

# REFLECTION ON A GLASS COLLECTION

## THE ASSEMBLAGE OF FERDINAND II OF PORTUGAL



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# **REFLECTION ON A GLASS COLLECTION**

## THE ASSEMBLAGE OF FERDINAND II OF PORTUGAL

Special exhibition on the occasion of the AIHV conference of 2021

This catalogue is published in conjunction with the virtual exhibition "Reflection on a Glass Collection: the assemblage of Ferdinand II of Portugal"

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# PREFACE

DEDO VON KERSSENBOCK-KROSIGK

German tourists have a reputation of ubiquity. 200 years ago in Europe, that certainly applied to German princesses and princes. Germany was then fragmented into countless territories, all reigned by members of the high nobility. No matter how small their dominions, their daughters and sons were considered a good match for royal weddings. The Duchy of Saxe-Coburg-Gotha is a prominent example, as its family ties reached through marriage into the courts in Brussels, Lisbon, London, and Paris. The family shared a common enthusiasm for the arts, which is saliently expressed by Prince Albert's role in the emergence of the later Victoria and Albert Museum in London. Moreover, three cousins—Prince Albert in London, his son in Coburg, and Ferdinand in Lisbon—were actively collecting glass. Today, the V&A in London has one of the most important glass collections in the world, which has been extensively published and is therefore famous among glass enthusiasts. The Coburg collection is cherished for its pristine focus on Venetian glass from the 16th and 17th centuries. It has extensively been studied and published in a German catalogue in 1994. So far, the glass collection of Ferdinand II has been the least well known. Scattered and quite ignored among the repositories of various museums and castles, the excitement about it reminds of archaeological discoveries: An unknown treasure, recently unearthed. This catalogue will certainly put the collection on the map. This is particularly true as the moment of its publication could not have been chosen better.

Every three years, researchers in the history of glass from all over the world meet at a conference of the “International Association for the History of Glass”. Archaeologists, archaeometrists, conservators, and historians of art, economy, technology and science gather in order to present and exchange their new finds and ideas. The subject “glass” may seem rather narrow and specialized to the novice, but for the initiated it offers a world of exploration opportunities never to run dry. The conference papers span about 3.500 years of glassmaking and a vast range of countries. Through glass we gain a window, as it were, on people's cultures, commerce and exchange, art and technology. It is fascinating to explore the shifts in the meaning of glass throughout the ages.

To present a special exhibition on glass at the venue of the conference has become a good custom. This year's project is particularly ambitious, however, as it required significant research. It is based on fundamental work that Alexandra Rodrigues had pursued for

her doctoral thesis of 2018, and it necessitated additional groundwork of assessing the individual objects. Moreover, another recent event, the Covid-19 pandemic, forced some severe changes of plans onto the organizers. They did not back away, and to our great benefit unerringly pursued their projects. Inês Coutinho, Márcia Vilarigues, Alexandra Rodrigues, and Catarina Villamariz accomplished heroic deeds. They deserve our fullest praise and gratitude.

Ferdinand II apparently enjoyed highly original pieces of a wide variety, and the collection thus seems a fitting counterpart to the more prominent legacy of the king, the eclectic Palace of Pena near Sintra. Doesn't today's globalist age and contemporary design feel a strong affection to such playful curiosity as is reflected by the works of glass presented here? So, it is my pleasure to now leave you to flip through the catalogue with relish.

# REFLECTION ON A GLASS COLLECTION

## FERDINAND II OF PORTUGAL COLLECTING GLASS

During his life in Portugal, Ferdinand II (1816-1885) skilfully assembled an admirable group of glassworks that among his collections had a specific character. This glass set will be revealed as being entwined in a closely woven network, within a European scenario characterised by a web of connections: dealers, collectors, museum curators, *etc.* The timid and unexplored glass collecting practises in Portugal are discussed within a broader context, hence this collection will be studied in the light of then-contemporary assemblages, both for private and public display.

During the 20th century, the objects assembled were scattered to National Museums and Palaces. The investigation on their history as a collection was intricate and challenging, but the quality of the extant pieces calls for answers to the most intriguing questions: Which objects did the collection 'originally' consist of? Where and how were they displayed? Which path did the glassworks take until the present day?

### THE COLLECTING PRACTICE OF FERDINAND II: A MATTER OF TASTE AND EDUCATION

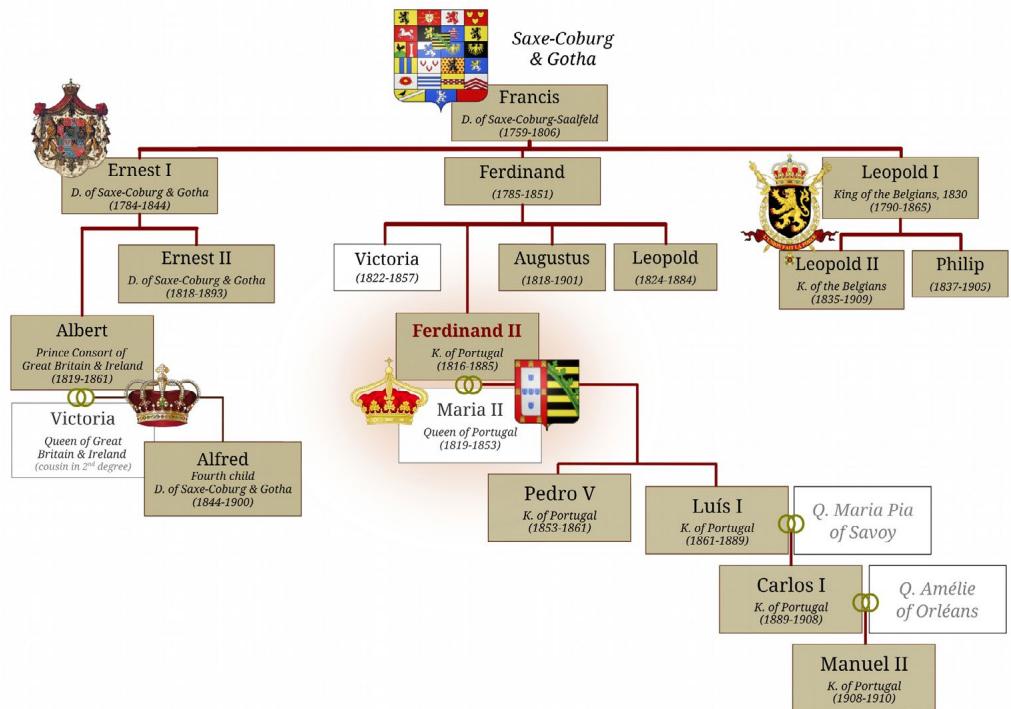
Ferdinand of Saxe-Coburg-Gotha was born (1816) and raised in Vienna, becoming Prince-Consort of Portugal only in 1836 after marrying Queen Maria II (1819-1843). Originally, Ferdinand August Franz Anton of Saxe-Coburg-Saalfeld-Koháry, son of Prince Ferdinand Georg August of Saxe-Coburg-Gotha and of Princess Maria Antonia Koháry, was born with the titles of Duke of Saxe-Coburg-Saalfeld and Prince of Koháry. This branch of the ruling family of Coburg was never in line to the throne of the duchy due to their Hungarian origins and their Catholic religion, despite the existence of a strong political union in the whole family. The Saalfeld-Koháry couple lived in the house of the Hungarian Prince, where Ferdinand was born, moving in 1818 to a modest place until the palace in Wieden (Palais Coburg, Vienna) was acquired in 1819. Up until 1836, Ferdinand was raised in the Viennese atmosphere during the romanticist environment of the so-called Biedermeier Era. In 1826, Ferdinand was no longer a Saxe Coburg-Saalfeld, but a Saxe-Coburg-Gotha instead, and the plan was that he would one day become a Hungarian Magnate.<sup>1</sup>

Ferdinand travels in 1836 to Portugal to become a King-consort, therefore stopping in a few cities to be instructed by his ruling relatives in political issues (see Fig. 1). First,

ALEXANDRA RODRIGUES,  
MÁRCIA VILARIGUES

<sup>1</sup> M. A. Lopes. D. Fernando II, um rei avesso à política. (Lisboa, 2013), pp. 29-40; J. Teixeira (ed.) D. Fernando II – Rei-Artista Artista Rei. (Bragança, 1986), pp. 14-24.

FIGURE 1: Partial family tree of Ferdinand II of Portugal – information retrieved from literature.



in Brussels, his uncle Leopold (King of the Belgians) was a key figure in preparing the nephew for a constitutional monarchy, and later he visits Paris, London and Windsor, where his cousin Victoria (later Queen Victoria of England, who marries their cousin Prince Albert) is charmed with Ferdinand's personality and character, and becomes a dear friend.<sup>2</sup> From this year onwards, Ferdinand's collecting journey would be forever inseparable from the Portuguese 19<sup>th</sup> century collecting history.

### THE LOVE FOR THE ARTS

<sup>2</sup> Lopes, *op. cit.* (note 1), p. 40.

<sup>3</sup> B. Martinho and M. Vilarigues. 'The Glass Collection of King Ferdinand II of Portugal: assembling the puzzle'. In: *Annales of the 19th International Congress of the Association Internationale pour l'Histoire du Verre*, Piran – Slovenia, 18th-22nd September 2012. (Piran, 2015), pp. 526–533.

<sup>4</sup> Teixeira, *op. cit.* (note 1), p. 16; Lopes, *op. cit.* (note 1) p. 33.

Despite coming from a family who took leading governmental roles, Ferdinand II preparation for the post of King-consort, as well as his personal inclination towards political affairs have been questioned. In contrast, the proneness to support the arts was undeniable.<sup>3</sup> The education of Ferdinand of Saxe-Coburg and Gotha was probably carried out by the family tutor Carl Dietz, the same as his brothers and cousins<sup>4</sup>, and later his own sons. From an early age, Ferdinand shows natural talent to learn. It is not clear if it was his mentor who initiated him to the arts field, but it becomes evident from the results that

his education was exquisite on this matter<sup>5</sup>, and that this would be imprinted in his artistic and collecting practices.

King Ferdinand was a lover of the arts and, naturally so, an avid collector. On the one hand, the ability to appreciate and care about Portuguese culture led him to carry out a series of endeavours: (i) the creation of the Portuguese Royal Academy of Fine Arts in Lisbon in 1856, to which he was not only the director, but an active Academician and patron of the arts<sup>6</sup>; (ii) the promotion of local and foreign artists, exhibitions and the sponsorship of artistic and archaeological associations (*e.g.* Sociedade Arqueológica Lusitana since 1849, Real Associação dos Arquitectos e Arqueólogos, Congresso Literário e Antropológico, and Exposição Retrospectiva de Arte Ornamental Portuguesa e Espanhola in 1882); (iii) the contribution to the preservation of national heritage, by ordering the restoration of old Portuguese monuments on which time was imprinting its mark (*e.g.* Batalha, Belém, Alcobaça and Tomar Monasteries), as well as the rescue of Portuguese historical objects (*e.g.* ‘Custódia de Belém’); (iv) the creation of the first Romanticist building in Portugal (the Pena National Palace) by rebuilding the old Monastery of Pena in Sintra – which he turned into his summer Palace.<sup>7</sup> On the other hand, Ferdinand himself increased the Portuguese heritage with his own creations. His taste for drawing and etching, and the talent showed for sculpture and ceramics were some of the reasons why the title ‘rei artista’ (*i.e.* ‘King-Artist’) was promptly adopted after the first use by the writer António Feliciano de Castilho<sup>8</sup>. Being a patron of the Exhibition of Decorative Arts in 1882, which was the precursor of the creation of the nowadays Museu Nacional de Arte Antiga (the Portuguese National Museum of Ancient Art, hereafter MNAA), Ferdinand participated as chairman, as well as exhibited a series of works of art from his private set and of his own creation.<sup>9</sup>

## RELATIVES AND RELATIONS

While Ferdinand II was settling down in Lisbon and starting to collect art objects, his cousins Albert and Alfred were collectors themselves. Several European cities (*e.g.* Paris, London, Brussels, Coburg) were related through the king’s family. In London, his cousin Prince Albert, consort of Queen Victoria; in Coburg, Albert’s son Alfred, who becomes Duke Alfred (the) III of Saxe Coburg and Gotha, in Paris his sister Victoria, who lived in the Court of King Louis Philippe, followed by Napoleon III, and yet in Brussels through his uncle Leopold (Fig. 1). Similar objects and collections were being formed by or closely related to Ferdinand’s relatives, denoting that a common taste, a fashion of a time – likely

<sup>5</sup> Lopes, *op. cit.* (note 1), p. 34.

<sup>6</sup> Visconde de Benalcanfor. Elogio historico de sua majestade el-rei o senhor D. Fernando II. (Lisboa, 1886), p. 20.

<sup>7</sup> Teixeira, *op. cit.* (note 1), pp. 303-328; Martinho and Vilarigues *op. cit.* (note 4), p. 527; Visconde de Benalcanfor. *op. cit.* (note 6), p. 20; D. Fernando II: o erguer de um ideal. (Sintra, 1986), p. 12; F. Berger, A. Machado, A. Rodrigues, M. Schedel, and M. Vilarigues. ‘19th Century Stained-Glass Assemblage at the Great Hall of Pena National Palace’. In: Proceedings of the XXVIII colloque international du Corpus Vitrearum: Le vitrail dans la demeure des origines à nos jours – vitrerie et orner la fenêtre, Troyes, 4-8 juillet 2016. (Troyes, 2016), pp. 202–215.

<sup>8</sup> H. Xavier, ‘Fernando II, rei-consorte de Portugal’. In: Dicionário Quem é Quem na Museologia Portuguesa, (IHA-FCSH/NOVA, 2019), pp.107-110.

<sup>9</sup> Teixeira, *op. cit.* (note 1), p. 209.

driven by their often common education –, seem to have been undeniably related through the family. The relation of the Portuguese Royal Family with other Courts in Europe is not surprising, but the question arises whether these relations can be considered as a link in the interpretation of the collection under study.<sup>10</sup> On further considering the possibility of this link, one will take into consideration the first years of Ferdinand's life in Portugal, his origins and the family living in the main European cities, where wealth and culture and art were at their highest level.

### FERDINAND II AND THE 19<sup>TH</sup> CENTURY COLLECTING IN PORTUGAL

A marked internal development of the Portuguese art market occurred between 1860 and 1880, a period in which Ferdinand was certainly playing a key role. If the recent research revealed that the participation of foreign agents (art dealers, collectors and art lovers) in the growth and development of the art trading in Portugal in the second half of the 19th century,<sup>11</sup> the contribution of Ferdinand II as foreign king and collector can not be disregarded. Ferdinand has influenced others while actively participating in the art production, promotion and acquisition, for instance introducing Tavares (silversmith to the royal household) and possibly Blumberg (guilder and antiquary to H. M. King Ferdinand II) to Charles Robinson during his trip to Portugal in 1865 on the king's own invitation.<sup>12</sup> Additionally, it is said that only few (and essentially foreign) collectors were active and worth mentioning in Portugal. Among them, John Francis Allen (1781-1848) in Oporto, founder of the Allen museum and one of several English origins' agents in this period, the Viscount of Carvalhido (1817-1900), a Brazilian citizen who in 1865 makes donations to the Academy inspired by the patronage of Ferdinand himself, and Jerónimo Ferreira das Neves, also a Brazilian collector, friend of Ferdinand and his second wife, who gathered a small set of Swiss stained-glass panels very similar to the ones gathered by the king.<sup>13</sup>

<sup>10</sup> A. Rodrigues and B. Martinho. 'The Assemblage of a Distinct Glass Collection – The creation and display of the glass and stained glass collection of Ferdinand II of Portugal'. In: *Revista de História da Arte* 3, W Series (2015), pp. 76–93; Martinho and Vilarigues *op. cit.* (note 4), pp. 529-530.

<sup>11</sup> V. Mariz. 'From Portugal to England, John Charles Robinson's purchases in the Portuguese art market'. In: *Journal of the History of Collections*, 2018, pp. 1-11.

<sup>12</sup> *Ibid.*

<sup>13</sup> A. M. P Almeida. *Museu Municipal do Porto: das origens à sua extinção*. Master thesis (FLUP, 2008) ; H. Xavier 'Viscount of Carvalhido'. In: *Dicionário Quem é Quem na Museologia Portuguesa*, (IHA-FCSH/NOVA, 2019), p. 55; C. M. Soares e M. J. Neto Soares. 'O Gosto pelo Colecionismo de Vitral Antigo em Portugal e no Brasil, no Século XIX - A Coleção Ferreira das Neves'. In: *S. Artis On*, n. 5 (2017), pp. 236-49.

<sup>14</sup> Xavier *op. cit.* (note 15), p. 108.

The king's collecting activity included several different types of collectables. A large number of engravings and drawings from different masters were carefully organised in library folders, many paintings were scattered throughout the rooms, but his great interest in ceramics, jewellery glassworks and ancient weapons becomes clear from the gathered amount. Originating from different eras and manufacturing centres, these objects furnished the private interiors of Ferdinand's living places, namely in several specially dedicated rooms inside the main residence (Necessidades Palace in Lisbon).<sup>14</sup>

By the time that Ferdinand is deceased, Lisbon was going through a moment of increasing interest in the arts, antiques and their trading and collecting. The multiplication of shops, bazaars, auctions and other dealing activities testified for the development of the Portuguese market. The creation of the 'Empresa Liquidadora' (Settlement Company) does not only occur in that very same moment (1886, one year after the king's passing), but it also accounts for the dealing of glass objects, side by side with the other collectables that should have been most sought for ('cloths, furniture, crockery, glass, bijouterie, jewellery and any other unspecified valuable items'<sup>15</sup>). The influence of the king's collecting practises, and the apparently unprecedented interest of Ferdinand for these 'decorative arts' items (including glass), could have created a new collecting fashion among Lisbon society, as some contemporary figures assure.<sup>16</sup>

## THE GLASS COLLECTION

It is still unknown when Ferdinand started to collect glassworks, being the earliest receipt from 1852, where the reference to 'vidros antigos' (old glasses) may correspond to stained-glass or hollow-glass objects. The most recent investigation suggests the first case is the most likely,<sup>17</sup> a set that would have been commissioned for the windows of Pena summer residence (see below). It seems that at least around 1854-55 some objects may have been acquired, since registers of the journey made by the princes Pedro and Luís around Europe suggest they returned to Portugal bringing some souvenirs, in particular from the city of Venice. Between 1862 and 1864, receipts show evidence for the acquisition of a series of objects in Lisbon, Paris, Munich, Florence, and Dresden, besides the contacts kept with London and Coburg. Therefore, on the one hand, the acquisitions within this short period, the motivations of the collector and the fact that the birth of this glass set occurs at the same time as the growth of popularity of glass collections during the middle century are discussed. Wistfully, besides the few mentioned records, there is no knowledge of other information available on the acquisition of glass objects for Ferdinand's original group.

## ROOTS AND ROUTES: ESTABLISHING CONNECTIONS

The existence of similar collections being formed simultaneously by Ferdinand's relatives has been suggested as influenced by the network of collectors and the flourishing art market, supplying an increasing demand, for the spread of similar collecting practises. Hence, it is possible to observe that coeval collectors were not only making similar acquisitions and similar display choices, but they were also buying in the same places.

<sup>15</sup> V. Mariz, 'A Empresa Liquidadora. Espaço de construção e desconstrução de coleções de arte em Portugal (1886–1906)', *Arte e seus lugares: coleções em espaços reais. Anais do VIII Seminário do Museu D. João VI/IV Colóquio Internacional Coleções de Arte em Portugal e Brasil nos séculos XIX e XX* (Rio de Janeiro, 2017), pp. 480–92.

<sup>16</sup> Xavier op. cit. (note 15), p. 108.

<sup>17</sup> Rodrigues and Martinho, *op. cit.* (note 10) , p. 81; Berger et al., *op. cit.* (note 7) pp. 202–215.

Some of the art dealers who sold objects to the king were also supplying objects to some of the most renowned collectors (well-known names stand out, such as A. S. Drey, M. Meyer, A. Rusca, T. Gagliardi or L. A. A. Beurdeley).<sup>18</sup> The receipts from the Archive of the Personal Office of the King have so far only revealed that about 71 objects were acquired between 1862 and 1864.<sup>19</sup> To enrich the discussion of the commission circuits of his glass collection during this period and beyond it, it is important to recall a few details in Ferdinand's private life. Firstly, after his marriage to Queen Maria II, Ferdinand never leaves the country while his wife was still living. Thus, despite most of the objects were acquired in Portugal, the fact is that the first receipt coming to our knowledge is precisely from 1853, the year of the death of the Queen, and no earlier. One does not know any information on the glass that has been in the possession of the King during his first wife's life. Secondly, it is during a journey around Europe later in 1863, that Ferdinand made several acquisitions.<sup>20</sup> In fact, the range of methods through which collectors acquired historic glass in the 19th century included the visit of dealers' shops, the attendance of auctions and travelling abroad. But surely this collector's access to potential acquisitions would also have been significantly enhanced through social networks and status. The fact that these acquisitions took place in a period that saw the formation of important private collections and some important public collections around Europe seems rather relevant.

On addressing the importance of Ferdinand's journeys, the first to be mentioned dates from 1856 to the south of Spain and the north of the African continent. If in his route (see Fig. 2) any glass acquisition was made is still unknown. However, examples of well-recognised exquisite productions with Spanish origins were not left aside, thus they should have caught the eye of the collector at some point. In several Glass History books (*e.g.* G. Weiss<sup>21</sup>) the example used for the Catalonian colourful enamelled bottle typically being produced in the 17th century was probably the piece photographed by Charles Thurston Thompson at Necessidades Palace back in 1866. This conceivably had belonged to Ferdinand's collection, and is now in the assets of the very own V&A Museum.<sup>22</sup> Besides this one, another fine example of a 16th-century Catalonian-enamelled glasswork can be found among the king's possessions (acc. nr. MNA980vid). Hence, although no record of acquisitions in Spanish territory has so far been found, the fact that Ferdinand had travelled to and through Spain a couple of times makes likely the hypothesis of these objects being purchased during his trips. Nonetheless, a similarly reasonable hypothesis would have been the presence of such close neighbouring antiquities in the Portuguese art market.

