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The beginnings of Baldassare Fontana's work in Moravia

A stucco artist in the service of the Liechtensteins in Valtice and Moravský Krumlov*

The study focuses on the early work in central and eastern Europe of the stucco artist and sculptor Baldassare Fontana (1661–1733). It is based on an analysis of archival documents from the Liechtenstein family archive in Vienna and points out for the first time the key role that the Liechtenstein family played in the first years of Fontana's activities in Moravia, and evidently also their fundamental part in his coming here. Based on archival documents and stylistic comparisons, the known catalogue of works by Baldassare Fontana is extended with the stucco decoration of the portal of the chapel dedicated to the plague patrons St Sebastian, St Roch and St Rosalia in the Church of St Bartholomew in Moravský Krumlov, the seat of the Moravian Liechtenstein secundogeniture. It places the commission from Maximilian Jakob Moritz von Liechtenstein (1641–1709) into the context of the activities of other artists active in Moravia at the end of the 1680s. It also gives attention to Fontana's no longer extant commissions for Johann Adam Andreas von Liechtenstein (1657–1712) at the château in Valtice. Although these Valtice works by Baldassare Fontana have not survived, analysis of the documents allows us to reconstruct the artistic networks in which this stucco artist and his collaborators moved, and to better understand the meanings of various places with specific local and cultural parameters within Fontana's work.

Keywords: Baldassare Fontana; stucco decoration; Liechtensteins; Moravský Krumlov; Valtice; Maximilian Jakob Moritz von Liechtenstein; Johann Adam Andreas von Liechtenstein; Kroměříž/Kremsier

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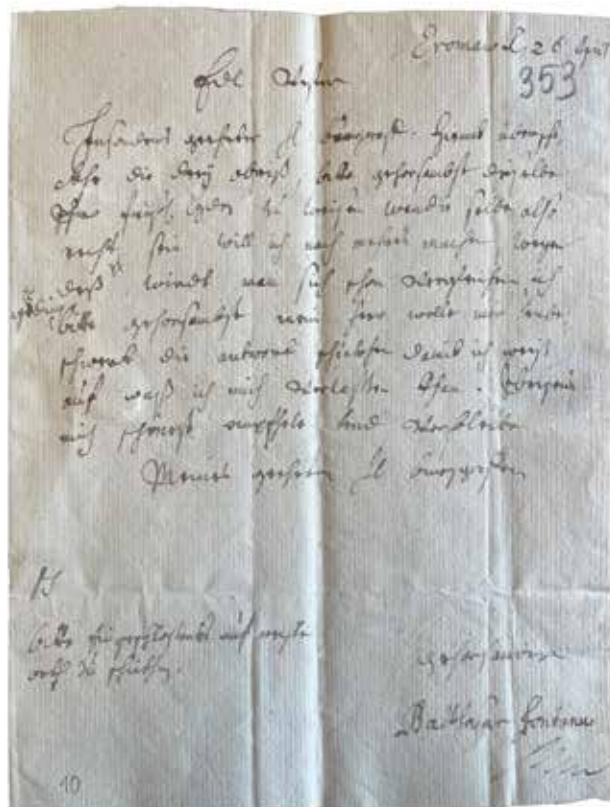
When investigating artistic assignments in Moravia not just in the final decades of the 17th century, the study of the various kinds of human and social interactions has for a long time played a fundamental role; these can help us greatly in understanding the resulting works of art, the causes of their form, of their specific local changes, the collaboration between certain artists and indeed their impacts in different geographical contexts. This is all the more true for artists and artisans from the Lake Lugano area and nearby territories, including the stucco artist and sculptor Baldassare Fontana (1661–1733) from Chiasso; all the more because the impact of the collective migration of these masters was based on human relationships, reciprocity and cooperation, especially in stucco technique, which by its nature was dependent on a well-functioning collective.

For this reason and others, it makes sense when studying stucco decorations to focus not only on the major personalities from among the stucco artists as the protagonists of an individual migration, but also on the functioning of the workshop or cooperating group, clarifying the background to the collaboration, and following the mutual socio-cultural ties between artists, their community and clients.¹ Thanks to the application of this approach, it would hopefully be possible to find a more balanced position between highlighting the personality of a particular, unique, artist-plasterer and an approach that would perceive such an artistic personality as networked in structures across socio-cultural layers, different geographical contexts and the practical functioning of the workshop collective and the organization of work. Piotr Piotrowski's concept of horizontal art history, including various inputs from other researchers discussing and developing these approaches² at the same time, can offer a number of challenges and possibilities for resolving various early-modern questions

connected with the collective migration of artists from Lake Lugano, who specialized for the most part in creating stucco décors across different regions of Europe.

In the case of the prominent European stucco artist and sculptor Baldassare Fontana, the knowledge of whose life and work we owe to the pioneering efforts of Libuše Máčelová and Mariusz Karpowicz,³ this approach can inspire us to redefine perspectives and re-evaluate the previous prevailing and no longer tenable narrative about Fontana's work as an echo of Rome's Bernini tendencies, transferred to the "periphery of Eastern Europe".⁴ Behind such an evaluation, which in some cases insufficiently appreciated, and in others perhaps even underestimated or marginalized the work of Fontana and his collaborators, there was in the past in particular, in addition to a strong focus on studying formal and stylistic dependencies, an adoption of the position of the Western European art history narrative, where for a long time, and sometimes it still applies, whether consciously or not, this Western-centric canon was taken as the frame of reference. Far more fundamentally, however, this inadequate evaluation of Fontana's work was marked by an unjustifiably lower self-confidence of several historians from Central Eastern Europe writing about these international topics, especially during the communist period, or perhaps also by a general impression that the West was better. Paradoxically, it was not researchers from Rome or any another place enjoying the status of an important cultural centre in the eyes of art historians that came up with such an unnecessary and often arbitrary categorization of Fontana's significance and his "dependence" on Bernini and other Roman sculptors. Baldassare Fontana, who would undoubtedly have achieved significant renown in Rome if he had chosen to link his life with the Roman milieu, found himself metaphorically speaking on the "periphery" through the efforts of those who had long considered themselves beyond the periphery as a result of various political, socio-economic, cultural and other circumstances, or were perceived to be.⁵

If we were to paraphrase the reflections of the Dutch art historian Kitty Zijlmans (1955), who applied Niklas Luhmann's (1927–1998) general theories of social systems and self-referential social frameworks to art history,⁶ we could make use of this situation to follow what changes and causes the fact that the actuality of this excellent stucco artist of European significance began to be recognized and appreciated at a certain time in certain geographical areas. In the case of Baldassare Fontana, colleagues from Italy, such as restorer and art historian Alberto Felici, stucco artist and restorer Giovanni Nicoli and many others,⁷ again play no small part in this, seemingly paradoxically; in recent years they have begun to show significant interest in the works of this master and his collaborators in the modern-day Czech Republic and in Poland, thereby changing



