

Early English glass : a guide for collectors of table and other decorative glass of the 16th, 17th and 18th centuries / by Daisy Wilmer ; illustrated with photographs by the author from actual specimens in the collection of Captain and Mrs. Wilmer and others.

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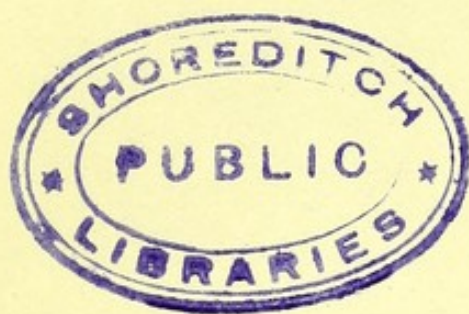




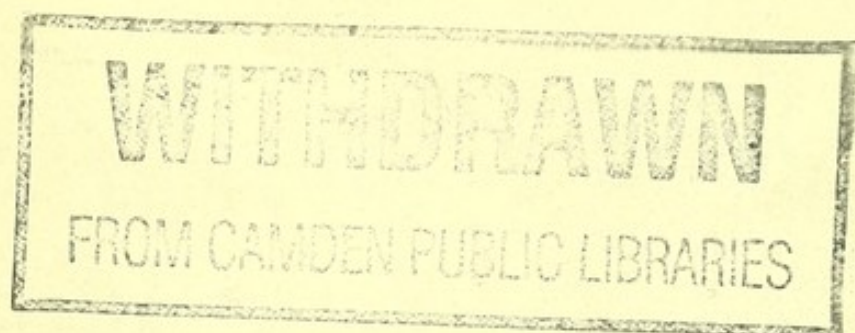


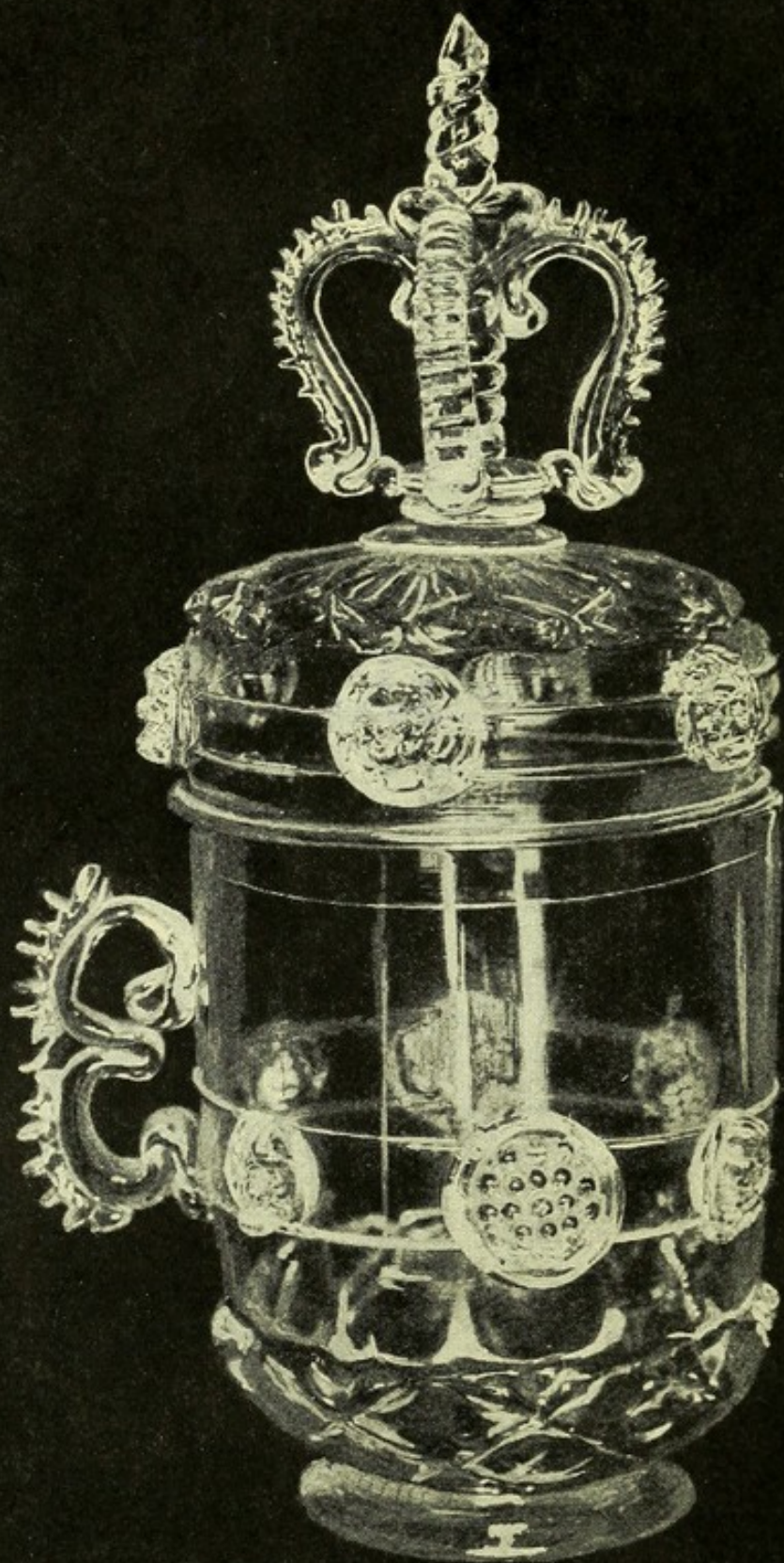
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Early English Glass.





17th Century Glass Posset Pot from Chastleton Manor, Oxon.

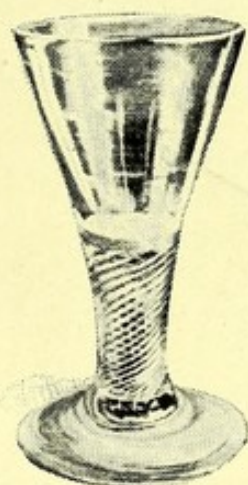
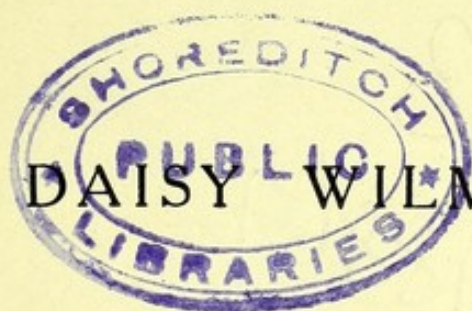
Early English Glass

A GUIDE FOR COLLECTORS
OF TABLE AND OTHER
DECORATIVE GLASS

S.B. 20373

Of the 16th, 17th and 18th Centuries.

BY DAISY WILMER.



Illustrated with Photographs by the Author from
actual Specimens in the Collection of Captain and
Mrs. Wilmer and others.

LONDON :
L. UPCOTT GILL, BAZAAR BUILDINGS, DRURY LANE, W.C.

1910.

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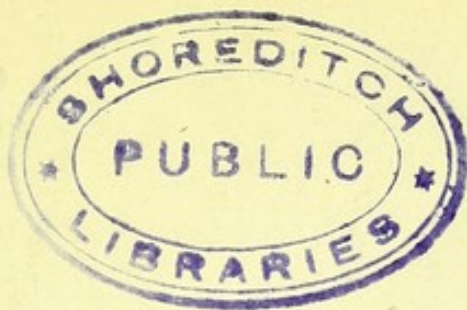
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PREFATORY NOTE.

THOUGH the collecting of old glass is still in its infancy it promises to become an extremely popular hobby. Once, too, the public interested in antiques recognises the fact that it has a history, and that examples may be as readily allocated to a certain period as may a piece of china or pottery, the ranks of its votaries will soon be filled. For many years the collector suffered from a dearth of literature of a cheap and popular kind, but this stigma has been removed, and it is with the idea of still further helping prospective collectors that the present manual has been issued. When first I was asked to contribute to the columns of *The Bazaar* a series of articles covering the field of glass and collecting, I must confess that the idea of republishing them in the more permanent form of a book did not occur to me. A wish for such a

work having, however, been expressed in many quarters, I have done my best to make it as comprehensive, intelligible, and sequential as to period as is possible with such an overlapping subject.

With the increased interest taken in glass prices have soared tremendously, and the high-water mark has yet to be reached. Glass, by reason of its more fragile nature, has not so well withstood the test of Time as have pottery and porcelain, and is therefore correspondingly scarcer. For all that there is sufficient to be found to justify a prospective collector in making a start. If in glass-collecting we are not confronted with the difficulties of paste, glaze, and decoration as in the collection of china and pottery, there are points that have to be decided that are as knotty as any of those presented in the older hobby with which I have compared it. It has been my endeavour throughout this manual to clear the path for the collector by placing myself in his position and explaining just those points which, to beginners, are real stumbling blocks.

In placing this work before the collecting public I desire to record my gratitude to Mr.

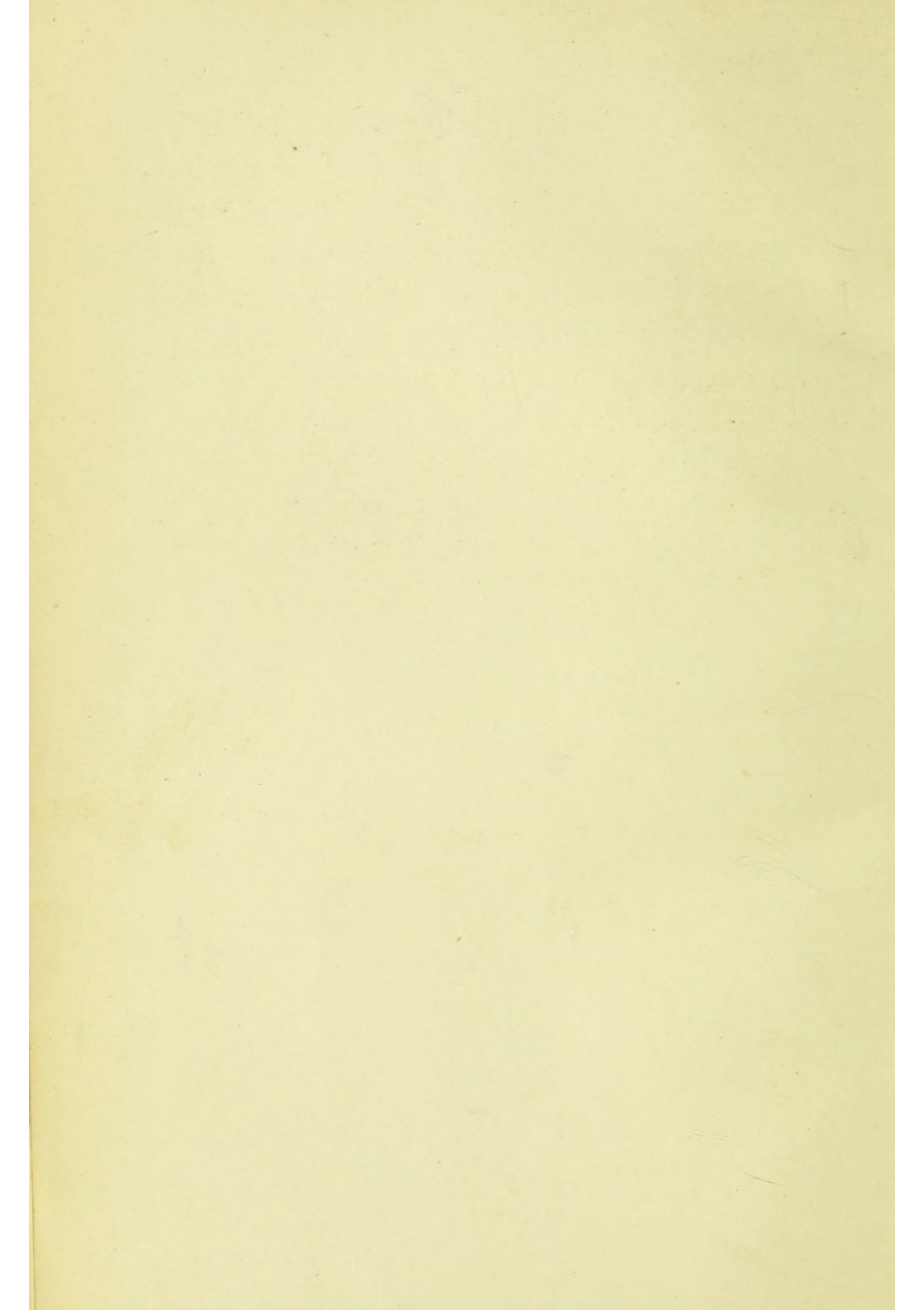
Hartshorne for the great help received. Not only has he allowed me to quote freely from his monumental work, but he has also helped me through correspondence. Similarly I should like to acknowledge my indebtedness to the British Museum authorities and the Board of Education respectively for permission to reproduce some very typical illustrations not readily procurable from a private collection; to Miss Whitmore Jones for photographs and description of the historic pieces of glass in Chastleton Manor; to Captain and Mrs. Wilmer for information received and for the loan of their large collection for photographic purposes; and to Mr. and Mrs. W. E. Baylie, for valuable assistance.

D. WILMER.

THE RETREAT,

YOXFORD, SUFFOLK.

November, 1909.





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Early English Glass.

From the 16th to the 18th Century.

CHAPTER I.

Introductory—

A Brief Survey.

THE antiquity of glass is indisputable, the interest attaching to it is, perhaps, unrivalled, and in looking back through æons of time we are confronted with an overwhelming mass of historical, documentary, and traditional evidence which, combined with careful study, enables the searcher after knowledge to follow to a great extent the evolution of this interesting substance. The scientific man would stand aghast were he suddenly deprived of his filters, phials, retorts, insulators, and other necessary apparatus wherewith to carry on his delicate researches. The housewife would suffer equally if deprived of this the most useful of all our products; indeed, the very welfare and health of the entire human race depend upon this ultra-simple compound. And

what is it after all? A simple material formed by fusing siliceous or flinty matter with fixed alkalies. When heated to a certain temperature it becomes almost of the consistency of putty, and can be pressed and moulded into all sorts of shapes and forms. In the hands of a skilful operator the blowpipe is capable of producing marvels in the way of intricate designs in drinking-vessels, vases, and other decorative pieces of infinite variety.

To attempt to trace the entire history of glass from the earliest times to the present day would be quite out of place here, and, perchance, wearisome to the reader. It is therefore proposed to concentrate on a period when English glass had attained the height of its fame. Fortunately for the collector, this was at an age not too remote for the survival of drinking-vessels in sufficient quantity to enable the lover of the antique to satisfy his most ardent requirements.

Glass vessels of Anglo-Saxon times have been periodically found on our shores, but there is no evidence to show that they were the work of our own people; indeed, as far as can be ascertained, there seems no tangible testimony to prove the existence of furnaces for the purpose. The interest in glass has, therefore, for the average

collector a decided starting-point—from the arrival in London of certain Venetian glass-makers in the year 1549. At that time discontent was rife amongst the Venetians employed in the factories at Murano and elsewhere. Their year was a short one—eight and a-half months all told—so it will be admitted that they had some cause for complaint, and it was only natural, in the circumstances, that they should endeavour to seek employment elsewhere. This proved no difficult task, for foreign lands were only too eager to procure workmen from a spot whence came admittedly the finest glass of the period. The great drawback to the transaction, as far as the Venetians were concerned, lay in the stringent laws of their own country, which forbade the exportation of arts and crafts into other lands, severe punishment being meted out to transgressors. The law, however, did not deter them. This is proved by their appearance, first in the Low Countries, and ten years later here, where they made but a short stay. Still, they gave an impetus to the glass trade of lasting duration, and set, as it were, the ball rolling.

That we are indebted indirectly to the Venetians for a great deal of our subsequent success in

manipulating glass is scarcely to be denied, but perhaps the Low Countries had a more direct influence in this respect, as the Italian style had pervaded that land long years before it reached here. Seven of the eight glass-makers from Murano returned to their native land after a short three years' duration in Britain. The eighth lingered on, and eventually settled in Liège. In 1564 an alchemist, Cornelius de Lannoy, put in an appearance with the professed object of teaching the English the art of making glass. He did not meet with success, nor does he seem to have attempted much in the way of educating the English nation in this craft, his chief object being to make as much profit as possible out of the transaction. Two other foreigners came to England in 1567, and appealed to the Crown for a patent to carry on the glass trade. Their enterprise scarcely proved a success. This was partly due to the constant friction between the two partners, who were never in accord for a sufficiently long period to ensure the realisation of their plans.

The year 1575 introduces us to yet another Italian speculating glass-maker, Jacob Verzelini by name. He not only improved the style and quality of our drinking-glasses, but awoke in the

English nation a sense of their own capabilities and talents. The cry throughout the land became one of England for the English. The people justly complained to the Crown that the foreigners who had for so many years earned a comfortable livelihood in this country had done so at the expense of the British artizan. They had failed in their contract to employ British labour at their factories, and the English people's eyes were at length opened to the fact that the workmen from Normandy and Lorraine were imported over here to do what they themselves were perfectly capable of accomplishing. It is a curious characteristic of our English temperament that we so often allow foreigners to step in and wrest from our hands industries which we lack the energy and impetus to undertake on our own account. We are indeed at times slow to further the interests of our motherland, but it may be truly said of us that when once we thoroughly grasp and appreciate a principle we usually end in outstripping our foreign rivals. So it was in the olden times, and more particularly does this apply to the period when the glass trade in England was so extensively monopolised by the foreigners above referred to. The enterprise of Jacob

Verzelini in the manufacture of the finest glasses —“ *façon de Venise* ”—for the English market finally aroused the nation to a sense of its wrongs, with the ultimate result that glass companies were formed by some of the English nobility.

About this period a further outcry was raised against the cutting down of our forest trees to provide fuel for the glass-furnaces. This had the effect of bringing into play the inventive faculties of the English mind, and patents were sought for the installation of coal-burning furnaces in lieu of those hitherto suitable only for wood. Thus it came about that the monopoly of the glass trade was eventually acquired by one Sir Robert Mansel at a period when strife and discord bid fair to ruin the prospects of what has since become a leading industry.

Sir Robert Mansel was a man of high attainments, a Vice-Admiral of the Fleet, and one who did yeoman service for his country. He has been greatly blamed for the extreme severity he exercised when dealing with those who infringed the terms of his patent. No doubt, in his untiring zeal and energy, he enforced his rights to the full limit of his power, and in so doing called down upon his head a veritable storm of rage and indig-

nation, for we read of constant malpractices to injure his trade in the manufacture of glass. His workmen were cajoled away, and his materials damaged through bribery and treachery. By no fault of his own he was positively driven to procure foreign labour in the shape of workmen from Italy, who fully carried out his instructions and improved the trade. Though no doubt his system of extreme monopoly was oppressive, rigorous, and to a certain extent injurious, it must be borne in mind that he thoroughly revived our glass industry at a time when it was in the gravest danger, and this at no small risk of serious loss to himself. Indeed, for years he appears to have derived little or no pecuniary benefit from a business in which he had sunk so much of his capital.

It is interesting to note that Jacob Verzelini lived out his days in England, and lies buried at Downe, in Kent, where a brass may be seen in memory of his name. After Mansel's death, which occurred between the years 1650 and 1660, numerous applicants petitioned for patents, and a worthy successor to Mansel was found in Thomas Tilson, whose process appears to have been considered superior to all others.

By the Proclamation of 1664 looking-glasses were a prohibited import, and prior to this date drinking-glasses had also been forbidden articles of commerce. Still, the nation was practically in a position to supply most of its own needs in glass at the expiration of Mansel's patent. In spite of the order forbidding the introduction of glass from abroad, a great trade was carried on by a merchant named Greene, who trafficked not only in drinking-vessels, but in looking-glass plates as well. He obtained many of his wares through trickery, in which he was naturally assisted by the Venetian merchants, who packed some of the goods in chests with false bottoms, and doctored the invoices to correspond. Greene was one of the many who trafficked with Venice during the latter half of the seventeenth century, but he appears to have flourished above the rest. The drinking-glasses he imported were made from his own designs, and some few of the actual glasses shipped over here to his orders are still in existence. As the century drew to a close the Venetian glasses came over in less quantities, and finally ceased altogether, our English ones superseding them. Thus we enter upon the great eighteenth century of English glass—a century

full of interest to the collector from an historical and from an artistic point of view.

The English-made glasses of Greene's time and later were substantially built with baluster stems ; they were modulated and varied in pattern until they attained the style seen in the earliest eighteenth-century examples ; these in their turn became simpler in construction and better in quality when the straight stems predominated. Such glasses were, as we know, closely followed by and intermingled with the rib-, the air-, and the opaque-twisted stems. The rib-twisted stems had the spirals impressed from the outside, and they were rapidly displaced by the beautiful air-twists so well known to all lovers of glass. The twisted-stem glasses of the eighteenth century were manufactured in the Low Countries prior to their introduction here, and though England was not the first to learn new methods in the art of glass-making, she was by no means behind her foreign rivals when once a start had been fairly made. The superior quality of the metal employed in English factories produced infinitely better results in the air-twists than was ever obtained " across the way " ; this can be seen and verified by comparing our English work with that of the Low

Countries. The beads so frequently added to the glasses of Greene's time, and later, suggested the idea for the beauteous air-twist seen in some of our finest English wine glasses.

A deal of historic romance seems inseparable from eighteenth-century glass; public enthusiasm showed itself in goblets, tumblers, and wine glasses struck to commemorate notable events. The civil wars so prevalent in Britain throughout the latter part of the seventeenth and the first half of the eighteenth century gave rise to secret societies and political clubs, which owned specially designed glasses fitted for the occasion. Foremost among these were the secret clubs formed by the adherents of the "Old" and later of the "Young Pretender," where their healths were drunk by stealth and in much fear and trembling. No wonder the Jacobite glasses are classed almost as relics. They are far more than mere antiquities, for does not a veritable halo of romance surround them?

Then there were glasses in honour of William and Mary, many of which came over from the Low Countries; glasses in honour of George I., and of Frederick, Prince of Wales, who died in 1751. Then there is the commemorative tumbler

on which is depicted William of Orange crossing the Boyne on horseback. So few of these exist to-day that we must go to our museums to see them. The notorious Calves'-head Club, instituted by the Whig Party for the purpose of reviling the name of Charles I., must surely have had its own glasses, though we are not told so. If such were the case, it is very unlikely that any would be met with to-day, as the disorder and violence which prevailed at the feasts would have quickly destroyed all breakables. The Jacobite clubs, on the other hand, were perforce quiet at their meetings, for fear of detection by Government spies, and the glasses used were on such occasions few in numbers. Glasses in honour of the Chevalier of St. George are practically unique ; it is extremely doubtful if a dozen specimens exist at the present time. The " Young Pretender " examples are almost as rare, and the modern glass-makers copy them galore.

With the close of the eighteenth century the splendour and quality of our English glass began to decline ; this is particularly evidenced in the stems of the spirals, which resolved themselves into a hard, compressed twist, entirely wanting in beauty or merit. The Great Exhibition of 1851

draws down the curtain over the whole situation in a last attempt to revive the beaded baluster stems of the good old times. The attempt was a failure ; the glasses had no ring, they were heavy and clumsy, as well as cold and unsympathetic to behold. Our glass to-day, from a modern point of view, can doubtless more than hold its own with that of other lands, but we have lost for ever the lovely outlines and the delicate tints of sapphire-blue which our forefathers produced to such perfection.



CHAPTER II.

16th and 17th Century

Glass.

THAT our ancestors placed upon their household goods a value far beyond that which the average man or woman of to-day associates with similar articles is amply evidenced by the perusal of ancient inventories. Even such a seemingly trifling object as a candlestick of brass was deemed no unworthy bequest to a relative near and dear to the testator; and it is to this forethought on the part of our ancestors that we owe the survival of so many of our art treasures to-day. The state of the glass trade during the early part of the sixteenth century is necessarily obscure, and though there seems little reason to doubt that Great Britain did produce certain objects for drinking purposes, no very definite proof exists of their manufacture nor information where the glasses were made. The best glass of the time appears to have been very

fragile and expensive, so that its use was restricted to Royalty and persons of wealth and high social distinction. By far the greater number of early sixteenth-century glasses came over from Italy, many elaborate specimens finding their way into the Royal Household—surely a matter for comment when such strained relations existed 'twixt the "Defender of the Faith" and His Holiness the Pope. The remarkable collection of Henry VIII. comprised bowls with and without covers, some plain, others of jasper and blue, and others again lavishly ornamented with silver and gilt. Glass candlesticks were included in the list, together with plates, dishes, and saucers; forks with glass handles are also mentioned, and glass spoons with bowls of metal attached; knives, however, do not appear to have been included among these treasures.

Whilst Royalty and others who could afford it enjoyed the luxury of table glass with its constant liability to fracture and the costly renewal involved thereby, the poorer classes had to content themselves with the best that the country could produce in the shape of horn, leather, or wood; in fact, anything that would hold liquids served the purpose well enough. Indeed, throughout

this and the two succeeding centuries it is extremely doubtful if the labouring and artisan classes ever availed themselves of products of glass to any extent. The table manners of the times were inclined to coarseness and vulgarity; consequently, glass was hardly a fit object to grace the parlour table.

It is unfortunate that with some few exceptions no authentic drinking-vessel of certain English make can be pointed out at the present time much before the latter half of the seventeenth century; yet such productions were manufactured in this country by native workpeople. It is assumed that the glasses imported from Venice in the dawning years of the sixteenth century inclined mostly to the Gothic style, such as those contained in the world-famed collection of Henry VIII. The Italian immigration of glass-makers to England in 1549 improved matters certainly, and after their departure in 1551 the Englishman seemed able—for a time—to stand alone. Mention is made about this period of a factory at Chiddingfold (Surrey), where glass of a rather crude description and lacking in refinement is said to have been made. Apparently no examples of this factory have been unearthed. In 1575 the distin-

guished Italian Verzelini came to England, and ended his days in this country. A visit to the British Museum reveals a glass with a large bowl, a stem and a foot, which the highest authorities



Fig. 1. 16th Century Glass in Venetian Style, marked G. S. and dated 1586. Height 5 $\frac{1}{4}$ in.

(From the British Museum Collection.)

consider to have been most probably the work of this artist. The glass in question (Fig. 1) is reproduced here. Apart, too, from its interest as glass, it has an additional one in being inscribed, initialled, dated, and richly decorated.

The initials, probably those of a former owner and one of some rank, are G. S., while the motto, "IN : GOD : IS : AL : MI : TRVST," practically occupies the entire centre of the piece. The date (1586), like the initials, is above the motto.

Perhaps the most interesting discovery appertaining to sixteenth-century glass lies in the unearthing of a factory at a spot in Hampshire known as Buckholt Wood. Quite an appreciable quantity of broken remnants were in the year 1860 revealed to the antiquary's ever-vigilant eye in the shape of portions of what were presumably cups, jugs, and bottles. Some of the pieces were clear and others blue and greenish in tinge. The factory was conducted by foreigners about the middle of the century as far as can be ascertained, and lasted no doubt just as long as the wood supply held out. The subsequent complaints lodged by the people against the glass-makers, who did not hesitate to shift their quarters when they had devastated the neighbourhood of wood, is a well-ascertained fact, and the introduction of coal furnaces was, in the circumstances, a much-needed advancement. These were established early in the seventeenth century.

But the new period did not open with any brilliant prospects for our glass trade, the monopoly thereof being acquired by Sir R. Mansel, of whose numerous products not one remains. The history of glass during a great portion of the century appears to have been that of one continuous struggle between rival traders, each one trying to outdo his neighbour in boastful assertions. The Duke of Buckingham was some time after the middle of the century notorious as a founder of factories, and a specimen of his skill in the shape of a stemmed example engraved with a portrait of Charles II. exists to-day and is in private hands. By far the most attractive period of the century is the latter half, and much interest attaches to the doings of John Greene, who dealt extensively in glass of all descriptions imported from Venice. Designs sketched by this man to show the foreigners his requirements for the English market are in existence to-day, and the country can even boast a few of the glasses themselves — some in fragments, others whole and free from injury. Thousands of drinking-vessels were shipped over here, both to Greene and to other glass sellers after the Restoration, and when the business waned, the English-

made examples much resembled Greene's in outline and build. Nests of tumblers neatly fitted one inside another, baluster-stemmed wine-glasses with covers attached, invalid glass receptacles with spouts for sick folk, and flasks were among his many importations. A noticeable feature in connection with Greene's glasses is the extreme length of the bowl as compared with the stem, and as these glasses were largely used for beer and ale, the size of the bowl was a subject requiring consideration at a time when such liquors were so much in vogue. In the year 1667, while a great part of London lay in ashes, there were brewed in that city no fewer than 452,563 barrels of strong beer at 12s. 6d. per barrel, 580,421 of ale at 16s., and 489,797 of mild table-beer at 6s. 6d. The beer-barrels held 36galls., those for ale 32galls. A large quantity was, needless to say, shipped abroad to many foreign lands. London at the period above mentioned was estimated by a nobleman of the day to contain upwards of 695,076 inhabitants. The English, according to the accounts we read of them and also by the above statistics, lived exceedingly freely.

While Greene was carrying on a lucrative trade in imported glass, an individual worthy of a short

notice here, in the person of one George Ravenscroft, applied for a patent to manufacture an improved kind of metal. The ingredients he used failed, however, to yield results entirely satisfactory, for his products were not sufficiently transparent to suit the public taste. For this reason he found himself obliged to substitute other substances, which furnished a metal flawless enough to please the most critical, and on these particular wares he set a seal. None of these sealed glasses are believed to exist now, though it is still possible that some fortunate collector may at a future date unearth such a vessel.

A very few posset-pots of Charles II.'s reign have escaped destruction; they are handsome objects, with handles, covers, and a kind of ornamentation called "purfling," resembling the narrow frill of a goffered edging. Baluster-stemmed glasses of the same period with coins embedded in the massive knops (Fig. 2) are found all too rarely now, though one marvels that objects made of so solid a pattern did not have more care taken of them by their fortunate owners. Towards the close of the century the stems of the wine-glasses were treated from the exterior with revolving lines incised into



Fig. 2. 17th Century Baluster-stem Glass with coin inside.
Height 8½ in.

(From the British Museum Collection.)



the metal. These examples, again, are deplorably scarce. An interesting piece of seventeenth-century glass is the panel (Fig. 3) containing a portrait of Charles II. taken from an old house at Purfleet, Essex, and now in the National Collection.

Through the kindness of Miss Whitmore Jones (of Chastleton Rectory, Oxon.) I am able to give a few particulars and an illustration (*see* Frontispiece) of an exceptionally fine posset-pot of the period, that belongs to the owners of Chastleton House. As will be seen, the handle forms the letter "E." Unfortunately, the other handle has been broken. The cover is surmounted by a crown, and the bosses round the top of the pot are the Tudor rose. At one time this was thought by the owners to be an Elizabethan piece. Unfortunately, however, it cannot be regarded as a sixteenth-century piece at all, but must rather be assigned to the latter part of Charles II.'s reign. Even as to its origin there is some doubt, for, though English in design, it was probably made in Venice.

When William of Orange ascended the English throne a quantity of glass objects, furniture, and wares of all descriptions must have come into the

country with the immigrant Dutch, who doubtless brought most of their possessions with them. Here once more we are left with but meagre proofs ; perhaps it is unreasonable to expect otherwise after a lapse of more than two centuries.

The plain baluster-stem glasses, which date back to the end of the century and on into the one succeeding, are now highly prized for their rarity and quaintness of outline ; they are fully described and illustrated elsewhere. The end of the seventeenth and the dawning of the eighteenth centuries saw our glass trade improve and flourish, and this at a time when our manifold commodities had attained a high repute in foreign climes. An ancient history of Great Britain, when summarising the extent of our national resources for the supply of manufactured goods, lays special stress upon the thousands of loads of seaweed thrown up along the shores of the Isles of Scotland, which, according to the learned author of the book, would have proved a most useful ingredient in the production of glass. Lovers of glass owe a debt of gratitude to Mr. Hartshorne, for his " Old English Glasses " is a book of reference to which all must perforce turn for knowledge upon the subject.



Fig. 3. 17th Century Glass Panel with Portrait of Charles II. (1660-1685).

(From the British Museum Collection.)



CHAPTER III.

18th Century Glasses with Plain and Baluster Stems.

FROM very early times it has been customary to make a distinction between the furniture and utensils used by the master of the house and his family and those employed for kitchen and general use. Thus the finest china-ware, the Sheraton furniture, and the Sheffield plate of the upper classes had their opposites in the coarser pottery, the solid elm and ash chairs, and the pewter jugs and goblets which found their proper place in the kitchens of great houses. We find this same distinction to obtain in a marked degree among the eighteenth-century glasses.

Before the difficulties of the air-twist had been sufficiently overcome to allow of its production in considerable numbers, the superior baluster-stem glasses were used in their stead, many being smaller continuations of the glasses of the seventeenth century. The plainer-stemmed drinking-

vessels made throughout the eighteenth century in such striking variety, whose sole adornment was an occasional bead, or a series of beads, adhered faithfully in outline to the contemporary

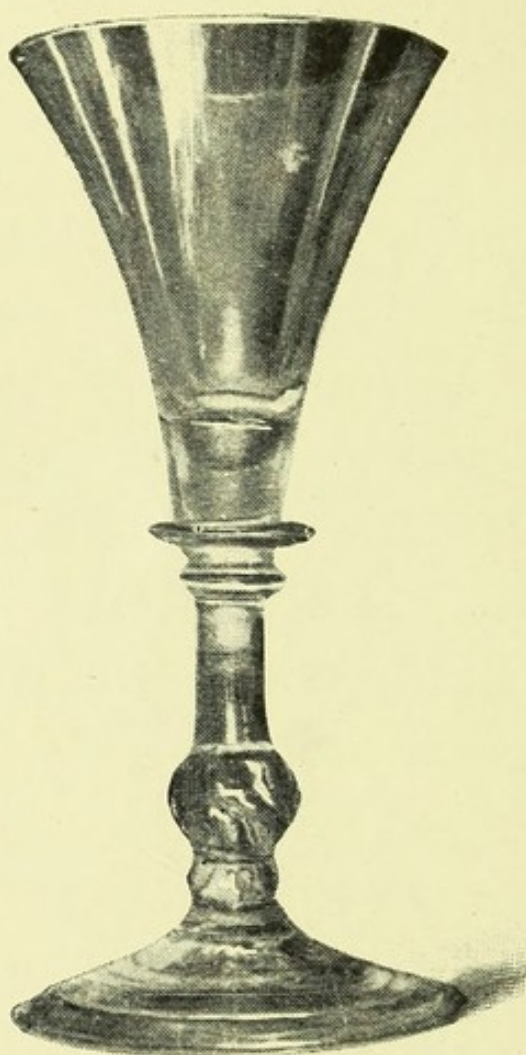


Fig. 4. Kit-Cat Glass with typical Collar and Folded Foot.
Height 6in.

air and opaque twists as they varied from one form to another. When the air and opaque twists were at length satisfactorily established, these unadorned glasses were relegated to kitchen use,

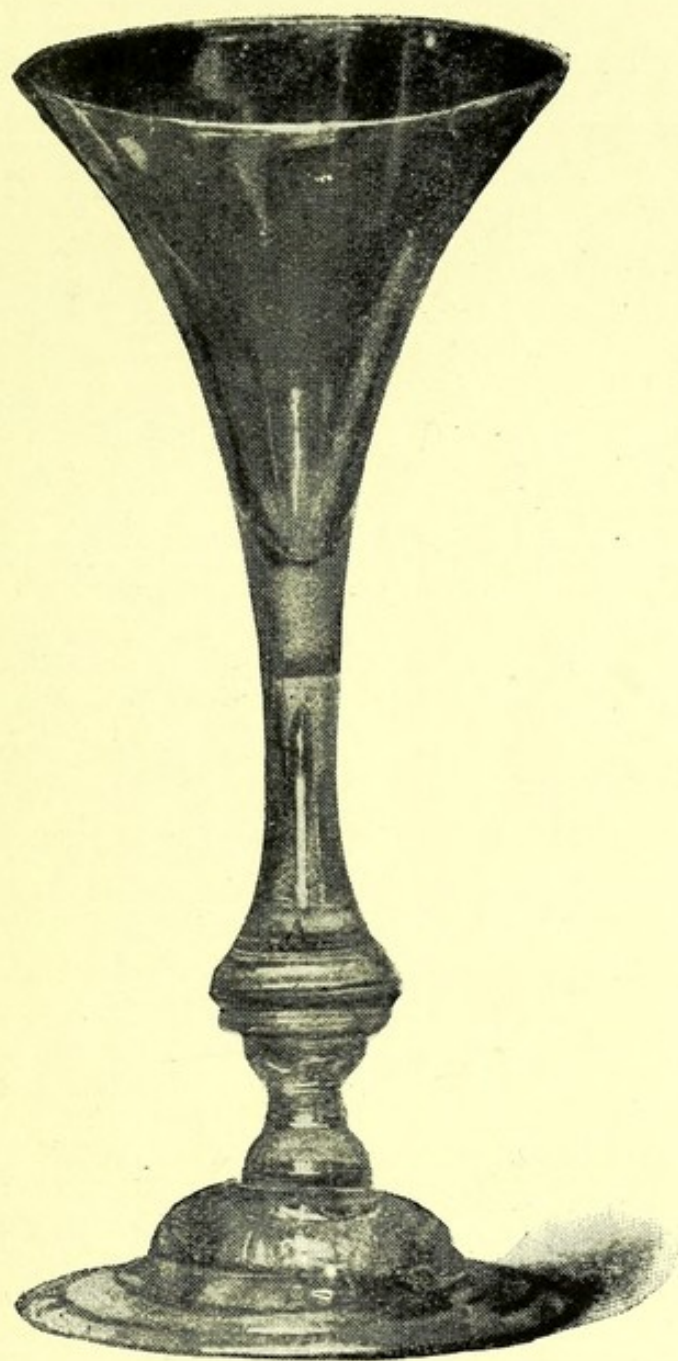


Fig. 5. Kit-Cat Glass with Domed and Folded Foot.
Height 7in.



and a number of them are sufficiently indifferent in quality to enable a distinction to be at once appreciated. In opposition to this many of these glasses are of exceptional beauty and lustre, more particularly in the case of the early examples; thus not a few were undeniably fit to grace the dining-tables of the wealthy, who had perforce to content themselves with the best the factories could at that time produce.

The old glassware of bygone times, despite its frequent flaws and uneven surface, is infinitely superior to our present-day productions. The modern metal, though purer and more perfect in construction, lacks the dignity, the softness of outline, and the picturesque contour which attach to most ancient glass. There is a certain stiffness, too, in the up-to-date wares and a cold, steely glitter never associated with the work furnished by our forefathers. True, few of the old glasses were perfectly symmetrical; but therein lies their charm.

The very numerous social and political clubs of the eighteenth century utilised countless household glasses when their members met to revel and to toast the great ladies of the age. The famous Kit-Cat Club of literary and political fame, whose

existence extended over a score of years, and which included within its coterie such celebrated personages as Addison and Steele—not to mention numerous adherents to the Whig cause—had curious glasses for the reception of canary sack. They are, unfortunately, scarce, but must have been produced in very large numbers to replace those broken and damaged by the revellers. Sir Samuel Garth, of “The Dispensary” fame, was credited with writing some exceedingly lively verses for the toasting-glasses of the Club, though, so far as I can trace, none of these historic glasses survive. The toasts referred to were mainly to certain ladies of the time, of whom Ladies Wharton, Hyde, Carlisle, and Essex were favourites.

