

A GUIDE TO THE STROSSMAYER GALLERY
OF OLD MASTERS



THE CROATIAN ACADEMY OF SCIENCES AND ARTS

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OF OLD MASTERS

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THE PALACE OF THE CROATIAN ACADEMY

Right at the beginning, from its foundation in 1861, the Academy did not have any suitable, permanent headquarters, and was located in the building of today's Natural History Museum, and then in the National House in Opatička ulica. Gradually, setting up the Library and Archives of the Croatian Academy of Sciences and Arts, and donating the artworks in 1868, Strossmayer developed the idea of building a fitting setting for the Academy and the Picture Gallery. Thus in 1875 the "bishop donated the (then) Yugoslav Academy of Sciences and Arts the sum of 40,000 forints for the construction of the Academy's palace with quarters for the Strossmayer Gallery".¹ In the same year, Strossmayer confided the architectural design to the celebrated Viennese architect Friedrich von Schmidt (Frickenhoften, 1825 – Vienna, 1891). The first site considered for the building of the palace was the "plateau opposite the building of the high school on Grič"², but this proposal was soon rejected because of the complaints by the citizenry. In 1876, the municipal committee for the siting of the Academy made the decision to have it built on the southern side of Zrinski trg, which was one of the offered solutions. Bishop Strossmayer himself was in accord with the decision.

Because of the new location, in 1877 Schmidt made a new design for the Academy's Palace, which he had reworked with help from Herman Bollé (Cologne, 1825 – Zagreb, 1926), his pupil and assistant. According to the design, the building was conceived in the neo-Renaissance style and had a much greater volume because it was also planned to house the Archaeological Museum. In the same year ground was broken, and the actual construction works were supervised by Herman Bollé. The Palace was completed in 1880, and the first meeting

¹ Vinko Zlamalik, *Sto godina Strossmayerove galerije / One Hundred Years of the Strossmayer Gallery*, exhibition catalogue, Museum Space, Zagreb, 1984, p. 8

² Snješka Knežević, *Zagrebačka zelena potkova / The Zagreb Green Horseshoe*, Školska knjiga, Zagreb, 1996, p. 54

of a class was held in it the same year, on October 22.³ The great earthquake that struck Zagreb that year inflicted considerable damage on the building and thus set back the ceremonies of handing over and officially opening the structure. On the fourth anniversary of the great earthquake, November 9, 1884, the Palace was solemnly transferred to the Board of Management of the Croatian Academy of Sciences and Arts, while the Strossmayer Gallery was opened to the public.

The appearance of the Academy Palace today is the result of later modifications to both the entry elevation and the actual interior of the building. As can be seen from the Schmidt drawings of 1877, the exterior staircase had one flight and was situated between the two pillars of the entry portico. Its siting fitted in with the central axis of the promenade in Zrinski trg. In the interior this direction of flow went on to a steep staircase that led down the axis of the building to the mezzanine, whence stairs on the left and right led to the first floor. This disposition was determined on in order to separate the space of the atrium, in which the archaeological collection was housed, from the rest of the space. In 1945, when the Archaeological Museum was moved to its current quarters in the Vranczany-Hafner Palace, there was gradual consideration of removing the steep inner staircase. This operation was ultimately carried out in 1947-1948, when the architect Ivo Župan (Lovinac, 1909 – Zagreb, 2000), remodelled the stairs – both the external, the full width of the balcony and entry portico, and the internal, placed on both sides of the entry to the first floor. When doors were inserted in the places of both of the side windows, the approach to the Academy was widened, and with the opening of the atrium, communication was finally established between the interior space and the external space of the Zrinski gardens. In this period, the gallery on the first and second floors, the staircase, atrium and lobby were clad with Istrian stone, and the columns in the atrium and lobby were faced with stone. In 1982 the external staircase was expanded to the full width of the extension on the frontal part of the building, and the palace was entirely renovated in 2000, when the dilapidated stone mouldings and decorative elements on all the elevations of the building were replaced.

³ Vinko Zlamalik, *Sto godina Strossmayerove galerije / One Hundred Years of the Strossmayer Gallery*, exhibition catalogue, Museum Space, Zagreb, 1984, p. 8

