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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

Thanks to a research project at the Austrian Academy of Sciences with the title *Corpus Vitrearum – Medieval and modern stained glass in Austria*,¹ it has become possible for the first time in Austria, within the framework of the international research enterprise Corpus Vitrearum, to take a scientific look at stained glass after 1800 as well as to pursue research in medieval stained glass.² The project responds directly to the current developments within Corpus Vitrearum International.³ For the time being, the scientific focus is only on the nineteenth century. In the course of the current project, topics have been formulated that essentially correlate with the major stylistic developments of the nineteenth century, that is, with the stained glass of Romanticism in the first half of the century and the stained glass of Historicism in the second half of the century. Over the course of the five-year project, a wide variety of scientific questions concerning artists, workshops, clients, style, dating and iconography is being examined on the basis of selected locations. The results at the end of the project form the scientific basis for further research in the field of stained glass research after 1800 in Austria.

An important thematic focus is dedicated to the revival of the art genre of stained glass in the first third of

the nineteenth century.⁴ The rediscovery of stained glass around 1800 took place against the background of the creation of an extensive new architectural landscape within the large park of Laxenburg in Lower Austria, close to the gates of the royal capital of Vienna. The greatest attention was paid to a garden building, which was to present itself 'in the form of a gothic Veste'⁵ and which was later called Franzensburg after its donor Emperor Franz II/I. Both in terms of its basic architectural disposition and the furnishing elements, the building was romantically transfigured as a replica of a medieval castle complex. In the eyes of contemporaries, this project seems to have been a complete success. In 1823 the building was described as a medieval castle in Tyrol, where Emperor Maximilian I liked to stay.⁶ This kind of romantically transfigured fusion of old and new was effected in the park area of Laxenburg on the most diverse levels of content.

Initially, Franzensburg Castle, which was also called the 'New Knight's Castle' by contemporaries, was to have an equivalent in a replica of the Habsburg family's ancestral castle in Switzerland, which was referred to as the 'Old Knight's Castle in its ruins.'⁷ This construction project was

¹ The project runs for five years from March 2015 to February 2020 and is being carried out by Christina Wais-Wolf and Günther Buchinger (Austrian National Committee of the Corpus Vitrearum).

² In the course of the project, the sixth volume of the Austrian *Corpus Vitrearum Medii Aevi* series on the medieval stained glass of Styria (part II) will also be prepared.

³ At the 28th International Conference of the Corpus Vitrearum in Troyes in July 2016, the guidelines for the research and edition of stained glass paintings after 1800 were adopted.

⁴ In the seventeenth and eighteenth centuries there was no significant stained glass painting production in Austria.

⁵ L. HANZL, 'Die Franzensburg. "Vollkommene Ritterburg" und "Denkmal Franz I."', in *Die Franzensburg in Laxenburg. Ein Führer durch Geschichte und Gegenwart*, Laxenburg, 1998, p. 36.

⁶ R. WAGNER-RIEGER, 'Die Baugeschichte der Franzensburg in Laxenburg', in *Ausstellungskatalog Romantische Glasmalerei in Laxenburg*, Vienna, 1962, p. 18.

⁷ Both buildings are thus identified in a watercoloured ink drawing with the overall ground plan of the park, around 1807–1810. Shown and described in *Der malerische Landschaftspark in*





1. Gottlob Samuel Mohn, Dining room window with portraits of the imperial couple Franz I and Maria Theresia as well as eight of their children, coats of arms and crowns, 1822–1824, Laxenburg, Franzensburg. Photo: Bundesdenkmalamt, B. Neubauer-Pregl

not completed. The combination of the two buildings was intended to achieve a sentimental romantic visualization of the long history of the House of Habsburg.⁸

In the area of Franzensburg, this merger was achieved on the one hand by consciously integrating medieval spolia – in addition to architectural elements and paintings, also stained glass panels from various locations in Vienna and in Lower and Upper Austria⁹ – into the new castle complex. On the other hand, the composition and motifs of most of the newly created pictorial works were modelled on medieval and early modern real models in order to give them the appearance of old age. Besides these thoughts of a medieval cult, as it corresponded to the zeitgeist of Romanticism, another aspect has to be deemed essential, especially against the background of the prominence of the donor Emperor Franz II/I. One may get the

impression that Emperor Franz, through the medium of stained-glass painting – the stained-glass windows of the second furnishing phase from 1821 onwards are the focus of attention here¹⁰ – was not only pursuing the purely external aim of presenting himself in medieval costume and pose according to the taste of the time [Fig. 1]. Rather, there is the suspicion that he wanted to achieve an unconditional fusion of his own person with important Habsburg ancestors through the targeted copying of late medieval and early modern portraits of Habsburg rulers, as they had been handed down through portraits of Emperor Friedrich III and Maximilian I. The old and the new would thus have entered into an interesting exchange, whereby the new could form a particular synthesis by merging with the old.

Especially against the background of the current project's thematic focus – research on medieval and modern stained glass at the same time – a synopsis of medieval and modern glass painting in its original context seems particularly worthwhile. Questions on iconography and iconology will therefore be treated in the course of the project on an equal footing with questions about the glass

Laxenburg bei Wien, ed. by G. Hajós, Vienna, Cologne and Weimar, 2006, p. 69.

⁸ See in detail *ibidem*, pp. 77–80.

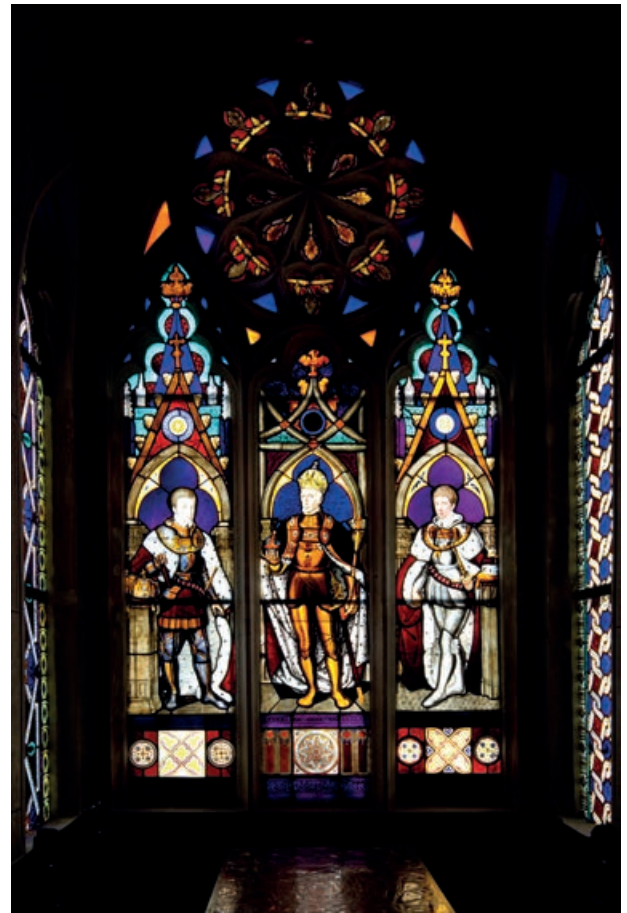
⁹ For the original provenance of these medieval stained glass paintings and their present location at Franzensburg Chastle see G. BUCHINGER, E. OBERHAIDACHER-HERZIG, C. WAIS-WOLF, *Die mittelalterlichen Glasgemälde in Niederösterreich*, Vienna, Cologne and Weimar, 2017 (Corpus Vitrearum Medii Aevi Österreich, V, 2), pp. 189–229.

