

Bohemian ?

Marek Kordasiewicz, PCA Convention, Toledo 2009

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In case of glass, especially glass paperweights „Bohemian” attribution is very often false or at least inaccurate.

Inaccurate – as there were about 60 glassworks in the 19th c. Bohemia.

False – as there were other important glassmaking centers in neighboring states frequently mistaken with Bohemian.

Revival of the forgotten art.

Filigree and mosaic glass objects.

- Introduced in Egypt - 3rd century BC
- Forgotten and revived again in the 15th, 16th and 18th centuries in Venice

Forgotten art. - filigree and mosaic glass used for production of different glassware, among them beads and glass globes – paperweights.

As a most challenging art it was kept in secret, forgotten and revived several times during the ages.

Today we admire contemporary and 19th century paperweights with lampworked and millefiori designs. This kind of glass was introduced much earlier - for the first time in ancient Egypt



Collection of early millefiori and filigree glass objects

The art we are talking about is depicted on this 19th century photograph of ancient and 15-18 century objects.

Photo: paper 18 x 22 cm (7" x 9")



16th century millefiori plaque – Venice or Florence
collection of Karkonoskie Museum in Jelenia Góra, Poland

Dimensions ca 4cm x 6cm x 0,5cm thick



16th century millefiori plaque – Venice or Florence

collection and photo : Simon Dear, UK

Another, never before published plaque from 16th century Venice (or Florence)
Courtesy of Simon Dear, UK.



16th century millefiori plaque – Venice or Florence

collection and photo : Simon Dear, UK



Collection of early millefiori and filigree glass objects

Very similar plaque we can find on the presented photograph.

Early paperweights:

- Ancient millefiori glass balls and other objects from the Jupiter Ammon temple in Egypt – discovered by Heinrich von Minutoli
- 15th-16th c. Venice - small glass globes with colored flowers inside *
- 18th c. Venice – glass „enamel-filled” balls – described by F. de Bondaroy in 1763 *

* G. Sarpellon : Miniature Masterpieces. Mosaic Glass 1838-1924, p.p. 61-63

Minutoli: the godfather of the 19th century paperweights revival.



Probably 18th century Venetian paperweight

18-c. glass globe – according to the sketch of de Bondaroy described as a glass ball with „colored enamels” inside - example of early paperweight from Murano - Venice.

Diameter 6cm, flat polished base, density: 2,2967

Paperweights and other mosaic glass objects were always very exciting and demanded.

Even when the art declined, after shorter or longer time it was rediscovered again by most skilled glassmakers.

Heinrich von Minutoli (1772-1846)

Prussian Generalmajor and archeologist



1821-1822 visited Murano to reinvent
millefiori and paperweights art, but
reinvention was not successful

Heinrich von Minutoli : the godfather of the 19th century paperweights revival.
One of those, who at the beginning of the 19th century was attracted by mosaic
glass globes.

During his journey to the Jupiter Ammon temple he discovered mosaic glass
globes and other objects.

Minutoli's collection of antiques was in large part purchased by the king of Prussia to the collection of Egyptian Museum in Berlin.

Rest of his collection enlarged by his son Alexander was till the wwII exhibited in Minutollis family palace in Freidersdorf (today Biedrzychowice – Silesia in Poland)



Heinrich v. Minutoli possessed large collection of Egyptian antiques, among them mummies and mosaic glass wares.

His son, Alexander von Minutoli bought this palace in Freiersdorf am Queiss in 1863.



In treatise about colored glass issued in 1836 Heinrich von Minutoli confirmed successful rediscovery of millefiori glass by Dr. W.E. Fuss in the Hoffnungsthal glassworks in Silesia

Image source: Google

Dr. Fuss worked in Hoffnungsthal glassworks on millefiori from 1830. In 1833 he showed in Berlin millefiori glass objects and won 500 Reichs Thalers prize.

Dr. W.E. Fuss – chemist from Magdeburg in the years 1830-1840 worked in the Silesian Hoffnungsthal glassworks on reinvention millefiori glass.

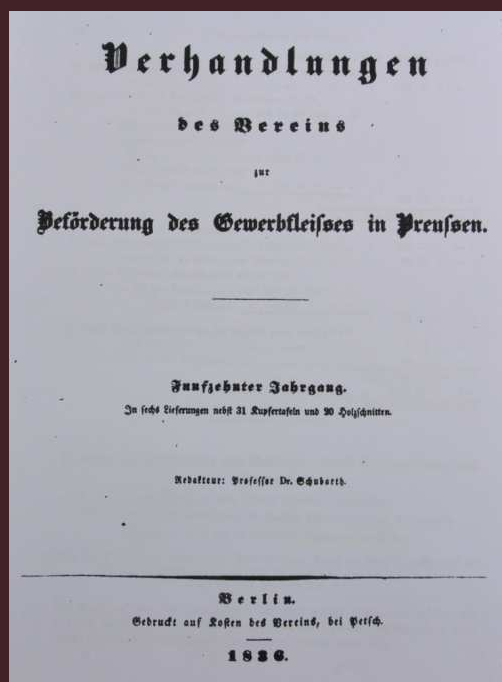
His important discovery – cheaper gold ruby glass with limited amount of gold and improved quality especially for millefiori production

Fuss achieved positive result in the summer 1833 and presented it on the exhibition in Berlin.

After work in Hoffnungsthal he returned to Magdeburg and continued millefiori production till 1842 with little commercial success

Fuss might be encouraged to this work by Heinrich v. Minutoli, but it's not proved. It's possible, that Owners of the Hoffnungsthal glassworks – brothers Matterné started to work on reinvention millefiori and filigree glass before 1830 and were influenced by Minutoli.

In 1836 Dr. Fuss published results of his works and his method in treatise: „Über Darstellung von Rubinglas...”



Detailed description of Dr. Fuss' method was published in two periodicals in 1836.

For achievements in gold ruby glass production he received in 1833 500 Reichs Thalers prize from The Society of Industry Development in Prussia



Dr. Fuss' millefiori from the Hoffnungsthal Glassworks
Millefiori bar : 11 cm x 1,5 cm x 0,8 cm

Collection of the Karkonoskie Museum in Jelenia Góra, Poland



Dr. Fuss' millefiori from the Hoffnungsthal Glassworks
Collection of the Karkonoskie Museum in Jelenia Góra, Poland

Unfortunately no millefiori paperweights are known with millefiori made by Dr. Fuss

Main owner of the Hoffnungsthal Glassworks - Benjamin Matterne was a prized specialist in colored glass production.



