MODERN VENETIAN GLASS AND ENA- | MEL MOSAICS.

From the Cornhill Magazine 'At the extreme end of the Piazza of St. Mark there is observable a shop crowded with objects as varied and as exquisite in form as the clouds at sunset over the lagoons; as bright and tender

and harmonious in color, as the necks and breasts of St. Mark's own doves. If you have a weakness for old Venetian glass, and have sought for specimens in amateur collections and old cu riosity shops throughout Europe, here your attention is at once arrested, and you elined to feel that you need seek no further. If, on the contrary, you have taken pride in the flashing, sparkling, angular antics of cut-glass, you will scarcely believe that the forms before you, and the forms to which you are accus-tomed, are of identical material, and that the difference results alone from the greater or less perception of the beautiful by the eye, and the wifter or slower obedience to its rule, of the hadd of man. Entering, you will be surprised in either case to learn that those glowing, chastened, drooping chandeliers with their festoons and garlands, each leaf and tendril copied from nature — those lily-shaped vases and crocus flowls, ice-frosted flagons, opal beakers, filigree decanters, and flame-spiralled glasses — those emerald, purple, or ruby-tinted chalices those agate or chalcedonic urns and silver sprayed mirrors-are all the handlwork of the modern glass-blowers of Murano, whose eye for color and delicacy of touch-once the secrets of the past-prove them worthy as well as lineal descendants of the Barovieri and Miotti, the Segusi, Barbini, and the legion of artists whose genius won world-wide fame for themselves, and wealth and honor for the Scre-

But for the commerce and industry of Venice in the past, we should not gaze to-day on her marble-encrusted palaces and star-studded churches, and unless that commerce and industry be revived, we must not only lay aside all hope for her art life in the luture, but must resign ourselves to see her priceless art-trea-sures of the past fade, and slowly but surely perish. It is admitted by all that no city of the Peninsula has suffered and lost, for the sake o unity and independence, more than Venice. 1847 she had regained a portion of her ancient prosperity. With 1848her disasters recommenced To a direct outlay of fifty millions of francs dur-ing the slege of 1849—which, for a population of one hundred and twenty thousand, was an enormous sum—must be added the indirect burdens of stagnant commerce, trebled taxation, exiled sons, the resolve of her exasperated victors to exalt Trieste at her expense, and, finally, her separa tion from Lombardy by a custom house line in 1859. In 1866 Italy welcomed with genuine cordiality this favorite sister, but the condition of the family finances prevented her from tendering much pecuniary assistance. Blunders, fortunately not irreparable, in commercial treaties the futile attempt to compete with Trieste or unequal terms; and the delusion, common to al who have been for any time subject to despotic rule, that the Government ought forthwith to make and mend everything without much effort in that respect on the part of the people-thes and minor mishaps have retarded the progress which in two years might reasonably have been expected. Still, some advance is visible. Schools are open and fairly attended; workingmen's associations, co-operative societies, and a popular library founded; a technical institute or high commercial school established; water streets are being drained, the canal leading from the port of Malamoco to the Arsenal is being deepened to receive vessels of the largest size, while a regular line of steamers in correspondence with the In-dian mail is established between Venice, Brin disi, and Alexandria. Projects for docks and bonded warehouses, for a direct water entrance to St. Mark's Place, and for establishing direct commercial relations with foreign countries, are on foot; and Parliament has just voted eleven millions for repairing and enlarging the Arsenal. Meanwhile, foremost among accomplished facts stand the manufactures of glass and of enamel mosaics, the rapid strides made during two years leaving no doubt that, if present

