

# 'WHITE GOLD' IN EARLY TO MID-EIGHTEENTH CENTURY VENICE AND FLORENCE – THE FIRST ITALIAN PORCELAIN FACTORIES AND THEIR HIGHLY COVETED PRODUCTION

**Johannis Tsoumas**

*Technological Educational Institute of Athens, Faculty of Fine Arts,  
Department of Interior Architecture, Decoration and Design  
iannis33@hotmail.com*

## SUMMARY

An inaccessible material both in terms of technology and manufacture for the aristocratic classes and the royal courts of Europe and especially for the prominent politically, socially and culturally Italy, porcelain was until the beginning of the eighteenth century an 'impossible dream' which only through a limited number of Chinese wares could be satisfied. However in the early highly decorative and playful Rococo period, its discovery in Germany inaugurated a new era in the European decorative arts. Hard-paste porcelain was soon introduced in Northern Italy and started being produced in the cities of Venice and Florence respectively creating a new order in the great historical field of ceramic arts. This initiated a long and, at the same time, glorious era for porcelain objects production throughout the country, many of which are now rare examples of a valuable heritage in the history of decorative arts worldwide. This paper aims to document clearly and methodically the historical value of these events, focusing on the two first Italian hard-paste porcelain factories development and stressing the significance of their rare products.

## KEYWORDS

**hard-paste porcelain | Venice, Florence | eighteenth century | china wares**

## THE EMERGENCE OF EUROPEAN PORCELAIN

Perhaps the most closely guarded for centuries, secret in the history of raw materials, but also in the long course of decorative arts across the length and breadth of the globe was no other than the famous porcelain which was scarcely found in the Middle Ages and Renaissance Europe. This fine-grained, lightweight and semi-opaque 'magical' material formed the basis for the creation of elaborate, elegant, functional, and aesthetic objects which could not be made by any other form of clay and soon took the name 'white gold' as it became synonymous with rarity, but also with the high value of gold in the European continent.

Almost immediately after its introduction in the European royal courts in the form of smart, fine dishes, saucers and cups, due to the development of the Portuguese navigators trade with exotic China in the sixteenth century and the general assumption on the importance, but also on the rarity of this material, the need of finding ways for its production in European territory became intense.

Already since the seventeenth century whole Europe had been living under the light of new ideas, discoveries, notable inventions, and a lot of geopolitical upheaval. It was probably the period during which there could be no greater need for the porcelain wares use among the numerous members of the nobility and intelligentsia circles. By this we mean that it was no long before porcelain surpassed its limits as the main material for the creation of sophisticated and fragile ornamental objects and vases, and was associated almost exclusively with the need to create almost exclusively functional commodities in ceremonial gatherings of people in luxurious dinners, following the reform trends observed even in the European gastronomy.

The rich tables of young aristocratic classes of the Old Continent would then define the solemnity of a meal with the quality of food rather than with quantity.

Nevertheless, 'good' food should not have merely a soft texture, a delicate and refined taste: it should be also combined with the chinaware of proportionate, high quality, which nevertheless were previously imported only from China in limited quantities. Besides, the ever-growing trend for consuming popular exotic drinks that conquered the upper classes such as tea, coffee and chocolate<sup>1</sup> led to the need for specific wares which were identified with the exclusive enjoyment of these culinary discoveries while creating a new, ritual culture in their consumption (Smith, 2015: 78). The table therefore ceased to be an ordinary place of food and started to be the center for dialogue and exchange of ideas, thoughts, opinions and making important decisions.

The era of Enlightenment also was characterized by the symbolist value which was given to the hitherto simply functional objects such as cups, plates, teapots, milk jugs and sugar bowls, as such were considered to come together with the concepts of civilized dialogue and philosophical thought but also with the interaction of the royal circles with representatives of the intelligentsia. From a purely stylistic point of view the porcelain objects constituted the 'mirror' of many socio-aesthetic changes in such areas as fashion, taste and food habits and this is perhaps why their decoration was so diversified. So their patterns which were initially of a floristic or oriental character started soon in the era of Rococo to be replaced by exquisite scenes of heroes, idyllic landscapes, pastoral scenes, but especially scenes from the daily life and culture in China. (Ca' Rezzonico Museum online Catalogue, 2015: 3).