1 – Letter of Baldassare Fontana of 26 April 1688 sent from Moravský Krumlov to the Purgrave of Valtice. Hausarchiv Liechtenstein, Vaduz – Wien, The Princely Collections

the dynamics of relationships and, I dare to write, often the professional self-confidence of many Eastern European art historians, including myself. The significant contribution of our Italian colleagues working at Scuola universitaria professionale della Svizzera Italiana (SUPSI) in Switzerland also consists of drawing attention to the importance of interdisciplinary study using the methods of technical art history. Real international cooperation thus helps in a significant way to revise the existing narratives surviving in Central Eastern Europe with their comparisons to the "great", mostly Italian artistic personalities, and to devote themselves to micro-history and the study of local relations and ties, without which the study of the collective migration of artists from Lake Lugano and neighbouring territories cannot be avoided at the European level, but doing so in the international arena with the awareness of the immense complexity of relations at different levels.

Fontana in the service of the Liechtensteins in Moravia

Despite the fact that Baldassare Fontana's oeuvre is one of the most widely studied,⁸ the beginnings of Fontana's

activities in Moravia are still shrouded in mystery. Precisely in order to better understand the circumstances under which Baldassare Fontana was first demonstrably documented in Moravia, it also makes sense to study his non-surviving commissions and to try to untangle the fine web of relationships between places with specific local and cultural parameters and to reconstruct the artistic networks within which this stucco artist moved with his colleagues during the period under review. In the future, this could contribute to clarifying the reasons that led Baldassare Fontana to the decision to link his destiny to the area of present-day Moravia and Silesia.

It was shown earlier that Fontana's decorations in the sala terrena of the episcopal château in Kroměříž commissioned by the Olomouc bishop Karl von Liechtenstein-Castelcorneo (1624–1695), previously mistakenly dated to 1688, were not the first work of this master in Moravia.⁹ This small contribution aims to point out again the key significance of the Liechtenstein family in the first years of Baldassare Fontana's activities in Moravia. It was evidently in their service that Fontana executed his first commissions in this area.

In 1684, Johann Adam Andreas von Liechtenstein (1657–1712) took over the holdings of the Liechtensteins, who had a major role in Moravia in the 17th century at the economic, business, political and cultural level.¹⁰ He also continued the construction enterprises started by his father in Valtice. And it is to the decoration of the château that the beginnings of Fontana's activities in Moravia are linked. In 1944 Gustav Wilhelm brought important information to bear on the issue of the architectural and artistic history of the Valtice château, based on the study of archival documents from the Liechtenstein Hausarchiv.¹¹ In his unpublished work, he also provided several minor mentions of Fontana's activities in Valtice. Since nothing has survived of the latter's work in Valtice, these early commissions have completely escaped the attention of specialists of Fontana's work.¹² The Czech research community only became aware of Fontana's activities in Valtice thanks to Peter Fidler's habilitation and Jiří Kroupa's studies on the architectural and artistic history of the Valtice château.¹³ By publishing transcripts of Liechtenstein Hausarchiv archival documents, Herbert Haupt contributed to our knowledge of Liechtenstein patronage in the time of Karl Eusebius von Liechtenstein (1627–1684) and his son Johann Adam Andreas with a fundamental and singularly monumental publication.¹⁴ These archive materials now make it possible to reconstruct the beginnings of Baldassare Fontana's activities in Moravia.

Baldassare Fontana entered service with the Liechtensteins no later than 1688. In April 1688, he was to be found at the Liechtenstein estate in Moravský Krumlov, which had been owned by Maximilian Jakob Moritz von



2 – Seal of Baldassare Fontana's letter of 26 April 1688. Hausarchiv Liechtenstein, Vaduz – Wien, The Princely Collections

Liechtenstein (1641–1709) since 1686. The stucco artist's presence at the place of the Moravian Liechtenstein secundogeniture is confirmed by a letter dated 26 April 1688 with a seal, sent by Fontana from Moravský Krumlov to the burgrave in Valtice.¹⁵ [Figs. 1, 2] With the letter, written in German and in his own hand, and demonstrating a detailed knowledge of the language, Fontana enclosed drawings of the decoration for three halls of the Valtice château and asked the addressee to present them as soon as possible to Johann Adam Andreas von Liechtenstein. He promised to make and send more if these were to their liking. The burgrave of Valtice sent Fontana's drawings to the Prince of Liechtenstein as an enclosure to a letter dated 28 April 1688 from Valtice.¹⁶ In it he also advised that the stucco plasterer "Antony", Antonio Garovi (ca 1545–1593 in Brno) of Bissone,¹⁷ had most of his work at the château done, while a certain stucco plasterer Jacob, no doubt Giacomo Travelli, had yet to finish one more hall on the upper floor. Prince Johann Adam Andreas did not leave him waiting long for an answer. He wrote on 30 April 1688 from Vienna to the burgrave in Valtice.¹⁸ The prince's letter is thoroughly practical and refrains from making any evaluative judgements about Fontana's skills. The prince states simply that the fields seem too large to him and that he would, in any case, ask the stucco artist to give a price on each drawing before starting the work. He would then decide how much to pay. In the same letter, the prince attached instructions to the burgrave to inspect the whole work of Antonio Garovi as he completed it, and to have him make any necessary corrections before the fee was paid.

The correspondence continues 21 May 1688 with an agreement on the implementation of the work.¹⁹ Baldassare Fontana was to decorate a total of six halls with stucco décor to his own design, as approved by the Prince of Liechtenstein “*Feltsperger neuen schloßgebew*”. He undertook to do so within a maximum of 24 weeks, i.e. less than half a year. This corresponds, even with a reserve, to approximately one month’s work per hall. He was to receive remuneration of 74 florins for the decoration of each properly completed hall, i.e. 450 florins in total. In addition, Fontana and his single co-worker were to receive meals during the work. The prince also promised to supply the materials and provide two assistant labourers for the entire period of the work. This contract points to crucial information on the beginnings of Fontana’s activities in Moravia. Baldassare Fontana had a single co-worker. Decorating one hall was a matter of at most one month’s work, but in all probability lasted a shorter period. Although Fontana’s stucco decorations in the halls of the Valtice château have not survived, it can be assumed that these were the medium-sized halls, perhaps not so far from the halls of the château in Uherčice in terms of their size and the nature of the decoration. This

clear timeline can help us in the future to better predict the times necessary for the realization of other Fontana commissions, and their dating.

