


FIG. 39.

In the seventeenth century the whole process was revolutionised by the introduction of a large proportion of oxide of lead, making what is technically known as "flint" glass—a glass much more brilliant than any other, a quality due partly to its transparency and partly to its increased refractive power, which renders it specially fitted for "cutting"—a process which enhances its beauty by increasing the number of ways in which the light rays falling on the glass are dispersed. The discovery has given English glass a well-deserved pre-eminence for beauty of metal—a pre-eminence which the glass-cutters of the eighteenth century admirably sustained by the excellence of their work.

All this time the art of glass-making on the Continent had been developing. In particular, the Venetian workers at Murano had perfected the art of colouring and enamelling glass—a result which was later to have its influence upon English artists. An admirable example of what they achieved in this direction is an old spinet in the South Kensington Museum, which once belonged to Queen Elizabeth of Bohemia, the daughter of James I. Whatever its merits as a musical instrument, its once gorgeous gilt crimson leather case hides an interior of the utmost interest to students of glass, for the interior of the lid is panelled into eighteen divisions, each representing some classical subject—Narcissus, Daphne, Andromeda, Argus, etc.—admirably done in coloured glass. The front of the keyboard, the stretcher bar and the keys themselves are also elaborately decorated in similar fashion with coloured glass, silver or enamel. The keys are covered with ornaments in coloured glass, the accidentals being faced with blue and white striped glass and the naturals being fronted with the same.

Although it is no part of the purpose of this book to deal in detail with the technical side of the manufacture of glass, yet some few words as to the nature of the material with which we are dealing are not only desirable but essential to the proper understanding of its various qualities and kinds and the different stages of its manufacture.

The scientist will tell us that glass is a double silicate, being compounded of a silicate of sodium (or potassium) and a silicate of lime. For the benefit of non-scientific readers, we may remark that a silicate is a chemical compound formed when silica combines with an alkaline substance like lime, soda, or potash. Silica is probably the most widely distributed substance in nature. Silicate of alumina is, for example, the basis of all clayey soils, and silica, in the pure form of quartz, is the chief constituent of the sand of the sea and of all

those rocks which are known as sandstones. Rock-crystal, amethyst, agate, onyx, jasper, flint, etc., are all varieties of silica. Crystalline silica is hard enough to scratch glass—a fact utilised, as we shall see, in the sand-blast which is used for the purpose of engraving patterns on glass. Silica is fusible only at a very high temperature, but readily combines with alkaline substances to form soluble silicates, which are known in commerce as soluble glass, or water-glass, because it dissolves readily in hot water. Water-glass is used in making artificial stone, in coating stone surfaces, *e.g.* walls of buildings, etc., to preserve the stone from decay under the weathering influence of the atmosphere, and in the manufacture of cement.

Ordinary glass has many valuable properties which make it of great importance in the arts and manufactures. Among these may be mentioned the fact that it can be made to take any shape with ease. It resists the action of all ordinary acids, and hence is of the utmost value to the chemist and the chemical manufacturer. Hydrofluoric acid alone attacks it, by combining readily with its silica and so dissolving it. For this reason, hydrofluoric acid is used in etching on glass. Again, glass is cheap, being literally made from the dust of the earth; it is transparent, and so can be used in buildings, transmitting light whilst protecting from the inclemency of the weather. Its transparency, too, combined with its high refractive power, make it of inestimable value in the manufacture of optical instruments. It is this high refractive power, too, which gives to cut glass its beautiful lustre and sparkle, and one aim of the glass-founder is to increase this refractive power and so enhance the brilliancy of his product. If glass could be made which would refract light to the same extent as the diamond does, it would exhibit the same “fire” as the king of gems. It is hard and close in texture, and so is capable of taking a high polish. Its great drawback is its brittleness, but this can be reduced to a great extent by immersing it, whilst red-hot, in a hot bath of paraffin oil, wax, or resin. A tumbler of glass so “tempered” may be dropped on the floor without breaking.

It may be added, as a matter of common interest, that this brittleness is largely a result of the fact that glass is an extremely bad conductor of heat. Because of this, a mass of molten glass, when cooling, becomes set on its outside surface long before the interior has become solidified; hence the solid exterior prevents the molecules of the interior portion from contracting. As a result, a condition of strain is established, the interior molecules tending to contract, while the exterior tends in the opposite direction; consequently a very slight blow is enough to cause a fracture.

Varieties of Glass.—As we shall frequently find it necessary to refer to the various kinds of glass, it may be as well at the outset to attempt to give a clear idea of their differences and of the meanings of the various terms employed in describing them.

As regards quality, the chief kinds are crown glass, flint glass, plate glass, bottle glass, and crystal glass, and the differences in composition may be conveniently expressed in the form of a table:—

	Silica.	Potash.	Soda.	Lime.	Alumina.	Oxide of Lead.	Oxide of Iron.
Crown.	67	21	—	10	2	—	—
Flint.	44	12	—	—	1	43	—
Plate.	78	2	13	5	2	—	—
Bottle.	59	3	—	25	6	—	7
Crystal.	56	9	—	3	—	32	—

Cheapest of all glass is bottle glass, where the base is mainly lime. The metal used for medicine bottles contains more potash and is purer and clearer. The use of potash and soda makes the glass more easily fusible; alumina has the opposite effect; lime makes a harder glass; lead gives lustre, increases fusibility, and heightens the refractive power. Hence in glass which is to be cut and polished the employment of lead in sufficient quantity is a factor of the highest importance. This is a point to be specially noted in connection with English glass. Lead—chiefly the oxides known as litharge and minium—in small quantities has long been employed, the introduction of the metal serving as a flux, but lead glass was generally avoided as being too brittle. Merret, writing in 1662, remarks that could this glass be made as tough as crystalline, “it would far surpass it in the glory and beauty of its colours.” It will be noted that the two kinds of glass in which lead is used in quantity are flint glass and crystal. The larger the amount of lead the greater the beauty and brilliancy of the product, a result due, as previously intimated, to the increase in refractive power that is brought about by its addition.

Flint glass derives its name from the fact that in England the silica, which is the main constituent of all glass, was procured from flints which were calcined and pulverised. Being highly refractive it is extensively employed in the manufacture of optical instruments—telescopes, microscopes, etc. Quartz and fine sand are now used in the place of flints. The glass is soft, and hence easily scratched and dulled. It is essential that only the purest materials be employed, and special furnaces and pots are needed. Flint glass was known in quite early times. It was probably discovered by accident that certain stones were fusible, for fossil glass is found in many places where great fires have been. Volcanic glass—obsidian—is a well-known substance, while there exist in Scotland ancient forts, the stones of which have been fused together by the action of heat. The Venetians used quartz in preference to sand, since the latter was liable to contain impurities, and the Venetian craftsmen who settled in England were accustomed to ensure the purity of their silica by calcining flints. Crown glass is the finest sort of ordinary window glass. Plate glass is the superior kind of thick glass used for mirrors, shop windows, etc. It will be noted that it is the only kind of glass which contains soda.

The process of glass manufacture comprises three stages, mixing, melting, and blowing. The various ingredients are first finely ground and then thoroughly mixed by the aid of a mixer, forming what is known as the “batch.” This is placed in melting pots. These are crucibles of fire-clay, *i.e.* clay capable of withstanding the action of heat. The clay must be of the finest quality, and be carefully freed from extraneous matters which might affect the quality of the glass. Hence the manufacture of the “pots” is itself an industry of some importance, and as each costs some £10, they form an important item in the expense of manufacture, especially as the pots are short-lived, some eight to ten weeks being the average life of one of them.

The ordinary pot is an inverted section of a cone, the apex being closed. For flint glass a covered pot is

essential, the form ordinarily adopted being a bell-jar closed at the bottom and with an arched opening at the top. Each pot holds from ten to fifteen cwt. of the "batch." When full, the pots are placed in specially constructed furnaces, holding from five to fifteen pots, and capable of producing a temperature of from 10,000° to 12,000° F. The details of the firing are intricate and interesting but have no direct bearing on our purpose; their object is to produce complete fusion, to allow for the removal of all impurities, and to ensure the homogeneity of the product.

The final stage with which we are concerned is that of blowing, since all table glass, worthy of being called table glass, is blown. In other words, every decanter, vase, tumbler, and wine glass of the better sort begins its existence as a bubble of molten glass at the end of an iron tube—the glass-blower's tube—and owes its form to the delicate touches of simple tools held in a skilful hand and guided by a trained eye. It is this fact which gives glass its individuality. There is no hard-and-fast rigour of line, no mechanical uniformity of shape, such as is associated with machine-made goods; even the simplest wine glass is an individual thing, which the taste of the craftsman has endowed with artistic distinction whilst retaining its simplicity of form.

It is a matter for regret that the glass-blower's art is seriously threatened in these latter days of hurry and competition. The demand for cheap glass has led to the introduction of blowing machines, in which the bubble of molten glass is taken up by one of many blowing tubes, and placed inside a mould, air being driven by machinery through the other end of the tube and inflating the bubble until it touches the sides of its mould. The budding craftsman thus loses the practice of blowing these simpler forms, and as he is now forbidden to work at the furnaces until he is over fourteen, he often fails to acquire that lightness and dexterity of hand which are the mark of the first-rate craftsman, and which can be most readily gained in early life. There is, of course, no reason why common vessels should not be produced in this way, and tumblers, decanters, and lamp glasses are so manufactured in large numbers.

Needless to say, moulded or pressed glass has little value, either intrinsic or artistic, in the collector's eye, unless it has acquired distinction on account of its age; for moulded or pressed glass has been known from early times, and it is of the greater interest, since only English glass, *i.e.* flint glass, or glass of similar characteristics, can profitably be so dealt with. It will be readily understood that only glass of a low melting point, which does not quickly solidify, and which at the moment of solidification expands and fills out the interstices of the mould, can be successfully treated in this way. One bar to the extensive use of this form of glass was the cost of the essential lead and potash. These are often now replaced by baryta and lime, with the result that a very suitable glass is produced, which contains no appreciable quantity of either lead or potash.

The art of glass-cutting in Europe dates back to the middle of the sixteenth century, when it was extensively practised on the Continent, particularly in Bohemia. The earliest examples were probably imitated from the rock-crystal cups of ancient Greece and Rome. There is no doubt that in both these countries the art was practised for the ornamentation of the famous crystallinum, whilst some vessels were undoubtedly cut out of the solid block.

The discovery of flint glass revolutionised the art of glass ornamentation. The strong refractive powers of the new glass made it specially suitable for cutting, which brought out a wonderful fire and sparkle that even the finest art of Bohemia and Venice had not been able to attain. At first, of course, the English craftsmen were far inferior in artistic merit—both as regards design and execution—to those of Bohemia; but the superior brilliancy of the metal atoned to a great extent for the deficiencies of the workmen, and Early English cut wine glasses and punch glasses are by no means to be despised. "L'article Anglais solide et confortable, mais sans élégance," spread the fame and fashion of English glass throughout the Continent and, incidentally, over the world.

The earliest examples of English cut glass are perhaps the thistle-shaped glasses, originally fashioned in Bohemia but adopted by Scotland as representing the national emblem. Apart from these, the ogee-shape was most commonly selected as being more amenable to artistic treatment than the bell.

The stem is usually knopped and cut into facets, and is invariably hexagonal in shape. The cutting is continued beyond the top of the stem on to the lower part of the bowl, so as to give a kind of finish. Sometimes, indeed, the cutting is made to include the bowl in a scheme of decoration, and the rim is engraved with conventional designs, wreaths of flowers, etc. Towards the end of the eighteenth century the facets became long flutes.

The process technically known as glass-cutting is essentially one of grinding and polishing. The grinding is done by a wheel, made of cast-iron, and made to rotate rapidly by a continuous band passing over a revolving shaft. Above the wheel is a receptacle containing sand and water, which can be fed on to the wheel as desired. Smoothing is done by a sandstone wheel, similarly mounted, and polishing by a wooden one fed with putty powder. The craftsman holds his piece in the hand, pressing it against the rotating wheel.

Engraving is really very fine grinding, done usually with a copper wheel or, rather, disk, whilst etching is done by coating the glass with wax, or some similar protective substance, scratching the pattern through the wax and then subjecting the piece to the action of hydrofluoric acid.

It need hardly be said that only the best kinds of glass are cut by a method which makes such demands on the time and skill of the workman; the cheaper kinds of glass are all moulded or "pressed." Pressed glass is also essentially English, no other kind, save flint glass, being suitable for treatment in this way. It is, in the first place, essential to obtain a metal which has a low melting point, and one which does not shrink in solidifying, as that would draw it away from the sides of the mould, and so effectively spoil the design. The low melting point of the metal enables the product to be "fire polished." In this process it is reheated to a point sufficient to melt a thin surface layer, and so remove any roughness due to the process of moulding, and leave a smooth bright surface. The art of pressing glass has been brought to a high degree of perfection, elaborate decorations being produced with ease. The cost of the process, too, has in recent years been lessened by the use of baryta and lime, in the place of lead and potash, and in this way the output has been greatly cheapened, while baryta glass, if inferior in sparkle to lead glass, is yet far more brilliant than ordinary glass.

The problem how to distinguish real old glass from modern imitations is one that besets the collector at every stage of his progress. A few specimens supply their own testimony in the shape of a date, but it is by no

means impossible to engrave a date on a piece of specious-looking real antiquity, and so give it a fictitious value, by making it appear "the thing which it is not."

As to the character of the glasses themselves, shape alone is no criterion of age. Apart from the possibility of deliberate imitation, it does not follow that because a piece is ponderous, clumsy in appearance and, to a modern eye, unduly capacious, that it is necessarily an early piece. Right from the beginning of glass manufacture in England, two qualities, at least, were undoubtedly manufactured; the better to ornament the tables of the great, and the poorer for service in kitchen and tavern. Whereas articles of the former were as dainty and artistic as the skill of the craftsman would allow, the latter were roughly made and deliberately ponderous to bear the rougher usage to which they were subjected. As the same practice continues up to the present day, it follows that there is in existence a considerable quantity of common glass with all the attributes, as far as shape and clumsiness of form are concerned, of that of an earlier period.

Possibly the appearance of the metal and the style of workmanship are as reliable guides as any others. The metal of the earliest glasses was by no means perfect. Instead of the beautiful clarity and perfect transparency we are accustomed to associate with glass, there is often a streakiness or cloudiness visible in the material, together with numerous bubbles and flaws. If the striations are horizontal, the glass is of an earlier type than if they are perpendicular. The sides of the bowl are often irregular, and the stems are often clumsy, uneven, badly balanced, and altogether disproportionate in point of size to an eye accustomed to the slenderer style of modern glassware. An important point is the junction between the bowl and the stem. For some extraordinary reason, the welding of the two seems to have given the ancient glass-blowers considerable trouble, and the join is often too clearly perceptible. Hence the collector who comes across an apparently ancient piece bearing evident signs of clumsy joining should give it more than casual attention. Sometimes, to obviate the difficulty, the base of the bowl was made into a kind of knop, and at other times the junction was hidden by an irregular band—the prototype of the collar which so often appeared in glasses of a somewhat later period.

The bubble which appears in many stems was probably the outcome of accident and possibly of an attempt to imitate the hollow stems of Venetian glass. It is worthy of note that whilst the bubble is almost invariably present in the baser forms of early eighteenth-century glass, it is frequently absent from the finer varieties. Another point of difference is that the better specimens rarely have the folded foot, which is invariably present in the coarser makes, the turning under of the rim, whilst plastic, to make a kind of welt, being an obvious precaution against the rougher usage to which they were inevitably subjected. Sometimes the feet were domed, but these were difficult to make and the numbers were restricted. In some specimens ridges or ribs are formed on the upper and lower sides of the foot.

The earliest glasses were devoid of any attempt at decorative engraving, and these plain glasses may also be roughly classified by noting whether the glass rests on the flat of the foot or on the rim only. The former are of the earlier type.

Among the tests which the collector might apply are the following:—

Note whether the glass rings clear and sweet in tone. In twisted stems, note whether the stem twists to the left or the right. The genuine glasses have almost invariably stems twisted to the left. In opaque-twisted stems, note particularly the colour of the spiral. In the forgeries the opacity is less definite, the twist often having a kind of translucent look.

Genuine old glass often has a cloudy tinge with frequently a tone of steely blue. Forgeries may show a greenish tint.

In old glass the centre of the base, where the piece was, after being finished, knocked off the pontil, is generally left rough; in the imitations it is generally ground smooth.

The foot of a genuine old glass is never quite flat, there is always a slope—sometimes a very pronounced one—from the centre to the edge. The modern imitation, usually made abroad, often has a perfectly flat foot.

The edge of the bowl in a genuine old glass is always rounded, never left hard and sharp.

CHAPTER II

EARLY ENGLISH GLASS

THE early history of glass manufacture in Britain is decidedly obscure. The earliest specimens of the art extant are certain coloured beads, known as "aggry" beads. Many of these exist, some probably of Phœnician origin, others dating from the Roman occupation of Britain—being made either by the Romans themselves or by a British craftsman under Roman tuition.

There can be little doubt that the Romans did introduce the making of glass into this country, for glass was an indispensable adjunct to Roman life. Moreover, it was the custom for the conqueror to train the conquered in his own arts, and the Roman handicrafts followed the Roman Eagle. In any case, the art of glass-making had, according to Pliny, extended to Gaul, and there seems no reason why it should not also have crossed the Channel. Unfortunately, there is no evidence that it did.

There is, however, evidence that glass-making was carried on in Anglo-Saxon times—many specimens of Anglo-Saxon bead-work, etc., having been found in barrows, tumuli, and burying-places in general. They are composed of an opaque, vitreous paste—which in places approaches translucency. Unfortunately, the materials employed were impure, and the material has consequently disintegrated with time, making it a matter of exceeding difficulty to determine its original texture and appearance. The decoration, both as regards colouring and design, is primitive. The colour is crude, and the patterns consist mainly of simple geometrical figures, circles, chevrons, stripes, spirals, and so forth.

Possibly after the Roman withdrawal in 410, the art fell into abeyance, as did much of the civilisation imposed by the Romans, reviving again when the various Anglo-Saxon units began to develop a civilisation of their own, and to pass through various confederacies into a single kingdom.

Bede writes that in 675 "Benedict Biscop" sent for glass-workers from France to glaze the windows of the church at Wearmouth, and that they taught the English their handicraft, making not only windows but vessels.

The art must, however, have survived in certain places, for numbers of vessels which can be referred, on the authority of illuminated MSS., etc., to Saxon times, are in existence. Such specimens include (a) vases, ornamented with ribs and applied lobes. These are probably of German origin, and were introduced into Britain by the Saxon invaders. (b) Trumpet-shaped cups, ribbed, or stringed, or fluted. These have no base on which to stand, and are probably of English manufacture, dating from the latter half of the sixth century, (c) The third type is the "palm" cup, shaped so as to be conveniently held in the palm of the hand, having no bottom on which to stand; and (d) bowls of various shapes. The palm cups and bowls belong to the eighth and ninth centuries, and later. It should be remembered that the dates given can only be roughly approximate, and that the various periods fuse one into the other, so that there is no definite line of demarcation. Moreover, there is no definite proof that glass vessels were made in England during Saxon times, save only such



FIG. 38.
Saxon Glass.—1, 2, 3, Trumpet Cups; 4, a Ribbed and Lobed Vase; 5-9, Palm Cups and Vases.

statements as that of the Venerable Bede previously referred to. Only, while similar vessels are found both in France and Germany, it is claimed that a greater number and a greater variety are found in England, the inference being that they were made in this country.

So remarkable is the paucity of evidence and so absolute the dearth of authenticated examples in these Dark Ages of glass manufacture, that it has often been asserted that no glass vessels were made in England before the fifteenth century. Glass vessels were, of course, known and used, but these were probably, in the main at any rate, imported from Venice and the East. On the other hand, it is known that before the thirteenth century window glass—blown glass too, and not cast glass—was made, and very successfully. Indeed, old English coloured glass was particularly fine, and this being so, it is not easy to understand why the same art should not be applied to vessels.

Coarse glass vessels were certainly made at a very early date. The records of Chiddingfold refer to Laurence *Vitrearius* in 1230, William le *Verir* in 1301, and John *Glasewryth* in 1380. The record, in its transition from Latin to Norman-French, and then to Anglo-Saxon, has its philological interest as well, but it may be mentioned that John the *Glasewryth* made both "brode glas and vessel."

There is, too, in existence an ancient cup of glass, disinterred from a tomb in Peterborough Abbey Church, which, from the records of the Abbey, must have been buried there, in all probability, in the first half of the thirteenth century. In the accounts of Henry, the second son of Edward I., who died in 1274, there is mentioned the purchase of a glass cup for the sum of twopence halfpenny, a fact which seems to imply that to be sold so cheaply the vessel must have been of domestic manufacture. It should not, however, be forgotten that this sum represented the daily wage of a skilled artisan in the thirteenth century. In the Taxation Roll of Colchester in 1295, three of the principal burgesses are referred to as "verriers," and it seems hardly likely that so many important citizens were merely glaziers and not glass-makers. However, it is more than probable that the use of glass was confined to the noble and wealthy, while the common folk used vessels made of wood, horn, or leather. The "Leather Bottel" has passed into a proverb, and the Black Jack was so universal in its use that the French, naturally curious as to English habits, referred to us as a nation of savages who habitually drank out of their boots. It follows that the Black Jack of the thirteenth or fourteenth century had few of the graces of its silver-mounted and aristocratic descendant of the seventeenth century. It might be further suggested that English habits and customs in those early times were not such as to make fragile drinking vessels either useful or acceptable. Those that did exist were probably rather valued curiosities than articles of everyday utility.

There was, undoubtedly, produced during this period considerable quantities of window glass, much of it highly decorated, and exhibiting characteristics peculiar to the period to which it belongs, so that experts

find little difficulty in distinguishing between the vigour of the thirteenth and the brilliancy of the fourteenth century. It would appear, too, that the home product won an increasing appreciation from the architects who employed it in their buildings; for whereas in 1547 the contractor binds himself not to use it for the windows of the Beauchamp Chapel at Warwick, in 1485 it is mentioned in such a way as to imply that it was either better or dearer, or both, than "Dutch, Venice, or Normandy glass."

In the sixteenth century, however, the fashion of using vessels of glass became almost universal in the west of Europe. Most of these came from Venice, and, spurred by the desire of establishing so lucrative an industry at home, the rulers of various countries—notably France, Holland, and England—sought to induce Venetian craftsmen to settle in them.

The glass-workers of Murano—the great glass-making centre in Venice—were, however, a close corporation, the workmen being stringently bound, under penalty of death, not to carry their trade secrets to any other country or to teach them to foreigners. In spite of this, eight Muranese glass-workers were induced to settle in England in 1549, and built their furnace in the monastery of the Crutched Friars—one of the minor orders. They derived their name Crutched (*i.e.* Crossed) from the ornamental cross which adorned their habits. Of the eight, seven returned to Venice in 1551, having previously petitioned the Council of Ten to remit the penalties against them. It is a reasonable assumption—but still only an assumption—that during their stay they did much to further the art of glass-making, although they merely produced glass and sedulously refrained from teaching their "mystery."

The "Breviary of Philosophy," published in 1557, remarks:

"As to glassemakers they be scant in this land
Yet one there is as I doe understand,
And in Sussex is now his habitacion,
At Chiddingfold he works by his ocupacion."

Evidently, therefore, the old Sussex industry had survived. The product of the Chiddingfold furnaces was probably, however, a coarse green glass, and by no means to be compared with the Venetian article.

In 1564 Cornelius de Lannoy, an alchemist from the Netherlands, came to England, at the invitation of the Government, to teach the art of glass-making as practised in the Low Countries. He took up his abode and set up his furnace in Somerset House. He failed, however, with the materials then available, to produce any very effective results; in particular, the clay used for the pots failed to withstand the great heat required to produce transparent glass. Moreover, de Lannoy proved to be more alchemist than glass-maker, and left various persons in England the poorer for their quest after the philosopher's stone which they had undertaken under his guidance.

In 1567 Pierre Briet and Jean Carré sought a licence to make glass after the French fashion, and to teach to English craftsmen the art of its manufacture as practised in Lorraine and Normandy. Elizabeth, always with an eye to the main chance, made no difficulty and, joining forces with a rival licensee, Becker, set up in opposition to the English glass-makers in Sussex and later at Stourbridge and Newcastle. The fact that the native workers openly confessed their inability to compete with the French craftsmen did not prevent their stirring up a strong opposition against them, which found vent in popular tumult and, in at least one instance, in a conspiracy to murder the workers, pillage their stores and destroy their furnaces. There seems little doubt, however, that their presence must have influenced the quality of English glass and given an impetus to its manufacture. So did the advent of political and religious refugees from the Low Countries and from France, and also, though, of course, to a far greater degree, the influx of French artisans in the seventeenth century after the revocation of the famous Edict of Nantes. In spite of their efforts, however, it does not appear that the importation of fine Venetian glass was in any way checked; it continued, indeed, on an extensive scale for a long time after.

The most famous name in the history of Elizabethan glass manufacture is that of Jacob Verzelini, who came to London in 1575 and stayed for the remainder of his life—about thirty years. He obtained a patent giving him the monopoly of manufacturing glass after the Venetian style for twenty-one years. He set up his establishment in the hall of the Crutched Friars, where the eight Venetians had built their furnace in 1549, and there made "glass of divers sorts to drink in." There is little doubt as to his success, although, with one possible exception, no tangible evidence of it remains. But if one may judge by the very considerable outcry that arose at this period against permitting foreigners to practise the art of glass-making to the detriment of native practitioners, he succeeded sufficiently well to arouse a strong feeling of jealousy. This was intensified by the traders who had hitherto sold imported Venetian glass, and the seamen who carried it in their vessels and who now saw their livelihood menaced.

The general public, too, showed itself greatly concerned over the great consumption of wood in the glass-houses. Indeed, during this period the wasting of the woods was a general complaint wherever furnaces were set up. So strong was this feeling, indeed, that in 1584 an act was passed against the making of glass by strangers and outlandish men and for the preservation of woods spoiled by glass-houses; and in 1589, the year after the Armada, it was proposed to reduce the number of glass-houses from fifteen to four, transferring the rest to Ireland, where the loss of trees did not matter so much, the timber not being urgently needed, as in England, for the purpose of shipbuilding. One curious fact is that for a long time—from the twelfth century at least in unbroken record—English window glass of a high order had been produced, as witness the windows of King's College Chapel at Cambridge, which date from 1515-31; and it seems impossible to conceive that, with Venetian and Eastern glass to copy, the craftsmen who produced the windows should not have also turned their skill to the making of drinking vessels, particularly as the fashion for vessels of glass had strongly set in.

