

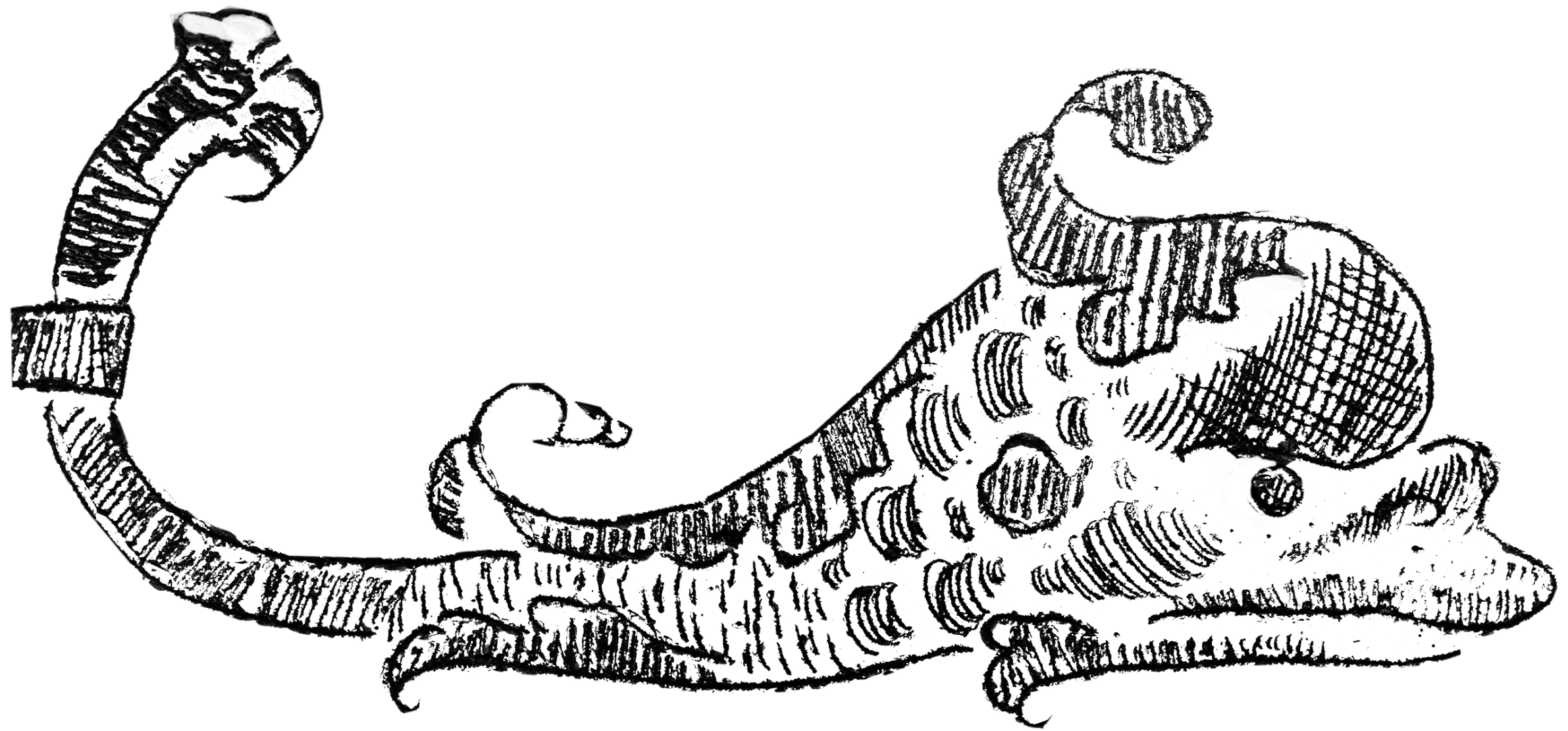
*Op ien kusjen aen weerzijen*

# THE COLLECTION ENGELS-DE LANGE

Frides Laméris  
Art and Antiques



THE COLLECTION  
ENGELS-DE LANGE  
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Engraving on cover see cat.nr.40, p.70,71  
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Anton Engels (1917-2013) en Anneke Engels - de Lange (1919-2013) waren bevlogen verzamelaars. Ze kozen hun glazen niet alleen uit om hun schoonheid, maar ook om hun bijzonderheid. Dit kon betekenen dat het glas niet honderd procent gaaf was. Zeker als een glas uitermate zeldzaam was en je je kon afvragen of het ooit mogelijk zou zijn een gave te kopen, als er al een tweede van was, stapten ze over een beschadiging heen (cat.nr.20, 22, 24, 26, 40, 66). Ze verzamelden op een wetenschappelijke manier. Gedurende de 40 jaar dat ze hebben verzameld legden ze een uitgebreide bibliotheek aan over glas. Blijkens de vele aantekeningen in potlood langs de kantlijnen, werden al deze boeken grondig gelezen. Zolang wij ons kunnen herinneren waren wij getuige van lange gesprekken tussen onze ouders en Anton en Anneke over de meest uiteenlopende onderwerpen, maar vooral natuurlijk over glas. En al op jonge leeftijd werden wij daar bij betrokken, want, met name Anton, vond het ook erg leuk om te doceren. En dat kon hij als geen ander. Allemaal hebben we zijn zeer inspirerende bijbellessen gevolgd, waarin hij de bijbelvertellingen uitlegde en in verbinding bracht met afbeeldingen (cat.nr.66).

Anton en Anneke verzamelden de geschiedenis van het glas. Maar het hart van hun verzameling was het Venetiaanse glas uit de Renaissance. Anneke scheef zich in aan de universiteit om Italiaans te studeren en jaarlijks gingen ze naar Italië met vakantie, onder andere op zoek naar glas in musea, kerken en op schilderijen. Hier maakten ze dia's van, die Anton gebruikte op de vele lezingen die hij over glas gaf. Op een van die reizen kochten ze de facsimile uitgave van de *Bichierografia* van Giovanni Maggi, die ze uiteindelijk aan ons gegeven hebben omdat ze vonden dat wij er nog meer aan hadden dan zij, en ze konden de vier dikke delen bij ons toch altijd inkijken. Wij bladeren ze bijna wekelijks door op zoek naar vergelijkingsmateriaal en hebben er ook voor deze catalogus weer veelvuldig uit geput.

Ze leerden veel andere glasverzamelaars kennen met wie ze intensieve contacten onderhielden. Met een aantal van hen volgden ze cursussen graveren van de Engelse graveur Laurence Whistler en sindsdien werden hoogtijdagen opgesierd met gelegenheidsglazen van eigen hand maar ook van vrienden. En in de collectie bevond zich een prachtige ketting met Egyptische kralen, getuige het kaartje dat erbij hoorde een cadeau van Harold Henkes, de schrijver van het beroemde *Glas zonder glans* (Henkes 1994).

Ze hadden intensief contact met conservatoren in binnen en buitenland, hetgeen resulteerde in schenkingen aan Het Rijksmuseum in Amsterdam (p.12,13) en het Amsterdam Museum (p.14,15). De voormalig conservator glas van het Rijksmuseum Wouter Ritsema van Eck beschrijft zijn keuze voor het museum op p.12 en 13. Michiel Jonker, hoofd collecties van het Amsterdam Museum, schreef zelfs een artikel over hun collectie in het kunstblad Origine. Met toestemming van Origine hebben we dat artikel vertaald en overgenomen in deze catalogus (p.8-11). De laatste schenking betrof de bijzondere kralentas uit de familie van Anneke Engels-de Lange aan het Tassenmuseum Hendrikje, die de aanleiding vormde voor het artikel over kralentasjes aan het einde van deze catalogus door de directrice en conservatrice Sigrid Ivo (p.116-119).

Anton en Anneke Engels namen deel aan een aantal van de glascongressen die één keer in de vier jaar worden georganiseerd door de l'Association Internationale pour l'Histoire du Verre (AIHV).

Een van de speerpunten van de collectie Engels-de Lange is diamant lijn gegraveerd glas. Anton en Anneke schreven een artikel over een van deze glazen, een ongedocumenteerde bokaal uit de collectie, die behoort tot de groep vroegste gegraveerde glazen die in Venetië zijn gemaakt: twaalf wereldberoemde borden. Zij presenteerden dit tijdens het AIHV congres in 1995 in Amsterdam. Het artikel is daarna gepubliceerd in de Annalen van dat jaar met twee foto's: hun bokaal en een van de borden. Ter ere van Anton en Anneke Engels-de Lange en met toestemming van de AIHV, hebben we van de gelegenheid gebruik gemaakt om het artikel in zijn geheel opnieuw te plaatsen, nu met de afbeeldingen van alle borden (p.64-69).

Van elk glas dat ze kochten maakten ze een grondige studie. Elk glas kreeg een nummer, in rode inkt aangebracht op het glas, dat correspondeerde met een bladzijden met een beschrijving van het betreffende stuk, en verwijzingen naar andere glazen van hetzelfde type. Voor deze catalogus hebben wij daar dankbaar gebruik van gemaakt. Er zat onder andere een notitie bij van een spectaculair glas wat we nog nooit hadden gezien (fig.1, p.41). Hierdoor was het tijdens het schrijven van de catalogus net alsof we weer in gesprek waren met Anton en Anneke, over hun en onze bevindingen over het glas. De prachtige, interessante glazen, maar ook die voort durende conversatie, maakten het schrijven van deze catalogus tot een feest.

Anna, Kitty en Willem Laméris en Trudy Laméris-Essers

Anton Engels (1917-2013) and Anneke Engels-de Lange (1919-2013) were enthusiastic collectors. Their choice of glass was determined not only by aesthetic considerations, but also by the rarity of the piece. That could mean that the glass in question wasn't in perfect condition. Particularly when a glass was extremely rare and there was little likelihood of finding an intact example – if indeed a second such glass existed at all -- they would overlook the damage (cat.nos 20,22,24,26,40,66).

The couple's collecting was informed by scholarship. During their forty years of collecting they built up an impressive library on glass. Going by the many pencilled notes in the margins, they read all these books intensively. As far back as we can remember we sat in on the long conversations Anton and Anneke used to have with our parents on a wide variety of subjects, but mainly of course about glass. And from a young age we were encouraged to take part because Anton, in particular, loved to teach. He was a teacher like no other. We all followed his highly inspiring Bible lessons, in which he would give an exegesis of Biblical texts, linking them to engravings and illustrations (cat. no.66).

Anton and Anneke Engels sought to compile a history of the glass. But the real heart of their collection is made up of Venetian glass dating from the Renaissance. Anneke registered at university to read Italian and each year they would go to Italy on holiday where they would spend time seeking out glass in museums, churches and in paintings. The photographs they took would be made into slides, which Anton used in the many lectures that he gave. During one of their trips they bought a facsimile edition of Giovanni Maggi's *Bichierografia*, which in the end they gave to us because they thought it would be of even more use to us than to them and that they could always come and consult the four hefty tomes here with us anyway. And indeed, we leaf through the volumes almost weekly in search of material for comparison and made grateful use of them when compiling this catalogue too.

The Engels got to know other glass collectors, forging many friendships. Together with a number of fellow collectors they followed a series of engraving workshops given by the English engraver Laurence Whistler, and after that festive occasions gained added lustre with the special ceremonial glasses they and their friends would engrave to mark the event. Also included in the collection is a beautiful necklace of Egyptian beads, which according to the accompanying

card was a gift from Harold Henkes, author of the well-known *Glas zonder glans* (Henkes, 1994).

The couple had frequent contact with curators at home and abroad, which resulted in bequests to Amsterdam's Rijksmuseum (p.12, 13) and the Amsterdam Museum (p.14,15). The former curator of glass at the Rijksmuseum Wouter Ritsema van Eck describes his selection on behalf of the museum on pages 12 and 13. Michiel Jonker, head of collections at the Amsterdam Museum, even wrote an article on the Engels' collection for art magazine Origine. With the magazine's kind permission we have translated the article and included it in this catalogue (p.8-11). The final bequest was an unusual beaded handbag handed down through the family of Anneke Engels-de Lange, which was gifted to the Museum of Bags and Purses (Tassenmuseum Hendrikje) and prompted the article on beaded handbags by museum director and curator Sigrid Ivo included in the final pages of this catalogue (p.116-119).

Anton and Anneke Engels took part in a number of the glass conferences organised every four years by l'Association Internationale pour l'Histoire du Verre (AIHV). At the AIHV conference in Amsterdam in 1995 they presented an article on one of their glasses, an unregistered glass that belongs to the group of earliest engraved glassware made in Venice: a series of twelve plates. The article was subsequently published in the AIHV's *Annales* of that year, accompanied by two photographs; one of their glass and another of one of the plates. In honour of Anton and Anneke Engels-de Lange and with the kind permission of the AIHV we have taken this opportunity to include the article with accompanying photographs of all the plates (p.64-69).

The couple made a thorough study of every glass they acquired. Each was assigned a number, penned in red ink on the glass itself. The number corresponded with a page giving a description of the relevant piece and references to other glasses of the same type. We have made grateful use of these notes in compiling this catalogue. They included for example details of a spectacular glass we hadn't seen before (fig.1, p.41). And so it came that during the writing of this catalogue we felt just as if we were again in conversation with Anton and Anneke on their and our discoveries about glass. These magnificent and interesting glasses but also that ongoing conversation made writing this catalogue an absolute pleasure.

Anna, Kitty, Willem Laméris en Trudy Laméris-Essers

# Venetian sparkle

The collection of Anton and Anneke Engels bears witness to a passion for glass. Travel, lecturing and the establishment of their own research library have made their hobby a valued activity.

MICHEL JONKER<sup>1</sup>  
(in: *Origine*, nr.6, 2004)

It all started in 1975 with the purchase of an iridescent broken roemer glass for the princely sum of a hundred guilders (fig.1). And now, almost thirty years later, Anton and Anneke Engels still aren't done with collecting - although given they're 87 and 85 respectively it's time to take a step back, to reflect.

I'm welcomed into their home in the central Netherlands, offering views back and front onto forest and gardens as far as the eye can see. On the ground floor display cases built by Anton Engels himself showcase items from their glass collection, which now numbers more than 300 pieces.

Why collect glass? The most important factor is a fascination for the material: how such basic raw constituents such as sand and potash can be fashioned into an almost invisible product. The motto accompanying Jan Luyken's etching of *De Glasblaaser* (the glass blower) in his 17<sup>th</sup> century book of trades *Het Menselijke Bedrijf* reads 'Een fijnder Stof, Leid onder 't Grof', and this little print adorns the Engels' wall (fig.2).

The couple have been strikingly consistent in their acquisitions. There was no need for a change of

course. A strong historical awareness is apparent, with the collection reflecting their personal development. This is reflected in the fact that glass from within the family - nineteenth and twentieth century glass for daily use, mainly of Dutch manufacture such as De Bazel and Copier - has been afforded its own display case (fig.3).

## Clergyman

That development was in part determined by the means at the Engels' disposal. Anton Engels was a clergyman and in the early years of the couple's married life they had to survive on a clergyman's income, which offered little leeway for glass purchases. Engels later went on to work for the Kerk en Wereld Instituut (Church and World Institute) and subsequently became a management expert and consultant. That offered a greater deal of financial leeway, but still each acquisition was given careful consideration. For example, in 1978 the couple acquired a 17<sup>th</sup> century Dutch

glass bowl with diamond engraving for 3,700 guilders. A great deal of money, but worth it for such a showpiece. Acquisitions were mainly acquired through an art and antique dealer. 'In my view, a



fig.1) cat.nr.60



fig.2) *De glasblaaser*, Jan Luyken, 1694. Rijksmuseum, Amsterdam

good relationship between dealer and collector that's based on mutual trust is essential for successful collecting', says Engels. But the couple also bought glass at auction. The famous auction of the Guépin collection in 1989 was the last one where they acquired a major piece (fig.10).

The collection has some key emphases, including antique glass (Egyptian and Roman), medieval glass and, more particularly, glass from the sixteenth and early seventeenth centuries known as Venetian and Façon de Venise. The latter was made outside Venice but inspired by the Venetians and the collection focuses on diamond-engraved glasses of this type (fig.4).

## Didactic aim

There are few Dutch glass collections that concentrate on these areas, as most are dominated by eighteenth century twist glasses and engraved wine glasses. The Engels collection also contains a number of fine examples of these, for its aim is in part didactic. The wish to build up an overview, albeit a modest one, of 'glass through the ages' was one of the couple's drivers.

fig.3



One of the rarest items in the collection is a diminutive kohl bottle, a bottle for holding kohl powder used as eye makeup (cat.nr.15). What makes this piece found in the Egyptian desert so special is that the bottle's holder and the applicator for the kohl have remained intact.

From Syria comes an Aleppo beaker (cat.nr.20) with its enamel decoration still partly intact, depicting a Mongol warrior holding a wine goblet. It is thought that such beakers were bought by passing warlords. It's a miracle that such a beaker can have survived at all; as such the fact that it has been restored weighs far less heavily than its extreme rarity.

Closer to home, and in the most important centre of European glass manufacture, a diminutive beaker was discovered: Venice's Grand Canal yielded up this remarkable product of early Venetian glass history (cat.nr.21).

#### Enamel and gold dust

The goblet with the engraved dolphins (cat.nr.40) is indisputably one of the highlights of the collection. The glass, made in Venice, has a magnificent decoration in enamel and gold dust. Both the quality of the glass itself and that of the diamond engraved decorations – particularly the dolphins conjoined at the tail – indicate that this goblet belonged to the

famous dinner service owned by Pope Pius IV, of which only twelve dishes (fig.1-11, p.65-67) and just this one glass are currently known to be extant.

From Venice, too, comes a little winged wine glass (cat.nr.36). The contrast between the colourless glass – the recipe of which the Venetians rediscovered after the fifteenth century – and the blue wings is characteristic of Venetian glass.

A third emphasis within the Engels collection is, as previously stated, Façon-de-Venise glass, made in the Venetian manner in Antwerp and later in the Northern Netherlands. An early example is a small jug with silver lid. Markings on the lid suggest it originates from Middelburg or Zierikzee (fig.5).<sup>2</sup> The combination of colourless and coloured glass, gold dust and the little mask show that the glassblower was a master of technique. Probably dating from a little later is this stirrup: this glass with a gilded metallic crown cannot be put down but must be emptied in one go (fig.6). This network decoration, filigrana a reticello, is exceptionally difficult to execute.<sup>3</sup>

Outside its main areas of emphasis the collection also contains many fine items of glass, such as the two 17th century Dutch drinking glasses with diamond engraving. The decoration featuring horses



fig.5) private collection

and tulips (cat.nr.66) probably derives from an engraving by the Italian artist Antonio Tempesta; that of the meeting between Abraham and Melchisedek (cat.nr.67) is based on an etching by the Southern Netherlandish artist Cornelis Massys Massijs (or Matsys).

#### Women's Institute

The Engels researched their collection exhaustively. The couple travelled innumerable times to major centres of glass manufacture and to museums and attended glass conferences at home and abroad. Engels also gave many lectures on his passion for glass, focused around the pieces in his own collection. His audiences were interested groups, including many art societies. His background as a clergyman meant he was also equally at home with groups of women's institute members.

All the pieces in the collection have been photographed and the provenance documented alongside the relevant literature and comparable pieces in other collections. Last but not least, there is an extensive library.

The inevitable question asked of a private collector is always: 'what's the future for the collection?'

In this case the answer is short and to the point: 'It's

going back to Laméris' – the Amsterdam-based firm with which the couple built up a special relationship over the years. In that way other collectors in turn will be able to enjoy what the Engels collected with so much dedication. Some items will however be exempt, as both Amsterdam's Rijksmuseum and Museum Willet-Holthuysen have already been bequeathed key pieces (fig.7, 8, 9 and 10).



fig.6) private collection

#### NOTES

1) This article was published in Dutch by the Dutch art magazine *Origine*. Michiel Jonker, 'Fonkelingen uit Venetië', in: *Origine*, number 6, 2004, p.25-29. From 1971 until 1995, Michiel Jonker (1947-2014) worked at the Amsterdam Museum as curator of books, prints and drawings, and later as curator of paintings and head of collections.

2) We now know it was made in Antwerp. (Laméris 2012/13, p.32-37)

3) These two glasses were sold to the collector of filigrana glasses Henk Germs and are illustrated and described in: Kitty Laméris, *A collection of filigrana glasses*, Frides Laméris Art and Antiques, Amsterdam 2012, 5, p.50-51 and 28, p.94,95.

fig.4



# Bequest to the Rijksmuseum Amsterdam

WOUTER RITSEMA VAN ECK

As the museum's curator of glass in the early 1990s I was closely involved with the bequest made by Mr and Mrs Engels- de Lange to the Rijksmuseum. My first visit to Anton and Anneke – they insisted I call them by their first names immediately on meeting, which I found a little awkward at first – is engraved upon my memory. I was already superficially acquainted with them from the various conferences of the Association International pour l'Histoire du Verre (AIHV) but one doesn't imagine a leading collector as living in a modest semi-detached house in Driebergen. He had been a vicar there and she, as was customary in those days, the vicar's wife. They lived modestly and were content with what they had. So when - unexpectedly - they came into a sum of money as the result of an inheritance, the decision was soon made: it would be devoted to their joint passion of collecting antique glass. Very soon the collection comprised more than a hundred pieces, displayed in self-made display cases and on wobbly shelves between the furniture that had seen better days. The living room, I remember, was split-

level with a step up to the raised seating area – very Fifties, but a nightmare if you should stumble with an old glass in your hand.