However after numerous search efforts for the discovery of the formula of authentic hard-paste porcelain, the first substantial results did not appear but in 1708<sup>2</sup>. The first genuine porcelain factory, called Meissen, was established in Dresden, Germany in 1710 under

1. These three exotic beverages arrived in seventeenth-century Europe at a time of burgeoning exploration and trade, and their arrival caused a near revolution in drinking habits.
2. Everything is owed to Ehrenfried Walther von Tschirnhaus (1651-1708), a mathematician and alchemist, and also a proficient man in a wide range of several other fields, who dealt with the discovery of porcelain in European territory. Shortly before he died, he revealed some results of his experiments to the alchemist but petty criminal Johann Friedrich Böttger (1682-1719), who, although in prison for disrespect to the Crown – he tried to convince the King that he could discover the secret of turning lead into gold- managed to find the secret production formula of this exotic substance, the original name of which was *Böttgersteinzeug*.

the strict supervision of Augustus II, Elector of Saxony and King of Poland or else Augustus the Strong (1670-1733) and soon it became a firm of public interest and for some time it monopolized mass production across Europe (Queiroz and Agathopoulos, 2005: 211). Soon, however, the well protected secret of the German hard-paste porcelain passed into the hands

of Dutchman Claudius Innocentius Du Paquier (1679-1756) who began in 1719 to produce wares which were identical of the imported Chinese hard-paste porcelain ones in Vienna, founding the manufactory which was second to Meissen in Europe and whose operation though lasted for only twenty-five years (Chilton, 2009: 21).

## THE THIRST FOR PORCELAIN ITEMS IN ITALY

But what happened in the Italian territory in earlier centuries? What were the needs of Italian society in terms of new kinds of ceramic products including the stunning quality of this new material which had seduced the taste and vanity of the rich and powerful citizens of Venice and Florence since the time of Late Italian Renaissance?

Although Florence was an important city-state in the late sixteenth and especially during the seventeenth century, it was unable to compete with the other, central city-states of Italy which seemed to become stronger both politically and financially. Soon, the very important for its economy sector of trade, but also the hitherto prolific sector of manufacturing began to decline, leaving room not only to ever-growing banking system, but also to agriculture. However, the famous family of Medici, which was synonymous with progress, prosperity, the arts and music in the Renaissance history of the city, was keen enough to save its glory despite the particularly difficult, social and political ferment brought about by its gradual decline.

Up to the time of the Italian Rococo, at least as regards culture, the city still played an important role in the field of music and the arts, while the science of speech and medicine enjoyed significant growth (Adams Hyett, 1903: 510). Nevertheless, the new order in the city's sociopolitical and cultural scene did not leave uncommitted the valuable porcelain which became quickly identified with the concepts of luxury, rarity,

the primacy of beauty and power as it had already conquered the Renaissance courts. This resulted in the immediate reaction of the Medici family who, aspiring essentially only the commercial profit, entered into a long series of experiments to achieve the first form of European porcelain in the late 1570's.

The known also as 'porcelain of Medici' was a simple, soft texture paste which, however, lacked the most important of all components: kaolin. The main inspiration for its creation were the Chinese dishes made of white porcelain, decorated with light and dark blue figures, scenes and patterns. But the unbearable cost of its production brought manufacturers quickly to an economic impasse and particularly its inspirer Francesco I de Medici after the sudden death of whom in 1587 the company permanently ceased its operation. (Weisberg, 2014: 16).

In the sixteenth century Venice, the need for high quality ceramics triumphantly drove sky-high the technique of majolica<sup>3</sup> which coincided with the gradual marginalization of other forms of traditional ceramics, while it was adopted successfully by craftsmen from other regions such as Treviso and Verona. At the same time, the need of aristocratic circles for even higher quality ceramic wares, led to the preparation of a new quality of white majolica, which originated from the region of Faenza and became immediately popular and widely known by the name *latesini* (Favero, 2006a: 6).

3. Tin glazed ceramics with brilliant white, opaque surface for painting heavily decorated with metallic oxides or fritted underglazes. Their production started in the fifteenth century Italy, however their basic technique and consequent name was thought to be 'imported' from Majorca, a Spanish island on the route for ships bringing Hispano-Moresque pottery from Valencia to Italy.



