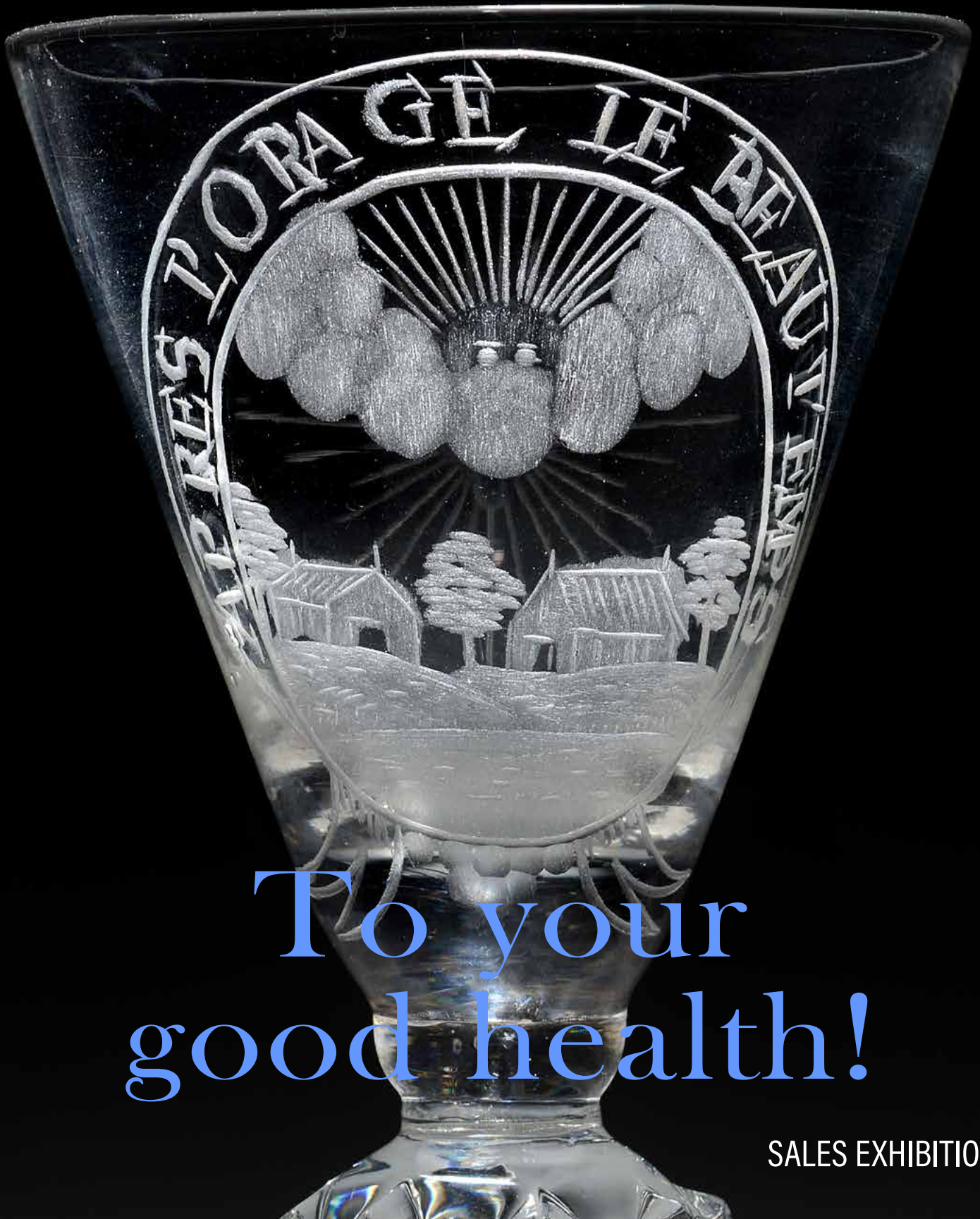


FRIDES LAMÉRIS  
GLASS AND ANTIQUES



To your  
good health!

SALES EXHIBITION



1 Large jug of green glass  
Piri-shaped body with  
eighteen ribs on the base  
Eastern Mediterranean,  
Fourth century  
Height: 22.3 cm

The Israel Museum has in its collection a jug with many similar features: the same type of handle, a glass thread around the neck and similar ribs scored on the lower half of the body. However, it has a trefoil opening and a round body (Israeli 2003, cat.nr. 203).

# To your good health!



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Après l'orage le beau temps  
see cat.nr.21  
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## LIEVE KLANTEN, LIEVE VRIENDEN,

In de eerste plaats hopen wij dat het goed gaat met u en de uwen en dat u alle veranderingen in deze uitdagende tijden goed doorstaat.

Omdat velen van u waarschijnlijk nu niet naar onze winkel in Amsterdam zullen komen voor onze tentoonstelling, dachten we dat het leuk zou zijn om met een virtuele catalogus wat stukken bij u thuis te komen laten zien. De catalogus zit vol prachtige voorwerpen om u aan te laven (bijvoorbeeld cat.nr.1), lichtpuntjes (cat.nr.2-8), apothekers en dokters glazen (cat.nr. 8 en 9), glazen om uit te drinken op de gezondheid (cat. nrs.10-25), borden met de symboliek van een lang leven (cat.nr. 26-33) en tot slot een beschermend fabeldier (cat.nr. 34).

We proeven als nooit tevoren hoe men in de eeuwen voor ons moet hebben geleefd. Een leven waarin de wens voor een goede gezondheid continu een grote rol speelde. Het valt op hoe belangrijk het thema gezondheid is in de beeldende kunst en toegepaste kunst. Zo werd in Europa sinds de Oudheid gedronken op een goede gezondheid. De dronk op de gezondheid van de ander was zelfs zo vanzelfsprekend dat De Vriendschap werd verbeeld door een vrouw die blijkens de bijbehorende tekst op de gezondheid toast met een glas, een tazza (p.23). Voor deze dronk kon elk glas (cat.nr. 10-14) worden gebruikt maar de wens voor een goede gezondheid komt ook veel op gegraveerde glazen naar voren, totaal uiteenlopende voorbeelden worden in deze uitgave belicht (cat.nr.15-25). Uit een in 1716 gepubliceerde dronk op een bisschop blijkt dat men niet alleen een wens voor gezondheid uitsprak maar ook op een lang leven dronk en juichte (cat.nr. 15 en 16). En dit is niet alleen een Europese traditie. Op Chinees porselein komt de wens voor een lang leven in allerlei gedaantes voor (cat.nr. 26-33)

Op Bali beschermden hindoestanen zich tegen onheil door dieren met een heel angstaanjagend uiterlijk, waaronder Singa's met grote vleugels en uitpuilende ogen, aan weerszijden van de toegangspoort te zetten. In dit boekje beschermt de Singa Willems dochter Livia en in één moeite door u allemaal.

## OP UW GEZONDHEID!

Anna, Kitty, Trudy en Willem Laméris

## DEAR CLIENTS AND FRIENDS,

Firstly we hope that you and your families are all well and can cope with the many disruptions in these challenging times.

Because many of you will probably not travel to Amsterdam to visit the exhibition at our shop, we thought it would be a good idea to compile a virtual catalogue so that at home, you can admire some of our exhibits. The catalogue is full of beautiful items to feast your eyes on (for example cat.no.1), points of light (cat.no. 2-8), apothecary and doctor's glasses (cat.no. 8, 9), glasses for drinking someone's health (cat.no. 10-25), plates decorated with long-life symbolism (cat.no. 26-33) and last but not least, a mythological creature to watch over you (cat.no. 34).

