

## DIFFERENT INFLUENCES ON THE EARLY PAINTED PORCELAIN WARE OF DOCCIA

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Figure 1. Doccia vases c. 1740. Height: 26.5cm. Private collection

THE PAINTED porcelain ware of the first period of the Doccia factory (1737-1757) is particularly interesting for its different stylistic influences, which not only show very strong links with other European factories, such as Vezzi, Meissen and Du Paquier, but also reveal their iconographic sources. Our particular aim in this essay is to trace some of the origins of the painted decoration, examining the different influences and also looking at some problematic pieces which, thanks to new research, have recently been attributed to Doccia.

Regular production began at Doccia in 1737<sup>1</sup>. Carlo Ginori, an enlightened patrician of his time, who was particularly involved in the political life of Tuscany, saw clearly how important a porcelain factory would be for his country. Since the closure of the Venetian manufactory of Giovanni Vezzi about ten years earlier no porcelain had been produced in

Italy. The first payment was registered in April 1737 and a few months later, in July, a contract was signed with the sculptor, Gaspero Bruschi<sup>2</sup>. This appointment determined the development of sculptural production at Doccia, since Bruschi was to head the sculptural section for about fifty years. The most important influence on the stylistic development of the painted decoration, on the other hand, was an historical event. In the year 1737 the last Medici, the Grand Duke Gian Gastone, died and Tuscany passed to Francis Stephan of Lorraine, husband of Maria Theresia of Austria. Carlo Ginori, Senator of the Florentine State, was sent to Vienna to pay homage to the new ruler and used the visit as an opportunity, not only to examine the production of the Viennese



Figure 2. Doccia teapot, painted in iron red, manganese purple, black and green, c. 1740. Height: 10.5cm. Museo delle Porcellane di Doccia, Sesto Fiorentino



Figure 3. Untitled sheet of chinoiserie from the Schulz-Codex, c. 1723-1726



factory of Claudius Innocentius Du Paquier, but also to convince the painter, Karl Wendelin Anreiter and the kilnman, Giorgio delle Torri, to follow him back to Florence in December of that year<sup>3</sup>. The presence of Anreiter at Doccia determined the development of a particular style, which was clearly linked to the figurative decoration developed at Meissen and in Vienna. This can be seen not only from the palette used but also from the abundance of "Laub und Bandelwerk". This preference for middle-European baroque decoration was very well suited to the taste that predominated in Florence during the first twenty years of the factory's production (1737-1757).

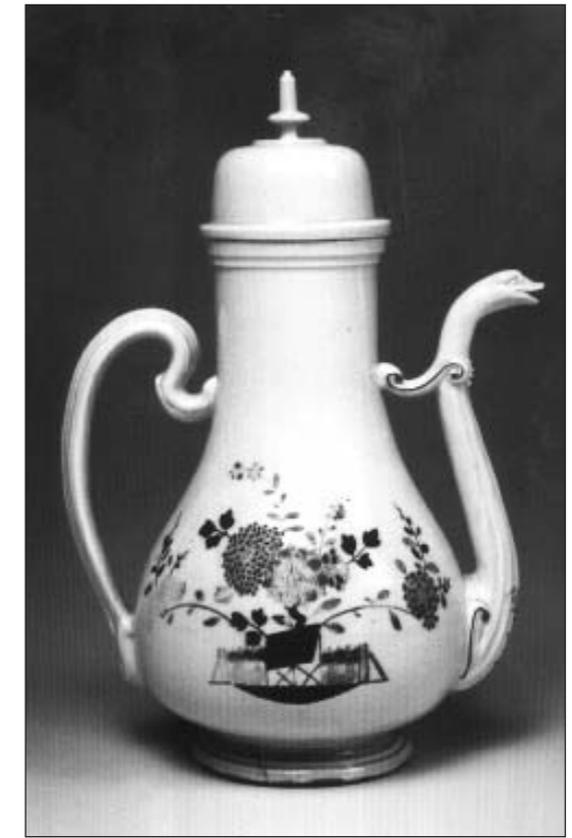


Figure 4. Doccia coffee pot decorated with oriental motifs in orange, black, green, purple and gold c. 1745. Height: 26.5cm. Private collection

The absence of the Lorenese Court, represented in Florence by a Regent<sup>4</sup> and the lack of regular commissions from the Court created nostalgia for the Medicean past. This influenced production at the Doccia factory during the first period, resulting, particularly in sculpture, in the production of models and shapes reminiscent of Medicean baroque art<sup>5</sup>. As we shall see from the following examples, the factory practically excluded the rococo in a period when this style predominated in the rest of Europe, instead producing its own highly original fusion of Tuscan and middle-European baroque<sup>6</sup>.

