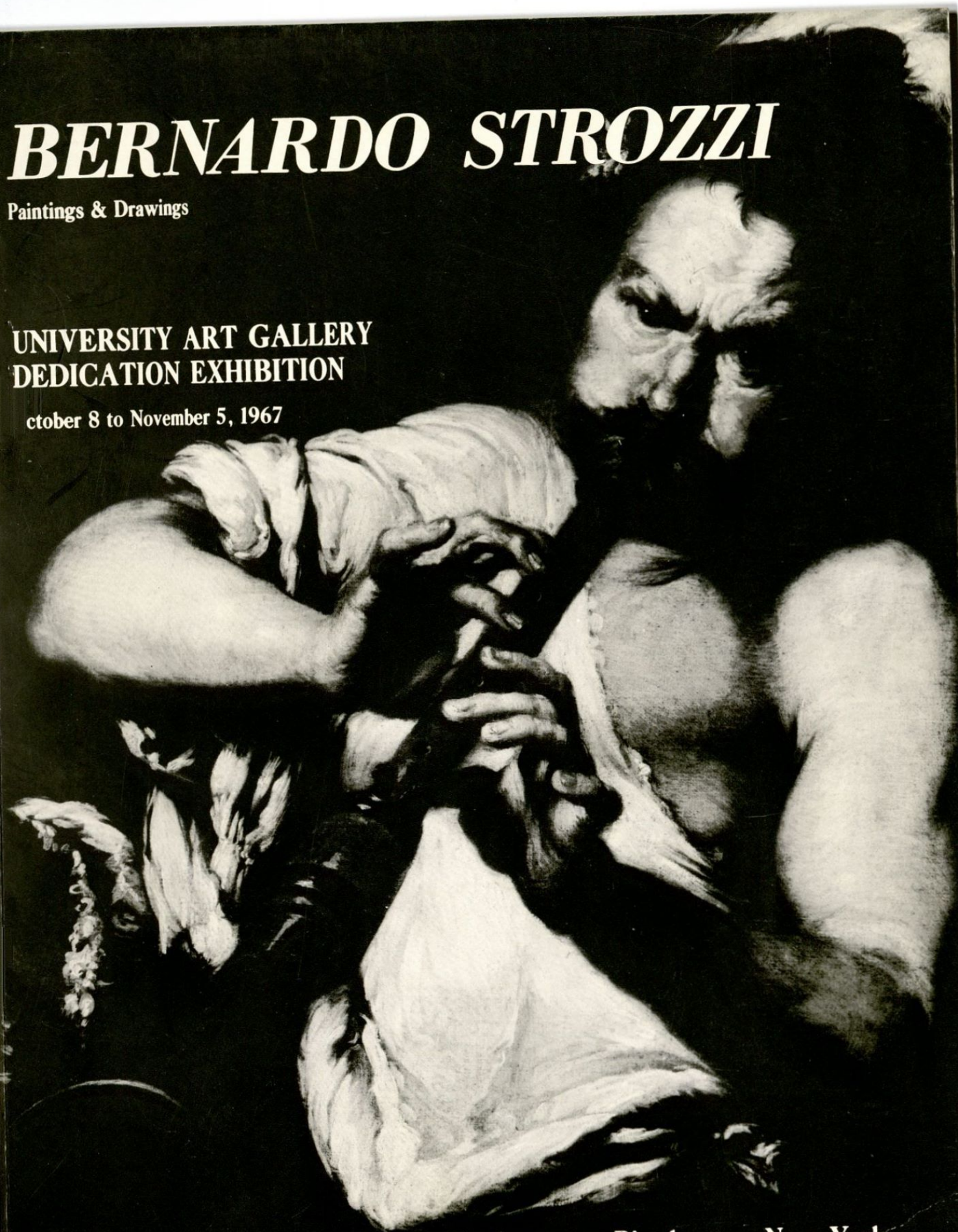


# **BERNARDO STROZZI**

Paintings & Drawings

**UNIVERSITY ART GALLERY  
DEDICATION EXHIBITION**

October 8 to November 5, 1967



State University of New York at Binghamton • Binghamton, New York









Cover: *Street Musicians* (detail)  
Catalogue no. 22



# *BERNARDO STROZZI*

Paintings and Drawings

*by*

MICHAEL MILKOVICH

*Dedication Exhibition*

*of the*

*University Art Gallery*

*A loan exhibition*

*Under the High Patronage*

*Of His Excellency, Egidio Ortona*

*The Ambassador of Italy*

*To the United States*

October 8 to November 5, 1967

University Art Gallery

State University of New York at Binghamton

Binghamton, New York



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## FOREWORD

The university campus as a total learning environment must not be allowed to depend too nearly exclusively upon verbal abstraction, but must give honored place to the languages of color, light, form and texture, patterned sound, glance and gesture. With the completion of the new fine arts facility at State University of New York at Binghamton, teaching and learning resources are immensely enriched. It is a pleasure to invite friends of the university and of the arts to share the excitement and satisfaction of the campus community on this occasion.

BRUCE DEARING, *President*  
State University of New York at Binghamton



## PREFACE

When a new campus art gallery is finally ready for its first major exhibition and dedication ceremonies, the special purpose of art exhibitions in the academic community comes very much to mind. It is easy to appreciate the general cultural contribution a campus art gallery makes to the community if they are located far from the large collections of urban centers. It is also clear that art students are stimulated by exhibitions of new art and challenged by the traditions of older styles. But the vital role exhibitions play in keeping art historical training from becoming sterile is not always understood.

Art history studies are dependent upon reproductions, copies, or facsimiles of the original art work. Slides and photographs are not true duplicates because modern technology—even at its most ingenious—is incapable of duplicating art works. Instead, slides and photographs are simulants, fact substitutes for the unduplicatable original: they are the prose which remains after the true poetry of the original has slipped away from the circular grasp of the camera lens.

