

GLASSES AND THEIR PORTRAITS

THE KEES SCHOONENBERG
COLLECTION



Frides Laméris
Art and Antiques



GLASSES AND THEIR PORTRAITS

THE KEES SCHOONENBERG
COLLECTION



GLASSES AND THEIR PORTRAITS

THE KEES SCHOONENBERG COLLECTION



Frides Laméris Art and Antiques
Nieuwe Spiegelstraat 55
1017 DD Amsterdam
+31-(0)20-6264066
www.frideslameris.nl





Amsterdam, 2014
Editing: Anna Laméris, Kitty Laméris and Willem Laméris
Consultant glass blowing techniques: Marc Barreda
With special thanks to:
The National Glass Museum/ De glasblazerij in Leerdam
which kindly offered the use of their glass studio, enabling
Marc Barreda to research the table fountain and to make it,
as shown in this book.
Translation: Lien van der Leij
Photography (glasses): Ferry Herrebrugh
Photography (glass blowing): Willem Laméris
Glass artist: Marc Barreda
Graphic design: Eva Kohnstamm
Lithography: Colorset, Amsterdam
Printing: Wilco, Amersfoort
© Frides Laméris Art and Antiques

| | |
|--------------------------------------|-----|
| INTRODUCTION | 6 |
| GLASSES AND THEIR PORTRAITS | |
| THE GLASSES | 9 |
| GLASSES AND THEIR PORTRAITS | |
| THE PORTRAITS | 95 |
| INTERVIEW MET/WITH BART SCHOONENBERG | 96 |
| CURRICULUM VITAE BART SCHOONENBERG | 99 |
| BIBLIOGRAPHY | 118 |
| CREDITS | 120 |

Kees Schoonenberg (Rotterdam 1928 - Hilversum 2013) was a man of many talents. As lecturer at the Santbergen Institute in Hilversum (now the Media Academy) he authored a standard work on interview technique, *'Praktisch interview-boek voor krant, radio en televisie'* (1993) ('A practical interview guide for newspapers, radio and television'). As a producer he worked on discussion programmes and as an author and director he worked on radio plays for various Dutch broadcasters such as the VARA, NOS and AVRO. He is perhaps best remembered for his Radio Jazz Magazine programme that became all the rage in the early Sixties. As editor Schoonenberg worked together with the presenters Aad Bos and Michiel de Ruyter on a programme that was unique for its time, full of live music, reportages and newsy titbits. Added to that Kees Schoonenberg was an inspired and skilful magician who was often to be found at a little table in his cellar, inventing and perfecting new magic tricks.

But all these abilities and merits are not what this book is about. This catalogue focuses on a completely different aspect of Schoonenberg's life: his passion for glass. It's more than half a century ago now that he bought his first glass from our father, Frides Laméris, whose shop at that time was housed in the basement at number 801 Prinsengracht. Schoonenberg started out by collecting eighteenth century English and Dutch twist glasses, progressing later to the so-called ceremonial goblets. After two decades or so he became increasingly fascinated by another type of glass: sixteenth and seventeenth century Venetian glass and glass *à la façon de Venise*. His son Bart remembers how the two of them regularly went to visit various museums in the Benelux, where as a small boy he was entranced by the still lifes of the Old Masters while his father paid more attention to the objects depicted in the paintings - especially the glasses.

It's sometimes difficult to know why someone can become so fascinated with glass. But that Schoonenberg wasn't always able to resist the siren call of his passion is something his eldest, Job, remembers well. Repairs to the family home invariably took a back seat. And while the woodwork cried out for a new lick of paint his father would return home in triumph with yet another glittering prize to add to his collection. He also wrote an article setting out his vision of 'The blue droplet in Venetian glass' ('Het blauwe bolletje in Venetiaans glas', *Vormen uit Vuur* nr 205, 2009/2). And another characteristic of this true collector is that he continued to add to his collection right up until the very end of his life. Just before his death he still purchased a glass at our exhibition on *filigrana* glass (see cat.no 14, p.38, 39 and Laméris 2012, *A Collection of Filigrana Glass*, p.72, 73). And even though in his later years he used to take particular pleasure in deliberating at length about his next purchase, this was a glass he decided on immediately. But then it did go exceptionally well with the two miniature glasses he already had in his collection.

We are pleased and honoured to present the Kees Schoonenberg Collection, and we hope that this publication succeeds in sharing his passion for glass with you.

Anna, Kitty and Willem Laméris

Frides Laméris
Kunst en Antiekhandel
Amsterdam, 2014

Kees Schoonenberg (Rotterdam 1928 - Hilversum 2013) was een veelzijdig mens. Hij schreef als docent aan het Santbergen Instituut, te Hilversum (nu, Media Academie, te Hilversum) het standaardwerk over interviewtechnieken, *'Praktisch interview-boek voor krant, radio en televisie'* (1993). Als programmamaker was hij verbonden aan discussieprogramma's, en als auteur en regisseur aan hoorspelen voor verschillende radio omroepen zoals de VARA, NOS en AVRO. Het meest bekend zal hij zijn geweest om het programma 'Radio Jazz Magazine' dat furore maakte aan het begin van de jaren zestig. Kees Schoonenberg als eindredacteur werkte hier samen met presentatoren Aad Bos en Michiel de Ruyter in een voor die tijd uniek programma, vol live muziek, reportages en nieuwtjes. Hier moet aan worden toegevoegd dat Kees Schoonenberg een goed en bevlogen goochelaar was, die vaak aan een tafeltje in zijn kelder zat, alwaar hij weer een nieuwe truc bedacht en in elkaar zette.

Over al deze verdiensten en opmerksaamheden gaat deze catalogus echter niet. Deze catalogus behandelt een heel ander onderwerp in het leven van Kees Schoonenberg. Zijn passie voor glas. Al meer dan vijftig jaar geleden kocht hij zijn eerste glas bij onze vader, Frides Laméris, toen nog gevestigd in een souterrain aan de Prinsengracht 801. Hij begon met de achttiende-eeuwse Engelse en Nederlandse slinger glazen en later ook de zogenaamde gelegenheidsglazen. Na circa twintig jaar verzamelen, raakt hij meer en meer gefascineerd door een ander type glas; het uit de zestiende en zeventiende eeuw daterende Venetiaanse glas en het glas *à la façon de Venise*. Zijn zoon Bart herinnert zich hoe zij samen regelmatig naar de musea in de Benelux gingen, alwaar hijzelf als kleine jongen vooral oog had voor de stillevens van de Oude Meesters, terwijl zijn vader juist keek naar de objecten afgebeeld op deze schilderijen; en dan vooral de glazen.

Waarom precies iemand zo gefascineerd is door glas, is soms moeilijk te zeggen. Maar dat Schoonenberg goed door het glas gegrepen was en zo niet altijd even makkelijk om zijn eigen passie heen kon, staat zijn oudste zoon Job nog steeds helder voor de geest. Zo had het ouderlijk huis altijd een achterstand in onderhoud. En terwijl de kozijnen schreeuwden om een likje verf, kwam Schoonenberg stralend en trots thuis met weer een mooie nieuwe aanwinst voor zijn verzameling. Verder schreef hij een artikel met zijn visie op "Het blauwe bolletje in Venetiaans glas" (*Vormen uit Vuur* nr 205, 2009/2). En een ander kenmerk van deze ware verzamelaar is dat hij tot het laatste moment van zijn leven is blijven verzamelen. Zo kocht hij, vlak voor zijn dood, nog een glas op onze tentoonstelling over *filigrana* glas (zie cat.no 14, p.38, 39 en Laméris 2012, *A Collection of Filigrana Glass*, p.72, 73). En hoewel hij in zijn laatste jaren het juist heerlijk vond om lang te wikken en te wegen over zijn volgende aankoop, besloot hij over dit glas direct. Het paste ook zo goed bij de twee miniatuur glazen, die al deel uitmaakten van zijn collectie.

Het verheugt ons de Collectie Kees Schoonenberg in deze catalogus te presenteren en wij hopen met deze publicatie erin te slagen, zijn passie voor glas met u te delen.

Anna, Kitty en Willem Laméris

Frides Laméris
Kunst en Antiekhandel VOF
Amsterdam, 2014



GLASSES AND THEIR PORTRAITS: THE GLASSES



- 1| Glass on cobalt blue foot
 Venice or Florence, early sixteenth century
 Almost colourless and blue glass
 Height: 15,5 cm, Ø bowl: 7.8 cm Ø foot: 6.7 cm
 Published in: Baumgartner, 1995, 169, p.28,29
 and 89
 Compare: Ciappi 1995, Tav. XXXIX

Rounded bucket bowl with vertical ribs on the base (*mezza stampaura*) under two horizontal clear glass threads. A hollow ribbed knob of clear glass. Trumpet-shaped ribbed foot with thick clear glass thread to the edge. Foot, knob and base of the bowl are blown into a twenty point dip mould, resulting in each having twenty vertical ribs. Semi-spherical cover with outstanding lip and hollow knob made out of a single bubble. On top of the knob a small solid drop with traces of gold. The cover is mould-blown and has five concentric circles of twelve diamonds. From the inside the inner circle looks like a marguerite. The cover folds over the glass.

Twelve of these glasses have been cited in publications (a group of eleven glasses (Baumgartner 1995, p.89), and one (Ciappi 1995, Tav. XXXIX)) The glass described here belonged to the group described by Baumgartner. The shape of all the glasses and their covers is the same. The bowl and the cover are made of clear glass, but the other parts of the glasses are either made of clear glass or of cobalt blue glass. There are nine varieties: 1. one is made entirely of cristallo, 2. one has a blue thread on the foot, 3. one has a blue thread on the foot and a blue knob, 4. one has a blue thread on the foot and two blue threads around the bowl, 5. one has a blue thread on the foot, a blue knob and one blue thread around the bowl, 6. two glasses have a blue thread on the foot, a blue knob and two blue threads around the bowl, 7. three have a blue foot, 8. one has a blue foot and two blue threads around the bowl and 9, the last one, has a blue knob and two blue threads on the bowl. Groups of sixteenth century glasses of the same shape are extremely rare. Eleven glasses were shown together at an exhibition in the Ariana Museum in Geneva in 1995. In the catalogue Baumgartner (1995, p.89) writes that they were said to have come from monasteries, where they were originally used as reliquaries. They are all covered with a lid, which could indicate that they were indeed used as such.



fig.1) Barthel Beham, Portrait of a referee, dated 1529, Collection Kunst Historisches Museum Vienna.

In several paintings the same type of glass is depicted without a cover and filled with white wine. A beautiful example of a glass with a blue foot and knop, exactly like the one in the Schoonenberg collection, is shown in a painting dated 1529 by Barthel Beham (Nuremberg 1502-1540 Italy), a German artist who lived and worked in Italy. So, like the Krautstrunck, this type of glass seems multifunctional. Sealed Krautstruncks filled with the remains of Saints are testimony to their use as reliquaries (Rademacher 1963, a, b, d, Tafel 43 and p.148), whilst paintings indicate that the same type of glass was used as a wine glass (Rademacher 1963, c, Tafel 27 and p.146, c, Tafel 44 and p.149).

Larger glasses of this type with a bowl on a foot and blue threads around the rim, often with enamelled decoration, are usually attributed to

Venice and dated late fifteenth, early sixteenth century (Baumgartner 1995, p.89). Another place of manufacture could be Tuscany. A decanter and a bowl of clear glass with blue threads are depicted in a painting painted between 1520 and 1530 by Andrea del Sarto. It portrays the glass-blower Domenico di Jacopo Becuccio, who had a glass house in the Tuscan city of Gambassi (Page 2004, p.16), eternalizing him with two of his artefacts. Another reason to believe that this type of glass was also made in Tuscany - or maybe even Florence -, is that several fruit bowls and decanters of this type of glass decorated with blue threads are known to exist, bearing the coat of arms of the popes of the Florentine Medici family: Leo X (pope from 1513 until 1521) or Clemens VIII (pope from 1523 until 1534) (for example a decanter in Laméris 1991, V, p.27).





- 2 | Wine glass of almost colourless glass with a hint of straw colour
Venice
Second half sixteenth, early seventeenth century
Height: 15.3 cm, Ø bowl: 9.6 cm, Ø: 7.6 cm

Wide bell bowl. Bowl and stem are joined by a merese. The stem consists of a solid flat knob above a blown, hollow inverted baluster. Stem and foot are joined by a merese. Flat, slightly conical foot.



- 3| Wine glass of almost colourless glass with a hint of grey
Venice
Second half sixteenth, early seventeenth century
Height: 9.0 cm, Ø bowl: 11.5 cm, Ø foot: 8.2 cm

Shallow bowl. Bowl and stem are joined by a merese. The stem consists of a small solid cylindrical part above a blown inverted baluster: *verre a jambe*. Stem and foot are joined by a merese. Flat foot, slightly conical towards the middle.