At the same time the political, commercial and economic stability of the city-state seemed to be shaken not only from its navigators commercial competitors such as the Portuguese, English and Dutch fleets which sailed directly from and the East, but also from external enemies (loss of Crete in 1669 and of the duchy of Morea in Greece in the early seventeenth century by the Turks) (Cooper, 1979: 232). However, this political and economic situation that often brought to the same dinner table politicians, intellectuals, merchants and aristocrats who used to discuss about several crucial matters, the unceasing development

of the arts and music and the ever growing need of wealthy consumers for new genres in the field of food and drink made the imported Chinese porcelain wares unbeatable.

For this reason, in late sixteenth century the Venetian ceramics crafts manufacturing began to show considerable difficulties, as increased demand for expensive and scarce, translucent porcelain items with the characteristic decoration in blue and white color, supplanted from the market the local, colorful but quite heavier and opaque majolica products.

## THE VEZZI PORCELAIN FACTORY IN VENICE (1720-1727)

During the same period, despite the fact that domestic production of high-quality, luxury for their time ceramics was in decline, the government of Venice took no action to protect it, which seemed to condemn it to permanent discontinuance. This was because there was not the slightest need, as per the central financial principle of the State, to keep up running workshops or manufactures of luxury products, as it would rather give priority and proportional protection to industrial units producing items that were more useful and of wider consumption (Heyl and Gregorin, 2006: 195).

The same indifferent attitude was observed in the first substantial effort to successfully produce true hard-paste porcelain in 1720 in Italy by Giovanni Vezzi (1687-1746), son of a rich goldsmith named Francesco Vezzi (1651-1740) and the third in European territory (Hess, 2002: 13). Vezzi seeing the great commercial success of 'white gold' in Germany and Austria decided to claim a chunk of it transferring its expertise in Venice in a rather strange way though.

Approaching one of the greatest and most trusted executives of Claude Du Paquier's hard-paste porcelain

factory, the guildler and porcelain painter who had learned the secret composition of porcelain directly from the German and later from the Austrian technicians with whom he worked at that time, Cristoph Konrad Hunger (1717-1748), they managed to convince him to go to Venice and reveal their secret formula of the European, by then, porcelain with strong return<sup>4</sup>. Contemporary documents reveal that this first unit of hard-paste porcelain production in *The Most Serene Republic* was referred to as *la più eccellente Casa di Vezzi* or *the most excellent House of Vezzi* and in the first years of its short operation it maintained the production facilities, especially the wide range of expensive kilns and workshops, on the Giudecca island, and then in an area named Casin degli Spiriti in the parish of Madona dell' Orto Church (Romanelli, 2015: 3).

In 1726, Giovanni bought a small store but in a fairly central part of the city, in Piazza San Marco, which he used as a retail shop for his products, while he hired vendors with catalogues to get orders from customers across the city, but also in many areas outside it. This was a desperate attempt of his to have fast money flowing into the company which had already been drowning

4. Hunger stayed in Venice for a few years having the technical management of the Vezzi factory. After the breaking of his business relationship with Giovanni for financial reasons, he returned to Saxony. After a few years he moved first to Denmark, afterwards to Sweden and from there to Russia to sell again the secret formula he had stolen and thus gave rise to the establishment of the Imperial Russian Manufacture in St. Petersburg in 1744.

in debt. Having as a basic negative condition the lack of patronage in the arts and luxurious manufactures, the Vezzi factory, the first and leading manufacturer of genuine porcelain, the quality of which competed even that of the Meissen factory, had small margins of survival as its operating costs were enormous, while its profits were considerably lower.

This was also aggravated by Giovanni's poor management, as well as the fact that the factory had a very high ratio in defective / rejected wares, which was a common problem of china manufacturers of that time (Favero, 2006b: 290). Thus only seven years from the real opening of the factory, that is just in 1727, the only hitherto financier of the firm, Francesco Vezzi stopped any financial aid to his son, which marked its definitive closure.

The next seven years, Giovanni did not deal but with his agonizing effort to sell all his semi-usually unglazed and unpainted-products to other potters, but even to his own craftsmen in return for the money he owed them<sup>5</sup>. This of course resulted in the creation of completely different aesthetic effects in the decoration of objects, which for a long time prevented the expert art and ceramics historians from recording the actual, integrated both from a design and manufacture viewpoint Vezzi firm porcelain wares.

