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The Earliest Tomb Mosaics from the Production of Innsbruck-based Companies in Bohemia and Moravia*

Albert Neuhauser's mosaic company was founded in Wilten near Innsbruck in 1877. In 1900 it merged with an Innsbruck-based stained-glass company under the joint name Tiroler Glasmalerei- und Mosaikanstalt. The company still operates today, and within the premises of the historic factory, it also keeps original designs, mosaic cartoons (models for mosaics in the form of drawings, paintings etc.), albums with photographs of completed mosaics, and documents connected with contemporary commissions. Among them are numerous mosaic works that emerged in Bohemia and Moravia over the course of at least four decades starting in the 1880s. As well as monumental commissions (probably the best-known ones are the mosaic compositions installed on the facades of the department store U Nováků, the Municipal House, and the Land Bank in Prague), they include mainly smaller decorative work created for the interiors and exteriors of tombs or on tombstones. These not yet ascribed works have been discovered for the professional community only recently thanks to a complex topographic survey of mosaic works. Through a combination of field and archival research, this study sheds light not only on the context of the origin of these specific commissions but also on the ordering process and the system through which the mosaicists from Innsbruck cooperated with Czech stonemasons or architects.

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After being abandoned for many centuries, mosaics returned as a form of architectural decoration in the middle of the nineteenth century. The technique was revived in part as the result of successful experiments with the production of mosaic molten glass in Venice. The first generation of mosaicists working across Europe grew up in the local workshop of Antonio Salviati (1816–1890) – originally a lawyer by profession. Salviati was a great inspiration for another entrepreneur in the sphere of artistic glass production – Albert Neuhauser (1832–1901). He first founded a successful stained-glass factory in Innsbruck with his partners (1861) and later established his own mosaic workshop Mosaik-Werkstätte für christliche Kunst (1876–1899). After 1900 its work was carried on by the successor company Tiroler Glasmalerei- und Mosaikanstalt, which merged stain glass and mosaic production. Both workshops supplied mosaic work to Bohemia and Moravia, in the form of commissions applied to monumental architecture as well as smaller-scale mosaics for tombstones or tomb decorations. The present study focuses on the sepulchral mosaics produced by the Innsbruck workshops between the 1880s and the 1920s.

Keywords: mosaic; Tiroler Glasmalerei und Mosaikanstalt; Mosaik-Werkstätte für christliche Kunst; František Sequens; Antonín Barvitijs; Albert Neuhauser; funeral monuments

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An overview of previous research

Increased attention has recently been paid to the work of mosaic artists from Innsbruck. Research in the Czech Republic tends to be conducted in two areas – topography and restoration. The former is produced in a university milieu, where Tyrolean mosaics were studied in 2012–2015 within the framework of research on the art topography of mosaic works in the territory of the Czech Republic.¹ This project led to the creation of a professional map with mosaic catalogue entries that has been available online since the autumn of 2015.² During that stage, the works were examined *in situ* and supplemented with information from period literature and archival sources available in Czech archives. The basic project was followed by further research in 2016–2018,

which used archival sources from the private archive of the Tiroler Glasmalerei company and compared findings with evidence of the work traceable in the Czech Republic. This research resulted in two studies. The text *Evropská tradice a počátek novodobé mozaiky v Čechách a na Moravě* (European tradition and the beginnings of early modern mosaics in Bohemia and Moravia)³ focused on the context surrounding the revival of mosaic production in the Czech milieu and the work of Tyrolean mosaicists in the late nineteenth and early twentieth centuries. Also published in addition to this information was an article titled *Skleněné mozaiky od konce 19. do poloviny 20. století – příspěvek k umělecké topografii Moravy* (Glass mosaics from the late nineteenth and early twentieth century – a contribution to the art topography of Moravia).⁴ Sepulchral mosaics produced by Tyrolean workshops in relation to their competitors was also subject of the conference contribution.⁵

The second area of research on Innsbruck mosaics is linked to the activities of the association Art & Craft MOZAIKA (Art and Craft Mosaics) and the restoration surveys and work carried out by its members, led by Magdalena Kracík Štorkánová. Information about Tyrolean mosaics was tangentially discussed in the catalogue produced to accompany the exhibition *Opus musivum* that the association organised

in 2015.⁶ Cooperation on preparing the exhibition led to closer contacts with the successor companies of the original Tyrolean mosaicists (Natascha Mader at Tiroler Glasmalerei and Malu Storch at the head of Storch Mosaik). With respect to conservation of for mosaics, it should be added that Kracík Štorkánová has referred in several articles to the restoration of the mosaic on the tomb of the Peluněk family in Smíchov Cemetery in Prague (Malvazinky).⁷ A publication titled *Atlas funerar. Hřbitov Malvazinky* (Funeral atlas. Malvazinky Cemetery) was eventually created around this restoration and it discusses issues connected with artistic tombstones in one particular cemetery in Prague, with one chapter devoted specifically to local mosaics. With the help of materials from the company's private archive, it was possible to identify the set of mosaics in Malvazinky Cemetery as work produced by Tiroler Glasmalerei- und Mosaikanstalt dating from 1900.

A meeting called *Mosaic Connection* took place in 2018, the proceedings of which are available online.⁸ Most texts contain summaries of data published in the past. Most of the contributions are by Austrian authors of earlier publications on the history of Tyrolean glass-painting and mosaic production (Elisabeth Maireth, Reinhard Rampold, Gernot and Heidrun Fusseneger or Malu Storch). There is also a contribution by Kracík Štorkánová mentioning a selection of



1 – Poetsch family tomb with an Annunciation composition based on a design by Michael Rieser, 1884. Innsbruck, West Cemetery



2 – Poetsch family tomb, detail of an angel's face from the Annunciation mosaic, 1884. Innsbruck, West Cemetery

work in the Czech Republic by Tyrolean companies, including mosaics in some Prague tombs, once again especially in the Malvazinky cemetery.⁹

Less attention is at present paid to mosaic production from Innsbruck in Austria. Researchers have drawn on the period overviews of activity that were published to mark the milestones in the existence of the Tyrolean glass-painting company *Tiroler Glasmalerei*.¹⁰ This information was also used by Elisabeth Maireth in her PhD thesis.¹¹ Reinhard Rampold added further knowledge in a publication summing up the history of glass painting that was issued to mark the 140th anniversary of the *Glasmalerei*'s founding.¹² A publication titled *Malen mit Glas und Licht* came out ten years later with contributions from various authors that mainly discussed stained glass and glass painting.¹³ One of the texts in this anthology was by Heidrun Fussenegger, who focused primarily on glass-painting production based on research she carried out preparing her Master's and PhD theses.¹⁴ Among the latest research devoted to individual monumental works by mosaicists from Innsbruck, we should name, for example, Ilse Knoflacher's Master's thesis¹⁵ that partly deals with the company's cooperation with Leopold Forstner, who completed his apprenticeship with *Tiroler Glasmalerei*.¹⁶ The latest publication by Austrian authors – a brief overview of the Innsbruck-based mosaic company's history – has been published in *Czech*.¹⁷

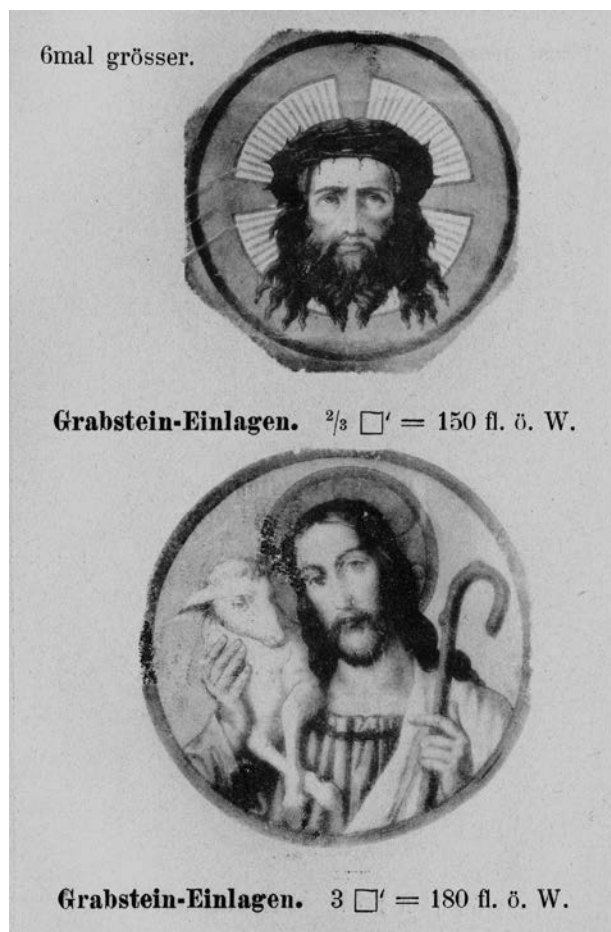
The overall state of research on work by Tyrolean mosaicists is not yet satisfactory. Such production, which lies on the boundary between art and craft, had long remained outside the attention of Czech and Austrian researchers alike. Only as a deeper interest in historicising architecture and its artistic equipment has emerged in recent years have researchers revised their view of mosaics as well. Most of them, after all, are examples of contemporary religious art, which has also only recently become a popular research topic. In Austria, this trend is represented, for instance, by a monograph that was published on the church painter and designer of monumental works for church buildings (including glass paintings and mosaics) Johann Evangelist Klein,¹⁸ and in the Czech Republic, it is represented by the book *Neklidem k Bohu. Náboženské výtvarné umění v Čechách a na Moravě v letech 1870–1914* (Through unease to God. The religious fine arts in Bohemia and Moravia in the years 1870–1914).¹⁹

From *Mosaik-Werkstätte für christliche Kunst* to *Tiroler Glasmalerei- und Mosaikanstalt*

At the time of its founding, the Innsbruck-based mosaic workshop was regarded as Central Europe's breakthrough into the hegemony of an Italian branch of art. This is how it was presented after its establishment not only in the Tyrolean region but also in professional journals read across the Austro-Hungarian monarchy. The company was thought



3 – Tombstone of painter Georg Mader, detail of the mosaic in the central part of the tombstone, 1884. Innsbruck, Wilten cemetery



4 – A page from the mosaic catalogue *Illustrierte Preisliste von verschiedenen Mosaikarbeiten aus der Mosaik-Werkstätte des Albert Neuhauser in Innsbruck Tirol*, late nineteenth century. Private collection

to have been founded in 1877.²⁰ This date can be found in earlier publications and also in all recent contributions.²¹ A revision of the research into the company's earliest history has shown, however, that the mosaic workshop came into existence as early as at the beginning of 1876 under the name Mosaik-Werkstätte für christliche Kunst.²² In an advertisement repeatedly placed in a local periodical on the occasion of the workshop's establishment, the founder Albert Neuhauser explained, that he had been playing with the idea of founding a mosaic atelier for some time, but he was only able to devote himself to the practical preparations for it thanks to favourable circumstances after he was succeeded in managing Glasmalerei by Albert Jele (1844–1900).²³ This gave Neuhauser time to study the mosaic technique directly in Italy, which he visited together with the painter from Vienna Johann Evangelist Klein (1823–1883).²⁴ They were granted access to the Vatican's mosaic workshops, where they were able to draw inspiration and knowledge. In Italy, Neuhauser reportedly acquainted himself also with the 'reviver' of mosaics, Antonio Salviati, an entrepreneur from Venice.²⁵

A rather eloquent and hopefully reliable source of information about the workshop's beginnings and activities is an article titled *Die Emailmosaik in Innsbruck* published in *Österreichische Kunst-Chronik* in 1883. Its author describes the founding of the workshop, the difficulties of glass production, and the staffing – the Venetian mosaicist Luigi Solerti (1846–1902), 'a leading Italian author', worked in the atelier with one helper in its first half-year. Three more Venetians

were hired as the number of commissions rose, while local apprentices gradually started to be trained in Innsbruck's Kunstgewerbeschule.

