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SOME QUESTIONS ABOUT THE MURANO REVIVAL

After the fall of the Republic of Venice in 1797, the Venetian economy underwent a deep crisis both in its industrial and commercial activity. Glass production was one of the worst affected sectors. Almost all luxury glass production stopped and an entire generation of young glassmakers was unable to practise the ancient production techniques. Starting in the 1820s various attempts were made to revive old working techniques, but the Murano glassworks only overcame the long crisis after 1866, when Veneto was annexed to the Kingdom of Italy.

Murano glassblowers and technicians were also able to recover traditional techniques thanks to the foundation of the Museo Vetrario at Murano, where they could study old artworks. The magazine *La Voce di Murano*, founded in 1867, gave useful information for the progress of glass technology and announced all the stages in the progress itself. Today the same magazine is the best source for historians who want to explain the development of Venetian glassmaking in the nineteenth century and investigate how and when every traditional technique was recovered, by whom or in which glassworks. Moreover, other techniques were inspired by archaeological masterpieces and, later, some innovations, such as iridescence, were introduced.

Thanks to the books and essays written by Vincenzo Zanetti, the first director of the Museo Vetrario, and articles published in *La Voce di Murano* a lot is now known about the several stages of recovering, for instance, the techniques of *retortoli* and *reticello* filigree, the recipes for chalcedony glass and the date (1877) when mosaic glass, the so called *murrina*, entered into the Murano technical heritage and in which glassworks (Venice and Murano Glass and Murano Company). The name of the worker (Vincenzo Moretti) who first experimented with this technique and which original Roman pieces he studied and

copied (Roman pieces kept in the Museo Cristiano in Brescia and in the Museo Archeologico Nazionale in Naples and the fragments donated to the Murano museum by Augusto Castellani in 1873 and by Walther Fol in 1875) are also known.

On the contrary very little is known about the technique today called *incalmo* in Murano glassworks.

The *incalmo* technique is based on joining two or more glass bubbles to form one piece, a vase or a bowl, characterized by horizontal bands (concentric bands in dishes) of different colours or differently decorated. The glass master blows two separate bubbles of different colours and opens their ends opposite the blowpipe to obtain two pieces shaped as cylindrical beakers (Fig. 1A-1C). He can join their lips, which need to have the same size in order to match-up perfectly, and obtains one two-colour oval piece, which is then detached from one of the blowpipes (Fig. 1D). When the piece is opened at its free end, the master can either shape a vase, a bowl or a dish, or repeat the process (Fig. 1 E-1F).

In Venetian dialect the term *incalmo*, corresponding to the Italian term *innesto*, means grafting, an agricultural practice. The Venetian term *incalmo* and the related verb *incalmare* (to graft) was already used in Venice in the sixteenth century in texts on agriculture and gardening. At the time the term had already also been transferred into the jargon of craftsmen, mainly ironsmiths and carpenters, meaning the perfect junction of two pieces of the same material¹. It is not known whether it was also used by glassmakers, but there is no known Renaissance document concerning glass making in which the word *incalmo* is quoted. It may therefore be supposed that this term was slowly adopted by Murano glassblowers much later, perhaps only in the second half of the nineteenth century, and that it became the official name of this refined glass technique, also among collectors and connoisseurs, over the course of the twentieth century. Late in the same century the term *incalmo* began to be quoted in glass art books.

¹ These terms derive from the old Venetian *calmo*, shoot, which derives from the Latin *calamus*. Boerio 1859: 332-333, *incalmar*, *incalmo*. Cortelazzo 2007: 644, *incalmà*, *incalmâr*.

This technique, as well as its original name, has been recently exported from Venice to foreign countries, such as the United States, where it is now practised by some glass artists with exceptional skill.

The first explicit record of a Venetian piece made by *incalmo* joining is offered by an article in *La Voce di Murano*, dated March 28, 1868, although the word *incalmo* is not used². This article describes three glass artefacts made by Salviati & C. glassworks and workshop to be given as gifts to the French ladies who had helped Daniele Manin during his exile in Paris in the years 1849-1857. Daniele Manin (1804-1857) was a Venetian patriot who had fought against Austrian rule over Venice and had had to escape to France after the fall of the short-lived independent Nuova Repubblica Veneta (1848-1849). Among the French friends who helped him during his exile were Frédérique Planat de la Faye, who also published important documents and private papers brought by Manin himself in his exile³, and Cornelia Scheffer Marjolin, who had wanted to bury his body in her family tomb in the Montmartre cemetery. On 22 March 1868, exactly twenty years after the proclamation of the Nuova Repubblica Veneta, Manin's ashes were transferred from Paris to Venice, which had joined the kingdom of Italy in 1866, and triumphantly carried into St Mark's Basilica⁴. On this occasion Frédérique Planat de la Faye received a *tavolo a tarsie di smalti*, a table with glass mosaic inlay, signed "*Fratelli Giobbe fecero nello Stabilimento Salviati*" (Giobbe Brothers made in the Salviati workshop). The centre of the table-top was decorated with a lion made of micro mosaics in Roman style and with a dedication to Frédérique Planat. Cornelia Scheffer Marjolin received a cabinet made of gilt metal and glass mosaic inlay. Another gift given to this lady, was a "*piatto a zone circolari di vetri vari dipinto a smalti fusi*", a dish with circular zones of various glass qualities, enamelled. Vincenzo Zanetti, the author of the article, accurately describes the dish, whose central round area was made of *lattimo* glass and surrounded by concentric zones of aquamarine blue glass, *lattimo* glass and *aventurine*. The

² Zanetti 1868: 49-50.

