

Baldassarre Fontana in Cracow



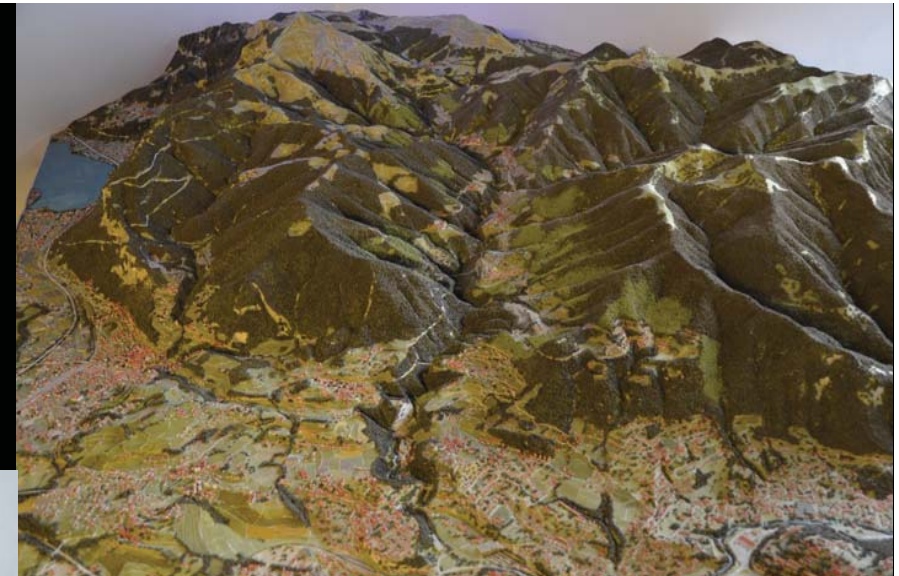
dr hab. Michał Kurzej

Baldassarre (pol. Baltazar) Fontana

- born 26 VI 1661 in Chiasso, bailiwick of Mendrisio, nowadays canton Ticino, Switzerland

- artist family (e.g. architects Domenico 1543–1607 and Carlo 1638–1714)

- region of great artistic traditions



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No data about Fontana's education – possible inspirations



Rome – circle of Bernini
-S. Caterina Magnanapoli
M. Cafà, before 1667



Republic of Venice
– circle of Longhena
- Padua, S. Giustina, G. Comin,
1675



Sorroundings of Lake
Lugano - Castel S. Pietro
(bilwick of Mendrisio),
A. Sliva, 1685



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First known work – Hohenaschau im Chiemgau, Bavaria, 1683 or 1688,
signed: Baldisaro Fonta[...]

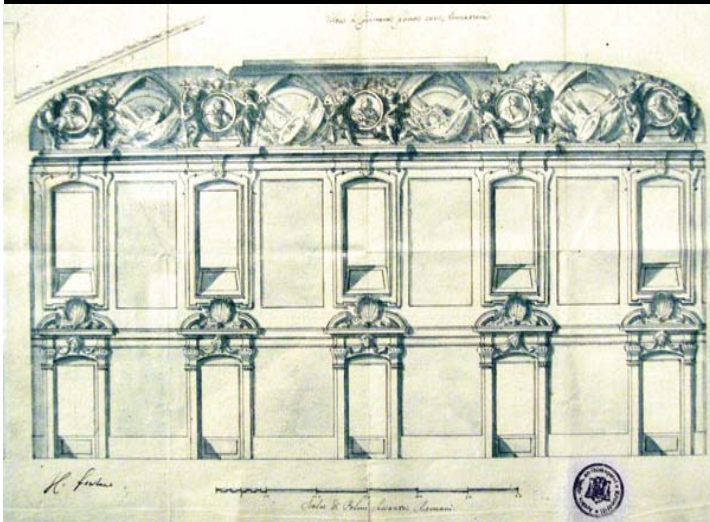


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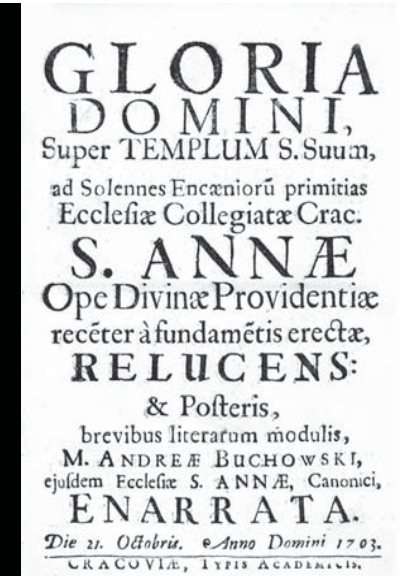