efforts continue, and the commonest luck attend

them, Venice will once more reign supreme in

the magic regions from which she herself believed her children to be forever banished The "art of glass," as it is called to the pre-sent day, was, according to the most accredited historians, brought to the desert islands by the fugitives who first drove the piles and laid the foundations of the sea-girt city; and when it is remembered that the Romans were the first to learn that art from the Phoenicians, and that the glass factories of Rome, up to the fall of the empire, outrivalled those of Syria and Egypt, there is no reason to doubt that the inhabitants of the most flourishing cities of the Roman Empire, when abandoning them to the inroads of the barbarians, carried with them, in their imaginations and at the tips of fingers, this useful art. dependent merely on fancy, dexterity, and the simplest materials The first distinct record, however, is in 1090. From that date to 1291, the glass factories and furnaces increased so rapidly in Venice thateither because they exposed the city to frequent fires, or because of the peculiar color-brightening atmosphere of Murano-the Maggior Consiglio ordered them all to be removed to that island, then considered a suburb of the city. In the Correr Museum is presented the Marie jola dei floleri de Muran, whence we glean the laws that regulated, the privileges granted, and the penalties that menaced this race of artists, dear as their own power to the republican aristocrats. They were divided into four classes: First, the glass-blowers; secondly, the mirror and windowglass makers; thirdly, the bead-makers; fourthly, the workers in rods and enamels. Each class was governed by a body of nine members; five owners of factories, and four head artists, or maestri, chosen by the workmen, and subject to the political vigilance of the Council of Ten. Two individuals chosen by this body, had the right of entry to all the workshops day and night, to see that all went on regularly. The workshops opened on the 1st of October and closed on 31st July. The owners of factories and the foremen were required to contribute an annual sum for the maintenance of unfortunate manufacturers or unemployed foremen, for the aged and infirm; and every owner to give a ducat, and every foreman a day's wages, for the support of the schools. In order to attain to the rank of foreman, or maestro, an apprentice, or garzone was required to execute a given work, and submit it to the judgment of the comparto, or body of nine. If the work was or body of nine. If the work was approved, he became a maestro: If rejected, he remained in the garzonado. When the foremen were too numerous, no further trials were permitted; when the apprentices exceeded the neeessary number, foremen were forbidden to take

rible were the punishments inflicted on any Muranese who taught his art to any but a native of the island. If he fled with his secret to a foreign land, he was peremptorily sum-moned to return; if he failed to obey the summons, his nearest relatives were imprisoned. he still remained callous to his duty to the Republic, an emissary was commissioned to put him to death. It is difficult to ascertain when the first enamels were made in Venice; but it is certain that in the eleventh and twelfth centuries Byzantine artists taught the Venetians to perfect them; and such apt pupils did they prove that "those who passed off enamels for precious stones were fined one thousand ducats, and condemned to two years' imprisonment in the

The privileges conferred were no less import-The citizens of Murano were entitled to fill the first offices of the republic. All the glassworkers might carry a Vasina di collelli, i. e. two knives in a sheath. Neither the Bargello Shirri, nor even their chief, Missier grande, could land on the island; native magistrates alone could arrest a citizen, and send him to the su-preme tribunals. The Muranese had the right of entering the first peota, or magnificently decorated barque, which accompanied the Doge of Ascension-day to wed the Adriatic, after which ceremony they might coin their own gold and silver oselle. But the most precious privilege was conferred on the daughters of the When stock was taken on 31st December, 1868,

manufacturers and of the foremen, who were allowed to wed with Venetian patricians, their children inheriting the father's rank, which privilege, considering the jealousy and exclusiveness of the aristocrats, gives one a fair notion of the esteem in which the glass art was held.

In 1546 the Libro d'oro was instituted; only those born in Murano of fathers also born there were inscribed as citizens. The book of parchment still exists in the Museum of Murano; 173 families were first registered, then other 17, by order of the Supreme Tribunal. Of these, 87 existed at the fall of the republic, and 54 are

