

The collection Van Beek

Passion for glass



Frides Laméris
Art and Antiques

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Vriendschap in glas

Joke en Jan van Beek waren graag geziene gasten in de zaak.

Zij werden vrienden, kritische vrienden en we leerden van elkaar. Joke wist vaak aparte details te vertellen vooral van glazen die in Frankrijk gekocht waren en die ze samen meebrachten naar de zaak. Om te laten zien of te vergelijken met foto's in boeken uit onze bibliotheek en met voorwerpen die bij ons in een vitrine stonden.

Kennis was belangrijk, maar het ging uiteindelijk om de schoonheid, om het stilleven dat Joke met grote bedachtzaamheid samenstelde. Samenstelde in de vitrines die Jan met precisie en kundigheid had gebouwd.

Veel glazen konden in relatie tot elkaar worden geplaatst omdat ze iets gemeen hadden, de vorm bijvoorbeeld of de kleur blauw van het Venetiaanse glas. In de compositie stond die kleur dikwijls centraal. Bij een nieuwe aanwinst werden dan soms weer geheel nieuwe opstellingen gemaakt.

Net als bij ons was glas een wezenlijk deel van het leven van Jan en Joke. Dat schiep een bijzondere band.

Trudy Laméris

Toen we in 1991 bij verschillende verzamelaars glazen mochten uitzoeken voor de tentoonstelling in De Nieuwe Kerk naar aanleiding van het Amsterdam-Venetië jaar, hebben we gretig uit de verzameling Van Beek geput. Het was een bijzonder moment om het glas voor het eerst te zien en te luisteren naar Jan van Beek (9 juli 1927) en onze vader Frides Laméris, die de glazen bekeken, beschreven en herinneringen ophaalden.

Tot onze spijt hebben wij Joke van Beek-de Bruyn (5 mei 1923 - 25 september 1988) niet persoonlijk gekend. Daar is verandering in gekomen door het werken met de glazen, die zij samen met Jan van Beek heeft verzameld. Door de glazen te bestuderen voor de catalogus en de tentoonstelling hebben we haar bijzondere en subtiële smaak voor glazen leren kennen. Opvallend was meteen de liefde voor glazen met elegante vormen, geraffineerd versierd met een aquamarijn blauw accent of met ribben.

Joke en Jan van Beek hielden een kaartsysteem bij met de beschrijvingen van hun glazen, verwijzingen naar vergelijkbare glazen in andere collecties en aantekeningen over het moment van aankoop. Van deze kaarten hebben we de aankoopdata en notities over de collecties waartoe de glazen eerder behoorden, genoteerd bij de beschrijvingen van ieder glas. De glazen waren genummerd. Dit zijn de 'VB' nummers die vermeld zijn naast het catalogusnummer in deze catalogus. De verzameling behelst naast glas ook een kleine selectie Italiaanse majolica en Moustiers aardewerk. Over het laatste schreef Jan van Beek jaren geleden een kort tekstje dat we dankbaar hebben opgenomen ter introductie van deze in Nederland vrij onbekende keramiek.

Door zijn werk in het Allard Pierson Museum als conservator, ook van het glas, hebben we de zoon van het echtpaar Van Beek, René, regelmatig ontmoet: natuurlijk tijdens zijn prachtige tentoonstelling Antiek Glas, de kunst van het vuur in 2001, bij een van de inspirerende Romeinse glasblaas demonstraties in Velzeke (België) en als we gezamenlijk les geven over Romeins glas aan de restauratoren opleiding van de Universiteit Van Amsterdam (UvA). Dit is nu bekroond met de samenwerking aan deze catalogus waarin René over het ontstaan van de collectie van zijn ouders vertelt.

Het was inspirerend om te werken met deze collectie, waarin zich zowel topstukken bevinden waarvan we geen enkele andere parallel hebben kunnen vinden als glaasjes van types die vaker voorkomen, met als rode (of beter misschien in dit geval als blauwe) draad de weloverwogen en subtiële smaak van Joke en Jan van Beek.

Anna, Kitty en Willem Laméris

A friendship in glass

Joke and Jan van Beek were welcome guests in the shop.

They became friends, friends with a critical eye, and we learned from one another.

Joke was often able to recount singular details, particularly about glasses the couple had bought in France and which they would bring to the shop together to show us or to compare them with photographs in books from our library and with items we had on display.

Knowledge was important, but in the end it was all about beauty and the still life that Joke would put so much thought into composing, arranging the glasses in the display cases that Jan had built with such skill and precision. Many of the glasses could be positioned in relation to one another because of the elements they had in common; their shape, for example, or the Venetian blue accents. Colour was often a central element in the composition and when the couple acquired a new glass this would often lead to a complete rearrangement of an existing display.

Glass played a substantial role in Jan and Joke's lives, just as it did in ours. That forged a special bond.

Trudy Laméris

When various collectors were so kind as to allow us to select glasses from their collections for inclusion in the 1991 exhibition in Amsterdam's Nieuwe Kerk to mark Amsterdam/Venice year, we eagerly drew from the Van Beek collection. Seeing the glass for the first time and listening to Jan van Beek (July 9th, 1927) and our father Frides Laméris as they examined and documented the glasses and recalled old memories was very special.

Regretfully we never knew Joke van Beek-de Bruyn (May 5th, 1923 - September 25th, 1988) personally, but we feel we came to know her in working with the glasses that she collected together with her husband. In studying the glasses for the catalogue and the exhibition, we got to know her subtle taste in glass. What was immediately striking was her love of glasses with an elegance of form, and a refined decoration with an aquamarine accent or ribs.

Joke and Jan van Beek kept a system of index cards describing the glasses in their collection, linking them to comparable pieces in other collections and noting when they had been acquired. Using these index cards we have been able to note the dates of purchase and sometimes references to the collections to which the glasses previously belonged alongside the descriptions of each of the glasses shown. The glasses were also numbered; these are the 'VB' numbers listed alongside the catalogue number in this catalogue. In addition to the glasses, the collection also includes a modest selection of Italian majolica and Moustiers earthenware. The latter is the subject of a brief text penned by Jan van Beek many years ago that we are pleased to be able to include here as an introduction to these ceramics, which are relatively unknown in the Netherlands.

The couple's son René is a close acquaintance as our paths have crossed often during the course of his work as curator – including that of the glass collection - at Amsterdam's Allard Pierson Museum. We met not only during his wonderful exhibition Antique Glass, the art of fire in 2001, but also at the inspiring demonstrations on Roman glass-blowing in Velzeke, Belgium and during our joint lectures on Roman glass for the restorers degree at the University of Amsterdam. That has culminated in the collaboration on this catalogue in which René recounts the history of his parents' collection. It was inspirational to be able to work with this collection, which contains both showpieces that are without parallel and types of glasses that are also found elsewhere but whose unifying theme is the considered and subtle taste of Joke and Jan van Beek.

Anna, Kitty and Willem Laméris

Een collectie met liefde en zorg opgebouwd

De collectie van Joke en Jan van Beek. Een persoonlijke kijk van hun zoon René

Hieronder een persoonlijk relaas hoe ik als kind heb meegemaakt hoe een glasverzameling ontstond en hoe de fascinatie voor glas het leven van mijn ouders op een prettige manier beheerste.

Een groen paraplu glaasje dat bij een antiquair in Hilversum in 1969 werd gekocht, was het begin van een fraaie verzameling antiek glas waar mijn ouders vele decennia enorm veel plezier aan hebben beleefd (fig.6).

Met veel liefde werd er thuis gesproken over het oude glas. De transparantie, de variatie in vormen en ook het kwetsbare waren factoren die het glas voor hen zo aantrekkelijk maakte. Van het ene glas kwam het andere en ze raakten verknocht aan het glas zodat er uiteindelijk een mooie en bijzondere collectie ontstond opgesteld in vitrines die mijn vader zelf maakte (fig.4 en 8).

Het was vaak een onberedeneerbare impuls om een glas aan te kopen. De collectie werd gekoesterd. Een verzameling gaat je leven beheersen. Er ontstaat natuurlijk een zekere hebzucht. Bij mijn ouders was de stimulans niet alleen het glas zelf maar zeker ook de sociale contacten die daarmee samenhangen. Andere verzamelaars, antiquairs, museumbezoeken en boeken. Dat kenmerkte het leven van mijn ouders in hun vrije tijd.



fig.1

Hoe was de collectie opgebouwd, wat straalde die collectie uit en wat sprak mijn ouders aan in glas? Zij verzamelden niet encyclopedisch; het ging niet om het tonen van de geschiedenis van het glas, het ging niet om een overzicht van stijlen en productieplaatsen. Fascinerend voor hen was het materiaal en de mogelijkheden die dat materiaal bieden. Het ging om de schoonheid, de schoonheid van de vorm. En vandaar dat in de verzameling de elegantie van een Venetiaans glas en de stoerheid van een roemer zijn terug te vinden.

Een enkele keer werd gezocht naar een vorm die een lacune opvulde. Dat was bijvoorbeeld het geval bij de roemers waar gezocht werd naar een roemer met een noploze stam (cat.nr.28) die ontbrak in de collectie en natuurlijk een roemer met een peervormige en een met een appelvormige cuppa (cat.nrs. 31,32). Maar het was vooral de ijlheid, de kwetsbaarheid, de bijzondere vorm en de blauwe glasdraadversiering (fig.3).

Ik denk dat daarom de façon de Venise glazen uiteindelijk zo belangrijk zijn geworden en de kern van de collectie vormen.

Er werd dus niet systematisch verzameld. Ze zagen een glas waar ze verliefd op werden en dan, als de financiën het toelieten, werd het aan de verzameling toegevoegd.

Vaak was dat, zoals dat bij liefde gaat, irrationeel. En soms ook was de liefde na een paar jaar bekoeld en werd het glas weer verkocht. Toen de verzameling groter werd, kwam er ook meer oog voor hogere kwaliteit. Glaasjes van het eerste uur werden weer verkocht en er kwamen 'belangrijker' stukken voor in de plaats. Die belangrijker stukken waren meestal duurder maar soms kwam het financieel niet uit dat de verzameling zich uitbreidde. Ooit deed zich de gelegenheid voor om twee zeer fraaie slingerglazen te kopen maar het geld was er niet. Ik vond het wel eervol dat mijn moeder mij vroeg om mijn spaargeld van mijn spaarbankboekje te halen en dat te lenen aan mijn ouders voor een aankoop! Naarmate de verzameling groeide, groeide ook de kennis en dat gaf mijn ouders meer zelfvertrouwen om bijvoorbeeld ook op een veiling te kopen. Zo vind ik in dagboek-aantekeningen uit de zomer van 1976 van mijn moeder: *'gisteren naar de glasveiling. Niets kunnen bemachtigen. De fluit bracht fl 3300,- + 16% op. Ik had M.v.D. tegen me dus het had geen zin om verder te bieden. Hij wilde het glas per sé hebben. Een nummer daarvoor had hij niet kunnen kopen: een gefacetteerd glas met diamantstippeling van twee putti door Wolf. Het ging zijn neus voorbij voor fl. 21.000,- + 16%. Dus dan maar die fluit! De veiling werd halverwege onderbroken om een glas limonade te drinken dat Mak van Waay aanbood vanwege de warmte. Daarna veilde Glerum verder'.*

Van elk glas in de collectie is een inventariskaartje waarop een korte beschrijving staat, de plaats en de bron waar het verworven was en de aankoopprijs. Soms maakte mijn vader een klein tekeningetje van het glas om de beschrijving van de vorm te verduidelijken (fig.9). Gelukkig zijn ook de gegevens bewaard van de glazen die later weer zijn verkocht. Een glaasje voor 175 gulden gekocht in Parijs werd na enkele jaren voor 250 gulden weer verkocht of gebruikt als aanbetaling van een nieuwe aanwinst! Het doel van deze transacties was altijd de verho-

ging van de kwaliteit. De eenvoudige slingerglazen werden ingewisseld om Façon de Venise glas aan de verzameling toe te voegen. Maar de groene paraplu glaasjes van het eerste uur zijn in de collectie gebleven en komen pas nu weer op de markt! Toen ik ouder werd, heb ik mij er wel over verbaasd dat mijn ouders niet de behoefte hadden om sommige glazen te publiceren. Maar net als bij vele andere verzamelaars was die wens niet zo aanwezig. En nu vindt mijn vader het geweldig dat er een publicatie is over de collectie Van Beek.

Contacten met verzamelaars

Het aantal verzamelaars dat zich met glas bezighield, was niet heel groot. Over en weer elkaars collectie bekijken hoorde er ook bij. Vele leuke contacten kwamen voort uit deze belangstelling.

Verzamelaars die je ontmoette op een antiekbeurs of bij een bezoek aan de antiquairs in de Spiegelstraat in Amsterdam. En dan begon de conversatie met de vraag: *wat verzamelt u?* Zowel antiquairs als verzamelaars wisten de weg naar ons huis in Hilversum en later naar Baarn te vinden. In een interieur dat met zorg was samengesteld. Onder de verzamelaars waarmee contact was, waren ook Kees Schoonenberg en Anton en Anneke Engels die in na-jaar 2014 en voorjaar 2015 in vergelijkbare publicaties zoals



fig.2) cat.nr. 39

deze aandacht kregen.

Het was niet alleen glas dat mijn ouders fascineerde. Aardewerk, tekeningen en meubels hadden ook hun belangstelling. Zo ontstond een harmonieus interieur waar het glas een mooie plek kreeg. Uit de belangstelling voor glas kwam ook de belangstelling voor ceramiek voort, vooral Italiaans (cat.nr.3-5) en Frans aardewerk (cat.nr.35,36). Een enkele keer ontstond zo een mooie combinatie bijvoorbeeld in de vorm van een glaskoeler (rafraichissoir) van het Zuid-Franse Moustiers aardewerk waar een glas ondersteboven in kon worden gezet om te koelen.

Parijs

Mijn ouders waren zeer francofiel en reisden graag in Frankrijk. Een paar keer per jaar kwamen zij in Parijs waar vele antiquairs vooral in het quartier St Germain werden bezocht en waar ze ook kochten. Dat verklaart de diverse Franse glaasjes in de collectie (fig.4 en cat.nr.37-50). Een van de antiquairs met wie ze langzaam



fig.3

ook een soort vriendschap bouwden was Philippe Leroux. Telkens als ze in zijn zaak kwamen, was het weerzien hartelijk. Dat mondde uit in een uitnodiging om een keer bij Leroux en zijn vrouw te komen dineren. Ik herinner me dat mijn ouders genoten van het bezoek en het heerlijke eten. Toen na het hoofdgerecht de kaas op tafel kwam mocht mijn moeder als eerste het hartvormige kaasje aansnijden. Toen zij wat aarzelde en niet goed wist hoe zij het mes in de kaas moest zetten moedigde Leroux haar aan met de woorden: 'allez, ce n'est pas le coeur de votre mari!' De glazen die daar werden gekocht, werden natuurlijk op de Parijse hotelkamer weer uitgepakt en nogmaals bewonderd. Ik herinner me ook dat tijdens een van de bezoeken in de winter, toen er wat simpelere glazen waren verworven, die op de hotelkamer gebruikt werden. Een fles Saint Raphaël (een beroemd Frans aperitief) zorgde voor een heerlijk drankje in antieke glaasjes die werden leeggedronken, gezeten op het hotelbed!

Het glas werd opgesteld in vitrines die mijn vader zelf ontwierp en bouwde (fig.4,8). Met licht erin zodat er een fraaie en veilige opstelling van het glas was. Maar naarmate de collectie groeide moesten de vitrines ook groter worden... gelukkig kende het vooroorlogse huis in Hilversum genoeg nissen en inhammen waar een vitrine paste. Vaak spraken mijn ouders erover het glas te gebruiken maar zoals veel verzamelaars durfden ze dat niet goed. Uit een enkel slinger glas werd met Oudjaar champagne

gedronken en een grote 17de eeuwse kan die in het Ashmolean museum in Oxford ten toon is gesteld en in Parijs door mijn ouders was verworven, werd ooit gebruikt om kandeel uit te schenken (fig.1,2, cat.nr.39)!

Frides en Trudy

De meeste glazen werden in Amsterdam gekocht. Een zeer groot deel van de glazen is afkomstig van de firma Lameris. Bij deze toonaangevende antiquair op het gebied van glas waren mijn ouders goede klanten. En als Frides of Trudy er niet waren, was mevrouw Rie Nolles er. Mijn moeder ging op woensdag naar het lunchconcert in het Concertgebouw en onderweg werd koffie gedronken bij Lameris in de Spiegelstraat. Als kleine jongen mocht ik ook wel mee en ik herinner me de zaterdagmiddagen waarbij mijn ouders en Frides aan het eind van de middag naar een grote kamer boven de zaak verhuisden waar een enorme tafel stond met een groot boek als een soort patiëntendossier waarin alle administratie over inkomende en uitgaande glazen stond. Overal in de kamer waren boeken en natuurlijk glazen. Maar ook antieke meubels en 'objets d'art'. De sherry kwam op tafel en de snorkende verhalen van Frides werden nog mooier! Ik zat in een hoekje en keek en luisterde. Kitty, Anna en Willem waren net te jong om mee te spelen.

Tot slot

Op één van die vele korte reizen naar Parijs is mijn moeder overleden. Daarna is er de klad gekomen in het aankopen van antiek. Mijn vader heeft nog een paar glazen gekocht Maar het was een hobby die mijn ouders met z'n tweeën hebben gehad en het was beslist mijn moeder die de drijvende kracht was achter de verzameling. Zij genoot van de contacten en legde ook met verve nieuwe contacten. Schreef briefjes naar verzamelaars om ze uit te nodigen ook in Hilversum te komen kijken. Mijn vader genoot op zijn manier hiervan en is ook in Baarn, waar mijn ouders naar toe verhuisden, nog heel lang van het glas blijven genieten. Hoogtepunt voor hem was de tentoonstelling in de Nieuwe Kerk in 1991 waar verschil-

lende glazen uit de collectie waren tentoongesteld. De opening en zeker ook het diner met alle glasverzamelaars onder aanvoering van Frides zelf was onvergetelijk voor hem.

Ook mijn vader ziet dit als een afgesloten periode en het is goed dat de stukken uit de collectie Van Beek in andere handen komen. Mijn ouders hebben vaak gezegd dat zij het als verzamelaars zo heerlijk vonden om dergelijke mooie vondsten tegen te komen in de handel. In antiekwinkels en bij veilingen. Als de collectie om wat voor reden dan ook uiteen zou vallen dan moet die collectie terug naar de kunsthandel. En zo gebeurt het nu.

RENÉ VAN BEEK



fig.4

A collection compiled with love and care

The collection of Joke and Jan van Beek. A personal memoir by their son René

What follows is a personal account of how I experienced the accumulation of a glass collection as a child and how my parents' fascination for glass was an overriding source of pleasure in their lives.

A little Bristol Green conical port glass, affectionately nicknamed umbrella glass in Dutch, purchased from an antiques dealer in Hilversum in 1969 marked the beginning of a fine collection of antique glass that was to afford my parents a great deal of pleasure down the years (fig.6). Antique glass was a frequent topic of conversation at home. For my parents, its transparency, fragility and variety of form were all factors that made it attractive. That early purchase was the first of many and they became devoted collectors, building up a rare and fine collection they put on show in display cases my father built himself (fig.4,8).



fig.5

Often they would buy a glass on a whim. They cherished their collection. Such a collection starts to take over your life, and naturally generates a degree of cupidity. For my parents, the urge to collect was fired not only by glass itself, but also the social contacts it generated: other collectors, antique dealers, museum visits and books. These things occupied their free time.

How did the collection take shape, what was its raison d'être and what was it about glass that appealed to my parents? They didn't collect in an encyclopaedic way; it wasn't about displaying the history of glass or a review of styles and production regions. What fascinated them was glass as a material and the possibilities that material offered. It was all about beauty, the beauty of form. And that's why the elegance of a Venetian glass and the sturdiness of a roemer both found their way into the collection. Occasionally my parents would go in search of a glass in order to fill a perceived hiatus in their collection. That was the case with the roemers, when they went in search of one with a stem without prunts (cat.nr.28) and also a roemer with a pear-shaped and one with an apple-shaped cuppa (cat. nr.28,31,32). But the particular charm of glass for them was its thinness, its fragility, its special shape and the decoration in blue glass thread (fig.3). I think that's why the Venetian and façon de Venise glasses became so important, making up the collection's heart.