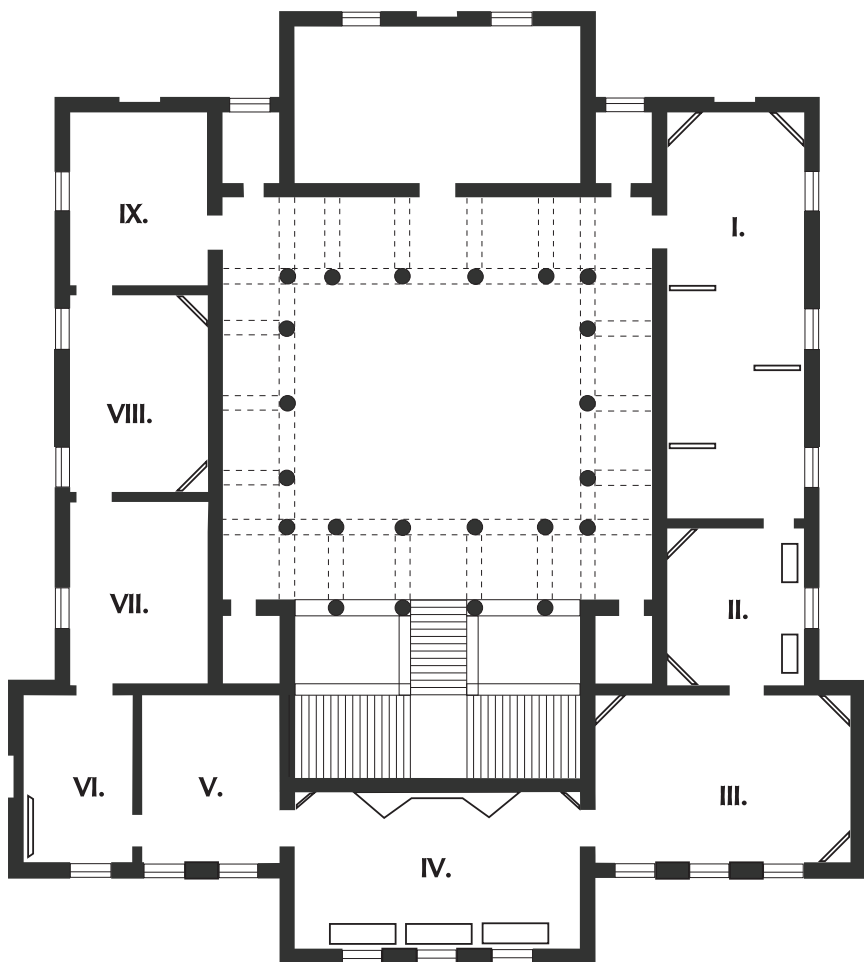


THE STROSSMAYER GALLERY

The Strossmayer Gallery of Old Masters of the Croatian Academy of Sciences and Arts was founded and opened to the public on November 9, 1884, the same day and month on which it was supposed to have been opened in 1880. The earthquake that hit Zagreb that year, considerably damaging the building of the Academy, meant the opening had to be postponed.

At the outset, the holdings of the Gallery were founded solely on the donation of Bishop Josip Juraj Strossmayer (1815-1905), then consisting of 284 works of art, 256 of them being represented in the permanent display. The bishop's collection was put together gradually. His activity as collector started when he arrived in the diocese of Đakovo in 1850, and was originally related to the intention to decorate the bishop's palace. During the time of his studies in Vienna, and later too, over the years, the bishop had spent time in crucial European centres of culture such as Munich, Prague, Dresden and Berlin, and had had an insight into the collections of artworks and galleries in these cities. But in particular after his stay in Rome in 1858, Strossmayer made the decision to "provide a museum of paintings for his people for it to be a lesson and inspiration to it". Thus the bishop began to procure paintings, via his confidential agent, the priest Nikola Voršak, in Rome, and the painter Ivano Simonetti in Venice, in concert with experts from the Rome Academia of St Luke and the Vatican's Academia dei virtuosi al Pantheon. In the subsequent ten years, Strossmayer managed to collect 117 paintings. On October 2, 1868, the bishop donated these works to the Academy. But by the grand opening of the Gallery in 1884, the bishop had collected another 167 works of art. His collecting activity did not cease, however, and he continued to add donations right until his death. Objects of the applied arts were transferred to the Craft Museum, today's Museum of Art and Craft, while the remaining 256 works of art were exhibited in the Strossmayer Gallery. The legacy of this collection of paintings to the Croatian people was a generous and patriotic act par excellence, and yet, the true greatness of this altruistic ges-

ture lies in its future capacity for enrichment and the unceasing continued development of this corpus of great importance for cultural studies and art history. For the bishop's deed of gift encouraged many patriotically minded wealthy Croats to make their own contribution to the enlargement of the gallery's holdings, whether with works that they already possessed or that they purchased deliberately to donate to the Gallery. Thus by the time of Strossmayer's death in 1905, the collection of paintings of the Strossmayer Gallery had been enlarged by 67 pictures. Among the major donations in this period, particular reference should certainly be made to a donation of 34 pictures by the attorney Ivan Ružić of 1892, which is one of a kind, not only in terms of the number of artworks donated, putting Ružić in this respect in second place after Strossmayer, but also because his collection was assembled with the clear intention of being donated to the Gallery. Here too belongs the donation of French diplomat Eugen Emmanuel Ernest Halwin, Marquis de Piennes, who after the fall of Napoleon III in 1870 left France and settled down in Vrbovec, not far from Zagreb, in the castle of Count Patačić. Once a high-ranking diplomat of the court of France, the first imperial chamberlain and the empress's equerry, he made two donations to the Gallery, once in 1903, and then in 1911 in his will, enriching the holdings with works of French and Dutch masters. Some of the more notable donations in recent times are those of Ante Topić Mimara, of 1968, of world-renowned violinist Zlatko Baloković of 1976, and of the musicologist Dragan Plamenac of 1986. Based on a system of donations and, very rarely, on the purchase of some particular piece, today the holdings of the Strossmayer Gallery count about 3,000 works of art, mainly paintings, but also prints and sculptures. The display is conceived in an exemplarily educational manner, which means that the development of the painting schools of Europe can be followed chronologically from the 14th to the 19th century. Some of the leading works represented in the permanent display that certainly need highlighting are those by Beato Angelico, Cosimo Rosselli, Vittore Carpaccio, Giovanni Bellini, Federico Bencovich, the Master of the painting *Virgo inter Virgines*, Jaco Ruisdael, Pieter Brueghel the Younger, Jean-Antoine Gros, Jean-Baptiste Corot and Charles Daubigny.



- I Italian Schools of the 14th and 15th centuries
- II Italian Schools of the 15th and 16th centuries
- III Italian Schools of the 15th and 16th centuries
- IV Italian Schools of the 16th century
- V Italian Schools of the 17th century
- VI Italian Schools of the 17th and 18th centuries
- VII Dutch and Flemish Masters and Schools of Central Europe of the 15th and 16th centuries
- VIII Dutch and Flemish Masters of the 17th century
- IX French Masters of the 17th to 19th century

Room I

The first room of the permanent display of the Strossmayer Gallery of Old Masters shows Italian painting of the late Gothic and early Renaissance. Early Renaissance works of Tuscan masters and their workshops prevail; they were purchased by Bishop Strossmayer in the art market of the second half of the 19th century. These are paintings of small dimensions, similarly defined in theme and motif, and meant for the private rooms of members of the middle classes.