In order to make the right choice I returned a number of times. It was in the summer, and the weather was fine. We would lunch in the garden, very simply, seated at a table covered with a floral cloth; sliced brown bread and cheese accompanied by a glass of milk or buttermilk. That was fine, and very convivial. As to what to choose, they left it entirely up to me and were in complete agreement that I should only select pieces that embodied an obvious added value for the museum's glass collection. In short, one could not have wished for better donors.

I opted for three pieces that I considered important and which represented an excellent fit with the Rijksmuseum's glass collection: a large dish on a foot, diamond-engraved with flowers and tendrils, Venice circa 1550-1600 (fig.7); a small beaker of bright green 'Waldglas', blown half in the mould with vertical ribs, West Europe, late Middle Ages (fig.8) and a winged glass with a funnel-shaped



fig.8) © Rijksmuseum, Amsterdam.

bowl made of colourless and yellow glass, probably Venice, last quarter of the 17<sup>th</sup> century (fig.9).

Of the three, the engraved dish was the most important acquisition. The quality of the engraving is extremely high. The dish is a splendid example of the Venetian art of glass engraving that served as a source of inspiration for the world-famous Dutch diamond engraving of the 17<sup>th</sup> century. The little green beaker was a fine example of late Medieval German 'Waldglas' ('forest glass'), an area at that time underrepresented in the Rijksmuseum's collection.

The winged glass was chosen for different reasons entirely. As experts we believed at the time that, owing to its rare yellow colour, the glass would have been blown in Amsterdam in the early 17<sup>th</sup> century. That view has since become outdated. The glass was most probably blown in Venice, not at the beginning but in the late 17<sup>th</sup> century. That said, it remains a beautiful and important glass, made in Amsterdam or not.

The bequest came to the museum in parts. The first glass was gifted to the museum just too late for inclusion by catalogue number in part two of the Rijksmuseum's glass catalogue, which detailed the museum's holdings of engraved glasses. Luckily we were still able to use it as an illustration to the introduction on diamond-engraved glass (Ritsema van Eck 1994, 4, p.13) in that same book, published in 1995. And I was very pleased when the engraved Venetian dish was unveiled as an acquisition in the presence of Anton and Anneke Engels at the opening of the international glass conference of the AIHV in Amsterdam in 1995.



fig.9) © Rijksmuseum, Amsterdam.

fig.7) © Rijksmuseum, Amsterdam.



# Bequest to the Amsterdam Museum

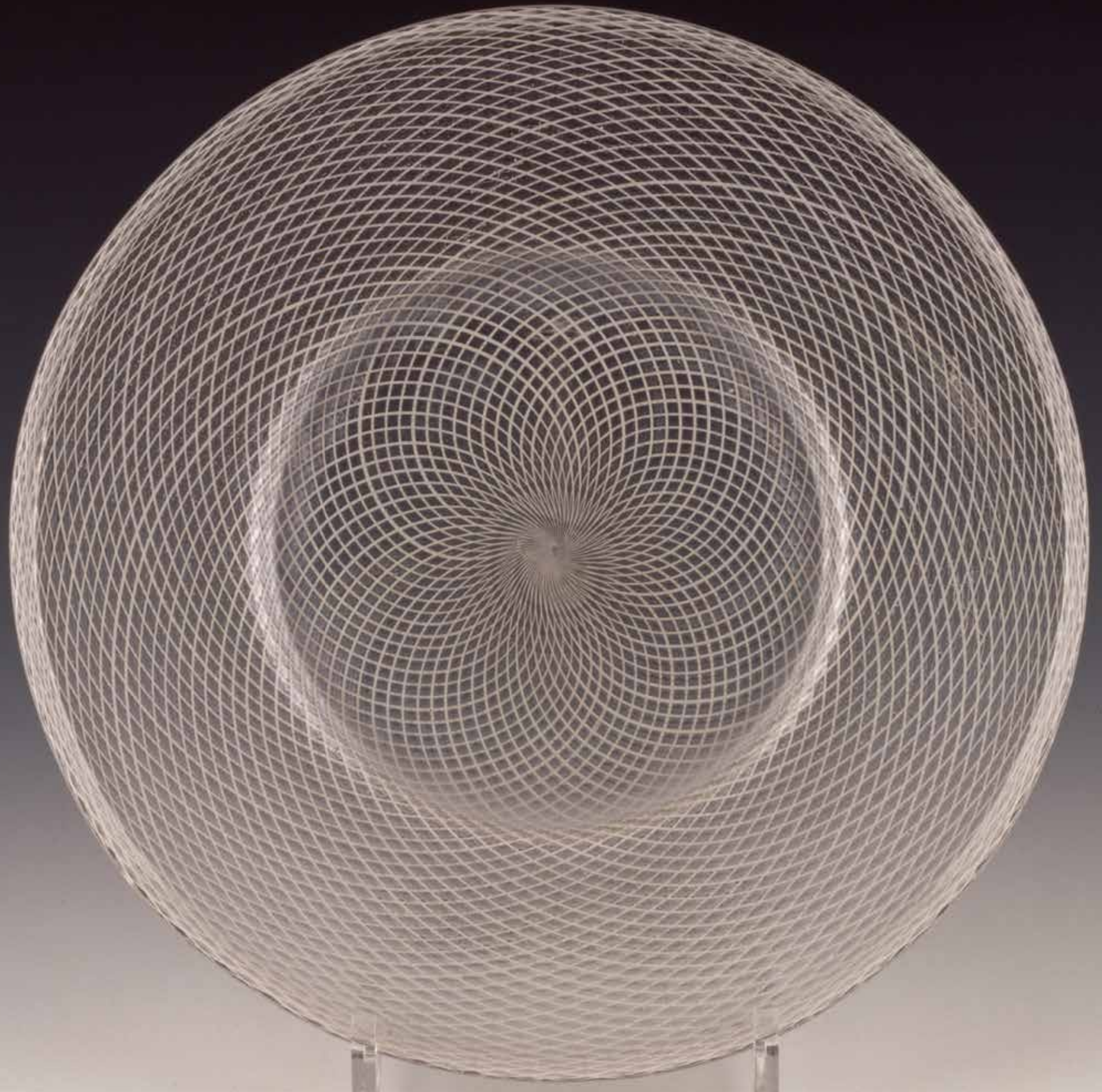
BERT VREEKEN

Exquisite Venetian glass was already being collected across Europe as early as the 16<sup>th</sup> century, by royalty and wealthy merchants. It was considered so desirable that techniques, materials and shapes were soon being imitated in other European glass centres. In the Netherlands, too, glass was manufactured in the Venetian way by Venetian glassblowers or influenced by them, becoming known by the French term *à la façon de Venise*. Such glass is indistinguishable or almost indistinguishable from that made in Venice itself. Amsterdam too had its own glass industry, which enjoyed mixed fortunes and of which more is gradually becoming known thanks to archaeological research.

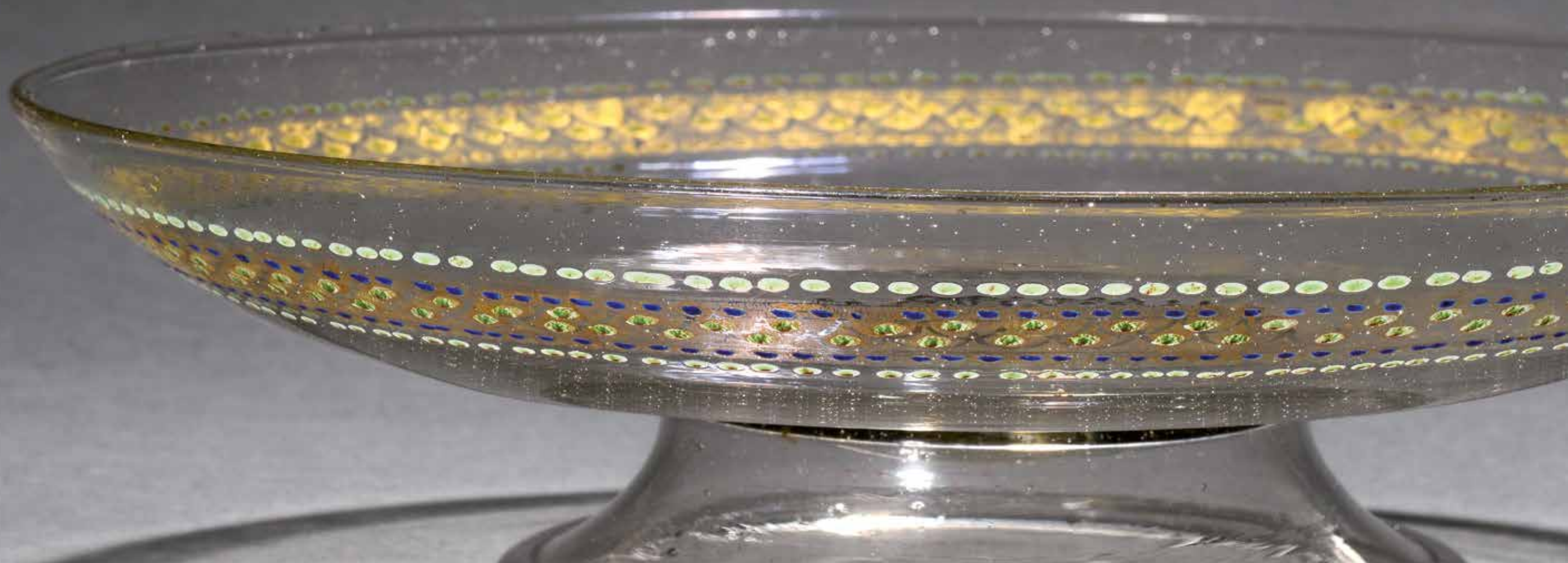
This reticello dish, almost certainly made in Venice, has a decor of white glass trails woven into a network pattern and rolled into and blown together with the transparent colourless glass. As proof of his skill, the glassblower has captured a tiny air bubble in each little square. This dish was bequeathed to Museum Willet-Holthuysen as an addition to the collection of Venetian glasswork belonging to Abraham Willet (1825-1888) which until then had lacked a comparable piece. The Willet collection is on permanent display at the Museum Willet-Holthuysen.

(Explanatory note on the bequest to the Amsterdam Museum (formerly the Amsterdam Historical Museum) in its annual report, 2004-03. Bert Vreeken (1949-2014) was curator for the applied arts at the Amsterdam Museum from 1992 up to and including 2014. *Glas in het Amsterdams Historisch Museum en Willet-Holthuysen*, the collection catalogue he wrote detailing the glass collections of the Amsterdam Museum and Museum Willet-Holthuysen, was published in 1998.)

fig. 10) © Collection Amsterdam Museum.



CATALOGUE  
OF THE COLLECTION  
ENGELS-DE LANGE  
*Op ien kusjen aen weerzijen*



1 | Core-formed alabastron (unguent bottle)

A18 Core-formed bottle in cobalt blue, orange/yellow and white  
Eastern Mediterranean or Italian  
Mid-fourth through early third centuries B.C.  
Height: 14.7 cm, ø opening: 5.2 maximum  
ø body: 4.3 cm  
Bought: 13 October 1984

2 | Hellenistic sandwich gold-coloured glass

A26 Translucent cobalt-blue glass, colourless glass and gold  
Eastern Mediterranean, probably Greece  
Fourth century BC  
Length: 5.0 cm, width: 3.5 cm  
Provenance: P.L.W. Arts Collection  
Published in: Arts 2000, 05, p.36 and p.83-84  
Bought: 5 May 2007



Tall alabastron with cobalt-blue ground with opaque orange/yellow and opaque white decoration. Broad horizontal rim-disk. Cylindrical neck, rounded shoulder on broader cylindrical body, with slight upward taper. Convex base. On the body, below the shoulder, are two cobalt-blue vertical ring handles, unpierced, with vertical tails.

An unmarvered opaque orange/yellow thread attached to the end of the rim-disk.

An opaque orange/yellow marvered thread starts as a spiral on the shoulder just before an ear, being followed by a white thread starting before the other ear. Once they have reached the ears they are tooled into a widely-spaced festoon pattern, ending just above the base.

This type of core-formed bottle is categorized as Grose Class II.A; (Grose 1989, 124, 125, p. 153, 154)

Oval-shaped plaque with a golden female figure against a blue background, with a colourless overlay. The woman, who stands with her left hand in her waist, is wearing a long robe and holding something in her right hand. To her left the head of a lion at the height of her hand.

According to Arts, the woman is holding a tympanum, or hand drum. This is one of the attributes of the exotic goddess Cybele, who drives a chariot pulled by lions. This could explain the lion to her left. (Arts 2000, p.83). Looking at what she is holding in her hand, it could also be a mirror reflecting her face.

Arts thinks the piece used to be a pendant, which may well be possible. In his notes Anton Engels suggests it must have had a (golden) mount in order for it to be a pendant.



3 | Hexagonal bottle, mould-blown with high relief,  
A 2 Vessels Type  
Opaque blue glass  
Phoenicia  
First half first century  
Height: 7.2 cm, ø opening: 2.2 cm, ø base: 2.0 cm  
Bought: 24 April 1978



4 | Rod with bird  
A 3 Sea-green glass with a bit of iridescence  
Eastern Mediterranean  
First, second century  
Length: 22.6 cm  
Bought: 8 April 1978

Small bottle blown into a mould, with six panels, each containing a vessel: a jug with pointed base and high handle to the right, a jug with pointed base with handle to the left, a jug with pointed base and wide opening, a footed pot with a cylindrical body between a wider base and a wider opening, filled with fruit (?), a jug with pointed base and high handle to the right, a footed vase with a wide opening.

On the shoulder six rounded arches, each containing a round dot in relief. Around the base six half round fillets suspend from the centre of one panel to the centre of the adjacent panel, filled with round dots in relief.

Neck free-blown, with flaring rim, folded outward, with inwardly folded rim. Body blown into a three-part mould of three vertical sections. Mould seams between panels 2 and 3, 4 and 5 and 6 and 1 meet off-centre on underside of base, where they form a T-shaped pattern of ridges off-centre on the underside of the base.

Several of these small bottles, usually referred to as Sidonian bottles, are described by Marianne Stern in her book *Roman Mold-blown Glass* (1995, p.48, 75, 76, 77, 78, 113-129). This bottle has been made with a different mould than the glasses in the Toledo museum, pictured in this book.

A rod made of a thick glass thread that is twisted in a tight spiral with a closed loop on one end and a bird on the other end.

According to Isings (1957, Form 79, p.94-95) these are found everywhere the Romans lived. Generally they have flattened ends, but sometimes the end is made into another shape, like this one with a bird. They also occur with a glass disk around the rod. The Dolf Schut Collection, for example, includes a long rod with a bird like the one here, with around the rod a movable disc of purple mosaic glass (Newby and Schut 1999, 55, p.64, 65)

Even though they are found frequently in graves, it is not known what these rods were used for. Several possibilities have been suggested: they could have been stirring rods to mix wine with water or have been used to extract perfume or unguent from a bottle. Alternatively, they may have been used as hairpins or have a symbolic function, representing a spindle in reference to one of the domestic functions of the deceased. (Groen and Van Rossum, 2011, p.131, Whitehouse 2003, 972, 973, p.52, 53)



5 | Little flask with hole in the rim  
A 7 Green glass with iridescence  
Eastern Mediterranean  
Third, fourth century  
Height: 9.8 cm, ø opening: 2.8 cm, ø base: 4.7 cm  
Bought: March 1976

Round body with half round kick in base. Cylindrical neck with funnel-shaped opening. A small hole three millimetres below the rim. No pontil.  
In an article about much earlier core-formed vessels, mention is made of a few vessels with deliberately made little holes below the rim (Barag 1962, p. 15). Dan Barag suggests that “a small hole below the rim was possibly used for fastening a lid by means of a string”. The hole in this little flask also seems to have been made on purpose and may be for fastening a lid.

6 | Cylindrical bottle with celery handle  
A17 Freeblown greenish glass with iridescence.  
Roman glass  
Third, fourth century  
Height: 9.2 cm, ø opening: 4.6 cm, ø foot: 5.1 cm  
Bought: September 1983  
Form: Isings 1957 Form125b, p. 67-68

Cylindrical body with smaller cylindrical neck with slight upward taper. Strong everted rim. On the under-side of the rim a thick glass thread. A celery handle with three lines starts on the shoulder of the body and ends under the glass thread, to which it is attached. Slight concave kick in base.  
The term ‘celery handle’ usually given to this type of handle is beautifully chosen. The form of the handle is highly reminiscent of this vegetable.

7 | Flask with ribs, on toes  
A15 Almost colourless, greenish glass  
Eastern Mediterranean  
Third, fourth century  
Height: 10.4 cm, ø opening: 5.0 cm, ø base: circa 4 cm  
Bought: September 1983

Pear-shaped body with cylindrical neck and wide opening with inward folded rim. Constriction linen between neck and body. On the body ten pinched vertical ribs. The flask stands on ten little pinched toes. Large circle pontil.  
This flask looks very much like a sprinkler, but it lacks the typical horizontal disk with a hole in the middle between body and neck (Cuperus 2008, p.133, Antonaras 2012, 417, 419, 421, p.255-257).

8 | Beaker on base ring  
A 8 Sea-green glass with iridescence and sand  
Eastern Mediterranean  
Second to third century  
Height: 8.3 cm, ø opening: 5.9 cm, ø foot: 5.0 cm  
Bought: March 1976

Beaker on base ring. Cup in the form of an inverted baluster with slight everted rounded rim. On the narrowest point of the glass, where the rim starts everting, a horizontal glass thread trails twice around the cup. The hollow base ring is made of the same glass bubble as the rest of the glass, by folding it. Small pointed kick in base. Around it the traces of a small pontil.  
A comparable glass, made of almost colourless glass, forms part of the Dolf Schut Collection (Newby and Schut 1999, 74, p.80, 81) and of the collection of the Corning Museum of Glass (Whitehouse 2001, 682, p. 160).

9 | See next page





9 | Palm cup (picture on previous page)  
A13 Sea-green glass with iridescence and sand  
Eastern Mediterranean  
First century  
Height: 7.5 cm, ø opening: 8.2 cm, ø foot: 8.5 cm  
Form: Isings 1957 Form 12, p.27-30  
Bought: 21 January 1981

Almost cylindrical bowl or cup with slightly inverted rim. Tiny pointed kick in base. Blowpipe pontil around it. The name 'palm cup' is indicative of how it was used. It is very comfortable to hold these cups in the palm of your hand, closing your fingers around it.

10 | Ribbed jug with handle  
A16 Green glass with iridescence  
Eastern Mediterranean  
Third, fourth century  
Height: 12.5 cm, ø opening: 5.1 cm, ø base: 5.1 cm  
Bought: September 1983

Pear-shaped body with cylindric neck with upward taper and a wide opening with inward folded rim. Slight kick in base, with a large circle pontil. The body is decorated with 41 vertical ribs. It was blown into a dip mould until halfway up the jug. The handle starts where the ribs end, and is attached to the rim with a fold.

11 | Stemmed goblet of what was originally  
A9 almost colourless glass  
Colourless glass with iridescence  
Eastern Mediterranean  
Fourth to sixth century  
Height: 8.2 cm, ø bowl: 8.1 cm, ø foot: 4.4 cm  
Form: Isings 1957, Form 111, p. 139, 140  
Bought: 23 December 1976

Conical bucket bowl on small stem and foot. The whole object is made out of one piece of glass. The foot is folded inwards, deep into the stem, so that foot and stem are made of two layers of glass.

- 12 | Conical beaker of very thin honey-coloured glass  
B 9 Glass with iridescence  
Eastern Mediterranean  
Third century  
Height: 10.0 cm, ø opening: 6.2 cm, ø foot: 3.4 cm  
Bought: 10 March 1995

Conical beaker with slightly everted rim. Shallow, round kicked-in base. These beakers occur in different dimensions, always in this colour. They may have been nesting beakers that fitted inside one another.

- 13 | Conical beaker of very thin honey-coloured glass  
B 10 honey-coloured glass  
Eastern Mediterranean with iridescence  
Third century  
Height: 12.0, ø opening: 7.7 cm, ø foot: 3.7 cm  
Bought: 10 March 1995

Conical beaker with slightly everted rim. Shallow, round kicked-in base. These beakers exist in different dimensions, always in this colour.

- 14 | Bead in the form of a miniature bottle  
A 12 Dark blue translucent glass  
Eastern Mediterranean  
Fourth, fifth century  
Height: 2.2 cm, ø opening: 0.9 cm, ø base: 1.3 cm  
Bought: 18 September 1980

Bead or amulet in the form of a jug. Around a core made of a glass tube, the body is applied: a shoulder and a base with inbetween a zigzag pattern of glass threads. The cylindrical neck is part of the tube. Around it an applied glass thread to form the rim. An S-shaped handle from the rim to halfway down the body.

