

JULIA STROBL, INGEBOG SCHEMPER-SPARHOLZ,
MATEJ KLEMENČIČ

BETWEEN ACADEMIC ART AND GUILD TRADITIONS

The family of sculptors Johann Baptist, Philipp Jakob, Joseph, Franz Anton, and Johann Georg Straub, who worked in the eighteenth century on the territory of present-day Germany (Bavaria), Austria, Slovenia, Croatia, and Hungary, derives from Wiesensteig, a small Bavarian enclave in the Swabian Alps in Württemberg. Johann Ulrich Straub (1645–1706), the grandfather of the brothers, was a carpenter, as was their father Johann Georg Sr (1674–1755) who additionally acted as painter, gilder, woodcarver, and sculptor. Of his twenty children, five sons became sculptors, as did two grandsons, one of whom was the famous Viennese court sculptor Franz Xaver Messerschmidt (1736–83).¹

After several years of artistic formation in Munich and Vienna, the eldest brother Johann Baptist, born in 1704, was appointed court sculptor to Elector Charles I Albert in 1737. He became one of the most influential sculptors of Bavarian Rococo. At least some of his pupils, like Ignaz Günther and Christian Jorhan Sr, or his son-in-law Roman Anton Boos, should be mentioned. Boos took over the Straub workshop in the Hackenstraße 10 after the death of his father-in-law in 1784.

Philipp Jakob Straub (1706–74) – only two years younger than Johann Baptist – followed his brother to Munich and Vienna, where he attended the Academy of Fine Arts. In 1733 he married and settled down in Graz. Among apprentices and assistants in his productive workshop were probably also his nephew Franz Xaver Messerschmidt as well as his three younger brothers after they had left Wiesensteig. The first, Joseph (1712–56), is documented in Ljubljana in 1736, and since at least 1743 in Maribor. We can assume that he stayed with his brothers in Vienna for some time, and subse-

quently accompanied Philipp Jakob to Graz in 1733.² The half-brothers Johann Georg Straub (1721–73) and Franz Anton (1726–74/6) were nearly a decade younger. There is evidence that in 1751 Johann Georg assisted at Philipp Jakobs's workshop in Graz before he married in Bad Radkersburg in 1753.³ His sculptural oeuvre is hardly traceable, and only the figures on the right-side altar in the Church of Our Lady in Bad Radkersburg (ca. 1755) are usually attributed to him.⁴ The second half-brother, Franz Anton, stayed in Zagreb in the 1760s and early 1770s; none of his sculptural output has been confirmed by archival sources so far. Due to stylistic similarities with his brother's works, Doris Baričević attributed a number of anonymous sculptures from the 1760s to him, among them the high altar in Ludina and the pulpit in Kutina.⁵

STATE OF RESEARCH

Due to his prominent position, Johann Baptist Straub's successful career in Munich awoke more scholarly interest compared to his younger brothers, starting with his contemporary Johann Caspar von Lippert. In 1772 Lippert wrote a short monographic essay on the life and work of the "churbaierischen ersten Hofbildhauer Herrn Johannes Straub".⁶ In 1922, at the beginning of her career, Carola Giedion-Welcker published an illustrated monograph on Johann Baptist Straub and emphasized the formative influence of the Viennese circle.⁷ Only a year later, Adolf Feulner defined Johann Baptist as the "father of Bavarian Rococo sculpture", and this title later became a constant topos within art history.⁸ Noteworthy is the increasing interest in Straub around 1970, starting with several articles by Gerhard P. Woeckel. Though some of his theses are questionable, his focus on the early Viennese works should be appreciated. Independently and at the same time, Peter

¹ For the Straub family: Lippert 1772; Scherl 1963; Ziegler 1984; Volk 1984a. For Franz Xaver Messerschmidt: Pötzl-Malikova 1982; Pötzl-Malikova 2015.

² Vrišer 1992, 234–6.

³ Kohlbach 1956, 417; Schweigert 1992, 4–5.

⁴ Kohlbach 1956, 417–18; Vrišer 1963, 175; Vrišer 1992, 136–7, 237.

⁵ Baričević 1975, 30; Baričević 1992–3, 197; Baričević 1994, 317.

⁶ Lippert 1772. Remarkably enough, Lippert's pronounced political enemy Lorenz von Westenrieder also dedicated a short biography to J. B. Straub shortly after his death, a fact that emphasizes the general appreciation of the artist in Munich (Westenrieder 1788, 381–5).

⁷ Giedion-Welcker 1922.

⁸ Feulner 1923, 125–6.

