

# Glass News

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articles in this issue (see pages 8 onwards), two as a result of grants awarded by AHG. We are always pleased to receive contributions of this kind, and we also welcome feedback from readers on the sorts of articles and information that they would find most useful or informative for future issues of Glass News. As usual, our contact details are at the back of this issue of the newsletter and we look forward to hearing from you.

With best wishes from Sarah and Juanita

## SUBSCRIPTION REMINDER!

Your subscription will soon be due for renewal - this is the last *Glass News* that you will receive under your present subscription.

Please see the enclosed renewal form.

We are maintaining our current subscription rates, and you can subscribe again for 2009 for £5.00, either as a Member of the Association or simply to receive Glass News without membership.

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Welcome to issue 24 of *Glass News*.

In the past, readers have commented that they particularly like to hear about current research, recent discoveries and interesting finds, as a means of staying up to date with developments in the world of glass world. We are fortunate to have three such

## THE ASSOCIATION FOR THE HISTORY OF GLASS

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## AHG Spring Study Day 2009

'RECENT ARCHAEOLOGICAL RESEARCH INTO THE  
MANUFACTURE OF GLASS - OF ALL PERIODS'

The AHG Spring Study Day will take place on Friday 20<sup>th</sup> March 2009 at The Wallace Collection, London. Potential contributors should contact David Crossley: [d.crossley@sheffield.ac.uk](mailto:d.crossley@sheffield.ac.uk)

## AHG Autumn Study Day 2008 and AGM

'GLASS AT THE BRITISH MUSEUM:  
CURRENT RESEARCH, SCIENCE AND CONSERVATION'

**Saturday 25 October 2008**  
**Stevenson Lecture Theatre, The Clore Centre,**  
**The British Museum (BM)**

### PROVISIONAL PROGRAMME

- 09:00 Registration  
10:00 C Jackson, AHG President, *Introductory remarks*  
10:10 P Roberts, *Roman cameo glass in the BM*  
10:40 J Price, *Romano-British glass in the BM*  
11:10 Coffee and poster viewing  
11:40 D Howells, *Late Antique Gold Glass in the BM*  
12:10 N Meeks, I Freestone, M Sax and C Higgitt, *The Lycurgus Cup revisited*  
12:40 Lunch and poster viewing

Poster presentations on glass in the BM and other collections to include:

- N Erb-Satullo, *Sr and Nd isotopes in second millennium BC glass*
- S Kirk, *Glass in Harvard Semitic Museum*
- M Newby, *A Late Roman cameo in the BM*
- B Scott, *17<sup>th</sup> century glass from Christ Church Oxford*
- S Tanimoto, *To what extent does the artisan's choice affect the homogeneity of chemical compositions of LBA glass? Human behaviour vs technical constraints*

- 14:00 Annual General Meeting of the Association for the History of Glass \*
- 14:30 I Freestone, S J Simpson and T Ishida, *Beyond Rome: new light on composition and cutting techniques of Sasanian glass*
- 15:00 S Roehrs and S J Simpson, *Analysing Sasanian-Islamic beads from a BM-supported research project at Kush in the Persian Gulf*
- 15:30 Tea and poster viewing
- 16:00 D Ling, *Conservation of glass in the BM*
- 16:30 D Thornton and S Naidorf, *A documentary Renaissance tazza in the BM*
- 17:00 A Dawson, *Post-Renaissance French glass in the BM*
- 17:30 Close

There will be a book display and a 10% discount on all BM Publications titles purchased on the day.

The cost of the study day is £25 (full); £20 (concessions to AHG members\* and BM Friends); £10 (full-time students). Please make cheques payable to The Association for the History of Glass and send your booking to: Sandra Davison, Hon. Sec. AHG at sandbill@gotadsl.co.uk or by post to: S. Davison, 68, East Street, Thame, Oxon OX9 3JS.

\*Members of the AHG who wish to attend only the AGM may do so at no cost

## International Festival of Glass and British Glass Biennale

**18 - 25 August 2008**  
**Stourbridge**

Activities for enquiring minds of all ages, from the Master Glass Blower in the family to the youngest members: that's the August Bank Holiday weekend sorted! Masterclasses this year include: Egyptian Furnace Building, Sandcasting, and Neon Sculpture, as well as the more usual activities such as glassblowing. Masterclasses fill up very quickly and early registration is recommended. Not all classes require previous experience.

More information is available from the websites at: [www.ifg.org.uk](http://www.ifg.org.uk) or [www.biennale.org.uk](http://www.biennale.org.uk)  
Or contact: British Glass Biennale, Ruskin Glass Centre, Wollaston Road, Amblecote, Stourbridge, West Midlands, DY8 4HF. Tel: 01384 399410

## SGT Annual Conference 2008

**SOCIETY OF GLASS TECHNOLOGY**

**10 - 12 September 2008**  
**New Hall College, University of Cambridge**

The annual conference of the SGT will include one day dedicated to the History and Heritage of Glass, which will take place on Friday 10<sup>th</sup> September. The cost for the H&H study day is £35, which includes refreshments and lunch. University accommodation is available. A preliminary programme, further information and a booking form may be found on the website at: [www.sgt.org](http://www.sgt.org)

## BSMGP Conference

‘ASPECTS OF 20TH CENTURY STAINED GLASS’

**31 July – 1 August 2008**

Glaziers’ Hall, 9 Montague Close, London SE1 9DD

This conference, organised by The British Society of Master Glass Painters with The Worshipful Company of Glaziers, will present an historically considered overview of the far-reaching developments in stained glass which took place throughout the 20<sup>th</sup> Century, in particular the first three quarters of that century from which we have enough distance to examine with some objectivity. Speakers will include Patrick Reyntiens OBE, Peter Cormack, Wilhelm Derix from Germany and Julie L. Sloan from America.

Full non-residential conference fee - BSMGP members £140. Join the BSMGP to attend at this rate. Single day, student and non-member rates also available.

Further information is available from the website at: [www.bsmgp.org.uk](http://www.bsmgp.org.uk) or e-mail: [C20conference@bsmgp.org.uk](mailto:C20conference@bsmgp.org.uk)

## 47<sup>th</sup> Annual Corning Museum Glass Seminar

‘TRANSFORMATIONS IN GLASS’

**16 - 18 October 2008**

The Corning Museum of Glass, Corning, New York

Inspired by the major exhibition, Glass of the Alchemists, and the 400<sup>th</sup> anniversary of glassmaking in America, this year’s Seminar looks at scientific transformations and historic milestones in glass. The Seminar will feature expert lecturers on glass, including Martin Eidelberg, Paul Engle, Gay LeCleire Taylor and Beverly A (Bly) Straube.

Topics will include:

- Antonio Neri, the Florentine priest famous for his 1612 manual on glassmaking *L'Arte Vetraria*.
- Baroque crystal and gold ruby glass.
- Archaeological evidence of the first glass made and used in Jamestown.

- 18th-century English drinking glasses.
- Fakes and reproductions of early American glass.
- Louis Comfort Tiffany and glassmaker Arthur Nash as collaborators.

Participants will also have opportunities to make their own glass and observe glassmaking demonstrations.

