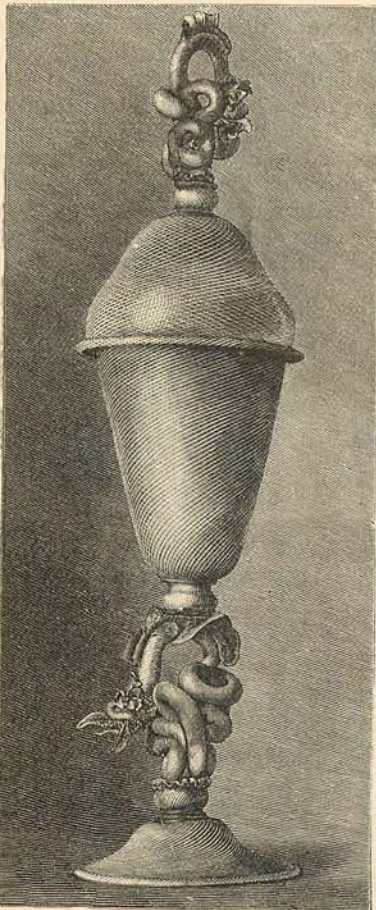


some. His fears of shoals and bars diminish as the river rolls a mile wide and there is fifty feet of water under his keel. As his deep-laden craft nears the Crescent City he feels that his coal, worth \$2 per ton at the start, will be eagerly sought for at \$6 per ton by ocean steamers and waiting planters, and the reflection is a soothing one, an offset against the grim fact that every day of his voyage implies an expenditure of \$200.

At length cottonwood and canebrake give way to moss-draped cypress and broad level acres of cotton plantations. The verdure of the distant shores is that of full, joyous spring, and finally there drifts into view the forest of masts that environ the levee at New Orleans.

At various points boats and barges have been dropped from the tow to replenish the wasted stock at different landings, and when the last day of the voyage dawns, but a fourth of the original fleet remains. The greater portion of this remnant goes to coaling ocean steamers, and some slips by, and at the river's mouth evolves steam for the work going on at the jetties. And from a thousand chimneys in the Crescent City ascends the smoke familiar to Pittsburgh eyes, leading to the reflection that the chill and gloom in store for all, should the sun be blotted out, would in a measure be the lot of New Orleans, and other cities, were Pittsburgh's coal to be annihilated, or the rivers permanently obstructed.

ANCIENT AND MODERN VENETIAN GLASS OF MURANO.

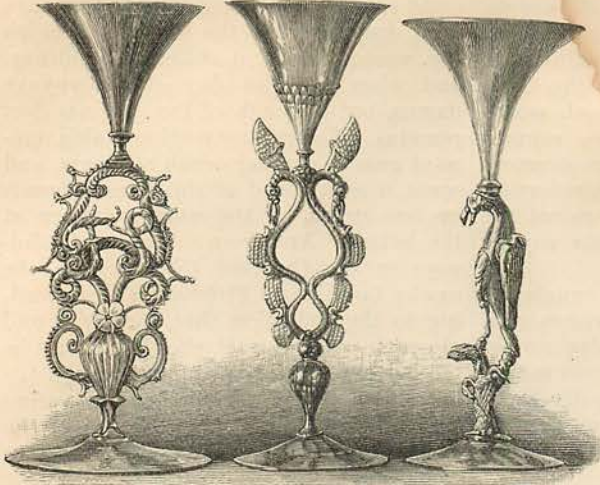


No. 1.—[SEE PAGE 188.]

THERE is no substance which lends itself with more facility, variety, and durability of form, color, and use to the service of man than glass. Composed of the simplest and commonest materials of nature, it is transformed by human skill and taste into objects which both serve the humblest needs and gratify the most refined tastes.

It is not my purpose in this article to enlarge on the manufacture and history of glass in general, but to confine it to a brief summary of its Venetian phase, as illustrated in part by the collection in the Metropolitan Museum, New York. Having formed and given this collection myself, numbering nearly three hundred pieces, I may be permitted to say a few words as to its origin and scope.

Chance at first threw in my way a few specimens of the earlier Venetian glass. These suggested 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, representing, as far as possible, its mediæval rise, its best and most flourishing period of the later Renaissance, its gradual changes and decline at the extinction of the republic by Napoleon I., and the revival of the art in our own time. Specimens of the two earlier periods are not easily found now; consequently the decadence and revival or modern period are more conspicuously represented than the ancient. Nevertheless there are a suf-

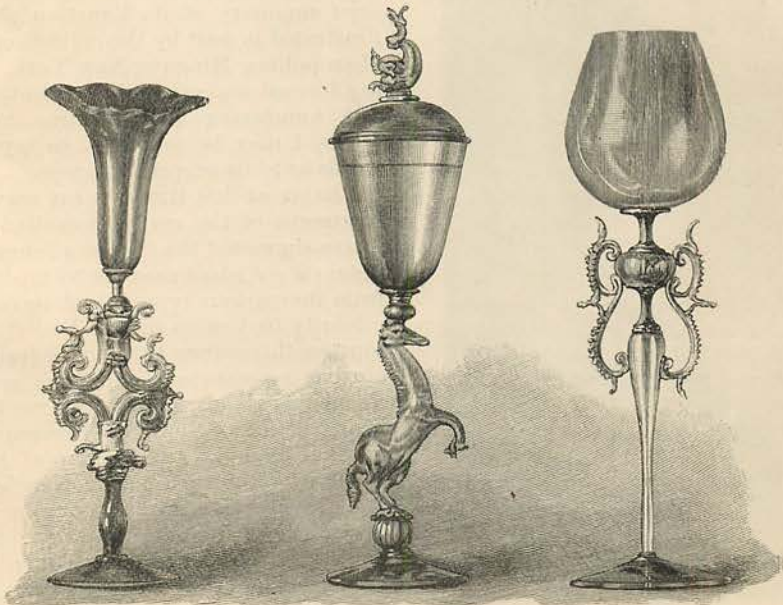


Nos. 2, 3, 4.—[SEE PAGE 188.]