Throughout the sixteenth and seventeenth eenturies the art of glass flourished and pro-gressed, bringing an annual revenue of eight millions of ducats to the Serenissima. In the eighteenth it was less flourishing, and with the fall of the republic, like all else, decayed. The Austrians naturally encouraged the manufac-tures of Bohemia, Styria, and Carinthia, and, moreover, regarded the regulations and societies of the Muranese as dangerous political associations. Many of the maestri emigrated to other lands, bearing with them their magic art. With the exception of the bead manufacture, in which department Venice has ever held her own, the glass art was for a time utterly lost. specimens of old Venetian blows glass were ought for as eagerly as pictures by her great masters, and purchased at fabulous prices; while as a proof that the manufacture of enamels had dmost ceased, it may be noted that Gregory XVI, born in Venice and educated at Murano chose, as a gift to his birthplace, Roman enamels to be employed in the repairs of St. Mark. No. that the Muranese had forgotten the art, as, in 1811 and 1818, two exquisite tables in ornamental mosaic were wrought by Benedetto Bar-baria for Napoleon I and Francisco I of Austria. but monumental mosale being then altogether neglected, the demand, and consequently the supply of chamels crased. About 1833, Lo-renzo Kadi and Francisco Torcellan, both Muranese, set to work to discover the lost secrets of the material of which these enamels were made and the still more difficult art of fusion. they received the gold medal from the Venetlan Academy for their gold and silver enamels: and the collection now existing in the Murano Museum is considered by connoisseurs equal in ill respects, and in the flesh-tints superior, to those of the ancients. Fortunately for these persevering men, their efforts became known to Dr. Salviati, an enterprising, art-loving lawyer, who warmly espoused the idea set on foot by the Abbate Zannetti, of restoring to Venice one at least of her ancient glories. To have recovered the methods of manufacturing the old enamels was but one step in the right direction; artists must be trained to use them in the restoration of the old, and in the manufacture of new mosaics. So Salviati opened a mosaic school, chose the best artists from the Venetian Academy, summoned a first-rate mosalcist from Rome, and formed a drawing-class for working-Perhaps the first specimen of their skill was exposed to the public on the walls of the "Venetian Enamel Mosale Works," on the grand anal, where from a gold ground the figures of Titian and Tintoret stand out in exquisite relief, and bid fair to defy the moisture and cold of a Hmate that has destroyed all other attempts at exterior mural painting. In 1861 the Commission appointed by the Imperial Royal Academy to visit the establishment expressed, as the result of the examination, "the conviction so strong that it could not well be stronger of the excellence displayed in every department of the works." Salviati's first great commission was received from the Queen for the Wolsey Chapel at Windsor, where the soffits of the twelve-side windows and the twenty-eight panels of the blank west window are occupied with the full-length figures of kings and historic personages in mosale on gold ground: while the spaces between the ribs of the groined roof are covered with angels, inscriptions, coat-of-arms, foliage, etc., covering 1100 square feet. In St. Paul's the large picture of Isaiah and two angels was executed by Salviati's artists, who have also con-tributed much to the embellishment of the Albert Memorial, on the four pediments of which are allegorical figures on gold ground representing painting, architecture, sculpture, and poetry, and beneath the pediments, on spandrels, other figures illustrative of the arts symbolized by those above. The blue vault is studded with gold stars and coats-of-arms. These, together with the decorations of the Mausoleum at Frogmore, in the facade of the Wedgwood Memorial at Burslean, offer English amateurs fair opportunities of judging for themselves of the adaptation of enamel mosaic to interior and exterior mural decoration. When I last visited the studio on the Grand Canal, I found several of the mosaics of St. Mark's undergoing repairs on the floors and tables of the

In 1861, the administration of the Cathedral entered into a contract with Salviati to supply all the enamels required, and last year he tracted for all the repairs of the payements and domes, to be executed in fourteen years, 20,000 francs to be paid annually for the mere labor. Already, twelve large figures in the cupola nearest the entry have been repaired, some literally manufactured. These mosaics are of the thirteenth century. When first examined from the payement, they seemed intact; but, on closer inspection, it was found that, while the tesserie adhered closely to the cement, cement had become almost entirely detached from the cupola owing to the cracking of the walls, from subsidence the foundations. Before displacing figures, a tracing is taken, and an exact colored sketch made by a first-rate artist. Then the figure is taken down and carried to the studio, and the same tesseræ, freed from the cement, used in the reproduction, except the flesh-tints, which have faded. The next undertaking is to be the Apocalypse, which is almost entirely ruined. This was the grand work of the mosalcists of the fifteenth century, from the cartoons of Titlan, Tintoret, and Paul Veronese. First-rate artists are now preparing the cartoons from antique sketches, preserved, it is said, in the archives of the cathedral. The figures as yet replaced are such perfect reproductions that, looking upwards from the pavement, it is hardly possible for the finest judges to distinguish the