Like never before, we are able to imagine how people lived in previous centuries, when the wish for good health constantly played a significant role. The importance of health as a theme in fine and applied art is remarkable. In Europe, people have drunk each other's health since ancient times. Toasting the health of the other was so self-evident that Friendship was depicted as a woman who according to the accompanying text, toasted to good health with a glass, a tazza, p. 23). Any glass could be used for toasting (cat.no.10-14). The desire for good health also features prominently on many engraved glasses. This publication highlights a wide variety of examples (cat.no. 15-25). A toast to a bishop published in 1716, reveals that people not only toasted to good health but also rejoiced in a long life (cat.no. 15 & 16). This is not purely a European tradition however. On Chinese porcelain, the desire for a long life is depicted in many different ways (cat.no. 26-33).

Hindus in Bali ward off evil by erecting fearsome sculpted animals, like Singa's with large wings and protruding eyes on either side of an entrance. In this booklet a Singa acts as guardian for Willem's daughter Livia and at the same time serves to protect all of you.

## TO YOUR GOOD HEALTH

Anna, Kitty, Trudy en Willem Laméris

- 2 Conical lamp of transparent green glass  
The body is decorated with three groups of horizontal wheel engraved lines.  
East and West Roman Empire  
Fourth, first half of the fifth century  
Height: 10.0 cm, Ø opening: 7.5 cm  
Comparanda: Jović 2018, cat.nr. 4-7

Separately assembled, these lamps were hung by chords from the ceiling (Prudentius, *Liber Cathemerinon*, V. *Hymnus ad incensum lucernae*, verse 140-144) or as a polycandelon (Jović Gazič 2018, p.26), a flat, metal, circular strip with various holes in which several glasses were suspended in such a way that from beneath one sees different light points that together provide beautiful illumination.  
The glass lamps were filled or completely with olive oil or with water covered by olive oil with floating wicks on top. The horizontal wheel engraved lines, not visible at such heights, may have been to indicate until where to pour the oil and when to refill the lamps.  
In the fourth century we see an explosion in

the number of simple but also more elaborately decorated lamps of this shape. According to Stuart Fleming this is explained by the many churches that were built during this period. The Roman Emperor Constantine The Great (272-337) was the first Christian emperor and he built several Christian Churches in his new Roman capital Constantinople. His mother Helena's pilgrimage to Jerusalem stimulated a rash of new church building there and throughout the Holy Land. Later emperors followed Constantine's plans, building at least fourteen churches in Constantinople and eleven imperial palaces (Fleming 1999, p. 99-101). All these buildings, but especially the churches, needed large quantities of lamps. Referring to the Hagia Sophia in Constantinople the Greek poet Paulus Silentiarius (died between 575-580) wrote in 563: 'No words are sufficient to describe the illumination in the evening. You might say that some nocturnal sun filled the majestic church with its light'.  
The metalwork of the polycandela often incorporate Christian symbols.



'To create a cracked-off rim, after the work is completed on the blowpipe the object is broken free of it and placed in the annealing oven for slow cooling. With the object at room-temperature, using a sharp-edged stone, a scratch is made where the rim is desired and the circumference at that area is heated with, for example, a thread of molten-hot glass. The expansion of the surface of the glass, together with the scratch cause a crack to form: if done properly, the crack 'runs' in a perfect circle. The excess glass ('overblow') is lifted away leaving an extremely sharp edge that must immediately be gently rubbed with a soft stone (sandstone, for example) to smooth it somewhat. Upon close inspection, a cracked-off rim is always at least slightly chipped, from this last procedure'.  
William Gudenrath



Polycandelon, 500-700, the Metropolitan Museum

- 3 Two oil lamps of transparent green glass  
4 The lamp on the right has a wick holder.  
Fifth or sixth century  
Height: left 7.3 cm, right 7.8 cm  
Ø opening: left 8.9 cm, right 8.3 cm  
Ø base: left 4.7 cm, right 4.6 cm  
Comparanda: With wick Holder  
Auth 1976, cat.no. 198

The lamp with wick holder would have been completely filled with (olive) oil (instead of water topped with olive oil). A long wick was inserted in the tubular wick holder. According to Susan Auth (1976, cat.nr. 198), 'the separately blown wick holder is not found in earlier lamps'. This technique was used up until the nineteenth century, also for larger lamps with Islamic texts. (Collection Engels-de Lange, no. 38)





- 5 Large oil lamp made of straw-coloured glass.  
Probably of French origin  
End of the fifteenth, early sixteenth century  
Height: 11.5 cm  
Ø opening: 12.6 cm, Ø base: 4.2 cm  
Comparanda: Foy 2001. Fig. 141, 142

Medieval glassware for daily use is extremely rare. Generally glasses were used until they broke and then thrown away. If such a glass is discovered after surviving through the centuries, it is not always immediately apparent what its function was and how it was used. Studying paintings and prints can offer a solution.

This lamp could be used by suspending it on its

own (Foy 1989, cat.nr. 399, Pasquier 2005, p. 56) or in combination with other lamps in a metal mounting (Pasquier 2005, p. 50, 61). As shown by the print illustrated here, the base of the lamp could also serve as handle that was distanced sufficiently from the flame so that the user would not burn his/her hand. The picture shows one of the five wise virgins, identifiable through her still ignited lamp.



#### The wise and foolish virgins

The story of the Wise and foolish virgins, an allegory from the gospel according to Matthew (25: 1-13) is often used in art. Ten girls wait for the groom to escort them to the wedding celebration. Five of them are well-prepared and have brought extra oil for their lamps. When their wait unexpectedly extends into the night, they have sufficient oil while the other five are forced to go and buy new oil. During their absence the groom arrives and leaves with the five wise virgins. The foolish virgins are no longer admitted to the wedding. The wise virgin in the picture is identifiable through her still burning lamp. The print is part of a series in which the foolish virgins hold their lamps upside down to show that they are empty.

*The second wise virgin*, Martin Schongauer, 1470 - 1490  
11.9 x 8.5 cm, collectie Rijksmuseum Amsterdam





Glass candlesticks are extremely rare, especially this type. A glass candlestick with a similar foot can be found in the Ariana Museum in Geneve (Baumgartner 1995, cat.nr. 16). A candlestick with the same form made from calcedonia glass is included in the Roger Monmélien collection (Musée de Manoir de Saussay).

- 6 Crystalline bell candlestick  
 Venice or à la façon de Venise  
 First half seventeenth century  
 Height: 24.0 cm  
 Ø opening: 3.2, Ø foot: 12.8 cm

Glass candlestick modelled after a Neurenburg brass example. The brass specimen is made of three or sometimes four parts: a candle holder mounted on a stem and a reservoir for the melted wax that is part of the broad, tall, bell-shaped foot. Sometimes the melted wax reservoir is a separate component. In the Jan Beekhuizen collection there is a miniature example with a height of 8.3 cm. Neurenberg had a leading position in the market for brass goods and could boast a European monopoly for many of its wares. A variety of brass goods were exported to the Netherlands (Baumgärtner z.j., p. 73), among them these bell candlesticks (Baumgärtner z.j., p. 80). This model already existed at the end of the sixteenth century. Pewter examples were discovered among merchandise in 'het behouden huis' in Nova Zembla where Willem Barentz became stranded on his way to China in 1596 (Rijksmuseum inv.nr.NG-NM-7712-3). One of the pictures from *Sinnepoppen* by Roemer Visscher (1547-1620) from 1614, features one such candlestick with the title 'Bij glazen om' which is a reference to the candle as hourglass: nails were stuck in the candle that fell out when the candle had burned up sufficiently, indicating that the speaker's time had expired.