As I've said, they didn't go about collecting systematically. They would see a glass and fall in love with it and then - finances permitting - they would add it to their collection. As often happens in love, it was irrational. Sometimes their ardour would cool after a couple of years and the glass would be sold. As the collection grew there was a greater emphasis on quality. Glasses bought in the early years were

sold and replaced by more 'important' pieces. Those important pieces were often more expensive but sometimes the chance to augment the collection would come at a time that was financially inopportune. At one point, I remember, two extremely fine twist glasses came up for sale but they didn't have the money. I felt it an honour that my mother asked me to withdraw my savings and lend them the money to buy! As the collection grew, so did my parents' expertise. That gave them the self-confidence to also start buying at auction. One of my mother's diary entries from the summer of 1976 reads: *'At the glass auction yesterday. Didn't manage to acquire a thing. The flute went for fl. 3300,- +16%. I had M.v.D against me, so there was no point in bidding further. He was determined to get it. He hadn't been able to buy a previous lot: a faceted glass by Wolf with two diamond-stippled putti. He saw it pass him by for 21,000,- +16%. That meant he had to have the flute! Halfway through there was a refreshment break and Mak van Waay offered everyone a glass of lemonade because of the heat. After that Glerum went on with the auction'.*



fig.6

Each glass in the collection has its own little file card, offering a brief description of the piece, where and from whom it was acquired and the purchase price. Sometimes my father would make a small sketch of the glass to clarify his description of its shape (fig.9). It's fortunate that the details of glasses that were later sold have also been retained. A diminutive glass bought in Paris for 175 guilders was sold again a couple of years later for 250 guilders or used as a down payment for a new acquisition. The aim of all these transactions was to improve the quality of the collection. The simple twist glasses were exchanged for façon de Venise. But the little green fluted glasses that marked the collection's beginnings

were kept and are only now coming up for sale once more. As I grew older it surprised me that my parents had little inclination to publish on some of their glasses, but, in common with many other collectors, they didn't really feel the need. Now my father thinks it marvellous that now there is a book on the Van Beek collection.

Links with other collectors

There weren't many glass collectors at the time and viewing one another's collections was all part of the scene. The love of glass generated a host of friendly contacts with collectors one would meet at an antiques fair or during a visit to the antique dealers on Amsterdam's Spiegelstraat. One would strike up a conversation by asking *and what do you collect?*

Dealers and collectors alike found their way to my parents' home in Hilversum (and later Baarn) with its carefully arranged interior. Among the collectors who came by were Kees Schoonenberg and Anton and Anneke Engels, whose collections have been afforded attention

in publications similar to this in autumn 2014 and spring 2015 respectively.

But it was not only glass that fascinated my parents. They were also interested in ceramics, drawings and furniture. The result was a harmonious interior in which the glass collection was shown to its best advantage. Their passion for glass fostered an interest in ceramics, particularly Italian (cat.nr.3-5) and French (cat.nr.35,36). Occasionally these two interests were united in a single object, such as the glass cooler or *rafrechissoir* of Moustiers earthenware from southern France, in which a glass could be placed upside down to cool.

Paris

My parents were real Francophiles and loved travelling through France. They'd visit Paris several times a year, calling at a string of antique dealers, many of whom were located in the St Germain quarter. Such trips would often result in a purchase, which explains the variety of French glasses in the collection (fig.4 and cat.nr.37-50). One of the antique dealers with whom they slowly built up a kind of friendship was Philippe Leroux. On each of their visits to his shop they'd gain a warm welcome and eventually this led to an invitation to come and dine with Leroux and his wife. I remember how much my parents enjoyed the visit and the fine food. After the main course it was time for the cheese, and my mother was proffered a knife to be the first to cut into a little heart-shaped cheese. As she hesitated, not quite sure about where to insert the knife, Leroux egged her on with the words *'allez, ce n'est pas le coeur de votre mari!'* Back in their hotel room after a day of visiting Parisian dealers, my parents would always unpack the glasses they'd bought to admire them anew.

I remember that during a visit to Paris one winter, when they had acquired some relatively simple glasses, they even put them to use. A bottle of Saint Raphael, that famous French aperitif, tasted excellent as they sipped from the antique glasses while seated side by side on the hotel bed. The collection was arranged in display cases that my father designed and built himself (fig.4,8). To show the glasses safely and to their best advantage, he'd incorporate lighting. The more the collection grew, the bigger the display cases became, and luckily our pre-war house in Hilversum numbered enough nooks and crannies to harbour them all. My parents would often talk about how a glass was to be used, but like many collectors hardly dared drink from them themselves. One or two of the twist glasses might be used to toast in the New Year with champagne, but nothing more. However, once they used a big 17th century jug that had been exhibited in Oxford's Ashmolean Museum and they'd bought in Paris to serve kandeel, a traditional liqueur of cognac, egg and cinnamon (fig.1, 2, cat.nr.39)!



fig.7, cat.nr.9

Frides and Trudy

Most of the glasses were bought in Amsterdam. A very large number come from the Laméris dealership, a leading dealer in antique glass where my parents were frequent customers. And if Frides or Trudy weren't there to welcome them, Rie Nolles would be. On Wednesdays my mother would attend the lunch-time concerts in the Concertgebouw, stopping by for a coffee at the Laméris shop on Amsterdam's Spiegelstraat on her way. As a small boy I was allowed to come too, and I can remember the Saturday afternoons when my parents and Frides would round off the day by moving upstairs to a large room over the shop. It had a huge table with on it a massive book resembling a sort of medical dossier, in which were recorded all the details of all the glasses being bought and sold. Then Frides would bring out the sherry and his tall stories would become even more spell-bindingly elaborate. I'd sit in a corner, looking and listening. Kitty, Anna and Willem were just a little too young to play with.

In conclusion

During one of my parents' frequent short trips to Paris my mother passed away. After that there was little more buying of antiques. My father still bought one or two glasses, but it was a hobby they'd always shared and it had been my mother who was the driving force behind the collection. She loved the social aspect and was always keen to forge new friendships, writing letters to fellow collectors to invite them to come and have a look in Hilversum. In his way my father enjoyed it too, continuing to derive enjoyment from the collection for many years in Baarn, where they'd later moved. For him the culmination came with an exhibition in Amsterdam's Nieuwe Kerk (New Church) in 1991, which featured several glasses from the collection. The exhibition opening and certainly the inaugural dinner for all the glass collectors presided over by Frides was an unforgettable experience for him.

My father, too, sees this as a period that has run its course and feels it is time that the pieces from the



fig.8

Van Beek collection find their way into other hands. My parents always said that as collectors they were thrilled to unearth such wonderful finds in the antiques trade in shops and at auction. If, for whatever reason, the collection were ever to be dismantled, then the glasses should find their way back into the art and antiques trade. And so it is that they are now being offered for sale.

RENÉ VAN BEEK



fig.9

De appel valt niet ver van de boom

Het is niet verwonderlijk dat ik als zoon van ouders die een grote liefde koesterden voor glas ook 'een tik van de molen meekreeg'. In mijn werk als conservator heb ik de mogelijkheid mij bezig te houden met de collectie Romeins glas van het Allard Pierson Museum (fig.9). Mijn ouders hebben voor het antieke glas (in de letterlijke zin van het woord, dus meestal Romeins glas), minder belangstelling gehad dan voor het zestiende, zeventiende en achttiende eeuwse glas. Er werden wel Romeinse schaaltes, kommetjes en flesjes aangekocht maar vaak werden ze vrij snel weer verkocht. De liefde ging niet heel diep. Wat in de collectie is gebleven, is een dubbel balsarium of olieflesje van lichtgroen glas. Een typisch Romeins flesje uit de vierde eeuw dat in het dagelijks leven werd gebruikt. Dit type flesje kent verschillende namen, waaronder *tranenflesje*. Hoe toepasselijk om te beschrijven bij het afscheid van de glascollectie...

Een traantje wegpinken

Nadat in de eerste eeuw voor Christus het glasblazen was uitgevonden, kwamen er veel vrij geblazen gebruiksvoorwerpen in omloop. Vooral in het oostelijk Middellandse Zeegebied was de glasindustrie zeer productief. Daar komt waarschijnlijk het Romeinse olieflesje uit de collectie Van Beek ook vandaan. Er zijn verschillende theorieën over het maken van deze flesjes met twee compartimenten. Soms wordt verondersteld dat er sprake is van één buis die is dubbelgevouwen. Dit lijkt niet waarschijnlijk omdat bij de knik, aan de onderkant van het flesje, meer glas zit en bij buiging zou je juist een verdunning van het glas verwachten. Waarschijnlijk is met een tang een schotje gecreëerd in een vrij geblazen buisje.

Het hier afgebeelde olieflesje heeft een sierlijk oortje en is in 15 wikkelingen omwonden door een glasdraad van bijna anderhalve meter! Daarvoor moest de glasblazer snel en trefzeker werken.

Deze flesjes dienden om geurige olie in te bewaren en ze worden vaak aangeduid als *balsarium* of *unguentarium*. De namen zijn afgeleid van de Latijnse woorden *balsamen* (balsem) en *ungen* (zalf). Deze

namen werden echter niet in de klassieke Oudheid gebruikt. Het zijn namen die pas veel later, na de Oudheid, zijn ontstaan, net als het woord *lacrimatorium* zoals de flesjes abusievelijk ook wel worden genoemd. Letterlijk betekent dat 'tranenflesje'. Antieke schrijvers zoals Ovidius en Tibullus (uit het eind van de eerste eeuw voor Christus) meldden dat bij rouwplechtigheden geplengde tranen werden gemengd met as, geurige olie, wijn en honing. Dergelijke teksten hebben voor verwarring gezorgd en omdat deze flesje in groten getale zijn teruggevonden in graven, heeft men lang gedacht dat in flesjes met een dergelijke dubbele buis de tranen van de nabestaanden en de ingehuurde klaagvrouwen werden opgevangen. Zo is de naam *lacrimatorium* of *tranenflesje* ontstaan. Het gebruik als tranenflesje is wereldberoemd geworden door de scène van een rouwende keizer Nero, meesterlijk gespeeld door de acteur Peter Ustinov in de film *Quo Vadis* uit 1951 waarin hij tegen zijn vertrouweling roept: 'Tigilinus, the weeping vase'. En vervolgens is te zien hoe Nero uit elk oog een traan plengt in een glazen flesje! De werkelijkheid was anders wat betreft het gebruik van dit glaswerk. Onderzoek naar resten in de flesjes heeft duidelijk gemaakt dat ze werden gebruikt voor zalf of cosmetische oliën. Glas was, en is nog steeds, bij uitstek het materiaal dat geschikt is voor parfum en cosmetica. Het is goed schoon te maken en daarmee hygiënisch en het neemt immers geen geurtjes aan. De flesjes werden eveneens gebruikt voor ogeschaduw en staan ook wel bekend als *kohlflesjes*. In sommige exemplaren zijn resten van ogenzwart gevonden. Deze kohl of mascara werd niet alleen voor het uiterlijk als schmink gebruikt maar had ook een medicinale betekenis. De stof biedt bescherming tegen vliegen en was niet alleen in de Oudheid populair maar wordt nog steeds gebruikt, al komt het tegenwoordig uit andere flesjes.

Het is opvallend dat de meeste glazen uit de collectie Van Beek met wijn te maken hebben terwijl in de Oudheid het merendeel van het glas met geurige oliën in verband wordt gebracht. Dit balsarium heeft heel lang deel uitgemaakt van de collectie want al in 1974 kochten mijn ouders dit flesje bij antiquair Bruloff in Parijs.

RENÉ VAN BEEK

Double cosmetic tube
Light green transparent glass
Eastern Mediterranean, 4th century
Height: 12,1 cm,
Width at top (excluding handle) 3,2 cm
Acquired: 1974

Two cylindrical tubes with a solid base and two openings with inwardly folded rims. A glass thread spirals fifteen times around the body. A handle on one side, the other handle missing. Pontil mark.



The apple doesn't fall far from the tree

It's not surprising that as the son of parents who cherished a great love for glass I also gained a taste for it. My work as curator enables me to be involved in looking after the Roman glass collection at Amsterdam's Allard Pierson Museum (fig.9). My parents were less interested in antique glass (in the literal sense of ancient, so mainly Roman glass) than in that from the sixteenth, seventeenth and eighteenth centuries. While they did buy Roman dishes, bowls and bottles, they often sold them again quite quickly. The love did not endure. What has been retained in the collection is a *balsamarium*, or oil flask, made of light green glass (p.17). It's a typical example of a fourth century Roman flask for daily use. This type of little flask is known by various names, including 'tear bottle'. How appropriate it is to describe such an object in this farewell to the glass collection...

Wipe away a tear

The invention of glass blowing in the first century BC resulted in a large number of household objects made from glass coming into circulation. The glass industry in the eastern Mediterranean was particularly productive. It's highly likely that the little Roman flask in the Van Beek Collection also came from this region. There are various theories about the manufacture of these flasks with two compartments. It's sometimes assumed that the flask comprises a single tube that was subsequently folded double. But this seems unlikely because the kink at the base of the bottle is thicker, while if it had been folded one would expect to see a thinning of the glass. It's more probable that a pair of pincers was used to create a divider in a free-blown tube. The little oil flask shown here has a decorative handle and its body is encircled by 15 windings of a single glass thread measuring almost one and a half metres! As such it will surely have been made by a skilled craftsman, able to work fast and accurately. These little flasks were used to store aromatic oils and are often referred to as *balsamarium* or *unguentarium*. These names are derived from the Latin *balsamen* (balsam) and *ungen* (unguent or cream). However,

these names were not used in classical antiquity. They date from much later, as does the word *lacrimatorium* by which name the bottles are also sometimes mistakenly known. Literally this translates as 'tear flask'. According to the writers of antiquity such as Ovid and Tibullus (writing in the first century BC) tears shed during funeral rites were mixed with ashes, aromatic oils, wine and honey. Texts such as these have led to confusion and because such vials were found in large numbers in graves, it was long thought that these double vials were used to collect the tears of grieving family members and professional mourners. This is how they became to be known as *lacrimatoria* or tear bottles. The idea that such vials were used to collect tears became a commonplace throughout the world as a result of Peter Ustinov's masterful rendition of the mourning emperor Nero in the 1951 film *Quo Vadis*. In one scene he calls out to his confidant Tigellinus to bring him 'the weeping vase' and we are then shown how Nero squeezes a tear out of each eye into a little glass bottle! In reality these bottles were used for something else. Research into residues left in the little flasks show they were used for unguents or cosmetic oils. Glass was – and still is – the perfect receptacle for storing perfumes and cosmetics. It's a material that's easily cleaned, making it hygienic, and it absorbs no odours. Such diminutive flasks were also used to hold eye shadow and are also known as kohl bottles. Some of them have been found to contain remnants of eye makeup. This kohl or mascara was not only used as makeup but also for its medicinal properties as it discouraged flies. Kohl wasn't only popular in antiquity but is still used today – although these days its packaging is very different.

It's striking that most of the glasses in the Van Beek collection are linked to wine, while the majority of glass in ancient times was used for aromatic oils. Happily this little *balsamarium* has been in the collection for a very long time, for my parents purchased it as early as 1974, from the Parisian antique dealer Bruloff.

RENÉ VAN BEEK



fig.9) Het Allard Pierson Museum, het archeologiemuseum van de Universiteit van Amsterdam, heeft een grote collectie Romeins glas waaronder diverse balsamaria.

fig.9) The Allard Pierson Museum, the archaeological museum of the University of Amsterdam, has an important collection of Roman glass including several balsamaria.

Catalogue of the Van Beek collection



Passion for glass



- 1 | Bowl on foot with enamel and gold leaf decoration
 VB74 Almost colourless glass with a hint of grey, gold leaf and enamel in five colours: two different colours of blue, red, green and white
 Venice
 Late fifteenth, early sixteenth century
 Height: 6.2 cm, ø bowl: 27.5 cm, ø foot: 13.0 cm
 Exhibited: Venetiaans en façon de Venise glas, 1500-1700, Nieuwe Kerk Amsterdam
 Published in: Laméris and Laméris 1991, 2, p. 48, 49
 Mentioned provenance: collection Fitzhenry, Paris
 Acquired: July 7th, 1984

Shallow wide bowl with rounded sides and everted underfolded rim. The underside of the bowl has been decorated with twelve spiral ribs in the mezza stampura technique. Low trumpet-shaped foot with downwardly folded rim.

In the centre of the bowl a decoration of a stylized flower or rosette of gold leaf and enamel. The rosette is formed by a circle surrounded by six circles, surrounded by six half circles scratched in the gold leaf. Each petal of the flower is decorated with some concentric scratches towards the centre of the flower. The surrounds are accentuated with white dots of enamel. A coloured dot in the middle of each petal, twice in the same sequence of green, blue and red. Looking at the whole from above, one sees three interlinking S-shapes, comprised of dots. Above the last dot of the flower a triangle of three smaller grey-blue dots, maybe a stylized sepal.

The underside of the rim is decorated with a band of gold leaf with scratched away three rows in a fish scale pattern between four horizontal lines in two groups of two on both sides. On the underside a row of little squares and rectangles.

This band was decorated with enamel in four colours: a half-white, half-red dot on every scale between a horizontal line of blue dots. Outside the gold on both sides a line of little triangles of three smaller white dots.

The bowl must have been used. Whilst the gold enamel decoration on the underside of the rim is preserved in an almost perfect state, parts of the decoration on the inside of the bowl have been worn away. The gold is faded, except for under the enamels, and one (red) spot is missing.

This type of plate must have been very popular. Plates of the same shape, always with twelve ribs and a shallow plain foot, occur in several collections. The subjects featured on the centre of the plates vary: the Venetian lion of Saint Mark (British Museum, Tait 1979, 6, p.30, Curtius Museum (Chevalier 1999, 46, p.44), coats of arms of various families (Klesse 1973A, 473, p.104, 105, Baumgartner 1995A, 160, p.18, private collection, Lhermite-King 2013, p.26, Baumgartner 1995A, 160, p.18), especially of one of the Medici popes, most probably of Leo X (pope from 1513 till 1521) or else of Clemens VII (pope from 1523 till 1534) (a.o. Corning Museum of Glass, Kunstmuseum Düsseldorf, Metropolitan Museum of Art (Barovier Mentasti 1982, 118, 119, 121, p. 105, 106, 107, 108, Landesmuseum Württemberg, Klesse 1987, 6), animals in medallions in a sunny landscape with water and grassland, for example a pelican (Museum für angewandte Kunst, Ohm 1973, 122, p.66), a reclining donkey or doe (British Museum, 5, p.29) or the Lamb of God (Landesmuseum Württemberg, Klesse 1987, 7).

The rosette or stylised flower as shown on this piece is also a recurrent decoration on this type of plate (Ohm 1973, 120, p.65) and other enamelled glasses of the same period (Baumgartner 1995A, 161, p.19, 82, Baumgartner mentions other examples, Lanmon 1993, 9, p.34-37, 9.3, p.37).





2 | Bowl on foot with handles, with enamel and gold decoration
VB73
Almost colourless glass with a hint of grey, gold leaf and enamels in five colours: grey-blue, red, white, green and yellow
Venice
Late fifteenth, early sixteenth century
Height: 8.2 cm, ø bowl: 14.3cm, ø foot: 8.7 cm
Exhibited: Venetiaans en façon de Venise glas, 1500-1700, Nieuwe Kerk Amsterdam
Published in: Laméris and Laméris 1991, II, p. 24
Acquired: June 6th, 1980, to mark the silver wedding anniversary of Mr and Mrs Van Beek on September 1st, 1980

Conical bowl on a trumpet-shaped foot with down-wardly folded rim. A wide S-shaped handle on both sides of the bowl. The underside of the handle is joined to the bowl with a dot of glass. Both the foot and the underside of the bowl's rim are decorated with a band of gold leaf and spots of enamel in the colours blue, red and white. Between two lines of white enamelled spots dotted with a tiny red spot is a band of gold leaf that has been decorated by scratching away two rows of lines in a scale pattern. Each scale bears a blue spot. While red and blue are the most obvious colours when the bowl is viewed from underneath, the gold having almost vanished, looking from above the gold shines and the line of white/red spots describe a delicate rhythm. Around the base of the bowl, where the bowl and foot are joined, is a pattern of eight green radiating lines alternating with four golden triangles and four enamelled wavy lines or flames, two red and two blue. The handles were made after the enamelling: they cover the enamels on the rim and on the underside of the bowl (fig.1). The shape of this glass is very rare. We were unable to locate another example with the same shape. The type of handle with a loose end is seen on several ewers, for example a ewer decorated with enamel in the same period in Venice (Hettes 1973, fig. 11, Barovier-Mentasti 1982, 110, p.102), and two ewers decorated with cold paint (Rückert 1982, 130, 131, p.81, 82, Tafel V and Tafel XI, p.32). All three of these ewers are decorated with the flame pattern on the foot, consisting of radiating stripes alternating with flames. It is a pattern which is more often seen executed in enamels, in both thicker and thinner versions.

For example on the shoulder of another ewer dated late fifteenth, early sixteenth century (Hess 1997, 18, p.82), between the ribs of a bowl on foot or fruit dish (fruttiera) (Mariacher 1963, p.61), on the bowl and foot of another one (Barovier-Mentasti 1982, 76, p.84, 85), on the foot of a pilgrim flask (Honey 1946, B, p.61, Clarke 1974, C11, p.54, 55), on the base of the bowl of two goblets dated around 1500 (Barovier-Mentasti 1982, 67, p.79, Lanmon 1993, 2, p.12-15), on the base and the rim of another goblet (Honey 1946, B, p.61) on the cover of a goblet dated 1511 (Saldern 1965, 5, p.32) and flames made of thin lines on the cover of the Deblin goblet in the British Museum (Barovier-Mentasti 1982, 77, p.91), on the neck of a pilgrim flask (Tait 1979, plate 7) and on two Spanish examples (Wilson Frothingham 1963, 3 and 9A). (See for a list including some other examples, Lanmon 1993, p.14). The flames are called San Bernardino rays, after the flames surrounding the monogram IHS, the attribute of the Franciscan Saint Bernardino of Siena. They also occur on several majolica pieces, both with and without the monogram (Lanmon 1993, p.14). One of them is painted by Hans Memling (fig.3) Whether the rays without the monogram still have a symbolic meaning or if they are purely ornamental is not known.