1688–1695 – works for bishop of Olomouc
Karl von Lichtenstein-Castelcorneo; e.g.:

- Stará Voda, church decoration (with Matteo Rezzi), ca. 1688
- Hukvaldy, furnishing of castle chapel, after 1689
- Vyškov, St. Odile chapel by the parish church, 1690–1692



Castle in Kroměříž, The Great Hall, 1691, destroyed 1752; Sala Terrena, finished 1695 -
iconographic inventions by Martin Antonín Lublinský



Sebastian Piskorski (1636–1707) – lawyer, preacher, theater director, conceptor, provisor, secretary of king John III, creator of pilgrimage complex in Grodzisko (1677–1691), Fontana's patron in Poland

Wieliczka, Morsztyn chapel (with Pakosz Trebeller), 1693, dome destroyed in 1787

From 1692 to 1703 Piskorski was in charge of building and decorative works of St Anne church in Cracow

- designs of Tilman and Siemiginowski

Sources on Fontana's work in St Anne's:

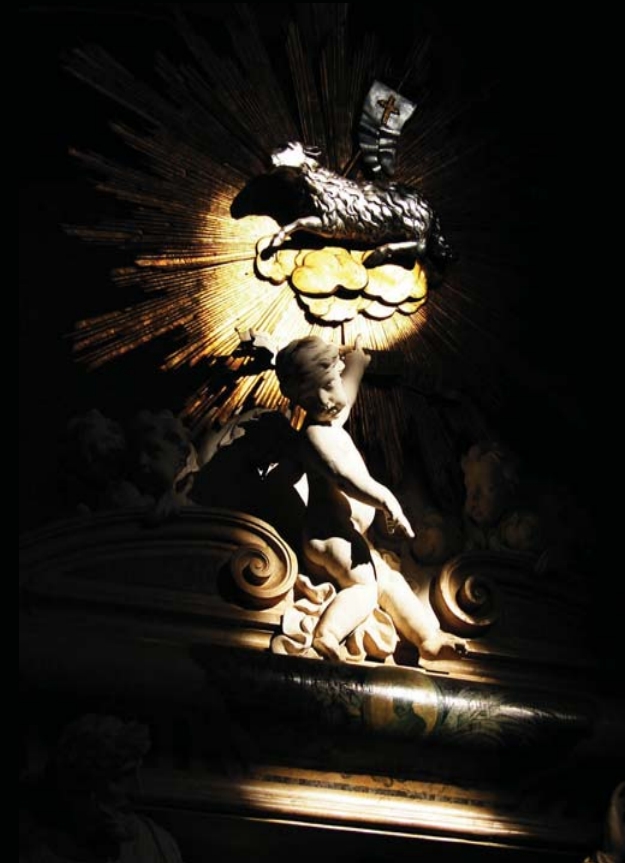
- the accounting book

- the monography by Andrzej Buchowski



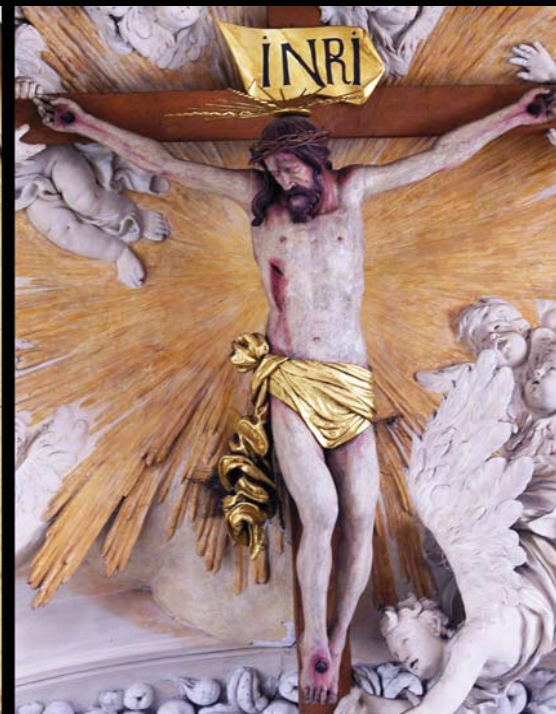
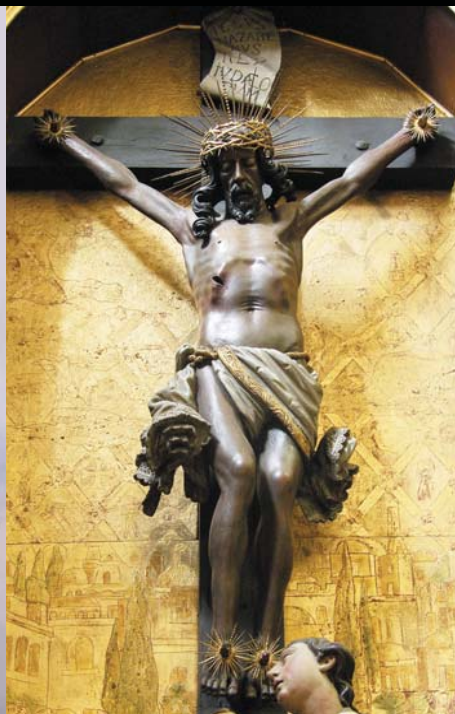
Informations about Fontana's works in St Anne's:

- circumstances of his employment in Cracow
- usually Fontana stayed in Cracow from Lent to the beginning of Advent
- collaborators; e.g. brother Francesco (1666–1697)
- working materials: lime and gypsum from local warehouses, iron from Tarnowskie Góry
- limitation to works in stucco
- role of Carl Tanquart and Innocenzo Montiego



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Contribution of local artists



- woodcarving works, Kazimierz Kaliski the older – crucifixes in Corpus Christi church and in St Anne's
- reliquary of the head of St John Cantius, Jan Ceypler 1695
- many stonecutters, specially Jan Liszkowic



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Innovative artistic solutions: – non-architectural altar



- altar surrounded by columns, altar relief, radiant aureole



- integracation of sculpture and painting



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- statue, relief and scagliola



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Other works: Main altar in Poor Clares' church in Old Sącz, 1699, commissioned via Piskorski



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Transformation of Poor Clares' church in Cracow, 1701–1702
according to idea of Pirkoski and abbess Elżbieta Tyrawska



Transformation of the Italian Confraternity chapel in Minorite monastery, 1696–1700, destroyed after 1796

- Fontana was supposed to deliver a design for the altar (Michał Poman, and Wojciech Brzeski)
- new ornaments were added to the earlier vaulting from 1630