Most numerous of the paintings meant for private devotional purposes in Tuscan 15th century painting were those showing the popular theme of Virgin and Child. In the Strossmayer gallery there are several Madonna and Child paintings created in the Tuscan painting workshops of the 15th century whose production was marked by the phenomenon of the expansion and repetition of the iconographic, compositional and typological models of the great masters. This was conditioned in turn by a whole complex of fortunate circumstances related with tradition, taste and fashion. Such paintings are represented in the collection in several standard versions: the Madonna Standing (painting of the Maestro da San Miniato) or Seated on a Throne (the painting of Neri di Bicci) or on the Ground (the painting of il Sassetta, the so-called Madonna of Humility); together with the Virgin and Child, angels are shown (the painting of Cosimo Rosselli), or saints (the painting of Biagio d'Antonio). Depictions of individual saints at that period are more common on the side wings and/or on the predelas of large altar groups. It is assumed that the painting with a depiction of the stigmatisation of St Francis of Assisi and the death of Peter Martyr, by one of the most important Florentine early Renaissance painters Fra Angelico, was originally part of an altar predela. The Dominican painter Fra Angelico united in his oeuvre the traditional Gothic piety and the new Renaissance outlook on the world. His legendary religious ardour was highly valued by Bishop Strossmayer, who thought this picture the prize of his collection. Among works shown in this room, particular attention is claimed by a painting ascribed to Dubrovnik painter Lovro Dobričević, which came to the Strossmayer Collection from the Bosnian Franciscan priory of Kraljeva Sutjeska.



1. BARTOLOMEO CAPORALI

(Perugia, ca 1420 – Perugia, ca 1505)

Virgin and Child with SS. Francis and Bernard

Donated by: Josip Juraj Strossmayer 1883.



2. ROSELLO DI JACOPO FRANCHI

(? Florence, 1377 – Florence, 1456)

Virgin and Child with SS. Augustine and Ambrose

Donated by: Josip Juraj Strossmayer 1883.



3. STEFANO DI GIOVANNI, known as SASSETTA

(Siena or Cortona, ca 1400 – Siena, 1450)

Virgin and Child

Donated by: Josip Juraj Strossmayer 1883.



4. FRA GIOVANNI DA FIESOLE, known as BEATO ANGELICO

(close to Vicchio, ca 1395-1400 – Rome, 1455)

Stigmatisation of St Francis of Assisi and the Death of St Peter Martyr

Donated by: Josip Juraj Strossmayer 1883.



5. BIAGIO D'ANTONIO

(Florence, 1446 – Florence, 1516)

Virgin and Child with SS. Francis and Jerome

Donated by: Josip Juraj Strossmayer 1883.



6. JACOPO DI ARCANGELO, known as DEL SELLAIO (?)

(Florence, ca 1441 – Florence, 1493)

Nativity of Christ

Donated by: Josip Juraj Strossmayer 1883.



7. PSEUDO PIER FRANCESCO FIORENTINO

(Florence, 1444 – after 1497)

Nativity of Christ

Donated by: Josip Juraj Strossmayer 1883.



8. LORENZO D'ALESSANDRO, known as LORENZO DA SAN SEVERINO

(at work 1468 – 1503)

Christ and Apostles

Donated by: Josip Juraj Strossmayer 1883.



9. MAESTRO DI SAN MINIATO

(at work Florence ca 1478 – 1500)

Virgin and Child

Donated by: Josip Juraj Strossmayer 1883.



10. COSIMO ROSSELLI

(Florence, 1439 – Florence 1507)

Virgin and Child and Two Angels

Donated by: Josip Juraj Strossmayer 1883.

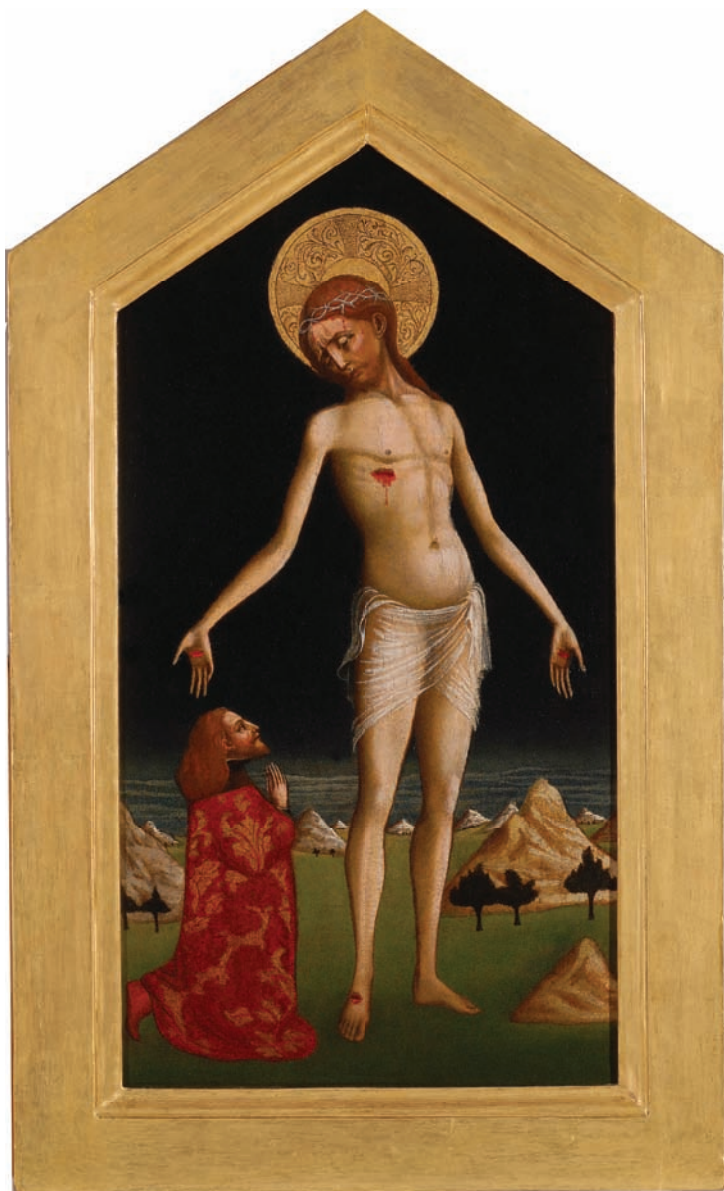


11. NERI DI BICCI

(Florence, 1418 – Florence 1492)

Virgin and Child

Donated by: Josip Juraj Strossmayer 1883.