The co-worker with whom Fontana was to implement the decoration of the six Valtice halls was probably Paolo Baruzzi, with whom he travelled home in November of the same year. Olomouc Bishop Karl von Liechtenstein-Castelcorno (1624–1695) then issued Fontana and his co-worker a Latin passport for the trip, where he certified that Baldassare Fontana and his co-worker Paolo Baruzzi had worked for him all summer: “*Balthasarus Fontana stucator una cum suo socio Paulo Barucio hic tota aestate quod artem suam laboraverit*”.²⁰ Paolo Baruzzi came from Caneggio, a village not far from Fontana’s hometown of Chiasso.²¹

There is a question as to whether between May and November 1688 Fontana managed both a commission for the renowned art patron Johann Adam Andreas von Liechtenstein, at his Valtice residence, as well as a commission for Olomouc Bishop Karl von Liechtenstein-Castelcorno for some of the buildings or residences of the bishop’s residential network. The first payment to Fontana was noted by the Liechtenstein accounting office in Valtice only in the



3 – Stará Voda (Libavá), Pilgrimage Church of St James the Greater and St Anne, view of the vault

autumn of the following year. In contrast, Fontana's services for the bishop are clearly documented not only by the confirmation from November that both stucco artists worked for him all summer (*"tota aestate"*), but also in an archival document dated 18 June 1688.²² In Fontana's eyes, the bishop must have appeared to be a very promising patron and building client. The premise of looming work on the decorations of the new Kroměříž château certainly offered Baldassare Fontana a lucrative, stable and long-term job opportunity and good material security for several years to come, which is also confirmed by the fact that the stucco plasterer subsequently settled in Kroměříž with his wife for several years.²³

Thanks to archive materials dated 18 June 1688, we know that Fontana worked with the plasterer Mattia Rezzi in the pilgrimage church of St James the Greater and St Anne in Stará Voda, which the bishop of Olomouc had built according to the plans of Giovanni Pietro Tencalla (1629–1702) and decorated with murals by Fontana's com-

patriot Giovanni Carlone (1636–1713).²⁴ According to a report by Julius Kotulínský dated 2 July 1688, the two stucco artists completed the decorations on the upper surface of the vault above the crown cornice, namely the heads of angels with a laurel festoon bordering the four upper windows. One artist worked on the decorations of the laurel festoons lining the sixteen edges of the sectors of the vault, and a festoon lining the fields for the wall painting, the other was to begin decorating the capitals.²⁵ [Figs. 3, 4] Fontana was evidently involved in the decorative parts on the main cornice, where the greatest loss of material had occurred in the past. Due to the state of preservation, it is therefore not possible due to our current state of knowledge to define more closely Fontana's contribution to the stucco decoration of the church of St Anne.

In November 1688, Baldassare Fontana travelled home for the winter with Paolo Baruzzi. On 1 March 1689, at the age of 28, he married Maria Elisabetta Gilardoni after the banns were read in February.²⁶ The wedding took place



4 – Stará Voda (Libavá), Pilgrimage Church of St James the Greater and St Anne, view of the choris



5 – Moravský Krumlov, Church of St Bartholomew

in Chiasso. Artists and artisans usually married quite late, and only after they had their first work experience abroad and could guarantee a stable economic background for their newly founded family. However, the time was not so idyllic that the newlyweds could enjoy their wedding and mutual company in Chiasso, as Mariusz Karpowicz assumed; he had no knowledge of any archival documents for 1689, and thus in an attempt to construct the narrative proposed to “fill in” this year with a stay of the newlyweds in their native region.²⁷ Immediately after the wedding, however, there followed a quick return to Valtice, where Fontana evidently set to work on the decoration of the Liechtenstein château. We cannot rule out his taking his wife with him on that trip. She was settled with her husband in Kroměříž from 1691 to 1695 at the latest, proof of which are the baptism records of their son and two daughters and a number of godparent records.²⁸

He probably spent all or most of the working season of 1689 fulfilling the Valtice commission. He was then paid on 26 November 1689.²⁹ The accounts show that he decorated some 20 halls in total. He successively decorated four halls for 365 florins, then nine halls, four halls, and finally decorated a further three halls, each of these three halls for 17 florins, i.e. a total of 51 florins. The halls were clearly of

different sizes, with the complexity of the decoration being a function of this. The accounting record is also valuable for understanding the time demands of implementing stucco works: in one season – if he did not start working as early as 1688, which cannot be ruled out – Fontana completed 20 halls. In this case, however, we have no information on how many qualified assistants he had available. According to Jiří Kroupa, these were the halls of the south-eastern corridor of the château above today’s sala terrena.³⁰ Nothing has survived of these stucco decorations at the Valtice château.³¹

Baldassare Fontana also returned to Valtice – probably only for a short time – during 1690, as shown by a payment dated 30 August 1690 “wegen verfertigter stocator arbeith an den seillen in der stadt Feldtsperg auffm platz”.³² This stucco decoration by the hand of Baldassare Fontana, for which he received 75 florins, has also disappeared. By 1690, however, Fontana was clearly busy elsewhere. Another stucco plasterer, Giacomo Travelli (also known as Trebelli, Trabelli, Trevalli, Trabello), was paid for the stucco decoration of the other 20 halls of the Valtice château in 1690.³³ He worked for Prince of Liechtenstein as early as 1685 at the château in Plumlov, where with Francesco Peri from Laino and Antonio Quadri from Lugano, he decorated the château, originally under the direction of Giovanni



6 – Baldassare Fontana, **Stucco decoration**, 1688. Moravský Krumlov, Church of St Bartholomew

Battista Brentani.³⁴ All the aforementioned stucco workers came from the Lake Lugano and adjacent areas. After the work at Plumlov, Giacomo Travelli is documented in the service of the Liechtensteins in southern Moravia from years 1687–1690,³⁵ from 1701–1703, then at the château in Buchlovice in the service of Jan Dětřich Petřvaldský of Petřvald (1688–1734).³⁶ Travelli was undoubtedly familiar with Fontana's work, but in this period of his early work in the service of the Liechtensteins he does not appear to have collaborated directly with him.³⁷

In addition to Travelli, Pietro Antonio Garovi from Bissone, mistakenly sometimes referred to as Garrono or Garonni, also worked in the service of the Liechtensteins during the same period.³⁸ He was perhaps the “Berlin” stucco worker who was supposed to have helped in Plumlov after the Prince of Liechtenstein dismissed Giovanni Battista Brentani from his service.³⁹ Garovi was working in Valtice at the time the Prince of Liechtenstein began to discuss Fontana's involvement.⁴⁰ The last archival record of Garovi's activities in Valtice dates from May 1688. After Fontana entered the service of Johann Adam Andreas, his name is no

longer found in the archives, so it may be assumed that Fontana essentially replaced him.