"It is a world to see in these our daies wherein gold and silver most aboundeth how that our gentilitie as lothing these mettals (because of the plentie) do now generalie choose rather the Venice glasses both for our wine and beere than anie of those mettals or stone wherein beforetime we have beene accustomed to drink....

"The poorest also will have glasse if they may but sith the Veneccian is somewhat too deere for them they content themselves with such as are made at home of ferne and burned stone, but in fine all go one way that

is to shards at the last."

On the other hand, when Sir Richard Mansel applied in 1624 for a patent to manufacture glass and to train Englishmen in the art, it was opposed, on the ground that fifty years before a similar patent had been granted to Jacob Verzelini and that it had been altogether neglected, and very few Englishmen had been brought up in the art. Mansel, in his reply, stated that he himself had brought many strangers from beyond seas to instruct his fellow-countrymen in making all sorts of glass, crystalline, Murano, spectacle glasses, and mirror plates.

I have stated these facts in the early history of English glass at some length not only for their intrinsic interest, but also to illustrate the curious fact that just as there is from Saxon times to 1550 a gap in the history of its manufacture, which no authenticated examples assist to fill, so from the accession of Queen Elizabeth to that of King Charles I. there exist to-day very few indisputable examples of the English glass-blower's art of this period; and yet it is hardly possible to believe that they were not produced in considerable quantity. For, in spite of specimens bearing the Tudor rose—an ornament, by the way, largely employed at a later date—and of others with detailed and more or less accredited histories, "Elizabethan glass," so glibly spoken of by some collectors, is chiefly conspicuous by its absence. Happy, therefore, the collector who acquires even a dubious example.

One famous specimen which may safely be assumed to be authentic is that from the British Museum Collection shown in Fig. 1. This drinking cup or goblet stands about 5¼ in. in height and bears the initials G. S.—probably those of the person for whom it was made—the date 1586, and the motto, "IN: GOD: IS: AL: MY: TRVST." Experts generally concur in attributing it to Jacob Verzelini.

Four years after the Armada, Elizabeth granted to one Thomas Bowes a monopoly to make drinking glasses "to be as good cheape or better cheape than those imported from Venice." As to the success of his venture history is silent. In the reign of her successor—that British Solomon, James I.—glass-making seems, however, to have made considerable progress; for in 1610 a licence was granted for "the invention of coal-heated glass-houses," and in the following year Sir Edward Zouche expended no less a sum than £5000 in erecting glass-houses in Lambeth and perfecting the production of glass with sea-coal. This change is a momentous one in the history of glass-making, inasmuch as it became necessary to cover the pots, and this brought about various improvements. They are mainly associated with the name of Percival, and it is to be presumed that they included the introduction of oxide of lead into the frit in quantity, with the result of producing a more brilliant crystal than had yet been produced. From this time English glass began to acquire fame, and the industry became a definitely British art.

One outcome of this change in the method of manufacture was that the industry became localised, the glass-houses springing up in those districts where it was easy to obtain fuel as on the coal-fields, where the sand was of exceptional quality as at Reigate, or where there was an abundance of clay suitable for making the pots as at Stourbridge.

One of the most interesting discoveries in connection with the history of the glass industry in England was made some sixty or seventy



FIG. 1.—AN EARLY ELIZABETHAN GLASS, DATED 1586.



FIG. 2.—AN OLD ENGLISH
GLASS TANKARD AND
COVER.

years ago at the little Hampshire village of Buckholt Wood. Excavations here brought to light fragments of glass, some clear, others with a greenish or bluish tinge, evidently portions of broken vessels of various kinds—drinking glasses, jugs, bottles, and so forth. These were in such quantity that it was evident chance had brought to light one of the old glass-houses, which were founded in well-wooded districts, and kept going as long as sufficient wood remained to burn.

We have seen how, in the beginning, English glass-workers were a nomad race. As the woods in one place were exhausted they moved to fresh fields and forests new—much to the annoyance of the populace, who depended upon those woods for their household firing, and of the Government, who sought to preserve them for the maintenance of the fleet.

In 1615 a proclamation was made forbidding the use of wood for glass smelting, the furnaces being in future compelled to burn sea-coal or charcoal or other fuel. The same ordinance prohibited the importation of foreign glass or the immigration of foreign glass-workers.

In the same year Sir Richard Mansel, a man of considerable standing in the realm, who had been experimenting in glass-making with the aid of Venetian workmen, was granted a licence for making glass with coal, and set up furnaces in London and at Purbeck, Milford Haven and Newcastle. It is a matter for regret that no product of his furnaces is known to exist to-day, a fact the more surprising in that his licence was renewed at various times, and so covers a considerable stretch of the most interesting period of the art. At any rate we find him petitioning in 1641 that he might be protected against persons importing glass from abroad, whereas he was paying a rent of £1000 per annum for his monopoly. His name is mentioned as late as 1653, so that for nearly forty years he controlled, more or less, the business of glass production in England.

It is a matter for some congratulation, however, that Mansel employed, in some kind of managerial capacity in his Broad Street works, a certain James Howell, who enjoys the reputation of being one of the liveliest and most pleasing writers of the period. In the famous Howell's letters, "*Epistolæ Ho-Eliañæ*," which were published between 1645 and 1655, we have a delightful commentary on the events of his time, and incidentally a number of curious and useful sidelights on the conduct of glass manufacture both in England and on the Continent.

It is said that Sir Kenelm Digby, of Royalist fame, invented in 1632 the art of making glass bottles to contain the wine which hitherto had been drawn straight from the wood. But Fame which credits him with this discovery would seem to have forgotten that in Elizabeth's time ale was sold in glass bottles, and a quaint old volume yclept "*The English Housewife*" refers in 1575 to round bottles with narrow necks for "bottle ale," the corks being tied down with stout string.

The Commonwealth, save for what may be gleaned from Howell's pages, adds but little to our knowledge of glass. The Puritans were, perhaps, more addicted to smashing it, in the form of stained-glass windows, than manufacturing it for domestic utilities. But with the Restoration there came a great change. The then Duke of Buckingham, who appears, like others of his name, to have had a keen eye to the main chance, started a glass furnace at Greenwich. In 1663 he petitioned the King that he might be granted a licence to make mirrors, he having been at great expense in finding out the art and mystery thereof—"a manufactory not known nor heretofore used in England"—a curious contradiction to Mansel's claim in 1620, and one which seems to imply that the Duke was by no means particular as to what he said provided he might gain his ends.

There were numbers of competitors at the time all claiming to be the inventors of crystal glass. The authorities, however, awarded the palm to one Thomas Tilson, who in 1663 was granted a patent, in which he is described as the inventor of crystal glass. It appears clear that Tilson had produced a material of greater merit than any of his predecessors or contemporaries. It is probable that this material was lead glass—flint glass as it was and is still called. One point in support of this theory is that it was too brittle to be used in making vessels, and Tilson consequently confined himself to the manufacture of mirrors, windows for coaches, etc.

Specimens of the work of this period may be found in many places—country houses, mansions, halls, etc.—throughout the country. At Hampton Court Palace there are, for example, several magnificent mirrors that testify to the skill of the craftsmen—Venetian and English—of this period. Some of the window glass is of the same date and may be readily distinguished by its mauve tinge—a possible result of the action of light on the peroxide of manganese, which was one of the constituents. At a slightly later date other glass-houses were

founded in Lambeth, Stourbridge, Newcastle-on-Tyne, and other places, notably in Surrey and Sussex.

All this while, however, there was a great trade in imported Venetian glass, which the Council was, time and again, petitioned to prohibit. Fortunately both for the future of the art of glass-making in England and for the cheapness and quality of the ware, which was now in great demand, the efforts of the protectionists were unavailing.

Much of our knowledge of the glass of the period is due to the discovery of the trading books and order sheets of one John Greene, who seems to have dealt in imported glass, ordering from the Venetian furnaces vessels to his own specification and design. Fortunately some specimens of these are still in existence, but it need hardly be said that examples of the seventeenth century, both home manufactured and imported, are of the extremest rarity. He would be a fortunate collector who should discover, say, "a speckled emerald covered beere glasse" or a "milk-whit cruet" either with or without "feet and ears of good hansom fashion."

In point of shape the Venetian and English glasses of this period differ very little, but there is a considerable difference in the character of the metal. The glass from Venice is colder to the eye, whiter and softer than the English, which is more brilliant and of a peculiar steely lustre, while it is far weightier—a fact probably due to the use of a considerable proportion of lead. The English glasses, too, are heavier in appearance, with stems, thick and lumpy, of the baluster type. Often, too, the bulbous stem is blown with a bubble,



FIG. 3.—AN EARLY GLASS FEEDING CUP.



FIG. 4.—A SIXTEENTH CENTURY PANEL GLASS, WITH PORTRAIT OF CHARLES II.

often of considerable size—a primitive attempt at ornamentation. Not unseldom a coin is inserted in the bulb of the stem or the knop of the cover. One famous example of Caroline glass is the magnificent posset cup in the possession of Miss Whitmore Jones, which is shown in Fig. 2. This unmistakably dates from the time of Charles II. and is a genuine example of English art. It was probably, as to design, copied from a Venetian model, but the texture of the glass and the weight of the piece are strong evidences of its English origin. With the accession of William, the craft was further stimulated by the importation of many models, and possibly craftsmen from the Low Countries. Speaking generally however, the vessels of the reigns of William and of Anne are but improved specimens of those of Charles. Some, however, have spiral lines cut round the stems, and are, to this extent, the prototypes of the twisted stems of the eighteenth century.

The illustration of a feeding cup (Fig. 3) provides an excellent example of the work of this period. Its admirable shape and style and its exquisite workmanship will readily appeal not only to connoisseurs but also to all who are capable of appreciating artistic merit.

In Fig. 5 we have portrayed the prototype of the modern tankard. Judging by the shape and style it was probably an ale glass. But that it was intended rather as a specimen to be preserved is evidenced from the fact that a coin of the period has been blown into the base. Fig. 6 is a photograph showing the coin. Such a piece has almost the value of a dated specimen, for though it was, of course, possible to insert a coin of any previous date, the reason for doing so is by no means obvious. It is hardly likely, for example, that anyone living in William's reign would have so enthusiastic a regard for Charles II. as to cause a coin of that monarch to be embedded in a piece that he had made as an heirloom. This specimen is in the British Museum, whose mark appears to the right of the photograph.

The quaint glass panel seen in Fig. 4 is an interesting relic of the attention paid to glass-working at this period. The portrait is that of Old Rowley (Charles II.) himself, and the piece was in all probability made at Greenwich, possibly in commemoration of his visit



FIG. 5.

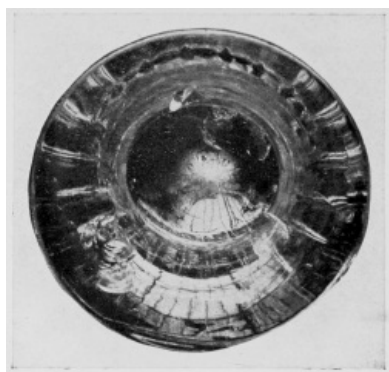


FIG. 6.—THE CENTRE SHOWING THE COIN BLOWN IN THE STEM OF THE TANKARD SHOWN ON THE LEFT-HAND SIDE.

there. It was taken from a house in Purfleet and is now in the National Collection.

The revocation of the Edict of Nantes in 1685 gave a vast impetus to glass-working as to other crafts. This measure, and the terrible persecutions which followed it, cost France a number, variously estimated at from 250,000 to 600,000, of her best citizens. Great numbers of these immigrants settled in England, and founded in their new home the industries which had become famous in the country of their birth. Among them came glass-workers from Paris, Lorraine, and other parts of France, who were deservedly famous for their skill in their craft. Coming as they did at a time when the discovery of the brilliant so-called flint glass gave to English glassware a distinction possessed by no other, it is small wonder that the next half-century saw such developments in the art of glass manufacture in England that English glass became superior to all other kinds, even to the famous glass of Bohemia, which seemed dull and lustreless beside it.

For these reasons the close of the seventeenth century is an epoch in the history of English glass, and the period which followed it saw the art of glass manufacture in England attain its zenith.

It is therefore with eighteenth-century glass that we are chiefly concerned, and as the great bulk of eighteenth-century glass consisted of drinking glasses, a great portion of our space will be devoted to these.

At the outset some attempt at classification is desirable. We may refer the reader to the very exhaustive list of varieties which that great authority, Mr. Albert Hartshorne, has made in his standard work on this subject. For our purpose it will be sufficient, however, to make a broad and simple division of drinking glasses into wine glasses, ale and beer glasses, and cordial or spirit glasses. It is the custom, too, to draw a distinction between the rude vessels made for common household or tavern use and the finer and more highly finished examples designed for the use of better-class people. Here, however, the distinction is rather one of quality than of kind.

The three great groups to which we have referred fall into various classes according to the diversity of shape in bowl and stem and, to a less degree, of foot.

The bowls are variously funnel-shaped, with straight sides, or waisted, that is, with the sides curved inward to form a waist, bell-shaped, and ogee or double-ogee shaped—the last named showing in section the ogee curve, so widely employed by the architect for his mouldings.

The stems are of two great classes—drawn stems or stuck stems. The former are parts of the same lump of molten glass of which the bowl is formed; the latter consist of a separate piece fused into the bowl.

As regards shape, stems may be plain rods, rods with knops, rib-twisted, faceted, air-twisted, air-drawn, or opaque-twisted. We shall deal with each variety in its appropriate place.

With regard to the foot, the generality were folded, that is to say, the edge of the rim was turned under to form a fold or welt, so that the glass stands on the rim, and not on the flat of the foot. Apart from this, the only variations are those bearing on the flatness of the foot and its diameter. In old glasses the feet were never quite flat. There is always a perceptible slope from the centre to the rim, and very often the central portion rose up into a dome. The foot was also wider in comparison with the width of the bowl than in the modern type.

The decoration is of two kinds, engraved and cut. The character of the engraving is little to the credit of the native designer or craftsman. Indeed, both as regards artistic design or skilful execution, English glass ornamentation is distinctly inferior to that of the Continental pieces. The usual design is the rose, at first heraldic and conventional, and then more and more natural, with at first a butterfly, which gradually dwindled to a moth, and then finally disappeared. Other designs are based upon the nature of the liquids drunk, or refer to politics, domestic or business affairs, or to some famous personage. The largest group of designs is associated with Jacobitism—"Charlie-over-the-water-ism," as some one has wittily called it. In rare cases these bore a portrait; more commonly the emblem selected was the use of two buds—the latter explained as referring to the two sons of James II., or to the two sons of the Old Pretender, Charles Edward of "Charlie-is-my-darling" fame, and Henry, who died at Rome in 1807, as Cardinal York.

CHAPTER III

EIGHTEENTH-CENTURY GLASS

THE eighteenth century is the "Golden Age" of the collector of English glass. At the beginning of the century glass manufacture was already a flourishing industry. Vessels of all kinds for ornament, keepsakes, and for domestic use were being produced in great quantities, and there was a strong and growing competition between the native craftsmen and the glass-workers of Venice, Bohemia, Germany, and the Low Countries, a competition which, thanks to the superiority of the new English "flint" glass, was steadily trending in favour of the English product.

As a result, the collector is at once on firmer ground. His knowledge of earlier periods had been gleaned haphazard from drawings, paintings, tapestries, mosaics, and historical documents, with only here and there a specimen, and that of dubious authenticity, to guide him. From this time he is able to observe at first hand, compare, classify, note differences, excellences, and defects. There is no longer any lack of material, either of the finer sort suitable for the tables of the great and wealthy, or of the coarser kind whose only merit was utility.

With the growing profusion, however, came a veritable confusion of types, which renders any attempt at classification a matter of very considerable difficulty. To a great extent this arose from the toying habits of our forefathers in perhaps the most convivial period of our history. There was a vast improvement in social conditions and amenities, and the variety of glasses that sprang into existence affords ample testimony to this, as well as to the variety of drinks in favour and to the ingenuity of the times in devising toasts and sentiments, no less than to the skill of the English craftsmen and the individuality of the various makers.

At the beginning of the century, however, the use of different glasses for different kinds of wine had not yet arisen. A bowl of water was placed on the table in which the drinkers rinsed their glasses when a new vintage made its appearance. Subsequently each guest had



FIG. 40.

Examples of Baluster Stems and Tear Glasses.

his special bowl for this purpose. These bowls are exceedingly rare, and are generally described as wine-coolers. Their modern equivalent is the finger bowl.

There was naturally a vast difference between the glass of the early part of the century and that of the later part. Speaking very broadly, the order of progress was as follows:—

1. Heavy glass with baluster stems.
2. Lighter glass with air-twisted stems.
3. Drawn stems.
4. Opaque-twisted stems.
5. Cut glass.

Many of these glasses are still in existence and it is even possible for the amateur collector to acquire an

occasional specimen. This early eighteenth-century glass is of remarkable quality, both as regards form and lustre. It is true that it is less perfect in shape and texture than the products of to-day, but it is superior in artistic merit, in originality of design and softness of outline. The lack of perfect symmetry is one of its charms, as it is in the case of old lace which, so far as absolute and meticulous perfection of detail is concerned, is often far behind the modern machine-made product. But what it lacks in symmetry and precision is more than compensated by artistic feeling.

Mr Hartshorne in his monumental work on "Old English Glasses," a work to which the present writer and every other writer on the subject must acknowledge a vast indebtedness, makes an exhaustive classification of the various types of eighteenth-century glasses. To his order one is bound closely to conform, although it is far from the province of the present work to attempt to deal exhaustively with the various types he so fully and admirably describes.

The earliest examples have funnel-shaped bowls with tall stems. These are of great variety of shape. Some are quite plain, others are twisted, others ribbed. Some, again, are "baluster" shaped, *i.e.* formed after the pattern of the columns of a balustrade. Many have a knop or button in the middle, others are ornamented with twisted lines, either hollow or filled with glass of different colours, interwoven in spirals, twists, networks and plaits in all kinds of ingenious ways.

Of course, all these things being distinctive are imitable, and here the peril of the collector begins. The expert is rarely deceived as to whether any specimen is genuine old glass; but so pervasive and so perfect are the imitations that exist, and so plausible the conditions under which they are found, that it behoves the amateur to use the extremest caution. I propose to deal at some length with some of the more obvious and frequent frauds and fakes in a subsequent chapter. But for the moment it may be said that the best test of genuineness is neither shape nor any particular design—for these can be closely imitated—but the colour. There is a curious tint in old glass which the new never quite achieves. The would-be small collector will be well advised if, before riding his hobby, he goes through a brief course of eye-training under the guidance of an expert, until he gets the exact tone of the old glass firmly impressed upon his memory. As an additional factor, it should always be borne in mind that the old glass is invariably heavier than its modern imitation.

It will be desirable at this point to describe in brief detail the more important of the types of eighteenth-century glass enumerated on page 59.

Glasses with Incised and Ribbon-twisted Stems.—The incised or ribbon-twisted stemmed glass

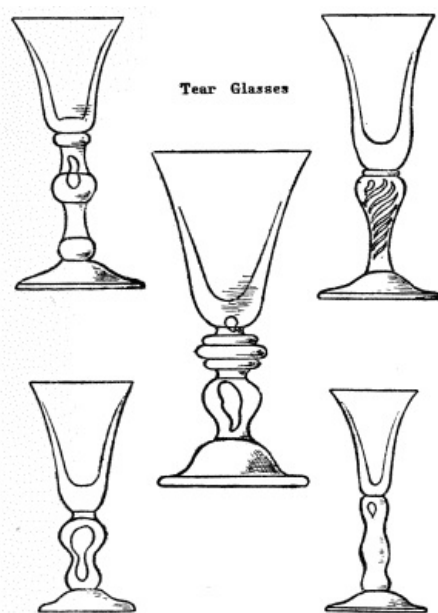


FIG. 41.

as shown in Fig. 36, is usually about 6 inches high with, generally, a flanged or outward curved top and a comparatively slender stem. A series of ribs was impressed by a mould on the stem whilst yet plastic. The stem was fixed to its bowl, heated till soft, and then gently twisted and, at the same time, stretched. The result was a twist, produced in exactly the same way as in a stick of candy—close at the top and gradually loosening toward the bottom. Near the foot, by the way, the spiral generally disappears entirely as the effect of the heating process necessary when the foot was joined to the stem. The bowl was almost invariably waisted, that is, its sides were bent inwards. The foot was folded and there was a characteristic lessening in the diameter of the stem as it neared the bottom, which the "puller" of toffee will readily understand.

Air-twisted Stems.—The air-twist probably began with a "tear." The tear of the glass-blower is a bubble of air blown into the centre of a mass of molten glass, possibly at first by accident and afterwards by design, as a form of ornamentation. When the stem was

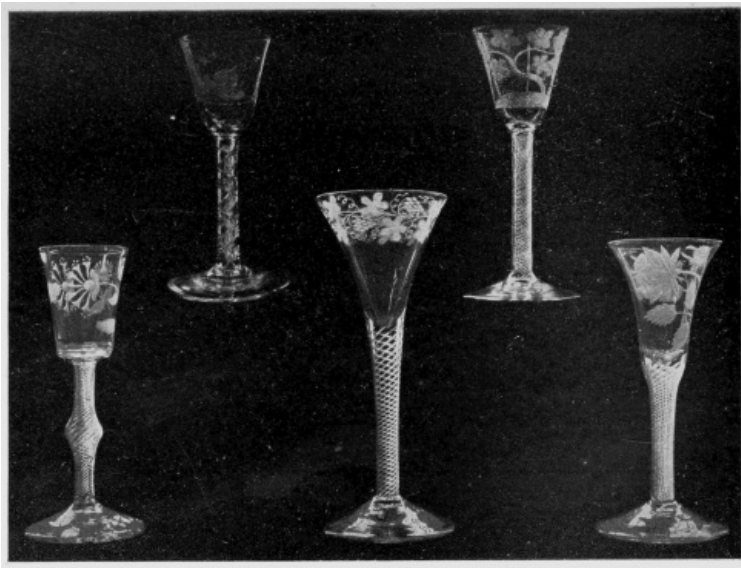


FIG. 7—AIR-TWIST STEMS.
(From the Rees Price Collection, by permission of the Connoisseur).

drawn out, the bubble elongated into a tube, and when the stem was twisted, the tube acquired a spiral shape. Now as the tube was filled with air, which had a different refractive capacity to the glass which surrounded it, the effect of the light falling upon it was to produce a kind of silvery radiance like that of quicksilver. The phenomenon is familiar to anyone who has ever plunged a substance like wool, which contains air-bubbles entangled among its meshes, under water. The bubbles are transformed into drops like quicksilver. So with the tear and the tube drawn from it in the air-twisted stem. Naturally the decorative potentialities of this phenomenon were speedily recognised and utilised, and the air-twisted stems are among the most characteristic and the most beautiful features of all old English glasses.

The bowls were usually of the same general shape as those with incised and ribbon-twisted stems. The earlier varieties are "waisted," the later ones frequently assume the bell shape. They are often engraved, the early ones with the Tudor rose, with its five petals, while the later ones affect the Stuart variety with six petals. The earliest stems have necks and collars—there was considerable difficulty in joining the air-twisted stem on to the bowl without damaging the twist. Later varieties have necks only. The collars are sometimes knopped, *i.e.* have knobs attached, and the stems themselves are shouldered.

I have dealt at some length with the air-twisted stems, since this is a characteristic English variety, and one to which the brilliant English flint glass was specially adapted. Consequently the type persisted for a considerable period. The later varieties, however, achieve some little distinction by the adoption of the bell-shaped bowl.

Drawn Stems.—I have already suggested that the fusion of the air-twisted stem, in order to join it to the bowl, not unfrequently resulted in damage to the twist. It was an obvious solution of the difficulty to draw the stem out from the surplus molten metal at the base of the bowl. If, previously, a series of air-bubbles was introduced into this mass, each in the process of drawing out became elongated into a tube, and we have the possibility, by planting "tears" in effective positions, and then



FIG. 42.
The figures given above illustrate certain of the characteristic features of Old English glasses. Thus Fig. 1 is an example of a double-knopped stem, each of the bulges being technically known as a "knop." The foot is "domed." No. 2 is an illustration of a shoulder and collar, the shoulder being the bulge near the top, and the collar the ring above it, which was originally devised to hide any clumsiness in joining the stem to the bowl. No. 3 is a "flanged" bowl, No. 4 a "waisted" bowl, and No. 5 shows an air-twisted stem.

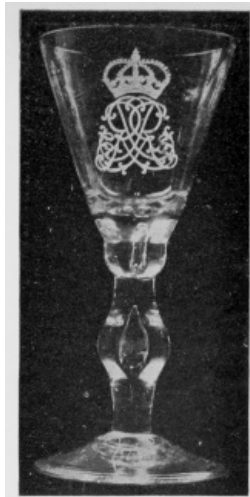
judiciously twisting the drawn stem whilst still plastic, of producing an infinity of pleasing patterns. Thus a number of small "tears" close together produced a spiral like a yarn of silk; or a central tear might be blown,

and side ones twisted round in encircling spirals.

Baluster-stemmed Glasses.—The baluster stem is a reproduction of a moulded pillar. It is by no means peculiar to eighteenth-century glasses. Indeed it formed the almost invariable means of support for the glasses of Caroline times. The early baluster stems are, to an eye accustomed to the lighter modern glass, extremely heavy and clumsy in appearance, and with the development of taste and skill, they were speedily supplanted by the slenderer and more graceful drawn and air-twisted stems. But the effect of the baluster moulding was soon pressed into the service of this more dainty ware, the baluster becoming more slender and symmetrical, and sometimes, indeed, being modified into a slight swelling—either gradual or abrupt or a single ring round the stem. The bowls of this period were almost invariably funnel-shaped, and were often engraved—the appropriate figure of the vine leaf appearing for the first time in the



1. AIR-TWISTED STEM GLASS.
2. BUTTON STEM.
3. BALUSTER STEM WITH ROYAL MONOGRAM.



(From the Rees Price Collection, by permission of the Connoisseur.)