An examination of the first five years of production (1737-1742) shows that, as in other European manufactories, Doccia copied the shapes of contemporary silver and blanc de Chine porcelain present in some important Florentine collections<sup>7</sup>. Blanc de Chine production was one of the most important influences in the early stages of most European manufactories, imitated in French soft porcelain, Meissen, the Viennese manufactory of Du Paquier and particularly the factory of Giovanni Vezzi in



Figure 5. Doccia plate with a basket-weave edge and polychrome floral motifs c. 1750. Diameter: 23.5cm. Private collection



Figure 7. Doccia cup with red and gold “Laub und Bandelwerk” and polychrome battle scenes within red and gold panels c. 1740. Private collection

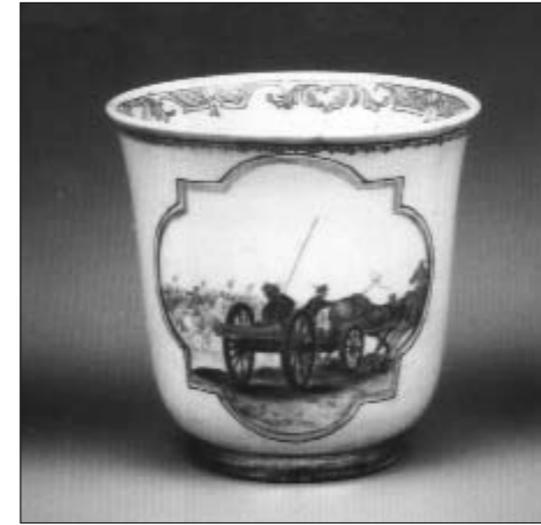


Figure 9. Doccia flared cup with battle scenes within red and gold panels c. 1740. Height: 7cm.



Figure 11. Doccia tobacco jar, decorated in red, purple, green and gold c. 1740. The finial on the lid is a later addition. Height: 19cm. Private collection



Figure 6. Doccia polylobate cup with red and gold “Laub und Bandelwerk” and polychrome figures c. 1740. Height: 7cm. Private collection



Figure 8. Georg Philipp Rugendas “Bataille” from a series printed in Augsburg by Jeremias; Wolff, c. 1700



Figure 10. Stefano della Bella “The Dragging of the Canons” from “Dessains de quelques conduites de troupes...” engraved by I. Silvestre, Parigi c. 1630



Figure 12. Doccia knife-handles, painted in iron red, black, green and gold. c. 1745. Private collection

Venice<sup>8</sup>. The relationship between Giovanni Vezzi and Carlo Ginori is important for understanding the development of Doccia porcelain and correspondence between them is documented even after the closing of the Vezzi factory. From one document, we know that in the year 1739, Carlo Ginori sent Jacopo Fanciullacci, responsible for the pastes, to Venice, to choose the clays for the new Doccia factory<sup>9</sup>. Moreover, we know from other documents<sup>10</sup> that three different kinds of pastes were

produced at Doccia: the best examples were made with kaolin from the caves of Tretto, near Vicenza, as used by Vezzi during the last years of his production. It is therefore not surprising that among the first examples produced at Doccia we find some objects with affinities to the porcelain of Vezzi. If we look at the vases in *fig. 1*, which have a raised decoration of plum-tree twigs, we see some typical devices of Doccia's early production: the paste shows some black impurities and the glaze still has a lot of bubbles. The shape of the vases is still quite uncertain and firing cracks are present, further evidence of the very early stage of the production. At the Doccia Porcelain Museum in Sesto Fiorentino there is a teapot and a cup with the same type of decoration<sup>11</sup>,

which enable us to attribute these pieces to the Doccia factory. These factors allow us to assign to the early period of the Tuscan factory not only these vases - formerly in the Gerini collection - but also two others, formerly attributed to Vezzi, which are identical in shape but without the scalloped border<sup>12</sup>. If we compare different examples of Doccia and Vezzi porcelain decorated with the “blanc de Chine” pattern, we notice that the Doccia pieces usually have rather elongated branches, whilst the Vezzi objects usually have a squat, more “filled-up” decoration.