Fig. 4 represents a Kit-Cat glass of early date, used, no doubt, for the then popular canary sack. The glass is defective in the manufacture, has countless minor imperfections in the bowl, and is a trifle out of the perpendicular as regards the stem. Being thus inferior in metal and light in weight, it suggests to the mind a foreign origin, but its quaintness of structure, combined with its extreme rarity, sufficiently atones for its noticeable lack of lustre and finish. The glass shows a

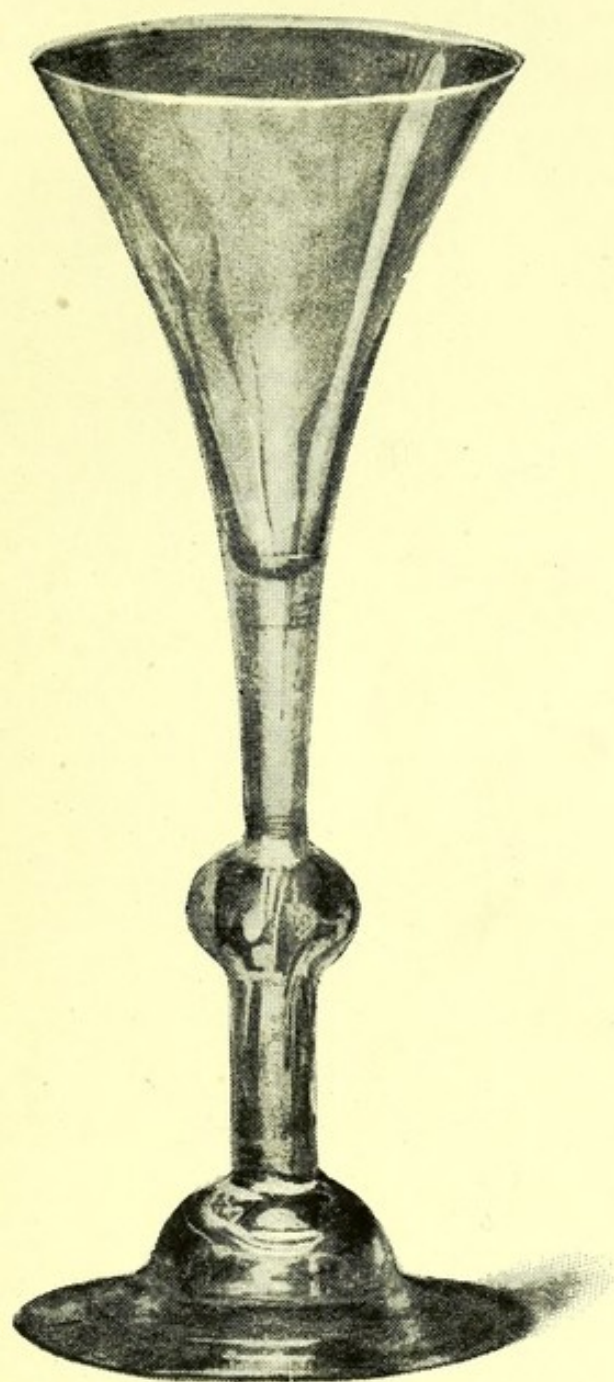


Fig. 6. Kit-Cat Baluster-stem Glass with Plain Domed Foot.
Height $7\frac{1}{2}$ in.



typical collar, a folded foot, and sundry peculiarly-shaped beads in the stem.

Figs. 5, 6, and 7 may be justly considered as

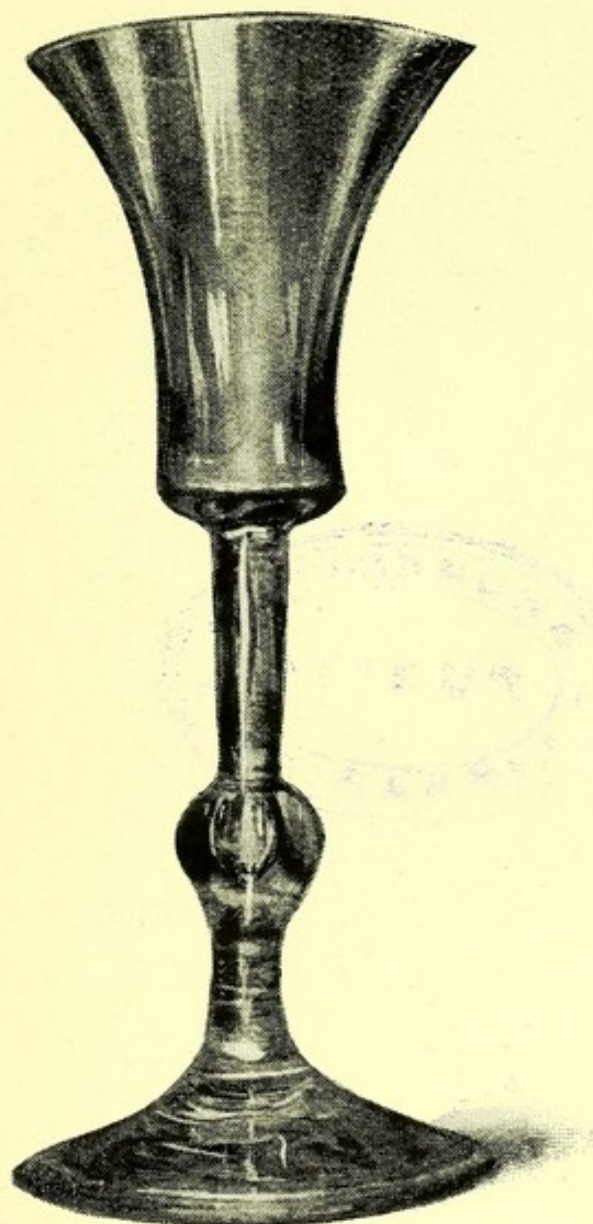


Fig. 7. Kit-Cat Glass with Waisted Bowl and Plain Foot.
Height 7in.

peculiarly adapted to the use of social and political clubs. They are all delicately-built specimens, showing a refinement and an elegance which are

not seen in the heavier, coarser glass of similar shape for use "below stairs." Fig. 5 is particularly attractive and of curious design. The fine, graceful funnel-shaped bowl rests on a narrow stem, embellished with a long, tapering tear. The stem widens half-way down into a large ribbed bulb; this in turn narrows once more, and finishes in a domed and folded foot. Fig. 6 is much like the glasses seen in Teniers' pictures, but is later in date and heavier in build. The bulb is filled with lovely beads, arranged in perfect symmetry the whole way round. A short tear like a full-stop is regularly placed over a longer one, the *tout ensemble* giving the appearance of a series of semicolons surrounding the bulb. Fig. 7 has a waisted bowl, a single tear in the bulb, with yet another in the stem, whilst the foot is plain. All the above-described belong to the first twenty years of the eighteenth century.

Fig. 8 takes us back to still earlier times. This massive drinking-vessel, from which the wine-glasses of the period were largely copied, stands nearly a foot high, but the illustration scarcely gives an adequate idea of its capacity. It can never have been seriously intended for actual use as a drinking-vessel. Possibly such specimens



Fig. 8. William and Mary Glass, with large Bulb beneath the Bowl and Folded Foot. Height 11 $\frac{3}{4}$ in.



were intended for purposes of advertisement to show the British workman's skill, or to attract



Fig. 9. Glass with Baluster Stem and Domed and Folded Foot.
Height 7in.

public attention to the flourishing condition of the glass trade. The large bulb beneath the bowl

boasts an equally large and brilliant tear, adding much to the beauty of the glass; the folded foot is also present. This specimen may well be as early as the reign of William and Mary.

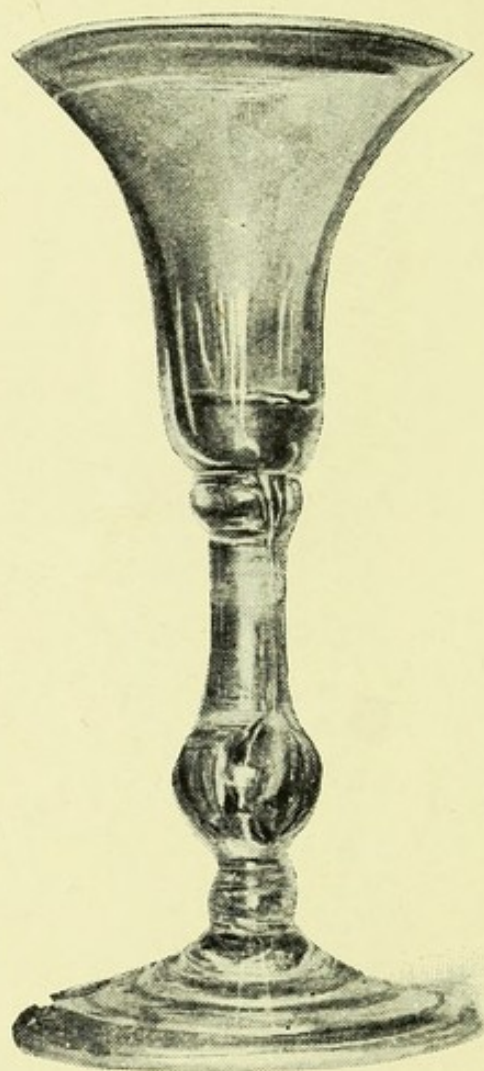


Fig. 10. Glass with Baluster Stem and Folded Foot.
Height 6in.

Figs. 9 to 14 are all scarce and early examples, such as were used by the great houses before the twisted-stem glasses were firmly established. They show much individuality. But few of them

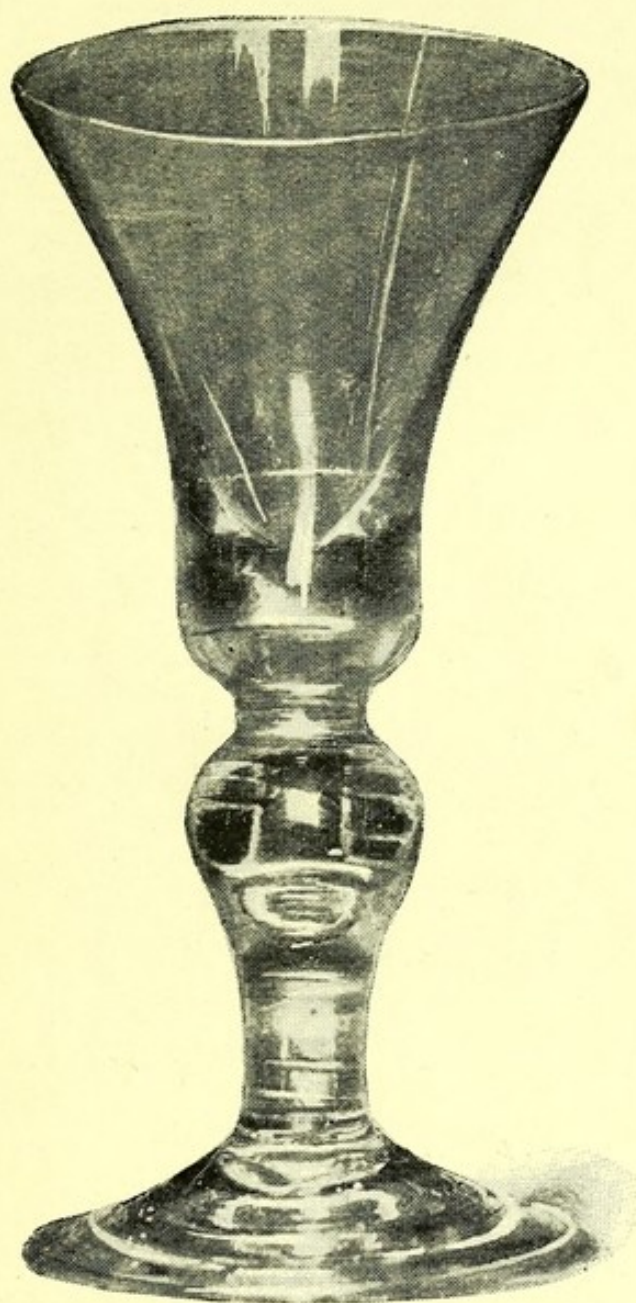


Fig. 11. Glass with Baluster Stem and Folded Foot.
Height 6 $\frac{3}{4}$ in.



are now to be found ; indeed, they are less frequently discovered than the choicer air-twists, and



Fig. 12. Glass with Baluster Stem and Plain Foot.
Height 7in.

in the eyes of some collectors are more highly prized.

Fig. 9 is perhaps the finest of the series. The highly-domed foot, the curiously-modelled stem,

together with the bead under the bowl, give to it an appearance quite out of the common. It is



Fig. 13. Glass with Baluster Stem and Folded Foot.
Height 6 $\frac{3}{4}$ in.

heavy and solid in build, like most of the baluster-stem type. The glass shown in Fig. 10 is a fragile one and light to the touch. It is singularly uneven

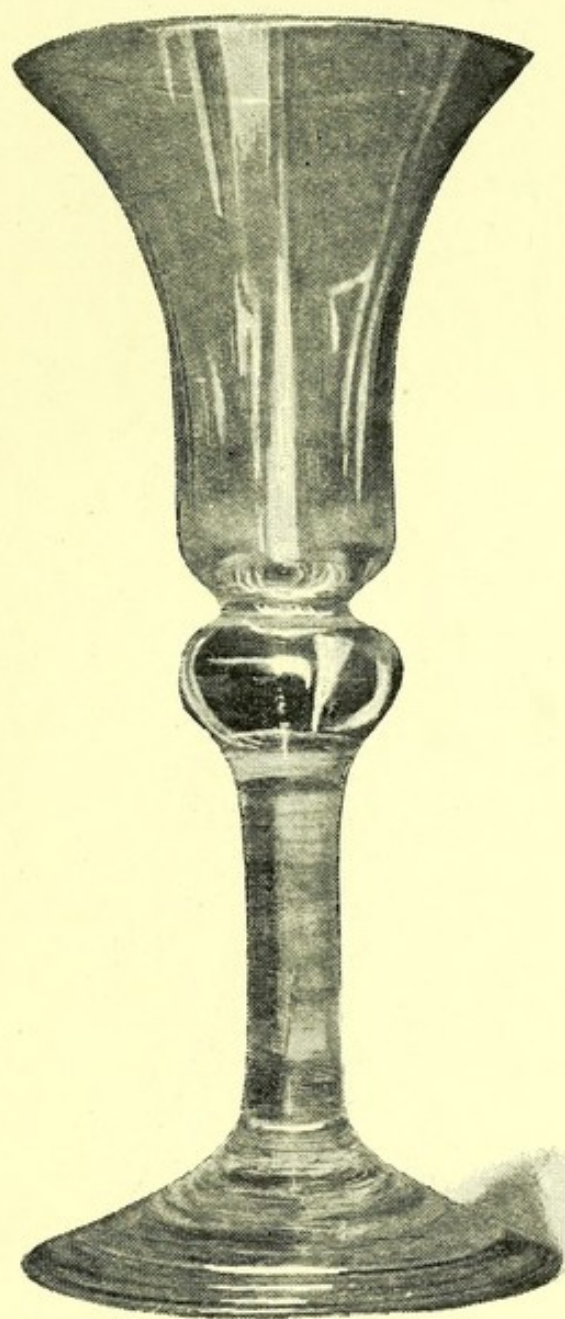


Fig. 14. An elegant Glass, having a Waisted Bowl, a Neck, a Shoulder, and a Folded Foot. Height $7\frac{1}{2}$ in.



in surface and carelessly moulded. The tears are arranged in irregular fashion around the bulb, the

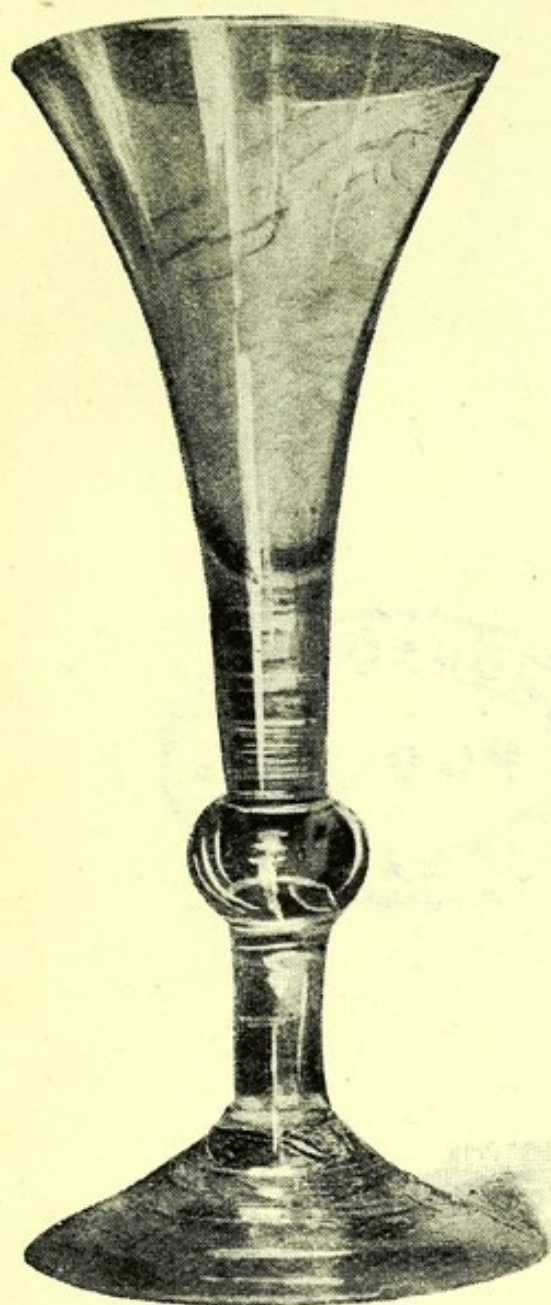


Fig. 15. Drawn Glass with Plain Foot; first quarter of the 18th century. Height $7\frac{1}{2}$ in.

single long one high up in the stem being drawn entirely to one side, thus adding to the fantastic contour of the glass itself. Fig. 11 looks almost

massive. It boasts no beads, and is severely plain, though none the less beautiful for its simplicity. In Fig. 12 is seen a further variation

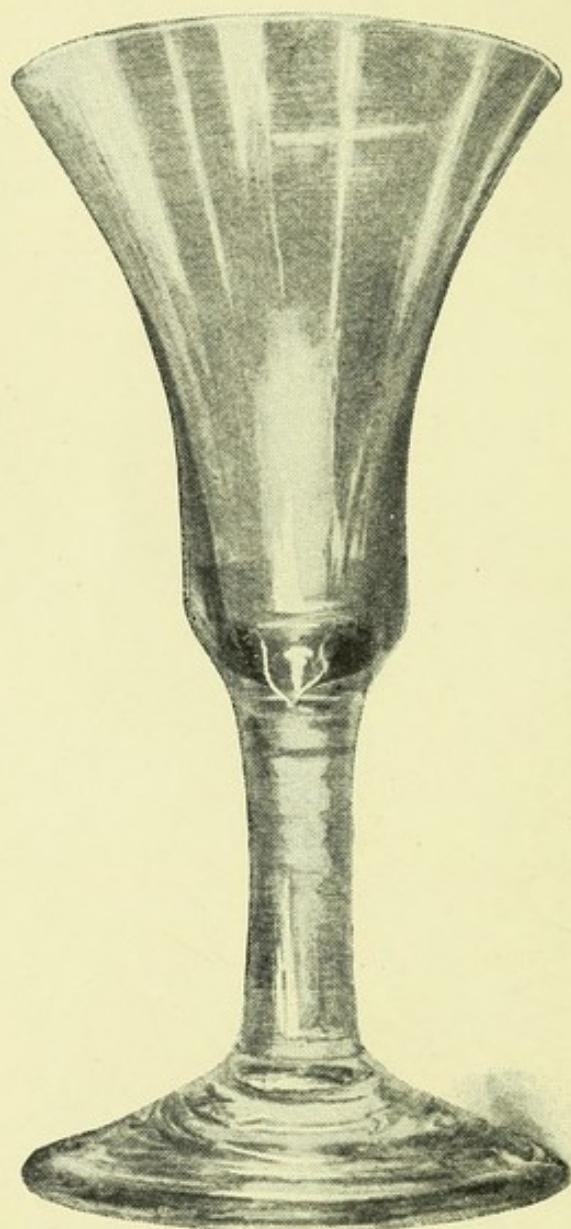


Fig. 16. Drawn Glass with Folded Foot. Height 7in.

in the public taste of nigh two hundred years ago. The brilliant tear running half-way down the stem widens and narrows in an abortive attempt to

simulate the windings of the stem. The result is pleasing and quaint. Fig. 13 is equally choice, showing an exquisite outline, which our modern glass-makers would do well to reproduce; it has

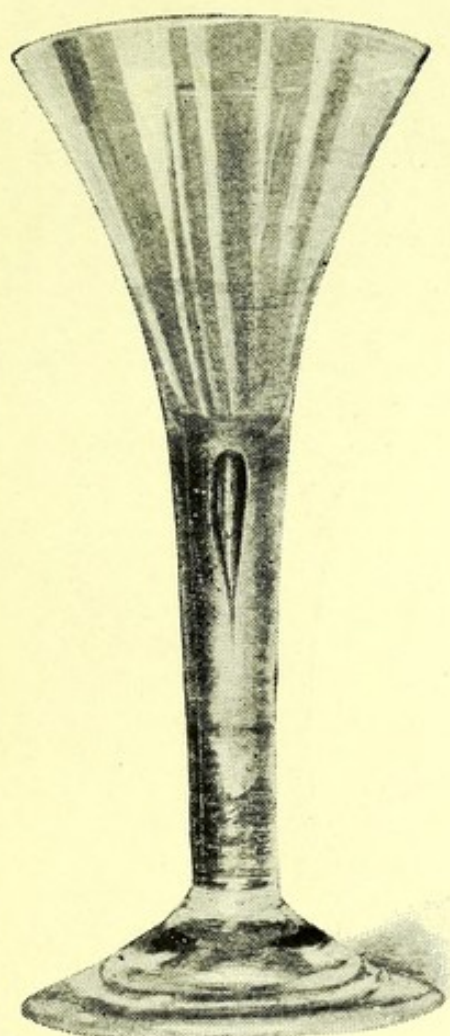


Fig. 17. Drawn Glass with Tear in Stem and Folded Foot.
Height 6in.

two characteristic beads, and is further improved by a "neck." Fig. 14 illustrates the last of this enchanting series, with a waisted bowl, a neck, a shoulder, and a folded foot.

By the time the plain-stem glasses had reached the style of Fig. 15 the drawn air-twists had gained appreciation, and the latter were made for general use without the addition of a spiral. They



Fig. 18. Funnel-shaped Glass with Tear in Stem and Folded Foot. Height $5\frac{1}{2}$ in.

do not display the texture of the glasses previously described, and when comparing the two types it will be readily seen that the one is essentially aristocratic, whilst the other is plebeian. In the better examples of this variety the bead was

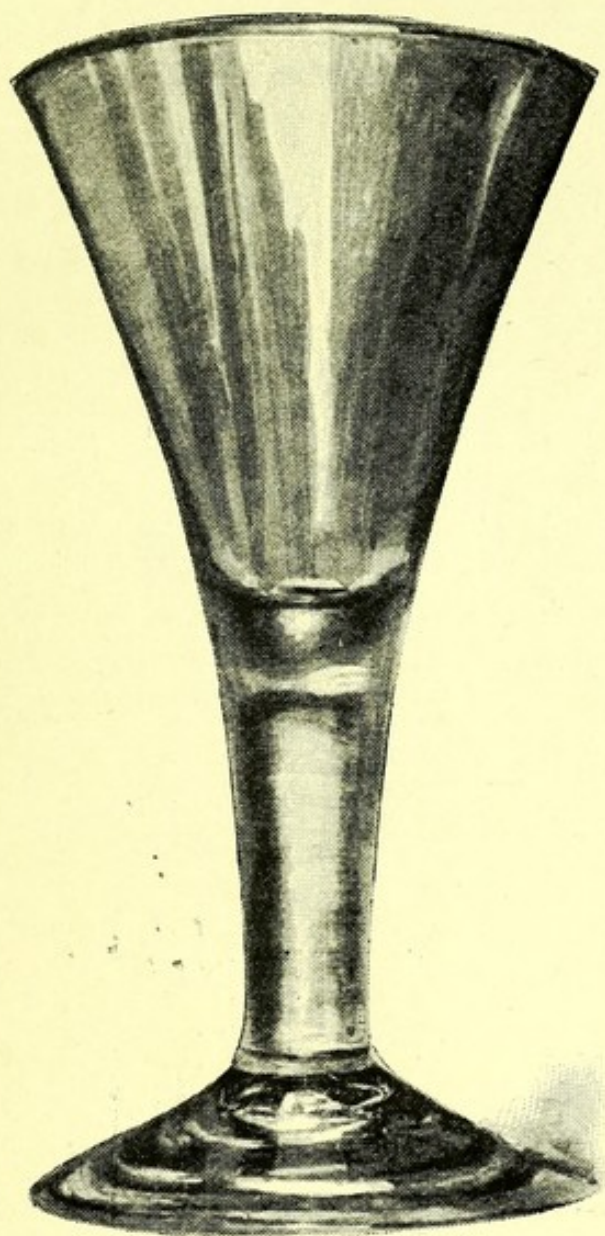


Fig. 19. Drawn Beadless Beer Glass with Folded Foot.
Height 7in.



frequently introduced into the stems, with admirable results. The date of Fig. 15 would be from about the year 1725.

Fig. 16 again imitates the air-twist, and is some



Fig. 20. Kitchen Glass of uncommon shape, with Folded Foot.
Height 6in.

years later in date than Fig. 15. A bead is clearly shown beneath the bowl, and the foot is folded; it is a fine and solid glass. Fig. 17 is another drawn glass after the fashion of the contemporary

air-twists; a bead and folded foot are in evidence. Fig. 18 has similar characteristics, with a funnel-shaped bowl. Many of these glasses were without beads or even folded feet; they were evidently designed to meet the demand for glasses

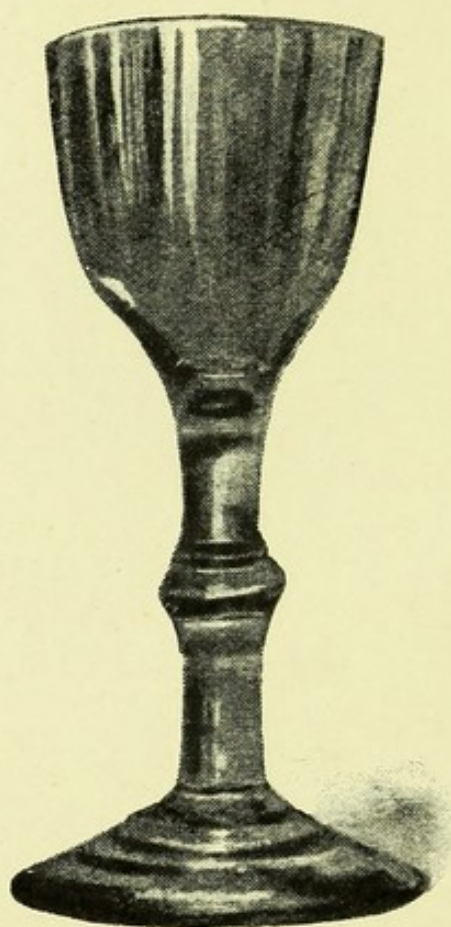


Fig. 21. Knopped Ogee Glass with Folded Foot.
Height 5 $\frac{1}{4}$ in.

for everyday use. Those with beads would have been approved of by people of moderate means and refined ideas, whose purse did not permit of much money being spent on the trivial matter of household goods.

Fig. 19 shows a beadless glass for kitchen purposes. It is large in the bowl, and may have been intended for beer—a weaker drink than strong ale, for which latter special glasses were

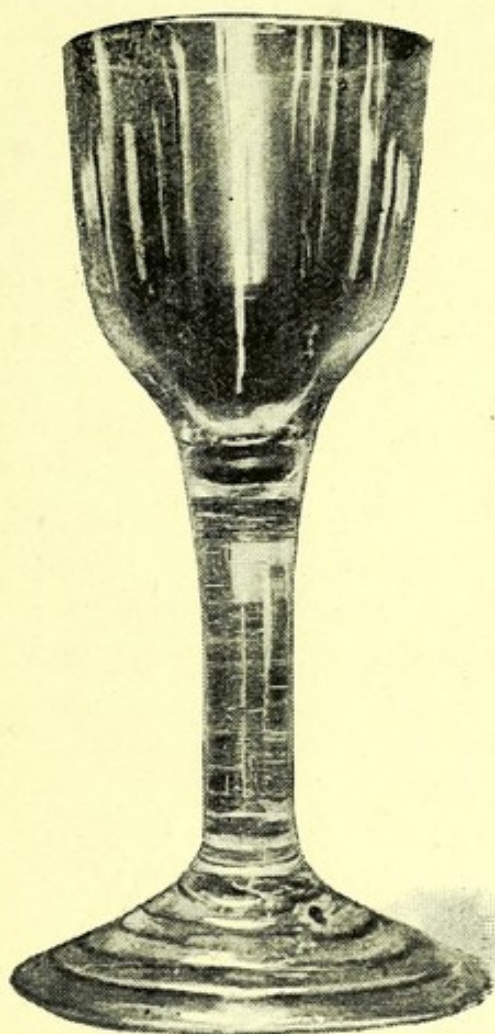


Fig. 22. Plain-stem Ogee Glass with Folded Foot.
Height 6in.

designed. This is by no means so early an example as the preceding ; and to Fig. 20 the same remark applies. Both belong to the later years of the eighteenth century. Fig. 20 can be rele-

gated, with no injustice, to the rank of kitchen glass, and was probably used for beer. The shape is certainly uncommon, though hardly artistic.

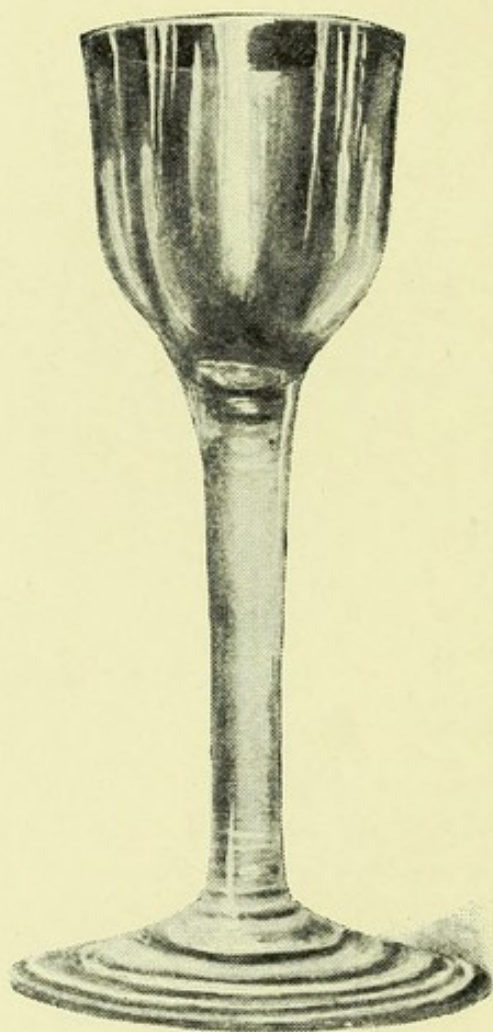


Fig. 23. Plain-stem Ogee Glass with Folded Foot.
Height 5 $\frac{1}{4}$ in.

The next illustrations show glasses of a higher grade, and should be classed as intermediate. Fig. 21 is a knopped ogee glass; the knopped stems should not be neglected, as they are

accounted of more importance than the straight-stemmed ones. The glass has a folded foot, and is probably of as early as 1750. Figs. 22 and 23 are

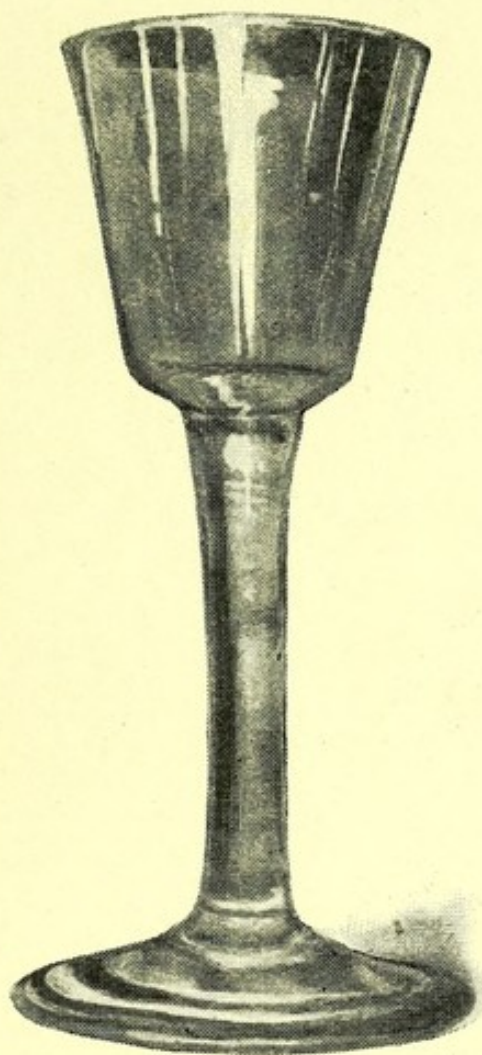


Fig. 24. Straight-sided Glass with Folded Foot.
Height 6in.

also ogee glasses, with plain stems and folded feet, yet they are dissimilar in outline.

Figs. 24 and 25 show two straight-sided glasses, which, with Figs. 22 and 23, serve to illustrate

the products of the latter half of the century. Glasses similar to Fig. 24 but engraved with apple-branches were made for cider. They are very rare.



Fig. 25. Straight-sided Glass with Folded Foot.
Height 5 $\frac{3}{4}$ in.

CHAPTER IV.

18th Century

" Air-twist " Glasses.

OF the three leading types of wine glass—viz., those with " clear " spirals in their stems, those with opaque twists, and those which are plain or with " beads "—the first-mentioned undoubtedly holds pride of place, and is much sought after, though by no means easily obtained. The " clear," or, to use a more correct term, the " air," spiral is the rarest, the most beautiful to look upon, and the most difficult of the three types to acquire. It is of these that this chapter has to treat.

The origin of the " air " twist is to be looked for in the " tears " or " beads " of earlier times ; these readily lent themselves to the clever manipulation of the skilled artisan, who eventually converted them into the twists we all so much admire. At first some trouble was experienced in getting the lines to fall regularly and unbroken, so most of the

oldest spirals were short in the stem and long in the bowl; the advent, however, of the glasses termed "drawn" improved the continuity of the twist and facilitated their manufacture. It is often a troublesome matter to assign dates to objects many years old, and eighteenth-century glasses form no exception to the rule. Their age may be approximately ascertained by the nature of their stems and the shape of their bowls combined, and also by the form of the foot; while in some cases historical events help largely in determining the period to which they belong.

Among the many variations of early "air" spiral glasses, perhaps none is choicer or more beautiful than the bell-shaped varieties, having bowls plain or engraved as the case may be, with double or single knopped stems, and with or without the addition of collars, shoulders, and necks. Fig. 26 illustrates a glass of this type, which on close inspection has every appearance of consisting of three separate portions—namely, bowl, stem, and foot. Air-stems made in this fashion proved more difficult to manipulate in the modelling than the "drawn" type, of which mention will be made shortly, and their manufacture was therefore, according to Mr. Hartshorne, discon-

tinued after the middle of the eighteenth century. When assigning a date to this glass, it must be remembered that the specimen in question has neither the collar nor the neck found in the earliest



Fig. 26. Air-twist Bell-glass, engraved Rose and Butterfly, with Double-knopped Stem and Plain Foot. Height 6in.

types, and that it is, moreover, engraved with a rose, two natural buds, and a butterfly, the last-named being found on the higher-grade glasses. Bearing these two points in mind, the date of

this glass may be between the years 1720 and 1750. The rose-engraved examples with the natural buds and the butterfly were, roughly speaking, met with on bell-shaped bowls from about the first-mentioned date. Accuracy on this point is, however, difficult to arrive at. That Fig. 26 is an English glass is evident from its superior quality and from the brilliancy of its metal. The spiral glasses emanating from the Low Countries are usually lighter in weight and generally inferior in quality to the better-class English eighteenth-century "air"-twists. The folded foot is usually conspicuous by its absence on examples such as Fig. 26.

Fig. 27 shows a straight-sided glass, the stem closely resembling that of the rose glass, but with the addition of a neck and a collar. It is equally beautiful in its way, and, like Fig. 26, is of English manufacture. The straight-sided glasses appear to have been made exclusively in England, and in allocating a date to specimens of this variety the same peculiarities must be taken into consideration as when dealing with the bell-glasses—namely, the presence or absence of collars, necks, and shoulders. The example shown, as may be seen, has two knops in the stem, as well

as a collar and a neck, and may be of a slightly earlier period than Fig. 26. The different varieties often overlapped each other, making an absolutely accurate date sometimes impossible.



Fig. 27. Straight-sided Air-twist Glass, with Collar and Neck and Plain Foot. Height 6in.

Fig. 28 gives another form of straight-sided glass, with a single knop in the stem, and a neck, in place of the neck and collar seen in Fig. 27. All the air-twists showing these peculiarities have

become remarkably scarce, and in a few years' time not one will be found. Very occasionally two or three isolated specimens are included in

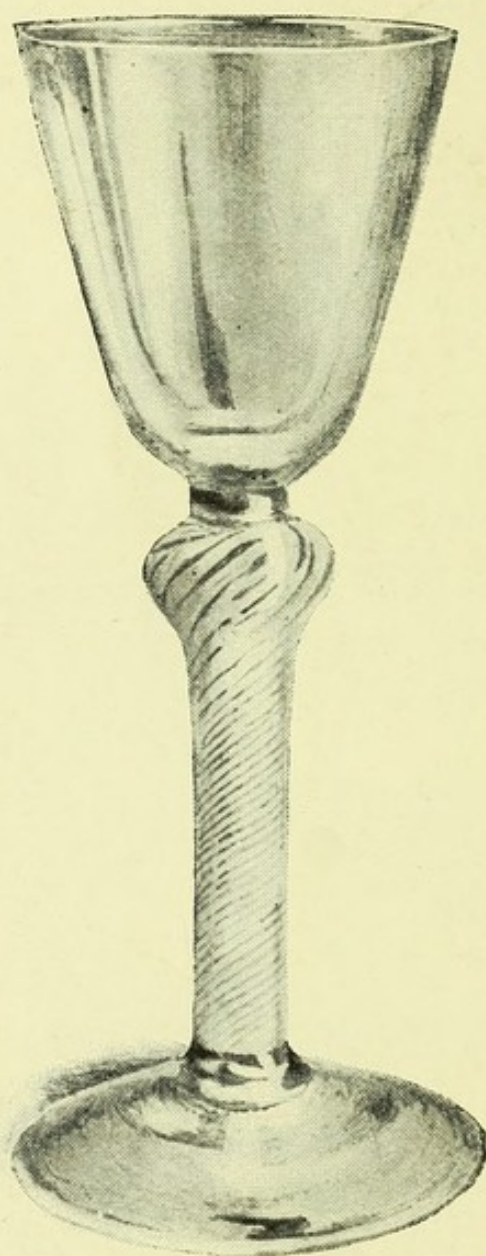


Fig. 28. Straight-sided Air-twist Glass with Single-knopped Stem and Neck; Plain Foot. Height 7in.

sales of effects, and these usually cause keen competition. In the glass under consideration the centre effect produced by the twists is that of

trellis work ; at the shoulder the twists are thicker and wider apart.