Of the remaining authentic objects whose number now does not exceed two hundred and most of them being not only in museums of decorative arts, but also in private collections, we can draw important conclusions mainly on their forms and decoration painting.

First we must say that many of them are not, as expected, parts of complete tea or coffee sets, but some fragmentary pieces as most of their parts have been destroyed or lost. However a sufficient number of teapots, cups and saucers, and other tableware allows us to understand that many of the forms used were 'borrowed' from the field of metalwork manufacturing, as the design of European porcelain wares was a very recent achievement. For example, the forms used for perhaps the most popular factory objects, teapots,

have obvious influences both on their basic form and on their relief decoration elements from the fields of goldsmithing and silversmithing (Le Corbeiller, 1985: 6).

Yet many of them even seem to surpass the hitherto conventional, simply spherical or elliptical shape and are formed into unique beauty and elegance hexagonal or octagonal shapes with sharp, geometric angles in the main body, but also in the individual parts such as handles, lids and spouts. These mostly molded teapots, but also many cups without handles, obviously influenced by the Chinese culture, but also by the recent production of German and Austrian manufactures, were famous for their fine workmanship, but also for their impressive organic molded ornamentation. Their painted decoration had a wide, almost inexhaustible range which included scenes from mythology, animals in stunning scenes, even persons or family symbols of the customers who placed expensive orders. [fig.01,02]

But what was thought certain in most cases of the wares painted motifs was the strong influence they received from the oriental style which at that time was very popular in almost all types of decorative arts. So we will observe several cases of teapots bearing almost entirely scenes with figures, architectural designs or landscapes which are directly influenced by the Chinese culture, especially by the painting of porcelain exported from China to Europe. This type of decoration was widely known with the French name *chinoiserie*. [fig.03]

Other decoration motifs relating to the stylized depiction of exotic birds with a long neck and ornate, colorful feathers or even petite, elegant flowers whose forms refer to the Indian fabrics *chintzes*<sup>6</sup>, which were extremely sought after in the early eighteenth century in England, but also in rest of Europe (Le Corbeiller, 1985: 8). What we find interesting however to be considered is the illustration painting motifs of unparalleled beauty and elegance derived from the Ottoman culture which was strongly associated, for many Venetians, with the traditional enemies of the *Serenissima Repubblica di Venezia*, the Turks from whom it had suffered significant territorial and economic losses.

5. Subsequently this was considered as quite a smart move as it gave important incentive to pottery craftsmen, most of which were in disfavor because of the State's indifference, to experiment with this new material and to create many and interesting objects. At the same time it 'triggered' the 1728 Decree according to which assistance would be given to all the porcelain and majolica craftsmen of the State in order to follow up Vezzi's rather unfortunate work.

6. A type of cotton fabric which was usually glazed and often printed in bright patterns. It was used for clothes and draperies and was first produced in India, a British Colony at the time, between 1605-1615.



**Fig. 01** - Vezzi factory octagonal teapot with actresses scenes, Venice, c. 1725. Victorian and Albert Museum Collection, London.



**Fig. 02** - Painted and gilded hard-paste porcelain handleless cup and plate, Vezzi factory Venice, c.1725. The Trustees of the British Museum Collection, London.

The truth is that anything related to the Islamic world and its magical mysteries belonged to the broader field of exoticism, and this was why it was for the Venetian artists an inexhaustible source of inspiration that fueled many art forms of the time, especially painting, with many interesting topics. So in the brand new field of porcelain production, the themes with Ottoman / Islamic culture elements would not repulse, but would, on the contrary, entice prospective buyers seeking innovative wares with exotic and mysterious painting thematography (Setton, 1991: 455).

The sense of multicolourism was particularly pronounced in the objects that brought this theme whose basic elements were the stylized roses and carnations which were combined with complex arabesques, but mainly the Ottoman tulip, which was the classic symbol of the Ottoman Tulip Era<sup>7</sup>.

Of course teapots or other individual objects, but also whole tea, coffee or dinnerware sets painted decoration was the culmination of specific artists who collaborated with the Vezzi firm. However, the names of most of them are unknown to us because Vezzi's products exclusively brought only the factory's own 'signature' as they were either marked or incised with the monogram 'V' on the outside of their bases. The only currently known painter is Ludovico Ortolani a signed work of art of whom can be found in The British Museum, London. [fig.04]

What has not been established so far is whether the particular factory produced purely decorative items, such as the extremely popular hard-paste porcelain statuettes of Meissen, as there have been no findings of any kind to guide us in such a presumption.