- 4| Wine glass of almost colourless glass with a hint of grey
 Venice
 Seventeenth century
 Height: 13.9 cm, Ø bowl: 11.8 cm, Ø foot: 8.3 cm

Shallow bowl with flat base, rounded sides and everted rim. Bowl and stem are joined by a merese. The blown hollow stem with thirteen diagonal ribs consists of a large and a small knob above an inverted baluster. Stem and foot are joined by a merese. Flat foot, slightly conical towards the middle.



fig.1) Diderot et D'Alembert,
l'Encyclopédie, l'art du verre, Parijs



- 5| Wine glass with gadrooning, of almost colourless glass with a hint of grey
 Venice or *à la façon de Venise*
 Late sixteenth century
 Height: 13.4 cm, Ø bowl: 8.0 cm, Ø foot: 7.3 cm
 Published in: Laméris 1991, 82, p.99
 A glass with a comparable bowl is shown in a painting by Alessandro Allori in the Kunsthistorisches Museum in Vienna.

Bell bowl with thick gadrooning on the base of fifteen ribs. Around half a centimetre above the ribs, a horizontal glass thread. Blown hollow stem with a little knop above an inverted baluster. Stem and foot are joined by a merese. Flat foot, slightly conical towards the middle.

Except for one horizontal glass thread, this glass is identical to the glass on etching number 12 by the monogrammist CAP. It is one of a series of eighty etchings of drinking vessels, made in Italy in the late sixteenth century. (Heikamp 1986, 3, p.16 and 312)



fig.1) Etching by 'CAP', Collection Museum für Kunst und Gewerbe Hamburg



- 6| Wine glass of almost colourless glass with a hint of grey
Venice or *à la façon de Venise*
Seventeenth century
Height: 17.2 cm, Ø bowl: 8.5 cm, Ø foot: 8.0 cm
Condition: Remnants of chalk in the bowl

Elongated funnel bowl. Conical blown hollow stem, *verre à tige*. Stem and foot are joined by a merese. Flat foot, slightly conical towards the middle, with downward fold.



- 7| Wine glass of almost colourless glass with a hint of grey
 Venice or *à la façon de Venise*
 Seventeenth century
 Height: 17.9 cm, Ø bowl: 11.1 cm, Ø foot: 9.4 cm
 The bowl of the glass is crizzled. The foot has a small chip.
 Compare: Hetteš 1960, p.15, Ritsema van Eck 1993, 14, p.26

Wide conical bowl. Blown hollow conical stem, *verre à tige*. Large, slightly conical foot.





- 8| Wine glass of almost colourless glass with a hint of grey
Venice or *à la façon de Venise*
Seventeenth century
Height: 18.2 cm, Ø bowl: 8.9 cm, Ø foot: 8.3 cm
Condition: The bowl is crizzled.
Published in: Laméris 1991, 20, p.58 and p 59

Funnel-shaped bowl with little solid bubble in the base. The bowl is joined to the stem by a merese. Blown hollow stem consisting of six knops, decorated with twelve diagonal ribs. Flat foot, slightly conical towards the middle, with downwardly folded rim.

Ribbed stems with six knops are rare. A glass with a comparable stem is in the Museo Galileo in Florence (Ciappi 1995, 100, p.77).



9| Window glass of the Saint Mark's Basilica
in Venice
Cristallo or vitrum blanchum with many bubbles
Venice
Sixteenth century
Ø: 12,8 cm
Compare: Bova 2010, 4, 5, p.107, la.72, p.302

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 1970's, this little window glass was acquired by the late Paolo Zancopè, 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 three of the panes to our father, Frides Laméris. This is one of them. 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. Windows can be made in several ways. These rondels are made by blowing a little bubble of glass on a blowpipe. This bubble is transferred onto a punty rod and knocked off the blowpipe. After reheating, a rim is folded around the edges of the glass. Now the master heats the glass. With increasing speed he rotates the punty with the glass on the end, and the flat rondel 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 *ruì da finestra*.

Comparable window panes 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 (like our window), 16.8 and 21.0 cm.



10| Wine glass with blue wings
 Venice
 Seventeenth century
 Height: 13.4 cm, Ø bowl: 10.0 cm, Ø foot: 8.3 cm
 Published in: Laméris 1991, 37, p.68 and p 69

Wine glass with hemispherical bowl. Bowl and stem are joined by a merese. The blown hollow stem consists of a flattened knob on an inverted baluster. On both sides, wings made with a turquoise curl and colourless pincer ornaments of seven parts with a waffle pattern. Stem and foot are joined by a merese. Conical, downwardly folded foot.

In the seventeenth and early eighteenth century, the variety in glass shapes reduces radically. In the sixteenth and early seventeenth century there is a great diversity of shapes. The new *cristallo* inspires the glassblowers to make countless shapes, from the simplest to the most ingeniously elegant. This changes during the seventeenth century. In this century there is a limited number of shapes, but they are repeated in many variations. The basic shape remains the same, whilst details and techniques differ from one another (Liefkes 2012).

Here that is also the case: the winged wine glass in the Kees Schoonenberg collection has many counterparts in other collections, made in various ways. The basic shape of the glass is the hemispherical bowl, the hollow blown stem with a flattened knob above an inverted baluster. The large, slightly conical foot. And the beautiful mereses joining the bowl and the foot with the stem. The variations can be very small; for example the stem can be ribbed such as the one in fig.1. The wings may also be different: whilst the glass from the Schoonenberg collection is turquoise, the ones in fig.1 are dark blue. They have seven pincer parts with a waffle pattern like the glass described here, or six, like the one in fig.1.

The bowl can be decorated in different ways such as with *filigrana a fili* (fig.1) or a diamond point engraving (fig.2 and Dreier 1989, 112, p.111, Mariacher 1963, above left p.89, Theuerkauff-Liederwald, 298, p.310, 311)

The bowl can also be executed entirely of purple glass (Tait 1982, 189, p.235). Another glass, held in the British Museum, looks completely different. However, it has exactly the same shape, but is entirely made of *filigrana a retortoli* (fig.3).



fig.1) Private collection



fig.2) Private collection

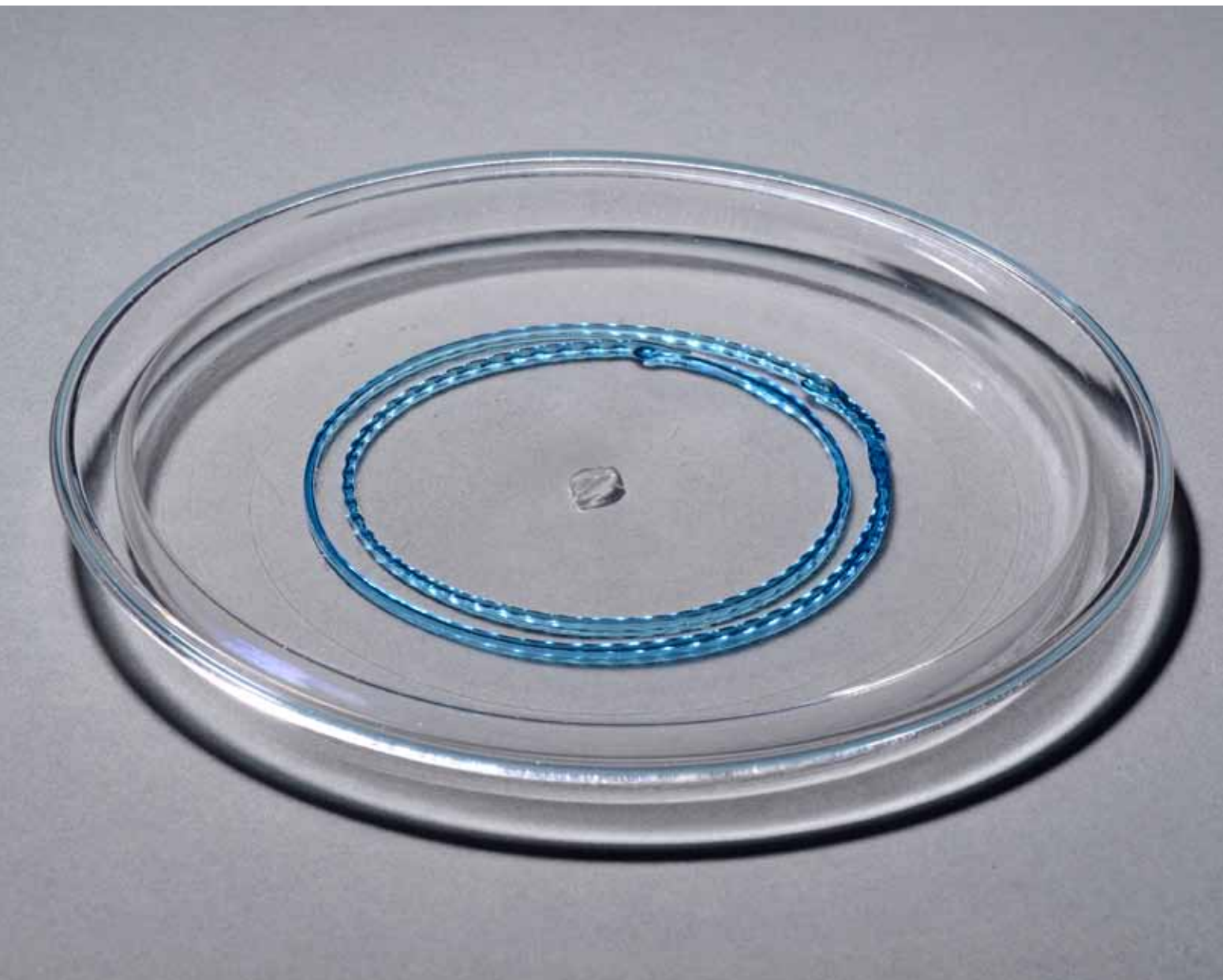


fig.3) Collection The British Museum



11 | Little plate with ribs and honey-coloured trails
Venice
Sixteenth, seventeenth century
Height: 3.8 cm, Ø: 16.1 cm, Ø base: circa 13.5 cm

Flat plate with low cylindrical sides and outward rim, folded downwards.
On the reverse side of the plate twelve ribs in the centre and two concentric milled glass threads.
Around the sides and the rim a honey-coloured spiralled glass thread.



12 | Little plate with blue glass trails
Venice
Seventeenth, early eighteenth century
Height: 1.3 cm, \varnothing : 18.6 cm, \varnothing base: circa 16 cm
Compare: Theuerkauff-Liederwald 1994, 114, 116, p.147

Flat plate with low cylindrical sides and outward rim, folded downward. On the reverse of the plate two concentric turquoise milled glass threads.



- 13| Saint Nicholas flask
 Venice
 Seventeenth century
 Height: 15.2 cm, Ø opening: 3.1 cm, Ø feet: 6.2 cm
 Compare: Dreier 1989, 123-126, p.119-121 and
 Theuerkauff-Liederwald 1994, 566-576, p.473-477

Hexagonal body of cristallo with slightly conical kick in base and funnel-shaped opening. Alternating turquoise and cristallo glass threads are applied on the six corners of the body. The threads are pincered in five small horizontal and six vertical parts with a waffle pattern, except for one turquoise thread that only has four horizontal and five vertical sections. At the beginning and the end of the trails are cristallo raspberry prunts. The flask stands on the base prunts. A wavy glass thread around the narrowmost 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, in the Kunstgewerbemuseum in Berlin (Dreier 1989, 123-126, p.119-121, and in Veste Coburg (Theuerkauff-Liederwald 1994, 566-576, p.473-477). Some of them bear a coldpainted portrait of Saint Nicholas (Baumgartner 1995, 42, p.51, 52, Bova 2010, VI.2.9, VI.2.9a, p.429). This Saint 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 now, 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. Usually the type of bottle depicted here is considered to be one of these. However, in the Museum of the Basilica di San Nicola in Bari, where many cold painted flasks are held, not one is the same as this

one. (Remarked on by artist Hans van de Weijden, and supported by photographs, and Conti 2011). Some of them are hexagonal, but without the typical turquoise and clear vertical glass threads. They are cold-painted with depictions of the life of the Saint, but mostly don't feature the typical, stylized portrait which is found on our type of bottle.

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 the sailors and the glassblowers, whose patron Saint Nicholas was. (Apparently the dispute has recently been resolved following a study of the bones in Bari and in Venice by Luigi Martino, anatomy professor at the University of Bari. According to him the bones appear to be the remains of the same man. (Anonymous, Black)

Theuerkauff-Liederwald (1994, p.573) suggests that the flasks could be souvenirs bought and made in Venice. The Corning Museum of glass holds a Venetian cold-worked seventeenth century shrine, which has several cold-painted saints that look exactly like the ones painted on the bottles. (Corning Museum of Glass, inv. Nr. 69.3.38) This underlines the hypothesis that these Saint Nicholas flasks were made in Murano (Venice).



- 14 | Wine glass made of *filigrana a retortoli*
 Venice, around 1700
 Purply *cristallo* with opaque white *lattimo* glass
 Height: 17,0 cm, Ø bowl: 9,1 cm, Ø foot: 8,8 cm
 Published in: Laméris 2012, p.72 and 73
 Compare: Baumgartner 2003, 50, p.108, Baumgartner 1995, p.12, 13 and 40, p.50, Klesse 1973, 507, p.127

Funnel bowl. Blown hollow stem with a small conical piece, a hollow knop and an inverted baluster or *verre a jambe*. Wide, flat conical foot. The stem is joined both to the bowl and the foot by large mereses of colourless glass. Small pontil mark.

