

SOUVENIRS IN GLASS

THE HANS GERNY COLLECTION



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Print: Drukkerij Leijten
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Amsterdam, September 2022

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SOUVENIRS

Omdat Hans Gerny in het buitenland woonde, zagen we hem niet zo vaak. Maar als hij naar Nederland kwam, bezocht hij ons en werd er gesproken over glas. Vaak kocht hij dan ook één. Nu we zijn verzameling beter kennen, blijkt dat hij dat niet alleen bij ons deed, glazen kopen op reis. Bladerend door de rekeningen en beschrijvingen valt het op dat ze op veel verschillende plekken zijn gekocht, zoals Hannover, Parijs, Genève, Verona en Amsterdam. Vooral in Amsterdam trouwens. Toen zijn dochter Alexandra in deze stad ging wonen, had hij een goede reden om hier vaak naartoe te komen. Op die reizen kwam hij ook altijd naar de Nieuwe Spiegelstraat. Alsof hij glazen kocht ter herinnering aan zijn reizen.

Kijkend naar de verzameling valt het op dat Hans Gerny van elk hoogtepunt uit de Venetiaanse glas geschiedenis een aantal glazen bijeen heeft gebracht. Zo zijn er twee geëmailleerde stukken uit het einde van de vijftiende, begin zestiende eeuw en een fruttiera met donkerblauwe glasdraden, is er een mooie groep filigrana glas, beginnend met een vroeg Antwerps vaasje en wat prachtige voorbeelden uit het ‘paleis Rosenberg tijdperk’, een paar cristallo glazen en enkele exemplaren versierd met blauwe draden of proenen.

Hans Gerny had een goed oog voor glas en heeft heel bijzondere stukken uitgekozen. Bij elke aankoop werd er lang over glas gepraat voor hij uiteindelijk besloot welk glas hem het meeste aansprak. Een aantal van de stukken is uitermate zeldzaam. Er lijkt, ook na lang zoeken, geen enkele parallel van te vinden te zijn (cat.no. 4, 7, 8, 12, 21). Tijdens de zoektocht ontdekten we daarnaast dat twee van de glazen uit de collectie heel beroemd zijn. Ze staan afgebeeld in twee standaardwerken over glas die door vele glasexperts en liefhebbers veelvuldig worden geconsulteerd. Bijzonder om deze glazen nu in het echt te zien (cat.no. 11 en 14).

In 2015 was glasexpert Erwin Baumgartner gastconservator van een tentoonstelling in het Vitomusée Romont in Zwitserland. Dit is een Museum dat gespecialiseerd is in glas-in-lood door de eeuwen heen. Baumgartner stelde hier de beeldschone tentoonstelling *Reflets de Venise* samen, over Venetiaanse en façon de Venise glazen uit de zestiende en zeventiende eeuw. In de bijbehorende gelijknamige catalogus beschreef hij op zijn bekende grondige manier de glazen, bijeen verzameld uit Zwitserse musea en particuliere verzamelingen. Negen glazen uit de collectie Hans Gerny werden geselecteerd voor de tentoonstelling (cat.no. 4, 5, 7, 8, 9, 12, 18, 20, 21). Bij de beschrijvingen hebben we dankbaar gebruik gemaakt van wat Baumgartner over deze glazen wist en gevonden had.

Trudy Laméris-Essers, Willem, Anna en Kitty Laméris

IN GLASS

Because Hans Gerny lived abroad, we didn’t see him that often. But when he came to the Netherlands he’d pay us a visit and the talk would be all about glass. And, quite often, he would end up buying a new glass. Now we’ve come to know his collection better, it turns out that he didn’t only stop by us to buy glasses on his travels. Leafing through the receipts and descriptions, you’re struck by the number of different places the glasses were acquired, such as Hanover, Paris, Geneva, Verona and Amsterdam. Amsterdam was the favourite, however. When his daughter Alexandra came to live here, Hans Gerny had good reason to come here often. And on his trips to Amsterdam he would inevitably stop by the Nieuwe Spiegelstraat. It’s as if he acquired glasses as mementoes of the trips on which he first saw them: Souvenirs in glass.

A striking feature of the Hans Gerny collection is that each high point in the history of Venetian glass is represented by a number of glasses. From the late fifteenth, early sixteenth century he acquired two enamelled pieces and a fruttiera decorated with dark blue glass threads. There is also a lovely group of filigrana glasses, starting with an early little vase from Antwerp and some magnificent examples of glass from the ‘palace Rosenberg era’; a couple of cristallo glasses and several glasses decorated with blue threads or prunts.

Hans Gerny had a good eye for glass and selected some exceptional pieces. Each purchase was the outcome of a long discussion about glass before he finally decided which piece appealed to him the most. A number of the glasses are extremely rare. Despite extensive research, we were unable to find a single equivalent (cat. no’s 4, 7, 8, 12, 21). What’s more, our quest revealed that Hans Gerny possessed two glasses of considerable renown. The two pieces are depicted in standard works on glass frequently consulted by glass experts and collectors and it’s remarkable to see them up close. (Cat. no’s 11 and 14).

In 2015 the well-known expert on glass Erwin Baumgartner was guest curator of an exhibition in Switzerland’s Vitomusée Romont, a museum specialized in stained glass down the centuries. Here Baumgartner curated the wonderful exhibition *Reflets de Venise*, on Venetian and façon de Venise glasses from the sixteenth and seventeenth centuries. In the accompanying catalogue of the same name he describes the glasses, brought together from Swiss museums and private collections, with his customary thoroughness. For the exhibition he selected nine glasses from the Gerny collection (cat. no’s. 4, 5, 7, 8, 9, 12, 18, 20, 21). We have made grateful use of Baumgartner’s knowledge and research on these glasses in the descriptions here.

Trudy Laméris-Essers, Willem, Anna en Kitty Laméris

MIJN VADER DE GLASVERZAMELAAR

Vroeger, toen ik nog een kind was, waren glazen bij ons thuis iets om uit te drinken. De glasverzameling van mijn vader Hans Gerny ontstond pas later, toen ik al volwassen was.

Mijn vader was een man, die van de mooie dingen in het leven hield. Kunst, muziek, schoonheid, lekker eten en drinken, gezelligheid, dat hoorde allemaal bij hem, naast het serieuze en nadenkende, dat hij ook had. Van antiquiteiten hielden mijn ouders altijd al. Heel af en toe kochten mijn moeder Marguerite Gerny-Wyler en hij iets, maar dat stelde weinig voor.

Toen mijn moeder overleed en mijn beide broers en ik volwassen werden, veranderde veel. Mijn vader werd verkozen tot bisschop van de oud-katholieke kerk van Zwitserland.

Hij verhuisde naar Bern, weg uit Basel, waar hij pastoor was geweest en waar wij opgegroeid waren. Daar leerde hij Marianne Gerny-Schild kennen, met wie hij in 1988 trouwde. De liefde voor oude en hedendaagse kunst en voor mooie voorwerpen was een van de interesses die hen verbond.

Financieel ontstond er in die jaren meer ruimte. Marianne en hij waren verliefd, en dat had zo zijn gevolgen: samen begonnen zij met het verzamelen van mooie voorwerpen, kunst en antiquiteiten. Glas begon hem steeds meer te fascineren: het mooie, het breekbare. En natuurlijk Venetië, zijn grote liefde! Meerdere keren nam hij een sabbatical. Hij bleef een paar weken alleen in deze stad en genoot in volle teugen. Zijn liefde voor Venetiaans glas werd daar gevoed.



Wij, de inmiddels volwassen kinderen, zagen de glazen, klokken en andere kunst in hun huis verschijnen. Maar zowel Marianne als ook mijn vader praatten niet veel met ons hierover. Wij zagen elkaar weliswaar veel, maar dan ging het vooral over het leven zelf. Achteraf pas werd mij duidelijk hoezeer het verzamelen van glazen en kunst iets was dat in hun wereld, in hun bubbel met z'n tweeën, plaatsvond. Het was van hen.

Soms werden die werelden echter ook verbonden. Regelmatig vierden wij samen met het gezin van Marianne familievakanties. En elke keer, als er ergens een “Fadenglas” te zien was, vertelde mijn vader er enthousiast over. Wat vond hij het mooi! Deze voorliefde is te zien aan de schitterende verzameling filigrana glazen. Niet elk glas is daarbij een topstuk. Ook dat paste bij hem: de liefde voor hoge kunst en voor het alledaagse hoorde samen. Kunst en kitsch stonden letterlijk naast elkaar in hun huis. Mede daardoor werd hun huis toegankelijk, luchtig en warm. Dit verklaart ook waarom er enkele glazen tussen zitten uit een latere periode, die een beetje erbuiten lijken te vallen. Maar het hoorde allemaal bij elkaar.

Voor zijn werk reisde mijn vader regelmatig naar Nederland. Dat is de reden waarom een aanzienlijk deel van de glazen in Amsterdam is gekocht. Jaren later verhuisde ik zelf naar Amsterdam. Daardoor was hij nog vaker hier, soms alleen, soms met Marianne. De Spiegelstraat was vaste kost, en zo kwam hij ook bij Laméris terecht. Hij had met name met Frides Laméris te maken, maar ook met Kitty, Anna en Willem was later goed contact. In 2015 werden een aantal van hun glazen tot zijn grote vreugde tentoongesteld in het Zwitserse Vitrocentre, het glasmuseum in Romont. “Reflets de Venise” heette de tentoonstelling, en hij was er heel blij mee.

In 2020 werd Marianne ziek en ze moesten naar een verzorgingstehuis. Daar voelde hij zich gelukkig goed thuis.

Korte tijd later overleed Marianne, en het verdriet om haar brak hem. Hij kon nog een beetje genieten van onze bezoeken bij hem en van de mooie dingen om zich heen. Maar het was zwaar.

Voor kerst 2020 ging ik met hem naar het oude huis om te kiezen wat hij nog verder mee wilde nemen. Een klok, wat andere dingen, en het grote bord (cat. no. 12). Dat bord durfde ik zo niet mee te nemen, het was toch een kwetsbaar ding. Het bleef staan.

Kort daarna verslechterde zijn toestand onverwacht en het werd duidelijk dat hij zou komen te overlijden. Op een ijskoude januari ochtend ging ik met mijn broer naar het oude huis om wat dingen te halen. Spontaan besloot ik om het bord nu mee te nemen, zo onder mijn arm. Er was geen tijd meer en ik hoopte op een beetje blijdschap bij mijn vader in zijn laatste dagen. Met het niet ingepakte bord op schoot reden we over straten vol ijs en sneeuw naar het verzorgingshuis. Toen we er waren zette ik het even op het autodak om nog wat andere dingen te pakken. Voorzichtig en in kleine stapjes bracht ik het bord op het spekgladde pad naar de ingang. Ik gleed niet uit, wat een opluchting! Tot mijn blijdschap ontlokte het bord mijn vader inderdaad een glimlach, wat in die dagen niet vaak meer gebeurde. Kort daarna overleed hij.

De verlate schrik sloeg pas toe bij het zien van Kitty's blik toen ik haar dit verhaal vertelde. Ze was geschrokken dat ik het onbeschermd op schoot en over een ijzige weg had getransporteerd. Toen ze mij vertelde hoeveel het waard was, kon ik het ook niet meer geloven. Toch ben ik blij dat ik het gedaan heb vanwege dat kleine moment van vreugde. Bovendien is het een verhaal geworden waar je om kunt lachen. Ook dat past bij mijn vader.

Alexandra Gerny

MY FATHER THE GLASS COLLECTOR

When I was still a child, glasses at home were used to drink from. My father, Hans Gerny, only started to collect glass when I was older.

He was a man who loved the finer things in life. Good food and drink, art, beauty, music and conviviality were an integral part of who he was, although he also had a serious and contemplative side. My parents had always liked antiques and my father and mother, Marguerite Gerny-Wyler, occasionally purchased something small that appealed to them.

Things changed when my two brothers and I grew older and my mother died. A while later my father was elected to become the old-catholic bishop of Switzerland. He moved to Bern, away from Basel, where he had been a vicar and where we had grown up. There he became acquainted with Marianne Gerny-Schild whom he married in 1988. They shared a love for old and modern art and beautiful objects. He and Marianne were newly in love, and the increased financial leeway of those years allowed them to collect beautiful things, art and antiques. My father became increasingly fascinated by glass; its fragility and beauty. And of course Venice was his big love! He greatly enjoyed the weeks he spent there alone during several sabbaticals. It nurtured his love for Venetian glass.

As adults, my brothers and I noticed the appearance of clocks, glasses and other art in the apartment my father shared with Marianne. But it was not something we discussed with them. We saw each other frequently but talked more of life in general. I only realised later how much collecting glass and art meant to them; it was an essential part of their relationship.

Sometimes our worlds coincided. Marianne and my father regularly organised family holidays with all the children from both sides. If we saw a “Fadenglas” somewhere, my father would talk about it enthusiastically. He liked them so much! His magnificent collection of filigrana glasses is evidence of that passion. Not every glass is a masterpiece however and that also typifies him: he combined a love for exceptional art with the prosaic. Art and kitsch existed side-by-side in their apartment which made it warm, informal and inviting. It also explains why there are several glasses that appear out of place because they date from a later period. However, they all belong together. My father sometimes had to travel to The Netherlands for work. That’s why a considerable number of glasses were purchased in Amsterdam. Years later I moved to Amsterdam myself, a reason for him to visit the city even more often, alone or with Marianne. He frequented the Nieuwe Spiegelstraat and that’s how he discovered Laméris. He had a good relationship with Frides Laméris and later his children Kitty-, Anna- and Willem. In 2015, to his great delight, a number of the glasses were exhibited in the Vitrocentre Romont, a glass museum in Switzerland.

In 2020, Marianne fell ill and they were forced to move to a care home. Fortunately, they adapted well to their change of environment. However, the grief at Marianne’s death a short time later left my father a broken man. He found some consolation in our visits and the beautiful objects around him.

At Christmas in 2020, I accompanied him to the old house to select a number of items he wanted to take with him. A clock, several other

objects and the majestic filigree plate (cat.no. 12). I didn’t dare take the large plate without it being securely wrapped because it was such a fragile item.

Then my father’s condition suddenly deteriorated and it became clear that he was dying. On a freezing morning in January my brother and I went to the old house to collect a few things. Impulsively I picked up the plate. There was no more time to waste and I hoped it would make my father glad during the remaining time he had left. With the unprotected plate on my lap we drove to the nursing home through streets filled with ice and snow. When we arrived I placed it on the roof of the car while I grabbed some other things.


With hesitant steps I walked the slippery path to the entrance with the plate in my hands. I didn’t fall, luckily. To my delight the sight of the plate did cause my father to smile, something he rarely did anymore. He passed away soon afterwards.

Kitty Lameris’ look of disbelief on hearing the story caused me to be gripped by a delayed sense of fright. She was clearly surprised that I had recklessly taken this valuable antique plate unprotected on a journey over an icy road. On hearing how rare it was I also found it hard to believe. But the brief moment of joy experienced by my father made my gamble worthwhile. Remembering his sense of humour, I’m sure this story would have made him laugh.

Alexandra Gerny



ENAMELLED GLASS



Research reveals that the glass and enamels of several glasses ornamented with a gold and enamel decoration frequently don't match the recipes for Venetian Renaissance glass known to us (Gerbier 2022, p. 20, 35-41). Without the chemical analysis one cannot see the difference, as it is not discernible to the naked eye. At the time of writing it remains unclear if these glasses were made in Venice using an alternative recipe or whether they were made elsewhere. In some cases, glasses made using different ingredients look exactly the same (Gerbier 2022, cat.no. 31 & cat.no. 62). Two footed bowls like cat.no. 2 were included in the research. One turned out to have been made according to the Venetian recipes (Gerbier 2022, cat.no. 3), while the other one was not (Gerbier 2022, cat. 52). Without chemical analysis we don't know to which group the Gerny glass belongs. Further reading: Gerbier, Aurélie, Barbe, Françoise, Biron, Isabelle, *Émailler le verre à la Renaissance*, Paris 2022



1 Small ribbed bowl with enamel and gold-leaf decoration

Colourless glass with a hint of grey,
enamel and gold-leaf
Probably Venice
Around 1500

Height: 5.0 cm, Ø bowl: 16.0 cm, Ø foot: 7.1 cm

Acquired 17 November 1992

from Christie's, London, lot 194

Condition: On four places parts of
the horizontal glass thread are broken away.
Some of the enamelled dots have worn- off.

DESCRIPTION: Bowl with kicked in base and an outwardly folded rim. Beneath a thin horizontal glass thread, the underside of the bowl has been decorated with forty ribs in the mezza stampaura technique. The bowl stands on a concentric glass thread.

DECORATION: Between the upper rim and the glass thread, the bowl is decorated with a horizontal band of gold-leaf. A pattern has been scratched in the gold-leaf

consisting of 31 oval lines beneath two horizontal lines and above a row of small, vertical rectangular shapes. Each golden oval is further adorned with a rosette of enamelled dots in two colours: a red heart surrounded by six white dots. Above and below the gold-leaf are rows of 40 and 44 blue dots respectively. They are arranged as triangles, each composed of three dots.

See for the making of enamelled glasses Bill Gudenrath in his e-book *The techniques of Renaissance Venetian glassworking* at the website of the Corning Museum of Glass or in Dwight P. Lanmon and David Whitehouse, *Glass in the Robert Lehman Collection, The Metropolitan Museum of Art, New York* 1993, p. 3-7.

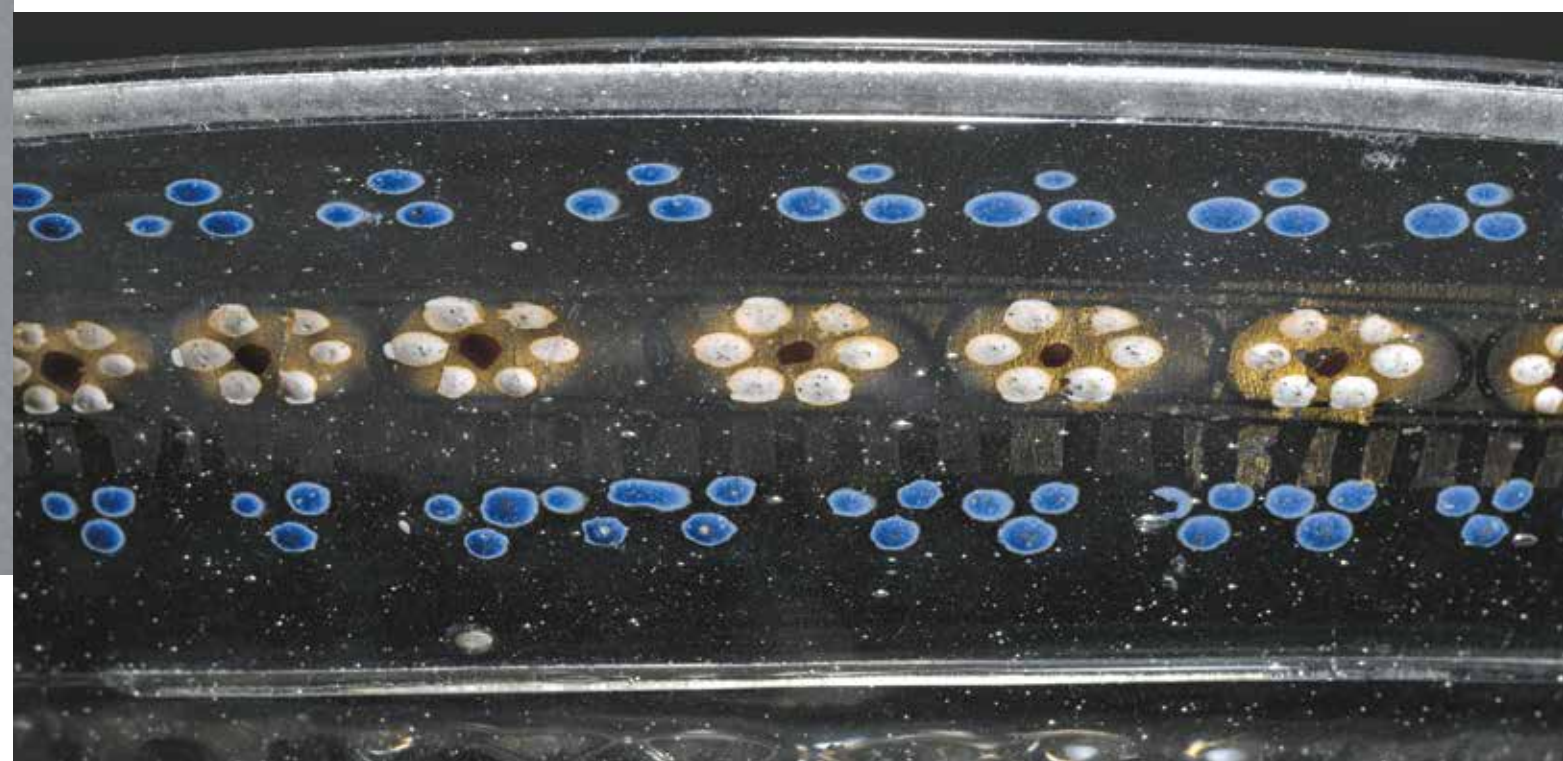




fig. 1, Piero di Cosimo, *Madonna con il bambino*, 83 x 56 cm, Royal Palace in Stockholm

The closest parallel to this bowl that we found is depicted in *Reflets the Venise*. It was shown in the exhibition in the Vitromusée in Romont of 2015. The bowl is less deep than other examples and has a slightly everted rim. Baumgartner dates the piece towards the end of the fifteenth, early sixteenth century, based on comparisons with a ribbed bowl with everted rim on a painting by Piero di Cosimo (1462-1521?) now in Stockholm (fig. 1) (Barovier Mentasti 2006, p. 46, Lanmon 1993, p. 48). A fragment with a similar shape was found at an archaeological site in Southampton (England) of the end of the fifteenth, early sixteenth century (Baumgartner 2015, cat. no. 14).