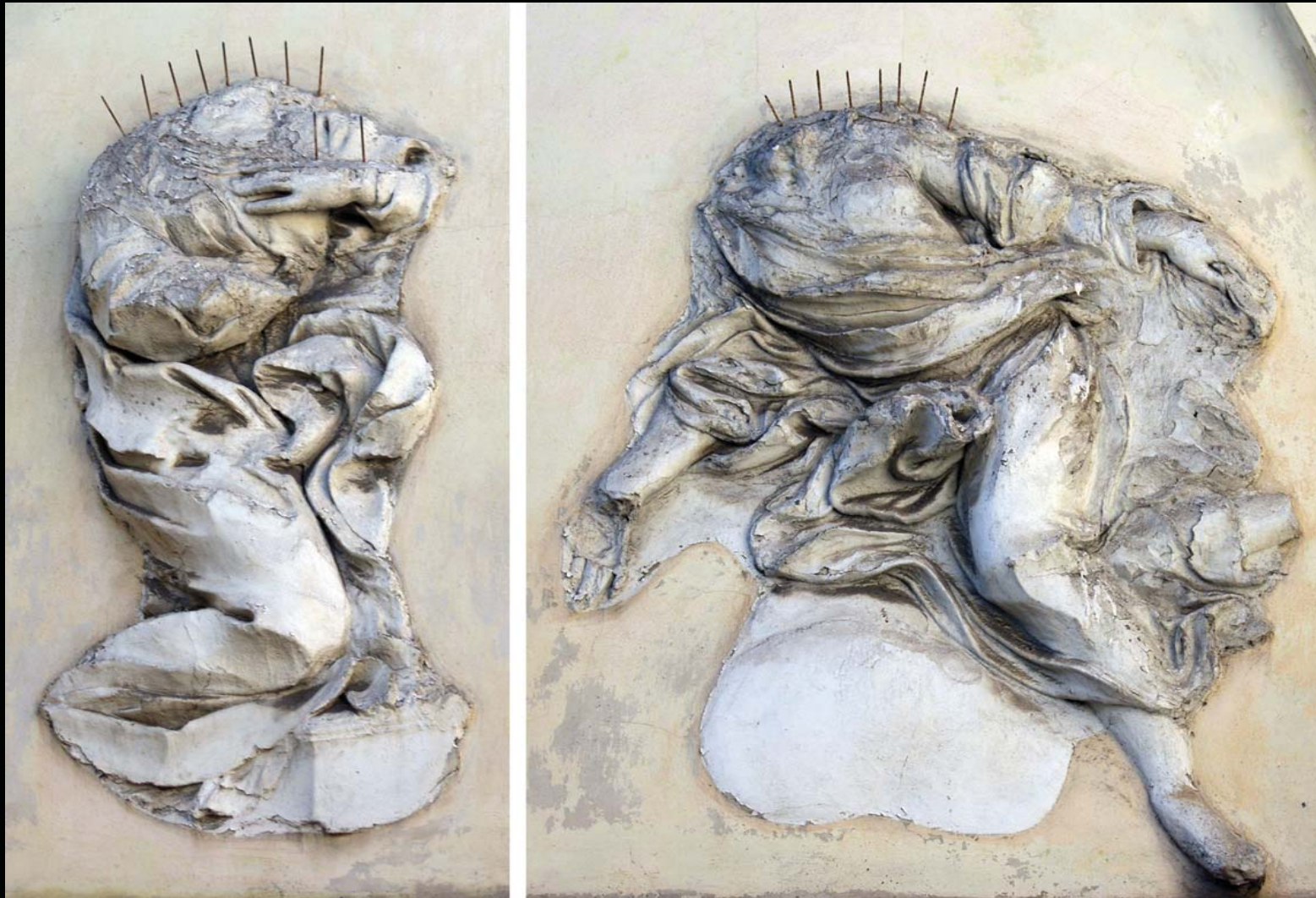
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Statues on the facade of Carmelite Church on Piasek, 1700 - after iconography of the main altar (1698–1699), heads and hands of the side figures are badly reconstructed



Works attributed to Fontana, generally dated to 1695–1703:
St Michael church of Discalced Carmelites, destroyed in 2nd half of 19th century



St Hyacinth chapel by the Dominican church



St Bartholomew church in Ludwinów near Krakow, founded by M. L. Grabiański, treasurer of bishop J. Małachowski





Under the Pear House, for Jan Żydowski, standard-bearer of Cracow, owner from 1697 to 1718



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Studiolo at the St. Christophorus Palace, for Jan Wawrzyniec Wodzicki (died 1697) or for his wife Anna. Stuccos in the lounge, despite of much lower quality, were also wrongly attributed to Fontana



Studiolo in Hipolit House, for Zygmunt Zaleski, cloth merchant, councilor and mayor



Room in Palace under the Rams, owned by Hieronim August Lubomirski, Crown standard-bearer



Examples of the Roman influence on Cracow art in 17th century



Książ Wielki, main altar, Jerzy Hankis, 1682



Monument to bishop A. Trzebicki, 1695-6

Sculptures and stucco work by Kaliski family



Stucco decoration of the Loretto chapel
in Corpus Christi church, 1699

Statue of Blessed Salomea in Grodzisko, 1690s

Influence of Fontana's works (mostly in St Anne's) on art in Lesser Poland



Framing of the portrait of bishop J. Denhoff,
Minorite monastery, after 1705



Altar of blessed Isaias Boner (yop
it was his actual name) Augustine
Eremitic monastery, 1766