Miniature brass bell candlestick, Neurenberg, first half seventeenth century, Collection Jan Beekhuizen. Height: 8.3 cm, ø foot: 7.0 cm



Rijksmuseum, Amsterdam



- 7 Hanging mosque lamp of biconical shape made of straw and aquamarine coloured glass  
Around the upper rim runs a repetitive text  
Invoking six times the name of Allah  
Salviati for the Islamic market  
Circa 1880  
Height glass lamp with ball: ca 37 cm

Antonio Salviati (1816-1890) played a crucial role in the revival of the Venetian glass industry from around the 1860's. During its existence, his company that made both mosaics and blown glasses, went through a great number of name changes (Liefkes 1994, p. 286-287). 'Salviati's glass conforms to the 'historicist' tendencies that dominated design during the second half of the nineteenth century, often reflecting a renewed interest in a national or local past' (Liefkes 1994, p. 287). His glasses were highly prized and purchased both in Italy and abroad. From the very start, his glassware was well-received on the British market (Liefkes 1994, p. 286). At the 1869 'Seconda Esposizione Vetraria' (Second Glass Exposition) in Murano, Salviati exhibited mosque lamps in the Islamic style, commissioned by Ismael the Magnificent (1830-1895), the Viceroy of Egypt (Liefkes 1994, p. 288). These were probably of the same type as those shown on a picture of Salviati's exposition stand, made around 1880, where a copy of an antique enamelled and gilded mosque lamp is hanging from the ceiling (Bova 2011, p. 24). The Museo del Vetro in Murano (Venice) has a beautiful specimen in its collection (inv.nr. VI, 17777, Bova

2011, cat.nr. 160), made by Salviati & C, between 1868 and 1873.

These mosque lamps are very precise copies of their antique Egyptian counterparts that date from the first half of the fourteenth century (Carboni 2001, cat.nr. 114-118). However, usually Salviati's glassblowers were not intent on copying earlier pieces precisely, instead they allowed them to inspire them. They often combined techniques and shapes of different glasses from Roman times, the Renaissance or other periods (Liefkes 1994, p. 287). The lamp described here is a good example of this eclectic approach: The biconical shape of the lamp is derived from a kind called 'Islamic type', made between the thirteenth century and eighteenth century in many different variants (Jović Gazić 2018, p. 39, cat.nr. 18-23). The technique used to write Allah, however, is inspired by Roman glasses of the fourth and fifth century, found during the excavation of graves around Cologne. That is the reason why this technique is called 'applicazioni acquamare stile renano' (aquamarine applications in the Rhine style). This unusual technique consists of applying segments of aquamarine coloured canes to a glass and then adjusting them (Bova 2011, cat. nr. 106). In 1880 a flask made using this technique, with the same colour aquamarine canes on straw-coloured glass, was made for Salviati's C.V.M (Compagnia Venezia Murano) (Bova 2011, cat.nr. 106). We could not find another mosque lamp of this type in the consulted literature.

الله







8 Urinal in plaited container  
Transparent greenish glass  
with lots of air bubbles  
Spain  
Seventeenth, eighteenth century  
Height: ca 30 cm

Conical glass with solid base and outwardly folded rim, in a closed container made of plaited reed which can be suspended from a rope laced through the cover in such a way that the cover can be drawn up to allow the glass to be taken out and down to close the container. This glass was used to collect urine samples for examination by a doctor. Since the Middle Ages examining a patient's urine (uroscopy) was considered one of the best ways of establishing a diagnosis. St. Cosmas and/or Damianus, the patron saints of doctors, are often depicted

with a urinal as attribute (Moonen 1973, p. 9, Zuring 1989, p. 22, 23, 31, 32, 37, 41 etc.). In the visual arts, as characterization, doctors are frequently depicted while examining a urine sample of a patient. In a similar way to the attribute of the Saints, it allows the viewer to identify the subject as doctor or quack engaging in his profession. There are many paintings and prints with this subject (see for example Moonen 1973 and Zglinicki 1982). Sometimes the doctor visits the sick, who are consigned to bed in the background, like in the print of Prudentia by Pieter Bruegel (1564-1636) (Henkes 1994, p. 332), or are seated in a chair next to the bed as in Gabriel Metsu's work from around 1664-1667 (fig. 1). On other occasions, the patients bring their urine to the doctor themselves, as shown in the print by Jacob Meydenbach, from *De hortus sanitatis*, dating from 1491 (fig. 2).



fig. 1 Hermitage Saint Petersburg



fig. 2 Welcome library



We often see conical plaited baskets, standing on a table (fig. 1), or hanging from the arm or hand of the patient. According to Zglinicki (1982, p. 58), people brought a glass of their urine to the doctor in a plaited basket for protection. It was subsequently emptied into another urinal for examination. In pictures the urinals that doctors hold up to examine, usually have a round body. Only very few of these urinals have survived intact because the blown glass was very thin so that doctors could easily see through it to assess the contents of the container. Mostly the only remains of such urinals were the thick underside with the pontil mark and the rim. Two rare almost complete specimens were found in Delft (Henkes 1994, 66.26, 66.27). Our particular glass is almost certainly a domestic glass, used to bring a urine sample to the doctor by a patient. A German illustration made in Augsburg in 1532 entitled *Von der Artzney bayder Glück*, written by Petrarca, shows a patient or a servant of the patient lying in bed in the background, holding a glass container that he has removed from a basket. The urine it contained has already been poured into the round urinal where it is being examined by the doctor in typical fashion (fig. 3). Since this is the only print we could find in the literature we consulted in which two different glasses can be clearly identified, it is of course also possible that in some cases the patient brought his own urine sample to the doctor



fig. 3



fig. 4 Theophilus Protospatharius, On Urines, 15th century, (Bologna, University, MS 3632, folio 51)

and that it was not decanted but examined in the glass container he brought with him (fig. 4). Henkes (1994, p. 332) believes that urinals were a common household item – everyone had one. It might be that urinals in the south of Europe differed in shape from the ones we know. But it is remarkable that the form of the characteristic basket used to transport the urinal remained the same for centuries in Northern and Southern Europe.

- 9 Pilulier, glass to preserve or show pills  
France  
First half eighteenth century  
Height: 14.5 cm  
Comparanda: Musée d'Art et d'Histoire in Grasse (Bellanger 1988, p. 424, picture below)  
Collection J. Geyssant, Paris (Bellanger 1988, p. 424, picture above)  
Musée Lorrain (Moinet 2007/2008, cat.nr. 291-294)

Similar to an albarello, the everted rim allows the glass to be covered with a piece of cloth or parchment and secured under the rim with a cord.

The glass consists of two parts: a bowl and the stem and foot together. The stem and foot have been formed from a single bubble of glass. The stem is hollow while the slightly conical foot consists of two layers of glass. The rim of the foot is hollow, perhaps simulating a downwardly folded foot. These two-part glasses were made in Spain and France and already occur in the sixteenth century. This particular medicine glass was made in the eighteenth century. A comparable piece was found on an archaeological site in the south-east of France in Cavaillon (Bellanger 1988, p. 425).







**10** Wineglass with gadrooning on the base of the bowl under a coiled glass thread. Diagonally ribbed stem. Downwardly folded foot. Venice, late sixteenth, seventeenth century. Height: 15.0 cm

**11** Wineglass with bucket bowl. Twig-shaped stem: Verre a tige. Downwardly folded foot. Venice, late sixteenth, seventeenth century. Height: 14.8 cm

**12** Wineglass with large conical bowl. Twig-shaped stem: Verre a tige. Venice, late sixteenth, seventeenth century. Slightly conical foot. Height: 18.0 cm

**13** Wineglass with conical bowl with rounded base. Stem in the shape of a hollow inverted baluster. Venice or à la façon de Venise, late sixteenth, seventeenth century. Slightly conical foot. Height: 16.1 cm

**14** Wineglass with gadrooning on the base of the octagonal bell shaped bowl, under a horizontal glass thread. Hollow diagonally ribbed, five-knobbed stem. Venice, late sixteenth, seventeenth century. Height: 12.6 cm



# To your good health

We live in turbulent times now that the corona virus is turning the whole world upside down. For the first time in our lives, we are concerned about our own health, the health of people around us, the wellbeing of our country and the world at large.

Before the twentieth century however, such apprehension was a daily reality.

There were good reasons to be continually concerned about everyone's health, year after year.