FIG. 8.

history of English glass. The feet are almost always of the folded variety. Occasionally, in the later specimens, however, the feet are domed.

Opaque-twisted Stems.—The opaque-twisted stem made its appearance about the middle of the century. In this case, rods of opaque white or coloured glass were alternated with rods of clear glass around the circumference of a circular mould, care being taken to preserve proper regularity.

They were then heated, and molten clear glass poured into the central hollow, filling up the interstices between the rods, binding the whole when cooled into a solid rod, with a clear centre surrounded by a particoloured circumference. The mass, being softened by heating, was then drawn out into slenderer rods, and twisted into spirals.

The ease of the process accounts for the infinite variety of patterns in existence. Flat bars could be used, giving tape-like spiral bands, and the rods could be of various sizes and colours. Many specimens came over from Holland and from the north of France, generally of inferior quality, the inferiority being displayed in the character of the stems and the poorness of the metal.

The simplicity of the manufacture has also given rise to hosts of modern imitations, largely from the Continent. In a great number of these the spirals turn to the left, which has given rise to an idea that all glasses with right-handed opaque spiral stems are modern imitations, which is by no means the case. All such specimens, however, are sufficiently suspect to demand careful scrutiny, and the amateur, before purchasing a right-handed spiral opaque-twisted glass, will do well to submit it to the judgment of an expert.

Points to be considered are the colour of the metal, the perfection of the twist, its opacity, and the

character of the foot. The colour and weight of the glass are probably the best criteria. The forgeries are generally light, and the beautiful mellow tone of the real old English glass is replaced by a cold white tint or even a tinge of green. The twist is often more translucent than in the genuine pieces, and is frequently imperfectly produced, becoming looser as it descends, the loosening being particularly pronounced just before its junction with the foot.

The appearance of the foot is of the utmost

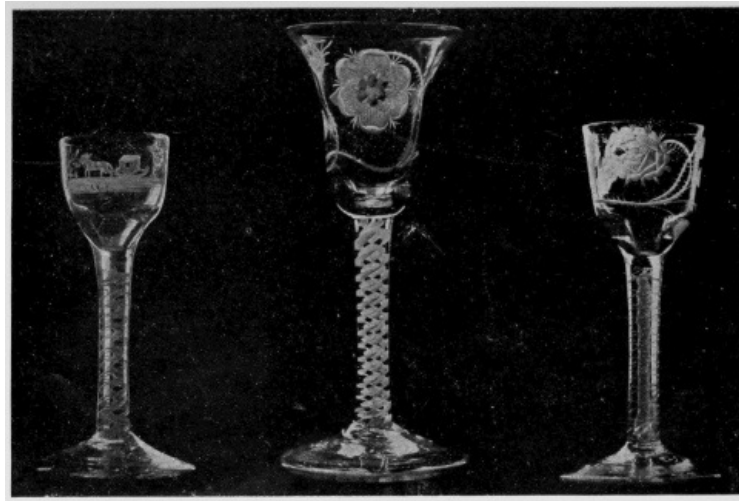


FIG. 9.—OPAQUE TWIST STEMS AND "ROSE" GLASSES.
(From the Rees Price Collection, by permission of the Connoisseur.)

value. Before the nineteenth century the scar, where the piece after manufacture was broken away from the pontil, was invariably left rough, instead of being ground down. The foot in the genuine glasses is never flat, there being always a slight slope downwards towards the edge. In the imitations, too, it is apt to be less in diameter, compared with the bowl, than in the genuine specimens, whilst there is frequently an absence of "ring." This last fact, however, must not be unduly emphasised, since many undoubtedly authentic specimens of this period, including some of the finest, share the defect. Another test is to note the edge of the bowl, whether it is well rounded off or whether it has been left hard and sharp.

Many of these glasses are engraved with flowers. The rose is so frequent as to give its name to a special type, the "rose glasses." The rose has often a bud or two, and a butterfly is frequently represented as hovering over the flower. In later specimens the butterfly degenerates into a moth, and finally vanishes altogether. Other flowers engraved on glasses of the same type and period were the Rose of Sharon and the St John's Wort. Rose glasses, with blue and white twisted stems, are in all probability almost exclusively of English manufacture, and are among the most valuable of the opaque-twisted type. The foreign importations of the period were numerous but, apart from certain patterns of twist, which may be considered exclusively English, the twisting of the Low Countries was distinctly inferior. One type is characteristic of the foreign product. This has a central tube of thin white lines, surrounded by spiral twists. Where the stem is of the baluster type, this central tube, more or less, follows the contour of the stem.

Straight-sided Glasses.—The term "straight-sided" may be used to designate a whole series of glasses, of which the bowls are of the shape of a truncated cone, the narrow end being, of course, downward. In process of time the sharpness of the section at the bottom was more and more rounded until it attained the shape of the ogee curve. The earliest of the straight-sided glasses had bulbed stems, with a shoulder and knop. The better sorts of tavern and household glasses were of this type, the larger specimens being used for wine and punch and the smaller for cordials and strong waters. Two points are worthy of notice: the folded foot was practically invariable, and the diameter of the foot was always substantially greater than that of the bowl, thus ensuring a sound support.

The bowls themselves were at first plain. About the middle of the century, however, we find them decorated with conventional flowers and vine leaves, etc., which were gradually replaced by closer and more artistic representations of such natural objects as roses, as a matter of course, lilies of the valley, tulips, and sprays of honeysuckle. Amongst these, however, certain conventional designs held their place, *e.g.* wild roses, St John's Wort, and other blossoms with large seeded centres, which seem to have impressed themselves strongly upon the imagination of the artists to whom the decoration was entrusted. The bowls were, in very rare instances, fluted.

The pieces were made in three parts—bowl, stem, and foot—the stem being sometimes plain, oftener air-twisted, and sometimes opaque-twisted. The straight-sided bowl was never popular amongst Continental glass-workers, so that the probability is that any specimen found is of English manufacture. In examples of foreign manufacture, too, the bowl was generally rounded at the base, and the stems were often coloured or opaque-twisted. Other characteristics by which these may be identified are their comparative lightness of weight, their fragility, their coarse lavishness of decoration, their narrow bases, while the twisting of the stems is often unduly close, and the bowls have wide, flat flutes.

Ogee Glasses.—The straight-sided glasses changed by easy degrees into the well-known ogee shape, the lines of the bowl being gradually merged into those of the stem. It may be safely asserted that the majority of ogee-shaped glasses are of English manufacture. The majority have opaque-twisted stems; sometimes blue lines replace the opaque white. It is thought that Bristol was the chief place of manufacture, since most of the finds have been in the west of England. The earliest of them have unfolded feet, inserted air-twisted stems, and naturally, since the object of the designer was to preserve the ogee line, no shoulders. Many of them are of considerable dimensions—a possible result of the custom of drinking bumpers. A great number of the

memorial glasses, treated of in a separate chapter, were of this type. The



FIG. 10.—DOUBLE OGEE BOWLS.

(From the Rees Price Collection, by permission of the Connoisseur.)

scheme of decoration followed much the same lines as that of the straight-sided glasses, but a greater proportion were plain; possibly the curves toward the bottom of the bowl made the engraver's task more difficult. In the later specimens, sprigs of laurel and festoons of various conventional types are to be found. In the Bristol glasses the bowls were sometimes fluted, and a double ogee curve was employed, the upper part only being decorated, generally with vine leaves and bunches of grapes. The stems were bulbed or knopped, and the feet were folded.

Champagne Glasses.—There is, of course, no real reason why one kind of wine should be drunk from a glass of special shape and another from a totally different one, but once glass drinking vessels had become the vogue, this habit of specialising in the shape and size of glasses speedily became the fashion and crystallised into a custom which persists even to-day in our port, sherry, champagne, claret, and liqueur glasses. In the beginning there was a far greater diversity, for England in the eighteenth century was famous for the number (and potency) of its beverages and, speaking generally, each had its appropriate glass. Frequently, of course, there was little diversity of shape, the difference being in the nature of the ornamentation, which in a number of cases was specially devised to indicate the purpose of the glass. Thus an ale glass would be adorned with ears of barley or bunches of hops; a wine glass with vine leaves or bunches of grapes; a cider glass with sprays of apple blossom, and so forth.

Champagne was, in the eighteenth century, a wine of comparatively recent introduction, and was drunk only by the rich and great. Probably at first no special glasses were used for it, the more elegant of those already in existence, presumably bell-shaped and air-stemmed, being pressed into the service, but about 1730 special glasses were made, with wide, shallow bowls, of the double-ogee variety and a baluster. They had knopped or double-knopped stems and domed feet. Sometimes, as might be anticipated, an air or opaque-twisted stem was employed, while the shape of the bowl varied towards the bell shape, in that it became hemispherical.

Subsequently the bowl became elongated into



FIG. 11.—SWEETMEAT GLASSES.

ALE GLASSES.

(From the Rees Price Collection, by permission of the Connoisseur.)

a narrow cone, the stems exemplifying the various patterns of the day—baluster, knopped, double-knopped, air-twisted, opaque-twisted, and drawn. In the later examples the elongation was so pronounced that the glasses approximated to the familiar flute shape. In these the stem is often faceted, the facets sometimes extending some considerable distance up the glass. The modern champagne glass, with a wide saucer-like bowl and a hollow stem, seems to be a sort of combination of the two. The wine being a rarity, the glasses are scarce, and the collector who unearths a genuine specimen of an early eighteenth-century champagne glass

may esteem himself fortunate.

The shallow glasses were so little known that a hundred years later, in 1832, Disraeli, writing to his sister, remarks: "We drank champagne out of a saucer of glass mounted on a pedestal of cut glass," so that the form was evidently a novelty, at least to him.

Sweetmeat Glasses.—Closely allied to the shallow champagne glasses were the sweetmeat glasses. The latter are, however, much solider, while their edges are crinkled and undulated and vandyked into various patterns. The feet are generally domed, sometimes plain, and at other times ribbed or ornamented with knobs. The bowls are generally either of the double-ogee type or bell-shaped with a lip. They are often ribbed in the earlier varieties, and cut in the later ones. The glasses were made in sets, which stood upon a glass pedestal or centre-piece made to a similar pattern. This had a flat, tray-like top, with a raised rim. One interesting feature is that each set consisted of a number of small glasses and one large one, known as a "Captain" or "Master" glass, which was not necessarily of the same pattern as the smaller ones. The Captain had generally an abnormally small foot, so that it might not unduly encroach upon the standing space.

Ale and Beer Glasses.—There is no particular difference between the tall champagne glass and the ale glass; possibly the ale glass was modelled upon the flute-shaped champagne glass, or possibly the shapes were used indiscriminately for both beverages—the finer and more elegant specimens for the champagne, and the heavier and more substantial ones for the humbler ale. That they were so used is sufficiently indicated by the fact that many



**SPECIMEN OF IRISH DRINKING GLASSES,
SHEWING VARIETY IN CUTTINGS. 18th-19th
CENTURY.**



ENGLISH DRINKING GLASSES. 18th CENTURY.
1. A CORDIAL GLASS WITH AIR-TWISTED STEM.
2. A BARLEY WATER GLASS WITH OPAL-TWISTED
STEM.
3. AN OLD "TEAR" GLASS.
4. A STRONG WATER CORDIAL GLASS WITH
"TEAR" IN STEM.

FIG. 12.

specimens have been discovered which are engraved with festoons or bunches of hops and ears of barley. The earlier specimens, however, were plain. It may be useful to point out that the form of the stem affords some indication of the relative age of the piece, the chronological order being roughly as follows:—(1) Waisted bowls, with plain stems and folded feet; (2) air-twisted stems, shouldered, collared, and knopped; (3) plain drawn stems; (4) opaque-twisted stems. The glasses diminish in height as the century progresses.

Other Kinds of Glasses.—It is customary to include in the classification of eighteenth-century glasses those used for cider and perry, mumm, mead, and syllabub. It is difficult to prove that any particular kind of glass was set apart for the consumption of these liquors. Cider, however, was produced in large quantities, and glasses were possibly made specially for it. Certain specimens exist, and are recognised by their being engraved with apple blossom, apple trees, etc., whilst one—mentioned in the chapter on Memorial Glasses—is inscribed with the motto "No Excise." Speaking generally, it may be asserted that ordinary cider was probably drunk from earthenware mugs, after the fashion of the beer mugs of to-day, whilst the strong cider was consumed from wine glasses. No glass has so far been distinctively associated with perry.

Mumm was a somewhat awesome decoction, in which the principal ingredient was malted wheat, to which were added a little oats or bean-meal, the brew being flavoured with various pungent and aromatic herbs and the inner bark and tips of the fir tree. It is presumed to have been drunk from glasses of the ale-champagne type, but among the common folk it is probable mugs were preferred.

"The clamorous crowd is hush'd with mugs of mumm
Till all, tun'd equal, send a general hum."—POPE.

Mead (or meath) was a drink the basis of which was honey. This, being dissolved in boiling water, was flavoured with spices and ground malt added, and the whole left to ferment. It was drunk from bowl-shaped glasses, or else from glasses of the low tumbler type. If carefully made it would keep for a long time, and from the number of references to it which appear in literature, it was evidently a favourite drink, particularly among the lower classes. Ben Jonson in his "The Devil is an Ass," written in 1616, remarks:

" ...Carmen
Are got into their yellow starch, and chimney-sweepers
To their tobacco and strong waters—Hum,
Meath and Obarni."

Syllabub was a mixture of wine, ale, or cider, with cream or milk, and flavoured with lemon or rose-water. The whipped syllabubs were beaten into a froth before drinking. They were often made with milk drawn fresh from the cow, the drinkers repairing to the dairy for the purpose.

"Your ale-berries, caudles and possets each one,
And sillabubs made at the milking pail,
Although they be many, beer comes not in any,
But all are composed with a pot of good ale."

Syllabub glasses, as far as there were special glasses used, were of deep cup or tumbler shape, the brim flaring outward.

Cordial and Strong Waters Glasses.—The art of distillation came from Arabia, as the name alcohol (al Kohl) indicates. Northern peoples, however, for a long time preferred, to the distilled products, cordial waters made from honey, fruit syrups, spices, and various herbs. Each notable housewife had her own recipes for cordials, and many and quaint were the products that came from the family still-room. It was not, indeed, until comparatively recent times that the habit of spirit-drinking made any great headway in England. Whisky was made in Ireland in the fourteenth century, and must consequently have been known in England. Howell in his "Letters" refers to the *usquebaugh* of Ireland, but remarks that "whereas in England they drink it in aqua vitæ glasses, in Ireland they drink it in beer glasses." The quotation proves that even at that early period special glasses for spirits were in use. Greene, some thirty years later, includes among the glasses he ordered from Venice small glasses marked for *brandj*.

The taste was probably intensified after the Revolution of 1688 brought numbers of Dutchmen into the country. The glasses employed were, generally speaking, miniature replicas of the wine glasses in vogue; others are short-stemmed, and as this did not lend itself to air-twisting, the baluster type was mostly affected, which in such small glasses gives a peculiarly massive appearance. Opaque-twisted stems are, however, more frequently met with, as are fluted ones. Sometimes the bowls are fluted or faceted. The dumpy, thick-stemmed, wide-bowled cordial glasses are often termed "Hogarth" glasses, they being the prevailing type in his pictures.

The modern equivalents are the "firing" glasses used at Masonic banquets, the members after each toast knocking the glasses in unison on the table—the sound produced being fancifully likened to the reports of guns. Figs. 1 and 2 (p. 160) are illustrations of firing glasses, the former being antique and the latter modern and strictly utilitarian.

Not all cordial and strong waters glasses belong to this type. Some of the most valuable have long stems, either plain or opaque-twisted. Many of the latter, however, came from the Netherlands and stand outside the category of English glasses.

The "thistle" glass has come to be the recognised Scottish liqueur glass. The form originated, it is believed, in Bohemia, but once it had made its way here, it was natural that the Scots should take for their national liquor the glass that bore the form of their national emblem. At any rate the beginning of the Scottish glass industry was marked by the production of a thistle glass, which was made at the factories in Edinburgh.

Tavern and Household Glasses.—It is customary to refer to tavern and household glass as belonging to a separate classification. There is really no justification for any such division; it is perfectly natural that utensils for common use should be stronger and clumsier editions of the better-class glasses. The very earliest were clumsy in the extreme as regards design, and rough in execution, but later specimens show greater elaboration and skill.

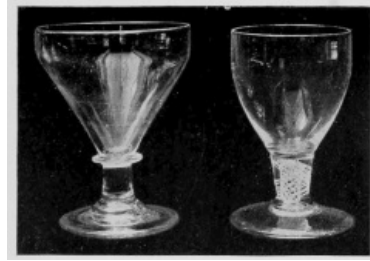
With the advent of the drawn glass, most tavern and household glasses took this form, and have retained it with little variation. Two kinds are noticeable—those with a "blow" inside the stem, and those without. In the drawn stems the blow shrank in dimensions, and became a tear, which, by the way, is almost invariably upside down, the broader end being uppermost. Half-way through the eighteenth century the tear vanished altogether, and the plain solid stem came into use. The common wine glasses were small editions of the larger glasses, and frequently bore rudely executed decorations of festoons, vine leaves, and flowers. The feet are flat, and may be either folded or unfolded, the former being of the earlier type. Specimens are fairly easily obtainable, the thickness of the metal and the stoutness of the design carrying them safely through the dangers to which they were specially liable. Apart from their age they have no special merit. The metal is as inferior as the form.

Tumblers were less frequently made in the eighteenth century than were wine glasses, and in the early part, at any rate, those that were met with were chiefly foreign importations. It is possible that the plain lines of the tumbler did not appeal to tastes accustomed to the graceful outlines of the wine glasses. The early ones are cylinder-shaped, and very large, while eighteenth-century tumblers taper somewhat toward the base. Both are very scarce. Now and again one meets the barrel shape. Foreign tumblers are often profusely decorated by engraving, colouring, and gilding—the quality of the decoration being distinctly inferior to its quantity.

The rummer is a characteristic Old English public-house glass, and is of various types. It was, of course, as the name implies, used for making punch. Among the types are the ogee-shaped bowls—either plain or pressed—barrel-shaped bowls, and trumpet-shaped bowls. All have short, thick stems, often with a collar, sometimes baluster-shaped. The base is strong and generally flat. Some specimens have heavy, square bases, evidently designed to secure their stability.

Cut Glass.—The introduction of the so-called flint glass—which was, in effect, glass containing a greater quantity of lead than had previously been used—created something of a revolution in the art of English glass

manufacture. M. Peligot, a leading French authority, remarks: "To the English should really be attributed the honour of having created, in their flint glass, a new product which by the quality and selection of the materials used in its fabrication has become without doubt the most beautiful glassy substance which we know and which, in my opinion, it may be possible to produce." But in addition to the beauty of the metal was the fact that it had a greater refractive and dispersive action on



ENGLISH "RUMMER" AND DRINKING GLASSES. 18th CENTURY.



A BALLUSTER STEM GLASS SHEWING A COIN BLOWN IN THE STEM.



EARLY ENGLISH BALLUSTER STEM GLASS.

FIG. 13.

rays of light than any other kind of glass, and consequently lent itself specially to cutting—the workmanship bringing out the beauty and brilliancy of the metal, and the quality of the metal enhancing the effect of the cutting.

It is difficult to fix, with any degree of precision, the date at which glass was first cut by way of ornamentation. There are certainly traces of its employment towards the end of the seventeenth century. At the beginning the craftsmen of Bohemia were probably far superior to those of England, but as soon as the special suitability of the English glass was demonstrated, the native workmen speedily outdid all foreign competitors. The quality of the glass and of the cutting gradually improved, until at the close of the eighteenth century practically all English glass of any importance was ornamented in this fashion, and the English product was famous all over the Continent.

In this way the beauty and value of a piece speedily came to depend upon the amount and the depth of the cutting: the more deeply and profusely it was incised the greater its artistic merit was assumed to be and the more highly it was esteemed. In certain instances, undoubtedly, the art was carried to excess; hence those monstrosities of the Early Victorian period—clumsy masses of flint glass cut into hob-nails, facets, pyramids, and spikes of all shapes and dimensions. Of this description are the massive glass chandeliers which depend from the ceilings of country houses and halls built at the close of the eighteenth or the

commencement of the nineteenth century. Possibly no better examples could be found than the massy centrepieces with their pendent drops and spiked clusters that adorn the Pavilion at Brighton—that lordly and pseudo-Oriental pleasure-house built by the “first gentleman in Europe,” who afterwards became George IV. Of similar type are the lustres with their jingling drops that ornamented so many mantelpieces in our grandmothers’ and great-grandmothers’ day.

How often in a theatre has one sat in fear and trembling lest some such great glittering mass in the centre of the dome should break loose from its moorings and fall with dire effects on the pit and stalls below?

It was under the same conditions that bottles altered their shape and became decanters. These, as will be seen from the illustrations, followed the prevailing fashion in being massive and deeply cut. The stoppers were most frequently of a mushroom shape and were often delicately cut. These decanters were generally made in pairs or in sets of four.

From what has been said it will be evident that the glass-making activities of the eighteenth century were by no means confined to the manufacture of drinking glasses. There is no reason to doubt that, even at so early a period as that in which Chiddingfold was a great centre of glass manufacture in this country, many important and really fine pieces were produced. Few examples, however, of what may be termed miscellaneous eighteenth-century glass can be attributed with any certainty to a period earlier than the sixties of that century. At that time the glass-maker’s art was passing through a great period of upheaval and momentous change like the country itself was in both politics and in art. Nor was the change confined to England. In France the florid style of decoration associated with the name of Louis Quinze was giving way, even before the death of the monarch after whom it was named, to the more simple and severely classical style of Louis Seize. In England the dawning of a new taste in artistic decoration became evident about the year 1770 in the work of the silversmiths and goldsmiths, and shortly afterwards in the productions of the porcelain factories of Bow, Chelsea, and elsewhere. In glass a noticeable feature of the change was the increasing use of faceting. Flat facets, divided by sharp angles, are to be found on both stems and shoulders of the glasses, and oftentimes extended half-way up the body itself. Dishes and basins of this period were often completely covered with pyramidal designs so deeply incised that the ware could hardly be handled without danger of breaking.

It was about this time, too, that cutting was first done by machinery in the manner already described in Chapter I. The fact that the art of cutting and engraving reached its zenith at this period accounts for the reputation which English glass speedily achieved not only in its native home but on the Continent and in the New World.

There is no doubt that much of its popularity was due to the superiority of the material itself, and this was maintained by the most scrupulous care in the selection and purification of the ingredients. The sand, in particular, was most carefully washed and burned so as to destroy all impurities. In practice, most of it was obtained from Alum Bay in the Isle of Wight, from Lynn or from Reigate. Sandpits have also been discovered at Coulsdon and Redhill. The fusing of the ingredients was also a matter demanding the greatest care so as to ensure the correct colour. It was found that, generally speaking, the quicker the operation the better the result. Any delay, too, in the blowing or rolling of the glass was apt to interfere with the purity of the colour and even the precision of shape and the accuracy of the measure.

Few persons troubled to consider whether shapes that depended upon the process of blowing were the most suitable for their purpose, or whether the cutting and engraving were not sometimes overdone.

On the whole, it is difficult to overrate the beauty of Georgian glass—of the early or the late period—either as regards grace of shape or style or the cutting and engraving.

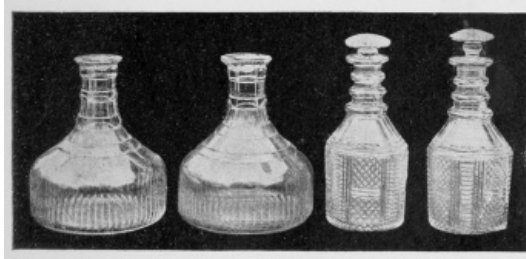
Collectors, too, have plenty of scope, for though Georgian glass is comparatively rare and fine pieces command big prices, yet the amateur is not faced at the outset, as in the case of glass of a period prior to this, with two very serious propositions—an almost prohibitive price and a more or less doubtful authenticity.

The illustrations shown of eighteenth-century glass will make it clear that, although they are some of the most satisfactory specimens of the time, not even an amateur could mistake them for modern, their shapes alone being almost a guarantee of the date of their origin. Even if the shape be imitated, the peculiar dark, pearly look of the old flint glass cannot, and it forms a simple and definite test.

The pair of decanters on the right (Fig. 14) are almost unique—the deep cutting, the curiously shaped stoppers, the long or rounded necks, and the flat-cut shoulders being absolutely characteristic. But it is not unusual to find these graceful shapes copied; and again the collector must beware. Some of the quart decanters have, as will be seen from the two on the left of the illustration, hollow bottoms in which are inserted tiny musical boxes. When the decanter was raised the box started playing some familiar air, generally “Home, Sweet Home.” Whether the intention was to remind



18th CENTURY CUT SWEETMEAT GLASSES IN OLD SHEFFIELD PLATED STANDS.



18th CENTURY DECANTERS, SHEWING VARIETY OF DESIGNS IN CUTTING.

FIG. 14.

the holder that he was at home, or to hint that he might think of going there, probably depended upon circumstances.

Other sets of decanters with engraved festoons and similar decorations of the same period are equally graceful both in design and execution. The stoppers are flat pear-shaped drops, and are doubtless of the Adam period. Another feature is their long, thin necks, which made them more suitable for private houses than inns. They usually stand from 12 to 18 inches in height, and when standing grouped together have a charmingly graceful appearance. They are rarely now to be found in fours, and it is doubtful if they were so made. I have only seen them in pairs. They are not particularly rare, many small houses possessing specimens.

It was at this period also that finger bowls came into fashion. The first ones made in this country were probably copies of old Roman coloured bowls. The earliest of all had two lips, used either for pouring out the contents or for resting a spoon upon. These specimens are, as a rule, exquisite both in style and shape, and it is, fortunately, within the power of the ordinary collector to acquire a specimen or so at a reasonable figure. They are the larger and more ornamental pieces, some unique in design and others possessing historical associations, that are priceless. The old chandeliers often found will give some idea of the fine cutting of the period. The magnificent pear-drop-shaped lustres, the fine work on the stem, and the cross-over chains are characteristic of the lavish ornament of the age. Such have often been converted into pendants for electric light. Although no ordinary collector may hope to acquire them, they are not without interest as examples of a bygone fashion.