³ *Documents et pièces authentiques laissés par Daniele Manin président de la République de Venise. Traduits sur les originaux et annotés par F. Planat de la Faye* 1860.

⁴ *Programmi per la Cerimonia* 1868.

centre was painted in enamel colours with the bust of Daniele Manin, while the gilt inscriptions “22 marzo 1848” and “22 marzo 1868” were written on the aquamarine blue band. St Mark’s lion, the boat that transferred Daniele Manin’s ashes to St Mark’s square, the Doge’s palace with the connected Ponte dei Sospiri and the monumental door of the Arsenale, all alternating with scroll patterns, were depicted on the outer *lattimo* zone. A copy of this dish was donated to the Museo Vetrario, where it is still kept (Fig. 2)⁵. An examination of this piece clearly shows that it was made by *incalmo* joining, an operation done three times. In the same museum two other dishes (inv. Classe VI, n. 1521; inv. Classe VI, n. 1520) are very similar to the Manin dish and they too probably date from the year 1868. The *lattimo* centre of the former is enamel decorated with the bust of a fifteenth-century man, copied from the decoration of the Coppa Barovier, and the latter shows a view of St Mark’s Piazzetta⁶.

In his article Vincenzo Zanetti considers the dish decorated with a bust of Daniele Manin and given to Cornelia Scheffer Marjolin a real novelty. He writes: “*Fra le più importanti innovazioni introdotte nelle Officine del Salviati a Murano nel lavoro di vetri a soffio, fu la combinazione fatta tentare e felicemente riuscita di piatti, vasi, bicchieri ecc., eseguiti a larghe zone circolari o perpendicolari [probably to interpret paralleli] di vari colori riunendosi il colore opaco al trasparente in modo tale da credersi l’oggetto stesso in parte di vetro e in parte di maiolica, cosa molto vaga e di un effetto speciale e meraviglioso*” (One of the most important innovations introduced in the Salviati glassworks at Murano in the blown glass sector was the production, experimental but perfectly successful, of dishes, vases, beakers etc., made with large concentric or parallel zones of different colours, characterized by the joining of opaque and transparent colours. So the artefact looks as if it is made partly of glass and partly of majolica, a charming result of a special and wonderful effect).

The article explains that the joining of *lattimo* zones and transparent ones was very recent, maybe precisely in 1868, but the introduction of the *incalmo* technique to Venetian glassworks was

⁵ Dorigato *et al.* 2010: 161-162, n. 197; inv. nr. inv. Classe VI, n. 3643.

⁶ Dorigato *et al.* 2010: 158-161; nn. 195-196; nr. Inv. Classe VI, n. 1520, n. 1521.

probably a little earlier. A dish made with *incalmo* joining, bought at the Universal Exhibition in Paris in 1867, is kept in the Museum für Kunsthandwerk in Frankfurt. Its outer zone is decorated with white-red-aventurine combed threads⁷. Other similar pieces are also known, such as a beautiful stemmed Salviati tazza, which was bought by the Victoria & Albert Museum in 1870⁸. A bowl in the Museo del Vetro in archaeological style is characterized by an intermediate zone with combed white threads, while an urn in Renaissance style is made of ice glass with an upper band of plain glass (Fig. 3)⁹. The *incalmo* technique was also used in association with the filigree technique. A dish, kept in the Murano museum, made of *retortoli* filigree with a ruby red outer zone, has been recently attributed to Pietro Bigaglia and dated 1845-48, but is probably a later work by Salviati¹⁰.

Nineteenth-century Murano blowers were able to use *incalmo* with irreprehensible skill but they did not make the most of it. Nor were many glass collections based on this technique in the first half of the twentieth century. The most refined were the pieces designed by Dino Martens for Salviati & C. and exhibited at the Venice Biennale in 1932¹¹, and the *Laccati neri e rossi*, designed by Carlo Scarpa for Venini and exhibited at the Biennale in 1940, possibly preceded by white and clear dishes in 1936¹². The interest in *incalmo* arose after the second world war thanks to Fulvio Bianconi (1949), Riccardo Licata (1955-1956) and Flavio Poli (1956-1957)¹³, but this technique spread through all the Murano glassworks after the success of the pieces designed by Tapio Wirkkala for Venini in the 1960s. The most acclaimed glass pieces made with *incalmo* in recent decades are some vases designed and blown by Lino Tagliapietra. He used it in combination with filigree and obtained diagonal or vertical zones by

⁷ *Europäisches und Ausereuropäisches Glas* 1973: 82, n. 170. Nr. Inv. N. 67655/5292.

⁸ Barr, 1998: 59. Inv. n. 67-1870. Barovier Mentasti 2010: 24, 104, n. 51.