7. Transitional period of the Ottoman Empire which lasted from 1718 to 1730 and was marked by cultural innovation and new forms of elite consumption and sociability.



**Fig. 03** Bowl with cover in *chinoiserie* decoration, Vezzi factory, Venice, c. 1724. Collection of the Corning Museum of Glass, New York.



**Fig. 04** A Vezzi factory saucer depicting a classical deity, decorated by Ludovico Ortolani, Venice, c. 1726. The British Museum Collection, London.

## THE DOCCIA PORCELAIN FACTORY IN FLORENCE (STARTING DATE 1735)

Contrary to all German porcelain manufactories the productive character of which was influenced by both Meissen and Du Paquier factories, the first two, but also all the subsequent eighteenth-century Italian factories had a rather autonomous nature as they did not seem to influence one another. For this reason, moreover, their production had a distinctive style in terms of form and decoration, which in most cases successfully incorporated both the regional style and taste of each State (Weisberg, 2014: 16).

One of them was the heretofore famous porcelain factory at Doccia – a large estate about five kilometers from Florence – which was only founded in 1735 by the dynamic entrepreneur and at the same time endowed politician Marquis Carlo Ginori (1702-1757). Ginori might not have yet achieved anything without the technical assistance of Giorgio delle Torri

which proved particularly valuable especially in the early years of the factory operation (1737-1743), the actual contribution of both the painter Johan Carl Wendelin Anreiter von Zirnfeld (1702-1747)<sup>8</sup> and the sculptor Gaspare Bruschi, who was responsible for the difficult and demanding job of modeler (Campell, 2006: 316). In the first approximately six years of its operation, the factory operated purely experimentally while it also constituted a trade unit for Chinese porcelain wares imports.

Its essential commercial production does not seem to have begun before the early 1740s: it was the time when Gironi had the bright idea to send representative samples of his work to Vienna and as a result he got the benefits of proprietary porcelain manufacture in the Grand Duchy of Tuscany, which was then under Austrian tutelage.

8. Both were former employees at the Du Paquier's factory in Vienna, which certifies their mastery for this new object of production in the Tuscany region.



Fig. 05- A Doccia plate decorated with the stencil technique, Florence, c. 1750. Private Collection.



Fig. 06- A relief double handled teacup and saucer inspired by metalwork objects. Doccia factory, Florence, c.1750. Private Collection.

During the same period, he had also a remarkably intelligent idea which aimed to improve, but also to consolidate the artistic and production process of his factory according to which continued and targeted efforts were made to create a school within the factory itself, where the teachers were artists themselves and the students were the skilled or unskilled labor. Furthermore Carlo Ginori trying to keep their interest in momentum, managed to keep two posts for his most promising students at the then famous Florence Academy of Arts and Design (Biancalana, 1998: 184).

The years that followed until the late 1750s, the factory used as raw material a type of local gray porcelain which was significantly inferior to that of Meissen as it was quite difficult in firing, while the white hard-paste porcelain was adopted much later. But before Gironi's death in 1757, it appears that numerous and strenuous efforts were made to improve this mediocre quality raw material through which a hybrid type of hard-paste porcelain resulted, the so-called *masso bastardo* or *Terraglia*, a quite hard, almost rough material with bright gray color, but highly resistant (Marryat, 1857: 331).

Our great interest is focused on the vast and varied production of this factory which developed, depending

on the period, major innovations in both technical and aesthetic level. For the first time in the European porcelain annals we can see the application of a new technique, the so called *Stampa* or *Stampino*, known to us today as *stencil*<sup>9</sup>. This technique was mainly used for the blue-white wares decoration, the decorative tradition of which had already started by the times of Medici. [fig.05]

Another revolutionary technique applied by Ginori shortly before his death was the famous transfer, a British invention which found great application in the products of Doccia during the 1750s. What we see then is that the initial weakness of this factory to produce high delicacy porcelain wares in terms of raw material (gray porcelain) made its owner invent ways to 'hide' it with innovative and inspiring decoration.