Through the kindness of Miss Whitmore Jones, I am enabled to reproduce from her beautiful collection at Chastleton House the posset pot shown at page 42 (Fig. 2). It is surrounded by a band of masks and roses and surmounted by a crown. It is an excellent example of the work of its period and one of the most admirable and beautiful specimens in existence.

Fig. 15 is an interesting illustration of the candlesticks and tapersticks formerly so widely used.

Tapersticks were used to hold the tapers used



FIG. 15—CANDLE AND TAPER STICKS.

(From the Rees Price Collection, by permission of the Connoisseur.)

in sealing letters. That on the left is nearly perfect in style and ornamentation. Tapersticks are, of course, frequently found in Georgian silver and also in china, generally with the ink tray, snuffers, and powder box to hold the sand used in drying the writing. The glass tapersticks were generally about 7 or 8 in. in height and had domed feet.

The candlestick with the twisted stem—which, by the way, is of red drawn glass—is another fine specimen of the work of this period. Unluckily, examples are hardly likely to be very easily found; like all fragile things they have suffered heavily at the hands of Time. Fig. 16 is a representation of a very rare type of rush-light holder which dates from Jacobean times.

There is no doubt that the beauty and style of the Georgian glass, both early and late, have made it in great demand to-day, so that not only are enormous prices readily obtained for good specimens, but those prices are likely to be considerably enhanced in the future. Nevertheless, there are still many fine specimens

to be obtained by a collector who will take the trouble to seek them off the beaten track. Many of them are owned by persons quite ignorant of their real value; hence it is obvious that there is still sufficient scope for the collector of Georgian glass to acquire specimens which are not only pleasing in themselves but which are likely to bring him profit as well as pleasure.

It is only essential to emphasise once more the necessity of care; for glass, unlike china, has no marks by which its period and place of manufacture can be definitely determined, and collectors can only base their opinions upon such qualities as shape, style, colour, etc., and in this, as in other departments of life, the amateur is apt to discover the truth of the adage that "a little knowledge is a dangerous thing." It is best in any case of doubt to refer the question to some one who is in a position to speak with undoubted authority.

As to the Victorian Age, although it undoubtedly produced many fine specimens of glass, yet the pieces have little appeal from the collector's point of view. Apart from this, however, it has many merits, some pieces that I have seen having been most beautifully and choicely cut and with a fine distinctive style. But, however choice, such pieces hardly fall within the category of Old English glass, and so lie beyond the scope of our inquiry.



**RARE JACOBEOAN GLASS
RUSH-LIGHT HOLDER.**



**SPECIMEN OF AN EARLY
ENGLISH WINE GLASS.**

FIG. 16.

CHAPTER IV

MEMORIAL GLASSES

No specimens of English glass have greater fascination for the collector than those which derive their interest, apart from their intrinsic merits, from their association with some historical event, some great cause, or some famous personage.

Fortunately for such, our ancestors in the palmy days of glass manufacture freely availed themselves of the possibilities of this form of advertisement and commemoration, so that a considerable number of memorial pieces are still in existence. Many of these were, of course, merely intended to record some happening of purely local significance: the building of a bridge, the opening of a canal, the launching of a ship; or, narrowing the interest still further, the birth of a son or the marriage of a daughter. Others, however, had a wider appeal: a great national victory on sea or land, the winning of an election, or the passage or defeat of a hotly contested Bill in Parliament. All were suitably inscribed and generally dated—a fact which adds to their importance and value—and frequently decorated, in addition to the usual conventional designs, with a more or less crude pictorial representation of the event or of some important factor connected with it. Thus the battle of Trafalgar would be indicated by a picture of the famous victory or by a portrait of Nelson. Frequently such glasses were dedicated to the glorification of some famous hero, as were the Nelson glasses, Keppel glasses, etc.; or to the furtherance of some great cause, as the Jacobite glasses, with which we shall have presently to deal at length; or, again, to the diffusion of some political principle.

The collector must, however, be chary of assuming that a memorial glass was necessarily contemporary with the event it records. The warning is particularly necessary in the case of Jacobite glasses, of which large numbers were made by faithful adherents of the House of Stuart long after the Jacobite cause had been relegated to the limbo of lost hopes. And it is perhaps unnecessary to add the further warning



FIG. 17.—JACOBITE TOASTING GLASSES.
(From the Rees Price Collection, by permission of the Connoisseur.)

that in connection with old glass, as with other antiques, the supply seems somehow mysteriously to adapt itself to the demand; and it is the easiest and least detectable of frauds to take a veritable old glass of no particular merit, and by inscribing it with a motto and an emblem or two, increase its value twenty-fold.

There is, of course, much old glass stored, more or less inaccessibly, in ancient houses up and down the country, and every now and again some such hidden treasure is brought to light. But it may be generally said that, in view of the fierce light the modern craze for antiques has thrown upon such hiding-places, the prospects of the present-day collector of finding, say, a "Fiat" glass are so remote as to be practically negligible.

The Jacobite glasses form by far the most important of English memorial glasses. They were used by the followers of the ill-fated House of Stuart, not only in their homes—where, indeed, their use might be dangerous—but in the clubs and secret societies which met to keep alive the Pretender's memory, and to plot for his return. Great numbers were probably made, mostly, it is thought, at Newcastle, whence the manufacturers might, in case of need, speedily retire across the Border and seek concealment from the law among a sympathetic population. Unfortunately, few only remain, for when the toast had been duly honoured, it was a frequent custom to shatter the glass, that it might be used for no inferior purpose. A similar custom prevails still in certain military messes, the stem of the wine glass being snapped after the toast of the reigning monarch has been duly drunk.

Some of the Jacobite glasses, however, were of superior quality and admirably inscribed and decorated. These, it is assumed, were carried from place to place by their owners, often in properly fitted cabinets. Each member of a Jacobite club probably brought his own glass, which was stored, with the others, between the meetings, in a secret receptacle; the possession of such a glass being, of course, treason. Thus it is that many have been preserved—frail memories of a lost cause and symbols of a loyalty as unparalleled as incomprehensible. At this distance of time it is difficult to understand the glamour that surrounded the Stuart cause and the wealth of loyalty that was lavished on objects so painfully unworthy.

James I. was a foreigner to England and English sentiment, and with none of the qualities that win admiration or esteem. He was ungainly, garrulous, vain, pedantic, and, above all, cowardly in an age which placed physical courage as the first of human attributes. Even his not inconsiderable intellect failed to compensate for an utter lack of everything else which his time found worthy of admiration. Charles I. was a tyrant, narrow, mean, obstinate, and unscrupulous—a man without ability, a king without honour. His death is the one bright spot in a dreary and disastrous record, for

"Nothing in his life
Became him like the leaving of it."

Charles II., gay, witty, insouciant, reckless, had, it may be granted, certain qualities that take the common taste, but he was utterly profligate, entirely without principle. He sold England to France, betrayed Holland, robbed the State and the Navy, and starved his sailors to flatter his mistresses. James II. was cold, callous, cruel—a sycophant to the strong and a tyrant to the weak. He was a bigot, and unscrupulous in his bigotry. He was no less licentious than his brother though much more a hypocrite.

What was the glamour that made men give their all—house, wealth, lands, and even life itself—to bolster the falling fortunes of an unworthy line and restore it to the throne from which it had been twice driven by an outraged people? But we are digressing. There is, in any case, no doubt as to the glamour which surrounds the Jacobite glasses in the eyes of the collector of to-day.

The greater part of these glasses were used in one or other of the various clubs or societies which sprang up for the purpose of propagating Jacobite principles and furthering the Jacobite cause—which meant, in brief, plotting for the downfall of the House of Hanover, and in a hard-drinking age it was clear that their consultations could not have been carried on without a considerable consumption of strong liquors, and a consequent adequate supply of glasses, the majority of which were probably engraved in some way or

another distinctive of the occasion.

The most famous of such clubs was the Cycle Club, founded in 1710 by Sir Watkin Wynn,



FIG. 18.—JACOBITE GOBLETS.
(From the Rees Price Collection, by permission of the Connoisseur.)

and one of the most interesting of commemorative glasses refers to him:

“Let no deceit within your glass be found,
But glorious Watkin’s health go briskly round.”

The motto of the Cycle Club appears to have been the Latin “Fiat” (“May it happen”), and this word is generally found engraved on Jacobite glasses, which are, in consequence, often referred to as “Fiat” glasses. A “Fiat” glass is shown in Fig. 21, and other excellent specimens of Jacobite glasses in Fig. 19. Another motto is “*Redeat.*”

The best of the Jacobite glasses bear the portrait of “Bonnie Prince Charlie” on the bowl, encircled by a wreath of laurel, flanked on each side by Scotland’s emblematic thistle. Others have two roses supporting the laurels. Sometimes there is the Stuart rose, with two buds, a reference, perhaps, to James II. and his two sons. The design, too, not unfrequently includes an oak leaf, a reference to Charles II.’s escape from the Roundheads, after the battle of Worcester, by taking refuge in an oak, while

“Far below the Roundhead rode
And humm’d a surly hymn.”

Some also are engraved, in addition, with a star—the symbol of a hope never realised by the hapless Stuart line. Most of these emblems may be found in the two specimens shown in Fig. 19.

I have sometimes found the portrait of the Pretender with oak leaves, thistle, and rose, in place of the usual “Fiat,” and the motto “*Audentior Ibo.*”

These glasses have usually air-drawn or knopped stems and funnel-shaped bowls. These Jacobite glasses are among the luckiest “finds” of the collector of Old English glass, and it is needless to say that the greatest care is essential in purchasing anything which purports to be a genuine specimen. “Fiat” glasses, especially those bearing the portrait of the Pretender, are imitated in considerable numbers and generally disposed of through the shops of small country dealers, pawnbrokers, etc.; but I have seen specimens, even in galleries and large shops in London, which were flagrant frauds, a fact which should have been perfectly patent to the vendors. So *caveat emptor.*

Frequently the ordinary tests for the antiquity of the glass are useless, since the piece is itself genuine old glass of the proper period and



FIG. 19—JACOBITE GLASSES.
(From the Rees Collection, by permission of the Connoisseur.)

only the engraving modern, and this is given a spurious appearance of age by rubbing down with sand and earth, and by allowing the lines of the pattern to become filled with dust and dirt. A test that may be found useful is to hold the piece in a strong light, when some part of the engraved portion may be found untouched by the "treatment," and bearing in its clearness and sharpness of line convincing evidence of its recent origin.

Of the Jacobite glasses, those dedicated to the Old Pretender are entirely beyond the hopes of the ordinary collector. A few exist in old country houses dotted up and down the country and in various museums. One in the British Museum bears the mottoes "*Cognoscunt me mei*" and "*Premium Virtutis*." Young Pretender glasses are naturally much more numerous, and it is probable that specimens may still be found in out-of-the-way places.

Special finds of Jacobite glasses are occasionally made, a whole set being discovered in some unexpected hiding-place. One such set is the famous Oxburgh Hall find, now to be seen and admired in the Victoria and Albert Museum. Eleven Jacobite glasses in all were discovered, eight of them being "Fiat" glasses. Four of them, of a larger size, bear the Prince of Wales' feathers on the upper surface of the foot. One is the glass inscribed to Sir Watkin Wynn, previously mentioned, and one is of special significance, in that it bears in addition to a portrait of the Young Pretender an inscription, unique in the history of Jacobite glass:

"Charles ye Great, ye Brave, the Just and Good
Britania's Prince ye noblest of her Bld.
Thy Glorious Feats ye World may Pro^m
Britania's Glory and Britaine Shame."

As poetry the verse undoubtedly leaves something to be desired, although as a panegyric it is fairly comprehensive. That fact will, however, in nowise detract from its unique interest in the eyes of the collector, whilst the most rabid Jacobite—if such a person still exists—can hardly fail to be satisfied with such a wholesale and whole-hearted testimony to the merits of the leader whose cause he had espoused—the luckless Prince, whose doom it was to be always remembered "Over the water," "Great, Brave, Just, Good, Britania's glory," and the rest! This was a hero indeed, *sans peur et sans reproche*. Even the legendary Arthur of Round Table fame could hardly claim more.

A critic might suggest that the portrait which appears on the other side of the glass is hardly worthy of these exalted sentiments, though in point of artistic merit it may fitly challenge comparison with the quality of the verse.

The "Chastleton" glasses form another famous Jacobite set. There are two decanters and eleven wine glasses. The glasses are engraved with the rose and two buds, representing, presumably, James II. and the two Pretenders, and the Cycle Club motto, "Fiat." In addition there is an oak leaf. Whether this is an allusion to the famous Royal Oak of Boscobel, in which Charles II. took refuge after Worcester, as previously mentioned, or is merely the distinguishing mark of the English Jacobites, just as the thistle was the badge of their Scottish comrades, is obscure.

The decanters are still more interesting, having, in addition to the rose and its two buds, two oak leaves and a compass, the needle of which points to a star apparently rising towards the zenith—probably in hopeful anticipation of the fortunes of the Jacobite cause. Miss Whitmore Jones, the present owner of Chastleton, claims that these were made at Derby.

Glasses thus elaborately inscribed do not exhaust the list of Jacobite glasses. In many cases the rose emblem appears alone, without the incriminating "Fiat" which would inevitably convict the owner of treason. In other cases the emblem was hidden from the casual eye by being engraved underneath the foot. The times were perilous ones, and it behoved careful folk to exercise the greatest caution; hence arose all the system of symbols and catchwords associated with the Jacobite cause. Byrom sums up their attitude in the well-known verse:

"God bless the King, I mean the faith's defender;
God bless—no harm in blessing—the Pretender;
But who pretender is, or who is king,—
God bless us all,—that's quite another thing."

It is possible to meet, here and there, with glasses dedicated to the early Georges, but these are few and, to say the truth, are lacking in the interest that their romantic and tragic history threw over everything associated with the hapless Stuart line.

Williamite glasses are more numerous. They,

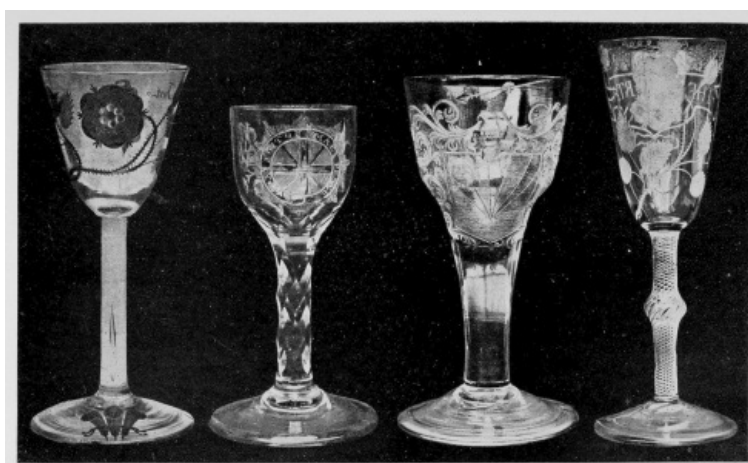


of course, date from the revolution of 1688, when party feeling on the one side ran as high in favour of Dutch William as it did on the other in favour of the House of Stuart. Many of them were undoubtedly produced in Ireland, the more interesting commemorating the battle of the Boyne. Some bear the portrait of the King—generally crossing the Boyne on horseback. Such specimens are exceedingly rare. Later ones bear only an inscription, "To the Immortal Memory," or "To the Immortal Memory of the glorious King William," with possibly a rosebud. These are, of course, more ordinary, but are still worth collecting, providing the purchaser can assure himself that they have not been specially prepared for his benefit.

The phrase above quoted is possibly a reminiscence of the toast given at Orange meetings: "To the glorious, pious, and immortal memory of the great and good King William, who freed us from Pope and popery, knavery and slavery, brass money and wooden shoes"—quite a creditable record of achievements.

The "boot" glasses, to which we refer among the freaks, were probably made in large numbers in George III.'s reign to testify to the national hatred of Lord Bute, whose punning emblem, "the boot," was burnt by the mob in a thousand bonfires, whether justly or unjustly history fails to say. But there is no doubt that Bute was hated with a fury almost without precedent, and the King's mother, whose favourite he was, was hated with equal intensity. In 1763 a jack-boot and a petticoat were publicly burnt at Temple Bar, and a crowned ass led through the streets by a man in a Scottish plaid. Boot glasses are generally from four and a half to five inches in height. They are often moulded to represent lacings in the front and trimmings at the sides, and were doubtless used for strong waters, cordials, and liqueurs.

Memorial glasses inscribed with the names of our great seamen are, of course, numerous. One to Admiral Hawke, inscribed "Success to the British Fleet" and dated 20th November 1759, was evidently made in commemoration of the battle of Quiberon Bay, in which that great seaman, deliberately ignoring the fighting instructions, flung convention to the winds and won a startling victory, and freed Britain from the dread of a French invasion. Similar glasses



A "FIAT" GLASS SHEWING STUART ROSE WITH SIX PETALS. UNION GLASS, CIRCA. 1801. ARMORIAL WILLIAMITE GLASS. GLASS.

FIG. 21.

bear the names of Boscawen, Rodney, Anson, Keppel, and Nelson.

The "Nelson" glasses, as may be supposed, are particularly interesting. Some bear the hero's portrait; others are adorned with a representation of his famous flagship; others, again, were made in commemoration of his death and his burial in St Paul's Cathedral.

One such specimen described by Mr Hartshorne deserves special mention. It is a goblet rather more than 8 inches in height, on the straight-sided bowl being engraved a representation of the great Admiral's funeral car in the shape of a ship. On the stern is the historic name *Victory*. At the prow stands an emblematic figure of Victory, bearing in one hand a laurel wreath and in the other a branch of bay. On the canopy of the car is inscribed the word "Trafalgar," below it the name "Nile." It is stated that the glasses were made for the officers of the *Victory*, each of whom received one in memory of his chief.

The ordinary commemoration glasses made at the time of Nelson's funeral, and publicly sold as memorials of the event, have on the one side a representation of the funeral car and on the other, encircled by a laurel wreath, the words:

In Memory
of LORD
NELSON
Jan^y 9th 1806

The date is that of the public funeral. These glasses were probably made in considerable numbers, but are now very rare.

Apart, however, from the funeral glasses great numbers of pieces must have been inscribed with his name as a testimony to his popularity and of the public gratitude for his victories.

Miss Wilmer in her book on "Early English Glass" gives an illustration of a tumbler inscribed with the names of Nelson, Duncan, Howe, and St Vincent and the date 1st August 1798, together with various nautical emblems. But, as we have said, the manufacture of commemorative glasses was not confined to occasions of national importance, nor were such glasses dedicated only to national heroes.

Events of very local importance were frequently signalled in this way. Thus one is inscribed "Up to Sowerby Bridge, 1758," and serves to record certain improvements in the



A NELSON GLASS
FIG 22.



A COMMEMORATIVE
CORONATION GLASS OF
KING GEORGE IV.

navigation of the Calder River. A golden fleece which also forms part of the decoration symbolises possibly the commercial advantages likely to accrue thereby. Another commemorates the opening of the Aire to Calder Canal, and bears the inscription, "Success to Trade and Navigation." Others bear political cries, like a cider glass (Fig. 23) from the Singer Collection. It is characteristically engraved with sprigs of apple blossom and a barrel, presumably of cider. Around the brim is the legend, "No Excise," a probable reference to the political agitation which followed the attempt of the Chancellor of the Exchequer, Sir Francis Dashwood, in 1763 to impose a duty of no less than 4s. a hogshead on cider.

The next glass is from the same collection. It bears a ship engraved upon the bowl, and has a thickly twisted opal stem and slightly waisted sides, which give a peculiar charm to its shape. On it are inscribed the words, "Success to the Eagle Frigate—John Knill, Commander," which seems to indicate that it was made to commemorate the launch of that vessel. The fine air-twisted goblet, which is the largest in the illustration, belongs to a period somewhere about 1760. The figure depicted is that of Frederick the Great, King of Prussia, then our ally and at the zenith of his military glory. It was through his aid that Pitt was enabled to win our colonies of India and America on the battlefields of Europe, and the exhortation to "Keep it up," which appears on the glass, was evidently the expression of some British sympathiser's goodwill. Possibly the piece was made to celebrate one of Frederick's victories.

The other glass has a small portrait with the inscription, "Long live George, Prince of Wales, 1759." It is beautifully engraved and altogether one of the finest specimens extant.

Fig. 27 illustrates particularly fine and interesting examples of a tankard, a covered jar, and a grog glass—all excellent of their kind. The tankard on the right of the plate is engraved with vine leaves and bunches of grapes, together with marguerites, and inscribed with the names Joseph and Jane Burrows, and was probably a "marriage" or "betrothal" glass.

The goblet with a square base which stands to the left of the plate (Fig. 24) is very quaint. There is a representation of a sailing craft upon

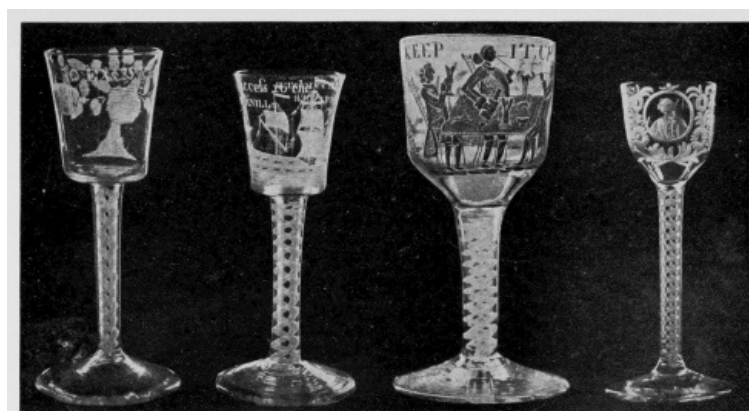


FIG. 23.—COMMEMORATIVE GLASSES.

(From the Rees Price Collection, by permission of the Connoisseurs.)

one side, with the inscription, "The Ann and Bessie," and on the reverse, "James Oddie, Bromley," probably the name of the owner both of the craft and the goblet, who registered to posterity his pride in the one by means of the other. This glass, I am informed, was the property of the late A. P. Trapnel, Esq., a renowned collector of Bristol porcelain and, though to a less degree, of old glass.

The covered grog pot or jar in the centre of the group is artistically engraved with roses and festoons, with the inscription, "Success to the Britannia, Edmund Eccleston, 1774."

For the illustrations of several of the above pieces I am indebted to the courtesy of the late Mr J. T. Herbert Bailey. Such examples, which cannot fail to interest the lover of art as well as the collector of antiques, amply testify to the strides which glass manufacture had made in England, and are also useful as indicating the nature of the finds a collector may even yet make in out-of-the-way places, provided he will first take the precaution to acquire such knowledge of the characteristics of old glass as will serve to protect him from being deceived by modern reproductions. One does not, for example, expect to find engraving or cutting on early importations from Venice, or that the glasses made in commemoration of various events invariably bear appropriate inscriptions, by which they may be immediately identified. Sometimes there is a date alone, sometimes a figure or merely initials, and the collector's imagination and historical knowledge, as well as his expert acquaintance with the qualities of old glass, are all called into play to determine the date and occasion when the specimen was produced.

It need hardly be said that historical and commemorative glass are very widely imitated, the commonest and most plausible of the various forms of deception adopted being, as elsewhere suggested, to engrave some comparatively valueless specimen of real old glass with figures exactly imitating the genuine thing, and so giving it a fictitious value.

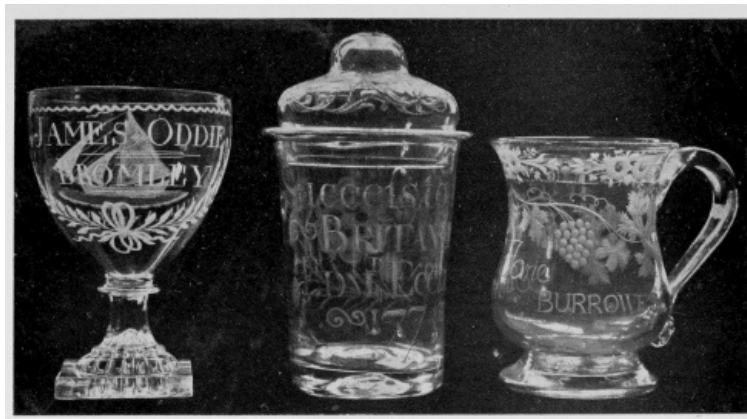


FIG. 24.—TANKARDS AND GROG GLASSES. EARLY 18th CENTURY.
(From the Rees Price Collection, by permission of the Connoisseur).

CHAPTER V

BRISTOL AND NAILSEA GLASS

It is a matter of regret that Bristol's ancient fame for making and cutting glass should have so completely disappeared. In the palmy days of its glass industry it boasted no fewer than fifteen "glass-houses," and it had no rival in the country either as regards the quantity or the quality of its output. This was in the year 1760.

Thirty years later the first glass-maker appears on the roll of the city's freemen. But seven years previously we read that a certain townsman was admitted a freeman of the city upon his undertaking to train a city schoolboy, as his apprentice, in the difficult art of glass "grinding" without the usual premium of £7. But as early as 1666 an order was made by the City Council to the effect that "no stranger or foreigner should presume to open a shop, *either with or without glass windows*, under a penalty of £5"—a fact which seems to indicate that, although glass windows may still have been a novelty, there existed facilities for their supply if required.

Apart from casual references like these, the history of Bristol glass is entirely obscure. But as the trade returns for the year 1695 show that the duty on glass for that year amounted to £17,642, and that a "drawback" allowed on exported glass amounted in the case of Bristol to no less a sum than £2976, it is pretty clear that by that time the industry in Bristol had assumed very considerable dimensions.

Bristol glass is certainly the most beautiful of all Old English glass, and there is no doubt that many of the fine specimens one sees, both coloured and plain, were actually produced in the factories of that city. The colouring of Bristol glass is exceptionally brilliant, especially its deep blues. The opaque milky-white ware, which is most common, is often "ribbed" with white streaks or ornamented with flowers in colours and gold, or daubed with red, blue, and yellow, or with one of these colours only. Fig. 29 shows specimens of both kinds.

