

SG

November 2016

Journal of Glass Studies Volume 58 - 2016, Inhaltsverzeichnis

Abb. 2016-2/80-01

Journal of Glass Studies Volume 58 - 2016, Einband

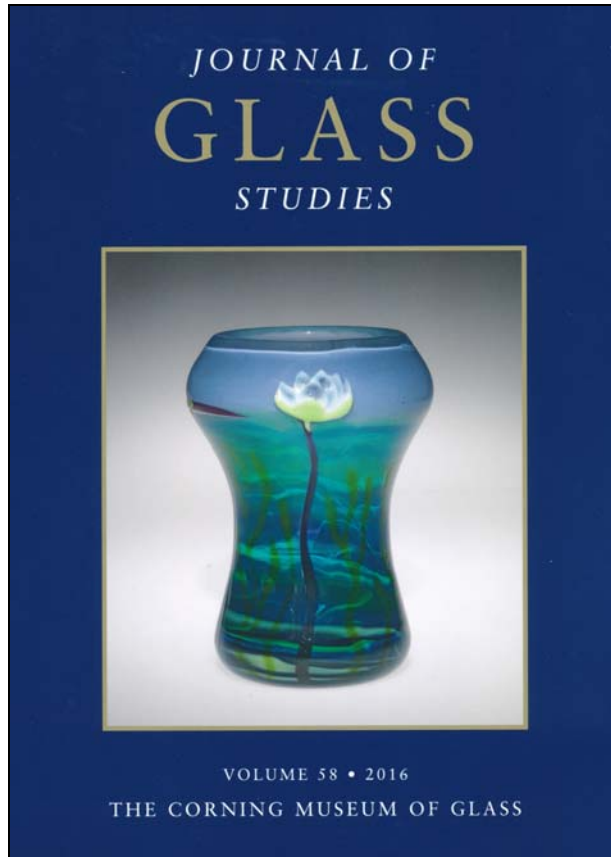
Titelbild: Marquetry vase with water lilies, cased, blown; hot-applied decoration.

Sweden, Rejmyre, Rejmyre Glasbruk AB, Betzy Ahlstrom

(Swedish,

1857-1934), about 1902. H. 21.3 cm, D. 15.1 cm. The Corning

Museum of Glass (2015.3.16). Gift of the Ennion Society



SG: Das jährlich erscheinende Journal of Glass Studies wird von der Rakow Library des Corning Museum of Glass seit vielen Jahren - früher mit den gedruckten Ausgaben der PK - aktuell mit den auf CD gespeicherten Ausgaben der PK ausgetauscht. Seit der ersten Ausgabe PK 1998-1 wurden alle Ausgaben in der Rakow Library aufgenommen.

Journal of Glass Studies Volume 58 / 2016
Corning Museum of Glass, Corning, New York
14830-2253

Editor: Karol B. Wight**Associate Editor: Richard W. Price****Editorial Advisers: Anastasios Antonaras,**
Greece (2018)**Stefano Carboni, Australia (2016)****Ian C. Freestone, U.K. (2018)****Timothy B. Husband, U.S. (2018)****Dedo von Kerssenbrock-Krosigk, Germany**
(2018)**Dwight P. Lanmon, U.S. (2018)****Reino Liefkes, U.K. (2016)****Marie-Dominique Nenna, France (2016)****Jennifer Price, U.K. (2018)****Thilo Rehren, U.K. (2018)****E. Marianne Stern, The Netherlands (2016)**© 2016 by The Corning Museum of Glass,
Corning, New York 14830-2253**Standard Book Number 978-0-87290-209-1****ISSN: 0075-4250****Library of Congress Control Number 59-12390****344 Seiten****Contents JGS Volume 58 / 2016**Caroline Jackson, Four Blue Beads from Gardom's
EdgeLaetitia Cavassa, Des pyxides en verre a decor peint a
l'epoque hellenistique (fin IVe-fin He siecle avant J.-C)**Daniele Foy & Souen Fontaine,**
Verres a decor mythologique du 1^{er} siecle:
Les Attestations du midi de la GauleCristina Boschetti, Valentina Mantovani, & Cristina
Leonelli, Glass Coloring and Recycling in Late
Antiquity: A New Case Study from Aquileia (Italy)**Milica Kriianac, Early Byzantine Glass in the Terri-**
tory of Serbia and Kosovo**Ingeborg Krueger, On Chalices and Ciboria of Glass****Chloe N. Duckworth, David J. Mattingly, Simon**
Chenery, & Victoria C. Smith, End of the Line?
Glass Bangles, Technology, Recycling, and Trade in
Islamic North AfricaRosa Barovier Mentasti, Luciano Borrelli, & Cristina
Tonini, Dating the Venetian Rovere Flask at
The Corning Museum of Glass and Other Flasks**Michael Noble, The "Invencon" of Lead Crystal-Or**
Was It Flint Glass?**Paolo Zecchin, Il vetro colato**Francisca Pulido Valente, Ines Coutinho, Teresa
Medici, Colin Brain, & Marcia Vilarigues, A Group of
Early English Lead Crystal Glass Goblets Found in
Lisbon**Hans Uwe Trauthan, Mit Musen, Monogramm und**
Motto: Potsdam, Schlesien und der Frühsommer
1740Eva Rydlova & Ivana Kopeckas, A Blaschka Glass
Model of an Octopus from the National Museum in
Prague**Lennart Booij, The Reception of Rene Lalique's**
Work in the United States, 1900-1940**Contributors**