¹⁰ All windows of the first furnishing phase around 1800 have been lost, and only drawings and written sources provide clues to the iconography of these windows.

painters working in Laxenburg from 1800 and the analysis of technical developments in this early phase of the revival of this art genre of stained glass in Austria.¹¹

The windows of the throne room (1821/1822) and the dining room (1822/1824), which were designed by the Saxon glass painter Gottlob Samuel Mohn (1789–1825), are particularly suitable for iconographic analysis [Figs 1, 2].¹² The question arises to what extent the changed historical developments of the time after the establishment of the Austrian Empire in 1804 had an impact on the iconography of these picture windows. After all, with the acceptance of the title of hereditary Emperor of Austria, Franz had placed himself at the head of an association of kingdoms and countries over which the successive head of the Habsburg family ruled from then on. At the same time, by accepting the title of Emperor, which was independent of any election and territory, Franz actually claimed to be the only legitimate witness of the Roman imperial tradition.

In the case of the throne room window, Emperor Franz presents himself standing in a suit of golden armour under an architectural canopy [Fig. 2a]. The Emperor's golden armour evokes associations with portraits of Emperor Maximilian I,¹³ while the type of 'standing, harnessed regent' under the architectural canopy reminds one of statues such as that of Emperor Friedrich III on the east wall of the Wiener Neustadt castle chapel, which is located only a few kilometres south of Laxenburg [Fig. 3]. For the statue in Wiener Neustadt, from the year 1453, the historical circumstance is of interest that Friedrich – despite the fact that he had been crowned Holy Roman Emperor in Rome a year earlier – had himself consciously depicted as Archduke of Austria in his residence in Wiener Neustadt. The decisive factor for this was the final confirmation of the so-called *Privilegium maius*, i.e. that of the Austrian Duke Rudolf IV (1358–1365), which, in a way, made possible a special status for his house domains, i.e. the priority of the Austrian patrimonial countries within the Imperial Union.¹⁴



2. Gottlob Samuel Mohn, Throne room, central window with portraits of Emperor Franz I and his two sons, Archdukes Ferdinand and Franz Karl, 1821–1822; in the tracery medieval stained glass from the Charterhouse of Gaming, 1340/1350, Laxenburg, Franzensburg Photo: Bundesdenkmalamt, B. Neubauer-Pregl

In the throne room window, the sons of Emperor Franz wear the ermine-lined and ermine collar cloak of the Austrian Archdukes. However, the coat of Emperor Franz does not seem to correspond to any real existing model. Although it has the ermine lining of the archducal coat, the upper part in the area of the coat clasp resembles the coat on historical depictions of Habsburg Emperors.¹⁵ In the picture window, Franz's crown is the Rudolfine House Crown [Fig. 2a], which had served the Habsburgs since Rudolf II to mark their dignity as Emperors of the Holy Roman Empire, and which had been chosen by Franz

status as Holy Roman Emperors depended on election. It was still worn by the Habsburg rulers in the eighteenth century before all other titles. In the Grand Title of the Emperor of Austria, the Archduke's title also occupied a prominent position immediately after the royal titles.

¹⁵ The official coat of the Austrian Empire as depicted in the portrait of Friedrich von Amerling from 1832 (see note 22) was only made in 1830 on the occasion of the coronation of Archduke Ferdinand as the 'younger King of Hungary', and could not be used as a model for the throne room window.

¹¹ For the picture programme of the Lorraine Hall see C. WAIS-WOLF, 'Habsburgisch-lothringische Mythenbildung unter Kaiser Franz II. (I.) (1768–1835). Überlegungen zur Medialität der Glasmalereifolge des Lothringersaales der Franzensburg in Laxenburg', in *Mitteilungen der Gesellschaft für vergleichende Kunstforschung in Wien*, 69, 2017, no. 3, pp. 14–22.

¹² In the case of the window of the dining room, the execution was carried out together with the painter Ludwig Ferdinand Schnorr von Carolsfeld, whose signature can be found several times in the window with that of S. Mohn and J. Prechtl: 1c, 1d, 2b (2x), 2e.

¹³ Recall the portrait of Maximilian I in golden armour, painted by Bernhard Strigel before 1508. Vienna, Kunsthistorisches Museum, Gemäldegalerie, Inv.-Nr. 4403, <https://www.khm.at/de/object/1177967c79/> [retrieved 1 January 2019].

¹⁴ In the following centuries, the title of Archduke of Austria formed a fundamental pillar of Habsburg power politics, in that it was intended to safeguard hereditary possessions and claims to power inextricably linked to the family in times when the Habsburgs'



2a. Gottlob Samuel Mohn, *Emperor Franz I*, 1821–1822, Throne room window in the Franzensburg. Photo: Bundesdenkmalamt, B. Neubauer-Pregl



3. *Emperor Friedrich III as Archduke*, 1453, Wiener Neustadt, Castle, St George's Chapel, Heraldic wall. Photo: Bundesdenkmalamt, B. Neubauer-Pregl

as the official crown of the Austrian Empire. Use of this crown was intended to extol the Austrian Emperor to the greatest extent possible as successor to the Holy Roman Emperor.

In Franzensburg, this crown was depicted a second time in the dining room window [Fig. 4]. On both windows we can find a revealing detail. This is the two small cones attached to the lateral surfaces of the mitre, their shape reminiscent of pine cones. Such pine cones adorn the throne architecture in the audience portrait of Emperor Franz II, which was painted in 1792 on the occasion of his election and coronation as Emperor of the Holy Roman Empire of the German Nation.¹⁶ By adding this symbol-laden motif¹⁷, the new Austrian Empire, whose sovereign was Emperor Franz at the time the throne room window was created, is placed all the more in the tradition of the Holy Roman Empire. A reference to the old 'Holy

Roman Empire' is also provided by the sceptre depicted on the picture window, at the top of which sits a double-headed eagle wearing a crown. Franz II/I had adopted the motif of the double-headed eagle for the coat of arms of the new Austrian Empire and for the Austrian imperial coat as well.

Such a reference to the Middle Ages, which took place on different levels of symbolism,¹⁸ made the Habsburgs' claim to Imperial government, which had existed for centuries, all the more compelling.