Fig. 29 may be classed as a straight-sided glass, though in this instance "cup-shaped" would

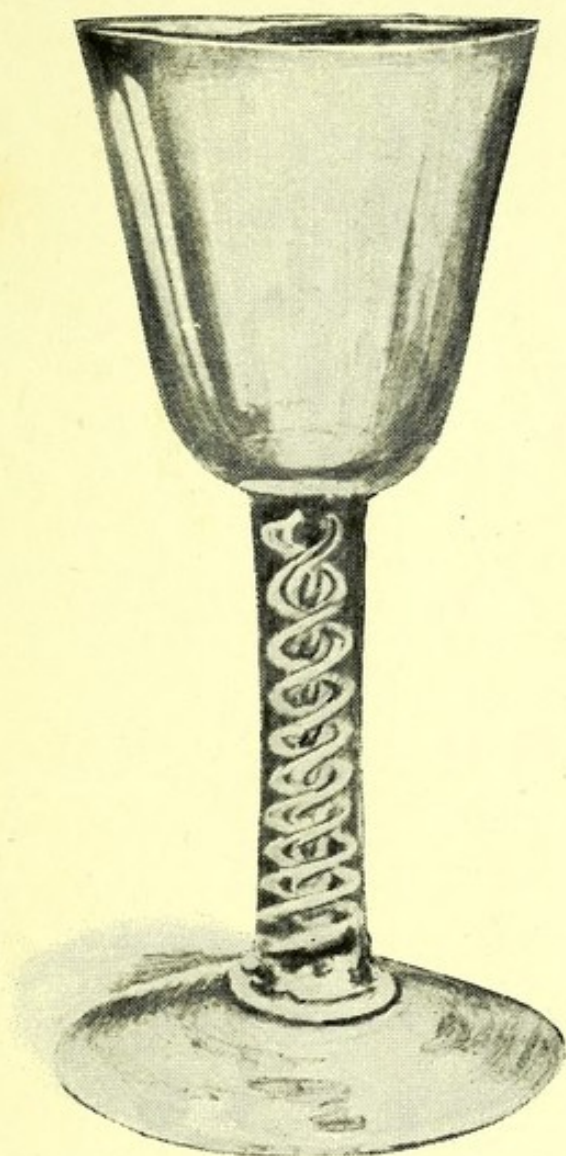


Fig. 29. Silver Air-twist Corkscrew-spiral Glass
Plain Foot. Height $6\frac{1}{2}$ in.

perhaps better describe it. There is a curious feature in the twist of this example which is not apparent in the illustration. It is an "air"

spiral, but manipulated in such a manner that it bears a strong resemblance to mercury. Indeed, when viewed in certain lights, it is almost im-

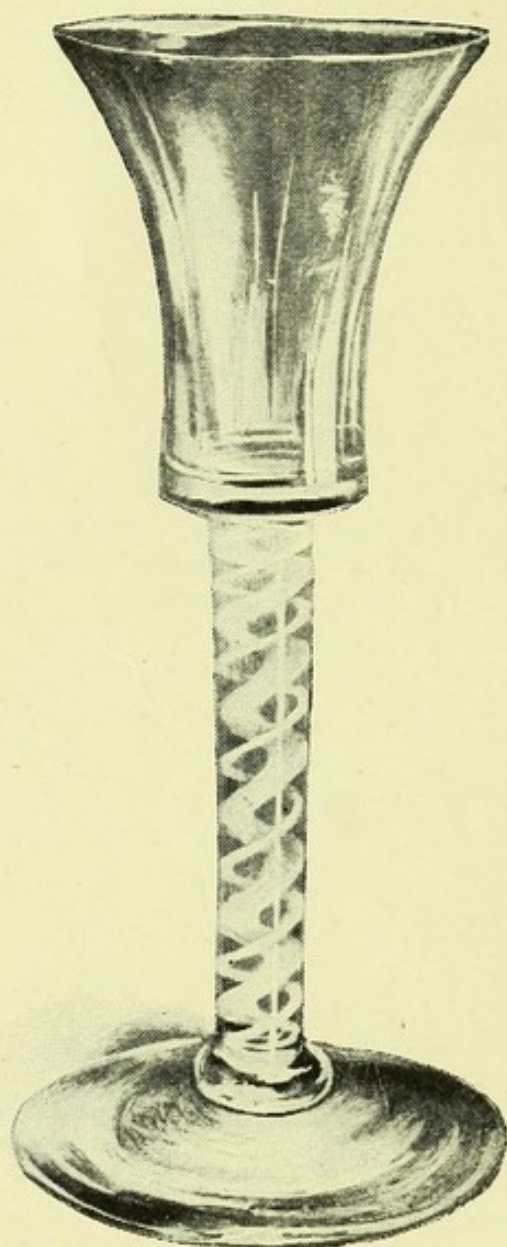


Fig. 30. Silver and Opaque-twist Glass with Waisted Bowl and Plain Foot. Height 7in.

possible to believe the spiral to be of glass, so metallic is its hue. Some collectors term these specimens "silver," an appellation they justly

merit. No doubt they are a superior edition of the air-twist, and they are rarely met with. Fig. 30 shows another "silver" spiral, with "waisted" bowl, of great rarity and beauty. Down the centre of its stem runs a fine opaque thread, and round this the "silver" spiral entwines with perfect regularity. Glasses of this description are very highly prized and correspondingly highly priced.

The "drawn" glasses, which were made both in England and in the Low Countries from the first quarter of the eighteenth century till almost the end, are an adornment to any collection, and, in common with all the air-twists, are becoming very rare. They consist usually of two pieces, the stem being drawn out from the bowl as the word implies, and the foot attached separately. The twists are more regular and even than is the case with glasses having the bowl distinct from the stem, and they present, in consequence, a more perfect appearance to the artistic eye.

In some scarce early types of "drawn" glass the shape necessitates their being made in three sections, but the stem itself is drawn out from the bowl, just as in the ordinary forms. Fig. 31 represents such a glass. The twist stops abruptly

two-thirds of the way down, and rests upon a bulb full of "tears." This bulb is placed upon a domed foot, the stem below it being very

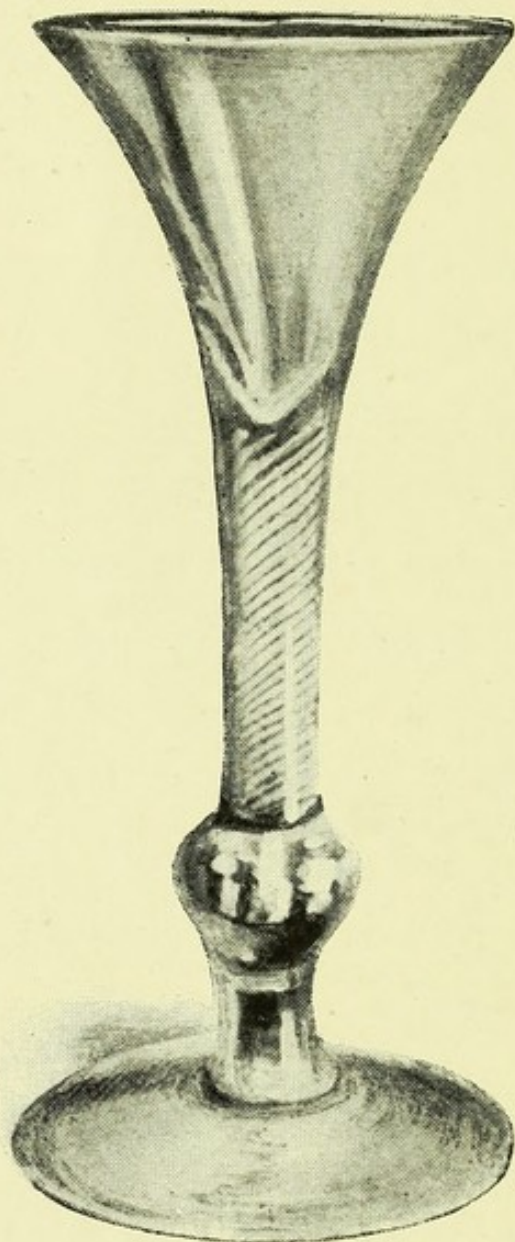


Fig. 31. Drawn Glass with Air-twist and Knop below the Spiral, and with Domed Foot. Height 7in.

short. The glass is an exceedingly rare example of its kind. Mr. Hartshorne knew of two others like it. This he mentions in his book on the

subject published about nine years ago, when spiral glasses were easier to procure than they are now. Fig. 32 is again a "drawn" glass, but

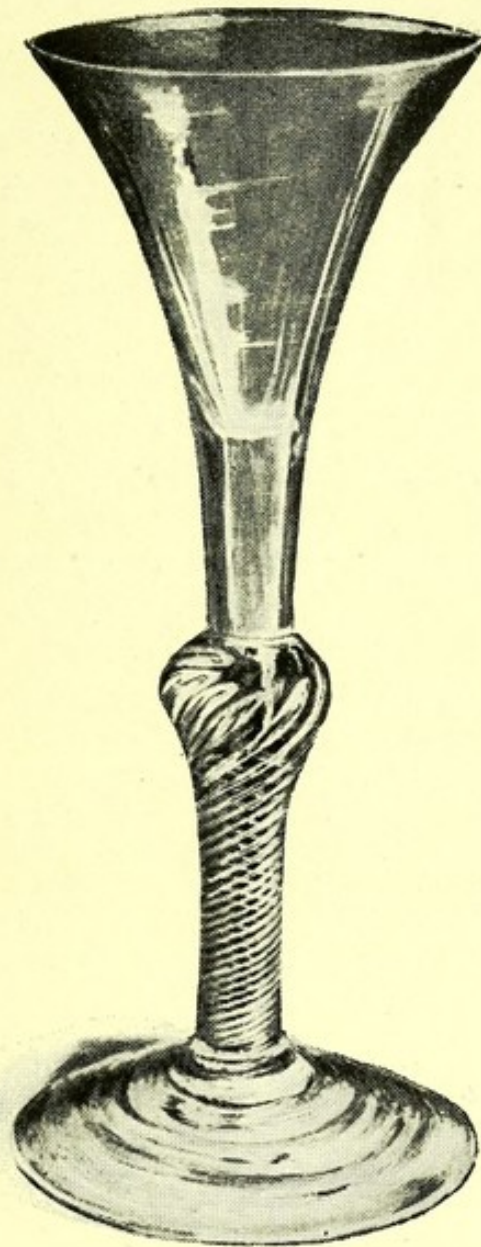


Fig. 32. Drawn Glass having Knop above the Air-twist ;
Plain Foot. Height 7in.

in this instance the knop is above instead of below the spiral as in Fig. 31. It is also made in three sections, and is an uncommon specimen,

though not nearly so uncommon as the one previously described (Fig. 31).

Fig. 33 is of later date, and exhibits an unusual feature in its twist. A large "tear" is seen in the centre of the stem, starting from the base of the bowl; this is drawn out till it reaches the foot; it is wide at the top, and gradually diminishes in size towards the end. Round this "tear" are entwined the "air"-twists in perfect regularity, and the glass has the further merit of being engraved with the butterfly and conventional flower—altogether a fine example.

Another choice "drawn" glass is seen in Fig. 34. It is of earlier date than the last-mentioned, and the twist, though brilliant, is coarser than those usually met with. It differs from Fig. 32 in the bowl, which, instead of being funnel-shaped, has what may be termed, for want of a better word, a "swelling" at its base; this gives it quite a character.

The short "drawn" glasses now so difficult to procure, which were formerly used for cordials, do not appear to have been made in any numbers; possibly the result was not considered satisfactory. Fig. 35 illustrates one of these glasses. They do not exhibit the superior workmanship

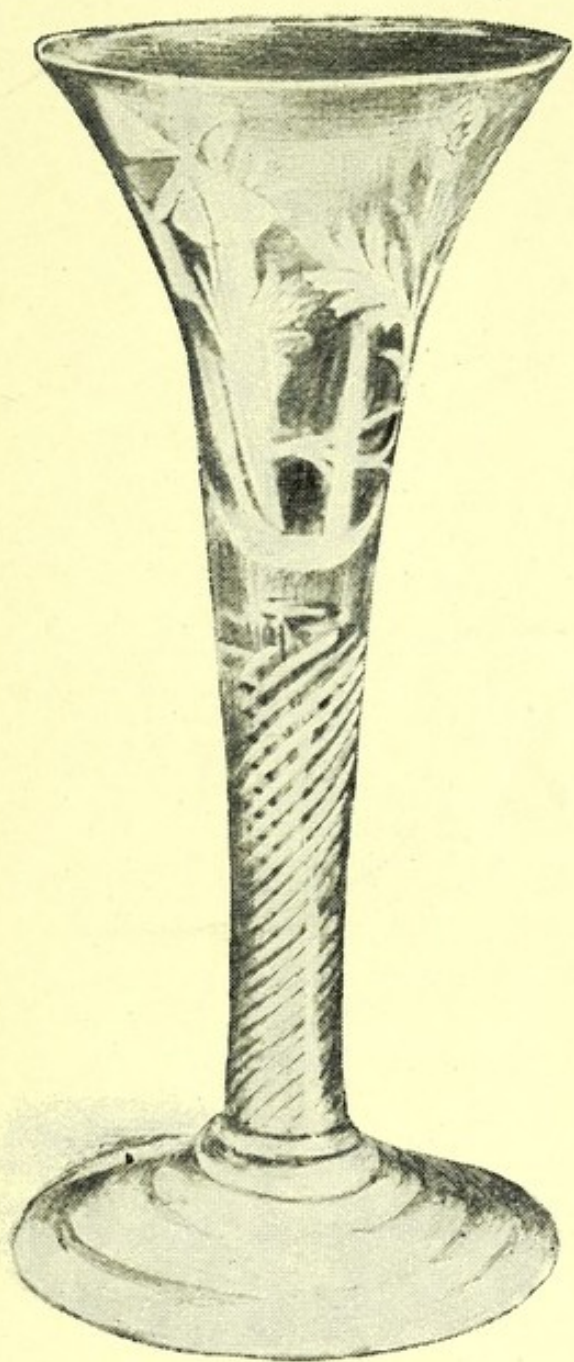


Fig. 33. Drawn Air-twist Glass, engraved with Butterfly and Conventional Flower; Plain Foot. Height 7 $\frac{3}{4}$ in.



seen in the other varieties of "drawn" glass, but one or more of them would be a decided acquisition to any collection.

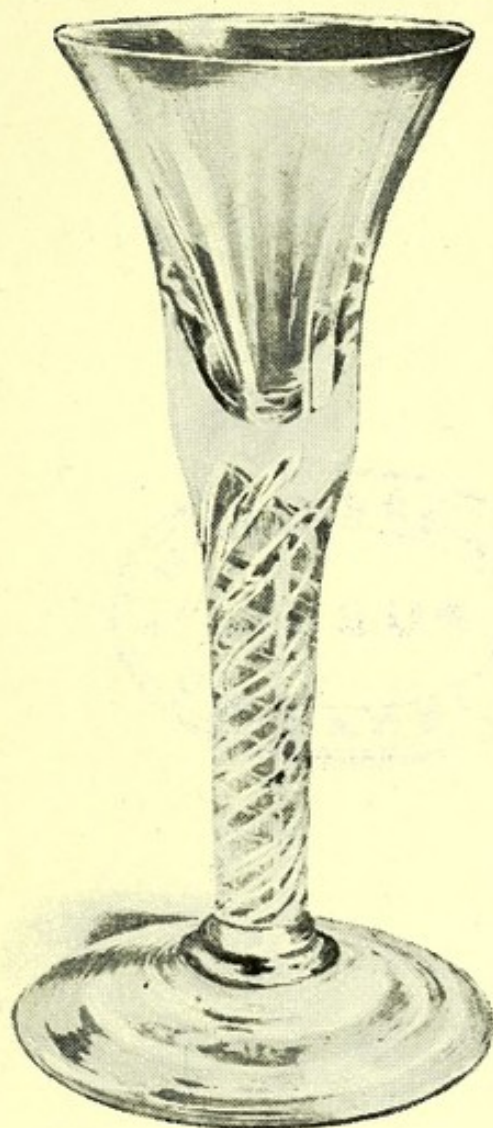


Fig. 34. Choice Drawn Glass with Air-twist, of earlier date than the preceding; Plain Foot. Height $6\frac{1}{2}$ in.

A word of caution is necessary to the novice in the art of collecting, for it must be remembered that, in these days of keen competition, imitations of old furniture, china, pottery, and glass have

become very numerous, owing to the scarcity of many of the genuine pieces. Some of the modern copies are so badly done that the veriest tyro would not be deceived. On the other hand, some

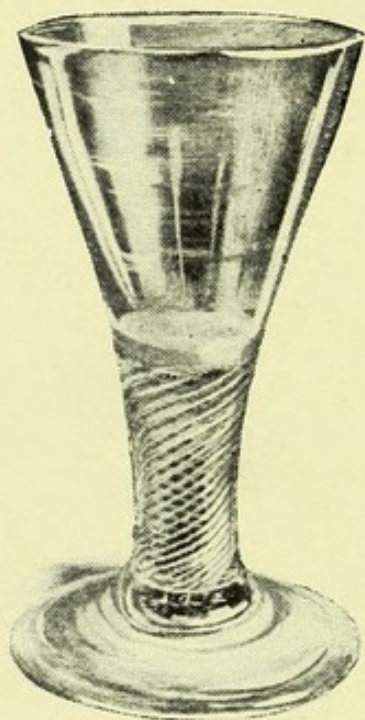


Fig. 35. Cordial-water Drawn Glass, with Air-twist and Folded Foot. Height 4in.

excellently-reproduced examples have on more than one occasion come under the writer's notice ; but even these would hardly deceive an expert who is constantly examining and handling the genuine old specimens.

CHAPTER V

Opaque-twist Glasses of the 18th Century.

THE opaque-twist spiral glasses made during the eighteenth century were of such varying shapes and patterns that an illustration of each different design would more than fill a fair-sized book; indeed, the connoisseur rarely finds two stems exactly alike, and it is this that makes the collecting of the variety so exceptionally interesting. The opaque twist appears to have been introduced into the stems of English wine-glasses about the year 1750, or, possibly, slightly earlier. Its manufacture proved a far less intricate affair than that of the somewhat complicated air-twist hitherto employed for adorning the stems. The greater simplicity with which the opaque twist was manufactured accounts in a measure for the variety of design seen in the stems, many being so cleverly manipulated that the twists resemble filigree or fine lace-work. Some of the Conti-

mental glasses that were made in such quantities in the Low Countries and in the North of France run our English specimens very closely as regards their excellence of workmanship and in the quality of the glass.

The manner in which the opaque twist was made is briefly as follows :—A mould was lined with alternate canes of plain and ordinary glass. This mould was sufficiently heated to allow of molten glass being poured into the cylinder. The glass canes, becoming attracted by the hot metal, adhered to it, when the whole mass was removed from the cylinder, reheated, twisted, and drawn out to the requisite thickness and length.

For this information, and, indeed, for all other data connected with glass, it is perhaps superfluous to mention that the writer owes a debt of gratitude to Mr. Albert Hartshorne, whose work on the subject is a standing monument to his great intellectual powers.

Many forgeries are to be found among the opaque twists. The market is flooded with spurious glasses made to tempt and deceive the novice, who often falls into the cunningly-laid net. That these copies are largely bought is

only too evident from the quantities that appear from time to time, and it is certainly dangerous for the beginner to start a collection unless he has previously carefully studied the subject or sought the advice of someone versed in such matters. Many of the modern imitations are crude in the extreme, and bear not the slightest resemblance to the lovely eighteenth-century wine-glass, yet purchasers are readily found who are willing to pay four or five shillings for a single glass. Three of these spurious glasses are illustrated (Figs. 36, 37, and 38) to guide the uninitiated. They vary in point of merit, and show, in one instance at least, how successfully the opaque spiral has been copied.

Fig. 36 is very inferior. It is made of thick, heavy glass, devoid of ring; the spiral is coarse; the twists revolve to the left, as they do in the genuine specimens. This feature should be carefully noted, for many have an erroneous idea that the spirals of the forgeries invariably turn to the right—by no means a hard-and-fast rule. The threads of the twist are too elongated—that is to say, they do not cross the stem at a proper angle, and an extremely ugly effect is the result. The colour of the glass is also incorrect. It has

a peculiar tinge of green never seen in the old products; and the base is smooth where it should be rough.

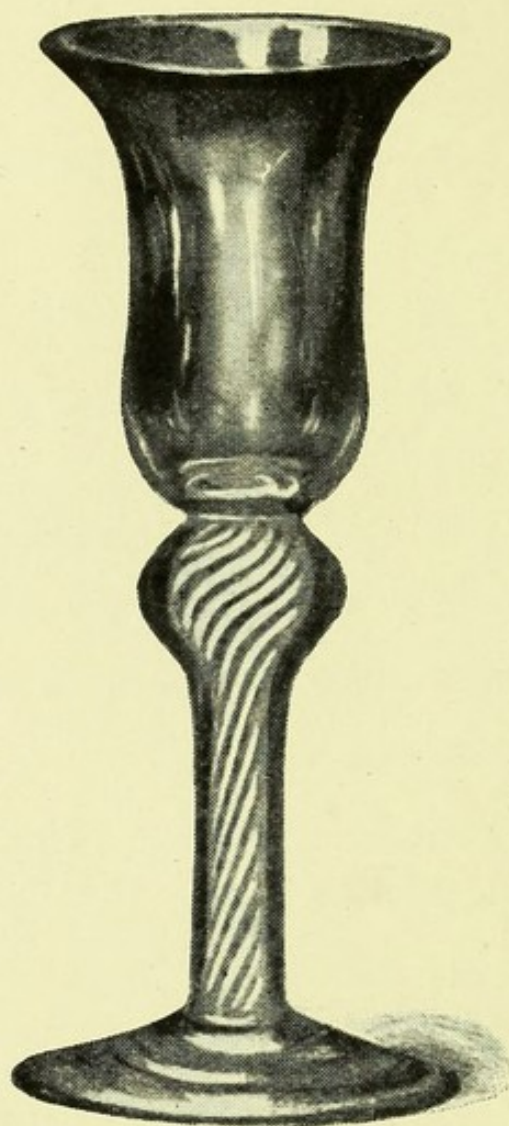


Fig. 36. Inferior Example of a Forged Opaque-twist Glass;
Plain Foot. Height 6in.

Fig. 37 shows a better imitation, and one of many which appeared about fifteen years ago; it is illustrated in Mr. Hartshorne's book as an example of a forgery. In this instance the

spiral revolves to the right, and has a curious transparent appearance not at all typical of the workmanship of the eighteenth century. The



Fig. 37. Opaque-twist Forgery, with Knopped Stem and Plain Foot. Height 6 $\frac{3}{4}$ in.

spiral, further, appears to be part of the stem instead of separate from it. The foot is too small; the base, again, is smooth where it should

be rough, and the bowl does not ring when tapped. The rough surface underneath the old glasses showed where they had been knocked off the pontil, but with the advent of the nineteenth century this rough edge was smoothed off and polished. It may be as well to mention here that the pontil was an iron instrument which gathered up sufficient metal to support the glass on its removal from the glass-pot. When the glass was finished it was easy enough to snap it from off this temporary support, leaving a projection, varying in roughness and length. The quality of the glass is far better than that of Fig. 36, and the writer has seen several of these specimens reposing on the shelves of collectors, who imagined them to be genuine.

It must not be taken as proof positive that a glass is not genuine merely because it does not ring. A number of opaque-twists made at the end of the eighteenth century, and that will be described later, lacked this property, which certainly seems peculiar to the higher-grade spirals. In Fig. 38 the difficulty has been entirely overcome. This glass rings out as clear and true as any of the old ones, and it will be admitted that the imitation is by no means a bad one. There

are, however, sufficient discrepancies to enable the experienced eye to detect the fraud without

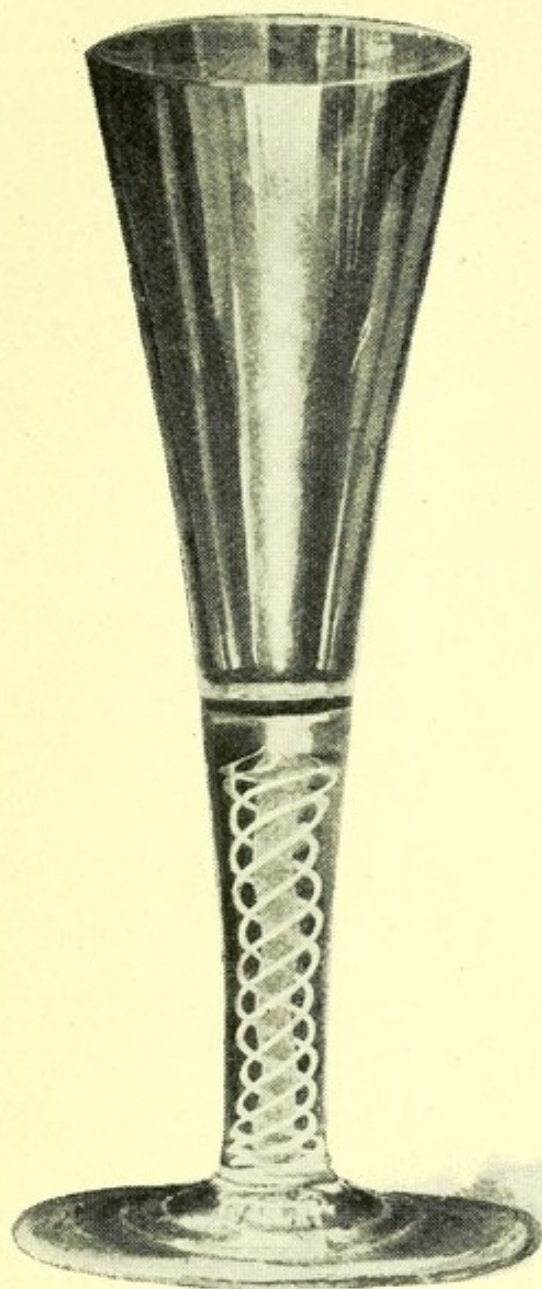


Fig. 38. Well-executed Opaque-twist Forgery.
Height 7in.

the slightest difficulty. It is certainly carefully and well proportioned, of good quality metal, and the stem is fitted with an excellent opaque twist,

revolving in the orthodox manner—*i.e.*, to the left. It will be observed, though, that the rim of the bowl has a harsh, sharp edge; the margin, instead of being soft and more or less rounded off, presents a hard and flattened appearance. The spiral is exceedingly well-manipulated, but the threads of the centre column are more or less incorrect. They resemble coarse chiffon when viewed through a magnifier, and lack the texture of the proper twists. The cord revolving round the inner network is very good, but here, again, it fails when it reaches the base of the glass, and loses its regularity, the three final twists being too close together. The base of the glass has been left rough to imitate the old products, but the foot is very faulty. In the genuine glasses there is always a slight slope from the centre of the foot to the edge, sometimes very slight, but always perceptible. In Fig. 38 the foot is absolutely flat—a great blemish, and one that will be readily appreciated when comparing the modern with the antique. Further, the texture of the glass is wrong. It has a cold, steely hue, and none of that mellowness characterising the eighteenth-century spirals, which up till now have never been equalled. Most modern glass

looks white by the side of the old, the latter generally having a yellowish tinge, and in some cases a touch of sapphire-blue appears, due to an admixture of lead in the manufacture.

The combined ruby and opaque twist is frequently copied, and the result is often as successful as in the case of the glass above described. Cut glass, too, is freely imitated; sets of wine-glasses with cut stems and engraved bowls are of quite common occurrence, and now and again spurious air-twists are encountered. To describe the difference 'twixt the old and the new is more than difficult, but where a novice intends starting a collection of these beauteous objects he might with advantage purchase a few imitations and carefully note their characteristics. Almost any dealer in curios will supply reproductions if asked for them, and there is no deception in this. Sometimes genuine specimens are ornamented with modern engraving, and here we are beset with danger, for even those versed in the subject are apt to be deceived. In doubtful cases the strictest inquiry should be made to ascertain as far as possible whence such specimens were procured. One or two examples of these modern imitations are most useful in a collection, as, although they

would rarely deceive an expert, they are interesting for comparison with the genuine wares.

Fig. 39 is a scarce and lovely straight-sided glass

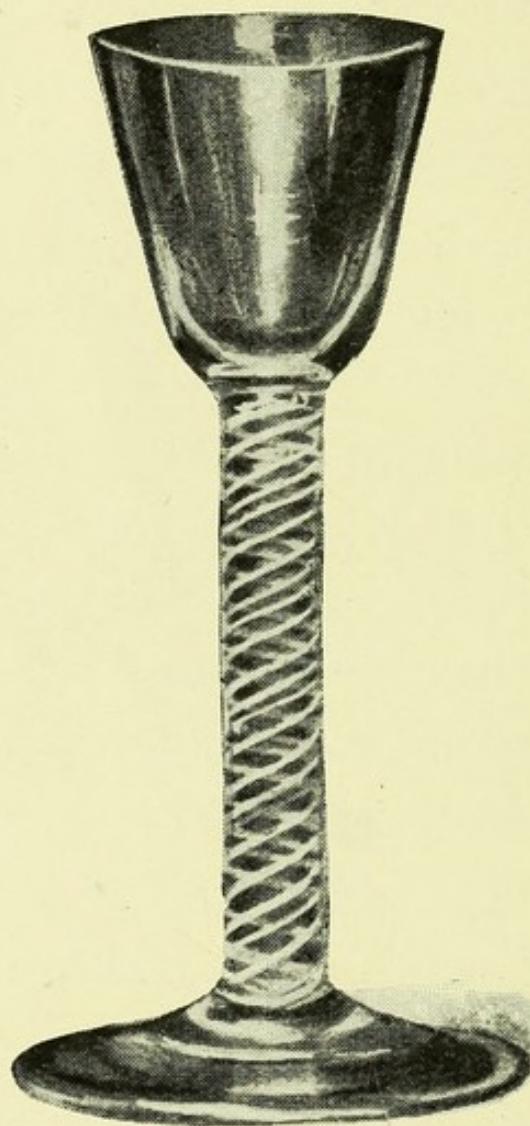


Fig. 39. A rare Straight-sided Glass, showing a very distinct Opaque Twist; Folded Foot. Height 6in.

of undoubted English origin. It has an uncommon style of twist and a folded foot, and may be ranked as one of the earliest of the opaque stems.

It is most attractive to the eye and forms one of a set of four.

Fig. 40 is quite a curiosity. At first glance it resembles an ordinary wine glass of the period ;

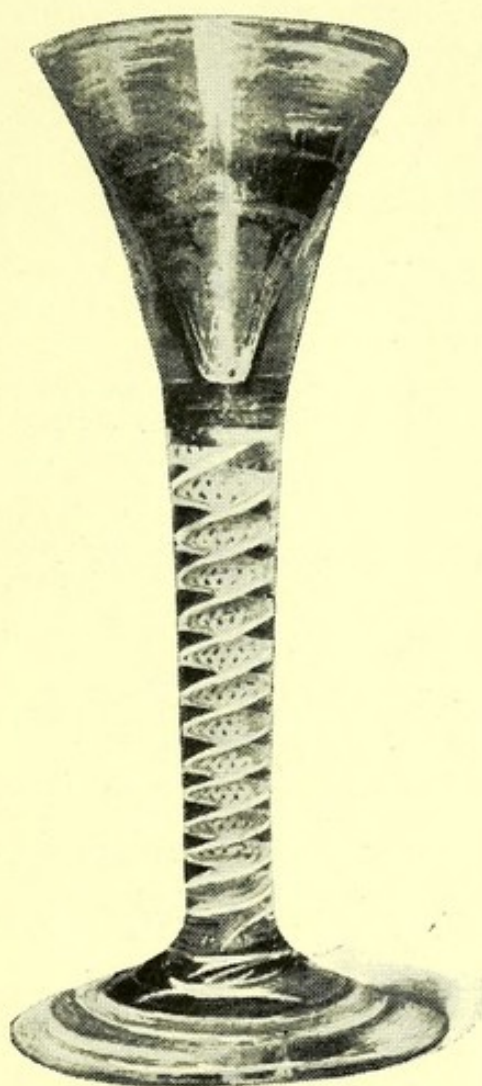


Fig. 40. Curious Opaque-twist Glass, probably used as a Gin-measure ; Plain Foot. Height 6in.

a closer inspection, however, reveals certain peculiarities hardly perceptible in the illustration. The bowl is so thickly proportioned that only a very small quantity of liquid will fill it,

and, standing as it does barely 6in. high, the actual weight of the glass is considerable. That this glass was used as a gin-measure in the days when that spirit was so much in vogue is more than probable. Between the years 1736 and 1743 this liquor was heavily taxed, and even when, in 1743, some of the heavy duties were removed the price of gin continued to rise, and for years great care was exercised when measuring out this expensive drink. The owners of the specimen in question have only seen this one example during the twenty years and more that they have devoted to the collecting of glass. Fig. 41 is also very rare, with a knop in the stem and a folded foot. The cords are rather wide, resembling trellis-work, but perfectly regular, and the glass rings out clear and true—an undoubted example of English workmanship.

Fig. 42 shows another gem, this time an ogee glass, but of later date than that shown in Fig. 41. The twist, in contradistinction to Figs. 39 and 41, is finer in texture and more compactly put together—quite a pleasing variation—and it justly claims England as its birth-place. The outline of the ogee bowls is most effective, and it is

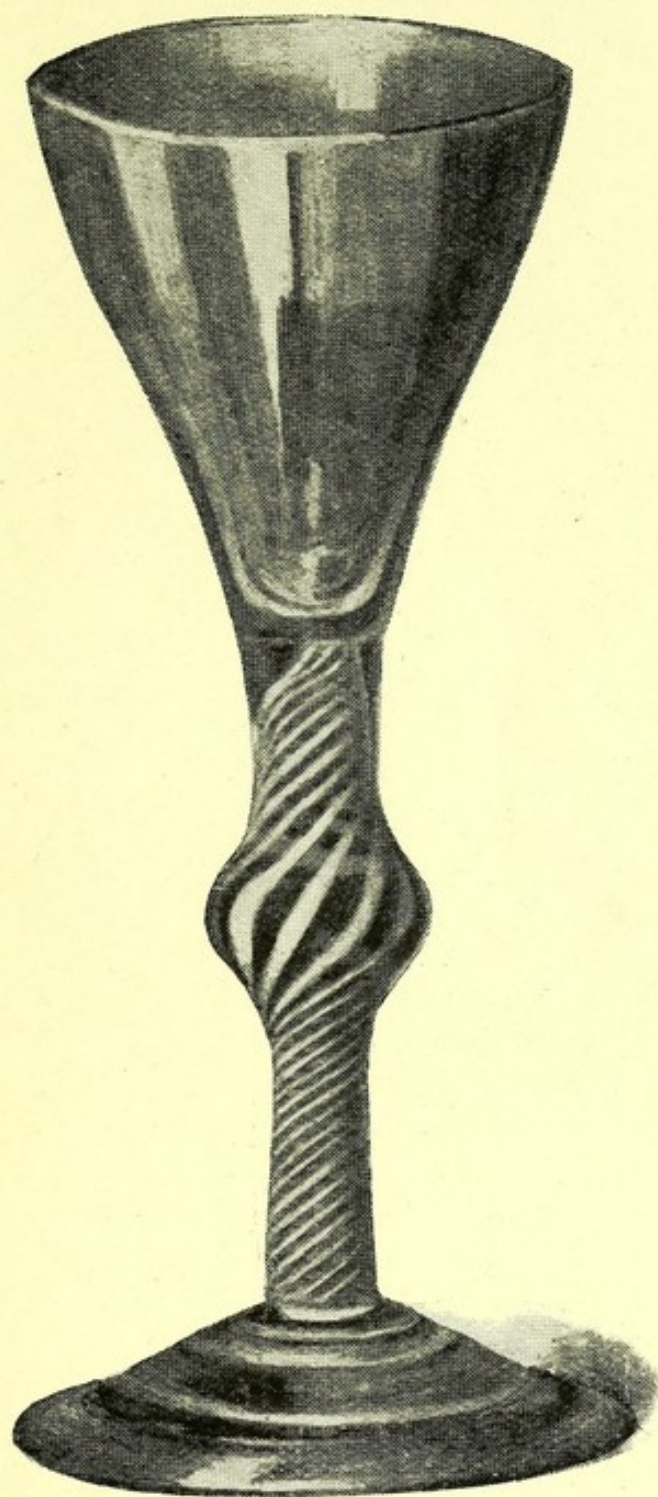


Fig. 41. Rare Opaque-twist Glass, with Knopped Stem and Folded Foot. Height 7 $\frac{3}{4}$ in.



worthy of note that this type of glass is usually most beautifully proportioned, with a wide, firm foot to support the stem and bowl.

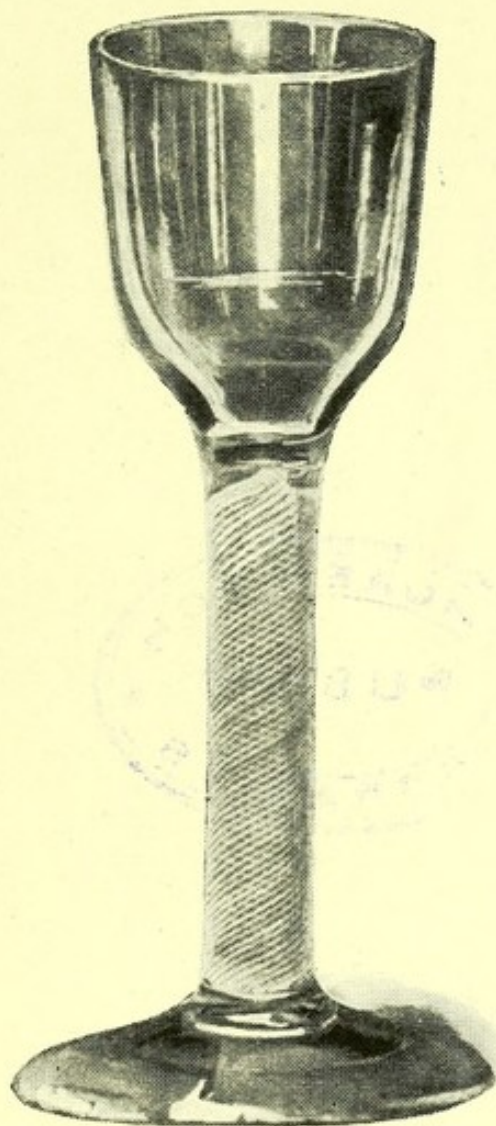


Fig. 42. An Ogee Opaque-twist Glass, showing considerable "Twist" variation; Plain Foot. Height 6in.

Fig. 43 has much to recommend it. The bowl takes the ogee form and is "lipped" as well, a style employed abroad, but with hardly the success obtained by the British workman. The

spiral is quite exquisite, numerous thread-like twists entwining around two thick cords which run the length of the stem, supported by a large and solid foot. This glass is English.

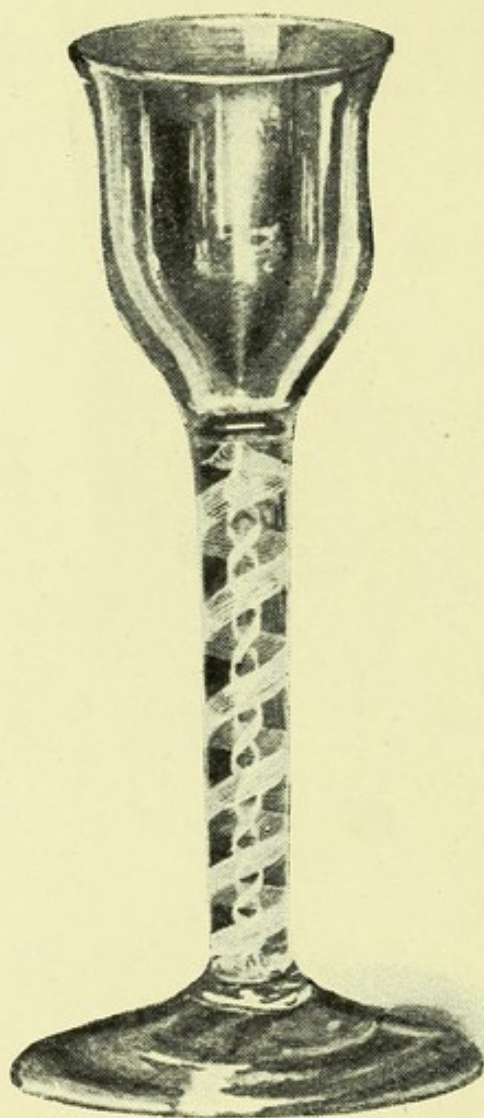


Fig. 43. Ogee Opaque-twist Lipped Glass, with exquisite Spiral; Plain Foot. Height 6in.

