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STUDY DAYS
ON VENETIAN GLASS
The Birth of the Great
Museum: the Glassworks
Collections between the
Renaissance and the Revival



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STUDY DAYS ON VENETIAN GLASS
THE BIRTH OF THE GREAT MUSEUM:
THE GLASSWORKS COLLECTIONS BETWEEN
THE RENAISSANCE AND THE REVIVAL

edited by
ROSA BAROVIER MENTASTI and CRISTINA TONINI

VENEZIA
2016

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al Corso di alta formazione organizzato dall'Istituto Veneto sul tema:

*Study Days on Venetian Glass. The Birth of the Great Museums:
the Glassworks Collections between the Renaissance and Revival*

*Giornate di Studio sul vetro veneziano. La nascita dei grandi musei:
le collezioni vetrarie tra il Rinascimento e Revival*

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ROSELLA MAMOLI ZORZI

«FORESTI» IN VENICE IN THE SECOND HALF OF
THE 19th CENTURY: THEIR PASSION FOR PAINTINGS,
BROCADES, AND GLASS

The «foresti», that is foreign residents and visitors, in Venice in the second half of the 19th century, seem to have shared one passion: «shopping», in the sense of dropping in at antiquarian shops to look for paintings, old brocades, old chairs, porcelain, *and* glass.

Collecting such items was certainly not exclusive to the 19th century – one can think of the great collections of the previous centuries, those of paintings provided to England by Consul Smith¹ or the glass collection studied by William Gudenrath, King Frederick IV's collection of Venetian glass at the Rosenborg Castle (Copenhagen), consisting of gifts by the Venetian Senate but also bought by the King in Murano on 16 February 1709² during his visit to Venice, gathered in his extraordinary «Glass Cabinet», a unique pendant to a more common «Porcelain cabinet». Or one can also think of Walpole's Strawberry Hill collection of 24 lattimo

¹ K. Pomian's analysis of 18th-century collecting in Venice underlines the continuity of collections in the Venetian families up to the fall of the Republic. Also the collection of John Strange, who was in Venice from 1774 to 1790, should be mentioned. In his thorough analysis of collections in the 18th century, there seems to be no reference to glass, maybe because beautiful glass was considered simply part of the family's everyday tools. Pomian 1985: 27 on Strange, in the chapter *Collezionisti d'arte e di curiosità naturali*. 5/II: 1-70.

² During this famous visit the king used the name of Count of Oldenburg, and was received by the Venetian nobility with great display of luxury. Vivaldi dedicated to him 12 *Sonate a violino e basso per cembalo* Urban 2007: 85-87. See also Boesen 1960. William Gudenrath, of the Corning Museum, has studied this collection, *The Collection of Venetian glass given to King Fredrich IV of Denmark by the Doge during the King's Visit to Venice in 1709*. Co-author Kitty Lameris, in a number of conference communications. Barovier 1982a: 137-138; Barovier 1995, II: 845-905; Urban 2007: 86.

plates with views of Venice, and of his «eight chocolate cups and saucers of lattimo with landscapes in brown», auctioned off in 1842³.

In the 19th century, the big difference lay in the fact that «things» in Venice could be bought for small amounts of money, due to the poverty of the city, and the enormous quantity of art pouring into the market after the fall of the Republic in 1797 and the French and Austrian occupations. As for glass, guilds had been abolished in 1806, Bohemian glass was increasingly popular, raw materials were costly, and taxes («dazi») were high, as Rosa Barovier Mentasti has documented⁴.

Published and unpublished diaries, letters, notebooks provide us with information and insight into 19th-century collecting. An example may be English Marine artist E.W.Cooke's unpublished diary and his collection of glass in Venice (1863-1865), examined, in this volume, by Suzanne Higgott of the Wallace Collection.

My own first example is taken from Zina Hulton's unpublished diary, *Fifty years in Venice*. Zina Mazzini was an Italian lady, married to the British painter William Hulton, a couple who decided to live in Venice. In her diary, Zina Hulton annotated a comment on the house of Mrs. Bronson (Fig. 1), an American lady known above all for having befriended poet Robert Browning, in the 1880s, the last years of his life, during his repeated visits to Venice, with his sister and his son:

Zina Hulton wrote:

Mrs. Bronson's room was very personal. Its predominant colour was pale blue – merging with grey where the old stuff was faded. The furniture was all small, & there were many cabinets – one made almost entirely of mother of pearl – *filled with her collection of old Venetian glass – mostly small pieces*⁵.

Mrs. Bronson's house was the palazzino Alvisi on the Grand Canal, across from the Salute, where she lived from 1875 (Mamoli Zorzi 1989: 34-38). Mrs. Hulton was remembering the year 1888: we have no way

³ Charleston 1959: I, 62-81. For the chocolate cups and saucers, 73. I am grateful to Kenneth L. Burnes, of the Corning Museum, for sending me this and other articles.

⁴ Zorzi 1972: II. On the reasons of the early 19th century decadence of Murano glass, see Barovier 1978; Barovier: 2002; Barovier 1982a: 179-220; Barovier 2006: 233-34. See also Dorigato 2002: 172-224; Dorigato 2006: 17-23.

⁵ Hulton: 49, my emphasis.

of knowing whether Mrs. Bronson's collection of glass was really of «old Venetian glass», or of newly made copies, but there is no doubt about her passion for collecting glass.

Henry James wrote on the Casa Alvisi and its interior as well. According to James, Mrs. Bronson was not

fond ... of spacious halls and massive treasures, but of compact and familiar rooms, in which her remarkable accumulation of minute and delicate Venetian objects could show. She adored – in the way of the Venetian, to which all her taste addressed itself – the small, the domestic and the exquisite; so that she would have given a Tintoretto or two, I think, without difficulty, for *a cabinet of tiny gilded glasses* or a dinner service of the right old silver⁶.

One of Mrs. Bronson's «small gilded glasses» can be seen in Ralph Curtis's painting, *Whistler at a party* (1879-80)⁷ (Fig. 2), surely referring to Casa Alvisi, as Mrs. Bronson's generous hospitality helped James McNeill Whistler during the freezing winter of 1879-80, when he was commissioned to produce some Venetian etchings after his ruinous victory in the trial against Ruskin, who had famously written, referring to Whistler's paintings, «I have seen, and heard, much of Cockney impudence before now; but never expected to hear a coxcomb ask two hundred guineas for flinging a pot of paint in the public's face»⁸.

Big paintings *did* interest other residents, such as the Curtises, from 1885 the owners of most of the Palazzo Barbaro, represented with their son and daughter-in-law, in their salon in a famous painting by John Sargent (Fig. 3). The Curtises owned a Tintoretto and bought⁹ a *Portrait of Cavalier Giovanni Grimani* by Bernardo Strozzi¹⁰, on May 21 1894 (the sale lasted from 15 to 22 May 1894) at the famous Morosini-Gatterburg sale¹¹. The Curtises did not buy any of the «verrerie», listed from number 283 to number 311. Some of the numbers included: «Environ trois cent quatre-vingt pièces de verrerie ancienne à décor d'or ...» (287 à 298);

⁶ James [1902] 1992: 73.

⁷ McCauley *et al.* 2004: 90, no.57.

⁸ Adelson *et al.* 2006: 172.

⁹ Curtis 1894.

¹⁰ The painting can be seen in Sala XI of the Gallerie dell'Accademia, where it was located in 1911.

¹¹ Zorzi 1972: I, 226-232.

«Centquarante-quatre pièces de verrerie à bords dorés...» (305 à 311)¹². Verrerie, however, was not listed on the cover of the catalogue (which mentioned «diamants, perles, orfèvrerie, tableaux, guipures, dentelles, étoffes», in addition to «objets d'art et d'ameublement»). Fortunately the famous table centre-piece, the Morosini 18th century «Deser» or «Table Triumph», which is now in the Murano Museum, was bought for the Museum¹³.

Paintings and brocades also interested Ralph Curtis, a painter, the son of Ariana and Daniel Sargent Curtis. Ralph Curtis was a friendly «agent» offering Isabella Stewart Gardner, the future founder of the Fenway Court Museum in Boston, all sort of antiquarians' objects in his letters. A very interesting painter himself, Ralph met Mrs. Gardner, when «Mrs. Jack» and her husband arrived in Venice from the tour around the world which had taken them from Boston across the USA and across the Pacific, to Japan, China, India, and finally to Egypt and Venice, where they arrived in 1884¹⁴.

Isabella Stewart Gardner bought a painting by Ralph Curtis (*Ritorno dal Lido*, 1884), but, as is well-known, she also bought many other very famous Old Masters, including Titian's *Rape of Europa*, offered to her by Bernard Berenson (1896) (but she did not buy Titian's *Amor sacro e amor profano*, also offered to her by BB in 1899)¹⁵.

For her, Ralph Curtis bought in 1896, two «fire dogs» and a «crimson velvet» «piviale» («cope»), writing to her that he had «beat[en] Satan down to letting you have the fire dogs and this textile gem for 2000 lire»¹⁶: Satan was Richetti, the antique dealer.

Isabella Stewart Gardner was a compulsory shopper: on 25 July 1892, for instance, she went, with her husband, to «Guggenheim, Besarel, Dalla Torre and Clerlé» in the morning, and to «Carrer and Dalla Torre» in the afternoon¹⁷.

¹² *Vente* 1894.

¹³ Dorigato 2002: 151; Barovier 1982a: 151, 154, nos. 148 and 149.

¹⁴ McCauley *et al.* 2004: 142.

¹⁵ *Letters of Bernard Berenson* 1987: 55-56, *passim* for the *Rape of Europa*, and 182-88 for *Amor Sacro e Amor Profano*. Mrs. Gardner wrote she had already spent too much.

¹⁶ James 1998: 194.

¹⁷ In 1916 Clerlé was in Palazzo Avogadro, S. Silvestro 1113, as documented in *Catalogo* 1916. James 2009: 188.

Less frequent, but more assiduous, was the shopping of the Curtises, who in August 1894 went to Clerlé (August 4) and to Favenza (August 14) (Curtis 1894), visiting in 1895 Clerlé (January 15), Favenza (February 28, «with a bottle of wine»); they took their friend Warren to «LaTorre's- Blum's-Clerlé's-Naya's» (16 March 1895)¹⁸. A few years earlier, in 1890, finding they could not see the Giorgione at the Palazzo Giovannelli, the Curtises cheered themselves by resorting to shopping: «So we went to antiquary shops» (25 May 1890), where they saw some «good Scuola-Longhi»¹⁹.

Information on glass is also to be found in another quite famous document, Lady Charlotte Schreiber's *Journals, 1869-1885*. Lady Charlotte Schreiber too was a compulsory shopper: her main passion was collecting pottery and porcelain, a collection which she gave to the South Kensington Museum in 1884 (in 1891 she gave her collection of fans; in 1893 her collection of games; in 1895 her collection of playing cards). In June 1877 Lady Charlotte was in Venice, where she went to Favenza and to Clerli's (sic, June 23), stating that she «took young 'Edwin' [O' Rourke, Castellani's assistant]²⁰... to look at an old mirror, with Latimo frame, which we had bought of him, and which is very good» (June 27); she called «at the Salviati Establishment, and made acquaintance with the Director, Mr. Castellani», who promised to accompany them to Murano²¹, which he did two days later: «At nine Sgr. Castellani with his assistant, young Edwin O' Rourke, came to fetch us, and took us to Murano to see the Glass Works. They showed us the process, and I stood by while they made one or two objects for me. ... Our old friend, the Abbé Zanetti, joined our party».

Lady Charlotte also bought some glass during her trips in Europe, for example «a pair of very fine Venetian glass bottles» in Madrid (in

¹⁸ Curtis 1895.

¹⁹ Curtis Ms. 449: 117.

²⁰ This was Giovanni, the administrator, Barovier 1982a: 217. Alessandro Castellani (1824-1883), jeweller and goldsmith became a «consulente» of the Company in 1878. His brother Augusto (1829-1914), jeweller, gave ancient Roman glass objects to study to the Company, see Barovier 1982a: 211.

²¹ Lady Charlotte 1911: 27.

February 1878), looked with interest at mosaics²² in St. Mark's, thinking mostly of the decoration of her own house, Canford Manor, in Dorset, and at the Paris 1878 exhibition she admired «the display of Venetian glass», and the «wonderful reproductions and copies from the old» (24 February) made by the «Venetian Murano Company».

In fact, in spite of her passion for porcelain, Lady Charlotte had quite a collection of glass; in 1884 she annotated: «Mr. Harding finished cataloguing the Wax and commenced the glass-objects tonight»²³.

It is no wonder that Abbé Zanetti, the founder of the Murano Glass Museum and of the School, was called an «old friend», as in 1833 Lady Charlotte (1812-1895) had married Sir John Josiah Guest, the rich Welsh iron works entrepreneur, and had had ten children with him, one of whom was Enid Guest, later Lady Layard. Charles Schreiber was her second husband, younger by thirteen years, whom she married in 1855, having given up the direction of her dead husband's iron-works to one of her sons²⁴.

What did all these residents or visitors, all of them «foresti», buy from antiquarians? Even John Ruskin went shopping²⁵. First of all they

²² «I am more and more convinced that nothing but conventional Mosaics on a gold ground will do for the decoration of the Hall at Canford». II (February 1878: 37). On Lady Charlotte Schreiber there is a rich bibliography, in particular on her collection of ceramics. For a general introduction see Guest 2007.

²³ Lady Charlotte 1911: 439; Rackham 1928.

²⁴ Lady Charlotte was born Charlotte Elizabeth Bertie, the daughter of the 9th Earl of Bertie, and of Charlotte Layard, therefore she was a cousin of Sir Henry Layard, who used a wing of the Guests' Canford Manor, bought by Sir Josiah John Guest in 1845, for some of his Assyrian antiquities. Sir Henry Austen Layard was buried near the Canford Magna Church, which is decorated with Venetian mosaic.

²⁵ John Ruskin wrote to his father from Venice, on 11 October 1845: «I have been looking always into the shops as I passed to find something for little Louise Ellis, and I can't find anything that she and I both should like. Their jewellery & knickknackery is all vile – their bead work I hate. I was looking for a little antique cross, and I was recommended to a shop where they sold antiques only. I found it [in] a palace on the grand canal, full of old things... I didn't find any crosses, ... & at last I found a whole cupboard full of old Venice glass, the real old defy-Tophana – you know they couldn't cut glass then – it is all blown, & they couldn't make two things alike. She [the French owner] showed me several whole services made of the same pattern & there wer'nt two glasses of the same height, and it is of a totally different stuff from modern glass – half as light again. I bought in the first place, six *little*, little, very little glasses for you ...

bought paintings, then they bought such items as «velvet soprarizzo», «tapestries», mother-of-pearl 'etuis'²⁶, «Nove» cups and saucers, in some cases whole *pietra d'Istria* Gothic windows and balconies (Mrs. Gardner), and «seven glorious chairs» (again Mrs. Gardner, at Carrer's, chairs from the Borghese collection in Rome). The chairs – incidentally – were proudly shown to Henry James in July 1892: James loved them – they were «the loveliest I ever saw» – but underlined that they were not to be taken as «a symbol of Mrs. Gardner's attitude – she never sits down»²⁷.

And of course these foresti also bought *glass*.

The antiquarians most often referred to in the 1880s and 1890s were, as mentioned above, Clerlé, Favenza, Guggenheim²⁸ (at Palazzo Balbi²⁹ from 1879 to 1913, where he installed the «laboratori per le arti industriali»), Moisé Dalla Torre, Besarel, Carrer, Richetti, but we also find indications of less well-known, or less well-advertised shops: for instance there was a man, «Old Zen», «an old shriveled man in a black

and ... a beautiful glass salver to match for Lucy... Then there's a thing of this shape – [drawing] which is particularly odd, for its cover at *a* is all of one piece, and whatever you put into it must be poured in through the *spout*. Then I've two large light glasses for you & my mother to drink hock ... and I've a *painted* mug – much of their glass was painted – and another nondescript thing, all for 37 franc[s]», Shapiro 1972: 222-223. Although in these letters Ruskin harshly criticised the «restorations» or «scrapings» which were being carried out on the Ducal Palace and on the outside of St Mark's, there is no annotation regarding the mosaics. Restoration seems to have begun as early as 1842, but it seems to refer to the outside of the Ducal Palace and the Basilica. In 1867 Salviati & C. «received the exclusive concession for the restoration of the San Marco mosaics», see Demus 1984: vol. 1, 16. See also Bernabei 1986: VI, 418. Glass does not seem to be dealt with in the *Storia della Cultura Veneta. Dall'età napoleonica alla prima guerra mondiale*, neither is Vincenzo Zanetti named at all in vol. VI. On this subject see Liefkes 1984: 283-290.

²⁶ Lady Charlotte Schreiber, 23 June 1877, at Clerlé's, «near the Pont du Dai.» The door number was 848, Cecutti 2012: 37.

²⁷ James 1998: 122.

²⁸ Moronato 1988: 205-209. Guggenheim in 1875 offered his own antique glass objects to the Murano glassworks, to copy. The so-called «Coppa Guggenheim» was one of these, see Barovier 1982a: 213.

²⁹ Before moving to Palazzo Balbi, Guggenheim had a «Gabinetto di oggetti di antichità e di belle arti» in the Gritti palace, 2467 Campo S. Maria del Giglio, see Moronato 1988: 206. According to Cecutti, Guggenheim was in Palazzo Balbi from 1878 to 1910, and had his shop in the Calle dei Fusari before moving to Palazzo Balbi, Cecutti 2012: 37.

cap», who lived in the Palazzo Tron on the Grand Canal, who sat at his desk «with bottles of samples of paints or something round him», in a palace whose walls were «covered with old canvasses having the history of Joseph», in a sala «immensely long – I sh[oul]d say ab[ou]t 100 feet» – who had apparently given up his trade as *antiquario*, but who still had things to show: «he opened some rooms & showed us a few 2nd rate pictures...»³⁰. On another occasion a *custode* of the Manfrin collection offered five pictures and took the visitors to «a most picturesque house near San Cancian where there was a lady with 3 pretty daughters & there was a Madonna & Child in a grand frame»³¹.

The dispersal of the Venetian treasures after the fall of the Republic could pass through the hands of famous antiquarians and unknown *custodi* or *sacristani*.

As is well known, Isabella Stewart Gardner bought paintings, furniture, *pietra d'Istria* balconies, *cuori d'oro*, china³², could she *not* have bought glass? In fact she did, although this part of her collection is still less studied than the rest.

Most of the Gardners' acquisitions of glass seem to have been made in 1897, in Venice, in Florence, and in Naples. Her most important piece seems to be a *Black Glass Madonna*, (or «Black Madonna and Child of old Murano glass») (Fig. 4) which she bought at Michelangelo Guggenheim's on 2 September 1897, for 1200 lire, as a «16th century» object. On the same day she bought at Consiglio Richetti's an *Enameled Glass Bottle*, of the 18th century, for 160 lire (Fig. 5). On 27 September 1897 Mr. Gardner bought two 19th-century vases at Clerlé's for 56 lire. The Gardners had several pairs of candlesticks – two «modern» (early 20th century, unknown provenance) and three 17th-18th century ones, bought in Florence at Emilio Costantini's on 6 October 1897 for 662 lire; an 18th century *Dolphin candlestick* and a *Bottle with stopper* (early

³⁰ *Lady Layard's Journals*: 8-28-1880. The antiquarian also said that «there had been an immense ball room besides wh[ich] had been pulled down». He was surely referring to the theatre that faced the back façade of the Tron palace, in the garden, which was indeed torn down. The paintings on the walls of the sala were those, still extant, by Dorigny.

³¹ *Lady Layard's Journals*: 9-3-1880.

³² See Goldfarb 1995. I owe to the kindness of Christopher Richards and Elizabeth Reluga, of the Isabella Stewart Gardner Museum, the list, description and photographs of the glass objects Mrs. Gardner owned, listed below.

20th century) with no provenance. In Naples at Gaetano Pepe's on 26 October 1897 Mrs. Gardner bought a *candlestick* of the 18th century, a *Footed Bowl* of 1525 (for 500 lire), and a *Plate with swan* (tazza) of the 16th century (1525) (Fig. 6), for 200 lire. Mrs. Gardner also had a *Goblet* (Glass with enamel paint), dated 1905-1911, given to her by Mary Curtis, D.S. Curtis's sister, who probably bought the present in the year the new Campanile was inaugurated.

In Isabella Stewart Gardner's collecting – be it of pictures, furniture, or glass – we can see an important principle at work, i.e. the idea that an art collection would benefit America. There were certainly also different reasons for collecting: art works were bought for the decoration of one's own house and surely as status symbols linked to enormous new wealth – all principles that do apply to the great American collectionists of the end of the 19th century and beginning of the 20th century, from Henry Clay Frick to Pierpont Morgan, from Louisine Havemeyer to the Cone sisters in Baltimore³³. But in addition to all these reasons, Americans *did* have a sort of ideal aim in forming their collections, giving them, during their lives or after their deaths, to museums, or creating a new museum, as in the case of Fenway Court. To bring art to America was a common dream, often carried out in reality.

Before we move on to a famous American collector, who shared this «dream», maybe we should mention that gifts to the nation, in particular to the British Museum, were also made by British collectors. An example is Felix Slade (1790-1868), who gave his very well-known collection of glass to the British Museum³⁴ for an educational purpose. He believed that the Government had failed to promote education in

³³ On American collectors: Saarinen 1958; Miller 1966; on early museums, Orosz 1990; on American women collectors: Mamoli Zorzi 2001, and Reist and R. Mamoli Zorzi 2011. The works of Francis Haskell and K. Pomian are of course essential.

³⁴ See the *Catalogue of the Collection of Glass formed by Felix Slade, with notes on the history of glass making by Alexander Nesbitt & an Appendix*, Printed for Private Distribution, 1871: a previous printing in 1869 was the original edition, with black and white reproductions. See Tait, 1996: 71. *La Voce di Murano* of April 30, 1879, anno XIII, no. 8, published a long article by Zanetti, praising the volume (pp. 31-32). If Sir Felix Slade went to Italy as a young man (1817), his glass seems to have been bought in Great Britain, or at International Paris exhibitions (e.g. that of 1867, Tait 1996: 85).

the Arts³⁵, which was also the reason for his endowing the Slade Chairs of Art, one of which was bestowed on John Ruskin. The Marquis de Cerralbo, Enrique de Aguilera y Gamboa (1845-1922), on whom there is an essay in this volume by Maria Cristina Giménez Raurell, of the Museo Cerralbo, was another important 'donor' who left his collections and his palace to Spain. Interestingly, the Marquis de Cerralbo was a friend and political supporter of Don Carlos of Bourbon, the pretender to the throne of Spain, who lived in the Palazzo Loredan at San Vio, and was a friend of the Curtises³⁶.

Even if he was not a resident Venetian, we should include in the group of Americans wanting the USA to have art³⁷ for its citizens, James Jackson Jarves (1818-1888), who vainly tried to sell his collection of early florentine paintings in Boston in 1860³⁸, finally mortgaging it to Yale, where it was first shown in 1868³⁹. Jarves, the son of Deming Jarves, who had founded the Boston and Sandwich Glass Company in Sandwich, Mass.⁴⁰, is a very interesting figure: he first went to South

³⁵ Tait 1996: 75.

³⁶ On 10 May 1892, «Don Carlos & suite came to see R[alph].’s Indian sketches in the salon of the Palazzo Barbaro». Curtis 1892.

³⁷ For Jarves’s idea of the usefulness of art see Jarves 1865 and Jarves 1870.

³⁸ A Pamphlet called *Letters relating to a collection of pictures made by J.J. Jarves*, was printed in 1859 («privately printed», but Boston, Houghton) to persuade a gallery to purchase Jarves’s collection, as Charles Eliot Norton wrote: «The following papers, relating to the collection of pictures formed by Mr. Jarves, are printed in order to present to those interested to obtain such a gallery for Boston the information necessary as a basis for action». Letters by Jarves, C.C. Black, T.A. Trollope of the London Atheneum, and by A.F. Rio followed, together with an article from the *Boston Courier* of 9 February 1858. For the same purpose Jarves published a *Descriptive Catalogue of ‘Old Masters’ collected by J.J. Jarves*, Houghton, 1860, which also printed several letters attesting to the quality of the collection, including those by Charles Eliot Norton, Rio, Eastlake. As is well-known, nothing came of it. See Steegmuller 1951: 176-177.

³⁹ Sturgis 1868. The galleries were open 10 to 1 p.m., and from 3 p.m. to 5 p.m. from April to November 1, except on Sundays. This catalogue also includes the letters by Rio and Eastlake, which Jarves had published in his *Descriptive Catalogue*.

⁴⁰ Deming Jarves published *Reminiscences of Glass Making*, first in a private edition in 1854, then in an enlarged edition printed in Boston and New York by Hurd & Houghton in 1865. He wrote a history of glass, especially in the USA, from 1747. He founded the Boston & Sandwich Glass Company in 1825 in Sandwich. The firm became one of the largest in the USA by 1840, employing 550 workers in the 1850s, producing 5,200,000 pieces of glass

America and Hawai'i as a young man, founding a newspaper there (*The Polynesian*, 1840-48), deciding then to move to Europe in 1851, living in Florence from 1852. In addition to collecting the «primitivi» and «Old Masters» in his great collection of paintings⁴¹, for which he is best known, Jarves collected textiles and Chinese porcelain⁴². He also formed a by now very well-known Murano glass collection ranging from the 16th to the 19th century⁴³ that grew from 50 to 300 items by the time it was accepted by the Metropolitan Museum of New York in 1881. In his article on *Venetian Glass of Murano*, published in *Harper's New Monthly Magazine* (January 1882), Jarves explicitly explained the principles of his gift to the Metropolitan Museum, principles⁴⁴ which are very near to those of Isabella Stewart Gardner, Henry Clay Frick, Pierpont Morgan, the Havemeyers, the Cone sisters, the donors to, or founders of, great museums in the USA. Jarves's preoccupation was with the lack of art in America, and with the idea that donors could help to enrich museums:

per year. It was open 24 hours a day. By the 1880s it declined, due to the growth of new enterprises where oil had been found.

⁴¹ In 1880 Jarves persuaded one of the trustees of the Metropolitan Museum, Cornelius Vanderbilt, to buy some of his paintings and to donate them to the Metropolitan Museum, see Rudoe 2002: 312. On the catalogue of the «Vanderbilt collection of drawings in the Eastern Galleries» of the Metropolitan Museum, on the origin of Jarves's collection in Count Alessandro Maggiori's collection, on Jarves's additions, on the misattributions, and on James W. Stillman's repeated attacks against Jarves, see Gardner 1947: April, 215.

⁴² Hollister 1964: 5. Textiles went to Wellesley College, porcelain to Detroit, Hollister 1964:18.

⁴³ Rudoe 2002: 305. On Luigi Palma di Cesnola's doubts on accepting Jarves's glass donation or not, seeing it as a «lever to make money», see Dean 2015: 24. See also Steegmuller 1951: 278.

⁴⁴ Jarves advocated the necessity of art and museums in America as early as 1861, in his book, *Art Studies: the "Old Masters" of Italy; Painting* (Jarves 1861), a book dedicated to Charles Eliot Norton. Jarves wrote: «The primary mission of art is the instruction and enjoyment of the people. Hence, its first duty is to make our public buildings and palaces as instructive and enjoyable as possible. They should be pleasant places, full of attractive beauty and eloquent teachings» (12). Art must not be the property of few rich people, but must be proffered «freely to the public» (13). He then continues: «The feeling for it [art] being awakened, museums, to illustrate the technical and historical progress, and galleries to exhibit its master-works, become indispensable» (13). Jarves goes on to examine the development of the National Gallery in London. Museums did not really start until the 1870s in the USA, with some exceptions (such as the Rembrandt Peale Museum in Baltimore, which opened in 1815).

In advocating art museums in America, and pointing out to the public how they might be best formed according to the genius of our popular institutions, I have long urged that individuals of means and knowledge, either directly or by competent agents, would undertake the formation of collections in some special department of art on a systematic plan, which should effectively illustrate it as far as is possible for public benefit, rather than simply to acquire and hoard for private pride or enjoyment⁴⁵.

In this article Jarves also explained how he started his glass collection («Chance at first threw in my way a few specimens of the earlier Venetian glass» 177), continuing it with the «idea of attempting to obtain a sufficient number to fairly illustrate the various types which have given celebrity to Venice in this line from the fourteenth century to the nineteenth inclusive» (177), through the flourishing of this art, its decline, and its revival in his own time.

If the beginning of his collection was due to «chance», in his subsequent efforts Jarves was helped by Abate Vincenzo Zanetti, who apparently advised him on the glass he was buying and even sold him some duplicates from the Murano museum⁴⁶. This was possible, according to Jarves, thanks to «Mr. Alexander Nesbitt, who prepared the descriptive catalogues of the glass in the South Kensington Museum, and of the Slade collection in the British Museum»⁴⁷.

And of course, for Jarves, the Salviati company was also essential.

As might be expected, in his 1882 article, after sketching the history of glass in Murano, and underlining the decadence of the art, identifying it with the death of Giuseppe Briati in 1772, Jarves referred to the revival of Murano glass effected by Avv. Antonio Salviati:

The fall of the Republic gave the death blow to the industry, which virtually became a lost art until 1838, when signori Bupolin⁴⁸

⁴⁵ Jarves 1882: 177-190 (digital version).

⁴⁶ McNab 1960: 92.

⁴⁷ Jarves 1882: 187.

⁴⁸ On Domenico Bussolin, Pietro Bigaglia, Lorenzo Radi see Barovier 1978: 8-9; Barovier 1982a: 184. On Bussolin's production and his relationship with the Museo see *La Voce di Murano*, anno XIII, n. 14, 30 luglio 1879, pp. 55-56. In 1838 Bussolin produced filigree glass again. Pietro Bigaglia actually experimented later, in 1845, producing brightly

[Bussolin], Bigaglia, Toni [Tosi?], Radis [Radi], and others sought to re-establish it, with, however, indifferent success. It was not until 1864 that any serious attempt with sufficient capital was made to revive the artistic manufacture of glass at Murano on its ancient scale. Assisted by several English gentlemen, Dr. Salviati formed his first company for this purpose, which, after becoming successfully established, divided into two – that which now goes by his name, and the Venezia-Murano Company, under the auspices of Sir Henry Layard and Sir William Drake, Signor Castellani being the able director. These companies had in reality to begin anew, and feel their way backward to the old artistic forms and skill»⁴⁹.

Jarves's indications may not be quite exact, as Avv. Antonio Salviati (1816-1890) began his mosaic company («Salviati dott. Antonio») in 1859⁵⁰, but did not succeed in launching «soffiati ad uso antico, come le filigrane e i vetri decorati», at least until 1866⁵¹, while he had been successful in the production of mosaics when he opened his stabilimento in Campo S. Vio. In 1866 Salviati opened a glass-work in Murano in Palazzo da Mula, with some English capitals («Salviati & C.»), which in 1872 became «The Venice and Murano Glass and Mosaic Company Limited, (Salviati & C.)», employing some of the best glassmakers, such as Antonio Seguso and Giovanni Barovier⁵².

Salviati exhibited at the Florence 1861 exhibition, at the London 1862 exhibition, at the Venice Industrial exposition of 1863, at the 1st

colored filigree glass (9). On Bigaglia's production of colored glass see the laudatory article (by Zanetti) in *La Voce di Murano*, anno XIII, n. 15, 15 agosto 1879, pp. 59-60. Lorenzo Radi's experiments took place in 1856 (ib., p. 9). On Radi see Zanetti's appreciation in *La Voce di Murano*, anno XIV, n. 1, 15 gennaio 1880, pp. 1-2. «Toni» might be (?) a misprint for Antonio Tosi, who exhibited his works at the 1864 «Prima Esposizione Vetraria di Murano», ib., p. 11. Radi produced chalcedony glass (Barovier 1982a: 188). Bussolin was also the author of a *Guida alle fabbriche vetrarie di Murano* (1842), which was also translated into French, Dorigato 2006: 22.

⁴⁹ Jarves 1882: 184-185.

⁵⁰ The address was Dorsoduro 731, i.e. the San Vio building. See Mariacher in Barovier 1982b: 6. Salviati first opened a showroom at 431 Oxford Street, and in 1868 «a much more extensive gallery was opened at 30 St James's Street», see Liefkes 1994: 286-287.

⁵¹ Liefkes 1994: 286; Barovier 1978: 11.

⁵² The project had been conceived by Zanetti and the mayor Colleoni, Barovier 1982a: 203.

Esposizione vetraria muranese (at Murano) in 1864⁵³, and at the Paris Exposition Universelle of 1867, with great success, after opening a showroom in London in 431 Oxford Street.

It was in 1877 that the break between Salviati and Sir Henry Layard took place, creating different companies.

And here we have come to the most important figure among the *foresti* we have mentioned, that of Austen Henry Layard, the famous discoverer of Niniveh, the Minister Plenipotentiary to Madrid (1869-1877), the British ambassador to Constantinople (1877-1880), and finally the great collector of paintings, who exhibited in his Palazzo Cappello (bought in 1874), near Rialto, on an easel in the central drawing room, the wonderful *Mehmet II* by Gentile Bellini, purchased, as the legend goes, by Sir Henry, upon stepping out of a gondola. Layard *was* one of the protagonists in the revival of Murano glass in the 19th century. While the figure of Layard has been studied, the reasons for his seceding from Salviati are perhaps not quite clear. Lady Layard's (Fig. 7) diary unfortunately does not help us very much: the first entry in her diary referring to Salviati is from London, dated 3 April 1869, from Grafton Street:

At 2 he [Henry] & I went driving first to National Gallery to meet Boxall as H[enr]y had to arrange with him ab[ou]t the re-hanging of his pictures. To Phillips where he bought me an opal ring. To call at the Deanery. We found Lady A. Stanley at home. To Salviati where we chose glass & met Messrs Rate⁵⁴ & Drake & to call on Mrs. Rate.

William Drake had contributed British capitals to Salviati's enterprise in 1866⁵⁵ («Salviati & Co.»), together with Layard himself. It

⁵³ Barovier 1982b: 7-8. On the Museum of Salviati Glass which was housed in the Palazzo Semitecolo see Barovier 2013, with a passionate introduction by Anna Tedeschi (one of the heirs of Salviati-Camerino).

⁵⁴ Lachlan Mackintosh Rate had been a school-fellow of Layard and remained a friend, see Layard 1903: I, 42. Mr. Rate too provided capital, together with Layard and Drake, and with William Edward Quentell, Charles Sommers, William Fite, see Barr 2008: 26. Rate was also one of the directors of the Company in the 1880s, Barr 2008: 115, note 104, with Layard and Drake. Sarpellon 1989: 14 also mentions Drake, but no other purveyor of capital.

⁵⁵ On 22 December 1866, changing its name from «Società Anonima per Azioni

was just a few months after Lady Layard's 3 April 1869 annotation, on 26 July 1869, that Layard was attacked in Parliament⁵⁶ for having chosen Salviati's firm to provide a mosaic in the main hall of Parliament. An M.P., Mr. Raikes, accused him of having given his shares of the Salviati firm to one Mr. Clark, in order not to appear as one of the shareholders, and of having ordered the mosaic without following the standard procedure. Layard defended himself with energy, protesting that his only intention had been to bring good art to Britain, and that everything had been done according to the rules. The result of this political fight was in fact the decision to name Layard Minister Plenipotentiary to Madrid, thus cutting short his political career in the British Parliament.

Lady Layard's entries of 1869 do not comment on this political attack, neither do we find there any hint that might help us to understand the future break with Salviati in 1877⁵⁷.

The Layards spent several months in Venice in the 1870s, and over this decade Lady Layard's journal seems to register very good relationships with Salviati and the Murano glass-works. The Layards' guests or friends were regularly taken to San Vio and Murano: among these visitors we find Antonio Cortelazzo (1819-1903), the silversmith from Vicenza who worked the Assyrian pieces into a belt for Lady Layard (as can be seen in her portrait by V. Palmaroli) (12 September 1871)⁵⁸, the Grant-Duffs (14 September 1871), actress Adelaide Ristori (7 September 1872), beautiful Evelin Millingen Pisani, the daughter of the doctor who assisted Byron at Missolonghi, and the wife of the last of the Pisanis (11 September 1872), Giovanni Morelli (1816-1891) (12 and 16

Salviati & C.» to «The Venice and Murano Glass and Mosaic Company Limited (Salviati & Co.)» See Bova 2011: I, 17.

⁵⁶ For a transcription of the debate see Hansard 1803-2005, *Official Report of Debates in Parliament*, for July 26 1869, vol.198, cc 708-20, online. For Layard's defense see also Layard 1903: II, 261-264. Layard had ordered the mosaics for the central lobby of the Parliament. See the list of the Salviati mosaics published by Barr 2008: 120-121, and 124, («Pour le palais du parlement à Westminster à Londres; La voute du grand salon central»). Two out of four were made by Salviati. «St George was designed by Edward Poynter at a cost of 150 £, and manufactured by Salviati for 500 £. It was installed in 1870». The other mosaic was St. David, also by Poynter, finished in 1898. (*The Salviati Architectural Mosaic Data Base*)

⁵⁷ On Salviati's retrocession and separation see Bova 2011: I, 17 and Bova 2008: 150.

⁵⁸ Mamoli Zorzi 1989: 43, 78.

August 1874), the art critic who helped Sir Henry with his collection of paintings, Sir Moses Montefiore (1 July 1875), a very special guest on his way to Jerusalem, who «insisted on ordering Henry [sic] and my portrait in mosaic»⁵⁹, the painter Ricardo Madrazo (1852-1917) (29 July 1875), Blanche Clark (Lady Layard's sister, 6 June 1876), the Edens (13 June 1876), the famous creators of the Giudecca garden, and the Montalba sisters (13 June 1876), all four of them artists. Visitors such as Robert Browning and his sister were taken to see the glass-blowing (25 October 1880).

When the Layards left Venice on 27 July 1876, they went to «take leave of Salviati's», who the next day also saw them off at the station with Castellani. Relationships therefore seem to have been good at that time.

No apparent reason for the break seems to surface in the diary, even if we can find a certain animosity in a much later annotation of Lady Layard, who, at a dinner at Aldermarton Court, on 14 May 1882, persuaded the person sitting next to her at the table, Mr. Price, that: «he must no longer go to Salviati of whom he said he had hitherto bought».