12. LOVRO DOBRIČEVIĆ

(Kotor, ?1420 – Dubrovnik, 1478)

Christ and the Donor

Donated by: Josip Juraj Strossmayer 1883.

Room II

It is Italian paintings created at the beginning of the 16th century, at the time of the high Renaissance, that are shown in the second room of the permanent display of the Strossmayer Gallery. At that time, the previously prevailing vertically disposed rectangular or portrait format was increasingly replaced by the round format, the tondo as it is called, in the framework of which paintings often continued to adhere to the principle by which the composition would be constructed with the use of clear vertical and horizontal frameworks of the kind provided by the architectural elements contained in the picture (painting from the workshop of Filippino Lippi). The popular topic of Virgin and Child now included elements of landscape in the back of the depiction, at first through the view breaking in through some opening in the architectural diagram, in front of which the main figural group would be placed (painting from the school of Lorenzo di Credi). An example of the accomplishments of the Florentine Renaissance painting of the early 16th century is the painting of Mariotto Albertinelli *The Expulsion of Adam and Eve*, probably one of the “tre storiette” on Old Testament topics that – as told by Giorgio Vasari in his *Lives of the Most Excellent Artists* – Albertinelli painted for a Florentine banker. The drama inherent in the Old Testament theme is softened by the refined elegance of Albertinelli’s melancholic style developed on a conscious adherence to the inheritance of 15th century painting, the influence of the great Flemish landscape painters being particularly apparent. The miniatures exhibited in the room also tell of the abilities and discernment of the patrons and artists of this time. The Strossmayer Gallery collection keeps four miniatures from the Breviary of Duke of Ferrara, Ercole I d’Este, and 14 miniatures from the Office of Alfonso I d’Este. Both manuscripts were painted at the beginning of the 16th century by Matteo da Milano, who stemmed from the Lombardy painting tradition of the end of the 15th century that, working for the court of Ferrara, he brought up to date with the use of classical motifs and motifs from the print originals of Albrecht Dürer, in concert with elements that he took from the miniature painting tradition of northern Europe.



13. MATTEO DA MILANO

(? Milan, at work ca 1492 – 1523)

Scenes from the Life of King David

Miniature from the Breviary of Duke Ercole I D'Este, Ferrara

Donated by: Josip Juraj Strossmayer 1883.



14. MARIOTTO ALBERTINELLI

(Florence, 1474 – Florence, 1515)

Expulsion of Adam and Eve from Paradise

Donated by: Josip Juraj Strossmayer 1883.



15. MATTEO DA MILANO

(? Milan, at work ca 1492 – 1523)

Annunciation

Miniature from the Book of Hours of Alfonso I D'Este, Ferrara

Donated by: Josip Juraj Strossmayer 1883.



16. Workshop: ANDREA DELLA ROBBIA

(Florence, 1435 – Florence, 1525)

Nativity of Christ

Donated by: Josip Juraj Strossmayer 1883.



17. GIOVANNI BATTISTA SALVI, known as SASSOFERRATO

(Sassoferrato, 1609 – Rome, 1685)

Madonna and Carnation (copy of the Raphael original)

Donated by: Josip Juraj Strossmayer 1883.



18. UNKNOWN MASTER

(Flanders (?), 11th century)

Diptych with Virgin and Christ the Victor

Donated by: Josip Juraj Strossmayer 1883.



19. MARCO PALMEZZANO

(Forlì, ca 1459.-63 – Forlì, before 1539)

Christ Carrying the Cross

Donated by: Josip Juraj Strossmayer 1883.



20. Copied after FRA BARTOLOMMEO
(Florence, 1472 – Florence, 1517)
Virgin and Child with John
Donated by: Josip Juraj Strossmayer 1883.



21. LODOVICO MAZZOLINO (?)

(Ferrara, 1480 – Ferrara, ca 1528.-30)

The Woman Taken in Adultery before Jesus

Donated by: Ante Topić Mimara, 1948. Received 1967.



22. GIAN FRANCESCO MAINERI DI PARMA

(Parma, at work 1491 – 1505)

Holy Family

Donated by: Josip Juraj Strossmayer 1883.



23. BASTIANO MAINARDI

(San Gimignano, 1466 - ? Florence, 1513)

Virgin and Child

Donated by: Josip Juraj Strossmayer 1883.



24. School of LORENZO DI CREDI

(Florence, ca 1456 – Florence, 1536)

Virgin and Child

Donated by: Josip Juraj Strossmayer 1883.



25. Workshop of FILIPPINO LIPPI
(Prato, ca 1457 – Florence, 1504)
Holy Family with SS. John and Margaret
Donated by: Josip Juraj Strossmayer 1883.



26. MASTER OF THE TONDO OF GREENVILLE

(Italy, 14/15 c.)

Virgin and Child

Donated by: Josip Juraj Strossmayer 1890.

Room III

The third room of the permanent collection brings together Italian paintings created in the 16th century, of various schools of painting, among which those of the Venetians stand out. In the first quarter of the 16th century, a new type of painting developed in Venice, one marked by new topics and a specific interpretation of traditional themes. These innovations were much helped by innovations in painting technique, which enabled a more faithful presentation of different textures and a more subtle depiction of atmospheric lighting effects, distinctive of the city of the lagoons. This was the age of the final phase of the work of Giovanni Bellini, one of the most important Venetian Renaissance painters. The Strossmayer Gallery possesses his paintings *Saint Benedict* and *Saint Augustine*, parts of a former larger altar unit; the recent restoration of these pieces confirmed the very high level of the work. The painting of *Saint Sebastian* by Vittore Carpaccio, leading Venetian painter of the turn of the 15th and 16th centuries, was also originally an altar wing. The idealised depiction of the boyish figure of the Christian martyr, to which the colouring of the landscape is adjusted, is a worthy testimony of the painter's mature phase. Attention should also be drawn to the *Virgin with Child, Saints and Donors* of the somewhat more traditional Venetian painter Vincenzo Catena, and one of the many versions of the Bellini invention *The Circumcision of Christ*.