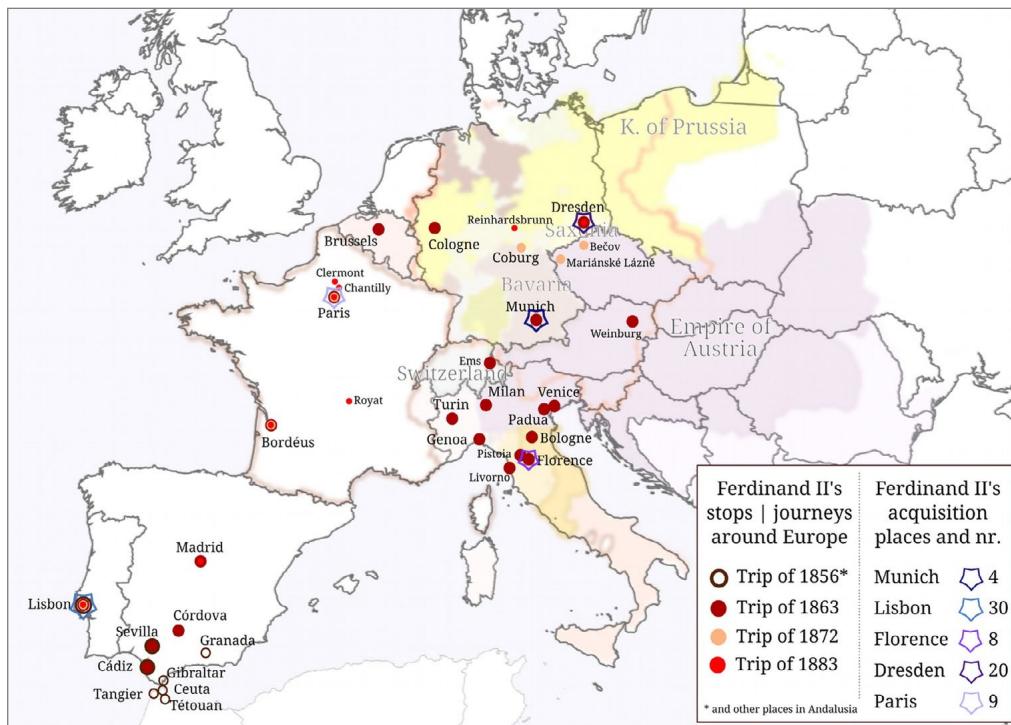
<sup>18</sup> Rodrigues and Martinho, *op. cit.* (note 10) p. 85; Martinho and Vilarigues *op. cit.* (note 4), pp. 530-531.

<sup>19</sup> *Ibid.*; A. Rodrigues, B. Martinho, F. Berger, and M. Vilarigues. 'The Glass Room of the National Palace of Necessidades in Lisbon'. In: *Annales of the 20th Congress of the International Association for the History of Glass and the Corpus Vitrearum* (Friburg, 2017), pp. 621-624.

<sup>20</sup> Rodrigues and Martinho, *op. cit.* (note 10), p. 85; Martinho and Vilarigues *op. cit.* (note 4), p. 530.

<sup>21</sup> G. Weiss. *The Book of Glass*. London: Barrie & Jenkins, 1971.

<sup>22</sup> J. Rodríguez-García. "Los vidrios esmaltados catalanes (siglos XVI y XVII)". In: *Espacio, Tiempo y Forma* 13. Serie VII, Historia del Arte (2000), pp. 85-133; see below note 58.



Later, in 1863, for the second time since he arrived in Portugal, Ferdinand travelled around Europe and from this trip there are records of acquisitions of glass objects in some of the visited cities (see Fig. 2). The journey took him through Spain, France, Italy, Venice (back then, in Austrian territory), Switzerland, Bavaria, the duchy as well as the kingdom of Saxony, the south of Prussia, and finally Belgium.<sup>23</sup> During this trip, Ferdinand bought Venetian goblets to Tito Gagliardi and several *tazze* to Antonio Rusca, in Florence, two art dealers that (as further discussed) present an interesting relation with Henry Cole (1808-1882) and the formation of the South Kensington Museum (SKM), to which John C. Robinson has contributed. The relation with the formation of this museum in London and with its agents also creates a tender link with the collecting practises of his cousin Prince Albert in this very same city.

Also in 1863 in Paris, Ferdinand bought from the dealers Luis-Auguste-Alfred Beurdeley (1808-1882) and Durand.<sup>24</sup> On the former, no relations are known with Henry Cole or any other person in the SKM, however, another interesting link to the king-consort can be drawn. Being one of the most famous cabinetmakers in Paris, supplying furniture for

FIGURE 2: Locals at which Ferdinand II has stopped during his trips around Europe in 1863, 1872 and 1883. The 19th century borders (around 1850s) were different from today's borders. The former are marked in colour, whilst the latter are marked with the black contour.

<sup>23</sup> Lopes, *op. cit.* (note 1), p. 62.

<sup>24</sup> Martinho and Vilarigues *op. cit.* (note 4), pp. 530-531; Rodrigues and Martinho, *op. cit.* (note 10), p. 85.

many European noble and royal families, two of his many clients were Napoleon III – who maintained a good relationship with the Portuguese royal family and that received Ferdinand as his guest during his journey<sup>25</sup> –, and the Duke of Nemours, whose wife Victoria of Saxe-Coburg-Koháry was Ferdinand's own sister. Nonetheless, there is no document to prove the possible relation through any of these actors.<sup>26</sup>

Unfortunately, on the acquisitions that king Ferdinand made in Dresden in 1864, there is less clear information. The collector bought an entire art collection from unknown provenance, which included not only Venetian glass and stained-glass panels, but also Flemish sandstone jugs, Saxe, Berlin and Sèvres porcelain, sculpture, and silverware. The latter collectables are not surprising, since the provider (Moritz Meyer) was known for his good selection of this kind of items. Besides, it is important to mention that once again the purchases are made to another renowned marchand likely linked through the social network. This art dealer may have been introduced to Ferdinand by one of his customers in Vienna, August of Saxe-Coburg-Gotha, the king's own brother.

Also through family other relations can be established, since coeval collections were being formed with identical pieces to Ferdinand's assemblage. Fine examples are the Venetian and *façon-de-Venise* glassworks in the collection of his second cousin Alfred, III Duke of Saxe-Coburg and Gotha. The fact that the glass collection of Ferdinand has striking similarities with the collection of Alfred is not surprising, given their common family background. Moreover, the period when most acquisitions took place for both collectors suggests once more that Ferdinand was probably aware of his relatives collecting practices. The period on which Alfred was most likely making acquisitions was pointed between 1865 and 1888,<sup>27</sup> whilst Ferdinand was making his own acquisitions around 1859-1864 (receipts known so far). Ferdinand's cousins from his generation or the following – Ernest, Albert and Alfred – were not only great art patrons and collectors, but similar patterns of collecting practise among them all can also be recognised. Moreover, in 1872 Ferdinand is travelling again around Europe (see Fig. 2), and during this journey – besides visiting Paris once more, where he enjoyed the exhibitions at the Louvre –, he meets his cousin Ernest in Coburg.<sup>28</sup> Although no direct source or testimony of this has been encountered, it is worth mentioning that this would be a fine opportunity to be acquainted with his cousin's collections. Additionally, a connection between the collection of Coburg and the one nowadays at the British Museum has already been well-established, through coeval well-known art connoisseurs: Felix Slade, whose collection was bequeathed to that same

<sup>25</sup> Lopes, *op. cit.* (note 1), pp. 293-298.

<sup>26</sup> Rodrigues and Martinho, *op. cit.* (note 10), p. 531.

<sup>27</sup> A.-E. Theuerkauff-Liederwald. *Venezianisches Glas der Kunstsammlungen der Veste Coburg: Die Sammlung Herzog Alfreds von Sachsen-Coburg und Gotha (1844-1900)*. (Lingen, 1994).

<sup>28</sup> Lopes, *op. cit.* (note 1), pp. 354-356.

museum, and Sir Wollaston Franks (1826-1897) – Keeper of British and Mediaeval Antiquities and Ethnography at the British Museum from 1866 – who played a key role in the organisation of Slade's collection and maintained connections with Prince Albert.<sup>29</sup>

Photography, prints, weapons, ceramics and glass were common interests in Coburg, London and Lisbon. It would be very odd if Ferdinand was unfamiliar with this closely entwined network, since although considerably smaller in extent than Alfred's, Ferdinand's collection is equally eclectic. Besides, it discloses the importance of the form, and of its display as an isolated group within a greater art collection – like his cousin, Ferdinand assembled a wide variety of typologies in a specific room or a showcase in the case of Pena Palace (Sintra). The arrangement of Ferdinand's glass collection shows that the objects in Lisbon and Sintra respect the same patterns as the ones in his relatives' assemblages, suggesting collecting practices of all these coeval collectors are connected in many still unexplained ways.<sup>30</sup>

Slade, who died in 1868, was known to be a distinguished collector of books, prints and glass. His art treasures were left to the nation, funding fine arts at Cambridge and Oxford Universities, as well as University College, in London.<sup>31</sup> Like other collectors from his time, Slade gathered a set of Venetian glassworks of relevant "artistic and decorative character", because they attracted his attention, as well as the attention of friends like Mr George S. Nicholson and Sir Charles Price. From Felix Slade's own words, it is possible to understand that glass was not cared for in the recent past, but by about the middle of the 19th century, collectors were starting to realise the importance of these artworks. It is still open to interpretation whether the art patronage of Ferdinand was merely following the fashion of his time or, instead, creating in Portugal, the same way Slade created in England, an unrivalled collection rescued piece by piece, that he thought it might 'furnish pleasure and instruction to future generations'.<sup>32</sup>

## THE GLASS DEAL

Since most of the receipts of Ferdinand's acquisitions concern art dealers who were also providing works of art to those collections, this should be taken into consideration.<sup>33</sup> Some of the objects acquired in the same period for today's V&A are very similar in style to Ferdinand's glassworks, being acquired in auctions from collectors, like Ralph Bernal (1783-1854), James Bandinell (1783-1849) and Jules Soulages (1803-1857), and others purchased separately.<sup>34</sup> From the information retrieved so far, it is unknown if the objects

<sup>29</sup> Rodrigues and Martinho, *op. cit.* (note 10), p. 87.

<sup>30</sup> Rodrigues and Martinho, *op. cit.* (note 10), pp. 87-89; D. Hess. 'Romantic Atmosphere and the Invocation of the Past: motifs and functions of early stained glass collections around 1800'. *Revista de História da Arte* 3. W Series (2015), pp. 7-20; Martinho and Vilarigues *op. cit.* (note 4), pp. 529-530.

<sup>31</sup> S Macdonald. *The History and Philosophy of Art Education*. (Cambridge, 2004); F Slade. *Catalogue of the Collection of Glass*. (Wertheimer, 1871).

<sup>32</sup> The communal aim of the private collection in the 19th century has been mentioned by S. A. Crane. *Collecting and Historical Consciousness in Early Nineteenth-century Germany*. (Ithaca and London, 2000), p.148; Slade, *op. cit.* (note 31).

<sup>33</sup> Martinho and Vilarigues *op. cit.* (note 4), p. 86; *Inventory of the Objects in the Art Division of the Museum at South Kensington: Arranged According to the Dates of Their Acquisition. For the years 1852 to the end of 1867, Volume 1*. Eyre and Spottiswoode (eds.), (London, 1867), p. 906.

<sup>34</sup> *Inventory of the Objects in the Art Division... op. cit.* (note 33), p. 906; *A Descriptive Catalogue of the Glass Vessels in the South Kensington Museum. Science and Art Department of the Committee of Council on Education*, (London, 1878), p. 218.

have been provided by the same art dealers. However, the fact that Henry Cole (at the time, museum director) was dealing with A. S. Drey, Antonio Rusca and Tito Gagliardi can be seen as a common trend, as the same art dealers appear in Ferdinand's receipts (see Fig. 3).<sup>35</sup> Tito Gagliardi is known to have undertaken several visits to London to sell art objects to the SKM during the 1860s.<sup>36</sup> The same way, Antonio Rusca sold objects to the director of the same museum, in 1869. Additionally, Ferdinand bought cut glass objects from A. S. Drey in Munich during the the trip of 1863. Interestingly, it seems this dealer was also considered by Henry Cole one of the most renowned art dealers in the city during the decades of 1860 and 1870.<sup>37</sup>

<sup>35</sup> Martinho and Vilarigues *op. cit.* (note 4), p. 531; C. Wainwright. 'The making of the South Kensington Museum I'. *Journal of the History of Collections* 14.1 (2002); C. Wainwright. 'Shopping for South Kensington'. *Journal of the History of Collections* 11.2 (1999), pp. 171–185.

<sup>36</sup> Mark Westgarth, 'Biographical Dictionary of Nineteenth-Century Antique & Curiosity Dealers', retrieved from Martinho and Vilarigues *op. cit.* (note 4), p. 531.

<sup>37</sup> Rodrigues and Martinho, *op. cit.* (note 10), p. 531.

<sup>38</sup> S Higgott. *Wallace Collection Catalogues: Catalogue of Glass and Limoges Painted Enamels*. (London, 2011); S. J. G. Mann. "Wallace Collection Catalogues: Sculpture, 2nd ed. London: The Trustees of the Wallace Collection". Cited in Rainey, L. S. Ezra Pound and the Monument of Culture: Text, History, and the Malatesta Cantos. (Chicago, 1981), p. 305.

<sup>39</sup> S Higgott *op. cit.* (note 36); See Figure 6 in Rodrigues and Martinho, *op. cit.* (note 10), p. 88.

<sup>40</sup> See Figure 7 in Rodrigues and Martinho, *op. cit.* (note 10), p. 88.

<sup>41</sup> The same receipt from A. Beurdeley, 23rd June 1863, in the archival documents of Ferdinand II; Martinho and Vilarigues *op. cit.* (note 4), p. 531.

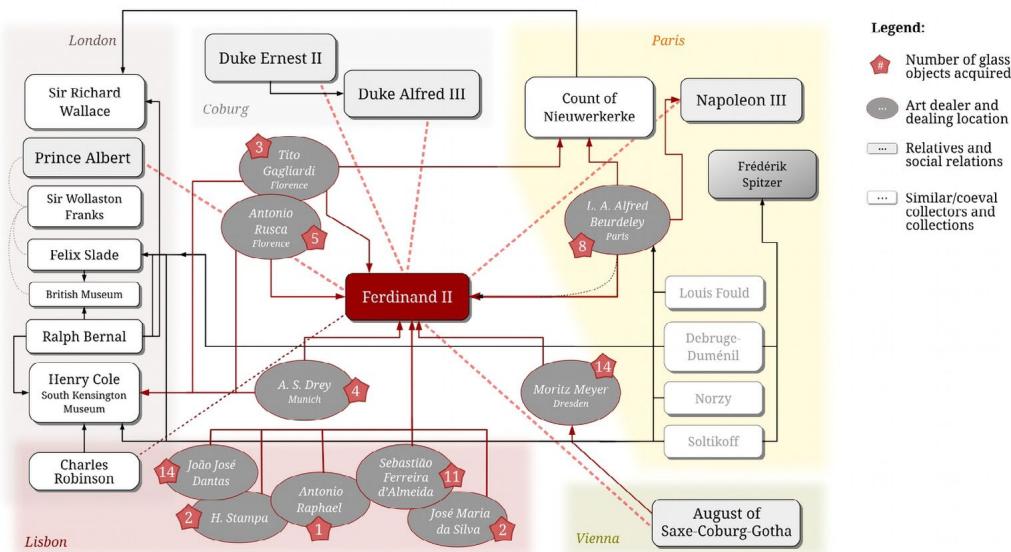
<sup>42</sup> H. G. Bohn, and R Bernal. 'A Guide to the Knowledge of Pottery, Porcelain, and Other Objects of Vertu: Comprising an Illustrated Catalogue of the Bernal Collection of Works of Art, with the Prices at which They Were Sold by Auction, and the Names of the Present Possessors'. H. G. Bohn (ed.), (1857); A. Darcel. 'La collection Louis Fould'. *Gazette des Beaux-Arts* 6 (1860), pp. 266–293.

<sup>43</sup> See note 41.

<sup>44</sup> P. Cordera. 'Forging the Renaissance: on the use of glass pieces in Spitzer's (In)Famous Collection'. *Revista de História da Arte* 3, W Series (2015), pp. 94–105.

Ferdinand was simultaneously acquiring from art dealers also supplying the SKM (Rusca, Gagliardi, Drey) in London, and to Alfred-Émilien O'Hara, count of Nieuwerkerke (Beaudelay, Gagliardi) in Paris (see Fig. 3).<sup>38</sup> If the two footed bowls of the same filigree pattern (Acc. No. MNAA1002-3vid), are at Necessidades Palace at least by 1910, bear striking similarities with the footed bowl of lattimo and blue filigree (Acc. No. C521, The Wallace Collection) sold by Beurdeley to Nieuwerkerke (December 1865), later acquired by Sir Richard Wallace;<sup>39</sup> the large beaker with red, blue and white filigree and lion masques (Acc. No. MNAA1066vid<sup>40</sup>), also sold by Beurdeley to Ferdinand, is almost identical to a beaker that the SKM obtained from the collection of Ralph Bernal (Acc. No. 1864-1855, V&A). Despite the challenging interpretation of the dealers' receipts, some objects that are nowadays likely in the MNAA assets (e.g. Acc. No. MNAA959vid) seem to had been in the collection of Louis Fould (1794-1858)<sup>41</sup> – an important collector who amassed Egyptian, Classical and Renaissance artistic objects –, which went for auction in June 1860 in Paris.<sup>42</sup> The remaining unidentified glassworks had such diverse provenances as the collection of Louis Fidel Debruge-Duménil, the Soltykoff Collection and the Norzy Collection.<sup>43</sup> These acquisitions bear particular significance, since the sale of Soltykoff (1861) is an example of the growing interest in collecting glass objects, where an expressive increase in the monetary value of vitreous pieces is registered.<sup>44</sup> Once more, the collector seems to be following a common trend.

There was undoubtedly an intricate construction of the network of collectors and dealers during the 19th century (Fig. 3), being the relationship between Ferdinand's collection and coeval high-society assemblages sometimes only established through similar glass artefacts being gathered. For instance, although with no direct relation to Ferdinand immediate circle, it would be interesting to mention the collection of the *Marchand* and



collectionneur Frédéric Spitzer. Spitzer not only acquired glassworks from the collections of Debruge-Duménil and Soltikoff – which naturally links the two collections and makes the objects resemblances quite understandable –, but also had a way of displaying the glass assemblage very close to the one used by the king.<sup>45</sup>

It appears that this relation between art dealers and collectors plays an important role, since – whether with or without communication among each other – objects within a similar style and taste are dealt with in a limited group. It has been previously mentioned that the travellers of the 19th century were often guided by travel books, (e.g. *A Handbook for Travellers* by John Murray, where advertisements mentioning Tito Gagliardi and Moritz Meyer in a large set of editions can be found).<sup>46</sup> On the one hand, as far as the authors know, Ferdinand seems to have acquired a great part of his own glass collection during his journeys around Europe, in a similar way as collectors, such as Jules Soulages<sup>47</sup> before him, who travelled through Italy between 1830 and 1840.<sup>48</sup> On the other hand, Henry Cole is known to have possessed one of Murray's handbooks for travelling purchases, to which in the Northern Italy edition of 1853 he added the name of Antonio Rusca in pencil.<sup>49</sup> Therefore, the information on these art-dealers was somehow reaching the collectors, and perchance one of the media would have been this sort of 'travel guide'. Despite it has not yet been ascertained that Ferdinand would have had a copy of Murray's

FIGURE 3: Relations established among relatives, collectors of the same period and the art dealers that are mentioned in Ferdinand's receipts.

<sup>45</sup> Cordera, *op. cit.* (note 44), pp. 94-100;

<sup>46</sup> See for instance the several editions for France, Greece, Germany and Denmark: J. Murray (ed.), 'A handbook for travellers in southern Germany' (1873), 'Hand-book for travellers in France' (1843), 'A handbook for travellers in Denmark, with Sleswig and Holstein (and Iceland)' (1875), 'A Handbook for Travellers in Greece: Describing the Ionian Islands, Continental Greece, Athens, and the Peloponnesus, the Islands of the Aegean Sea, Albania, Thessaly, and Macedonia' (1872).

<sup>47</sup> One of the collectors from whom Henry Cole acquired objects, in auction, after the collector (J. Soulages) death. Some of the glass objects acquired, and now in the asset of the V&A, have similarities with the glass objects from the Ferdinand II collection.

<sup>48</sup> Rodrigues and Martinho, *op. cit.* (note 10), p. 86; J. C. Robinson. *The Catalogue of the Soulages Collection* (London, 1856).

<sup>49</sup> Wainwright (1999) *op. cit.* (note 16), p. 184.

handbook or any other alike document, the possibility that his acquisition and art-dealer's choices were being guided in this way is being considered rather strong.<sup>50</sup>

When considering the acquisitions made in Portugal, there is considerably less information that hinders the establishment of similar connections. The receipts mention the dealers H. Stampa, José Maria da Silva, João José Dantas, António Raphael and Sebastião Ferreira d'Almeida in Lisbon, where the majority of the acquisitions known until now occurred (Fig. 3). Among these, the case of Sebastião Ferreira d'Almeida should be highlighted – a renowned cabinetmaker, artisan and dealer, responsible for the restoration of the chapel of São João Baptista (Church of São Roque, Lisbon, 1879), besides the restoration of antique furniture which made him one of the king's favourites.<sup>51</sup> The cases of João José Dantas and António Raphael are also interesting since besides supplying the king in 1862, they seem to start to be mentioned among the antique's dealers later in the century (e.g. in Almanach Commercial de Lisboa, 1883<sup>52</sup>).

### GLASS ON DISPLAY

In the very same year that Ferdinand arrived in Portugal (1836), the Royal Couple moved to their official residence, the National Palace of Necessidades, where Ferdinand II held a collection of *ca.* 200 pieces, being the great amount of hollow glassworks kept in the 'Glass Room' ("Sala dos Vidros").<sup>53</sup> This room at Necessidades had on display glassworks that until now were never identified or located. After the Queen's death, at least from Spring to Autumn Ferdinand spends his time in one of his favourite places: the summer Palace of Pena, where he enjoyed the fresh air of Sintra.<sup>54</sup> Here, he also kept a smaller set in a cabinet, but even after the second marriage in 1869, most of Ferdinand's glass collection was left behind at the main residence.