This glass is of the same type as the glasses in Rosenborg Castle that were given by the Signoria in Venice to the Danish King Frederik IV in 1709. These glasses are easy to recognize just by looking at them. A closer look reveals why they are so typical. From a technical point of view they differ from the earlier glasses in several ways. The earlier *filigrana* pieces consist of two layers; a layer of canes on an inner layer of *cristallo*, whilst the Rosenborg Castle-type glasses - excepting very large examples - are made of a single layer of glass consisting solely of canes. This results from how they were made: with a so-called cane pick-up on a collar (Laméris 2012, p.34, 35). Besides that they have different types of canes. In addition to canes with external decorations - in this case a *canna a rete* (fig.1A, a cane with ten white threads around a clear core - they have canes with internal decorations, called *ballotini* (fig.1B, in this case a mixed cane with *ballotini* with seven threads and an external decoration of two groups of four threads around them. (*canne miste C*, Laméris 2012, p.22, 23). Like most of these glasses the canes are wider and have more and thinner white threads (Laméris 2012, p.39).

Foot and bowl are not made with the same bubble. The bowl is made of 26 canes, while the foot consists of 30 canes. This is another characteristic of these later pieces. The earlier ones are generally made from one bubble, the Rosenborg Castle type very often not.

This glass has all these characteristics and can

therefore be attributed to Venice and dated around 1700. However, in other aspects it differs from the glasses held in Rosenborg Castle. The metal of the glass is of a purply colour, and in contrast to the Rosenborg glasses, has only two types of canes instead of three. Baumgartner (2003, 50, p.108) describes one of the same group in his publication of the Musée des arts décoratifs in Paris, and mentions one of the former Labarte Collection, two others in the Musée Ariana in Geneva (Baumgartner 1995, p.12, 13 and 40, p.50) and the Collection Krug (Klesse 1973, 507, p.127). They all have exactly the same two types of canes. Supposedly they were made in Venice by a different glasshouse than the one that furnished the glasses to the Signoria for Frederick IV of Denmark.

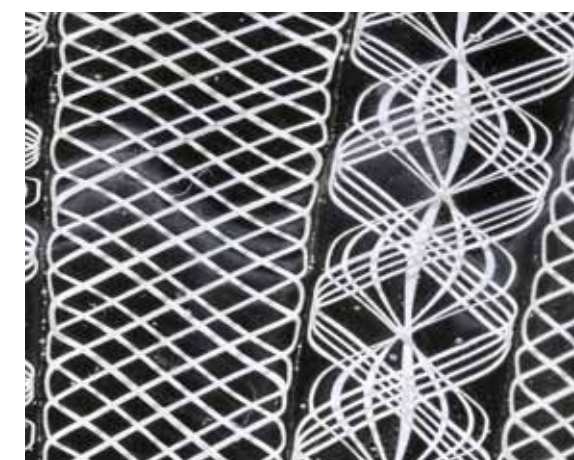


fig. 1
 A) *Canna a rete*
 B) *Canna mista*



A B A C A D A

- 15| Miniature wine glass made of four types
 16| of *filigrana a retortoli*
 Grey *cristallo* with opaque white *lattimo* glass
 Venice
 Circa 1700
 15. Height: 8.0 cm, Ø bowl: 4,1 cm, Ø foot: 5,3 cm
 16. Height: 8.4 cm, Ø bowl: 4.4 cm, Ø foot: 5.5 cm

Funnel-shaped bowl. The stem consists of a small conical piece above an inverted baluster. The stem is joined to both the bowl and the foot by a merese of clear glass. Conical foot. Small, flat but sharp pontil mark.

Like the previous glass, these two glasses are of the Rosenborg Castle type. They both consist of 30 canes of four different types of *filigrana a retortoli*. Foot and bowl are made of the same bubble. The canes have been arranged in an ingenious pattern of fifteen *a fili* canes alternating with the other three, which themselves alternate in turn. This results in an *a fili* cane (fig.1A), an *a rete* cane (fig.1B), an *a fili* cane (fig.1A), a cane with external decoration (fig.1C), *a fili* cane (fig.1A) and a *a ballotini* cane (fig.1D) and then the pattern is repeated. Only the bowl of number 16 is put the other way around: *a fili* (fig.1A), *a rete* (fig.1B), *a fili* (fig.1A) a mixed cane (fig.1C), *a fili* (fig.1A) and a *ballotini* cane (fig.1D). The *a rete* cane consists of

ten threads, the other cane with external decoration consists of a wavering thread in the middle and a band of six threads around (Lam  ris 2012, *canne miste* D, p.22) and the last cane is a *ballotini* cane with seven threads. The stem is probably made from glass left over on the end of the blowpipe, or cut off from the bowl, because it is a mishmash of pieces of canes.

The pattern of the canes is exactly like the pattern of the miniature glass in the Germs Collection (fig.1, Lam  ris 2012, 17, p.74, 75), but is put the other way around like the bowl of glass 16. A fourth miniature like this is in a Dutch private collection. It could very well be that they were all made from the same bubble.

Most often the glasses that are similar to the Rosenborg Castle group have no *a fili* canes. This one does. It's striking that even though these are very small glasses, they comprise more types of canes than the usual three or two. Because of the *a fili* canes inbetween, the effect is very jaunty.

fig.1) Former collection Henk Germs
 A) Canna a fili
 B) Canna a rete
 C) Canna mista
 D) Canna a ballotini



- 17| Beaker made of vetro *a reticello*.
Almost colourless glass with a greyish tint
and *lattimo* glass
Venice
Circa 1700
Height: 10.4 cm, Ø bowl: 9.0 cm, Ø foot: 7.2 cm
Compare: Theuerkauff-Liederwald 1994, 157, p.170

Cylindrical beaker with rounded base made of vetro *a reticello*. The beaker consists of three layers. The outer cup with 72 *a fili* canes, the inner cup with 72 *a fili* canes and a liner of *cristallo* inside. It has a beautiful regular pattern of diamonds, with a cushion-shaped air bubble inside each one (fig.1).

The glass is made by first producing the outer cup, with *a fili* canes twisted from left to right, using a cane pick up on a collar (Laméris 2012, p.34, 35). This cup is placed in a garage (a small oven to 'park' pieces for later use) to keep it hot. Now the inner cup is made. *A fili* canes are picked up on a second collar, making an open-ended cylinder. A bubble of colourless glass is blown into this cylinder, before it is closed and twisted in the opposite direction to the canes of the first cup. This second cup is then heated and blown inside the first cup, effectively layering the two twisted patterns to create the final diamond pattern. From this point it can be handled like any other bubble to make a glass such as the beaker shown here.

Beakers of *reticello* were already made in the sixteenth century. At the Vreedenburg Castle archaeological site in Utrecht, shards were found of a cylindrical beaker with an everted rim and an almost colourless glass thread around the base. Originally it had been approximately 20 cm in height (Henkes 1994, 41.14, p.177). The castle existed only for a short period, from 1529 until 1577, so the beaker must have been made before that. Other early beakers are smaller and often have three little feet of almost colourless glass. (Ritsema van Eck 1994, 85, p.67)

The beaker shown here has a slightly different shape, as it is purely cylindrical. A similarly shaped beaker is in Veste Coburg, Germany (Theuerkauff-Liederwald 1994, 157, p.170). Although no beaker of the same shape is held at Rosenborg Castle, the collection does contain wine glasses that have bowls of the same cylindrical shape with the rounded base. (Boesen, fig.45)

One of the characteristics of the *reticello* glass in Rosenborg Castle in Copenhagen is that the large plates consist of three layers, while the smaller ones consist of just two. This has to do with the manufacturing process. According to Bill Gudenrath from the Corning Museum of Glass, with whom I studied these glasses on site at Rosenborg Castle, the third layer is used to give strength to the large pieces. It's remarkable that this beaker, which isn't such a large piece, is also made with three layers (fig.2).



fig.1



fig.2



- 18| Apothecary glass of *cristallo* with many bubbles of a greenish tint
 Venice or Tuscany
 Seventeenth century
 Height with cover: 19.6 cm, without cover: 13.8 cm, Ø opening jar: 5.9 cm, Ø foot jar: 7.4 cm
 Height cover: 7.1 cm, Ø opening cover: 6.5 cm, Ø foot: 5.9 cm
 Compare: Laghi 1994, 119, p.120, Theuerkauff-Liederwald 1994, 634, p.504. Ten examples from the collection of the Museo del Vetro (Murano) are on show in Palazzo Mocenigo, Venezia (Classe VI Correr "Vetri e smalti" n.610).

Acorn-shaped body with a cylindrical opening. Domed foot with folded rim. The terraced shaped cover with solid knob is made out of a single piece of glass. It closes the jar on the inside, with a cylindrical part under an outwardly folded rim that rests on the jar.

- 19| Apothecary jar of *cristallo* with many bubbles of a yellowish tint
 Venice or Tuscany
 Seventeenth century
 Height with cover: 12.2 cm, without cover: 9.6 cm, Ø opening jar: 3.5 cm, Ø foot jar: 5.9 cm
 Height cover: 3.4 cm, Ø cover: 4.0 cm
 Compare: Laghi 1994, 119, p.120, Theuerkauff-Liederwald 1994, 634, p.504

Acorn-shaped body with a cylindrical opening. A hollow knob between body and foot. Trumpet-shaped foot with folded rim. The domed cover with solid knob is made out of a single piece of glass. It closes the jar on the inside, with a conical part under an outwardly folded rim that rests on the jar.

Two of these apothecary jars are in the Pharmacy of the Serristori Hospital in Figline Valdarno in Tuscany. This hospital, founded in 1399 as a lodgings for pilgrims, was gradually transformed into a real hospital. In the early sixteenth century it opened its own pharmacy that only closed in 1856. It's now a museum with a beautiful collection of ceramic and glass apothecary utensils, that represent one of the finest examples of Tuscan ceramics and glassware craftsmanship from the late sixteenth to the nineteenth century. (Laghi 1994, 119, p.120).

Typical of the Florentine glasshouses is the strong colour of the glass and the many, relatively large bubbles. Laghi (1994) dates the jars as late seventeenth century. The design of vase with a comparable form, without a cover, in the *Bichierografia* of 1604 suggests that these glasses may have been made earlier (fig. 20a) (Theuerkauff-Liederwald 1994, 634, p.504, Maggi 1604, Book I, p.292). A group of the same type of glasses is currently on show at the Palazzo Mocenigo in Venice, that has recently reopened its doors to the public, on loan from the Museo del Vetro, Murano.



fig.1) Giovanni Maggi, *Bichierografia*, 1604



20 | Table fountain

Antwerp

Late sixteenth, early seventeenth century

Height: 17.4 cm, Ø bowl: 9.0 cm, Ø foot: 8.5 cm

Condition: small, probably turquoise, beads missing on top of six prunts

Published in Laméris 1991, 112, p.116 and 117

Compare: Theuerkauff-Liederwald, 1994, 268,

fig.58, fig.59, p.284-286, 269, p.286, 287,

Zecchin 1990, p.281, Klesse 1973, p.90, 91,

Baumgartner 2003, p.19, second shelf to the right

Table fountain of *cristallo* or *vitrum blanchum* of greyish colour with many air bubbles. Rounded funnel bowl with two horizontal glass threads that divide the bowl into three equal parts. Inbetween the threads three prunts. The original 'beads' are missing. In the bowl a hollow curved tube, a siphon, that curves halfway the highest glass thread and the rim of the bowl. It is joined to the bowl in the centre of the base by means of a thick glass thread around the beginning of the tube. The other end of the tube is not attached to the bowl and is open. On top of the curve, a small flattened glass knop.

The stem is joined to the bowl with a large flat merese-like shape, which continues into a hollow, cylindrical part above an inverted baluster with three spouts. A wavering glass thread around the cylindrical hollow part. Three curled segments consisting of thick glass threads curl from the edge of the flat piece around the base of the bowl to the stem, inbetween the spouts. Three prunts decorate the underside of the curls. An *avolio* joins the stem to the foot. Conical foot with downwards folded rim.



fig.1) Adriaen van Utrecht, Still life with parrot, dated 1636
© Koninklijke Musea voor Schone Kunsten van België, Brussels



fig.2) Giuseppe Recco, Still life with vessels,
Collection National Museum Warsaw.

In various paintings this type of glass is displayed on tables full of the most extravagant glasses. In a painting by Adriaen van Utrecht (1599-1652) (fig.1, left on the table in the back), dated 1636, the table fountain occupies a prominent place between many different kinds of glasses, either Venetian or made *à la façon de Venise*.

We see a mounted jug made of iceglass, a glass with a serpent stem and an octagonal bowl, a flute and a jug with *filigrana* decoration, but also a Waldglas Berkemeyer. Adriaen van Utrecht was born in Antwerp, where he worked as a painter. He travelled Europe, visiting Italy before returning to Antwerp. He painted the same fountain at least one more time, this time placing it to the rear of a banquet still life, dated 1644 (Rijksmuseum, Amsterdam, SK-C-301).