Steiner worked on his doctoral thesis which was published in 1974.⁹ Steiner provided a meticulous stylistic analysis of the sculptor's oeuvre as a whole, including the early Viennese works which Giedion-Welcker had thought were lost. In 1984, Peter Volk's richly illustrated monograph with a catalogue of works was presented.¹⁰ Two important exhibitions on Bavarian Rococo sculpture in 1985 and 2014–15, both held in Munich, should be mentioned because they were also partly dedicated to Straub's works.¹¹ Most recently, Julia Strobl approached a reconstruction of the interior of the former Schwarzspanierkirche and analysed Straub's early Viennese works in the context of the cultural politics of the imperial court under Emperor Charles VI.¹²

Initially, Philipp Jakob Straub and his younger brothers were only mentioned in a biographical context with their more prominent brother Johann Baptist in Munich.¹³ In the nineteenth and early twentieth centuries, the studies of local Styrian historians focused mostly on Philipp Jakob and Joseph Straub.¹⁴ Especially after the First World War, research was mainly undertaken within national borders. Rochus Kohlbach published important sources regarding Styrian churches, monasteries, artists, and architects in the 1950s, but mostly for the Austrian territory and without systematic references regarding the archives he used.¹⁵ In his dissertation thesis (1961) and articles, Sergej Vrišer concentrated on the sculptors in Slovenian Styria and thus laid an essential foundation for further research on the Straub family.¹⁶ In 1959, Maria Aggházy and later, in 1993, Anna Javor attributed some works in Hungary to the Straub family and their circle, at about the same time that Doris Baričević started her stylistic analysis of Croatian Baroque sculpture which led to new attribu-

tions to the Straub family, as mentioned above.¹⁷ Only recently, during the ongoing research project, some of these attributions to Franz Anton Straub had to be rejected, while quite a number of works could be newly attributed to him by Martina Ožanić, Ksenija Škarić and Martina Wolff-Zubović.¹⁸ In Graz, Horst Schweigert promoted further research on the sculptural production in Baroque Styria, but in his booklet on the occasion of the exhibition on Philipp Jakob Straub in 1992, in the only monograph of the sculptor, he limited himself to the Austrian oeuvre and did not include the commissions in Hungary, Slovenia, or Croatia.¹⁹ The Styrian Straub brothers are mentioned rather seldom in later research, except in an important study by Blaž Resman about Joseph Straub in Carniola 1998.²⁰ A much anticipated doctoral thesis on Joseph Straub by Valentina Pavlič, University of Ljubljana, is soon to be finished and will certainly fill some gaps in knowledge on this important sculptor.²¹ Matej Klemenčič recently outlined the state of research in his article on the Straub family in Styria in 2006, and postulated an international approach.²² This is a well-founded claim that was recently adopted by the international research teams from Croatia, Slovenia, Bavaria, and Austria within the Creative Europe Project "Tracing the Art of the Straub Family".

FORMATION

Not more than two or three carpenter's workshops could survive in a small town like Wiesensteig, which had been heavily devastated at the end of the Thirty Years' War in 1648 and reached a period of prosperity only around 1800.²³ In the first half of the eighteenth

⁹ Woeckel 1973 (several publications); Woeckel 1975; Woeckel 1976; Woeckel 1978; Woeckel 1979; Steiner 1974; Steiner 1982; Steiner 1993.

¹⁰ Volk 1984a; Volk 1986a.

¹¹ The catalogue and essays of the international colloquium in the BNM 1985 were edited by Peter Volk (Volk 1985; Volk 1986b). The exhibition 2014–15 was a collaboration between the Diözesanmuseum Freising and the Hypo-Kulturstiftung München.

¹² Strobl 2016.

¹³ Starting with Lippert 1772, 53.

¹⁴ Puff 1847; Kümmerl 1879; Wastler 1883; Wallner 1890; Stegenšek 1911; Andorfer 1938.

¹⁵ Kohlbach 1948; Kohlbach 1950; Kohlbach 1951; Kohlbach 1953; Kohlbach 1956; Kohlbach 1961.

¹⁶ E.g. Vrišer 1957; Vrišer 1961; Vrišer 1964; Vrišer 1967; Vrišer 1971; Vrišer 1983; Vrišer 1993b; Vrišer 1997.

¹⁷ E.g. Aggházy 1959; Aggházy 1967; Javor 1993; Baričević 1975; Baričević 1992–3; Baričević 2008a.

¹⁸ Besides, new insights in construction, ornamentation and technology were made, cf. Škarić 2014, Škarić, Dumbović 2014, Wolff Zubović 2015, Ožanić 2017, Wolff Zubović 2017, Ožanić, Škarić 2017, Ožanić 2018.

¹⁹ Schweigert 1992; Schweigert 1974, Schweigert 1976.

²⁰ Resman 1998. The Straub brothers are also mentioned in art guides, and important survey and reference books. See: Dehio Graz 1979; Dehio Steiermark 1982; Horvat 1982; Baričević 1994; Baričević 1995–6; Schemper-Sparholz 1999; Schweigert 1999; Vrišer 1960; Vrišer 1963; Vrišer 1971; Vrišer 1992; Neubauer-Kienzl 2000.

²¹ See e.g. Pavlič 2017b. Among recent contributions see also Perusini 2018; Kostanjšek Brglez, Roškar 2018.

²² Klemenčič 2006.

