



NEWSLETTER 2001, ICOM GLASS COMMITTEE

ICOM International Glass Committee Meeting 2000, Passau, October 1–6, 2000

Report by the Chairman, Reino Liefkes, Victoria and Albert Museum

The ICOM Glass Committee Meeting 2000 was organized by the Passauer Glasmuseum (first three days), the Kunstsammlungen der Veste Coburg (day 4), and the Museum für Glaskunst, Lauscha (day 5). The conference was titled “Bohemian Glass, Past & Present: Glassmakers without Frontiers.”

A total of 56 people, including our German hosts, attended this meeting. Participants came from Austria, Belgium, Croatia, the Czech Republic, France, Germany, Great Britain, Mexico, Norway, Russia, Slovenia, Spain, Sweden, and the United States, making this one of our best attended meetings. Our hosts were:

At the Passauer Glasmuseum: Georg Höttl, Peter Höttl, Dr. Jan Mergl (curator), Elisabeth Zizlsperger (assistant curator), Dr. Angela Kaiser-Lahme (director, Museumsdorf Bayerischer Wald), Hannes Gastinger, and Brigitte Höller;

At the Glasmuseum Frauenau: Karin Rühl-Schneck;

At the Kunstsammlungen der Veste Coburg: Dr. Clementine Schack von Wittenau (curator); and

At the Museum für Glaskunst, Lauscha: Helena Horn (director).

Sunday, October 1

Afternoon: Registration and free visit to the Passauer Glasmuseum.

Evening: Reception, followed by the official opening dinner, hosted by Georg Höttl, his wife, Centa, and his son Peter, in the presence of Erwin Huber, minister of the Bavarian State Office; Regierungspräsident Dr. Walter Zitzelsberger of Niederbayern; Dagmar Plenk, mayor of Passau; Dr. Friedrichs, chancellor of the University of Passau; Dr. Diekmann, president of the Dr. Hans-Kapfinger-Stiftung; and Dr. Max Brunner, director of cultural affairs, Passau. ICOM Germany was represented by Dr. York Langenstein.

The Schatz Kammer or Treasury, a new gallery, was specially opened at this occasion. It displays the Museum's collection of early engraved glasses in a most spectacular way, using fiber-optic lighting and dark backgrounds to showcase details.

Monday, October 2

Morning: Bohemian glass in the Passauer Glasmuseum
Guided tours by Dr. Jan Mergl, curator, and self-guided tours of the museum. The Passauer Glasmuseum, which was founded by Georg Höttl in 1985, houses a collection of more than 30,000 pieces of Bohemian glass dating from 1700 to 1950. Since most of the objects are on display, the museum offers the most comprehensive exhibit of Bohemian glassmaking through the ages which can be seen anywhere in the world. The collections have an amazing scope, not only

focussing on the finest masterpieces, but also incorporating examples of more ordinary productions.

Lunch and short guided tour of the Museumsdorf Bayerischer Wald

This museum was founded by Georg Hörtl in 1974. It features more than 140 mostly wooden houses from the region, as well as a collection of local artifacts and utensils that exceeds 50,000 objects. Most of the houses were carefully documented, rebuilt, and offered to the museum without charge when their owners replaced them with modern stone and concrete buildings in the 1970s. The museum, which provides a unique record of life in the Bavarian Forest, has attracted 300,000 visitors and is fully self-supporting.

Afternoon: Glass museums and glass production in the Bavarian Forest

Visit to the Glashütte Eisch, a family-owned glasshouse that produces high-quality hand-blown tableware. It is also the studio of Erwin Eisch, 72, father of the European Studio Glass movement. He orchestrated for us the creation of one of his famous mold-blown heads, representing Helmut Kohl, the former German chancellor. We also learned that the factory is struggling to survive as a result of the globalization of the glass industry over the last 10 years. Cheap glass is now freely imported from countries with low-paid work forces.

Visit to the Glasmuseum Frauenau. We saw the permanent collection, as well as a special exhibition of contemporary glass. The museum, which focuses on postwar glass and local production, also has a small but good collection of international studio glass. In the lecture theater, we viewed plans for the rebuilding of the museum with its director, Karin Rühl-Schneck, and Drs. Katharina Eisch and Jörg Haller. (A summary of the plans is included as a separate document.) The presentation was followed by a lively exchange of ideas.

Evening: Dinner was hosted by the municipality of Frauenau.

