

**CANES**  
THE VAN DER POEL  
**SERPENTS**  
GLASS COLLECTION  
**AND SHIPS**

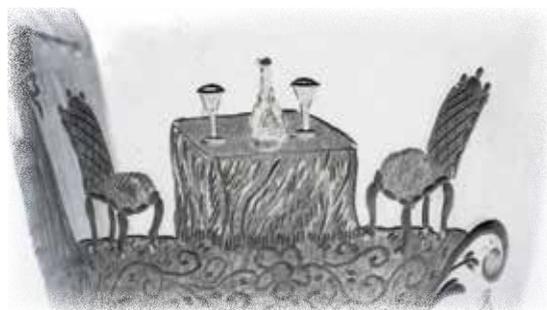
FRIDES LAMÉRIS  
GLASS AND ANTIQUES

CANES  
THE VAN DER POEL  
SERPENTS  
GLASS COLLECTION  
AND SHIPS



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## INTRODUCTIE

**W**im van der POEL memoreerde altijd de eerste keer dat hij bij ons iets kwam kopen. Hij had bij onze vader Frides Laméris een cursusdag van de KVHOK (Koninklijke Vereniging van Handelaren in Oude Kunst) gevolgd, die helemaal aan glas was gewijd. Zoals vaker gebeurt, kwam hij zonder enige verwachting. Hij verzamelde al antiek, maar glas had hem nooit speciaal aangesproken, daar drink je uit, maar verder niets. De verhalen van Frides brachten hem op een ander idee en enkele weken na de lezing stapte hij de winkel binnen met een bedrag in zijn hoofd en de vraag of onze vader hem wilde helpen om samen een kleine collectie uit te zoeken als begin van een glasverzameling.

Sindsdien werd de heer van der Poel een trouwe klant. Jaarlijks bezocht hij de antiekbeurs de PAN in Amsterdam. Twee, soms wel drie keer kwam hij helemaal uit Friesland naar de beurs. Aanvankelijk kwam hij samen met zijn vrouw en dikwijls werd hij vergezeld door zijn zoons, die ook geïnteresseerd waren in antiek. Vaak al bij het binnenkomen van de stand zag hij onmiddellijk wat hem aansprak. Zo kocht hij de filigrana glazen uit de collectie enkele minuten na binnenkomst in de stand.

Zijn belangrijkste interessegebied waren de glazen met schepen, een passie die hij met zijn zoon Meindert deelde. Met een grote lach op zijn gezicht bespraken zij wat ze al dan niet aan hun collecties zouden toevoegen. Hij was zeer betrokken bij het Fries Scheepvaart Museum in Sneek. Het kwam voor dat hij een glas met een schip kocht meteen al met de intentie dit te zijner tijd aan het museum te schenken. Hij wist precies welke glazen goed bij de collectie van het museum pasten en hielp ze graag met het opvullen van lacunes.

Wim van der Poel was een rasechte verzamelaar en dit werd weerspiegeld in de inrichting van zijn huis. Zijn verschillende verzamelgebieden stonden door elkaar op verschillende plekken en vormden een prachtig geheel.

Ter herinnering aan al zijn bezoeken aan de Pan, willen we graag zijn collectie glazen op deze beurs presenteren.

Anna,  
Kitty,  
Trudy  
en Willem  
Laméris

## INTRODUCTION

**W**im van der POEL always liked to reminisce about the first time he came to buy something from us. He had followed a day of lectures devoted entirely to glass given by our father Frides Laméris under the auspices of the KVHOK (Koninklijke Vereniging van Handelaren in Oude Kunst, Royal Association of Dealers in Art and Antiques). As is often the case, he came without any expectations. He was already a collector of antiques, but glasses held no particular appeal. One drinks from them, but nothing more. But Frides' stories shed a whole different light on the subject and several weeks after the lecture Van der Poel came to the gallery with a sum of money in mind and asked if our father would help him to pick out a modest selection with which to start a glass collection.

From then on Van der Poel was to become a regular customer. Every year he would pay a visit to the PAN antiques fair in Amsterdam. Twice, and sometimes three times, he would travel all the way from Friesland to visit the fair. Initially he would always come with his wife and often he'd also be accompanied by his sons, who were also interested in antiques. Frequently he'd spot what he wanted as soon as he entered the stand, like the filigrana glasses in the collection. He swooped on those literally within minutes of arriving.

He was most keenly interested in glasses with illustrations of ships, a passion he shared with son Meindert. With broad smiles on their faces they would discuss what they might add to their respective collections. Wim van der Poel was very involved with the Fries Scheepvaart Museum (Frisian shipping museum) in Sneek. Sometimes he would buy a glass engraved with a ship with the intention of donating it to the museum when the time came. He knew exactly which glasses would enhance the museum's collection and gladly helped them fill any gaps.

Wim van der Poel was a born collector and this was reflected in his home's interior design. His various collections were ranged alongside one another in different spots throughout the house to create a striking whole.

In memory of all his visits to the Pan we are delighted to be able to present his collection of glasses at this fair.

Anna,  
Kitty,  
Trudy  
en Willem  
Laméris

# DRIE GLAZEN VOOR HET FRIES SCHEEPVAART- MUSEUM IN SNEEK

Meindert Seffinga

**V**oor ons museum was de heer Wim van der Poel een echte mecenas. Waar hij kon, droeg hij bij aan de collectie. Dat kon zijn door een schenking van een door hem verworven voorwerp of door een financiële bijdrage aan een door het museum gewenste aankoop. Bijzonder was dat meneer Van der Poel zich bij zo'n schenking bescheiden opstelde: "ik wil niet dat bekend wordt dat ik het voor jullie heb gekocht. Dus je noteert in de aanwinstenlijst maar dat het een anonieme schenking is. En wat je na mijn dood doet, dat moet je zelf maar weten". Deze boodschap aan mijn voorganger Sytse ten Hoeve, herhaalde hij nog eens nadrukkelijk, toen ik in 2005 Ten Hoeve opvolgde.

Wim van der Poel en Sytse ten Hoeve deelden een passie voor mooie voorwerpen. Voor Sytse ten Hoeve lag dat vooral op het gebied van zilver. Ons museum is niet alleen scheepvaartmuseum voor de provincie Friesland, maar ook historisch museum van de stad Sneek. Vandaar dat er in ons museum ook een zilverzaal is. Een pronkkamer met een keur van werkstukken, die in de zilverstad Sneek zijn gemaakt. De eerste aanwinst die Wim van der Poel schonk was in 1980. Hij deed de schenking op naam van Pijttersen's Machinehandel, een oud Sneker bedrijf, waar Van der Poel, net als zijn vader en zijn zoon, directeur van was. Het bedrijf schonk een zilveren suikertafeltje, dat in

**W**im van der Poel was a true patron of our museum, contributing to our collection whenever he could. Sometimes that took the form of an object or artwork he had acquired, sometimes he contributed towards the funding of an acquisition the museum was looking to make. Unlike most benefactors, however, he preferred to keep his generosity under wraps. "I don't want it to become known that I bought this for you," he instructed my predecessor Sytse ten Hoeve. "So just put it down in the list of acquisitions as an anonymous gift. And what you do after my death, that's up to you." When I succeeded Ten Hoeve in 2005, Van der Poel was adamant I continue to follow these instructions.

Wim van der Poel and Sytse ten Hoeve shared a passion for beautiful objects. Ten Hoeve's passion was focused on silverware. Our museum is both shipping museum for the province of Friesland and history museum for the Frisian city of Sneek. That explains why we also have an extensive silver gallery. This 'pronkkamer' or period room, showcases a selection of top items crafted in the silver city of Sneek. Wim van der Poel gifted his first piece in 1980. It was given on behalf of Pijttersen's Machinehandel, an old family-run company in Sneek of which Van der Poel was director, just as his father was before him and his son later became. The company presented the



Glass of the Frisian admiralty: height: 8.0 cm, ø rim: 7.5 cm  
Collection Fries Scheepvaartmuseum

# THREE GLASSES FOR THE FRISIAN SHIPPING MUSEUM IN SNEEK

het eerste kwart van de 18de eeuw was gemaakt door de Sneker zilversmid Jentje Harings Biltius. Na 1980 zouden nog enkele tientallen voorwerpen volgen. Hoewel Wim van der Poel en Sytse ten Hoeve beiden hielden van mooie voorwerpen, was er toch ook wel een verschil in de manier van verzamelen. De particuliere verzamelaar hoeft zich niet te storen aan een museaal collectieplan. In een museum kun je niet zonder verzamelbeleid. Zilver dat niet in Sneek was gemaakt, past niet in de vitrines van ons museum. Van der Poel begreep dit wel, maar hij vond het toch ook wel jammer, dat we één van zijn prachtige Friese knottekistjes niet in de vitrine wilden plaatsen, alleen maar omdat het niet in Sneek was gemaakt. Het weerhield hem er niet van toch dergelijke werkstukken te kopen, maar dan voor zijn eigen verzameling.

Niet alleen zilver werd door Van der Poel geschonken, maar ook andere voorwerpen. Een groot schilderij met voorstelling van een kofschip bijvoorbeeld, dat in 1837 werd geschilderd door de Friese schepenschilder Dirk Piebes Sjollema. In dit verband gaat het echter om de glazen die Wim van der Poel voor het museum kocht. In 2000 kocht Van der Poel bij Frides Laméris een drinkglas met een meerkleurige, geëmailleerde voorstelling van het wapen van de Friese Admiraliteit. Achter het wapen twee gekruiste klare ankers en de letters 'AIF' (Admiraliteit in Friesland). Op de achterkant van het glas het opschrift 'Vivat Prints van Orangen'. Van 1645 tot 1795 was de Admiraliteit van Friesland in Harlingen gevestigd. Door een grote brand in 1771 zijn vrijwel alle archieven en andere herinneringen aan de Friese zeemacht verloren gegaan. Wat er rest is derhalve zeer zeldzaam en wordt in ons museum gekoesterd. Dit glaasje dat op het eerste gezicht zeer eenvoudig is, kreeg daardoor een bijzondere lading. Het vulde een belangrijk hiaat in onze collectie.

museum with a small silver sugar table, crafted in the first quarter of the eighteenth century by the Sneek-based silversmith Jentje Haring Biltius. Several dozen gifts were to follow in the ensuing years.

But although Wim van der Poel and Sytse ten Hoeve both loved beautiful artefacts, they differed in their way of collecting. While private collectors are free to acquire any object that may take their fancy, a museum has to adhere to a collections policy. Silver not made in Sneek cannot go on display in our museum. Van der Poel understood that, but even so he was disappointed that we wouldn't showcase one of his magnificent Frisian 'knottekistjes', a little wedding casket used for money, simply because it hadn't been made in Sneek. That didn't stop him from acquiring more of them to add to his own collection, however.

Van der Poel's gifts to the museum weren't limited to silverware. Other gifts include the large painting of a 'kofschip' or traditional sailing vessel, painted in 1837 by the Frisian artist specialising in ships Dirk Piebes Sjollema.

Of course, the focus here is on the glasses Wim van der Poel acquired for our museum. In 2000 he bought a drinking glass from dealer Frides Laméris bearing a polychrome, enamelled coat of arms of the Frisian admiralty. Behind the coat of arms are two crossed anchors of white enamel and the letters 'AIF' (Admiraliteit in Friesland). An inscription on the other side of the glass of the glass reads 'Vivat Prints van Orangen' (Long live the Prince of Orange). The Frisian Admiralty was based in Harlingen from 1645 to 1795, but few records remain after a huge blaze in 1771 destroyed almost the entire archive and other mementoes of Friesland's maritime power. Those objects still extant are very rare and cherished by our museum. That's why this little glass, which at first sight seems so ordinary, has a special significance and served to fill a key gap in our collection.



Driemaster-glas: hoogte 16.8 cm – ø boven 7,2 cm



Beurtschip glas: hoogte 20.5 cm – ø boven 9.9 cm

In 2009 schonk Wim van der Poel een pronkbokaal van kristal, met een conische cuppa met bolle onderkant en een stam met vier verdikkingen. Op de cuppa een erg fijn gegraveerde voorstelling van drie driemasters. Daarboven het opschrift: 'T WELVARE VAN DE GOEDE NEGOTIE'. Een topstuk temidden van de andere bokalen met scheepsafbeeldingen en wensspreuken. In hetzelfde jaar kwam daar nog een mooi glas bij: een pronkglas met een afbeelding van een beurtschip. Toen hij dat in de winkel van Laméris zag staan, hoefde hij naar verluid niet lang na te denken: die is voor mij. Hij dacht daarbij niet aan zijn eigen verzameling, maar vooral aan de collectie van ons museum. Het is een zeer uniek glas, want op vrijwel alle schepenglazen zijn driemasters afgebeeld. Zo niet op dit glas: een beurtschip met zijzwaarden, één mast, getuigd met een eenvoudig gaffeltuig. Het opschrift: 'HET WEL VAAREN VAN ONS SCHIP'.

Over dit glas had meneer Van der Poel mij al gebeld: "je moet even komen, want ik heb nu wat moois voor je, dat je nog nooit hebt gezien". Nieuwsgierig betrad ik even later het prachtige woonhuis, waar vanwege het bijzondere interieur een museale sfeer hing. Op tafel stond het glas met het beurtschip. We wisten beiden dat dit een prachtige aanwinst voor het museum zou zijn. Vervuld van trots hebben we enige tijd later samen het glas geplaatst in de vitrine, waarin het verhaal van de Friese beurtvaart wordt verteld. Zo leeft Wim van der Poel voort in ons museum. Als iemand die het museum door dik en dun steunde, maar die zich daar niet op voorstond. Een mecenas in de mooiste zin van het woord.

In 2009 Wim van der Poel presented the museum with a ceremonial crystal goblet. It has a conical bowl with a convex base and four thickenings in the stem. The bowl features an extremely fine engraving of three triple-masted vessels, topped by the inscription "T WELVARE VAN DE GOEDE NEGOTIE". The glass is one of the highlights among our collection of goblets with ship engravings and mottoes.

That same year Van der Poel gave us another glass: a ceremonial glass bearing an illustration of a 'beurtschip', an inland shipping vessel used in regular service. When he saw the glass in the Laméris gallery, the story goes, Van der Poel didn't hesitate. He knew at once: "that one's for me". He wasn't thinking of his own collection, however, but of ours. The glass is truly unique, because nearly all ship glasses feature illustrations of three-masters. This one doesn't: instead we see a beurtschip with leeboards and a single mast, rigged with a simple gaff-rig. The inscription reads 'HET WEL VAAREN VAN ONS SCHIP', to our ship's safe voyage.

Van der Poel called me up about it. "You must come round, because I've got something fine to show you, something you've never seen before," he said excitedly on the phone. Full of curiosity I went over to his house, a wonderful home with an exceptional interior itself reminiscent of a museum. Van der Poel had placed the glass with the beurtschip on the table. We both knew it would make a wonderful addition to the museum's collection. Not long after, we proudly placed the glass in the museum showcase devoted to the story of Friesland's beurtvaart.

And so it is that Wim van der Poel lives on in our museum. As someone who supported us through thick and thin, but who never presumed. A patron in the best sense of the word.



# FILIGRANA GLASS IT'S ALL IN THE CANE

Kitty Laméris

**T**he Van der Poel collection comprises three filigrana glasses (cat.nr. 1, 2 and 3). Filigrana glass is glass made out of canes.

It would be interesting to see if certain types of canes could help us in dating glasses.<sup>1</sup> At the end of the seventeenth century a new type of cane decoration was produced, a cane with an internal decoration made up of a row of little balls, or ballotini (cat.nr. 2, 3, ID.c, p. 16).<sup>2</sup>

If you see a ballotini cane in a glass, the cane tells you that the glass was not made in the sixteenth, or early seventeenth century. Only by seeing these canes one can date a glass.