Notes

Alessandro Sebastiani & Thomas J. Derrick, The Glass Workshops and Glass Assemblage from Spolverino (Alberese - GR) 279

Marco Cavalieri, Lorenza Camin, Fabrizio Paoluzzi, I sectilia vitrei dagli scavi della villa roman di Aiano-Torraccia di Chiusi (Siena, Toscana)

Luise Schintlmeister, Helmut Schwaiger, [A Recently Discovered Cage Cup Fragment from Ephesus](#)

Katja Broschat, [Open-Access Database for Roman Cage Cups Planned](#), Römisch-Germanisches Zentralmuseum Mainz

Pavlos Triantafyllidis, [War in Medieval Mytilene, Lesbos, Greece: Glass Grenades of the 14th and 15th Centuries](#)

JGS, [Online Resource Reveals Mysteries of Venetian Glassmaking Techniques](#)

Danielle Velde, Klaas Padberg Evenboer, An Early 16th-Century Venetian Pilgrim Flask in the Musee des Beaux-Arts de Lyon: Celebration of a Polish Merchant

François M. A. van den Dries, [Nochmals über antike Glaspasten: Glas, basta \[pâte de verre\]](#); Abstract

Corning Museum Adds Major Works to Glass, Library Collections

Rakow Grant to Support Studies on Glass Fibers, Silk Road Glass: Charlotte Holzer, Melina Smirniou

Irene Hollister (1920-2016)

Yoriko Mizuta (1955-2015)

David Charles Watts (1931-2015)

Note to Authors and Readers

Museum Publications

Abstracts

Rosa Barovier Mentasti, Luciano Borrelli & Cristina Tonini, [Dating the Venetian Rovere Flask at The Corning Museum of Glass and Other Flasks](#)

This article focuses on four [Venetian Renaissance pilgrim flasks](#) decorated with [coats of arms](#). A correct reading of heraldry on these vessels will help to date them more precisely. The first flask, in The Corning Museum of Glass, is decorated with the [Rovere coat of arms](#). The authors propose a new date and a new dignitary as the owner of the piece, on the basis of the coat of arms and the enameled patterns, in response to a recent note in the Journal of Glass Studies that provided an incorrect identification of the owner and thus a wrong date.

The second vessel, in London's Wallace Collection, bears the [Rappoltstein and Liechtenstein coats of arms](#), which are believed to reveal the recipient and the donor. The last two vessels, in the Musei Civici Medievale in Bologna, show the [Sforza and Bentivoglio](#)

[coats of arms](#), and they must be related to a marriage between the two families at the end of the 15th century.

Lennart Booij, [The Reception of Rene Lalique's Work in the United States, 1900-1940](#)

This article discusses the arrival and reception of the works of the French artist and glass industrialist [Rene Lalique](#) (1860-1945) in the [United States](#), based on important, recently discovered documents from the personal archive of his son-in-law, the well-known American photographer Paul Haviland (1880-1950), in Paris. It addresses the questions of how we should regard Lalique's art glass and to what extent industrial innovations, patent protection, and social circumstances played a role in his artistic developments.

The article maps Lalique's quest for the creation of so-called modern industrial luxury.

Topics covered in this assessment include Lalique's artistic developments in the pivotal period, about 1909, when his shift to glass was becoming unavoidable; his first all-glass presentation in the United States; and his activities during and after the war years (1914-1918). Thanks to a profusion of documents and additional finds, it is possible to provide a broader outline of Lalique - the man, the artist, and the industrialist - as well as the manner in which his output was regarded in the United States between 1900 and 1940.