Though slides and photographs are useful and important, dependence upon them alone would promote surrogate art history. To avoid this we encourage students to travel to the art work and confront it in its setting and respect its actual size. In this way one learns, for instance, that a building is understood only after walking through it and around it. When classroom abstractions (slides and photos) are matched with field trip actualities, the work of art can fulfill its double function, which is to be at once an historical document and a living experience of the present.

University and college art galleries play a significant role in this context. For the purpose of exhibitions art works are brought to the campus from widely scattered parts of the world. They are selected with a special point of view and are available for quiet and repeated surveyance. They are displayed in proper lighting and with new companions on either side of the wall. In such a situation we can observe how the art work lasts—that is, how it fades or grows.

In this dedication exhibit it is fascinating to see the works of a great master such as Bernardo Strozzi assembled for the first time for modern scrutiny and enjoyment. It is a pleasure to share this celebration with the near-by community and the art public at large. We commend Michael Milkovich, the new director of the University Art Gallery, for organizing this auspicious exhibition.

Our gallery program—which began modestly twelve years ago—will now, with this new building, become a larger factor in maintaining art as an integral, live and valuable part of liberal arts education.

ALDO S. BERNARDO, *Chairman*  
Division of Humanities

KENNETH C. LINDSAY, *Chairman*  
Department of Art and History



## ACKNOWLEDGMENTS

In presenting this exhibition we wish to express our deep appreciation to many individuals and institutions without whose generous and enthusiastic support this undertaking would never have become a reality. To our lenders, whose names are recorded on the following pages, we extend our gratitude for giving the people of the Binghamton area and the students the choice opportunity to see, enjoy and study the creative genius of Bernardo Strozzi.

I am particularly indebted for valuable advice and help to Miss Mary M. Davis, Dr. Oreste Ferrari, Dr. H. R. Hoetink, Dr. Caterina Marcenaro, Dr. Luisa Mortari.