A comparable jug is held in the Dolf Schut Collection (Newby and Schut, 1999, 94, p.98-99) while three are held in the collection of the Corning Museum of Glass (Whitehouse 2003, 962, 964, 965, p.48-50)



- 15 | Kohl flask with spatula in original bag  
B 7 Purple glass, wood, fabric and kohl  
Eastern Mediterranean  
6th century  
Height bottle: 8.5 ø opening: 2.3 cm, ø base: 1.0 cm  
Bought: 15 June 1988

Small manganese bottle, conical in shape with rounded shoulders and a downwardly tapering cylindrical neck with a horizontal embossment in the middle. A large pontil on the point of the bottle. The bottle is a beautiful example of how manganese oxide, when added to glass, can produce both purple and colourless glass. Parts of the bottle are purple, others are almost colourless. Many bubbles.  
A wooden stick and a bag made of fabric filled with threads. In the bottle are remnants of kohl: a small hard piece inside, powder in the fabric that closes the bottle. The stick was used to get the powder out of the bottle and to apply it around the eyes. Kohl was made of the lead sulphide galena.

- 16 | Double cosmetic kohl tubes  
A 6 Light green transparent glass and dark purple glass  
Palestine  
Height: 12.1 cm, ø width on the top: 4.2 cm  
Bought: 23 December 1976

Two cylindrical tubes with a solid base and two openings with inward folded rims. On both sides an ear of contrasting dark purple glass. Pontil mark.

These double balsamaria were used a lot in the Eastern Roman Empire for kohl. Like today, kohl must have served as a beautifier, but the cosmetic was also a protection against desert dust, little flies, infections and sunlight. Kohl powder was made from the lead sulphide mineral galena. (Cuperus 2008, p.123-131, Fleming 1999, p.103-106, Klesse 1963, 23, p.42).





17 | Miniature pot of Sassanedian glas  
B 6 Translucent colourless glass with iridescence  
Iranian region  
Eighth to ninth century  
Height: 2.1 cm, ø opening: 2.0 cm, ø base: 1.8 cm

A small, blown, almost square pot that has been cut into a nearly cubic object. In the flat base, a cross is cut. Each side is cut into a tear shape with a flattened point, with a small roundel in the middle. Several of these miniature pots form part of the collection Sheikh Nasser Sabah al-Ahmad al-Sabah (Carboni 2001, 2.6d-h, p.111)



19 | Small wall tile with a golden Greek cross between glass  
B 4 Colourless and black glass with gold leaf  
Probably Syria  
Eleventh, twelfth century  
Dimensions: 0.5x3.5x3.5 cm

A little tile made of dark, almost black glass. The corners are covered with triangles of gold leaf leaving a diamond shape in the middle, which is filled by a Greek cross that touches the triangles in the corners. In the centre on each side of the tile is a little golden square. On top colourless glass. Several of these tiles are known, with different variations of crosses in the centre (Chevalier 1999, 23, p.31 and 139, Philippe 1970, 26, 27, p.54-57). They are thought to have been used as wall tiles in Syria. Four corners put together make a golden diamond, so in a wall the tiles would make a beautiful repetitive pattern of golden diamonds alternating with reversed diamonds, decorated with golden crosses executed in different ways on a dark background.

18 | Spindle whorl with zigzag decoration  
D13 Translucent colourless glass with white glass  
Merovingian  
Sixth to eighth century  
Height: 1.8 cm, ø 3.0 cm  
Bought: 25 September 1977

A flattened colourless glass ball with a hole, decorated with the technique that the Venetians later called a penne. A white glass thread is spiralled around the whorl with nine windings and tooled into a zigzag pattern. Comparable pieces are found in Rhenen (The Netherlands) (Rijksmuseum van Oudheden Rh 372 B, Rh 380 G) in women's graves and in Germany (Doppelfeld 1966, 169, p.70). A spindle whorl is a weight that is fitted onto the spindle to increase and maintain the speed of the spin that spins the wool into a thread pulling it from the distaff. They have been in use for over 9000 years.





20 | Ribbed beaker with enamel decoration of a person  
B12 flanked by arabesques.  
Glass, gold leaf and enamel in the colours red, white  
and blue with iridescence  
Syrian region  
Thirteenth century  
Height: 15.0 cm, ø opening: 8.4 cm, ø base: 4.2 cm  
Bought: 4 May 1997  
Condition: broken and repaired, some parts of the  
original glass missing

Slightly conical beaker that begins to flare 3.5 centimetres below the rim into a wide opening. It was blown into a dip mould, as a result of which it has vertical ribs. Kick under the base made by two layers of glass separated by an inner chamber with a pontil in the middle. Many enamelled beakers of this period have this type of base. The reason for this may be that this was because it was heavier, so imparting greater stability to these slender, fragile vessels. It has also been suggested that it might point to a different area of manufacture, compared to the other type of beakers with a glass thread around the base. (Carboni 2001, 85a,b,c,d, 86a, p.326-332).

Just under the point where the opening of the beaker starts to flare is a horizontal band painted with enamel and gold. Between two bands of two red horizontal stripes alternated with gold is a sitting or kneeling man with a halo and above his right arm a red triangle. Flanked by arabesque motifs. The outlines of the figure are painted in red, his clothes are painted in gold, with red, blue and white details. Around the beaker we see traces of this band.

A small fragment in the collection of Sheikh Nasser Sabah al-Ahmad al-Sabah (Carboni 2001, 90g, p.340-341) has a very similar decoration. The red triangle appears to be a cone-shaped beaker which the figure holds in his hand. Human figures in the decoration of enamelled glass belong principally to the thirteenth century. (Carboni 2001, p.341)

Traces of another horizontal decoration along the rim of the beaker.



## 21 | Beaker with zigzag pattern

D25 Originally very thin colourless glass with iridescence  
Venice

14th, 15th century

Height: 5.9 cm, ø opening: 6.6 cm, ø foot: 5.3 cm

Exhibited: Venetiaans en Façon de Venise glas,  
1500-1700, Nieuwe Kerk Amsterdam

Published in: Laméris and Laméris 1991, 1, p.11

Almost cylindrical beaker, widening slightly towards the rim. Round kick in base. Small pontil mark. The beaker is mould-blown and therefore two thirds of it is decorated in a zigzag pattern. The rim is smooth. The glass is thin-walled.

Reputedly the glass was found near the Grand Canal in Venice in 1978. Conical glasses with different patterns, but as thin as this one and dating from the late fourteenth century, are found in Tarquinia (Baumgartner 1988, 44, p.45). A thin conical beaker with a comparable zigzag pattern was found in Vac, near Budapest. (Bud I Tàrnok 5, H-1014). A picture of this glass was given to Anton and Anneke Engels by Katalin H. Gyürky. In a letter Gyürky mentioned that during a period spanning the thirteenth to fifteenth centuries there was a thriving trade in wood and gold between Hungary and Venice.

Both glasses may belong to the early glass production in Venice.



- 22 | Bowl on foot (tazza) with enamel and gold decoration  
 D 1 Almost colourless glass with a hint of grey and enamels  
 in the colours white and red  
 End fifteenth, early sixteenth century  
 Exhibited: Venetiaans en Façon de Venise glas,  
 1500-1700, Nieuwe Kerk Amsterdam  
 Published in: Laméris and Laméris 1991, III, p.25,  
 Height: 6.0 cm, ø bowl: 22.8 cm, ø foot: 11.8 cm



Large bowl with downwardly folded rim and a nipt diamond waies decoration, on a low trumpet-shaped foot with downwardly folded rim.

The bowl was blown into a dip mould with 32 ribs. The vertical ribs on the glass were then manipulated with a pincer to form a diamond pattern.

The bowl has been decorated with enamel and gold leaf. In the centre an endless knot in white and red enamel. Gold leaf decoration alongside the rim and on the rim of the foot. endless knots are typical of Renaissance art. This decorative pattern, Roman in origin and subsequently adopted by the Irish and the Islamic world, became very popular in the Renaissance. Interlacing and endless knots were used everywhere: for example in hair (Gruber 1994, p.26), on ceramics (Gruber 1994, p.31), in garden designs (Gruber 1994, p.35), book bindings (Gruber 1994, p.35, p.43), calligraphy (Gruber 1994, p.51), on tapestries (Gruber 1994, p.55, p.57, 59) on clothes (Gruber 1994, p.38, p.47), and of course in pattern books and drawings of famous artists like Leonardo da Vinci (Gruber 1994, p.26) and Albrecht Dürer (Gruber 1994, p.27). In these designs of compositions the interlace pattern is sometimes shaped in a circle with a central motif surrounded by repeating interlacing patterns. Of special interest regarding this plate are the six engravings made by Albrecht Dürer 1506-1507.

Gruber writes: 'During his second Venetian sojourn Dürer composed six interlace designs largely inspired by the prints issuing from Leonardo's studio. (...) Combining interlace inspired by cording with more geometric forms, they show the European and Islamic traditions interacting in a way typical of Venice, whence interlace motifs were disseminated on objects commissioned from the Middle East by Venetian Merchants (Gruber 1994, p.27).

Looking at the plate with the prints in mind, it becomes even more interesting. It is not glass as bearer to be painted with enamels; instead the painting on the glass is part of the decoration of the glass itself: the endless knot surrounded by interlacing knots formed by the nipt diamond waies that change in form towards the rim, from diamonds to elongated diamonds. The whole plate -- the glass itself combined with its decoration -- is an interlace pattern.

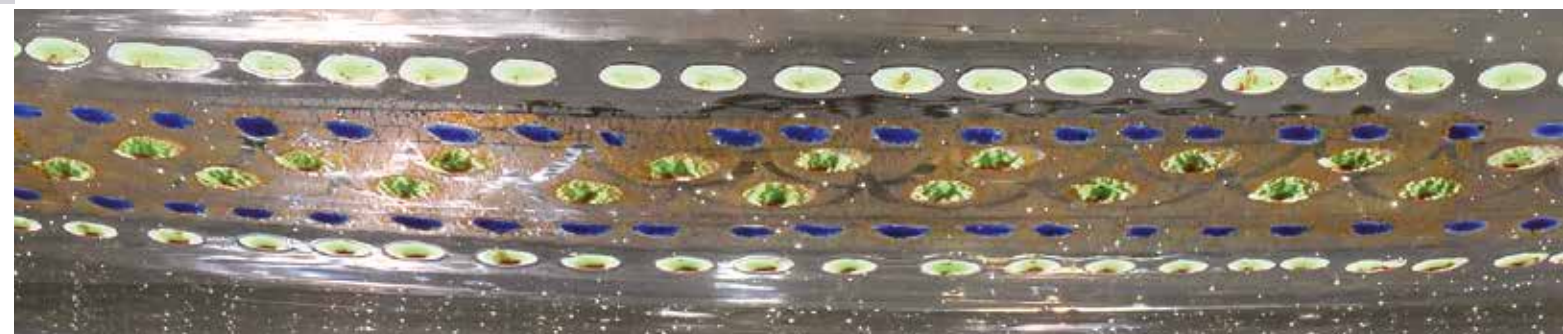
In the late fifteenth and early sixteenth centuries, beakers (Tait 1979, plate 1) and bowls on foot (Tait 1979, plate 2 and 2, p.28) are both sometimes decorated with nipt diamond waies. A pilgrim flask now in the Louvre in Paris bears several of the same type of knots in enamel of different colours (Gruber 1994, p.95). In the Wolf collection (Klesse 1987, 3) is a bowl of an enamelled glass with an interlacing pattern in combination with Moorish tracery.



23 | Bowl on foot with enamel and gold decoration.  
 D72 Cristallo, gold and enamel in green, white,  
 red and blue  
 Venice  
 1500-1520  
 Height: 6.3 cm, ø bowl: 26.0 cm, ø foot: 12.3 cm

Shallow bowl on a trumpet-shaped foot with downwardly folded rim.

The underside of the rim of the bowl is decorated with a band of gold leaf and spots of enamel in the colours green, white, red and blue. Between two lines of green enamelled spots dotted with a tiny white and red spot, is a band of gold leaf that has been decorated by scratching away two pairs of horizontal lines. Inbetween these lines are two rows in a fish scale pattern. The outer edges of the gold leaf have been decorated with blue spots, while each fish scale bears a green spot. In the centre of the bowl a golden spot. The golden spot in the centre of the bowl has been put there very strategically, to hide the pontil mark on the reverse of the plate.



## 24 | Large jug with handle

D18 Almost colourless glass with gold decoration  
Venice

Early sixteenth century

Height: 19.8 cm, ø opening: 15.5 cm, ø foot: 12.1 cm

Conical body with folded V-shaped spout. Around the body four gilded horizontal bands of a broad glass trail that is divided into two bands. One band runs just under the rim, two just above the middle and one above the base of the body. A trumpet-shaped foot with twelve ribs with the same kind of split glass band on the rim. A solid S-shaped handle is attached with a curl to the second glass band on the body and with a second curl to the point where body and foot meet. It is attached with a lot of glass. Just under the middle a three-ringed knop. The handle has two pontil marks, each just under the highest point of the curves of the S-shape.

Only a few glasses with these heavy solid curled handles with triple-ringed knops are known.

An enamelled pilgrim flask with two handles is held in the Wadsworth Atheneum Museum of Arts (fig.1). The rest of the solid handles are ribbed. A small goblet on foot with mezza stampaura and gold and enamel decoration has two handles with the same type of knop.(fig.2) They are joined to the body of the glass in the same crude way. The goblet is dated around 1500. A ribbed, covered goblet on foot in the Staatliche Kunstgewerbe Museum in Berlin has two handles of the same type. (fig.3) The British Museum in London (Tait 1979, 36, p.40-41) and the Museum für Kunsthandwerk (Frankfurt am Main) (Ohm 1973, 117, p.63) both held a glass with mezza stampaura on the foot and four enamelled coats of arms and one such ribbed ear in the form of a curl, this time without the three-ringed annulated knop.

Besides the unusual handle, these glasses have several features that are common in the early sixteenth century: the ribbed foot, the typical band on the foot and the model of the glasses, which are all objects on feet without a stem.



fig.1) Wadsworth Atheneum Museum of Art, Hartford, CT.



fig.2)  
Private collection  
Height: 11.5 cm



fig.3) bpk / Kunstgewerbe-  
museum, Staatliche Museen  
zu Berlin / Arne Psille.

25 | Reliquary or wine glass with cover with gold leaf and  
D67 a fili decoration

Almost colourless glass, gold leaf and lattimo glass  
Venice or façon de Venise (Antwerp)

1550-1575

Height: 17.0 cm, with cover: 12.3 cm, ø bowl: 5.8 cm,  
ø foot: 7.9 cm

Provenance: old oval sticker with green letters and  
a round sticker with red rim and the text: Collection  
Leopold Blumka

Cylindrical bowl with milled glass thread around the  
base. In the middle of the bowl a horizontal band  
of gold leaf between two a fili canes. Under a small  
solid cylindrical section a gilded mould-blown lion  
mask stem, with twelve upper gadroons above two  
lion heads with round ears and manes around the  
head, long ones on top and shorter ones under the  
chin, alternating with a boss with five grouped round-  
els above festoons consisting of five roundels that  
part from just under the ear of the lions. Eight lower  
gadroons of uneven shape.

Bowl and stem and stem and foot are joined by a  
merese. Slightly conical foot with downwardly folded  
rim covered with gold leaf.

A glass of the same model belonged to the collection  
Baar, in Liège (Chambon 1955, 30, planche VIII). The  
decoration of the horizontal band of gold leaf is the  
same type of decoration as the bands on the diamond  
point-engraved goblet of this collection (cat.nr.40)  
and the plates of the same group (fig. 1-11, p.65-67).  
This could indicate that the glass belongs to the same  
group and is probably made in Venice in the third  
quarter of the sixteenth century. On the other hand,  
the thick milled trail is seen more often on glasses and  
beakers attributed to Antwerp. Lion mask stems are  
seen both on Venetian and Façon de Venise glasses.  
The stem is not the same as any of the stems deter-  
mined as Antwerp by Lefrancq (2010, 379-382). It  
remains difficult to decide whether the glass is made  
in Venice, or made in the Venetian way in (possibly)  
Antwerp.



26 | Ice glass goblet with two handles

D33 Cristallo and gold leaf

Venice or Florence

Second half sixteenth century

Height: 14.5, ø bowl: 16.6 cm, ø foot: 7.8 cm

Exhibited: Venetiaans en Façon de Venise glas, 1500-1700, Nieuwe Kerk Amsterdam 1991

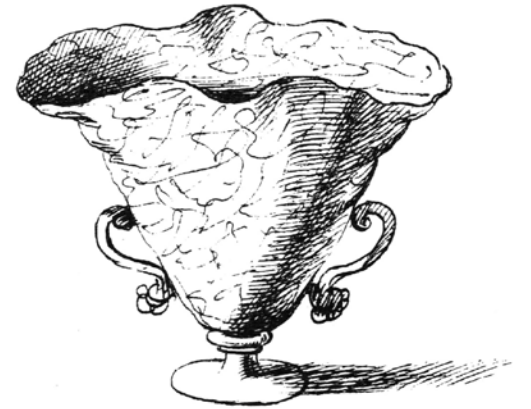
Published in: Baar 1938, planche VII, p.247 (with one handle), Laméris and Laméris 1991, 70, p.92-93

Wide bowl with wavy rim in six waves. Just over half-way up the bowl two horizontal threads, one centimetre apart, with traces of gold. Two applied bosses with mould-pressed lion heads, one on each side of the bowl in between and (partly) overlapping the two threads. Two tooled, ear-shaped handles, parting from the threads and ending in a curl just under the rim. The bowl is made of ice glass that is blown into a mould. It has a diamond pattern of eleven diamonds, with in the middle of each diamond a little knop. The stem is a melon-shaped knop. Bowl and stem and stem and foot are joined by a merese. Trumpet-shaped foot with applied flattened glass trail. Both stem and foot have 22 vertical ribs.

Even though it is difficult to see, ice glass is often blown into a mould. An example of a glass blown in the same type of mould is held by the Curtius Museum (Chevalier 1999, 60, p.51) and another in the Museo di Storia della Scienza (Lanmon and Whitehouse 1993, fig. 61.5, p.170). A recurring feature of these large ice glass goblets are the horizontal bands, sometimes milled (Chevalier 1999, 60, p.51, Lanmon and Whitehouse 1993, fig. 61.5, p.170), sometimes with filigrana canes (Baar 1938, XVI, p.256, Tait 1979, 151, p.98-99).

Often stem and feet are blown into a dip mould for vertical ribs (Baar 1938, XVI, p.256, Chevalier 1999, 60, p.51 (a ribbed knop on a smooth foot. Stem and bowl are joined by a silver repair, it is not sure if they originally belonged together), Lanmon and Whitehouse 1993, fig. 61.5, p.170, Tait 1979, 148, p.97, 151, p.98-99).

The goblet described here has all these features, but the form seems to be very rare. Up until now we haven't been able to locate a second one.



The two horizontal bands, lion masks, the stem and the trail on the foot have been gilded. The gold was put on the bands before the masks were added. It is interesting to see that under the masks-- the only place where the gold is still the same as it was the day the glass was made-- the bands are entirely covered in gold. This indicates that probably all parts of the glass now bearing only traces of gold were originally as gilded as that. The gold faded over time because the glass was handled and washed and admired for over 400 years.

If you picture the glass with these bright golden highlights it looks very different. The bands, that now seem to strengthen the glass or to emphasize its shape, may then have looked as if they were golden mounts. The golden bands work as a kind of trompe l'oeil. In this way the glass, like a mounted precious stone or exotic shell, becomes a showpiece to be put on show on an étagère or in a Kunstkammer.

Ice glass is referred to in texts dating as far back as the early sixteenth century (Theuerkauff-Liederwald 1994, p.29). A sales list of the glasshouse Bortolo d'Alvise da i tre Mori from 1570 details a broken ice bucket with a golden thread: 'Un sechielo a giasco con un fil d'oro, rotto' (Zecchin 1989, p.174). An ice glass with the same type of foot, but with a thistle-shaped bowl is depicted in one of the pages of the 'Zeichner der mediceischen Glashütten' (Heikamp 1986, 51, p.70). In the *Bichierografia* (I, p.15), Maggi depicts an iceglass very much like the one described here (see above).



27 | Mounted jug of ice glass decorated with gold leaf and  
 D48 filigrana decoration in white and blue.  
 Cristallo, gold leaf, lattimo and blue glass  
 Venice  
 Second half sixteenth century  
 Height: 8.3, with handle: 10.5, ø widest point: 9.7 cm,  
 ø base: 7.2 cm  
 Exhibited: Venetiaans en Façon de Venise glas,  
 1500-1700, Nieuwe Kerk Amsterdam  
 Published in: Laméris and Laméris 1991, 71, p.92-93



A flattened round body with a cylindrical neck and a trefoil pouring spout. A metal mount around the rim of the spout and a high handle that ends on the body in the form of a leaf. The body is made of ice glass until the neck, which is smooth. A milled colourless glass thread on the widest point of the body. Above that a horizontal band of gold leaf in between two groups of three filigrana canes: an a retortoli cane with blue and white glass between two a fili canes.