Already in Ancient Greece, people realized that life could only be enjoyed in good health. This was pointed out in a book from 1732 that gave a detailed assessment of drinking rituals. The authors, Kornelis van Alkemade and

Pieter van der Schelling refer to King Pyrrhus of Epirus (319/8-272 BC) who prayed only for good health and not for riches. In the second century BC it was said of him:

'(Hij) maakte duizend wisselingen van het lot mee. In al zijn gebeden, offers en aanzoeken, vroeg hij nooit om victorie of toename van zijn vorstelijke waardigheid, of faam of buitensporige rijkdom, zijn hele gebed werd samengevat in een woord, Gezondheid (...) hij onthield dat alle goede dingen waardeloos zijn als gezondheid uitblijft.' (VA&VDS 1732, p. 93)

'(He) experienced a thousand changes of fate. In all his prayers, sacrifices and requests, he never asked for victory or increase of his royal stature, or fame or excessive riches, his entire

prayer could be summed up in a single word, Health. (...) he remembered that all good things are worthless if you lack good health.'

According to van der Schelling, the Greeks were so conscious of the significance of good health that they even dedicated the goddess Hygieia to safeguard it.

In this engraving from Johan van Beverwijck's book *Schat der gesontheydt* from 1656 (Van Beverwijck 1656, p. 14), we see how women offer their hair to Hygieia and men drink to her honour (VA&VDS 1732, p. 100). (fig. 1) This self-help book *avant la lettre* with guidelines for good health, was very popular in the seventeenth and eighteenth centuries. Van Beverwijck writes:

'Laet ons dan dese gesontheyt in weerde houden, en vry dencken dat wy in de werelt niet kostelijcker en besitten, als desen verborgen schat' (Beverwijck 1656, p. 15).

'Let us maintain the value of our health, and realize that we possess nothing more valuable in this world than this hidden treasure.'

The Roman equivalent of Hygieia is the goddess Salus. She was not only the goddess of health but also of state prosperity (VA&VDS 1732, p. 97).

Because in ancient times wellbeing was so highly valued, it became customary to wish each other good health when exchanging greetings. Consider, for example, the Roman greeting *salus* or the current French greeting *salut*. At dinners in both Greek and Roman Antiquity, people drank a toast not only to the gods but also to each other's health and all those present (VA&VDS 1732, 101, 128-129, 170-171).

Van der Schelling thinks that it is no coincidence that the acknowledgement of friendship is personified by a woman holding a bowl of (red) wine. He writes:

'(...) een maagd, met een bloemkrans op het hoofd, een schoon groen kleed aan het lyf, en een schaal met rooden wyn in de rechterhand, welken zy, met bevalligheid, en zedigheid aan een ander overbragt: Te kennen gevende, dat



fig.2 *Confermatione dell'Amicitia*, in: Ripa 1600, p. 116

op zoodanigen wyze de vrindschap kan gemaakt, bevestigd, en onverslenst (onverwelkt) en geurig gehouden worden'.

'(...) a virgin with a garland of flowers on her head, wearing a beautiful green dress and a bowl of red wine in her right hand, which she gracefully and modestly offers to someone: indicating that in this way friendship can be established, confirmed, kept fragrant and prevented from wilting'. Van der Schelling refers here to Cesare Ripa (VA&VDS 1732, p. 121). (fig. 2)

In an English edition of Ripa's *Iconologia* from 1709, a connection between wine, glass, health and friendship is made very clear in an explanation of 'Confermatione de l'Amicitia: FRIENDHIP': 'The Cup is a Token of Friendship, Men drinking one anothers Healths, as was the old Custom' (Tempest 1709, p. 14-15).

In the seventeenth and eighteenth centuries toasting each other's health was a popular custom all over the world and today, too, we say: to your good health or *Gesuntheit*, *salute*, *salud*, *wáshe zdarówj* and of course *santé*.



fig.1 Anonymous, *Hygieia*, in: Beverwijck 1656, p. 14, 10.9 x 13.6 cm



To what extent a toast in the Netherlands was connected to drinking someone's health, is also apparent from old terms for the word 'toast'. The title of van der Schelling's book from 1732 about drinking customs, reads *Displegtigheden vertoonende de plegtige gebruiken aan den dis in het houden der maaltijden en het drinken der gezondheden*. 'Table ceremonies regarding formal customs during meals and (literally) the drinking of the healths'. The word 'gezondheid' or health is used here as 'toast'. The French exclamation 'Santé!' or health, was a customary toast in the Netherlands of the seventeenth century. The Dutch noun 'de santé' with the Dutch sounding plural 'santeeën', was used for toasts to the health of others. Even glasses were called 'santé'. The previously mentioned doctor, Johan van Beverwijck, writes that the ancient Greeks toasted each other's health and that the Dutch were happy to imitate them by drinking one another's health with a large roemer. This became so common that large roemers, according to him, were called 'een Santé', a Santé. Somewhat ironically van Beverwijck adds that it is unhealthy to drink too much to the health of others (Beverwijck 1656, p. 14).

### de gesontheydt drincken

During dinners at home but also among the many governing bodies in the Netherlands, it was customary to make a series of different toasts. Each family and governing body had different sequences for toasts. In the eighteenth century, some dinners began with a toast to the host and hostess (Note: Diderot 1773-1774, p. 88). The two glasses depicted here could have been used for toasting the host. On the glasses one can see the coat of arms belonging to Hendrik Jozef van Susteren (Amsterdam 1668-Bruges 1742) engraved under a cardinal's hat with six brushes (CAT.NRS 15 and 16) Van Susteren became bishop of Bruges in 1716 and served in this position there until his death in 1742. We know in any case that a toast was drunk to Van Susteren when he was installed as bishop. It was described in a 'triomp-galm en zegenwensch', triumphant echo and benediction

Stoockt vreughde-vieren aen, recht d'Arcken triumphael,  
Verciert de Bisschops-kerck, Paleys en beste Zael,  
Daer men de fluyten vol sal voor de Heeren schincken.  
Een ieder sal met vreught dan de gesontheydt drincken  
Van u Doorluchtigheyt, en roepen overluydt:  
Lanck leeft Van Susteren; en drincken 't glas schoon uyt.  
(Sittens 1716, n.p.)

Ignite the bonfires, Erect the triumphal Arch,  
Decorate the Bishop's Church, Palace and best Chamber  
Where the flutes of the Gentlemen will be filled.  
And everyone will delight in drinking a toast to the health  
Of your Eminence and shout:  
Long live Van Susteren; and drink their glasses empty



Coat of arms of Bishop van Susteren

wish, in honour of the 'gelukkige intrede', festive entrance, of Van Susteren in Bruges in 1716. Flutes - glasses with a long, narrow chalice - were filled and drained in a toast to the good health and long life of Van Susteren. Among Catholic clergy it was not only the bishop's health that one drank to. A poem on a glass encouraged monks in a monastery to drink: to join the order, you had to drink three to four glasses of wine:

DE WYN VERHEUGT HET HART.  
ELK DIE HIER WIL BROEDER ZIJN,  
DRINKE DRIE VIER GLAASJES WIJN;  
LEEG ZYN GLAS TOT OP DEN GROND  
'T KLOOSTER ZIE ONS LANG GEZOND.

WINE GLADDENS THE HEART  
EVERYONE WHO WANTS TO BE A BROTHER HERE  
DRINK THREE TO FOUR GLASSES OF WINE  
EMPTY YOUR GLASS TO THE BOTTOM  
THE MONASTRY WISHES US TO STAY HEALTHY

(CAT.NR. 17) Here medicinal qualities are attributed to wine itself. Apparently if the monks drink enough glasses of wine, it will prolong their health. The title of the poem refers to a Psalm (104:15).