The inclusion of the medieval stained-glass windows already existing at that time in the tracery of the throne room window forms an important point of reference for the iconography of this picture window in its entirety. Contemporaries might have been interested in two aspects of content. On the one hand, the origin of the glass paintings was in the Charterhouse of Gaming, whose foundation by Julius Max Schottky, the author of an elaborate description of Franzensburg in 1821, was interestingly associated with Duke Rudolph IV instead of Duke

¹⁶ Oil on canvas, 163 x 125 cm, Regensburg, Fürst Thurn und Taxis Kunstsammlungen, Inv.-Nr. StE. 3555, painted by Friedrich Heinrich Füger, Vienna 1792, illustrated in *Ausstellungskatalog Heiliges Römisches Reich Deutscher Nation 962 bis 1806. Altes Reich und neue Staaten 1495 bis 1806*, vol. 1: *Catalogue*, Berlin, 2006, fig. on p. 238.

¹⁷ Reference is made here to the pine cone of the Palatine Chapel of Aachen, which was generally interpreted – with regard to its ancient model in the Cortile della Pigna in Rome – as a sign for the New Rome in Aachen, i.e. the important coronation site for the German kings.

¹⁸ In this context, the fact that Franz II was mythically transfigured by contemporaries into the 'new' Maximilian I at his coronation as Roman-German Emperor in Frankfurt seems to be worth mentioning. See R. HAASER, 'Das Zeremoniell der beiden letzten deutsch-römischen Kaiserkrönungen in Frankfurt am Main und seine Rezeption zwischen Spätaufklärung und Frühromantik', in *Zeremoniell als Höfische Ästhetik in Spätmittelalter und Früher Neuzeit*, ed. by J. J. Berns, T. Rahn, Tübingen, 1995, pp. 617–619.



4. Gottlob Samuel Mohn, *Crown of the Austrian Empire*, 1822–1824, Dining room window in the Franzensburg, detail. Photo: Bundesdenkmalamt, B. Neubauer-Pregl



5. Medieval stained glass from the Charterhouse of Gaming, 1340/1350, Throne room window, tracery, detail. Photo: Bundesdenkmalamt, B. Neubauer-Pregl

Albrecht II. On the other hand there are the motifs, depicting a wreath of golden acorns in the most glorious purple [Fig. 5], as can be read in Schottky's description.¹⁹

The reference back to the Habsburg ancestor Duke Rudolph IV, who – as Schottky puts it – founded the monastery 'so richly, shielded and protected it with persevering preference', seems remarkable²⁰ and astonishingly coincides with what has previously been said about the various levels of reference with regard to the type of depiction of Emperor Franz II/I in the window of the throne room. The explicit reference to the motif of the acorns is also of interest, especially as oak leaf twigs and acorns comprise

a prominent element of the iconography of the Austrian Empire. Such branches can be found on the regalia of the Order of Leopold endowed by Emperor Franz I in 1808²¹ as well as on the Austrian Emperor's Coat, which was not made until 1830.²² This would also establish the iconographic reference to the third large window in Franzensburg, the window in the Louisenzimmer created by Samuel Mohn in 1824, which shows the investiture ceremony of the first inductees of the Order of Leopold, painted ac-

¹⁹ Vienna, Österreichische Nationalbibliothek, ms Fid. 5858a (vol. 1): J.M. SCHOTTKY, *Das kaiserlich königliche Lustschloß Laxenburg*, Laxenburg, 1821, without p.

²⁰ In the case of the Charterhouse of Gaming, Rudolph IV only confirmed the privileges and possessions of the monastery, which had already been founded by his father, Duke Albrecht II. The glass paintings in the tracery of the throne room window actually date from the time of Albrecht II around 1340/1350. See G. BUCHINGER, E. OBERHAIDACHER-HERZIG, C. WAIS-WOLF, *Die mittelalterlichen Glasgemälde*, pp. 189–192 (as in note 9).

²¹ Johann Baptist Hoechle, *Kaiser Franz I. als Großmeister des Leopoldsordens*, 1811, Graz, Universalmuseum Joanneum, Neue Galerie Graz, Inv. no. 1/867, illustrated in *Exhibition catalogue Kaisertum Österreich 1804–1848*, Schallaburg 27.4.–27.10.1996, Bad Vöslau, 1996, p. 156, pl. 58; p. 296, cat.no. 6.27 or *Ornat eines Ritters des Leopoldsordens Grosskreuz*, p. 157, pl. 60; p. 296, cat.no. 6.28. See also: <https://www.museum-joanneum.at/neue-galerie-graz/ausstellungen/ausstellungen/rundgang-wer-bist-du/raum-01/kaiser-franz-i> [retrieved 1 January 2019].

²² Friedrich von Amerling, *Kaiser Franz I. (II.) von Österreich im österreichischen Kaiserornat*, 1832, Vienna, Kunsthistorisches Museum, Gemäldegalerie, Inv.Nr. 8618: <https://www.khm.at/de/object/daea32adca/> [retrieved 1 January 2019].



6. Gottlob Samuel Mohn, *Maria Theresia from Naples-Sicily*, 1813, provenance unknown. Photo: Auktionshaus im Kinsky GmbH, Vienna

ording to a design by the chamber painter Johann Baptist Hoechle.

It seems as if the medieval stained-glass spolia of Franzensburg was also placed in a new context as a result of the reorientation of the content of the second furnishing phase. Whereas around 1800 the primary focus was on the romantic sentimental reflection of a Roman-German Emperor from the House of Habsburg on his own family history, which stretched back centuries to the Middle Ages, in the case of the second furnishing phase the medieval spolia served to underpin the claim to legitimacy of a dominion which was newly erected, yet built upon the foundation of glorious ancestors. Through the metaphorical ‘touch’ of the new and the old – whereby the new also moved within a strictly prescribed frame of reference for composition and iconography in medieval glass painting – the past was not only staged as a romantic fairy tale, but also brought into the present in order to create – and this may be understood as the decisive point – a solid foundation for the newly founded political structure. The

iconography chosen for the two windows seems to have been subjected in many details to the attempt to legitimize the then still young emperorship.

Important additions to the current research are new discoveries of glass paintings which had been in private possession and whose existence had not been known of. Two such new discoveries are directly related to the commissioning of glass paintings for Laxenburg. The first of these is a privately owned stained-glass painting, which entered the art market in 2015, depicting the second wife of Emperor Franz II/I, Maria Theresa of Naples-Sicily, dated 1813 [Fig. 6].²³ It could have been created in connection with the first commissioning of Gottlob Samuel Mohn for the Franzensburg in 1813. In May of that year, Mohn was commissioned to remove the heavily weathered oil painting, which had been made around 1800, from the Franzensburg stained glass and replace it with burnt-in painting.²⁴ The order was placed only after the Emperor had seen several pieces of Mohn’s work for himself.²⁵ Mohn’s activity in Laxenburg in 1813 lasted only two months.²⁶

In addition, two stained-glass panels with depictions of Turin (*Circus in front of Stupinigi Castle near Turin* and *Piazza Vittorio Veneto in Turin*) [Fig. 7], both signed by the Viennese landscape painter Carl Geyling (1814–1880), were auctioned at the Dorotheum Auction House in autumn 2018.²⁷ Their existence was not known of until then. Interestingly, they show – with slight deviations in the motifs – the same subjects as two glass paintings that have been present since 1964 in Franzensburg Castle in the passage to the Hungarian Coronation Hall [Fig. 8].²⁸ These

²³ *Catalogue of the 107th Art Auction (17.6.2015) at the Auction House in Kinsky*, no. 662.