Tuesday, October 3

Lecture sessions, all day

Evening: Business meeting. The museum remained open for us during the rest of the evening. (See separate minutes of the meeting and summaries of lectures.)

Wednesday, October 4

Excursion to various museums and manufacturing sites across the Czech border in the Bohemian Forest

Vimperg (Winterberg). The local museum has a small but very interesting collection of locally produced glass from the Biedermeier and *Historismus* periods, particularly glass made at the Meyerschen Glashütten in Winterberg. Parts of the collection, including some interesting design drawings, are from the glasshouse's archival collection. The museum's curator, Dr. Jitka Lnenickova, has managed to create an attractive display despite a lack of funds.

Kasperske Hory (Bergreichenstein): Guided tour by Dr. Jan Mergl (museum) and Dr. Jitka Lnenickova (depot)

The Böhmerwald Museum has an impressive collection of glass from the Biedermeier, *Historismus*, *Jugendstil*, and Art Deco periods. It also features a display illustrating the production of glass in the Bohemian Forest, which focuses on three key glasshouses: Loetz in Klostermühle; Schmidt in Annathal, and Kralik in

Eleonorenhain. The museum houses the complete records of the famous Loetz glassworks, and many design drawings are displayed next to the objects.

Rejstejn (Unterreichenstein), site of the Loetz glassworks. The director's villa, in Vienna Secession style, and the building that once housed the model collection are still standing.

Zhuri. A 1½-kilometer walk through the forest brought us to the remains of the annealing furnace of the Vogelsanghütte, where glass was produced during the second half of the 18th century. The structure of the furnace is remarkably well preserved. It has been held together by the roots of a tree that is growing right on top of it!

Evening: Farewell dinner at the Passauer Glasmuseum, by invitation of the Höttl family. A special thanks was addressed to Mr. Georg Höttl and the Höttl family, who have been the most generous hosts!

Thursday, October 5

Glass collections in Coburg and Roedenthal

Kunstsammlungen der Veste Coburg: Guided tour by the curator, Dr. Clementine Schack von Wittenau

This museum has a large collection of glass in the Venetian style, made either in Venice or in other countries. It was formed in the 19th century by Herzog Alfred von Sachsen-Coburg und Gotha.

Museum für Modernes Glas in Roedenthal: Guided tour by Dr. Clementine Schack von Wittenau

In this beautifully converted orangery, an impressive collection of international contemporary glass was on view. It includes all of the winners of the famous Coburg Glass Prize.

Friday, October 6

The glass tradition in Thuringia

Morning: Helena Horn, director, was our guide for a tour of the Museum für Glaskunst Lauscha, which presents the history of glassmaking in Lauscha. This was followed by a visit to the Christmas ornament factory Krebs Glas Lauscha GmbH and a tour led by its director, Michael Krebs. The ICOM Glass Committee has visited many glass factories over the years, but this was our first tour of one that is devoted to the production of Christmas ornaments. Lauscha has been a famous production center for these ornaments since the 19th century.

Afternoon: More than 20 workshops in Lauscha were opened for tours and glassmaking demonstrations. One of the traditional workshops manufactures glass eyes, while another is operated by the lampworker Helmut Greiner-Petter. It was refreshing to observe that some contemporary artists, such as Steffen Orlofski, continue to practice regional traditions. The works of many of the artists we visited are on display in the museum in Lauscha.

Evening: Farewell dinner and conclusion of the meeting.

PAPERS PRESENTED AT THE LECTURE SESSIONS, OCTOBER 3, 2000

The following papers are printed as provided by the authors. All questions and correspondence regarding their content should be directed to the authors.

Introduction: Das Böhmisches Glas im Passauer Glasmuseum—300 Jahre Hochkultur in Europa.

Curator Dr. Jan Mergl introduced the collection of the museum and its policies for acquisition and display.

The Origins of Glass Sculpture in the Czech Lands

Susanne K. Frantz, Independent Curator, Prague, Czech Republic

This paper investigates the period of time from the foundation of the independent nation of Czechoslovakia in 1918 to the 1958 Brussels World Exposition. The study developed in four main directions: 1) the cultural, political, and economic conditions that influenced the Czechoslovak glass industry and art; 2) the early stylistic development of artistic objects including cut, engraved, pressed, cast, and flameworked vessels, panels, and figurines; 3) a comparison with contemporary foreign glass; 4) some possible effects on the analysis of Czechoslovak glass resulting from historic Czech–German tensions and the 1948–1989 years of totalitarian government.