This decorated bowl belongs to a group of glass bowls with the same number of ribs; 40 as opposed to 12. Made in different shapes, they are all blown into a 40-ribbed dip mould. There are a number of glass bowls like this one: for example one in the Museo del vetro, Murano (Dorigato 2002, p. 45), two in the Metropolitan Museum of Art (Lanmon 1993, cat.no. 15, 16) and another in the Musée des arts Décoratifs (Baumgartner 2003, cat.no. 6, with references). Besides, we see slightly deeper bowls on a glass trail (Barovier Mentasti 1982, cat.no. 84, Barovier Mentasti 2006, p. 47, Baumgartner 1995, cat.no. 170, Baumgartner 2003, cat.no. 7, 8, 9, Baumgartner 2015, cat.no. 13, Chevalier 1999, cat. no. 36, 38 and 39, Dreier 1989, cat.no. 16, Laméris 1991, cat.no. 3, Lhermite-King 2013, p. 16, Tait 1979, cat.no. 28, Theuerkauff-Liederwald 1994, cat.n. 15), small glass dishes on a glass trail (Dorigato 2002, p. 45, Laméris 2020, cat.no. 1, Lanmon 1993,



fig. 1, detail

cat.no. 15, 16), large plates on a glass trail (Baumgartner 1995, cat.no. 171, 172, Baumgartner 2015, cat.no. 15, 16) and plates on a trumpet-shaped foot (Barovier Mentasti 1982, cat.no. 123, Tait 1979, cat. no. 15, 26) or on a high foot, like the one in the Rijksmuseum (Ritsema van Eck 1993, cat.no. 1). The row of gold and enameled rosettes is one of the most typical decorations on this type of glass bowl. A comparable decoration can be seen in a painting by the Venetian artist Giovanni Bellini and his workshop (active from 1459 till his death in 1516) in the collection of New York's Metropolitan Museum of Art. The painting, *Madonna with child and saints*, was probably made around 1510 or later (fig. 2). Saint Lucy is shown holding her characteristic attribute, the oil lamp, beautifully decorated with a row of similar rosettes as those described above (fig. 2). Several bowls with the same type of decorative rosettes are included in different museum collections, for example, Veste Coburg (Theuerkauff-Liederwald 1994, cat.no. 14), the Glass Museum in Murano (Dorigato 2002, p. 44, 45) and private collections in France (Lhermite-King 2013, p. 16) and Switzerland (Baumgartner 2015, cat.no. 13).



fig. 2, detail



fig. 2, Giovanni Bellini, *Madonna with child and saints*, probably made around or after 1510, (49.71) 97.2 x 153.7 cm, Metropolitan Museum of Art, New York

2 Bowl on foot with enamel and gold leaf decoration

Colourless glass with a hint of grey,
enamels and gold leaf
Probably Venice
1500-1520

Height: 4.5 cm, Ø bowl: 24.5 cm,
Ø foot: inner circle: 8.0 cm, outer circle: 12.3 cm

Acquired 30 September 1998
from Frides Laméris Art and Antiques, Amsterdam

DESCRIPTION Wide shallow bowl. Trumpet-shaped foot with downwardly folded rim. Double pontil mark.

DECORATION On the outside of the glass along the border an enamelled gold leaf decoration in a horizontal band. The gold leaf has been decorated by scratching away the gold to create a pattern comprising two rows of scales under and above four horizontal lines. Each scale is further adorned with bi-coloured enamelled dots in red and white. Blue enamelled dots feature on the lines and the gold inbetween. Above and below the gold a line of bi-coloured red-white dots.

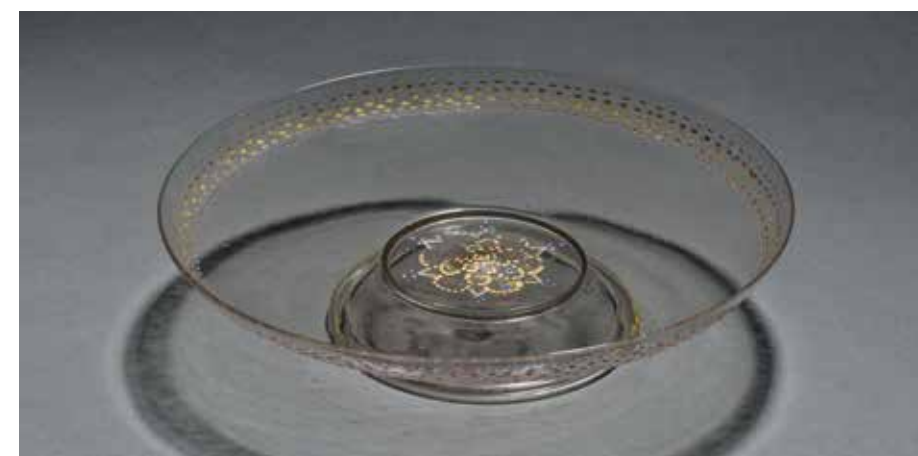
In the center of the plate is an enamelled gold decoration. A rosette with a circle in the centre with three rows of six circles around it is scratched away in the gold. With each row the diameter of the circle becomes larger. The room inbetween the last six circles is filled with a 45-degree angle.

The outlines of each circle are depicted in white enamelled dots, the angles with white enamelled lines. Every circle contains alternating large blue and red dots. The circle in the middle has a red dot. The angles are crowned with three blue dots in the shape of a triangle.

The gold on the outside of the plate has been worn away. As is customary it remains only vaguely visible. However, looking from the inside of the plate, it becomes clear how bright and vivid the gold originally must have been: under the enamelled dots the gold is very strong and brilliant.

The upper side of the underfolded rim is gilded. The scales along the border comprise one of the favourite types of decoration used for such gold enamelled glasses. The rosette in the plate's centre, that like other decorations on the same spot also serves to cover up the double pontil marks (cache misère), is also a decorative element that features on other plates of the same era. Examples include a ribbed plate held by the Museum Angewandte Kunst in Frankfurt am Main (Bauer 1980, cat.no. 120), a ribbed tazza in Veste Coburg (Theuerkauff-Liederwald 1994, cat.no. 42) and one in the Musée du Louvre (Lanmon & Whitehouse 1993, p. 37. fig. 9.3).

Another tazza with a plain bowl and a similar ornamental decoration as on the plate discussed here, is also contained in the collection of Frankfurt am Mains Museum Angewandte Kunst (Bauer 1980, cat.no. 121).





COLOURLESS
GLASS

3 Bowl on foot

Colourless glass with a hint of grey
Probably Venice
1500- 1520

Height: 4.8 cm, Ø bowl: 22.5 cm, Ø foot: 6.4 - 10.7 cm
Acquired 17 November 1992
from Christie's, London, lot 188

DESCRIPTION Wide shallow bowl. Trumpet-shaped foot with downwardly folded rim. Pontil mark underneath in the centre

This bowl on foot is of the same shape as the enamelled one in this collection (fig. 1, cat.no. 2). This glass shape with enamelling occurs also with twelve diagonal ribs and an underfolded rim of the bowl (Baumgartner 1995, cat.no. 5, 6, 7). In his description of an enamelled plate with a smooth bowl such as the one featured here, Erwin Baumgartner states that although these smooth bowls are usually considered to be of a later date than the ribbed ones, he believes them to be of the same date of origin (2015, cat.no. 11).

Mostly, the bowls' borders and centre are depicted with enamelled decorations. The two types of footed bowl appear to feature the same type of decoration, both around the border and in the centre of the plate. Roundels with animals under the sun

near the sea on green grass, like those featured on the bowl in the Romont exhibition, are found on both types of glasses (Baumgartner 1995, p. 57). Another reason to believe that the two different types of bowls were made around the same time is that some of them are decorated with identical coats of arms. These coats of arms include that of the French monarchy, which features gold lilies on a blue background, that must have been made prior to 1514 (Baumgartner 1995, p. 57) and the coat of arms of Medici pope Leo X, who was pope from 1513 until 1521, or his cousin pope Clement VII, who was pope from 1523 until 1534 (see for example a ribbed bowl in Baumgartner 1995, cat.no. 6 and a plain one in Lhermite-King 2013, p. 42).

As written on its invoice, the undecorated piece studied here was sold in 1992 as dated late sixteenth or early seventeenth century. Most probably it can be dated as early sixteenth century, the same as its enamelled counterparts.

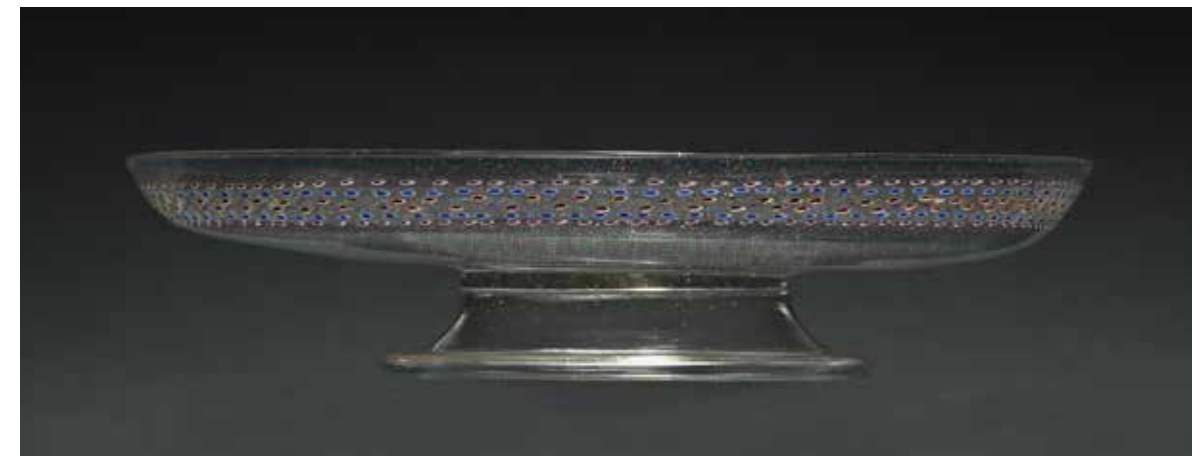


fig. 1, cat.no. 2

4 Ribbed bowl on foot (*alzata*)

Colourless glass with a hint of grey
 Venice or *façon de Venise*
 Last quarter 16th, early 17th century;
 or 17th, early 18th century
 Height: 6.5 cm, Ø bowl: 15.4 cm, Ø foot: 9.1 cm
 Acquired 4 September 1999
 from Frides Laméris Art and Antiques, Amsterdam

LITERATURE Erwin Baumgartner, *Reflets de Venise, Gläser des 16. und 17. Jahrhunderts in Schweizer Sammlungen, Verres des XVIe et XVIIe siècles de collections Suisses*, Romont 2015, cat.no. 63

EXHIBITION Reflets de Venise, 16th and 17th century Glass in Swiss Collections, Vitromusée Romont
 31 May – 1 November 2015

DESCRIPTION Flat shallow bowl with fourteen ribs. Trumpet-shaped foot. Bowl and foot are connected by a merese. The bowl was made by blowing into a ribbed dip mould (fig. 2, next page).

In Italy glasses of this shape are known as 'alzata'. In the Renaissance they were used to serve fruits and delicacies. A beautiful still-life by Fede Galizia made in the beginning of the seventeenth century shows an *alzata* with fresh peaches and jasmine (Pinacoteca Cremona, Museo Civico Ala Ponzone, Barovier Mentasti 2006, p. 162, fig. 25). A still-life by Juan van der Hamen y León features two *alzate*, one with sugared pears and cookies and a slightly larger one that presents glasses (Madrid, Museo del Prado, Barovier Mentasti 2006, p. 172, fig. 2).

This glass is one of the unique pieces in the Gerny collection. Up until now, we have been able to find no comparable examples in the consulted literature. Baumgartner included this exceptionally rare glass in the *Reflets de Venise* exhibition in Romont (Baumgartner 2015, cat.no. 63). He dates it late sixteenth or early seventeenth century, based on comparisons with other types of glasses of similar shape, but made using different techniques such as the filigree bowl on a trumpet-shaped foot in the Kunstsammlungen der Veste Coburg (Theuerkauff-Liederwald 1994, cat.no. 50). Most of the glasses of

this period are made with a hollow knop in-between bowl and stem, connected with mereses between bowl and knop, and knop and foot. In the glass shown here the connection between bowl and stem is a single merese.

The bowl is also atypical, as it is ribbed in its entirety rather than only halfway down like the glasses adorned with a mezza stampaura decoration. This decorative technique is rarely used on bowls in the sixteenth and early seventeenth century, but the fact that it was used is shown for example by two glasses with a rudimentary stem in the shape of a ribbed knop; one having a flute-shaped bowl (Baumgartner 2015, cat.no. 21), the other with a trumpet-shaped bowl (Baumgartner 2015, cat.no. 24). It is also seen on a depiction in Giovanni Maggi's *Bichierografia* of 1604 (Book I, p. 58) (fig. 1). A glass very much like the one by Maggi was part of the Van Beek Collection (Laméris & Laméris 2015b, cat.no. 8).

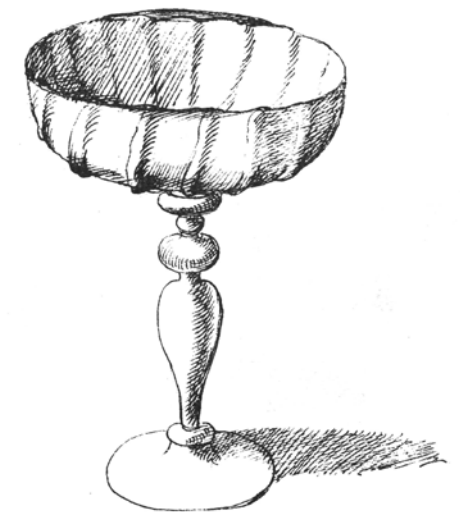


fig. 1





However in Venice later glasses often have vertical ribbing all over their bodies: like glasses made with aquamarine decorations made in the seventeenth and early eighteenth centuries. These include buckets (Laméris & Laméris 2015b, cat.no. 13), holy water containers (Laméris & Laméris 2015b, cat.no. 14) and vases (Laméris & Laméris 2015b, cat.no. 15) as well as finger bowls and wine glasses incorporating blue balls (Laméris 2022, p. 290, fig. 17) and wine glasses with rings (see cat.no. 20).

The glass cabinet at Rosenborg castle in Copenhagen with Venetian glasses given to and bought by the Danish king in 1709, holds several glasses with ribbed bodies, made of red glass (ewers (Boesen 1960, cat.no. 82) bowls (Boesen 1960, cat. no. 83, 84) and flasks (Boesen 1960, cat.no. 85)) as well as of girasol glass (bowls (Boesen 1960, cat.no. 59, 61, 62, 64), cups (Boesen 1960, cat.no. 68, 69, 71, 72), deep saucers (Boesen 1960, cat.no. 72, 73), flasks (Boesen 1960, cat.no. 75), beakers (Boesen 1960, cat.no. 76) wine glasses (Boesen 1960, cat. no. 77) and ewers (Boesen 1960, cat.no. 79)). The collection also holds two ribbed alzate of girasol glass. They differ from the one described here in several ways: they have a plate with a wavy rim, an underfolded rim on the foot and -not visible on the pictures, but described by Boesen- a knop to connect plate and foot. In the centre of the second there is even a deep salver attached to hold a high cup (Boesen 1960, cat.no. 66, 70). On the other hand, the two alzata do display some interesting similarities to those in the Gerny collection: both stand on a trumpet-shaped foot and the plates number fourteen ribs.

It is remarkable that some glasses of the same period do have a similar trumpet-shaped foot and are connected to the glass on top with a merese like the one used to connect this flat bowl: some small ewers (with canes with ballotini, two in the depot of the British Museum, one in Glass museum Hentrich (Kunstpallast Düsseldorf) and one depicted in Hettes 1960, p. 64) and some small vases (for example in Veste Coburg (Theuerkauff-Liederwald 1994, cat. no. 443)).

fig. 2, Diderot, Denis, D'Alembert, Jean le Rond, 'Verrerie – Verrerie en bois ou petite verrerie à pivette', in: *Encyclopédie ou Dictionnaire raisonné des sciences, des arts et des métiers*, vol 10, Parijs 1765

In the second half of the seventeenth century, the dip mould technique was occasionally used to make large wine glasses with ribbed bowls à la façon de Venise probably made in France (Laméris & Laméris 2015b, cat.no. 24) and the Netherlands (Laméris & Laméris 2015b, cat.no. 25). Also glasses with flat ribbed bowls do occur, like a serpent glass in Museum Grand Curtius in Liège, possibly made for serving sweets as opposed to wine (Chevalier 1999, cat.no. 142).

See for the technique: Kitty Laméris, *Ribbed glasses*, in: Anna & Kitty Laméris, *Passion for glass, The Van Beek collection*, Frides Laméris Art and Antiques, Amsterdam 2015, p. 36-65





fig. 1, self portrait, 1710, 73 x 61,5 cm, Galleria degli Uffizi, Florence

CRISTOFORO MUNARI, PAINTER AND GLASS COLLECTOR

Cristoforo Munari (1667 - 1720) is known for his still life paintings with abundant fruits from different seasons alongside musical and scientific instruments, Chinese porcelain, pietra dura, red Mexican bucaro vases and of course glass. From his paintings, it's evident Munari must have loved glass. According to glass historian Rosa Barovier Mentasti, Munari probably had a small glass collection of his own, that, counting the ones that appear on his paintings must have consisted of at least fifty pieces (Barovier Mentasti 2006, p. 187, 192). Glass was so important to him that he painted a self-portrait with goblet (fig. 1) instead of the usual painterly

attributes of palette and brush (Barovier Mentasti 2006, p. 187). The Gerny collection includes three glasses very similar to ones showcased by Munari (cat.no. 5, 6 and 11).

Cristoforo Munari was born in Reggio Emilia. From about 1695 until around 1707 he worked in Rome (Baldassari 1998, p. 115) under the patronage of cardinal Giuseppe Renato Imperiali (1651-1731). During his time in Rome he was part of Christian Berentz' circle, a Hamburg painter who came to Rome in 1679 by way of Venice and lived there until his death in 1722 (Baldassari 1998, p. 15, p. 117) and whose love of glass was apparent from his many

still lifes. From 1705 Munari often stayed in Florence, where he was to live and work from 1707 until he left for Pisa in 1715/1716 (Baldassari 1998, p. 14). According to Francesca Baldassari, who wrote a monograph on Munari in 1998, the Grand Duke of Tuscany Ferdinand I de' Medici (1549-1609), was probably the reason Munari came to Florence. Ferdinand I was a passionate collector of still lifes and loved Munari's work (Baldassari 1998, p. 21, 22).

Only a few of Munari's paintings are signed and/or dated. In order to date his works, Baldassari not only studied his stylistic evolution but also the objects he depicted, as these were self-evidently related to the artists he associated with and to the patrons for whom he worked. (Baldassari 1998, p. 105).

Berentz was influenced by still lifes from the Netherlands and German-speaking countries, with their depictions of myriad delicate façon de Venise glasses. During his time in Rome he developed a style of his own, with Venetian and Bohemian glasses. Other painters in his circle, such as the German painter Maximilian Pfeiler (1656-1746) and Gabriele Salci of Rome (1681-1720) all painted the same kind of glasses and sometimes even identical ones (Barovier Mentasti 2006, p. 188). The appearance of the same glasses in Munari's work shows how much he was influenced by these artists.