This investigation took a special interest in the glass set dating back to Ferdinand's time, and on the display of the objects as it would have been during this period. To overcome the obstacle of the lack of knowledge on the original group of glassworks, the contents of the inventories of 1886, 1887 and 1910 (made after the king's death), the pictures of the inhabited palaces, and close observation and comparison with the scattered extant pieces in the Portuguese museums and palaces<sup>55</sup> was necessary. In tracing the history of this collection, documents as lists, catalogues, descriptions and annotations, receipts and bills, or similar sources, were naturally of primary evidence and offered indispensable information. However, it is important to make allowance for their limited point of view,

<sup>50</sup> Rodrigues and Martinho, *op. cit.* (note 10), p. 86.

<sup>51</sup> Mariz (2018) *op. cit.* (note 11), p. 3.

<sup>52</sup> Mariz (2017) *op. cit.* (note 15), pp. 480-481.

<sup>53</sup> Teixeira, *op. cit.* (note 1), p. 16; Martinho and Vilarigues *op. cit.* (note 4), p. 527; Rodrigues and Martinho, *op. cit.* (note 10), p. 84; Rodrigues et al., *op. cit.* (note 34), p. 622.

<sup>54</sup> A. C. da Silva. 'As nossas gravuras: Paço das Necessidades'. In: *O Occidente* (Lisboa, 1886), pp. 10-11.

<sup>55</sup> The National Museum of Ancient Art (Lisbon), the National Palace of Pena (Sintra), the National Palace of Ajuda, the National Palace of Sintra, and the National Museum of Archaeology (Lisbon).

and for them being dependent on the researcher's interpretation<sup>56</sup>. This awareness will often tune the discussion that follows.

On the glass that existed in the Palace of Necessidades during the King's life, there is very scant knowledge. There is no information on the existence of glass objects, or of the Glass Room itself in the Palace, during the life of his first wife, the Queen. During the period that Ferdinand lived in Andar Nobre (Noble Floor) in the main part of the Palace, nothing is known of his practices of collecting glass. From 1834 (and possibly until the first renovations of the buildings were finished by 1846), the old convent wing was used by the servants, and therefore, if there was a Glass Room back then, it should not have been located in this area, as the art historia José Teixeira (1986) suggests for the later period when Ferdinand occupies the Convent wing.<sup>57</sup> The receipts of acquisitions (1862-1864) account for *ca.* 71 glass objects, but there is no way of knowing if all objects were artworks that deserved to be displayed in the Glass Room. Even if all objects acquired corresponded to glass artworks, it is also not possible to identify their placement after their acquisition.

The earliest records of glass at Necessidades are the two albumen prints by Thompson, that was travelling from London in 1866 (an enamelled glass lamp and an enamelled glass bottle<sup>58</sup>). The photographer of the SKM was apparently under Henry Cole's direction. The director and the Museum seem to have sponsored photographic campaigns abroad, besides sending C. Robinson for the purchases. In 1866, Thompson travelled to the Iberian Peninsula and registered a series of desirable items for photographing, including objects from the collections of the Royal Palace in Lisbon<sup>59</sup>. These two photographed glass objects have no correspondence to any object nowadays in the assets of any Portuguese museum or palace. The history of only one of them can be traced, as further presented.

The second earliest record of glassworks in the possession of Ferdinand II is related to the exhibition of 1882 (Exposição Retrospectiva), which was promoted by the king himself. The catalogue of this exhibition refers to six relevant glass objects on display that belonged to his private collection. Some engravings do exist depicting some of the objects included in the exhibition's catalogue, but none of the few objects aforementioned. Only from the description of two 'Vidrecomes' (Portuguese name for Humpen-type glasses) (numbers 50 and 51, Sala F) can we propose an identification when compared to the extant objects (two Humpen, PNP263 and PNP257, respectively).<sup>60</sup> There is not, however, information on the location of these objects at the royal residence at the time.

<sup>56</sup> S. M. Pearce. On collecting: an investigation into collecting in the European tradition. (London, 2010), p. 440.

<sup>57</sup> Teixeira, *op. cit.* (note 1), p. 188.

<sup>58</sup> Albumen print of an enamelled glass lamp, Palace of Necessidades, Lisbon by Charles Thurston Thompson, commissioned by South Kensington Museum, 1866. Victoria and Albert Museum website (URL: <http://collections.vam.ac.uk/item/01097315/enamelled-glass-lamp-palace-of-photograph-thompson-charles-thurston/> visited on 02/10/2016); Albumen print of an enamelled glass bottle, Palace of Necessidades, Lisbon by Charles Thurston Thompson, commissioned by South Kensington Museum, 1866. Victoria and Albert Museum website (URL: <http://collections.vam.ac.uk/item/01097316/enamelled-glass-bottle-palace-of-photograph-thompson-charles-thurston/> visited on 02/10/2016).

<sup>59</sup> *Ibid.*

<sup>60</sup> Catálogo da Exposição Retrospectiva de Arte Ornamental de 1882. Exposição Retrospectiva de Arte Ornamental Portuguesa e Espanhola, Lisboa, 1882 Catálogo ilustrado / Exposição Retrospectiva de Arte Ornamental Portuguesa e Hespanhola celebrada em Lisboa em 1882 sob a protecção de Sua Majestade el-Rei o Senhor D. Fernando. (Lisboa, 1882).

The Glass Room itself is only mentioned in a written document from 1886. Some pictures do exist documenting the rooms of Necessidades Palace dated from the same year, but none of the latter depicts that particular room and no other source has survived to reveal us the display scheme. Moreover, the location of the room inside the palace is only hypothetical and is suggested by the studies of Teixeira (1986).<sup>61</sup> On this basis, the only resource left was the interpretation of the few documents available from after the king's death, and the one from 1886 included interesting information on the furniture and part of the room's contents. The comparison of this document – built upon a sequential description – with the extant objects allowed a hypothetical identification of the pieces which most probably belonged to the 'original' set, permitting a bidimensional reconstruction of the object's placement side by side. However, one should bear in mind it was not possible to separate the glassworks or to picture the way that the set should have been split on the seven étagères back in 1886 (*i.e.* on seven groups). A visual idea of what was and how was the Glass Room at Necessidades is presented as a proposal in a (somewhat subjective) recreation in Fig. 4(a). Besides the glassworks around the walls, a central buffet that decorated the room and some carved wood wall decorations should have existed, but are not presented here. There is also a large uncertainty on how the seven étagères were placed inside this room. The size of the extant furniture piece (seven columns) attributed as possibly belonging to the room suggests one configuration, whereas the one from the written description of 1886 points to another (eight columns).<sup>62</sup> Moreover, the use of the term 'central piece' for the objects at the beginning of the description of the top and middle height shelves' contents leads the reader to believe an odd number of divisions should have existed.

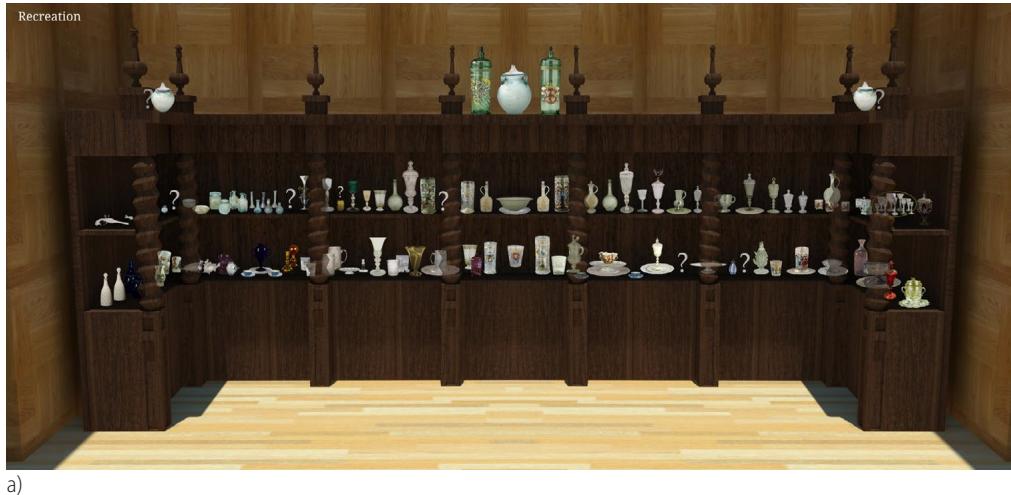
<sup>61</sup> Teixeira, *op. cit.* (note 1), p. 188.

<sup>62</sup> Núcleo de D. Fernando II: Apontamentos sobre as preciosas colecções de Sua Magestade El-Rei O Senhor D. Fernando no Real Palácio das Necessidades, maço 43. Arquivo Histórico da Casa de Bragança (Bragança, 1886); Proposals made in personal communication by Dr. Hugo Xavier, curator of the Pena National Palace, and who had the possibility to visit the room in the Palace of Necessidades (currently belonging to the Ministry of Foreign Affairs).

<sup>63</sup> Cordera, *op. cit.* (note 44), p. 95; S. Higgott. 'Sales, Status, Shops and Swaps: an overview of ways of collecting glass in the 19th century with some case studies from Paris and London'. Revista da História da Arte 3, W Series (2015), pp. 119–130.

<sup>64</sup> Slade, *op. cit.* (note 31), pp. 1-184.

From the recreation of the display, it is possible to imagine that the Venetian or *façon de Venise* and the Bavarian (German and Bohemian) glass pieces were placed at the centre of the composition, together or side by side. This does not happen by chance, for the Venetian and Bavarian glass were especially highly prized by collectors, an interest developed and gaining growing consensus in the second half of the 19th century.<sup>63</sup> Concerning the display scheme, it is important to consider the collection together with the collected information on the coeval assemblages. The then-contemporary decorative and industrial art exhibitions were rather organised first by type, then by chronology or by the artistic school. Other collectors also chose other ways of displaying their glassworks. For instance, Felix Slade had his collection catalogued as a taxonomic project,<sup>64</sup> which should perhaps have been translated to the display manner and would indulge the observer



a)



b)

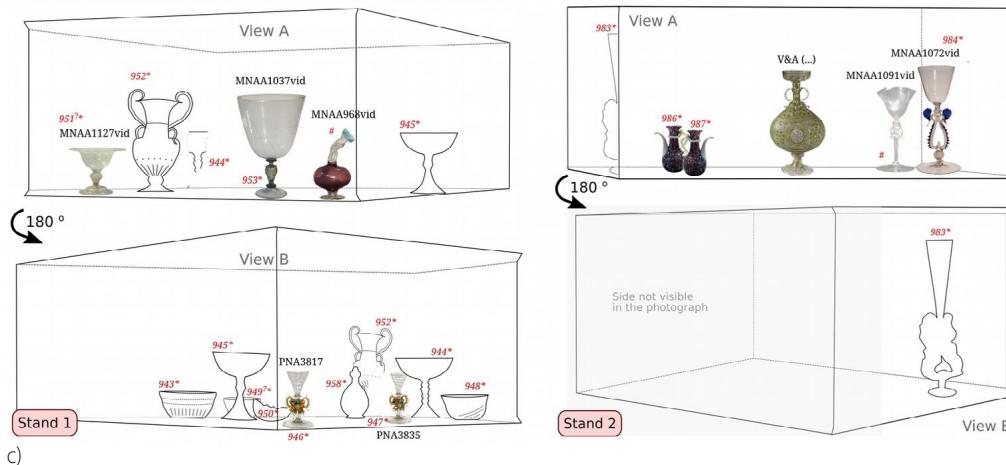


FIGURE 4: Visual appearance and possible display of the furniture and glassworks in the National Palace of Necessidades, Lisbon, main Royal residence where Ferdinand II lived and kept his collections, by around 1886, according documentation and photographs.

(a) 3D recreation of the glassworks' display in the Glass Room of the Palace of Necessidades in Lisbon back in 1886, considering the possible existing furniture. 3D rendering of the room and furniture by Amanda Pinto.

(b) 3D recreation of the glassworks' display in the 'vitrine' in the Stove Room of the Palace of Necessidades in Lisbon back in 1886, considering the possible existing furniture (except the glass doors of the cabinet). 3D rendering of the furniture adapted from Amanda Pinto.

(c) 2D sketch containing the interpretation of the written sources from 1886, as well as the identification of the pieces in the stands in the First Library Room pictures from the same year, by comparison with the extant glassworks at MNAA. Legend: \* – number attributed in the description from 1886; # – object identified by correspondence with the picture of Carlos Relvas (1886), but apparently not corresponding to any glasswork in the description.

on the glass manufactured from ancient to modern times. Nonetheless, there are also the ones choosing to exhibit the vitreous pieces based on aesthetic ideals, as Frédéric Spitzer, playing with the effects of *clair-obscur*, and placing the works on the shelves in measured symmetries and skilful arrangements.<sup>65</sup> The choice of Ferdinand as a collector becomes now very clear: to organise the glassworks according to symmetry and the sizes of the objects, rather than concerning himself with production or artistic style (see Fig. 4(a)),<sup>66</sup> likely based on personal taste and aesthetics judgement.

Reasonably, the attributions made for the description of 1886 were then compared with the ones made for the objects acquired between 1862 and 1864, a comparison that reveals a very weak correlation. The complex interpretation of these documents, as well as the gaps in information on the glass collection matter, resulted in the need to carefully go through all sources available to define a clearer picture. Indeed, by carrying on the reading of the written source of 1886 to the description of the adjoining room – called the Stove Room (Sala do Fogão)<sup>67</sup> –, it is possible to understand that the glassworks could not have been limited to only one area inside the Palace of Necessidades. The description of about 45 glass objects can be found, among which *ca.* 39 could be identified (Fig. 4(b)). It is interesting to mention that the main part of the Venetian-style objects seemed to have been on display inside this specific showcase, perhaps denoting some kind of preference.

A description of a set of glassworks could be found also for the First Library Room (Sala da Primeira Biblioteca)<sup>68</sup>, but few objects could be identified. In this case, another relevant source of knowledge were the pictures taken by the professional photographer Carlos Relvas in 1886, who photographed the interior of Necessidades Palace. The pictures from this room show two stands with glass objects (as in Fig. 4(c)). These two stands were mentioned as possibly being somewhere else before this time, namely as being placed precisely in the Glass Room.<sup>69</sup> No proof exists to confirm the theory but, from the pictures available, some of the objects on these stands are probably some of the ones now in Portuguese museums' assets. The furniture itself is nowadays in the National Palace of Pena, in Sintra (Acc. No. NA55465). The resolution of the pictures and the possible loss of track of some of these objects did not allow the identification of all glassworks on display, being some not even recognisable among the extant pieces. In one of the stands, there should have been twelve glassworks according to the document made in 1886, but merely five were possibly attributed – objects identified are shown in Fig. 4(c).

<sup>65</sup> Cordera, *op. cit.* (note 44), p. 98;

<sup>66</sup> Martinho and Vilarigues *op. cit.* (note 4), p. 85.

<sup>67</sup> Sometimes also referred to as Sala de Fumar ou do Fogão (Stove Room).

<sup>68</sup> Núcleo de D. Fernando II... *op. cit.* (note 62).

<sup>69</sup> Teixeira, *op. cit.* (note 1), pp. 213-214.

It seems that by 1886 (if not earlier) the glass was not confined to the Glass Room in Necessidades. At least, all available sources mention glassworks on display in other rooms of the wing occupied by Ferdinand. The word ‘crystaes’<sup>70</sup> appears also in a written description by the engraver Caetano Alberto da Silva, who writes in the magazine *Occidente* (nº 254)<sup>71</sup> about the rooms that the king inhabited after 1857. Glass is mentioned as present in the First Library Room, as aforementioned, and also in the Atelier or Working Room.<sup>72</sup> On the later, no glassworks identification was possible.

### FROM ROYAL TO NATIONAL, FROM THEN TO NOW

After the thorough accounting of all the objects belonging to Ferdinand, the pieces were sold in auction in 1892<sup>73</sup>. If the history of the glassworks from the Glass Room was already fragmentary and complex, it will after this point unfortunately become even harder to follow.

The description of the catalogue of the sale in 1892 suggests that some glass objects might have been sold. Since the objects for sale were identified with a sequential number – found to have a direct correspondence to the inventory from 1887 – the identification of some more pieces located outside the Glass Room by 1887, namely a series of glass objects from after the second marriage (10th June 1869) located in the *Copa*,<sup>74</sup> was possible since it perfectly matched the description of the catalogue. On the other hand, Dom Carlos I, Ferdinand’s own grandson, acquired the majority of the glass objects in the auction. He, as a lover for the arts himself, seemed to have left only a few pieces out of the bidding.

If some of the objects have a known destiny, others will, for now, remain untraced. The absence of the two glassworks documented in 1866 by Thompson from the group at Necessidades after 1886<sup>75</sup> is indicative of transfers occurring, and it is only possible to learn more on this subject from scarce and disperse information. The discovery of the current location of the glass bottle photographed in 1866 and again (probably) in 1886 was fortunate. It appears that at a certain point it no longer belonged to the royal collection, and is recorded as being in the possession of the British collector Mr J. H. Fitzhenry,<sup>76</sup> whose property was auctioned by the end of 1913, the same year of his passing. The ‘two-handled vase, enamelled in the colours characteristic of its kind yellow, bright green, white and dull lavender-blue ( . . . ) ‘having at one time belonged to the Portuguese Royal Collection’ eventually ended in the assets of V&A (Acc. No. C.138-1914) by being purchased at the auction.<sup>77</sup> It is important here to recall and highlight the increasing

<sup>70</sup> Old word that could mean crystal or glass.

<sup>71</sup> M. H. Côrte-Real. *O Palácio das Necessidades*. (Lisboa, 2009), p. 146; Silva *op. cit.* (note 74), pp. 10-11.

<sup>72</sup> Silva *op. cit.* (note 74), pp. 10-11.

<sup>73</sup> Catalogo dos bens mobiliarios existentes no real palacio das necessidades pertencentes à herança de sua magestade el-rei o Sr. D. Fernando. (Lisboa, 1892).

<sup>74</sup> A room often appended to the kitchen that can be used for meals and where it usually can be stored crockery, table linen and certain types of food.

<sup>75</sup> In 1886, one of them was likely in the First Library Room, as discussed previously.

<sup>76</sup> Review of the principal acquisitions 1914 Illustrated. [Victoria and Albert Museum] (London, 1915), p. 116.

<sup>77</sup> Review of the principal acquisitions... *op. cit.* (note 76), AA.VV. Prints-Books-Picture and other art sales. | Fitzhenry Silver and Picture Sale. (London, 1913); AA.VV. Prints-Books-Art Etc. Sales. | Fitzhenry Collection Sale. 12.7 (London, 1913), pp. 1-12.

activity in the Portuguese art market by the time of Ferdinand's passing, and the role of those foreign agents: the Englishmen. Unfortunately, of the glass lamp also photographed in 1866, still at Necessidades in 1886, no track could be done so far – perhaps having a similar destiny than other 'precious items' that would often leave the country, bought by 'some foreigner'.<sup>78</sup>

Carlos I lived also in Necessidades and occupied both the Andar Nobre and part of the convent wing. However, the location of D. Carlos' Glass Room (for he had one of his own) was suggested by M. Côrte Real to have been different.<sup>79</sup> Since the objects changed ownership in 1892, it might not be wrong to presume that they also changed their location to Carlos I's 'room to display glass'.

This second Glass Room also imposes some interpretation challenges. If, as M. Côrte-Real suggests, it would have been located in the room which is nowadays the office of the Ambassador,<sup>80</sup> the furniture which is described in the 1886's document<sup>81</sup> and the furniture that is currently inside the office could perhaps have been the same, due to striking similarities with the description. However, there are also striking dissimilarities that need to be pointed out. First, the gold-colour metal-work described in the lower part of the 'cabinet', and second the seven-pieces étagere with eight columns, which does not match the extant full wooden structure divided into six sections with only seven columns, currently present in the aforementioned location.

During the reign of Carlos I, the glass collection must indeed have grown through some additions. At least one bottle has been offered by the Portuguese Royal Factory at Marinha Grande to the king, as can be read on the inscription (Acc. No. MNA929vid).<sup>82</sup> On 21st August 1892, Carlos I, his wife Amelia, his son Dom Afonso and their court members payed a royal visit to the Marinha Grande glass factory, receiving as gifts one 'garrafa de seis vinhos' (i.e. bottle for six wines, by Severiano Matias), one 'garrafa de toilette' (by Joaquim de Oliveira), and a drinking glass engraved with the Torre de Belém (toilette bottle, by Joaquim de Oliveira).<sup>83</sup> In this fashion, several other glassworks may have been added later to the collection – such as the goblets *à la façon d'Angleterre* that can also be likely attributed to Marinha Grande Factory, nowadays at MNAA.<sup>84</sup>

By 1910, when the Republic was implemented in Portugal and the Glass Room of Carlos I was sealed, the collection had increased almost 300 pieces – 265 glass pieces were counted according to the inventory made then (see Fig. 5(a)).<sup>85</sup> Until then, it can be

<sup>78</sup> Mariz (2018) *op. cit.* (note 11), p. 3.

<sup>79</sup> Côrte-Real *op. cit.* (note 71).

<sup>80</sup> Côrte-Real *op. cit.* (note 71).

<sup>81</sup> Núcleo de D. Fernando II... *op. cit.* (note 62).

<sup>82</sup> Matriz database: digital inventory of the assets at Museu Nacional de Arte Antiga. Direção Geral do Património Cultural: MNAA webpage (url: <http://www.matriznet.dgpc.pt> last visited 25/10/2018).

<sup>83</sup> J. R. Azambuja. Cidade da Marinha Grande. Subsídios para a sua história. E. M. Marques (ed.) (Marinha Grande, 1998).

<sup>84</sup> J. Custódio. A Real Fábrica de Vidros de Coina [1719-1747] e o vidro em Portugal nos séculos XVII e XVIII: Aspectos históricos, tecnológicos, artísticos e arqueológicos. (Lisboa, 2002).

<sup>85</sup> Direção Geral da Fazenda Pública (DGFP), Arrolamento dos Paços Reais, Arrolamento do Palácio Nacional da Necessidades. Arquivo Nacional da Torre do Tombo (ANTT) (Lisboa, 1910).