In preparing this exhibition catalogue, I gratefully acknowledge the assistance of Mr. William R. Acquavella, Mr. Warren Beach, Mr. Jacob Bean, Dr. Justus Bier, Dr. Hugh T. Broadley, Mr. David G. Carter, Dr. A. S. Ciechanowiecki, Mr. Curtis G. Coley, Mr. Thomas C. Colt, Jr., Miss Gabrielle Copelman, Mr. John R. Craft, Mr. Frederick J. Cummings, Mr. Kenneth Donahue, Miss Louisa Dresser, Miss Janice Duff, Mr. Bruce Etchison, Mr. Bruce Evans, Mr. Luis A. Ferré, Mr. Henry S. Francis, Mr. Burton B. Fredericksen, Mr. Richard E. Fuller, Mr. Paul Ganz, Mr. Henry G. Gardiner, Mr. Thomas H. Garver, Miss Elizabeth S. Henry, Mr. Stuart C. Henry, Miss Isabel C. Herdle, Mr. Michael Heslip, Dr. Bob Jones, Jr., Mr. Frank W. Kent, Mr. Eugene Kingman, Mr. David M. Koetser, Dr. Sherman E. Lee, Mr. Norman Leitman, Mrs. David Levene, Mrs. Ann T. Lurie, Mr. T. R. MacDonald, Mr. William Mayglothling, Mr. Jack McGregor, Dr. Silvia Meloni, Mrs. Doris Moore, Mr. Pinkney Near, Mr. Clyde Newhouse, Dr. Francis J. Newton, Mr. Carl Nickel, Mr. William Osmun, Mrs. Teresa D. Parker, Mr. Charles Parkhurst, Dr. Anna Maria Petroli, Dr. Kruno Prijatelj, Mr. Richard H. Randall, Jr., Miss Emily Rauh, Mr. Daniel Catton Rich, Mr. Frederick B. Robinson, Mrs. John Rogers, Dr. Gertrude Rosenthal, Mr. David E. Rust, Mr. Alfonso E. Perez Sanchez, Mr. Allon Schoener, Mr. Laurence Sickman, Dr. John R. Spencer, Mr. Allen Staley, Dr. Wolfgang Stechow, Dr. René Taylor, Dr. Evan H. Turner, Mr. Claus Virch, Mr. William M. Voelkle, Mr. Samuel J. Wagstaff, Jr., Mr. A. Brett Waller, Mr. Emile E. Wolf, Mr. Willis F. Woods. Mrs. Cloe H. Young.

To His Excellency Egidio Ortona, The Italian Ambassador to the United States, we express our gratitude for His most gracious acceptance of the High Patronage of the exhibition.

We are grateful to the Samuel H. Kress Foundation and the New York State Council on the Arts whose contributions have made possible the publication of the catalogue in its present form.

We are also indebted to the Administration of the State University of New York at Binghamton, President Bruce Dearing, Vice Presidents Vergil H. Dykstra and S. Stewart Gordon, and Dr. Aldo Bernardo, Chairman, Division of Humanities, for their encouragement and full support of this undertaking. Last, but not least, I extend my gratitude to Dr. Kenneth C. Lindsay, Chairman of the Department of Art and Art History and the members of his staff, particularly to Mrs. Helen Adler-Rogers, for their wholehearted collaboration.

MICHAEL MILKOVICH, *Director*  
University Art Gallery



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## INTRODUCTION

The importance of Bernardo Strozzi in the development of the Genoese and Venetian Baroque schools of painting has long been recognized and the University Art Gallery has the honor to present to the public the first exhibition exclusively devoted to the works of Strozzi. In including in this exhibition forty-one paintings and drawings we believe that this presentation will make it possible for both art lovers and scholars to study the development and style of this artist and to enjoy, gathered under one roof, the works of this great Baroque master.

Although some of the key pictures in American collections were for various reasons not included in this project, the generosity of the owners, private and public enabled us to reproduce their paintings and offer to the readers of this publication a complete illustrated index of the Strozzi works on this side of the Atlantic.

The golden age of the Genoese school of painting began with Luca Cambiaso (1527-1585), the most prominent artist of the sixteenth century and the founder of monumental fresco decoration. At the beginning of his artistic career in the second half of the century an unprecedented building activity was sponsored by the noble families: Doria, Baldi, Durazzo, Grimaldi, and Pallavicini, to mention only a few, whose renown as patrons of the arts crossed the border of *Genova superba*. Their new palaces offered large walls to be decorated and so it was in Genoa that the fresco decoration developed into the most important art medium of this century. But the artistic *milieu* of this important seaport on the Mediterranean was more complex. During the fifteenth century and later the commercial relationship of Genoa to the rest of Europe, particularly to Flanders, stimulated interest in northern painting, and consequently brought some works of the leading artists, such as Jan van Eyck, Hans Memling, Gerard David, Joachim Patinir, Joos van Cleve, Quentyn Massys, Jan van Scorel and many others, to Genoa. Some of their works still exist today in churches and in private and public collections. The practice continued through the sixteenth and seventeenth centuries. At this time some important Northern artists visited and worked in Genoa, particularly in the early seventeenth century when Rubens and van Dyck visited and worked there. If we add to these facts the influence of the Tuscan Mannerist painters and the latent echo from the Venetian *Cinquecento*, we have summarized the elements which created the background for the formation and development of Bernardo Strozzi's style.