Fig. 44 is of the last quarter of the century, and probably emanated from the Bristol factory. The bowl is pressed, a notable feature among the

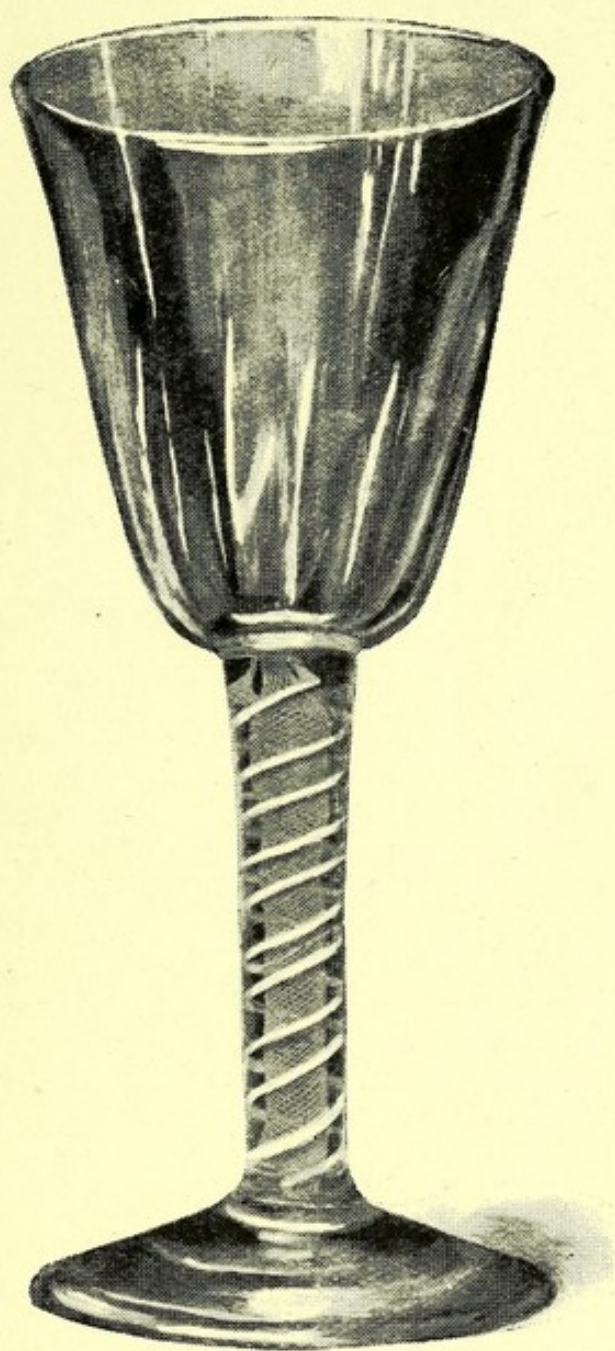


Fig. 44. Opaque-twist Glass with Pressed Bowl, usually ascribed to Bristol; Plain Foot. Height 7in.



glass products of that celebrated factory. The quality of the metal is above reproach, but the glass itself is not well proportioned; the size of the bowl, when compared with the somewhat meagre foot as support, renders it slightly top-heavy in appearance. The spiral is very like that seen in Continental makes; indeed, the outline of the specimen in question raises a suspicion in the mind that the glass may not be after all of English origin, and it is only the superiority of the metal together with the pressed bowl that gives to it the benefit of the doubt.

Fig. 45 is a perfect glass, again with pressed bowl and domed foot, the latter an unusual feature. The probable date is about 1770. The workmanship of the spiral is hardly as artistic as in some, but doubtless it was made to suit the fashion and requirements of the day.

Fig. 46 is what is technically known as a "double ogee" glass of the latest period. The spiral is an intricate one. Examples of this description are usually attributed to the Bristol factory; they are always elegant and graceful in shape, and well worth the attention of the connoisseur.

Fig. 47 has a cup-shaped bowl, a type frequently

made in the Low Countries, of which the glass figured is an example. On comparing it with

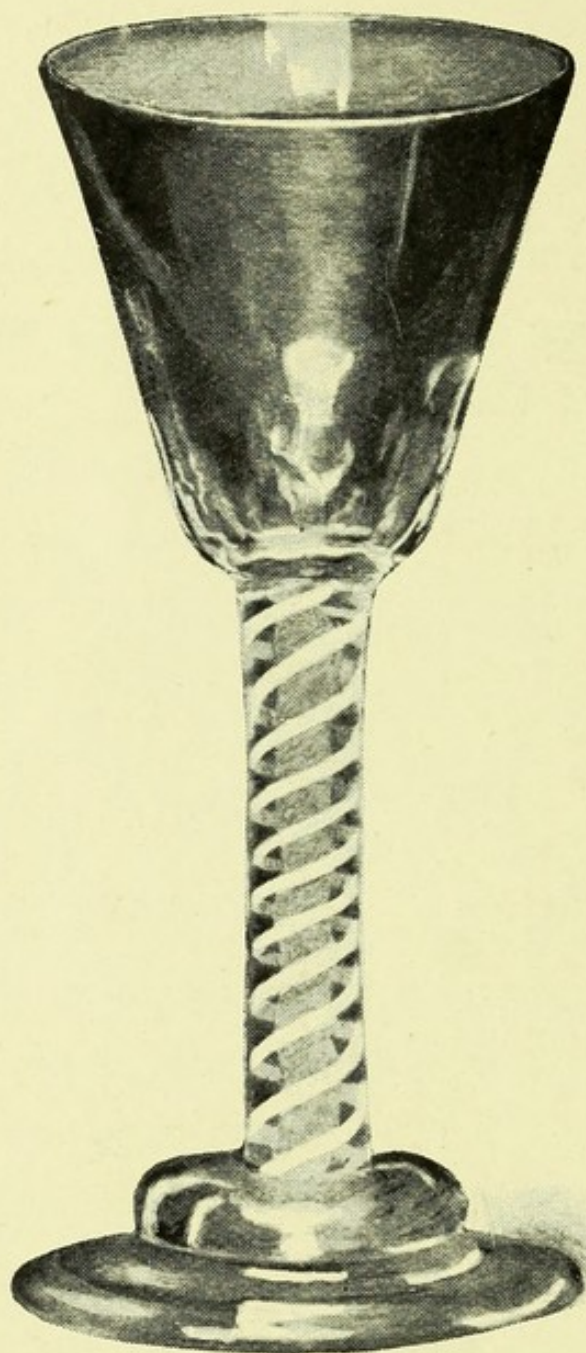


Fig. 45. An interesting example of an Opaque-twist Glass, with Domed Foot and Pressed Bowl. Height 7in.

specimens of undoubted English authenticity, a difference in the nature of the glass becomes at

once apparent to the experienced eye, and though the example is exceedingly good of its kind, yet it just lacks the brilliancy and aristocratic outlook of its British contemporaries.



Fig. 46. Double Ogee Opaque-twist Glass, having an intricate Spiral; Plain Foot. Height 5 $\frac{3}{4}$ in.

Fig. 48 is a foreigner, but of decidedly inferior make. It is useful in a collection where completion is an important factor, and examples of every type are needed to make a thorough study

of the subject and to trace the progress and decadence of the manufacture of glassware both in England and abroad.

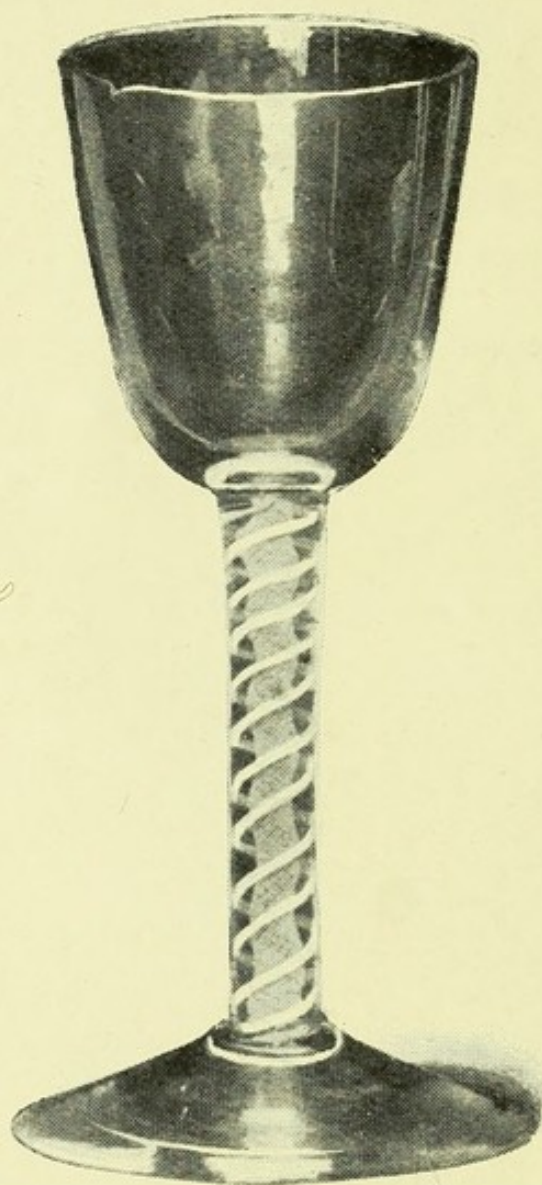


Fig. 47. Opaque-twist Glass with Cup-shaped Bowl, of foreign manufacture; Plain Foot. Height 6½ in.

Quite a number of spirals met with all over the country leave a doubt in the mind as to their place of origin, and it is often practically impossible to differentiate between those made in England and

those made abroad. Certain examples—notably Figs. 47 and 48—are unmistakably of foreign extraction, and are useful for comparison. Quite

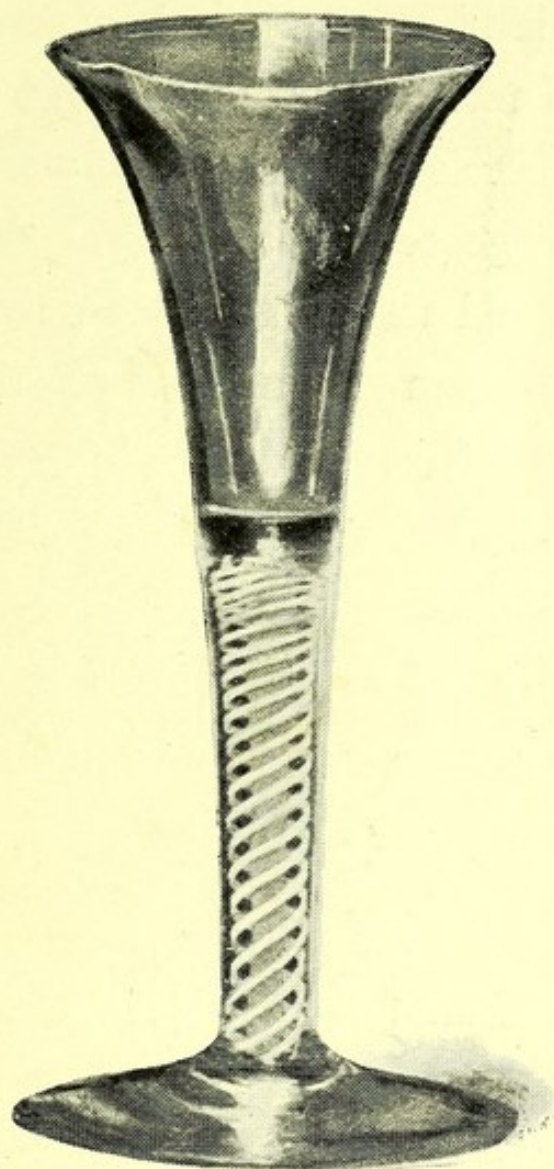
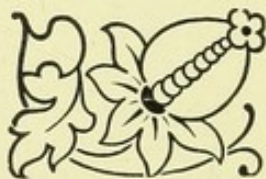


Fig. 48. Foreign-made Opaque-twist Glass of an inferior type; Plain Foot. Height 6½ in.

a large supply of these foreign glasses were, moreover, shipped over to England, just in the same way as glassware of all descriptions is being

sent to us now. In the circumstances, it would be hardly practicable to eliminate the foreign spirals from these pages, for they were in such constant use, together with the beautiful products of our own land, that they became—one might almost say—naturalised! Although by far the greater number of them are unworthy to rank with our own graceful glasses, yet exceptions are to be found, and the brightly-coloured green and ruby threads seen in a few of the imported specimens bear this out.



CHAPTER VI.

The Ale and Champagne Glasses of the 18th Century.

EIGHTEENTH-CENTURY England had a more varied assortment of drinks than any other nation in Europe. Besides brandy, ratafia, punch, usquebaugh, mumm, cider, perry, mead, metheglin, there were divers ales, among which the following—all very different—were made : Cock, stepony, sage-ale, stitchback, college ale, china ale, and butler's ale. The English are credited with bringing back the vice of drunkenness from the Netherlands when returning from service there, and of having at the same time acquired such expressions as “carous,” from “gar aus,” meaning “all out,” and quaff. Heavy drinking was chiefly confined to persons of “quality,” who ought to have known better how to comport themselves decently. The Dutch would “sip and prate”; the English would drink steadily or unsteadily, as the case might be. One special

brand of wine which made its way into England from France must not be omitted. Its exact origin seems wrapped in obscurity. The celebrated province of Champagne, whence the wine took its name, was responsible for its origin. We are informed that a monk was the author of the discovery, and he carefully preserved the secret for years. At that time none but the wealthy could indulge in so select a beverage, and in all probability its consumption was practically limited to the Court of Louis XIV., who reigned over France from 1643 to 1715.

With the subsequent reduction in price of champagne its popularity necessarily increased, and from about the year 1720 onwards the quantity consumed in Great Britain was sufficient to warrant the introduction of specially-designed glasses for use in the better-class families. The earliest shapes had wide, shallow bowls, with baluster stems and domed feet—a form which rapidly died out, but reappeared during the nineteenth century, a poor imitation of the genuine glass.

Fig. 49 depicts one of these rare and valuable champagne glasses, showing the “collar” seen only in the earliest specimens. The glass is large

and inclined to be massive, perhaps unnecessarily so; but the design is excellent in every way. Fig. 50 is identical in type, and of almost the



Fig. 49. A rare type of Champagne Glass, with "Collar," and Domed and Folded Foot. Height 6 $\frac{3}{4}$ in.

same date. It is shorter and heavier in build than Fig. 49, otherwise the similarity is striking. Fig. 49 may well be as early as 1720, and Fig. 50 is not more than a year or two later.

These wide-bowled, baluster-stem specimens eventually gave way to the tall and elegant twisted-stem glasses so familiar to all collectors. Fig. 51 illustrates a beautiful example of this



Fig. 50. Champagne Glass of similar type to Fig. 49, but slightly later; Domed and Folded Foot. Height 5in.

variety. The stem—an air-twist—is knopped; it is further embellished with the quaint, fantastical “collar” of the period: this gives it additional finish and character. Unfortunately, the “collar” was all too soon eliminated to satisfy the ever-

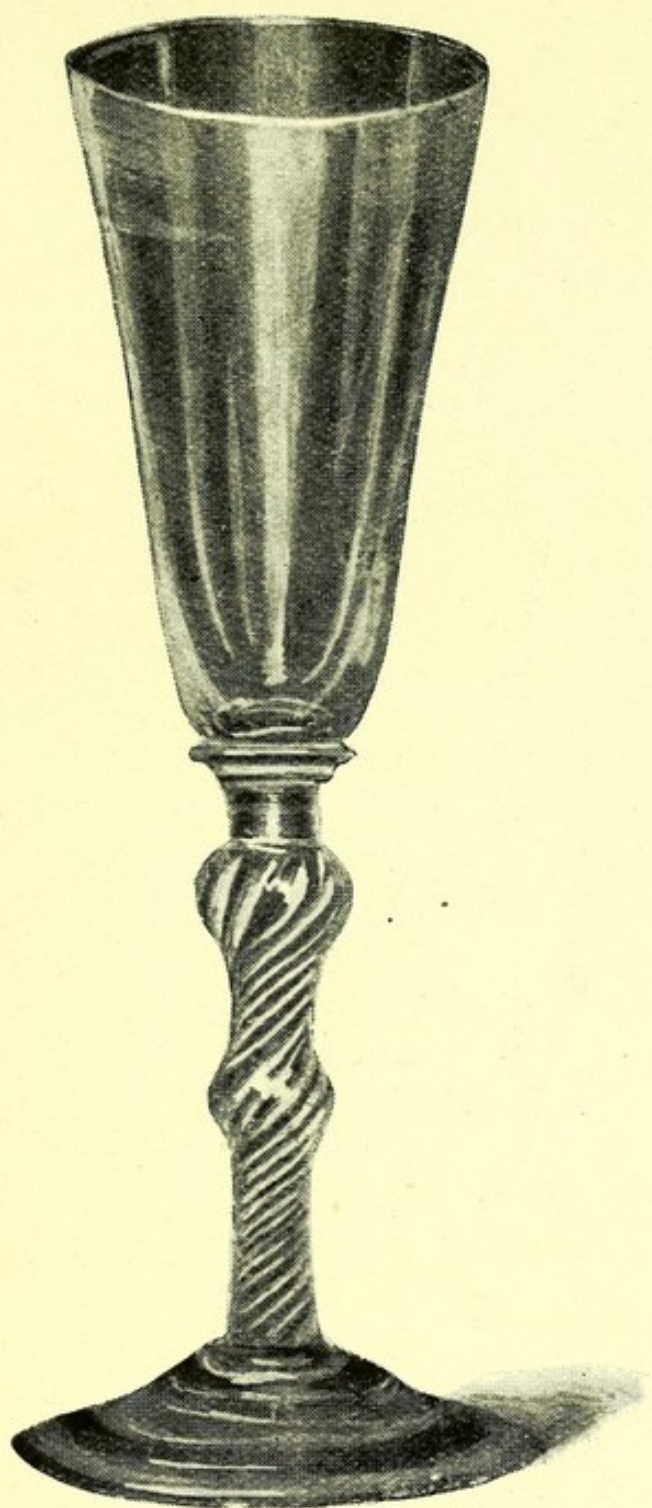


Fig. 51. Knopped and Twisted-stem Champagne Glass
Folded Foot. Height 8in.



varying taste of the public as the century advanced. Glasses such as that shown in Fig. 51 appear to have been used for strong ale as well as for champagne, and it is obviously impossible to state for a certainty for which drink these tall glasses were principally used. It must be borne in mind that the latter was exceedingly high in price, while the former was not. It may, therefore, be readily seen that the choicer specimens were reserved for champagne, whilst those of lesser quality would have been used for strong ale. Many of these gracefully-fashioned glasses were engraved with hops and barley, thus clearly indicating the purpose for which they were intended.

That champagne was frequently drunk out of ale glasses, and *vice versâ*, is quite a likely supposition; the strong ale of the period was a beverage of the "cultured," and differed from the ordinary beer consumed by the lower classes, so that these beautiful productions were in no way disgraced by being thus utilised. In default of definite distinctions, such as superiority of metal and engraving on the bowls, we may surely assign the heavier-built specimens to the service of strong ale.

A nauseous compound called mumm made its appearance in England during the eighteenth

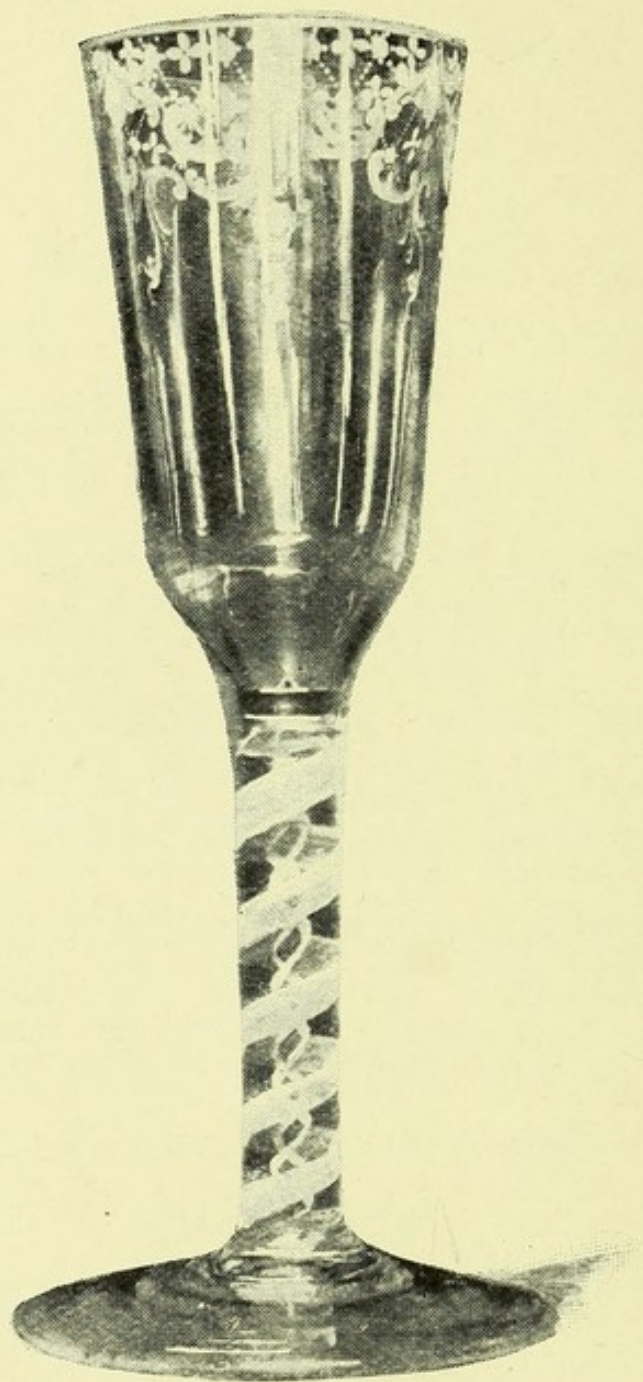


Fig. 52. An exquisite example of a Champagne or Mumm Glass; Enamelled Bowl, Opaque Twist, Plain Foot. Height 7 $\frac{3}{4}$ in.

century : malt, wheat, and sundry unwholesome herbs entered into its composition. Christian

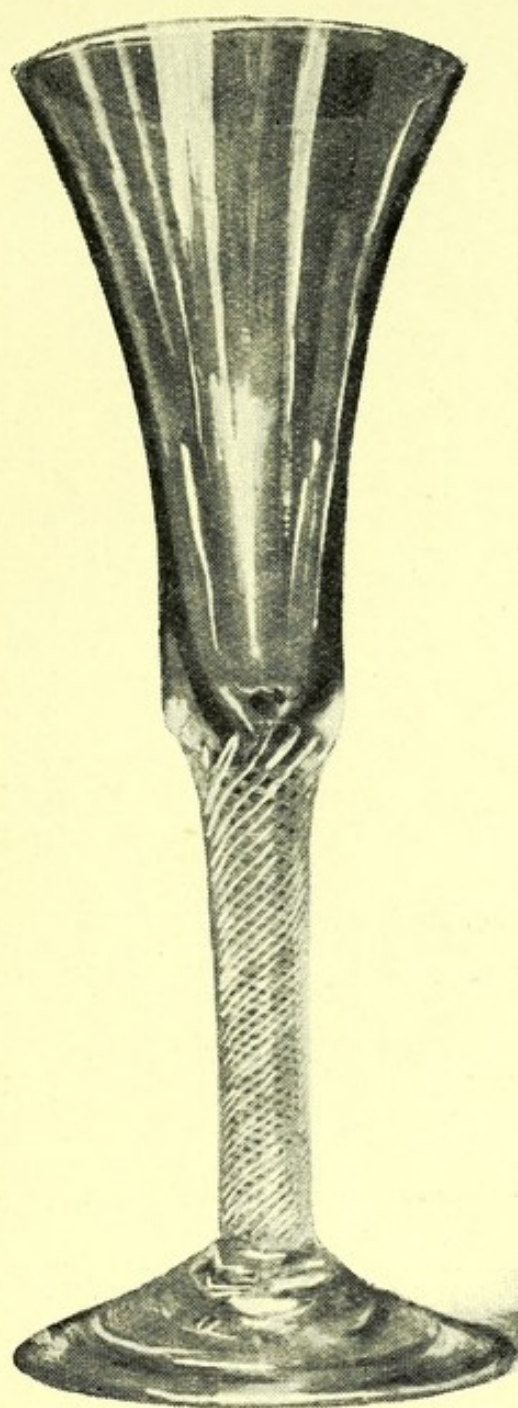


Fig. 53. Ale Glass with Air Twist; Plain Foot.
Height 8in.



Mumme, a German brewer, was the supposed originator of the liquid in question, and not a

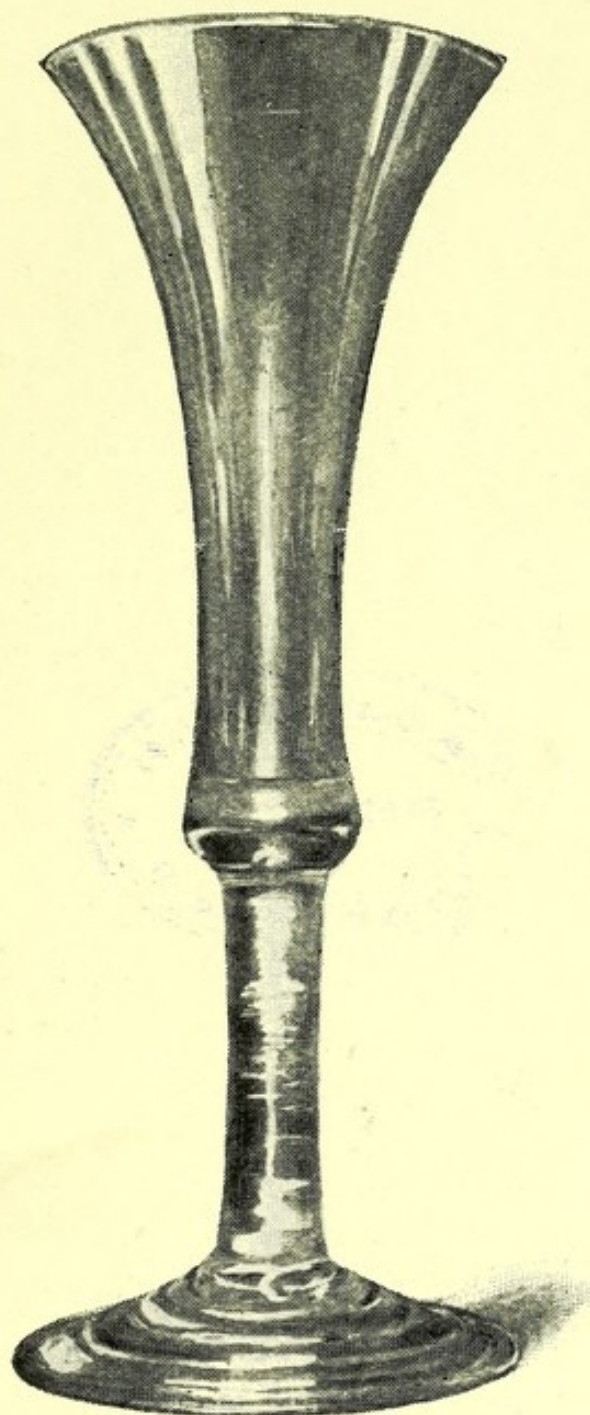


Fig. 54. Ale Glass with Folded Foot. Height 8in.

few of these graceful glasses are said to have been used for the drink, notably those specimens

merging into the ogee form, as in Fig. 52. This glass is one of exceptional beauty, and belongs

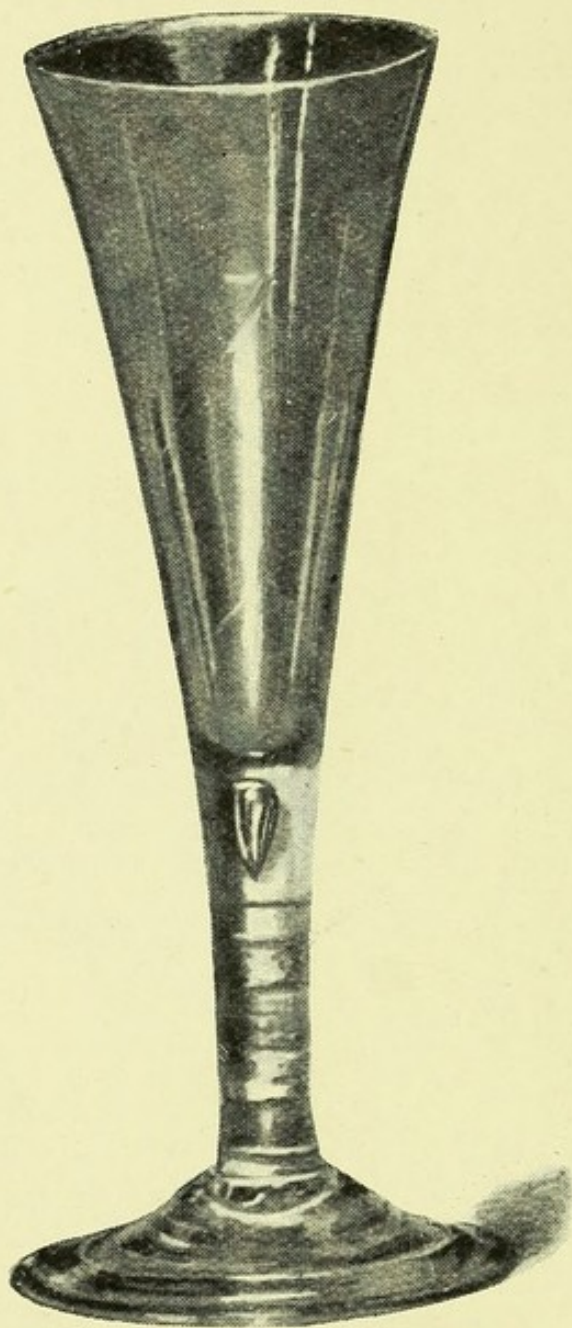


Fig. 55. Ale Glass with Folded Foot and Tear in Stem.
Height 7in.

to the last quarter of the century. The bowl is elaborately ornamented with arabesques in white enamel—a style seldom employed. The outer

twist resembles fine hair encircling loops of narrow, tape-like cords; the metal is dark and rich. This is a scarce and exquisite example.

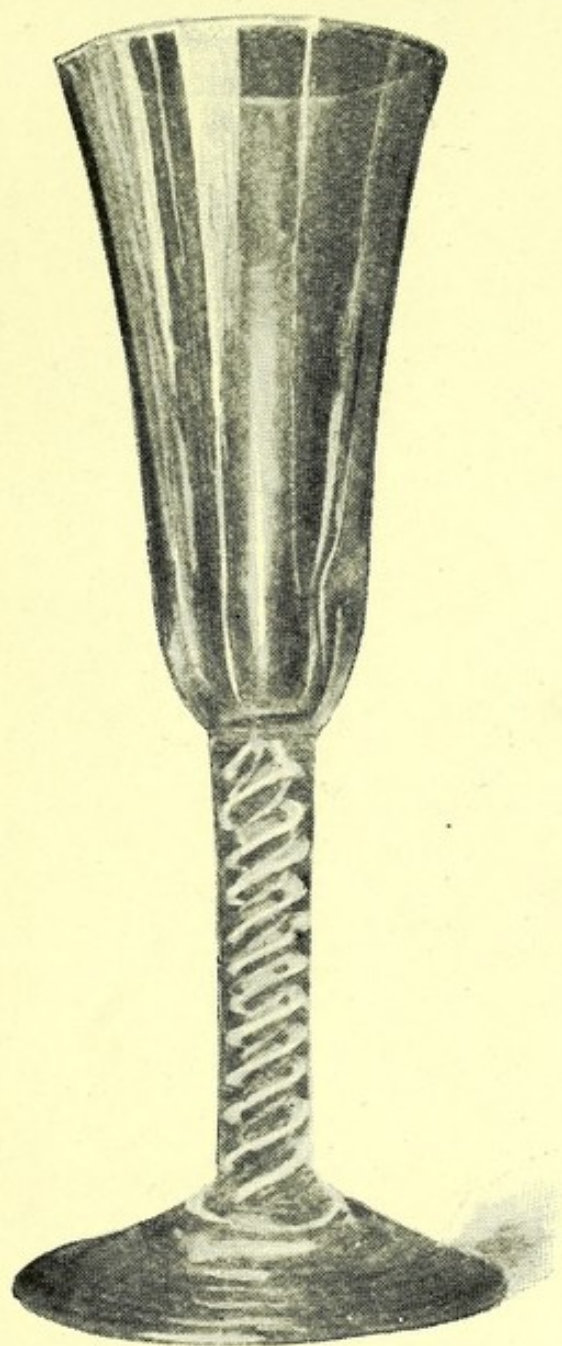


Fig. 56. Superior Champagne Glass with Opaque Twist and Folded Foot. Height $7\frac{1}{2}$ in.

Fig. 53 is an air-twist. The bowl, as will be observed, is unduly long, and it exhibits the

“ swelling ” at the lower extremity referred to in the chapter on air-twists.

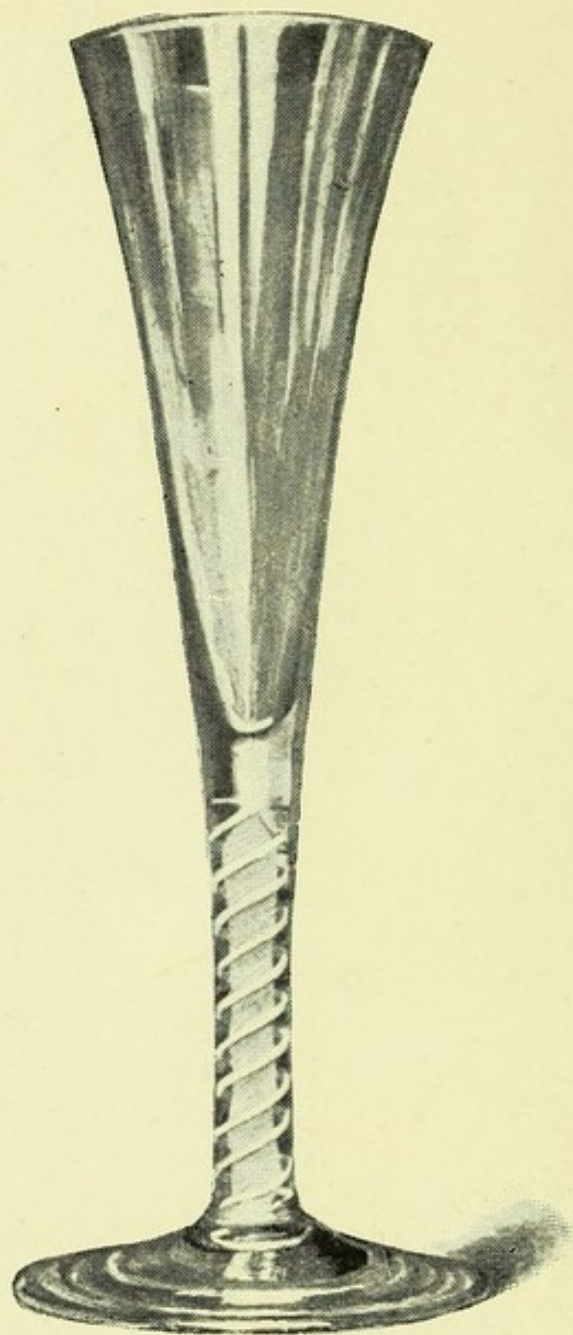


Fig. 57. Ale Glass, Opaque Twist, Low Countries; Plain Foot.
Height $7\frac{1}{2}$ in.

Fig. 54 resembles Fig. 53 in shape, but the stem is a plain one, and the foot is folded. The bowl of Fig. 55 is best described as funnel-shaped, and

a large tear is enclosed in the stem; these "tears" are invariably placed upside down, and conform more or less to the outline of the glass



Fig. 58. Ale Glass with Pressed Bowl; Plain Foot.
Height 7in.

they adorn. Figs. 53, 54, and 55 belong to the first half of the century; whilst Fig. 52 is of much later date—perhaps 1780, or thereabouts.

Fig. 56 may be termed a champagne glass by virtue of its superiority in every particular; it has a complex opaque twist and is of English origin.

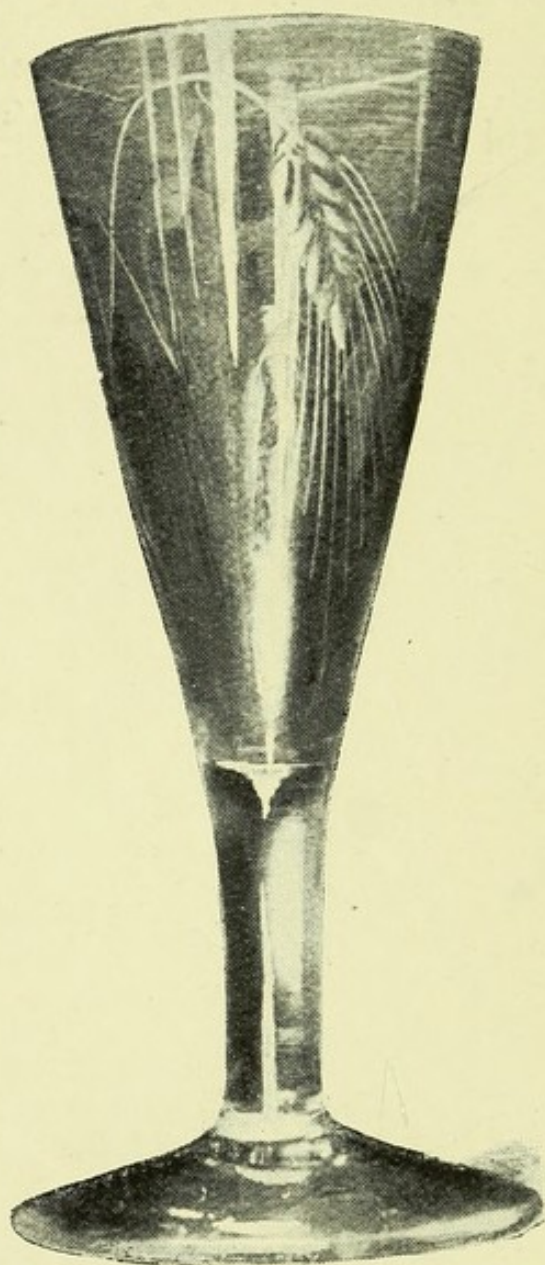


Fig. 59. Ale Glass engraved with Hops and Barley; Plain Foot.
Height 7in.

Fig. 57 is a foreign ale glass, and has not the brilliance and fire of the British productions.

Fig. 58 is a pressed ale glass, of the kind produced at the Bristol factory; it may be assigned to the last quarter of the century. Fig. 59 has



Fig. 60. Ale Glass engraved with Hops and Barley; Plain Foot.
Height 7in.

a funnel-shaped bowl, beautifully engraved with ears of barley on the one side and hops on the other. It closely resembles Fig. 55 in shape,

but has neither the tear nor the folded foot, both of which are usually early characteristics.

Fig. 60 is another finely-engraved ale glass, and a late example—that is, of towards the close of the century. As in the previous illustration, the bowl is engraved all the way round, the hops beginning where the barley-ears leave off.



CHAPTER VII.

18th Century Cordial-water and Firing-Glasses.

THE quaint little glasses which served in the olden days for the strong waters then so much in vogue should be attentively considered; they vary possibly more than any other kind of drinking-vessel, and embrace the air and opaque twists, as well as those examples devoid of ornamentation in the stem. A great number of these models were copies in miniature of the ordinary glasses dealt with in Chapter III., and were used alike in private house and in the public bar. They were to be obtained with comparative ease not many years ago, but diligent search is now needful if it is desired to acquire a representative collection of this quaint variety. In the early specimens the massively-fashioned stems are worthy of notice, and but few of them are to be found at the present time.

Interesting in the extreme are the "firing"-

glasses, which came into vogue about the middle of the century, and continue in use at the present day, though in a far less pleasing form. The short, wide-bowled glasses produced in so many varieties are spoken of as "Hogarth" glasses,

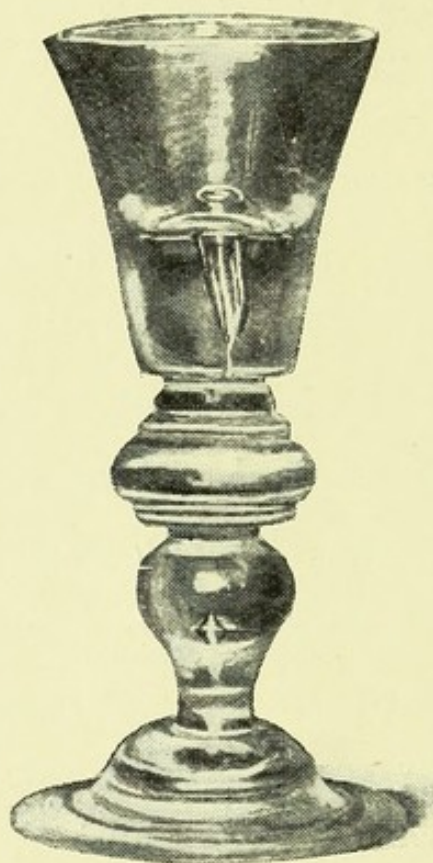


Fig. 61. Baluster-stem Cordial-water Glass; Domed and Folded Foot. Height 4 $\frac{1}{2}$ in.

being practically copies of the drinking-vessels seen in this celebrated painter's pictures.

