

## American Glass Cup Plates - Cameo Sulphide Busts (Auszug)

SG: Wie im Artikel „Teller Piron“ und anderswo ausführlicher dargestellt, sind die Bestimmungen der dargestellten Personen nur in 3 Fällen sicher:

No. 842 oben Kaiser Napoléon I. klassisch

No. 842 unten Kaiser Napoléon I. & Kaiserin Josephine

No. 843 mitte König Louis Philippe

No. 842 mitte könnte auch Kaiser Napoléon III. sein

No. 843 ist keinesfalls Lafayette, aber noch unbekannt

No. 844 unten ist eher König Charles X.

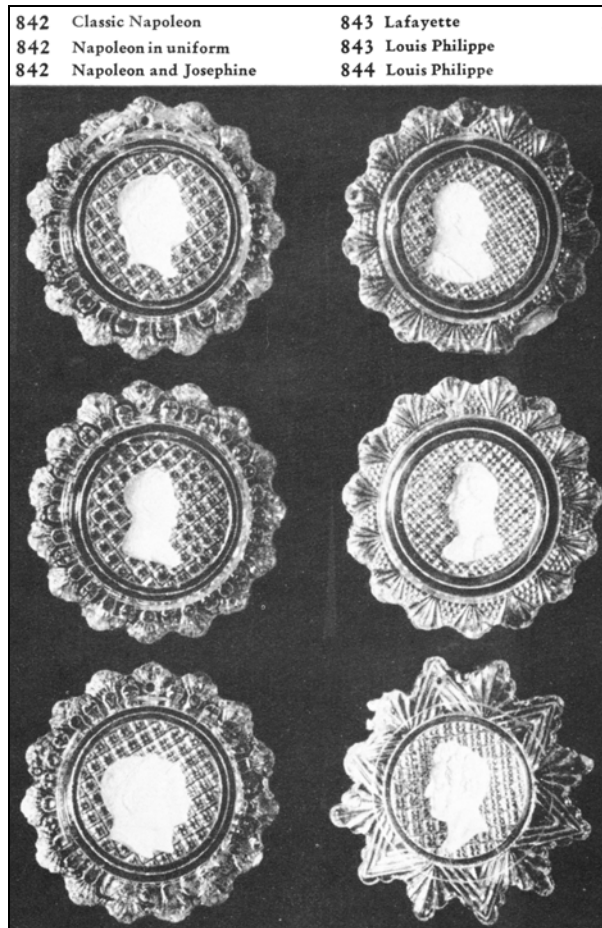
Die richtige Identifizierung ist wichtig für die **Datierung**: sollte No. 842 mitte **Kaiser Napoléon III.** sein, wäre die Herstellung **erst 1852-1870** möglich. Durch **König Louis Philippe** ist die Herstellung **nur 1830-1848** möglich. Auch eine Darstellung von Kaiser Napoléon I. war **erst 1830** nach dem Ende der „Restauration“ wieder möglich. **Lafayette** eignet sich wegen seines komplizierten politischen und militärischen Lebenslaufs nicht zur Datierung, höchstens sein Tod **1834**. Es ist sehr wahrscheinlich, dass alle Teller zusammen in einer Serie hergestellt wurden. Was Lee & Rose 1948 nicht wissen konnten: es gab auch einen Teller „**Voltaire und Rousseau**“, Herstellung politisch **erst ab 1830** wieder möglich, und einen Teller „**Piron**“, für Datierung ungeeignet, in den USA sicher absolut unbekannt.