Bernardo Strozzi was born in Genoa in 1581 to "poor but honest parents," as we are informed by Raffaello Soprani, Strozzi's first biographer. Soprani's book, *Le Vite dei Pittori, scultori e architetti genovesi e de forestieri che in Genova operarono . . .* published in 1674, is to this day one of the most complete and informative sources of artistic activity in Genoa at that time.

Following the wish of his father, Bernardo began his early studies under a "Maestro delle lettere", but his predilection for painting became very strong at a very early age. Following the death of his father, the young Strozzi decided to study painting and between 1595-97 he studied with the Siennese painter, Pietro Sorri, who was active during these two years in Genoa. Soprani informs us that Bernardo was able during his study "to compete with those already established in the arts," but we have no work preserved from this early period.

In about 1598 Bernardo Strozzi suddenly decided to enter the order of the Cappuccini in the Monastery at Santa Barbara. The strenuous novitiate did not destroy his devotion



to painting, however, and between his prayers our "*Il Cappuccino*" found time to paint small devotional pictures, depicting the Franciscan saints. These small works attracted the attention of Strozzi's superiors as well as the visitors to the monastery.

Soon after, probably in 1607-10, Bernardo decided to abandon the strict order of the monastery and become a prelate. This decision was motivated by his desire to support his poor mother and sister, and thereafter our "*Il Cappuccino*" became "*Il Prete*". It is from this time on that we can more definitely follow the works of this artist of great talent.

The existing Strozzi works are usually judged to have been painted after he left the monastery, somewhere around 1607-10. In spite of the fact that this theory might allow for a more methodic following of his paintings and drawings, it seems that some of the earliest works should be dated even as early as around 1600, to which corpus we could perhaps assign the earliest representations of the Franciscan saints, as Soprani points out in his biography on Strozzi. As most scholars agree, it is difficult, however, to establish a definite chronology of Bernardo Strozzi's works, not only because he often repeated his subjects, in some instances even after decades, but also because of the fact that in some cases during his last period in Venice, Bernardo returned to the manner of painting of his early career in Genoa.

Strozzi's happy and successful years followed his leaving the monastery when he went to Campi, a small village near Cornigliano, to live and work. From this period, through about 1615-20, the influence of the Tuscan Mannerists, perhaps transmitted by his first teacher, Sorri, and his direct contact with the works of Federico Barocci (1526-1612), Giulio Cesare Procaccini (1574-1625) and Il Cerano (Giovanni Battista Crespi, 1575-1633), are reflected in many of Strozzi's pictures. Typical examples of these trends are evident in the first several paintings included in this exhibition. Perhaps the most outspoken of those are *Saint Cecilia* (cat. no. 3), *St. Catherine of Alexandria* (cat. no. 4) and *Saint Dorothea* (cat. no. 5), where the strange and original colors and the elegant representations of the Saints with exaggerated oval faces echo the manneristic heritage. To this period belongs also the *Madonna and Child* (cat. no. 2) a most unusual work which "*Il Cappuccino*" masterly executed "with a loaded brush" to create a charming composition.

From this early period is also the beautiful painting of *St. Francis in Ecstasy* (cat. no. 9) in which Strozzi shows a certain interest in still life. This interest, profoundly affected by the Flemish still-life painting, is emphasized in *Adoration of the Shepherds*, from the Walters Art Gallery, and reached its highest achievement in *The Cook*, a masterpiece of the Palazzo Rosso in Genoa.