⁹ Barovier Mentasti 1978: 28, n. 203, f. 44. Inv. Classe VI, n. 1809. Bova *et al.* 2015: 138, n. 150. Inv. Classe VI, n. 3762.

¹⁰ Bova *et al.* 2006: 83, n. 87. Inv. classe VI, n. 1487.

¹¹ Heiremans 1999: 26, n. 6. Barovier Mentasti 2013: 74-77.

¹² Ricke-Schmitt 1977: 268, nn. 16 a-b. Barovier 2012: 286.

¹³ Ricke-Schmitt 1997: 99, 149-151, 274, 282, nn. 68, 133-137. Heiremans 2014: 146, 270-271, nn. 129-130.

detaching the pontil from the bottom and placing it on the side of the vase he was working (Fig. 1G).

Enough is known about the use of *incalmo* since 1868, but some questions remain unanswered. When Salviati and his blowers produced the first *incalmo* pieces, did they draw inspiration from some Renaissance models, or did they experiment in absolute independence? If there was a revival inspired by old glass pieces, what were these models? Some help may come from the comparison of a dish kept in the Museo del Vetro (the modern name of the Museo Vetrario) and a very similar dish in the collections of the British Museum. The piece at Murano (inv. Classe VI, n. 3763) is a very complex work, characterized by a central area of *reticello* filigree, surrounded by three concentric zones of *retortoli* filigree, *reticello* filigree and again *retortoli* filigree (Fig. 4). The *reticello* of both the zones is very special and rare because it also includes twisted (*retortoli* or *zanfrico*) glass rods, not only straight rods, as *reticello* commonly does. The provenance of this piece is unknown because it is not listed in the museum's inventories of the nineteenth or early twentieth centuries. Nevertheless it can be seen in an old photo kept in the archive of the Murano museum, where the dish is displayed in a large showcase with several pieces, all easily identifiable as products of the nineteenth century (Fig. 5). It is a photo of the old layout of the museum, probably taken in about 1930. In that time there might have been some documents, later lost, which allowed the curator to consider the piece a revival product and put it in the nineteenth-century room.

A well-known dish kept in the British Museum (inv. 1856,0712.4) is very similar, almost identical to the dish in the Museo del Vetro, because it has the same four zones, joined by the *incalmo* technique, and the same rare kind of *reticello*. The London piece is even more complex, as each zone is separated from the adjoining one by a twisted rod. Moreover an enamelled metal shield of arms is attached to its centre. This metal shield is considered "*later*" by Hugh Tait and "*later*" might mean a nineteenth-century forgery, maybe due to the dealer who sold the piece to the British Museum. Tait described it "*per fesse vert and argent, two roses, with doge's cap*"¹⁴. It doesn't exist in Venetian

¹⁴ Tait 1979: 78-79, n. 116.

heraldry, though it is similar to the shield of the Venetian Mocenigo family, which boasts seven doges. Only doges and their direct descendants could place a doge's cap over their shield. The Mocenigo coat of arms can be described: *per fesse azure and argent, two roses counterchanged*¹⁵. The date of the acquisition of the dish is quite early, 1856, before the nineteenth-century revival of Venetian glass. Hugh Tait dated this dish to the second half of the sixteenth century¹⁶. It was probably produced between the end of the sixteenth and the early seventeenth century, and might have been copied in Murano just after Antonio Salviati founded his Venetian glassworks and his business in London with English partners in 1866. Even if the London dish was not published, it could have been known by Murano blowers and entrepreneurs because they used to get drawings of old glass pieces from foreign collections. In 1866, for instance, Antonio Salviati wrote from London: "I'm visiting museums and more so, private collections, which hold such Murano treasures that have not been seen in our country for three centuries" (*vado facendo visite nei musei e ancora più nelle splendide collezioni private che contengono tali tesori di Murano che nei nostri paesi non vi sono da oltre tre secoli*). He would have brought a lot of material back to Venice, and sent a tracing paper with drawings of pieces belonging to a collection in Gand, Belgium¹⁷. In 1870 the engraver Angelo Fuga went to London to show some of his artefacts at the Workmen's International Exhibition. He sent a letter to Vincenzo Zanetti, and wrote: "We did not fail to visit the main museums in London, especially the South Kensington Museum and the British Museum; where I found a lot of wonderful old Murano glass pieces and I couldn't help drawing some of them" (*Non tralasciammo poi di visitare I principali musei di Londra e specialmente il Kensington ed il Britannico; in questi ultimi trovai una quantità di bellissimi vetri antichi di Murano e non potei fare a meno di disegnarne alcuni*)¹⁸.

It is not really known whether the source of inspiration for the

¹⁵ Luciano Borrelli, expert in heraldry, thinks that this strange shield could be due to a mistake of the enameler or of the client but more probably it could be a nineteenth-century Italian or French forgery applied to embellish the glass dish.

¹⁶ Tait 1979: 78-79, n. 116.

¹⁷ Zecchin 2007: 200.