Acquiring the experienced Solerti was apparently one of the 'favourable circumstances' that made it possible for Albert Neuhauser to establish the workshop. Luigi Solerti had completed his apprenticeship in Antonio Salviati's mosaic plant in Venice, but almost his whole professional career was tied to Innsbruck. He was the workshop's art director for 24 years until its restructuring in 1900. He was in charge of commissions for new works and he paid purposeful attention also to restoration – we know of him in the latter context also in Prague, where he assessed the condition and designed the renovation of a medieval mosaic of the Last Judgement on St Vitus Cathedral. He focused on mosaics also on the theoretical level – his lectures on the history of the technique and its practical aspects were published in print. His principal paper dealing with mosaics in modern art came out in 1900.²⁶ From a fundamentally practical position, he required that artists who design such works should be well informed about the material in which their compositions were to be rendered, particularly the colouring effects and the method used to set the materials. As there was no art school that focused on mosaic work in the late nineteenth and early twentieth centuries, artists had to travel to Italy and acquaint themselves with the technique there. As well as Solerti, Josef Pfefferle (1862–1939) – an Austrian who also completed his apprenticeship with Salviati in Venice – worked in the workshop from

5 – Gilbert Heidegger, design for the Virgin Mary mosaic in the urn hall at Kokořín Castle, 1913. Innsbruck, private corporate archive of Tiroler Glasmalerei





6 – Mosaic of Christ based on a design by Gilbert Heidegger, 1913. Kokořín, urn hall at Kokořín Castle

1877.²⁷ Together with Luigi Solerti, they were the experts who headed the workshop until 1900.

Throughout its existence, this mosaic atelier was considered the sister company of the Innsbruck-based glass painting company Tiroler Glasmalerei. Where we lack data, we must instead look into the background of this company, with which the mosaic workshop was linked personally and sometimes also by the location of its commissions. After all, its first public work, *Madonna*, was designed for the facade of the glass painting company's building in Innsbruck, and as early as 1876, Neuhauser's enterprise contributed smaller mosaics to decorate the Votivkirche in Vienna, for which the glass painting company received a commission for a large stained-glass work.

Like mosaics, stained glass and glass painting works required specific artistic. The question of glass production is relatively well answered as for the glass painting company. Albert Neuhauser carried out tests on material in his own glassworks. In Innsbruck, they produced their own flat glass and even supplied it to clients abroad. Later, because of a customs duty, this production of the material no longer paid and the glass painting company then only produced glass for its own needs. The corporate glassworks closed down in 1898, and after that, the company used Hubersche Glashütte in Kramsach.²⁸ Elisabeth Maireth says that the mosaic company also produced its own glass material, but she believes that it had initially used glass imported from Italy.²⁹ From contemporary literature, however, we can see that the glassworks was part of the company from the beginning and that its ori-



7 – František Sequens, the design for the Christ the Good Shepherd mosaic for the tomb of František Mašek in Prague, 1890s. Innsbruck, private corporate archive of Tiroler Glasmalerei

gin was accompanied by chemical experiments. A workshop with furnaces (Schmelz- und Kühlöfen) certainly existed by 1883, along with a steam engine to power the grinders (Schleifräder). They were located on the ground floor of the factory building, along with a storeroom containing the material,

numbered and sorted according to colour shades. The molten glass cakes had a diameter of 12–15 cm.³⁰

In 1880, the management of the glass painting company decided to set up a branch in Vienna,³¹ and a branch of Neuhauser's mosaic company was automatically established alongside it; an 1884 advertisement informs us that this branch of the glass painting company had the address Wien VI, Magdalenenstrasse Nr. 29, and Mosaik-Werkstätte des Albert Neuhauser was represented at the same location.³² The Innsbruck-based company had acquired a rental house in Magdalenenstrasse and rebuilt it into a 'Stätte der Kunst und des Kunstgewerbes', as an inscription in sgraffito and mosaic on the facade stated.³³ The painter Carl Jobst (1835–1907) rendered the historical and allegorical scenes in sgraffito, while the mosaic was the work of Albert Neuhauser's atelier. Prof. Hermann von Riewel (1832–1897) was the affiliate company's artistic director and its technical director was Carl Gold, who was originally the head of the commercial department in Innsbruck.³⁴

The merger of the mosaic workshop and the glass-painting company represented the biggest impact on the structure of the enterprise. As of 1 January 1900, it operated under the name Tiroler Glasmalerei- und Mosaikanstalt. It was probably in this connection that the company's two leading experts, Luigi Solerti and Josef Pfefferle, left in 1900 and established their own workshops.³⁵ Josef Bamberger, Josef

Bruni, Alberto Fachetti, Josef Handle, Leonhard Kirchner, Rudolf Margreiter, Franz Plank, Franz Sauerwein, Josef Steinkellerer, and Josef Wild remained employees of the mosaic atelier.

Durable decorations for eternity

Compared to other painting techniques, mosaics were considered a durable material: *'Mosaic does not perish as quickly as sgraffiti and does not fade like paintings; apart from temporal durability, it has the advantage of a strong colourful note, energetic where needed and radiant.'*³⁶ It seemed ideal for decorating sepulchral places. In the second half of the nineteenth century, it was used in the decoration of cemeteries in Rome (Verano), Venice, and Florence, and, as the craft developed, in Vienna and Munich as well. In the conservative milieu of Central Europe, however, it represented an innovation that was in need of broader promotion. Compositions for tomb interiors, entrance tympana, the walls of arcade tomb chapels, or sepulchral stelae were not initially the main objective of Neuhauser's workshop. In the first decades, its advertisements focused on acquiring more monumental commissions (decorating churches, altars, and important secular buildings). Only with the decline of historicising architecture in the late nineteenth century did mosaicists also have to seek smaller commissions. While the companies continued to

8 – The Madonna based on a design by František Sequens, 1882. Prague, Smíchov Cemetery, Roskoschny family tomb





9 – Head of Christ based on a design by Max Rainer, late nineteenth or early twentieth century. Prague, Vyšehrad Cemetery, Nowak family tomb

promote the potential of glass material in a similar manner, they started to concentrate also on customers who wanted to invest money in decorating their sepulchral places. Two advertisements for rival companies published on the same page of the periodical *Christliche Kunstblätter* in 1908 provide a good example. As well as stained glass, *Tiroler Glasmalerei und Mosaik-Anstalt Innsbruck* offered unbreakable (*unzerstörbar*) pictures in wonderful colours from their own glass mosaics intended for all types of monumental architecture including graves and tombs. Next to it, Josef Pfefferle of Zierl, a former employee of the company and now the owner of his own mosaic workshop, advertised his *Mosaikwerkstätte für kirchliche Kunst*. His offer also included sepulchral works (*Grabmonumente*).³⁷ No specific advertisement for Neuhauser's workshop or its successor, *Tiroler Glasmalerei- und Mosaikanstalt*, has been found in the Czech lands, but in the early twentieth century, the promotion of mosaic work there emphasised sepulchral decoration as well.³⁸

Given that past publications have focused almost exclusively on the company's production for monuments, it has been necessary to trace sepulchral mosaic production primarily *in situ*. In contrast to the thorough business records of the merged *Tiroler Glasmalerei- und Mosaikanstalt*, records on the commissions done by Neuhauser's workshop (1876–1899)

have not been preserved. We therefore had to work on the assumption that the earliest sepulchral commissions that came into existence shortly after the foundation of the company would be located in its own neighbourhood – in cemeteries in and around Innsbruck.

We were also able to trace findings from field research, which provided us with numerous comparisons for Czech works, in the contemporary regional press. According to news publications, the first mosaic decoration of a sepulchral monument appeared in the Innsbruck city cemetery in 1880. Information about this artistic innovation was published repeatedly in local periodicals, which had covered the artefactual additions to the city's cemetery on a steady basis, as can be seen, for example, in an extensive description of the West Cemetery (*Westfriedhof*) in 1873. This square cemetery, founded a mere fifteen years earlier, was surrounded with arcades on all sides and equipped with numerous mural paintings and sculptural works done by local authors. In its conclusion, the article also praised this final resting ground as a place for the presentation of 'Tyrolean art'.³⁹

Work produced by Neuhauser's workshop was also viewed in a regional perspective and it was promoted in this way in newspaper articles at the beginning of the company's existence. As well as the press's coverage of the company's

major commissions in Austria and abroad, which were regarded as indicative of the Tyrolean company's success, it also referred to domestic work, including sepulchral mosaic production. According to an article from April 1880, the first 'in Mosaik ausgeführte Grabmonument' in Innsbruck was purchased for the family of Albert Jele and was installed on the south wall of the church in Wilten.⁴⁰ As the current head of the Tyrolean glass painting company, Jele had very close ties to his colleague's enterprise. The production of this mosaic may also have been intended as a distinctive way of advertising a specific commission that the city's milieu was not yet used to.⁴¹ Other mosaics followed rather quickly, and again were met with a response in the press. A 'wallpaper' mosaic, with a dark red field and the geometric motif of a wide border, was set on the background of a marble memorial to Josef Kiebach, paid for by the city and located in the arcades of the West Cemetery. A contemporary comment pointed out that while the terse shapes would have looked too simple in a fresco, the 'noble' material of the mosaic elevated them with its reflections, and the commentator poetically likened them to the magical reflections of light on the waves of a calm sea.⁴² The text ended with an appeal to private owners of sepulchral places to follow the municipal authority's example and order more durable ('*unvergänglich*') works created using the 'ancient technique' for cemetery premises. The Neuhauser company was also presented to customers as a prizewinning company – a silver medal from a Berlin exhibition of ceramics and construction works – and one that would supply works to replace the previously popular frescoes, which did not last long in the unfavourable Tyrolean climate.⁴³