In the seventeenth century painting of Giuseppe Recco (Naples 1634-1695 Alicante) there are even two table fountains for our delight (fig.2). One has three tiers: a glass with spouts in the base of the bowl above a tazza, above a large bowl. When the wine glass is filled, the tazza beneath overflows like a real fountain into the basin. The other fountain has a siphon, like the Schoonenberg glass. Next to these two glasses we can see several elaborate glasses with flowers added to the stem and a trick glass made of a row of concatenated bubbles. The paintings show the glasses on the table waiting to be admired and maybe used later on. An earlier drawing by Giovanni Maggi (1604, Book 2, p.287), shows how the table fountain functions, probably red wine spraying from the three spouts (fig.3). Two other drawings with designs for the glass huts of the Medici, are even more specific (Heikamp 1986, 74, 75, 318, p.90). In the first we see how a fountain emits wine into two glasses while the other drawing shows a more complicated, but very elegant structure of a small fountain pouring the wine into a larger one, that spouts it into two waiting shells.

When wine is poured into the bowl of the fountain, it also fills the siphon at the open end. When the liquid in the bowl rises above the siphon's highest point, it is forced over the curve in the U-shaped tube and flows down, due to gravity. The other end of the siphon is connected to the hollow stem with the three spouts. The wine fills the knop and gushes through the spouts. Once the wine starts streaming it won't stop until the glass is empty. We tried it with a glass made by Marc Barreda (p.52) and the effect is magical.

The few examples of table fountains in the form of a glass to be found in the consulted literature can be divided into two groups of different models. The first group of glasses has a stem consisting of two parts, a long, usually moulded part under a hollow knop with three parts. An elegant example is the one depicted in the painting of Adriaen van Utrecht (fig. 1, left on the table at the back). With this typical moulded stem, this looks like an example made à la façon de Venise, like the glass held in the Musée du Louvre in Paris (Theuerkauff-Liederwald, 1994, fig. 58, p.285).

Others of this first group are probably Venetian, with mould-blown stems with diagonal ribs under the part with the spouts, such as the one in the Recco painting (Theuerkauff-Liederwald, 1994, 268, and 269, p.284-286, Zecchin, 1990, p.281). They also occur with a plain, unmoulded additional part in the stem, like the one in the former Livon-Daime collection. (Baumgartner 2003, p.19, second shelf to the right).

The stem of the second group consists solely of the knop with the spouts. (Theuerkauff-Liederwald, 1994, fig. 59, p.285). The Schoonenberg glass belongs to this group. Usually this model is made in a relatively clumsy way. Theuerkauff-Liederwald (1994, p.285) suggests that these are made in 'einfache Hütten', simple glass houses (for example Klesse 1973, p.90, 91).

Although the Schoonenberg fountain has the same basic shape, the glass is clearly made in a different glasshouse. It is beautifully made. Of all the fountains found in the consulted literature, the Schoonenberg fountain is the closest example to the one in the *Bichierografia*, the catalogue that Giovanni Maggi drew up in 1604 of the collection of the famous Florentine collector Cardinal Del Monte.

Our glass was most probably not made in Venice or Tuscany, but in Antwerp. It is reminiscent of glasses made there. Behind the fountain in Adriaen van Utrecht's painting is another interesting glass: a glass table bell or drinkuyt, usually referred to as Ducdalf (Alkemade, 1732-1735, part 3, illustration next to p.520). Even though it's only partly visible, it is clearly recognisable as a well-known type of glass made in Antwerp. Usually these bells have little appliques with a pressed face in them. It's usually - indeed probably almost always - possible to attribute the masks found on this type of glass to Antwerp (for example Lefrancq 2008, fig.5, p.387, 389). They often have prunts with glass 'pearls' or remains of glass 'pearls'. And they are ornamented with broad flat horizontal glass threads like the bowl of the fountain.

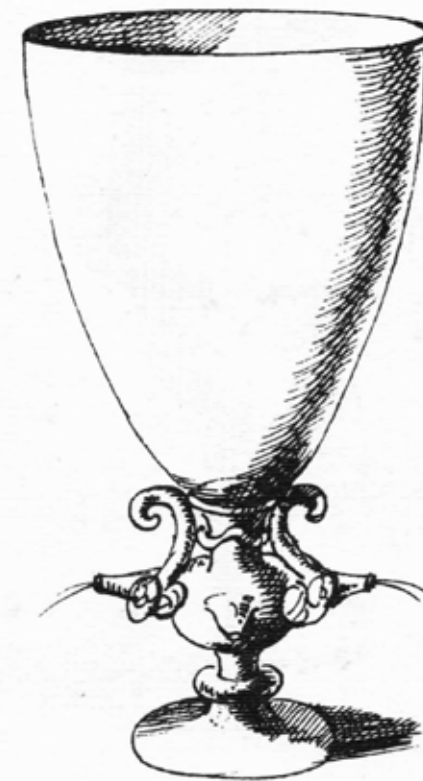


fig.3) Giovanni Maggi, Bichierografia, 1604

A table fountain made by Marc Barreda and two assistants (Emil Kovac and Patrick Hamilton)



The glassblower blows a bubble to make the bowl of the glass. An assistant brings a gather of glass on the end of a steel rod called an "iron" or "gathering iron". The master covers the base of the glass with it.



The assistant blows into the blowpipe, forcing air through the base of the bowl into the hot bit of glass, forming a second bubble.



While the assistant blows, the master shapes this bubble into the stem of the glass.



A foot is added to the glass.



The glass is transferred to the punty.



A thread is added to the bowl and then the mouth of the bowl is opened.



In order to make a spout on the stem, the assistant brings a gather of glass that is added to the side of the hollow stem.



The master pushes a thin steel rod into and through the hot glass on the stem. He now pulls the rod out.



The hot glass is stuck to the rod and pulled with it, shaping the first spout. These steps are repeated twice, to make two other spouts.



To make the siphon, the glassblower blows a thin, long bubble. He bends it into the shape of the siphon.



The assistant brings a punty with a small gather of glass and sticks it onto the siphon. The master cuts it loose.



The master adds a glass thread around the end of the siphon that will be fused around the hole in the base of the bowl.



The siphon is put in the bowl. The table fountain is ready to be put in the annealing oven.



21| Wine glass with stem with blue prunts
The Netherlands
Second half seventeenth century
Height: 16.1 cm, ø bowl: 9.5 cm, ø foot: 8.1 cm
Compare: an example in green: Tait 1979, 185,
p.112

Funnel-shaped bowl. Bowl and stem are joined by an *avolio*. The stem consists of a thick thread of colourless glass, that is folded and rotated. This is shaped in the form of a lyre with an eight in the centre. Two dark blue raspberry prunts on either side. Stem and foot are joined by a solid cylindrical segment on a merese. Flat foot with slightly conical part in the middle.

This and the following glass look very different from one another. Surprisingly, the only real difference is that instead of the prunts this glass has, the stem of the other glass is ornamented with tooled crests.



22 | Wine glass with turquoise wings
The Netherlands
Second half seventeenth century
Height: 19.3 cm, ø bowl: 7.8 cm, ø foot: 8.6 cm

Rounded funnel bowl. Bowl and stem are joined by an *avolio*. The stem consists of a thick glass thread with a red and white glass thread inside that is folded and rotated. This is shaped in a form with loops. On both sides three flat vertical crests alternating with two small horizontal turquoise ones with a tooled pattern. Stem and foot are joined by a solid cylindrical segment on a merese. Flat foot with slightly conical part in the middle.



- 23| Decanter of sea-green glass with mount
The Netherlands
Second half seventeenth century
Height: 19.9 cm, Ø opening: 3.7 cm,
Ø body: 43.5 cm, Ø base: circa 8.5 cm
Compare: Theuerkauff-Liederwald, 1994, ill.544,
p.462

Melon-shaped body with sixteen ribs and long tapering neck with slightly conical opening. At the point where the neck evases, a horizontal glass thread. Under the thread a collar with a small chain, connected to a cover.
The body is made according to the mezza stampatura technique. It has two layers, that were put in a dip mould, to create the vertical ribs.

This type of decanter takes various forms. The body is either smooth, ribbed or with nipped diamond waies (see under). Sometimes they have a handle (Ritsema van Eck 1995, 302, p.190, Pijzel 2009, 143, p.95, Bossche 2001, 67, p.116, Henkes 1994, 56.1, p.272). The Gemeentemuseum Den Haag collection contains a rare one that has both a handle and a spout (Pijzel, 2009, 144, p.95).
The sizes of the decanters vary, from the tallest of 25.5 cm (Klesse 1965, 56, p.112,3) to the smallest found in the consulted literature of circa 13 cm (Klesse 1965, 59, p.112,3).
Furthermore they are made in many different colours: colourless (for example Pijzel 2009, 145, p.95, Klesse 1965, 62, p.114, 115), dark blue (Ritsema van Eck 1993, 299, p.188, 189), turquoise (McConnel 2004, 75.4, p.58), purple (Ritsema van Eck 1995, 302, p.190) and green (Theuerkauff-Liederwald 1994, 544, p.462).
The sea-blue colour of our decanter is different from all the others.

Decanters with ribs: anonymous 1963, 269, p.127, Klesse 1965, 56, 58, p.112, 113, Dixel 1962, 651, p.314, Sammlung Uwe Friedleben, 1990, Cover and 637, p.133, Ritsema van Eck 1995, 302, p.190, Theuerkauff-Liederwald 1994, 544, p.462.
Decanters with nipped diamond waies: Pijzel 2009, 145, p.95, Klesse 1965, 62, p.114, 115

- 24| Miniature decanter of *cristallijn*.
The Netherlands
Seventeenth century
Height: 4.1 cm, ø opening: 1.5 cm
Condition: a chip to the rim

Melon-shaped body with eighteen ribs and tapering neck with conical opening.



Bart Schoonenberg, decanter, 34 x 29 cm.



- 25 Wine glass with bucket bowl of *cristallijn*
The Northern Netherlands
Second half seventeenth century
Height: 14.9 cm, ø bowl: 8.6 cm, ø foot: 9.7 cm
Published in Laméris 1991, 79b, p.96 and 97
Compare: Ritsema van Eck 1993, 32, p.36,
Ritsema van Eck 1995, 31-32, p.60-63, 48, p.76,
54, p.79, 185, p.179, Vreeken 1998, 166, p.181,
Pijzel-Dommisse 2009, 264-265, p.158-160, 282,
p.174, 294, p.186

Wine glass with cylindrical bowl on a stem that consists of an *avolio* on each side of an inverted baluster. Wide foot with downwardly folded rim.

These kinds of glasses were popular in the Northern Netherlands. They are nearly always engraved. It seems as though such glasses with their cylindrical bowl, so suitable for engraving, may have even been especially made for this purpose. At least 17 glasses of the type, with diamond-line engraving, are known to exist (Smit 1994, 147.1-17). In the last quarter of the seventeenth century these goblets also occur with a wheel engraving.



26 | Flute glass

The Netherlands

Seventeenth century

Height: 36.1 cm, ø bowl: 6.2 cm, ø foot: 10.3 cm

Compare: Ritsema van Eck 1993, 43-45 47-49, p.42-45, Henkes 1993 Ritsema van Eck 1995, 22-23, p.48-49, 26, p.54-55, 38, p.71, 56-57, p.80-81, 59, p.83, Vreeken 1998, 102-102, p.135, Duysters 2002, 27-28, p.61-62, Pijzel-Dommisse 2009, 120-123, p.119-120, 260, p.260, 270, p.269

Wine glass with a very tall and slender funnel-shaped bowl. The stem consists of an *avolio* on each side of an inverted blown baluster. Light conical foot with downwardly folded rim.

The flute is a typically Dutch type of glass. They were made in the Northern Netherlands and also engraved here. (Liederwald 1964 p.117) They are regularly depicted in Dutch paintings and the Rijksmuseum's collection even features a portrait of a glasshouse owner with two flutes (collection Rijksmuseum inv. no RP-P-1918-1753).

Flutes of a slightly different type occurred in the Netherlands as early as the sixteenth century (see for example an engraving by Hendrick Goltzius, *The young Bacchus*, dated 1596 and mentioned in Henkes 1993, p.213 and plate 101, p.378. An engraved flute, dated 1593 is held in the Rijksmuseum (Ritsema van Eck 1995, 4, p.22-23). According to Henkes (1994, 47.9, p.216) flutes like the one here, with an inverted baluster between two *avolios*, were found during excavations in Delft, and were found to date from the first half of the seventeenth century.

Smit mentions no fewer than 67 examples that are diamond-engraved (Smit 1994, 135.1-135.67, p.49-53). Twelve of these are dated between 1654 and 1695. Theuerkauff-Liederwald (Liederwald 1964, p.117) points out that the flute with inverted baluster stem occurs regularly in still life paintings in Holland after 1650.

It is said that the flute was designed to allow one to drink in an elegant manner while wearing a ruff. When ruffs declined in popularity during the course of the seventeenth century, the flute glass remained a favourite. After all, its size and elegant lines meant it was an eminently suitable glass with which to propose a ceremonial toast.