For more information, please contact Louise Maio: [MaioLM@cmog.org](mailto:MaioLM@cmog.org), or visit [www.cmog.org](http://www.cmog.org)

## International Colloquium: 23<sup>rd</sup> Meeting of AFAV 2008

‘FROM ENNION TO VAL SAINT-LAMBERT  
MOULD-BLOWN GLASS’

**17 – 19 October 2008**

Brussels and Namur, Belgium

The 23<sup>rd</sup> international colloquium of AFAV will be held at venues in Brussels and Namur:

- Friday 17<sup>th</sup> at the Musées Royaux d’Art et d’Histoire, Brussels.
- Saturday 18<sup>th</sup> at the Moulins de Beez, Namur.
- Sunday 19<sup>th</sup> visits to Charleroi and Cristalleries du Val Saint-Lambert. There may be other visits on this day.

The 2008 meeting hopes to reopen discussions on a particular category of glass: blown glass made with a mould. The theme is wide-reaching, originating in the 1<sup>st</sup> century AD and continuing through more recent periods. It will be approached from historic, technical, decorative and typological viewpoints.

The colloquium is being jointly organised by The French Association for Glass Archaeology, the Royal Institute for Cultural Heritage (IRPA), the Royal Museums of Art and History of Brussels and the heads of archaeology in the Walloon and Brussels regions. The Acts of the colloquium will be published in the *Scientia Artis* series of the IRPA.

Registration form and additional information is available from the website at: [www.afaverre.fr](http://www.afaverre.fr)  
Or contact: [chantal.fontaine@kikirpa.be](mailto:chantal.fontaine@kikirpa.be)

## Forthcoming colloquium: Association Verre & Histoire

‘LES INNOVATIONS VERRIERES ET LEUR DEVENIR  
EPOQUE ANTIQUE - XX<sup>E</sup> SIECLE’

**26 -28 March 2009**  
Nancy, France

The next international colloquium of the Association Verre and Histoire will take place at Nancy in March 2009. The subject will be "Innovations in glass making and their evolution from antiquity to the 21<sup>st</sup> century". There will be four main themes:

- Recognition of innovations
- Types of innovations
- Innovations and markets
- Directions of innovation

More information is available from the website at:  
[www.verre-histoire.org](http://www.verre-histoire.org)

[The postprints from the first international colloquium ‘Verre et Fenêtre’, which took place in Paris-La Défense and Versailles, 13-15 October 2005, are going to be made available online soon, via the website <[www.verre-histoire.org](http://www.verre-histoire.org)>. At the time of writing, a review was available in the section ‘*La vie de l'association*’ → *Compte-rendu* → *Colloque 2005*.]

## Conference: Icon Stained Glass Group

‘A REFLECTION ON STAINED GLASS CONSERVATION  
TECHNIQUES BOTH PAST AND PRESENT’

**Saturday 25 October 2008**  
**Freemasons Hall, Manchester**

The Institute of Conservation (Icon) Stained Glass Group is pleased to announce details of their forthcoming conference. The conference will address issues presented by techniques used in the past to conserve stained glass, and will seek to establish best practice in relation to previous interventions. The keynote speaker will be Ulrike Brinkmann, Head of Cologne Cathedral Stained Glass Studio.

Further information is available from the website at:  
[www.icon.org.uk](http://www.icon.org.uk) → Events → 25 October 2009

## Conservation Forum: American Corpus Vitrearum

FORUM FOR THE CONSERVATION AND RESTORATION  
OF STAINED-GLASS WINDOWS

‘THE ART OF COLLABORATION: STAINED GLASS  
CONSERVATION IN THE TWENTY-FIRST CENTURY’

**1-3 June 2009**  
New York

The Forum is being held under the auspices of the American Corpus Vitrearum and the International Committee of the Corpus Vitrearum for the Conservation of Stained Glass. Two days of oral presentations and poster sessions at The Metropolitan Museum of Art will be followed by a viewing of stained glass in five Manhattan churches with local experts. The conference will end with a reception at the National Arts Club, a landmarked building with significant installations of stained glass. Papers will be offered in English, French or German and will be published in the original language. Simultaneous translation will be provided at the conference.

Further information may be obtained from:  
Lisa Pilosi [lisa.pilosi@metmuseum.org](mailto:lisa.pilosi@metmuseum.org)

## AIHV Triennial Meeting

The next Triennial Meeting of the Association Internationale pour l'Histoire du Verre, AIHV 18, will take place in September 2009, in Thessaloniki, Greece.

Further information will appear on the website in due course: [www.aihv.org](http://www.aihv.org).



*Close-up view of vetro a retorti*

## Information and News

### AHG Bursaries

Two AHG Grants have been made recently:

1. For colour plates in the *Catalogue of Anglo-Saxon Glass in the British Museum* by Vera Evison, published as Research Publication No. 167 (2008). (See New Publications, page 15)
2. For the production of short films based on experimental work by Mark Taylor and David Hill ([www.romanglassmakers.co.uk](http://www.romanglassmakers.co.uk)) in 2005 and 2006 on *The Roman Furnace Project*, which will be made available on DVDs for the use of students and others interested in this work (see *Glass News* issues 18 and 20).

Note: See also AHG Grant Reports on pages 10-13.

### New MA: Universidade de Lisboa and Universidade Nova de Lisboa

A new degree program leading to a Master of Glass Art and Science is being offered by the Faculty of Sciences and Technology (Universidade Nova de Lisboa) and the Faculty of Fine Arts (Universidade de Lisboa) beginning in October 2008. The main aim of this course is the application of science to glass art and the conservation of glass artefacts.

Please see the following link for more information:  
<http://www.apvidro.org/VICARTE.htm>

### New MA: University of York

#### MA IN STAINED GLASS CONSERVATION AND HERITAGE MANAGEMENT

This new MA programme meets a widely recognized need for training and a qualification in this field; internationally, it is the only one to be conducted in English. Teaching is based at the historic King's Manor, in central York, five minutes walk from York Minster. The programme lasts two years and substantial scholarships are available.

Further details are available from: [www.york.ac.uk/depts/histart/postgraduatemastainedglass](http://www.york.ac.uk/depts/histart/postgraduatemastainedglass)

Address enquiries to: Dr Tim Ayers, Director, Stained Glass Research School, University of York

E-mail: [ta507@york.ac.uk](mailto:ta507@york.ac.uk)

### Review: 37<sup>th</sup> Archaeometry Symposium

The 37<sup>th</sup> International Symposium on Archaeometry (ISA) was held in the beautiful city of Siena in the week beginning May 12<sup>th</sup>. Although delegates inevitably spent a fair amount of time relaxing in the Piazza Del Campo, intermittent drizzle helped to ensure that the conference was well attended too. The symposium covered many different types of archaeometric investigation and so there was only a brief oral session on glass, but the numerous posters on the subject helped compensate for this. It was a good opportunity to find out which topics are being studied at the moment and to exchange ideas with other researchers. The full oral and poster programmes are available on the conference website (see below).

Isotopes and trace elements were a common theme as means of investigating the origins of glass. This group included Degryse et al, with 'Pliny the Elder and Sr-Nd radiogenic isotopes: provenance determination of the mineral raw materials for Roman glass production', van Os et al, on 'Sr and Pb isotopes, trace metal and major element compositional variation in Roman colourless glass from the Bocholtz burial, the Netherlands', Meek et al, discussing 'The isotopic analysis of north-western European forest glass: working towards an independent means of provenancing' and finally Henderson et al, presenting on 'The roots of provenance: radiogenic isotopes and glass production in the Islamic Middle East'.

Medieval glass presentations and posters included Paynter and Dungworth, on 'The production of post-medieval plant ash glass – recognising frit', Jackson and Smedley with 'Plant ashes and seasonality. The implications for our understanding of compositional patterns in archaeological glasses', and also posters by Gimeno et al, and Riccardi et al, on the medieval rose window of the Siena Duomo.

