

BAROQUE SCULPTURE IN GERMANY AND CENTRAL EUROPE 1600—1770

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5.1 West front of the church of Our Lady at Zwiefalten, Baden-Württemberg, 1750-3, designed by Johann Michael Fischer, sculpture by Johann Joseph Christian. Photo: Mauritius images GmbH / Alamy Stock Photo.

5.2 Interior of the church of Our Lady at Zwiefalten, Baden-Württemberg, c. 1747-73, designed by Johann Michael Fischer, sculpture by Johann Joseph Christian, stucco by Johann Michael Feichtmayr. Photo: Johannes Oehl / Alamy Stock Photo.

5.3 Johann Joseph Christian and Johann Michael Feichtmayr, *Ezekiel with God the Father and Angels*, painted and gilt wood and stucco, c. 1749-67, pulpit on the north pillar at the east end of the nave. Church of Our Lady at Zwiefalten, Baden-Württemberg. Photo: © Bildarchiv Foto Marburg / Erika Groth-Schmachtenberger.

5.4 Detail of the prophet Ezekiel on the north pillar at Zwiefalten [5.3]. Photo: © Bildarchiv Foto Marburg / Helga Schmidt-Glassner.

5.5 Interior of the Benedictine abbey at Ottobeuren, Bavaria, c.1748-67, designed by Johann Michael Fischer, sculpture by Johann Joseph Christian, stucco by Johann Michael Feichtmayr. Photo: akg-images / Bildarchiv Monheim.

5.6 Johann Joseph Christian and Johann Michael Feichtmayr, Font with *The Baptism*, painted and gilt wood and stucco, c. 1756-66. North transept of the Benedictine abbey at Ottobeuren, Bavaria. Photo: Berthold Kress by kind permission of the abbey.

5.7 Johann Joseph Christian and Johann Michael Feichtmayr, *Pulpit with The Transfiguration*, painted and gilt wood and stucco, c. 1756-66. West side of the nave of the Benedictine abbey at Ottobeuren, Bavaria. Photo: akg-images / Erich Lessing.

5.8 Johann Baptist Straub, *Diana Sleigh* (detail of putto blowing a horn), painted wood, c. 1737-45. Stables (Marstall) Museum, Schloss Nymphenburg. Photo: akg-images / Bildarchiv Monheim.

5.9 Johann Baptist Straub (attributed), *Atlante (Herm)*, painted and gilt wood, 1753, under the Elector's Box. Residenz Theatre (Cuvilliés Theatre), Munich. Photo: © Bayerische Schlösserverwaltung, Philipp Mansmann, Munich.

5.10 François de Cuvilliés the Elder (designer), carved by Joseph Joachim Dietrich, *High Altarpiece*, painted and gilt wood, c. 1738. Church of the Assumption of the Virgin, Diessen am Ammersee. Photo: Süddeutsche Zeitung Photo / Alamy Stock Photo.

5.11 Joseph Joachim Dietrich, *St Ambrosius* and *St Jerome*, painted and gilt wood, c. 1738. High Altarpiece, church of the Assumption of the Virgin, Diessen am Ammersee [detail of 5.10]. Photo: akg-images.

5.12 Johann Baptist Straub, *Altarpiece dedicated to St Sebastian*, with painting by Giovanni Battista Tiepolo, dated 1739. Frame and figures of *St Thomas* and *St Matthew* painted and gilt wood. Church of the Assumption of the Virgin, Diessen am Ammersee. Photo: Berthold Kress, by kind permission of the church.

5.13 Johann Baptist Straub, *Pulpit*, painted and gilt wood, c. 1738-40. Church of the Assumption of the Virgin, Diessen am Ammersee. Photo: Berthold Kress, by kind permission of the church.

5.13a Johann Baptist Straub, *St Paul* at the apex of the pulpit [detail of 5.13]. Photo: Berthold Kress, by kind permission of the church.

5.14 Johann Baptist Straub, *High Altar with God the Father on the Globe*, painted and gilt wood, c. 1767. Church of St Michael, Berg am Laim. Photo: The Warburg Institute Iconographic Database; photographed by kind permission of the parish.

5.15 Johann Baptist Straub, *God the Father on the Globe* [detail of 5.13]. Photo: Berthold Kress; photographed by kind permission of the parish.

5.16 Johann Baptist Straub, *God the Father on the Globe*, painted terracotta, c. 1760/5, height 29.5 cm. Bode Museum, Berlin (inv. no. 7068). Photo: Bode Museum, Berlin.

