

FRIDES LAMÉRIS  
GLASS AND ANTIQUES

# HARMONY



SALES EXHIBITION

# HARMONY



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**W**e leven in bijzondere tijden. Tijden die we graag ver achter ons zouden laten. Maar hoe? De enige manier is het gezamenlijk zoeken naar oplossingen; in eendracht en harmonie samen zoeken naar een uitweg.

Als je erover nadenkt geldt dat niet alleen nu, maar in vele situaties en tijden. Dit wordt weerspiegeld op de gegraveerde glazen uit de achttiende eeuw. Steeds weer zien we hierop thema's terugkomen die we ook vandaag de dag zouden kunnen inzetten, waar we ook vandaag op zouden kunnen drinken. Bijvoorbeeld op de eendracht in de maatschappij maar ook op een wat persoonlijker vlak, in het huwelijk.

In deze catalogus vindt u glazen over deze onderwerpen, maar ook bijvoorbeeld een ander heel bijzonder glas met een radgravure van Sint Antonius, de beschermheilige van de zieken, ziekenhuizen en apothekers.

Eendrachtig hebben wij verder bijzondere voorwerpen gezocht die bij dit thema passen. Wie ooit glasblazers aan de gang heeft gezien, weet dat er geen mooier, harmonieuzere dans bestaat dan die tussen de meester Glasblazer en zijn/haar assistenten. Een choreografie volgend als in een ballet zetten ze samen stap voor stap een glas in elkaar. Porselein, of het nou Chinees of Nederlands is, is het resultaat van samenwerken tussen talloze mensen, waarbij elke schakel even onmisbaar is.

Wij wensen u veel plezier met deze catalogus en hopen u snel bij ons in de winkel te ontvangen

Trudy, Anna, Kitty en Willem Laméris

**W**e are living in exceptional times. Times we would gladly leave behind us. But how? The only way is to look for solutions together and find a way out in mutual harmony.

When you think about it, this applies to many situations in different ages, not only the present day. It is also reflected in eighteenth century engraved glasses. We notice repeatedly that the depicted themes are just as relevant today and raising a toast to them is equally appropriate. To a united society for example, or on a more personal note, a harmonious marriage.

This catalogue features glasses that refer to such subjects but also includes a very special glass with a wheel engraving of Saint Anthony, the patron saint of the sick, hospitals and pharmacists.

Together we sought other special objects that relate to this theme. Those of you who have watched glass blowers at work, know that the beauty of the harmonious dance between a master glass blower and his/her assistants is unsurpassed. Following a choreography like a ballet, they interact to create a glass step by step. Porcelain, whether Chinese or Dutch is the result of teamwork between countless people; each link in the chain is indispensable.

We hope you enjoy this catalogue and look forward to welcoming you to our shop on the Nieuwe Spiegelstraat.

Trudy, Anna, Kitty and Willem Laméris

**1 Bowl on foot with enamel and gold leaf decoration.**

Almost colourless glass with a hint of grey, gold leaf and enamel in two colours: Blue and white  
 Venice  
 Late fifteenth, early sixteenth century  
 Height: 5,5 cm., Ø bowl: 23.5 cm., Ø foot: 9,3 cm.  
 Provenance: Collection Émile Gaillard, see p. 30

Shallow wide bowl with rounded sides and everted, underfolded rim. The underside of the bowl has been decorated with forty ribs in the mezza stampaura technique. Foot made with a glass thread. The underside of the rim is decorated with a band of gold leaf, made of seven clearly visible pieces of gold leaf. The gold leaf has been decorated by scratching away a pattern comprising three rows of fish scales between concentric lines with on the underside, a row of little conical shapes.

The decorative band is further adorned with enamel in two colours: blue dots on the scales, white dots on the concentric lines. Under the gold a line of blue dots.

This dish forms part of a group that always has the same number of ribs: 40 as opposed to twelve.

Made in different shapes, they are all blown into a 40-ribbed dip mould. We see bowls (Barovier Mentasti 1982, cat.no. 114, Barovier Mentasti 2006, p. 47, Baumgartner 1995, cat.no. 170, Baumgartner 2003, cat.no. 7, 8, 9, Baumgartner 2015, cat.no. 13, Tait 1979, cat.no. 28), plates on a glass trail (Baumgartner 1995, cat.no. 171, 172, Baumgartner 2015, cat.no. 15, 16) and plates on a trumpet-shaped foot (Barovier Mentasti 1982, cat.no. 123, Tait 1979, cat.no. 15, 26) or on a high foot, like the one in the Rijksmuseum (Ritsema van Eck 1993, cat.no. 1).



There are a number of glass dishes like this one: for example one in the Museo del vetro, Murano (Dorigato 2002, p. 45), two in the Metropolitan Museum of Art (Lanmon 1993, cat.no. 15, 16) and another in the Musée des arts Décoratifs (Baumgartner, cat.no. 6, with references). One such bowl is depicted as early as 1485-1490 in a painting of the Madonna with child, by Piero di Cosimo (1462-1522) (Barovier Mentasti 2006, p. 46, Lanmon 1993, p. 48).



Madonna con il bambino, Piero di Cosimo, Royal Palace in Stockholm



2 Wine glass of almost colourless glass with a hint of grey

Cristallo or vitrum blanchum  
 Venice  
 Second half sixteenth or early 17th century  
 Height: 14.2 cm, Ø bowl: 9.8 cm,  
 Ø foot 7.3 cm

Bell bowl. Hollow stem in the shape of an inverted elongated baluster: verre a jambe or cigar-shaped stem. Bowl and stem, and stem and foot, are joined by a merese. Flat, slightly conical foot.

Around 1660 the artist Giuseppe Maria Mittelli (1634-1718) made a series of prints of street vendors in Bologna, *L'Arti Per Via*, including a glass vendor (fig. 1). According to the website of Amsterdam's Rijksmuseum Mittelli drew them after an earlier series by fellow Bologna native Annibale Caracci (1560-1609). Caracci made a series of 75 drawings featuring Bologna street vendors drawn from life. The series was first

published in 1646 and entitled *Le Arti di Bologna*. In this particular case it seems that Mittelli may have executed his own design, or taken another example to work from, as the glass vendor from the series of Caracci prints is completely different. There he is pictured in the city centre, with houses in the background, hawking a tazza he has extracted from a much deeper basket with strap, full of big glasses and heart-shaped carafes.

In Mittelli's picture we see a young man with a shallow basket slung about his shoulders. With one hand he holds the basket steady to prevent his wares from falling. The basket is full of delicate small carafes, both smooth and ribbed, a little jug and various types of glass: one with a wide bowl, one with what seems to be a hollow rim around the bowl and another with a bell-shaped bowl. The vendor holds a glass aloft in his right hand, grasping it elegantly between finger and thumb just above its foot and displaying it proudly to potential buyers. The glass he brandishes looks very similar to the glass displayed here.



fig.1 Giuseppe Maria Mitelli, circa 1660, Rijksmuseum, Amsterdam



fig.2 Naar Annibale Caracci, circa 1645



# Unexpected harmony

Kitty Laméris

The late seventeenth century saw a major upheaval in the world of glass making. With its glass island of Murano, Venice had always reigned supreme as the key European glassmaking centre. During the sixteenth and seventeenth centuries glass lovers from all over the continent clamoured to buy its delicate, well-nigh colourless *cristallo* and *vitrum blanchum*. Courts from all over Europe collected Venetian glasses for their banqueting tables and their collections or ordered items to be made *à la façon de Venise* in their own countries.

The glass approximated the colourless transparency of mountain crystal so nearly because it was blown so wafer thin that the hint of straw or smoky tint that the glass always retained was scarcely visible (for example cat.no. 2). For close on two centuries it was only the virtuoso glassblowers and mixers of Murano who were skilled enough to achieve this effect. The sheer thinness of the glass can only have contributed to the fascination it engendered.

At the end of the seventeenth century in Northern European countries, new techniques were developed to make colourless glass that retained its characteristic transparency and colourlessness even when the glass was blown with a considerable thickness. As a result *Kreide* glass was invented in German speaking countries while lead glass was developed in The Netherlands and England

(Fischer 2011 pg. 5, A Lameris 2018B, pg 41).

But the Venetian glassblowers didn't give up without a fight. In a protracted swansong they did all they could to attract the world's attention, developing new techniques and making the most spectacular glasses. Not only did they produce a new sort of *filigrana* glass (Laméris 2012, p. 39), they also developed a new sort of *cane* (Laméris 2012, p. 38) and made extravagantly decorative glasses with decorations of flowers and dolphins on the stem (fig. 2). In addition, they continued to pursue a theme initiated earlier in the seventeenth century: the use of aquamarine accents on ribbed *cristallo* glasses. Such glasses were ribbed in all sorts of ways, ranging from *mezza stampaura* on the underside of the bowl, sometimes topped by tiny droplets (*nipit diamond waies*) to mould-blown diagonally ribbed stems and glasses consisting entirely of ribs, not infrequently with blue wings on either side or a glass thread along the rim. (cat. no. 3-9)

Despite the fact that customers were clearly ready for something new in the form of thicker, more robust glass that could be used without fear of breakage and more easily engraved, the Venetians refused to adapt. They continued to work with the traditional, typically Venetian soda glass – as they still do today. The thicker, clearer and more colourless Bohemian glass never gained acceptance. Consequently, a Venetian painter will seldom

– if ever -- depict glasses other than Venetian ones.

Giuseppe Lorenzo Briati (1686-1772) was a Venetian glassblower who did try his luck. But his attempts to increase his customer base by also making *Kreide* glass led to him being banished from the glass island in the lagoon (Barovier 2006, p. 202) His fellow glassblowers on Murano turned their backs on him and

he was forced to go cap in hand to the authorities on the mainland to ask if he might work in Venice itself. The *calle Briati* and the *Fondamenta Briati* in the heart of Venice bear silent witness to the exceptional permission granted to him by the *Dieci*. Fear of fires had prompted the authorities to relegate all glass production to Murano already in 1291.



fig. 1 Christian Berentz, *Lo spuntino elegante*, 1717. Galleria Corsini, Rome

Miles away, in Rome, people knew nothing of such sensitivities. They simply loved glass – both the traditional Venetian variety and the new Bohemian pieces. Both types of glasses feature side by side in still-life paintings of the early 18th century. The Galleria Corsini in Rome houses a number of canvases by the painter Christian Berentz (1658-1722). He was born in Hamburg but ended up in Rome by way of Venice. One of his paintings dated 1717

features two magnificent winged Venetian wine glasses, each with its own little carafe for white and red win (fig 1) In another painting, titled *Preperativi per un convito* (Barovier-Mentasti 2006, fig. 2,3, p. 196), a high lidded typically Bohemian glass stands on a *tazza*, surrounded by several smaller Venetian glasses and a diminutive carafe. The little ribbed carafe with blue wings is empty, the glasses are full.

A third painting, *La mosca* (Barovier-Mentasti 2006, p. 198, fig. 5), depicts the same carafe on a tazza together with a wheel-engraved Bohemian glass and two other Venetian glass objects.

The same combination of Venetian glasses together with wheelengraved tall Bohemian glass, is seen on a picture of another German painter that worked in Rome, Maximilian Pfeiler. He was probably a student of Berentz

(Barovier-Mentasti 2006, p. 199). Berentz and Pfeiler were Germans living in Rome, which might explain why they combine the two types of glasses. But the Rome-born artist Gabriele Salci (1681-1720) does the same. Repeatedly he paints a spectacular type of Venetian glass on a long stem patterned with flowers between abundant protrusions and places it together with other Venetian glasses alongside engraved Bohemian tall glasses or wheel-

engraved beakers (for example Lameris 2012, p. 17). It is precisely the contrast between the fragility of the Venetian glass and the robust lines of the Bohemian beakers that results in an unexpected harmony with an added twist. Glass collectors tend to stick to a particular style. Unless one is collecting a history of glass, collections tend to concentrate on a particular period, focussed on a particular country: Venetian glass and/or glass made à la

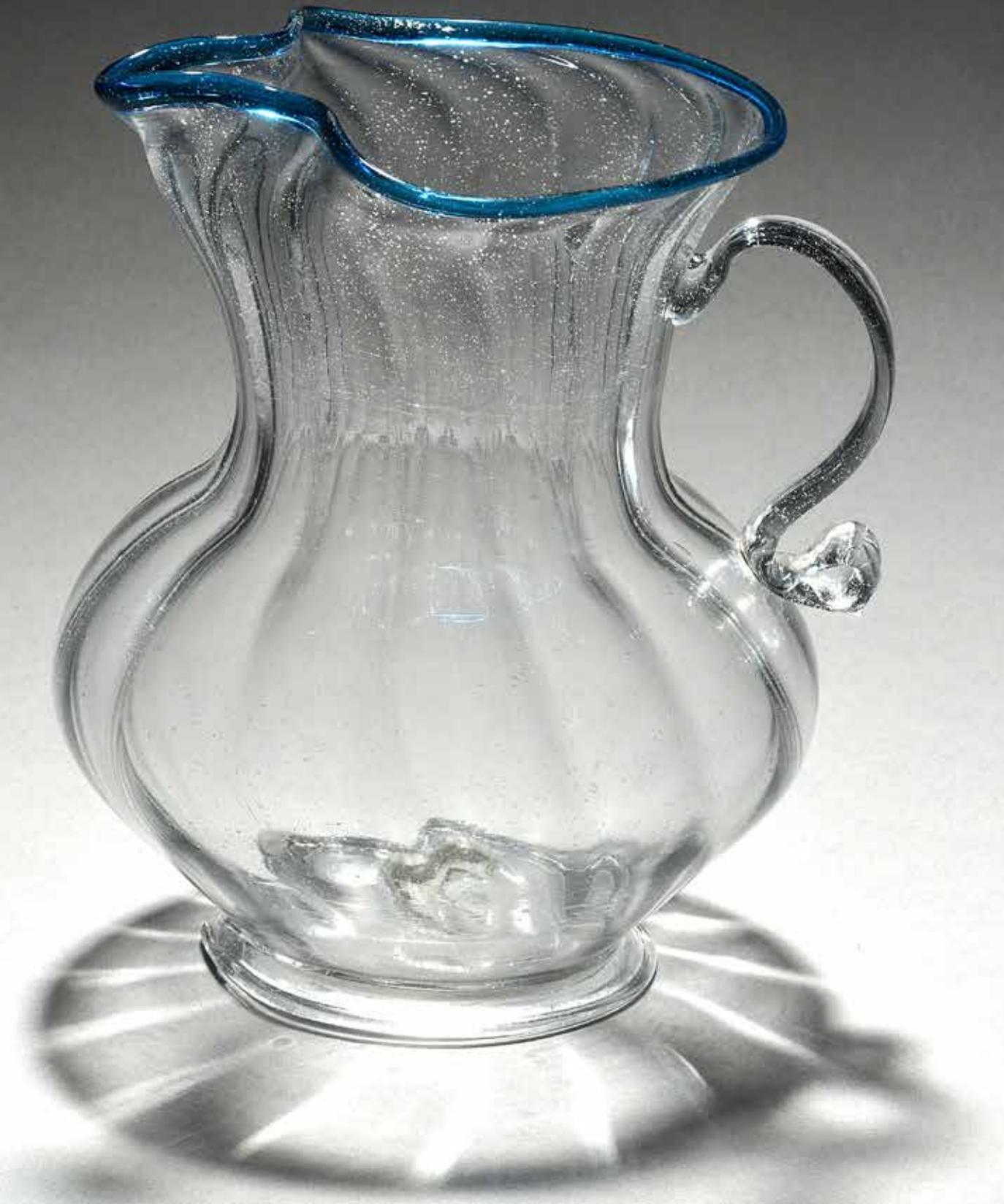
façon de Venise, say, or engraved lead glass, or roemers or German glass. But looking at these paintings shows that combinations of widely differing glasses from the same period but with different antecedents results in unusual combinations that shed a new light on the glasses themselves. Both in terms of their beauty and as an object. A new challenge in terms of collecting, perhaps?



fig. 2 Maximilian Pfeiler, *Natura morta con frutta e vetri*. Signed on the Bohemian glass with a wheelengraved mirror monogram of the initials MP. First quarter 18th century, Palazzo Montecitorio, Rome



Further reading: Rosa Barovier Mentasti 'Trionfo e crisi del settecento', *Trasparenze e riflessi, il vetro Italiano nella pittura*, Verona 2006, p. 195-202



### 3 Jug with a trefoil mouth

Cristallo or vitrum blancum with aquamarine-coloured glass

Venice

Seventeenth or early eighteenth century

Height: 18.6 cm

Ø bowl: 14.0 x 13.5 cm, Ø foot: 9.0 cm

Ribbed jug with an angular body and a trefoil mouth or oinochoe spout and an ear-shaped handle, on a trailed foot consisting of a broad glass thread. Along the rim a glass thread of aquamarine-coloured glass. The bowl is blown into a ribbed dip mould and has sixteen ribs.

A comparable example is held in the Museum Veste Coburg (Theuerkauff-Liederwald 1994, cat.no. 474 and in the Corning Museum of Glass (inv. 71.3.129).



4 Wine glass with gadrooning and wings of aquamarine-coloured glass

Cristallo or vitrum blancum with aquamarine-coloured glass

Venice

Seventeenth or early eighteenth century

Height: 17.7 cm, Ø bowl: 6.9 cm, Ø foot: 8.1 cm

Provenance: Collection Émile Gaillard, a small sticker on the bowl reads number D.53.