In 1884, the press extensively discussed the replacement of an inelegant mural painting in the arcades above the tomb of the Poetsch family with a mosaic of the same topic, the Annunciation, which was created from a design by academic painter Michael Rieser (1828–1905) from Vienna.⁴⁴ [Fig. 1, 2] Comments on the new mosaic in the press not only dealt with its composition but also voiced admiration of the precision of the craftsmanship behind the mosaic created by Luigi Solerti and his apprentices. Another interesting aspect is the writer's effort to dispel the doubts surrounding this relatively expensive technique, including the belief that mosaics needed to be viewed from a greater distance, which the tombs in the arcades did not allow for. A similar problem was also pointed out in connection with the mosaic works in Westfriedhof elsewhere.⁴⁵

So far, we have discussed large-scale compositions that found use hidden on the rear sides of the arcades that encircled the cemetery. At the same time, however, much less demanding works were installed on free-standing tombstones. The grave of painter Georg Mader (1824–1881),⁴⁶ Neuhauser's colleague and co-founder of the stained-glass company, was adorned with decorative panels contrasting with the white marble area set on a simple cross with a cubic pedestal. [Fig. 3]



11 – The Madonna based on a design by Philipp Schumacher, before 1900. Prague, Vyšehrad Cemetery, Špaček family tomb

A mosaic composition featuring a lyre, as an attribute of the art of poetry, was set on the socle of a pylon in grey-blue marble erected in 1885 at the grave of poet Otto Prechtler (1813–1881). Albert Neuhauser donated the composition to the memorial as a gift.⁴⁷ Among works installed further afield, a mosaic of the Resurrected Christ for the grave of the Frohner family in Pest was published in 1883.⁴⁸

The Neuhauser company's sepulchral commissions represent an as yet unexplored topic both in Austria and abroad. From a survey of cemeteries in Innsbruck, Vienna, and the Czech lands, it is evident that the workshop worked on numerous large compositions as well as on small ornamental works, which often varied according to the different customers. More light has been shed on the details of this by research produced in the Czech Republic, for which the Innsbruck-based workshop was the most frequent supplier of mosaic works until 1904.⁴⁹

Between Bohemia and Innsbruck

Czech customers knew art production from Innsbruck well. The glass-painting company had made numerous stain glass works for both Bohemia and Moravia since the 1860s.⁵⁰ The mosaics company itself was presented in the Czech milieu for the first time (apart from the above-mentioned professional journals with a monarchy-wide impact) in a monographic study by Hans Semper published in instalments in 1890 in the journal of the industrial arts museum in Brno.⁵¹ Earlier reports in the Czech press took the form of minor references to mosaic works presented at art,⁵² industry, or construction exhibitions. We can get an idea of what a simple exposition was like, combining small mosaics with photos of completed works, from a report from 1880: 'The Innsbruck-based Neuhauser company, the first firm in Austria producing glass mosaics and creating church paintings on glass, has exhibited mosaic pictures of Charles IV, Madonna, the large imperial coat of arms, etc., as well as numerous photographs.'⁵³

Future customers could also draw on their own experience with monumental works. The first commission for

Neuhauser's workshop in Bohemia was probably the decoration work it created for the exterior of the Church of St Wenceslas in Smíchov (c. 1883). Smaller mosaic accents in the form of round turquoise discs with gold crosses were applied to the portal and window heads on the side facades of the church's Neo-Renaissance architecture, designed by Antonín Barvitius (1823–1901), while spandrels with laurel wreaths and rectangular fields with varicoloured candelabra reflecting off the gold background found their place on the front facade. A large-scale mosaic was later set in the interior of the church, in the presbytery concha, based on designs by Josef Matyáš Trenkwald (1893).

Another important secular commission from Prague was for lunettes based on designs by Mikoláš Aleš (1852–1913) and intended for the cornices of the Zemská banka (Land Bank) Palace (1894–1896). When the building's architect, Oswald Polívka (1859–1931), was considering what technique to apply to the exposed parts of the building, after some initial uncertainties he chose mosaic work over mural painting.⁵⁴ The Neuhauser company introduced itself in Moravia with the *Immaculata* it created for the front facade of the monastic church in Rajhrad near Brno (1895) and with a similar picture of the Enthroned Madonna on the facade of the pilgrimage church in Tuřany near Brno (1898). The author of the design for the first of these works was the late painter from Vienna Johann Evangelist Klein. In view of his long-term collaboration with the Tyrolean glass-painting workshop and with Neuhauser's company, we can assume that the motif for the

Rajhrad facade was selected from a store of existing designs that the company had at its disposal. The Madonna from Tuřany was designed by the painter Josef Ladislav Šichan (1847–1918), who resided in Brno.⁵⁵

A question for further research is not only which artists clients selected for their work and according to what criteria but also why they chose to have the work produced as a mosaic in the first place. After all, the durability of the glass that was proclaimed as the material's advantage was offset by the relatively high price of a mosaic and the need to communicate with a remote supplier. This decision may not have been entirely transparent, either. Regardless of whether the mosaic decoration in question was monumental or sepulchral, the architects or stonemasons often played a part in the choice. For some of them, recommending a mosaic to a customer might have been motivated by the commissions they received from the Innsbruck-based factory.

The details about the system by which mosaic works were ordered by Czech clients from the Innsbruck-based mosaic workshop are rather varied. The communication with customers can be traced from the books of orders stored in the archive of what is today the Tiroler Glasmalerei company.⁵⁶ They contain records of completed commissions starting from the beginning of 1900.⁵⁷ The mosaic production is registered in separate files. Individual records include the name of the location the order was destined for and the object, a basic drawing of the shape and dimensions of the work, and a *regesta* of the communication between the client and

12 – Rudolf Margreiter, design for the mosaic panels on the marble extension of the Unger family tomb in Vyšehrad Cemetery in Prague, 1901. Innsbruck, private corporate archive of Tiroler Glasmalerei



the company from the point of initial contact up to the final bill. The designs of the works are partially preserved in the files (in the form of coloured sketches), partially photographed and pasted into a two-part album.⁵⁸ The latter mostly take the form of photographs of the cartoons; photographs of the finished mosaic works are rare. The albums are sorted by topic according to different branches of iconography. They apparently served not only for presenting the works to the clients but also for a basic orientation in the pictorial templates that the company had at its disposal in its own stores.

The records on nineteenth-century commissions from the time before A. Neuhauser's mosaic workshop merged with the glass-painting company are not so precise. As neither albums nor books of orders exist, we must make do with the company's printed catalogue *Illustrierte Preisliste von Verschiedenen Mosaikarbeiten aus der Mosaik Werkstätte des Albert Neuhauser in Innsbruck Tirol*⁵⁹ [Fig. 4] or with the fragments of information that the company archive inherited from its predecessor – most notably, sets of designs or coloured sketches that were kept in folders together with later works.⁶⁰ Some sketches were not found in the past but are at least registered in the inventory, sometimes with a record of the ordering party. These records indicate that various mosaic works that were supposedly made for clients in Prague have to date not been located, such as a Purgatory Madonna (*Madona der Armen Seelen*) and a Christ on the Cross, both by an author with the surname Rudi. We know that the design for a Madonna by František Sequens (1836–1896) was also originally deposited in the set of sketches.⁶¹ Some of the surviving sketches cannot be identified with any preserved mosaics either, such as a mosaic *Seraph* by Franz Schatz, which was intended for Smíchov (probably for a tomb in Malvazinky) or a tympanum bearing the letters 'PX', which was ordered by Ludvík Šalda (1855–1909), a master stonemason and factory owner from Prague.⁶² By contrast, the destination of a tympanum design featuring a cross and a palm branch ordered by 'Prof. Myslbeck' is clear, as this mosaic was undoubtedly intended to be placed on the pedestal of Karel Sladkovský's grave from 1884 in Olšany Cemeteries.⁶³

This information refers to the person who communicated with the Innsbruck-based company. The order was arranged by Josef Václav Myslbek (1848–1922), who was in charge of the sculptural component of the Sladkovský monument.⁶⁴ For the nineteenth century, he is an exceptional person documented in this position. After 1900, the business records contain information about all clients who placed orders. They included private investors, companies that installed art and mosaics, as well as architects. Architects are naturally more often documented placing orders for mosaics to decorate monumental works⁶⁵ but are rather rare among clients ordering sepulchral mosaics. Architect Jan Kotěra (1871–1923), for instance, ordered small mosaic bands created according to his own designs for the stele on the grave of Max

Perutz in 1904.⁶⁶ Church architect Adolf Duchoň (1854–?) ordered mosaics to decorate the borders of compositions in the arcades of the Malvazinky churchyard in 1900.⁶⁷ In the case of larger tombs, it was sometimes the design companies that arranged the order. The Technisches Bureau für Architekten und Bauausführung Wiedermann Gustav from Františkovy Lázně arranged for a supply of a number of mosaic compositions for sepulchral architecture in nearby Horní Lomany.⁶⁸

Most mosaics, however, were ordered by stonemasons or stonemason companies that specialised in sepulchral production, and they recommended the company among themselves – the sculptor A. Riedl and his company wrote to Innsbruck that he was turning to them upon recommendation by the Šalda company in Prague (Syenit- und Marmorwarenfabrik, Šalda).⁶⁹ After all, stonemason Ludvík Šalda was among the first to install mosaic works in tombs back in the 1880s, in cooperation with Myslbek and architect Barvitius. Orders were also sent to Innsbruck by sculptor Johann Eduard Tomola (1845–1907) from Brno, sculptor and master stonemason Wilhelm Drechsler (1865–1919) from Opava, and master stonemason Franz Gruner from Krnov.⁷⁰

It was profitable to recommend a mosaic work to an investor – Ludvík Šalda explicitly asked for a commission and got 10% of the value of the work.⁷¹ A 7% commission went to Carl Gold, the head of the Vienna branch of Tiroler Glasmalerei und Mosaikanstalt, for the decoration of the tombstone for the Chmelarz family in the Prostějov cemetery. He also received 3.5% of the price of the Immaculata that Gustav Wiedermann's office in Františkovy Lázně ordered for the tomb chapel of the Diessl family in Horní Lomany.⁷² Sculptor Johann Eduard Tomola from Brno received 5% of the price of a mosaic tympanum of the Saviour after he recommended the company to district doctor Julius Petter, who ordered the decoration for a chapel above the city.