FRANS SMIT

After his retirement, biologist Frans Smit dedicated his life to diamond line- and stipple-engraved glass, compiling a number of important reference works for glass researchers. For example, he collected all the data concerning diamond-engraved glasses and published a summary. Smit worked with the utmost precision and accuracy. *Line-engraved Glass* (1994) is of especial interest when looking at the Schoonenberg Collection. Because Smit was so precise, we have taken the liberty of using this work inter alia for dating the glasses here.



- 27| Ceremonial goblet with diamond line engraving for a welcome greeting in the manner of Willem Mooleyser
Cristallijn
 Northern Netherlands, engraving Rotterdam, 1675-1700
 Height: 14.8 cm, Ø bowl: 8.8 cm, Ø foot: 8.6 cm
 Published in: Smit 1994, nr. 149.22, p.61.
 Welling 1988, left figure p.24.
 Provenance: Collection Henk van Vliet, antique dealer Amsterdam
 Compare: Ritsema van Eck 1995, 41, p.73

Wine glass with funnel bowl and thickened base. The stem consists of an *avolio* on each side of a quatre-foil knop. Light conical foot with downward folded rim. Thinly blown glass. Around the bowl the inscription 'De Wellekomst van de Vriende', 'the welcome of the friends'. Between the beginning and the end of the text an engraving of a man making a toast with a glass. He is lifting his hat with his left hand. He has long curly hair and wears a coat with knotted scarf.

This model of glass was quite popular in the Northern Netherlands in the last quarter of the seventeenth century. (See for example Ritsema van Eck 1995, 65-67, p.65-67 and 186, p.180. Smit (1994) mentions 29 diamond-point engraved glasses of the same type.) The glass is engraved in the manner of Willem Mooleyser. The calligraphy is clearly written in the same hand as the text engraved on a glass signed by Mooleyser in the Rijksmuseum's collection (Ritsema van Eck 1995, 36, p.68) (fig.1) and a signed glass in the Victoria and Albert Museum (nr. C.297-1936). Other features of Mooleyser are the hair drawn in loose curly lines and the densely hatched figure. Only the eye and some small details are left open. In the glass shown here the eye is left open as are the pocket of the man's coat and the inside of his hat. The same sketchily rendered wine glass in the figure's hand occurs on another signed glass in the Rijksmuseum (Ritsema van Eck 1995, 35, p.66-67).



Willem Mooleyser was a diamond line engraver, living in Rotterdam. His dates of birth and death are not known. Nine signed or monogrammed glasses by Mooleysers hand are known to be extant. The glasses date from 1685-1697 (A tenth glass is signed 'Molenyser, 1663', and is held in the collection of the Rijksmuseum. It's not certain whether this glass was engraved by Willem Mooleyser (Ritsema van Eck, 1995, 34. p.65). Smit mentions one glass signed by Mooleyser twice (143.65 = 150.1). Once Mooleyser gives his first name, Willem. Three times he gives the city 'Rotterdam' alongside his signature and twice only the letter R (Smit 1994, p.93).



fig.1) Glass with diamond-line-engraving by Willem Mooleyser with monogram 'WM 1697-9-23'. Collection Rijksmuseum Amsterdam.



28 | Wine glass with wheel engraving of vines
Cristallijn
Northern Netherlands, 1675 - 1700
Engraving circa 1700
Height: 17.8 cm, Ø bowl: 10.2 cm, Ø foot: 10.4 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 inverted baluster knop. Light conical foot with downward folded rim. Thinly blown glass. Around the bowl a simple wheel engraving between two lines of a meandering twig with alternating leaves, bunches of grapes and tendrils on both sides.

Like the previous glass (27), this type - the only difference is the plain knop rather than the quatre foil knop - was also popular in the Netherlands. This type of glass without engraving occurs regularly in the work of the Dutch Old Masters, for example in the paintings of Jan Steen. At least seven glasses of this type decorated with a diamond-line-engraving, are known to exist. (Smit 1994, 142.1-142.7, p.54).



29 | Wine glass with gadrooning and a wheel engraving of a stylized landscape
 Colourless glass
 Bohemia, circa 1700
 Height: 18.3 cm, Ø bowl: 7.9 cm, Ø foot: 9.5 cm

Wine glass with rounded funnel bowl and a gadrooning on the base of the bowl. This gadrooning shows twelve double moulded ribs. Between the bowl and stem a merese. The solid slender stem consists of three segments, each of them formed in a merese above a true baluster. Light conical foot with upwardly folded rim.

On the bowl between an engraving of two lines with leaves a wheel engraving of a stylized landscape. On both sides bushes with, inbetween, two houses and on the other side a bird of the same size as the houses.

The gadrooning has been applied to the goblet with one extra gather of glass that was put in a 12 pointed dip mould. Then it was gently nipped to make the secondary texture.

Comparable glasses occur in several collections. They have in common the colourless glass gadrooning (where they have been counted they show 12 ribs) and a plain stem. These glasses are mostly decorated with a typical simple stylized wheel engraving of large plants and figures between or underneath a line with leaves.

(Compare: Ritsema van Eck 1995, 459-461, p.378-379, Von Strasser 1989, 104 p.246 (also in: Von Strasser 2002, 146, p.253 and 255), Von Saldern 1995, 70, p.136, Brozková a.o. 1995, I 4, I.5, p., Schaich 2007, 197, p.156.)



- 30| Roemer
The Netherlands or Germany
First half seventeenth century
Height: 14.6 cm, ø bowl: 7.5 cm, ø foot: 6.5 cm
Compare: Pijzel-Dommisse 2009 fig. on page 43
A schematic drawing of this type of roemer is depicted in Henkes 1994, p.189

Light-green roemer with round bowl on a cylindrical open shaft. 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.

- 31| Roemer with a wide bowl
The Netherlands or Germany
Second half seventeenth century
Height: 10.1 cm, ø bowl: 7.6 cm, ø foot: 6.5 cm
Condition: The bowl has probably been sprayed.
Compare: Liefkes 1987, 8, p.20, Ritsema van Eck 1993, 204, p.144, Henkes 1994, 54.3, p.257, Pijzel-Dommisse 2009, 56, p.48

Light-green roemer with wide round bowl on a nearly cylindrical open shaft. The outstanding foot is made of a coiled glass thread. On the transition from bowl to shaft a milled glass thread. Applied to the shaft two layers of four distinct raspberry prunts.

THE ROEMER

Kees Schoonenberg collected five roemers. A roemer is a green glass made in two parts: a round, oval or conical bowl with an open broad shaft blown in a single piece, above a foot that consists of a wound, spiralling, glass thread. Applied to the transition of bowl and shaft is a glass thread decorated with incisions. Applied to the shaft are glass prunts with a pattern of small granules or points generally called raspberry prunts. Roemers were made in Germany and the Netherlands. The model originated from earlier glasses made in Germany. These green glasses were blown from so-called 'Waldglas' in or from the German woods. Apart from sand (silicates and calcium), glassblowers used potash to lower the melting point. This potash was gained from the ashes of burned ferns and trees from the forests. Since the soil was rich in iron, this iron oxide also occurs in the potash, giving it the green colour.

The English word 'rummer' is used for a nineteenth century glass with no resemblance to the roemer, which is why we have chosen to use the Dutch word 'roemer'.

In the seventeenth century, the roemer was the most commonly used kind of glass in Germany and the Netherlands. In the Netherlands roemer

glasses were used by all sections of the population. Roemers were made in huge numbers. Large ones - roemers can sometimes hold more than a litre of wine - were less common and were used as ceremonial goblets for special occasions. Compared to their smaller counterparts, these large roemers are more often engraved. Looking at paintings from the seventeenth century one can deduce that the roemer, large or small, was used for white wine.

In the seventeenth century, roemers were perfectly balanced glasses with good proportions. In general they were made of glass with little irregularities. In the early seventeenth century the shaft was quite wide and the foot low. In the last quarter of the seventeenth century, the middle part becomes shorter and narrower and the foot higher. Eighteenth-century roemers became smaller and less balanced. They were made of thicker and less refined glass containing more irregularities, such as unmelted grains of sand.

(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.)



- 32| Small roemer
The Netherlands or Germany
Last quarter seventeenth century
Height: 9.7 cm, ø bowl: 4.4 cm, ø foot: 3.7 cm
Compare: Liefkes 1987, 13, p.22-23

Green roemer with round bowl on a cylindrical, open shaft. The quite high 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 prunts with shallow grid. Quite a few air bubbles in the material.

- 33| Roemer with high slender oval bowl
Germany or the Netherlands
Last quarter seventeenth century
Height: 16.3 cm, ø bowl: 5.4 cm, ø foot: 4.8 cm
Compare: Liefkes 1987, 14 p.22-23, Ritsema van Eck 1993, 206, p.145

Green roemer with high oval bowl on a nearly cylindrical open shaft. The quite high outstanding foot is made of a coiled glass thread. Underneath the transition from bowl to shaft a milled glass thread. On the shaft two layers of four distinct raspberry prunts.

- 34| Roemer
Germany or the Netherlands
Last quarter seventeenth century
Height: 13.4 cm, ø bowl: 5.9 cm, ø foot: 5.2 cm
Compare: Liefkes 1987, 21, p.24-25, Henkes 1993, 54.1, p.256

Green roemer with round bowl and a slightly conical shaft. High foot made of a coiled glass thread. Underneath the transition from bowl to shaft a milled glass thread. Applied to the shaft two layers of four prunts with shallow grid.



- 35| Light green mould-blown bottle made from *Waldglas* with iridescence.
Germany
1475-1525
Height: 5.5 cm, ø opening: 2.1 cm, ø base: 3.3 cm
Condition: Iridescence
A part of the rim is missing.
Compare: Rademacher 1963, plate 8 nr. c and e, p.56, 94 and 142, Museum Boijmans Van Beuningen F 5147 (KN&V)

Round, flattened flask with slender neck and wide, folded rim. The body of the bottle has two layers and is blown into a dip mould. Thereafter it is twisted to make a decoration of diagonal lines. Shallow kick in base. The colour of the bottle is hard to ascertain due to iridescence. The flask still has the remains of its original wooden stopper.

Little bottles like these were used for holy water, precious oils and perfumes. A nearly identical bottle is depicted by Pieter van der Heyden (c.1530-after 1572) after Pieter Breughel (c. 1525-1569), *De Heks van Mallegheem*, see illustration (see also Henkes 1994, p.121).



fig.1) The witch of Mallegheem, Pieter van der Heyden (1559). Collection Rijksmuseum Amsterdam.



36 37 38 39 40 41 42

36| Small medicine bottle made of *Waldglas*.
Germany
1550-1650
Height: 3.2 cm. ø upper rim: 1.2 cm, ø base: 2.5 cm
Compare: Boijmans Van Beuningen, inv.nr. 1070 (KN&V).

Small medicine bottle of blue-green glass with folded rim, long neck, round body and kicked base.

37| Miniature lamp-worked bottle
Italy
Nineteenth-twentieth century
Height: 3.3 cm, ø upper rim: 0.5 cm, ø base: 2.0 cm

Little bottle with slender neck with outstanding rim on a round body.

38| Small medicine bottle of *Waldglas*
Germany
1550-1650
Height: 3.9 cm, ø upper rim: 1.3 cm, ø base: 2.3 cm
Compare: Museum Boijmans Van Beuningen, inv.nr. 1070 (KN&V).

Small medicine bottle of yellow-green glass with inwardly folded rim, long neck, round body and kicked base.

39| Small medicine bottle of *Waldglas*
Germany
1550-1650
Height: 4.4 cm, ø upper rim: 1.8 cm, ø base: 2.5 cm
Compare: Museum Boijmans Van Beuningen, inv.nr. 1070 (KN&V).

Small medicine bottle of green glass with inwardly folded rim, long neck, round body and kicked base.

40| Small medicine bottle of *Waldglas*
Germany
1550-1650
Height: 5.5 cm, ø upper rim: 2.0 cm, ø base: 3.3 cm
Compare: Museum Boijmans Van Beuningen, inv.nr. 1070 (KN&V).

Small medicine bottle of yellowish glass with inwardly folded rim, long neck, round body and kicked base.

41| Miniature 'kattekop' of thinly-blown green glass
Germany, Belgium or the Netherlands
1720-1770
Height: 7.4 cm, ø upper rim: 2.5 cm, ø base: 6.8 cm

Bottle with conical neck on a round body with deep kicked base. Glass thread around the opening (see: Bossche 2001, p.121).

42| Bottle, a so called 'kattekop' or 'buikfles' of thick, dark-green glass
Germany, Belgium or the Netherlands
1720-1770
Height: 18.1 cm, ø upper rim: 3.2 cm, ø base: 13.8 cm
Compare: Henkes 1994, 59.11, p.287, Bossche, 2001, p.119 plate 70, p.121 plate 72, 303 plate 258.

Round bottle with conical neck on a round body with deep kicked base. Glass thread around the opening.

These bottles were made in large numbers and used for wine, beer, oil etc. The Dutch took them with them on their journeys all over the world. (see: Bossche 2001, p.121) They are found everywhere the Dutch went in the eighteenth century, for example in Surinam, Indonesia and Africa.



- 43 | Little medicine bottles
Germany or the Netherlands
1600-1700
Height: 5.0 cm - 8.2 cm
Compare with Museum Boymans Van Beuningen,
inv.nr. F 5158 (KN&V)

Medicine bottle of greenish glass with outstanding, inwardly folded rim on a long slender neck and a globular body with a shallow kicked base. Applied glass foot.