See p. 30

Conical bowl with rounded base. The base of the bowl is decorated with twelve ribs, made in the mezza stampaura technique, under a thread that spirals halfway up the bowl. The diagonally ribbed hollow blown stem with sixteen ribs consists of a flattened knop between two smaller ones, above an inverted elongated baluster. On both sides a wing made of aquamarine-coloured glass, that starts from a triangle on the balustroid part and ends in a curl attached to the large knop. On the aquamarine-coloured base a pincer, colourless glass thread starting with a vertical high segment cradling the base of the bowl before descending with around twelve horizontal pinches and a sharp corner towards the blue triangle, where it is attached with another three horizontal pinches, ending just above the merese in a long vertical pincer curl. Stem and bowl and stem and foot are connected by a merese. Slightly conical foot. Small sharp pontil mark.

A glass with the same stem is depicted on the painting *Lo spuntino elegante* of Christian Barentz, in the Galleria Corsini in Rome.

See p. 15, fig. 1.

5 Alzata with a diamond-line engraving

Cristallo or vitrum blancum with aquamarine-coloured glass

Venice

Seventeenth or early eighteenth century

Height: 6.1 cm

Ø bowl: 31.6 cm, Ø foot: 10.2 cm

Flat dish with an upturned rim on a trumpet-shaped foot with underfolded rim. A concentric cable of turquoise blue glass runs between two ribbed glass threads along the underside of the bowl. Another glass thread runs around the narrowest part of the foot. Crude round pontil mark that has chipped a piece out of the glass. The outer edge of the dish is decorated with

a diamond line engraving of four twigs in bud interspersed by four blossoms. These flowers are typical of late seventeenth century diamond line engraving, two having round petals and the other two pointed ones. Along the rim where it turns upwards it is decorated with groups of four, five or six gidouilles.

These glass dishes were used for the presentation of drinks or were stacked in different sizes into a tower to display sweetmeats or fruit. Comparable pieces can be seen for example in Veste Coburg (Theuerkauff-Liederwald 1994, cat. no. 53-59 and in the glass room of Copenhagen's Rosenborg Castle (Boesen, cat.no. 98)





## 6 Small decanter with masks

Cristallo or vitrum blancum with aquamarine-coloured glass and gold leaf  
Venice

Seventeenth or early eighteenth century

Height: 13.5 cm

Ø opening: 6.3 cm, Ø foot: 5.3 cm

Ribbed small decanter with a piriform body and a funnel-shaped mouth. The body is blown into a ribbed dip mould and has twelve ribs. Around the narrowest part of the neck a wavy glass thread. On both sides a wing made of aquamarine-coloured and clear colourless glass. Mounted on the wing's ear-shaped base of aquamarine-coloured glass is a pincer, colourless glass thread which commences with a vertical high segment and proceeds down the undulating trail with around eight horizontal pinches, before descending towards the blue triangle in a sharp corner with a pincer point. Here it is attached with another two horizontal nips, ending next to the widest part of the decanter in a long vertical pincer curl. A trailed foot consisting of a broad glass thread. Alternating with the handles on both sides a mask with a lion head. The masks are positioned upside down. Remnants of gold leaf on the masks.

A comparable piece, but without the masks, is held in Veste Coburg (Theuerkauff-Liederwald 1994, cat.no. 637).





### 7 Wine glass with gadrooning

Cristallo or vitrum blancum with aquamarine-coloured glass

Venice

Seventeenth or early eighteenth century

Height: 15.0 cm, Ø bowl: 6.5 cm, Ø foot: 7.9 cm

Provenance: Private collection, Geneva

Ribbed small decanter with a piriform body and Funnel-shaped bowl. The base of the bowl is decorated with twelve ribs, made in the mezza stampaura technique, under a thread that spirals halfway up the bowl. The diagonally ribbed hollow blown tapering stem with twelve ribs consists of six flattened knops, one above the other. Slightly conical foot with underfolded rim. A comparable glass was part of the Krug collection (Klesse 1965, cat.no. 79)

## 8 Wine glass

Cristallo or vitrum blancum with aquamarine-coloured glass  
Venice  
Seventeenth or early eighteenth century  
Height: 14.0 cm,  
Ø bowl: 9.0 cm, Ø foot: 7.2 cm

Bell-shaped bowl with flattened base. Hollow blown stem in the shape of a twig: verre a tige with a wing on both sides. The wings consist of a base of aquamarine-coloured glass in the shape of an ear, with a pincer colourless glass thread starting with a vertical high segment cradling the base of the bowl, before descending in seven horizontal nips before a sharp corner goes down to the blue triangle where the thread is attached with another two horizontal nips, ending just above the merese in a long vertical pincer curl. Stem and bowl and stem and foot are connected by a merese. Slightly conical foot. Sharp pontil mark.

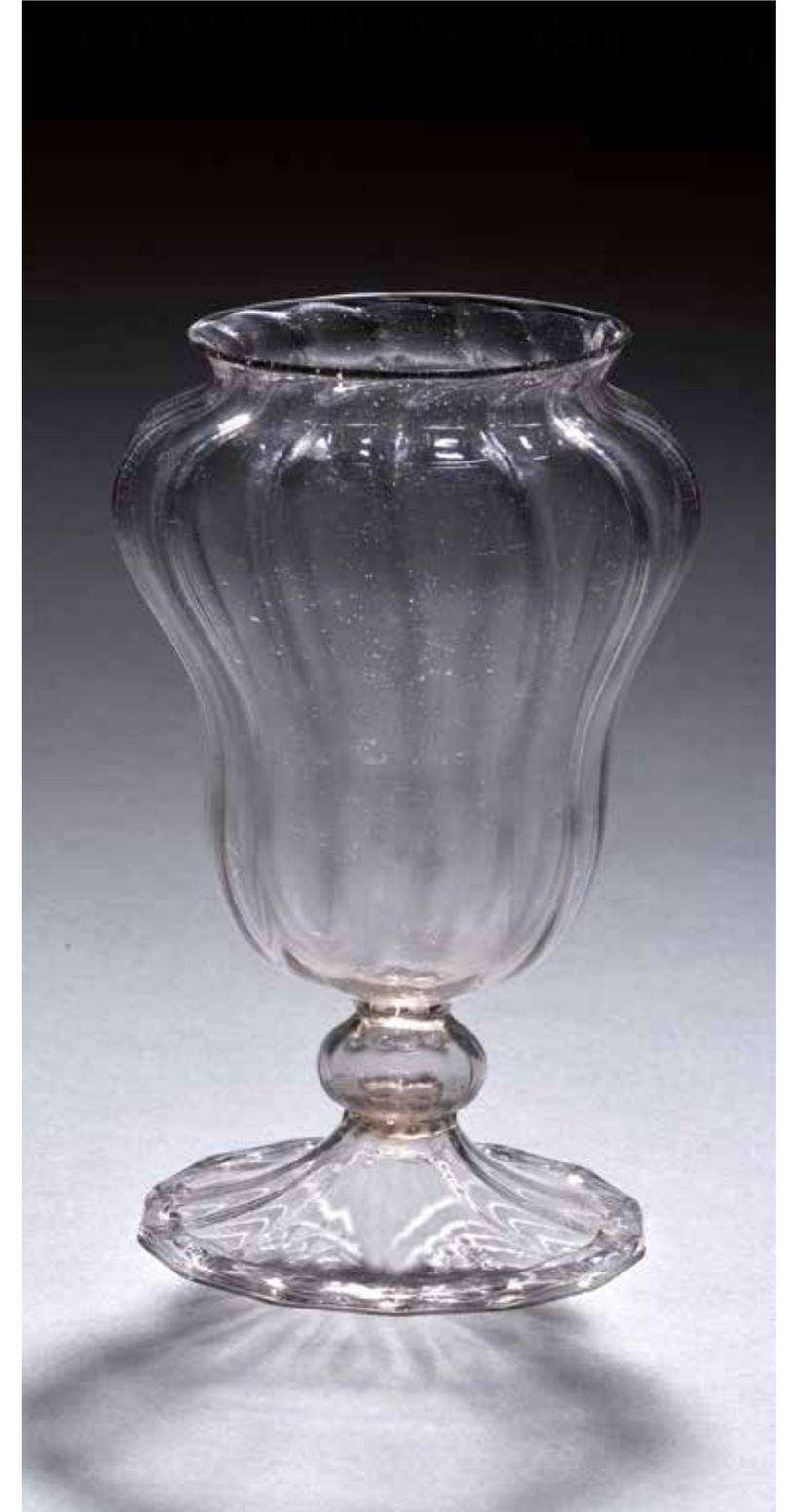


## 9 Apothecary pot with ribs

Cristallo or vitrum blancum with a tinge of straw colour  
Tuscany?  
First half seventeenth century  
Height: 16.0 cm,  
Ø opening: 7.5 cm, Ø foot: 9.0 cm  
Ex collection Fred Hamburger FH 106

Inverted pear-shaped body with everted rim. Rudimentary stem in the shape of a hollow flattened knop. High conical foot with downwardly folded rim. Body, stem and foot are blown into a 14-point dip mould, creating fourteen vertical ribs. Small rough sharp pontil mark.

This rare pot could have been used as an apothecary's pot or a reliquary. Other pots with a similar body but without the rudimentary knop are held in collections in Tuscany; both with ribs (Museo di Arte Medievale e Moderna, Laghi 1994, cat.no. 6) and without (Laghi 1994, cat.no. 119). The latter comprise part of the inventory of the pharmacy of the old hospital: Spedale Serristori in Figline Valdarno (Tuscany, Italy). The walls are lined with Renaissance majolica syrup flasks and albarelli and there is a cupboard full of glass: nasse (little covered decanters with spout, typical of Tuscany), albarelli, little flasks and these pots (Laghi 1994, cat.no. 119). These pots have a straight opening, and all have covers. The pot described here has, like an albarello, an everted opening, to be sealed with a piece of cloth or parchment, held with a string tied up under the rim.  
The straw colour of the glass is typical of glass made in Tuscany.



# Émile Gaillard

Émile Gaillard (died 1902) was a nineteenth-century French collector of Medieval and Renaissance art. In 1878 he commissioned Victor Jules Févrièr to build him a neo-gothic chateau next to Parc Monceau: Palais Gaillard in Paris, a perfect place to hold his collection.

The interior was designed as a foil to his collection of gobelins, elaborate stone and marble fireplaces and wooden panelling.

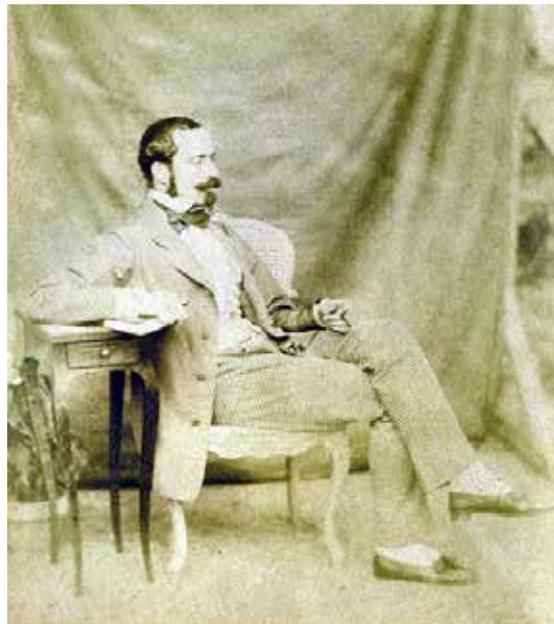
According to Émile Moulinier: 'le collectionneur a cherché à créer beaucoup plus un intérieur de la Renaissance fastueusement décoré, qu'une collection proprement dite. Cela est si vrai que, ce qui y domine, ce sont les meubles, les cheminées en pierre ou en marbre, surtout, par conséquent, les objets mobiliers' Émile Moulinier (1904, p. XII).

The costume ball at the inauguration of the palace in 1885 was attended by almost 2000 guests. Émile Gaillard hosted the event as

King Henry II of France (1519.-1559).

A major part of Gaillard's collection was sold after his death. In June 1904, 967 items were sold at an auction held in the house itself. The pieces were detailed in the impressive *Catalogue des Objets d'art, et de Haute Curiosité de la Renaissance, Tapisseries, Tableaux anciens*. Included in the collection were 21 glasses:

mostly Venetian, but also a mosque lamp now in the Metropolitan Museum of Art (inv.17.190.985) and German enamelled humpen. Some pieces were retained by the family, including, until recently, the glasses in this catalogue (cat. no. 1, 4, 10 and 11).



Emile Gaillard 1870



Venetian and façon de Venise glasses

M. Émile Molinier, *Catalogue des Objets d'art, et de Haute Curiosité de la Renaissance, Tapisseries, Tableaux anciens* composant la Collection Émile Gaillard, Paris 1904



- 10 Wine glass with three-dimensional stem  
Cristallijn with a hint of grey and blue glass  
À la façon de Venise  
First or second third 17th century  
Height: 13.1 cm  
Ø bowl: 6.1 cm, Ø foot: 7.6 cm  
Provenance: Collection Émile Gaillard, see p. 30

Funnel-shaped bowl. The three-dimensional stem consists of a hollow blown ribbed tube, shaped into a figure of 8 with a smaller lower part and two opposed blue flat tooled sections ending in a thread. Conical foot with downwardly-folded rim. Bowl and stem are connected by a double avolio. Stem and foot by a single avolio.

We were unable to find another glass like this in the consulted literature. The ribbed hollow 8-shaped base of the stem occurs infrequently, either with a three-dimensional decoration of glass threads (Baumgartner 2015, cat.no. 114, Ritsema van Eck 1993, cat.no. 60, 61), or with a flattened tooled decoration, like the one described here. For example, a certain type of glass with a seven-sided bowl was found both in Kasteel Valkensteyn in Poortugal and in Nijmegen (Henkes 1994, 48.2). The base of the stem has the same shape, as the glass pictured here but it is surmounted by two seahorses of flat tooled colourless glass. Two blue prunts ornate the hollow 8. Another glass, this time made out of blue-green glass and found in Rotterdam (Henkes 48.3) also has a decoration of two sea horses.

Another spectacular example has a decorated stem featuring a three-dimensional decoration of opposed blue threads and colourless seahorse-like creatures on both sides of the 8 (Higgot 2011, cat.no. 41). This stem is built up in the same way as the glass described here. A double avolio connects the bowl and the stem, the stem and foot are connected by a single merese.

The symmetrical flattened decorations do oc-

cur on other glasses that are related to this one because of their hollow blown ribbed stems, but differ in the way the base of the stems is formed. They are not shaped into a figure of 8, but rolled up (Baumgartner 2005, cat.no. 193, Chevalier 1999, cat.no. 128, Duysters 2002, cat.no. 24, Theuerkauff-Liederwald 1994, cat.no. 352) or shaped in the form of a lyre (Laméris 2006, cat. no. BM 23). The flattened ornaments are usually aquamarine in colour (Baumgartner 2005, cat.no. 193, Chevalier 1999, cat.no. 128, Henkes 1994, fig. 136, p. 218, Duysters 2002, cat.no. 24, Klesse 1987, cat.no. 25, Laméris 2006, cat.no. BM 23, Theuerkauff-Liederwald 1994, cat.no. 352) and often modelled on shapes of animals. In some cases it is easy to determine which animals flank the stem, for example two standing lions (Chevalier 1999, cat.no. 128, Theuerkauff-Liederwald, cat.no. 352), rearing horses (Klesse 1987, cat.no. 25) or sea horses (Duysters 2002, cat.no. 24, Baumgartner 2005, cat.no. 193, Henkes 1995, fig. 136, p. 218, possibly Laméris 2006, cat.no. BM 23). But in the case of this glass, with its rare dark blue flattened ornament it is difficult to determine which animal is being portrayed – if any.

A horse's tail was found in the waste of Amsterdam's 'Twee Rozen' glasshouse, that operated between 1657-1679 (Gawronski 2010, 2.5.11, p. 96). The tail is an exact copy of the tail of the glass in the Wolf Collection (Klesse 1987, cat.no. 25). In addition, the Twee Rozen's waste also contained hollow ribbed stems (Gawronski 2010, 251, p. 92, 2.5.2, p. 93). Even though they are different in shape to the stems described here, the find makes clear that the glasshouse had the technical expertise to make such stems and therefore these glasses. However, the colours of this glass

from Émile Gaillard's collection differ from the colours of the glass found on the premises of the former Amsterdam glasshouse. As such the Gaillard glass was probably made in another glasshouse where also glass à la façon de Venise was manufactured.





### 11 Flute with serpent stem

The Netherlands

Second half seventeenth century

Height: 35.2 cm

Ø bowl: 5.2 cm, Ø foot: 9.4 cm

Provenance: Collection Émile Gaillard,  
see p. 30

Wine glass with a tall and slender funnel-shaped bowl.

The flat serpent stem is shaped in the form of a lyre around an 8. It consists of a thick colourless thread with a white and a blue glass thread in the centre, which is folded and then twisted. On both sides of the stem aquamarine-coloured

crests with a tooled pattern. Bowl and stem are connected with a small segment known as an 'avolio'. Flat, slightly conical foot with downwardly folded rim.