The early *Annunciation* (cat. no. 1) and the already discussed *Adoration of the Shepherds* (cat. no. 10) stand at the two opposite ends of this happy early period. In spite of the fact that a live presence of traditional style is clearly sealed in the above mentioned works, we detect in them the personal and original contributions which Bernardo Strozzi gave to Genoese painting in the first two decades of the seventeenth century.

During the last years of the second decade Strozzi began to modify his style. The *caravaggesque* elements of increasing realism and his earlier style created a most fortunate fusion. This change could be credited to many followers of Caravaggio, Italian and foreigners as well, who spread the "new experience" throughout Europe. Nevertheless, in recent years critics have emphasized the importance of Domenico Fiasella's (1589-1669) return to Genoa in 1618 from Rome. It was he who was perhaps most responsible for introducing to the Genoese scene Caravaggio's manner of painting. The presence of Orazio



Gentileschi at this time in Genoa should also be considered. It was, however, undoubtedly Hendrick Terbrugghen (1588-1629) who lived in Italy between 1604 and 1614 who was the direct inspiration to Strozzi in executing his most "caravaggesque" work, the splendid *Calling of Matthew* from the collection of the Worcester Museum (see p. 99). An interpretation of the same subject, probably unseen by Strozzi, was painted by Caravaggio in the late 1590's for the Roman church of San Luigi de Francesi.

In the works that followed, *An Act of Mercy* (cat. no. 12) and *St. Bartholomew* (cat. no. 13), Strozzi abandoned elegance for more luminous contrasts to emphasize realism, as can also be seen in the beautiful *Doubting Thomas* (cat. no. 17).

*Ermina Among the Shepherds* (cat. no. 11) represents an interesting moment in the work of Strozzi in Genoa, namely, the introduction of full-size figures, in a large scale landscape; both these elements command our attention, and were probably the result of an increasing influence from the Northern painters, particularly Rubens.

The three portraits (cat. nos. 19, 20 and 21) belong to the late Genoese period and reflect the ever-increasing influence of van Dyck, whose visit to Italy lasted from 1621 to about 1627. During this stay van Dyck visited Genoa on several occasions as a guest of the De Wael brothers and left us a most splendid group of portraits representing the Genoese aristocracy.

Before we turn to Strozzi's Venetian activity, we should mention a very important aspect of his activity in Genoa, fresco painting. Strozzi decorated the church of San Domenico some time before his major fresco work on the Palazzo Centurione between 1623 and 1625, at Sampierdarena. A beautiful bozetto of this fresco representing a scene from the life of the Roman hero Horatius Cocles is to be found in the Denis Mahon collection in London.

After the death of his mother, in 1630, it was expected that Bernardo would return to the monastery. Deeply involved in painting, however, Bernardo requested to be freed of this obligation. Several authors have written about the controversy which was aroused by this request among Bernardo, his immediate superiors and the Pope in Rome. It has been stated that because of his disobedience Strozzi was jailed for a while but gained his freedom after escaping from jail and leaving for Venice. True as this may be, we find Strozzi still in Genoa in September of 1630 and could speculate that he moved to Venice late that year or early in 1631.

Following the great century of Titian, Veronese and Tintoretto, the Venetian school of painting at the beginning of the seventeenth century lacked brilliance and generally remained on a provincial level. A certain manneristic tendency remained with artists such as Palma Giovane (d. 1628), Leandro Bassano (d. 1622) and Padovanino (d. 1648). It was only the works of three "foreigners" which notably contributed to the development of Venetian Baroque painting: Domenico Fetti, born in Rome (1589-1623); Jan Liss, a German (1595-1629) and our Strozzi who entered the scene after both these artists passed away.

It was in Venice, where Strozzi, now called "*Il Prete genovese*", developed his style in a most splendid manner. While he was in Genoa there was an opportunity for him to study the Venetian masters. Several works by Pordenone, Titian, Tintoretto and Veronese were recorded in the Genoese collections. With his exposure to the immeasurable treasures of Venetian *Cinquecento*, Bernardo developed to the highest degree his vibrant and intense colorism. This exhibition is abundant with works from Strozzi's Venetian years and in-



cludes some of the greatest achievements from this period which lasted until his death in 1644.