Over this period of time, relationships with Abate Zanetti⁶⁰ also seem to have been very good. On 15 September 1871, after a visit to the glassworks with friends, the Layards went to the Museum with Abate Zanetti, and on September 18 they went back to Murano in the afternoon, where they «had some new treats made of saltcellars &c & I then went to another establishment to see the glass beads made. We saw the Abbé Zanetti & took leave of him»⁶¹. Relationships with Abate Zanetti do not seem to have deteriorated after Salviati's dismissal: on 31 August 1880 Abate Zanetti paid a visit to the Layards and «stayed to breakfast with us – He had come in from Murano to see us & to see a curious glass miniature altar (old) wh[ich] is on sale & Henry thought it w[oul]d be good for the Museo at Murano». In 1881 Layard gave

⁵⁹ On 28 and 29 July 1875 «A man from Salviati came to make a sketch of me for the mosaic portrait».

⁶⁰ The Layards were also on good terms with the Venice Prefect Torelli (1810-1887), Prefect of Venice from 5 May 1867 to 28 July 1872.

⁶¹ On that afternoon the Layards were shown Palazzo Spinelli, but found it too dark and did not choose to buy it.

a Roman vase from Hadrianopolis to Zanetti's Museum⁶², two more Roman glass objects, and two Spanish ones⁶³.

On 12 September 1871 they met Signor Torelli in the Piazza, and the next day Torelli took them on a special visit to the Ducal Palace and to the treasure of St Mark's where they saw

all kinds of beautiful things of silver & crystal & precious stones. Especially an old Greek or Roman glass bowl with an Arabic inscription inside wh[ich] Henry pointed out as very curious. He thought it undoubtedly ancient Roman or Greek & that it had been in the hands of the Arabs who had added the inscription & burnt it in.

No doubt Layard knew a great deal about glass, as he had found some ancient glass in his excavations of Niniveh and Babylon:

In this chamber were found two entire glass bowls, with fragments of others. The glass, like all others that come from the ruins, is covered with pearly scales, which, on being removed, leave prismatic, opal-like colours of the greatest brilliancy, showing, under different lights, the most varied tints. This is a well-known effect of age arising from the decomposition of certain component parts of the glass. These bowls are probably of the same period as the small bottle found in the ruins of the northwest palace during the previous excavations, and now in the British Museum. On this highly interesting relic is the name of Sargon, with his title of King of Assyria, in cuneiform characters, and the figure of a lion. We are therefore able to fix its date to the latter part of the seventh century B.C. It is consequently the most ancient known specimen of *transparent glass*⁶⁴.

During these years some visits to Salviati were very special, such as on 1 August 1874, when the Layards saw:

⁶² As Zanetti gratefully wrote in *La Voce di Murano*, anno XV, n. 23, 30 novembre 1881, describing the object and appreciating its perfect state of conservation, p. 97.

⁶³ Zanetti in *La Voce di Murano*, anno XV, n. 24, 15 dicembre 1881, p. 103.

⁶⁴ The "old Greek or Roman glass bowl" mentioned by Layard, was in fact a medieval imitation of a classic vase, "Constantinople art, XI c.", as indicated in *Il Tesoro di San Marco* 1971, pp. 77-78, cat. n.83, ill. 67-68. The inscription is not arabic but kufic. Apparently Layard was not the only scholar to mistake the vase as classic (Hahnloser: 77). I owe this identification to Rosa Barovier, who also sent me the article regarding this bowl by Whitehouse, Pilosi, and Wypyski 2000: 85-96. The second quotation is in Jarves 1854: 16.

the great Cartoon just arrived from Berlin painted by Werner, which is to be reproduced in mosaic for the Franco-Prussian war monument to be raised at Berlin. It is very fine & 40 metres long ...

This was the cartoon by painter Anton von Werner (1843-1915)⁶⁵, designed for the hall of the Berlin Victory Column for the Franco-Prussian war, originally in the Koenigsplatz, and since 1939 at the Grosser Stern. On 7 June 1882 the Layards were in Berlin and went to see the monument:

We walked to see the Franco Prussian War monument wh[ich] is a very ugly thing but has V. & Murano Co mosaics on it wh[ich] look very well.

Sometimes the Layards thought of new patterns or objects, as on 20 July 1874, when they «Went to Murano & invented new jelly glasses».

The break with Salviati took place in 1877⁶⁶, but unfortunately Lady Layard's diary does not help us: from January 1869 to March 1877 the Layards were in Madrid (as mentioned, he was the Minister Plenipotentiary to Spain), and after being called to London, in April 1877 they were in Constantinople, where Sir Henry was the British ambassador. They stayed either in Therapia or in Constantinople until June 1880, even if they did make at least one visit to Venice in 1879⁶⁷.

After the break with Salviati, in the 1880s the Layards continued to be interested in the glassworks and the mosaics, and Lady Layard's diary continues to document the visits to Murano, sometimes with Sir William Drake (September and October, 1880). Layard continued to be interested in «the restorations of the mosaics done by the Venice & Murano Company» in St. Mark's (28 September 1880)⁶⁸:

⁶⁵ For a description of the Column and its mosaics see Barr 2008: 50-53.

⁶⁶ Barr quotes a letter by Layard to Lady Easlake where Layard wrote about Salviati: «always conspiring and intriguing – jealous, grasping, unscrupolous, and lying», Barr 2008: 54.

⁶⁷ *La Voce di Murano*, anno XIII, n. 8, 30 April 1879, reported Layard's visit to Murano: «S.E. Layard, ministro di Sua Maestà Britannica a Costantinopoli, nella sua breve dimora a Venezia visitò ... nei giorni 24 e 29 le officine della Compagnia suddetta [Venezia-Murano], prendendo, come n'è stato sempre nobile ed illuminato sostenitore, il più vivo interesse per i nostri lavori» p. 34.

⁶⁸ The Layards went to St Mark's to «examine the restorations of the mosaics done

fortunately the Layards did not meet Ruskin until 11 October 1888⁶⁹, even if they knew his books, as Ruskin was a harsh critic of the new mosaics done by Salviati in St Mark's⁷⁰. In 1879 Ruskin wrote:

by the V. & M. Co.»; the visit was done before the scaffoldings were taken down. A few days before, on September 23, the Layards looked at the mosaics in the Torcello museum: «some of the old mosaics which were renewed by our Glass Company». Two years later, on 24 October 1882: «At 2 we all went out to St Marks to go up in the galleries that we might see the mosaics better and the places that are being restored. Formerly the restorations were done by our stabilimento but the Gov[ernmen]t has now got a man from Rome & he has the mosaic taken down bit by bit & the missing pieces restored wh[ich] perhaps is a good way but it will take centuries to do it all – as 5 men work only. I could not stand as long as the others so I went down & sat in the church till they had seen all the galleries.» The change in the restoration policy took place after the publication of Alvise Piero Zorzi's *Osservazioni intorno ai restauri interni ed esterni della Basilica di San Marco* in 1877, with a preface by John Ruskin, and the international movement against radical restoration which developed after that date. As late as 25 July 1912, the year she died, Mrs. Layard was interested in the mosaics restoration: «Went out again to St Marks where I had to meet Mr Wilson to see the works of restoring the mosaics in St Marks Church. The Westend gallery is all boarded off & the mosaics are being taken down, restored & will be replaced when the roofing which is now 12 cent. out of the perpendicular has been put right. A cast is made of the sections of mosaics with soft paper. This is painted in water colour & a faithful reproduction is thus obtained by which the originals can be repaired & replaced. This work is a slow one & it will be several years before it is finished».

⁶⁹ 11 October 1888: «I had never seen him [Ruskin] before; he is a weak looking frail old gentleman with a strong head but very much bent & round shouldered. He expressed himself very much delighted with our pictures – & said that our Cima was the best in Europe & entirely beautiful. He seems in exceptionally good humour, & said that he considered the restorations of the façade of the Ducal Palace were very well done & one could not select which of the capitals were new. He did not even object to the steamers on the Grand Canal fully recognising their utility». Henry A. Layard also described Ruskin's visit in a letter to Sir William Gregory, see Dearden 1999: 164, note 249.

⁷⁰ On the destruction of mosaics and replacement with new ones in San Marco (and Torcello) see Treadgold 1999: 467-513. Saccardo, in charge of the restoration of St Marks, wrote: «...l'attento osservatore ed il giusto apprezzatore delle cose si augura di veder scomparire que' prodotti dell'ignavia, della grettezza e dell'ignoranza [...]. Il tratto più esteso e più biasimevole sotto ogni rapporto di questo genere di manomissioni ... è quello che fu eseguito nel funesto periodo 1867-1880 dalla società che tanti danni cagionò anche ai mosaici della basilica». Quoted in Andreescu 1999: 471. Salviati seems to have been interested in San Marco and its mosaics as early as 1859, but his official work was in the period 1867-1880. The contract was finished fifteen years before it was due, Treadgold 1999: 469. In February 1860 Salviati received a commission for the mosaics to be realized according to the plan of Austrian painter de Blaas, Treadgold 1999: 475, with the support of Meduna. Andreescu

the mosaics are dashed to powder and Messr. Salviati and Co's put in their place. (Imagine an illuminated missal torn to pieces and burned for the sake of employing lawyer's clerks to rewrite and coachmakers heralds to repaint!)⁷¹.

In some annotations we find a sense of identification with the Murano glassworks as when Lady Layard wrote:

8 May 1883: «We went first to the Vetreria of common glass – & after going over it all – we went on to the Venezia & Murano furnaces & there the party seated themselves all in chairs to watch the working».

After serving tea to their guest of honor, the Crown Princess of Germany, Victoria, the daughter of Queen Victoria, and the future Empress of Germany:

... the party went to the next furnaces to see the experiment of aventurino taken out. It was a large block in the crucible & was cold. It was taken out & broken before the P[rince]ss & pronounced to be a great success. It appears that the secret was formerly only known to one man in Murano who sold it very dear & now our Pancianello has found it out for our Co[mpany] but the result c[oul]d not be told till the block was broken & examined.

«Our» Pancianello and «our» Company seem to underline the sense of identification I mentioned.

Pancianella (rather than Pancianello) was Vincenzo Moretti, as identified by R. Barovier⁷².

In some cases Lady Layard ordered special objects, as on 15 October 1890, when we «Went on to Stab[ilimento] Venezia & Murano to order a glass tazza for our 'still life'». Lady Layard in fact both painted and modeled clay, and that morning she had been painting a "still life" with the help of painter Mr. Dyer (in the morning she had been «to Rietti's & bought a bit of old silver & dark blue glass»).

also quotes a document of November 1863, by Salviati, where he explains his theory of restoration. Old mosaics should be substituted with «copie puntuali».

⁷¹ Letter of John Ruskin to F. W. Pullen, Secretary of the Ruskin Society, 24-11-79, quoted in Hewison 2009: 382.

⁷² Vincenzo Moretti (1835-1901), a technician of Salviati, see Barovier 1982a: 211. There is his portrait in mosaic, made by himself, see Barovier 1982a: 198, 213. On Vincenzo Moretti see also Barr 2009: 27.

Enid Layard continued to be a major shareholder of the company, even after Sir Henry's death in 1894.

* * *

The revival of Murano glass in the 19th century raises some questions as regards its definition: even if the subtitle of *La Voce di Murano* was «Giornale dell'industria vetraria»⁷³, and the set up of furnaces did share in the benefits of industrial progress, the single, hand-made glass was surely the work of an artisan or artist. Should the glass produced by hand in the Murano furnaces be considered a hand-made product or should it be considered as an industrial product? The actual production of the single glass maker was surely a hand-made object.

The passion for glass objects can in fact be seen within the more general revival of the taste for hand-made artifacts – in contrast with machine-made objects – that was part of the neo-Gothic revival, whose most influential representative was John Ruskin. The cult of the crafts of medieval artisans, who were supposed to enjoy what they were doing, in opposition to the workmen's repetitive industrial work, generated a renewed passion for the decorative arts, which developed into the «Arts and Crafts movement», born in the 1850s in Oxford with William Morris and Edward Burne-Jones, who then discovered Ruskin's works and the Pre-Raphaelites.

The passion for glass is to be seen together with that for the decorative arts, and specifically for lace – and in fact the Scuola di merletto di Burano was founded in 1872 by Andriana Marcello, with the support of the Queen of Italy, Queen Margherita, in the same period in which there was the revival of Murano glass⁷⁴.

⁷³ *La Voce di Murano*, founded by Abate Zanetti, gave news of innovative industrial processes, such as «Tempera del vetro e dei prodotti ceramici a mezzo del vapore» or «L'uso dei forni a gaz nella fabbricazione del vetro per finestra», or «Applicazioni tecniche» (all in various 1877 numbers).

⁷⁴ Mrs. Bronson published an article, *The revival of Burano lace*, in *Century Magazine*, XXIII January 1882, with the pen name of Catharine Cornaro. Mrs. Bronson had a house in Asolo, where Queen Caterina Cornaro had been exiled and had kept court with Pietro Bembo, the author of *Gli asolani*, printed by Aldo Manuzio in 1505. The *Century* illustrations were made by the Montalbas and Princess Louise, Marchioness of Lorne. Lady Layard translated into English G.M. Urbani de Gheltof's treatise on lace, *A Technical History of the Manufacture of Venetian Lace*, Ongania, 1882, see McCauley *et al.* 2004: 219.

It is no wonder then that Ruskin, in the second volume of *The Stones of Venice*, should write about glass when he approached the problem of the «division of labour», or more precisely, of what makes man a slave to labour, rather than a creator:

And the great cry that rises from all our manufacturing cities, louder than their furnace blast, is all in very deed for this, – that we manufacture everything except men; we blanch cotton, and strengthen steel, and refine sugar, and shape pottery; but to brighten, to strengthen, to refine, or to form a single living spirit, never enters into our estimate of advantages⁷⁵.

In giving the three principles that are necessary not to make a man a slave, Ruskin gives glass beads as an example of his first tenet: «1. Never encourage the manufacture of any article not absolutely necessary, in the production of which Invention has no share». Glass-beads are the result of a mechanical cutting of glass rods. But, he adds, «glass cups and vessels may become the subjects of exquisite invention; and if in buying these we pay for the invention, that is to say, for the beautiful forms or colour, or engraving, and not for mere finish of execution, we are doing good to humanity»⁷⁶. Ruskin then goes on to compare the perfect modern glass manufactured in England with the «old Venice glass», explaining how the old Venetian glass was the creation of an artist. The English glass maker only thinks of «accurately matching his patterns», while «the old Venetian cared not a whit whether his edges were sharp or not, but he invented a new design for every glass that he made, and never moulded a handle or lip without a new fancy to it».

Ruskin again picks up the beauty of glass, its main assets, i.e. ductility and transparency, at the end of vol. II of *The Stones*, in an Appendix on «Modern painting on glass». As the qualities of any material must be respected

all *cut glass* is barbarous: for the cutting conceals its ductility, and confuses it with crystal. Also, all very neat, finished, and perfect form in glass is barbarous: for this fails in proclaiming another of its great virtues; namely, the ease with which its light substance can be moulded or blown into any form, so long as perfect accuracy be not required.

⁷⁵ Ruskin 1925: II, 163.

⁷⁶ Ruskin 1925: II, 164.

One may resent Ruskin's language, but no doubt the writer was celebrating the beauty of hand-made Venetian glass, just as so many travellers and visitors had done before him. Among them the British traveller Coryat, who in his *Coryat's Crudities*, published in 1611, had celebrated glass-blowing:

I passed in a Gondola to pleasant Murano, distant about a little mile from the citie, where they make their delicate Venice glasses, so famous over al Christendome for the incomparable finenes thereof, and in one of their working houses made a glasse my selfe⁷⁷.

Maybe Coryat was only boasting, but his enthusiasm is very real.

* * *

Machine-made and hand-made glass seem to merge in the revival of Murano glass, as, if in the blown glass objects it was man's art that prevailed, in the mosaic preparation some machines were used. Salviati's Stabilimento in San Vio seems to be the place where both techniques met, as we learn from American writer William Dean Howells's very well-known description of his visit. After dwelling at length on the hand-made ornamental gold chain in the Ruga Vecchia at Rialto (again a form of handicraft), Howells proceeds to describe Salviati's place:

An infinitely more important art, in which Venice was distinguished a thousand years ago, has recently been revived there by Signor Salviati, an enthusiast in mosaic painting. His establishment is on the Grand Canal, not far from the Academy, and you might go by the old palace quite unsuspecting of the ancient art stirring with new life in its breast⁷⁸. «A. Salviati, Avvocato», is the legend of the bell-pull, and you do

⁷⁷ «Most of their principall matter whereof they make their glasses is a kinde of earth which is brought thither by Sea from Drepanum a goodly haven towne of Sicilie, where Aeneas buried his aged father Anchises. This Murano is a very delectable and populous place, having many faire buildings both publique and private. And divers very pleasant gardens: the first that inhabited it were those of the towne Altinum bordering upon the Sea coast, who in the time of the Hunnes invasion of Italy, repaired hither with their wives and children, for the more securitie of their lives, as other borderers also did at the same time to those Islands, where Venice now standeth. Here did I eate the best Oysters that ever I did in all my life. They were indeede but little, something lesse then our Wainflete Oysters about London, but as green as a leeke, and gratissimi saporis & succi». *Coryat's Crudities*: 1, 387.

⁷⁸ The mosaic facade was started in 1868, see Barr 2008: 31-34. Therefore the mosaic decoration was not there when Howells was a consul in Venice, 1861-65.

not by any means take this legal style for that of the restorer of a neglected art, and a possessor of forgotten secrets in gilded glass and «smalts», as they term the small delicate rods of vitreous substance, with which the wonders of the art are achieved. But inside of the palace are some two hundred artisans at work, – cutting the smalts and glass into the minute fragments of which the mosaics are made, grinding and smoothing these fragments, polishing the completed works, and reproducing, with incredible patience and skill, the lights and shadows of the pictures to be copied.

You first enter the rooms of those whose talent distinguishes them as artists, and in whose work all the wonderful neatness and finish and long-suffering toil of the Byzantines are visible, as well as original life and inspiration alike impossible and profane to the elder mosaicists. Each artist has at hand a great variety of the slender stems of smalts already mentioned, and breaking these into minute fragments as he proceeds, he inserts them in the bed of cement prepared to receive his picture, and thus counterfeits in enduring mineral the perishable work of the painter.

In other rooms artisans are at work upon various tasks of *marqueterie*, – table-tops, album-covers, paper-weights, brooches, pins and the like, – and in others they are sawing the smalts and glass into strips, and grinding the edges. Passing through yet another room, where the finished mosaic-works – of course not the pictorial mosaics – are polished by machinery, we enter the store-room, where the crowded shelves display blocks of smalts and glass of endless variety of color. By far the greater number of these colors are discoveries or improvements of the venerable mosaicist Lorenzo Radi, who has found again the Byzantine secrets of counterfeiting, in vitreous paste, aventurine (gold stone), onyx, chalcedony, malachite, and other natural stones, and who has been praised by the Academy of Fine Arts in Venice for producing mosaics even more durable in tint and workmanship than those of the Byzantine artists.

In an upper story of the palace a room is set apart for the exhibition of the many beautiful and costly things which the art of the establishment produces. Here, besides pictures in mosaic, there are cunningly inlaid tables and cabinets, caskets, rich vases of chalcedony mounted in silver, and delicately wrought jewelry, while the floor is covered with a mosaic pavement ordered for the Viceroy of Egypt. There are here, moreover, to be seen the designs furnished by the Crown Princess of Prussia for the mosaics of the Queen's Chapel⁷⁹ at Windsor. These, like all other pictures

⁷⁹ This was the Wolsey Chapel, which became the Albert Memorial Chapel when the

and decorations in mosaic, are completed in the establishment on the Grand Canal, and are afterward put up as wholes in the places intended for them⁸⁰.

In 1883 the Howellses went back to Venice and on trying to go and see the apartment they had lived in in the Palazzo Giustinian dei Vescovi, they found it had become a glass factory⁸¹. It was probably at the time «Moise Dalla Torre / Antichità»⁸² (Fig. 8).

Salviati was – oddly – seen as a sort of Paradise by Daniel Sargent Curtis:

... Heaven must be a sort of Salviati rooms & storeys lined & hung with gorgeous breakables⁸³.

Queen's husband died in 1861. Victoria ordered mosaics for this chapel in 1862, and more in 1864. See Barr 2008: 18.

⁸⁰ Howells 1907: 231-233.

⁸¹ Going back to Venice eighteen years after his first stay, Howells went to see his previous homes, i.e. Casa Falier, where he was amiably received by a young Austrian painter and his wife, a couple as young as the Howellses had been when first in Venice; he also went to see Palazzo Giustinian dei Vescovi, where he had spent the last years of his first stay, but in this case he was disappointed as: «We were as readily admitted, but when we stood in our parlor on the Grand Canal we found ourselves in the show-room of a glass and mosaic fabric, where it was no great comfort to buy a paper-weight for a souvenir. We could not be allowed to see our living rooms, either the chamber with the gilded ducal roses in the ceiling, or the stately kitchen with its spectacular coppers about the walls; for these places were now occupied by workmen busy at the craft».

Howells here stops the description and wonders: «But what would have been the use? Neither Giulia nor Piero would have been eating snails from a large bowl, and drinking the inky wine of Conegliano at the kitchen table», where Howells had described his infant daughter sitting in the middle during the servants' snail banquet. Howells 1907: 416. See Mamoli Zorzi 2012: 80-91. On p. 89 the photo of the publicity of the glassworks in the Palazzo Giustinian dei Vescovi on the Grand Canal («Fabrique». «Lustres/Perles/Negres»).

⁸² The inscription is still partly legible on the Campo degli Squelini façade of the palace. See also Francesca Bisutti De Riz e Maria Celotti, *Illazioni su una scala: Lady Helen d'Aberton a Palazzo Giustinian dei Vescovi*, in Mamoli Zorzi 2012: 124. In the nearby Palazzo Bernardo on the Grand Canal, Salviati, after the split of 1877, had one of his venues («Verreries artistiques, meubles sculptés, lustres, miroirs, mosaïques»), see Mariacher in Barovier 1982b: 12.

⁸³ Letter of D.S. Curtis to his sister Mary, from Venice, 7 July 1879. Curtis. Marciana, Rari Tursi 635 1/1.15.

Other authors wrote paeans of various kinds to Venetian glass: one of the most curious is the description of a glass gown made for actress Georgia Cayvan at the Chicago World Fair of 1893. The famous actress's «quick eye was caught by an exhibit of spun and woven glass lamp shades» and asked whether it was possible to have a glass dress: «in a few minutes she exacted ... a promise not only to spin her many yards of glass cloth for a white evening costume, but she obtained ... the exclusive right to wear glass cloth on the stage». One must add that this did not happen with representatives of Murano glass-works, but at the Chicago Fair pavilion built by The Libbey Glass Co., which was also the firm that asked famous journalist Kate Field to write *The Drama of Glass*⁸⁴, where this episode comes from. However, apparently glass thread was also made in Murano by Jacopo Tommasi, who produced «some very very fine threads to be woven into material». *La Voce di Murano* (anno XII, n. 18, lunedì 30 settembre 1878) also announced:

«Cappellini in vetro per signora» (this is the title of the short article):

...nelle vetrine del bel negozio di chincaglierie e di altri oggetti eleganti, alla Città di Nuova York, sotto le Procuratorie nuove, vennero esposti alcuni eleganti cappellini da Signora, in vetro filato. E' un novello tentativo ardito del sig. Jacopo Tommasi, che è il vero fondatore dei lavori in vetro filato ... Ora egli ebbe l'ardito concepimento di

⁸⁴ Kate Field, *The Drama of Glass*, published by The Libbey Glass Co., no date (but 1894). The book offers a history of glass, including Venetian glass, up to the development of the Libbey Glass Company. This company was founded by William L. Libbey, a clerk of Deming Jarves's, who sold him his factory in 1855. Libbey filed an application to be the only glass company at the Chicago World Fair, obtained it, and had a building ready by the opening of the fair. The success was immense: «From the opening to the closing of the big front door two million people found their way to this glass house». «With eyes and mouths wide open, thousands stood daily around the circular factory watching a hundred skilled artisans at work. They looked at the big central furnace, in which sand, oxide of lead, potash, saltpetre and nitrate of soda underwent vitrification; they saw it taken out of the pot a plastic mass, which, through long, hollow iron tubes, was blown and rolled and twisted into things of beauty. Here was a champagne glass, there was a flowerbowl; now came a decanter, followed by a jewel basket. A few minutes later jugs and goblets and vases galore passed from the nimble fingers of the artisans to the annealing oven below». At the 1893 World's Columbian Exposition there was also a pavilion of the Venice and Murano Glass and Mosaics Company, in the shape of a Venetian Gothic palace with a lion on top, see figure 23, p. 80 in Barr.

utilizzare il vetro filato a trecce nella confezione dei cappellini da signora...⁸⁵.

Finally, the taste for applied arts is also documented by the new subjects which painters chose for their Venetian scenes: *impiraperle* (beadstringers)⁸⁶ or lace makers became one of the favorite subjects of Italian and foreign painters, most of whom frequented the salons of Mrs. Bronson or of Mrs. Curtis which we mentioned at the beginning.

We find paintings not far from the «veriste» scenes painted by Ettore Tito, in the wake of Giacomo Favretto: Whistler painted *The Impiraperle* (*The beastringers*, 1880, pastel, Freer Gallery of Art, Washington); Robert-Frederick Blum, too, painted *The Impiraperle* (oil on canvas, 1887-88 Cincinnati Art Museum), finishing the painting first in the studio of Charles Frederick Ulrich in Venice and then in New York, with an American model for the girl on the right (Barovier 2006: 236); Charles Frederick Ulrich (Barovier 2006: 242, black and white image) painted *Glass Blowers of Murano* (1886, oil on canvas, Metropolitan Museum of Art, New York, Gallery 764), and he also painted *Glass Blowers* (Fig. 9) (1883, Museo de Arte de Ponce, Puerto Rico), *The Glass Engraver* (Fig. 10) (1883, oil on panel, the Crystal Bridge Museum of American Art, Bentoville, Arkansas) and painted a number of glass vases – not the porcelain vases of orientalist origin, like the two famous ones in Sargent's *The Daughters of Edward Boit* – in his *Moment Musical* (Fig. 11) (1883, Fine Arts Museum, San Francisco).

⁸⁵ *La Voce di Murano* was reprinting an article published in the *Gazzetta di Venezia* of September 5, followed by another of September 7, p. 85. The second article mentioned another place where one could find «siffatti cappellini», at Sig. C. Forlani's, in his looking-glass shop at S. Trovaso.

⁸⁶ *La voce di Murano*, anno XV, n. 7, 15 aprile 1881, gives the news of a new machine to string beads, but finds its use negative as it would «danneggiare tante povere donne, molte delle quali traggono il loro sostentamento e quello delle rispettive famiglie da questo lavoro» (p. 29). The machine is useful in producing things that are necessary, therefore helping to lower prices, but not in producing things, like beads, that are not necessary. Barovier also offers a detailed analysis of the tools the beadstringers used, some of which can be seen in the paintings: the *sessola* was the wooden tray, the *sedete* the finer linen threads and the *assete* the other threads, which were passed through very thin steel needles, 18 cm. long. The needles were then united into a fan, called *palmeta*, which was filled with the beads in the *sessola*. See Barovier 2006: 236.

Henry Alexander also painted a *Laboratory Scene* (c.1886, Metropolitan Museum), which has to do with glass, and two very interesting still lifes, *Still Life with Phoenician Glass* (Fig. 12) (oil on canvas, priv. coll.) and *Still Life with Cyprus Glass* (oil on canvas, priv. coll.). One wonders if he was inspired by Venetian glass for these canvasses, since he was in Venice more than once.

Blum also painted the *Venetian Lacemakers* (Fig. 13) (1887, oil on canvas, Cincinnati Art Museum); Sargent painted the *Impiraperle* (Fig. 14) (1880-82, oil on canvas, National Gallery of Ireland) and the *Glassworkers* (1880-82, oil on canvas, The Art Institute of Chicago), while Anders Zorn painted *The Lacemakers* (1894, oil on canvas, priv. coll.): paintings which both opposed the 19th century tradition of a Romantic interpretation of Venice – a famous example of which could be William Etty's painting *The Bridge of Sighs* (1833-34, oil on canvas, York Art Gallery) – inspired by Byron – and the celebrative views of “major” monumental places in Venice, such as Otto Bacher's *Palazzo Ducale* (c.1880, oil on panel, priv. coll.), focusing instead on everyday life: such as the *impiraresse*, the lacemakers, or the *bigolanti* (water carriers), represented in Sargent's *Venetian Water Carriers* (1880-82, oil on canvas, Worcester Art Museum) and in Duvneck's *Water Carriers* (1884, oil on canvas, Smithsonian American Art Museum), and on the crafts that were being revived in Venice, also documented by photographs (Fig. 15).

The taste for the applied arts generated collections and paintings, and helped to revive interest in the Murano glass making.

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Fig.1 - An., *Mrs. Bronson*, oil on board, 1885. Private collection.



Fig. 2 - Ralph Curtis, *James McNeill Whistler at a party*, oil on canvas, 1879-80. Private collection.

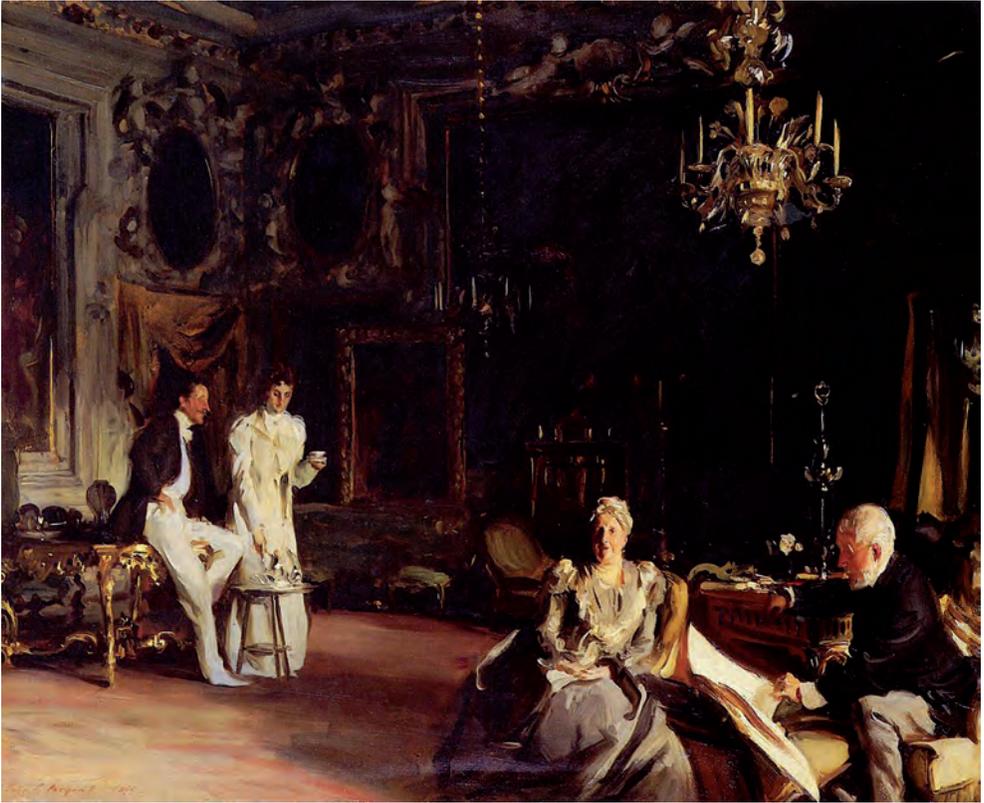


Fig. 3 - John Sargent, *An Interior in Venice*, oil on canvas, 1898. London, Royal Academy of Arts.



Fig. 4 - *Black Glass Madonna or Black Madonna and Child of Old Murano Glass*. Boston, The Isabella Stewart Gardner Museum.



Fig. 5 - *Enameled Glass Bottle*. Boston, The Isabella Stewart Gardner Museum.
Fig. 6 - *Plate with Swan (tazza)*. Boston, The Isabella Stewart Gardner Museum.





Fig. 7 - Vincente Palmaroli y Gonzales, *Lady Layard*, oil on canvas, 1870. London, British Museum Society.



Fig. 8 - Detail of Palazzo Giustinian dei Vescovi: *Fabrique. Lustres, Perles, Negres.*

Fig. 9 - Charles Frederic Ulrich, *The Glass Blowers*, oil on canvas, 1883. Puerto Rico, Museo de Arte de Ponce.

Fig. 10 - Charles Frederic Ulrich, *The Glass Engraver*, oil on panel, 1883. Bentonville (AR), Crystal Bridge Museum.

Fig. 11 - Charles Frederic Ulrich, *Moment Musical*, oil on panel, 1883. San Francisco, Fine Arts Museums of San Francisco-de Young.





Fig. 12 - Henry Alexander, *Still Life with Phoenician Glass*, oil on canvas, n.d. Private collection.
Fig. 13 - Robert Frederic Blum, *Venetian Lace Makers*, oil on canvas, 1887. Cincinnati Art Museum.



Fig. 14 - John Sargent, *Glass Workers*, oil on canvas, 1880-82. Chicago Art Institute.

Fig. 15 - Carlo Naya, *Working women (impiraperle) of Venice*. Venice, Naya Collection.

MARCO VERITÀ AND SANDRO ZECCHIN

RAW MATERIALS AND GLASSMAKING TECHNOLOGY
IN NINETEENTH-CENTURY MURANO GLASSWORKS

Introduction

Murano glass production went through a period of severe crisis in the first half of the nineteenth century. Some timid signs of recovery appeared in the 1830s, partly due to the Venetian antiquarian Sanquirico, who had copies of Renaissance glass made, particularly in filigree. But the real rebirth of artistic blown glass production began in Murano with Fratelli Toso (1854) and Salviati & C. (1866, specialising also in the production of mosaic glass tesserae), and with the opening of the Glass Museum by Abbot Vincenzo Zanetti and Mayor Antonio Colleoni in the second half of the century.

One of the innovations in nineteenth-century Murano was the founding of big factories producing window panes using the cylinder blown technique, bottles in low cost dark glass (Vetzeria Marietti), crystal tableware (Società Anonima Vetzeria Veneziana) and beads (Società Veneziana per l'Industria delle Conterie, which brought together seventeen small craft companies for the production of beads). This led among other things to a rationalisation of production, a reduction in costs, the introduction of new, more efficient furnaces and new raw materials.

This paper aims to discuss the raw materials and the types of glass used in nineteenth-century production in Murano. The research makes use of some publications on the history of Murano glass¹, some studies by Paolo Zecchin of documents concerning the relation

¹ Cecchetti *et al.* 1874; Santi 1914.

between glass production and economic data² and commentaries by Cesare Moretti, Tullio Toninato and Paolo Zecchin on about thirty unpublished Murano recipe books of the nineteenth century (manuscripts), in which the glassmakers noted the raw materials and their ratio in the preparation of the glass batch³. Information has also been taken from the few published chemical analyses of nineteenth-century glass.

Raw materials

The glass used in Murano up until the end of the seventeenth century was mainly a soda-lime-silica glass, regardless of the type of product made. It was obtained by mixing two raw materials: silica in the form of quartz pebbles (from the Ticino and Adige rivers), reduced to powder as the vitrifying compound, and the ash of halophyte plants grown in a saline environment, such as *Salsola kali*, *Salicornia*, etc. containing sodium carbonate (fluxer) and calcium carbonate (stabiliser). Soda ash was imported from the Eastern Mediterranean and Spain.

The glass compositions underwent profound changes between the end of the seventeenth century and the start of the eighteenth with the use of new raw materials like potassium nitrate and arsenic. In this period lead-potash-silica glass was also produced in Murano in imitation of English and Bohemian glass. Furthermore, while on one hand the composition of the glass became more and more specific for the type of product (blown items, beads, industrial glass, mosaics), on the other hand glass of different composition was also used to make the same products.

There were further important changes in the type and sources of supply of glass raw materials and in the composition of the batch in the nineteenth century. Silica sands were used almost exclusively as the vitrifier, while the Ticino pebbles, already little used in the eighteenth century, appear only in rare recipes. The most widely

² Zecchin 2007 and 2010.

³ Zecchin 1998; Toninato 2001; Moretti 1999 and 2001.

used was sand from Pula and Lissa (Croatia), already in use in the eighteenth century, gradually replaced from 1887 with a high purity sand known as *Fontainebleau* (origin: France and Belgium), which is still used today. Other sources of supply cited more rarely are the low quality sands of Lazio and Sicily. The use of feldspars (aluminium-silicate minerals also containing minor amounts of lime, potassium and sodium) also appeared at the end of the nineteenth century.

Soda ash from halophyte plants such as *barilla* (imported from Spain already in use by the second half of the sixteenth century), and the less prized *soda di Catania* (imported from the Sicily, from the mid-eighteenth century), was still being used as a flux and stabiliser. Natron was also still used, a mineral soda that had been imported to Murano from Egypt since the seventeenth century, which had been the flux used in Roman glass until the eighth century. In 1790 its use was motivated by the lack of soda ash, mainly for the production of common glass. It continued to be used throughout the nineteenth century and until the early twentieth century.

Industrial soda, gradually replaced the other fluxes; it is indicated for the first time in 1856 and was initially made with the Leblanc process, which gradually gave way to the Solvay process (recipes from the end of the nineteenth century).

The use of potassium nitrate continued (less frequently also potassium carbonate) associated with lead compounds. Potash-lead-silica glass also remained in use in the first half of the nineteenth century, to be then gradually replaced with the traditional soda-lime-silica glass.

Calcium carbonate is indicated in Murano recipes only from the second half of the nineteenth century, for the first time in one for the production of blown crystal by Giovanni Ongaro.

Glass cullet was also imported. Bohemian cullet had already been imported to Murano from the beginning of the eighteenth century, as documented in 1711 by the privilege granted to Giovanni Sola to introduce *Pasta di Cristallo Forastiero* without tariffs. The exact composition of this cullet is not known but in the Murano recipes the glass 'as in Bohemia' was of a lead-potash-silica type. Various kinds of cullet are mentioned in nineteenth-century documents: *comune* (transparent glass) *cristallo* (more valued), *al piombo* (probably lead-potash-silica glass) and *latimo* (opaque white), confirming the

customary attention paid by the Murano glassmakers to the use of carefully selected cullet.

The traditional preparation of the frit (an intermediate product obtained by calcination of the glass batch at about 800°C in a reverberatory furnace) is found increasingly rarely in the Murano recipes of the nineteenth century, while the use of *cottizzo* (from the first years of the fifteenth century), a grit of colourless, transparent glass (molten glass cast in water and dried) used as a base for the glass batch⁴, becomes frequent.