5.17 Johann Baptist Straub, *Mars*, terracotta, c. 1772, height 45.3 cm. Bayerisches Nationalmuseum, Munich (inv. no. R 7817). Photo: Bayerisches Nationalmuseum, Munich.

5.18 Ignaz Günther (after Paul Egell), *St John the Baptist*, limewood relief, signed and dated 1751, height 16.8 cm. Bayerisches Nationalmuseum, Munich (inv.no. 20/16). Photo: Bastian Krack.

5.19 Ignaz Günther, *Design for the High Altarpiece at Berg am Laim*, graphite and wash, 1760, height 64.2 cm, width 41 cm. Staatliche Graphische Sammlung, Munich (inv. no. 14605). Photo: © Staatliche Graphische Sammlung München.

5.20 Ignaz Günther (workshop), *Squeeze after a Model for Ornamentation on a bell. Crucifix with Two Putti*, terracotta, before 1770, height 27.5 cm, width 20.8 cm. Bayerisches Nationalmuseum, Munich (inv. no. 13/262). Photo: Bayerisches Nationalmuseum, Munich.

5.21 Ignaz Günther, *Crucifixion with Two Mourning Putti*, painted wood, before 1770. Bayerisches Nationalmuseum, Munich (inv. no. 2017/118.1-2). Photo: Bayerisches Nationalmuseum, Munich.

5.22 Ignaz Günther, *Model for Starnberg Female Saint*, limewood, 1755, height 20.9 cm. Bayerisches Nationalmuseum, Munich (inv. no. H 724). Photo: Bayerisches Nationalmuseum, Munich.

5.23 Ignaz Günther, *Female Saint*, painted limewood, signed and dated 1755, height 155 cm. Museum Starnberger See, Starnberg (inv.no. L 73/207). Photo: Bayerisches Nationalmuseum, Munich.

5.24 Johann Michael Fischer, Interior of the Benedictine church of Rott am Inn, Bavaria, with stucco work by Jakob Rauch, 1759 onwards. Photo: ImageBROKER / Alamy Stock Photo.

5.25 Matthäus Günther, *The Glory of the Benedictine Order* on the central dome of the church of Rott am Inn, fresco, c. 1765-7. Benedictine church of Rott am Inn, Bavaria. Photo: imageBROKER / Alamy Stock Photo.

5.26 Interior of the Benedictine church at Rott am Inn, c. 1761-5. Benedictine church of Rott am Inn, Bavaria. Photo: Westend61 GmbH / Alamy Stock Photo.

5.27 Ignaz Günther, *High Altarpiece*, painted and gilt wood and marble columns, c. 1761-2. Benedictine church of Rott am Inn, Bavaria. Photo: Berthold Kress, by kind permission of the parish.

5.28 Franz-Anton Höttinger and Ignaz Günther, *Side-altarpiece dedicated to St Leonard*, paint on canvas and gilt wood frame and painted wood figures, c. 1762. Benedictine church of Rott am Inn, Bavaria. Photo: Berthold Kress; photographed by kind permission of the parish.

5.29 Franz-Anton Höttinger and Ignaz Günther, *Side-altarpiece dedicated to St Francis Xavier*, paint on canvas with gilt wood frame and painted wood figures, c. 1762. Benedictine church of Rott am Inn, Bavaria. Photo: Berthold Kress; photographed by kind permission of the parish.

5.30 Joseph Görsch, *Pulpit with the Giving of the Law on Sinai*, wood, c. 1762. Benedictine church of Rott am Inn, Bavaria. Photo: The Warburg Institute Iconographic Database; photographed by kind permission of the parish.

5.31 Ignaz Günther, *Empress St Cunigunde on the High Altarpiece*, painted and gilt wood, c. 1761-2. Benedictine church of Rott am Inn, Bavaria. Photo: The Warburg Institute Iconographic Database; photographed by kind permission of the parish.

5.32 Ignaz Günther, *St Peter Damian*, on the side-altarpiece dedicated to St Leonard, painted wood, c. 1761-2. Benedictine church of Rott am Inn, Bavaria. Photo: The Warburg Institute Iconographic Database; photographed by kind permission of the parish.

5.33 Ignaz Günther, *Putto Playing with Cardinal's Hat*, on the side-altarpiece dedicated to St Leonard, painted wood, c. 1761-2. Benedictine church of Rott am Inn, Bavaria. Photo: The Warburg Institute Iconographic Database; photographed by kind permission of the parish.