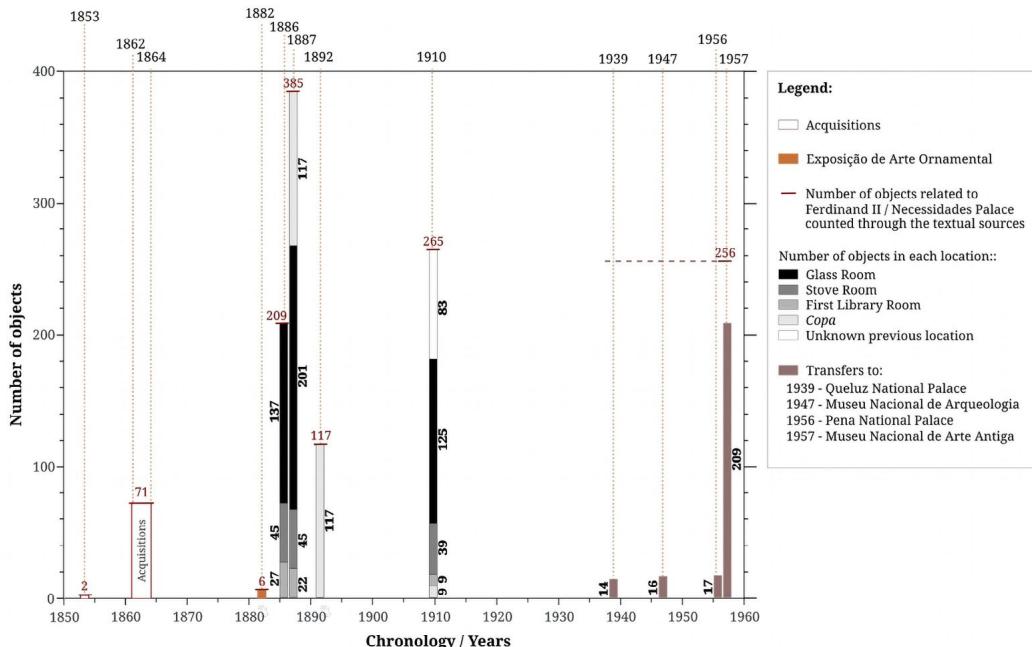
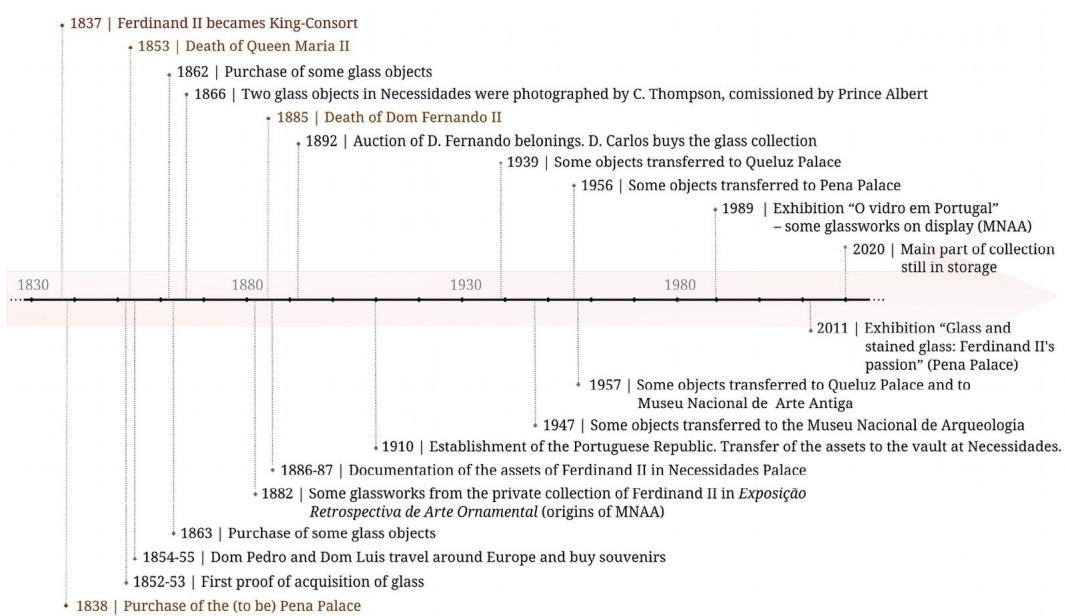


FIGURE 5: Possible accounting of the glassworks that were considered probably associated with Ferdinand II's assemblages, and correlation with the most relevant moments in the history of this collection.

(a) Plot showing the number of glass objects counted within the results of the current research. Relations established from the retrieved archival documentation.



(b) Timeline with the most relevant historical events with relation to the glassworks of the collection of Ferdinand II of Portugal.

supposed that several transfers occurred, and that additions to the collection were made as discussed above. When the collection was delivered to the public treasury, it suffered relocation to the vault (Casa Forte das Necessidades) and the glassworks described in the 1910's inventory were different from the ones in the Palace in 1886. The contents seem to differ from the ones in the Glass Room of his predecessor. It is not surprising then, that the collection today is slightly different from what is known from the 19th century. Between these dates, little information exists. Some pictures from 1904, before the bombardment of the Royal Palace (during the revolution leading to implementation of the Republic), depict some glass objects in the then-called Mirror Room (Sala dos Espelhos) – where one of the stands photographed by Carlos Relvas in the First Library Room could be seen displaying some of the same objects (MNAA1037vid could be identified). When the Palace of Necessidades was bombarded on the 4th of October of 1910, the room seems to have suffered damages with the attack<sup>86</sup>, and although there is no proof of them being in this room, some glass objects were described as broken in the 1957 inventory, when they were transferred to their current location (probably Acc. No. MNAA1037vid and MNAA1127vid).<sup>87</sup>

Until 1939, the collection seems to have been disposed of in the vault at Necessidades, until bit by bit it was relocated. Between 1939 and 1957 the majority of the glass objects were transferred from Casa Forte to MNAA. Other small sets were also transferred to other related locations (National Palace of Pena, National Palace of Ajuda, National Palace of Sintra, and National Museum of Archaeology).<sup>88</sup> A few objects are nowadays present in the storage rooms of MNAA with no correspondence with the king's collection back in the 1886 records (Fig. 5). These yet unidentified glassworks can either have been added by his successors, or there is simply not enough information on them yet. In the latter case, it is still unknown if those pieces were somewhere else in the royal residence by Ferdinand's time.

### FINAL REMARKS

As a summary of all that has been discussed, it seems crucial to reinforce that Ferdinand II's collection seems quite like a mirror of the 19th-century glass European collecting practices: on the one hand reflecting external influences on the intention to preserve the past through historical objects, whilst on the other hand, guided by the common taste and sensibility of coeval collectors, which can almost be regarded as a collecting

<sup>86</sup> The photographer Luis Ramón Marín (1884-1944) was one of the first Spanish photo-journalists. On the exhibition occurring in 2011-12, held in Centro Português de Fotografia, also Cadeia da Relação do Porto (18/11/2011), and later in Arquivo Municipal de Lisboa (12/01 – 11/02/2012), 49 photographs taken by L. R. Marín between 1908-1940 were present, being three of them taken in Portugal, after the establishment of the Republic. One of the pictures represented 'o entulho no Palácio das Necessidades (...) i.e. the damages inside the Palace of Necessidades [79].

<sup>87</sup> Direcção Geral da Fazenda Pública (DGFP), Arrolamento ... *op. cit.* (note 85).

<sup>88</sup> *Ibid.*

fashion. By having represented a wide range of glassworks from European production sites manufactured along the centuries (bearing similarities with several other contemporary collections), by the isolation of glass from other artistic works, at the same time that the collection reflects his own taste and personality, a common trend is once more reinforced. However, it is well known that the result always somehow mirrors the collector's own identity, hence Ferdinand's formative years, family and social networks, as well as travels shaped indelibly his assemblage.

The identification of some of the glassworks added to the collection during Ferdinand's lifetime, and the possibility of drawing a rather fair sketch on their routes to the present represented an unprecedented contribution to the restoration of part of the history of these objects. Nonetheless, if through the description from 1886 a new perspective and first visual idea of the contents of the Glass Room was provided, it becomes evident the need to track down the path of several works of art in the Portuguese Museum's collections nowadays.

The task of discussing the relation of this collection with Portuguese coeval ones is not easy, since the glass collecting practises in Portugal seem to have been scant at the time. Even abroad it is recognised that glass was not much cared for up until about the middle of the 19th century, when awareness of the importance of these artworks spreads among collectors. Perhaps the lack of interest may have been influenced by the underdeveloped Portuguese art market, as well as by the immaturity of cultural consciousness, except for few Portuguese intellectuals that showed sensitivity towards artworks and heritage in general – something that may only have changed late into the final decades of the century<sup>89</sup>, with the small chance that it may have been influenced by Ferdinand's and his successors practise themselves.

<sup>89</sup> Mariz (2018) *op. cit.* (note 11), p. 3.



# **CATALOGUE**

## INTRODUCTORY REMARKS

The following catalogue aims to present the glassworks collected by Ferdinand II during his lifetime and on display at Necessidades Palace, following the interpretation of the inventory (written description) made on the collections of the King right after his passing in 1886.<sup>1</sup> The latter description refers to the display manner (sequential disposition of the objects on the shelves), and it can offer an idea of the organisation of the showcases in each of the Palace rooms, based on the taste of the collector. Those rooms were called ‘Sala dos Vidros’ (Glass Room), Sala de Fumar or Sala do Fogão (Stove Room), and Sala da Primeira Biblioteca (First Library Room).

Notes on the uncertainty of attribution have been added and are associated with the doubts and subjectivity in the interpretation of the object’s correspondence with the 19th century written description. Some of the glassworks had previously been transferred from the set on display in Palácio das Necessidades (during the 20th century), and are currently found among the five Portuguese institutions holding the former assets of Ferdinand II and his successors. However, it is uncertain whether they would definitely correspond to the written description – as in some cases the interpretation of the short description is somewhat subjective. The inconclusiveness justifies the possible correspondence with more than one object, also sometimes indicated in the following catalogue.

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<sup>1</sup> AHCB. *Núcleo de D. Fernando II: Apontamentos sobre as preciosas collecções de Sua Magestade El-Rei O Senhor D. Fernando no Real Palacio das Necessidades, maço 43.* Arquivo Histórico da Casa de Bragança (AHCB), 1886.

## ON THE TOP OF THE CABINET



### MNA 35012

Date: 1<sup>st</sup> CE (Roman period)

H. 37 cm, W. 26.5 cm

Materials: Light-blue glass (natural hue)

Origin: Unknown

Holding Institution: Museu Nacional de Arqueologia

Description: Funerary urn (Isings form 64). The urn presents a barrel-shaped body that lays on a circular base. The piece is composed of two applied handles and the opening presents an inverted conical opening. This shape is among the most common shapes in the roman glass repertoire. These vessels were used to store liquids and food and ultimately were used as funerary urns.

### PNP 255 & PNP 256

Date: 19<sup>th</sup> century

H. 55.3 cm, W. 16.2 cm; H.53 cm, W. 16.2 cm

Materials: Deep-green glass, opaque-yellow, red, blue, black and white enamels and possibly gold.

Origin: Ehrenfeld bei Köln, Germany

Holding Institution: Palácio Nacional da Pena

Description: Two Humpen with lid and enamel decoration. Humpen PNP 255 has the representation of the coat of arms of Augustus II from Poland with the inscription F.A.R.P.E.S. (Fridericus Augustus Rex Poloniae Elector Saxoniae)|ANNO 1638 and on the other side the coat of arms of prince-electors John George I of Saxe, Jülich-Cleves-Berg with the inscription I.G.H.Z.S.I.C.V.B.C. (Iohann Georg Herzog zu Sachsen, Iüllich, Cleve Vnd Berg Churfürst). Humpen PNP 256 has the depiction of the double-headed eagle of the Holy Roman Empire with orb and cross on the chest, installed on the wings of the 56 coats of arms of the German states. Above the figure, close to the rim, the inscription "Das heilige Römische Reich mit sampt seinen glidern | 1599" is seen.

In general, Humpen are strongly associated with celebratory moments and its production period is around the 16<sup>th</sup> and 18<sup>th</sup> centuries. However, this pair is a 19<sup>th</sup> c. attempt to produce a more rustic object that responded to the revivalist vision of the time.



**MNA 35014**

Date: 1<sup>st</sup>/ 2<sup>nd</sup> c. CE (Roman period)

H. 19.3 cm W. 12.7 cm

Materials: Light-blue glass (natural hue)

Origin: Unknown

Holding Institution: Museu Nacional de Arqueologia

Description: Jar (Isings form 67A). This shape is usually related with funerary rituals and is commonly identified as a funerary urn. It has an ovoid body with a tubular folded out and downturned rim.

**MNA 35004**

Date: 1<sup>st</sup>/ 2<sup>nd</sup> c. CE (Roman period)

H. 34.7 cm, W. 8.2 cm

Materials: Light-blue glass (natural hue)

Origin: Unknown

Holding Institution: Museu Nacional de Arqueologia

Description: Bottle (Isings form 51B). The cylindrical bottle has a short neck with a downturned rim and an applied handle. These vessels were commonly used to store liquids.

**TOP SHELF, CENTRE TO THE RIGHT****MNAA 973 vid**

Date: Probably 17th century

W. 35.0 cm

Materials: Colourless glass

Origin: Venice (?)

Holding Institution: Museu Nacional de Arte Antiga

Description: Large "ice glass" bowl. Colourless grey-tinted glass, with heavily textured surface. Free-blown (pontil mark on the bottom), hot-worked, tooled.



**MNAA 968 vid**

Date: Probably 17th century

W. 33.8 cm

Materials: Colourless glass

Origin: Venice (?)

Holding Institution: Museu Nacional de Arte Antiga

Description: Plate, 'ice glass'. Wide horizontal rim with infolded edge, and with a flat centre section with slightly concave kick, where the pontil mark is visible.

**PNQ 1653/1**

Date: 18<sup>th</sup> / 19<sup>th</sup> century

H. 29.2 cm, W. 11.6 cm

Materials: Colourless glass with gilded decoration

Origin: Perhaps La Granja of San Ildefonso factory, Spain, or Real Fábrica de Vidros Cristalinos de Coina, Portugal.

Holding Institution: Palácio Nacional de Queluz

Description: Quadrangular bottle with faceted corners, a tall and straight neck with a rim that ends up with a spout. The bottle has an applied handle and a stopper. The gilded decoration includes flower with engraved details.

A very similar bottle (PNQ 1653/2) is part of the collection and was symmetrically placed in the cabinet.

**PNP 257**

Date: 1591

H. 32.2 cm, W. 14.8 cm

Materials: Colourless glass (light greyish hue), opaque-yellow, red, blue, black and white enamels and gilded decoration.

Origin: Central Europe, probably Bohemian region

Holding Institution: Palácio Nacional da Pena

Description: Humpen with enamelled decoration depicting the double-headed eagle of the Holy Roman Empire depicted with an orb and a cross on the chest. The eagle is accompanied by the 56 coats of arms of the German states. Above the central figure of the eagle and below the rim one can read the inscription: "DAS HEILIG ROMISCH REICH MIT SAMPT SEINEN GLIDERN | 1591" (i.e. "The Holy Roman Empire with its members"). The details in the representation, the greyish hue of the glass and its chemical composition (potassium-rich composition) points to a Bohemian production of the end of the 16<sup>th</sup> century.

**PNQ 1656**

Date: 18<sup>th</sup>/ 19<sup>th</sup> century

H. 30.2 cm, W. 14 cm

Materials: Colourless glass, gilded decoration.

Origin: Perhaps La Granja of San Ildefonso factory, Spain or Real Fábrica de Vidros Cristalinos de Coina, Portugal.

Holding Institution: Palácio Nacional de Queluz

Description: Bottle of elliptical section, flattened, with a narrow and high neck with a spout and a foot. The bottle has an applied handle and a lid in a disk shape. The bottle is decorated with cut, engraved and gilded decorations. The central motif has cut flowers describing a type of medallion in which an engraved and gilded floral motif is inscribed.

**MNAA 918 & 919 vid**

Date: 18th / 19th century

W. 30.5 cm

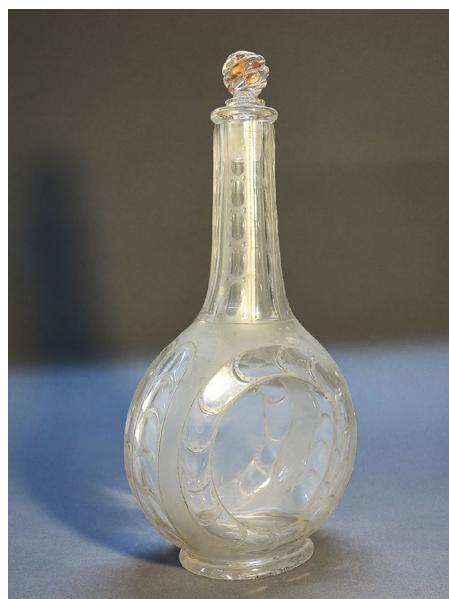
Materials: Colourless glass, the stoppers have red and yellow glass.

Origin: perhaps Bohemia or Portugal

Holding Institution: Museu Nacional de Arte Antiga

Description: Two bottles with long necks and stoppers. The body is made of colourless glass that has mould-blown and cut decoration. The stopper has decorative inclusions in red and yellow glass.

Note: the second object appears in a symmetric position in Ferdinand II's display cabinet.

**MNAA 1039 vid**

Date: 18th century

H. 34.8 cm

Materials: Colourless glass

Origin: probably Germany (Brandenburg?)

Holding Institution: Museu Nacional de Arte Antiga

Description: Tall goblet with lid made in colourless glass; blown, cut and enamelled. The bowl is engraved with a round coat of arms with flags and throws to the sides and a royal crown with cross on top. In the inscription it can be read 'Augustus lebtin Seinen Soerne(?)'. Perhaps King Augustus of Prussia?.

**MNAA 1084 vid**

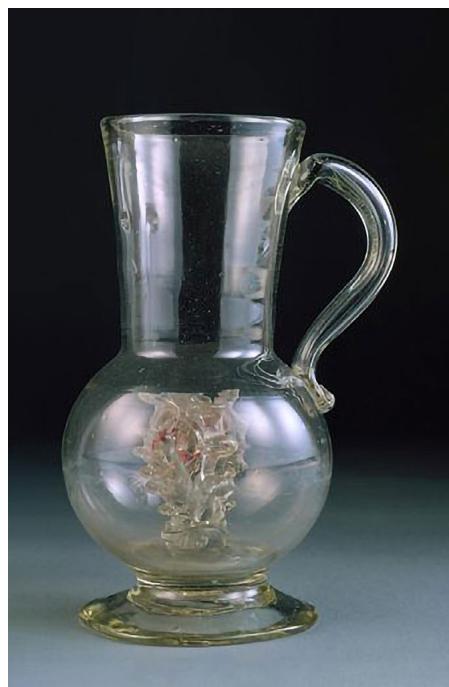
Date: Probably 18th century (?)

H. 21.8 cm

Materials: Colourless glass, filigree glass on the stem.

Origin: Perhaps The British Isles

Holding Institution: Museu Nacional de Arte Antiga  
Description: Engraved glass goblet with opaque twist stem. The engraving on the bowl represents a naval battle.

**MNAA 1085 vid**

Date: Probably 18<sup>th</sup> century

H. 24.5 cm

Materials: Colourless transparent glass

Origin: probably Central Europe (?)

Holding Institution: Museu Nacional de Arte Antiga  
Description: Colourless blown glass, tooled. The large goblet has a foot and a tall stem. The piece is completed with a lid. The bowl has engraved decoration with zoomorphic and floral motifs, being possible to identify birds and leaves in the depicted scene.

**MNAA 988 vid**

Date: 18<sup>th</sup> century

H. 21.0 cm

Materials: Colourless glass and red glass.

Origin: Likely La Granja de San Ildefonso, Spain or Real Fábrica da Marinha Grande, Portugal.

Holding Institution: Museu Nacional de Arte Antiga  
Description: Jar with one applied handle, globular body that lays over a short funnel-shaped foot. The neck is long and has a discrete inverted conical shape. On the interior of the jar a floral tooled element in colourless and red glass occupies the majority of the globular body.

**MNAA 1043 vid**

Date: Late 18th century

H. 43.5 cm

Materials: Colourless transparent glass, Bohemian-crystal, potassium-rich glass, gilded metal, wood (painted, black)

Origin: Naliboki, Bohemia (?) or other Unknown Russian territory production centre

Holding Institution: Museu Nacional de Arte Antiga

**Russian Goblet**

Tall goblet with lid. The glass is perfectly colourless and the object was blown and decorated after through cutting and engraving techniques. The base of the foot has attached a gilded metallic ring. The stem has also cut decoration. The bowl is decorated through engraving and it has represented on one side the Russian coat of arms which is composed of the seven shields that represent the annexed regions: one shield appears at the center with three shields at each side. On the other side one can observe the Russian Empire coat of arms with the chain of the Order of St. Andrew the First Called. Finally, the lid is topped by a wooden carved double-head eagle that is landed on a golden coloured ring. The chemical composition of this glass is close to the so-called a Bohemian crystal one (potash-rich silicate glass), Typologically able to be dated from the 18th century, this goblet bears the coat of arms of the Russian Empire, which could actually be dated between 1710-1799 (presence of the chain of the Order of St. Andrew the First Called introduced after 1710 and absence of the Maltese cross introduced in 1799). Considering that Naliboki became part of the Russian Empire after 1793, there is the possibility that this goblet could be related to the Naliboki glasshouse (1722-1882)<sup>2</sup>.

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<sup>2</sup> Jerzy Kunicki-Goldfinger, J. Kierzek, P. Dzierzanowski, and A. J. Kasprzak (2005). "Central European Crystal Glass of the First Half of the Eighteenth Century". In: *Annales du 16e Congrès de l'Association Internationale pour l'Histoire du Verre/International Society for the History of Glass*, London 2003, pp. 258–262. doi: 10.1038/068196a0



**MNAA 980 vid**

Date: 16th/17th century

W. 26.0 cm

Materials: Colourless transparent glass, opaque-yellow, blue, green, white and bordeaux enamel

Origin: Catalonia (Spain)

Holding Institution: Museu Nacional de Arte Antiga

**Catalanian plate**

Colourless glass plate with enamelled decoration in green, white, blue, yellow and bordeaux enamels. The plate is blown and the pontil mark is visible on the base. The symbolic letters IHS can be seen in five different points, two in the centre and three on the outer rim, surrounded by a halo or circle with light rays. Additionally, there is floral decoration with green leaves and flowers, each composed of two intertwined and centred crosses, one yellow and one blue. The iconography of the decoration apparently points to a Jesuit symbology. The typical *horror vacui* of this type of Catalanian objects can be seen in the arrangement of the enamelled motifs.<sup>3</sup> The green is the predominant colour, and the yellow, blue, white and bordeaux enamels used to a much lesser extent.