²³ The number of workshops, including members of staff, is only documented from the early nineteenth century

century, the father and uncle of the Straub brothers – the carpenters Johann Georg Sr (1674–1755) and Johannes Straub (1681–1759) – had the leading workshop(s) in town, being able to deliver not only furniture and altarpieces but also sculptures, ornamental decoration, polychromy, and gilding.²⁴ The first biographer of Johann Baptist Straub, Johann Caspar Lippert, wrote in 1772: “Sein Vater Johann Georg, war Bildhauer daselbst [in Wiesensteig], der aus zweyerley Ehen fünf Söhne erzeugte, die er alle der Bildhauerkunst widmete, und ihnen einen so getreuen Unterricht gab, daß sie in verschiedenen Orten ihren standesmäßigen und guten Unterhalt fanden.”²⁵ According to Lippert, Johann Georg Straub could give five of his sons a sound professional training as carpenters, gilders, and sculptors in his workshop in Wiesensteig. The acquired skills enabled all of them an adequate living at different and distant places, while father and uncle remained in Wiesensteig carrying on their work and feeding their still-growing families. The younger generation had to leave their hometown and find new places to settle. We encounter similar phenomena in other dynasties of sculptors in Swabia and Bavaria, like the Zürns, the Bendls, and the Luidls.

The sculptor Hans Zürn Sr (1555–60–ca. 1630) had his workshop in Waldsee (Swabia). Six of his sons became sculptors. In 1606, the eldest son Jörg Zürn (1583–ca. 1635–8) took over the workshop of the late sculptor Virgilius Moll in Überlingen am Bodensee by marrying his widow.²⁶ For large commissions like the high altar of the Münster in Überlingen the brothers

worked together, but all of them finally settled down elsewhere.²⁷ Though we do not know the whereabouts of all of them, it is documented that David Zürn (1598–1666) had a workshop in Wasserburg am Inn. In 1628 he gained citizenship after producing his master craftsman and birth certificates, which also noted the lack of income opportunity in his hometown.²⁸ The ancestor of the Bendl family, Jakob Bendl (1585–1655/60) left his hometown Waldsee in Swabia around 1635–6 due to the rivalry with the local Zürn family and settled in Pfarrkirchen, Bavaria.²⁹ His grandsons Ehrgott Bernhard and Franz Ignaz finally escaped the rural environment, which did not offer them major and hence profitable commissions – Ehrgott Bernhard Bendl in Augsburg, after studies in Prague, Vienna, Paris and Rome, and Franz Ignaz Bendl in Vienna.³⁰ As a member of the Viennese “Stadtguardia” (town watch), Franz Ignaz had the permission to work outside the strict guild regulation without being a citizen or master.³¹ The Luidl family originated in Mering near Augsburg. The first member who worked as a sculptor was Johannes I (ca. 1599–1680), while his nephew Lorenz Luidl (ca. 1646–1719) had a large workshop in Landsberg am Lech in Bavaria, not far from Wiesensteig.³² His cousin Gabriel Luidl was trained in the Landsberg workshop and later became court sculptor in Munich. Interesting is his friendship with the carpenter Johann Georg Straub Sr. When Straub’s eldest son finished his apprenticeship as carpenter and Christian Jorhan woodcarver he made use of his connections and sent Johann Baptist directly to Gabriel Luidl. According to Lippert, Johann Baptist stayed in Munich for four years.³³ Some years later, the younger brothers Joseph, Franz Anton, and Johann Georg were sent directly to the prosperous

because of the tax lists of the Württemberg government. But the population figure did not grow significantly from the early eighteenth century due to the death toll of the Wars of Liberation (1813–15). In 1829 only four carpenters worked in Wiesensteig: Hanns and his son Karl Schieber, Johannes Dursch, and Matthäus Baumeister (KrA Göppingen, A1/299 Gewerbesteuer-Einschätzungsakten von Wiesensteig 1835; A1/272 Nr. 38 Wiesensteig. Gewerbe Kataster 1823; A1/285 Wiesensteig. Kataster-Tabelle für die Handwerker und Kleinhändler 1829). The registers (marriage, birth, and death lists) in the parish archive of Wiesensteig document the professions of the population from 1648–9 (PfA Wiesensteig, Catalogus Contrahencium. Baptizatorum. Mortuorum. Wisenstaigae, 1709).

²⁴ Obviously, no guild restricted their work as carpenters, sculptors, gilders, and painters at the same time, not at all like in larger cities like Graz and Munich. See Ziegler 1984, 12–14.

²⁵ Lippert 1772, 53.

²⁶ Zoege von Manteuffel 1969, 17–19; Zoege von Manteuffel 1998; Zoege von Manteuffel 2005, 187; Schindler 1985, 26–38.

²⁷ Documented are only the father Hans sr. and Martin Zürn, but regarding to Zoege von Manteuffel Michael and Hans Sr probably worked together with their brother Jörg in Überlingen. See Zoege von Manteuffel 2005, 188–9.

²⁸ See Zoege von Manteuffel 1969, 39–40.

²⁹ Zoege von Manteuffel 1969, 27–9; Schindler 1985, 40–8.

³⁰ Stahlknecht 1978; Schemper-Sparholz 2018, 169–71.

³¹ An imperial edict from 1682 (confirmed 1717 and 1736) allowed members of the Stadtguardia to carry on their craft or pursue a trade in Vienna. Since 1679 it was possible for master craftsmen without citizenship to pay an annual fee for this permission without actually having to work as a city ward. They were called “working under the black pike” by Ignaz Bendl in a document from 1700. See Haupt 2007, 26–31, 36–8, 681.