sufficient number of old examples to give some idea of the forms, fashions, and qualities of the ancient Venetian glass, whilst its other multifarious types are admirably illustrated in the artistic reproductions of the present Salviati and Venezia-Murano companies, as well as their own original conceptions. It should be understood that the variety of the artistic forms of glass both of the old and new manufacto-

ries is so great that it would be a hopeless endeavor to give all; and indeed it would be unnecessary for the purposes of a museum. It is quite sufficient if enough specimens be found to represent the diversified types of the various epochs, and to suggest to our own artisans styles and methods of continuing and varying the progress they show, as well as to preserve a record of past fashions in this art. In this respect the collection already forms a not unimportant illustrative nucleus, valuable both in the historical and industrial sense, which time and opportunities may further improve.

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



Nos. 5, 26, 6.—[SEE PAGES 188 AND 189.]

it as far as is possible for public benefit, rather than simply to acquire and hoard for private pride or enjoyment. This done, the possessor might place his collection, even if retaining the ownership, where it can do the most good to the country in every sense, by being accessible to all interested in it. The best place for this purpose is a public museum; in fact, the only place where all the advantages of safe-keeping and adequate exhibition can be secured. I believe it better that any one having the art-education and progress of his country at heart should give outright his collection formed on this principle, under suitable conditions as to its security and use by the public. Having long preached this doctrine of gifts to others, on finding myself in possession of these specimens of Venetian glass, it occurred to me to put it into practice, as far as I was able, as an example in a small way, which others with wealth at command might extend to more important branches of fine arts.

In a cooperative, well-directed plan on this principle, first-class museums might be speedily built up in our large cities on comparatively small endowments for running expenses, and supporting a competent corps of experts in the different departments to catalogue, decide, and care for the objects. Should American legislators ever adopt the European idea as to the importance of museums in an educational sense, they may then follow the example of the older civilizations, and give them as prominent a place in their financial budgets as they do elementary and superior education in general. Until they do, however, our museums must subsist and increase by voluntary support. If each serious advocate of art would do something according to opportunity to carry forward the system of gifts in a practical way, as indicated, our chief museums might soon take rank along with the older European. My only reason for referring to the Venetian glass in this relation is simply as an imperfect illustration in small—the chief value being in the intention—of what might be done by thousands in our favor-

ed country on a large scale to reflect highest honor on themselves and benefit to their fellow-citizens. Another reason which induced me to give the glass is that my father, Deming Jarves, of Boston, who died in 1869, was perhaps the



Nos. 15, 14, 7.—[SEE PAGE 189.]

first man to introduce into America the manufacture of flint-glass on a large scale, by the establishment of the Lechmere Point (now East Cambridge) and Sandwich factories, in Massachusetts, in the early part of this century. He was enthusiastically interested in the article, and wrote a small treatise on the subject. Besides adding to the collections of the museum, it seemed to me also a fitting tribute to his memory, and an act which would have been grateful to him were he living.

Of all the peoples which have made glass a special industry, the Venetians, for artistic variety and quality, are the most renowned. The Egyptians, Phœnicians, Greeks, and Romans in certain kinds are unrivalled, especially in moulded, cut, mosaic, and cameo glass, of which last the Portland and Neapolitan vases are unsurpassable specimens. With the Byzantines the art survived, but in a degenerate form, as with classical painting and sculpture. Nevertheless, there is little doubt that it was more or less extensively practiced at Constantinople and in Italy during the Dark Ages, although so little information

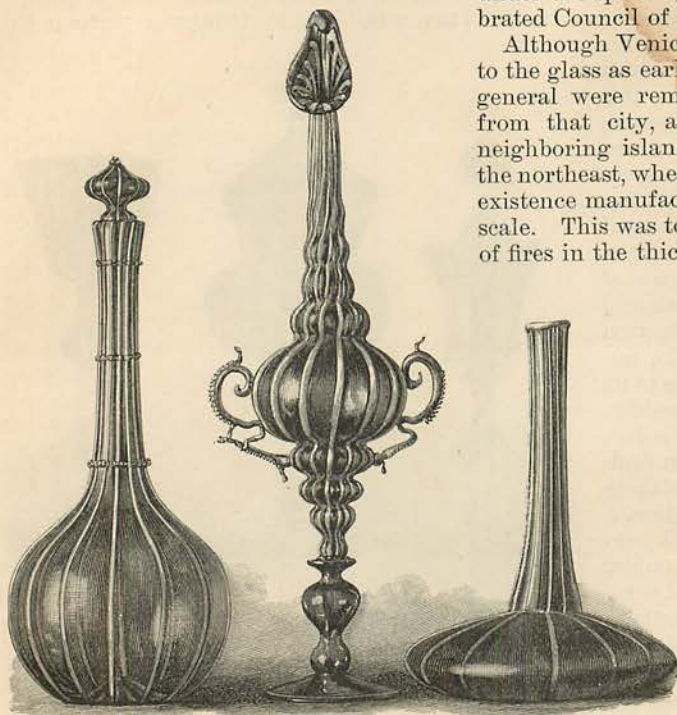
and so few specimens of these times have reached us. In the form of mosaic it must have been extensively cultivated, at least from the fourth and fifth to the ninth

noble families should be considered as patricians. Particular civil privileges were conferred on the guild. It was not amenable to the inferior courts, but was under the special jurisdiction of the celebrated Council of Ten.

Although Venice itself gives its name to the glass as early as 1291, the works in general were removed by statute order from that city, and established in the neighboring island of Murano, a mile to the northeast, where there were already in existence manufactories, but on a smaller scale. This was to guard against the risk of fires in the thickly populated city, and for sanitary reasons.