There were a number of papers and posters on glass from the Near East and Egypt, including presentations by Smirniou and Mirti et al, respectively on 'Amarna

revisited; Investigation of primary glass production in New Kingdom, Egypt' and 'Change and continuity in glass composition from Early Sassanian to Islamic times in central Iraq'. There were also posters by Kato et al, on 'New investigation of trace elements for Islamic glass weights and stamps using a highly sensitive XRF method - compared with excavated glass vessels in Raya, Egypt' and Kirk et al, on 'Technological and compositional differences between Late Bronze Age Egyptian and Near Eastern glasses: further analytical work from Nuzi'.

Mosaics featured strongly. Gedzevičiūtė et al, presented results on 'Fragments of Roman mosaic and *millefiori* glass of the Martin von Wagner Museum in Würzburg, Germany', Lentini and Tappa focused on the 'Analysis of ancient Roman glass mosaic *tesserae*', Boschetti et al, discussed 'Where did they come from? A new strategy for the study of Hellenistic emblemata mosaics from Italy' and Tonietto et al, were working on 'The disrupted paleo-Christian glass mosaic of St. Prosdocimus (Padua, Italy): archeometric characterisation of colourless "gold" and transparent *tesserae*'.

This is only a selection of the subjects on offer: there were also presentations and posters on Bronze Age and Iron Age glass, various types of Roman and medieval glass artefacts, some post-medieval glass and one study of weathering processes. It is intended that the proceedings be published online; more information on this and the event generally, can be obtained from the website at:  
<http://www.unisi.it/eventi/isa2008/index.htm>

## Review: AHG Study Day

'BUYING AND SELLING GLASS IN BRITAIN  
1600 TO 1950'

**18 March 2008**

The Wallace Collection, London

The morning session, chaired by **Julia Poole** (Fitzwilliam Museum, Cambridge), began with **Colin Brain** (independent researcher), *From Chair to Table: evolution of glass distribution, sales and marketing in 17<sup>th</sup> century Britain*. Colin discussed 17<sup>th</sup> century glass monopolies such as the one held by Sir Robert Mansell from 1624 to 1639. Glass designs were determined in the glasshouses and there is no evidence for major changes of style in English glass production for the

sixty years between 1608 and 1668. The glass vessels were probably distributed by travelling glassmen.

Many glasshouses opened up between the 1660s and 1670s, when the Bristol glass industry began. Although the only recorded glass shop in London, as well as the London glasshouses, were destroyed by the Great Fire in 1666. The Glass Sellers Company was established in 1664 as a result of the increasing availability of glassware or possibly to take advantage of the marketing situation. The English glassmaking industry concentrated on making and marketing high value glass. During the second half of the seventeenth century there were increasing changes in the fashion of glasses and from 1674 glassware began to be designed in a glass shop rather than in the glasshouses. As fashion changed much glassware remained unsold in the glasshouses and had to be discounted for sale.

The theme was taken up by glass collector **Peter Lole**, *Lessons from Glass Sellers' bills 1600-1818*, who had studied 230 bills of sale concerning 20,000 pieces of glass, as newspaper advertisements for glassware didn't mention prices. Information was obtained from glass books and household records (the V&A Museum and Broadfield House Glass Museum hold photocopies of house bills) and from Arley Hall and Blair Atholl Archives. These records from the households of the gentry present a partial picture of the availability of glassware confined to the top of the market. There is little known about the green wine bottles and small cheap glasses used in the taverns or vessels used by the middle classes who owned very little glass. Between 1650 and 1755, however, substantially more bottles than glasses were made as wine supplied in bottles replaced wine in the cask. In the 17<sup>th</sup> century the bills were not usually direct from the glasshouses but from Glass Sellers. In the first quarter of the 18<sup>th</sup> century there was a significant fall in glass mentioned in bills of purchase. This may be a statistical aberration or possibly reflect the unstable political position at the time. By the last quarter of the 17<sup>th</sup> century glass had replaced silver for the serving of desserts.

**Joan Unwin** (archivist of the Company of Cutlers in Hallamshire, Sheffield), *To hire or to buy? – How to provide enough glasses for the Cutlers' feast*, described the arrangements for hosting the annual Cutler's Feast (for craftsmen who made cutting implements: knives, scissors, sickles and scythes). In 1791 there were 250 guests and a second hall was built between 1825 and 1832. As the size of the Feast increased glasses, linen and cutlery were probably hired for the occasion. Lists of purchases including

glassware exist, although from the 18<sup>th</sup> century onwards payments were made per bill and thus it isn't known what was being bought. There were inventories of drinking glasses, desert glasses (especially jelly glasses), and other glassware including salts, salvers, glass stands with branches and three pier mirrors. Joan also described the surviving glassware in the Cutlers' Hall. At the end of the morning session, the speakers discussed how table glass was a rare luxury item in the seventeenth century and that little written evidence survives.

After lunch, **Alex Werner** (Museum of London), *Glass retailing in London 1720-1850*, described a time when London was the world's greatest city and as such was an important glass retailing centre; however, records from this period are very fragmentary. Glass was not only supplied as glassware but also to the mercantile community living and working in London, and included exterior light fittings, glass for opticians, for mathematic and scientific telescopes, glass cakes for jewellers and thousands of bottles for apothecaries. Alex talked about the relationship between the selling of glass and ceramics, as illustrated by the Phillips glass and china retail shop in Bond Street and the Wiley family, who were glass and china sellers supplying inns, taverns and street hawkers who exchanged glass for other goods and whose shop still survives.

**Anna Moran** (PhD candidate in the Department of History at the University of Warwick), *Shopping for Glass in Ireland C.1750-1850*, also said that evidence for buying Georgian glass in Ireland in the late 18<sup>th</sup> / early 19<sup>th</sup> century, is sparse. However, participation in polite society entailed having the appropriate luxury items such as glass and ceramics. Using sources such as household account books, bills and inventories, a number of cases were considered from a consumer's perspective, including Jeremiah Silver, a glass cutter originally from Staffordshire who in 1798 moved to work at Richard Williams Glasshouse in Potter's Alley, Dublin. At some point in the 1800s, Jeremiah Silver acquired four tumblers to the value of 2s and 6d from Williams' glasshouse, which he took without paying for them. At his trial, Silver was found guilty and sentenced to transportation to Australia for a period of seven years. Jeremiah Silver was one of many people recorded in the transportation registers as being deported for stealing glass, providing an insight into the contemporary perception of glass objects as luxury goods.

**Jill Turnbull** (University of Edinburgh), *'The home trade is but a flea bite to us' - selling glass from the Scottish perspective*, focused on several Scottish glasshouses and stated that the evidence for the marketing of their products is fragmentary. Glassware was originally sold direct from glasshouses, such as The Edinburgh Glass House (later known as the Edinburgh & Leith Glassworks and finally Edinburgh Crystal before finally closing in 2006). The output of William Ford's Caledonian Glasshouse, which had an elegant showroom, included glass musical instruments. Jill discussed the export trade, for example the Holyrood Flint Glass Works, which exported all over the world. Others exported to the Low Countries, France and the Baltic Region. William Ford sent samples of his glassware to the Sydney International Exhibition and to Melbourne. None of the Scottish glasshouses operated for very long and would not have survived without the export trade. By the end of the 19<sup>th</sup> century publicity became important, such as participation in the 1886 Edinburgh Exhibition.