The a retortoli canes are canes with external decoration (Laméris 2012, p. 19-27). The upper cane is decorated with two broad ribbons with two colours: blue glass on the outside and white on the inside. Turned around a core of cristallo, it shows the blue on the surface and next to it, looking through the cane, the white. The other cane has one such bi-coloured ribbon and a white one.

Another example of such a jug is in the British museum (Tait, 152, p.98). It still has its original glass handle, that has the same type of high form as the mount on the jug described here.

Another example, this time not made of iceglass, is held in the Rijksmuseum Amsterdam.

(Ritsema-van Eck, 1993, 140, p.100)

Imitating models of classical antiquity, the Venetian glass makers started using trefoil spouts in the first half of the sixteenth century (Mallet and Dreier 1998, 44, p.291). This type of spout is typical of ancient Greek wine jugs called oinochoë, made of terracotta, metal and core- formed glass that were imitated by the Romans, using glass and other materials. Breathtaking imitations of large Renaissance Venetian oinochoë with trefoil spouts and high handles are held in several collections (for example a blue engraved glass (Mallet and Dreier 1998, 44, p. 291) or a filigrana glass (Higgot 2011, 19, p. 94-96)). The form of the little jug described here is also found in antiquity. In the Allard Pierson Museum, Amsterdam's archaeological museum, a small Corinthian terracotta wine jug dating from 750-725 BC shows a striking resemblance (B. 11.962).

28 | Wine glass with oval-shaped bowl

D75 Colourless glass and gold leaf

Venice

Third quarter of the sixteenth century

Height: 12.5 cm, ø bowl: 5.6 x 12.2 cm, ø foot: 7.2 cm

Exhibited: Venetiaans en Façon de Venise glas,  
1500-1700, Nieuwe Kerk Amsterdam

Published in: Laméris and Laméris 1991, 21, p.58-59

Hemispherical bowl with a rim that has been pushed together into an oval form. The rim is decorated with gold leaf. A gilded mould-blown lion mask stem, with fourteen upper gadroons above two large lion heads with round ears and manes around the head, alternating with a boss with six grouped roundels above festoons consisting of five roundels that part from just under the ear of the lions. Eleven lower gadroons of uneven shape.

Bowl and stem and stem and foot are joined by a merese. Slightly conical foot with downwardly folded rim covered in gold leaf.

In the Kunsthistorisches Museum in Vienna is an ice glass from the Bacchusgrotte (Bacchus Cave) of Schloss Ambras (Egg 1962, 23, Tafel XII) with a bowl of the same shape. It is believed to be one of the glasses that were ordered in Venice in 1568 by the emissaries of archduke Ferdinand II of Tirol for the Bacchus cave. He wanted for every woman 'ain christallin glaß wie ein Schiff in einem trunckh' (a cristallo glass like a ship in one drink) (Theuerkauff 1994, 194, p.224). According to this text, the glasses were to be emptied in a single gulp. A glass with a comparable bowl, in this case decorated with prunts, another type of mould-blown lion mask stem and the same type of foot is in Slot Zuylen (A castle museum in Oud Zuylen, The Netherlands) (Liefkes 1989, 52, p.77).

Anton and Anneke Engels-de Lange always called the glass a *double nez* or *tastevin*.



## 29 | Wine glass of cristallo

D28 Almost colourless glass with a hint of grey  
Venice

Second half sixteenth century, early seventeenth century

Height: 15.8 cm, ø bowl: 12.1 cm, ø foot: 8.2 cm



Trumpet-shaped bowl. Leg (verre a jambe) or cigar shaped blown hollow stem, connected with bowl and stem by a merese. Slightly conical foot. Comparable glasses are held in the British museum in London (Tait 1979, 55, p.54) (with later replacement stem), the Musée des Arts Décoratifs in Paris (Baumgartner 2003, 31, p.80-81) and the Corning Museum of Glass (Charleston 1980, 38, p.92-93).

To mark the 1980 opening of a new building for the Corning Museum of Glass presenting the history of glass in depth, Robert Charleston was asked to write a history of glass illustrated by a hundred pieces from the museum. Charleston (1916-1994), a former curator of Ceramics and Glass at London's Victoria and Albert Museum had counselled the first directors and curators of the relatively new museum, which opened its doors in 1951. In the end his history stretched to 102 glasses.

Both Anton Engels and our father Frides Laméris had Charleston's book and read it over and over again. For both of them number 38, a glass very much like the glass described here, was a favourite. They both knew the text alongside it off by heart and would recite it when giving lectures on glass. We'd like to cite the whole text here. For Charleston the glass 'epitomize[s] the virtues of a [this] particular phase of glassmaking' (Charleston 1980, p.9). The description can equally be applied to the glass featured here – and to the next ones in this catalogue.

## WINE GLASS

If a true classic is considered an object that is perfect in the harmonious balance of its constituent parts and in the complete aptness of its component forms to the material from which it is made, then some of the Venetian glasses of the middle years of the sixteenth century may perhaps lay a stronger claim to this status than any made since the Romans, or before the heyday of glassmaking in England at the beginning of the eighteenth century.

The glass illustrated here is made from three bubbles, or parisons, with two discs that separate bowl from stem and stem from foot. The stem is a hollow-blown column, swelling slightly toward the top and having an outer and an inner line of great elegance.

The plain foot rises slightly in the center to give a concave curve taken up by the line of the lower part of the stem and by the superb sweep of the spreading bowl.

Glasses of pure forms like the present example are to be seen in the paintings of Paolo Veronese (c. 1528-88) dating from the third quarter of the sixteenth century, whereas the still-life paintings of the late sixteenth and early seventeenth centuries show glasses with much more complicated shapes, almost infallibly with various forms of decoration—mold-blown stems, broken ribbing around the base of the bowl, applied threads, gilding, and so forth. The phase of Venetian glassmaking represented by this glass appears to have been of relatively short duration, a moment of repose between the grandiose designs of the early sixteenth century and the progressively more fretful and sometimes positively fussy glasses of the Baroque. Such simple glasses show the glassmaker's direct response to the qualities of his prime material without recourse to accessories of any kind other than his basic kit of tools.

## 30 | Tazza of cristallo

D 3 Almost colourless glass with a hint of straw colour  
Venice

Second half of the sixteenth century, seventeenth century

Height: 13.8 cm, ø bowl: 14.9 cm, ø foot: 9.6 cm

Broad shallow bowl. Bowl and stem are connected by a merese. Leg (verre a jambe) or cigar- shaped blown hollow stem. Stem and foot are connected by a triangular solid piece of glass. Slightly conical foot.

These glasses were used for red wine. This is beautifully illustrated in the famous painting that hangs opposite the Mona Lisa in the Louvre: The Wedding at Cana by Veronese which features several of this type of wine glass. (fig.1, detail)

On the third day there was a wedding in Cana of Galilee, and the mother of Jesus was there. Now both Jesus and His disciples were invited to the wedding. And when they ran out of wine, the mother of Jesus said to Him, "They have no wine."

Jesus said to her, "Woman, what does your concern have to do with Me? My hour has not yet come."

His mother said to the servants, "Whatever He says to you, do it."

Now there were set there six waterpots of stone, according to the manner of purification of the Jews, containing twenty or thirty gallons apiece.

Jesus said to them, "Fill the waterpots with water." And they filled them up to the brim.

And He said to them, "Draw some out now, and take it to the master of the feast." And they took it.

When the master of the feast had tasted the water that was made wine (fig.1), and did not know where it came from (but the servants who had drawn the water knew), the master of the feast called the bridegroom. And he said to him, "Every man at the beginning sets out the good wine, and when the guests have well drunk, then the inferior. You have kept the good wine until now!"

This beginning of signs Jesus did in Cana of Galilee, and manifested His glory; and His disciples believed in Him. (John 2,1-11)

As was customary during the Renaissance, the table in the painting hasn't been set with glasses for all those present. Glasses were handed to the guests by servants when needed. In the painting all the people mentioned in the Bible story – Jesus, the wine taster and the bridegroom – all have a glass, as do some of the guests.

fig.1) Les Noces de Cana (detail), Véronèse (1528-1588)  
Photo (C) RMN-Grand Palais (musée du Louvre)





31 | Wine glass with octagonal bowl  
D73 Almost colourless glass with a hint of straw colour.  
Venice  
Second half sixteenth century  
Height: 11.7, ø bowl: 11.9, ø foot: 6.3 cm

Octagonal bowl, sometimes called batwing bowl, on a hemispherical base. Small stem with a small cylindrical solid segment above a ribbed hollow flattened knop and inverted baluster. The stem has 16 vertical ribs. Bowl and stem and stem and foot are joined by a merese. Slightly conical foot.

Octagonal bowls, or glasses with 'batwing' bowl are found in several collections. The British Museum holds a façon de Venise glass with an octagonal bowl and gadrooning around the hemispherical base (Tait 1979, 73, p.62) However, these are very rare. We weren't able to trace another glass with exactly the same bowl.

32 | Small vase or goblet on foot of cristallo  
D10 Almost colourless glass with a hint of straw colour  
Venice or Tuscany  
Second half sixteenth century, seventeenth century  
Height: 12.0, ø opening: 4.4 cm, ø foot: 8.0 cm  
Published in: Laméris and Laméris 1991, 10, p.52-53  
Exhibited: Venetiaans en Façon de Venise glas, 1500-1700, Nieuwe Kerk Amsterdam

Vase with thistle-shaped bowl. Blown stem in the form of a hollow flattened knop. Stem and foot are connected by a solid triangular section. Slightly conical foot.



- 33 | Tazza with radiating and concentric ribs  
D41 Almost colourless glass with a hint of grey  
Venice  
Second half sixteenth century, seventeenth century  
Height: 13.0 cm, ø bowl: 14.6 cm, ø foot: 8.5 cm  
Exhibited: Venetiaans en Façon de Venise glas,  
1500-1700, Nieuwe Kerk Amsterdam  
Published in: Laméris and Laméris 1991, 18, p.56-57

- 34 | Wine glass of cristallo  
D38 Almost colourless glass with a hint of grey  
Venice  
Second half of the sixteenth century, seventeenth  
century  
Height: 17.3 cm, ø bowl: 8.3 cm, ø foot: 7.4 cm  
Exhibited: Venetiaans en Façon de Venise glas,  
1500-1700, Nieuwe Kerk Amsterdam  
Published in: Laméris and Laméris 1991, 6, p.50-51

Shallow bowl with a pattern that is best described as spiderweb. The bowl has been blown into two moulds: a dip mould with twelve ribs and one with at least five horizontal ribs. Bowl and stem are connected by a merese. Diagonal ribbed stem with 15 ribs. The hollow blown stem has a flattened knop between two small knops above a cigar shaped section. Stem and foot are joined by a merese. Slightly conical foot.

It is quite unusual to find a glass with ribs in both directions. More often glasses have bowls with vertical ribs. A comparable glass is in the British Museum (Tait 1979, 52, p.52-53), while another one with unknown whereabouts is shown in a publication by Barrington Haynes (1970, 28.c). That glass bears such a strong resemblance to this one, that it might even be one and the same.

Funnel-shaped bowl. Leg (verre a jambe) or cigar-shaped blown hollow stem, connected with bowl and stem by a merese. Slightly conical foot. A comparable glass can be found in the British museum in London (Tait 1979, 57, p.55).





35 | Two window panes of the Saint Mark's Basilica,  
Dga in Venice.

Dgb Cristallo or vitrum blanchum with many air bubbles  
Venice  
Sixteenth century  
Diameter: 11.8 cm and circa 13 cm

Round window pane with pontil mark in the middle and folded rim. It's made of almost colourless glass with a hint of straw colour.

In the 1970s, this little window glass was acquired by the late Paolo Zancope, a Venetian antique dealer. He bought it, together with several others, from builders who were restoring the Saint Mark's Basilica. Instead of discarding the panes, the builders sold them to the antique dealer. The English glass dealer Christopher Sheppard bought a great many and sold some of the panes to our father, Frides Laméris. These are two of them. (See for another Laméris and Laméris 2014, 9, p.28-29. There we wrote that Frides Laméris acquired only three, but several people have since told us that originally there were more, about twenty).

Little panes such as these were used during the Middle Ages and the Renaissance in houses and churches. Together with others they are held together by channels of cast lead to make a window.

Flat glass can be made in several ways. These roundels are made by blowing a little bubble of glass on a blowpipe. This is stuck onto a punty rod and knocked off the blowpipe. After reheating it is cut open. A rim is folded around the edges of the glass.

Subsequently the master continually rotates the punty with the glass on the end, and the flat roundel takes shape. After it's taken off the punty and put into the annealing oven to be cooled, it can be used with others to make a window. In Italy they are called dischi or rui da finestra.

Comparable windows were discovered in the Venetian Shipwreck found near Gnalic in Croatia. Loaded with cargo from Venice, the ship headed to Constantinople but sank during a storm in 1583. The ship was carrying mainly glass. 25% of the glass cargo consisted of window panes, with over 700 round ones (Bova 2010, 4, 5, p.107, la.72, p.302). A study of these panes found in the ship suggests they were made in standard measures of 12, 8, 16, 8 and 21 cm.

Everywhere in Venice one encounters houses and churches which still have these old panes in their windows, for example the famous Ca' d'oro at the Grand Canal.



- 36 | Miniature wine glass with aquamarine wings  
D16 Almost colourless glass and aquamarine glass  
Venice  
Circa 1570  
Height: 10.5 cm, ø bowl: 6.2 cm, ø foot: 6.8 cm  
Provenance: John Malcolm of Poltalloch (1805-1893)  
Published in: Christie's. A fine collection of Façon de Venise glass, 8 February 1977, 210, p.10,11

Octagonal flaring trumpet-shaped bowl with two chain and scroll wings. Small ribbed stem in the form of an inverted baluster. Stem and bowl and stem and foot are joined by a merese. Slightly conical foot.

- 37 | Little plate with aquamarine glass thread.  
D5 Almost colourless glass and aquamarine glass  
Venice  
Second half sixteenth century  
Height: 1.4 cm, ø: 18.8 cm

Flat plate with low cylindrical sides, folded outwards with downwardly folded rim with a blue thread on the rim. In the centre on the reverse of the plate eight diamond waives.





- 38 | Hexagonal cold painted Saint Nicholas flask  
 D19 Straw-coloured glass, lattimo glass and paint  
 Made in Venice for Bari, painted in Bari  
 Eighteenth century  
 Height: 24.3, ø opening: 4.3 cm, ø base: 9.5 cm  
 Exhibited: Venetiaans en Façon de Venise glas,  
 1500-1700, Nieuwe Kerk Amsterdam  
 Published in: Laméris and Laméris 1991, 56, p.82-83

Hexagonal body with slightly conical kick in base and funnel-shaped opening with a white thread around the rim. On one of the sides of the body a cold painting of Saint Nicholas with his book, giving a benediction. On both sides of him Greek letters. MP and OY together form the symbol for Mother of God. IM(?) and ICXC for Jesus Christ and the date MDXXV (1525).

Saint Nicolas was a 4th century bishop from the Myra region, now Turkey. When he died in 346 he was buried in Myra. His remains gave off a sweet smell and wept a mysterious liquid that apparently cured all those who touched it. His grave became a place of pilgrimage. In 1087 his relics were brought to Bari, where they were placed in the purpose-built Basilica di San Nicola. Here, too, the bones began to excrete the sweet-smelling holy liquid, known as the Manna of Saint Nicholas. For hundreds of years this manna has been collected, mixed with holy water and bottled in small glass flasks decorated with icons of the saint for sale to pilgrims. Since the Middle Ages Bari and Venice have been in dispute about who has the real relics of the saint. In the first Crusade of 1099, Venetians discovered several crushed bones of the saint, left by the sailors of Bari. They took the relics with them and brought them to Venice where they were placed in the Chiesa di San Nicoló at the Lido in Venice. Here they were worshipped by sailors and glassblowers of whom Saint Nicholas is the patron saint.

The bottles sold in Bari were probably made in Venice (Dambrosio 2012, p.137) and painted in Bari. The eighteenth century register in Bari mentions two 'pittori di caraffine' (painters of little carafes) (Dambrosio 2012, p.138). The flasks commemorate an event that must have taken place in 1525. This suggests that the eighteenth century glass was made in 1725.

[www.stnicholascenter.org/pages/relics-in-the-lido-of-venice](http://www.stnicholascenter.org/pages/relics-in-the-lido-of-venice), [www.atlasobscura.com/places/manna-of-st-nicholas-of-bari](http://www.atlasobscura.com/places/manna-of-st-nicholas-of-bari)

- 39 | Small Saint Nicholas flask  
 D 4 Straw-coloured glass with aquamarine glass  
 Venice  
 Seventeenth century  
 Height: 13.1 cm, ø opening: 2.4 cm, ø base: 5.0 cm

Hexagonal body of cristallo with slightly conical kick in base and funnel-shaped opening. Alternating aquamarine and cristallo glass threads are applied on the six points of the body. The threads are pincered in five small horizontal and four vertical parts with a waffle pattern. At the base of the trails are cristallo berry raspberry prunts, on which the flask stands. A wavy glass thread around the narrow-most point of the collar.

Many of these flasks are known to exist. (For example in the Museo del Vetro (Barovier Mentasti 1982, 211, p.144) and in Veste Coburg (Theuerkauff Liederwald 1994, 566 -576, p.473-477)). Some of them bear a cold-painted portrait of Saint Nicholas.

Theuerkauff-Liederwald (1994, p.573) suggests that the flasks could be souvenirs bought in Venice. This hypothesis is underlined by a Venetian cold-worked seventeenth century shrine now in the Corning Museum of Glass, which has several cold-painted saints that look exactly like the ones painted on the bottles. (inv. Nr. 69.3.38)



# A goblet and twelve plates from the mid - 16<sup>th</sup> century

A.E. ENGELS - DE LANGE  
AND A.I. ENGELS

## THE GOBLET

Every 16th-century diamond-engraved drinking glass - especially if both glass and engraving are attributed to Venice - deserves to be recorded, for there are so few of them left.

One such drinking glass that merits special attention is in a private collection and its existence has until now (as far as can be determined by an extensive search in the literature) remained unpublished. The glass (cat.nr 40), which is 19.5 cm high and 12.1 cm wide, has a thistle-shaped bowl decorated with two gold-leaf bands enclosed in lattimo threads and very fine Renaissance diamond-point engravings of, among other things, two pairs of dolphins. The gold-dusted stem and foot are typically early Venetian.<sup>1</sup>

## Origin and date

There can be no doubt about the Venetian origin of both the glass and its decoration. Clues are the thinness and lightness of the glass, and the technical perfection of the blowing and engraving. Added to this there is the Venetian preference for the elegant and sophisticated ciborium form as found in many collections: a quick inventory produces more than 80 pieces made by Venetians, mostly in Tyrol and the Low Countries.<sup>2</sup>

A mid- 16th century dating is clearly indicated by the similarity of the decorations –the gold lattimo bands and the diamond-point engraving –to those on the dishes in the famous group of eleven (now twelve, see below) mid-16th century plates in various museums. This remarkably early date for the goblet makes it especially unusual for there are till now only about twenty known 16<sup>th</sup>-century engraved drinking glasses attributed to Venice, this in contrast to other objects such as coppe, compostiere, and tazze alzate. The other preserved goblets

from this period are clearly datable to the last quarter of the 16th century, on the evidence of their form and decoration. Perhaps the only exception is a glass in Murano with two pairs of cornucopias engraved on the bowl<sup>3</sup>. It should be mentioned here that in our opinion Mariacher (1963) and Omodeo (1970) give too early a date for some Venetian glasses in this category.

## THE PLATES

In order to date the goblet we need, as stated above, to look at a group of mid-16th-century diamond-point-engraved plates. There are twelve<sup>4</sup> such plates, all in different museums: Corning, Geneva,



Glasgow, Cologne, Liège, London (Victorian & Albert Museum and two in the British Museum), New York (Metropolitan Museum of Art), Stuttgart, Toledo (USA) and Oxford. These plates have so many elements in common that they are always seen as being from the same period and glasshouse. They are datable to about 1560 because some of them bear the coat of arms of the Medici pope, Pius IV.

The group can be divided in four subgroups:

- A. two, fig. 1 and 2, refer to the marriage<sup>5</sup> of Isabella de Medici and Paolo Orsini. These are the only ones without gold decoration .
- B. two, fig. 3 and 4 are each decorated with one of the four Renaissance virtues<sup>6</sup>. One can only hope that some time, somewhere the other two virtues will come to light<sup>7</sup> .

A.



fig.1) ©The Metropolitan Museum of Art, New York (Art Resource Scala, Florence).



fig.2) The Corning Museum of Glass, Corning, New York

B.



fig.3) Landesmuseum Württemberg, Stuttgart  
Foto: Hans Mayr.



fig.4) Photo: Jacques Pugin  
© Musée Ariana, Ville de Genève

C. three, fig.5 and 6 have the papal emblems of crossed keys and an umbrella engraved in the outer rim.<sup>8</sup> [There was no picture available of the other plate with crossed keys of the British Museum. A photo of the plate is depicted in Tait 1979, 223 of 224, p.131, 132.]