5.34 Ignaz Günther, *Presentation drawing for the side-altarpiece dedicated to St Leonard at Rott am Inn*, watercolour, c. 1761, height 24.2 cm, width 22.6 cm. Photo: Kunstbibliothek, Staatliche Museen zu Berlin (inv. no. HdZ 4530).

5.35 Ignaz Günther, *St Notburga*, on the altarpiece dedicated to St Francis Xavier, painted wood, c. 1761-2. Benedictine church of Rott am Inn, Bavaria. Photo: The Warburg Institute Iconographic

Database; photographed by kind permission of the parish.

5.36 Ignaz Günther, *St Isidore*, on the altarpiece dedicated to St Francis Xavier, painted wood, c. 1761-2. Benedictine church of Rott am Inn, Bavaria. Photo: The Warburg Institute Iconographic Database; photographed by kind permission of the parish.

5.37 Ignaz Günther, *Guardian Angel*, painted wood, signed and dated 1763. Burghers' Hall (Bürgersaal), Munich. Photo: akg-images / INTERFOTO.

5.38 Ignaz Günther, *The Annunciation*, painted wood, 1764. Church of St Peter and St Paul, Weyarn. Photo: akg-images.

5.39 Ignaz Günther, *The Pietà*, painted wood, 1764. Church of St Peter and St Paul, Weyarn. Photo: akg-images / Erich Lessing.

5.40 Ignaz Günther, *The Pietà*, painted wood, 1774, height 163 cm. Cemetery chapel, Nenningen. Photo: Mauritius images / GmbH Alamy Stock Photo.

5.41 Ignaz Günther, *The Pietà*, reduced wood model with traces of colour, 1774, height 25.5 cm. Bayerisches Nationalmuseum, Munich (inv. no. L 73/251). Photo: Walter Haberland.

Chapter 6

6.1 *The Charles Bridge, Prague*, stone, built 1357 onwards. Photo: Fred de Noyelle / Godong / akg-images.

6.2 Matthias Rauchmiller, Jan Brokoff and Hieronymus Herold, *St John Nepomuk*, bronze, 1683. Charles Bridge, Prague. Photo: Mark Kelly / Alamy Stock Photo.

6.3 Matthias Rauchmiller, *St John Nepomuk*, terracotta with traces of gilding, the martyr's palm of wood and later metal halo, height 41 cm. Later inscription on the back, dating from c. 1740: 'Matthias Rauchmiller fec. Viennae ao. 1681'. National Gallery, Prague (inv. no. P 613). Photo: National Gallery Prague.

6.4 Matthias Rauchmiller, Jan Brokoff and Hieronymus Herold, *Reliefs on the stone pediment of St John Nepomuk [6.2] depicting The Confession of the Queen and John Nepomuk being thrown from the Charles Bridge*, bronze, 1683. Charles Bridge, Prague. Photo: Digital-Fotofusion Gallery / Alamy Stock Photo.

6.5 Jan and Ferdinand Maximilian Brokoff, *The Baptism of Christ*, sandstone,

1706. Lapidarium, Prague (formerly Charles Bridge, Prague). Photo: Collection of the National Museum, Prague (inv. no. H2-38135).

6.6 Ferdinand Maximilian Brokoff, *St Francis Borgia*, sandstone, 1710. Charles Bridge, Prague. Photo: Jozef Sedmak / Alamy Stock Photo.

6.7 Ferdinand Maximilian Brokoff, *St John of Mutha, St Felix of Valois and St Evan*, sandstone, 1714. Charles Bridge, Prague. Photo: Unnaugan / Alamy Stock Photo.

6.8 Ferdinand Maximilian Brokoff, *A Turk [detail of 6.7]*. Photo: Eddie Gerald / Alamy Stock Photo.

6.9 Matthias Bernhard Braun, *The Vision of St Luitgarde*, sandstone, dated 1710 (Christ's left hand and the top of the cross are later replacements; the originals are now in the Lapidarium, Prague). Charles Bridge, Prague. Photo: Jozef Sedmak / Alamy Stock Photo.

6.10 Matthias Bernhard Braun, *The Vision of St Luitgarde*, gilt limewood modello, after 1710, height 68 cm. National Gallery, Prague (inv. no. P 3244). Photo: National Gallery Prague.

6.11 Matthias Bernhard Braun, *Ivo of Chartres*, sandstone, 1711. Lapidarium, Prague (formerly Charles Bridge, Prague). Photo: Collection of the National Museum, Prague (inv. no. H2-38134).