If this is true of one type of cane, there may also be other types of canes made only during a certain period or in a certain place. Canes could become a tool to date glasses or determine their place of manufacture. The presence of a certain type of cane in a glass might sometimes indicate the country or even the city where a glass was made.

In order to let canes tell their story, it is important to establish what particular kind of canes were used in the sixteenth, seventeenth and eighteenth centuries. The possibilities are endless. When one examines filigree made today and in the twentieth century, it is evident that many of these possibilities are used to their full extent. Hundreds of types of canes are produced in all imaginable colours, some even combined with gold *avventurina* glass.

Studying the filigree glasses of the sixteenth, seventeenth and eighteenth centuries, one would expect to see the same countless range of canes. Surprisingly enough this is not the case. A much more limited variety of canes was used in the early days.

For this paper about 3000 filigree glasses and shards were studied. Some in real life,<sup>3</sup> others only from pictures. It is striking how few coloured filigree glasses were made in the sixteenth and seventeenth centuries, especially in Venice, compared to the number of white filigree glasses. Interestingly enough, the variety of coloured canes used in these limited number of glasses is large. This article focuses on the white canes. The white canes individualised to date are presented.

Of each filigrana glass the various canes were studied. They were divided into three groups:

- canes with an internal decoration (ID) : one or more white threads in a colourless cane.
- canes with an external decoration (ED): one or more white threads around a colourless cane.
- mixed canes (MC): a combination of the two.

Only a few canes have an official Italian name, used by glassblowers and glass specialists. They describe its appearance: a fili (filo means thread), a rete (fishnet) and a ballotini (ballotino is a little ball). The threads of a rete canes can be turned in two directions, which are referred to as direction Type Z or Type S. An article on this subject is being prepared for publication.

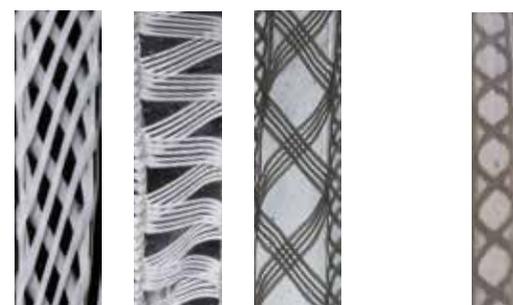
# SIXTEENTH AND EARLY SEVENTEENTH CENTURY

## INTERNAL DECORATION (ID)

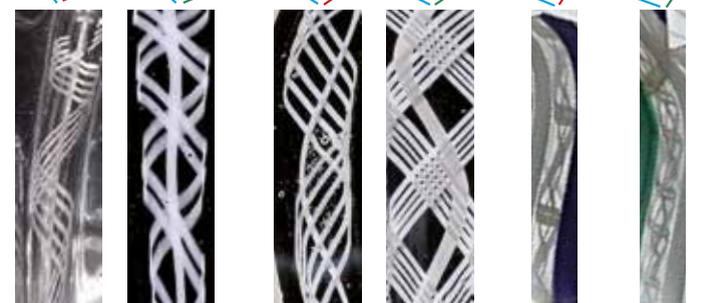


a A FILI  
b A FILI 3x

## EXTERNAL DECORATION (ED)



a A RETE  
b 1 BAND  
c 2 BANDS  
d 2 THREADS



a A FILI X 1 BAND  
b A FILI X 2 BANDS  
c A FILI WAVERING X 1 BAND  
d A FILI WAVERING X 2 BANDS  
e A FILI WAVERING 2x X 1 BAND  
f A FILI WAVERING 2x X 2 BANDS

## MIXED CANES (MC)

### Internal Decoration

Glasses from the sixteenth or seventeenth century decorated with canes using an internal decoration are practically limited to a single type of cane: the a fili cane (ID.a).<sup>4</sup> This cane is made with three layers: a colourless core, a white layer and a colourless outer layer. The second cane (ID.b) is extremely rare and until now has only been found in a few glasses.<sup>5</sup>

- ID.a - a fili cane, a cane with a white thread.
- ID.b - a cane with three straight threads next to each other.

### External Decoration

Sixteenth and seventeenth century glasses may also be decorated with canes with external decorations. There seem to be four types. The cane with two threads (ED.d) mostly appears to have been used in a rather different way to other canes, and does not seem to belong to the same group as the other canes with external decoration. This will be further explored in a future publication.

- ED.a - a rete cane, a cane with a decoration of several threads around a colourless core
- ED.b - a cane with one band of several threads
- ED.c - a cane with two bands of several threads
- ED.d - a cane with two crossed threads

### Mixed Canes

The mixed canes are a combination of an internal decoration of one or two a fili canes together with an external decoration of one or two bands of several threads. The a fili thread can be put in the middle of a cane or off-centre, causing it to waver.

- MC.a - one a fili with one band of several threads
- MC.b - one a fili with two bands of several threads
- MC.c - one wavering a fili with one band of several threads
- MC.d - one wavering a fili with two bands of several threads
- MC.e - two wavering a fili with one band of several threads
- MC.f - two wavering a fili with two bands of several threads

It is very likely that more types of canes exist from this period. Some of the canes depicted here were found only on a single glass (for example MC.a). To date I have only seen it on a wineglass in the Corning Museum of Glass (inv.no 79.3.371). There are probably other glasses with this type of cane decoration, as there may well be glasses with different types of canes that have as yet not been identified. However, the mixed canes distinguished until now are the most obvious combinations of the most frequently used cane with internal decoration ID.a: the a fili cane, together with two types of external decorations (ED.b and c). The second early period cane with a fili decoration, the cane with three straight threads (ID.b) does not occur in mixed canes in combination with an external decoration. It seems that in early period glasses a mixed cane consisting of an internal decoration of a fili (ID.a) together with an external decoration of a rete (ED.a), does not exist. This seems logical because the a rete canes in early period glasses are made with so many, comparatively thick threads, that they would cover the a fili thread inside the cane and make it almost invisible.<sup>7</sup>

The canes depicted here are prototypes. Descriptions are given of the general basic forms of each type. Several versions of each type of cane can and often do exist. For example, the a fili canes (ID.a) can be differentiated as having a thick or a thin white thread. There are a rete canes (ED.a) with different numbers of threads, in narrow and broader versions. The threads can be of different thicknesses, like the canes themselves. These differences may also indicate a different time or place of manufacture.

In these early period glasses the a fili canes (ID.a) and the a rete canes (ED.a) are by far the most frequently used. There are glasses decorated with only one of the two types of canes or a combination of the two. All other canes are relatively rare.

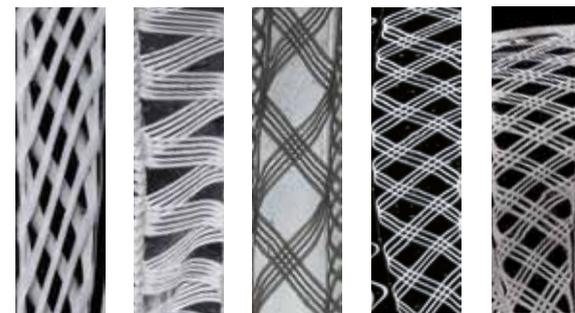
## AROUND 1700 (ROSENBERG CASTLE TYPE)

### INTERNAL DECORATION (ID)

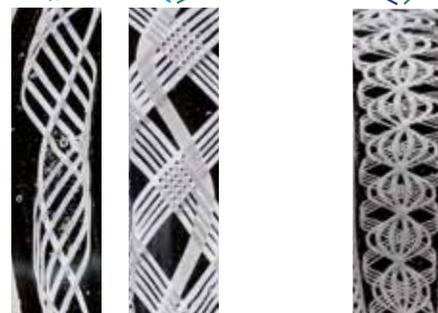


a A FILI  
c BALLOTINI

### EXTERNAL DECORATION (ED)



a A RETE  
b 1 BAND  
c 2 BANDS  
e 3 BANDS  
f 4 BANDS



c A FILI  
WAVERING  
X  
1 BAND  
d A FILI  
WAVERING  
X  
2 BANDS  
g BALLOTINI  
X  
2 BANDS

### MIXED CANES (MC)

In 2012, research showed that the cane with the internal decoration of ballotini (ID.c) was invented only at some point in the second half of the seventeenth century.<sup>8</sup> These distinctive canes were first used in the glasses of the Rosenberg Castle type. According to Marco Verità, this was probably the result of a new type of lattimo (white glass) that was mentioned in recipes dating from 1693.<sup>9</sup>

#### Internal decoration

Around 1700 we see two canes with internal decoration: the a fili cane (ID.a) and the ballotini cane (ID.c). In the Rosenberg Castle-type glasses, the a fili cane is used very rarely.

ID.a - a fili cane, a cane with a white thread.

ID.c - ballotini cane, a cane with a sequence of little balls made of several threads

#### External decoration

Differentiating between different types of canes for the current research, immediately revealed two more canes that only started to be used in the later filigrana glasses, both with external decoration: ED.e, a cane with three bands of several threads and ED.f, a cane with four bands of several threads.

ED.a - a rete cane, a cane with a decoration of several threads around a colourless core

ED.b - a cane with one band of several threads

ED.c - a cane with two bands of several threads

ED.e - a cane with three bands of several threads

ED.f - a cane with four bands of several threads.

#### Mixed canes

Another new cane that came into use around 1700 is a mixed cane with ballotini: a cane with an internal decoration of ballotini and an external decoration of two bands of several threads. The appearance of this cane can differ considerably, so much so that looking at different canes of this same pattern, they appear to be different types of canes.<sup>10</sup> But the base form is always the same: ballotini with two bands of threads around the cane.

Several mixed canes seem to have gone out of

fashion in favour of this mixed cane with ballotini. We do not see any more mixed canes with straight a fili threads in the middle (MC.a and b) or complex canes with two wavering threads (MC.e and f).

MC.c - one wavering a fili with one band of several threads

MC.d - one wavering a fili with two bands of several threads

MC.g - ballotini with two bands of several threads

#### NOTES

<sup>1</sup> Part of this article has been published in Kitty Laméris, "Talking Canes", in *Study Days on Venetian Glass: Venetian Filigrana Glass through the Centuries*, Atti: Classe di scienze, fisiche, matematiche e naturali 176-I, Venice: Istituto Veneto di Scienze, Lettere ed Arti, 2017–2018 (publ. 2018), p. 69-84.

<sup>2</sup> Laméris 2012, p. 38, Laméris 2015B, p. 544

<sup>3</sup> I am very grateful to all the curators that allowed me to study filigree glasses from real life in the collections of the following museums: Museen der Stadt Wien, Stadtarchäologie Vienna, British Museum, London; Glasmuseum Hentrich, Museum Kunstpalast, Düsseldorf; Kunsthistorisches Museum Vienna, MenA, Monuments and archaeology, Amsterdam; Museo Bagatti Valsecchi, Milan; Museo di Capodimonte, Naples; Corning Museum of Glass; Gemeentemuseum Den Haag, Metropolitan Museum New York; Museo della ceramica Duca di Martina in villa Floridiana, Naples; Museo del vetro Murano, Venice; Musée national de la Renaissance, Château d'Écouen, Écouen; Museum Boijmans van Beuningen, Rotterdam; Musée du Louvre, Paris; National Museum of Ancient Art, Lisbon; Rijksmuseum, Amsterdam; Stadtarchäologie Hall in Tirol; Stichting Cultureel Erfgoed Zeeland, Middelburg; VICARTE Conservation and Restauration Department of the Faculdade de Ciências e Tecnologia, Universidade Nova de Lisbon (FCT/UNL), Victoria and Albert Museum, London; Wallace collection, London. Furthermore, I would like to thank all the private collectors who kindly invited me to their homes to study their *filigrana* glasses.

<sup>4</sup> The abbreviations used in this article are working titles for the canes. They may change in due course.

<sup>5</sup> One of them is published in Lhermite 2013, p. 53

<sup>6</sup> This was immediately substantiated during the IVSLA congress in Venice where Francisca Pulido Valente showed a cane on a shard found in Lisbon (Largo do Chafariz de Dentro) which is probably a different extra type of cane. Pulido Valente 2018, fig.1, LCD\_038.

Please let me know if you encounter a different type of cane decoration. I would be very interested to see it and add it to the collection of early period canes that have so far been identified.

<sup>7</sup> This combination was utilized only much later, somewhere in the eighteenth century, when the threads became much thinner.

<sup>8</sup> Laméris 2012, p. 38

<sup>9</sup> Verità, 2018, p. 1 - 12

<sup>10</sup> see for example Lameris 2012, p. 22, 23, canes B, C, F and G



### 1 Mounted case bottle of filigrana a retortoli

Filigrana a retortoli made with two layers

Venice, Germany or the Netherlands

Two types of canes with external decoration

Late sixteenth, early seventeenth century

Height: including the mount: 14.3 cm

Width: 6.2 cm

Provenance: Collection Engels-de Lange

The glass is depicted in: Frides Laméris and Kitty

Laméris, *Venetiaans & Façon de Venise glas,*

1500-1700, Amsterdam 1991, cat.nr. 45, p. 74, 75

Square case bottle of filigrana a retortoli with silver mount.

Glass with two layers of glass, a layer of canes with a liner of colourless glass, most probably made using the sbruffo technique made with a cane pick-up on a collar, afterwards blowing a bubble in it. (Laméris 2012: Technique III, p.30)

The glass is made with two types of canes with external decoration: 16 a rete canes (ED.a) and 15 canes with two bands of four threads (ED.c). (see p. 14)

A mistake has been made in the arrangement of the filigrana: two a rete canes feature side by side, while in the rest of the bottle the two types of cane alternate with one another. The mistake arises from a miscalculation by the glassblower in picking up the canes. There are only a few glasses that we know of that display such miscalculations. See for example a tazza now in the Gemeentemuseum Den-Haag (Laméris 2012, cat.nr. 3, p. 47) Probably such mistakes occur primarily in filigrana glass made outside Venice. One must assume that such mistakes were also made by Venetian glassblowers, but presumably these glasses failed to get through the quality control.

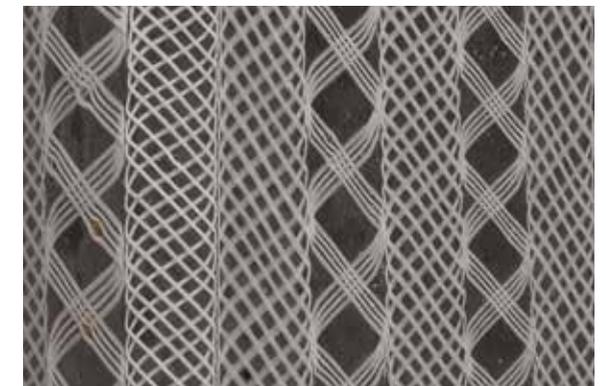
Contemporary silver mount with chain, featuring an engraved decoration of acanthus leaves.

The square shape of this bottle dates back to Roman times. In the first and second century such bottles were made with a handle. They

were usually mould-blown. This assures uniformity of size, which makes it easy to pack sets of them neatly for transport or storage (Fleming 1999, p.63). In the late sixteenth and seventeenth centuries the shape once again became popular in Germany and the Netherlands. In those days case bottles were usually made of greenish or brownish tinted forest glass and closed with a pewter screw closure (Van den Bossche 2001, plate 253, p. 308). Colourless or blue enamelled examples made in Bohemia usually date from around 1600: 1592 (Kosler 1998, p. 279), 1596 (Von Saldern 1965, fig. 296, p. 164), 1596 (Von Saldern 1965, fig. 388, p. 223), 1599 (Von Saldern 1965, fig. 120, p. 93), 1606, (Von Saldern 1965, fig. 108, p. 91).