³² Lieb 1950, 245–8; Köhler 2018, 51–2.

³³ Lippert 1772, 53.

workshop of Philipp Jakob Straub in Graz to accomplish their craftsmanship as sculptors after their initial training in Wiesensteig. Therefore, we can assume that all of the Straub brothers were sent to workshops belonging to a close network of family and friends, and this probably also replaced part of the usual strenuous journeyman years. As we know from a surviving seventeenth century travel book written by the sculptor Franz Ferdinand Ertinger, born 1669 in Immenstadt im Allgäu, his journeyman years lasted from 1690 to 1697.³⁴ With a duration of seven long years, his journey exceeded the average three-year voyage considerably, his itinerary leading him through Southern Germany and Austria, including Styria, Moravia, Bohemia, and Silesia. Depending on the local situation, he stayed between two weeks and six months. Skilled workers were welcomed by masters and supported the workshops in times of full order books. We know that Ertinger called on Andreas Faistenberger in München, and in Graz he worked with Johann Baptist Fischer, the father of the famous Viennese court architect Johann Bernhard Fischer, as well as Andreas Marx and Johann Georg Stammel.³⁵ When he left Styria after two years in 1694 he took the road over the Semmering Pass and headed for the imperial residence in Vienna, where he stayed for some time in the workshop of Franz Jubeck.³⁶ The master craftsman Jubeck employed five journeymen besides Ertinger, originating from Austria, Swabia, Bohemia, Tyrol, and Allgäu. Ertinger's travel book reflects a typical route in the end of the seventeenth and beginning of the eighteenth centuries. Most German-speaking journeymen headed along the main trade routes and kept within familiar language areas and their own confessions.³⁷ Travelling to Italy like Ehrgott Bernhard Bendl has to be counted as exceptional.³⁸

However, it was important for young sculptors to learn as much as possible during their journeyman

years and collect drawings and models before settling down as masters. Without these valuable resources, no workshop could produce sculptures efficiently and according to the latest tastes. With the sketchbooks from Imst and Pécs we have two rare samples of sketches by sculptors, executed and collected during the second half of the seventeenth century in Upper Austria, Tyrol, and Southern Germany by members of the Schwanthaler family and their artistic circle.³⁹ Some of them are signed by Thomas Schwanthaler (1634–1707), while a larger number derive from his pupils and successors. As Nina Stainer showed in her doctoral thesis, the sketchbooks of Imst and Pécs were formed as a direct result of the widespread travelling of craftsmen between workshops and commissions.⁴⁰ In Würzburg, the “Wiener Skizzenbuch”, a sketchbook belonging to a contemporary of the Straubs, Johann Wolfgang van der Auwera (1708–56), is preserved.⁴¹ It contains valuable drawings after sculptures and projects from Vienna between 1730 and 1736–7, where the young sculptor worked in Johann Christoph Mader's (1697–1761) workshop (together with the Straub brothers) and attended the Academy of Fine Arts. After his early death in Würzburg, the sketches were handed over to his assistant and successor Johann Peter Wagner (1730–1809), who married the widow and took over his master's workshop in 1759. Most certainly, the Straub brothers were eager to learn, collect, and copy, although no drawings or models from their formative period in Munich, Vienna, and Graz are currently known.⁴² In the 1720s, Johann Baptist and Philipp Jakob Straub surely had the opportunity to learn from the renowned artists in the Wittelsbach residence Munich, like the leading court sculptor Guillelmus de Groff from Antwerp, his pupil Aegid Verhelst, the Italian Giuseppe Volpini, court architect Joseph Effner, the brothers Egid Quirin and

³⁴ Tietze-Conrat 1907 (transcription and commentary, handwritten original in Munich, BSB Hs. CGM 3312).

³⁵ Tietze-Conrat 1907, xxiv.

³⁶ Tietze-Conrat 1907, 38, 56–7. This sculptor is hardly known today. Franz Jubeck (Jubeckh) was born in Moravia ca. 1662 and died in 1750 in Vienna. His workshop was in the Herrengasse 44, and three marriages are documented for 1680, 1684, and 1700. In 1711 a Franz Jubeckh was mentioned as a sculptor from St. Pölten, who was commissioned for two stone figures and a coat of arms including modelli for the Benedictine monastery in Melk. See Schemper-Sparholz 2003, 280, doc. 17.

³⁷ Kluge 2013, 17.

³⁸ Schemper-Sparholz 1998, 464.

³⁹ Egg 1955; Boros 1992.

⁴⁰ Stainer 2017, 107. The authors thank Nina Stainer for her valuable advice on the sculptor's sketchbooks.

⁴¹ Martin von Wagner Museum, University of Würzburg, Skizzenbuch 137, inv. 9946-993. See Sedlmaier, Pfister 1923, 196; Kranzbühler 1932; Ragaller 1979; Maué 1983.