Baldassare Fontana on the Liechtenstein estate in Moravský Krumlov

By what means did Baldassare Fontana come into the service of Johann Adam Andreas Liechtenstein and Karl von Lichtenstein-Castelcorno? Fontana's activity in Moravia should be seen as an integral part of the artistic migration. Artists from the Lake Lugano region and the surrounding areas were active in Central Eastern Europe in such high numbers during the period under review, working closely together in artistic networks, that information about commissions and job opportunities was frequently shared. In 1683, Baldassare Fontana signed the decoration of three halls at Hohenaschau château in Bavaria, where Enrico Zuccalli (cca 1642–1724) from Rovereto worked as an architect.⁴¹

The first surviving letter from Baldassare Fontana in the service of the Liechtensteins was written by the



7 – Baldassare Fontana, **Stucco decoration**, 1688. Moravský Krumlov, Church of St Bartholomew



8 – Baldassare Fontana, **Stucco decoration**, 1688. Moravský Krumlov, Church of St Bartholomew

stucco plasterer on 26 April 1688 in Moravský Krumlov. There can be no doubt that he was not at the place where the letter was sent by accident. In 1686, Maximilian Jakob Moritz von Liechtenstein inherited the Moravský Krumlov estate of the Liechtenstein secundogeniture from his father Prince Hartman (1613–1686). As the new owner at Moravský Krumlov, he soon started building. Fontana's resumed activities must therefore be seen in the context of the high-order client *milieu* of Maximilian Jakob Moritz Prince of Liechtenstein at the Moravský Krumlov estate. There is a well-known question from Michael Wenzel Franz Count von Althann (1632–1698) from a letter dated 1 April 1688, in which he asked the Prince of Liechtenstein for an assurance as to whether the artist who had been for sixteen years with Gian Lorenzo Bernini (1598–1680) and now worked in Valtice, was named Fischer (*“ob der ienige, so bey dem cavaliere Bernini 16 jahr sich aufgehalten, Fischer heyße”*).⁴² An acknowledgment of the correctness of the information that it was Johann Bernhard Fischer (1656–1723), later with the predicate von Erlach, came to Count Althann shortly thereafter.⁴³

However, for which artistic commission could Baldassare Fontana have stayed on in Moravský Krumlov in the spring of 1688? Unknown and unpreserved decorative works at the château are one possibility. Nothing from the stucco decorations there has survived, and there are only minor mentions of building activities at that time. A Fontana commission related to Johann Bernard Fischer von Erlach is one possibility. The first surviving reports concerning Fischer parties in the service of the Liechtensteins come from March 1688, i.e. just a month before the letter sent by Baldassare Fontana from Moravský Krumlov. With our current state of knowledge, it is impossible to determine whether there was any connection between Fontana's and Fischer's stays in the service of the Liechtensteins, and thus in Moravský Krumlov. However, this hypothesis certainly offers itself for consideration also in view of the previous stays of both *de facto* peers in Rome.⁴⁴

As ingeniously demonstrated by Jiří Kroupa, Maximilian Jakob Moritz von Liechtenstein commissioned a young architect with extended experience in Rome to design a garden that would suitably complement the



9 – Baldassare Fontana, **Stucco decoration**, 1691–1693. Kroměříž, Archbishop's Château, Sala terrena

château at Moravský Krumlov.⁴⁵ From the contract that Maximilian Jakob Moritz von Liechtenstein signed on 4 May 1688 with master mason and Znojmo burgher Hans Silvestre, it becomes clear that the prince intended to build an oval hall “*oben auf dem berge*”, two galleries and two *sala terrena*.⁴⁶ However, the project ultimately never came to realisation.

That Maximilian Jakob Moritz von Liechtenstein intended to carry out some building work on his estate in the spring of 1688, is also demonstrated by his contact with the Bishop of Olomouc Karl von Lichtenstein-Castelcorneo. On 15 April 1688, the owner of the Moravian Krumlov estate in fact asked the Bishop of Olomouc for the temporary loan of master builder Matyáš Porst.⁴⁷ Despite Porst's heavy workload on the bishop's own buildings and with the Premonstratensians in the canonry of Hradisko near Olomouc, Karl von Lichtenstein-Castelcorneo temporarily relieved Porst of his duties and allowed him to travel to Moravský Krumlov. At the same time, Bishop Karel suggested to the



10 – Baldassare Fontana, **Stucco decoration**, 1691–1693. Kroměříž, Archbishop's Château, Sala terrena

lord of Moravský Krumlov that he lend him his stucco plasterer Mattia Rezzi.

Not long after the award of the Moravský Krumlov estate, Maximilian Jakob Moritz von Liechtenstein also arranged the addition of two chapels to the older church of St Bartholomew, entrusted to the care of the Pauline order in 1658.⁴⁸ [Fig. 5] The Loreto Chapel of the Virgin Mary, said to be from 1692 or 1693,⁴⁹ and intended as the client's funeral chapel, is characterized by architecture on the plan of a seven-pointed star. A stucco-decorated portal leads into it with a segmental arch, cartouches with the emblems of Maximilian Jakob Moritz von Liechtenstein and his second wife, and a princely cap. The stucco decoration of this portal was probably created by one of the stucco artists employed by the Liechtensteins on their estates during the incriminated years. The interior decoration of the Loreto Chapel covers a dome and consists of a circular frame at the top of the vault surrounded by a wreath of clouds and winged heads of angels, from which fruit drapes extend on the edges of the vault, with rays between them. Although this stucco decoration is closer to Fontana than the portal decoration, it falls short of the quality of Fontana's work and therefore cannot be linked with the stucco artist from Chiasso.

However, we can attribute the stucco decoration of the portal of the second chapel to Baldassare Fontana; this

is dedicated to the plague patrons St Sebastian, St Roch and St Rosalia, which was to have been built in 1688 on an oval floor plan near the eastern wall of the tower.⁵⁰ [Fig. 6] On the portal, on a richly profiled cornice, two angels seated on the cornice hold an empty cartouche edged with acanthus and crowned with a princely cap. Behind the cartouche winds a garland of flowers, the ends of which are held by the angels. The putti show a definite closeness to Fontana's works in the modelling of the bodies and faces, [Figs. 7, 8] especially for early realizations such as the putti in the *sala terrena* of the Kroměříž château [Figs. 9, 10] or the putti on the altar of the Chapel of St Otilia in the parish church in Vyškov. [Fig. 11] This minor Fontana realization in Moravský Krumlov thus represents the oldest known work of Baldassare Fontana in Moravia. It is probably work that the stuccoist carried out in the spring of 1688, when he was staying in Moravský Krumlov, when he wrote to the Prince of Liechtenstein in Valtice.

