

Johann Ignaz Bendl: Sculptor and Medalist

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ALMOST ONE HUNDRED YEARS AGO, The Metropolitan Museum of Art was given an ivory medallion commemorating the Holy Alliance against the Turks in 1684 (see Figure 7). It is one of the most beautiful examples of smaller sculpture from the Viennese court in the late seventeenth century, and bears the signature J. I. BENDL. We will have more to say about this piece in a later context.

What prompted the present article on the work of Johann Ignaz Bendl (active 1682?–1730?) was not this medallion, however, but the appearance of another work, a rectangular relief—in a format clearly intended for display in a private gallery—*St. Sebastian Nursed by St. Irene* (Figure 1). The piece was to have been auctioned in London on December 10, 1987, but as it failed to find a buyer,¹ it remains in private hands. Measuring 23.5 by 15.5 centimeters, the work is carved from a slab of grayish-brown Solnhofen stone affixed to a piece of slate (probably reworked), and displays an astonishing depth of relief, between 2.2 centimeters at the lower right corner and 1.4 centimeters along the right-hand edge. It shows the widow of the martyred Castulus and her maidservants treating St. Sebastian's wounds.

As has been the convention since the Renaissance, the wounded saint is portrayed as a comely, seminude youth. Only half conscious, he braces himself against the back of his chair. One of the servant women pulls an arrow from his chest, while St. Irene kneels beside him, holding his left hand and another arrow she has just withdrawn. A second maidservant squeezes a sponge above a shallow basin. In the background, in the upper right, are a horseman in armor and a back view of the young Sebastian bound to a tree. To the right of them are a ladder and a crouching figure next to a large boul-

der. Hovering above a series of Baroque arches four cherubs appear against billowing clouds. They seem to be proffering either a martyr's crown or a laurel wreath, and the attica figures (set on the arches) may represent either the conflict between paganism and Christianity or simply the classical and Old Testament virtues. The man with a club on the left is Hercules, while on the right Judith stands with her sword and the head of Holofernes—symbols of strength in virtue and supposed weakness in triumph. In its iconography, this *St. Sebastian Nursed by St. Irene* is in part an "imitatio Christi," reminiscent of either the Lamentation or the Anointing of Christ, and in this regard it is useful to compare Johann Michael Rottmayr's paintings of the pair from 1695 and later (Figure 3).² The type of the seminude saint would also appear to be indebted to Gian Lorenzo Bernini's marble figure of the same theme dating to 1617/18, which is in Lugano.³

In style and concept, the relief is distinguished by a highly convincing composition and a clear gradation from the highly developed figures in the foreground to the less detailed, flatter treatment in the middle distance and background. There is also a fine distinction between the smooth surfaces of the nude figure, twisted so as to be parallel to the pictorial plane, and the sharp, sweeping folds and edges of the drapery, the richly patterned gown of the kneeling St. Irene, and the distinctive hairstyles of the three women. At the same time, one cannot fail to note certain less successful details, such as the two-dimensional skirt of the figure on the left and the rather abrupt variations in depth of relief in the figure in the center.

Others have linked the relief to the circle of Johann Baptist Hagenauer (1732–1810).⁴ However, the 1987 London sales catalogue refers to a depiction of the *Caritas Romana* in Berlin's Skulpturengalerie,⁵ and offers the attribution "South German, mid-seventeenth century," by which the Nuremberg

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Metropolitan Museum Journal 26

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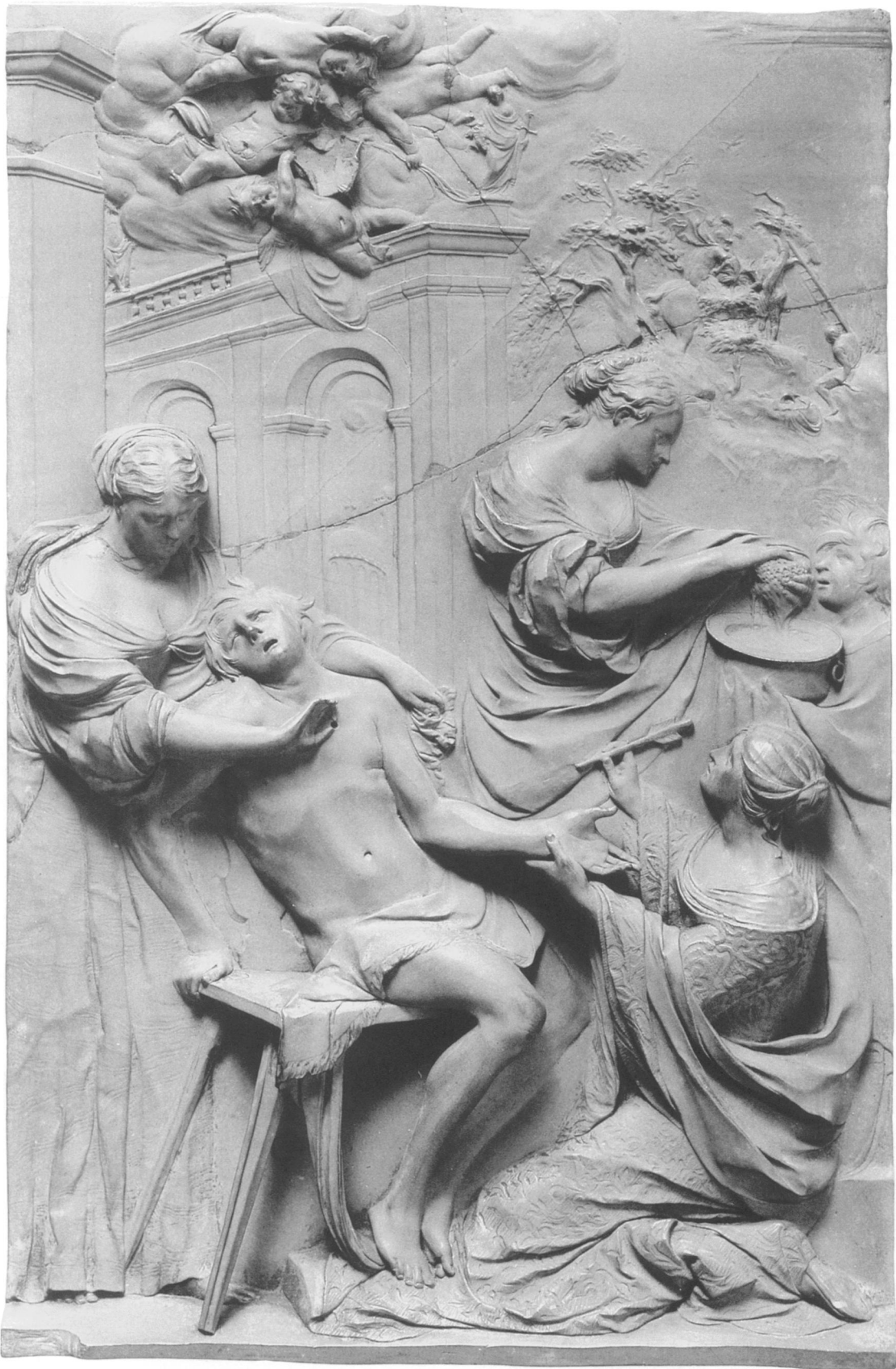


Figure 1. Attributed to Johann Ignaz Bendl, *St. Sebastian Nursed by St. Irene*. Solnhofen stone, H. 23.5 cm. Private collection (photo: Sotheby's, London)



Figure 2. Giacinto Gimignani, *St. Sebastian Nursed by St. Irene*. Engraving, H. 44.6 cm. Hamburg, Kunsthalle (photo: Elke Walford, Hamburg Kunsthalle)

of Georg Schweigger (1613–90) seems indicated. In my opinion it would be more accurate to place the relief in Vienna at the end of the seventeenth century or even the beginning of the eighteenth. Comparing the work with pieces by Michael Zürn the Younger (1654–98), for example, which display similar female figures and a similar treatment of drapery,⁶ I am struck by the distinctly pictorial quality and somewhat academic flavor of the work—one need only think of a relief by Joseph Anton Feuchtmayr (1696–1770) of the martyrdom in Stuttgart,⁷ admittedly from as late as 1734—which may suggest that it was based on some as yet unidentified previous work, perhaps a print (see below).

To narrow it down further, it may be helpful to look at the various sculptors who were working in Vienna at the end of the seventeenth century. Matthias Rauchmiller (born 1645) had died in 1686. Matthias Steinl (1643–1717), ivory carver by appointment to Leopold I, had created the first of his great ivory equestrian portraits in 1688. Paul Stru-



Figure 3. Johann Michael Rottmayr, *St. Sebastian Nursed by St. Irene*, 1695. Oil painting, H. 450 cm. Passau Cathedral (photo: Diocesan Building Office, Passau)

del had been working for the court or some monasteries since the mid-1680s, as had the Italian Giovanni Giuliani since 1690.⁸ But Johann Ignaz Bendl, who was active from 1682 to about 1730, seems to me to have been the author of the Sebastian relief. Johann Ignaz was the son of the Prague sculptor Johann Georg Bendl (died 1680),⁹ and is not to be confused with Franz Ignaz Bendl from Pfarrkirchen in Bavaria.

In about 1690 Franz Ignaz moved to Vienna, where he married the daughter of the sculptor Johann Frühwirth (1640–1701) on February 10, 1692, and he is documented in the city until after 1708. Although referred to as an “apprentice sculptor and painter,” no sculptures of his are known.¹⁰

Another son of the Pfarrkirchen sculptor Johann Christoph Bendl, Franz Ignaz was an older brother of the famous Ehrgott Bernhard Bendl (1660–1738) of Augsburg. Johann Ignaz may never have married, but Franz Ignaz fathered several children, who were baptized in either St. Michael's or St. Ste-

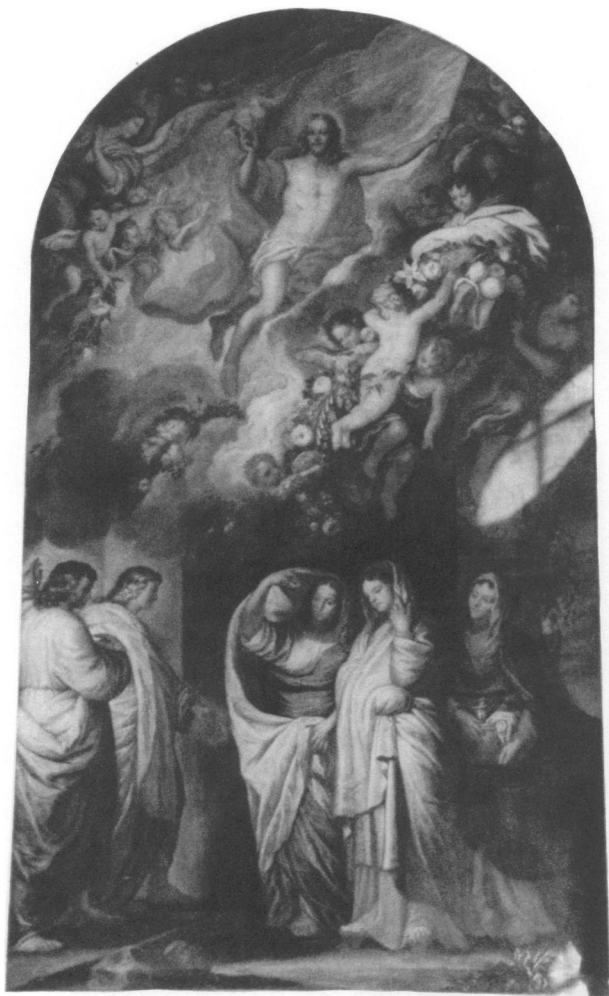


Figure 4. Franz Ignaz Bendl, *The Resurrection*. Oil painting. Gartlberg, near Pfarrkirchen, Lower Bavaria, high altar of pilgrimage church (photo: R. Konrad Weindl)

phan's. In these same parishes, he appears repeatedly as a godfather for children of various lesser-known artisans and sculptors.¹¹ Probably born in the 1650s, Franz Ignaz Bendl is doubtless the same "apprentice sculptor and painter" who, in 1687, for a fee of 300 gulden, painted the Resurrection (Figure 4) for the high altar of the pilgrimage church of the Sorrowing Virgin at Gartlberg, near Pfarrkirchen, Lower Bavaria. His father, Johann Christoph, had worked for the same church since 1662.¹² A year earlier, in 1686, he had painted the more primitive high altarpiece for the Franciscan church in Passau, a *Coronation of the Virgin*, which was moved to the parish church at Grainet, near Waldkirchen, in 1823.¹³ It is possible that he was also responsible for the series of altar panels depicting St. Francis de Paul, signed "J. I. Bendel," "Ignaz Johann Bendl,"

or "I. Benx" found in Vienna's Paulaner-Kirche and Karmeliten-Kirche.¹⁴

Numerous writers have confused the names of the two artists Franz Ignaz and Johann Ignaz Bendl and thus their works.¹⁵ The latter is always referred to in the sources as "Ignatius" or "Johann" Bendl; his two names are never used together. On one occasion, in connection with his work on the Plague Monument in Vienna (see below), he is further identified as a "Mahler und Bildhauer allhier." Since neither the Viennese addresses given for the two artists nor their personal acquaintanceship permit us to attribute all the known dates definitively to either one or the other, I have settled on the following hypothesis: Johann Ignaz Bendl from Bohemia is the creator of the series of ten ivory reliefs from 1684 (to be discussed below) in the Kunsthistorisches Museum, Vienna. He also carved the reliefs designed by Johann Bernhard Fischer von Erlach for the Plague Column in Vienna's Graben. These were begun in 1687–88, and the monument was dedicated in June 1693.¹⁶ Johann Ignaz Bendl began work on the Four Elements Fountain in Brno in 1693, of which he also made etchings. The fountain was completed in 1699.¹⁷ He also produced a number of dated etchings in the period 1699–1700, which bear the signatures BENDL or "I. Bendl" (see below). I would also like to associate Johann Ignaz with the "Ignatio Bendl bildhauern" who appears in the court chamberlain's account books and court finance records between 1699 and 1711 as the recipient of payments for "nachen hoff verrichte arbeits." ¹⁸

For the first listing of the works of Johann Ignaz Bendl, including his smaller sculpture, and for the earliest critical appreciation of him we are especially indebted to Albert Ilg, Franz Dworschak, and Hans Sedlmayr.¹⁹

I shall list here all the ivory medallions and medals created by Johann Ignaz Bendl, or after his models; some have been forgotten and some are heretofore unknown.

1. A one-sided medallion, damaged by cracks and chipping, bears a profile portrait of Emperor Leopold I (Figure 5) and the inscription LEOPOLD · I · D · G · ROM · IMP · SEMP · INVICTISSE[MUS] in the Magyar Nemzeti Múzeum, Budapest.²⁰ On the tranche of the arm it is signed F. BENDL, and according to the catalogue of the Nationalmuseum of 1825 it belonged to Archbishop Paul Széchényi from Veszprim (elevated 1687), prior and general definitor of the Pauline Order, Imperial councillor, and bishop



Figure 5. Johann Ignaz Bendl, *Emperor Leopold I*. Ivory, Diam. 10.3 cm. Budapest, Magyar Nemzeti Múzeum (photo: Magyar Nemzeti Múzeum)



Figure 7. Johann Ignaz Bendl, *Pope Innocent XI, Emperor Leopold I, Johann II Sobieski, and Marcantonio Giustiniani*. Ivory, Diam. 3.4 cm. The Metropolitan Museum of Art, The Moses Lazarus Collection, Gift of Josephine and Sarah Lazarus, in memory of their father, 1888–1895, 90.16.1



Figure 6. Attributed to Johann Ignaz Bendl, *Cardinal Leopold Count Kollonich*. Ivory, Diam. 6.7–6.5 cm. Budapest, Magyar Nemzeti Múzeum (photo: Magyar Nemzeti Múzeum)



Figure 8. *Allegory of the Defeat of the Turks 1683/84*. Reverse of Figure 7

of Fünfkirchen (appointed 1676). I thought I had discovered this medallion in Budapest in 1987, but in February 1989, in the Münzkabinett in Vienna, I accidentally came across an offprint from the *Athenaeum* (vol. 9, 1935), in which Huszár Lajos published this relief together with the following one.²¹

2. The portrait medallion (Figure 6) of Cardinal Leopold Count Kollonich (1631–1707), also uni-face,²² happens to be unsigned, but it corresponds so clearly in style and technique to the one of Leo-

pold I, displaying the same sturdy capitals in its inscription, that it is surely by the same hand, as Huszár Lajos had already concluded. The inscription reads: LEOPOLDO DE KOLONIZ CARDIN · ET · S · C · R · M · CON. Leopold Count Kollonich, named a castellan of the Order of Malta for his defense of Crete, appointed bishop of Neutra in 1668, bishop of Wiener-Neustadt in 1670, became Kammerpräsident in Hungary in 1672, and was one of the emperor's most powerful supporters in the defense of



Figure 9. After Johann Ignaz Bendl, *The Holy Alliance against the Turks*. Silver, Diam. 7.9 cm. Vienna, Kunsthistorisches Museum (photo: Kunsthistorisches Museum)



Figure 10. After Johann Ignaz Bendl, *Hapsburg Eagle*. Reverse of *Holy Alliance* medal. Bronze, Diam. 8.15 cm. London, British Museum (photo: British Museum)

Vienna in 1683. Elevated to archbishop of Kalocsa and cardinal in 1692—a date post quem for the medallion in question—Count Kollonich was then appointed president of the court chamber of Leopold I in 1692. After 1695, as archbishop of Gran and primate of Hungary, he proved an ardent champion of the Jesuits instrumental in the conversion of Hungary and Siebenbürgen to Catholicism.

3. The aforementioned medallion in fine relief (Figure 7) was presented to The Metropolitan Museum of Art by Josephine and Sarah Lazarus in 1890.²³ Measuring 8.4 centimeters in diameter, it presents in profile portraits of Pope Innocent XI (1611–89), Emperor Leopold I (1640–1705), King Johann III Sobieski of Poland (1624–96), and the Venetian doge, Marcantonio Giustiniani (1619–84). The inscription on the obverse, written in tall capital letters, some quite thin, reads: INNOC · XI · PONT · LEOP · I · IMP · IOA · III · REX · POLO · M · A · IVSTI · VE · DV[x].. On the tranche is the signature J. I. BENDL. The Siege of Vienna was raised on September 12, 1683, and on March 6 of the following year the pope, the emperor, and King Johann III Sobieski banded together in a Holy Alliance against the Turks. They were joined somewhat later by Venice. Initially the alliance was defensive in nature, but ultimately took the offensive.²⁴ Some of the portraits

are based on likenesses found on earlier medallions.²⁵

The scene on the reverse celebrates the successful repulsion of the Turkish threat (Figure 8). In the foreground the eagles of the Hapsburgs and Poland hover above the corpse of a Turkish camel. A third eagle, or vulture, tears at the inner organs of the beast, and a fourth lifts its head proudly at the edge. To the left in the background we can see Venetian galleys with their landing boats, and on the shore, in front of a castle hung with banners on the right, a band of footsoldiers and cavalry are giving chase to the enemy. The banner bears the majuscule inscription: UBICUNQUE FUERIT COR US; ILLIC CONGREGABUNTUR AQUILAE · MATT · XXIV, 28 (“For where-soever the carcass is, there will the eagles be gathered together,” Matthew 24:28).

4a and b. The image on the obverse of the Metropolitan’s medallion of about the same date can be found on a double-sided silver medal (Figure 9), 7.9 centimeters in diameter, which was cast in Vienna, probably in the time of Karl Gustav Heräus (1671–1725), “Antiquarius” of the imperial court, with a slightly abbreviated inscription. It has PO instead of POLO, for example, and IUS instead of IUSTI. It is in the Bundessammlung für Münzen und Medaillen in Vienna’s Kunsthistorisches Museum,²⁶ which also



Figure 11. Johann Ignaz Bendl (after Johann Bernhard Fischer von Erlach), *Triumphal Arch of the Magistrate and Citizens of Vienna*. Ivory, Diam. 6.3–6.5 cm. London, Victoria and Albert Museum (photo: Victoria and Albert Museum)



Figure 12. Reverse of Figure 11

has a uniface bronze version.²⁷ The reverse of the medal, here the version in bronze in the British Museum (Figure 10), depicts the double eagle wearing the tiara and imperial crown and armed with shield, sword, and scepter. The Cross above it appears in the clouds. The eagle is of the type employed by Antonio Abondio (1538–91). Dworschak (1933) describes an old copy of a variant of this medal of the four rulers boasting a fifth portrait, doubtless a Russian—either Grand Prince Ivan or the later Czar Peter I (after 1689)—which was then in the Odeschalchi collection.²⁸ Whether it was actually the work of the same artist who created the silver piece in Vienna and the one in ivory, namely Johann Ignaz Bendl, I cannot determine, as I have no knowledge of the original. Among the prototypes for these works were medallion portraits of Pope Innocent XI by Girolamo Lucenti (1627–98) and Giovanni Vismara.²⁹

5. In the Victoria and Albert Museum, London, there has been, since 1948, a 6.5-centimeter two-sided medallion in ivory that depicts a triumphal arch on the obverse (Figures 11, 12).³⁰ This was the arch commissioned by the citizenry of Vienna and erected after a design by Johann Bernhard Fischer von Erlach in Stock-im-Eisen Platz on the occasion of the return of Emperor Leopold I and his consort,

Eleonora Magdalena, from the coronation in Frankfurt am Main of their son Joseph I as “Römischer König” on June 4, 1690.³¹ The medallion is signed at the bottom BENDL · F · . On the reverse, in sturdy capitals, the initial letters slightly larger than the others, is the inscription: LEPOLDO MAGNO / ELEONORAE AUGUSTAE / IOSEPHO GLORIOSO / S. P. Q. VIENNENSIS / ARCUM HUNC / TRIUMPHALEM / POSUIT / MDCXC.

6. In his ground-breaking study of the medals of the Fischer era, Franz Dworschak reproduced a 6.5-centimeter medal mentioned by Albert Ilg in 1895.³² Though provided with a narrow, raised edge, it is obviously cast after the ivory medallion (Figures 13, 14). This heavy, two-sided medal (a copy is in the Bundessammlung für Münzen und Medaillen in Vienna)³³ differs from the original in minor respects. The lettering is not the same and the signature on the obverse reads simply BENDL. Moreover the trophies at the sides of the arch and the central grouping at the top have been changed. There has been no attempt to reproduce the background scene visible through the arches in the ivory original.

7. Fischer von Erlach had also supplied the design for a second triumphal arch erected in 1690 in Vienna's Wollzeile by the warehousemen, or foreign



Figure 13. Johann Ignaz Bendl (after Johann Bernhard Fischer von Erlach), *Triumphal Arch of the Citizens of Vienna*. Bronze, Diam. 6.5 cm. Vienna, Kunsthistorisches Museum (photo: Kunsthistorisches Museum)



Figure 15. Johann Ignaz Bendl (after Johann Bernhard Fischer von Erlach), *Triumphal Arch of the Foreign Merchants in Vienna*. Bronze, Diam. 6.5–6.6 cm. Vienna, Kunsthistorisches Museum (photo: Kunsthistorisches Museum)



Figure 14. Reverse of Figure 13



Figure 16. Reverse of Figure 15

merchants, for the entry of the newly crowned Joseph I into Vienna.³⁴ For this one as well, there survives a two-sided, heavily cast bronze medal by Bendl measuring between 6.5 and 6.6 centimeters in diameter (Figure 15).³⁵ The inscription on the obverse of this medal reads: LEOPOLDO MAG—ELEONORAE AUG · IOSEPHO · GLOR, with the date MDCXC below. The reverse (Figure 16) has a tutelary genius (Mercury?) blowing a trumpet and holding an outspread lion skin, his right foot just visible below it.

His winged helmet identifies him as the god of merchants and trade. Curving across the lion skin is the inscription: ARCUM HUNC / TRIUMPHALEM / NEGOTIATORES / PRIVILEGIATI EX: / TRANEI POSUERUNT.