Flutes with serpent stems are relatively rare. One was found in Alkmaar (Henkes 1994, 48.5). Some examples are on display in museums. The Amsterdam Museum even holds three examples (Vreeken 1998, cat.no. 110, 111, 112), two of which have blue crests. An engraved example is held by Amsterdam's Rijksmuseum (Ritsema-van Eck 1995, cat.no. 58). A broken one is in the collection of Veste Coburg (Theuerkauff-Liederwald 1994, cat.no. 350). A completely colourless flute with serpent stem was part of the Engels-de Lange Collection (Laméris 2015, cat.no. 55)



Jacob van Walscapelle (1644-1727), *Still Life with fruits and nuts*, ca 1675



- 12 Historical goblet featuring the coat of arms of William III, King of England and Stadtholder of the Dutch Republic alongside smaller coats of arms of the Holy Roman Empire and the Dutch Republic, to toast the success of the 1701 Treaty of The Hague and the Grand Alliance, the first step on the road to the War of the Spanish Succession (1701-1713)

Colourless soda glass with a yellowish tint  
 Bohemia 7 September 1701 (Grand Alliance)-  
 March 19 1702 (death of King William III)  
 Wheel engraving Bohemia or the Netherlands  
 Height: 18.0 cm, Ø bowl: 7.2 cm, Ø foot: 9.9 cm

Wine glass with a bucket-shaped bowl on a stem with a merese, an avolio, a solid flattened round knob and an inverted baluster that widens towards the foot. Broad slightly conical foot. In the baluster a large air bubble.  
 The bowl is cut in 14 vertical bars, culminating at the base in a row of facets shaped like teardrops. The points of these tears mark the dividing line between two bars. Two rows of comparable, interconnecting facets on the baluster.  
 On the bowl a wheel engraving of the crowned

coat of arms of William III (November 14 1650-  
 March 19 1702), King of England.  
 From 1689 to 1702 England and the Dutch Republic were united under William and Queen Mary (Stuart) II, who died in 1694. The glass features William's coat of arms as King of England (Maclagan 1984, table 8).

The crowned coat of arms is flanked on either side by various military trophies including a wheeled cannon with cannon balls in the foreground, possibly the butt of a gun, a large flag, lances, ramrods and lances. To the left a pole with a sphere and to the right, a square fringed pennant.

Turning the glass clockwise we see the crowned coat of arms of the Dutch Republic, the republican lion with its sword and seven arrows, held aloft on either side by a crowned lion. On the other side the coat of arms of the Holy Roman Empire, showing a crowned double-headed eagle holding a sceptre in its right claw and an orb with cross (a Christian symbol of authority) in his left claw.

Around the cartouche a symmetrical decoration of C-shaped curls and beans.



On the opposite side of the bowl a depiction of a crowned female figure in classical dress. She is shown kneeling alongside a pool, reaching out to two naked children in the water. The woman grasps one of the children's hands, while the other reaches his arms out towards her. Two intertwined olive branches frame the scene. Above a banderol without inscription.

Perhaps the mythological scene is a depiction of Latona and her twins Diana and Apollo, just before she met the Lycian Peasants. The father of Latona's children was Jupiter whose wife Juna was intent on vengeance, forcing Latona to flee. While on the run from Juna, Latona found herself in Lycia where she paused to drink from a pond with her infant children. When local peasants



refused to let her quench her thirst, she turned them into croaking frogs. (Ovid VI. 317-81). How this allegory relates to the Spanish War of Succession is not immediately clear.

A comparable goblet, cut in the same way but with an extra connective element and more mereses in the stem celebrates the conquest of Bonn by Leopold I during the War of the Spanish Succession. According to Klesse this glass, dated May 16th 1703, was made in Bohemia (Klesse 1973, cat.nr. 364).

Other glasses have a comparable shape and cut (see for example Stiegemann 1981, cat.nr. 79)

The glass was used to toast the success of the 1701 Hague Treaty and that of the Grand Alliance, which was to prove the first step on the road to The War of the Spanish Succession (1701-1713). The Treaty of The Hague in 1701 was an anti-French tripartite agreement forged between England, then ruled by William III, the Dutch Republic where William was Stadtholder and the Holy Roman Empire under Leopold I. Many other countries were to join the Grand Alliance against Louis XIV of France later. When Charles II of Spain died without issue in 1700 he determined in his will that Philip V was to succeed him. Philip was grandson to Louis XIV, which meant that France and Spain together became one enormous power. On May 15, 1702 the Grand Alliance declared war on France in a bid to create a balance of power in Europe. They succeeded in their objective: Philip V relinquished his right to the French throne and with the Peace of Utrecht the war came to an end in 1713.

The treaty of The Hague was signed on September 7th, 1701. William III died on March 19th the following year, so the goblet shown here must have been made during the intervening period. William III played an important role in forging the Grand Alliance. The goblet is primarily dedicated to William III, King of England, but was made in Bohemia where Leopold I was king. That suggests it may have been commissioned as a gift for an English envoy or negotiator. From that point of view it is worth noting that the goblet comes from an English collection.

A covered goblet (1702-1713) from the Rudi von Strasser collection (now held by Vienna's Kunsthistorisches Museum) celebrates a slightly later period of the Grand Alliance during the reign of Queen Anne (1702-1714) following the death of William III. (Von Strasser 2002, cat.nr. 243).



fig. 1 Goblet to toast the conquest of Bonn during the Spanish War of Succession, with a wheel engraved double portrait of Emperor Leopold I and his wife Eleonore Magdalene von Pfalz-Neuburg. On the other side of the bowl an engraving of Austria's double-headed eagle and the inscriptions *Bonne prise Le 16.me may 1703* and *Vive l'empereur. Bohemia*, dated 16 May 1703. Height 24.5 cm. Collection Museum of Applied Arts, Cologne (MAKK)

There is another, fourth glass related to the War of the Spanish Succession that has not previously been publicised. This goblet, bearing the inscription PLUS ULTRA was made to toast the 1704 conquest of Gibraltar by the Dutch Republic and Britain (fig. 2). The Latin inscription PLUS ULTRA 'Further Beyond' refers to the Pillars of Hercules, the name given in Antiquity to the promontories flanking the Straits of Gibraltar which were thought to mark the world's end. Hercules was said to have chiselled the words 'NON PLUS ULTRA' into the rock. Charles V of Spain subsequently adopted Plus Ultra as his personal motto to show that the Straits of Gibraltar were no longer the end of the world. The glass pictured here is decorated with a

harness and military trophies. To the left, behind a helmet, we see seven arrows sticking out, one of the symbols used to denote the Dutch Republic of the United Seven Provinces. To the right a pennant with England's St George flag (from 1707 England flew the Union Jack). At the Peace of Utrecht to end the Spanish War of Succession it was agreed that Gibraltar would always belong to England. However, to this day Spain still retains its claim to the rocky outcrop.

Further reading:  
 Wout Troost, *Stadhouder-Koning Willem III, een politieke biografie*, Hilversum 2001  
 A. J. Veenendaal, *Algemene geschiedenis der Nederlanden, deel 9*, Haarlem 1980

fig. 2 Goblet with wheel and diamond line engraving to toast the conquest of Gibraltar by England and the Dutch Republic. Dutch or English lead glass with Dutch wheel and diamond line engraving. 1704-1707. Height 23.0 cm. Ex collection Frides Laméris v.o.f.





**13** Large Bohemian covered goblet

Colourless Kreide glass

Bohemia

1680-1700

Height: 21.1 cm, Ø bowl: 9.8 cm, Ø foot: 10.2 cm

Height with cover: 30 cm

Provenance: Gustav Leonhardt (1928-2012)

Wine glass with rounded bucket bowl with 12 ribs around the base made in the 'mezza stampatura' technique. The high solid stem consists of a merese, an avolio, a round flattened knop, a merese, a large round knop above a narrowed waist and a smaller flattened knop, a merese and an avolio. Slightly conical foot with a higher part towards the stem. Downwardly folded rim. The cover also numbers twelve ribs and is topped by a merese, an avolio, a merese, a wavy glass thread and a disc with an elongated section topped by a round knop.

The cover is decorated with a wheel engraving of curls.

The cover is engraved and slightly too small for the goblet. Cover and goblet didn't originally belong together but have probably been together for a long time.

Comparable goblets with ribs on the bowl and a stacked stem of mereses, avolios and solid knops were made in Bohemia. Some of these are dated, for example a comparable glass is engraved with the date 1681 (Brozková/Drahotová/Hejdová 1989, nr. 96) and one is dated 1690 (Brozková 1995, nr. 1.5).

Gustav Leonhardt ('s-Graveland 1928-Amsterdam 2012) was a famous organist and harpsichord player.

See for the other glasses cat. no. 6, 7 en 8.



14 Bohemian covered goblet decorated with coloured glass stones and a wheel engraving of Cupid walking in a landscape with his bow in his hand.

Colourless Kreide glass with a slightly yellowish tint  
Bohemia

Wheel engraving: Bohemia  
Circa 1700

Height: 19.1 cm, Ø bowl: 8.0 cm, Ø foot: 10.2 cm  
Height with cover: 27.8 cm

Thickly-blown wine glass with a bucket-shaped bowl on a stem with two mereses, an avolio, a small flattened part and an inverted baluster that broadens towards the foot. In the baluster a large air bubble. Broad slightly conical foot. The domed cover is topped by a merese, an avolio and a cone-shaped knop.

A wheel engraving encircles the entire bowl, between two horizontal bands. There are two cartouches alternating with two stylized plants. One of the cartouches shows Cupid walking in a landscape with behind him a tree. Cupid holds his bow in his right hand, while his left hand and feet are not shown. They fall outside the cartouche because he is depicted so big. Cupid is engraved in bas relief. In the other cartouche a stylized flower made up of polished facets, a big one in the centre, encircled by four petals.

The stylized plants have several sorts of leaves, two tulips and three other flowers: a sort of oxeye daisy with a heart made up of a red glass bead and two other flowers with a green heart.

On the base of the bowl and around the foot a circle with leaves on both sides.

Encircling the cover between two horizontal bands on either side, a decoration of three small and three larger oxeye daisies alternating with one another and leaves. The three smaller flowers are decorated with red glass beads. The other hearts are polished lenses. Around the base of the cover a line with leaves on both sides.

In this period the thickness of the glass was an indication of quality. Despite its having been blown thickly, the glass remained almost colourless. And because it was thicker, the glass was stronger, making engraving easier.

Glasses decorated with beads of coloured glass were particularly sought-after in Bohemia. They occurred in Bohemia as early as 1650, featuring a few small beads as accents in stylized flowers of plants. (Drahotova 1995, cat.no. 1.1). The glass discussed here is of a later date, around 1700. The glass has an almost identical shape to the one featuring the coat of arms of William III described above and can also be dated around 1700 (see cat.no. 12).

The composition, in which Cupid is depicted so prominently he no longer fits the cartouche, is highly unusual. It's likely that the engraver was looking to adhere to the Bohemian fashion of the time for oval or circular cartouches while at the same time seeking to render Cupid as large as possible.



- 15 Ceremonial goblet with a dynamic wheel engraving of Venus driving her chariot through the air, drawn by two swans, with Cupid shooting an arrow and two kissing doves

Colourless Kreide glass with a slightly yellowish tint  
Bohemia

Wheel engraving: Bohemia

Circa 1700

Height: 23.3 cm, Ø bowl: 8.7 cm, Ø foot: 11.0 cm

Provenance: a Dutch collection, composed circa 1950-1960

Wine goblet with a rounded bucket bowl on a stem comprising a merese, an avolio, a solid knop, a set of five mereses, a big inverted baluster above a smaller knop, a merese and an avolio. Broad, slightly conical foot. On the lower part of the bowl six polished lenses; the knops and baluster are cut in facets.

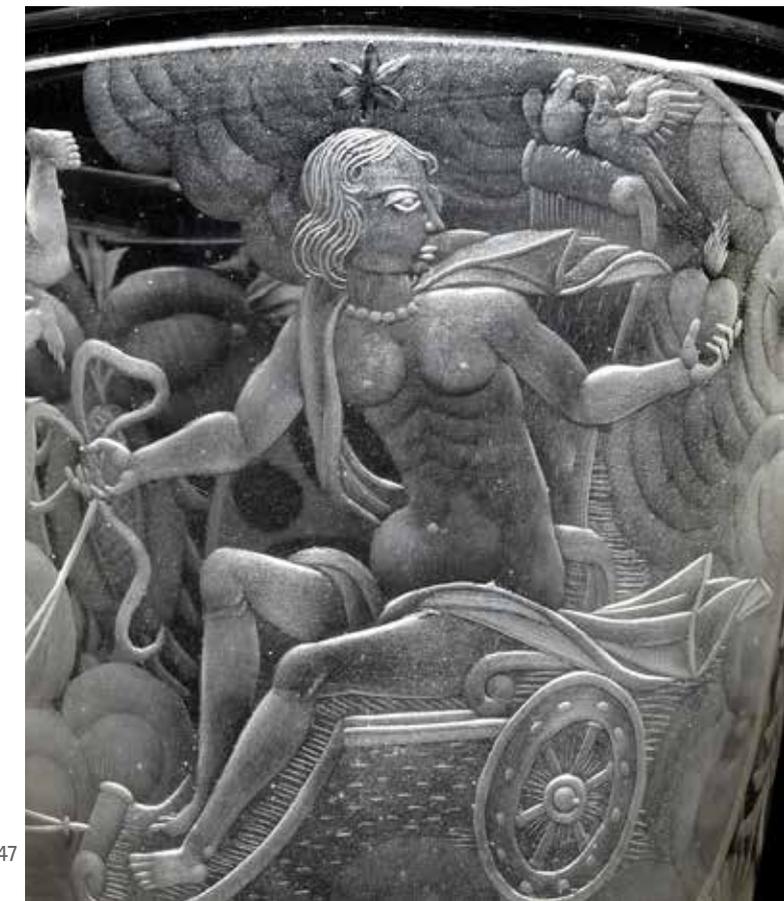
On the bowl a dynamic wheel engraving of a nearly naked Venus with a trailing scarf driving her chariot through the clouds inside an oval cartouche. She wears a pearl necklace and above her head is a star. She holds the reins while looking at a flaming heart in her left hand. The wagen is drawn by two flying swans. The blindfolded Cupid, in the air to the left of Venus, is shooting an arrow aimed at Venus' heart. Two kissing doves behind Venus on the back of her chariot.

The opposite side of the bowl features a large oval cartouche, cut and polished with eight polished circles surrounding it. Between the two cartouches, festoons of three different kinds of pumpkin with underneath a bunch of grapes atop two daisy-like flowers. On the foot three daisy-like flowers alternating with leafy twigs with different types of leaves. The star above Venus' head is polished.

A goblet with a comparable stem, also featuring an inverted baluster and knop, is in the Passauer Glass Museum's collection. (Drahotová 1995, cat. no. I.47). This glass, which can be dated fairly precisely as falling within the period 1706 – 1711,

belongs to the same type as the goblet with the coat of arms of William III and the goblet showing Cupid (cat.no. 11 and 14)

Not many glasses are known to feature such a detailed and magnificent depiction of Venus, the goddess of so-called 'natural' or sexual love. In the seventeenth and eighteenth centuries the word 'Venus' was often used in the Northern Netherlands as a synonym for sex and desire. (There were various expressions incorporating the name, including 'Venusbataille', 'Venus werk' (Venus work), een wandeling door het Venusbosch maken (taking a stroll through Venus' bush), Venusvreugd (Venus' joy), etcetera (WNT). It seems likely that Venus had the same connotations in Germany during this period. An example is 'Venusspiel' which was used to refer to sexual intercourse. <http://www.woerterbuchnetz.de/DWB?lemma=venuspiel>, Grimm 1854-1960). The glass stems from an old Dutch collection. If this glass came to the Netherlands as early as the eighteenth century, it would undoubtedly not only have been used to drink to the goddess Venus and to love as the evening progressed.





**16** Ceremonial goblet with a wheel engraving of St Anthony besieged by demons to toast to the health of the sick or the flourishing of a hospital

Colourless Kreide glass, with a hint of manganese  
Glass: Saxony, probably 'Glückburger Hütte'

Engraving: Saxony or German engraver in the Netherlands

First half eighteenth century  
Height: 18.2 cm, Ø bowl: 7.5 cm, Ø foot: 8.8 cm

Wine goblet with rounded funnel bowl. The stem consists of a solid round knob atop a large round knob and a smaller inverted baluster that broadens towards the foot with an elongated air bubble. Slightly conical foot with downwardly folded rim. The lower part of the bowl and the stem are cut in so called 'Querschnitt' or 'Quer' facets. Goblets like this are also known as 'Querfacettenpokal'.

On the bowl a wheel engraving of a seated St Anthony in a landscape next to a pig with a bell. Anthony is besieged by three demons. To the left a winged demon tugs at his habit while another seeks to stab the saint with a long pitchfork.

The third, to the right, holds a noose about St Anthony's neck and makes to flail him with a lash as the saint fends him off with a cross.

The shape of the stem and foot are comparable to those of a glass in the Heine collection (Badisches Landesmuseum). It is datable after 1768 (Baumgärtner 1977, plate 143). In general, comparable 'Querschnitt' glasses date from the first half of the eighteenth century (Baumgärtner 1977, p. 26-27, p. 90-91, plate 141-143).