Henceforth Murano became the chief locality of this industry, which finally took such proportions that the street along the chief canal, more than a mile long, became mainly devoted to it. Coccio Sabellico, in his account of Venice, written about 1495, thus alludes to Murano:

"There is a street which might, from the magnificence and size of its edifices to those who beheld it from afar,



Nos. 8, 9, 10.—[SEE PAGE 189.]

and tenth centuries. We may be tolerably certain that the beginnings of the Venetian art came from Oriental and Byzantine sources. But there are no records relating to its glass previous to the twelfth century. In 1268 we have notices of scent-bottles and table-ware, and in 1275 the exportation of the materials used in the manufacture was prohibited. So rapidly did it grow into commercial importance that the state intervened to protect and encourage it in every possible way, and to make it a national monopoly. In this it succeeded so far that the fine manufactures of Venice controlled the markets of the known world for centuries; and although more or less successful attempts were made in other countries to become independent of her, none ever succeeded in equalling the variety, beauty, and refinement of the best Venetian work. The republic wisely ennobled the art, and in 1376 decreed that the descendants of glass-blowers who intermarried into the

appear a city; it extends a mile in length, and is illustrious on account of its glass-houses. A famous invention first proved that glass might feign the whiteness of crystal, and as the wits of men are active and not slothful in adding something to inventions, they soon began to turn the material into various colors and numberless forms. Hence came cups, beakers, tankards, caldrons, ewers, candlesticks, animals of every sort, horns, necklaces; hence all things that can delight mankind; hence whatever can attract the eyes of mortals; and what we could hardly dare to hope for, there is no kind of precious stone which can not be imitated by the industry of the glass-workers. Consider to whom it did occur to include in a little ball all the sorts of flowers which clothe the meadows in spring.* Nor has the invention been confined to one house or family; the street glows for the most part with furnaces of this kind."

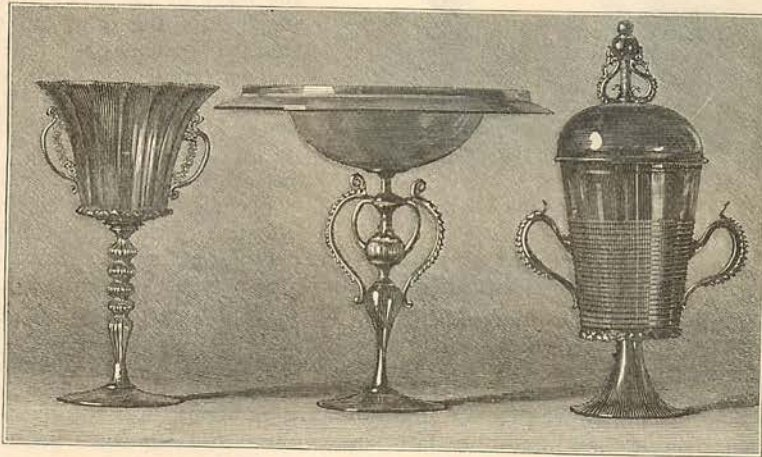
This is a graphic description of the condition of the industry at Murano in the lat-

* Referring to one kind of *millefiori*—thousand flowers—glass, made from *canne*, or rods of many colors.

ter part of the fifteenth century, when it was bordering on its most artistic and flourishing period, in which it was a virtual monopoly of the republic. Murano so eclipsed all other Italian cities that none other ever acquired any reputation for glass. There were sufficient reasons for this success. Its secret processes were jealously guarded, and the skill of the workmen in various departments kept, as it were, in certain families, and transmitted from generation to generation.

Among the most distinguished were the Berovier, the Miotti, Briati, and Ballerini, some of whose descendants are still engaged in the same occupation in the new establishments of Salviati and the Venezia-Murano companies, reproducing and even rivalling the artistic dexterity of their ancestors. Their chief aim was to

fullest development. Besides seeking the best materials, and aiming at strength, delicacy, and lightness, which were promoted by not using lead, as is the general modern practice in glass, each manufactory so well kept its secrets that we now know very little of their modes of manufacture. The state lent its aid also in a series of Draconian enactments, which, if they did not wholly preclude competition in other places, mainly prevented it. Workmen who took their craft to foreign countries and refused to return were condemned to death, and secret emissaries were sent to execute the sentence. In 1549 it was enacted that workmen caught leaving the country should be fined and sent to the galleys, and that no foreigners be employed in the glass-houses. If it were a cherished and lucrative business at home, un-



Nos. 11, 12, 13.—[SEE PAGE 189.]

make *artistic* glass exclusively for beauty; and secondly, to ornament and shape even the articles of common use so that they should, as Sabellico happily expresses it, "attract the eyes of mortals" and "delight mankind." This vital aesthetic principle of work was the real secret of the fame and success of Venetian glass, as of its painting. In making beauty, not utility, its governing rule, it demonstrated by its commercial success and enrichment of the state that the higher the aim of industrial art, the surer the road to fortune, as well as mental delight. It "paid" Venice amazingly well to give beauty its rightful place in manufactures, and be satisfied with nothing short of its

der the eyes of the "Ten," it was equally made a most dangerous calling to be exercised by any Venetian abroad.