Munari's Florentine period is characterized by the presence in his paintings of Mexican bucaro, highly appreciated by the Florentine court and nobility, Florentine pietra dura vases and scientific instruments, brought to Florence by Galileo, who worked for the Medici (Baldassari 1998, p. 105, 106).

Baldassari has ranged the paintings she attributes to Munari in chronological sequence. From a study of his paintings, it becomes clear that Munari reused objects in his compositions, as various accoutrements reappear in different paintings executed at different times of his career. That suggests that he probably owned some of these objects, taking them with him to the different places where he lived.

The first wine glass to appear in his work is a glass of a type included in the Gerny collection (cat.no. 5). Since it is present in many paintings, this glass, with its pure and classical form, must have been

one of his favorites (Baldassari 1998, cat. no. 13, 14, 16, 18, 19, 23, 30 (fig. 2), 37). Next to fruit, meat, bread, a wine bottle and sometimes a piece of parmesan, it is positioned in various places in the composition. Some of the last paintings to show the glass are signed and dated C.M. 1705 (Baldassari 1998, cat.no. 31) and CRISTOFORO MUNARI DA REGGIO LOMBARDO 1708 (Baldassari 1998, cat. no. 38), which means that they were painted during his last years in Rome, when he was already a frequent visitor to Florence (Baldassari 1998, p. 151). After that, the glass features only rarely in his paintings (Baldassari 1998, cat.no. 102, 109). Possibly he or his Florentine clientele preferred at that time the more extravagant wine glasses with wings (Baldassari 1998, cat.no. 17, 20, 24, 25, 27, 28, 32, 34, 41, 43, 46, 58, 59, 61, 62, 63, 65) or flowers (Baldassari 1998, cat.no. 24, 32).

Although the glass features in at least two paintings that were definitely executed in the early eighteenth century, this doesn't mean the glass was blown then. On the contrary, we know for sure Munari already owned the glass because he used it in earlier canvases he painted in the late seventeenth century. The glass could have been blown just before that or even earlier. His rendition of Chinese objects shows that Munari did not confine himself to contemporary objects but also painted older and even antique ones.



fig. 2, detail, see p. 29

Chinese porcelain features in Munari's works from the beginning. Thanks to my mother Trudy Laméris- Essers, a specialist in Chinese porcelain, it was easy to identify the different pieces. Here, too, it transpires that Munari painted several pieces over and over again. Some of them appear in some of his earliest works and are still depicted on later ones, together with new Chinese pieces. Sometimes he combines them, sometimes he only uses one or two examples.

In one of his earlier paintings he depicts the inside of a blue and white moulded lotus-shaped bowl (Baldassari 1998, cat.no. 27). The same bowl is featured again later (Baldassari 1998, cat.no. 80 (p. 33, fig. 1) and cat.no. 108). It is a typical Chinese Kangxi bowl, made in the late seventeenth or early eighteenth century, contemporary with Munari's work (see for a bowl of a similar shape for example Lunsingh Scheurleer 1966, fig. 61). Nevertheless other paintings show much earlier pieces, like kraak porcelain bowls, a type of Chinese porcelain that was made in the late sixteenth and early seventeenth centuries for the European market, particularly for Portuguese and Dutch buyers (Baldassari 1998, cat. no. 28). Twice Munari paints a precious silver gilt mounted bowl, once depicting it from the side to show the European mounts (Baldassari 1998, cat.no. 46), the other time from above, highlighting the inside with its depiction of a deer at the centre, painted in reverse (Baldassari 1998, cat.no. 28, see for a comparable blue and white kraak bowl with similar flowers on the inside and deer along the outer rim: Corrigan 2015, cat. no. 32b, comparable mounted bowls, dated around 1600 by Lunsingh Scheurleer are shown in his publication on mounted Chinese and Japanese porcelain (1980, for example p. 193, fig. 44)). The rim is divided into sections, each with a floral design that evolved from a peach. All these features are typical of kraak porcelain (Rinaldi 1989, p. 71, 102).

The second painting discussed here shows two beakers standing next to the bowl. Similar cups were recovered from the 'Hatcher Junk', a ship that sank off the coast of Indonesia in 1643. Munari must have loved these cups, because he depicted them over and over again (p. 33, fig. 1).

Besides painting objects dating from different eras, Munari also frequently painted the same piece of

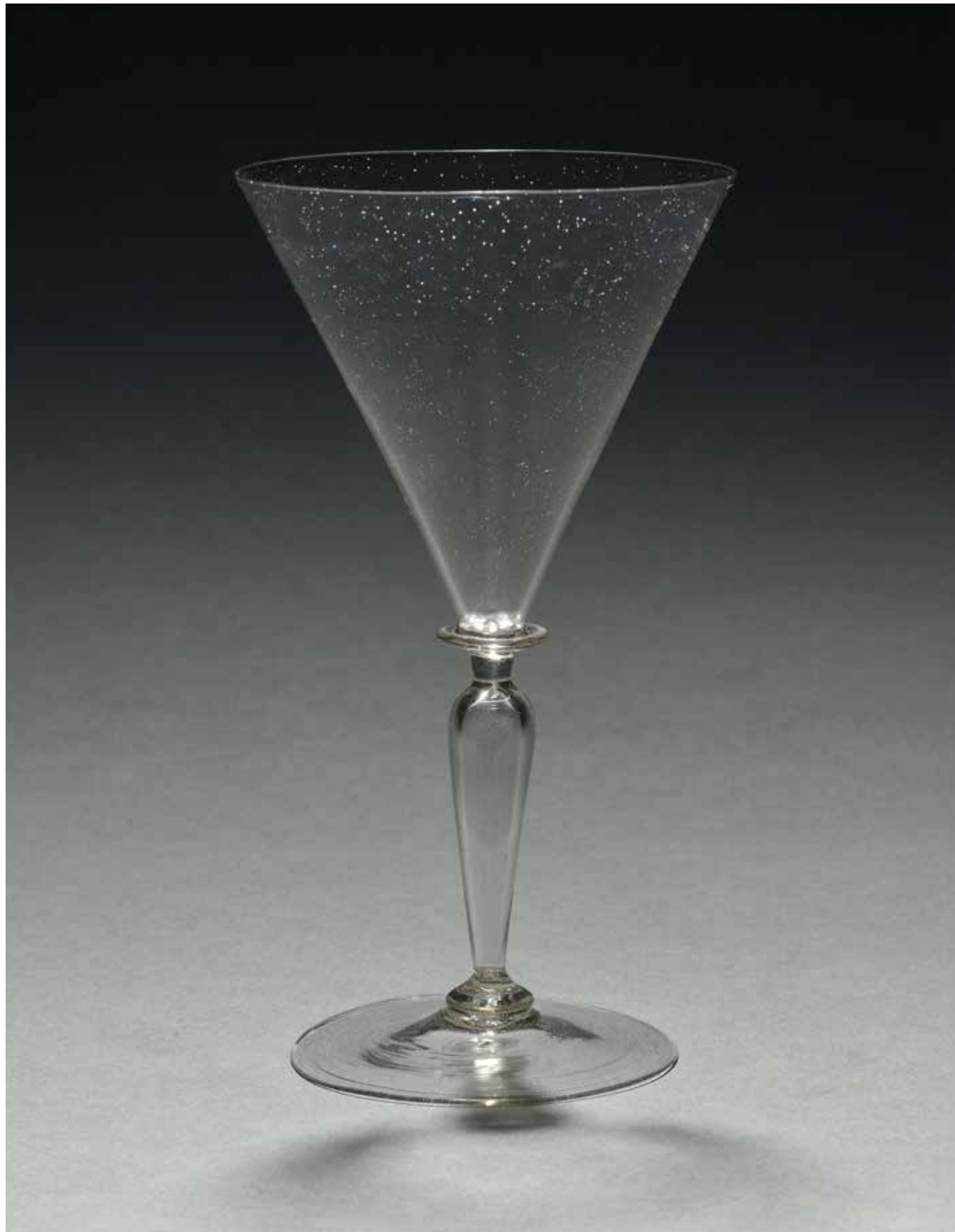
porcelain, but with different decorations. Several paintings feature a porcelain decanter which always has the same shape (Baldassari 1998, cat.no. 24, 33, 44, 67, 79, 111) but differs in decoration and colour. Sometimes it is depicted with geometrical figures in different colours (Baldassari 1998, cat.no. 33 (red and blue), 79 (red, green blue and black), other times with blue and white landscapes (Baldassari 1998, cat.no. 24, 44, 67, 111, 113). This shows that Munari permitted himself a certain amount of artistic licence.

It is possible that he did the same with his glasses. A glass very similar to cat.no. 5, but with a diagonally ribbed stem, occurs in some of his later paintings (for example Baldassari 1998, cat.no. 69, 112). The ribs seem odd and so different from similar stems still extant, that the painted glass may well be an imagined variation on the glass he painted earlier. As mentioned above, most of the glasses used by Munari are, like the ones painted by Berentz and his followers, typical Venetian glasses (Barovier Mentasti 2006, p. 192). Like the Roman painters, Munari occasionally adds some Bohemian-style glasses to the composition (Barovier Mentasti 2006, p. 189, Baldassari 1998, cat.no. 32). These Bohemian glasses were made during the same period – late seventeenth or early eighteenth century – and were celebrated for their innovative qualities. Unlike the delicate Venetian glasses, they were made of thick colourless glass, which made them, as can be seen on the paintings, eminently suitable for wheel engraving.

Two other glasses similar to ones in the Gerny Collection appear in various paintings: the large clear glass fruit bowl (cat.no. 6) and the filigree flask (cat.no. 11), rendered in colourless glass in the painting. The bowl features in some of Munari's later paintings (Baldassari 1998, cat.no. 32, 79, 80, 91, 97). The flask is always flanked by a second one (Baldassari 1998, cat.no. 27 29, 40, 46). They are mostly filled with white or orange wines, and sometimes with red and white wines (fig. 2) (Baldassari 1998, cat.no. 30, 34). Both these pieces of glass - bowl and flask - also feature in the still lifes painted by his fellow artists in Rome, for example on a painting by Christian Berentz (p. 57, fig. 1).



fig. 2, Cristoforo Munari, Still life with fruit, flasks, ceramics and a wine glass, 98 x 75 cm, formerly collection Antichità Giglio, Milano



5 Wine glass, verre a jambe

Colourless glass with a hint of grey

Venice

Last quarter 16th or 17th

or early 18th century

Height: 16.7 cm, Ø bowl: 9.3 cm, Ø foot: 7.3 cm

Acquired 4 December 1989

from Peter Korf de Gidts, Amsterdam

LITERATURE Erwin Baumgartner, *Reflets de Venise, Gläser des 16. und 17. Jahrhunderts in Schweizer Sammlungen, Verres des XVIe et XVIIe siècles de collections Suisses*, Romont 2015, cat.no. 76

EXHIBITION Reflets de Venise, 16th and 17th century Glass in Swiss Collections, Vitromusée Romont 31 May – 1 November 2015

DESCRIPTION Wine glass with a funnel-shaped bowl. Hollow cigar- or leg-shaped stem (verre a jambe). Bowl and stem are connected by a merese. Stem and foot are joined by a merese that encompasses the underside of the stem. Slightly conical foot.

Glasses with this kind of cigar-shaped stem are usually attributed to Venice and dated to the second half of the sixteenth century (Baumgartner 2015, p. 180). It is during this period, that glasses with such hollow, long balustroid stems first appear in paintings. There are a number of biblical stories in which glass plays a key role. The Wedding at Cana is one of them (John 2:1-11). Three days of wedding celebrations exhausts available wine stocks. Jesus then performs his first miracle: he changes water into (good) wine (John 2: 1-11). Venetian painter Paolo Veronese's (1528-1588) depiction of the scene executed in 1562-63, now in the Louvre (opposite the Mona Lisa), shows the wine taster assessing the colour of the wine held in the colourless glass. The bridal couple is offered a tazza by a servant. The glass is held by the foot, displaying its hollow cigar-shaped stem (Barovier-Mentasti 2006, p. 177).

These kinds of glasses must have been manufactured for a long period of time. We see them portrayed again in still lives made around 1700. For example, two of the exact same sort of glasses are

represented in a 1704 painting by Christian Berentz (1658- Rome 1722) on a serving plate (alzata) (Barovier-Mentasti 2006. p. 196, fig. 2,3). Again they are filled with red wine. As stated above it was also one of the favourite glasses of Cristoforo Munari (Baldassari 1998, cat. no. 13, 14, 16, 18, 19, 23, 30 (fig. 1 and p. 29, fig. 2), 37). Next to fruits, meat, bread, a wine bottle and sometimes a piece of parmesan, it is put in different places of the composition. The last paintings with the glass are signed and dated C.M. 1705 (Baldassari 1998, cat.no. 31) and CRISTOFORO MUNARI DA REGGIO LOMBARDO 1708 (Baldassari 1998, cat.no. 38). This does not mean that the glass was blown then. On the contrary, we know for sure that he already had the glass before because it was painted on his earlier paintings made at the end of the seventeenth century. It could have been made just before that, or even earlier.



fig. 1, detail, see p. 29



6 Fruit bowl with high kick-in base



Colourless glass with a hint of straw and purple
Façon de Venise, probably Tuscany or Spain or Venice
17th century
Height: 7.6 cm, Ø bowl: 20.0 cm, Ø foot: around 9 cm
Acquired 4 September 1999
from Frides Laméris Art and Antiques, Amsterdam
Formerly Krul collection, Fritz Biemann collection (fig. 1),
(purportedly) Toso collection

DESCRIPTION Deep bowl with conical sides, an everted rim and a high kick-in base.

Glass can be decolourized with manganese oxide. Because of a swirl of purple coloured glass, it seems that the glass was decolourized this way, leaving at some point a little too much of it, which coloured the glass purple instead.

We found no comparable glass bowl in the consulted literature. Still lifes, often painted by artists who worked in Rome around 1700, show that these deep bowls were used to hold fruit. Similar bowls occur in the work of Christian Berentz (Hamburg 1658-1722 Rome), like in the painting executed in 1691 (see cat.no. 11, fig. 1). A bowl like this must also have been included in the glass collection of Cristoforo Munari. Time and again, he painted the same glasses, in different paintings, while living in different places. This indicates that he had his own collection of glass (Barovier Mentasti 2006, p. 187). Filled with apples, pears and grapes, the glass bowl is the centrepiece of a painting belonging to a private collection in Como (Baldassari 1998, cat. no. 97, Barovier Menstati 2006, p. 191, fig. 4). On a painting in the Gallerie Estensi in Modena it contains peaches and grapes again, topped by its decorative leaves (fig. 1) (Baldassari 1998, cat. no. 80, Barovier Mentasti 2006, p. 193, fig. 6).

Most of the glasses depicted by the Roman group of painters are believed to have been made in Venice (Barovier Mentatsi 2006, p. 191, 192). The Gerny glass probably originates from a different centre of glass making. The straw colour of the glass indicates most probably a Tuscan or Spanish origin.

A sticker shows that the bowl was part of the Fritz Biemann collection. However, the bowl wasn't included in the published catalogue of his collection, *500 Jahre Glaskunst, Sammlung Biemann*, published in 1978 by Brigitte Klesse and Axel von Saldern.



fig. 1, Cristoforo Munari, *Natura morta con violino, frutta e bicchieri*, circa 1706, 135 X 97 CM, Gallerie Estensi, Modena



7 Wineglass with octagonal bowl

Colourless glass

Façon de Venise, the Netherlands

Last quarter 17th century

Height: 14.7 cm, Ø bowl: 8.9 cm, Ø foot: 7.7 cm

Acquired September 4th 1999

from Frides Laméris Art and Antiques, Amsterdam

LITERATURE Erwin Baumgartner, *Reflets de Venise*, Romont 2015, cat.no. 140

EXHIBITION Reflets de Venise, 16th and 17th century Glass in Swiss Collections, Vitromusée Romont 31 May – 1 November 2015

DESCRIPTION Wine glass with funnel-shaped bowl, solid base and octagonal upper part. The stem is formed by a hollow quatre-foil knop between two massive sections. The part that connects the bowl and knop consists of two flat and one rounded angular merese. The section that joins the knop to the foot is made of a wide angular merese, a conical segment and a rounded merese. The foot is conical in the middle but flattens gradually to meet the downwardly folded rim at the base.

To make the octagonal form, the bowl is carefully heated before being pressed over an eight-sided mould.

Different versions of funnel-shaped bowl glasses with quatre-foil knops were very popular at the end of the seventeenth century. Most of these bowls are plain (for example Laméris & Laméris 2015a, cat.no. 63) while others are decorated in the nipt diamond waies technique (for example Baumgartner 2015, cat.no. 138, Mees 1994, cat.no. 47, Ritsema van Eck 1993, cat.no. 34, 35), or are even made of blue diagonally ribbed glass (Ritsema van Eck 1993, cat.no. 37). Examples with octagonal bowls are so rare that we did not find another example in the consulted literature.

According to Baumgartner (2015, cat.no. 140) differences in the shape of the bowl do not necessarily indicate a different manufacture date. Even though they are sometimes rather small, glasses with plain bowls often have diamond point engraving, which can help to date them. Smit refers to a total of 30 glasses of the same shape with a diamond point engraving (Smit 1994 p. 61-61, 149.1-

149.30, Laméris & Laméris 2014, p. 65, Laméris & Laméris 2015a, p. 97 and cat.no. 64-66). Two can be dated: one depicts the coat of arms of the House of Orange and England and the text: 'Het Welvaren Van De Princes' (To the prosperity of the Princess) (Smit 1994, 149.28), the other one shows a crowned bust of Queen Mary (1662-1695) (Smit 1994, 149.229). Both glasses were made to drink to the prosperity of Mary who married William III in 1677 and was Queen of England from 1689 until her death in 1695. The first glass must have been engraved between 1677 and 1689, the second between 1689 and 1695.

Glasses of this shape are often attributed to the Netherlands (for example Ritsema van Eck 1993, cat.no. 34-37). There are several reasons for this, for example the characteristic Dutch line engravings mentioned above. Similar glasses have also been found at archaeological sites in the Southern and Northern Netherlands, like a glass found in Antwerp (Henkes 1994, p. 262, note 24 and fig. 174 left), Alkmaar (Bitter 1995, p. 167, fig. 176), Kampen (Kottman 1990, cat.no. 226) and two in Amsterdam, one at the Spuistraat 172 (Ritsema van Eck 1993, cat.no. 36) and a piece recovered from the cesspit of the clandestine Catholic church, Onze Lieve Heer op Zolder (Kottman 2017, cat.no. 523). Another similar glass, this time with a diamond engraving, was found in Tiel (Kottman 1999, p. 1002, no. 216).

We do know for certain that glasses with this type of stem were made in Groningen. Fragments of bowls, stems and feet with downwardly folded rims were found among the waste of the *Glasblazerij* (glasshouse) that operated in Groningen between circa 1687 and 1698 (Müller & Gangelen 2007, p. 104, 105, Laméris & Laméris 2015b, p. 85, fig. 1). These fragments are made of colourless glass containing lead, which, in itself, indicates that they were made at the end of the seventeenth century.