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<sup>3</sup> See similar decoration of Catalanian '*façon de Venise*' plates in Sonia Murcia-Mascaros, C. Roldan, C. Falomir, I. Domenech, J. Carreras and R. Ibáñez (2006). "Non-destructive analysis of enamelled 'façon-de-Venise' glass discovered in Morella (Castelló, Spain)". In *Annales of the 17th Congress de l'Association Internationale pour l'Histoire du Verre*. Publisher: VUB University Press, Belgium; pp. 493-499.



**MNAA 954 vid**

Date: 18<sup>th</sup>/ 19<sup>th</sup> century

H. 17.0 cm

Materials: Colourless transparent glass, opaque-brownish enamel

Origin: Probably Real Fábrica da Marinha Grande, Portugal.

Holding Institution: Museu Nacional de Arte Antiga

Description: Cup with two applied handles. The cup lies over a short pedestal-foot. Possibly a jam jar. The piece is made with colourless glass (probably mould-blown), with engraved and enameled decoration that seems to imitate gold. The motifs are floral ones with some geometry.

**MNAA 1080 vid & MNAA 1132 vid**

Date: 18<sup>th</sup> century

H. (without lid) 22.0 cm, (Lid) H. 11.0 cm

Materials: Colourless transparent glass

Origin: Probably Silesia

Holding Institution: Museu Nacional de Arte Antiga

Description: Tall goblet with foot, tapered, straight-sided bowl, waisted at the base, with engraved scroll and foliate border. The base of the bowl has cut flutes and scales. The stem is composed of a faceted ball knob on top of a paneled and faceted inverted baluster that ends with a large circular foot with engraved foliate scrolls and folded rim, where a pontil mark is visible. The scene on the bowl depicts a hunting scene. The lid (MNAA 1132 vid) has cut and engraved decoration.

**MNAA 978 vid or MNAA 979 vid**

Date: 18th century

D. 28.3 cm

Materials: Colourless glass

Origin: Perhaps Germany

Holding Institution: Museu Nacional de Arte Antiga

Description: Set of two plates made with colourless glass with engraved decoration. The plates have a flared shape with a circular flared rim decorated with engraved leaves and an interior circular flared area with an encircling band of multiple-shaped concave cuts. The base is flat with a polished base that has depicted a sun or a flower in the centre.

Note: the second plate appears in a symmetric position in Ferdinand II's display cabinet.



Note: The attribution of the lid to the goblet is uncertain, resulting from the best interpretation possible from the written description of 1886.

**MNAA 1042 vid & MNAA 1142 vid (Lid)**

Date: 18th century

H. (without lid) 24.5 cm, (Lid) H. 12.5 cm, W. 12.0 cm

Materials: Colourless transparent glass

Origin: Brandenburg, Germany (attributed)

Holding Institution: Museu Nacional de Arte Antiga

Description: Colourless glass goblet with a funnel-shaped bowl with engraved decoration, representing a deer-hunting scene. The stem is composed of a short baluster, gadrooned. The base is engraved with floral motifs. The lid has a domed, circular shape, with folded rim and tapered brim. It has an engraved band with pendant stylised flowers around the top; applied double merese finial supporting a hollow knob and another merese supporting a vertical loop of glass. It has a pontil mark inside.



Note: The attribution of the lid to the goblet is uncertain, resulting from the best interpretation possible from the written description of 1886.

**MNAA 1081 vid**

Date: 18th century

H. (without cover) 22.5 cm

Materials: Colourless transparent glass

Origin: Probably Silesia; 18th century

Holding Institution: Museu Nacional de Arte Antiga

Description: Short covered goblet, blown with cut and engraved decoration. Tapered, straight-sided bowl, waisted at the base with panel-cut. The engraved decoration depicts an army on horse in the base of a mountain with a castle on the top. The cover is engraved in armorial motifs, with cut oval-shaped finials.

**MNAA 1071 vid & MNAA 1136 vid**

Date: Late 18th century

H. (without lid) 13.7 cm, (Lid) H. 8.5 cm, W. 10.2 cm

Materials: Colourless transparent glass, gilded decoration

Origin: Perhaps Silesia

Holding Institution: Museu Nacional de Arte Antiga

Description: Colourless goblet with cut, gilded and engraved decoration. It has a spreading slightly domed foot with a pontil mark, attached to a knob and surmounted by a funnel bowl, tampered. The lower part of the bowl has cut decoration, the upper part has engraved and gilded decoration as well as a gilded rim. The cover is made in colourless glass, flanged, domed and terminates in solid finial consisting in a tear-shaped tip on top of a knob. It has engraved decoration circled around the finial. Unfortunately, the lid is in an Unknown location.



Note: The attribution of the lid to the goblet is uncertain, resulting from the best interpretation possible from the written description of 1886.

**MNAA 1060 vid**

Date: 17th century

H. 9.2 cm

Materials: Colourless transparent glass, opaque-yellow, blue, green, white and bordeaux enamel

Origin: Nuremberg (painted)

Holding Institution: Museu Nacional de Arte Antiga

**MNAA 1061 vid**

Date: 17th century

H. 7.9 cm

Materials: Colourless transparent glass, opaque-yellow, blue, green, white and bordeaux enamel

Origin: Nuremberg (painted); attributed to Johann Schaper

Holding Institution: Museu Nacional de Arte Antiga

**MNAA 1068vid**

Date: 17th century

H. 10.0 cm

Materials: Colourless transparent glass, opaque-yellow, blue, green, white and bordeaux enamel

Origin: Nuremberg (painted)

Holding Institution: Museu Nacional de Arte Antiga

**Three Schwartzlot Beakers**

MNAA 1060 vid: Colourless glass beaker, blown and enamelled. The cylindrical bowl stands on three hollow ball feet, and the sides are decorated in black enamel (*schwartzlot*), depicting the scenery of a landscape with a town, a tower, and pastoral motifs.

MNAA 1061 vid: Colourless glass beaker, blown and enamelled. The cylindrical bowl stands on three hollow ball feet, and the sides are decorated in black-ish (dark-brown) enamel (*schwartzlot*), with a scene of deer-hunting.

MNAA 1068vid: Colourless glass beaker, blown and enamelled. The cylindrical bowl stands on three hollow ball feet, and the sides are decorated in black (or dark-brown) enamel (*schwartzlot*), as well as coloured enamel (green, red), depicting a scenery of a landscape with a tower on small island, a bridge, a castle or a fort and people walking.





MNAA 930 vid

Date: 18th / 19th century

H. 36.0 cm

Materials: Colourless transparent glass

Origin: Portugal, Real Fábrica de Vidro da Marinha Grande

Holding Institution: Museu Nacional de Arte Antiga  
Description: Jar with a long neck and a stopper. It has an applied wing. The object is made in colourless glass, free or mould-blown and decorated by engravings. The engraved decoration represents the Portuguese arms circled by a garland.

MNAA 1069 vid

Date: Late 16th century

H. 7.8 cm

Materials: Colourless transparent glass

Origin: Probably engraved in Nuremberg (Germany)

Holding Institution: Museu Nacional de Arte Antiga

Description: Beaker, blown glass with a diamond-point engraved decoration. The engraving represents on one side the month of September (inscription: "Es weicht die krafft" (i.e. "the strength gives way" (?))), and to the other side the month of October (inscription: "Giebt sussen safft" (i.e. "gives sweet juice" (?))).



PNP267

Date: 1614

H. 16.3 cm, W. 10.9 cm

Materials: Colourless transparent glass, opaque-yellow, red, green and white enamels, base and lid in metal (tin alloy)

Origin: Central Europe

Holding Institution: Palácio Nacional da Pena

Description: Cup with an applied wing in colourless glass. The base and the lid are made of metal. The enamel decoration depicts as the main scene a pelican. The year of 1614 appears inscribed above the pelican.

**MNAA 983 vid**

Date: 16th century

H. 33.0 cm

Materials: Calcedonio and aventurine glass

Origin: Venice (?)

Holding Institution: Museu Nacional de Arte Antiga

Description: Faceted half-cut bottle in calcedonio glass with aventurine decoration, which was adapted to appear an urn and, therefore, comes together with a marbled lid that does not belong to the object. The lid has a metal button attached on top.

**PNP 263**

Date: Probably 19<sup>th</sup> century

H. 32 cm, W. 15.2 cm

Materials: Colourless glass, opaque-yellow, red, black and white enamels and possibly gold.

Origin: Germany

Holding Institution: Palácio Nacional da Pena

Description: Humpen with enamelled decoration depicting the double-headed eagle of the Holy Roman Empire accompanied by the seven Electors by horse. The scene is organized in two levels, where each figure is identified with an inscription on top: "1. Collen / 2. Maintz / 3. Konnigt im Köhmer / 4. Trier / 5. Sachßen / 6. Brandenburgt / 7. Pfaltz". The exception is the double-headed eagle that has the date '1620' inscribed on top. Despite the date, several observations lead to the conclusion that this object is probably a 19<sup>th</sup> c. revivalism.

**TOP SHELF, CENTRE TO THE LEFT****PNP 262**

Date: 1655 or 19<sup>th</sup> century

H. 29.4 cm, W. 14 cm

Materials: Transparent glass (yellowish natural hue), opaque-yellow, red, green, blue, black and white enamels

Origin: Central Europe (Germany?)

Holding Institution: Palácio Nacional da Pena

Description: Humpen with enamelled decoration depicting the coat of arms from the Prince Elector John George I of Saxe, Jülich-Cleves-Berg with the inscription I.G.H.Z.S.I.C.V.B. C. (Johann Georg Herzog zu Sachsen, lüllich, Cleve Vnd Berg Churfürst). The year 1655 appears inscribed in the object, however the date of the fragment and the possibility of this Humpen being a 19<sup>th</sup> century revivalism is an open discussion.




**MNAA 1044 & 1141 vid**

Date: 18<sup>th</sup> century

H. 6.5 cm

Materials: Glass (colourless, transparent)

Origin: Bohemian chalk-glass

Holding Institution: Museu Nacional de Arte Antiga

Description: Covered goblet blown, with cut and engraved decoration. Cut baluster stem with a cut knob on top; the finial of the lid is similarly cut. The base and the bowl are engraved, including the inscription 'Römmer Zúg'. The main engraving represents part of an army on horses (likely the voyage of the imperial vassals to Rome, accompanying the German King to the coronation of the Roman Emperor – the so-called Römerzug or Expeditio Romana in Latin).

**MNAA 1064 & 1065 vid**

Date: 19th century

H. 19.5 cm

Materials: Colourless transparent glass, gilded decoration

Origin: Perhaps Portuguese or Spanish origin

Holding Institution: Museu Nacional de Arte Antiga

Description: Two large footed-beakers made in colourless glass, with a bell-shaped bowl and a short pedestal foot. Both glass beakers are decorated around the rim and close to the foot with engraving and gilded decoration in floral motifs.

Note: the second goblet appears in the lower shelf in Ferdinand II's display cabinet.


**PNQ 36A**

Date: 18<sup>th</sup> century

H. 18.3 cm, W. 7.4 cm

Materials: Glass (colourless, transparent), gilded decoration

Origin: Central Europe (Bohemia)

Holding Institution: Palácio Nacional de Queluz

Description: Goblet made with the *Zwischen gold glas* technique. The scene represents a pair of dancers inside an architectural structure that is surrounded by several characters. The foot has a stem with cut decoration.

**MNAA 1086 vid**

Date: 18th century

H. 28.3 cm

Materials: Emerald green glass and colourless glass

Origin: Nuremberg (engraving)

Holding Institution: Museu Nacional de Arte Antiga

Description: Goblet made in transparent emerald green and clear glass, free-blown, tooled and engraved. The cup, made in emerald-green glass, has engraved decoration with a scene depicting a castle and a landscape. The stem is made in colourless glass and consists of an inverted baluster between a group of two and three mereses, plus two cylindrical and one flattened knob divided by double and triple mereses. The base is in green glass, folded with conical shape and has a knob-like pontil mark.

**MNAA 1118 vid**

Date: ?

H. 9.0 cm

Materials: Colourless transparent glass

Origin: Unknown

Holding Institution: Museu Nacional de Arte Antiga

Description: Transparent amber beaker with flat base and very thick walls. There might have been some decoration on the outer surface, however the poor conservation prevents any interpretation.

**MNAA 1005 vid & MNAA 1005 vid (lid)**

Date: 18th century

H. 38.0 cm

Materials: Colourless transparent glass

Origin: Nuremberg (engraved)

Holding Institution: Museu Nacional de Arte Antiga

Description: Colourless glass, blown, with engraved decoration. Bucket-shape bowl with a rounded base. The decoration has engraved animals and flowers, and on the opposite side the inscription "PACATVMQVE REGET PATRIIS VIRTVTIBVS ORBEM"<sup>4</sup> can be read. The tall stem is composed of three discs above a hollow cylindrical section, two discs, a hollow flattened ball, two discs, a hollow cylinder (that has once been broken and repaired), three discs, a hollow inverted baluster, and three discs. The circular foot has a folded rim and is elaborately engraved with a wreath of flowers and foliage. It presents a rough pontil mark. Colourless glass lid with engraved decoration -- engraved wreath of flowers and foliage (?).

Note: no later picture available for the lid.



<sup>4</sup> This inscription has no definitive translation. cf. M. Meulder (2011). *Pacatumque reget patriis uirtutibus orbem: Une traduction définitive ?* (Virgile, B. IV, 17). *Latomus*, 70(2), pp. 376-390.

**MNAA1111**

Date: 1st to 3rd centuries CE (Roman period)

H. 6.5 cm

Materials: Green glass (natural hue)

Origin: Unknown

Holding Institution: Museu Nacional de Arte Antiga

**MNAA 944**

Date: 3rd to 4th century (?) (Roman Period or later)

H. 10.5 cm

Materials: Light-blue glass (natural hue)

Origin: possibly Portuguese archaeological site (?)

Holding Institution: Museu Nacional de Arte Antiga

**Roman Flasks**

MNAA1111: Toilet bottle or candlestick unguentarium as Isings form 82A(1). The body has a conical shape, representing circa one third of the total object's height. The neck is cylindrical with a constriction at the bottom. On top, the lip ends with an outspread rim. The division and organisation of toiletry bottles was made by Clasina Isings in 1957 using several formal characteristics present in the objects, being the presence or absence of the neck constriction one of the characteristics that was taken into account for the division. Toilet bottles categorised as Isings 82A(1) appear in several regions from the Italian territory, Germany and Algeria. These candlestick unguentaria appear to be more common during the 1st to 3rd centuries. For a parallel, see Whitehouse (1997)<sup>5</sup>. Due to the patronage and relation of Ferdinand II with the archaeological excavations of the Roman city of *Cetóbriga* (Setúbal)<sup>6</sup>, this object may have been part of the assemblage excavated in Tróia (Setúbal).

MNAA 944: Bottle or flask with an ovoid shaped body. The flask has a short and cylindrical neck that ends with a rim folded to the outside. So far, no Isings category was identified for this bottle. Due to its small size, it is probably a toilet bottle or unguentarium. Although the colour seems to relate to roman glass objects, there is no evidence that this object belongs to roman chronology. In the written documents about this object, it is mentioned that it is probably related to an archaeological excavation that took place in Portugal. Due to the patronage and relation of Ferdinand II with the archaeological excavations of the Roman city of *Cetóbriga* (Setúbal)<sup>7</sup>, this bottle may have been part of the assemblage excavated in Tróia (Setúbal), at the ruins of the largest centre of fish-salting industry known from the Roman Empire, occupied until the 6th century, known in Ancient Rome as Acadia island.

<sup>5</sup> D. Whitehouse (1997). *Roman Glass in the Corning Museum of Glass*, Volume One, no. 249, Corning, NY: The Corning Museum of Glass; pp. 147-148.

<sup>6</sup> H. Xavier (2020) "Tesouros arqueológicos na coleção de D. Fernando II", In *Arqueologia 3.0 "Resgatar Memórias" - Sítios, Territórios e Comunidades*, Portugal: Fundação da Casa de Bragança (FCB/CHAIA), pp. 125-142.

<sup>7</sup> H. Xavier (2020) "Tesouros arqueológicos na coleção de D. Fernando II", In *Arqueologia 3.0 "Resgatar Memórias" - Sítios, Territórios e Comunidades*, Portugal: Fundação da Casa de Bragança (FCB/CHAIA), pp. 125-142.





#### MNA 1130 vid

Date: 19th century (?)

H. 36.0 cm

Materials: Glass with different chemical compositions (lead glass and potassium-rich glass) with different colours: transparent and colourless, green, yellow, blue, red and orange.

Origin: Mixed parts from different objects, probably mounted in the 19th century

Holding Institution: Museu Nacional de Arte Antiga

Description: Tall goblet made with colourless and coloured glass, with a funnel-shaped bowl, tall stem and a round conical base. Broken in pieces since at least 1957. The stem had applied tooled decorations (perhaps lampworking) ornaments: two 'dragons' in blue and colourless glass are applied to the sides and the upper part is composed of five flowers in different colours.

#### MNA35000

Date: 1st century CE (Roman period)

H. 15.5cm, D. 4.3 cm

Materials: Greenish/ bluish glass (natural hue)

Origin: Unknown

Holding Institution: Museu Nacional de Arqueologia

Description: Glass unguentarium (Isings form 28b). The body has a conical shape and the neck is tall and cylindrical, ending with the rim folded to the outside, having a slight mushroom shape.



#### MNA35002

Date: 1st century CE (Roman period)

H. 16.2 cm, D. 3.2 cm

Materials: Colourless glass, greyish hue (natural hue)

Origin: Unknown

Holding Institution: Museu Nacional de Arqueologia

Description: Glass unguentarium (Isings form 28b). The body has a conical shape and the neck is tall and cylindrical, ending with a horizontal rim folded to the outside.

**MNA35003**

Date: 1st century CE (Roman period)

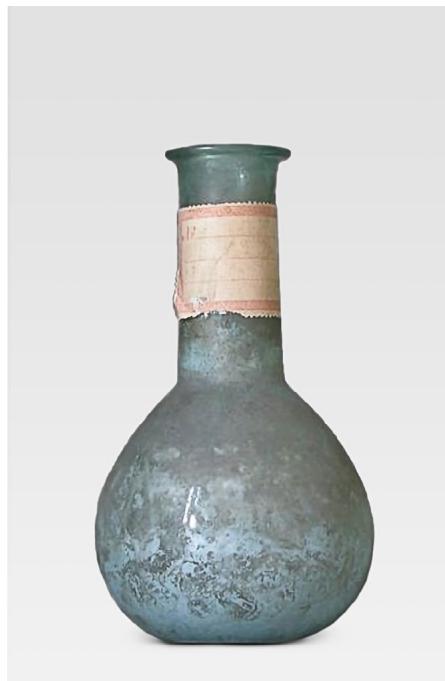
H. 15.1 cm, D. 3.9 cm

Materials: Greenish/ bluish glass (natural hue)

Origin: Unknown

Holding Institution: Museu Nacional de Arqueologia

Description: Glass unguentarium (Isings form 16). The body has a pyriform shape and the neck is cylindrical, ending with a small horizontal rim folded to the outside.

**MNA35005**

Date: 1st century CE (Roman period)

H. 11.5 cm, D. 3.8 cm

Materials: Bluish glass (natural hue)

Origin: Unknown

Holding Institution: Museu Nacional de Arqueologia

Description: Glass unguentarium (Isings form (82A1). The body has a bulbiform shape and the neck is cylindrical, ending with a horizontal rim folded to the outside.

**MNA35009**

Date: 1st century CE (Roman period)

Height / Diameter: 16.0 cm / 3.4 cm

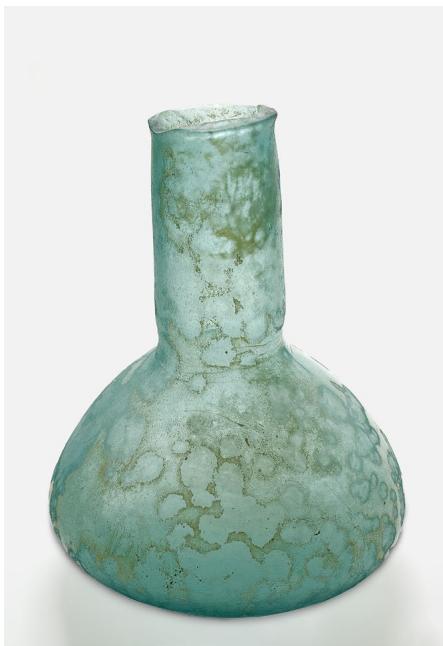
Materials: Colourless glass with a light greenish hue.

Origin: Unknown

Holding Institution: Museu Nacional de Arqueologia

Description: Glass unguentarium (Isings form 28b). The body has a conical shape and the neck is tall and cylindrical, ending with a horizontal rim folded to the outside. Slightly concave bottom where a mark was imprinted but it is not possible to read the inscription.



**MNA35011**

Date: 1st century CE (Roman period)

H. 22.0 cm, D. 16.0 cm

Materials: Greenish glass (natural hue)

Origin: Unknown

Holding Institution: Museu Nacional de Arqueologia

Description: Small flask, possibly a unguentarium (Isings form 16). The body has a conical slightly globular shape and the neck is cylindrical, ending in a cut-off rim roughly polished by fire.

**MNA35007**

Date: 1st century CE (Roman period)

H. 15.5 cm, D. 4.3 cm

Materials: Greenish glass (natural hue)

Origin: Unknown

Holding Institution: Museu Nacional de Arqueologia

Description: Glass bottle (Isings form 50a). The body is square and the neck is short and cylindrical, ending with a horizontal rim folded to the outside with a shape of a mushroom. It has an applied multi-ribbed handle from the neck to the body. The bottom presents the mark of three concentric circles around a central dot and another four dots, one in each corner.

**MNA35013**

Date: 1st century CE (Roman period)

H. 15.5 cm, D. 4.3 cm

Materials: Greenish glass (natural hue)

Origin: Unknown

Holding Institution: Museu Nacional de Arqueologia

Description: Glass bottle (Isings form 50a). The body is square and the neck is short and cylindrical, ending with a horizontal rim folded to the outside with a shape of a mushroom. It has an applied multi-ribbed handle from the neck to the body. The bottom presents the mark of three concentric circles around a central dot and another four dots, one in each corner.

