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# The contribution of Cardinal Friedrich Egon of Fürstenberg to the building up of the picture collection of the Olomouc archbishops\*

*The text brings new findings regarding the collecting activity of Olomouc Archbishop Cardinal Friedrich Egon of Fürstenberg (1813–1892), whose acquisition activity in works of art has so far been in the shadow of his construction activities and has been unfairly undervalued. The article makes available the results of archival research. It is based, on the one hand, on the study of accounting documents, especially from Cardinal Fürstenberg's longer stays in Rome, which have so far only been studied on a selective basis. It also makes available information unknown until recently, contained in the income and expenditure books of the Archbishop's Secretariat from 1854–1873. The study of accounting documents has made it possible to enrich the list of Fürstenberg's acquisitions for the picture collection of Olomouc bishops and archbishops with several new items and attributions. In particular, however, it has shed new light on the archbishop's acquisitions of works of art from his period in Rome. Cardinal Fürstenberg made purchases at select Roman antiquarians and maintained close contacts with the priest and senior Vatican official Marcello Massarenti Ordelaffi (1817–1905). In his time, this man, who mediated certain art purchases for the Archbishop of Olomouc, was one of the well-known collectors of the second half of the 19<sup>th</sup> century in Rome. Massarenti's collection became the basis of the collection of American tycoon Henry Walters (1812–1894) in Baltimore.*

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**Keywords:** Friedrich Egon of Fürstenberg; the collections of the Archbishops of Olomouc; the Kroměříž picture gallery; Marcello Massarenti Ordelaffi; Giovanni Tavazzi; Carlo Possenti; art dealers in Rome; Roman antiquarians of the 19<sup>th</sup> century; Franz Schrotzberg; Franz Eybl; Josef Hermanstörfer; Henry Walters

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In terms of the quality of its works the picture collection of the bishops and archbishops of Olomouc is one of the leading collections in the Czech Republic; it also holds an important position in the wider European context. The collection was created in the second half of the 17<sup>th</sup> century by important acquisitions by Olomouc bishop Karl of Lichtenstein-Castelcornio (1623–1695); in 1691 he bequeathed it to the Olomouc bishopric. This initial period of the collection's history was also its peak. From the 17<sup>th</sup> century onward, the collection decorated not only the interiors of the two main episcopal residences in Olomouc and Kroměříž, but also smaller residences in Vyškov, Brno, Mírov, Kelč, Chropyně and Hukvaldy. Recognition for the enrichment of the collection with other acquisitions of arts and crafts works is also due to other bishops and archbishops of Olomouc.<sup>1</sup> This article aims to present new findings regarding the collecting activities and artistic investments of Cardinal Friedrich Egon of Fürstenberg (1813–1892), and based on the results of archival research, to bring closer his acquisitions in the fine arts, focusing on the purchases made during Fürstenberg's stays in Rome.

## The patron Friedrich Egon of Fürstenberg

Despite the considerable efforts of earlier researchers, the history of the picture collection of the Olomouc bishops and archbishops during the relatively long episcopate of Friedrich Egon of Fürstenberg (archbishop from 1853 to 1892) has not yet been given attention it deserves.<sup>2</sup> Friedrich Egon of Fürstenberg was born in 1813 in Vienna as the son of Friedrich Egon Landgrave of Fürstenberg (1774–1856), who was a royal and imperial court councillor, and his wife Theresia, née Princess of Schwarzenberg (1780–1870). After completing his studies in theology in Vienna in 1835 and being ordained, he worked in Olomouc as a deacon at the



1 – Franz Schrotzberg, **Cardinal Friedrich Egon of Fürstenberg**, 1859. Olomouc Archdiocese.  
Olomouc Museum of Art – Kroměříž Archdiocesan Museum

church of St Michael. In 1838 he became a Doctor of Theology, and in 1848 obtained the position of residential canon in Olomouc; following the death of Maximilian Josef, the free lord Archbishop Sommerau-Beckh (1769–1853), he was elected the sixth archbishop of Olomouc in June 1853.<sup>3</sup> Cardinal Fürstenberg made his mark in the history of the Archdiocese of Olomouc mainly as a significant builder. For the Olomouc archbishopric his episcopate was a period of major development, connected primarily with the regothicisation of the Olomouc Cathedral of St Wenceslas and the restoration of the Basilica at Velehrad of the Assumption of the Virgin Mary and Saints Cyril and Methodius.<sup>4</sup> One significant undertaking by Fürstenberg in the 1860s was the purchase of the library of the Vatican librarian and archivist Augustin Theiner (1804–1874).<sup>5</sup> When building up the collection of coins and medals, Cardinal Fürstenberg focused on the minting of church issuers, mainly connected with the minting activities of the Olomouc bishops and archbishops.<sup>6</sup>

Regarding the picture collection and the acquisition of works of art in general, in this respect a number of earlier authors have underestimated the period of Fürstenberg's episcopate. This approach probably has its roots in Antonín Breitenbacher's articles, according to which Fürstenberg's acquisitions were neither very frequent nor valuable, as was allegedly the case of Cardinal Sommerau-Beckh (1769–1853). In general, Antonín Breitenbacher commented on Fürstenberg care for the picture gallery and its additions in a biased manner and with considerable contempt.<sup>7</sup> He evidently came to conclusions about Fürstenberg's collecting activities only from his knowledge of the inventories of the archbishop's residences, and without any knowledge of the accounting documents, which provide a somewhat different picture of the archbishop.<sup>8</sup> These otherwise fundamental Breitenbacher studies evaluating Fürstenberg's care for the collection also significantly influenced other researchers, among them Lubor Machytka, who wrote in two articles from 1987: "*In the lack of interest in the picture gallery, primacy undoubtedly belongs to Archbishop Cardinal Fürstenberg [...], who, perhaps with the exception of his own portrait and a few gifts, did not acquire a single picture*".<sup>9</sup>

A significant turning point in the evaluation of Fürstenberg's patronage occurred as late as the 1980s, thanks to the archival research of Antonín Jirka, who discovered the archbishop's accounts of the purchases of works of art and works of an arts and crafts nature. However, he did not write his promised study on Fürstenberg's patronage.<sup>10</sup> However, it is thanks to his archival research that new insights came to light that allowed other researchers to re-evaluate earlier opinions. Findings of a significant nature were provided by Olga Pujmanová's article on four valuable statues of the Eastern church fathers by Mino da Fiesole from the so-called *Ciborio della neve* of the Ro-

man Basilica of Santa Maria Maggiore, which Archbishop Fürstenberg purchased during one of his stays in Rome.<sup>11</sup> Olga Pujmanová mentioned some of Fürstenberg's other purchases in Rome in passing in this article.

The knowledge of the accounting documents found in the archive by Antonín Jirka was partially reflected in the catalogues of the Kroměříž and Olomouc parts of the archbishop's picture gallery. These findings led researchers to partially change their view of the history of the collection under Archbishop Fürstenberg, who rightly began to be credited with the acquisition of nearly two dozen paintings.<sup>12</sup> It has now been possible to extract information from the recently discovered and as yet unstudied income and expenditure book of Archbishop Fürstenberg's secretariat, which maps out the first half of his episcopate (1854–1873).<sup>13</sup> This book of income and expenses contains only the barest of information, for the most part without mentioning the artists and subjects of the works. By connecting these fragmentary data with the accounting documents, which have now been studied systematically and no longer merely selectively, it is possible to follow up on the research efforts of our predecessors and bring forward new findings about the acquisitions of Archbishop Fürstenberg.<sup>14</sup>

### The acquisition activities of Cardinal Fürstenberg

In connection with Cardinal Friedrich Fürstenberg, the catalogues of the Olomouc and Kroměříž picture galleries included approximately two dozen paintings that the archbishop either acquired or received as a gift.<sup>15</sup> The provenance of many of these works was determined on the basis of archival documents, in other cases an assumption was made by deduction. Thanks to the income and expenditure accounts, it is possible to specify the provenance of some works at this location and to expand the list of Fürstenberg's acquisitions with additional paintings.<sup>16</sup>

In the first years after his election as Archbishop of Olomouc in 1854, no purchases of works of art could be traced in the account books. This situation might be explained by the demanding construction activities in the 1850s, when the archbishop invested in particular in building improvements to the residences in Olomouc, Kroměříž and Hukvaldy.<sup>17</sup> The first picture acquisition that can be safely identified in the accounting documents is Fürstenberg's official portrait, which the archbishop ordered from the Viennese painter Franz Schrotzberg (1811–1889), a leading portraitist of the highest Habsburg nobility and the imperial family. [Fig. 1] For his official portrait he paid the painter a total of 340 florins in advance, on 13 April 1858.<sup>18</sup> Five years later, he paid the same painter 350 florins for a painting of Empress Elizabeth of Bavaria (1837–1898). In the archbishop's collections there is a portrait of the em-

press with a qualified attribution to Anton Einsle (1801–1871).<sup>19</sup> [Fig. 2] This Kroměříž portrait of the empress represents a version or copy of Schrotzberg’s work from the Liechtenstein collections from around 1860.<sup>20</sup> [Fig. 3]

A large proportion of the picture acquisitions within central Europe were arranged for Archbishop Fürstenberg by his court architect Josef von Lippert (1826–1902), who collaborated with the archbishop for over two decades until 1877, when he was replaced as architect by Gustav Meretta (1832–1888). Through Lippert, Cardinal Fürstenberg also arranged the restoration or repair of several older paintings in Vienna, such as works by Lucas Cranach the Elder, the Marian cycle or of St Anne, Mother of the Virgin.<sup>21</sup>

Among the purchased works from the years 1660–1662, three paintings with the subject of St John Sarkander frequently appear.<sup>22</sup> Cardinal Friedrich Egon had taken a liking to this saint even before his beatification in September 1659, in which he himself played a part. There are several paintings depicting this saint in the archbishop’s gallery. Due however to the insufficient specification of the works in the archival documents, it is not possible to relate the accounting documents as found to specific works that are part of the collections of the Archbishopric of Olomouc.<sup>23</sup>

Archbishop Fürstenberg also contributed to the expansion of the cycle of paintings of Olomouc bishops and archbishops. From Franz Eybl (1806–1880) he commissioned a portrait of the Archduke of Austria, Bishop Leopold Wilhelm, [Fig. 4] which is a copy based on the work of Pieter Thijs, today in the Kunsthistorisches Museum in Vienna.<sup>24</sup> The purchase of a copy of the cardinal Wolfgang Hannibal Count of Schrattenbach’s portrait can also be accounted for; Franz Eybl painted this as a copy of Giambattista Canziani’s surviving painting.<sup>25</sup> A portrait of Jakub Arnošt, Count of Liechtenstein, probably also dates to the same period, but could not be found in the accounting books.<sup>26</sup>

Two landscape paintings by Josef Hermanstörfer (1817–1901) can be identified among the secular subjects that the archive documents register only rarely. The archbishop bought them during a stay in Karlovy Vary in 1877 for 250 florins.<sup>27</sup> Both smaller-format paintings were successfully linked to the aforementioned account and items in Eugen Dostál’s catalogue.<sup>28</sup> However, an attempt to identify them in the archbishop’s collections has not been successful.