The first Venetian pictures exhibited here are the *Musicians* (cat. nos. 22 and 23), a subject which Strozzi had already painted in several versions in Genoa. The intensified influence of Veronese in these early Venetian years can be seen in the beautiful painting, *Christ and the Samaritan Woman* (cat. no. 26) and in *Hagar and the Angel* (cat. no. 27). It is from the early 1630's on, that the intensity of Veronese's colors combined with the compositional elements of Rubens characterized most of his works. The splendid altarpiece, *The Martyrdom of St. Dorothea* (cat. no. 28), and *St. Lawrence Distributing the Goods of the Church* (cat. no. 29) and particularly the rich tonality of *Minerva* (cat. no. 30) are the most representative of his mature style.

*The Allegory of Sculpture* (cat. no. 31) is a study for the large composition now in the Biblioteca Marciana in Venice and was painted in 1635. This is an example of utmost importance in establishing the relative chronology of Strozzi's works. In the same year, 1635, he painted the signed portrait of the poet, Giulio Strozzi and was promoted to *Monsignore*.

*The Three Fates* (cat. no. 32), probably painted around 1635-40, is a work where "Il Prete Genovese" comes very close to Liss. The extreme realism, painted in an almost cruel way, is a strong echo from the north of the Alps and is shown also in the drawing, *Head of An Old Woman* (cat. no. 41) which is perhaps a study for the Heim painting.

Toward the end of his life, there was a closer association to the works of both Liss and Fetti, as evidenced in *David with the Head of Goliath* (cat. no. 33) and in the *Erastosthenes Teaching in Alexandria* (cat. no. 34).

Contrary to the large number of existing paintings, there are very few known drawings. We are fortunate to be able to present a good percentage of recorded drawings, seven, in which the great ability and diversity of our master is manifested clearly. *The Holy Family—Vision of the Trinity* (cat. no. 35) is the earliest known Strozzi drawing, one which clearly shows that Strozzi was under the spell of Cambiaso. Shortly afterwards, but definitely drawn in Genoa, is *The Stigmatization of St. Francis* (cat. no. 36). A great work is *Minerva* (cat. no. 37) which is a study for the painting of the same subject, both are in the collection of the Cleveland Museum of Art. *Head of a Woman* (cat. no. 38) and *Kneeling Female Saint* (cat. no. 39) are later Venetian works. Two unpublished drawings from the Museum Boymans-Van Beuningen, also late Venetian works, conclude the exhibition.

The impact of Strozzi's style was felt in Genoa and Venice. In addition to his pupils in Genoa, Giovanni Andrea de Ferrari (1598-1699) and Antonio Travi (1608-1665), Strozzi had a considerable impact on the entire development of painting in the first half of the century. In his Venetian period, when Armano Strofifi (1616-1693) was his most faithful pupil and follower, Strozzi directed the development of Venetian painting in the seventeenth century and re-established the glorious tradition of this city.

We sincerely hope that this exhibition will enable its visitors and the readers of this catalogue to gain insight into the importance of Bernardo Strozzi whose contributions to the development of Italian Baroque painting can hardly be over-stated.

Michael Milkovich



*CATALOGUE*



## 1. THE ANNUNCIATION

Canvas, 38 $\frac{1}{4}$  x 49 inches

Early Genoese period, circa 1610-20

Lent by the Jacques Seligmann & Co., Inc.

This painting is one of the earliest works of the same subject painted by Strozzi and certainly one where the strong influence of Mannerism, a dominant element in the early Strozzi works, is clearly reflected in the composition and the scale of colors. A dark green curtain is pulled back to open a deep vista of bursting and fulgurous clouds forming a large V and giving an aspect of other-worldliness. On the lower right is a vase with white flowers, a symbol of the Virgin's purity.

From Strozzi's Genoese period other Annunciations are in the Collection Sala in Milan, Galleria d'Arte Moderna in Milan and in the Convento delle Suore Interiane in Albaro, Genoa.

*Collections:* Italcico Brass, Venice (?); Conte Acqua di Osimo, Italy.

*References:* *Thieme-Becker Kuenstlerlexikon*, Vol. XXXII, 1938, p. 209 (I. Brass Collection); Luisa Mortari, *Bernardo Strozzi*, Roma, 1966, p. 157, fig. 30.