**MNA35295**

Date: 1st / 2nd century CE (Roman period)

H. 12.6 cm, D. 9.6 cm

Materials: Greenish/ bluish glass (natural hue)

Origin: Unknown

Holding Institution: Museu Nacional de Arqueologia

Description: Small flask (Isings form 62). The body of the flask is flattened on the sides with a square bottom and slightly concave on the shoulders. The rim is folded outside downwards and folded again upwards.

**MNA35008**

Date: 1st - 2nd century CE (Roman period)

Materials: Greenish/ bluish glass (natural hue)

H. 14.6 cm, D. 10.2 cm

Origin: Unknown

Holding Institution: Museu Nacional de Arqueologia

Description: Small flask (Isings form 62). The body of the flask is flattened on two sides and slightly concave on the other two. The rim is folded outside downwards and folded again upwards.

**MNA 35017**

Date: 1st CE (Roman Period)

H. 6.6 cm, D. 12.4 cm

Materials: Light-blue glass (natural hue)

Origin: Unknown

Holding Institution: Museu Nacional de Arqueologia

Description: Bowl (Isings form 44 A). The piece is composed of a round bulbous body with a slightly obliquus rim, folded out and in and a foot, spun with pincers, on a flat base.



**MNA 35018**

Date: 1st CE (Roman period)

H. 2.9 cm, D. 17 cm

Materials: Light-green glass (natural hue)

Origin: Unknown

Holding Institution: Museu Nacional de Arqueologia

Description: Apple-green plate (Isings form 49). The piece is composed of waved centre section with a slightly concave kick and an equally waved wall with a folded rim.

**MNA 35015**

Date: 1st-2nd CE (Roman Period)

H. 7.9 cm, W. 2.7 cm

Materials: Light-blue glass (natural hue)

Origin: Unknown

Holding Institution: Museu Nacional de Arqueologia

Description: Flask, also known as *aryballos* (Isings form 61). The piece is composed of globular body with a concave bottom, a short tubular neck and a folded, downturned rim. It possesses two applied handles. These vessels were usually used to store oils.

**MNA 950 vid**

Date: Probably 18th century

W. 10 cm

Materials: Colourless, transparent glass

Origin: Unknown European production centre

Holding Institution: Museu Nacional de Arte Antiga

Description: Hand-shaped vessel made of colourless glass. The hollow vessel represents a closed fist.

**MNAA 961 vid**

Date: Mid-17th- mid-18th century

W. 33.5 cm

Materials: Colourless, transparent glass

Origin: Unknown

Holding Institution: Museu Nacional de Arte Antiga

Description: Pistol-shaped glass vessel made of colourless glass, blown and tooled. Commemorative ware.

**BOTTOM SHELF, LEFT TO RIGHT****MNAA 920 & 921 vid**

Date: ca. 18th century

H. (with stopper) 28 cm

Materials: White opaque glass, gilded

Origin: Possibly Bohemia or Spain

Holding Institution: Museu Nacional de Arte Antiga

Description: Two bottles with short neck and stopper. Body of opaque white glass, mould blown, with golden stars decoration. The stopper is decorated in a similar way.

**MNAA 922 & 923 vid**

Date: Late 18th century

H. 26.5 cm

Materials: Dark-blue opaque glass, gilded, enamelled

Origin: Possibly Bohemia or Spain

Holding Institution: Museu Nacional de Arte Antiga

Description: Two bottles with a short neck. The body is made of opaque dark-blue glass, mould-blown and with gilded and enamelled decoration. The decorative motifs consist of flower wreaths (gilded wreaths with white-enamel flowers).



**MNAA 1095 vid**

Date: 1750 / 1800

H. 17 cm, D. 8.5 cm

Materials: White opaque glass, painted decoration (enamel?)

Origin: Valencia (Spain)

Holding Institution: Museu Nacional de Arte Antiga

Description: Vase in opaque-white glass with a depressed balloon-shaped body and long, concaving, broad neck; two hot-tooled handles with windings are attached. The body is decorated with painted flowers (enamel?) and the base and handles are plain white.

Note: no later picture available

**PNP 296**

Date: 18th century

H. 12.8 cm, W. 10.5 cm

Materials: Opal glass with enamelled decoration

Origin: Spain (?) Bohemia (?)

Holding Institution: Palácio Nacional da Pena

Description: Coniform beaker in opal glass with enamelled decoration. Occupying about half the body of the piece are depicted the weapons of the House of Bourbon Spanish monarchs, framed by a garland of flowers. On the opposite side, is the inscription "VIVA EL REY DE ESPAÑA" (i.e. "long live the King of Spain") with a decorative bar in yellow, red and blue above.

**PNP 297**

Date: 18th century

H. 9.8 cm, W. 7.7 cm

Materials: Opal glass with enamelled decoration

Origin: Spain (?) Bohemia (?)

Holding Institution: Palácio Nacional da Pena

Description: Coniform beaker in opal glass with enamelled decoration. Occupying about half the body of the piece are depicted the weapons of the House of Bourbon Spanish monarchs, framed by a garland of flowers. On the opposite side, is the inscription "VIVA EL REY DE ESPAÑA" (i.e. "long live the King of Spain") with a decorative bar in yellow and red above.

**PNQ 38 A**

Date: 18th century / 2nd half of the 18th century (?)

H. 13.2 cm, W. 10.4 cm

Materials: Milk glass, decorated in pink, green, yellow, black enamels and gold

Origin: Bohemia (?)

Holding Institution: Palácio Nacional de Queluz

Description: Beaker in white milk glass, opening to the outside next to the rim, decorated with polychrome enamels and gold. The decoration depicts a man wearing a black hat, yellow suit and orange jacket leaning on a wall that rises in a column. His right hand holds a shepherd's crook with a red ribbon. A black dog lies at his feet and a sheep stands by the wall. Stylized natural forms complement the Rococo ornaments. On the opposite side appears an orange flower. The scene fits in the Pastoral genre that evokes Arcadian themes. The rim presents a gold frieze, inside and outside.

**MNAA 951 & 952 vid**

Date: 18th century

W. 17.5 cm and 20.7 cm, respectively

Materials: Colourless glass and red glass

Origin: Possibly Bohemia or Venice

Holding Institution: Museu Nacional de Arte Antiga

Description: Two similar bird-shaped vessels made of colourless glass, with tool shaped bodies. One [952] of the bird's eyes are in red-coloured glass and the other's in colourless glass. The vessels were possibly cruetts.

**MNAA 1125 vid**

Date: ?

H. 15.5 cm

Materials: Dark-purple glass

Origin: Unknown

Holding Institution: Museu Nacional de Arte Antiga

Description: Dark-purple glass mug with handle, waisted at a third of the height and tampered up to the mouth.



**MNAA 949 vid**

Date: Late 17th century

H. 11 cm

Materials: Colourless glass, white glass and blue glass

Origin: *Façon de Venise* possibly from Tuscany or Poitiers (France)

Holding Institution: Museu Nacional de Arte Antiga

Description: Barrel-shaped vessel made of free-blown colourless glass, decorated in white and blue glass.

Note: no later picture available

**MNAA 964 vid**

Date: 17th century

D. 28 cm

Materials: Colourless and opaque-white glass

Origin: Likely Venetian

Holding Institution: Museu Nacional de Arte Antiga

Description: Plate of colourless and opaque-white glass (free-blown), decorated with the use of the filigree technique (*in vetro a reticello*). The wide horizontal rim has an infolded edge, and the flat central section presents the pontil mark at its centre.

**MNAA 985 vid**

Date: 19th century (?)

H. 22 cm

Materials: Opaque-blue glass and opaque- white glass

Origin: Unknown

Holding Institution: Museu Nacional de Arte Antiga

Description: Cup with two loop handles, disk foot and lid. The cup is made in blue (exterior) and white glass (interior). The lid is in blue glass apart from the tip, which is in white glass.

**MNAA 1102 – 1105 vid**

Date: 18th / 19th century

H. 4.2 cm – cup 1102; 3.9 cm - cup 1104

D. 7.5 cm – cup 1102; 7 cm – cup 1104 |

11.5 cm – saucer 1103; 11.3 cm - saucer 1105

Materials: Opalescent white, dark blue glass

Origin: Venice (?)

Holding Institution: Museu Nacional de Arte Antiga

Description: Two sets of cups and saucers in blown opalescent white, dark blue glasses. The cups possess a hemispherical form on a trailed white foot ring; white inside and combed blue spots outside. The saucers have a shallow, circular form with curved sides and a trailed white foot ring; white inside and combed blue spots outside. Both cups and saucers present a rough pontil mark.

**MNAA 1001 vid**

Date: 19th century (?)

H. 17.5 cm

Materials: Gold-coloured glass

Origin: Unknown

Holding Institution: Museu Nacional de Arte Antiga

Description: Gold-coloured mirrored glass object, presenting a spherical top, standing on a bulb-shaped stem and a conical foot. It was probably used as a wig stand.

**MNAA 1120 vid**

Date: 19th century (?)

H. 17 cm

Materials: Gold-coloured glass

Origin: Unknown

Holding Institution: Museu Nacional de Arte Antiga

Description: Candlestick of mirrored gold-colour glass composed of a stem with knobs and a wide foot.




**MNAA 990 vid**

Date: ca. 17th century

H. 17 cm

Materials: Colourless glass

Origin: Possibly Germany (Bohemia?)

Holding Institution: Museu Nacional de Arte Antiga

Description: Colourless blown glass cylindrical mug with applied C scroll handle and traile foot ring. Exterior with "ice-glass" technique.


**MNAA 991 vid**

Date: 17th / 18th century

H. 17.7 cm

Materials: Colourless glass

Origin: Unknown

Holding Institution: Museu Nacional de Arte Antiga

Description: Blown glass cylindrical mug in colourless glass tapering towards a rim with applied C scroll handle. Exterior with "ice-glass" technique.

**MNAA 1062 & MNAA 1063 vid**

Date: 19th century

H. 10.2 cm

Materials: Colourless glass

Origin: Probably Portugal, Marinha Grande

Holding Institution: Museu Nacional de Arte Antiga

Description: Two beakers in colourless glass cut and engraved. The bowl has the Portuguese arms engraved, circled by a leaf crown and a circular garland around the rim; the base is cut-decorated.

**MNAA 977 vid**

Date: 17th century

H. 3.5 cm, D. 17.8 cm

Materials: Colourless and opaque-white glass

Origin: Venetian or *façon de Venise*

Holding Institution: Museu Nacional de Arte Antiga

Description: Colourless blown glass footed-dish with *a penne* white glass decoration pattern. Applied short-stemmed high flaring circular foot with similar decoration.

**MNAA 1119 vid**

Date: 17th century

H. 10 cm

Materials: Colourless glass and blue glass

Origin: Venice (?)

Holding Institution: Museu Nacional de Arte Antiga

Description: Small candlestick of colourless and blue glass, with opaque white *a penne* decorated base.

**MNAA 1041 vid**

Date: Late 17th century

H. 25.7cm

Materials: Colourless glass

Origin: Probably England

Holding Institution: Museu Nacional de Arte Antiga

Description: Large tall goblet in colourless blown glass with trumpet-shaped bowl and solid base with air bubbles. The bowl is thistle-shaped and solid at the base. Heavy baluster stem with three increasing sides ball knobs presenting air bubbles in the top one. Round foot with pontil mark.




**MNAA 1036 vid**

Date: 18th / 19th century

H. 25 cm

Materials: Colourless glass

Origin: England (?)

Holding Institution: Museu Nacional de Arte Antiga

Description: Colourless blown glass goblet. Trumpet-shaped bowl, solid at the base, enclosing a small air bead near the bowl. Domed foot with rough pontil mark.

**MNAA 1075 vid**

Date: 18th century

H. 12.5 cm

Materials: Colourless glass

Origin: Probably Bohemian

Holding Institution: Museu Nacional de Arte Antiga

Description: Colourless glass, blown-moulded, engraved, polished and scratch-engraved. The glass is decorated with two panels forming an arch supported by columns enclosing a wild-boar hunt scene. One of the sides presents a gentleman riding with a dog running along (the front part of the animal hidden by one of the columns); and the other depicts the boar sleeping and a second dog approaching it. Both depictions show a forest at the back. Polished flat bottom and polished rim.


**PNP 268**

Date: 1680/1700

H. 12.9 cm, W. 10 cm

Materials: Colourless glass

Place of origin: Brandenburg (Germany)

Holding Institution: Palácio Nacional da Pena

Description: Glass cup resting on three spherical feet presenting a continuous engraving across the entire face with two levels of depth. In the foreground two children appear, one with a basket of fruits and the other with a tambourine in each hand. In the background, scratch-engraved, there is a landscape composed of undergrowth, some trees and a fortification over the water.

**MNAA 1106 vid**

Date: 19th century

H. 23 cm

Materials: Blue, brown, amber, and green "calcedonio" glass

Origin: Venice, Lorenzo Radi (?)

Holding Institution: Museu Nacional de Arte Antiga

Description: Blue, brown, amber, and green "calcedonio" blown glass vase. Conical-shaped body, undulated mouth, and applied conical foot through a flattened knob.

**MNAA 987 vid**

Date: 17th century

H. 20.5 cm

Materials: Colourless and opaque-white glass

Origin: *Façon de Venise*

Holding Institution: Museu Nacional de Arte Antiga

Description: One-handled mug decorated in filigree (*a fili*). Cylinder shaped bowl with applied colourless handle, hot-worked.

Note: the same number lid (decorated in *a fili* and *a rete canes*) does not belong / is not mentioned in the written description of 1886.

**MNAA 967 vid**

Date: 17th century

D. 34.5 cm

Materials: Colourless and opaque-white glass

Origin: Probably Venetian

Holding Institution: Museu Nacional de Arte Antiga

Description: Plate of colourless and opaque-white glass (free-blown), decorated with the use of the filigree technique (*in vetro a reticello*). The wide horizontal rim has an infolded edge, and the flat centre section has a slightly concave kick (the pontil mark can be found inside the kick).





#### MNAA 945 vid

Date: 18th century

H. 18.5 cm

Materials: Purple glass, white enamel and metal (neck and stopper)

Origin: Attributed to Germany

Holding Institution: Museu Nacional de Arte Antiga

Description: Purple glass bottle with white-enamel decoration and a metal neck and stopper.

#### PNP 260

Date: 1693

H. 24.6 cm, W. 10 cm

Materials: Colourless glass (with a light greyish hue), green, blue, yellow, red, black and white enamels and gilded (?) decoration.

Place of origin: Bohemia (Germany)

Holding Institution: Palácio Nacional da Pena

Description: Humpen with enamelled decoration depicting the weapons of Prince Elector Johann Georg IV of Saxe, Julich, Cleves, Berg, Engern and Westphalia; above these appears the inscription I.G.D.4.H.Z.S.I.C.B.E.u.W.C [Johann Georg der 4. Herzog zu Sachsen, lüllich, Cleve und Berg auch Engern und Westphalen Churfürst]. On the opposite side stands a floral decoration in white, yellow, blue and red. The decoration below the rim presents dotted white friezes and a golden band and at the base a frieze with elongated white dots. The date appears below the weapons.



#### MNAA 969 vid

Date: 17th century

H. 6.8 cm, D. 25.7 cm.

Materials: Colourless and opaque-white glass

Origin: Venetian (?)

Holding Institution: Museu Nacional de Arte Antiga

Description: Footed bowl of colourless glass with spiral decoration in filigree (*in vetro a retorti*). The shallow bowl is decorated in the same way as the foot.



**PNP 292**

Date: 18th century

H: 16 cm, W: 13.3 cm

Materials: Colourless glass, blue, yellow, red, black and white enamels

Place of origin: Real Fábrica de Vidros Cristalinos de Coina, Portugal

Holding Institution: Palácio Nacional da Pena

Description: Coniform glass in transparent glass with enamel decoration. The decoration depicts the arms of Portugal. Below the rim runs a frieze composed of a yellow fillet with trefoils in yellow and red and marigolds of white and blue petals. On the opposite side, stands the inscription: "VIVAT JOANNES V" (i.e. "long live Joannes/João V").

**PNP 261**

Date: 1586

H: 28.7 cm, W: 13.4 cm

Materials: Colourless glass (with a light greyish hue), green, blue, yellow, red, brown, black and white enamels

Origin: Germany; Bohemia?

Holding Institution: Palácio Nacional da Pena

Description: Humpen in glass with a greyish hue and enamelled decoration, depicting ten allegorical figures from European states / regions. The allegories appear in the form of female figures with different garments and attributes, identified with the inscriptions: "ITALIA 1 / GERMANIA 2 / FLANDERN 3 / FRANCKREICH 4 / ENGLANDT 5 / LA FERARORTHO 6 / PRABANND 7 / 15 - HISPANIA 8 - 86 / GRECIA TVR 9 / PORTUGAL 10. They are organised in two horizontal levels separated by a vertical tricolour frieze in red, yellow and blue, which repeats at the base and under the rim.

**MNAA 1076 vid**

Date: 18th / 19th century

H: 13.5 cm

Materials: Colourless glass

Origin: Spanish (La Granja) or Portuguese (Marinha Grande)

Holding Institution: Museu Nacional de Arte Antiga

Description: Colourless, oval, straight-sided form glass, with a flat bottom. Blown-molded, engraved, polished and scratch-engraved. Both sides of the glass enclose a depiction of a boat. Below the rim runs a foliage frieze.



**MNAA 984 vid**

Date: 18th century

H. 28.5 cm

Materials: Colourless glass

Origin: Possibly Bohemian or Portuguese

Holding Institution: Museu Nacional de Arte Antiga

Description: Colourless glass one-handled cup, with a short stem and a cut glass foot. The lid finishes in a bird-shape. Both the body and neck have cut decoration with floral and geometrical motifs.

Note: no later picture available

**MNAA 966 vid**

Date: 17th century

D. 38.7 cm

Materials: Colourless and opaque-white glass

Origin: Probably Venetian

Holding Institution: Museu Nacional de Arte Antiga

Description: Plate of colourless and opaque-white glass (free-blown), decorated with the use of the filigree technique (*in vetro a reticello*). The wide horizontal rim has an infolded edge, and the flat centre section has a slightly concave kick (the pontil mark can be found inside the kick). Two slightly pink-tinted curve lines can be seen on the inner surface corresponding to small defects from production.**MNAA 971 vid**

Date: 18th century

H. 7.5 cm, D. 31.5 cm

Materials: Colourless glass

Origin: Venetian (?)

Holding Institution: Museu Nacional de Arte Antiga

Description: Flat plate decorated with filigree over a colourless foot. The plate is made of colourless free-blown glass with radial decoration made with a *ballotini* canes.

**MNAA 997 vid**

Date: 17th century

H. 9 cm

Materials: Opaque-white, purple and blue glass

Origin: Venice (?) or France (?)

Holding Institution: Museu Nacional de Arte Antiga

Description: Vase in opaque-white glass with an undulated body. The body is decorated with red and blue splashes and presents two white curved pinched handles.

**MNAA 1100 & 1101 vid**

Date: 18th / 19th century

H. 3.7 cm - cup 1100

D. 7.5 cm - cup 1100 | 11.3 cm - saucer 1101

Materials: Opalescent white and dark blue glass

Origin: Venice (?)

Holding Institution: Museu Nacional de Arte Antiga

Description: Set of cup and saucer in blown opalescent white, dark blue glasses. The cup possesses a hemispherical form on a trailed white foot ring; it is white on the inside and with combed blue spots outside. The saucer has a shallow, circular form with curved sides and a trailed white foot ring; it is white on the inside and with combed blue spots outside. Both cup and saucer present a rough pontil mark.

**MNAA 1113 & 1114 vid**

Date: 18th / 19th century

H. 5.2 cm - cup 1113

D. 7.7 cm - cup 1113 | 12 cm - saucer 1114

Materials: Opaque-blue glass

Origin: Unknown

Holding Institution: Museu Nacional de Arte Antiga

Description: cup and saucer made of plain opaque-blue glass.



**MNAA 965 vid**

Date: 17th century

D. 28.2 cm

Materials: Colourless and blue glass, gold and black enamels

Origin: Likely Venetian

Holding Institution: Museu Nacional de Arte Antiga

**Venetian *Cristallo* Enamelled Plate**

Plate made of colourless glass (free-blown) and with decorations in coloured glass and enamels. The medium-size horizontal rim with an infolded edge is decorated with enamels (opaque yellow and blue) and gilding. The slightly concave centre section is tooled to form a radial pattern and has a blue trail applied close to the centre (with pontil mark). The stylistic type and delicate light material suggest a luxury production. Since this plate presented a silicate soda-rich chemical composition, consistent with the well-known Venetian *cristallo*, this fact supported the initial assumption of the Venetian origin based on the art-historical typological interpretation.



**MNAA 1077 vid**

Date: 18th century ?

H. 24 cm

Materials: Colourless transparent glass

Origin: Possibly Low Countries

Holding Institution: Museu Nacional de Arte Antiga  
 Description: Colourless glass goblet with a round funnel bowl on a tall stem. The bowl is decorated with applied and hot-tooled colourless glass and engraved with a landscape and an inscription "Loehri mich dein Wieln Thun". The stem is composed of sets of two merese below a flattened ball knop (repeated three times, the last one only with one merese), on a columnar section. Folded foot with a rough pontil mark.

**MNAA 975 vid**

Date: 17th century

H. 7.2 cm, D. 29.5 cm

Materials: Colourless glass

Origin: Venetian or *façon de Venise*

Holding Institution: Museu Nacional de Arte Antiga

Description: Colourless footed-plate with applied milled-trail decoration. The inner surface of the dish is decorated with two trails of colourless glass in concentric circles. The flat plate is attached to a conical pedestal in colourless glass.

**MNAA 947 vid**

Date: 17th century ?

H. 13 cm

Materials: Colourless glass, blue glass and metal (stopper)

Origin: Unknown

Holding Institution: Museu Nacional de Arte Antiga

Description: Ovoid-shaped colourless glass vessel with vertical blue glass stripes decoration on a polylobed foot. The stopper, in metal, forms an ondulated pattern.

**MNAA 940 vid**

Date: 18th century

H. 17.5 cm

Materials: Colourless glass, green, blue, yellow, red, black and white enamels

Origin: Probably Portugal, Marinha Grande factory

Holding Institution: Museu Nacional de Arte Antiga

Description: Octagonal-based bottle of colourless glass decorated with coloured enamelling. On one of the eight sides of the vessel, a woman is depicted in a red top and blue-skirt dress and white headdress. Enclosing her are decorative motifs with the same colours, as well as white, yellow, green and black enamels. The other sides of the vessel are decorated with enamel in the same colours. The bottleneck is in metal.