#### **Purchases in Rome from the antiquarian Giovanni Tavazzi**

Cardinal Friedrich Egon of Fürstenberg made major use of his half-year stay in Rome, when he participated in the Vatican Council on papal infallibility, to purchase works of art. He resided in the Eternal City from 1 December 1869 to July 1870.<sup>29</sup> From this period comes a number of accounting documents relating to purchases of art objects, their



2 – Franz Schrotzberg (?) or copy according to, **Empress Elizabeth of Bavaria**, 1863. Olomouc Archdiocese. Olomouc Museum of Art – Kroměříž Archdiocesan Museum



3 – Franz Schrotzberg, **Empress Elizabeth of Bavaria**, around 1860. Vaduz – Vienna, The Princely Collections



4 – Franz Eybl (after Pieter Thijs), **Archduke of Austria, Bishop Leopold Wilhelm**, 1867. Olomouc Archdiocese.  
Olomouc Museum of Art – Kroměříž Archdiocesan Museum

packaging, transport and payment of customs duties. The accounts show that at this time the Olomouc archbishop was making purchases from the antique dealers Giovanni Tavazzi, Carlo Possenti and others.<sup>30</sup>

Several major purchases of works of art were made by Cardinal Fürstenberg from the Roman antiquarian Giovanni Tavazzi, who had his antique shop *Galerie de Tableaux Anciens et la Collection d'Antiquités et d'Objets d'Art* at Via della Mercede 40 in Rome.<sup>31</sup>

At an unspecified time, he is said to have acted as “*Negoziante di antichità nelle botteghe del Palazzo Poli*” in Rome.<sup>32</sup> In the book of receipts and expenses, for 8 January 1870, there is an unspecified entry about the purchase of a painting for 1 200 francs and three other objects.<sup>33</sup> Due to the coincidence of the amount spent and the date, this can be assigned to the extant invoice of 8 January 1870 for the purchase of four works from Giovanni Tavazzi, who in the self-signed invoice confirmed the receipt of a total of 2 300, of which 1 200 francs for “*Un quadro in tavola Mad. Bambino*”.<sup>34</sup> This account, as previously suggested by Olga Pujmanová, may relate to a painting attributed to Neri di Bicci (1419–1491), *Adoration of the Child*, from the archbishop’s picture collection in Kroměříž.<sup>35</sup> [Fig. 5] This provenance would be supported by the fact that the presence of Bicci’s painting cannot be demonstrated in older inventories of the archbishop’s collection.<sup>36</sup> Although the picture on the account is not indicated in any more detail, this could also have been intentional on Tavazzi’s part to avoid possible later complaints and claims from the buyer when selling a work of dubious authorship and provenance, or even knowingly selling a forgery. The account further reveals that in addition to this painting, Archbishop Fürstenberg purchased three other artefacts from Tavazzi on the same day: an ivory triptych for 700 francs and two tables inlaid in ivory for 400 francs. A copy of an unspecified saint in bronze with a value of 200 francs is listed below the total.<sup>37</sup> So far, none of these items has been identified.

In the same month, the Archbishop of Olomouc was literally lucky enough to purchase from the antique dealer Tavazzi a work of extraordinary significance – four statues of the Eastern Church Fathers by the Florentine sculptor Mino da Fiesole (1429–1484). [Fig. 6] Olga Pujmanová earlier recognized these sculptures and published the results of her findings about them.<sup>38</sup> The statues, which were originally located in the Roman church of Santa Maria Maggiore, now decorate the main altar of the Cathedral of St Wenceslas in Olomouc.<sup>39</sup> According to a receipt dated 31 January 1870, he paid a total of 5 200 francs for the sculptures.<sup>40</sup> As part of the same purchase, he also acquired an unknown bronze crucifix (*Crocefisso bronze*) and a chalice-shaped reliquary (*Reliquario a calice antico*). On the following day, i.e. on 1 February 1870, a payment of 4 000 florins is recorded in the recently discovered income and expenditure book of Archbishop Fürsten-

berg with the note “*Dem Antiquar Tavazzi für 4 Statuen*”.<sup>41</sup> This document can be safely related to Mino’s sculptures. The difference between the price in the account published earlier by Olga Pujmanová and in the expenditure register studied for the first time in this place is due to the non-inclusion of the purchase of the crucifix and the reliquary. At January 1870, the ledger records a bronze crucifix for 1 120 francs and a reliquary in the form of a chalice for 80 francs, giving the total remaining 1 200 francs.<sup>42</sup>

On 24 May 1870, Tavazzi handled the packing, forwarding and customs clearance of books and unspecified objects, all stored in two large and two small crates.<sup>43</sup> Last but not least, not long before his return home to Moravia, the archbishop bought from Tavazzi “*Sette busti marmo*” and “*Tavola interziata*”, perhaps an intagliated plate, all for the price of 1 000 lire.<sup>44</sup> [Fig. 7] Without a doubt, these were three late antique busts from the second half of the 4<sup>th</sup> century and four antiqued busts from the end of the 18<sup>th</sup> century, which were intended to decorate the Pompeian colonnade in the Chateau garden in Kroměříž.<sup>45</sup> [Fig. 8] Tavazzi evidently supplied some statues or marble earlier, as can be inferred from an undated bill included among the documents from 1869, which documents expenses for packing, transporting and customs clearing two marble blocks and one statue in a single crate.<sup>46</sup>

### The Collection of Don Marcello Massarenti

In the book of incomes and expenses of Archbishop Friedrich Egon of Fürstenberg, the name of a certain Don Marcello appears several times in connection with works of art; he has now been identified as a high-ranking representative of the Vatican and a well-known collector.<sup>47</sup> Priest and papal official Marcello Massarenti Ordellaffi (1817–1905), often named just Don Marcello, is one of the well-known collectors of the second half of the 19<sup>th</sup> century, and not only in the European context. Marcello Massarenti built up an art collection of considerable size and quality over several decades, which included works through from antiquity to the early modern period and which today is one of the world’s most important collections.<sup>48</sup> In 1848, Don Marcello Massarenti helped Pope Pius IX (1792–1878), who also came from Emilia-Romagna, to escape from the Vatican to the safer town of Gaeta lying about one hundred and forty kilometres to the south of Rome. In 1862, he obtained the position of secretary and then deputy and chief almsman of the Office of Apostolic Charity (*Elemosineria Apostolica*). This illustrious office was administered at the time by Cardinal Gustav Adolf Hohenlohe-Schillingsfürst (1823–1896), who evidently played a significant role in Massarenti’s collecting activities.<sup>49</sup>

Marcello Massarenti evidently started collecting in the second half of the 1850s. He purchased a large number



5 – Neri di Bicci, **Adoration of the Child**, around 1470–1490. Olomouc Archdiocese.  
Olomouc Museum of Art – Kroměříž Archdiocesan Museum

of works of art thanks to the confiscations of ecclesiastical and noble estates, especially from the papal provinces. In his own words, he acquired only a small quantity in Rome.<sup>50</sup> The basics of his relatively heterogeneous and qualitatively uneven collection, sold with a number of unreliable attributions, include works of art from two Bologna collections: the property of the Dukes of Hercolani (also Ercolani) and the Counts of Grassi, as well as the collection of the Agostini family from Sasso Spoleto, from Count Piccolomini Scarelli of Siena. However, he also purchased in Perugia, Pesaro, through Filippo Tavazzi he acquired the Ferrara Santini collection, he also bought from Monte di Pietà and from the Roman antiquarians Salvatore Jandolo, Ruggeri e Capponi. At the end of his life, he also took over the collection of the Marignoli marquesses from Spoleto.<sup>51</sup>

A close relationship with the protagonist of the urbanization of Rome, Francesco Saverio da Merode (1820–1874), provided Massarenti with access to the then-ongoing Roman archaeological finds – numerous Etruscan and other valuable ancient finds became part of his collection. Don Marcello succeeded in collecting approximately 1 600 paintings, sculptures and other works of art, which he began to exhibit in the 1870s in the Palazzo Rusticucci-Accoramboni in the Piazza Rusticucci in the immediate vicinity

of the Vatican.<sup>52</sup> This was *de facto* a private gallery, for whose collections several catalogues were published.<sup>53</sup> From the surviving photographs from 1900–1901, it is clear at first glance how Massarenti's collection was publicly presented in individual rooms.<sup>54</sup>

The first two collection catalogues were published in 1874 and 1877, but not a single copy is currently extant.<sup>55</sup> They were intended to serve primarily as a sales catalogue. However, Don Marcello was unsuccessful in making an offer to potential buyers. The third catalogue, numbering 309 paintings, was created in 1881 with a specific offer of sale to Prince Chlodowig Hohenlohe-Schillingsfürst (1819–1901) of Strasbourg.<sup>56</sup> This sale, from which Wilhelm van Bode dissuaded the prince, did not work out for Massarenti either.<sup>57</sup> Don Marcello continued to acquire and expand the collection. In 1894, he published a catalogue in English, and three years later in French. Massarenti did not succeed in selling until just before his death, when his collection was purchased in 1902 by the American railway tycoon Henry Walters (1848–1931) for the sum of four and a half million Italian lire.<sup>58</sup> According to the catalogue published in 1894, the collection contained almost a thousand paintings by dozens of well-known Italian painters. In addition, it contained a large number of ancient artefacts from Roman

6 – Mino da Fiesole, **Four Fathers of the Eastern Church**. Olomouc, St Wenceslaus Cathedral



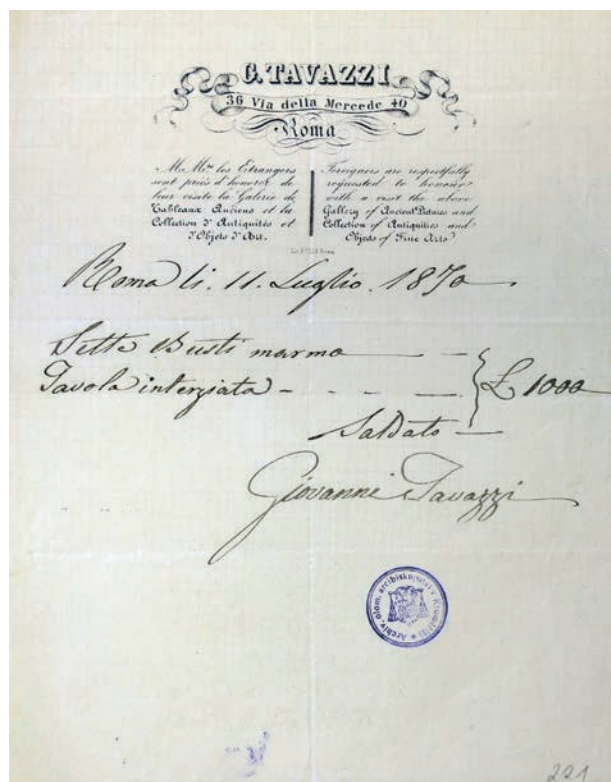
archaeological sites, a set of coins, tapestries and other various objects of applied art.<sup>59</sup> Massarenti's collection became the foundation of the American Walters Art Museum in Baltimore, founded by Henry Walters. Federico Zeri (1921–1998), who was commissioned in 1962 to create a catalogue of the collection, dealt with its professional handling for many years.<sup>60</sup>

### Fürstenberg's purchases of works from the Massarenti collection

The Archbishop of Olomouc made purchases from Massarenti or through him at least during his stay in Italy in 1869–1870. In the book of receipts and expenses of Cardinal Fürstenberg's secretariat, the name of Don Marcello appears fourteen times during Fürsternberg's stay in Rome between December 1869 and July 1870.<sup>61</sup> During this time, Archbishop Fürstenberg purchased several paintings from Marcello Massarenti during his stay in Rome and the Vatican. The income and expenditure book registers the payment of 500 francs on 4 March with the note "Don Marcello für ein altes Bild".<sup>62</sup> Unfortunately, the archival documents do not specify this old painting in any more detail. However, transactions with Massarenti were numerous at this time. In the same month, the Archbishop of Olomouc paid him 1 070 francs.<sup>63</sup>

In May 1869, the income and expenses book registers the archbishop's receipt of two payments of 250 and 1 720 francs respectively in the "Interessen des Don Marcello".<sup>64</sup> Among the incomes of a month later, the bishop's secretariat recorded an income of 13 francs "Zurück von Don Marcello" and in July 1870.<sup>65</sup> A far more interesting entry is the purchase of precious stones, sapphires and rubies, from Massarenti to the value of 1 160 francs.<sup>66</sup> During this stay in Rome, the accounting journal records Fürstenberg's purchases of a considerable quantity of precious stones. However, it is not clear whether he bought them exclusively from Massarenti or from other sellers also.