Most private investors left their commissions in the hands of experts, but there are exceptions among them as well. When Jana Šubertová ordered a half-figure of St Wenceslas for a family grave in the arcades of Vinohrady Cemetery in 1915, she arranged the whole commission with the Tyrolean company herself.⁷³ Jaroslav Pacovský acted similarly when he ordered a mosaic of Christ Victorious for a grave in Písek.⁷⁴ A simpler situation arose when Václav Anton Špaček turned to Innsbruck to request a new copy of a medallion with the Madonna holding the blessing Infant Jesus that the company had set on a tomb at Vyšehrad Cemetery. This time, he wanted the work for a newly built house.⁷⁵ In other cases, however, Špaček cooperated with architect Osvald Polívka, who also ordered complete mosaic decorations for an urn hall at Kokořín Castle on Špaček's behalf.⁷⁶

Some stonemasons apparently attempted to incorporate mosaic works among the items they sold on a long-term basis. Wilhelm Drechsler from Opava wrote in 1907 that he visited Tiroler Glasmalerei und Mosaikanstalt during his trip



13 – Mosaic of St Wenceslas based on a design by (?) Hess, 1915. Prague, Vinohrady Cemetery, Šubert family tomb

to Italy and wanted to order small mosaic motifs from it. In the end, he ordered three ‘consecration crosses’, created according to an offered template, and he managed to get a quantity discount. The round medallions, 18cm in diameter, were apparently not successful with customers, however, as we do not find this stonemason in any further correspondence. Franz Gruner asked the company for examples of several mosaic designs for monuments in 1913 and a sales representative at the mosaic works wrote saying they had a number he could choose from. After examining the ‘swatch’ he was sent, he selected four mosaic designs, but it seems that he, too, had little success selling them to clients.⁷⁷

The company’s business correspondence is a good source of information about the system of offers and sometimes also about the artists who created individual mosaic designs. As we can see from the above examples, the company made some mosaics from its own designs. Customers who visited the factory in Innsbruck could see completed mosaics as well as cartoons, sketches, or albums of completed works in the presentation hall on the first floor of the building.⁷⁸ While

the above-mentioned Wilhelm Drechsler of Opava probably saw this display, most customers never came to Innsbruck. They could choose from a printed catalogue with a price list⁷⁹ or, if they had an idea for the theme of their mosaic, the sales director sent them several sketches by different authors and with the different costs of creating the work.⁸⁰

An illustrative example is an order that was placed by Jaroslav Pacovský, a clerk in the Czech town of Beroun. Late in July 1910, he wrote to Innsbruck asking the company to create a mosaic picture for his father’s tomb chapel, which was already built, in the cemetery in the town of Písek. He was interested in a scene from the life of Christ and believed that the Resurrection might be the best one for the chapel. The company established communication a mere three days later and in the following week, it started to prepare the materials and asked Pacovský to send the measuring scale and a picture of the chapel. Several pictures of the Resurrection left Innsbruck shortly after that, and the investor ordered a mosaic defined by the location where it was kept on file as ‘*Skizze Mappe V, N. 8*’, with the additional information that



14 – Mosaic of Christ based on a design by Max Rainer, 1904. Prostějov Cemetery, Chmelarz family tomb



15 – Max Rainer, design for the mosaic of Christ on the Chmelarz family tomb, 1904. Innsbruck, private corporate archive of Tiroler Glasmalerei

the finished work should be delivered to the address of master stonemason Josef Zobal in Písek.⁸¹

It follows from the research that orders for work created from ready-made designs by Tyrolean artists coop-

erating with the workshop were the most common option used for Czech sepulchral commissions. The correspondence concerning the above-mentioned order of a medallion for Václav Anton Špaček states that it is a 'Madonna based on

Schuhmacher.⁸² In the correspondence over a commission for Max Zehenter's grave (today that of the Janda family) in Lednice, we can read about a commission for the head of Christ based on a design by Rainer (Max Rainer).⁸³ A mosaic of the Holy Family over the grave of the Bursík family was based on a design by Gottlieb Schuller (1879–1959), and a lunette with an angel created for the Beaufort family tomb in the Vyšehrad cemetery and tympana with half-figures of Christ and the Virgin Mary created for the urn hall at Kokořín Castle were designed by Gilbert Heidegger (1872–1956);⁸⁴ [Fig. 5, 6] earlier artists who designed mosaic compositions also included the aforementioned Franz Schatz and Max Rainer. Most of these artists were employed as draughtsmen, mosaicists, or stained-glass painters directly in the mosaic workshop or in the neighbouring glass-painting company.

Czech artists also created designs for mosaic work but, unlike the work of the Tyrolean painters, their designs had to be converted into a mosaic by mosaicists in Innsbruck. We can read between the lines of the correspondence that it was necessary to send a mosaic cartoon on a 1:1 scale accompanied by a coloured sketch to the workshop. We noted above that architect Jan Kotěra sent designs for ornamental mosaic bands to Innsbruck; later, he even asked for the drawings he had sent to be returned to him. Architect Adolf Duchoň also probably created designs for the borders for mosaic compositions. We cannot find any other Czech artists who created sepulchral mosaics among the well-documented commissions completed after 1900, however; as for monumental designs, we can find two well-known works based on Jan Preisler's (1872–1918) cartoons, for instance.⁸⁵ The situation was apparently different before 1900, when mosaics were only starting to be used in Bohemia and Moravia. The first mosaic orders are linked to the names of architect Antonín Barvitijs and his collaborator, painter František Sequens. A medallion of the half-figure of Christ the Good Shepherd for a tombstone in Prague based on a design by Sequens was published in the contemporary press.⁸⁶ This motif was used on a mosaic (that has completely fallen off today) set on the granite pylon of František Mašek's tombstone in Olšany Cemeteries, and we also know of it from the preserved design.⁸⁷ [Fig. 7] Sequens also designed the decoration of the interior of the Roskoschny family tomb in Malvazinky with ornamental paintings and a mosaic lunette of the Virgin Mary.⁸⁸

A mosaic that was made far from the site where it was to be installed had to be produced perfectly. To ensure that the size was accurate, templates were often sent to Innsbruck along with information about its dimensions, especially if the place where it was to be installed was irregularly shaped. Ludvík Šalda thus sent metal cut-outs, whose size could not be exceeded, because the mosaics had to be set into a stone bed



in the architecture of the tomb.⁸⁹ Architect Polívka even sent to Innsbruck a whole plaster model of the element that he was planning to decorate with a heraldic mosaic.⁹⁰

Completed works were in most cases set in metal frames, and this was true not just for smaller but also for larger works (such as the Holy Family mosaic for the Bursík family grave⁹¹ or the St Elizabeth mosaic from the cemetery in Horní Lomany⁹²). The works were installed by stonemasons or specialised assemblers from Tiroler Glasmalerei- und Mosaikanstalt. Because they were very busy with commissions in some parts of the year, it often took several weeks before they could begin work on installing a mosaic once it was ready. The mosaicists from Innsbruck set both large compositions and smaller complex mosaics. They were also invited by Jan Kotěra to install the round mosaic elements on Max Perutz's grave.⁹³

Some mosaics were pasted on paper and set into a mortar bed. An illustrative example is the mosaic of Christ on the grave of the Chmelarz family in Prostějov. A template was sent to Innsbruck, and when the work was ready the company's representative wrote to Chmelarz that he had sent the mosaic and asked when Chmelarz wanted the assembler to come. The investor answered him by return of post that instead of him, the company should discuss the installation with the Hauser stonemason company in Vienna, which was producing the tombstone itself. Mosaicist Franz Sauerwein then came by arrangement from Innsbruck and spent two days setting the work in place. The mason who prepared the wall and the scaffolding was often paid extra by the investor.⁹⁴

Capturing the colours of the design in the mosaic was a specific problem of commissions that were arranged at a distance. In most cases, possible shifts in the interpretation were not addressed in any way, but problems could arise in the case of heraldic symbols. This was the case of a mosaic of the coat of arms of Antonín Randa used on his Vyšehrad family tomb. After the completed mosaic arrived in Bohemia, the investor wrote to the company about the red colour used. Claiming that it was quite '*verfehlt*', Randa requested that the coat of arms be remade. He chose a new colour from two red shade sample books that the company sent him.⁹⁵ Despite occasional imperfections, the mosaic production from Innsbruck was considered a model of quality craftsmanship in its time. The resulting work was achieved through a combination of using the right design and transferring it by hand into the glass material. The compositions were made up of rectangular tesserae with partially abraded edges. The technique of arranging tiny tesserae close to each other almost without interstices created images that can be clearly distinguished from later Czech mosaic production, which used a different type of glass material and often also a less precise arrangement.

Conclusion

To sum up the information about the use of sepulchral mosaics from Innsbruck workshops in the Czech lands, we can say that most of the mosaic works that have survived are in cemeteries in the capital city of Prague. Another conclusion concerns the time span over which works were imported: the earliest mosaics are from the early 1880s and orders continued to be placed until approximately the start of the First World War. We can also occasionally come across Tyrolean works imported in the middle of the 1920s. Having described the scope and the types of mosaic commissions, the questions that remain concern the role that Innsbruck mosaics played in the overall context of decorations of Czech sepulchral monuments and the figures who promoted them.

In the early stages of the use of mosaic work the name of Antonín Barvitiúš needs to be mentioned. This architect, who knew Italy very well, designed many Neo-Renaissance

buildings. He also concentrated on sepulchral architecture in the form of tombs or urbanistic and architectural designs for cemeteries.⁹⁶ His best-known project is the composition he created for the arcade of Vyšehrad Cemetery. He drew on his experience with 'campo santo' type buildings in Italy but he also enthusiastically set off on a study tour of Central European localities. He visited Salzburg, Munich, and Innsbruck, where he found a model in the form of the Westfriedhof founded in 1858. This may have been a source of inspiration also for his overall conception of decorations for arcade tombs.

It is in the work of Antonín Barvitiúš that we encounter the very first use of mosaics in Czech territory: '*The architect Barvitiúš is building the basilica of St Wenceslas in Smíchov. [...] Like a string of pearls adorning a bride, the mosaic ornamentation decorates the frontage of the basilica. For the first time in five centuries in our fatherland, he has used a mosaic in a manner that is small in dimensions but as ingenious as diamonds on a wedding gown.*'⁹⁷ The admiring words of the priest, archaeologist, and publisher Ferdinand Josef Lehner, published in the journal *Method*, introduce us to the context in which the first orders for mosaics were made. The journal was the official periodical of the Christian Academy, for which both Lehner and Barvitiúš worked. Painter František Sequens and sculptor Ludvík František Šimek, Barvitiúš's closest collaborators in the field of producing sepulchral works, also worked for the Academy.⁹⁸ It is clear from Sequens's tomb decorations that his interest in the use of a rich array of bright colours and (their) durability led him to experiment with painting material even before he began using mosaics. For example, he rendered his painted works on a marble background.⁹⁹

In the milieu of the Christian Academy, mosaics were perceived as having clear ties to the Roman early Christian tradition.¹⁰⁰ Echoes of this view can be read not only in connection with the use of the technique itself and the glass material but also on the iconographic level. An ideal example of this approach is the composition created from Sequens's design that was installed in the interior of the Roskoschny family tomb depicting the Virgin Mary with outspread arms (as *Method* informs us again) '*in the manner of Orans from the Roman catacombs*'.¹⁰¹ [Fig. 8] The figural composition from 1883 on the exterior of the tomb designed by Antonín Barvitiúš is accompanied by a small mosaic medallion with a gold cross set against a blue background and with the letters alpha and omega. Similar decorations of an architecturally almost identical project were created, again by the involvement of Barvitiúš, for the Nowotný family tomb in the Klecany cemetery.¹⁰² A more complex mosaic motif was installed on the tomb Barvitiúš designed for the Peluněk family.¹⁰³ We do not know the author of this mosaic depicting the half-figure of Christ Victorious on this tomb, but we can consider František Sequens again. After all, it was he who also designed a medallion with Christ the Good Shepherd for the grave of Canon

František Mašek (died 1883) in Olšany Cemeteries. A simpler composition of a laurel wreath was also installed in the tympanum of the Beneš family tomb (1894), once again designed by Barvitiuus.¹⁰⁴

In later years, Antonín Barvitiuus favoured the type forms of mosaics produced by the Innsbruck-based workshops, i.e. from designs by Tyrolean artists. The design created (probably by Barvitiuus) for the Špaček family tomb at Vyšehrad before 1900 thus includes a medallion with the Madonna 'based on [a design by] *Schuhmacher*', while the Nowak tomb located nearby, with a similar architectural design, was adorned by a mosaic of Christ's head 'based on [a design by] *Rauter*'.¹⁰⁵ [Fig. 9–11]

As well as tombs designed by Antonín Barvitiuus, it is also possible to mention the work of his companion Antonín Wiehl among the examples of mosaics produced before the end of the nineteenth century. He used mosaics in several sepulchral projects – for example, for the gold background of a marble bust of the Madonna on his own family tomb or in the tympanum of the sepulchral stele for Karel Sladkovský (1884) with distinctive sculptural decorations by Josef Václav Myslbek.