Saint Anthony of Egypt was the patron saint of the sick and of hospitals and pharmacies. One of his attributes is a pig wearing a bell. Reverence of the saints was no longer customary once the Netherlands became Protestant. After the Dutch War of Independence (Eighty Years' War) only patron saints were still depicted. But even today the Netherlands still numbers various hospitals and pharmacies named after St. Anthony. One of his attributes, the piglet with bell, was only added later. It has a remarkable background and has nothing to do with the life of St Anthony in Egypt.

Anthony was born in central Egypt. After the death of his parents, he lived as an ascetic in the desert where he was beset by many demons who tested his resolve. He attracted many devotees who admired him for his wisdom and religious faith. Anthony is said to have died in 356 at the age of 105. Hermits gathered by his grave, where a large monastery was founded called Deir Anba Antonios. Not long after his death, a hagiography was written about him that made him very popular throughout the Christian world.

Relics of St. Anthony were taken to a monastery in La-Motte-au-Bois in France. Many people sought

refuge there when an epidemic of the plague broke out in the region shortly afterwards. St. Anthony was also invoked to protect the devout against other kinds of disease. Near the monastery an infirmary was established to care for the sick, which later became the order of Antonine's that gradually spread across Western Europe. In many cities where the Brothers of St. Anthony established hospitals, they were permitted to keep pigs that foraged freely, feeding on the widely available refuse. The pigs, recognisable by the bell around their necks, were slaughtered on the saint's name day on 17 January and their meat distributed among the poor. St. Anthony is still very popular in the Netherlands. (Prins 2008) He is the patron saint of various professions including butchers and stock breeders.

Many glasses from Saxony were imported to the Netherlands. This goblet may either have been engraved in Saxony for a local client or by a Dutch or German engraver in the Netherlands. Dutch customers had a strong preference for glasses bearing an engraving on just one side of the bowl, as can be seen here. It was probably used by an apothecary, the board of a Hospital, butchers guild or stock breeders guild.



# FAITH, HOPE AND CHARITY

a rare theme on two glasses

Anna Laméris



Cat.no. 17

mostly in the form of elegant young women with the appropriate attributes, as on the glass dating from the third quarter of the 18th century described here. (Cat. nr 17).

The glass bears a wheel engraving representing Faith as a young woman seated on a pedestal, holding a cross in her right hand. In her left she holds a miniature version of the stone tablets bearing the Ten Commandments, an attribute often used to denote faith. The Hebrew Bible relates how God gave the tablets to Moses to teach the people the ten commandments, the rules by which they should live. Christians, too, try to abide by the ten commandments. Depicted above Faith, to the right, there is a shining sun. Hope is pictured standing on her anchor (He-

A slender gold chain with a trio of charms: a cross, an anchor and a heart. Lots of people wear them. What's more, these three symbols still make popular tattoos, a cursory internet search confirms. These emblems of faith, hope and charity appear timeless.

The three virtues are also often rendered as allegorical figures,

brews 6:19) with a falcon on her wrist. Charity, or Love, is depicted here as a woman with a baby in her arms and young children thronging at her skirts. The accompanying text reads AL WAT U LIEF IS, All you hold dear.

In earlier depictions Charity frequently features as a woman with a heart in her hand, surrounded by young children. But in the 18th century the heart was frequently omitted. However, heart and children still figure on this beaker (cat. nr 18) dating from the early 18th century. On her left naked children play with a toy windmill, on the right we can see children blowing bubbles. A banderol carries the inscription DE VROUWE MET DE KINDEREN, Long live the woman with children.



Cat.no. 18

The inscription on a glass always expresses the toast for which it is intended. Such a toast would be proposed after a short reflection on the subject depicted on the glass. The majority of such ceremonial glasses were made to be used over and over on special occasions down the years, but there were also glasses engraved to order to commemorate a single special event such as a wedding, an anniversary or a military victory. Such glasses, relevant only briefly, are far less common in the 18th century. The two glasses described here are undated, so would have been used more than once.

Faith, hope and charity are the three virtues the New Testament names together in Corinthians 13: "And now abideth faith, hope, charity, these three; but the greatest of these is charity." Together with prudence, fortitude, temperance and justice, they constitute the seven cardinal virtues. These holy virtues are the counterpart to the seven deadly sins: pride, envy, wrath, sloth, avarice, gluttony and lust.

Dutch engravings on glass of faith, hope and charity are rare. We know of just one 17th century glass in Amsterdam's Rijksmuseum (Ritsema van Eck 1995, cat.no. 51) and one in Rotterdam's Boymans van Beuningen (Isings 1966, p. 92, ill.94) bearing such depictions. A set of three glasses dating from the late 18th or early 19th century fea-

tures each of the virtues on a separate glass (Ritsema van Eck 1995, cat.no. 136, faith and charity. The glass featuring an engraving of Hope is no longer extant). The collection of the Fries Museum in Leeuwarden includes a glass with a line engraving of Faith, Hope and Charity dating from the first half of the 18th century (inv.no. G04510). Like the glass described above, this goblet features a shining sun above the figure of Hope. Indeed, the Fries Museum glass most closely resembles the glass described here. A review of the literature fails to locate a single glass from the 17th or early 18th century with an engraving of only Charity, as shown on the beaker. However, Charity does feature on a large goblet commemorating the Treaty of Ryswick in 1697 (Ritsema van Eck 1995, cat.no. 36).



fig. 1 Rijksmuseum Amsterdam

Glasses with Dutch engravings very seldom feature designs linked to faith. Why is this small group of goblets an exception? In solving the conundrum, it may be helpful to look at the depictions of faith, hope and charity in the Netherlands in general at the time. They were a popular subject and frequently featured in fine art. The theme recurs on silverware, engraved on a chalice. It is striking how in 17th century Dutch interiors the allegorical figures of faith, hope and charity were literally part of the furniture: featuring as caryatids on an ornamental cabinet, as sculptures on clocks, as paintings incorporated into an

imposing mantelpiece and even in the design of a four-poster bed where they are depicted almost life-size on the headboard. As such it should come as no surprise that the three heavenly virtues were also frequently used as decorative frontispieces for Dutch theological works.

In prints the three allegorical figures occur alongside royalty, for example flanking a portrait of Francis I (1708-1765). The engraving was printed for the celebrations held in The Hague to mark his installation as ruler of the Holy Roman Empire. On another print to celebrate the coming of age of William V in 1766, the three virtues are shown seated together in the ship of state. It was in 1766 that Willem V could finally be inaugurated as hereditary Stadtholder (fig. 2).

Corinthians states that the greatest of all the three virtues is Love, which would explain the 16th century predilection for depicting the three alongside a bride or bridal couple. The three heavenly virtues also feature prominently on the title leaves of various marriage poems of the 17th and 18th centuries. Marriage poems were commissioned by the families of the husband and wife-to-be. Just like the rhymes composed for Dutch weddings today, such marriage poems would be written to the tune of popular songs so that they could be sung by friends and family at the wedding breakfast. A marriage rhyme from 1725 explains why Faith, Hope and Love figure alongside Abundance in its 'title print':

*'t Geloof, de Liefde en Hoop,  
verzelt van Overvloed,  
Voorspellen heilryk goet,*

which roughly translates as:

*Faith, love and hope  
attended by plenty  
Foretell good that is heavenly*

fig. 2  
 Decoration on Gerrit Wiggers' house on Amsterdam's Binnenkant canal. The prince steps from the Temple of Knowledge as the ship of state approaches carrying Faith, Hope and Love on board. It marks the coming of age of Prince William V on March 8, 1766. Noach van der Meer (II) (1741-1822), Amsterdam/Leiden 1776, h:19.6 cm x w: 12.0 cm. Rijksmuseum Collection, object number: RP-P-OB-23.491.

Depictions of Charity alone were deployed in similar ways as those of the three virtues together, but occur less frequently. Charity is used as a decoration on domestic objects such as fireguards, cutlery and napkins, but also features far more prominently alongside an allegory on the birth of the prince of Orange (fig. 3) in 1748 (Gerrits Sibersma). Love was also frequently depicted on wedding glasses to symbolize the wish to have children (see fig. 1 and 4 and cat.no. 18). As previously noted, Charity also figures on a goblet celebrating the Peace of Rijswijk. The examples cited



fig.3 Rijksmuseum, Amsterdam



fig.4, private collection the Netherlands

are just some of the objects and prints contained in the Amsterdam Rijksmuseum's extensive collection. ([www.rijksmuseum.nl](http://www.rijksmuseum.nl))

Clearly the allegorical figures of Faith, Hope and Love – as well as that of Charity on her own – embody well-wishing and congratulation. That will also have been what the two glasses shown here were intended to convey. The goblet and the beaker are suitable for all manner of special occasions, ranging from the birth or investiture of the Stadtholder to a victory won by the Republic, but more especially for toasting a bridal couple. In short, 'Al wat u lief is', everything that is dear to you.

This article is based for a large part on Anna Laméris, 'Geloof, hoop en liefde, Radgravure van de drie goddelijke deugden', *Vind* 39 autumn 2020, p. 82-87



- 17 Ceremonial goblet with a wheel engraving of faith, hope and love and the inscription AL WAT U LIEF IS, Everything that is dear to you

Colourless lead glass  
 The Netherlands or England  
 Wheel engraving the Netherlands  
 Height: 18.7 cm, Ø bowl: 8.2 cm, Ø foot: 8.4 cm

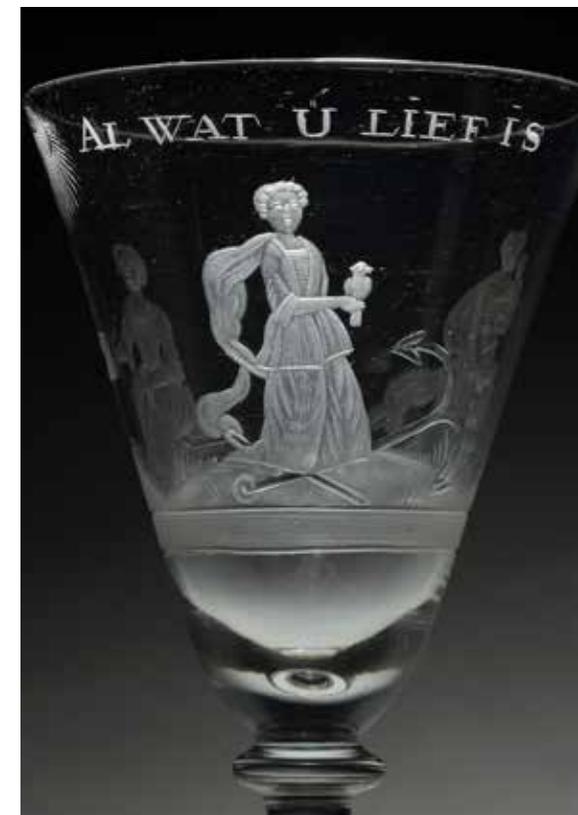
Wine goblet with rounded funnel bowl on a solid stem decorated with a merese, an elongated widening section above an elongated baluster and a basal knop. Slightly conical foot.

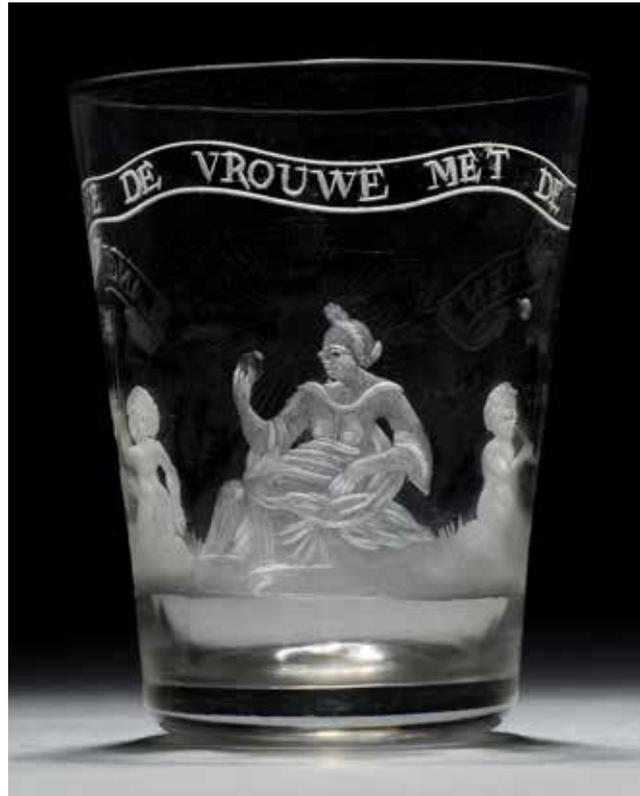
On the bowl a detailed wheel engraving of a continuous scene featuring the allegorical figures of Faith, Hope and Love. Faith sits on an elaborate stone. She wears a contemporary dress and holds a cross in her right hand and two miniature

tablets bearing the ten commandments, above her a radiant sun. To her right Hope, who stands on a large anchor and has a falcon on her right hand. She wears a jacket over her skirt and a long scarf. Love has a baby on her right arm with two children embracing one another standing close by. She wears a dress and a long scarf that also covers the baby. The children wear antique dresses. The allegorical figures are positioned on little grass mounds. Underneath the depiction two horizontal polished bands on either side of a decorative matte section.

To the right of the sun the inscription AL WAT U LIEF IS, Everything that is dear to you. Various details of the engraving are polished, such as the sun, the cross and the anchor.

See also p. 50-53





18 Ceremonial goblet with a wheel engraving of Charity surrounded by playing children and the inscription  
LANGE LEVE DE VROUWE MET DE KINDEREN,  
long live the woman and children

Colourless lead glass  
The Netherlands or England  
Engraving the Netherlands, Rotterdam?  
1700-1730  
Height: 10.7 cm, Ø opening: 8.6 cm,  
Ø base: 5.9 cm

Light conical wine beaker with flattened base. Beaker with a wheel engraving of Charity (love) with children playing. In the centre of a grassy landscape she is seated on a low mound, dressed in a long, draping garment. She looks at a heart that she holds in her right hand. She wears her hair piled high above her forehead. On the left two naked boys, playing with a windmill toy. On her right a naked boy seated on a stone blowing bubbles with a pipe, a small cup of soap suds in his left hand. Another boy is shown shouting and jumping to catch the six soap bubbles in the air. A banderol above the scene carries the inscription: LANGE LEVE DE VROUWE MET DE KINDEREN, Long live the woman with children. The opposite side of the bowl shows a reducing lens with four smaller lenses around it and many beams.

The decoration of the lenses, the simple wheel engraving and lettering are typical of the early eighteenth century. The engraving is reminiscent of work by Johannes Mattheus Kieseling (Gotha 1691-Rotterdam 1735) but the lettering is quite different.

The woman's hairstyle is a so-called 'fontange', a popular look in the late 17th and early 18th century. A goblet engraved by Kieseling in 1721 shows two women with their hair dressed in a similar style. (Busch 1995, 't Welweesen van de juffers', p. 120).

The little windmill toy symbolizes foolishness, while blowing soap bubbles was a familiar motif to signify the transience of life, a memento mori. However on this glass the symbolism explained above may not play a role.

We know of various ceremonial beakers made to toast to the prosperity of the Seven Provinces

or to the Republic. Other toasts on beakers are rare. The Rotterdam Museum holds one such rare beaker, bearing a toast to 'Het welvaren van de biersteekery van Kralingen', to the flourishing of the Kralingen beer merchants. Kralingen is now a quarter in Rotterdam (Schadee 1989, cat. no. 39, inv.nr. HMR 108). The engraving seems to date from the first half of the 18th century and not 1770-1780, as it was dated by Schadee)

We don't know of any other Dutch (engraved) beakers or goblets showing only Charity. Frans Smit mentions goblets with diamond stipple engraving that date from a much later period (Smit 1993, Dd.26, Dd.29, Dd.30). Other goblets show Charity together with Faith and Hope (see p. 50-53). Charity also features on a large goblet commemorating the 1697 Treaty of Ryswick by the Rotterdam diamond line engraver Willem Mooleyser (Ritsema van Eck 1995, cat.no. 36). There is also a small group of goblets dating from the latter half of the 18th century that feature the inscription AL WAT ONS LIEF IS and a depiction of Charity in the dress of the time, a dog on a money-chest, a horse and a vase of flowers. (Smit 1992, 1761.1 and other goblets in private collections)

Five goblets attributed to an anonymous Rotterdam wheel engraver also known as the master of the Vingerhoed glass show Charity in a marriage context, alongside various other wedding symbols (for more on this Rotterdam engraver see Nora Schadee 1989, p. 22-25). These engravings date from the first half of 18th century. Three are dated, of which one in 1733 (fig. 4, p. 53) (Laméris 2018a, cat.no. 25); another can be dated in 1738 (Museum Rotterdam 74015, not mentioned in Schadee 1989) and one is dated 1746 (Ritsema van Eck 1995, cat.no. 203). The other two are undated goblets (fig. 4, p. 53) (Ritsema van Eck 1995, cat.no. 204 and 205).

The similarities displayed by the engraving to work by the Rotterdam engraver Kieseling, as well as the popularity of the Charity figure in Rotterdam specifically during the first half of the 18th century make it probable that the beaker was engraved in Rotterdam.