Excellent reputation of the Hoffnungsthal glassworks and its owners might be a reason, that Dr. Fuss arrived there to conduct his works and experiments.

Benjamin Matterne was also mentioned and prized in professional periodical issued by The Society of Industry Development in Prussia.

Hoffnungsthal glassworks established in 1795 by Carl Christian Preussler and Benjamin Matterne. The glassworks name means „The valley of hope”.

Production started in January 1796. In the 1799 glassworks was equipped with composition furnace.

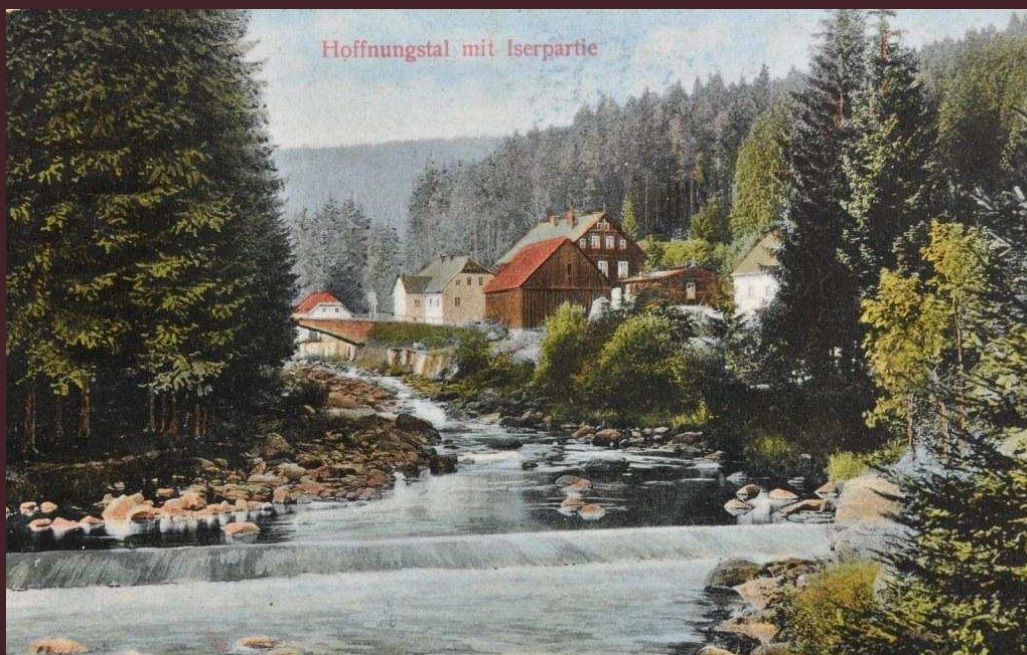
In the 1821 glassworks burned down. Rebuilt by Benjamin Matterne continued production until 1868, when it was closed by the last owner – count Schaffgotsch.

Hoffnungsthal specialized in millefiori and gold ruby glass exported mainly to England and America

From the ancient Egypt we finally arrived to the forests of Silesian Giant's Mountains – Riesengeburge, where Hoffnungsthal was located

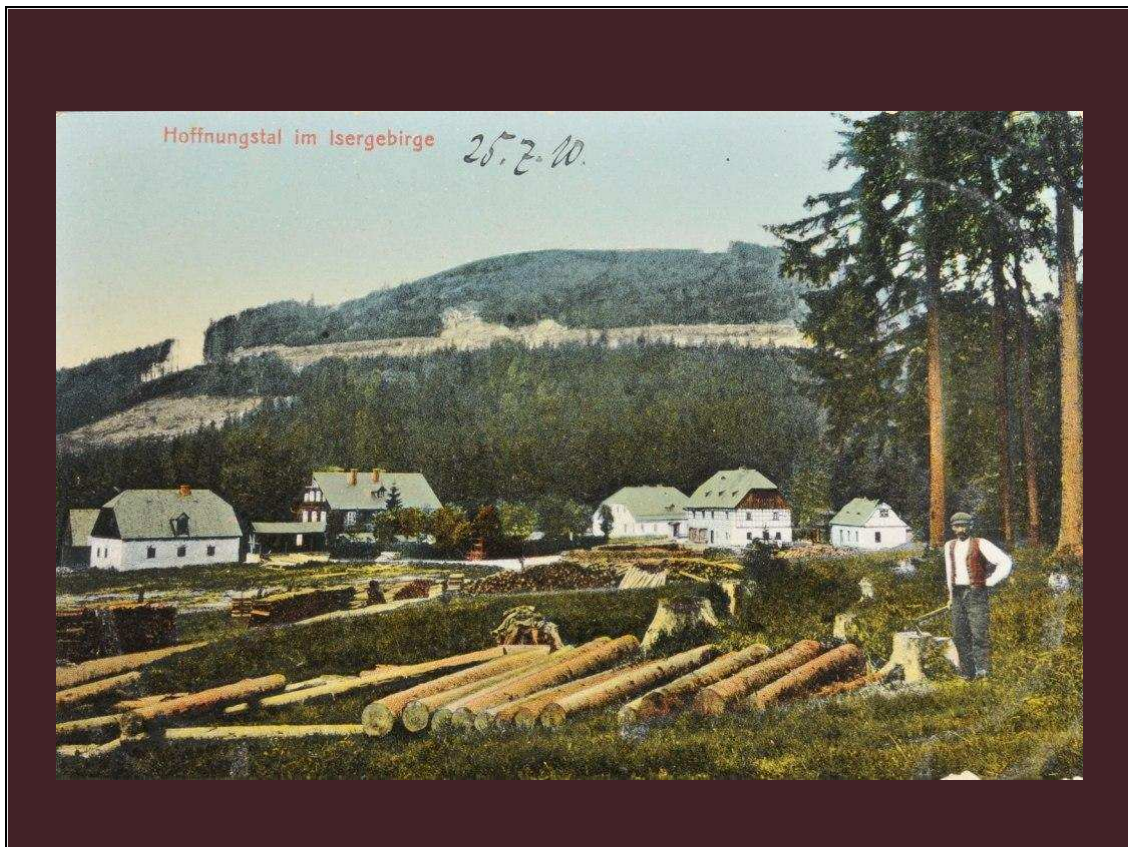
Glassworks was equipped with composition furnace for production of colored glass.