Note: The inventory includes a brief description of an octagonal-based bottle that may correspond to one of these four bottles.

**MNAA 941 vid**

Date: 18th century

H. 19 cm

Materials: Colourless glass, green, blue, yellow, red, black and white enamels

Origin: Probably Portugal, Marinha Grande factory

Holding Institution: Museu Nacional de Arte Antiga

Description: Octagonal-based bottle of colourless glass decorated with coloured enamelling. On one of the eight sides of the vessel, a bird and floral motifs are depicted in white, red, yellow, blue, green and black enamels. The other sides of the vessel are decorated with enamel in the same colours. The bottleneck is in metal.

**MNAA 942 vid**

Date: 18th century

H. 16.5 cm

Materials: Colourless glass, green, yellow, red, black and white enamels

Origin: Probably Portugal, Marinha Grande factory

Holding Institution: Museu Nacional de Arte Antiga

Description: Octagonal-based bottle of colourless glass decorated with coloured enamelling. On one of the eight sides of the vessel, a man is depicted wearing red trousers, a jacket and headdress, a green coat and yellow boots. He is raising a glass in his right hand and a walking stick in his left hand. Black enamel is used for the details and features. Enclosing the man are decorative motifs in white, yellow and red enamels. The other sides of the vessel are decorated with enamel in the same colours. The bottleneck is in metal.

**MNAA 943 vid**

Date: 18th century

H. 15.5 cm

Materials: Colourless glass, green, blue, yellow, red, black and white enamels

Origin: Probably Portugal, Marinha Grande factory

Holding Institution: Museu Nacional de Arte Antiga

Description: Octagonal-based bottle of colourless glass decorated with coloured enamelling. On one of the eight sides of the vessel, a man is depicted wearing a red coat, yellow knee-britches and a green hat. He is raising a glass in his right hand and a book in his left hand. Black enamel is used for the details and features. Behind the man are decorative motifs in red, blue, green and yellow. The other sides of the vessel are decorated with enamels in red, yellow, green, blue, black and white. The bottleneck is in metal.





#### MNAA 932 vid

Date: Late 17th (?) - 18th century

H. 25.2 cm

Materials: Colourless glass, opaque-white and black enamel

Origin: German-speaking countries

Holding Institution: Museu Nacional de Arte Antiga

Description: Hedgehog-shaped vessel made in colourless glass and with a small enamelled decoration. The vessel-body is shaped as the torso and legs and rests upon a round base which replaces the tail. The lid is shaped to be the head of the animal. A wigged-man's bust is enamelled in the forehead of the animal. The wig suggests a late 17th century chronology.

On the base the following engraved inscription can be read: 'Besiehe dich mein lieber Gundeling in diesen Igel / Wann du trinckest ob du nicht bist der Schwin Igel' (i.e. 'See yourself, my dear Gundeling, in this hedgehog / when you drink, whether you are not the pig (you don't behave like a pig)').

#### PNP 265

Date: 1724

H. 11.5 cm, W. 10 cm

Materials: Colourless glass, green, blue, yellow, red, black and white enamels

Origin: Germany

Holding Institution: Palácio Nacional da Pena

Description: Coniform glass with enamel decoration creating a frieze that simulates an architectural space composed of four arches. The arches are formed by foliage supported by columns. Between the arches, angels observe the images in the bays. Each bay presents a different decoration: a man with a blue coat faces a woman dressed in red and yellow; they raise one of the hands at each other presenting a glass and a fruit; a third bay shows a heart with two white birds and above them two hands shaking; in the fourth bay appears the inscription "Ich liebe alle getreue hertzen die gern lachen, und freundlich Schertzen. Anno Domini 1724" (i.e. "I love all true hearts who like to laugh, and friendly jokes, 1724 A.D.").



#### MNAA 978 or 979 vid

Note: the second plate would appear here, according to the sequential description of 1886 of the 19th display cabinet, in a symmetrical position to the first one.



**PNP 258**

Date: 1734

H: 19.2 cm, W: 12.3 cm

Materials: Colourless glass (with a light greyish hue), different shades of blue, yellow, red, black and white enamel and gilded decoration

Origin: Franconia (Germany)

Holding Institution: Palácio Nacional da Pena

Description: Humpen with enamelled decoration depicting ten shoemakers lined up, with black hats, clothes in different colours and individual inscriptions bearing their names above them. The guild's coat of arms stands at the centre of the humpen, above the date "Anno 1734" and below the inscription "VIVANT die Schümacher" (i.e. "long live the shoemaker"). The decoration beneath the rim presents multiple friezes in different colours and the inscription "Johann Georg Scheidig hat dießes Glaßein Erbarn handwerck der Schümacher der ehrt seiner zu gedencken" (i.e. "Johann Georg Scheidig has this glass of mercy for the shoemaker who honors him" (?)). The decoration at the base of the humpen shows friezes similar to the ones near the rim.

**MNAA 976 vid**

Date: Late 16th century

H: 8.5 cm, D: 17.9 cm

Materials: Colourless and opaque-white glass

Origin: Possibly Antwerp *façon de Venise*

Holding Institution: Museu Nacional de Arte Antiga  
 Description: Footed bowl in colourless free-blown glass with *vetro a fili* and *vetro a retorti* decoration made of two concentric circles and an internal radial interlaced pattern. The foot is decorated with *vetro a fili* intercalated with *a rete*.



**MNAA 970 vid**

Date: Late 16th century

H. 17 cm, D. 26.3 cm

Materials: Colourless glass, red and blue enamels

Origin: probably Venetian

Holding Institution: Museu Nacional de Arte Antiga

**Renaissance Footed Glass Bowl**

Footed glass bowl made of blown colourless glass, with outside decoration made in enamels (a pattern of opaque red and blue dots) and circling a dark-blue trail applied in the blow, close to the outer rim. The bowl has two sections, being mould-patterned (spiral ribs) in the lower half. There is an attached tall pedestal foot with an infolded rim, made of dark-blue glass, with an infolded rim and a fluted pattern.

The curved indentations around the bowl have Islamic influence, since they imitate similar shapes, called gadroons, found on metalwork objects. As similar objects, this bowl could have been used for fruit, in much accordance with a possibly Venetian origin, due to the importance of fruit in the Italian diet.





#### MNAA 939 vid

Date: 17<sup>th</sup>/ 18<sup>th</sup> century

H. 28.2 cm

Materials: Purple-colour and colourless glass.

Origin: Perhaps La Granja of San Ildefonso factory, Spain

Holding Institution: Museu Nacional de Arte Antiga

Description: Quadrangular-base bottle in transparent-purple (body) and colourless glass (neck). Free or mould-blown with a slight-kick on the base.

#### MNAA 982 vid

Date: 16th century

D. 43.5 cm

Materials: Colourless glass, green, blue, yellow, red, black and white enamels and gilded decoration

Origin: Venetian (?)

Holding Institution: Museu Nacional de Arte Antiga

Description: Large plate of free-blown colourless glass decorated in enamel and gilding. The medium size horizontal rim presents an infolded edge with gold traces. The rim itself is decorated with an enamelled dot pattern (opaque yellow and white) and gilding. The concave centre section was tooled to form a spiral pattern. At the centre (where the pontil mark can be found in a slightly concave kick) several dots of yellow, white, red, blue and green form a diamond.



#### PNP 275

Date: 1730 / 1740

H. 28.5 cm, D. 9.1 cm

Materials: Gold-Ruby glass

Origin: Prussia; Germany, Brandenburg, Zechlin (production centre)

Holding Institution: Palácio Nacional da Pena

Description: Gold ruby glass goblet with engraved and polished decoration. It has an inverted bell-shaped body resting on an elegant stem with knobs and a circular base. The body is engraved with a crowned coat of arms. Lid with handle cut in inverted tear. The dark colour of this goblet is typical of ruby glass production in Brandenburg during the reign of King Frederick William I (k.1713-1740)<sup>8</sup>.

<sup>8</sup> For a parallel and on the subject see "Covered Goblet". In: Selected objects from The Corning Museum of Glass collection <https://www.cmog.org/set/gold-ruby> and D. von Kerssenbrock-Krosigk. "Gold Ruby Glass". In: Corning Museum of Glass. Article published in Glass of the Alchemists: Lead Crystal-Gold Ruby, 1650-1750. Corning Museum of Glass, 2008. <https://www.cmog.org/article/gold-ruby-glass>

**MNAA 956 vid**

Date: Late 18th / 19th century

H. 23 cm

Materials: Colourless glass, red glass, gilded

Origin: Bohemia or Portugal (?)

Holding Institution: Museu Nacional de Arte Antiga

Description: Ice-cellар (?) made of gilded colourless glass and red glass.

Cylindrical bowl standing on three solid feet with an outwardly folded rim and two D-shaped handles applied on opposing sides. The outer bowl has floral gilded decorations and the handles, as well as the feet, consist of solid colourless glass with transparent red glass inside. The lid is made of colourless glass with a central applied "handle" of solid colourless and transparent-red glass ending in a four-petal flower. An uplifted gilded rim depicting a simple landscape and zoomorphic motives completes the lid.

Note: In the 1886 inventory this (possible) ice-cellar was listed in association with the dish MNAA 957 vid.

**MNAA 957 vid**

Date: Late 18th / 19th century

W. 24.3 cm

Materials: Colourless glass, gilded

Origin: Bohemia or Portugal (?)

Holding Institution: Museu Nacional de Arte Antiga

Description: Flower-shaped dish made of colourless glass, engraved and gilded. Both the rim and the dish centre are decorated with floral elements.

Note: In the 1886 inventory this dish was listed in association with the (possible) ice-cellar MNAA 956 vid.

## TOP SHELF, CENTER TO RIGHT

## V&amp;A 58496

Date: 1866 (photographed)  
(Album cover) H. 55 cm, W. 47 cm

Materials: Albumen print

Origin: Lisbon (city), Portugal (photographed)

Holding Institution: Victoria and Albert Museum

Description: albumen print of an enamelled glass lamp existing in the Palace of Necessidades (Lisbon) in 1866. Photograph in 1866 by Charles Thurston Thompson (born 1816 - died 1868; photographer) by commission of the South Kensington Museum. Mounted sepia-coloured photograph of an enamelled footed glass lamp bound in album with 80 other photographs, each with printed label. | The represented vase in the form of a Mosque Lamp is enamelled glass in unknown colours, since the original object has currently an unknown location.

Picture available at Victoria and Albert Museum's Website: <https://www.vam.ac.uk>



## MNA 1004 vid

Date: ca. 16th / 17th century

H. 30.0 cm

Materials: Colourless and opaque-white (i.e. *lattimo*) glass

Origin: Possibly Central Europe *façon de Venise* glassmaking centre

Holding Institution: Museu Nacional de Arte Antiga

Description: *Passglas* with filigree (crossed *a fili* lines). Colourless, with greyish tinge; opaque white threads; free-blown glass. Tall cylindrical beaker with fire-polished rim, set directly on low, blown pedestal foot with infolded edge and pontil mark.

## MNA 1046 vid

Date: ca. 16th / 17th century

H. 30.0 cm

Materials: Colourless and opaque-white (i.e. *lattimo*) glass

Origin: Possibly Central Europe *façon de Venise* glassmaking centre

Holding Institution: Museu Nacional de Arte Antiga

Description: *Passglas* with filigree (crossed *a fili* lines). Colourless, with greyish tinge; opaque white threads; free-blown glass. Tall cylindrical beaker with fire-polished rim, set directly on low, blown pedestal foot with infolded edge and pontil mark.



**MNAA 948 vid**

Date: late 17th century

H. 17.5 cm

Materials: Colourless, transparent-turquoise and transparent-purple glass

Origin: Unknown, *façon de Venise*

Holding Institution: Museu Nacional de Arte Antiga

Description: Guttrolf or Kuttrolf bottle with a purple glass bowl, the foot and the neck are of colourless glass and a blue thread decoration is applied on the mouth. Blown purple globular body and colourless glass neck and stem. The neck consists of four tubes twisted and bent.

Note: Whether this object's location may have been in the *Stove Room* or in the *First Library Room* is uncertain from the written description.

**MNAA 958 vid**

Date: ca. 2nd half of the 16th century

H. 16.5 cm

Materials: Colourless glass

Origin: Venetian or *façon de Venise*

Holding Institution: Museu Nacional de Arte Antiga

Description: Aspersorium(?) – holy water vessel – with a single swing (twisted glass) handle. Blown, applied, and tooled colourless glass. Baluster shape with tall neck and outfolded rim, two outer bands where the swing handle is attached, and a traile-decorated base (rim). The bowl is decorated with faces or mascarons on the upper part, and lobes on the lower part.

**MNAA 1082 vid**

Date: 16th century

H. 21.8 cm

Materials: Colourless glass

Origin: Low Countries

Description: Flute made of colourless glass, blown with hollow mould-blown lion motif. The tall funnel-shaped bowl is decorated with a spiral rib pattern. The stem connects with the bowl through a merese and stands on a small circular base.

**MNAA 1070 vid**

Date: ca. 17th century

H. 26.2 cm

Materials: Colourless, opaque-yellow, opaque-white and opaque-red glass

Origin: Probably Antwerp *façon de Venise*

Holding Institution: Museu Nacional de Arte Antiga

**MNAA 1047 vid**

Date: Late 17th century

H. 29.0 cm, H. (bowl) 9.6 cm, D. 11.1 cm

Materials: Colourless, opaque-white and opaque-blue glass

Origin: Low Countries *façon de Venise*, perhaps Amsterdam

Holding Institution: Museu Nacional de Arte Antiga

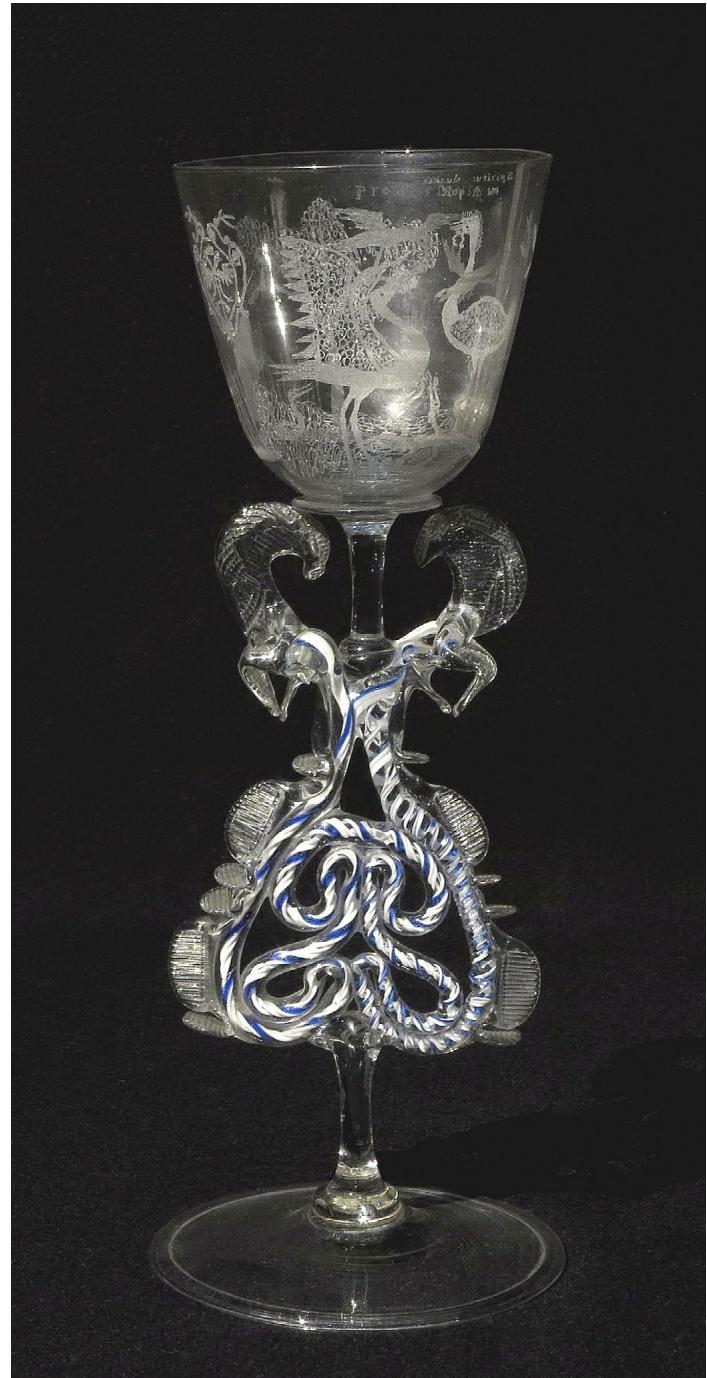
**Verres à Serpents**

MNAA 1070 vid: Goblet of 'verre à serpent'; trumpet-shaped bowl and foot made of colourless glass; stem made of clear rods twisted opaque white, yellow and red threads with clear cresting pinchings around the edge. The stem is shaped in the typical serpent- or dragon-like 'fantastic' iconography of the very luxurious and refined winged and serpent-stemmed goblets (Venetian or *à la façon de Venise*). Although the Italian influence is clear, the introduction of similar *façon de Venise* production in the Low Countries by the late-16th and 17th centuries makes the attribution sometimes difficult.<sup>9</sup> This goblet's soda-silicate-glass composition points to a *Cristallo*-like type made outside Venice (e.g. Amsterdam). This type of composition is typical of similar objects with complex shapes (winged and serpent-stemmed glasses) from the first half of the 17th century being produced in Antwerp and Amsterdam,<sup>10</sup> which corresponds well with the proposed dating for MNAA1070vid.

MNAA 1047 vid: Goblet of 'verre à serpent'. The round funnel bowl is diamond-engraved decorated with birds and trees, a coat of arms of the house of Augsburg and the inscription "*Pro aris focus(?) / Spiritus durissima coquit*" ("for our altars and our hearths (i.e., for civil and religious liberty) (Cicero) (?) / 'a noble mind digests even the most painful injuries'"). The tall stem is made of colourless, opaque-white and blue glass. The stem has an elaborate stem composed of a waisted section above a flat, double-headed dragon stem (with twisted opaque white and opaque-blue threads in the body) with trailed and pincered colourless combs, beaks and fins. The fantastic figures rest on a straight section below, ending in a swelling base and a folded foot with a pontil mark.

<sup>9</sup> I. D. Raedt, K. Janssens, and J. Veeckman (2002). "On the distinction between 16th and 17th century Venetian and *façon de Venise* glass". In: *Majolica and Glass - from Italy to Antwerp and Beyond the transfer of technology in the 16th- early 17th century*. Ed. by J. Veeckman. Antwerpen, pp. 95–121.

<sup>10</sup> V. Van Der Linden, E. Bultinck, J. De Ruytter, O. Schalm, K. Janssens, W. Devos, and W. Tiri (2005). "Compositional analysis of 17-18th century archaeological glass fragments, excavated in Mechelen, Belgium: Comparison with data from neighboring cities in the Low Countries". In: *Nuclear Instruments and Methods in Physics Research, Section B: Beam Interactions with Materials and Atoms* 239.1-2, pp. 100–106. issn: 0168583X. doi: 10.1016/j.nimb.2005.06.219.



**MNAA 1045 vid**

Date: late 18th / 19th century

H. 41.0 cm (with lid)

Materials: Colourless and opaque-white (*i.e. lattimo*) glass

Origin: Possibly Bohemian

Holding Institution: Museu Nacional de Arte Antiga

Description: Covered goblet (filigree, crossed *a fili*). Colourless, with greyish tinge; *lattimo*. *Vetro a fili*; tooled. The tall bowl consists of seven light bulges that diminish in diameter from top to bottom, with flaring, fire-polished rim; stem composed of depressed blown knop between colourless mereses; blown pedestal foot with infolded edge and pontil mark. Domed, flanged cover repeats formation of goblet, in four bulges that diminish in diameter from bottom to top. Cover is finished with a colourless finial with a solid knop. Goblet is decorated with applied *lattimo* (*a fili*) in diagonally-opposite directions.

**TOP SHELF, TO THE LEFT****MNAA 1088 vid**

Date: ca. 16th-17th century

H. 20.0 cm, W. 16.3 cm

Materials: Colourless glass with gilding decoration

Origin: *façon de Venise*, Low Countries(?)

Holding Institution: Museu Nacional de Arte Antiga

Description: Colourless glass goblet with an ovoid-shaped bowl. Lion-mask stem decoration; free-blown bowl decorated with a milled-threading, *i.e.* three circular horizontal trails of colourless threads are applied to the exterior of the bowl and tooled.

**MNAA 1122 vid**

Date: 17th / 19th century

H. 24.5 cm

Materials: Colourless glass

Origin: Italy (?)

Holding Institution: Museu Nacional de Arte Antiga

Description: Candlestick made of free-blown colourless glass, possessing a baluster stem with applied decoration. The stem is composed of two balusters, the top is inverted, and the bottom is attached to a round flat base. A cup serves as a pedestal, at the same time seeming like an inverted drinking-vessel. The stem has two applied tooled wings on the same side.

Note: no later picture available



**MNAA 962 vid**

Date: mid-16th century

H. 20.0 cm, W. 16.0 cm

Materials: Colourless glass

Origin: Venice or Antwerp

Holding Institution: Museu Nacional de Arte Antiga  
Description: Colourless glass goblet of free-blown glass. Funnel-shaped bowl, widening to broad mouth with spiral ribs tooled; plain, narrow and hollow baluster stem, and wide circular foot. This delicate, light, and high-grade luxury glass vessel is likely associated with the 16<sup>th</sup> century *cristallo* and *vitrum blanchum* productions in Venice or Antwerp through its soda-silicate-glass composition.

**MNAA 1008 vid**

Date: 17th / 19th century

H. 17.7 cm

Materials: Transparent brown-yellow and opaque-yellow glass

Origin: Venetian (?)

Holding Institution: Museu Nacional de Arte Antiga

Description: Small bulb-shaped dark-yellow glass bottle. Transparent coloured glass (brown-yellow) with a bulb-shaped bowl on top of a conical short foot. An opaque white glass thread is applied and tooled around the tall neck.

**MNAA 1087 vid**

Date: ca. 17th century

H. 16.7 cm

Materials: Colourless, transparent-purple and transparent-blue glass

Origin: Venice(?) or *façon de Venise*

Holding Institution: Museu Nacional de Arte Antiga

Description: Winged goblet with coloured conical bowl and stem; the conical bowl is made of transparent purple glass, the stem – attached through a colourless collar, presents a shoulder knob, an annular knob below and a inverted baluster at the bottom, all with spiral ribs; on each side, it is adorned with twisted openwork wings of blue and colourless glass trailed and pincerred, pulled down at the end. The circular base is attached to the collar at the lower part of the stem.