6.12 Ferdinand Maximilian Brokoff, *Atlantes*, sandstone, signed and dated 1714. Morzin Palace, Prague. Photo: Ian Bottle / Alamy Stock Photo.

6.13 Ferdinand Maximilian Brokoff, *Head of Atlante* (detail of 6.12). Photo: Hervé Champollion / akg-images.

6.14 Johann Bernhard Fischer von Erlach and Ferdinand Maximilian Brokoff, *Tomb of Count Johann Wenzel Wratislaw von Mitrowitz*, marble and limestone, signed and dated 1716. Church of St James the Greater, Prague. Photo: Martin Mádl, Institute of Art History CAS.

6.15 Matthias Bernhard Braun, *St Jude (Judas Thaddäus)*, limewood with gesso finish, c. 1712, height 192 cm. National Gallery, Prague (inv. no. P 4260). Photo: National Gallery Prague.

6.16 Johann Georg Bendl, *St Jude*, limewood painted white, 1673-5, figure surmounting confessional at the church of St Salvador, Prague. Photo: Martin Staněk.

6.17 Matthias Bernhard Braun, *St Luke*, stone painted white, after 1715. Church of St Clement, Prague. Photo: © Jitka Walterová – Institute of Art History of the Czech Academy of Sciences.

6.18 Copies made 1980–88 of Matthias Bernhard Braun, *Figures of Virtues and Vices*, after the sandstone originals of c.1719. Hospital at Kuks. Photo: Frank u Alamy/Stock photo.

6.19 Matthias Bernhard Braun, *Envy*, sandstone, c. 1719. Hospital at Kuks. Photo: Jan Pavlíček.

6.20 Matthias Bernhard Braun, *St Hubert*, sandstone, 1726. Bethlehem Wood near Kuks. Photo: Jan Pavlíček.

6.21 Matthias Bernhard Braun, *St Onuphrius*, sandstone, 1726. Bethlehem Wood near Kuks. Photo: Jan Pavlíček.

6.22 Matthias Bernhard Braun, *St Garin*, sandstone, 1726. Bethlehem Wood near Kuks. Photo: Jan Pavlíček.

6.23 Matthias Bernhard Braun, *Tomb of Anna Miselius*, sandstone, c. 1722–3. Cemetery at Jaroměř. Photo: Dr. Iveta Kovaříková.

6.24 Matthias Bernhard Braun, *Tomb of Anna Miselius*, view of inscription. Photo: Dr. Iveta Kovaříková.

Chapter 7

7.1 Georg Raphael Donner, *The Pietà*, terracotta painted black, signed and dated 1721, height 36 cm. National Gallery, Prague (inv. no. P 5189). Photo: National Gallery Prague.

7.2 Georg Raphael Donner, *Mercury and Cupid*, lead, monogrammed 'R.D.', height 44.5 cm. Abbey Museum, Klosterneuburg (inv. no. KG 176). Photo: Michael Himml, Vienna.

7.3 François Du Quesnoy, *Mercury*, bronze, 1629/30. Schloss Vaduz, Liechtenstein Collection (inv. no. SK 611). Photo: © LIECHTENSTEIN. The Princely Collections, Vaduz-Vienna.

7.4 Georg Raphael Donner, *Paris*, marble, signed and dated 1726. Schloss Mirabell, Salzburg. Photo: Stadtarchiv Salzburg, Fotosammlung.

7.5 Georg Raphael Donner, *St Martin and the Beggar*, lead, 1735. Bratislava Cathedral. Photo: Bratislava Cathedral.

7.6 Georg Raphael Donner, *Providentia* (from the fountain formerly in the Flour Market/New Market, Vienna), lead, 1737–9 (signed and dated 1738), height

337 cm. Wien Museum, Vienna (inv. no. 145040/1). Photo: Birgit and Peter Lanz, Wien Museum.

7.7 Georg Raphael Donner, *The River Enns*, lead, 1739, height 207 cm, width 235 cm. Wien Museum, Vienna (inv. no. 145040/6). Photo: Birgit and Peter Lanz, Wien Museum.

7.8 Georg Raphael Donner, *Perseus and Andromeda*, lead, 1740/1. Old Town Hall, Vienna. Photo: akg-images / Erich Lessing.

7.9 Georg Raphael Donner, *Pietà*, lead, 1741. Gurk Cathedral. Photo: © Diözese Gurk – Stift Gurk / Marcel Peda.

7.10 Detail of Donner, *Pietà* [detail of 7.9]. Gurk Cathedral. Photo: © Diözese Gurk – Stift Gurk / P. Dietmar Hynek SDS.