The foregoing text represents a kind of micro-investigation into the beginnings of Fontana's work in Moravia. Far more important however, than any new attribution or other factual findings in this study of Fontana's activities in service to the Liechtensteins in Moravia, is a certain breaking down of the hitherto relatively straightforward view of the question of Baldassare Fontana's activities during his first years in



11 – Baldassare Fontana, **Stucco decoration**, 1692. Vyškov, Church of the Assumption of the Virgin Mary, Chapel of St Otilia

Moravia. The correspondence, without a doubt preserved in complete fragments, shows the significantly greater complexity of the mutual relations between clients and their accompanying artists across Europe from Rome to Moravia at the end of the 17th century and allows for a more credible

interpretation of the activity of Baldassare Fontana in specific places in Central Eastern Europe as a distinctive artistic personality networked in structures across socio-cultural layers and different geographical contexts.

Translated by Stuart Roberts

Photographic credits – Původ snímků: 1, 2, 5–10: Jana Zapletalová; 3, 4: Slezské zemské muzeum, Opava; 11: Zdeněk Sodoma

Notes:

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¹ This approach, which in some places almost glorified certain major personalities in the field of stucco work, was a result of period-specific practices and the need to identify important personalities, to get to know their work and compile a catalogue. Such pioneering efforts in the area of stucco in Central Eastern Europe include, for example, the work of Mariusz Karpowicz. Cf. Libuše Máčelová, *Baldassare Fontana na Moravě* (dissertation), Masaryk University Brno, Faculty of Arts, Brno 1949. – Mariusz Karpowicz, *Baldasar Fontana 1661–1733. Un berniniano ticinese in Moravia e Polonia*, Lugano 1990. – Idem, *Baltazar Fontana*, Warszawa 1994. These efforts, and the work of these researchers can now be followed up and examined by other methods from different points of view.

² Piotr Piotrowski, On the Spatial Turn, or Horizontal Art History, *Umění* LVI, 2008, pp. 378–383. – Idem, Towards a Horizontal Art History, in: Jaynie Anderson (ed.), *Crossing Cultures. Conflict, Migration, and Convergence*, Melbourne 2009, pp. 82–85. Further, see monograph number *Umění* with articles, for example, by Marie Rakušanová, Milena Bartlová, Éva Forgács and others, which were edited by Steven Mansbach and which react to the article by Matthew Rampley, Networks, Horizons, Centres and Hierarchies: On the Challenges of Writing on Modernism in Central Europe, *Umění* LXIX, 2021, pp. 145–162. – Agata Jakubowska (ed.), *Horizontal art history and beyond: Revising peripheral critical practices*, London 2023.

³ Cf. note 1.

⁴ In this way, for example, Libuše Máčelová, Mariusz Karpowicz, have expressed their view of Fontana's work; these are researchers who currently can be most credited with bringing the work of this stucco artist to our attention. Also Milan Togner, *Malířství 17. století na Moravě*, Olomouc 2010, p. 66.

⁵ Specifically, I am referring to two fundamental monographs by Mariusz Karpowicz (note 1), who, on the contrary, tried to demonstrate the importance of this artist and can be credited with the awareness of Baldassare Fontana and his work in an international context, but also to a number of other art historians, cf. the previous note.

⁶ Cf. Jiří Kroupa, *Metody dějin umění. Metodologie dějin umění 2*, Brno 2010, pp. 298–300.

⁷ This is an interdisciplinary team of specialists led by Giacinta Jean at SUPSI (Scuola universitaria professionale della Svizzera Italiana) in Mendrisio and a number of other of art historian, restorer and technologist colleagues, with whom in recent years in a project co-financed by the European Union, *Stucco decoration across Europe* (STUDEC), we have been studying the work of Fontana and his atelier in various countries of modern-day Europe.

⁸ There is a very extensive bibliography on Baldassare Fontana. Of the fundamental works, see Julian Pagaczewski, *Baltazar Fontana w Krakowie*, *Rocznik krakowski* 11, 1909, pp. 1–50. – Máčelová (note 1). – Karpowicz, *Baldasar Fontana* (note 1). – Karpowicz, *Baltasar Fontana* (note 1). – Michał Kurzej, *Siedemnastowieczne sztukaterie w Małopolsce*, Kraków 2012, esp. pp. 394–414. – Idem, *Depingere fas est. Sebastian Piskorski jako konceptor i prowizor*, Kraków 2018. – Federico Bulfone Gransinigh, *Baldassare Fontana*

(1661–1733): Some Notes and Considerations about Roman Languages in the Polish and Moravian Building Sites, *ArchHistoR* VIII, 2021, No 15, pp. 101–133, and many others.

⁹ On the older literature erroneously dating the stucco decoration of the sala terrena of the chateau in Kroměříž to 1688 and the proposal for a new re-dating, see Jana Zapletalová, *Saly tereny zámku v Kroměříži a návrhy soch pro Podzámeckou zahradu*, *Umění* LXV, 2017, pp. 269–282.

¹⁰ For the construction and artistic commissions of the Liechtensteins in Moravia of the second half of the 17th century, cf. for example, the individual articles in: Tomáš Knoz – Peter Geiger (edd.), *Místa lichtenštejnské paměti* (*Časopis Matice moravské* XXXXI, 2012, supplementum 3). – Tomáš Knoz – Peter Geiger (edd.), *Lichtenštejnové a umění* (*Časopis Matice moravské* XXXXII, 2013, supplementum 5).

¹¹ Gustav Wilhelm, *Baugeschichte des Schlosses Feldsberg*, Brünn – München – Wien 1944 (one copy in the library of the Seminar of Art History of the Faculty of Arts, Masaryk University). I remain indebted to Jiří Kroupa for searching out and lending the photocopy.

¹² There are no published mentions of commissions for the Liechtensteins in any of the monographs on Baldassare Fontana, cf. note 1.

¹³ Both Petr Fidler and Jiří Kroupa drew on this information about Fontana from Wilhelm (note 11). Cf. Petr Fidler, *Architektur des Seicento. Baumeister, Architekten und Bauten des Wiener Umkreises* (habilitation thesis), Innsbruck 1990, p. 276 (later issued in print: Petr Fidler, *Architektúra Seicento. Staviteľia, architekti a stavby viedenského dvorského okruhu v Rakúsku, Čechách, na Morave a na Slovensku v 17. storočí*, Bratislava 2015, p. 276). – Jiří Kroupa, *Zámek Valtice v 17. a 18. století*, in: Emil Kordiovský (ed.), *Město Valtice*, Valtice 2001, pp. 155–196. – Idem, *Umělci, objednavatelé a styl: studie z dějin umění*, Brno 2006, esp. pp. 77–136. See also Martin Krummholz, *Frühe mahrische Aufträge*, in: Herbert Karner – Sebastian Schütze – Werner Telesko (edd.), *Johann Bernhard Fischer von Erlach (1656–1723) und die Baukunst des europäischen Barock*, München 2022, pp. 141–151, esp. pp. 149, 151, note 62.