¹⁸ *Esposizione degli Operai in Londra*, 1870: 83.

blowers experimenting with the *incalmo* technique in the 1860s was the British Museum dish. It is just an assumption. Very little is known about the earliest development of *incalmo*, either. It seems that Islamic blowers were already using it in the ninth-tenth centuries¹⁹, but this is too early to be related to any production in Venice in the sixteenth and seventeenth centuries. Some of the Venetian Renaissance types might have been made by *incalmo* grafting, but only the direct inspection of several pieces in different international museums can be the starting point of any fruitful study.

The Venetian glassworks' production in the period is closely connected to the Revival style. All the historical periods and areas of glass production were taken into consideration by the Murano glassworks, from ancient times up to the eighteenth century, not only to recover old techniques but also to draw inspiration from shapes and decorations. In the first period of the Revival, between 1866-1880, philological research was conducted by glass makers and entrepreneurs. As mentioned, Antonio Salviati made different journeys, sometimes also with his best glassblowers, to see and study important glass collections in some important European museums. The first place to study the ancient and old glass pieces was the Museo Vetrario in Murano, founded in 1861, which also housed a drawing school for glassblowers. Other museums were also taken into consideration: the Brescia museum, the Poldi Pezzoli museum in Milan, the Archaeological Museum in Naples, the British Museum and the South Kensington in London²⁰. Glass collection publications were another important source for studying old models, as was the well-known catalogue of the Slade Collection edited by Alexander Nesbitt (1871) and others²¹. A pattern book reproducing glass vessels from different Italian museums, today kept in the *Fratelli Toso* firm, is another enlightening document of the interest in old production as a source of inspiration for glass makers. So old models were used both to reproduce pieces almost identical

¹⁹ Carboni- Whitehouse, 2001, p. 128.

²⁰ Barovier Mentasti, 1982: 202,208; Tonini, 2006-2009: 517.

²¹ Barovier Mentasti 1982: 208.

with the original ones and to take inspiration for new designs and for eclectic artworks.

Two nineteenth-century goblets decorated with the Annunciation, made by the *dott. Antonio Salviati* firm, are clearly inspired by a Renaissance vessel. The former is in the National Museum of Scotland in Edinburgh (originally the Industrial Museum of Scotland, then the Edinburgh Museum of Science and Art) and the latter, very similar, is in the Museo del Vetro of Murano (Fig. 6). They are interesting examples of the Venetian glass revival and useful artefacts for studying an original of the Renaissance period with missing decorations.

The former piece entered the National Museum of Scotland 1879. This museum had a consolidated relationship with Murano, with its history and its glassworks, documented by several visits to the island by its director, Tomas Croxen Archer. He was considered one of the patrons of the rebirth of Murano manufacture of blown glass inspired by old production as reported in 1873 by the local newspaper *La Voce di Murano*: “*he came to Murano with Colin Minton Campbell ... he bought a wonderful collection of old glass and another of several modern glasses from Salviati. He also gave a lot of commissions for mosaics to Salviati’s firm in the last years*”²². It is known that the old glass pieces he acquired for the Scottish museum came from the sale of the *Collection de verres anciens de Murano existant dans l’Etablissement Salviati et C. Campo San Vio, Antique Glass collection of Murano kept in the Salviati firm in Campo San Vio*, because a copy of the catalogue with annotations in English is kept in the museum library and several pieces from this sale are till today preserved in the museum²³. The collection for sale was displayed in Palazzo Barbarigo. This palace housed the headquarters of the Salviati firm between 1859 and 1877. Then from 1878 the building had the same function for the *Venice and Murano Glass Company* after the separation of Antonio Salviati from his partners. The facade was decorated with mosaics on

²² *La Voce di Murano*, 30 maggio 1873.

²³ The catalogue was published by the newspaper *Il Tempo* in Venice, 1872. I thank Rose Watban, glass and ceramic curator of the Edinburgh National Museums of Scotland for the provenance of their glass collection.

cartoons by the Venetian painter Giulio Carlini, *Charles V the Emperor in Titian's workshop* and *Henry III of France in a glassworks of Murano*. *La Voce di Murano* reported that the mosaics on the facade of Salviati's headquarters were finished on 21 June 1873²⁴; so some years before 1880, the usual dating.

The old Salviati glass collection sold in 1872/1873 consisted of 328 pieces and 280 were acquired by the National Museum of Scotland in Edinburgh, of which 39 were then de-accessioned. The pieces (16th-18th century) are mainly Venetian, but there are also some Bohemian, or Venetian *à la façon de Bohème*, examples. The goblet decorated with the *Annunciation*, until now unpublished, was acquired later, in 1879. A similar piece in the Museo del Vetro also has a lid (Fig. 6). The latter was recently republished but the authors did not quote the source of inspiration: a Renaissance model kept in the Museo del Vetro²⁵. This is a reliquary made of *cristallo* except for the foot of green glass (Fig. 8). The knot and the foot have a decoration with lozenges, obtained in a mould, with applied gold leaf. It must be underlined that this type of mould decoration, which characterizes several conical goblets, kept in many public collections, is Venetian. The following definition on the origin of this type of decoration "Manifattura veneziana di derivazione franco germanica", "Venetian manufacture of French-Germanic origin" as quoted in the online catalogue of the Museo del Vetro at Murano, may be excluded, for a number of reasons. The latter has unfortunately begun to be taken into consideration by some scholars²⁶. Our reliquary has a documented Venetian provenance, the church of San Pietro Martire at Murano²⁷. The same decoration with lozenges on the foot is found in another reliquary kept in a church in the Udine diocese in Friuli, Northeast Italy, with a very probable Murano origin, due to the geographical proximity of this city to Venice and moreover to its rule by the Venetian Republic. The

²⁴ *La Voce di Murano* 15 luglio 1873: 52.