When jenever (Dutch gin) became an increasingly popular drink across the world in the late eighteenth century, square bottles were frequently made in a taller version. They were easy to store alongside one another in cases, known in Dutch as 'keldertjes' or cellars. The English name 'case bottle' and the Dutch 'kelderfles' (cellar bottle) both derive from this use (Van den Bossche 2001, p. 131, 136 and 137).

A painting dated 1608 by Jan Breughel the Elder (Brussels 1568 - Antwerp 1625) in Milan's Pinacoteca Ambrosiana depicting the Allegory of fire features a mounted colourless case bottle among other case bottles sealed with stoppers of cloth, paper or parchment (Van den Bossche 2001, p. 34). The case bottles are filled with liquids of different colours: yellowish, colourless, red and orange. The dregs of an orange liquid adhere to the inside corners of the bottom of this filigree bottle.



## 2 Wineglass made of three types of canes

*Filigrana a retortoli* made with one layer  
Venice

Around 1700

Height: 16.9 cm, Ø bowl: 8.9 cm, Ø foot: 8.8 cm

Grey *crystallo* with opaque white *lattimo* glass

Provenance: Collection Henk Germs

The glass is depicted in: Kitty Laméris,  
*A collection of filigrana glass*, Frides Laméris Art  
and Antiques, cat.nr. 18, p. 74, 75

Wineglass with a funnel-shaped bowl with a small clear bubble on the base of the inner side of the bowl. Blown hollow stem with a small conical piece, a hollow knop and an inverted baluster or *verre a jambe*. Wide, flat conical foot. The stem is joined both to the bowl and the foot by large mereses of clear glass. Small flat pontil mark.

Glass with one layer of glass comprised solely of canes made with a cane pick-up on a collar (Laméris 2012: Technique II, p. 34, 35)

This glass is of the same type as the glasses in the Rosenberg Castle collection, that were gifted to the Danish King Frederik IV in 1709. The entire glass is made from a combination of three types of *filigrana a retortoli* canes: The a *rete* cane (ED.a: Type S, see p. 16), a *ballotini* cane (ID.c) with seven threads and canes combining an internal and an external decoration with a waving thread surrounded by two bands of several threads (MC.d). Two different canes of this type were used, one with two bands of four threads and one with two bands of five threads.

Foot and bowl are not made with the same bubble or pick-up. The bowl is made of 36 canes, while the foot is made of 30 canes.

The shape of the glass is a combination of two glasses in the Rosenberg collection: the bowl and foot of number 58, and the stem and foot of number 57 (Boesen 1960).



### 3 Miniature wineglass made with four types of canes

*Filigrana a retortoli* made with one layer  
Venice

Around 1700

Height: 8.3 cm, Ø bowl: 4.5 cm, Ø foot: 5.0 cm

Grey *crystallo* with opaque white *lattimo* glass



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

Glass with one layer of glass consisting only of canes made with a cane pick-up on a collar (Laméris 2012, Technique II, p.34, 35)

The little glass consists of no less than thirty canes of four different types of *filigrana a retortoli*. The canes have been arranged in an ingenious pattern of fifteen *a fili* canes alternating with the other three, which themselves alternate in turn. This results in an *a fili* cane (ID.a, see p. 16), an *a rete* cane (ED.a: Type S), an *a fili* (ID.a) cane, a cane with a combination of an internal and external

type of cane with a wavering thread surrounded by a band of six threads (MC.c), another *a fili* cane and *a ballotini* cane (ID.c). The pattern is then repeated. The stem was probably made from leftover glass on the end of the blowpipe, or cut off from the bowl, because it is a solid mishmash of cane pieces.

Foot and bowl are made of the same bubble or pick-up.

Glasses similar to the Rosenborg Castle group are usually made without *a fili* canes. This one does incorporate them, resulting in a bright, open effect.

Three other examples of these small glasses are known to us. One is depicted in Laméris 2012, cat.nr. 17, p. 74, 75.



#### 4 Glass with blue bowl and diamond line engraving

Cristallo or vitrum blanchum and blue glass  
Venice

Seventeenth century

Height: 12.8 cm, Ø bowl: 6.7 cm, Ø foot: 8.2 cm

Provenance: Sammlung Biemann (round sticker with: SAMMLUNG FRITZ BIEMANN ZURICH)

The glass is depicted and described in: Brigitte Klesse, Axel von Saldern, *500 Jahre Glaskunst. Sammlung Biemann*, Zürich 1978, cat.nr. 64, p. 117

Wineglass with funnel-shaped bowl of blue glass. Hollow stem composed of a knop above an inverted baluster. Conical foot with downwardly folded rim. Foot and stem are joined by a merese.

On both sides of the bowl a diamond line engraving of three flowers. These bouquets are composed of three flowers: two similar flowers with a different flower in between. In the centre on one side of the glass a Tulip, on the other side a flower with five petals around a round centre, both on a stem with large leaves and little knops or fruits. The other branches bear small leaves that alternate with curls, sometimes ending in a knop or fruit. On top a flower composed of circles that don't touch one another: one in the centre, encircled by another five or six.

The stems are made with lines, leaves and flowers with outlines filled with hatched stripes. The petals of one of the flowers in the middle are only part hatched. The middle part of the tulip and the centre of the other large flower are cross-hatched, resulting in a criss-cross pattern.

Klesse (1978, cat.nr. 64, p. 117) attributes the glass to the Netherlands. Nowadays comparable diamond-point engravings with flowers are usually thought to have been made in Venice. The method of engraving with outlines that have been filled with hatching is typical of Venetian engravers, who usually worked with a very 'open' style to create a lace-like appearance. This type of engraving is usually found on typical Venetian glasses, winged wineglasses, alzate (tazza's) and covered bowls (Bova 2010, III. 48, p. 362). A blue little bowl with handles and diamond line engraving is held in the museo della città, Santa Giulia in Brescia (Bova 2010, III. 41).



# SERPENTS, BESTES ET FLEURS

Kitty Laméris

**S**erpent glasses were probably made in Germany and in both the Southern and Northern Netherlands. The production of 'coupes a Serpents' is very much linked to the glasshouses owned by the Bonhomme family, who dominated the glass market in the principality of Liège and in the Southern Netherlands. A contract between the Murano glassblower Santino and Léonard Bonhomme in Liège dating from 1649 states for example that for 1 'patacon' (four guilders) Santino was to make 24 'serpents', 18 'bestes', or 12 'fleurs' (Engen 1989, p. 144). These glasses are mentioned again in 1674 when a glassblower from Altare is hired (Engen 1989, p. 145). What type of glasses are referred to here is still not entirely certain. It is generally assumed that serpent glasses are the glasses with flat stems as seen in this collection (cat.nr. 7 and 8). The 'bestes' are more difficult to interpret. Glasses with stems in the form of animals do exist, such as an eagle like the one painted by Willem Claesz. Heda in 1637 (Theuerkauff-Liederwald 1994, p. 333). On the other hand, it is often possible to recognize animals in the flat colourless or blue crests on both sides of the stem, such as lions (Chevalier 1999, cat.nr. 128, Theuerkauff-Liederwald 1994, cat.nr. 352) or prancing horses with waving tail (Klesse 1987, cat.nr. 25, Ricke 2005, cat.nr. 193). It may well be that these kinds of glasses are collectively grouped under the name 'bestes'. The asymmetrical stem of glass cat.nr. 5 may have originated as an animal, but that is now difficult to know. It's tempting to assume that the 'fleurs' on order

refer to the glasses with raspberry prunts (cat.nr. 6). Unfortunately that's unlikely, as these glasses are far more costly to make than the other two types, while a serpent glass takes more time to make than a glass with prunts (Theuerkauff Liederwald 1994, p.333)

In a register of the sales of his Brussels glasshouse from 1667 to 1673, Léopold Bonhomme lists '9 double coupe a serpent, 7 coupe a serpent' ('Registre touchant le vendage de la vererie de Bruxelles', Archives de Bruxelles, Inv. 2881, depicted in Lefrancq 2009, fig. 9).

A fragment of a serpent glass was recovered from the waste of the Amsterdam-based glasshouse De Twee Rozen (The Two Roses), that was housed on the Rozengracht between 1657 and 1679. (Gawronski and Hulst 2010, 2.5.2, p.93). Serpent glasses were still being made in the late seventeenth century. Some small fragments of at least three different serpent glasses were found in the waste of a glasshouse in the city of Groningen (Henkes 1988, p.212). This glasshouse was founded by French Huguenots in the Langhuis at the Kleine Peperstraat and was in operation between 1687 and 1698 (Gangelen 1988, p.176).

Serpent glasses with flat stems such as cat.nr. 6, 7 and 8 exist in both large and small versions. This may be the difference referred to in a 1638 text from a glasshouse in Tambach, Thüringen (Germany), which lists '1 einfach Schlangenglas à 8 gr', '1 zweyfache Schlangen à 12 gr' ('Taxe des Krystallglases', Theuerkauff-Liederwald

1994, p. 331). It would also explain the difference between the 'coupe' and the 'double coupe a serpent' mentioned above (Lefrancq 2009, fig. 9). The large versions are between circa 25 and 31 cm high (Theuerkauff-Liederwald 1994, cat.nr. 333, 334, 335, 336, 339), the small versions between circa 15 and 19 cm (Theuerkauff-Liederwald 1994, cat.nr. 340, 341, 342, 343). The Van der Poel collection only holds small serpent

glasses, with heights respectively of 16,1, 17,9 and 15,5 cm. The small type is mainly made in two versions with a stem in the shape of a lyre with an 8 in the centre (cat.nr. 6 and 8) and the stem in the shape of a pretzel with an extra curl on top in a small triangle (cat.nr. 7). In the following pages William Gudenrath explains the manufacturing process of a small serpent glass with the first stem.



JACOB FOPPENS van ES,  
(1596 - Antwerp - 1666)  
"Still Life with oysters, chestnuts, bread and an Antwerp glass  
(façon de Venise)"  
on panel: 24,5 x 35 cm; signed  
circa 1630

Courtesy of Douwes Fine art  
From a private Dutch collection

# RECONSTRUCTED MANUFACTURING PROCESS

William Gudenrath

# FOR A TYPICAL LOW COUNTRIES SERPENT GLASS



1) The process begins with a gather of molten glass on the end of a metal blowpipe. This partially inflated bubble will become the cup of the goblet.



2) As the glass is further inflated, the tip is pulled to elongate the bubble and to make the lowermost part of the cup conical in shape. A constriction is formed near the blowpipe. Later in the process (see fig. 15 below) this will allow the goblet to be broken free of the blowpipe.



3) A small gather of molten glass is added to the tip of the cup and flattened.



4) As the two-bladed tool called 'the jacks' is used to squeeze a portion of the soft glass to create a disc-like merese, air is blown forcefully into the blowpipe. The still-soft glass at the tip, having re-softened the vessel-wall inflates slightly.



5) The small bulge of inflated glass is given a constriction and pulled outward using the jacks. As the ball thus formed is pulled outward, the cavity of the vessel is also elongated, leaving the tapering constriction hollow.



6) Preformed canes of colored glass are attached to the surface to a gather of molten glass. This is then attached to the tip of the ball-shaped tip at the base of the cup. Using shears, the nascent stem is cut free of its gathering rod.



7) The tip of the stem is pulled outward, then its end is quickly stuck near its first contact-point, thus forming a loop.



8) The pincers (tweezers) are used to pull the loop outward as the blowpipe is turned. This forms a long, spiraling 'cable'.



9) The end of the cable is pressed firmly near its initial contact-point, thus forming yet another loop.



10) The outermost area of the loop is pushed inward toward the blowpipe.



11) The two loops are crossed.



12) Small gathers of transparent aquamarine glass are added to the sides of the stem, then manipulated using pincers having a waffle-pattern on their working-surfaces.



13) After the lowermost part of the stem is created, a soft bubble of glass is lowered onto and attached to its tip. This will become the foot of the goblet.



14) A hole is made in the end of the bubble, and after reheating the glass the jacks are used to create a folded edge and then give the foot its final shape.



15) The goblet is transferred to a pontil (or 'pundy'), a metal rod with a small amount of molten glass on its hot end; this acts as a handle for the conclusion of the manufacturing process. The constriction near the blowpipe (see fig. 2 above) is broken.



16) After reheating the uppermost part of the cup, the jacks and soffietta (a conical metal inflating-tool) are used to give the cup its final form.

This sequence of still-images is taken from a video 'Winged Glass' that will appear in William Gudenrath's forthcoming *The Techniques of Renaissance Venetian-Style Glassworking*, available (free) on February 1, 2019 on the website of The Corning Museum of Glass.





## 5 Flute with asymmetrical stem with blue accents

Cristallijn and aquamarine coloured glass

The Netherlands

Seventeenth century

Height: 29.5 cm, Ø bowl: 5.7 cm, Ø foot: 8.8 cm

Provenance: Collection Bomers-Marres,  
Collection Overduin

The glass is depicted in: Anna Laméris, Kitty Laméris, *Het vormglas door de eeuwen heen, Collectie Bomers-Marres, Frides Laméris Art and Antiques, Amsterdam 2006, BM 24, p. 26, 27*

Wineglass with a tall, conical flute, attached by a merese above a small conical solid segment of glass to the asymmetrical stem. The stem consists of a hollow ribbed tube. From where it is attached to the bowl it goes down, bending slightly to the right, before going up with a round fold to the other side. Here it goes up with two sharp folds towards the other side of the stem, one at the base and one at the height of the beginning of the stem, surpassing this point, where it is bent to the opposite direction. On the straight side a colourless crest: a high comb with vertical stripes in relief alongside the merese above a plain flat vertical part with two protrusions above four small horizontal pincer parts. On the other side a decoration featuring a blue trail comprising a loose flat S-shaped part that is attached to the end of the stem, descending alongside the stem before separating from it just under the underside of the S in a rectangle before touching the stem again, with a decoration incorporating the same horizontal pincer parts as on the other side. The horizontal parts on both sides are decorated with a waffle pattern. A solid straight part above a thick merese attaches the stem to

the foot with downwardly folded rim.

To achieve the ribbed stem, the glass was blown into a dip mould and twisted.