modern from the ancient. To those who have read Madame Sand's exquisite tale of "Les Maitres Mosaistes," it will sound strange to hear of mosaics being manufactured in a studio; but to this possibility Salviati owes much of his present success. olden days the mosaic was executed on the spot, the tesseræ being fixed one by one on the cement prepared; but Salviati has trained his men to reverse the cartoons, and put in the tessers with the surface downwards-a coarse paper, on which is a rough sketch of the caron, covered with paste, serving to keep them gether. When the subject is completed, it is together. arefully packed and sent to its destination, where a skilful artist fixes it on the wall or dome ith a special cement, which Salviati affirms to dentical with that employed by the ancients. In this manner, 6400 square feet of mosaic have been manufactured during the last year. The workmanship differs according to the point of yiew from which the decoration is to be seen. The finest specimens cost 125 francs, the coarsest 40 francs per square foot. This method does not apply to pictorial mosaic, which requires the utmost skill of a first-rate mosaicist, such as this establishment can boast in Podio, who exeeuted the figure of Niccolo Pisano, from Leighton's cartoon, for the New Court of the Kensington Museum, and the Giorgione, Apelles, Benozzo Gozzoli, and William of Wykcham, which now adorn the walls. which now adorn the walls. This artist improves at every fresh attempt. His Marco Polo, low in the show room at the establishment, the Columbus, surpass for delicate gradation of tints, richness and vividness color, flow of drapery, and grandness of expression, all his former works. To this success Salviati has contributed not a little by his instruments for cutting the enamels into all conceivable geometrical figures, whereas, in past times, the tesserie were all cut in quadrangular shapes. Thanks to the slnews of war furnished by an English company, the establishment on the Grand Canal is no longer dependent on the noble, persevering, but errapic Radi for its enamels, but has furnaces of its own at Murano

it was found that the company possessed 70,000 kilograms of enamel, of 1700 different colors and gradations. Some of the paste still baffle them, such, for instance, as the famous aeventu-rino, which is only produced by Bigaglia and Zecchin in perfection. The ingredients, and even the proportions are known to all, but do not. n different cases produce, the desired result. Only last month I saw a large block just removed from the furnace, as dull and lifeless as mahogany. The chemists and workmen—who, by-the-way, shut out masters and proprietors when they are making an experiment-were bitterly disappointed, and declared that they had found out everything save the right heat to be secured at the moment that the gold crystallizes These experiments are too costly to be often repeated; and in these departments actistic enthusiasm is considerably tempered by the representative of the English shareholders, who has prought into the concern a measure of worldly wisdom, the only element formerly wanting to

As soon as he had established his mosale works on a sure foundation, Salviati turned his atten-tion to the revival of Venetian blown glass, and in this department has exceeded the expectation of his most sanguine admirers. lighteenth century this art was so utterly lost that Giuseppe Briatie, in order to recover some rets, worked as a porter in a glass factory in Bohemia, and on his return obtained from the Republic the exclusive right of manufacture, and a law prohibiting the introduction of any foreign glass into Venice. His manuactory existed until 1790, after which period if we except a few successful attempts made by Domenico Bussolin, the author of a very interesting little pamphlet entititled Les celebres Verreries de Venise et de rano," the art of glass seemed hopelessly lost. As late as June, 1866, Mr. Chaffers, in his paper on early Venetian glass, speaks of its chief beauties as things of the past. The methods of manipulating reticulated