According to van der Schelling, the first toast was customarily dedicated to the health of the guests present, first a general toast and then a toast to each person individually. Here a glass is pictured with the simple toast *UE GESONTHYD*. This glass was of course ideally suitable for such a toast. (fig.3) Subsequently, glasses were raised to toast the wellbeing of the absent husbands and wives of the guests. Many toasts later, a toast was dedicated to the health of absent friends 'De absente vrinden'. Van der Schelling states that one of the last toasts was to the host and hostess. In the catalogue we published two goblets that could be used for such a toast. The glass on the left has been calligraphed with a diamond to read 'T Welsijn Van Desen Huijsen, the prosperity of this house (CAT.NR. 18). On the other glass we see practically the same toast *T WELVAREN VAN DESEN HUYSE* above a wheel engraving of a

three-masted ship of the kind used by the VOC moored at a quay piled with merchandise and a canal-side house above which a richly filled cornucopia with coins is being emptied (CAT.NR. 19). During dinners so many 'gezondheden', toasts, were brought that it seems hardly any time was left for conversation.

During the seventeenth and eighteenth centuries in the Northern and Southern Netherlands and the surrounding countries, toasts were drunk not only to the health of people but also to the wellbeing and prosperity of business. In the Republic of the Seven United Provinces, a toast to the fatherland and the government was very important. The Republic was aptly depicted as a ship at sea accompanied by the motto *SALUS PATRIAE* - the prosperity of the fatherland (CAT. NR. 20). During exceptionally difficult times people drunk toasts to each other's courage. This is shown on a rare glass with an engraving of a few houses under threatening, low hanging clouds from behind which the sun emerges. The picture makes the motto self-evident: *APRES L'ORAGE LE BEAU TEMPS*, after rain comes sunshine! (CAT.NR. 21) Let us hope for everyone that the corona crisis ends swiftly.



fig.3 Ceremonial goblet with a wheel engraving of the inscription *UE GESONTHYD*, to your good health. The Netherlands or England with Dutch engraving. First half eighteenth century. Height: 17.0 cm. Private collection.

This article is based for a large part on Anna Laméris, *Amicitiae a toast to friendship*, Frides Laméris Amsterdam 2018 and Anna Laméris 'Gezondheid!' in Collect May 2020



- 15 Ceremonial goblet with the coat of arms and  
 16 motto *UT PROSIM* of the fourteenth bishop of  
 Bruges, Hendrik Jozef van Susteren (1668-1742)  
 Colourless lead glass  
 Glass: The Southern Netherlands or England  
 Wheel engraving: Southern  
 or Northern Netherlands  
 1716-1742  
 Height: 14.8 cm.

Hendrik Jozef van Susteren, who later became bishop of Bruges, was born in Amsterdam in 1668 as the seventh of ten children (Leplae 1984, p. 175-189, Schrevel 1926-1929, col. 289-311). Both his parents, Gijsbert van Susteren and Helena Donkers came from very wealthy patrician families. Because as Catholics they didn't feel safe in Amsterdam, they decided to move to the Southern Netherlands where Catholicism was the dominant religion. There the family gained influence in various governing bodies.

When Van Susteren was ordained as Bishop of Bruges in 1716, he chose as motto for his coat of arms: *UT PROSIM*, that I may serve (our sincere thanks to Marc van de Cruys for identifying the coat of arms). He was secretly appointed in 1715 (Schrevel 1926-1929, col. 289).

During Van Susteren's 'gelukkige intrede', festive entrance, in 1716, many poems were written in his honour. One of them describes how flutes - glasses with a tall, narrow chalice - were raised to drink a toast to Van Susteren's health (See poem p. 24). Possibly the glasses described here were commissioned for the inauguration of the bishop. They date from the same period.

Part of van Susteren's diocese was governed by the Northern Netherlands. Despite freedom of religion, Catholics were subject to all kinds of limitations in the Dutch Republic. Van Susteren made an effort to help the Catholics in this region and he succeeded in having two priests appointed in Sluis and IJsendijke (Leplae 1984, p. 181). As bishop, van Susteren commissioned designs for large carpets and two portraits of himself by Jan van Orley (1665-1735). The many copies of these portraits attest to his popularity (Schrevel, col. 307). Van Susteren is described as a very talented, responsible man who was known to be strict and righteous.

He visited the poor and distributing alms generously. In 1730 he was asked to become Bishop of Ghent. Although this meant a significant increase in income, he declined (Leplae 1984, p. 188). In 1740, the 25-year anniversary of Van Susteren's episcopate in Bruges was enthusiastically celebrated. Van Susteren had a splendid country house built with the appeal of a castle 'It looked more like a small Versailles'. He was known to import casks of French wine to stock up his cellar in Bruges. He wore a pectoral cross of diamonds (Leplae 1984, p. 185) which he bequeathed to the Saint Donatien's Cathedral (destroyed 1799) on his death in 1742. Much of his property was left to the diocese. Van Susteren's silver, furniture and certain paintings were auctioned (Schrevel, col. 309). Possibly the glasses discussed here were lots in that auction. In remembrance of the bishop, a life-size sepulchre was built. It can still be seen today in St. Salvator's Cathedral in Bruges.





- 17 Ceremonial goblet with a wheel engraving of a poem *DE WYN VERHEUGT HET HART*, Colourless lead glass  
Glass: The Netherlands (Amsterdam?) or England  
Wheel engraving: The Netherlands  
Third quarter eighteenth century  
Height: 18.6 cm

On the bowl is written in fine wheel engraving:

**DE WYN VERHEUGT HET HART.**

ELK DIE HIER WIL BROEDER ZIJN,  
DRINKE DRIE VIER GLAASJES WIJN;  
LEEG ZYN GLAS TOT OP DEN GROND  
'T KLOOSTER ZIE ONS LANG GEZOND.

**THE WINE GLADDENS THE HEART.**

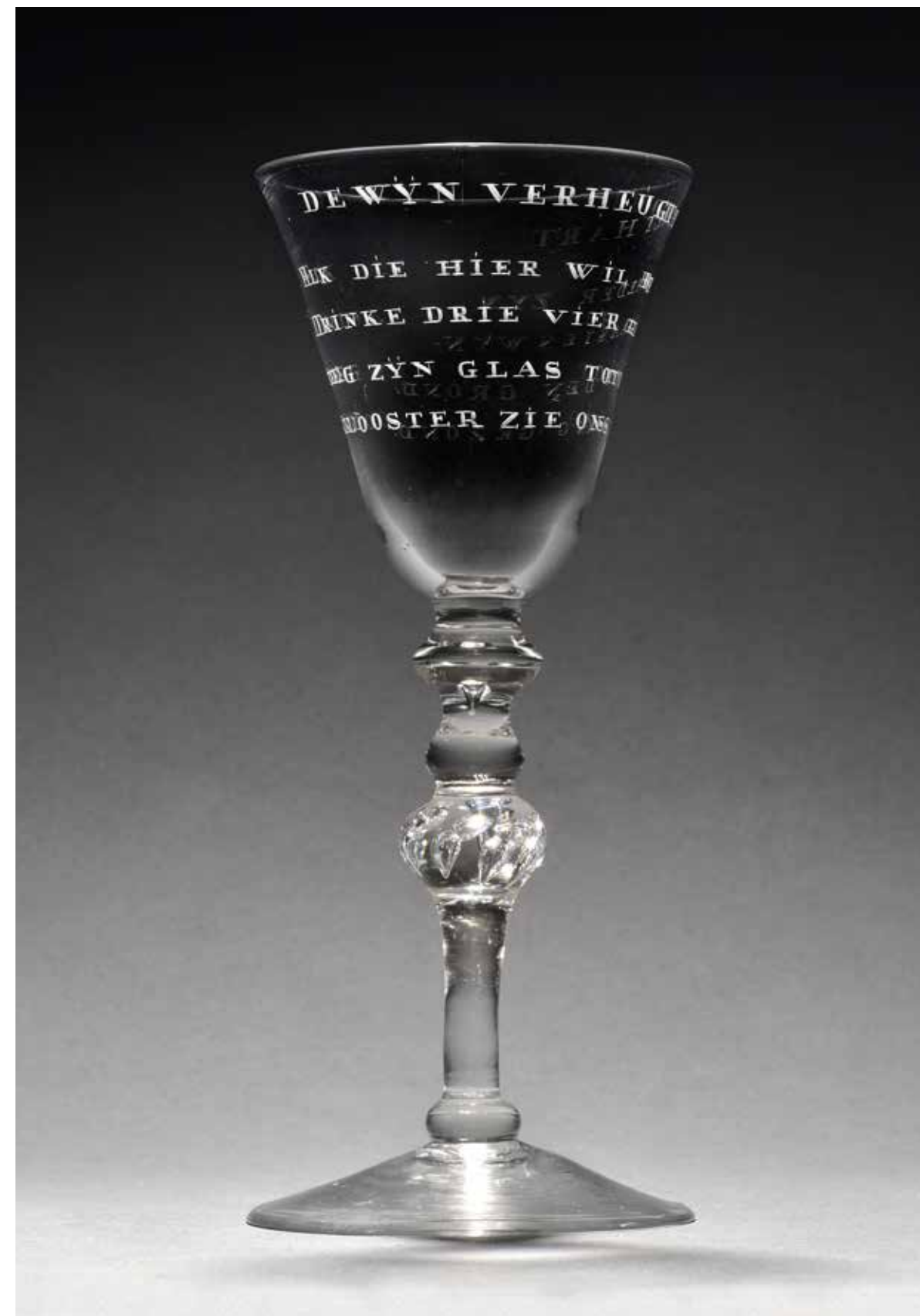
EVERYONE WHO WANTS TO BE A BROTHER HERE,  
DRINK THREE TO FOUR GLASSES OF WINE;  
EMPTY YOUR GLASS TO THE BOTTOM  
THE MONASTERY WISHES US TO STAY HEALTHY.