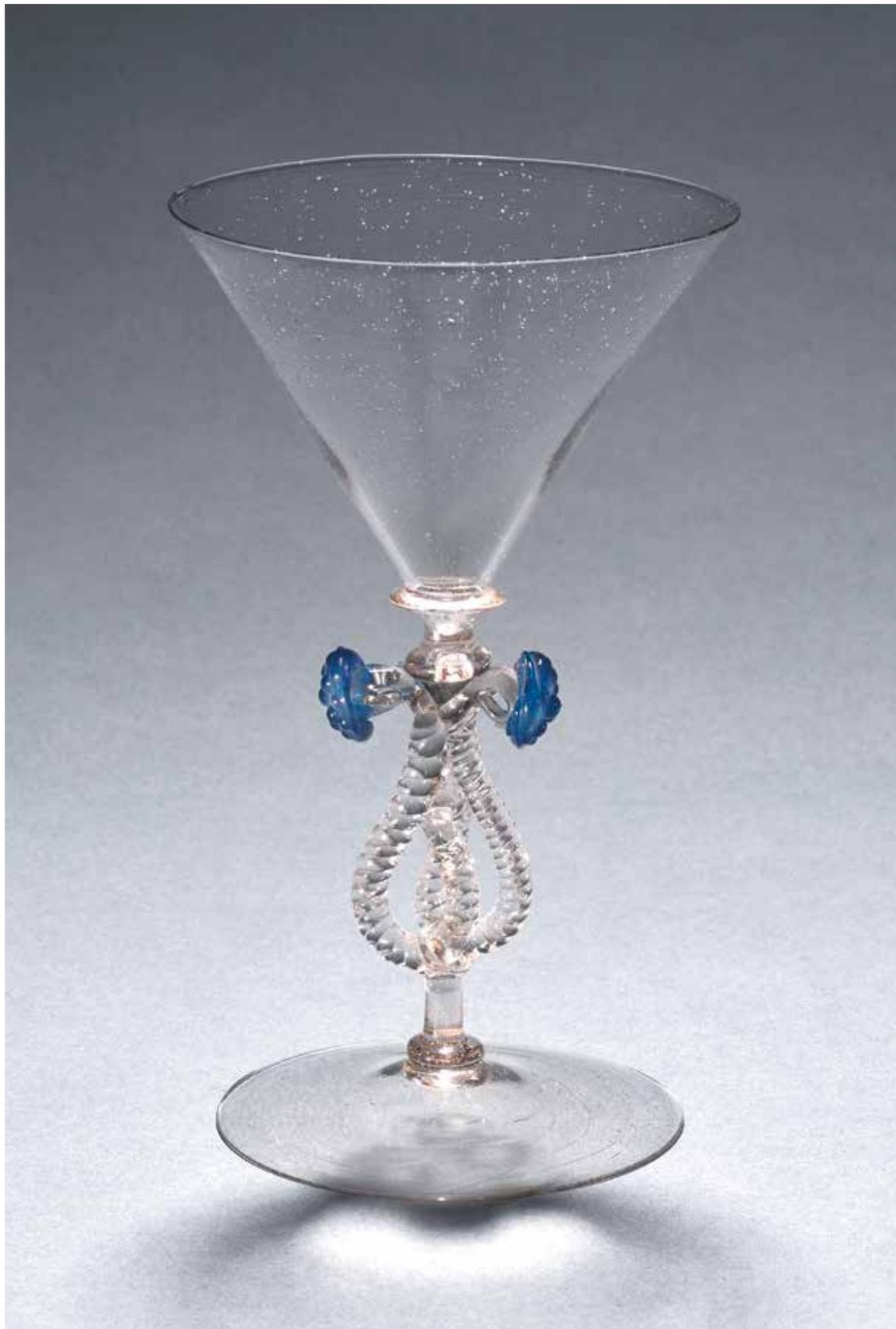
A small flute with a similar stem is held in the Amsterdam Museum (Vreeken 1998, cat.nr. 77, p. 122), as is a wineglass with a ribbed, rounded funnel-shaped bowl (Vreeken 1998, cat.nr. 76, p. 121). A wineglass with a twisted ribbed funnel bowl is held in the Rijksmuseum (Ritsema van Eck 1993, cat.nr. 65, p. 54). Such glasses are usually dated first half of the seventeenth century or earlier.

A still life painting with a wineglass with a comparable stem, painted by Jacob Foppens van Es from Antwerp, is dated ca. 1630 (see detail and p.27). Fragments of glasses with similar stems have been excavated in both the Southern and Northern Netherlands. For example, two were found in a pit in Antwerp (Veeckman 2002, fig. 19, p. 89) and two in Alkmaar (See p. 35 and Henkes 1994, fig. 48.4, p. 221). Veeckman explains that it is difficult to understand where they were made and when. He says these elaborate stems are usually attributed to Filippo Gridolphi. This glassblower became the owner of the famous glasshouse

in Antwerp after he married Sarah Vinkx, the widow of the former owner Ambrosio de Mongardo. However, finds of these stems are very rare in Antwerp. Henkes (1994) attributes the fragment to The Netherlands without specifying a glasshouse. One of the stems was found in waste from the Amsterdam-based glasshouse De Twee Rozen (The Two Roses). (Gawronski and Hulst 2010, 2.5.2, p. 93). This glasshouse operated on Amsterdam's Rozengracht from 1657 until 1679, which means that we may have to revise the dating of these glasses to slightly later.



JACOB FOPPENS van ES,  
(detail, see p. 27)  
Courtesy of Douwes Fine art  
From a private Dutch collection



## 6 Wineglass with stem featuring blue prunts

Cristallijn and blue coloured glass

The Netherlands

Second half seventeenth century

Height: 16.1 cm, Ø bowl: 9.5 cm, Ø foot: 8.1 cm

The glass was published in: Anna Laméris, Kitty Laméris, *Glasses and their portraits, The Kees Schoonenberg collection, Frides Laméris Art and Antiques*, Amsterdam 2014, cat.nr. 21, p. 54, 55.

Provenance: Kees Schoonenberg

Wineglass with a funnel-shaped bowl. Bowl and stem are joined by an *avolio*. The stem consists of a thick glass thread of colourless glass, that is folded and rotated. This is shaped in the form of a lyre with an eight in the center (see for the manufacturing process p. 28 -30). A dark blue raspberry prunt on both sides. Stem and foot are joined by a solid cylindrical segment on a merese. Flat foot with slightly conical part in the middle.

A green example is held in the British Museum (Tait 1979, 185, p. 112).

An identical glass was found together with other glasses with several different fancy stems in Bergen (Limburg). They probably belonged to Castel Bleijenbeek in the Dutch Afferden. Henkes describes the glass, depicting its design. (Henkes 1994, fig. 140, p. 219). The seventeenth century castle's owner must have had the same taste as Wim van der Poel, since three goblets found at the same archaeological site are very similar to glasses in his collection. Besides the glass described here there are glasses with stems closely resembling both cat.nr. 5 and 8.

The stem of this glass and cat.nr. 8 look very different from one another. But the only real difference is that while this glass features prunts, the stem of the other glass is ornamented with tooled crests.



Flute with asymmetrical stem, foot missing, see cat.nr. 5, p. 32, 33  
Found in 1999 between many other glasses in the pit of a house at the Oudegracht, now number 38 in Alkmaar, The Netherlands (Bitter 2014, p. 124)  
Archeologisch Centrum gemeente Alkmaar inv.nr. 99BLO123-AAW.



### 7 Wineglass with serpent stem

Cristallijn and aquamarine coloured glass  
The Netherlands  
Second half seventeenth century  
Height: 17.9 cm, Ø bowl: 8.0 cm, Ø foot: 7.7 cm

Wineglass with funnel-shaped bowl. Bowl and stem are joined by an avolio. The stem consists of a red and white glass thread alongside each other covered with colourless glass. This thick thread is shaped in the form of a pretzel with an extra curl on top, in a small triangle. On both sides, two flat vertical crests above two small horizontal turquoise crests, a flat vertical crest again above a small horizontal one. All crests feature a waffle pattern. Stem and foot are joined by a solid cylindrical segment on a merese. Flat foot with slightly conical part in the middle.



### 8 Serpent glass

Cristallijn and aquamarine coloured glass  
The Netherlands  
Second half seventeenth century  
Height: 15.5 cm, Ø bowl: 8.3 cm, Ø foot: 7.2 cm

Wineglass with flower-shaped bowl. Bowl and stem are joined by an avolio. The stem consists of a thick, colourless glass thread with a stone red thread in the middle, that is folded and rotated. The stem is shaped in the form of a lyre with an eight in the center (see for the manufacturing process p. 28 - 30). On both sides a decoration of aquamarine coloured glass, comprising three flat vertical crests alternating with a small horizontal crest. All crests have a waffle pattern. Stem and foot are joined by a solid cylindrical segment on a merese. Flat foot with slightly conical part in the middle.

An identical glass was found together with other glasses with several different fancy stems in Bergen (Limburg). They probably belonged to Castel Bleijenbeek in the Dutch Afferden. The seventeenth century castle's owner must have had the same taste as Wim van der Poel, since three glasses found at the same archaeological site are very similar to glasses in his collection. Besides the glass described here there are glasses with stems closely resembling both cat.nr. 5 and 6.

The stem of this glass and cat.nr. 6 look very different from one another. Surprisingly, the only real difference is, that instead of the prunts on this glass, the stem of the other glass is ornamented with tooled crests.



Five wineglasses found in Bergen (Limburg), the Netherlands. Collection of LGOG (Limburgs museum, Venlo)

# LEAD GLASS IN EIGHTEENTH-CENTURY HOLLAND

Anna Laméris

‘At table it is customary to first drink to the health of the master and mistress of the house and subsequently to that of all one’s fellow diners, absent friends, family and paramours, to the prosperity of the republic, to success in trade and, if the republic is at war, to success in battle. These wishes end with a toast to friendship (...)’

This description of Dutch customs comes from the French writer and philosopher Denis Diderot, who visited the Netherlands for several months in 1773 and 1774.<sup>1</sup> In the Netherlands during the eighteenth century, the glasses used in proposing all these toasts were often specially engraved. The glasses are often adorned with an image accompanied by a fitting inscription, the toast. However, various other themes also feature on glasses used during Dutch drinking rituals.

For these ceremonial goblets, engravers opted for soda glass or lead glass. Soda glass is made of sand, chalk and soda. With lead glass, lead oxide is added, which makes the glass almost

colourless. This article deals with engraved lead glasses.

It is generally accepted that these ceremonial goblets of lead glass were engraved in the Netherlands. As such it seems likely that the glasses themselves were also made in the Netherlands. What is striking however, is that the literature generally refers to England as a centre of production, only occasionally locating production in the Netherlands or the Southern Netherlands – today’s Belgium.<sup>2</sup>

During the eighteenth century the term ‘English glass’ was used in the Netherlands. This is for example the case in an advertisement placed in the *Amsterdamsche Courant* in 1767 by the well-known Erfurt-born wheel engraver Jacob Sang (circa 1720-1786) in which he calls his shop in Amsterdam’s Hartestraat ‘in de Engelse Glaswinkel’ [in the English glass shop]. Sang almost exclusively used lead glass.<sup>3</sup> However, it may well be that the term ‘English glass’ didn’t refer to the country in which it was made but to the use of lead glass or a particular shape of glass originating from England.

So where were these glasses made? That’s a question that has prompted much debate in recent years.<sup>4</sup>

Schadee 1989 e.g. cat. nr. 43, 45-46; Ritsema van Eck 1995, cat. nr. 213 and 245. ‘England or the Southern Netherlands’ in e.g. Duysters 2002, p. 75-76, eg cat. nr. 121-123.

<sup>3</sup> Laméris 1998, p. 53 and note 10.

<sup>4</sup> For example Cottle 2009, unpublished lecture, and Watts 2002, p. 1-5.

This research constitutes a fresh contribution to that debate and possibly a step on the road to resolving it. As it stands, the origin of the glasses is clearly uncertain. Various authors note that the Dutch glass industry was in decline during the eighteenth century. Production was chiefly limited to bottles, window panes and mirrors, with hardly any drinking glasses being made. Glass production in England is cited as one of the main reasons for the collapse of Dutch glass manufacture.

As early as 1771 this was remarked on by Le Francq van Berckhey, who wrote:

*‘And as for the art of glass-blowing in our country, it is no better; the same is far from flourishing here as it used to. In the main, what is still chiefly being practised in Holland is the blowing of all kinds of crude green Glass: wine bottles, cellar bottles, distillery bottles and the like; however it must be said that in ‘s Hertogenbosch much excellent white glass is still being blown. What the reasons are for this decline, I do not know; perhaps it is jealous England – that has after all succeeded in denuding our best Factories -- that has dealt it a sensitive blow, or maybe the attractions of Bohemian glasses could be the cause, or that our Glassblowers themselves have become dull in pursuing their art or whatever other causes for this decline could be brought to bear’*<sup>5</sup>

In his thesis ‘Das Glas’ (...) written in 1923, Ferrand W. Hudig contends that the invention of clear lead glass and the subsequent flourishing of the English glass industry profoundly influenced the production of Dutch glass, partly as a result of the import of English glass. He states that ‘The decline of indigenous glassworks was closely linked to the imports from England’, referring also to Le Francq van Berkhey in support of his case. According to Hudig, many English glassblowers also came to work in the Netherlands. Hudig lists the glasshouses that he believes to have been

operating in the Netherlands during the eighteenth century and – where possible – what they produced. According to Hudig, few drinking glasses were produced in the Netherlands during the eighteenth century and certainly far fewer than in the seventeenth century.<sup>6</sup> He names just four glasshouses.

One of these was founded in 1739 in Diemermeer, on the outskirts of Amsterdam.<sup>7</sup> According to Hudig what was possibly lead glass (but probably not) was made in the Dutch city of Middelburg from around 1725 to at least 1783.<sup>8</sup> Already in 1740 the owners of the Diemermeer glasshouse took over the Middelburg glasshouse. Hudig also locates a glass house on the Wittenburgergracht in Amsterdam which made both bottles and drinking glasses.<sup>9</sup>

Only the glasshouse in ‘s-Hertogenbosch is repeatedly mentioned in various articles as a place where sophisticated drinking glasses were supposed to have been produced. As cited above, Le Francq van Berckhey already names ‘s-Hertogenbosch as a place where ‘excellent white glass’ was blown.<sup>10</sup> A stock inventory in 1723 lists white lead.<sup>11</sup> This would have been an ingredient used in lead glass.<sup>12</sup> There are drinking glasses and lidded coupes of lead glass still in existence which are believed to have been made in ‘s-Hertogenbosch, although this cannot be established with certainty.<sup>13</sup> A glass that must have been blown in ‘s-Hertogenbosch, bearing the inscription *Dit Glas heb ik/ Selfs Geblaase in / S Bosch Den 20e / September 1780 / Fect. HVEck*, [This glass I / blew myself in / ‘s-Hertogenbosch the 20th / September 1780] is indeed made of lead glass.<sup>14</sup> In 2000, Peter Francis wrote that some of the research into the lead glass that became so famous in England was conducted in Nijmegen, the Netherlands, from 1665 to around 1675.<sup>15</sup> One of the three glassblowers working in Nijmegen was John Baptista da Costa, Master of Barremont,

<sup>5</sup> Le Franq van Berckhey 1769-1771, p. 689.

<sup>6</sup> Hudig 1923, p. 104-114.

<sup>7</sup> Hudig 1923, p. 108.

<sup>8</sup> Hudig 1923, p. 108-109.

<sup>9</sup> Hudig 1923, p. 112.

<sup>10</sup> Le Franq van Berckhey 1769-1771, p. 689.

<sup>11</sup> Vos 1999, p. 99-100.

<sup>12</sup> Klein 1981, p. 41.

<sup>13</sup> Noord Brabants Museum inv. nr. 07133-07316, 07139-07140, 07146-07417. With thanks to A. van Pinxteren; see also Hudig 1923, p. 112-113 and Jacobs and Graas 1983, p. 245.

<sup>14</sup> The glass belongs to a private collection in the Netherlands. It has an atypical shape. Despite of the greenish color the glass turns blue underneath ultraviolet light. Duysters 2002, cat. nr. 116.

<sup>15</sup> Francis 2000, p. 47-49.

<sup>1</sup> Diderot 1991, p. 88.