²⁵ Bova *et al.* 2011: 86-87, n. 92.

²⁶ Baumgartner 2015: n. 30.

²⁷ Inventario del Museo del Vetro Urbani de Gheltoff 1888: Classe IV, n. 5: "Reliquiario con base verde dorata e due medaglioni dipinti a vernice nel corpo rappresentanti l'Annunciazione e un santo Papa (Deposito della Fabbriceria di San Pietro Martire in Murano)".

knot with lozenges is also found in a salt-cellar depicted by Girolamo Romanino in one of his paintings in Brescia, a town under the rule of the Venetian Republic. It is made of *cristallo* glass in the *Supper of Simone Fariseo house* in the church of San Giovanni Evangelista, dated around 1544²⁸ (Fig. 9). A similar salt-cellar with a similar more slender stem is also depicted in a painting by Jacopo Tintoretto: the *Last Supper* (1559) in Paris, in the church of Saint François Xavier. The kind of decoration with lozenges also characterizes two fragmentary bowls, one in blue glass and the other in *cristallo* with blue threads, from the archaeological excavations at the Santa Chiara convent in Padua, which may be dated 1480-1530²⁹. Some similar scattered fragments, unpublished, have been found in the Venice lagoon, and some vessels with the same pattern and with enamelled decorations, dated early sixteenth-century, are kept in international museums such as the Victoria and Albert.

The Renaissance reliquary in the Museo del Vetro may be dated around 1520-1550. It is cold painted within two medallions: an *Annunciation* is depicted in one, while only a fragment of the decoration is left in the other one. It is known that this medallion was undamaged in the nineteenth century, so it could have been copied by Murano decorators. The comparison with the two nineteenth-century Salviati goblets, deriving from the Renaissance reliquary, may help to understand the original decoration of its lost medallion: a portrait of a pope (Fig. 7). It is very difficult to identify the pope because it is a conventional portrait without any element of identification. It is, however, possible to note that he wears a medieval type of tiara, used for a long period in Renaissance and Baroque times.

The cold painted decoration of the nineteenth-century goblets is very similar to the original, but the shape of their cup, a tall conical bowl, is very different from the original and closer to Renaissance table goblets. Their knot is characterized by small bosses, a typical decoration of some seventeenth-century goblets. The two Salviati objects with a combination of styles of different historic periods are significant examples of the eclectic taste of the nineteenth century.

²⁸ Tonini 2001: 57, Fig. 3; Barovier Mentasti 2006: 96-98, figg. 21-22.

²⁹ The finds are only partially published: Cozza 2011.

A fanciful Catalan piece recently published as a nineteenth-century glass of the Venice and Murano Glass Company is kept in the Museo del Vetro of Murano³⁰ (Fig. 10). But the attribution is not correct. It is instead an impressive Catalan piece from the end of the sixteenth century and the early seventeenth. The attribution is based on the yellowish colour of the glass, typical of Catalan production, on the kind of applied *lattimo* threads and on the irregularity of the strawberry bosses, some stamped others made by applying threads in a spiral; such inaccuracy is not consistent with the virtuosity of nineteenth-century Venetian blowers. Such a piece has not been known until now, but some parts appeared in other Catalan glasses of this period: the large globular knot with *lattimo* threads; the applied crystal loops arranged in a rhomboid shape with blue prunts and the applied blue wings of the bird-shaped top are similar to the top of a vessel in the Amatler collection in Barcelona³¹.

In an album of sketches reproducing glass pieces in different museums in Italy and Europe, kept today in the *Fratelli Toso* firm, a drawing shows our vessel and the provenance is quoted "*Murano Museo (sec.XVI)*" (Fig.11). The piece was also reproduced with other old glass items in a drawing of the *Abate Zanetti school of Drawing* settled in the Museo Vetrario, strictly connected to the museum (Fig. 12). It is also numbered Classe VI n.80, which corresponds to the catalogue of the Museo Vetrario written by Urbani De Gheltof in 1888. The piece is included between the Venetian glasses of the seventeenth century and listed as "Lucerna di vetro bianco a strisce di smalto bianco ed applicazioni bleu, frammentata" (Oil lamp in colourless glass with stripes of white enamel and blue applications [wing], fragmented)³². The pieces of nineteenth-century production are usually inventoried with the year and the name of the glassworks in this catalogue.

Moreover a sketch of the original Catalan piece was between

³⁰ Bova *et al.* 2011: 137, n. 176.

³¹ Frothingham, 1956: Fig. 31; Frothingham, 1963: Fig. 24; *Animes de vidres* 2010-2011: 130, n. 132.

³² We thank Valdimiro Rusca for bringing to our attention this drawing. Urbani De Gheltoff 1888: 36, n. 80.