8. In 1981 the Sammlung für Plastik und Kunstgewerbe in the Kunsthistorisches Museum, Vienna, managed to acquire a very finely carved, two-sided ivory medallion measuring 6.3 to 6 centimeters in diameter. The obverse depicts still another triumphal arch with the date MDCXD in raised letters and



Figure 17. Johann Ignaz Bendl (probably after Paul Strudel), *Triumphal Arch of the Free Merchants in Vienna*. Ivory, Diam. 6–6.3 cm. Vienna, Kunsthistorisches Museum (photo: Kunsthistorisches Museum)



Figure 18. Reverse of Figure 17

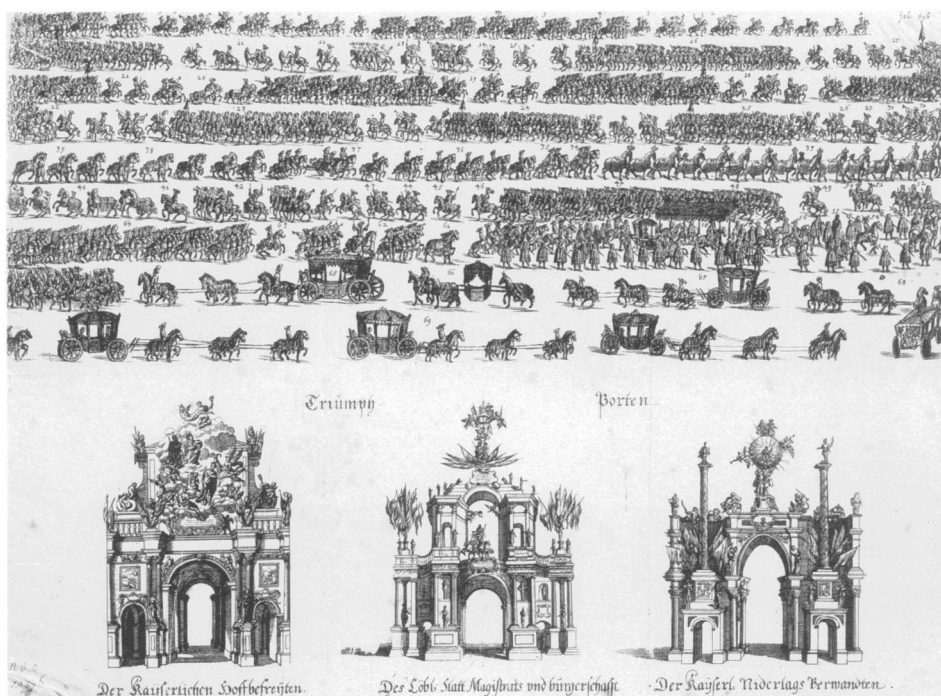


Figure 19. *Three Triumphal Arches for Emperor Leopold I and King Joseph I, 1690*, Vienna. Etching, signed “Hoffmann,” 27.2 × 33.8 cm. Vienna, Historisches Museum (photo: Museen der Stadt Wien)

the signature BENDL · F. (Figure 17). It was previously unpublished.³⁶ The inscription on the reverse, LEOPOLDO MAG : INN / ELEONORAE AUG : / IOSEPHO GLORIOSO / IN TRIUMP : TES : / ARC : H : POS : AB : AVL : PRIVI—appears on a vertical stone slab, at the foot of which a seated putto appears to be putting the finishing touches on the carving (Figure 18). A compass(?) rests on the top of the stone. This arch was erected in Vienna’s Kohlmarkt, once again for the ceremonial entry of Joseph I into the city, by the

merchants who had a special dispensation from the Court.³⁷ A very detailed reworked etching signed “Hoffmann,” of which there is a copy in Vienna’s Historisches Museum (Figure 19),³⁸ depicts the three triumphal arches and the entire procession. From it, and from a notice reprinted by M. Koller from the *Corriere straordinario* of March 4, 1690, referring to a competition between Johann Bernhard Fischer von Erlach and an Italian architect, we may deduce that it was quite likely the “wel-



Figure 20. Attributed to Johann Ignaz Bendl, *Louis XIV of France and Sultan Mohamed*. Lead, Diam. 7 cm. Stiftsmuseum Klosterneuburg (photo: Inge Kitlitschka-Strempel)



Figure 21. Attributed to Johann Ignaz Bendl, *Kara Mustapha and Count Emmerich Tököly*. Lead, Diam. 7 cm. Stiftsmuseum Klosterneuburg (photo: Inge Kitlitschka-Strempel)

lische Maler" Peter Strudel (1660–1714) who designed this triumphal arch of a more traditional type.³⁹ No further record of it survives, and no medal based on the ivory medallion is known.

9. and 10. In 1933 Dworschak attributed two uni-face medals to Johann Ignaz Bendl and published them as such in 1934. One shows King Louis XIV of France and Sultan Mohamed (Figure 20),⁴⁰ the

other Kara Mustapha and Emmerich Tököly (Figure 21).⁴¹ Illustrated here are the lead casts, each with a crude hole at the top and 7 centimeters in diameter, from the Münz- und Medaillen-Sammlung des Stiftsmuseums, Klosterneuburg.⁴² The one depicting the Turkish ruler and the king of France has a date along the right side, M · D · C · L · XXXVIII, and the brief inscription DVO CAESARIS IN-



Figure 22. Johann Ignaz Bendl?, *Margrave Ludwig Wilhelm I of Baden*. Ivory, Diam. 6.5 cm. Berlin, Staatliche Museen (photo: Staatliche Museen)



Figure 23. Philipp Heinrich Müller and Friedrich Kleinert, *Margrave Ludwig Wilhelm I of Baden*. Silver, Diam. 5 cm. Karlsruhe, Badisches Landesmuseum (photo: Badisches Landesmuseum)



Figure 24. After Johann Ignaz Bendl?, *Maria Antonia, Electress of Bavaria*. Silver, Diam. 5. cm. Vienna, Kunsthistorisches Museum (photo: Kunsthistorisches Museum)

IMICI, identifies the pair as two of the archenemies of Emperor Leopold I. The one with the portraits of Kara Mustapha and Tököly has the inscription **DEKELI · OVOD · MIHI · ID · TIBI · CONTINGET** in bold capitals.⁴³ Though certain details are different, for example the way the figures have been fitted into the circle, the modeling of the hair, or the form of the letters, the style and technique of both medals,

as well as their preoccupation with details of costume, might justify their attribution to Johann Ignaz Bendl.

11. Again on the basis of style and technique and the type of lettering, I would also like to attribute to Bendl a frequently described and illustrated uniface ivory medallion, 6.5 centimeters in diameter, in the Münzkabinett of the Staatliche Museen, Berlin.⁴⁴ It presents a portrait of the “Türkenlouis,” Margrave Ludwig Wilhelm I of Baden (1655–1708), and bears the inscription **LUDOVIC · MARCHIO · DE BADEN** (Figure 22). After defeating the Turks, the margrave served as commander of the imperial troops fighting along the upper Rhine against the French in 1692. The Berlin ivory portrait is quite different from the ivory medallion by Jean Cavalier, 9.4 to 9.6 centimeters in diameter, formerly in the collection of the Landgraf von Hesse and now in the Staatlichen Kunstsammlungen, Kassel.⁴⁵ It is both more imposing and more lifelike than the Cavalier piece, a distinction already noted by Kurt Regling in 1928. Quite possibly the latter medallion served as the prototype for the signed medal, 5 centimeters in diameter, by Philipp Heinrich Müller (1654–1718); its edging was executed by Friedrich Kleinert in Nuremberg and bears the date 1693 (Figure 23), but the inverse relationship—the ivory having been carved after the medal—cannot be ruled out.⁴⁶ The medal exists in silver, bronze, and lead, with and without inscriptions; there are even wood board-



Figure 25. Attributed to Johann Ignaz Bendl, *Charles II of Spain*. Ivory, Diam. 7.2 cm (without frame). Prague, Uměleckoprůmyslové Muzeum (photo: Uměleckoprůmyslové Muzeum)



Figure 26. Johann Ignaz Bendl, *Maria Anna, Queen of Spain*. Ivory, Diam. 7.2 cm (without frame). Prague, Uměleckoprůmyslové Muzeum (photo: Uměleckoprůmyslové Muzeum)



Figure 27. After Johann Ignaz Bendl, *Charles II of Spain*. Bronze, Diam. 7.1–7.2 cm. Vienna, Kunsthistorisches Museum (photo: Kunsthistorisches Museum)

game pieces based on it. If one compares the ivory example in Berlin to other Bendl medallions—e.g., the one of Emperor Leopold I (Figure 5)—and medals, or to the Viennese relief series from 1684 (see Figures 30, 32, 33), one could place it among works completed by Bendl before 1693.

12. A very similar treatment of detail and style of modeling—for example, the rendering of locks of hair—as well as comparable letter forms are found on a uniface silver medal (perhaps based on an ivory prototype), 5 centimeters in diameter, depicting the archduchess Maria Antonia (1669–92), a daughter of Leopold I, who married Maximilian II Emanuel, elector of Bavaria, on April 12, 1685 (Figure 24). Its inscription reads: MARIA ANTONIA EL EC : BAVA : AR : A.⁴⁷ The inclusion of the title “electress” establishes a terminus post quem.⁴⁸

13. and 14. Some years ago I was able to study two ivory medallions in old, dark brown wood frames in the Umeleckoprůmyslové Múzeum, Prague. Now on public display, they were acquired in 1948 from the Doksy Palace in the district of Česká Lípa and had long been in the Wallenstein collection.⁴⁹ They are portraits of Charles II of Spain (1661–1700) and his consort, Maria Anna, the former duchess of Neuburg-Pfalz (Figures 25, 26), who married in 1689. Her medallion bears the signature BENDL to the right, below the bust. Both are uniface, and both are 7.2 centimeters in diameter. In what seems

to be a typical Bendl style of lettering, their inscriptions read, respectively, CAROLVS II REX CAT · HISP · MON and MARIA ANNA DVC · DE NEOBU · ET HISPAN · REGINA.

15. Related to the profile portrait of Charles II of Spain above is a uniface bronze medal described by Dworschak,⁵⁰ an example of which is in the Bundesammlung für Münzen und Medaillen in Vienna (Figure 27). It measures 7.1 to 7.2 centimeters in diameter, and is listed as “by Bendl, uniface, in copper” in the journal of Karl Gustav Heräus (1828, p. 266). The Prague ivory would appear to have been its model. Only minor changes have been made in details of costume (see the edging on the sleeve inset) and in the lettering.⁵¹

I have so far been unable to locate a corresponding medal based on the ivory medallion of Maria Anna. The style of the bust, the manner in which it has been adapted to the circle, and the lettering are similar to those of the Maria Antonia medal; but the use of a diagonal bust section shows the ivory portrait to be a discrete conception.

I would now like to mention the slightly oval ivory medallion, 6.3 centimeters high, a portrait of the Venetian court architect and theatrical engineer Ludovico Ottavio Burnacini (1636–1707), a work that has heretofore been attributed to Johann Bernhard Fischer von Erlach himself (Figure 28).⁵² The work was lost long ago. A related bronze medal, 6.2 centimeters in diameter and uniface (Figure 29), bears the identical inscription: LVDOVI · OCHT · BVRNACINI · S · M · TRV. Whether or not this bronze medal was created after the ivory medallion is unclear. Dworschak dated the medal to 1687/88, “because Fischer was active under the Italian’s direction on the sculptures of the Greben column.”⁵³ Schmidt supposes the date 1687/89 (?).⁵⁴ The final word of the inscription, TRV, alludes to Burnacini’s office of Truchsess, or high steward in the Viennese court, a post he had held since 1676. Ilg, writing in 1889, leans toward attributing the ivory portrait to either (Johann) Caspar Schenck (who died in 1674!) or Matthias Steinl.

Johann Bernhard Fischer von Erlach might have used the medium of small sculpture, but there is scant evidence of his having worked in ivory. On December 24, 1688, there is mention of a “schönes Bildt” and a “Tabakh-Bixl.”⁵⁵

The attribution of the bronze medal representing Burnacini to Fischer von Erlach, and consequently of the ivory medallion, was based primarily on its similarity to the large bronze medal with full-length portraits of Charles II of Spain and Maria Ludovica

de Bourbon in Rome, which is signed and dated 1682, and the related half-length portrait with Santiago de Compostela on horseback on the reverse.⁵⁶ Scholars have quite rightly pointed out the influence of Gian Lorenzo Bernini and the medals of Antonio Travani on these works.⁵⁷

On the other hand, it cannot be denied that the portrait of Burnacini, especially in its ivory version, is quite similar—in its relief concept, technique, and style of modeling (note the hollows in the drapery, the drilled curls in the wig)—to medallions by Johann Ignaz Bendl (Figures 6, 22, 26). The style of lettering, most notably the c and s, is also similar. And it is true that other Bendl medallions, such as the one in New York (Figure 7) or the casts in Klosterneuburg, make use of different sorts of letters: thinner, more vertical, and more closely spaced. In any case, the inscription on the Burnacini medal is totally different from those on Fischer's medals. If Bendl had been in Rome with the architect prior to 1684, each of them would have responded in his own way to the influence of Bernini, to the medals of Rome with their characteristic relief style, and especially their “painterly” reverse sides and background scenery. It is also obvious that the quality of the Burnacini portrait—its restraint, the unity of the bust, and the lettering within the circle—seems to set it somewhat apart from all of the Bendl works previously identified.

Although Bendl's ivory medallions depicting the triumphal arches erected in Vienna in the summer of 1690, and the cast medals doubtless based upon

them, merely reproduce designs by Johann Bernhard Fischer von Erlach or Peter Strudel, it would appear that Bendl's other works in the medium were based on his own compositions. I refer to the uniface pieces showing portraits of Emperor Leopold I, of Count Kollonich, the enemies of the Empire, the “Türkenlouis,” and the king and queen of Spain, and especially the two-sided ivory medallion of the Holy Alliance of 1684. This is not to say that he was unaware of prototypes, whether in the form of prints or earlier medals, or that he did not make use of them.⁵⁸ His profile portrait of Innocent XI, for example, wearing the *cappa* and a simple cape, is reminiscent—though lacking the cross on the edging—of the medal by Girolamo Lucenti,⁵⁹ a pupil of Alessandro Algardi who succeeded Giovanni Hamerani at the Papal Mint in Rome in 1679. Similar antecedents might be found for the profiles of Johann III Sobieski or the other rulers.

Bendl's ivory reliefs are independent creations, like the series of equestrian portraits in ivory of the most noted commanders in the struggle against the Turks from the circle of the ivory carver Ignaz Elhafen (1658–1715) in Vienna, now in the Kunsthistorisches Museum,⁶⁰ and also the portrait medallions by Jean Cavalier, apparently executed during a sojourn of his in the capital beginning in 1689,⁶¹ which include likenesses of Emperor Leopold I, Joseph I as king of Hungary and Germany,⁶² Ferdinand Ernst Count Mollarth,⁶³ the “Türkenlouis,” the elector Johann Georg III of Saxony, and Max Emanuel of Bavaria,⁶⁴ now in Vienna, Kassel, and



Figure 28. Johann Ignaz Bendl?, *Ludovico Ottavio Burnacini*. Ivory, Diam. 6.3 cm. Lost (photo: Kunsthistorisches Museum, Vienna)



Figure 29. After Johann Ignaz Bendl?, *Ludovico Ottavio Burnacini*. Bronze, Diam. 6.2 cm. Vienna, Kunsthistorisches Museum (photo: Kunsthistorisches Museum)



Figure 30. Johann Ignaz Bendl, *The Drunken Silenus*. Ivory, 13.9 × 23.6 cm. Vienna, Kunsthistorisches Museum (photo: Kunsthistorisches Museum)

elsewhere. Only in part were Bendl's reliefs intended as models for casting, and the limited number of medals that were cast from them were clearly meant to be art objects, mementos, and showpieces. The same may be said of the lengthy "series" of large marble medallions of the Hapsburgs—Leopold I, Joseph I, Charles VI, Charles II of Spain, et al.—from the workshop of Paul Strudel; these are of course rather lavishly framed and highly decorative in character.⁶⁵

One cannot overlook the propagandistic aspect of the small ivory medallions created in the years following the liberation of Vienna and on up through

1690 and beyond. Kollonich, as we have seen, was not content to rest on his laurels after his victory over the Turks, but went on to command the emperor's troops in the war against Louis XIV of France. Shortly after the beginning of this new campaign Leibniz presented the emperor with his manifesto "Geschwinde Kriegsverfassung . . ." Fischer von Erlach and Johann Ignaz Bendl obviously worked closely with those responsible for various projects, such as the canon of the Cathedral Chapter in Vienna, Dr. Karl Joseph de la Bresche (died 1694), who oversaw the creation of the triumphal arches. It was also in 1690 that Matthias Steinkl received a commission for his three highly important ivory equestrian monuments, "an indication of the new self-confidence of the court."⁶⁶

Bendl's carving skills and his considerable artistry are especially apparent on the reverses of some of his pieces, especially the ivory medallions in New York and Vienna (Figures 8, 9) and the bronze medal and ivory reliefs depicting the triumphal arches (Figures 11, 17). The profile portraits in Budapest, New York, and Prague (Figures 5, 7, 25, 26), by contrast, although distinguished by exquisite detail in their treatment of locks of hair, their rendering of pattern and ornament on costumes and armor, are rather conventional. (His various letter forms and type styles based on a number of different models have been discussed above.)⁶⁷

Among the works that tend to convince me that the Sebastian relief (Figure 1) should be attributed to Johann Ignaz Bendl are the reverse of the New



Figure 31. Paulus Bendl, *Hercules and Antaeus or Wrestlers*. Ivory, 6.7 × 9.4 cm. Vienna, Kunsthistorisches Museum (photo: Kunsthistorisches Museum)



Figure 32. Johann Ignaz Bendl, *Aeneas Bearing His Father, Anchises, from Troy*. Ivory, 14 × 23.4 cm. Vienna, Kunsthistorisches Museum (photo: Kunsthistorisches Museum)

York medallion with its detailed modeling of clouds (Figure 8) and the reverse of the one in Vienna with its putto (Figure 18). The overall style of the relief projection in these two pieces is quite similar.

Before proceeding to additional arguments, let me list the remaining sculptural works by Johann Ignaz Bendl, both large and small.

In Vienna one can admire a series of relatively large, horizontal ivory reliefs on mythological themes, each carved within a frame, so that the action appears to be taking place on a stage. One of these depicts a drunken Silenus (Figure 30), and on the wine cask beneath him, in incised Latin letters, is the full signature “Ignati bendl f:” and the date 1684.⁶⁸ Nearly all of these reliefs, carved in such a way as to leave only a very thin background, which causes them to look as though they were modeled in a gleaming yellowish-to-pinkish wax, have small traces of the curved outer surface of the tusk, either on a front edge or the back. Among the prototypes for this type of illusionistic relief in a boxlike “frame” are the panels by the brothers Dominikus (1655–1712) and Franz Stainhart (1651–95) in the display cabinet dating from 1678/80 in the Palazzo Colonna in Rome—in turn doubtless indebted to the works of Francis van Bossuit (1635–92) and the Netherlandish artists who were followers of François Duquesnoy (1597–1643)⁶⁹—and the illustrations and prints by Matthias Rauchmiller in Vienna dating from 1681 and some of his other compositions, such as his ceiling frescoes for the Dominikanerkirche made after 1675.⁷⁰ Ignaz Elhafen em-

plays this style as early as the later 1680s in Vienna, and may well have learned it—after seeing it in Rome, which he visited before 1685—from Johann Ignaz Bendl, among others. It would appear that the use of stagelike scenic reliefs by Michael Zürn the Younger in about 1685 was inspired by Elhafen.⁷¹ It may even be that Johann Ignaz Bendl began his relief series while still in Rome. The number and size of the panels and the date of 1684 would tend to suggest as much.

In this regard it is interesting that a small, unprepossessing ivory relief from another group in the Kunsthistorisches Museum, Vienna, which depicts Hercules and Antaeus(?) against a background of classical architecture (Figure 31), is signed on the back “G Paulus Bendl / Romae fecit 1687.”⁷² Sometime after 1657 Johann Ignaz’s father, Johann Georg, had also visited Italy.⁷³ The Paulus Bendl just cited is probably the sculptor and goldsmith from Weilheim, born in 1657 or 1654, who went to Rome as early as 1680, where he collaborated on the Ignatius Chapel of the Gesù before 1700 and was still living there in 1709.⁷⁴

The direct precedents or models for the twelve ivory reliefs in Vienna, which were probably created over a longer period of time—beginning before 1684—are as yet unknown. A clear inspiration has been found for only one of them. Erika Tietze-Conrat has seen a connection in the landscape relief with the huntress Diana in the clouds in an etching by Johann Sadeler after Paul Bril.⁷⁵ Large portions of these compositions may be of Bendl’s own inven-

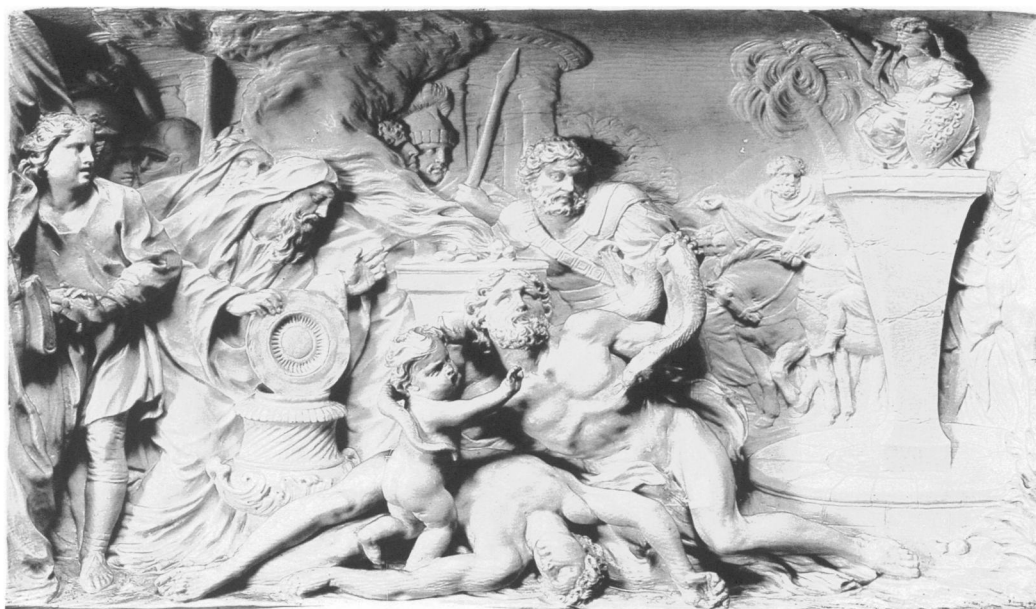


Figure 33. Johann Ignaz Bendl, *Death of Laocoön*. Ivory, 14.1 × 23.7 cm. Vienna, Kunsthistorisches Museum (photo: Kunsthistorisches Museum)



a.



b.

Figures 34a, b. Johann Ignaz Bendl, *The Cimerian and Erythraean Sibyls*. Solnhofen stone, traces of gilding, Diam. 6.8, 6.9 cm. Vienna, Kunsthistorisches Museum (photo: Kunsthistorisches Museum)



Figure 35. Johann Ignaz Bendl, *The Phrygian Sibyl*. Solnhofen stone, traces of gilding, Diam. 6.8 cm. Vienna, Kunsthistorisches Museum (photo: Kunsthistorisches Museum)

tions, of course, though clearly he was not above making use of ready-made patterns, for example the Belvedere Torso—like Matthias Steinl's early works—adapted from compositions by Pietro da Cortona,⁷⁶ for the back of the nude in the *Phaeton* relief (inv. no. 3782), or borrowings from Gian Lorenzo Bernini and Federigo Barocci in the one of *Aeneas Rescuing His Father from Troy* (Figure 32).⁷⁷

Some of these "pictures" are altogether peaceful, almost idyllic, such as the relief of *Apollo with the Muses* (inv. no. 3644) or the one depicting *Argus Watching over Io* (inv. no. 3651). For these, one is tempted to look for Flemish prototypes. Others, such as the *Death of Laocoön* (Figure 33), the *Sacrifice of Iphigenia* (inv. no. 3663), or the "*Quos Ego*," *Poseidon Taming the Winds* (inv. no. 3656) call to mind French and Italian painting of a somewhat academic style, especially Roman painting from the period of Nicolas Poussin and Pietro da Cortona. Of their relationship with contemporary South German and Austrian painting and sculpture in the region influenced by Venice and Northern Italy as well as Florence, more will be said below.