It is a matter for great regret that the factories renowned in early times for the beauty and finish of their output did not maintain their existence for a longer period. The exact date at which the famous opaque ware was made is open to considerable doubt, but the year 1760 cannot be very wide of the mark, for reasons to which I have already referred.

In any case, the records of the city show that in that year its glass furnaces were in full blast. We find recorded in 1715 a bequest of china and glass, and in a long account of a feast given to commemorate the accession of Queen Anne there is included among the expenditure of the corporation an item of £6, 14s. for

glasses.

At first glass was extremely costly: the corporation was called upon to pay no less than £4, 16s. for "a glass to be placed in Mr Alderman Laroche's coach, which was broken at the gaol delivery." Fine specimens of the glass-worker's art fetched extremely high prices.

The glass itself was exceedingly brittle and easily broken as compared with other English and Irish glass. It was frequently decorated with enamelled colouring, and many specimens are found with finely curved and twisted handles. It was, in my opinion, the object of the Bristol glass-houses to imitate white porcelain, and, in support of this idea, we find manufactured in Bristol glass such articles as vases, cups and saucers, plates, mugs, and other utensils usually made from porcelain and earthenware.

Of course, the art of manufacturing this opaque white or milky glass was well known abroad. The white glass of Venice, of Orleans, and of Barcelona was already famous. The characteristic feature of its manufacture was the large amount of lead and the small quantity of tin employed as ingredients—quantities altogether out of proportion to those used in the manufacture of ordinary transparent glass.

It is no very difficult task for an enthusiast to find to-day excellent specimens of Bristol ware. Its characteristic features are an extraordinary fineness in colour and texture, coupled with a delicate taste both in hue and form. The ware, too, has a peculiar softness to the touch which is quite characteristic, and provides the amateur collector, once he has recognised it, with an excellent test as to the genuineness of the specimen under consideration. The smaller pieces are often beautifully decorated with painted or enamelled flowers, maidenhair fern, and the like.

The illustrations (Figs. 25-26) give an excellent idea of the kind of decoration adopted by the master craftsmen of Bristol. The designs found upon Bristol glass were also, now and again, copies of those found on Venetian and French pieces. But, generally speaking, the decoration of Bristol glass was entirely English in conception and execution. This is particularly the case where the pieces were made for some special occasion or purpose, as, for example, the commemoration of some event of national importance.

Many examples from the Bristol factories are to be found in the various museums, especially at South Kensington, where in the famous Schrieber Collection are some of the finest examples extant. There is, for example, a "Venetian glass"—purely Bristol, of course, but on a Venetian model, which is reproduced as a frontispiece to this volume—and also a pair of candlesticks beautifully ornamented with butterflies, wild flowers, and leaves. They stand out as most admirable specimens from the Bristol factories.

It is a well-known fact that the Bristol product, so admirable was it in quality and appearance and so closely did it resemble the real Venetian glass, was often passed off as the product of the Venice glass-makers—the pastmasters of the art. Many a collection, ostensibly hailing from Venice, must, on a closer scrutiny, be attributed to a place of origin much nearer home. This form of substitution was particularly prevalent in the case of glass ornamented with white twisted threads and in the case of ruby-coloured glasses and mugs.

Many of the earliest specimens were left "raw" at the base, and if the finger be drawn across the ends the existence of sharp edges will become apparent. This is a test of reasonably good value, as I have found on more than one occasion when I have been in doubt. Also, and with the smaller pieces in particular, it was almost universal with the Bristol manufacturer to leave untouched the "mark" or place where the piece was nipped from the blower's tube. Modern reproductions, whilst faithfully observing and imitating all the beauties of the model, have generally their bases perfectly smooth. Even where the "mark" has been imitated to give an added air of verisimilitude to the specimen, the thing has been overdone, and that so



**A BRISTOL GLASS
DECANTER DECORATED
WITH OPAQUE WHITE
ENAMEL. THE WORD
"MOUNTAIN" BEING
THE NAME OF A KIND
OF SPANISH WINE
USED IN THIS
COUNTRY, CIRC. 1760.**



EARLY SPECIMEN OF
BRISTOL GLASS MUG,
WITH THE WORD
"LIBERTY."
FIG. 25.

awkwardly as inevitably to lead to detection. Sometimes, too, in the imitation, the colours used to produce the milky-white tone cease abruptly, leaving the "mark" perfectly transparent. In genuine old Bristol the colour fades gradually, leaving only the very tip of the "mark" clear.

Another good test is to place the specimen in a strong light, preferably sunlight. If, when examined, the colour is mixed, the piece is of doubtful authenticity. Spurious specimens often run "cloudy" or patchy, possibly because of bad mixing. This is, of course, a useful test, provided one does not rely upon it entirely, for certain specimens of undoubted authenticity display somewhat similar features. In particular, I remember an old drinking flask marked with irregular streaks of white, where this test would have proved absolutely misleading. Possibly the "feel" of the glass is the best criterion, genuine old Bristol being much softer to the touch than any modern imitation.

So many pitfalls await the average collector of Bristol glass that I should hardly advise anyone to make this his sole hobby, for although it is still possible to find small pieces—cups, salt-cellars, small bowls, finger basins, mugs, and the like—the really important pieces of Bristol glass are few, and they and their owners are pretty well known to the *cognoscenti*. At any rate I have not met anyone, in recent years, who could boast of a considerable find in this direction.

A very fine specimen, described as "Old Bristol, 1760," was put up for sale some eighteen months ago, near London. Its genuineness was further guaranteed by a label pasted on the base, showing that it had passed through a well-known London auction-room. The owner, a dealer in a small way, failing to find a customer in London, had put it into the sale of the effects of a cottage. It was bought in by its owner for £3, 3s., and eventually at the end of the day realised only 36s. I saw the piece subsequently. It was obviously a reproduction, though a very good one, and certainly worth what was given for it; but as he had purchased it as real old glass, and at a proportionate figure, it will, I fancy, be a long time before he again endeavours to secure a bargain in Old Bristol. I have known many such instances, and as a result of my experience I have come

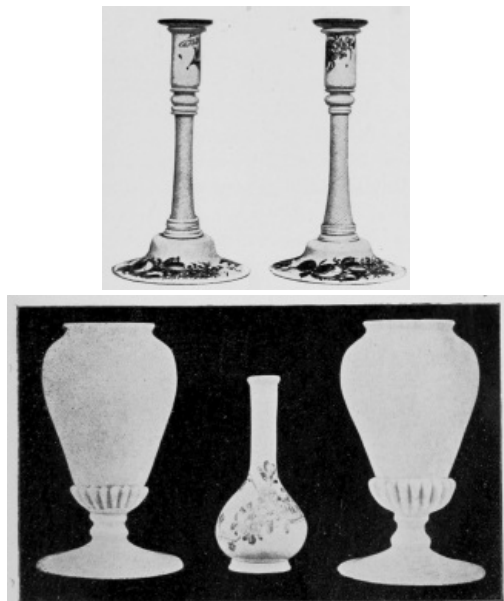


FIG. 26.—SPECIMENS OF BRISTOL GLASS.
(Enamel Colouring by Michael Edkin.)

to the conclusion that, while pieces of Bristol can be picked up now and again, particularly in the west of England, it will not pay the amateur collector to confine himself to this particular variety.

I am indebted to Mr Cole of South Molton Street, London, for the illustration (Fig. 26) of a pair of very fine early Bristol vases which, although undecorated, are exquisite in colour and form, and a beautiful example of the maker's art. The frilling round the base deserves special notice.

The central piece in the photograph is a long-necked vase decorated with coloured enamels, and known

to be the work of Michael Edkin, a Bristol enameller of distinction. If carefully examined, it affords ample evidence of the skill and painstaking care to which the best specimens of this ware owe their artistic merit.

Spiral wine glasses are still often to be found in or near Bristol, and the fact that these are rarely found in other parts of the country seems to indicate that they were a favourite form with the Bristol glass-makers. Among the examples of Bristol ware here reproduced (Fig. 27) is included a pair of vases. These rank among the finest specimens still extant of Michael Edkin's work. This talented artist was a painter of some merit, who gradually drifted into glass painting, and for some twenty-six years, from 1762 to 1788, was engaged by various firms to decorate their ware with birds, flowers, etc. He was also, it may be added, a singer and an actor of no little distinction.

Fig. 26 shows a pair of candlesticks, 6½ inches in height, from the British Museum Collection. They are excellent examples of Edkin's taste and delicacy of execution. Great quantities of glass decorated by him must have been exported, and I have found undoubted specimens of his work in Rome and the museums of other Continental cities I have visited. One of the very finest specimens of his art is a richly gilt and decorated tea-tray, now in the Museum of Practical Geology. Another example from the British Museum Collection is the fine mug, ornamented with a portrait and the word "Liberty" in gold, possibly made by some sympathiser with the revolutionary spirit which strongly affected Britain as well as France towards the close of the eighteenth century.



FIG. 27.—SPECIMENS OF OPAQUE WHITE BRISTOL GLASS. 18th CENTURY.
(Decorated by M. Edkin.)

Edkin also decorated many blue ground pieces, and it is interesting to learn that his remuneration for the ornamentation of a jug in colour and gilt, which must have taken a considerable time, was the lordly sum of 8d., a striking commentary upon the value placed upon skilled craftsmanship in the eighteenth century. Like many other artists he had to be content with the posthumous reward which fame bestows.

The Bristol factories are said to have made all sorts of articles, flasks, bells, walking-sticks, bellows, etc., in glass, but there is much uncertainty on this head, and I doubt if the greater part of such articles classified as coming from Bristol should not, as a matter of fact, claim Nailsea as their place of origin. We can certainly ascribe oil, vinegar, and pepper pots, candlesticks, salt-cellars, and vases to Bristol, as the daintily decorated pepper and sugar castors, shown in Fig. 27, prove, so that it is at least possible for the other articles enumerated also to have been made there, but where there is so much uncertainty, the collector who desires to be on the safe side had better refrain from giving Bristol the benefit of the doubt.

It must not be inferred, however, that all Bristol glass is of the opaque kind. The magnificent piece shown in the frontispiece is quite transparent, the apparent opacity of the background of the landscape being due to enamel laid on the glass. The fine decanter reproduced in Fig. 25 is also an example of what Bristol could do in transparent glass, the decoration, here again, being in enamel.

Nailsea Glass.—The glass-works of Nailsea were established in 1788, a few miles to the south-west of Bristol, and were, for some time, carried on with success; but the ware was crude and lacking in the finish characteristic of the best Bristol specimens. The earliest pieces were made of yellowish or dark green glass, with blotches of white, as in the jug shown in Fig. 28. They were usually very inferior in style, colour, texture, and workmanship, and were consequently not greatly sought after by purchasers; hence the output was restricted, and the factory after a while seems to have confined its efforts to producing plain white glass with quaint and curious forms of decoration. A pair of bellows, for example, was decorated like the fins of a fish, with tiny projections and spines all over it. Towards the



FIG. 28.—EARLY NAILSEA GLASS JUGS. EARLY 19th CENTURY.

end of its career, which closed in 1763, the output was a clear glass of greenish tint, with faintly coloured streaks. Fig. 29 is a characteristic example. I have also seen a few pieces gilt. The glass is now exceedingly scarce, and good specimens command a very high price. There is a curious charm about Nailsea glass. In appearance, the best specimens are of a dark toffee-like colour, and when held up to a strong light exhibit a greenish tinge. The lighter and finer kinds display a characteristic ground which, if not beautiful, is certainly quaint. Collectors who are fortunate enough to come across a specimen of Nailsea at a reasonable figure should undoubtedly seize the opportunity of acquiring it, but such opportunities are few and, were they more numerous, it is hardly likely that anyone would wish to form a large collection of it. The "Simpson" Jug, illustrated in Fig. 28, is transparent, but of a curious yellowish-green tinge, and is probably one of the last pieces produced at the old factory.

CHAPTER VI

IRISH GLASS—CORK AND WATERFORD

THE history of the manufacture of glass in Ireland is very obscure, and the dates of its various periods difficult to fix. Hence it is well-nigh impossible to place before the reader any reliable data in the way of photographs of pieces that can be guaranteed authentic both as regards place of origin and date.

Yet numerous specimens do exist, including drinking glasses of all shapes and sizes, as well as fruit dishes, epergnes, sweetmeat glasses, decanters, and salt-cellars, which are undoubtedly Irish in their origin, and which are generally known as "Waterford" glass.

As far as can be determined, glass-making in various forms, enamelling, and even mosaic work and cameos, were carried on in Ireland as early as the beginning of the eighth century.

The finest examples of the earliest period are to be found in the Royal Irish Antiquities



FIG. 29.—NAILSEA JUG AND MUG.

Collection, which includes the famous Ardagh Chalice, the Tara Brooch, the Cross of Cong, and the Crozier of Clonmacnoise, as well as other well-known and interesting exhibits. At any rate, experts are agreed that even at this early date the art of enamelling on glass was practised in Ireland, being probably introduced by the Phœnicians who, in turn, had acquired the art from Ancient Egypt. In support of this belief is the fact that a large piece of red enamelled glass was found in the Rath of Cailchon on Tara Hill; but it is equally clear that the art of glass-making, if introduced at the time mentioned, speedily fell into desuetude, for there is no mention of any manufacture of glass between the ninth and the seventeenth centuries, nor are there to be found any specimens which may be attributed to this period. There are, further, no traces of the manufacture even of window glass of the commonest description.

In the seventeenth century, however, there were many interesting squabbles with regard to glass-making patents and their infringement, and there are records of petitions to the King concerning them; but from the Patent Roll of King James I. it appears that little was done. Still, we have it on record that permission was given to import glass in 1675, and it is suggested that craftsmen in Ireland attempted to imitate the work of Continental glass-workers, and various sums of money were granted by the Universities and others interested, to assist them in so doing. Some progress undoubtedly was made, for it is clear that by the eighteenth century factories were in existence and glass was being actually made in Dublin, Waterford, Cork, Belfast, and Londonderry.

Some examples of early Waterford glass are, as far as shape and size go, replicas of glasses made in England at about the same period, but the reason for the almost immediate popularity of the Irish glass was its perfection of colour. A fine specimen which recently came under my notice is a preserve jar with cover (Fig. 30), about 18 inches in height, handsomely cut and shaped, with a square base and a fine spiked cover. It is undoubtedly one of the finest examples of early Waterford glass which it has been my privilege to inspect.

Genuine Waterford glass is characterised by a peculiar bluish tint in its body—due, it is generally recognised, to the presence of lead—but



OLD WATERFORD GLASS WATER JUGS. 18th-19th CENTURY.
FIG. 30.

attributed by some to some peculiar quality of the flint employed, which was obtained from pits in the vicinity. Personally, I lean to the former hypothesis. Cork glass, on the other hand, is distinguishable by a pale yellow or amber tint—in all probability the result of the presence of iron. These tones are characteristic, for though the colouring of glass has been brought by modern workers to a fine art, yet no one has succeeded in exactly reproducing them so that, to the expert eye, the genuine old Irish glass is unmistakable.

About the year 1753 the Dublin Society offered a premium for the establishment of a glass factory in County Cork. There seems, however, to have been some reluctance in taking advantage of the offer, for it was not until 1782 that the first glass factory was established there. Then Atwell Hayes, Thomas Burnett and Francis Richard Rowe demanded assistance from Parliament in carrying on the industry. They proposed to erect two houses, one for bottles and one for window glass and, from their advertisements appearing shortly after in the Irish papers, offering to sell glass at their manufactory, and guaranteeing satisfaction, it would appear that their venture met with considerable success.

From 1780 onward Cork exported a good deal of glass. In the year 1801 alone, the considerable number of 111,000 drinking glasses was sent to America, Portugal, and various other places abroad, while in the next year there is record of 6129 dozen bottles and 40,000 drinking glasses being shipped abroad, which indicates a considerable output.

The trouble involved in founding such an industry in those days must have been considerable. In this case, two years were taken up in procuring the necessary concessions, but the industry, once started, took firm root, and the advertisements appearing in the Press—in particular, *The Hibernian Chronicle* (May 1784) and *The Cork New Evening Post* (1792), copies of which are preserved in the Museum of Dublin Antiquities, indicate what progress it was making and, incidentally, possess a curious interest from their quaint wording and setting forth.

The following is an example:—

“With choicest glass from Waterford,
Decanters, Rummors, Draws, and Masons,
Flutes, Hob-nobs, Crofts, and Finger Basins,



OLD WATERFORD BOWLS. 18th-19th CENTURY.



OLD ENGLISH AND IRISH CELERY BOWLS.

FIG. 31.

Proof Bottles, Goblets, Cans, and Wines,
 Punch Juggs, Liqueurs, and Gardevins,
 Salts, Mustards, Salads, Butter keelers,
 And all that's sold by other dealers.
 Engraved or cut in newest taste,
 Or plain—whichever pleases best.
 Lustres repaired or Polished bright,
 And broken glasses matched at sight.
 Hall globes of every size and shape,
 Or old ones hung and mounted cheap."

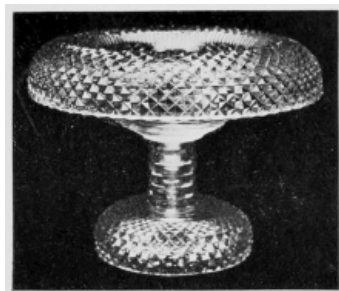
In style, as we have already said, Waterford glass closely approximates to Old English of the Georgian period. If anything, however, the cutting was deeper, the angles and spikes being often so sharp as to make it dangerous to grasp the pieces tightly.

Numerous table services of glass of this period exist, as well as decanters, punch bowls, and dishes. All are deeply cut, the chief designs being the hobnail and diamond patterns. Sometimes we find fluted stems and finely cut spiked or striped sides. The majority of the larger pieces, such as the punch and salad bowls, had square feet or bases which, while possibly adding to their stability, certainly enhanced the beauty of their appearance. The salad bowl shown on the left of Fig. 31 is an excellent example: the collar or turn-over at the rim is remarkable for its depth and also for its superb cutting. The bowl on the right is a remarkable specimen of very uncommon type. It is oval in shape—a shape not easily blown even at the present time—and has facet cutting upon the outside as well as a particularly fine cut scalloped edging. The base, too, is in admirable keeping with the rest of the design.

Fig. 32 is another particularly fine piece of Waterford glass, worthy of note as an example of hobnail cutting, as well as for the depth of its collar and its general effectiveness.

The celery bowls shown in Fig. 31 are also admirable specimens. That on the left is waisted and is "strawberry" cut. The centre one is an example of fine fluted and diamond cutting, with a square base and domed foot, and the one on the right has a collar and is flat cut on the middle of the bowl.

Oval or oblong dishes for fruit or sweetmeats were often made with fan-shaped rims and sides, high in the centre, then sloping downwards, to rise again to an equal height at the ends. Old Irish cut-glass salt-cellar are greatly sought after nowadays for the dinner-table, and have,



OLD WATERFORD CENTREPIECE,
 WITH A DOUBLE COLLAR AND
 DOME FOOT.



A PAIR OF OLD WATERFORD PRESERVE JARS,
COVERS AND STANDS.
FIG. 32.

with collectors, almost completely ousted the old Georgian silver "salts." They were often exquisite in design and shape, some being miniature models of the large punch bowls or sweetmeat glasses. The illustration (Fig. 14) is of an imitation pair in Old Sheffield stands.

The water jugs also are of exceptional interest. They were usually shaped on a fine and graceful model, and are heavily cut into step or deep-ringed incisions generally with massive ornamentations of leaves or panel cuttings round the neck, and diamond cuttings and flat fluting at the base. So eager, indeed, were certain of the designers to ensure that no part of the jug should be without its ornamentation, that they went so far as to adorn the handles with deep cutting *inside*, and placed a huge, deeply cut star on the outside bottom. Weighty substance and wealth of ornament are thus characteristic of Waterford glass, although it is, of course, impossible to say that all Irish glass displaying these qualities came from the Waterford houses.

The jugs illustrated in Fig. 30 are among the finest specimens in existence, and are from the Dublin Museum Collection. A careful inspection will reveal most of the characteristics to which we have referred. The figure on the left is the type most familiar nowadays; the neck is step cut, the body is "strawberry," and the base is flat fluted. The centre piece is a jug of the earliest shape, and is curiously cut. A band of strawberry cutting round the widest part of the body is flanked top and bottom by bands of leaf cutting; the lip seems so disproportionately large as to give the piece an almost top-heavy appearance. The handle, too, is abnormally large, and is incised on the inside. Its interest is rather more historical than artistic. The third, on the right, is a fine example of flat cutting, the rim being scalloped and the handle deeply scored with "niches," besides being lavishly ornamented. The base is curious in that it is domed—a very unusual form for a jug.

Many of the Waterford pieces, especially the preserve jars with turn-over collars, were made with covers to protect the upper rim. These are very attractive pieces, and are found in all shapes and sizes. The smaller ones, both with and without collars, are exceedingly pretty and not difficult to acquire.

The four shown in Fig. 33 give an excellent idea of what to expect. Each is distinct, both



IRISH BOWLS.



SPECIMENS OF IRISH PRESERVE JARS AND
COVERS. 18th-19th CENTURY.

FIG. 33.

as regards design and ornamentation. It will be interesting for the reader to compare them and discover the characteristic features of each.

The decanters which came into vogue in the eighteenth century display the same general character and are very similar in type to the English decanters of the same date. Three of them are shown in Fig. 34, and it may be of service to compare them with the four shown in Fig. 14. The stopper of the central one is of the button type, those of the other two being of the more common "mushroom" variety.

The beautiful pair shown in Fig. 35 deserve a word of special mention. One feature is the lavish use of step cutting round the neck and shoulders, and another the strawberry empanelment on the body. The fine diamond cutting and fluting of the stoppers are also worthy of notice.

Drinking glasses, as we have said, were produced in large numbers. They are generally of two types, the one barrel or bowl shaped after the fashion of our English rummers, the other straight-sided glasses on stems. The specimens shown in Fig. 12 give some idea of their general style as well as of the variety of ornament employed.

It may be well to point out here, for the benefit of those who desire to acquire specimens of Waterford glass, some of the many differences which may be detected between the genuine article and its modern imitation.

To begin with a simple example—the prettily shaped wine glasses of the period with air-threaded or twisted stems are generally reproduced accurately enough, but the twist or thread in the old glass has a pronounced milky appearance as compared with the dead white of the modern reproduction. The twist also is not so regular and even, and the feet are larger and apparently slightly clumsier in the authentic specimens. Numerous connoisseurs attach importance to the centre of the foot, which is usually rough and uneven in the old glass. Another test frequently relied upon by collectors is the fact of the foot being turned over—a fashion which, it is said, was followed only with the earliest specimens. While, however, this may provide corroborative evidence, I should be sorry to rely upon it as a sole test.

Probably the best criterion of all is the colour. It has, as I have already noted, a dull bluish tinge readily recognisable when the specimen is



OLD CORK GLASS DECANTERS (EARLY 18th CENTURY).



OLD WATERFORD DECANTERS (18th—19th CENTURY).

FIG. 34.

held up to the light. The better kinds, too, have almost invariably a large and deep-cut star on the bottom.

Cork glass is rarer than Waterford—a result due to the fact that the Cork factories were in existence only for a comparatively short time. The pieces, too, are slighter, less heavy, and by no means so deeply cut. It is much frailer in appearance and, at the first glance, less attractive; but its great beauty is a charming delicacy both of colour and form which grows upon one's taste. The wine glasses in particular would at once appeal to a connoisseur from this point of view alone. The three decanters shown in Fig. 34 need only be compared with the Waterford decanters shown elsewhere for the lack of heavy cutting to be immediately noticed. The centre one is interesting as being a commemoration piece probably made in the year when the Cork Yeomanry was formed.

Irish glass was not unfrequently profusely engraved and gilt. The gilding was done during manufacture, the gold being burnt in by the aid of borax. In existing specimens much of the gilding has been worn off, so that only traces remain. In cases where it has disappeared entirely a careful scrutiny will show pits and roughnesses, indicating where the decoration formerly stood. Sometimes the places can even be discerned by the touch. Dutch, German, and Austrian reproductions have from time to time flooded the market to be sold to the unwary collector as veritable specimens of Irish art. But these on examination are found to be, as a rule, so coarse and unfinished in their execution that the fraud is obvious. The gilding, in particular, is far inferior to the work of the old craftsmen, who were guided solely by the artist's desire for perfection, irrespective of toil or cost.

Now and again specimens of Irish moulded glass crop up. These are chiefly pint and half-pint beer glasses with fluted sides and somewhat sparse engraving. The moulded glass is, of course, easily detected since the edges of the fluting are rounded and blunt. The pieces themselves are usually absurdly light if intended for Cork glass, or clumsily heavy if they are intended to pass for the Waterford variety.

A large field, therefore, opens to the average collector of Irish glass. It is wonderfully fine and not too difficult to obtain. Many collectors



18th CENTURY CUT GLASS
WATERFORD DECANTERS.



18th CENTURY FINGER BOWL.

FIG. 35.

too, in their desire to acquire only the earliest specimens, overlook the cut glass altogether as too modern. In spite of this Irish cut glass is now more valuable and far more sought after than any other. After exhaustive inquiries I am satisfied that in Ireland, England, France, and the United States specimens of genuine Irish glass are still to be found, often in the most unlikely places—the property of persons who could not be expected to know their value and of others who ought to but do not.

A little personal experience may be worth repeating here. I was in a small, dilapidated general shop near the London Docks; the shopkeeper, fancying he detected in me a possible victim, drew my attention to a pair of celery glasses and began to descant upon their age, the difference between them and Cork or Bristol glass, and so on. After I had examined them carefully and satisfied myself that they were genuine—they were about 10 in. high with a very thin herring-bone cutting upon their flat-cut sides—I asked the price, which was absurdly high; then, disclosing my identity, I asked what he would say if I told him they were not genuine but only reproductions. To my utter astonishment, he exclaimed that he “must have been done.” The price—“if they were any use to me”—dropped considerably. Then I told him they were genuine, and sent a friend of mine, who is a collector, to purchase them, but not without the man endeavouring to obtain a price which was not only far above what he had asked me but considerably above the real value of the articles.

I record this episode for the benefit of my readers who may be tempted to depend upon the seller's opinion for a guarantee of the genuineness of their “finds.” Speaking generally, the ordinary shopkeeper's knowledge is of the most superficial type and should never be relied upon, while, of course, his interest lies entirely in one direction.