Fig. 61 shows quite an unusual specimen. It is a copy in miniature of the huge baluster-stem glasses of the end of the seventeenth and commencement of the eighteenth centuries. This is

a very early example, probably of not later than 1700. The metal shows exceptional brilliancy; the tear seen in the upper portion of the glass pushes its way through the base of the bowl, finishing in a bubble, and thus lessening the



Fig. 62. Cordial-water Glass; Folded Foot.
Height $4\frac{1}{2}$ in.

capacity of the glass. Another feature is the domed and folded foot.

The fold in the feet of the old glasses is generally found on the under portion of the foot, and can be clearly appreciated by passing the fingers over the surface. On rare occasions only does the

fold manifest itself on the upper half of the foot. It is perhaps superfluous to mention that glasses like the one shown in Fig. 61 are scarce and valuable.

Fig. 62 shows a lovely little glass for strong waters, dating from the early years of the cen-

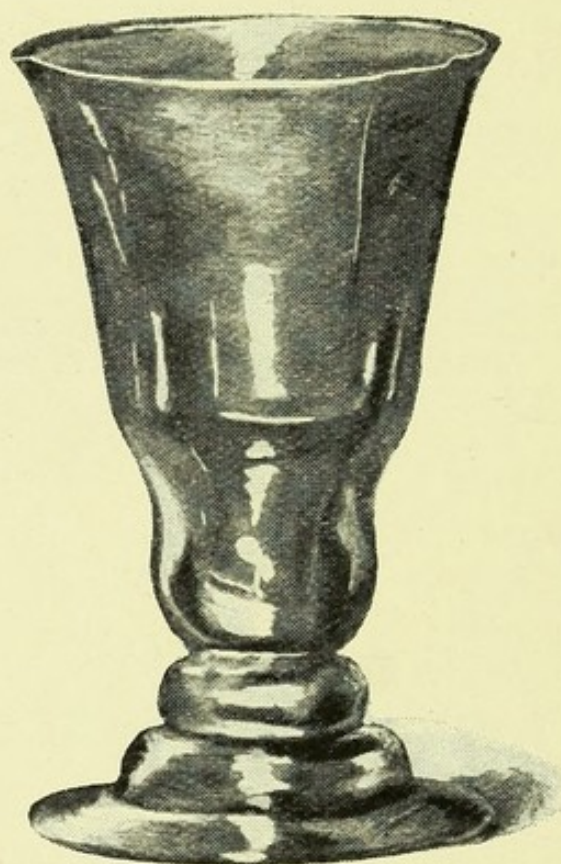


Fig. 63. "Hogarth" Cordial-water Glass; Domed Foot.
Height 4 $\frac{1}{4}$ in.

tury, and is once more a model on a small scale of the ordinary kitchen or household glass of the period.

Fig. 63 depicts a "Hogarth" glass, *circa* 1730 to 1740. It has a domed foot, and a heavy



Fig. 64. "Hogarth" Cordial-water Glass; Plain Foot.
Height 3in.



Fig. 65. Cordial-water Glass with Scalloped Foot.
Height 4½in.



moulding where the bowl joins the base. A wide bowl was in those days considered an advantage, as it allowed the liqueur to flow more freely around the mouth, and left the flavour longer there. Norfolk and Suffolk seem peculiarly favourable to the acquisition of "Hogarth"



Fig. 66. "Hogarth" Cordial-water Glass, with Domed and Folded Foot. Height $4\frac{1}{4}$ in.

glasses; indeed, a number of wine glasses of every description have in past years been brought to light all over the Eastern Counties.

Fig. 64 shows another of these very quaint glasses; it is quite small, measuring only 3 in. in height. Mr. Hartshorne illustrates a similar

glass in his book, and describes it as "probably unique."

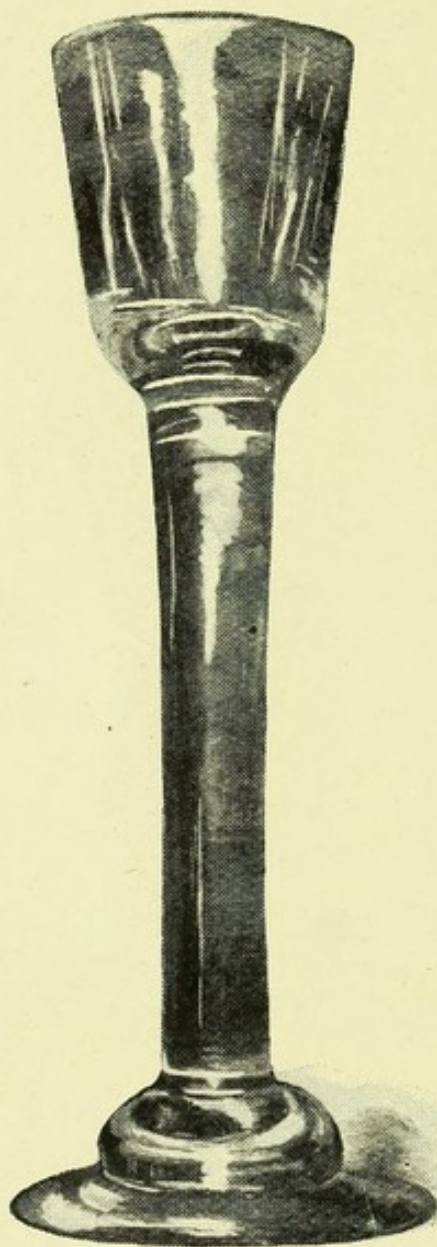


Fig. 67. Straight-sided Cordial-water Glass, with Domed Foot.
Height 7in.

Fig. 65 shows a curious feature in the foot, which is scalloped; in other respects it resembles in type Figs. 64 and 66. Fig. 66 is a

“ Hogarth ” glass of slightly bulkier proportions, characterised by a domed and folded foot.

Fig. 67 depicts a rare straight-sided glass, with a lengthy, narrow stem and high, domed foot. The bowl is very small, and was evidently in-

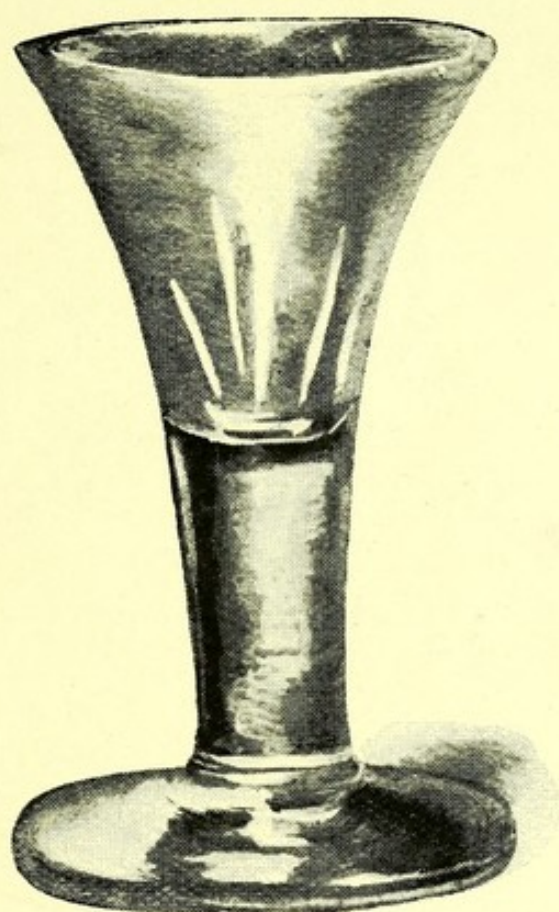


Fig. 68. “ Firing ”-glass ; Plain Foot. Height $4\frac{3}{4}$ in.

tended for the reception of the very strongest waters. Existing glasses of this type have sometimes opaque twists; these make the stems appear shorter than they actually are.

Fig. 68 is a firing-glass of the drawn form. The feet of all the firing-glasses are thick and

heavy—quite a necessary addition as protection against the severe knocking to which they were subjected when a toast was proposed. This custom of “firing” was most frequent at Freemasons’ lodges, the company present knocking their glasses simultaneously on the table at a



Fig. 69. “Firing”-glass, with Opaque Twist; Plain Foot.
Height 4½ in.

given signal; the noise produced was supposed to resemble the firing of a gun, hence the expression. The custom is still in vogue, and where suitable glasses are not procurable the “firing” is performed with the hand.

Fig. 69 shows another firing-glass, adorned

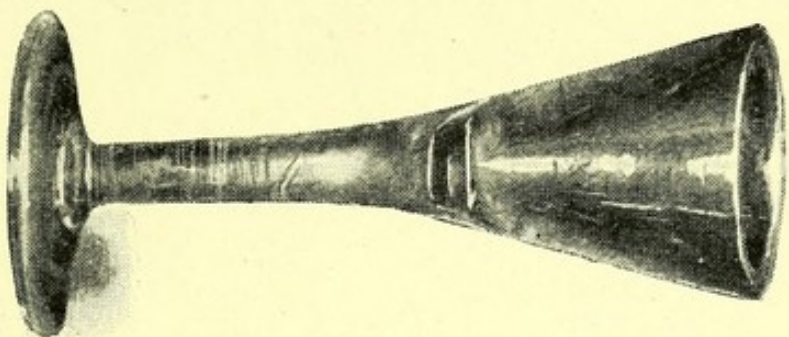


Fig. 70. Cordial-water Glass.
Height 4½ in.

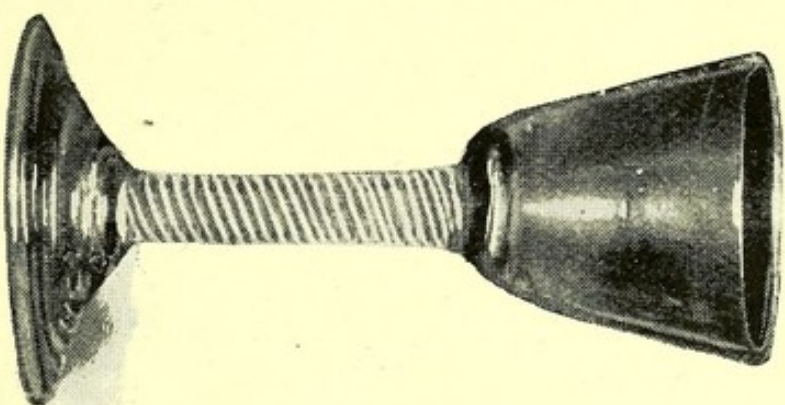


Fig. 71. Opaque-twist Cordial-
water Glass, from the Low
Countries. Height 4½ in.



with a wide, tape-like spiral in the stem. The glass is clumsy and heavy.

Fig. 70 belongs to the last years of the eighteenth century, and is very like the tall ale glasses, engraved or plain, that were used to such an extent at that period. Its measurement—



Fig. 72. Royal "Firing"-glass. Height 4in.

4 $\frac{1}{4}$ in.—seems peculiar to many of the cordial-water and firing glasses.

Fig. 71 hails from the Low Countries; the opaque twist in the stem is unquestionably foreign. The centre column graduates from the top downwards—an almost unfailing peculiarity

of the opaque spirals manufactured in the Low Countries.

Fig. 72 is a "Royal" firing-glass, engraved with the Prince of Wales's feathers and Royal motto. It came into the possession of its present owners from a family whose predecessors had been retainers to Royalty. The glass is probably not more than about sixty or seventy years old.





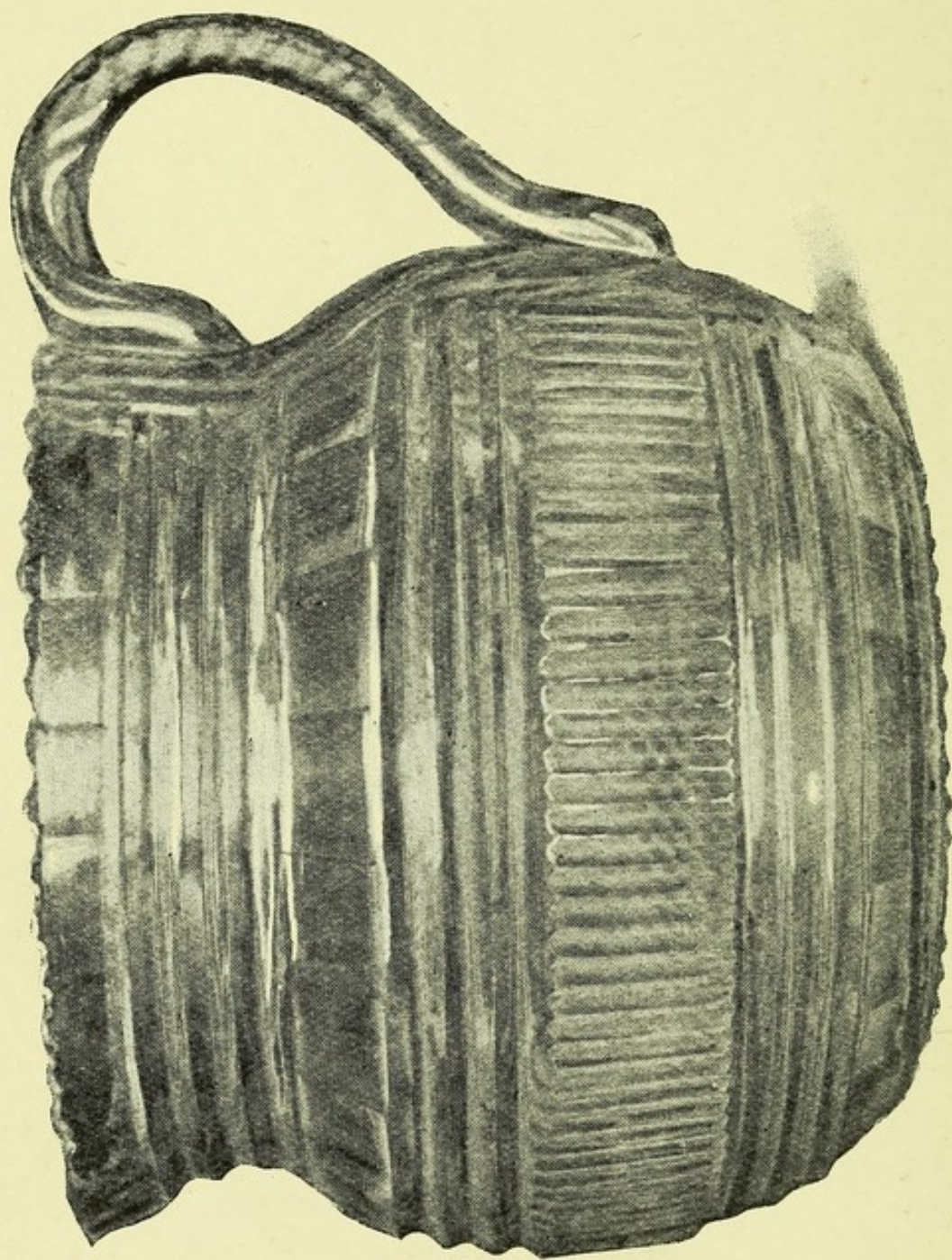


Fig. 73. Waterford Jug; very fine specimen. Height 6in.

CHAPTER VIII.

18th Century

Cut-Glass.

THE twentieth-century collector who is anxious to specialise in some particular direction will find plenty of scope for his artistic tastes among the very beautiful specimens of cut-glass produced during the eighteenth and nineteenth centuries by the English and Irish factories. - The artisans of Bohemia and Silesia were perhaps more successful at first than those of Great Britain; the latter, however, soon showed their foreign contemporaries what magnificent cut-glass they were capable of supplying when once the art had become firmly established. Some years after the Peace of Utrecht the quality of the English glass slowly and surely improved, reaching the zenith of its fame towards the end of the eighteenth century. The palm for super-excellence in the matter of cut-glass should perhaps be awarded to Ireland, her justly-

famous factories, established in the latter half of the eighteenth century at Cork, Dublin, Waterford, and Belfast, having left a lasting imprint of their skill in fashioning glassware of varied description. Londonderry, too, produced some



Fig. 74. Waterford Jug, "Hobnail" Cut. Height 5in.

specimens of cut-glass which are not to be despised; some few examples are incised with the name of the factory, and so afford additional interest. Waterford was the most celebrated of all the Irish factories; the glass from this warehouse exhibits a pale bluish tinge, which gives



Fig. 75. An English Cut-glass Jug of earlier date than the preceding examples. Height 9in.



it a character apart from the work of other firms. Waterford cut-glass is much sought after by collectors, fine pieces being of considerable value.

Fig. 73 is a beautiful specimen of Waterford's skill in cut-glass. The jug is an unusually fine one, although it is not so elaborately ornamented as Fig. 74. The colour of the glass is perceptibly blue, and is seen to advantage when the jug is placed in a strong light. Fig. 74 is also an authentic jug from the Waterford factory, exhibiting the light blue tinge mentioned above. The centre portion is "hobnail" cut, the pattern resembling, as the name implies, the soles of the hobnail boots worn by our working men.

Fig. 75 is older than the two preceding examples, and is believed to be of English workmanship. The colour of the glass is quite different from that of the Waterford specimens, and looks distinctly yellow by their side. The jug is deeply and lavishly cut, and is altogether a beautiful piece of work.

Fig. 76 shows a cut-glass bowl of very great merit. It is considerably older than the pieces previously illustrated, and the cutting is also

different, as can be clearly seen. It is shallower and much more spread out over the surface. It is difficult to state definitely the purpose for which these bowls were used; they may have served for punch, or, again, they may have been intended for salad. Specimens are occasionally

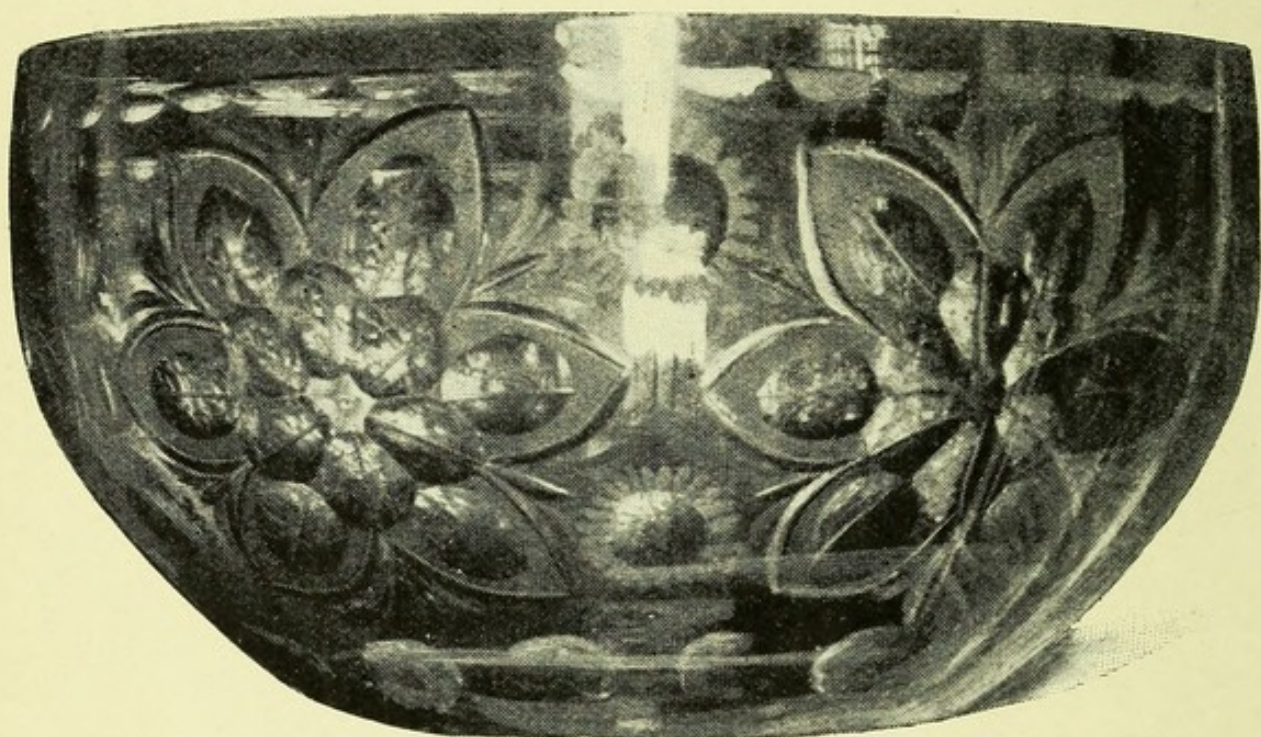


Fig. 76. Cut-glass Ornamental Bowl, known in the Low Countries as a *Crémier*. Height 5in.; diameter 8in.

met with in the Low Countries, where the people call them "*crémiers*."

Fig. 77 shows an exquisitely-cut trifle-bowl, later in date, but revealing the mellow tones seen in Fig. 75. It is profusely ornamented and substantial in build.

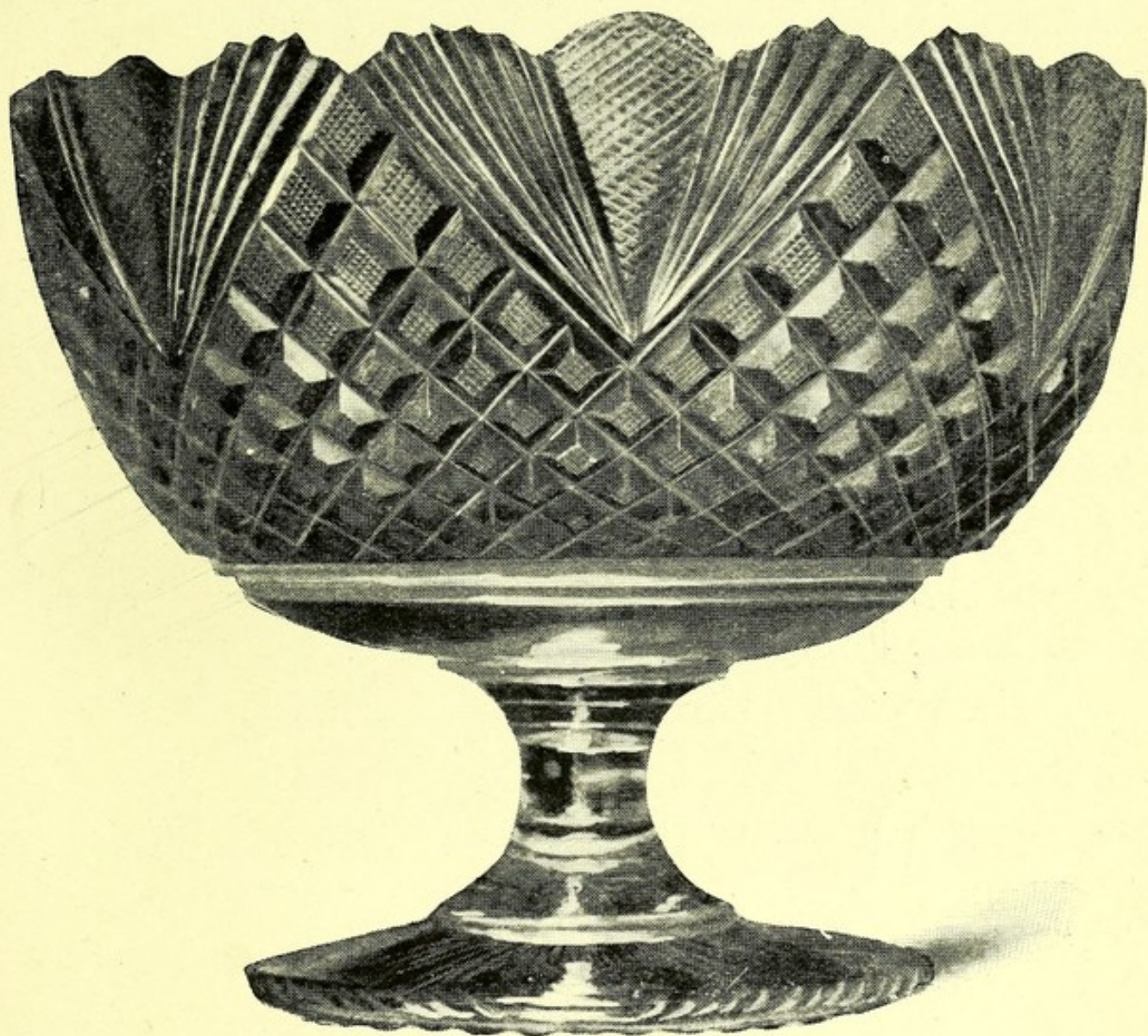


Fig. 77. Exquisite Cut-glass Trifle Bowl, very mellow in tone ;
Hobnail Cut. Height 7in. ; diameter 8 $\frac{3}{4}$ in.



The following is a description of two noteworthy pieces in the collection of Mr. Dacre :

Fig. 78 is a unique piece of glass, to hold tapers, and evidently made to match the tall, handsome glass candlesticks used in the old days. It is of Waterford make, has a decidedly bluish cast, and is very heavy. The star under the base runs out quite to the edge of the foot, which has a deep fold. The elongated bowl is well and deeply cut, the upper edge being just over $\frac{1}{4}$ in. in thickness. A pair of the candlesticks referred to, and undoubtedly of Waterford origin, are in the collection of a Woking resident. They are $11\frac{1}{4}$ in. high, have an exquisite spirally-cut candle receptacle, a finely hobnail-cut wide collar 7in. from the base, and beneath that is a bulbous stem, also finely hobnail-cut, the whole resting on a broad base, the cutting of the star of which extends almost to the edge. These candlesticks are seldom seen in fine condition.

Fig. 79 represents a piece of remarkably good Waterford glass, 8in. high, of great weight and beauty, with large star under the base. It has a hollow bulb stem, and a large collar $\frac{1}{2}$ in. thick. The bowl is very heavy at the bottom, then tapers to a thin upper edge, and is cut in the familiar

hobnail design. The light and colour in this piece, which was probably made for holding celery, are very fine. What a charm this



Fig. 78. Waterford Cut-glass Taper-holder.

Waterford glass must have given to an old well-polished mahogany dining-table, set with silver and Sheffield plate, wine-sliders, and fruit!

Of the larger pieces of cut-glass met with,



Fig. 79. Waterford Celery Glass.



mention must also be made of the tazzas, vases and covers, butter-pots with covers, and stands



Fig. 80. Flemish Cut Wine Glass, with Folded Foot.
Height $7\frac{1}{2}$ in.

that Waterford made ; while a very lovely medium-sized piece is the hobnail sugar-sifter ($4\frac{1}{2}$ in. high).

The tops and bases of these are hobnail-cut, while the central part is cut in spiral flutes.

Bristol also made cut-glass, and this is usually



Fig. 81. Cut Wine Glass of rather late date; Bowl decorated with Festoon; Plain Foot. Height 6 $\frac{3}{4}$ in.

differentiated from Waterford by its clear crystal-like colour and the depth of its cutting. Elsewhere (Chapter X.) we give other very fine

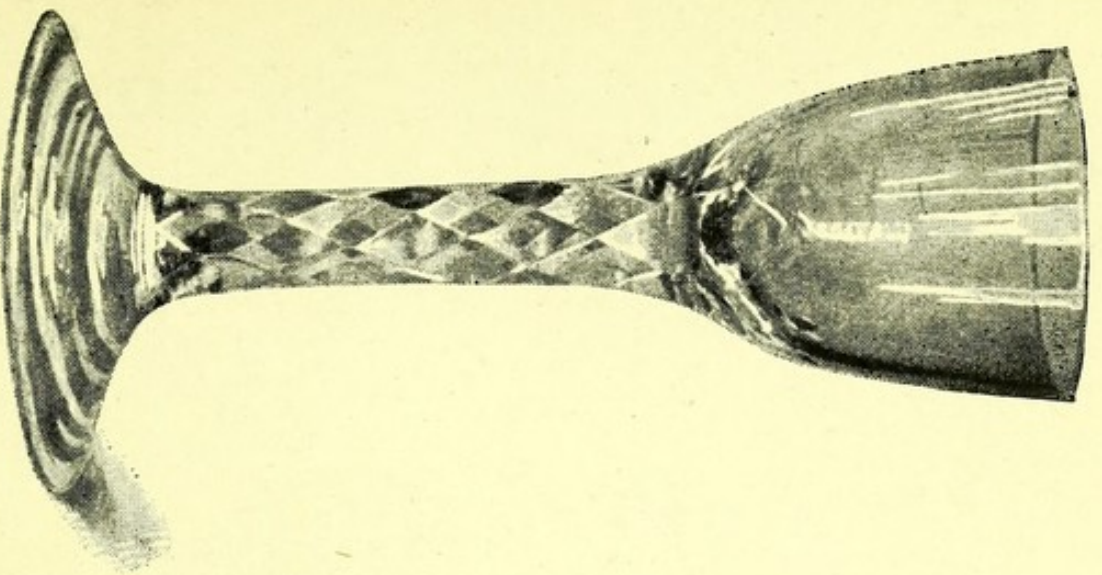


Fig. 83. Cut Wine Glass, with Faceted Stem; Folded Foot. Height 6½ in.

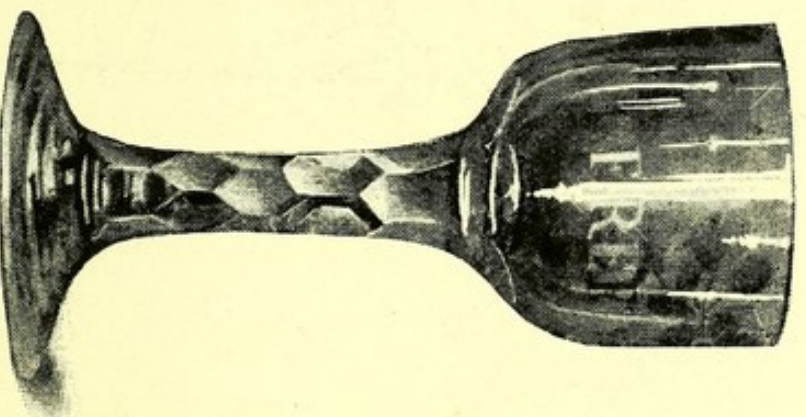


Fig. 82. Inscribed Cut Wine Glass, with Faceted Stem; Plain Foot. Height 4⅜ in.

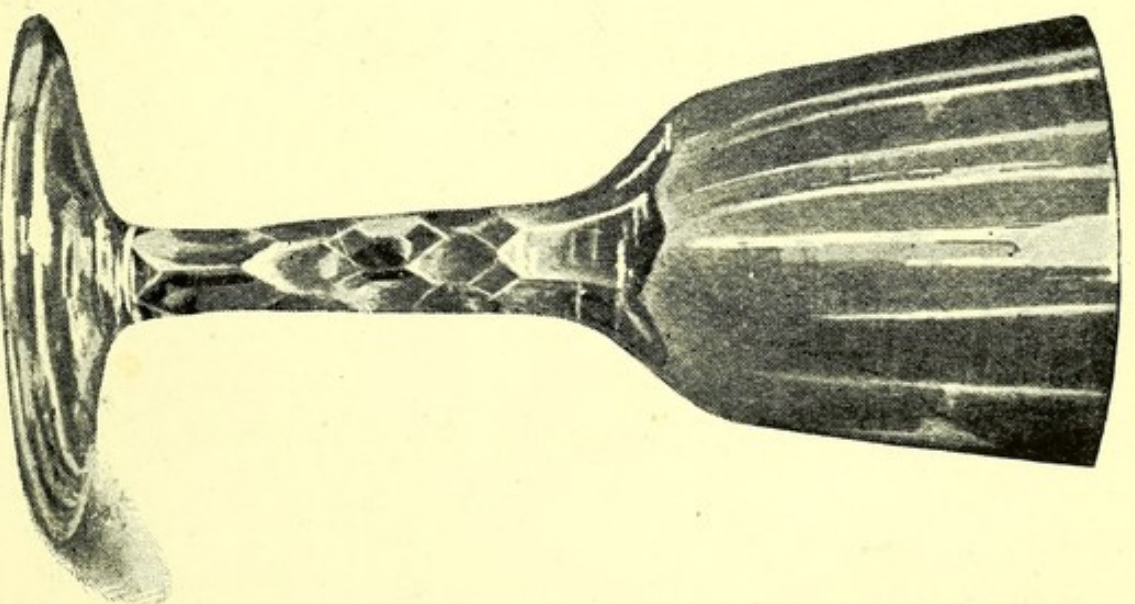


Fig. 84. Large Cut Wine Glass, showing Ogce Curve; Folded Foot. Height 6½ in.



examples of the products of that factory from the collection of Mr. H. C. Dacre, of Ilkley.

Fig. 80 represents one of a set of ten Flemish



Fig. 85. Cut Wine Glass, Bowl decorated with Incised Flowers and Foliage; Plain Foot. Height 6 $\frac{3}{4}$ in.

wine glasses. The Musée Plantin at Antwerp has a dated and engraved example like the one shown. These glasses have a folded foot, and

date back to about the year 1745. Fig. 81 is a late eighteenth-century wine glass cut about one-third of the way up the bowl, whilst the rim has delicately-incised stars encircling it.

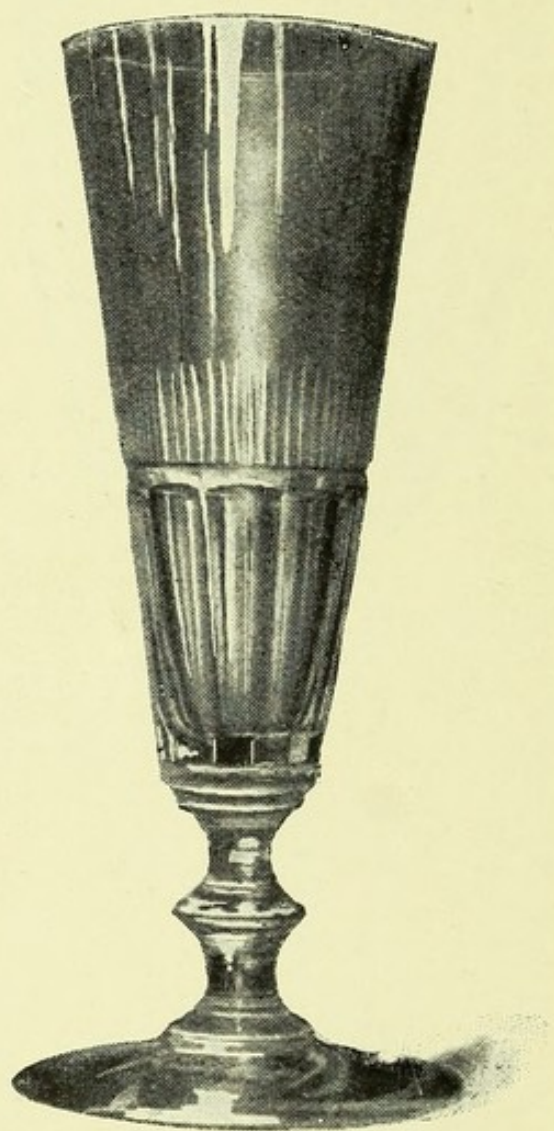


Fig. 86. Champagne Glass, Cut; Plain Foot. Height 6½ in.

Fig. 82, besides having the stem faceted, is incised on the bowl with the words "Free and Easy." No doubt such glasses were used by social clubs in the time of the Georges. Fig. 83

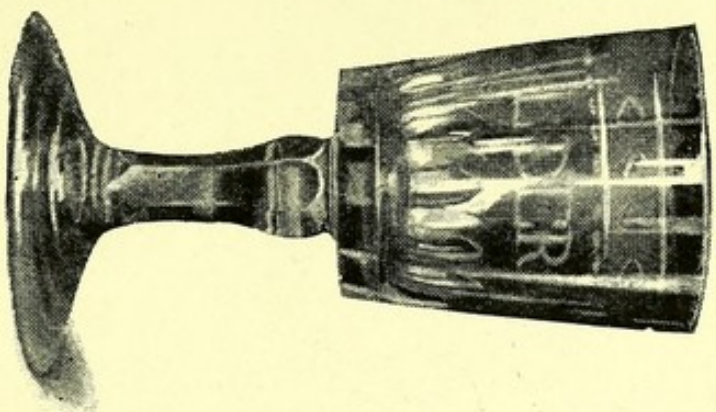


Fig. 87. Irish Inscribed Liqueur
Glass; Plain Foot. Height 4in.



Fig. 88. Irish Liqueur Glass;
Plain Foot. Height 3½ in.

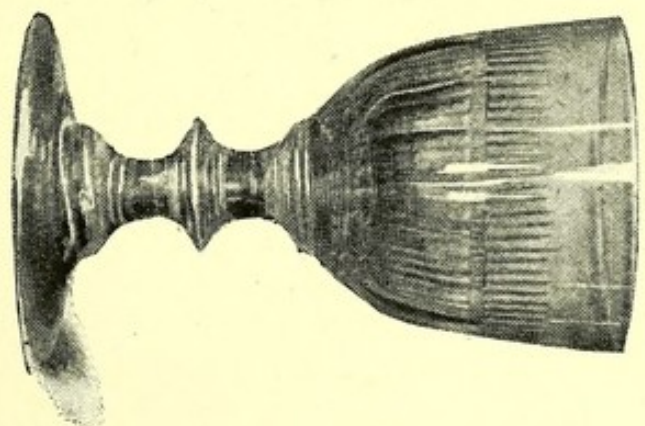


Fig. 89. Pretty Cut Liqueur Glass
Plain Foot. Height 3½ in.





is a straight-sided wine glass with faceted stem, and Fig. 84 is more capacious, the bowl taking the much-admired ogee curve.



Fig. 90. Cut Ale or Champagne Glass; Plain Foot.
Height 6½ in.

In Fig 85 the stem is plain, the cutting taking the form of sprays of flowers and foliage on either side of the bowl.

Fig. 86 illustrates a gracefully-designed cut ale

or champagne glass belonging to the early years of the nineteenth century.

Fig. 87 takes us back to Ireland; it shows an attractive little liqueur glass with the name of the factory—Londonderry—cut into the bowl. Fig. 88 also is an Irish liqueur glass, the ornamentations being shamrocks and stars. Fig. 89 depicts an exceedingly pretty little glass of beautiful-quality metal.

Fig. 90 is for ale or champagne, the bowl being ornamented with sprays of foliage and undulating festoons.

Fig. 91 shows what is usually called a finger-bowl. In olden times such utensils were termed "wine-coolers." The mahogany wine-coolers, so called, with their brass fittings and handles, were in reality nothing more than wash-up tubs for cleansing the knives, forks, and plates. Wine-coolers proper were supplied to each guest to enable him to rinse out his glass prior to refilling it with wine of another kind. The lip was intended as a support for the glass, and prevented it from falling into the bowl. A cut-glass salt-cellar is seen in Fig. 92; it forms one of a set, and shows the popularity of glass table equipments.

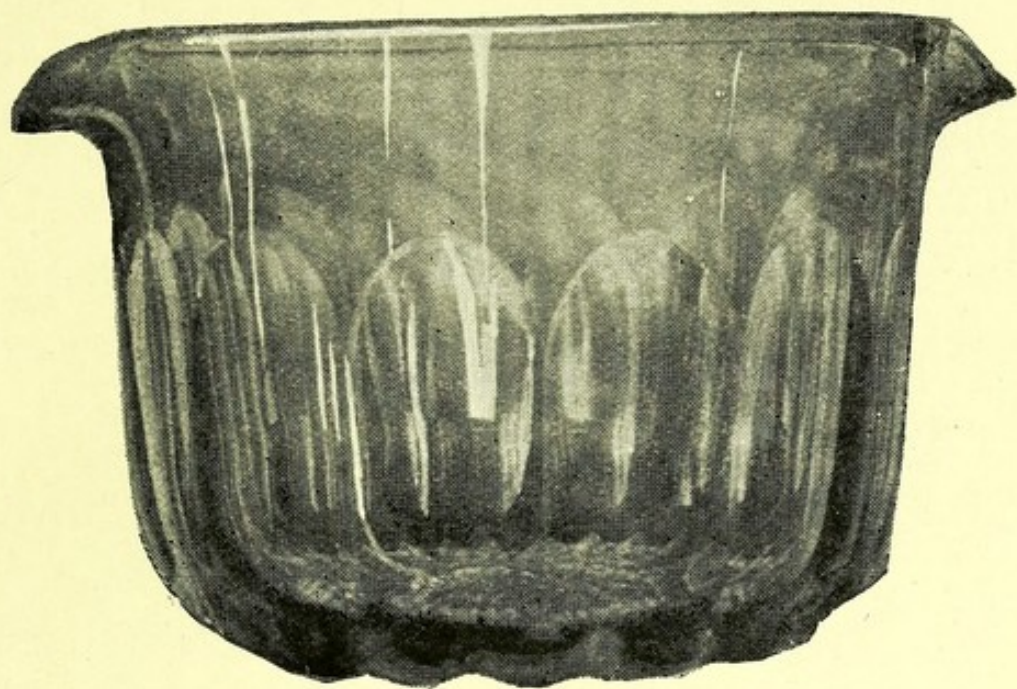


Fig. 91. Finger-Bowl or Wine-Cooler.
Height $3\frac{3}{4}$ in.