Cristina Boschetti, Valentina Mantovani & Cristina Leonelli, [Glass Coloring and Recycling in Late Antiquity: A New Case Study from Aquileia \(Italy\)](#)

Aquileia is widely cited as a major Roman glass-working center, but this assumption is based on scarce archaeological evidence and supported by only a few indicators of production, mainly found out of archaeological context. This article discusses problems relating to the glass industry in Aquileia, presenting a new group of indicators of production, excavated in 2014, that includes fragments of a melting chamber, cullet, mosaic tesserae, and one glassworking tool. This new discovery, interpreted as a fourth-century context of glass coloring and recycling, is the first evidence of colored glass working ever investigated stratigraphically at Aquileia, and it adds new data to the complex picture of the structure of the Late Antique glass industry in the Roman town. The authors analyzed 15 glass samples by ESEM-EDS, demonstrating that glasses were recycled both by mixing mosaic tesserae with colorless glass and by remelting or softening mosaic tesserae.

Laetitia Cavassa, [Painted Glass Pyxides from the Hellenistic Period \(Late 4th - Late 2nd Centuries B.C.\)](#)

This article reports the results of research on a group of pyxides and their lids dating from the Hellenistic period. The unusual aspect of these objects is that the painted decoration appears on the interior. The „rediscovery“ of one of these objects by the staff of the Centre Jean Berard (CNRS, Naples, Italy) in 2010 was the point of departure for this research project. This article discusses

the origin, chronology, and geographic distribution of this group.

Chloe N. Duckworth, David J. Mattingly, Simon Chenery & Victoria C. Smith, **End of the Line? Glass Bangles, Technology, Recycling, and Trade in Islamic North Africa**

This article presents a new approach to the archaeological and chemical evidence for glass in Africa, using the case study of 13th- to 19th-century Islamic glass bangles from the Libyan Sahara. The authors explore the technology of bangle production from a range of perspectives, beginning with a review of bangle making in its wider Asian and European context, and going on to discuss the ubiquitous but understudied Saharan glass bangle.

The second half of the article provides new chemical data for **30 Islamic glass bangles** from Fazzan, Libya, analyzed using EPMA and LA-ICP-MS. The discussion includes the dating of the bangles, evidence for their trade, and the possibility of secondary production practices, such as recycling and the addition of extra raw materials (e.g., potash and lead).

The authors argue that, by focusing on secondary production and deliberate compositional manipulation of materials, as well as geological provenance, we are better equipped to use chemical analysis to reconstruct the long- and short-term meaning, manipulation, and trade of glasses in North and West Africa - an approach that may also be of value to those studying glass beads and other objects.

Daniele Foy & Souen Fontaine, **First-Century Glasses from Southern Gaul with Mythological Scenes**

Mold-blown beakers with mythological scenes have been studied extensively. About 20 new examples joined the lists started by Gladys Davidson Weinberg in 1972 and completed by Karol Wight in 1994. The novelty is based, not so much on the slow increase in finds during the last two decades, but rather on their location in southern France, where such beakers were barely known.

These objects, which **never come from funerary contexts**, confirm the usual dating and demonstrate that Group II is still the most abundant and widely distributed. Today, the finds appear as numerous in the **western provinces as they are in the eastern part of the Roman Empire**. However, despite these new finds, this type of beaker remains one of the **less-common mold-blown glasses**, and its place of manufacture is still unknown.

Caroline Jackson, **Four Blue Beads from Gardom's Edge**

Four blue glass beads from the prehistoric site of Gardom's Edge, in the upland area of the Peak District in Britain, were analyzed to determine their composition, date, and origin. The simple annular beads were of unknown date, although they were recovered from

contexts that were either Bronze Age or Iron Age in date.

The compositions of the beads are relatively unusual. They were manufactured with mineral alkalis, but they contain extremely low concentrations of impurities and were colored with copper. Comparison with other recently analyzed glasses shows (rare) parallels in Europe of Iron Age date, but not in the eastern Mediterranean (Egypt, Near East), which suggests an origin somewhere in the west. This is an extraordinary find in a marginal area, and it suggests far-reaching trade and exchange networks.