Research fails to throw much light upon the glass factory of Londonderry, nor is it easy to find pieces bearing indisputable proof of their origin. But it is a fact that in 1820 one John Moore transformed a sugar establishment in that city into a glass factory and, with his son, carried on the manufacture until 1825. Then a prohibitive duty stopped it. It is possible that only the black ale bottles were manufactured there. As for the glass exported from Londonderry to America, it is difficult to determine whether it was manufactured in that city or merely exported thence. The latter is the more probable, since by the Act of 1746 a duty of 9s. 4d. was imposed on every cwt. of material used in making Crown plate, flint, and white glass in Ireland, as against a duty of 2s. 4d. per cwt. in England, from which it will appear that Ireland in those days had no great incentive to manufacture glass in opposition to England.

It is almost impossible to obtain authentic examples of the work of individual Irish factories. Nor can one state with any degree of certainty that a certain pattern, cutting, or style is identified with any one factory or another. Both the Waterford and Cork glass firms came from England, and brought with them English workmen. Hence it is pretty certain that the designs and styles adopted by them were replicas of those utilised in England, and not peculiar to Ireland or copies of ancient Irish relics. So, too, with the ornamentation.

Possibly some of the earliest Waterford glass was gilt, for in 1784 one John Grohl obtained a concession for this purpose. A native of Saxony, he probably brought with him the secret of his art, for the “disclosure” of which he and a certain John Hand were rewarded by the Dublin Society. The finest diamond cutting, strawberry cutting, and flat fluting were done at Waterford; but pieces were not always cut at their place of manufacture. Thus we hear of a Waterford dish going to Cork for ornamentation with the characteristic designs of the factories there. The cutters, too, had often to decorate their pieces to the purchaser's taste.

There seems to have been little coloured glass made in Ireland, although specimens are not unfrequently offered for sale. The writer was offered recently, on the Continent, some “Old Irish glass” of perfect colouring—deep blue, red, and yellow, with fine heavy cutting—but the lightness of the pieces proved them modern, probably from some Dutch factory.

In concluding this chapter a word may be given to Scottish glass, which is very like Irish in texture, although its existence is commonly ignored by collectors and writers alike. As an industry glass-making was,

of course, of little importance in Scotland, but it is interesting to learn that in the reign of James VI., John Maria dell' Aqua of Venice was appointed Master of the Glass-Works in Scotland. The famous liqueur glass shaped like the flower of the thistle was probably from a Bohemian original. It is heavily cut, with an acorn bottom upon a round stem, and reproductions can be seen in almost every shop window that displays glass. Early examples are difficult to obtain and their genuineness equally difficult to guarantee. It is assumed that many of the Jacobite glasses were manufactured in the Scottish factories. Secrecy being absolutely essential, it is hardly necessary to state that no authentic records of production are to be found.

The courtesy of the authorities of the Dublin Museum has enabled me to add another, and, from a collector's point of view, a most interesting, section on the subject of Irish glass.

The museum possesses one of the finest collections of Old Irish glass in existence, many pieces from which are reproduced in the illustrations to this chapter. These illustrations are of pieces as nearly perfect as it is possible to obtain, and are therefore useful in enabling the collector to form a standard as regards this particular form of glass.

The three decanters illustrated in Fig. 34 are undoubtedly Cork glass. Apart from the fact that the centre one bears an inscription, "Success to Cork Yeomen," which seems to indicate that it was made about the time the Irish Brigade was being raised—early in the nineteenth century—it bears all the distinctive characteristics of the Cork factories.

The drinking glasses (Fig. 12) are also undoubtedly Irish, of about the same period, and probably came from Waterford. The reader should carefully note the cutting of the two end pieces; they are of totally different types, each being perfect in its own style. That on the left has the hobnail cutting common in England about the time when the Irish factories were first established. It was probably imitated from an English model or made by one of the English craftsmen who were largely responsible for the introduction of glass manufacture into Ireland.

The end glass on the right-hand side is an excellent example of the grace, beauty, and simplicity associated with the best Waterford pieces; its flat-cut sides are characteristic of its place of origin. I have occasionally seen similar specimens in London, and they have always appealed to me as the most perfect examples of the Irish drinking glass of the eighteenth century. The other two specimens are of the same type as the English rummers or punch glasses; they are prettily engraved, and make an effective contrast to the other glasses of the same period.

Irish cut-glass decanters and stoppers, such as the specimens illustrated in Fig. 34, are not difficult to find nowadays if one is expert enough and careful enough to avoid the many imitations that exist. High prices are demanded for genuine pieces in which the cutting and colour are good, and which satisfy the tests by which the connoisseur judges the antiquity of his finds.

The centre decanter has a finger-fluted base, and the length of the neck makes it an unusual specimen. Possibly the idea was to enable it to be more easily grasped and held when full; but the design is undoubtedly graceful, and this is one point which the amateur collector should never ignore when seeking to make a worthy collection. It is well to bear in mind both artistic merit and intrinsic worth.

Two other fine early specimens of Waterford glass are illustrated in Fig. 31. The "collared" or turn-over flower bowl is a fine example of eighteenth-century work. The cutting, it will be seen, is entirely different from that of the piece on the right; for whereas the latter is entirely flat cut, with the exception of its finely scalloped edges in the former, the whole design is finished in the "fluted" style. In both, as in most pieces of the kind and period, the "dome" or hollow foot is found.

The large glass dish on a stand on the other side is almost unique. Such pieces are very difficult to find in their entirety; indeed, the only other existing, to my knowledge, is in the Marquis of Bute's collection. Perfect specimens are hardly obtainable now except when a fine collection is dispersed at the death of its owner. Even then, as all such notable pieces are well known to collectors, the competition for them is very keen, and the private buyer, unless his purse is of the "bottomless" kind, is hardly likely to obtain them. Occasionally one may, by happy accident, come across a really fine piece in some unexpected quarter, but such chances are few and far between. Moreover, there is always between the finder and his find the spectre of the fake merchant, whose wont it is to plant his most seductive wares in out-of-the-way places, so as to give them a fictitious appearance of genuineness. No important piece should ever be purchased without an inquiry into its history. It ought to be possible in every such case to discover sufficient as to its origin and former ownership to place its *bona fides* beyond doubt; if not, it is best to let the apparent bargain go.

I remember, not many years ago, waiting upon a lady in a very ordinary house in a London suburb. She had replied to an advertisement in which I had offered to purchase old glass. A glance was sufficient to show me that her collection contained nothing likely to appeal to my taste. Yet I did have a find; for she had, in addition to what I saw at first, two dishes somewhat similar in shape to a large fruit dish, but with the cipher C.R. cut upon each (Fig. 36). These were actually made and presented to Queen Charlotte on a visit which Her Majesty paid to some glass-works during a tour in Ireland. Their authenticity was guaranteed by a letter from an old tutor of the Queen relating the circumstances and handing down the pieces as a relic. The owner asked £15 for them. Needless to say, they changed hands, only to do so again shortly after, and this time at the enhanced and respectable figure of fifty-five guineas. In spite of their beauty and their apparent air of genuine antiquity, I should have hesitated to purchase them but for the additional evidence afforded by the letter. One cannot be too careful.

The sweetmeat glasses (Fig. 11) are particularly fine of their kind. Each has its individuality: the one has an opal-twisted stem with a "dome" foot and a finely cut edge, whilst the other displays some exquisite cutting both on the upper part and the base. These, again, are uncommon pieces, not to be met with every day nor easily procured when met. Still, they make a more frequent appearance at sales than the larger pieces. A more ordinary variety is not so high and has flat sides and cutting. A genuine specimen, though, is not to be despised, but the type is one very freely imitated.

Some fine celery bowls of the same period are worthy of note. They are excellent specimens of the art of glass-cutting both as regards design and finish, and they are somewhat rare. As much as seven or eight guineas was recently asked in the West End of London for a



FIG. 36—SPECIMENS OF IRISH GLASS.

plain example with a slight herring-bone cutting. It was certainly genuine, but was hardly a supreme specimen of the decorative cutter's art. The price, however, will give some idea of what would be asked for such superb specimens as those reproduced in the photograph.

The Old Irish water jugs shown in Fig. 30 are of the earliest type. That on the left is the pattern most often seen and most generally copied; in fact, during the Early Victorian era most jugs were of this design. It, however, originated in the Irish factories.

The centre piece, as well as the jug on the right, are both rare; possibly the style was not often repeated. Certainly the tremendous handle placed upon the centre one gives it a most clumsy appearance, while, in regard to the one on the right, one cannot help feeling there is something wanting at the base. They were improved upon towards the middle of the nineteenth century, when smaller handles and firmer bases were added to the design.

It is curious to note how in this kind of glass the strawberry, or flat, square style of cutting, prevails. Traces of it appear upon almost every article, so that it was evidently a favourite form of decoration, and was possibly regarded as a relief from the flat, scalloped, or slip cutting then in vogue.

On the plate (Fig. 33) there are examples of sugar basins or bowls, in which the cutting is of the same kind, save that the specimen on the right is "flat" cut, with cut steps. This variety is particularly rare, and consequently highly prized among collectors. They are usually of stout, heavy glass, the cutting being very deep and the edges of the "flats" sharp. These traits will, of course, not help the collector to discriminate between the veritable antique and its modern replica. But it should be borne in mind that the modern is invariably more brilliant, has a whitish look, and is "cleaner" in every detail than the real glass of this period.

It may be mentioned that the centre bowl, although particularly attractive, is by no means so rare as other specimens figured in this chapter. Indeed, pieces of this character and design are frequently to be procured. Still, a genuine piece is well worth the collector's attention.

The same plate (Fig. 33) illustrates some rare pickle or jam jars, displaying among them all the principal cuttings then in vogue. The end one on the right is the only exception, having an engraved ornamentation. These specimens are frequently copied, but originals are still to be obtained.

The Cork houses, the product of which was finer and slighter than other Irish glass, turned out a great quantity of these. Prices run from six guineas upwards. They are copied in great number in Holland, often in small sizes and with flat cutting, so that care must be taken in choosing. Unfortunately the distinctive features—design, colour, and shape—all readily lend themselves to reproduction and, with increasing skill in imitation, make it exceedingly difficult to determine between the true and the false.

CHAPTER VII

CURIOUS AND FREAK GLASSES

HITHERTO we have confined our attention to what one may term the legitimate drinking glass in its different varieties. But there were many freak glasses and curious objects made of glass by our forefathers, and these have a special fascination for lovers of the antique. In some cases they appeal because of their quaintness and *bizarrierie* of form, in others because of their purpose, while other examples have little to commend them save their antiquity.

One curious specimen which I came across not long ago was a flask in the shape of a pair of bellows. The nozzle was closed by a cork, and there was a hole in one handle of the bellows by which it might be suspended from a nail in the wall. It was probably employed by some ancient apothecary or alchemist to hold drugs. I should hardly care to dogmatise as to its period, but it was unmistakably of English origin, and certainly quaint and interesting enough to be worth acquiring.

Among the commoner "finds" of this kind are the glass paper weights, made with, apparently, a bunch of flowers inside, which is visible when viewed laterally and disappears on a vertical view, when the observer sees nothing but clear glass. I have seen many examples of this kind on sale in shop windows in London, and the price asked is usually modest enough even for a good specimen.

In olden times it was customary to place names and dates upon the bottles which held the best ale. Many of these are still in existence, mostly, however, in collections. They are certainly by no means beautiful as far as appearance goes, their interest being centred upon the date, and upon the fact that the practice has now been obsolete for many years. To a casual eye these ale bottles appear black, but if held up to a strong light a greenish tinge is plainly marked. They are very stout and amazingly tough, so that they may even be dropped upon the ground without fear of breaking or chipping. This, by the way, is often put forward by experts as the best test of their genuineness. The test is, however, something on the drastic side. Moreover, dropping other people's bottles to test their *bona fides* is a practice hardly likely to commend itself to the seller, and one which might prove unexpectedly costly to the connoisseur.

There are many other objects made in glass which are worthy of note—knife-rests, rolling-pins, walking-sticks, quaintly shaped jugs, baskets, forks, bells and horns.

The knife-rests often assume most curious forms. A not unfrequent type was that of a hound running at full stretch, fore and hind legs widely extended, and the body coloured to nature. Salt-cellars, too, were made, like the paper weights before mentioned, with sprays of flowers inside. These were made in two pieces, which were fused together after the flowers, painted on paper or thin canvas, had been placed between them.

Small glasses made in the form of flowers or their petals, and glass buttons and beads decorated (*sic*) with faces, names, dates, initials, etc., are other examples of freakwork in glass which the amateur should be glad to acquire.

Possibly one, more fortunate than his fellows, may chance across a "toddy-lifter." At first sight this bears a distinct resemblance to a tiny decanter; on examination, however, it will be found to be without either bottom or stopper.

The toddy-lifter, as its name implies, was used instead of a ladle for filling glasses with punch or toddy from the bowl. The open bell of the lifter was dipped into the liquid and at once filled. Then the opening at the top was closed by the finger and the "lifter" raised out of the bowl, the contents being retained in it by atmospheric pressure until the finger was removed from the top, when the contents were discharged into the consumer's glass. One would imagine that a ladle would prove equally useful and more convenient. Possibly, however, the fact that the toddy-lifter never spilt a drop of its contents, however unsteady the hand that held it, was not without its advantages in a hard-drinking age. Similar pieces of Scottish origin may be found. These are usually more club-shaped, and are even rarer than the English examples.

None of the foregoing pieces is particularly difficult to acquire, and it is comparatively easy, therefore, to form an adequate collection of really fine specimens. By fine I do not, of course, mean rare or exceptional pieces, but specimens of sterling merit of which the collector may be proud and which are likely to increase in value. They are mostly in the hands of people who have no conception of their merits, either pecuniary or artistic.

A few years ago I found in an old book shop quite a collection of old Bristol glass paper weights. The fact that each bore upon it a view of some object or place of interest in Bristol or its environs should have furnished a direct clue to their identity. One particularly fine specimen was used as the lid of an old glass ink-pot. Its owner readily parted with it as a thing of no value, for a few pence. But it may interest the budding collector—no less than its late owner should he by chance read these lines—to learn that the purchaser resold it shortly after for a very respectable sum to someone more appreciative of its merits.

Freak glasses proper include yards and half-yards, boots, cocked hats, frog glasses, and trick glasses designed to send their contents anywhere but in the direction which the would-be consumer intended.

The yards and half-yards are great curiosities; they resemble nothing so much as a coaching horn in shape and size. There are two kinds, the one the genuine old Cambridge ale-yards, and the other trick glasses which had the knack when partially emptied of suddenly expelling the remainder of their contents with a splash into the drinker's face, to his great discomfiture and the huge delight of the onlookers, who had probably arranged the whole thing for the benefit of some innocent person.

Unfortunately, in the sudden start with which the drinker received the unexpected disposition of the contents of his glass, the vessel itself was so frequently damaged that specimens of ale-yards are very difficult to obtain. It will be noticed that in our illustration (Fig. 37) the specimen is cracked near its mouth. It need hardly be said that any collector who is fortunate enough to obtain an example in reasonably good condition may esteem himself fortunate.

As to the reason of the sudden emptying I cannot do better than quote from Mr Hartshorne, an old friend and the greatest authority on Old English glass.



Masonic, Toasting, and Freak Glasses.



An Early Cambridge Yard Ale Glass.

FIG. 37.

"The trick yard glass arose from the knob at the end of the footless one. It was found that on expanding into a bulb the 'knob' or 'knot,' the difficulty of emptying the vessel was greatly increased, because when this feat was nearly accomplished the air passed down the tube into the bulb and caused the remainder of the

contents to fly into the face of the drinker."

This was by no means an uncommon occurrence in wayside inns of the seventeenth century, the spectators often betting upon the result.

At the annual "Vinis" of the Mock Corporation of Hanley, Staffs, the initiation of a member included the drinking of a yard of port, while the freeman of Stoke-on-Trent had as a preliminary to admission to dispose of a yard of ale.

To "floor the long glass" at Eton is also an accomplishment which many never achieve.

I have seen many fine specimens, notably one belonging to my old friend, Mr John George Mortlock of Cambridge; but it is rare to find them undamaged, the involuntary jerk of the victim who finds the liquid splashing into his face being usually fatal to the unwieldy glass.

Another similar example is furnished by such glasses as that shown in Fig. 37. On the one side it is marked "King," on the other "Tinker." The "innocent" invited to drink was asked to choose from which side he would drink, and, prompted by loyalty, vanity, or pure folly, he was almost certain to drink with the king rather than the tinker. But artfully concealed in the band of decoration round the rim was a series of small holes, through which, when the glass was tilted, the liquor ran, soaking the drinker's waistcoat instead of finding its way down his throat.

Possibly the old coaching glasses may fitly find a place in this connection. They are without feet, the stem ending in a bulb which was often cut. When, in the old coaching days, the vehicle pulled up at a wayside inn, the landlord brought out his tray with the glasses inverted upon it. They were filled from the bottle and emptied at once—the idea being that as the drink would have to be consumed at once, there was no need to make the glass so that it could be set down while the liquor was only partly consumed. These are now rare, and to discover one would be a great achievement for the ordinary collector.

One may also mention the singing glasses, which were made to vibrate to a certain musical note, and so would repeat the note when sounded or sung, just as the string of a piano or violin will do. This, of course, was a great mystery to unscientific persons, but is susceptible of a very simple explanation. Evelyn was greatly puzzled over the phenomenon. Certain glasses, he remarked, "made an echo to the voice, but were so thin that the very breath broke them." The fact is, of course, that the glass broke through the intensity of its own vibration, just as a pane of glass in a church window will sometimes break when the organ is used. The note played having the same period of vibration as the pane of glass, the latter vibrates in unison with it, and if the note is continued for sufficiently long, the vibration becomes so intense as to break the pane. It is for an exactly similar reason that a regiment of soldiers breaks step when marching over a bridge, for fear that the rhythm of the march might chance to coincide with the period of vibration of the bridge, and so set up rhythmic movements which might weaken the structure.

Such glasses are distantly allied to the musical glasses which, when filled up to a certain point, produce a musical note when the bowl is thrown into vibration by the finger or a violin bow. By filling such glasses to different heights, it is possible to produce a complete scale, and so to play any desired tune.

Other freak glasses take the form of boots—some of these are quite elaborate, the lacing being imitated in glass-work, as also were spurs, straps, etc. The "boot" glass used to express the popular execration of Lord Bute has been already referred to in the chapter on Commemorative Glasses. Then there are cocked hats, various birds and beasts, all highly inconvenient for the purpose for which a glass is intended, but all associated with some idea, family crest, or particular superstition. There are glasses from which, though apparently full, it is impossible to drink; there are others, with tiny electric bulbs in the base, which light up on the pressure of a button, irradiating the contents with a glow of light and adding I know not what meretricious attraction to the contents. These, I need hardly say, are modern, and have no real place among Old English glass. One I remember was formed at the base into the semblance of an eye, with the legend "Eye-water," a description of the probable contents, which, it is to be feared, was borne out neither by their destination nor their character—unless, indeed, they were of so potent a nature as to bring the water into the bibber's eyes.

Another curious example had engraved upon the inside of the bottom the figure of the gallows-tree, with its ghastly fruit, and the grim legend "The last drop." Whether the maker was a humorist or a temperance reformer anxious to point his moral in the most effective way, I am unable to decide.

Somewhat similar are the glasses which have a frog or a snake at the bottom, possibly with the idea of giving a mild surprise. There are many other varieties. Indeed, the production of freak glasses was only limited by the imagination of the time that produced them, and by its capacity for amusement, and had no relation to taste. They are rarely produced nowadays: possibly we have become more exacting and less easily amused than our ancestors. This is a serious and a utilitarian age.

CHAPTER VIII

FRAUDS AND IMITATIONS

PRESUMABLY, as long as there is a demand for old glass, there will be found persons sufficiently unscrupulous to attempt to eke out the very limited supply of the genuine article by imposing upon the credulity, or ignorance, of collectors, and supplying them, greatly to the vendor's advantage, with more or less colourable imitations of what they desire.

I have in a previous chapter dealt with certain experiences of my own with regard to "Fiat" glasses. That, however, was only by the way. The subject of frauds and imitations in Old English glass is of quite sufficient importance to warrant a chapter to itself. There is, probably, no department of the "antiques" beloved of the collector in which there is so much room for fraud as in Old English glass, and there is certainly none in which imitation has been carried to a finer point.

One can hardly blame the manufacturer for this. The demand for old glass is much larger than the

supply, and the collector, who is desirous of nothing so much as to complete his "set," is insistent in his inquiries. But the trouble comes when a reproduction, altogether admirable in itself, is passed off for the thing it is not—a genuine specimen of the early glass-worker's art—bearing a value proportioned to its antiquity and presumed rarity.

I saw, not long ago, in a silversmith's in the south of England, a great number of specimens set out for sale as genuine old glass, at a price corresponding to their supposed value, but every piece, without exception, belonged to what a connoisseur would term the "bad age," *i.e.* anything from the year 1850 onwards. The dealers must have known its period and its worth, or rather its worthlessness, and yet they allowed it to be sold as the real thing. Unfortunately, this is no uncommon occurrence, and it is a pity that the practice cannot be checked. The ordinary trader is not permitted to sell margarine as butter, or the publican manufactured spirit as pure grape brandy, but the dealer in antiques seems to claim a special licence to impose upon the unwary, and may with impunity—or, at least, often does—pass off as rare specimens of ancient craftsman's work things which to the seeing eye are obvious and clumsy frauds, and virtually worthless.

Nor is the large dealer the only culprit. Small second-hand shops teem with "faked" antiques, and many of these, and also certain pawnshops, make a great part of their profit out of the unwary and unskilled hunter for bargains in glass, china, engravings, sporting prints, and all the other objects that tempt a collector's eye.

Fig. 14 illustrates a common type of such bargains. These pieces were procured at a pawnbroker's establishment in South London. They are obviously imitations of Early Georgian salt-cellars, but they were offered to the author as "genuine old Waterford sweetmeat dishes," and then as "perhaps salt-cellars," and finally as "old glass ice-cups," at a price dwindling from 31s. 6d., through 25s. to 15s., at which I purchased them as "awful examples" of the fate that awaits the collector who goes bargain-hunting in antiques with an enthusiasm greater than his knowledge.

It is difficult to lay down any hard and fast rule by which to test the genuineness of specimens discovered in this haphazard way. Possibly the best is the colour "test." Does it look right in colour?—not too green and not too steely, for crafty imitators often tend to overdo these qualities. Does it bear too evident signs of age? One has heard of chips and "hair" scratches artificially produced in order to give it that appearance of advanced age which is so grateful to the eye of the collector and the pocket of the vendor. Your best plan is not to jump at once but to take a piece of good glass with you by which to test the find and compare the two as to colour, sharpness of cutting and design, and so on. With caution you may expect now and again to pick up in this casual way some pieces worthy of your attention, and maybe once or twice a specimen worth its place in any collection. For good examples of glass and china have been known to be pawned for a fraction of their worth, neither the depositor nor the pawnbroker having the slightest inkling of their value. But the shops above all others to be shunned by the picker up of unconsidered trifles are the shops whose windows scream, by the aid of plastered tickets, of the "special bargains" to be obtained within. The collector may well abandon hope who enters here; there is probably not a genuine piece in the place. If there is it occupies a prominent place as a decoy duck, and is generally marked at an absurdly low price, the salesman depending on his knowledge of human nature to foist off something else on the unwary or diffident customer. I have had, on occasion, an unholy joy in entering some such place and defeating all the efforts of the salesman to divert my attention, carrying off the only decent piece in the place at a price possibly fifty per cent. lower than its intrinsic value. But such pleasures are not for all nor, indeed, for many. In actual practice the would-be purchaser is generally told that that particular specimen is not for sale, that "a customer had left it to be valued," "that it had been put in the window by mistake," or some other cock-and-bull story.

Other places to be shunned are the sham Oriental bazaars where Eastern jewellery, Japanese ivories, jars, fans, beads, etc., are sold. Many such establishments cater expressly for the unwary and unwise collector. He will find, if his hobby be glass, glass of all kinds and descriptions from Elizabethan downwards, and will be treated with such charming solicitude and deference that he may well become blinded to the fact that the whole stock is counterfeit, and that the whole atmosphere of the place is specially designed to conceal that awkward but essential fact. The cheat is assisted by the delightful courtesy of the saleswoman.

But apart from the scores of recognised ways in which this nefarious business of planting frauds on the innocent is carried on, there are many less obvious and consequently more dangerous traps for the unwary. Of these one only hears from the victims themselves. Thus one, attracted by a specimen in a shop window, may become an interested listener to a conversation in which the beauty of the said piece and its phenomenal cheapness are the theme. It probably never occurs to the dupe that the respectable-looking lady and gentleman are in the employ of the shopkeeper, and that their conversation was arranged entirely for his benefit.

Then comes the great question of sales, private or otherwise. There is the complete clearance owing to the proprietor's death. There is a window full of miscellaneous stock, including certain good pieces. There is also the notice, "Nothing sold until the 21st." By the 21st the few good pieces, having achieved their object, have disappeared. But the crowd they have attracted is there, and is there with the intention of buying—and buys! Again, there is the family compelled by misfortune to realise immediately all its assets, and in so doing to sacrifice everything. Who would not pick up a bargain when to do so is to do a good turn?

All such methods are transparent enough if one stops to consider and to analyse. But how seldom one does!

A very fine and lucrative trade is carried on in Old Bristol and Nailsea glass, for the reason that in no other kind of glass is it so difficult to distinguish the false from the true. The milky white surface lends itself particularly to imitation. I remember some specimens brought to me by a well-known collector. They were a pair of small bottles, pepper and vinegar, and my visitor was mightily proud of his "find" and his bargain. But on a careful examination I fear that he realised, with some sense of discomfiture, that the "deceased ancestor" who had been dangled before him was something of a myth, and that the specimens were only modern reproductions and probably foreign at that. To my surprise, on visiting a local museum on the West Coast recently, I found the same two pieces exhibited as specimens of early Bristol glass. The best test for this description of glass is carefully to scrutinise the decoration with a strong magnifying glass. The

magnification will reveal alike the perfection of the workmanship of the real old Bristol manufacture and the poverty and roughness of the imitation. Further, Bristol glass is soft to the touch, with a beautiful smooth body. Often, too, on turning the glass upside down you find in the centre a clear spot devoid of the opal tint, probably due to the workman running all his colour off at this point. The "fake" will probably in addition to being rough in texture be light in weight and of a milk and watery hue, possibly even with a greyish tinge.