As early as 1500, there were twenty-four glass-houses at work at Murano, each having more or less its specialty. The furnaces in general were small. During the period of its greatest prosperity, the fifteenth, sixteenth, and seventeenth centuries, Murano counted thirty thousand inhabitants—now reduced to about five thousand. Each owner of a factory was obliged to contribute annually a certain sum into a common fund for the succor of the unfortunate of their own class, poor and infirm artisans, or those out of employment, and for the maintenance of

the schools of inventive design. No apprentice could be admitted as a master-workman before passing a strict examination in his art, and proving his skill in the manufacture of certain objects. The

candidate was elected into the body of masters by their secret ballots. Each



Nos. 16, 17.—[SEE PAGE 189.]

factory was subject to inspection night or day by certain officers, whose duty was to see that the work was regular according to the statutes, to note the quantity and quality of the objects, and that no glass in fragments, or cullet, be exported. Proprietors, and master-workmen of ten years' experience, if they honorably failed, and had no other means of subsistence, were entitled to pensions of seventy ducats annually. When there were more master-workmen than could be profitably employed, it was forbidden to increase their number from the apprentices until there was a real call for new hands. Whoever became a member of the guild was obliged to take an oath of fidelity. No one who had not a regular discharge from his employer could be received into the service of another, and every proprietor was obliged to seal his cases with his own trade-mark. It was forbidden to employ strangers under any pretense. If there were not enough of the Muranese at times for labor, or to exercise the art, Venetians only might have the privilege, but they must be duly qualified. No employer could hire a master-workman who

was in debt to another of the guild. Such were some of the regulations to keep the art in a high state of efficiency, and which for more than five centuries gave it an uncontested superiority in its special aim over all other establishments in Europe. In fine, Murano became as artistically famous for its glass as Urbino, Pesaro, Gubbio, or Chaffagiolo at the same time for their majolica, but with far greater commercial development.

Mr. Franks, somewhat incompletely but conveniently, so far as he goes, classifies the decorative glass of Murano as follows in six divisions:

First. The transparent and colorless glass, or of single colors, commonly black, purple, blue, ruby, green, opalescent, amber, etc. Sometimes there are two colors in the body of the same vessel—one inside and the other on the outside. Frequently in the handles and external ornamentation a variety of colors twisted in light fantastic forms of extreme delicacy, or laid on in threads, is used, especially in drinking vessels.

Second. The heavier Gothic or classical forms, originating in the fifteenth century, before the fashion changed to the extremely light and capricious shapes of the sixteenth, were profusely gilt and enamelled. As these processes required considerable strength of material, they were confined to the heavier objects, in the form of bowls, cups, tumblers, salt-cellars, nuptial and other gift goblets. The decorations consisted chiefly of pictorial scenes, such as processions, portraits, coats of arms, inscriptions, allegories, scroll and lace work, and various intricate designs; sometimes merely flowers, garlands, or flower-like ornamentation in gold, diversified with many dots in lines representing pearls and precious stones, or scale decoration. In later times, cups and dishes, instead of the more expensive and difficult enamelling, were painted on their under surfaces in oil-colors. As this form of glass requires not only great skill in its material preparation, but equal artistic talent, and is liable to many accidents in the furnace, it was always expensive and not common. Good specimens of the ancient are very rare, and the finest valued at thousands of dollars each, especially those done by Berovier, of whose work

the nuptial cup in the Correr Museum at Venice is a noteworthy example, of about A.D. 1450.

Third. In the sixteenth century, glass with a rough surface, as if frosted or frozen, called *crackled*, first came into vogue; also the kind incrustated with fragments of glass of different colors, giving great brilliancy of effect to the roughened surfaces.

Fourth. The kind now common, but expensive, known as aventurine glass, was first made in the seventeenth century. But before this the fashion of imitating stones had begun, as also the opaque, variegated, marbled glass, commonly known as *schmelz*. The old specimens of jasper, lapis lazuli, tortoise-shell, agate, onyx, chalcidony, and mixed colors, chiefly in shape of essence and tear bottles, vases, jars, jugs, urns, etc., are extremely well done, colors intense and harmonious; but the modern are fast rivalling them, although, as we shall see, as yet not equal to Miotti's brilliant chalcidony, with its transmitted ruby light inside, or the earlier, softer, and more diversified aventurine. The modern is of a uniform, tiresome, mechanical, even sparkle, with no relief of tint and shade.

Fifth. In the fifteenth century, or perhaps earlier, began the attempts to revive the varieties of the old Roman and Etruscan mosaic glass, or that known as the *millefiori*, or thousand flowers, which is made by the combinations of *canne*, or rods, in fusion and union of colors in divers patterns. The old Venetians were successful, but not to the extent of quite equalling the taste and beauty displayed by the Romans in this line of art.

Sixth. The Venetians, however, surpassed the ancients in lace or reticulated and filigree glass—*vetro di trina*, *reticelle*, *filigrana*, and the milk-white (*latticinio*) varieties, in the manipulation of which they acquired great skill.

These divisions by no means include every species of work done by the old Venetians in this material. As early as the fifteenth century we have specimens of elaborate architectural compositions, like temples or tabernacles, and of cabinets,

coffers, altars, crucifixes, and other objects of the most diversified, quaint, ornate, and complicated character, constructed of glass. Not only these, but statuettes and groups of figures in enamelled glass, beautifully modelled, were fashioned; mirrors, frames, lamps, candelabra, beads, and chandeliers of costly elegance and variety of ornamentation also were largely produced, not to mention the grotesque and picturesque shapes given to articles of common use. In the seventeenth century, engraving with the diamond point began to be practiced, generally in delicate lace patterns. The famous Giuseppe Briati in the next century successfully imitated

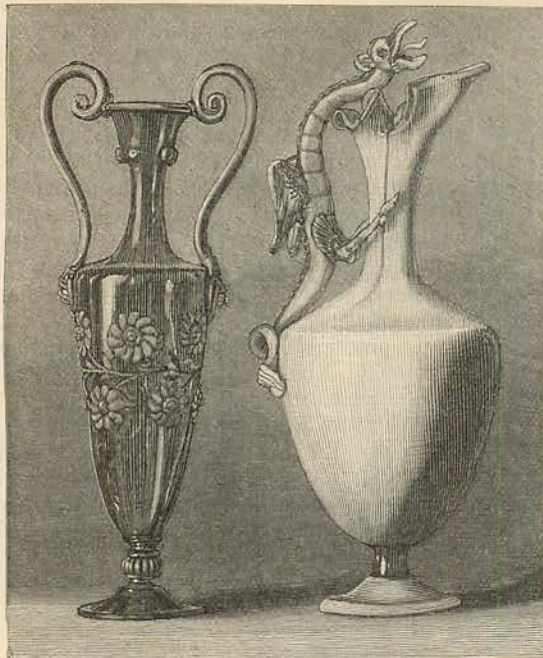
the German and Bohemian cut and engraved glass to a certain extent, and was renowned for his glass-framed