Any discussion of 20th-century Czech glass must begin with the relationship between ethnic Germans and Czechs living in the Sudetenlands—the strip of land surrounding Bohemia and Moravia and bordering Germany, Poland, and Austria. It is in this heavily forested area that most of the traditionally German-owned glass businesses were located for centuries. Until shortly after the end of World War II, the glass industry reflected both the positive and negative aspects of the region's economic and social balance.

The specialized schools for glassmaking in Steinschönau (Kamenický Šenov) and Haida (Nový Bor) are located in the Sudetenlands and were German in character. For years, permission was sought to establish a Czech equivalent. Finally, in 1920, the Specialized School for Glassmaking was founded in the town of Železný Brod, located just outside of the Sudeten border. The purpose of the new school was to train Czech workers and encourage Czech-owned glass enterprises. It also deeply affected the future course of Czech glass art.

Czech glass after 1918 continued to be closely linked to foreign styles. This is not surprising in light of the continuing inter-dependence of the Czech/German/Austrian glass industries, as well as the free exchange of information that the Czechoslovaks enjoyed with the rest of the world.

After the German annexation in 1938, then occupation in 1939, Czech students were excluded from the Sudeten glassmaking schools. All Czech institutions of University or Academy status were closed, however, the School of Applied Arts in Prague (UMPRUM) remained open. Art students gathered in its two glass studios, thus turning the school into an incubator for innovation in glass.

After the war, a patriotic spirit spurred UMPRUM students to help rebuild the devastated and newly nationalized glass field. Despite setbacks, they experienced unprecedented opportunities for the creation of art and design in cooperation with industry. They also advanced the use of glass as a medium for sculpture. Of most importance was the independent effort of Jaroslav Brychta and his daughter, Jaroslava Brychtová, to fabricate objects by melting crushed glass in moulds.

In the late 1950s, when the government became aware that glass was one of the few areas in which the country excelled, it began underwriting large international displays. Glass was also encouraged because it was perceived as a decorative rather than fine art and, therefore, a-political. The Czechoslovak achievements were revealed to the world at the 1958 Brussels Expo, where numerous examples of monumental glass sculpture were shown for the first time. From that point on it was apparent that something truly special was taking place in Czechoslovakia. Ironically, many of those advances would probably not have taken place without the series of tragic political events inflicted upon the country.

Die Hyalithgläser der Grafen Georg von Buquoy (1781–1851). Entwicklung und Formen einer Glasgattung zu Beginn des Biedermeiers.

Rita Friedrichs

Der Vortrag entstand bei Forschungsarbeiten im Prager Kunstgewerbemuseum und dem Staatlichen Gebietsarchiv in Trebon, Südböhmen. Im Vergleich der Hyalithobjekte aus dem UPM, Prag, mit Glas- und Keramikobjekten europäischer Museen und basierend auf den Hüttenberichten der Buquoy'schen Manufakturen in Gratzten wird der Versuch unternommen, Persistenzen im Kunstgewerbe wie die Nachbildung von Edelsteinen im Glas sowie in der Keramik aufzuzeigen. Aufschluß über die Entstehungsgeschichte des Hyalithglases geben ein Einblick in die Biographie und damit der wissenschaftlichen Genialität des Georg von Buquoy; handschriftliche Aufzeichnungen geben Auskunft über seine Experimente zur Erfindung neuer Glasmassen.

Herstellungstechniken, materialgerechte Dekorationsentwicklung zeigt eine chronologische Objektbetrachtung, die genauere Datierungsmöglichkeiten anbietet.

Im europäischen Vergleich wird die Genese des Hyalithglases aufgezeigt; vertieft u.a. durch Bezüge zu den Keramiken des Josiah Wedgwood aus Etruria.'

“Glass workers would never put up with no borders!”

Life experiences along the Czech-German border

Dr. Katharina Eisch, with Mark Angus, Frauenau, Germany

The lecture directs our view of the famous Bavarian-Bohemian glass areas away from the glass products and towards the memories and experiences of the glass workers. Their memories and narratives reflect a mentality and a cultural knowledge that is especially expressed in the reality and in the myth of the roving and wandering glass maker. The subject is explored in a case study based on ethnographical field research carried out, since 1987, in the border areas of the Bavarian and Bohemian forests.