The difficulty one has in discriminating between the true and the false in this connection is accentuated by the fact that vast quantities of imitations of old glass have been sent over from Germany and Austria, and although there is every probability that the influx will cease for some time to come, yet there is, unfortunately, from the point of view of the amateur collector, already in existence—in England and America—so large a number of specimens of Bristol and Nailsea glass with a strong Teutonic "accent" that there is no likelihood of a dearth of it for some years to come. And although much of it bears such obvious traces of its origin that "he who runs may read," yet much is so perfectly cut and so similar in appearance to the genuine ware that the amateur is likely to be deceived, and particularly the amateur who, having learned the characteristics of this make of glass, looks for them in his "find." He will certainly discover them, for is it not the business of the astute manufacturer of fakes to see that they are there? His business depends upon his ability to deceive the would-be connoisseur, to whom, in this case, the possession of a little knowledge is an infinitely dangerous thing.

The commonest examples of high-class frauds are dishes, salt-cellars, decanters, and preserve jars. All such should be subjected to a most careful examination. If the characteristics you have expected to find are particularly evident, all the more caution is necessary. Even then you will probably find that you will have to pay for your experience. For your comfort in misfortune, I may say that I have never yet met a collector who had not, in the beginning, fallen a victim to the wiles of the "fake-house." And only by the experience so gained—and unfortunately paid for—has he learnt to shun the net that is spread, in vain, in the sight of any "old" bird. But the process is often a lengthy one.

My advice is that when any find appears to be doubtful or, worse, appears too good to be true, to take it on approval for a day or so, or purchase it on condition that you receive the full amount paid if the article is returned safe and sound within, say, a week. You will not find it difficult to secure such an agreement—only get it in writing. If the dealer will not consent, and you have made up your mind, take a day to think over it, and then take your risk and buy. If you have made a mistake you will probably discover it, and will not repeat it.

A friend of mine boasted some years ago that he had never made a bad mistake in judging glass, because he had "kept his eyes open," and invariably asked some one who "knew" to accompany him whenever he thought he had discovered a piece worthy of being added to his collection; but, alas! during a summer holiday spent among the Irish lakes he fell a victim. The lady who was the vendor had evidently kissed the Blarney stone, and as she was moving and the matter was urgent, a price—a tall one—was fixed on the spot, and my friend became the possessor of a remarkably fine collection which expert examination proved to be entirely of Dutch extraction. And the moral! Well, had he in the beginning relied upon his own judgment he would have made mistakes, but he would, at the same time, have acquired first-hand knowledge and have escaped a serious disaster.

One often finds replicas of old glass moulded; and as moulded glass was, of course, the earliest kind, the pieces seem to acquire a spurious value. Moulded glass with its heavy, thick appearance and its rounded edges lends itself easily to imitation. But the reproductions are often made in common glass, which gives itself away to the touch. One need hardly be an expert to detect common glass by its feel and texture.

It must not be assumed that the best method of forming a collection is to pick up those pieces which appear to be cheap. Real old glass, like other genuine antiques, is greatly sought after and commands a highly respectable price. This question of price is really a considerable factor to the amateur collector. His aim should be to get a complete collection, however small, and his danger that of duplicating, simply because he sees a specimen cheap. "Oh, I must have that; I gave nearly twice as much for the one I have," is a sentiment often heard. But the collector must eliminate duplicates unless he aims at completing a set, say a dozen of wine glasses or finger basins. The ultimate fate of duplicates is to be "weeded out" often at a price far below what they cost.

I remember a case in point in which a novice found himself, after a brief experience, the owner of so large a collection that his cupboards failed to accommodate it, and he had to have larger ones made. And yet one shelf alone contained four barley wine glasses, five ordinary air-twisted stem glasses, three Early English plain wine glasses, four early finger basins, and five rummers of different shapes—all of the most ordinary type.

When by experience he had acquired wisdom these and similar articles were sent to the sale-room. Two lots did not elicit a single bid, and the remainder went for far less than had been paid for them. Now, however, he possesses a good representative collection, which will be sure to fetch, when under the hammer, a sum which will produce a handsome return upon his expenditure.

There is to-day such a craze for what is old, that it is difficult to find anything that is not faked. I often wonder, when dining with friends, if they are aware of the real nature and origin of the glass they use. On the other hand, one finds in some places, particularly old country houses, pieces almost priceless pushed away into corners as if they were of no value at all.

I remember some years ago finding in a village not far from Liverpool, an old dame, who had passed her life as housekeeper to a wealthy merchant, using a fine, genuine old Waterford bowl, about 18 inches in diameter, for stewed fruit. The bowl was easily worth from eighteen to twenty guineas, while the plates on the table were the commonest procurable. Needless to say, that bowl is no longer in her possession, having been replaced by a substitute of far greater appeal to her.

In spite of such occasional finds as this, the amateur who in pursuit of his hobby makes a habit of raiding old country cottages, shops, and inns, must be exceedingly wary and look upon exceptional discoveries with an exceedingly sceptical eye. An amusing experience that befell a friend of the author's—a foreign glass merchant—is perhaps worth recounting in this connection.

Arriving one day at an inn in the south of England, he was surprised to find set out in the place of honour some very inferior specimens of wine glasses—reproductions of an early type which he was easily able to identify as his own manufacture. Entering into conversation with the landlord, he was informed that a distant ancestor of that worthy, soldiering in Ireland, had the fortune to render some signal service to a native of that distressful country and was given the glass in token of gratitude. Apart from the appropriateness of the gift, and a certain improbability that articles of such fragility would survive the vicissitudes of a campaign, the landlord proved not only willing but eager to dispose of his valued heirlooms at a price unexpectedly moderate for pieces of such antiquity and rarity. The humour of the situation, however, developed when the prospective purchaser produced a pocket-book and read to the astonished landlord the last order his firm had received for “one dozen imitation antique glasses with twisted stems at twenty-one shillings a dozen.” The difference between this and the thirty shillings apiece which the landlord demanded left a very pretty margin of profit.

Old glass is, of course, so easily imitated that it is hardly surprising there should be many such pitfalls in the path of the unwary, and I can only hope that the foregoing remarks may prove of some assistance in preventing my reader from falling a victim to the many specious attempts made for his deception. But it is well, wherever possible, to examine at leisure any piece that may strike the eye, and in the surroundings which it will occupy. Artificial light, too, is a very treacherous medium in which to examine glass of any kind. Any find should be examined by daylight and side by side with other pieces of whose authenticity there is no doubt. Then with a little training he should be able to determine with a fair degree of accuracy the genuine specimens from the false, and this in spite of the resources of modern science, which have enabled the “faker” to copy texture and colour with all but exactitude, and of the skill of the workman who reproduces faithfully the form and decorations of the original.

CHAPTER IX

SOME HINTS TO COLLECTORS

GLASS-COLLECTING is so full of interest that it need not be followed on any large scale. It is equally fascinating when pursued in the humblest fashion, by ransacking old second-hand shops in lowly districts as well as country cottages. A nucleus is soon formed, and, that accomplished, the collector is in the toils of his hobby, and unless he is an utter failure, one of those hopeless and helpless folk who can never learn to discriminate between the true and the false, he speedily acquires a collection which has not only provided him with a delightful recreation but is a source of considerable pride.

Of course, it must not be imagined that anyone can go into a second-hand shop, a marine-store dealer's, or a pawnshop, and come out with a bargain every time. Nor do I assert that every piece bought will justify the enthusiasm of the first moments of possession. But I do say that, given reasonable judgment, anyone may form the nucleus of a small collection, and that with decent care in adding to it pieces that are considered rare, genuine, and unusual, the result will be entirely gratifying—yielding a full measure of artistic satisfaction, to say nothing of pecuniary advantage.

I need hardly say that the seeker for bargains should not attempt to pursue his object in large West End shops or their equivalents in provincial cities. Rent, rates, and large salary lists preclude any possibility of cheapness there. And further, if I may venture to let my readers into a secret, there are hundreds of so-called antique dealers in our principal cities who are as incapable of telling the real antique from the artful fake as the veriest tyro. Their statements, about glass in particular, are often utterly unreliable. There are good firms to be found who have expert knowledge and whose judgment may be relied upon, but they are few and far between. The so-called expert antiquary is only too often a victim to his own too alluring imagination. He thinks he *knows*, “good, easy man,” when in reality fancy is building him a home of romance, into which, unluckily, he leads his too credulous client. And—then the disillusionment! And confidence in expert opinion vanishes into the realm of the things that were.

A friend of mine recently purchased a “Fiat” glass from a large and famous West End house. He was assured that it was genuine, and on the strength of that assurance paid a fair price. Within three days he was back, furious at being deceived. They returned his money. To my own knowledge, that particular firm has had many old wine glasses engraved with the “Fiat” decoration and emblems. They are stored in a dark cupboard and one only is shown at a time. There is little doubt that many collectors have suffered from this insolent piece of trickery. Personally, were I starting to collect glass in a small way, and for any reason preferred not to go out into the highways and byways to gather in what I might find, I would shun the big dealer altogether. I should select a small man whom I had reason to believe scrupulous and “clean”—a man with a reputation to gain and, consequently, a business to make. Such a man will generally have had a sound training, will know his subject, and take pleasure in justifying your confidence.

The question of price is always a serious one, and it is easy to understand the reluctance of the amateur to inquire the price of a piece which has taken his fancy, knowing, as he does, that the sum asked may probably be as many guineas as he may be prepared to pay shillings. Yet a price, though high, need not necessarily be excessive; a genuine specimen acquires value in proportion to its rarity rather than its beauty of design or build. As to genuineness, a decent firm will readily give a guarantee by writing upon the bill something of this nature, “We guarantee this article to be genuine old — glass, made and decorated at —, about the year —, and in the event of the purchaser wishing to return it within one week, we will refund in full the amount paid, provided the article is returned in perfect condition.” A short time limit is only fair, as the seller must protect himself against a possible loss of sale.

One word as to judging glass. It is not necessary to assume that a glass is old because it “rings” well; yet this is a common belief. The clearness with which a glass will ring depends on many things, the most important being its shape. Thus finger basins, rummers, large glasses, bowls, and preserve jars invariably ring well whether ancient or modern. The expert will judge by texture, the colour peculiar to the variety of

glass, the shape, and the style of decoration. Even here he may readily be deceived, all these features being reproduced with remarkable fidelity. Only a short time ago a buyer to a large London firm asked my opinion with regard to a bowl which he had bought as "Early English glass." To all appearance it was genuine, and yet it was clearly proved to be of Dutch, and very recent Dutch, manufacture. This Dutch glass is imported in large quantities, but the expert eye can readily detect it. The colour is a uniform green—a kind of deep-sea tint, and very clear. Moreover, the ware is not nearly so heavy as the genuine Waterford, which it resembles, and the facets of the cutting are too perfect and sharp. The muddy-coloured glass is also frequently imitated in the Dutch factories. Here again the weight is an important test; it is far lighter than the genuine English product. Even the facial scratches with which age invariably adorns the bases of all glass vessels are imitated by the modern "fake" merchant. A brief rubbing with pumice stone or rubbing the specimen against a stone will produce the desired effect.

The best training for the amateur collector is to spend a few weeks in examining a really good collection, say that in the British Museum or in the South Kensington Museum. Thus the eye becomes educated to the colour, shape, texture, style of decoration, etc., of the various kinds of glass, and is less likely to be deceived by even the best of modern imitations.

Then there is the eternal question of price. One point should be always before the collector's mind: In the event of my being compelled to realise my collection, what price may I hope to get for it? To the collector the buying price and the selling price are intimately connected. There is so much capital to be locked up, so much time employed, so much skill displayed, and there should be a fair recompense for all three. And, further, there is the ever-present risk that fashion may change, and articles once greedily sought after may become unsaleable because they are "out of fashion." Of course, one obvious way of purchasing to advantage is when others have to sell at a disadvantage; when collections come into the market because of the death or misfortune of their owner. At such sales I have known many bargains picked up, although it is again necessary to emphasise the need for wariness. Bogus sales are not unknown, and it is a common practice for genuine sales to be "salted," and often pretty liberally, by the introduction of inferior imitations, in the hope that, among much that is undoubtedly genuine, they may escape detection.

I may, perhaps, be permitted to say a word as to the prices which should be paid in the ordinary way at such sales. An old Waterford cut-glass jug is, provided its cutting is perfect, certainly worth a five-pound note. A very common dodge is to sell an old Waterford jug with a cracked handle, the crack being where it is least likely to show, *i.e.* at the top or bottom of the handle close to where it joins the body. For an ordinary spiral wine glass 7s. 6d. to 10s. is a fair price, but glasses with baluster stems are easily worth a guinea. Most expensive of all are the real "Fiat" glasses: £9, £10, £15, and even more may be paid for one. I saw one sold a few months ago for the record price of nineteen guineas.

If you come across a "Fiat" glass priced at a five-pound note, or less, you may be sure of one of two things: either the owner does not know the value of the piece or it is an imitation. Baluster stems are not often to be met with, but they may well be worth anything from £1 to 30s. Of course, in considering this question of price one must not forget that often a fancy price is willingly paid in order to complete a set, or for some other reason. Irish finger glasses with double lip are, roughly, worth from 5s. to 7s. 6d., and sometimes higher prices are given for sets of a dozen, or even half a dozen. Opaque glass is rare, and glasses with opaque twists are worth about 15s. apiece. Masonic, thistle, and boot glasses run about three, two, and one guinea respectively. Salt-cellars, with their Irish flat cutting, cost anything from a guinea each, and vinegar and oil bottles about 30s. I have purposely refrained from mentioning any large or important pieces; there are many such perfectly well known to the expert. It is, of course, quite impossible to fix a price for these. As an Appendix to this book I have drawn up a list of prices fetched by important pieces at recent sales. A large Waterford bowl will fetch twenty-five to thirty guineas, and if its genuineness is incontestable and its artistic merit high, it may well bring twice that figure.

Personally, I consider that the high-water mark has been reached in the price of ordinary pieces of old glass. There is certainly a great demand for it at the moment; but such crazes are rarely lasting, and the time may come when antique glass, which has largely dispossessed antique silver, will itself fall into disfavour before the onset of some newer fancy.

A CATALOGUE

Showing the latest prices of important pieces of glass sold by auction at recent sales of well-known collections.

An ancient Roman Drinking Glass, with indented sides, and two early Venetian Glasses, of green colours, decorated with trailed lines	£1 18 0
A Wine Bottle, of early seventeenth century, with seal of a monarch's head, highly iridescent; and two others, one inscribed and dated <i>Henry Galshell, 1700</i>	£2 12 0
A Wine Bottle, inscribed <i>T. Bellamy, 1773</i> , and another, dated 1772	£2 6 0
A Bristol blue glass Goblet, with inscription in gold:—	

"Accept this trifle from a friend,
Whose love for you can never end,"

a blue Cream Jug, an opalescent Cup, and an oval cup	£3 5 0
A pair of cut-glass Sugar Castors, and one other	£2 16 0
A pair of tall Beer Glasses, decorated with applied bands, 10½ in. (<i>c.</i> 1735), and one with engraved body, 17½ in.	£2 12 0

A large Goblet, with globular body, and another, smaller, with inscription KING & CONSTITUTION	£2 0 0
A Goblet, with bell-shaped body, decorated with moulded ornament, on round foot and baluster stem, the centre knob containing a 3d. piece of Charles II., 9½ in.	£10 0 0
A large Goblet, 13½ in., the stem containing a specimen of Jernegan's silver lottery medal of 1736	£7 0 0
A Goblet, 18 in. high, long stem, with coloured twists, the body and foot engraved with floral design	£2 18 0
A large Goblet, with globular body, engraved with <i>I.M.F.</i> within a wreath	£2 5 0
A Goblet or Vase, 9 in. high, engraved with portrait of Shakespeare, and with initials <i>I. E.</i> in an oval, with festoons	£8 5 0
A Jug, on rounded foot, engraved with representation of the frigate SHANNON and CAPN. B.F.E.	£6 10 0
A large Goblet, 13½ in. high, the body engraved with a youthful Bacchus seated on a barrel, a fountain, vine leaves, etc.	£8 10 0
A Bowl on foot, with moulded ornament, inscribed <i>John Richie & Christian Cochrane, 1727</i> , height 8½ in., diam. 9¼ in.	£20 10 0
A pair of stemmed Cups, and two others, with etched decoration of dogs, etc.	£2 10 0
A Goblet, with straight sides, engraved with the <i>Victory</i> , and <i>In Memory of Lord Nelson, Oct. 21, 1805</i> , and another, with a newly launched ship, <i>Nelson, Launched June 20, 1814</i>	£11 5 0
A Goblet, engraved with Mail Coach and initials W.M.B., surrounded by ears of corn, etc.	£1 12 0
A tall Goblet, engraved with ships and <i>Success to the Navy</i> , and another, with decoration of vine leaves, etc.	£4 12 0
A Goblet, engraved with the "Victory" and funeral car, inscribed <i>In Memory of Lord Nelson, Oct. 21, 1805</i> , and another, engraved same subject, dated <i>Jany. 9, 1806</i>	£9 15 0
A Goblet, engraved with view of Sunderland Bridge, dated 1838; and two others	£2 5 0
A straight-sided Goblet, with the Royal arms, etc., and the motto <i>Ne M'oubliez pas</i> , and another, also with Royal arms	£3 18 0
Two Goblets (one imperfect), and two smaller Glasses, with Masonic emblems	£3 15 0
A Goblet, engraved with horse and jockey, and inscribed <i>Birmingham, Doncaster, 1830, Winner of the Great St. Ledger Stakes</i> , and another, inscribed <i>James Oddie, Bromley</i>	£4 0 0
A Goblet, engraved with a bird on rocks, with inscription <i>I rest upon a sure foundation</i> , and the initials <i>S. R.</i> , the stem contains a 6d., dated 1816; and another Goblet, engraved with initials <i>Q.R.</i> (Queen Caroline), and <i>God and my Rights</i>	£2 10 0
A Goblet, with Royal arms and G. R. III, and a tall Wine Glass, with Royal arms, dated MDCCLXVI	£1 15 0
A tall Glass, 8 in., engraved with Arms of the Duke of Cumberland (c. 1770), and another, with Arms of the Earl of Malmesbury	£7 0 0
A Vase and Cover, with two handles, engraved with designs of flowers, grapes, etc.	£10 5 0
A Jug and Cover, cut and engraved with initials <i>E. L.</i> ; a Goblet, of similar style; and another Goblet, with twisted stem	£3 10 0
A large Goblet, engraved with horse and cart, etc., and initials <i>E.M.T.C.</i> , a coin of 1818 in the stem, and another Goblet, engraved THE GREAT (a bell) OF LINCOLN	£5 0 0
A large Goblet, engraved with medallions, enclosing sign of The Temple (lamb and flag), initials <i>C.C.</i> and <i>George the 4, Crowned, July 19, 1821</i>	£3 10 0
A tall Goblet, 10 in., richly engraved in Renaissance style, with chimeræ, medallions, etc., and another, with festoons and birds	£3 5 0
A "yard ale" Glass; two Bâtons, in green glass; and a Bottle, shaped as a seventeenth-century pistol	£16 0 0

A Bottle, shaped as bellows, 13½ in., in white and clear glass, and another smaller, decorated with rosettes and green lines	£2 0 0
A Candlestick, 9 in.; a pair of Candlesticks, without nozzles (c. 1735), 5 in., and two others	£6 0 0
A tall Cup, with richly cut baluster stem, engraved with sportsman, lady in a garden, etc. (c. 1730)	£10 10 0
A Cup, on baluster stem, richly engraved with figures of musicians in a garden, an English coat of arms, etc., early eighteenth century	£11 0 0
A Cup, with octagonal foot, engraved with figures, and with inscription <i>Het Welvaaren Vrow-Van de Kraam en Kintie</i> , and a Vase, engraved with design of Last Supper, after Da Vinci	£3 10 0
A Cup, with Cover, partly gilt, engraved in compartments with lady and gentleman, Cupid, etc., early eighteenth century	£5 15 0
A Tumbler, engraved in three compartments with a lady in a garden, a gentleman and a horseman, and another, engraved with officer on horse and military trophies (c. 1740)	£2 12 0
A cylindrical Vase, engraved with love tokens, etc., and inscribed <i>James Jagger, Bound, July 2, 1776, age 16 years—Miss Polly Pritteman—Made this in the Year 1776</i> , and another, engraved with festoons and birds	£6 0 0
A large cut-glass Tumbler, engraved in a circle with figure of William IV., and inscription: <i>May our happy constitution in Church and State ever continue unimpaired</i>	£1 18 0
A Mug, engraved with <i>G.R.</i> , etc. (t. George I.), and another, with gilt ornament	£1 2 0
A pair of Tumblers, engraved with an English coat of arms and motto, <i>Indignante invidia florebit</i>	£2 10 0
A cylindrical Cup, engraved with Cupid shooting, Masonic emblems, <i>Amour et Constance</i> , etc., and another, with scene of a crowned woman, monkey, ship, etc.	£4 0 0
A Tumbler, engraved with <i>Success to the Viper—Capn. Cowee—F. Norris</i> ; another, with early railway engine and coaches; and another, with sheaf of corn, etc.	£7 10 0
A tall Glass, on baluster stem, engraved with scene of Stag Hunt	£3 5 0
A Goblet, engraved with sporting scene, and another, with floral design and initials E.F.	£2 14 0
A Goblet, with Masonic symbols, and another, with the ship and inscription <i>Nelson's Victory</i>	£7 5 0
Four Goblets, with wide lips	£3 15 0
A pair of small Wine Glasses, and a larger pair, engraved with English coat of arms and motto <i>Indignante invidia florebit</i>	£5 15 0
Two Cups, on cut stems and with shaped edges, and two others, with ribbon stems	£2 10 0
A tall Glass, engraved " <i>Willie brew'd a peck of malt,</i> " and two engraved Tumblers with square bases	£3 10 0
A Goblet, with coloured ribbon stem, and two others with white ribbon	£6 6 0
Three tall Glasses, with coloured ribbon stems, one of them inscribed M ^{rs} B., and another, with ear of corn in gold	£6 10 0
A ribbon coloured stemmed glass, bell shaped, engraved with two birds on a heart, and inscribed <i>PIER-PIERSEN-1782</i> , and three others	£4 5 0
A stemmed Cup, with wide lip; one other, and a pair of "straw stemmed" Wine Cups (c. 1720)	£1 12 0
Six tall Glasses, with rounded stems	£8 15 0
Five Wine Glasses, with coloured ribbon stems, and one with plain stem	£3 0 0
A pair of Wine Glasses, with faceted stems, the bowls engraved with birds and flowers, and four others of the same type	£2 2 0
A bell-shaped Goblet, with air-twisted stem, and two tall Glasses, with drawn stems enclosing tear	

	£2 2 0
A Jacobite Glass, engraved with the Stuart rose with seven petals and two buds, and the portrait of Prince Charlie surrounded by the words <i>Audentior Ibo</i> ; under the foot is engraved a thistle with two leaves, straight plain drawn stem, height, 7½ in.	£53 0 0
A Jacobite Glass, with straight sides, engraved with Stuart rose, buds, and butterfly, plain stem, 6¾ in.	£8 0 0
A Jacobite Wine Glass, with air-twisted stem, the bowl engraved with Jacobite rose, two buds, star, and the word <i>Redeat</i>	£17 10 0
A Jacobite Glass, with short plain stem and thick foot, the bowl engraved with portrait of Prince Charlie, the Stuart rose and buds, and the words <i>Audentior Ibo</i> , 3½ in.	£37 0 0
A Jacobite Glass, with stem containing two opaque twists, the bowl engraved with rose, two buds, and butterfly, 5 in.	£4 0 0
A Glass, with drawn air-twisted stem, the bowl engraved with Jacobite emblems of rose, two buds, star, oak leaf, and the word <i>Fiat</i> , 6 in.	£9 10 0
A Glass of similar form, with Jacobite emblems of rose, buds, star, and oak leaf, 6¼ in.	£10 10 0
A Glass, with opaque-twisted stem, engraved with Hanoverian rose, said to have been produced to counteract the influence of the Jacobite party, and a pair of others with opaque twists	£2 16 0
A Jacobite Glass, with waisted bowl, engraved with rose, two buds, and butterfly, air-twisted stem, 7 in.	£4 0 0
A Jacobite Glass, with air-twisted stem, the bowl engraved with emblems of rose, two buds, star, oak leaf, and the word <i>Fiat</i> , 5¾ in.	£10 0 0
A Wine Glass, with plain cup, plain drawn stem and folded foot (<i>c.</i> 1735); another, with engraved bowl, and two with opaque-twisted stems	£1 16 0
A Glass, with heavy baluster stem, enclosing air tears; a heavy Spirit Glass, on short stem and thick foot, and another, smaller	£3 16 0
A Glass, with cut stem, engraved with fox and <i>Tallyho</i> , and another with air-twisted stem, with a prancing horse and <i>Liberty</i>	£3 15 0
A Beer Glass, of elegant shape, the stem with double opaque twist and bowl engraved with barley and hops, initials S.B.I. and date 1762, 7½ in.; and another, with opaque-twisted stem, engraved barley and hops, and another, plain drawn stem, 8 in., engraved with rose and barley	£4 0 0
Two Beer Glasses, engraved with hops and barley, air-twisted stems, and one other with opaque twist	£3 3 0
A Beer Glass, with opaque-twisted stem and wide bell-shaped bowl, engraved with hops, barley, and initials <i>C.B.</i> , and another, with opaque twist and plain bowl	£2 15 0
A large Cup for light wine, the wide-lipped bowl with five lobes, twisted stem and fluted foot; another, with ogee bowl and reeded stem, and another, with broad flutings	£2 2 0
A Beer Cup on short foot engraved Q. (a crown) C. (Queen Caroline), and the words, <i>God and my Rights</i> , and another, engraved <i>Think on me</i>	£2 18 0
Three Wine Cups, with opaque-twisted stems, a knob in the centre, and another, with air twist and waisted bowl, middle of eighteenth century	£2 8 0
A Wine Glass, with engraved bowl, air-twisted stem with knob in centre (<i>c.</i> 1760), and two others with opaque twists	£2 4 0
A pair of Glasses, the stems elegantly formed with knops and opaque twists diminishing towards the foot, 7 in. (<i>c.</i> 1730)	£2 5 0
A Glass, with heavy moulded stem and folded foot (<i>c.</i> 1700), and another, 8½ in. (<i>c.</i> 1730)	£3 5 0
Two Glasses, with air-twisted stems and knops (<i>c.</i> 1760)	£1 14 0
A Glass, with baluster stem and dome-shaped foot, and two Glasses, with spirally fluted bowls	£3 10 0