⁴² Woeckel postulated that a collection of limewood bozzetti from Vienna would belong to the early period of Johann Baptist Straub in Vienna (Stuttgart, Württembergisches Landesmuseum, Inv. 1979–21, 23, 26, 27, 29–32, 34, 36, 37). Woeckel 1976, 88. But, according to Steiner and Volk, the bozzetti are not identical with the (now lost) seventeen bozzetti which E. W. Braun-Troppau found in Vienna in 1930. The latter were attributed to Straub by A. Feulner and Braun. In comparison, they also vary in number and size. See Steiner 1974, 24, 33, note 30; Volk 1985, 161–3.

Cosmas Damian Asam, who had been trained in Rome, or the Wessobrunn plasterer Johann Baptist Zimmermann.⁴³ But when the art-loving Bavarian Duke Maximilian II Emanuel died in February 1726, he left his successor with massive debts.⁴⁴ At least in the first years of his reign, his son Charles Albrecht pursued some cutting measures like reducing the expenses of his court household. The less important court sculptor Gabriel Luidl lost his official position.⁴⁵ As the brothers Straub had accomplished their training in Munich, the early months of 1726 must have been the right time to move further.

At the time when Johann Baptist left Munich, probably with his brother Philipp Jakob, five art academies existed in the lands of the Holy Roman Empire: Augsburg, Nuremberg, Dresden, Berlin, and Vienna, and there was no academic institution in Munich.⁴⁶ Nuremberg (1662) and Augsburg (1670) were the oldest German art academies, founded by the internationally renowned painter Joachim von Sandrart and his nephew Jakob von Sandrart as private institutions modelled after private art academies in Italy.⁴⁷ They were run by and for artists in their own workshops, in stark contrast to courtly academies like the French Académie Royale de Peinture et Sculpture (1648) or the Mahl-, Bild- und

Baukunst-Academie in Berlin (1696).⁴⁸ Augsburg became a more official institution as the Reichsstädtische Akademie in 1710, with a significant confessional division and a focus on printed graphics and fresco painting.⁴⁹ Characteristically for the Augsburg academy is that architecture and sculpture were not part of the artistic education. A second important point is that there was no clear separation from the guild system. The graduates and the members of the Augsburg academy did not gain the same privileges as academic artists who had visited the stately academies in Paris or Rome. The most important privileges were certainly the exemption of guild coercion, freedom of settlement, and tax advantages – all privileges that any young artist, still not yet established, would seek.

In Vienna, the first art academy was a private one, founded by the painter Peter Strudel in March 1688.⁵⁰ In 1692 he received some imperial contributions and official recognition. But at this time, it was not a courtly academy comparable to the French academy, founded in 1648 and financed by King Louis XIV from 1655 as a powerful instrument of educating and controlling the court style of an absolute monarchy.⁵¹ The crucial moment of change was the reopening of the Strudel academy, which had petered out with the death of its founder in 1714, as a Freye Hof-Academie der Mahlerei, Bildhauerey und Baukunst (Free Court Academy for Painting, Sculpture and Architecture) by order of Emperor Charles VI in 1726.⁵² The new director and court painter Jacques van Schuppen (1670–1751) and the protector Gundacker Count Althan (1665–1747) modelled the new Viennese court academy after the Académie Royale in Paris, and from 1731 annual prizes were awarded in a competition for painting and sculpture.⁵³ The members were granted generous privileges, the most important being the possibility to work outside the guild restrictions without paying commercial taxes

⁴³ De Groff came 1715 to Munich, Verhelst in 1718, and Volpini in 1711. The Asam brothers attended the Accademia di San Luca ca. 1712–13 and returned to Munich ca. 1714. Zimmermann worked from 1720 on in Schleißheim for Joseph Effner, court architect, from 1715.

⁴⁴ In 1727 the debts added up 6,837,000 fl. See Hartmann 1984, 369–82; Rausch 2012, 46–59.

⁴⁵ Luidl was court sculptor with an annual payment from 1720 to 1726. Steiner 1974, 19; Köhler 2018, 52.

⁴⁶ Rather late compared to other capitals, in 1766 the sculptor Roman Anton Boos, son-in-law and successor of Johann Baptist Straub, founded the Zeichnungs Schule [Drawing School] in Munich. This institutional forerunner of the Munich art academy started as a private enterprise of fellow artists in the house of the court plasterer Franz Xaver Feichtmayr the Younger. Besides Boos and Feichtmayr, the Augsburg Kunstzeitung mentions the court painters Christian Wink and Franz Ignaz Oefele. In 1777 it became a more public institution with the official protection and partial funding by the Munich court under Duke Maximilian III Joseph. See Lippert 1772, 181; Schedler 1985, 34–7; Pevsner 1986, 118–27.

⁴⁷ The Nuremberg Akademie met from 1662 onwards in the house of Jakob von Sandrart, and from 1773 was led by his uncle Joachim. Joachim von Sandrart founded the Augsburg Academy in 1770 while he lived there (1770–3). Klemm 1986, 37; Winzinger 1962, 16–33.

⁴⁸ Pevsner 1986, 123–4.

⁴⁹ The protestant Georg Philipp Rugendas Sr was director of the printed graphics department and the Roman catholic director Johann Rieger taught fresco painting. Mančal 2010, 23.