Giuseppe Barovier's drawings³³. In the production of the *Venice and Murano Glass Company* there is a precise imitation of the Catalan vessel of the Museo del Vetro. It is documented by a drawing (n.994) of the company's pattern book, acquired by the Victoria & Albert Museum in 1963, through Mr U. Arbib, related to Salvatore Arbib, who was one of the partners of the CVM in the years 1903-1907 (Fig. 13). Models of the first Salviati production (1866) are shown in this book and it was updated until 1907, when Arbib left the firm. Reino Liefkes recently studied this pattern book. He proposed a dating in relation to the numbering and suggested that the numbering of the first 950 or so on patterns was made before 1895 (the date reported on the pattern book), in his opinion even before Salviati left the CVM in 1877. He also suggested that, starting from number 1100, the designs are from mid-1880 onwards³⁴. The vessel numbered 994 is shown between 950 and 1100, so may be dated between 1877 and mid-1880. The same vessel with the same number appeared in a photo of CVM's glasses, a perfect imitation of the original but with strawberry mould bosses in crystal and not blue glass (Fig. 14).

In Murano, in the last two decades of the nineteenth century, not only were copies from the Catalan glass made but also new designed pieces inspired by it. The shape was less extravagant, more contemporary and more commercial. The new design is well documented by two vessels: one formerly in the Salviati Camerino Tedeschi collection and the other in the Dusseldorf Kunstmuseum; the Dusseldorf piece also came from the Salviati Camerino Tedeschi collection. Both of them have been dated to around 1880³⁵. The vessels are very similar to a type in the pattern book of the V&A, mentioned above (n. 1014), to another one shown in a photo of the Museo Salviati, today in the Tedeschi collection, dated from the years 1890 onwards and to a watercolour in an album of the Museo Salviati, documented by photos kept in the Museo del Vetro at Murano (Fig.

³³ The oral information came from Rosa Barovier: her uncle, Guido Barovier, had shown this drawing to Luigi Zecchin.

³⁴ About the pattern book in the V&A see the article in this book by Reino Liefkes.

³⁵ Barovier Mentasti, 1982: 202; Ricke 1995: 124, n. 193.

15)³⁶. Such a simplified model was in production in several Venetian glassworks at the end of the nineteenth century.

Some echoes of the Catalan vessel may be found in a goblet, now in the Ajuda Palace in Lisbon, published by Maria João Burnay in this book³⁷. The concept of the bowl is very similar to the original one with denticles, but the presence of little dragons with open mouths between them, displayed as in a dance, indicates a new taste and fashion in the Venetian glass of the late nineteenth century. The model is shown in the CVM pattern book (n.1140) preserved in the V&A (Fig. 16). A new design in which the historical source is so faint as to be lost.

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³⁶ *Il Museo del Vetro Salviati - Elenco dei Pezzi - Documentazione Fotografica*: A number is reported: n. 412 and in the list of drawings is quoted as “Pisside cristallo, decorata a fili lattimo e dentelli blu”, “Crystal pix, decorated with lattimo threads and blue denticles”.

³⁷ *Ricordo di Venezia* 2015: n. 20.

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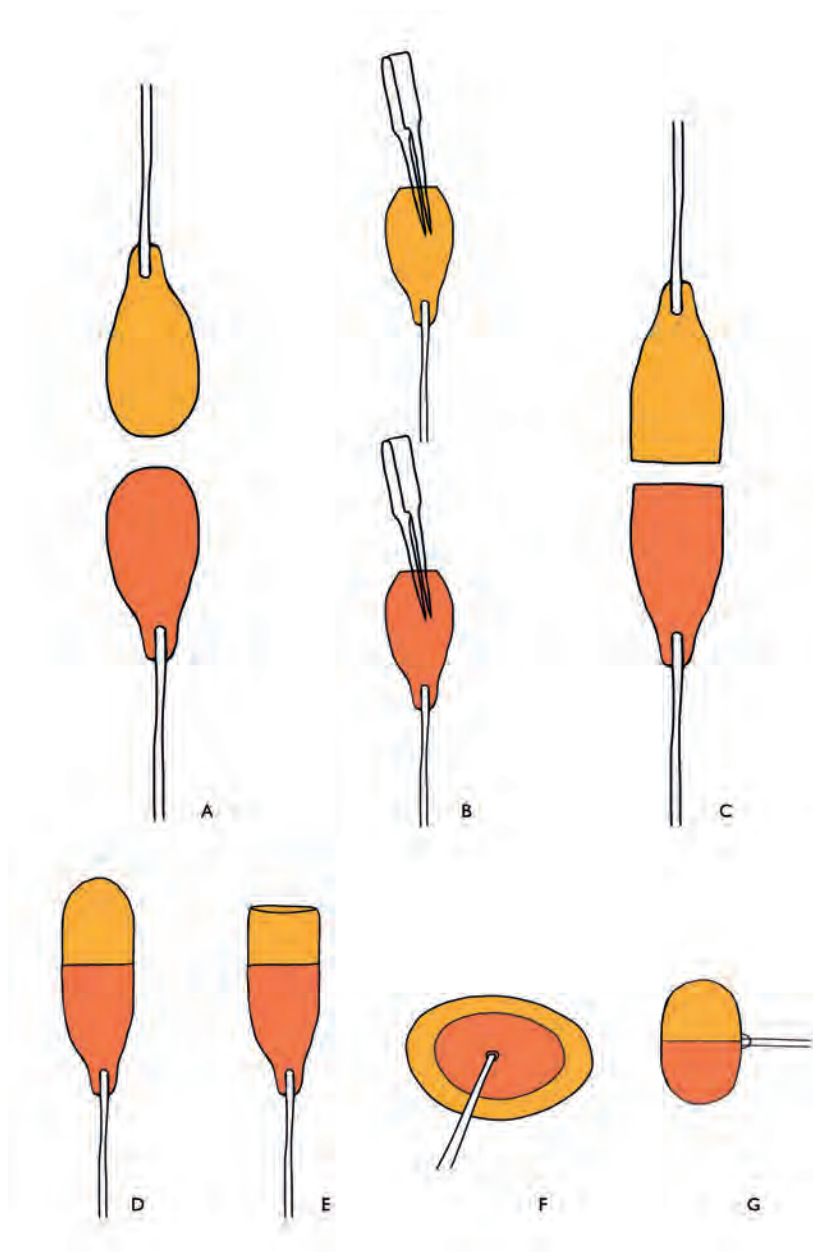