Influence of Fontana's works on art in Lesser Poland – statuary sculpture



Tyniec, Benedictine Church, Holy Cross altar, Piotr Kornecki (?), ca. 1760

Scagliola antependias
– eg. by Francesco Torriani



Raków, main altar, 1729,
Imbramowice, A. Frączkiewicz, 1716



St Anne's church as the most distinguished work by Baldassarre Fontana

Postquam Minoris Chori tectus fornix, imbricibus apprimè cōtectus clauderetur: etiam internè decus rarum aliquod, quò orantium in Domo Domini corda inflammarentur, folicitabat. Adfuit decretoria quædam *Directori*, ad fornixis concavam superficiem gypsò incrustandam, & pulcherrimâ cælaturâ investendam, resolutio. Igitur in hunc finem plures Stuccatoriæ artis Magistri commendabantur; quorum excellentia in Varaviensibus quibusdam Palatis opera, atq; in nonnullis ibidem Ecclesiis, præclarissima artis exempla commēdabantur. Cæterùm ingeniū acutissimū, & ad placitum S. R. I. Principis Lichtensteinii, olim Episcopi Otomucensis, continuò habitum, *Nobilis Balthasaris Fontana Comensis*, constantem animi tenorem *Directoris* permovit; ut viri illius, cujus florentior ætas, & ad omne perficiendum opus præmeditatus animus, laudaretur. (editò pulcherrimò suæ artis, *Vielicjs* in Sacello *Illustrissima Moritziana Domus*, documentò) manufacti, cælati; labores, ad Ecclesiæ ornamentum attingerentur. Requisite ille unâ alteravc. Epi.

Epistolâ, ac seriò animadvertēs exemplū posteræ suæ famæ sibi parari in ea Urbe, illoq; loco, ad quem reliquarum Provinciarum Regni, manufacta opera, veluti ad Censuram æstimatoremq; suum confugiunt, ocyus assumptis quibusdâ suæ artis Sociis Cracoviam venit, examinatoq; futuri laboris sui locò, ornatûs Inventionem, dispositionemq; , quam ad loci capacitatem prouideret & commodè applicaret, desideravit. Hanc à *Directore* Fabricæ accepit; & eidem magna animi cum iucunditate, mentem manumq; hilarem, ad futuram Ecclesiæ ornatum, suiq; singularem cōmendationem, applicavit, prætentata inprimis Monogramæ dispositionis iconc.

Inventio hæc fuit: Diva ANNA (cujus nomine Ecclesia Hera, hodie suo æterniq; humanæ, ab olim Resurrexerunt expressam, super Sanctissimum

Praise of Cracow, perhaps from Fontana's letter, round 1693, in: Buchowski 1703

Fontana's conservatory Foundation from ca. 1700

A Generosa Dna Sherardynia. Senesoni olim Sherardyni Equitis S. Guaz Consorte intuitu Summa Florenorum 3000 apud Nobilem olim Marchetti Civem ac Menatorem Cracoviensem, Patrem suum, per Excellentem olim Baltazarem Fontana Stuccatorem pro conservatione Fabricæ Ecclesiæ S. Anne ad locandum in Bonis Mur. die circa Annum Domini 1700 reposita non tamen ob subsequuta fata, prædicti Dni Marchetti locata (de qua Summa per antecessores Dd. Procuratores Fabricæ prius in Consistorio Cracoviensi deinde in Sacra Nuntiatura, multò jure sine tamen lucro Casus actum est cum Domina Marchetta, Dni olim Marchetti Consorte) operâ et labore moderni Procuratoris Fabricæ vindicata sunt Ulne viginti quinque materia holoserica auro et argento intertextæ, (vulgo Altembasa) ex quibus Ulne viginti unæ, dividitæ sunt juxta taxam Florenis
 Jam verò ex reliquis Ulnis quatuor comparata est Casula, in memoriam beneficij, et Ecclesiæ S. Anne applicata.