The glass of the nineteenth century confirms the constant search in Murano for new colours, often used in the production of multi-coloured products (Fig. 1). In addition to the traditional colourants, new elements appear in the nineteenth-century Murano recipe books borrowed from the European glass industry. Cobalt was in use as a blue colourant in the Murano glassworks right from their origin, even though the first document that mentions it dates from 1446. This was actually *zaffre*, the ore in which cobalt is found associated with other elements in inconstant ratios. This uncontrollable variability must have caused the glassmakers quite a few problems⁵. The purification of cobalt oxide perfected in the nineteenth century must therefore have been a significant development also for Murano glassmakers. The term *cobalt* is found for the first time in Murano recipe books at the end of the nineteenth century, but it is possible that the purified oxide was also used earlier, though retaining the traditional name *zaffre* of the unprocessed mineral.

Chrome, already used in England in the eighteenth century, appears in Murano from about 1870, both as oxide and as potassium bichromate. Green glass (Cr_2O_3) and yellow-green glass (CrO_3) were made with these compounds.

Recipes for topaz yellow that use uranium are found starting from about 1850 and the use of nickel for colouring grey glass dates from 1890. Selenium and cadmium are two elements that were discovered in 1817, fundamental for the modern production of yellow and red glass. They allow stable, reproducible colours to be easily obtained in the

⁴ Zecchin 1989.

⁵ Verità and Zecchin 2015.

transparent glass, unlike the previously used colourants. Both appear in the Murano recipes of the first years of the twentieth century, but their use in Murano may go back to the end of the nineteenth century.

Important innovations are also found in the use of opacifiers. The traditional lead-tin calx, already in use in Murano from the fourteenth century, is rarely found in the nineteenth-century recipe books. Its replacement had already begun at the end of the sixteenth century with the use of cheaper and/or more effective opacifiers. Numerous references to antimony added to glass in the form of oxide, which formed crystals of calcium (or sodium) antimonate during cooling, are found in the nineteenth-century recipes. Alternatively, antimony was added in large quantities to a glass to prepare an intensely opaque intermediate product (*corpo*), which was then added to the transparent glass. Lead arsenate (in use from the second half of the seventeenth century) was frequently used because of its particular properties as a very intense white glass (*smalto*) or as a semi-transparent colourant for a dichroic glass known as *girasol* (sunflower, now *opalino*) which looks blue in transmitted light and yellow in reflected light. Finally, the use of fluorine was borrowed from the glass industry (from 1874) in the form of cryolite (Na_3AlF_6) and later of fluorspar (calcium fluoride). The micro-crystals of sodium (or calcium) fluoride that form during cooling give the glass a particularly delicate and intense opaque white appearance.

Glass batch

Some recipes for the production of artistic blown glass from the second half of the nineteenth century are shown in Table 1. Mixtures borrowed from northern European glassworks were used alongside the traditional soda-lime-silica Murano glass, in line with a renewal that had begun at the end of the seventeenth century, such as lead-potash-silica glass (Si-K-Pb in Table 1) or mixed alkali glass stabilised with lime (Si-Na-K-Ca glass). It is interesting to note that at the end of the nineteenth century the use of traditional soda-lime-silica glass once again predominated for artistic production; it remained the main glass used in Murano for luxury and artistic blown items for the

entire twentieth century (and still does).

In the nineteenth century *conterie* is a term that refers to both large and small beads (Fig. 2). The beads were the economically most important Venetian glass export in the eighteenth century, and continued to be in the nineteenth. Beads were exported mainly to the East and to Western Europe, to be resold in Africa and North America. Very different kinds of base glass are indicated for this production in the recipe books; some examples are shown in Table 2. The use of different kinds of glass to shape the same product is also seen several times within the same glassworks. These range from lead-potash-silica glass similar to that used for the production of blown items, but with a greater and very variable lead content, to lead-potash-soda-silica glass made with different batches.

After a period when it fell into oblivion, the production of glass mosaic tesserae (coloured vitreous pastes and gold or leaf tesserae) came back into vogue with important innovations made in the mid-nineteenth century by Antonio Salviati's glassworks, employing the Murano technician Lorenzo Radi. The *Angelo Orsoni Smalti e ori per Mosaico* company (still active in Venice as Angelo Orsoni Srl), was founded in 1888 and successfully took part in the International Exposition in Paris in 1889, presenting a remarkable panel made up of 1000 opaque, multi-coloured and metal leaf tesserae (Fig. 3). The glass was made by remelting scrap artistic glass (probably lead-potash-silica glass) with additions of sodium-nitrate (e.g. 100 kg of scrap glass and 36 kg of sodium-nitrate for the *cartellina*) in order to make the final glass more fluid. Small quantities of elements were also added to improve its optical qualities, such as antimony (refining compound), manganese (decolourant) and iron oxides (colourant)⁶.

Furnaces

In Murano in the nineteenth century, the quantity of colourless, transparent glass melt in each crucible varied between 300 and 700 kg in large furnaces with several crucibles. The first furnaces without

⁶ Verità 1996.

crucibles, were rectangular tank furnaces fuelled by gas with a capacity of up to five tons, which were introduced in the second half of the nineteenth century. The use of wood, the traditional Murano fuel, continued mainly for artistic glass. Towards the end of the century big coal-fired furnaces also came into operation (for a total of about seven tons of worked glass) as did smaller furnaces fuelled by lighting gas (introduced to Venice in 1843).

Chemical analyses

Quantitative chemical analyses of glass allow the raw materials used, and the ratios in which they were mixed in the preparation of the glass batch, to be traced. There are still only a few analyses of nineteenth-century Murano glass and these are not on all types of product.

Analyses of artistic blown glass (and in agreement with what is shown by the recipe books) show the use of different kinds of glass: lead-potash-silica, soda-lime-silica and lead-lime-potash-silica glass. In some cases these show the use of very pure silica (Al_2O_3 0.1-0.2%, and Fe_2O_3 0.03-0.1%: very low concentrations, never before achieved in Venetian glass production) and in others of lower quality silica.

The glass used in multi-coloured items such as millefiori (made in Murano in the nineteenth century also in imitation of ancient Roman glass), is of a soda-lime-silica type with a variable quantity of potassium and lead (PbO 0-10%). Alumina is generally less than 0.5% but in some cases rises even to 2%⁷.

Few analyses of nineteenth-century beads and mosaic tesserae have been published; the result is a very complex picture because of the extremely varying PbO content (PbO 0-30%) and the use of various pigments, a picture that may be clarified only by extending the analyses to a significant number of items.

Finally, the analyses confirm the use of soda-lime-silica glass, but no longer made with vegetable ash, as shown by the low concentrations of chlorine (Cl less than 0.3%) and phosphorous (P_2O_5

⁷ Page *et al.* 2001.

less than 0.15%). The addition of potassium also emerges in various cases (probably in the form of nitrate) along with lead. Regarding the minor elements, arsenic (or antimony) is often present, added as a decolourant and refining agent in quantities of less than 0.5%. Manganese is also found at times as a decolourant in transparent glass.

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Tab. 1 - Base glass batch composition to be used for luxury blown glass production (recipes dated 1868-1893).

Type of glass	Si-K-Pb	Si-Na-K-Ca	Si-Na-Ca
Silica	100	100	100
Ca-carbonate		28	20
Na-carbonate (industrial soda)		30	60
K-carbonate		10	
K-nitrate	60		
Lead oxide	15		

Tab. 2 - Base glass batch composition to be used for rods, enamels and bead production (recipes dated about 1830).

Type of glass	Si-K-Pb	Si-Na-K-Pb	Si-Na-K-Pb
Silica	100	100	100
Na-carbonate (natron or purified soda plant ash))		100	35
Soda plant ash		48	
Mixed alkali plant ash		25	
K-nitrate	64	2	20
Lead oxide	40-130	7	50



Fig. 1 - Salviati & Co., *Goblet*, 1895-1900. Murano, Museo del Vetro.

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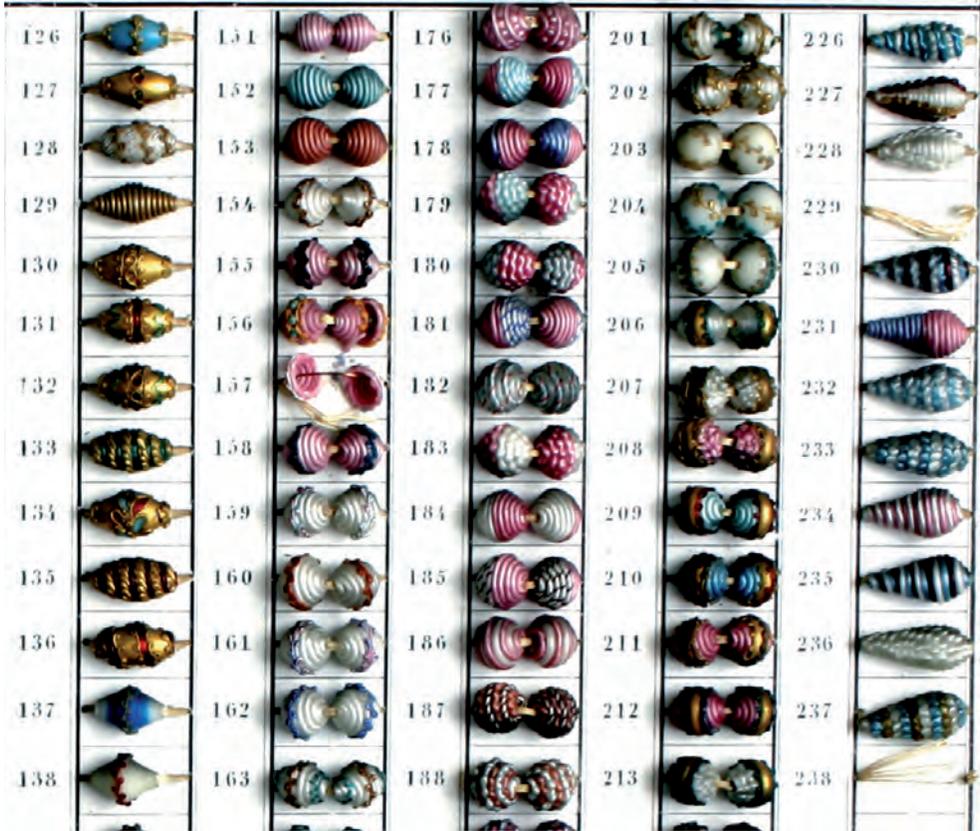


Fig. 2 - G.B. Franchini, *Bead samples*, detail, 1820-1838. Murano, Museo del Vetro.



Fig. 3 - Angelo Orsoni company, *Mosaic panel*. Venice, awarded at the *International Exposition of Paris* in 1889.

ROSA BAROVIER MENTASTI AND CRISTINA TONINI

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 pieces authentiques laissés par Daniele Manin president de la République de Venise. Traduits sur les originaux et annotés par F. Planat dela 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 *crystallo* 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 medaglie dipinti a vernice nel corpo rappresentanti l'Annunciazione e un santo Papa (Deposito della Fabbrica 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 *crystallo* 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 *crystallo* 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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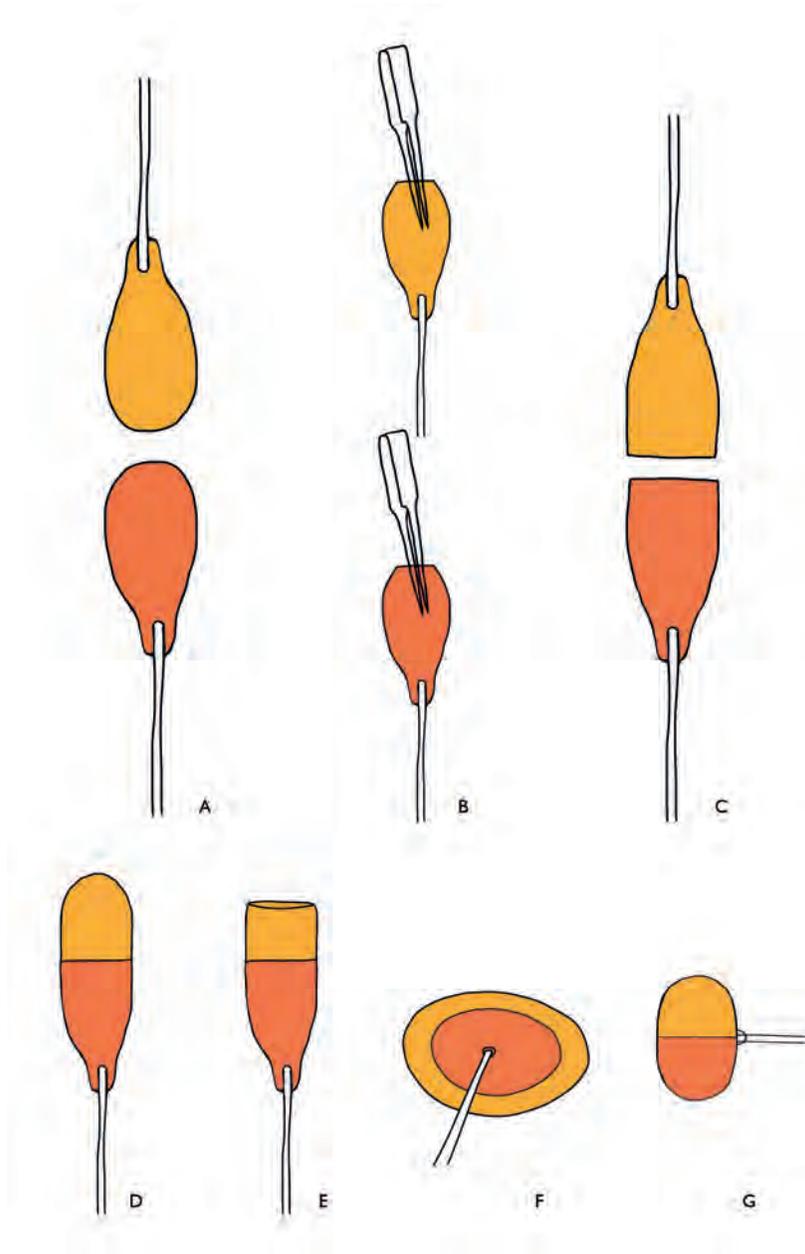


Fig. 1 - Incalmo *technique*.



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. 77



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).

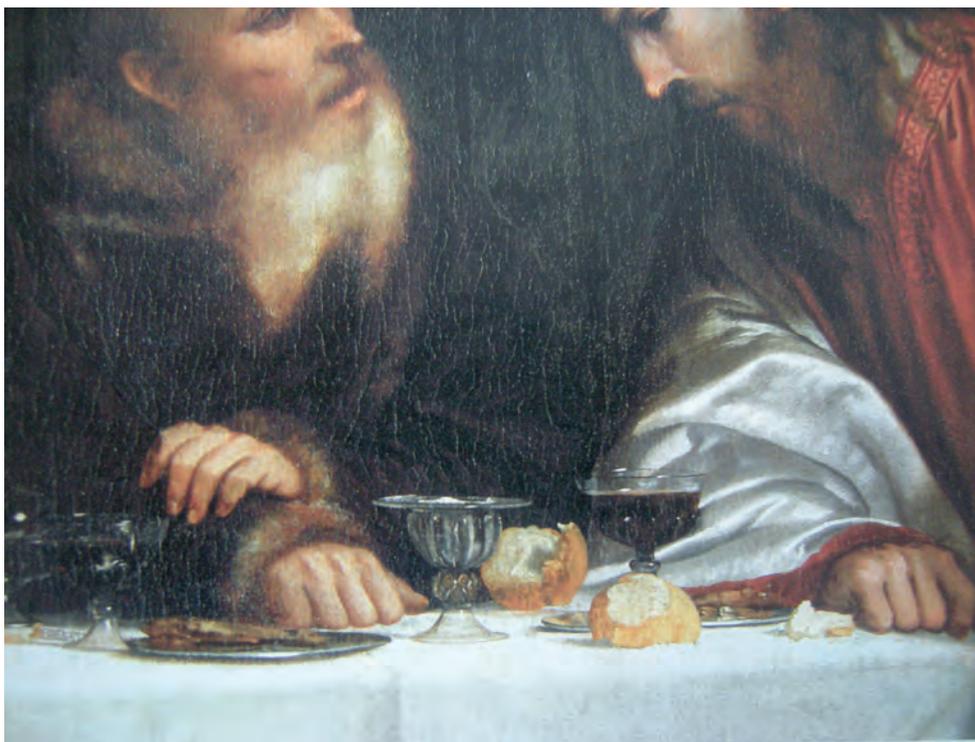


Fig. 9 - Girolamo Romanino, *Supper in Simone fariseo house*, detail, 1544 ca. Brescia, S. Giovanni Evangelista church.



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).

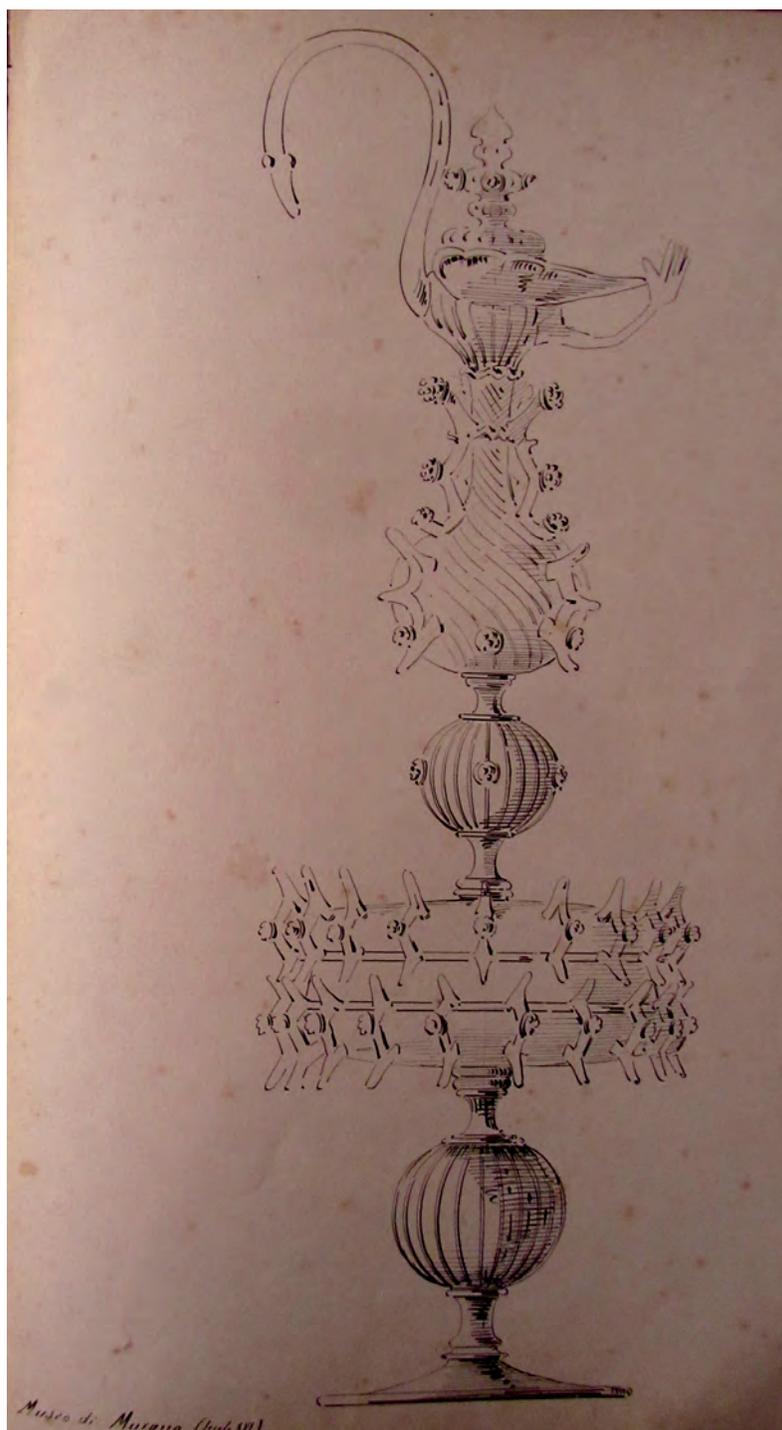


Fig. 11 - Fratelli Toso, *Sketch of a Catalan vessel*, sec. XVI. Murano, Museo del vetro (© Archivio privato Vetreria Fratelli Toso, Murano).

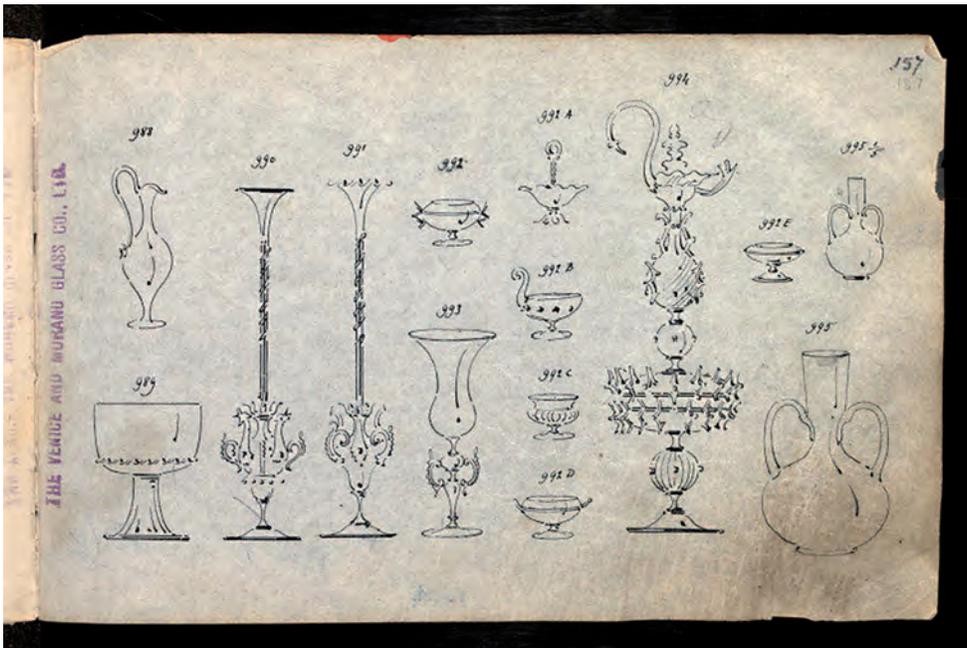


Fig. 12 - Print from a drawing of the school of Drawing Murano Museo Vetrario, ca. 1862-1881. Murano, Museo del Vetro (© Museo del Vetro, Murano).

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).

SUZANNE HIGGOTT

EDWARD WILLIAM COOKE (1811-1880),
ENGLISH MARINE ARTIST, DIARIST AND COLLECTOR:
THE FORMATION AND DISPERSION OF HIS
VENETIAN GLASS COLLECTION

For the most part, the identities of collectors from whose collections works of art have been absorbed into the world's great museums are buried in obscurity. It is unusual for glass historians to have much information about the circumstances in which a private 19th-century glass collection was assembled. The English marine artist Edward William Cooke (Fig. 1) is a rare exception. More than 50 glasses from his collection are now in the British Museum¹.

Glass historians are considerably more familiar with the name of Cooke's contemporary, the English collector Felix Slade (1790-1868), who has been described as «... the first great connoisseur and collector of glass ...»². Slade's collection of more than a thousand glasses, many of them Venetian, was bequeathed to the British Museum in 1868. Unfortunately, we do not have detailed knowledge of where Slade acquired his glasses, beyond the few provenance sources provided by some entries in the catalogue of his collection being prepared at the time of his death³, and annotated sales catalogues showing him as a buyer⁴.

¹ Information about the glasses in the British Museum cited here can be found on the British Museum's collections online database under http://www.britishmuseum.org/research/collection_online/collection_search_results.aspx.

² Tait 1996: 70.

³ Franks 1871.

⁴ The catalogue of Slade's collection records, for example, that he acquired glasses that had been in the Debruge-Duménil, Bernal, Soltykoff and Préaux collections, all sold during the 1850s and 1860s, as well as from the d'Azeglio and Sandes collections (for

This scarcity of records about the formation of private glass collections from which items entered museums in the 19th century is one of the reasons why the information that we have about the formation of Cooke's collection is so significant and fascinating.

Cooke provided an exceptional record of the ways in which he acquired his glass collection in the diary that he kept from the late 1820s until 1879. The diary, still in the ownership of his descendants in 1996, reveals Cooke as a gregarious man with an insatiable intellectual curiosity and wide-ranging interests, reflected in his life-long passion for collecting a diverse range of objects. His two great enthusiasms, though, were ferns and Venetian glass⁵.

Cooke's diary provides rare documentation of the means by which a well-connected, much travelled London glass collector acquired, transported, displayed, lent and disposed of items from his collection. His passion for Venetian glass was at its height in the mid-1860s, when interest in the subject was intense. The formation of his glass collection reached its apogee in 1864-5. The posthumous sale of his glass at Christie's in London on 15 and 16 June 1880 included 550 lots of Venetian glass⁶. Taken together, the diary, documentation about Cooke's collection in the British Museum's and the Victoria and Albert Museum's Archives, and the sale catalogues annotated with buyers and prices in Christie's Archive provide a fascinating insight into how his collection was formed, shown, appreciated and disbursed.

The combination of his personality and opportunities enabled Cooke to use a range of strategies to extend his collection: visiting curiosity shops and dealers at home and abroad, during extensive travels in pursuit of subjects for his paintings; at auction; through speculative

example, Franks 1871, cat. nos 361 [British Museum, S.361] and 387 [British Museum, S.387]). Annotated copies of the sale catalogues in the Wallace Collection Library record Slade as buying glass at the Bernal Sale (Lugt 22290, 5 March-30 April 1855) and the Soltykoff sale (Lugt 26136, 8 April-1 May 1861).

⁵ The diaries belonged to Cooke's great-grandson, Lt Col Conrad Reginald Cooke, when John Munday published his definitive biography of the artist in 1996 (Munday 1996: 9). It has not been possible to establish whether they remain with the family. For this paper, Munday's transcripts of the diaries were kindly made available to the author by Martyn Gregory, together with photocopies of the originals as needed for photography.

⁶ Lugt 40298. *Catalogue of the collection of Venetian glass of the late E. W. Cooke, R.A., The greater portion of which have been exhibited at the South Kensington Museum.*

visits from dealers; as gifts and, perhaps most unusually, through exchanges. He mixed in affluent cultured and artistic circles, giving him access to important private collections and a kinship with like-minded collectors, which might lead to exchanges, gifts or perhaps early notification of proposed sales. As a result, he encapsulates the varied means by which a collector might augment his collection.

Cooke's artist father undoubtedly sparked his interest in 'curiosities', and as a young man he was already fascinated by collections. Later, he referred to his own eclectic collection as his 'museum', arranging it as such and regularly receiving contributions to it. Among those recorded in his diary he noted, on 26 December 1857, «Tom brought the broom stick carved by a lunatic», and, on 22 June 1860, «... Capt. Cunningham sent me 6 curious Indian knives or Swords for Museum ...»⁷.

Cooke achieved professional success as a young man. A well-known early work is *The Antiquary's Cell*, painted in 1835. Acquired by the cloth manufacturer and collector John Sheepshanks, it was included in his bequest to the South Kensington Museum (from 1899 the Victoria and Albert Museum) in 1857⁸. Cooke was soon mixing in high society and attending *conversazione*, gatherings of like-minded people. At meetings of the Fine Arts Club, which took place in members' homes, he had the opportunity to see selections from other collections, as when on 23 July 1863 he went «... to Fine Arts Club meeting at Marchese D'Azelio's. Met many friends and saw superb collection ...». Cooke also exhibited items from his own collection. Diary entries in two consecutive months in 1865 record (23 May), «...Went to Fergusson's Fine Art Club. I had a large collection of Glass, Ivory, Majolica &c on shew» and (6 June), «Chaffers came and took 22 pieces of Venetian Glass and Mr Geo Field's Bowl for Mr Malcolm's Fine Art Club». The diary entry for 23 July 1867 indicates the scale of the displays at these gatherings: «Chaffers came with two men and packed 72 pieces of old Venetian glass for the Fine Arts Club meeting tomorrow ...»⁹.

A widower, initially with young children, Cooke had a close-knit

⁷ For the author's access to transcripts and photocopies of the diary, see note 5. For ease of comprehension, abbreviations used by Cooke have not been retained in this paper.

⁸ Victoria and Albert Museum, inv. FA.42[0].

⁹ For the Fine Arts Club see Eatwell 1994. 'Chaffers' was probably William Chaffers, for whom see Westgarth 2009: 78-80.

family, a busy life in London both professionally and socially, public responsibilities and wide-ranging interests. Yet he travelled extensively and regularly both at home and abroad. Following his first stay in Venice, from late August to mid-November 1850, the city appears to have become his favourite destination. It provided him with a wealth of subject-matter for his brush as well as convivial company and good opportunities to add to his collection of curiosities. Following this first stay, Cooke was inspired to make 9 further extensive visits to Venice, going there for the last time in 1877 (Fig. 2)¹⁰.

As well as being a great source of inspiration for his art, Venice was almost a home from home, for, during what became a tradition of lengthy stays during the autumn and winter months, Cooke frequently encountered friends and acquaintances from among the English cultural elite, including Charles Eastlake (Director of the National Gallery), the archaeologist and art lover Austen Layard, the medievalist and collector Thomas Gambier Parry, the art critic John Ruskin, and 'Brown' (probably the Venetian resident Rawdon Brown). Cooke recorded visits to antique, or 'curiosity' shops, in the company of some of them.

Cooke and Ruskin met on numerous occasions in both London and Venice in 1850-51, visiting Murano together in 1851¹¹. Although there is no evidence that Cooke was collecting Venetian glass at this time, he would certainly have been aware of Ruskin's appreciation of its innate qualities. In volume II of *The Stones of Venice*, published in 1853, Ruskin encouraged designers to exploit the inherent qualities of materials, such as the ductility of glass when heated and its transparency when cold – qualities characteristic of the Venetian glass-making tradition¹².

Cooke's visits to Venice in the 1860s coincided with exciting developments on the island of Murano. The revival of interest in historic Venetian glass and the revitalization of the city's artistic blown-glass industry at this time owed much to these developments. In the early 1860s, the abbot Vincenzo Zanetti helped to establish a glass museum

¹⁰ For a chronological summary of Cooke's foreign travel see Munday 1996: 364.

¹¹ Diary entries for 20 September and 4 October 1851 record their visits to Murano.

¹² Ruskin 1925, II: 391.

and a school of design for glass-makers on Murano, in the hope of stimulating a revival of the industry there. Students, inspired by the museum's collection, often revived and reinterpreted earlier techniques and styles. It was perhaps in Venice that Cooke first encountered Antonio Salviati, whose enormously successful glass-making company took its inspiration from historic Venetian glass.

When did Cooke begin to collect glass? The earliest reference to his buying glass was when he was in Baden Baden during his honeymoon, so the acquisition of «... 2 Bohemia glass scent bottles ...», recorded in his diary entry for 11 July 1840, may have been for his bride. On 7 October 1850, during his first visit to Venice, Cooke noted in his diary that he '[b]ought glass objects'. However, the first firm indication of Cooke's interest in Venetian glass is in his diary entry for 29 November 1858, when he was passing through Paris on a journey home from Venice: He wrote, «Went to Roussels, bought bronze cup and Venetian glass &c ...».

An early record of a gift of glass received by Cooke is noted in his diary entry for 7 January 1859: «Chapman Marshall brought me 2 large goblets used at Coronation banquet of George IV as a present». One of these glasses, inscribed with the date of the banquet, 19 July 1821, was acquired for the British Museum from the posthumous sale of Cooke's glass collection in 1880 (Fig. 3)¹³.

Dealers did not specialize in glass, but sold a wide range of 'curiosities' in their shops, often acquiring their stock from auctions. A collector might visit the shop or an enterprising dealer might call on a potential customer.

By late February 1864 Cooke was in thrall to collecting glass, as his diary entry for 24 February, recording visits to several London dealers,

¹³ The Chapman Marshall referred to by Cooke was probably Sir Chapman Marshall (1786-1862), or his son Chapman Stansfield Marshall (1808-1872), older brother of George Stansfield Marshall (c. 1811-1883), who was, according to Munday (Munday 1996: 117, 244), a friend and patron of Cooke. The glass in the British Museum is reg. no. 1880,0617.45; Cooke glass sale, lot 575. Lot 575 comprised both glasses. The annotated sale catalogue at Christie's records 'Francks' (almost certainly Augustus Wollaston Franks, Keeper of British and Medieval Antiquities and Ethnography at the British Museum) as the buyer of the two glasses comprising this lot, but only one is recorded in the museum's Antiquities Register, volume 14, for the period February 1879-December 1884.

illustrates: «Left 2 Ruby vases at Falcke's to be cleaned ... called at Miers, Zimmerman & Durlachers, bought 3 pieces of Venice glass»¹⁴.

As Cooke's enthusiasm intensified the dealers were quick to respond. Between December 1863 and December 1864 Cooke recorded about 40 speculative visits to his Kensington home from the dealers Attenborough, Davis, Durlacher, Falcke, Jacobs, Myers, Neill, Wareham, Waters, Webster, Whitehead, Wilson and Wright, some of them among the principal London 'curiosity' dealers of the time.

The quantity of Venetian glass that Cooke bought in 1864 is remarkable. He often acquired several pieces at a time, but it may be that his largest single purchase occurred on 29 June 1864, when, he recorded, «Mr and Mrs Falcke came at 9 and brought a van with the Glass case and 111 pieces of Venetian glass (old). They unpacked and set it up by 3 o'clock».

Sometimes Cooke paid in cash, as on 3 December 1864 when, «Falcke's men brought 2 Ruby cups which I bought 15/. ...». Often, though, he made exchanges of the type illustrated by the following examples: 20 February 1864, «... Mr Falcke came and exchanged several pieces of Venetian glass for a Drawing of Dieppe and a small old picture ...»; 11 May 1864, «Durlacher came and brought 5 new Venetian glass specimens and a majolica Dish – he took away in exchange for them and the glass case a picture of Capo di Sorento»; 31 May 1864, «Mr Webster called and he took a small Sunset picture, Lagune framed, and I finished up a drawing of Scheveling pinck for him in exchange for 15 pieces of Venetian Glass ...»¹⁵.

Cooke's interest in glass soon led to an acquaintance with Felix Slade. On 9 January 1864 Cooke recorded, «Mr Blore drove over

¹⁴ Presumably Isaac or David Falcke, Abraham Myers, Godfrey or Simon Zimmerman and Henry Durlacher. See Westgarth 2009 for these names and also the name Meyers. In his diary, Cooke referred on several occasions to a dealer called «Miers» or «Myers», from whom he sometimes acquired Venetian glass. References to «Miers» include those in entries on 24 December 1863 («Called on Miers, he and brother brought down 15 Venetian glasses and selected picture and 4 drawings ...») and 7 March 1865 (Harriet «... brought home 3 pieces of V. Glass from Miers having had or-molu feet fitted.»). References to «Myers» include those to «A Myers» on 13 April and 30 November 1864.

¹⁵ The diary entry for 11 May 1864 is illustrated in Higgott 2015: 124, Fig. 1.

and took me to Mr Felix Slade's ... Saw the truly superb collection of Venetian Glass and Roman and Greek Glass and some of his fine Etchings. Took luncheon there and walked back with Mr Blore¹⁶. On 21 April 1864, «... Mr Felix Slade called and saw glass. He drove me to Christie's saw China and pictures of Mr Herbert's ...». A couple of months later (6 June 1864) Cooke, «Went with C. Landseer¹⁷ to Mr Slade's, looked at his glass and antiques. Lunched and left at 3». Shortly before Slade's death, he gave Cooke a gift, the latter noting on 10 February 1868, «Mr Slade sent me a beautiful Venetian glass knife ...».

Several years later, on 8 February 1875, Cooke was given another gift that probably included glass. He recorded, «Mr Willett gave me a curious Japanese vase, a large Venetian Tazza and a v [Venetian]. vase, also Holly cuttings ...». Perhaps «Mr Willett» was the Dutch collector Abraham Willet (1825-1888), whose collection is in the Willet-Holthuysen Museum in Amsterdam.

Visiting curiosity shops was a highlight of Cooke's extensive foreign tours. October 1864 was frenetic with such visits. In Venice, purchases, including glass, were made at the shops of Ricchetti, Biachi, Barbieri and «Dinas»¹⁸. Cooke described the mechanics of the transactions. For example, on 12 October he noted, «Out before breakfast went in gondola to Ricchettis – bought 17 pieces of glass. Went to Blumenthals' for cash. In afternoon Ricchetti bought them home and I paid him». On 3 November, departure day, «Vincenzo (Vincenzo Grilla, his gondolier) got a large Bacchetta and we saw the four cases on board the Atlas ...» and Cooke «... went to Rieti's and bought 3 Naps worth of 7 pieces of old glass. Packed them and took them to the Agents and got Bill of Landing»¹⁹. Even short stops on the journey home provided irresistible shopping opportunities. In Florence in November 1864 he made several visits to Riblet's, one of them on the 5th, when Cooke,

¹⁶ Edward Blore, the architect, who introduced Cooke to Slade (Munday 1996: 248).

¹⁷ The artist Charles Landseer (1799-1879).

¹⁸ For Ricchetti and Guisepe Dina see Westgarth 2009.

¹⁹ Munday 1996: 160 for Vincenzo Grilla, who was Cooke's gondolier for all the artist's visits to Venice. «Rieti's» was perhaps the premises of Moise and David Rietti, Jewish textile merchants located on the edge of the Ghetto Nuovo when visited by William Bankes in 1852 (see Sebba 2009: 232) or Riatti (see Westgarth 2009).

«... went to 2 Antiquarians, the second Ribblet. Selected about 9 or 12 pieces of old glass Venetian ...».

Soon afterwards, he was in Paris where, over the course of five days (15-19 November 1864), he visited a number of dealers and bought at least 8 glasses, three of them Venetian.