Thanks to the activity of the two pioneers in the use of mosaic decorations, both of them ardent supporters of Neo-Renaissance architecture, Prague's cemeteries became increasingly adorned with reflections of coloured glass surfaces in the late nineteenth and early twentieth centuries. Mosaics were among the most sought-after materials for livening up the architectural designs for graves and tombs, which by that time were being built mostly in dark materials (grey marble and black syenite).

Larger mosaic compositions found use above all in the arcades built around cemetery churches or around the entire cemeteries. They were used, for example, in the side arcades of the cemetery church of SS Philip and James in Smíchov Cemetery (Malvazinky), the construction of which was headed by Adolf Duchoň. The tombs of the Šolle, Finger, and Siegmund families there were adorned with three semi-circular mosaics applied to the extensions of these tombs, with a balanced composition of figures set against a wine-coloured background. Duchoň communicated with the Innsbruck-based mosaic company himself; there are records in the company's business correspondence of orders placed by him for ornamental borders as early 1900. Important mosaic compositions can also be found on the arcade of the Church of St Wenceslas in Vinohrady (Šubert family tomb) and in the arcades that encircled Vyšehrad Cemetery. Most of the latter were no longer supplied from Innsbruck but made by Czech mosaicists, namely, Viktor Foerster (1867–1915) and his wife Marie.¹⁰⁶ But even among them we can find an exception: the Guardian Angel mosaic on the vault of the Beaufort (Šálek) family tomb, which was supplied from Innsbruck in 1912. Another Innsbruck mosaic with a blessing Christ dating from 1904 was applied to the newly built arcades of the Prostějov cemetery.

Other smaller mosaics adorned individual tombstones or stelae – such as the ornamental glass mosaic details decorating the Art Nouveau tomb of Max Perutz in the Jewish Cemetery in Prague created by Jan Kotěra. A Star of David mosaic was ordered in 1904 for a Jewish customer from Brno.¹⁰⁷

Another well-known promoter of mosaic in monumental architecture was the architect Osvald Polívka.¹⁰⁸ The last of the interesting sepulchral mosaics worth mention here that was ordered from Tiroler Glasmalerei- und Mosaikanstalt is linked to him: the decoration of the Špaček family urn hall (columbarium) at Kokořín Castle. This hall, with a vaulted ceiling, is decorated with mosaics featuring the half-figures of Christ and the Virgin Mary, which are located in the extensions of the columbaria, and the room is also furnished with mosaic-clad niches in which to place the urns. These decorations are made complete by the coat of arms of the ennobled family Špaček of Starburg. The last commissions by Tyrolean mosaicists in Bohemia are not very distinctive – one example from 1924 is a small medallion with the letters XP was applied to the extension on the tomb of the Wostrý family in Bystřice pod Hostýnem. The final order for a work destined for Bohemia on record in the Innsbruck company files is a yet to be located bust of the Madonna for a grave in Kraslice near Cheb.¹⁰⁹ By that time the suppliers from Innsbruck had for two decades been facing competition from Czech mosaicists, who did not have their own material to work with and had to buy glass in Venice, which was reflected in the higher price of their work; Czech mosaicists, however, enjoyed broad social support in their native land during that strongly nationalistic period.

Mosaics from Innsbruck were also disparaged for their artistic quality, which in the early twentieth century began to be regarded as poor or unsuitable. Numerous negative comments about monumental mosaics can be found in the published literature, especially about Jan Preisler's designs for the department store U Nováků and for Zemská banka (Land Bank, 1912) and about Mikoláš Aleš's earlier designs for the same bank (1894–1896): '*Mechanical copies in mosaic in which Aleš's and Preisler's styles have lost their value.*'¹¹⁰

The negative perception of stained glass and mosaic works from Innsbruck was thoroughly summed up by Karel B. Mádl: '*They were supplied by the workshops in Innsbruck, to which we sent lots of money, for mosaics and even more often for painted windows. [...] The delays and negligence, which took a good deal of money from our pockets, were also costly in terms of artistic value. Our painters drew cartoons and painted slightly coloured patterns for the Innsbruck workshops but were in no other contact with them. They had to patiently tolerate the manner in which their coloured sketches were transformed into glass-painting chromatics, which more than once was miles off their notion of the colours. [...] And how many painted windows were brought to Bohemia with nothing of ours about them but the money with which the bills were paid! [...] I believe O. Polívka*

was the first to start decorating his banks with mosaics. Novák's department store also received these monumental decorations recently. Once again, however, cartoons and sketches by Aleš, A. Boudová and Jan Preisler travelled abroad, and ready-made mosaics came back instead. [...].¹¹¹

As well as criticising the Innsbruck production, Mádl's article from 1905 also promoted Viktor Foerster's new 'Czech' mosaic workshop set up in the Prague Castle complex. It soon took over a considerable part of the commissions, including the decorations for sepulchral sites. Foerster headed his atelier until the First World War, after which his wife continued the work; the mosaics that both of them created were mainly for graves located in the arcades of Vyšehrad Cemetery. Nevertheless, some customers (especially in the German-speaking regions of Bohemia and Moravia) continued to look abroad. As well as the Tyrolean workshops, they could also turn to the Munich-based atelier Königlich Bayerischen Mosaik-Hofkunstanstalt, which produced the mosaic decorations for the Buquoy tomb in Nové Hradý (1904) and the mosaic for the Pfeiffer-Kral family tomb in Jablonec nad Nisou (c. 1905), or to the Berlin-based Puhl & Wagner factory, which produced a mosaic of Christ for the tombstone of factory owner Wilhelm Lerch in Skuhrov nad Bělou (1915). An allegorical figural composition designed by Leopold Forstner (1878–1936) and created by his Wiener Mosaikwerkstätte was exceptionally applied in the Šumperk cemetery.¹¹²

A list of mosaic works

I. Sepulchral works preserved *in situ*

Bystřice pod Hostýnem

Medallion with the Christogram XP on the Wostrý family tombstone, diameter 0.2 m, 1924.

Bystřice pod Hostýnem, cemetery, Hostýnská Street

Klecany

Medallion with a cross and the letters alpha and omega on the Nowotný family tomb, diameter: 0.4 m, 1882.

Klecany, cemetery, Čsl. armády Street

Kokořín

Mosaics in the urn chapel – lunettes with Christ and the Virgin Mary, the coat of arms of the Špaček family, urn niche cladding, size of the lunettes: 1.4 × 0.7 m, design: Gilbert Heidegger, 1913. [Fig. 6]

Kokořín Castle

Lednice

Head of Christ mosaic on the Janda family tomb, diameter: 0.5 m, design: Max Rainer, 1905.

Lednice, cemetery, Mikulovská Street

Prague 2

Lunette with an angel on the Beaufort (originally Šálek) family tombstone, 1.5 × 2.5 m, design: Gilbert Heidegger (?), 1912.

Prague 2 – Vyšehrad, Vyšehrad Cemetery, grave no. 39, sect. 14ark, Štulcova Street

Head of Christ mosaic on the Nowak family tomb, 0.5 × 1 m, design: Max Rainer, late nineteenth or early twentieth century.

Prague 2 – Vyšehrad, Vyšehrad Cemetery, grave no. 4, sect. 2, Štulcova Street

Family coat of arms on the tomb of Antonín Randa, diameter: 0.7 m, c. 1902.

Prague 2 – Vyšehrad, Vyšehrad Cemetery, grave no. 20, sect. 14ark, Štulcova Street

Madonna with child on the Špaček family tomb, diameter: 0.5 m, design: Philipp Schumacher, late nineteenth or early twentieth century.

Prague 2 – Vyšehrad, Vyšehrad Cemetery, grave no. 6, sect. 2, Štulcova Street

Decorative mosaic on the tombstone of the Unger family (extension featuring a medallion with a cross and the letters alpha and omega), 0.3 × 0.7 m, design: Rudolf Margreiter, 1901. [Fig. 12]

Prague 2 – Vyšehrad, Vyšehrad Cemetery, grave no. 13, sect. 14ark, Štulcova Street

Gold decorative work on the Wiehl family tomb, 0.5 × 0.4 m, 1900.

Prague 2 – Vyšehrad, Vyšehrad Cemetery, grave no. 12, sect. 14ark, Štulcova Street

Prague 3

Decorative work on the tombstone of the Perutz family (decorative strips on the consoles and small side pillars; strips on the consoles: 0.3 × 0.06 m), design: Jan Kotěra, 1904.

Prague 3 – Žižkov, Jewish cemeteries, Izraelská Street

Christogram in a laurel wreath on the Beneš family tombstone (the missing parts of the mosaic were replaced with Italian glass during renovation work) 0.7 × 2.5 m, late nineteenth or early twentieth century.

Prague 3 – Žižkov, Olšany Cemeteries, cemetery IV, sect. 14, Vinohradská Street

A cross with plant tendrils on the tombstone of Mr and Mrs Bittner (the mosaic is virtually unpreserved; in the tympanum)

num, there are only small sections of the original composition), 1.5 × 0.3 m, 1898.

Prague 3 – Žižkov, Olšany Cemeteries, cemetery IV, sect. 9, Vinohradská Street

Head of Christ the Good Shepherd mosaic on the tombstone of František Mašek, diameter: 0.5 m (very little/almost none of the mosaic has been preserved; only small sections of the original composition are in the medallion), design: František Sequens, late nineteenth century.