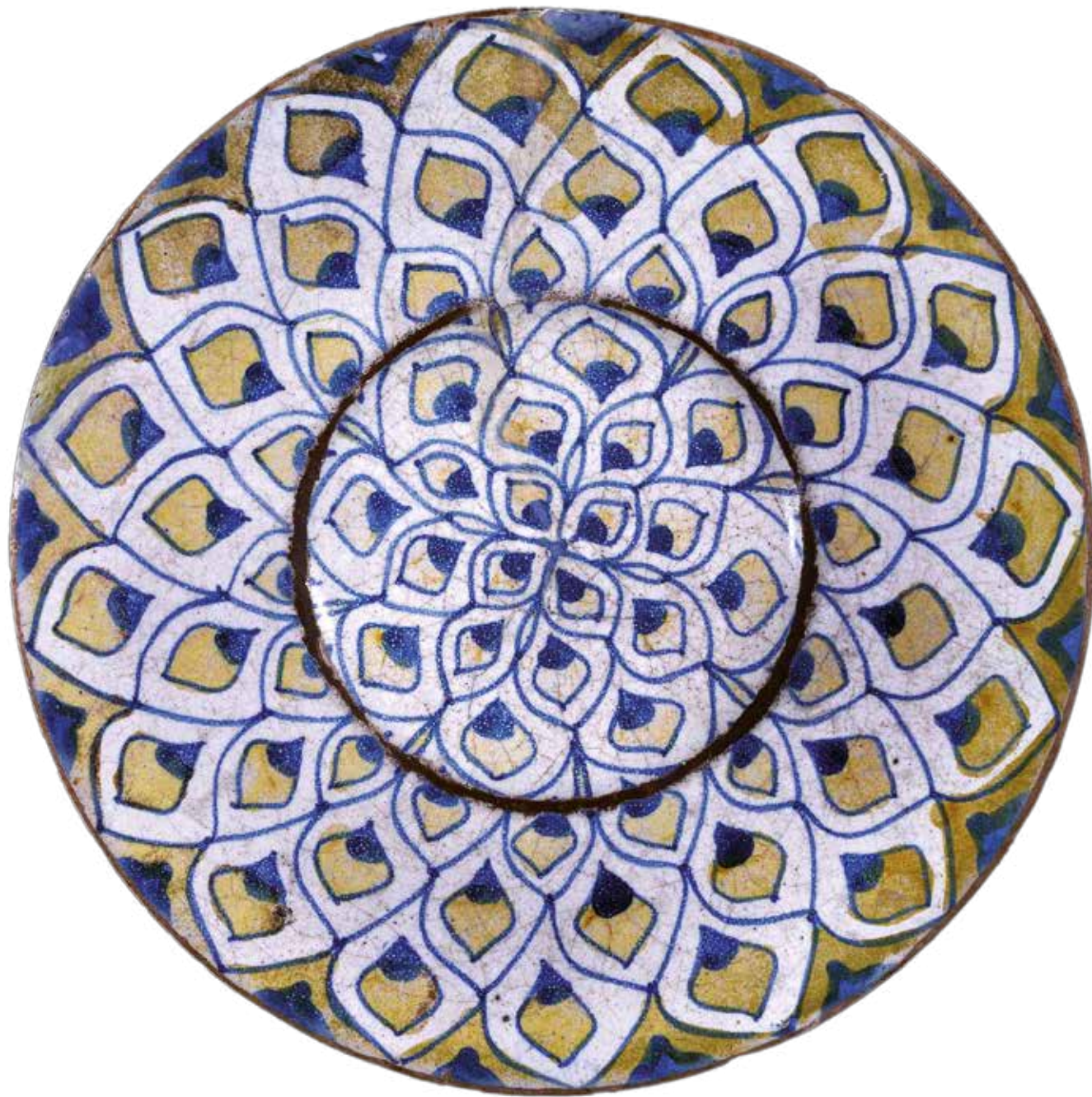
fig.1)



fig.2)



fig.3) Flowers in a majolica jug (reverse), Hans Memling, ca. 1485. Museo Thyssen-Bornemisza, Madrid.



3 | Plate with peacock feather decoration
 VB29 Majolica
 Deruta
 First third of the sixteenth century
 Height: 2.1 cm, ø :20.8 cm, foot rim: 9.1 cm
 Mentioned provenance: Collection Bastert-
 Van Schaardenburg

Flat plate with a sunken centre. The plate has been decorated with a peacock feather motif in the colours blue and lustre gold on a white background. From the middle it features six concentric circles of peacock feathers, small in the centre and becoming larger towards the rim. In the centre, the first circle is composed of only four feathers, while the next two are made up of eight and the three on the rim each of sixteen. In the sunken centre of the plate some of the feathers overlap one another. These overlaps have been coloured with lustre. The transition to the rim has been accentuated by these small extra segments between each peacock feather. The triangles on the rim left open by the decoration are filled in with gold and with blue triangles along the edge. The underside is covered in white tin-glaze. A comparable plate is illustrated in Hausmann, 2002, 31, p.86, 87.

The peacock feather decoration is executed along the same principles as the fish scale pattern in gold and enamel that features on glasses of the same period and earlier (cat.nr. 1 and 2). It is a repeating pattern of the same figures, with each ornament starting on top of the ornaments of the previous circle and half constituted by the lines of that circle. Even the blue dots of the peacock feathers recur in the glasses' fish scale pattern (fig.1). The rosette that occurs on Venetian enamelled glass is a comparable decoration (fig.2, cat.nr.1).

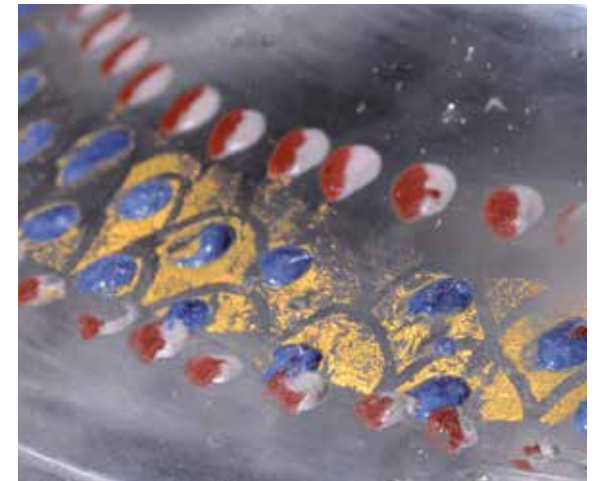


fig.1

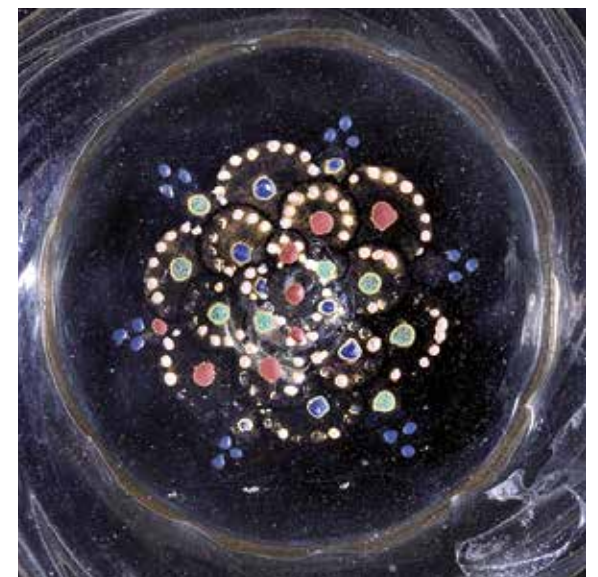


fig.2

4 | Plate or scodella
 VB27 Majolica
 Deruta
 Circa 1530
 Height: 3.0 cm, ø: 15.6 cm, foot: 4.2 cm
 Acquired: May, 14th, 1985

Small plate with deep centre. The plate is decorated in blue and gold lustre. The transition of the mirror to the rim has been accentuated by three concentric circles around the base and three concentric circles on the inner part of the rim, coloured in with lustre. The rim is decorated with three concentric blue lines, two filled in with gold lustre. The border itself is also of gold lustre. The mirror of the plate features a stylized flower. The rim is decorated with seventeen oval-shaped ornaments, each with two small curls, connected by a band made of three concentric rims. The underside is covered with white tin-glaze.





5 | Plate with scrolls of flowers
 VB26 Majolica
 Deruta
 Circa 1530
 Height: 2.0 cm, ø: 20.8 cm, foot rim: 10.0 cm
 Acquired: April, 19th, 1985

Small flat plate with sunken centre. The plate has been decorated in blue and gold lustre. The transition of the lower centre to the rim has been accentuated by a concentric circle composed of two blue outlines with lustre inbetween. The rim is decorated with a concentric blue line with gold lustre on the border itself. Inbetween these lines on the mirror of the plate and on the rim a floral scroll motif: blue flowers with a gold centre between blue branches with leaves outlined in blue and coloured in with gold lustre. The underside is covered with white tin-glaze.

A comparable plate with leaves instead of flowers is held in the Museo Nazionale di Firenze, Palazzo del Bargello (Conti 1971, 143)

6 | Wine glass

VB85 Cristallo or vitrum blanchum

Venice

Second half sixteenth or early seventeenth century

Height: 12.3 cm, ø bowl: 10.1 cm, ø foot: 8.5 cm

Acquired: December 16th, 1983

Provenance: Bodenheim collection: Nr 864

(on sticker taken off the glass and put on associated card)



Shallow bowl. A hollow leg (verre a jambe) or cigar-shaped blown stem. Bowl and stem are connected with a merese. Stem and foot are joined by a merese. Slightly conical foot with folded rim.

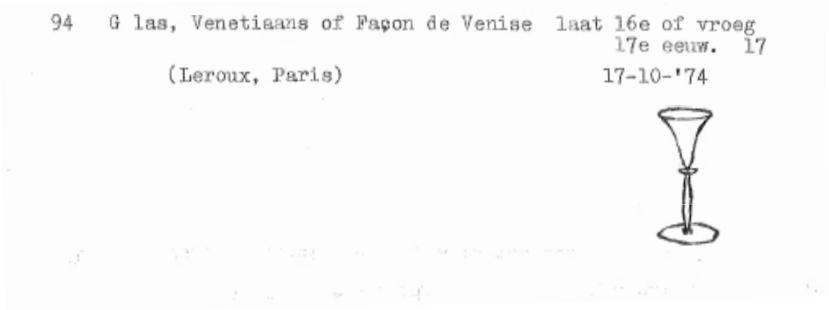
This elegant wine glass with its long stem and relatively small bowl is quite rare. It is similar to glasses with a larger bowl, as depicted in Veronese's *The Wedding at Cana*, made around 1562 (Laméris and Laméris 2014, fig.1, p.53). A similar glass is in the Museum Curtius in Liège (Chevalier 1999, 103, p.67, 152).



7 | Wine glass

VB94 Almost colourless vitrum blanchum or cristallo with a hint of straw colour
Venice
Second half sixteenth, seventeenth century
Height: 16.6 cm, ø :9.4 cm, foot rim: 8.0 cm
Acquired: October 17th, 1974

Wine glass with bell-shaped bowl. A hollow leg (verre a jambe) or cigar-shaped blown stem. Bowl and stem are connected with a merese. Stem and foot are joined by a merese. Slightly conical foot with folded rim.



Ribbed glasses



Ribbed glasses

Looking at the Van Beek collection, one is struck by the elegance of the glasses. They are all perfectly balanced and beautifully proportioned. The glasses have been chosen for their purity of form. Except for the trick glass (cat.nr.54) with its typical wheel engraving, none of the glasses have cold decorations, that is, decorations applied afterwards. But the glasses were not chosen purely on the basis of their shape. Jan and Joke van Beek were particularly attracted to two types of hot decoration: ribbed glasses and glasses with accents of aquamarine coloured glass. And while the glasses with aquamarine accents are almost all Venetian (cover and fig.3, p.10), the ribbed glasses come from different places and date from different periods: sixteenth and seventeenth century Venetian (cat.nr.1,8-15), made à la façon de Venise (in the Venetian way) in the Netherlands in the seventeenth century (cat.nr.23-25), seventeenth century roemers (cat. nr.29,32,33) and French glasses from around 1700 or later (cat.nr.39,42,43,46,48,51).

Dip mould

This group of ribbed glasses is made with a ribbed or optic dip mould. A dip mould is a conical mould open from above with, in this case, ribs on the inside. Viewed from above, the inside of the mould looks like a pointed star. The sizes of the moulds and the number of points differ. The moulds are often named by their number of points: a 12-point dip mould, a 20-point dip mould etc. (fig.1)



fig.1

A glassblower blows a bubble from above inside the mould, until it touches the points and the wall (fig.2). Removed from the mould, the bubble has very pronounced and crisp ribs. The glassblower can leave the ribs like this, or he can enlarge the bubble by blowing so that the ribs become less pronounced, producing delicate vertical lines in the glass. To make diagonal ribs, the glass blower twists the ribbed bubble by turning the blowpipe in one direction while using a tool to grip the other side of the bubble and hold it in place.

The mould is often called an optic mould, as the ribs are often referred to as 'optical' because of their visual effects. Although these terms are still frequently used, glass specialists nowadays prefer to use the term 'dip mould' instead of 'optic mould' and 'ribbed' instead of 'optic'. With colourless glass the ribs create an optical effect as if they were lenses. But opaque coloured glass blown into a dip mould is decorated with ribs without any optical effect.

Un bel avenir

Soon after the first blown glasses were made around 50 BC, glasses with ribs are seen to occur. The first are made with different types of moulds or by creating them with tools. But by the middle of the fourth century glasses made with dip moulds start to appear (Stern 2008, p.26,27). Three terracotta ribbed moulds made around this period were found in Komarowo in Ukraine (Stern 1995, p.24, fig.8, Stern 2008, p.26,27). After that time mould-blown ribbed glasses started to appear on the market, becoming really fashionable in the late Roman period (Fleming 1999, p.107) when glasses were frequently decorated with many small ribs,

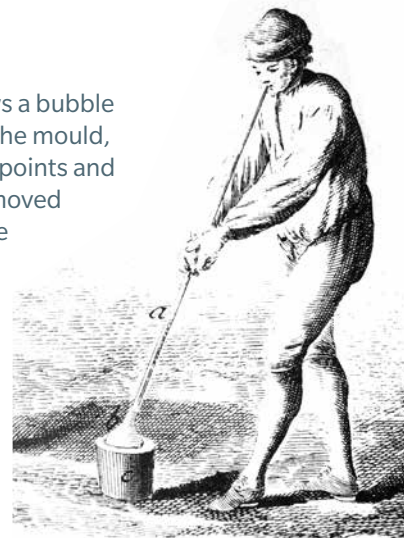


fig. 2) Diderot et D'Alembert, *l'Encyclopédie, l'art du verre*, Parijs

often twisted into a diagonal pattern (for example: Antonaras 2008, 247, p.244). To quote Marianne Stern: Le moule conique à parois droites et à cannelures ou côtes verticales intérieurs était appelé à un bel avenir. Facile à réaliser par le verrier lui-même et facile à utiliser (pas besoin d'un assistant pour fermer et ouvrir le moule!), ce moule simple pouvait produire une variété infinie de verres délicatement côtelés' ('The conical mould with straight sides and internal fluting (vertical grooves) was destined for a long and profitable future. Easy to make by the glassmaker himself and easy to use (because it required no assistant to help open or close it) this simple mould could produce an infinite variety of delicately ribbed glasses') (Stern 2008, p.26,27). While many Roman techniques of glass-making were lost in the Middle Ages, beakers and bottles with ribs remained en vogue (Baumgartner 1988, p.299-311, Baumgartner 2010, p.328-331, Whitehouse 2010, p.110,30,55,56,57,58,64,65 etc).

Venice

Around 1500 a new type of glass began to be made in Venice: large footed enamelled bowls, known in Italy as a fruttiera (fruit dish). The underside of the bowls of these glasses are often decorated with twelve thick ribs. They are executed in the mezza stampaura technique: the glassblower covers the underside of a glass bubble with another thick layer of glass and dips it in the mould. That way only the part of the glass with the extra layer is ribbed, whilst

the rest of the glass remains smooth. The ribs can be made diagonal by twisting the bubble (cat.nr.1, fig.3). These glasses principally occur in two forms, a high version and a lower one, executed in many varieties. The lower type, like the glass contained in this collection (cat.nr.1), usually has a smooth foot; the higher type usually has a ribbed foot (see Baumgartner 2015 for a more extensive description of the types, Baumgartner 2015, p.41). Whilst the bowl usually numbers twelve ribs, the number of ribs on the foot vary (Baumgartner 2015, p.41). The feet are made of quite thick glass, so the ribs stand out in a high relief. This is very beautiful on the foot itself, but it gives a messy wavy foot rim. To smooth out the rim, it is usually covered with a thick colourless or coloured glass thread.

During the course of the sixteenth century the Venetian cristallo becomes thinner and the glassblowers, inspired by the new material, start making a large variety of shapes that have never been made before. Wine glasses with tall, elegant stems make their debut. The purity of the glass becomes a thing of celebration, and usually such glasses are no longer decorated with enamels or cold paint. The glasses made of cristallo or another almost colourless glass called vitrum blanchum have clean and simple forms (cat.nr.6,7). 'Such simple glasses show the glassmaker's direct response to the qualities of his prime material without recourse to accessories of any kind other than his basic kit of tools' (Charleston 1980, p.9).



fig.3



fig.4



fig.5



fig.6



fig.7



fig.8

During the second half of the sixteenth century glassblowers would sometimes revert to the dip mould to execute decorations as subtle as the glass- es themselves, decorating stems with very thin vertical (fig.4, cat.nr.9) or diagonal (fig.5, cat.nr.8,12) ribs, sometimes in combination with a ribbed bowl (cat.nr.8). Because the bubbles of which they are made are blown out again after the glass has been blown into the dip mould, the ribs are very fine and indistinct. In Italy these diagonal ribs are called 'rigadin retorto'. Sometimes the mezza stampaura technique is still used, even on these thinly-blown glasses (fig.6, cat.nr.12).

When it comes to the bucket, however, (cat.nr.13) the ribs may have a different function. They are not purely to beautify the glass, but help simulate the wooden pail on which the glass bucket is modelled: the glass between the ribs imitates the wood staves and the horizontal glass threads copy the willow osiers that hold the staves together.

Ribbed glasses are very beautiful. The glass is ornamented in a subtle manner and achieves a delicate appearance – and not only when empty. The effect created by wine – especially white wine – in a ribbed glass is stunning. In combination with

(candle) light the moving wine in a ribbed glass creates an exquisite play of light and shadow. The ribs break the light with a soft wavy effect. The wine and the glass sparkle, both inside and out.

Glasses incorporating a blue lozenge or ball play with this light-breaking optical effect of the ribbed glass. The majority of the glasses containing a blue ball on the inside are ribbed (cat.nr.15). The effect is immediately apparent. Looking through the glass one can never see the actual shape of the ball. It's always 'broken' in three pieces, and overlapping. The balls themselves are ribbed as well (fig.7).

Other beautiful effects can be created with the dip mould. For example the extremely wavy rim, accentuated by its fold, of the Venetian flat plate (cat. nr.10) is a late seventeenth century novelty.

To highly ornate pieces like the little ewer with its high-set handle, the dip mould can be used to add yet another baroque feature. The mould was used in such a way that the base of the handle looks like a shell (fig.8, cat.nr.11).

A dip mould can also create interesting effects on glass that is not blown, but solid.

A well-known example of early solid glass made with a star-shaped dip mould is the chevron bead or Rosette. The first time 'rosete' are mentioned, is in a text dated January 28th, 1482 in the Mariogola, the glassblowers' guild book. The entry adds a number of new kinds of glasses to the types that are prohibited from being made in the city of Venice: 'né pater-nostri a rosete, (...), né canne, né alter sorte (de) lavori trovadi nuovamente' (Nor rosaries or chevrons, (...), nor canes, nor other kinds of works newly

discovered' (Zecchin 1990, p.152). The earliest beads usually had seven layers. Amsterdam's Allard Pierson Museum holds such a bead in its collection. (fig.9, inv.nr. 3551).

The ribbed movable handles of the bucket (cat.nr.13, fig.10) and the holy water container (cat. nr.14) are also both manufactured from a solid piece of glass using a dip mould. To create the diagonal ribs a little bit of glass is pushed into a dip mould and then pulled and twisted.



fig.9

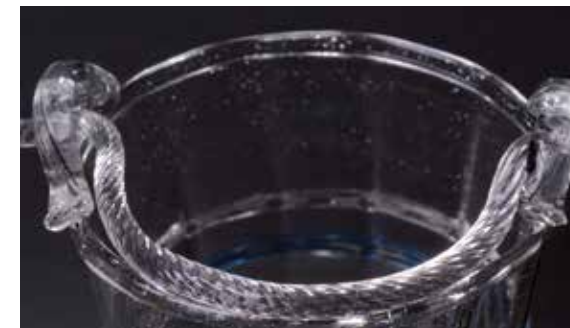


fig.10

Façon de Venise en Roemers

Dip moulds were not new to the countries north of the Alps. Here they were already being used to make Wald Glas maigelain and beakers. During the archaeological excavation of a fifteenth-century glass hut in Nassachtal (Germany) part of a ribbed dip mould was found. This was probably used to make the beakers with rib and crisscross decorations of which many fragments were found in the waste of the glass house (Baumgartner 1988, p.35). Another one was found for the glass house in Glaslautern (now Neulautern, Germany) (Greiner 1971, 7, Tafel 5 and p.66) dating back to the fifteenth or sixteenth century.