The fine lettering is very reminiscent of the work of the famous wheel engraver Jacob Sang. Sang (Erfurt circa 1720-Nigtevecht 1786) worked in Amsterdam from 1748 till 1785. The shape of the goblet was one of Sang's favourites (A. Laméris 1998). The engravings on these kind of goblets often have an Amsterdam context (A. Laméris 2018).

Here medicinal qualities are attributed to wine itself. Apparently if the monks drink enough glasses of wine, it will prolong their health. The title of the poem refers to a Psalm (104:15). We don't know of another goblet with the same inscription.

In the Dutch Republic there was freedom of religion although Protestantism was the dominant belief. Catholics were subject to all kinds of restrictions. In Amsterdam, where this glass was probably engraved, there were many 'hidden' churches and also monasteries. There are very few glasses we know of with Catholic connotations from the Northern Netherlands.

DE WYN VERHEUGT HET HART



# T WELSIJN VAN DESEN HUIJSEN

To your good health

- 18 Ceremonial goblet with a diamond line engraving of the calligraphic inscription:  
*'T Welsijn Van Desen Huijsen*  
Colourless lead glass  
Glass: The Netherlands or England  
Diamond line engraving: The Netherlands  
Mid-eighteenth century  
Height: 19.2 cm

On the bowl of the goblet the calligraphic inscription: *'T Welsijn Van Desen Huijsen*, To the prosperity of this house

Diamond line engravings occur more often during the seventeenth century. We see little calligraphic diamond line engravings that date from the eighteenth century. The text, the cursive writing and the positioning of the written toast on the glass is reminiscent of the engravings signed and attributed to the wealthy master blacksmith, Hendrik Scholting who lived from 1700-1780 in Dordrecht (see for example Liefkes 1987, cat. nos. 49, 52, 57a and 57b). However, this is clearly someone else's handwriting. We don't know who the engraver was but he was undoubtedly inspired by Scholting.





# T WELVAREN VAN DESEN HUYSE

To your good health

- 19 Ceremonial goblet  
with a wheel engraving  
of a ship and house with the toast:  
*T WELVAREN VAN DESEN HUYSE*  
Colourless lead glass  
Glass: The Netherlands or England  
Wheel engraving: The Netherlands  
Mid eighteenth century  
Height: 20.1 cm

On the bowl of the glass is a wheel engraving of an oval cartouche decorated with leafy branches and flowers around a depiction of a three-masted ship with reefed sails, a quay with goods and a canal-side house above which a cornucopia scatters coins. Engraved along the rim of the chalice is the toast: *T WELVAREN VAN DESEN HUYSE*, To the prosperity of this house.

The ship, the goods on the quay and the cornucopia depict the wealth accumulated by the family through seafaring trade.





- 20 Ceremonial goblet with a wheel engraving of a three-masted ship at sea with the inscription *SALUS PATRIAE*  
 Colourless lead glass  
 Glass: The Netherlands or England  
 Wheel engraving: The Netherlands  
 Second quarter eighteenth century  
 Height: 18.6 cm

The Netherlands were regularly depicted as a three-masted ship.

This shape of goblet is quite rare. It was probably blown in the Dutch Republic or England for the Dutch market. Surviving glasses have typical Dutch wheel engravings. One glass belongs to the Dordrecht's Museum and carries the coat of arms and the motto of the province of Holland (Liefkes 1987, cat.no. 83, inv.no. 3991). Another glass is part of the collection of Frides Laméris and shows a wheel engraving of two hands holding a crown of thorns and the inscription *PLUTOT MOURIR QUE MANQUER DE FOIS*, better to die than lack faith. Van der Schelling writes of an important Dutch society who met every week and whose members each received a glass with the same inscription\* (VA&VDS 1732, p. 480). A third glass in a private collection depicts a blind-folded Amor (A. Laméris, 2017).

\*Zoo wierd ook in zekere Stad van Holland aan yder Lid van zeker voornaam rondgaande wekelijks Gezelschap een bokaal vereerd, met dit opschrift:  
 Plús tot mourir que changer du foi.  
 't Geen hier op uit komt:  
 Eer Sterven, dan door kwaade streken  
 Zyn trouw, en woord van eer te breken

Van der Schelling corrects 'changer' in 'manquer' (VA&VDS 1732, p. 480 and after 'De Bladwijzer' n.p.)



And in a certain Town in Holland a goblet was presented to every member of an important weekly Society with this inscription:  
 Plús tot mourir que manquer du foi.  
 Which means the following:  
 Rather to Die, than through bad deeds  
 Break his word of honour and allegiance



- 21 Ceremonial goblet with a wheel engraving of a landscape and the inscription:  
*APRES L'ORAGE LE BEAUTEMPS*  
 Colourless lead glass  
 Glass: The Netherlands (Utrecht?) or England  
 Wheel engraving: The Netherlands  
 First half eighteenth century  
 Height: 15.0 cm

The engravings on these kinds of goblets often have connections with Utrecht (A. Laméris 2018).

The bowl of the wine glass shows a wheel engraving of a landscape with houses under lowering, threatening clouds behind which a radiant sun emerges. The inscription in a curved bande-  
 role reads: *APRES L'ORAGE LE BEAUTEMPS*,  
 After rain comes sunshine.

French was the lingua franca in the eighteenth century. Moreover, the Dutch upper classes spoke French with one another. It is therefore not surprising to encounter French texts on glasses that were engraved and most probably blown in the Netherlands.

We do not know of another glass with the same engraving.



APRES L'ORAGE LE BEAUTEMPS

- 22 Ceremonial goblet with on one side a fine wheel engraving of St Anthony with his attributes and on the other side a depiction of two large distilling kettles and the inscription *TOEN IAN DE IONGH WAS PRAESIDENT / DEED HY DIT GLAS AAN'T GILD PRESENT. ANNO 1782*

Colourless lead glass

Glass: English

Wheel engraving: Northern Netherlands

1782

Height: 19.7 cm

This ceremonial goblet shows a fine wheel engraving of St Anthony dressed in a habit holding a book in his left hand and pointing with his right towards a mound in front of him where his attributes lie. From left to right: a cross, a skull placed on top of a scourge, a bell, turnips, a carrot and a piglet. The engraving is framed at the bottom and sides by C-shaped curls and palm leaves. The other side of the bowl depicts two very large distilling kettles. To the left a man is stoking a fire. Along the upper rim of the bowl an inscription reads: *TOEN IAN DE IONGH WAS PRAESIDENT / DEED HY DIT GLAS AAN'T GILD PRESENT. ANNO 1782*. When Ian de longh was president / He gave this glass to the guild. Anno 1782.