2. MADONNA AND CHILD

Canvas,  $23\frac{1}{2} \times 17\frac{1}{8}$  inches

Early Genoese period

Lent by Robert and Bertina Suida Manning

This work depicts the very unusual way in which Strozzi worked with a "loaded brush" and the composition seems perhaps to be a bozzetto for a larger painting. Compositionally it belongs to the very early activity in Genoa.

*Exhibitions:* *Genoese Painters—Cambiaso to Magnasco*, Finch College Museum of Art, New York City, 1964-65.

*References:* Robert L. Manning, *Genoese Painters—Cambiaso to Magnasco*, exhibition catalogue, Finch College Museum of Art, 1964-65, no. 27, illustrated; Luisa Mortari, *Bernardo Strozzi*, Roma, 1966, p. 157, fig. 209.







3. SAINT CECILIA

Canvas,  $29\frac{5}{8} \times 23\frac{3}{8}$  inches

Early Genoese period

Lent by Robert and Bertina Suida Manning

There is a larger version of this composition in the Palazzo Rosso in Genoa and both could be dated in the early Genoese years when the manneristic note was strong and the manner of Barocci fresh in Bernardo's style.

*Exhibitions:* *Genoese Painters—Cambiaso to Magnasco*, Finch College Museum of Art, New York City, 1964-65.

*References:* Robert L. Manning, *Genoese Painters—Cambiaso to Magnasco*, exhibition catalogue, Finch College Museum of Art, 1964-65, no. 26, illustrated; Luisa Mortari, *Bernardo Strozzi*, Roma, 1966, pp. 113, 157, fig. 101.







#### 4. ST. CATHERINE OF ALEXANDRIA

Canvas, 58 $\frac{7}{8}$  x 38 $\frac{5}{8}$  inches

Genoese period, circa 1615-20

Lent by the Columbia Museum of Art

Samuel H. Kress Collection

St. Catherine was born in the third century in Alexandria in a noble or royal family. When Maximin II ordered the massacre of the Christians St. Catherine defended them publicly. Condemned to starve to death, the angels brought food to her in the jail. Enraged by her survival, the Emperor ordered that she be bound between four spiked wheels and torn to death. By a miracle the wheels and the executioners were destroyed by a great burst of flame from heaven. Finally she was beheaded.

This is a characteristic work by Strozzi from the early Genoese years in which the Manneristic influence of the Tuscan and Lombard schools, particularly from Barocci and Beccafumi, played a very important role.

This painting was exhibited in Milan in 1947 as St. Ursula, but after a careful cleaning there appeared near the foot of the Saint a broken part of the torture wheel, a symbol of St. Catherine's martyrdom.

*Collections:* Private Collection, Genoa, 1947; Samuel H. Kress Collection, 1949.

*Exhibitions:* *Mostra della pittura del Seicento e del Settecento in Liguria*, Milano, Italy, 1947; Philadelphia Museum of Art, 1950-53; *Exhibition of Art Treasures for America from the Samuel H. Kress Collection*, National Gallery of Art, Washington, D. C. 1961-62.

*References:* Antonio Morassi, *Mostra della pittura del Seicento e del Settecento in Liguria*, catalogo, Milano, 1947, p. 48, no. 47 (as St. Ursula); William E. Suida, "The Samuel H. Kress Collection," *Philadelphia Museum of Art Bulletin*, Vol. XLVI, No. 277, Autumn 1950, p. 16-17, no. 14; Fern Rusk Chapley, *Art Treasures for America from the Samuel H. Kress Collection*, catalogue, National Gallery of Art, 1961, no. 89, illustrated; Alessandro Contini-Bonacossi, *Renaissance Art from the Samuel H. Kress Collection*, Columbia Museum of Art, 1962, pp. 121-23, illustrated; Luisa Mortari, *Bernardo Strozzi*, Roma, 1966, pp. 25, 100, 166, fig. 97.







5. SAINT DOROTHEA

Canvas, 56 x 35 inches

Early Genoese period, circa 1615-20

Lent by the Acquavella Galleries, Inc.

Saint Dorothea, a martyr of the early fourth century, was born in Cesarea and condemned to death by Sapritius, the Governor of the province, for her faith. Mocked by a young lawyer, Theophilus, for her belief in heavenly fruits and flowers, she promised to send him some from heaven. A haloed boy, an angel, appears in this picture in possession of the promised gifts to Theophilus, who later converted to Christianity.