Nos. 18, 19, 20.—[SEE PAGE 189.]

mirrors and chandeliers, ornamented in intaglio, and with foliage, fruits, and flowers. He revived also the best forms of the sixteenth century, especially the filigree and lace glass, with equal lightness and brilliancy, whilst his glass was of superior purity and clearness. His works were so much admired as to be put on a par at entertainments with the gold and silver plate. He died in 1772. With him passed away the best period of glass-making. Subsequently its forms became heavy and ro-coco. The fall of the republic gave the death-blow to the industry, which virtually became a lost art until 1838, when Signori Bupolin, Bigaglia, Tosi, Radis, and others sought to re-establish it, with, however, but indifferent success.

It was not until 1864 that any serious attempt with sufficient capital was made



Nos. 21, 22.—[SEE PAGE 189.]

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. The first effort was toward a revival of the ancient feeling for graceful, elegant, and varied form, without which the superior technical processes and chemistry of the nineteenth century would have been unavailing. Both companies have made extraordinary progress, as the exposition at Milan of 1881 of Italian industrial art clearly showed. Each has succeeded in its blown glass, in imitation of or in direct copying the best examples of the exquisite forms of the sixteenth century, in infusing it with the essential life or soul without which all art is dumb, and which speaks so eloquently in the ancient glass. With a substance that time acts on so slowly in the best examples, it is

not easy to discriminate between the originals and copies. In general, however, the modern workman has yet something to learn in lightness and evenness and solidity of touch, in graceful tournure, and in those almost intangible qualities in art which come from long experience and enthusiastic passion. He has not yet wholly emancipated himself from the rôle of mere copyist. But the old genius of the Italian race for artistic invention begins to manifest itself. New forms and designs are rapidly coming into existence, rivalling in dexterity and beauty the old. I speak only of the real artistic objects made with a view of displaying the utmost skill of their best artists. The beautiful covered chalice of the Salviati Company done by Leopoldo Bearzotti, as a specimen of exquisite enamelling and original design, is a masterpiece. His copies of the Correr nuptial cup, and the famous Byzantine tazza

in the treasury of San Marco, and other old pieces, leave something to desire in the completeness of their technical execution after the antique manner. It is said that eighty thousand francs has been offered for the little San Marco tazza. In the Venezia-Murano exhibition there is to be seen a copy, of the exact size of the original, done by Edwin Benvizzi for Sir William Drake, and mounted in the same manner, which cost four thousand francs, so like it that apart it is not easily to be taken as a copy. But the chief specialty of the Venezia-Murano Company is their successful reproductions of the famous antique murrhine glass, mentioned by Pliny, in imitation of fluor-spars, gems, and precious stones of transparent colors, in the form of cut and polished cups, bowls, and dishes. The old Venetians, so far as we know, did not attempt to do this on any large scale. They are costly to execute, the great bowl at the exposition being priced at five thousand francs. It is twelve and a half inches in diameter, of one piece of interblended amber and turquoise colors, and is the largest ever made. There were only two made. The uncut one I secured, and it is in the New York Museum. The artist who made it says it is even richer in color

than the one shown at Milan. Smaller pieces are of corresponding beauty and value, and serve to show to what perfection modern science and skill have developed this very ancient branch of glass-making. The recent imitations by the same company, and by Salviati's, of Phœnician tear and toilet bottles so closely resemble the antique ones that antiquarians may well be in despair to distinguish the new from the old, especially if the corrosions, fractures, and little marks of age have also been attempted. I showed Mr. Alexander Nesbitt a beautiful bowl of delicate blue tint, with small heads or faces interspersed in the material, recently made by the Venezia-Murano Company, so precisely like the antique Roman that, after a careful examination, he said if a fragment of it had been brought to him in Rome, he would have sworn it was ancient glass. We may now fairly consider that the lost art of both old Rome and old Venice has been reconquered by modern enterprise, for the subtle differences that still exist in certain technical points and invention, appreciable now only on closest study, may soon entirely disappear, and Venice once more supply the marts of the world with the finest artistic glass in old and new shapes. Amongst her work there are now to be seen excellent reproductions of the Christian glass of the fourth and fifth centuries found in tombs and the catacombs. These consist of dishes, cups, and goblets, with

tours de force. Modern taste thus far is more gratified by the mechanical excellence of objects, their purity and perfection of material, than by the more *spirituel* apprehension of art of the old artisans, who often overlooked little irregularities in shape or defects in the material manipulation, provided they were successful in the main idea, and in imparting intellectual vitality and subtle beauty to their work. Those grim old sea-warriors of the lagunes possessed the profounder sentiment of beauty in a lively degree, especially as regards color, with an Oriental predilection for its strongest harmonies and most intricate designs and combinations. Glass was the favorite material of expression of their tastes and yearnings for the æsthetic ideal. In the form of mosaics it peopled their churches with the hosts of heaven, and opened up to them the whole story of its proffered salvation and future bliss in the most attractive forms their imagination could conceive. It decorated their palaces with infinite variety of sumptuousness and magnificence, taking the forms of thousands on thousands of varied gallantries of social and domestic life—winsome tokens of love and affection; vessels of joy; bumpers of nectar, in which sometimes lurked Borgian poisons—

crimes and virtues in closest contact; caprices of taste; wildest fancies and chastest



Nos. 23, 24, 25.—[SEE PAGE 189.]

designs in gold-leaf, chiefly heads of saints, emblems, and Bible stories, imbedded in the glass itself, or placed in form of medallions between two layers of different colors, which are fused together in the furnace into one compact mass.