In fact Matterne was focused on millefiori production, while Fuss experimented with millefiori glass formulas and was mainly focused on gold ruby glass improvement.



Late 19th century postcard.

The river Iser, on the left bank – Bohemia in Austrian Empire, on the right bank –
Hoffnungsthal, Silesia in the Kingdom of Prussia.



Another postcard with view on the Hoffnungsthal – the glassworks used to be placed in the center of the area until 1868.

Geographical background



Bohemia – today's territory of the Czech Republic.

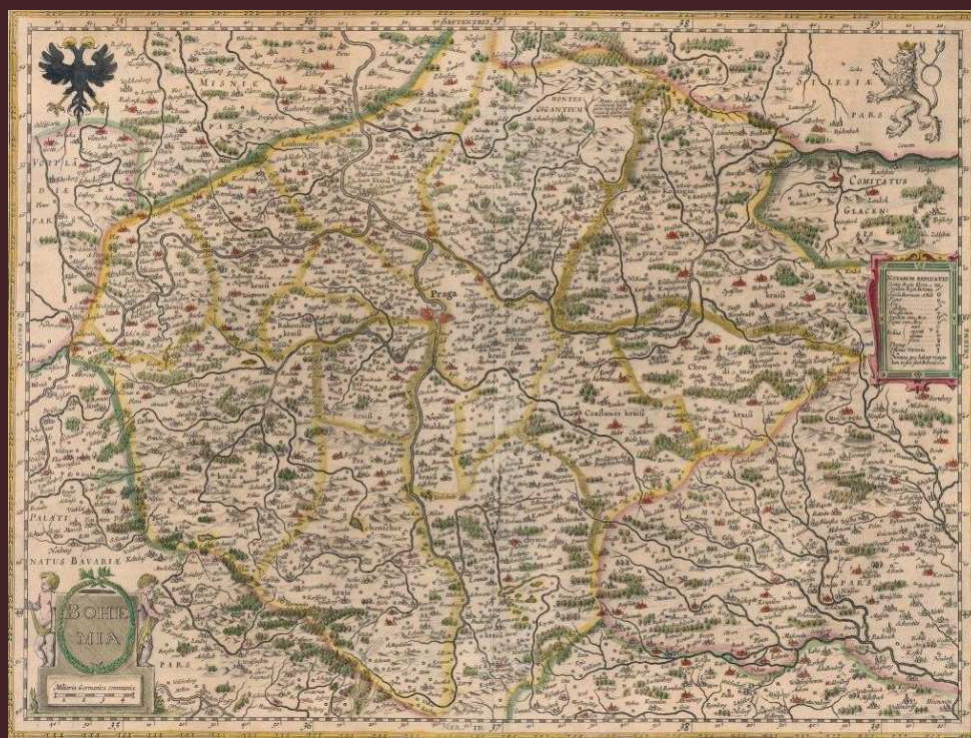
Central Europe 1815-1905



Silesia – a part of the Kingdom of Prussia.

Bohemia as well as Venice – a part of the Austrian Empire.

Bohemia



Map of the Bohemia – ca. early 18th century

Kingdom of Prussia



Silesia – a south-east part of the Kingdom of Prussia.

- Silesia became a part of the Kingdom of Prussia in 1763 and remained there until 1945
- Bohemia was a part of the Austrian Empire from 1526 till 1918
- Venice was under Austrian rule from 1797 till 1866 (except for 1805-1814) – a main competitor of Bohemia on the glass beads market

19th c. revival of the millefiori glass in Venice

-Domenico Bussolin in 1836 together with his father-in-law and elderly glassmasters: Ravanello Girolano, Leonardo Ferra and Angelo Serena started works on revival millefiori and filigree glass.

-In 1838 he opened a factory in Murano, where they produced millefiori glass objects till 1842.

-Bussolin was prized for his achievements in 1842, but achieved no commercial success and closed down his factory.

In 1842 Bussolin received silver medal from Veneto Institute of Sciences, Literature and Arts for millefiori and filigree glass objects

Domenico Bussolin in his guide for foreigners described filigree and millefiori glass revival in Venice. The main business at that time was glass beads production, where the only competitor for Venetian were Bohemian glassworks.



Paperweights with Bussolin filigrees and millefiori



There is no reason to think, that Bussolin with his skilled workers did not make a paperweights as colored glass globes were very popular in Venice before.

Paperweights with Bussolin filigrees and millefiori*

- Coherent group of paperweights containing only Bussolin's canes
- mean specific gravity of 2.81
- yellow-lime UV fluorescence
- mean diameter ca 7 cm (2.75")
- bases with wide basal ring, usually with deep polished concavity
- filigrees rotation – down to right
- limited number of silhouette canes known
- exist examples of related objects – filigree vases with paperweight foot

*) PCA Bulletin 2007 „Venetian Heritage. Domenico Bussolin – Millefiori and Paperweights”

Paperweights with Bussolin filigrees and millefiori



Photograph by and collection of Patty Mowatt

Bussolin's paperweights bases are usually polished concave, but sometimes also appear with pontil mark remaining.