²⁴ Österreichisches Staatsarchiv, Haus-, Hof- und Staatsarchiv, Vienna (HHStA), Obersthofmeisteramt (OMeA) 1813/Nr. 66, Laxenburger Direktion an Obersthofmeisteramt, Laxenburg, 19.05.1813. - HHStA, SH Lbg., Fasz. 17, 1813/Rg. Nr. 150, O. H., Obersthofmeisteramt an Laxenburger Direktion, Vienna, 23.05.1813.

²⁵ *Ibidem*.

²⁶ HHStA, SH Lbg., Fasz. 17, 1813/Rg. Nr. 226, Beil. A, O. H., *Monatsjournal der Laxenburger Direktion für Juni 1813*, Laxenburg, 30.06.1813.- HHStA, SH Lbg., Fasz. 17, 1813/Rg. Nr. 275, Beil. A, O. H., *Monatsjournal der Laxenburger Direktion für Juli 1813*, Laxenburg, 31.07.1813.- HHStA, SH Lbg., Fasz. 17, 1813/Rg. Nr. 310, Beil. A, O. H., *Monatsjournal der Laxenburger Direktion für August 1813*, undated.

²⁷ See Dorotheum auction catalogue of 2.10.2018, pp. 130–133 (with a catalogue contribution by A. Waldstein-Wartenberg-Spengler).

²⁸ Archiv des Bundesdenkmalamtes, Landeskonservatorat Niederösterreich, Ordner Laxenburg 7 (184/1964), Rechnung der Fa. Geyling, Vienna, 7.12.1964. The stained glass painting with the representation of Stupinigi Castle was first inserted in the folding door to the balcony, was later removed and is now presented as an exhibit in a museum frame. The author thanks DI Wolfgang Mastny, Schloss Laxenburg Betriebsgesellschaft, for valuable information.



7. Carl Geyling (signed), *Piazza Vittorio Veneto in Turin*, probably from the pavilion on Marianneninsel in Laxenburg, 1840/1841. Photo: DOROTHEUM



8. Rudolf Geyling (?), *Piazza Vittorio Veneto in Turin*, denoted by K. Geyling. *Wien 1842*, today in Franzensburg, probably a copy after the original by Carl Geyling, c. 1890/1900. Photo: Bundesdenkmalamt, B. Neubauer-Pregl

two panels are signed and dated with *K. Geyling. Vienna 1842*. In the literature,²⁹ they are indisputedly related to the glass paintings that the then young landscape painter Geyling created for two rooms of the newly-built pavilion on Marianneninsel in the park in 1840/1841.³⁰ For the first of these rooms, the ‘Salon’, Geyling created eighteen glass paintings with views of famous buildings from cities of the Austrian Monarchy (Vienna, Venice, Milan and others³¹) and for the other, the ‘Cabinet’, five glass paintings ‘with depictions of several pleasure palaces, and villas in Turin and its surroundings.’³² The two above-mentioned

representations of Turin therefore belong to the cabinet’s stained glass collection. The date 1842 noted on these panels, which are now situated in Franzensburg Castle, has not heretofore aroused any suspicion among researchers, although it was known that Carl Geyling’s glass paintings for the pavilion on Marianneninsel could hardly have been made in 1842, but must have been created earlier, on the basis of the building data – the laying of the foundation stone had taken place on 29.8.1840, and the ceremonial inauguration of the pavilion on 27.7.1841.³³ The drawing of the glass paintings in the Franzensburg Castle is of painterly quality, and the application of particularly colourful, brightly shining paints (blue, green, violet) [Fig. 9] is striking, as Elgin Vaassen has already pointed out.³⁴ According to a written source from 1903, which refers to the eighteen panels from the salon of the pavilion on Marianneninsel, the glass paintings of Carl Geyling were executed with ‘transparent lacquer paints’³⁵ that had not been burned in. By the end of the nineteenth century,

²⁹ J. ZYKAN, *Laxenburg*, Vienna and Munich, 1969, p. 96 and fig. 81 (Schloss Stupinigi); M. KRISTAN, *Die monumentale Glasmalerei der Romantik, des Historismus und des Jugendstils in Österreich*, MA diss., University of Vienna, 1986, p. 44; E. VAASSEN, *Bilder auf Glas. Glasgemälde zwischen 1780 und 1870*, Munich and Berlin, 1997, p. 66.

³⁰ HHStA, Herrschaft Laxenburg, Fasz. 14, Eingabe des Schloßhauptmannes Michael Riedl, without a place and undated (February 1840); HHStA, Herrschaft Laxenburg, Fasz. 14, Ausweis, Laxenburg, 18.2.1840; HHStA, Herrschaft Laxenburg, Fasz. 14, Individueller Ausweis der Familienfondsbuchhaltung, Vienna, 1.2.1843.

³¹ These eighteen stained glass paintings have been stored in the Hofmobiliendepot, Vienna, since 1903. The author thanks Dr. Eva B. Ottillinger, Bundesministerium für Digitalisierung und Wirtschaftsstandort, Vienna, for permission to inspect these paintings on site.

³² Österreichische Nationalbibliothek, ms Bibl. Pal. Vind. Cod. S. n. 13.083, *5858, Franz Carl Weidmann, *Der Park von Laxenburg*,

undated (1840/1841), pp. 15–16/appendix (old pagination).

³³ *Ibidem*, p. 12 and p. 17/appendix (old pagination). Weidmann expressly writes that with the inauguration in July 1841 the building was completed, so it may be assumed that the glass paintings of Carl Geyling were already inserted at that time.

³⁴ E. VAASSEN, *Bilder auf Glas*, p. 66 (as in note 29), writes that Geyling, for example, used a ‘poisonous’ turquoise for the green of the trees.

³⁵ HHStA, OmeA 1903/r. 43/C/9, Schloßhauptmannschaft Laxenburg an Obersthofmeisteramt, Laxenburg, 2.9.1903, Äußerung des Departements VI, Vienna, 29.9.1903 (on the back).