A ceramic block with four ribbed moulds of different sizes was found in Schönhagen (Germany) and was used between 1597 and 1611 (Henkes 86, p.129).

The glass oven depicted in *De re metallica* in 1556 was probably Bohemian (fig.13). The writer Georgius Agricola (Georg Bauer) lived there in Joachimsthal for nine years to study the mines. The glasses depicted in the print are typical of that area, now part of the Czech Republic: kuttrolfs and beakers, both smooth and with knops. Under the letter E two moulds are shown in the foreground, one of them with the typical star shape of a dip mould for ribs. Another dip mould is shown in the glass house depicted by Mathäus Merian, on the frontispiece of the 'Pompe Funèbre de Charles III' that, in honour of his funeral, celebrates the several occupations practised during the reign of the duke Charles de Lorraine (1543-1608), 1611 (fig.14). Whether these moulds were as flat as depicted here, or if they were designed like this so they could be viewed from above is not known.

Roemers are usually made with smooth cups, but sometimes they are executed with ribs as well (cat. nr.29,32,33).

The Dutch glasses with large bowls made in the second half of the seventeenth century are probably this size, so that they could be used as ceremonial goblets, once they had been engraved. This may explain why ribbed examples are so very rare, but they do exist (cat.nr.24,25).



fig.11



fig.12

Another beautiful example of the use of the dip mould is the extravagant stem of the flute in this collection (fig.11, cat.nr.23)



fig.13



fig.14

An example of an eighteenth-century use of solid glass decorated with the dip mould is the jenever glass with a so-called insized twist: the stem was made by pushing some glass into a dip mould and then pulling and twisting it. (fig.12, cat.nr.55).

Examining the ribbed glasses in the Van Beek collection yields some interesting insights. Counting the ribs of the glasses, it transpires that the twelve-point dip mould is used the most. The ribbed Venetian glasses, in particular, almost all have twelve ribs. Of the eight ribbed glasses, all but one are made with a twelve-point mould. Sometimes the mould is used for more than one part of the glass (cat.nr.8,11 and 13). Only the plate (cat.nr.10) is made using a 16-point mould. Three of the glasses are made using two different moulds: a twelve-point one and another: twice a sixteen-point mould (cat.nr.9 and 14) is used and once a fourteen-point mould (cat.nr.12).

The glasses made elsewhere than Venice, including the roemers, are made using many more different moulds: eight-point (cat.nr.39), twelve-point (cat. nr.25 and 42), fourteen-point (cat.nr.24 and 29), sixteen-point (cat.nr.51), twenty-point (cat.nr.32), twentytwo-point (cat.nr.48) and 24-point (cat. nr.33).

It would be interesting to conduct further research on this aspect, looking at which moulds were used where and whether it was common practice to use different moulds for a single glass. Maybe mould use can be indicative of the place of manufacture, or the period in which pieces were made.

KITTY LAMÉRIS

8 | Wine glass (tazza) with ribbed bowl
 VB84 Cristallo or vitrum blanchum
 Venice
 Second half sixteenth, early seventeenth century
 Height: 13.0 cm, ø bowl: 13.0 cm, ø foot: 8.5 cm
 Acquired: December 16th, 1983

Shallow bowl with twelve ribs radiating from the middle. Seen from inside the bowl towards the rim the ribs shift a bit to the left. The rim is a bit wavy: where the ribs terminate the glass is higher than inbetween. A hollow, diagonally ribbed stem with a knop above an elongated inverted baluster. The stem has twelve ribs that, looking from bottom to top, turn from left to right. Bowl and stem are connected with a merese, which is conical under the bowl and flat on the underside. Stem and foot are joined by a merese. Slightly conical foot.

Both the bowl and stem of the glass have twelve ribs and have been made using the same mould. It is interesting to note the difference in effect. The stem has been blown in the mould and was then shaped immediately afterwards. It has thin, sharp ribs that are close together. The bowl has been blown further out after it was put in the mould. It has large, less defined ribs, placed far apart from one another.

In a tazza the combination of a ribbed foot and stem is very rare. A comparable example is held in the Museo del Vetro in Murano (Barovier Mentasti 1982, 138, p.115). It has a hollow stem with three knops instead of one. Note that the bowl is as wide as the height of the glass.

A glass of a very similar shape and with a ribbed bowl was in the Cardinal Del Monte Collection and is depicted by Giovanni Maggi in book I of the *Bichierografia* on p.58 (fig.1).



fig.1



9 | Wine glass (tazza) with large horizontal bowl with
 VB77 heavy drops
 Cristallo or vitrum blanchum
 Venice
 Second half sixteenth, early seventeenth century
 Height: 13.2 cm, ø bowl: 18.0 cm, ø foot: 8.2 cm
 Exhibited: Venetiaans en façon de Venise glas,
 1500-1700, Nieuwe Kerk Amsterdam
 Published in: Laméris and Laméris 1991, 17, p. 56, 57
 Acquired: December 22nd, 1977

Large shallow bowl with a hemispherical centre with large ribbed sides, drooping down in heavy drops just before the rim goes up and emerges. The bowl has been blown into a mould with twelve ribs. A hollow ribbed stem with a knob above an elongated inverted baluster. The stem has sixteen ribs. Bowl and stem are connected with a merese, which is conical under the bowl and flat on the underside. Stem and foot are joined by a merese. Slightly conical foot.

There are only a few glasses similar to this spectacular tazza. All five examples, including this one, have the same hollow stem with a knob above an elongated baluster, one plain, three with vertical ribs and one with diagonal ribs. Giovanni Maggi depicts a glass with a similar bowl on p.223 of the second part of his *Bichierografia*, which he dedicated in 1604 to the Cardinal Del Monte (fig.1).

The glass in the Musée Ariana has a bowl which is a bit smaller than the height of the glass (Baumgartner 1995B, 24, p.44). The other four have bowls of which the size far exceeds the height of the glass. A glass held by London's Victoria and Albert Museum is 14.0 cm high while the bowl's diameter measures 16.5 cm (Honey 1946, 26 A), a glass in a French private collection is 14.3 cm high compared to its bowl's diameter of 16.6 cm (Lhermite King 2013, p.74), the glass in the Musée des Antiquités de Seine-Maritime is 15,0 cm high compared to its bowl's diameter of 17,5 cm (Bellanger 1988, p.325) and finally this glass from the Van Beek collection boasts the largest difference between height and diameter, at 4.8 cm. The same type of bowl is also made on a low trumpet-shaped foot as a fruit dish (fruttiera or alzata) (Mariacher 1963, p.88).



fig.1



10 | Ribbed Plate

VB81 Cristallo

Venice

Circa 1700

Height: 1.5 cm, ø : 25.0 cm

Acquired: January 1st, 1979

Shallow ribbed plate with a broad rim of five centimetres around a lower centre of fifteen centimetres. Scalloped, downwardly folded rim. The plate has sixteen ribs.

These plates with ribs radiating from the centre and a wavy rim exist in various sizes, ranging from 25.0 cm to 62.5 cm (Boesen 1960, 2, Tait 1979, 62, p.57, Ritsema van Eck 1993, 145, p.104, Theuerkauff-Liederwald 1994, 125-127, p.152-153). The largest piece of 62.5 cm forms part of the collection in Rosenborg Castle that in Venice in 1709 on the first of January was given to King Frederick IV (Boesen 1960, 2).

The wavy rim is a beautiful effect of the dip mould technique, which is emphasized in these flat plates. A similar plate in Amsterdam's Rijksmuseum (33.0 cm) was among the kitchenware at Ruurlo Castle until the late seventies of the twentieth century (Ritsema van Eck 1993).



11 | Small ribbed jug
 VB95 Cristallo or vitrum blanchum
 Venice
 Around 1700
 Height: 19.7 cm, ø opening: 6.0 cm, ø foot: 7.3 cm
 Acquired: July 26th, 1991

Gourd-shaped body with a cylindrical neck and trefoil opening, so-called oinochoe shape, with a glass thread added to the rim. Around the smallest point of the neck a horizontal wavy glass thread. An S-shaped spout parts from the upper part of the body. On the other side a hollow high S-shaped handle with crests with a waffle pattern. The jug has a rudimentary stem consisting of a melon-shaped hollow knop between two mereses. A conical foot.
 Except for the mereses every part of the jug is blown into a dip mould with twelve ribs.

This small ewer is a more elaborate version of an earlier model. For centuries Venetian glassblowers continued to make the same classical forms of the pieces developed during the heyday of Venetian glassmaking in the Renaissance. This is one of the reasons why it is sometimes difficult to date Venetian glasses (Barovier Mentasti 1982, p.165).

This little ewer is made with the same techniques as used in the early days: the mould-blown ribs, the crests, the horizontal wavy glass thread. The ribbed knop and the trefoil opening are typically Renaissance elements. But the way they have been executed and the way in which these elements have been combined all together in the same small piece, immediately serve to place this glass in a later era and make this glass Baroque.

It is still possible to see older cruets having this form. The simple form of only the upper part of the body of this ewer, with a small spout and an ear that would end under the rim of the piece (for example Barovier Mentasti 1982, 204, p.143). The Van Beek ewer has a more elaborate and ribbed body, it is placed on a ribbed knop and foot and alongside the trefoil opening, which is designed to pour with, it also has a spout. However the most abundantly Baroque element is the very high handle with its crests. The date around 1700 or later is confirmed by the presence of a cruet like this in Rosenborg Castle, now made of blue glass in the 'a penne' technique.

It forms part of the collection donated to or purchased by King Frederick IV in 1709 in Venice (Boesen 1960, 88). According to my observations, the old Roman 'a penne' technique' only started to be used in Venice from the second half of the seventeenth century or later.

Around 1700 ewers such as this one were made in several versions, sometimes with other typical elements executed particularly around this time. The closest comparable piece, but lacking a spout, is in the British Museum (Tait 1979, 61, p.57). A very close one, but again without spout and with a handle with different ornaments, is in the Museo del Vetro (Bova 2010, II.50 p.333 en 509). Instead of crests with a waffle pattern it has a pincer thread on the handle. This same shape, now with a spout, is also executed in white opalising girasole glass, a type of glass beloved in this Baroque period around 1700 (Barovier Mentasti 1982, 254a, 254b, p.164,165). Even more elaborate is a little ewer of girasole glass of the same model, but now with two pointed masks (often found on these Baroque pieces) between prunts. The masks are gilded (Dreier 1989, 69, p.85). A cristallo ewer on a high domed foot without ribs or spout is held in the Rijksmuseum (Ritsema van Eck, 1993, 141, p.101). The most elaborate one, with spout (now broken), and four applied masks, alternating with prunts between blue threads, is featured in Dorigato (2006, p.41). Dorigato states that these abundantly decorated pieces are purely ornamental. They '(...) demonstrate the obvious liking of this century's glassmakers for bizarre forms that were almost never functional and therefore entirely decorative. The pieces also contain numerous ornamental elements that, once again, highlight the virtuosity of the master glassmakers'.



12 | Wine glass with rings

VB90 Cristallo or vitrum blanchum with aquamarine glass
Venice

Last quarter sixteenth or early seventeenth century

Height: 13.8 cm, ø bowl: 8.4 cm, ø foot: 7.9 cm

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

Published in: Laméris and Laméris 1991, 30, p.64,65

Acquired: December 19th, 1980

Bell-shaped bowl with twelve ribs on the base, made in the 'mezza stampaura' technique. Halfway up the bowl a very thin horizontal glass thread. Four loops start from the ribs, go up and pass the glass thread, go down and are attached under the thread. The upper parts of the loops are squeezed together and stick out as a little flat ornament. Four aquamarine milled rings in the loops. A hollow-blown diagonally ribbed stem in the form of a flattened knop between a pine cone-shaped knop and an inverted baluster. Both bowl and stem and stem and foot are joined by a merese. Flat, slightly conical foot.

This is a very rare glass. According to Baumgartner (2015, 64, p.164, 165) it represents a highlight in the long development of the Venetian art of glass ('Diese Glas repräsentiert einen Höhepunkt in der langen Entwicklung der venezianischen Glaskunst'). It belongs to a group of glasses of which - including this one - around seven are known to have survived (see for the complete list Baumgartner 2015, 64, p.164, 165). Even though these glasses are not identical, they are made using the same combination of elements. The glass described by Baumgartner, for example, has the same type of stem, but the upper knop is smaller and the stem is not ribbed. It has three instead of four rings. The glass in the British Museum (Mariacher 1963, p.83) has a different shape, but the bowl has its twelve ribs, the horizontal glass thread and three of the typical loops with the milled rings.

The same delicacy is found in the ringed glasses on small baluster-shaped stems, alternating with chain and scroll handles (for in example Klesse 1978, 45, p.108, Baumgartner 1995A, 32, p.47). These chain and scroll handles appear on designs attributed to Jacopo Ligozzi (1547-1627) in the period that he worked for the Medici in Florence (Heikamp 1986, 43, 46, p.65).

Ringed glasses were very popular throughout Europe in the late sixteenth century (an enamelled example bears the date 1594 (Hess 1994, p.56-58) but even more in the early seventeenth century.

By then they were to be found in many types and shapes: barrel-shaped Waldglas (forest glass) vessels with numerous metal rings hanging from looped prunts (Hess 1997, 11, p.56, 57), Bohemian enamelled footed beakers with glass milled rings (Henkes 1994, 43.4, 43.5, p.182), different types of German beakers often with mezza stampaura technique on the base of the bowl and a spiral around the bowl, on spiral or flat feet (Ruckert 1982, 260, 261, 262, p. 124, Tafel 75, Henkes 39.2, p.165), pass glasses (Schaich 2007, 121, p.109), Dutch beakers, with or without a foot (Henkes 1994, 36.1, 36.2, p.156, Vreeken 1994, p.226).

It is thought that these glasses were used for the drinking games that were extremely fashionable in those days, especially in Germany and The Netherlands. Moving the glass caused the rings to make a beautiful, delicate tinkling sound. Once a glass had been emptied one had to jingle the rings to show this (Pijzel-Dommisse 2009, p. 106). Come to think of it, the Dutch verb 'rinkelen' and the English verb 'ring' may derive from this habit of making a jingling sound with these rings...

13 | Bucket or secchiello
 VB78 Cristallo or vitrum blanchum with aquamarine glass
 Venice
 Seventeenth century
 Height: 15.2 cm, ø opening: 10.2 cm, ø base: 6.8 cm
 Exhibited: Venetiaans en façon de Venise glas,
 1500-1700, Nieuwe Kerk Amsterdam
 Published in: Laméris and Laméris 1991, 24, p.60, 61
 Acquired: June 25th 1986

Cylindrical bucket, widening slightly towards the rim. Kick-in base. The bucket has been blown into a mould with twelve ribs. It has been decorated with two groups of three horizontal threads, an aquamarine thread between two colourless threads. Two loops on the rim for the movable handle with twelve diagonal ribs.

Glass buckets are known in several sizes, from small examples of around 10 cm (Barovier Mentasti 1982, 186, p.134, 135, Theuerkauff-Liederwald, 1994, 691, p.531, 532) to very large ones of 26 cm (Klesse 1973, 285, p.148). Most of them, however, are of about the same size as the one described here. Usually these buckets have a foot rim, made with an applied glass thread.

It is generally assumed that glass buckets are modelled on their metal counterparts (Baumgartner 2003, 19, p.60). However this example is very reminiscent of a wooden bucket and seems to have been inspired by them. The mould-blown body perfectly imitates the staves of which they are made, held together by the horizontal osiers, now made not with willows but of glass. A wooden bucket is depicted on the glass pane of fig.1. Instead of osiers the staves of this bucket are held together by broader horizontal bands. A piece in the collection of the Museum Poldo Pezzoli in Milan (Roffia, 1983, 165, p.267, p.185) looks even more like these wooden examples, because of the horizontal glass threads that are applied in two groups of four around the under and upper sides of the glass, exactly as on their wooden counterparts. Several glass buckets are made of ice glass, some smooth (Hettes 1973, 23, Barovier Mentasti 1982, 186, p.134, 135) some octagonal (Roffia 1983, 162, p.266, 166, p.184, Dreier 1989, 60, p.79). An engraved example is known (Baumgartner 2003, 19, p.60,61), as is an enormous blue one with white horizontal threads (Klesse 1973, 285, p.148).

We were unable to find a counterpart for the Van Beek secchiello without foot. However some buckets are very similar, except for the foot rim they have (Mariacher 1963, C, p.80, Roffia 1983, 165, p.267, 171, p.185, Theuerkauff-Liederwald 1994, 690, 691, p.531, 532). These are all thought to originate from Spain because of the type of strong, straw- coloured glass of which they are made. This bucket, however, is made of very light, almost colourless glass of a very fine quality, which indicates that it was probably made in Venice. How these glass buckets were used is not known. Because of the Italian name, secchiello, it is often suggested they were used as containers for holy water. A 'sechiello ad aqua santa' is mentioned as early as 1548 (see cat.nr.14, p.56,57).

A bodegón or still life with kitchen with cooking utensils and asparagus by Ignacio Arias in the Museo Nacional del Prado (Navarro 2012, 65, p.80) depicts a copper bucket filled with the same liquid, water or white wine, as the two glasses alongside it. It could be that these glass buckets were used at table, possibly for ice water (Dreier 1989).

fig.1) Stained glass with lady at a well, anonymous, ca 1500. Rijksmuseum, Amsterdam





fig. 1) The dream of Saint Ursula, Vittore Carpaccio (1495). Gallerie dell'Accademia, Venice.

14 | Small holy water container or secchiello
 VB76 Cristallo or vitrum blanchum with aquamarine glass
 Venice
 Seventeenth century
 Height: with handles: 6.9 cm, ø opening : 8.2 cm,
 ø base: 5.6 cm
 Exhibited: Venetiaans en façon de Venise glas,
 1500-1700, Nieuwe Kerk Amsterdam
 Published in Laméris and Laméris 1991, 32, p.66, 67
 Acquired: October 7th, 1974

Thistle-shaped body with outwardly folded rim ending in a horizontal aquamarine coloured glass thread, standing on a thick glass thread. Two loops securing a movable ribbed handle.

These small glass pails were used as holy water containers, for use at home. The receptacles would be hung on the wall and filled with holy water that was blessed by a member of the clergy. Like the stoups in churches, they are usually hung near the entrance, to be used on entering or leaving the house. The water was also used to drink, in the event of illness for example.

In the Italian literature these glasses are referred to as 'secchielli' or 'buckets' a term used as early as 1548 by the chaplain of Santa Maria degli Angeli in Venice in a judicial procedure. The scribe of a ship heading south was entrusted by him with a case filled with glasses and other goods to take to his house in Bari. But on his way down south the scribe used the glasses himself, subsequently selling them and pocketing the proceeds. In the pleadings the contents of the chest are revealed: alongside 17 pieces 'de cristallo' worth 12 lire, it also contained a 'sechiello ad aqua santa' (Zecchin 1987, p.52).

The glass secchielli are modelled on their metal counterparts. A beautiful Venetian example made of metal is depicted in the famous painting of Vittore Carpaccio, *Il sogno di Orsola* (The dream of Ursula), executed in 1495 (fig.1). The religious Ursula, daughter of the King of Brittany, agreed to marry a pagan prince on condition that he converted to Christianity and they made a pilgrimage to Rome. Later, in a dream, she had a vision that on the way back from Rome, they would both be killed. They went to Rome and on the homeward journey they were martyred in Cologne, as her dream predicted. In Carpaccio's painting, one of the symbols signifying Ursula's devotion to God is the holy water container hanging on the wall of her bedroom.



fig.2) detail of fig.1

These holy water containers must have been in common use. Many examples in glass are known, made in many different ways: of plain glass on foot (Boesen 1960, 5, Roffia 1983, 149, p.261, 152, p.183), ribbed without foot (Barovier Mentasti 1982, 155, p.119, Laméris and Laméris 1991, 33, p.66), ribbed with foot (Theuerkauff-Liederwald 1994, 684, p.528), ice glass without foot (Hettes 1973, 23, Roffia 1983, 162, 163, 166, 167, p. 266, 184, 185, Hess 1997, 28, p.110-112), ice glass with foot (Roffia 1983, 150, p.262, 153, p.183, Theuerkauff-Liederwald 1994, 678, 679, p.525, 526, Klesse 1997, 22), diamond-point engraved without foot (Roffia 1983, 130, p.254, 132, p.181), diamond point engraved with foot (Klesse 1987, 34, Theuerkauff-Liederwald 1994, 685, p.528, 529), made of filigrana (Roffia 1983, 131, p.254, 133, p.182, Theuerkauff-Liederwald 1994, 680, 681, p. 526, 527), made of a penne glass (682, 683, p.527, 528), of white glass (Theuerkauff-Liederwald 1994, 686, p.528) and with masks (Theuerkauff-Liederwald 1994, 687, p.529).