<sup>2</sup> ‘England’ is mentioned as the place of origin in e.g. Bickerton 2000, e.g. nr. 841, p. 268, nr. 859, p. 273; Liefkes 1989, e.g. cat. nr. 31-32, 40-41; Ritsema van Eck 1995 e.g. cat. nr. 203, 231-233. ‘England or the Netherlands’ in e.g. Liefkes 1987, e.g. cat. nr. 49-52; LIEFKES 1989 e.g. cat. nr. 33-39;

who according to Francis ‘introduced lead glass to England in 1673.’<sup>16</sup>

Peter W. Klein writes that in the seventeenth century, large quantities of white lead were used in Gouda’s glassmaking industry, indicating that they knew how to make lead glass. He further asserts that many English glassblowers who came to work in the Netherlands during the eighteenth century introduced the English way of working there.<sup>17</sup> Lead was one of the components in shards of factory waste from a glasshouse in Groningen, which produced glass between 1687 and 1698. *Goblets made of lead glass were produced in a glasshouse in Groningen between 1687 and 1698.*<sup>18</sup>

Little is known about glasshouses in the Netherlands in the eighteenth century. It is not known what kinds of glasses they made, nor do we know what sort of glass – lead glass or soda glass – was used. However the supposition exists that lead glass was indeed manufactured in the Netherlands during this period, given that white lead was used and that many English glassblowers worked in the Netherlands, and also because a number of advertisements point to this. In 1739 an advertisement in the *Amsterdamsche Courant* promises in 1739 that ‘in Diemermeer all sorts of drinking glasses are produced, all of a quality that far surpasses English Glass.(.)’<sup>19</sup>

But what can be deduced from the glasses themselves? With their engravings, inscriptions and signatures, these glasses naturally constitute interesting source material. Many of them are adorned, not with a generalised engraving such as a toast to friendship or fatherland, but for example with a toast to the city of Rotterdam or Utrecht, or the coats of arms of a married couple of whom it is known where they lived. In addition some glasses are signed by engravers of whom we know where they worked.

Studying these glasses, researching their significance and attempting to identify the various engravers, it becomes clear that certain shapes of goblet occur more often in particular towns. Because this could prove valuable in the debate about the origins of the glass, I decided to analyse the frequency of their occurrence.

Should a particular shape of glass prove to be associated principally or exclusively with a particular town or city, then this could indicate that that type of glass was made especially for the city in question or perhaps even that it was made in or near that city.

Reino Liefkes made a similar observation in the catalogue of the glass collection in Dordrecht’s Museum Simon van Gijn.<sup>20</sup> Liefkes mentioned seven glasses of the same shape engraved by Hendrik Scholting (1700-1780) and three by two other engravers from Dordrecht. It could be that these glasses were made in Dordrecht, but Liefkes found no evidence for that.

Three different shapes of goblets will be discussed here. For each type I have studied the engraved decoration and used these to group the goblets into three different categories.

The method that has been applied is illustrated here with a shape often seen in Utrecht. Using the city of Utrecht as an example, the categories are as follows: Engravings that can be positively linked to this specific city, such as the Utrecht coat of arms, engraved by someone who lived in Utrecht, an Utrecht provenance since the 18th century and so on. The second group consists of glasses with ‘neutral’ engravings which are not related to a particular city, but refer to trade, love, friendship et cetera. The third ‘negative’ category comprises glasses with engravings related to a city other than Utrecht.

<sup>16</sup> Francis 2000, p. 47.

<sup>17</sup> Klein 1981, p. 41-42.

<sup>18</sup> Müller and Van Gangelen 2007, p. 97-108.

<sup>19</sup> *Amsterdamsche Courant*, 27 June and 2 July 1739 ‘Werd bekent gemaekt aen alle Verzenders en Winkeliers, dat in de Diemermeer werd gefabriceert alle soorten van Drink glazen, Tafel serviezen, Armlakkers, Lantaerns, Confituur glaesjes, Apothekers en Chymise Flessen, Kolven &c., in qualiteyt het Engelsche Glas ver overtreffende, voor een civiele prys

tegen contant geld : Te bevragen op de Nieuwezyds Agterburgwal naest de Brouwery de Hooyberg, en daer te bestellen op allerhande Monsters, en de brieven t’adresseere aen Nicolaes Bontam en Comp. t’Amsterd’. Bontam was one of the owners of the glasshouse in Diemermeer that later moved to Middelburg. Laméris 1998, p. 16.

<sup>20</sup> Liefkes 1987, cat.nr. 57 a-b, p. 49, the Museum is now called Huis van Gijn.

The three different shapes of goblets I chose, occur often with Dutch engraving. Looking at the evidence derived from my studies it seems that one such shape can be linked to the city of Utrecht and another to Rotterdam. The third shape appears to have been used more often in Amsterdam.<sup>21</sup>

## UTRECHT

The frequency analysis reveals that a particular shape of glass is indicative for the city of Utrecht. These glasses have a rounded funnel bowl with a half knob at their base. They have an octagonal, so-called Silesian or panel-moulded stem<sup>22</sup> with four-sided pyramids, also called diamonds, on the shoulder. The glass has a light conical foot with folded rim. Remarkable is the half knob attached underneath the bowl and the absence of a basal knob. The height of such glasses ranges from around 15.5 cm to 20 cm.

Forty glasses of this shape were researched. Of these, twenty have engravings relating to Utrecht. Nine from this group, all with a diamond line engraving, are attributed to the Utrecht engraver Thomas van Borckelo (?-1765).<sup>23</sup> Other glasses have an old Utrecht provenance and were for example part of the inventory of an old Utrecht orphanage. Sixteen glasses do not refer to a particular city or region. They are decorated with engravings such as the Biblical David and Jonathan, sailing vessels, Liberty and so on. Four glasses in the group relate to a city other than Utrecht, namely Amsterdam. (See appendix)

Two glasses of the ‘Utrecht shape’ are dated, 1729 and 1731 respectively. Another glass was recovered in excavations which put it within the period spanning the final quarter of the 17th century and the first quarter of the 18th century. The nine glasses attributed to Van Borckelo must date from before 1765, the year he died.

Summarising of the forty glasses studied, twenty glasses relate to Utrecht, 16 are neutral and four relate to Amsterdam. The glass occurs frequently in Utrecht.

<sup>21</sup> The investigation is based on catalogues and websites of collections containing several Dutch engraved glasses as well as Frides Laméris Art and Antiques’ present collection and its archive, 1963-2016.



‘T WELVAARE VAN UTRECHT’ with a diamond line engraving, attributed to Thomas van Borckelo, of three figures of the Commedia dell’arte and the coat of arms of the city of Utrecht, h. 15.6 cm, Frides Laméris Amsterdam

<sup>22</sup> Lanmon 2011, p. 146.

<sup>23</sup> Laméris 2015

## ROTTERDAM

The type of glass shown by our analysis to occur more often in Rotterdam has a rounded funnel bowl. The stem consists of a flattened knop between two small round knops, an angular swelling knop, with a long tapering part underneath and a basal knop. The light conical foot has a folded rim. The glasses vary in height between 17 cm and 23.5 cm.

Research in the available catalogues and archive revealed 42 glasses of this shape, of which 19 appear to be related to Rotterdam. Of these, nine were ordered at the Rotterdam glass shop of Johannes Mattheus Kieseling in 1721 (1691-1735). Kieseling was born in Gotha (Germany) and worked in Rotterdam from 1717 onwards, dying there in 1735.<sup>24</sup> Other glasses depict a Rotterdam subject, such as Rotterdam's VOC chamber or the coat of arms of the patrons of the Rotterdam surgeons' guild. Some engravings are attributed to an anonymous Rotterdam engraver.<sup>25</sup>

The second group comprises 22 glasses that don't depict town-related elements. However six glasses in this group can be seen to have ties with Rotterdam, for five of them belonged to the same local water authority as the nine Kieseling goblets. Another striking fact is that three were donated to a museum by a Rotterdam collector in 1928. Moreover many of these engravings show similarities to the work of Kieseling. Just one glass belongs to the third group, relating to a city other than Rotterdam, as this glass is decorated with the arms of the town of Tholen. (See appendix)

Apart from the Kieseling group, engraved in 1721, two other glasses are dated, bearing the dates 1724 and 1733 respectively.

In conclusion 19 glasses relate to Rotterdam, 22 do not have a firm link to a specific town but of these, five have a tentative link through their provenance. Only one relates to another city than Rotterdam. Also here we see a strong result.



'STANTVASTIG EN GETROUW', constant and faithful, with a wheel engraving attributed to an anonymous Rotterdam engraver, h. 19.9 cm, Rijksmuseum Amsterdam, N.M. 10754-154

## AMSTERDAM

Three shapes of glass with an Amsterdam context were studied. Since this research generated an enormous amount of data going beyond the scope of this article, only one shape will be discussed here.

The 'Amsterdam III' shape has a rounded funnel bowl above a two-part stem: two knops of about the same size above an inverted elongated baluster and a basal knop. The upper part is embellished with rows of air bubbles or air twists. The upper part is as large as, or a little smaller than the lower part. The inverted baluster is mostly decorated with an air bubble. The glass has a slightly conical foot. The height varies from about 18 to circa 23 cm.

Forty goblets were surveyed in this part of the research. Seventeen glasses have an Amsterdam context. Of these, ten are signed by the Amsterdam engraver Jacob Sang (c. 1720-1786), a further two bear engravings attributed to him and three were engraved by someone from Sang's circle. Eighteen engravings feature decorations unrelated to the city, depicting general subjects such as friendship, marriage or the Prince of Orange. Five glasses bear engravings relating to cities other than Amsterdam. One is signed by a Hague-based engraver, while two are attributed to David Wolff (1732-1798) who lived in 's-Hertogenbosch and later in The Hague. Another one is attributed to an anonymous Rotterdam engraver and the last one was made for Klaas Taan, who resided in the Zaanstreek, a region to the north of Amsterdam.

Eleven of the glasses are dated, from 1753 to 1760 and one 1783.

In short 17 glasses relate to Amsterdam, 18 are not related to a city and 5 relate to three different places.

## CONCLUSION / DISCUSSION

The data indicate that certain shapes of glass can indeed be related to specific cities, in this case Utrecht, Rotterdam and Amsterdam. Clearly these shapes were popular there. That could mean that residents of these cities placed more



'UNO ANIMO', with a wheel engraving depicting symbols of an Amsterdam Society of eight doctors, h. 22.0 cm, Frides Laméris Amsterdam

orders for a specific type of glass, but it could also mean that these glasses were made in or nearby the Dutch cities concerned. Further investigation is required. In the first instance archaeological evidence is needed, and of course more archival research.

<sup>24</sup>) Ritsema van Eck 1985, p. 199.

<sup>25</sup>) Schadee 1989, p. 22-25.

## UTRECHT

### 20 glasses related to Utrecht

#### Nine glasses attributed to Thomas van Borckeloo:

	date	reference
1. Coat of arms province of Utrecht		Ritsema van Eck 1995, cat.nr. 114, p. 125
2. Coat of arms city of Utrecht		Ritsema van Eck 1995, cat.nr. 115, p. 126
3. Coat of arms city of Utrecht		Ritsema van Eck 1995, cat.nr. 116, p. 127
4. Coat of arms of the Dom of Utrecht		Centraal Museum Utrecht, inv.nr. 28048
5. Coat of arms city of Utrecht		Centraal Museum Utrecht inv.nr. 2196
6. Excavated glass with engraving of Adam and Eve	XVIIId-XVIIIa	Isings et al. 2009, 130-131
7. Coat of arms city of Utrecht	1731	Collection Frides Laméris 2016, ex collection G.Six
8. Coat of arms city of Utrecht		Collection Frides Laméris 2016
9. Coat of arms of Amsterdam	1729	Collection Frides Laméris 2016, ex collection G.Six

#### Two glasses belong to the old possessions of an orphanage, the Evert Zoudenbalch Huis in the city of Utrecht

10. Saint Elisabeth		Laméris 1997, cat.nr. 5, 22-25
11. Lady of Liberty		Laméris 1997, cat.nr. 4, 20-21

#### Five glasses show the coat of arms of the province of Utrecht

17. Coat of arms of the city of Utrecht		Centraal Museum Utrecht in.nr. 6338
18. Coat of arms of the city of Utrecht		Centraal Museum Utrecht in.nr. 12296
19. A ship attributable to an anonymous engraver of some glasses of the Utrecht Zoudenbalch Huis		Collection Frides Laméris 2016
20. An allegorical depiction of the Treaty of Utrecht		Collection Frides Laméris 2016
		Ritsema van Eck 1995, cat.nr. 247, p. 225
		Ritsema van Eck 1995, cat.nr. 256, p. 229
		Collection Frides Laméris 2016
		Collection Wim van der Poel, cat. nr. 18
		Pan Amsterdam catalogue, Helvoirt 2013, p. 161

#### Glasses without a specific relation with a Dutch town

(Some of these glasses seem to relate with Utrecht but since there is not enough evidence they belong to this group:)

1. A ship		Ritsema van Eck 1995, cat.nr. 295, p. 252
2. Two ships		Collection Boymans van Beuningen inv.nr. 247 (KN&V)
3. Glass with a depiction of the production of gunpowder		Vreeken 1998, cat.nr. 173, p. 188
4. Coat of arms of Holland		Ritsema van Eck 1995, cat.nr. 244, p. 224
5. Glass with Job on the dunghill		Liefkes 1987, cat.nr. 40, p. 60
6. Glass with a nursery		Archive Frides Laméris
7. Glass with the coat of arms of Willem of Orange IV		Ritsema van Eck 252, p. 233
8. Glass with Seven Provinces and depiction of the Lady of Liberty		Archive Frides Laméris
9. Jack in the cellar		Archive Frides Laméris
10. Jack in the cellar		Archive Frides Laméris
11. Friendship goblet		Private collection Frides Laméris
12. Mercury		Collection Boymans van Beuningen in.nr. 323 (KN&V)
13. David and Jonathan		Ritsema van Eck 1995, cat.nr. 361, p. 323
14. David and Jonathan		Ritsema van Eck 1995, cat.nr. 362, p. 324
15. 'Het glasie van inlinaty'		Collection Frides Laméris 2016
16. 'Après l'orage le beautemps'		Collection Frides Laméris 2016

#### Four glasses with a relation with a town, other than Utrecht. All Amsterdam

1. Townhall of Amsterdam		Vreeken 1998, cat.nr. 171, p. 187
2. Coat of arms of Amsterdam		Vreeken 1998, cat.nr. 170, p. 186
3. The Amsterdam Admiralty		Archive Frides Laméris
4. A ship of the VOC of the chamber of Amsterdam		Archive Frides Laméris (2006)

#### Utrecht 21 – not specified 17 examples – other towns: Amsterdam 4

## ROTTERDAM

### I Glasses related to Rotterdam

	date	reference
1-9 9 glasses ordered by J.M. Kieseling in Rotterdam for the waterboard of the Overwaard	1721	Busch et al. 1995, 115
10. Signed by Frans Greenwood, when he lived in Rotterdam.	1724	Ritsema van Eck 1995, cat.nr. 524, p. 413
11. The coat of arms of the Admiralty of Rotterdam, attributed to an anonymous Rotterdam engraver		Duysters 2002, cat.nr. 152, p. 199
12. Marriage goblet, attributed to an anonymous Rotterdam engraver	1733	Duysters 2002, cat.nr. 138, p. 177
13. Coat of arms of Rotterdam held by the patrons of the Rotterdam Chirurgeon guild, possession of the former Rotterdam Chirurgeon guild		Museum Rotterdam, see website, without number
14. 'De Oost-Indische Compagnij' and a flag with 'VOCR', Verenigde Oost Indische Compagnie Rotterdam		Museum Rotterdam, see website, without number
15. A glass with a view of Rotterdam by an anonymous Rotterdam engaver	after 1736	Schadee 1989, cat.nr. 94, p. 72-73
16. The flax market with a border engraved by an anonymous Rotterdam engraver Schadee 1989, cat.nr. 49, p. 16, 52.		For this attribution compare with the baldachins engraved on three other glasses in: Ritsema van Eck 199, cat.nrs. 203, 205, 206, p. 191, 193
17. "T welvaren van de negotie" attributed to an anonymous Rotterdam engraver		Collection Frides Laméris, 2016
18. Attributed to an anonymous Rotterdam engraver with the inscription 'Standvastig en getrouw', constant and faithful. Ritsema van Eck 1995, cat.nr. 380, p. 333.		For this attribution compare with Ritsema van Eck 1995, cat.nr. 203, p. 191
19. The coat of arm of the waterboard Schieland of which the office was located in Rotterdam		Collection Frides Laméris 2016