The style of these ivory reliefs is characterized by a dramatic emphasis on the larger groups and figures of the foreground, a scenic middle distance, and an atmospheric suggestion of depth with a view of distant landscape and architecture. The modeling of the figures and their flowing garments is reminiscent of wax techniques. There is an obvious fascination with detail and ornament, as well as a differentiation between fabrics. At the same time, one often notes a certain heaviness in the proportions of the figures, in their facial features, and in their movements. They display considerable technical virtuosity in the handling of the material. Stefan Krenn and others have suggested that they were intended to be illuminated from behind, so as to "glow in the light of the sun," but this would seem to me to be questionable.⁷⁸

These works present a number of similarities to the *St. Sebastian* relief (Figure 1): their treatment of the nude, their frequently exaggerated female physiognomies, their concentration on the draping and design of fabrics with painstaking verisimilitude, in raised relief or engraving, of their patterns and borders. The sharper-edged forms of the *St. Sebastian* piece may be explained in part by the fact that Johann Ignaz Bendl was working here in a different medium, a soft and easily worked stone, and in part by a greater experience since the series of reliefs in Vienna dating to about 1684. Compare,

for example, the horses of the sun in the *Phaeton* relief (inv. no. 3782) or the admittedly more flowing, softer modeling of the nude in the man doing a handstand in the *Silenus* relief (Figure 30) with the nude *St. Sebastian*.

Another series of works that lends valuable support to Bendl's authorship of the *St. Sebastian* relief is the group of medallions of the twelve sibyls in the Kunsthistorisches Museum, Vienna (Figures 34, 35).⁷⁹ These too are of Solnhofen stone and have raised inscriptions in stout capitals. Five of the twelve have the signature BENDL on the tranche of the arm. The carving technique, the gradation of relief, and the modeling of all kinds of details attest to the same hand. All of these medallions have traces of gilding on the edges. It is striking—and only partially explained by the great number of works from Nuremberg in the imperial collection formed in the seventeenth century—that Johann Ignaz Bendl selected a material known to us primarily from the realm of smaller Nuremberg sculpture and modeling as represented by Georg Schweigger, Jeremias Ritter, and Georg Pfründt, among others.⁸⁰ Any number of details in these works have parallels in Bendl's other medallions and medals, and especially in the relief of *St. Sebastian Nursed by St. Irene*. There is the same relationship between the portrait busts and the circular background and lettering, the same attention to hairstyles, with either softly flowing waves or elaborate braids adorned with leaves and pearls, the same treatment of the shoulder area and of the ear, for example, and, most telling of all, the same fascination with drapery, with sharp-edged narrow folds, patterned borders ornamented with either low relief or engraving, and the same use of fashionable accessories. I have no idea why he created the series. It may be that they were intended purely as showpieces—hence the gilding—or meant to be reproduced in cast bronze or lead. In the Baroque period these classical seeresses were thought to have foretold the coming of Christ as the redeemer, and by extension it may have seemed that they symbolized the liberation of Vienna and the Hapsburg lands from the Turkish threat, which would suggest that the medallions were created during the 1680s.⁸¹

In Vienna's Dominikanerkirche there is a monument to Georg Mittermayr von Waffenberg (Figure 36), who died, according to the inscription on the bronze plate set into the lid of the sarcophagus, on May 25, 1666. We do not know when the monument was created.⁸² The sarcophagus itself is made of a



Figure 36. Johann Ignaz Bendl, *Tomb Monument for Georg Mittermayr von Waffenberg*. Marble, brass, larger than life-size. Vienna, Dominikanerkirche (photo: Bundesdenkmalamt, Vienna)

light, fine marble, the clouds of a sand-colored marble with flecks of red, and the allegorical female figure, the putto, and the drapery of still another marble of a yellowish to mustard-colored shade. The work is signed “J. Bendl. F.” on the lower left, below the charming cartouche of a coat of arms (Figure 37).⁸³ This coat of arms refers to Mittermayr’s occupation. In 1635 he founded a wholesale iron business in Steyr, and as one of the most important wholesalers of the period he maintained a warehouse in Vienna by dispensation of the emperor. The work is framed by an imaginative arrangement of volutes that turn into mollusk shells, above which the faces of cherubs and in the center a death’s head appear against storm clouds. Georg Mittermayr, a counselor from Steyr, was married there to Susanne Luckner, the sister of a business acquaintance, Maximilian Luckner, on November 9, 1636. He and his brothers, Conrad, Dietrich, and Isaak, were granted a patent of nobility on January 27, 1657. The suffix “von Waffenberg” was granted them only in 1678 and would seem to have been applied to Georg post mortem.⁸⁴

It is surprising that there is no portrait of the deceased, only the allegorical figure of Mourning. I am inclined to disagree with Peter König, who in 1966 saw a close relationship between this composition, with its predominating free-floating drapery, and Gian Lorenzo Bernini’s 1643 tomb for Maria Raggi in S. Maria sopra Minerva in Rome.⁸⁵ In the

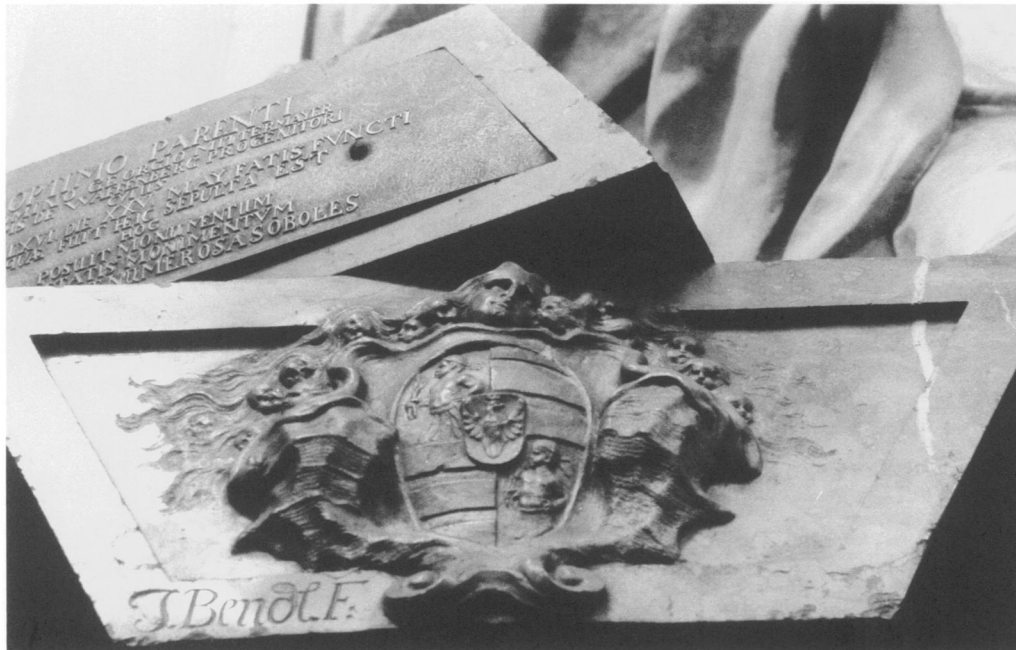


Figure 37. Detail of Figure 36, showing coat of arms and signature on sarcophagus (photo: Peter König, Vienna)

latter work cherubs support a bronze medallion with a relief bust, and the drapery is clearly cut off at the top.⁸⁶ Even so, the distinctive influence of the Italian High Baroque is certainly apparent in Bendl's composition. The monumentality of his figure of Mourning enveloped in richly flowing heavy drapery is in striking contrast to his small-scale work on medals and medallions and demonstrates—especially when one thinks of his graphic production with its frequent anticipations of the Rococo—his astonishing artistic breadth and his close relationship with Italian precedents. König chose the years 1711/13 for the Mittermayr monument, the period that saw the creation of the statues of Ferdinand of Tirol and Albrecht VII in Strudel's Hapsburg series (cf. note 84), but I feel the date is almost too late.

To judge from the type of the female figure and its overall style, the Mittermayr tomb must have been created much later than the series of ivory reliefs from around 1684. It, like the *Sebastian* relief, diverges from the rather squat proportions, the heaviness, at times even awkwardness, of his earlier figures. In my opinion, the technique and style of the monument to Rüdiger Count von Starhemberg (died 1701) in Vienna's Schottenkirche⁸⁷ would tend to suggest that Johann Ignaz Bendl, rather than the Strudel workshop, was responsible for it as well. Its combination of materials, though requested by the patron, would seem to bear me out. The Starhemberg monument is primarily hewn of red marble, with a lighter stone for the figures. Heretofore, the work has been dated to about 1725, and it has been assumed to have been created after a design by Joseph Emanuel Fischer von Erlach, who sometimes collaborated with the Northern Italian Antonio Corradini (1668–1752) and after whose design Ferdinand Maximilian Brokoff created the tomb monument of Prince Donat Trautson in St. Michael's in Vienna.⁸⁸

The drapery style in the Mittermayr monument and the imposing physicality of its female figure, perceived as a relief figure rather than a fully three-dimensional one, are both prefigured in the "six lower scenes" of the Plague Column on the Graben in Vienna.⁸⁹ These were executed in the years after 1688/89 by "Johann Bendl, Mahler und Bildhauer alhier," after designs and rough preliminary blocking out by Johann Bernhard Fischer von Erlach. Emperor Leopold I had promised to erect this monument on October 18, 1679, and October 25, 1682. Among the other artists who worked on the column, all of whom were of considerable importance to Bendl, were Matthias Rauchmiller (1645–86), who

was responsible for the initial concept and some of the angel figures; Ludovico Ottavio Burnacini, who provided the final design;⁹⁰ Paul Strudel, the most important sculptor in the execution of the work; and Johann Frühwirth,⁹¹ who may possibly have produced the temporary column made of wood and later furnished some of the angel figures and reliefs.

Payments of 3,000 gulden on August 4, 1690, and a large balance in 1705 to "Dem Bildhauer [Johann Bernhard] Fischer weggen Verfertigung der Historien und Kai. May. Contrafait"⁹² do not name Johann Ignaz Bendl as having actually carved these works, but we do know from a 1692 description⁹³ that the monument's overseers "die Bassi Rilievi durch Herrn Fischer, wie de facto zu sehen, [hat] modellieren und aus dem Groben ausschlagen lassen," that it was therefore Johann (Ignaz) Bendl (see above) who completed the "sechs untern Historien."⁹⁴ (Fischer's portrait of the emperor, which must have been done in a competition with the one by Paul Strudel that we see today, has disappeared.) Hans Sedlmayr identified this "Johann Bendl" with Franz Ignaz—since February 10, 1692, the son-in-law of Johann Frühwirth—but in fact the latter Bendl had come to Vienna sometime after Johann Ignaz Bendl, and no works of his have yet been identified. In 1686 Franz Ignaz was in Passau, and in 1687 he was working in Gartlberg, near Pfarrkirchen. It is worth noting that it was Franz Ignaz, not Johann Ignaz, who later appears to have had close personal ties to some of the artists who collaborated on the Plague Column. The goldsmith Oktavian Coxel (Coggsell), who helped to produce the embossed and gilt copper coats of arms, crowns, and inscription tablets for the monument⁹⁵ and also mounted Ignaz Elhafen's tankard in Baden-Baden, dated 1693,⁹⁶ served as a witness when Franz Ignaz married a daughter of Johann Frühwirth's, and members of the Frühwirth family are mentioned repeatedly as sponsors at the baptisms of his children and on other occasions.⁹⁷

The program of the six reliefs Bendl carved for the base of the Plague Column was established by the Jesuit Dr. Franciscus Menegatti, later the confessor of Leopold I; Johann Bernhard Fischer von Erlach, as we have seen, was entrusted with their design. To date no one has made a thorough study of the precedents and prototypes of these works, one that would take into account both the Italian Renaissance (Ghiberti and Raphael, among others) and the art of around 1600, especially in Rome (Poussin and Sacchi, for example, the concepts of the Acad-

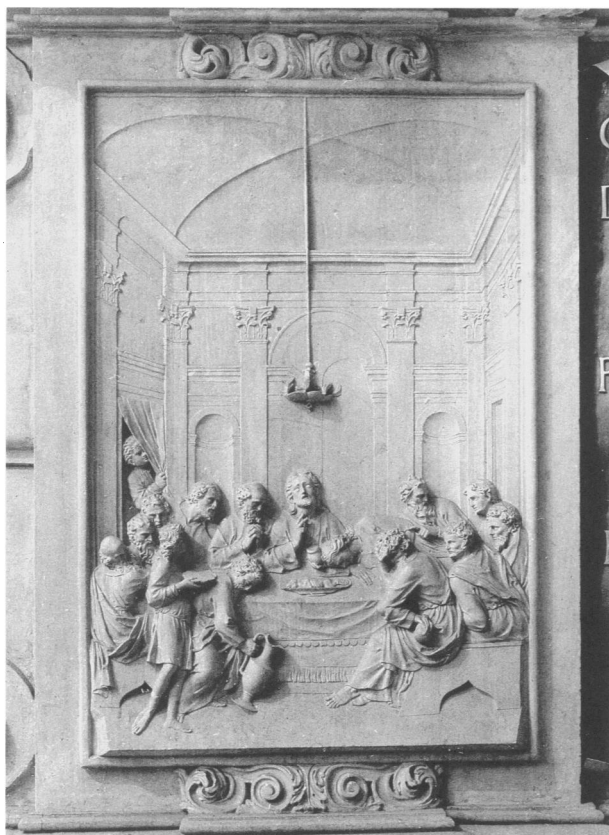


Figure 38. Johann Bernhard Fischer von Erlach and Johann Ignaz Bendl, *The Last Supper*. Limestone (so-called Untersberg trout marble), ca. 198 × 142 cm. Vienna, Plague Column (photo: Bundesdenkmalamt, Vienna)



Figure 39. Johann Bernhard Fischer von Erlach and Johann Ignaz Bendl, *Passover Feast*. Limestone (so-called Untersberg trout marble), ca. 198 × 142 cm. Vienna, Plague Column (photo: Bundesdenkmalamt, Vienna)

emy and affiliated sculpture).⁹⁸ In different ways, the reliefs (Figures 38–40) are impressive for their mastery of perspective, which is almost always convincing, and for their quite sophisticated relief hierarchy—Fischer was not only a sculptor but also, like Johann Ignaz Bendl, an experienced medalist. They present a fine balance between contrast and harmony, with seemingly isolated and well-developed groupings and single figures, yet with background scenery and architecture that provide both a sense of depth and space and tie the compositions together.⁹⁹ They have suffered considerable weathering over the centuries, but now that they have been restored it is again possible to admire the subtlety of their execution, to recognize in the virtuosic rendering of details such as hairstyles, specific drapery motifs, and background scenery the hand of an artist accustomed to working in the smaller format of ivory carving. The above-

mentioned relationship to Italian medallions and reliefs deserves further, intensive study.

If one compares these works with the other sculptural achievements within the overall composition of the Plague Column as determined by Matthias Rauchmiller¹⁰⁰ and Ludovico Burnacini, even with those by Paul Strudel influenced by Giusto le Court, it becomes clear that despite certain retrospective features in their adaptation of prototypes, they are among the most important segments of the monument for future developments well into the eighteenth century. The same might be said of the vertical-format depiction of the plague, now on the Plague Column in Perchtoldsdorf (Figure 41),¹⁰¹ which is generally considered to be an experimental work created by Fischer himself as he was designing the base of the Vienna monument.

It is easier to relate this relief by Fischer to the design of the *St. Sebastian* panel than most of the



Figure 40. Johann Bernhard Fischer von Erlach and Johann Ignaz Bendl, *The Plague in Vienna* (detail). Limestone. Vienna, Plague Column (photo: Bundesdenkmalamt, Vienna)

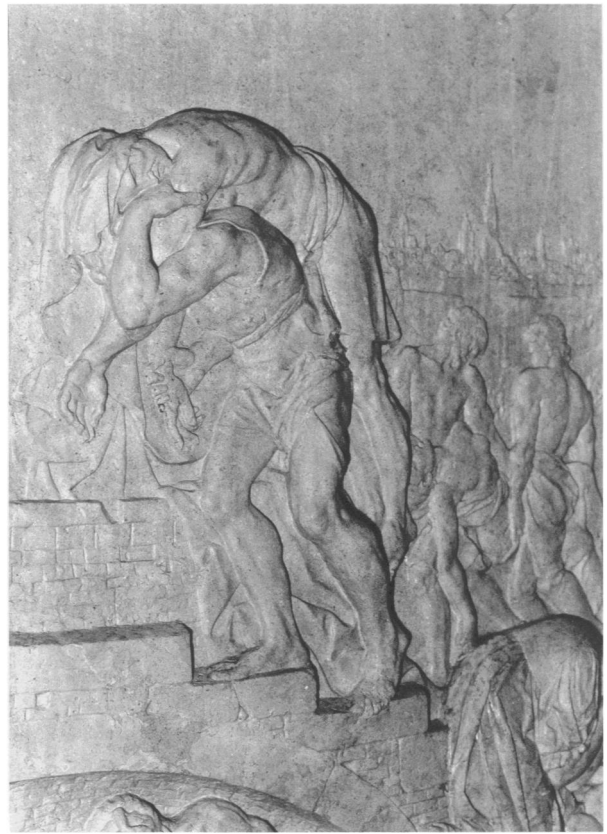


Figure 41. Johann Bernhard Fischer von Erlach?, *The Plague in Vienna*. Limestone relief originally planned for the Plague Column in Vienna now on the Plague Column in Perchtoldsdorf, near Vienna (photo: Bundesdenkmalamt, Vienna)

others on the Plague Column, especially in the relationship of its moving figures to the relief surface or its sharp-edged, angular treatment of drapery. Still, there are points for comparison to be found in the central female figure of the *Passover Feast* (Figure 39), which almost seems to anticipate the Rococo, or the interior architecture in the *Last Supper* (Figure 38). If one looks closely at the nude with his back to us in the *Passover Feast* or the male figure carrying another on his back in the *Plague* relief (Figure 41), or the formation of the backgrounds and the cloudy sky in the relief of the *Deluge*, one can see what led Ingeborg Schemper-Sparholz to assume that Fischer himself provided the models for the two large and relatively crudely executed stone reliefs (dating to 1697/98) of *Hercules and Antaeus* and *Aeneas and Anchises*, especially considering the precedents of Raphael and Michelangelo, guarding the portal of Prince Eugen's palace in Vienna's Him-

melfortgasse (now the Ministry of Finance).¹⁰² The *Anchises* reveals some similarities to the corresponding relief from the ivory series of 1684, but it is unlikely that Johann Ignaz Bendl was responsible for these works. A more likely candidate would be Johann Stanetti, who was trained in Venice. Stanetti's first documented collaboration with Fischer was in 1701–3. In 1695 he married the widow of Adam Kracker (1653–before 1695), who had worked on the Plague Column, and later worked—possibly with Bendl—on the redesign of the Harrach Palace in Bruck on the Leitha in 1708–11.¹⁰³

Relief sculpture as practiced by Fischer and Bendl, with its classical and academic tendencies, is unquestionably indebted to the inventions of Roman and Venetian painters. In this connection, Schemper-Sparholz will soon publish a stone column ("Bildsäule") with several reliefs dating from 1685,¹⁰⁴ which will also reveal something of the Bo-



Figure 42. Northern Italian (Venetian)?, *Portrait of an Unknown Man*. Marble, H. 86.4 cm. Los Angeles County Museum of Art, Gift of Camilla Chandler Frost, in honor of Peter Fusco (photo: Museum Associates, Los Angeles County Museum of Art)

hemian origins of Bendl's style in addition to these Italian ones. A similar influence may be seen in the earlier plaster figures by Christoph Abraham Walther from 1655/57 in the Stiftskirche at Lambach, Austria.¹⁰⁵

I should mention that Peter König has advanced the hypothesis that Johann Ignaz Bendl collaborated—along with Lorenzo Matielli—on the series of statues of the Hapsburg monarchs begun by Paul Strudel in 1696 that are now displayed in the Österreichischen Nationalbibliothek, Vienna.¹⁰⁶ He singles out especially the figures of Archduke Ferdinand II and Albrecht VII(?), though admittedly these were only completed under Peter von Strudel in 1711–13.¹⁰⁷ König also suggests that Bendl met Fischer in Rome before 1684.

The Los Angeles County Museum of Art owns a marble bust, 86.4 centimeters high, of an unknown gentleman in ceremonial armor (Figure 42).¹⁰⁸ Created in around 1700–20, as the museum's catalogue

states, this work, if not actually Italian, was certainly influenced by the sculpture of Northern Italy, possibly even of Venice. One thinks, for example, of Pietro Baratta (1659–1727), Giuseppe Torretti (1661–1743), Francesco Cabianca (1665–1737), or Antonio Corradini (1668–1752).¹⁰⁹ What is striking about the work is the contrast between the mass of the wig, with its almost summary repetition of nearly flat curls, and minute detail lavished on his exquisitely draped cloak and the filigree-like engraving of the buckles, buttons, studs, and so on, of his armor. Details of such delicacy and refinement are to be found neither in the products of the Strudel workshop nor the work of Johann Ignaz Bendl, nor of anyone else in Vienna at the beginning of the eighteenth century.

In the Kunsthistorisches Museum, Vienna, there are two oval portrait busts in relief of Archduke Leopold Wilhelm, one of them in profile.¹¹⁰ Altogether different in style from the bust in Los Angeles, and considerably earlier, these would appear to be among the local antecedents of Bendl's stone reliefs. They are certainly South German or Austrian, and were possibly created for the court at Innsbruck or Vienna. They are mentioned in the July 14, 1659, inventory of the archduke's art collection.¹¹¹ Leopold Wilhelm was also the Grand Master of the order of Teutonic Knights, and as such may have had connections with Georg Pfründt, who worked in Franconia, and the circle around Georg Schweigger in Nuremberg. The difference in quality between these portraits, especially the one *en face*, and the medals by Johann Ignaz Bendl in Klosterneuburg and elsewhere (Figures 5–7, 20, 21) is readily apparent. Certain features are reminiscent of the statues of the emperors Matthias I and Ferdinand I in the Kapuzinerkirche in Vienna, which were executed by Leonhard Worster in 1636. These have been published by Gertraud Schikola.¹¹²

Before returning to the question of the artistic origin of the *St. Sebastian* relief, let me list all the remaining works associated with Bendl or proven to have been created by him.

The first of these is the stone Four Elements fountain for the central square in Brno, which has been since 1868 in the courtyard of the Moravské Múzeum (Figures 43, 44). Over four meters high, the monument is documented by an etching of 1699 in Bendl's own hand.¹¹³ He created the work in the years 1693–99, and it shows that he worked in the tradition of the Italian Baroque and not in the Mannerist style, as König suggested.¹¹⁴ Arrayed with their respective attributes, allegorical figures of Air

(Mercury), Earth (Ceres), Water (Neptune), and Fire (Vulcan; Figure 44) are seen emerging from a mass of clouds forming the base.

The profile of Ceres is reminiscent of the sybil medallions in Vienna, and her figure bears a general similarity to the figures in the *St. Sebastian* relief—in the relationship between the body to the flowing movement of the drapery, in the type of the head, and in the treatment of the hair.

Bendl and Johann Jakob Thurneysser also made an engraving of the “Parnassus” fountain, designed in 1690 by Johann Bernhard Fischer von Erlach for the Krautmarkt in Brno. “Parnassus” depicts the Four Monarchies, an allusion to the triumph of the Empire, and was executed by a “wälscher Bildhauer” (Giovanni Giuliani?) and Tobias Kracker the

Younger (1658–1736) by 1695.¹¹⁵ Like the Four Monarchies fountain, Bendl’s Four Elements fountain is ultimately indebted to Italian prototypes. In its composition, he borrowed freely from Vienna’s Plague Column, and its figural ideas are taken from the more important sculptors who worked on that earlier project, Matthias Rauchmiller and Paul Strudel. Bendl’s fountain is more elegant than Fischer’s pyramid of stone. The overall concept of the work and the style of its figures and drapery give it the appearance of a smaller sculpture enlarged, and thus would tend to suggest a date for the *St. Sebastian* relief at the turn of the century or slightly later.