As mentioned previously, one of the most interesting aspects of the Doccia production is its pictorial decoration, which has points in common with both Meissen and Du Paquier. The arrival of Anreiter was fundamental to its stylistic development, since the artist, having been active as a “Hausmaler”, had contacts with both factories<sup>13</sup>. As we can see from a very interesting teapot in the Doccia Museum dated around 1740-1742, the style developed at Meissen by

J.G. Hoeroldt and his followers had a visible influence on Doccia ware. Some affinities can be seen between the reverse of the teapot and a page of the Schulz Codex, which was brought to my attention by Tim Clarke (*fig. 2 & 3*). Some of the characteristic colours of the Doccia palette are already recognisable on this object: the bright iron red, the cobalt blue, the manganese purple and the green.

The presence of Anreiter, who remained in charge of the pictorial section at Doccia until 1746<sup>14</sup>, obviously determined the interest in Meissen porcelain, which provided an important but often under-



zFigure 13. Doccia cup decorated in violet and gold on a white ground c. 1750. Height: 7cm. Private collection



Figure 15. Doccia snuffbox, decorated with cameos in relief and a monochrome landscape, probably by Giuseppe Romei, 1748-50. Width: 7.1cm. Height: 4.2cm. Private collection



Figure 14. Doccia double-handled cup, decorated in red monochrome and gold. Height: 6.8 cm. Private collection



Figure 16. Doccia jardinière, painted with purple monochrome landscapes within red and purple panels on a yellow ground. Probably by Giuseppe Romei, 1748-50. Museo delle Porcellane di Doccia, Sesto Fiorentino

estimated reference point for Doccia. At that time there was great interest in Meissen porcelain in Florence: Florentine museums and archives show that a large quantity of Meissen porcelain entered the grand-ducal collections<sup>15</sup>. A document quotes that in the year 1739 gifts of Meissen porcelain were brought by the Elector of Saxony to the Regent, Prince of Craon, as well as to the high ranking members of the Florentine State, amongst whom was Marchese Carlo Ginori<sup>16</sup>.

It is obvious that one of the main aims of the new manufactory of Doccia was to equal the quality of Meissen. In fact, some of the most common patterns

developed at Doccia were derived from Meissen Kakiemon patterns. A careful examination of the coffee pot with a spout terminating in a snake's head, inspired by contemporary Genoese silver (fig.4), shows clearly that it has been elaborated from the so-called "Tischen-Muster" pattern developed at Meissen. The beautiful fire-red peony associated with a phoenix (fig.5) is one of the most astonishing reinterpretations of a Kakiemon decoration, copied at Meissen directly from Japanese originals.

The greatest achievement in terms of painted



Figure 17. Doccia snuffbox, painted with a figure of Cleopatra committing suicide, probably by Giuseppe Romei, 1748-50



Figure 18. Doccia snuffbox lid, painted in red and brown monochrome, 1748-50. Private collection

decoration is probably represented by a cup, formerly in the Blohm collection, signed by Anreiter himself and catalogued as Du Paquier (fig.6). The polylobate cup, painted with red and gold "Laub und Bandelwerk," bears the inscription "Carlo Anreiter w.Z.Fierenze", and is practically identical to another, also signed, in the Museum of Troppau<sup>17</sup>. These two examples, as well as a few others which have recently come to light<sup>18</sup> can be identified as being part of the series of cups sent from Marchese Ginori to Vienna to the Grand Duke Francis Stephan in the summer