The final speaker was **Roger Dodsworth** (Broadfield House Glass Museum), *The Stourbridge Glass Trade in the 20th century*. The glass industry had been established some 400 years ago in an area rich in clay for making glass-melting pots and coal for firing furnaces. In the 19<sup>th</sup> century Stourbridge specialized in table glassware but during the Second World War Stourbridge had to halt decorative glassmaking and concentrate on glass for the war effort. There are few written records except for the archives researched by David Williams Thomas (Brierley glassworks) and Roger Portray (Stuart Crystal and the Pottery & Glass Trade Review). There were markets at home and in Australia, New Zealand, Canada and South Africa. European business was marginal. Sales were achieved through agents or representatives (who arranged the purchase and shipping of goods), glass showrooms, biannual displays in London and trade fairs, at home or abroad. Advertisements began to appear in magazines and trade reviews from 1932. In the first half of the 20<sup>th</sup> century there were many retail outlets, chains of specialist shops and departmental stores. The first public participation event was held in 1954 at Heal & Son Ltd, London, to gain feedback on design – an experiment in market research. In the 1960s and 70s the first concession shops were established in department stores. At about the same time factory shops began to be set up. In the 1970s and 80s Japan became an important market for Brierley Glass.

Sandy Davison

## Article: The French Connection

*Thanks to Don Tyzack, a Glass News reader, for contributing the following article.*

I was most interested to read the *Glass News* report of the talk by David Whitehouse on Venetian Glassmakers. In it he spoke of the French glassmakers who began to arrive in Venice after 1469 to teach the art of mirror making. These were persons whom I have come across in my genealogical work (dare I say ancestors?), so I can probably add a little. It seems that maybe red coloured glass was their most well known transfer. The glass makers appear to have been from the family of Tyzack, from Darney, in Lorraine.

The transparent red, described as *rosechiero*, was a colour produced by copper oxide. Benvenuto Cellini (Trattato dell'Oreficeria) wrote that its recipe had been found by chance by an alchemist jeweller. According to Luigi Zecchin [1] on page 228 of his vol. III: *at the end of the XIVth century Mastro Antonio da Pisa made extraordinary red glass that he admitted not knowing "how it was produced"*. At the end of the 1300s then, to all intents and purposes, it was only made in Italy by chance - thus it was not the glassworkers of Murano who invented it. It was named in Venetian documents for the first time in 1493 [2]. This was confirmed by a 1493 document in which there was a dispensation for the Muranese glassworker Giorgio Ballarin to employ in his furnace a young Lorrainer, "franzoso", who was recognized as particularly experienced to make up window glasses of every colour but above all in red *"that still was not yet invented in Murano"*. [3]

Giorgio Ballarin was manager of a furnace in 1492 but when the elections were held for the guild of glassworkers, he was elected to take supreme responsibility for maintaining the art; he became the *gastaldo*. The podium meeting of that year records the part he had in an appeal introduced to the Venetian government for a foreign glassworker, sent to them at Murano on April 10th 1492. The text of the appeal was as follows, (my translation):

"To the illustrious Prince and High Lordship, the man to make plentiful honourable works, in this your enclosed city and best new things uncommon in these lands and at your location, which are not (presently) at Murano, Master Roberto "franzoso" (i.e. French)

begs Your Highness if you deign to grant him, is able to save by living with this family in this city. While there, with the oven, would make and exercise his art, himself to truly do specialities with beauty above all, also items of great tables of truly transparent red colour, and other items one by one making figurines and arms, that are samples of the sort not done here, nor ever was, neither is there any person who knows what to do, not in this land nor in Italy. And will not damage or be prejudicial to the glassmakers of Murano, because, (although) unemployment is often foretold, (it is) not true that those out of work knew how to do it; and so keep out praiseworthy skill without need, and deprive the illustrious Prince and High Lordship and above all, this city. And if recommended, I ask the scribe to give thanks, to the Serene Highness, at the feet of whom I will always be."

By asking to come to Venice to make "true specialities" and plates "of true transparent red colour", Roberto "franzoso" confirmed that there was no such activity there, not only in Italy, but even in the territories of the Serene One, "outside Murano".

When they suspended the common external tariff on April 11th 1321, the Senate of the Republic also listed "true mirrors" among export items, liable for duty. This probably followed from the failed attempt to launch mirrors there by the German d'Alemagna, who knew how to "*far lastra*". But after that year, there is no document referring to a Venetian production of mirrors of glass until 1507.

It is possible therefore that "maistro Roberto franzoso" was correct when he affirmed that the Muranese were ignorant of the particular red colour that he knew how to make, and of the stained glasses, suitable "to make figures and coats of arms" and also even of the manufacture of glass mirrors or of the method of making glass "in big plates". So Roberto had something to offer. But the Muranese were convinced they knew how to make glass as well as anybody, and better. Furthermore, they didn't accept gladly the arrival of a foreign glassworker who, if initially carrying out a type of work they had neglected, would be able after to sneak into "crystalline glass". When His Serene Highness sought their opinion they were frosty.

*"The advice in response to Your Serenity's letter, from we true patrons of the art who have read the supplication, is that we would regret strongly such a thing. If allowed, the Mariegola dei marceri, with its regulations, would be departed from and we do not*



*favour it at all. If granted to supplicant aforesaid, it will be total ruin to this your land of Murano and said patrons."*

An opinion of this kind invited a rejection of his appeal; but "franzoso" was not about to be defeated, and a few months later he reorganized his application, and turned toward the same glassworkers of Murano for support. He turned particularly to Giorgio Ballarin, whose election to the highest position of the art was made on the 9 December 1492. So it was that in February of 1493 a letter left the ducal building from the ruling body of Murano, with the order to conform to the Mariégola, which was now interpreted as being made for protecting the art and not to hinder its development. It granted that *"the young man called Lorrainer the Franzoso son of Joannis de Tisano," could come simply to work at Murano for some time, if this could give also a way of learning anything from him on the manufacture of the coloured plates. He would come to teach and reveal an important achievement not made here, if aforesaid Lorrainer teaches as he works"*.

Then, or shortly after, the Muranese learned how to make the glass "colour rosechiero", a term which remained in the vocabulary of Italian glassmaking to designate transparent red [4] from copper. Shortly after that, they learned how to copy the glass made in the form of big cylinders and to draw plates bigger than the usual ones, thus providing the technical basis for the attainment of the famous "Venetian mirrors."

There is a mystery about some of this. In Murano history only Robert Tyzack is referred to but in Lorraine there is well-documented evidence that François Tyzack returned from Murano with the skill to make crystalline glasses, Venetian fashion, in colours. On his return he told the Duke that he was a native of the Big Glassworks close to Darney, but went to Venice just to learn the art of making crystalline. He now felt the need to return to his roots. The duke was so impressed by François' samples that he granted him land at la Frizon in Lorraine to build his glassworks in 1505. Was it one and the same person - or more likely a small family group? Two authors [5] refer to Robert obtaining permission to leave Lorraine and claim that the original permission document is in the Departmental Archive at Nancy, but so far I have been unable to find it. Reading this permission might clarify whether it was a Tyzack family party who went to Murano or just Robert, who, because in Italy he was always referred to as "franzoso", just used François as his nickname on his return. Certainly in the Murano documents the

essence of what Robert disclosed was the coloured glass, rather than the mirrors. He did however pass his Lorraine technique for making the large panes by the muff method. His exchange of technology was against the codes of secrecy at both places and caused François to be ostracised by his family.