Milica Kriianac, **Early Byzantine Glass in the Territory of Serbia and Kosovo**

In the territory of Serbia and Kosovo, glass fragments dating from the late **5th and 6th centuries** have been quite common finds, but the **forms used were few and simple**. Finds from about **20 sites** have been explored and published. The glass included different types of **goblets and beakers**, as well as **oil lamps**, while smaller numbers of bowls and bottles were uncovered. These vessels were made of greenish, yellowish, and colorless (with a greenish or yellowish tinge) glass; examples of blue and white glass are fewer. The glass was **generally blown** and only **rarely mold-blown**. Most of the vessels are undecorated. Where decoration is present, it is in the form of grooves, ribs, and applied threads or drops.

Ingeborg Krueger, **On Chalice and Ciboria of Glass**

In the late eighth century, the Roman Catholic Church issued regulations stipulating that the chalice and paten for celebrating the Mass ought to be made of gold or silver (or tin, in cases of poverty). Beginning in the early ninth century, glass was expressly named among the forbidden materials for this purpose because it is fragile, so there was a risk of spilling the blood of Christ if a chalice were to break. Although the ban on glass remained valid within the Catholic Church, it was (and is) occasionally disregarded, especially in poor parishes or during times of distress. There are indications that vasa sacra of glass existed in medieval and early modern times, and a number of simple glass chalices and ciboria dating from the late 17th century and later have been preserved.

Within Protestant churches, there were no rules regarding the material of liturgical vessels. Glass chalices for the Communion were not prohibited, and since at least the 18th century, they were rather common in regions with Protestant populations and local glasshouses.

This article surveys many known examples of glass liturgical vessels.

Michael Noble, **The „Invencon“ of Lead Crystal - Or Was It Flint Glass?**

This article details the events surrounding the patent granted, in 1674, to George Ravenscroft for his „invencon“ of „a perticular Sort of Christaline Glasse resem-

bling Rock Christall, not formerly exercised or used in this our Kingdome. ...“ This glass is generally thought to have contained **lead**, a material that gave rise to what has been regarded as one of the greatest innovations in English glassmaking: lead crystal. The glass at that time was known as flint glass, and the author, based on contemporaneous accounts, argues that the crucial ingredient was **flints and not lead** - a conclusion overlooked by many historians. The new glass was prone to a defect called crizzling. It is suggested that lead was added in an attempt to cure this problem, and that it was only later recognized as a way to enhance the feel and appearance of the glass.

Francisca Pulido Valente, Ines Coutinho, Teresa Medici, Colin Brain & Marcia Vilarigues, **A Group of Early English Lead Crystal Glass Goblets Found in Lisbon**

More than **40 fragments of colorless glass** from **heavy baluster stem goblets** were found in the archaeological excavation of the Casa dos Bicos in Lisbon, Portugal, in 1981 and 1982. This article focuses on 20 fragments from this collection, dated between the second half of the 1690s and 1755. The study was designed to identify the possible provenance of the goblets, based on the composition of the glass, as obtained by micro-energy-dispersive X-ray fluorescence, and the typology of the objects. The analyzed glass was determined to have a high content of lead oxide (25-39 weight percent), and a silica content of 4959 weight percent. These heavy baluster stem goblets were typical of early English lead crystal production, and this archaeological set is, as far as we know, the largest ever found.

Eva Rydlova & Ivana Kopeckas, **A Blaschka Glass Model of an Octopus from the National Museum in Prague**

A glass model of an octopus, donated to the National Museum in Prague by Leopold Blaschka in 1884, was recently damaged. Examination and analysis preceding conservation treatment enabled the authors to identify certain materials and techniques used to create the model. The production process is described in detail, followed by brief information about conservation.

The octopus was assembled from blown glass parts coated inside and attached to an inner wire construction. The space between the glass and the wires was padded with cotton and paper, subsequently penetrated with sodium silicate. The thin skin between the octopus's arms and connecting the arms to the head was shaped from a proteinaceous substance made of cotton soaked in pigmented plasticized gelatin. The surface of the model was painted and finally coated with nitrocellulose

varnish. Conservation and restoration involved the consolidation of fractured glass and cotton stiffened with plasticized gelatin, as well as the filling and reconstruction of suckers, arm ends, and parts of the head.