Fig. 1 - Incalmo *technique*.



Fig. 2 - Salviati & C., Incalmo dish with the enameled portrait of Daniele Manin, 1868. Murano, Museo del Vetro, Classe VI, n. 3643.



Fig. 3 - Probably Salviati & C., Incalmo urn made of crystal glass and ice glass, possibly 1970's. Murano, Museo del Vetro, Classe VI n. 1809.



Fig. 4 - Probably Salviati & C., *Large dish made by incalmo joining of retortoli filigree and reticello filigree*, probably 19th century, possibly 1867. Murano, Museo del Vetro, Classe VI n. 3763.



Fig. 5 - *Showcase with 19th century pieces*, probably 1930. Murano, Museo del Vetro, Archives.



Fig. 6 - Salviati, dott. Antonio, *Goblet in cristallo glass with a lid, decorated with Annunciation*, 1879 ca. Venice, Murano, Museo del Vetro, Inv. Classe VI n. 1772, side A (© Museo del Vetro, Murano).



Fig. 7 - Salviati, dott. Antonio, *Goblet in cristallo glass with a lid*, detail of a Pope portrait, 1879 ca. Venice, Murano, Museo del Vetro, Inv. Classe VI n. 1772, side B (© Museo del Vetro, Murano).



Fig. 8 - *Reliquary in cristallo, green glass and gold leaf*, 1520-1550 ca. Murano, Museo del Vetro, Inv. Classe VI n. 1012 (© Museo del Vetro, Murano).



Fig. 9 - Girolamo Romanino, *Supper in Simone fariseo house*, detail, 1544 ca. Brescia, S. Giovanni Evangelista church.



Fig. 10 - *Glass vessel*, colourless, lattimo, blue glass, end of the 16th - beginning of the 17th century. Catalonia. Murano, Museo del Vetro, Inv. Classe VI n. 3772 (© Museo del Vetro, Murano).