The individual payments to Marcello Massarenti mentioned above are not detailed in the accounting. It may be assumed that Archbishop Fürstenberg purchased a number of works of art from the Vatican prelate, either from his own collection or works for which Massarenti acted as intermediary. From an art-historical point of view, the most important payment is probably the entry in the book of income and expenses to the value of 1 500 francs registered on 8 July 1870, i.e. not long before the archbishop's return to the transalpine region.<sup>67</sup> A laconic note in the accounting states "2 große Bilder des Don Marcello". It was possible to find a receipt for this expenditure dated 4 July 1870, on which it is stated that a certain "negoziante di pitture antiche" in Rome received 1 500 Roman lire from Olomouc Archbishop Fürstenberg via "the most noble and venerable



7 – Giovanni Tavazzi, Accounting document for the sale of seven marble busts in Rome on 11 July 1870. Opava Regional Archive, Olomouc branch, Olomouc Archdiocese collection

Don Marcello Massarenti" for "due pitture antiche rappresentanti, uno la coronazione di Spine, e l'altro n.º sei santi".<sup>68</sup>

In view of the importance of the document, we provide the original text in full: "Roma li 4 del mese di Luglio, anno millottocentocettanta / Io sottoscritto, negoziante di pitture antiche in questa Dominante, dichiaro colla presente scrittura, da avere forza d'istromento pubblico, di avere ricevuto da Sua Altezza Santissima e Reverendissima Monsignor Vescovo principe di Ollmütz landgravio di Fürstemberg, per le mani dell'Illustrissimo e Reverendissimo don Marcello Massarenti, sopra detta Eccellenza Apostolica la somma di lire romane millecinquecento come pagamento primitivo e finale saldo di n.º due pitture antiche rappresentanti, uno la coronazione di Spine, e l'altro n.º sei santi; da me alla med. A. Sua Serenissima e Reverendissima venduti e conservati [...] dediche hò firmato la presente / (Dico Lire romane 1500.) [...]".<sup>69</sup>

Based on the archival findings of Lubor Machytka, Milan Tognier proposed to identify the item "coronazione di Spine" with the picture entitled *The Crown of Thorns* by Giovanni Battista Gaulli, known as Baciccio,<sup>70</sup> and "l'altro n.º sei santi" to be identified with a copy by Andrea del Sarto of *The Disputation on the Trinity*, where six saints are depicted in full figure.<sup>71</sup> Although this hypothesis cannot be unequivocally confirmed given the current state of knowledge,



8 – **Antique bust**, marble, the second half of the 4th century (?).  
Olomouc Archdiocese. Olomouc Museum of Art – Kroměříž  
Archdiocesan Museum

two facts speak in its favour. First, both paintings are listed as “large” in the book of receipts and expenses,<sup>72</sup> secondly, both paintings can be identified for the first time in the inventories of the Archbishopric of Olomouc only from 1892 and 1923, respectively.

According to Milan Togner, a *Portrait of Pope Pius V* (1504–1572) by Scipio Pulzone known as Gaetano also came from Fürstenberg’s Roman acquisitions.<sup>73</sup> According to Eduard A. Šafařík, it may be assumed that the Olomouc effigy of Pope Pius V came from the Palazzo Colonna in Rome, where the picture is shown in the inventory as late as 1714.<sup>74</sup> Milan Togner stated that the painting is “compositionally very similar” to a portrait of the Pope from the Walters Art Gallery in Baltimore,<sup>75</sup> believed to be a workshop replica of a now unknown work by Bartolomeo Passarotti, which depicts the same pope, but in a mirror-inverted position.<sup>76</sup> It will certainly not be without interest to recall in this context that the painting from Baltimore comes from the collection of Marcello Massarenti, originally apparently from the Hercolani collection of Bologna. The current state

of knowledge does not allow us to establish a possible closer relationship between these two works. This connection could speak alongside its presence in Archbishop Fürstenberg’s posthumous inventory of 1892 to support Togner’s hypothesis that the painting came from Fürstenberg’s purchases.

Archbishop Fürstenberg evidently dealt with Marcello Massarenti on other than just collector transactions. During the former’s stay in Italy he provided services of a diverse nature to the Archbishop from beyond the Alps. In the accounting, we find records of payments for accommodation and carriage hire, various financial transactions and luggage forwarding. Immediately after his arrival in Rome, the archbishop paid him 3 000 francs “für die Wohnung”.<sup>77</sup> The following month, Fürstenberg gave Massarenti 1 700 francs for a carriage for two months.<sup>78</sup> Payments by the Archbishop to Massarenti for the carriage and gratuity to the value of 1 470 francs are also recorded in the diary for 17 July 1870. Also a payment from the same day to the value of 865 francs for accommodation.<sup>79</sup> Attached to these accounts is Massarenti’s handwritten receipt for the receipt of money to pay for accommodation and “trasporto di bagaglio” from Rome to Vienna<sup>80</sup> and the confirmation of the Roman hotelier A. Nainer (Hôtel de Rome, Corso 128) for the receipt of 70 lire from Marcello Massarenti for the coachmen who served his highness the Archbishop of Olomouc.<sup>81</sup>

### Further purchases in Italy

The archive documents also provide detailed information about other purchases of paintings and works of art. Unfortunately, however, from the plain accounting documents it is usually not possible to find out which works were involved. We know from the income and expenditure book that in January 1870 the archbishop purchased a painting of St Antony for 60 francs,<sup>82</sup> in March “Ein Bild gekauft Landschaft” for 100 francs<sup>83</sup> and a week after “Zwey Bilder gekauft”.<sup>84</sup> In May 1870, he bought a marble statue of the Virgin Mary Immacolata for 600 francs.<sup>85</sup> From an accounting document of a certain Carlo Posenti, we learn that on 14 May 1870, Archbishop Fürstenberg bought for 1 250 lire “tre quadri”, i.e. three paintings, which Posenti personally delivered to him in Rome.<sup>86</sup>

Archbishop Fürstenberg was also interested in having copies made of paintings from the Lower Church of San Clemente in Rome. In the accounts there is an offer made to the archbishop from Rome in 1869 by Guglielmo Ewing.<sup>87</sup> In it we find a list of the twenty topics of the San Clemente church wall paintings, alongside a price list of how much each item would cost in watercolour on paper and oil on canvas. Five numbers of the paintings have been underlined by someone in colour. The paintings that the archbishop

Nonna li 4 del mese di Luglio, anno  
milleottocentosettanta

Io sottoscritto, negoziante di pitture antiche in  
questa Dominante, dichiaro colla presente scrit-  
tura, da avere forza d'istromento pubblico,  
di avere ricevuto da S. Altezza Sua e Vostra  
Monsign. vescovo principe di Olmutz, Landgra-  
vid di Fürsteinberg, per le mani dell' Illmo  
e Rmo don Marcello Massarenti, S. D. S. Ap-  
la somma di lire romane millecinquecento  
come pagamento primitivo e finale saldo di  
no. due pitture antiche, rapp.; uno la corona-  
zione di spine, e l'altro no sei santi; da me alla  
med. A. Sua serenissima e Vostra vendute con-  
segnati. In fede che ho firmato la pres. de  
(Die Lire romane 1500. mt) H. B. C. H. J.



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9 - Confirmation of an unidentified Roman antiquarian dated 4 July 1870 of the receipt of 1 500 Roman lire via Marcello Massarenti for paintings. Opava Regional Archive, Olomouc branch, Olomouc Archdiocese collection

wished to have copied in the cheaper watercolour technique are marked with a cross. In total, there are six items, mostly depicting the apostles St Cyril and St Methodius.<sup>88</sup> On 30 April 1870, the painter Gulielmo Ewing confirmed the receipt of 480 Roman lire for the realization of the aforementioned six watercolour drawings.<sup>89</sup>

The archbishop's had had a long-term interest in the Moravian apostles. This is documented, *inter alia*, by the handwritten account of the Italian sculptor Vincenzo Luccardi (1808–1876), who in Rome on 5 February 1862 confirmed the receipt of a not very large amount for “*due gruppi delli SS. Apostoli della Moravia Cirillo e Metodio*” with the inscription: “*albeit that these were not made of marble*”.<sup>90</sup> The statues or sculpture groups were apparently only made in the form of bozzettes or preliminary designs, the further realization of which was not possible for reasons not known to us.

During his extended stay in Rome, Archbishop Fürstenberg also purchased items of a luxury nature. An account dated 18 December 1869 shows that immediately after his arrival in Rome he purchased a gold-embroidered “*pianeta pavonazza*” and other liturgical textiles by Angelo Bianchi, a cloth merchant who owned a cloth shop at Via della Minerva 82–83.<sup>91</sup> On 21 and 23 February 1870 Monsignor Robert Lichnovský from Voštica (1822–1879), evidently in Rome on behalf of the archbishop, purchased from the jeweller Paolo Serafini Fracassini (Via dé Pastini N. 8, 85 and 86) clasps with two rubies and diamonds, a ring with a sapphire surround with diamonds and other ruby jewels with a total value of 3 880 Roman lire.<sup>92</sup> Other accounts for relatively high sums for jewellery such as a bishop's ring set with diamonds, etc., come from the goldsmiths Angelo Tanfani and Giovanni Dorelli.<sup>93</sup>

### In conclusion on Fürstenberg's collecting

With the current state of knowledge and the lack of inventories that would allow us to follow with precision the care taken by individual 19<sup>th</sup> century archbishops of the picture collection, it is not possible to provide a more comprehensive insight into the acquisition activities of Cardinal Friedrich Egon of Fürstenberg in paintings and other works of art. The conclusions expressed so far should only be seen as provisional, with an awareness of the need for their future adjustment after conducting systematic research into archival funds and a complex interdisciplinary interpretation of Archbishop Fürstenberg in the context of the collections of other Olomouc archbishops.