In the collections of the Zisterzienserstift at Zwettl there is “ein ecce homo bild aus buchsbaum,” which according to an October 6, 1731, entry in the diary



Figure 44. Detail of Figure 43

Figure 43. Johann Ignaz Bendl, *The Four Elements Fountain*. Stone, H. over 400 cm. Brno, courtyard of the Moravské Múzeum (photo: Moravské Múzeum)



Figure 45. Attributed to Johann Ignaz Bendl, *Ecce Homo*. Boxwood, H. 18 cm. Stiftsmuseum Zwettl, Lower Austria (photo: Bildarchiv der Österreichischen Nationalbibliothek, Vienna)

of Abbot Melchior von Zaunegg, is by “H. Pendl” and was purchased from the “Goldarbeiter Krauss zu Wien.”¹¹⁶ The statuette, only 18 centimeters high (Figure 45), is a relatively faithful variant of the Christ attributed to François Duquesnoy, as represented, for example, by the bronze in the Metropolitan Museum.¹¹⁷ If one compares it to all of the above-named works, especially the draped figures in the reliefs on the Plague Column, one can easily imagine this “H. Pendl” to be our Johann Ignaz. Theoretically, he could also be Johann Paul Bendl,



Figure 46. Attributed to Johann Ignaz Bendl, *Ecce Homo*. Soapstone, H. 16 cm. Stiftsmuseum Zwettl, Lower Austria (photo: Bundesdenkmalamt, Vienna)

who went to Rome in 1680 and is still mentioned as being there in 1709, but stylistically this is highly unlikely.¹¹⁸

The abbot bought another work in Vienna in 1731, a bust of Christ crowned with thorns that is 16 centimeters high (Figure 46). An inscription on the back of a matching bust of the Virgin, obviously the sales record, reads: “Spöckstain, Wien, anno 1731, 6 fl[orins], 6 Kr[oner].”¹¹⁹ Judging from the figure of Neptune on the fountain in Brno or the reliefs on the Plague Column, one could conclude that this Christ is indeed by Johann Ignaz Bendl—probably a relatively late work—or by someone quite close to him. It has been generally accepted that Bendl died in 1730, and the acquisition date given for these two works could serve as indirect confirmation of that assumption, for in 1731 the abbot may well have been buying from the artist’s estate.

We still need to mention a series of heads of the Apostles in Klosterneuburg, which I associated with Bendl in my 1962 catalogue of ivory works in that collection.¹²⁰ It is still impossible to construct a comprehensive chronology for Bendl's small works, so I will not try to solve the problem of their attribution. They reveal similarities to certain heads in the ivory reliefs of 1684, but they also seem to be related to some of the later works, for example the two depictions of Christ cited above.

In contrast to the work of Bendl's father, Johann Georg, in Bohemia,¹²¹ and even to the style of the Plague Column reliefs, there appears to be something academic about the *St. Sebastian Nursed by St. Irene* relief. In recent years a number of scholars have alluded to the influence of Roman sculpture, namely that of Bernini and his followers, from Ercole Ferrata to Melchiorre Caffà, of Alessandro Algardi, and of François Duquesnoy, on the sculptors and carvers in South Germany, Austria, Bohemia, Moravia, and especially Vienna. Most of these have noted the intermediary role of Venetian sculpture in this transmission, a style characterized by painterly surface effects as well as hidden classical borrowings.¹²² In this regard I mention Ehr Gott Bernhard Bendl (ca. 1660–1738), who was in Rome in 1678, having journeyed there from Paris. It is possible that while there he came to know our Johann Ignaz Bendl, also Fischer von Erlach, Thomas Schwanthaler, Michael Zürn the Younger, Johann Bernhard Mandl, and Wolf Weißenkirchner the Younger. E. B. Bendl may also have known Paul Strudel, who was then studying in Venice.¹²³ The direct sources of these influences were the art of Giusto le Court and his circle in Venice, on the one hand, and, on the other, apparently that of Giuseppe Mazza (1653–1741) in Bologna.¹²⁴ Michael Zürn the Younger might well have been in Bologna before 1675 or in about 1681/82, Ludovico Burnacini was definitely in Venice in 1683,¹²⁵ and Johann Ignaz Bendl may have been in Rome before 1684.

The central figure in the *St. Sebastian* relief is very similar to Bernini's *St. Lawrence*. The "disegno" of the panel, with its three-dimensional yet relatively flat figures and background architecture, is not so much reminiscent of the relief style of Algardi as it is of the paintings of academically oriented painters such as Andrea Sacchi and Pietro da Cortona, also Domenichino, Guido Reni, and later Carlo Maratta. In its overall composition as well as in the main features of its figures it would appear to have a direct prototype in the painting of the same subject by Gia-

cinto Gimignani (1606–81), which dates from 1642 and was returned only recently to the altar in S. Domenico in Pistoia.¹²⁶ There is a copy of this painting by Gimignani himself¹²⁷ and an engraving of his dated 1649 (Figure 2).¹²⁸ Gimignani's composition is based in part on Andrea Sacchi's *Death of St. Anne* of 1640/42 in S. Carlo ai Catinari in Rome, a painting frequently reproduced in engravings.¹²⁹ Sacchi's early altarpiece in S. Maria della Concezione in Rome, *St. Anthony Raising a Youth from the Dead*, adopts the well-known St. Susanna figure by François Duquesnoy,¹³⁰ and sculptors like Pietro Paolo Naldini also studied in Sacchi's academy. On the other hand, Guido Reni's *Venus at her Bath* in the National Gallery, London, of around 1622 or even earlier, would appear to be the ultimate source for all of the variants of this compositional scheme.¹³¹ The figure of the kneeling St. Irene in the *St. Sebastian* relief can clearly be traced back to a type used repeatedly in Rome about 1620/30. It was used by Simon Vouet about 1620 in his painting of *St. Sebastian Nursed by St. Irene* in the Candorelli collection in Rome. Vouet's paintings of St. Sebastian probably influenced Pierre Puget as well,¹³² and the fact should not be overlooked that Gimignani had close connections with the French art colony in Rome.

Gimignani, a pupil of Pietro da Cortona and Poussin, was one of the more moderately academic Roman painters from before the middle of the century, an artist who repeatedly created carefully drawn, rather simple compositions based on well-known, preexisting pictorial types. This was not unlike Giovanni Francesco Romanelli,¹³³ who created his St. Sebastian when he collaborated with Sacchi on the baptistery of the Lateran. In Romanelli's portrayal, the saint is resting his left hand lightly on the cloth draping his chair. Bendl's stone relief (Figure 1) reverses the figure, and the saint now uses his right hand to help brace himself. In Gimignani's work (Figure 2), St. Irene bends down only slightly beside the sufferer, intent on her task. The Solnhofen stone, on the other hand, has her kneeling in front of the young man and leaning back as she looks upward in sorrow, holding an arrow she has just removed from his hand. The male figure behind and to the right of the saint in the painting has been transformed into another servant woman trying to extract an arrow from the martyr's breast, while the pair of figures made up of a cloaked woman with a sponge and a boy holding a basin for her has been separated from the main grouping and moved back and to the side. A pillar and a series



Figure 47. Melchior Küsel after a drawing by Matthias Rauchmiller, *Doctrines of the Viennese Jesuits*. Engraving, 61 × 45 cm. Innsbruck, Tiroler Landesmuseum Ferdinandeum (photo: Tiroler Landesmuseum Ferdinandeum)

of perspective arches take the place of the large curtain of the painting, and the putti have been drawn closer together. A scene helping to define the space, such as the one of the hills to the upper right in the relief, would have offended the sensibilities of the academic painter.

The sculptural style in the execution of the figures, the sweep of the characteristic draperies, even the cut of their hems—all of these qualities seem to me to be defined primarily by impressions that Johann Ignaz Bendl must have experienced in his

study of the works of Matthias Rauchmiller: for example, the angel figures on the Plague Column, with their rich and complicated drapery and exquisite, even tender expressions, especially the ones with the lute and the book;¹³⁴ the ivory tankard from 1676 in Vaduz depicting the Rape of the Sabines, with its swirling movement and virtuosic back carving;¹³⁵ and lastly a figure such as the Minerva in the center of the engraving listing the doctrines of the Viennese Jesuits (Figure 47) in the Tiroler Landesmuseum Ferdinandeum, Innsbruck.¹³⁶ Admittedly,



Figure 48. Ignaz Elhafen after Matthias Rauchmiller, *The Death of Cleopatra*. Ivory, 11 × 19.2 cm. London, Victoria and Albert Museum (photo: Victoria and Albert Museum)

Figure 49. Jacob Auer?, *St. Sebastian*. Ivory. Hamburg, Museum für Kunst und Gewerbe (photo: Museum für Kunst und Gewerbe)



the torsion that characterizes Minerva and helps to define the space in which she is placed is something Johann Ignaz Bendl neither could nor would have hoped to achieve. An ivory relief of the *Death of Cleopatra* by Ignaz Elhafen (Figure 48),¹³⁷ now in the Victoria and Albert Museum, London, seems to be almost a companion piece to the *St. Sebastian* relief. Probably created between 1697 and 1715 as an adaptation of one of Rauchmiller's engraved designs, this work is even more pictorial, more additive in its effect. In the realm of monumental art, one is also reminded of Pierre Puget's *St. Charles Borromeo and the Plague* in Marseilles, which dates from between 1688 and 1692/93.¹³⁸

In the majority of Rauchmiller's other works—such as the epitaph for Octavio Pestaluzzi of 1679, formerly in St. Magdalena in Breslau and preserved only in fragments,¹³⁹ the standing Piast figures in Liegnitz of 1675/79,¹⁴⁰ or even in his graphic works and his ceiling frescoes in the Dominikanerkirche in Vienna,¹⁴¹ difficult to judge because of their poor

state of preservation—one can find similarities in both technique and style to all of the Bendl works described so far.¹⁴² The similarities can be seen in the ivory medallions, the bronze medals, the stone sculptures, and the ivory reliefs of about 1684. They all reveal a fascination with detail, whether in the rendering of richly ornamented costume, the drapery of contrasting textile designs, or the female figures' hairstyles.

There is an ivory *St. Sebastian* relief in the Museum für Kunst und Gewerbe, in Hamburg (Figure 49), which was carved either shortly before or at the same time as the one in Solnhofen stone. In my opinion it is more likely the work of Jacob Auer (1645–1706) than of Matthias Rauchmiller.¹⁴³ As such, it serves, along with the *Cleopatra* panel by Elhafen, as a further example of the influence of Rauchmiller's art on the smaller sculpture of the period.

Postponing for the moment further remarks on the larger context of Johann Ignaz Bendl's art in the region of Bohemia and Moravia as well as Austria, and on the relationships between Vienna and Venice, let me cite yet another relief carved from the soft and easily worked Solnhofen stone. This one, a *Martyrdom of St. Barbara*, is in the Germanisches Nationalmuseum, Nuremberg (Figure 50).¹⁴⁴ Executed in recessed high and low relief within a tall oval, this work presents in the left foreground a splendid executioner, the king, wearing a richly bordered cloak and a turban, who is just reaching for his sword. On the ground before him kneels his daughter, seemingly in a transport of prayer for all who remember the Passion of Christ and his martyrs. One is struck by the way the executioner's left hand rests lightly on the young woman's naked breast. On the ground beside her stand the chalice and host of the devoted Christian, who will later comfort the faithful at their hour of death. The setting is either Heliopolis or Antioch in Syria, where in the reign of Emperor Maximian she was betrayed by her father (who was later killed by lightning) because she had had herself baptized and refused to recant. The figure of Jupiter on the right, with his bolts of lightning and his eagle, stands on a pedestal that is beginning to show cracks. His appearance points to Rome, as does the suggestion of a barred cave or cellar below, the cellar beneath the Capitol, where, according to other Latin versions of the legend, St. Barbara suffered, then managed to escape, and finally perished. The oriental locale is suggested not so much by the horsemen on the upper right and the turreted silhouette of a city as by the exotic fig-



Figure 50. Vienna or Upper Austrian?, *The Martyrdom of St. Barbara*. Solnhofen stone, 21.1 × 17.2 cm. Nuremberg, Germanisches Nationalmuseum (photo: Germanisches Nationalmuseum)

ures, some with Negroid features, on the left below the powerful but oddly riderless horse and a free-floating parasol—one suspects that the landscape was never finished. The larger cherubs in the clouds above the scene bear the crown and palm branch of the martyr. The dove of the Holy Ghost hovers over all.

The use of Solnhofen stone in this period was limited to southern Germany, especially to Nuremberg, but except for various much simpler small reliefs, wholly unrelated to the work of Georg Schweigger, there is nothing comparable in style to be found in this area.¹⁴⁵

At first glance there would seem to be few similarities, either in relief treatment or in the style of the figures, to the *St. Sebastian* relief I attribute to Bendl. Yet the fierce-looking, bearded head of the king/executioner, some of the other individual facial types, the putti in the bulging clouds, and to some extent even the richly ornamented fabrics remind one of the work of Thomas Schwanthaler (1634–



Figure 51. Michael Willmann, *The Martyrdom of St. Barbara*. Oil painting. Leubus, Silesia, Stiftskirche (photo after Erich Kloss, *Michael Willmann*)

1707) and his circle in Upper Austria. One thinks, for example, of the large framed wood group of *The Beheading of St. Barbara* of 1672 in the parish church in Schalchen,¹⁴⁶ or a series of small-format reliefs in wood, now found in St. Florian (near Linz), Hamburg, London, and Munich, that are also attributed to an early-eighteenth-century workshop in the tradition of Schwanthaler.¹⁴⁷ However, there is still no conclusive identification of these works, nothing to clarify their relationship to specific—for the most part Italian—prototypes. It is instructive to compare the group of horsemen in the Nuremberg *St. Barbara* relief with the corresponding one from the boxwood panel of the *Beheading of St. Paul*. The latter, by Michael Zürn the Younger, signed mZ and dating to the 1680s, in the Staatliche Museen Preussischer Kulturbesitz, Berlin,¹⁴⁸ appears derivative of the painting and sculpture of Bologna.

It is possible to imagine the oval relief in Nuremberg as being closely related to the Bendl oeuvre if one takes into account the precarious stance of the

executioner, the various types of heads and faces, the extremely opulent garments and the way they relate to the body, the fascination with detail in the secondary scenes, in the attributes, the costumes, and the ground area, the technical treatment of the medium, or even features such as the “graven image” on its shaky pedestal. All of these have parallels in the medallions, the series of sibyls, the Plague Column reliefs, or the Vienna Laocoön relief (Figure 32) of about 1684. To make such a connection, one would again have to consider the influence, even on the execution of the work, of earlier carvings and designs by other artists, Fischer von Erlach, for example, and Roman painting before and



Figure 52. Johann Michael Rottmayr, *The Beheading of St. Barbara*. Oil painting, 308 × 182 cm. Marbach, near Mauthausen, Upper Austria (photo: Bundesdenkmalamt, Vienna)

around the middle of the century. I should also mention the Bohemian and Moravian origins of the art of Johann Ignaz Bendl; very little is known about it. One would want to examine the work not only of his father, Johann Georg (see below), but also that of the followers of Georg Bendl in Prague (died 1657), whose reliefs from as early as around 1630 may be seen in Prague's St. Vitus Cathedral.¹⁴⁹

Given the obvious isolation of the primary actors in the *St. Barbara* relief, the scene's placement in front of a strikingly two-dimensional hilly landscape that is by no means convincing in terms of perspective, and the position of the secondary groupings in the upper right and lower left and their relationship to the landscape and to the relief surface itself, one has to assume that the artist based his work on previous compositions, either prints or paintings.

Michael Willmann (1630–1706) produced two paintings of this subject. Using largely the same cast of characters, he focuses on the decisive dramatic moment when the executioner has raised his sword and is about to bring it down on his victim's neck. A theatrical use of lighting serves to heighten the drama of the scene. One of these, set at night, hangs in the palace at Brieg.¹⁵⁰ Painted in 1687, it introduces a large angel figure hovering on the right. The other painting, of 1682, includes more figures and adds the statue of a god in the upper right (Figure 51). It may be seen in the Cistercian church at Leubus, Silesia.¹⁵¹ Compared with this latter prototype, the version of the subject by Johann Michael Rottmayr, painted in Vienna in 1709 but hung above the side altar of the church in the Johannis-spital, Salzburg, reveals a wholly different feeling of space.¹⁵² Nevertheless, it does preserve the statue of a heathen god in a niche in the upper right, in this case a *Hercules at Rest*. However, a second painting by Rottmayr, of 1704, is most like our relief, if only in the way its many figures are so closely packed together (Figure 52). Formerly in the palace chapel, it now hangs in the palace itself at Marbach, near Mauthausen.¹⁵³ Yet, here too, the executioner is on the point of swinging his sword and the startled on-lookers and attendants are again more closely related to the figures in the foreground, who serve as a frame around the action. Returning to the relief, one is struck by the distinctly Mannerist proportions of the main figures. For example, note the small size of the martyr's head.

There are other points of comparison between Rottmayr and Bendl. Regarding the latter's ivory reliefs in Vienna of about 1684, especially the *Abduc-*

tion of Helen and the *Sacrifice of Iphigenia*, it is worth studying two horizontal paintings that Rottmayr completed in Venice before 1687, one of Sophonisba, the other of Cleopatra,¹⁵⁴ both formerly in Bohemian collections. In this connection it is worth noting that Rottmayr, who studied with the famous painter Carl Loth (1632–97) in Venice for roughly ten years (from after 1675 to before 1687/88), painted the fresco portraying the builder of the palace at Frain, in Moravia, in 1695. Fischer von Erlach had been one of the architects involved in the design of the palace in 1688/89, and one of the sculptors who collaborated on the project was Tobias Kracker the Younger, the brother of Adam Kracker. In 1694, Tobias the Younger unveiled his statues of the ancestors of Johann Michael II, Count Althan, a cycle modeled after Paul Strudel's Hapsburg series in Vienna.¹⁵⁵

In 1689 Johann Bernhard Fischer von Erlach had found a patron in Count Thun, in Salzburg, and Bernhard Mandl had also moved there from Prague. In the fall of 1695 Rottmayr went to the seminary at Heiligenkreuz, near Vienna. While there, he executed the painting for the high altar, for which Giuliani had created the sculptures in 1694/95. Then after November 1696 and from 1698–1708 Rottmayr was back in the capital. It was probably the sculptor Wolf Weissenkirchner the Younger (1639–1703) who had arranged to send Rottmayr to Carl Loth in Venice sometime between 1675 and 1679. Peter Strudel, a brother of the sculptor, was also studying in Venice up to 1685, when he returned to Vienna, where he would become Rottmayr's chief competitor.¹⁵⁶ Johann Ignaz Bendl, who as we have seen was employed in around 1687 with Adam Kracker on the Plague Column, obviously felt a kinship to the sculptors (and painters) around Johann Bernhard Fischer von Erlach in the years from 1685/90 to after 1700. In this regard one should note that Tobias Kracker the Elder (married 1650 in Vienna), the father of Adam and Tobias, was originally from Bohemia, and was one of the teachers of Balthasar Permoser, who left Wolf Weissenkirchner the Younger in Salzburg and went to Vienna in 1670.¹⁵⁷

In 1690 Bendl translated Strudel's design for a triumphal arch into an ivory medallion (Figure 17), as well as the two designs by Fischer von Erlach (Figures 11, 15).

Joseph Kracker, incidentally, the son of the younger Tobias, later worked for Johann Lukas von Hildebrandt, and from 1708 to 1711 he worked in

Bruck on the Leitha (cf. notes 82, 157) with the sculptors Giovanni Stanetti and Johann Ignaz Bendl. None of his works created there has been identified.¹⁵⁸ Just as Stanetti had been trained in Venice, Paul and Peter Strudel had been pupils of Carl Loth (died 1697), and were doubtless even more important in spreading Loth's style and manner of composition in Austria, especially Vienna, than Rottmayr.

Nevertheless, Rottmayr's early pictures of *St. Sebastian Nursed by St. Irene*, one from 1695 in St. Stephen's Cathedral in Passau (Figure 3)¹⁵⁹ and the other from 1697 on one of the side altars of the former Cistercian church (now the parish church) in Raitenhasslach,¹⁶⁰ with a variant from after 1702 in the Germanisches Nationalmuseum,¹⁶¹ reveal in part a distinct indebtedness to the works of Loth, and they would also appear to have been known by Johann Ignaz Bendl. Furthermore, the stucco angel figures framing the Passau altarpiece are from the workshop of Diego Francesco Carlone, and date to after 1695. Peter Strudel, who was with Carl Loth in Venice until 1695, has also left a painting on this subject, which hangs in the Stiftskirche at Klosterneuburg.¹⁶² It was completed only in 1698, and the saint is shown standing up rather than seated.

In 1689 Peter Strudel was appointed official painter to the Viennese court. In the previous autumn he had founded in what would later become known as the Strudelhof, the "Accademia del disegno del naturale," which was officially recognized by the court on October 26, 1692. Beginning in the spring of 1692 plaster casts of classical and "modern" sculptures were imported from Rome to be used by students at his academy.¹⁶³ And between 1682 and 1687 Paul Strudel, the sculptor, created both life-size and smaller marble figures as framing sculptures for the paintings of Carl Loth and Johann Michael Rottmayr from 1685/87 for the Cappella del Crocifisso in the cathedral at Trent.¹⁶⁴

One must consider the studio of Carl Loth in Venice, one of the most important centers for the training of painters and sculptors from South Germany, Austria, Bohemia, and Moravia, where (according to the testimony of Nicodemus Tessin from 1688¹⁶⁵ and others) his drawing classes copied Roman antiquities, works by Alessandro Algardi, and engravings. Another center, beginning in 1670/80, was the workshop of Giusto le Court.

For Bendl and his *St. Sebastian* relief and also for the questionable *St. Barbara* relief, one can find only relatively close compositional links to Johann Mi-

chael Rottmayr's works on the same themes in the years 1690/1700 but no direct relationship to either Loth or le Court. Yet as noted above, the types of figures in the *St. Sebastian* relief, its relief style, and the structure of its draped figures have a certain Roman quality, just as the more painterly *St. Barbara* relief has a detailed surface treatment that seems reminiscent of Venetian artists. One thinks of the sensitivity of the works of Giacomo Piazzetta (ca. 1640–1705),¹⁶⁶ for example, or the paintings of Sebastiano Ricci. It is possible, when one considers Ludovico Burnacini's designs for Vienna's Plague Column,¹⁶⁷ that we should include him as one of the artists who brought Italian prototypes to Bendl's attention.

EXCURSUS

I have deliberately not included here all the medals heretofore associated with Johann Ignaz Bendl. But there are two large, uniface pieces in bronze attributed by Franz Dworschak to either Fischer or Bendl; one represents Cesare d'Avalos, Marquess of Pesaro (doubtless from 1700), and the other, a tall oval, is of Franz Ehrenreich von Trauttmansdorff (1662–1719), a count of the Holy Roman Empire and imperial ambassador to Switzerland.¹⁶⁸ The second of these is now missing, but the first is still in the collections of the Augustiner-Chorherren-Stift, Herzogenburg. Compared to Bendl's ivory medallions discussed above or, for example, the double portrait of Louis XIV and Sultan Mohamed (Figure 20) in Klosterneuburg, Trauttmansdorff's portrait seems much less refined in its adaptation of the bust to the round and in specific features such as the modeling of the hair. In this latter respect, it somewhat resembles the second Klosterneuburg double portrait (Figure 21).

Another medal, a cast silver piece commemorating the conquest of the city of Ofen in 1686 (Figures 53, 54), serves as an object lesson on the difficulty of determining the sources of Bendl's medallion style and technique. The copy in the Kunsthistorisches Museum, Vienna, is relatively small, only 5.7 centimeters in diameter.¹⁶⁹ Dworschak chose to relate it to various stamped pieces, suggesting that its reverse design, with the imperial eagle above the besieged city, was reminiscent of older medals made at the same time as or shortly after those bearing the monogram IPM (Johann Permann).¹⁷⁰ Like these,



Figure 53. Attributed to Jan Smeltzing, *Leopold I*, 1686. Silver, cast, Diam. 5.7 cm. Vienna, Kunsthistorisches Museum (photo: Kunsthistorisches Museum)

Figure 54. Reverse of Figure 53, showing *The Conquest of Ofen* (photo: Kunsthistorisches Museum)

the stamped pieces were created in collaboration with the historiographer Dominik Franz Calin von Marienberg and foreign designers. Johann Permann, a wax modeler and medalist who had married in Vienna in 1660 and worked there, was influenced by the medals of Georg Pfründt and others—his datable pieces span the period 1657 to 1680. Karl Schulz points out that by contrast, the stylistic sources for the BUDA CAPTA medal were in fact the medals of Louis XIV, one of whose carvers was the diemaker Jan Smeltzing (1656–93) from Leiden, who worked at the royal mint in Paris in 1690. The silver medal of Leopold I may well have been based on a stamped piece—another one from 1686 is signed—and displays the obligatory style set forth in the *Histoire Métallique* series, not only in its profile portrait but also in its lettering and the composition on the reverse.¹⁷¹ This uniform medal style established by the French Academy is in fact quite different from that of Johann Ignaz Bendl.

Yet one must bear in mind that the artists who designed many of these medals and those who executed them were only rarely one and the same. This is true not only of the works from South Germany and Austria in general, and from Vienna specifically, but also of the Italian prototypes on which Bendl's style was ultimately based.