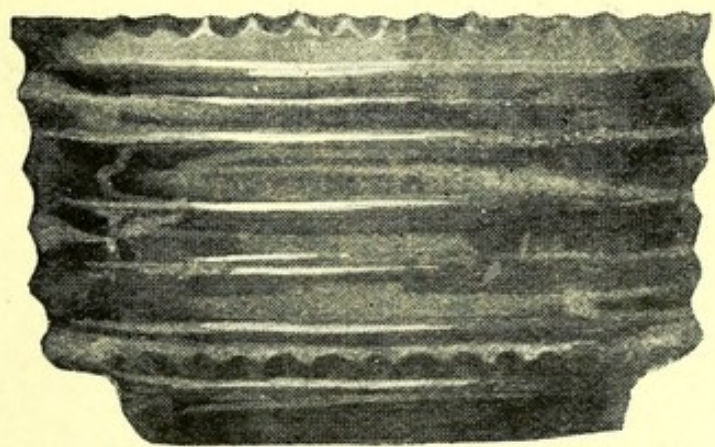


Fig. 92. Cut Salt-cellar. Height $2\frac{1}{2}$ in.



Very interesting, too, are some of the nineteenth-century cut wine glasses, especially those having the elegantly-twisted latticinio threads in the stem. These stand about $5\frac{1}{2}$ in. high and have a diameter of $2\frac{3}{4}$ in. Another product of about the same date is the thistle-shaped wine glass, which

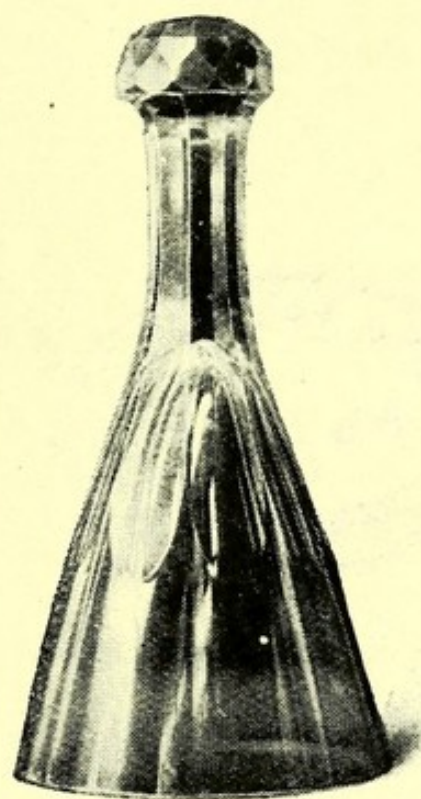


Fig. 93. Cut Coaching-glass. Height $4\frac{1}{2}$ in.

is both cut and engraved, and which belongs to the first half of the century. Such glasses are the same height as the threaded-stem ones just referred to, but have a slightly greater diameter ($3\frac{1}{8}$ in.).

Mention may here be made of the curious old

cut-glasses known as coaching-glasses (Fig. 93). They consisted of a bowl and stem only, the foot being dispensed with. When thirsty travellers halted for refreshment at the wayside inn, wine was brought out and placed on a tray surrounded by these odd little glasses turned, naturally, upside down. The wine was hastily swallowed, and the glass returned to its position on the tray. Very few are to be found now.



CHAPTER IX.

Inscribed Glasses.

As far as possible our subject has been discussed with some regard to chronological sequence. To do so with absolute exactitude is manifestly impossible, the products of one period so overlapping those of the next as to render strict chronological order quite out of the question. There are occasions, too, when the products of a particular factory or factories, as in the case of cut-glass and again with Bristol glass, are of sufficient importance to merit a chapter to themselves. Similarly with the historic glasses bearing inscriptions in the form of portraits, mottoes, emblems, many of which reflect the stirring times through which the country passed. It does not, of course, follow that a glass with a memento of the Jacobite or other movement was a contemporary production; on the contrary, there are a very large number of such that are mere memorials of an anterior epoch in history that

for political or historical purposes it was thought desirable to keep prominently before the public.

In dealing, therefore, with the inscribed glasses of our forefathers, we regard them not only from the point of view of antiquarian interest, but also from that of their historic associations. Just as the collector of pottery and porcelain appraises more highly those pieces which carry inscriptions, so it is with the glass-collector, and therefore inscribed pieces may be said to have a dual value. Unfortunately, comparatively few specimens have survived to this day, and there is little chance of the prospective collector alighting on the rarer pieces, except by great good fortune. Doubtless in some of the historic houses of this country there lie concealed many inscribed rarities destined some day to be brought to light and to astonish the world of collectors. In fact, one such *trouvaille* was discovered about two years ago at Oxburgh Hall, the historic residence of Sir Henry Bedingfeld, that has often been the subject of literary comment. No fewer than eleven Jacobite glasses were there found, and one at least—a Pretender glass—of especial interest on account of the inscription it bears being quite different from any of those already known to

exist. The whole of the Oxburgh Hall "find" are now on loan at the Victoria and Albert Museum, and are worth a journey to see and to ponder over. They serve as object-lessons to the prospective collector, for though he may not test their "ring," he can see the lines on which they are built, he can judge of the colour of the metal, and admire the beauty of the stem-twists. Thus can he take away with him a mental picture of those rare products which cannot fail to stand him in good stead when he has cunningly placed before him one or other of the forgeries, good, bad, and indifferent, that beset his path at the present time.

Reference has already been made to the Pretender glass find at Oxburgh, which is probably the most interesting of the kind that has been unearthed. The inscription on it is as follows :—

Charles y^e Great y^e Brave the just and good,
Brittania's Prince y^e noblest of her Bld,
Thy glorious Feats y^e world may Pro^m,
Brittania's Glory and Brittane Shame.

Though as verse it leaves much to be desired, it invests the glass on which it is found with considerable historic and intrinsic value.

The Sir Watkin glass referred to on p. 169 may be passed over with just this allusion. There is, however, another glass in the Bedingfeld Collection which calls for more than passing mention. I refer to the one with the blundered Latin inscription :—

Fari quæ sentio.

Prosperity to Houghton.

Evidently it is a commemorative one, and the Houghton alluded to is the seat of the Walpoles in Norfolk. But why the blundered motto? The family motto of the Walpoles, like those of other families, has many variants, but none that are ungrammatical nonsense. Still, in the seventeenth and eighteenth centuries those responsible for the inscriptions on both glass and pottery were not as particular in respect of spelling, &c., as one might reasonably expect them to be. Anyhow, blundered or not, the glass is of great interest and not a little value.

Of all the inscribed glasses, those serving as mementoes of the Jacobite cause (Figs. 94 to 97) are historically the most interesting, as they are commercially the most valuable. Quite a tragedy surrounds the few glasses that are still



Fig. 94. Front and back of a Knopped Glass Goblet engraved with a portrait of Charles Edward, the Young Pretender; middle of the 18th Century.

(From the Schreiber Collection, Victoria and Albert Museum.)



left to us from the wreck of the Jacobite cause. A peculiar interest attaches to these romantic and historical relics, handled—who can tell?—by many a famous politician of the day. The old, old story of a lost crown, a fallen dignity, and subsequent disgrace has a pathos all its own, although we know full well that James II. thoroughly deserved his loss, and that his son and grandson were not all that prospective kings should be. The Old Pretender was born in 1688, at a critical period of his father's reign; his mother was Mary of Modena, James's second wife. So iniquitous was the King's rule about this time that the birth of a son and heir to the throne stirred up the anger of the people, and they loudly declared that the infant Prince was not the child of Royal parents. The subsequent flight of the Queen-mother to France, where the King joined her later, is too well known to need to be dwelt upon here. The actual interest as far as the glasses are concerned begins with the Old Pretender's first attempt to recover the Crown in the year 1715. Glasses in his honour are unfortunately out of the reach of collectors. The British Museum possesses an ogee glass referring to the Old Pretender; it has an opaque twist and is

engraved with the words *Cognoscunt me mei* and *Premium Virtutis*. A full-faced portrait is also seen on the bowl.

A few fortunate families of ancient pedigree

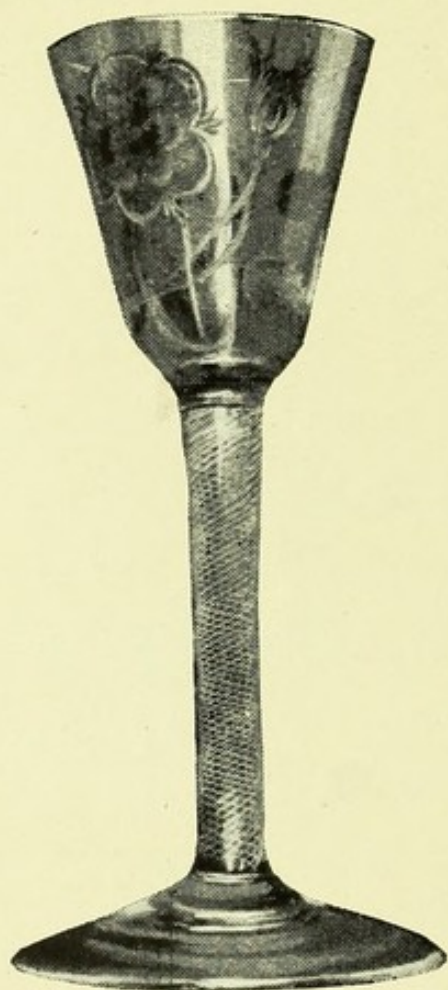


Fig. 95. Jacobite Air-twisted Wine Glass, engraved with the rose and two birds, and inscribed "Redeat." A star is also cut into the bowl on the opposite side. Height 5½ in.

can lay claim to owning Old Pretender glasses inscribed with verses of patriotic songs, and another example has been traced to Boulogne. Glasses in memory of Bonnie Prince Charlie, the Young Pretender (Fig. 94), are much more

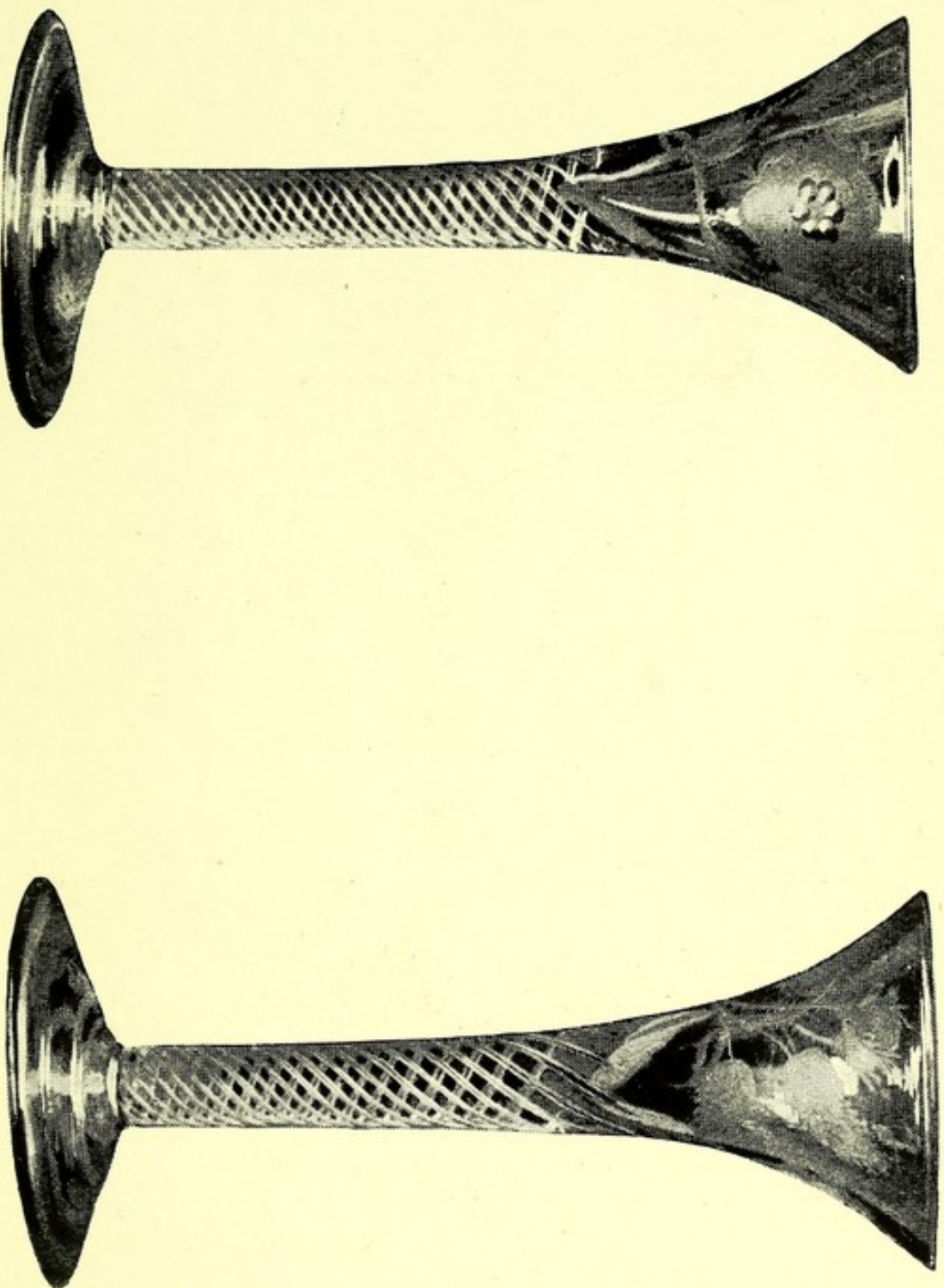


Fig. 96. Pair of "Fiat" Glasses engraved with a rose and two rosebuds.
(Schweizer Collection. Victoria and Albert Museum.)



numerous, and even now additional specimens may one day be discovered, for no small number of them must have been produced. The Jacobite glasses are recognised by certain emblems and words appearing on their bowls, and in rare cases on their feet. The oak-leaf, the thistle, and the star were all typical of the cause which ended so disastrously for the ill-fated Stuart line. The words "Redeat" (Fig. 95), "Fiat" (Fig. 96), and "Radiat" are seen on the bowls in conjunction with one or more of the emblems and mottoes.

The great Jacobite club of the period, known as the Cycle Club, which gathered so many adherents into its fold, held secret meetings at regular intervals to promote the welfare of the cause and to drink to the King "over the water." Founded by a Sir Watkin Wynn, this club lingered on till well into the latter half of the nineteenth century, but it was then purely a social affair. Glasses inscribed in honour of the founder were in vogue; indeed, in the Bedingfeld "find," now at the Victoria and Albert Museum, is one that bears the following couplet:—

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

The fascination of possessing Jacobite glasses is intensified when it is remembered that to have owned such objects at the time they were so much in vogue would have been little short of treason ; no wonder they were kept hidden away from prying eyes. Fig. 95 shows an air-twisted wine glass $5\frac{1}{2}$ in. in height, with a very fine thread-like spiral. The word " Redeat " appears engraved on the bowl, and near to it is seen an incised star. The reverse side is filled up with the heraldic rose of Stuart and two buds. It is evident that a set of at least six of these glasses was at one time in existence, and, of the six, five are in private hands. The five were all obtained simultaneously, and came from a private collection ; but hitherto all attempts to trace their actual source have failed. Mr. Albert Hartshorne owns one of the five. Three other interesting examples of Jacobite glasses are also described and illustrated in Mr. Hartshorne's great work. One is engraved with the rose and two buds (Fig. 94), and bears a portrait in profile of the Young Pretender ; another shows the thistle, and, in addition, bears the mystic word " Fiat " (Fig. 96). Of equal interest is the last of the trio, bearing the Prince of Wales's feathers, the Royal arms, and



Fig. 97. Knopped Glass Goblet with rose and two rosebuds,
and oak-leaf at back.

(Schreiber Collection, Victoria and Albert Museum.)



in large letters the word "Radiat"—again an air-twisted specimen.

Opposition glasses in favour of King George are sometimes met with, but they can never have the romance and pathos associated with the Jacobite relics. Commemoration glasses must always be interesting, serving, as they do, to mark



Fig. 98. Prince of Orange Tumbler. Height $3\frac{1}{2}$ in.

great events, or even epochs, in history, or the march of progress in trade and science. One commemoration tumbler (Fig. 98) takes us back in thought to the English Revolution, and recalls to the mind troublous times. It is a Williamite glass, to the glory and fame of the Prince of Orange, and is richly

enamelled in fine colours. It represents the King crossing the River Boyne ; he is on horseback and holds in his hand a drawn sword. He is pictured with a blue coat and red breeches, and he rides a reddish-brown horse, whilst sprays of bright-hued flowers flank him on either side. Opposite occur the words " Vivat Oranie " in conspicuous white-enamelled lettering. As the battle of the Boyne was fought in 1690, the glass must be one of the earliest of the Williamite series, though hardly so early as the date above mentioned. Spiral glasses in honour of William III. are occasionally found, the oldest of them being ornamented with engraving representing the King crossing the Boyne on horseback.

If not quite as important as the Oxburgh Hall set of Jacobite glasses, that at Chastleton Manor, in Oxfordshire, is, nevertheless, of great historic interest. There the Jacobite glasses number eleven, as in the first-named collection, but they are accompanied by a pair of Fiat decanters (Fig. 99). The decanters are decorated with a spray of roses, a compass pointing to a star, and have the word " Fiat " cut upon them ; the liqueur glasses have only the roses. Mr. Henry

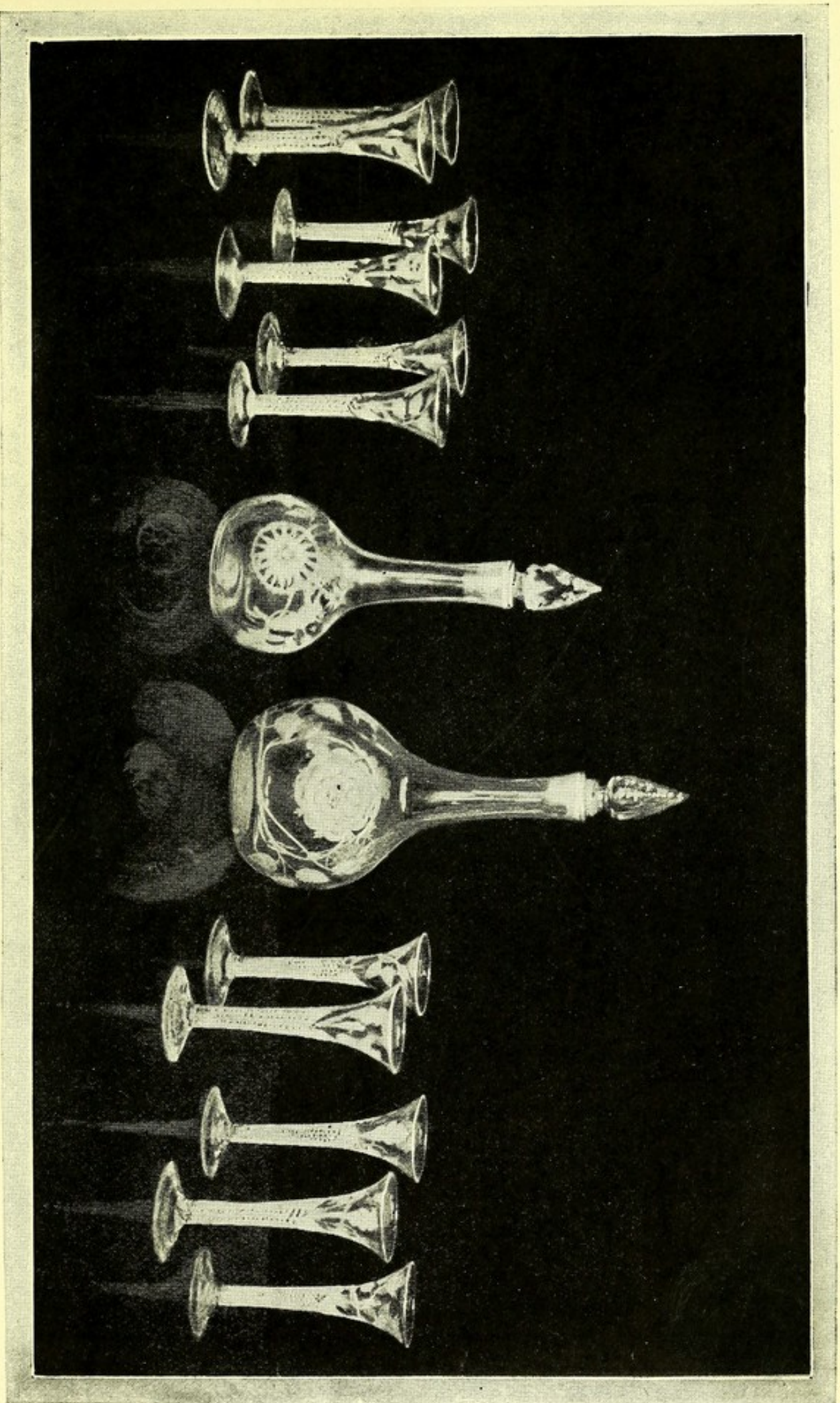


Fig. 99. A fine series of Jacobean Decanters and Glasses from Chastleton House.



Jones, a former owner of Chastleton, was an ardent Jacobite and a member of the Gloucestershire Jacobite Club. Tradition says that this glass was manufactured at Derby by Venetian workmen.



Fig. 100. Nelson's own Glass. Height $4\frac{1}{3}$ in.
(From the British Museum Collection.)

As in pottery, so in glass, naval heroes' names are perpetuated. There is, for instance, a glass in memory of Admiral Hawke's signal defeat of the French off the coast of Brittany in Quiberon Bay, November 20th, 1759; it bears the inscription "Success to the British Fleet." Other great naval leaders had glasses to their glory and

honour, and who is not acquainted with those examples adorned with Nelson's flagship the "Victory," with his portrait, and, again, with his funeral car? In a different category, however, is the little glass shown at Fig. 100, and inscribed with the letter N in a cursive character. It was one used by the great Admiral himself, and now rests as a treasure in the British Museum. Admiral Keppel, too, had his worshippers, who showed their appreciation of his acquittal in 1779 by glasses engraved with his name and portrait. Among the military celebrities who served their country in troublous times Wellington's name stands first and foremost, and he has not been forgotten by a grateful nation.

Important commercial events are also commemorated on glass just as they were on pottery—the building of the bridge across the Wear, for example. One event that is thus commemorated on glass—an ogee one with cut stem—is in connection with a manufacturing centre in the North of England. The inscription runs "Up to Sowerby Bridge, 1758," and serves to mark the date of some excellent improvements in the navigation of the River Calder for commercial pur-

poses. A golden fleece and anchor and crests are also displayed on the bowl. Many, too, were the glasses inscribed with short sentences bearing on

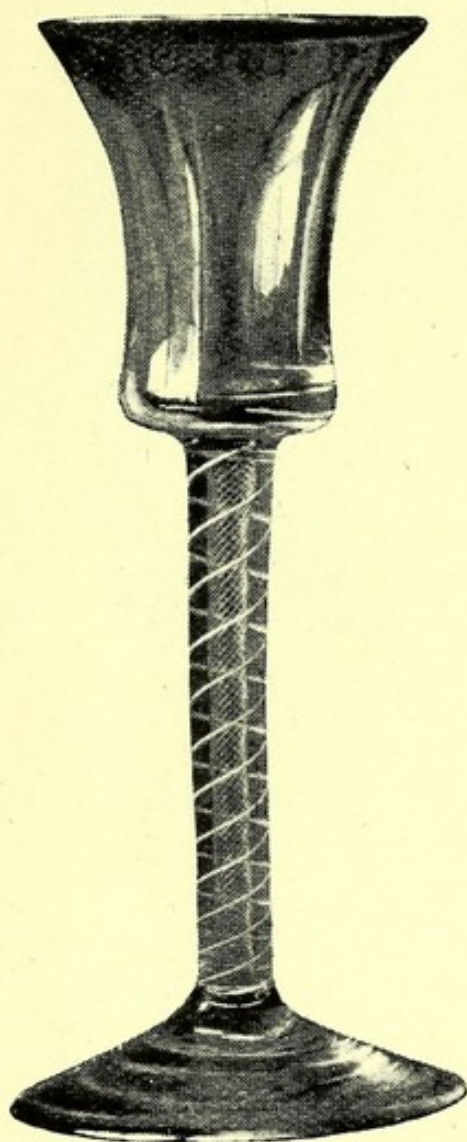


Fig. 101. Wine Glass inscribed "Sir I Pole for Ever."
Height 6½ in.
(From the British Museum Collection.)

elections, political disputes, and unjust taxation. Fig. 101 represents a glass belonging to the first-mentioned subject, and has reference to a Parlia-

mentary candidate—Sir I. Pole, the glass bearing the inscription “SIR I POLE FOR EVER.” Another glass, evidently for cider, bears the written protest of the farmer in the words “No excise.” Yet



Fig. 102. Glass inscribed “J. Padwick Dean.” Height 6½ in.
(From the British Museum Collection.)

another is commemorative of some especial event : “Success to trade and navigation.” This inscription is found on wine glasses that were made at the time the Yorkshire Aire and Calder Canal was

opened. Then there are glasses on which are inscribed what appear to be just the names of ordinary individuals, here again following the example of the potter. Fig. 102 is one such from the British Museum Collection.

In conclusion, I would add a further caution to the buyer to beware of copies of the genuine objects. Old glasses have been used in some instances to engrave upon and to inscribe, and the "fakers" have, sad to say, met with considerable success; so the collector must take every precaution to avoid being deceived.



CHAPTER X.

18th Century

Sweetmeat Glasses.

THE menu of bygone days was hardly complete without the addition of sweet dishes, and for these delectables specially-designed glasses were provided. The principal ones were much like the short baluster-stem champagne glasses dealt with elsewhere. The sweetmeat glasses were naturally thicker and heavier, and are, therefore, easily distinguished from them. An interesting tradition attaches to these rare and curious sweetmeat glasses. They stood, it is said, on a specially-constructed glass centre-piece (Fig. 103), which matched as far as possible the specimens that were disposed thereon. The centre-piece had a flat, circular top, with a protecting rim round, so that the glasses could not fall off. The heavy stem and the domed and folded foot were quite in keeping with the sweetmeat glass, which was placed in the centre of the stand and called the

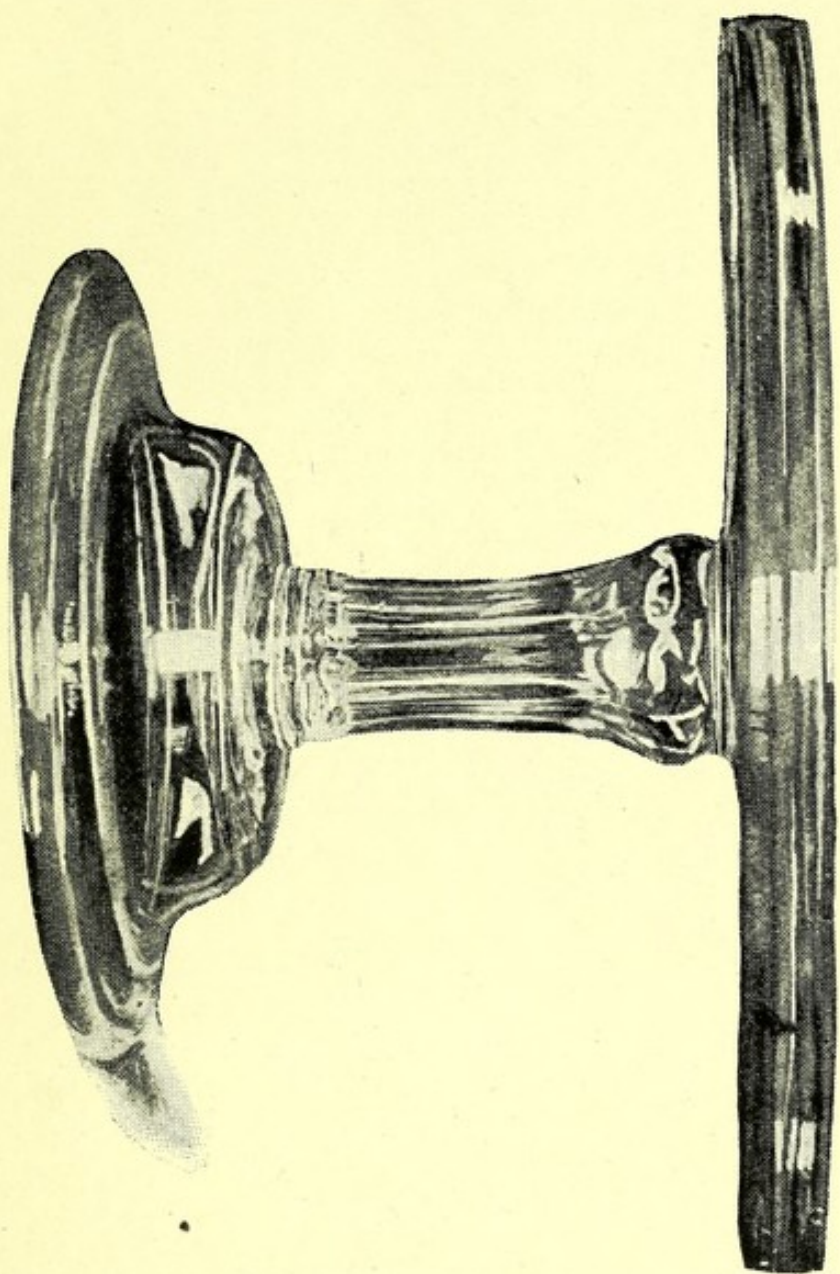


Fig. 103. Glass Stand. Height 5in.; diameter 8in.
(The property of Mrs. W. E. Baylie.)



“captain” or “master” glass. The “captain” was surrounded by other quite small glasses. These did not necessarily exhibit the same characteristics. Specimens such as Figs. 107, 108,

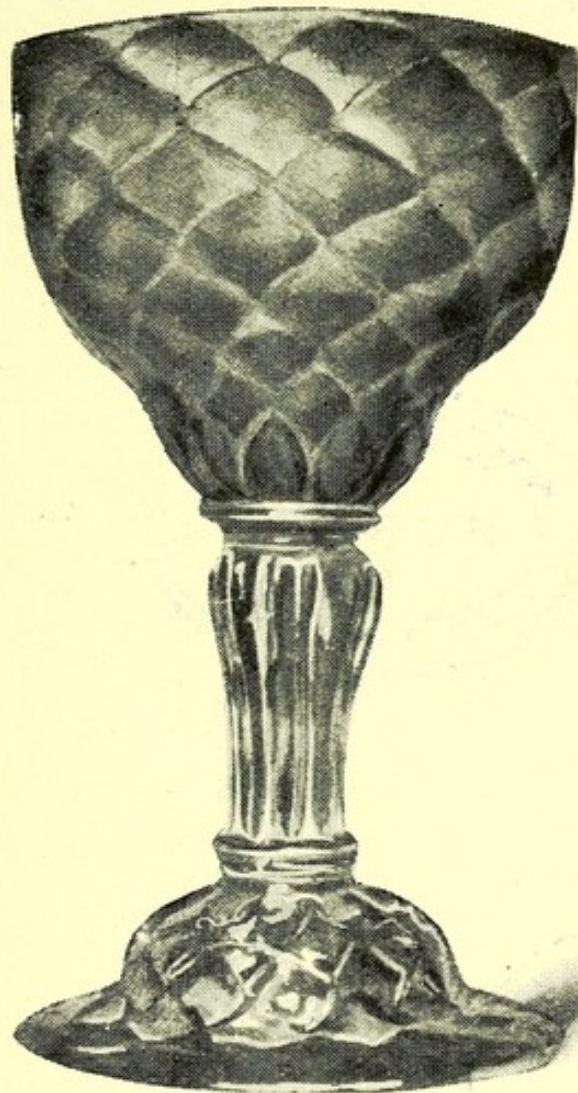


Fig. 104. Master Glass, or “Captain.” Height 6½ in.

and 109 might well have answered the purpose. These sweetmeat-stands and master glasses continued to be used well into the nineteenth century by those who were fortunate enough to have

preserved these interesting products. Very few stands are to be met with at the present time, and the precise nature of the smailer glasses

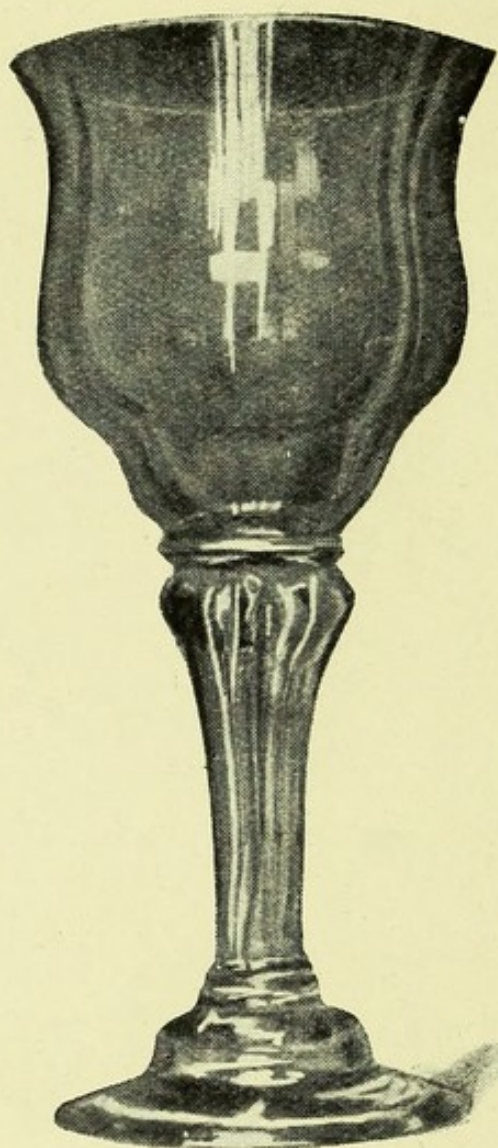


Fig. 105. Master Glass, or "Captain." Height 6½in.

which filled up the remaining space does not seem evident. The glass centre-piece seen in Fig. 103 was courteously lent to the writer by its fortunate possessor for the express purpose of making the

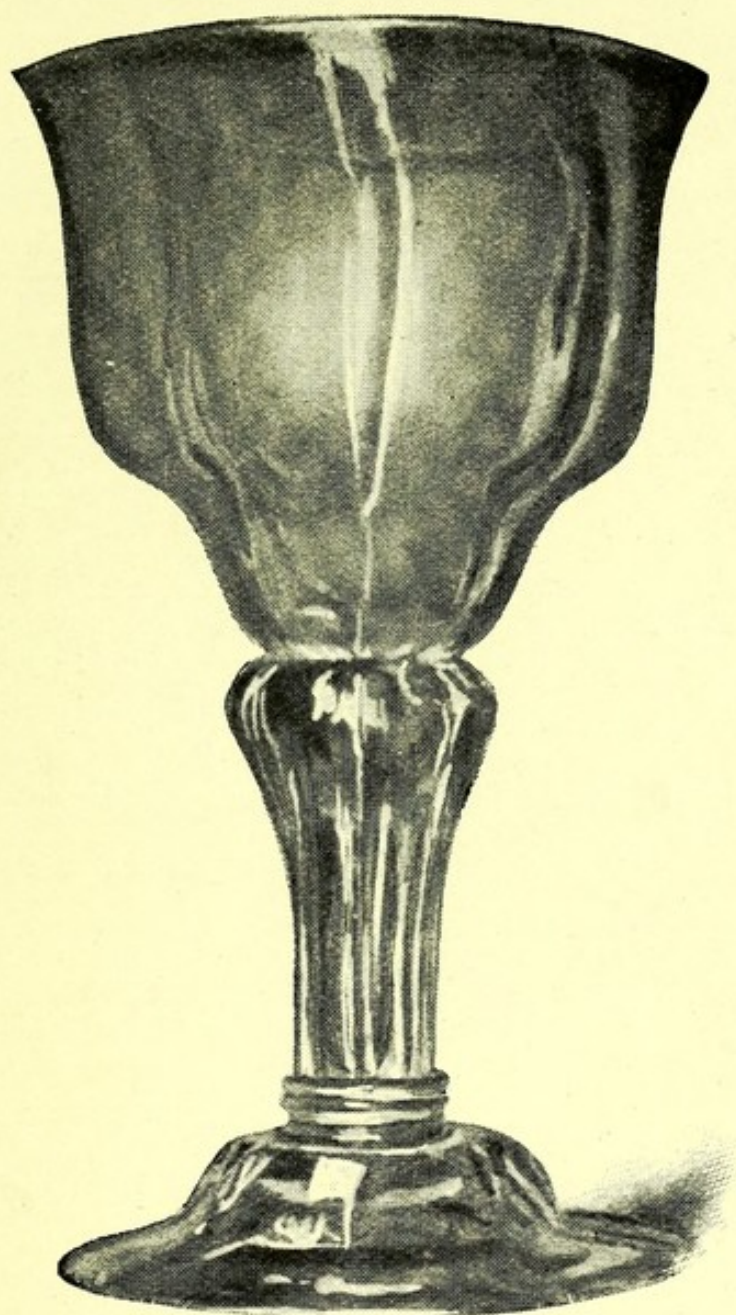


Fig. 106. Master Glass, or "Captain," with Domed Foot.
Height $7\frac{1}{2}$ in.



details of this short chapter more interesting and complete.

Three illustrations of master glasses (Figs. 104, 105, and 106) are also included, and it will be observed that the stems of two out of the three coincide with that of the centre-piece itself. The feet of the "captains" were small in proportion to



Fig. 107. Sweetmeat Glass. Height $3\frac{1}{2}$ in.

the size of the glass. This was doubtless intentional—that sufficient space might be left for the remaining specimens to encircle it. Fig. 104 has a pressed bowl; the domed foot is similarly treated. The stem has the appearance of being cut; in reality, it is deeply and sharply pressed. A collar is fixed beneath the bowl. Fig. 105 closely

resembles the stand. It has also a collar, and the stem is like that of the first-mentioned glass. Fig. 106 is larger and heavier, and is minus the collar seen in the two other examples.



Fig. 108. Pressed Sweetmeat Glass. Height 5½ in.

Fig. 107 is a small sweetmeat glass, with heavy cut base. The bowl, too, is cut, and the edge serrated. Fig. 108 varies in the nature of the bowl, which is funnel-shaped, whilst the flutes are cut deeply a portion of the way up. Fig. 109 represents another variety of sweetmeat glass.

This is pressed in much the same manner as the "captains," and suggests to the mind that it actually stood round the master glasses on the stand.

Fig. 110 represents an olive glass of Bristol make. It is $7\frac{1}{2}$ in. high, with moulded foot and

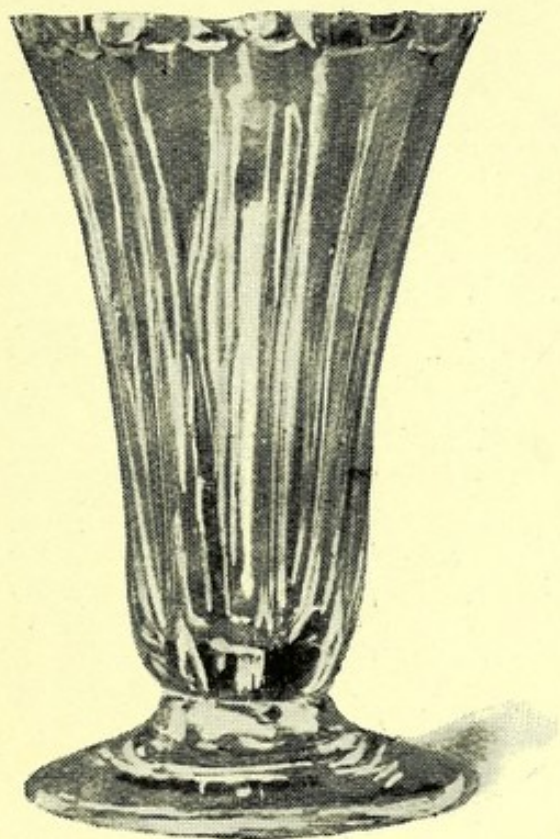


Fig. 109. Pressed Sweetmeat Glass. Height 5in.

hollow stem, both being heavily ornamented with drawn glass. The bowl is ogee-shaped, beautifully cut, and has an ornamented edge. These glasses are sometimes called comfit glasses, though erroneously. The comfit dish is much more like one of the old salt-cellars, and there are small

plates to match. These olive glasses are certainly scarce, and worth buying at a rather high price. The one illustrated is from Mr. Dacre's collection.