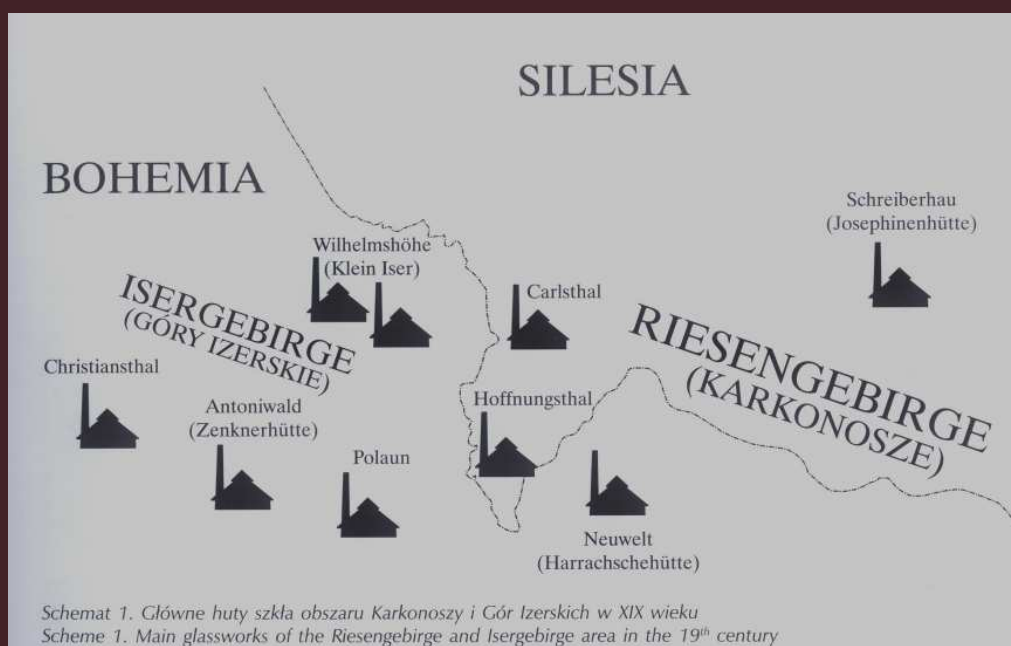
Paperweights with Bussolin filigrees and millefiori



Bohemian – Silesian border

Riesengebirge – Giant's Mountains

Bohemia – Silesia



Silesian and Bohemian glassworks visited in 1801 by John Quincy Adams

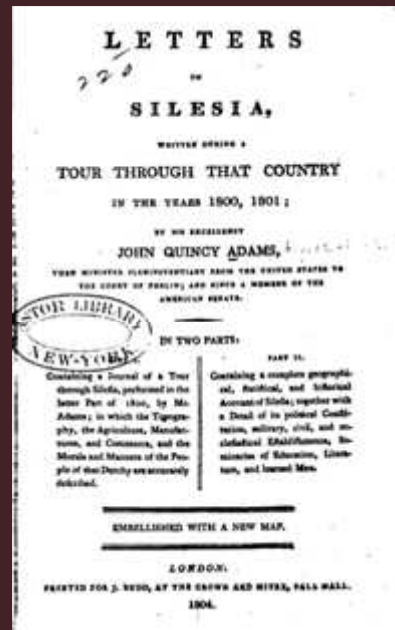
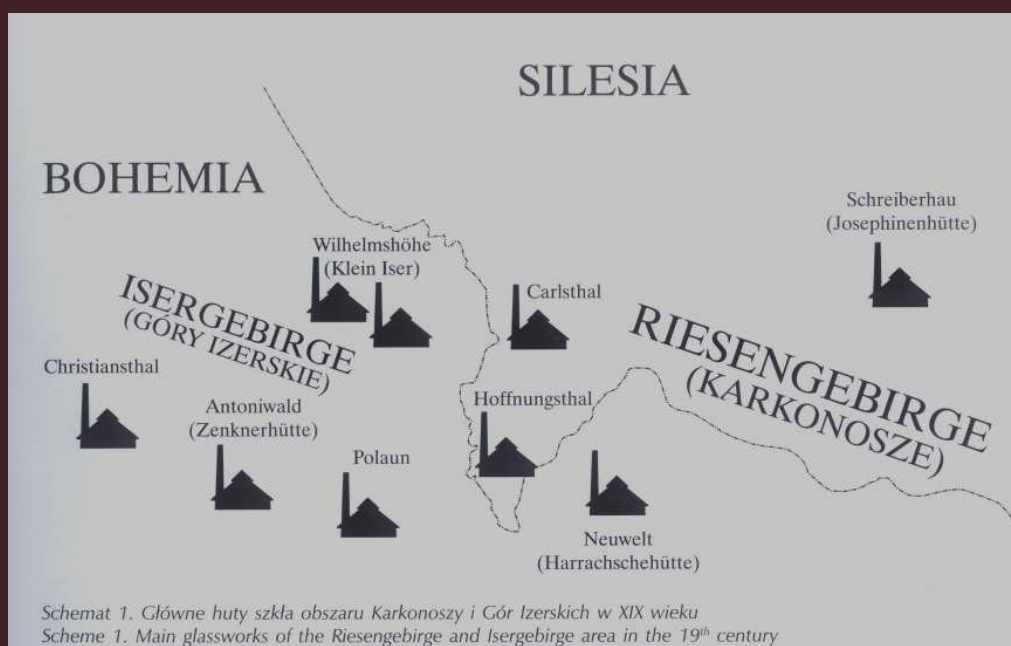


Image source: Google

In the „Letters on Silesia”, further American president John Quincy Adams mentioned, that glass made in Bohemian glassworks (most probably Harrach’s Glassworks) was better and cheaper than produced in Carlsthal glassworks at that time.

Bohemia – Silesia



The glassmaking territory of Bohemian – Silesian border.

Main glassworks of the territory

Bohemia :

Wilhelmshöhe (Klein Iser): 1828 – 1886 and
1866 – 1911

Zenknerhütte (Zenkner Glassworks) in
Antoniwald: 1690 – 1909

Christiansthal: 1775 – 1887

Polaun: 1756 – today

Neuwelt (count Harrach's Glassworks): 1712
– today

Silesia :