Given the current state of knowledge, it appears from the archive documents studied that Cardinal Friedrich Egon was not a systematic collector of works of art. Fürstenberg's purchases of paintings and works of art in general were apparently rather haphazard, dependent on occasional purchases that occurred to the archbishop es-

pecially during his stays in Rome. In this respect, Cardinal Fürstenberg probably did not differ significantly from his successor Theodor Kohn (1845–1915; in office 1893–1904).<sup>94</sup> Although the archives do not speak in favour of any greater interest on the part of the archbishop in artistic objects and the development of a conscious collecting strategy, one can observe – similarly to Theodor Kohn – rather an awareness of a duty of care and enrichment of the collections shaped by his predecessors. Of most of the acquisitions discovered, only some can be identified in the existing archbishopric collections, but even so it can be assumed that the purchased works were of varying quality, focused for the most part on religious themes.

In any case, it is possible to have reservations here on the conclusions of some earlier researchers, according to whom Cardinal Fürstenberg did not expand the archbishop's picture gallery in any way at all, bringing it to the brink of decline.<sup>95</sup> Thanks to new findings, Cardinal Friedrich Egon can no longer be considered a person who was not interested in art in any way. Although he did not reach the fame of his predecessors in the bishop's and archbishop's chairs with his collecting, he can still be credited with acquiring at least a few works of quality.<sup>96</sup>

In addition to commissions of paintings from contemporary painters, mostly important painters of the Vienna Academy and portrait painters to the imperial family and nobility, for example, Franz Schrotzberg, Leopold Kupelwieser (1796–1862) and Franz Josef Dobiaschofsky (1818–1867), Fürstenberg's purchases in Rome should be highlighted in particular. During this period, the trade in works of art flourished in Rome and in Italy in general; these often-included works of art confiscated or sold on less than fair terms from the property of demolished church buildings or noble families in financial distress. During Fürstenberg's episcopate, a number of forgeries and works with problematic attribution also entered the art market in Italy. The high-ranking prelate Marcello Massarenti was also involved in the sale and mediation of the trade in works of art of various provenances in the Vatican environment, who evidently used his position and contacts with archbishops and other high representatives of the Church who came to the Vatican on business. As can be seen in the case of Cardinal Fürstenberg, Massarenti provided a variety of services, including the mediation of the purchase of works of art, either directly or through cooperating Roman antiquarians.<sup>97</sup> The archbishop's Roman acquisitions of art objects, if we can judge from the accounting documents studied, did not come to a large expense during his longer stay in Rome at the council.<sup>98</sup> However, it is precisely the manner in which Cardinal Fürstenberg acquired the works – mostly in close connection with Marcello Massarenti – that is worthy of attention. Future research will hopefully help to better clarify whether this was due to Archbishop Fürstenberg's closer

personal ties with Don Marcello, or whether the Archbishop of Olomouc became only part of some larger business strategy that Don Marcello Massarenti was developing from his position as an important representative of the Vatican.

## Annex

List of painting acquisitions by Archbishop Friedrich Egon of Fürstenberg<sup>99</sup>

1. Franz Schrotzberg, *Cardinal Friedrich Egon, Landgrave of Fürstenberg*, paid to the painter on 13. 4. 1858, price of the painting: 250 florins, price of the frame: 90 florins.<sup>100</sup>
2. Artist not given, *St John Sarkander*, purchased 15. II. 1860, price: 300 florins.<sup>101</sup>
3. Franz Josef Dobiaschofsky, *Christ the Saviour*, purchased 14. 12. 1860, price: 160 florins.<sup>102</sup>
4. Franz Josef Dobiaschofsky, *St John Sarkander*, purchased 14. 12. 1860, price: 336 florins.<sup>103</sup>
5. Franz Josef Dobiaschofsky, *St John Sarkander*, purchased 14. 8. 1862, price: 350 florins.<sup>104</sup>
6. Franz Schrotzberg, *Elisabeth Empress of Austria*, purchased 25. 3. 1863, price: 350 florins.<sup>105</sup>
7. Artist not given, *St John of Nepomuk and St Giles*, purchased 2. II. 1865, price of paintings: 200 florins.<sup>106</sup>
8. Artist not given, *Painting of an unspecified subject*, purchased 16. 12. 1866, price: 218 florins.<sup>107</sup>
9. Franz Eybl after Pieter Thijs, *Portrait of Archduke Leopold Wilhelm Habsburg*, purchased on 20. II. 1867, price: 300 florins.<sup>108</sup>
10. Artists not given, *Painting of an unspecified subject*, purchased 18. II. 1868, price: 142 florins.<sup>109</sup>
11. Artist not given, *Madonna and Child*, purchased 8. I. 1870, price: 1 200 florins.<sup>110</sup>
12. Artist not given, *St Anthony*, purchased 31. I. 1870, price: 60 florins.<sup>111</sup>
13. Artist not given, *Painting of an unspecified subject*, purchased 4. 3. 1870, price: 500 florins.<sup>112</sup>
14. Artist not given, *Landscape*, purchased 10. 3. 1870, price: 100 florins.<sup>113</sup>
15. Artist not given, *Painting of an unspecified subject*, purchased 17. 3. 1870, price of picture: 180 florins.<sup>114</sup>
16. Franz Eybl after Giambattista Canziani, *Portrait of Cardinal Schrattenbach*, purchased on 27. 4. 1870, price: 300 florins.<sup>115</sup>
17. Guglielmo Ewing, Six watercolours based on wall paintings from the Basilica of St Clement in Rome, purchased on 1. 5. 1870, price: 480 florins.<sup>116</sup>
18. Artist not given, *Three paintings of an unspecified subject*, purchased 15. 5. 1870, price: 1 250 florins.<sup>117</sup>
19. Artist not given, Two large paintings: *The Crowning with Thorns*,<sup>118</sup> *The Disputation on the Trinity*,<sup>119</sup> purchased 8. 7. 1870, price of paintings: 1 500 florins.
20. Leopold Kupelwieser, *Painting of an unspecified subject*, purchased 4. 9. 1872, price: 115 florins.<sup>120</sup>
21. Jost Schnyder, *Pilate*, purchased on 7. 9. 1877, price: 100 florins.<sup>121</sup>
22. Artist not given, *Depiction of the Spinnerin am Kreuz column in Vienna*, purchased 7. 9. 1877, price: 100 florins.<sup>122</sup>
23. Josef Hermanstörfer, *Landscape paintings*, purchased 7. 9. 1877, price for two paintings: 250 florins.<sup>123</sup>

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## Notes:

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<sup>1</sup> The collection is the property of the Olomouc Archbishopric, managed by the Archdiocesan Museum in Olomouc and the Archdiocesan Museum in Kroměříž, which are part of the Olomouc Museum of Art. Basic text reconstructing the history of the picture gallery based on inventories and other archives: Antonín Breitenbacher, *Dějiny arcibiskupské obrazárny v Kroměříži*, Kroměříž 1925. – Idem, *Dějiny arcibiskupské obrazárny v Kroměříži. Archivní studie, druhá část*, Kroměříž 1927. – Antonín Breitenbacher – Eugen Dostál,

*Katalog arcibiskupské obrazárny v Kroměříži*, Kroměříž 1930. – Otto Kurz, Holbein and Others in a Seventeenth Century Collection, *The Burlington Magazine for Connoisseurs* 83, 1943, pp. 279–282. – Fritz Grossmann, Notes on the Arundel and Imstenraedt Collections – I, *The Burlington Magazine for Connoisseurs* 84, 1944, pp. 151–154. – Idem, Notes on the Arundel and Imstenraedt Collections – II, *The Burlington Magazine for Connoisseurs* 85, 1944, pp. 173–176. – Eduard A. Šafařík, The Origin and Fate of the Imstenraedt Collection, *Sborník prací Filozofické fakulty brněnské university* 1964, F 8, pp. 171–182. – Milan Tognier (ed.), *Kroměříž Picture Gallery. Catalogue of the painting collection in the Archbishop's Palace in Kroměříž*, Kroměříž 1998. – Lubomír Slaviček, [...] dieweilen meine Curiosität meistens in Mallerey bestehen. Die Sammlungen des Olmützer Bischofs Karl Graf von Liechtenstein-Castelcorn (1623–1695), in: Gerhard Ammerer – Ingonda Hanneschläger – Jan Paul Niederkorn – Wolfgang Wüst (edd.), *Höfe und Residenzen geistlicher Fürsten. Strukturen, Regionen und Salzburgs Beispiel in Mittelalter und Neuzeit*, Ostfildern 2010, pp. 191–204. – Miroslav Kindl, The Painting Collection of Prince-Bishop Karl von Lichtenstein-Castelcorn, *Frühneuzeit-Info* 25, 2014, pp. 83–98. – Ladislav Daniel, Picture Gallery, in: Rostislav Švácha – Martina Potůčková – Jiří Kroupa (edd.), *Karl von Lichtenstein-Castelcorn (1624–1695). Places of the Bishop's Memory*, Olomouc 2019, pp. 297–325.

<sup>2</sup> Now, a wide group of authors has started working on this issue as part of the project *Friedrich Cardinal von Fürstenberg – the last aristocrat on the throne of the Olomouc archbishops*, Ministry of Culture, NAKI project, 2023–2027.

<sup>3</sup> On his life and career, see Bohumil Zlámal, *Bedřich kardinál Fürstenberg. Arcibiskup olomoucký 1853–1892* (diploma thesis), Olomouc 1949 (printed for example, in: Olomouc, Státní okresní archiv, ZB collection, aid ref. 103, box 55, Inv. No. 932). – Erwein Eltz – Arno Strohmeyer (edd.), *Die Fürstenberger. 800 Jahre Herrschaft und Kultur in Mitteleuropa*, Weitra 1994. – Wolfgang Katzenschlager, *Kardinal Friedrich Landgraf zu Fürstenberg – ein Kirchenfürst an einer Zeitenwende*, in: Erwein Eltz – Arno Strohmeyer (edd.), *Die Fürstenberger. 800 Jahre Herrschaft und Kultur in Mitteleuropa*, Weitra 1994, pp. 262–272, esp. p. 263. – MB [Milan Buben], in: Milan Buben, *Encyklopedie českých a moravských sídelních biskupů*, Praha 2000, pp. 83–86.

<sup>4</sup> Cf., for example, Pavel Zatloukal, *Meditace o architektuře Olomouc – Brno – Hradec Králové, 1815–1915*, Řevnice 2016.

<sup>5</sup> Pavol Černý – Cyril Měšic, *Knihovna*, in: Ladislav Daniel – Marek Perůtka – Milan Togner (edd.), *Arcibiskupský zámek & zahrady v Kroměříži*, Kroměříž 2009, p. 193.

<sup>6</sup> Cf. Miroslav Myšák – Jan Videman, *Kroměřížský kabinet mincí a medailí I. Ražby porýnských arcibiskupů a kurfiřtů – Mohuč, Trevír, Kolín* (exhib. cat.), Olomouc Museum of Art – Kroměříž Archdiocesan Museum, Olomouc 2014, p. 15. – Jan Videman, *Mince a medaile*, in: Ladislav Daniel – Marek Perůtka – Milan Togner (edd.), *Arcibiskupský zámek & zahrady v Kroměříži*, Kroměříž 2009, pp. 228–229.