### II Glasses without a specific relation with a Dutch town

(The first six glasses seem to be related with Rotterdam, one because of the engraving, five because of the provenance and three were donated by a Rotterdam citizen to the Rotterdam museum Boijmans van Beuningen already in 1928)

1. 'Westindische Compagny'. The decoration with two putti is similar with the glass mentioned above with 'VOCR'		Collection Frides Laméris 2003
2. The coat of arms of Willem IV		
3. A glass with the inscription 'Den rand van 't land' The boarder (dike) of the county and a depiction of dike maintenance.		
4. A glass with two lady's		
5. A glass with a decoration of cattle in a meadow		
6. A glass with a man, seated on a dolphin playing a lyre		
7. A glass with Jack in the Cellar		Schadee 1989, cat.nr. 69, p. 60, donated by E. van Rijckevorsel 1928
8. A whaling scene		Museum Boijmans van Beuningen inv.nr. 244 (Kn&V), donated by E. van Rijckevorsel 1928
9. An office of notary		Museum Boijmans van Beuningen inv.nr. 262 (KN&V), donated by E. van Rijckevorsel 1928
10. David and Jonathan		Ritsema van Eck 1995, cat.nr. 364, p. 325
11. Two shaking hands		Ritsema van Eck 1995, cat.nr. 378, p. 332
12. David and Jonathan		Schadee 1989, cat.nr. 7, p. 35
13. David and Jonathan		Archive Frides Laméris
14. The Dutch lady of Liberty		Archive Frides Laméris
15. Mating fowl		Duysters 2002, cat.nr. 130, p. 169
16. Minerva (foot missing)		Vreeken 1998, cat.nr. 199, p. 201
17. A decoration of sprigs and birds		Ritsema van Eck 1995, cat.nr. 415, p. 348
18. A ship		Mees 1994, cat.nr. 69, p. 79
19. Two shaking hands		Pijzel-Dommisse 2009, cat.nr. 350, p. 231
20. Two coats of arms (of which one of a Rotterdam family)		Museum Rotterdam, see website without number OPZ boek
21. "T wel drayen van de moolens"		Archive Frides Laméris
22. A fishing scene		Collection Meindert van der Poel, cat. nr. 13

### III Glass with a town other than Rotterdam

1. The coat of arms of Tholen		Collection Frides Laméris 2016
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### AMSTERDAM III

#### I Amsterdam context

	date	reference
Signed by Jacob Sang,		
1 'Het welvaaren van 't Velthoen'		Vreeken 1998, cat.nr 205, p. 206
2 'T welzijn van de regeering der stad Amsterdam'	1757	Vreeken 1998, cat.nr 206, p. 207
3 'Het welzyn van 't collegium medicum'	1757	Vreeken 1998, cat.nr 207, p. 208
4 'Amicitia'	1760	Vreeken 1998, cat.nr 208, p. 209
5 'Libertas et concordia'	1764	Ritsema van Eck 1995, cat.nr 214, p.202
6 'musieq/vis/jagt/en Vinkenlust '	1753	Pijzel-Dommisse 2009, cat.nr 298, p.195
7 'Prosopopia'	1759	Schadee 1989, cat.nr. 68, p. 60
8 'Prosopopia'	1760	Archive Frides Laméris 1998
9 Birthday goblet. Jacobus Dusart, Amsterdam	1764	Mees 1997, p. 182
10 Arms of Leiden	1759	Anonymous 1989, cat.nr 127, p. 114

#### Amsterdam context

attributed to Jacob Sang

11 'Het welvaaren van Eemlust'		Sheppard et al. 1990, cat.nr. 22, p. 48
12 Van de Stadt family, Amsterdam	1783	Archive Frides Laméris
13 'T welvaren van d'plantagies Schravenhagen en Alida'		Ritsema van Eck 1995, cat.nr. 224, p. 211

circle of Jacob Sang

14 'T Huis te Doorn in 't Sticht'		Anonymous 1989, cat.nr. 111, p. 100
15 'Dat het schuytie wel af mag lopen'		Wagenberg-ter Hoeven 1991, 22
16 Engraving of Amor and two ladies		Archive Frides Laméris
17 25 marriage goblet of an Amsterdam couple	1758	Anonymous 1989, cat.nr. 120, p. 107

#### II Without Amsterdamse context

1 'Dat het schuitje wel af mag loopen' an Amsterdam subject		Archive Frides Laméris
2 A landscape with Mercury		Ritsema van Eck 1995, cat.nr. 125, p. 134
3 'WPVO'		Pijzel-Dommisse 2009, cat.nr. 307, p. 207
4 'Ik leef in rust dat is mijn lust'	1785-1800	Schadee 1989, cat.nr. 25, p. 41
5 A ship		Museum Boijmans van Beuningen, inv.nr. 165 (KN&V)
6 'T welvaaren van Groenlant en d'Straatdaviz'		Schadee 1989, cat.nr. 48, p.51-52
7 'Vriendschap'		Schadee 1989, cat.nr. 109, p. 81
8 Coat of arms of Willem IV of Orange and his wife		Anonymous 1989, cat.nr. 87, p. 87
9 Coat of Arms of Wilhelmina van Pruisen, wife of Willem IV of Orange		Pijzel-Dommisse 2009, cat.nr. 310, p. 207
10 Two coats of arms accolées		Archive Frides Laméris
11 'Vriendschap'		Pijzel-Dommisse 2009, cat.nr. 376, p. 252
12 'Vriendschap'		Ritsema van Eck 1995, cat.nr. 540, p. 428
13 'Vriendschap'		Ritsema van Eck 1995, cat.nr. 541, p. 429
14 Marriage goblet		Collection Frides Laméris 2016
15 'Vriendschap'		Anonymous 1989, cat.nr. 99, p. 89
16 'L'Amitié'		Anonymous 1989, cat.nr. 100, p. 90
17 'Vriendschap'		Sheppard et al. 1990 cat.nr. 34, p. 70
18 Chinoiserie		Vreeken 1998, cat.nr. 293, p. 258

#### III Context with a city other than Amsterdam

1 The Hague, signed by F.W. Neuman (werkzaam 1763-ca 1775, The Hague)		Pijzel-Dommisse 2009, cat.nr. 301, p. 203
2 Friendship goblet attributed to David Wolff ((1732-1798) who lived in Den Bosch and The Hague		Sheppard et al. 1990, cat.nr. 40, p. 78
3 'Iustitiae' idem		Ritsema van Eck 1995, cat.nr. 553, p. 43
4 Coat of arms attributed to an anonymous Rotterdam engraver		Pijzel-Dommisse 2009, cat.nr. 322, p. 213
5 Whalinggoblet engraved for whaler Klaas Taan in de Zaanstreek		Bosmans, 2014, 36-40

Fig.  
City related goblets of the van der Poel collections:  
'Rotterdam-shape', cat. nr. 13  
'Amsterdam III-shape', cat. nr. 17  
'Utrecht-shape', cat. nr. 18



**9 Ceremonial goblet to celebrate (the investiture of) William IV, Prince of Orange as hereditary Stadtholder of the Seven Provinces with the inscription 'HET WELVAAREN VAN D ERF STAD HOUWER', to the prosperity of the hereditary Stadholder**

Colourless lead glass

The Netherlands or England

Wheel engraved in the Netherlands  
1747-1751

Height: 20.2 cm, Ø bowl: 8.3 cm, Ø foot: 8.3 cm

Wine goblet with a rounded funnel bowl. The broad stem consists of an angular knop, a large round knop with two rows of inserted air bubbles, an inverted and elongated baluster and a basal knop. Light conical foot.

On the bowl a detailed wheel engraving of a full-length illustration of Stadtholder Prince William IV of Orange-Nassau (1711-1751) wearing a star on his chest, probably symbolizing the insignia of the Order of the Garter. He holds a marshal's baton in his right hand and his tricorne under his left arm. William IV is depicted between two stylized orange plants, standing on a fringed carpet decorated with scrolls. Underneath this is a decoration with crossed lines, scrolls and polished circles. Polished details include the insignia and the oranges.

Along the rim of the glass the inscription reads: 'HET WELVAAREN VAN D ERF STAD HOUWER'

The goblet's shape, its symmetrical decoration and the Stadtholder's clothing – a long coat that flares out behind and a waistcoat of nearly equal length – indicates that the glass was engraved around 1750 for William IV and not for his son William V. A goblet of the same shape in the Rijksmuseum's collection was engraved to toast the wife of William IV, Anne of Hanover (1709-1759) (Ritsema van Eck 1995, cat.nr. 275, p. 241). The two orange plants symbolize Willem IV as prince 'of Orange'. William IV was member of the Order of the Garter because of his marriage to Anne of Hanover, Princess Royal of Great Britain. William IV was hereditary Stadtholder of

Friesland. He was elected Stadtholder of Groningen in 1718 and of Gelderland and Drenthe (not one of the Seven Provinces) in 1720. He was elected as a Stadtholder of Zeeland, Holland, Utrecht and Overijssel in 1747. He then also became captain and admiral general and the first hereditary Stadtholder of all seven provinces of the Northern Netherlands. (Blok a.o. 1980, p. 73, Ritsema van Eck 1995, cat.nr. 267) This glass is a fine example of how Orange supporters celebrated his election. More generally goblets bearing William IV's coat of arms were used to toast the Stadtholder's health. This glass features a rare depiction of the man himself.

The detailed engraving and inscription suggest this would have been the work of Jacob Sang. Sang was the most famous wheel engraver in the Netherlands, known for his highly detailed way of working. He was born around 1720 in Erfurt, Germany, and is mentioned in Amsterdam's archives for the first time in 1748 when he became engaged to Barbara Lolling. Sang worked in Amsterdam as a glass engraver and dealer until 1785. He died in 1786 in Nigtevecht. One of the characteristics of Sang's work is that all elements of the engraving, even the less important parts such as decoration, are worked out in detail. One would expect that the C-shaped curls in the decoration below the figure of the Stadtholder would separately each have been decorated with lines, for example. Not only that, but the polished circles in this decoration are larger than is customary in Sang's work. One can only surmise that during those early years in Amsterdam – after all, this glass engraving dates from 1747 to 1751 – Sang was still in search of his own characteristic style. However, it could also be that Sang's father and teacher Andreas Friedrich Sang executed parts or all of the engraving. Andreas Friedrich Sang worked in Erfurt, Ilmenau, Weimar and Braunschweig (Von Strasser, 2002, p. 397). In 1749 he and his wife were in Amsterdam, records show. The couple are registered as witnesses at the baptism of their grandson on March 30 1749 in Amsterdam's imposing Westerkerk (West Church) (Laméris 1998, p. 52-54).

Continued on p.71





10 Ceremonial goblet with a wheel engraving of a churning cupid and an inscription engraved in diamond line technique 'EMOUVOIR FAIT UNIR', movement unites

Colourless lead glass  
The Netherlands or England  
Engraving the Netherlands  
First half eighteenth century  
Height: 16.8 cm, Ø bowl: 7.0 cm, Ø foot: 6.9 cm

Wine goblet with rounded funnel bowl with a half knob underneath the bowl. The stem consists of an inverted and elongated baluster and a basal knob. Light conical foot with folded rim.

On the bowl a wheel engraving of a winged cupid churning, naked except for his quiver. He holds a paddle with both hands. The churn tapers towards the top. Three sets of hoops that hold the churn together are clearly visible. Cupid stands on a ground with grass between stylized flowering plants with fruits.

Under the depiction is engraved in diamond line technique the inscription 'EMOUVOIR FAIT UNIR', movement brings together as one.

The combination of a wheel engraved scene with a diamond line engraved inscription is typical of the first half of the eighteenth century. The emblem is inspired by an example published by Daniel de la Feuille (1640-1709) (De la Feuille, 1712, p. 46, nr. 1) with a description in French 'Un amour faisant le beurre', a cupid making butter and the motto 'Emouvoir fait unir', which De la Feuille chastely translates into English as 'Love grows with pains' (in Dutch De la Feuille says 'Liefde wast aan door moeyten', Love grows through effort).

A churning Cupid of course refers to making love. This goblet may well have been used for wedding celebrations. Like glasses with a mating hen and cock, such glasses would be used to toast to a good love life. Marriage verses with their accompanying illustrations would allude in

various ways to the sexual relation the couple were about to enjoy. (Laméris 2018B, p. 17-20). The Rijksmuseum, for example, has in its collection a wedding goblet with four medallions. One bears marriage symbols such as an anchor, two clasped hands and a flaming heart; another features mating fowl, denoting the wish for a good life life. The third features 'Hansje in de kelder' or 'Jack in the cellar', a toast to the health of the pregnant mother and her unborn child, while the last features Charity. (Ritsema van Eck 1995, cat.nr. 205, p. 193, Laméris 1998 A, p. 26, Laméris 1998B, p. 38-39, Duysters 2002, p. 159-160)



1. Un amour faisant le beurre, Conterfeit amormotiv, Emouvoir fait unir, S'unif-  
ce Amor col moto, El Amor es unido por el movimiento, Liefde wast aan door moeyten,  
Love grows with pains, Die Liebe wächst durch mühe.

De la Feuille 1712, p. 46 nr. 1.



**11 Ceremonial goblet with a wheel engraving of a nursery and the inscription 'HET WELZYN VAN DE KRAAMVROUW', to the health of the woman in childbirth**

Colourless lead glass  
The Netherlands or England  
Engraving the Netherlands  
Third quarter eighteenth century  
Height: 17.6 cm, Ø bowl: 7.0 cm, Ø foot: 7.8 cm

Wine goblet with rounded funnel bowl. The stem consists of an angular knop and a nearly straight part above an inverted and elongated baluster with inserted air bubbles and a basal knop. Light conical foot.

On the bowl a wheel engraving of a woman in childbirth in a four-poster bed. To the right a table and two chairs. On the table a carafe with two glasses. The scene shows a carpet with flowers and leaves. Underneath this S- and Z- scrolls with leaves, polished circles and 'pearl chains'. Other details are also polished. Above the scene the inscription 'HET WELZYN VAN DE KRAAMVROUW', to the health of the woman in childbirth.

A toast to the young mother is understandable, because pregnancy, childbirth and its aftermath frequently claimed the lives of women and their babies. Mortality among mothers ran at over ten percent (Schrader 1984, p. 56) while 20 to 35% of newborns did not survive (Dupuis 1987, p. 11).

Eighteenth century glasses to toast the woman in childbed tend to have a singular shape that differs from all other glasses. This is because of the nature of the drink they were used for: 'kandeel', a concoction made with brandy, eggs and cinnamon. These glasses have a large bowl on a rudimentary stem. But an eighteenth century Dutch book on table ceremonies, *Displegtigheden* (1732) states that it was common usage to offer round a goblet with white Rhineland wine flavoured with sugar and cinnamon. It may be that the cinnamon-flavoured wine described was offered in the tall-stemmed glass shown here. (Van Alkemade and Van der Schelling, 1732 p. 225-228, 232-234. Matthijs Naiveu (1647-1726) painted a young father in the nursery, toasting with a roemer filled with white wine with a cinnamon stick. (Lunsingh Scheurleer 1971, p. 301, Laméris 1998B, p. 40, Duysters 2002, p. 180)



Detail of 'Kraamkamer', Visit to the Nursery, Matthijs Naiveu 1667-1726  
70,5 cm x 87 cm, Museum De Lakenhal, Leiden, S 1071

# SHIPS ON GLASS

## A TOAST TO HERRING FISHING, WHALING AND TRADING

Anna Laméris

During the eighteenth century it became customary in the Netherlands to propose toasts at dinner parties, using elaborately engraved glasses made especially for the purpose. Quite often there would be a whole range of pledges, each having its own glass engraved with an illustration of the toast being proposed. The pledges and their subjects varied, depending on the nature of the gathering.