glass, he tells us, "are yet undiscovered, and all attempts at imitation have been hitherto unsuc-He speaks of the rich sapphire col essful. as lost, and gives an engraving of a cup, regarded as quite unique, for which Mr. Slade paid 6000 francs. At the present moment you may set before Antonio Seguso, or Antonio and Giovanni Barovier, any specimen of old Venetian glass, and they will copy it with all its perfections, and, if you choose, its imperfec-tions, and hand you a fac-simile in color, form, and weight, made under your own eye. Both in 1866 and 1868 I spent hours in the work-room of Murano, fascinated, despite the blinding heat. by the fairy forms and rainbow haes evolved be fore my eyes; by the intense, grave, silent en-thusiasm of the workmen, which extends itself even to the small children admitted to watch the proceedings; by the impossibility of quitting the scene of labor until the piece in hand could be secured from failure by completion. On my first visit the head workman was requested by Salviati to make me any article might fancy; I chose a wine-glass with deep bowl, initial stem, and broad, ruby-tinted foot The man dipped his hollow iron rod into a pot o molten white glass, caught up a lamp, rolled it on an iron slab, popped it into a furnace, blew through his rod, tossed it aloft, and a hollow ball appeared. His assistant handed him a rod of metal, in which a green serpent seemed coiled in a white cage; this he caught, and, quick as lightning, formed two initials, touching the bowl with the tip of the M, to which it adhered. Then his assistant offered more white glass, which was joined to the bottom of the M spun around, opened with nippers, and so the foot was formed. Again in the furnace, and then the shears opened and hollowed the deep and slender bowl. Then the assistant handed a scrap of ruby molten glass, of which the master caught a hair as it were, wound it round the rim of the bowl, and of the foot. Once more into an upper oven, where it must remain till the morrow to cool and then I drew a long breath of relief; forknowing that if the metal be too hot or too cold, if too much or too little be taken on the rod, the weight and color will be faulty: that too quick or too slow an action on the part of the assistant, in presentingor withdrawing his rod, may spoil the whole—one cannot watch such processes without intense excitement. This excitement the workmen share in their own silent fashion; and when any rare experiment is going ather round the master in breathless anx iety, while no sound comes from the parted lips save in the form of a hint or caution. my last visit the question was how to remedy a defect in an exquisite antique ewer, of white and sapphire, lent by the Brescian Museum to be copied. The scroll handle, in the original, had a pinch, and the pinch was renewed in the copy. The workman said that it was necessaproduced by the assistant's shears in handthe scroll to be fixed. "Let him hold it higher," said one: "then I shall fix the haudle And such was the result. He tried awry. again, and this time the proper curve was not attained. Once more, and by a dexterous movement he caught the scroll in the air, it seemed to me, and fixed it in its right place, producing the sapphire ewer exactly, minus only

the detective pinch. But these men by no means restrict their efforts to servile copies. Salviati used to allow them two hours for original attempts; and Zannetti, a sort of superintendent, now that the heat of the furnace is too much for his eyes, is most fertile in producing new designs. The immense lampadaro—one of five ordered by Prince Giovanelli, to adorn the ball-room of his palace—is sort of co-operative design. It is of white glass; the candlesticks, ruby-tinted, seemingly hung by frall, transparent links of purest glass; pinks and tulips, with their spiked upright leaves, lossom between the tiers; while-and this is the innovation—garlands of leaves and flowers, such as are now blossoming in the early spring, are hung beneath the bosses, which are rally ugly and forlorn. The hanging lampadaro is by far the largest ever blown, and is composed of innumerable different pieces; so that, if any get broken, they can be at once replaced. Salvlati imagined the garlands, Zannetti designed the chandelier. Barovier grew the field flowers, and Segoso wrought the parts. Such is the perfection to which this master has attained, that he will turn out any given number of pieces of precisely the same size, form, and weight. This perfect obedience of the hand to the eye is the ne plus ultra of the artist in glass. In the same room with their fathers are two young lads, who work together, one week as master, the next as assistant. I watched them as they stood at the furnace mouth—one sedate, stern, intent as his father; the other, the master of the week, brighteyed, restless, but the deftest little lmp imagina-Beakers of nebulous opal, ewers, va-c and urns spun from his fairy rod; but, as his father pointed out, he could not make two things alike, neither could he yet manage to marry the colors. This is one of the modern trlumphs of Murano. For two side cornices of the Casino Borghese, Zametti had designed two exquisite chandeliers. A broad raised loot of opal, avventurino, and ruby, on which opaque white swans cluster, bears up the transparent tiers of candlesticks, each piece fitting into the piece above, so that the heavy iron rod in the piece above, so that the heavy iron rod in the centre is dispensed with. The difficulty expe-rienced by Seguso in blowing his hollows of precisely the right size to receive the piece Inserted was great, but he overcome as though this were not suffilent, the foot did its utmost to plague him; the three paste declined to keep company; all would peaceably into the annealing oven, but on the morrow the ruby had sprung, or the avventurino had cracked, or the opal itself gaped in despair at its refractory companions. Only after six trials did they all behave themselves, and the chandelier was sent to the easino on th appointed day. Another petty device is the conjunction of opaque and transparent glass; Instance, dessert plates with opaque white latticinio centre, and sca-green, ruby, sapplire, or purple transparent borders. These opaque centres lend themselves kindly to the miniature painter's brush, and very exquisite are the glasses, bowls, plates and dishes ornamented with views of Venice, portraits of the Doges, and of children. Whether so much time and skill should be