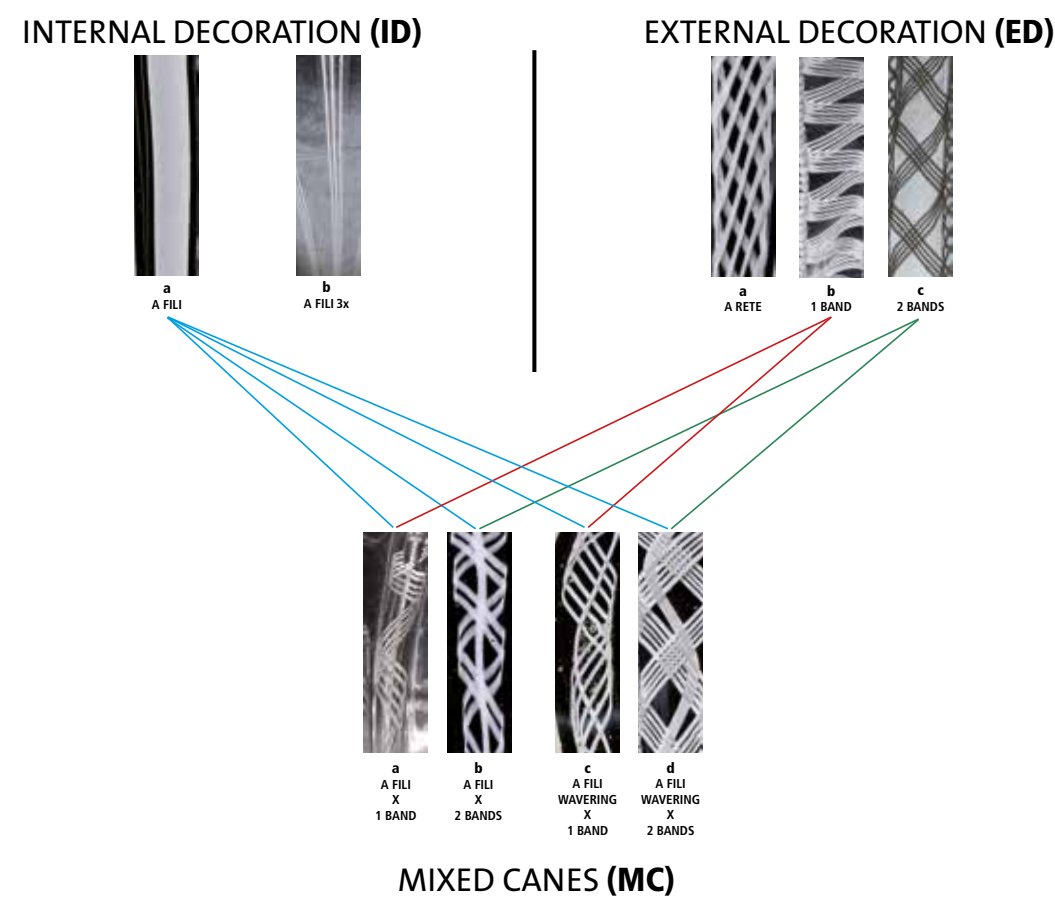
FILIGRANA



LET'S TWIST AGAIN

Filigree glass is glass made using canes. The technique was invented in Venice, where in 1527 the Catanei brothers of the Muranese glasshouse a la Serena requested permission for 25 years of sole production rights for their newly-invented type of glass (Archivo di Stato di Venezia, Consiglio dei X, Parti Comuni, filza 6, n. 84, quoted in Zecchin 1989, part II, p. 213 and Laméris 2012, p. 9). These first filigree glasses are made with *a fili* canes, canes with external decorations comprising several threads or a mixed cane, consisting of *a fili* together with an external decoration. A *fili* canes

are canes with a single white glass thread in the centre (IDa). There are several types of canes with external decorations. The one that is most frequently used is the *a rete* cane (EDa), a cane resembling a net (*rete* means net) consisting of a colourless cane with several threads around it. Other examples are canes with one (EDb) or two (EDc) groups of several threads around a colourless cane. The mixed canes are combinations of a straight (MCa,b) or a wavering (MCc,d) *a fili* cane combined with the latter two: one (MCa,c) or two (MCb,d) groups of several threads (fig. 1).

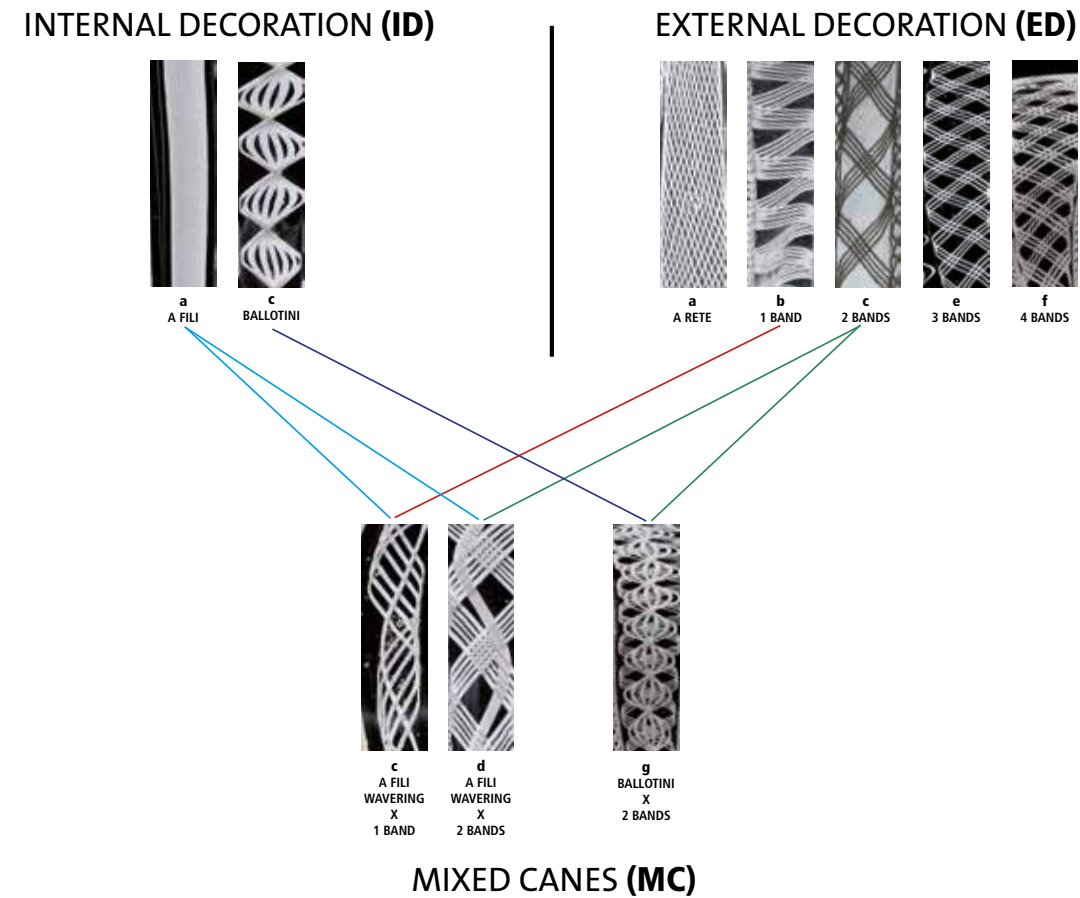


SIXTEENTH AND EARLY SEVENTEENTH CENTURY

fig. 1

At a certain point, sometime during the seventeenth century, a new type of cane originated: the *ballotini* cane, with an internal decoration comprising a sequence of little balls made with several glass threads (IDc). Alongside the *ballotini* several other new canes with external decorations were invented, comprising not only one or two groups of different threads around a colourless cane, but also three (EDe) or four (EDf). A new mixed cane originated: *ballotini* together with an external decoration of two bands of several threads (MCg) (fig. 2). The distinction between the earlier and the later canes is very clear and can help in dating glasses. If a glass features a *ballotini* cane it can never be sixteenth century, but will rather be late seven-

teenth or early eighteenth century. (For more differences between the two types of filigree glasses see: Laméris 2017, p. 542-546). Chemical analyst Marco Verità suspects that the difference between the two types of filigree glass is probably down to a new recipe for white glass. In the sixteenth and seventeenth century, white glass was made by adding bone ash or lead-tin calx or antimony to colourless *cristallo* or *vitrum blanchum* (Verità 2017-2018, p. 4,5). In the end of the seventeenth century in 1693 a new recipe for white glass is mentioned (Darduin recipe 214 (Zecchin 1986)). Lead arsenate was used to render the white glass opaque, resulting in a very intense opaque white glass, known as *smalto*. According to Verità this



AROUND 1700 (ROSENBORG CASTLE TYPE)

fig. 2

new white became the preferred option for Venetian glassblowers, because of its improved properties and lower cost: the white was of a brighter colour and the threads could be pulled far thinner than the threads made according to previous recipes (Verità 2017-2018, p. 5).

This is exactly what the canes show us. Compared to the earlier canes, the later canes are made with extremely thin threads. As a result more threads can be put into a cane: the *a rete* canes are now made with ten to 24 threads as opposed to the earlier six to eight threads (Laméris 2017, p. 544, point 8). And, as we have seen, instead of one or two bands of several threads, three or four fit in.

Whilst the sixteenth century canes needed a colourless core to support the white and were therefore made of three layers, these later canes are made of only two layers; a white core surrounded by colourless glass (Laméris 2017, 544, point 7, Verità 2018, p. 6).

Some of the *ballotini* canes seem to have been made using a thicker type of cane. They are seen most often in wine glasses, of a type usually dated

seventeenth century (Laméris 2012, cat.no. 17). It could be that the first experiments with this type of cane pre-date 1693, driving glassmakers to find a new type of white to facilitate the making of this new cane. However, most of these glasses were probably made in the very late seventeenth or early eighteenth century.

The more exuberant new techniques mirror the styles in vogue at the time in Italy, where the Baroque era was in full swing. Even when one can't pinpoint the exact differences between Renaissance and Baroque glasses, one can see at a glance that the latter are more ornate in appearance. The most frequently used cane in the earlier glasses is the *a fili* cane, creating a very open, sometimes sober style with an understated look. In these early days in almost every glass *a fili* canes are used, sometimes on their own and sometime with other canes. The second most frequently used cane is the more fully decorated *a rete* cane (fig. 3). In the baroque glasses the *a rete* cane features as a repeatedly used kind of 'base cane', but now, as we have seen, with many more threads than

before, together with other canes decorated with more threads. This creates a much more busy pattern, without any transparent parts. At this point the *a fili* cane has largely fallen into disuse. One could say that it has been superseded by the other cane with an internal decoration, the *ballotini*, again a cane with many more threads (fig. 4).

The canes of this group of glasses are beautifully made (fig. 5). The figures are turned in a consistent, even repetition of curled threads. Usually these baroque filigree glasses of the highest quality (like cat.no. 9, 10, 11) are attributed to Venice. However, not all glass experts share this opinion.

Baumgartner for example calls the attribution to Venice 'reflexartig' (reflexive) and suggests that they could have been made elsewhere à la façon de Venise (2015, p. 148). However, there is enough evidence to merit a reconsideration of such doubts. Around the time that these baroque glasses were made, two new types of colourless glass had been invented in northern Europe: kreide and lead glass. Whilst the Venetian cristallo and vitrum blanchum always retained a hint of colour and could only come near the so desperately desired precious colourless rock crystal if blown very thinly, the kreide and lead glass could be blown thickly without losing its colourless appearance.



fig. 3



fig. 4



fig. 5

Consequently Venice was in danger of having to give up its pre-eminent position at the centre of the glass-making world.

But the Venetian glass blowers fought back. They had a second weapon: filigree glass. For Georg Laue, who catalogued a collection of filigree glass in 2014, this glass was desirable enough to merit the description ‘white gold of Venice’, the title of his catalogue (Laue 2014). At the same time that colourless glass underwent a transition elsewhere, the white glass for filigree glass was improved in

Murano. The glassblowers were able to use that to their advantage – and that of the city. In a show of civic pride – and possibly as an advertisement for these new types of glass - filigree glasses were included in the gifts given to prominent figures visiting the city, including Denmark’s King Frederik IV, who visited Venice in 1709, Anne Christine of Sulzbach, Princess of Piedmonte (1704-1723) and Prince Giovanni Fedrico di Modena in 1622 (Boesen 1960, p. 67).

We know exactly what was given to King Frederik IV, because a great number of the glasses he received and those he purchased himself can still be viewed today in the glass room he commissioned in 1714 to showcase his collection at Rosenborg castle (fig. 6). Thanks to this time capsule we can pinpoint exactly what kind of filigree glass was being manufactured in Venice at the beginning of the eighteenth century. An examination of the glasses shows that reticello glasses also benefited from the new type of white. Once the *a fili* canes could be pulled so much thinner, the glasses made in this challenging technique became even more spectacular. They fit perfectly with this homogeneous group of filigree glasses (cat.no. 10 and fig. 5).

As far as I know, no fragments of these later filigree glasses have been archaeologically recovered outside of Venice.



fig. 6, Part of the glass room in Rosenborg Castle, picture: The Royal Danish Collection, Rosenborg Castle

Had they been, it could mean such glasses were made not only in Venice but also à la façon de Venise elsewhere in Europe. However, the case would still not be definitively proven, as we have seen that visitors from elsewhere such as King Frederik were gifted such glasses or bought them in Murano themselves to take home. There they could easily break and be thrown away. To show beyond doubt that these later Venetian filigree glasses were also made outside of Venice, one would need to find remnants in the production waste of glasshouses outside of Venice, such as pieces that were cut off during the making (p. 51, fig. 2), canes or even fragments of botched glasses. Production waste of filigree glasses has been found in Switzerland. It concerns fragments of wine glasses with a colourless bowl on a filigree *a fili* stem and foot, connected by two colourless mere-ses (fig. 7). The find comprises every type of waste one could want for: fragments of all the parts of the glasses, but also small parts of the canes they were made with and typical pieces cut off during the making of the glass (Baumgartner 2015, p. 326, 327, 328, Gerber 2015, p. 565). The significance of this find was immense, given that it answered the question of where such glasses, present in several museum collections and regularly offered on the market, were made. Before then nobody was sure, and several places of origin were posited



fig. 7, Wineglass, façon de Venise, probably Switzerland, late 17th, early 18th century, h. 13,2 cm (formerly collection Germs)

(Baumgartner 2015, p. 322), such as the southern Netherlands (?) (Klesse 1978, cat.no. 61) or Antwerp (?) (Chevalier 1999, cat.no. 145). Only Baumgartner suggested Switzerland, because of the relatively large amount of these glasses in Swiss museum collections (Baumgartner 1995, cat.no. 41). The discovery of the Swiss production waste that was published in 2015 revealed these glasses were indeed made in Switzerland, more precisely in the Bernese Jura in the late seventeenth or early eighteenth century (Baumgartner 2015, p. 322-328).

But it also shows something else. Although these glasses date from the same period as their Venetian counterparts, they look totally different. Only *a fili* canes are used; none of the distinctive complicated canes that were made in Venice during that same period. Like the Venetian canes, the Swiss canes are made without a colourless core, but the type of white used seems to be the older white (fig. 8). The whole appearance of the glasses is much less sophisticated.

The manufacture of glasses with ballotini and other later canes was not exclusive to Venice. The presence in some collections of yellowish colourless glasses with ballotini canes, for example, suggests they were also made elsewhere (Chevalier 1999, cat.no. 67). But knowing what we do at present, it is hard to believe that the homogeneous group of the finest filigree glasses made around 1700, with their even, yet extravagant canes executed in impeccably beautiful repetition, were not all made in the same place: in short, Murano.

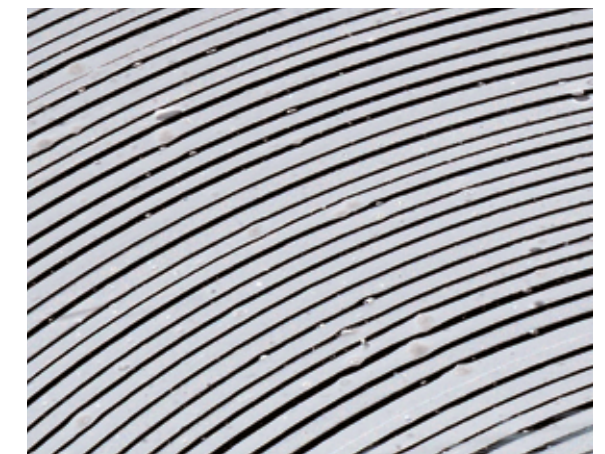


fig. 8, detail

8 Filigree a retortoli gourd-shaped vase with mascarons

Colourless glass with a hint of grey,
white glass and gold

Façon de Venise, Antwerp

Last third 16th, early 17th century

Height: 11.1 cm, Ø opening: 3.3 cm, Ø foot: 5.0 cm

Acquired May 2nd 1997

from Frides Laméris Art and Antiques, Amsterdam



LITERATURE Erwin Baumgartner, *Reflets de Venise, Gläser des 16. Und 17. Jahrhunderts in Schweizer Sammlungen, Verres des XVIe et XVIIe siècles de collections Suisses*, Romont 2015, cat.no. 50

EXHIBITION Reflets de Venise, sixteenth and seventeenth century Glassin Swiss Collections, Vitromusée Romont, 31 May – 1 November 2015

DESCRIPTION The small flask is made from one pick-up. It has a globular-shaped body on top of a folded, circular, hollow foot. The thin cylindrical neck opens out into a small ball-shaped part just under the flat, everted rim.

At the widest part of the body there are three gilded mascarons with the face of a man, alternated with three gilded raspberry prunts. On the globular part of the neck another three gilded raspberry prunts can be seen (fig. 1, 2, 3, see next page).

FILIGRANA The glass consists of two layers: a colourless liner and a layer of canes on the outside.
pattern: 13 x two *a fili* canes alternated with one a *rete* cane (direction Z).

This is one of the glasses that Erwin Baumgartner selected for the exhibition in Romont (Baumgartner 2015, cat.no. 50). According to Baumgartner it is the only sixteenth century vase with mascarons still existing. There used to be one in the British Museum, but it seems to be lost. Garnier included an illustration of the lost vase in his book on the history of glass (fig. 4) (Garnier 1886, p. 103, fig. 36). Like Dürer who had never actually seen a rhinoceros and portrayed it with a horn on its back, (Pluis 1974, p. 23), it seems to be drawn by someone from memory or based on a description. It is difficult to believe that the mascarons were really posi-

tioned this low and that the raspberry prunts were located above each other instead of being alternated with the mascarons. But all the ingredients are there. Except for the diagonal canes one might think that it was a drawing from memory of the vase described here.

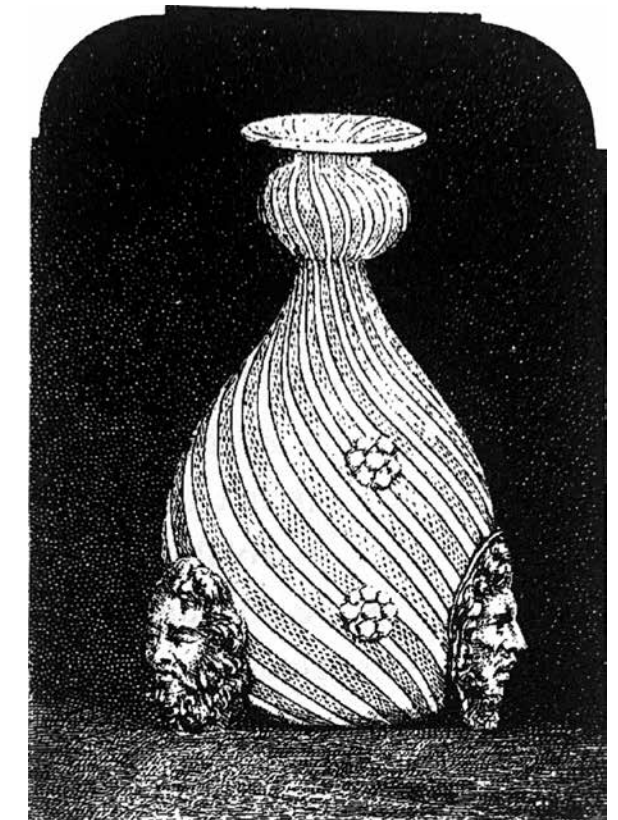


fig. 4



fig. 1



fig. 1a, glassblower Marc Barreda picks up a mascaron from a mould with a glass. Photo: Yvonne Bekkers

The mascarons feature the face of a bearded man with a V-shaped frown on his forehead. It is one of two masks that relate to the Antwerp glass making industry of the last third of the sixteenth and early seventeenth century (Lefrancq 2010, p. 375-390). Several glasses with masks from the same mould (fig. 1a) (see for the making of these mascarons Marc Barreda in Laméris & Barreda 2022, p. 31) were found in Antwerp (Lefrancq 2010, p. 376, note 4, Kitty Laméris in Laméris & Barreda 2022, p. 21, 22, 93 and 195). An engraved glass of verified Antwerp origin is decorated with both of these masks or mascarons (Lefrancq 2008, p. 375 and p. 381, fig. 5).