Prague 3 – Žižkov, Olšany Cemeteries, cemetery IV, sect. 12, Vinohradská Street

Lunette with the head of Christ on the tombstone of Canon Maurus Pfannerer, 0.3 × 0.5 m (part of the mosaic decorations on the tombstone on the triangular extension of the tombstone has not survived), first half of the 1890s.

Prague 3 – Žižkov, Olšany Cemeteries, cemetery VII, sect. 23, Vinohradská Street

Cross with plant tendrils on the tombstone of Karel Sladkovský, 1.5 × 0.3 m (the mosaic's current appearance is the outcome of reconstruction work, during which almost the whole mosaic was imprecisely set again), design: Ferdinand Kessler, 1884.

Prague 3 – Žižkov, Olšany Cemeteries, cemetery IV, sect. 6, Vinohradská Street

The Holy Family on the Bursík family tomb, 0.9 × 1.1 m, design: Gottlieb Schuller, 1910–1911.

Prague 3 – Vinohrady, Vinohrady Cemetery, Church of St Wenceslas, Vinohradská Street

St Wenceslas on the Šubert family tomb, 0.9 × 1.1 m, design: (?) Hess, 1915. [Fig. 13]

Prague 3 – Vinohrady, Vinohrady Cemetery, Church of St Wenceslas, Vinohradská Street

Prague 5

Christ Victorious on the Peluněk family tomb, 1 × 1.4 m (missing parts of the mosaic were replaced with Italian glass during renovation work), c. 1900 (tomb reportedly built 1881).

Prague 5 – Smíchov, Smíchov Cemetery, U Smíchovského hřbitova Street

Gold background on the von Portheim family tomb, lunette: 2.2 × 1.2 m, after 1900.

Prague 5 – Smíchov, Smíchov Cemetery, U Smíchovského hřbitova Street

Decorative work on the Roskoschny family tomb (medallion with a cross and the letters alpha and omega in the

exterior and a lunette with the Virgin Mary in the interior of the tomb; lunette: 1.3 × 2.5 m, lunette design: František Sequens, before 1882.

Prague 5 – Smíchov, Smíchov Cemetery, U Smíchovského hřbitova Street

Christ Crucified on the Finger family tombstone, 1.5 × 1 m, 1900.

Prague 5 – Smíchov, Smíchov Cemetery, Church of SS Philip and James, U Smíchovského hřbitova Street

St Anthony of Padua on the Siegmund family tomb, 1.5 × 1 m, 1900 (?).

Prague 5 – Smíchov, Smíchov Cemetery, Church of SS Philip and James, U Smíchovského hřbitova Street

Christ Victorious on the Šolle family tomb, 1.5 × 1 m, 1900.

Prague 5 – Smíchov, Smíchov Cemetery, Church of SS Philip and James, U Smíchovského hřbitova Street

Prostějov

Christ on the Chmelarz family grave, 1.6 × 0.8 m, design: Max Rainer, 1904. [Fig. 14, 15]

Prostějov, cemetery, Brněnská Street

II. Transferred sepulchral works

Horní Lomany

Immaculata for the Diessl family tomb chapel, 1908. [Fig. 16]

Cemetery in Horní Lomany; the mosaic from the vanished cemetery was purchased for the Cheb Museum collection in 2001

Písek

Resurrected Christ for the Pacovský family tomb, 1910.

Písek, Holy Trinity churchyard; the mosaic from the vanished cemetery was re-set on the enclosure wall of the Church of SS Peter and Paul in Prague-Radotín

III. Sepulchral works that have been lost

Horní Lomany

Landscape and the Calvary for the Maier family tomb chapel, 1913.

Cemetery in Horní Lomany.

St Elizabeth for an unknown tomb, design: Konrad Mignon, 1911.

Cemetery in Horní Lomany

Poznámky

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¹ The survey was conducted as part of work on the NAKI (Natural and Cultural Identity) project 'Technology of Maintenance and Conservation of the Mosaic of the Last Judgement and Methods of Restoration – Conservation of Medieval and Archaeological Glass', MK DF12P01OVV017, financed by the Ministry of Culture of the Czech Republic.

² Michaela Kněžů Knížová – Zuzana Křenková – Vladislava Říhová – Zuzana Zlámalová Cílová – Irena Kučerová – Michal Novák – Martin Zlámal, *Topografický výzkum exteriérových skleněných mozaik v ČR – odborná mapa se zaměřením na jejich výskyt a poškození* [online], FCHT VŠCHT Praha, ©2015, retrieved 16 July 2018. Available from: <http://mozaika.vscht.cz> (accessed 14. 4. 2020).

³ Zuzana Křenková – Vladislava Říhová, *Evropská tradice a počátek novodobé mozaiky v Čechách a na Moravě*, *Theatrum historiae* 20, 2017, pp. 193–222.

⁴ Zuzana Křenková – Vladislava Říhová, *Skleněné mozaiky od konce 19. do poloviny 20. století – příspěvek k umělecké topografii Moravy*, *Zprávy památkové péče* 77, 2017, No. 3, pp. 207–218.

⁵ Vladislava Říhová – Zuzana Křenková, *Importy mozaik pro sepulchrální památky v Čechách a na Moravě* (Albert Neuhauser, Tiroler Glasmalerei- und Mosaikanstalt, Bayerische Mosaikanstalt, Puhl&Wagner a Leopold Forstner), contribution presented at the conference *17. zasedání k problematice sepulchrálních památek* [17th conference on the issues of sepulchral monuments], Prague, 24. – 26. 10. 2018. A book containing most of the research with a catalogue of almost 400 exterior glass mosaics will be published in 2020. The Tyrolean company is the subject of 33 entries, 21 of which concern funeral monuments.

⁶ Magdalena Kracík Štorkánová, *Od historismů přes secesi k moderní éře*, in: Magdalena Kracík Štorkánová (ed.), *Opus musivum*, Roztoky 2015, pp. 16–18, cit. p. 16.

⁷ Jana Fořtová Torňošová – Magdalena Kracík Štorkánová, *Restaurování mozaik*, in: Kracík Štorkánová (note 6), pp. 55–68, cit. p. 64. – Magdalena Kracík Štorkánová, *Muzivní umění – mozaiky*, in: Anna Sejková – Magdalena Kracík Štorkánová – Jana Sklenářová Teichmanová – Jakub Štěpánek, *Atlas funerals: hřbitov Malvazinky*, Únětice 2015, pp. 81–129, cit. pp. 113–126.

⁸ *Mosaic Connection 2018, Konference Historické mozaiky a vitráže Tyrolska a jejich vazby na Českou Republiku* [Conference Historic Tyrolean mosaics and stain glass and their links to the Czech Republic], Praha – Innsbruck 2018. Available from: <https://mozaik-tirol.at/info/MosaicConnection-Publikation-2018.pdf> (accessed 23. 10. 2020).

⁹ Magdalena Kracík Štorkánová, *Mosaics between Innsbruck and Prague*, in: *Mosaic Connection* (note 8), pp. 25–32. Available from: <https://mozaik-tirol.at/info/MosaicConnection-Publikation-2018.pdf> (accessed 23. 10. 2020).

She names the following objects in Prague as mosaics of Tyrolean origin: the decorative work on the Beneš family tomb, the Resurrected Christ on the Peluněk family tomb, the decorative work on the tombs of the Roskoschny and Finger families, the tomb of the Bursík family, which she ascribes to Haidegger, the Head of Christ and two types of Madonna with child for Vyšehrad Cemetery, the head of Christ from Pfannerer's tombstone and Karel Sladkovský's tombstone.

¹⁰ Albert Jele, *Die Tiroler Glasmalerei 1877–1881*, *Mittheilungen des k. k. Oesterreich. Museums für Kunst und Industrie* 17, 1882, No. 199, pp. 82–90, No. 200, pp. 111–116, No. 201, pp. 142–147.

¹¹ Elisabeth Maireth, *Die Geschichte der Tiroler Glasmalerei- und Mosaikanstalt in Innsbruck und deren Mosaik im Innsbrucker Stadtgebiet*, PhD thesis, Leopold-Franzens-Universität Innsbruck 1986–1987.

¹² Reinhard Rampold, *140 Jahre Tiroler Glasmalerei- und Mosaikanstalt 1861–2001*,

Innsbruck 2002, unnumbered pages. Available from: http://members.tirol.com/glasmlerei/D_LOW.PDF (accessed 3. 2. 2017).

¹³ Elisabeth Maireth alone discussed mosaics. Elisabeth Maireth, *Mosaikarbeiten der Tiroler Glasmalerei- und Mosaikanstalt*, in: Wolfgang Meighörner (ed.), *Studiohefte 08. Malen mit Glas und Licht. 150 Jahre Tiroler Glasmalerei-anstalt*, Innsbruck 2011, pp. 73–84. She exceptionally mentioned also some sepulchral works, such as the mosaic on the tomb of honour in Innsbruck's Westfriedhof cemetery.

¹⁴ Heidrun Fussenegger, *Die Tiroler Glasmalerei- und Mosaikanstalt zu Innsbruck. Gegründet 1861. Organisation, Stilentwicklung, Persönlichkeiten. 1897–1918*, Master's thesis, Leopold-Franzens-Universität Innsbruck 2006. – Eadem, *Die Tiroler Glasmalerei- und Mosaikanstalt in Innsbruck zwischen Historismus und Jugendstil. Eine Werkauswahl*, PhD thesis, Leopold-Franzens-Universität Innsbruck, 2015.

¹⁵ Ilse Knoflacher, *Der Mosaikfries von Eduard Lebedzki, ausgeführt durch die Tiroler Glasmalerei- und Mosaikanstalt, an der Fassade des Österreichischen Parlaments in Wien*, Master's thesis, Universität Wien 2012.

¹⁶ Martina Bauer, *Leopold Forstner (1878–1936). Ein Materialkünstler im Umkreis der Wiener Secession*, Wien 2016.

¹⁷ Malu Storch – Elisabeth Maireth, *Mozaiky z Neuhauserovy dílny a Tyrolské sklomalířské a mozaikářské dílny v 19. a 20. století*, *Zprávy památkové péče* 77, 2017, pp. 321–323.

¹⁸ Arthur Fontaine, *Johannes Evangelist Klein 1823–1883. Ein Prediger mit dem Zeichenstift*, Merzig 2014.

¹⁹ Aleš Filip – Roman Musil, *Neklidem k Bohu. Náboženské výtvarné umění v Čechách a na Moravě v letech 1870–1914*, Praha 2006.

²⁰ For instance in: Maireth (note 11), p. 49. – Storch – Maireth (note 17), p. 321. – Štorkánová (note 6), p. 16, mistakenly dates the founding 1887.

²¹ We have also taken it over from Elisabeth Maireth's PhD thesis for the study: Křenková – Říhová (note 3), p. 201.