See also p. 50-53

# Emblems engraved in 18th century glasses

Anna Laméris



There is a small group of glasses from the eighteenth century with emblems, engraved using a wheel engraving technique. The emblem or symbol has a deeper meaning and is accompanied by a motto. This is often supplemented with an explanatory text in the form of a poem or subscriptio. The picture (*pictura*), motto and subscriptio together make it possible to understand what the emblem means. From the sixteenth to the eighteenth century, emblems were published in books. Emblems often had a didactic quality. They contained a moral message and depicted how one should live. Famous Dutch books of emblems are *Sinnepoppen* (1614) by Roemer Visscher (1547-1620) and *Spiegel van den Ouden ende Nieuwen Tijd* (1632) by Jacob Cats (1577- 1660). At the beginning of the sixteenth century books of emblems were published in the Netherlands that were entirely devoted to love. They taught the reader about obstacles in love, amorous conquests and marital fidelity, etc. The ‘*emblemata amatoria*’ is a typically Dutch genre.

In Amsterdam, in 1691, Daniel de la Feuille (1640-1709) published *Devises et emblemes, anciennes et modernes, tirées des plus célèbres auteurs avec plusieurs autres nouvellement inventées et mises en Latin, en Francois, en Espagnol, en Italien, en Anglois, en Flamand et en Allemand*, Motto's and emblems, old and modern, chosen from the most famous authors with many newly invented (...). The accompanying mottos were translated in seven languages. At Lorentz Kroninger and Gottlieb Göbel in Germany, an anonymous edition of Daniel de la Feuille's book

was published in German, Latin, French and Italian. Both publications were a great success and were reprinted several times. De la Feuille came from Sedan in the Ardennes, Northern France where he was trained as a watchmaker. Because of the persecution of Huguenots, he fled to Amsterdam in 1683 where he worked as art dealer and engraver. The very simple pictures he made are the same size as a watch (EPU). Their relative simplicity makes them ideal for the difficult technique of wheel engraving. It appears that De la Feuille's emblems were a major influence on the emblems chosen in The Northern Netherlands to be engraved on glasses. The last edition of *Devises et Emblemes* by De la Feuille dates from 1712. It is probably no coincidence that glasses with emblems date from the first half of the eighteenth century.

De la Feuille's emblems were also very popular decorations for glasses in Saxony during this period (Haase 1982, 137-144). In Saxony you also see glasses with different emblems on either side of the chalice. A glass from Saxony featured in this catalogue is decorated on one side with an emblem and on the other side with a mirror monogram. The engraving on the glass is a copy of a work by the Dutch artist Otto Vaenius. There are no known Dutch glasses that have different emblems engraved on either side of the chalice. Glasses with Dutch engravings are in general only embellished on one side. Glasses from German speaking countries mostly have decorations round the entire chalice.

In our forthcoming publication we will devote more attention to glasses with emblems.

# Emouvoir fait unir

The next two glasses, cat.no. 19 & 20, are examples of a small group of eighteenth century glasses that depict a Cupid churning butter.

The churning Cupid depicted on both goblets illustrate the motto 'Emouvoir fait unir', movement brings together as one. The depiction of Cupid with the tapering churn on the slim lead glass (cat. no. 19) is engraved after a print published by Daniel de La Feuille (Sedan 1640-Amsterdam 1712). De la Feuille describes the picture as 'Un amour faisant le beurre' (a Cupid making butter) (fig. 1), and accompanies it with the motto referred to above: 'Emouvoir fait unir' (for the words 'Emouvoir fait venir' in diamond line engraving, see the description of cat.no. 19). De la Feuille's book *Devises et emblemes*, with texts in seven languages (Latin, French, Spanish, Italian, English, Flemish and German) was first printed in Amsterdam in 1691 and later reprinted several times. A German version (with translations in Latin, French and Italian) was also printed several times, the first edition being published in 1693 (Emblem Project Utrecht, Introduction De la Feuille 1691).

For this emblem De la Feuille simplified an emblem by Otto Vaenius (fig. 2). Otto Vaenius or Otto van Veen (Leiden 1556-Brussels 1629) deployed the same motto but accompanied it with a more elaborate depiction. Vaenius translated 'Emouvoir fait unir' in 'Moving maketh uniting' and in Dutch 't Beroeren vereenight' whereas De la Feuille translates 'Love grows with pains' and 'Liefde wast aan door moeyten' (Vaenius 1608, nr 60, p. 118 and 1618, spread 36a).

Vaenius also added a subscriptio, an explanation of the emblem. The subscriptio is lacking in De La Feuille's publication.

## 't Beroeren vereenight.

't Ghestadigh roeren, doet het melck te samen loopen,  
En werden vast in een: des Liefd's bewegingh' doet  
Twee lieven werden een, van hart en van ghemoet.  
Dat eenmael Liefde voeght, zeer qualijck ist t'ontknopen.

Vaenius' English translation his earlier publication (1608):

## Mouing maketh vniting.

The milk beeing moued long his nature seemes to leaue,  
And in another kynd is vnto vnion broght,  
Right so two louers myndes may not in one bee wrought,  
Before the louer first repulses do receaue.

## Moving maketh uniting

The milk being moved long, his nature seemes to leave,  
And in another kind is unto union brought,  
Right so two lovers minds may not in one be wrought,  
Before the lover fist repulses do receive

The goblets were probably used to bring a toast to a flourishing love life. A good sex life was seen as key to the marriage bond.



1. Un amour faisant le beurre, Concrefcit amor motu, 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 Liefde wastet durch mühe.

fig. 1 De la Feuille, *Devises et emblemes*, 1712, p. 46 no. 1



fig. 2 Otto Vaenius, *Emblemata*, 1618



19 Erotic goblet with a wheel engraving of Cupid churning and the inscription in diamond line engraving EMOUVOIR FAIT VENIR, movement makes it come

Colourless lead glass  
 The Netherlands or England  
 Engraving the Netherlands  
 First half eighteenth century  
 Height: 16.8 cm, Ø bowl: 7.3 cm, Ø foot: 7.3 cm

Wine glass with a rounded funnel bowl on a half knob and a small round knob above 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 downwardly folded rim.

On the bowl a wheel engraving of Cupid, the winged god of love, churning. He is naked apart from his quiver and holds a paddle with both hands. The churn tapers towards the top. Cupid stands on a ground with grass between two flowering plants with fruits. Under the depiction the inscription EMOUVOIR FAIT VENIR is engraved in diamond line technique, 'movement makes it come'.

In English (and Dutch) we would be inclined to translate 'emouvoir fait venir' as 'movement makes it come' but in French the word 'jouir' and not 'venir' is used.

The depiction and a part of the inscription are engraved after a print by Daniel de la Feuille (1640-1709) who used the motto 'Emouvoir fait unir', movement brings together as one. (De la Feuille 1712, p. 46 nr. 1)

Practically the same engraving, by the same hand, is depicted on a glass from the Van der Poel collection (Laméris 2018B, cat.no. 10). Here the inscription is identical to De la Feuille's text 'Emouvoir fait unir'. It could be that the engraver made a mistake, but he may also have substituted 'venir' on purpose, as a little joke.

De la Feuille's English and Dutch translations of the motto are 'Love grows with pains' and 'Liefde wast aan door moeyten'. In earlier publications of the emblem Otto Vaenius translated the same French motto as 'Moving maketh uniting' and 't Beroeren vereenight'. (Vaenius 1608, nr 60, p. 118 and 1618, spread 36a)



20 Erotic goblet with a wheel engraving of Cupid churning

Colourless soda glass

Bohemia

Engraving Bohemia

Circa 1700

Height: 15.6 cm, Ø bowl: 10.7 cm, Ø foot: 12.0 cm

Wine goblet with a wide conical bowl and solid base above a merese and a broad, solid, flattened knop atop a solid section that broadens towards the foot, of which the last few millimetres are straight. Large, slightly conical foot.

On the bowl a wheel engraving of an oval, horizontal cartouche featuring Cupid, the winged god of love, at a barrel churn. He stands in a meadow between two trees. The tree on the left looks to be a willow, the other possibly an apple tree with fruit. The opposite side of the bowl features a stylized plant with several different leaves and flowers and carefully engraved roots. Cupid and the barrel are polished.

This shape of this goblet, with merese and a short, solid stem is typical of Bohemia around 1700. A comparable goblet shape is catalogued by Stiegemann (1981, cat.no. 74). Wheel engravings of stylized flowering plants are also characteristic of Bohemian glass from this period.

A goblet featuring a portrait of the emperor Leopold I reveals that these relatively thick-blown glasses were already being made around 1700. Leopold I, emperor of the Holy Roman Empire, was born in 1640 and died in 1705. The goblet has the same shape as the one discussed above, right down to the characteristic short, straight section directly above the foot.

The glass recently came to light during valuations for Tussen Kunst en Kitsch, the Dutch version of the popular television programme the Antiques Road Show. Assessing the glass, Kitty Laméris recognized the characteristic 'Habsburg chin' but initially thought it to be King Charles II, the last Habsburg ruler of Spain. It turned out to be his cousin and brother in law, Leopold I – with thanks to Lilian Ruhe for the identification. The programme was broadcast on April 9, 2020. See for another Bohemian goblet with a portrait of Leopold I (cat.no. 12).



66



## 21 PROPTER CONSTANTIAM

Ceremonial goblet with a wheel engraving of a column in a landscape with a heart and a crown and the inscription PROPTER CONSTANTIAM, for constancy's sake

Colourless lead glass

The Netherlands, Rotterdam? Possibly England for the Rotterdam market

Engraving: the Netherlands, Rotterdam, first half eighteenth century

Height: 17.8, Ø bowl: 7.9 cm, Ø foot: 7.8 cm

Wine glass with slightly flaring, rounded funnel bowl above a stem with two small round knobs, an angular, swelling knob with a long tapering part underneath and a basal knob. Domed foot. Air bubble in the angular knob.

On the bowl a fine wheel engraving showing a decorative cartouche around a column in a landscape with a heart on top. A hand emerging from clouds holds a crown above it. From the right shines a radiant sun. The column stands on a ground of grass between two flowering plants. The round cartouche has a symmetrical decoration topped by a rocaille and laub und bandelwerk with large S- and C-scrolls, palm and acanthus leaves, small leaves, beans and culots. Above it the inscription PROPTER CONSTANTIAM, for the sake of constancy. There are polished details in the engraving, some horizontal lines in the column, the sun, circles and rectangles in the decoration.

The shape of the bowl and stem are reminiscent of glasses that are often linked to Rotterdam in some way (Laméris 2018, 40-49), the only difference being that these glasses feature a flattened knob between the two top ones.

A goblet of the same shape and size, with an identical cartouche surrounding a ship and engraved by the same engraver is held by Amsterdam's Rijksmuseum (Ritsema van Eck 1995, cat.no. 305). A slightly bigger version, with the same cartouche, featuring Cupid using his quiver as a boat (see also cat.no. 22), belongs to the IJsselmonde water board (now Waterschap Hollandse Delta. Camphuis-Haakman 1992, cat. no. 13). The decoration reminds of the anonymous

Rotterdam engraver, mentioned in relation to cat.no. 18

The engraving is inspired by an emblem by De la Feuille (1695, spread 35, nr 3). He described the illustration thus : 'Une Colonne qui soutient un Coeur que le Soleil donne dessus, avec une Main qui le couronne', 'A column supporting a heart bathed in sunlight with a hand that crowns it'. Just as on the glass, the accompanying motto reads 'propter constantiam', for the sake of constancy. With the English motto 'For its constances sake', in French 'C'est pour sa constance' and in Dutch, 'Om zyne standvastighyd'.

A glass from Dresden, Saxony dated around 1725 features the same emblem on the bowl in a cartouche with the inscription 'C'est pour sa constance' (Whereabouts unknown. Baumgärtner 1977, plate 66, Haase 1983, p. 138-139, plate 4a and 4b). The Von Strasser collection includes a *zwischen gold* beaker from around 1730 with the depiction in the base accompanied by the motto 'Wegen seiner Bestaentigkeit' (Von Strasser 2002, cat.no. 290).

The glass was used to toast to the constancy of affection considered so important in marriage.



De la Feuille, *Devises et emblemes*, 1695

67

22 Wedding goblet with a wheel engraving of Cupid using his quiver as a boat while rowing with his bow, accompanied by the inscription *Amour trouve moyen*, love finds a way

Nearly colourless Kreide glass with a greyish, manganese tint  
Germany, Saxony, probably 'Glücksburger Hütte'  
Engraving Saxony or the Netherlands  
Dated 19 April Anno 1746  
Height: 20.7 cm, Ø bowl: 8.7 cm, Ø foot: 10.0 cm

Wine goblet with a thistle bowl on an inverted, elongated baluster with a basal knop. Inserted air bubble in bowl and baluster. Slightly conical foot with downwardly folded rim. The base of the bowl and the baluster are cut in horizontal rows of facets.

On the bowl a fine wheel engraving of Cupid rowing across the sea. The water is engraved and polished. On the left bank rocks and a tree, on the other side a woman standing, in classic dress. The circular cartouche around the illustration is topped by a decoration of fruits and underneath a rocaille of long, elegant symmetrical acanthus leaves, known as beans, small leaves and a combination of small and large polished circles. On the other side a crowned mirror monogram between palm branches.

Above the depiction we read the inscription *Amour trouve moyen*, Love finds a way. On the other side, just above the cut facets, is the inscription *d: 19 April / Anno 1746*.

Palm branches and small leaves on the foot.



The thistle-shaped goblet coupled with inverted baluster and horizontal cutting –so-called 'Querschnitt'– is typical of Saxony and more especially of the Glashütte Glückburg, to the east of Wittenberg according to Baumgärtner (Baumgärtner 1977, p. 26-27, p. 90-91, plate 135, 137, Fischer 2011, p. 100, cat.no. 150, 157, 158, 160, 163). These goblets were also exported to the Netherlands to be engraved. Amsterdam's Rijksmuseum has several examples which feature Dutch engraving (Laméris 2015, cat.no. 69).

The engraving is after the emblem 'Via nulla est inuia amor', (For love, no road is impassable) contained in Otto Vaenius' *Emblemata aliquot selectiora amatoria* of 1618 (Antwerpen, 30a-b).

Vaenius depicted almost the same scene in oval cartouches in 1608 (Vaenius 1608, p. 93). The image is mirrored and the lady is smaller. In this edition the Dutch poem is translated into English (Vaenius 1608, p. 92):

*Love fyndeth meanes. Love finds a way*

Behold how Cupid heer [here] to crosse [cross] the sea doth prooue,[prove]  
His quiver is his bote [boat], his bow hee [he] makes his ore [oar],  
His winges serue [wings serve] for his sayles, [sails] and so love euermore [evermore]  
Leaves nothing to bee donne [be done] to come unto his loue [love].

The goblet's inscription is in French, the lingua franca of the 18<sup>th</sup> century. As such the goblet may either have been engraved in Saxony for a local client or by a Dutch or probably German engraver in the Netherlands. Wheel engravers in the Netherlands often came from German-speaking countries.

In 1744 Pieter Cornelis Pompe van Meerdervoort gifted a glass engraved with the same emblem to the Zwiendrechtse Waard water board (Camphuis-Haakman 1992, p. 72-73). This Dutch or English lead glass is engraved after a depiction by Daniel de la Feuille (1691, spread 19 nr. 15) and bears the inscription *AMOR PRAESTAT USUS*, 'Love finds out means'. This inscription (and its translation) was written by De la Feuille.

The crowned mirror monogram and the date on the bowl suggest that this may have been a wedding goblet. Possibly it took quite some effort to win the bride over and the glass was used to toast the happy resolution.

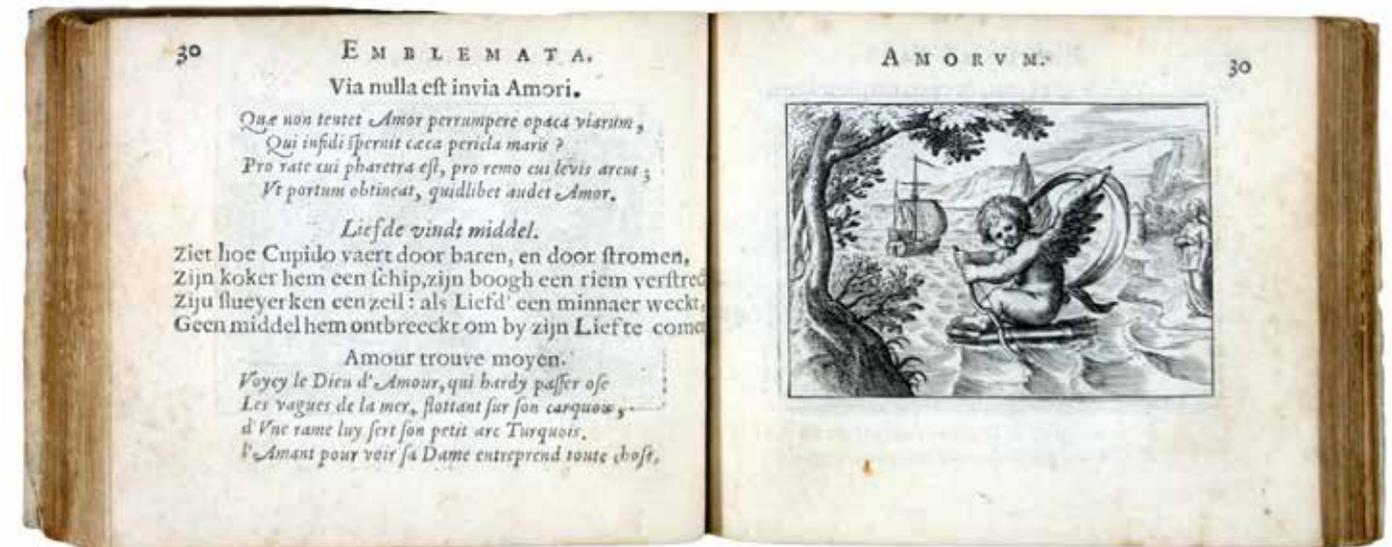


fig. 1 Otto Vaenius, *Emblemata*, 1618

- 23 Love goblet showing Cupid with heart and bow above an altar with two hearts and the inscription *un Seul me suffit*, one is enough for me

Colourless Kreide glass  
Hessen-Kassel  
Engraving Hessen-Kassel  
1700-1725  
Height: 15.4 cm, Ø bowl: 7.7 cm,  
Ø foot: 8.0 cm

Wine glass with a bell-shaped bowl above a merese and a stem in the shape of an inverted baluster with an inserted air bubble. The stem broadens slightly towards the lightly conical foot with folded rim.