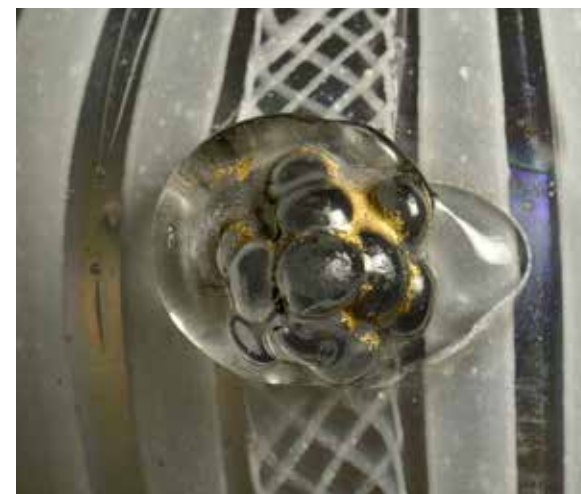


fig. 2



fig. 3

9 Filigree a retortoli wine glass

Colourless and white glass

Venice

End of the 17th, early 18th century

Height: 15.8 cm, Ø opening: 7.3 cm, Ø foot: 8.3 cm

Acquired March 26th 1990

from Bernard Dragesco and Didier Cramois, Paris



LITERATURE Erwin Baumgartner, *Reflets de Venise, Gläser des 16. Und 17. Jahrhunderts in Schweizer Sammlungen, Verres des XVIe et XVIIe siècles de collections Suisses*, Romont 2015, cat.no. 50

EXHIBITION Reflets de Venise, 16th and 17th century Glass in Swiss Collections, Vitromusée Romont 31 May – 1 November 2015

DESCRIPTION Conical bowl with round base. Solid propellor-shaped stem consisting of a knop above an inverted baluster-shaped section with four vertical, slightly diagonal tooled ribs. Slightly conical foot. The bowl and stem are connected by a colourless merese. The stem and foot are connected by a colourless merese of which the upper cylindrical part encloses and holds the foot.

FILIGRANA The glass consists of a single layer of canes. Filigree pattern: a pattern consisting of three types of canes: an *a rete* cane (type S); a mixed cane with an internal decoration of a wavering thread in the middle with an external decoration consisting of a band of six threads; an *a ballotini* cane. Bowl and foot are made of two different cane pick-ups: the bowl is decorated with 30 canes while the foot has 33 canes.

The stem is made of the waste of one of the cane pick-ups (fig. 2) or of the canes used in the bowl or foot of the glass, mixed together with colourless glass.

The use of leftovers of the cane pick-up in massive stems (fig. 1) and knops (fig. 3, next page) is one of the characteristics that distinguish the late seventeenth and early eighteenth-century filigree glasses from earlier filigree examples (Laméris 2017, p. 543-545)

Glasses with this type of solid propellor-shaped stem are relatively rare. The Krug collection had a glass with a funnel shaped bowl with a similar stem (Klesse 1965, cat.no. 88); the Murano Glass Museum collection has a specimen with a slightly slimmer solid stem containing canes (Cl. VI no. 01428). The Museo San Martino in Naples has glasses with similar stems, one with a hemispherical and one with a funnel-shaped bowl (Titti 1967). Another such glass is included in a Dutch private collection.



fig. 1, stem of cat.no. 9



A small group of about eight miniature filigree wineglasses made around 1700 have stems made in the same technique, now in the shape of an inverted baluster (Laméris 2012, cat.no. 17, Laméris 2018, cat.no. 3)

The technique, however, is used more often, always in combination with filigree characteristics of glasses in the Rosenberg Castle collection. In these glasses it is used for the knobs on top of the covers. While some of the filigree covers are topped with a hollow blown knob of the same type as the piece itself, others have solid colourless knobs mixed with some filigree, again of the same type as the glass itself. The sort of knob is typical of three kinds of glasses. They are all represented in the Rosenberg Castle collection: reticello bowls (Boesen 1960, cat.no. 35), small reticello carafes (Boesen 1960, cat.no. 42) and reticello flacons (Boesen 1960, cat.no. 43) with solid quatrefoil knobs on top of their covers, where the threads of the filigree-waste are visible through the colour-

less glass. They are all made out of reticello glass. The same shapes with the same type of knob also occur with retortoli canes; for example: a filigrana a retortoli bowl with three types of canes (Mariacher 1963, p. 100), and three carafes, two in the Museum Veste Coburg (Theuerkauff-Liederwald 1994, cat. no. 450, 451) and one in this collection (cat.no. 11). A glass of the same shape with a propellor shaped stem, made of girasole glass, with a ribbed bowl and foot is included in the Murano Glass Museum collection (Barovier Mentasti 1982, cat.no. 259). The use of lead arsenate as an opacifier, made it possible to make a strong and intense white glass called smalto and allowed glassmakers to make new types of canes with thinner threads (see p. 39, 40). Besides by varying the arsenic concentration of the same opacifier one could also make the opalescent glasstype, the so called girasole (Verità 2017-2018, p. 5). The glassroom in the Rosenberg Castle in Copenhagen has several pieces on display made from this type of glass. (Boesen 1960, cat.no. 59-79).



fig. 2, glassblower Marc Barreda cuts off the excess glass of a pick-up with a single layer consisting only of canes, photo: Willem Laméris



fig. 3, knob of cat.no. 11

10 Filigree reticello napkin plate

Colourless and white glass
Venice
End of the 17th, early 18th century
Height: 1.7 cm, Ø: 25.7 cm, Ø base: 14.0 cm
Acquired March 26th 1990
from Bernard Dragesco and Didier Cramois, Paris

DESCRIPTION Flat plate. The rim is slightly higher than the centre of the plate. The width of the rim is half the diameter of the plate.

FILIGRANA The glass is made of reticello, with two layers of *a fili* canes. The upper layer of canes turns in a Z direction while the lower layer of canes turns in the opposite direction.

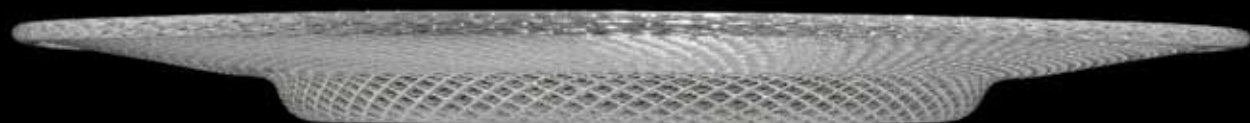
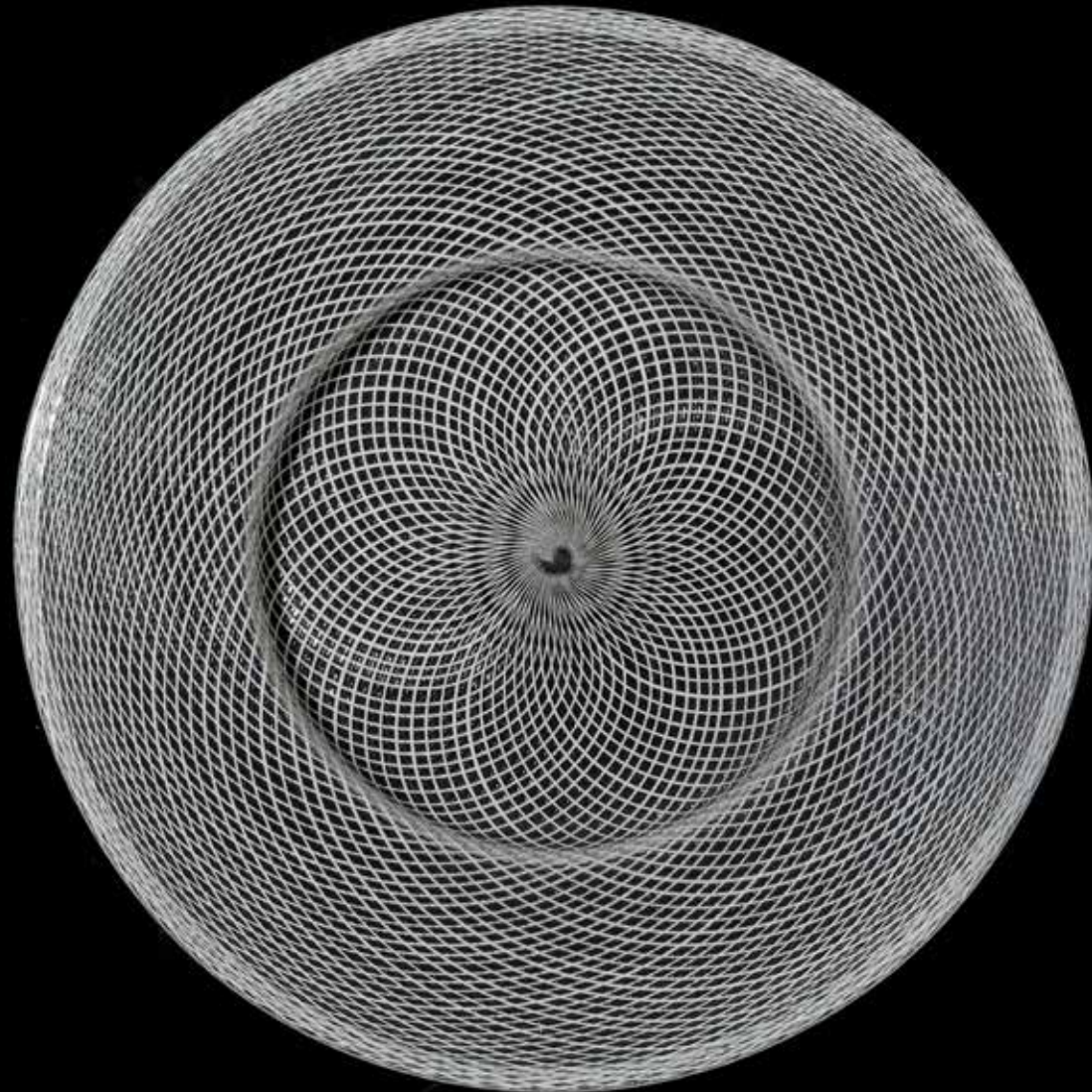
When King Frederik of Denmark returned to Copenhagen from Venice, The Danish newspaper *Nye Tidender* reported that he brought with him 'a quantity of expensive Venetian glass', 'so much as is needed for a dinner set of glass, whether plates, dishes or other requisites' (Boesen 1960, p. 67). In the collection were several different types of plates, for example, colourless flat plates (Boesen 1960, cat.no. 3a), colourless ribbed plates with an undulating rim (Boesen 1960, cat.no. 2) and filigrana a reticello plates (Boesen 1960, cat.no. 29-30). The Rosenborg Castle collection has 59 reticello plates in many different sizes, small versions of the plate described here of 24 to 26 cm, and 21 larger ones from 28.5 up until 52 cm (see also fig. 3, next page).

Unfortunately, there is no list with a detailed description of all the different glasses included in the gift. However, 13 years after the visit of Frederik IV, two other monarchs received a gift from the Republic of Venice: Anne Christine of Sulzbach, Princess of Piedmonte (1704-1723) (fig. 1) and Prince Giovanni Fedrico di Modena in 1722. The preserved bills of these gifts show that among many other items acquired, glass was bought from a small glass workshop owned by Giacinto Berton and Andrea Rossetto Compagni Verieri (Boesen 1960, p. 67). The list of filigree glasses purchased for the Princess of Piedmonte also mentions three

types of plates: '2 Piatti reali' (royal plates), '4 [piatti] da Cappon' (plates for capon), '12 [piatti] da Tovagiol' (napkin plates) (Boesen 1960, note 36). The piatti reali are most probably the largest plates. The two of them cost the same as the twelve piatti da Tovagiol together: 12 Ducati. This means that the plate described here, that measures 26,5 cm was a napkin plate and may have been used to place a napkin on. This plate and/or some of the plates mentioned below (with the exception of the Rosenborg Castle plates) may have been part of the present given to Anne Christine of Sulzbach, Princess of Piedmonte.



fig. 1, Giovanni Panealbo (attributed), Anne Christine of Sulzbach, Princess of Piedmont



In seventeenth century Holland, napkins were usually folded into four and placed on or next to a dinner plate, covering a bread roll. Sometimes they were folded into all kinds of animal shapes or other forms (Pijzel-Dommisse 2016, p. 30, fig. 1, p. 48 and 55, fig. 4). It could be that these reticello plates were put on or next to the plate from which one ate, with a napkin on top. It would then be taken away by a servant, once the napkin was put to use. Another possibility, suggested by Jet Pijzel-Dommisse 2016, could be that these plates were used by servants to serve the napkins to people at the dinner table. Prints of the time, such as one depicting the investiture of the Holy Roman Emperor and ruler of the Austrian Habsburg monarchy Joseph 1 in 1705, show tables laid with plates in three different sizes (fig. 2).



fig. 2, Christian Engelbrecht (1672-1735) and Johann Andreas Pfeffel (1674-1748), after Johann Cyriak Hackhofer (1675-1731), The investiture of Emperor Joseph 1, 1705

OTHER NAPKIN PLATES:

Denmark (fig. 3)

Copenhagen, Rosenborg Castle: 38 plates between 25-26 cm, (mentioned in Boesen 1960, bij cat.no. 29-30), depicted:
Copenhagen, Rosenborg Castle: 25-26 cm (Boesen 1960, cat.no. 29)
Copenhagen, Rosenborg Castle: 25-26 cm (Boesen 1960, cat.no. 30)

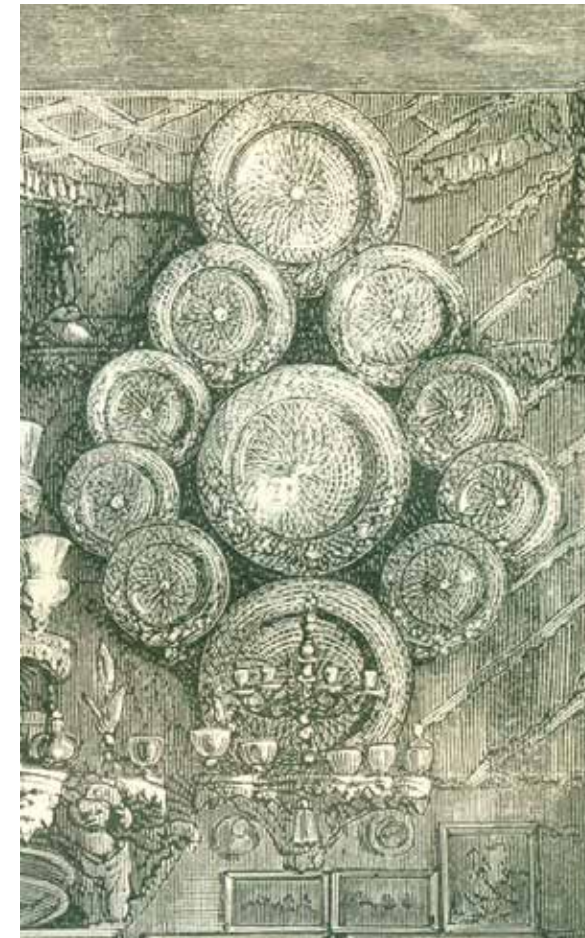


fig.3, Carl Andersen, detail of The Glass Room in Rosenborg Castle, woodcut, 1867

The Netherlands

Amsterdam, Amsterdam Museum: 26,5 cm, formerly collection J.P.Guépin; Anton and Anneke Engels; (exhibited: Prinsenhof Delft 1969, number 8; Nieuwe Kerk, Amsterdam 1991 (Christie's 1989, lot 14, Laméris 1991, cat.no. 48, Laméris & Laméris 2015a, p. 14, Vreeken 2004-03)
The Hague, Kunstmuseum: 26,5 cm (Pijzel-Dommisse 2009, cat.no. 90)
Rotterdam, Boijmans van Beuningen: 25.4 cm (707) (Vreeken 1994, p. 220)
Rotterdam, Boijmans van Beuningen: 26 cm (708) (Vreeken 1994, p. 274)
private collection: 26,5 cm, formerly collection J.P. Guépin; Hendrik Reinart Germs (exhibited: Prinsenhof Delft 1969, number 8; (Christie's 1989, lot 15)

Germany

Berlin, Kunstgewerbemuseums Berlin: 26,5 cm (1979, 14) (Christie's, 9 October 1979, lot 251, Dreier 1989, cat.no. 51, Kunz 1981, cat.no. 672,) Coburg, Museum Veste Coburg: 23 cm (Theuerkauff-Liederwald 1994, p. 150, fig. 121)
Trier, Rheinisches Landesmuseum: 27,3 cm (HS 676) (Seewaldt 1995, cat.no. 4)

Switzerland

Basel, Historisches Museum: 27,1 cm (GM AB 1912.300) (Baumgartner 2015, cat.no. 53)

England

London, British Museum: 25 cm (Tait 1979, cat.no. 118)

America

Toledo, The Toledo Museum of Art: 26 cm (Wittman 1996, p. 49)

Whereabouts unknown

25.8 cm, 2006, Kunstzalen A. Vecht, Amsterdam, 2006-2014 Boudewijn Overduin Collection (Bonhams London 2014-05-21 #22021, lot 1)



11 Filigrana *a retortoli* covered flask

Colourless and white glass

Venice

End of the 17th, early 18th century

Height without cover: 12.5 cm, With cover: 15.5 cm,

Ø opening: 2.7 cm, Ø foot: 4.2 cm

Acquired winter 1992, Hannover (Germany)

Formerly part of the Rakow collection



LITERATURE Lanmon, Dwight P., and Whitehouse, David, *Glass in the Robert Lehman Collection, The Metropolitan Museum of Art*, New York 1993, p. 190, fig. 68.3

DESCRIPTION Cylindrical body with narrower cylindrical opening. Kick-in base with pontil mark. The cylindrical cover has an everted rim. A quatre-foil-shaped knob is attached to the cover by a merese. A pontil mark can be seen on the inside

FILIGRANA The glass is made of a single layer of canes. Three types of canes combine to form the pattern on the glass: an *a rete* cane (type S), a *ballotini* cane and a cane with an external decoration of three bands of several threads. The flask consists of 30 canes, the cover has 27 canes. The knob is made of the left-over cane waste mixed with colourless glass (see cat.no. 9 for this technique).

It seems that these small flasks were used as carafes. In their wonderful book about the Robert Lehman Collection, Dwight Lanmon and David Whitehouse refer to a bottle with a similar shape represented in a still life painting (fig. 1) (Barovier Mentasti 1982, p. 138, fig. 129, Lanmon & Whitehouse 1993, p. 190). It is a colourless example without cover filled for two thirds with a today much-celebrated organic orange wine. The other third has been poured into an extravagant wineglass depicted in the foreground. The painting was formerly attributed to the Roman born painter Gabriele Salci (1681-1720) but is now thought to be the work of Christian Berentz (Hamburg 1658-1722 Rome) (Sotheby's 2011, July 7th, lot 204). Both painters lived and worked in Rome in the late seventeenth and early eighteenth century. Berentz is known for his 'meticulously depicted Murano glassware'

fig. 1, Christian Berentz, still life with a melon and a peach on a silver platter, together with a glass bowl of grapes and a tray of assorted glassware on a marble table top partly draped with a blue cloth, circa 1691, 99 x 75 cm (Sotheby's 2011, July 7th, lot 204)