Cooke's interest in Venetian glass went beyond simple aesthetic appreciation to a deep intellectual curiosity. This is evident from his diary, where he regularly recorded going to see glass in museum collections, as well as making drawings of glasses in his own collection, in museums and elsewhere, presumably not only as a way of recording the pieces but also as a way of studying them. In the autumn of 1864 he drew glass in the Correr and the Museo Vetrario in Venice, the Louvre and the Musée Cluny in Paris and the British Museum and the South Kensington Museum in London. In April 1865 he drew at Christie's²⁰. His interest in drawing glasses was enduring. While staying with the collector Robert Napier at West Sheldon, Dumbartonshire, he noted in his diary on 13 September 1867, «Began drawing the finest of the Venetian glass», and on 4 November 1878, at the Exposition universelle in Paris, he «[m]ade sketches of Venetian Glass ...». Cooke was also keen to learn the correct Italian terminology on the subject. In Venice, on 24 October 1864, he recorded, «In eveng Valentine (British Vice-Consul²¹) helped me translate Venetian terms of Glass, from Catalogues of Corr: Museum». Augustus Wollaston Franks, Keeper of British and Medieval Antiquities and Ethnography at the British Museum, was evidently aware of Cooke's scholarly interest in the subject. It was he who arranged for Cooke to be presented with a copy of the catalogue of Slade's collection in November 1871²².

²⁰ In the autumn of 1864 Cooke's diary records visits, during the majority of which he sketched glasses, to the Correr Museum on 5, 26 and 27 October, the Museo Vetrario on 30 October and 2 November, the Louvre and the Musée Cluny on 17 and 18 November, to Cluny again on the 19th, to the British Museum on 2 November and the South Kensington Museum on 23 November. On 4 April 1865, «I spent ½ hour with Layard then drew Venetian glass at Christie's ... in evening finished drawings of Venetian glass ...».

²¹ For Valentine's position, Munday 1996: 250.

²² Cooke's diary entry for 21 November 1871 records, «... in evening looked at Slade collection. Presented to me this handsome volume by the late Mr S. through Franks».

Cooke's rapidly increasing collection attracted many visitors, those in 1864 including «... Mr Hartshorne and Son ...», the son perhaps Albert Hartshorne, later the author of *Old English Glasses* (1897), and «... Mr Powell the glass Manufacturer ...»²³.

We can gain an impression of the display they would have seen from Cooke's diary. His descriptions of his 'museum' from 1857 to the early 1860s conjure up walls, cabinets and drawers displaying a large and eclectic collection that ranged from skulls to Etruscan vases. Some areas were dedicated to specific aspects of the collection, though – the 'Vivarium room'; a case of botanical specimens and corals; «... racks for *Curious sticks*»²⁴. The glass collection soon required additional display cases and on 17 December 1864, «Philpot brought me the two brass glazed cabinets bought yesterday at Falcke's sale. In evening filled them with Ven. glass, Ivory, Silver and other objects ...». Soon more display space was required and the scale of the glass collection is demonstrated by the length of time it took Cooke's sister Mary to wash it. On 18 February 1865, «Men finished cabinet, fixed shelves and cleaned up by 2 o'clock. Mary all day washing the glass specimens ... I filled in the whole of the shelves with the largest specimens of Venetian Glass ... and put the rest into the 2 other cases». A few weeks later, on 6 March, Cooke recorded the pleasure he took in sharing his collection with a like-minded friend, the leading contemporary Venetian glass-making entrepreneur Antonio Salviati. Cooke recorded, «Dr Salviati, his Son and Daughter and Sig. Gagliadotte, came at 7 to dinner. Had great fun, shewed them the Venetian Glass». March 22 saw a further visit from members of the Salviati family, Cooke noting that, «Madame & Miss Salviati called also the Miss Redgraves to see glass» (Fig. 4).

Cooke was a regular attendee at Christie's sales but his purchases there in the spring of 1865 are especially noteworthy. On 22 March he, «Went to Christies', attended sale of Eastwood's glass bought 30 lots of the best specimens and brought them home safely. Multitudes

²³ The Hartshornes visited on 18 June; Powell on 28 June, specifically to see the Venetian glass. The London glass factory James Powell & Sons later became Powell & Sons (Whitefriars) Ltd.

²⁴ Mentioned respectively in the diary entries for 17 and 24 December 1857 and 28 November 1863.

of people there to see Davis's pictures & Turner Drawings etc. Met Mr Slade, Robinson Franks etc» (Fig. 4)²⁵. Cooke's purchases of Eastwood's glass almost certainly included four of the more than 50 glasses later acquired from his collection for the British Museum. Of the four, the two glasses enamelled with birds and foliage are now known to be all-glass hybrids, objects created by bonding two or more glass components from different sources in order to make up a whole object (Fig. 5). The covered cup was possibly made in Hall in Tirol in the late 16th century, the oviform vase probably made in late 16th-century Barcelona²⁶. The other two glasses are a 17th-century Venetian vase mould-blown in the shape of a fir-cone (Fig. 6) and an unusual large purple goblet²⁷.

Another great opportunity was provided by the sale, on 7 April, of Earl Cadogan's glass collection at Christie's²⁸. Cooke bought 7 glasses²⁹. At least three of them were later acquired by the British Museum. One of these is a rare Bohemian opal glass beaker attributed to the glasshouse on Count Buquoy's estate, Nové Hradý, at Gratzen in southern Bohemia, c. 1680 (Fig. 7). About 10 beakers and a purple glass bucket made from the same mould are recorded³⁰. Cooke nearly forgot to take this purchase home, as his diary entry for 8 April records: «At luncheon time

²⁵ Although referred to by Cooke as «... sale of ...», Eastwood is not mentioned as the vendor in the sale catalogue. The sale is Lugt 28390, the catalogue titled, *Catalogue of a choice collection of fine old Venetian glass, recently received from the Continent; and a collection of porcelain, bronzes, / And other Ornamental Objects, the property of a gentleman*. Cooke bought lots 1, 12, 15, 19, 22, 25, 30, 31, 38, 41, 45, 47, 50, 51, 53, 55, 56, 61, 65, 66, 75, 78, 93, 99, 106, 107, 110, 113, 116, 132, 135 and 137.

²⁶ Respectively lot 65, «A fine glass, on foot, with bosses, birds, and foliage in colours», bought by Cooke for £11.10.0, probably British Museum reg. no. 1880,0617.15, and lot 25, «A bottle on foot, with a bird and leaves in colours», bought by Cooke for £7.0.0, probably British Museum, reg. no. 1880,0617.16. For a reference to these two glasses in a paper on all-glass hybrids, see Navarro and Higgott 2014: 72.

²⁷ Respectively lot 116, «A glass, shaped and coloured as a pineapple», bought by Cooke for £4.0.0, which is almost certainly British Museum, reg. no. 1880,0617.8, and lot 53, «A large purple glass on foot», bought by Cooke for 13.0.0, which could well be British Museum, reg. no. 1873,0329.23.

²⁸ Lugt 28422, 3-7 April 1865, the sale of the glass held on the last day.

²⁹ Cooke bought lots 977, 978, 980, 984, 994, 999, 1000.

³⁰ Cadogan sale, lot 994, bought by Cooke for £10.10.0. British Museum, reg. no. 1873,0329.38. For this and other Buquoy glasshouse beakers made from the same mould see Thornton 2015: 139-41 and Thornton, Meek and Gudenrath 2015, especially: 170.

paid Christies' account and got an opal cup forgotten yesterday». (Fig. 8) The glass had been exhibited by Lord Cadogan at the Manchester Art Treasures exhibition in 1857.

In addition to the Bohemian beaker, three further glasses acquired by Cooke at the Cadogan sale had been exhibited at the Manchester Art Treasures exhibition. Two of these were acquired for the British Museum from Cooke's collection. These are a Mannerist-style footed bowl tentatively attributed to Venice and made before 1838 (Fig. 9)³¹, and an unusual ribbed vase with a stem in the form of a mermaid, recorded in the sale catalogue as «*From the De Bruges Collection*»³². Cooke's most expensive purchase at the sale was lot 1000, «A boat-shaped vessel, surmounted by a dragon forming a whistle and blue and gilt ornaments. '*From the De Bruges Collection*'», for which he paid the considerable sum of £52.10.0.

A glass horn and pistol formerly in Cooke's collection and now in the British Museum may have been among purchases recorded in Cooke's diary. Cooke noted on 13 March 1865 that he had bought numerous items at J. Hargraves, including a pair of ormolu candlesticks, a large Chinese dish, a glass horn and a Venetian glass pistol. He acquired another pistol when, on 27 June 1867, «Marks brought Venetian leather and glass pistol etc»³³.

After 1865 the intensity of Cooke's glass collecting subsided, largely

³¹ Lot 978, bought by Cooke for £12.12.0. British Museum, reg. no. 1880,0617.10. The glass must have been made before 1838, because it was in the Debruge-Duménil sale (Lugt 19624, held over a number of days from 23 January until 12 March 1850 at Drouot, Paris), lot 1233, illus. pl. II, no. 19. Louis Fidel Debruge-Duménil had died in 1838. «Lord Cartaghan» (Lord Cadogan) bought the glass at the posthumous sale of his collection for 111 francs (annotated copy of the Debruge-Duménil sale catalogue in the Wallace Collection Library).

³² Lot 977, bought by Cooke for £6.6.0. British Museum, reg. no. 1880,0617.2. The glass was lot 1223 in the Debruge-Duménil sale (for which see note 31), illus. pl. IV, no. 48. It was bought by «Lord Cartaghan» (Lord Cadogan) for 230 francs (annotated copy of the Debruge-Duménil sale catalogue in the Wallace Collection Library).

³³ Marks was almost certainly the London dealer Murray Marks, for whom see Westgarth 2009. The glass horn may be British Museum reg. no. 1880,0617.23. The pistol is perhaps British Museum reg. no. 1880,0617.40, an enamelled blue glass bottle in the form of a wheel-lock pistol, attributed to Germany or the Netherlands and inscribed with the date 1612.

because at the end of the year he leased land near Groombridge, which straddles the Kent/East Sussex border. He commissioned the architect Richard Norman Shaw to build a house for him there, Glen Andred, with furnishings that included a large case for Venetian glass in the hall and incorporated items supplied by the dealer Murray Marks³⁴. There he was able to indulge his love of horticulture. While the house was being built, Cooke continued to buy glass and welcome visitors to see it. Cooke's diary records some notable visitors during the period leading up to his move, entries including: «Frith (probably the artist William Powell Frith) came to choose a glass or two to paint» (24 February 1867); «Mr and Mrs A[lfred] Morrison called in morning to see glass» (12 July 1867), and «Layard came to look at Venetian glass» (3 March 1868).

Cooke moved into Glen Andred on 1 July 1868. In preparation for his move, he wrote to the British Museum on 5 March offering the museum first refusal of his collection. He explained that, with regard to his forthcoming move to Sussex, «... I have been urged by many of my friends not to carry into the country my very extensive & valuable collection of old Venetian glass, where it would not be duly appreciated, but to dispose of it as one collection in London». Cooke was offering the British Museum first refusal in part because staff at the museum «... have expressed a desire that it should be placed among the national treasures ...», but also from a sense of duty. Cooke wrote that, «Many of the objects are remarkable for their magnificence & beauty as well as their perfect state of preservation. Other specimens are quite unique & rare». He concluded, «It is the largest collection of old Venetian glass ever brought together, numbering between five & six hundred specimens»³⁵. Cooke's timing was unfortunate. He made his offer just as Augustus Wollaston Franks was about to inform the British Museum's Trustees of Felix Slade's intention to bequeath his collection to the museum. On 11 March Franks submitted a report about Cooke's collection to the Trustees. Although noting that it «... is very extensive

³⁴ For Shaw's designing and building of Glen Andred see Saint 2010: especially 48-54. For Shaw's letter to Cooke referring to «... a large Venetian glass case» see Munday 1996: 250. For Marks's involvement see Yallop 2011: 270-71.

³⁵ The author is grateful to Dora Thornton for drawing her attention to this letter (British Museum, Original Papers, 1868, 5th March, P2545).

and includes a number of fine specimens», Franks «... could not under any circumstances recommend it to be purchased entire. There are many specimens of inferior quality and even some of doubtful authenticity». Furthermore, it could not be acquired without «... a large special grant». Franks informed the Trustees that when Cooke had discussed with him the disposal of his collection, Franks had advised him to postpone an offer to the British Museum. Franks had not then been in a position to explain that this was because Slade planned to bequeath his collection to the museum. Franks then went on to inform the Trustees that he had now been authorized to announce Slade's intention to them. He observed that Slade's collection was «... probably the finest private collection of glass ever formed ...». He concluded, «The acquisition of Mr Slade's collection would render the purchase of Mr Cooke's collection unnecessary and burthen the Museum with duplicates, and Mr Franks cannot therefore recommend the Trustees entertain the offer»³⁶. Cooke's offer was declined. Shortly afterwards, on 29 March, Slade died, leaving his collection to the British Museum.

Franks's claim that some of Cooke's glasses were «of doubtful authenticity» suggests that Cooke might have acquired recently manufactured glasses in the mistaken belief that they were historic. However, it is unlikely that Cooke mistook 19th-century pieces for earlier examples because he was very familiar with 19th-century Venetian glass production. So much so that he was appointed a Juror in the glass section at the Exposition universelle in Paris in 1867. Furthermore, he was a close associate of Antonio Salviati both professionally and socially and very familiar with Salviati's glass products. Cooke also recorded modern glassware entering his collection, as in his diary entry for 5 April 1866, when «Salviati sent modern Venetian glass». Perhaps this glass was among the few examples of «Modern Venetian Glass» that were included in the posthumous sale of Cooke's glass collection in 1880³⁷.

³⁶ The author is grateful to Francesca Hillier and Stephanie Alder for information about this letter (British Museum Central Archive, Officers Reports, 1868, 11th March, P2803).

³⁷ The modern glass was included in the section 'Modern Venetian Glass, &c.', which comprised lots 577-610.

As a result of the British Museum declining his offer, Cooke decided to lend the major part of his glass collection to the South Kensington Museum. Perhaps it was in preparation for this loan that Cooke's sisters Mary and Laura were occupied with the glass on 20 April 1868, Cooke noting in his diary that, «Mary drew glass all day, Laura wrote Catalogue ...». Ten days later (30 April 1868) he recorded, «Four men came with van and baskets and packed the Venetian Glass. Sent 10 baskets away to the South Kensington Museum. Laura made out the lists and numbers and I took them out of cases». His deposit of 512 glasses was recorded in the museum's Loans Register on 7 May 1868, with a brief description of each glass³⁸.

It is almost certain that a rare blue glass ewer acquired by the British Museum from the posthumous sale of Cooke's glass collection can be identified among the occasional additions made to his collection after his move to Glen Andred in 1868 (Fig. 10). In his diary entry for 25 July 1870 Cooke wrote, «Mr Buttery came in fly from Wells, brought me a superb Blue Old Venetian Pitcher as a present and 6 new Majolica plates. I gave him 2 drawings». Now attributed to Barcelona, the ewer is dated to the latter half of the 16th century³⁹.

Following Felix Slade's death in 1868, his executors were able to make further acquisitions for the British Museum on behalf of his bequest. In his capacity as an executor Franks acquired some glasses from Cooke's collection in the spring of 1873, making his choices from the display at the South Kensington Museum. Franks acquired 14 glasses⁴⁰. Eleven of the numerous glasses presented to the British Museum by Slade's executors in 1873 are specifically identified in the British Museum's Antiquities Register as having come from Cooke's

³⁸ Victoria and Albert Museum Archives, Art Museum Loans index, Register C (archive reference MA/31/3): 115-124, 400-402, 405. This provides details of the items lent to the South Kensington Museum by Cooke in 1868 and removed from the museum on 10 April 1873 and 14 May 1880.

³⁹ British Museum reg. no. 1880,0617.12. Perhaps Mr Buttery was a dealer in Tunbridge Wells or London. Cooke also mentioned him in his diary entries for 18 August 1870 («... sent new cart to station for boxes from Buttery, Porcelain, carved frame &c.») and 15 July 1872 (when Cooke had gone to town and, «... painted on a picture for Mr Heathcote at Buttery's, he had packed the glass.»).

⁴⁰ See note 38.

collection⁴¹. Slade's selection included the Bohemian opal beaker (Fig. 7). Cooke recorded the mechanics of the transaction in his diary. He noted on 25 March, «I called on Sopwich, Franks, met the latter at S. Kens and we selected Venetian Glass. Retd to luncheon with him and drove to British Mus. Looked over the Slade glass». On 28 March, «... Franks called in evening and brought cheque». The following day Cooke, «... went to South Kensington. Met Franks and settled about glass». The glasses selected by Franks were removed from the South Kensington Museum on 10 April (see Appendix 1)⁴².

Cooke died in January 1880. The rest of the glass that he had deposited at the South Kensington Museum remained there until 14 May 1880, a month before the posthumous sale of his glass collection at Christie's on 15 and 16 June 1880. The sale comprised 550 lots of Venetian glass with 60 lots of other glass. Franks commissioned the dealer Thomas Miller Whitehead to bid on behalf of the British Museum⁴³. The museum's Antiquities Register records that they acquired 45 glasses from the sale, via 'Miss Whitehead' (see Appendix 2)⁴⁴. However, Christie's annotated copy of the sale catalogue reveals that the successful bids for some of the glasses recorded in the Register as having been purchased via «Miss Whitehead» were actually made by «Franks»⁴⁵. On 22 June Franks wrote to the Trustees, reporting that he had been «... very successful ...» at the sale, at which the Trustees had sanctioned his spending up to £150. He had acquired for the museum all the glasses that he had selected, with the exception of two items «... of small moment ...», for the sum of £111.5.0. He noted having «... obtained 38 lots, consisting of 44 specimens, which form an important addition to the Museum collection». He observed that the South Kensington

⁴¹ British Museum Antiquities Register, vol. 13, February 1873-December 1878. The glasses described as coming from Cooke's collection are reg. nos. 1873,0329.16-25 and 1873,0329.38.

⁴² See note 38.

⁴³ For Whitehead see Westgarth 2009.

⁴⁴ Volume 14, covering the period February 1879-December 1884.

⁴⁵ Whitehead is recorded as the buyer of lots 5, 16, 18, 19, 44, 76, 77, 114, 115, 136, 142, 208, 231, 252, 267, 307, 311, 324, 329, 331, 445, 482, 483, 527, 530, 545, 555, 570 and 325. «Franks» is recorded as the buyer of lots 11, 63, 64, 478, 479, 507 (revised as lot number 512E), 509, 510, 547 and 575.

Museum had decided not to bid at the sale and that Whitehead had secured many items for the museum at very good prices⁴⁶.

As represented by more than 50 examples in the British Museum, Cooke's collection ranged from the rare and spectacular⁴⁷ to the pedestrian, from 16th-century Venice to 19th-century England⁴⁸. Although Venetian glass was his passion, his collection was eclectic: he writes of buying 12 Roman glass bottles from Falcke and of filling a very large cabinet with German glass⁴⁹. While some of Cooke's glasses in the British Museum are in excellent condition, others are repaired. Pieces acquired during foreign travels might be damaged on the journey home. In some diary entries one can sense the anticipation as Cooke opened the packing to reveal new acquisitions, and the relief when he was able to record, as on arriving home from Venice on 19 November 1863, «Everything safe, Old Venice glass, plates &c ...». Cooke's diary entry for 5 June 1877 describes how he dealt with the damage when the outcome was less satisfactory: «Sent for Andrews at 10, after his breakfast he repaired a good many Venetian glasses and an Ivory Tankard». It would be interesting to know whether an all-glass hybrid goblet from Cooke's collection, now in the British Museum but for which there is no known pre-Cooke provenance, was acquired by him in its present form or created by the joining of parts from more than one glass once in Cooke's possession⁵⁰.

⁴⁶ The author is grateful to Francesca Hillier and Stephanie Alder for information about this document (British Museum Central Archive, Original Papers, 1880, 22nd June, P2555). Munday 1996: 251 states that the sale realized £697.8.0d.

⁴⁷ British Museum reg. nos 1880,0617.27, a late 16th-century Venetian cup and cover in *vetro a filigrana* glass, and 1880,0617.6, an acorn-shaped covered goblet probably made in the Netherlands and dated 1576-1625 are notable examples that are not illustrated here.

⁴⁸ Examples not previously mentioned include some interesting French glasses attributed to Nevers: two small barrels dated as probably 1600-1650 (reg. nos 1880,0617.34 and 1880,0617.35; Dawson 2011: 135; 136, Figs 6 and 7) and a figure of a standing lady, dated to the 18th century (1880,0617.38).

⁴⁹ Diary entries for 2 August 1864 and 25 July 1868 respectively.

⁵⁰ The goblet is British Museum reg. no. 1880,0617.17. It seems likely that two other all-glass hybrids formerly in Cooke's collection and now in the British Museum, reg. nos 1880,0617.15 and 1880,0617.16, were acquired as such by Cooke from the sale of Eastwood's glass (see notes 25 and 26 and Fig. 5).

One aspect of Cooke's fascination with Venetian glass, mentioned in his diary on numerous occasions, remains tantalizingly unknown today: his and his sister Mary's drawings of glasses in his own and various museum and private collections. Cooke took a systematic approach to his drawings, observing in his diary on 21 December 1864, «Named drawings of glass from Hotel de Cluny», and on 26 December, «Laura helped me to name and number my drawings of Venetian glass». He evidently took some pride in the drawings. He recorded in his diary on 14 January 1865 that during a visit to the architect Decimus Burton at St Leonard's he, «... shewed them my drawings of odd animals and Venetian glass», and on 15 December 1877 he noted that Dr Salviati visited and, «After dinner shewed him the Orchids and Venetian glass drawings ...». 'In the last year of his life Cooke noted in his diary entry for 15 March 1879, «... I arranged Venetian Glass drawings in 2 Volumes in evening ...». Neither these volumes nor any drawings of glasses by Cooke or his sister Mary were included among the drawings in the posthumous sale of his paintings, watercolours, prints and drawings held at Christie's in May 1880⁵¹. Their rediscovery would further enhance our understanding and appreciation of Cooke as an enthusiast for and collector of Venetian glass.

Acknowledgements

I am greatly indebted to a number of people without whose assistance the research for and writing of this paper would not have been possible. I am especially grateful to Rachel Russell, who drew my attention to John Munday's biography of Cooke; Patrick Conner, Martyn and Penelope Gregory and Sarah Taft at the Martyn Gregory Gallery; Stephanie Alder, Francesca Hillier, Jim Peters and Dora

⁵¹ 22-26 May 1880, Lugt 40222. For Cooke drawing glasses in museums and at Christie's, see note 20. Cooke recorded his sister Mary drawing glasses in his collection on 2 («Mary drew glass.») and 6 March («Mary drew Venetian Glass all day.») and 20 April 1868 (cited above). On 15 May 1867 he «Set Mary to work with the camera, drawing the Venetian glass ...». For Cooke's interest in such drawing aids see Munday 1996.

Thornton at the British Museum and James Sutton at the Victoria and Albert Museum's Archive. I am also very appreciative of the help I have received from Christie's Archive, Gordon Higgott and Pieter van der Merwe.

APPENDIX 1⁵²

The 14 purchases made by Franks in March 1873 from Cooke's loan to the South Kensington Museum. At least 11 were acquired on behalf of the executors of the Slade Bequest to the British Museum.

The first number cited and the brief description given for each item listed below is taken from the list of glasses deposited by Cooke at the South Kensington Museum on 7 May 1868 as itemized in the Victoria and Albert Museum Archives, Art Museum Loans index, Register C (archive reference MA/31/3), pp. 115-124, 400-402, 405. The glasses listed are those removed from the South Kensington Museum on 10 April 1873. A comparison between these descriptions, information provided by the British Museum's Antiquities Register, vol. 13, February 1873-December 1878, and glasses in the British Museum has enabled some identifications to be made between the glasses removed from the South Kensington Museum on 10 April 1873 and glasses presented to the British Museum by Felix Slade's executors and entered in the museum's Register on 29 March 1873. Thirty-eight glasses were recorded in the Antiquities Register on 29 March 1873 as having been presented to the British Museum by Felix Slade's executors. Of these, 11 were described as having come from Cooke's collection. These are listed in the Register as registration numbers 1873,0329.16-25 and 1873,0329.38. All but two (1873,0329.18 and .38) of the brief descriptions in the museum's Register are accompanied by a sketch. When the glasses bought from Cooke by Franks can be identified in the British Museum, their registration numbers are provided.

- 1 & 1a. «Two vases clear glass blue fillets». One of these is British Museum reg. no. 1873,0329.16.
 60. «Bottle with spout and handles». Probably British Museum reg. no. 1873,0329.17, although this has one handle.
 74. «Goblet with millifiori knob». British Museum reg. no. 1873,0329.20.
 181. «Pilgrims Bottle». Probably British Museum reg. no. 1873,0329.19.

⁵² See note 1.

182. «Beaker, opalized glass». British Museum, reg. no. 1873,0329.38 (Fig. 7 here).
 183. «Goblet pale violet glass». British Museum reg. no. 1873,0329.23.
 304. «Bulb shaped bottle». Perhaps this corresponds with British Museum reg. no. 1873,0329.24, «... blue bottle, frill around neck and opaque white vertical lines», drawn in the British Museum's Register.
 338. «Goblet with moulded lozenge pattern». Probably British Museum reg. no. 1873,0329.18.
 387. «Amphora».
 388. «Vase». Perhaps this corresponds with British Museum reg. no. 1873,0329.25, «... blue cylindrical vase splashed with opaque red green & white», drawn in the British Museum's Register. Alternatively, this could be item number 470 below.
 389. «Patera».
 415. «Bowl with moulded bosses». Perhaps British Museum reg. no. 1873,0329.21.
 470. «Jar». Perhaps this corresponds with British Museum reg. no. 1873,0329.25, «... blue cylindrical vase splashed with opaque red green & white», drawn in the British Museum's Register. Alternatively, this could be item number 388 above.

One of the glasses listed in the British Museum's Antiquities Register as having come from Cooke's collection, reg. no. 1873,0329.22 («... green bottle, painted base moulded ribs on body»), cannot be identified in the museum today.

APPENDIX 2⁵³

«Glasses purchased through Miss Whitehead, sale of E. W. Cooke (Christie)»

British Museum Antiquities Register, vol. 14, February 1879-December 1884.

British Museum reg. nos 1880,0617.1-45, followed by their lot numbers in the posthumous sale of Cooke's Venetian glass collection at Christie's, 15-16 June 1880 (Lugt 40298).

1880,0617.1 (lot 5); 1880,0617.2 (lot 18); 1880,0617.3 (lot 19); 1880,0617.4 (lot 512E, originally lot 507, but the copy of the catalogue in Christie's Archive is annotated with the revised lot number); 1880,0617.5 (lot 115); 1880,0617.6 (lot 64);

⁵³ See note 1.

1880,0617.7 (lot 311); 1880,0617.8 (lot 267; Fig. 6 here); 1880,0617.9 (lot 77); 1880,0617.10 (lot 252; Fig. 9 here); 1880,0617.11 (lot 478); 1880,0617.12 (lot 231; Fig. 10 here); 1880,0617.13 (lot 307); 1880,0617.14 (lot 482); 1880,0617.15 (lot 208; Fig. 5 here); 1880,0617.16 (lot 63; Fig. 5 here); 1880,0617.17 (lot 527); 1880,0617.18 (lot 509); 1880,0617.19 and 1880,0617.20 (lot 331); 1880,0617.21 (lot 329);

1880,0617.22 (lot 510); 1880,0617.23 (lot 545); 1880,0617.24 (lot 11); 1880,0617.25 (lot 114); 1880,0617.26 (lot 44); 1880,0617.27 (lot 16); 1880,0617.28 (lot 136); 1880,0617.29 (lot 142); 1880,0617.30 (lot 76); 1880,0617.31 (lot 483); 1880,0617.32 (lot 479); 1880,0617.33 (lot 445); 1880,0617.34 (lot 530); 1880,0617.35 (lot 530);

1880,0617.36 (lot 547); 1880,0617.37 (lot 547); 1880,0617.38 (lot 547);

1880,0617.39 (lot 324); 1880,0617.40 (lot 545); 1880,0617.41 (lot 570);

1880,0617.42 (lot 570); 1880,0617.43 (lot 555); 1880,0617.44 (lot 325); 1880,0617.45 (lot 575; Fig. 3 here).

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Fig. 1 - *Edward William Cooke*, R.A. (1811-1880). London, Royal Academy of Arts (Photographer: Prudence Cuming Associates Limited).



Fig. 2 - E.W. Cooke, *The Church of the Salute, the Dogana etc.* Oil on canvas, 1851. London, Royal Ocean Racing Club Collection (Image courtesy of Martyn Gregory).



Fig. 3 - *Goblet*, possibly made in Dublin or made in England. Early 19th century. London, British Museum (© The Trustees of the British Museum).

W. 22. Painted on Sea till 12. went to
Christie's, attended Sale of Eastwood's glass
bt 30 lots of the best specimens - got
them home safely - multitudes of people
there to see Davis's pictures - J Furner
Draugh &c - met Mr. Slade - Robinson
Franks &c luncheon at Athenaeum
bright fine day - but cold. Madame
& Miss Solvati called also the Miss
Redgraves to see glass -

40

Fig. 4 - Cooke's diary entry for 22 March 1865. Photocopy of original diary courtesy of Martyn Gregory, London.



Fig. 5 - *Covered cup*, possibly Hall in Tirol, late 16th century. *Vase*, probably Barcelona, late 16th century. Both are all-glass hybrids. London, British Museum (© The Trustees of the British Museum).



Fig. 6 - *Vase*, Venice, 17th century. London, British Museum (© The Trustees of the British Museum).



Fig. 7 - *Beaker*, attributed to the Buquoy glasshouse, Nové Hradý, Gratzen, southern Bohemia, c. 1680. London, British Museum (© The Trustees of the British Museum).

SA. 8. Beale went up with me to Fourn
(to go to the rowing match Oxford won)
We began hanging the East room -
I settled nearly all the principal
pictures - at luncheon time paid
Christie's acct - I got an Opal cup
forgotten yesterday - dined at R a 3
home at 9 with Ward - sadly know
wps - Hannah left home nearly
sent. Rawdon called - very hot day

45

Fig. 8 - Cooke's diary entry for 8 April 1865. Photocopy from original diary courtesy of Martyn Gregory, London.



Fig. 9 - *Footed bowl*, Venice? made before 1838. London, British Museum (© The Trustees of the British Museum).



Fig. 10 - *Ewer*, Barcelona, 1550-1600. London, British Museum (© The Trustees of the British Museum).

FRANÇOISE BARBE

LES VERRES ÉMAILLÉS VÉNITIENS DE LA
RENAISSANCE DU MUSÉE DU LOUVRE :
PROVENANCE ET COLLECTIONS AU XIX^e SIECLE

La collection de verres de Venise et Façon de Venise conservée au département des Objets d'art du musée du Louvre comporte plus de deux cent cinquante pièces. Dans le cadre de la recherche menée au Louvre pour le projet *Cristallo*¹, cet exposé se propose d'examiner plus spécifiquement quarante-sept verres émaillés et dorés vénitiens ou Façon de Venise, des XV^e et XVI^e siècles, entrés au Louvre au cours du XIX^e et au début du XX^e siècle². Les dons et legs constituent les modes d'acquisition les plus courants pour les arts décoratifs du Moyen Âge et de la Renaissance. Quelques achats permettent cependant d'accroître de façon significative les collections du musée au cours du XIX^e siècle.

1. *Dans les premières décennies du XIX^e siècle*

De la Révolution aux années 1820 environ, le goût pour les Antiquités grecques et romaines prédomine, parallèlement à un engouement croissant pour l'art du Moyen Âge et la Renaissance. Durant la Restauration, Auguste de Forbin (1777-1841), directeur des musées royaux, entreprend d'enrichir le Louvre par l'acquisition de ce

¹ Ce projet pluridisciplinaire, qui associe sciences et histoire de l'art, a bénéficié en 2013 du soutien du LabEx PATRIMA. Barbe 2012 et 2013.

² La plupart de ces verres ont été analysés au C2RME, voir Biron-Verità 2012 et Biron-Verità 2015. Le choix a été fait de ne pas prendre en compte ici les verres émaillés de Catalogne ni les verres émaillés français.

que l'on appelle les « antiquités nationales ». Le musée Charles X fait ainsi l'acquisition, en 1825 et en 1828, de deux collections majeures qui forment le cœur du département des Objets d'art.

Edme Antoine Durand (1768-1835)

Fils d'un négociant de vin d'Auxerre, Edme Antoine Durand s'enrichit considérablement dans le premier tiers du siècle³. Antiquaire et collectionneur, il voyage à travers toute l'Europe, principalement en Italie où il achète une large partie de ses antiques. Dans les années 1820, son cabinet d'antiquités égyptiennes, grecques et romaines connaît une renommée internationale. Achetée en 1825 pour le Musée Royal, sa collection comporte plus de sept mille numéros d'inventaire, parmi lesquels quelques sept cents objets d'art de la Renaissance italienne et française – majoliques, céramiques de Bernard Palissy, émaux peints de Limoges, vitraux... Au sein de cet ensemble figurent seulement deux verres, dont un émaillé : incomplet, il semble avoir été utilisé comme pied pour une coupe en émail peint, malheureusement perdue⁴.

Pierre Henri Révoil (Lyon, 1776 - Paris, 1842)

Pierre Henri Révoil est un peintre de style Troubadour, formé dans l'atelier de David à Paris après 1795. Sous l'influence du musée des Monuments français d'Alexandre Lenoir, il commence à constituer une collection au tout début du XIX^e siècle et semble être le premier à créer un « cabinet » exclusivement consacré aux objets du Moyen Âge et de la Renaissance⁵. Armures, mobilier, émaux, céramiques, ivoires, tapisseries, peintures, manuscrits... rassemblés dans son musée personnel servent également à l'enseignement qu'il prodigue aux élèves de l'École des Beaux-Arts de Lyon à partir de 1807. Son « cabinet de gothicités », comme il le nomme lui-même, devient célèbre et est décrit par Aubin-Louis Millin de Grandmaison en 1811 pour le *Magasin encyclopédique*⁶. Vendue en 1828 au Musée Charles X, la collection compte plus de huit cents numéros d'inventaire. Elle comprend treize

³ Detrez 2014.

⁴ Inv. MR 2445.

⁵ Chaudonneret 1994: 20.

⁶ Courajod 1886: 6-12.

verres d'origines diverses – Italie, France, Espagne, de la fin du XV^e au XVIII^e siècle –, des pièces de forme certainement destinées à recréer le décor d'intérieurs de la Renaissance. Deux d'entre eux sont des verres émaillés vénitiens. Le plus précieux est une gourde de pèlerin aux armes de Catherine de Foix (1468-1517), reine de Navarre et grand-mère du roi Henri IV – un objet que le collectionneur a pu considérer comme un témoin de l'histoire nationale tout autant que pour sa valeur artistique⁷. Le second est une coupe sur pied en verre bleu, à fond côtelé, dont la bordure est ornée d'un décor d'écailles⁸.

2. *De la Restauration aux années 1860*

Dans le second tiers du XIX^e siècle, les objets d'art de la Renaissance connaissent un succès sans précédent auprès des collectionneurs en Europe et en particulier à Paris qui joue un rôle crucial dans la circulation et la vente des œuvres d'art. C'est à ce moment que les verres apparaissent de façon conséquente dans les collections privées, en témoigne l'immense collection rapidement rassemblée par Louis-Fidel Debruge-Duménil (1788-1838) entre 1830 et sa mort en 1838⁹. Au sein de cet ensemble d'environ quinze mille œuvres, les verres vénitiens occupent une place de choix. Ils sont étudiés dans la *Description des objets d'art qui composent la collection Debruge Dumenil précédée d'une introduction historique* publiée par Charles-Jules Labarte, beau-fils du collectionneur, en 1847. L'étude détaillée qu'il consacre aux verres filigranés témoigne du renouveau d'intérêt pour cette technique, redécouverte en 1839 par Georges Bontemps, directeur de la verrerie de Choisy-le-Roi. Quelques-uns des verres de Debruge-Duménil entreront plus tard au Louvre, après la dispersion de sa collection lors de plusieurs ventes aux enchères entre 1839 et 1850. À Paris, le cercle d'amateurs du Moyen Âge et de la Renaissance comprend Alexandre Du Sommerard, Jean-Baptiste Carrand et Charles Sauvageot, ces derniers étant des amis de Debruge-Duménil.

⁷ Inv. MRR 118.

⁸ Inv. MRR 122.

⁹ Arquié-Bruley 1990.

Cette période est un véritable « âge d'or » pour les collectionneurs qui peuvent se procurer les objets relativement facilement et à bas prix, au moins jusqu'à la fin des années 1840. Trois collections rassemblées dans le second tiers du XIX^e siècle feront entrer un très bel ensemble de verres émaillés au musée du Louvre.

Alexandre-Charles Sauvageot (Paris, 1781 - Paris, 1860)

La collection donnée par Charles Sauvageot en 1857 est considérée comme l'une des plus importantes faite au département des Objets d'art. Personnalité originale, deuxième violon à l'Opéra de Paris et commis à la Direction des Douanes, il est d'abord intéressé par l'art d'Extrême-Orient puis se passionne pour les arts décoratifs de la Renaissance européenne. Sauvageot commence à acheter, le plus souvent au marché aux puces, des œuvres de nature très variée au début des années 1820. Plusieurs dessins ou tableaux¹⁰ et une source manuscrite de première main nous permettent de mieux connaître le contexte et la constitution de sa collection. Le registre d'achats que le collectionneur tient de 1828 à sa mort nous livre, en plusieurs colonnes, des informations essentielles : la date d'achat, le numéro d'entrée de l'objet, sa description sommaire, enfin son prix (Fig. 1)¹¹. Grâce aux remarques ajoutées ponctuellement aux descriptions, nous apprenons parfois l'état de conservation ou la provenance de l'œuvre¹². Parmi les cent cinquante verres donnés au Louvre, environ une centaine sont vénitiens ou Façon de Venise (dont une trentaine avec un décor filigrané alors très à la mode). Parmi eux, dix sont des verres émaillés et dorés : trois gourdes de pèlerin (Fig. 2)¹³, trois coupes sur pied et une assiette (certaines portant armoiries ou inscription)¹⁴ en verre incolore ; une coupe

¹⁰ Le plus connu est le tableau d'Arthur Roberts montrant le « cabinet » de Sauvageot à la veille du transfert de la collection au Louvre en 1856 (inv. M.I. 861, département des peintures, musée du Louvre).

¹¹ Le registre est conservé au département des Objets d'art du musée du Louvre.

¹² Le réseau social de Charles Sauvageot a été l'objet d'une conférence à la Société d'Histoire de l'Art Français (à paraître) par Philippe Malgouyres, que je remercie vivement pour les informations qu'il m'a fournies.