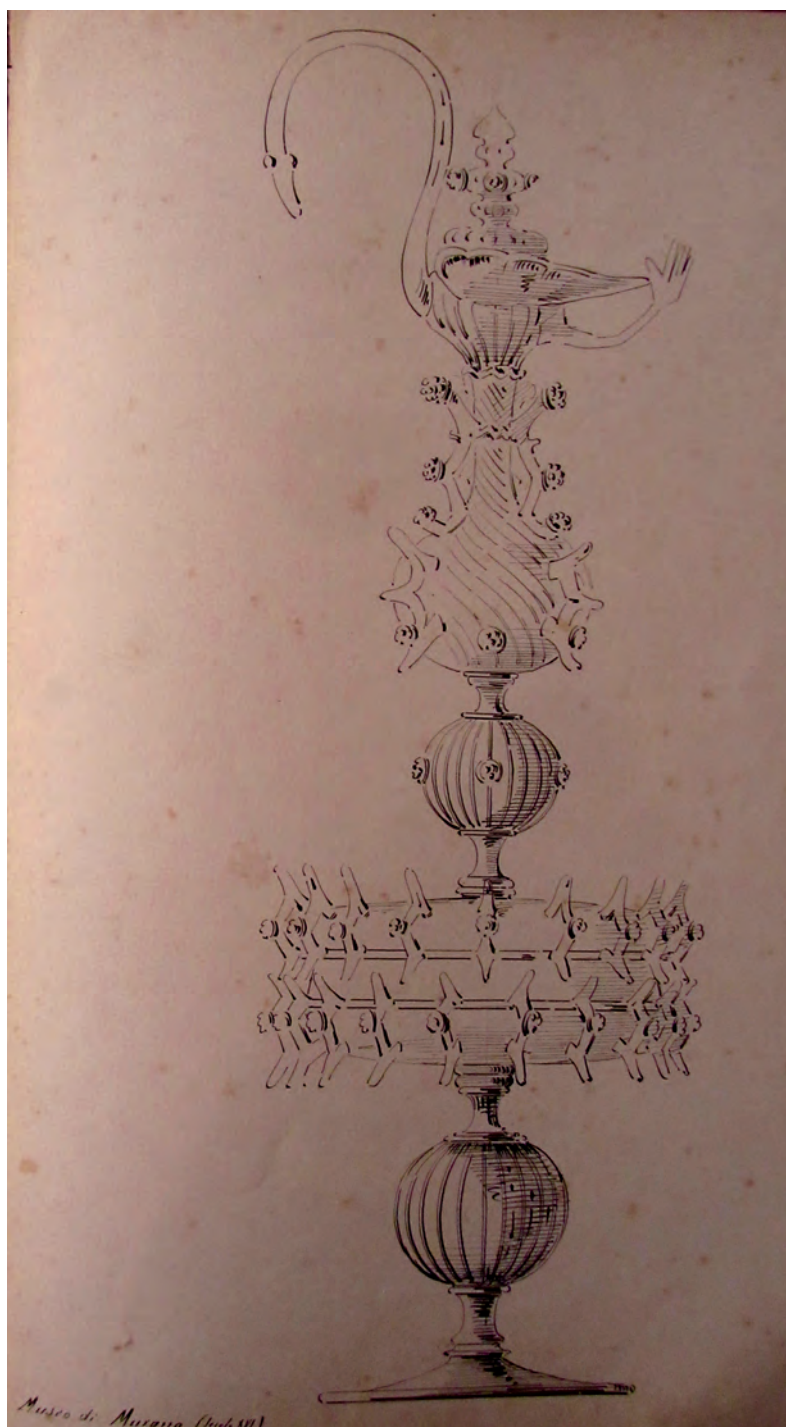


Fig. 11 - Fratelli Toso, *Sketch of a Catalan vessel*, sec. XVI. Murano, Museo del vetro (© Archivio privato Vetreria Fratelli Toso, Murano).

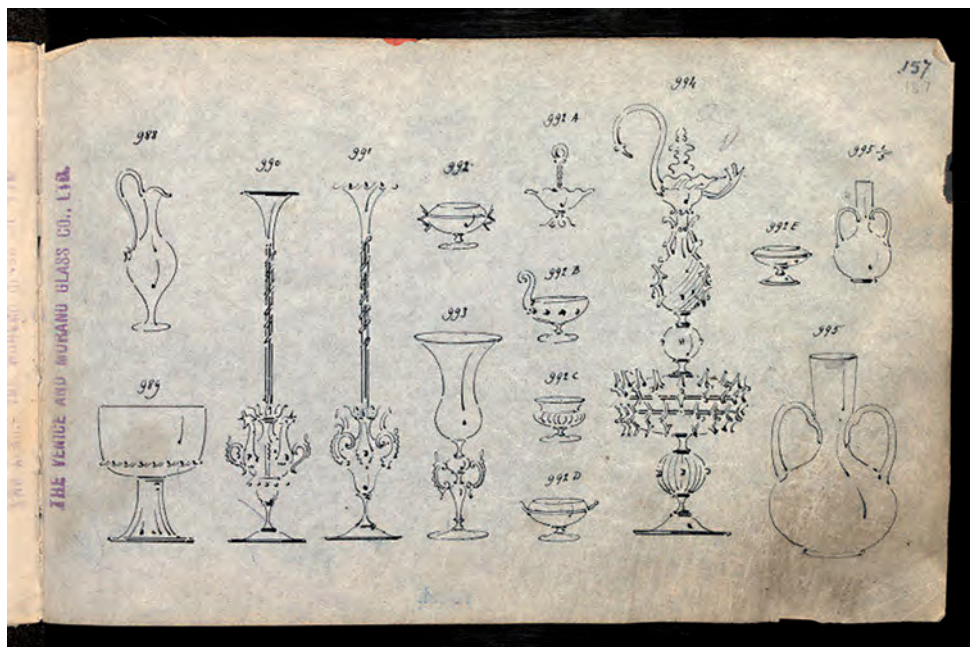


Fig. 12 - Print from a drawing of the school of Drawing Murano Museo Vetrario, ca. 1862-1881. Murano, Museo del Vetro (© Museo del Vetro, Murano).

Fig. 13 - Page 157 from Venice and Murano Glass Company Ltd., pattern book, pen and ink on a thin tracing paper, 1895. London, Victoria & Albert Museum (VAM.E. 217-1963) (© Victoria & Albert Museum, London).



Fig. 14 - Photo showcase with Compagnia Venezia, Murano vessels, last three decades 19th century.

Fig. 15 - Photo of a watercolour sketch of a vessel made by Giuseppe Barovier for Salviati, dott. Antonio. Murano, Museo del Vetro. Il Museo del Vetro Salviati, Elenco dei Pezzi, Documentazione fotografica (© Museo del Vetro, Murano).

Fig. 16 - Page 191 from Venice and Murano Glass Company Ltd., pattern book, pen and ink on a thin tracing paper, 1895. London, Victoria & Albert Museum (VAM.E. 217-1963) (© Victoria & Albert Museum, London).