Where the modern glass most fails as yet in comparison with the old in the lighter forms—flowers, mirrors, etc.—is in the clearness and depth of color, variety of invention, and extraordinary artistic

designs; gold, silver, gems, and costliest material and cunningest workmanship lavished without stint on the low-born sand and sea-weed, frequently destroyed by the prodigal owners, "after they had drunk, as a sign of great joyfulness." For it was then a social custom in Europe at the end of banquets to break the glass vessels after using them, to show an aristocratic contempt of expense, and as a climax of good-fellowship—a practice

which the modern "trade" doubtless would not regret to see revived.

But there is at the bottom of this custom a deeper instinct of human nature than wanton prodigality. Art receives its highest consecration when most free from any mixture of material use or baptism of mere utility. Glass is specially adapted by its flexible nature in its earliest material stage to be shaped into forms of an exuberant fancy, quaint, delicate, lithe, coquettish, and beautiful, with every

æsthetic picturesqueness in slow decay, as with other art objects; no interval between perfect condition and absolute ruin; for its hold on existence is too slight for any intermediate stage.

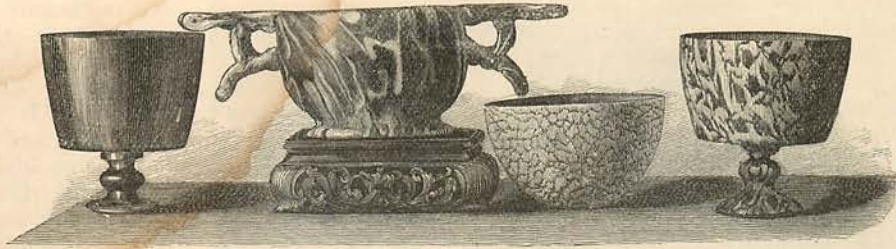
I can understand, therefore, the feeling in its higher meaning which prompted the possessors of the lovely tankards, goblets, and dishes of like *spirituel* construction and meaning, after having degraded them by sensual service, even if it were at a banquet of the gods, to free their indwelling spirits from further contamination by breaking the moulds in which they were imprisoned in expiation, reckless of the cost, and to set them free, to be wrought anew by cunning workmen into other forms equally graceful and gladsome, like the merry bubbings of sparkling waters, the memories of sweet dreams, the frost-work on winter's windows, the painted and golden pageants of fair dames, stalwart knights, the poesies and romances of Provençal minstrelsy, and in mimicry of nature's most fascinating



Nos. 27, 28, 29.—[SEE PAGE 189.]

variety and combination of captivating color suggestive of the *spirituel* side of artistic invention, of its wit, its jokes and gibes, its merriment, as well as of what comes from the intellectual yearnings toward a higher idealism, a perfect refinement of substance and taste—in short, whatever harmonizes most gracefully and completely with the happiest aspects of humanity, or symbolizes most delicately its better aspirations—without experiencing the common fate of precious things of earthly make. It neither rusts nor decays. Moths can not consume it, nor time alter its shape or dim its beauty. It is always the same frolicsome, fascinating, suggestive, imperishable object, without drawback of the grosser conditions of material being. But it has one law of existence whose force is in proportion to the perfection of all sub-lunary matters—it requires consummate care to preserve its daintiness intact. The slightest mishap may crush it as easily as a butterfly's wing or a bright bubble of the air. There is no midway phase of

effects, such as we see delineated in ever-during and many-tinted enamel on the more solid Gothic and classical vessels of the earlier times. The highest aim of the Venetian artist was to overlook prosaic utility entirely in his glass; to invent something so bizarre, ethereal, light, imaginative, or so splendid, fascinating, and original in combinations of colors and design, as to captivate both the senses and understanding, and lead them rejoicing into far-away regions of the possibilities of an ideal existence; in fine, to bind the material captive to the intellectual in art, even when administering to the vanities of life and grosser calls of nature. Other forms of glass, like the finest cut Bohemian and French, also lend themselves admirably to grace scenes of refined splendor. Their heavier, more mechanical and monotonous shapes, rich, translucent, and highly ornamental, associate themselves readily with luxurious tastes, self-indulgence, and costly living. The purity of mate-



Nos. 33, 32, 30, 31.—[SEE PAGE 189.]

rial alone is significant of a higher estimation of life's purposes. They give a chaste elegance to what might be too grossly material without their presence. But in all these shapes there is little or nothing of the superior *raison d'être* of the Venetian glass. With them, utility is the predominating aim, art the secondary purpose. The Venetian workman reversed this principle. He recked little of use, so be it he could invent a beautiful form. Indeed, he despised use, threw it to the winds, as a motive of work. Hence Venetian is unlike all other glass. Its highest merit and greatest value consist in its virtually being incapable of being used for other purposes than to administer to the human craving for beauty, perfection, the supreme æsthetic ideal of the moment, restless, ever changing, and never satisfied, because beauty is rooted in the infinite. Hence the disposition to put out of sight and mind those objects of highest purpose temporarily prostituted to the baser appetites by immediate destruction, ignoring their pecuniary cost, as a sacrifice to the supreme motive of their being, as well as a hilarious confession that expense was of no account in their consideration of them.

It would almost seem, contemplating man's ingenuity in twisting and tossing and infusing variety of shape and life into this material, not to mention the colors borrowed from the heavens and every vegetable and mineral product, even the rarest and costliest, so closely imitated in the precious stones that it is difficult to distinguish the veritable substance from its copy, and also in combining new shades of tints—in all these multifarious phases of human invented beauty, it would seem, even in the comparatively few specimens of old work that remain to us out of the millions of pieces made between the thirteenth and eighteenth centuries, as if in-

vention had reached its limits. But in the recent revival of the art there are indisputable tokens of the incoming of a fresh era to equal and perhaps surpass the previous one, as skill accumulates by successive generations of artisans, and their creative faculties rise to the ancient level.