C.



fig.5) © Ashmolean Museum, University of Oxford

D. five have the same type of gold decoration and four of these (fig.8,9,10,11) have the coat of arms of Pope Pius IV (1559-1565) in the mirror. We might be tempted to assume that the mirror decoration on the plate of fig.7 has simply disappeared but if so it has left no trace on the plate.

D.



fig.6) © Trustees of the British Museum, London.



fig.7) © CSG CIC Glasgow Museums Collection

Two of the subgroups are, like the goblet, decorated with dolphins (fig.3 and 6). The others are decorated mainly with grotesques, garlands, masks and other typical Renaissance motifs.

It is highly probable that the plates and the goblet are from the same workshop. The same themes recur, but there is an amazing variety of composition. There are also differences in workmanship. Take, for example, fig.1 and fig.2, plates which are always

D.



fig.8) Museum für Angewandte Kunst, Köln  
Photo: © Rheinisches Bildarchiv.



fig.9) Toledo Museum of Art, Toledo, Ohio.



fig.10) Grand Curtius, Liège. Photo M. Verpoorten



fig.11) © Victoria and Albert Museum, London

called *identical*. While this is true for the concept, the engraving on the Corning plate (fig.2) is much better (see below) than that on the Metropolitan one (fig.1) -almost as if the Corning plate is by the master himself and the other not.

Furthermore, it seems possible that the division into subgroups above is also a *chronological* order as reflected, for instance, in a more elaborate [and out filling] concept.

Categorizing the engraving on the goblet as *Venetian* would seem to be a risky undertaking for even though several attempts have been made to define the Venetian style<sup>9</sup> it seems to be pretty much a case of elimination, experience and instinct. However, there seems to be no doubt about the provenance of the plates which are almost always designated as "double Venetian". In which case there can also be no question about the origin of the goblet, for in our opinion there is no doubt that it came from the same glasshouse.

### THE WORKSHOP

Klesse and Mayr (1987), and others have proposed to attribute the work on the plates to the Venetian glasshouse of Vincenzo di Angelo dal Gallo, who decorated mirrors with the diamond-point from about 1535. He received his *privilegio* on the third of August 1549. It is known that such "privileges" or licenses were granted by a committee on the basis of a strict ballot on presented examples. For example, Zecchin (1990, 65a) writes: "esame dei Provveditori di Comune che... considerata la honorificentia de l'opera per la suttilità di quella et la grandezze de la virtu del supplicante". Venier was chairman of the committee. Mariacher (1976) writing about Vincenzo: "ma solo allora era cosciente di aver raggiunto una soddisfacente perfezione". That seems strong and highly convincing evidence<sup>10</sup>.

### DOLPHINS

There is undoubtedly a connection between the engraving on the goblet and that on the dishes. Here are just some of the many similarities: the loop motif on the upper part of the bowl also appears in group A (fig.1 and 2); the leaf motifs in the bottom of the bowl, the heart motif, the gold *lattimo* bands appear in group D (fig.7-11). The appearance of the dolphin motif on the goblet and on the plates of fig.3<sup>11</sup> and fig.5 - albeit in three variations - is likewise remarkable.

The history of the dolphin theme is a long one so we shall limit ourselves to a few points that are relevant to our subject. From early Greek times we encounter the dolphin as the king of the seas and a friend to human beings. He was also a popular theme in Greek sculpture. In Roman times he symbolized eternal life on many sarcophagi and was also

depicted in mosaics<sup>12</sup>. He was the *ichtus* symbol for the early Christians and there are also some examples of glass dolphins<sup>13</sup>. In the Renaissance he returned, together with other classical themes, as a symbol of friendship, happiness and love. We also find him in the frontispiece of the first printed books<sup>14</sup> and in Venetian pattern books for lace and embroidery<sup>15</sup>. There is a sublime little Renaissance vase in the British Museum<sup>16</sup>, that in our opinion deserves more attention because it may be from the same glasshouse as the plates and the goblet<sup>17</sup>. Maggi in his *Bichierografia* (parts 1 and IV) and Heikamp (1986, fe 155) give examples.

Venice must have had a special interest in the dolphin-motif since the dolphin -as the king of the seas- is the symbol of Venice itself and its power, and of "God 's speed". This in itself would seem to give us an extra reason for declaring the glass Venetian<sup>18</sup>. In the pattern books the dolphin type with the snub nose is the most common<sup>19</sup>. The dolphin with a pointed nose on the dish in Stuttgart (fig.3) seems to be the product of design problems (see below). The dolphins on the Oxford plate (fig.5) are unusual, because they have long, coupled noses and are oddly twisted.

### QUALITY OF ENGRAVING

The engraving on the plate is generally described as "of high quality"<sup>20</sup>. But this general qualification requires a more detailed analysis: *What exactly does high quality mean?* On the basis of our own experience in diamond-point engraving, we have tried to give a more detailed definition of quality:

- first and foremost, it concerns composition. Every glass engraver knows that after choosing his theme he must start by planning, measuring, fitting and calculating. For example, on the Oxford plate (fig.5) the engraver had to decide how to distribute the four coupled dolphins and two masks evenly. A typical example of misfitting can be seen on the Glasgow plate (fig.7) where the original plan for sixteen garlands with birds did not fill the space available; the engraver filled the gap with a small seventeenth garland minus bird. This could be the reason for the unusual shape of the dolphin noses on the Stuttgart plate: the engraver extended them to fit them in, but you can see on the plate that he has then to shorten some of the nose points (fig.3).

- the technique: the object being to make as few faults and slips as possible.

There are a few slips visible on the plates, e.g. one of the lower gills in the Oxford dish touches the tail (fig.5). There are no such faults in the engraving on the goblet.

- the straightforwardness: the hatching is done very carefully in parallel lines and lines are accomplished in a single stroke. A good example are the eyes of the dolphins on the drinking glass (cat.nr.40) and the Stuttgart plate (fig.3).

- successful achievement of the apparent aim : for example, the four harmonious closed forms of coupled dolphins on the Oxford plate (fig.5).

- obvious attention to detail: for example the garlands and dolphin scales on the Oxford plate are beautifully drawn (fig.5). On the other hand, if you compare the fine, detailed heads of the Corning grotesques (fig.2) with those on the Metropolitan plate (fig.1) you will immediately appreciate why we see a difference in quality between these two plates.

Perhaps there is also such a thing as a distinctive "handwriting". Is it possible to detect an individual style in the engraving and so make it possible to attribute unsigned glasses to a specific engraver? Anna Laméris (1995) has tried to do this with the Sang glasses and we are working on it for the plates and the goblet, but we would first like to see more of the plates 'live' before drawing any conclusions.

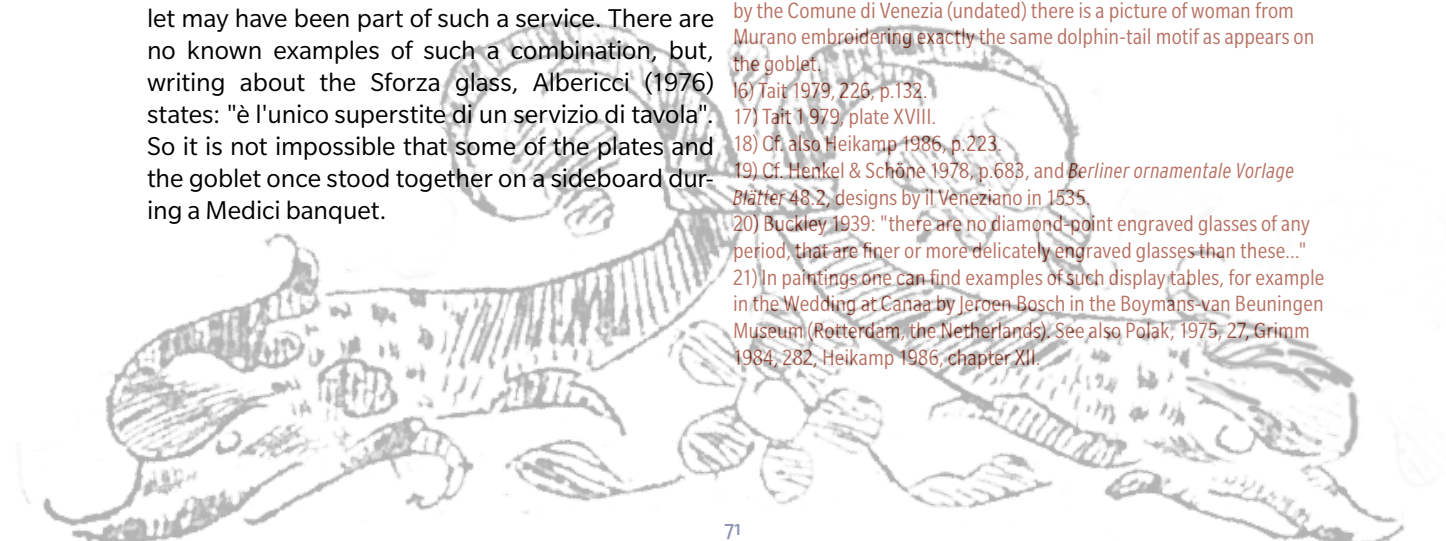
### A DINNER SERVICE?

Some of the plates may have been part of a dinner service but they were almost certainly used for display<sup>21</sup>. In a private letter regarding the Sforza glass in Milan, Alberici writes: "erano bicchieri usati per banchetti particolarmente importanti". The goblet may have been part of such a service. There are no known examples of such a combination, but, writing about the Sforza glass, Albericci (1976) states: "è l'unico superstite di un servizio di tavola". So it is not impossible that some of the plates and the goblet once stood together on a sideboard during a Medici banquet.

Sincere thanks to all who helped us find the information we needed, in particular to: Cl. Alberici, S. Hesse, K. King, B. Klesse, F. Laméris, R. Liefkes, Nic. Loeffel, M. Newby, F. Seguso, A.E. Theuerkauff Liederwald and T. Wilson.

### NOTES

- 1) Compare Tait 1979, 30, p.38-39, also with *lattimo* bands, Theuerkauff-Liederwald 1994, 259, p.273 and Toledo 1969, p.48.
- 2) Conf. also Theuerkauff-Liederwald 1994, p.243: "Offensichtlich sehr beliebt"
- 3) Best picture: Mariacher 1976, nr.1, but it has engraving of such a low quality, that it could hardly be from the same workshop.
- 4) Tipped off by Keith King we found an unpublished plate from the same group in the Ashmolean Museum in Oxford. It is 26 cm in diameter, has three gold bands and an outer-rim engraving with the papal key and umbrella emblems similar to the plate in the British Museum, London. We had the exceptional opportunity to handle it and it is of top quality and seems in excellent condition. This makes a total of twelve plates.
- 5) Heikamp 1986: 1553; others mention years ranging from 1558 to 1576.
- 6) For a fine example in the same style see the four statues by K. Hoffmann at the Petersbrunnen in Trier; they are from the same period.
- 7) Cf. also Baumgartner 1995, 9, p.36, 37.
- 8) Definitely not a tiara as is sometimes claimed.
- 9) Cf. for example Klesse & Mayr 1987, p.25 and Dreier 1989, p.24: "Die Lokalisierung diamantgerissener Arbeit ist schwierig".
- 10) But "there is another Venetian: Francesco Bortolussi and his glass-house 'alla Nave'. Zecchin 1989, p.188 gives his export lists to Milan for 1540/1541 with "nella sesta casse pifari nose a diamante n 50" and "nell'ultima bembì a diamante n 2: zotole a diamante n 2". What should we conclude from these lists, and is there a connection with the Bortolussi who, according to Heikamp (1986), worked for the Medicis in the 1560s? Perhaps it is on these grounds that Heikamp (1986, p.188) speaks of the origin of the plates as uncertain.
- 11) Klesse & Mayr 1987, 30.
- 12) For example in Piazza Armerina (Sicily) with Arion on his back and in an *opus sectile* in New man's *Glass Encyclopedia*, p.221.
- 13) Cf. Saldern 1981, p.13 and an example in the Archaeological Museum of Amman.
- 14) There is a very fine example of coupled dolphins - almost identical to the ones on the goblet - in the decorated *Erasmus stellae* printed in 1518 by Joh. Floben, after a design by A. Holbein. There is another example in the printer's emblem of the famous Venetian Aldus Manutius.
- 15) Cf. *Esemplario di lavori*, Venezia 1535. In a book of photographs edited by the Comune di Venezia (undated) there is a picture of woman from Murano embroidering exactly the same dolphin-tail motif as appears on the goblet.
- 16) Tait 1979, 226, p.132.
- 17) Tait 1979, plate XVIII.
- 18) Cf. also Heikamp 1986, p.223.
- 19) Cf. Henkel & Schöne 1978, p.683, and *Berliner ornamentale Vorlage Blätter* 48.2, designs by il Veneziano in 1535.
- 20) Buckley 1939: "there are no diamond-point engraved glasses of any period, that are finer or more delicately engraved glasses than these..."
- 21) In paintings one can find examples of such display tables, for example in the *Wedding at Cana* by Jeroen Bosch in the Boymans-van Beuningen Museum (Rotterdam, the Netherlands). See also Polak, 1975, 27, Grimm 1984, 282, Heikamp 1986, chapter XII.





40 | Goblet with diamond line engraving with dolphins.  
 D53 Almost colourless glass with gold leaf and lattimo  
 glass  
 Venice  
 1550-1575  
 Height: 18.5 cm ø bowl: 11.2 cm, ø foot: 8.5 cm  
 Exhibited: Venetiaans en Façon de Venise glas,  
 1500 -1700, Nieuwe Kerk Amsterdam  
 Published in: Engels-de Lange and Engels 1995, 1,  
 p.381-388, Laméris and Laméris 1991, 69, p.90-91

Thistle-shaped bowl. Bowl and stem are linked by two mereses, a large pronounced one above a smaller less-defined one. Partly ribbed stem consisting of a solid diabololo-shaped ribbed section directly above a flattened, ribbed, solid knob above a ribbed hollow section of a small knob above an inverted baluster, linked by a small straight piece, above a solid small flattened knob on a straight solid piece and a large flattened solid knob. Ribbed, slightly conical foot. Sharp, small pontil. Stem and foot both have 17 ribs.

The decoration of the bowl is divided into three diamond point engraved parts separated by two bands of gold leaf between two a fili canes. The division is very harmonious: the bowl is ten centimetres high, and is divided into five horizontal sections of respectively (from top to bottom) three, one, three, one and two centimetres high.

The decoration on the rim is divided into three parts by two horizontal lines. The upper part is engraved with small leaves on an interlacing pattern of half circles, the middle with scrolling leaves of the same type, the lower part with a repeating figure that may best be described as a snake-fin or maybe stylized waves. The most prominent part in the middle of the bowl is decorated with grotesques of dolphins between plants. Two groups of two dolphins with their tails bound together swim toward each other on each side of the bowl. Their fins and tails change into the leaves growing around them. In between the heads of the dolphins a stylized flower. The lowest part is divided into two sections by a circle of two concentrically engraved lines. Around the centre of the bowl alternating leaves, a pointed type and an oak-leaf. Surrounding this is a band with a wavy line with leaves.

The goblet can be dated to around 1560. It belongs to a group that also comprises twelve plates (fig-1-11, p.65-67). Two of them were probably made to mark the marriage of Paolo Giordano Orsini and Isabella de Medici

in 1558 (fig.1 and 2). The Medici pope Pius IV was pope from 1559 until 1565. The four plates with his coat of arms must have been made during these years (fig. 8-11). Isabella died in 1576.

This group of glasses exudes the spirit of the Renaissance. The composition on the glass and plates is typical of this period. The way the glasses are divided in concentric or horizontal parts is seen in many other disciplines. For example, majolica ewers and dishes feature the same composition (an example amongst many others is a majolica dish made in Faenza, in Gruber 1994, p.186). Another typical Renaissance feature is the combination of different techniques in a single object. To find cristallo decorated in this rich way using these three different types of techniques - filigrana, gold decoration and diamond point engraving- is very rare, but is entirely in keeping with the period. Shape and decoration together constitute a whole and reinforce one another.

The engraved decorations are seen on many other artefacts of the period: the grotesques of the dolphins, bound together in this way, the oak leaves, the interlacing pattern and the leaves called Moorish tracery or arabesques. In the sixteenth century these patterns were used to decorate majolica, weapons, clothes, books, instruments and much more. On paintings they recur in tapestries, jewellery, hair, or in the border. Model books came out with examples to imitate (Gruber 1994, p. 70).





41 | Plate with diamond line engraving of a cartouche  
D69 surrounded by branches with flowers  
Almost colourless glass  
Diamond line engraving  
Venice  
Late sixteenth, seventeenth century  
Height: 2.4 cm, diameter 27.0, base: 12.2 cm

Shallow circular plate with broad rim around a lower centre. Downwardly folded rim.

The plate is diamond line engraved on both sides with a symmetrical composition. On top, around the pontil mark visible through the plate, an ornamented oval cartouche or mirror with scrolls on the sides and an exuberant, flower-like top.

The cartouche is surrounded by branches with flowers, that are engraved on the reverse. This is done very elegantly. Two small interlinking branches with leaves and dots (flowers, buds or berries) appear from behind the top of the mirror. On both sides of the cartouche a larger branch. The two branches are symmetrical. Between leaves, beans and dots on small lines (twigs) on both sides there are three versions of the same type of flower with pointed leaves: An open flower, a small one and one shown in profile.

On the reverse of the rim a wavy branch with six waves. In the hollow of each wave, a stylized flower flanked by a small branch with beans, that is repeated on the other side of the plate. The order of the depictions in each wave is as follows: a carnation, two flowers like the flowers in the centre of the plate ( one with pointed leaves seen from the side and an open flower with pointed petals) a peony, a daffodil and again a flower with pointed leaves like the one in the centre of the plate.

The engraving has an airy feel. Inside the outline the figures are all hatched; some in their entirety, others half-way or in part, leaving other parts untouched.

42 | Plate with aquamarine cable and  
D62 diamond line engraving  
Almost colourless glass and aquamarine glass  
Diamond line engraving  
Venice  
Around 1700  
Height: 2.3 cm, ø plate: 17.1 cm, ø base: 15.0 cm

Plate with sloping sides and outwardly folded horizontal rim with downwardly folded rim.

On the underside a trailed cable of nipt aquamarine chain.

The small plate is decorated on the underside with diamond line engravings in three concentric rings around the pontil, the cable and on the rim of the plate. All figures are hatched. In the centre are two types of alternating stylized flowers: rosettes made of seven dots around a central one and a flower made of five interlinking dots around an open centre. Around the cable a branch with leaves and dots linked by a flower with round linked petals around an open centre. On the rim dots.





43 | Serving tray (alzata) with diamond line engraving  
D58 of four flowers  
Almost colourless glass  
Diamond line engraving  
Venice  
Seventeenth century  
Height: 3.4 cm, ø tray: 18.6 cm, ø foot: 8.4 cm

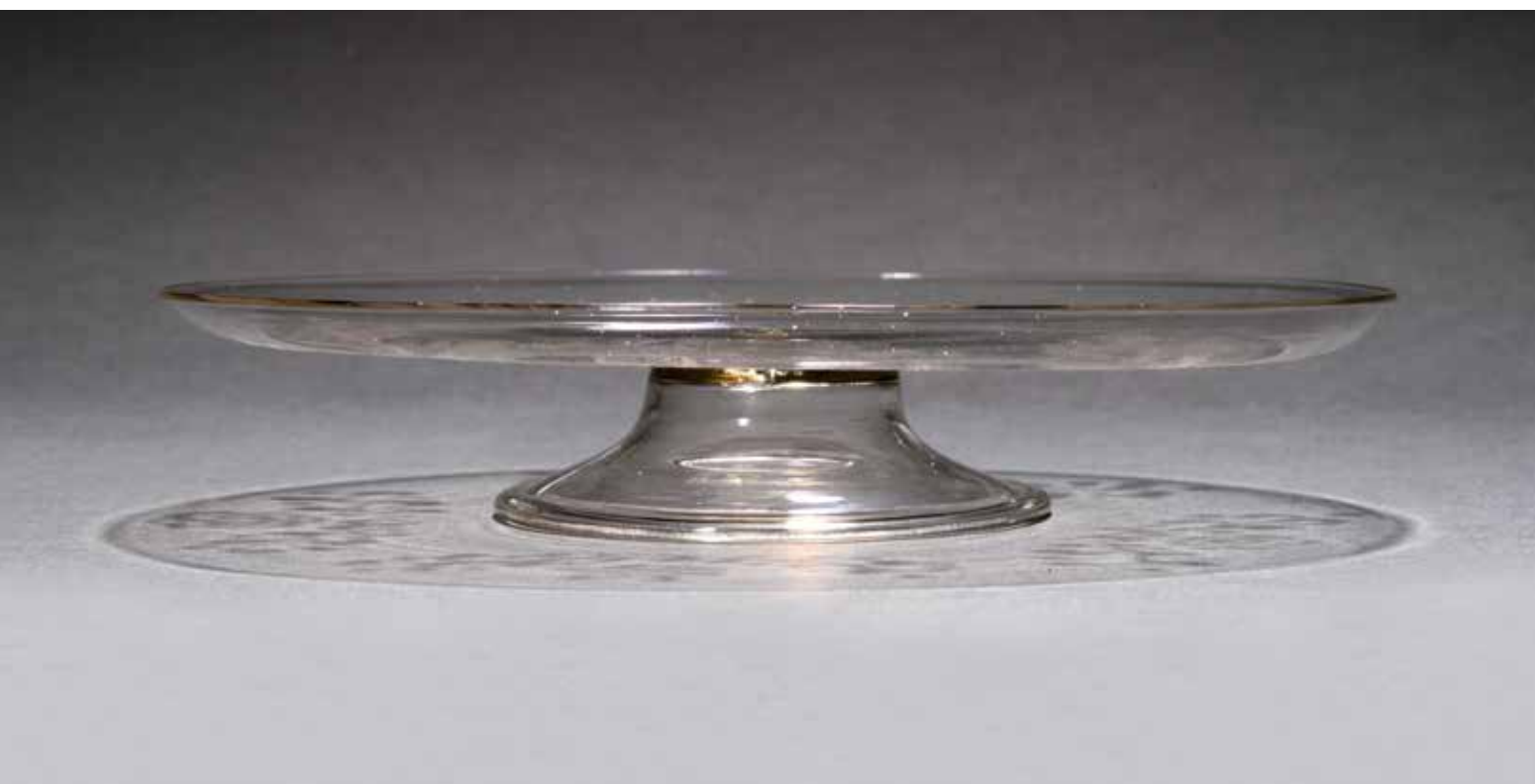
Shallow circular plate with upturned rim. Blown, trumpet-shaped foot with downwardly folded rim.