of 1740. Baron Pfuetschner, who had seen the cups in the absence of the Grand Duke, wrote that for their high quality they approached Meissen porcelain<sup>19</sup>. The style of the signed cups enables us to attribute to Anreiter a few other examples, which are surely contemporary and have a very interesting iconography. The cup in fig.7 is gilded on the inside and is decorated with battle scenes within a frame bordered with "Laub und Bandelwerk" in red and gold. The battles derive from prints (fig.8) by Georg Philipp Rugendas, part of a series published in Augsburg by Jeremias Wolff<sup>20</sup>. Another cup, probably also painted by Anreiter and decorated in the same style with polychrome battle scenes (fig.9), surprises us with its totally different iconography. The source is a drawing by Stefano della Bella, "The Dragging of the Canons" (fig.10) printed by Israel Silvestre. The choice of heterogeneous iconographic sources is one of the most fascinating aspects of the pictorial decoration of Doccia ware. Initially this decoration was based on the prints and drawings of the German graphic tradition, such as those of J.Wolff<sup>21</sup>, but always retained Tuscan references. Therefore, we find reproduced on porcelain, the prints and drawings of artists who, like Ligozzi or della Bella, had also been active under the Medici<sup>22</sup>. This nostalgia for the arts under the Medici is seen even more strongly in the choice of sculptural models, which frequently reproduced the masterpieces of Florentine baroque art<sup>23</sup>.

Before examining the different aspects of the iconographic sources of Doccia painted ware more closely, we should briefly take into account the importance of the stylistic influence of the Du Paquier porcelain in the early stages of the Florentine factory. If the influence of Meissen was a reference point for the development of certain patterns, the imitation of the Du Paquier decorations and palette has sometimes been so close as to cause certain doubts in attribution. If we look at the beautiful tobacco jar (fig.11) we certainly find many points in common with the Du Paquier production. The "gitter" work in iron red and the very baroque shape are typical of the Viennese manufactory, but the paste, with its greyish tone, the presence of impurities and the gilt decoration painted over a red ground, are evidence of Doccia.

The influence of Du Paquier porcelain continued at Doccia for the whole of the first period of the factory's activity, resulting in a porcelain production that drew on different decorative patterns from its Viennese counterpart. The beautiful knife-handles (fig.12) dated c. 1745, typically baroque in shape and colour, are clearly derived from slightly earlier Du Paquier examples, whilst another pattern used during the first period at Doccia, the so-called "Chinese



Figure 19. Guercino: Ink Drawing, representing the Virgin with St. Anna and Child, c. 1620. British Museum, London

palaces” is again a direct derivation from a common Du Paquier decoration (fig. 13). Probably one of the most striking resemblances between Doccia and Du Paquier is shown in a very rare, double-handled cup, painted in red monochrome on one side and with a polychrome coat of arms on the other (fig. 14). The elongated, sketchy figures are again typical of the hand of Anreiter, and if we compare the painting of this object with the style of the famous Brignole service, made in 1742 and attributed by Ginori Lisci to Anreiter himself<sup>24</sup>, we see a remarkable resemblance.

If the existence of a few signed objects helps us to attribute to Anreiter a particular style of painting, the hands of other important painters are not so easily traced. It is interesting to try to find evidence of the work of another important painter at Doccia, Giuseppe Romei, active from 1741 to 1749, whose style is usually associated with rather sketchy landscapes painted in red or purple monochrome. Romei collaborated with Anreiter and among the objects which were certainly painted by him is the cup dated 1746 in the Doccia Museum<sup>25</sup> and some tobacco boxes with cameos in relief, the painting of which is attributed to Romei thanks to a document of payment dated 7/1/49. In this document the painter himself mentions having painted different boxes, amongst which is “one with cameos representing Alexander the Great and his followers”<sup>26</sup>.

The four examples of snuffboxes decorated with

cameos in relief, an idea formulated by Father Scolopio Giovanni Papiani, were probably painted by the same hand. When Anreiter left Doccia in 1746, Romei became chief painter and it is very likely that he was responsible for the painting of all four boxes. One of the four is illustrated in fig. 15 and is in a private collection today. The back of the box is painted with a landscape in red monochrome: if we compare this sketchily painted decoration with that on the jardinière in the Doccia Museum (fig. 16), we find many similarities which entitle us to attribute this kind of painting to the hand of Romei. Interest in this painter increases if we associate with his direction a rising interest in Emilian painting, particularly in the years 1745-1750. If we look carefully at the snuffbox, we see that the interior of the lid is painted with a polychrome figure of Cleopatra committing suicide (fig. 17) which has many affinities with a painting by Guercino in the Gallery of Palazzo Rosso in Genoa<sup>27</sup>. Another contemporary snuffbox, also in a private collection, has a painting on its lid of the Virgin and Child in red monochrome: both these figures derive from an ink drawing by Guercino, dated 1620, today in the British Museum, representing St. Anna, the Virgin and Child (fig. 18 & 19). On the porcelain box the figure of St. Anna has been omitted and the use of the iron red and sepia monochromes produces a masterly result<sup>28</sup>.