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Opinion of Miloš Stehlík, 1975, 1981



The importance of Cracow's experiences for Fontana's later works in Movia
- integracation of sculpture and painting
Hradisko near Olomouc, Premonstratensian monastery, library
B. Fontana, I. Monti, 1702–1704



Repetition of reliefs from Cracow



Under the Pear House



St. Anne's church



Uherčice castle, ca. 1705



Šternberk, Augustinian Monastery
1727-1728



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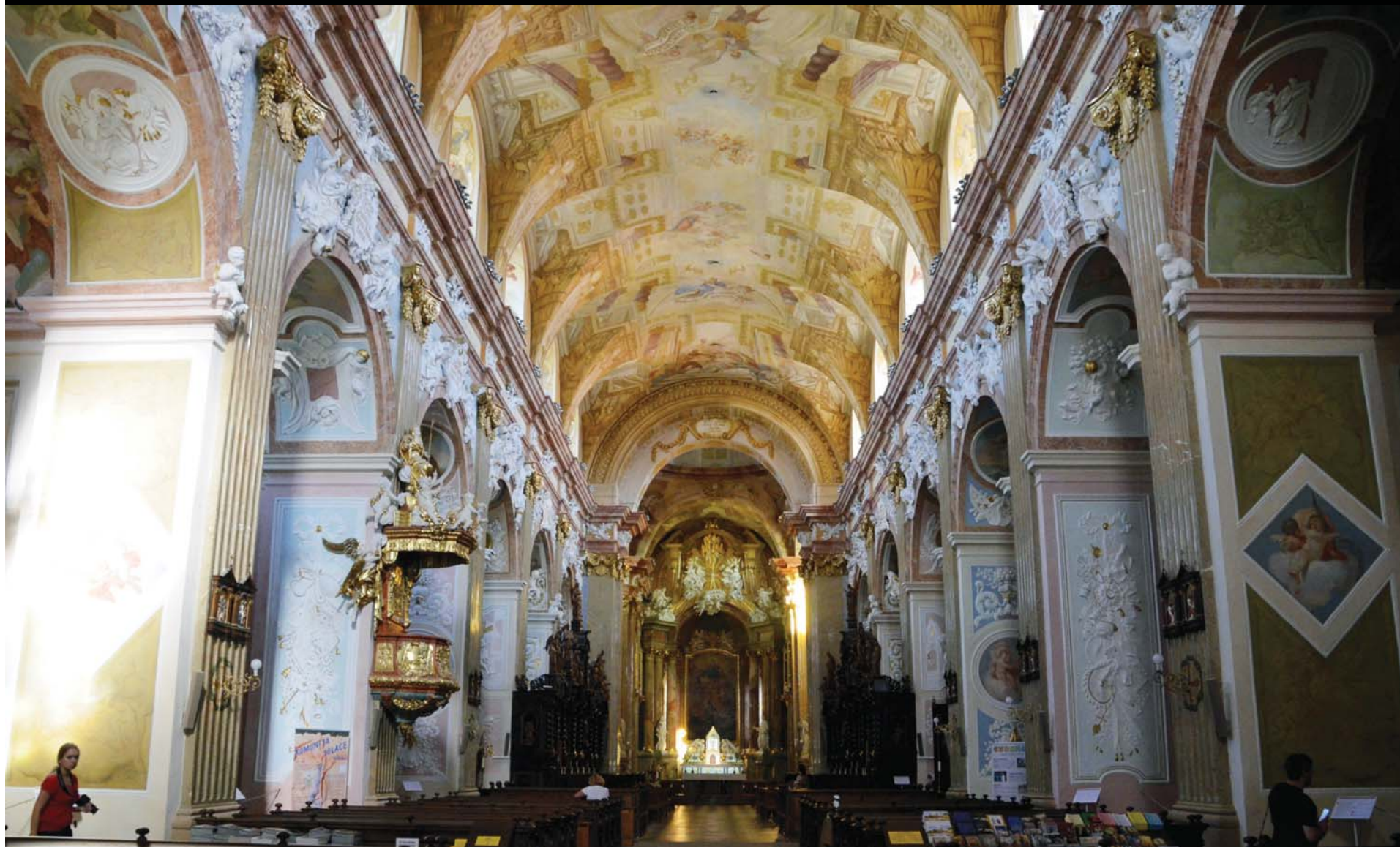
Holy Mound (Svatý Kopeček) near Olomouc, pilgrimage church of Premonstratensians from Hradisko, 1722–1731. Fontana as work manager



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Cistercian church in Velehrad, decoration made after fire from 1719



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