9. Rudolf Geyling (?), *Circus in front of Stupinigi Castle near Turin*, c. 1890/1900, detail, today in Franzensburg, probably a copy after the original by Carl Geyling, Photo: Bundesdenkmalamt, B. Neubauer-Pregl

the binder in the paints had already weathered to such an extent that only 'the earthy dye was left behind'.³⁶

It is noteworthy that the condition and quality of the painting mentioned in the written sources correspond not only very precisely to the state of the painting on the eighteen glass paintings of the salon, but also to that on the two glass paintings of the Dorotheum. In contrast to the burned-in painting of the stained-glass paintings now in Laxenburg, the cold painting of the panels from the Dorotheum is also not burned-in. Moreover, the painting of these two stained-glass panels is already heavily weathered and shows exactly the 'earthy impression'³⁷ described in the historical sources [Fig. 10].

The written source from 1903 further reports that attempts by the Geyling company – then under the direction of the painter Rudolf Geyling – to restore the glass paintings in 1890 and 1894 failed.³⁸ In 1897 the eighteen stained-glass panels of the salon were therefore removed and handed over to the Hofmobiliendepot (Imperial Furniture Collection) in 1903.³⁹ The five glass paintings of the cabinet, on the other hand, are still mentioned as being *in*

situ in an inventory from 1918.⁴⁰ A photo album belonging to the inventory shows four of the stained-glass windows that existed in the pavilion on Marianneninsel at that time, including the two panels now on display in the Franzensburg Castle, dated Vienna 1842.⁴¹ The historical photographs show that these two stained-glass panels in the Franzensburg Castle today were used *in situ* at least as early as 1918, but do not prove their historical date of origin according to their inscription in 1842. Doubts as to their actual age are expressed on the basis of various observations.

First of all, the differences in the style of painting are evident. While the drawing of the two glass paintings from the Dorotheum is characterised by a very painterly quality and meticulous attention to detail, the painting of the two glass paintings in Franzensburg Castle is characterised by a pronounced line and stroke style that concentrates much less on individual details. For stylistic

³⁶ HHStA, OmeA 1903/r. 43/C/9, Verwaltung des Hofmobiliens- und Materialdepots an Obersthofmeisteramt, Vienna, 17.10.1903.

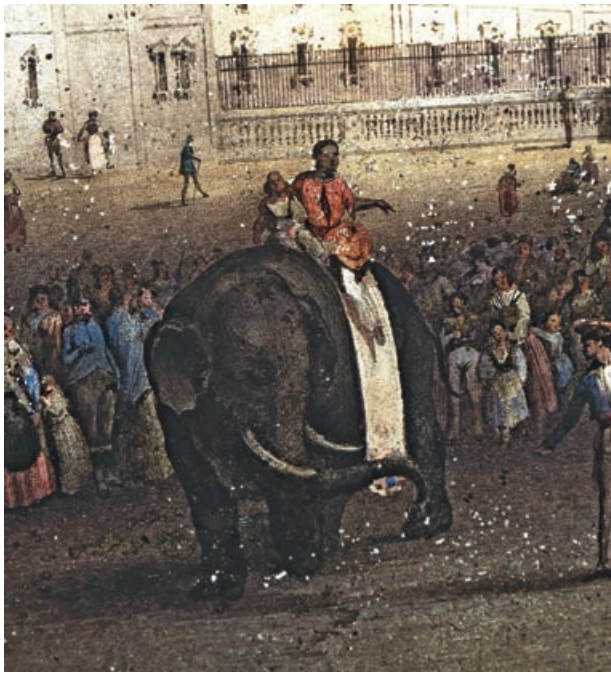
³⁷ Ibidem.

³⁸ Ibidem; Archiv der Bundesmobiliensverwaltung (BMobV), Inventar der Franzensburg, der Gartenmeierei, des Pavillons auf der Marianneninsel und der Rittergruft in Laxenburg vom 15.6.1918, Album III, p. 119 (Mariannenpavillon, Erstes Zimmer).

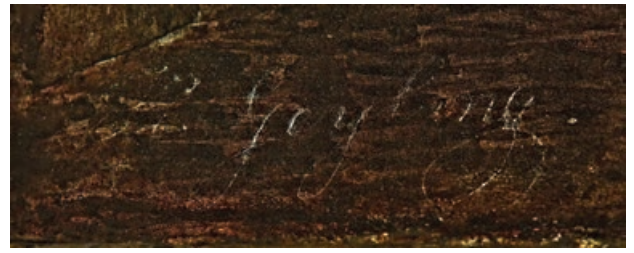
³⁹ HHStA, OmeA 1903/r. 43/C/9 (as in note 35). - BMobV, Inventar von 1918 (as in note 38), Album II, p. 119.

⁴⁰ BMobV, Inventar von 1918 (as in note 38), Album III, p. 121 (*Mariannenpavillon, Zweites Zimmer*). During a revision in January 1925, only four glass paintings were found on Marianneninsel; the fifth glass painting was already deposited in the glazier's workshop of the Schlosshauptmannschaft at that time. The same five stained-glass paintings with 'views from the Kingdom of Sardinia, Master: Sign. Karl Geyling Vienna 1842' are later mentioned again in an inventory from the year 1940. See Archiv des Bundesdenkmalamtes, Topographische Akten, Niederösterreich, Laxenburg, Karton 40/2, Fasz. Laxenburg Schloss IV, Zl. 2162/1940, Verzeichnis A.

⁴¹ BMobV, Inventar von 1918 (as in note 38), Album II, Blatt 47, photograph nos. 154–157.



10. Carl Geyling, *Circus in front of Stupinigi Castle near Turin*, 1840/1841, detail, probably from the pavilion on Marianneninsel in Laxenburg. Photo: DOROTHEUM



11a. Signature of Carl Geyling, *Piazza Vittorio Veneto in Turin*, 1840/1841, detail. Photo: DOROTHEUM; 11b. Rudolf Geyling (?), probably copied after the original signature of Carl Geyling, *Circus in front of Stupinigi Castle near Turin*, c. 1890/1900, detail. Photo: Bundesdenkmalamt, B. Neubauer-Pregl

reasons, it is hardly conceivable that both works were created by the same artist. A glance at the different signatures reinforces this impression. While the signature on the panels from the Dorotheum undoubtedly corresponds to that of Carl Geyling [Fig. 11a], the signature on the panels today in Franzensburg Castle, with its slight leftward orientation [Fig. 11b], cannot be assigned to the same artist. It is much more reminiscent of the signatures of the painter Rudolf Geyling, who headed the glass workshop, as successor to his uncle Carl Geyling, from 1880 to 1904 during which time the documented restoration attempts on the stained glass panels of the pavilion on Marianneninsel were undertaken. It is therefore possible that the paintings that exist today in the Franzensburg Castle are copies made by Rudolf Geyling during the course of his restoration work. In 1903 Rudolf Geyling in any case demonstrably suggested such a copying of the originals in connection with the eighteen glass paintings of the salon of the pavilion on Marianneninsel.⁴² The result would be