27. VINCENZO CATENA

(?Venice, ca 1470.-80 – Venice, 1531)

Virgin and Child, with SS. John and Peter and the Donor

Donated by: Josip Juraj Strossmayer 1883.



28. GIROLAMO DA CARPI (?)

(Ferrara, ca 1501 – Ferrara, ?1556)

Virgin and Child with SS. Jerome and John the Baptist

Donated by: Josip Juraj Strossmayer 1883.



29. Circle of BERNARDO DI BETTO IL PINTURICCHIO

(Perugia, ca 1452 – Siena, 1513)

Portrait of a Boy

Purchase: Hinko Lederer, 1954



30. FRANCESCO BISSOLO (?)

(?Treviso, ? ca 1470-75 – Venice, 1554)

Circumcision of Christ

Donated by: Josip Juraj Strossmayer 1883.



31. VITTORE CARPACCIO

(Venice, ? 1460-6 – Venice, 1525-6)

St Sebastian

Donated by: Josip Juraj Strossmayer 1883.



32. GIOVANNI BELLINI

(?1431-6 – Venice, 1516)

SS. Augustine and Benedict

Donated by: Josip Juraj Strossmayer 1883.



33. FILIPPO MAZZOLA

(Parma, ca 1460 – Parma, 1505)

Ecce Homo

Donated by: Josip Juraj Strossmayer 1883.

Room IV

In the fourth room the Gallery shows pictures by painters of Venice and Veneto of the 16th century, the late Renaissance and Mannerism. Paintings with religious topics prevail: depictions from the childhood of Jesus and narrative scenes of the Passion. The baby Jesus is shown in the lap of the Virgin, most often with Joseph, and the Holy Family is often enlarged by the inclusion of the saints John the Baptist, Catherine or Cecilia. Scenes from the Passion, as well as direct descriptions of the Crucifixion, also include the very beginnings of Jesus' sufferings. Thus in the painting of Taddeo Zuccaro the scene of the prayers in the Garden of Gethsemane is shown according to the description from the Gospel according to Luke (22, 39-46). Immediately after the Last Supper, Jesus and the three Apostles, Peter, James and John, withdrew to the Mountain of Olives. The apostles fell asleep, while Jesus remained kneeling and praying for this hour to pass him by. Then above him appeared the angel with the symbolic cup of gall. The same theme was painted by Jacopo and Francesco Bassano il Giovanne, two of the most important representatives of the painting family from Bassano, given the cognomen Del Ponte, because of the closeness of their workshop to the main bridge in the city. A specific feature of their paintings is the abundance of rural motifs that bring Biblical scenes close to the theme of the genre painting. This is particularly to be seen in the painting *Jesus in the House of Mary and Martha* by Francesco Bassano il Giovanne, where the narrative details of everyday life (the housewife at the fire, the household animals, fish in a basket, plates in the kitchen, dead poultry) hamper the reading of the Biblical theme. Andrija Medulić showed the Biblical story of Tobias, the miraculous fish, the angel and the cured old father in a particularly interesting manner. In the tripartite composition of horizontal format the story with its genre motifs is told from right to left. In the documents, Andrija Medulić figures with the nickname of Schiavone, a collective term for artists, primarily painters, from the eastern coast of the Adriatic who trained and worked in Italy, above all in Venice. How many Croats went there were is indicated by the name of the Venetian quay *Riva degli Schiavoni*.



34. ALESSANDRO MAGANZA

(Vicenza, 1556 – after 1630)

Three Marys

Donated by: Josip Juraj Strossmayer 1883.



35. FRANCESCO BASSANO DAL PONTE Jr.

(Bassano del Grappa, 1549 – Venice, 1592)

Christ in the House of Mary and Martha

Donated by: Josip Juraj Strossmayer 1883.



36. POLIDORO DA LANZIANO

(Lanziano, ca 1515 – Venice, 1565)

Virgin and Child with St John

Donated by: Josip Juraj Strossmayer 1883.



37. POLIDORO DA LANZIANO

(Lanziano, ca 1515 – Venice, 1565)

Holy Family with St John and Angel

Donated by: Josip Juraj Strossmayer 1883.



38. JACOPO ROBUSTI IL TINTORETTO (?)

(Venice, 1519 – Venice, 1594)

Betrothal of St Catherine

Donated by: Josip Juraj Strossmayer 1883.



39. POLIDORO DA LANZIANO

(Lanziano, ca 1515 – Venice, 1565)

Virgin and Child with St Cecilia

Donated by: Josip Juraj Strossmayer 1883.



40. Workshop of PAOLO CALIARI IL VERONESE

(Verona, 1528 – Venice, 1588)

Christ and the Wife of Zebedee

Donated by: Josip Juraj Strossmayer 1883.



41. GIOVANNI BATISTA MORONI

(Albino, ?1520-24 – Albino, ? 1578)

Portrait of a Man

Donated by: Josip Juraj Strossmayer 1895.



42. TADDEO ZUCCARO

(S. Angelo in Vado, Marche, 1529 – Rome, 1566)

Prayer on the Mount of Olives

Donated by: Josip Juraj Strossmayer 1883.



43. ANDRIJA MEDULIĆ (ANDREA MELDOLLA SCHIAVONE)

(?Zadar, ? ca 1510 – Venice, 1563)

Story of Tobias (detail)

Purchase: Gino Caligaris, Terzo d'Aquileia, Italy, 1962.