The distilling kettles used by chemists probably indicate that St Anthony is depicted here as patron saint of apothecaries that guard against disease and ill health. In the Netherlands there are currently still hospitals and pharmacists named after St Anthony. One of his attributes, the piglet has a very remarkable background. Anthony was born in central Egypt. After the death of his parents, he lived as an ascetic in the desert where he was beset by many demons who tested his resolve. He attracted many devotees who admired him for his wisdom and religious faith. Anthony is said to have died in 356 at the age of 105. Hermits gathered by his grave where a large monastery was founded called Deir Anba Antonios. Not long after St. Anthony's death, a hagiography was written about him that made him very popular throughout the Christian world.

Relics of St. Anthony were taken to a monastery in La-Motte-au-Bois in France. Due to a plague epidemic that broke out in the region shortly afterwards, many people sought refuge here. St Anthony was also invoked to protect the devout against other kinds of disease. Near the monastery an infirmary was established to care for the sick. This became the order of Antonine's that gradually spread across Western Europe. In many cities where the Brothers of St Anthony established hospitals, they were permitted to keep pigs that foraged freely, feeding on the widely available refuse. These pigs were slaughtered on 17 January, name-day of St Anthony and the meat distributed among the poor. St Anthony is still very popular in the Netherlands (Prins 2008). He is the patron saint of various professions including butchers and stock breeders. According to the inscription, Ian de longh gave the glass described here as a gift to the guild he was president of. Who Ian de longh was or which guild he was president of, we don't know, but it might well have been a guild of apothecaries.





# AMOR OMNIBUS IDEM



- 23 Ceremonial goblet with a diamond line engraving of the inscription *Amor omnibus idem*, attributed to Hendrik Scholting  
Colourless lead glass  
Glass: The Netherlands or England  
Diamond line engraving: The Netherlands, Dordrecht  
Attributed to Hendrik Scholting  
Third quarter eighteenth century  
Height: 18.4 cm

*Amor omnibus idem*, in love we are all equal  
Possibly the engraver Hendrik Scholting (Dordrecht 1700-1780) to whom this engraving is attributed, or the commissioning party was inspired by the progressive doctor Johan van Beverwijck in having this text engraved. Van Beverwijck (1594-1647) published a translation of this verse for his popular book full of medical advice, *Schat der Gesontheit* (1656, p.34). In it he compares spiritual and sensual love. In his opinion, spiritual love is of a higher order, but carnal love is more natural 'because it (sensual love) is also characteristic of animals in which the other form of love is lacking'. 'want sy [de wellustige liefde] is ock in de beesten, in welcke de ander niet gevonden en werden'. Van Beverwijck refers here to a poem by Virgil, 'in Landt-bouwinge', *Georgica* (29 BC) which explains that at a certain time both man and beast are eager to having sex. The translation in Van Beverwijck's book (by the famous poet Jacob Cats (1577-1660) is more chaste than the original. The last sentence of this text in Latin reads 'Amor omnibus idem':

Al de menschen, al het vee,  
Al de vissschen in de Zee,  
Al de vogels in het wout,  
Wenschen om te zijn getrouwt,  
Wenschen om te zijn gepaert,  
Want 't is vee en menschen aert

All the people, all the cattle  
All the fish in the sea  
All the birds in the forest  
Wish to be married  
Wish to be paired  
Because it is the nature of both cattle and people

## Love as medicine

Just like many doctors of his time, Van Beverwijck was a devotee of the Greek doctor Galenus (ca. 129 – ca. 200). According to Galenus a person's well-being depended on four bodily fluids (slime, blood, yellow and black gall) that needed to be in equilibrium. To stay healthy, a body needed to lose moisture (Van Gemert e.a. 1992, p. 166). According to Van Beverwijck men and women could achieve this by (regularly) having sexual intercourse. Moreover, the doctor advised couples to do perform the act 'om de genuchte' for amusement or pleasure. Making love was therefore not only for procreation but also to stay healthy (Noordam 1987, 129).

Omne adeò genus in terris hominumque  
ferarumque,  
Et genus aequorum, pecudes,  
pictaeque volucres,  
In furias ignemque ruunt; amor omnibus idem.

And indeed every kind on earth, both men and wild beasts, the scaly race, the cattle, and parti-colored birds, rush into this fire and fury: love rages in all the same (Campbell 1803, p. 130).

# CREDIT, BALANCE

- 24 Ceremonial goblet with wheel engraving of a toast to the art of bookkeeping and trade with the inscription *CREDIT, BALANCE* and *T WELVAREN VAN DE NEGOTIE*  
Colourless lead glass  
Glass: The Netherlands (Utrecht?) or England  
Wheel engraving: The Netherlands  
First half eighteenth century  
Height: 17.1 cm

The words *CREDIT* and *BALANCE*, which are the same in English and Dutch, are inscribed on two enormous books that lean against a treasure chest above a staff of Mercury. The top of the Credit Book is adorned with a cockerel above the inscription *T WELVAREN VAN DE NEGOTIE*, To the prosperity of trade.

Just like the staff, the cockerel is one of the attributes of Mercury, the god of trade. The cockerel is a symbol of vigilance. The prominent books suggest that this glass was raised in a toast to book keeping, here the key to commercial success.

For many years this glass was part of different English collections. Together with a brief description it was depicted in the second edition of *Eighteenth century English drinking glasses* by L.M. Bickerton, a well-known book among collectors (Bickerton 1986, p. 307, nr. 986). For the first time in many years we can present a detailed photo of the glass and cite the Dutch inscription.

To our knowledge no other glasses exist with this toast and representation.

Trade and book keeping as a pillar of the Republic.

In the introduction to his manual about the Italian art of book keeping *Schatkamer der Negotie* from 1759, Mattheus van Olm eloquently sums up the importance of book keeping:

'It is certain that the origins and beginnings of all sciences stem from their necessities, more so when they concern the well-being of a Republic or Commonwealth./ Trade now is a science, aimed at recording in prescribed Books all that man deals in so that when need be, it can be held to Account/ What kind of Pillar Trade is to the State and its Citizens can be experienced there where it blossoms most' (Van Olm 1759, p. 2).

'Het is zeker dat alle wetenschappen hunne oorsprong en begin nemen naar deszelfs noodzaakelykheid, te meer wanneer se het welvaren van een Republyk of Gemeenebest betreffen. / De Negotie nu is een wetenschap, om van alles dat men verhandelt, in daar toe verordende Boeken aantekening te houden, op dat men, de nood het vorderende, daar van Rekenschap kan geven. / Welk eene Suil van den Staat en Borgerstand de Negotie is, leeraart de ondervinding, daar ter plaatse, alwaarse het meest bloeit' (Van Olm 1759, p. 2).



- 25 Large friendship goblet with two men seated at a table with the inscription 'VIVAT DAT ONS WEL MAG GAHN IN UNSE AUDE DAGEN'

Slightly yellowish soda glass

Glass: Germany

Wheel engraving: probably the Netherlands

Mid eighteenth century

Height: 27.0 cm

Wine goblet with large bucket bowl on a stem with a knop, an inverted baluster and a basal knop on a domed foot. Horizontal cutting in the lower part of the bowl and the stem.

On the bowl a circular cartouche with a wheel engraving of two men seated at a table with a carafe on it, beneath a curtain. The man on the right is proposing a toast. Around the cartouche a decoration of acanthus leaves.