At the time, shipping was one of the mainstays of the Dutch economy. Its importance during the eighteenth century is reflected in the many glasses engraved with illustrations of ships held by museums and in private collections. Wim van der Poel and his son Meindert van der Poel were both impassioned collectors of glasses featuring ships' engravings. The glasses they collected were many and varied. The goblets were used to toast various aspects of the shipping industry, such as herring fishing, whaling, trade and the prosperity of the country as a whole.

### Everyday vessels

Wim van der Poel had a particular weakness for glasses engraved with illustrations of everyday vessels. Ceremonial glasses were luxury items and very expensive. It was only the trading elite, the Dutch East India Company (Vereenigde Oost Indische Compagnie or VOC) or the West Indische Compagnie, that could afford them. Doubtless that's why such glasses mainly featured engravings of three-masters. Glasses with illustrations of ordinary vessels are far more rare. The one time we had a goblet in the collection featuring the engraving of ship with fewer than three masts, Van der Poel immediately asked for it to be set aside for him. Meindert Seffinga refers to the glass with an illustration of a 'beurtchip', an inland shipping vessel in regular service, which Van der Poel gifted to the Sneek Maritime Museum (p. 10-11). Another example is the twist glass with a two-masted vessel and toast to the engaged couple Hendrik Lommerse (1761-1791) and Cornelia Nolet (1760-1817). The ordinary ship

shown on this glass is thought to refer not only to the pair's upcoming nuptials – 'getting hitched' translates as 'getting into the wedding boat' in Dutch – but also to Lommerse's profession as a sailor (cat. nr. 12).

### Herring fishery

Van der Poel's son Meindert was more interested in the fishing industry. The fine glass with a continuous illustration of the herring fishery around the bowl is from his collection. Fishing for herring was known at the time as the 'grand fishery', or 'grote visserij' (cat.nr. 13). The glass depicts four ships. Two are shown hauling in their nets on the starboard side. Only the sail on the mizzenmast has been hoisted, so that the boat remains navigable while the work is going on. The mast that has been taken down keeps the ship in balance. On the port side one can see the long ropes ('breeltouwen') festooned at regular intervals with little air-tight barrels ('breels') to keep them afloat. These suspend the drift nets ('vleet')



Pillow cover with a symbolic depiction of the southern quarter of the Board of the 'Grote Visserij', ca 1710-1730, 61 cm x 67,5 cm  
Rijksmuseum Amsterdam, BK-15792

in the water, where they hang down like a curtain. Schools of fish would swim up against them and become caught in the mesh.

The Board of the 'Grote Visserij' represented the interests of the herring fishing industry and dictated the rules for fishing. For centuries, the

Dutch herring fishery led the way in Europe. The secret of its success lay in the close cooperation between the herring boats which would sail out together in large numbers to the fishing grounds. As such it's no coincidence that the glass features an illustration of four vessels.

Herring fishing was known as the 'grand fishery' because it was so lucrative. It is often said that whaling was known as the 'small fishery', 'de kleine visserij', but there appears to be no hard evidence that this was the case. It may also refer to the fishing of cod and haddock. Herring fishing was by far the most important to the Netherlands. (Giltaj 1996-1997 p. 193-195, Poulsen 2008, p. 106-128, WNT, 'haringvisserij').

### Greenland fishing

Also from Meindert van der Poel's collection is a glass showing the whaling industry (cat.nr. 14). The toast on the glass reads "T Welvaere van de Groen-lantse vissery", to the prosperity of the Greenland fishery. Like the herring boats, the whalers would sail out together in large numbers. Engraved on the bowl are two small boats, each manned by six oarsmen, dragging a harpooned whale.



Adolf van der Laan after Sieuwert van der Meulen,  
'An Hulk or great Hoy upon Herring Fishing place', series 'Grote Visserij',  
1720-1730, 17,8 cm x 20,3 cm, Rijksmuseum Amsterdam, BI-1915-0107-8.



Adolf van der Laan after Siewwert van der Meulen, 'They Cut the whale in Pieces', series 'Groote Visserij', 1720-1730, 18.0 cm x 20.6 cm, Rijksmuseum Amsterdam, BI-1915-0107-25.

The other side of the bowl features an engraving of a three-master with a whale alongside. Two men standing on the carcass are busily hacking off large pieces of its flesh, while another two sailors on deck throw them through a hatch into the hold. In this way the entire whale would be hacked into pieces and taken back home, where the blubber would be used in the manufacture of lamp oil and the bones for glue and whalebone corsets.

### Trade at sea

The more general toast 'Het welvaren van de negotie', To the prosperity of trade, alongside an illustration of a ship was highly appropriate during the time of the Dutch Republic (cat. nr. 15). Many Dutch were involved in trade and consequently owned ships. But even if one only possessed shares in the shipping trade, it was the done thing to propose a toast. Large vessels with no cannon on board plied nearby waters such as the Mediterranean and the Baltic. These ships were often escorted by vessels from the Admiralty (de Admiraliteit), as the navy was then known. The Admiralty ships offered protection against pirates and foreign vessels from countries with which the Dutch were at war.

In the eighteenth century the Dutch Admiralty still comprised five separate admiralties, allied to the country's principal ports: Rotterdam, Amsterdam, Friesland (Dokkum and Harlingen), Zeeland (Middelburg) and the Noorderkwartier, Northern Quarter, today's North Holland province above the IJ and the North Sea Canal (Hoorn and Enkhuizen). Wim van der Poel presented a particularly rare glass bearing the initials of the Frisian admiralty 'AIF' (Admiraliteit in Friesland) to the Frisian Maritime Museum in Sneek (p. 8-9).

Vessels belonging to the Dutch East India Company VOC and the West India Company WIC can be identified by the cannon they have on board (cat. nr. 16). On their long voyages to far-flung corners of the world, these ships might gain an Admiralty escort as far as Spain, but after that they were on their own. A three-master of this type equipped with many cannons is engraved on a glass bearing the toast 'De goede negootie', to good trade (cat. nr. 17). The illustration not only features a ship, but also different types of goods and barrels piled up in front of warehouses.

### To the prosperity of the Republic of the United Netherlands

With an economy that flourished due to the different types of fishing and trade across the seas, it is hardly surprising that a toast to the prosperity of the united Low Countries was often accompanied by the illustration of a ship.

Lawrence Goedde (Goedde 1997, p. 65-69) recounts how in the seventeenth century seafaring became a metaphor for the Dutch identity, an identity that for the first time surpassed the level of city or province to become national. He points to a print tellingly entitled 's Lands Welvaren', depicting various ships at anchor in the port of Amsterdam. Some of the vessels fly flags with the different coats of arms of the seven provinces, while others display the coats of arms of different cities. The print also incorporates vignettes of the key ports with portraits of their most important seamen.

Another example of the use of seafaring imagery pointing to a nascent awareness of a national

Dutch identity cited by Goedde is a medallion bearing the illustration of a cow being milked in a fenced pasture. The inscription reads: 'Avidi spes fia coloni' the certain hope of the thrifty farmer (see p. 75). This medallion was made for West Friesland, but Goedde sees the illustration as representing the country's prosperity: 'the Dutch cow being milked in Holland's Garden'. On the reverse of the medallion the country is represented by a sailing ship. The inscription reads 'Verrit turbida nauta aequora', the sailor navigates the tempestuous sea. The medallion dates from 1617. (Goedde 1997, p. 67-68). A century later we see the same idea recurring in a simplified form on a glass from the Van der Poel collection (cat. nr. 18)

The bowl shows a continuous illustration of a three-masted vessel at sea and a cow in a pasture with a fence and trees. Glasses engraved with similar designs generally bear the inscription 'Het Lands Welvaren'. (Laméris 1997, cat. nr. 6) The collection also includes a glass with the inscription 'Het lands wel vaaren'. This glass also shows a three-master at sea, but on the other side of the bowl it features an engraving of a small village with a tall steeple (cat. nr. 19). As such a ship engraving on a glass could in itself already constitute a toast to the prosperity of the Netherlands. This symbolism was extremely popular and recurs frequently on goblets.

The vessels depicted on both glasses may refer not only to fishing and trade, but also to the ship of state. The notion of the state as a ship that needs to be steered or governed dates back to Plato (Book VI of the Republic, 360 BC). As an expression it recurs

frequently in Dutch texts from the seventeenth and eighteenth centuries and is still current today. In the seventeenth century a number of prints were published showing the Ship of State in various historical contexts. In one such example it figures as a symbol of the dangerous voyage undertaken by King William III to England on the 31st of January 1691. In 1620 the Ship of State represented an 'allegory of the happy state of the nation after the Synod of Dordrecht' (François Schillemans after Jacobus Oorloge, after Adriaen Pietersz. Van de Venne, Rijksmuseum objectnummer RP-P-OB-78.632).

These two glasses could be used to propose a toast to the prosperity of the Netherlands and possibly also to the good governance of the country.

Anonymous, 'The ship of State (...), William III, King of Great Britain (...), 1691, 58.0 cm x 61.2 cm, Rijksmuseum Amsterdam, RP-P-OB-82.802







**12 Ceremonial goblet with a gilded wheel engraving of a cargo vessel and a toast to 'H Lommerse' and 'G I Nolet 1782'**

Colourless lead glass

England

Wheel engraving the Netherlands

1782

Height: 14.6 cm, Ø bowl: 6.3 cm, Ø foot: 7.5 cm

Wine or port goblet with a rounded funnel bowl. The straight stem is decorated with white twists, a double series opaque twist (DSOT): an irregular four-ply twist with a 12-ply band around it. Light conical foot.

On the bowl a wheel engraving of a two-masted cargo vessel in full sail. A rudder post topped by a sculpture of a male head with hat is visible on the upper deck. Water splashes up ahead of the ship. On the other side of the bowl underneath a hovering crown the inscription

H Lommerse  
C I Nolet  
1782

Along the rim a decoration of alternating circles and stripes.  
The engraving is gilded.

We know of another glass with exactly the same shape and identical engraving.  
Gilded Dutch engravings on eighteenth century lead glass are rare.

Hendrik (or Henricus) Lommerse (Schiedam 1761-Smyrna (now Izmir), Turkey 1791) married Cornelia Jacoba Nolet (Schiedam 1760-1817) on 23 January 1785 in Schiedam. The glass may have been engraved to mark the couple's engagement but it's also possible that the '2' in the date has been reversed and the actual date should have been 1785.

Cornelia Jacoba Nolet was a member of the well-known Nolet family of distillers, while Lommerse was a sailor. (With thanks to J.M.M. Jansen, Gemeentearchief Schiedam)  
The vessel depicted on the glass is probably

a double reference, as the Dutch equivalent of 'getting hitched' is 'in het huwelijksbootje stappen' ('stepping into the marriage boat') while the illustration also points to Lommerse's profession as seaman.



**13 Ceremonial goblet with a wheel engraving of the herring fishery with four ships**

Colourless lead glass  
the Netherlands or England,  
Shape Rotterdam, nr. 22, p. 47  
Wheel engraving the Netherlands  
First half eighteenth century  
Height: 19.8 cm, Ø bowl: 7.4 cm, Ø foot: 7.6 cm  
Provenance: Meindert van der Poel

Wine goblet with rounded funnel bowl. The stem consists of a flattened knob between two small round knobs, an angular swelling knob with a long tapering part underneath and a basal knob. Long air bubble in angular knob and basal knob. Light conical foot.

On the bowl a wheel engraving featuring a continuous scene of the herring fishery represented by four ships. The scene shows a vessel sailing in the foreground, with on the right two ships hauling in their nets on the starboard side. A fourth ship is visible in the distance.

This shape of goblet occurs mainly with a Rotterdam context. The goblets may have been blown in Rotterdam or the surrounding region or

have been made especially for the Rotterdam market. Some goblets of this shape are dated, between 1721-1733. This goblet was part of the research on p. 44, see Rotterdam, nr. 22, p. 47.

Herring fishing was a key industry for the Dutch economy. In fishing for herring, a fleet of ships would sail out together. They would stay fairly closely to one another while fishing. The herring nets would be cast out at night and hauled in in the mornings. These nets, known as drift nets (in Dutch 'de vleet'), were attached to a long rope known as breeltouw which was kept afloat by little air-tight barrels known as 'breels'. On the port side of the two ships with nets, we can clearly see the 'breeltouw' with its 'breels'. The nets hung down in the water like a curtain. Schools of fish would swim up against them and become caught in the mesh (see fig.).

For centuries the Dutch herring fishing industry was the biggest in Europe. Its success is ascribed to the close cooperation between the fishermen, who would share information with one another and work together with many ships at sea (WNT, see under 'breeel', 'breeltouw', 'haringvloot', 'vleet', Poulsen 2008, p. 106-128, 137).



The herring fishery (De haringvisserij), Jacob Plügger, 1806-1830, wood print with text in letterpress, 40.6 cm x 33.5 cm  
Rijksmuseum Amsterdam, RP-P-OB-204.978

- 14 **Ceremonial goblet with a wheel engraving of the whaling with the toast "T WELVAERE VAN DE GROEN-LANTSE VISSERY", to the prosperity of the greenland fishery**

Colourless lead glass  
the Netherlands or England  
Wheel engraving the Netherlands  
First half eighteenth century  
Height: 18.8 cm, Ø bowl: 8.5, Ø foot: 8.7 cm  
Provenance: Meindert van der Poel

Wine goblet with rounded funnel bowl with air bubble in the thickend base. Hexagonal panel-moulded stem with four-sided pyramids on the shoulder. Light conical foot with folded rim.

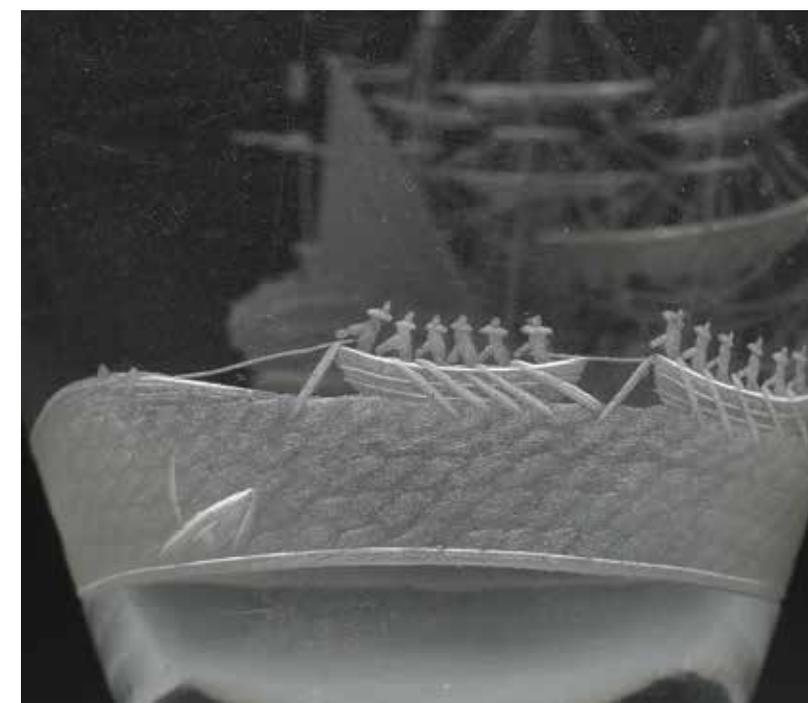
Around the bowl a continuous scene, depicting whaling. Two whales are shown swimming and spouting in the sea. A whale that has been killed is being dragged to a three-masted vessel by two rowing boats, each manned by six men in hats. Another whale is tied alongside the whaler. Two men are standing on it while hacking it to pieces.