Room V

In the fifth room there are paintings in which we can recognise the influences of two of the most important representatives of the early Baroque in Italy, Michelangelo Merisi, better known as Caravaggio, and Annibale Carracci. In the 1590s they both arrived in Rome, Caravaggio from Milan, and Carracci from Bologna. The Roman period was crucial for the formation of their manners, with which they marked the generations of painters who succeeded them: Caravaggio with his Baroque naturalism, and Carracci with a Baroque classicism. Annibale Carracci is also considered the reviver of landscape painting, and echoes of his motifs, of the harmonious relationship of man and nature, or nature and history, are seen in the paintings *Armida and Rinaldo* and *St Mary Magdalene in the Desert*. In contrast to Carracci, who established an academy of painting in his native Bologna, Caravaggio was a loner who had no great painting workshop, and yet his works exerted a powerful influence within and without Italy. We can recognise him in the paintings of *St Matthew*, *St Jerome* and *Beggar*, in the powerful volumes that occupy the whole space of the painting, in the dark background and the concentration on the realistic details and the oblique, tangential lighting, particularly in the popular character of *St Matthew the Apostle*. Among the other pictures on view, particular attention is attracted by the painting *St George Slaying the Dragon*, done on the not very common support of slate. The artist, Roman painter and art dealer Giuseppe Cesari d'Arpino, introduced Caravaggio, after his arrival in Rome, to exalted social circles and thus enabled him to receive many commissions.



44. UNKNOWN PAINTER

(Italy, 17th century)

Angel Consoles St Francis

Purchase: Adela Lovreković, 1969.



45. GIUSEPPE CESARI, known as CAVALIERE D'ARPINO

(Arpino, 1568 – Rome, 1640)

St Francis in an Ecstasy

Donated by: Josip Juraj Strossmayer 1883.



46. Ascribed to SALVATORE ROSA
(Aranella, Naples, 1615 – Rome, 1673)
Flight into Egypt
Donated by: Josip Juraj Strossmayer, 1883.



47. SIMONE CANTARINI (IL PESARESE) (?)

(Pesaro, 1612 – Verona, 1648)

Virgin and Child

Donated by: Josip Juraj Strossmayer, 1883.



48. GIUSEPPE CESARI, known as CAVALIERE D'ARPINO

(Arpino, 1568 – Rome, 1640)

St George

Purchase: Jovan Novaković, Belgrade, 1966.



49. GIROLAMO SICCIOLANTE SERMONETA

(Sermoneta, ?1521 – Rome, ca 1580)

Holy Family

Donated by: Josip Juraj Strossmayer, 1883.



50. GIOVANNI FRANCESCO ROMANELLI

(Viterbo, ca 1610 – Viterbo, 1662)

Mourning of Christ

Donated by: Josip Juraj Strossmayer, 1883.

Room VI

The entrance to Room VI is dominated by the painting of Federico Bencovich *Abraham Sacrificing Isaac*. The bare body of Isaac, emphasised by the light, Abraham's head and the blade of the knife, eloquently present the Old Testament story described in Genesis (22, 1-19). Jehovah demands that Abraham should sacrifice, as a proof of his faith, his long-expected first born soon. At the moment that Abraham was wielding the knife, the angel appeared, and prevented the sacrifice of Isaac; it is this moment of the drama that Bencovich is presenting. With his right hand in the penumbra, the angel halts Abraham, and with his illuminated left hand indicates the divine message. Federico Bencovich (? 1677, - Gorica, Italy, July 8, 1753) , the last great Schiavone, belongs by virtue of his training and stylistic origins to the northern Italian schools of Bologna and Venice, but he had particular successes with German patrons, who were probably responsible for the picture described above. He painted it, and three more paintings, to the commission of the German family of Von Schönborn for the castle in Pommersfelden. It was discovered in London where, in 1936, it was bought by the Friends of the Strossmayer Gallery. The other pictures shown in this room also belong to Venetian 17th and turn of the 18th century painting. Two basic approaches can be discerned. There is the tenebrous mood with powerful contrasts of light and shade, to be seen not only in the Bencovich painting but also in *St Anthony of Padua with Jesus* by Giovanni Battista Piazzetta, and then there is a lighter, warmer colourism in the tradition of the Venetian cinquecento, above all of Veronese, made current once again at the turn of the century by the painter Sebastiano Ricci. Two landscapes by the painter Antonio Francesco Peruzzini with freely opened forms attract particular attention.



51. FRANCESCO CAPELLA known as DAGGIU

(Italy, 1714 – 1784)

Girl with Mirror

Donated by: Josip Juraj Strossmayer, 1883.



52. FEDERICO BENCOVICH (FEDERIKO BENKOVIĆ)

(?Dalmatia or Venice, ?1677 – Gorizia, 1753)

Abraham Sacrificing Isaac

Donated by: Friends of the Strossmayer Gallery, 1936.



53. ANTONIO FRANCESCO PERUZZINI

(Ancona, 1643- 6 – Milan, 1724)

Landscape with Figures

Bequest of Dragutin Plamenac, 1986.



54. GIOVANNI BATTISTA PITTONI (?)

(Venice, 1687 – Venice, 1767)

Adoration of the Magi

Donated by: Ante Topić Mimara, 1948. Received 1967.