Three engraved Glasses, one with air twist, one with baluster stem and Dutch inscription, and one with plain stem	£2 2 0
Four Glasses, with air-twisted stems and knops, 6¾ in.	£4 10 0
Four tall Glasses, with double opaque-twisted stems, 8¼ in.	£4 0 0
A Wine Glass, engraved with crown, thistle, and initials $\overline{\cup}$, stem with opaque twist, and another, engraved $\blacktriangle \ast \text{I}$, with thistle	£6 2 6
Two Glasses, 7 in., with opaque-twisted stems, and two others with air twists	£3 5 0
A Glass, with air-twisted stem and domed foot, and three others with air twist	£3 10 0
Two Glasses, with air-twisted stems and engraved bowls, and two others with air twists	£3 18 0
A Cider Glass, the stem with air twist, the bowl engraved with apple branch; another, with faceted stem, 7 in., and two smaller Glasses	£7 10 0
A Glass, with straight air-twisted stem and dome-shaped foot, the bowl deeply engraved with flowers (<i>c.</i> 1740); another, also engraved and with twisted stem, swelling in the middle; and two others, with air-drawn stems	£4 4 0
Four Glasses, with engraved bowls and opaque-twisted stems of different patterns	£2 14 0
A Glass, with small bowl and long straight stem enclosing opaque twist; and three others	£4 10 0
A tall Glass (7¾ in.), with coloured twisted stem; one other; one with gold decoration; and another with engraved bowl	£4 15 0
Two tall Glasses, with engraved bowl and coloured twisted stems; one with opaque twist; and another with plain stem, the bowl and foot engraved with roses	£5 15 0
A pair of Glasses, with opaque twists and engraved and fluted bowls; and another pair, with engraved bowls	£2 0 0
A pair of Glasses, with opaque-twisted stems and partly fluted bowls; and two others	£2 15 0
A Glass (8 in.), with opaque-twisted stem swelling in the middle; another with smaller bowl (<i>c.</i> 1750); and two others	£2 10 0
Two Glasses, with bowls engraved with the honeysuckle; and two others, with air-twisted stems	£3 3 0
A Glass (6¾ in.), the waisted bowl engraved with a flower and the stem faceted (<i>c.</i> 1730); and another, engraved with a tree and the words, <i>Je meur ou je matache</i> , with fluted stem and folded foot	£2 4 0
Four Glasses, with plain stems, enclosing tears	£3 0 0
Two bell-shaped Glasses, with opaque and air twists, and two others	£3 0 0
Two engraved Glasses, with white twisted stems, one other with plain bowl, and one with engraved bowl and air twist	£2 2 0
A Glass with faceted stem, the bowl engraved with flowers; another, engraved <i>SANS-SOUCI</i> —1789, and two others, engraved with festoons, etc.	£2 2 0
A Glass, with baluster stem, engraved with honeysuckle; another, with similar stem, and two with faceted stems, engraved with floral design	£1 12 0
A Glass, with moulded stem and folded foot, 6½ in., the bowl engraved with figures of a harlequin and musicians, a coat of arms and the mottoes: <i>SALVS PATRIÆ—CONCORDIA RESPARVÆ-CRESCUNT</i> ; two plain Glasses, and one other, with folded feet, early seventeenth century	£3 10 0
Four Glasses, three with engraved bowls, faceted stems	£1 18 0
A Glass, with moulded stem and dome foot; another, with air twist; and two, with faceted stems	£1 14 0
Two Glasses, engraved with a coronet and the motto — <i>Long live the Duke</i> ; another with <i>Ld. Wellington for ever</i> , and another, with the words, <i>Duke Wellington and his Army</i>	£5 15 0
Two “coaching” Glasses, without feet; a small moulded Glass (<i>c.</i> 1800), and three others	

	£2 8 0
A "coaching" Glass, and five sweetmeat Glasses, with undulating edges	£2 0 0
Three glass "boot" Cups, of the time of George III., "may have been made in honour or rather in contempt of Lord Bute"	£2 10 0
A Flask, with applied decoration, end of seventeenth century, and a Vase and Cover of green glass, with trailed and pinched decoration	£1 1 0
Four sweetmeat Glasses, with square feet, and two engraved Cups, on feet	£2 12 0
A Lamp with three nozzles, and three other Lamps, early eighteenth century	£3 3 0
Six Wine Dippers; a Scent Bottle, and three other pieces	£1 18 0
A Cup, with faceted foot and stem, engraved with Prince of Wales' Feathers; a Cup, with coat of arms; another Cup, with faceted stem, and another, with English coat of arms	£5 15 0
A Cup, inscribed BEER AND LIBERTY; one with Masonic symbols, and two others	£3 3 0
A Cup for light wine, with reeded stem and hollow foot, two with baluster stems, another with long drawn bowl	£2 16 0
Six Spirit Glasses, with plain stems	£1 14 0
Six Glasses, with plain stems and folded feet	£1 6 0
Two Glasses with stems enclosing tears, and four others, all with engraved bowls	£1 14 0
Three early Glasses, the stems containing tears, and with moulded feet, and three others	£2 10 0
A Beer Glass, the bowl engraved with barley and hops, and five other Glasses with engraved bowls	£1 15 0
A Cup, with moulded stem and folded foot, another drawn bowl, one engraved with rose and faceted bowl, and another, engraved with bird	£1 10 0
A Salve Stand, with air twist; another upright Stand, containing figure of Caryatid; Bottle, Cruet, three Cups, and two Ring Stands	£2 14 0
A plain glass Dish, oblong in shape, with bevelled edge; a Dish, Cover, and Stand, a cut Sugar Bowl, and six small Liqueur Glasses	£4 12 6
A Liqueur Stand, with two bottles; a Decanter and Stopper; a reeded Jug with coin; two reeded Tankards (one with coin), and six Liqueur Glasses	£4 14 0
A set of six cut Goblets, six Custard Barrels, four cut Port Glasses, six Claret Glasses, engraved in wheat-ears, and a Milk Jug	£3 14 0
Four Rummers, a Glass Dish, eight Wine Glasses, six Custard Cups, and eight Glasses, various	£2 10 0
Three engraved Tumblers, three Rummers, Goblet, twelve specimen Ale and Wine Glasses, and a set of six Syllabub Glasses	£5 0 0
An early Water Jug, engraved with initials "A.L."; an engraved Mug, five specimen Tumblers, and an engraved Goblet	£4 4 0
An early Bottle, a cut Bowl with handles and Stand, a Waterford oval Dish, and a Decanter and Stopper	£2 10 0
A pair of Old English Rummers, the bases of the bowls twisted, and a frosted and ribbed Dish and Cover	£1 12 0
Fourteen old moulded Glasses, various shapes; two Oil Bottles, a double Oil Flask, and an Ale Jug	£2 12 0
A pair of diamond-cut Decanters and Stoppers, a set of six long cut stem Glasses, engraved in birds and flowers; five Goblets, and six cut Claret Glasses	£6 0 0
Twelve Ale Glasses, with opaque-twist stems, and drawn bowls, almost similar	£5 0 0
A pair of circular Dishes, 7 in. diam., elaborately cut, the centres engraved in roses on amber ground, and four small Sweetmeat Dishes of fine quality	£2 12 0
A pair of Wine Glasses, plain baluster stems, with tears and bell bowls, and four others, with folded feet and plain stems	£2 14 0
Six plain stem Wine Glasses, five of them engraved and	

with folded feet	£2 12 0
A Mug, without handle, engraved in bands of leaves, 5½ in. high, and a Loving Cup, goblet shape, engraved in wheat-ears and monogram, E. M. B., 8½ in. high	£3 14 0
A pair of Wine Glasses, air-twist double baluster stems, with ring heads and straight bowls, 6¾ in. high, and a Wine Glass, with drawn air-twist stem, cable centre and bell-shaped bowl, 6½ in. high	£4 10 0
A large Goblet, with cut tear stem and dome foot, the bowl cut at the base and engraved with a ship and inscription: "T. Welvaren Van de Vrouw Anna Maria," 9¼ in. high	£3 16 0
A pair of Wine Glasses, with opaque-twist stems and narrow straight-sided bowls, engraved in flowers; another pair, with opaque-twist stems, and another pair, with baluster opaque-twist stems	£3 15 0
A Waterford Cake Dish and Cover, the cover hive-shaped, elaborately cut in lozenges and ribbed, the dish, 11 in. diam., has a scalloped border, 12½ in. high	£6 15 0
Four small Sweetmeat Glasses, and a pair of Rummers, on square bases	£2 15 0
A pair of Wine Glasses, double baluster air-twist stems; two with air-twist stems and drawn bowls, and a pair with air-twist stems and drawn waisted bowls	£5 5 0
A pair of Cordial Glasses, engraved with a crown and initials of Charles X. of Sweden, 1660, 3½ in. high	£2 10 0
Two Goblets, with opaque twist stems, engraved in flowers; two baluster opaque stem Wine Glasses, a Glass, engraved in hunting scenes, and two others	£5 0 0
An early Tankard, engraved with Masonic emblems, enclosed with scroll-work and flowers, surmounted by a crown, 6¼ in. high	£2 2 0
A pair of oval Deep Dishes, with flat scalloped edges, hobnail cutting	£3 3 0
A pair of Wine Glasses, air-twist slender stems and drawn plain bowls, 7½ in. high, and another, with incised twist stem and indented straight-sided bowl, 6½ in. high	£3 10 0
A pair of plain Ale Glasses, engraved with a fox and "Tally-ho"; a smaller one, engraved with a cock-fight; a Rummer, engraved with a race-horse, and a boot-shaped Spirit Glass	£5 0 0
A Wine Glass, with double ogee bowl and hollow stem; two Pipes, and a tall Jug, in the form of a coaching horn, 12 in. high	£3 5 0
A pair of Waterford Tapersticks, with beautifully cut stems and nozzles, and dome-shaped feet, 6¼ in. high	£15 5 0
A Wine Glass, with opaque-twist stem and drawn bowl, engraved in vines and bird; two, with opaque-twist stems and bell-shaped bowls, similarly engraved, and a pair of opaque-twist stem Wine Glasses, with plain shaped bowls	£3 0 0
A Candlestick, with cut shaped stem and indented raised foot, and another, with square base	£2 15 0
A straight pint Tankard, ribbed and engraved in bands of roses	£2 4 0
An Ale Glass, with straight-sided bowl engraved with the Royal coat of arms and festoons of flowers; a pair of Ale Glasses, with coloured twisted stems, and one other	£2 4 0
A Trifle Dish and Stand, the body with brilliant diamond cutting, the dish with fan-cut edge, 10½ in. diam.	£3 16 0
A pair of open-lipped Vases or Celery Glasses, with diamond edges, hobnailed cutting, 7¾ in. high, and another, oval-topped, 7 in. high	£3 15 0
A pair of Waterford Liqueur Bottles, with handles and stoppers, bulbous bodies and long necks, cut in flowers and lozenges, 8½ in. high	£4 10 0
Three early Wine Glasses, with baluster air-twist stems, and three with drawn bowls and air-twist stems	£5 7 6
A Waterford straight-sided Rum Pot and Cover, with flat spout, hobnail cutting	£4 4 0
A pair of Wine Glasses, air-twist stems, straight-sided	

bowls, engraved in flowers and butterfly, 6¼ in. high, and a Wine Glass, with baluster air-twist stem and plain bell-shaped bowl, 6¼ in. high	£4 0 0
A pair of Waterford oval Sweetmeat Stands, 3½ in. high, and a Candlestick, cut and on square base, 8 in. high	£2 14 0
A Waterford circular Bowl, Cover, and Stand, finely cut, 7 in. high	£3 5 0
A pair of cut Comports, and a pair of Cake Dishes, with hobnail cutting and cut scalloped borders, 7¾ in. diam.	£5 5 0
A Wine Glass, plain stem and ovoid bowl, engraved with a portrait of a man on horseback and inscription, "In Memory of the Battle of the Boyne," 5¾ in. high, and another, with tear and baluster stem and waisted bowl, engraved with a ship and inscription, folded foot, 6 in. high	£3 0 0
A Wine Glass, with opaque-twisted stem and drawn ovoid bowl, engraved with the rose and thistle and inscription, "Honi soit qui mal y pense," 5¾ in. high, and another Wine Glass, with baluster tear stem, the bowl engraved in vines and butterfly, folded foot, 6 in. high	£2 2 0
A Waterford Oil Bottle and Stopper	£1 0 0
A Water Jug, ribbed and engraved in Chinese scenes, and a Waterford Honey Jar, Cover and Stand	£2 18 0
Three Wine Glasses, opaque-twist stems and bell-shaped bowls, engraved in vines and butterflies, and three opaque-twist stem Wine Glasses, one with lipped bowl	£3 3 0
A pair of Cork Ale Cups, 5½ in. high, and a Bottle, with pressed quilted body, 8 in. high	£1 16 0
A Sweetmeat Glass, twisted stem, lipped double ogee bowl and domed foot, 6½ in. high	£3 15 0
A tall Wine Glass, air-twist double-knopped stem and bell-shaped bowl, engraved with rose and bud, plain foot, 7¼ in. high	£2 18 0
An almost similar Wine Glass, the bowl engraved with a rose, two buds, and a butterfly, 7 in. high	£3 3 0
A pair of Waterford oviform Vases and Covers, cut in lozenges, square feet, 12 in. high	£5 10 0
A Wine Glass, with opaque-twisted stem, drawn bowl, engraved in vines and bud, and three other Wine Glasses, engraved	£2 2 0
A Rose Bowl, elaborately engraved in arabesques, 8¼ in. diam., and a Waterford circular Dish, with fan cutting, 10 in. diam.	£5 0 0
A Goblet, with drawn air-twist stem, straight-sided bowl with indentation at base, conical foot, 8¾ in. high, and a set of four Ale Glasses, with air-twisted stems, the bowls engraved in wheat-ears	£3 5 0
A standing Cup and Cover, elaborately engraved in flowers and cut, the knob and stem with red twist, 11 in. high	£2 15 0
A standing Cup and Cover, cut stem, the bowl cut and engraved in stags and festoons, 10 in. high	£1 14 0
A finely cut Scent Bottle and Stopper; three others, smaller, with stoppers, and a Taper Stand, mounted in metal	£2 10 0
A pair of Wine Glasses, air-twist baluster stems and straight bowls, and three air-twist baluster stem Glasses, with short bowls and heavy bases	£4 6 0
A beautifully cut Bowl, Cover, and Stand; a beautifully cut Olive Pot and Cover, and a cut four-division Scent Bottle	£2 12 0
A tall Candlestick, with ribbed nozzle and tears, moulded stem and ribbed dome foot, 9½ in. high	£6 5 0
A Waterford Water Jug, with hobnail and ribbed cutting, and a Tankard, with ribbed top and raised scroll lower part	£3 14 0
Four pressed Sweetmeat Plates	£1 0 0
A set of six Wine Glasses, with long slender air-twist stems and small straight-sided bowls, 9½ in. high	£2 2 0
A Waterford oval Bowl Cover, and Stand, 6 in. high, and	

a boat-shaped Bowl, with raised ends, 11 in. long, 5½ in. wide	£3 12 0
A set of six Wine Glasses, air-twist stems and engraved rims to bowls, and a Dish, the under part cut in portrait of Queen Victoria and Roman scenes	£3 3 0
Five cut stem Wine Glasses (one dated 1872, others engraved); four cut Goblets; two cut Ale Glasses, and a large Ale Glass	£3 12 0
A set of six finely cut Waterford Tumblers; a cut Honey Pot, Cover, and Stand; a pair of cut Spirit Bottles and Stoppers; a pair of cut blue and white flat Dishes, and a cut Sweet Dish	£6 10 0
A pair of very fine cut Waterford Compotiers, with Covers, vase-shaped, 11 in. high	£13 5 0
A brilliantly cut Old English Compotier and Cover, 13½ in. high	£6 10 0
A set of twelve Georgian Wine Glasses, the straight-sided flat-bottomed bowls are engraved with the Prince of Wales' feathers and motto "Ich Dien" in scrolls, plain stems and feet; formerly the property of the Prince Regent and of the late King Edward VII.	£6 5 0
A set of three Waterford Flower Glasses, with cut edges; a pair of Waterford Salts, and a Water Jug	£4 0 0
A set of four Wine Glasses, opaque-twist stems and engraved and ribbed bowls, and six others all with opaque-twist stems	£4 4 0
A fine old English cut Butter Dish, Cover, and Stand, and a large Bristol Tankard and Cover, reeded and shaped, the cover with a coloured twist handle, 9½ in. high	£3 6 0
An old cut Jam Dish, Cover, and Stand; two moulded and frosted Cups; a pair of Waterford Sweetmeat Stands; another pair, cut; six cut Tumblers, and two Knife Rests	£3 12 6
An engraved Puzzle Jug; two Toddy Lifters; three Sugar Crushers; a Spoon, and a Dish in the form of a hat	£1 14 0
A pair of plain Firing Glasses, engraved "680"; two Toddy Lifters, and a plain hat-shaped Basket	£1 10 0
A pair of finely cut Decanters and Stoppers, with shell cut bosses; a pair of cut circular Salts, and a long Scent Bottle and Stopper	£2 16 0
A clear glass footed Beer Jug, and an engraved and cut Flower Bowl, with coin on the base, 6½ in. diam.	£3 10 0
A Goblet, the body engraved all round, in landscape and deer, 6 in. high; a Goblet on baluster stem, the body engraved in vases of flowers, on pedestal, 7 in. high	£1 0 0
A large Old English Jug, the body cut and neck ribbed, 10 in. high, and an early Cream Jug	£2 8 0
A pair of cut Lustres, with droppers, and a centre Lustre	£4 12 0
A pair of fine cut Decanters and Stoppers, a cut Scent Bottle and Stopper, and an Olive Pot and Cover	£3 5 0
An early Cake Vase and Cover, ribbed and moulded, 7¾ in. high, and a Water Jug, engraved in wheat-ears	£3 5 0
A straight-sided Biscuit Jar, Cover, and Stand, cut in lozenges, 9½ in. high, and a cut hollow Tazza, 5 in. high	£2 18 0
A plain Old English Sylabent Stand, on dome foot, 9 in. diam., and a Celery Glass, engraved in vines	£1 10 0
An old Treacle Jug, with pewter mount; two cut Scent Bottles and Stoppers, and two Goblets	£2 4 0
A pair of moulded Candlesticks, 8½ in. high, and an early Water Jug	£1 18 0
A pair of plain Bristol Vases, with open lips, 12 in. high; a pair of plain Cups, and six Plates	£1 16 0
A Bristol handled Mug, straight side painted with a portrait, enclosed in scroll-work and sprays of flowers, 6½ in. high, and a Bowl, painted in continuous flowers and birds, 8 in. diam.	£2 10 0
A Bristol Vase, with double handles and dome foot, painted in flowers, 8½ in. high, and two Bristol Mugs, both painted in figures and flowers	£2 8 0
A pair of barrel-shaped Tankards and Covers, with handles painted in Watteau scenes and gilded, 8 in. high	£5 5 0
A Vase and Cover, painted in portrait medallions and	

sprays of flowers and gilded, the vase on square foot, 10¾ in. high	£3 3 0
A pair of rare Venetian Cups and Saucers, decorated in Chinese figures and flowers in gold and red	£5 5 0
A Bristol Plate, the centre painted in figures with flags, enclosed in a star band in red, the border with arabesque, in colours, 7½ in. diam., and a barrel-shaped Mug, painted with a dog and flowers, 5 in. high	£2 4 0
A rare Jug and Cover, splashed in blue and brown, 8 in. high, and a pair of Cups and Saucers, painted in birds and flowers	£2 8 0
Three Bristol straight-sided Tankards, painted in figures and flowers	£3 15 0
A Jar and Cover, the jar with brown lozenges and double handles, model of a swan surmounting the cover, 5½ in. high, and a Tankard, painted in figures and pastoral scenes, 6 in. high	£2 10 0
A Bristol handled Mug, painted in panel and flowers; a Cream Jug, with inscription "Forget-me-Not"; a small Tazza, and a Vase	£2 16 0
A Vase, a small Cup, two Tankards, a Cup and Saucer, and a Bottle, all painted	£2 8 0
A plain Bristol double Flask, with Prince of Wales' feathers; a plain Bristol bellows Flask, and a plain hollow Candlestick	£1 8 0
A hollow Candlestick, 8½ in. high; a double gourd-shaped Spirit Bottle, a bellows Flask, and three Scent Bottles, all Bristol	£1 4 0
A double gourd-shaped Bristol Spirit Bottle, three other Spirit Bottles, and five small Bottles	£2 0 0
A Bristol Jar and Cover, the body shaped, with alternate spirals of ruby and opaque, 8¼ in. high, and a plain Bristol Basket	£1 10 0
A large Nailsea Jug, deep green splashed in blue and white, 8½ in. high, and a Tankard, with spiral bands of red and opaque	£2 8 0
A pair of Nailsea Rapiers, blue handles, the blades with blue centres	£2 15 0
A pair of purple Bristol Vases, 7 in. high; an old green Ear Trumpet, a purple Cream Jug, and four purple Salts	£1 2 0
A Nailsea Policeman's Staff, a double Flask, and three single Nailsea Flasks, various colours	£2 8 0
A rare blue Bristol miniature Dinner and Dessert Service, comprising Bowls and Covers, Tazze and Covers, Sugar Bowls, Tea Cups and Saucers, Cream Jugs and Plates (about 120 pieces)	£2 4 0
A white Bristol miniature Tea and Coffee Service	£1 6 0
Three Nailsea Rolling Pins, different colours, and a Nailsea Jug, dark green, mottled in white	£3 0 0
A pink Nailsea Water Jug, splashed in opaque white, and a clear Nailsea Flask, on circular base, with opaque decoration and appliqué Prince of Wales' feathers and edging	£2 2 0
A Bottle and Stopper, with flowers in various colours embedded in the base; and four Paper Weights of a similar character	£2 0 0
Seven Paper Weights, with various coloured flowers, etc., embedded in the glass	£2 6 0
Two Paper Weights, with silvered medallions; three green Paper Weights; two others; and two Inkpots, with tears	£3 3 0
A Bristol plain glass double-handled Vase and Cover, painted in sprays of flowers, 11 in. high; and a Water Bottle and Stopper, and Well Stand for same, with close opaque spirals and blue border	£1 4 0
An open-necked Bristol opaque Vase, with bulbous base, the body entwined with raised ivy leaves and berries in colour, 16 in. high; two mottled Bristol Bowls, and a blue mottled Vase	£2 2 0
A green Nailsea Cream Jug, with opaque twist decoration, and a Nailsea Flagon, mottled on green ground	

	£2 4 0
A pair of Bristol Shells; a Bristol Double Flask, with deep blue borders; a ruby Bell, with coloured twist handle, and two blue Bristol Cream Jugs	£2 6 0
A rare Bristol Sugar Crusher, with ring handle, with a central opaque twist surrounded by blue and red twist; a small flat Flask, with examples of all the Bristol coloured twists; and another piece, the base with coloured twist	£2 2 0
A Bristol Pipe, opaque, with green rim; another, opaque, with pink stripes; and another, blue	£1 2 0
A pair of old green Sussex Bottles, filled with silk and imitation flowers, 9½ in. long; a pair of Bristol Vases of Flowers, under glass shades, with glass bases, 6 in. high; and a green Nailsea Model of a Dog	£1 2 0
A Nailsea Horn, a green Pipe, and two plain Flasks, with opaque decoration	£1 11 0
A rare green glass Trident, with long handle, 17 in. long; and two Nailsea Trumpets, one 26 in. long, and the other 18½ in. long	£2 2 0
A rare old Venetian Goblet, straight sides opening at the top, striped in white from top to bottom, and having partly gilded mask head bosses, 7 in. high; and a Venetian Bottle, with white spirals	£4 10 0
A pair of old Venetian Cups and Saucers, decorated in white twists from top to bottom; and a Venetian plate, with similar decoration in spirals	£2 12 0
An old Venetian moulded Vase, with cross white stripes; an old Venetian Standing Bowl, a Cup, and a Lemon	£2 0 0
A Venetian gourd-shaped Bottle; a similar Oil Jug, both with white decoration; and three other pieces of Venetian glass	£0 14 0
A large English Water Bottle and Glass, with red decoration; a deep blue Bristol Bowl, with irregular white lines; and a Flask, mottled in red and blue	£1 12 0
A deep blue Water Bottle, Stand and Glass, with gold bands; a blue Trinket Stand; a deep blue Flask; and thirteen other pieces of whole coloured ruby, green, purple, and blue glass	£0 18 0
Three large Rolling Pins, a Pestle, and a green and white twisted glass Puzzle	£1 18 0
A moulded and twisted Bottle, with applied blue bands, and Stopper; a green barrel-shaped Jar and Cover, 13½ in. high; and a Bowl, with applied green decoration	£1 12 0
A pair of ruby Tazze, with white lozenge-shaped cuttings, 8 in. diam.; and a pair of ruby Vases, cut in white flowers, etc., 6¾ in. high	£2 0 0
Two ruby Scent Bottles and Stoppers, with cut white circles; a blue and white Goblet; a similar Cup; a ruby and white Cup, and an amber Decanter and Stopper	£2 8 0
A set of eight Venetian Goblets and eight Wine Glasses, blue open bases, the bowls in opaque cross stripes	£1 4 0
A Nailsea Flask, four Bristol Balls, a Candlestick, two Jars and Covers, Scent Bottle and Stopper, and five other pieces	£0 11 0
A pair of blue Candlesticks, with white cutting; two Inkpots of a similar type; five cut Goblets, a ruby Bristol Pipe, and a square Decanter and Stopper	£2 12 0

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