Hans Sedlmayr has pointed out that the painterly, flat relief style of the 1686 BUDA CAPTA medal in Vienna suggests the apparent influence of Fischer von Erlach and the medallic art of Rome after inventions by Bernini.¹⁷² Fischer had trained and worked in Italy, primarily in Naples and Rome, from roughly 1671 to 1686. Bendl also seems to strive for a painterly overall impression, certainly in the scenes on the reverse of the ivory medallions in New

York and Vienna and even in some of his portraits. But in spite of his technical virtuosity his work does not display the compositional and formal grandeur achieved by Fischer in his medals from the period 1679–82.¹⁷³ Dworschak compared this relationship between the versatile—not always terribly original—Bendl and Fischer von Erlach to that between Gioacchino Francesco Travani (active from 1634 to 1674/75) and Bernini.¹⁷⁴ Travani's self-portrait of 1680, for example, with its ship on the high seas and the inscription TUTUS · IN · ADVERSIS,¹⁷⁵ is an excellent parallel to Bendl's medallions and medals. One notes a similar overall concept, a similar style of modeling, the same relationship between portrait and inscription, and the same type of reverse design. However, this is not meant to detract from the importance of Bendl's cast medals with their obvious propagandistic and patriotic function in Vienna in the politically crucial decades between 1680 and 1700.

If Johann Ignaz Bendl really was with Fischer von Erlach in Italy but did not create the series of ivory reliefs on mythological subjects while he was there, he must have left for Vienna before his contemporary, sometime before 1684.

When looking at Bendl's ivory panels (Figures 30, 33) and at specific features of the *St. Sebastian* relief, one can compare them to reliefs exhibited at the Florentine Academy in Rome in the 1670s—works by Giovanni Battista Foggini (1652–1725), for example, or Carlo Marcellini,¹⁷⁶ and see how influential the classical compositions by artists like Andrea Sacchi, Pietro da Cortona, or Ciro Ferri were and the importance of these compositions on students from the north. Bendl's graphic works also show this, as we shall see shortly.

Italian artists also influenced Bendl's style, just as they did that of Balthasar Permoser. Bendl's sense of the individual figure and the manner in which it is accommodated in the space of the relief, his adductive style of drapery, the way his figures appear to have been modeled in wax can all be seen in the work of Domenico Guidi (specifically in his *Lamentation of Christ* of 1667–76,¹⁷⁷) in Melchior Caffà,¹⁷⁸ and somewhat less clearly in the works of Ercole Ferrata, one of whose duties was to instruct the young Florentine students in Rome in the art of modeling.

In his ivory panels, Bendl can be compared not so much with the variant style of Bernini's successors in Venice as represented by Giusto le Court as with Domenico Parodi (1630–1702) of Genoa, who worked in Venice and the Veneto after 1683. This is true of Bendl's use and adaptation of earlier designs and of accepted principles of composition and his concept of drapery and figures. We need only compare the *St. Sebastian* relief to Parodi's *Pietà* in S. Giustina, Padua,¹⁷⁹ his tomb monument for Francesco Morosini (died 1678) in S. Nicola dei Tolentini, Venice or to the figures of the Apostles in S. Giorgio Maggiore from 1685.¹⁸⁰

Also of interest with respect to the figures on the reverse of the New York medallion described above (Figure 7) and Bendl's reliefs in general are the embossed copper reliefs of Antonio Bonacini, who was originally from Milan but who worked in Venice in the second half of the seventeenth century. Some of these are in the Kunsthistorisches Museum, Vi-

enna.¹⁸¹ The Italian's figures do not crowd into the foreground to quite the same degree, but he reveals a similarly theatrical use of architecture and landscape as a means of creating a sense of spaciousness, and he shares the same fascination with decorative details and the subtlest of background relief, which in his case was achieved by repoussé and engraving.

The *St. Sebastian* relief must be much later than the ivory panels in Vienna and the ivory medallions (Figures 5–7, 11, 17, 22). While in its composition it recalls the crafting of Giacinto Gimignani and ultimately of Guido Reni and Andrea Sacchi, in its execution it reveals a rather more elegant, sharp-edged style, one influenced, as noted above, by Matthias Rauchmiller. Rauchmiller's delicate drawing of the *Annunciation* in the Albertina in Vienna¹⁸² may well have been a design for a relief similar to the *St. Sebastian* panel. Thus in addition to the Italians with their predominantly academic approach and the artists of his native Bohemia and Moravia, whose style is as yet too little understood, the chief influences on the smaller sculpture of Johann Ignaz Bendl are the works in the tradition of the Viennese court artists, from Johann Caspar Schenk (died 1674) and the young Matthias Steinl to Matthias Rauchmiller, whose superbly designed ivory tankard of 1676 is in the Liechtenstein collections.¹⁸³ Again it must be admitted that Bendl was incapable of achieving the virtuosity of form and dramatic movement represented by Steinl and Rauchmiller. Speaking specifically of drawings, Veronika Birke has suggested that we still do not know enough



Figure 55. Giuseppe Maria Mazza, *The Adoration of the Shepherds*. Bronze. Venice, San Clemente in Isola (photo: Museo Civico, Venice)

about the influence of artists from the Netherlands (specifically Antwerp)¹⁸⁴ on developments in Vienna. It may be that this sharp-edged, virtuosic style of Rauchmiller's tankard, for example, or the tomb monument for Philipp Erwin von Schönborn in Geisenheim, which is attributed to either Rauchmiller or Johann Wolfgang Fröhlicher (1653–1700),¹⁸⁵ both owe something to this same influence. Bendl's large sculptures—the fountain in Brno (Figure 43), for example, or the Virgin Column that Ingeborg Schemper-Sparholz is about to publish, as well as his works in wood created after the turn of the century—also appear to have various stylistic sources. On the one hand they are indebted to the Italian High Baroque, and on the other to South German, Austrian, and Bohemian traditions that were influenced by the Italians but independent of them.

One reason for suggesting a relatively late date for the *St. Sebastian* relief—I think it was created well after 1690—is its striking similarity to the reliefs of Giuseppe Maria Mazza of Bologna, whose earliest work dates from 1681. Mazza's relief of the *Adoration of the Shepherds* in S. Clemente in Isola, Venice (Figure 55) bears the date 1704.¹⁸⁶ In his works the figures tend to be grouped closely together in a small space in the foreground, while the

background, though of necessity flat, is so richly filled with stagelike scenery that it evokes a sense of great space. Mazza's reliefs thus betray not only his close association with painters, for example Giovan Gioseffo del Sole and Lorenzo Pasinelli, but also his own training in painting. His bronze reliefs of scenes from the life and work of St. Dominic in SS. Giovanni e Paolo, Venice, of great importance for further developments in this medium, were admittedly created considerably later, the wax models in 1716–19, and the casts in 1722.¹⁸⁷

In another way, the *St. Barbara* relief (Figure 50) seems to me to contain certain Mannerist elements that become increasingly evident in relief art of the eighteenth century. One notes, for example, the proportions of the head and the body, or the relationship between the body and its clothing. Some of these features would become characteristic of the South German Rococo, the Carlones, or Joseph Anton Feuchtmayr.¹⁸⁸ In their seeming horror vacui, these artists no longer insisted on logically structured, comprehensible relief spaces, and though they tend to use highly realistic features and exaggerated expressions, they show an increasing indifference to anatomical accuracy, so that frequently it is left to the elaborate design of drapery to convey the artist's sense of form.

Figure 56. Johann Ignaz Bendl, *Alexander the Great and the Gordian Knot*. Etching, 36.3 × 53 cm. Vienna, Graphische Sammlung Albertina (photo: Albertina)



SOME NOTES ON THE GRAPHIC WORK OF
JOHANN IGNAZ BENDL

The majority of Bendl's known engravings and etchings, either signed by him or attributed to him on the basis of style and technique, are preserved in either the Albertina or the Österreichisches Museum für Angewandte Kunst, Vienna.¹⁸⁹

The Albertina has two large etchings, each with numerous figures in a stagelike setting. One is of *Alexander the Great and the Gordian Knot* (Figure 56),¹⁹⁰ the other is of *Achilles and Kyknos* or *Hector* (Figure 57).¹⁹¹ The latter is signed in the lower left: "Bendl in: et fecit 1700," and though its label identifies it as the battle between Achilles and Kyknos, the son of Poseidon and Kalyke, the attributes would suggest otherwise. Kyknos, who had come to the aid of the Trojans, was first stunned by a stone, then strangled with the strap of his helmet. The sword and lance as well as the shield and breastplate (of Patroclus) in the foreground make it more likely that this is the close of the struggle between Achilles and Hector, the Trojan prince.

The overall layout of this composition, the relationship between the large figures on the stage of the foreground and those of the middle distance and background, the heavy proportions and the fa-

cial types, even the insistence on the precise rendering of all the details of costume and armor recall the style of the ivory reliefs in Vienna from around 1684. One might compare, for example, *Philoctetes Outwitting Odysseus*¹⁹² or the *Argus Watching over Io*.¹⁹³

The placement of the two warriors in the foreground is reminiscent of the Rotterdam oil sketch from the Achilles cycle by Peter Paul Rubens of 1625/27,¹⁹⁴ from which Franz Ertinger (1669 – after 1697) made an engraving in 1679. However, for the entire concept and compositional scheme one can again point to Pietro da Cortona—his *Death of Turnus* of 1651/54 in the Galleria Pamphili¹⁹⁵—and his school, to Carlo Cesio (1626–86)¹⁹⁶ and especially Giacinto Gimignani. The most relevant of Gimignani's works are the fresco *The Vision of Constantine Before the Battle of the Milvian Bridge* in S. Giovanni in Fonte, Rome,¹⁹⁷ and the drawing in the Galleria Pallavicini in Rome for the enamel painting of the *Magnanimity of Scipio*.¹⁹⁸ One also finds very similar figures and facial types in his *Death of Virginia*.¹⁹⁹ Also worthy of mention in this context are the works of Domenichino's pupil Andrea Camassei (1602–48/49), who in the 1640s worked with Gimignani for Andrea Sacchi in the baptistery of the Lateran in Rome.²⁰⁰ The style and technique of the engravings produced by Salvator Rosa (1615–73) in Rome from



Figure 57. Johann Ignaz Bendl, *Achilles and Kyknos or Hector*. Etching, 34.8 × 51.5 cm. Vienna, Graphische Sammlung Albertina (photo: Albertina)



Figure 58. Johann Ignaz Bendl, *Rest on the Flight into Egypt*. Etching, 31 × 52 cm. The Metropolitan Museum of Art, The Elisha Whittelsey Collection, The Elisha Whittelsey Fund, 1968, 68.599

about 1650 on likewise suggest the sort of work Bendl could well have come to know during his sojourn in Italy. I mention only Rosa's *Death of Atticus Regulus* from about 1662.²⁰¹ Bendl, however, as the rest of his graphics show, seemed especially interested in the particular contrast of light and shadow in the center-stage figures as opposed to that in the middle distance and background. One might compare his technique with that of Stefano della Bella (1610–64) in the *Il Cosmo o verso L'Italia Trionfante* of 1650, his first work after his return from France.²⁰²

There is also an etching of the *Rest on the Flight into Egypt* in the Albertina (Figure 58), signed on the column section "Bendl 1700."²⁰³ Since he failed to include the word "invenit" in his signature, one is tempted to assume he was borrowing from a Roman prototype by someone like Pier Francesco Mola (1612–66), who also worked with Francesco Albani (1578–1666) in Bologna,²⁰⁴ or one by a true Bolognese such as the Reni follower Elisabetta Sirani (1638–65).²⁰⁵ In Bendl's etching of the *Awakening of Lazarus* in the Albertina,²⁰⁶ the style and technique, especially the type of drapery and the theatrical manner in which he frames the landscape with figures in the middle distance, again link him with Bologna, another Reni pupil, Giovanni Battista Bolognini the Elder (1611–88), and his *Peter Receiving the Keys*.²⁰⁷ At the same time the style and technique

are reminiscent of Gimignani's allegory *Fortune Favoring Ignorance and Turning Away Virtue*, an etching of 1672,²⁰⁸ or the types of heads and figures found in Alessandro Algardi and Pietro da Cortona.²⁰⁹

The Albertina's signed etching of the *Conversion of Saul* (Figure 59)²¹⁰ is altogether freer and lighter, less academic. Here Bendl reveals a technique and sensibility slightly reminiscent of Giovanni Battista Tiepolo (1696–1770). One might well compare the work to the *Allegory on the Viennese Republic*²¹¹ by Giuseppe Diamantini (1621–1705) or the prints by Giulio Carpioni (1611/13–79) in Venice.²¹²

Also in the Albertina's collection is a series of quite freely drawn heads and half figures of biblical and mythological characters. Only a head of one of the Apostles is illustrated here (Figure 60),²¹³ which can hardly have been meant to be a finished sketch for a work in progress. In these etchings it seems that Bendl was inspired by some Bolognese artists, Agostino Carracci (1557–1609), for example,²¹⁴ and especially by Salvator Rosa, who worked in Rome around the middle of the century.²¹⁵ The same may be true of various quite sketchy but highly imaginative designs for fountains that Bendl produced.²¹⁶ These are for the most part rather modest, two-dimensional designs for wall basins and shell grottos, and I have no way of knowing whether all of them are of his own invention. Certainly this is the case for the print of the Four Elements fountain in Brno,

which bears the legend “Ignatius Bendl inven. delin. et fecit aqua forti.”²¹⁷

This is not the place to discuss Bendl's various etchings with designs for ceiling corners and their relationship to planned or existing projects.²¹⁸ As a sample, I am illustrating the one from the Österreichisches Museum für Angewandte Kunst with the signature “Bendl In. et Sculp. 1699 Wiena” (Figure 61).²¹⁹ It seems to refer to the arts and sciences on the left, with a globe, a lute, and a violin. On the right an oar, an urn, and a pair of dolphins above a large shell serve to symbolize water. The manner in which he has incorporated the figures into the ornamental architectonic framework is extremely sophisticated. Doubtless related to this design is another print, signed “Bendl. f.,” with a mythological design in the center panel.²²⁰

Other graphic works are also in the Österreichisches Museum für Angewandte Kunst, and most are signed with the monogram ligature *JB*.²²¹ Among these are six designs for sedan chairs, eight for sleighs—some of them including figures in period costume²²²—and eight for chairs. It is interesting to note that oriental figures and Chinese heads appear in some of these prints, just as they do in various other designs. There are thirteen prints of lamps and sconces of widely different types, most of which lend themselves to being executed in precious metals.²²³ One of the wall sconces also has a Chinese figure supporting a mirror.

In contrast to the above, the seven pages of illustrations, or designs, for garden vases²²⁴ are for the most part derivative of French and Italian prototypes—like the urn designs of the great Fischer von



Figure 59. Johann Ignaz Bendl, *The Conversion of Saul*. Etching, 20.7 × 12.8 cm. Vienna, Graphische Sammlung Albertina (photo: Albertina)



Figure 60. Johann Ignaz Bendl, *Head of a Man (Apostle?)*. Etching. Vienna, Graphische Sammlung Albertina (photo: Albertina)

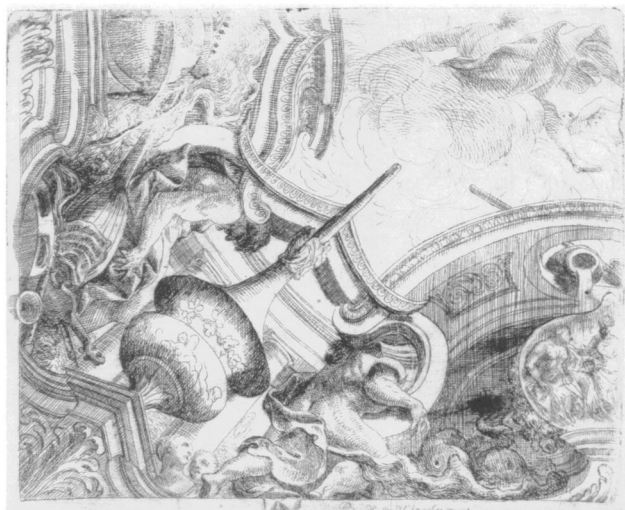


Figure 61. Johann Ignaz Bendl, *Corner for a Ceiling*. Etching, 15.7 × 18.9 cm. Vienna, Österreichisches Museum für Angewandte Kunst (photo: Österreichisches Museum)

Erlach and the actual pieces based on them.²²⁵ Even so, they display considerable ingenuity in their details.

There are no Chinese figures in these last prints, but these do reappear in two of the pen drawings of vases, fountains, and figures in landscapes, thought to be by Bendl, that came on the art market in Zu-

rich in 1965.²²⁶ One shows an oriental gardener at the entrance to a park; the other, a little Rococo scene at the edge of a lake, has a lute player sitting on a branch of a tree. A second figure stands in a small skiff and pours something into a container, perhaps a lamp that he is filling with oil suspended from what looks like a fishing pole.

Twelve prints present various jugs and pots; most of them are probably teapots.²²⁷ These could be of special interest to anyone studying metalwork (silver) or early porcelain and their relationship. They have a bearing on the early history of porcelain manufacture in Vienna and elsewhere and especially oriental influence. A squat object, with one snake for a handle and another twisting across the fluting of the throat area and coiling around the base of the spout (Figure 62), is reminiscent of a silversmith's technique.²²⁸ Another teapot rests on a base with moldings of various designs, which, together with the geometrical facets that form the squat body of the vessel, provide a striking contrast to the vine tendrils growing from the branch that serves as a spout. Here, too, a coiling serpent is the handle, its grotesque head resting on the luxuriant leaf that forms the lid (Figure 63).²²⁹ The plump body of a third, which boasts a crouching animal with an oriental's head and a long beard as a lid ornament, is decorated with a landscape—whether to



Figure 62. Johann Ignaz Bendl, *Teapot*. Etching. Vienna, Österreichisches Museum für Angewandte Kunst (photo: Österreichisches Museum)



Figure 63. Johann Ignaz Bendl, *Teapot*. Etching, 12 × 9 cm. Vienna, Österreichisches Museum für Angewandte Kunst (photo: Österreichisches Museum)



Figure 64. Johann Ignaz Bendl, *Teapot*. Etching, 12 × 9 cm. Vienna, Österreichisches Museum für Angewandte Kunst (photo: Österreichisches Museum)

be thought of as painted or engraved and gilt is impossible to say. In it a procession of carriages can be seen moving past palm trees toward a distant city. The delicate drawing of this scene contrasts sharply with the crownlike motif on the base (Figure 64).²³⁰ These do not appear to be designs for actual works,²³¹ whether of silver or porcelain, but they share similar features with nearly contemporary works by the silver- and goldsmiths of Augsburg and the early porcelain from Meissen and Vienna.

A small teapot, only 10 centimeters tall, made by Johann Georg Deckinger in Augsburg, about 1717/18, has a squat, round shape and a dragon spout.²³² Dragon spouts and masks, small slabs of agate, or reliefs as ornaments on the body of the vessel can be seen in pieces from both Augsburg, about 1716/19,²³³ and Stockholm, about 1720.²³⁴ The Germanisches Nationalmuseum in Nuremberg has a silver and agate pot, only 15 centimeters tall, by Tobias Baur of Augsburg.²³⁵ Made at the beginning of the eighteenth century, the piece boasts a hexagonal shape, a dragon spout, and a handle ornamented with masks. Such features not only link the work to Bendl's etchings, but are forerunners of porcelain forms from the early years, around 1720–30, of the Du Paquier firm in Vienna, such as a small teapot

from the former Karl Mayer collection in Vienna.²³⁶ These works were greatly influenced, again, by Chinese forms. Other teapots, coffee pots,²³⁷ and early vases²³⁸ from this Viennese manufacturer seem to adapt contemporary silver designs. At the same time, their highly sculptural relief decor in the form of dragons, flowers, and leafy branches imitates the overall look of Chinese red stoneware. One is reminded of Yixing ware, for example, in which a section of tree trunk might serve as the body of a pot, while branches function as handle and spout.²³⁹

The use of a branch for the spout, with its foliage trailing across the body of the vessel, is perhaps the only feature that Bendl's chinoiserie teapots have in common with the Chinese originals, which the designers for the Du Paquier firm might well have studied when creating lids for teapots and terrines. Just as the Meissen factories turned out copies of Kuan Yin figures, Du Paquier began making imitation blanc de chine statuettes in around 1720.²⁴⁰

Bendl's etchings show him to have been an artist of considerable inventiveness and imagination, one who, as the eighteenth century progressed, managed to transcend the more traditional concepts in his series of ivory reliefs and his medallions that were not always original.

Translated from the German by Russell Stockman

NOTES

1. Sotheby's, London, Dec. 10, 1987, p. 93, no. 185, ill. For the photograph and valuable assistance I am indebted to Elizabeth Wilson, London; for more precise information regarding dimensions and condition, to J. D. Wille, Zurich.

2. Erich Hubala, "Die Nürnberger Sebastianspflege des Johann Michael Rottmayr," *Anzeiger des Germanischen Nationalmuseums* (Nuremberg, 1981) pp. 107–114, figs. 1–4.

3. Rudolf Wittkower, *Gian Lorenzo Bernini*, 3rd ed. (Oxford, 1981) p. 174, cat. no. 4, fig. 5.

4. Letter to the author from J. D. Wille, Zurich.

5. Ernst Friedrich Bange, *Die Bildwerke in Holz, Stein und Ton, Kleinplastik*, vol. 4, *Die Bildwerke des Deutschen Museums* (Berlin / Leipzig, 1930) pp. 118–119, ill. p. 121; Staatliche Museen Preussischer Kulturbesitz, *Die Brandenburgisch-Preussische Kunstkammer, eine Auswahl aus den alten Beständen*, exh. cat. (Berlin, 1981) pp. 94–95, cat. no. 25, ill.

6. Most recently Christian Theuerkauff, "Michael Zürn d. J. (1654–1698) und Italien, zu einem Kleinrelief aus der Berliner Kunstkammer," *Festschrift für Peter Bloch* (Mainz, 1990) pp. 193–203, fig. 1; Bange, *Kleinplastik*, p. 95, ill.

7. Badisches Landesmuseum Karlsruhe, Schloss Bruchsal, *Barock in Baden-Württemberg vom Ende des Dreissigjährigen Krieges*

bis zur Französischen Revolution, exh. cat. (1981) p. 192, cat. no. B 35, ill.

8. Cf. Gertraud Schikola, "Wiener Plastik der Renaissance und des Barocks," in *Geschichte der Stadt Wien*, n.s. 7, 1, *Geschichte der Bildenden Kunst in Wien, Plastik in Wien* (1970) pp. 102–125, 128–132, figs. 159–168, 173–221.

9. The following observations regarding the relationship of Johann Ignaz Bendl to sculptors of the same name in South Germany (Waldsee, Pfarrkirchen, Weilheim), Prague, and Vienna, are based in part on unpublished material belonging to the author, collected while researching his dissertation, *Studien zur Elfenbeinplastik des Barock, Matthias Rauchmiller und Ignaz Elhafen* (Freiburg im Breisgau, 1962; pub. 1964) pp. 154–158, p. 37 n. 117. Most recently Marita Stahlknecht, "Ehrgott Bernhard Bendl (1660–1738), ein Augsburger Bildhauer des Spätbarock," diss. (Munich, 1978) pp. 165–166, with further bibl., and Herbert Schindler, *Bayerische Bildhauer, Manierismus, Barock, Rokoko im altbayerischen Unterland* (Munich, 1985) pp. 40–48, esp. pp. 46–47.

10. Theuerkauff, *Rauchmiller und . . . Elhafen*, pp. 155, 277, nn. 484–488, and Stahlknecht, "Ehrgott Bernhard Bendl," pp. 261–262 with bibl.