Like the little pail shown here, several of these containers are decorated with a blue horizontal thread (Theuerkauff-Liederwald 1994, 684, p.528, Hess 1997, 28, p.110-112, Klesse 1997, 22).

These types of container were made over a long period. The first ones originate in the sixteenth century, for example the filigrana a retortoli one (Roffia 1983, 131, p.254, p.182), but they continued to be made during the entire seventeenth century and up until the early eighteenth century, when the Danish King purchased or was presented with one on his visit to Venice in 1709 (Boesen 1960, 5).

- 15 | Vase with ball of aquamarine-coloured glass
Cristallo or vitrum blanchum with aquamarine glass
Venice
Seventeenth, early eighteenth century
Height: 17.4 cm, ø opening: 7.5 cm, ø base: 8.0 cm
Acquired: April 7th, 2001
Provenance: Collection Joh.Krul



Ribbed conical vase with rounded shoulder and cylindrical neck on a foot made of a coiled glass thread. The body has sixteen ribs. Around the middle of the neck a horizontal glass thread. On both sides of the jug an S-shaped handle parting from the horizontal thread and ending in a curl on the shoulder. On the base of the vase an aquamarine elongated ribbed ball with twelve ribs.

The collection of Cardinal Del Monte (1549-1627) held several glasses with blue balls, depicted by Giovanni Maggi (book I, p.14,204,346). In book 1 a classical low one is depicted (fig.1, Maggi, book I, p.14), followed by a vase with the same shape as the Van Beek vase but of different proportions (fig.2, Maggi, book I, p.16).



fig.1



fig.2





fig.A



fig.B



fig.C

Ribbed blue balls, like the one in this vase, also occur in small bowls (for example: Theuerkauff-Liederwald 1994, 83, 85, 87, p.128-131) and wine glasses (for example: Theuerkauff-Liederwald 1994, 278, p.292, 293).

Their function is unknown and often questioned. The answer to the function of the ball in the vase may be given by a painting by Luca Forte (1600/1605, before 1670). It is precisely this type of vase that is depicted in his still life painting *Natura morta con frutta secca, fiori e paesaggio*, painted around 1650. The vase is filled with wild carnations and orange blossom. The blue ball doesn't seem to serve a particular purpose. It could have been something to support the stalks of the flowers, to facilitate the arranging of them, but they are too short for that.

What we see is that on the painting the blue ball is distorted by the ribs of the glass. It is impossible to see or photograph the ball as it is in reality: an oval-shaped ribbed aquamarine-coloured egg-shaped ball. Depending from where you're standing, it appears thicker, with a wavy top (fig.A), a blue ball with an oval-shaped loose part on both sides (fig.B) or,

(exactly as in the painting) a ball with two large oval shapes attached to it (fig.C and fig.2). Most probably that's exactly what the blue ball is for. Just an optical trick, like an extra ornament with a special touch.

Like other vases, this one is very rare. Vases had to be filled with water to feed the flowers. If the water is left too long it leaves traces of chalk that often decolorize the whole vase. It is very difficult to get rid of these chalk residues. Probably that's the reason that there are so few vases left: they were probably thrown away before they became a collector's item, or they failed to become collectable because of their chalk residue and were therefore less well taken care of. Besides, a household needs more drinking glasses than vases. Apparently in St. Petersburg there is a vase exactly like this one (Theuerkauff-Liederwald 1994, 656, p.515). In Veste Coburg there is also one almost like it, but without the horizontal thread on the neck and with crests on the handles (Barovier Menstasti 2006, p.157, Theuerkauff Liederwald 1994, 656, p.514, 515). Another vase with a wavy horizontal thread was in the Friedleben Collection (Friedleben 1990, 144, p.29).



fig.1) *Natura morta con limoni, cedri e paesaggio*, Luca Forte, ca 1650, private collection, courtesy Galerie Canesso.



fig.2) detail

MAKING THE BALL



1) After picking up some blue glass from the oven, the glassblowers rolls it on the marver and blows some air in it until it fits exactly into the mould. Then he puts it in the small mould and blows as hard as he can to force the glass into the form of the mould.



2,3) The glassblower shapes the ball whilst the first assistant blows.



4) The glassblower puts the ball into the garage (holding oven)

MAKING THE VASE



5) After picking up some colourless glass from the oven, the glassblower rolls it on the marver.



7,8) While the first assistant blows, the master shapes the glass



9) He first shapes the shoulder



10) He then flattens the base.

COMBINING BALL AND VASE



11) The assistant brings a bit of glass on the end of a punty iron. The glassblower puts it onto the glass holding the iron with his tweezers. By turning the glass he draws a glass thread onto the rim of the base, making a footrim.



12) The footrim is flattened with a piece of wood



13) The pontil or pointy, a solid metal rod with a small bit of glass on the end, is attached to the base of the piece.



14) The glass is transferred to the punty so that the top of the vessel can be finished.



15) The bowl is opened.



16) A thread is added to the neck.



17) After the first assistant picks up the ball from the annealing oven, and while the second assistant reheats the vase to maintain temperature, the ball is brought to the master. The first assistant brings a bit of glass and the glassblower adds a glass thread around the base of the ball to be able to attach the ball to the inside of the vase.



18) The ball is put into the vase.



19) To make the handles, first a line is pressed with the tweezers into a bit of glass



20) The glassblower adds the handles



21) The vase with blue ball is ready to be put into the annealing oven



Saint Nicholas 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. 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 Nicolò at the Lido in Venice. Here they were worshipped by sailors and glassblowers of whom Saint Nicholas is the patron saint. Murano is one of the few places in the world where the festival of Saint Nicholas is celebrated like in The Netherlands. On the sixth of December children are given presents.

- 16 | Saint Nicholas pilgrim flask
VB99 Cristallo or vitrum blanchum with aquamarine-coloured glass
Venice
Seventeenth century
Height: 23.0, ø opening: 3.5 cm, width body at largest point: 15.7 cm
Acquired: July 19th, 1973

Flat oval body with curved pointed base and conical spout with a horizontal glass thread around it. On both sides aquamarine coloured glass threads that are pinched in six small horizontal and six vertical parts with a waffle pattern.

Like the next little flask, this type of flask often occurs with a cold painting of Saint Nicholas (Tait 1979, 217, p.128, Rückert 1982, 56, Tafel 14, p.57, Baumgartner 1995, 43, p.52, with a list of comparable pieces). It was also used for manna mixed with holy water.

Except for the shape, both types of bottles have many elements in common, such as the wavy horizontal thread around the neck, the cold painting and the blue threads with crests on the sides. These pilgrim bottles are much rarer than the standing hexagonal ones.

- 17 | Small Saint Nicholas flask
VB80 Cristallo or vitrum blanchum with aquamarine glass
Venice
Seventeenth century
Height: 10.8 cm, ø opening : 2.1 cm, ø base: 5.5 cm
Exhibited: Venetiaans en façon de Venise glas, 1500-1700, Nieuwe Kerk Amsterdam
Published in: Laméris and Laméris 1991, 25, p.60, 61
Acquired: July 15th, 1975

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 points of the body. The threads are pinched in four small horizontal and five vertical parts with a waffle pattern. At the base of the trails are cristallo berry raspberry prunts, on which the flask stands. A wavy glass thread around the narrow-most point of the collar.

Many of these flasks are known to exist. (For example in the Museo del Vetro (Barovier Mentasti 1982, 211, p.144, 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 cold-painted portrait of Saint Nicholas. Theuerkauff-Liederwald (Theuerkauff-Liederwald 1994. p.573) suggests that the flasks could be souvenirs bought in Venice.



18 | Alzata with blue cable
 VB82 Cristallo or vitrum blanchum with aquamarine
 coloured glass
 Venice
 Seventeenth, early eighteenth century
 Height: 7.3 cm, ø bowl: 25.3 cm, ø foot: 10.8 cm
 Acquired: April 14th, 1972

Shallow plate with upwardly turned rim. Blown trumpet-shaped foot, indented one third of the way under the bowl, with downwardly folded rim. Around the circular connection of the foot and the bowl two concentrically milled threads with a blue cable of aquamarine glass inbetween. The cable has been formed by two aquamarine threads, nipped together.

These footed trays must have been very popular, for many examples are known (for example: Theuerkauff-Liederwald, 53-59, p.111-116). They exist in many different sizes. Their use is known because of some paintings. In a painting thought to have been executed around 1755-1760 by Pietro Longhi (Theuerkauff-Liederwald, Abb.11, p.113) a servant with an 'alzata' with two glasses and a decanter approaches a lady, while another with a beaker stands alongside. On still life paintings, especially of the early eighteenth century, these tazzas are to be seen made out of various materials, carrying carafes and glasses. Often the carafes are half empty and the glasses half filled (for example on paintings of Cristoforo Munari (Bellanger 2006, 4, p.191, 6, 7, p.193, 8, p.194), Christian Berentz, (Bellanger 2006, 2,3, p.196, 5, p.198), Maximilian

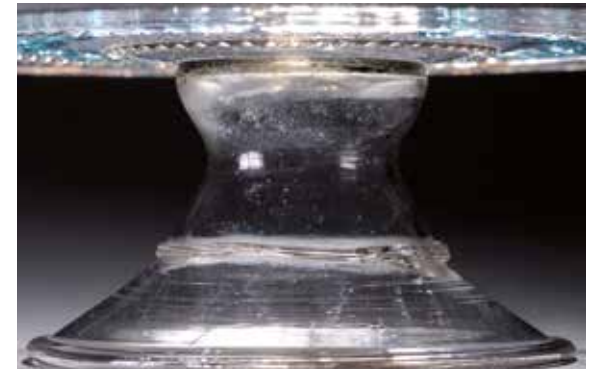
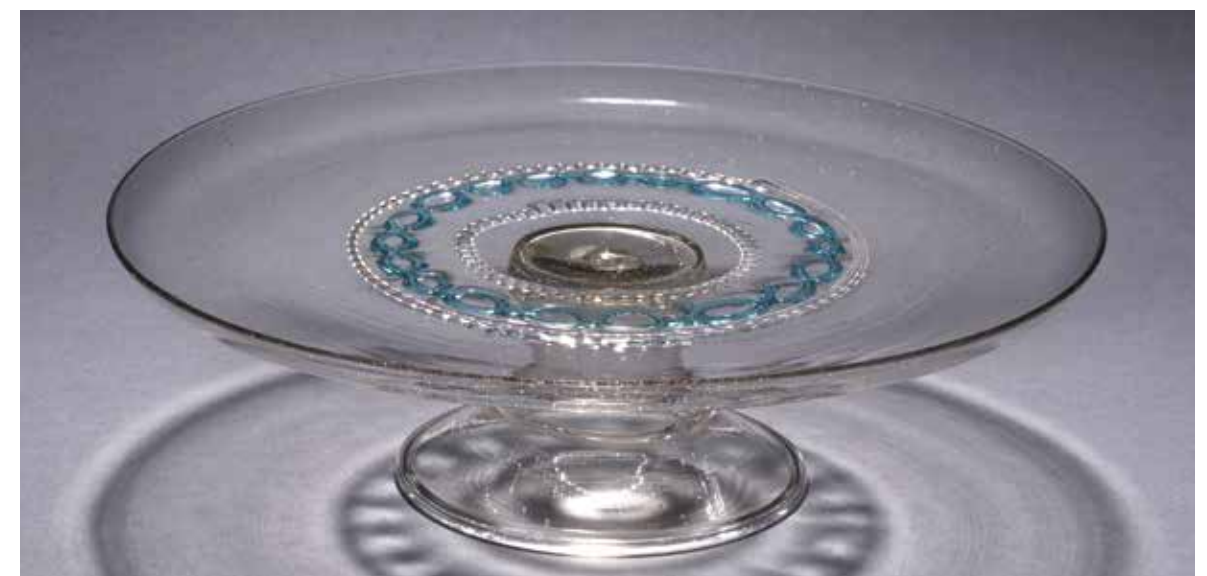


fig.1

Pfeiler, (Bellanger 2006, p.203). Like the eighteenth-century English tazzas they can also be stacked. In England these pyramids of footed trays were used to serve desserts. A stack of them piled with fruit is depicted in a painting by Sebastian Stosskopf (1597-1657) (Theuerkauff-Liederwald 1994, abb.12, p.114). The trays were made with two types of feet: a trumpet-shaped foot and a foot such as the one of the glass depicted here (fig.1). It is possible that the different feet mean the trays had different uses. The foot of the tazza shown here is very handy to hold. When I was talking with glass artist Marc Barreda in the Ca' Mocenigo in Venice, where a great number of these tazza's are displayed, he came up with the idea that these alzate were possibly designed to be used by servants, while the others with trumpet-shaped foot were intended to stand on a table, on their own or in a stack with others.



19 | Glass with two handles made in the 'vetro a penna'
VBg1 technique

Almost colourless glass with a hint of straw colour

Spain or Tuscany

Seventeenth century

Height: 8.8 cm, ø opening : 7.6 cm, ø base: 5.4 cm

Exhibited: Venetiaans en façon de Venise glas,

1500-1700, Nieuwe Kerk Amsterdam

Published in Laméris and Laméris 1991, 50, p.78, 79

Acquired: June 27th, 1975

A bell-shaped bowl made of vetro a penna. On both sides an S-shaped handle. A trumpet-shaped foot with downwardly folded rim. The handles and the foot are made of colourless glass.

The combed white glass winds ten times around the glass in a spiral. It has twelve vertical lines.

This is a very rare glass. We found only one comparable example (Schlosser 1984, 11, p.135), thought to be Spanish. It is also decorated in the 'a penna' technique, but of a different type. Instead of small curves, the glass is decorated with featherlike white ornaments. The shape of the glass is identical, however. The straw colour of the glass could indeed point to Spanish origin. On the other hand, a glass of nearly the same shape is featured in Giovanni Maggi's *Bichierografia* (1604), book I, p.387, where several of the many glasses depicted probably originate in Florence and Tuscany. Glasses made in that region are also characterized by their straw-coloured glass.



fig.1



20 | Double-walled salt cellar, ice or trick glass
VB89 Almost colourless glass and turquoise glass
 Venice, Tuscany or à la façon de Venise
 Seventeenth century or later
 Height: 10.4 cm, ø bowl: 10.7 cm, ø foot: 7.4 cm
 Mentioned provenance: Collection Gustave and Jeanne Salomon
 Acquired: September 17th, 1977

Hemispherical double-walled bowl with a conical stem on a flat foot. Around the narrowest point of the stem, just under the bowl, a horizontal wavy thread of colourless glass. On the foot an aquamarine glass thread spirals from the outer rim of the foot to the point where it turns into the stem. The hollow foot has an open join to the bowl.

We don't know what these glasses were used for. Giovanni Maggi (1604, book II, p.318) depicts one of them without giving it away. But because of his design

at least we know how to set the glass down, because inverting them also seems plausible: that way they resemble a decanter. The wear on the rim is proof that during its life the glass was often placed in such a way. Liefkes (1989, 68, p.87) suggests that it is a trick glass. The one in Castle Sypesteyn (Loosdrecht) can stand, filled with wine between the walls, without leaking. The moment you pick it up to drink out of it, the wine starts to pour from the foot. That's not the case with this one, but even so it could very well be a trick glass. One can pour wine between its walls and put a stopper in the stem where it would be hidden by the decorative wavy thread. That way the glass would appear full, tricking a thirsty person who'd find himself with an empty cup as soon as he attempted to drink. Glasses like this – but of a different, characteristically 19th century shape, were also used in England and the Netherlands in the nineteenth century and can be found still filled with liquids. Two of these later glasses

are held by the Amsterdam Museum, having belonged to the Lopez Suasso-de Bruijn Collection which was bequeathed to the museum.

They are filled with liquor and a ribbon obscures the cork from view. In an inventory made by Lady Lopez Suasso-de Bruijn she calls these glasses 'Bruilofskelke bedrigertjes' suggesting that these glasses were meant to cheat people at weddings (Vreeken 1998, p.16, and 332, 333, p.277, Duysters 2002, 107, p.128). The glasses' shape resembles that of a salt cellar like the purple one in this collection (cat.nr.21), but the glass seems too big for that. Another possibility could be that the walls were filled with ice, to chill the contents.

Examples are especially to be found in Dutch public collections: in the Rijksmuseum Amsterdam (Ritsema van Eck 1993, 155, p.110, in the Historisch Museum Arnhem (Duysters 2002, 107, p.128 and in the Museum Boymans-van Beuningen in Rotterdam, with a broader stem (Vreeken 1994, p.224). Another one is in the Musée des Arts Décoratifs in Bourdeaux (Bellanger 1988, p. 53 and 322), and there used to be one in the Biemann Collection (Klesse 1978, 50, p.111.).



21 | Salt cellar made of purple glass
VB104 France or Germany
 Seventeenth-eighteenth century
 Height: 7.5 cm, ø bowl: 6.4 cm, ø foot: 8.2 cm
 Acquired: March 22nd, 1975

Purple salt cellar made of a single piece. Hemispherical double-walled bowl with a conical stem on a domed foot. The hollow foot has an open join to the bowl. The rim is of thicker glass. Pontil mark inside the bowl.

Other salt cellars, also made from a single glass bubble with domed foot, are described in the glass literature. They occur in different colours: like this one, in purple (Pijzel-Dommisse (2009, 152, p.98) but also in blue (Theuerkauff-Liederwald, 1994, 69, p.119, Laméris 2014, 60, p.90, 91), in brown (Theuerkauff-Liederwald, 1994, 70, p.119) and in white with red dots (Bellanger (1988, p.441). Pijzel-Dommisse (2009, 152, p.98) dates them seventeenth century, Bellanger (1988, p.441) second third of the eighteenth century and Theuerkauff-Liederwald (1994, 69, p.119) eighteenth century.



fig.1

22 | Pass glass
 VB72 Almost colourless glass
 Germany
 Seventeenth century
 Height: 31.8 cm, ø bowl: 8.8 cm, ø foot: 11.9 cm
 Acquired: March 22nd, 1977

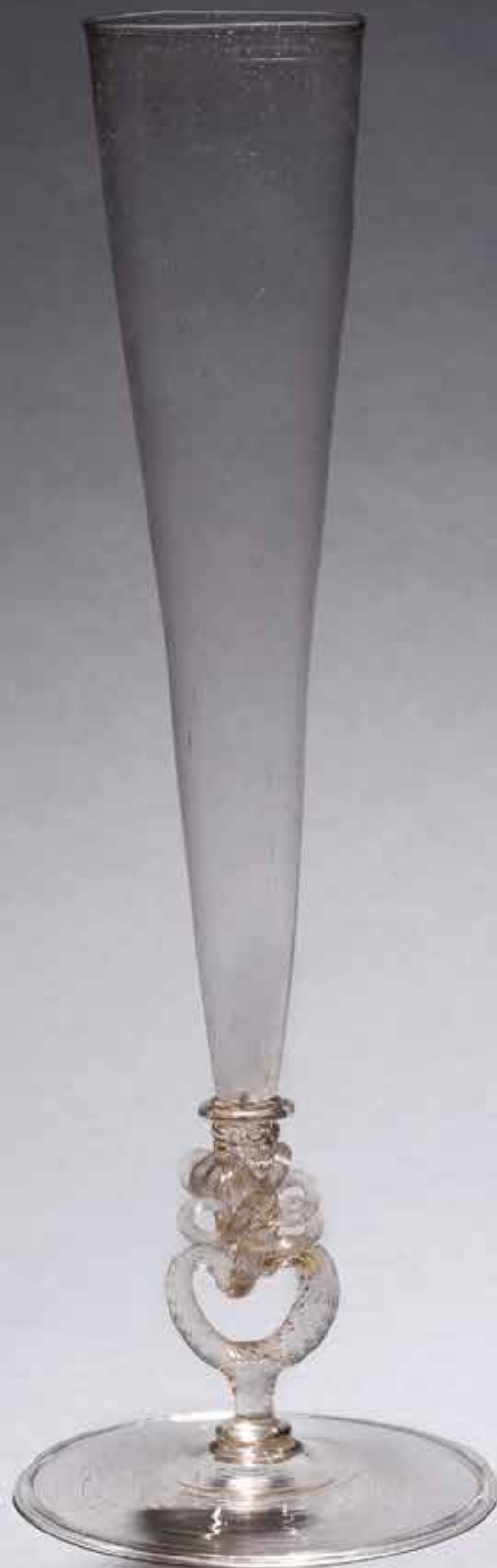
Cylindrical bowl with kick in base. Five horizontal milled threads around the bowl. Blown trumpet-shaped foot with downwardly folded rim. These beer glasses were used for drinking games in the late sixteenth, seventeenth and early eighteenth centuries (Henkes 1994, p.157-160, Laan 1994, 96-102, Schaich 2007, p.102, 103). Thanks to an unusual source we know exactly how it was to be used. One such glass, now in the Museum für Angewandte Kunst in Vienna, gives instructions on use in enamel:

*Vivat. In Gesundheit unser aller innsgemein
 Sollen die Päss ausgetruncken sein
 Wår aber seinen Pass nicht dresen Kan
 Der soll den andern gleich auch hahn
 Nunn so will Ich sehen zu
 Das Ich den Pass besscheidt auch thu
 Wie es mein nachtbar hadt gemacht
 Da hien will ich auch sein bedach. Vivat*

The glass is passed around for drinking to the health of all those present. Each drinker is required to drink exactly one measure, as indicated on the glass. Those who are too cautious and fail to quaff the required amount in a single gulp or those who are too greedy and overstep the mark have to drink down to the following mark, indicated by a horizontal thread. The name 'pasglas' (Dutch) or 'Passglas' (German) literally means 'measuring glass'. Pas in old Dutch (Laan, 2011) and German (Schaich 2007, p.102) means 'measure'. This glass has five horizontal threads, which means that it holds six 'measures'. At most six people can thus play the drinking game before the glass needs a refill.