Recently I have come across the record of another Lorrainer who went to Murano, this time Jacques de Hennezel [6] of the Sybille glassworks. Arriving in Murano, Jacques showed mirrors to the brothers del Gallo, as the report says, which left them aghast. They asked the Grand Council of Venice for the privilege of the manufacture of the mirrors. *"We now know the secret to make good and perfect mirrors in glass crystalline, a thing unknown in the entire world."* Jacques returned around 1503 and is recorded at the Court of François the First, distributing his coveted mirrors to the "beautiful Ladies"! According to Luigi Zecchin the first record of crystalline mirrors in Murano was in 1507.

When François returned to Lorraine he was clearly treated gently by Duke René II. *"All be aware that Francoys de Tizal has overcome adversity but is for the present very needy and with his possessions of this world tied up; he can construct and build his glassworks, ovens, houses and necessary dwellings but we now make something pleasing and new for his art and mastery. He has of our ample grace; we especially forgo and quit the supposed three small florins until our good pleasure that one can see how he is working.[7]"* The annual rent was otherwise *the sum of three small florins, ten gros pièce money of our Duchy of Lorraine.*

Now François held the secret of Venetian glass. He even had his own glassworks, but for betraying the code of secrecy his kin held him in isolation. This master glassworker of la Frizon could not recruit within Lorraine. He was forced to teach this new skill to a stranger. The action of bringing in an outsider was totally provocative to the corporate rules of the glassworkers. They served François de Thysac with a swingeing lawsuit but Jacques Ardenay (later Dardenet), the new apprentice, succeeded in driving an agreement with the glassworkers of Darney, giving him the right of training.

However even though François made all the news back home in Lorraine, today it is still Roberto who is credited with teaching the Muranese how to make beautiful bright red glass, as I found on my recent visit to Murano in a little book I bought there called *"Murano, A History of Glass."* [8] Published in 2002!

[1] "Vetro e Vetrai di Murano" Arsenale Editrice Venezia 1989

[2] But a recipe for red glass from copper is also present in the Ms Bolognese (recipe no. 268) with the title: "Affare vetrio rosso" (to produce red glass)

[3] Ricette Vetrarie del Rinascimento, C. Moretti, T. Toninato, Marsilio editori Venezia 2001 (translation from page 40-41)

[4] "In a reducing environment the copper is reduced to  $Cu^+$  ( $Cu_2O$ ) or even to metal that precipitates in the glass in a microcrystalline or colloidal form, which develops the red colour. The transparent reds are denominated as copper-ruby or "Rosechiero", those opaque "Hematinone", "Blood of ox", "Sealing wax" or, in Venetian slang, "Rosso coppo". With a more powerful reduction and a thermal treatment of slow cooling, can be obtained the precipitation in the glass mass of metallic copper crystals as happens in the case of the glass "avventurina" Extract from "Ricette Vetrarie del Rinascimento", C. Moretti- T. Toninato – Marsilio editori Venezia 2001 (translation from page 40-41)

[5] Germain Rose-Villequey and Michael Philippes

[6] "Nobles et Verriers" by René d' Hennezel

[7] Archives Departementales de Meurthe-et-Moselle, B 643, acte n° 14, copie collationnée à l'original.

[8] "Murano, A History of Glass" by Gianfranco Toso, Arsenale Editrice page 55

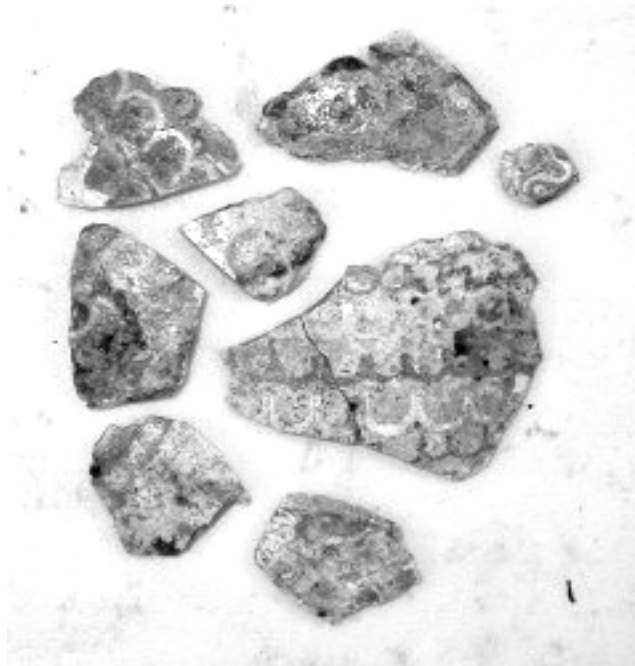
## AHG Grant report: Susanna Kirk

'THE PRESERVATION AND ALTERATION OF BRONZE AGE VITREOUS MATERIALS FROM THE 2<sup>ND</sup> MILLENNIUM BC CITY OF NUZI'

Susanna Kirk

Centre for Archaeological and Forensic Analysis,  
Cranfield University  
Supervisor: Dr Shortland

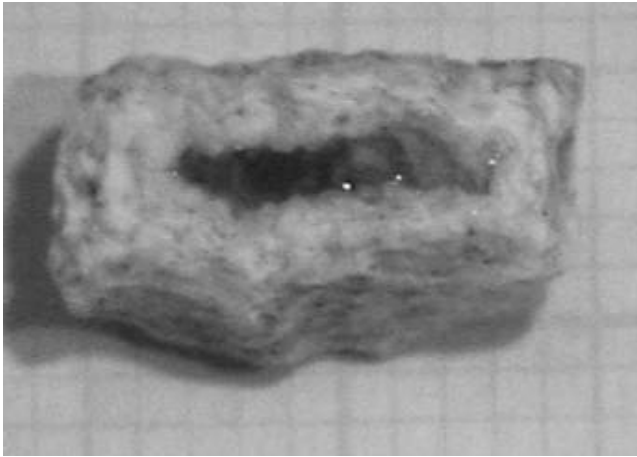
The grant from the AHG contributed towards the cost of research at the Semitic Museum at Harvard University, Boston, USA from 21 May to 3 June 2007. The purpose of this visit was to collect samples of glass and other vitreous materials in order to examine the deterioration of Bronze Age glasses from the mid 2<sup>nd</sup> millennium BC Hurrian city of Nuzi, in modern Iraq, which forms the major part of my PhD project.



*Decorated, core-formed vessel fragments*

This study is part of a major international project consisting of a holistic re-examination of the city of Nuzi, in the light of both modern archaeological theory and advances in analytical techniques. The current study is reassessing the glass assemblage from this site in terms of the preservation and alteration, alongside its composition and technology, of the glass and other vitreous material. The glass assemblage from Nuzi is the largest known from the 2<sup>nd</sup> millennium BC and contains many thousands of glass and faience beads alongside decorated glass vessel fragments, moulded glass pendants and glazed ceramic objects.

While at the Semitic Museum I had an opportunity to reassess the entire corpus of vitreous material held in the collection, which includes decorated core-formed glass vessels, glass and faience beads, moulded glass objects (for example, small figurines) and glazed ceramics, in addition to examining the finds notebooks from the original excavation. With this information it proved possible to link many of the objects to locations on the site; it also highlighted the fact that much of the glass was not recognised as such during the excavations and there are many examples of glass objects being recorded as stone or 'composition' in the finds books.