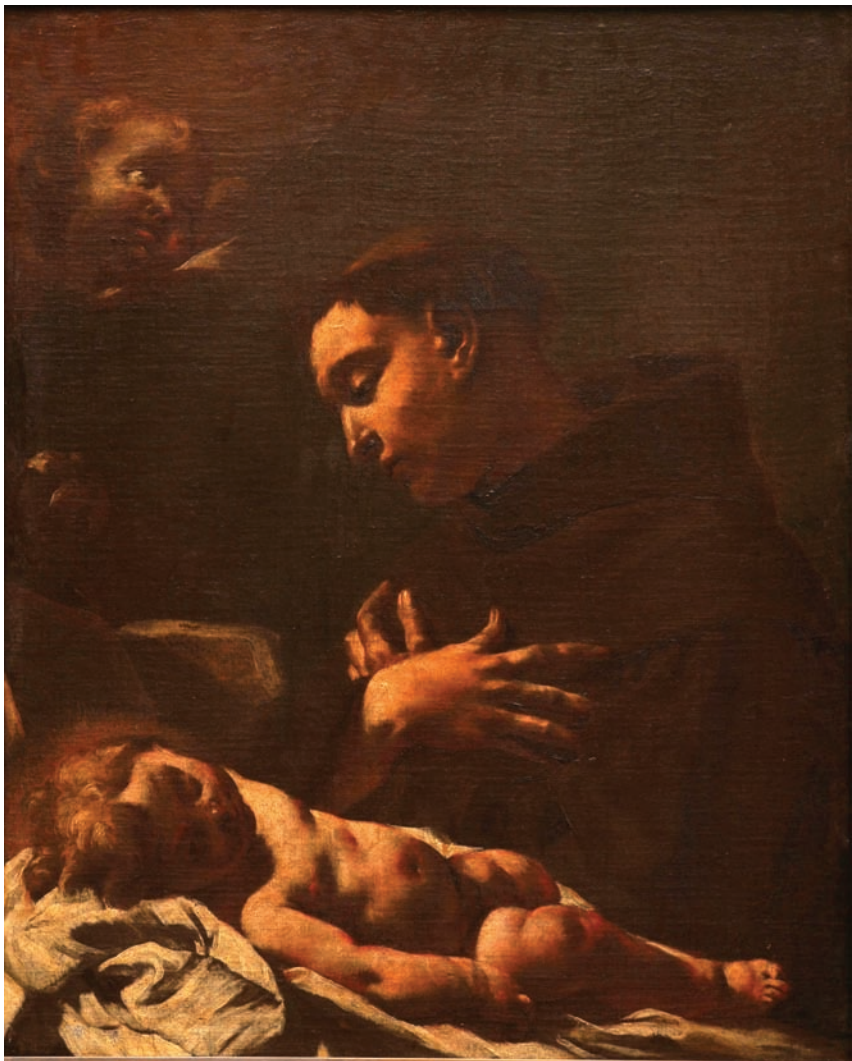


55. ELISABETTA SIRANI (?)

(Bologna, 1638 – Bologna, 1665)

Salome

Donated by: Josip Juraj Strossmayer, 1883.



56. GIOVANNI BATTISTA PIAZZETTA

(Venice, 1683 – Venice, 1754)

St Anthony of Padua with Jesus

Donated by: Josip Juraj Strossmayer, 1883.

Room VII

The seventh room takes us to the north of Europe, with illustrative examples of the poetics of the time, from Gothic and Renaissance to the canons of Mannerism. All the paintings show the fondness of the region for detail and meticulous description, quite opposite to the Italian summariness and concision. In a first fleeting review of the exhibits we will notice the typical northern space, from the early gold backgrounds to the geographical perspective, the observation of the world from a slightly elevated standpoint. The earliest pictures here are from Austria, which must also show the setting of the times in Croatia as well, while 16th century Germany is centred around the great Albrecht Dürer. Also here are some examples of the characteristic sculpture of the region in painstakingly precise wood carving. Examples from Holland show the workshops of the southern provinces of the Burgundy of that time, up to Delft in the north of Holland. All these paintings were created in the shadows of the great creators of style such as Jan van Eyck (ca 1385 – 1441), Hugo van der Goes (ca 1420-1482) or the later Pieter Brueghel (ca 1528-1569). However, our unique Joachim Patenier or Jan Wellensz de Cock paintings represents the international value of northern Mannerism. These paintings are superlative works in the entire oeuvres of these valuable masters. Most valuable of all is the unique painting of the Master of the painting *Virgo inter Virgines* that Bishop Strossmayer bought in a Milanese antique dealer's as a work of the Cologne school, which today is known as one of the world's musts, an example of Dutch work in the twilight of the 15th century. The *Throne of Grace* holds us with its format, its complexity of iconography as well as the artistry in the formal consistency.



57. UNKNOWN PAINTER

(Styria, at work ca 1400)

Coronation of the Virgin

Donated by: Josip Juraj Strossmayer, 1883.



58. UNKNOWN PAINTER

(Austria, at work ca 1450)

Coronation of the Virgin

Donated by: Society of Art, 1889.



59. CRISTOPH SCHWARTZ

(Munich, ca 1545 – Munich, 1592)

Calvary

Donated by: Ante Topić Mimara, 1948. Received 1967.



60. JOACHIM PATENIER

(Dinant or Bouvignes, ca 1480 – Antwerp, 1524)

Flight into Egypt

Donated by: Ante Topić Mimara, 1948. Received 1974.



61. MASTER OF THE PAINTING VIRGO INTER VIRGINES

(at work Delft, ca 1483 – 1498)

Holy Trinity

Donated by: Josip Juraj Strossmayer, 1883.



62. MASTER OF THE LOST SON

(Netherlands, Antwerp, 16th c.)

Susannah and the Elders

Donated by: Josip Juraj Strossmayer, 1883.



63. JAN WELLENSZ DE COCK

(?Leyden, ca 1490 – Antwerp, 1527)

Adoration of the Shepherds

Donated by: Josip Juraj Strossmayer, 1883.



64. PIETER BRUEGHEL Jr.

(Brussels, 1564-5 – Antwerp, 1637-8)

Rural Wedding

Donated by: Zlatko and Joyce Baloković, 1972.

Room VIII

In the eighth room there are Flemish and Dutch painting schools of the Baroque centuries. This was a time of an enviable standard of living, of enlightenment, religious toleration and great productivity, and is termed in short the Golden Age of the Netherlands. The selection on show illustrates the diversity of the poetics of the area, through the typical features of given provinces, workshops and studios, from the south of Flanders to the north of Holland. Here is a whole range of the motifs and topics, of the artistic genres and kinds, with which the painting circles of the area were concerned. In an artistic sense, the then space of the northern provinces worked in sensitive and slight particularities, and the only true and major diversity can be recorded in the circles around the greats Rubens and Rembrandt. They had their own pupils and disciples, and in parallel to them there was a whole galaxy of other painters, guilds, workshops, studios and schools. More or less all the circles divided in terms of genres, in which they were almost specialised, but this does not mean that in a given workshop or in the oeuvre of an individual artist we will not find, in addition to, for example, religious topics, also landscapes, portraits or still lifes. The history of painting fastens on this space and time as that of the birth of European secular art. However, every work of the Dutch Golden Age has in it something of the sacred, whether this is a smouldering anachronous piety or an Enlightenment educational impulse. A company gathered around a table will tend to strike us more as being a realistic picture of an event or a group portrait than an interpretation of a Biblical story. Similarly, the point of the rural scenes is to instruct the observer in life, in good conduct, the universal differentiation of good and evil.