In forming this little collection it has been my aim to present as comprehensively as possible an illustrative series of objects covering the best periods of Venetian manufacture, including even some of the homelier objects, its gradual decadence, and finally the modern revival, by ancient and modern originals, and by copies of the day when the former were unattainable. In its present condition it is simply a nucleus, about which, if circumstances permit, there may grow up a more adequate representation of the art and the ground it tries to cover.

It was my good fortune, through the kindness of 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, to procure from the Cavalier Professor Zanetti, director of the Civic Museum at Murano, founded by himself, a selection of the most interesting and oldest pieces, of the duplicates and types therein preserved, of which the professor writes: "They were collected by me during ten years past, and are genuine and faithful representations of the Muranese ancient work"; Mr. Nesbitt adding in his letter to me, "You may depend on their being genuine." Professor Zanetti is the author of several works on the history of Murano and the manufacture of glass, and is the highest authority on this subject in Italy. Indeed, the artistic revival of the industry is mainly due to his learned researches and practical initiative. I am greatly indebted to both these gentle-



Nos. 35, 34, 36.—[SEE PAGE 190.]

men for whatever information there is in this brief article. Zanetti has recently discovered a document of the year 1083, which, so far, is the earliest known in the archives of Murano, referring to glass. In deepening the canals, many fragments of this period, and perhaps earlier, have been found, showing a degree of excellence in color and adaptation of Roman types which proves that the business was an active one at that early date. But it was not until the fifteenth century, stimulated by legislation, ennobled as an art, made a national monopoly, and encouraged by numerous patents and privileges to the individuals who improved its forms and processes and invented new, that it took the extraordinary development which first gave Venetian glass its world-wide fame. The nineteenth century is now repeating the enterprises of the fifteenth and sixteenth, and seeking to regain for Murano its old supremacy in the special styles which are aptly termed the necromancer's art, but with the odds against it now of having all the world as competitors. Monopoly and secrets are things of the past altogether. And yet there seems to hover over Murano a genius and skill still exclusively its own, for as yet no other people attempts to rival its particular productions.

I shall now give some idea of the older forms by engravings of a few taken from the collection made by me, and given to the Metropolitan Museum, but without following a chronological sequence.

The most imposing and original piece, extremely difficult of execution, and of ex-

ceeding beauty of material, is the covered beaker, No. 1 of the illustrations. It is thirty-two and a half inches high, and of proportionate diameter, supported on coiled dragons, the handle of the cover being formed after the same intricate manner. The body is of clear glass, with a network of very fine milk-white lines, the whole filled with sprinkled and splayed gold in the most delicate manner—a style that came into vogue in the sixteenth century. From the artistic perfection of this specimen it has been adjudged of that date. Mr. Nesbitt writes me: "Whatever its date, it is certainly a *capo d'opera*." The director of the Murano Company at the works considers it to be the work of Briati, of the beginning of the last century, whose lace-like, reticulated, and finer forms of glass, especially the *filigrana*, in taste and lightness were "equal to the best productions of the cinque-cento period, and are often confounded with them. They were so much admired that at the public banquets of the Doges they were placed on the sideboards among the most precious gold and silver vessels, and the demand for them was proportionately great." The sole reason for giving this piece to Briati instead of the cinque-cento period is its good preservation. It is of exceptional artistic vigor and beauty, and nothing finer of its kind is known, so the best judges declare.

Nos. 2, 3, 4, 5, 6, and 7 are from models of the finer sixteenth and seventeenth century wine-glasses, of various colors and complicated stems, No. 4 being supported by an eagle in heavy, rich enamel. They are from twelve to fourteen inches tall, and extremely light, the last striped in white enamel, with blue bosses on the stem. As all the illustrations are drawn from the Metropolitan Museum specimens, within reach of those interested in glass in America, it is unnecessary to give detailed written descriptions of each object.

Nos. 8, 9, and 10 are elegant examples of the tall, slight, and fanciful enamelled striped bottles of the above periods, and Nos. 11, 12, and 13 of the peculiarly delicate and graceful beakers and ornamental table vessels, the stem decorations being in general blue or aquamarine.

In Nos. 14 and 15 we have lovely specimens—in the former of the difficult frosted gold-work, and in the latter, a covered chalice with pink rings and rainbow tints.

The bottle No. 16, sixteen inches tall, has the arms of the Visconti family of Milan in enamel. No. 17 is a goblet nearly as high, with enamel scroll decoration, of the best style and shape; date unknown.

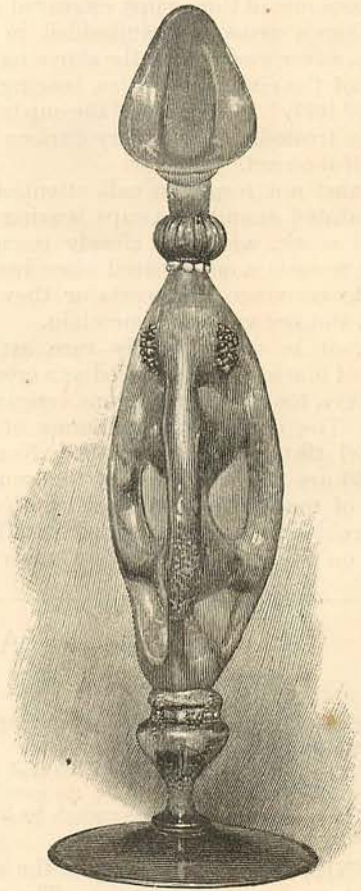
Nos. 18, 19, and 20 are examples of the fanciful smoke-glass, with deep blue masks and bosses and colored handles. No. 21 is an amphora of classical pattern, light green tint, gilt handles and stem, with richly enamelled margherites of natural color on the body. No. 22 is a dragon-handled jug, white enamel inside, turquoise blue outside, probably of last century make. Nos. 23, 24, and 25 are marine grotesques or monsters, in enamel chiefly, of the fanciful style in which the Venetian glass-blowers from the earliest times very naturally indulged themselves, with the sea ever playfully beating the steps of their workshops, or sending its salt spray almost into their furnaces in a storm. No. 26 is a favorite form of an amphibious design—horse and dolphin combined in a tall covered wine-cup.