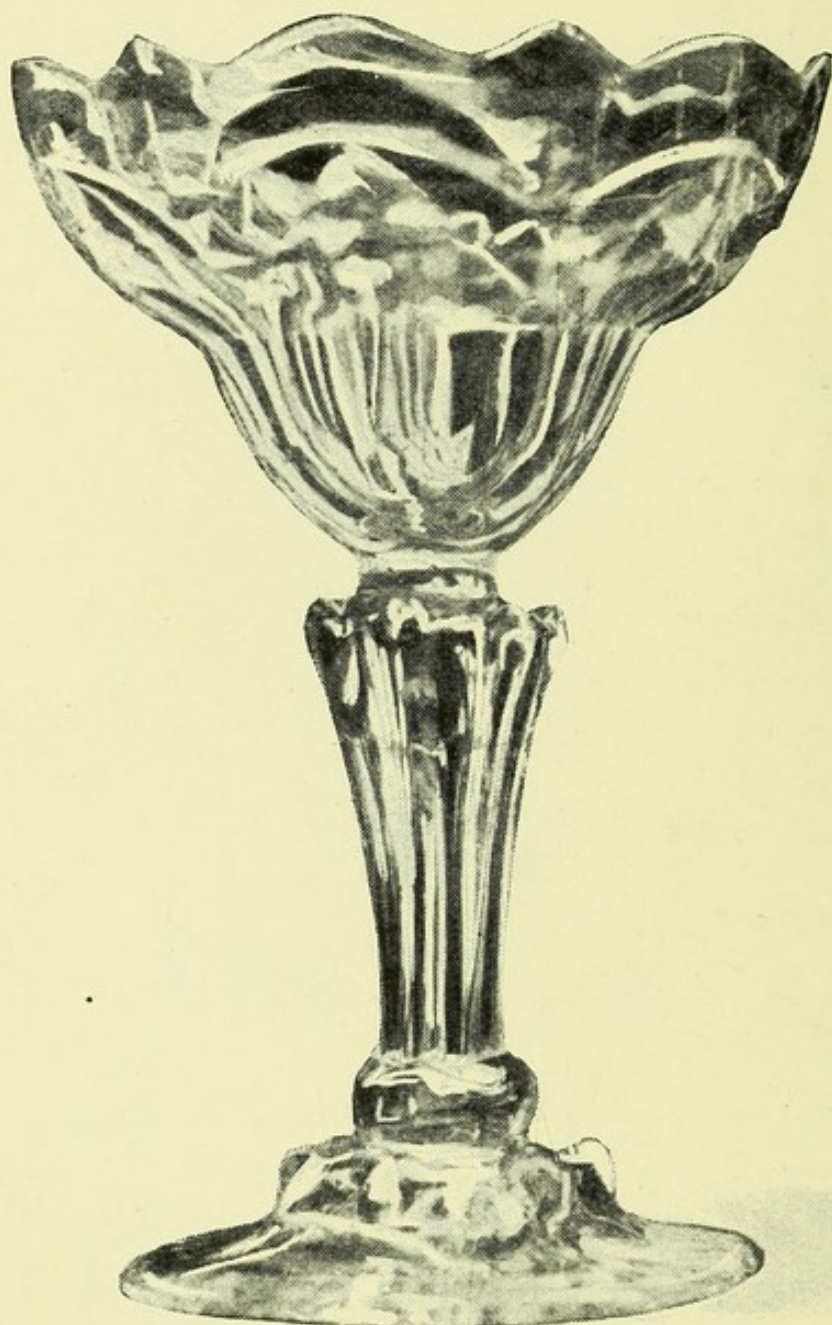


Fig. 110. Bristol Olive Glass.

Fig. 111 shows a piece of glass about which there is more difference of opinion as to its correct



Fig. III. A Confiturière of Bristol make.



name than about any other in the collection. "Confiturière" is the one generally used. It was probably originally employed as an air-tight receptacle for "queen-cakes," strawberry biscuits, &c. (when the mistress of the house made her own confections). In olden times these sweets were much more highly appreciated than now. This particular piece of glass is 16½ in. high and beautifully cut. It has a hollow bulb stem, the base of which is folded and cut in vandykes, and it was evidently made at Bristol during its best period. The lights are particularly fine in the collar round the spiral top. The care that must have been taken of this fine piece of glass is shown by its marvellous state of preservation, it being without a break or even a chip.

Sweetmeat glasses generally are more interesting than valuable, and all collectors should endeavour to include them among their treasures, though it is not always an easy task to find them.



CHAPTER XI.

Bristol Glass.

THE importance of Bristol as a large centre of the glass trade in olden times must not be overlooked, almost every variety of glass being at one period or another produced by this energetic, industrious city. Indeed, at one time Bristol could justly claim numerical supremacy in the matter of these factories over any other town in the British Isles, and it is only to be regretted that this supremacy has not been maintained. Twentieth - century Bristol can boast but a solitary factory of any importance where glass bottles are turned out in large numbers. Towards the close of the seventeenth century we read of no fewer than nine glass-houses in and around Bristol, and many of these furnished the country with bottles for wines and spirits, the bottle trade being ever a big one. In the year 1761 the nine glass-houses had increased to fifteen, by which time the climax appears to have been reached,

and the industry thenceforward gradually commenced to wane.

No small proportion of our spiral wine glasses may be safely attributed to the skill of the Bristol artisan, and those specimens known to collectors as "ogee" and "double-ogee," often with their bowls pressed, are among the number. The greater part of this type of glass has been discovered in and near Bristol and in the West of England generally, to the partial exclusion of the other shapes, which are not found in nearly such great numbers in that part of the country. Illustrations of these spirals have been given elsewhere (Chapters IV. and V.).

By far the most interesting species of glass peculiar to the city of Bristol is that decorated by Michael Edkins, formerly a painter of Delftware. The accompanying illustrations (Figs. 112, 113, and 115) from examples in the British Museum show unmistakably the artistic nature of the decoration that Edkins adopted. They also equally show that beauty in those days could readily be combined with utility. The covered jar (Fig. 115) is a particularly fine example of the art of that same Michael Edkins who gained celebrity as a painter in the days when Richard

Frank had his pot-works in Water Lane, Bristol. When the pottery works where he was employed failed to yield a satisfactory return,

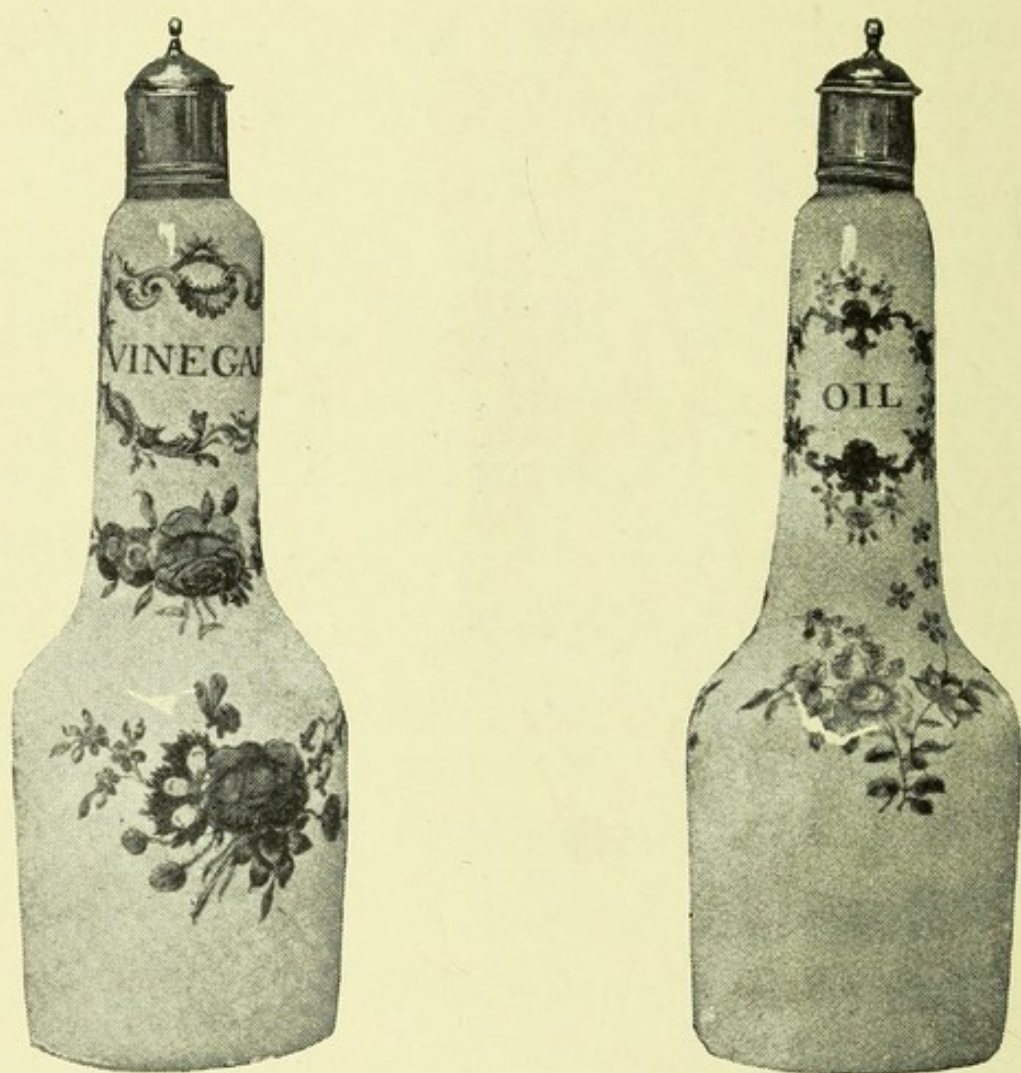


Fig. 112. Bristol Vinegar and Oil Bottles. Height 6in. and 6½in. respectively.

(From the British Museum Collection.)

he became a "general painter," and from the year 1762 to 1787 no fewer than five glass firms of repute engaged him, so clever was he at all kinds of decorative painting, from

bas-reliefs and similar work to the adorning of enamelled glass objects. He was a man singularly gifted. His pleasing tenor voice brought him fame at Covent Garden and at Bristol, and he also gained distinction on the dramatic stage.



Fig. 113. Bristol Mustard and Pepper Bottles. Height $4\frac{1}{2}$ in. and 5 in. respectively.

(From the British Museum Collection.)

But few authentic pieces of this white-enamelled glass have been traced, much to the regret of all who appreciate what is both rare and beautiful. Diligent search has, nevertheless, been made, but the results have, to say the least, been

disappointing. The ultra-softness and brittleness of its composition, in spite of the heaviness of the finished article, led to its early destruction, and, except in museums and a few

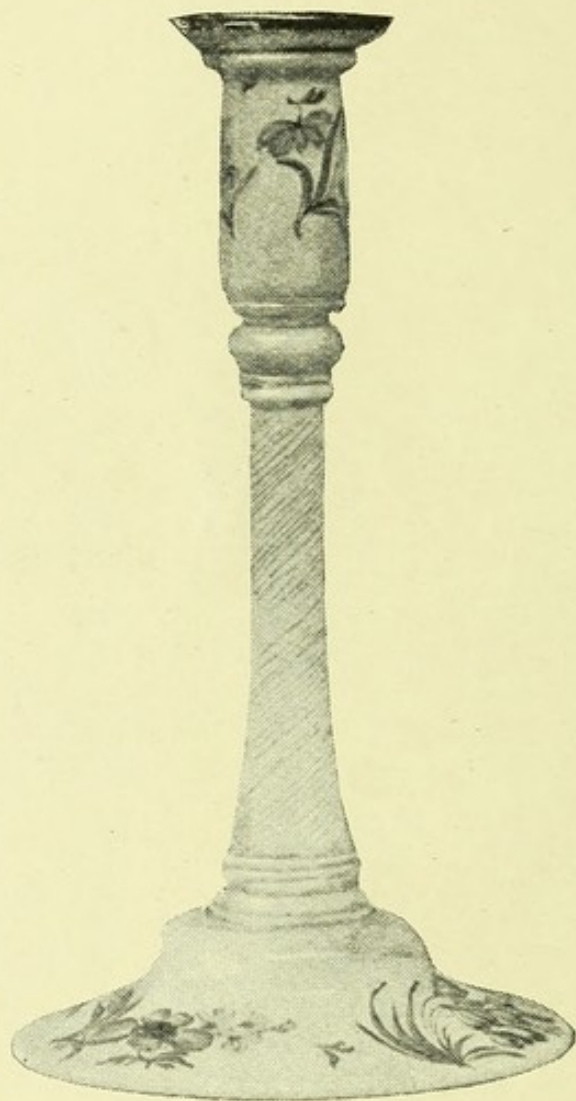


Fig. 114. One of a pair of Candlesticks. Height $6\frac{1}{2}$ in.
(From the British Museum Collection.)

private collections, the lovely product is a thing of the past. Translucent blue-glass objects, such as jugs, basins, and mugs, were equally well treated by Michael Edkins; no doubt the



Fig. 115. One of a pair of covered Jars painted by Michael Edkins. Height 8in.
(From the British Museum Collection.)



export trade was great, for outward-bound trading-ships bore with them glass vessels for sale among the people of other lands, and many of the less costly and less fragile products of Michael Edkins must have been carried across the sea. The remuneration for such skilled manipulation of the glass he was called upon to decorate seems little enough, though a sovereign went further in those days than it does now. Yet, even so, a sum of eightpence for ornamenting in gold a blue pint mug appears ridiculously insufficient for a man of Michael Edkins's ability. In the Museum of Practical Geology may be seen a specimen of the work of this artist in the shape of a richly-ornamented tea-poy of much merit.

A knowledge of chemical analysis is a great help in determining whether or not certain objects were produced at certain factories. Without it, we are often unable to trace the origin of a piece we particularly admire. The enamel glass of Bristol, when analysed, has been found to be a potash-lead glass, unusually soft and correspondingly fragile; no wonder so much of it has been destroyed. Flasks, candlesticks (Fig. 114), bells, bellows for use as flasks, horns, walking-sticks, striped jugs (Fig. 116), rolling-

pins, glass saucers, double flasks for oil and vinegar respectively, clear glass bottles with dark blue striations, dark blue bottles, gilt, and made for ketchup, soy, or kyam (*sic*), and all belonging to the second half of the eighteenth century, and

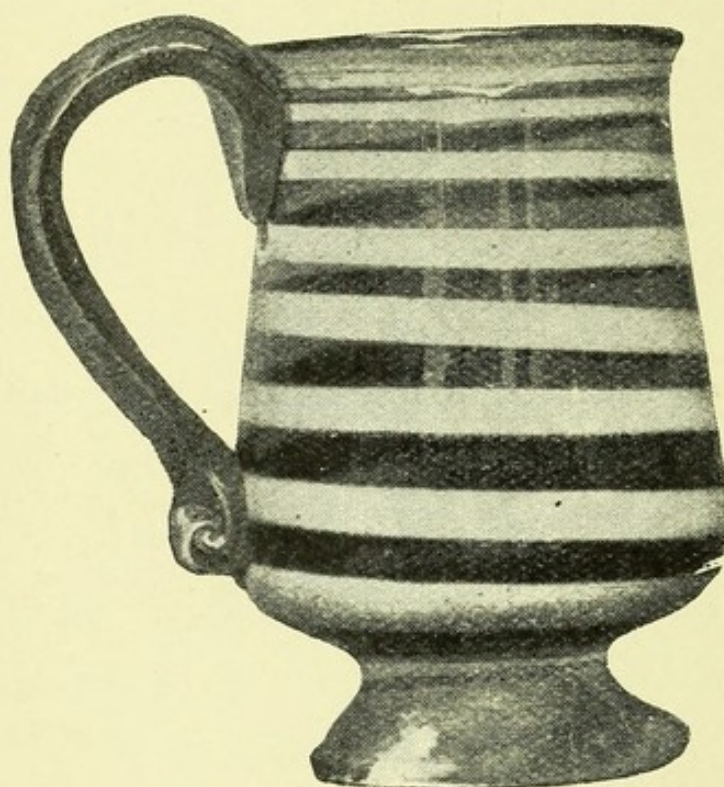


Fig. 116. Bristol Glass Handled Mug striped with white.
Height 4½ in.

(From the British Museum Collection.)

baskets were also produced at Bristol and Nailsea near by.

The Nailsea factory was established in 1788 and flourished for a while. Some years ago Nailsea glass was fairly plentiful, but collectors did not appreciate it; now it is different, for the diffi-

culty of procuring specimens excites the collector's enthusiasm, and we all value what is not easily found. A visit should be paid to the Bristol Art Gallery by those interested in the products of Nailsea, where a fine collection is on view. The most usual specimens met with are of a dark greenish-yellow hue, and irregularly flecked all over with whitish spots. Sometimes a rim of white surrounds the edges of the objects; other specimens are of clear glass streaked with light colours. The manufacture of Nailsea glass continued until about the year 1873, some of the latest productions having gilt decoration.

So far as the British Museum specimens of oil, vinegar, mustard, and pepper bottles are concerned, the heights given are without the tops.



CHAPTER XII.

18th Century

Glass Mugs.

THE glass mugs of Old England were of three sorts—tankards, mugs with handles, and those without. The tankards were the earliest variety; they were splayed at the base, and closely resembled in other respects the contemporary tumblers, with the addition of a daintily-moulded handle. The tankards were followed by handled mugs, many of which were probably used at the nursery table, whilst others would have been found suitable for beer. Milk, lemonade, and similar harmless drinks were drunk, no doubt, by the young generation from the latter. Many straight-sided mugs in opaque glass had no handles. They were frequently decorated with flowers and occasionally bore inscriptions in gay colours. Bristol may have produced some of these, but quite a number were imported from abroad. Tankards with coins placed in the stem

are occasionally met with, though the coin does not necessarily reflect the period in which the piece was made. Indeed, oftener than not it belongs to a previous reign. I have seen a coin of Anne (1709) placed in the stem of a mug that obviously



Fig. 117. Clear Glass Bristol Mug, having Fluted Bowl and Handle. Height 5in.

belonged to the latter part of the eighteenth, if not the early part of the nineteenth, century.

Fig. 117 shows a quaint pressed mug in clear glass from the famous Bristol factory. The flutes are deeply impressed, running the whole

way up, and having the appearance of being cut. The handles in the old mugs were often carelessly attached, showing a certain lack of skill in this respect. Fig. 117 is no exception to the rule, and

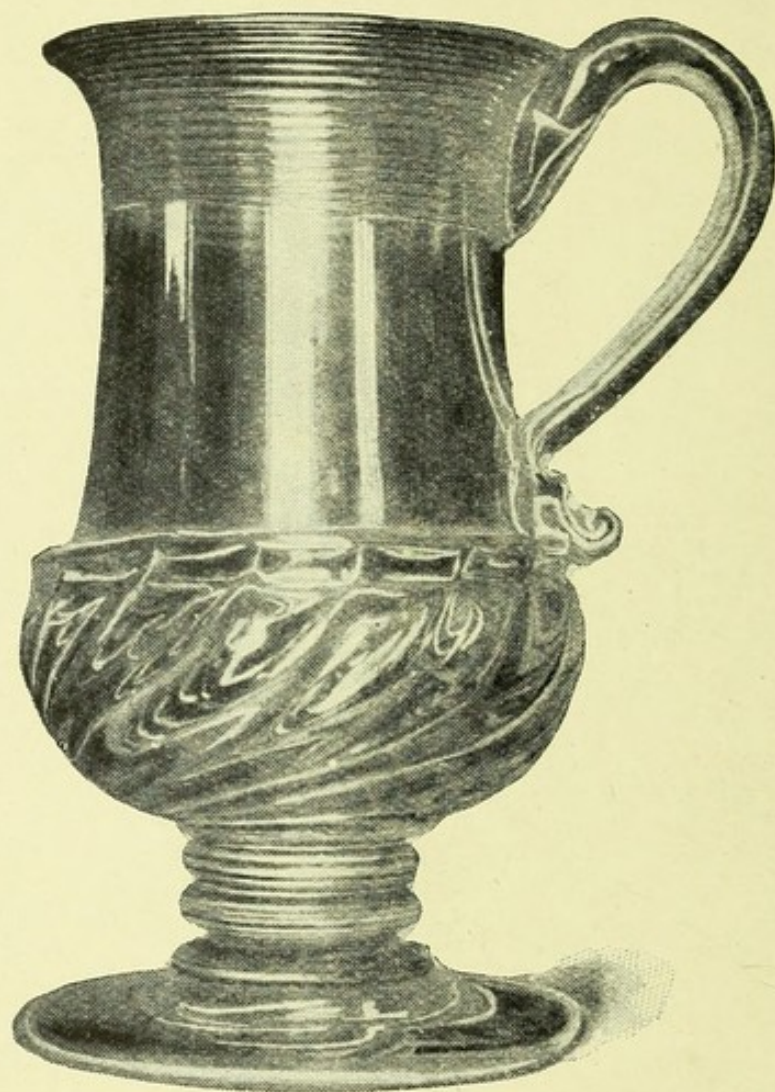


Fig. 119. Clear Glass Footed Bristol Mug. Height 6in.

the handle has the further distinction of being fluted on both sides, leaving the centre flat and fairly broad. Fig. 118 is a "footed" mug, again an example of Bristol workmanship. It possesses

a gracefully-moulded and neatly-fitted handle ; the top is pressed in such a manner as to imitate cutting, the lower portion being similarly treated with the pattern running diagonally. The metal is of fine and brilliant quality. Mugs resembling

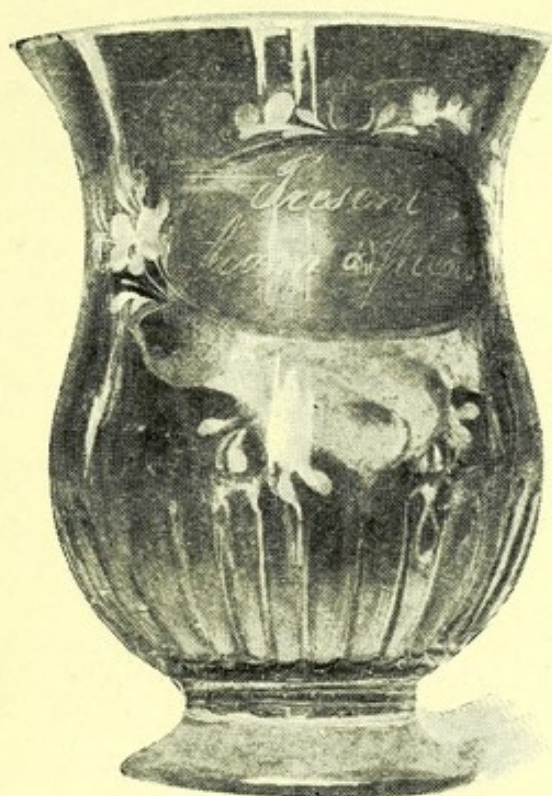


Fig. 119. Inscribed Mug with Painted Flower on a yellow Medallion.

Fig. 118 are sometimes met with engraved with hops and barley, thus clearly indicating the use to which they were put. Fig. 119 may also be Bristol, and is evidently a nursery-mug. It is gaily painted with bright pink roses, surrounding a yellow painted medallion, on which is inscribed

“ A present from a friend.” The lower portion is fluted, though not so deeply as in the preceding examples, nor is it of such excellent quality. The old-world country fairs probably sold mugs of the nature of Fig. 119.

Fig. 120 (of which two illustrations are reproduced) is of the same type as Fig. 119, though superior in finish. It is of pale blue opaque glass, decorated with a conventional ornamentation in gold, and inscribed “ Forget-me-not ”—perhaps a present from a lover to his lass. The handle is meagre and not well-proportioned, but the specimen is rare and decidedly ornamental. It is most probably English, possibly a Bristol example.

Fig. 121 is one of a pair of foreign mugs, probably German. They are of inferior glass, and roughly made. The colours used are white ground-glass and ruby-red for the medallion and extremities. Unfortunately the illustration does not give a good idea of the original, the colours being impossible of reproduction. Both mugs are inscribed “ For a good child,” and in one instance the maker has omitted the letter “ l ” in the word “ child,” thus showing either carelessness or ignorance. These mugs are, of course,



Front View.



Side View, showing Handle.

Fig. 120. Blue Semi-Opaque Mug, Gold Decoration, inscribed "Forget me not." Height 4½ in.



nursery utensils for milk, lemonade, and other infantile drinks.

Fig. 122 is one of a pair of barrel-shaped mugs, in colour a translucent creamy-white, bespangled all over with brilliant gold stars. Their origin is distinctly doubtful. They may be of English make



Fig. 121. Inscribed Nursery Mug of Foreign Manufacture.
Height 4in.

—possibly Bristol—though most connoisseurs consider them foreign. Fig. 123 is a beautiful specimen in opaque glass; a charming bluish tinge pervades the whole, and the decoration is admirable, the figures being gracefully posed amid picturesque surroundings. Fig. 124 is very like

Fig. 123, except that the sides are straight instead of being barrel-shaped as in the preceding example. The same bluish tint is noticed, and both mugs are translucent and rather heavier and thicker than Fig. 123. Fig. 125 differs again in the nature of the glass. It is of a dead-white



Fig. 122. Barrel-shaped Opaque Glass Mug, with Gilt Stars and Handle. Height 4½ in.

colour and very translucent; its very small size leads one to suppose that it may have formed part of a miniature set. The gilt decoration depicts an encampment in foreign climes, the vegetation, &c., being strongly suggestive of Egypt. The mug is not English.

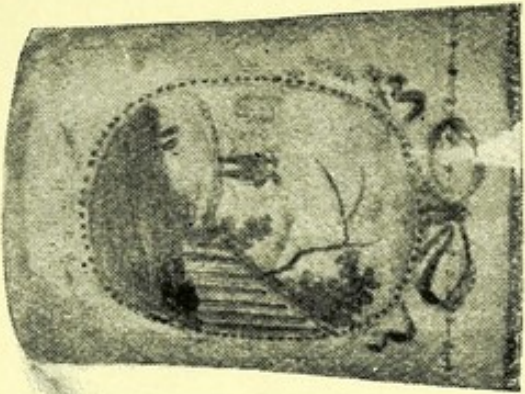


Fig. 124. Opaque Handled Mug
with straight sides, painted
with Figures and Landscape.
Height 3in.

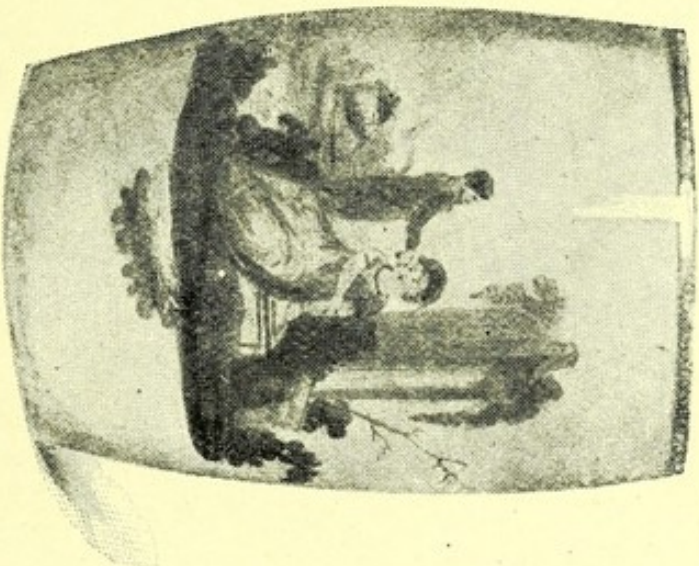


Fig. 123. Opaque Handled Mug,
painted with Figures and Land-
scape. Height 4in.

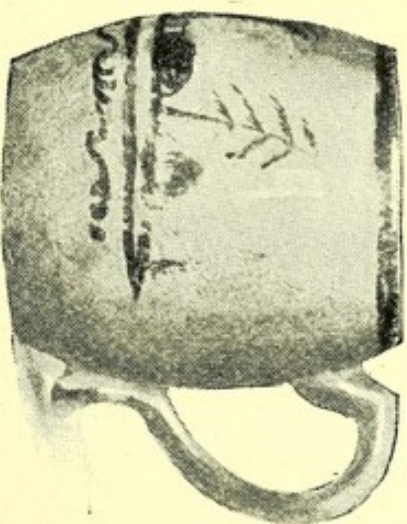


Fig. 125. Foreign - made Opaque
Mug, with Gilt Decoration.
Height 2 $\frac{3}{4}$ in.



Fig. 126 shows a handled mug in pale blue opaque glass. The decoration in gilt and enamel-colouring represents forget-me-nots and pansies enclosed in a conventional shield. The mug is edged round the rim with a narrow gilt line with excellent effect, and the shade of blue employed



Fig. 126. Opaque Blue Handled Mug. Height $4\frac{1}{2}$ in.

is particularly pleasing. Fig. 127, again, is opaque, but white instead of blue, with the same narrow gilt line round the rim and base; the decoration, however, is better and more artistic, consisting of a dove hovering over a basket of flowers and foliage. The tracery of the basket is suggestive

of the Chippendale "style," though the mug belongs to a somewhat later period. The basket is surrounded by semi-circles of foliage and flowers, and is a pleasing and attractive specimen.

Fig. 128 represents an opaque white glass of a make lighter than and rather different from the two previous specimens. It is ornamented with a



Fig. 127. Opaque White Handleless Mug, with Decoration in Gilt. Height 3½ in.

broad band of gold round the edge, two jewelled lines encircle the mug, and the centre decoration consists of a graceful wreath in colour of fruit and flowers. Fig. 128 is thicker and more squat in shape than Figs. 126 and 127.

Information regarding these mugs is unfortunately scanty. Specimens such as those shown at

Figs. 126, 127, and 128 were surely for ornament rather than for actual use. Opaque glass was manufactured expressly to imitate the fine china of the day, and truly with great success. Many

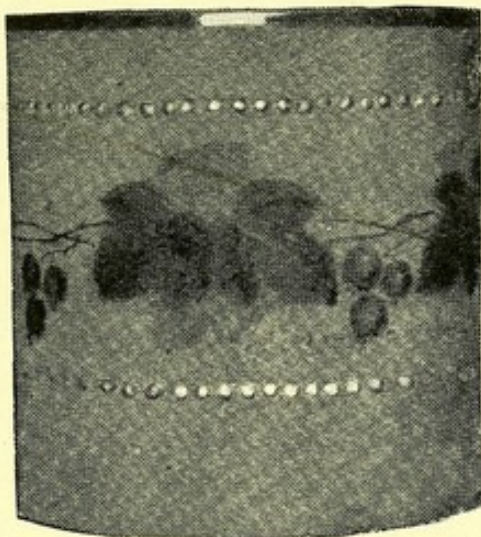


Fig. 128. White Opaque Glass Handleless Mug.
Height 3in.

examples are considered of French make, notably those shown in the last three illustrations. They are merely shown here, as are the other "foreign" examples, for purposes of comparison.



CHAPTER XIII.

Tumblers and Public-house Glasses.

EIGHTEENTH-CENTURY tumblers do not seem to have been produced in anything like such numbers as were the contemporary wine glasses, and those met with are principally of foreign extraction. They possess but trifling artistic merit, and few show superiority of workmanship or metal. Possibly the elementary outline of the tumbler did not appeal to our forefathers when once they had seen the beauty and charm of the air- and opaque-twist wine glasses. The greater proportion of the tumblers met with are too large for convenient use, and are, moreover, full of imperfections which the collector forgives, and even admires, in some of the old wine glasses, but dislikes in the tumblers.

A number of tumblers were imported from Venice in the seventeenth century to the order of Greene, the London glass merchant before noted.

He and other glass-sellers did a flourishing trade in them. Greene's tumblers were cylindrical in shape, whilst those of the eighteenth century tapered slightly from the top to the base.

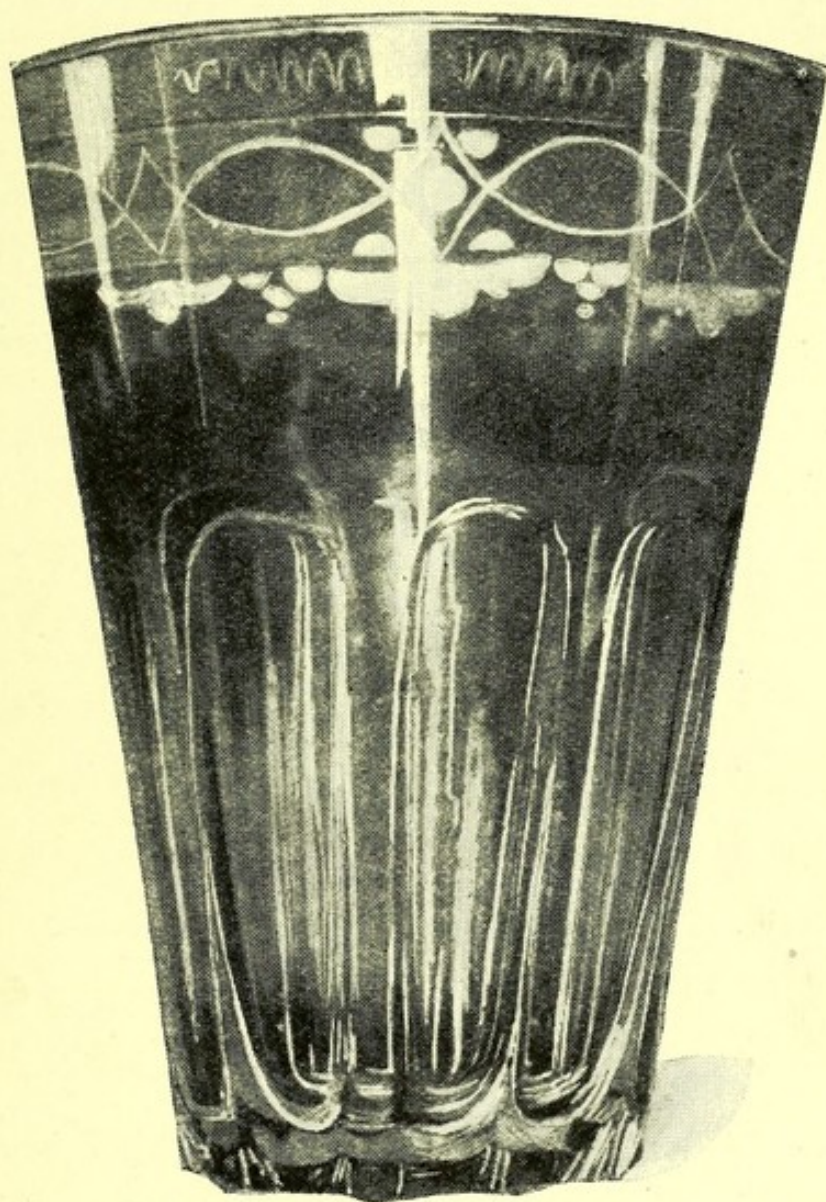


Fig. 129. Engraved Tumbler. Height $7\frac{3}{4}$ in.

Fig. 129 illustrates a very unusual tumbler; it stands $7\frac{3}{4}$ in. high, the diameter is $5\frac{1}{4}$ in., and for its size it is exceedingly light and fragile. The

rim is engraved with a conventional design, and the sides are fluted. These large tumblers were possibly put to much the same use as are the bottles containing coloured fluids to be seen in the shop windows of many chemists—namely, as a means to attract passers-by. It must not, however, be overlooked that in the reign of



Fig. 130. Painted German Tumbler, inscribed.
Height $3\frac{1}{2}$ in.

George III. it was no uncommon thing for a man to drink off the contents of an entire bottle of claret, and such a tumbler as that shown would easily hold the requisite amount—and more. These tumblers were largely made in the Low Countries, but examples of the dimensions of that figured are rarely to be met with. Whilst on the

subject of tumblers mention must be made of those inscribed on one side with the word "King" and on the other with the word "Tinker." All loyal subjects would naturally drink to the "King," being ignorant of a series of minute



Fig. 131. Cut-glass Tumbler. Height 5in.

holes placed on that side of the glass as a means to catch the unwary, which caused the liquid to flow freely down the unlucky recipient's waistcoat. It is not unreasonable to suppose that these "puzzle" tumblers of George III.'s reign were for public-house use, though so few of

them seem to have been made. Doubtless had they been manufactured in any great numbers, the satisfaction of seeing an unwary individual drink to the "King" would soon have been over. In view of the fact that tumblers in some form or other have been made for centuries past, one naturally wonders why so few really old ones are

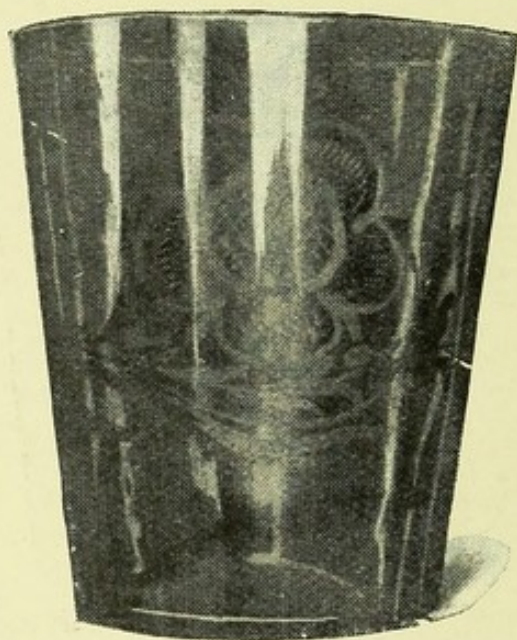


Fig. 132. Engraved Tumbler. Height $3\frac{1}{2}$ in.

to be found. Wine glasses with and without spirals are still to be met with, though not by any means in large numbers, but eighteenth-century tumblers are decidedly scarce.

Fig. 130 shows a rare and curious specimen emanating from Germany. The following inscription occurs in quaint lettering: "Ein sam

und allein soll meine Liebe sein," which in English signifies "Lonesome and alone shall my love be." On the opposite side is a lady attired



Fig. 133. Cut-glass Tumbler. Height 6½ in.

in a pale-green skirt and red coat. She is holding a rose in her hand, and stands between two sprays of flowers. This tumbler is heavy and of superior metal.

Fig. 131 is an English cut-glass tumbler of smaller dimensions; it is richly cut, and the name R. Bell appears in large incised letters on one side. Fig. 132 depicts a small engraved glass, somewhat roughly finished, suggesting a foreign hand.

Fig. 133 shows a heavily-cut tumbler of much merit. It is cut in circles round the upper



Fig. 134. Engraved Barrel-shaped Tumbler.
Height $3\frac{3}{4}$ in.

portion and round the base, whilst the remaining space is filled up with flutings. A pretty design is cut into the tumbler on either side.

Fig. 134 introduces us to a barrel-shaped tumbler engraved with festoons and incised with stars. The cutting is above the average, and the

engraving, too, is good; it is therefore, in all probability, an English specimen.



Fig. 135. Engraved Tumbler from the Low Countries.
Height 7in.

Fig. 135 had its origin in the Low Countries, as can be seen by the poor engraving, while the quality of the metal is very inferior as compared with that produced in Great Britain.