- 47 | Little medicine bottle on foot of greenish glass
Germany or the Netherlands
1600-1700
Height: 8.5 cm, ø upper rim: 2.2 cm, ø base: 3.7 cm
Condition: chip to upper rim and foot
Compare: Bossche 2001, first bottle, plate 248,
p.304

Medicine bottle of greenish glass with outstanding rim on a long slender neck and a globular body with a shallow kicked base. Applied glass foot.

43

44

45

46

47



48| Hexagonal medicine flask of green glass
Germany, Belgium or the Netherlands
Seventeenth century
Height: 6.0 cm, ø upper rim: 0.9 cm, ø base: 2.8 cm
Compare: Bossche 2001, fourth bottle, plate 248, p.304

Hexagonal green bottle with iridescence. The flask has an outstanding rim, short neck and a long body. Kicked base.

49| Ribbed medicine flask
Germany
Seventeenth century
Height: 9.5 cm, ø upper rim: 2.0 cm, ø base: 3.2 cm
Condition: little hole due to heavy iridescence
Compare: Boijmans Van Beuningen F 5120 and F 5109 (KN&V)

Small yellowish bottle with outstanding rim, short neck and long ribbed body. Iridescence all over.

50| Octagonal flask
Germany
Seventeenth century
Height: 18.8 cm, ø upper rim: 3.2 cm, ø base: 8.1 cm
Compare: Bossche 2001, third bottle, plate 255, p.310. Boijmans Van Beuningen F 5211, F 5021 (KN&V)

Octagonal bottle of green *Waldglas* with iridescence. The bottle has an outstanding, downwardly folded rim, a conical neck and a long body.

51| Medicine bottles
Germany, Belgium or the Netherlands
55| Sixteenth to seventeenth century
Height: 4.7 cm - 10.9 cm
Compare: Bossche 2001, first and fourth bottle, plate 251, p.306, Henkes 1994, 66.20, p.330, 66.22, p.331, Boijmans Van Beuningen 1077 (KN&V), 1078 (KN&V), F 5164 (KN&V)

Collection of small medicine bottles with conical, outstanding neck and a cylindrical body. Shallow kicked base.

Sometimes this type of bottle is called a 'Haarlemmerolieflesje', a little bottle made for oil from the city of Haarlem. Haarlemmerolie was a famous medicine sold everywhere in the Netherlands as it purported to cure all diseases.



56| A set of six miniature wine bottles
France
Early nineteenth century
Height: circa 6.8 cm, \varnothing upper rim: circa 1.7 cm,
 \varnothing base: circa 2.6 cm
Provenance: Private collection Henk van Vliet,
antique dealer Amsterdam, no 2190

Bottles with nearly cylindrical body, high shoulder and quite a long neck with outstanding, inwardly folded rim.

The bottles are miniatures of Burgundy wine bottles. A set of miniature bottles such as these is rare.



57 | Decanter with eight ribs of purple glass
The Netherlands
18th century
Height: 22.4 cm, ø upper rim: 2.7 cm,
ø: circa 15 cm
Condition: two parts of ribs missing. Chips to
upper rim

Decanter with round body and long slender neck.
Applied to the body are eight pincered ribs.
Around the base of the neck, 2 cm higher and just
beneath the rim a milled glass thread.



58| Two-piece glass with a long and very slender stem, a so called 'pijpensteeltje'
Greyish lead glass with many air bubbles
The Netherlands, first half eighteenth century
Height: 20.0 cm, Ø bowl: 7.6 cm, Ø foot: 8.2 cm
Compare: Vreeken 1998, 18-19, p.98,
Pijzel-Dommisse 2009, 125, p.87

Glass made in two sections, with a trumpet-shaped bowl on a drawn, solid, stem. Light conical foot.

In order to make a 'two-piece glass' of this kind, the glassblower blew a bubble -the later bowl- first. By subsequently reheating the glass bubble and swinging the blowpipe, the bubble became thicker at the bottom. From this glass the stem was drawn.

The name *pijpensteeltje* refers to the common seventeenth- and eighteenth-century tobacco pipes that had very long and slender stems. This type of glass is clearly inspired by the glasses made *à la façon de Venise*. Until about 1750, the *pijpensteel* was a popular drinking glass in the Netherlands (Theuerkauff-Liederwald 1994, 247-248, p.265).



59| Trick glass with wheel engraving
The Netherlands, eighteenth century
Height: 14.7 cm, ø bowl: 7.0 cm, ø foot: 7.2 cm
Compare: Duysters 2002, 106, p.127

Trick glass for wine with rounded, funnel bowl and thickened base. The stem is a hollow inverted baluster. Light conical foot with downward folded rim.

Around the rim of the bowl is a matt rim. Below this, nine flowers alternating with bundles of five leaves. All the flowers except three have been drilled through. Underneath these an engraving of a small bird.

These glasses were used as a trick glass to play jokes on one another. The little bird indicates where one can drink without spilling; here the flowers have not been drilled through. The owner or host pours the glass full of wine, brings out a toast and takes a sip where the closed flowers are. Then he passes the glass to the next person, who will lift it to his lips at a different part of the rim, where the flowers have tiny holes. The result is a wet suit; occasioning great merriment and hilarity among the others present.



60 | Salt cellar made of blue glass.
France or Germany
Seventeenth-eighteenth century
Height: 8.0 cm, ø bowl: 6.3 cm, ø foot: 5.8 cm


Blue salt cellar made of a single piece, blown into a twenty-point dip mould. Inwardly folded glass bowl on a tapering stem and a domed foot with outstanding rim. The rim is of thicker glass. Pontil mark inside the bowl. Different salt cellars, also blown out of a single glass bubble with domed foot, are depicted by Bellanger (1988, p.441) and Theuerkauff-Liederwald (1994, 69, p.119).



61 | Mould-blown tazza with blue rim
England, first half eighteenth century
Height: 8.3 cm, ø bowl: 12.2 cm, ø foot: 8.7 cm

Tazza made of lead glass. Bowl and foot are blown into an optic mould with eighteen ribs, which are nipped. The bowl shows a flower with nine petals in the centre and three and a half concentric rings of diamonds. The stem consists of a four-ringed knop with air bubble between two merises on both sides.

Domed foot with downwardly folded rim, also decorated with a flower in the centre and two rings of diamonds.



GLASSES AND THEIR PORTRAITS: THE PORTRAITS

In 2003 maakt de schilder Bart Schoonenberg een rigoureuze keuze. Tot op dat moment schildert hij al zo'n vijftien jaar voornamelijk grote doeken, zowel abstract (grote vlakken en vormen) als figuratief (portretten in opdracht). Na eind jaren tachtig te hebben gewerkt in een groot atelier aan het Rapenburg te Leiden, vindt hij later een plek op de Keizersgracht te Amsterdam. Bart verbindt zich niet aan één vaste galerie. Hoewel hij bij verschillende heeft geëxposeerd (De Nationale Galerie te Bussum, De Drie Gratiën in Amsterdam), heeft hij nooit onder die invloed willen werken. Hij heeft echter het geluk van de eigenaar van Café Heuvel (hoek Prinsengracht-Spiegelgracht te Amsterdam) op de etage boven de kroeg zijn werk te mogen stallen. Niet als expositieruimte, maar eerder als een soort opslag. En het blijkt te werken. Als in gesprek met cafébezoekers iemand geïnteresseerd lijkt te zijn, krijgt Bart van achter de bar de sleutel en geeft een tour langs zijn werk. Op deze manier verkoopt hij met regelmaat en krijgt hij verschillende opdrachten. In 2001 verkoopt hij zo aan castingbureau NMC in één keer een serie van tien schilderijen. Maar hoewel de zaken goed gaan, besluit Schoonenberg zo niet verder te kunnen gaan, en iets heel anders te moeten gaan doen. Wat, is nog niet helemaal duidelijk, en hij besluit zich te gaan verdiepen in oude restauratie technieken, zoals marmerschilderen en hout- en steenimitatie.

Je beseft zelf meestal pas dat je iets goed kunt, als een ander het je vertelt. In de derde klas van de lagere school moet Bart een keer nablijven. Hij vraagt zich af wat hij nu weer heeft gedaan wat niet door de beugel kon, als blijkt dat het de stagiair van de kweekschool is die Bart nog even wil spreken. Bij de tekenopdracht die hij eerder die dag van hem heeft gekregen heeft Bart een groot zeventiende-eeuws galjoen getekend. De leraar in opleiding kan niet geloven wat hij ziet en vraagt aan de achtjarige waar hij dit heeft gezien en waar hij het heeft geleerd. Het kind begrijpt deze aandacht niet; "Gewoon: zelf geleerd". De leraar in spee loopt over van ontzag voor het talent van de jongen en haalt elke volwassene erbij die maar wil. Eigenlijk is dat het moment waarop, tegen wil en dank, de kleine Schoonenberg niet meer vrij is

In 2003 the artist Bart Schoonenberg made a radical decision. By then he'd been painting for around fifteen years, mainly large canvases both abstract (large expanses of colour and shapes) and figurative (commissioned portraits). After having worked in the late Eighties in a roomy studio on Leiden's Rapenburg, he moved to a studio on the Keizersgracht canal in Amsterdam. Bart has never allied himself exclusively to any gallery. Although he has shown his work at several (De Nationale Galerie in Bussum, De Drie Gratiën in Amsterdam) he didn't relish the idea of working under the aegis of a gallery. But he had a piece of luck when the owner of Café Heuvel, on the corner of Amsterdam's Prinsengracht and Spiegelgracht canals, said he could house his canvases in the rooms above the café. It wasn't a gallery space - more for storage - but that arrangement turned out to work very well. Should one of the drinkers express an interest in conversation, Bart could pick up the keys from behind the bar and give them a private showing of his work. This unusual promotion technique resulted in regular sales and various new commissions. In 2001 casting agency NMC bought a whole series of ten paintings in one go. But even though business was good, Bart decided he couldn't go on this way and that he should do something completely different. What, however, he didn't quite know and he decided to immerse himself in old restoration techniques such as marble painting and wood and stone imitation.

Often you only realise that you're good at something when someone else tells you so. In his third year of primary school Schoonenberg was asked to stay behind after class. He wondered what he'd done now to break the rules, but it turned out that the student from teachers' training college wanted a word. For the drawing assignment the student teacher had given earlier that day Bart had drawn a huge seventeenth century galleon. The teacher couldn't believe his eyes and quizzed the eight-year-old where he'd seen it and how he'd learned to draw. The young child didn't understand what all the fuss was about. 'I dunno. I learned by myself.' The student teacher was overawed by the boy's prodigious talent and sum-

en het stempel kunstenaar krijgt, en dat voor iedereen duidelijk is dat hij naar de kunstacademie zal gaan.

Maar waar had Bart dit nou gezien en geleerd? Al van jongs af aan werden zijn broer Job en hij meegenomen door hun vader Kees Schoonenberg naar de verschillende musea in het land. En waar zijn vader vooral gebiologeerd bleek te zijn door de objecten die op de schilderijen waren afgebeeld, boeide Bart juist het schilderij zelf; de compositie, de kleuren, de lichtval en hoe het was geschilderd. En daar waar het zijn vader vooral ging om hoe bijzonder het afgebeelde object was, bijvoorbeeld een berkemeier van groot formaat, ging het de zoon er juist om of het schilderij of het glas wel goed geschilderd was; of het niet van het schilderij afviel, of de lichtvlekken in het glas wel klopten met de positie van de lichtbron. Of de weerspiegeling in het glas wel liet zien wat er verder nog op tafel lag, of dat de schilder zich er makkelijk vanaf had gemaakt. "Want zo kan ik het ook", dacht hij wel, en soms, "maar dat kan ik beter!". En zo begon het oefenen om net zo goed te worden als de Oude Meesters, en het streven om het beter te kunnen.

In gesprek met Schoonenberg valt zijn praktische en zakelijke benadering van het vak op. Met zijn droge en soms harde humor toont hij zich wars van het geromantiseer waarmee sommigen het werk en het leven van een schilder behangen. "Mensen die van kunst houden, willen niet dat je vertelt dat het mysterie, de Goddelijke ingeving zoals men het wel noemt, niet bestaat. Althans, voor mij niet." Want al lijkt het zo anders, het is gewoon werk. En het is hard werken, en veel werken. Vroeger als kind en tiener was dat al zo. Letterlijk uren maken. Elke donderdagavond en zaterdag op les bij Frater Beatus, om de technieken te leren. En als zijn broer weer eens naar buiten rende om met zijn vriendjes te gaan voetballen, dan moest Bart van zijn moeder vaak nog eerst even de schaduw afmaken eer ook hij naar buiten mocht. Zo'n schaduw werd dan weleens afgeraffeld. Maar nu niet meer. Er wordt niet afgeraffeld en het is pas klaar als het klaar is.

moned every adult he could think of to come and look. Essentially that was the moment when, like it or not, the young Schoonenberg was no longer free but was labelled an artist, whom everyone knew was destined for art school.