¹⁴ Herbert Haupt, *„Ein Liebhaber der Gemähl und virtuosens...“ Fürst Johann Adam I. Andreas von Liechtenstein (1657–1712)*, Wien – Köln – Weimar 2012. My thanks go to dr. Arthur Stögmayer for making possible my studies at the Liechtenstein Hausarchiv, Wien (hereafter the FLHA).

¹⁵ Haupt (note 14), p. 492 (record 2543 dated 26 April 1688 from Moravský Krumlov, FLHA, box 2317, fols. 10–11).

¹⁶ Haupt (note 14), p. 493 (record 2544 dated 28 April 1688 from Valtice, FLHA, box 2317, fols. 9, 12).

¹⁷ In transcripts of archival documents and in later literature he is referred to as Antonio Garono or Garrono. Cf. Haupt (note 14). – Wilhelm (note 11). – Kroupa, *Zámek Valtice* (note 13), p. 165. – Kroupa, *Umělci* (note 13), p. 92. However, he is undoubtedly a member of the Garovi family (also Garove, Garuo, etc.) from Bissone. On the Garovi family, cf. also Alfredo Lienhard-Riva, *Armoriale Ticinese. Stemmario di famiglie ascritte ai patriziati della Repubblica e Cantone del Ticino, corredato di cenni storico-genealogici*, Losanna 1945, pp. 187–190. – Max Pfister, *Repertorium der Tessiner Künstler. Der vergessene grösste Kulturbeitrag der Schweiz an Europa* (or *Repertorium der Magistri Luganensi: Der vergessene grösste Kulturbeitrag der Schweiz an Europa*), vol. I–II, Thalwil – Rapperswil 1994, I, unpaginated (entry on Garovi, Pietro Antonio).

¹⁸ Haupt (note 14), pp. 493–493 (record 2545 dated 30 April 1688 from Vienna, FLHA, box 2317, fols. 13–14).

¹⁹ Haupt (note 14), p. 494 (record 2546 dated 21 Mai 1688 from Valtice, FLHA, box 2317).

²⁰ Olomouc, Zemský archiv Opava, pobočka Olomouc [Regional Archives in Opava, Olomouc branch], Olomouc Archdiocesan collection (hereinafter ZAO-O, AO collection), Inv.-No. 577, sign. 105, box 160, incoming correspondence of Karl von Lichtenstein-Castelcorneo, year 1688, fols. 377–378, 4. 11. 1688, contains a seal. They previously mentioned: Máčelová (note 1), p. 22.

²¹ The family was already identified by Karpowicz, Baldasar Fontana (note 1), p. 165. On the family, cf. Lienhard-Riva (note 17), p. 27. In the notarial deeds of the Archivio di Stato in Bellinzona, a certain Giuseppe, son of Paolo Baruzzi, is mentioned on 30. 6. 1722.

²² Original wording: “mit dem stuccatorm Matheo und Fontana das contract geschlossen”. Cf. ZAO-O, AO collection, Inv.-No. 2099, sign. B b 117, 1665–1692, box 439, fol. 212: letter dated 18 June 1688.

²³ The architect Giovanni Pietro Tencalla, who had also previously done work for Liechtenstein in Valtice, was at that time working for the bishop on the construction of the monumental château in Kroměříž. Cf. Haupt (note 14), p. 13 (record 22 dated 14 October 1684, FLHA, HZR 1684/85, fol. 33v). See also Fidler, *Architektúra* (note 13), p. 275, note 671.

²⁴ On the history of the structure, e.g. Jan Bombera – Jana Krejčová, *Stará Voda. Poutní místo a jeho kulturní a náboženský význam*, Olomouc 1995 (typescript, one copy stored, for example, in the Vědecká knihovna v Olomouci [Olomouc Research Library], sign. II 874.381). – Jan Bombera – Gabriela Elbelová – Slavomíra Kašpárková et al., *Poutní místo Stará Voda*, Olomouc 1997. – Jana Krejčová, *Stará Voda. Poutní kostel sv. Jakuba Většího a sv. Anny*, Velehrad 2008. – Jana Zapletalová, Malíř Giovanni Carlone na Moravě. Stará Voda, *Umění* LXIII, 2015, pp. 289–306. – Jana Zapletalová – Rostislav Švácha, The Pilgrimage Church of St. James the Greater and St. Anne at Stará Voda, 1680–1690, in: Rostislav Švácha – Martina Potůčková – Jiří Kroupa (edd.), *Karl von Lichtenstein-Castelcorneo (1624–1695). Places of the Bishop's Memory*, Olomouc 2019, pp. 393–417.

²⁵ ZAO-O, AO collection, Inv.-No. 2099, sign. B b 117, 1665–1692, box 439, fols. 213–214. Original wording: “Stuccatur: 2 pershon haben in der kirch die obere taffel am gewölb und uber der obern vier fenstern die engls köpff, mit sambt dem gantzen fris umb undt umb verfertiget anjetzo arbeitet einer an den obern graden deren 16 sein, der andere wirdt die capittelle anfangen, und last neben bey, die cantzel durch den tischler und ziimmerman ausschollen, und die stigen inwendig machen, wessentwegen auch schon der meister Mathes berichtet worden.” My thanks to Radka Heisslerová for the transcription.

²⁶ Chiasso, Archivio Parochiale S. Vitali, *Liber matrimoniarum ab anno 1684*, fol. 89. First published by Karpowicz, Baldasar Fontana (note 1), p. 25.

²⁷ Karpowicz stated that it is not known where Baldassare Fontana spent the rest of 1689, so he assumed that he stayed at home with his new wife for the entire year. Cf. Karpowicz, Baldasar Fontana (note 1), pp. 25, 29. – Karpowicz, Baltasar Fontana (note 1), p. 12.