Hans Uwe Trauthan, **A Dated Silesian Footed Beaker with a Mirror Monogram (German)**

A **colorless Silesian footed beaker with wheel-cut and engraved decoration** is described and analyzed in this article. The conical bowl is decorated on one side with a mythological scene featuring the nine Muses (all equipped with different musical instruments and dressed in costumes taken from opera seria), Apollo, Pegasus at the foot of Mt. Helicon, and a **Spiegelmonogramm** (mirror monogram) in a broad landscape. This scene appears above the Latin inscription „Et Mihi Pegasides doctissima Carmina dictant“ (And I like the Muses to compose the most learned songs) and the date „**1740**.“ The reverse shows an empty palmette, and the base of the bowl is faceted.

The author suggests that the Latin motto allows us to conclude that the owner was a **highly educated composer of opera seria** or director of a musical ensemble in the year 1740. The initials in the elaborately constructed mirror monogram are „**CHG**.“ On this basis, the author concludes that the beaker was made for **Carl Heinrich Graun** (1704-1759), the first Hofkapellmeister at the court of Frederick the Great, king of Prussia, in Potsdam. Graun, who was considered to be the most important German composer of Italian opera in his day, probably received the beaker as a gift from the court.

Paolo Zecchin, **Cast Glass (Italian)**

In **1675**, a Venetian businessman who had founded a glass factory in Genoa, in which a glassworker from Burgundy made sizable **mirrors** with the **casting technique**, asked the Inquisitori di Stato to return to Venice with this worker. This information allows us to advance the date of the **invention of cast mirrors**, ascribed to **Bernardo Perrotto**, by at least a dozen years. It is possible that Perrotto initially sought to employ the casting technique for the production, not of mirrors, but of **glass plaques**.

French glassworkers learned the blowing technique from Venetians, but in **1693** they began to create **cast sheets**. The casting technique was used in England and in Germany, but the Venetian glassworkers never abandoned the **blowing technique**. They continued to employ it in the production of small, thin, and smooth transparent sheets.

→→

Siehe unter anderem auch:

- PK 2000-6 SG, Die "Pressglas-Korrespondenz" im "Journal of Glass Studies", Volume 42, 2000
 PK 2002-1 SG, Die "Pressglas-Korrespondenz" im "Journal of Glass Studies", Volume 43, 2001
 PK 2003-1 SG, Die "Pressglas-Korrespondenz" im "Journal of Glass Studies", Volume 44, 2002
 PK 2004-1 SG, Die „Pressglas-Korrespondenz“ im "Journal of Glass Studies", Volume 45, 2003
 PK 2006-1 SG, Journal of Glass Studies Volume 47, 2005: Ernesto Wolf Sammlung antiker Gläser
 PK 2006-1 SG, Journal of Glass Studies Volume 47, 2005: Robert Alan Truitt (1935-2005)
 PK 2007-1 SG, Besonders interessante Gläser aus dem Journal of Glas Studies 2006-48
 PK 2007-4 SG, Journal of Glass Studies, Volume 49, 2007, Inhaltsverzeichnis
 PK 2009-1 Whitehouse, David, 50 Jahre Journal of Glass Studies des Corning Museum of Glass
 PK 2010-1 SG, Journal of Glass Studies Volume 51 - 2009, Inhaltsverzeichnis
 PK 2011-1 SG, Journal of Glass Studies No. 52 - 2010 ist erschienen (Inhaltsverzeichnis)
 PK 2011-1 Whitehouse, David, Thomas S. Buechner (1926 - 2010); Journal of Glass Studies 2010-52
 PK 2012-1 Gaustad, Ada Buch Pollak (1914-2010) (Auszug und Übersetzung aus JGS 53, 2011)
 PK 2013-1 SG, Journal of Glass Studies Volume 54 - 2012, Inhaltsverzeichnis
 PK 2013-2 SG, Mourning the Loss of Former Director David Whitehouse
 PK 2013-4 SG, A Life in Archaeology & Glass: Honoring David Whitehouse (1941-2013) Symposium
 PK 2013-4 SG, Journal of Glass Studies Volume 55 - 2013, Inhaltsverzeichnis
 PK 2014-4 SG, Journal of Glass Studies Volume 56 - 2014, Inhaltsverzeichnis
 PK 2015-3 SG, Journal of Glass Studies Volume 57 - 2015, Inhaltsverzeichnis
 PK 2016-2 SG, Journal of Glass Studies Volume 58 - 2016, Inhaltsverzeichnis

Siehe unter anderem auch:

WEB PK - in allen Web-Artikeln gibt es umfangreiche Hinweise auf weitere Artikel zum Thema:
 suchen auf www.pressglas-korrespondenz.de mit GOOGLE Lokal →

