

**THE ROMANCE OF GLASS-  
MAKING: A  
SKETCH OF THE HISTORY  
OF ORNAMENTAL GLASS**

Published @ 2017 Trieste Publishing Pty Ltd

ISBN 9780649027439

The Romance of Glass-Making: A Sketch of the History of Ornamental Glass by Walter Gandy

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Edited by Trieste Publishing Pty Ltd.  
Cover @ 2017

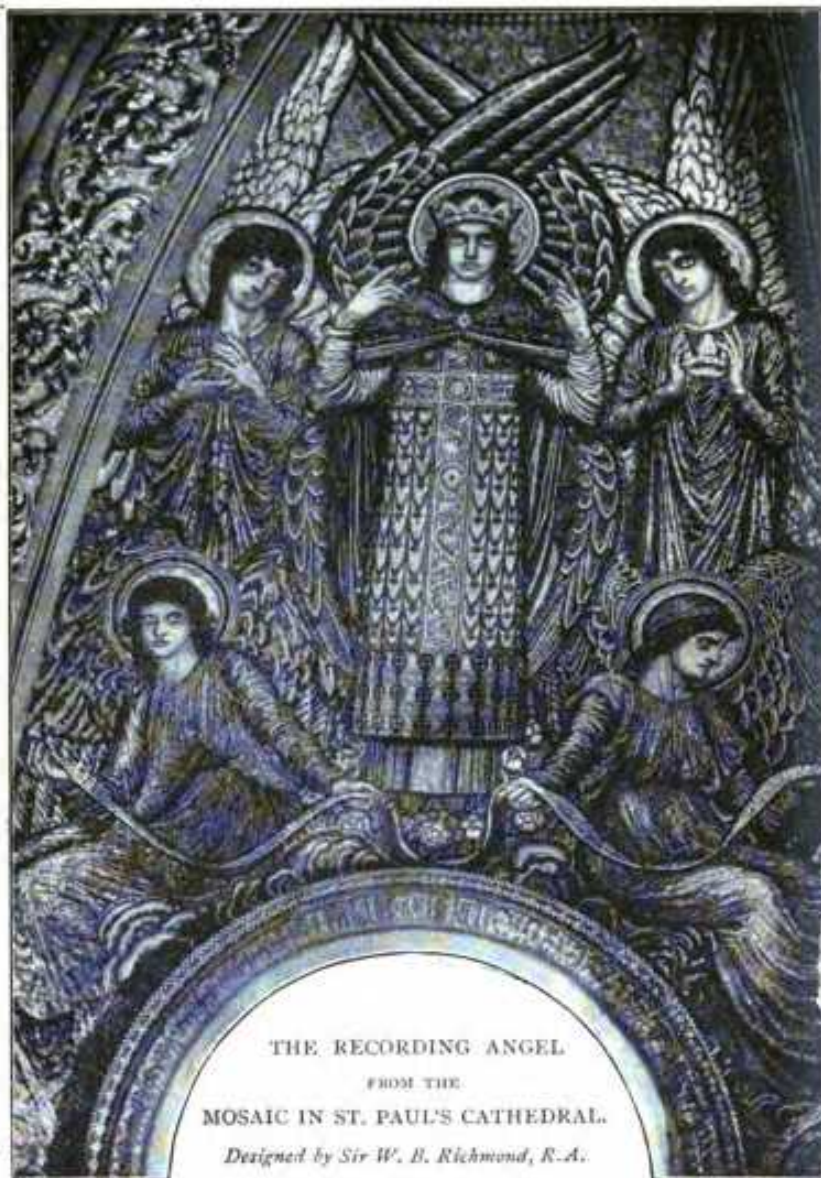
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**WALTER GANDY**

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THE RECORDING ANGEL  
FROM THE  
MOSAIC IN ST. PAUL'S CATHEDRAL.

*Designed by Sir W. B. Richmond, R.A.*

*Photo by*

*(F. Hollyer.*

THE ROMANCE  
OF  
GLASS-MAKING

A Sketch of the History of  
Ornamental Glass

BY  
WALTER GANDY

NEW YORK  
PUBLIC  
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LONDON  
S. W. PARTRIDGE & CO.  
8 & 9 PATERNOSTER ROW.

1898.

THE NEW YORK  
PUBLIC LIBRARY  
639162 A  
ASTOR, LENOX AND  
TILDEN FOUNDATIONS  
R 1933 L

NOTE.

THIS little book has been designed to supply such information concerning the history of Ornamental Glass as is likely to be useful to general readers. It does not profess to be exhaustive, and a description of the details of manufacture hardly came within its scope. Those who are interested in the subject are referred to the chapter on Glass in a companion volume to this, entitled "Chemists and their Wonders."

Wherever possible, reference has been made to objects that may be seen in one or other of our public museums.

NEW YORK  
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CHALICES AND TAZZA, AFTER OLD EXAMPLES OF MURANO GLASS.

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# THE ROMANCE OF GLASS-MAKING.

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## CHAPTER I.

### GLASS IN LEGEND AND FANCY.

THE suggestion has been gravely made by one of our most learned and enthusiastic historians of art that the making of glass originated in Fairyland. And in view of the fact that no certain origin can be given to this fascinating craft, we may be allowed to assume that magic had more to do with it than is generally admitted. No one now believes Pliny's story of the discovery of glass by some Phœnician mariners as they cooked their meat upon the sea-shore. The cold light of science has proved that glass would not have been formed under such conditions, and it is clear from the researches of explorers that glass was known to the Egyptians long before the Phœnicians were a distinct people.

Whence did the Egyptians derive their knowledge? Matter-of-fact historians are still attempting to solve that problem, but if we might believe Arab traditions, the fallen angels of fire, the "Jinn," were probably the

introducers of this and other wonderful arts. To them was attributed the building of the Pyramids, and one knows what treasures of gold and silver and all manner of precious stones were still available to them in the days of the "Thousand and One Nights." We open a copy of that storehouse of Moslem fancy, and on the very first page may read of the sad genie of prodigious stature, bearing on his head a great glass box, shut with four locks of fine steel, and of how he unlocks it with his four keys, and there steps out a lady magnificently appavelled and of great beauty.

From the floating tangle of fairy superstitions, in which our forefathers were content to clothe their conceptions of supernatural happenings, here and there a tangible thread can be drawn out. In many places there are legends of magical cups snatched from the fairies at the risk of life. Of such a nature is the goblet of glass still preserved by the family of Musgrave of Edenhall, in Cumberland, and known as the "Luck of Edenhall." The story goes that a group of fairies dancing round St. Cuthbert's Well were surprised by a servant, and, fleeing precipitately, left this cup behind. Perceiving their loss, one of them returned to claim it, but finding it held fast in the intruder's hand, called out as she flew away:

" If that glass should break or fall,  
Farewell the luck of Edenhall."

This singular treasure is very jealously guarded, and, so far, has suffered no injury, although in Uhland's ballad—familiar to us in Longfellow's translation—it is, for poetic purposes, described as broken, and the "Luck" vanished. The cup is of clear glass,