⁴² In the historical source is to be read: 'Since a satisfactory restoration cannot be achieved, and only a few sketches are to be found among Geyling's heirs for the glass paintings mentioned above, it would be appropriate to protect these paintings from further spoilage, as it is still the case, even with the most damaged pieces, the detailed drawing is to be seen clearly silhouetted and thus after these models new durable copies could be produced later [...] The costs of the new production of durable copies under cover glass with lead frames would amount to 240 crowns per piece

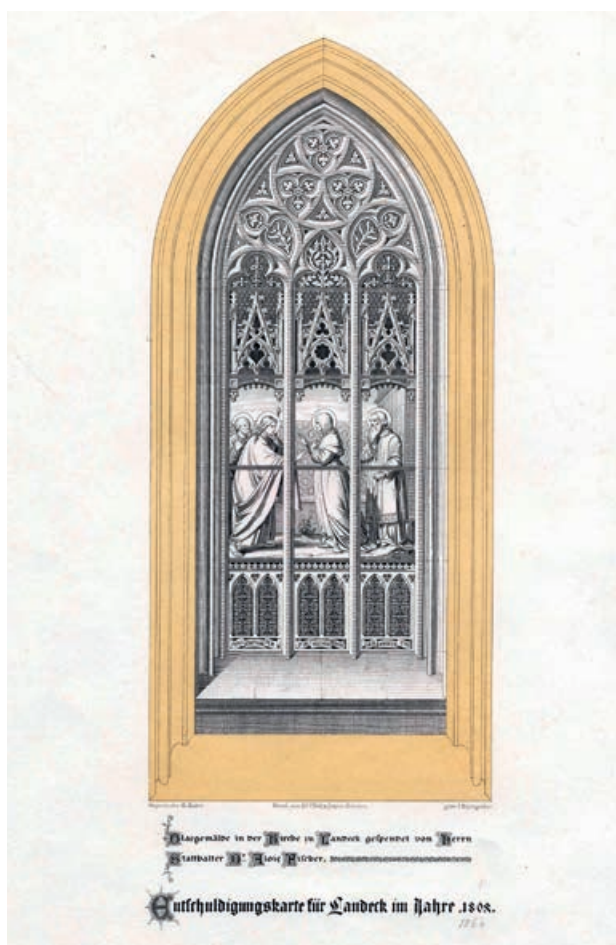
that the original glass paintings of Carl Geyling from the cabinet of the pavilion on Marianneninsel, which were offered to the Dorotheum in 2018, could have been sold to the art trade or passed into private hands,⁴³ while the two stained-glass panels in Laxenburg today are copies from the late nineteenth century. Further research may in future shed clearer light on this case. It is also not known whether or where the other stained-glass paintings of the cabinet, which originally consisted of five panels, have been preserved or are located now.

The two stained-glass panels from the Dorotheum are great discoveries, since they are not only of great importance for the history of stained-glass painting in Laxenburg, but also considerably enrich our knowledge of the techniques of stained-glass painting in Austria in the nineteenth century. The glass workshop of Carl Geyling soon developed into the largest glass painting company in the country, supplying stained glass windows to all parts of the Austro-Hungarian Monarchy.

In the west of the country, a second important workshop for Austria was founded in 1861, the *Tiroler Glasmalerei- und Mosaikanstalt* (Tyrolean Glass Painting

with the small pictures and with the large ones to 400 crowns per piece according to the attached certificates and estimate of the company Geylings' Erben'. HHStA, OmeA 1903/r. 43/C/9 (as in note 36).

⁴³ Both glass paintings were first sold in 1939 at the Dorotheum Auction House. Archive Dorotheum, purchase on 17.1.1939.



12. Georg Mader, *Visitation*, design for a window for the Parish church of Landeck, 1864, lithograph, Innsbruck, Bibliothek des Tiroler Landesmuseums, W 23205. Photo: Innsbruck, Tiroler Landesmuseum Ferdinandeum

and Mosaic Institute) in Innsbruck.⁴⁴ The research in the company archive carried out in the course of the current project, as well as the documentation of Tyrolean stained glass windows on site, has brought a group of late Nazarene glass paintings, which are among the earliest works of the Tyrolean Glass Painting and Mosaic Institute, into the light of observation for the first time. Another focus of the project is dedicated to these works of Romantic Historicism.

This group includes the windows of some churches that show biblical events from the life of Mary.⁴⁵ It is evident that for all these churches the same models – even if in

⁴⁴ R. RAMPOLD, *140 Jahre Tiroler Glasmalerei und Mosaik-Anstalt 1861–2001*, ed. by the Tiroler Glasmalerei und Mosaik-Anstalt, Innsbruck, 2002.

⁴⁵ Two windows in Sand in Taufers (1861/1870), one window from the parish church of Landeck (1863, lost), six windows from the small pilgrimage chapel of Schmirn (1865), two windows from the parish church of Sterzing (around 1868) and four windows from the parish church of Wolkenstein in Val Gardena (around 1871/1872).



13. *Visitation*, 1871/1872, choir window south II, Parish church Maria Hilf in Wolkenstein, Gröden/Val Gardena. Photo: Österreichische Akademie der Wissenschaften, D. Podosek



14. Tiroler Glasmalerei- und Mosaikanstalt, *Presentation of the Child*, 1865, Schmirn, Pilgrimage chapel, choir window, east side. Photo: Bundesdenkmalamt, B. Neubauer-Pregl

very different sizes and artistic quality – were employed. In the library of the Tiroler Landesmuseum a lithograph has been preserved [Fig. 12] showing the design for a window which is lost today with the depiction of the Visitation for the parish church of Landeck (1863). Georg Mader is named as the author of the drawing. A window in the parish church of Wolkenstein in Val Gardena (about 1871/1872) can be traced back to the same design [Fig. 13].

According to a note in a magazine from 1881,⁴⁶ the six windows in the pilgrimage chapel of Schmirn (1865) were also created according to designs by Georg Mader, the artistic director of the Tyrolean Glass Painting and Mosaic Institute and the most important representative of Nazarene painting in Tyrol. In a different way, however, as in the case of Landeck and Wolkenstein, the scenic depictions of the windows by Schmirn were not executed in the sense of *musiv* stained glass, i.e. from differently coloured painted glass set in lead, but as miniature paintings on glass. Only the decorative framings were leaded in the sense of traditional glass painting [Fig. 14].

It is interesting to note that in the case of the ceiling frescoes in the parish church of Bruneck in present-day South Tyrol, the same design drawings were used as for the windows in Schmirn.⁴⁷ In the case of these murals, Georg Mader is proven to be the author. His signature is below the scene of the offering together with the date 1860 [Fig. 15]. The wall paintings testify to Mader's artistic education at the Munich Academy and the influence that his teachers Wilhelm von Kaulbach and Johannes Schraudolph had exerted on him. The works of Schraudolph,



15. Georg Mader, *Presentation of the Child*, 1860, Bruneck, Parish church. Photo: G. Fussenegger

with whom Mader worked on the artistic decoration of Speyer Cathedral (executed between 1846 and 1853), were particularly influential for his later work.⁴⁸ In Speyer, he also gained experience in transferring designs to cartons and in the field of fresco painting, a knowledge that was probably also of use to him in the field of stained glass production. However, it is still unclear whether Mader primarily supplied the designs for these windows, which were subsequently implemented by employees of the workshop, or whether he himself worked as a glass painter. This question can only be answered by a thorough stylistic analysis in the future.