⁵⁰ Lützow 1877; Wagner 1967; Koller 1970; Heinz 1972; Diemer 1980, 148–78; Schreiden 1982; Schreiden 1983; Pevsner 1986, 124–7; Schemper-Sparholz 1993, 129; Koller 1993, 92–110; Pötter 2008.

⁵¹ Pevsner 1986, 92–6; Koller 1993, 93–4.

⁵² Wagner 1967, 21.

⁵³ Diemer 1980, 148–51; Pötter 2008, 25.

wherever they wanted.⁵⁴ As a result, conflicts between the guilds and the members of the imperial academy often emerged. The sculptor Veit Königer, for example, visited the Viennese academy and settled down as a master in Graz around 1754. After he became an official member of the academy in 1769 he refused to pay commercial taxes, but it took him several years to fight out his imperial privilege with the municipal authorities and the Maler- und Bildhauer-Confraternität (Painter's and Sculptor's Confraternity) in Graz.⁵⁵ On the other hand, Philipp Jakob and Johann Baptist Straub were never incorporated as official members of the imperial academy in Vienna. They attended it only as students, which increased their artistic reputation – clearly a competitive advantage – but they could not claim the same privileges and titles as Königer. In an application by Philipp Jakob Straub for the conferment of the title as “Landschaftsbildhauer”, official appointment by the Styrian provincial estates, in Graz 1733, we find a rather exaggerated description of his formative years, suggesting that he even visited several academies (“durch vollbracht Reisen in verschiedene Academien”), and that he had been truly incorporated (“würrlich einverleibt worden”) in the Viennese academy.⁵⁶ Actually, Philipp Jakob's name can be found in the list of students attending the imperial academy in 1730,⁵⁷ and for Johann Baptist we have the word of his contemporary

and fellow citizen Lippert, who not only states that Johann Baptist visited the academy as well as important workshops of other artists in Vienna, but also benefited from his acquaintance with the architects Joseph Emanuel Fischer and Giuseppe Galli-Bibiena. While the Wittelsbach court in Munich tried to economize, the imperial building policy in Vienna reached its first peak under Charles VI around 1725, and the most prominent project was certainly the votive church St Charles Borromeo, planned by the late Johann Bernhard Fischer von Erlach (1656–1723), and erected by his son Joseph Emanuel (1693–1742). We know that the Straub brothers were part of the enterprise working on the reliefs of the two high columns while in the workshop of Johann Christoph Mader.⁵⁸ Mader, court sculptor of Prince Eugene of Savoy since 1726, operated one of the most prosperous and renowned workshops and employed a number of talented young artists who arrived in Vienna at that time, e.g. Johann Wolfgang van der Auwera from Würzburg. As mentioned above, his sketches prove that young sculptors like the Straub usually fluctuated between the most important workshops. Van der Auwera copied several important works of court sculptor Lorenzo Mattielli (1687–1748), originally from Veneto, who had been trained in the Marinali workshop in Vicenza. He was the leading artist in the mid-1720s; in the 1730s the influence of Matthäus Donner and his brother Georg Raphael became gradually more important.⁵⁹ Still, in the meantime, Venetian sculptors like Antonio Corradini (1688–1752) and Giovanni Giuliani (1664–1744) also produced much-noticed work, and Giuliani also worked as a woodcarver.⁶⁰ Later, art historians would emphasize that the classical, high baroque style of Imperial Vienna had a massive impact on Johann Baptist and Philipp Jakob Straub, especially the famous Georg Raphael Donner. But we should not underestimate the formative influence of the Italians, especially Lorenzo Mattielli. At the time of their stay in Vienna, Mattielli certainly was the dominant artist with the most prominent commissions by the court, the aristocracy, and the church, his sculptural oeuvre of inspiring models prominently positioned all over the city.⁶¹

⁵⁴ In fact, the statutes of the academy were never ratified by the emperor to avoid conflicts with the guilds. See Wagner 1967, 23; Schemper-Sparholz 1993, 131.

⁵⁵ Veit Königer was born in Innichen in Tyrol, and attended the Viennese academy from 1751. In 1754 he was awarded with first prize for his work “Hercules' fight with Antaeus”. In the same year he married the daughter of Marx Schokotnigg and took over the workshop in Graz. In 1769 he became a member of the imperial academy after his reception piece had been accepted. But only in 1774 were his privileges acknowledged in Graz (StLA, Landrechtsakten Königer). See Andorfer 1925, 6–7; Rauter 1948; Volgger 1992, 18–21.

⁵⁶ The document of December 1, 1733 is mentioned by Kohlbach 1956, 204.

⁵⁷ UAABKW, Nahmen-Register aller deren, Welche die von Ihro Röm: Kath: Mai: CAROLO SEXTO Anno 1725 aufgerichtete, Anno 1726 den 20 Aprilis aber das erste Mahl eröffnete Freye Hof-Academie der Mahlerey, Bildhauerey, und Baukunst frequentiret haben: Zusam getragen von Leopold Adam Wasserberg der Academie Secretario und 1740 angefangen, fol. 56: “Straub Philippus, ein Schwab, item [1730].” In the first years of the academy there was no register, and the secretary L. A. Wasserberg reconstructed the list of attendance in 1740 based on the archives. It is possible that Johann Baptist Straub attended the classes some time between 1727 and 1734 without being registered.