11. In addition to the dates published by Alexander Hajdecki,

Quellen zur Geschichte der Stadt Wien, I. Abteilung, Regesten . . ., VI (Vienna, 1908), and in part mentioned by Stahlknecht, "Ehrgott Bernhard Bendl," I can present the following:

- 1692, Feb. 15 (baptismal register of the parish church of St. Michael, Vienna, vol. E, 1687–1701, fol. 239): "Jacobus Antonius, et Patre Dno Francisco Ignatio Pendel, et Dna / Anna Catharina matre." Since "der Edle undt kunstreiche Herr Frantz / Ignati Bendl Bildthauer zu Pfarr / kirchen in Beyern gebürtig" had only married "mit der / ehr und tugentreichen Jungfrau Anna / Catharina Frühwirthin, des Herrn Johann Frühwirth dass Aussern Raths undt / Anna Maria seiner Ehwirthin ehl. dochter" on Feb. 10, 1692, and indeed in the parish of St. Stephan's in Vienna (Marriages, vol. 31, July 1691–Nov. 1693, fol. 120 = Hajdecki No. 7149), it is uncertain whether or not the Franz Ignaz Bendl mentioned at St. Michael's on Feb. 15, 1692, is our sculptor from Pfarrkirchen, though a change of residence could have occasioned a transfer of parish as well.
- 1695, July 27 (Vienna, St. Stephan's, Baptisms, vol. 44b, Apr. 1, 1694–July 1, 1695, fol. 595): "Innocentius Ignatius, Franciscus Ignatius Bendl. Anna Catharina uxor." Regarding this son of Franz Ignaz, whom Stahlknecht, "Ehrgott Bernhard Bendl," pp. 262–263, erroneously identifies as the son of Johann Ignaz Bendl, I shall have more to say later. He became a Viennese citizen on Dec. 13, 1737, was a middle-class sculptor, and died on July 27, 1754 (R. Gugitz, "Auszüge aus den Totenbeschauptprotokollen Wien, 18. Jahrhundert, M–R," MS in the Archiv der Stadt Wien, B 323 b 10, p. 547). "Als seinen Vätter," Ehrgott Bernhard Bendl had presented Innocenz Ignaz Bendl as an apprentice in Augsburg in 1712.
- 1696, Jan. 13 (Vienna, St. Michael's, Marriages, vol. 1649–1704, fol. 386): "Franciscus Ignatius Pendl" appears as witness for Johann Georg Jonas Auriga and Anna Maria Schwartzingerin.
- 1697, Dec. 23 (Vienna, St. Michael's, Baptisms, vol. E, 1687–1701, fol. 417): Maria Eva, daughter of "Francisco Ignatio Pendl et matre Catha / rina."
- 1699, Feb. 8 (Vienna, St. Stephan's, Marriages, vol. 34, fol. 245 = Hajdecki, no. 7138): "Franz Ignatius Bendl, Bildhauer" is a marriage witness for Wolf Ehrenreich Carl Prieffer, painter under the 2 black pickaxes, and Maria Theresia Werner, and in fact was joined by his father-in-law, "Johann Frühwirth, dass Ausseren Raths und Bildhauer." In 1700 "Ignatius Pendl, Bildhauer unter der schwarzen Picken," is a witness at the marriage of "Benedict Steber, hofbefreiter Bildhauer, geboren von Payerbach aus Bayern, wohnt in dem Antonioletti-Haus in der Rossau . . ." and "Maria Barbara Pamfiolin" (Hajdecki, no. 7844).
- 1700, May 28 (Vienna, St. Stephan's, Baptisms, vol. 48, Apr. 1, 1699–May 22, 1701, fol. 596): "Germanus Antonius–Joannes [instead of Franz, probably an error, see the sponsors; author's note] Ignatius Pendl / Anna Catharina uxor." With the sponsors also Johann Michael Hofmann and his wife, Barbara.
- 1701, Sept. 27 (Vienna, St. Stephan's, Baptisms, vol. 49, May 13, 1701–Mar. 31, 1702, fol. 219): "Amalia Teresia," daughter

of "Franciscus Ignatius Pentl Maria Catharina uxor." The "Maria" is doubtless mistakenly substituted for "Anna," since in the parishes of St. Michael's, St. Stephan's, St. Ulrich's, and in the Schottenkirche in Vienna between 1692 and 1701 there is no other marriage of a Franz documented.

- 1703, June 23 (Vienna, St. Stephan's, Baptisms, vol. 50, Apr. 1702–Jan. 31, 1704, fol. 336): "Joannes Christopherus," son of "D. Franciscus Ignatius Pendl D. Anna Catharina Uxor."
- 1704, Dec. 19 (Vienna, St. Stephan's, Baptisms, vol. 51, Feb. 1, 1704–Sept. 30, 1705, fol. 261): "Joannes Georgius," son of "Franciscus Ignatius Bendl Anna Catharina uxor."

- 1708, June 3 (Vienna, St. Stephan's, Marriages, vol. 37, fol. 330 = Hajdecki, No. 7244): "Franz Ignatius Pentl, Bildhauer," witness for Johann Baptist Vainini, magistrate, and Maria Clara Frühwirth [sic].

12. Anton Eckardt, *Bezirksamt Pfarrkirchen (Die Kunstdenkmäler von Niederbayern X)* (Munich, 1923) pp. 74–80, fig. 54. Most recently, with bibl., Josef Huber, *Wallfahrtskirche zur Schmerzhaften Muttergottes Gartlberg Pfarrkirchen* (Schnell und Steiner, Kunstführer no. 697) (Munich, 1972) 2nd ed., pp. 4–10, figs. pp. 5, 7.

13. Felix Mader, *Stadt Passau (Die Kunstdenkmäler von Niederbayern III)* (Munich, 1913) pp. 189–192; photograph from the Kunstverlag Peda in Passau. I am grateful to Franz Werner Oberhuber, Pfarrkirchen, and diocesan architect A. Zangenfeind, Passau, for their assistance.

14. Georg Dehio, *Die Kunstdenkmäler Österreichs, Wien*, Justus Schmidt and Hans Tietze, eds., 4th ed. by Anton Macku and Erwin Neumann (Vienna, 1954) pp. 98, 117. See also M. Seis, *Die Pfarrkirche St. Paula in Wien* (Vienna, 1827) p. 23 ("J. Benx pinxit et sculpsit").

15. Erika Tietze-Conrat, Edmund Braun-Troppau, and Hans Sedlmayr, among others. See notes 17, 19, 75.

16. Albert Ilg, *Die Fischer von Erlach* (Vienna, 1895) pp. 121, 126–129; Alois Hauser, "Die Dreifaltigkeitssäule am Graben in Wien," *Berichte und Mitteilungen des Altertumsvereins zu Wien* 21 (1882) p. 104. Most recently, with bibl., Manfred Koller et al., "Die Wiener Pestsäule," *Restauratorenblätter* 6 (Vienna, 1982) pp. 18–23.

17. For example, Hans Sedlmayr, *Johann Bernhard Fischer von Erlach*, 2nd ed. (Vienna, 1976) pp. 39–40, 247–248; Moritz Trapp, "Notizen über die Künstler Bendel," *Österreichische Kunstchronik I* (1879) pp. 171–173. A copy of Bendl's engraving is in the Graphische Sammlung Albertina, Vienna (Inv. no. Ö.K. p. 6, no. 6).

18. June 4, 1701, "dem Ignatio Bendl bildhauern, zwey Auszug, mit 760 Rth [reichsthaler]: ibidem zu bezahlen" (Protocol to the Court Financial Registers 1701, Vienna Hofkammerarchiv, Hofffinanzregesten E, 1701, j. [1026], fol. 295); Vienna Hofkammerarchiv, Hofkammerrechnungen 1708, fol. 330, no. 1103: "Dem Bildthauer Ignatio Bendl an denen angeschafften 710 Rth. . . à conto zweyhundert gulden." Feb. 19, 1711, "zu handten des allhiesigen Bildt, / Jauers Ignati Bendelss den Resr an denen wegen noch anno 1699 nacher Hoff gemachten arbeit," "die überrestige fünffhundert zehn / gulden. . ." (Vienna Hofkammerarchiv, Hofkammerrechnungen 1711, fol. 250, no. 1080; see also fol. 57, remittance).

19. See Ilg, *Die Fischer*; Sedlmayr, *Johann Bernhard Fischer*; Franz Dworschak, "Der Medailleur Johann Bernhard Fischer von Erlach (Johann Permann und Ignaz Bendl)" *Jahrbuch der Kunst-historischen Sammlungen in Wien*, n.s. 8 (1934) pp. 237–239, pl. xx, figs. 1–9.

20. The "F" to be read not as "Franz," but more likely as "fecit." Inv. no. 50/935–200. Diam. 10.3 cm. *Cimeliotheca Musei Nationalis Hungarici sive Catalogus Historico-Criticus Antiquitatum, Raritatum et Pretiosum* . . . (Buda, 1825) p. 39, no. 4. Presented to the museum in 1812. Huszár Lajos, "Bendl Ignác Két Elefántosontermé" (Two Ivory Medallions by Ignaz Bendl) *Athenaeum* 9 (1935) pp. 278–279, fig. p. 281. I am indebted to Dr. József Korek, Budapest, for his assistance and the photograph.

21. For his assistance in studying the originals in Vienna and providing photos and Xeroxes, I wish to thank Dr. Helmut Jungwirth, director of the Sammlung von Medaillen, Münzen und Geldzeichen at the Kunsthistorisches Museum, Vienna; also his colleague Dr. Karl Schulz.

22. Not completely round, 6.5–6.7 cm in diam. Acquired in 1906 as the gift of Dr. Ödön Gohl, who then proceeded to publish it in *Numizmatikai Közlemény*, n.s. 7 (1908) pp. 76–77. Lajos, "Bendl Ignác Két," pp. 278–280, fig. p. 281.

23. For his answers to my questions I wish to thank James David Draper, who was unable to find any previous publication of the medallion.

24. On this historic occasion, see, for example, Franz Dworschak, "Zum 12. September 1683–1933," *Numismatische Zeitschrift* 66 (1933) pp. 121–125, pl. II, figs. 1–4; Historisches Museum Wien, *Die Türken vor Wien*, exh. cat. (Vienna, 1983) esp. pp. 58–70, pp. 96–97, with ill.; Geza Gelavics, *Kössünek Kordot az pogány ellen* (Budapest, 1986) pp. 105–132, figs. 72–90, summary pp. 166–168. In reference to Marcantonio Giustiniani, cf., among others, Andrea da Mosto, *I Dogi di Venezia con particolare riguardo alle loro tombe* (Venice, 1939) pp. 264–268, 341. The doge died Mar. 23, 1684. See, among others, *Storia dei Dogi di Venezia* . . . S. M. I.R.A., *Francesco Giuseppe I*, II (Venice, 1857), and Andrea da Mosto, *I Dogi di Venezia nella vita public e privata* (Milan, 1960) pp. 417–426. I thank Dr. Marino Second Zorzi, Venice, for his assistance.

25. See *Türken vor Wien*, exh. cat. (1983) pp. 135ff., nos. 13/52ff., pp. 62ff., nos. 9/2ff., pp. 96ff. For the portrait of Pope Innocent XI, see also the medal by Girolamo Lucenti (1627–98) in Andrea S. Norris and Ingrid Weber, *Medals and Plaquettes from the Molinari Collection at Bowdoin College* (Brunswick, Me., 1970) p. 37, no. 105.

26. Inv. no. 32 b β, neg. nos. I 1005/1006. On the tranche of the arm "I." Karl Domanig, *Die Deutsche Medaille in kunstgeschichtlicher und kulturgeschichtlicher Hinsicht* (Vienna, 1907) p. 79, no. 467, pl. 53; Dworschak, "Zum 12. September 1683–1933," p. 122 n. 7 with earlier bibl. (P. Philippo Bonanni S. I., *Numismata Pontificum* . . . [1699] no. 737, xvii–xviii).

27. Illustrated here is the reverse of the bronze two-sided example in the British Museum. Inv. no. 738–1914 B. George III Cap. M AE II, I 9, Diam. 8.15 cm. Very thick cast. On the connection to Italy, the Bernini circle, and his successors, see below.

28. Dworschak, "Zum 12. September 1683–1933," pp. 122–123.

29. See notes 25 and 174 f. above.

30. Inv. no. A. 19–1948. Irregular diameter of 6.3–6.5 cm. Whitish material, considerably yellowed on the back. Theuerkauff, *Rauchmüller und . . . Elhafen*, pp. 155–156 n. 491, fig. 297.

31. For example, Herta Haselberger-Blaha, "Die Triumphtore Fischers von Erlach," *Wiener Jahrbuch für Kunstgeschichte* 17, 21 (1956) pp. 80–81, no. 35, fig. 54; Sedlmayr, *Fischer von Erlach*, pp. 66, 247, figs. 41, 207. See esp. *Johann Bernhard Fischer von Erlach*, exh. cat. (Graz / Vienna / Salzburg, 1956/57) pp. 50–55, cat. no. 7/4.

32. Dworschak, "Der Medailleur Fischer von Erlach," p. 237 n. 42, pl. xx, fig. 4. See also Moritz Dreger, "Zeichnungen des älteren Fischer von Erlach," *Kunstgeschichtliches Jahrbuch der K.K. Zentral-Kommission für Erforschung und Erhaltung der Kunst* 2 (1908) pp. 139–141, fig. 68.

33. Inv. no. 1024 b β. Numerous discrepancies in size, motifs of the small figures, architectural components, even in the thickness of the letters on the reverse (the "T" in POSUIT, the "X" in the date) suggest an intermediate model for the actual casting.

34. Haselberger-Blaha, "Triumphtore," pp. 80–81, cat. no. 35, fig. 52; Sedlmayr, *Fischer von Erlach*, pp. 246–247, figs. 40, 206, p. 335, no. 20; *Fischer von Erlach*, exh. cat., pp. 50–52, cat. no. 7/1–2, fig. 30b.

35. Illustrated here is the copy in the Kunsthistorisches Museum, Vienna, Inv. no. 1023 b β, a heavy, yellow casting up to .7 cm in thickness. Dreger, "Zeichnungen," pp. 139–141, figs. 69–70; Dworschak, "Der Medailleur Fischer von Erlach," p. 237 n. 42, pl. xx, fig. 5; Sedlmayr, *Fischer von Erlach*, fig. 206.

36. Inv. no. P.10.132. Ivory, dull white on the obverse, yellowed to partially brown on the reverse. Traces of red pigment. I am indebted to Manfred Leithe-Jasper and Rudolf Distelberger for their help in Vienna and for permission to reproduce the photos.

37. Haselberger-Blaha, "Die Triumphtore," pp. 80–81, cat. no. 35. *Fischer von Erlach*, exh. cat., pp. 53–54, cat. no. 7/7.

38. Inv. no. 20.596.

39. Haselberger-Blaha, "Die Triumphtore," pp. 66–67 nn. 6–8, 81; Manfred Koller, "Peter Strudel 1660–1714" (Ph.D. diss.), University of Vienna, 1972 (quoting *Avisi Italiani*, Mar. 9, 1690). I am grateful to Manfred Koller for providing me with information and a photocopy of the Hoffmann print.

40. Dworschak, "Zum 12. September 1683–1933," p. 124, pl. II, fig. 1, where the Göttweig Seminary copy is mentioned. According to the seminary custodian, Father Gregor M. Lechner, OSB, there are two examples in the institute's numismatic collection, both in lead with later gold pigment on the reliefs, one flat on the obverse, one concave. Dworschak, "Der Medailleur Fischer von Erlach," pp. 237–238 n. 44, pl. xx, fig. 2.

41. Dworschak, "Zum 12. September 1683–1933," p. 124, pl. II, fig. 2, where the Herzogenburg Seminary copy is described; Dworschak, "Der Medailleur Fischer von Erlach," pp. 237–238 n. 44, pl. xx, fig. 3. The inscription refers to Tököly's fate, roughly: "Your betrayal of the Emperor and King [Leopold I] is now being avenged by your capture by the Turkish friends" (1685). According to Wolfgang Payrich, dean of the college, Herzogenburg no longer has the lead copy.

42. I am indebted to Dr. Floridus Röhrig, Can. Reg., the custodian of the Klosterneuburg monastery for his assistance.

43. Regarding the text, cf. note 41 above.

44. Inv. no. 77/1927. Polished, yellowed on the reverse. Small chips. Kurt Regling, "Medaillenstudien III: Elfenbeinmedaillons von Jean Cavalier und anderen," *Jahrbuch der Preussischen Kunstsammlungen* 49 (1928) p. 227, fig. 7; Friedrich Wielandt and Joachim Zeitz, *Die Medaillen des Hauses Baden. Denkmünzen zur Geschichte des Zähringen-badischen Fürstenhauses aus der Zeit von 1499 bis 1871* (Karlsruhe, 1980) under no. 44 (erroneously listed as belonging to the Staatliche Museen Preussischer Kulturbesitz and as being "in the overall style of Jean Cavalier"); *Barock in Baden-Württemberg*, exh. cat. (Bruchsal, 1981) I, p. 499, no. I.25, ill.

45. Inv. no. B VI 10. Arvid Julius, *Jean Cavalier och några andra elfenbensnidere* (Upsala / Stockholm, 1926) p. 139, no. 28. I am grateful to Ekkehard Schmidberger for information and the photograph.

46. Friedrich Wielandt, *Medaillen der Renaissance und des Barock. Eine Auswahl aus den Beständen des Badischen Landesmuseums* (Karlsruhe, 1969) no. 47, fig. 47; Wielandt and Zeitz, *Die Medaillen des Hauses Baden*, no. 44, ill.; *Barock in Baden-Württemberg*, I, pp. 492–493, no. I.8, ill.

47. See Dworschak, "Die Medailleur Fischer von Erlach," p. 238, n. 45, pl. xx, fig. 1, with additional bibl.

48. The silver copy illustrated here is in the Bundessammlung, Vienna, inv. no. 2936 b SS. Cf. *Kurfürst Max Emanuel I*, p. 9; II, pp. 93–97, cat. nos. 235–244, ill.

49. Inv. no. 79433 and 70434 (formerly Z–135a and b). In old brown wood frames that prevent one from seeing the inscriptions on the backs. I wish to thank Frau Dr. Vera Votáčková, Prague, for the information.

50. Dworschak, "Der Medailleur Fischer von Erlach," p. 238 n. 45, pl. xx, fig. 6, with reference to the bust by Paul Strudel (see below) illustrated in Herrgott, *Pinacotheca*, pl. LXVI, fig. 4, which in my opinion did not serve as a model.

51. The Vienna copy is illustrated here, inv. no. 7132 b β.

52. Albert Ilg, "Ein Porträt Burnacinis," *Mitteilungen des Wiener Altertumsvereins* (1889) pp. 18–20, fig. p. 19.

53. Dworschak, "Der Medailleur Fischer von Erlach," p. 237, pl. xix, fig. 3. Regarding his work on the Graben monument, see Hauser, "Die Dreifaltigkeitssäule am Graben in Wien," pp. 82–107, esp. p. 96, and in summary Koller et al., "Pestsäule," pp. 6ff., esp. pp. 13–23.

54. Justus Schmidt, "J. B. Fischer von Erlach als Bildhauer," *Belvedere* 13, 1 (1938/39) p. 2, no. 5; Sedlmayr, *Fischer von Erlach*, p. 245 (1688!), and *Fischer von Erlach*, exh. cat., p. 38, cat. nos. 1, 3, fig. 46a. Most recently Eduard Holzmayr, "Österreichische Medaillen der Fischer-Zeit," *Alte und Moderne Kunst* 1, 2 (1956/57) p. 29, fig. 1 (1687/88).

55. Sedlmayr, *Fischer von Erlach*, p. 245. The "Tabakh-Bixl" mentioned could also have been a box made of ivory.

56. Dworschak, "Der Medailleur Fischer von Erlach," pp. 234–237, pl. xix, figs. 1, 2; Sedlmayr, *Fischer von Erlach*, pp. 27–30, p. 236, figs. 1–2, 4, 6.

57. *Fischer von Erlach*, exh. cat., pp. 11, 37–38, cat. nos. 1/1–4

and 5/2–5, with the hypothesis that there was a Fischer self-portrait in Göttweig.

58. For the eagle of the New York relief, for example, see the reverse of the cast silver medal of Leopold I of 1686, which Dworschak reproduces and attributes cautiously to J. I. Bendl as well, "Der Medailleur Fischer von Erlach," p. 236, fig. 159.

59. Cf. note 25 above.

60. Christian Theuerkauff, "Der 'Helffenbeinarbeiter' Ignaz Elhafen," *Wiener Jahrbuch für Kunstgeschichte* 21 (1968) pp. 104, 139–140, nos. 87–94, figs. 101, 103. Most recently *Kurfürst Max Emanuel, II*, p. 92, cat. no. 233, ill.

61. Kunsthistorisches Museum, Vienna, inv. no. 4297, bearing the monogram IČ; Julius, *Jean Cavalier*, p. 142, no. 1.

62. In the Staatliche Kunstsammlungen, Kassel (Julius, *ibid.*, p. 140, no. 32) and also one dated "1689" on the obverse in a private collection.

63. Kunsthistorisches Museum, Vienna, inv. no. 3657, 7.8 cm in diameter. Dated "1689" and signed. Christian Theuerkauff, *Die Bildwerke in Elfenbein des 16.–19. Jahrhunderts*, vol. 2, *Die Bildwerke der Skulpturengalerie Berlin* (Berlin, 1986) pp. 61–62 n. 4.

64. All in Kassel. Julius, *Jean Cavalier*, pp. 139–140, nos. 26, 28, 30. Cf. no. 29. Theuerkauff, *Die Bildwerke in Elfenbein*, pp. 61–62 n. 5.

65. Among the most recent, Jean Eisler, "Reliefs en marbre figurant des Habsbourg dans la Collection des Sculptures Anciennes," *Bulletin du Musée Hongrois des Beaux-Arts* 40 (1973) pp. 49–57, figs. 45–57; Elfriede Baum, *Katalog des Österreichischen Barockmuseums im Unteren Belvedere in Wien* (Vienna, 1980) pp. 686–688, cat. no. 488, fig. 488.

66. Sedlmayr, *Fischer von Erlach*, pp. 10, 66; Leonore Pühringer-Zwanowetz, "Ein Triumphdenkmal aus Elfenbein: die Reiterstatuetten Kaiser Leopolds I. und König Josephs I. von Matthias Steinkl," *Wiener Jahrbuch für Kunstgeschichte* 19, 23 (1963) pp. 88–164, figs. 63–82. One of the four signed ivory medallions in Leningrad, namely the profile portrait of one ANTON · IVSTIN [IANI] NOBILIS VENETUS, which seems to be related to a one-sided bronze medallion, Diam. 5.6 = 5.7 cm in the Kunsthistorisches Museum, Bundessammlung für Münzen und Medaillen, inv. no. 12663b β (I thank Dr. Karl Schulz also for the photograph), leads us to believe that Bendl was a portraitist in the circle close to the king—possibly through the political connections of the ambassador Antonio Giustiniani. The other Leningrad medallions will be the subject of a future study by Elena Slikevitch of the Hermitage.

67. As for the other medals associated with the name Johann Ignaz Bendl, see the notes below dealing with his and Fischer's stay in Italy.

68. Listed in the order found in Ernst Kris and Leo Planiscig, *Katalog der Sammlungen für Plastik und Kunstgewerbe, Kunsthistorisches Museum Wien* (Vienna, 1935):

Inv. no. 3729, *The Slaughter of the Niobids*, 13.8 × 23.7 cm

Inv. no. 3656, *Poseidon Calming the Winds* ("Quos Ego"), 14.1 × 23.7 cm

Inv. no. 3645, *Laocoön*, 14.1 × 23.7 cm (ill. 33)

Inv. no. 3662, *The Rape of Helen*, 14.2 × 23.8 cm

Inv. no. 3655, *Silenus and His Train*, 13.9 × 23.6 cm, very high relief, thickness of nearly 3 cm at the edge (ill. 30)

Inv. no. 3650, *Philoctetes Outwitting Odysseus*, 14.2 × 23.7 cm
 Inv. no. 3782, *Phaeton Scorching the Earth*, 14 × 23.8 cm
 Inv. no. 3651, *Argus Watching over Io*, 13.9 × 23.7 cm
 Inv. no. 3663, *The Sacrifice of Iphigenia*, 13.9 × 23.5 cm
 Inv. no. 3728, *Landscape with Diana*, 14.0 × 23.7 cm
 Inv. no. 3644, *Apollo and the Muses*, 14.0 × 23.6 cm
 Inv. no. 3781, *Aeneas Bearing His Father, Anchises, from Troy*,
 14.0 × 23.4 cm (ill. 32a)

All of the reliefs are from the Treasury (Schatzkammer). The ivory in the series is for the most part matte and dull, sometimes resembling wax, and whitish to yellowish pink in color, as for example in the case of inv. no. 3655, *Silenus and His Train*. On the side edges and at the top and bottom of the back they all show traces of the outer surface of the tusk, which is in spots still somewhat brownish. Overall, their condition is quite good, with only minor chipping and a few missing sections; specific details, such as the knife, the staff, and the sword hilt in inv. no. 3663, *The Sacrifice of Iphigenia*, have been cemented on.