On the underside of the tray a diamond line engraving of a decoration of four groups of a branch on both sides of a flower. The branches have alternating hatched leaves and dots. Two types of flowers are depicted, a stylized rose with a heart and three layers of petals alternates with six pointed petals around a heart. The hearts are filled with crisscross lines. The petals of the roses are hatched halfway along the outer lines. The petals of the pointed flowers are hatched halfway, the other half is decorated with two groups of two small stripes.

44 | Wine glass with diamond line engraving  
D57 Almost colourless glass  
Diamond line engraving  
Venice  
Seventeenth century  
Height: 15.1 cm, ø bowl: 8.9 cm, ø foot: 7.9 cm

Two-piece glass. Funnel-shaped bowl with everted rim with a thin solid stem. Slightly conical foot.

Around the rim of the glass a horizontal band engraved with a decoration of a wavy branch with leaves alternating with a curl and a hatched dot, above a thin horizontal line. Downward curls from this line. On the foot four rosettes of six rounds around a central round, alternating with four rounds.





45 | Bowl with diamond line engraving of a branch with  
D43 four flowers  
Almost colourless glass  
Diamond line engraving  
Venice  
Seventeenth century  
Height: 6.4 cm, ø bowl: 11.7 cm, ø foot: 6.4 cm  
Exhibited: Venetiaans en Façon de Venise glas,  
1500 - 1700, Nieuwe Kerk Amsterdam  
Published in: Engels-de Lange and Engels 1995, 1,  
p.381-388, Laméris and Laméris 1991, 63, p.88, 89

Hemispherical bowl with trumpet-shaped applied foot.

The bowl has been diamond line engraved with a decoration of a wavy branch with four large flowers alternating with two smaller flowers. Inbetween the large flowers the branches, while not identical, comprise the same elements: a bean, dots, two stylized flowers with six petals around a heart and leaves. The large flowers are of three types: two rose-like flowers opposite one another with three layers of petals around a heart with crisscross lines, a flower with three layers of pointed petals around a heart and a stylized carnation.



46 | Cup (tazza) with two ears and diamond line engraving  
D52 of branches of flowers and a bird.  
Almost colourless glass with a hint of grey  
Diamond line engraving  
Venice  
Seventeenth century  
Height: 4.0 cm, ø bowl: 9.2 cm, ø foot: circa 5.0 cm

Hemispherical bowl with round, shallow kick-in base. Two small S-shaped ears. Coiled foot made of a thick glass thread.

On the outside of the bowl a diamond line engraved decoration showing a group of a flowering branches on either side of a flower and a group of a flowering branches on either side of a bird. The curling branches have hatched leaves, spirals and rosettes. In the middle of one of them a stylized tulip, in the other a bird with a tail, hatched feathers, a wing and two legs. Along the rim an ornamental decoration of alternating hatched dots and narrow ovals. Two of these cups are held in the glass museum in Murano (Venice) (Dorigato 2012, p.112)





- 47 | Covered bowl with gilded ears and masks  
D46 Almost colourless glass and gold leaf decoration  
Venice  
Second half seventeenth century  
Height without cover: 6.4 cm, with cover: 11.5 cm,  
ø bowl: 7.2 cm, ø foot: 5.2 cm, ø cover: 6.2 cm  
Exhibited: Venetiaans en Façon de Venise glas,  
1500 - 1700, Nieuwe Kerk Amsterdam  
Published in: Engels-de Lange and Engels 1995, 1,  
p.381-388, Laméris and Laméris 1991, 41, p.70,71

Thistle-shaped bowl with S-shaped ears with pincered trails, on a coiled foot made of a thick glass thread. High cover with an outwardly folded horizontal rim, which leans on the rim of the bowl. A solid quatre foil knob with a small round knob is joined with the cover by a large merese.

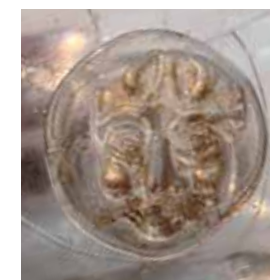
On the widest part of the body and the cover on each side a gilded mask or stylized face, flanked by two gilded raspberry prunts. Three of the masks are made with the same stamp, the fourth is different.

Covers with the same ears, composition of masks and prunts and type of knob are in Rosenborg castle, Copenhagen( Boesen 1960, 6, 79, 11, 12, 13). Veste Coburg holds a ribbed comparable glass with masks and prunts (Theuerkauff-Liederwald 1997, 85, p.130).

- 48 | Jug, a so-called 'nassa'  
D7 Straw-coloured transparent glass  
Tuscany  
End seventeenth century  
Height: 14.2 cm, ø foot: 4.6 cm

Closed little jug with spout and handle. Pear-shaped body with conical neck and closed hemispherical top. Little solid double knob on top. Horizontal wavy thread around the neck. Hollow S-shaped handle that starts from the shoulder of the body and ends at the thread. A foot made of a glass thread.

Jugs of this shape are used for pharmaceutical purposes. They are found in old pharmacies and in museum collections in Tuscany (Malle 1971, 57, 60, en 4 in Bova 2010, p.421) They also exist with filigrana a fili decoration. (Baumgartner 1995, 50, p. 55, Malle 1971, 58) and a penne decoration (Bova 2010, p.423 en Ciappi, Tav.XXXVII).

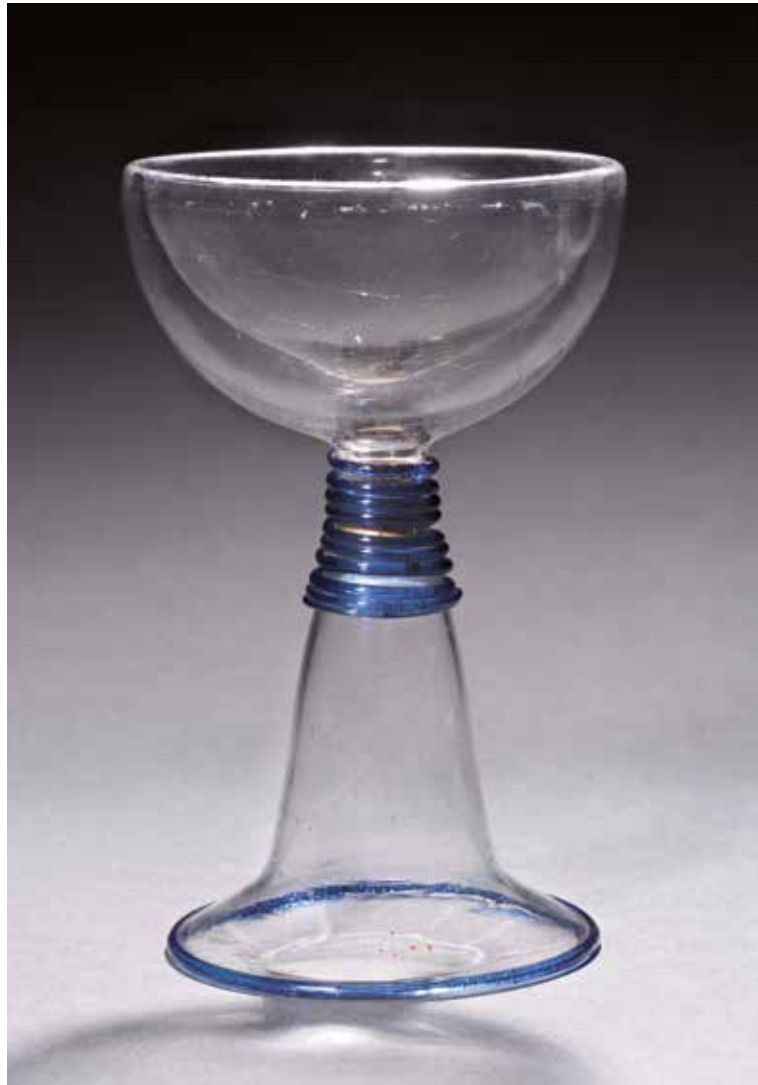


- 49 | Albarello of green glass  
C3 Green glass  
Venice or Tuscany  
Height: 9.3 cm, ø opening: 6.2 cm,  
ø base: 4.7 cm



Curved body nipped in under a protruding upper rim. The rim has been made this way to enable the pot to be sealed with a piece of parchment bound around by a thread. Originally these pots were ceramic. Giovanni Maggi (1604) depicted one in his books with designs of the Cardinal del Monte's glass collection (Libro II, 399).

Albarelli of the same shape, but made of colourless glass, are in the Schaich collection (Schaich 2011, 782-784, p.90).



50 | Double walled salt, ice or trick glass  
D23 Almost colourless glass and aquamarine glass  
Venice or Tuscany  
Seventeenth century or later  
Height: 12.0 cm, ø bowl: 9.9 cm, ø foot: 7.3 cm  
Exhibited: Venetiaans en Façon de Venise glas,  
1500-1700, Nieuwe Kerk Amsterdam  
Published in: Laméris and Laméris 1991, 111,  
p.116-117



Hemispherical double-walled bowl with a trumpet-shaped foot. Around the narrowest point of the foot a horizontal wavering thread of aquamarine glass. The hollow foot has an open join to the bowl.

51 | Double walled salt, ice or trick glass  
D31 Almost colourless glass and blue glass  
Venice, Tuscany or à la Façon de Venise  
Seventeenth century or later  
Height: 14.5 cm, ø bowl: 8.9 cm, ø foot: 8.1 cm

Hemispherical double-walled bowl with a trumpet-shaped foot. Around the narrowest point of the foot a spiral of blue glass. Around the rim of the foot a blue glass thread. The bowl has an opening where it joins to the hollow foot. A cork in the foot, hidden by the blue glass thread.

We don't know what these glasses were used for. Giovanni Maggi (1604) depicts one of them without giving it away. But because of his design at least we know how to set the glass down, because inverting them also seems plausible: that way they look like a decanter. The wear on the rim is proof that during its life the glass was often placed in such a way. Liefkes (1989, 68, p.87) suggest that it is a trick glass. The one in Castle Sypsteyn (Loosdrecht) can stand, filled with wine between the walls without leaking. The moment you pick it up to drink out of it, the wine starts to pour from the foot. That isn't the case with this glass, however. Even so it could very well be a trick glass. One can pour wine between the walls of the glass and put a something in the stem at the point of the wavering thread to hide it. The glass seems to be full and would trick a thirsty person who'd find himself with an empty cup as soon as he attempted to drink. Glasses like this were also used in England in the nineteenth century and can be found still filled with liquids. The shape of the glasses is reminiscent of a salt cellar, but the glasses seem too big for that. Another possibility could be that the walls were filled with ice, to refrigerate/chill the content. One is held in the Museum Boymans-van Beuningen in Rotterdam, with a broader stem (inventory number 12) and dated 1600-1650. Another one was in the Biemann collection (Klesse 1978, 50, p.111)

52 | 'Duc Dalfs uitluiding' with silver mount  
 D60 Almost colourless glass, turquoise glass,  
 gold decoration and silver  
 Antwerp, Belgium, in 'Het gelaesenhuis'  
 Circa 1581  
 Height: circa 17.2 cm, ø bowl: 11.6 cm

Bell-shaped glass with three horizontal broad flat gilded glass trails, one along the rim, one almost halfway up the bowl and the third one inbetween. Just under the shoulder three mascarons alternating with three raspberry prunts with a turquoise heart. A merese on top of the glass, under a silver mount consisting of a cylindrical part with two horizontal bands with a bell on top. Between the last band and the middle of the bell three little ears or loops. In the bell the remnants of a loop for a clapper.

The three mascarons are made with two of the same stamps as mascarons on glasses that are known to be made in Antwerp in the late sixteenth century. This means that the 'Duc d'Alfs uitluiding' – which literally means 'ringing out the Duc d'Alf' – was made in Het gelaesenhuis, which in 1581 was taken over by Ambrosio de Mongardo from Pedro de Pedralis who died that year (De Raedt 1998, p.89, Lefrancq 2010, p.375-377).

A fragment of a Duc Dalf, mounted with exactly the same type of silver mount, is held in the collection of the Museum Vleeshuis in Antwerp (El Dekmak-Denissen, 'De glasmanufacturen in Antwerpen', in: Engen 1989, p.121,122,131). Another one with the same silver bell, but without the little handles, is held in the Victoria and Albert Museum (Liefkes 1997, 64, p.57. On this glass a rare cold gold decoration). Since there are several of these mounted glasses with the same type of mount, it is possible that originally there were two types of Duc Dalfs: one with, and one without a silver mount with a bell. The one in the V&A is engraved with the coat of arms of the family van der Eyken who lived in Antwerp in the sixteenth century (<http://collections.vam.ac.uk/item/O3450/bell-unknown>), which indicates that the mount was probably made in the same period as the glass itself. In the sixteenth and seventeenth century silver mounts were usually left without year letter or hallmarks. A silver mount with the same type of bell, but a different glass, is engraved with the date 1564 (Fries Museum, Leeuwarden, Z1951-214).



fig 1) Museum Vleeshuis, Antwerpen.

Only a few Duc Dalfs are in perfect condition (Musée du Cinquenaire in Brussels (Baar 1938, 29, Planche II, p.242), Amsterdam Museum (Vreeken 1998, 95, p.131) and the Fries Museum in Leeuwarden (G00911). Most of them are damaged, usually missing parts of the knob and/or the loop (Rijksmuseum Amsterdam (Ritsema van Eck, 1993, 99, p.76), Grand Museum Curtius in Liège (Chevalier 1999, 109, p.69), British Museum, London (Baar 1938, 23, p.249) or completely broken (Museum Hentrich, Düsseldorf (Amendt collection, inv. no. LP 2010-209). Or they have mounts as shown above. Writing back in 1732 Van Alkemade (1732. p.516) already remarks how easily these glasses break, partly because of the way

they are used. He thinks at that point there is only one extant, and even that is damaged. As such it may be possible that these valuable and important glasses, once broken (especially the loop for the clapper), were immediately mounted with a bell in order to be used again.

One of these bells is depicted in the second part of *Nederlands displegtigheden*. Van Alkemade (1732, between p.496-497) explains that these glasses were ordered by the States General in 1581 for a ceremonial banquet to seal the 'Plakkaat van verlattinghe', the Dutch declaration of independence.

In this declaration a number of the then 17 provinces abjured the rule of Philip II of Spain. They first drank wine from the glasses before turning them upside down to ring the bells together. In this way they 'rang out' the old Spanish rule, symbolized by the hated Duke of Alba (in Dutch: Alfa) who had ruled the Low Countries with an iron fist until 1573. It is from him that these glasses take their name. This usage was taken over by special-interest groups as well as by ordinary people, who accompanied the ritual with a song: 'Duk d'Alf die heeft het zwaar verbruid, We luijen the Koning van Spanje uit'. (The Duke of Alba, messed it up very well, we bid the King of Spain farewell').



fig.1) Duc Dalfs uitluiding, F. van Bleyswijck 1732.

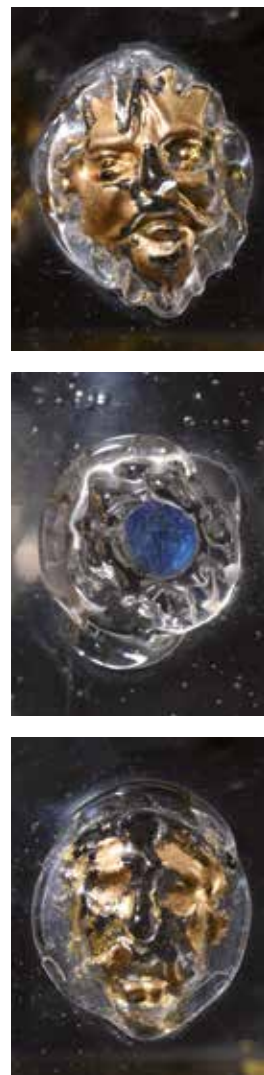


fig.2



fig.3) The repudiation of Philip II's sovereignty by the States General in 1581, Jacobus Buys, 1784-1786. Pen and brush in grey, 15,0 x 9,0 cm, PP-T-00-1427, Rijksmuseum Amsterdam



53 | Bossed beaker on three aquamarine prunts  
D35 Cristallijn and aquamarine glass  
The Netherlands  
First half seventeenth century  
Height: 6.9 cm, ø bowl: 8.5 cm, ø base: 7.8 cm  
Exhibited: Venetiaans en Façon de Venise glas,  
1500-1700, Nieuwe Kerk Amsterdam  
Published in: Laméris and Laméris 1991, 106,  
p.112-113

Cylindrical colourless beaker that has been blown into a mould. The sides are decorated with four rows of ten triangle shaped drops, divided by a horizontal line. The slight kick in base is decorated in the centre with a star shape or daisy with ten petals, alternating with ten drops. The beaker stands on three aquamarine raspberry prunts.

Comparable beakers of different heights are depicted in *Glass without gloss* (Henkes 1994, 31.4, 31.5, 31.6, p.140) and are held in the Schaich collection (Schaich 2007, 9, p.53). Several Dutch museum collections have examples of this type of beaker, for example the Rijksmuseum Amsterdam (Ritsema van Eck 1993, 126-130, p.93-95), two miniatures are held in the Gemeentemuseum The Hague (Pijzel-Dommisse 2009, 137, p.92)

54 | Bossed beaker on blue milled trail  
D30 Archaeological find  
Originally almost colourless glass, now with  
iridescence and blue glass  
The Netherlands  
First half seventeenth century  
Height: 8.6 cm, ø bowl: 5.8 cm, ø foot: 5.8 cm  
Excavated in Haarlem  
Exhibited: Venetiaans en Façon de Venise glas,  
1500-1700, Nieuwe Kerk Amsterdam  
Published in: Laméris and Laméris 1991, 107,  
p.114 -115

Cylindrical colourless beaker that has been blown into a mould. The wall is decorated with four rows of nine long tears. The slight kick in base is decorated in the centre with a star shape or daisy with nine petals, alternating with ten drops. The beaker is on a glass trail that is flat on the underside and milled on the side.

This type of beaker seems to be very rare. A comparable, taller, beaker is depicted by Henkes. He states that only one other beaker of this type has been published about. In Delft several such beakers were found of different sizes (1994, 31.1, p. 139).



55 | Flute with snake stem  
D40 Cristallijn  
The Netherlands or France (Lorraine)  
Second half seventeenth century  
Height: 30.0 cm, ø bowl: 5.8 cm, ø foot: 9.3 cm  
Exhibited: Venetiaans en Façon de Venise glas,  
1500-1700, Nieuwe Kerk Amsterdam  
Published in: Laméris and Laméris 1991,  
95, p.106-107

Wine glass with a very tall and slender funnel-shaped bowl. The stem consists of a thick ribbed glass thread, which is folded and rotated. This is shaped in the form of a lyre with two loops in the centre. On both sides colourless crests with a tooled pattern: four flat vertical crests. Stem and foot are joined by a solid cylindrical segment on a merese. Light conical foot with downwardly folded rim.

Snake stems made of only colourless glass are quite rare. An example is in the Rijksmuseum Amsterdam (Ritsema van Eck 1993, 67, p.55) and in the Schaich collection (Schaich 2007, 196, p.156)

A glass with comparable stem but with different wings and with the same connection between stem, foot and bowl, is depicted in a book about glass made in Lorraine (France) (Anoniem 2007, p.31 and p.115).

56 | Serpent glass with white crests.  
D21 Cristallijn and white glass  
The Netherlands  
Second half seventeenth century  
Height: 18.5 cm, ø bowl: 8.4 cm, ø foot: 9.2 cm  
Exhibited: Venetiaans en Façon de Venise glas,  
1500-1700, Nieuwe Kerk Amsterdam 1991  
Published in: Laméris and Laméris 1991,  
96, p.106-107

Wine glass with funnel bowl. Bowl and stem are joined by an avolio. The stem consists of a thick ribbed glass thread, which is folded and rotated. This is shaped in the form of a lyre with an 8 in the centre. On both sides white crests with a tooled pattern: three flat vertical crests, of which the lower two alternate with two small horizontal ones. Stem and foot are joined by a solid cylindrical segment on a merese. Light conical foot with downwardly folded rim.