The lecture presents the biographical narratives of an old glass grinder Heinrich Gaschler, whose words provide the title of the lecture, and other interviewees born in the glass factory community of Lenora (Eleonorenhain) in the Bohemian Forest. These people experienced historical situations and changes that set Bohemia as a focus of European history in the 20th Century. Prior to the 1930s the glass makers' every day lives and their cross border walks were an expression of a lively bicultural exchange and of open borders to the neighbouring lands and throughout Europe. Life became shuttered by the catastrophic events of National Socialism, war and the expulsion of the German population from the Czech borderlands after World War II. With the erection of the Iron Curtain the remaining inhabitants of Lenora found

themselves closed off from the Bavarian side of the border—but they still managed to maintain their old relationships to the glass makers' communities of the Bavarian forest, which helped them, after the opening of the border in 1989/1990, to re-establish their traditions of commuting and cross border exchange. The creative and self-determined ways in which the glass makers adapted and reacted to constant political changes and in which they have continuously bridged political borders and barriers is based on five basic aspects which mutually inform each other, and which also principally define a cosmopolitan mentality:

1. It was economical reasons that forced, and still force, glass workers to follow their opportunities of employment in a flexible and active way. Economic downturns, changing requirements of the market and technical developments could quickly and easily affect the small glass manufacturies, and economical upturns could tempt skilled glass makers to pack up their possessions and try their luck in other places.
2. Glass workers were bound to their factory entities, which provided them with work as well as with housing and their everyday social relationships, rather than to land and property. They traditionally stayed outside the social units of the peasant villages. However, their work and family connections could easily span the huge distances between glass makers' communities.
3. The glass makers' identity includes on the one side the industrial worker and on the other side the sophisticated and highly specialized craft's person. Their skills provided them with confidence and were their "passport" should they wish to take their chance in new places.
4. The Bohemian glass workers of both Czech and German tongue participated in the multiethnic culture and the progressive educational principles of the 18th century Austrian state which were specifically continued by the First Czechoslovakian Republic. The classical organisations of the workers' movement were represented in each glassmaker's community as well as a diverse scene of clubs and cultural activities, all of which actually brought about an open-minded curiosity towards the outside world.
5. Glass factories were traditionally located in the forest mountain areas, which mark the border between Bohemia, Bavaria, Saxony and Silesia. Commuting to the neighbouring glass factory village could easily mean the weekly or daily crossing of a state border. In their exchange with the German border neighbour as well as with their Czech or German counterparts within the country the glass workers could develop an identity as border crossers in a territorial as well as an ethnic sense.

By looking at the glassmakers' narratives about their life experiences and their ways of crossing borders, in a territorial as well as a social and ethnic sense, throughout the 20th century we can understand how they could produce glass of international artistic standards as an effect of the enriching qualities of constant cultural encounter and border crossing. Moreover, they developed a social knowledge and capabilities that enabled them to even out and cross the lines of conflict and separation, which are central in modern European history—a knowledge, the value and necessity of which reaches far beyond the history of arts and crafts.

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Hinterglasmalerei als Kabinetmalerei. Zu barocken Hinterglasbildern aus Prag.

Helena Brožková, KGM Prague, Czech Republic

Einen unbekannten Bereich der Sammlung des Prager KGM stellt die 40 barocken Hinterglasbildern dar. Es handelt sich um ein Ensemble, das sich von den Anderen nicht nur durch die Technik, sondern auch durch seine markante Handschrift unterscheidet. Es ist deshalb wahrscheinlich, daß alle diese Hinterglasbilder gemeinsam mit weiteren, die wir heute hinzufügen können, einem Künstler oder einer Werkstatt zugeordnet werden können. Die Technik beruht auf dem Gebrauch schwarzer und rother Lackfarbe auf der Rückseite flachen Glases, das mit Blattgold unterlegt ist. Die Themenwahl ist vielfältig: Veduten von Städten und Häfen, Landschaften, Schlacht- und Jagdszenen, Chinoiserie, Allegorien und Darstellungen von Heiligen. Für alle Hinterglasbilder ist nicht nur die auffällige Rahmung mit einer dublierten goldenen Linie charakteristisch, sondern auch die ursprüngliche Anpassung in schwarz gebeizten oder lackierten Rahmen.