Thanks to recent restorations, the glass paintings of Schmirn (2014/2015) and Sterzing (2018) have already been documented in the workshop when they were dismantled, thus yielding new insights into questions of technique and style. In addition, in the summer of 2018, the Austrian and Polish National Committees of the *Corpus Vitrearum* cooperated to photographically document the stained glass windows of Sterzing, Wolkenstein and Sand in Taufers with a seven meter tripod.⁴⁹

The archive of the Tyrolean Glass Painting and Mosaic Institute in Innsbruck also preserves an extensive collection of design drawings and preliminary studies for the stained glass windows of Linz Cathedral, which were created in various stages between 1868 and 1924. A window of special historical and cultural importance is the so-called imperial window in the western transept [Fig. 16]. It leads over to another important topic group, to which in the course of the current project a focus was dedicated, the so-called imperial Jubilee windows, which occur in many places in the area of the former Habsburg monarchy.⁵⁰ The

⁴⁶ *Andreas Hofer*, 1881, supplement to no. 31, p. 281.

⁴⁷ E. SCHÖBER-BURZLER, *Georg Mader und die romantisch-religiöse Malerei im 19. Jahrhundert*, PhD diss., University of Innsbruck, 1989, pp. 188–189.

⁴⁸ *Ibidem*, pp. 38–46.

⁴⁹ The author thanks Dr Dobrosława Horzela and Dr Daniel Podosek, Cracow, for their support.

⁵⁰ A. YSABEL SPENGLER, 'Kaiserfenster. Stiftungen vom und für das Kaiserhaus in der Regierungszeit Kaiser Franz Joseph



16. Preliminary study for the Emperor's Window in Linz Cathedral showing Emperor Franz Joseph I kneeling in front of a wayside shrine and Empress Sisi floating down as an angel, ink on paper, unexecuted, Innsbruck, Archive of the Tiroler Glasmalerei- und Mosaikanstalt. Photo: Österreichische Akademie der Wissenschaften, D. Podosek

Jubilee window of Linz Cathedral is part of an extensive iconographic programme that was to present the history of Upper Austria in its entirety, whereby – and this seems to be of particular relevance with regard to Laxenburg – current events here, too, were to receive their legitimation only from tradition, in this case that of the church and its history. In contrast to the Laxenburg stained-glass windows, the Jubilee window was not donated by the imperial family itself, but by the Upper Austrian Parliament

I (1848–1916), *Österreichische Zeitschrift für Kunst und Denkmalpflege*, 66, 2012, no. 3/4, pp. 450–457.

in 1910/1914 in commemoration of the 60th anniversary of the reign of Emperor Franz Joseph I.⁵¹ The striving for a monumentalization of the monarch in a window picture that would last for a long time led to his glorification, which was accompanied by a veritable 'sacralization' of the imperial image.

On the occasion of the Emperor's 50th anniversary Jubilee in 1898, a completely different image of the Emperor was created for the Catholic church of St. Margaretha in Kamienica (Kamitz), Poland, near Bielsko-Biała (formerly Bielitz in Upper Silesia), which was newly built at that time.⁵² The supplement to the *Wiener Bauindustrie-Zeitung* from 1899 emphasises the importance of this building, which, we read there, 'is among the many works of homage which were created in almost all places of the Austrian monarchy to celebrate the government anniversary of His Majesty the Emperor, [...] [and] occupies an outstanding place.'⁵³ The portrait of Emperor Franz Joseph I, depicted in the regalia of the Order of the Golden Fleece, was juxtaposed with a portrait of Pope Leo XIII in a second window. The depiction of the Emperor in full regalia is documented only by a postcard from the year 1898 [Fig. 17]. In 1934 the picture of the Emperor was replaced by the Christ the King figure which is there today [Fig. 18].⁵⁴

Products of the glass workshop of Carl Ludwig Türcke, Grottau, who had created the stained glass windows for Kamienica, can also be found in the Vienna Kaiserjubiläumskirche Vienna-Breitensee. Türcke's company, together with two other glass workshops, the company Richard Schlein, Grottau, and the Viennese St. Lukas Glaswerkstätte of Carl Glössl, created an impressive cycle of stained glass windows on the piety of the cross against the background of the Habsburg 'Pietas Austriaca'.⁵⁵ The three windows of the so-called imperial chapel – two of which show the portraits of Emperor Franz Joseph I [Fig. 19] and his wife Elisabeth – were made by the St. Lukas Glaswerkstätte of Carl Glössl and his glass painter Johann Wirnstl. Just that Johann Wirnstl has been ignored in research, although he is very prominently mentioned in an inscription and his signature can also be found on

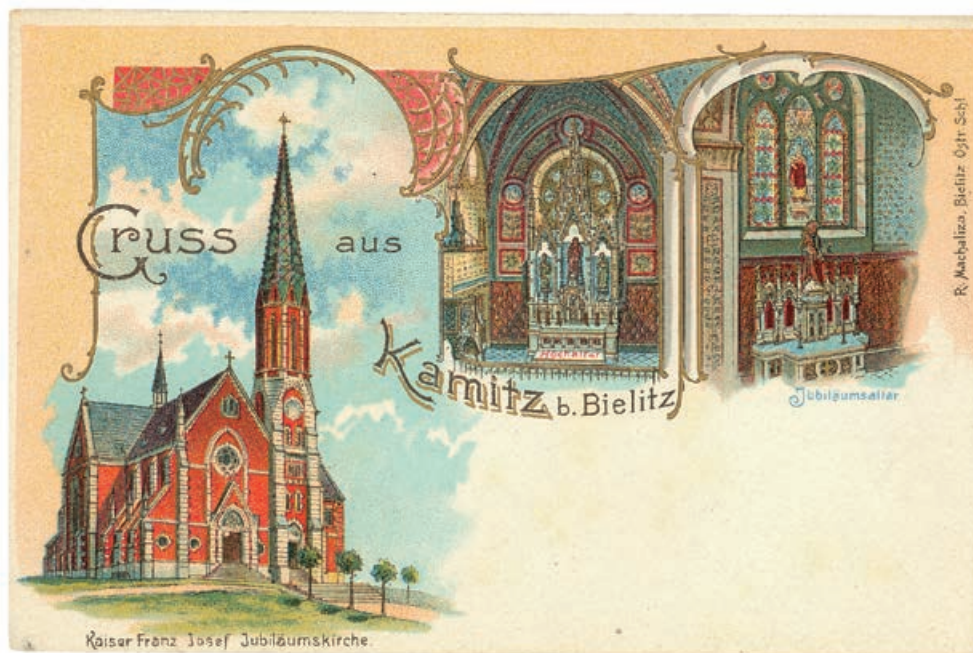
⁵¹ R. RAMPOLD, 'Das Kaiserfenster im neuen Dom zu Linz', *Österreichische Zeitschrift für Kunst und Denkmalpflege*, 66, 2012, no. 3/4, pp. 458–467.