²⁸ On 28 March 1691, their daughter Mariana Clara was baptized. The godfather was builder Matyáš Porst cf. Register of the parish of the Virgin Mary in Kroměříž, book 7943 (*Matrica baptizatorum 1657–1696, Matrica copulatorum 1657–1696, Matrica defunctorum 1657–1696*), p. 359. Available online in the Moravský zemský archiv [Moravian Provincial Archives], Brno (hereinafter MZA), Acta publica: <https://www.mza.cz/actapublica/matrika/detail/8919?image=216000010-000253-003374-000000-007943-000000-00-B01589-01800.jpg> (accessed 4 September 2024). A son, Francesco Antonio, was born to Baldassare and Elisabetta Fontana in Kroměříž and baptized on 22 November 1692. His godmother was Antonia Pagani, the wife of the painter Paolo Pagani. On 19 February 1695, a daughter, Anna Maria Clara, was born and baptized to the Fontana couple. Elisabetta Fontana stood godmother in Kroměříž on 19 October 1691 to Maria Magdalena and on 20 December 1693 to Anna Maria, daughter of chimney sweep Giovanni Maiti from the Italian-speaking community, then on 28 February 1693 to Anna Elisabetta Svobodníková, and on 19 March 1694 to Anna Francesca Chiesa, daughter of Domenico Chiesa. Elisabetta and Baldassare Fontana stood godparents on 26 April 1694 to Angelo Antonio Pagani, son of Paolo and Antonia Pagani. All ibidem.

²⁹ Haupt (note 14), p. 51 (record 400, FLHA, HZR 1689, fol. 40r). In addition, another payment of 75 florins is registered in Fontana's name for 1689. However, in this case, the exact date is not recorded. Cf. Haupt (note 14), p. 52 (record 412, FLHA, HZR 1689/90, fols. 55v–57v).

³⁰ Kroupa, Zámek Valtice (note 13), p. 165.

³¹ This decoration disappeared at an unknown time. Regarding the artistic decoration of the halls stuccoed by Fontana, the Liechtenstein accounts register a total of two payments for the paintings. On 14 November 1689, the painters “Dominico und Colombo, beden mahlern, vor gemahlte zwey zimmer” received 240 florins and then 150 florins for two other halls. Cf. Haupt (note 14), p. 50 (record 394, FLHA, HZR 1689, fols. 37r–v). In the same year, but without an exact date, only Colombo received a payment: “Dem herrn Colombo, mahlern, von mahlung fünf zimmer in fresco”. They paid him 75 florins for painting each of the five halls, so a total of 375 guilders. Cf. Haupt (note 14), p. 51 (record 408, FLHA, HZR 1689, fol. 37r–v). The painter referred to simply as Colombo can be identified as Giovanni Battista Colombo (1638?–1693) of Arogno, who had previously worked at the Abbey of Sankt Florian. The painter had earlier been identified by Wilhelm (note 11). – Kroupa, Zámek Valtice (note 13), p. 165. – Kroupa, Umělci (note 13), p. 92. For the painter, cf. Lucia Pedrini Stanga, *I Colomba di Arogno* (Artisti dei Laghi. Itinerari europei n. 1), Lugano 1994, pp. 122–151. The painter referred to as Domenico can be identified as the Italian quadrature artist Domenico Egidio Rossi (1659–1715), who worked at Troja château for Count Šternberk as early as 1688. Ibidem. “Dominic Rossi” was paid another 18 guilders in 1693. Cf. Haupt (note 14), p. 89 (record 805). For Rossi, cf. for example, Věra Naňková, Domenico Rossi, in: Pavel Vlček (ed.), *Encyklopedie architektů, stavitelů, zedníků a kameníků v Čechách*, Praha 2004, pp. 557–558. – Martin Mádl, XIII. Praha – Troja, zámek Václava Vojtěcha ze Šternberka: apartmány v přízemí, in: idem (ed.), *Tencalla II. Katalog nástěnných maleb Carpofoara a Giacoma Tencally na Moravě a v Čechách*, Praha 2013, pp. 477–515, cf. p. 492.

³² Haupt (note 14), p. 59 (record 490, FLHA, HZR 1690, fol. 44r).

³³ Several times mistakenly named as Giacomo Trabesso. Cf. Haupt (note 14), p. 461 (record 2484 dated 3 August 1685).

³⁴ According to a contract concluded on 20 January 1685, Giovanni Battista Brentani was originally supposed to have carried out the stucco work at Plumlov. Cf. FLHA, box 352, folder Plumenau 2, Schlossbau, draft contract of 20 January 1685, unfoliated [partially transcribed in: Haupt (note 14), p. 454, record 2468]. However, during work on the decoration of the façade, this master failed to satisfy and was dismissed from the service of the Liechtensteins. This is recorded in a complaint by Francesco Peri, Giacomo Travelli and Antonio Quadri addressed to the Prince of Liechtenstein dated 3 August 1685. Cf. FLHA, box 352, folder Plumenau 2, Schlossbau, letter dated 3 August 1685, unfoliated [partially transcribed in: Haupt (note 14), pp. 461–462, record 2484].

³⁵ Cf. Haupt (note 14), p. 35 (record 233), p. 42 (record 307), p. 43 (record 318), p. 57 (record 466).

³⁶ This information was first presented by Michal Konečný, *Zámek Buchlovice*, Kroměříž 2015, p. 22. The stucco workers in Buchlovice are documented in the register of deaths, and on 21 November 1701, a plasterer “Matheus” died at the age of 52. On 18. 4. 1704 Jacopo Travelli's wife died “D[omi]na Dorothea Trevelan [Trebelana?] uxor stucatoris annorum 42”. Cf. Register of deaths of the parish of Buchlovice, book 11461 (*Matrica defunctorum 1660–1731*), pp. 131 and 139. Available online in the MZA, Acta publica: <https://www.mza.cz/actapublica/matrika/detail/9469?image=216000010-000253-003377-000000-011461-000000-00-B01843-00670.jpg> (accessed 18 September 2024).

³⁷ Konečný (note 36), pp. 22–23.

³⁸ Cf. Wilhelm (note 11), p. 21. – Fidler, *Architektur des Seicento* (note 13), p. 276 (later issued in print: Fidler, *Architektúra* /note 13/), p. 276. – Marta Sedláková, *Štuková výzdoba na Moravě v 17. století* (diploma thesis), Masaryk University Brno, Faculty of Arts, Brno 1997, pp. 125, 136. – Kroupa, Zámek Valtice (note 13), p. 165. – Kroupa, Umělci (note 13), esp. p. 92. Cf. Haupt (note 14), p. 461 (record 2484 dated 3 August 1685).

³⁹ Cf. Jan Kühndel – Jaroslav Mathon, *Plumlovský zámek a jeho knížecí architekt*, Prostějov 1937. – Leopold Sailer, *Die Stukkateure*, Wien – München – Brunn 1943, p. 85. – Wilhelm (note 11), p. 21. – Sedláková (note 38), p. 136. The decorations in the great dining room are said to have come from his hand. In addition, the prince instructed him to repair the stucco eagle that was located in a semicircle on the ceiling of the main hall on the third floor.

⁴⁰ Cf. Haupt (note 14), p. 493 (record 2544 dated 28 April 1688), p. 38 (record 277 dated 14 Mai 1688).

⁴¹ Karpowicz, Baltasar Fontana (note 1), pp. 12, 76.