On the bowl a wheel engraving featuring an oval cartouche depicting a naked Cupid with quiver holding a heart in his right hand and a bow in his left, hovering above an altar with two hearts. The altar stands in a meadow with in the background hills with some trees. Above the cartouche the inscription *Un Seul me Suffit*. Around the rim a decoration of scrolling twigs with small leaves and various kinds of flowers.

A glass of comparable shape belongs to the collection of the Rijksmuseum. It has a different bowl -- conical rather than bell-shaped -- but the same large merese and inverted baluster with inserted air bubble (Ritsema van Eck 1995, cat.no. 446). Ritsema van Eck compares it with a goblet that was engraved in 1730 (Dreier 1969, nr. 56). A goblet having nearly the same shape and a blue stem belongs to the Mainfränkisches Museum Würzburg (Trux 1992, cat.no. 152). Elisabeth Trux, who described this collection, writes that she doesn't know the place of production. However her catalogue also features a stem with a fragment of a bowl with the same shape as the glass described here with its characteristic broad merese and inserted air bubble. This piece was an archaeological find in the Sommergrundhütte Flekkenstein in Spessart (Trux 1992, cat.no. 62).



- 24 Love goblet with Cupid holding a heart in his right hand and a bow in the other, hovering above an altar with two hearts and the inscription in diamond line engraving UN SEUL ME SUFFIT, One is enough for me

Colourless lead glass  
The Netherlands, Rotterdam ? (possibly England)  
Wheel engraved in the Netherlands  
First half eighteenth century  
Height: 19.1 cm, Ø bowl: 8.8 cm,  
Ø foot: 8.0 cm

Wine goblet with a rounded funnel bowl above a three-ringed knop and a very slim, elongated, inverted baluster and a basal knop. Slightly conical foot.

On the bowl a wheel engraving of Cupid hovering above an altar with two hearts. In his right hand he holds a heart, in his left his bow. He is dressed only in a scarf. The altar stands on a ground with grass flanked on either side by two stylized plants with leaves, fruits and flowers. Along the rim the inscription UN SEUL/ME SUFFIT in diamond line engraving on either side of the cupid. No polished details.

Goblets of the same shape sometimes feature a Rotterdam context. Examples include the wedding goblet of the Rotterdam regent Herman Vingerhoed and Maria 's Graafweg who married in 1729, the wedding goblet to mark the marriage of Gerard Schepers and Jacoba Prins in Rotterdam in 1749 (Schadee 1989, cat.no. 74) and a goblet showing the coat of arms of Rotterdam (Ritsema van Eck 1995, cat.no. 258). Amsterdam's Rijksmuseum holds another goblet of the same shape (a friendship goblet in Ritsema van Eck 1995, cat.no. 379).



# UN SEUL ME SUFFIT

Anna Laméris

The German glass may have been engraved after an emblem published by Kroninger and Göbel, an anonymous German edition of De la Feuille's *Devises et Emblèmes* (1695, p. 51, no. 10 mentioned in Fischer 2011, cat.no. 71 and Haase 1983, p. 137-138). The engravings in the German edition are more refined than those of the Dutch edition (EPU, introduction De la Feuille). The motto in German is 'Eines ist genug'. The Dutch goblet is engraved after an emblem by Daniel de la Feuille (1691 spread 50, nr.11, see picture). His explanation of the picture (pictura) is 'Un Amour qui fait choix d'un coeur', a Cupid who chooses a heart. The motto 'Un seul me suffit', translates as 'One is enough for me' and in Dutch: 'Een alleen is my genoeg' (see picture).



We know of other glass objects from German-speaking countries that feature the same emblem, with two or three hearts on the altar. One such example is a ruby glass jug in the Ernesto Wolf collection (now in Landesmuseum Württemberg) from Munich or Freising, 1690-1695 (Klesse and Mayr 1987, cat.no. 78). Other examples include a Bohemian carafe from the early 18th century (Fischer 2011, cat.no. 71. Fischers mentions Kroninger and Göbel as example. 1695, p. 51, nr. 10) and a Bohemian goblet from the first half of the eighteenth century in Amsterdam's Rijksmuseum (Ritsema van Eck 1995, cat.no. 472).



11. Un Amour qui fait choix d'un Cœur, *Solum unum mihi sufficit*, Un seul me suffit, *Uno solo mi basta*, Un solo harto es para mi, *Een alleen is my genoeg*, One is enough for me, *Eines ist genug für mich*.

fig. 1 De la Feuille, *Devises et emblemes*, 1712

# Loving birds in surprisingly different contexts

Anna Laméris

Two glasses described in this catalogue are decorated with a wheel engraving depicting a cockerel mating with a hen and the toast 'Utinam sic semper'. A marriage glass with four medallions in the collection of the Rijksmuseum (See fig. 1, p. 51) (Ritsema van Eck, 1995, cat.no. 205) makes it clear how such a glass might have been used. One cartouche portrays marriage symbols, a second shows a mating cockerel and hen, a third is of 'Hansje in de kelder' (Jack in the cellar) toasting a pregnant woman and her unborn child, while a fourth cartouche depicts Caritas, a mother with small children. A toast was made to a good love life alluded to by the mating birds. The toast 'Utinam sic semper' may it always be so, wishes for a lengthy, good sex life. The motto 'Utinam sic semper' is however also the saying above a completely different picture, an emblem of Roemer Visscher (1547-1620). The picture or pictura depicts smashed weaponry with in the background a so-called *Hollandse Tuin* (Dutch Garden) – an enclosure of plaited willow branches

(Visscher 1614 in Brummel 1949, nr. LVII, p. 57).

The accompanying clarification or subscriptio, voices the wish for a lasting peace. The enclosure represents the Northern Netherlands that were protected with the arms depicted. A garden or circular enclosure was a symbol of safety and solidarity under the command of a higher authority against external powers. (Winter, van 1957, p. 29-121).

The *Hollandse Tuin* was a generally acknowledged symbol for the Republic from the last quarter of the sixteenth century up to the eighteenth century and was regularly depicted on jetons and prints (Horst 2003, p. 287-291). The *Hollandse Tuin* was also portrayed on glasses. On one glass a Dutch virgin of liberty is depicted, seated in the *Hollandse Tuin*. She is sitting next to a lance crowned with a freedom hat under which a banner proclaims the toast 'LIBERTAS'. The glass was used to toast the freedom of The Netherlands after a period of suppression by the Spanish (cat.no. 27). Depicted on another glass we see the coat of arms of the Amsterdam Admiralty within the enclosure (cat.no. 28). This glass was used to toast the Amsterdam Admiralty which (together with other admiralties) defended The Netherlands.

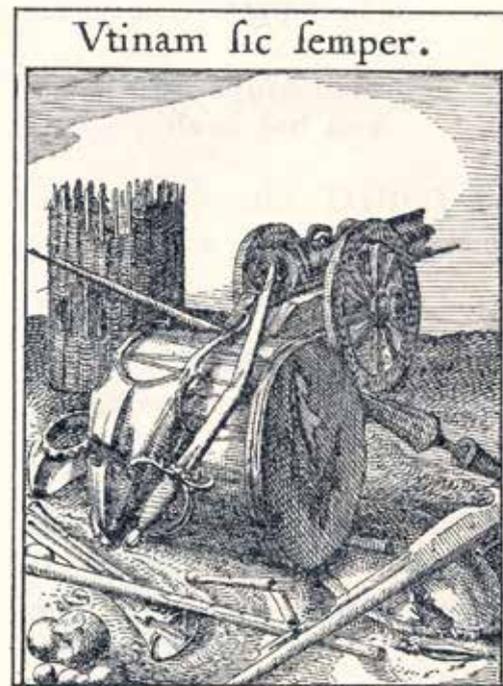


fig. 1 Roemer Visscher, *Sinnekoppen*



cat.no. 28

# different contexts



fig. 2 Private collection the Netherlands

It is remarkable to see a glass that combines the two motifs, a mating cockerel and hen along with the *Hollandse Tuin* (see fig. 2) Around the bowl we see an engraving of a gentleman accompanied by farmers or workers with spades and pitchforks on a dyke. The well-dressed man points with his stick to the sea, water or at the air (fig. 3). Along the rim of the bowl an inscription reads: 'Van myne ieugt af heb ik teegen dit element moete, waken, I.V. Haagen' (this could also read 'I. van Haagen'), From my early years I had to guard against this element I.V. Haagen. Strangely enough this inscription includes an engraved picture of a mating cock and hen in the *Hollandse Tuin*.

I.V. Haagen is probably the gentleman depicted on the glass. It may be assumed he was a land owner and therefore also a member of the local water control board. He is on his way with farmers or workers to repair a dyke and protect the land against incoming water. The *Hollandse Tuin* depicted here probably symbolizes The Netherlands. Maybe the mating fowls refer to family and rural life that need to be protected. They may also symbolize peace.



fig. 3



The Amsterdam Museum has in its collection a goblet of an unknown society (fig. 4) (Vreeken 1998, cat. no. 154) with an animated diamond line engraving of a cockerel and hen and the inscription 'Pax, Optima rerum / Vivat Collegium', Peace is the Greatest Good / Long live the Collegium. The inscription suggests that the mating fowls signify peace.

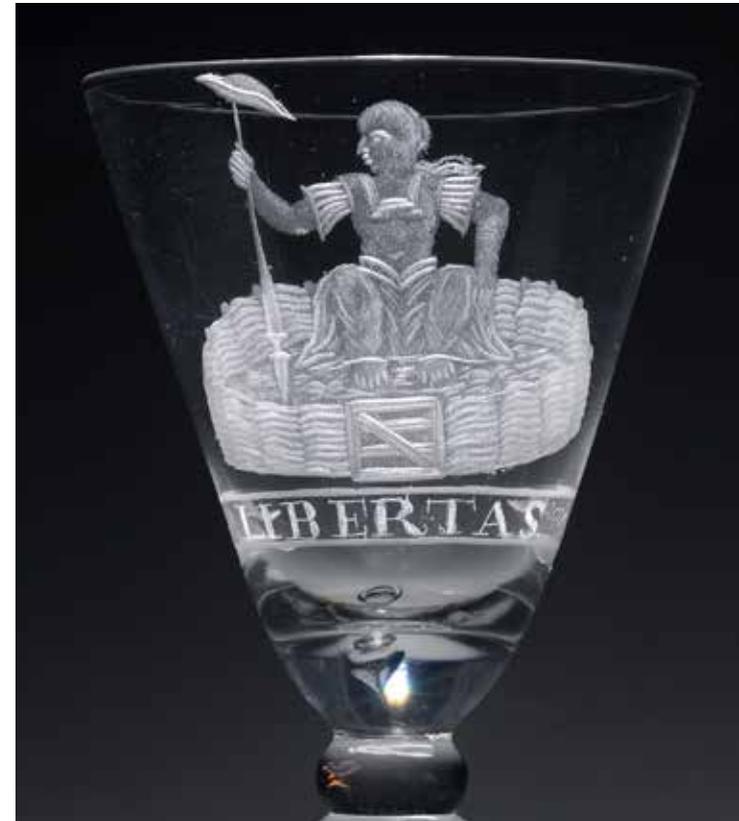
fig. 4, Amsterdam museum

'Pax optima rerum' is a well-known and regularly used phrase, penned by Silius Italicus (Punica 11, 592, Ritsema van Eck 1995, cat.no. 530). Willem van Heemskerck (1613-1692) made a calligraphic engraving of the phrase twice on the bowl of a goblet (dated 1677 and another dated 1686, Smit 1989, no. P6 and P7). Also featured in this catalogue (cat.no. 29) is a glass in the collection of the Rijksmuseum (Ritsema van Eck 1995, cat.no. 330) with the same inscription and personification of peace. Both goblets can be attributed to Johannes Mattheus Kieseling (1691-1735). Peace is depicted as a woman leaning against an olive tree and the Dutch Lion. In her left hand she holds a cornucopia with flowers. In her right hand she holds seven arrows symbolizing the Seven Provinces of The Netherlands. On her lap are two doves facing each other. Another goblet engraved by Kieseling shows a personification of peace with two kissing doves (Busch 1995, p.122). Doves are generally depicted as a symbol of peace, also when they kiss each other. As attributes of Venus (see cat.no. 15), kissing doves

are portrayed on many Dutch eighteenth century glasses and symbolize newlyweds or simply a happily married couple. The depiction is often accompanied by the word 'Concordia' (for example ex-collection Frides Laméris and Christies 1987, cat.no. 154).

Kissing doves and mating fowls can both be regarded as motifs symbolizing peace on eighteenth century Dutch glasses.

During the 18th century a connection was made between virtuous married life and civic duties (Bos 2007, p. 8). Nowadays we still see that idea reflected in Dutch society through the continued use of the expression 'het gezin is de hoeksteen van de samenleving', family is the cornerstone of society. In the same way you were expected to commit to marriage, you were also expected to dedicate yourself to your country. It could be that the different meanings of the mating fowls are an expression of this.



cat.no. 27



fig. 5 Ets uit van Loon, 1723



- 25 Erotic goblet with a wheel engraving of a mating cock and hen with the inscription in diamond line engraving: UTINAM SIC SEMPER, may it always remain the same

Colourless lead glass  
 The Netherlands or England  
 Engraving: The Netherlands  
 First half eighteenth century  
 Height: 18.2 cm, Ø bowl: 7.6 cm, Ø foot: 8.3 cm

Wine goblet with a rounded funnel bowl above a solid stem with an inverted baluster, an acorn knop, a straight part and a basal knop. Domed foot with folded rim.

On the bowl a wheel engraving of a mating cock and hen. Around them two connected olive branches. The birds stand on a horizontal banderole with the inscription in diamond line engraving: UTINAM SIC SEMPER, may it always remain the same.  
 There are no polished details.

The stem of the goblet is quite unusual.

The image has clearly been engraved by the same hand as the glass with the same depiction (cat.no. 26)



- 26 Erotic goblet with a wheel engraving of a mating cock and hen and the inscription in diamond line engraving: *UTINAM SIC SEMPER*, may it always remain the same

Colourless lead glass  
 The Netherlands or England  
 Engraving: The Netherlands  
 First half eighteenth century  
 Height: 14.4 cm, Ø bowl: 7.1 cm,  
 Ø foot: 7.4 cm

Small wine goblet with a rounded funnel bowl above a solid stem with a larger knob above a smaller knob and an inverted, elongated baluster, that broadens towards the foot. Domed foot.

On the bowl a wheel engraving of a mating cock and hen. Around them two connected olive branches. The birds stand on a horizontal banderole with inscription in diamond line engraving: *UTINAM SIC SEMPER*, may it always remain the same. There are no polished details.

At 14.4 cm, the height of the goblet is unusual. Its proportions are also out of the ordinary, with a short stem in relation to the bowl and foot. A much larger goblet of lead glass (20.8 cm) dated 1728 and signed by the diamond stipple engraver Frans Greenwood (Rotterdam 1680-1763 Dordrecht) has comparable proportions. (Metropolitan Museum of Art New York, accession number 27.185.317, Buckley 1930, Plate II, No. 7).

The engraving is identical to the one on the previous goblet with mating fowl and clearly engraved by the same hand.

These goblets were probably used during wedding celebrations and later by the couple together or when entertaining. The Rijksmuseum holds a wedding goblet featuring four cartouches that are clearly intended to be read in a particular order: the first depicts wedding symbols such as two clasped hands, an anchor, a burning heart and two kissing doves and is topped by a crown and a radiant sun. The second cartouche depicts, like the glass shown here, a mating cock and hen. The third cartouche is a portrayal of pregnancy or 'Hansje in de kelder', a mother-to-be with Cupid, toasting her unborn child. The fourth cartouche features the figure of Charity with three little children (Ritsema van Eck 1995, cat.no. 206). The symbolism of a mating cock and hen also features on other wedding goblets (Laméris 2018A, cat.no. 25). The inscription 'may it always remain the same' expressed the wish that the couple would have a long and happy sex life.

However the same motto 'Utinam sic semper' also accompanies an emblem by Roemer Vischer in *Sinepoppen* (1614 in: Brummel 1949, NrL-VII, p. 57). The picture alongside is that of broken weapons, with in the background a 'Dutch garden'. Here the motto is used to express the hope of a lasting peace (see also p. 74).