Select bibl.: Albert Ilg, *Die Fischer*, pp. 126–130 nn. 261–268; Kris and Planiscig, *Katalog*, p. 144, nos. 22–33; Theuerkauff, *Rauchmüller und . . . Elhafen*, pp. 37, 154–156 nn. 117, 484–488, ill.; idem, “Helffenbeinarbeiter,” p. 106 n. 40, fig. 116 (fig. 115 by Bossuit, not J. I. Bendl!); Schikola, “Wiener Plastik,” p. 100 n. 95, fig. 168; *Kunsthistorisches Museum Wien, Führer durch die Sammlungen* (Vienna, 1988) pp. 219–220, ill. (Phaethon).

69. For example, Christian Theuerkauff, “Zu Francis van Bossuit (1635–1692) ‘Beeldsnyder in Yvoor,’” *Wallraf-Richartz-Jahrbuch* 37 (1975) pp. 131–132 nn. 50–54.

70. Veronika Birke, *Matthias Rauchmüller, Leben und Werk* (Vienna / Freiburg / Basel, 1981) pp. 78–84, cat. nos. 9, 12–13, 19–20, figs. 7, 46, 47, with notes on the illustrations.

71. Christian Theuerkauff, “Michael Zürn d. J.,” p. 201 nn. 47–48, figs. 1–8.

72. Inv. no. 4325, H. 6.7 cm, width 9.4 cm., yellowish ivory with cardboard pasted to the back—in part because of the crack on the right side—on which is the transferred signature in brownish ink. The flat background is partially cracked, the group almost completely three dimensional. Karl Feuchtmayr, “Der Fall Bendl,” *Das Münster*, no. 9/10 (1957) p. 326, fig. 5. In less high relief, but doubtless related stylistically, though created somewhat later, are inv. no. 4314, *Mercury and Argus*, 5.8 × 12.5 cm, and inv. no. 4298, *Jupiter and Juno*, 5.9 × 12.5 cm, which bear the old numbers “68” and “69” in ink. Cf. the ivory reliefs inv. no. 4348, *Diana and Actaeon*, 10 × 5.6 cm, and inv. no. 4346, *Boar Hunt*, 9.8 × 5.7 cm.

It would be worth examining the relationship between the ivory work on the so-called Lobkowitz Cup, an equestrian portrait of Louis XIII of France in small format in the Kunstgewerbemuseum, Prague (inv. no. Z–241/90), and in the relief *Samson with the Doors of Gaza* in the Victoria and Albert Museum, London (inv. no. A. 27–1949), and the work of Georg Bendl (d. before 1657) in Prague. V. V. Stech, *Die Barockskulptur in Böhmen* (Prague, 1959) pp. 11–12, fig. 2, pl. 5. On the Lobkowitz Cup from roughly 1650, cf. Gerhard Bott, “Der Lobkowitzsche Kaiserpokal und verwandte Arbeiten des Goldschmieds Hanns Reinhardt Taravell vom Prager Hof Ferdinands III.,” *Festschrift Harald Keller* (Darmstadt, 1963) pp. 301–334, figs. 1, 5.

73. Oldřich J. Blažicek, *Jan Jiří Bendl*, exh. cat., Národní Galerie v Praze (Prague, 1982) pp. 5–11, 28.

74. Stahlknecht, “Ehrgott Bernhard Bendl,” p. 269.

75. Tietze-Conrat, “Die Erfindung im Relief,” *Jahrbuch der Kunsthistorischen Sammlungen in Wien*, 35, 3 (1920) p. 129, figs. 14–15, p. 170, no. 23.

76. See Christian Theuerkauff, “Una statuetta di tritone a Londra—opera giovanile di Matthias Steinl?,” *Antichità Viva* 5 (1972) pp. 49–62, figs. 1–2, 11–17, 21. Regarding the relief of the *Abduction of Helen* (inv. no. 3662), and also Bendl’s engravings on themes from Greek and Roman mythology mentioned below, cf. for example the depictions by G. F. Romanelli in Rome and London (Giulio Briganti, *Pietro da Cortona o della pittura barocca*, 2nd ed. [Florence, 1982] figs. 139, 141), which underlie Bendl’s less dramatic conception.

77. Rudolf Wittkower, *Gian Lorenzo Bernini*, p. 179, no. 8, figs. 10, 15, 16; Harald Olsen, *Federigo Barocci* (Copenhagen, 1962) pp. 180–182, no. 39, pl. 69, cf. pl. 64. Regarding Agostino Carracci’s engraving after F. Barocci (B. XVIII, 99, 110), cf. *Federigo Barocci*, exh. cat., Museo Civico (Bologna, 1975) p. 254, cat. no. 359, fig. 359. As for the meaning of Bernini’s group on the same theme and of the Barocci painting said to have hung behind and above Bernini’s group in the “terza stanza” of the Casino Borghese in 1650 as examples of the emulation of classical poetry in modern sculpture, cf. Rudolf Preimesberger, “Zu Berninis Borghese-Skulpturen,” in *Antikenrezeption im Hochbarock*, Herbert Beck and Sabine Schulze eds. (Berlin, 1989) p. 110 nn. 5–7; *Italian Masters of the 16th Century*, vol. 39, *The Illustrated Bartsch* (New York, 1980) p. 152, no. 110, ill. Tietze-Conrat, “Die Erfindung im Relief,” p. 111, fig. 1, suggested Annibale Carracci.

78. See *Kunsthistorisches Museum Wien, Führer durch die Sammlungen*, pp. 219–220.

79. Here in the sequence given in the inventory of the collections at Schloss Ambras near Innsbruck from 1788, Part II, Treasury, p. 144 or 154, photocopies of which were kindly furnished by Dr. Alfred Auer, Ambras:

- p. 144, no. 42 *Sibilla eristrea* / : *Erythrea* :, Inv. no. 4415, Diam. 6.9 cm, signed on the tranche of the arm BENDL 2, or no. 3 of the series.
- p. 144, no. 43 *Sibilla cumaine* / : *Cumana* :, Inv. no. 4395, Diam. 6.7 cm, on the tranche of the arm BENDL 10.
- p. 144, no. 44 *Sibilla europaia* / : *Europea* :, Inv. no. 4400, Diam. 6.8 to 6.9 cm, on the tranche of the arm 11.
- p. 144, no. 45 *Sibilla tiburtina*, Inv. no. 4403, Diam. 6.6 to 6.7 cm, on the tranche of the arm 2.
- p. 144, no. 46 *Sibilla Helesponti*, Inv. no. 4407, Diam. 6.8 cm. There are chips at the spot on the breast section where no. 8 might have been.
- p. 144, no. 47 *Sibilla Delphica*, Inv. no. 4377, Diam. 6.7 to 6.8 cm, on the tranche of the arm BENDL 5.
- p. 154, no. 82 *Sibilla libica* (“damaged”), Inv. no. 4381, Diam. 6.8 cm, on the tranche of the arm BENDL 9.
- p. 154, no. 83 *Sibilla Cimeriana* / *Cimeria* :, Inv. no. 4369, Diam. 6.8 cm, on the tranche of the arm I.
- p. 154, no. 84 *Sibilla Agrippina*, Inv. no. 4379, Diam. 6.7 to 6.8 cm, on the tranche of the arm 7.
- p. 154, no. 85 *Sibilla Persica*, Inv. no. 4373, Diam. 6.8 cm, on the tranche of the arm 4.
- p. 154, no. 86 *Sibilla Phrygiensis* / *Phrygia* :, Inv. no. 4367, Diam. 6.8 cm, on the tranche of the arm 12.

p. 154, no. 87 *Sibilla Samiene* / : *Samia* : Inv. no. 4412, Diam. 6.9 cm, on the tranche of the arm BENDL 6.

All of the relief medallions reveal splintering, cracks, and chipping of greater or lesser degrees, and various amounts of grayish green pigment along with gilding and brown pigment, mostly on the edges and the tranche of the arm or breast sections. The depth of the relief varies from .35 to 1.3 cm and the thickness of the stone slabs from .35 to .6 cm. The execution of the details of costume and hairstyles is as exquisite and precise as one would find in the work of a goldsmith. All of the reliefs are included in the inventory of works taken over from Ambras in 1880, A. 1880, VII, 99–110. Inv. no. 4379, the *Agrippina Sibyl*, is distinguished from the rest of the series by a less sharp and somewhat cruder treatment of the surface. For earlier mentions of them, cf. Ilg, *Die Fischer*, p. 129 n. 265, and Dworschak, "Der Medailleur Fischer von Erlach," p. 237 n. 43, pl. xx, fig. 9, the *Cumaeen Sibyl*, with bibl.

80. For example cf. Christian Theuerkauff, "Zu Georg Pfründt," *Anzeiger des Germanischen Nationalmuseums Nürnberg* (1974) pp. 58–104, esp. pp. 68–71, figs. 16, 20–21, and the relief from the Berlin Kunstkammer, *Caritas Romana*, note 5, above.

81. Regarding the technique of the medallions, it is of interest that an Ignatius Bendl, possibly our Johann Ignaz, served as a witness at the marriage of "Johann Jakob Jetzl, Siegel-, Wappen-, und Steinschneider" on June 1, 1693, in St. Stephan's, Vienna (Marriages, vol. 23, fol. 399; Hajdecki, *Quellen zur Geschichte*, no. 7055).

82. For example, Schikola, "Wiener Plastik," p. 117 n. 189 (with additional bibl.) pl. 49, fig. 193.

83. The inscription on the lid of the sarcophagus reads: OPTIMO PARENTI / DOMINO GEORGIO MITTERMAYER / STIRPIS DE WAFENBERG PROGENITORI / AMDCLXI DIE XXV MAY FATIS FUNCTI / PARS QUAE FUIT HIC SEPULTA EST / HOC / POSUIT MONUMENTUM / IN PIETATIS MONUMENTUM / GRATIA ET NUMEROSA SOBOLES //.

84. Siebmacher, *Niederösterreichischer Adel* (Nuremberg, 1909) p. 483, 301. For their assistance and suggestions, I am indebted to Dr. Johann Karl von Schroeder formerly of the Geheimes Staatsarchiv Preussischer Kulturbesitz, Berlin, Dr. Andreas Cornaro, Österreichisches Staatsarchiv, Allgemeines Verwaltungsarchiv, Vienna, and Dr. Volker Lutz, Staatsarchiv, Steyr. For the position of Georg Mittermayr, cf. Irmgard Heck, *Steyr und seine Beziehungen zum Innerbergischen Eisenwesen* (Steyr, 1953), based on his dissertation (Graz, 1949), where a bibliography is included. On July 26, 1678, the brothers Johann Ludwig, Leopold, Matthias, and Maximilian of the following generation were elevated to the nobility as "Mittermayrs von Waffenberg."

85. Peter König, "Die Ahnenreihe der Habsburger von Paul und Peter Strudel" (paper required for enrollment in the seminar of the Institute of Art History), University of Vienna (1966) pp. 49–51, with bibl.

86. Wittkower, *Gian Lorenzo Bernini*, p. 212, cat. no. 44, pls. 68, 70.

87. On the south wall. Schikola, "Wiener Plastik," p. 139 n. 300. Thomas Zacharias, *Joseph Emanuel Fischer von Erlach* (Vienna / Munich, 1960) p. 152, fig. 168. The putto in the lower left is reminiscent of those of Matthias Rauchmiller or Jakob Auer.

88. Schikola, "Wiener Plastik," p. 138, pl. 61, fig. 226.

89. Leonore Pühringer-Zwanowetz, "Unbekannte Zeitungsnachrichten zum Wiener Barock," *Wiener Jahrbuch für Kunstgeschichte* 28 (1975) p. 190. In the following, cf. esp. Fischer von Erlach, exh. cat., pp. 38–42, cat. no. 2/1–3; Schikola, "Wiener Plastik," pp. 102–106 nn. 103–124, pls. 40–41, figs. 159–165; Sedlmayr, *Fischer von Erlach*, pp. 237–239, figs. 11, 12; Koller et al., "Pestsäule," pp. 6–47, figs. with comprehensive bibl. Cf. note 16 above.

90. Gertraud Schikola, "Ludovico Burnacini's Entwürfe für die Wiener Pestsäule," *Wiener Jahrbuch für Kunstgeschichte* 25 (1972) pp. 247–258, figs. 178–184.

91. Koller et al., "Pestsäule," pp. 12, 67–76, nos. 22, 42, 67–72.

92. Ibid., p. 23.

93. Ibid., p. 10 n. 3, pp. 18, 22.

94. Hauser, "Dreifaltigkeitssäule," p. 104.

95. Koller et al., "Pestsäule," pp. 34, 36, fig. 64.

96. Theuerkauff, "Ignaz Elhafen," pp. 93, 101 n. 27, pp. 121, 122, cat. no. 17, figs. 91, 93, 94.

97. Stahlknecht, "Ehrgott Bernhard Bendl," p. 262. Cf. note 11 above.

98. A beginning and desiderata in Schmidt, "Fischer von Erlach als Bildhauer," pp. 1–10, figs. 1–6, and also in Fischer von Erlach, exh. cat., pp. 38–42.

99. Illustrations, condition report, and bibliography most recently in Koller et al., "Pestsäule," pp. 77–80, nos. 73–78, figs. pp. 73–75; Fischer von Erlach, exh. cat., pp. 39–40, cat. nos. 2/1–6.

100. In this connection it is interesting that it was Leopold Cardinal von Kollonich, bishop of Raab (Győr), who on Dec. 10, 1688, asked the court chamberlain if he might have the copper group of the Holy Trinity, which, as a result of the change in plans, was no longer required. One wonders whether his ivory medallion and that of Emperor Leopold I (Figures 5, 6) might have been executed at this time.

101. Schmidt, "Fischer von Erlach als Bildhauer," pp. 2, 4, fig. 6; Koller et al., "Pestsäule," p. 30, fig. c. Cf. also Fischer von Erlach, exh. cat., pp. 40–41, cat. nos. 2, 7.

102. Ingeborg Schemper-Sparholz, "Skulptur und dekorative Plastik zur Zeit des Prinzen Eugen," in *Prinz Eugen*, K. Gutkas, ed. (Vienna, 1984) p. 340 n. 12. I have not studied the small marble relief depicting John the Baptist in the Joanneum, Graz, which is only 17.2 × 14.2 cm, hypothetically described as a work of Fischer's. Bendl does not appear to be a possible source. Fischer von Erlach, exh. cat., p. 42, cat. no. 2A.

103. Schikola, "Wiener Plastik," p. 122 n. 218; Bruno Grim-schitz, *Johann Lukas von Hildebrandt* (Vienna / Munich, 1959) pp. 63–64; Friedbert Aspetsberger, "Der Bildhauer Josef Kracker und die Fassadenplastik der Linzer Deutschordenskirche," *Kunstjahrbuch der Stadt Linz* (1963) p. 21. On the competition among artists and the great supply of architects and sculptors in Vienna around 1700, see Helmut Lorenz, "Kunstgeschichte oder Künstlergeschichte—Bemerkungen zur Forschungslage der Wiener Barockarchitektur," *Artibus et Historiae* 4 (1981) pp. 99–123.

104. *Wiener Jahrbuch für Kunstgeschichte* (1991). I am indebted to Ingeborg Schemper-Sparholz, Vienna, for sharing her photographs and for my conversations and correspondence with her.

105. Lise Lotte Möller, "Einige neue Zeichnungen des Dresdener Bildhauers Christoph Abraham Walther," *Jahrbuch der Hamburger Kunstsammlungen* 16 (1971) pp. 85–104, fig. 8, n. 8.

106. König, "Ahnenreihe von Strudel," pp. 49–52; Schikola, "Wiener Plastik," pp. 109–111, pl. 46, figs. 181–183, nn. 140–147.

107. Koller, "Peter Strudel"; Schikola, "Wiener Plastik," p. 156 nn. 146–147.

108. Inv. no. M. 84. 176. Los Angeles County Museum of Art, *Summary Catalogue, European Painting and Sculpture* (1987) p. 171, ill. Whether one ought to ascribe a life-size boxwood bust of an unknown man in a large, full-bottomed wig from around 1670 to this North Italian–Viennese milieu, as does Theodor Müller, "Eine Gruppe vlämischer Kleinskulpturen des 17. Jahrhunderts und ihre Konsonanzen," *Festschrift von Einem* (Berlin, 1965) p. 175, pl. 35, fig. 5, strikes me as doubtful. The cut of the bust, its physiognomy, the armor, and the relief ornament cause one to question such an attribution, even when one compares it to similarly conceived marble portraits like the one of Carolus Contarini (d. 1688) on the left wall of the Cappella Contarini in S. Maria dell'Orto, Venice.

109. Semenzato, *Scultura Veneta*, pp. 95–95, figs. 46–51; pp. 106–108, figs. 7–97; pp. 108–109; figs. 98–101; pp. 111–113, figs. 113–116.

110. A. Berger, "Das Inventar Erzherzog Leopold Wilhelms," *Jahrbuch der Kunsthistorischen Sammlungen . . . Wien I* (Vienna, 1883) fol. 456, no. 209, p. CLXII; Hermann Julius Hermann, "Zwei unbekannte Büsten des Erzherzogs Leopold Wilhelm von Hieronymus Duquesnoy d. J. und François Dusart," *Festschrift für Julius Schlosser zum 60. Geburtstag* (Zurich / Leipzig / Vienna, 1927) p. 256 n. 6.

111. Inv. no. 4421, 13 × 10 cm; Inv. no. 4423, 13 × 10 cm.

112. Schikola, "Wiener Plastik," p. 94 n. 51, pl. 36, figs. 146–147 (the figure of Ferdinand IV was added in 1669).

113. Cf. among others Ilg, *Die Fischer*, p. 129 n. 263; Stech, *Barockskulptur in Böhmen*, p. 23 pl. 28; Stahlknecht, "Ehrgott Bernhard Bendl," p. 265; Schindler, *Bayerische Bildhauer*, p. 48 n. 92. I am indebted to Dr. M. Stehlik, Brno, for the photos.

114. König, "Ahnenreihe von Strudel," p. 50.

115. *Fischer von Erlach*, exh. cat., pp. 55–56, cat. no. 9/1–2; Stech, *Barockskulptur in Böhmen*, p. 23, pl. 27; Sedlmayr, *Fischer von Erlach*, pp. 247–248, figs. 42–43.

116. Paul Buberl, *Die Kunstdenkmäler des Zisterzienserklosters Zwettl (Österreichische Kunsttopographie)* 29 (Vienna, 1940) p. 235, no. 1, cf. nn. 313ff., Regeste 352. On the base, in the hand of the abbot Melchior von Zaunegg, is: "Artifice . . . emi Vienna 1731."

117. Hans Robert Weihrauch, *Europäische Bronzestatuetten 15.–18. Jahrhundert* (Braunschweig, 1967) p. 373 n. 382 (Amsterdam copy), fig. 453. Cf. François Souchal, "La Collection du Sculpteur Girardon d'après son inventaire après décès," *Gazette des Beaux-Arts* 82 (1973) p. 53, no. 57, fig. 86, cf. p. 38, no. 16, fig. 17.

118. Stahlknecht, "Ehrgott Bernhard Bendl," p. 269. Johann Paul was also a goldsmith.

119. Buberl, *Zwettl*, p. 235, no. 2, cf. nn. 313ff., Regeste 352. The bust of the Virgin has polychrome traces. Clearly there is no close connection to an engraving on the same theme by Johann

Jakob Thurneysser the Elder (1636–1711) or the Younger (1668–1736), Nagler, *Allgemeines Künstlerlexikon*, p. 440, no. 29, as Ilg, *Die Fischer*, p. 129, suggests.

120. Christian Theuerkauff, *Elfenbein in Klosterneuburg*, vol. 2, *Klosterneuburger Kunstschatze* (Klosterneuburg, 1962) pp. 19, 48–49, cat. no. 19, figs. 20, 21.

121. Cf. Stech, *Barockskulptur in Böhmen*, pp. 12–15, pls. 6–7; Oldrich J. Blažiček, *Sochárství Baroku v Čechách, Plastika 17. a 18. věku* (Prague, 1958) pp. 71–75, pls. 20–31; Národní Galerie v Praze, *Jan Jiří Bendl*, exh. cat. (Prague, 1982) pp. 5–29, figs. 1–20.

122. For example Schikola, "Wiener Plastik," p. 104; Schemper-Sparholz, "Skulptur und Plastik," pp. 339–346; Oldrich J. Blažiček, "Braun a jeho místo v plastice Českého Baroku," in *Národní Galerie v Praze, Matyáš Bernard Braun, 1684–1738* (Prague, 1988) pp. 17–27; Bernd Wolfgang Lindemann, *Ferdinand Tietz, 1708–1777, Studien zu Werk, Stil und Ikonographie* (Weissenhorn, 1989) pp. 74–80 nn. 116–215, with reference to the Parodi studies by R. Preimesberger.

123. Most recently Theuerkauff, "Michael Zürn d. J.," p. 199 nn. 28–31.

124. Ibid., pp. 194–195 nn. 9–10; Stefan Krenn, "Josef Thaddäus Stammel," in *Seitenstetten, Kunst und Mönchtum*, exh. cat. (Seitenstetten, 1988) pp. 242–250, figs. pp. 244, 247, 248; idem, "Der Reliefzyklus von Josef Thaddäus Stammel in Stift Seitenstetten," *Oberösterreich* 2 (1988) pp. 47–53, figs. 1–7.

125. Schikola, "Wiener Plastik," p. 104 n. 116. For the influence of Le Court in general, cf. Schikola, "Burnacinis Entwürfe," pp. 247–258.

126. Ursula Verena Fischer, "Giacinto Gimignani (1606–1681)" (Ph.D. diss., Freiburg im Breisgau, 1973) p. 146, cat. no. 20, and correspondence with the author in 1989. I wish to thank Ursula Fischer-Pace for her assistance. Cf. Steffi Röttgen, "Guido Reni und die römische Malerei im 17. und 18. Jahrhundert," in *Guido Reni und Europa*, exh. cat. (Frankfurt am Main, 1989) p. 562 n. 94, fig. 120.

127. Fischer, "Gimignani," p. 34, cat. no. 21. There is another composition of this theme with two cherubs at the top, the figures arranged even more in a line parallel to the picture, by Lodovico Lana, 1649 (cf. Marcus S. Sopher, *Seventeenth-Century Italian Prints*, exh. cat., Stanford Art Gallery (1978) fig. 67.

128. Fischer, "Gimignani," p. 197, cat. no. R 20; *Italian 17th Century*, vol. 45, *The Illustrated Bartsch* (New York, 1982) p. 100, no. 7 (201).

129. Fischer, "Gimignani," pp. 34–35 nn. 41–44; Röttgen, "Guido Reni," pp. 551–555; and illustrated in Ann Sutherland-Harris, *Andrea Sacchi* (Oxford, 1977) p. 97, no. 75, pls. 150–151.

130. Fischer, "Gimignani," p. 94 n. 43. Regarding the Duquesnoy statue, cf. Norbert Huse, "Zur 'S. Susanna' des Duquesnoy," in *Argo, Festschrift Kurt Badt* (Cologne, 1970) pp. 324–335, plaster.

131. *Guido Reni und Europa*, fig. 63, p. 302, cf. cat. no. C 33, engraving.

132. Erich Schleier, "Un Chef-d'oeuvre de la période italienne de Simon Vouet," *Revue de l'Art* 11 (1971) pp. 65–73, fig. 3, cf. nn. 14–15.

133. I would like to mention the very fine wax relief of *The Sacrifice of Polyxena* based on Pietro da Cortona's painting of 1624

in the Pinacoteca Capitolina, Rome, which is in the Museum für Kunst und Gewerbe, Hamburg, inv. no. 1927.89. In many respects it is reminiscent of works by Abraham Drentwett in Augsburg. A similar work is in the Victoria and Albert Museum, London. Cf. note 76 above.

134. Schikola, "Wiener Plastik," pl. 41, fig. 162; Birke, *Matthias Rauchmiller*, pp. 41–49, 73–78, figs. 34–35.

135. Birke, *ibid.*, pp. 59–60, cat. no. 3, figs. 8–11. Most recently Johanna Hecht in *Liechtenstein, The Princely Collections*, exh. cat., MMA (New York, 1986) pp. 100–104, cat. no. 67, figs. 20–21, pl. 67.

136. Birke, *Matthias Rauchmiller*, pp. 81–82, cat. no. 16; Edmund Wilhelm Braun, "Matthias Rauchmiller," *Oberrheinische Kunst* 9 (1940) p. 102, 10 (1942) pp. 148–150, fig. 23. Illus. here is the copy in the Tiroler Landesmuseum Ferdinandeum, inv. no. FB 4447.