Zum ersten Mal machte Frieder Ryser in seinem Buch, " Verzauberte Bilder ", auf das Ensemble aufmerksam. Seine Publikation bietet einen breit angelegten historischen Überblick der Hinterglasmalerei von der Antike bis ins 18. Jahrhundert.(1) In dem den holländischen Einflüssen auf die Entwicklung der Kunst der Hinterglasmalerei in Zentraleuropa des 16. und 17. Jahrhunderts gewidmetem Kapitel veröffentlichte Ryser einige Arbeiten aus der Sammlung des KGM in Prag, wo er nicht nur auf ihre hohe Qualität hinwies, sondern auch auf die ungewöhnlich hohe Anzahl. Außerdem integrierte er Hinterglasbilder dieser Gruppe, diesmal hauptsächlich aus der eigenen Sammlung, in die Ausstellung "Amelierte Stuck uff Glas / Hinder Glas gemalte Hinstorien und Gemäld", die im Jahre 1995 in Murnau stattfand, wo er sie für Arbeiten der "Malerschule Prag / Wien, 17. Jahrhundert" hielt.(2)

Es bleibt immer die Frage, wie sich die Hinterglasbilder in das zeitgenössische Interieur einfügten. Die Rahmen der Bilder sind, sofern der ursprüngliche Zustand gewahrt ist und sie nicht durch neue ersetzt wurden, entweder flach, schwarz gebeizt oder lackiert, wobei damit Ebenholz nachgeahmt werden. Auch die Formate der einzelnen Bilder sind aufeinander abgestimmt und so lassen sich aufgrund ihrer ähnlichen Rahmen und der Existenz von Pendants oder größerer zusammengehörender aus mindestens vier Bildern bestehender Gruppen verschiedene Vermutungen über Aufbewahrungsort und Bestimmung der Hinterglasbilder im barocken Interieur anstellen. Die Anordnung der einzelnen Hinterglasbilder entsprach höchstwahrscheinlich der einem Mosaik gleichenden Art und Weise, in der die zeitgenössischen Bildergalerien gestaltet waren. J. M. Brettschneiders oft

zitatierter "Blick in eine Gemäldegalerie",—für die Zeit charakteristische Gestaltung der Bildergalerie vom Anfang des 18. Jahrhunderts—bietet sich in diesem Fall als Muster an.(3)

Der momentane Kenntnisstand läßt wohl noch keine endgültigen Angaben zu Herkunft oder Autorschaft zu. So lassen sich bezüglich gewisser stilistischer Ähnlichkeiten mit Arbeiten Ignaz Preissler (1676–1741) aus Kronstadt lediglich wage Vermutungen anstellen. Auf der Grundlage der Bearbeitung des in der Sammlung des KGM Prag befindlichen Hinterglasbilder und weiterer ähnlichen Arbeiten erscheint eine gewisse Verwandtschaft der Handschrift offensichtlich. Vorallem in den Gesichtspartien von Figuren, in Landschaften mit Bäumen, Veduten und Stadtsilhouetten sowie auch an der figuralen Staffage können Ähnlichkeiten nachvollzogen werden.

In Prag ab April bis Oktober 2001 werden 11 Hinterglasbilder aus KGM Prag und zwei aus Privatsammlung im Kontext der Ausstellung „Ruhm des barocken Böhmens. Kunst, Kultur und Gesellschaft des 17. und 18. Jahrhunderts“ präsentiert.

Notes

1. Friedrich Ryser, *Verzauberte Bilder. Die Kunst der Malerei hinter Glas von der Antike bis zum 18. Jahrhundert*, München, 1991.
2. Friedrich Ryser und Brigitte Salmen, „Amalierte Stuck uff Glas Hinder Glas gemalte Hinstorien und Gemäld,“ in: *Hinterglaskunst von der Antike bis zur Neuzeit*, Schlossmuseum Murnau, 1995, S. 158–161. Bei dieser Ausstellung beteiligte sich das Kunstgewerbemuseum Prag mit einer wichtigen Leihgabe, ein Objekt aus der Antike, A3, und einer Reihe Arbeiten aus der Renaissance, vor allem Schrankfüllungen, Kat. Nr. F6, F8, F9.
3. Lubomir Slavíček, *Artis Pictoriae Amatores. Evropa v zrcadle pražského barokního sběratelství* [Europa im Spiegel der barocken Sammeltätigkeit in Prag], Ausstellungskatalog NG, Prag, 1993, Kat. Nr. 27.