- 27 Ceremonial goblet with a wheel engraving of the Dutch Maiden of Liberty in 'de Hollandse Tuin', the Dutch garden

Colourless lead glass

The Netherlands or possibly England

Engraving: The Netherlands

First half eighteenth century

Height: 16.8 cm, Ø bowl: 7.6 cm, Ø foot: 7.5 cm

Wine glass with a rounded funnel bowl with solid base on a flattened round knob and a hexagonal so-called Silesian or panel-moulded stem with four-side pyramids on the shoulder. Slightly conical foot with downwardly folded rim. A glass thread around the stem, at the base.

On the bowl a wheel engraving of the Dutch Maiden, holding a lance topped by the Dutch hat of liberty in her right hand, the liberty pole. The maiden is seated in a garden encircled by a white fence of woven willow with a gate. Underneath the depiction a banderole bearing the inscription LIBERTAS in diamond line engraving.

The 'Hollandse Tuin' or Dutch Garden was rendered as a circular gated fence symbolising the security, solidarity and protection offered by the Dutch state. The Dutch maiden on the glass symbolizes the Republic. A coin minted by the States of Holland in 1573 bears an almost identical depiction. (Horst 2003, p. 290).



- 28 Ceremonial goblet with a wheel engraving of the coat of arms of the Dutch Republic and the Admiralty of Amsterdam within 'de Hollandse Tuin', the Dutch garden

Colourless lead glass  
The Netherlands or possibly England  
First half eighteenth century  
Height: 18.7 cm, Ø bowl: 8.5 cm, Ø foot: 8.4 cm

Wine glass with rounded funnel bowl with solid base and a half knob at the base above a hexagonal so-called Silesian or panel-moulded stem with four-sided pyramids on the shoulder. Slightly conical foot with downwardly folded rim.

On the bowl a wheel engraving of the crowned coat of arms of the Dutch Republic of the seven united provinces, a crowned lion with sword and seven arrows in front of the crossed anchors of the Amsterdam admiralty in 'de Hollandse Tuin', the Dutch garden. On either side of the shield an 'A', 'Admiraliteit van Amsterdam'.

Amsterdam's admiralty was one of five that protected the Republic. The Hollandse Tuin or Dutch Garden symbolized the security and protection offered by the Dutch state and was depicted as a circular, gated fence. Here the Dutch Garden is protected by Amsterdam's Admiralty.

The Amsterdam Museum holds a goblet featuring the same composition, but by a different engraver and the toast DE HEERE VAN DE ADMERALETYD, the gentlemen/board of the Admiralty (Vreeken 1998, cat.no. 195). Amsterdam's Rijksmuseum holds a goblet with the same depiction attributed to Jacob Sang (circa 1720-1786) (Ritsema van Eck 1995, cat.no. 220).

It is likely that all these glasses once belonged to the Amsterdam Admiralty and were used by its board members. The Admiralty was housed in the Prinsenhof on Amsterdam's Oudezijds Voorburgwal canal at number 197. During the time of the French occupation of the Republic (1795-1813) many such possessions went astray (see for example Hordijk 2002, p. 13-15).



29 Ceremonial goblet with a wheel engraving of the allegorical figure of Peace, attributed to Johannes Mattheus Kieseling (1691-1735) and bearing the inscription in diamond line engraving PAX OPTIMA RERUM, peace is the highest good

Colourless lead glass

The Netherlands or England

Wheel engraving with diamond line engraving  
 Attributed to Johannes Mattheus Kieseling (1791-1735) The Netherlands, Rotterdam  
 1717-1735

Height: 16.8 cm, Ø bowl: 7.5 cm, Ø foot: 7.8 cm

Wine glass with ovoid bowl on a tapering stem and slightly conical foot with downwardly folded rim.

On the bowl a wheel engraving of a seated female figure in classical dress with a shawl in her lap. She wears her hair in a loose knot. The woman is seated in a landscape and leans against a stylized olive tree. Her left arm rests on the Dutch Lion and in the crook of her arm she holds a cornucopia filled with flowers and twigs. In her right she holds up seven arrows. Two doves facing each other rest on her right leg. On the left a palm tree. Below the illustration an inscription in diamond line engraving that reads PAX OPTIMA RERUM, peace is the highest good (Silius Italicus, Punica 11, 592 see Ritsema van eck 1995, cat.no. 330).

This shape of glass is quite rare. The ovoid bowl became fashionable towards the end of the 18th century, but, compared to this glass, the proportions were entirely different and the foot was thicker.

A similar scene by the same engraver occurs on a glass held by Amsterdam's Rijksmuseum, only the palm tree is missing (Ritsema van Eck 1995, cat.nr 330). Nearly the same engraving, and certainly by the same hand, occurs on a goblet with the inscription (in wheel engraving) VREDE EN VRIJHEID, peace and freedom. Here the allegorical figure holds a lance in her right hand with the cap of Liberty on top. This goblet was ordered by Mr Barnevelt of the De Overwaard waterboard (which now forms part of Waterschap Rivierenland) not far from Kinderdijk. The delivery letter from the engraver and glass dealer Johannes Mattheus Kieseling is still extant. It is dated 10 September 1721 and states that Kieseling delivered a group of 13 engraved goblets. We know of no glasses signed by Kieseling. (Ritsema van Eck 1985, 190-200, Busch 1995, 112-125, fig. 122).

Kieseling was born in Gotha, Germany, in 1691. From 1717 onwards he was based in Rotterdam, where he ran a glass shop together with his wife Maria Sluyters. Kieseling died in 1735.

Like the cornucopia and the two doves, the olive tree and palm tree symbolise peace. The seven arrows and the Dutch lion point to peace in the Northern Netherlands (see also p. XX).

# CHINESE

Trudy Laméris - Essers

This exhibition takes ‘harmony’ as its theme, in tribute to the harmonious cooperation we have seen in the various initiatives undertaken during the intelligent lockdown following the corona outbreak.

‘Harmony’ and ‘cooperation’ were also key elements in the manufacture of Chinese porcelain, so the 17th century French Jesuit priest Père d’Entrecolles tells us.

The priests who travelled to the Orient in the 17th century were Western scholars of astrology, cartography and other disciplines. In China they were well respected, gaining access to the highest circles. The Jesuit fathers lived in China for decades, learning to speak the language fluently and maintaining scant contact with fellow westerners. Many were profoundly influenced by Eastern philosophies and religions.

Père d’Entrecolles is known for two letters he wrote in 1712 and 1722, documenting the manufacturing process for Chinese porcelain. The priest’s missives date from the end of Kangxi rule. While the emperor of the time had a different name, it is customary to refer to him by the name given to the period of his reign, which lasted from 1662 to 1722.

The emperor became ruler as a 13-year-old boy. His father, the first Manchu emperor, had ushered in the Qing dynasty as successor to the Ming dynasty. But the civil war between supporters of the Chinese Ming dynasty and the Manchu interlopers was not yet over. The

unrest had been stoked by the poor administration of the Ming emperor Wan Li decades earlier and the ensuing civil war only ended in 1683 after more than sixty years when the Manchus finally achieved victory.

All these disturbances had a profound impact on the city of Jing de Zhen, the centre of porcelain manufacture. In the closing years of Wan Li’s reign, the orders from the court dwindled, leading to the development of new markets in Japan and the West. These customers demanded non-traditional shapes and decorations.

Trade flourished, generating huge tax revenues for the new government, which the emperor used to finance his troops to put down the Ming supporters. They retaliated by razing the entire city of Jing de Zhen to the ground in 1675. Hundreds of porcelain kilns were destroyed, and with them the livelihoods of thousands of families. But, as quite often happens in the face of extreme challenge, the stricken city recovered, flourishing even more than before thanks to a series of innovations and expansions fostered and stimulated by emperor Kang xi.

And so, 37 years after the fire, we come to the letters of Père d’Entrecolles, that have taught us so much about that porcelain manufacture. The letters are written with great regard and respect for his converts and are addressed to Père Orry in France, who managed the Jesuit missions to India and China. The text was

# PORCELAIN



translated from the French by Daan Lunsingh Scheurleer and published in 1982 by Canal-etto.

D’Entrecolles had around fifty converts in Jing de Zhen who explained the production process to him. The priest didn’t always follow what they said, however, and sometimes his converts didn’t explain properly or had to keep secret the exact formula for a particular paint. But from their talks with the priest it was clear that harmony and cooperation were essential to the production process. A single piece of porcelain passed through more than seventy pairs of hands during the course of its production.

The following is an almost literal rendition of a passage from D’Entrecolles’ first letter: ‘A cup coming from the wheel goes to a second workman who sets it on the base; a little later it is passed to a third man who places it in a mould to give it the right shape. A fourth worker polishes the cup and uses a knife to shave off as much as necessary to render it transparent (...) It is amazing to see the speed at which a piece passes through so many hands.’ A little later in the letter he writes: ‘The work is divided among a great number of painters in the same studio; one artist confines himself to drawing the coloured circle under the rim of the piece of porcelain, another sketches the flowers and a third paints them; this one devotes himself to water and mountains, that one to birds and other animals.’

I visited Jing de Zhen in 1995 and saw all kinds of manufacturing processes in the new factories as well as in the replica of an old one; seeing for myself how the workers are in tune, as with glassblowing or in a ballet. D’Entrecolles’ letter goes on to describe in great detail how the different types of clay were dug, how the colours were mixed, how the kilns were stacked and how the porcelain was ranged on long shelves to dry. Thus giving us an impression of the many, many hands required to make a single cup.

And yes, this was achieved through maximum cooperation and unity. But was it always harmonious? European customers could order the most demanding things to be copied in porcelain, such as music instruments or Venetian glass. D’Entrecolles records what happened then:

‘On the other hand the Christians would importune me not to supply such examples, because the mandarins (their bosses) would not as easily take no for an answer as our merchants did when the potters told them that their commission was impossible to execute; there would be many beatings before the mandarin abandoned an idea he expected to bring him great advantage.’

Fortunately, there are myriad examples in which the harmony and cooperation of the Chinese workshop did produce outstanding results – both as regards shape and decoration, and that down to the finest detail.



30 A blue and white vase  
Date: Kang Xi (1662-1722)  
Place of origin: Jing de zhen, China  
Height: 24 cm  
Ø opening: 5.2 cm

A cylindrical vase with a neck built up out of a flat disc, a compressed knob that ends in a wider opening. The body of the vase is decorated in underglazed blue with two large panels. One panel depicts a vase with two peacock's feathers (symbols of good luck), two incense thuribles and Buddhist symbols. The other is of a tree peony, a rock and a bird. The space between the two panels is decorated with tree peonies spared out in the blue background. (Symbol for spring and happiness).  
Marked with a double circle on the bottom.



### 31 A blue and white bowl

Material: porcelain  
Date: Kang Xi (1662-1722)  
Place of origin: Jing de zhen, China  
Height: 9.7 cm  
Ø opening: 20.7 cm

A bowl with domed ribs, a wavy rim and a high foot rim.

The bowl features four painted panels with flowers and boulders. On the first panel prunus blossom (signifying winter and long life). Turning the bowl anti-clockwise a panel with lotuses (summer, purity, harmony), possibly a double hawthorn, chrysanthemums and a grasshopper (signifying autumn and bravery respectively) and a boulder (long life). At the bottom of the bowl a rock with flowers and an edge of stylized flowers and lozenges. The underside is branded with a lotus inside a double circle.

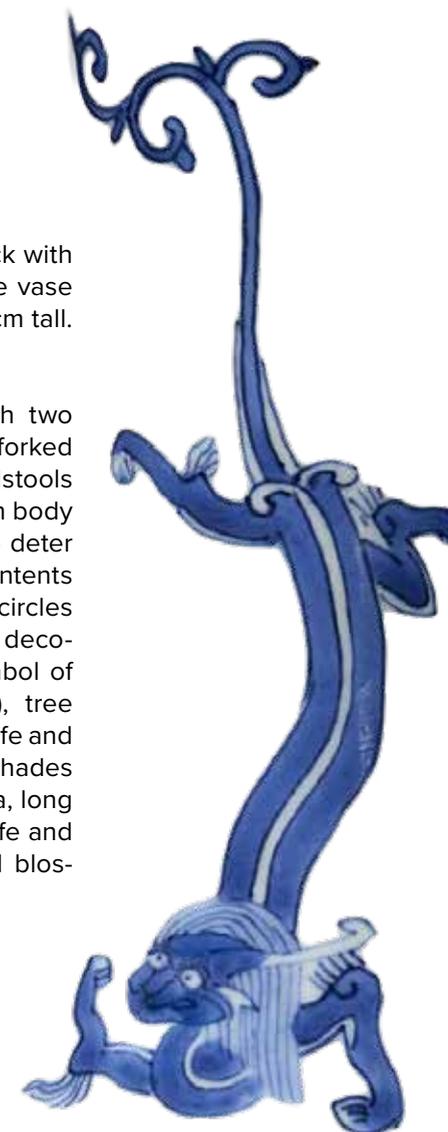


### 32 A tall vase

Material: porcelain  
Date: Tianqi (1621-1627)  
or Chong zheng (1628-1643)  
Place of origin: Jing de zhen, China  
Height: 38 cm

A tall vase with a bulbous body and a neck with flared opening that is almost as high. The vase stands on a high, unglazed foot some 1.5cm tall. The base itself is glazed.

The neck of the vase is decorated with two chilongs (long narrow dragons with a forked tail) between floral ornaments, two toadstools (symbol of a long life) and jewels. Between body and neck a stylized band of 'rui heads' to deter the spirits from sampling the vase's contents between two sets of double concentric circles around the neck. The body of the vase is decorated with flowers, including lotus (a symbol of purity, summer, harmony and long life), tree peonies in bud and in bloom (spring, long life and good fortune), prunus flowers in different shades of blue (winter, long life), bamboo (Buddha, long life) and chrysanthemums (autumn, long life and a symbol of good cheer). Also scattered blossoms and jewels.





### 33 A round lidded jar

Material: porcelain  
 Date: Kang Xi (1662-1722)  
 Place of origin: Jing de zhen, China  
 Height: 12.9 cm  
 Ø: 10.3 cm

Cylindrical jar on a stand ring with lid with knob.

Decorated in underglaze blue with objects belonging to the literati (learned scholars), such as a vase of lotuses, an incense burner, scrolls lying on a table, a vase of flowers and a stone, and a vase with two peacock feathers. In addition three Buddhist symbols: the wheel, scroll and diamond. The lid is decorated with an incense burner, a vase, possibly an armrest and a pot of flowers. In addition the Buddhist symbols of a wheel and a beribboned rhinoceros horn.



34 Little wine jug with a high handle

Material: porcelain  
Date: Kang Xi (1662-1722), seventeenth century  
Place of origin: Jing de zhen, China  
Height: 17.5 cm  
Width: 13.5 cm

Wine jug with a high handle divided into eight surfaces with conjoined ribs that give the body of the jug the shape of a lotus when viewed from above or below. The lid with knob is also shaped like a lotus and, like the jug itself, is divided into eight sections.

Two sections depict figures in a landscape, while the others have a floral decoration. Each section is separated from the next by two blue lines. Handle and spout are decorated with clouds, harbingers of good fortune. The lid bears a decoration of flowers.

## 35 Five tea bowls with references to the Odyssey

Material: porcelain  
 Date: Kang Xi (1662-1722)  
 Place of origin: Jing de zhen, China  
 Height : 5.0 cm  
 Ø: 8.9 cm

Five tea bowls with flared rim and a pronounced stand ring.

Painted in underglaze blue, depicting Odysseus on a big ship sailing between two cliffs, with on the other side a mermaid playing the violin. The illustration is topped by a banderole with the words GARDEZ VOUS DE LA SIRENE in a garbled form. On the bottom of the bowls a painted floral decoration with four birds and a decorative edge. Marked with a hatched square inside two circles.

On his return to Ithaca from Troy Odysseus had to sail by the islands of the Sirens. To prevent their song from luring his crew to their death on the rocks, Odysseus stopped his sailors' ears with bees' wax. He had himself tied to the mast so that he could hear the Sirens' irresistibly beautiful song while his men kept the ship on course and steered it safely past the islands (Od.XII. 166-200).



# DUTCH PORCELAIN



## 36 Small tureen, early Loosdrecht

Porcelain  
 Loosdrecht, The Netherlands  
 1774-1784, early period  
 Height: 8.8 cm, Length: 15.0 cm, Width: 8.8 cm  
 Marks and inscriptions: H1 (incised)

Rare little tureen, having an oval body with two open-work handles. A line in relief on both sides. Domed cover with double volute scrolled knob. Scalloped rim.

Fine painting in natural colours with background scenes depicted in russet tones. The cover features a seated figure in a landscape of trees with broken-down fences. The man is sitting at the water's edge, with in the distance a village with church spire and windmill. On either side of the tureen itself a man and a woman are depicted in similar landscapes, again with a village in the distance with church and windmill.

Gilded edging with floral decoration around the base, handles and scrolled knob picked out in gold.

A comparable example is held by Kasteel Sypesteijn, in Loosdrecht (inv. 8897) (Blauwen, den 1988, cat.no. 67).