⁵⁸ Lippert 1772; Pötzl-Malikova 2010, 636–9; Maué 1983, 52.

⁵⁹ Schemper-Sparholz 1993, 133; Schemper-Sparholz 2003, 9–28, 44; Steiner 1974, 25.

⁶⁰ For Giuliani's experience in woodcarving in connection to the Faistenberger workshop in Munich see Ronzoni 2005, 20–2; Faistenberger 2007, 281–3, 288–9.

⁶¹ Klemenčič 2006, 109.

SETTLING DOWN

After years of activities in the workshops of other artists, young sculptors had to find independent commissions within the possibilities dictated by the guild system or with the help of noble patronage. We know that the eldest Straub brother Johann Baptist was commissioned for the wooden interior of the Schwarzspanierkirche by the abbot of the monastery Our Lady of Montserrat Anton Vogl von Krallern around 1730, and according to Lippert the young sculptor was twenty-six years old. It is generally assumed that he undertook this work on his own, and not as Mader's assistant, perhaps as a sculptor under the protection of the abbot, who was well established in court circles and assigned a number of prominent court artists closely related to academy circles for his building project. This would have been possible, even if he did not have Viennese citizenship and the master's right in town. In residential cities like Vienna or Munich, workshops outside the city boundaries competed with the professionals within the guild, as well as craftsmen with special personal life concessions,⁶² and craftsmen with the protection of monasteries, noble families, or, even better, the court – the so-called Hofbefreite (liberated by the court).⁶³ They had to pay a fee to the court for the exemption of the guild regimentations, and should not be confused with the official court artists and craftsmen, who received a princely salary. Johann Basilius Küchelbecker, the keen observer of eighteenth-century Vienna, wrote in 1732: "Moreover, there are many other craftsmen and related professionals outside of the traditional craft guild, who never acquired the civil nor the master's right but still practice their professions and crafts as well as ordinary masters out of special imperial freedom. These are called 'Hofbefreite' and there can be found more than three hundred of them."⁶⁴ Only a short time after Johann Baptist returned to Munich, in 1737, he received the liberation of guild regimentations

⁶² In Vienna they were called "Dekretisten" after the official "decree".

⁶³ See Haupt 2007, 36; Wagner 2013, 49–55; Kluge 2009; Kluge 2013, 13–23; Tacke, Fachbach, Müller 2017.

⁶⁴ "Überdies gibt es nämlich außerhalb des zünftigen Handwerks allhier sehr viel andere Professionsverwandte und Handwerksleute, welche, ob sie gleich weder das Bürger- noch Meisterrecht erlanget, dennoch aus specieller kaiserlicher Freiheit ihre Professiones und Handwerke wie ordentliche Meister treiben. Diese werden Hofbefreite genennet und sollen derselben über 300 allhier anzutreffen sein" (Küchelbecker 1732, 750).

and was allowed to work as a "court sculptor" without salary.⁶⁵ Settling down in Munich was surely facilitated by the fact that the elderly court sculptor Andreas Faistenberger (1646–1735) had called him back to his workshop shortly before his death. The marriage with his granddaughter and the takeover of the Faistenberger workshop seem to have been planned beforehand, and in close accordance with the family.

The career of Philipp Jakob Straub took another and unexpected direction. After the news was received in Vienna that the leading sculptor in Graz, the court and provincial sculptor ("Hof- und Landschaftsbildhauer") Johann Jakob Schoy (1686–1733) was buried on April 4, 1733, he left for Styria, and with the recommendation of his master Johann Christoph Mader he managed to marry the sculptor's widow Anna Katarina Schoy on September 18. Little more than two months later, on December 1, he presented the already mentioned application for the official appointment by the Styrian provincial estates for the title of provincial sculptor.⁶⁶ At the time, Straub was probably not the only sculptor that could or would want to take over Schoy's workshop. Giovanni Marchiori came to Graz in 1731 to help Schoy with marble statues for the high altar of the Jesuit church, and evidently planned to remain in Styria, since he applied for and received the citizenship of Graz on November 9, 1732. Still, the premature death of his collaborator, as well as the arrival of Straub from Vienna, probably forced him to return to Venice, where he soon became one of the foremost sculptors in Veneto.⁶⁷

Obtaining citizenship, marrying into an artist's family, and obtaining some official support, in Straub's case from the provincial diets, were all important steps in starting and developing a career in a new city.⁶⁸ Another important step in establishing the career possibilities were the social networks of artists. For Philipp Jakob we can get a glimpse of them from the lists of names in books of marriages and baptisms. In 1733 the leading local painter Franz Ignaz Flurer (1688–1742), originally from Augsburg, is mentioned as Straub's best man at the wedding; at his second wedding in 1751, his brother Joseph Straub stood by his side, while Philipp Jakob had the same role in the weddings of painter

⁶⁵ The decree of appointment of June 7, 1737 is not preserved but referred to in a later request (1758), as well as in 1768 and 1774. BayHStA, HR Fasz. 286/338 Hofkammer.