A comparable example is held in the Schaich Collection, (2007, 120, p.108, 109), while one with a higher foot can be found in Amsterdam's Rijksmuseum (Ritsemma van Eck 1993, 163, p.119). Schaich dates the glass seventeenth century.





23 | Flute with dragon stem

VB86 Clear, colourless cristallijn

Northern Netherlands

1600-1675

Height: 30.7 cm, ø bowl: 5.7 cm, ø foot: 10.1 cm

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

Published in Hess 1997, 50H, p. 185,

Laméris and Laméris 1991, 39, p.70, 71

Acquired: July 19th, 1979

Flute with a very tall and slender cone-shaped bowl. Bowl and stem are joined by an avoglio. The stem is made of a ribbed hollow blown glass cane that becomes thinner towards the end. A straight part goes down halfway before opening up into a heart-shaped open base, where it meets the upper part of the stem again, it starts curling around itself and goes around the straight part in three windings. The stem is placed on a small cylindrical solid piece that is partly ribbed on the upper side. A merese joins stem and foot. Light conical foot with downwardly folded rim.

'The Museum's flute is one of the very few recorded glasses distinguished by their unusual reeded and twisted openwork knops', writes Catherine Hess in the glass catalogue of the Paul Getty Museum. This flute is diamond-line engraved with a decoration of birds and insects in vines (Hess 1997, p.182-186). Three other flutes are known with this type of stem, which are not engraved like the Van Beek flute, (in the Boijmans van Beuningen, Rotterdam (Vreeken 1994, p.222 and Page 2004, p.293), in the Historisch Museum Arnhem (Duysters 2002, 29, p.63) and in the Staatliche Museen in Kassel, Germany(Hess 1997, 50D, p.184).

The stem also occurs in other types of wine glass, including one with an octagonal bowl (Vreeken 1998, 75, p.121), two with conical bowls (Page 2004, fig. 20, p.159 and a diamond-line engraved one (Laméris and Laméris 1991, 117, p.120, 121), and one with a bucket bowl (Tait 1979, 142, p.89). Some of these flutes and other wine glasses have a small blue accent on the stem.

Another type of wine glass with this kind of stem is green and has a funnel-shaped bowl (Pijzel 2009, 115, p.115, Baumgartner 2005, 196, p. 236, 237 and archaeological finds: Henkes 1994, 48.1, p.220, Ricke

2005, 196, p.236, Friedleben 1990, 311, p.63).

Glasses with these stems or the stems alone have been found in Holland, especially in Rotterdam (Henkes 1994, 48.1, p.220, Ricke 2005, 196, p.236) but several also in England (Page 2004, 28, p.293, 194) and another one in France (Page 2004, fig.20, p.159).

They have been attributed to the Netherlands, or the Netherlands or France, England or Germany. However, the diamond-point engravings on two of these glasses are all typically Dutch (vines with birds and insects and another one with birds and vines (Hess 1997). Besides, as can be seen in many Dutch paintings, the flute is a shape that was used especially by the Dutch for drinking red wine. Even in Venice other types of flutes were made particularly for the Dutch. The English priest and travel writer Richard Lassels (1603?-1668) writes after a visit to Murano in the middle of the seventeenth century: 'For the High Dutch, they have high glasses, called Flutes, a full yard long, which a man can not drink up alone (...)'. (Lassels, 1670)

This may indicate that these glasses with these elaborate stems, especially the flutes, are made in the Netherlands and were either exported to other countries or brought home as souvenirs because of their unusual shape and stem.

Flutes with this type of stem are also depicted by Dutch painters. For example Abraham van Beyeren (1620-1690) painted at least two pictures featuring a flute like this (signed AB, private collection, signed AVB, whereabouts unknown (special thanks to Sam Segal)). In the waste of the glasshouse 'De Twee Rozen' in Amsterdam, a fragment has been found that could be the base of the same type of stem (fig.1 and Hulst 2010, p.2.5.1, p.92). De twee Rozen, situated on the Rozengracht in Amsterdam, made glass between 1657 and 1679 (Hulst 2010, p.7).



fig.1

24 | Large wine glass with ribbed bowl
VB97 Cristallijn
The Netherlands
Seventeenth century
Height: 19.5 cm, ø bowl: 9.5 cm, ø foot: 10.1 cm

Rounded funnel bowl with fourteen ribs. A hollow stem with a knop above an inverted baluster. Bowl and stem are connected with a merese, which is conical under the bowl and on the underside. Stem and foot are joined by a merese. Slightly conical foot.

Dutch glasses with a ribbed bowl are extremely rare. This is possibly due to the fact that glasses with large bowls were especially designed to be engraved and to drink out of together with several people. It is not usual to engrave the ribbed ones.





25 | Wine glass with ribbed bowl
VB92 Cristallijn
The Netherlands
Second half seventeenth century
Height: 15.0 cm, ø bowl: 9.3 cm, ø foot: 9.5 cm
Acquired: April 2nd, 1977

Wine glass with bucket bowl with twelve ribs. The stem consists of a hollow inverted baluster between two avoglios: a small one to connect stem and bowl, and a larger one to connect the stem with the foot. Large, slightly conical foot with downwardly folded rim.



26 | Wine glass with inverted baluster
VB98 Clear, colourless cristallijn
Northern Netherlands
1675-1700
Height: 15.1 cm, ø bowl: 9.0 cm, ø foot: 8.5 cm

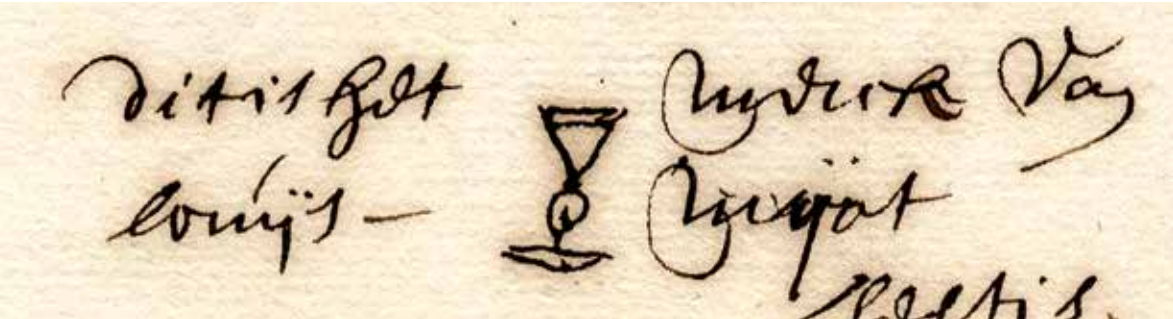
Wine glass with funnel bowl and thickened base. The stem consists of an inverted baluster between two avoglios. Light conical foot with downwardly folded rim.

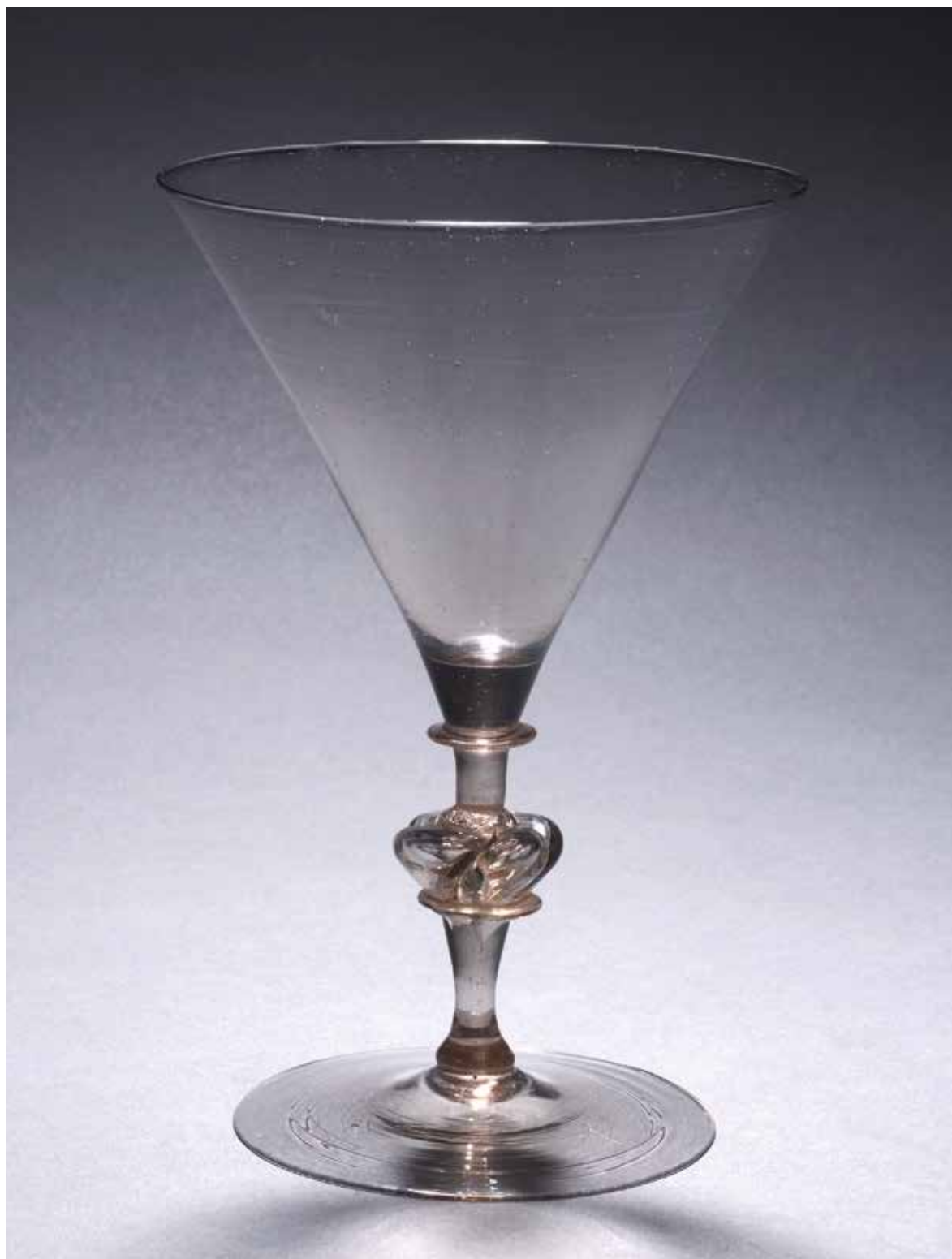
Required to witness a legal contract in 1666 between the master of the glasshouse on the Rozengracht 'De twee Rozen', Jan Vrouwlingh and a new glassblower Hendriek la Porte, Louijs Mijot didn't write his name but signed with a small design of a glass instead (fig.1). It's probable that the glassmaker was unable to write. The shape of his 'signature' glass is the same as that of the glasses on this page, with a funnel- shaped bowl and a knop that can both be an inverted baluster or a quatre-foil knop. Around the glass is written 'Dit is het merck van Louijs Mijot' (fig.2, this is the mark of Louijs Mijot). Mijot was a descendant of the famous Venetian glassblowing family Miotti. Most of them worked in Venice, but Antonio Miotti, for example, worked in the Middelburg glass house from 1605 until 1623, when he left for London to work there (Hudig 1923 , p. 25-26, 53, 54).



fig.1) from the legal archives, Stadsarchief Amsterdam.

fig.2) detail





27 | Wine glass with quatre-foil knop
 VB93 Cristallijn of straw-coloured tint
 Northern Netherlands
 1675-1700
 Height: 18.1 cm, ø bowl: 11.8 cm, ø foot: 9.1 cm
 Exhibited: Venetiaans en façon de Venise glas,
 1500-1700, Nieuwe Kerk Amsterdam
 Laméris and Laméris 1991,77, p.96,97
 Acquired: April 13th, 1973

Wine glass with funnel bowl and thickened base. The stem consists of a quatre-foil knop between two avoglios. Light conical foot.

This type of glass was very popular in the last quarter of the seventeenth century. These glasses occur without engraving (Laméris and Laméris 2006, BM 45, p.31, Laméris and Laméris 2015, p. 63, p.96, 97), but they were especially popular as ceremonial goblets, decorated with a diamond-point engraving (Ritsema van Eck 1995, 65-67, p.85-87 and 186, p.180, Laméris

and Laméris 2014, 27, p.64, 65, Laméris and Laméris 2015, 64-66, p.97-103). In *Line engraved glass* (1994) Smit refers to a total of 30 glasses of this shape with a diamond-point engraving (149.1-149.30, p.61,62). Fragments of bowl, stems and feet with downwardly folded rim of glasses with a similar shape were found in the waste of the glasblaserije, the glasshouse operating in Groningen between circa 1687 and 1698 (Henkes 1988, 212, p.201, p.202, 203, Müller 2007, p.104, 105).



fig.1) Foto Jaap Buist, gemeente Groningen.



28 | So-called 'draadschacht' (wire-shaft)-roemer
 VB69 Blue-green glass
 The Netherlands (?)
 Seventeenth century
 Height: 18.4 cm, ø bowl: 6.6 cm, ø foot: 8.3 cm
 Acquired: October 16th, 1975
 Mentioned provenance: 'Boreel?' before 1971

Slender blue-green thinly blown roemer. Small air bubbles. The glass has an oval bowl on a nearly cylindrical open shaft. Kick in base. High foot, spun from a glass thread of 47 turns. The first part of the foot is cylindrical and of the same width as the shaft, then it makes an angle of nearly 90 degrees into a wide flat foot.

These rare roemers with a high, spun foot are quite extraordinary. They are found in excavations in the Netherlands (Henkes 54.8-54.10) and Antwerp (Henkes 1994, p. 259). Henkes mentions that these roemers were all made of blue-green glass.

As early as 1937 Baar writes about a fragment of a draadschacht-roemer found in Antwerp that it is of such a light material and such a high quality that it is of a production 'sans doute des premiers ouvriers vénitiens à Anvers', without any doubt from the first Venetian glassblowers in Antwerp (Baar 1938, p. 211, 228-229, plate 8, fig.9). Chemical analysis of four fragments found in the Netherlands showed that these roemers are not made of potassium/chalk mixture but of soda/chalk glass. They are therefore façon de Venise glass and not Waldglas (or forest glass) which was usually used to blow roemers (Henkes 1994, p.192, note 122, p.197, p.259).

The strong transition, from the cylindrical turns to the horizontal ones that combine to form the foot, is characteristic of the seventeenth-century draadschacht-roemer (Henkes 1994, p. 250).

A remarkable feature of this roemer is that it has no milled glass thread on the transition from bowl to shaft, nor does it have prunts on the shaft.

A very similar glass, also lacking a milled glass thread and prunts, was found in Alkmaar (Henkes 1994, 54.9, p.260). Both roemers have nearly the same size and proportions.



29 | So-called 'draadschacht' (wire-shaft)-roemer
 VB68 Blue-green glass
 Germany
 Early eighteenth century
 Height: 17.3 cm, ø bowl: 6.3 cm, ø foot: 7.2 cm
 Acquired: November 9th, 1971

Slender blue-green roemer. Small air bubbles. The glass has an oval bowl on a cylindrical open shaft. A milled glass thread on the transition from bowl to shaft and four distinct prunts on the shaft. The bowl and shaft have vertical ribs. The glass was blown into a fourteen point dip mould. High foot, spun from a glass thread of 32 turns. The first part of the foot is cylindrical and of the same width as the shaft, before making a smooth curve into a wide, slightly conical foot.

See the previous roemer.

According to Henkes (1994) the smooth transition of the coiled glass thread from shaft to foot is characteristic of the eighteenth-century 'draadschacht-roemer'. He also published a similar roemer (1994, 54.11, p.261).



30

31

32

33

- 30 | Roemer with a wide bowl
 VB67 Green glass
 The Netherlands or Germany
 Second half seventeenth century
 Height: 8.4 cm, ø bowl: 8.3 cm, ø foot: 7.1 cm
 Acquired: September 26th, 1977

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

Theuerkauff-Liederwald in 1968 shortly mentions the roemer type with a wide bowl. She writes that this shape of roemer is hard to date since there are no engraved examples known. However an enamelled roemer is held in the Museum de Lakenhal in Leiden. The enamelling is datable around 1680 (Theuerkauff-Liederwald 1968, 51, p.147,148).

Another enamelled roemer now in the Lakenhal is dated second half seventeenth century, it shows the coat of arms of Leiden and an alliance coat of arms (inv.nr.2978). In his book *Line-engraved glass* from 1994 Frans Smit gives an extensive overview of all the shapes of glass he knows to have been diamond-line engraved. The pan-topped roemer does not occur in this list. Henkes mentions two comparable roemers that were excavated. He dates these archaeological finds respectively around 1700 and last quarter seventeenth century (1994, 54.3 and 54.5, p. 257). More pan-topped roemers are known. A comparable roemer for example belonged to the Schoonenberg Collection (Laméris & Laméris 2012, 31, p.71).

- 31 | Roemer with high slender oval bowl
 VB63 Green glass
 Germany or the Netherlands
 Last quarter seventeenth century
 Height: 16.5 cm, ø bowl: 6.1 cm, ø foot: 4.9 cm
 Acquired: November 4th, 1972

Green roemer with high oval bowl on a nearly cylindrical open shaft. The light 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. A comparable roemer was held in the Schoonenberg Collection (Laméris 2012, 33, p.72-73).

- 32 | Roemer
 VB65 Green glass
 Germany or the Netherlands
 Second half seventeenth century
 Height: 12.5 cm, ø bowl: 5.8 cm, ø foot: 5.1 cm
 Acquired: September 26th, 1975

Green roemer with round bowl and a slightly conical shaft. Bowl and shaft are blown in a 20-point dip mould. 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.

Alongside the rim a simple wheel engraving of meandering twigs with leaves, flowers, berries and beans, a 17th century decorative motif.

For roemers with the same shape see for example Theuerkauff-Liederwald (1968, 1 and 2, p. 43 and 44) and Henkes (1994, 54.1, p.256).

- 33 | Roemer
 VB66 Green glass
 Germany or the Netherlands
 Second half seventeenth century
 Height: 10.4 cm, ø bowl: 4.8 cm, ø foot: 4.3 cm
 Acquired: Unknown

Green roemer with round bowl and a slightly conical shaft. Bowl and shaft are blown in a 24-point dip mould. 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.



34 | Colourless roemer
 VB71 Greyish, nearly colourless glass
 Northern Germany
 Early eighteenth century
 Height: 16.8 cm, ø bowl: 11.3 cm, ø foot: 9.6 cm
 Acquired: October 18th, 1979

Colourless, greyish roemer with a wide bowl on a tapering hollow shaft and a high, trumpet-shaped blown foot with downwardly folded rim. On the transition from bowl to shaft a milled glass thread. On the shaft four raspberry prunts.

A comparable, but green, roemer is held in the Schaich Collection (2012, 557, p.22). Theuerkauff-Liederwald has published on some quite comparable colourless roemers (Theuerkauff-Liederwald 1969, 22, p.56-57).

Eind jaren '80 van de vorige eeuw sprak ik met mijn vader over het Moustiers aardewerk dat hij, samen met mijn moeder, had verzameld. Het is aardewerk dat je in Nederland niet zoveel ziet. Ik vroeg hem of hij een artikeltje over het bijzondere ceramiek wilde schrijven met stukken uit hun collectie als uitgangspunt. Nu ik het weer teruglees na ongeveer 35 jaar, denk ik dat het in deze publicatie over de collectie Van Beek niet misstaat. Hieronder zijn verhaal. (René van Beek)

Aardewerk in dienst van glas

In het zuid-Franse departement Alpes-Maritimes ligt aan het begin van de toeristische routes door de Gorges du Verdon, het dorpje Moustiers-Sainte-Marie. Dit plaatsje dat in de vijfde eeuw door monniken werd gesticht, kreeg in de 17^{de} en 18^{de} eeuw grote bekendheid vanwege de daar geproduceerde faïence. Tot in het begin van de 17^{de} eeuw woonden er in het dorpje wat arme boeren en een aantal pottenbakkers. De monniken hadden het pottenbakken in Moustiers geïntroduceerd en door de gunstige omstandigheden (klei, water en brandstof voor de ovens) ontwikkelde Moustiers zich tot een beroemd pottenbakkerscentrum.

