



Vase, Painting Arthur Gerlach, 1876 Exhibition München

In this exhibition about 1000 glass items are presented in chronological order. All techniques and ways of decoration are shown – as far as they are relevant for this period between 1842 and 1900.

Pieces made for King Friedrich Wilhelm IV. of Prussia and the Emperor Wilhelm I. as well as for Czar Nikolaus can be admired. Deep relief cut in overlaid glass with cobalt blue was used in the Josephine since 1845. It was suggested by count Schaffgotsch who was influenced by the excavations of Prof. Zahn in Pompeji.

Products of the “Josephine” glass works excel by refined taste, subtle elegance and masterly execution.

These principles were followed all the time Franz Pohl was director. 1872 Pohl writes in his annual report to Schaffgotsch: “(...), that we don’t regard any of our rival glasswork as a dangerous completion - and that we have to fend for ourselves finding our own ways of production and of sales.” At the same time as the exhibition a book with the same title has



Fruit-Bowl, Joseph Hauptmann, 1857-65



Fruit-Bowl on pedestal, Painting Johann Roman Tichy, about 1860

been published. (400 pages, 350 coloured pictures, numerous documents in the appendix, as well a list of 800 glass specialists.



Magnificent Vase, Painting Arthur Gerlach, 1873, World-Exhibition Wien



Fruit-Bowl with Delphin-Foot, Arthur Gerlach, 1865-70



Drinkservice of Emperor Wilhelm II. with his own design, 1892-94, Painting Emil Erlebach

Front: Eagle-Goblet for Czar Nikolaus II., World-Exhibition Paris 1867

Editor Georg & Peter Höttl, Glasmuseum Passau, author Stefania Zelasko.

We cordially invite you to visit the Glasmuseum Passau, where you can convince yourselves of the perfection and quality of this Silesian manufactur.

## Glasmuseum Passau am Rathausplatz

Georg und Peter Höttl

94032 Passau – Tel. 0851/3 50 71 – Fax 0851/3 17 12

info@rotel.de – www.glasmuseum.de

Stefania Zelasko

## Gräflich Schaffgotsch'sche JOSEPHINENHÜTTE

Kunstglasfabrik in Schreiberhau und Franz Pohl 1842 – 1900



Glasmuseum Passau



Goblet, dat. 1843

The historical Silesian glass, which formerly enjoyed great popularity is today nearly forgotten. Modern specialist literature often calls glassware of the "Josephine" glassworks Bohemian or Bavarian glass. To correct this error and to pay tribute to the achievements of the century-old tradition of glassmaking in the Jelenia Góra (Hirschberg) valley, the Glassmuseum Passau has decided to prepare and to present an exhibition of more than 1000 pieces of glass items. Graf Leopold von Schaffgotsch caused the foundation of the world-famous Josephine glassworks under the glass specialist

Franz Pohl. She was opened on 7<sup>th</sup> July 1842. This glassworks found no more than two years later appreciation and fame on industrial exhibitions in Breslau and Berlin for the artistic glasses. The World Exhibition in London 1851 brought international appreciation for the gorgeous glassware shown by the "Josephine". This manufacture developed various types of Biedermeier glass, in the following years adapted itself to the tendencies of fashion and the taste of the public. Not more than three years after its foundation the "Josephine" glassworks was



Goblet with Castle at Erdmannsdorf, dat. 1845



Millefiori-Plate  
World-Exhibition London 1851

numbered among the leading glassworks of the time. Under the directorship of Franz Aloysius Seraphicus Pohl (1813-1884) it was successful and justifiably appreciated. It got numerous medals and prizes on the most famous World Industrial Exhibitions. The "Josephine" glassworks cooperated since 1843 with the "Karlstal" glassworks and since 1863 with "Hoffnungstal". In these glassworks only luxury ware was produced and only on special demand. These pieces show all the colours forms and ways of decoration known at that time. The Josephine glassworks was mainly occupied with the production of glassware for the European royal courts. These products were characterized by their noble proportions, elegance and good taste. Franz Pohl possessed a rare sense of beauty and noble form. He was distinguished designer, the founder and a long standing managing director of Josephine. He was the inventor of some glassmaking and decorating techni-



For King Wilhelm I., Design Franz Pohl



Table-Candelaber, Franz Dohnt, about 1852-55

ques such netfiligree (in Italian vetro á reticelli), millefiori, copper and chromaventurine, chrysoprase and a refined recipe for gold ruby. Franz Pohl was one of the most eminent European managers and innovators in the area of artistic glass production. He was also the winner of the contest for the netfiligree glass, for which he filed



Engraving Ernst Friedrich Wilhelm Simon, 1665-66



Vases, Painting Arthur Gerlach, about 1857-60

a patent. The patent was passed on Pohl's very own Silesian production which differed from the Venetian and French traditions. His greatest achievement was the rediscovery of white opaque crystal glass enamel that had been known by the Romans but since the 4th century dropped into oblivion. In an astounding degree Pohl united great technical knowledge – necessary for the production of the various mixtures and their different colours with an artist's gift to give the material the most impressive form.