**37** A pair of caudle cups, Loosdrecht  
Porcelain

Loosdrecht, The Netherlands

1774-1784, early period

Height: 10.9 cm, Ø: 7.3 cm (bowl),

Ø: 5.8 cm (foot)

Marks and inscriptions: in puce camaieu  
on the glaze: M ol 9

A rare example of a pair of caudle cups in beautiful creamy white porcelain, shaped like an 18th century goblet with bowl, stem and foot. The bowl is a rounded funnel decorated with an incised ridge and widens towards the rim. Knob between bowl and stem. The foot widens downwards to stand on a broad, decorative square base.

The stem and base are hollow and glazed.

Caudle was traditionally served at a lying-in. It is a creamy yellow alcoholic drink akin to brandy mixed with eggs. It was a tradition (caudle dates from the 17th century) for the new father to stir the drink with a stick of cinnamon before serving it to the visitors coming to see the new mother and baby.

The puce camaieu decoration depicts a bird looking back over its shoulder to the left in a landscape with plants, a tree trunk and dangling roots. The opposite side features a small landscape with herbage. The decoration can be attributed to Gerverot.

Gilded borders and gold on the knob.

Comparable examples can be found in the Amsterdam Museum and in the Rijksmuseum (Blauwen, den 1988, cat.no. 33,34) while others were shown in the exhibition "Pretty Dutch" in Leeuwarden in 2007 (Trumpie, p. 123, nr 12).



### 38 Butter dish, Loosdrecht

Porcelain

Loosdrecht, The Netherlands

1774-1784

Height: 8.4 cm, Width: 15.0 cm

Marks and inscriptions: In sepia on the glazed underside of the dish: M:OL; LS (incised)

Rare butter dish in the form of a wooden washtub with handles and slightly sloping sides, banded with four hoops in relief. The inside of the dish is partially unglazed, as is the base. The slightly overlapping, curved lid features a handle in the form of a small curved branch with three leaved twigs. On the dish twenty staves in underglaze blue and painted handles. The floral decorations, edges and knob on the lid are picked out in underglaze blue.

Four different depictions in sepia; two on the lid and two on the tub. The lid features a reclining man with stick in a landscape, with on the other side a landscape with a garden ornament, entirely in keeping with the Loosdrecht style.

On the tub itself a seated man with stick in a landscape. The opposite side of the dish depicts a landscape with stones and a broken-down gate.

Gilded borders with handles and knob picked out in gold.

The shape is comparable with one depicted in the Rijksmuseum, only that one does not have the features of a washtub (Blauwen, den 1988, cat.no. 83).



### 39 A pair of cache pots, Loosdrecht

Porcelain  
 Loosdrecht, The Netherlands  
 1774-1784  
 Height: 10,2 cm, Ø: 10,6 cm.  
 Ø saucer: 9,5 cm  
 Marks and inscriptions: In puce camaieu: M:OL  
 and insized L4\* L48 and M:O:L

A rare pair of straight-sided cache pots widening at the rim, with saucers. The sides feature raised pilasters culminating in acanthus leaves. The inside of the pots are for the most part unglazed and the bases unglazed with a hole. The saucers with slightly widening raised rim are also unglazed underneath.

The pots feature a refined puce camaieu painting of a watery landscape with various figures between the trees on the shore. In the foreground are baskets, in the background we see a village scene with church on the far shore. The opposite sides are decorated with fine paintings of landscapes with broken down garden ornaments. The saucers are decorated with a miniature landscape and scattered flowers

Gilded borders and the acanthus leaves picked out in gold.

It is rare to find a pair of cache pots, but cache pots still having their saucers are almost unknown. Amsterdam's Rijksmuseum holds a trio of comparable pots (Blauwen, den 1988, cat. no. 194).



40 Chestnut vase, Loosdrecht

Porcelain  
Loosdrecht, The Netherlands  
1774-1784  
Height: 25 cm, width: 17.1 cm  
Marks and inscriptions: In underglaze blue  
M.O.L. and \*, insized \* L48 and M:O:L

in the shape of a bud atop a domed lid with a double rim and a band of strapwork in relief. On either side of the straight body of the vase is a ram's head encircled by a laurel wreath. Below this another band of strapwork above a spherical dome resting on a disc and a nipped-in round foot atop a wreath in relief. The round foot rests on a square base. The vase and lid are both glazed on the inside, the underside of the vase has been left unglazed.

The straight body of the vase has a painted polychrome decoration of floral garlands. The lid features a floral bouquet and scattered blossoms.

The vase is richly gilded: the knob, the laurel wreaths, the strapwork and the circlet of leaves. The rams' heads have also been highlighted with gilded details, such as eyes, muzzle and horns and all the rims, raised edges and ribs are gilded.

Compare a vase held in Amsterdam's Rijksmuseum which has an identically shaped body but an entirely different lid (Blauwen, den 1988, cat.no. 173).





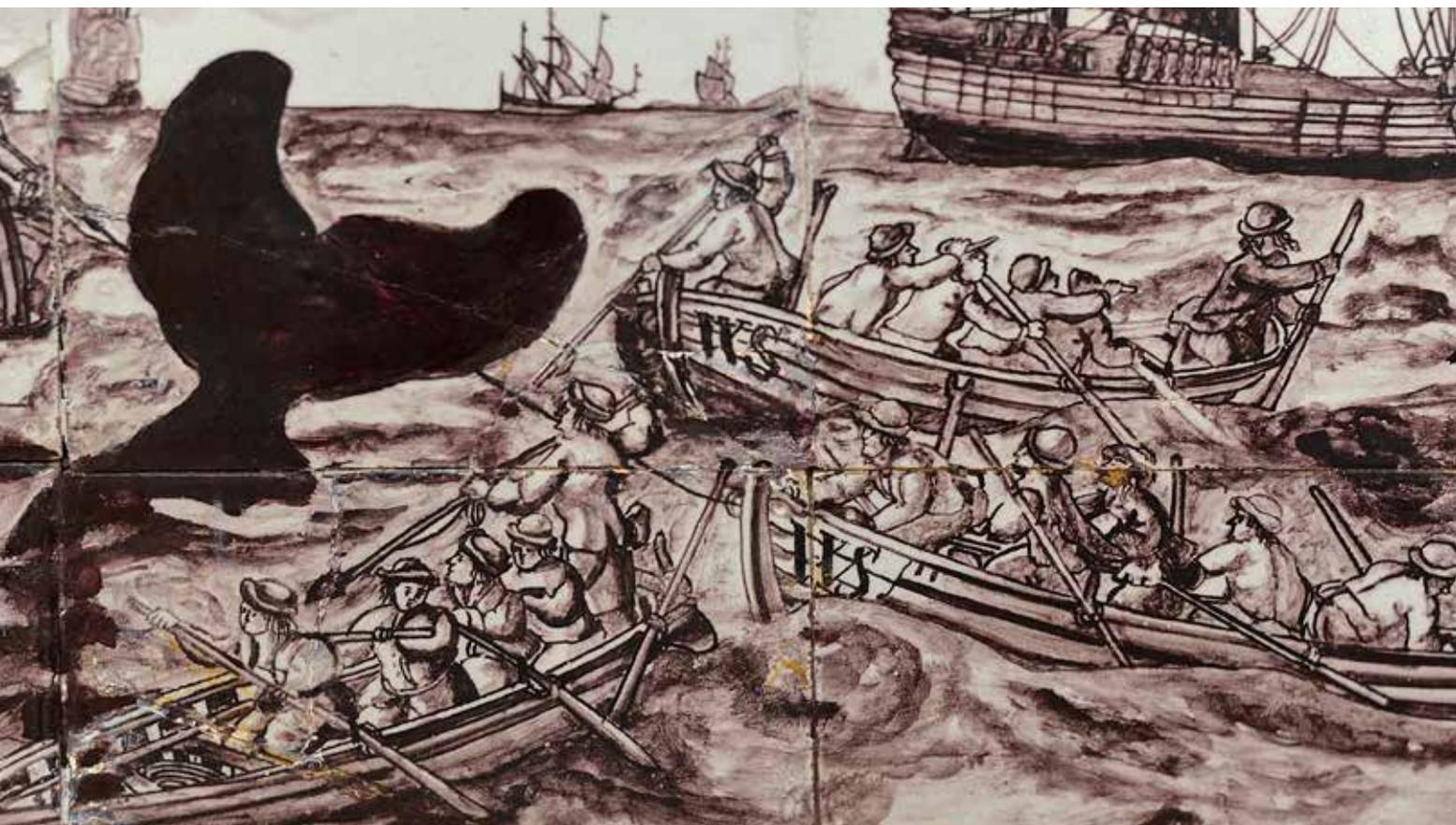
41 Tableau of five by seven tiles depicting Greenland whaling; purple, probably Rotterdam third quarter of the 18th century  
Provenance: Dirksland, Goeree Overflakkee

The scene shows two sailing vessels in the foreground with another five in the background. The sails of the two boats in the foreground are flapping in the wind as they steer into the waves so as to stay close to their men. To the left, in the foreground four manned whaling smacks chase after a whale diving below the surface. Two other cutters are 'riding' the whale, having harpooned it, as, spurting water, it attempts to swim away. The rowing sailors pull together in the opposite direction, so trying to exhaust the whale so that they can kill it with their harpoons. To the right of the picture a walrus swims towards an iceberg with two polar bears. The tableau was executed after a large print of 70.3 x 107.7 cm, by Adolf van der Laan (around

1684-1742) based on a drawing by Siewert van der Meulen (ca. 1675-1730) which took as its subject a whale being harpooned. The text under the print reads as translated above: QUI SICCIS OCULIS MONSTRA NATANTIA QUI VIDIT MARE TURGIDUM. The print was so large it had to be printed on three sheets. Its title refers to two lines (18-19) from an ode (1.3) by Horatius, in which he begs the ship taking Virgil to Greece to return him safely.

quem mortis timuit gradum  
qui siccis oculis monstra natantia  
qui vidit mare turbidum et  
infames scopulos Acroceraunia?

*Which form of dying did he fear  
When with dry eyes he saw the swimming monsters  
the angry sea and  
the infamous rocks of Acroceraunia?*



Below the print is a poem in Dutch and in German

*Dus streeft de Stoudtheyd in een Zee vol water Spookten,  
Der Walvis vangst ten dienst, voor Groenlands Visscherij,  
Door Stormen, Steenklip, Schotse, en Ys bergh heen gebrooken,  
Op 't ligt van Heklaas vuur de Noordkaap selfs voorby:*

*De Samojeed verschrikt op 't blasen van syn kaaken,  
Terwyl de Zee harpoen al de Ys Zee verf met bloedt,  
Om 't water Monster, fel aan 't woeden, af te maaken;  
Daar Walrus, Robb, en Traan, heel Ysland leven doedt.*

*Oudt Kolchis Swyge, op 't zien, hoe Neerlands Helden doolen,  
Tot daar de Noordt Pools kringh den Groenlands vaarder stuyt,  
By 't grimmentd ongediert in 's Waerelds nacht verschoolen.  
Noch streckt de Walvischvangst 's Lands Koopvaardy, ten buyt.  
G.K.*

Both the print and the tableau include a monogram with the initials WS on two of the whaling smacks on the righthand side in the foreground. Such marks served as a reference to the names of the commanders or owners of the whaling cutters concerned and were used as a means of identification if they became lost or shipwrecked (Beyen 1986, p. 119). In this case the mark could refer to Willem Bastiaansz Schepers (1620-1704), Rotterdam's most important shipowner from 1683 up until his death in 1704 (Dekker 1977, p. 265, 266).

A couple of other tableaus depicting the same scene are known to exist, such as one like this one of five by seven tiles (Zuiderzeemuseum (inv. 013270)), and one of six by eight tiles (illustrated in Jonge 1971, plate 101 c, Pluis 1968, plate 42, Frank 1993, fig. 57).

Further reading:

Beylen, J. van, 'Portret van de Nederlandse walvissloep in de 17de en 18de eeuw', in: *Tijdschrift voor zeege-schiedenis*, Jaargang 5, 1986, nummer 2

Dekker, P., Commendeurs ter walvisvaart uit het gebied van Maasmond en Lekstreek in de achttiende eeuw, in: *Rotterdams jaarboekje 1977*, p. 265-283

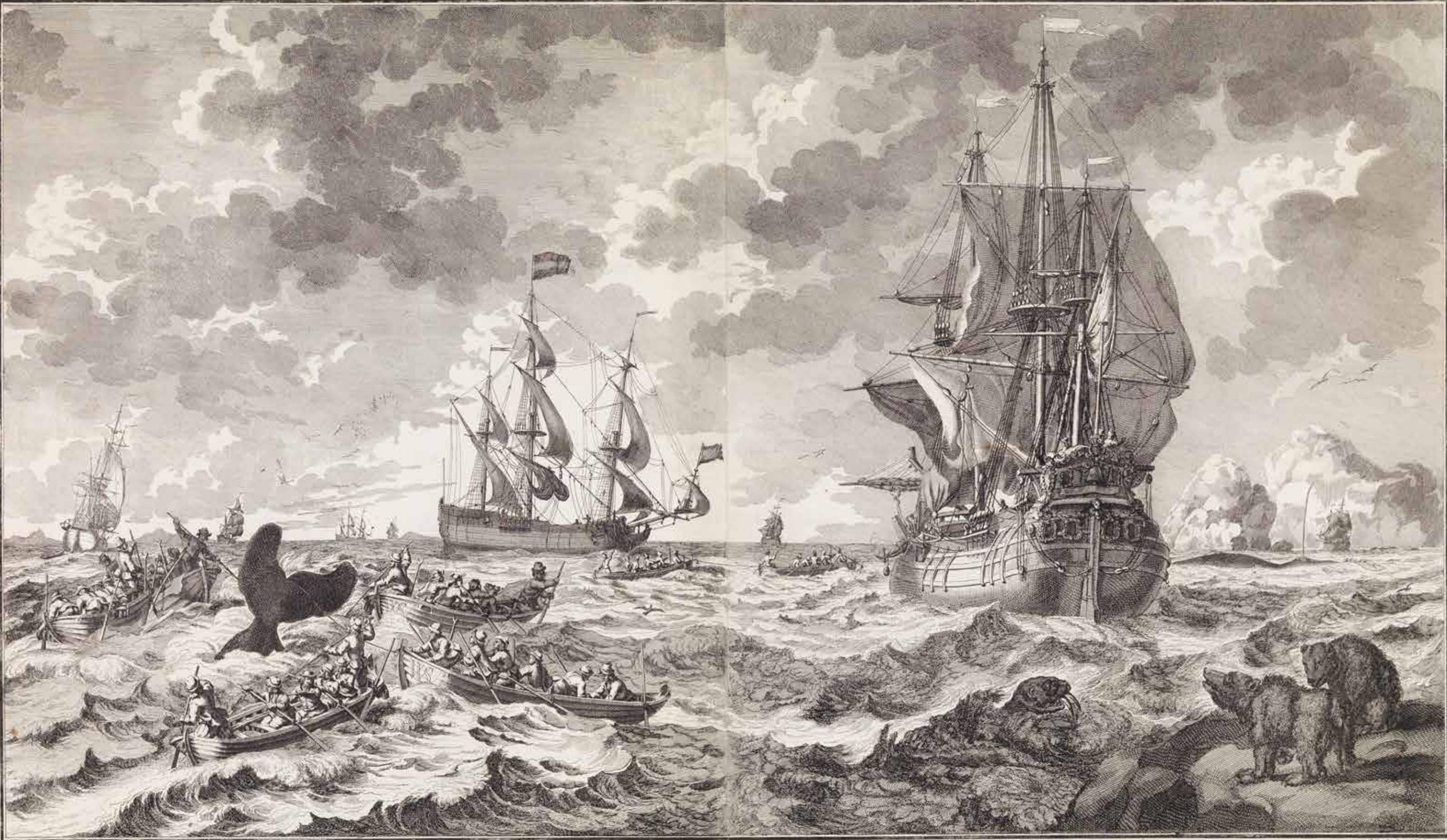
Jonge, C.H., *Nederlandse tegels*, Amsterdam 1971

Kamermans, A., *De walvisvaart op tegel-tableaus*, Het Nederlands Tegelmuseum, Otterlo 2001

Pluis, Jan, *De invloed van de etsen van A. van der Laan op de tegel-schilders van schepentableaus*, Fries Scheepvaartmuseum en Oudheidkamer te Sneek, Stadskanaal 1968

Frank, Stuart M., *Delftware: Dutch and Flemish faience in the Kendall Whaling Museum with a catalogue of related works by Siewert van der Meulen and Adolf van der Laan*, The Kendall Whaling Museum, Sharon Massachusetts 1993

Did he regard the swimming monsters and swelling sea with dry eyes?



QUI SICCA OCUIS MONSTRA NATANTIA

De werf de standheit en een zoo vol water spaken.  
 Die water wagt hem danc, voor Groenlandt vylchier  
 Die vromen die alle schiffe en de vromen vromen  
 Op vromen vromen voor de Noordkijp jelt vromen  
 De werf de standheit, die vromen vromen

De vromen vromen vromen vromen vromen  
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QUI VIDIT MARE TURGIDUM.

De werf de standheit en een zoo vol water spaken.  
 Die water wagt hem danc, voor Groenlandt vylchier  
 Die vromen die alle schiffe en de vromen vromen  
 Op vromen vromen voor de Noordkijp jelt vromen  
 De werf de standheit, die vromen vromen

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