De stappen van eenvoudig aardewerk tot hoogwaardige faïence voltrokken zich in de loop van de 17^{de} eeuw. Daarmee verbonden is de naam van Clérissy, de naam van een pottenbakkersgeslacht van Italiaanse afkomst en afgeleid van de naam Clerici. De stamvader van deze grote familie was Antoine Clérissy, een eenvoudige pottenbakker uit Aubagne die zich in Moustiers had gevestigd. Van een Italiaanse monnik uit Faenza leerde hij de geheimen van het tin glazuur. Gewapend met technische kennis over beschilderen en bakken zette hij de eerste schreden op het gebied van decoratie van aardewerk. Vanaf het laatste kwart van de 17^{de} eeuw tot aan de Franse revolutie bereikte de faïencekunst in Moustiers een grote bloei. Ondanks dat het faïence minder in aanzien stond dan porselein omdat het als minder 'aristocratisch' werd beschouwd, vond het aardewerk in de laatste kwart van de 17de eeuw veel aftrek bij de Franse adel. Bekende Franse families bestelden serviezen voorzien van hun wapenschild. Zo konden fabrikanten van Moustiers aardewerk ook de beroemde Madame de Pompadour tot hun klanten rekenen.

Onder de vele pottenbakkers en aardewerk beschilderaars heeft er één wel een zeer persoonlijk stempel gedrukt op de aardewerkproductie: Joseph Oléry. Deze

Oléry werd geboren in Marseille en trouwde in 1721 met de dochter van faïence fabrikant Chaudon uit Moustiers. Oléry beschilderde in die tijd veel aardewerk. Om zijn talenten verder te ontwikkelen, tekende hij een contract met de aardewerkfabriek Alcora in Spanje. Oléry wist dat in Spanje al jaren andere kleuren werden gebruikt dan het 'eeuwige blauw' bij de Clérissy's. In 1738 kwam Oléry terug in Moustiers met het geheim van de polychromie en vestigde er zijn eigen faïence atelier. De verbazing onder pottenbakkers was groot toen zij de polychrome voorwerpen zagen en ontdekten dat de handel in de producten van Oléry bloeide. Al snel werd de polychrome techniek ook elders in het plaatsje overgenomen. Oléry signeerde zijn producten. Zo geniaal als hij was in artistiek opzicht, zo groot was zijn desinteresse in financiële kwesties. Hij stierf in 1749 in armoede. In vele musea over de gehele wereld zijn fraaie en zeldzame stukken van Moustiers te bewonderen. Particuliere verzamelingen zijn schaars en in de kunsthandel zijn ze zeldzaam.

In de collectie Van Beek bevinden zich twee voorwerpen die in verband kunnen worden gebracht met glas. Een grote ovale bak met inkepingen (cat.nr.35) is in mangaan beschilderd en met groen ingekleurd. Kenmerkend voor het decor van Moustiers is dat vaak grotesken en fantasiefiguren worden weergegeven. De achtergrond wordt opgevuld met insecten of florale motieven. Het lijkt of de karikaturale figuren opgaan in verschillende spelen die voor de niet ingewijde een raadsel zijn. Deze bak, die ook wel 'rafraîchissoir' wordt genoemd, werd gebruikt om glazen te spoelen of te koelen. De glazen werden met de kelken naar beneden tussen de inkepingen 'gehangen'. Het tweede stuk (cat.nr.36) is een pot met twee fraaie leeuwenmaskers. Deze is beschilderd in verschillende kleuren oranje (camaïeu) met een decor van florale motieven en een bijzondere versiering van insecten op de rand. Omdat de beestjes vier vleugels hebben, lijken het wel libellen. Deze potten worden wel beschreven als confiture- of olijvenpot. Gezien de inkeping in de rand is het waarschijnlijker dat we hier te maken hebben met een spoelkom voor één glas. En juist de glazen die in dezelfde tijd in Frankrijk gebruikt werden, bevinden zich ook in de collectie (cat.nr.37, 38,40,41,43-47).

JAN VAN BEEK

35 | Monteith or glass cooler
VB51 Faïence
Moustiers, France
Mid eighteenth century
Height: 12.0 cm, ø : opening: 29.0 x 19.5 cm,
base: 23.0 x 15.5 cm
Acquired: September 23rd, 1976

Oval body with a scalloped rim with twelve notches. On both sides a handle. The piece features depictions executed en camaïeu in green of figures and a bird

among flowers and insects, usually called 'décor de grotesques'. The ceramic painters have been inspired by Callot's oeuvre (Nancy 1592-1635), without copying his work literally (Fourest 1966, p.210)
Half a sticker with a blue border of an old collection on the base.

These monteith were filled with ice water to rinse and cool the glasses. Wine glasses were suspended by their feet in the scallops so that their bowls could be cooled in the water.



In the late 1980s I talked to my father about the Moustiers earthenware he had collected together with my mother. It's a type of pottery seldom seen in the Netherlands. I asked him if he'd write an article on these ceramics based on the pieces in their collection. Now, reading it back after some 35 years, I think it suitable for inclusion in this publication on the Van Beek Collection. The article follows below. (René van Beek)

Earthenware used for glass

The little village of Moustier-Sainte-Marie is situated at the start of the tourist trail through the Gorges du Verdon in the southern French department of Alpes-Maritimes. Founded by monks in the fifth century, this little village rose to fame in the 17th and 18th centuries because of its locally produced faïence. Up until the early 17th century the village population was made up of poor farmers and a few potters. The monks had introduced the pottery trade to the village and because of the favourable local conditions – clay, water and fuel for the ovens – Moustiers developed into a famous pottery centre. The transition from simple earthenware to high-quality faïence was effected during the course of the 17th century. Inextricably linked to this process is the name Clérissy, a potters' dynasty from Italy whose name was originally Clerici. The paterfamilias of this extensive family was Antoine Clérissy, a simple potter from Aubagne who settled in Moustiers. From an Italian monk from Faenza he learned the secrets of tin glaze, and armed with the necessary technical knowledge about painting and firing, he took the first steps on the road to decorative earthenware. From the last quarter of the 17th century up until the French Revolution the art of faïence flourished in Moustiers. Even though faïence was valued less highly than porcelain because it was considered less 'aristocratic', it nevertheless enjoyed a high degree of popularity among the nobility in the final quarter of the 17th century. Prominent French families placed orders for dinnerware emblazoned with their coats of arms, and the manufacturers of Moustiers even numbered the famous Madame de Pompadour among their clients. Of the many potters and painters, there was one in particular who made his mark on pottery production: Joseph Oléry. Oléry, a native of Marseille, married the daughter of the Moustiers-based faïence

manufacturer Chaudon in 1721. During this period Oléry was a prolific decorator of ceramics. In order to further develop his skills, he signed a contract with the Alcora pottery factory in Spain. Oléry knew that in Spain painters had for years been using other colours than the 'endless blue' used by the Clérissys. In 1738 he returned to Moustiers with the secret of polychrome painting and set up his own faïence studio. The potters of Moustiers were amazed by the polychrome dinnerware and the burgeoning demand for Oléry's pieces. It wasn't long before they adopted the polychrome technique themselves. Oléry signed his pieces, but artistic genius that he was, he had no interest in financial affairs. He died in 1749 in abject poverty.

Many museums all over the world hold fine and rare items of Moustiers pottery. Private collections are scarce and the ceramics seldom come up for sale. The Van Beek Collection has two pieces which can be linked to glass. The first of these is a large oval dish with scalloped rim (cat.nr.35) painted in manganese and filled in with green. Characteristic of the decoration on Moustiers is that it often features fantasy figures and grotesques. The background is filled in with insects or floral motifs. On this particular dish it seems as if the caricatures are absorbed in various games that to outsiders remain a mystery.

This bowl, also known as a 'rafraichissoir', was used to rinse or cool glasses. The glasses would be placed with the bowl upside down, their feet being 'hung' in one of the notches.

The second piece (cat.nr.36) is a jar with two fine lion masks. The pot features a decoration in camaïeu orange of floral motifs and an unusual pattern of insects along its rim. Because the insects have four wings they resemble dragonflies. These jars have been described as jam jars or olive jars, but in view of the indentation in the rim it is more likely that this would have been a rinse dish for a single glass. And French glasses of precisely the type that this jar would originally have been used for are also to be found in the collection (cat.nr. 37, 38, 40, 41, 43-47)

JAN VAN BEEK

36 | *Rafrâichissoir* (glass cooler) with two lion masks
VB56 Faïence
Moustiers, France
Mid-eighteenth century
Height: 11.0 cm, ø: opening: 10.3 cm, base: 10.6 cm
Acquired: May 3rd, 1982

Cylindrical body with protruding rim with a single indentation. On both sides a lion mask. The piece is decorated with flowers executed en camaïeu in various tints of orange. The flowers look like they have been loosely scattered over the surface, but examining the design it transpires to be strictly ordered. Each side has the same design of a small bunch of three flowers in the middle surrounded by the same mirrored flowers on both sides. On the rim insects with four wings.



Eighteenth century French glass and 'pivette'

Jan en Joke van Beek regularly holidayed in France and had a preference for French glass. As such it's no surprise that their collection includes a group of about ten French glasses. Although they date from the eighteenth century, some of them are reminiscent of Venetian and façon de Venise glasses from the seventeenth century.

In the early eighteenth century in France the richly decorated Venetian glasses were shunned in favour of simple and delicate French drinking glasses. As a result Venetian glass sank into oblivion in France. One of the reasons the French opted for French glass is quite remarkable: wine drunk from these glasses was said to taste better. This is reported in 1723 by Jacques Savary des Brûlons (1657-1716, published posthumously, see Barrelet 1957, p.104, De Rochebrune 2004, p.162-163).

Savary des Brûlons writes:

A l'égard des verres, le fins gourmets s'étant imaginez, que le vin étoit plus fin & plus délicieux dans de la simple fougere, à peine sçait – on en France ce que c'est que des verres de Venise. (Savary des Brûlons 1723, p.1618)

With regard to glasses, the fine gourmets themselves believe that wine would be finer and more delicious from a simple fern glass than from Venetian glasses, which are hardly known in France.

According to Barrelet (1957, p.104) people even thought that the fougère or fern glasses were a protection against being poisoned: 'Car on dit que on y met de la poison le verre se casse' ('because people say that when poison is poured into a glass, it breaks').

The simple French glasses are generally referred to as 'verres de fougère' or 'fougère' as evident in the citation above. That translates literally as 'glasses of ferns', or more specifically, glass made with the ashes of burnt ferns (potassium) as one of the ingredients. The Van Beeks describe glasses of this type

in their collection both as 'verre de fougère' and 'pivette' in reference to the leading article on eighteenth century French drinking glasses by James Barrelet cited previously (Barrelet 1957). Barrelet defines some of the glasses dealt with in his article as 'Verre fougère ou Pivette'.

Barrelet found the word 'pivette' in an unpublished text by Auguste Denis Fougeroux de Bondaroy (1732-1789) called *L'Art de la Verrerie* (1765-1783). Barrelet writes :

Selons Fougeroux, les verreries faisaient de son temps des verres à boire de deux qualités différentes: les uns sont en verre blanc, grâce à l'emploi de cendres très pures de végétaux (ce sont les verres de 'salin'); les autres sont des verres de 'pivette' faits avec des soutes d'Espagne. Ces derniers avaient probablement pris la suite des verres 'fougères' (...). 'According to Fougeroux, in his time glassworks produced two kinds of drinking glass: some are of a white [colourless] material because of the unadulterated plant ash used in their manufacture (these are the 'salt' glasses); the others are 'verres de pivette' made of 'soutes' from Spain. These were probably the direct successors to the 'verres de fougères'.

De Rochebrune adds to this that pivette drinking glasses were 'blown of very light verre de fougère'. (De Rochebrune 2004, p.162)

However 'pivette' may have another significance. In *L'Encyclopédie* (...) by Diderot et d'Alembert (1751-1772) where a glass house with a wood oven, a 'Verrerie en bois' is described, the oven has a second name: 'Petite verrerie à pivette', a small glass-house 'à pivette' (fig.1).

The elaborate descriptions and many pictures make clear that in the *Encyclopédie* pivette is a name given to a fuel for the oven: small pieces of wood. As such, pivette should probably be translated as kindling, twigs or dead wood. The pivette was dried above the glass oven. An oven can reach a higher

temperature when small, warm, dry pieces of wood are used as fuel. To understand why, one must realize that the heat originates from the surface of the fuel and that smaller pieces have a much more favourable surface-to-volume ratio. This procedure probably helped boost the quality of the glass (fig.1). When the ingredients are heated at higher temperatures, the glass will contain fewer irregularities and air bubbles.

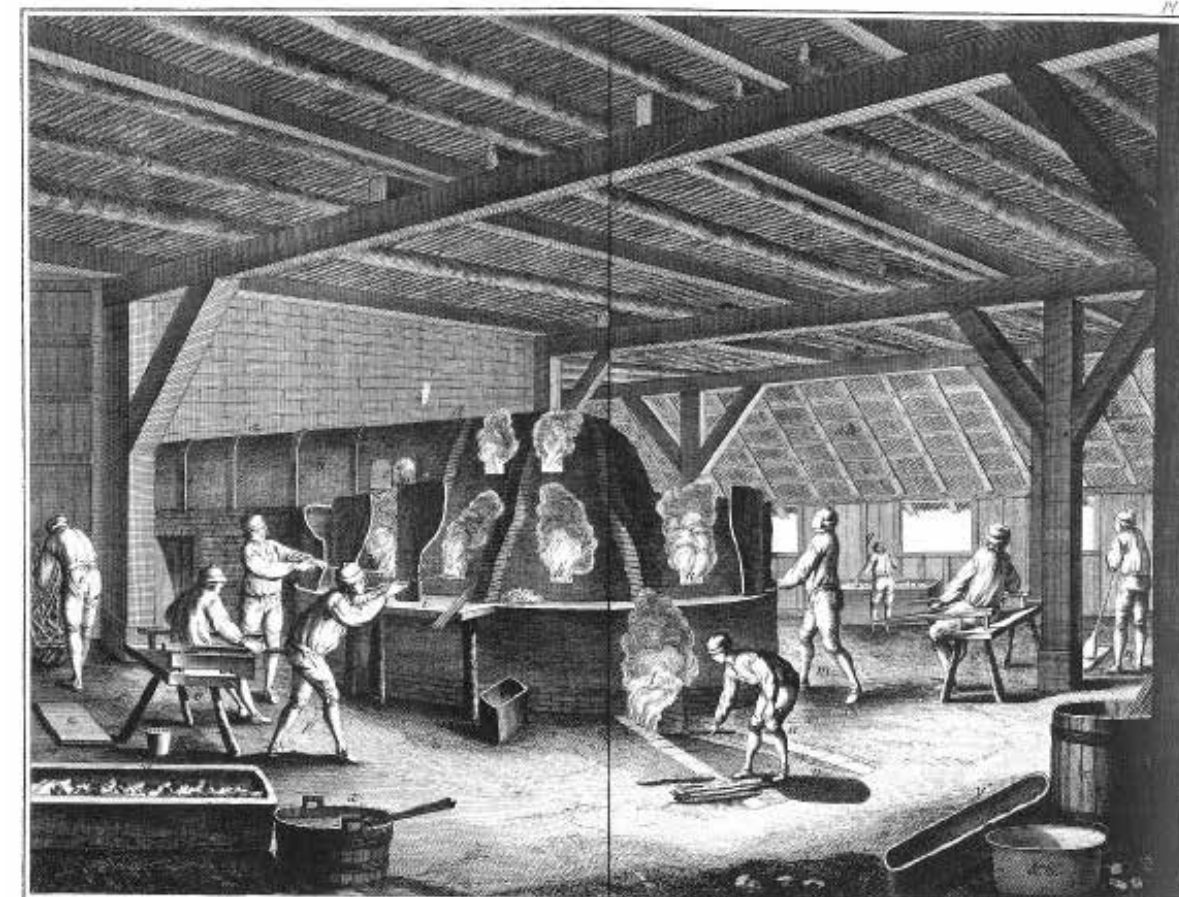
Whether pivette is an ingredient in the glass recipe or the fuel for the glass oven – or even both – it would in any case have had an effect on the glasses that were produced. Resolving the puzzle requires reading Fougeroux de Bondaroy's manuscript. This manuscript may be among his personal papers in the French National Archive (nr.127AP).

ANNA LAMÉRIS

fig.1)

'Il, tisards ou ouverture par où l'on chauffe le four (...) r, tambour ou cheminée par où l'on jette les pivettes ou bois secs du haut de la halle, s, pivettes ou bois prêts à être mis dans le tisard. t, tiseur prenant la pivette pour la porter au tisard. u, tiseur mettant la pivette ou bois sec au tisard. v, petit talut ou chemin du tisard.'

'Il, tisards or opening in the oven where the fire is kept going, (...) r, tambour or chimney where 'pivettes' or dry twigs are thrown from on high into the kiln, s, pivettes or pieces of wood ready to be put into the fire opening, t, the stoker who carries a piece of wood and brings it to the fire opening, u, the stoker putting the pivette or dry wood into the fire opening, v, short incline or slope of the tisard.'



Verrerie en bois, intérieur d'une Halle de petite Verrerie à pivette ou en bois.



fig.1) Jean Siméon Chardin, The Buffet, 1728, 1.94 m. X 1.29 m, Musée du Louvre, Paris



- 37 | Wine glass
Verre de fougère
France
Early eighteenth century
Height: 13.5 cm, ø bowl: 7.4 cm, ø foot: 7.0 cm
Acquired: unknown

Wine glass with rounded funnel bowl. Mould-blown bowl with a honeycomb pattern above sixteen ribs. Hollow blown cigar-shaped stem. Light conical foot. A comparable glass was (among others) depicted by Jean Baptiste Siméon Chardin (Paris 1699-1779) in 1728, see fig.1.

Compare for example with glasses published by Barrelet (1957, 12, third glass, p.109) Bellanger (1988, second and third glass, p.484). Rochebrune (2004, 24, p.163).

- 38 | Small wine glass
Verre de fougère
France
Early eighteenth century
Height: 12.0 cm, ø bowl: 6.1 cm, ø foot: 6.5 cm
Acquired: unknown

Wine glass with rounded funnel bowl. Mould-blown bowl with a honeycomb pattern above eighteen ribs. Hollow, mould-blown stem in the form of an elongated baluster with diagonal ribs. Light conical foot.

Comparable glasses are for example published by Bellanger (1988, blown in a different mould, right glass, p.481) and De Rochebrune (2004, 24, p.163).

39 | Ewer or aiguière
 VB96 Thick colourless glass
 French, Normandy
 Late seventeenth, early eighteenth century
 Height: rim: 20.2, spout: 22.0 cm, ø bowl: 13.3 cm,
 ø foot: 10.3 cm
 Exhibited: Glass exhibition, Ashmolean Museum
 Oxford, 8 Sept to 21 Oct 1979
 Published in: Gerard Taylor, *Glass exhibition,*
Ashmolean Museum Oxford, Oxford 1979, 63, p.31.
 Acquired: February 28th, 1980

Helmet-shaped ribbed body. A hollow blown ribbed handle is folded above the rim and at the point where it is attached to the body. The high spout is decorated with an acanthus leaf, with a little vertical half-round protrusion to catch spilled drops. Hollow knob between a merese and an avoglio. Domed foot. Body, handle, knob and foot have been blown into an eight-point dip mould and were blown out further into subtle vertical ribs, only vaguely visible. A glass thread is applied to the rim of the body and to the rim of the foot.

The form of this ewer is typically French. This shape has been executed in all kinds of materials including silver, gold, pewter, ceramic and glass (see for ceramic examples Faÿ-Hallé 1986, 92, p.86 and 200, p.164). The Provençal name aiguière means water-ewer: 'aiga' is the Occitan word for the French 'eau' (water). They also occur together with matching basins. The ewer was exhibited at an exposition mounted by Oxford's Ashmolean Museum in 1979 to coincide with the eighth congress of L'Association Internationale pour l'Histoire du Verre. On show were 69 'rare or documentary Examples of English and foreign glass' (Introduction by K.J. Garlick, in: Taylor 1979, p.1).

Glass ewers with this helmet shape (French: casque) were already being made at the end of the seventeenth century. Bellanger (1988) shows several aiguières. They all have façon de Venise elements. She dates a ewer with 'nupt diamond waies' to the mid-seventeenth century (Bellanger 1988, p.34), and a white/pink marbled ewer from Orléans to the second half of the seventeenth century (Bellanger 1988, p.231) together with another with a glass thread around the rim in the Musée des arts Décoratifs in Saumur (Bellanger 1988, p.301). A model with nipped spiked gadrooning and a horizontal thread around the body is dated to the end of the seventeenth century (Bellanger 1988, p.232). But three others, one with 'mezza stampaura', and 'nupt diamond waies' and two plain ones, Bellanger dates early eighteenth century (Bellanger 1988, p.229).

Another example, this time with a large curl on top of the handle, is published by Barrington Haynes (1970, 19b) which he dates 1680. The ewer is totally crizzled, a phenomenon not uncommon in glass of this period. Another 'sick' ewer is in the Musée des Arts Décoratifs in Paris (Bellanger 1988, p.12).

40 | Wine glass
Verre de fougère
France
Early eighteenth century
Height: 12.7, ø bowl: 6.3 cm, ø foot: 6.9 cm

Wine glass. The upper part of the bowl is conical above a cylindrical section. The stem consists of a merese and a solid part above a blown quatrefoil inverted baluster and a basal knop. Light conical foot.

Comparable glasses are published by Barrelet (1957, 16, p.110), Bellanger (1988, upper picture, central glass, p.478, second glass, p. 484).