Glasses with white crests are rare. Another one is held in the Rijksmuseum (Ritsema van Eck 1993, 72, p.58)





57 | Wine glass with filigrana a fili stem and foot.  
D47 Almost colourless and lattimo glass  
Switzerland or South Germany  
Late seventeenth, early eighteenth century  
Height: 13.6 cm, diameter bowl: 7.9 cm,  
diameter foot: 7.5 cm

Funnel-shaped bowl with solid base. The stem consists of a little solid knob on a hollow inverted baluster made of filigrana a fili. The stem is joined to both bowl and foot by a merese of clear glass. Conical foot of filigrana a fili. Large sharp pontil mark.

The filigrana a fili decoration on the foot of this and the next glass looks very different from the other filigrana a fili examples. It is made with a pick up on a bubble (Laméris 2012, p.30, 31) and after that covered with another layer of clear glass. The pattern is twisted into a diagonal decoration. This is sometimes called mezza filigrana.

A comparable glass is in the Ariana Museum in Geneva (Baumgartner 1995, 41, p.51). Erwin Baumgartner argues that these glasses, though usually attributed to Venice or the Netherlands, most probably originate in Switzerland or southern Germany. One of his arguments for this is that most museum collections don't contain a glass of this type, while Swiss museums quite often have them. In addition they were found during excavations in Switzerland. He will publish this in his catalogue, *Reflets de Venise - Gläser des 16. und 17. Jahrhunderts aus Schweizer Sammlungen* (Bern 2015), accompanying the exhibition in the Vitromusée Romont from May 24 to November 1, 2015.

58 | Verre fougère  
D 8 Almost colourless glass with a hint of grey  
France  
Circa 1700  
Height: 11.0 cm, ø bowl: 6.1 cm, ø foot: 5.8 cm

Rounded funnel bowl. The bowl is partly blown into a mould with a honeycomb pattern. Thin hollow stem in the form of an elongated inverted baluster. Stem and bowl are joined with a merese. Slightly conical foot.





- 59 | Roemer with oval bowl  
C 5 Waldglas  
Germany or Northern Netherlands  
First half seventeenth century  
Height: 15.6 cm, ø bowl: 5.7 cm, ø foot: 5.4 cm

'Roemer' with a slender oval bowl above a cylindrical open stem. The outstanding foot is made of a coiled glass thread. On the transition from bowl to shaft a milled glass thread. On the shaft two layers of four distinct raspberry prunts.

Roemers with an oval bowl are much rarer than those with a round bowl.

(About the roemer: Theuerkauff-Liederwalt 1968 and 1969, Baart a.o. 1984, Liefkes 1987, p. 11-15, Henkes 1993, p. 189-200, p. 254-259, 304-305, Duysters 2002, 37-40, Pijzel-Dommisse 2009, 27, 43.)

- 60 | Roemer with oval bowl  
C 7 Archaeological find  
Waldglas  
Germany or Northern Netherlands  
First half seventeenth century  
Height: 15.6 cm, ø bowl: 5.7 cm, ø foot: 5.4 cm

'Roemer' with a slender oval bowl above a cylindrical open stem. The outstanding foot is made of a coiled glass thread. On the transition from bowl to shaft a milled glass thread. On the shaft two layers of four grid prunts.

This was the first glass that Anton and Anneke Engels-de Lange bought (see p.8) in 1975. Two years later they bought a roemer of the same proportions but in perfect condition (cat.nr.59).

- 61 | Small decanter with spout and handle  
D61 Archaeological find  
Colourless lead glass with black iridescence  
The Netherlands or England  
Seventeenth century  
Height: 5.6 cm, length from ear to spout: 7.5 cm, ø rim: 4.8 cm, ø base: 5.4 cm  
Provenance: according to a note by Anton Engels the decanter was found in Delft

Little carafe with a broad opening and a wide outstanding rim, a conical body and a broad foot. Deep kicked base. The body and foot are made of a single glass bubble. Handle attached to the body and spout attached to the other side.

We have found no other examples of this same model. Slightly resembling this decanter are three jugs that were found in Delft, Tilburg and Rijswijk respectively (Henkes 1994, fig. 145, 146, p. 223-224, 49.2-3, p. 225-226). They were all found in a seventeenth century context.

This black iridescence is typical of lead glass that has been excavated.



62 | Oval mirror with a wheel engraving of St Luke  
 D83 Greyish glass with mercury  
 Wheel engraving  
 Germany  
 Last quarter seventeenth century  
 Height: 13.6 cm, width: 11.1 cm

Oval mirror with a plain wheel engraving of St Luke with halo, sitting on a chair at a table with a table cloth. He is writing in a book. Under the table a jar decorated with long petals. To the left of St Luke his symbol, the ox. St Luke was one of the four evangelists.

Not many engraved mirrors are known. This is probably because, in general, mercury is subject to serious decay. This mirror has however survived very well.



63 | Wine glass with quatre-foil knop.

D39 Clear, colourless cristallijn

Northern Netherlands

1675-1700

Height: 15.0 cm, ø bowl: 8.2 cm, ø foot: 8.6 cm

Wine glass with funnel bowl and thickened base. The stem consists of an avolio on each side of a quatrefoil knop. Stem and bowl are joined with a merese. Light conical foot with downwardly folded rim. Thinly blown glass.

This model of glass was popular in the last quarter of the seventeenth century ((See for example Ritsema van Eck 1995, 65-67, p.85-87 and 186, p.180. In total Smit (1994) mentions 29 diamond-point engraved glasses of the same type. Laméris and Laméris 2014,

This type of glass was popular in the last quarter of the seventeenth century (see for example Ritsema van Eck 1995, 65-67, p.85-87 and 186, p.180). Such glasses occur without engraving but also often with a diamond point engraving. They appear to have been very popular as ceremonial goblets. In *Line engraved glass* (1994) Smit refers to a total of 30 glasses of the same shape with a diamond-point engraving (149.1-149.30, p.61-62, Laméris and Laméris 2014, p. 65). In our study of the collection, we realized that Anton and Anneke Engels were very fond of this type of glass. Except for one seventeenth century engraved glass of a different shape, all their seventeenth century ceremonial goblets are of this type (see picture below and cat.nr.64-66, p.98-103. The glass in the middle now belongs to another private collection). The only variant glass, a seventeenth century diamond point engraved glass with a large round funnel bowl, was acquired because it fitted with another of the collection's themes: scenes from the Bible. It depicts an extremely rare subject for Dutch glass: the Old Testament story of Abram and Melchizedek (cat.nr. 67, p.104,105).



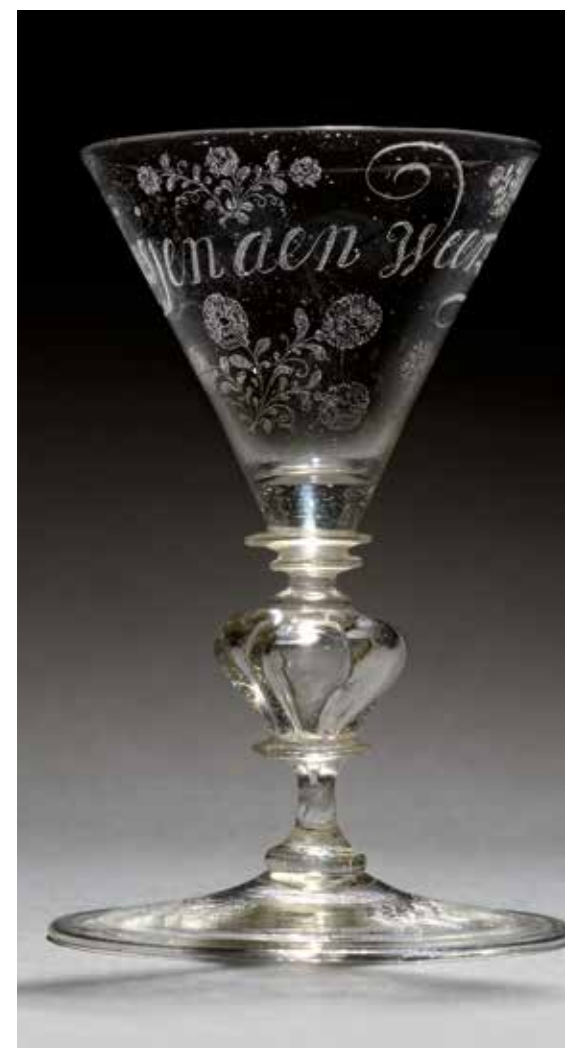
64 | Ceremonial goblet with a diamond line engraving  
 D51 of flowers featuring the toast 'Op ien kusjen aen  
 weerzijen', ('to a little kiss on both sides')  
 Diamond line engraving  
 Engraving from the circle of Mooleyser  
 Cristallijn  
 Northern Netherlands  
 1675-1700  
 Height: 13.4 cm, ø bowl: 7.8 cm, ø foot: 8.9 cm  
 Northern Netherlands  
 Exhibited: Venetiaans en façon de Venise glas  
 1500-1700, De Nieuwe Kerk, Amsterdam 1991  
 Published in: Laméris and Laméris 1991, 132,  
 p.128-129, Smit 1994, 149.32, p.61

Wine glass with funnel bowl and thickened base. The stem consists of a merese between bowl and stem and an avolio on each side of a hollow blown quatre foil knop. Light conical foot with downwardly folded rim. Thinly blown glass.

Around the bowl the inscription 'Op ien kusjen aen weerzijen', meaning 'to a little kiss on both sides'. Between the first and the last letter of the inscription a flourish. Underneath the inscription three stylized twigs featuring four different flowers each time. Above the inscription, depending on where there is space, six big or small twigs with stylized flowers. On the foot an engraving of two branches with a single flower.

The scattered branches with flowers are reminiscent of two glasses in the former Guépin collection (Christie's 1989, 50 and 54, p.46 and 49). The calligraphy is reminiscent of the engravings of Willem Mooleyser although Mooleyser decorates the letter S in a different way from the glass featured here. Willem Mooleyser lived in Rotterdam during the latter half of the seventeenth century. His dates of birth and death are not known. Nine signed or monogrammed

glasses are known, dating from 1685-1697 (See Laméris en Laméris 2014, p.65, Ritsema van Eck 1995, p.470, Smit 1994, p.93). As early as 1926, Ferrand Hudig pointed out in an article that several engravers worked in the manner of Mooleyser, often even taking the same subjects. Some of these engravers, whom we don't know by name, worked in a more precise and fluent way than Mooleyser (Hudig 1926, p.224).



65 | Wine glass with a diamond line engraving  
D56/57 of a hunting scene.  
Diamond line engraving  
Cristallijn  
Northern Netherlands  
1675-1700  
Height: 13.1 cm, ø bowl: 7.9 cm, ø foot: 7.9 cm

Wine glass with funnel bowl and thickened base. The stem consists of a merese between bowl and stem and an avolio on each side of a hollow blown quatre foil knop. Light conical foot with downwardly folded rim. Thinly blown glass.

Around the bowl a continuous hunting scene. Three trees divide the depiction into sections. In one section we see a huntsman on a horse with a dog chasing a deer. The deer, depicted in the second section, is trying to escape. It is running towards a huntsman with a rope in his hand and a large dog, depicted in the third section. Above the hunters six and five birds are depicted respectively.

Two stylized branches with flowers on the foot.

Hunting scenes engraved on glass occur more often in the Netherlands in the seventeenth century. We also find other representations divided by trees. Such representations include hunting scenes, but also pastoral scenes, personifications, like faith, hope and charity or simply animals. A distinctive element of the engraving on the glass featured here are the tree branches ending in spherical crowns. These kind of trees are engraved on several other glasses and bottles. Two of these are described as being 'in the manner of' the diamond line engraver Willem Mooleyser (for Mooleyser see cat.nr.64)

(See for example: Schadee 1989, 85, p.67-68, Schadee 2011, 21, p.210 (also published in Mees 1997, p.17) and 215, Mees 1997, p.15, Vreeken 1998, 143, p.166. Bottle: Ritsema van Eck 1995, 49, p.77. 'In the manner of' Mooleyser: Christie's 1989, Guépin collection, 45 p.42 and 53, p.48). As pointed out above (cat.nr.64, p.98,99), Hudig noted that some of the engravers working in the manner of Mooleyser worked in a more precise and fluent way than Mooleyser himself (Hudig 1926, p.224). The engraved figures on the glass discussed here are executed with such exceptional skill that the glass was most probably not engraved by Mooleyser, but by one of the anonymous engravers who worked in the same manner.





66 | Ceremonial goblet with an engraving of two galloping  
D65 horses and stylized flowers  
Cristallijn  
Northern Netherlands  
1675-1700  
Height: 15.2 cm ø bowl: 8.9 cm, ø foot: 8.7 cm  
Provenance: Guépin collection, Ritman collection  
Exhibited: Een glasie van vriendschap. De glazen van  
de collectie Guépin, Museum Prinsenhof,  
Delft 1969-1970  
Published in: Bolten 1969, 95, fig.31, p.30, Christie's  
1989, 57, p.51, Smit 1994, 149.14, p.61, Sotheby's  
1995, 46, p.40

Wine glass with funnel bowl and thickened base. The stem consists of an avolio on each side of a hollow blown quatre foil knop. Light conical foot with downwardly folded rim. Thinly blown glass.

Around the bowl a diamond line engraving of two bicoloured galloping horses alternating with two large tulip-like fantasy plants. Both plants have two tulip leaves from which grow several thin curling tendrils with paisley-like leaves, circles, beans and honey-suckle blossoms. The horses are shown galloping over uneven ground atop a zigzagging line. Vertical parallel hatching within the outer lines of the engraving, but the horses' manes and tails are drawn in curls.

A depiction of three running deer alternating with vines on a glass in the Boijmans Van Beuningen Museum is reminiscent of the engraving of the two horses. The composition with the big plants, the vertical parallel hatching, the uneven ground and the zigzag line underneath are similar (Mees 1997, p.16).

Anton Engels had a particular fondness for horses. At the age of 60 he started horseback riding in the woods near his home, a hobby he pursued until the age of 94.





67 | Ceremonial goblet with an extensive diamond line  
D8o engraving of Abram and Melchizedek.  
Cristallijn (and some plastic)  
Northern Netherlands  
1675-1700  
Height: 17.3 cm, ø bowl: 7.1 cm, ø foot: 8.5 cm  
Bowl broken in pieces, some missing, repaired

Around the bowl a near-continuous scene showing two groups of people. The most prominent figure is a large man, Melchizedek, dressed in flowing garments and an elaborate bejewelled headdress, with in his left hand a decanter. Melchizedek bends towards Abram to offer him bread. Abram kneels before him and receives the bread with his left hand. Behind Melchizedek stand three men, two surveying the scene and one pointing whilst glancing over his shoulder at a man dressed in a waistcloth bearing fruit in a tray on his head and a dead bird in his right hand. Behind Abram a soldier with a lance and an arm around the shoulder of another man holding the bridle of a horse (presumably Abram's). Behind these men two camels and a soldier with a banner. To the left of the horse an old bearded man in a gown and another soldier with a lance. Part of this soldier is missing. Exactly opposite Melchizedek, on the other side of the bowl, is an engraving of a palm tree, that divides the scene.

The glass dates from the last quarter of the seventeenth century. In his book *Line-engraved glass (...)* Frans Smit (1994) mentions 94 diamond point engraved glasses of the same type. Seventeen glasses of this group are dated or have a datable context, all originating in the last quarter of the seventeenth century or from 1672. Smit mentions six dated glasses of the same model (143.1, 143.34, 143.64, 143.65, 143.66, 143.78) from the 1680s and two from the nineties (143.45, 143.87). The subject of eleven of these glasses is William III (1650-1702) as a Stadtholder (from 1672 onwards) or his wife, Mary (1662-1694), whom he married in 1677 (Smit 1994, 143.35-44, 143.46).

Distinctive feature of the engraving is the often parallel hatching, the depiction of shade and the linear design. The linear effect is obtained by engraving around the desired line. In other words, the line is spared to obtain the dark, linear effect.

The scene depicted is after an engraving by Cornelis Matsys (1510/1511-1556/57), see fig. 1. Matsys engraved three scenes depicting the life of Abraham (Van der Stock 1985, 34-36, p.37-38, p. 69-71). After a major victory by Abram and his men during which he frees Lot, Abram meets Melchizedek, King of Jerusalem. (Genesis 14, Abram's victory over the kings of the East, 14:1-17).

'Abram's meeting with Melchizedek 14:18:24  
And Melchizedek king of Salem brought forth bread and wine: and he was the priest of the most high God. And he blessed him, and said, Blessed be Abram of the most high God, possessor of heaven and earth: And blessed be the most high God, which hath delivered thine enemies into thy hand.'

Jews, Moslems and Christians regard Abraham as their patriarch. When Abraham meets Melchizedek his name is still Abram, later he is called Abraham by God. Biblical scenes or engravings with an ecclesiastical meaning appear rarely on Dutch glass.



fig.1) Abram meets Mechizedek, Cornelis Matsys 1545, Rijksmuseum Amsterdam



68 | Ceremonial goblet with a depiction of a woman in  
 E13 labour supported by a midwife and  
 the toast 'HANSIE IN DE KELDER', Jack in the cellar.  
 Lead glass  
 Wheel engraving  
 Northern Netherlands  
 1700-1750  
 Height: 17.7, ø bowl: 7.9 cm, ø foot: 7.7 cm

Wine glass with rounded funnel bowl. The stem consists of a flattened knop, two small round knops, an elongated swelling knop and a basal knop. Light conical foot.

On the bowl an engraving of a woman on a birthing stool. She wears a long gown and a long nightcap with ear flaps. A midwife sitting on her knees in front of the woman examining her. The scene is depicted above a ground with grass and a stylized plant on both sides. Above the scene the inscription between a stylized flower and a dot: 'HANSIE IN DE KELDER'. The flower on the left side is engraved over an air bubble. The air bubble was the starting point for the entire engraving.

In the sixteenth and seventeenth centuries, most women gave birth using a birthing stool. In the eighteenth century the birthing stool continued to be used at first, but later women increasingly bore their children in bed. (Van de Waals 1987, p.40-41). This is the only goblet with Dutch engraving known to us to feature a depiction of a woman in labour and a midwife.

Van Alkemade (1732) explains that the toast 'Hansje in de kelder' originates from the old word 'Hans', meaning someone with whom one shares the same fate: 'Gelyk ook het woord Hans by de oude Engelsaxen, en Gotten beteekende, een makker, medgezel, amptgenoot, en zulken, die lots gemeen zyn met die geenen, met welke zy in een Verbond, of Staat zyn, of eene zelve waardigheid, (...)' (Just as the word 'Hans' was

taken by the old Angle Saxons and Goths to mean a mate, companion, partner and they whose fate is shared with those with whom they are in an alliance or state or (something) of comparable dignity(...)' (Van Alkemade 1732, p.226). According to Van Alkemade, the toast 'Hansje in de kelder' is a toast to the well-being of both pregnant mother and child since they are still united and share the same fate '(...) wanneer de gezondheid van een zwangere vrouw, en die van haar ongeboore vrugt, gedronken word, onder de alombekende spreekwys van Hansje in de kelder. Dat is van den genen, welke niet alleen medgezel, maar met de moeder vereenigd, en lotgemeen, dog alsnog verborgen, en onzichtbaar is (...)' '...when a toast is drunk to the health of a pregnant woman and that of her unborn child under the well-known adage Hansje in de Kelder. That is to the one who is not only the mother's companion but is united with her and sharing in her fate yet still hidden and invisible (...)' (Van Alkemade 1732, p.232).

Glasses with the toast 'Hansje in de kelder' dating from the eighteenth century generally feature the illustration of a boy standing in a cellar with wine barrels or a pregnant woman toasting with a little Cupid who pours wine from a barrel into a carafe. Furthermore we know of three glasses showing a pregnant woman seated on a chair - probably a birthing stool - flanked by vines and holding a twig with leaves (Duysters 2002, 142, p. 185, private collection and collection Frides Laméris 2015).



69 | Ceremonial goblet with a wheel engraving of couple  
 E22 sitting at a table and the inscription  
 'DAT ONS WEL MAG GAAN IN ONSE OUWE DAGEN',  
 (to the well-being of us in our latter days.)  
 Kreide glass with pinkish colour  
 German glass, probably Glücksburg in Saxony,  
 with Dutch engraving  
 1725-1750  
 Height: 22.1 cm ø bowl: 8.2 cm, ø foot: 9.5 cm  
 Provenance: Label on foot with 'The Tupperware  
 Corporation Container Museum collection'

Wine glass with thistle bowl. The base is made of solid glass with one inserted air bubble. Hollow-blown stem with a knop, inverted baluster and a flattened basal knop. Light conical foot with downwardly folded rim. The lower part of the bowl and stem are cut.