lavished on such a fragile body is a question for purchasers to decide. The price of these productions must necessarily be high, as it STON 4 SON, No. 902 SPRING GARDEN St. PESIM

often happens, as with porcelain, that the surface cracks in the furnace after the painter's work is perfected, and when this is the case it may be urged, with Mr. Ruskin, that it is a sin to waste so much time and exquisite handiwork on such perishable material. This point conceded, it would still be matter for regret if the introduction of English capital were to involve the absolute sacrifice of beauty to utility The wages of the glass artists are of course high, ranging from £2 to £4 per week. But then the masters are few and unique—having been edu-cated gradually for this newly revived art—and the intense heat so seriously affects the eyesight that few can pass the age of forty at the furnace devoting their time and labor to the production of such costly articles as 'we see in the showroom, turn out glasses and bottles by the thousand, and in such wise insure the commercial prosperity of the concern. Still, to turn the Murano studio into a mere glass and bottle manufactory would be to deny its origin, to say nothing of breaking the hearts of masters and Indeed, in this, as in most cases, beauty and utility can be combined.

When the present Marquis Guiori, owner of the magnificent porcelain manufactory of the Doccia, a few miles from Florence, came of age, he found that from the time that his great grandfather, the Marquis Carlo, founded the factory, in 1744, until the present time, immense sums of money had been sunk in the venture, and he was compelled to choose between three courses either to close the manufactory; to restrict his men to producing useful articles; or to make the pots and pans pay for the vases, urns, and other artistle ware, the completion of one of which will sometimes occupy an artist an entire month. He chose the last of the three, and while the produce and sale of his choicest porcelain are increased, he has brought the manufacture of com-mon earthenward up, or rather down, to the rought the wants of the poorest peasant who needs a pot in which to boil his beans. Why should not the Anglo-Italian Company imitate the ex-Syndie of Florence, and, side by side with their studio, set up a common glass and bottle manufactory? That it is needed no one can deny; a common black bottle costs twopence-threepence-in Italy; and ten to one the neck flies in corking, so that most people buy common glass-ware of this kind of foreign manufacture. The The company possesses large buildings and plenty of Murano, and could procure labor cheap, without interfering with their educated artists.

In one department the company has made great progress, and that is in the art of packing. In 1866 every article that came to Florence was smashed. I remember some friends of mine, who were enthusiastic about the revived "art of glass," and who awaited the arrival of their sundry purchases with almost childish impatience When the cases arrived, no one could distinguish his special property; the entire contents were smashed. The present director of works has altered all this. I have just seen a case opened on its arrival, and there is not a piece slender reticulated owers, shell-shaped bowls, of fillgree, ruby, and avventurino; opal vases, with scraps of colored marble confined, and snakes twining round the base; glorious hanaps, with opaque flowers on their bossed steps; ruby raised stands, with wine-glasses of every form and hue; crocus flower cups, all intact, to the careful hands that swathed and folded them in the sweet scented alga marina of the lagoons. A depot has just been opened in Florence; and Salviati himselt, who still remains the artistic director of the Venetian works, has already established one in Paris. Hearty goodwill towards the Adriatic's Bride cannot be better expressed than in wishing her as much success in all her undertakings as has hitherto attended her "enamel mosaics and glass re-

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