²² Regiomontanus, *Mosaik, Das Vaterland*, 15 August 1877, p. 1: 'Und nun hat es doch einer gewagt, ein Oesterreicher, ein Gründer der Tiroler Glasmalerei, Albert Neuhauser in Innsbruck. Seit Neujahr 1876 arbeitet sein Privatunternehmen, die Mosaikwerkstätte für christliche Kunst in venetianischer und römischer Technik.' – Dr. Waldner, *Die Emailmosaik in Innsbruck, Allgemeine Österreichische Kunst-Chronik* 7, 1883, No. 17, p. 6.

²³ *Mosaik-Werkstätte für christliche Kunst in Innsbruck* (advertisement), *Das Vaterland* 17, 1876, No. 268, 28. 9., p. 4. The advertisement itself is dated 18 September 1876 in the text.

²⁴ *Ibidem*.

²⁵ Malu Storch – Elisabeth Maireth, *Mosaik in Innsbruck*, in: *Mosaic Connection* (note 8), pp. 15–20, cit. p. 15. Available from: <https://mozaik-tirol.at/info/MosaicConnection-Publikation-2018.pdf> (accessed 23. 10. 2020).

²⁶ Luigi Solerti, *Die Mosaik in der modernen Kunst, Der Kunstfreund* NF 16, 1900, No. 8, pp. 58–60, No. 9, pp. 66–68.

²⁷ Maireth (note 11), p. 51.

²⁸ Rampold (note 12).

²⁹ Maireth (note 11), pp. 49–54. – Rampold (note 12).

³⁰ Dr. Waldner, *Die Emailmosaik in Innsbruck II., Allgemeine Österreichische Kunst-Chronik* 7, 1883, No. 19, pp. 7–9, cit. p. 8.

³¹ Rampold (note 12).

³² Advertisement in: *Allgemeine Österreichische Kunst-Chronik* 8, 1884, No. 15, p. 16. In the early twentieth century, the Vienna branch of the merged glass painting and mosaic workshop is registered at the address: Wien VI., Barnabiten-gasse – an advertisement in: *Christliche Kunstblätter* 44, 1903, Heft 8, p. 95.

³³ Albert Jele, *Die Tiroler Glasmalerei 1877–1881, Mittheilungen des k. k. Oesterreich. Museums für Kunst und Industrie* 17, 1882, No. 200, pp. 111–118, cit. p. 114.

³⁴ *Ibidem*.

³⁵ Maireth (note 11), pp. 53–54.

³⁶ Karel B. Mádl, *Mosaika, Národní listy* 45, 1905, No. 36, 5. 2., p. 13.

³⁷ *Christliche Kunstblätter* 49, 1908, Heft 4, p. 20. Both companies made use of half-page advertisements – Pfefferle with a design of Christ the Good Shepherd in a circular medallion, while TGM printed a photograph of a semi-circular composition with the Saviour set against a golden background.

³⁸ The stationery of the company of Viktor Foerster, the owner of the first Czech mosaic workshop, reads: 'the most beautiful and durable pictures, especially for the portals and facades of churches and chapels, tombstones and iron crosses with mosaic decorations.' Photo published in: Vladislava Říhová, Hostýnská mozaika Viktora Foerstera ve světle písemných pramenů, *e-Monumentica* 4, 2016, No. 2, pp. 51–62, cit. p. 61. Available from: https://www.e-monumentica.cz/sites/default/files/u20/2016-2_Rihova.pdf (accessed 23. 10. 2020).

³⁹ Der Friedhof, *Innsbrucker Nachrichten* 20, 1873, No. 252, 3. 11., pp. 2918–2919.

⁴⁰ '1880 April Das erste in Mosaik ausgeführte Grabmonument (für Dr. Jele's Familie) wird an der Südseite der Wiltener Pfarrkirche eingelassen.' Available from: https://www.innsbruck.gv.at/data.cfm?vpath=redaktion/ma_v/kultur/dokument33/stadtarchiv1/unterkircher-chronik (accessed 23. 10. 2020).

⁴¹ Preisliste von verschiedenen Mosaikarbeiten aus der Mosaik-Werkstätte des Albert Neuhauser in Innsbruck. Tirol, Innsbruck (undated, before 1900), p. 24.

⁴² Die Mosaikwerkstätte des Albert Neuhauser, *Innsbrucker Nachrichten* 27, 1880, No. 216, 21. 9., p. 2958. – Ueber die neuen Monumente auf dem städtischen Friedhöfe, *ibidem*, No. 255, 6. 11., p. 3509.

⁴³ *Ibidem*.

⁴⁴ Friedhof, *Innsbrucker Nachrichten* 31, 1884, No. 232, 8. 10., p. 4706.

⁴⁵ -n-, Grabdenkmäler am Innsbrucker Friedhofe, *Innsbrucker Nachrichten* 47, 1900, No. 250, 31. 10., pp. 1–4.

⁴⁶ Neue Grabmonumente, *Innsbrucker Nachrichten* 31, 1884, No. 9. 5., pp. 2101–2102. The grave is located in the Wilten churchyard.

⁴⁷ Prechtler-Denkmal, *Tages-Post* 21, 1885, No. 254, 5. 11., p. 3.

⁴⁸ Waldner (note 31).

⁴⁹ Viktor Foerster's mosaic workshop was founded in Prague in 1904; see Vladislava Říhová – Zuzana Křenková, Pražská mozaikářská dílna Viktora Foerstera. Přehled monumentálních zakázek, *Staletá Praha* 33, 2017, pp. 31–59.

⁵⁰ For an overview of the works, including Czech stained-glass works for buildings in Prague, Karlovy Vary, Olomouc, Havlíčkův Brod and elsewhere, see Jele (note. 10); also see Maireth, *Die Geschichte* (note 11). – Rampold (note 12). – Claudia Sporer-Heis (ed.), *Malen mit Glas und Licht. 150 Jahre Tiroler Glasmalereianstalt*, Innsbruck 2011.

⁵¹ Hans Semper, Ueber Glasmosaik in alter und neuer Zeit mit besonderem Hinblick auf die Tiroler Mosaikanstalt, *Mittheilungen des Mährischen Gewerbemuseums in Brünn* 8, 1890, No. 2, pp. 17–19; No. 3, pp. 33–34; No. 4, pp. 49–50; No. 5, pp. 69–73.

⁵² Vilém Weitenweber, Umělecká výstava na Žofině, *Světozor* 13, 1879, 30. 5., p. 258.

⁵³ Výstava inženýrů a architektů, *Národní listy* 20, 1880, No. 70, 21. 3., p. 2.

⁵⁴ Miroslav Mičko – Emanuel Svoboda, *Mikoláš Aleš. Nástěnné malby*, Praha 1955, p. 102.

⁵⁵ Křenková – Říhová (note 4), p. 208.

⁵⁶ Archiv der Tiroler Glasmalerei- und Mosaikanstalt, Innsbruck (further as Archive Innsbruck), The books of orders used in the research into Czech commissions are divided according to years: 1900–1904, 1905–1908, 1909–1911, 1912–1916, 1917–1925.

⁵⁷ Archive Innsbruck. The archives are deposited in the historic factory building and include books of orders, albums of completed works, and books of cut-outs, as well as files of coloured sketches and smaller mosaic cartoons.

⁵⁸ Private corporate archive of Tiroler Glasmalerei. Catalogue of photographs of completed mosaic works, designs, and sketches I, II.

⁵⁹ *Illustrierte Preisliste von Verschiedenen Mosaikarbeiten aus der Mosaikwerkstätte des Albert Neuhauser in Innsbruck Tirol*. Kracík Štorkánová used the catalogue in her research, see Kracík Štorkánová (note 9), p. 29. – Magdalena Kracík Štorkánová – Tomáš Hájek, *Muzivní umění. Mozaika v českém výtvarném umění*, Praha 2014 (= Studie Národohospodářského ústavu Josefa Hlávky, 2/2014), p. 53.

⁶⁰ Private corporate archive of Tiroler Glasmalerei. There is a simple list of folders with designs in the book *Katalog für die Mosaik-Mappen*. However, not all the sketches mentioned there have been preserved.

⁶¹ It was apparently the Madonna for the Roskoschny family tomb.

⁶² Private corporate archive of Tiroler Glasmalerei. Katalog für die Mosaik-Mappen. 'Mappe VIII (Ferd. Kessler)/ č. 70; Prag, Salda; Tympanon m. PX.'

⁶³ Private corporate archive of Tiroler Glasmalerei. Katalog für die Mosaik-Mappen. 'Mappe VIII (Ferd. Kessler)/ No. 69; Prag, Prof. Myslbeck; Tympanon m. Kreuz u. Palme.'

⁶⁴ Petr Wittlich, Sochařství, in: Emanuel Poche – Dobroslav Libal – Eva Reitharová – Petr Wittlich, *Praha národního probuzení*, Praha 1980, pp. 253–254.

⁶⁵ This is documented for instance for Osvald Polívka, whose mosaic orders were summed up in: Rudolf Pošva, *Plastika a mozaika v průčelích Osvalda Polívky, Umění* 25, 1987, pp. 449–459.

⁶⁶ Archive Innsbruck, Book of Orders 1900–1904, p. 23 (1904). Kotěra also signed and dated the grave.

⁶⁷ Archive Innsbruck, Book of Orders 1900–1904, p. 16 (1900). Duchoň sent cartoons and a coloured sketch of the ornamental borders of the mosaic composition.

⁶⁸ Archive Innsbruck, Book of Orders 1912–1916, p. 12 (1913). Order for the composition Calvary and Landscape for the Maier family tomb.

⁶⁹ Archive Innsbruck, Book of Orders 1900–1904, p. 160 (1902). Part of the order for the coat of arms of Antonín Randa.

⁷⁰ Archive Innsbruck, Book of Orders 1900–1904, pp. 1–2 (1904) – Tomola; Book of Orders 1905–1908, pp. 1–3 (1905, Tomola), p. 42 (1908, Drechsler); Book of Orders 1912–1916, pp. 24–25 (1913, Gruner).

⁷¹ Archive Innsbruck, Book of Orders 1900–1904, pp. 48–49 (1901). Ludvík Šalda's work for the Unger family tomb at Vyšehrad.

⁷² Archive Innsbruck, Book of Orders 1905–1908, p. 12 (1908). The Diessel family tomb in Františkovy Lázně.

⁷³ Archive Innsbruck, Book of Orders 1912–1916, p. 24 (1915). Mosaic for the cemetery church in Královské Vinohrady.

⁷⁴ Archive Innsbruck, Book of Orders 1909–1911, p. 4 (1910). The mosaic was ordered by Jaroslav Pacovský from Beroun for the family tomb after the death of his father.

⁷⁵ Archive Innsbruck, Book of Orders 1900–1904, p. 88 (1902). Mosaic for the imperial councillor Špaček in Prague.

⁷⁶ Archive Innsbruck, Book of Orders 1912–1916, p. 33 (1913). Mosaic for the urn hall of Kokořín Castle.

⁷⁷ Archive Innsbruck, Book of Orders 1912–1916, pp. 24–25 (1913). The mosaics have not been identified among any surviving works.