Extensive varieties of tableware that characterized the first years of production of the factory stand out for their amazingly bold design that included forms of plants or animals or parts thereof for the handles and spouts, and for their relief decoration, which would refer to respective metalwork products, as we had seen it happen with some Vezzi porcelain wares. They were either uncolored or decorated with colors

9. For its application many materials were used such as paper, leather or thin copper plates on which several floral patterns, mainly motifs, were designed and cut out, thus creating a perforated surface which, after being placed on the selected surface, was painted with ceramic colors, leaving the final traces of the pattern on the low-fired ware surface.





**Fig. 07.** *Tulipano* wares composed of a sugar bowl and lid, a plate, a saucer and two coffee cups. Doccia factory, Florence, c. 1770. Bonhams Auction House Collection, London.

referring to the color palette used by Du Paquier in Austria, with predominantly bright yellow and green, and purple and deep iron red (Le Corbeiller, 1985: 13). It is no coincidence that the factory used to take and execute several orders of those products by the Vatican itself (Povoledo, 2013: B1). [fig.06]

In flatbed tableware, but mainly in exclusively decorative wares we can find paintings and patterns of an extensive thematography which included landscapes, flowers and human figures. In particular, during its early years the objects produced were decorated with the famous *red landscapes paintings*, that is a detailed depiction of idyllic landscapes in red on a white background. The inspiration for this type of decoration came from the warm acceptance the landscape painting had experienced in the second half of the seventeenth century in Baroque Italy through the works of Alessandro Magnasco and Annibale Carracci and prevailed as a prominent decorative theme in the porcelain wares production until the early nineteenth century. Flowers was another favorite theme of decoration which was inspired by the naturalistic painting of the early seventeenth century. Poppies, chrysanthemums, roses refer also to the Meissen and Vienna factories ware production the floralistic patterns of which were interspersed with insects depictions and, in many cases, the bold use of gold. In the category of flowers we might also include the wares with stylized patterns of orientalizing flowers

which were well-known for their unusually white bodies and bright glazes. A very popular floralistic pattern of oriental nature is the famous *tulipano*, that is the depiction of a particular type of the tulip flower which is also met in the Chinese wares of that time. [fig.07]

One of the most sophisticated and elegant decorations in the first period of Doccia are the figures in gold which are depicted in scenes of everyday life. Their main inspirer and creator was Carl Wendelin Anreiter, who was influenced by the corresponding scenes of the Chinese porcelain wares and used pure gold in order to create, however, a completely new idea. The then emerging painters Giuseppe Niccheri and Angiolo Fiaschi continued its application until the late 1760's (Biancalana, 1998: 152-158).

The undeniable success of this factory is also detected in the area of purely decorative objects production: the creation of figure sculptures, either individual or in entire scenes, usually of large size, especially during the first years of its operation. Many of them seem to have been affected by similar sculptural forms of Meissen, which were already very popular among the aristocracy of Europe. Already since the 1740's Ginori had taken care to secure a fairly large number of Baroque style wax, plaster and terracotta sculptural models made by two of the most well-known Florentine sculptors, Giovanni Battista Foggini (1652-1725) and



**Fig. 08.** A hard-paste porcelain polychrome statuette depicting Mercury and Argus Doccia factory, Florence, c. 1750. J. Paul Getty Museum Collection, Los Angeles.



**Fig. 09.** A Doccia hard-paste uncolored large-scaled figure depicting the ancient roman goddess Juno. Florence, c. 1745. Collection of the Museum of Fine Arts, Boston.

Massimiliano Soldani-Benzi (1656-1740), who aimed to their replication in porcelain.

The challenge to overcome the considerable technical difficulties that fragility had, and also the unpredictable behavior in firing of this material, but at the same time to maintain the plasticity, the dynamism and the expressiveness of his models was impressively great for Ginori and his technicians, but also very rewarding (Pacini Fazzi, 2001: 301). Responsible for the production of sculptures cast from molds made from models was Bruschi who brought out admirably such a demanding task. [fig.08,09]

After the death of its founder and under the successful directorship of his son Lorenzo, the Doccia factory produced smaller scale sculptures, many of which were decorated with bright colors predominant of which were the iron red, green and lemon yellow. However the production of the uncolored sculptures which were covered only with a clear gloss glaze was also maintained. Among the thematic medley of these exquisite works of art we will meet religious themes sculptures in Baroque style, but also others inspired by the Greek mythology, rural life, and the history of other cultures such as the Ottomans and the Arabs.