¹³ Inv. OA 1012, OA 1013 et OA 1014.

¹⁴ Inv. OA 1102, OA 1103, OA 1105 et OA 1119.

sur pied haut, un verre à jambe (dont la dorure est restaurée à sa demande) et une petite coupe en verre bleu¹⁵.

Giovanni Pietro Campana (Rome, 1808 - Rome, 1880)

Passionné d'archéologie, le marquis Giovanni Pietro Campana rassemble à Rome l'une des plus importantes collections d'antiquités grecques et romaines du XIX^e siècle. Sa vie et sa disgrâce sont bien connues. Directeur du Mont de Piété de Rome, il est accusé de malversations financières et arrêté en novembre 1857. Sa collection est réquisitionnée par l'Etat pontifical avant d'être l'objet d'un catalogue complet, comprenant presque douze mille pièces, publié en 1858 de façon à en préparer la vente. Après d'intenses négociations avec différents pays, la collection est dispersée dans divers musées, mais la majeure partie est acquise par la France en 1861, à l'occasion de l'ouverture, éphémère, du Musée Napoléon III en 1862. Les œuvres rejoindront ensuite les salles du Louvre et de nombreux musées de région¹⁶. Au sein de cet ensemble, les objets d'art de la Renaissance occupent une place modeste comparée aux antiques. Parmi les six cent quarante et un numéros regroupés dans la « classe X » – essentiellement des majoliques – apparaissent cinq verres incolores émaillés et dorés : trois coupes sur pied bas ornées de motifs végétaux ou figuratifs (un cerf, un jeune homme monté sur un lion fantastique ou sur un monstre marin)¹⁷, un verre à jambe orné de rinceaux végétaux¹⁸ et un gobelet orné de motifs *all'antica* et de grotesques¹⁹.

Baron Salomon James de Rothschild (1835 - Paris, 1864)

La collection du baron Salomon James de Rothschild est léguée au musée en 1922 par sa femme Adèle Hannah de Rothschild (1843-1922). Le baron meurt prématurément en 1864, deux ans après leur mariage. Grâce aux archives et à son inventaire après décès, nous savons que les objets d'art de la Renaissance de sa collection sont rassemblés

¹⁵ Inv. OA 1046, OA 1082 et OA 1118.

¹⁶ Bos 2008.

¹⁷ Inv. OA 1975, OA 1976 et OA 1977.

¹⁸ Inv. OA 1974.

¹⁹ Inv. OA 1978.

entre 1854 et 1864²⁰. Il se fournit principalement auprès d'antiquaires et d'intermédiaires, tel Eugène Piot, collectionneur et marchand, qui achète pour lui lors de ses voyages en Italie. Son inventaire après décès comprend soixante-trois verres attribués à Venise du XVI^e au XVIII^e siècle. Au sein de cet ensemble, vingt-sept sont des verres émaillés et dorés de la Renaissance. Ils illustrent la plupart des typologies et des ornements répertoriés pour la fin du XV^e et le début du XVI^e siècle : cinq gourdes ou pichets, en verre incolore²¹ ou bleu²² ; douze larges coupes sur pied bas ou haut, émaillées au centre et sur la bordure, certaines avec des armoiries, en verre incolore²³, bleu²⁴ ou violet²⁵ ; trois gobelets, en verre incolore (Fig. 3) ou bleu²⁶ ; cinq verres à jambe, parfois couverts, en verre incolore²⁷ ou bleu (avec un double portrait)²⁸. Dans cet ensemble se détache une pièce couverte exceptionnelle, en verre bleu, offrant une scène interprétée comme le *Triomphe de la Chasteté*²⁹. Enfin, une plaque ornée de motifs de grotesques est considérée comme Façon de Venise³⁰. Avec la collection Sauvageot, il s'agit de l'ensemble le plus important de verres vénitiens de la Renaissance jamais entré au Louvre.

3. À la fin du XIX^e siècle

Marquise Arconati-Visconti (1840- Paris, 1923)

Les verres vénitiens de la Renaissance entrés au Louvre dans le dernier tiers du siècle sont donnés en 1893 par la Marquise Marie-Louise Arconati-Visconti. Veuve en 1876, elle rassemble après 1890

²⁰ Barbe-Dectot 2016.

²¹ R 93, R 104, R 111.

²² OA 7565, OA 7566.

²³ R 9, R 15, R 44, R 82, R 91, R 92, R 108, R 109, R 110.

²⁴ R 28, R 34.

²⁵ R 116.

²⁶ OA 7560, R 51 et R 32.

²⁷ R 29, R 33.

²⁸ OA 7561, OA 7562, OA 7563.

²⁹ OA 7564.

³⁰ R 60.

une collection destinée à enrichir bibliothèques et musées. Ses deux verres vénitiens sont achetés à la vente Spitzer : une aiguière ornée dans un médaillon d'un jeune homme chevauchant un hippogriffe, qui provient de la collection Debruge-Duménil, et une coupe sur pied bas avec un personnage montant un cheval marin³¹.

L'étude de la provenance des verres émaillés vénitiens ou Façon de Venise de la Renaissance entrés au Louvre au cours du XIX^e siècle doit désormais être étendue à d'autres collections publiques et privées, de façon à nous permettre de mieux percevoir l'arrivée de ces verres anciens sur le marché français et l'importance qu'ils occupent dans l'histoire du goût.

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³¹ OA 3366 et OA 3367.

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Fig. 2 - *Gourde de pèlerin*, verre incolore, émaillé et doré. Paris, Musée du Louvre, département des Objets d'art, inv. OA 1013 (© RMN-Grand Palais (musée du Louvre) / Martine Beck-Coppola).



Fig. 3 - *Gobelet*, verre incolore, émaillé et doré. Paris, Musée du Louvre, département des Objets d'art, inv. R 51 (© Musée du Louvre, Dist. RMN-Grand Palais / Martine Beck-Coppola).

REINO LIEFKES

A PATTERN BOOK OF THE VENICE AND MURANO
GLASS COMPANY LTD.

In 1963 the Department of Paintings, Prints and Drawings of the Victoria & Albert Museum acquired a unique document of late nineteenth century Venetian glass making¹. It is a glass-makers' pattern book, comprising over 1595 numbered drawings from the Venice and Murano Glass Company Ltd (Figs. 1-5).

The full-leather bound book has 161 leaves of thin tracing paper, and two leaves of blank laid paper in the front and the back, one of which is watermarked «1895». It appears to be a standard size artist's sketchbook of oblong format, measuring 19.6 X 12.5 cm. The blank laid paper leaves in the front are stamped on both sides in purple ink: «THE VENICE AND MURANO GLASS COMPANY LTD». This stamp is also used on some of the tracing paper leaves. (Fig. 2) The leaves are numbered in pencil on both sides with page numbers 1 to 322.

On the front sides of the leaves, numbered with uneven page numbers, are drawings of glass patterns, numbered in a more or less unbroken sequence from 1 to 1595. Some patterns have been given a «bis» or an «A» number, and these seem to be variations on the root-number designs. (e.g. p. 87, no. 500bis) Some patterns are shown in different sizes. These are given the same pattern number followed by a fraction, indicating their relative size (Fig. 2, pattern 595). Both front

¹ VAM E. 217-1963; I am grateful to Michael Snodin, formerly of the Department of Paintings, Prints and Drawings of the VAM, for his advice and suggestions in understanding the physical aspects of the album. An earlier version of this article was first submitted for publication to Mr. Aldo Bova in 1999, for inclusion in the exhibition catalogue *I colori di Murano nell'800*, Venice 1999' but it was not included at the time.

and side views are given of certain patterns (e.g. p. 67, no 412, 1/2 to 1/5), and in some cases a plan, or view from above is also provided (e.g. p. 185, no 1119). The drawings are in pen and black ink and seem to have been traced from another source². All the drawings from no 1 to 1548 are identical in draughtsmanship and must have been drawn by the same person as one single exercise. They are extremely skilful and confident in execution; their three-dimensionality is achieved by simple linear highlights (Figs. 1-4). The vessels are either shown in strict elevation, with tops and feet as a straight line, or in slight perspective. Underneath a drawing of a large centre-piece (no. 1238, p. 221) is written: «scala di 1/10», in Italian. The fact that this is by the same hand as the drawings and the numbering indicates that the draughtsman was either Italian or, that he was tracing an Italian text. Patterns 1548 to 1589, at the end of the manuscript, are drawn in a distinctly different style (Fig. 5). They are more precisely detailed but less skilfully drawn and have parallel hatching and dotted lines which cannot be observed in the earlier drawings. Their numbering has the crossed or «continental» 7, which was not used in Britain. This indicates that these drawings too, were probably done by an Italian, possibly working in Britain. Finally, there is a group of six drawings on the last page (p. 313), two of which, drawn in ink, are very sketchy, while the other four are in pencil only. The last end paper also has some sketches of bowls in pencil and some sort of a calculation.

Purpose and use of the pattern book

The sketchbook itself can be dated through its watermark to 1895 or later. In the margin, above model no 1366, on p. 257, the date

² On p. 27 a whole row of numbers has been left out and has been added later in pencil. This is an indication that the patterns and numbers were traced at the same time and that the numbering had already been established. If the whole pattern book had been numbered right through, an omission like this would not have occurred. On p. 119, no. 726, pattern and number have been left out and there was no blank space left blank for this. It was later drawn in pencil, partly overlapping another pattern. This could have been an accidental omission or it might indicate that a previously discontinued design was reintroduced. See also note 12.

2/12/96, as well as a price in English currency '30/-' (30 shillings) has been added in pencil, proving that the pattern book was in use in Britain by that time. This provides conclusive evidence that it must have been created in 1895 or 1896. This also confirms the suggestion that all the drawings up to no. 1548 were drawn as one single exercise. The fact that there are only a few pages added after no. 1548, with no more than 46 designs, probably means that this must have happened not long after 1895-96.

A torn leaf has been repaired, recto, with three small sticky labels, of the type which was probably used to mark the bottom of the glasses for retail (pp. 277-278). These labels read: «COMPAGNIA VENEZIA-MURANO 125, NEW BOND STREET, W.» Apart from suggesting that the pattern book was used in the London shop, this also provides a further indication of its period of use, as the Venice and Murano Glass Company Ltd. moved its shop to 125 New Bond street during 1902-03³. These stickers prove that the pattern book was still in use by that time.

All the evidence suggests that our pattern book was used by the Venice and Murano Glass Company Ltd., in their London Showrooms, as a complete record of their regular production. The fact that new patterns were added at least twice, suggests that it was intended as a central record which had to be kept up to date. There is also evidence of extensive use. Many of the thin pages are creased or torn, and all the bottom right corners are very grubby as a result of repeated turning. Some patterns have been marked in pencil with a cross (e.g. p. 153,

³ The letterhead of the Company used on 5th December 1902, listed two Galleries, both at 30. St. James's Street and at 125, New Bond Street, while its head office was at 16, St. Helens Place. The same paper was used for a letter dated 7th May 1903, but the St. James's Street address is crossed out. (both VAM Archive, NF Venice and Murano Glass Co.); *The Post Office London Directory* 1902 (published December 1901) p. 1678 lists as address: Venice & Murano Glass Co. Lim. 30 St. James's street SW-TA "Soffiati"; *The Post Office London Directory* 1903 (published December 1902) p. 1695 lists as address: Venice & Murano Glass Co. Lim. 125 New Bond st W-TA "Soffiati". Also, an advertisement of the Company in the *Connoisseur* of August 1902 still gives the St. James's street address. This proves that the move must have taken place at the end of 1902. An advertisement in the *Connoisseur* of August 1905, gives the Bond Street address with the addition "formerly of 30 St. James's Street. With thanks to Peter Francis, Belfast for pointing out these advertisements to me.

no. 971; p. 181, no. 1105 ½) and others with written words, such as 'millefiore' (p. 5, no. 39); 6 punte (p. 101, no. 606) or 'Dragon' (p. 257, no. 1366). Quite a few designs have been traced over in pencil. Some of these also show a blue impression of the pencil lines recto, which indicates that the designs were traced onto another surface with the aid of carbon paper. (e.g. p. 47, nos. 329 & 331; p. 131, no. 804) In some cases the design has been changed in a crude way; for two beakers a stem with foot have been drawn in using pencil and pen, possibly to reflect a request by a customer. (p. 129, nos. 781 1/3; 781 1/4) Finally, on p. 3, a few designs have been added in a clumsy hand.

Not only the quality of the drawings, but also the systematic ordering of the manuscript – with all the pattern numbers more or less in following order and depicting different sizes of the same pattern to scale, and occasionally showing different views of one pattern – suggest that it was an important and accurate representation of the factory's production. The pattern book is in this respect much more complete than a regular, printed, illustrated price-list. On the other hand, the manuscript would not have been useful as a reference for individual customers, as the patterns are shown in numerical order only and are not consistently grouped in any other way, such as by object type. This indicates that it could only be used together with other reference material, probably in the London shop. To promote sales to individual customers the firm made use of printed illustrated catalogues⁴. It is highly likely that the primary purpose of the pattern book was as a reference of the factory's patterns in the London shop, and that its function was to facilitate ordering from the Venice glassworks.

Unfortunately not much is known about the provenance of the pattern book. It was given to the Museum in 1963 by a Mr U. Arbib, of 59 Weymouth Street, London, an address in very close vicinity to the New Bond Street shop. It is likely that the donor was related to Salvatore Arbib, a partner in the CVM society during the 1900s, whose brother lived in London⁵.

⁴ *Connoisseur*, August 1905: an advertisement in this issue states: «should a call (visit to the showroom) be impracticable, an *Illustrated Catalogue* would be forwarded (post free) on application».

⁵ Kind information Rosa Barovier-Mentasti: Her main source on Salvatore Arbib's

Chronological sequence of the pattern numbers

One of the main questions concerning the pattern book, is the extent to which the numbering of the patterns might reflect the chronology of the firm's production.

There is no strict grouping by object type among the patterns, but in the first 75 leaves, or up to about pattern number 950, considerable effort has been made to put similar types of objects together (Figs. 1-2). The first leaf shows beakers only; the next one beakers and simple goblets, after which another seven leaves show mainly beakers and goblets. Patterns 149 to 190 are predominantly wide shallow goblets, probably for champagne, while the patterns between 283 and 369 show most of the very ornate goblets. Patterns 401 to 427 are mostly bottles and decanters, and all but one pattern in the 849 to 864 range are candlesticks. After about number 950 only small groups of similar objects can be found, and many single object types appear on the pages, as one would expect for a naturally expanding product assortment with new designs being added and allocated new pattern numbers at regular intervals.

The grouping by object type of these first 950 patterns indicates that they were already in production when the sequence of numbering was established and that the entire existing product range was re-numbered at some stage around the time when pattern 950 was first added to the assortment. Looking at some of the designs following closely after number 950 in the pattern book, it can be established that this must have happened sometime around the middle of the 1870s⁶. The famous 'Guggenheim Cup', which was first made with great difficulty in 1875, and was subsequently shown at the 1878 Paris

involvement in the CVM company is the journal of Lady Enid Layard in the Armstrong Browning University in Texas, Digital Collections: <http://www.browningguide.org/browningcircle.php>.

⁶ Some of the same patterns, featured among the first 950 or so numbers, can also be found in an earlier Salviati catalogue of about 1867 in the National Art Library at the V&A Museum in London. (Published in full in: Liefkes 1999: 20-12, 201-211; However, the numbering in this catalogue is totally different. The designs in this catalogue are grouped by object type but, as a result, the numbering is not in sequence.

International Exhibition, has number 1003⁷. Two vases which were shown at that same exhibition, with gold decoration in early Christian style, carry numbers 1053 and 1054. In fact, all Salviati or Venice and Murano Glass Company Ltd. objects which I found illustrated in contemporary sources from before 1882, and which can be matched with patterns in the pattern book, fall in the pattern-number range 1 to 1057⁸.

During its history, the company went through a number of name changes. In 1872, the company changed its name from *Salviati & C.* to *The Venice and Murano Glass and Mosaic Company Limited (Salviati & C.)*, while in 1877, a major conflict between Antonio Salviati and his principal shareholders caused him to leave and start two companies of his own, *Salviati & Compagnia* for mosaics, and *Salviati Dr. Antonio* for blown glass⁹. An incomplete and undated trade catalogue in the Rakow Library at the Corning Museum of glass is of interest in establishing a date for the renumbering of the product assortment¹⁰. The pages of this catalogue are headed *Stabilimento Salviati & Co" Venezia*, and it therefore almost certainly date from before Salviati left the CVM in 1877. The numbering of the patterns in this catalogue is almost entirely identical to the numbering in the CVM pattern book. The highest pattern number in this catalogue is 944, which is exactly the highest number we suspect to have been created when the entire existing production was re-numbered. It is likely, therefore, that this catalogue was created at the time when the new numbering was introduced, and this must have been before Antonio Salviati left the CVM in 1877¹¹.

⁷ Barovier Mentasti 1982: 213-217; Liefkes 1992: 81.

⁸ I checked: *The Art Journal The Illustrated catalogue of the Paris Universal Exhibition 1867*: 33: range 106-670 (only about half of the models shown here can be compared with patterns in the pattern book); Eastlake 1868: range 6-579; *The Art Journal The Illustrated catalogue of the Paris International Exhibition 1878*: 36, 126, 192: range 136-1053; Edis 1881: pl. 25-26: range 5-1057.

⁹ Liefkes 1994: 286-287; Sarpellon 1989: 15-17.

¹⁰ Rakow Library, Corning Museum of Glass, Corning, New York, available on Microfiche (Master Reel Nr 7/7, Position C). Part of this catalogue illustrated in Bova 2009: 126-129.

¹¹ Migliacci0 2012: 17-19, discusses the dating of this catalogue. A Salviati catalogue

There is one further indication that the renumbering of the first 950 or so patterns must have happened well before our pattern book was drawn up in 1895-96. For the first 937 patterns in our pattern book, there are random omissions of pattern numbers, spread out fairly evenly across the pages. This indicates that these patterns were no longer part of the regular production in 1895, probably because they were no longer in demand¹². (Figs. 3-5) Then, after pattern 937, there is a closed pattern numbering sequence without any omissions, which indicates that the entire range of these patterns was still current when the pattern book was produced¹³.

It is not clear whether the pattern numbering in our pattern book from number 950 onwards, represents a consistent chronological sequence, but stylistic analysis of the patterns suggests that the numbering does reflect some sort of chronology. Starting with pattern number 1100, for instance, there is an increased emphasis on asymmetrical fancy designs, often incorporating dragons. (Figs. 3-4) Such designs became fashionable from the mid-1880s onwards¹⁴.

As suggested above, the patterns after number 1548, drawn by a different hand, were probably added shortly after the bulk of drawings were done in 1895 or 1896. This is confirmed by the fact that a few glasses illustrated in an article by Molmento from 1903, and the model depicted in an advertisement from 1905 for instance, are not yet represented in the pattern book¹⁵.

In addition to providing the most complete production record of the Venice and Murano Glass Company Ltd. known to date, the

first attributed by Sarpellon 1989: 39-ff. to the period after 1877, has an entirely different pattern numbering, and it is likely that Salviati changed his product assortments and pattern numbering when he set up his new firm *Salviati Dr. Antonio*.

¹² Throughout first 937 patterns, just over 16 % of patterns has been omitted, spread out fairly evenly across the pages. See also note 2.

¹³ Apart from nrs. 1502-1518 incl. which was probably caused by the draftsman omitting one whole page of patterns erroneously.

¹⁴ See Bova 1997: 100-158.

¹⁵ Molmenti 1903: ill. pp. 5, 6 (left), 10 (left), 14 (left) & 15 (left), 20 (left); One of these is also shown on a photograph in an advertisement for the Venice and Murano Glass Company Ltd., first published in the *Connoisseur* of August 1905. (See page [manuscript p. 3], note 3).

book also sheds light on the close but unclear relationship between the company and another Venetian glass firm: M.Q. Testolini. The pattern numbers correspond exactly with those in an extensive, illustrated price list of the Venetian firm M.Q. Testolini¹⁶. This price list is not dated, but must have been published in or after 1889, as its cover illustrates a medal awarded at the 1889 exhibition in Paris¹⁷. It is not only the patterns and their numbers, but also the angle from which the objects are shown that are the same. The engravings in the price list are somewhat larger and show more detail, but they have enough detail in common to suggest that they were copied from the same source¹⁸. Silvano Tagliapietra writes in his *Chronache Muranesi*, that in 1910 Marco Testolini was listed as the owner of the Compagnia Venezia-Murano¹⁹. It can now be deduced that during the last decade of the nineteenth century the entire range of models and model numbers was shared between these two companies. Bova already noted that the name Testolini does not appear on the list of furnaces in Murano and Venice in any of the three editions of Zanetti's guide. Baumgartner also published in his Ariana catalogues that that Museum purchased a number of pieces from Testolini in Venice in 1885, including two glasses by Fritz Heckert in Central Europe²⁰. All of this indicates that

¹⁶ *Prix Courante des Verres Maison M.Q. Testolini Venise: Place St. Marc*, Verlag Luksch, Wien. The whereabouts of this catalogue are unknown, but parts of it are published in Bova 1997: 47-48, ill. pp. 196-198. See also Bova and Migliaccio 2014: 40. I am grateful to Prof. G. Sarpellon for allowing me to study a Xerox copy of the entire catalogue.

¹⁷ The highest number in the Testolini price list is 1451, while in our pattern book the pattern numbers of the drawings in the original hand go up to 1548. This means that if we assume that Testolini was selling the whole range of CVM glassware, that almost 100 designs had been added to the production in between publication of the Testolini price list and the production of the CVM pattern book in 1895-96. This confirms our idea that the Testolini price list must therefore be dated shortly after 1889 and certainly not later than 1895-96.

¹⁸ Pattern no. 106 shows a swan in the Testolini catalogue, while in our drawing the same detail resembles a snake. Pattern no. 100 has two swans in the Testolini catalogue, while they look more like dragons in the drawing. Perhaps the word 'Dragon' added in pencil to pattern 1365 on p. 257 of our pattern book, clarifies the nature of the two indistinct creatures on this vase.

¹⁹ Tagliapietra 1979: 56.

²⁰ Bova 1997: 48.

Testolini was probably exclusively a retailer rather than a producer, and that for the last decade of the 19th-century onwards it probably sold glass made by the Venice and Murano Glass Company.

Conclusion

Detailed study of the CVM pattern book kept in the V&A Museum in London shows that it was created in 1895-96 and it strongly suggests that it was updated for a short while only, certainly not later than the early years of the 20th century. Doubtless, it will need more research into the exact dating of the patterns depicted to prove and refine the relationship between pattern numbers and dates as suggested here. More work also needs to be done to clarify the often highly complex relationships between the CVM and other Muranese firms, such as M.Q. Testolini.

Little is known about the later chronology of the company in London. The Post office Directories of 1909 list nothing, and then from 1910-13 they register the CVM but refer to the «Venice Glass Company» in 301 Oxford Street and after 1914, at the outbreak of WWI, the company no longer appears in the directories. It seems that the horrific reality of the Great War killed off the taste for fanciful Murano glass in Britain.

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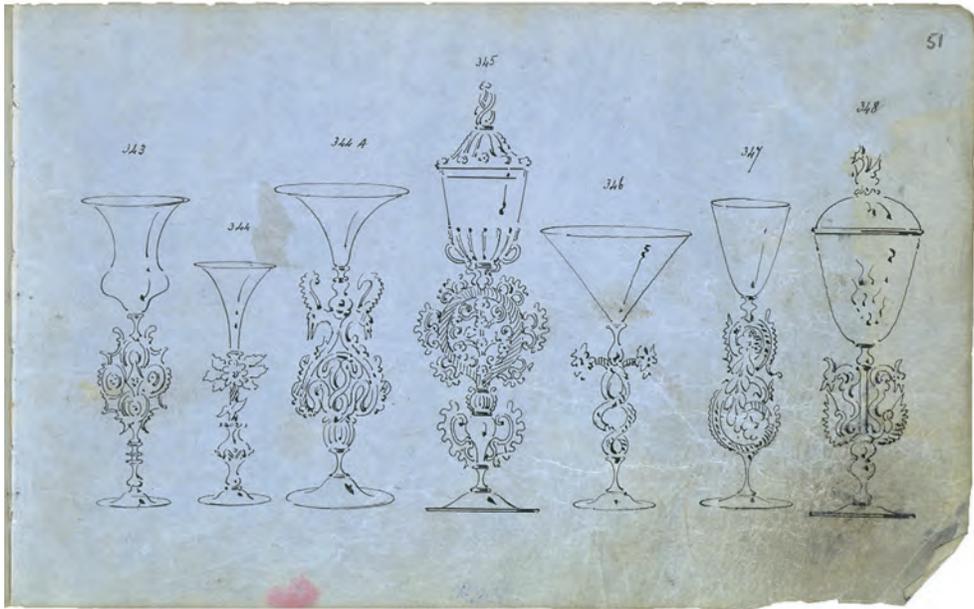


Fig. 1 - Page 51 from the Venice and Murano Glass Company Ltd. pattern book. Pen and ink on thin tracing paper, 1895-96. 19.6 X 12.5 cm. London, Victoria & Albert Museum, VAM E. 217-1963 (©Victoria and Albert Museum, London).

Fig. 2 - Page 99 from the Venice and Murano Glass Company Ltd. pattern book. Pen and ink on thin tracing paper, 1895-96. 19.6 X 12.5 cm. London, Victoria & Albert Museum, VAM E. 217-1963 (©Victoria and Albert Museum, London).

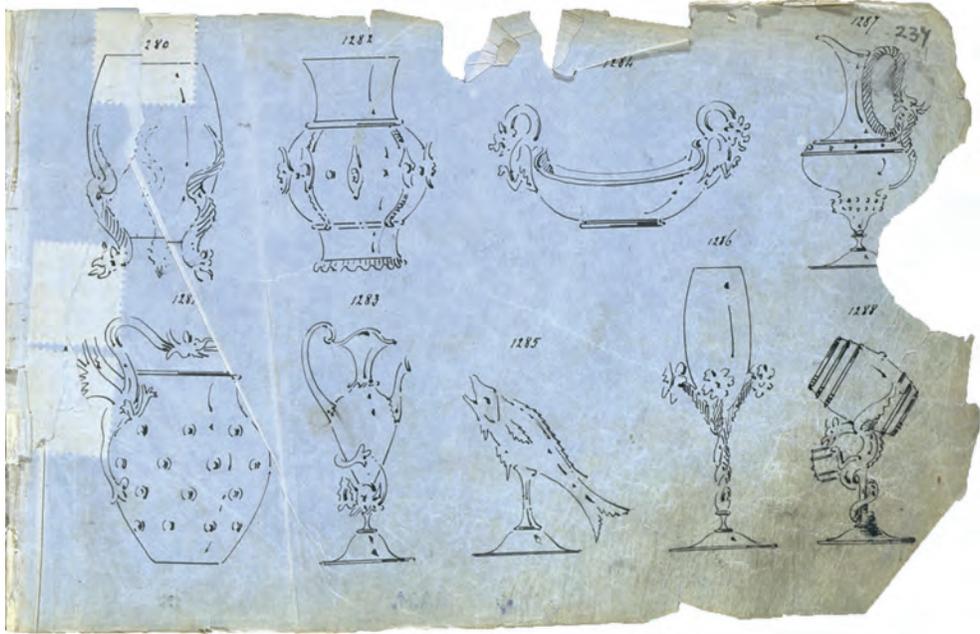
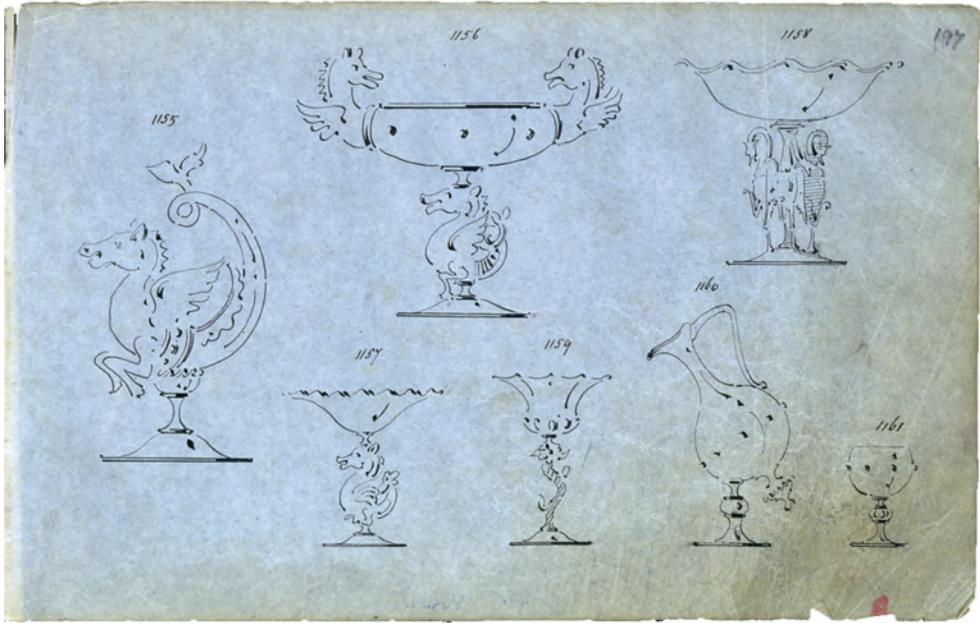


Fig. 3 - Page 197 from the Venice and Murano Glass Company Ltd. pattern book. Pen and ink on thin tracing paper, 1895-96. 19.6 X 12.5 cm. London, Victoria & Albert Museum, VAM E. 217-1963 (©Victoria and Albert Museum, London).

Fig. 4 - Page 237 from the Venice and Murano Glass Company Ltd. pattern book. Pen and ink on thin tracing paper, 1895-96. 19.6 X 12.5 cm. London, Victoria & Albert Museum, VAM E. 217-1963 (©Victoria and Albert Museum, London).

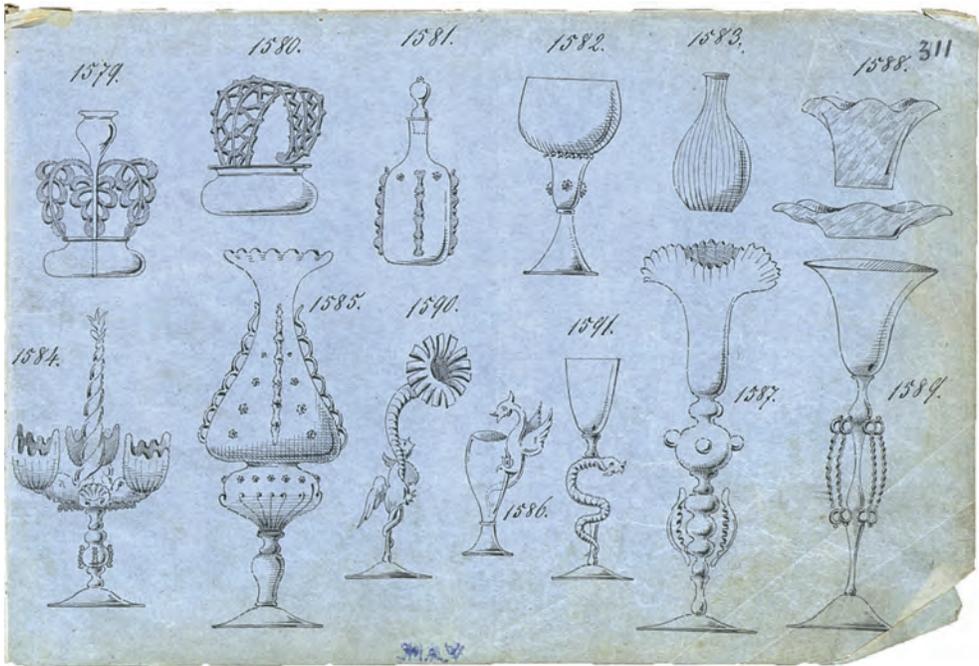


Fig. 5 - Page 311 from the Venice and Murano Glass Company Ltd. pattern book. Pen and ink on thin tracing paper, 1896-1903. 19.6 X 12.5 cm. London, Victoria & Albert Museum, VAM E. 217-1963, (©Victoria and Albert Museum, London).

MARIA JOÃO BURNAY

MURANO GLASS INDUSTRY
IN THE PORTUGUESE ROYAL HOUSE COLLECTION:
REBIRTH AND SPLENDOR

Shortly after the unification of Italy in 1861, Princess Maria Pia of Savoy (1847-1911), daughter of King Victor Emmanuel II of Italy, married King Louis I of Portugal (1838-1889), and moved to her new royal residence in 1862 – the Palácio Nacional da Ajuda, property of the Royal Family until 1910, when the Republic was proclaimed and the family went into exile.

Queen Maria Pia proceeded to refurbish the interiors by following the fashion of the day. Balls and several ceremonies were held in the palace rooms which then became the centre of the Portuguese Court in the 19th century. The palace was closed after the proclamation of the Republic in 1910 and reopened to the public in 1968 as a museum, gathering important collections from the 15th to the 20th century, mainly decorative arts.

Perhaps given her cultural background, Queen Maria Pia bore a passion for glass. Throughout her life in Portugal (1862-1910), she acquired a considerable amount of decorative and utilitarian objects, such as lamps, mirrors, tableware and many other sets. The Palácio da Ajuda glass collection includes about 13,000 objects from prominent European regions and the acquisitions were made in the course of significant artistic movements, from the Historicist revival to the Art Nouveau period.

Murano glass collection incorporates about 600 utilitarian and decorative pieces, mostly acquired during the time period that King

Luis and Queen Maria Pia of Savoy inhabited Ajuda¹ dated between the second half of the 19th century and early 20th century. Decorative glass objects include several bowls and jugs; and among the utilitarian group, a table service, a mirror and a chandelier. Other glassworks from the same manufacturing period are nowadays in other former royal residences such as Palácio Nacional de Queluz and Palacio Nacional de Sintra; at Sintra, there are four decorative objects, two remarkable chandeliers and a mirror of the 19th century (which may also have been purchased by the Queen); and at Queluz, another chandelier can be found.

While living in Portugal, Queen Maria Pia kept in touch with the Savoy family. She travelled thirteen times to different European destinations, visited the Courts and she kept visiting her mother country, Italy. She went to Venice in 1867, 1888, 1900 and 1901, and visited the blown glass objects of *Salviati* and *Compagnia Venezia Murano*'s factories, where she bought part of the glasses and commissioned several orders². The collection of Muranese glassworks of the Portuguese Royal House also includes objects from the factories of *Fratelli Toso*, *Testolini* and *Pauly Gregoretti & Co.*, but without any doubt the Queen distinguishably preferred the productions of *Salviati* and *Compagnia Venezia Murano*.

In Paris, the Queen bought a few glassworks in *G. & L. Salviati* store, on *Avenue de l'Opéra*, and in *A. La Paix*, a resale shop in the same avenue.

In the Murano glass of the Portuguese royal household we can observe the relevant techniques and styles of Muranese glass production of the second half of the 19th century, and beginning of the 20th century. Therefore, one can see blown and mold-blown glassworks, where the mould techniques vary, and glass vessels decorated by jacks work according to the prevailing styles in Venice between 1862 and 1910. Under the Historicist Muranese Revival of the dominant eclectic taste, fantasy and exuberance appeared as main character features: the polychromy, by combining warm and cold colours, the gradations of

¹ The glass objects can be seen in the database: <http://www.matriznet.dgpc.pt/matriznet/home.aspx>.

² Barovier and Tonini 2015: 35.

colour, the natural tones such as the colour of amethyst, ruby and *fumé*, decorative techniques such as the gilding (cold or fire-gilding: in the first case, a gold leaf is applied to the surface, in the second, gold powder is sprinkled into the batch), the enamelling, the filigree in its many variations, the *aventurina* (Fig. 1), the *mezza-stampaura* and the *incalmo*. It is also possible to find finely decorated exemplars in this collection, like glassworks ornamented with dragons (Fig. 2), dolphins, flowers and leaves, pearls, winged horses, raspberry prunts *appliqués*, masks and lions (the symbol of the city), or a summary of the whole *repertoire* beloved by 19th century Venetian glass masters.

Identification Methodology

The *Arrolamento Judicial* (Judicial Inventory) of Palácio Nacional da Ajuda, carried out following the departure of the Royal Family into exile in 1910, allows us to identify a large proportion of glassworks and their original location. This document is a very important source for the study of all the collections. Fortunately, some of the Murano glass objects still keep their manufacturer label, and therefore their authorship could more easily be attributed to. Others were identified with the help from documents such as trade invoices or receipts, or purchasing orders found in the National Archives of Torre do Tombo and at Palácio da Ajuda³. This research is still undergoing on the latter Archives.

Other archival sources such as inventories of tableware and other sets, lists of “broken” glass, schedule books, notebooks and personal notes of the Queen and her chambermaids, and finally, sales brochures (indicating that the Portuguese Royal House also commissioned pieces from abroad), complement the researches.

During the course of the industrialization in the 19th century, the manufacturers and merchants adopted new sales methods to promote and advertise their products and export them. A glance into the beautiful catalogues of that time – from the *Compagnia di Venezia and*

³ *Ricordo di Venezia* 2015: 152-155.

*Murano*⁴ and *Salviati* house as well as from other manufacturers, such as *Fratelli Toso* and *Testolini* – display a varied and colourful array of decorative and utilitarian objects, that allowed us some identifications. Pictures of chandeliers and lamp projects and chandeliers drawings from *Compagnia di Venezia and Murano* were also sent to Queen Maria Pia, having probably been designed in this glasshouse. (Fig. 3)

The implementation of “*Service à la russe*”⁵ as a purpose for bourgeois day to day meals or, in general, the upper crust, led to the creation of new designs and typologies of tableware. These new rules of table service and etiquette associated with the development of industrial technology and glass chemistry, were crucial to the growth of glass production in the second half of the 19th century, a period in which manufacturers had seductive and engaging designs luxuriously decorated with new colours, made accessible also through catalogues. This period called for a large-scale production, so as to fulfil the needs and requirements of the emerging bourgeoisie⁶ (fig. 4).

We gave special attention to the Museo del Vetro collection, in particular to the 19th century glassworks, some with dates and authorship attributions, but also to other important collections that include items considered for the sake of comparison with the Ajuda collection: the Corning Museum of Glass, Stanford University, the Victoria & Albert Museum collections, and private collections such as the Boos-Smith and the Rossela Junk.