On the other side of the bowl the inscription reads 'VIVAT DAT ONS WEL MAG GAHN IN UNSE AUDE DAGEN', Vivat to our well-being in old age. Polished details

DAT ONS WEL MAG GAHN  
IN UNSE AUDE DAGEN





# The Chinese desire for good health and a long life

In light of the current global situation, this catalogue focuses on well-being and longevity. All populations, through the centuries, have been occupied with long life and well-being in one way or another. Either by warding-off evil spirits, developing medicines or both.

It is no exaggeration to say that health and longevity have occupied the Chinese intensely for a remarkably long time, thousands of years in fact. In addition to medicines, many images on textile, furniture and porcelain are related to the desire for good health and a long life. These images possess a symbolic significance although sometimes people really believed that certain symbols had an immediate effect in dispelling evil spirits and disease.

By highlighting a number of pieces from our collection, we will try to further explain this phenomenon. While other topics are also briefly mentioned, emphasis lies on the themes of health and longevity. No chronological order has been attempted.

- 26 Small plate, blue and white, decorated with trees  
China, Jindezhen  
Kangxi (1662 - 1722), mark and period  
Ø: 15.8 cm

The plate depicts three trees, each of which represents long life. These are The Three Friends of Winter. The pine tree (*song*) and bamboo (*zhu*) are evergreens and the plum (*mei*) even blossoms in winter. But the trees also stand for three people who themselves have everlasting relevance: Confucius, Lao Tse and Buddha (Bartholomew, 2006, p. 210, 7.47.2 and p. 212 (7.48). All three could be worshipped in the same temple and just like on this plate, honoured simultaneously. The Three Friends of Winter are common motifs on Chinese porcelain. Five-leaved plum blossoms (*Meihua*) are another topical subject. "May the blossoms bring you the Five Blessings (*meikai wufu*); wealth, love of virtue, longevity, health and a peaceful death (Bartholomew, 2006, p. 35, 1.8).







27 Two *klapmutsen*, with blue decoration

28 China, Jindezhen

Circa 1600 - 1610, Wanli

Height: 5.5 cm

Ø: 21.5 cm

Ex-collection Bomers-Marres

The wish for longevity features repeatedly on these *klapmutsen*. The prunus flower, peaches (on the reverse side) and the 'lingzhi's' (mushrooms) are all references to a long life. The "rui heads", the three fly whisks and the artemisia leaves signify the wish for happiness. The tree peonies (*fuguihua*) (Bartholomew, 2006, p. 157,

6.34.11) around the rim of the plate denote hope for prosperity.

The three fly whisks (*chenfu*) used by Taoist and Buddhist monks to sweep away small insects before their feet, are the same brushes that sweep away the world's infections (Bartholomew, 2006, p. 187, 7.2.3). A very topical theme.

In the centre of the other plate that almost forms a pair with the former, a gourd is depicted; again a symbol of long life. The gourd is an attribute of Li T'ieh-kuai, one of the eight immortals whose spirit could travel to the celestial regions and the Hills of Longevity. The bowls were thought to protect their owners.





- 29 Bowl, blue and white painted  
with a floral design.  
China, Jingdezhen  
Second half sixteenth century  
Height: 10.8 cm  
Ø: 21.3 cm

The bowl is decorated with lotuses, leaves and water plants. The lotus is one of the most important recurring images on Chinese porcelain and symbolizes Purity and Perfection of Buddha and the summer (among many other meanings) (Bartholomew, 2006, p. 47, 2.16).



PURITY AND PERFECTION



- 30 Large saucer shaped dish  
China, Jingdezhen  
Third quarter sixteenth century, Jia Jing.  
Height: 7.1 cm  
Ø: 35.9 cm

The lion (*shi*) and the elephant (*xiang*), both symbol of power and energy, are also Buddhist symbols: The lion as protector of the faith and the white elephant as an embodiment of Buddha through the deity Samantabhadra (Bartholomew, 2006, p. 237, 8.12). The Three Friends of winter can also be distinguished; the prunus on the rim of the dish (Lao Tse), the pine tree on the overhanging rock (Confucius) and the bamboo (Buddha). The rock (*shi*) (Bartholomew, 2006, p. 218, 7.52) itself stands for a long life (longevity). At the feet of the elephant lies a cloud (*fuyun*) (Bartholomew, 2006, p. 105, 5.3) that heralds good fortune, as does the sun (*taiyang*), above the lion (Bartholomew, 2006, p. 128, 5.33).

# LONG LIFE







31 Dish with blue and white decoration  
China, Jingdezhen  
Last quarter seventeenth century,  
Kangxi (1662-1722)  
Height: 3.5 cm  
Ø: 17 cm

A dish full of symbolism. A rim with painted mould pressed pomegranates and lotuses. The lotuses symbolize purity while the pomegranates (*shiliu*) signify 'many sons' (due to the fruit's many seeds), the abundance of blessings and Longevity (Bartholomew, 2006, p. 77, 3.23.2). Happiness is another theme depicted on this plate. We see happiness depicted in the providential paulownia tree next to the man and woman. The distinctive character on the rim pronounced as 'Shou' combined with the swastika (*wan*) signifies "May you have ten thousand longevities without boundary (*wanshou wujiang*)" (Bartholomew, 2006, p. 224, 7.58.1). The combination is repeated up to eight times on this dish. Ownership of this plate will surely lead to a very long life.

壽

MAY YOU HAVE TEN  
THOUSAND LONGEVITIES  
WITHOUT BOUNDARY



- 32 Chinese dish for the Japanese market  
with floral decoration  
China, Jingdezhen  
Seventeenth century  
Ø: 21.5 cm  
Mark Cheng Hua

The prunus, the pine tree and bamboo; symbols for The Three Friends and a long life are depicted on the rim of the plate. In the centre we see a budding and blooming lotus. To the right is a *toona sinensis* tree (Chinese Mahogany). The tree is shown repeatedly with five leaves. Five is a holy number in China. The five leaves symbolize the five blessings: prosperity, good health, love of virtue, long life and a peaceful death.





- 33 Large kraak dish, decorated in blue and white  
China, Jindezhen  
1610-1630  
Ø: 36 cm

In addition to numerous other symbols and the previously described symbols of longevity (the gourd) and the fly whisks that sweep away the world's infections, the last plate described here also features a fan and a peach. The fan (*shan*), depicted only once on the rim of the plate, is a symbol for Han Zhongli, the leader of the Eight Immortals, who used the fan to bring the dead back to life. As such it is a symbol of longevity (Bartholomew, 2006, p. 186, 7.20). The peach, represented eight times along the edge of the plate, is of supreme importance in Chinese culture and one of its most popular artistic motifs. It symbolizes Shoulao, god of longevity. The peach comes from the peach tree in the heavenly garden of Shi Wang Mu, the Queen Mother of the West. The tree flowers once every three thousand years and it takes another three thousand years for the fruit to ripen (Bartholomew, 2006, p. 204, 7.44)







#### 34 Singa

Wooden lion with wings, bulging eyes, gaping maw, long, protruding tongue, spiky hair and large teeth. The body and head of the lion have been cut from a single piece of wood. The wings, hair, ears and tail are separate additions. The sculpture has been painted in red, black and gold.

Bali, Indonesia

Circa 1950

Height: 117 cm

Width: 94,5 cm

Depth: 70 cm

Sculptures of Hindu gods and mythical creatures are common in Balinese architecture (National Gallery of Australia, Canberra 2011, NGA 2009. 194.A-D). Bali is the only Indonesian island that has retained a distinct Hindu tradition. One of the most important magical beasts in the Hindu Balinese religion is the singa, a winged lion (singa bersayap or singa ambare). These animals are frequently depicted, sculpted in wood or stone. The lion is the king of the jungle and is regarded as guardian against and destroyer of malevolent forces (asubha karma). In traditional Balinese architecture they are generally used as roof ornamentation or placed on steps in front of a house. The sculptures have both a decorative and protective function: With their fearsome and impressive appearance, Singa's protect the inhabitants of a house against the powers of evil.

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