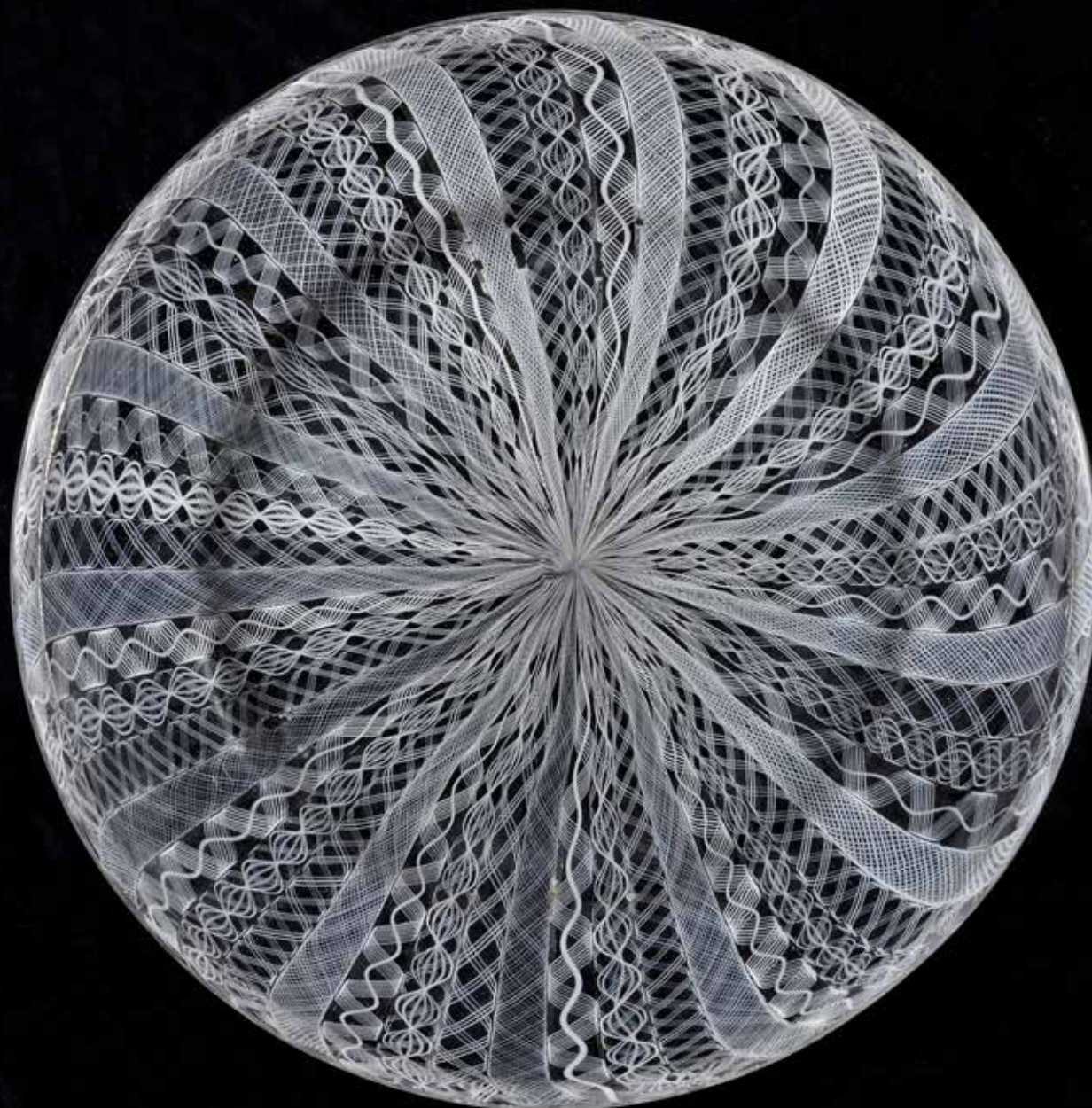
(Sotheby's 2011, July 7th, lot 204). More of these colourless examples with a cover decorated on top with a coloured flower are included in the Rosenberg Castle collection in Copenhagen (Boesen 1960, cat.no. 10). The carafe was also rendered in several other techniques that were en vogue around 1700. Dwight Lanmon and David Whitehouse show four types made using respectively: filigrana *a reticello* (Rosenberg Castle, cat.no. 43; Corning Museum of Glass (63.3.4)); blue glass with *a penne* decoration (Rosenberg Castle cat.no. 86); filigrana *a retortoli* (the glass from the Lehman collection (Lanmon & Whitehouse 1993, cat.no. 68), British Museum London (1855,1201.204)); ice glass (Kunstgewerbe Museum, Staatliche Museen Preussischer Kulturbesitz, Berlin, Dreier 1989, cat.no. 66, 67)



12 Filigrana a retortoli piatto reale



Colourless and white glass
Venice or façon de Venise
End of the 17th, early 18th century
Height: 3.6 cm, Ø 36.6 cm, Ø base: 25 - 21 cm
Acquired September 30th 1990
from Frides Laméris Art and Antiques, Amsterdam
Ex collection: Schiffthan, Breslau (Poland) (according to a
sticker that used to be on the glass and now is gone)



LITERATURE Erwin Baumgartner, *Reflets de Venise, Gläser des 16. Und 17. Jahrhunderts in Schweizer Sammlungen, Verres des XVIe et XVIIe siècles de collections Suisses*, Romont 2015, cat.no. 50

EXHIBITION Reflets de Venise, 16th and 17th century Glass in Swiss Collections, Vitromusée Romont 31 May – 1 November 2015
Corning Museum of Glass 1959 (according to a sticker that used to be on the glass and now is gone)

DESCRIPTION The rim of the flat plate, has a downwardly folded edge and is slightly higher than the centre of the plate.

FILIGRANA The glass plate consists of two layers, a liner of colourless glass on the upper side with a layer of canes underneath.

The plate has a pattern made up of a sequence of four types of canes repeated thirteen times. The canes used are an *a rete* cane (type S); a mixed cane with an internal decoration of a wavering thread, with an external decoration of a band of eight threads; a mixed cane with an internal decoration of *ballotini* with an external decoration of two bands of several threads; and a cane with an external decoration of three bands of three threads.

The canes used to make this plate are typical for glass objects made around 1700. Of course this is immediately apparent due to the use of the mixed cane with the *ballotini* (see page 39), but the cane with an external decoration of three bands of several threads also never occurs in early glass (Laméris 2018, p. 16). Furthermore, the white threads are thin and the *a rete* cane is made from at least 18 threads as opposed to five, six or eight

threads used in earlier examples (Laméris 2017, p. 544, point 8).

This is a very special plate, with its four types of canes. We know of a number of these flat a retortoli plates, varying between 26 and 37 cm. Both Erwin Baumgartner (2015, cat.no. 56) and Dwight Lanmon (1993, cat.no. 66) make mention of them. However, only three different types of canes have been used in their fabrication. The only other plate known with a decoration of four canes is part of the Metropolitan Museum of Art collection (1881.8.138). One of the four canes featured on this plate is the simple *a fili* cane which is extremely rare in glass of this period.

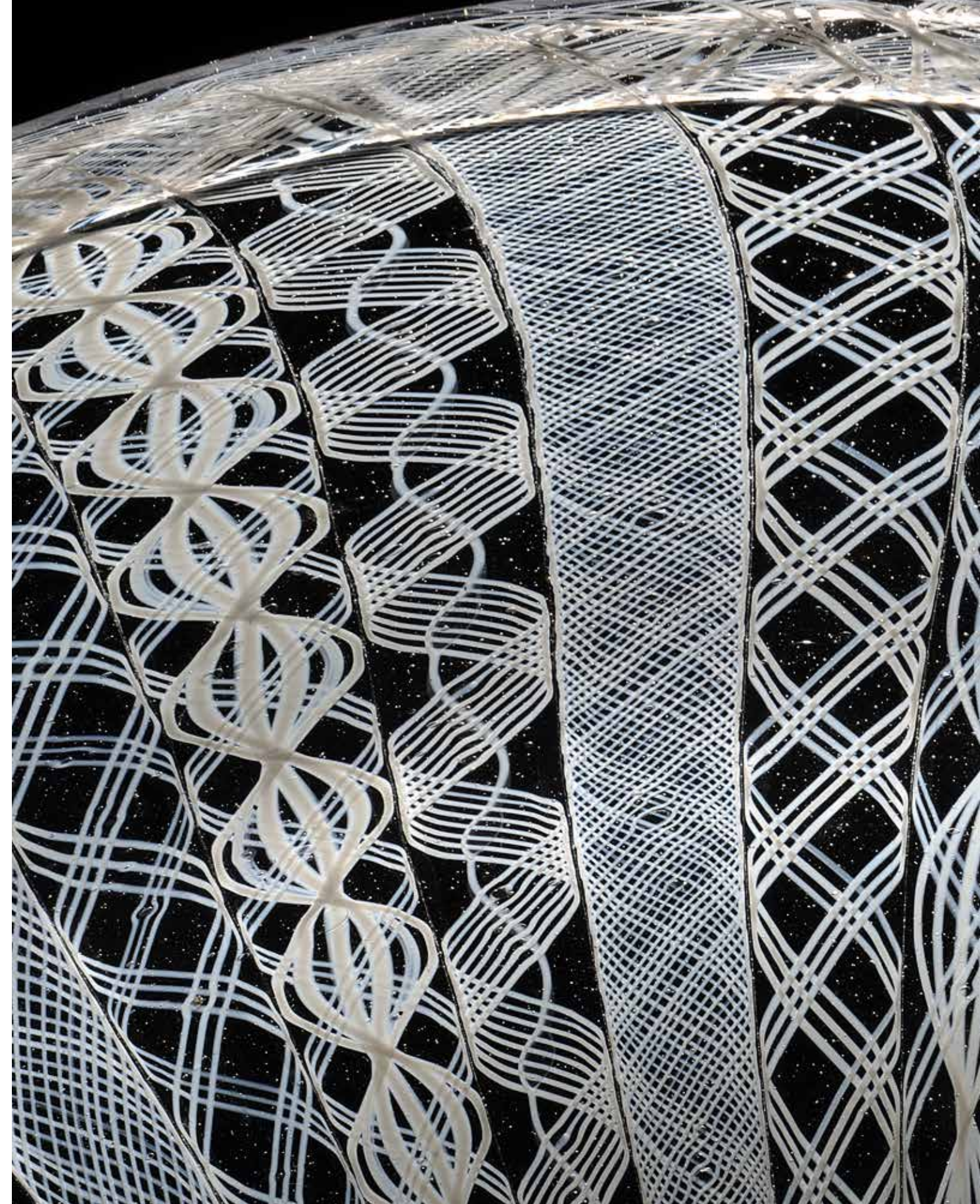
The *a fili* cane also features on another type of glass from this period that is decorated with four canes: a small group of miniature filigree wine-glasses. Funnily enough both the largest and the smallest filigree *a retortoli* glasses known are made with the largest number of canes (Laméris 2012, cat.no. 17, Laméris 2018, cat.no. 3)

Most glasses from this period are made with a single layer of canes. Exceptions to this rule are large glass pieces, like plates similar to this one, or large alzate (tazza's). These need an extra glass liner to reinforce the flat dish (Laméris 2017, p. 543).

To distinguish between different types of canes, a division was made between canes with an internal decoration (*a fili* or *a ballotini*); canes with an external decoration (*a rete* or one or more bands of several threads); and mixed canes, with an internal decoration surrounded by an external decoration (Laméris 2012, p. 21 - 23). Dwight Lanmon remarks that the canes used in the plate of the Robert Lehman Collection, all have an extra layer of colourless glass (Lanmon & Whitehouse 1993, cat.no. 66).

This is also the case with this plate in the Gerny Glass Collection (see enlargement, p. 61). So in this case, the canes used in this plate, that are normally described as having an external decoration, in reality have an extra colourless layer and so in fact can be classified as canes with an internal decoration. Therefore I would like to suggest that in the future these particular canes are identified as: canes with an external decoration covered by an extra colourless layer.

This is often, but not always the case with these later filigree glasses, and could be termed an extra feature of some of the types of glasses in the Rosenberg Castle collection. It is never seen in sixteenth or seventeenth century glasses that have canes with an external decoration (see for example cat.no. 3). All the other filigrana *a retortoli* glasses of this collection display some space between the canes (see cat.no. 9, 11 and this plate, cat.no. 12) and therefore we can conclude that the canes are covered with an extra layer of colourless glass.





13 Filigree *a retortoli* wineglass

Colourless and white lattimo glass
 Venice, possibly Salviati & C. circa 1867
 Height: 13.5 cm, Ø bowl: 10.5 cm, Ø foot: 9.0 cm
 Acquired February 10th 1994
 from Knöll & Knöll Antiquaires, Geneva
 Condition: missing wings on the stem

DESCRIPTION Deep hemispherical bowl. The stem consists of an cylindrical part above an inverted baluster that widens towards the foot. Conical foot with downwardly folded rim.

FILIGRANA The glass is made of one layer of canes. The bowl and foot consist of an equal amount of 28 mixed canes: two wavering *a fili* canes surrounded by an *a rete* cane.

The cane used in the making of this glass does not occur in Renaissance or Baroque glasses. It seems to have been used for the first time in the late eighteenth century, as evidenced by two filigree pieces in the Glass Museum in Murano that have the same type of cane (a small bottle with blue, transparent red and canes of this particular type (Cl. VI n. 00777) and a cup and saucer that also has transparent red canes in addition to the canes in question (Cl. VI n. 00776, Dorigato 2002, p. 151). It is more common in nineteenth century glasses. For example, in the first half of the nineteenth century this type of cane was characteristic of the work of Pietro Bigaglia, who combined threads of two colours of glass: 'doppio ritorto bicolore' (double twisted with two colours) (Bova 2011, p. 31). In two of his glasses now in the Glass Museum in Murano, the canes combine a blue internal decoration and a white external *a rete* decoration (Bova 2006, cat. no. 43, 44). In the second half of the nineteenth century, it was used by glassblowers working for Antonio Salviati, for example, in a cup and saucer decorated with a transparent red thread along the rim. The threads in the canes are, like in the glass described here, entirely white (Dorigato 2002, p. 221) but sometimes also blue and white, like in a goblet made by Salviati and C. between 1866 and 1872 (Dorigato 2010, cat.no. 187).

Although we could not find an identical glass with a same filigree pattern in the literature we consulted, we did find a goblet of a similar shape, executed in vetro a reticello. It is depicted on a page in *The Art Journal Catalogue of the Universal Exhibition* (London 1868) dedicated to Salviati & C, with a selection of glass that was shown at the Paris International Exhibition of 1867. The firm won a gold medal for its collection (fig. 1) (Liefkes 1994, p. 286, fig. 22). Several of the depicted glasses, were lent by Salviati to the Victoria and Albert Museum as early as 1866 and finally donated in 1937. One of them is the reticello glass (C.40-1937) (fig. 2). Its height is 12.8 cm.

Like the above glass, the piece in the Gerny collection originally had two wings. Several sharp points where they were broken off, can be felt on either side of the stem (fig. 2). There are also some marked differences between the two glasses. The Gerny glass does not have mereses between bowl and stem and stem and foot, while the V&A glass does, and the depicted glass in *The Art Journal Catalogue of the Universal Exhibition* seems to have one between bowl and stem.

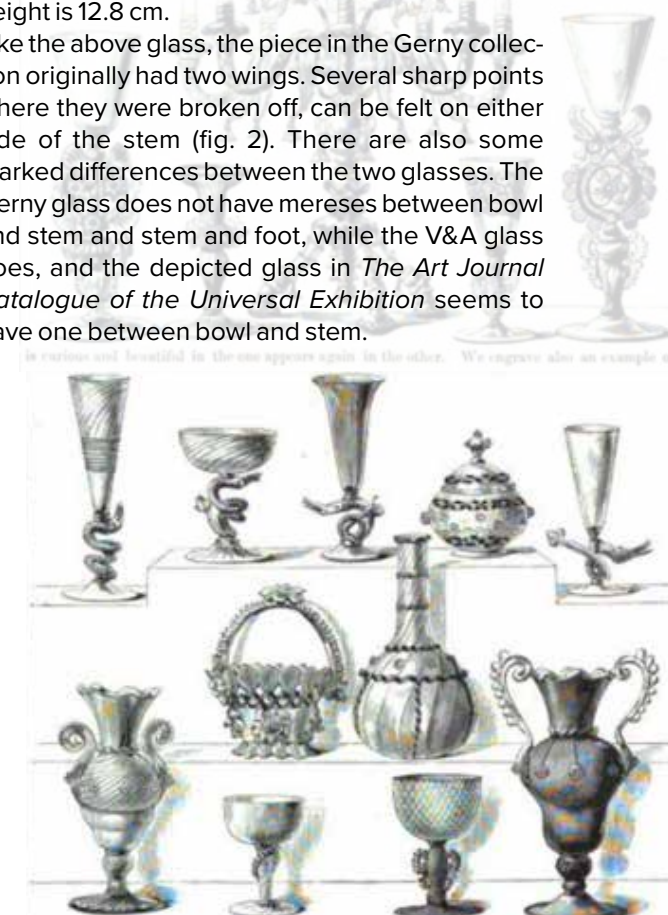


fig. 1

Dr. Salviati's works in GLASS Mosaic, of which many now exist in public structures of England.

14 Glass for dry sweetmeats with a decorative rim with spines and a pinched foot, white glass threads in the bowl and a cotton twist in the stem

Colourless lead glass and white glass
England
Third quarter 18th century
Height: 10.5 cm, Ø bowl: 8.5 cm, Ø foot: 5.5 cm
Acquired: 17 November 1992
From Christie's London, lot 66 from 'The Property of GRAEME CRANCH, ESQ. and the late MRS. MOLLY CRANCH'
Label on pontil mark. 'CRANCH / 418'



LITERATURE L.M. Bickerton, *Eighteenth Century English drinking glasses, an illustrated guide* London 1971, n.p. no. 402,
L.M. Bickerton, *Eighteenth Century English Drinking Glasses, an illustrated guide*, Revised edition 1986, Reprinted Woodbridge, Suffolk 2000, p. 206, no. 604

EXHIBITION Worthing Museum, 1968 (Christie's 1992, lot 66)

DESCRIPTION Double ogee bowl with fourteen irregular cut spines along the rim. The solid stem comprises a straight segment, a collar, an angular knop, a tapered segment and a basal knop. Slightly conical foot with twelve radial pincer lines. The bowl is decorated with eighteen spaced radial white glass threads. The stem (apart from the collar) is decorated with a white twist, in this case multiple parallel white glass threads.

This glass is depicted in one of the leading works in the field of eighteenth century glass, *Eighteenth Century English Drinking Glasses* by L.M. Bickerton. This popular reference work features illustrations of more than 1100 drinking goblets or sweetmeats glasses (Bickerton 2000). As such it is a key source of information on the incidence of particular glass characteristics. In addition to the glass described here, Bickerton shows just two other sweetmeat glasses with pincer rim and foot: a double ogee bowl with a white twist and a sweetmeat glass of the same shape without a twist (Bickerton 2000, p. 206, no's. 605 and 606 and p. 104, no. 206). The bowl with a decoration of white glass threads is quite unusual. The one discussed here, for example, is the only one depicted in Bickerton (2000, p. 206, no. 604). Another very similar one was contained in antique dealer Arthur Churchill's collection (Hughes 1956, fig. 243, p. 301, 303) and a slightly smaller sweetmeat glass, but with white bands instead of threads was sold at Christie's London 24 November 1987, cat.no. 38. Many sweetmeat glasses were made in eighteenth century England. The dessert was the most prestigious part of an official dinner. People liked to offer beautifully coloured sweetmeats in sparkling colourless lead glass. The glasses were often presented on stemmed glass salvers, also called tazza's, that could be stacked on top of one another to

form a tower or 'pyramid' of glass (Charleston 1986, 28-30).

Most sweetmeat glasses we know of were made for wet sweetmeats that could be nipped from the rim or eaten with a spoon, like syllabubs, jellies and fruits preserved in brandy (Day 2011, n.p.). These sweetmeat glasses were probably made for domestic use and also for caterers and confectioners (Udall 1986, p. 33-34, 39). Beautiful sets were made for domestic use (some of these are still extant, see for example Charleston 1986 and Udall 1986, fig. 23). There are more of these wet sweetmeat glasses around today because one would eat from one's own glass and guests would be served a range of wet sweetmeats per person in a single evening. Dry sweetmeats were served collectively, so glasses for dry sweetmeats were effectively used as little serving dishes, to present 'comfits, candied fruits and biscuits' (Day 2011, n.p.).

Because fewer sweetmeat glasses of this type were needed, there are far fewer still extant. Many glasses of the second group have a tooled rim; in this case a spiked rim. One can see at a glance that this glass is not suitable for drinking from. The rim may be incised (Bickerton 2000, p. 243, no. 759, p. 248, no. 769), have an added decoration of glass (Bickerton 2000, p. 200, no. 581), a protruding rim (Bickerton 2000, p. 197, no. 572), a scalloped rim (Bickerton 2000, p. 187, no. 532).

Tim Udall distinguishes between larger and smaller glasses for dry sweetmeats. The larger ones, of some 15-17 cm in height were designed to stand on a single salver or the upper salver of a pyramid of glass (Udall 1986, p. 34). These larger sweetmeat glasses were topped by a fruit preserved with sugar, often an orange (Charleston 1986, p. 29).

Smaller ones are about 10 cm high, often with dentated rim. These are much rarer and contained 'comfit' and 'sucket' (Udall 1986, p. 34).

Lady Grisell Baillie née Hume (1665-1746) kept account books in which she also recorded details of her social life (published by Robert Scott-Moncrieff, 1911). She describes a dinner in 1727 where dry sweetmeats were served on the lowest salver of a set of three. (Charleston (1986, p. 29) refers to Hughes (1956, p. 286). Hughes mentions Baillie's visit to Lord Mountjoy in 1727 but not the exact source of his information).