7.11 Johann Joachim Kändler, *Heron with Small Carp in its Beak*, Meissen porcelain, 1731, height 62.9 cm. Staatliche Kunstsammlungen Dresden (inv. no. PE 685). © Porzellansammlung, Staatliche Kunstsammlungen Dresden. Photo: Adrian Sauer.

7.12 Johann Gottlieb Kirchner, *Bust of the Court Jester Joseph Fröblich*, Meissen porcelain, c. 1730–3, height 53 cm. Staatliche Kunstsammlungen Dresden (inv. no. PE 247). © Porzellansammlung, Staatliche Kunstsammlungen Dresden. Photo: Adrian Sauer.

7.13 Johann Joachim Kändler, *Bust of the Court Jester Gottfried Schmiedel*, Meissen porcelain, 1739, height 48.5 cm. Staatliche Kunstsammlungen Dresden (inv. no. PE 248). © Porzellansammlung, Staatliche Kunstsammlungen Dresden. Photo: Adrian Sauer.

7.14 Johann Joachim Kändler, *St Peter* (part of the altar garniture made for the Japanese Palace, Dresden), Meissen porcelain, 1731, height 115.7 cm. Staatliche Kunstsammlungen Dresden (inv. no. PE 498). © Porzellansammlung, Staatliche Kunstsammlungen Dresden. Photo: Adrian Sauer.

7.15 Johann Joachim Kändler, *St Peter* (part of the altar garniture made for Cardinal Albani), Meissen porcelain, 1737, height 48.4 cm. Staatliche Kunstsammlungen Dresden (inv. no. PE 131). © Porzellansammlung, Staatliche Kunstsammlungen Dresden. Photo: Adrian Sauer.

7.16 Johann Joachim Kändler, *Harlequin with Ram-Piper* (height 14.2 cm) and *Harlequin with a Goat as Bagpipes* (height 15 cm), Meissen porcelain, c. 1740.

Staatliche Kunstsammlungen Dresden (inv. nos. PE 114 and PE 118).

© Porzellansammlung, Staatliche Kunstsammlungen Dresden. Photo: Herbert Jaeger.

7.17 Franz Anton Bustelli, *Count Sigismund von Haimhausen*, Nymphenburg porcelain partly coloured and gilt, c. 1761, height 45 cm. Bayerisches Nationalmuseum, Munich (inv. no. Ker 4369). Photo: Bayerisches Nationalmuseum, Munich.

7.18 Franz Anton Bustelli, *Courting Couple among the Ruins*, Nymphenburg porcelain partly coloured, c. 1760, height 26.4 cm. Bayerisches Nationalmuseum, Munich (inv. no. Ker 4205). Photo: Walter Haberland.

7.19 Ferdinand Tietz, *Mars*, sandstone, c. 1747–53, height 198 cm. Badisches Landesmuseum Karlsruhe (inv. no. 65/33). Photo: Peter Gaul.

7.20 Johann Balthasar Neumann with sculpture by Ferdinand Tietz, *The High Altar of the church of St Paulinus*, Trier, painted limewood and stucco, c. 1755–60. Photo: Michael Stubbs by kind permission of the church.

7.21 Ferdinand Tietz, *The Virgin of the Immaculate Conception* from the High Altar of the church of St Paulinus, Trier, painted limewood and stucco, c. 1755–60 [detail of 7.20]. Photo: Michael Stubbs, by kind permission of the church.

7.22 Ferdinand Tietz, *Parnassus Fountain*, sandstone, 1765–6 (restored 1958–61). Veitshöchheim Park, Würzburg. Photo: akg-images / Bildarchiv Monheim.

7.23 Ferdinand Tietz, *Saturn*, sandstone, 1765–8, height 160 cm. Formerly Veitshöchheim Park, Würzburg, now on loan from the Bayerisches Verwaltung der Staatlichen Schlösser, Gärten und Seen to the Museum für Franken in Würzburg (inv. no. 33000). Photo: Museum für Franken Staatliches Museum für Kunst- und Kulturgeschichte in Würzburg.

7.24 Ferdinand Tietz, *Female Bagpipe Player*, sandstone, 1765–6, height 165 cm. Formerly Veitshöchheim Park, Würzburg, now on loan from the Bayerisches Verwaltung der Staatlichen Schlösser, Gärten und Seen to the Museum für Franken in Würzburg (inv. no. 32993). Photo: Museum für Franken Staatliches Museum für Kunst- und Kulturgeschichte in Würzburg.