But where had Bart seen and learned these things? From a young age he and his brother Job were taken by their father, Kees Schoonenberg, to visit the many museums across the country. And while his father's fascination lay with the objects depicted in the various paintings, the young Bart was entranced by the paintings themselves: their composition, their use of colour, the play of light and how they had been painted. Where his father was particularly interested in the singularity of the depicted object, such as a large Berkemeyer, the boy was concerned specifically with whether the painting or the glass had been well executed, whether it didn't fall out of the painting and whether the flecks of light depicted in the glass were consistent with the positioning of the light source. Whether the reflections in the glass actually mirrored the other objects lying on the table or whether the painter had skimmed on the detail. 'Even I could do that', he'd think, and sometimes 'but I could do better than that!' And so he started practicing to become as good as the Old Masters and to strive to do even better.

It's striking how practical and down-to-earth Schoonenberg is in his approach to his craft. With his dry and sometimes biting humour he cuts through the romantic notions that some ascribe to the life and work of the artist. 'Art lovers don't want you to tell them that the mystery of art - divine inspiration if you will - simply doesn't exist. At least, it doesn't for me.' Because although it might seem so different, it's still work. And it's hard work, and a lot of work. Years ago, as child and teenager, it was already that way. Literally putting in the hours. Every Thursday night and Saturday he attended lessons with Father Beatus, to study technique. And when his brother was off again to play football with his mates, Bart's mother would make him stay behind to first finish his shading before he could head out too. He'd dash it off then, sometimes. But not anymore. Nothing is done by halves

De beste uren zijn 's morgens, van negen tot half twee. Dan is ook het licht in zijn atelier het beste. In de middag kijkt hij het werk van die ochtend na en werkt het waar nodig bij. Er zijn dagen bij waarin hij tot in de avond doorwerkt als het moet, voor een opdracht bijvoorbeeld, maar liever niet. De benodigde concentratie is in de ochtend gewoon het beste.

De rigoureuze stap die Bart Schoonenberg maakte van het abstracte werk in acryl naar het met olieverf in detail schilderen van marmer en hout op doek of paneel, leidde tot zijn eerste trompe l'oeils en stillevens in 2003. In 2008 exposeerde hij met twaalf stillevens bij Galerie Rademakers, toen nog gevestigd aan de Prinsengracht (nu KNSM Laan 291, Amsterdam) en - niet geheel toevallig - op steenworp afstand van Café Heuvel. De expositie was een succes en markeert definitief zijn stap van abstract naar figuratief werk.

Toen het besluit was genomen om in mei 2014 Kees Schoonenbergs collectie met een boekje te presenteren, bleek er precies genoeg tijd te zijn om van een deel van de collectie, de in artistiek opzicht meest uitdagende glazen, een portret te maken. En dan puur en alleen van het glas zelf. Dus zonder omgeving, achtergrond of weerspiegeling. Iets wat eigenlijk niet kan, net zo min als je een spiegel kunt weergeven zonder hetgeen hij weerspiegelt. Dus puur het glas zelf en het licht dat het opvangt.

Hoewel zijn vader, volgens Bart, een "gezonde desinteresse" toonde voor zijn zoons kunstenaarschap, geloof ik niet dat Kees Schoonenberg niet apetrots zou zijn geweest als hij bij ons in de zaak de tentoonstelling van zijn glazen zou hebben gezien tezamen met Barts schilderijen en het boekje dat erover verschenen is.

"Apetrots ja. Maar om de verkeerde redenen!" roept Bart Schoonenberg lachend. "En dus niet omdat ik die schilderijen heb gemaakt."

"Maar waarom dan?"

"Omdat het zijn glazen zijn die erop staan! En nou opzouten Willem, want we hebben al weer veel te lang geluld."

and it's only finished when it's finished.

The best working hours are in the morning, from nine to half past one. That's when the light in his studio is best. In the afternoons he examines his morning's work and makes the necessary adjustments. But there are days when he works on into the evening if needed, for a commission for example, although he'd rather not. In the mornings his concentration is at its sharpest. The radical switch that Bart Schoonenberg made from abstract paintings in acrylic to the detailed depiction in oils of marble and wood on canvas or panel resulted in his first trompe l'oeils and still lifes in 2003. In 2008 he exhibited twelve still lifes at Galerie Rademakers, then situated on the Prinsengracht and - not entirely coincidentally - just a stone's throw away from Café Heuvel. (The gallery is now at 291 KNSM Laan, Amsterdam). The exhibition was a success and marked his definitive switch from abstract to figurative work.

When it was decided to showcase Kees Schoonenberg's collection together with a book in May 2014, there turned out to be exactly enough time to paint those glasses in the collection that were the most exciting in artistic terms. They were to be pictures simply of the glasses themselves - without surroundings, background or mirror effects. Something that's not really possible, just as you can't depict a mirror without showing what's mirrored in it. So purely the glass itself, and the light that it catches.

Although his father, in Bart's words, always displayed 'a healthy disregard' for his art, it's hard to believe Kees Schoonenberg wouldn't have felt a sense of pride at seeing the exhibition of his glasses in our shop along with Bart's paintings and the book that's been published about them.

'Proud as a peacock, yes. But for the wrong reasons!' Bart Schoonenberg exclaims, laughing. 'And not because I made those paintings.'

'Then why?'

'Because it's his glasses that are in them! And now it's time you got going, Willem, we've already been chatting far too long.'

- Born 1961 in Hilversum, The Netherlands
- Nieuwe Lyceum in Hilversum (1978)
- Art classes from 1972 through 1978
- Brother Beatus (Classical Techniques), Hilversum
- ABKA Art College Arnhem 1978 - 1981
- KLU 1982 - 1983
- Museology Leiden 1984 - 1986
- 1987 independent artist
- 1987 - 2002 abstract work (with the exception of commissions such as portraits, posters, murals etc.)
- 2003 working as a figurative painter, principally still-life

Exhibitions:

- Solo Exhibition NBBS Head Office, Leiden
- Collection National Gallery, Bussum
- Collection Gallery "De Drie Gratiën", Amsterdam
- Several commissions for the city of Amsterdam including a contemporary interpretation of Rembrandt's "De Staalmeesters" - in collaboration with the Rijksmuseum Amsterdam (on permanent display in the main office of the Municipal Parole Board)
- Art & Antiques Fair, Breda 2007
- Collection and solo exhibition at Gallery Rademakers, Amsterdam 2008
- ArtFair Den Bosch 2008
- BRAFA Brussels 2009
- PAN Amsterdam 2011
- Internationale Kunstmesse Munich 2012
- PAN Amsterdam 2013
- Frides Laméris, Amsterdam May 2014
- Museum De Buitenplaats in Eelde, June - September 2014

Wine glass
oil on wood
2014
47 x 37 cm.

“Ik werd van jongs af aan al naar de musea gesleept. De schilderijen van Heda, Van Beijeren en Kalf stonden op mijn netvlies gebrand toen ik een jaar of acht was. Dan kun je nog niet echt duiden wat je ziet. Maar ik vond het fantastisch. En ik wilde dat ook. Op zo'n moment weet je dat je dat nog lang niet kan en je weet dat het nog jaren gaat duren voordat het gaat lukken. Maar je maakt wel al die afspraak met jezelf: dat gaat mij ook lukken. En ik had dat met die Zeventiende Eeuwers.”

“I was dragged along to museums from my earliest years. The paintings by Heda, Van Beijeren and Kalf were etched into my consciousness when I was still barely eight or so. At that age you can't really contextualise what you see. But I thought it was wonderful. And I wanted to do that too. At a time like that you know there's no way you can do that, and you know too that it will still take years before you'll manage it. But that's when you make a deal with yourself: I'm going to do that too. That's what I had with those seventeenth century painters.”



Wine glass
oil on wood
2014
30 x 26 cm.

“Je hebt die beroemde 10.000 uur regel, dat is voor als je hand-oogcoördinatieachtig werk doet - of je nou meubelmaker bent of schilder of muzikant- dan staat die regel gewoon. Je moet een routine ontwikkelen die zo ingebakken zit, zo'n technische vaardigheid; pas als je die basis hebt, dan wordt het interessant.”

“Het is een kwestie van een lange adem. Een dialectisch proces: twee stappen vooruit, één stap achteruit. Je hebt voortdurend momenten dat je denkt: “dit wordt gewoon niks”. Het enige wat je kunt doen is je zelf verbeteren.”

“There's this famous 10,000 hour rule for people doing hand-eye coordinated kinds of work. Whether you're a cabinet maker or a painter or a musician, that rule holds true. You have to develop a routine that becomes second nature, such technical skill. It's only once you've built up that kind of a basis that it starts to become interesting.”

“ It's a lengthy process. A dialectic: two steps forward, one step back. You constantly have moments when you think: “this is never going to work.” The only thing you can do is to work on it. ”



Wine glass
oil on wood
2014
56 x 28 cm.

“'s Ochtends is het 't beste werken, dan ben je het scherpst. En 's middags kijk ik het weer na. Eventueel ga ik in de avond door. Daarom heb ik ook van die tl-lampen. Die staan altijd aan. Als het weer verandert, heb ik toch min of meer hetzelfde licht. Dat is het hardste licht dat je kan hebben qua schildering. Ideaal, want als het al mooi is met dat rot licht, dan is het zeker mooi met sfeer licht.”

“You do your best work in the mornings, then you're at your sharpest. In the afternoons I go over what I've done. Sometimes I work on into the evening, that's why I have those fluorescent lights. They're always on. That way, if the weather changes you've still got more or less the same light. This is the harshest light you can have in terms of painting. That's ideal, because if it's beautiful in this harsh light, then it'll certainly be beautiful in soft lighting.”



Wine glass
oil on wood
2014
39 x 31 cm.

“Het is gewoon werk. Ik doe niet mee aan de zogenaamde Bohemien lifestyle. Ik heb een heel saai leven. Dat is zo'n routine dat werk. En die routine, die echte werk-routine die heb ik vanaf circa 2006. Het lijkt wel een eeuw geleden. Toen dacht ik: "als ik nog echt iets wil, dan moet ik dat nu doen." Toen ben ik begonnen met een serie stillevens te maken, waarvoor ik zo hard aan het werk was dat ik bijna het huis niet meer uitkwam. Ik werkte elke dag en tien uur per dag. Een jaar lang. Maar ik was daarna ook helemaal gesloopt.”

“It's work like any other. I'm not one of those people living a so-called bohemian lifestyle. I have a very boring life. It's a routine, this work. And that routine, this real work routine, I've had since around 2006. It seems like a hundred years ago. At the time I thought to myself: if I still really want to achieve something, then I'll have to start now. That's when I started painting a series of still lifes, that I worked on so hard that I barely left the house. I worked every day, ten hours a day. For a whole year. But after that I was completely exhausted.”



Wine glass with wings
oil on wood
2014
50 x 35 cm.

“Er zijn mensen, naar het schijnt, die aan vier of vijf schilderijen tegelijk werken, maar ik kan dat niet. Want ik zit er echt helemaal in. Ik ben totaal gefocust, daarom doe ik het ook 's ochtends. En dan ben ik eigenlijk alleen maar probleem oplossend bezig. Maar waar ik altijd weer in trap bij mezelf, is dat ik denk dat ik er al ben. “Goh, toch sneller gedaan dan de vorige keer!” En dan blijkt later altijd dat ik dan pas ergens op de helft ben.”

“Apparently there are people who work on four or five canvases at a time, but I can't. Because I'm completely immersed in it. I'm totally focussed, that's one of the reasons I paint in the mornings. And then I'm really only involved in problem solving. But the trap I always fall into, is thinking that I'm done. 'Gosh, I've managed to do it faster than last time after all!' And then it always turns out later that I'm only just about halfway.”



Table fountain
oil on wood
2014
47 x 37 cm.

“Je komt in een soort gemoedstoestand. Het is een soort van ... ik haat mezelf als ik niet heb gewerkt. Dan vind ik ook dat ik geen recht heb op leuke dingetjes doen. Ik heb namelijk een chronisch tijd tekort. Dat had ik ook toen ik abstract schilderde. Ik wil nog veel meer schilderen dan ik al doe.”

“You get into a kind of a mood. It's a sort of... I hate myself when I haven't worked. Then I feel like I have no right to be doing nice things. It's because I'm chronically short of time. I had the same problem when I painted abstract work. I want to paint far more than I do already.”



Wine glass
oil on wood
2014
50 x 40 cm.

“Een paar glazen uit de collectie heb ik niet geschilderd. Zo'n fluit schilderen dat kan ik heus wel. Maar ik koos juist zuiver schildertech- nisch wat leuk is om te schilderen. Het ging mij meer om het glas zelf. En bij zo'n fluit is het van boven tot onder hetzelfde. Het is gewoon een streepje. Bij de stillevens zie je ook vaak dat de fluit puur compositorisch wordt ge- bruikt. Want je krijgt daarmee een hoogte in de compositie.”

“Mijn vader was trouwens helemaal niet zo leuk over dat schilderen van mij, hoor. Vreselijk jaloers was hij. Er is geen andere verklaring voor. In de tijd van die tentoonstelling in 2008 kwam hij twee keer per week naar Café Heuvel. Daar op de hoek. Maar tijdens mijn tentoon- stelling is hij een maand niet naar Heuvel ge- weest. Het hing er fantastisch, ik verkocht ook goed. Maar hij is niet geweest. Onder het voor- wendsel “Ik heb wat te doen” of wat dan ook. Volstrekt belachelijk, natuurlijk.”