## BIBLIOGRAPHY

- ADAMS HYETT, Francis Sir – *Florence: her history and art to the fall of the republic*. London: Methuen & Co, 1903.
- BAGDADE, Al and BAGDADE, Suzan – *Warman's English & Continental Pottery & Porcelain: Identification & Price Guide*. Iola, Wisconsin: Krause Publications, 2004.
- BIANCALANA, Alessandro – *La Manifattura dei Ginori nel '700. Decorazioni Pittoriche e forme nella porcellana di Doccia da Carlo a Lorenzo Ginori (1737-1791)*, in Mario Burrelli, *La manifattura toscana dei Ginori*. Doccia 1737-1791. Catalogo della Mostra, 1998.
- CAMPELL, Gordon – *The Gordon Encyclopedia of Decorative Arts*. Oxford: Oxford University Press, 2006.
- CA'REZZONICO Museum online Catalogue. Available in: [http://carezzonico.visitmuve.it/en/mostre-en/archivio-mostre-en/eighteenth-century-porcelain/2011/12/5310/project-4/\(2015.03.15\)](http://carezzonico.visitmuve.it/en/mostre-en/archivio-mostre-en/eighteenth-century-porcelain/2011/12/5310/project-4/(2015.03.15))
- CHILTON, Meredith – *Fired by Passion: Viennese Baroque Porcelain of Claudius Innocentius Du Paquier*. Stuttgart: Arnoldsche Art Publishers, 2009.
- COOPER, John Phillips – *The New Cambridge Modern History, Volume IV: The Decline of Spain and the Thirty Years War, 1609-48/59*. Cambridge: Cambridge University Press, 1979.
- DRAKE, William, Richard – *Notes on Venetian Ceramics*. London: Metchim & Son, Printers & Co., 1868.
- FAVERO, Giovanni – 'Old and New Ceramics: Manufacturers, Products and Markets in the Venetian Republic in the 17<sup>th</sup> and 18<sup>th</sup> Centuries'. Venice: Department of Economics Ca' Foscari University of Venice, The Working Paper Series, 2006a.
- FAVERO, Giovanni – *At the Centre of the Old World: Trade and Manufacturing in Venice and the Venetian Mainland, 1400-1800*. Toronto: CRRS Publications, 2006b.
- HESS, Catherine: *Italian Ceramics – Catalogue of the J. Paul Getty Museum Collection*. Los Angeles: Christopher Hudson Publishing, 2002.
- HEYL, Norbert and GREGORIN, Christina – *Venice Masters Artisans*. Ponzano Veneto: Grafiche Vianello Srl, 2006.
- LE CORBEILLER, Clare – *Eighteenth Century Italian Porcelain*. New York: The Metropolitan Museum of Art, 1985.
- MARRYAT, Joseph – *A History of Pottery and Porcelain: Medieval and Modern*. London: William Clowes & Sons Printers, 1857.
- PACINI FAZZI, Maria – *Lucca e le Porcellane Della Manifattura Ginori*. Lucca: Fondazione Centro Studi Sull'arte Licia E Carlo Ludovico Raghainti, 2001.
- POVOLEDO, Elisabeta – "The Ferrari of Porcelain: Struggles to find Buyer". *New York Times*, (2013), B1.
- QUEIROZ, Antônio Carlos Moreirão de and AGATHOPOULOS, Simeon: "The discovery of European porcelain technology". *Trabalhos de Arqueologia*, 42 (2005), 211-215.
- ROMANELLI, Giandomenico. – 'Eighteenth Century Venetian Porcelain Vezzi, Hewelcke, Cozzi', 3-4, Available in <http://www.venicefoundation.org/inglese/porcel/pres.html> (2015/03/12).
- SETTON, Kenneth, M.: *Venice, Austria and the Turks in the Seventeenth Century*. Philadelphia: American Philosophical Society for its Memories Series, 1991, vol. 192.
- SMITH, Andrew F.: *Sugar: A Global History*. London: Reaktion Books Ltd., 2015.
- WEISBERG, Gabriel P.: *A taste for porcelain, The Virginia A. Marten Collection of Decorative Arts*. South Bend, Indiana: Snite Museum of Art, University of Notre Dame, 2014.