<sup>7</sup> Antonín Breitenbacher, who evidently drew on the words of witnesses, made use of a wide range of expressions concerning the management of the picture gallery before the arrival of Theodore Kohn, for example, “*that the gallery is greying and going to its death*”, “*the pictures were just lying about*”. Cf. Breitenbacher 1925 (note 1), esp. pp. 108–109. Breitenbacher put Fürstenberg’s care for the collection in stark contrast to the approach of Theodor Kohn, whom he lauded “*as a protector*” and “*second builder of the nation*”. Ibidem, pp. 110–133. However, he appreciated him in other areas (e.g. enrichment of the library, coin collections, construction). See also Antonín Breitenbacher, Preface, in: Breitenbacher – Dostál (note 1), pp. 33–34.

<sup>8</sup> Research into the scope of Archbishop Fürstenberg’s patronage activity is made difficult by the preservation of the inventories of the archbishopric residences in Olomouc, Kroměříž and Hukvaldy. These three locations were among his most used residences. The remaining archbishops’ residences were decorated with only a few pictures, if indeed any. In addition, there are often gaps of several decades between the individual 19<sup>th</sup> century inventories. For more on the issue of inventories of the residences of the Olomouc archbishops, cf. Jana Zapletalová, *Inventáře obrazové sbírky olomouckých biskupů a arcibiskupů a Pieta Lucase Cranacha staršího*, in: Jiří Roháček – Lubomír Slaviček (edd.), *Hortus inventariorum. Statě k problematice inventářů pro dějiny umění*, Praha 2018, pp. 101–113. According to a decree from the Moravian-Silesian Prosecutor’s Office in Brno from 1899, dealing with the estate of Cardinal Fürstenberg, there were seven works in the Archbishop’s Palace in Olomouc and seven works at the chateau in Kroměříž. However, he received most of the art objects on this list as a gift, and many of them have not survived to the present day. Cf. Lubor Machytka, *Nizozemské malířství ve sbírkách olomoucké oblasti* (dissertation), Olomouc 1970, one copy, for example, held in the Olomouc Museum of Art, p. 54.

<sup>9</sup> Lubor Machytka, *K dějinám arcibiskupské obrazárny v Olomouci v 19. století, Okresní archiv v Olomouci 1986*, Olomouc 1987, pp. 171–176, cit. p. 175. Identically also idem, *Archbishop’s picture gallery in the 19<sup>th</sup> century, Historická Olomouc a její současné problémy VI*, 1987, pp. 247–251.

<sup>10</sup> According to Olga Pujmanová, in 1989 Antonín Jirka was preparing a study on the art history materials in Cardinal Fürstenberg’s accounts. Cf. Olga Pujmanová, *Sculture di Mino da Fiesole nel Duomo di Olomouc, Prospettiva. Rivista di storia dell’arte antica e moderna* 49, 1987, pp. 75–79, esp. p. 79, note 5. – Eadem, *Mino da Fiesole v Olomouci, Umění XXXVII*, 1989, pp. 227–240, esp. p. 238, note 8. However, the author tragically died in 1998, the article was not published, and according to a statement dated 12 February 2023, from his wife Anna Janištinová, the article was not complete even in manuscript.

<sup>11</sup> For the attribution and other circumstances of the purchase, the essential articles Pujmanová, *Sculture di Mino da Fiesole* (note 10). – Eadem, *Mino da Fiesole* (note 10). Cf. also Francesco Caglioti, *Per il recupero della giovinezza romana di Mino da Fiesole: il “Ciborio della neve”, Prospettiva. Rivista di storia dell’arte antica e moderna* 49, 1987, pp. 15–32.

<sup>12</sup> Milan Togner (ed.), *Kroměřížská obrazárna. Katalog sbírky obrazů Arcibiskupského zámku v Kroměříži*, Kroměříž 1998, esp. pp. 17–18. – Ladislav Daniel – Olga Pujmanová – Milan Togner (edd.), *Olomoucká obrazárna I. Italské malířství 14.–18. století z olomouckých sbírek*, Olomouc 1996. – Gabriela Elbelová (ed.), *Olomoucká obrazárna II. Nizozemské malířství 16.–18. století z olomouckých sbírek*, Olomouc 2000. – Martina Kostelníčková (ed.), *Olomoucká obrazárna III. Středoevropské malířství 16.–18. století z olomouckých sbírek*, Olomouc 2008. – Martina Potůčková (ed.), *Olomoucká obrazárna IV. Evropské malířství 19. století z olomouckých sbírek*, Olomouc 2016.

<sup>13</sup> Regional archive at Opava – Olomouc branch (hereinafter referred to by its Czech language acronym ZAO-O), collection of the Archbishopric of Olomouc, NAD 1694, aid ref. 697 (hereinafter referred to as AO collection), Inv. No. 3958, box 1814, *Knihla příjmů a vydání sekretariátu arcibiskupa Fürstenberka v letech 1854–1866* [Book of receipts and issues of the secretariat of Archbishop Fürstenberg in the years 1854–1866]. – ZAO-O, AO collection, Inv. No. 3959, box 1814, *Knihla příjmů a vydání sekretariátu arcibiskupa Fürstenberka v letech 1866–1873* [Book of receipts and issues of the secretariat of Archbishop Fürstenberg in the years 1866–1873]. No analogous source for the period after 1873 could be found in the collection.

<sup>14</sup> For accounting documents, cf. ZAO-O, AO collection, Inv. No. 3455, sign. FB39, boxes 1499 and 1500.

<sup>15</sup> Cf. note 12.

<sup>16</sup> Archival research into these archival documents was recently carried out and the acquisition activities of Cardinal Fürstenberg were addressed in his diploma thesis by Petr Šíma, *Kardinál Bedřich Egon z Fürstenberga a jeho obrazové akvizice v letech 1854–1873* (diploma thesis), Department of Art History, Faculty of Arts, Palacký University, Olomouc 2022.

<sup>17</sup> Cf. example, Zatloukal (note 4).

<sup>18</sup> ZAO-O, AO collection, Inv. No. 3958, box 1814 (note 13), non-fol., record dated 13 April 1858. On the picture see also M.M. [Marie Mžýková], in: Togner (note 12), p. 363, Cat. No. 376.

<sup>19</sup> Cf. M.M. [Marie Mžýková], in: Togner (note 12), pp. 142–143, Cat. No. 106.

<sup>20</sup> Franz Schrotzberg, *Empress Elizabeth of Bavaria*, 1860, oil on canvas, 79 × 66 cm, Vaduz – Wien, Die Sammlungen des Fürsten von und zu Liechtenstein.

<sup>21</sup> Cf. Antonín Jirka, *Obrazové sbírky kroměřížského zámku*, in: Togner (note 12), pp. 13–23, cit. p. 22.

<sup>22</sup> ZAO-O, AO collection, Inv. No. 3455, sign. FB39, box 1499, *Účetní výkazy a výtahy, účty a stvrzenky za zaplacené výdaje na arcibiskupovu domácnost, residenci, skvosty, časopisy, knihy, udělené podpory, jízdné aj. (1849–1867)* [Account statements and summaries, bills and receipts for paid expenses for the archbishop’s household, residence, jewels, magazines, books, grants granted, fares, etc. (1849–1867)], fol. 108.

<sup>23</sup> Cf. OJ [Ondřej Jakubec], in: Kostelníčková (note 12), pp. 176–177, Cat. No. 114 (Moravian painter active around the middle of the 18<sup>th</sup> century); p. 183, Cat. No. 123 (Moravian painter active in the second half of the 18<sup>th</sup> century); pp. 196–197, Cat. No. 144 (Moravian painter active in the 18<sup>th</sup> century). – MP [Martina Potůčková], in: Potůčková (note 12), pp. 212–213, Cat. No. 150.

<sup>24</sup> Cf. Annex, item 9.

<sup>25</sup> Cf. Annex, item 16.

<sup>26</sup> On the picture see M.M. [Marie Mžýková], in: Togner (note 12), pp. 148–149, Cat. No. 115.

<sup>27</sup> ZAO-O, AO collection, Inv. No. 3455, sign. FB39, box 1500, *Účetní výkazy a výtahy, účty a stvrzenky za zaplacené výdaje na arcibiskupovu domácnost, residenci, skvosty, časopisy, knihy, udělené podpory, jízdné aj. (1868–1891)* [Account statements and summaries, bills and receipts for expenses paid for the archbishop’s household, residence, jewels, magazines, books, grants granted, fares, etc. (1868–1891)], fol. 771.

<sup>28</sup> Josef Hermanstörfer, *Horses at the watering hole* (?), oil on canvas, 24 × 37 cm; Josef Hermanstörfer, *Farming in the Alps* (?), 24 × 37 cm.

Cf. Eugen Dostál, in: Breitenbacher – Dostál 1930 (note 1), pp. 149–150, Cat. No. 402, 404.

<sup>29</sup> Archbishop Fürstenberg visited Rome a total of six times during his episcopate, in 1859, 1862, 1867, 1869/1870, 1880 and 1888. Cf. Katzen-schlager (note 3), p. 264. During his stay in Rome from 1869 to 1870 he was lodged at Piazza di Monte Citorio 127. ZAO-O, AO collection, Inv. No. 3455, sign. FB39, box 1500 (note 27), file 1869, fol. 158–159.

<sup>30</sup> The names of these antiquarians have already been mentioned by Pujmanová, Mino da Fiesole (note 10), p. 238, note 13. For the Roman antiquarians of the given time, see Manlio Goffi, *L'antiquariato a Roma dal periodo di Pio IX alla prima guerra mondiale, Strenna dei romanisti XXX*, 1969, pp. 205–211.

<sup>31</sup> Only a few minor references to Giovanni Tavazzi have been found. He is named in several publications as a Roman antiquarian (together with Pio Tavazzi), cf. Tito Monaci, *Guida commerciale, scientifica, artistica ed industriale della città di Roma, anno IV*, Roma – Firenze 1874, p. 139. – Giuliano Vanzolini, *Storie delle fabbriche di majoliche metaurensi e delle attinenze ad esse*, Vol. I, Pesaro 1879, p. 244. – Francesca di Castro, *Mercanti e collezionisti, L'antiquariato romano dell'Ottocento*: in: Ilde Consoles – Gabriele Scalessa (edd.), *Belli e l'archeologia. Atti delle Giornate di studio (Roma, 4–5 December 2009)*, Rome 2012, pp. 65–74, esp. p. 70. – Giovanna Capitelli, *Fonti e documenti per la storia del mercato dell'arte nella Roma postunitaria*, in: Andrea Bacchi – Giovanni Capitelli (edd.), *Capitale e crocevia. Il mercato dell'arte nella Roma sabauda*, Cinisello Balsamo – Milano 2020, pp. 19–35, esp. p. 25, note 36. Tavazzi's connection to Marcello Massarenti is not obvious; in connection with his name a certain Roman antiquarian Tavazzi is mentioned, but with a different first name, namely Filippo. It can be assumed that they were relatives. Filippo Tavazzi was a confidant of Count Stroganoff. Cf. for example, Chiara Borelli, *La vendita della collezione Massarenti a Henry Walters*, in: Bonita Cleri – Claudio Giardini (edd.), *La vendita della collezione Massarenti a Henry Walters*, Ancona 2016, pp. 97–113, esp. p. 102. – Goffi (note 30), p. 210.