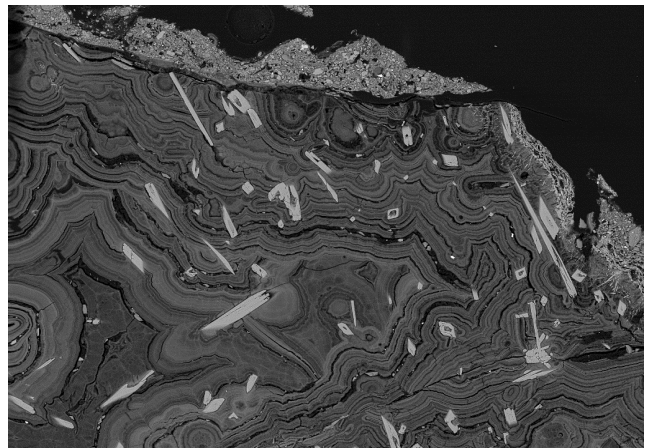
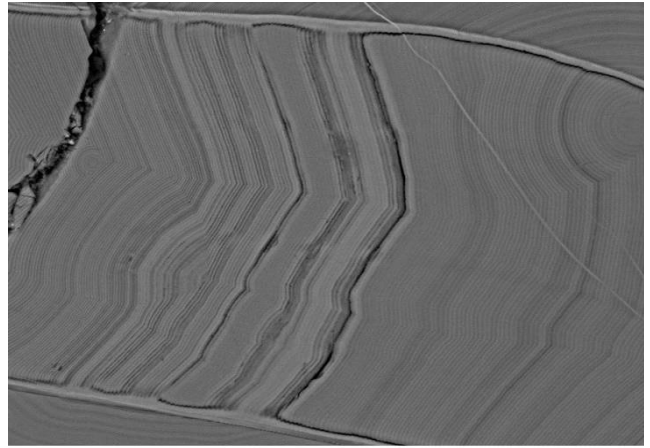
*Amber 'colorant-free' glass*

In order to examine the preservation and alteration of the glass and vitreous objects a wide range of samples of blue (which was the most common colour) glass beads and vessel fragments were taken during my visit to the museum. In addition several samples of different colours and materials such as faience, inlays and glazes were taken to look at the composition and technology of the assemblage as well as the alteration and preservation of the various colours and materials. In total over 100 samples of glass, faience and glazed ceramic were collected.

The sampling process itself produced some unexpected results including a small number of yellow and white glass beads, which had appeared to be chalky and non-vitreous prior to sampling. There were also several examples of colorant-free amber glass, including a single fragment of a decorated vessel and a possible moulded pendant fragment. This colour of glass in any form other than beads had not been previously noted from Nuzi as the heavily altered nature of the surface of these fragments had hidden the original colour.

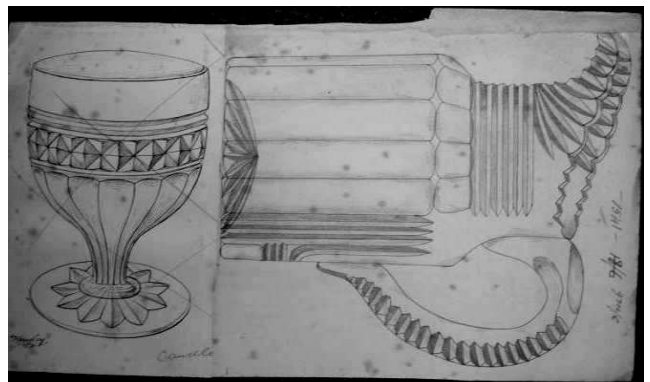
The analytical work on the composition and alteration of these samples is currently ongoing and initial results are proving to be extremely interesting. SEM has revealed highly complex, and variable, microstructures within the alteration layers of the glass samples, particularly in heavily altered samples, such as those shown opposite.

Considerable future work utilising several analytical techniques, such as EMPA and LA-ICPMS to analyse the bulk and trace element composition of the glasses, is also planned. This work will also include the analysis of objects that it was not possible to sample for conservation reasons using portable XRF equipment.



Early results have suggested that it is possible to identify the original glass colour, from the presence of colorants such as lead and copper, even where this has not survived on an object's surface.

The grant has allowed a significant sample set to be collected from one of the most important glass assemblages of the 2<sup>nd</sup> millennium BC and therefore the continuing study of the preservation and technology of these glasses.



*Design for a Regency style jug and goblet, probably by Hingley's of Wordsley, early 20th century. From the Jack Hayden Glass Archives (see next page)*

## AHG Grant Report: Jack Haden Glass Archives

*On 8<sup>th</sup> September 2007 Broadfield House Glass Museum, in Kingswinford near Stourbridge, was successful in purchasing the Jack Haden Collection of Glass Archives at a local auction. The collection was sold in three lots and the hammer price came to £17,180. Grants and donations were received from various sources including the Victoria and Albert Museum Purchase Grant Fund, the Friends of Broadfield Glass Museum, the Friends of Dudley Archives, a private benefactor, various local history societies and last but not least the **Association for the History of Glass**. **Roger Dodsworth**, Keeper of Glass at Broadfield House, paints a picture of the man who formed the collection and describes some of the star items.*



*Jack Haden with his wife Joan*

A newspaper man by profession but a historian and archivist by inclination, Jack Haden was a familiar figure in Stourbridge as he rode round the town on his ancient bicycle, clad in long mackintosh and wearing his distinctive beret. Jack was passionate about local history and devoted his life to preserving records about his beloved Stourbridge and the surrounding area. His particular interest was the local glass industry, of which he was immensely proud, and he gathered together every scrap of information he could find in order to try and piece together the complex history of all the different glassmaking sites and the myriad changes of ownership they went through.

Born in Wordsley, the heart of glassmaking country, in 1916, Jack Haden attended King Edward VI School

in Stourbridge before becoming an apprentice reporter on the local paper, the County Express. After wartime service with the Royal Army Medical Corps and the 59<sup>th</sup> Staffordshire Infantry Division, he returned to the County Express, eventually becoming the paper's senior reporter. Jack's work as a reporter provided him with a wide range of contacts, and when businesses were closing or moving premises and getting rid of paperwork, Jack was always the first person to know and was on the spot to 're-home' any unwanted material! Retirement in 1981 gave Jack more time to pursue his local history interests, and he continued to collect, research and write articles right up until his death in 2005.

Jack's interest in glass stemmed from his family connection with Zachariah Haden's Premier Glassworks in Brettell Lane, and he had memories of visiting the glassworks before it closed c. 1930. Jack was a member of the Glass Circle and the Glass Association and served on the Glass Advisory Committee when Broadfield House was set up in 1980. He published various booklets including "Notes on the Stourbridge Glass Trade", "The Stourbridge Glass Industry in the 19<sup>th</sup> Century" and "Artists in Cameo Glass" incorporating Thomas Woodall's Memoirs. He wrote a series of articles on the Heath Glassworks for Glass Circle News in 2001 and had articles published in the Glass Cone, notably a rather risqué one on the origin of the word Frigger!

Jack was always quite secretive about his glass archive collection, and nobody really knew just how much material he had until it was all laid out for viewing at Fieldings auction house in Stourbridge. On the odd occasion when I visited Jack at his large Victorian house in South Road, I rarely got beyond his front room and the only thing he was ever keen to show me was his large collection of 20<sup>th</sup> century glass bottles and containers, which were stored in the basement!