No. 27 is a remarkably superb specimen of the chalcedony bottle with silver stopper, of the seventeenth century, made by the celebrated Miotti family. Inside, it presents a rich ruby-color from the transmitted light. Its thinness, lightness, and strength are very marked. No. 28 is a cinerary urn of a purple and silver tone, probably of this century. No. 29 is an ancient aventurine glass of the kind invented by Miotti, and showing superior delicacy and taste to the modern article, of which so much is now made, very monotonous in lustre, and of a disagreeable coppery tone. The old is relieved by artistic shades, gradations, and variety of hue altogether wanting in the modern work.

No. 30 is a Venezia-Murano Company revival of the old Roman *millefiori* glass, with human faces inserted in mosaic fashion. It is of extreme delicacy and beauty. Cups Nos. 31 and 32 are also their re-

productions of the famous classical murrhine compositions so prized by Roman amateurs. The large cup with handles is uncut and unpolished, but very rich in color. Goblet No. 33 is so successful an imitation of agate as to be easily mistaken for the real mineral. The sixteenth-century imitations of stones in accuracy and richness of composition are still ahead of the modern, although these are so masterly it needs direct comparison to detect the subtle differences in quality.

For many other varieties of old Murano glass, such as that engraved with diamond points, that flayed with gold or speckled, the crackled, the graceful wine-measures, with their milky wave-like decorations,



No. 37.—[SEE PAGE 190.]

the lace and reticulated glass, that painted with religious subjects, or fanciful designs, a *graffita*, and doubly baked, the early mirrors, those with figures in relief,

flower and fruit work, the collection itself must be seen; also for the curious pharmacy bottles, with figures of saints and colored ruffles of glass; but chiefly for one of those curious goblets with a silver medal of Murano imbedded in the glass, bearing the arms of the reigning Doge, of the commune, the podesta, and four chamberlains, which the commune of Murano had the privilege of coining at the mint in Venice, to be presented to the higher state authorities on particular occasions. When distinguished visitors came to Murano, one of these medals was inclosed in the substance of a vessel made expressly for him, and presented as a memorial of the special industry and its exceptional honors and privileges. This collection possesses one of these cups, engraved with the Doge's arms, and imbedded in the stem a silver medal with the above-named arms of the civil authorities, bearing the date of 1697. The inside of the cup is delicately frosted. It is a very curious and beautiful object.

I must not forget to call attention to the painted enamel tea-cups bearing the Miotti mark, which so closely resemble finest porcelain as to need close inspection to convince the spectator they are glass, and not veritable porcelain.

No. 34 is an extremely rare, artistic piece of black glass, modelled as a crouching slave, for a support to some vessel now lost. The depth and brilliancy of the enamel tints are remarkable. Nos. 35 and 36 are fine examples of the general style of the Gothic-formed, fifteenth-century goblets, of a green ground, with lace-work on one, and on the other Cupids and

garlands of flowers. Older than these, there are to be seen several specimens of those semi-architectural cabinets, boxes, and tabernacles of the quattro-cento period, very curiously and elaborately composed of enamelled and colored glass of every variety of hue, lavishly adorned with mosaic-work, flowers, figures, etc. Few have been preserved, because of their extreme delicacy of construction. Even more curious, of the same period, is No. 37, the leech-attacking glass made for the Strozzi family, and inclosed in a leather case, with their arms in silver. This glass, twelve and a half inches tall, and bearing marks of long-continued use, looks like some monstrous freak of nature, instead of a beneficial pharmaceutical utensil.

There are several of the recent reproductions of the so-called Christian glass of the catacombs, in the form of pateræ and cups, with emblematic designs and figures of the primitive Church traced in gold inclosed between two pieces of glass in a very skillful manner, besides many specimens of artistic glass of the recent Salviati and Venezia-Murano work. These serve to compare with the workmanship of the preceding centuries, and to mark the vigorous condition of the industry in our own time in the few years of revival. The blue goblet of the Salviati Company, with the portrait of the Doge De la Ponte, A.D. 1575, and his arms, with Raphaellesque scroll decoration in gold and enamel, is a beautiful specimen, by Bearzotti, of recent work. There are many other noteworthy examples both old and new, but the limits of this article forbid a notice of them.

A N N E.

CHAPTER XXVI.

"My only wickedness is that I love you; my only goodness the same."—ANONYMOUS.

"A Durwaish in his prayer said: 'O God, show kindness toward the wicked; for on the good Thou hast already bestowed kindness enough by having created them virtuous.'"—SAADI.

ANNE passed the next day in the same state of vivid happiness. The mere joy of the present was enough for her; she thought not as yet of the future, of next month, next week, or even to-morrow. It sufficed that they were there together, and free without wrong to love each other. During the morning there came no second

chance for their being alone, and Heathcote grew irritated as the slow hours passed. Farmer Redd esteemed it his duty, now that he was at home again, to entertain his guest whenever, from his open eyes, he judged him ready for conversation; and Mrs. Redd, July, and Diana seemed to have grown into six persons at least, from their continuous appearances at the door. At last, about five o'clock, Anne was left alone in the room, and his impatient eyes immediately summoned her. Smiling at his irritation, she sat down by the bedside and took up the fan.

"You need not do that," he said; "or