DECORATIONS OF BLUE GLASS





fig. 1, Domenico di Jacopo, called 'Becuccio Bicchieraio', portrait by ANDREA DEL SARTO 1528-1530, 86 x 67 cm, National gallery Scotland

THOUGHTS ABOUT VENETIAN AND FAÇON DE VENISE BLUE GLASS

DARK BLUE GLASS

In the late fifteenth century, the Venetians started blowing dark blue glasses. Some of their large enamelled pieces are made of entirely blue glass (Gerbier 2022, cat.no. 9, 10, 29, 37) and in the early sixteenth century some colourless glasses were decorated with dark blue threads and bands (fig. 2). Judging by the number of these colourless footed bowls with dark blue threads still extant, they must have been very popular. In Italy they are referred to as *fruttieri* or fruit bowls. The underside of the bowls are decorated with radiating (Baumgartner 2015, cat.no. 19), diagonal ribs (fig. 1, cat.no. 15) that

go halfway up the bowl, or nipt diamond waives covering the entire bowl (Dorigato 2002, p. 93). The trumpet-shaped feet are usually ribbed all over (cat.no. 15). Most of the time the rim of the bowl is decorated with two threads under the rim while a broad, thick dark blue band covers the rim of the foot. Belonging to the same family are some smaller footed bowls and small plates, all decorated with dark blue threads (Baumgartner 2015, cat.no. 16). Even more rare than these are a few ribbed decanters, with a dark cobalt blue thread under the rim and a handle in the same colour (Baumgartner 2015, cat.no. 20).



fig. 2, cat.no. 15

This group of glasses is usually dated to the first half of the sixteenth century. One of the reasons for dating them then is that some of the bowls (Baumgartner 2015, cat.no. 3, 13, 15, Gerbier 2022, cat.no. 38) and decanters (Corning Museum of Glass 2005.3.28) are decorated with gold leaf and enamelling.

A decanter and a small bowl with dark blue threads are depicted in a painting that can be dated around 1528-1530 (fig. 1, detail). The glasses feature in a portrait of Domenic di Jacopo, known as Becuccio Bichhieraio, a glassblower originally from Gambassi, 50 km outside Florence, where he moved to work between 1503 and 1524. (Ciappi 1995, p.58). The painting is by Andrea del Sarto (1486/1487? - 1530/1531) (fig. 1).

In his *Le vite dei più eccellenti pittori scultori e architetti*, Giorgio Vasari (1511-1574) mentions that Becuccio was 'amicissimo suo' a very good friend of the painter.

Not only does this painting help in dating the glasses, it also gives an indication of where they might have been made. Traditionally these pieces are ascribed to Venice. It's hard to believe, however, that a glassblower would pose for a painting featuring glasses he did not make himself. The glasses in the painting serve to denote the profession of the man portrayed. Indeed, thanks to the friendship between the painter and his subject, this is one of the few types of glass dating from this period that can with certainty be attributed to a particular glassblower. Consequently these glasses with dark blue threads must also have

been made in Tuscany, in Gambassi and/or Florence.

AQUAMARINE - COLOURED GLASS

It seems that in these early days transparent, aquamarine-coloured glass was not yet in use as a decoration on drinking glasses. It occurs neither in entire glasses; nor is it used for smaller decorations such as glass threads.

At some point aquamarine-coloured decorations start to appear on domestic glassware, both on Venetian (fig. 3, next page) and *façon de Venise* glass: glass threads along the rim (Laméris 1991, cover) or under a folded rim (fig. 3d, cat.no. 16, Laméris & Laméris 2015b, cat.no. 14), glass threads (Laméris & Laméris 2015b, cat.no. 13), sometimes milled, on the underside of plates, footed bowls (fig 3b, cat.no. 17) or *alzate* and the famous cable decorations (fig. 3a, c, cat.no. 18, 19), in wings on both sides of the stem or bowls (Laméris & Barreda 2022, p. 272, fig. 9c) and rings (cat.no. 20, Laméris & Barreda 2022, p. 272, fig. 8, 9b, p. 273, fig. 12). Aquamarine blue balls decorate the inside of some glasses (Laméris & Barreda 2022, p. 287, fig. 6, p. 288, fig. 10, p. 289, fig. 12, 13, 14, 15, p. 290, fig. 16, 187). Some bowls are made in the *incalmo* technique, featuring a partly colourless, partly aquamarine-coloured glass (Laméris & Barreda 2022, p. 290, fig. 17, p. 317, fig. 22).



detail fig. 1



fig. 3, four Venetian glasses with aquamarine coloured decorations from the Hans Gerny Collection, cat.no. 18, 17, 19 and 16

Façon de Venise glasses feature prunts (fig. 4, cat.no. 21, Laméris 2018, cat.no. 6), crests (Laméris 2018, cat.no. 7, 8), threads that may sometimes be tooled (Laméris 2018, cat.no. 5, Laméris & Barreda 2022, p. 231, fig. 12, p. 271, fig. 5) and rings (Laméris & Barreda 2022, p. 270, fig. 6) or their loops (Laméris & Barreda 2022, p. 270, fig. 7).

It is not known when precisely this aquamarine-coloured glass was used in glass vessels for the first time. It is not that the Venetians were not yet able to make aquamarine-coloured glass. During a conversation about this colour I had with Marco Verità, who wrote an article about blue Renaissance glass, he pointed to the glass panes made in the late fifteenth century for Venice's Santi Giovanni e Paolo basilica, where aquamarine is used in large quantities (fig. 5). The glass used for the panels was made in Murano, so it is clear that they knew how to make it (Verità 2013, p. 163-170).



fig. 4, detail cat.no. 21



fig.5

In his famous *L'arte vetraria*, Antonio Neri talks at length about how to colour glass. His work, published in 1612, is the first printed book on glass technology. Chapters 29, 30 and 31 set out different ways of making aquamarine-coloured glass. The colour gradually started to appear in paintings from around the 1620s: as a blue ball in a painting by Cecco del Caravaggio, executed around 1615-1620 (Laméris & Barreda 2022, p. 288, fig. 9) and in a painting by Diego Velasquez also made around that same time (Laméris & Barreda 2022, p. 289, fig. 11). These balls already occur in some of the designs by Giovanni Maggi (fig. 6). Although these

designs are not coloured, the balls were most probably blue in real life. There don't seem to have been any glasses incorporating colourless balls or balls in other colours than transparent aquamarine. So, this proves that the colour was already in use by 1604, the date of the *Bichierografia*. Several glasses with aquamarine coloured decorations are shown in the book of glass design *Codice di Bicchieri*, in the Roman Biblioteca Casanatense (see for example p. 85). It is not known when this book with drawings was made, but the glasses depicted in it seem to date from the seventeenth century.

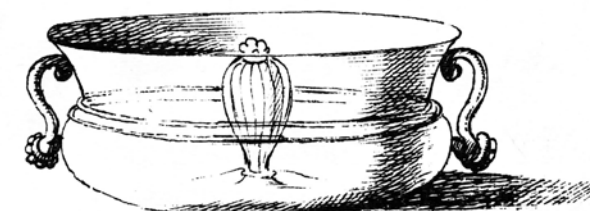


fig. 6



fig. 7, Giuseppe Recco, Still life with servant, 1679, 255 x 176 cm. Casa de Pilatos, Sevilla

A painting by Giuseppe Recco dated 1679 shows that about half a century later blue accents executed in many different ways had become very fashionable. On a table full of glasses we can identify several pieces with aquamarine coloured accents, such as the glasses with blue balls, a bucket, a ship, a fountain and a wine taster (fig. 7). Small carafes and wine glasses with various hollow stems adorned with blue wings are frequently depicted by the Roman group of painters that included Cristoforo Munari (1667-1720) (Baldassari 1998, cat. no. 24, 61, 96) and Christian Berentz (1658-1722) (fig. 8) Barovier Mentasti 2006, p. 170, fig. 38, 39, 40, 41, p. 198, fig. 5) in the late seventeenth or early eighteenth century.

It may be that the first glasses with transparent aquamarine coloured accents were made at the beginning of the seventeenth century, becoming increasingly popular during the course of the century before reaching the height of their popularity

in the late seventeenth or early eighteenth century.

Archaeological finds do seem to confirm this idea. In 1976 the wreck of an unknown merchant ship sailing from Venice to countries in the Mediterranean in the late seventeenth or early eighteenth century was recovered near Dubrovnik. Amongst the goods to be salvaged were a number of glasses with aquamarine coloured wings, a long, hollow conical stem and some hollow, diagonally ribbed stems with a knop between a true and an inverted baluster (Kisić 1982, 143-164, Lazar 2006, p. 15, fig. 5.8 (kindly pointed out by Reino Liefkes)). By contrast, the wreckage of a ship that sank in 1583 in the waters off Gnalčić (in what is now Croatia) during its voyage from Venice to Constantinople, yielded no trace of any aquamarine-coloured glass, although many different types of glasses, like colourless, diamond point-engraved and filigree glasses, were recovered (Lazar 2006).

Michel Hulst established that in the early Amsterdam glasshouse Soop (1601-pre-1630) only cobalt blue was used. (Hulst & Kunichi 2012). At the somewhat later site at the Keizersgracht of the Twee Rozen (Two Roses) glasshouse in Amsterdam, there have been sporadic finds of fragments incorporating transparent aquamarine glass, such as a sliver of aquamarine ice glass and even a fragment with an aquamarine coloured a fili cane. After the Twee Rozen moved to the Rozengracht, where it operated from 1660 to 1679, the glasshouse worked more with colour, including aquamarine-coloured glass and cobalt blue. Glassblowers' remnants were found between the shards, including aquamarine-coloured glass and fragments of broken glasses such as little spouts, borders with glass threads, glass threads encircling glasses, prunts, loops, and decorative combs and threads on serpent glasses. (Gawronski & Hulst 2010, 1.1.2, 1.2.8, 9, 1.4.6, 1.5.1, 2, 3, 4, 5, 7, 1.6.2, 2.4.2, 2.52, 4, 9, 11, 13, 15, 3.1.6, 7, 8 8.1.7). Cobalt blue was incorporated less, and in other ways, in a fili canes and surface spots (Gawronski & Hulst 1.4.7, 8, 11, 4.1.5) Amongst the glasses in Rosenborg castle, that were given to and bought by the Danish King in 1709 in Venice, several glasses are decorated with transparent aquamarine coloured accents (Boesen 1960, cat.no. 11, 13, 18).

It is also interesting to see what type of filigree glasses are decorated using this blue colour. These two decoration techniques – filigree and blue accents – feature only rarely in combination with one another. We do know of some *façon de Venise* filigree beakers with blue accents; small ones with feet in the shape of blue prunts and a blue thread along the rim (Henkes 1994, 41.6) and tall ones with a blue thread along the rim (Henkes 1994, 41.4). The canes are made in a very messy way. Glass expert Harold Henkes dated them in 1994 to the first half of the seventeenth century. Nowadays they are believed to be made a bit later in the second half of the seventeenth century (kindly pointed out by Michel Hulst).

Two examples, most probably Venetian, are both decorated with *ballotini* canes: a wine glass in the British Museum (Tait 1979, cat.no. 108) and a small tobacco flask in a Dutch private collection. As described above, a *ballotini* cane in a glass is proof it

was made in the late seventeenth, early eighteenth century (p.39).

Aquamarine decorations are often found on glasses made in the *a penne* technique, a technique typical of the late seventeenth and early eighteenth centuries (Tait 1979, cat.no. 131). The blue additions on these glasses are often combined with opaque yellow decorations, another late seventeenth century colour (Brizza 1991, cat.no. 25, Dorigato 2006, cat.no. 40). In fact, the bodies of a *penne* glass are sometimes entirely executed in transparent aquamarine coloured glass with white contrasting *a penne* threads and sometimes yellow details (Bova 2010, p. 359, fig. III.40, Tait 1979, cat. no. 129, 130). Some of these were presented to King Frederik IV of Denmark (Boesen 1960, cat.no. 87-90). *A penne* glasses with a dark blue body were also made at that time (Tait 1979, cat.no. 233).

Dark cobalt blue glasses are among the first enamelled glasses to be made in the late fifteenth and early sixteenth centuries. From about the first quarter of the sixteenth century, when Venetian glass such as *cristallo* and *vitrum blanchum* became more and more colourless, such glasses were often decorated with dark blue threads. Much later, transparent, aquamarine-coloured decorations were applied to beautify glass vessels. It is not entirely clear when this began, but in paintings similar glasses slowly started to appear in the early seventeenth century, subsequently becoming more and more popular during the course of the century. At the end of the seventeenth or early eighteenth century the popularity of such glasses was at its height. Further reading: Marco Verità 'Tecnologia vetraria veneziana: i segreti del colore blu nei ricettari rinascimentali' (Verità 2013, p. 163-170)



fig. 8, Christian Berentz, Lo spuntino elegante, 1717. Galleria Corsini, Rome

15 Deep ribbed bowl on foot (fruttiera)

Colourless glass with a hint of
grey and dark blue glass
Venice or Tuscany
First half 16th century
Height: 16.9 cm, Ø bowl: 32.4 cm, Ø foot: 15.5 cm
Acquired July 5th 1990
with H.C. van Vliet, Amsterdam

DESCRIPTION Deep bowl with cylindrical walls and everted rim, covering a dark blue thread. Trumpet-shaped foot. The rim is covered by a broad dark blue glass thread.

The underside of the bowl has fourteen diagonal ribs. The foot is entirely ribbed, with thirteen straight ribs.

The bowl is made using the mezza stampaura technique: only the underside of the bowl is covered with a second layer of glass and then blown into a ribbed dip mould. That way only the hot double layered part is ribbed. To make the ribs diagonal, the bowl is twisted, before adding the foot.

These large fruit bowls must have been very much loved. Many examples are found in collections all over the world. The bowl discussed here is a rather large example with its bowl having a diameter of nearly 32.5 cm. Such bowls occur in various sizes, with diameters varying from just over 20 cm until around 35 cm (Baumgartner 2015, p. 73).

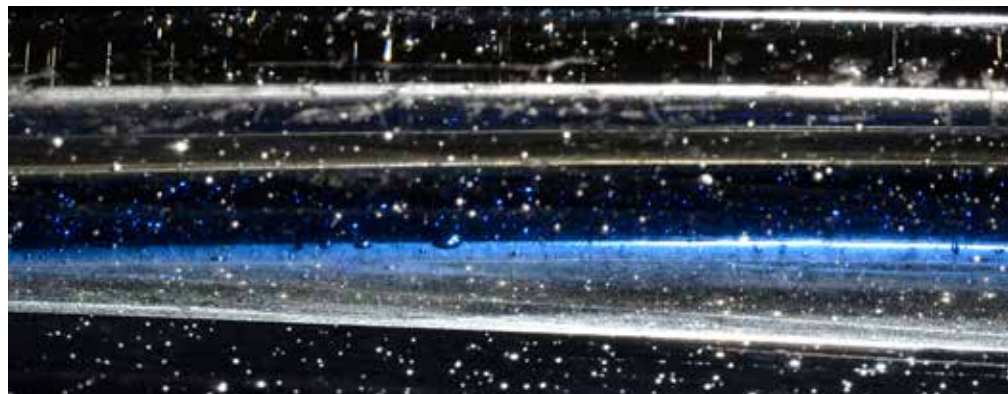
Sometimes they may be decorated with gold and enamelled with patterns that are typical of early sixteenth century glasses like the first two glasses of this collection (see for enamelled examples Baumgartner 2015, cat.no. 3, Dreier 1989, cat.no. 15, Dreier 1998, cat.no.28). However, by far the most of these fruttiera are left undecorated, suggesting that the enamelled examples were intended as show pieces for the happy few. The undecorated bowls would have been cheaper and therefore within the reach of more households. The shape of the bowl is reminiscent of bronze footed bowls of the same period and possibly Chinese bowls of the Ming Period (Dreier 1998, cat.no. 28, p. 270).

A decanter and a small bowl with dark blue threads are depicted on a painting that has been dated roughly between 1528-1530 (Baumgartner 2015, p. 77). They are portrayed alongside Becuccio Bicchieraio, a glassblower originally from Gam-

bassi who worked in Florence between 1503 and 1524 (p. 68, fig. 1) (Ciappi 1995, p. 58). Traditionally such pieces are attributed to Venice. But it's hard to imagine that a glassblower would be depicted alongside glasses not of his own making. The glasses depicted here function to signify the profession of the portrait's subject. That would seem to indicate that these glasses with dark blue threads were also made in Tuscany in Gambassi and/or Florence.

The only known painting to feature exactly this bowl is dated around 1617. Suzanne Higgott published a picture of this still life by the Roman and Spanish-based Italian architect and painter Giovanni Battista Crescenzi (1577-1635). The work features a three-tiered credenza, full of beautifully displayed asparagus and fruit. On the upper shelf, flanked by lemons and two vases with flowers, the bowl stands filled with water with several fish swimming in it (Higgott 2011, p. 50).

The fact that the bowl is shown in a painting dating from the early seventeenth century doesn't necessarily mean that these bowls must also date from that time. It can of course be a fruit bowl made around 100 years earlier, now used as a fishbowl. A Renaissance example even features in a large painting by the Pre-Raphaelite painter William Holman Hunt (1827-1910) of his first wife Fanny Holman Hunt that he painted just after her death in Florence in 1866 (Higgott 2011, p. 50).





**16 Deep saucer with translucent
aquamarine-coloured glass thread**

Colourless and aquamarine-coloured glass
Venice
Second half 17th or early 18th century
Height: 1.8 cm, Ø: 16.7 cm, Ø base: 13.8 -13.5 cm

DESCRIPTION Deep, small saucer with conical walls sloping towards the middle and an everted downwardly folded rim ending with a translucent aquamarine coloured glass thread. Pontil mark in the middle of the plate.

Der Kunstsammlungen der Veste Coburg holds a similar small plate (Theuerkauff-Liederwald, 1994, cat.no. 117).



17 Bowl on foot with glass thread of aquamarine-coloured glass

Colourless and translucent aquamarine-coloured glass
 Venice
 Second half 17th or early 18th century
 Height: 8.5 cm, Ø bowl: 10.0 cm, Ø foot: 7.6 cm
 Acquired September 25th 1989
 from Frides Laméris Art and Antiques, Amsterdam

DESCRIPTION Shallow flat bowl with almost straight sides that are slightly conical inwards. Rudimentary stem in the shape of a hollow ball with a cylindrical part on top, between two flat mereses. The ball has 14 straight ribs. Trumpet-shaped foot with downwardly folded rim.
 The underside of the bowl is decorated with an aquamarine glass thread between two concentric colourless ribbed glass trails.
 The design of this glass is strongly reminiscent of glasses from the latter half of the seventeenth or early eighteenth century. The high, trumpet-shaped foot and (sometimes diagonally) ribbed knop inbetween the two mereses are characteristic of glasses made in this period, such as wine

glasses with large bowls and pointed mascarons (Theuerkauff-Liederwald 1994, cat.no. 206-207) and ships with pointed mascarons and blue details (Laméris 2022, p. 30, 31). The blue cables that are usually used to decorate glasses of this shape (like cat.no. 18) also indicate this date (Baumgartner 2015, p. 192, 193). The glass cabinet at Rosenborg castle, which displays the collection of Venetian glasses that King Frederik IV brought with him from Venice in 1709, includes a vase and a wine-taster having this type of stem (Boesen 1960, cat.no. 19, 20) as well as some small flasks with blue milled threads (Boesen 1960, cat.no. 13) and another with a blue cable decoration like the covered glass in this collection (cat.no. 18) (Boesen 1960, cat.no. 11).



18 Bowl on foot with cover

Colourless and translucent aquamarine-coloured glass
Venice

Second half 17th or early 18th century

Height without cover: 11.0 cm, with cover: 19.6 cm,

Ø bowl: 11.1 cm, Ø foot: 9.3 cm, Ø cover: 11.9 cm

Acquired 28 March 2007

from Kunstzalen A. Vecht, Amsterdam

Ex collection Polak Works of Art, 2006/7

Pierre-Richard Royer S.A. Armetal, Paris, until 2006

LITERATURE Erwin Baumgartner, *Reflets de Venise, Gläser des 16. und 17. Jahrhunderts in Schweizer Sammlungen*, Verres des XVI^e et XVII^e siècles de collections Suisses, Romont 2015, cat.no. 89

EXHIBITION Reflets de Venise, 16th and 17th century Glass in Swiss Collections, Vitromusée Romont 31 May – 1 November 2015

DESCRIPTION Shallow, flat bowl with almost straight sides that are slightly conical inwards. Rudimentary stem in the shape of a hollow ball with a cylindrical part on top, between two flat mereses. The ball has 13 diagonal ribs. Trumpet-shaped foot with downwardly folded rim.

The cover has almost the same shape, this time upside down. Halfway down the sides is a fold, where the cover rests on the rim of the bowl. Instead of the foot a high hollow baluster-shaped knob with a pontil mark on top.

The underside of the bowl and the upper side of the cover are both decorated with two aquamarine glass threads that are tweezed into a decoration in the shape of a cable. The position of the cable on the glass is halfway between the stem and the edge of the base. The cable on the cover is situated exactly on the edge, just before the glass goes down.

The cover fits the glass very well. It is interesting to see how the glassblower played with the positioning of the blue cables, carefully avoiding their placement one above the other. Instead he made sure that when the glass is covered while empty, both decorative cables are clearly visible.