- www.pressglas-korrespondenz.de/aktuelles/pdf/pk-2006-3w-whitehouse-sasanian-glass.pdf
www.pressglas-korrespondenz.de/aktuelles/pdf/pk-2010-1w-whitehouse-tarshis.pdf
www.pressglas-korrespondenz.de/aktuelles/pdf/pk-2010-2w-sg-whitehouse-islamic-glass.pdf
www.pressglas-korrespondenz.de/aktuelles/pdf/pk-2010-2w-sg-whitehouse-medieval-glass.pdf
www.pressglas-korrespondenz.de/aktuelles/pdf/pk-2010-3w-sg-whitehouse-schale-voegel.pdf
www.pressglas-korrespondenz.de/aktuelles/pdf/pk-2004-1w-pk-rakow-library.pdf
www.pressglas-korrespondenz.de/aktuelles/pdf/pk-2004-1w-suche-rakow-library.pdf
www.pressglas-korrespondenz.de/aktuelles/pdf/pk-2005-1w-cmog-rakow-db-pk.pdf
www.pressglas-korrespondenz.de/aktuelles/pdf/pk-2005-1w-cmog-rakow-db-suche.pdf
www.pressglas-korrespondenz.de/aktuelles/pdf/pk-2007-4w-jgs-varl-slowenien.pdf
www.pressglas-korrespondenz.de/aktuelles/pdf/pk-2008-1w-sg-launay-rakow.pdf
www.pressglas-korrespondenz.de/aktuelles/pdf/pk-2008-1w-sg-launay-rakow-suche.pdf
www.pressglas-korrespondenz.de/aktuelles/pdf/pk-2009-4w-sg-lierke-glasgeschichte-2009.pdf
www.pressglas-korrespondenz.de/aktuelles/pdf/pk-2010-1w-jgs-2009-51-inhalt.pdf
www.pressglas-korrespondenz.de/aktuelles/pdf/pk-2011-1w-sg-jgs-2010-52.pdf
www.pressglas-korrespondenz.de/aktuelles/pdf/pk-2011-1w-sg-jgs-2010-52-barag.pdf
www.pressglas-korrespondenz.de/aktuelles/pdf/pk-2011-1w-sg-jgs-2010-52-buechner.pdf
www.pressglas-korrespondenz.de/aktuelles/pdf/pk-2011-1w-sg-jgs-2010-52-loibl-glastechnik-barock.pdf
www.pressglas-korrespondenz.de/aktuelles/pdf/pk-2011-1w-sg-jgs-2010-52-tassinari-pasten.pdf
www.pressglas-korrespondenz.de/aktuelles/pdf/pk-2012-1w-sg-jgs-2011-53.pdf
www.pressglas-korrespondenz.de/aktuelles/pdf/pk-2012-1w-gaustad-ada-polak-1914-2010.pdf
www.pressglas-korrespondenz.de/aktuelles/pdf/pk-2013-1w-sg-jgs-2012-54.pdf
www.pressglas-korrespondenz.de/aktuelles/pdf/pk-2013-2w-whitehouse-1941-2013.pdf
www.cmog.org/event/life-archaeology-and-glass-honoring-david-whitehouse-1941-2013
www.pressglas-korrespondenz.de/aktuelles/pdf/pk-2013-4w-clairefontaine-glas-jgs-2013-55.pdf
www.pressglas-korrespondenz.de/aktuelles/pdf/pk-2013-4w-whitehouse-symposium-2014.pdf
www.pressglas-korrespondenz.de/aktuelles/pdf/pk-2013-4w-sg-jgs-2013-55.pdf
www.pressglas-korrespondenz.de/aktuelles/pdf/pk-2013-4w-ertman-akhenaten-inlay.pdf
www.pressglas-korrespondenz.de/aktuelles/pdf/pk-2014-4w-sg-jgs-2014-56.pdf
www.pressglas-korrespondenz.de/aktuelles/pdf/pk-2014-4w-sg-jgs-2014-56-loibl.pdf
www.pressglas-korrespondenz.de/aktuelles/pdf/pk-2015-2w-sg-schale-erotische-szenen-ennion-2014.pdf
www.pressglas-korrespondenz.de/aktuelles/pdf/pk-2015-3w-sg-jgs-2015-57.pdf
www.pressglas-korrespondenz.de/aktuelles/pdf/pk-2016-2w-sg-jgs-2016-58.pdf