<sup>32</sup> This was supposed to be in connection with the dissolution of the Collegio Sistino (1853) and the confiscation of its property (1873). Cf. Mario Cempañari, *Il Collegio sistino delle Scale Sante ad Sancta Sanctorum (1590–1893)*, *Mélanges de l'école française de Rome*, 1991, 103, No. 2, pp. 521–571, cit. pp. 561, 570.

<sup>33</sup> ZAO-O, AO collection, Inv. No. 3959, box 1814 (note 13), non-fol., record dated 8 January 1870.

<sup>34</sup> ZAO-O, AO collection, Inv. No. 3455, sign. FB39, box 1500 (note 27), fol. 174.

<sup>35</sup> Neri di Bicci, *Adoration of the Christ Child*, around 1470–1490, poplar panel, 101.5 × 68.5 cm, Olomouc Museum of Art – Kroměříž Archdiocesan Museum, Inv. No. KE 3217, O 265. Cf. Pujmanová, Mino da Fiesole (note 10), p. 229. Hereinafter O.P. [Olga Pujmanová], in: Togner (note 12), pp. 82–84, Cat. No. 50. – Ladislav Daniel, *La Moravia e Roma. Le relazioni artistiche nello scorso millennio*, in: Ivo Hlobil (ed.), *Ultimi fiori del medioevo. Dal gotico al rinascimento in Moravia e nella Slesia*, Olomouc 2000, pp. 19–24, esp. pp. 21, 23. – Idem, *Obrazárna*, in: idem – Marek Perůtka – Milan Togner (edd.), *Arcibiskupský zámek & zahrady v Kroměříži*, Kroměříž 2009, p. 168. – Šíma (note 16), p. 44.

<sup>36</sup> Overview of older inventories of the collection in: Zapletalová (note 8), pp. 101–113.

<sup>37</sup> ZAO-O, AO collection, Inv. No. 3455, sign. FB39, box 1500 (note 27), fol. 174.

<sup>38</sup> Important articles by Olga Pujmanová on the attribution and on other circumstances of the purchase: Pujmanová, *Sculture di Mino da Fiesole* (note 10). – Eadem, *Mino da Fiesole* (note 10).

<sup>39</sup> Pujmanová, *Mino da Fiesole* (note 10).

<sup>40</sup> ZAO-O, AO collection, Inv. No. 3455, sign. FB39, box 1500 (note 27), fol. 167. Transcribed and published in: Pujmanová, *Mino da Fiesole* (note 10), p. 239. Also related to the statues is a payment to the carpenter Ignazio Sarti for the creation of crates to transport the statues. Cf. ZAO-O, AO collection, Inv. No. 3455, sign. FB39, box 1500 (note 27), file 1870, fol. 165.

<sup>41</sup> ZAO-O, AO collection, Inv. No. 3959, box 1814 (note 13), non-fol., record dated 3 February 1870.

<sup>42</sup> ZAO-O, AO collection, Inv. No. 3959, box 1814 (note 13), non-fol., records dated 31 January 1870.

<sup>43</sup> ZAO-O, AO collection, Inv. No. 3455, sign. FB39, box 1500 (note 27), file 1870, fol. 168. He received 185 lire for providing these services.

<sup>44</sup> ZAO-O, AO collection, Inv. No. 3455, sign. FB39, box 1500 (note 27), file 1870, fol. 221.

<sup>45</sup> Cf. MPa [Marie Pardyová], in: Ondřej Zatloukal – Pavel Zatloukal (edd.), *Luk & lyra. Ze sbírek Arcidiecézního muzea Kroměříž*, Olomouc 2008, pp. 34–36, 248, Cat. No. 1.13, p. 248, Cat. No. 5.40, 5.40.1, 5.40.2 (Anonymous, end of the 19<sup>th</sup> century). – Pavel Zatloukal, *Pompejská kolonáda*, in: Pavel Zatloukal (ed.) – Miroslav Kindl – Ondřej Zatloukal, *Zámek a zahrady v Kroměříži*, Praha 2018, pp. 211–212.

<sup>46</sup> ZAO-O, AO collection, Inv. No. 3455, sign. FB39, box 1500 (note 27), file 1869, fol. 157.

<sup>47</sup> ZAO-O, AO collection, Inv. No. 3959, box 1814 (note 13), non-fol. Cf. Šíma (note 16), pp. 48, 51–53.

<sup>48</sup> For collecting activities and the shaping of Massarenti's collection, cf. especially Federico Zeri, *Italian Paintings in the Walters Art Gallery*, Baltimore 1976, vol. 1, pp. XI–XV. – Stanley Mazaroff, *Henry Walters and Bernard Berenson. Collector and Connoisseur*, Baltimore 2010, esp. pp. 41–59. – Borelli (note 31). – Anna Lisa Genovese, *L' "Autoritratto" di Raffaello nella collezione di Don Marcello Massarenti, Accademia Raffaello. Atti e studi*, 2017, pp. 85–100. – Paolo Coen, *Il recupero del Rinascimento. Arte, politica e mercato nei primi decenni di Roma capitale (1870–1911)*, Cinisello Balsamo – Milano 2020, esp. pp. 366–374. – Maria Saveria Ruga, *Da Roma a Baltimore, la collezione Massarenti*, in: Andrea Bacchi – Giovanni Capitelli (edd.), *Capitale e crocevia. Il mercato dell'arte nella Roma sabauda*, Cinisello Balsamo – Milano 2020, pp. 117–145.

<sup>49</sup> Genovese (note 48), pp. 85–87.

<sup>50</sup> Zeri (note 48), pp. XI–XV. – Ruga (note 48), pp. 121–122.

<sup>51</sup> Cf. note 48.

<sup>52</sup> *Ibidem*.

<sup>53</sup> Most recently Genovese (note 48), p. 87. – Ruga (note 48).

<sup>54</sup> The photographs are stored in the Fototeca Zeri in Bologna and in the archives of the Walters Art Museum. Cf. Borelli (note 31). – Genovese (note 48), p. 89. – Ruga (note 48), p. 121.

<sup>55</sup> Ruga (note 48), pp. 123, 124.

<sup>56</sup> This nobleman was the brother of Cardinal Gustav Adolf Hohenlohe-Schillingsfürst. *Catalogue d'une collection des tableaux de diverses écoles spécialement des écoles italiennes*, Roma 1881. The original catalogue from 1881 is preserved in the Bibliotheca Hertziana in Rome (sign. KatP-MAS 6922-4810). Cf. also Genovese (note 48), p. 89.

<sup>57</sup> Cf. Borelli (note 31), p. 102.

<sup>58</sup> Cf. note 48.

<sup>59</sup> *Ibidem*.

<sup>60</sup> Zeri (note 48).

<sup>61</sup> ZAO-O, AO collection, Inv. No. 3959, box 1814 (note 13), non-fol.

<sup>62</sup> *Ibidem*, sub 4 May 1870.

<sup>63</sup> *Ibidem*, sub 27 March 1870.

<sup>64</sup> *Ibidem*, sub 26 May 1870 (for both payments).

<sup>65</sup> *Ibidem*, sub 13 June 1870 and 9 July 1870.

<sup>66</sup> *Ibidem*, sub 8 May 1870 (payment of 500 francs) and sub 22 May 1870 (payment of 660 francs).

<sup>67</sup> *Ibidem*, sub 8 July 1870.

<sup>68</sup> The merchant's name could not be determined. Formerly given as "Cinolini". Cf. Pujmanová, *Mino da Fiesole* (note 10), p. 238, note 13. Original in: ZAO-O, AO collection, Inv. No. 3455, sign. FB39, box 1500 (note 27), fol. 220.

<sup>69</sup> *Ibidem*. Thanks to Federica Veratelli for her help in reading difficult-to-read terms and abbreviations.

<sup>70</sup> ZAO-O, AO collection, Inv. No. 3959, box 1814 (note 13), non-fol., record dated 8 July 1870. – ZAO-O, AO collection, Inv. No. 3455, sign. FB39, box 1500 (note 27), fol. 224.

<sup>71</sup> Andrea del Sarto, *The Disputation on the Trinity*, copy from the second half of the 17<sup>th</sup> century, oil on canvas, 231.5 × 195 cm, AO, Inv. No. 870.

<sup>72</sup> Cf. M.T. [Milan Togner], in: Daniel – Pujmanová – Togner (note 12), p. 27, Cat. No. 2.

<sup>73</sup> ZAO-O, AO collection, NAD 1694, aid ref. 697, Inv. No. 3959, cat. 1814, *Kniha příjmů a vydání sekretariátu arcibiskupa Fürstenberka v letech 1866–1873*

[*Book of receipts and issues of the secretariat of Archbishop Fürstenberg in the years 1866–1873*], non-fol., record dated 8 July 1870.

<sup>73</sup> Scipione Pulzone known as Gaetano, *Portrait of Pope Pius V* [Michele Ghislieri (1504–1572)], oil on canvas, 134.5 × 104 cm, Olomouc Museum of Art – Archdiocesan Museum Olomouc, Inv. No. 2569. Cf. M.T. [Milan Togner], in: Daniel – Pujmanová – Togner (note 12), pp. 135–137, Cat. No. 75. The painting is first listed in archdiocesan inventories in 1892.

<sup>74</sup> Cf. Eduard A. Šafařík (ed.), *Catalogo sommario della Galleria Colonna in Roma. Dipinti*, Roma 1981, Vol. 1, p. 107, Cat. No. 147.

<sup>75</sup> Oil on canvas, 129 × 94.5 cm, Baltimore, Walters Art Gallery, Inv. No. 37.453.

<sup>76</sup> M.T. [Milan Togner], in: Daniel – Pujmanová – Togner (note 12), pp. 135–137, Cat. No. 75.

<sup>77</sup> ZAO-O, AO collection, NAD 1694, aid ref. 697, Inv. No. 3959, box 1814 (note 13), non-fol.

<sup>78</sup> *Ibidem*, sub 26 January 1870. Payments by the Archbishop to Massarenti for the carriage and gratuity to the value of 1 470 francs are also recorded in the diary for 17 July 1870. Also a payment from the same day to the value of 865 francs for accommodation.

<sup>79</sup> Both *ibidem*, sub 17 July 1870.

<sup>80</sup> ZAO-O, AO collection, NAD 1694, aid ref. 697, Inv. No. 3455, sign. FB39, box 1500 (note 27), file 1869, fol. 161.

<sup>81</sup> *Ibidem*, fol. 224. Similarly account on fol. 225.

<sup>82</sup> ZAO-O, AO collection, NAD 1694, aid ref. 697, Inv. No. 3959, box 1814 (note 13), non-fol.: “*Ein Bild des h[eiligen] Antonius mit Stein*”.

<sup>83</sup> *Ibidem*, sub 10 March 1870.

<sup>84</sup> *Ibidem*, sub 17 March 1870.