The construction of the knob on the cover mirrors that of the stem of the glass (fig. 1)

This is one of the glasses that were imitated down to the last detail in nineteenth century Venice. The Glass Museum in Murano holds a glass made by Salviati & Co between 1866 and 1872 (Bova 2015, cat.no. 73). The shape of the glass is clearly inspired by the antique glasses, but there are so many discernible differences that one can quite easily distinguish the old glasses from their nineteenth century replicas. The most obvious difference is the way the blue band is made: instead of the typical cable, a blue thread in the shape of flower petals is laid around the middle of the cover and the base of the 19th century glass. According to the description of the glass, this decorative pattern is only seen in Salviati glasses (Bova 2015, cat.no. 73).

See for similar glasses Baumgartner 2015, cat.no. 89 and Theuerkauff-Liederwald 1994, cat.no. 208, both with more examples.



**19 Alzata with glass thread
of aquamarine coloured glass**

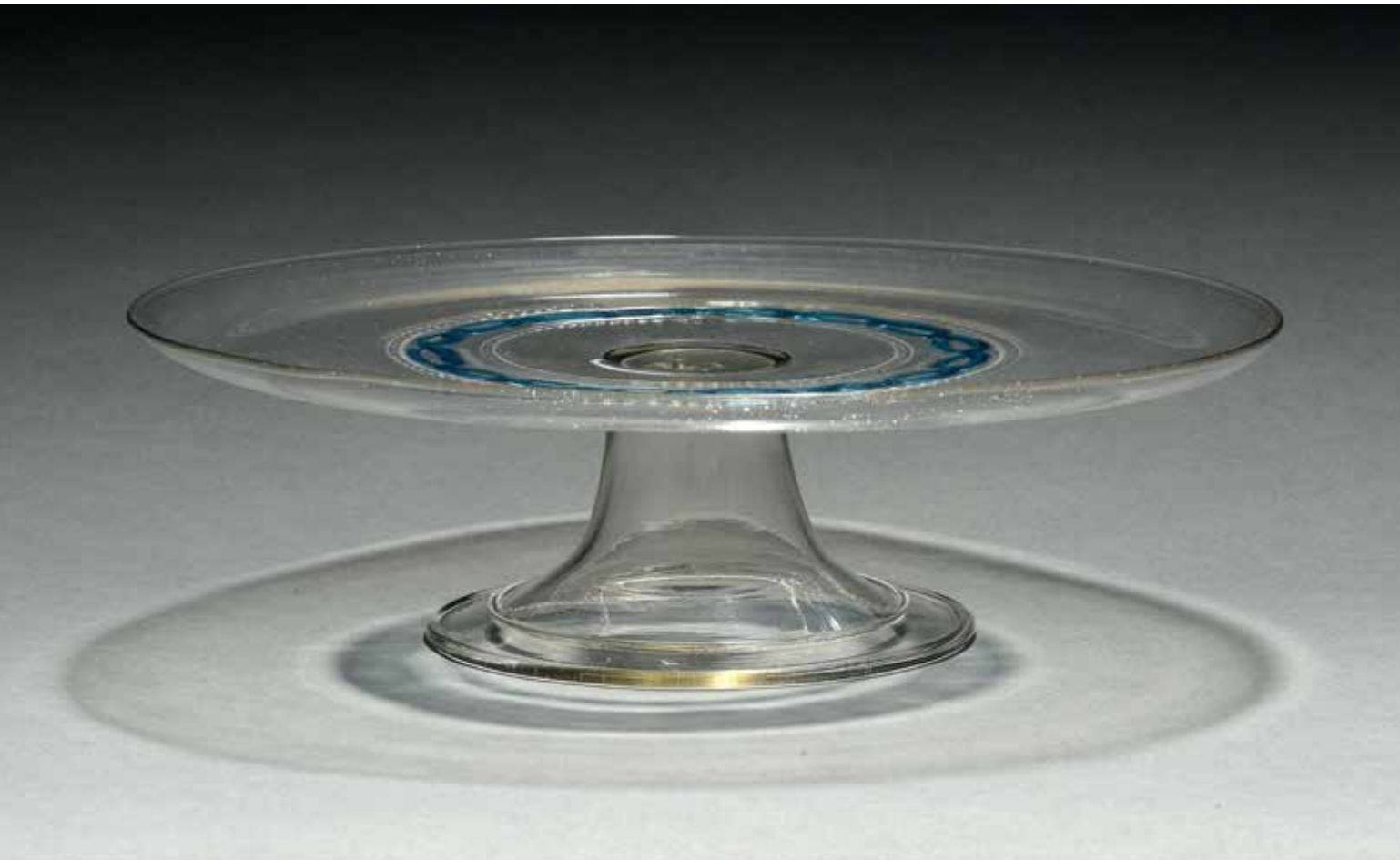
Colourless and aquamarine coloured glass
Venice

Second half 17th, early 18th century

Height: 6.7 cm, Ø bowl: 24.6 cm, Ø foot: 11.8 cm

Acquired December 15th 1997

from Frides Laméris Art and Antiques, Amsterdam



LITERATURE The Van Beek collection (Laméris and Laméris 2015b, cat.no. 18)
Veste Coburg (Theuerkauff-Liederwald 1994, cat.no. 53-59)

DESCRIPTION Alzata with a flat round plate, folded upwards at the rim. The plate is decorated on the underside by two ribbed concentric threads with a cable of aquamarine glass in between. Blown trumpet-shaped foot with downwardly folded rim. Horizontal colourless thread on the foot one centimeter above the rim.

These alzate were very popular in the beginning of the eighteenth century. Many examples have survived (for example: Theuerkauff-Liederwald 1994, 53-59, p. 111-116). They exist in many different sizes. Their use is known as they are depicted in various paintings. In a painting executed around 1755-1760 by Pietro Longhi (Theuerkauff-Liederwald 1994, p. 113, fig. 11) a servant with an alzata with two glasses and a decanter approaches a lady (fig. 1), while another with a beaker stands alongside. 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 Venetian or façon de Venise ones piled with fruit is depicted in a painting by Sebastian Stosskopf (1597-1657) (Theuerkauff-Liederwald 1994, p. 114, fig. 12).

The trays were made with two types of feet: a foot with a construction one third of the way down (Laméris & Laméris 2015b, cat. no. 18) and a trumpet-shaped foot such as the one of the glass depicted here.

In his e-book *The Techniques of Renaissance Venetian Glassworking* (Corning Museum of Glass) Bill Gudenrath shows how these cables were manufactured. While making a 'Lidded Goblet with Aqua Chain' he shows how he pulls two aquamarine coloured threads parallel around the bowl and then brings them together at certain intervals with a pincer.



fig. 1, Pietro Longhi (1701-1785), *La toilette* (detail), Ca' Rezzonico, Venice



20 Wine glass with rings

Colourless and aquamarine-coloured glass

Venice

Late 16th or 17th century

Height: 14.1 cm, Ø bowl: 8.3 cm, Ø foot: 7.0 cm

Acquired from Frides Laméris Art and Antiques, Amsterdam

Condition: The bowl is crizzled, one ring broken

LITERATURE Depicted in: Erwin Baumgartner, *Reflets de Venise, Gläser des 16. Und 17. Jahrhunderts in Schweizer Sammlungen, Verres des XVIe et XVIIe siècles de collections Suisses*, Romont 2015, cat.no. 80
Kitty Laméris and Marc Barreda, *Schertsglazen, Venuftig drankgebruik*, Amsterdam 2022, p. 272, fig. 9b

EXHIBITION *Reflets de Venise*, 16th and 17th century Glass in Swiss Collections, Vitromusée Romont 31 May – 1 November 2015
Breaking the Ice with Glass, Cannons, Blue Balls, Fountains and Fantastic Animals, Nationaal Glasmuseum Leerdam 1 April– 31 October 2022

DESCRIPTION Bell-shaped bowl with fifteen ribs, decorated with two so-called chain-and-scroll handles alternating with a loop holding a loose milled ring made of translucent aquamarine-coloured glass. Small, ribbed hollow stem with twelve ribs, in the shape of an inverted baluster. Conical foot with pontil mark. Bowl and stem are connected by a merese. The stem is connected to the foot by a segment comprising a merese and a part that surrounds and holds the foot.

The rings on the glass most probably served not only as decoration but also for playing drinking games. After finishing a drink, the drinker could shake the glass to make the rings chime, so indicating his glass was empty (Pijzel-Dommisse 2009, p. 106). When the glass is full, the chimes are muffled and barely audible, but once it has been emptied the glass functions as an amplifier, strengthening and increasing the tinkling sound of the rings (Mosel 1979, p. 67, with a reference to Schmidt 1922, p. 154). A test using a replica confirmed that it works in the way described. One can assume that the first drinker to ring his glass was the winner of the game, or that the sound was meant to indicate that the drinker required a refill.

Ring glasses are found across Europe. Most of the time the rings can be seen as an add-on to glasses that are also made without rings. One could say that each country has its own ring glass: in Germany rings adorn glasses made of forest glass while Bohemian ring beakers are enamelled glasses. In the Netherlands, rings are added to beer glasses, in Italy they adorn elegant wine glasses with tall or short stems, and in Switzerland they occur on typically Swiss glass shapes (Laméris & Barreda 2022, p. 269).

The glass from the Gerny collection featured here also exists in ringed and ringless versions (Laméris & Barreda 2022, p. 272, fig. 9). They are often likened to drawings by an artist dubbed the 'Zeichner der gläser à la façon de Venise' by Heikamp. All the models drawn by this unknown illustrator can easily be executed in glass, which leads one to assume that the illustrator was most likely a glass blower (Heikamp 1986, p. 65, fig. 42, p. 169, 174, 175-178). A series of drawings from Rome's Biblioteca Casanatense depicting seventeenth century glasses also show glasses with these little blue wings, both with and without rings. (fig. 1) (Laméris & Barreda 2022, p. 273, fig. 10, 11). Baumgartner (2015, p. 183) mentions a painting with a similar glass, without rings and colourless chain-and-scroll handles, that at the time was attributed to Paolo Antonio Barbieri (1603-1649) but is now thought to have been made by the somewhat younger Cittadini Pier Francesco detto Milanese (1616-1681) around 1650-1660.

Strangely enough, most Venetian ring beakers are crizzled (Laméris & Barreda 2022, p. 272, cat.no. 8, 9b, p. 273, cat.no. 12)

A comparable glass, with a smooth stem and bowl, is held in the Corning Museum of Glass (79.3.212). See for more information about ring beakers and how they were made Laméris & Barreda 2022, p. 268-277 and p. 281.



**21 Wine glass
with three-dimensional stem**

Colourless and translucent aquamarine coloured glass
Façon de Venise, probably the Netherlands
17th century

Height: 18.3 cm, Ø bowl: 9.1 cm, Ø foot: 7.7 cm
Acquired 5 July 1990 from H.C. van Vliet, Amsterdam

LITERATURE Erwin Baumgartner, *Reflets de Venise, Gläser des 16. und 17. Jahrhunderts in Schweizer Sammlungen, Verres des XVIe et XVIIe siècles de collections Suisses*, Romont 2015, cat.no. 114

EXHIBITION Exhibition: *Reflets de Venise, 16th and 17th Century Glass in Swiss Collections*, Vitromusée Romont 31 May – 1 November 2015

DESCRIPTION Wine glass with thistle-shaped bowl. Three-dimensional stem, consisting of a hollow, diagonally ribbed tube in the shape of a heart above a loop. On the widest part of the heart on both sides a prunt of aquamarine-coloured glass. At right angles to this part of the stem on both sides a glass thread curls upwards to where the bowl meets the stem and then curls again, arching downwards and then up to form a loop, where it is attached to the connection point between bowl and stem with another curl. Bowl and stem and stem and bowl are attached with a solid segment. The upper segment comprises a broad flat merese on a small cylindrical part atop a rounded merese; the lower one consists of a flat small upper side and a thicker, rounded underside. Slightly conical foot.

The base of this stem is a hollow ribbed tube, shaped into a heart above a loop. There are more glasses with a base shaped from this type of hollow tube, tooled in different shapes; examples include an asymmetrical stem (Henkes 1994, 48.4 and p. 221, fig. 142, Laméris & Laméris 2006, BM 24, Laméris 2018, cat.no. 5, Ritsema van Eck 1993, cat.no. 65, 66, Willmott 2002, p. 89, fig. 19, to the right, Vreeken 1998, cat.no. 76, 77), a three-dimensional stem in the shape of a loop under a straight section that is encircled by the same stem going upwards in several curls (Henkes 1994, 48.1, Willmott 2002, p. 194, 5.4), a three-dimensional stem with a base in the shape of an eight of which the base loop is smaller than the upper one (Henkes 1994, 48.2, 48.3, Ritsema van Eck 1993, cat.no. 61).

These stems are often decorated with decorative glass threads ((Henkes 1994, 48.4, Ritsema van Eck 1993, cat.no. 61), flat symmetrical decorations in the shape of animals or animal-like ornaments (Henkes 1994, 48.2, 48.4) or asymmetrical decorations featuring threads on one side and flat, animal-shaped ornaments on the other (Henkes p. 221, fig. 142, Laméris & Laméris 2006, BM 24, Laméris 2018, cat. no. 5, Ritsema van Eck 1993, cat.no. 65, 66, Willmott 2002, p. 89, fig. 19, to the right, Vreeken 1998, cat.no. 76, 77).

Sometimes these glasses are blue-green (Henkes 1994, 48.2,3), but usually they are made of colourless glass (Boer 1988, p. 77, fig. 5, Genabeek 2019, p. 123, fig. 6), most frequently with aquamarine-coloured accents, such as decorative threads (Henkes 1994, 48.4, p. 221, fig. 142, Laméris & Laméris 2006, BM 24, Laméris 2018, cat.no. 5, Ritsema van Eck 1993, cat.no. 61, 65, 66 Willmott 2002, p. 89, fig. 19, to the right, Vreeken 1998, cat.no. 76, 77) or sometimes prunts (Henkes 1994, 48.2).

No identical stems feature in the consulted literature. However, one of the asymmetrical glasses depicted in Henkes (1994, cat.no. 48.4) has a curl on one side that is very similar in shape to the curled threads on both sides of the stem of the Gerny collection glass. This glass was found in Alkmaar. Another one with similar threads, this time in blue, is shown by Baumgartner alongside the Gerny glass (Baumgartner 2015, cat.no. 115). The closest parallel was found by Baumgartner (2015, p. 228): this being the stem of a flute from the former Krug collection, which features a compound three-dimensional stem on a similar tubular base. The blue prunts are absent, but the glass features curled threads, this time in blue. (Klesse 1973, cat.no. 477).

Prunts on both sides of the tubular stem are sometimes found on other glasses: blue ones on a glass found in Castle Valckensteyn in Poortugaal (The Netherlands) and another one in Nijmegen (Wijnman 1983, p. 226, fig. 6), colourless ones on a flute with a three-dimensional stem found in Den Bosch (Genabeek 2019, p. 123, fig. 6). None of these glasses has a bowl of the same shape as the Gerny glass (Baumgartner 2015, p. 227)

22 Small wine glass with wings

Colourless and translucent
aquamarine-coloured glass
Venice

Probably latter half 19th century

Height: 12.7 cm, Ø bowl: 5.2 cm, Ø foot: 7.3 cm

Acquired in July 1988 from
Galleria antiquaria Valbusa in Verona

DESCRIPTION Conical bowl. Hollow, conical stem (*verre a tige* or twig-shaped stem). Slightly conical foot, connected to the bowl with a merese topped by a cylinder that surrounds and holds the foot. Wings with translucent, aquamarine-coloured base with colourless crests.

This was the first glass Hans Gerny purchased. According to the description Hans Gerny wrote, it was bought as an eighteenth century glass. Together with the cigar or leg (*jambe*)-shaped stem (cat.no. 12), this conical stem is one of the most frequently used stems in the seventeenth and early eighteenth century. It is seen in combination with many different kinds of bowls. The publication *Reflets de Venise*, that features many of Hans Gerny's glasses, already shows four different examples: a broad shallow bowl ('tazza') (Baumgartner 2015, cat.no. 83), a broad, conical bowl ('Martini glass') (Baumgartner 2015, cat.no. 84), a trumpet-shaped bowl (Baumgartner 2015, cat.no. 85) and a funnel-shaped bowl (Baumgartner 2015, cat.no. 87). Once in a while the stem is decorated with wings, usually with translucent aquamarine-coloured, ear-shaped bases with trailed and pincered colourless glass bands (for example Theuerkauff-Liederwald 1994, cat.no. 244, 245).

The combination of this shape of glass with these simple wings doesn't seem to occur in the seventeenth or eighteenth centuries. The glass was most probably made in the latter half of the nineteenth century by one of the glasshouses that were inspired by the much-loved and desirable Venetian glasses of earlier days. Some glasses of a different shape, but with somewhat similar rudimentary wings on their stems are shown in a catalogue of Salviati & Company, Londra, cat.no. 103 and 401 (Bova 2008, p. 118).

For obvious reasons Erwin Baumgartner did not include this glass in the Romont exhibition. But the little glass was picked by the Gerny family to keep and cherish for its particular story.



**23 Goblet of emerald coloured glass
with pink flowers**

Colourless, transparent emerald green
and opaque pink glass
Venice

Probably Fratelli Barovier for Salviati & C. or Salviati and C^o
1872-1877 or 1895-1896

Height: 27.0 cm, Ø bowl: 15.7 cm, Ø foot: 10.5 cm



DESCRIPTION A funnel-shaped bowl of green-blue glass. Bowl and stem are connected by a solid colourless segment. The stem is formed by a folded and twisted green glass thread that curls down to meet the colourless segment that joins the stem to the foot and then up again where it ends under the colourless segment beneath the bowl. The glass has a slightly conical foot made of green glass.

This glass was part of a range of glasses offered by the glass workshop of Antonio Salviati (1816-1890), who between 1859 and his death in 1890 owned or was associated with several companies that developed and sold glasses inspired by historical glass. Eight photos now owned by the Glass Museum of Murano (Dorigato 2014 p. 180-183) show a stunning variety of glasses. These particular glasses are thought to be made by the fratelli Barovier (the Barovier brothers) Giovanni Barovier (1839-1908) and the sons of his brother Antonio: Giuseppe (1853-1942), Benvenuto (1855-1932) and Benedetto (1857-1930). They had all worked for Salviati from the beginning and took over his furnace in 1883, probably together with some glasses that remained unsold. Most can be dated from between 1872 and 1877 (Dorigato 2014, p. 18 and p. 24). The pictures are numbered in Roman numerals from I to VIII, the glasses have Arabic numbers.

Among many other glasses, three different types of glasses described here are shown: Because the pictures are black and white it is often difficult to determine the colour and type of glass the goblets are made of. The first glass on page I, number 452, is probably made of filigree glass, with a stem shaped from an intertwined cane with a white thread. On page II glass 477 most likely

has a *reticello* bowl with white threads and a dark stem. Finally, on page V, we see glass 352 with a dark colour that is most probably the same colour as the glass in the Gerny collection (Migliaccio 2014, p. 182). An example made by Benvenuto Barovier between 1880 and 1900 in the Benvenuto Barovier jr. collection, was shown at the exhibition *Mille Anni del vetro a Venezia* (Barovier 1982, cat. no. 451). It was executed in 'vetro fumé', yet another type of glass.

After the Barovier brothers separated from Salviati in 1877 the English Venice and Murano Glass Co. LTD continued to list the glass as number 346 on page 51 of their pattern book which dates from around 1895/1896 (fig. 1) (Liefkes 2015-2016, p. 132-134).

An example of this type of glass with a bowl and a foot made of *girasole* glass, is included in the Stanford University collection. It was donated in about 1900 by Maurizio Camerino and Silvio Salviati together with other glasses made mostly in the 1890s. (Osborne 2002, cat. no. 194, p. 2 and 154). The Rheinische Glashütten-Actien-Gesellschaft in Ehrenfeld (Germany) also made this shape of glass. In 1888 it was added to the *Preiscurant* as catalogue number 408 and executed in 'weiss, mit zwei Alabasterblumen'. When in 1892 the glass house celebrated its 25th anniversary, an album was made with pictures showing tableaux vivants of several important periods in glassmaking: The Phoenicians, The Romans, The Venetians, Johann Kunkel, and the Historismus period. A colourless example of this sort of glass is included in the collection of glasses that represent the repertoire of Renaissance Venetian glassblowers. It also serves as an example of the Historismus glasses made by the Ehrenfeld glassmakers themselves. (Schäfer 1979, p. 10, 12 and 174, 175).

fig. 1 Venice and Murano Glass Company Ltd. Pattern book, Pen and ink, 1895-1896, detail p. 51, cat.no. 346, Victoria and Albert Museum London, VAM E.217-1963 35



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