The archive was sold in three lots. Lot 459 consisted chiefly of 20<sup>th</sup> century Stourbridge material including numerous black and white photos, mounted and unmounted, of cut glass as well as catalogues, price lists and loose printed sheets from Tudor, Stuart, Webb Corbett and Royal Brierley Crystal. There were also some Webb Corbett glass negatives and printing blocks, a large quantity of mid 20<sup>th</sup> century Royal Brierley publicity leaflets for different ranges, several Woodall photos, copies of American Pottery Gazette and an interesting Sherdley (St Helens) catalogue c. 1960.

The bulk of lot 460 consisted of Jack's own research and notes, stuffed into numerous manila files, folders and envelopes, usually with some title on the outside. Most of these focused on local people, places and topics, for example Platts Glassworks, Wordsley pictures, Picnics and Social History, Richardson, to name but a few. However, Jack's glass interests stretched well beyond Stourbridge, and he also had files on subjects such as Bristol Glass, Waterford and the Vauxhall and Ratcliffe glasshouses. Buried among all these files was quite a lot of primary source material including a Thomas Woodall certificate from Stourbridge School of Art, Sale Particulars for the Albert Glassworks, Wordsley 1948, Stuart and Mills letterheads from the 1870s and much more besides. One small item that particularly caught my eye was a promotional leaflet advertising Thomas Webb's Cameo Fleur, an attractive range of cameo which Webb introduced in 1929 and which used to be called, rather disparagingly, pseudo-cameo. In fact there were several of these leaflets, none of which I had ever seen before.



Lot 461 contained the main part of the collection, including most of the rarities. The star item in my opinion was the "Register of Stourbridge Government School of Art", which contained a list of student attendances, fees and examinations for the period 1864 – 1874, subdivided into General Evening Class, Morning Class and Boys of Oldswinford Hospital. The students listed under General Evening Class include some of the great names in Stourbridge glass such as Woodall, Northwood and Kny, but there are many other engravers, etchers and cutters listed, whom we know little or nothing about. The Art School followed the government curriculum as far as art education was concerned and provided students with a thorough grounding in skills such as drawing and design. Students also learned about historical styles of ornament using reference books such as Owen Jones's Grammar of Ornament, and this had a

profound influence on the way etched and engraved glass developed in the second half of the 19<sup>th</sup> century.

Other important items in this lot included recipe books by Solomon Davies of the Dial Glassworks and Joseph Fleming of the Platts and Holloway End Glassworks and a copy of the recipes used at the Haden Glassworks in Brettell Lane. There were also two Minute Books of the Midlands Association of Flint Glass Manufacturers, one of which covers the period of the great Lock-Out in 1859 when the manufacturers were involved in a dispute with the glassmakers union and closed their doors in an attempt to force the union to back down. There were no original pattern books in the collection, but the lot included some very interesting loose designs for reproduction Regency style cut glass. These probably originate from the Hingley factory in Wordsley and date from the early 20<sup>th</sup> century.

The bulk of the lot consisted of legal type documents such as wills, deeds, leases, conveyances, rentals, bankruptcy documents and sales particulars etc ranging in date from the 18<sup>th</sup> century (or possibly earlier) to the end of the Victorian period and featuring most of the well known Stourbridge glass families such as Rogers, Pidcock, Honeybourne, Ensell, Grazebrook, Wheeley, Webb, and Hodgetts etc. While these documents may not shed much light on the actual products of the Stourbridge glass industry, they provide invaluable information about the development of the different glassmaking sites in Stourbridge and without them it would be impossible to piece together the story of Stourbridge glass. Jack had a particular interest in the Heath Glassworks – one of the few factories to be situated in Stourbridge itself – and wrote a series of articles for Glass Circle News, so not surprisingly there is a large amount of information in the collection about this factory, both primary source material and Jack's own notes.

The collection is now housed at Dudley Archives and Local History Service in Coseley, between Dudley and Wolverhampton. Since it was purchased it has been re-boxed and a rough contents list has been drawn up. The next stage will be to examine the documents in more detail and get them into a logical order so that they can be properly catalogued. This is a huge task which cannot be achieved within existing resources, so we are planning to apply for outside funding from a body such as The Arts and Humanities Research Council so that a dedicated researcher / cataloguer can be appointed.

## Books, Reviews and Publications

### Ancient Glass in National Museums Scotland

C S Lightfoot

Trustees of National Museums of Scotland, 2007.

Price £29.99.

ISBN 978-1-901663-28-0.

Available from the National Museums of Scotland at:  
<http://www.nms.ac.uk/ancientglass.aspx>

The publication of a catalogue of ancient glass is always a keenly anticipated event, and this volume, which studies the extensive collections of ancient glass formerly in the Royal Scottish Museum (but not the glass finds from Iron Age, Roman and later Scotland), is particularly welcome since little of the material is currently displayed in the National Museums of Scotland.

The work contains 507 catalogue entries and is a study of a wide variety of glass ranging in date from the 14<sup>th</sup> century BC to 14<sup>th</sup>-15<sup>th</sup> century AD, with strong emphasis on glass collected from the eastern Mediterranean region or from Rome. The largest part consists of vessels and fragments from the Roman world, but there are also smaller groups of Classical and Hellenistic core-formed vessels, Hellenistic cast vessels, Roman and other objects, Egyptian vessel fragments and objects, post Roman glass and vessels of uncertain date.

The introductory sections contain information about the formation of the collections, followed by a brief but wide-ranging history of ancient glassmaking up to the Roman period. The catalogue, which is carefully drafted with informative descriptions, also follows the main developments in production in the ancient world, the Roman glass being sub-divided by method of production and by status and perceived function, but the core-formed pieces from Egypt and Ptolemaic finds (Nos 486-94) and a group of blown vessels from a mummy burial of Roman date (No. 456) are separated from the main sequence. Most of the illustrations are black and white photographs, with some line drawings and eight pages of colour photographs.

The discussion, particularly of glass in the Roman world (pages 16-22), is confident and wide-ranging, providing interesting insights into this enormous topic, although the author is not always as aware of discoveries in the western provinces as he is of those in the eastern Mediterranean region. For example, in the discussion of Manufacture and Trade (pages 20-22), the raw glass, glass vessels and other glass objects found in various Roman shipwrecks in the western Mediterranean from 3<sup>rd</sup> century BC to 5<sup>th</sup> century AD (discussed in Foy D and Nenna M-D 2001 *Tout feu, tout sable. Mille ans de verre antique dans le Midi de la France*. Musées de Marseille-Edisud) would amplify the information from the Ulu Burun and Serçe Limani shipwrecks. Other minor points to amend are that work in the past 30 years has shown that glass production took place in London and in numerous towns and forts elsewhere in Britain from around AD70 until the 4<sup>th</sup> century (contra fn 82), and that in the same period glassworking sites have become relatively frequent finds in the western provinces (contra fn 93), more than 70 now being known in France. In addition, No. 201 in the catalogue is very probably an early to mid 2<sup>nd</sup> century drinking vessel made in the north western provinces.

The text is a valuable addition to our knowledge of this collection, nearly all of which were previously unpublished, but the lack of illustrations for 286 of the 586 items included in the catalogue entries (i.e. more than 48 per cent of the total) detracts seriously from the overall usefulness of the work. It is particularly regrettable that many of the most important pieces have not been illustrated. Perhaps the most striking is the collection of Roman cast fragments (Nos 52-136). These were principally collected in Rome and the author describes them as a rich and varied assemblage representing many of the different types of luxury glass produced in the first decades of the first century AD and compares them with similar collections of fragments in many of the major museums in the UK and USA. In all, 95 early Roman polychrome vessel fragments and 59 pieces from plaques and architectural elements are described, but not one has been illustrated.