Hoffnungsthal: 1795 – 1868

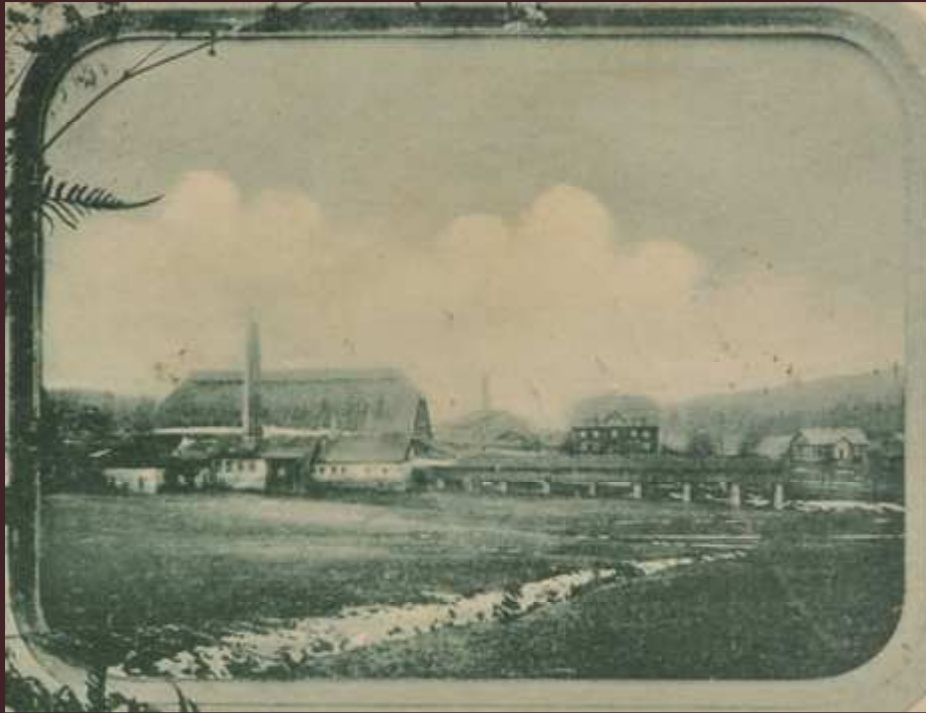
Carlsthal: 1754 – 1891

Josephinenhütte (in Schreiberhau): 1842 –
today

Petersdorf: 1889 - today

Wilhelmshöhe (Klein Iser) Glassworks

Wilhelmshöhe (Klein Iser) Glassworks



The glassworks were equipped with very long galleries used to pull glass canes and rods for bead making, which was a main business of the Bohemian glassworks in the 19th century.

Wilhelmshöhe (Klein Iser) Glassworks



Wilhelmshöhe (Klein Iser) Glassworks



Today's view of the glassworks owners house – the Riedels family.

Bohemian paperweights – Riedel's glassworks



PCA Bulletin 2008 „Bohemian Millefiori Paperweights”

More details on the Bohemian paperweights are presented in my article in the PCA Bulletin 2008: „Bohemian Millefiori Paperweights”

Bohemian paperweights – Riedel's glassworks



PCA Bulletin 2008 „Bohemian Millefiori Paperweights”, photo credit: P.v. Brackel

The Riedel's signatures.

Late 19th century signature cane (top-left) and classic period mid-19th c. Bohemian millefiori paperweight with letter „R” formed of millefiori canes - most probably Riedel's signature.

Zenknerhütte (Zenkner's Glassworks)



In this glassworks was found manuscript dated 1837 with millefiori glass recipes. Anyway, it's dated later than Dr. Fuss' publication with detailed descriptions of this technique.

Riedel's Glassworks in Christiansthal



Christiansthal

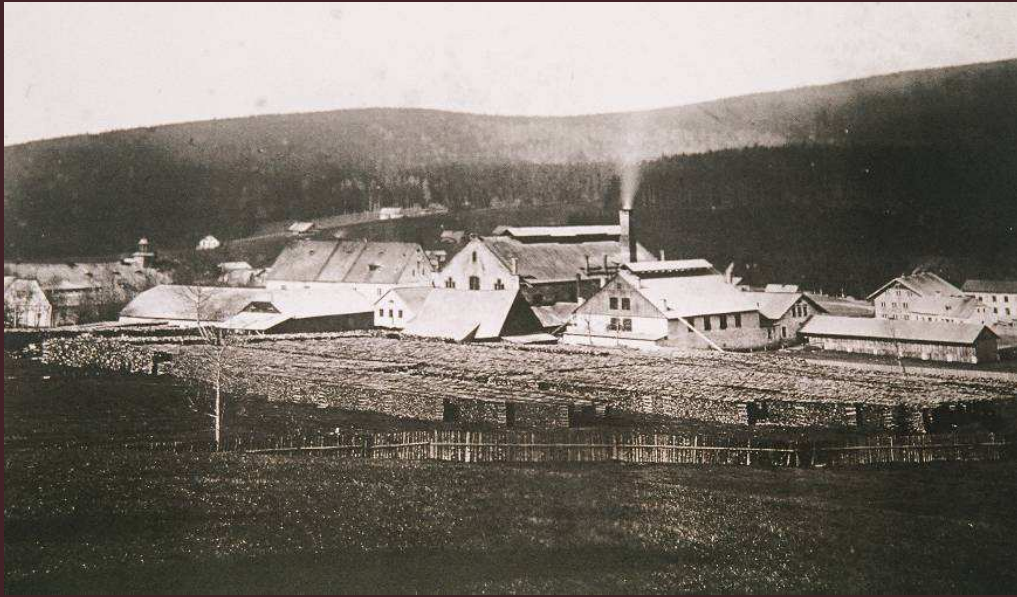
The glassworks used to be in the center of the photograph in the times of operating.

Riedel's Glassworks in Christiansthal



Reconstruction of the glassworks (see two galleries for pulling canes for beadmaking) - can be seen in the small museum in Christianov, the Czech Republic.

Harrach's Glassworks in Neuwelt - 1860



Harrach's Glassworks today



Bohemian paperweights – Harrach's glassworks



PCA Bulletin 2008 „Bohemian Millefiori Paperweights” , photo credit: G. Mattes

More details on the Bohemian paperweights are presented in my article in the PCA Bulletin 2008: „Bohemian Millefiori Paperweights”

Bohemian paperweights – Harrach's glassworks



Collection and photograph: G. Mattes

German Craft Exhibition Berlin 1844

Graf Harrach's Glassworks exhibited fine quality colored glass, glasses with sulphides and filigrees, but millefiori was not mentioned.