Bohemian Glass Traders and Glass Refiners in Spain (the 17th–19th century)

PhDr. Jitka Lněničková, Museum Šumavy (Bohemian Forest Museum)
Sušice-Kašperské Hory, Czech Republic

The tradition of the glass trade in the Czech Lands is a long one. Bohemian glass was exported as early as the 14th century and reports from the first half of the 15th century mention the sale of Bohemian glass in Frankfurt am Main, Perpignan in southern France, and Barcelona on the Iberian Peninsula.

The names of the earliest known glass traders in Bohemia date from the period prior to the Thirty Years' War—Georg Rauscher, from the town Kašperské Hory, was a trader in beads with intensive business contacts in Nuremberg between 1606 and 1610. In 1620 Adam Vater, Georg Vater, Jacob Reisch and Martin N. traded in Bohemian glass in Leipzig where they had probably settled coming from northern Bohemia.

From the last quarter of the 17th century and during the 18th century, glass products were already the second most important exports after textiles. In 1768, for example, a combination of hollow glass (60 %), sheet and plate glass (30 %), and "Strass" (i.e. small crystal ware—perfume bottles etc., beads and costume jewellery = 10%) represented ten percent of the overall value of exports.

During the first half of the 18th century, the Kamenický Šenov and Nový Bor region in northern Bohemia became the dominant centre of glass trade and refining. The long-distance glass trade was controlled mainly by north Bohemian traders organised in trading companies. Bohemian trading companies established permanent offices in 54 different

foreign cities such as: Cairo; Smyrna; Havana; Lima; New York; Baltimore; Paris; London etc. The most dense trading networks could be found in important European ports such as Cadiz, Hamburg, Amsterdam or Lisbon. In such cities, various competing companies often each had their own office. In Cadiz, for example, there were the houses of the Christian Franz Rautenstrauch company of Nový Bor (from about 1715); the Georg Anton Jancke company of Nový Bor (from 1725); the Preissler company (at least from 1747) and many others.

Cadiz was one of the most important trade centres for Bohemian glass. From there, the trade to the inland areas of Spain was organised, as well as the trade with the Spanish colonies. Cadiz is also the city where the oldest branch office of any Bohemian glass trader in Spain is documented: the Georg Franz Kreibich company of Kamenický Šenov, was established here from at least 1691. Bohemian glass companies were later also established in Malaga, Corunna, Seville, Madrid, Barcelona, Jerez de la Frontira, Puerto de Santa Maria, Ferroll, Vigo, Alicante, Valencia etc.

A continental blockade in 1806 led to restrictions of the export to Spain. After this was lifted, in 1813–14, the trade was temporarily revitalised, but the trading companies were already struggling with decreasing glass sales. During the 1820s, the troubles of Bohemian glass traders in Cadiz deepened. In the early 1830s, the situation of the glass trade was critical and the trading companies tried to remedy this situation in various ways. The office of Rautenstrauch and Company, for instance, was transferred to Baltimore and Mexico City about 1830. In 1836, Anton Jancke and Company was forced to close its local office because of dwindling sales.

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Georg Franz Kreybich, Ljubljana
Dr. Mateja Kos, National Museum of Slovenia

I would like to highlight a short note on Bohemian glass published in 1901 in a Ljubljana newspaper, *Laibacher Zeitung*. The note, written by a Slovene historian Peter Radicz, deals with the Bohemian glassmaker and engraver, Georg Franz Kreybich.

Recently, I have been writing a text on 17th-century glassmaking in Slovenia for the catalogue of an exhibition, planned to open in June next year. For this reason, I have studied a large corpus of inventories of the noble families from Slovenia from that time. These mention several Bohemian glass vessels, for instance the cut and engraved goblets, engraved dishes, and cut 'pumpus'. In the written sources, I couldn't find any relations with the contemporary glassmakers in Slovenia, except for their trade relations with Bohemia at the time. The above-mentioned note, however, indicates another possibility. It is not impossible that some of the Bohemian glass mentioned in the inventories was actually decorated by Kreybich. He came to Ljubljana in 1681 with the load of glass vessels he wanted to sell. But he remained in Ljubljana for a year and was, during that time, working at one of the Ljubljana glassworks, Paul Ciriani's or Andreas Wolf Tazl's.