Among the numerous varieties of the interesting old public-house glasses, the "rummer" is probably the one that is most frequently met with, Figs. 136 and 137 representing two of the com-



Fig. 136. Rummer. Height 6in.; diameter 4½in.

moner shapes. Figs. 138 and 139 are, however, exceedingly uncommon, not only in form, but in the quality and brilliancy of the glass. "Rummers," as the name implies, were originally used for punch, preceding the punch-bowl; the latter,

however, soon became popular. Although these glasses were in use as early as the commencement of the eighteenth century, the ones met with now are nearly a hundred years later, the better examples (which, of course, are the only ones



Fig. 137. Pressed Rummer. Height 5in.

worth considering) being of beautiful form and quality, and an adornment to any dinner table. Some are very large and simple, others are pressed and smaller. Fig. 136 shows a large plain "rummer." Fig. 137 is smaller, and beautifully pressed. Fig. 138 illustrates one of a pair of very

fine barrel-shaped "rummers," Fig. 139 being also one of a pair even more uncommon in design, and exceedingly graceful in outline.



Fig. 138. Barrel-shaped Rummer. Height 7in.

The Nelson "rummers," engraved with the *Victory*, that are now so scarce, could hardly have been used as public-house glasses, or doubtless

more of them would have survived. Mr. Harts-
horne, in his "History of Old English Glasses,"
mentions an engraved example bearing the

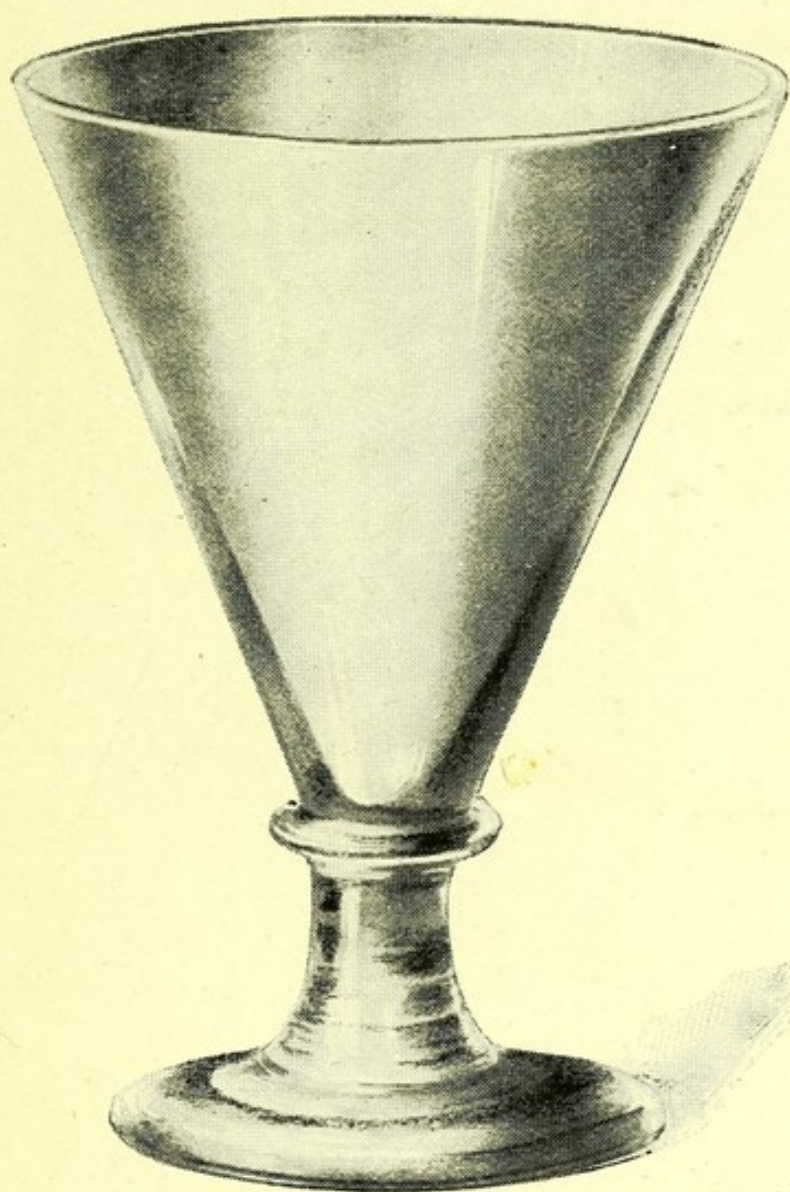


Fig. 139. A very graceful Rummer. Height 6 $\frac{3}{4}$ in.

inscription "In memory of Lord Nelson, Oct.
21st, 1805." Unfortunately, such specimens
rarely fall into the hands of collectors.

Fig. 140 depicts a glass very different in type

from the glasses described above. The specimen in question came out of an inn, where it had stood for a number of years with others of the same design. The thick, weighty base certainly

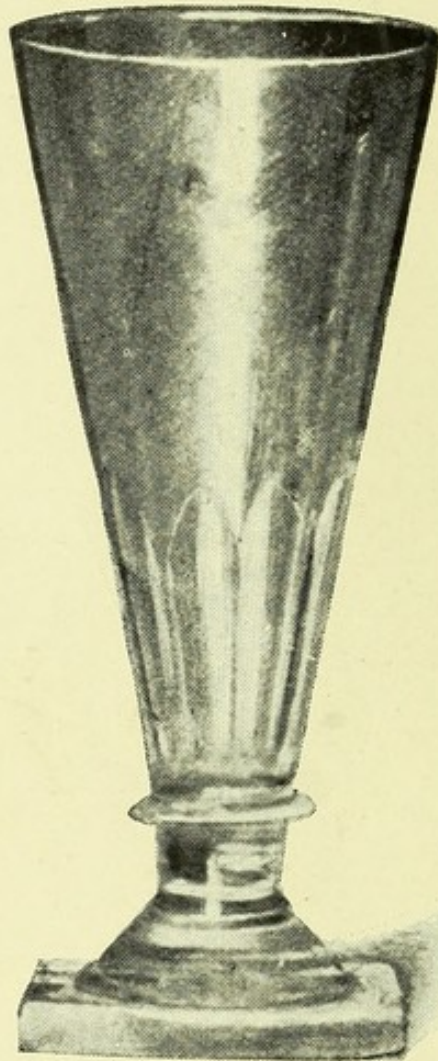


Fig. 140. Grog Glass, square base. Height 6in.

leads one to suppose that the manufacturer intended these glasses to withstand the rough handling to which they would naturally be subjected at a public-house. The base of the glass is decidedly inferior to the bowl, the latter being

finely cut and of excellent quality. These glasses were in use at the end of the eighteenth century.

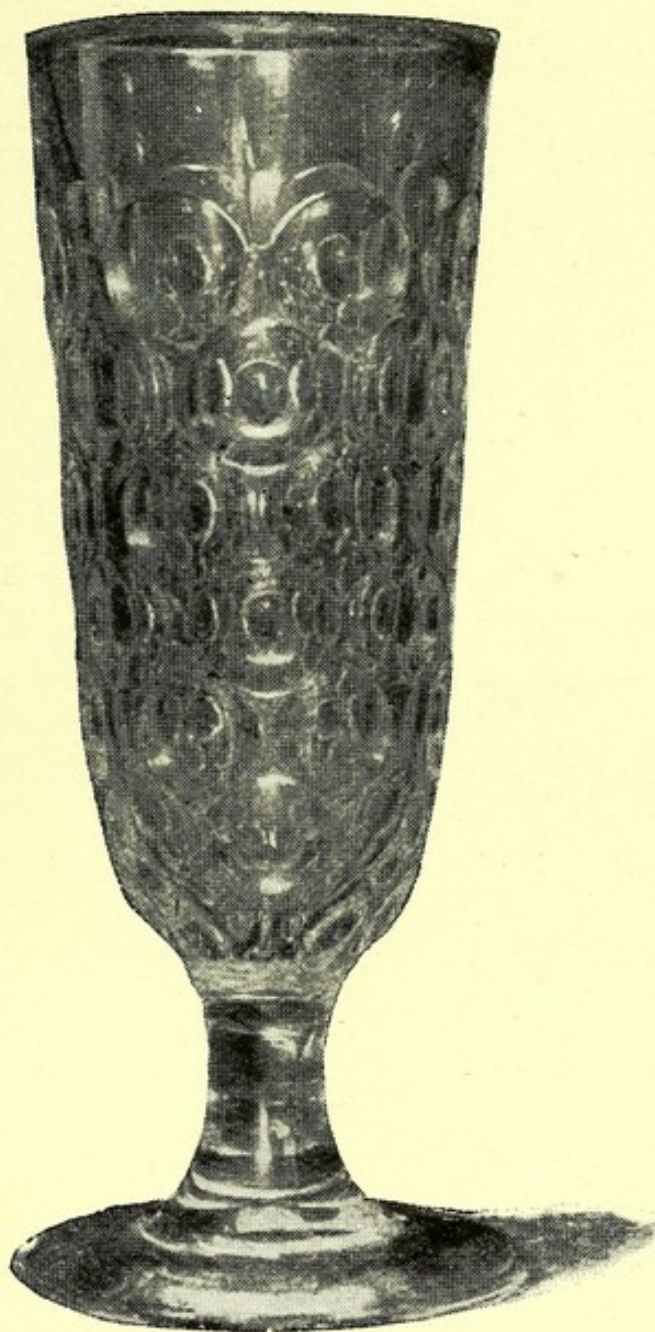
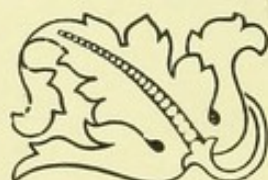


Fig. 141. Thumb Glass. Height 7½ in.

Fig. 141 shows an ale glass of much more recent date, and although these “thumb” glasses, as they are called, have by no means the brilliancy

and quality of the "rummers," still no collection is complete without one or more of them. They are somewhat coarse and very heavy. The thumb-like depressions all over the glass seem to have been made in order to allow of a firmer grip of the bowl by those who had imbibed freely all the evening. These glasses are probably not more than fifty years old, and do not seem to be met with in any great number, though one would suppose from their thickness and weight that they were well-nigh unbreakable. Considering the fragile nature of glass in general, it certainly seems remarkable that such a number should have been preserved without a flaw till the present day, especially as much of it is over a hundred years old.



CHAPTER XIV.

Curious Old Glass.

MANY were the strange objects made of glass in years gone by, and it is only possible to select for enumeration here a few of interest to the lovers of the antique. The ordinary receptacles for wine assumed at times weird forms in the shape of boots or cocked hats, and who has not heard of the queer old ale-yards so much in vogue in eighteenth-century inns? All of these are far too scarce to be commonly found to-day. To quaff ale from glasses a yard or half a yard long seems now a strange proceeding, but in those days it afforded much merriment to frequenters of ale-houses to watch the discomfiture of the unsuspecting individual who failed to appreciate the trick played upon him by his jocular comrades. The ale-yard was made with a globular base, and this, when partially emptied of liquid, admitted a too heavy pressure of air, and the contents spurted forth, to the consternation and astonishment of the innocent reveller. The ale-yard was, as a

matter of fact, on a par with the puzzle-jug in pottery.

Then there were glass implements called "toddy-lifters," for filling the rummers with punch. A specimen is here shown (Fig. 142). They resemble miniature decanters. Those asso-

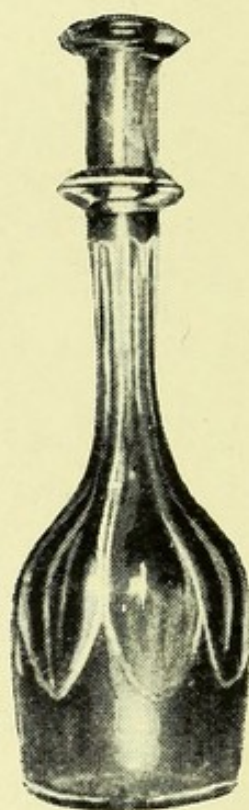


Fig. 142. A Pretty Toddy-lifter. Height $4\frac{1}{2}$ in.

ciated with Scotland are usually called punch-fillers, and instead of being like a decanter are more or less club-shaped. These latter appear to be scarcer than the former. A hole is left at either extremity, that at the base admitting the punch when the lifter is dipped into the punch-bowl. The

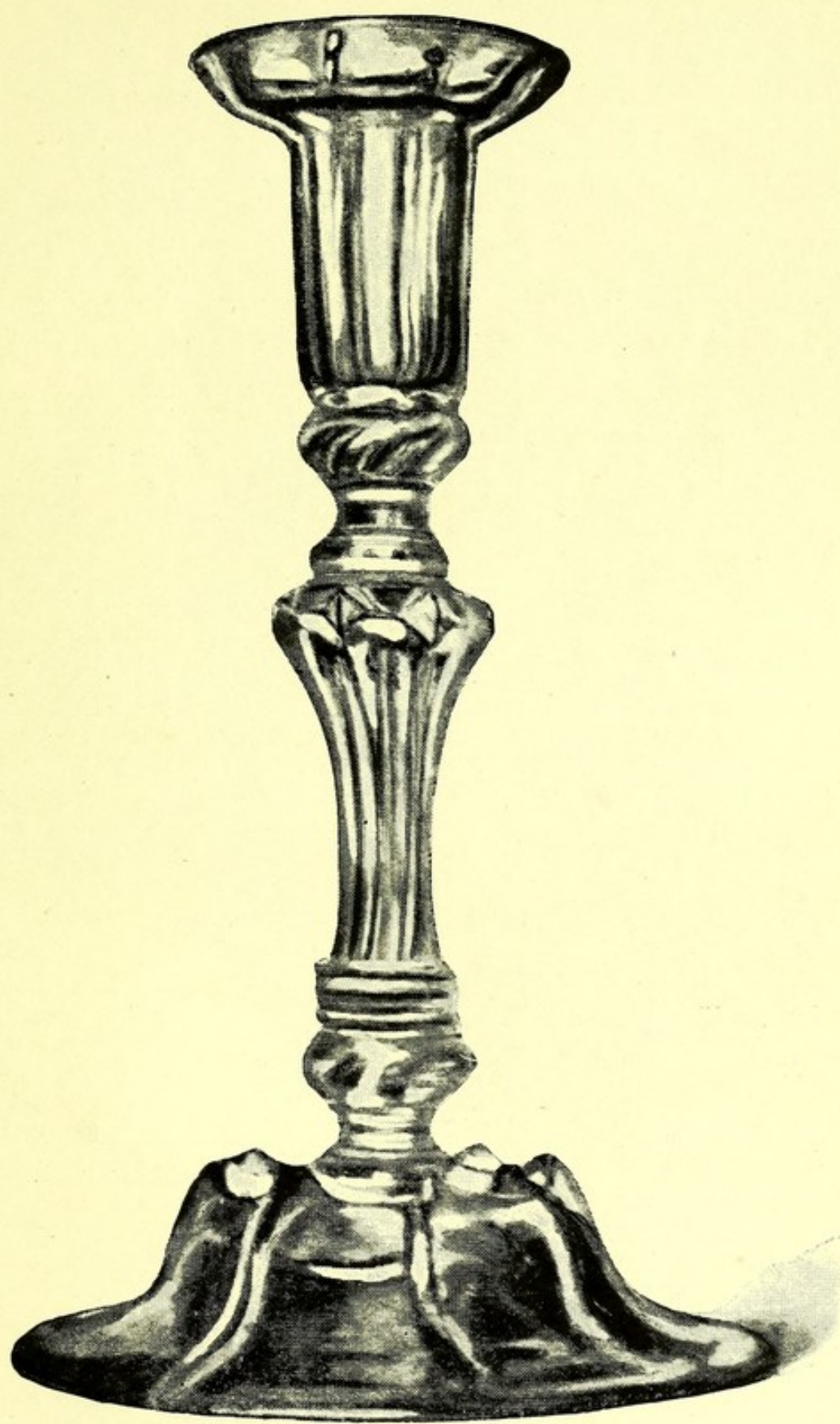


Fig. 143. A Nicely-made Candlestick. Height 10in.

finger is firmly placed over the hole at the top until the lifter is full, when the liquor may be transferred to the rummer. On the finger being removed



Fig. 144. Spiral Dutch Flask, with Pewter Top.
Height 6½ in.

from the top the liquid pours away, and the operation is repeated until the glasses are all filled. These lifters do not appear to have been used to anything like the same extent as were the silver

ladles with twisted handles, or as those made of wood with a hook attached to prevent them from slipping into the punch-bowl. Fig. 143 shows



Fig. 145. Spiral Dutch Flask, with Pewter Top.
Height 7in.

one of a pair of glass candlesticks; they are tall and stately, and date from the last quarter of the eighteenth century. Some few glass candlesticks

are occasionally acquired with twisted stems like those of the spiral wine glasses.

Figs. 144, 145, and 146 show a trio of the quaint old Dutch bottles for brandy, whisky, or other



Fig. 146. Spiral Dutch Flask, with Pewter Top.
Height 6in.

potent spirits. The first is of clear glass enamelled with conventional design. The next (Fig. 145) is likewise of clear glass brilliantly enamelled in the gayest of colours, the figure of

a lady standing out conspicuously ; and Fig. 146 is of opaque white glass similarly beautified, whilst all have screw tops of pewter.

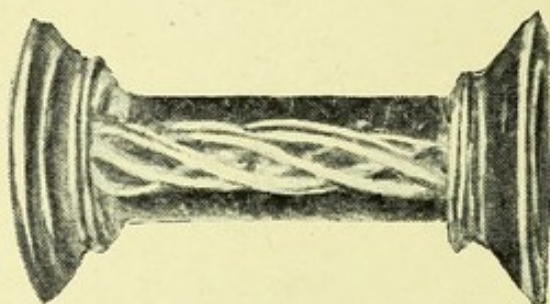


Fig. 147. Curious Knife-rest, with Air-twist in Stem ; one of a pair. Width 6in.

Fig. 147 shows one of a pair of curious glass knife-rests with air-twists in the stem. Being circular at both ends, it is strange that when placed on a table-cloth they do not roll off ; their solidity



Fig. 148. Miniature Spiral Wine Glasses.

apparently keeps them stationary. They are roughly ground down at each end where the pontil has been cut off. In Fig. 148 is seen a pair of

unique spiral wine glasses of diminutive stature. They undoubtedly formed part of the fittings of an old-time doll's-house. These queer little objects, $1\frac{1}{2}$ in. high, were discovered fifteen years ago at Liège, the vendor being only too glad to



Fig. 149. Wine Glass, Rib-twisted. Height 6 in.

be relieved of the responsibility of such tiny fragile treasures. The spirals are coloured blue and red; a curious feature in connection with these glasses lies in the twist itself, which revolves in each case to the right. This is particularly strange, for at one period in the imitation of

spiral stems the threads turned invariably to the right, whereas now, as we know, imitators have succeeded in twisting the threads to the left, as in the old glasses.

Fig. 149 represents a rib-twisted wine glass, but not one of the very early ones which preceded the air-twists proper. It dates from towards the end

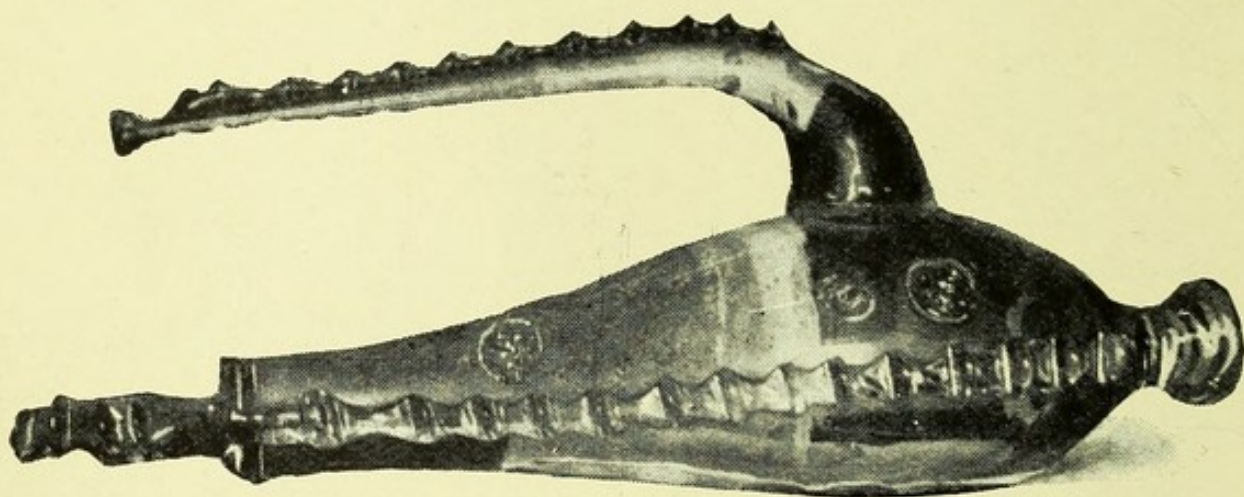


Fig. 150. Quaint Weather-glass. Length 10½ in.

of the century, and is rather uncommon. A picturesque old weather-glass, such as was produced at Liège, is that shown at Fig. 150. It is decorated with little rough lumps of glass called prunts, and is of a thin and fragile nature. The spout contains a very small aperture for the admission of water containing certain chemicals. In fine weather the mixture rose in the vessel, due to atmospheric pressure; in wet weather the reverse

—it remained low down. Such instruments for prognosticating climatic conditions are, however, not over and above reliable. Quite a curiosity is shown

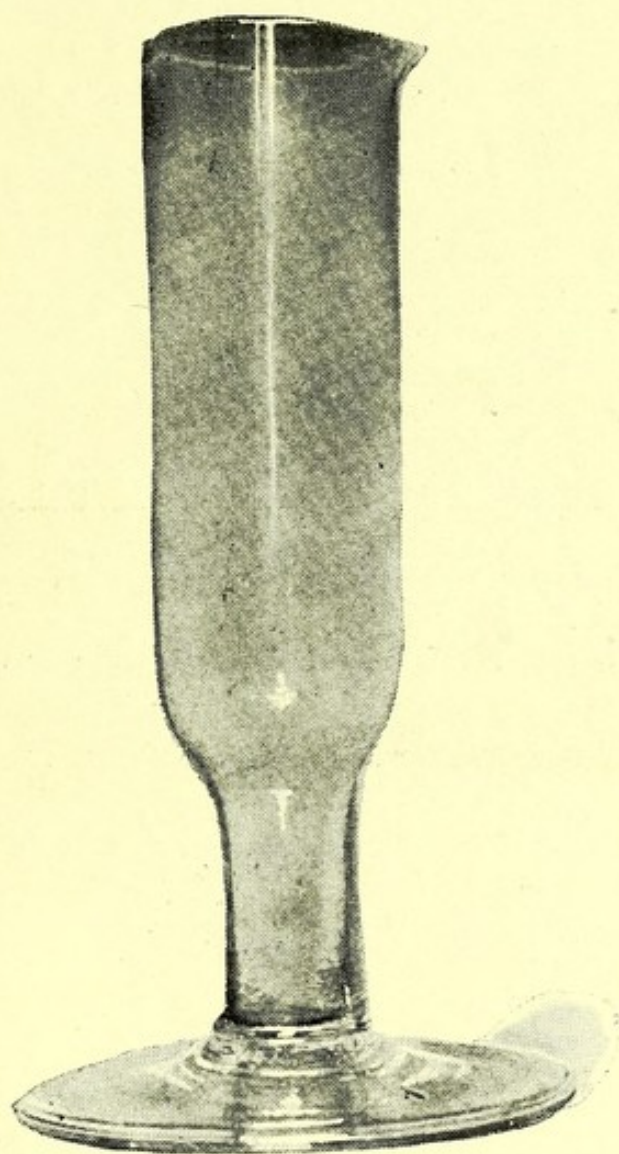


Fig. 151. Chemical Analytical Glass. Height 6½ in.

at Fig. 151 in the shape of an analytical glass for testing purposes. It has a folded foot, and is rather thick and clumsy. Two charming glass cream-jugs, probably of Bristol make, are illustrated at

Figs. 152 and 153. They are very prettily modelled and Fig. 152 is pressed.

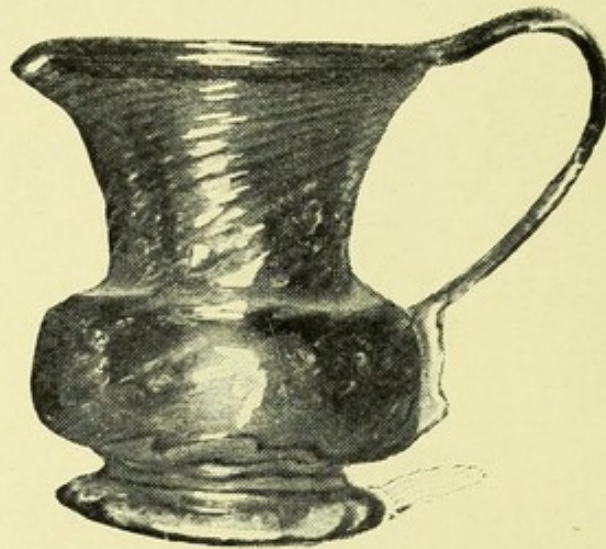


Fig. 152. Glass Cream-jug. Height 3in.

Fig. 154 shows a Bristol basin of opaque white glass spotted all over on the outside with mauve,



Fig. 153. Glass Cream-jug. Height 3½in.

interspersed here and there with flecks of brilliant blue, the inside remaining pure white.

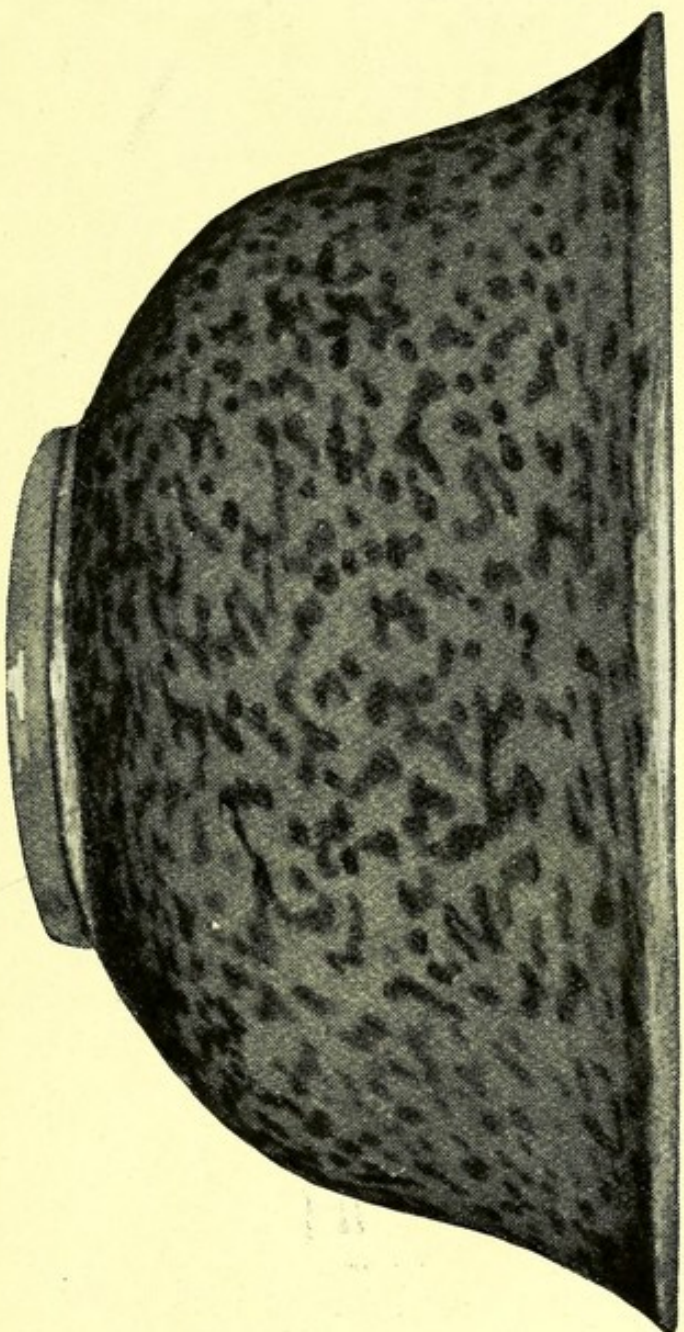


Fig. 154. Opaque Glass Bristol Basin. Diameter 6 $\frac{3}{4}$ in.



Fig. 155 shows one of a pair of opaque glass vases daintily decorated in colours. It is supposed that they are French. Fig. 156 illustrates a



Fig. 155. Opaque Glass Vase, painted in colours.
Height 5½ in.

fine cut-glass decanter standing on a glass tray, surrounded by six wine glasses with square-cut bases. They are festooned in gilt, and

the glass shows a greenish tinge. The quality of the metal does not suggest an English factory,

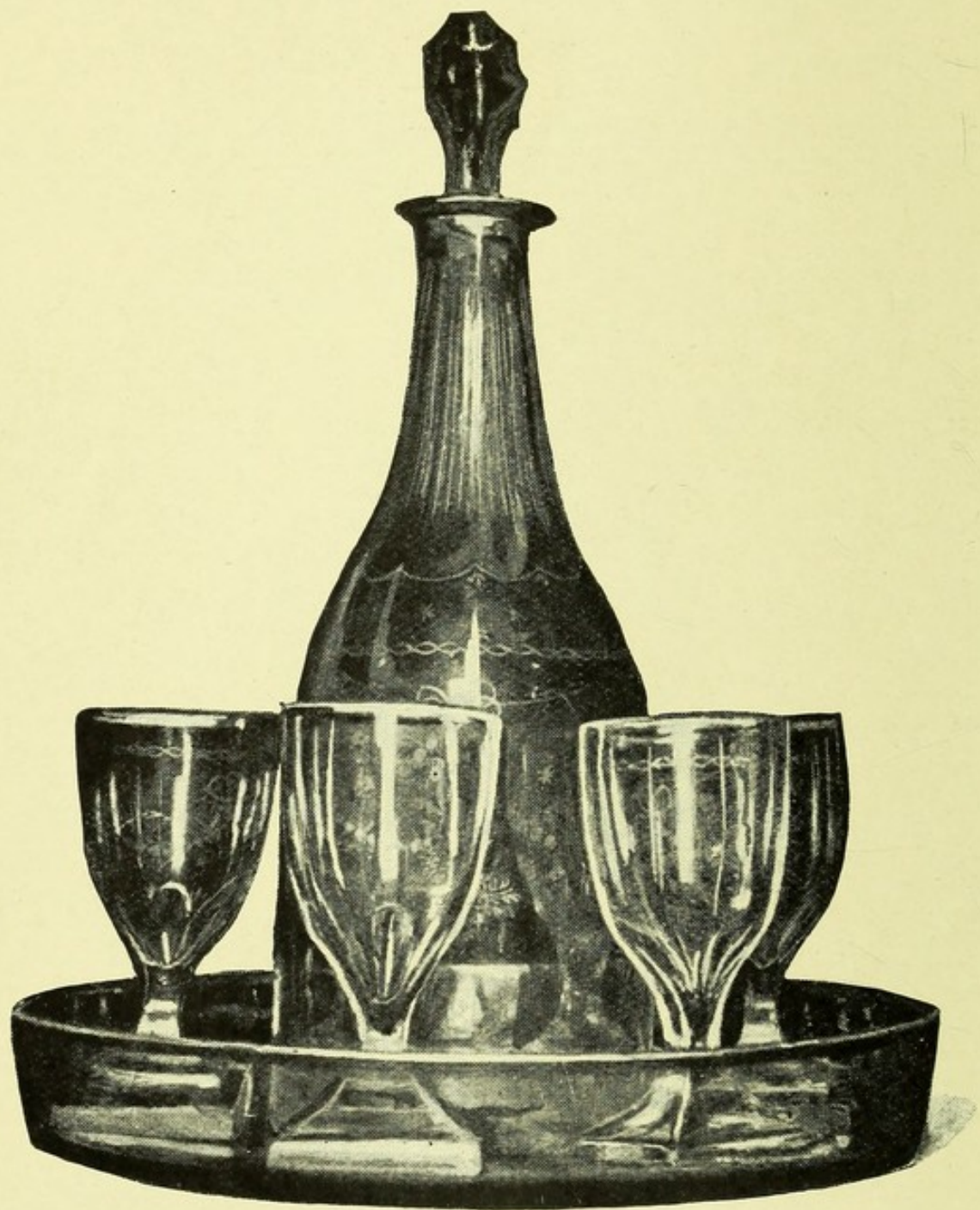


Fig. 156. Decanter and Wine Glasses on a Tray, gilt decoration.
Height of Decanter 12½in.; Wines 4½in.

for the work is not good enough to have been produced in this country; it was more probably

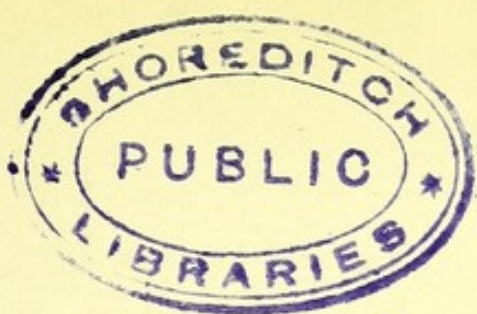


Fig. 157. Glass Decanter and Wine Glasses on Glass Tray, exquisitely cut. Height of Decanter 10in.; Glasses 2½in.



made in the Low Countries. Fig. 157 shows another set of glasses and decanter on a tray. This is a nineteenth-century piece, and very exquisite too, the engraving on the decanter and glasses being extremely beautiful and the metal of a soft white hue. This set is probably Bohemian.

Although some of the pieces here introduced are undoubtedly foreign, they are of such a nature that they may readily come in the way of the collector, and on that account I have deemed it advisable to give them a place in this chapter.



CHAPTER XV.

On the Values of Old Glass.

ART treasures, curios, furniture, and china, not to mention old pictures, engravings, and other kindred objects far too numerous to quote here, have one and all a certain value in the open market. This value fluctuates from time to time, particularly in the case of old pictures, but the general tendency seems to be for the prices to rise year by year till almost prohibitive sums are sometimes given for bric-à-brac that the average individual would pass over with contempt. Of the many commodities eagerly sought for by collectors, old china and old furniture stand out conspicuously. There is scarcely a household among the upper classes to-day that does not boast one or more choice treasures of china or earthenware, and perhaps a piece or two of old furniture, handed down from father to son through generations. Indeed, the house that shows no

picturesque bowl of blue-and-white china or decorative plate or dish is the exception which proves the rule.

When we turn to the matter of old glass, however, the order of things is quite reversed; comparatively few are those who have the good fortune to possess it in any quantity. Whilst the individual in search of the rare and beautiful readily recognises the value of, for instance, a piece of square-marked Worcester china with exotic birds and insects, or the price to be paid for an ancient gate-leg table, the prospective buyer of glass is very much in the dark as to what he ought or ought not to pay for a certain specimen. This is partly owing to the scarcity of the substance under consideration, and partly to the lack of information on the subject, for the people who collect it are in a minority, and the number of books that have appeared from time to time are few, have been issued at long intervals, and do not give the slightest hint on the subject of value. In every curio-shop, too, china is to be found in abundance, but this is not the case with glass.

It must not be assumed that because an object is rare and old it is necessarily extremely

valuable; it depends quite as much upon the popularity of the article in question as upon its actual age and rarity, while even its associations have an important bearing thereon. Fashions are set in the way of antiques just as much as in the matter of clothes, amusements, foods, cures, and many other things. Glass is, in fact, the most troublesome of all antiques to which to attach a specific monetary value. The prices asked and obtained vary considerably, due in many cases to the entire ignorance of the subject on the part of the dealer. He offers for sale what he considers something remarkable for its beauty and rarity at a correspondingly high price. He can seldom distinguish between a glass of more than average merit and one which, from the buyer's point of view, is of trifling value. To the dealer they stand all on one level, and he values them accordingly.

The eighteenth-century drawn-glasses are sold on an average from about 7s. 6d. to 10s. each, the price varying according to the neighbourhood in which they are found. Should the collector be fortunate enough to discern among the number one of the very rare and beautiful baluster-stem glasses belonging to the early years of the eigh-

teenth century, he would probably have to pay no higher price for it than for the ordinary plain drawn-glass, much commoner, less ornate, and far later in date. Yet the former can scarcely be worth less than three or four times the amount realised by the latter. As to the plain drawn-glasses themselves, there are several grades, and collectors can recognise at a glance those of early date from those which belong to the end of the eighteenth century. They are certainly worth the average price of 7s. 6d. usually asked for them, whether good, bad, or indifferent, although there are still plenty about.

The beautifully - modelled early eighteenth-century baluster-stem glasses, scarcer now than the popular spirals, and consequently much sought after, are, strictly speaking, more valuable than the other varieties, though perhaps not so ornamental. A sovereign or more is not too much to pay for one of these, and a collector would not hesitate to give even £3 or £4 if by the addition of such a glass he could make his collection more complete and representative. When we consider the value attaching to the air-twist matters become rather easier. The dealer realises the beauty of these spirals, and so does

the collecting public. Almost any air-twist, provided it is in perfect condition, is worth £1, and there are few dealers who cannot get this amount for them. Nearly all the air-twists are rare now, and there is every prospect of their becoming still rarer. The opaque-twists, which are later in date, have hardly so high an average as the above-mentioned. The ogee and double-ogee fluctuate between 12s. and 15s., those showing more quality or with engraving on the bowls realising the latter sum. A few early straight-sided opaque-twists are worth considerably more, 25s. for a single specimen being no extravagant price. Cut wine glasses belong more to the later years of the eighteenth century, and at present 7s. 6d. is quite enough to pay for an average specimen. Cut-glass jugs, particularly those whose origin can be traced to Waterford, are sometimes worth as much as £5.

I am perfectly well aware that there are certain individuals collecting antiques whose main object appears to be to secure a veritable bargain. They will say that to value a solitary glass at 1 or 2 guineas is absurd, because they have frequently bought such for less than half the amount. That does not affect the question. Such

individuals, had they really wanted the glass or glasses in question, would in many circumstances have been obliged to pay the uttermost farthing or to leave the wares behind! Others would surely have followed in their wake and have given the full value rather than have missed the opportunity of securing rarities. Nearly every collector has, needless to say, at one time or another been fortunate enough to discover valuable glasses for some trifling sum in out-of-the-way places, but the very fact that many boast of their successes in bargain-finding only helps to prove how valuable the glasses really are.

The early baluster-stem champagne glasses are seldom seen now in our old curio-shops, and if perchance a specimen should be among a number of lesser lights the collector will in all probability be asked no higher price for it. But its value remains just the same. Indeed, no collector worthy of the name would pass by such a glass, even if he had to pay £3 or £4 for it; besides, people never really appreciate what costs them nothing.

Many of the eighteenth-century opaque-twists of foreign origin have little or no merit in the eyes of the collector, yet the price obtained for

them is on an average from about 7s. 6d. to 10s. No one who understands glass would ever buy more than just a single specimen to represent a type. Fortunately, there are not very many of these inferior unattractive glasses about.

Of the remaining types, there are cordial-water, Hogarth, and ale glasses, not forgetting mugs and tumblers. The last-named, unless commemorative, do not realise very high prices—perhaps 7s. 6d. is a fairly representative sum. “Hogarth” glasses are rare, but when found can be bought, as a rule, for a figure less than half their actual value; two shillings or half a crown is generally about all the enthusiast is called upon to expend on these quaint little objects. Certain cordial-water glasses are difficult to procure, notably those with unduly long stems, with or without spirals, and tiny straight-sided bowls. These are worth at least 25s. Glass mugs generally realise from about 4s. or 5s.; they are not so keenly looked for as some other glass products, though they are anything but common.

The beautiful Jacobite relics belong to a class that defies valuation; suffice it to state that some three years ago one of these art treasures was sold for £10 (it is probably worth nearer £30

now), and the purchaser most certainly did not give too much for it. Cut-glass is much prized by collectors, and fine specimens are difficult to obtain. It seems to break more easily than other glass, a sudden change of temperature alone sometimes causing it to fly. Fine and richly-ornamented jugs are worth from £2 to about £5, according to their size and the lavishness of the cutting. Cut wine glasses, as above stated, realise about 7s. 6d. each. I have recently heard a statement to the effect that authentic specimens of Waterford cut-glass are now so much in demand that they are actually sold by weight.

Prices of eighteenth-century glass have risen enormously of late years, and will in all probability continue to rise. The time when old wine glasses could be purchased for 2s. 6d. and less is past and over. As long ago as 1901 air-twists were constantly sold at 10s. each, the opaque-twists were eagerly snapped up at 7s. 6d., and the plain-stem glasses readily found purchasers at from 3s. to 5s. When it is remembered that a first-rate set of modern table-glass is offered at 100 guineas, it will be seen that the price of picturesque old glass compares most favourably with that of modern.

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