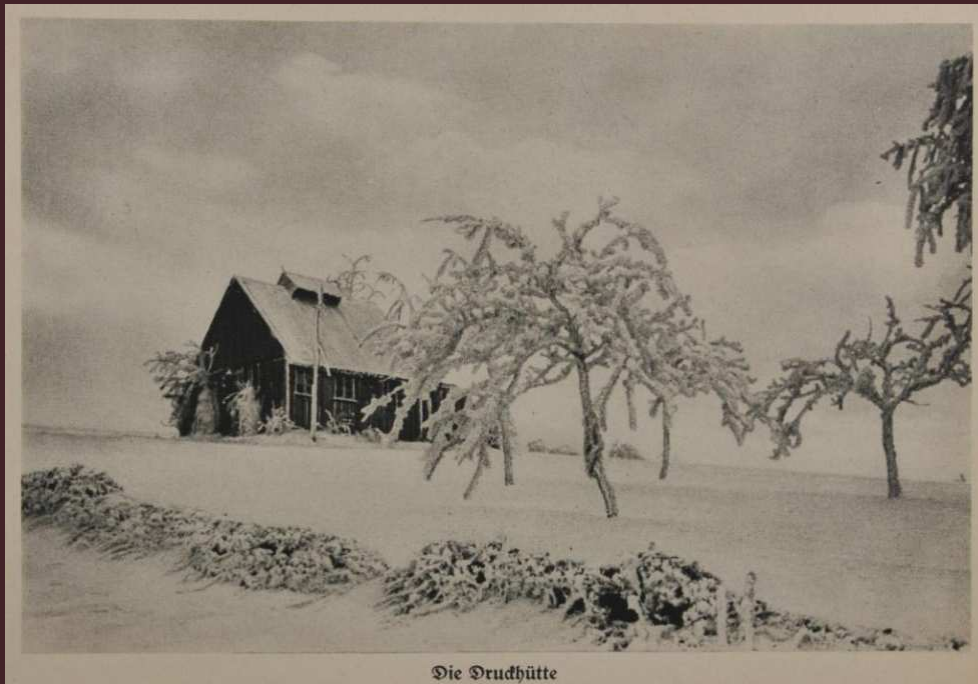
In case of filigree and petinet techniques, much better products delivered Josephinenhütte from Silesia.



Official Report from the Berlin 1844 Exhibition

Harrach glassworks produced glass with sulphides starting from 1822
(encouraged by G.Altmuetter)

Bohemian glassmaking workshop



Large part of Bohemian glassmaking was executed in such a small family-run workshops, where colored glass beads and buttons were made.

Bohemian glassmaking workshop



One of a few Bohemian glassmaking workshops survived till today.

Main glassworks of the territory

Bohemia :

Wilhelmshöhe (Klein Iser): 1828 – 1886 and
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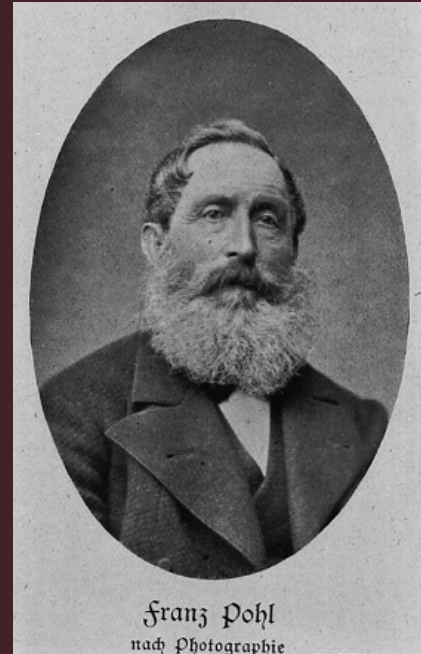
Carlsthal: 1754 – 1891

Josephinenhütte (in Schreiberhau): 1842 –
today

Petersdorf: 1889 - today

Franz Pohl 1813-1884

Worked in Carlsthal
glassworks from 1837,
in 1840 received it from
his father-in-law
Christian Benjamin
Preussler.
1841-1884 manager of
the Josephinenhütte



Carlsthall glassworks



Late 19th century postcard with Carlsthall glassworks.

Carlsthall glassworks



Late 19th century postcard with Carlsthall glassworks.

Carlsthall millefiori



Sample box of millefiori plaques from Carlsthall and 16th c. Florence (Venice?).

Carlsthall millefiori



Carlsthall millefiori



Findings from the Carlsthall glassworks area – today's Orle.

Carlsthal millefiori



Never before published findings from the Carlsthal glassworks area.

Carlsthal millefiori



Never before published findings from the Carlsthal glassworks area.

Carlsthal millefiori



Never before published findings from the Carlsthal glassworks area.

Carlsthal millefiori



Never before published findings from the Carlsthal glassworks area.

Carlsthall millefiori vase

Collection and photograph – G. Mattes



The same canes and filigrees we find in this vase – early product of the Carlsthall glassworks.

Carlsthal millefiori



Never before published findings from the Carlsthal glassworks area.

Carlsthal millefiori



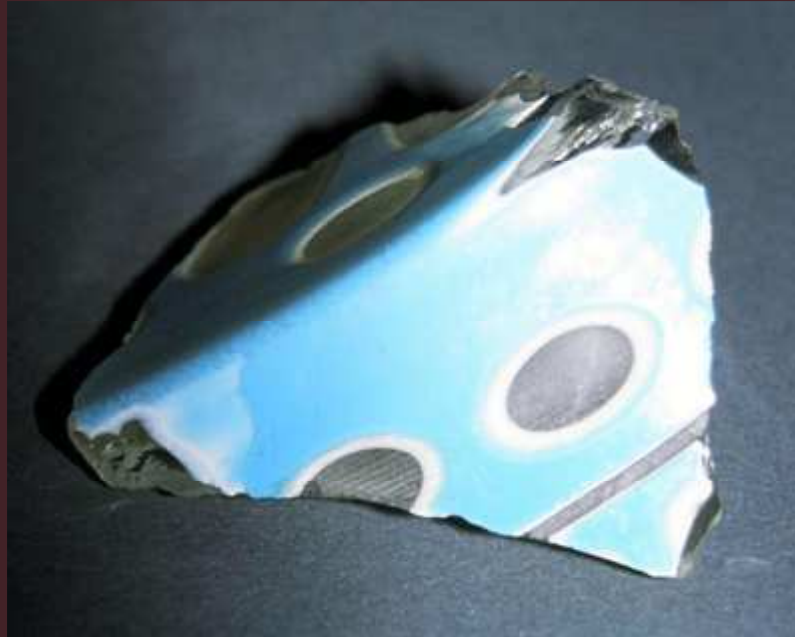
Never before published findings from the Carlsthal glassworks area.

Carlsthal glass



Never before published findings from the Carlsthal glassworks area.

Carlsthal glass



Never before published findings from the Carlsthal glassworks area. This unfinished glass piece proves, that Carlsthal glassworks were equipped with grinding house.

Carlsthal today

www.paperweights.pl

www.szklanahuta.pl



Today in the reconditioned grinding house we offer bead-and-breakfast as well as there will be open enlarged glass and paperweights museum.

Carlsthäl glassworks



The building is first from the left on the old postcard.