⁵² The author thanks Dr Tomasz Szybisty, who gave her the reference to this Polish location in 2015.

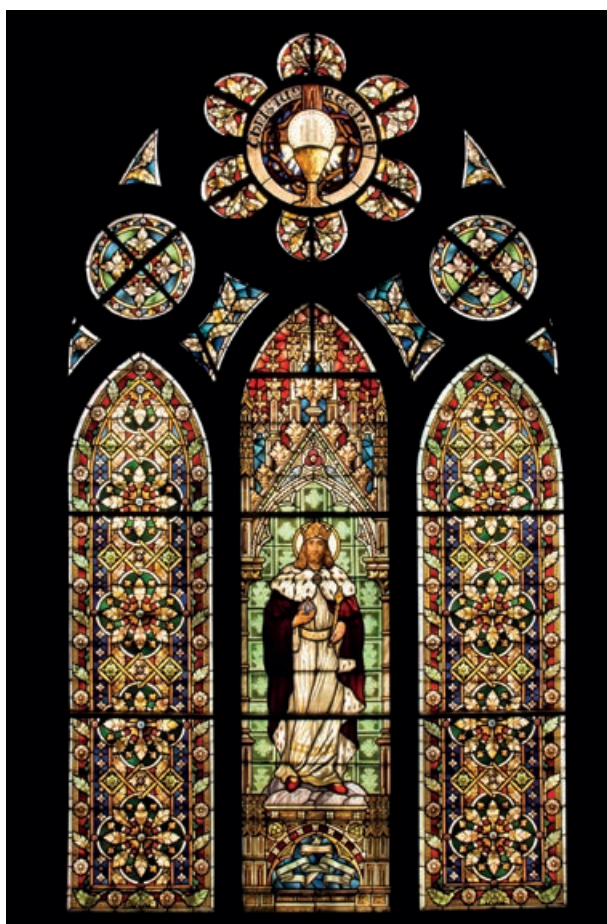
⁵³ *Wiener Bauten-Album, Beilage zur Wiener Bauindustrie-Zeitung*, 1899, p. 10.

⁵⁴ See I. KONTNY, T. SZYBISTY, *Korpus witraży z lat 1800–1945 w kościołach rzymskokatolickich metropolii krakowskiej i przemyskiej*, vol. 3: *Diecezja Bielsko-Żywiecka*, Cracow, 2015, p. 27/Fig. 23 and pp. 81–84.

⁵⁵ S. MALFÈR, *Kaiserjubiläum und Kreuzesfrömmigkeit. Habsburgische "Pietas Austriaca" in den Glasfenstern der Pfarrkirche zum heiligen Laurentius in Wien-Breitensee*, Vienna, Cologne and Weimar, 2011.



17. Emperor Franz Josef Jubilee Church in Kamińca near Bielsko-Biala, 1898, postcard depicting the window of Emperor Franz Joseph I in the regalia of the Order of the Golden Fleece. Photo: Corpus Vitrearum Poland, G. Eliasiewicz, R. Ochędusko



18. Kamińca, St Margareth's church, today's window in the northern transept with the picture of Emperor Franz Joseph I replaced in 1934 by a figure of Christ the King. Photo: Corpus Vitrearum Poland, G. Eliasiewicz, R. Ochędusko



19. St. Lukas Glaswerkstätte of Carl Glössl, *Portrait of Emperor Franz Joseph I*, 1898/1899, Vienna-Breitensee, Parish church, central window in the southern transept, 2a. Photo: Glasmalerei Peters, Padernborn



20a. Signature of the glass painter Johann Wirstl, central window in the southern transept, 5b, Vienna-Breitensee, Parish church. Photo: C. Wais-Wolf

several glass paintings [Fig. 20a, 20b]. As recent research by the author on this artist has shown,⁵⁶ Wirstl was immediately contacted by his university friend Iuliu Moisil, a Romanian by birth, after completing his commission for the Church of Vienna-Breitensee – both men knew each other from studying together at the *Kunstgewerbeschule des k.k. Österreichischen Museums für Kunst und Indus-*

trie in Vienna – and assigned to Târgu Jiu in the district of Gorj in the foothills of the Southern Carpathians. Johann Wirstl, who was born in Salzburg, was to help his Romanian friend around 1900 to set up the first school for traditional Romanian ceramics, a project approved by the local Ministry of Public Education and Culture. Between 1906 and 1914 Wirstl, who was probably highly regarded as a ceramist, painter and glass painter, taught in Bucharest at the Academy of Fine Arts. In a 1931 publication, Iuliu Moisil mentions a large number of places in Romania where Johann Wirstl is said to have created stained glass paintings.⁵⁷ Wirstl's exact artistic oeuvre has remained largely unexplored to date. Only shortly before his death did Wirstl, who also became an employee of the French stained-glass workshop of Maume-Jean Freres, Paris-Hendaye, between 1922 and 1928, return to Vienna, where he died in May 1929.⁵⁸ Biographies such as those of Wirstl are noteworthy for revealing the wide exchange of artists, glass painters and glass workshops that was taking place in the second half of the nineteenth and the beginning of the twentieth centuries, both within the individual countries of the multi-ethnic Austro-Hungarian Monarchy and also beyond.⁵⁹

The large number of topics addressed for the first time in the context of the current project, as well as art-historical and intellectual-historical questions on glass painting after 1800, are to be regarded as a starting signal for a more in-depth scientific treatment in the future of this art form in Austria, to which too little attention has been paid in research so far.

⁵⁶ First results were presented by the author in the course of a lecture in the parish church of Vienna-Breitensee on 12.2.2018.

⁵⁷ I. MOISIL, *Arta Decorativă în Ceramica Românească*, Bucharest, 1931, pp. 12–16.

⁵⁸ I. MOCIOI, 'Doi artiști străini la Târgu-Jiu', *Caietele „Columna”. Revistă trimestrială de literatură și artă*, 1, 2012, p. 29.

⁵⁹ In 1899 and 1904, for example, the Tyrolean Glass Painting and Mosaic Institute in Innsbruck was entrusted with the execution of the picture windows in the Franciscan Church in Cracow.



20b. Johann Wirnstl, *Emperor Constantine at the Milvian Bridge*, 1898/1899, Vienna-Breitensee, Parish church, central window in the southern transept, 5b/6b/7b. Photo: Glasmalerei Peters, Paderborn