Subjects derived from Emilian painting appear on other objects, which are decorated with figures deriving from prints of Carlo Cesi, reproducing the Carracci frescoes in Palazzo Farnese<sup>29</sup>. Interest in Emilian painting, at a time when most European factories sought their iconographic subjects in the more popular French rococo, is striking evidence once again of the influence of classical art on Doccia, whether reproducing the antique statues of the Florentine collections or copying the masters of the so-called “baroque classicism”.

The typical rococo iconography, which dominated in Meissen and Sèvres, was never popular at Doccia. Only towards the end of the direction of Carlo Ginori did the choice of subjects change, with the introduction of some mythological themes derived from Venetian painting<sup>30</sup>. These variations in the iconographic background of Doccia painted ware are evidence of the beginning of a general change in taste amongst art collectors in Tuscany. From various archival records we detect a very strong interest in Venetian eighteenth century painting, which led Doccia collectors to demand painted wares decorated with pastoral and mythological subjects of Venetian origin<sup>31</sup>.

NOTES

- 1 See L.Ginori Lisci, “La porcellana di Doccia”, Florence 1963, p.23
- 2 See L.Ginori Lisci, 1963, *op.cit.*, p.25
- 3 See A.G.L. (Archivio Ginori Lisci) Filza n.39, n.2 and L.Ginori Lisci, 1963, *op.cit.*, pp.25,302,315.
- 4 See A.d'Agliano, “Settecento Europeo e Barocco Toscano nelle Porcellane di Carlo Ginori a Doccia” Roma 1996, p.3
- 5 On this subject, see AA.VV “Gli Ultimi Medici. Il Tardo Barocco a Firenze, 1640-1743”, catalogue of the exhibition; K.Lankheit, “Die Modellsammlung der Porzellanmanufaktur Doccia”, Munchen 1982; M.Benini “Statuaria Classica del primo periodo Ginori”, in “Antichità Viva” XXIV, nn.5-6, pp.75-82; A.P.Darr, “The figure revisited: early Doccia porcelain sculpture in Detroit and its development in 18th century Italy” in The International Ceramics Fair and Seminar Catalogue, London 1994.
- 6 See the introduction of A.d'Agliano, 1996, pp.3-7
- 7 Various pieces of oriental porcelain were to be found either in the Grand-ducal Collection or in those of some important Florentine families, such as the Gerini, who also owned these vases. For the Grand-ducal Collection, see L.Zenone Padula “Porcellane Orientali a Palazzo Pitti e nelle Ville Medicee. Qualche partecipazione inedita dal Museo degli Argenti”, in “Fimantiquari”, nn.12-13, 1997, pp.40-51
- 8 For the Vezzi manufactory, see F.Stazzi “Le porcellane della Casa Eccellentissima Vezzi”, Milano 1967 and the work of Luca Melegati, “La porcellana di Giovanni Vezzi”, Milano 1998, in course of publication
- 9 See L.Ginori Lisci, 1963, *op.cit.* p.302, doc.n.5
- 10 See L.Ginori Lisci, 1963, *op.cit.* p.305, doc.n.14
- 11 See G.Liverani, “Il Museo delle Porcellane di Doccia” Florence 1967, plate XXI
- 12 See G.Morazzoni, “Le porcellane italiane” Milano 1935, plate CXXIIIb
- 13 For C.W.Anreiter, see E.W.Braun, “Neues über den Wiener Porzellanmaler K.W.Anreiter und die Frühzeit der Manufaktur” in “Kunst und Kunsthandwerk” XVI, 1913, pp.145-148; F.M.Hoffmann, “Notizen zu Anreiter” in “Anzeigen des Landesmuseums Troppau” 1930, p.222; J.F.Hayward “Signed enamels by C.W.Anreiter von Ziemfeld” in “Keramik Freunde der Schweiz”, December 1950, pp.121-124; J.Schlosser, “A contribution to the Preissler-Anreiter-Helchis problem in “Apollo” February 1952 pp.38-42; E.Sturm-Bednarczyk, “Claudius Innocentius Du Paquier. Wiener Porzellan der Frühzeit (1718-1744)”, Vienna 1994, p.19; K.Foster in “Atti del Convegno: Settecento Europeo e Barocco Toscano nelle Porcellane di Carlo Ginori a Doccia”, Roma, 16-18 November 1996, (in course of publication)