This was known as "t Afmaken van de Walvis of Flensen", processing or flaying/flensing the whale. Two other men on the ship have just been given a piece of blubber and are readying to throw it into the ship's 'flensgat' or flaying hole so that it lands in the hold.

Alongside the rim of the bowl the inscription reads 'T WELVAERE VAN DE GROEN-LANTSE VISSERY', to the prosperity of the greenland fishery.

An important product from the whaling industry was the train oil derived from the blubber, which was used for lamp oil and in making soap. The bones were used to make glue while whalebone was also used in clothing and other products (Van der Laan 1720-1730, nr 8 "t Afmaken van de Walvis of Flensen", WNT, 'blubber', 'flensgat', 'balein').

The period 1680-1725 is considered the golden age of Dutch whaling (Giltaij 1997, p. 464). Sometimes a goblet engraved with an illustration of whaling would be given to the captain who had caught the most whales (Dekker 1995, p. 8-21).





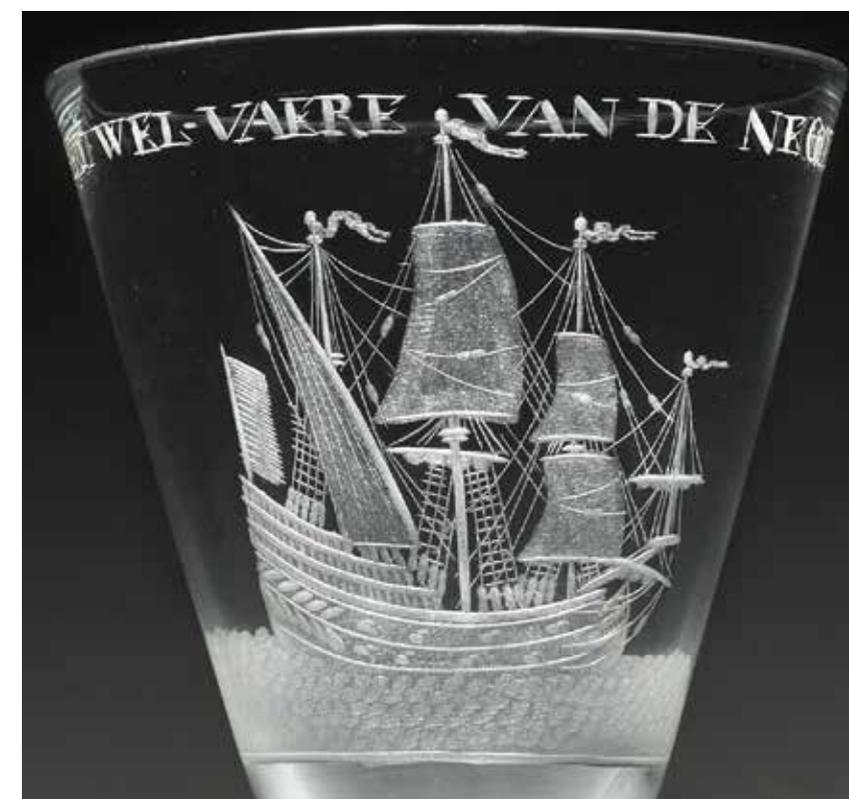
- 15 Ceremonial goblet with a wheel engraving of a three master at sea and the inscription 'HET WEL-VAERE VAN DE NEGOTY', to prosperity in trade

Colourless lead glass  
the Netherlands or England  
Wheel engraving the Netherlands  
First half eighteenth century  
Height: 15.4 cm, Ø bowl: 6.6 cm, Ø foot: 6.8 cm

Wine glass with a rounded funnel bowl on a hexagonal stem, a so-called Silesian or panel-moulded stem (Lanmon 2011, p. 146) with four-sided pyramids on the shoulder and a ringed knob above the base. Domed foot with folded rim.

On the bowl a wheel engraving of a three master with a very high stern at sea, topped by the inscription 'HET WEL-VAERE VAN DE NEGOTY', to prosperity in trade.

Goblets of this shape with panel-moulded stem, a ringed knob and a domed foot without a knob between bowl and stem are quite unusual. Two comparable glasses, but with one and a half extra knops and a glass with an extra three-ringed knob are held in the Rijksmuseum's collection (Ritsema van Eck 1995, cat.nr. 231, 233, 296).





**16 Ceremonial goblet with a wheel engraving of a three master at sea, land with trees and the inscription 'HET WEL VAAREN VAN DEESE BOODE(M)', to the prosperity of this ship**

Colourless glass with a greenish tint

Germany

Wheel engraving the Netherlands

Mid-eighteenth century

Height: 18.8 cm, Ø bowl: 8.0 cm, Ø foot: 8.3 cm

Wine goblet with a bell-shaped bowl with thickened base on a stem with a knob, a larger knob and a larger inverted baluster that widens towards the foot. A large air bubble in the stem and partly in the bowl. Domed foot with folded rim.

On the bowl a wheel engraving of a stylized three master at sea, between land flanked on either side with three stylized trees. The ship has two decks with cannons.

Alongside the rim of the bowl the inscription reads 'HET WEL VAAREN VAN DEESE BOODE(M)', to the prosperity of this ship. Polished details like the cannons and decorative circles in the trees.

There are comparable glasses from Germany, also featuring the typical two knobs that widen out towards the inverted baluster and a foot with folded rim. See for example a couple of glasses in the Rijksmuseum's collection in Amsterdam. (Ritsema van Eck 1995, cat.nrs. 347, 358).

The depicted vessel is probably one belonging to the VOC (Vereenigde Oost Indische Compagnie, Dutch East India Company) or WIC (West Indische Compagnie, Dutch West India Company). It was only these merchantmen that carried cannons on board, for the VOC and WIC vessels were only afforded a naval escort within Europe.

**9 Continued from p. 51**

In his engravings, Andreas Friedrich tended to work out fewer details of the decorations that were further removed from the central subject. He also used large polished circles in his decorations, as evidenced by a signed goblet in the Kunstgewerbemuseum in Cologne (Kunstgewerbemuseum der Stadt Köln, Inv.-Nr. F 328, published in: Von Strasser 2002, fig 52 p. 396, cover and lower part of the bowl). Glass connoisseur and collector Rudi von Strasser believed that a lead glass with a typically Dutch shape in his collection (now in Vienna's Kunsthistorisches Museum Wien) was possibly engraved by Andreas Friedrich Sang (Von Strasser, 2002, p. 397, cat.nr. 248 p. 409-410). And as early as 1930 Gustav Pazaurek attributed an engraving on a lead glass, of a shape generally seen with Dutch engraving, to Andreas Friedrich Sang (Pazaurek 1930, fig. 5, p. 390).





**17 Ceremonial goblet with a three master at sea and warehouses with goods, bearing the toast 'DE GOEDE NEGOTIE', to flourishing trade**

Colourless lead glass  
 The Netherlands or England  
 Shape Amsterdam III  
 Wheel engraving the Netherlands  
 Third quarter eighteenth century  
 Height: 20.8 cm, Ø bowl: 8.5 cm, Ø foot: 8.7 cm  
 Provenance: Meindert van der Poel

Large wine goblet with a rounded funnel bowl above a two-part stem: two knobs of the same size above an inverted elongated baluster and a basal knob. The upper part is embellished with air twists, the lower part with an air bubble. The upper part is nearly as large as the lower part. Light conical foot.

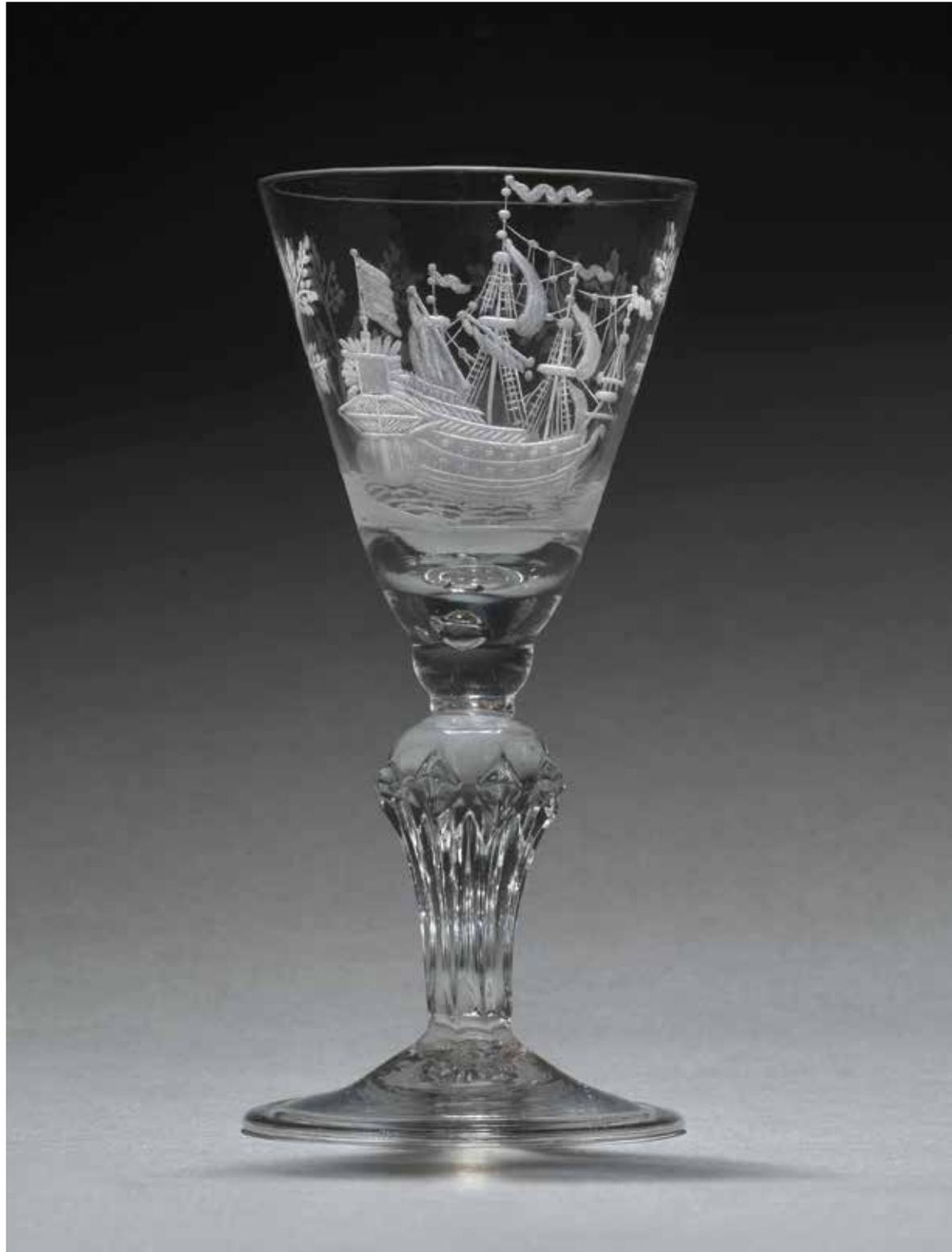
Around the bowl a wheel engraving of a continuous scene with a three master at sea and a meadow with houses or warehouses between two trees. The doors to the warehouses are opened, with goods piled up before them: big

boxes, barrels and packages. The vessel lies at anchor. The engraver probably wished to depict the heraldic colours of the Dutch flag, incorporating horizontal lines for blue, a matt part for white and diagonal lines running from bottom left to top right for purple. The upper line should have vertical lines for red. Alongside the rim of the bowl the inscription reads 'DE GOEDE NEGOTIE', to flourishing trade. The windows in the buildings and the ship's cannons are polished.

It appears that goblets of this shape occur quite often with an Amsterdam context. They may have been blown in Amsterdam or surroundings or commissioned for the Amsterdam market. (See p. 45 and 48)

The vessel depicted is probably one belonging to the VOC or WIC, respectively the Dutch East India Company and the West Indische Compagnie or West India Company. These merchantmen all carried cannons on board, for it was only within Europe that they received a navy escort.





**18 Ceremonial goblet with an engraving of a ship and meadow with cow**

Colourless lead glass  
 The Netherlands or England  
 Shape Utrecht, nr. 19, p. 46  
 Wheel engraving the Netherlands, possibly Utrecht  
 First half eighteenth century  
 Height: 15.1 cm, Ø bowl: 7.0 cm, Ø foot: 7.1 cm

Wine goblet with rounded funnel bowl with a half knop at the base. Octagonal stem, so-called Silesian or panel-moulded stem with four-sided pyramids, on the shoulder. Light conical foot with folded rim.

On the bowl a wheel engraving featuring a continuous scene showing a three-masted vessel with a high stern at sea and a meadow with a grazing cow flanked by trees and fences.

This goblet shape often features an Utrecht-related context (see p. 43, 46). Two of these glasses are dated, 1729 and 1731. A comparable goblet dedicated to the Peace of Utrecht could date from 1713 (Laméris 2013, p. 161). Two different but comparable goblets with an English engraving are dated 1714 and 1716 respectively (Lanmon 2011, no 45, p. 148-149, fig. 87 a-d p. 153).

goblets with ships



Medallion to the good fortune of West Friesland 1617, Ø 4.8 cm, The National Maritime Museum Amsterdam (see p.59)

A goblet kept in Het Evert Zoudenbalch Huis in Utrecht is engraved by the same hand. This glass is one of the goblets once commissioned and used by the governors of this orphanage. Several goblets belonging to this still intact collection were engraved by the same hand, possibly a Utrecht engraver (A. Laméris 1997, cat.nr. 6, p. 7, 26 - 27). This goblet was part of the research on p. 43, see Utrecht, nr. 19, p. 46. 'Het Lands welvaren', ('May the country flourish') or 'Salus Patriae' is the toast that one would expect to be inscribed on the bowl. This was one of the toasts most often proposed in the Northern Netherlands. Several goblets are known that bear this inscription alongside a depiction of a vessel or a ship with a farmer ploughing or houses. An engraving of only a ship and a cow is quite unusual. See also cat.nr. 10 and p. 59.



Collection: Het Evert Zoudenbalch Huis, Utrecht

**19 Ceremonial goblet with an engraving of a ship and houses and the inscription 'HET LANDS WEL VAAREN', May the country flourish**

Wheel engraving

Germany

Wheel engraving the Netherlands

Mid-eighteenth century

Height: 19.1 cm, Ø bowl: 8.4 cm, Ø foot: 9.3 cm

Wine goblet with a thistle bowl with thickened base on a blown stem with an inverted baluster between two flattened knops. Domed foot with folded rim. Triangle and horizontal cutting in lower part of the bowl, stem and higher part of the foot.

On the bowl a continuous scene depicting a three-master at sea and, between two trees, a large house, a tower and a cottage with a smoking chimney. Alongside the rim of the bowl the inscription reads 'HET LANDS WEL VAAREN', May the country flourish.

Comparable goblets of almost the same shape

occur more often with Dutch engravings (see for example in the Rijksmuseum Ritsema van Eck 1995, cat.nrs 302-302 p. 255, cat.nr. 309 p. 290, cat.nr. 389 p. 337) A slightly bigger glass not only in the same shape but also engraved by the same hand forms part of the collection of Amsterdam's Rijksmuseum. (Ritsema van Eck 1995, cat.nr. 302 p. 255)

A toast to 'Het Lands welvaren', 'Het welvaren van het Vaderland' or 'Salus Patriae' was of course important. The Rijksmuseum holds no fewer than ten goblets with a comparable toast. (Ritsema van Eck 1995, cat.nrs 294-297, 299, 301-302, 305-307)



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