**MNAA 1121 vid**

Date: 16th / 17th century

H. 19.0 cm

Materials: Colourless glass

Origin: Unknown

Holding Institution: Museu Nacional de Arte Antiga

**Trick glass**

Pear-shaped vessel of unusual shape, probably a trick-glass<sup>11</sup> (or more doubtfully a laboratory/pharmaceutical glass vessel). The fluted body possessing tooled vertical ribs is made of colourless glass (yellow tint). The mouth is composed of a wide round funnel, connected to the body, and to which a spout is turned. This slightly complex drinking glass was likely intended to be an amusement for drinking games (trick glass). Possibly, as one drinks from the glass, the vessel is designed to spill the liquid, dousing the drinker. Its composition is clearly different from others inspired in the Venetian thin *cristallo* glass, through its much higher content in calcium oxide, together with a low content of alkali oxides. This could be related to the use of (Ca-rich) beech-ash, possibly from the Germanic tradition,<sup>12,13</sup> or even the French, which is usually associated with a slightly straw-coloured glass. However, this glass presents an unusual low-alkali composition for such a thin glass, and thus remains of unknown provenance.

<sup>11</sup> R. Liefkes (2017). "What's the purpose: oil lamp, perfume sprinkler or trick-glass?". In: *Annales du 20e congrès de l'Association Internationale pour l'Histoire du Verre : Fribourg/Romont, 7-11 septembre 2015*, Association Internationale pour l'Histoire du Verre, isbn: 978-3-86757-024-4; pp. 554-560.

<sup>12</sup> K. H. Janssens, I. D. Raedt, O. Schalm, and J. Veeckman (1998). "Composition of 15–17th Century Archaeological Glass Vessels Excavated in Antwerp, Belgium". In: *Modern Developments and Applications in Microbeam Analysis, Mikrochimica Acta Supplement*, vol. 15. Vienna: Springer, pp. 253–267. isbn: 978-3-7091-7506-4. doi: 10.1007/978-3-7091-7506-4\_35.

<sup>13</sup> W. B. Stern and Y. Gerber (2004). "Potassium-Calcium Glass: New Data and Experiments\*". In: *Archaeometry* 46.1, pp. 137–156. issn: 0003-813X. doi: 10.1111/j.1475-4754.2004.00149.x.



**MNAA 1074 vid**

Date: ca. 16th century

H. 15.5 cm

Materials: Colourless and blue glass

Origin: possibly Netherlands or Venice

Holding Institution: Museu Nacional de Arte Antiga

Description: Wineglass with applied and tooled decorations. The funnel-shaped bowl is made in colourless glass with applied horizontal thread and prunts at a third of its height. The colourless hollow baluster stem has applied and tooled openwork decoration in blue glass. The stem stands over a round colourless glass base.

**MNAA 994 vid & MNAA 995 vid**

Date: Late 16th / 17th century

H. 5.5 cm, W. 8.7 cm

Materials: Colourless and transparent turquoise-blue glass

Origin: Possibly Low Countries

Holding Institution: Museu Nacional de Arte Antiga

Description: Two very similar small two-handled cups with short pedestals. The bowls are oval-shaped and the handles are attached to each side. The free-blown bowls, the pedestal and the applied and tooled handles are made of colourless glass, and two turquoise circular pendants (braid-tooled) adorn each handle. MNAA994vid shows both pendants, whereas MNAA995vid has lost one.

**MNAA 993 vid**

Date: Late 16th / 17th century

H. 5.7 cm, W. 9.2 cm

Materials: Colourless glass

Origin: Unknown, *façon de Venise*

Holding Institution: Museu Nacional de Arte Antiga

Description: Small ice-glass bucket or cup with two applied handles on each side, made of colourless (grey tinged) blown glass. The handles were applied and tooled, and the bowl is blown with the ice-glass technique of pattern-moulding producing the crackled surface, presenting an applied rim at the bottom.



## BOTTOM SHELF, LEFT TO RIGHT



## MNAA 974 vid

Date: 16th and/or 19th century

H. 11.7 cm, W. 22.0 cm

Materials: Colourless and transparent-blue glass, decoration in opaque-blue, opaque-red and opaque-white enamels and gilding

Origin: Venetian (?)

Holding Institution: Museu Nacional de Arte Antiga

Description: Footed glass bowl. Blown colourless glass, with outside decoration made in enamels (a pattern of opaque yellow, red and blue dots) and gilding. Two circles of blue glass trails are applied to the outer rim of the bowl and at half height. Attached, a shallow pedestal foot with infolded rim, made of blue glass, that may not be original or coeval to the enamelled bowl.

## MNAA 946 vid

Date: probably 17th century

H. 14.5 cm

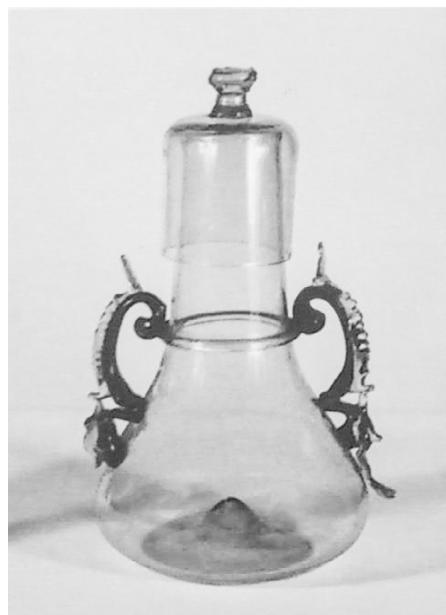
Materials: Colourless and transparent-blue glass

Origin: *façon de Venise* attributed to Antwerp or London

Holding Institution: Museu Nacional de Arte Antiga

Description: Colourless glass pear-shaped vessel with lid. Two ear-shaped openwork handles of translucent blue glass with crimped combs of colourless glass are applied to the sides. A small kick in the base (pontil mark) denotes that the vessel was free blown and tooled. The lid has a cylindrical shape and presents a knopped handle at the top.

Note: no later picture available – broken glasswork and partially lost.



## MNAA 1089 vid

Date: probably from the beginning of the 18th century

H. 25.5 cm

Materials: Colourless and opaque-white glass

Origin: Unknown

Holding Institution: Museu Nacional de Arte Antiga

Description: Goblet composed of two parts. The round funnel bowl is made of colourless glass, which is glued to an opaque-white foot. The opaque-white stem has two 'dragons' hot-tooled and decorated with blue inclusions on each side, and tooled opaque-white glass decorations below the fantastic figures. The foot is much heavier (denser) than the bowl, possibly due to a different chemical composition.

**MNAA 1067 vid**

Date: 16th / 17th century

H. 15.6 cm

Materials: Colourless glass

Origin: Possibly Venetian

Holding Institution: Museu Nacional de Arte Antiga

**Venetian wineglass**

Colourless wineglass. The colourless grey-tinged glass is blown and tooled. The goblet has an elongated mouth-shaped bowl, resting upon a hollow baluster-shaped stem, with two applied ear-shaped wings presenting a trailed and pincerred colourless glass band with projection at the top, and a curled lower terminal. The stem is joined by glue-bit to the circular, sloping foot, that presents a pontil mark.

The delicate shape of the vessel, together with its major and minor chemical components, revealed to be compatible with the Venetian well-known *Cristallo* glass formulation. This attribution is merely a possibility, taking under consideration the difficulties arising from the surface analysis technique applied and the possible surface alteration.



**MNAA 1002 vid & MNAA 1003 vid**

Date: 17th century (?)

H. 31.5 cm

Materials: Colourless, opaque-white and opaque-blue glass

Origin: Unknown, *façon de Venise*

Holding Institution: Museu Nacional de Arte Antiga

Description: Two similar covered vases with filigree (colourless, opaque white and blue glass) decoration. Both have lids with the same decoration pattern. The filigree decoration of the vases consists of a spiral pattern of *vetro a fili* of different colour canes (white and blue). The vessels were blown into pineapple-mould shapes. The stems have a knob each and an infolded rim. The vessel MNAA1003vid has been broken and recently restored, whilst MNAA1002vid is still intact.

**MNAA 1078 vid**

Date: ca. 17th century

H. 14.5 cm

Materials: Colourless glass

Origin: Unknown, *façon de Venise*

Holding Institution: Museu Nacional de Arte Antiga

Description: Wineglass goblet made of colourless glass, with a deep cylindrical cup with a wide horizontal lip folded downwards on two sides. It rests on mould-blown baluster and a knobbed stem, winged in openwork, with a plain foot.

**MNAA 1091 vid**

Date: ca. 17th century

H. 18.5 cm

Materials: Colourless glass

Origin: Venetian or *façon de Venise*

Holding Institution: Museu Nacional de Arte Antiga

Description: Wineglass goblet made of colourless glass, with lip folded in four opposite directions, creating a quadrilobe-shaped mouth. The bowl rests upon a mould-blown baluster and knobbed stem, decorated in tooled openwork. The foot is plain.



**MNAA 1038 vid**

Date: 17th / 18th century ?

H. 25.0 cm

Materials: Colourless glass

Origin: Venetian or *façon de Venise*

Holding Institution: Museu Nacional de Arte Antiga

Description: Goblet made of colourless and opaque-white glass. It has a trumpet-shaped bowl with vertical stripes of *a fili* filigree canes deformed from the mould to which the glass was blown. It rests on a knob with the same cane pattern as the bowl, between two colourless collars, and it ends in a trumpet-shaped foot with a folded edge.

**MNAA 1079 vid**

Date: Late 16th / beginning 17th century

H. 21.2 cm

Materials: Colourless glass

Origin: Possibly Antwerp *façon de Venise*

Holding Institution: Museu Nacional de Arte Antiga

Description: Flute shaped goblet. Colourless glass with a yellow tint. The goblet has a vertical rib pattern on the lower part of the bowl, a shoulder-knopped stem, and a colourless glass single trail applied half-high. It rests upon a circular base.

**MNAA 992 vid & MNAA 987 vid (lid)**

Date: 17th century

H. 15.0 cm

Materials: Colourless and opaque-white (*i.e. lattimo*) glass

Origin: Venice (?), Germany (?)

Holding Institution: Museu Nacional de Arte Antiga

Description: Beaker all in filigree glass decoration, barrel-shaped with an infolded round base. The body of the vessel is composed of colourless glass alternated with two types of *a retorti* cane-patterns in a design of sinuous (S-shaped) and vertically-arranged lines. On the outside, six horizontal circles were applied made of one *a retorti* cane between *a fili*.

The lid (MNAA 987 vid) is decorated in *a fili* and *a rete* canes) does not seem to belong to the vessel with that same inventory number.

**MNAA 999 vid**

Date: ca. 16th / 17th century

H. 17.5 cm

Materials: Colourless and opaque-white (*i.e. lattimo*) glass

Origin: Venetian (?)

Holding Institution: Museu Nacional de Arte Antiga

Description: Small plate with small horizontal rim, and with a flat centre section in *vetro a reti* and *a fili alternated* pattern. A pontil mark can be seen at the centre.

**MNAA 1110 vid**

Date: probably 17<sup>th</sup> century

H. 28.0 cm

Materials: Colourless glass (with grey hue)

Origin: Unknown

Holding Institution: Museu Nacional de Arte Antiga

Description: Narrow and tall vase (in the shape of a 'solitário', *i.e.* single-flower vase), made of colourless glass with a greyish-bluish tint. The vase has a bulbous-shaped tall neck and a tampered octagonal-shaped mouth. Trumpet-shaped pedestal-base.

**MNAA 1117 vid**

Date: 17th / 18th century

H. 12.0 cm

Materials: Opaque-white, -turquoise and -yellow glass

Origin: Venice (?)

Holding Institution: Museu Nacional de Arte Antiga

Description: Small bottle with a long neck. Opaque blue and white glass with a penne pattern, and with an opaque yellow trail decoration at half-height and in small winged handles. Metal stopper.




**MNAA 1093 vid**

Date: 17th century

H. 26.0 cm

Materials: Colourless glass (natural brown hue), with gilding decoration

Origin: Low Countries, probably Amsterdam

Holding Institution: Museu Nacional de Arte Antiga

Description: Beaker made of transparent colourless (light-brown tinted) glass, blown, stamped, applied, tooled and gilded. Slightly flaring cylindrical shape with flaring rim, with an applied and tooled circular foot with an inside kick. Heavily textured "ice glass" surface with decorations of three applied gilded masks alternating with three gilded raspberry prunts, and a band of gilt at rim.

**MNAA 1107 vid**

Date: 17th century

H. 24.5 cm

Materials: Colourless (brown hue) and opaque-blue glass, with gilding decoration

Origin: Probably Southern Low Countries

Holding Institution: Museu Nacional de Arte Antiga

Description: Large breaker, colourless; blown, applied, pinched. Applied spiralling milled-tailed horizontal threads. Kick-in base also with a pinched band at the edge of the foot. Vessels of this type are called comet-beakers due to the several blue or colourless applied decorations that somewhat resemble comets, as depicted on old prints.


**MNAA 1128 vid**

Date: Late 16th century

H. 13.0 cm

Materials: Colourless glass

Origin: possibly Venetian

Holding Institution: Museu Nacional de Arte Antiga

Description: Aspersorium made of colourless glass, with a yellowish tinge; blown, applied and tooled. Round, bulbous bowl with conical sides rising to the round rim, with ribbon applied to outside; flat base with kick and pontil mark. On the rim, two applied loops into which the spirally ribbed handle is hooked. The outside of the vessel is patterned into ice glass.



**MNAA 1066 vid**

Date: 17<sup>th</sup> century

H. 17.2 cm

Materials: Colourless, opaque-white, opaque-blue and opaque-red glass, with gilding decoration

Origin: Possibly Amsterdam

Holding Institution: Museu Nacional de Arte Antiga

**Coloured Filigree Beaker**

Conical-shaped colourless glass beaker with incorporated coloured filigree canes (opaque-white, red and blue) in *a fili* pattern., and with gilded applied mascarons. The coloured pattern of *vetro a fili* is composed of three white canes alternating with red and blue, spirally twisted in a spiral S-shaped diagonal pattern. Around the bottom a milled colourless glass band. Beakers like this one were commonly used for beer, particularly popular in the Netherlands and produced in Amsterdam (e.g. in the Keizersgracht glass-factory) in the 17th century. Different techniques and different decorative details have been observed in similar objects, but this vessel has unique features, namely the coloured filigree together with the gilded applied *mascarons*. The beaker revealed a possible mixed-alkali composition, not surprising in a Low Countries production, since the use of a mixture of Na- and K-rich ashes, or the recycling of Na-rich glass as part of the production of potassic glass is a strong indicator of production in the early 17th century Low Countries glasshouses.<sup>14</sup>

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<sup>14</sup> V. Van Der Linden, E. Bultinck, J. De Ruytter, O. Schalm, K. Janssens, W. Devos, and W. Tiri (2005). "Compositional analysis of 17-18th century archaeological glass fragments, excavated in Mechelen, Belgium: Comparison with data from neighboring cities in the Low Countries". In: *Nuclear Instruments and Methods in Physics Research, Section B: Beam Interactions with Materials and Atoms* 239.1-2, pp. 100–106. issn: 0168583X. doi: 10.1016/j.nimb.2005.06.219.



**MNAA 1124 vid**

Date: 17<sup>th</sup> century

H. (with lid) 21.2 cm

Materials: Colourless and opaque-white glass

Origin: Venice or Low Countries *façon de Venise*

Holding Institution: Museu Nacional de Arte Antiga

Description: Filigree goblet made of colourless glass, with greyish tinge; lattimo. Mould-blown, *vetro a fili*, *vetro a retorti*. Bell-shaped bowl with fire-polished rim and base mould blown with five registers of drop shaped bosses; flattened hollow knop between colourless mereses; pedestal foot with infolded edge and pontil mark. Bowl, knop, and foot are decorated with spiral opaque-white canes; *a fili* alternate with *a retorti*. Lid with different filigree pattern: vertical ribs of *a fili* alternate with *a retorti*.

**MNAA 1092 vid**

Date: 17<sup>th</sup> century

H. 12.3 cm

Materials: Colourless and transparent-blue glass

Origin: Unknown, *façon de Venise*

Holding Institution: Museu Nacional de Arte Antiga

Description: colourless *tazza*, winged, on a stem, zig-zag wings of blue glass; trailed and pincered colourless glass. Blown, applied, tooled. Attached by merese to inverted baluster stem; joined by glue-bit to shallow, blown foot with fire-polished rim and pontil mark. The tapering stem is decorated with two applied ear-shaped wings of blue glass, with trailed-on and pincered colourless glass pulled down toward the foot as 'legs'.

**MNAA 998 vid**

Date: 16th century

H. 21.5 cm

Materials: Colourless and opaque-white glass

Origin: Antwerp *façon de Venise* (?)

Holding Institution: Museu Nacional de Arte Antiga

Description: Filigree glass vase (previously an ewer) with a tree-foiled mouth with infolded rim; conical foot. Oviform body and foot decorated with *vetro a fili* and *vetro a retorti*. Short pedestal connected through a merese of colourless brownish-tinged glass, and a trumpet-shaped foot with folded edge.



**OBJECTS ON THE TWO STANDS****MNAA 1037 vid**

Date: Probably 16th century

Height/ Width: 24.8 cm / –

Materials: Colourless glass with gilding decoration

Origin: Low Countries (?)

Holding Institution: Museu Nacional de Arte Antiga

Description: Glass goblet with straight-sided bucket bowl, tapered, straight sides and rounded base. Colourless glass with gilded rim. Blown form with hollow mould-blown lion-mask motif on the stem, also gilded.

**MNAA 1127 vid**

Date: 19th century

H. 11.1 cm

Materials: glass (colourless, opaque-white)

Origin: Venice, maybe the work of Pietro Bigaglia

Holding Institution: Museu Nacional de Arte Antiga

Description: Goblet or footed bowl, short, in filigree glass. It has a shallow bowl with wide diameter and wide rim, a hollow baluster stem and a domed foot. The vessel is all made of *reticello* in colourless and white.

**MNAA 1042 vid**

Date: 18th century

H. 24.5 cm

Materials: Colourless glass with gilding decoration

Origin: Brandenburg, Germany (attributed);

Holding Institution: Museu Nacional de Arte Antiga

Description: Colourless glass goblet. Funnel-shaped bowl with engraving, representing a deer-hunting scene. The stem is composed of a short baluster, gadrooned. The base is engraved with floral motifs.

**PNA3817 & PNA3825**

Date: Late-17th / early-18th century ?

H. 12 cm, D. 6,9 cm

Materials: Colourless, opaque-white, opaque-yellow, opaque-turquoise, opaque-blue, and opaque-pink (*i.e. anime*) glass

Origin: Murano, Venice

Holding Institution: Palácio Nacional da Ajuda

***Anime Goblets***

PNA3817 is a goblet standing on a round base with outward-facing edge. The stem is formed by a column of an oblique rib pattern with three knobs of increasing size and a merese, to which the bowl has been fused. The base and the stem are made of clear colourless glass. The conical bowl, also in clear colourless glass, has *a penne* ornamentation in opaque-white glass. The stem is ornamented with two side-opposed wings in opaque-yellow glass and colourless glass worked with tweezers, and two flowers, one on each side, with five petals, each in opaque-polychromed glass (blue, pink and white), and the flower-button in opaque-yellow.

PNA3825 is a similar goblet, standing on a round base with an outward facing edge. The stem is similarly formed by a column with an oblique rib pattern with three knobs of increasing size and a merese, to which the bowl has been fused, both made of clear colourless glass. A similar ornamentation of two side-opposed wings in opaque-yellow glass and colourless glass worked with tweezers, and the flowers also in opaque-yellow, turquoise, pink and white glass.

Both glass vessels were later in the possession of Queen Maria (Dona Maria Pia of the Savoy House).<sup>15</sup>



**V&A 58495 | V&A C.138-1914 (acc. nr.)**

Date: 1866 (photographed)

(Glass bottle) H. 27.0 cm, W. 15.0 cm

(Album cover) H. 55 cm, W. 47 cm

Materials: Albumen print / Glass bottle

Origin: Lisbon (city), Portugal (photographed)

Holding Institution: Victoria and Albert Museum

Description: Albumen print of an enamelled glass bottle existing in the Palace of Necessidades (Lisbon) in 1866. Photographed in 1866 by Charles Thurston Thompson (born 1816 - died 1868; photographer) by commission of the South Kensington Museum. Mounted sepia-coloured photograph of an enamelled footed glass bottle bound in album with 80 other photographs, each with printed label. | The represented object is a glass vase with coloured enamelling, probably originating from Spain (Barcelona), around 1500-1600. The glass bottle has yellow, green, white and grey enamelling. The object's current location is also at V&A Museum (Acc. Nr. C.138-1914).

Pictures available at Victoria and Albert Museum's Website: <https://www.vam.ac.uk>

**MNAA 1072 vid**

Date: 17th century

H. 24.8 cm

Materials: Colourless and transparent-blue glass

Origin: Likely Low Countries *façon de Venise*

Holding Institution: Museu Nacional de Arte Antiga

Description: Goblet of 'verre à serpent' with a round-funnel bowl and plain foot, both made of colourless glass. The stem is made of twisted clear rods, and of applied and tooled blue threads, in the shape of the typical dragons or serpents.

**MNAA 1108 vid**

Date: 17th century

H. 27.2 cm

Materials: Colourless, transparent-purple and transparent-blue glass

Origin: Low Countries (?) *façon de Venise*

Holding Institution: Museu Nacional de Arte Antiga

Description: *Kuttrolf* or *guttrölf* bottles with a blue thread decoration on the mouth (MNAA 1108 vid), or a purple thread one (MNAA 1109 vid). The blown and tooled body neck consists of several knobs along each container.



**MNAA 1115 & 1116 vid**

Date: 17th / 18th century

H. 11.0 cm

Materials: Opaque-white and opaque-purple glass

Origin: Venice (?), France (?)

Holding Institution: Museu Nacional de Arte Antiga

Description: Two jugs made of opaque purple and white glass. The spherical body of each jug is made of opaque-purple glass and has a curved pinched handle (opaque-white glass) and a tall neck, with a tooled opaque-white thread around it and connected to the handle. Each jug presents a long spout in opaque-white glass and is decorated with white splashes.