65. School of PETER PAUL RUBENS,

(Siegen, Westphalia, 1577 – Antwerpen, 1640)

Flight of Lot and his Family from Sodom

Purchase: Republican Self-managed Interest Community for Culture, Associated Self-Managed Interest Community for Culture 1974.



66. GEORG GELDORP

(Löwen, 1553 – Cologne, ca 1616)

Christ as the Gardener, 1613.

Donated by: Dr Ivan Ružić, 1892.



67. JAN JOSEF HOREMANS Jr.

(Antwerp, 1714 – after 1790)

Visit to the New Mother

Donated by: Zlatko and Joyce Baloković, 1972.



68. DAVID TENIERS Jr.

(Antwerp, 1610 – Brussels, 1690)

Kermes

Donated by: Government of the PR of Croatia, 1947.



69. PIETER DE MOLIJN

(London, 1595 - Haarlem, 1661)

In Front of the Mill

Donated by: Josip Juraj Strossmayer, 1883.



70. SALOMON KONINCK

(Amsterdam, 1609 – Amsterdam, 1656)

Scourging of Christ

Donated by: Zlatko and Joyce Baloković, 1972.



71. JANSZ CHRISTIAN STRIEP

(Hertogenbosch, 1634 – Amsterdam, 1673)

Still Life

Commission for Collecting and Preserving Cultural Monuments and Antiques, 1947.



72. JACOB VAN RUISDAEL

(Haarlem, 1628-9 – Amsterdam, 1682)

Crossing of the River

Donated by: Ante Topić Mimara, 1948. Received 1967.

Room IX

The works of French painting in the ninth room of the Strossmayer Gallery belong to the period from the 17th to the 19th century. Looked at historically, they belong to the time of the reigns of Louis XIII, Louis XIV, the Revolution of 1789 and Napoleon, all the way to the collapse of the Second Empire. From the point of view of art history, they come from Baroque Classicism, Rococo, Classicism, Romanticism and Realism.

The thematic range within this collection, from scenes and figures of Ancient myth, portraits of statesmen and personalities from Parisian high society, Roman ruins and imaginary landscapes to pictures created *en plein air* afford an insight into the changes of painterly expression, the spiritual atmosphere and the taste of the age.

The Holy Family, Elizabeth and John the Baptist of Nicolas Poussin and the Narcissus at the Spring of Gaspard Dughet-Poussin belong to the period of the awakening of French art, still under the influence of the Flemish and the Italians though it was. In contrast to Poussin's stoic rationalism, the painting of the 18th century enhanced sentimentality, whether it was drawing on subjects from Antiquity such as the Wounded Paris of an unknown artist of the 18th century or Cupid and Psyche of Jean-Baptiste Greuz or on depictions from everyday life, as is the case in the Landscape with Travellers by Jean-Honoré Fragonard. Particular attention in this cross-section of French painting is deserved by the portraits, of which the Portrait of Madame Récamier by Jean-Antoine Gros is particularly worthy of attention for its quality. In this painting by a precursor of Romanticism, the first lady of the Paris of the time, who captured the hearts of Lucien Bonaparte, of the Prussian Crown Prince Augustus, Benjamin Constant and Chateaubriand, is presented in her slightly later years, and it belongs to the period of about 1830, when she lived a retired life in the Abbaye-aux-Bois.

The thematic and temporal framework of the works of painting in this room closes with a sequence of landscapes, of which we certainly should highlight those of Jean-Baptiste-Camille Corot and François Daubigny, members of the Barbizon school, whose work, painting outdoors the real local setting, made landscape in the 19th century a fully equal category in painting, opened up the way for Impressionism and the art of the following century.



73. UNKNOWN PAINTER

(France, 19th c.)

Wounded Paris and Four Figures of Girls

Purchase: Boško Müller, 1969.



74. NICOLAS POUSSIN

(Les Andelys, Normandy, 1594 – Rome, 1665)

Holy Family, Elizabeth and John the Baptist

Collection of Ervin Weiss, 1948.



75. GASPARD DUGHET POUSSIN

(Rome, 1615 – Rome, 1675)

Narcissus over the Spring

Donated by: Dr Ivan Ružić, 1892.



76. HUBERT ROBERT

(Paris, 1733 – Paris, 1808)

Roman Ruins with Figures

Donated by: Ante Topić Mimara, 1948. Received 1967.



77. GUSTAVE COURBET

(Ornans, 1819 – La Tour-de- Peitz, 1877)

Mountain Landscape with Lake

Donated by: Ante Topić Mimara, 1948. Received 1967.



78. ALEXANDRE GABRIEL DÈCAMPS

(Paris, 1803 – Fontainebleau, 1860)

Landscape with Windmills

Donated by: Marquis de Piennes, 1911.



79. EUGÈNE BOUDIN

(Honfleur, 1824 – Deauville, 1898)

Bordeaux Harbour

Donated by: Ante Topić Mimara, 1948. Received 1967.



80. CAMILLE COROT

(Paris, 1796 – Paris, 1875)

Landscape

Donated by: Zlatko and Joyce Baloković, 1972.



81. CHARLES FRANÇOIS DAUBIGNY

(Paris, 1817 – Paris, 1878)

Landscape

Donated by: Marquis de Piennes, 1911.



82. JEAN ANTOINE GROS

(Paris, 1771 – Meudon, Hauts-de-Seine, 1835)

Madame Récamier

Donated by: Marquis de Piennes, 1903.



83. JEAN BAPTISTE PAULIN GUÉRIN

(Toulon, 1783 – Paris, 1855)

King Charles X Bourbon

Donated by: Marquis de Piennes, 1903.



84. JEANNE PHILIBERTE LEDOUX

(Paris, 1767 – Belleville, 1840)

Portrait of a Bacchante

Donated by: Aleksandra Mlinarić Davydova, 1910.

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