

**[Johann Friedrich Karl von Ostein, *Erzbischof von Mainz*]**

Amorbach 1689 – 1763

**Eucharisticon Deo Aedificanti, Beatissimae Virgini Mariae Opitulanti, Sanctis Martyribus, Faustino, Simplicio Et Beatri, Patrocinantibus, Eminentissimo Ac Celsissimo S.R.I. Principi Ac Domino, Domino Joanni Friderico Carolo, Dei Gratia S. Sedis Moguntinae Archi-Episcopo &c. &c. Consecranti, In Dedicatione Solenni Et Prima Novae Basilicae Amorbacensis Devotissime Recitatum: Accinente Propheta: Magna Est Gloria Domus Istius Novissimae, Engelbertinae, Plusquam Primae. Aggae 2. v. 10. Anno MDCCXXXVII. Die V. Novembris. [Sub-title:] Die von Gott gezierte mit dem Lamm vermählte Geistliche Braut; als... Joannes Frider. Carolus... das herrlich-schöne neu-erbaute Gottes-Haus eines hochlöbl. Closters Amorbach 1747 hochfeyerlich einzuweyhen gnädigst geruheten [by Ignaz Gropp].**

**Frankfurt am Main, Franz Varrentrapp, 1747**

FOLIO (315 × 195 mm), (26)ff. signed A–N<sup>2</sup> and paginated (38) 1–14, plus two folding engraved plates (each 330 × 415 mm, platemarks): ‘Scenographia Secundum faciem exteriorem novae Basilicae Regalis et Antiquissimi Monasterii B.M.V. in Amorbach... Anno MDCCXLVII die’ (*v. Nov* added in pen), signed in the matrice *Gutwein Sc Wirceb.*; and ‘Facies interior cum Ichnographia novae Basilicae Amorbacensis Ord. S. Benedicti... Effigiem delineavit Joan. Georg Bernard Vischer Architet. Wirceb. Excidit Joan. Balth. Gutwein Aulæ et Univers. Wirceb Chalcograph’. Minor dust-soiling, otherwise in very good state of preservation.

PROVENANCE Freiherren von Fechenbach, Schloß Laudenbach — Hartung & Hartung, Auktion 112 (‘Dabei Teil I der Bibliothek des fränkischen Adelsgeschlechts von Fechenbach’), 8 November 2005, lot 1023

BINDING contemporary gilt paper wrappers, back reinforced with paper at an early date.

**A** VOLUME COMMEMORATING the rebuilding of the Benedictine abbey church at Amorbach in Lower Franconia (suppressed in 1803, now Fürstlich Leiningensche Hofkirche). The abbey had been founded in the eighth century and in 1734, during millennial celebrations, it was decided to rebuild its church. Plans were drawn by the Mainz court architect Maximilian von Welsch (1671–1745) and construction commenced in 1742; by 1744, the ‘crème de la crème’ of South German Rococo decorators were working in the

church: the stuccoists Johann Michael Feichtmayr (1696–1772) and Johann Georg Üblherr (d. 1763), and the painter Matthäus Günther (1705–1788). The new church was consecrated on 5 November 1747 by the Archbishop of Mainz, Johann Friedrich Karl von Ostein, although it was not yet finished (Hochaltar and Chorgitter, completed 1750; Kanzel, 1752; Westorgel, 1782).

Few paintings were retained from the old church and the principal decoration became a fresco cycle depicting the life of St. Benedict, executed by Günther after a programme devised by the Abbot of Amorbach, Engelbert Kinbacher. An ‘Erklärung der Vortrefflichen Mählereyen, mit welchen die neu-erbaute Kloster-Kirch zu Amorbach durchaus gezieret’ in our book (folios I1 verso–K2 verso) explicates the complex iconography.<sup>1</sup>

Also printed are five ‘Eucharisticon’ (‘Thanksgivings’), ‘Missus Musicus secundae mensae cum bellariis illatus’ in Latin and German, and the sermon (augmented by citations and scholarly notes) delivered at the ceremony by Father Ignaz Gropp (1695–1758), prior and librarian of the Benedictine Monastery of St. Stephen in Würzburg.

The first of the two folding engravings is a front and side elevation showing the spires and buttresses which Von Welsch had designed for the church, not as built.<sup>2</sup> The second engraving, a ground plan and section, drawn by the architect Johann Georg Bernard Fischer for the engraver Johann Balthasar Gutwein (1702–1785), suggests rather than represents the stucco and painted decoration; it also appears to antedate completion of the church. The long legend documents the participation of the architect Franz Häffelein and of Philipp Böittersdorffer as ‘fabro lignario’.

Only four copies can be traced, all in Germany

- Heidelberg, Universitätsbibliothek, B 4639-1 Folio Res
- Würzburg, Universitätsbibliothek, 55/Rp 23,6
- Trier, Stadtbibliothek, DKB 3468 4
- Düsseldorf, Universitäts- und Landesbibliothek, OUHG197(4)

REFERENCES *Katalog der Ornamentstichsammlung der Staatlichen Kunstbibliothek, Berlin* (1939), no. 2139 (engravings only); Gerhard Pfeiffer, *Fränkische Bibliographie* (Würzburg 1965–1978), no. 696

<sup>1</sup> See Friedrich Oswald, in *Die Abtei Amorbach im Odenwald. Neue Beiträge zur Geschichte und Kultur des Klosters und seines Herrschaftsgebietes* (Sigmaringen 1984), pp.329–331; *Matthäus Günther 1705–1788. Festliches Rokoko für Kirchen, Klöster, Residenzen*, catalogue of an exhibition in the Zeughaus, Augsburg, 25 June–11 September 1988 (Augsburg 1988), pp.174, 176, 218–220, 361–362.  
<sup>2</sup> Bernhard Schütz, in *Die Abtei Amorbach im Odenwald\_op.cit.*, p.308 and fig. 33; compare Fritz Arens, *Maximilian von Welsch* (Munich 1986), pp.87–96, reproducing preparatory drawings from the Germanisches Nationalmuseum Nürnberg.