In a watercolour painting from the album of Enrique Casanova, one can observe the “cup with dragon” of the house *Fratelli Toso* (PNA, inv. 3730) in the painting studio of Her Majesty, where it’s still in exhibition. Queen Maria Pia, commissioned the album to the Royal House painter as a gift to her husband on his 51st birthday, on 31st October 1889, and it depicts nineteen rooms of the Palaces of Ajuda, Cascais and Sintra. It was painted between 1889 and 1891/92 hence we conclude that the same cup was already in Ajuda during that

⁴ Sheet of drawing The Metropolitan Museum of Art. New York. Elisa Wittesley Collection Fund (Accession number: 67.788.21).

⁵ Service in the Russian style. A manner of dining that involves courses being brought to the table sequentially, beginning with soup and ending with desert, introduced in Paris by the Russian Ambassador Alexander Kurakin, at the early of the 19th century.

⁶ Liefkes 1997: 108.

period⁷. Moreover, and according to other documentation examined that supports the idea that the monarch deeply treasured her Venetian objects, we can attest that the Queen had at close quarters, in their private chambers and in her daily life, many Muranese decorative glassworks, in the same way as having numerous portraits of her father, King of Italy.

Finally we can only say that sometimes it becomes difficult to identify some glass pieces, not only for lacking a signature, but also because, being so fashionable, the same designs were often copied by different manufacturers.

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⁷ Burnay 2015: 71.

Accession number: 67.788.21 Drawings of the Metropolitan Museum of Art.

Ricordo di Venezia. 2015. *Ricordo di Venezia. Murano Glass of the Portuguese Royal House*, Exh. Cat. Lisbon: from July 2015 to January 2016: Palácio Nacional da Ajuda. Direção Geral do Património Cultural.



Fig. 1 - *Cameo*, aventurine glass (brown glass. copper or gold?), 1867. Murano, Venice. PNA, Inv. 52136. Pietro Bigaglia offered this cameo in aventurine glass, with the portrait of King Vittorio Emanuele II in his glass beads firm, to Queen Maria Pia of Portugal during her visit to Murano in July 1867. On the occasion, the Queen also visited the Glass Museum and Salviati's factory (Mentasti and Tonini 2015: 35).



Fig. 2 - Salviati? Fratelli Toso?, *Tazza with dragons*, colourless and light blue-clear glass, yellow and black opaque glass, 1866-1891. Murano, Venice. PNA, inv. 3719. The glasswork is inspired by Catalan designs of late 16th century, early 17th century. The *Museo del Vetro* has a piece from Catalonia (176) and also a 19th century model by Salviati (175). In 1891, this Tazza was on view in the painting studio of Palácio da Ajuda (© José Paulo Ruas / Direção Geral do Património Cultural / Arquivo de Documentação Fotográfica. DGPC/ADF).



Fig. 3 - Compagnia di Venezia Murano, *Chandelier model*, 1866-1903. Albumen photographic print. PNA, inv. 63083 (© Luisa Oliveira / Direção Geral do Património Cultural / Arquivo de Documentação Fotográfica. DGPC/ADF).



Fig. 4 - The Dining room in chestnut wood (Neo-Renaissance style) decorated by Leandro Braga in 1879. It's exhibited the table service *Regina Margherita pattern* from Compagnia Venezia Murano, acquired by the queen Maria Pia in Venice in 1901 (Burnay 2015: 124; © José Paulo Ruas / Direção Geral do Património Cultural / Arquivo de Documentação Fotográfica. DGPC/ADF).

RAINALD FRANZ

THE ROLE OF VENETIAN GLASS
IN THE COLLECTION OF THE MAK PATTERN PIECE:
COLLECTION HIGHLIGHT
AND AESTHETIC INSPIRATION

Soon after the founding of the Austrian Imperial Royal Museum of Art and Industry (1864), today the MAK, the second oldest Museum of Decorative Arts in the world, after the South Kensington Museum in Vienna, the capital of the Austro-Hungarian Monarchy, Venetian Glass in many of its facets came into the focus of the activities of Rudolf Eitelberger von Edelberg, founding director and mastermind of the new museum, dedicated to become a pattern collection for the modern Art Industry in the monarchy¹. Already in the founding year of the museum, Eitelberger paid a visit to Venice and began to build up a network with Venetian artisans (Fig. 1). The documents kept in the archive of the Austrian Imperial Royal Museum of Art and Industry, bear witness of this exchange and ongoing efforts to acquire important pieces of ancient and modern Venetian Glass². Eitelberger had established a network of so called correspondents, based all over the world, from Tokyo to London, supporting the new institution with information about important pieces of decorative art for sale or new styles. Venice, that from 1815 until 1866 had been part of the Austro-Hungarian Monarchy, was an interesting source for historic pattern pieces and modern examples of the production of the revived Venetian Glass manufactures. The representative of the Austro-Hungarian Monarchy in Venice, governor Albert, served also

¹ Noever 2000.

² MAK Archive.

as correspondent for the new museum in Vienna. The first purchases were already made in 1866, historic Venetian Art Glasses³. Drawings by pupils of Professore Cadorin from Venice, which had been sent to Vienna were sent back again⁴. At this time, the museum still had no own building, but was housed in the former ball house near the Hofburg. The first glasses purchased also very soon became models for the new pupils of the Kunstgewerbeschule, founded in 1867. To draw style-copies after historic Venetian glasses was important in the curriculum of the future designers and draughts men the Austrian Art Industry badly needed. The drawings shown here are copies of the early purchases Eitelberger seems to have initiated himself. They show the high quality, the drawings in the newly founded Kunstgewerbeschule had reached, also due to the study-trips many a teacher had made to Venice⁵ (Fig. 4).

Eitelberger not only showed interest in the revival of historic Venetian glass styles, he also was aware of new initiatives set by the art industry in Venice. One of the early books in the library of the MAK comprises a lecture of Antonio Salviati from Venice on the use of enamel mosaics, a new technique Salviati had developed⁶. Antonio Salviati, a lawyer from Vicenza, began to take interest in the crumbling mosaics of St. Mark's Basilica. Exploring what he could do to help save these Byzantine treasures, Salviati joined with the master Muranese glass maker Lorenzo Radi, who had developed a revolutionary new process of manufacturing and applying enamel glass mosaics⁷. The two opened their first workshop in 1859 and the name Salviati quickly became synonymous on an international-scale with Venetian artistic glass and decorative mosaics. Already in 1865, mosaics by Salviati were exhibited in the Austrian Imperial Royal Museum of Art and Industry. When the building of the Vienna Museum of Art and Industry had been opened in 1871, the first museum on the new Ringstrasse planned by Heinrich von Ferstel, and the Vienna World exhibition

³ E.g. MAK Inv. Nr. GI 54, GI 67.

⁴ MAK Archive.

⁵ Heyde 1868.

⁶ Salviati 1865, MAK BI 821.

⁷ Vetri Veneziani... <http://salviatimosaics.blogspot.co.at/p/about.html>

took place in 1873, it was the Salviati firm, which decorated the Italian Pavilion with a mosaic designed by Ferdinand Laufberger, professor of the Kunstgewerbeschule, representing Minerva⁸. The mosaic was transferred to make part of the connecting fountain between Heinrich Ferstels Austrian Imperial Royal Museum of Art and Industry and his adjacent building of the relocated Kunstgewerbschule in 1876, where it still can be found today. Venetian mosaics became an important topic for Austrian Art Industry and Salviati hoped to profit from the building boom on the new Ringstrasse. Collecting of Venetian Glass continued and a first catalogue of the Glass Collection of the museum was edited in 1888 by Bruno Bucher, who lists over 300 glasses from Venice from the 15th century to recently produced pieces by Salviati and the Compagnia Venezia-Murano⁹. In the text, Bucher states that it is hard to discern antique Venetian originals from copies of his time. The glasses were also a source of inspiration for Austrian glass manufactures like the Lobmeyr firm or Bakalowitz, which becomes clear when going through their drawing books¹⁰. Venetian glassmakers also showed their products in the museum in exhibitions like the *Kunstschau 1920*¹¹. Only in 1951, the curator of Glass Ignaz Schlosser published a catalogue of Venetian Glass. He gives the story of Venetian Glass making and shows pieces that also came from private collections like the Rothschild collection to the museum by ways of confiscation from the Nazi Regime¹² (Fig. 3).

Schlosser also strongly supported contacts with the newly developed tendencies of Venetian Artistic Glass. In 1957 the exhibition *Venini Murano* was shown in Hannover, showing Venini glass in comparison with Orrefors glass objects¹³. This gave birth to the idea, to initiate an exhibition on the glass from Murano in the Austrian

⁸ MAK Archive.

⁹ Bucher 1888.

¹⁰ Scholda 2000: 201. Ludwig Lobmeyr donated to the k. k. Österreichisches Museum für Kunst und Industrie (Royal Imperial Museum of Art and Industry) in two portions in 1883 and 1892 with the obligation to keep them in the library, where they are still kept today.

¹¹ *Katalog der Kunstschau 1920*.

¹² Schlosser 1951.

¹³ *Katalog Exhibition Glas 1957*.

Museum of Decorative Art. In 1958 the exhibition *Venedig zeigt Murano* was realized, strongly supported by Venetian and Viennese Industrialists and diplomats¹⁴. Thanks to this support and the friendly relations with the Muranese glass makers, many important pieces from the exhibition could be acquired for the collection¹⁵ (Fig. 2). A continuous interest in Venetian Glass through 150 years of collecting becomes obvious when going through the records of the former Austrian Imperial Royal Museum of Art and Industry, often supported by personal relations between curators of the museum and Venetian glass makers and specialists. Venetian glass nowadays is shown in the MAK in a large quantity in the Permanent Collection and in the newly installed Design Laboratory. We pride ourselves in the successful cooperation with Fondazione Cini and Le Stanze del Vetro in Venice and hope to continue this creative exchange from which the MAK has gained so much.

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¹⁴ *Catalogue Exhibition, Venedig 1958*.

¹⁵ Neuwirth 1988.

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Thonindustrie Siciliens eine annähernd vollständige, so muss, hiernach zu schliessen, in ihr beinahe jede Erinnerung an die Perioden höherer Kunstblüthe geschwunden sein, eine Erscheinung, die vielleicht ihre Erklärung in den vielen und tiefgehenden Umwälzungen hat, welche die Bevölkerung dieses Landes im Laufe der Zeit erlitten.

Fr. Lippmann.

Einige Worte über Kunstindustrie und Kunstliteratur in Venedig.

Man braucht nur einige wenige Tage in Venedig zu sein, um sich zu überzeugen, dass daselbst gegenwärtig nur zwei Zweige der Kunstindustrie sich in einem blühenden Zustande befinden. Das sind das von der Società anonima Salviati & Comp. geleitete Institut für Mosaik und Glas, und die von den Kunsthändlern geförderte Industrie in Nachahmung alter Gegenstände. Mit dieser letzteren Industrie steht die Kunsttechnik, welche bei Restauration alter Baudenkmäler in Anwendung kömmt, auf demselben Boden.

Herrn Dr. Salviati ist das gelungen, was auf anderen Gebieten die von den Kunsthändlern geförderte Imitationsindustrie nicht anstrebt und anstreben kann, die alte Kunsttechnik in Glasschmelz und Glasgefässen zu Murano wieder in das moderne Leben einzuführen. Es handelt sich jetzt offenbar nicht mehr bloß darum, die reizenden alten Glasgefässe von Murano so täuschend als es nur immer geht, nachzuahmen, sondern auch darum: den Gebrauchsbedürfnissen der modernen Gesellschaft mit Gefässen dieser Art nachzukommen, die Eigenthümlichkeiten der Glasfabrication von Murano mit der Gegenwart zu assimiliren, und aus einer Waare, bis jetzt nur bestimmt, den Liebhabern des alten Geschmacks zu entsprechen, einen Handelsartikel im eigentlichen Sinne des Wortes zu machen.

Wir haben es in diesem Organe mehr als einmal Herrn Dr. Salviati zu besonderem Verdienste angerechnet, dass er den Muth und die Intelligenz hatte, die gesunkene Fabrication der Glasindustrie in Murano zu heben, den künstlerischen Geist derselben zu beleben. Ruhelos durchwanderte er halb Europa, suchte die besten Vorbilder für Nachahmung auf und war zugleich bestrebt, das Interesse für die künstlichen Formen der Gläser von Murano, für die Wiedereinführung der Glasmosaik zu beleben. Wo es ein gutes Vorbild gab, da wurde es nachgebildet; wo eine Gelegenheit sich darbot, Glasmosaik wieder zu verwenden, da wurde der Versuch gemacht, zu zeigen, dass das Glasmosaik nicht bloß so gut wieder erzeugt werden kann, wie in der alten guten Zeit, sondern dass es auch Bedürfnisse befriedigt, wie dies mit anderen technischen Mitteln nicht leicht geschehen kann.

Fig. 1 - Rudolf von Eitelberger. 1871. Einige Worte über Kunstindustrie und Kunstliteratur in Venedig. *Mitteilungen des k.k. Öst. Museums für Kunst und Industrie* 67.



Fig. 2 - *Dish*, filigrana glass, D: 50 cm, Venice 1600. MAK Inv. Nr. KHM 329.

ÖSTERREICHISCHES MUSEUM FÜR ANGEWANDTE KUNST

VENEZIANER GLÄSER

WIEN 1951

VERLAG DES ÖSTERR. MUSEUMS FÜR ANGEWANDTE KUNST

Fig. 3 - Ignaz Schlosser. 1951. *Venezianer Gläser*, Exhibition catalog: Österreichisches Museum für Kunst und Industrie.



Fig. 4 - Albin Heyde, *Venezianische Gläser*, from the collection of the museum, original drawing, pen and color on paper, 50 x 34 cm, Vienna 1868.

LUISA AMBROSIO

THE GLASS COLLECTION
IN THE MUSEO DUCA DI MARTINA OF NAPLES

The Duca di Martina museum is housed in the Villa Floridiana in Naples, a building surrounded by vast grounds of more than 70,000 square metres, purchased in 1817 by King Ferdinand I of Bourbon, who entrusted its restoration to the architect Antonio Niccolini¹. The plans of 1826 held in the San Martino museum, Naples, show that Niccolini rebuilt an old lodge, turning it into a building in neo-classical style, and converted the grounds into an English garden, applying the perspective and enlightenment criteria of William Kent and using the natural slope of the ground to create woods of a scenographic effect alternating with vast lawns.

During King Ferdinand's second stay in Palermo between 1806 and 1815, when Naples was occupied by Napoleon's troops and his wife, Queen Maria Carolina, was scheming with the English to regain the throne of Naples, he devoted himself mainly to his preferred pastimes: hunting and consorting with beautiful women. And it was in exactly this period that he met Lucia Migliaccio, duchess of Floridia, widow of the prince of Partanna, Benedetto Grifeo, a noblewoman who Baron Palmieri di Miccichè recalls in his description of 1830. '*with moist black eyes like coal... in which grace, feeling and delight were read and whose look set the heart strings vibrating and went right through to the marrow*'². The king was so struck by this woman that he married her privately in Palermo in 1814, just three months after the death of the queen, Maria Carolina of Austria³. The duchess of Floridia⁴ came

¹ For notes on the Villa, see Venditti 1961: 251-262, 309-311.

² Palmieri di Miccichè 1830: 78.

³ News of the wedding was reported in the *Giornale Patriottico* 1814: 3 dic.

⁴ For information on Lucia Migliaccio, see Colletta 1834: 246; Carafa 1892: 65;

to Naples with Ferdinand in 1815, and in addition to occupying a private apartment in the Royal Palace, spent a good part of the year at the Villa Floridiana⁵, where the king often went to see her and where she organised grand receptions, also in honour of the king's Austrian relations, such as that of 22 May 1819 for the emperor, Franz I of Austria, Ferdinand's grandson⁶.

After various changes of ownership following the death of the duchess of Florida, the entire Floridiana complex was bought by the state in 1919 to turn it into a museum, after the collection of Placido de Sangro, duke of Martina, had been donated to the city of Naples in 1911. The latter was born in Naples in 1829 and belonged to an illustrious household closely linked to the Bourbon court. The duke, portrayed in a posthumous painting by Salvatore Postiglione (Naples 1861-1906), held in the museum (inv. 1792), bought most of the objects in his collection in Paris, where he had moved after Italian Unification, and where he came into contact with the main European collectors, such as the Rothschilds. He also took part in the big universal expositions in London and Paris in precisely those years, which helped nurture a strong interest in the arts applied to industry.

He actually bought entire batches of objects, some of which were sent to his Naples residence in via Nilo, of which the photographic documentation dating from the years prior to his death, in 1891, are still conserved⁷. In some of the photos published by Giusti many works that were then donated to the museum are clearly recognisable, making these precious documents for understanding the duke's tastes and the arrangement of the works in his museum-house in via Nilo. In 1881 his only son died and the entire collection was inherited by his grandson of the same name, the count dei Marsi, who gave it to the city of Naples, though the act of donation by his wife Maria Spinelli di Scalea took place only in 1919.

Giusti also published some photos of count dei Marsi's apartment

for a more expansive biography, see Di Giacomo 1914 and Martorelli 2008.

⁵ Precise descriptions of the villa are made in Francioni Vespoli 1825: 55 and Siciliano 1966: 86.

⁶ *Giornale* 1819: 27 mag.

⁷ Giusti 1994: fig. 22-23.

in Rione Sirignano, Naples, dating from 1913, a few years before the collection was moved to the Museo Duca di Martina. Indeed, a series of works was begun in 1919 to adapt the villa for use as a public museum, as was the intention of the then minister of education, Giovanni Gentile, and between 1924 and 1925 the works were moved to the new venue. Carlo Giovene, duke of Girasole, Neapolitan architect, entrepreneur and collector, who had also directed the furnishing of the Correale museum in Sorrento, was appointed to furnish it⁸.

Duke Carlo arranged the furnishings and the objects at Floridiana, recreating the same museum-house atmosphere, in keeping with the wishes of the heirs. The museum was first visited in 1927 by the king of Italy, and in 1929 by King Fuad of Egypt, but was only opened to the public in 1931, at first free, then, from 1933, at a cost of 2.00 lire per person.

Duke Carlo Giovene used the same showcases as the duke of Martina for his installation and had other identical ones made to exhibit the large collection of European and Oriental porcelain. He also arranged many objects on furniture and small wall shelves or three legged bases. In the first layout the collections had been ordered without distinction between Western and Eastern works of art. By the 1930s⁹ the museum had already achieved great acclaim, to the point of being reproduced on tourist postcards and being given important space in the 1936 Touring Club guide¹⁰.

The glass collection in both the first and second layouts after the war was exhibited in two fine rooms on the ground floor¹¹, where it remains. In 2012 those rooms with their vaults painted in tempera with floral motifs were restored and the walls lined with wisteria coloured fabrics, identical to those found under the skirting boards during the works.

The collection of about two hundred pieces is one of the most important, after the ceramic collections, and includes not only

⁸ The figure of Carlo Giovene di Girasole was recently recovered in Barrella 2015.

⁹ The first guide to the museum is from 1936, edited by Elena Romano and published by Poligrafico dello Stato.

¹⁰ *Campania* 1936: 94-95.

¹¹ See also the guide by Romano 1956.

Murano glass and examples of *façon de Venise*, but also a small nucleus of Bohemian and English crystal and some painted glass pieces and églomisés¹².

The duke's glass collection allows all the most significant stages in the development of Murano glass art and à la *façon de Venise* to be traced.

There are some examples with glazed decorations dating from the end of the fifteenth and early sixteenth century, such as the beautiful vase with foliated friezes on raised feet (inv. 603), the ribbed cup enriched externally with the traditional motif of small scales and dots in light blue, white, red and dark blue enamel with gold highlights (inv. 649) and the stand decorated with a pelican at its centre (inv. 600). The latter, generally attributed to Barovier, is part of a group of works that have animal figures in the bowl, at times a coat of arms or classical figures, and are held in numerous Italian and foreign museums. An example very similar to this one is in Turin's Museo Civico¹³.

The sixteenth-century glassware is much more numerous and of different types, which document, especially from the middle of the century, the gradual surpassing of enamel decoration in favour of a growing appreciation of crystalline glass, as in the numerous series of wine glasses of which some examples are noted.

Three wine glasses with differently shaped bowls (invv. 689, 608, 484) are of particular interest, with baluster stem blown separately and then joined hot to the cup and the foot; they have sharp, essential forms of an extreme elegance and formal purity and are made with a crystalline glass developed by Angelo Barovier around 1450.

Other wine glasses reveal stranger and more bizarre forms, probably not used for drinking, like that of Catalan manufacture with a double bodied bowl, also known as a tulip (inv. 607).

Some 'reticello' and 'retorto' examples also date from the sixteenth-century, in which thin filaments of opaline glass are incorporated into the bubble, arranged in parallel canes or 'retortolo', or several threads woven to make elaborate network designs. The tub (inv. 551) and the

¹² A complete essay on the glass collection was published in Giusti 1994: 68-69.

¹³ Mallé 1971: cat. 32-33, fig. 6.

big cup with lid (inv. 563), decorated with alternate canes of opaline and woven filaments, and the bottle in the form of a bivalve shell (inv. 545) are notable among these. The latter, dating from the end of the century, shows the skill of the Murano glassmakers at making particular forms using the technique of mould blowing; the model derives from the pilgrim's flask, here made in a variant with a truncated cone base and enriched with a gilt bronze ring that encircles the base of the neck from which a chain falls with grotesque masks.

The two cruets with baluster body are of early Renaissance tradition in their form, but the relief elements of small grotesque masks, buttons and crests break the formal linearity to already reveal a Baroque style. One (inv. 460), decorated with reticello and retortoli, and another (inv. 552), decorated with white opaline feathers in a blue vitreous paste, may be attributed to the Catalan area due to the dark colour of the vitreous paste.

The production of so called 'ice' glass is also well documented in the collection, such as a tub (inv. 706) and a wine glass with lid (inv. 486), exemplifying the technique consisting of subjecting the glass bubble to sudden changes of temperature. Other similar pieces are held in many public and private collections¹⁴.

Murano glass art between the sixteenth and seventeenth centuries is certainly well represented in the Duca di Martina collection, both in terms of the number of pieces and the different types, which extend from crystalline 'retorto' and 'penne' pieces to coloured glass, such as a blue wine glass (inv.657) with lid made with small enclosed gadrooning in the form of lozenges.

It is known that coloured glass was also made in other European glassworks and the Neapolitan collection holds a little known, small, blue jug (inv. 675) that could be referred to the Spanish area, possibly Catalan.

The production of glass made with the help of moulds in which the piece is blown is documented by a series of wine glasses with lids enriched by grotesque masks and baluster stems, as in one example (inv. 648), relating to Netherlands production between the end of the

¹⁴ A similar tub is held in the Murano Glass Museum, Dorigato in Venezia 1982: cat.183 and a wine glass is published in Frankfurt am Main 1980: cat. 136.

sixteenth and the early seventeenth centuries, of which another similar one is held at the Musées Royaux d'art et d'Histoire in Brussels¹⁵.

The Murano glassmakers demonstrated their skills over the seventeenth century by creating an endless series of wine glasses in the most varied shapes, with round, bell, oval, truncated cone and flat disc cup, but primarily with stems enriched with wings, rings, lion heads, cords and chains and additions of crests worked with pincers known as 'morise'. A large wine glass with snake stem (inv. 597) is rather from the northern area, possibly the Netherlands, a type documented in Venice in a 1689 inventory of the Darduin Glassworks of Murano, and indicated with the term '*gatti con bisse*', or wine glasses with snake stem.

Among the Duca di Martina wine glasses, that with the strangest and most bizarre shapes is a very tall example (inv.463) with lid that narrows towards the base forming a series of seven diminishing bulbs. It is missing its domed lid, but this is present in a similar example held in the British Museum, London¹⁶. It is in any case documented that wine glasses of this kind were also made in the Murano glassworks for export to northern European countries.

Another very characteristic shape of Veneto production is the table lamp, produced from the sixteenth century. A model in the form of an imaginary animal is held in the Naples collection (inv.691); it was made with the mould blowing technique and could be of seventeenth-century Spanish manufacture.

The firkin bottle (inv. 488) in blue glass is also from the northern European area; it is a table recipient with a small opening on the back, in which brandy or other syrupy wines were kept to preserve their bouquet and aroma¹⁷.

The collection is rich in glassware of less usual shapes, like the bellows bottle (inv. 578), inspired by ancient Roman examples, decorated with opaline canes and applications of colourless glass worked with pincers; and again, the Cantir, of which a pair is held (invv. 627, 629), a typical Spanish jug used for wine with two upper

¹⁵ Liège 1958: 142, cat.306.

¹⁶ Tait in Venezia 1982: cat.165.

¹⁷ Lanzilli in Ambrosio *et al.* 2011: 41, cat.35.

openings, one short and wide for filling and the other long and narrow for drinking¹⁸; and the Kuttrolf, (inv.696), a typical German container, but also produced in Venice, where it was known as a *zuccharino*. The neck is formed of two or more small, twisted tubes to make the liquids descend more slowly, probably rosolio or aromatised wines.

The eighteenth century was also a period of new blossoming and great expressive imagination in Venetian glass. The production of opaline glass is well documented in Naples, which with its milky white colour imitated porcelain. A jug (inv.698) decorated with polychrome enamels is notable, as is a series of so-called chalcedony glass pieces, in brownish and iridescent colours that imitated the dappling of zoned agate, a variety of natural chalcedony. These were often enriched with 'aventurine', or copper crystals, which were incorporated into the vitreous paste and, remaining there in suspension, took on the appearance of small, luminous gilt specks.

A jug with lid (inv. 663) dating to before the end of the seventeenth century¹⁹ and a trembleuse cup (inv. 662), a model that was often found in many glass collections, are noteworthy.

The so-called dappled glass is also typical of eighteenth century production, made by spraying red and blue onto the outside of the mix, giving the effect of malachite, as can be seen on a two-handled cup (inv.460) and a small vase with lid (inv. 659).

Finally, the opaline glass pieces, also known as 'girasol', are noteworthy, such as a small stand (inv. 654), a pair of trembleuse cups²⁰, (invv. 468,479), and some little rosolio glasses (invv. 465, 573), with light ribbing, models mainly taken up from the Renaissance tradition, a technique that was then to have much success over the course of the entire nineteenth century.

¹⁸ Lanzilli in Ambrosio *et al.* 2011: 51-52, cat.55.56.

¹⁹ Giusti 1994: 73.

²⁰ Giusti 1994: 74.

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Fig. 1 - *The Museum rooms of the glass collection.* Napoli, Museo Duca di Martina.



Fig. 2 - *Goblet*, Murano, 16th century. Napoli, Museo Duca di Martina, n. 473.



Fig. 3 - *Bottle*, Murano, last quarter 16th century. Napoli, Museo Duca di Martina, n. 545.



Fig. 4 - *Bottle*, Murano, late 16th century - early 17th century. Napoli, Museo Duca di Martina, n. 607.



Fig. 5 - *Goblet*, Murano, last quarter 16th century. Napoli, Museo Duca di Martina, n. 637.



Fig. 6 - *Goblet*, Murano, 16th century. Napoli, Museo Duca di Martina, n. 571.



Fig. 7 - *Goblet*, Murano, first quarter 16th century. Napoli, Museo Duca di Martina, n. 688.

ELISA P. SANI

NEW LIGHT ON VENETIAN COMEIO GLASS

The Compagnia Venezia Murano and the imitation of Roman Cameo Glass

The Venice and Murano Glass and Mosaic Company Limited (known as Compagnia Venezia e Murano or C.V.M.) was at the forefront of the revival of Murano glass during the second half of the 19th century¹. It also had a special interest in Archeological glass and it produced fine, though little-known, cameo glass works.

Their first achievements in this field were shown at the 1878 Universal Exhibition in Paris. The show was seminal for the C.V.M., which won several awards for its classically-inspired works. A chronicler remembers that, among many other glass works, the Compagnia showed:

A single bowl formed of two layers of glass, blue and milky white, engraved in high relief in imitation of Roman cameos²

In 1884 at the Turin National Exhibition, the School of the Museo Artistico Industriale of Rome presented cameo glass made in Murano and carved by one of its pupils: Attilio Spaccarelli. An unfinished and unsigned cameo glass cup representing the Battle of Constantino, after Giulio Romano in the Vatican, was purchased by the state for

¹ For a recent assessing of the vicissitudes of the C.V.M. see Bova in Bova and Migliaccio 2013, vol. IV: 17-23.

² «L'unica coppa formata da due strati di vetro, azzurro e smalto latteo, incise alla foggia dei cammei romani con alto rilievo», *La Voce di Murano*, 30 aprile 1878, see also Revi 1967 revised edition: 170-172. In 1956 Revi saw several examples of cameo vases made in the 19th century, at Pauly and Cie.

the Museo Vetrario³. It is not surprising that this elaborate piece was left unfinished. The painstaking process of producing cameos requires great strength and dexterity.

A newly discovered ewer dated the year of the Turin show and carved with an elaborate scene of Amazons in Battle, represents the heights to which the cameo technique was taken by its engraver. This finished piece is the earliest signed and dated Spaccarelli cameo glass known (Fig. 1).

The ewer was produced for the Compagnia Venezia e Murano; this is proved by the fact that the 'A' for 'Attilio' on the signature is engraved so as to combine an upside-down 'V' and an 'M' which were both the initials of the Compagnia Venezia e Murano and of the leading glassmaker of the company, Vincenzo Moretti, who is known for signing with his initials only.

Spaccarelli went on to produce a fascinating group of cameo glass with Bacchic subjects: such works were highly acclaimed and they were shown at several exhibitions where they won prizes.

In 1887 a cameo glass bowl with a Bacchic dance framed by vine leaf motifs attracted attention at the Venice Exhibition, where it was particularly praised. The reviewer of the show gives an insight into the lengthy production process, revealing that it took Spaccarelli nine months of wheel engraving on a glass blank produced by Vincenzo Moretti⁴.

A vase on metal foot with a running frieze of bacchantes and a maenad, signed and dated 'A SPACCARELLI. 1887. INCISE V. Murano', no doubt matches the beauty of the pieces exhibited at the 1887 show and, arguably, might be one of them (Fig. 2).

There are only three known signed glass pieces by Spaccarelli

³ First published as Spaccarelli in Barovier 1974, Figs 9-10. See also Bova and Migliaccio 2013, vol 5, no. 1.

⁴ «dopo nove mesi di faticoso lavoro di ruota» rappresenta una «rida bacchica che corre intorno alla coppa principale, staccando in altorilievo bianco su fondo blu e contornata da tralci e pampini... tale da emulare il famoso vaso portland esistente nel Museo Britannico», La mostra della Comp. Venezia Murano in *L'Esposizione artistica Nazionale Illustrata, Venezia 1887, catalogo della mostra, Venezia 1887*, in Bova and Migliaccio 2013: vol. 5 no. 2, this might be the bowl now at the Museo Vetrario, Murano: see also Barovier Mentasti 1982: nos. 221-222.

(dated 1884, 1887 and 1891). No other works by the Compagnia were ever signed and this proves how exceptionally the cameos were considered at the time. The vase is also the first to acknowledge the acronym of the C.V.M. next to that of the artist.

At the 1889 Rome exhibition, three small cameo glass amphorae incised by Attilio Spaccarelli were exhibited by the Compagnia Venezia e Murano, as noted in the catalogue. The subjects are not known⁵.

Spaccarelli received top prize (diploma d'onore con lode) at the Third Murano Glass Exhibition in 1895, the show held alongside the first Venice Biennale, for a vase decorated with figures in three layers: «for the marvellous cameo glass vase in Greco-Roman style in three layers black, white and light blue». This is probably the third known signed and dated piece by Spaccarelli, a vase of 1891. One of the chroniclers of the 1895 show remembers that the vase was 'of 1891'⁶. The same vase was later shown at the 1898 Turin Show⁷. Obviously these extraordinary pieces were used as showpieces and brought to several shows.

Spaccarelli seems to have been the only known engraver known involved in this brief Venetian cameo glass adventure⁸.

⁵ *Tre anforette in vetro a due strati, incise a cameo da Attilio Spaccarelli, allievo della scuola annessa al Museo Artistico Industriale di Roma. Compagnia di Venezia e Murano, Venezia* (Roma, Museo artistico industriale IV ESPOSIZIONE 1889 ARTE CERAMICA E VETRARIA, Catalogo delle opere esposte...raccolti per cura di R. Erculei direttore del Museo, 254-255).

⁶ Santini 1895: 14, «Alludesi ad una stupenda coppa incisa sul vetro ad imitazione degli antichissimi vetri dall'artista Spaccarelli romano nel 1891».

⁷ The 1891 vase is in the collection of Martin Cohen on loan to the Corning Museum of Glass, see Whitehouse 2007: no. 44. Tonini 2004 is an in-depth study of the vase. For the controversy raised by some of the works shown at this show, which were apparently not new and already seen, including the cameo vase, see Barovier Mentasti. 1977: 148.

⁸ In his introduction to the section on Cameo Glass in Whitehouse 2007, the author mentions a 'white-over-blue vase' in a private collection signed by E. Montani, Roma; evidently other Roman engravers collaborated with Murano glassworks. See Whitehouse 2007: 17.

'Spaccarelli incisore e cesellatore' (Spaccarelli engraver and goldsmith)

Little is known of Attilio Spaccarelli. As a pupil of the Scuola Artistico Industriale in Rome he presented his works at several National exhibitions during the 1880s. He was an extremely versatile artist. In 1883 he presented a crystal vase mounted in silver at the Esposizione di Belle Arti in Rome⁹. In the Exhibition catalogue his address is listed: Via della Croce 6, Roma.

A year later in Turin, while showing the unfinished cameo glass cup with the Battle of Costantino, he also presented another cup with the same subject made in metal and decorated in enamel, and also a plate modelled in wax with a rendering in low relief of a bust by Mino da Fiesole. The plate, which was meant to be executed in glass in three layers (obviously in cameo glass) was particularly praised¹⁰. He participated in the show as pupil of Professor Luciano Bizzarri who taught wax and clay modelling for goldsmith work. This implies, in a new discovery, that Spaccarelli was primarily a goldsmith. This would certainly not be a unique instance. The talented cameo glass artist Alphonse Lechevrel was previously a medallist and gem engraver and carving glass is not stylistically and technically different.

Spaccarelli's skill in forging metal is confirmed by the fact that in 1886 at the Exhibition of Metalwork Objects of the Museo Artistico Industriale of Rome he exhibited a small cup in bronze chased with an elaborate classical motif including figures and grotesque masks¹¹. The decoration on the cup was probably akin to the decoration on the metal foot on the 1887 vase on Fig 2.

It has been suggested previously that the metal foot might be a replacement, but on taking the vase and foot apart, can be seen that they are clearly meant for each other as the cylindrical finial of the vase is still inserted into its metal base (Figs. 3-4).

After cleaning, the iron foot has revealed a classical decoration enriched with silver and gold damascening which is a masterful piece of goldsmiths work. The decoration on the metal foot recalls motifs

⁹ *Catalogo Ufficiale* 1883, no. 18, 163.

¹⁰ No. 491 in the show. *Cronaca Illustrata Esposizione Italiana* 1884: 274.

¹¹ Civelli 1886: no 63, 263.

seen on Spaccarelli glass¹². Therefore it is now possible to attribute the whole glass vase, including the metal foot, to Spaccarelli.

The use of the Antique

Spaccarelli cameo works reveal a clever and well informed use of iconographic models. Unsigned and unfinished pieces may therefore appear to be convincing original ancient roman cameos; indeed at least two of them have been thought to be ancient¹³. The general conception and colour-scheme of such glass cameos, a layer of white opaque glass carved in high relief on a mostly blue glass ground, are inspired by ancient Roman cameo glass. The prime inspiration was clearly the Portland Vase. Only a photograph is left as evidence of a copy made by Spaccarelli of this most complex and famous piece of cameo from the ancient world¹⁴.

However, Spaccarelli looked beyond glass to produce his glass cameos. He found plenty of inspiration for his classically inspired works in Rome.

The 1884 ewer in Fig 1 shows an intricate frieze with Amazons in Battle. The dramatic pathos of the scene is rendered by masterfully adapting around the body of the ewer several figures from a Roman sarcophagus in the Musei Capitolini¹⁵ (Figs. 5-6).

Despite the minute size of the ewer, Spaccarelli didn't limit himself to one source. Above the lying figure of an Amazon, the artist has very convincingly incorporated a group taken from a completely different work of art: one of the two "Siris Bronzes" at the British Museum or another version of the same sculptural composition¹⁶. This embossed

¹² See a vase at the Ashmolean Museum, Newby 2000, no. 54 and the base of a vase at Murano Museum, Bova and Migliaccio 2013: no. 2.

¹³ See Rakow and Rakow 1985: 53-56. Whittehouse 2007: no. 45.

¹⁴ The copy of the Portland vase was seen by Albert Revi in the 1950s at Pauly and Cie. Reproduced in Rakow and Rakow 1985: pl. 15.

¹⁵ Inv. Sen. 786. See Grassinger 1999: vol. 1, no. 94.

¹⁶ Museum no. GR 1833.4-22.1-2. Etruscan versions of this group were probably seen by Spaccarelli in Roman Museums (a 19th century copy at the V&A, London, inv. no. 182-1865).

relief from a cuirass shows a Greek warrior holding an Amazon by the hair and raising his knee to kick her (Figs. 7-8).

In producing his series of cameos with Bacchic dances Spaccarelli was inspired by the famous Neo-Attic marble crater (kylix) known as the Borghese Vase, now in the Louvre, which shows a frieze with a Bacchic procession under a band of vine leaves. Spaccarelli uses figures from the Borghese vase on several of his Bacchic cameo works.

The 1887 vase with metal foot on Fig. 2 reveals lesser known iconographic sources. The vase shows a Thiasus: a Bacchanalian procession with four figures dancing around the vase forming a running frieze. All the figures derive from ancient Roman moulded plaques. Three out of four figures are taken from a terracotta relief known as the “Campana Plaque” bought by the Louvre from the collection of the Marquis Giampietro Campana, who assembled the most important collection of such works¹⁷(Figs. 9-10).

Commercial replica of this and other plaques from the Louvre collection were reproduced in-house during the 19th century and perhaps Spaccarelli knew this relief through such a replicas. The figures on the ‘Campana Plaque’ are key to the whole Bacchic group by Spaccarelli, probably all executed close together.

The fourth figure on the 1887 vase, perhaps Dionysus, is taken (with some disparities, such as the hair and position and shape of the staff) from the first figure of a Neo-Attic panel with a Bacchic procession known in several versions, found at both Herculaneum and Rome¹⁸. The same figure is used elsewhere by Spaccarelli.