⁴² Haupt (note 14), p. 492 (record 2541 dated 1 April 1688). Further also Hellmut Lorenz, *Johann Bernhard Fischer von Erlach*, Zürich – München – London 1992, p. 15. – Jiří Kroupa, Proměny moravskokrumlovského zámku v době renesance a baroku, in: Zdeněk Fišer (ed.), *Moravský Krumlov ve svých osudech*, Brno 2009, pp. 265–276, esp. p. 270.

⁴³ Count Althan evidently managed to get Fischer into his service soon after, because the latter subsequently designed the so-called Hall of the Ancestors at the château in Vranov nad Dyjí. Cf. Haupt (note 14), p. 492 (record 2542 dated 15 April 1688 to Moravský Krumlov). For Erlach's activities in Vranov nad Dyjí and his early Moravian works, see Krumholz (note 13).

⁴⁴ For Erlach's stay in Rome, see Hellmut Hager, Carlo Fontana e i suoi allievi: il caso di Johann Bernhard Fischer von Erlach, in: Marcello Fagiolo – Giuseppe Bonaccorso, *Studi sui Fontana, una dinastia di architetti ticinesi a Roma tra Manierismo e Barocco*, Roma 2008, pp. 237–256.

⁴⁵ Jiří Kroupa, Palazzo in villa, memoria a bellaria. Poznámka k sémantice architektonické úlohy v baroku, in: idem (ed.), *Ars naturam adiuvens. Sborník k počtě prof. PhDr. Miloše Stehlíka*, Brno 2003, pp. 117–132, esp. pp. 124–126. – Kroupa, Proměny (note 42), p. 271.

⁴⁶ On the construction history of the château at Moravský Krumlov, see Ivan Žlúva, *Zámek v Moravském Krumlově* (diploma thesis), Masaryk University Brno, Faculty of Arts (FF UJEP), Brno 1974, pp. 75–76. See also Kroupa, Palazzo in villa (note 45), pp. 124–126.

⁴⁷ František Václav Peřinka, *Dějiny města Kroměříže II/1–2 (Dějiny let 1619–1695)*, Kroměříž 1947, pp. 626, 630. Cf. ZAO-O, AO collection, Inv.-No. 545, sign. 73, box 126, incoming correspondence of Karl von Lichtenstein-Castelcorno, year 1688, fols. 470–471, document dated 26 April 1688. – Ibidem, Inv.-No. 545, sign. 73, box 127, incoming correspondence of Karl von Lichtenstein-Castelcorno, year 1688, fols. 5–7, document dated 1 Mai 1688. On 28 March 1691 Matyáš Porst stood godfather to Fontana's daughter Mariana Clara. Cf. note 28.

⁴⁸ For these structures, cf. for example, Vilém Haňák, *Vlastivěda moravská, II. Místopis. Mor.-Krumlovský okres*, Brno 1913, pp. 113–115. – Bohumil Samek, *Umělecké památky Moravy a Slezska 2 [J–N]*, Praha 1999, pp. 583–596.

⁴⁹ MZA, G 12 collection – Sbírka Cerroniho, sign. Cerr. I, Inv.-Nr. 32, Johann Peter Cerroni, *Skizze einer Geschichte der bildenden Künste in Mähren I*, 1807, fol. 259 (marking top right). From here on, e.g. Samek (note 48), p. 591.

⁵⁰ This dating is given by Cerroni (note 49). Cf. previous note and also Samek (note 48), p. 591.

RESUMÉ

Počátky činnosti Baldassara Fontany na Moravě

Štukatér ve službách Liechtensteinů ve Valticích a v Moravském Krumlově

Jana Zapletalová

Dílo evropsky významného štukatéra a sochaře Baldassara Fontany (1661–1733), činného napříč několika zeměmi dnešní Evropy, patří k poměrně značně probádaným. Počátky jeho aktivity na Moravě však dosud obestírala řada neznámých. Studie založená zejména na interpretaci archivních dokumentů z liechtensteinského rodového archivu ve Vídni nově poukazuje na klíčový význam, který v prvních letech Fontanovy činnosti

na Moravě, a zřejmě i zásadní roli při jeho příchodu, sehrál rod Liechtensteinů. Na základě archivního dokumentu i stylových komparací obohacuje dosud poznaný katalog děl Baldassara Fontany o štukovou dekoraci portálu kaple zasvěcené morovým patronům sv. Šebestiánovi, sv. Rochovi a sv. Rozálii v kostele sv. Bartoloměje v Moravském Krumlově, sídle moravské liechtensteinské sekundogenitury. Objednávku Maximiliana Jakoba Moritze z Liechtensteinu (1641–1709) zasazuje do kontextu činnosti dalších umělců působících na konci osmdesátých let 17. století na Moravě. Pozornost věnuje rovněž Fontanovým nedochovaným zakázkám pro Johanna Adama Andrease z Liechtensteinu (1657–1712) na zámku ve Valticích. Jakkoli se valtické práce Baldassara Fontany nedochovaly, analýza dokumentů umožňuje rozplétat jemné předitivo vztahů míst se specifickými lokálními a kulturními parametry a rekonstruovat umělecké sítě ve zkoumaném období, v nichž se tento štukatér se svými spolupracovníky pohyboval.

Obrazová příloha: **1** – Dopis Baldassara Fontany z 26. dubna 1688 odeslaný z Moravského Krumlova purkrabímu ve Valticích. Hausarchiv Liechtenstein, Vaduz – Wien, The Princely Collections; **2** – Pečeť Baldassara Fontany na dopisu z 26. dubna 1688. Hausarchiv Liechtenstein, Vaduz – Wien, The Princely Collections; **3** – Stará Voda (Libavá), poutní kostel sv. Jakuba Většího a sv. Anny, klenba; **4** – Stará Voda (Libavá), poutní kostel sv. Jakuba Většího a sv. Anny, chór; **5** – Moravský Krumlov, kostel sv. Bartoloměje; **6** – Baldassare Fontana, štuková výzdoba, 1688. Moravský Krumlov, kostel sv. Bartoloměje; **7** – Baldassare Fontana, štuková výzdoba, 1688. Moravský Krumlov, kostel sv. Bartoloměje; **8** – Baldassare Fontana, štuková výzdoba, 1688. Moravský Krumlov, kostel sv. Bartoloměje; **9** – Baldassare Fontana, štuková výzdoba, 1691–1693. Kroměříž, arcibiskupský zámek, sala terrena; **10** – Baldassare Fontana, štuková výzdoba, 1691–1693. Kroměříž, arcibiskupský zámek, sala terrena; **11** – Baldassare Fontana, štuková výzdoba, 1692. Vyškov, kostel Nanebevzetí Panny Marie, kaple sv. Otylie



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