Another group meriting illustration is the 18<sup>th</sup> Dynasty core-formed glass (Nos 486-91) described as the most important pieces of Egyptian glass in the collection. The decision to illustrate (with a line drawing and both black and white and colour photographs) only one of the six vessels in a tomb from Hawara in Egypt (No. 456) is a lost opportunity to publish this group in full. There could also have been advantages to providing illustrations for vessels such as No. 200,

said to come from China and discussed as either a piece traded a long distance or a local product, and the group of vessels of uncertain date (Nos 503-7), as someone might have recognised them.

Much scholarly work has gone into the compilation of this catalogue and the volume is attractively produced and full of good things, but the restricted number of illustrations constitutes a lost opportunity to make this an outstanding and influential publication.

Jennifer Price

### **Catalogue of Anglo-Saxon Glass in the British Museum**

Vera I Evison

Edited by Sonia Marzinzik, with contributions from IC Freestone, MJ Hughes, CP Stapleton and DR Hook

British Museum Research Publication No. 167 (2008)  
184 pages, colour and B/W illustrations  
ISBN 0978 0 86159 167 1.  
ISSN 1747-3640.  
Price £35

This definitive book on Anglo-Saxon glass by major scholars in the field is the first monograph to be published on the subject. It focuses not only on the British Museum collection but provides a detailed discussion of the various types of early Anglo-Saxon glass (vessels, plus gems, beads and window glass), placing it in its English context, but also drawing widely on Continental and Scandinavian early medieval glass. This is complemented by new scientific and technological research on early-medieval glass making in England, on the Continent and in the Mediterranean. The illustrated catalogue also provides information on provenances, collectors and excavators, plus distribution maps and a gazetteer of Anglo-Saxon glass.

Available from:  
Customer Services, The British Museum Press,  
46 Bloomsbury Street, London WC1B 3QQ.

Tel: 020 7637 1292 or freephone 0800 0850 864.  
E-mail: customerservices@britishmuseum.ac.uk.

(Review in the next issue of *Glass News*).

### **Proceedings of the Dublin Blaschka Congress**

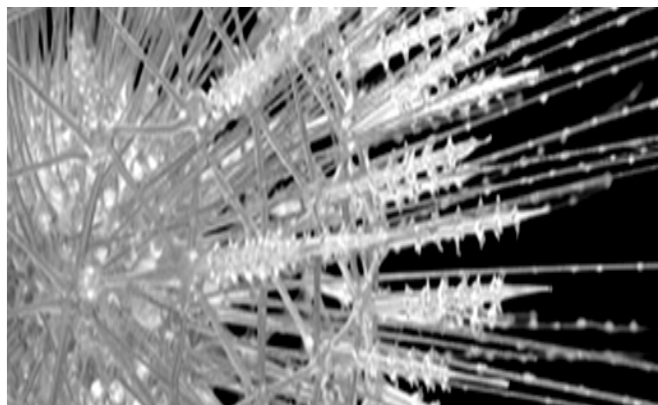
Edited by Julia D. Sigwart

The 'Dublin Blaschka Congress' was conceived to bring together the diverse disciplines joined in the study of scientific glass models. Leopold and Rudolf Blaschka are best known for the 'Glass Flowers' of Harvard but in the nineteenth century they also invented techniques to sculpt anatomically accurate marine invertebrates in glass. In the course of preparing the Congress and a coordinated temporary exhibition, much new information was uncovered about the collections of Blaschka objects in Ireland, including a total of nearly 800 surviving models. The history of the artists shows a clever business model that was designed to tap a niche market in the contemporary fascination with natural history, and improved through the course of several decades with input from clients and their own passion for understanding their biological subjects. From a modern perspective, a single Blaschka glass model of a marine invertebrate can embody biology, the history of science, craftsmanship, glass chemistry, aesthetics and art. This ability to cross interdisciplinary bridges is a singular strength of the Blaschka works, and is evident in the published proceedings of the Congress.

For more information visit the website at:  
[www.ucd.ie/blaschka/registrationandprogramme.html](http://www.ucd.ie/blaschka/registrationandprogramme.html)

Historical Biology Volume 20 Issue 1 (2008)  
ISSN: 1029-2381 (online) or 0891-2963 (print)  
Publisher: Taylor & Francis  
Price: £15

E-mail: Jason.Millar@tandf.co.uk  
Or write to: Taylor and Francis Customer Services,  
T and F Informa UK Ltd, Sheepen Place,  
Colchester, Essex. CO3 3LP.



## **Continental and Mediterranean Imports to Atlantic Britain and Ireland, AD 400-800**

Ewan Campbell

From the 5<sup>th</sup> to 8th centuries AD there was a flourishing trade network linking the Atlantic coasts of Britain and Ireland to the Mediterranean and north-west Europe, importing pottery and glass as well as new ideas from these areas. This comprehensive account of the imported material is linked to an online database.

Around 1000 vessels from 150 sites are described, including fine tablewares, drinking vessels and transport containers for luxuries such as dyestuffs, nuts, wine and olive oil. Finds from some of the most significant sites from this era, including Tintagel, Dinas Powys, Whithorn and Dunadd, are discussed. The imports reveal aspects of early medieval society, which are otherwise dealt with sparsely in the historical record, including contacts with the Byzantine Empire and Merovingian France.

Research Report 157, Council for British Archaeology, 2007.  
ISBN 978 1 902771 731, 200pp, 85 figs, 56 col plates  
Price: £30

Available from most booksellers and also  
Council for British Archaeology  
St Mary's House, 66 Bootham,  
York, YO30 7BZ

Tel: 01904 671417. Fax: 01904 671384

## **The Glass from the Gnalić Wreck**

Irene Lazar and Hugh Willmott

With contributions by  
Smiljan Gluščević and Caroline Jackson

This book is the result of an Anglo-Slovene collaborative project to study the glass cargo from the Gnalić Wreck. The ship, probably a Venetian galley, had sunk a few miles south of Biograd, Croatia, in the last decades of the 16<sup>th</sup> century. First discovered in 1967, six underwater campaigns were organised to retrieve material from the seabed, with the last of these taking place in 1996. Whilst the vessel was carrying a wide variety of goods, by far the largest component of its cargo consisted of glass. Over 5,500 items were recovered, and this is probably only a small proportion of that originally on board. The authors outline and illustrate the range of glass goods found, including Italianate tablewares as well as more ordinary drinking glasses probably manufactured in Dalmatia. Other forms include window glass panes, finished and half-made mirror plates and an intriguing collection of glass of possible Eastern origin. The book discusses the glass typologically, but also explores wider issues raised by the mixed cargo concerning the nature of trade in the Eastern Adriatic during the 16<sup>th</sup> century.

Arheološki Muzej Zadar & Zavičajni Muzej Biograd Na Moru (Annales Mediterranea), Založba Annales, Koper, 2006  
Publisher: Univerza na Primorskem  
Paperback: 150 pages, ISBN: 9616328425

Price: 28 Euros plus shipping.  
Available from: [annals@zrs.upr.si](mailto:annals@zrs.upr.si)

## **Please send your contributions for Glass News No. 25**

by **28<sup>th</sup> November 2008**  
to either of the editors:

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