In conclusion, Spaccarelli and the Compagnia Venezia e Murano took the art of cameo glass making to a very high level. Their revivalist pieces are almost as rare as the Roman cameos that they imitate and reveal an insightful and informed use of classical sources. Their makers overcame the technical challenges that they faced with their enthusiasm for the art of the ancient world.

¹⁷ Musée du Louvre, inv. CP3894. The Campana plaque is of uncertain origin.

¹⁸ For example a marble Neo-Attic copy at British Museum, BM1805,0703.128.

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Fig. 1 - Attilio Spaccarelli for C.V.M., *Cameo Glass ewer with Amazons in Battle with Greek warriors*, signed and dated: 'A. Spaccarelli 1884'. H: 16 cm. London, Rainer Zietz.



Fig. 2 - Attilio Spaccarelli for C.V.M., *Vase with a Bacchic Procession*, signed and dated: 'A SPACCARELLI. 1887.INCISE V. Murano'. H: 23.5 cm. London, Rainer Zietz.



Figs. 3-4 - Details of base and metal foot of Spaccarelli vase on fig. 2 taken apart.



Figs. 5-6 - Detail of Roman sarcophagus, Battle of the Amazons and the Greeks, 2nd century A.D. Rome, Musei Capitolini, inv. Scu.786 (from D. Grassinger, *Die Mythologischen Sarkophage*, 1999 Vol. 1 no. 94) compared with detail of Spaccarelli 1884 ewer on fig. 1.



Figs. 7-8 - Other view of Spaccarelli 1884 ewer compared with *The Siris Bronze*, a decorative relief fragment from a cuirass, Western Greek, 390-340 BC, found in the river Siris, Southern Italy. London, British Museum GR 1833.4-22 1 (©The Trustees of the British Museum).



Figs. 9-10 - 'Plaque Campana', with a Bacchant and two satyrs revelling, Roman, perhaps 27BC-68AD, terracotta. Paris, Louvre Museum, Inv. Cp 3894 (©RMN-Musée du Louvre), compared with two views of Spaccarelli 1887 vase on Fig. 2.

MARÍA CRISTINA GIMÉNEZ RAURELL

VENETIAN GLASS IN CERRALBO MUSEUM

The Cerralbo Museum was created by the 17th Marquis of Cerralbo (1845-1922). It is located in the heart of Madrid and it is very well-known for the great collections of archaeological objects, paintings by El Greco or Tintoretto, drawings by Goya, sculptures by Pretilli, Frilli or Carrier-Belleuse, and wonderful pieces of decorative arts (furniture, chandeliers, porcelain, ceramics or glass) that are kept in the Palace. Walking along Plaza de España and the Royal Palace you will find the building and its garden that were designed by the Marquis between 1883 and 1893. The family (the Marquis, Inocencia Serrano Cerver, his wife, Antonio and Amelia del Valle Serrano – son and daughter of her first marriage, that became Villa-Huerta Marquises –), decided to move from the former Palace located in Pizarro Street (Madrid) to this House-Museum that was designed as a typical *hôtel particulier* European fashioned. The domestic rooms where those of the Mezzanine and the Second or Main Floor was devoted to hold Marquis' collections. Nowadays they are shown in the same way he displayed them, as Juan Cabré, first Director of the Museum, described in 1924¹. The *horror vacui* style in the traditional 19th century style is its distinguishing feature (Fig. 1)².

We would like to emphasize the most important aspects of the complete and philanthropic personality of don Enrique: he studied Law, loved collecting, promoting first archaeological steps in Spain, writing, horse keeping, etc., but among all his abilities and duties, his politic and religious profile and the link he had with Venice deserve

¹ Cabré 1924.

² To know more about the collections, the family and the institution: <http://museocerralbo.mcu.es> (last time visited: 24/11/2015). Best videos to follow history and currently activities of the Museum: <https://www.youtube.com/channel/UCuSZodTepn0a6bX1QTaQog> (last time visited: 30/11/2015).

special mention. Marquis of Cerralbo was the delegate of the pretender to the Spanish throne: don Carlos María de Borbón y Austria-Este (1848-1909), Duke of Madrid, who had his official residence in Loredan Palace, in the opposite shore of *Canal Grande* where the Franchetti Palace (Istituto Veneto di Science Lettere ed Arti) is placed. Don Enrique held in Spain the degree of Royal representation of don Carlos, who should have been 7th Carlos de Borbón Spanish King if Fernando VII wouldn't have allowed Isabel II to become Spanish Queen in 1833.

Don Carlos was exiled to Venice and lived with his wife, Berta, in Loredan Palace³, where he met many times with Cerralbo Marquis and Inocencia. They were devoted to organizing the Carlism political party in Spain from Venice, but, for sure, also spent time visiting Venice, Murano and the glass furnaces⁴.

We firmly believe that most of the nearly fifty Venetian glass pieces that the Cerralbo Palace keeps nowadays, were bought or received as gifts when the Marquises visited don Carlos. Along the Mezzanine and the Main Floor there are ten chandeliers⁵ and wall-light pieces, micromosaics (frames, jewelry boxes, clocks, table mirrors, paperweights, among others), ash-tries, wall-mirrors or blown and glass shaped vases, goblets, etc. ⁶.

The Cerralbo Museum's research program dedicated in 2015 special attention to La Granja (Segovia) and Murano works and is cataloguing the complete collection of glass. It is our aim, along these words, to show a general view of Murano Glass Collection of Cerralbo Marquis' Museum and to take care of the relationship he had with Venice in the last decades of the 19th century and the beginning of the 20th.

We would like to pay special attention to the 19th century

³ Thomas, ed. 1907. For époque images see: <https://www.youtube.com/watch?v=aPa8pUqrvBY> (last time visited: 30/11/2015).

⁴ We can find a lot of historical photographs, books, newspapers, magazines and documents regarding to the Carlism and the close relationship between both couples: <http://museocerralbo.mcu.es/coleccion/galeriaDeImagenes/fotografias.html> (last time visited: 27/11/2015).

⁵ We can also use the Italian word: "*Grande Ciocca*" or the Spanish one: "*araña*".

⁶ For further information: <http://museocerralbo.mcu.es/> and the catalogue of the Museum's collections on-line: <http://ceres.mcu.es/pages/SimpleSearch?Museo=MCM> (last time visited: 30/11/2015).

chandeliers⁷. All around the Museum there are wonderful light elements hanging from the ceilings of the rooms of Mezzanine and Main Floor, but the best works of the Marquis' collection are shown in the Galleries of the Main Floor, where we find three traditional chandeliers (N° Inv.: 02167, 02169 and 02171) and one more made in a different design, where leaves and lights come together in a metal rounded crown (N° Inv.: 02026). In this floor we can also find a lovely small chandelier lighting the Bathroom (N° Inv.: 01478) and four wall two-lights that are placed in one of the most important rooms of the Palace: The Ballroom (Inv.: 02525-02528). In this wonderful oval space, decorated with oil on canvas works attached to the ceiling, telling the history of dance and music, by Juderías Caballero, the Marquises celebrated dancing, protocol meetings, conferences, literary events, concerts and all kind of cultural activities that gathered the most well-known high Spanish aristocracy and bourgeoisie in the change of 19th to the 20th century.

In the Mezzanine we find one of the most splendid Venetian chandeliers of the house-museum. The Parlour, in the Winter Wing, shows a really special gondola shaped ceiling lamp (N° Inv.: VH 0545). Multicolor pieces, blown branches and bouquets of flowers and all kind of representative decoration worked in hot glass can be found in this spectacular piece that amazes every visitor (Fig. 3).

We know few similar examples to this original piece, because it is not the traditional design of Murano 18th or 19th century chandeliers⁸. On the other hand, those shown in the Three Galleries of Main Floor are more usual, following Briati's designs. The most famous "Grande Ciocca" – "araña" in Spanish- was that of Ca' Rezzonico (Venice, ca. 1750), but there are some other remarkable examples⁹.

⁷ We have been not able to find invoices or documents which could confirm when and where Cerralbo acquired the chandeliers. The designs follow Briati's chandeliers of the middle of the 18th century. Some examples to compare can be found in Museo del Vetro di Murano or in Bayerische Verwaltung der Staatliche Schlösser, Gärten und Seen, where is a chandelier dated before 1756. Klappenbasch 2014: 141-151, rep. p. 149.

⁸ The example shown in the illustration is printed in Davanzo 2000: rep. p. 188. For further information see: <http://museocerralbo.mcu.es/coleccion/galeriaDeImágenes/mobiliario.html#sala1> (last time visited: 30/11/2015).

⁹ Some other examples can be found in Rosa Barovier's studies: Barovier 1982: rep. p. 153, the *lampadario* of Querini Stampalia's Foundation (Davanzo 2000: rep. p.

Next, we would also like to pay attention to the collection of vases, cups and different 19th century pieces that can be found in the Main Floor of the Palace: ruby liquor red cups with baluster feet in the Banquet Room (N° Inv.: 03941), decorated wall mirrors (N° Inv.: 04131 and 04137) in the Empire Sitting Room, seven colorful pieces worked with micromosaic technique that are shown on the washbasin of the Dressing Lounge (N° Inv.: 04250, 04251, 04261, 04266, 04267, 04268 and 04269) or other micromosaic pieces that we can find in the Bathroom (N° Inv.: 01474) and in the Marquis' Office: a rhomboidal frame with a photograph of M^a Esperanza, his youngest nun sister (N° Inv.: 06188), and another one with Inocencia portrait that decorates the Chamfered Corner Room (N° Inv.: 06186)¹⁰.

In the Bay Window Room (Winter Wing of Mezzanine) there are some micromosaic pieces as well: frames, paperweight and a letter opener (N° inv.: 03094, 03099 and VH 0709) and we can also find some vases in different rooms of the Museum (store areas and private spaces with cultural assets) (N° Inv.: 06731, 06732, 06734 and 06737)¹¹. Some of them are really similar to pieces exhibited in Murano Museum or in Boos-Smith collection. Two examples are the micromosaic mirror placed on the washbasin of the Dressing Lounge

189) or Palazzo's Franchetti, all of them in Venice. The chandeliers shown in Palazzo Del Buon Signore, (Ravenna) continue the same models widely worked along the 18th and 19th centuries (see: <http://www.istitutoveneto.it/flex/cm/pages/ServeBLOB.php/L/IT/IDPagina/35> and www.palazzodelbuonsignore.com) (last time visited: 29/11/2015). In La Granja (Segovia -Spain-) we could saw a very similar design, smaller than Cerralbo's, in the exhibition celebrated in 1994: Dorigato 1994: rep. p. 123.

¹⁰ In the Office there is a chalcedonian piece inside the window shelve (N° Inv.: 03266), that probably comes from Murano but is still not confirmed, and in the Jewelry Case of the First Gallery, there is a cute pointer, like a pencil, made of glass, worked on delicate filigree in pink, blue and white colors, that may be from Murano before 19th century (N° inv.: 02198). There are some other undocumented works in the Museum that were probably made in Venice that are being studied (N° Inv.: 03586 ashtray for instance).

¹¹ Most of the designs of these pieces are printed in pattern books of Salviati, Fratelli Toso, Venice and Murano Glass Company Ltd., Testolini, etc. Reino Liefkes, Curator of Glass and Ceramic collections in the Victoria & Albert Museum, explained about the documents kept by the Department of Paintings, Prints and Drawings of the Museum ("Study Days on Venetian Glass", Venice, March 2015). See also: Dorigato 2008-2010: 16 and invoices issued by Salviati in: Bova and Migliaccio 2013: rep. p. 38.

and the other one is the dragon vase, both similar in Boos-Smith collection (Fig. 4). The vase follows a similar very well-known design printed in Venice 19th century furnaces catalogues edited by famous firms: Giuglio Salviati, Fratelli e Toso and Testolini, etc., as Rosa Barovier observes. It was selected to illustrate the on-line information about “Study Days on Venetian Glass” (2015 edition), and we can find a similar piece shown in a picture by Frederick Ulrich (Metropolitan Museum of Art, New York)¹².

Blue, pink and smoked colored pieces show the most traditional production of pieces keeping and intensifying the spirit of Venetian revival of *Façon de Venise*. One of them seems to be same design as the piece belonging to National Palace of Ajuda in Lisbon. Queen Maria Pia, who was born in Venice, always kept in touch along her life in Portugal with the island and loved Murano glass. Maria João Burnay, Glass Curator of the Palace, explained in “Study Days on Venetian Glass” (Venice, March 2015), that the Queen gathered nearly 600 Venetian 19th century works, made by Salviati, Murano Glass Company Ltd., Pauly Gregoretti & Co, Fratelli Toso or Testolini Murano furnaces (Fig. 5)¹³.

Finally we will study some pieces displayed in the same room where the gondola shaped chandelier is shown. In this special room, located in the corner of the building where the Ferraz and Ventura Rodríguez Streets cross, there are some wonderful photographs frames in front of the balconies (Inv.: VH 0711 and VH 0730) that perfectly represent the cute collection of Venetian 19th century of micromosaics the Marquises acquired. The gondolier small piece (Nº Inv.: VH 0666) and a paperweight located in this Winter Wing¹⁴, are Venetian souvenirs that Boos-Smith collection decided to include as well in their selection

¹² Barovier 2010: 111 and rep. p. 67, nº 153. This exhibition showed 250 exquisite pieces of the collection. It was the first time the Istituto ground floor rooms of Palazzo Loredan (Santo Stefano Square), were devoted to temporary exhibitions.

¹³ Pieces of Boos-Smith collection: Barovier 2010: 114, rep. p. 82, nº 186-192. Burnay 2015: 65-71. We want to thank Maria João Burnay especially for her kindness lending the image and information about Ajuda dolphin.

¹⁴ The letter opener we talked about, shown in the temporary exhibition “From Palace to Museum” (Ground Floor), shows the same characteristics as the paperweight (Nº Inv.: 03099).

of 19th century Venetian glasses. Two of these “*Ricordi di Venezia*” show the symbolic lion of the islands. They combine together aventurine glass, micromosaic and delicate metal works (Fig. 6)¹⁵.

We can conclude that the Marquises of Cerralbo and the Marquises of Villa-Huerta gave a relevant place in their selected collection to Venetian 19th works on glass. We would like to encourage researchers to continue studying the close relationship the don Enrique and don Carlos families kept on until 1909.

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¹⁵ Barovier 2010: 118, rep. p. 98, nº 241. A special study of micromosaic Venetian works in Cerralbo Museum is being writing for Estuco on-line magazine www.meccd.gob.es/mcerralbo/publicaciones/Revista-estuco.html (last time visited: 26/07/2016).

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Fig. 1 - On the top: *Cerralbo Palace* (ca. 1920, N° Inv. FF04186). Below: *First Gallery*. Main Floor with a great Venetian chandelier (N° Inv.: 02171). The collections and the building belong to Spanish Culture Ministry, due to the generous gift of the Marquis (© Images of Museo Cerralbo: Ángel Martínez Levas).



Fig. 2a - *Loredan Cini Palace*. Facade on rio di san Vio and Canal Grande.

Fig. 2b - *Loredan Palace*. Battles lounge.

Loredan Palace (*Canal Grande*, Venice). Don Carlos and Marquis of Cerralbo met there until 1909. We find so many likenesses between Loredan's and Cerralbo's: same Murano chandeliers, rooms displaying, furniture or Cartlist objects and decoration, identify both palaces.

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Fig. 3 - On the top: *Gondola chandelier* (Parlour. Mezzanine, Museo Cerralbo) (N° Inv.: VH 0545) 140 x 250 cm. Belonged to Villa-Huerta Collection, not to the Marquis of Cerralbo but his wife, son and daughter. It was first decorating the ballroom of Street Pizarro, where they lived until 1893. *The chandelier* below, printed by Doretta Davanzo (2000: 188), is the only one similar to it that we can document. Unfortunately we are not able to bring any technical detail about it nowadays. (© Images of Museo Cerralbo: Ángel Martínez Levas; © Images of Davanzo 2000: Mark E. Smith).



Fig. 4 - On the top: *Cerralbo's pieces*. 19th century Venetian vase decorated with dragon figures and hot glass shaped with pliers. The main difference between this and the one shown below (Boos-Smith Collection, Venice) is Cerralbo's settles on a metal base, probably added by the Marquis. On the right side: *Micromosaic mirror*. It is really similar to the Boos-Smith collection's one shown underneath, although the second one is completely decorated with daisies and Cerralbo's only in two opposite cater-cornered parts. The images were taken by the author of the article during the visit to the Boss-Smith collection (Venice, "Study Days on Venetian Glass", March, 2015). (© Images of Museo Cerralbo: Ángel Martínez Levas).



Fig. 5a - *Dolphin vase* (Nº Inv.: 06732). 26 x 14 x 9,5 cm. Cerralbo Museum (Madrid).

Fig. 5b - *Small dolphin-shaped jug* (PNA, invº 1798); 10,7 x Ø 5,3 cm; Salviati Ajuda Palace (Lisbon).

Fig. 5c - *Brochete in forma di delfino*. Nº cat.: 286-292. 17 x 8,5 cm to 22 x 9 cm. Fratelli Toso and Antonio Salviati. Boos-Smith collection (Venice).

The piece on the left is very similar to Salviati's design show on the right side, belonging to Ajuda Palace (Lisbon) G. & L. Salviati, 1890-1896: colorless and clear pink glass. White and black opaque glass. Gold. As we can see below, with variate examples of the Boos-Smith collection, it was a very well-known model that stands out in 19th Murano's pieces made in different furnaces. (© Images of Museo Cerralbo: Ángel Martínez Levas; © Images of Ajuda Palace: @COPYRIGHT José Paulo Ruas / Direção Geral do Património Cultural / Arquivo de Documentação fotográfica (DGPC/ADF); © Images of Barovier 2010: Bruno Barovier).



Fig. 6a - *Paperweight* (N° Inv.: 03094). 2 x 12 x 8,2 cm. Madrid, Cerralbo Museum.

Fig. 6b - *Pressacarte in intarsio* (N° cat.: 241). 1,5 x 10,9 x 7,7 cm. Venice, Boos-Smith Collection.

19th century Venetian glass souvenirs.



Higher Education
Course
Study Days
on Venetian Glass
The Birth
of the great museums:
the glassworks
collections between
the Renaissance
and Revival

Istituto Veneto di Scienze, Lettere ed Arti
11th- 14th March 2015



Istituto Veneto
di Scienze Lettere
ed Arti

glass
in
venice



Corning Museum of Glass

Ecole du Louvre



glass in venice

Glass in Venice is based on an agreement between the Istituto Veneto di Scienze, Lettere ed Arti and the Fondazione Musei Civici di Venezia, presented on November 2012, on the occasion of the first edition of the Glass in Venice Prize.

This agreement is the expression of the two Venetian institutions' decision to launch a close collaboration for a series of events promoting the legacy of glass art on an international level. The aim is to support the lagoon city in its role as a cosmopolitan laboratory of culture and a meeting place for the masters of the exquisite Muranese art, artists, and institutions.

The agreement, signed by the President of the Istituto Veneto, and the President of the Fondazione Musei Civici di Venezia, entails joint action regarding the Prize, the Study Days and the creation of a website that should become an authoritative source of information and documentation on Venetian glass and international glass production, up-to-date on the most important exhibitions and events.

For the Istituto Veneto today, Glass in Venice is the natural outgrowth of its commitment to the art and technique of glass since the 19th Century. Among the Istituto's cultural activities, especially in the past ten years, exhibitions, lectures, and, since last year, seminars for specialists have focused on the glass arts.

The Fondazione Musei Civici di Venezia and the Glass Museum of Murano play an essential role in promoting the preservation of this heritage and in diffusing knowledge about this ancient artistic expression.

Founded in 1861, first as an archive, and now recognised as one of the most interesting exhibition venues of the international circuit, the Murano Museum has recently benefited by an important extension and a new museological design.



Istituto Veneto
di Scienze Lettere
ed Arti



The Study Days on Venetian Glass 2015, in its fourth edition, register the presence of thirty or so glass experts from all over Europe and the United States, including museum curators, scholars, collectors, restorers, glass artists. In the three Study Days a rich programme features seminars, lessons, visits and practical demonstrations of the ancient techniques, with papers and communications by professors and participants, all specialists in the field, making this event one of the most important of its kind organised on an international level.

Our aim is again to offer the scholars of Venetian glass, but also of glass of the most varied traditions, an opportunity for in-depth study and encounters, with an ample exchange of knowledge and experience. In addition, we hope that, again with this event, Venice may become more than ever the world centre for the study of ancient glass, but also that Venice be reconfirmed as one of the outstanding meeting places for scholars, artists, collectors of ancient and contemporary glass in its most diverse expressions and schools.

Higher Education Course Study Days on Venetian Glass

The Birth of the great museums: the glassworks collections between the Renaissance and Revival

Istituto Veneto di Scienze, Lettere ed Arti
11th- 14th March 2015



With the support of
Corning Museum of Glass
Ecole du Louvre
Fondazione Musei Civici di Venezia
Venice International Foundation
Victoria & Albert Museum

With the participation of
of the UNESCO Regional Bureau for Science and Culture in Europe
Venice (Italy)

Organised with the collaboration of
AIHV – Association Internationale pour l'Histoire du Verre – National Italian
Committee
LAMA – Laboratorio Analisi Materiali Antichi dell'Università IUAV, Venezia
Museo del Vetro, Fondazione Musei Civici di Venezia

Co-financed by the Veneto Region
Thanks to Riedel Crystal

The "Study Days on Venetian Glass" are an opportunity for in-depth study on Venetian glass and are tuned to an audience of Museum conservators, collectors and experts.

The programme includes lessons by experts who, after a general overview, will guide participants through the direct study of methods and pieces, encouraging participants to actively take part, also through presentations. Lessons and discussions will be held in English.

Contributions in Italian will be translated into English by the seminar curators.

The topics that will be touched upon will include: General overview of the history and art history of glass; Raw materials and casting/processing techniques; Archaeometrics; Conservation and Restoration; Training and consistency of glassmaking in the Museums collections; Recovery techniques and ancient models during the nineteenth century.

The seminars will be completed by a visit to the Murano Glass Museum and by practical demonstrations in glassmaking studios.

Scientific and Organizing Committee

ROSA BAROVIER MENTASTI, Glass historian

SANDRO FRANCHINI, Istituto Veneto di Scienze, Lettere ed Arti

WILLIAM GUIDENRATH, Corning Museum of Glass

LORENZO LAZZARINI, LAMA- IUAV University of Venice

SANDRO PEZZOLI, Collector

LINO TAGLIAPIETRA, Artist and glass master

CRISTINA TONINI, Glass historian

MARCO VERITÀ, LAMA- IUAV University of Venice

Secretariat

LAURA PADOAN ivsla@istitutoveneto.it

WEDNESDAY, 11 MARCH

SESSION 1 CHAIRPERSON ROSA BAROVIER MENTASTI

9.30 a.m. **ROSA BAROVIER MENTASTI**

Opening remarks

CHIARA SQUARCINA

The birth of the Glass Museum of Murano

10.00 a.m. **ROSELLA MAMOLI ZORZI**

"Foresti" in Venice in the second half of the 19th century: their passion for paintings, brocades, and glass.

Abstract - English and American "foresti" – both residents or occasional visitors—spent much of their time going to museums and churches, but also shopping at the best known Venice antiquaries, such as Guggenheim, Favenza, Clerlé and others. Among those who left diaries, or who actually made tiny or superb collections of antique objects – including glass – we find Daniel and Ariana Curtis, the owners, from 1885, of the upper floors of the Palazzo Barbaro at San Vidal; Isabella Stewart Gardner, who visited Venice for the first time in 1884, and collected a number of "antique" Murano glass objects; Mrs. Bronson, who lived in the Palazzino Alvisi from 1875, with her small salon and her collection of tiny glasses; and of course Sir Henry Austen Layard, the most important, and amply studied, British figure as regards the revival of Murano glass. One should also mention James Jackson Jarves, American, who gave his Venetian glass collection to the Metropolitan Museum in 1881, choosing the different pieces with the help of the South Kensington Museum curator Nesbitt and of Abate Zanetti himself. The love for hand-made objects and blown glass or hand-made mosaic was a reaction against industrial production, in a movement launched by Ruskin and developed in the Arts and Crafts Movement created by William Morris in the 1880s. Most of the salons of these residents or visitors were frequented by young painters, who shared a taste for recording simple life in Venice, representing lacemakers or "impiraperle". Among these painters there were John McNeil Whistler, John S. Sargent, Anders Zorn, Robert Blum.

11.00 a.m. **COFFEE BREAK**

11.30 a.m. **MARCO VERITÀ**

Raw materials and glassmaking technology in the Murano glasshouses of the 19th century.

Abstract - Chemical analyses and ancient recipes are compared to reconstruct the main features and innovations of Venetian glass compositions during the 19th century.

12.30 a.m. **LUNCH**

SESSION 2 **CHAIRPERSON MARCO VERITÀ**

2.30 p.m. **ROSA BAROVIER MENTASTI, CRISTINA TONINI**

Nineteenth century Venetian glass and the museums' collections.

Abstract - Several private collections of ancient Venetian glasses were acquired by European and American museums as main nucleus of their museums' glass sections. Amongst them almost unknown is Salviati's firm collection of ancient glasses, preserved till 1872 in their headquarters based in Campo San Vio / Venice. It was then sold in an auction and several pieces entered the Edinburgh National Museums. The ancient glasses of the museums were copied in Murano's glassworks in the Revival period. The nineteenth century imitations of these glasses have been reevaluated and are to be considered as an important document to study the original models from which they took inspiration.

WILLIAM GUDENRATH

The Fall, Winter, and Spring of the Venetian Glass Industry: Changing Times and Changing Techniques.

Abstract - The gradual decline in Murano's glass production during the later 18th century led to a near cessation of sophisticated glassworking on the island during the first half of the 19th century. If one considers the 1708 collection of Venetian glass in Copenhagen's Rosenborg Castle as representative of the twilight of a golden age, and the mid-19th century work of Graziati, Bigaglia, Radi, and Salviati & Co. as representative of the dawn of a new age, some seven generations of workers passed. While it is often said that

fine glass working in Murano has a continuous tradition reaching back to the Middle Ages, purely on a technical basis, close scrutiny of objects suggests a discontinuity. In terms of the techniques of virtuoso glassworking, the 19th century reestablishment of the craft in Murano was arguably more of a reinvention than a revival.

Through the use of comparative photographs and videos of the speaker's process reconstructions, the lecture will focus on a number of definable and consistent technical differences between earlier and later Venetian glass.

4.30 p.m.

COFFEE BREAK

4.45 p.m.

SPEECHES OR COMMENTS BY

SUZANNE HIGGOTT

The Wallace Collection

E. W. Cooke (1811-1880), English marine artist, diarist and collector: the formation and dispersion of his Venetian glass collection.

Abstract - The Victorian artist Cooke's diary provides an exceptional record of the way in which a well connected, much travelled London glass collector acquired, transported, displayed and disposed of his collection. Cooke made several extensive visits to Venice. His passion for Venetian glass was at its height from 1863 to 1865 and his posthumous glass sale at Christie's in June 1880 included 550 Venetian lots. More than 40 glasses from his collection are in the British Museum. Cooke's diary and the museum's documentation provide a fascinating insight into how this came about.

ISABELLE BIRON

Laboratoire du Centre de Recherche et de Restauration des Musées de France (C2RMF), Paris, France

Specific chemical compositions of 19th century glass.

Abstract - Glass made during the 19th century appears generally very specific and different from ancient glass. Pure raw materials coming from the young industry, new provenance for minerals ores, new technological processes for the preparation of these materials and for the fusion of the glass (furnaces), as well as new colorants and opacifiers appear. All these elements, which allow us to distinguish a 19th century

glass from a glass made during the previous centuries, will be presented in general for different European glass productions including some examples for Venetian glass.

FRANCOISE BARBE

Musée du Louvre

Renaissance Venetian enameled glasses in the Louvre collection: their provenance in the 19th c.

Abstract - The collection of Renaissance Venetian enameled glasses in the Louvre Museum is one of the largest in the world. Constituted between 1825 and 1893, thanks to several acquisitions, bequests or donations, the collection contains about fifty pieces. The study of their provenance in the 19th c. provides the opportunity to understand better when the taste for this precious objects appears and develops in Paris.

DANA ROHANOVÁ and HEDVIKA SEDLÁČKOVÁ

Department of Glass and Ceramic, University of Chemistry and Technology, Prague and Archaia Brno o.p.s.,
Czech Republik

Venetian goblets and their domestic imitations found in the refuse pits in Bratislava, Slovakia (ca 1550-1600)

Abstract - in our work we will present the goblets (approximately 1550-1600) from several refuse pits in Bratislava (one of the most important towns in the Hungarian kingdom). In the refuse pits were found goblets made of Venetian origin glass and a domestic potassium glass. The richest collection from a palace of aristocracy contained about 40 goblets from the 2nd half of the 16th century. The presentation shows the similarity and the differences in the forms of both groups of goblets, which was confirmed by the chemical analyses of more than 20 goblets.

KITTY LAMÉRIS

Some interesting filigrana glasses

Abstract - Investigating filigrana glass I found several fascinating glasses. In this talk I would like to introduce some of them: filigrana glass found in Japan, a filigrana glass with Murrine and a drinkuyt or bell recovered after two hundred years.

7.00 p.m.

PRIVATE VISIT TO THE PRIVATE COLLECTION DE BOOS-SMITH

The collection includes hundreds of pieces, selected and arranged according to the various glassmaking techniques, and recovers the "applied" antique style of the 19th century in Murano, when objects in filigree, millefiori, aventurine and chalcedony glass, inspired by Renaissance and Baroque glass art, were distinguished by their technical finesse, decorative virtuosity and audacious colours. The pieces came mainly from the English market of the time, collected by Fiorella and Phillip de Boos-Smith, of Italian and Australian families and living between Sydney and Venice: an emblematic collection of that 19th-century, typically English, taste that favoured colour, imagination and technical expertise, taken at times to the limits of kitsch.

THURSDAY, 12 MARCH

SESSION 3

9.30 a.m.

VISIT TO THE ARCHIVIO DI STATO OF VENICE with Alessandra Schiavon

The aim of the meeting, to be held in the teaching room of the State Archives of Venice, is to provide an overview of the documents stored in the public archives of the Serenissima and conserved in the Franciscan Convent of S. Maria dei Frari, that provide insight into ancient glass manufacturing methods, the location of the furnaces on the island of Murano, the type of production and the laws governing the production of glass over the centuries. The original documents will be shown and a description provided of possible research lines.

CHAIRPERSON **DORA THORNTON**

11.30 a.m.

SPEECHES OR COMMENTS BY

REINO LIEFKES

Victoria and Albert Museum

A pattern book of the Venice and Murano Glass Company Ltd.

Abstract - in 1963 the Department of Paintings, Prints and Drawings of the Victoria & Albert Museum acquired a unique document of late nineteenth century Venetian glass making. It is a glass-makers pattern book, comprising over 1595 numbered drawings from the Venice and Murano Glass Company Ltd. I will discuss the likely purpose of this booklet, its provenance and how can it be dated. I will compare some of the drawings in this book with other contemporary sources as well as existing glasses. This little known source also sheds some further light on the relationship between the Venice and Murano Glass Company Ltd, Salviati and the firm of M.Q. Testolini and the importance of London as a retail centre for Murano glass around 1900.

OXANA LOPATINA

The State Pushkin Museum of fine Arts, Moscow
Italian Glass in the State Pushkin Museum of Fine Arts

13.00 a.m.

LUNCH

SESSION 4

2.30 p.m.

SPEECHES OR COMMENTS BY

MARIA JOAO BURNAY

Ajuda National Palace, Lisbon

Collection of Murano in Ajuda National Palace: the rebirth of forgotten glassmaking techniques and the creativity of the Venetian glassblowers.

Abstract - When the princess of Savoy Maria Pia, daughter of King Vittorio Emmanuele of Italy, was engaged to King Louis I of Portugal in 1862, the rebirth of the old glass industry where Antonio Salviati was involved was already under way after a regression period with the Austrian occupation. In 1866 Venice became part of the kingdom of Italy. Despite the long distance, Maria Pia maintained regular contacts with her family and country. During her visits to Italy she had knowledge of the Italian artistic production such as Venetian glass of which she bought about 600 pieces.

The Murano glass collection of the National Palace of Ajuda amounts to 592 objects of utilitarian and decorative glass. Most of them were acquired during the time the palace was this queen's residence, the period between 1862 and 1910.

RAINALD FRANZ

MAK-Österreichisches Museum für angewandte Kunst

The Role of Venetian Glass in the Collection of the MAK – Austrian Museum of Applied Arts / Contemporary Art: Pattern Piece, Collection Highlight and Aesthetic Inspiration.

Abstract - During the 150 years of collecting Glass in what used to be the Imperial Royal Museum of Art and Industry, the aspects of collecting Venetian Glass shifted with the change of purposes the museum as a public institution had to follow. First the institution was to serve as an exemplary collection for artists, industrialists, and the public, and as a center of training and continuing education for designers as well as craftsmen. Around 1900 it became a collection with mainly aesthetic value, serving as inspiration for artists teaching at the Vienna School of Arts and Crafts. Historic Venetian Glass and 19th century examples were purchased. These were published in a separate catalogue in 1951. In connection with the Venini Murano Glass exhibition, the first presentation of Venini glass

in Austria, major purchases and gifts augmented the Glass Collection.

The lecture gives an overview of the history and highlights of the collection of Venetian Glass at the MAK.

ALEXANDRA RODRIGUES, MILENE ALMEIDA, ANÍSIO FRANCO, MÁRCIA VILARIGUES

Venetian style objects from the collection of Ferdinand II.

Abstract - The collection of King Ferdinand II of Portugal (of around 200 glass objects) includes a large group of glass in the Venetian style (about 40%). A small set of these are now thought to be from the 19th century, but the attribution has been a challenge. A set of two glass goblets is quite peculiar and has been posing a lot of questions concerning its iconographic study and interpretation, and its conservation-restoration process. The Venetian style objects in this collection reveal the exquisite taste and sensibility of Ferdinand II to this type of glass, both in terms of his acquisitions of antiques and of innovations from the 19th century.

Therefore, they are of great importance and with no known parallel in any other Portuguese collection.

In fact, King Ferdinand II is nowadays thought to have been a pioneer in the matter of the taste for glass collecting in Portugal during the 19th century. In the second quarter of that same century, Ferdinand of Saxe-Coburg and Gotha (1816-1885), Prince-Consort by marriage with the Portuguese Queen, Maria II (1819-1853), gathered an ample set of glassworks in his two main residences: the National Palace of Necessidades (Lisbon), and the National Palace of Pena (Sintra). Part of this collection has been transferred a couple of times, since the dismantling of the glass room in the National Palace of Necessidades (by the time its custody was delivered to the Ministry of Foreign Affairs), which has direct consequences in today's interpretation of this collection.

Provenance attribution, clarification on technological aspects and interpretation of the two glass goblets mentioned would definitely benefit by a rich discussion with experts in History and Art History of glass, and in Venetian 19th century technology.

4.00 p.m.

COFFEE BREAK

4.30 p.m.

SPEECHES OR COMMENTS BY

LUISA AMBROSIO

Museo Duca di Martina Villa Floridiana, Napoli

The Duke of Martina and his collection of Murano glass and à la façon de Venise glass.

Abstract - Placido de Sangro, Duke of Martina, was born in Naples in 1829. He belonged to a well-known household that enjoyed close connections with the Bourbon court. Following the unification of Italy, he moved to Paris where he started to purchase objects of applied art, a venture that allowed him to contact the most important European collectors, such as the Rothschilds. It also allowed him to take part in the great universal exhibitions held in those years in London and Paris, which had contributed to kindling a strong interest for the application of art to industry. His collection included more than six-thousand pieces of western and oriental art, dated between the 12th and the 19th Centuries, mainly constituted by pieces in ceramic. After the death of his only son in 1881, the entire collection was inherited in 1891 by his nephew, also called Placido, the Count of Marsi, who, through his wife Maria Spinelli di Scalea, bequeathed it to the city of Naples in 1911. The collection was hosted in Villa Floridiana and the Museum dedicated to the Duke of Martina was opened to the public in 1931.

The section dedicated to glasswork includes some two-hundred pieces, including artefacts from Murano and *à la façon de Venise*, in addition to a small collection of Bohemian and English glass, some painted glass and *églomisé* glass. Overall, the collection represents the most important periods in the evolution of the Murano glassmaking art; indeed, it includes precious examples of painted glass made between the end of the 15th and the beginning of the 16th century, goblets in crystal glass from the 1500s and a broad selection of "twisted glass" vases, in transparent, milk, or coloured glass, as was typical of the baroque culture between the 17th and 18th Centuries. The collection is completed by a selection of pieces realised *à la façon de Venise*, that bear witness to the success of Murano glass: the collections of Catalan and German glass are of particular interest.

ELISA SANI

Rainer Zietz Limited European Works of Art and Sculpture
New light on Venetian Cameo Glass.

Abstract - The paper will discuss one of the rarest type of glass: cameo glass produced by the Compagnia Venezia e Murano between the late 1870s and 1880s, through one of the only two pieces known that are signed and dated by Attilio Spaccarelli. In an intellectually challenging way typical of the best 19th century revivalist works, the glass presents numerous facets of interest; from the wide-ranging and insightful iconographic sources, to the presence of a unique feature: a metal foot probably made by one of the best goldsmiths of the time.

MARÍA CRISTINA GIMÉNEZ RAURELL

Museo Cerralbo Madrid
Venetian Glass in Museo Cerralbo.

Abstract - The Marquis of Cerralbo (1845-1922) created this house-museum that shows the way the Marquis and his family lived until 1927. Its works by El Greco, Tintoretto make these collections very well-known. Throughout the Palace there are colorful Venetian glass chandeliers, lighting not only the lounges of the Main Floor (Galleries, Ballroom...) but also the private rooms, like the gondola-shaped one in the Parlour (Mezzanine Floor). Why does the Cerralbo Museum have more than fifty Murano pieces in its collection? It can be perfectly understood because The Marquis of Cerralbo was the delegate of the pretender to the Spanish throne: Carlos de Borbón, who had his official residence in the Loredan Palace, where they frequently met. Throughout the two floors (Bath Room, Dressing Lounge, Empire Sitting Room, Banquet Room, the Marquis's Office, Dining Room and Bay Window Room) there are vases, goblets, pens and micro mosaic mirrors, jewellery boxes and souvenirs blown and worked in Venice in the period between the Nineteenth and the Twentieth century.