“A couple of glasses from the collection I didn't paint. I'm well able to paint a flute. But I chose purely on the basis of painting tech- nique what would be satisfying to paint. For me it was more about the glass itself. And with a flute there's no variation from top to bot- tom. It's just a line. In still lifes you'll also often see that the flute is used solely to enhance the composition. Because it gives height to the composition.”

“Incidentally my father was never that nice about my painting, you know. He was terribly jealous. There's no other explanation for it. Around the time of my exhibition in 2008 he frequented Café Heuvel twice a week. There on the corner. But while I was exhibiting he didn't visit Heuvel for an entire month. My work looked fantastic there, and I was selling well. But he never came. He always had an ex- cuse 'I've got things to do' or whatever. Totally ridiculous, of course.”



Roemer
oil on wood
2014
32 x 32 cm.

“Ik ben een grote fan van abstracte kunst. Bij een goede abstracte schilder kun je meteen zien dat hij wel degelijk goed kan schilderen. Maar tegenwoordig schilderen velen abstract, omdat ze niks anders kunnen. Vroeger, zeg in de zeventiende eeuw, kwam je er niet mee weg. Als je niet kon schilderen dan lag je er al snel uit. De beeldende kunst is wat dat betreft volstrekt vogelvrij; als je in de muziek alleen de vlooienmars kunt spelen, ben je snel uitgekakt. In de beeldende kunst echter kun je een leven lang weggkomen met alleen een goed verhaal. Sterker nog, je kunt het ook laten maken door anderen. Dat vindt men helemaal geen punt meer. De ideale situatie is dat. Maar ik zou het niet willen.”

“I’m a big fan of abstract art. With a good abstract artist you can see immediately that he’s able to paint well. But these days many artists paint in the abstract style because they’re not capable of anything else. That’s such an easy way out. In the olden days, say in the seventeenth century, you wouldn’t get away with it. If you couldn’t paint you’d be out on your ear in no time. But these days fine art is completely lawless as far as that goes. In music you won’t get very far if you can only play the Flea Waltz. But if you’re an artist you can get away with just having a good story. What’s more, you can have your art made by others. Nobody raises an eyebrow. That’s the ideal situation. But it’s not for me.”



Decanter
oil on wood
2014
35 x 31 cm.



“In de kunst is mijns inziens de vorm de inhoud; esthetiek is het sleutelwoord. Als je het medium “Schilderkunst” moet duiden met het andere medium “Taal”, is er iets goed fout.”

“In my view form is content in art; aesthetics is key if you need to explain the medium 'fine art' through that other medium of 'language', then something has gone badly wrong.”

Alkemade 1735
K. van Alkemade and P. van der Schelling, *Nederlands displegtigheden (...), Vol. III, Rotterdam 1735*
Anoniem
Anoniem, 'Is St. Nicholas in Venice too?', www.stnicholascenter.org/pages/relics-in-the-lido-of-venice
Baart 1984
J.M. Baart a.o., 'Der Gebrauch von Glas in Amsterdam im 17. Jahrhundert', in: *Glück und Glas, zur Kulturgeschichte des Spessartglases, München 1984, p.34-47*
Barovier Mentasti 1982
Rosa Barovier Mentasti, *Mille anni, di arte del vetro a Venezia, Venice 1982*
Baumgartner 2003
Erwin Baumgartner, *Venise et Façon de Venise, verres Renaissance du Musée des Arts Décoratifs, Paris 2003*
Baumgartner 1995
Erwin Baumgartner, *Verre de Venise, Trésors inédits, Musée Ariana, Genève 1995*
Black
Anetta Black, 'Manna of St. Nicholas of Bari', <http://www.atlasobscura.com/places/manna-of-st-nicholas-of-bari>
Boesen 1960
Gudmund Boesen, *Venetian glass at Rosenborg castle, Copenhagen 1960*
Bossche 2001
Willy van den Bossche, *Antique glass bottles, Their history and evolution (1500-1850), Woodbridge 2001*
Bova 2010
Aldo Bova, *L'Avventura del vetro dal Rinascimento al Novecento tra Venezia e mondi lontani, Milan 2010*
Brozková 1995
Brozková a.o., *Das Böhmische Glas 1700-1950, Band I Barock, Rokoko, Klassizismus, Passauer Glasmuseum, Tittling 1995*
Ciappi 1995
S. Ciappi, A. Laghi, M. Mendera, D. Stiaffini, *Il vetro in Toscana. Strutture prodotti immagini (secc. XIII-XX), Poggibonsi 1995*
Conti 2011
Alfredo Conti, *I Maestri dei vetri dipinti, Bari 2011*
Dexel 1962
Walter Dexel, *Das Hausgerät Mitteleuropas. Wesen und Wandel der Formen in zwei Jahrtausenden, Deutschland, Holland, Österreich, Schweiz, Berlin 1962*
Dreier 1989
Franz Adrian Dreier, *Venezianische Gläser und 'Façon de Venise', Berlin 1989*
Duysters 2002
Kristin Duysters, *Facetten van glas, De glascollectie van het Historisch Museum Arnhem, Arnhem 2002*
Heikamp 1986
Detlef Heikamp, 'Studien zur mediceischen Glaskunst. Archivalien, Entwurfszeichnungen, Gläser und Scherben', in: *Mitteilungen des Kunsthistorischen Instituts in Florenz 30/1-2, Sonderausgabe, Florence 1986*
Henkes 1994
Harold E. Henkes, 'Glass without gloss, utility glass from five centuries excavated in the Low Countries, 1300-1800', in: *Rotterdam papers 9, Rotterdam 1994*
Hetteš 1960
Karel Hetteš, *Venezianisches Glas aus Tschechoslowakischen Sammlungen, Czechoslovakia 1960*
Klesse 1965
Brigitte Klesse, *Glassammlung Helfried Krug, München 1965*
Klesse 1973
Brigitte Klesse, *Glassammlung Helfried Krug, vol. 2, Bonn 1973*
Laghi 1994
Anna Laghi, *Fragili trasparenze, Vetri antichi in Toscana, Arezzo 1994*
Laméris 1991
Frides en Kitty Laméris, *Venetiaans & façon de Venise glas, 1500-1700, Amsterdam 1991*
Laméris 2012
Kitty Laméris, *A collection of filigrana glass, Amsterdam 2012*
Lefrancq 2008
Janette Lefrancq, 'Pour un corpus des éléments moulés et estampés dans le verre à la façon de Venise: l'exemple des musées royaux d'art et d'histoire (Bruxelles)', in: *D'Ennion au Val Saint-Lambert, Le verre soufflé-moulé, Brussels 2008*
Liederwald 1964
Anna-Elisabeth Liederwald, *Niederländische Glasformen des 17. Jahrhunderts, Freiburg im Breisgau 1964 (dissertation)*

Liefkes 1987
J.R. Liefkes, *Museum Mr. Simon van Gijn, Catalogus van de glasverzameling, Dordrecht 1987*
Liefkes 2013
J.R. Liefkes, '17th-century Venetian glass In the V&A museum, Victoria and Albert Museum, London', unpublished paper for the *Study days on Venetian glass, Venice 2013*
McConnel 2004
Andy McConnel, *The decanter, An illustrated history of glass from 1650, Suffolk 2004*
Maggi 1604
Giovanni Maggi, *Bichierografia, Florence 1604, facsimile Paola Barocchi, Florence 1977*
Mariacher 1963
Giovanni Mariacher, *Vetri Italiani del rinascimento, Milan 1963*
Page 2004
Jutta-Annette Page a.o., *Beyond Venice, glass in Venetian style 1500-1750, Corning 2004*
Pijzel-Dommisse 2009.
Jet Pijzel-Dommisse, Titus M.Eliëns, *Glinsterend Glas, 1500 jaar Europese glaskunst, De collectie van het Gemeentemuseum Den Haag, Zwolle 2009*
Rademacher 1963
Rademacher, Franz, *Die Deutschen Gläser des Mittelalters, Berlin 1963*
Ritsema van Eck 1993
Pieter C. Ritsema van Eck and Henrica M. Zijlstra-Zweens, *Glass in the Rijksmuseum, Vol I, Zwolle 1993*
Ritsema van Eck 1995
Pieter C. Ritsema van Eck, *Glass in the Rijksmuseum, Vol II, Zwolle 1995*
Saldern 1995
Axel von Saldern, *Glas, Antike bis Jugendstil, Die Sammlung im Museum für Kunst und Gewerbe Hamburg, Stuttgart 1995*
Sammlung Uwe Friedleben, 1990
Europäisches formglas 15-19 Jahrhundert, sowie Emailglas und Farbglas, Sammlung Uwe Friedleben, Fritz Nagel, Auktionen, Stuttgart 1990
Schaich 2007
Dieter Schaich, Erwin Baumgartner, *Reine Formsache, Deutsches Formglas 15. bis 19. Jahrhundert, Sammlung Birgit und Dieter Schaich, München 2007*
Smit 1994
F.G.A.M. Smit, *Line-engraved glass, A concise catalogue of European line-engraved glassware 1570-1900, Peterborough 1994*
Strasser 1989
Rudolf von Strasser and Walter Spiegl, *Dekoriertes Glas, Renaissance bis Biedermeier, Meister und Werkstätten, Katalog Raisonné der Sammlung Rudolf von Strasser, München 1989.*
Strasser 2002
Rudolf von Strasser, Sabine Baumgärtner, *Licht und Farbe, Dekoriertes Glas Renaissance, Barock, Biedermeier, Die Sammlung Rudolf von Strasser, Vienna (Kunsthistorisches Museum) 2002*
Tait 1979
Hugh Tait, *The golden age of Venetian glass, London 1979*
Tait 1982
Hugh Tait, *Venezianisches Glass, Harenberg 1982*
Theuerkauff-Liederwald 1968
Anna-Elisabeth Theuerkauff-Liederwald, 'Der Römer, Studien zu einer Glasform', *Journal of Glass studies, Volume 10 (1968), The Corning Museum of Glass, p. 114-155*
Theuerkauff-Liederwald 1969
Anna-Elisabeth Theuerkauff-Liederwald, 'Der Römer, Studien zu einer Glasform', *Journal of Glass studies, Volume 11 (1969), The Corning Museum of Glass, p. 43-69*
Theuerkauff-Liederwald 1994.
Anna-Elisabeth Theuerkauff-Liederwald, *Venezianisches Glas der Kunstsammlungen der Veste Coburg, Die Sammlung Herzog Alfreds von Sachsen-Coburg und Gotha (1844-1900), Venedig, à la façon de Venise, Spanien, Mitteleuropa, Lingen 1994*
Vreeken 1998
H. Vreeken a.o., *Glas in het Amsterdams Historisch Museum en Museum Willet-Holthuysen, Amsterdam 1998*
Welling 1988
P. Welling, 'Hartstochten in glas' in: *Vitrine 1 (6) 24-25, 1988*
Zecchin 1990
Luigi Zecchin, 'Una fornace Muranese all'insegna della Sirena', in: *Vetro e vetrai di Murano, Studi sulla storia del vetro Volume II, Venice 1960, 1987, 1990*

Reproductions:

p.12, fig.1

Barthel Beham (1502 Nürnberg - 1540 Bologna), Bildnis eines Schiedsrichters (beim Bogenschießen oder Ballspiel, die Punkte notierend) oder Rechenmeisters, (1529 datiert)

Oil on panel, 84,8 x 66 cm. (Inv. GG783)

Kunst Historisches Museum Wien

p.21, fig.1

Monogrammist CAP, etching plate nr 12, 16th century

Collection Museum für Kunst und Gewerbe Hamburg

p. 31, fig.2

photo Rob Melchior

p.31, fig.3

Wine-glass

H. 12,8 cm. (Inv S.649, AN20841)

Collection The British Museum

p.45, fig.1

Giovanni Maggi, *Bichierografia*, 1604

p.48, fig.1

Adriaan van Utrecht (1599-1652), Stilleven met papegaai (dated 1636)

Oil on canvas, 117 x 154 cm. (Inv. 4731)

© Koninklijke Musea voor Schone Kunsten van België, Brussel, foto : J. Geleyns, Ro scan

p.49, fig.2

Giuseppe Recco (1634-1695), Stillife with vessels

Oil on canvas, 89 x 113 cm. (Inv. M.Ob.670, 130736)

Collection National Museum Warsaw (NMW), Poland

Photo Ligier Piotr

p.51, fig.3

Giovanni Maggi, *Bichierografia*, 1604

p.65, fig.1

Glass with diamondline engraving signed by Willem Mooleyser 'Amor Pax Atque Libertas' (Love, Peace and Liberty). H. 21,1 cm. (Inv. BK-NM 3065)

Collection Rijksmuseum Amsterdam

p.75, fig.1

Pieter van der Heyden, Keisnijder of De heks van Mallegheem, 1559

Etching, 33,3 x 46,8 cm. (Inv RP-P-1885-A-9292)

Collection Rijksmuseum Amsterdam