⁶⁶ Kohlbach 1956, 184, 203–4; Schweigert 1992, 5, 9, n. 28.

⁶⁷ Klemenčič 2013, 63–9.

⁶⁸ See Neubauer-Kienzl 1996, 51–5.

Franz Meylz from Pöllau (1739), plasterer Peter Pierling from Upper Bavaria (1741), and painter Anton Jandl (1769). He was also the godfather of Veit Königer's son in 1756.⁶⁹

Not always did arrival into a new town result in such a quickly established and successful career. Joseph Straub probably followed his brother to Graz and three years later, in 1736, is mentioned in Ljubljana in Carniola. There he was working with a locally established sculptor Heinrich Michael Löhr, but also soon got in trouble when he attempted to work independently, which was a breach of the guild system. Therefore, he had to move again, this time to the southwest of Carniola where he probably stayed until at least 1741. A large commission – probably through the Graz workshop of his brother – of a plague column in the main city square in Maribor finally secured him a place in this Styrian town, where he died in 1756.⁷⁰

workshops according to their own capabilities, and on the other the influence of patronage and the presence of excellent workshop collaborators helped significantly in the further artistic development of Johann Baptist and Philipp Jakob, the two most gifted ones. Their position also strongly influenced their *fortuna critica*, with Johann Baptist receiving the first biographical description in 1772, and some of the others only in later in the twentieth century. As much as this monograph tries to overcome earlier divisions of research within national borders of the twentieth century to present new archival material and prepare relevant documentation during extensive fieldwork, it remains evident that only further archival research and the careful study of single works of art will enable scholars to present the work of the Straub family in a wider context – cultural, economic, and political.

CONCLUSION

The five Straub brothers established themselves in five very different locations: in Munich, one of the important artistic capitals of German lands, in Graz, a capital of one of the Habsburg crown lands, in smaller local centres like Maribor and Zagreb, as well as a minor town like Radkersburg. Their work shows stylistic similarities, but its quality and the sculptors' versatility in form and stylistic modes developed in direct proportion to the importance of their working locations. On one hand, they probably chose the place for their

⁶⁹ Kohlbach 1956, 206, 209; Schweigert 1992, 5, 9, notes 45, 47.

⁷⁰ For Straub's stay in Ljubljana see Resman 1998. Other information in the sculptor's biography by Valentina Pavlič in the present book.

ZUSAMMENFASSUNG

ZWISCHEN AKADEMISCHER KUNST UND ZUNFTTRADITION

Die Bildhauer Johann Baptist, Philipp Jakob, Joseph, Franz Anton und Johann Georg Straub erhielten Ihre erste Ausbildung in der väterlichen Tischlerwerkstätte in der Kleinstadt Wiesensteig (Baden-Württemberg). Alle verließen ihre Heimat, um eine Karriere als Bildhauer einzuschlagen – wobei sich das starke Familiennetzwerk während der Ausbildungszeit als wesentlicher Faktor herausstellte – und ließen sich an verschiedenen Orten im heutigen Deutschland (Bayern), Österreich, Slowenien und Kroatien nieder. Die künstlerische Qualität und die stilistische Entwicklung innerhalb ihres Œuvres sind fast so weitgestreut wie ihre Werkstätten und gelten heute als Beispiel für erfolgreichen Kulturtransfer und Assimilation im Europa des 18. Jahrhunderts.

SAŽETAK

IZMEĐU AKADEMSKE UMJETNOSTI I CEHOVSKIH TRADICIJA

Kipari Johann Baptist, Philipp Jakob, Joseph, Franz Anton i Johann Georg Straub počeli su s obukom u stolarskoj radionici svojega oca u gradiću Wiesensteigu (Baden-Württemberg). Svi su otišli od kuće da bi ostvarili karijere kipara – snažna potpora obiteljske mreže bila je ključna u procesu formiranja – i nastanili su se u različitim mjestima današnje Njemačke (Bavarska), Austrije, Slovenije i Hrvatske. Umjetnička kvaliteta i stilska evolucija koje se mogu promatrati unutar njihova opusa gotovo su jednako razgranate kao i njihove radionice te do danas daju primjer uspješnog kulturnog prijenosa i asimilacije u Europi 18. stoljeća.

IZVLEČEK

MED AKADEMSKO UMETNOSTJO IN CEHOVSKIMI TRADICIJAMI

Kiparji Janez Krstnik, Filip Jakob, Jožef, Franc Anton in Janez Jurij Straub so se začeli usposablјati v mizar-ski delavnici svojega očeta v mestecu Wiesensteig (Baden-Württemberg). Vsi so odšli od doma zaradi kiparske kariere, pri čemer je bila ključna močna podpora družinske mreže. Naselili so se na različnih lokacijah današnje Nemčije (Bavarska), Avstrije, Slovenije in Hrvatske. Umetniška kakovost in slogovni razvoj, kot ju lahko opazamo v njihovem opusu, sta skoraj tako široko razširjena kot lokacije njihovih delavnic in nam danes predstavljajo primer uspešnega kulturnega transferja in asimilacije v Evropi 18. stoletja.