

SUMMARY

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RESEARCH PROJECT *CORPUS VITREARUM –
MEDIEVAL AND MODERN STAINED GLASS
IN AUSTRIA*. INVESTIGATIONS INTO AUSTRIAN
STAINED GLASS AFTER 1800 AS PART
OF A PILOT PROJECT AT THE AUSTRIAN
ACADEMY OF SCIENCES

Keywords: Gottlob Samuel Mohn, Carl Geyling, Georg Mader, Johann Wirnstl, Imperial jubilee churches

The article presents current investigations at the Austrian Academy of Sciences into Austrian stained glass after 1800, beginning with the stained-glass windows for Laxenburg, which were created in the 1820s by Gottlob Samuel Mohn by order of the Austrian imperial family. The iconographic concept unites these new windows with medieval spolia into one unit. Further exciting new discoveries of glass paintings from the art trade, including two panels by the landscape painter and founder of the Viennese glass workshop in 1841, Carl Geyling, supplement the knowledge of the technical possibilities of glass painting production in the nineteenth century. The drawings and cartons that have been preserved in the archives of the Tyrolean Glass Painting and Mosaic Institute in Innsbruck (founded in 1861) also provide an impression of the various stages of implementation from the first design to the finished window. The focus here is on a group of glass paintings created in the 1860s and 1870s, when Georg Mader was the artistic director of the company. The windows of the Linz Cathedral, created between 1868 and 1924, also come from the same workshop. The imperial window of Linz finally leads to the so-called imperial jubilee churches, which have been preserved in all regions of the former Austro-Hungarian Monarchy.