<sup>85</sup> *Ibidem*, sub 23 May 1870.

<sup>86</sup> ZAO-O, AO collection, NAD 1694, aid ref. 697, Inv. No. 3455, sign. FB39, box 1500 (note 27), file 1870, fol. 198.

<sup>87</sup> ZAO-O, AO collection, NAD 1694, aid ref. 697, Inv. No. 3455, sign. FB39, box 1500 (note 27), file 1869, fol. 162.

<sup>88</sup> No. 2 *Niche de la Madonne* (100); No. 6 *S. Cirille devant l'empereur Michel III* (50); No. 7 *S. Cirille qui donne le baptême aux slaves* (50); No. 15 *Transport de corps de S. Clément P. M.* (100); No. 16 *Miracle au Tombeau de S. Clément* (100); No. 17 *Notre Seigneur avec les Archangel S. Michel, S. Gabriel, S. Cirille et S. Methodius* (80).

<sup>89</sup> ZAO-O, AO collection, NAD 1694, aid ref. 697, Inv. No. 3455, sign. FB39, box 1500 (note 27), fol. 166. Account transcribed in: Pujmanová, Mino da Fiesole (note 10), p. 238.

<sup>90</sup> ZAO-O, AO collection, NAD 1694, aid ref. 697, Inv. No. 3455, sign. FB39, box 1499 (note 22), fol. 322.

<sup>91</sup> ZAO-O, AO collection, NAD 1694, aid ref. 697, Inv. No. 3455, sign. FB39, box 1500 (note 27), file 1870, fol. 164, 208.

<sup>92</sup> The first acquisition had a value of 1 080 lire, the second of 2 800 lire. Cf. ZAO-O, AO collection, NAD 1694, aid ref. 697, Inv. No. 3455, sign. FB39, box 1500 (note 27), file 1870, fol. 186, 187.

<sup>93</sup> ZAO-O, AO collection, NAD 1694, aid ref. 697, Inv. No. 3455, sign. FB39, box 1500 (note 27), file 1870, fol. 185, 189, 201, 203.

<sup>94</sup> On the acquisition activity of Theodor Kohn, cf. Martina Miláčková (ed.), *Theodor Kohn (1893–1904). Neklidný osud talentovaného muže* (exhib. cat.), Olomouc Museum of Art, Olomouc 2012. A newly discovered October 1901 art export permit from Rome explicitly mentions “*sculture moderne*”, especially a statue of the Madonna and an unspecified painting by a current artist. For more, cf. Coen (note 48), p. 523 (Export Permit 321). This was evidently the statue of the Our Lady of Sorrows by Aloys Brandenburg. Cf. Martina Miláčková, in: *ibidem*, pp. 112–113, Cat. No. 31.

<sup>95</sup> Especially the texts of Antonín Breitenbacher, from where these views were taken. Cf. note 7. Only Antonín Jirka and Olga Pujmanová, and subsequently contemporary authors drawing on them, brought about changes in the view of acquisition activity for the picture collection. Cf. for example, Pujmanová, *Sculture di Mino da Fiesole* (note 10). – Pujmanová, Mino da Fiesole (note 10).

<sup>96</sup> This underestimation of Fürstenberg's activity on the part of older researchers may also have occurred as a result of a certain overestimation of the activities of Fürstenberg's successor, Archbishop Theodor Kohn (1845–1915),

who had the collection restored and enriched mainly through purchases from Roman antiquarians. On Kohn's acquisitions, cf. Milan Togner – Jana Zapletalová, *Restaurování obrazové sbírky a nové akvizice arcibiskupa Kohna*, in: Miláčková (note 95), pp. 62–68 (with additional literature). Martina Miláčková (née Klopanová) devoted herself to the patronage of Theodor Kohn, cf. Martina Klopanová, *Mecenát arcibiskupa Theodora Kohna v kroměřížské a olomoucké rezidenci* (diploma thesis), Faculty of Arts, Palacký University, Olomouc 2009.

<sup>97</sup> Cf. Ludwig Pollak, *Römische Memoiren. Künstler, Kunstliebhaber und Gelehrte 1893–1943*, Margarete Merkel Guldan (ed.), Roma 1994, cit. p. 129, further esp. pp. 129–149, 198–199.

<sup>98</sup> However, an accurate comparison of the ratios and the necessary contextualization of objects of an artistic nature could only be carried out after a precise comparative study using historical economics.

<sup>99</sup> Individual items are sorted chronologically according by date of acquisition. If the artist of the work is mentioned in the archival document, we include this information in the list. In cases where the identification of the author is only hypothetical, we leave this information only in the endnote.

<sup>100</sup> ZAO-O, AO collection, NAD 1694, aid ref. 697, Inv. No. 3958, box 1814 (note 13), non-fol., record dated 13 April 1858. Identified as: Franz Schrotzberg, *Cardinal Friedrich, Landgrave of Fürstenberg*, 1859, oil on canvas, 273 × 180 cm, Olomouc Museum of Art – Kroměříž Archdiocesan Museum, Inv. No. KE 933, O 20. Cf. note 18 (with an overview of earlier literature).

<sup>101</sup> ZAO-O, AO collection, NAD 1694, aid ref. 697, Inv. No. 3958, box 1814 (note 13), non-fol., record dated 15 November 1860. It has not been possible to identify the picture within the Archbishops' collection. Cf. Šíma (note 16), pp. 86–87.

<sup>102</sup> ZAO-O, AO collection, NAD 1694, aid ref. 697, Inv. No. 3455, sign. FB39, box 1499 (note 22), fol. 108. The picture was purchased in Vienna by Josef von Lippert. It has not been possible to identify the picture within the Archbishops' collection. Cf. Šíma (note 16), pp. 87–88.

<sup>103</sup> ZAO-O, AO collection, NAD 1694, aid ref. 697, Inv. No. 3455, sign. FB39, box 1499 (note 22), fol. 108. The picture was purchased in Vienna by Josef von Lippert. It has not been possible to identify the picture within the Archbishops' collection. Cf. Šíma (note 16), pp. 88–89.

<sup>104</sup> ZAO-O, AO collection, NAD 1694, aid ref. 697, Inv. No. 3455, sign. FB39, box 1499 (note 22), fol. 376. The picture was purchased in Vienna by Josef von Lippert. It has not been possible to identify the picture within the Archbishops' collection. Cf. Šíma (note 16), pp. 89–90.

<sup>105</sup> ZAO-O, AO collection, NAD 1694, aid ref. 697, Inv. No. 3958, box 1814 (note 13), non-fol., record dated 25 March 1863. In the archbishop's collections there is a portrait of the empress with a questionable attribution to Anton Einsle (1801–1871). Anton Einsle (?), *Empress Elisabeth*, 1856, oil on canvas, 116 × 94 cm, Olomouc Museum of Art – Kroměříž Archdiocesan Museum, Inv. No. KE 869, O 9. Cf. note 19. This Kroměříž portrait of the empress represents a version or copy of Schrotzberg's work from the Liechtenstein collections from around 1860. Franz Schrotzberg, *Portrait of Empress Elisabeth of Bavaria*, 1860, oil on canvas, 79 × 66 cm, Vaduz – Wien, Die Sammlungen des Fürsten von und zu Liechtenstein. It is possible that the account refers to the Kroměříž picture.

<sup>106</sup> ZAO-O, AO collection, NAD 1694, aid ref. 697, Inv. No. 3455, sign. FB39, box 1499 (note 22), fol. 693. He bought the paintings from the priest Ferdinand Zenner (1814–1882). It has not been possible to identify the pictures within the Archbishops' collection. Cf. Šíma (note 16), pp. 91–93.

<sup>107</sup> ZAO-O, AO collection, NAD 1694, aid ref. 697, Inv. No. 3958, box 1814 (note 13), non-fol., record dated 16 December 1866. It has not been possible to identify the picture within the Archbishops' collection.

<sup>108</sup> ZAO-O, AO collection, NAD 1694, aid ref. 697, Inv. No. 3455, sign. FB39, box 1499 (note 22), fol. 895. – ZAO-O, AO collection, NAD 1694, aid ref. 697, Inv. No. 3958, box 1814 (note 13), non-fol., record dated 20 November 1867. The picture can be reliably identified. Franz Eybl, *Portrait of the Austrian Archduke, Bishop Leopold Wilhelm*, 1867, oil on canvas, 142 × 111 cm, Olomouc Museum of Art – Kroměříž Archdiocesan Museum, Inv. No. KE 871, O 14. Cf. M.M. [Marie Mžýková], in: Togner (note 12), pp. 147–149, Cat. No. 114. – Šíma (note 16), pp. 93–94. The painting represents Eybl's copy of the work: Pieter Thijs, *Portrait of Archduke Leopold*

*Wilhelm*, 1650–1656, oil on canvas, 127 × 86 cm, Wien, Kunsthistorisches Museum, Inv. No. GG\_370.

<sup>109</sup> ZAO-O, AO collection, NAD 1694, aid ref. 697, Inv. No. 3959, box 1814 (note 13), non-fol., record dated 8 November 1868. It has not been possible to identify the pictures within the Archbishops' collection.

<sup>110</sup> ZAO-O, AO collection, NAD 1694, aid ref. 697, Inv. No. 3455, sign. FB39, box 1500 (note 27), fol. 174. – ZAO-O, AO collection, NAD 1694, aid ref. 697, Inv. No. 3959, box 1814 (note 13), non-fol., record dated 8 January 1870. According to Olga Pujmanová, the first cited document can be related to a painting attributed to Neri di Bicci, *Adoration of the Christ Child*, around 1470–1490, poplar panel 101.5 × 68.5 cm, Olomouc Museum of Art – Kroměříž Archdiocesan Museum, Inv. No. KE 3217, O 265. Cf. Pujmanová, Mino da Fiesole (note 10), p. 229. – O.P. [Olga Pujmanová], in: Togner (note 12), pp. 82–84, Cat. No. 50. – Daniel, *La Moravia e Roma* (note 35), pp. 21, 23. – Daniel, *Obrazárna* (note 35), p. 168. – Šíma (note 16), p. 44.

<sup>111</sup> ZAO-O, AO collection, NAD 1694, aid ref. 697, Inv. No. 3959, box 1814 (note 13), non-fol., record dated 9 January 1870. It has not been possible to identify this picture purchased in Rome within the Archbishops' collection. Cf. Šíma (note 16), pp. 117–118.

<sup>112</sup> ZAO-O, AO collection, NAD 1694, aid ref. 697, Inv. No. 3959, box 1814 (note 13), non-fol., record dated 4 March 1870. The picture ("*Don Marcello für ein altes Bild*") purchased from Marcello Massarenti in Rome cannot be identified within the Archbishops' collection. Any hypothetical identification of this item with *The Bearing of the Cross* from the workshop of Jörg Breu the Elder appears to be unjustified. Cf. Šíma (note 16), p. 45.

<sup>113</sup> ZAO-O, AO collection, NAD 1694, aid ref. 697, Inv. No. 3959, box 1814 (note 13), non-fol., record dated 4 March 1870. It has not been possible to identify this landscape purchased in Rome within the Archbishops' collection.