41 | Wine glass
Verre de fougère
France
First half eighteenth century
Height: 13.6, ø bowl: 8.6 cm, ø foot: 7.1 cm

Wine glass with funnel-shaped bowl joined to the stem with two mereses and a straight solid part above a blown elongated quatrefoil stem. Conical foot with downwardly folded rim.

A comparable glass was depicted by Jean Baptiste Siméon Chardin (Paris 1699-1779) in 1728, see fig.1, p.100.
Compare with Barrelet (1957, 14, second from the left, p.109, 19 central glass with mould-blown bowl, p.111), Bellanger (1988, upper picture, left glass, p.485).



42 | *Rafrâchissoir* of ribbed glass with two masks
 VB115 Clear, slightly purple glass
 Central France
 Around 1700
 Height: 10.2 cm, ø opening: 10.7 cm, ø foot: 10.3 cm
 Acquired: September 23rd, 1976

A *rafrâchissoir* (literally refresher) or wine glass cooler is used to cool the glass in readiness for the wine it will hold and to clean and refresh wine glasses before pouring a new glass of wine. The wine glass was set in the cooler with the bowl resting in water and the foot sticking out. This is a 'rafrâchissoir individuelle', a cooler for a single glass. Rafrâchissoirs can be made of silver, earthenware (cat.nr.36) or glass. The glass ones are the rarest (Bellanger 1988, p.436).

During a dinner the glasses waiting to be used would be placed in a personal rafrâchissoir next to each

person's plate. Someone wishing to drink would take the glass and fill it with wine, or call a servant to do so. As soon as the glass was emptied he or the servant would put it back in the rafrâchissoir. On the famous painting by De Troy, *Le déjeuner d'huître*, several men are eating oysters and drinking wine. The wine glasses are either lying in ceramic bowls or being held by men pouring or drinking white wine. The French glasses were small and held only a small amount. But that doesn't mean that people didn't drink a lot. French paintings show how dissolute these French dinners could be. For example, in Nicolas Lancret's painting *Le repas des nocces* (1735), shards of plates are lying on the ground next to dozens of empty bottles.

In France rafrâchissoirs were used from the late seventeenth century (Bellanger 1988, p.436, 437). In England the personal wine glass coolers were especially used in the late eighteenth to early nineteenth century (Wills, 1968, p.13).



fig.1) Panier de pêches avec un rafraichissoir, Jean Baptiste Siméon Chardin (1699-1779).
 Rennes, musée des Beaux-Arts.



43

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43 | Flute
VB123 Verre fougère or pivette
France
Eighteenth century
Height: 14.1 cm, ø bowl: 6.0 cm, ø foot: 7.1 cm
Acquired: July 15th, 1977

Wine glass with trumpet-shaped bowl that has been blown into a dip mould and turned to create a pattern of diagonal lines (from left to right). Light conical foot.

This form of glass is called 'à l'impossible', 'nearly impossible'. (Barrelet 1957, p.111, Bellanger 1988, p.485) A comparable glass, blown in a different mould, is published by Barrelet (1957,18, p.111) and Bellanger (1988, p.485).

44 | Flute
VB122 Verre fougère
France
Eighteenth century
Height: 13.9 cm, ø bowl: 6.8 cm, ø foot: 6.6 cm
Acquired: December 21st, 1972

Wine glass with trumpet-shaped bowl that has been blown into a honeycomb mould. Light conical foot.

This form of glass is called 'à l'impossible', 'nearly impossible' (Bellanger 1988, p.485). A comparable glass, is published by Barrelet (1957, 18 left glass, p.111) Bellanger (1988).

45 | Wine glass
Colourless glass
North Germany or France
Eighteenth century
Height: 18.1 cm, ø bowl: 7.6 cm, ø foot: 8.4 cm
Acquired: unknown

Wine glass with funnel-shaped bowl on a blown tapering stem. Conical foot with downwardly folded rim. In France these glasses were copied from German examples. (Barrelet 1957, p.105)

This kind of wine glass was for everyday use. A comparable glass is published by Barrelet (1957, 21 left glass, p.112), Bellanger (1988, p. 490) and Schaich (2012, 584-585, p. 27).

46 | Wine glass
VB120 Verre fougère or pivette
France or Belgium
Eighteenth century
Height: 14.1 cm, ø bowl: 5.9 cm, ø foot: 7.0 cm
Acquired: September 30th, 1972

Wine glass with a funnel bowl that has been blown into a dip mould and turned to create a pattern of diagonal lines (from left to right from bottom to top).

Straight stem with collar and basal knob. The knobs are decorated with the same mould. Conical foot with downwardly folded rim.

These glasses occur quite often and were for everyday use.

A comparable glass is depicted by Barrelet (1957, 17 second glass, p. 110), Bellanger (1988, p. 478), Laméris & Laméris (2006, BM87, p.34) and Schaich (2012, 583, p.27, blown in a different mould).

47 | Wine glass
VB117 Verre fougère or pivette
France, Belgium
Eighteenth century
Height: 13.0 cm, ø bowl: 5.6 cm, ø foot: 7.2 cm
Acquired: September 30th, 1972

Wine or port glass with a bucket bowl blown into a mould with a honeycomb and straight lined pattern. Stem with a flattened knob, straight part and a basal knob. Conical foot with downwardly folded rim.

These glasses occur quite often and were for everyday use.

A comparable glass is published by Barrelet (1957, 17 third glass from the left, p. 110), Laméris & Laméris (2006, p. 34, BM88) and Schaich (2012, 583, p.27).



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48 | Cantir or water ewer
VB108 Colourless glass
France or Spain
Eighteenth century
Height: 17.5 cm, ø width broadest point: circa 10 cm,
ø foot: 6.8 cm
Acquired: February 28th, 1979

Pear-shaped body on a foot folded of the same bubble. It was blown into a twenty-two point dip mould and has beautiful indistinct vertical ribs. An opening to one side and a small spout on the other. A round large loop on top with a tooled quatrefoil ornament.

These ewers chiefly originate from Spain and the South of France. They are mostly made from earthenware, but also of glass and are used to transport and drink water. The shape is designed especially to keep the water fresh, even when it is very hot. The large opening is to fill the ewer, the spout to pour it out.

50 | Small holy water ewer (cruche à eau bénite) with
VB107 Saint Jacob's shell
Colourless glass
France
Mid- eighteenth century
Height: with shell: 15.5 cm, ø width broadest point:
circa 9 cm, ø foot: 6.5 cm
Acquired: March 5th, 1977

Double conical body on a foot folded of the same glass bubble. A thick glass thread along the rim. Under the rim a decoration of coiled glass thread turning ten times around the glass. Parting from the rim to the shoulder of the glass three handles with pincered decoration. A small spout. Attached to the rim a larger handle with a St. Jacob's shell made with a sixteen point dip mould.

An identical example with shell is in the Musée Crozatier, Le Puy (Bellanger 1988, p.329).

49 | Holy water ewer (cruche à eau bénite)
VB106 Colourless glass
France
Mid- eighteenth century
Height: 20.2 cm, ø opening: 8.0 cm, ø foot: 8.8 cm
Acquired: 1975(?)

Double conical body with an applied foot. Along the rim of the body and of the foot is a thick glass thread. Under the rim a decoration of a coiled glass thread turning seven times around the glass. Parting from the rim to the shoulder of the glass a handle with pincered decoration. A spout with a pincered decoration at the base. Around the broadest point of the body three glass threads, tooled into a chain of nipt diamond waies. Attached to the rim a larger handle with a pincered decoration.

51 | Barometer or thunder glass decorated
VB100 with a small bird

Cristallijn and transparent blue glass

Liège (Belgium) or France

Around 1700 or eighteenth century

Height: circa 29 cm, ø width broadest part: circa 9 cm

Exhibited: Venetiaans en façon de Venise glas,

1500-1700, Nieuwe Kerk Amsterdam

Published in: Laméris and Laméris 1991, 110, p.116, 117

Acquired: October 6th, 1973

Tear-shaped body with spout, with sixteen vertical ribs, on a loop made of a broad glass thread, attached to a flattened knop on top of the body. Under this knop, two merese-like segments. Four pincer glass threads stretch from the base until halfway up the body. On both sides of the body and under the spout is a bluish raspberry prunt. On the upper side of the body an ornament in the form of a bird. On the base a knop with pontil mark.

The thunder glass is a Dutch invention. The 'motus perpetuus', predecessor of the barometer, was devised by Cornelis Drebbel (1572-1633) in 1610. It developed further into the more simple 'donderglas' in the second quarter of the seventeenth century. It was used inside the home and on ships.

A thunder glass is partly filled with water. The pressure of the air captured in the barometer is stable. The thunder glass can predict the weather, because the difference in air pressure inside and outside the glass varies according to the weather. In stable weather conditions the water in the thunder glass doesn't move. When there is high pressure (presaging good weather) the water level in the glass is low. When air pressure is low and bad weather can be expected, the air pressure within the glass will push the water up into the spout. If a very low pressure area passes, the liquid can even spill over.

On the card Joke and Jan van Beek wrote to accompany this glass, they surmise that the vertical threads could be an indicator of something. It could be that the barometer should be filled to the level where the threads end halfway up the body.

Thunder glasses with birds and pincer decorations are usually attributed to glass houses in Belgium. One with comparable strawberry prunts is attributed to Liège and dated around 1700 (Engen 1989, p.148), another one with a bird is attributed to the glass house of Sebastian Zoude in Namur which was founded in 1753 (Engen 1989, p.81). However, in her monograph on French glass Jacqueline Bellanger features several glass barometers, of which three with birds, two of which she attributes to Orléans (Bellanger 1988, p.247, 248) and one to Normandy (Bellanger 1988, p.248). She dates all of them in the eighteenth century.



- 52 | Two-piece miniature wineglass
 Greyish glass
 Germany or the Netherlands
 Mid-eighteenth century
 Height: 7.9 cm, ø bowl: 3.0 cm, ø foot: 4.2 cm
 Acquired: Unknown

(Large glass height: 21,5 cm,
 Collection Frides Laméris Art and Antiques)

Miniature wine glass with a funnel bowl above a straight solid stem, a basal knop and a light conical foot. This is a so-called 'two-piece glass', the stem being drawn out of the bowl.

The glass was probably intended for children to play with. Not many of these miniatures are known.

- 53 | Two-piece glass with a long and very slender stem,
 VB103 a so-called 'pijpensteeltje'
 Cristallijn
 The Netherlands
 Circa 1700
 Height: 17.1 cm, ø bowl: 5.8 cm, ø foot: 7.0 cm
 Acquired: March 26th, 1974

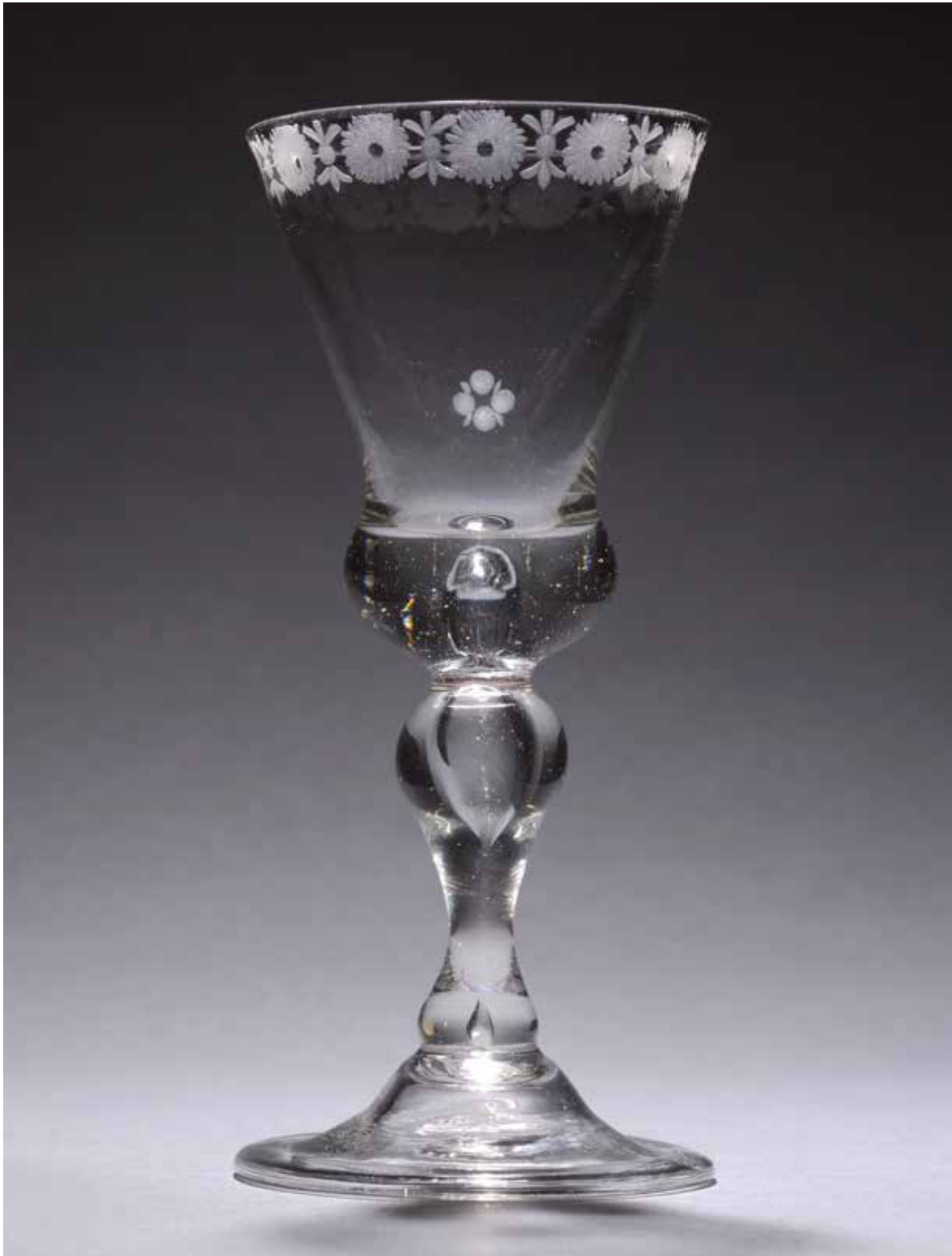
Glass made in two sections, with a trumpet-shaped bowl on a drawn, solid stem. Light conical foot.

In order to make a 'two-piece glass' of this kind, the glassblower first blew a bubble – what was later to become the bowl. 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. Although this type of glass is fragile, quite a few have survived (Theuerkauff-Liederwald 1994, 247-248, p. 265).

Comparable glasses are for example held by the Amsterdam Museum (Vreeken 1998, 18-19, p.98) and the Historisch Museum Den Haag in The Hague (Pijzel-Dommisse 2009, 125, p.87).





54 | Trick glass
 VB105 Greyish, nearly colourless soda glass
 Wheel engraving
 Northern Germany or the Netherlands
 Mid-eighteenth century
 Height: 17.4 cm, ø bowl: 7.7 cm, ø foot: 8.1 cm
 Acquired: February 21st, 1976

Wine glass with thistle-shaped bowl with solid base and inserted air bubble. The blown stem is an inverted baluster with basal knop. Domed foot with downwardly folded rim.
 Around the rim twelve flowers alternating with bundles of six leaves. All the flowers except three have been drilled through. Underneath these an engraving of a flower.

These glasses were used by drinkers as trick glasses to play jokes on one another. The single flower on the bowl 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.

Comparable glasses in various forms are held in many Dutch collections, for example the Museum Arnhem (Duysters, 2002, 106, p.127), Gemeentemuseum Den Haag (Pijzel-Dommisse 257, p.149), Schoonenberg Collection (Laméris & Laméris 2014, 59, p. 88, 89).



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55|Jenever glass
Greyish, nearly colourless soda glass
Northern Germany or the Netherlands
Second half eighteenth century
Height: 18.2 cm, ø bowl: 7.7 cm, ø foot: 8.0 cm
Acquired: Unknown

Jenever glass with a bell-shaped bowl. The base of the bowl consists of a large air bubble. Straight solid stem with incised twist. Light conical foot.

This kind of glass was made in Northern Germany especially for the Dutch market (Poser 1997, 13, p.71).

56|Port glass
Colourless lead glass
Wheel engraving
England
Third quarter eighteenth century
Height: 16.2 cm, ø bowl: 6.5 cm, ø foot: 7.3 cm
Acquired: Unknown

Port glass with rounded funnel bowl. The stem has a collar and central knop and is decorated with a single series air twist (SSAT). On the bowl a wheel engraving of a rose twig with leaves, an opened rose, a nearly open rose and a rosebud. A moth is flying to the closed rosebud.

The goblet is a so-called 'Jacobite' glass, intended for use in toasting the Royal House of Stuart. Jacobite glasses were used in England by supporters of the house of Stuart. In 1701 James Francis Edward (1688-1766), Prince of Wales and son of the deposed Stuart king James II, claimed the throne on the death of his father. While his claim to become King of England, Scotland and Ireland was recognised by Louis XIV of France and the Pope, parliament decreed otherwise. James continued to assert his right to the throne from France and became known as the 'old pretender'. His fight for the Jacobite cause was continued by his son Charles Edward, known as Bonnie Prince Charlie or the 'young pretender'. At secret meetings of supporters of the House of Stuart a toast would be proposed to the banished Royal house. On such occasions those present would drink from special, purpose-made glasses, known as Jacobite glasses. Different types of Jacobite glasses exist, but the most well-known is that featuring a wheel engraving of a flowering rose together with a half-opened one and a rose in bud.

The glass featured here is such an example. Interpretations differ as to the meaning of the roses. Generally it is assumed that the – usually white – roses symbolise the house of Stuart, with the blooming rose representing the 'old pretender' James III, the half-open rose his son Charles Edward (the young pretender) and the rose in bud James' youngest son Henry. It is highly likely the glasses were made in secret (Seddon 1995). A comparable set of glasses with similar wheel engraving is published by Seddon (1995, 102, p.135).

57|Port or wine glass
VB128 Greyish, nearly colourless soda glass, red, white and blue glass
Northern Germany or the Netherlands
Third quarter eighteenth century
Height: 16.9 cm, ø bowl: 6.8 cm, ø foot: 7.4 cm
Acquired: March 22nd, 1985

Port or wine glass with bell-shaped bowl on a straight solid stem decorated with a white gauze made of spirals, surrounded by red, white and blue glass spirals. The spirals have the colours of the Dutch flag.

58|Jenever glass
Greyish, nearly colourless soda glass, red and white glass
Northern Germany or the Netherlands
Second half eighteenth century
Height: 16.4 cm, ø bowl: 5.8 cm, ø foot: 7.5 cm
Acquired: Unknown

Jenever glass with a bell-shaped bowl. The base of the bowl consists of a large air bubble. Straight solid stem with a white spiral gauze surrounded by two alternating white and red spirals. Light conical foot.

59|Port glass
Greyish, nearly colourless soda glass, red and white glass
Northern Germany or the Netherlands
Second half eighteenth century
Height: 12.8 cm, ø bowl: 5.4 cm, ø foot: 6.9 cm
Acquired: Unknown

Port glass with ovoid bowl on a tapering, solid stem decorated with a white spiral gauze surrounded by two alternating white and red spirals. Light conical foot. In Dutch this form is usually nick-named an 'eitje' (little egg).

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P.25, fig.1.
Flowers in a jug (reverse), Hans Memling, ca.1485.
Museo Thyssen-Bornemisza, Madrid, INV.Nr. 284.b (1938.1.b).
© 2015 Museo Thyssen- Bornemisza / Scala, Florence.

P.55, fig.1
Ruit met vrouw die met een emmer bij een put staat, anonymous,
ca 1500. Grisaille on glass. Rijksmuseum, Amsterdam,
Inv.Nr. BK-NM-10179-C. © Public domain.

P.56, 57, fig.1. and fig.2 (detail)
Sogno di Sant’ Orsola, Vittore Carpaccio (1495). Gallerie dell’Ac-
cademia, Venice. © Polo Museale del Veneto/FOTO-DIRITTI

P.61, fig.1
Natura morta con limoni, cedri e paesaggio, Luca Forte, ca 1650.
Private Collection. Courtesy Galerie Canesso.

P.77, fig.1
Fragment found in the waste of the glasshouse “De Twee Rozen”,
in Amsterdam. Monumenten en Archeologie,
Gemeente Amsterdam, R021-5-68.

P.83, fig.1 and 2 (detail)
Notary archive, Archief 5075, inv.nr. 3612,
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P.85, fig.1
Fragments found in the waste of the glasshouse, Glasblaserije in
Groningen. Foto Jaap Buist, Gemeente Groningen.

P.100, fig.1
Le Buffet, Jean Baptiste Siméon Chardin (1699-1779). Paris, mu-
sée du Louvre, INV 3198. Photo © RMN-Grand Palais (musée du
Louvre) / René-Gabriel Ojéda.

P.107, fig.1
Panier de pêches avec un rafraîchissoir, Jean Baptiste Siméon
Chardin (1699-1779). Rennes, musée des Beaux-Arts, INV 1913-
113-2. Photo © MBA, Rennes, Dist. RMN-Grand Palais / Patrick
Merret.