Lee & Rose sind bei der Bestimmung von Datum und Ort der Herstellung der „Cameo Sulphides“ vorsichtig. **Ob der Teller No. 842 Napoléon I. wirklich aus der selben Pressform wie der Teller No. 54, Sammlung Rose, stammt, ist bis heute nicht aufgeklärt.** Lee & Rose geben selbst zu, dass sie sich die Verwendung einer gekauften Pressform des „rohen“ Tellers No. 54 von Sandwich ... durch eine französische Cristallerie nicht vorstellen können. Eine Kopie eines in den USA gekauften Tellers bzw. einer Pressform durch einen Formenmacher in Baccarat oder St. Louis wäre aber durchaus möglich. Die Qualität der Teller der Sammlungen McKeon und Jokelson beweist im Vergleich zu Sandwich, dass die Teller von **Baccarat** oder **St. Louis** kommen und **frühestens 1830** und wahrscheinlich noch vor 1848, aber vielleicht auch erst 1852-1870 hergestellt wurden. Wenn der heute vergessene Dichter Alexis **Piron** neben den weltberühmten Philosophen Voltaire und Rousseau in die Serie mit Kaisern und Königen kam, kann die ganze Serie **nur in Frankreich** entstanden sein! Die Serie würde als Darstellung seiner Kontinuität als Herrscher seit Kaiser Napoléon I. durchaus in die Propaganda von Kaiser Napoléon III. ab **1852** passen!

Wahrscheinlich gab es sogar weitere bisher nicht gefundene oder nicht publizierte Teller mit französischen „Promis“ der Kulturszene. Lee & Rose weisen selbst auf das Desinteresse hin, das in den USA gegenüber der politischen Szene in Europa herrscht(e).

Die genaue Dokumentierung der frühen, amerikanischen Pressglas-Teller etc. bleibt - bei aller verständlichen Unvollständigkeit - ein **dauerndes Verdienst von Ruth Webb Lee und dem Sammler James H. Rose.**

Abb. 2009-2/025 (Montage)  
Cameo Sulphide Busts, Plate 118  
aus Lee & Rose, American Glass Cup Plates, S. 391 ff.



Chapter VII, American Glass Cup Plates  
pages 72 ff., pages 81 ff., plates 3 & 8

### The Beginning of Pressing - The Second Phase of the Earliest Period

The **cap-ring** [Deckring] is not yet used. English, Irish and American **geometrically cut glass** still furnishes much of the inspiration for designs, but on a more delicate and complicated scale. The **fan on the shoulder** [Fächer als Randmotiv] continues to appear; the **strawberry diamond and waffle** [Pseudo-Diamantenschliff] show up for the first time in pressed ware. Probably, however, the most characteristic feature of this group is the development of the **scalloped rim** [Bögen und Muscheln als Randmotiv] which, although this is not generally understood, is also traceable to cut glass practice. **Naturalistic ornament**, the star, heart, sheaf of wheat - each treated in highly stylized form typical of the Classic Revival - begins to creep in. Individual specimens are still **usually thick**, and **colored specimens are rarely** seen.

**All of these plates are of eastern origin, most of them from New England.** Until very recent years, it was

quite generally believed that all of the cup plates discussed in this section were made at **New England Glass Co.** (NEG). This theory still has some adherents, and indeed it is entirely possible that some of them were made at **Cambridge**. The chances, with but few exceptions, are that most of them were pressed at **Sandwich**, although toward the end of the period we meet a few plates that can be assigned with reasonable confidence to **Philadelphia**.

[...] their designs proved so popular that their **manufacture was continued over a long period**. [...]

[SG: die Teller No. 24 und No. 25 haben das gleiche Randmotiv wie der **Teller No. 54 - Slg. Rose No. 120 - der "Urtyp" der Teller mit französischen Pasten**; 3 3/8 inch ~8,5 cm; 3 7/16 inch ~9 cm]

No.	Diam.	Rim	Origin	Color	Rarity
24	3 3/8	15 scallops with shelves	New England, Sandwich or NEG	clear	plentiful
25	3 7/16	"	"	clear	plentiful
53	3 3/8	"	"	clear	plentiful
54	3 3/8	"	"	clear blue	plentiful unique
55	3 3/8	"	"	clear	uncertain

No. 25: There are several differences, but the easiest to check is the **bull's eye at the base of each center fan**. These appear **only in this plate**. A pontil marked [Abriss] specimen is known. Like No. 24, No. 25 is also a flat plate. Other plates with stepped or shelved scallops will be found in the **No. 53, 54 and 55** group. [...]