Today's Carlsthal – Orle is well known as a sport and tourist center in Silesian Iser Mountains.

Silesian paperweights

Silesian paperweights :
two independent groups, in both appear
Prussian coat of arms – Prussian eagle *



*) PCA Bulletin 2005: „Silesian Millefiori Paperweights”
www.paperweights.pl – The Publishing Forum



Silesia – Prussian eagle



Venice – Austrian eagle

We should expect to find Austrian eagle in the Bohemian paperweight, as it appeared in Venetian paperweight from mid-19th c.

Silesian paperweights :
two independent groups, in both appear
Prussian coat of arms – Prussian eagle



Very rare we find more Prussian eagles in one paperweight – like in this
concentric mushroom overlay type II paperweight.

Type I millefiori



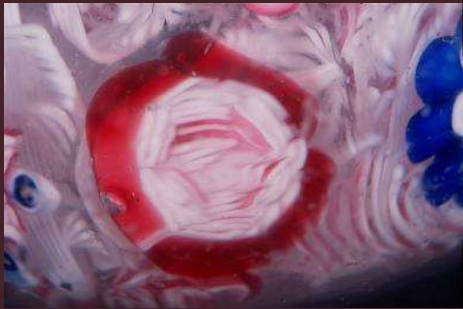
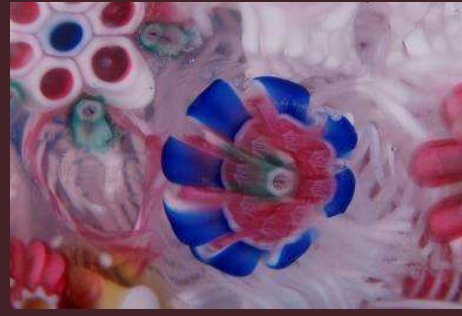
Details on distinguished two independent groups of Silesian paperweights were published in the article in PCA Bulletin 2005: „Silesian Millefiori Paperweights”

Type I millefiori



Details on distinguished two independent groups of Silesian paperweights were published in the article in PCA Bulletin 2005: „Silesian Millefiori Paperweights”

Type II millefiori



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Type I Silesian paperweights



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Type I millefiori



Details on distinguished two independent groups of Silesian paperweights were published in the article in PCA Bulletin 2005: „Silesian Millefiori Paperweights”

Type I Silesian crown paperweight



Contrary to my previous observation, Silesian crown weights sometimes appear hollow - with air bubble blown inside, but usually they are based on a solid core of clear glass.

Type I Silesian crown paperweight



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Type I Silesian paperweight w/ torsade



Details on distinguished two independent groups of Silesian paperweights were published in the article in PCA Bulletin 2005: „Silesian Millefiori Paperweights”

Type I Silesian paperweight



Details on distinguished two independent groups of Silesian paperweights were published in the article in PCA Bulletin 2005: „Silesian Millefiori Paperweights”

Type I Silesian paperweights with tazzas



Probably salt-cellars

Details on distinguished two independent groups of Silesian paperweights were published in the article in PCA Bulletin 2005: „Silesian Millefiori Paperweights”

Type I Silesian paperweight



Sometimes, when dish was broken, it's foot after repolishing remained standard paperweight. Only by comparing it's profile we can assume it was originally a salt-cellar or tazza on paperweight foot.

Type I Silesian paperweight with tazza



Never before published salt-cellar on paperweight foot.

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Type I Silesian paperweight



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Type I Silesian paperweight



After closer examination we find in this ordinary Silesian paperweight a new feature – stave basket consisted of filigree staves !

Type I Silesian paperweight



Bottom view of the stave basket Silesian paperweight.

Type II Silesian paperweight



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Type II Silesian paperweights



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Type II Silesian paperweight



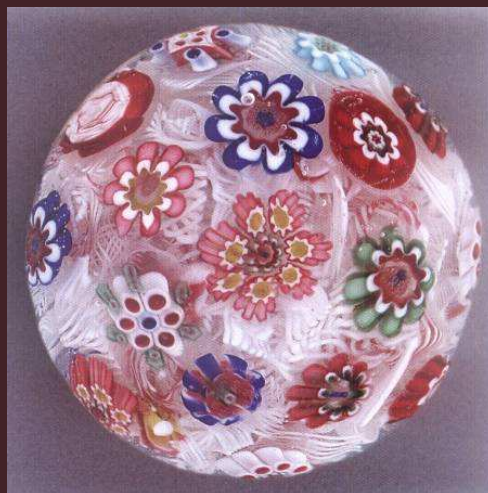
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Type II Silesian paperweight



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Type II Silesian paperweights – Carlsthal glassworks (?)



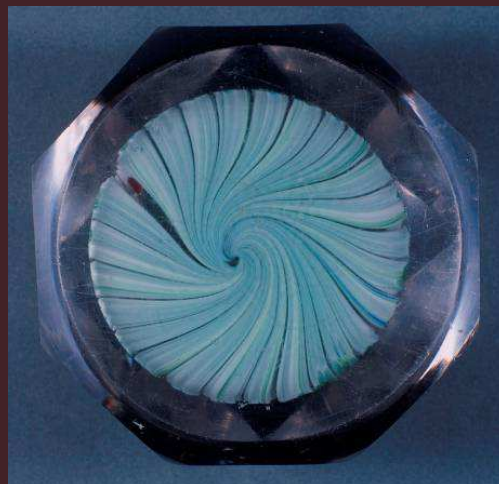
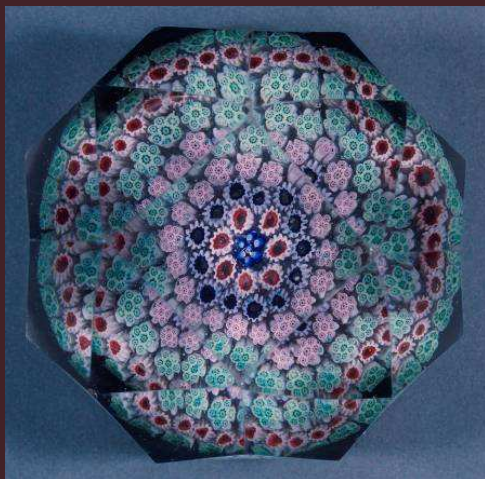
Comparing close-up of the cane from Silesian type II paperweight from previous slide with this new, never before published finding from the Carlsthal glassworks area we can notice, that these are identical canes – which proves that type II Silesian paperweights were most probably produced in Carlsthal glassworks.