Some more facts from his life which might also be of interest: he was born in Steinschönau (Kamencky Šenov) in 1662; his father was a glass tradesman; Georg Franz Kreybich learned glass painting at Christoph Hayder's workshop and later engraving from Georg Heyder; in 1680, he started his first travel (he traveled 29 times) to Bavaria and the Salzburg region, and in 1681 came to Ljubljana; in 1682 continued to Celje and to Graz in Austria; in Ljubljana and in Graz he worked as a glass engraver; he finished his first travels in Vienna and in 1683, because of the danger of war, left for Bohemia.

Le verre baroque gravé de Bohême et de Silésie dans les collections des Musées Royaux d'Art et d'Histoire à Bruxelles

Janette Lefrancq, Musées Royaux d'Art et d'Histoire, Bruxelles, Belgium

Cet exposé a pour but de présenter une collection assez méconnue puisque, en dehors de quelques pièces capitales reproduites dans le guide d'A.M. BERRYER, *La verrerie ancienne aux M.R.A.H.*, datant de 1957, et des verres ayant figuré à l'exposition *Trois millénaires d'art verrier* à Liège en 1958, elle est dans son ensemble inédite. L'un des intérêts de cette collection réside dans le fait qu'elle a été constituée en grande partie dans la première moitié du XIX^{ème} siècle par l'acquisition d'anciens fonds et qu'elle ne comporte donc que peu de pièces douteuses.

La collection de verres du Musée du Cinquantenaire (M.R.A.H.) est riche d'une grosse centaine de pièces gravées des XVII^{ème} et XVIII^{ème} siècles: une vingtaine d'entre elles sont de production purement bohémienne ; une quinzaine d'autres peuvent être attribuées à la Silésie. Un catalogue raisonné de tous les verres gravés, dont la parution est prévue pour l'an prochain, est actuellement en cours de préparation.

Les verres originaux de Bohême sont chronologiquement et géographiquement assez diversifiés. La production de la partie méridionale de la Bohême à la fin du XVII^{ème} siècle est représentée par six calices. Les formes et le façonnage de certains d'entre eux rappellent l'influence exercée à cette époque par les verriers des Pays-Bas. Le décor gravé est en général de faible qualité, peu profond, alliant les sujets d'inspiration folklorique, les oiseaux, les fleurs de tournesol et les amours enjambant des rinceaux.

Les formes géométriques, purement bohémiennes, de la première moitié du XVIIIème : flûtes, calices et gobelets couverts, flacons aux surfaces taillées, aux noeuds enrichis de filaments rouge et or, témoignent du talent des graveurs du nord de la Bohême dans un ensemble de sept pièces. Le style à la Berain y domine dans le décor de lambrequins et de rubans incluant de petites figures grotesques.

Deux calices présentent la combinaison de rinceaux gravés et de médaillons églomisés. Outre une chope ornée d'armoiries et de rocailles et une paire de carafes taillées à décor Louis XVI gravé et peint à l'or, la deuxième moitié du XVIIIème siècle est représentée par une pièce assez exceptionnelle: une navette décorée de fleurs au naturel dans le style de Carl Joseph Lechner, graveur établi à Gratzen dans le sud de la Bohême, vers 1770–1785.

A côté de cette production assez stéréotypée, les pièces gravées en Silésie se démarquent par des styles très différents et une grande variété de thèmes iconographiques. La présentation de ces quinze pièces demandant une approche individuelle, elle ne peut être faite dans le cadre restreint de cet article. Mentionnons seulement un grand bocal représentant un concert des Muses dans le Jardin d'Orphée et quelques calices commémorant des événements historiques : le couronnement de Charles VI, la victoire de Frédéric II ou l'observation d'une éclipse solaire par des astronomes. Un gobelet orné de grandes figures d'amour gravées en profondeur présente une qualité stylistique remarquable.

Drei Jahrhunderte Glashütten der Grafen von Buquoy

Margarete Gräfin von Longueval-Buquoy, Germany

Die Grafen von Buquoy aus dem Artois (Spanische Niederlande) haben 288 Jahre lang durch die Produktion der zwölf Glashütten auf ihrer südböhmischen Herrschaft Gratzen wesentlich zum Ruf des böhmischen Glases beigetragen.