- 14 In that year, C.W.Anreiter returned to Vienna with all his family. See L.Ginori Lisci, 1963, *op.cit.*, p.35
- 15 See S.K.Tabakoff, “The European Porcelain in Palazzo Pitti: an historical survey”, in “Keramos” n.65, 1974, pp.3-16
- 16 See Archivio di Stato di Firenze, Miscellanea Medicea n.446, n.3
- 17 See L.Ginori Lisci, 1963, *op.cit.*, fig.8 and A. d'Agliano, 1996, *op.cit.*, pp.10-11
- 18 See A.d'Agliano, 1996, pp.12-15
- 19 See L.Ginori Lisci, 1963, p.26
- 20 I am grateful to Kate Foster and Maureen Cassidy-Geiger for having drawn my attention to Rugendas' prints and to Ilse Baer for having traced these particular prints in the Berlin Archives.
- 21 On this subject, see M.Gregori “Cultura e genio di Carlo Ginori “in “Antichità Viva” II, pp.18-23 and the essays of A.Darr, 1994, *op.cit.* and A. d'Agliano, 1996, *op. cit.*
- 22 Among the highest achievements of C.W.Anreiter are the famous plates decorated with polychrome oriental figures derived from the gouaches of Jacopo Ligozzi (1547-1627), at present in the Gabinetto di Disegni e Stampe degli Uffizi in Florence. On this subject, see the article by L.Ginori Lisci “Una serie di vassoi della prima epoca di Doccia”, in “Faenza”, 1955, VI, pp.127-132. From an old inventory, we know that there were originally twenty plates. So far, only ten have been found (the last three came up in a sale in London in 1979). See A.d'Agliano, “Porcellane di Doccia a Palazzo Pitti e fonti iconografiche” in “Antichità Viva”, 1981, 6, pp.43-51
- 23 On this point, see K.Lankheit, 1982, *op.cit.*; M.Benini, 1985, *op.cit.*; and A.P. Darr, 1994, *op.cit.*
- 24 See L.Ginori Lisci, 1963, *op.cit.* p.136 and plate IV
- 25 The cup is in the Doccia Museum inventory, no.1202 MG. It copies an example in the British Museum, in “Blanc de Chine” porcelain, painted and signed by Anreiter himself in 1740
- 26 See Archivio Ginori Lisci, Corrispondenza C.Ginori, 1748-49 and L.Ginori Lisci, 1963, p.140, n.XXIX; B.Beaucamp-Markowsky, “Boîtes en porcelaine des manufactures européennes au XVIII siècle”, Fribourg 1985, p.512; B.Beaucamp-Markowsky, “Collection of XVIII century porcelain boxes”, Amsterdam, 1988, p.170; A.d'Agliano, 1996, *op.cit.* p.49
- 27 See L.Salerno, “I dipinti del Guercino” Roma, 1988, n.252 and A.d'Agliano, 1996, *op.cit.* p.49
- 28 See P.Bagni “Il Guercino e i suoi incisori”, Roma 1988, pp.44-45 and P.Bagni, “Il Guercino e i suoi falsari” Roma, 1990, p.137; A.d'Agliano, 1996, p.49
- 29 See L.Ginori Lisci, “Tabacchiere di Doccia” in “Pantheon” March-April 1965, p.90-96 and A.d'Agliano, 1996, *op.cit.*, p.36
- 30 In a sale list of the Doccia manufactory of 1757 we find expensive snuffboxes, decorated with figures of Venus and Cupid, from a drawing by Piazzetta. The drawing was made for the “Gerusalemme Liberata” of T. Tasso, published in Venice by Albrizzi in 1745 (see A.d'Agliano, 1996, p.54).
- 31 For the collectors in Florence, see F.Borroni Salvadori “Le Esposizioni d'Arte a Firenze dal 1674 al 1767” in “Mitteilungen des Kunsthistorischen Institutes in Florenz”, n.XVIII. For the Venetian iconographic sources of Doccia porcelain, see A.d'Agliano, 1981, *op.cit.*