On the bowl a wheel engraving of a man and woman seated at a round table. The two sit facing one another. The woman is gesturing as if speaking while the man smokes a pipe. They look at each other. On the table a carafe and two glasses. The scene takes place on a ground with grass. A stylized plant with a flower flanks the couple on both sides.

Along the rim the inscription 'DAT ONS WEL MAG GAAN IN ONSE OUWE DAGEN', to the well-being of us in our latter days.

Remnants of gilding in the engraving. The carafe and glasses are polished.

Gilded engravings are quite rare in the Netherlands. Because of the polishing the carafe and glasses look more lifelike.

The toast and the engraving do occur more often on glasses (for example Mees 1994, 111, p. 96).

The glass and its cutting are characteristic of Saxony. The cutting, so-called 'Querschnitt' cutting in horizontal facets, is, according to Baumgärtner, distinctive for Glücksburg in Saxony (Baumgärtner 1977, p. 90-91, fig. 145, see also Wengelnik 2013, 97, p. 195-196).

Goblets in this shape - with or without cutting - frequently feature Dutch subjects, such as the coat of arms of Willem IV of Orange or engravings with Dutch inscriptions. Amsterdam's Rijksmuseum alone already holds eight glasses of the same shape (thistle bowl, one or two knops and an inverted baluster), with comparable, Querschnitt cutting and a Dutch reference (Ritsema van Eck 1995, 249 p.226, 263 p.234, 268 p. 238, 302-303 p.255, 309 p.290, 331 p. 308, 389 p.337). This is quite remarkable when one considers that Glücksburg lies quite far from Holland, about 90 kilometres south of Berlin.



70 | Ceremonial goblet with calligraphed text  
 E21 'de Classis van Zuid Holland, Anno 1769'.  
 Signed 'Hk Scholting'.  
 Lead glass  
 Diamond line engraving  
 Dutch or English glass with Dutch engraving  
 1769  
 Height: 18.7 cm, ø bowl: 8.3 cm, ø foot: 8.8 cm.  
 Provenance: Collection O. Dettmers, Bremen  
 Exhibited: Sechs Sammler stellen aus, Museum für  
 Kunst und Gewerbe Hamburg 1961  
 Published in: Jedding 1961, 108, p.138, Liefkes 1987,  
 6, p.125

Wine glass with large rounded funnel bowl on a straight stem with a double series of opaque twists, 'DSOT': eight glass threads turning around their own centre and alternating with two helixes of broad white glass threads. Light conical foot.  
 On the bowl calligraphy engraved with a diamond, reading 'de Classis van Zuid Holland/Anno/1769/Hk Scholting'. The text is written in italic, with the word 'Anno' in gothic script.  
 The combination of a text written in italic with the word 'Anno' in gothic script is typical of the calligraphy

of Hendrik Scholting (1700-1780).  
 Hendrik Scholting was a master blacksmith who lived in Dordrecht from 1700 until 1780. He was a wealthy man who engraved glass in his free time. He only did calligraphy, engraving on both goblets and flat glass panes. As such he embraced a Dutch tradition practised widely in the seventeenth century. Six signed and dated drinking glasses by his hand are known, and seven glass panes, signed and dated like the goblets. About 15 glasses can be attributed to Scholting. (Liefkes 1987, p.43-50, 125-127). The earliest signed engraving dates from 1742, the latest from 1778.

A 'classis' is a regional meeting of a Protestant group of churches, made up of representatives from each church in the group. Several classes together make up the provincial synod. Holland's provincial synod became too big and was divided in two: North Holland and South Holland. In the eighteenth century, the province of Holland was far bigger than it is today, comprising what now is North Holland and South Holland together. These two synods were called 'particuliere' or regional synods. The classis of Dordrecht was mostly referred to as the 'Classis Zuid Holland' (Fris 1991, p. XXI – XXII).



fig.1) Map of the resort of  
 'de Synode van Zuid-Holland'  
 (W.A.Bachiene 1768-1770).

- 71 | Beaker with three Biblical scenes,  
 D82 together symbolizing virginity  
 Nearly colourless glass, brown and orange ink  
 Wheel engraving, etching, drawing  
 Probably Southern Germany  
 Glass: second half eighteenth century, engraving  
 18th century, etching and drawing around 1900  
 Height: 16.4 cm, ø bowl: 12.9 cm, ø base: 8.6 cm  
 Provenance: Label underneath the beaker: 'Given me  
 by / Dr Benes / Prague Oct 1925'

Large straight-sided slightly conical mould-blown beaker. The mould made 14 ribs in the glass until just underneath the middle. Shallow base.

These kinds of beakers were made in Southern Germany (Schaich 2007, 83, p.91).

The upper part of the beaker has been decorated twice. In the eighteenth century the glass was decorated with a traditional wheel engraving of branches with leaves. Later, around 1900, this was covered by a new decoration: it was etched. The old decoration is only visible in very strong light from a certain angle, as shown on the picture of the detail. On this etched section three Biblical scenes are drawn in a landscape with trees and palms. One such scene shows the angel driving Adam and Eve out of paradise. They are depicted walking between the serpent (shown to the left of Eve) and the lamb (to Adam's right). In the background Mary with the Christ child is shown in a heavenly halo. Flanking this scene is a depiction of the baby Moses being discovered by the pharaoh's daughter. The third tableau shows a building with a door barred by a plank. Three groups of three people are depicted before and on the building. The scene is probably a rendition of Ezekiel 44: Then the man brought me back to the outer gate of the sanctuary, the one facing east, and it was shut. The LORD said to me, "This gate is to remain shut. It must not be opened; no one may enter through it. It is to remain shut because the LORD, the God of Israel, has entered through it. The prince himself is the only one who may sit inside the gateway to eat in the presence of the LORD. He is to enter by way of the portico of the gateway and go out the same way."

In Christian culture this text refers to the virginity of Mary. When the scene is depicted, which is rare, it is in the context of Mary's virginity. The princess, the pharaoh's daughter, was seen as comparable to Mary because she

brought up the boy Moses without having known a man. Both Mary and the princess protected the future of the Church by bringing up these children.

Anton Engels approached Jan van Laarhoven, author of a work on imagery in Christian art *De beeldtaal van de Christelijke kunst, geschiedenis van de iconografie* (2008) to explain the scene with the building. Laarhoven wrote a detailed response, identifying the last tableau as a depiction of Ezekiel 44 and explaining the coherence of the three scenes.

The 'Dr Benes' mentioned on the label is most probably Dr Edvard Benes (1884-1948), who partly grew up in Prague. A law graduate, Benes was one of the leaders of the Czechoslovak independence movement. In 1935 he became president of Czechoslovakia but resigned in 1938 under German pressure and went into exile in the UK. In 1945 he again became president of Czechoslovakia, serving until 1948.





72 | 'Strijksteen' or 'pletsteen', linen smoother  
C 8 or sleek-stone  
Dark green glass  
Netherlands, Germany or England  
1500-1800  
Height: 2.5 cm, ø 7.3 cm

Rounded flat 'stone' with a shallow base and a pontil mark.

Sleek-stones were used to smooth textile or to grind, for example, paint. They were not heated before use. The convex side was held in the hand, the other side was pressed on the textile. (See also Charleston 1984, p.37-38, Henkes 1994, p.337).

Several examples with a chafed base are known to us.



73 | High square storage bottle  
C10 Green glass and white opaque glass  
Germany  
Eighteenth century  
Height: 24.3 cm, ø rim: 6.2 cm, ø base: 10.4 cm

Square bottle with rounded shoulders, a slender neck and wide rim. Around the rim a white glass thread. Shallow kicked base. Many small and some large air bubbles in the material. Blowpipe pontil mark.

A bottle with a comparable shape is in the Schaich Collection (2007, 240, p. 185).



74 | Bottle with text 'SPIR. LAVENDUL'  
E10 Brownish-green glass with white, red and black cold paint  
Germany or the Netherlands  
1725-1775  
Height: 28.5 cm, ø rim: 3.5 cm, ø base: 17.8 cm

Round bottle with conical neck on a round body with shallow kicked base. Broad glass thread about a centimetre underneath the rim. Pontil mark. In cold paint a once white banderol is painted with a red border, bearing in black letters: 'SPIR LAVENDUL', meaning 'spirituosa lavendula', an alcoholic drink with lavender.

These kind of bottles were often made in Germany for the Dutch market. A comparable bottle is published in Van den Bossche (2001, 102, p. 148). Van den Bossche also features a number of bottles with the typically Dutch banderol (103-104, p.149-150).

The bottles were used as storage bottles in shops selling spirits.



75 | Small cordial glass with deceptive bowl  
E20 Lead glass  
England  
Mid-eighteenth century  
Height: 9.2 cm, ø rim: 4.4 cm, ø foot: 6.1 cm

Cordial glass with a rounded funnel bowl on a solid, straight stem with a thick, slightly conical foot. The bowl is made of a very thick layer of glass so that the content is smaller than one would expect at first sight.

Glasses with a deceptive bowl were used to drink less than your company in a discreet way. The short stem and thick foot enables the glass to be safely used on board ship. Glasses with thick feet were also used to rap on the table to show one's approval for a toast. The sound resembled a gun going off. For this reason this type of thick foot is also known as a 'firing foot' (Bickerton 2000, p. 35). This tradition is also common among Masons.

A glass with a high stem but with a comparable shape of bowl, and stem and foot with a comparable width is depicted in Bickerton (2000, 365, p.144).

## THE BEADED HANDBAG, A TIMELESS BEAUTY

# Bequest to the Hendrikje Museum of bags and purses

SIGRID IVO

### BEADED HANDBAGS

The handbag with Egyptian motifs and a matching synthetic frame is a fine example of a beaded bag from the Twenties (fig.1). Many collectors from Europe and the United States consider the beaded bag to be the queen of handbags and travel far and wide in search of them. Some collectors are charmed by its iridescence while others are fascinated by its complex handiwork. As such they are often prepared to pay high prices. These lovers and collectors have all fallen for the shining magnificence, the colourful motifs and the timeless



fig.1) bag of glass beads with a synthetic frame, Germany 1920-1925. Gifted to the Hendrikje Museum of Bags and Purses by Mr and Mrs Engels - de Lange

beauty of a beaded bag such as this. Consequently the beaded handbag features prominently in our Museum of Bags and Purses.

### A SHORT HISTORY OF BEADED HANDBAGS

The handbag from the Engels-de Lange collection quite probably originates from Annaberg in Germany's Erz Mountains, one of the centres of manufacture for beaded bags. This bag dates from the Twenties when the industry underwent a renaissance. Examples of beaded handbags and purses reach back as far as the sixteenth, seventeenth and eighteenth centuries when they were crafted at home or in workshops by skilled artisans. The nineteenth and twentieth centuries saw a revival of beaded handbag manufacture. The bags were commercially produced in Germany and the former Czechoslovakia using variety of techniques such as knitting, crochet, tambour beading or weaving. Although far from easy, knitting with glass beads became very popular in the beginning of the nineteenth century. It took an accomplished knitter two to three working weeks to make a single beaded handbag as it required more than 40,000 beads to be threaded in the right order according to the pattern before the bag itself could be knitted using two to five needles. Because of the complex and time-consuming technique involved, knitted beaded bags were luxury products.

One of the centres for the commercial production of knitted beaded bags during this period was Schwäbisch Gmünd and environs, situated east of the southern German city of Stuttgart. In this region, scattered with small farmsteads, many women supplemented the family income with piece work for the local textile industry. After the famine

of 1816 bead knitting was added to the mix. During the period 1820 to 1860 beaded handbags were manufactured in cottage industries throughout Schwäbisch Gmünd and surroundings. A number of retailers, including gold and silver merchants, took to producing and trading in these beaded bags. The beads would be strung onto thread according to a printed or handwritten pattern. This work was done by accomplished Perl-Fasserinnen. During the winter months in some regions it would also be done by men who worked the land in summer for an hourly wage but had the time in winter to string beads and so earn extra income. After the beads had been threaded the bags would be knitted at home by women and girls.

These knitted bead handbags from Schwäbisch Gmünd were very popular in the Netherlands, having been imported by pedlars and via trade fairs in Germany. In addition some retailers from Gmünd operated their own trading offices in Amsterdam. From there the beaded bags found their way to the consumer, often by way of local jewellers who would fit the bags with a Dutch silver frame. The beaded bags were in fashion, but for the Dutch their particular charm was that they fitted well with the traditional costumes of the various regions. As such people were keen to fit the beaded handbag with a beautifully decorated Dutch silver frame that in many households had been passed down through the family for decades, a costly heirloom handed down from mother to daughter.

The beaded handbag shown here is not knitted, but embroidered or made using tambour stitching. In Annaberg, where it is thought to have been made, various techniques were deployed in the manufacture of beaded handbags. The most important of these was weaving, a technique developed in 1868 by a businessman called Bruno Schneider. Within a short time Annaberg and the surrounding area was able to develop into a new centre for the commercial production of beaded handbags. As a manufacturing technique woven beading was cheaper than knitted beading and its invention was one of the factors contributing to the decline in production in Schwäbisch Gmünd and its surrounding area.



In the early twentieth century the beaded handbag seemed to have lost its appeal. At the World Fair of 1900 the beaded bags came in for a great deal of criticism: they were old-fashioned, in poor taste and their motifs had failed to move with the times. But after 1910 there was a distinct revival of fortune. Thanks to pattern adjustments to bring them back up to date, the beaded handbags basked in the glory of rekindled interest. They were considered so fashionable that the mannequins modelling the latest in haute couture at the chic French horse races at d'Auteuil in 1912 and 1914 carried beaded handbags as an accessory. The beaded bags with floral motif worn with the fashionable hobble skirts during the period 1910-1914 seem old-fashioned to us now. But the ladies with their trendy outfits indicate that the beaded handbag, which in the Netherlands is associated with local costume, at that time functioned as a luxurious and up-to-the-minute accessory (fig.2). Manufacturers from Schwäbisch Gmünd, Göppingen and Annaberg succeeded one last time in reviving the production of beaded handbags using knitting, weaving and other techniques. During the period 1921-1927 Schwäbisch Gmünd and Göppingen experienced a new peak in the production of knitted beaded bags, with the bulk destined for export to the United States.

#### MOTIFS

Beaded handbags are characterised by a huge variation in motifs. In the nineteenth century Biedermeier style motifs featuring flowers, tendrils and flower baskets were extremely popular. But landscapes, shepherds and hunting scenes as well as columns and Chinese tableaux also decorated the beaded handbags of the time, and even new developments such as steamboats and locomotives occasionally featured.

In the twentieth century floral motifs again feature widely. Other popular and contemporary motifs in bright colours featured children, people in historic settings, picturesque landscapes with ruins and castles and traditional houses, such as farmhouses. Eastern carpet designs and Egyptian motifs such as the beautiful one featured on the beaded handbag shown here signalled people's curiosity and fascination with the unknown Far East and other exotic, far-flung places. Other designs were inspired by new in-

terior trends such as Art Deco and Cubism.

In addition to frames made of silver and other materials, the twentieth century saw the introduction of synthetic frames. These new materials were initially used to mimic expensive frames of tortoiseshell and ivory. Synthetic frames were first introduced around 1919 and remained in fashion until about 1930. The semi-circular frames were left unadorned or were richly decorated with historical, romantic, Eastern or Egyptian motifs, as can be seen on the beaded handbag from the Engels collection (fig.1). After 1930 the beaded handbag played a more modest role. Glass beads were generally used in evening bags. New types of beads, made of wood or plastic, started to be used more extensively in making the bags, but the glory days of the beaded handbag were by then well and truly over.

This bag with its matching synthetic frame is a wonderful example of a beaded handbag in the Egyptian style that was so en vogue in the Twenties. As such it is a valuable addition to the museum's collection.

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fig.2) Photo Henri Roger-Viollet.

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p.9, fig.2  
De glasblaaser, Het menselyk bedryf. S.I.s.n., 1694.  
Jan Luyken, p.67/100. RP-P-OB-44.523.  
Rijksmuseum, Amsterdam.

p.12, fig.7  
Tazza met diamantgravure. BK-1995-9.  
Rijksmuseum, Amsterdam.

p.13, fig.8  
Beker van helder groen glas met veel luchtbellen en met verticale ribben. BK-1996-19. Rijksmuseum, Amsterdam.

p.13, fig 9  
Vleugelglas met twee vleugels in de vorm van zeepaardjes.  
BK-1999-1. Rijksmuseum, Amsterdam.

p.14, fig.10  
Venetiaanse schotel. KA 21027. © Amsterdam Museum.

p.41, fig.1  
Pilgrim Flask, 16th century, Italian, Venice, or French.  
Enameled glass. Gift of J. Pierpont Morgan, 1917.336.  
Wadsworth Museum of Art, Hartford, CT.

p.41, fig.3  
Deckelkanne, 16. Jh., Herstellungsort: Venedig.  
Inventar-Nr.: W-1978, 19 a,b. bpk / Kunstgewerbemuseum,  
Staatliche Museen zu Berlin / Arne Psille.

p.53, fig.1  
Les Noces de Cana (detail), Véronèse Caliarì Paolo (1528-1588).  
Paris, musée du Louvre, INV142. Photo (C) RMN-Grand Palais  
(musée du Louvre) / Droits réservés.

p.65, fig.1  
Plate, Murano, Venice, 16th century (1558-1576). Glass, dia-  
mond-point engraved, diam. 91/2 in. (24.1 cm.). Gift of Estate  
of Marie A. Main, 1901. New York, Metropolitan Museum of Art.  
Acc.n.01.12.10 © 2015. Image © The Metropolitan Museum of  
Art / Art Resource / Scala, Florence.

p.65, fig.2  
Plate, Venice about 1558, Colorless glass; blown  
diamond-point engraved. Diameter: 23,9 cm, Nr 83.3.51  
Collection of The Corning Museum of Glass,  
Corning, New York. Houghton Endowment Fund.

p.65, fig.3  
1991-160, Telle mit allegorischer Darstellung. Landesmuseum  
Württemberg, Stuttgart  
Foto: Hans Mayr.

p.65, fig.4  
Assiette, Venise, troisième quart du XVIe siècle - verre incolore,  
blanc (filets). Or. Restauré. Haut. 4.4 cm, diam. 28 cm.  
Don Walther Fol, Genève, 1871. Inv. MF 4080,  
Photo: Jacques Pugin. © Musée Ariana, Ville de Genève.

p.66, fig.5  
Venetian, diamond-engraved plate. WA1899.CDEF.G75  
© Ashmolean Museum, University of Oxford.

p.66, fig.6  
Plate; clear glass; deep centre and broad rim; ornamented with  
two bands of gold-leaf gilding separating two circuits of white and  
two larger circuits of blue and white vetro a retorti. S.607  
© Trustees of the British Museum, London.

p.66, fig.7  
Italian plate, c. 1560, glass, gold, 26.4 x 26.4 cm  
© CSG CIC Glasgow Museums Collection.

p.67, fig.8  
Venice, engraved glass dish with the coat of arms of Medici Pope  
Pie IV (1559-1665), 1559-1665. Museum für Angewandte Kunst,  
Köln. F394- NEG.NR.45881;1391964 (Ex collection Karl Thewalt).  
Photo: © Rheinisches Bildarchiv.

p.67, fig.9  
Italian (Venice), Engraved Plate with the Arms of Pope Pius IV,  
1560-1565, blown, applied, gilded, and engraved colorless and  
opaque white glass, diam: 10 13/16 in. (27.5 cm).  
Toledo Museum of Art (Toledo, Ohio). Purchased with funds from  
the Florence Scott Libbey Bequest in Memory of her Father,  
Maurice A. Scott, 1982.98.

p.67, fig.10  
Assiette aux armes des Médicis, Venise, 3e quart du 16e siècle.  
H 2,15 - Ø 27,3 cm Grand Curtius, département du Verre - B/454.  
Photo M. Verpoorten © Ville de Liège.

p.67, fig.11  
Dish; diamond engraved glass, opaque white threads, cold-painted  
and gilt. Traces of the cold decoration show the arms of the Medici  
Pope Pius IV (1559-1665) Museum number: C.178-1936. ©  
Victoria and Albert Museum, London.

p.83, fig.1  
Klokglas. Object nummer 142798. Inventarisnummer 19.A.20.  
Museum Vleeshuis, Antwerpen.

p.84, fig.1  
Duc Dalfs uitluiding, F. van Bleyswijck. Uit K.van Alkemade  
*Nederlandse displechtigheden*, Rotterdam, 1732, between p 496  
and 497.

p.85, fig.3  
The repudiation of Philip II's sovereignty by the States General in  
1581, Jacobus Buys, 1784-1786. Pen and brush in grey, 15,0 x  
9,0 cm, PP-T-00-1427, Rijksmuseum Amsterdam

p.104, fig.1  
Abram meets Mechizedek by Cornelis Matsys 1545.  
RP-P-1904-3717 Rijksmuseum Amsterdam.

p.111, fig.1  
De Synode van Zuid Holland, in XI Klassen verdeeld door W.A.  
Bachiene, (...) Copper engraving by Jan van Jagen, 1769.

pag.119, fig.2  
Photo Henri Roger-Viollet, published in, Geneviève and Gerard  
Picot, *Le sac à main, Histoire amusée et passionnée*, 1993.