**ANTONIO PIRES DE MATOS, ANDREIA RUIVO
(VICARTE AND REQUIMTE), MARTA MARANHA (VICARTE),
AND MARGARIDA ALVES (VICARTE)**

1 VICARTE, Research Unit "Glass and Ceramics for the Art",
Faculdade de Ciências e Tecnologia, Universidade Nova
de Lisboa

2 REQUIMTE, Chemistry and Technology Network,
Faculdade de Ciências e Tecnologia, Universidade Nova
de Lisboa,

Colour in glass through the ages

Abstract -In this communication a short description of the use
of glass colour through the ages will be reported. It will be
focused, but not entirely, on the use of the red and yellow
colour, due to chromophores in a colloidal state. The
colours of some objects of the museum collections will be
shown, as well as innovations in the colouration of glass.

7.00 p.m.

**VISIT TO THE EXHIBITION *Within Light / Inside Glass*
AN INTERSECTION BETWEEN ART AND SCIENCE
with Francesca Giubilei**

8 February-19 April 2015 - Palazzo Loredan, S. Marco 2945
Campo S. Stefano, Venezia, Italia

This exhibition is an initiative of VICARTE (research unit
"Glass and Ceramics for the Arts", of the Faculty of Science
and Technology of the Universidade Nova de Lisboa and the
Faculty of Fine Arts of the Universidade de Lisboa).

It was conceived and coordinated by António Pires de
Matos, Isabel Silveira Godinho, and Andreia Ruivo of Vicarte
and promoted by VICARTE and the Istituto Veneto di

Scienze Lettere ed Arti with the patronage of

"UNESCO-2015 Year of Light " On the occasion of the
international "Year of Light" 2015, VICARTE has organized
this exhibition as a way to communicate to a larger audience
the artistic and scientific research in the field of glass and light
interaction. The exhibition, curated by Rosa Barovier Mentasti
and Francesca Giubilei will include the works of 15
international artists, invited to develop projects on the theme
of glass and light. The results are works that speak of the
interaction between the two from a formal and conceptual
point of view.

FRIDAY, 13 MARCH

SESSION 5

9.30 a.m.

DEMONSTRATIONS OF WORKMANSHIP IN MURANO by Davide Fuin

Davide Fuin grew up around glass on Murano, often accompanying his father to his job at Barovier & Toso. Although he was too young to actually work, he was fascinated by the activity and the interactions between the glassblowers. When he was fifteen, he left high school and, as was required at that time, he went to work at a glass factory. What was generally considered a punishment, was for him a revelation. He found his calling.

In 1968, he began working at Venini and in 1980, a number of masters, including his father, left Barovier & Toso to open their own factory, Toso vetri d'arte. He joined his father and began working with the master Carlo Tosi Caramèa.

By the late 1980s, Fuin was considered a young maestro and a new factory, Elite Murano, offered him the position of first master, with his father as the principal assistant and support. In the late 1990s, Fuin founded D.F. Glassworks with two assistants. They primarily produce glasses and stemware, together with museum reproductions in Venetian style. Although he doesn't consider himself an artist, he takes great pride in his abilities to carry on the specific craft and language of forms developed in the furnaces of Murano over the last thousand years.

11.30 a.m.

VISIT OF THE MUSEUM OF GLASS IN MURANO

The museum is housed in the ancient Palazzo dei Vescovi of Torcello. Since 1923 it is part of the Musei Civici Veneziani. The collections are chronologically ordered: in addition to an archaeological section, which includes notable Roman finds from between the first and third century AD, it boasts the largest historical collection of Murano glass, featuring the most important pieces from between the fifteenth and twentieth century, including world-renowned masterpieces.

Particularly important are the collections of Renaissance glass in the seventeenth and eighteenth centuries.

During the visit, which will be directed by Rosa Barovier Mentasti and guided by the Director of the Museum Dr. Chiara

Squarcina, it will be possible to have access to the deposits of the Museum to study some of the most important pieces.
<http://www.visitmuve.it/it/musei/>

13.00 a.m. **LUNCH**

6.00 p.m. **ISTITUTO VENETO DI SCIENZE, LETTERE ED ARTI
FINAL SESSION**

ROSA BAROVIER MENTASTI

The world puts on mosaics

TEACHING STAFF

ROSA BAROVIER MENTASTI



Descending from one of Venice's ancient glass making families, Rosa Barovier Mentasti was awarded a degree in Ancient Literature by the University of Padua in 1973 with a thesis on antique glass. Since then, she has been dedicated to studying the history of both ancient and modern Venetian glass. In addition to many articles and publications, including *Il Vetro Veneziano dal Medioevo ad oggi*, published in 1982, she has curated several international exhibitions of ancient and contemporary glass, including *Vetri. Nel Mondo. Oggi*, hosted by the Istituto Veneto di Scienze, Lettere ed Arti in Venice in 2004.

WILLIAM GUDENRATH



As resident advisor for the Studio of the Corning Museum of Glass, he teaches introductory and advanced courses in Venetian techniques. A glassblower, scholar, lecturer and teacher of glassblowing, he is an authority on historical hot glassworking techniques from ancient Egypt through the Renaissance and has presented lectures and demonstrations throughout the world. He demonstrates techniques he believes to have been employed by glassmakers of the past and these are described in a number of books and video segments including: *Chronicle: the Portland Vase, Five Thousand Year of Glass, Journey through Glass: A Tour of the Corning Museum Collection and MasterClass Series II: Introduction to Venetian Techniques, Glass Masters at Work: William Gudenrath, Glassworking Processes and Properties.*

ROSELLA MAMOLI ZORZI



Professor em., University of Venice, Ca' Foscari. She has taught American literature from 1982 to 2011. She has worked on American Women Art collectors (*Before Peggy Guggenheim, Venice, Marsilio, 2001; Power Underestimated. American Women Art Collectors*, ed. with Inge Reist, Venice, Marsilio, 2011). She has edited several volumes of Henry James' letters: *Letters to Miss Allen* (Milan, 1993), *Letters from the Palazzo Barbaro* (London,

1998, repr. 2002, 2012), *Beloved Boy: Letters to Hendrik C. Andersen* (U. of Virginia, 2004), *Letters to Isabella Stewart Gardner* (London, 2009). She has written on Venetian painters (Titian, Tintoretto, Tiepolo) as seen by American writers and organized exhibitions with the Isabella Stewart Gardner Museum (2004), with the Adelson Galleries (*Sargent's Venice*, 2006), a conference with the Frick Collection and an exhibition with the Biblioteca Nazionale Marciana (*Two Lovers of Venice, Byron and Constance Fenimore Woolson*, 2014).

LINO TAGLIAPIETRA



Exceptional glass master and well known world-round as glass artist. He was born in Murano and was just a young man when he first entered a glass makers shop: he became a glass *maestro* in the 1950's and has worked for some of the most prestigious glass makers in the island. Since the late sixties his creativity resulted in models of great quality, both from the point of view of technique and beauty, that were a clear success on the market. He has been an independent glass artist since 1990 and is now committed to creating unique pieces that are exhibited in the most prestigious private collections and museums worldwide. In 2009, the Tacoma Art Museum dedicated a retrospective to his works with an exhibition that was then lent to other US museums. In 2011, the Istituto Veneto dedicated to him the exhibition *Lino Tagliapietra, da Murano allo Studio Glass*.

CRISTINA TONINI



With a degree in History of Art awarded by the State University of Milan under the guidance of Prof. De Vecchi, from 1989 to 2004 she acted as Conservator for the classification and the new layout of the Bagatti Valsecchi Museum in Milano. Together with Rosa Barovier she published the catalogue of the museum's Venetian glass. She also curated the catalogues of the Medieval and Modern glass collections of the Civic Museums of Pavia, of the Pinacoteca Ambrosiana in Milano and the Pogliaghi Museum in Varese, the latter is about to be published. Other articles on Venetian and Medicean glass have been published by Decart and the Journal Glass Studies of Corning Museum of Glass. She is part of the Board of Directors of the Italian section of the Association Internationale Histoire du Verre. She is professor of art in the Orsolino Artistic Liceo in Milano.

MARCO VERITÀ



Holding a degree in Chemistry, he worked for over thirty years in the Stazione Sperimentale del Vetro in Venice-Murano, performing research and assessments on glass materials, both modern and ancient, the latter for archeometric purposes and also to assess issues relating to conservation and restoration. Member of numerous international organisations, since 2009 he has been working with the Laboratory for the Assessment of Ancient Materials (LAMA) of the IUAV University of Venice.

LIST OF PARTICIPANTS

LUISA AMBROSIO

An art historian, since 1978 Luisa Ambrosio has worked for the Special Superintendency for the artistic and cultural heritage and for the museum complex of the city of Naples and the Royal Palace (Reggia) of Caserta. Between 1979 and 1987 she was Deputy Director of the Duca di Martina Museum in Naples. In the same period, in addition to her institutional tasks, she contributed to the catalogue of the exhibition "Mille anni di arte del vetro" in Venice and in 1984 she curated the catalogue for the exhibition "Kakiemon e Imari" showing the Japanese porcelain of the Duca di Martina Museum and held in the same Museum and in the Circolo degli Artisti in Turin.

Between 1987 and 2002 she was the curator for the ceramic collections of the Museum of Capodimonte where she contributed to the organisation of major exhibitions, including "Civiltà del Settecento", "Civiltà del Seicento" and "Civiltà dell'Ottocento".

From 2002 until today, she has held the position of Director of the Duca di Martina Museum, where she has curated small exhibitions aimed at highlighting specific sections of the Duke's collection, including the exhibition "Un mondo in tazza" in 2003, "Lucia Migliaccio, duchessa di Florida" in 2008, "Ritorno al Barocco" in 2009, "Cio' Bì in Floridiana: quando cioccolato e birra diventano arte" in 2010, "Un museo... tutto da bere. Arte e Vino" in 2011. She has also

contributed with her scientific papers to the publication of the catalogues of these exhibitions.

FRANÇOIS ARNAUD

Has been a glassblower for 21 years. For 7 years he learned and worked in several workshops in France. Then, he worked for 5 years in various countries including Italy, Canada, South Africa, Argentina, the Czech Republic, India and Syria.

After these 12 years of experiences he decided to create his own studio in a proAcess of experimental archaeology, «Atelier PiVerre - Souffleur de Verre» at La Plaine-sur-Mer, France.

Today François Arnaud is a glassblower working alone "on his thighs" like Mesopotamian craftsmen.

FRANÇOISE BARBE

Curator in the Louvre Department of Decorative Arts, Françoise Barbe is responsible for the Renaissance ceramics, painted enamels and glasses. She is currently involved in several research projects with the Centre de Recherche et de Restauration des Musées de France, especially on Italian enamels and Venetian glasses. She recently organized the colloquium "*Venetian enamels on copper from the Italian Renaissance. Artistic geography, collecting, technology*" (Venice, Giorgio Cini Foundation, 16th-18th October 2014).

ERWIN BAUMGARTNER

He finished his studies in history of art at the Basel University with a master thesis on a private collection of medieval glass (the Amendt collection, exhibited in Düsseldorf, Rotterdam and Coburg 1987/88). Together with Ingeborg Krueger he wrote the catalogue *Phoenix aus Sand und Asche. Glas des Mittelalters* for the exhibition in Bonn and Basel 1988. While working for the Denkmalpflege Basel from 1989 to 2013 he published articles on European glass and museum respectively exhibition catalogues, mainly on Venetian and «Façon de Venise» glass (e.g. Musée Ariana, Genève, 1995, Musée des Arts décoratifs, Paris, 2003). A catalogue for the exhibition «Reflets de Venise» (Vitromusée Romont, May 24 to November 1st 2015) is in print. He has been a member of the «Association Internationale pour l'Histoire du Verre» since 1979 and is presently member of the Executive Committee and of the national Committee preparing the 20th AIHV Congress 2015 in Switzerland.

ISABELLE BIRON

Initiated the study of glass and enamel in the laboratory (all periods, all types of objects): glass elaboration, material characterization, raw materials, recipes, fabrication techniques of objects, authentication, dating, alterations of chemical and mechanical origins, conservation,

establishment of a technical and analytical data-base on enamels on metal and some glass productions. In charge of studies on Objets d'Art and Archaeological artefacts made of glass held by the French Museums, Historical Monuments, National Archaeological Institutions (DRAC) and foreign museums. In charge of the scientific research of «glass» material: mechanisms of chemical degradation, conservation solutions of corroded glass, technologies of opacified glass and gilding techniques throughout History.

MARIA JOAO BURNAY

Art Historian, from 1995 to 2011 she worked in the Education Department at National Palace of Ajuda in Lisbon. Got a master degree in "Arts, Heritage and Conservation", by the History Institute, Humanities Faculty, University of Lisbon. Since 2012 is Curator of Glass where she has been improving the cataloging files and development of the historical knowledge of the glass collection the palace owns, which includes objects from Bohemia, Austria, France, Spain, Great-Britain, Portugal and about 600 Murano pieces (Salviati, Compagnia Venezia Murano, Fratelli Toso, Testolini). Maria João Burnay is also an ICOM Glass member.

CARLA CERUTTI

Journalist and scholar of ancient and 20th century decorative arts. She studied in Genoa, Milan and London. She worked as Art Nouveau and Art Déco expert for Sotheby's in Milan; she collaborated, and she is still collaborating, with art magazines like "Il Giornale dell'Arte". She is also author of books on 20th century decorative arts, especially glass and glass windows, ceramics, jewels and silver, as well as on perfume bottles. She has been curator, and also collaborator, of several exhibitions at the Rovereto Mart Museum, at the Gorizia Provincial Museums, at the Ferrero Foundation in Alba, at the Filatoio in Caraglio and at the Casina delle Civette in Rome, Villa Torlonia. She holds courses on decorative arts in Milan and in Rome, where she lives and works.

RAINALD FRANZ

Art Historian, Studies in Vienna, Munich, Rome, London, Venice. Since 1992 working with the MAK-Austrian Museum of Applied Arts / Contemporary Art 1996-2011 Deputy Head Library and Works on Paper Collection, since 2000 Provenance Research officer, since October 2011 Head of the Glass and Ceramics Collection and in charge of EU-Projects. Various Exhibitions and publications, symposia e.g. "Gottfried Semper and Vienna", Vienna 2005 and "Leben mit Loos (Living with Loos)",

Vienna 2008.

Assistant professor at the Vienna University and the University of Applied Arts: History of Ornament 2007-2013 Chair ICDAD-International Committee of Decorative Arts and Design, 2011-2013 Head of the Austrian Art Historians Association. Major topics of Research: History of Architecture, History of Ornament, Decorative Arts and early Design

AURELIE GERBIER

Has been a curator at the National Museum of the Renaissance (Chateau d'Ecouen, France) since July 2012. She is in charge of the glass collection, the stained glass collection, the German stonewares and Palissy wares.

MARÍA CRISTINA GIMÉNEZ RAURELL

Graduated in Art History, Universidad Complutense, Madrid. Final work about Majorcan Glass, awarded with National Researching Prize in Arts and Popular Traditions "Marqués de Lozoya". The Ministry of Culture. Madrid, 1985. Studied glassmaking in Venice, attended AIHV and ICOM-GLASS Congresses and Visited Corning Museum of Glass. Currently: Doctoral Thesis "Glass Sculpture in Spain (1975-1995)". Taking care, as curator, of Fine Arts and Decorative Arts collections in the Museo Cerralbo (Madrid). Many articles, lectures and publications about glass sculpture in

Spain, Venetian influence on Spanish Glass and Murano collection of Marquis Cerralbo. Special mention to: *Blowing Glass in Majorca*, 1996, *Catalogue of MAVA Art Glass Museum*, 1997, *Esculturas en vidre*, Museu de la Ciutat Casa de Polo, 2005, Vila-Real, Castellón and "Glass Sculpture of Bert van Loo in international context", 2006, *Catalogue of the Exhibition La Granja*, Segovia.

SUZANNE HIGGOTT

Suzanne Higgott is Curator of Glass, Limoges Painted Enamels, Earthenwares and Renaissance Furniture at the Wallace Collection in London. She has a strong interest in the history of collecting, especially in 19th-century London and Paris. Her publications on glass include articles on French Renaissance enamelled glass, an essay on historic Venetian glass in the exhibition catalogue *Glasstress: White Light/White Heat* (2013) and *The Wallace Collection Catalogue of Glass and Limoges Painted Enamels* (2011). Suzanne Higgott is a long-serving member of the Board of the Association for the History of Glass (the British section of the AIHV) and a Fellow of the Society of Antiquaries of London.

INGEBORG KRUEGER

She is an art historian and has worked as a curator at the Rheinisches Landesmuseum Bonn for many years before retiring, end of 2008. Since more than 30 years her special field of research is glass. Together with Erwin Baumgartner she wrote the catalogue *Phönix aus Sand und Asche. Glas des Mittelalters* for the exhibition in Bonn and Basel 1988. Besides she has published a number of articles, often in the *Journal of Glass Studies*. Special subjects have been (and are) enamelled beakers of the 13th/14th centuries and lead glass, but she is interested in many other glass related themes.

KITTY LAMERIS

With a degree in Italian language and literature Kitty Laméris is, together with her sister Anna and brother Willem, the owner of the antique shop Frides Laméris Art and Antiques, specialized in glass and ceramics. One of her specialties is Venetian and Façon de Venise glass of the 16th and 17th century.

In the past 20 years she has written different articles about the subject, together with her father Frides Laméris she made an exhibition and catalogue about Venetian and Façon de Venise glass in the church at the Dam Square de Nieuwe Kerk. Kitty also teaches future restorers of glass at the University of Amsterdam (UVA), and gives lectures about the subject.

In 2012 she wrote a catalogue about filigrana glass entitled: *A Collection of Filigrana Glass*.

DAVID LANDAU

David Landau is an art historian but claims no scholarly knowledge in the history of glass. He is, however, a passionate collector of glass made by Cappellin in the 1920s and by Venini, from 1921 up to about 1970. With his wife, Marie-Rose Kahane, he has set up a foundation in Switzerland, the Pentagram Stiftung, whose only purpose is to encourage research and appreciation of glass made in the last hundred years. It has set up, with the Fondazione Giorgio Cini, the Stanze del Vetro on the island of S. Giorgio, where two exhibitions about glass are shown every year. It has also started the Centro Studi del Vetro at the Manica Lunga, where a library and an archive of original material on glass manufacture are being built up, and where scholarships and bursarships have been established for research in the field.

REINO LIEFKES

He is Senior Curator in charge of Ceramics & Glass at the V&A Museum, London. Reino specialises in glass and European earthenware and was Lead Curator of the new V&A Ceramics Galleries which opened in 2009-10. Reino is the author/editor of *Glass* (V&A 1997) and *Masterpieces of World Ceramics* (V&A 2008) and

contributed to many V&A exhibitions and catalogues including *At Home in Renaissance Italy* (2006). He is Chairman of the ICOM International Glass Committee.

OXANA LOPATINA

1998 – 2004 - Student of the State Academic University of painting, sculpture and architecture named after Iliya Repin (Academy of Fine Arts), Department of Art History. Diploma thesis: "Italian Renaissance bronze doorknockers from the Hermitage collection. Special features of ornamental decor" (Saint Petersburg, Russian Federation)

2000 – 2004 – Curator assistant at the State Hermitage Museum, Department of West European Decorative Arts.

2005 – 2006 Exhibition manager in the State Pushkin Museum of Fine Arts (Moscow), International exhibition department.

2006 – Assistant curator for the exhibition "Glass Fragile. Made in Italy" in the State Pushkin Museum of Fine Arts, Moscow (curator Alexandra Danilova).

2007 – to the present: Curator of West European Glass and Ceramics Collection in the State Pushkin Museum of Fine Arts (Moscow)

2009 – 2014 – Ph.D. student at the Institute of Art History (Moscow, Russian Federation).

GIOVANNI MARANI

Giovanni Marani graduated in Architecture at the University of Venice. Before graduating he has lived in the United States, where he had the opportunity to frequent design circles in Washington D.C., New York, Miami, and San Francisco. After graduation Marani started his own studio in the Venice area. With over 18 years of experience in the international design community, Marani currently designs personalized furniture components in artistic glass, in collaboration with some of the most important Murano furnaces and famous masters like the Signoretto, Bubacco, Cenedese, and others. The common thread underlying all of Marani's projects is the use of Murano glass artistic techniques to create contemporary, yet classic, furniture. Giovanni Marani's creations were exhibited and sold in Milan, Cologne, Miami, New York, Montreal, Verona, and Padova where he lives.

ANTÓNIO PIRES DE MATOS

Degree in Chemical Engineering, Technical University of Lisbon 1962. Ph.D. in chemistry, Cambridge, U.K., 1970. Fellow of the Society of Glass Technology, U.K. since March 2009. Emeritus Invited Full Professor at the Universidade Nova de Lisboa. Current research activities at the Research Unit Glass and Ceramics for the Arts, VICARTE (www.vicarte.org): Provenance studies of

Portuguese glass; Science applied to contemporary glass art.

EVA-MARIA PREISWERK

Ph.D. in art history, University of Zurich, Switzerland, 1971. Art historian for applied arts (specialized in silver) at Koller Gallery and Auction House, Zurich, 1971-74. Abegg Foundation, Riggisberg/Switzerland (internationally renowned museum for applied arts and restoration of historic textiles), 1974-78. Free lance art historian and writer (different publications on Swiss silver and applied arts in Switzerland), 1978-1989. Museum Langmatt, Baden, Switzerland (French impressionist art collection in the historical building belonging to Sidney and Jenny Brown of ABB Brown-Boveri), director, 1989-2005. We started collecting Venetian glass from the twenties to the sixties. Later on, with our American glass gallerist and friend, Mary Anne Sanske, we met leading contemporary glass artists and our interest turned to their works. I am especially interested in the history and the revolutionary techniques invented by Venetian glass artists and craftsmen.

EVA PUTZGRUBER

Finished her studies in Conservation and Restoration at the University of Applied Arts Vienna in 2006. After two years as a free-lance conservator for metals, porcelain and glass, she joined the Collection of Sculpture

and Decorative Arts / Conservation Department at the Kunsthistorisches Museum Vienna.

Since 2010 she has been Assistant Professor at the Institute of Conservation of the University of Applied Arts Vienna. She is responsible for the academic training of students at the Objects Conservation Department and is presently working on her dissertation in the field of glass history and technology.

ALEXANDRA RODRIGUES

She is a PhD candidate at Faculdade de Ciências e Tecnologia da Universidade Nova de Lisboa and VICARTE (research unit "Glass and Ceramics for the Arts), and her work, entitled "The Glass Collection from Museu Nacional de Arte Antiga – Study and Preservation", is being supervised by Dr. Marcia Vilarigues. Her Master thesis was focused on studies of Stained Glass Biodeterioration and she has also been interested in the characterization and interpretation of the panels from the Stained-Glass collection of King Ferdinand II of Portugal. Her Master thesis was supervised by Dr. Filomena Macedo and co-supervised by Dr. Marcia Vilarigues.

During her Master, she has been involved in glass studies in both her 'Project' subjects, and she has worked with Dr. Antonio Pires de Matos, Professor Augusta Lima and Dr. Marcia Vilarigues. She has made

scientific, archaeometric, iconographic and corrosion studies, and has also been involved in glass and stained glass restoration processes.

She has attended conferences and some of her studies have been published. She hereby list some examples: "Analysis of Glass Objects by a Microdestructive Chemical Process", "Fungal Biodeterioration of Stained Glass Windows", "The Stained-glass Collection of King Ferdinand II of Portugal: Concept, Conservation, and Chemical Analysis of Two Panels", "Venetian and façon-de-Venise glass objects on the Glass Collection of King Ferdinand II", "The Assemblage of a Distinct Glass Collection - The creation and display of the glass and stained-glass collection of Ferdinand II of Portugal", among others.

DANA ROHANOVÁ

Assistant professor at the University of Chemistry and Technology, Prague (Department of Glass and Ceramics). She deals with archaeological glass (chemical analysis, glass corrosion) and with bio-glass/glass-ceramic material (an interaction with the simulated body fluids, a bioactive layer formation on the inert materials).

ELISA SANI

Elisa studied Art History at Perugia (1999 undergraduate degree) and then at Siena Universities (2002 postgraduate degree).

She started her curatorial career at the Wallace Collection, London (2003-2006), and then at the Victoria and Albert Museum (2006-2012) where she was part of the team responsible for the installation of the new Ceramics Galleries. She has published extensively on Italian Renaissance maiolica including contributing to the catalogue of the exhibition on Xanto by John Mallet (Wallace Collection 2007). She co-authored with Timothy Wilson, the two volume catalogue of the maiolica collection of the Fondazione Cassa di Risparmio di Perugia. In 2012 she organised an exhibition on the V&A Renaissance ceramics and authored the book Italian Renaissance Maiolica (with Reino Liefkes and John Mallet). Since 2014 Elisa works as researcher and cataloguer with Rainer Zietz, London, specialising in Venetian glass from the Renaissance and beyond.

HEDVIKA SEDLÁCKOVÁ

She is, after her studies at the Masaryk University in Brno (1964-1969) working as archaeologist. Since 1995 she has been continuously working with the Glass-finds from archaeological excavations, mostly from Moravia. She published articles concerning medieval and post-medieval glass and prepared the publication with the complete list of medieval Glass in Moravia, ca 1200-1550. Since 2007 she has been working in the non-profit and public benefit company Archaia

Brno o.p.s. and externally teaching at Masaryk University at Brno the course "History of Glass". In 2012 she started to work, together with colleagues from Bratislava/Slovakia (Petra Koóšová and Branislav Lesák), Vienna/Austria (Kinga Tarcsay), on the project focused on the renaissance and baroque Glass-finds from archaeological researches in the Middle-Danube region with the participation of Dana Rohanová from The Institute of Chemical Technology, Prague (Analysis).

LENKA SEDLÁCKOVÁ

After graduation at the Institute of Archaeology and Museology, Masaryk University Brno, I have started work as an archeologist at non-state and non-profit organization Archaia Brno o.p.s. While conducting the rescue of archaeological excavations on the territory of the historical core and suburbs of Brno city, I focus on the development of the material culture in the context of the economic, social and cultural reality of the mediaeval town. Since 2012 I cooperate on the grant "Renaissance glass and outset of the Baroque glass-making in the Central Danube Region" under the guidance of Ph. Dr. Hedvika Sedláková, CSc.

CHIARA SQUARCINA

Chiara Squarcina has worked with Musei Civici of Venice, now known as Fondazione Musei Civici di Venezia,

since 1996. In the Foundation she is the Executive Manager for Area 2 and is also in charge of the Palazzo Mocenigo Study Centre on the History of Fabric and Costumes, the Museum of Burano Lace and the Glass Museum of Murano. Most exhibitions, whether temporary or permanent, presented in the Museums, have benefited by her scientific advice and supervision. She has also drafted and implemented the Backstage project, the first to be implemented in Italy, that provides guided tours of the storage areas of the Museum of Palazzo Mocenigo

RODICA TANASESCU VANNI

She was awarded a degree by the Institute of Plastic Arts in Bucharest with a specialisation in monumental painting. She has participated in numerous exhibitions, including the United States Bicentennial in Washington in 1976, the 61st Rassegna dell'Opera Bevilacqua La Masa in Venice in 1977, and in 1987 in the Collective "Paris-Foyer International" VIII Biennale Europea C.E.I.C. Premio della Regione ; "Fidesarte" and "Verifica 8+1" Mestre; "La Schola" in Venezia ; Bologna Arte Fiera ; Biennale Internazionale Dantesca Ravenna 1992/94/96. In 1989 she was awarded the first prize of the Premio Murano for a glass sculpture. She took part in the Fiera Internazionale dell'Arte di Padova in the years 2001/02/03/04/05 and the Museo Internazionale del Vetro in

Montegrotto Terme exhibited five of her sculptures in 2013.

In 2010 she once again started attending the experimental graphic techniques at Atelier Aperto in Venezia. In 2013 several of her pieces were exhibited in the Centro Candiani in Mestre (Venice).

DORA THORNTON

Curator of Renaissance Europe at the British Museum. The collections for which she is responsible include one of the world's most important collections of Venetian glass from the Felix Slade Bequest of 1868, and the Waddesdon Bequest. From her first book, *The Scholar in His Study* (New Haven and London 1997), through *Objects of Virtue* (co-written with Luke Syson) (British Museum London 2009), she has included research on Venetian glass in its wider intellectual and artistic context. Publications on glass include entries for the exhibition *Art and Love in Renaissance Italy* at the Metropolitan Museum of Art in 2008, an article in *Glass Studies* on a single enamelled dish from the British Museum's collection in 2009; an article with Andrew Meek, Ian Freestone and William Gudenrath on a turquoise glass in the Waddesdon Bequest for the British Museum *Technical Bulletin* 2014, and a forthcoming article on Bohemian opal glass written with Andrew Meek and William Gudenrath for *Glass Studies* 2015. in memory of David Whitehouse. Her book on the

Waddesdon Bequest, A Rothschild Renaissance: Treasures from the Waddesdon Bequest, includes new research on the important glasses in the collection and will be published in June 2015 to accompany the new Waddesdon Bequest Gallery, which opens in the British Museum in the same month.

CATERINA TOGNON

In 1988, she was awarded a degree by IUAV Venice with full marks for a dissertation entitled "Un Albergo sul Ring" in association with the Vienna Academy of Fine Arts and supervised by Prof. Arch. Gino Valle. Until the mid 1990s she worked as an architect and designer, showing a special interest for Venetian blown glass. 1994 She opens D'arte & Divetro in Bergamo, the first art gallery in Italy to present the most important artists of the international Studio Glass movement. 2004 The gallery is renamed Caterina Tognon Arte Contemporanea and is transferred to Venice, opening a major exhibition space in the historical 18th Century Palazzo Doge da Ponte in Campo San Maurizio. The Venetian gallery expands its range of action to include all forms of visual art (sculpture, painting, photography, etc.). Nevertheless, its main focus has always been on European and US artists who use and experiment with glass as a material, using all the technical and formal options possible. The gallery has established a strong

identity and a style that are easy to recognise and that have assured its success with the public, developing an international collection dedicated to contemporary glass sculptures. In addition to running her gallery, Caterina Tognon has also curated and organised exhibitions for major Italian and foreign institutions.

NIKOLINA TOPIC

I received an MA degree in archaeology from the Faculty of Philosophy, Department of Archeology, University of Zagreb in 2004. Since 2009, I have been enrolled in a Ph.D. program at the University of Zadar and will soon be defending my thesis regarding medieval and modern glass finds from the Dubrovnik region. I have led many archeological excavations carried out by Croatian teams and participated in several international teams. Additionally, I have held several public lectures in Croatia and also presented papers at international conferences. I am the author/coauthor of several papers published in international and Croatian journals. From 2008 to present, I have been a collaborator in an architectural firm that deals with the protection of architectural heritage: Omega engineering d.o.o. in Dubrovnik. I am also a member of the European Association of Archaeologists, International Association for the History of Glass, and Historical Metallurgy Society.

The Istituto Veneto and Glass

The sequence of events

Already in the 19th Century a great many Murano glassworks, with their capacity to innovate processing techniques, won the Industry Prizes the Istituto Veneto awarded to the leading manufacturers in the Veneto.

Glass came back to the fore in 2004 when the Istituto Veneto opened its new premises in Palazzo Franchetti with the great exhibition "Vetri. Nel mondo. Oggi" (Glass in the World. Today): a vast survey of art glass from all over the world with works by contemporary artists from Murano, America, Australia, Belgium, Bohemia, Finland, France, Germany, the Netherlands, Sweden.

In 2010 for the first time the Istituto opened the new ground floor rooms of Palazzo Loredan with the exhibition "Galanterie di Vetro" (Glass Galantries). The Murano glass revival in the De Boos-Smith collection: 250 exquisite items, selected and arranged according to the different glass techniques attesting the ancient 19th Century 'working process' at Murano.

In 2011 the Istituto held a solo show in Palazzo Franchetti dedicated to the great artist Lino Tagliapietra: a large selection of one-offs of the past ten years including several impressive installations. In 2012 the Istituto presented the exhibition "Miniature di vetro" (Glass Miniatures) in Palazzo Loredan. Art bonbonnières: 400 small glass articles from private collections revealing great artists' technical prowess in the art of glass. In Palazzo Franchetti from September to November

2012 the Bertil Vallien exhibition: "Nine Rooms" produced and organised by Berengo Studio displayed to the Venetian public sixty glass works crafted by the Swedish master during his career in the Swedish Kosta Boda studios.

The Istituto Veneto is one of the partners of Glasstress, presented at Palazzo Franchetti in 2009 and 2011 by Berengo Studio during the International Art Exhibition of the Venice Biennale. 2013 schedules the third edition of this outstanding art exhibition which explores developments in international design with sculptures and installations specially created by leading international artists and designers vying with their use of glass.

As a commentary on the various exhibitions the Istituto Veneto organised for the general public many occasions for reflection, with lectures and conversations with the artists by scholars and collectors.

In 2012 the Istituto Veneto introduced and organised Study Days on Venetian Glass to gather each year scholars of Venetian glass but also glass of the most varied traditions: an occasion for further discussion and encounters, with broad

exchanges of information and experience, making this event one of the most important of its kind held on an international level.

Last, in 2012 the Glass in Venice Prize was created, awarded by the Istituto Veneto and the Musei Civici Veneziani in recognition of the glass artists and masters particularly outstanding for their work in the great Murano tradition, or else, all over the world, through different techniques and schools.

The Glass in Venice Prize

The Prize is a highly regarded tribute awarded to the glass artists or masters who outstandingly distinguished themselves with their work proceeding in the wake of the Muranese tradition or else, abroad, in different schools and techniques.

With this event we wish to show that Venice, thanks to Murano, is not only the famed and noble centre of a refined art and a prodigious glass technique which still lives in the work of outstanding masters and artists, but is also the city regarded with admiration and respect by many internationally acclaimed masters, even if their own works are executed in techniques other than Muranese.

The personal experiences of many world-famous artists and important contemporary art exhibitions held in the greatest capitals attest that the glass art world, infinitely variegated and different in its multiple forms and techniques, considers Venice and Murano an indispensable point of reference, a prestigious and challenging presence to confront and with which they can vie, even experimenting

with the most specific and intrinsic techniques of the Muranese tradition.

The Prize, awarded every year, is an essential part of Glass in Venice, the project arisen from the collaboration between the Istituto Veneto and the Fondazione Musei Civici di Venezia.

Glass in Venice Prize 2012 awarded to Pino Signoretto and Bertil Vallien

Glass in Venice Prize 2013 awarded to Andrea Zilio and Toots Zynsky

Glass in Venice Prize 2014 awarded to Giuliano Ballarin and Joan Crous.

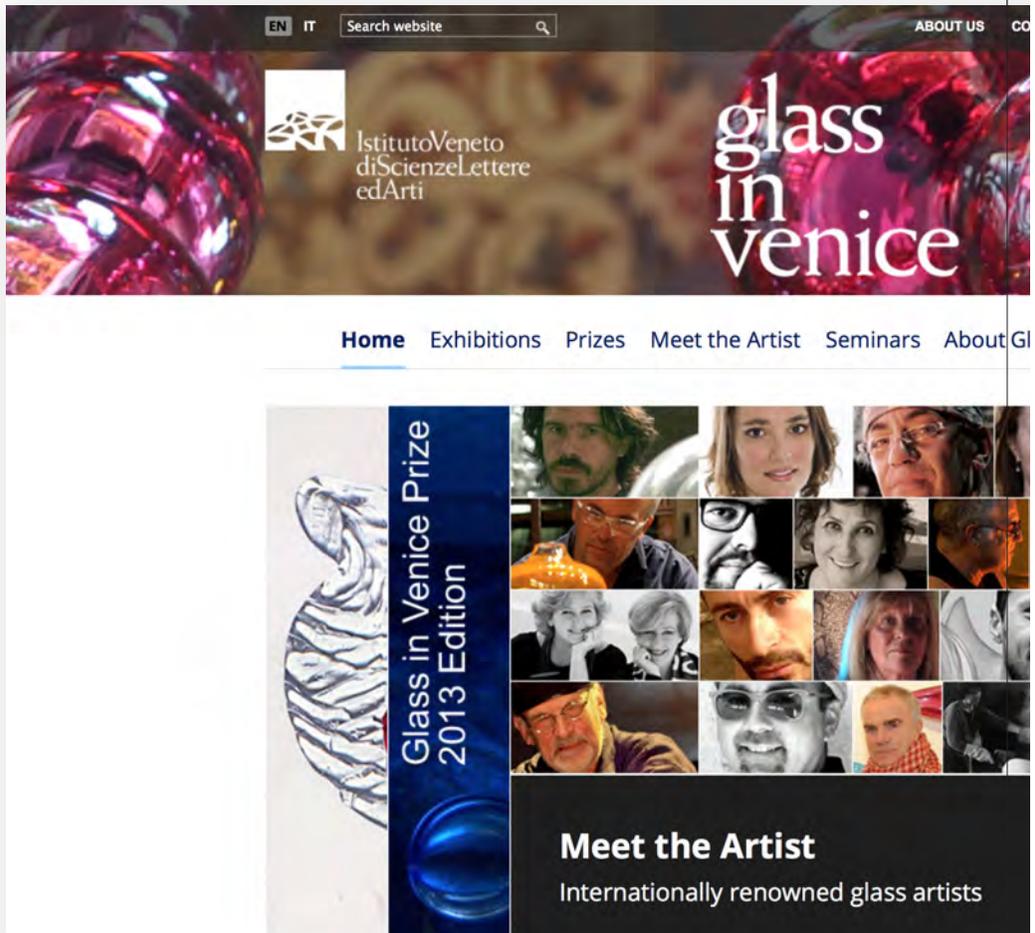
Lifetime Achievement Award to Maestro Lino Tagliapietra

The Website

Since 2013 the website www.glassinvenice.it is on line.

The website intends to become an authoritative hub of documentation on Venetian glass and glass art production worldwide: a functional, accessible, updated tool available to the broadest international public.

To achieve our project we formed alliances and partnerships with museums, research centres, industries and businesses reputed for their commitment to the promotion of glass.



The site is organised in several sections, enriched with material produced in the course of the activities of the Istituto and the Murano Glass Museum, as well as texts, documents, interviews, announcements of exhibitions and events the world over. In addition a section will be created featuring the curriculums of glass artists from all over the world and recordings of the courses and lessons held by specialists during the Venetian Glass Study Days.



utGlass Murano Glass Museum





 Coming Museum of Glass

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glass
in
venice

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