Die Glasmachertradition im böhmisch-österreichischen Grenzwald nützend, gründete Gräfin Maria Magdalena Buquoy 1623 eine neue Glashütte. Mit geschliffenen und geschnittenen Waren und Gläsern à la façon de Venise stand sie in der ersten Jahrhunderthälfte an der Spitze der böhmischen Hütten. Die Gräfin, eine gebürtige Mailänderin und ehemalige Brüssler Hofdame, war auf Schloss Farcienne, Fürstbistum Lüttich (bei Charleroi) aufgewachsen. Châtelet, eine der sieben Glashütten bei Farciennes gehörte damals der Lütticher Glasmacherdynastie Bonhomme, die Venetianer beschäftigte. Daher der Einfluss der Lütticher Gläser à la façon de Venise auf die südböhmischen.

Graf Ferdinand Buquoy holte Louis Le Vasseur d'Ossimont aus dem Artois als Leiter einer neuen Gratzener Hütte. Unter ihm wurde 1674 erstmalig das dickwandige böhmische Kristallglas entwickelt und ab 1680 in Wien verkauft. Außerdem wurde eine kostspielige Opalimitation (Waisel) geschaffen. Als Besonderheit wurden Deckelbecher mit Figuren in Opal- und Kristallglas angeboten (vermutlich in die Form geblasen). Die Kristallschneiderfamilie Lechner unterhielt drei Generationen lang eine Glasschneidewerkstatt bei Gratzen.

Infolge der Türkenkriege blieb nur die Hütte in Buchers im 18. Jahrhundert in Betrieb. Unter Leitung der Glasmeisterswitwe Anna Maria Mayer unterhielt sie ausgedehnte Handelsbeziehungen zu türkischen Glashändlern. In den Hungerjahren 1763/64 und 1771/72 kamen arbeitslose Glasarbeiter aus Nordböhmen nach Buchers, wodurch es ein Zentrum der Hinterglasmalerei wurde. Schließlich ist Buchers auch die Wiege zweier Glasmacherdynastien, der Zich und der Meir (Mayer).

Das merkantilistische Interesse Graf Johann Buquoy's führte in der zweiten Jahrhunderthälfte zu zahlreichen Hüttengründungen. Sein Nachfolger Georg Buquoy produzierte Kristallglas von hoher Qualität, entwickelte 1816/17 ein opakes, schwarzes Steinglas (Hyalith) und 1819 roten Hyalith, ein siegellackrotes, teils geädertes Kupferglas. Hyalithgläser wurden geschliffen, geschnitten und mit Goldmalerei oder Goldradierung versehen, besonders mit Chinoiserien. Bestellungen kamen aus Hamburg, Frankfurt, Lemberg (Lvov) und Mailand. 1835 stellten die Buquoy'schen Hütten in Wien "bunten Hyalith" in Grün- und Brauntönen aus, sowie Agatin, ein halbtransparentes, opalisierendes Material in zarten Pastelltönen. Einflüsse auf französisches Stein- und Opalglas sind nachgewiesen.

Bis 1903 lieferte die Hütte Schwarzthal Butzenscheiben, Antik- und Kathedralglas in die Schweiz, nach Russland, Indien und Amerika, während die bis 1910 an die Firma Stölzle verpachtete Hütte Georgenthal Pressglas nach amerikanischen Metallformen produzierte. Die Stölzles waren die dritte Glasmacherdynastie aus der Herrschaft Gratzen.

Europaweite künstlerische Einflüsse, große Mobilität der Glasmacher und ein weitgespannter Absatzmarkt kennzeichneten das Wirken der Buquoy'schen Hütten in drei Jahrhunderten.

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Presentation of 20th Century Glass in Czech Museums

Milan Hlaveš, Curator of the 20th century collection of glass and ceramics, Museum of Decorative Arts, Prague, Czech Republic

What has been badly missing up until now in the Czech Republic is a permanent exposition, which could monitor the development of Czech glass in the 20th century. The year 2000, however, has seen a marked improvement in this situation.

In November 2000 the Eastern Bohemia Museum in Pardubice is to open a new exposition in one of the large halls of its step-by-step reconstructed Renaissance castle. It will present the artistic development of Czech glass, and the main contents of the exposition will be formed by studio works made by contemporary makers of art glass.

The Museum of Decorative Arts in Prague is also going to open another section of its new permanent exhibition "Stories of Materials" in November 2000. A selection of Bohemian Art Nouveau glass, Art Deco glass, as well as several works made in the second half of the 20th century will be included. The Museum intends to reorganise its stores to provide more exhibition space.

Glass from the collections of the Museum of Decorative Arts in Prague forms a part of the new intra-field exposition of the art of the 19th and 20th centuries at Prague National Gallery