⁷⁸ Waldner (note 30), p. 8.

⁷⁹ Orders of this kind are directly denoted as such in the books of orders – for instance: 'Abbildung: Preisliste Seite 14 unten.' See Archive Innsbruck, Book of Orders 1900–1904, p. 88 (1902).

⁸⁰ Archive Innsbruck, Book of Orders 1909–1911, p. 4 (1910).

⁸¹ Archive Innsbruck, Book of Orders 1909–1911, p. 4 (1910). Mosaic for the Pacovský family tomb in Písek.

⁸² Archive Innsbruck, Book of Orders 1900–1904, p. 88 (1902).

⁸³ Archive Innsbruck, Book of Orders 1905–1908, p. 1 (1905).

⁸⁴ Archive Innsbruck, Book of Orders 1912–1916, p. 33 (1913). Mosaic for the urn hall of Kokořín Castle.

⁸⁵ Antonín Matějček, *Jan Preisler*, Praha 1950, pp. 82–83.

⁸⁶ Solerti (note 26), p. 67.

⁸⁷ Archive Innsbruck, Design folder XIII (versch. Meister), No. 30.

⁸⁸ Zdeněk Wirth, Antonín Barvitijs, *Umění* 4, 1931, pp. 295–355, 437–449, cit. p. 448. Wirth dates the tomb to 1882 and notes that František Sequens was involved in the decorative work, whereas recent literature knows neither the artist behind the paintings nor the architect: Sejková – Kracík Štorkánová – Teichmanová – Štěpánek (note 7), pp. 96–97.

⁸⁹ Archive Innsbruck, Book of Orders 1900–1904, pp. 48–49 (1901). Ludvík Šalda's work for the Unger family tomb at Vyšehrad.

⁹⁰ Archive Innsbruck, Book of Orders 1909–1911, p. 6 (1910). The coat of arms of the imperial councillor Špaček for Březnice.

⁹¹ Archive Innsbruck, Book of Orders 1909–1911, pp. 35–36 (1911). Mosaic size: 106 × 125 cm.

⁹² Archive Innsbruck, Book of Orders 1909–1911, pp. 6–7 (1911). Mosaic size: 102 × 56 cm.

⁹³ Archive Innsbruck, Book of Orders 1900–1904, p. 23 (1904).

⁹⁴ Archive Innsbruck, Book of Orders 1912–1916, p. 12 (1913). Mosaic for the Maier family tombstone in Františkovy Lázně – cemetery in Horní Lomany.

⁹⁵ Archive Innsbruck, Book of Orders 1900–1904, p. 160 (1902).

⁹⁶ Marie Benešová, Funerální architektura v tvorbě českých architektů druhé poloviny 19. století, in: Helena Lorenzová – Taťána Petrasová (eds.), *Fenoméni smrti v české kultuře 19. století*, Praha 2001, pp. 92–105.

⁹⁷ Ferdinand Josef Lehner, Kostel sv. Uršuly a obnova jeho, *Method* 9, 1883, pp. 111–118, cit. p. 111.

⁹⁸ Taťána Petrasová, Časopis Method (1875–1905) a program křesťanského umění v Čechách a na Moravě, in: Filip – Musil (note 19), pp. 257–273, cit. p. 259.

⁹⁹ Ferdinand Josef Lehner, Z uměleckých atelierů, *Method* 2, 1876, pp. 99–100, cit. p. 100. Sequens used a marble background for the painting on the Priebsch family tomb in Olšany Cemeteries.

¹⁰⁰ On how this tradition grew stronger after the Prague synod in 1860, see Petrasová (note 98), p. 258.

¹⁰¹ Ferdinand Josef Lehner, Přehled církevně-umělecké činnosti v Praze r. 1880–1882, *Method* 9, 1883, pp. 7–9, cit. p. 8.

¹⁰² Wirth (note 88), p. 448; the tomb is dated 1882.

¹⁰³ Wirth (note 88), p. 448. Wirth says that the tomb was built in Kosíř Cemetery in 1881; recent literature devoted to the tomb does not know who was the architect behind the architecture: Sejková – Kracík Štorkánová – Teichmanová – Štěpánek (note 7), p. 115.

¹⁰⁴ Miloš Szabo, *Pražské hřbitovy, Olšanské hřbitovy IV.*, Prague 2012, p. 392.

¹⁰⁵ Kracík Štorkánová – Hájek (note 59).

¹⁰⁶ Vladislava Říhová – Zuzana Křenková, Viktor Foerster a mozaiková tvorba pro náhrobky, conference paper presented at the conference *16. zasedání k problematice sepulkrálních památek* [16th conference on the issues of sepulchral monuments], Prague, 26. 10. 2017.

¹⁰⁷ Archive Innsbruck, Book of Orders 1900–1904, pp. 1–2 (1904). The tombstone was the work of sculptor Johann Eduard Tomola from Brno.

¹⁰⁸ Pošva (note 65), pp. 449–459.

¹⁰⁹ Archive Innsbruck, Book of Orders 1917–1925 (1925).

¹¹⁰ Archive of the Department of Chemical Technology of Monument Conservation of the University of Chemistry and Technology, Prague, Michal Ajvaz, *Mozaika* (unpublished publication manuscript), 1993, p. 52.

¹¹¹ Mádl (note 36).

¹¹² Bauer (note 16), pp. 96–97.

Nejstarší mozaiky pro náhrobky v Čechách a na Moravě z produkce innsbruckých firem

Vladislava Říhová – Zuzana Křenková

Studie se věnuje importům mozaik pro hrobky a náhrobky v období od osmdesátých let 19. století do dvacátých let 20. století. Sleduje díla mozaikářských firem z Innsbrucku, které založil Albert Neuhauser: *Mosaik-Werkstätte für christliche Kunst* (1876–1899) a nástupnického podniku *Tiroler Glasmalerei- und Mosaikanstalt* (od roku 1900). Z průzkumu innsbruckých, vídeňských a českých hřbitovů je zřejmé, že dílny pracovaly na řadě velkých figurálních kompozic, ale dodávaly i drobné ornamentální práce. Více detailů osvětlil výzkum v českém prostředí, který odhalil díla v Praze a v regionech (např. Františkovy Lázně, Písek, Lednice, Prostějov, Bystřice pod Hostýnem).

Detaily jednotlivých objednávek mozaik jsou různorodé. Můžeme je sledovat díky knihám s registry obchodní korespondence, vedeným od roku 1900 (uložené v archivu současného podniku *Tiroler Glasmalerei*). Dokumentují zakázky od počátečního kontaktu po vyúčtování. Samotné návrhy děl jsou zachovány jen z malé části v originálech, další

známe z fotografií vlepěných do dvoudílného alba (uloženo tamtéž). Díky archiváliím se podařilo rozkrýt detaily systému nabídek a někdy též autory návrhů konkrétních mozaikových kompozic. Firma často zhotovovala ornamentální i figurální motivy podle vlastních předloh od malířů spojených přímo s dílnou. V českém prostředí je tato možnost využívána nejčastěji. Protipólem byli čeští autoři návrhů. Jejich díla se v Innsbrucku do mozaikové techniky jen převáděla (sázela) na základě zaslaného kresebného kartonu ve velikosti 1 : 1 a barevné skici. Hotová díla putovala zpět zasazená v kovových rámečcích, jejich osazení na místo řešili kameníci dodávající náhrobek nebo specializovaní montéři vyslaní z Innsbrucku. Kameníci a architekti, kteří innsbruckou firmu úspěšně doporučili zákazníkovi, dostali provizi z výše ceny díla.

U zrodu používání mozaikových děl stojí v Čechách osobnost architekta Antonína Barvitia (průčelí kostela sv. Václava v Praze na Smíchově). Barvitijs patřil do prostředí Akademie křesťanské, kde byla mozaika vnímána v jasném vztahu k římské raně křesťanské tradici. Zde se pro její použití inspiroval i autor návrhů pro sepulkrální mozaiková díla, malíř František Sequens. Studii v závěru doplňuje soupis realizací, který sleduje sepulkrální mozaikářská díla zachovaná in situ (25), transferovaná (2) a zaniklá (3).

*Obrazová příloha: 1 – Hrobka rodiny Poetsch s kompozicí Zvěstování dle návrhu Michaela Riesera, 1884. Innsbruck, Západní hřbitov; 2 – Hrobka rodiny Poetsch, detail tváře anděla z mozaiky Zvěstování, 1884. Innsbruck, Západní hřbitov; 3 – Náhrobek malíře Georga Madera, detail mozaiky v centrální části náhrobku, 1884. Innsbruck, hřbitov ve Wiltenu; 4 – Dvoustrana z nabídkového katalogu mozaik *Illustrierte Preisliste von verschiedenen Mosaikarbeiten aus der Mosaik-Werkstätte des Albert Neuhauser in Innsbruck Tirol*, konec 19. století. Soukromá sbírka; 5 – Gilbert Heidegger, návrh na mozaiku Panny Marie pro urnovou halu hradu Kokořína, 1913. Innsbruck, soukromý archiv Tiroler Glasmalerei; 6 – Mozaika Krista dle návrhu Gilberta Heideggera, 1913. Kokořín, urnová hala hradu Kokořína; 7 – František Sequens, návrh Krista Dobrého pastýře pro hrob Františka Maška v Praze, 90. léta 19. století. Innsbruck, soukromý archiv Tiroler Glasmalerei; 8 – Madona podle návrhu Františka Sequense, 1882. Praha, Smíchovský hřbitov, hrobka rodiny Roskoschny; 9 – Hlava Krista podle návrhu Maxe Rainera, přelom 19. a 20. století. Praha, Vyšehradský hřbitov, hrobka rodiny Nowakových; 10 – Antonín Barvitijs (?), návrh hrobky se schématem zasazení mozaikového medailonu s Madonou, před rokem 1900. Innsbruck, soukromý archiv Tiroler Glasmalerei; 11 – Madona podle návrhu Philippa Schumachera, před rokem 1900. Praha, Vyšehradský hřbitov, hrobka rodiny Špačkových; 12 – Rudolf Margreiter, návrh mozaikových výplní mramorového nástavce hrobky rodiny z Ungerů na Vyšehradském hřbitově v Praze, 1901. Innsbruck, soukromý archiv Tiroler Glasmalerei; 13 – Mozaika sv. Václava podle návrhu (?) Hesse, 1915. Praha, Vinohradský hřbitov, hrobka rodiny Šubertových; 14 – Mozaika Krista podle návrhu Maxe Rainera, 1904. Prostějov, hřbitov, hrobka rodiny Chmellarzových; 15 – Max Rainer, návrh pro mozaiku Krista pro hrobku rodiny Chmellarzových, 1904. Innsbruck, soukromý archiv Tiroler Glasmalerei; 16 – Immaculata z hrobky rodiny Diesselovy z demolovaného hřbitova v Horních Lomanech, 1908. Muzeum Cheb*