<sup>114</sup> ZAO-O, AO collection, NAD 1694, aid ref. 697, Inv. No. 3959, box 1814 (note 13), non-fol., record dated 17 March 1870. It has not been possible to identify these pictures purchased in Italy within the Archbishops' collection.

<sup>115</sup> ZAO-O, AO collection, NAD 1694, aid ref. 697, Inv. No. 3959, box 1814 (note 13), non-fol., record dated 27 April 1870. The painting can be reliably identified as Franz Eybl by Giambattista Canziani, *Portrait of the Bishop of Olomouc, Cardinal Wolfgang Hannibal, Count Schrattenbach, as Viceroy of Naples*, 1870, oil on canvas, 142.5 × 111 cm, Olomouc Museum of Art – Kroměříž Archdiocesan Museum, Inv. No. KE 932, O 19. Cf. L.D. [Ladislav Daniel], in: Togner (note 12), p. 108, Cat. No. 75. – Šíma (note 16), pp. 118–119.

<sup>116</sup> ZAO-O, AO collection, NAD 1694, aid ref. 697, Inv. No. 3455, sign. FB39, box 1500 (note 27), fol. 166. – ZAO-O, AO collection, NAD 1694, aid ref. 697, Inv. No. 3959, box 1814 (note 13), non-fol., record dated 1 May 1870. This set of paintings appears for the first time in Olga Pujmanová's article, in which she deals mainly with the purchase of statues of the four church fathers by Mino da Fiesole. Pujmanová, Mino da Fiesole (note 10), pp. 227–240. It has not been possible to incorrect these watercolours purchased in Rome within the Archbishops' collection.

<sup>117</sup> ZAO-O, AO collection, Inv. No. 3959, box 1814 (note 13), non-fol., record dated 15 May 1870. It has not been possible to identify these pictures purchased in Rome within the Archbishops' collection.

<sup>118</sup> ZAO-O, AO collection, Inv. No. 3959, box 1814 (note 13), non-fol., record

dated 8 July 1870. – ZAO-O, AO collection, Inv. No. 3455, sign. FB39, box 1500 (note 27), fol. 220. – ZAO-O, AO collection, Inv. No. 3975, box 1817, *Kniha příjmů a vydání sekretariátu arcibiskupa Fürstenberka v Olomouci [Book of receipts and issues of the secretariat of Archbishop Fürstenberg in Olomouc]*. – Archive of the Archbishopric of Olomouc (hereinafter referred to by its Czech language acronym AAO), dep. A2, box D4/23, *Inventář rezidence po smrti Prečana (1947) [Inventory of the residence after the death of Prečan (1947)]*. – AAO, dep. A2, box D4/23, *Inventář rezidence 1955 [Inventory of the residence 1955]*, p. 105. Based on Lubor Machytka's archival findings, Milan Togner proposed to hypothetically identify the item with the painting: Giovanni Battista Gaulli known as Baciccio, *The Crowning with Thorns*, after 1685, oil on canvas, 269.5 × 197 cm, Olomouc Museum of Art – Olomouc Archdiocese Museum, Inv. No. 2562. Cf. M.T. [Milan Togner], in: Daniel – Pujmanová – Togner (note 12), p. 84, Cat. No. 37 (with an overview of earlier literature). – Šíma (note 16), pp. 120–122.

<sup>119</sup> ZAO-O, AO collection, Inv. No. 3959, box 1814 (note 13), non-fol., record dated 8 July 1870. – ZAO-O, AO collection, Inv. No. 3455, sign. FB39, box 1500 (note 27), fol. 220. – AAO, dep. A2, box D4/23, *Inventář rezidence po smrti Prečana (1947) [Inventory of the residence after the death of Prečan (1947)]*. – AAO, dep. A2, box D4/23, *Inventář rezidence 1955 [Inventory of the residence 1955]*, p. 40. Based on Lubor Machytka's archival findings, Milan Togner proposed to hypothetically identify the item with the painting: Unknown artist according to Andrea del Sarto, *The Disputation on the Trinity*, second half of the 17<sup>th</sup> century, oil on canvas, 231.5 × 195 cm, Olomouc Museum of Art – Olomouc Archdiocesan Museum, Inv. No. 870. Cf. M.T. [Milan Togner], in: Daniel – Pujmanová – Togner (note 12), p. 27, Cat. No. 2. – Šíma (note 16), pp. 122–123.

<sup>120</sup> ZAO-O, AO collection, Inv. No. 3959, box 1814 (note 13), non-fol., record dated 4 September 1872. The painting was purchased from the Viennese antiquarian Carl Meyer, from whom Cardinal Friedrich Fürstenberg had made several acquisitions of paintings in the previous years, indirectly through Josef von Lippert. It has not been possible to identify the picture within the Archbishops' collection. Cf. Šíma (note 16), pp. 123–124. Three works by this painter are documented in the collection of the Archbishops of Olomouc. Cf. M.M. [Marie Mžýková], in: Togner (note 12), pp. 219–220, Cat. No. 183. – Eadem, in: *ibidem*, p. 220, Cat. No. 184. – MP [Martina Potůčková], in: Potůčková (note 12), pp. 146–147, Cat. No. 93.

<sup>121</sup> ZAO-O, AO collection, Inv. No. 3455, sign. FB39, box 1500 (note 27), fol. 771. The purchase was made at the Viennese art dealer Carl Meyer. It has not been possible to identify the picture within the Archbishops' collection. Cf. Šíma (note 16), p. 50.

<sup>122</sup> ZAO-O, AO collection, Inv. No. 3455, sign. FB39, box 1500 (note 27), fol. 771. The purchase was made at the Viennese art dealer Carl Meyer. It has not been possible to identify the picture within the Archbishops' collection. Cf. Šíma (note 16), p. 50.

<sup>123</sup> ZAO-O, AO collection, Inv. No. 3455, sign. FB39, box 1500 (note 27), fol. 771. Josef Hermanstörfer, *Horses being watered*, (?), oil on canvas, 24 × 37 cm; Josef Hermanstörfer, *Farmstead in the Alps*, (?), 24 × 37 cm. Cf. Dostál, in: Breitenbacher – Dostál (note 1), pp. 149–150, Cat. No. 402, 404. It has not been possible to ascertain the current whereabouts of both pictures. Cf. Šíma (note 16), pp. 50–51.

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## RESUMÉ

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### Podíl kardinála Bedřicha Egona z Fürstenbergu na budování obrazové sbírky olomouckých arcibiskupů

Jana Zapletalová – Petr Šíma

Článek se zabývá dějinami obrazové sbírky olomouckých biskupů a arcibiskupů v období episkopátu olomouckého arcibiskupa kardinála Bedřicha Egona z Fürstenbergu (1813–1892). Nově zpřístupňuje výsledky archivních bádání zaměřených zejména na dochované účetní dokumenty. Vychází jednak ze studia účetních dokladů zejména z období delších pobytů kardinála Fürstenberga v Římě, které byly studovány dosud pouze výběrově. Zpřístupňuje rovněž donedávna neznámé informace z knih příjmů a vydání arcibiskupova sekretariátu z let 1854–1873. Studium účetních dokladů umožnilo obohatit seznam Fürstenbergových akvizic obrazové sbírky o několik nových položek a atribucí. Zejména však poskytlo nový náhled na arcibiskupovy akvizice uměleckých děl z římského období. Ze studovaných archivních dokumentů se při aktuálním stavu poznání jeví, že kardinál Bedřich Egon nebyl systematickým sběratelem uměleckých děl. Fürstenbergovy nákupy obrazů a obecně uměleckých děl byly patrně spíše nahodilé, závislé na příležitostných koupích, které se arcibiskupovi skýtal

zejména během jeho římských pobytů. Jakkoli archiválie nevypovídají ve prospěch nějaké větší arcibiskupovy záliby v uměleckých předmětech a rozvíjení vědomé sběratelské strategie, lze pozorovat – podobně jako u jeho nástupce Theodora Kohna (1845–1915) – spíše vědomí povinnosti péče a obohacování sbírek. Z většiny objevených akvizic lze ve stávajících arcibiskupských sbírkách identifikovat pouze část. Vedle objednávek obrazů od současných umělců, vesměs významných malířů vídeňské akademie a portrétistů císařské rodiny a šlechty, např. Franze Schrotzberga, Leopolda Kupelwiesera či Franze Josefa Dobiaschofského, je třeba vyzdvihnout zejména Fürstenbergovy nákupy v Římě. Kardinál Fürstenberg nakupoval u římských antikvářů a udržoval úzké kontakty s knězem a vysokým vatikánským úředníkem Marcellem Massarentim Ordelaffi, který olomouckému arcibiskupovi zprostředkoval některé umělecké nákupy. Tento významný sběratel evidentně využíval svého postavení a kontaktů s vysokými představiteli církve, kteří přijížděli pracovně do Vatikánu. Massarenti Fürstenbergovi zajišťoval rozmanité služby včetně zprostředkování nákupu uměleckých děl, ať už přímo, anebo prostřednictvím spolupracujících římských antikvářů jako např. Giovanniho Tavazziho či Carla Possentiho. Budoucí bádání snad pomůže objasnit, zda se tak dělo díky bližším osobním vazbám obou mužů, anebo se olomoucký arcibiskup stal pouze součástí rozsáhlejší obchodní strategie, kterou don Marcello Massarenti rozvíjel ze své pozice významného představitele Vatikánu.

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*Obrazová příloha:* 1 – Franz Schrotzberg, **Kardinál Bedřich Egon z Fürstenbergu**, 1859. Arcibiskupství olomoucké. Muzeum umění Olomouc – Arcidiecézní muzeum Kroměříž; 2 – Franz Schrotzberg (?) nebo kopie, **Císařovna Alžběta Bavorská**, 1863. Arcibiskupství olomoucké. Muzeum umění Olomouc – Arcidiecézní muzeum Kroměříž; 3 – Franz Schrotzberg, **Císařovna Alžběta Bavorská**, kolem 1860. Vaduz – Wien, The Princely Collections; 4 – Franz Eybl (podle Pietera Thijse), **Arcivévoda rakouský, biskup Leopold Vilém**, 1867. Arcibiskupství olomoucké. Muzeum umění Olomouc – Arcidiecézní muzeum Kroměříž; 5 – Neri di Bicci, **Adorace dítěte**, okolo 1470–1490. Arcibiskupství olomoucké. Muzeum umění Olomouc – Arcidiecézní muzeum Kroměříž; 6 – Mino da Fiesole, **Čtyři východní církevní otcové**. Olomouc, katedrála sv. Václava; 7 – Giovanni Tavazzi, **Účetní doklad o prodeji sedmi mramorových bust v Římě 11. července 1870**. Zemský archiv v Opavě, pobočka Olomouc, fond Arcibiskupství olomoucké; 8 – **Antická busta**, mramor, druhá polovina 4. století (?). Arcibiskupství olomoucké. Muzeum umění Olomouc – Arcidiecézní muzeum Kroměříž; 9 – **Potvrzení bližší neznámého římského antikváře z 4. července 1870** o přijetí 1 500 římských lir prostřednictvím Marcella Massarentiho za obrazy. Zemský archiv v Opavě, pobočka Olomouc, fond Arcibiskupství olomoucké