No. 53: The geometric, so-called **waffle**, centers of this series are **copied from cut glass** and are **undoubtedly very early**. For allied serration patterns, see **Nos. 20, 21, 22, 23**, etc. In the present plate note that there is **no bull's eye at the base of the shoulder fans**.

**No. 54: This has a bull's eye at the base of each shoulder fan. No precise comparison** has been made, but this **seems to be from the same mold that was used in pressing the cameo plates**. The blue example is a recent discovery of Mr. Wood's from the Philadelphia area and is now in Mr. Marble's collection.

No. 55: This has a **smaller bull's eye**, one better fitted to the fans, than that found at the base of the shoulder fans on the preceding plate. The outer block of waffles on any side of the center is here composed of 4 full and 2 half-waffles while on **No. 54** there are but 3 full waffles on each side and even these are slightly cut by the table-ring. We know of but this single example, which is in Mr. Marble's collection, but it is most likely others exist misnumbered. [...]

#### Chapter XXIV, Cameo Sulphide Busts pages 391 ff., plate 118

The **cameo busts** or "glassed in pastes" shown on Plate 118 were **probably never used as cup plates**. All we have seen have had **holes drilled through the shoul-**

**ders** so that they could be hung on the wall as plaques. [...] The manufacture of these plates must have been a **complicated and relatively expensive process**. The **silvery-white busts** were made of a **ceramic material** having the same coefficient of expansion as glass. Otherwise, unequal expansion or contraction would have cracked either the glass casing or the bust. **How the busts were centered in the plates is a puzzle** [...].

**The prevailing opinion** based on subject matter and distribution is that **all of these plates are French**, but this does not account for the fact that the **No. 842** type [Napoleon "klassisch"] **appears to have been made in the same mold that was used in pressing No. 54**. Uncut specimens of No. 842 carry a row of dots on the top of the shoulder that is remarkably like that on No. 54. **If precision methods show that both of these plates were pressed in the same mold, the theory of a French origin for all the cameo plates will be considerably weakened, but not necessarily invalidated**. In anticipation of such proof, it has been suggested that a **French moldmaker pirated a New England design** or, conversely, that a **New England mold-maker stole the pattern from the French**. Neither seems very likely. France had competent designers and they would hardly have been tempted to copy so **crude** [roh, grob] **a plate as No. 54**. As No. 54 seems to have been made in **New England before 1830, it antedates any period we can assign to No. 842 on historical grounds**. Those with **Napoleon** or Napoleon and **Josephine** could have been made at any time after the invention of pressing, but the **Lafayette** centers were probably brought out at the time of his death in **1834**. **Louis Philippe** is shown as both a young and an old man. The more youthful version seems likely to have been made about **1830** when he was proclaimed "The Citizen King", while the elderly bust seems to have been pressed at about the time he abdicated in **1848**. Thus, **1830 seems to be the earliest possible date for the cameos, while all the evidence is that No. 54 was made in New England several years earlier** than this.

**If the comparison microscope** shows that both plates were made in the same mold, all this discussion is beside the point. In that event, only two explanations fit the case: the No. 842 type was pressed in New England for the French market or some French glass manufacturer bought the No. 54 mold and took it back to France. The second of these seems to fit the evidence better.

**Nos. 843 and 844 have no American counterparts**, so there is **no doubt of their foreign origin**. It is almost certain that one or perhaps all of the three basic pressings will be found some day encasing busts of **Washington** and **Franklin**. Of the busts known at present, **Lafayette** is considered the most desirable because of his connection with American history and **Louis Philippe** the least desirable, due to **American indifference to the European political scene**. [...]

PK 2009-2 SG, Teller mit eingeglastem Pastenbild Alexis Piron sowie Voltaire und Rousseau  
PK 2009-2 SG, Wer hat den Teller „Piron“ gemacht: Sandwich vor 1830, Baccarat, nach 1830, Unbekannt 1852-1870 - die Pressglas-Korrespondenz als „Work in Progress“