Type III paperweight – Silesian?



Another distinguished group of Silesian or Bohemian paperweights – type III or „English-type” paperweights.

Type III paperweight – Silesian?



Another distinguished group of Silesian or Bohemian paperweights – type III or „English-type” paperweights.

Type III paperweight – Silesian?



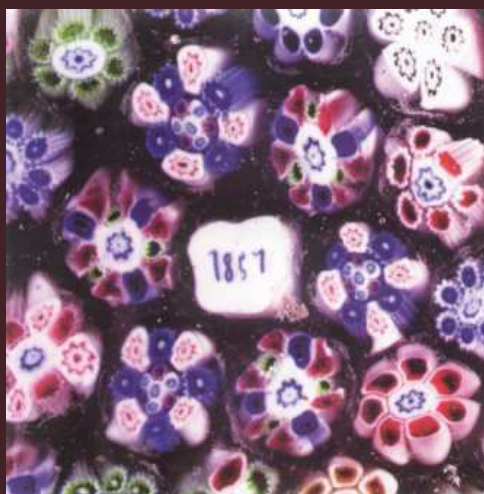
Another distinguished group of Silesian or Bohemian paperweights – type III or „English-type” paperweights.

Type III paperweight – Silesian?



Another distinguished group of Silesian or Bohemian paperweights – type III or „English-type” paperweights.

Type III paperweight – Silesian?



The date cane „1857” from type III Silesian/Bohemian (?) paperweight.

Silesian type I signature cane



A lot of speculations were done till today about the meaning and origin of this signature cane.

Silesian signature cane – J?

www.paperweights.pl – The Publishing Forum



In the article published on The Publishing Forum on the www.paperweights.pl I suggested, that letter „j” in this cane is in fact a capital letter „J” with added dot to clearly point it’s really „J”. For comparison the „J” in the signature cane after removing it’s dot looked like a sock, or other distorted letter or sign.

This supposition is confirmed by following slides.

Josephinenhütte



This is latest finding – till today unknown graphics picture of the Josephine's Glassworks from the day the glassworks got the name of the count Schaffgotsch's wife.

Dated probably just before or on 6th July 1842, when glassworks begun to operate.

Josephinenhütte



Josephinenhütte



The German inscription on the bottom shows, that in that times it was not strange to put a dot on the top of the capital letter „I”. As in original Latin alphabet letter „J” is not present, (appeared much later, but in some languages was not popular till 19th c.), the name is written as „ IOSEPHINEN ” (Jospehine’s) instead later used „ JOSEPHINEN ”.

This proves, that mystery „J1848” cane contains a capital letter „J” with dot added on top and is a signature of the Josephine’s glassworks in Schreiberhau.

j = J = Josephinenhütte



This proves finally, that type I Silesian paperweights are products of the Josephinenhütte – Josephine's Glassworks

Why 1848? – it was very exciting year for citizens of Silesia!

Died Christian Benjamin Preussler – Pohl's father-in-law

Revolution year

First railway line opened in Silesia

Craft exhibition in Breslau

Josephinenhütte

Josephinenhütte – Josephine's Glassworks

- established by Franz Pohl in Schreiberhau
- name given in honour of count Schaffgotsch's wife
- production started on 6th July 1842
- specialized in luxury glass and Venetian techniques
- famous for millefiori, filigree and net glass
- prized with gold medal for filigree glass on the German Craft Exhibition - Berlin 1844
- prized on the World Exhibition in London 1851

Josephinenhütte



Josephinenhütte
bei einer Festlichkeit am 6. Oktober 1846.

Gegründet den 7. Juli 1842.

Josephinenhütte



Josephinenhütte



Josephinenhütte



There were two main furnaces in the glassworks, so no breaks were necessary during furnace reconditioning.

Josephinenhütte



Josephinenhütte



Josephinenhütte 2004



Josephinenhütte visited in 2004 by the group of PCC and PCA members from the UK, USA, Germany, Austria and Switzerland.

Josephinenhütte - glass



In the 19th century visitors might purchase commemorative glasses with enameled glassworks view.

Josephinenhütte - filigree glass



Josephinenhütte was most famous for its filigree and net glass.

Josephinenhütte - net glass



Josephinenhütte was most famous for its filigree and net glass. This is an example of never before published interlaced cobalt-blue and white net glass.

Josephinenhütte

Millefiori moulds discovered

Josephinenhütte – millefiori moulds



The latest finding – never before published moulds for millefiori elements making from the Josephinenhütte.

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The devil's silhouette

Josephinenhütte – devil silhouette



This popular silhouette was usually known as a devil's (sometimes called monkey) silhouette.

The legendary Rübezahl



On the Riesengebirge 1561 Helwig's map we find a first depicted silhouette of the legendary giant from the Giant's Mountains (Riesengebirge) - Rübezahl

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Josephinenhütte – devil silhouette



As Rübezahl usually was depicted with a stick, till today I considered not probable, that he was a creature depicted in Silesian millefiori canes.

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The legendary Rübezahl



Until closer examination of the old map from this slide ...

The legendary Giant - Rübezahl



Here, in the part of Bohemian – Silesian border, we find depicted the legendary giant - Rübezahl without stick, just identical with a creature on the Silesian millefiori canes.

Latin inscription on the map confirms it's a giant from the Giant's Mountains – Rübezahl.

The legendary Giant - Rübezahl



Owing to this finding we can be sure now, that so-called „devils silhouette” in fact shows a legendary Giant from Riesengebirge (Montes Gigantium) – Rübezahl, popular in both Carlsthal and Josephinenhütte paperweights.

The heritage

I'm pleased to announce, that the paperweight art was again revived in the Silesian Giant's Mountains at the beginning of the 21st century.

21st century paperweights revival in Silesia – Poland
www.millefiori.pl



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Tomasz Gondek

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Tomasz Gondek – born 1967 in
Cieplice (Warmbrunn)
- Silesia, Poland

Leaves and works in Szklarska
Poręba (Schreiberhau) near
Josephinenhutte.

The only in Poland artist working
with millefiori glass.



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Tomasz Gondek

Tomasz Gondek and his works.

More information about the Artist on the website : www.millefiori.pl

Thank You for attention!