137. Theuerkauff, "Ignaz Elhafen," p. 124, cat. no. 27; Braun, "Matthias Rauchmiller," figs. 11–12.

138. Klaus Herding, *Pierre Puget* (Berlin, 1970) p. 198, no. 53, figs. 290–291.

139. Birke, *Matthias Rauchmiller*, pp. 38–39, p. 71, cat. no. 6, fig. 31. Most recently, and also with a survey of Rauchmiller's other works in Silesia, Konstanty Kalinowski, *Rzeczba Barokowa na Śląsku* (Warsaw, 1986) pp. 56–62, figs. 37–42.

140. Birke, *Matthias Rauchmiller*, pp. 30–36, 61–69, cat. no. 4, figs. 22–27.

141. *Ibid.*, p. 78, cat. no. 9, fig. 7, cf. cat. nos. 14–20, fig. 48; Braun, "Matthias Rauchmiller," figs. 7–9, 11.

142. I am inclined to doubt the attribution to Matthias Rauchmiller of the *Maria Immaculate* of Salzburg marble, roughly 80 cm high, which stands in the Passau Cathedral. More likely it is from the circle around Johann Ignaz Bendl and was executed later than the 1680s. Cf. Schindler, *Bayerische Bildhauer*, p. 114 n. 195, fig. 63. Regarding the dating, cf. Franz Anton Kuen's *Virgin* of 1713/16 in Ossegg (Lindemann, *Tietz*, pp. 60, 74, fig. 77).

143. Jörg Rasmussen, *Deutsche Kleinplastik der Renaissance und des Barock*, vol. 12, *Bilderhefte des Museums für Kunst und Gewerbe* (Hamburg, 1975) p. 111, no. 42, fig. 42; Christian Theuerkauff, "Jakob Auer—'Bildhauer in Grins,'" *Pantheon* 41, 3 (1983) p. 201 nn. 60–64, fig. 21.

144. Inv. no. pl. 2201. 21.1 × 17.2 cm. Acquired in 1912 "by L. Loewenbach, Nuremberg, from the Pickert Collection." Pickert was an antiquarian and collector, whose collections were auctioned in Cologne in 1881/82. For her information and assistance I am indebted to Claudia Maué, who is presenting this relief in detail in the catalogue of Baroque sculpture in the Germanisches Nationalmuseum (in press). Indeed, she classifies it, hypothetically, as South German or Austrian, ca. 1700(?), although the late 18th century is not an impossibility.

145. Cf. note 5 above and a relief of Cimon and Pero signed "WW" (ligature) in the Kestner Museum, Hannover, inv. no. 1929/140. Acquisitions by the Kestner Museum from 1920–1929, in *Hannoversche Geschichtsblätter* n.s. 1, 1 (1930) p. 59, fig. 51 (Nuremberg or the Netherlands, ca. 1630–40).

146. Augustiner-Chorherrenstift Reichersberg am Inn, *Die*

Bildhauerfamilie Schwanthaler 1633–1848, exh. cat. (1974) p. 112, cat. no. 28, col. pl. III.

147. *Schwanthaler*, figs. 33–34, cat. nos. 49–50, 112–114; Eva Frodl-Kraft, "Eine Marienkrönungsgruppe von 1672—Zur Bildüberlieferung in der Schwanthaler-Werkstatt," *Mitteilungen der Österreichischen Galerie* 21 (1977) pp. 5–32 nn. 22, 57–61, fig. 13, with ref. to Alfred Schädler's colloquium contribution, *Schwanthaler*, in 1974.

148. Theuerkauff, "Michael Zürn d. J.," pp. 193–203, fig. 1.

149. Stech, *Barockskulptur in Böhmen*, p. 11, fig. 2, pl. 5.

150. Erich Kloss, *Michael Willmann, Leben und Werke eines deutschen Barockmalers* (Breslau, n.d.) pp. 104, 166, no. 12, fig. 73 (at that time in the Stiftskirche, Leubus, or in the Museum der Bildenden Künste, Breslau).

151. *Ibid.*, p. 172, fig. 67.

152. Erich Hubala, *Johann Michael Rottmayr* (Vienna / Munich, 1981) pp. 209–210, cat. no. G 132, fig. 165, cf. Willmann, fig. 468.

153. Hubala, *Rottmayr*, p. 192, cat. no. G 63, figs. 146, 358.

154. *Ibid.*, p. 207, cat. nos. 106–107, figs. 33–34.

155. *Ibid.*, p. 136; Sedlmayr, *Fischer von Erlach*, pp. 242–243. Tobias Kracker the Younger represented Fischer von Erlach in Brno at the erection of the "Parnassus" fountain (Schikola, "Wiener Plastik," p. 123, and Aspetsberger, "Josef Kracker," p. 20 nn. 9, 10).

156. For example, Hubala, *Rottmayr*, pp. 16–18, 108, archival n. 81; Lothar Pretzell, *Salzburger Barockplastik* (Berlin, 1935) pp. 44–45, fig. 24a (after a design by Fischer von Erlach!); Manfred Koller, "Die Akademie Peter Strudels in Wien (1688–1714)," *Mitteilungen der Österreichischen Galerie* (1970) no. 58, pp. 5–38, esp. pp. 7–11.

157. Schikola, "Wiener Plastik," p. 96 n. 65, pl. 34, fig. 142; Koller et al., "Pestsäule," pp. 22, 65, 67; Aspetsberger, "Josef Kracker," pp. 19–38.

158. Grimschitz, *Hildebrandt*, p. 64; Schikola, "Wiener Plastik," pp. 129–133 nn. 209–227, where she comes to the conclusion that it is impossible to identify proper circles of sculptors associated with Fischer von Erlach and Hildebrandt; individual sculptors may have worked for both of them.

159. Hubala, *Rottmayr*, p. 200, cat. no. G 94 a, fig. 107.

160. *Ibid.*, pp. 204, 205, cat. no. G 112, fig. 113.

161. *Ibid.*, p. 198, cat. no. G 87, fig. 121; idem, *Anzeiger Nürnberg* (1981) pp. 107–114, figs. 1–4, cf. n. 2.

162. Franz Dworschak et al., *Martin Johann Schmidt* (Vienna, 1955) pl. 59b.

163. Koller, "Akademie Strudel" (1970) pp. 7, 10.

164. Koller et al., "Pestsäule," p. 14 n. 17; Hubala, *Rottmayr*, pp. 28, 195–196.

165. Koller, "Akademie Strudel," p. 7, no. 2.

166. Semenzato, *Scultura Veneta*, p. 113, figs. 120–125; Ursula Schlegel, *Die italienischen Bildwerke des 17. und 18. Jahrhunderts*, vol. 1, *Die italienischen Bildwerke der Skulpturengalerie Berlin* (Berlin, 1978) pp. 177–182, cat. no. 61, pls. 39–41.

167. Schikola, "Burnacini . . . Pestsäule," pp. 247–258, figs. 181–183; Koller et al., "Pestsäule," pp. 21–24, figs. 25–28.

168. Dworschak, "Der Medailleur Fischer von Erlach," p. 238 n. 47, pl. xx, 7 and 8. I am grateful to Wolfgang Payrich, dean of the Augustiner Chorherrenstift Göttweig, for his help in providing photographs.

169. Dworschak, *ibid.*, p. 236 n. 37, fig. 159. Illustrated here is the Vienna copy in silver; I am indebted to H. Jungwirth and Karl Schulz for the photograph.

170. Dworschak, *ibid.*, pp. 226–233, pls. xvii, xviii, figs. 152–156.

171. The attribution to Smeltzing by Karl Schulz, Vienna, whom I would like to thank for his informative correspondence and the photograph, can be found in Lochner, *Sammlung Merkwürdiger Medaillen* III (Nuremberg, 1739). Cf., for example, *La Médaille au temps de Louis XIV*, exh. cat., Hôtel de la Monnaie (Paris, 1970) pp. 251–252, cat. no. 350, with the earlier bibl., and Peter Barber, "A Tercentennial Tale, Sir Gabriel Sylvius's Medal Commemorating the Old Pretender's Birth 1688," *The Medal* 13 (Autumn 1988) pp. 33–38, fig. 1.

172. Hans Sedlmayr, "Fischer von Erlach und Bernini," *Das Münster* 5 (1952) p. 273 n. 30.

173. Dworschak, "Der Medailleur Fischer von Erlach," pp. 234–237, pl. xix, figs. 1–2; Sedlmayr, *Fischer*, pp. 27–29, 236, figs. 1–2, 4, 6; *Fischer von Erlach*, exh. cat., pp. 37–38, cat. nos. 1/1–2.

174. Franz Dworschak, "I risultati delle ricerche austriache intorno al barocco romano e un nuovo gruppo di opere di Gianlorenzo Bernini," *Atti dell'Istituto di Studi Romani: Gli studi romani del mondo* 2 (1935) pp. 27–37, figs. 2–6; Sedlmayr, "Fischer und Bernini," pp. 265–268; Norris and Weber, *Medals and Plaquettes from the Molinari Collection*, pp. 35–36, nos. 96–103, cf. pp. 36–37, no. 104; John Varriano, "Alexander VII, Bernini, and the Baroque Papal Medal," in *Italian Medals*, vol. 21, *Studies in the History of Art* (Washington, D.C., 1987) pp. 249–260, figs. 1–21. Also see the original medallions at the twin churches in the Piazza del Popolo in Rome of 1662 (J. Varriano, *Alexander II* [Rome, 1987] p. 259, fig. 21) and works by G. Morone Mola after Gianlorenzo Bernini (Silvana da Caro Balbi, "Gian Lorenzo Bernini e la Medaglia barocca romana," *Medaglia* 4, 7 [1974] pp. 7–26, figs. 2, esp. figs. 17 [1665] cf. 20, Fischer von Erlach?) Cf. for this context "Roma Resurgens, Papal Medals from the Age of Baroque," exh. cat. University of Michigan Museum of Art (Ann Arbor, 1983).

175. Dworschak, "I risultati delle ricerche," p. 36, fig. 2. Let me also mention here as being reminiscent of the cast medal from 1659 (*Androcles and the Lion*), the engraving after Bernini's design by Giovanni Battista Bonacina (Varriano, "Alexander VII," p. 254, figs. 11–12), whose kinsman Antonio Bonacina of Milan created copper reliefs in Venice in 1683, which Bendl may have known (cf. note 181 below).

176. Klaus Lankheit, *Florentinische Barockplastik* (Munich, 1962) pp. 29–38, figs. 82–83. Regarding its relationship to smaller sculpture, cf. Theuerkauff, "Zu Francis van Bossuit," pp. 137–141 nn. 82–83, fig. 30.

177. Antonia Nava Cellini, *La scultura del seicento* (Turin, 1982) pp. 103–104, fig. p. 104; Rudolf Wittkower, *Art and Architecture in*

Italy, 1600–1750, 3rd ed. (Harmondsworth, 1973) p. 312, fig. 202.

178. Nava Cellini, *Scultura del seicento*, fig. after p. 96, cf. fig. p. 99.

179. Semenzato, *Scultura Veneta*, pp. 93–94, figs. 44, 42. As a contemporary parallel in Rome, one might compare the stagelike scenery with St. Francis de Sales, ca. 1700, by Francesco Moratti in the church of the same name, cf. Robert Enggass, *Early Eighteenth-Century Sculpture in Rome* (London, 1976) I, pp. 114–116; II, pl. 81 a–b.

180. Rudolf Preimesberger, "Zu zwei Werken Filippo Parodis in Venedig," *Römisches Jahrbuch für Kunstgeschichte* 13 (1971) pp. 297–302, ill.

181. Leo Planiscig, *Die Bronzeplastiken, Katalog*, Kunsthistorisches Museum (Vienna, 1924) pp. 175–176, cat. nos. 287–291, figs. pp. 176–177.

182. Birke, *Matthias Rauchmiller*, p. 80, cat. no. 13, fig. 47, with bibl.

183. *Ibid.*, pp. 59–61, cat. no. 3, figs. 8–11, cf. figs. 2–3, 13–14. Most recently Hecht, in *Liechtenstein*, pp. 100–104, cat. no. 67, pl. 67, fig. 21.

184. One might stress Artus Quellinus the Younger, on whom see the bibl. in *La Sculpture au siècle de Rubens dans les Pays-Bas méridionaux et la principauté de Liège*, exh. cat., Musée d'Art Ancien (Brussels, 1977) pp. 158–169, cat. nos. 119–130.

185. Birke, *Matthias Rauchmiller*, pp. 57–58, cat. no. 1, fig. 1.

186. Semenzato, *Scultura veneta*, fig. 54; Enrico Riccòmini, "Opere veneziane di G. M. Mazza," *Arte Veneta* 21 (1967) pp. 177–178, fig. 215.

187. Riccòmini, "G. M. Mazza," figs. 222–223. Cf. also John Flemming, "Giuseppe Mazza," *The Connoisseur* 148 (1961) pp. 206–215, fig. 10, cf. fig. 1.

188. Veit Loers, "Bemerkungen zur Manierismusrezeption," *Studien zur europäischen Barock- und Rokokoskulptur*, Konstanty Kalinowski, ed., Uniwersytet Im. Adam Mickiewicza w Poznaniu, *Seria Historia Sztuki*, no. 15 (Poznan, 1985) esp. pp. 72–84, fig. 7, cf. figs. 8–11.

189. Ilg, *Die Fischer*, p. 129 nn. 266–267. Franz Schestag, *Illustrierter Katalog der Ornamentstich-Sammlung des K. K. Österr. Museums für Kunst und Industrie* (Vienna, 1871) II, pp. 127, 130, 164, 171, 205, 210; Albertina, Vienna, Ö. K. XI, pp. 6–13, nos. 8–23, and Folder D III, 44, pp. 44–47.

190. Albertina, Vienna, Ö. K. XI, p. 5, no. 5. 363 × 530 mm.

191. Albertina, Vienna, Ö. K. XI, p. 4, no. 4 (without signature), and D. III. 44, p. 45. The title *Achilles and Kyknos* and signature added (transferred?) in pencil and ink.

192. Inv. no. 3650, 14 × 23.6 cm. Kris and Planiscig, *Katalog*, p. 144, no. 27.

193. Inv. no. 3651, 13.9 × 23.6 cm. Kris and Planiscig, *ibid.*, p. 144, no. 29.

194. Egbert Haverkamp-Begemann, *The Achilles Series, Corpus Rubenianum Ludwig Burchard X* (London / Brussels, 1975) pp. 130–134, nos. 7–7b, figs. 62–71; Museum Boymans van Beuningen, *Olieverfschetsen van Rubens*, exh. cat. (Rotterdam, 1953) pp. 75–78, 82, cat. no. 67, fig. 57.

195. Briganti, *Pietro da Cortona*, pp. 250–255, 251, 255, 257, ill.
196. *Italian Masters of the 17th Century*, vol. 47, *The Illustrated Bartsch* (New York, 1983) p. 106, no. 78 (118), fig.
197. Fischer, "Gimignani," p. 143, no. 16.
198. Francesco Zeri, *La Galleria Pallavicini in Roma* (Florence, 1959) p. 134 n. 222, fig. 218; Fischer "Gimignani," p. 158, no. 62 and p. 231, no. Z 114; on the drawing style of Cortona and Gimignani, cf. *ibid.*, pp. 74–75.
199. *Illustrated Bartsch*, vol. 45, p. 118, no. 24 (207); Fischer, "Gimignani," p. 197, no. R 18.
200. Fischer, "Gimignani," p. 143, nos. 16/2, 3. Cf. Bendl's ivory relief inv. no. 3729 in Vienna.
201. Richard W. Wallace, *The Etchings of Salvator Rosa* (Princeton, 1979) pp. 275–276, no. 110, fig. 110. Regarding Bendl's *Soldiers in the Mountains*, Albertina, D. III, 44, p. 46 (neg. no. 242/89) cf. Wallace, *Salvator Rosa*, pp. 297–300, no. 115, figs. 115–116 ("1663") and the engraving with the putti, Albertina, Vienna, Ö. K. XI, p. 13, no. 23 (neg. no. 242/89); Wallace, *Salvator Rosa*, p. 318, no. 120, fig. 120.
202. Phyllis D. Massar, *Stefano della Bella* (New York, 1971) I, p. 150, no. 959; II, p. 209, fig. 959. Cf. *Illustrated Bartsch*, vol. 45, p. 127, no. 6 (216); p. 139, no. 18 (220) for the masklike faces, with the emphasis on the foreground of the stage composition.
203. Albertina, D. III, 44, No. 43 and Ö. K. XI, p. 1, No. 1 blue, 361 × 520 mm. In representations of the same theme, cf. Paola Bellini, *L'opera incisa di Giovanni Benedetto Castiglione (1609–1665)* (Milan, 1982) pp. 99–101, no. 20; p. 167, no. 63; pp. 180–181, no. 84. The Metropolitan Museum version is reproduced in Figure 58.
204. Sopher, *Seventeenth-Century Italian Prints*, p. 22, cat. no. 17, fig. 17, *Rest on the Flight*. On della Bella, cf. Massar, *Stefano della Bella*, I, pp. 45–46; II, p. 7, nos. 4–17.
205. Sopher, *Seventeenth-Century Italian Prints*, p. 50, cat. no. 77, fig. 77, *Holy Family*. See also Bellini, *Castiglione*, pp. 99–102, no. 20, *Flight into Egypt*, and pp. 180–191, no. 84, the same by Antonio Travi.
206. Inv. no. Ö. K. XI, p. 2, no. 2 (neg. no. 358/88).
207. *Guido Reni*, exh. cat. (1989) pp. 414–415, cat. no. C 6, cf. p. 88, fig. 70.
208. Sopher, *Seventeenth-Century Italian Prints*, p. 25, no. 23, fig. 23; Fischer, "Gimignani," pp. 198–199, cat. no. R 25.
209. Jennifer Montagu, *Alessandro Algardi* (New Haven / London, 1985) I, pp. 142–244 n. 28, fig. 157.
210. Ö. K. XI, p. 7, no. 7 (neg. no. 358/88), 207 × 128 mm, "Bendl f." on the lower left.
211. Sopher, *Seventeenth-Century Italian Prints*, p. 75, cat. no. 127, fig. 127.
212. *Ibid.*, pp. 73–74, cat. no. 120, fig. 120.
213. D. III, 44, p. 47 (neg. no. 242/84). The companion piece D. III, 44, p. 47 (upper right; neg. no. 242/84). For the heads of the Apostles, cf., among others, Bellini, *Castiglione*, pp. 106–110, nos. 23–45, which generally appear darker and not as loose as Bendl's pages. For the female half figures (Sibyls?), cf. "Agostino Carracci's Prints," in *Illustrated Bartsch*, vol. 39, pp. 317, 306–377.
214. Diane DeGrazie, *Le Stampe dei Carracci con i disegni, le incisioni, le copie e i dipinti comuni* (Bologna, 1984) pp. 131, 135, cat. no. 113a, fig. 140a (B. 58).
215. Sopher, *Seventeenth-Century Italian Prints*, pp. 97–99, cat. no. 166, fig. 166. Wallace, *Salvator Rosa*, pp. 135–141, cf. for Bendl's fountain figures pp. 231–239, figs. 91, 93–94. Regarding the comparison with Castiglione, see Bellini, *Castiglione*, pp. 106–120, cat. nos. 23–45. One print in the Albertina that makes particular use of the contrast between light and dark is Bendl's *Mary Magdalene*, Ö. K. XI, p. 3, no. 3 (neg. no. 242/84). For the numerous engraved half and three-quarter figures of nymphs and bacchantes, Susanna, David, Judith, Bathsheba, Mars(?), and others in the Albertina (Ö. K. XI, p. 10, no. 16, p. 11, no. 19, p. 7, no. 10, p. 7, no. 9, p. 7, no. 8, p. 10, no. 15, p. 10, no. 17, p. 11, no. 18) further prototypes in Italian painting and printmaking can doubtless be identified.
216. Schestag, *Illustrierter Katalog*, p. 210; inv. no. 147.6 in the Österreichisches Museum für Angewandte Kunst.
217. Illustrated here is the copy in the Albertina, Ö. K. XI, p. 6, no. 6, 451 × 334 mm.
218. Schestag, *Illustrierter Katalog*, p. 205. Inv. no. 143/28–30. In the Albertina, Ö. K. XI, pp. 8–9, nos. 11–14.
219. Inv. no. 143/29 below, 157 × 189 mm.
220. Inv. no. 143/29 above, 158 × 187 mm.
221. Inv. no. 97/46–47; Schestag, *Illustrierter Katalog*, p. 127.
222. Österreichisches Museum für Angewandte Kunst (Vienna) inv. no. 101/1 and 2; Schestag, *Illustrierter Katalog*, p. 130. Among the sedan chairs there is one showing a Chinese figure as a bearer. The sleighs are quite imaginative, one in the form of an oak leaf with a wolf and dogs. One of the passengers is a woman with a lute above a dolphin or winged putti.
223. Inv. no. 126/4–7; Schestag, *ibid.*, p. 171.
224. Inv. no. 120/1, Schestag, *ibid.*, p. 164.
225. Fischer von Erlach, exh. cat., pp. 230–235, cat. nos. 64 E, 3–20, figs. 23–26; Sedlmayr, *Fischer von Erlach*, pp. 240–241, figs. 15–22, with additional bibliography (Kunoth, *Historische Architektur*, 1956). See also Susanne David, "Ziervasen von der Renaissance bis zum Klassizismus" (Ph.D. diss., Kiel University, 1962) pp. 53–54 nn. 170–174.
226. L'Art Ancien S. A., Zurich. In 1965 I was given copies by its director, A. Frauendorfer.
227. Inv. no. 120/2–3, in each case A–F; Schestag, *Illustrierter Katalog*, p. 164.
228. Inv. no. 120/3 F, 120 × 90 mm.
229. Inv. no. 120/2 D, 120 × 90 mm.
230. Inv. no. 120/2 F, cut at the top, 120 × 90 mm.
231. Cf. Inv. no. 120/2 B, 120 × 90 mm.
232. Helmut Seling, *Die Kunst der augsbürger Goldschmiede 1529–1868* (Munich, 1980) II, no. 873, fig. 873. Cf. a teakettle by Simon Pantin, dating from 1724/25 in London, Carl Hernmarck, *Die Kunst der europäischen Gold- und Silberschmiede von 1450 bis 1830* (Munich, 1978) fig. 303.
233. Hernmarck, *Die Kunst 1450–1830*, fig. 311 (Elias Adam); Seling, *Die Kunst 1529–1868*, I, fig. 880, cf. pp. 144–147, 181–182.

234. Hernmarck, *Die Kunst 1450–1830*, fig. 313 (Andreas Wall).

235. *Ibid.*, fig. 309, cf. fig. 308.

236. Sales cat., *Wiener Porzellan, Sammlung Karl Mayer*, Nov. 19, 1928, Glückselig (Vienna) no. 13, pl. 9 left, H. 16.5 cm.

237. John F. Hayward, *Viennese Porcelain of the Du Paquier Period* (London, 1952) pp. 37–40, 50–55, pl. viii; cf. pl. vii; *Wiener Porzellan 1718–1864*, exh. cat. Österreichisches Museum für Angewandte Kunst (Vienna, 1970) p. 78, cat. no. 10, fig. 7, pl. 1; Rudolf Just, “Die frühesten Erzeugnisse du Paquiers,” *Keramikfreunde der Schweiz, Mitteilungsblatt* 55 (1961) pp. 31–32, figs. 16–19.

238. Hayward, *Viennese Porcelain*, pl. II. On the relationship between silver and porcelain in Meissen, cf. Staatliche Kunstsammlungen, *Johann Friedrich Böttger zum 300. Geburtstag*, exh. cat.

(Dresden, 1982) pp. 83–113, figs. p. 105, pl. 1/2–15 (including Johann Jakob Irminger, among others).

239. Terese Tse Bartholomew, *I-Hsing Ware*, exh. cat., China Institute in America (New York / Kansas City / San Francisco, 1977/78) pp. 66–71, nos. 43–46, ill. (examples from the 16th to 18th centuries); Sotheby’s Publications, *The Stone Wares of Yixing from the Ming Period to the Present Day* (London, 1986) pp. 54, 81, nos. xiv, fig. 21. I am grateful to Willibald Veit, Berlin, for directing me to these sources. Waltraud Neuwirth, *Böttgersteinzeug, Yixing und andere rote Ware* (Vienna, 1982) II, figs. 1–7, esp. fig. 35.

240. John V. G. Mallet, “Die frühesten Wiener Porzellanfiguren,” *Alte und Moderne Kunst* 14, 105 (July/Aug. 1969) pp. 31–35, figs. 1–3, cf. figs. 7–8.