In spirit and style this painting is very close to *St. Catherine of Alexandria* (cat. no. 2) where the influence of the Tuscan late sixteenth century, perhaps transmitted by Pietro Sorri, Strozzi's first teacher, reflects the manneristic interpretation in a highly personal manner.

*Collections:* Morandotti Collection, Rome

*Exhibitions:* *Genoese Painters—Cambiaso to Magnasco*, Finch College Museum of Art, New York City, 1964-65

*References:* Luisa Mortari, "Su Bernardo Strozzi," *Bollettino d'Arte*, 1955, p. 333; *Art News*, November 1958, p. 50; Robert L. Manning, *Genoese Painters—Cambiaso to Magnasco*, exhibition catalogue, Finch College Museum of Art, New York City, 1964-65, no. 24, illustrated on the cover; Luisa Mortari, *Bernardo Strozzi*, Roma, 1966, pp. 25, 166, fig. 98.







6. VERONICA

Canvas, 63 x 42½ inches

Genoese period, circa 1615-20

Lent by Mr. and Mrs. J. O'Connor Lynch

This canvas, a version of which is in El Prado Museum in Madrid, is stylistically closely related to the group where the Tuscan and Lombard artists influenced the formation of Strozzi's early style.

*Collections:* Unknown provenance; purchased at an auction in New York, 1960.

*References:* Luisa Mortari, *Bernardo Strozzi*, Roma, 1966, pp. 145, 152, 155, 204, fig. 257.







7. ST. FRANCIS PRAYING

Canvas, 51 x 36 inches

Genoese period, circa 1610-20

Lent by the Jewett Arts Center, Wellesley College

Strozzi's first biographer, Raffaello Soprani, credited many representations of St. Francis to the young "*Il Cappuccino*" painted in devotion while in the monastery. This is one of several similar versions and was painted in the second decade when Strozzi looked upon the Tuscan and North Italian artists. Although this picture is a characteristic work of Strozzi, it has been attributed to Zurbaran (see *References*).

*Collections:* Grimaldi Collection, Cadiz; Sedelmeyer Gallery, Paris; Alberto J. Pani Mexico City.

*Exhibitions:* *Exposition d'Art ancien espagnol*, Galleria Charpentier, Paris, 1925; Academia de San Carlos, Mexico City.

*References:* *Exposition d'art ancien espagnol*, organisée par la Demeure historique, Paris, 1925, no. 114 (as Zurbaran); Alfonso E. Perez Sanchez, *Pintura italiana del siglo XVII en Espana*, Madrid, 1965, p. 541; Luisa Mortari, *Bernardo Strozzi*, Roma, 1966, p. 193, fig. 122.







8. SAINT CECILIA

Canvas, 68 x 48½ inches

Genoese period, circa 1615-20

Lent by the Nelson Gallery - Atkins Museum

Nelson Fund

St. Cecilia, forced by her parents into marriage, persuaded her husband to devote their lives to Christ and both were martyred as Christians in the second century.

Saint Cecilia is always represented with a palm branch and an organ, which by tradition, was her discovery; as a result she is the patron of music. In spite of its relation to Mannerism, this picture shows characteristics of Strozzi's own style. There is another version of this subject, in an unknown American collection, which was exhibited at the French & Company in 1957, but the present owner is unknown.

*Collections:* Doria Family, Genoa; Private Collection, Venice; Italico Brass, Venice.

*Exhibitions:* *Musical Instruments and their Portrayal in Art*, Baltimore Museum of Art, 1946; *Music and Art*, Milwaukee Art Institute, 1954

*References:* G. Fiocco, *Bernardo Strozzi*, 1921, tav. III; *Art News*, July 1944, p. 25 and April 1949, p. 38; *Musical Instruments and their Portrayal in Art*, exhibition catalogue, Baltimore Museum of Art, 1946, no. 36, illustrated; *The William Rockhill Nelson Collection*, 3rd edition, Kansas City, 1949, p. 46, illustrated; *Music and Art*, exhibition catalogue, Milwaukee Art Institute, 1954, no. 124, illustrated, Luisa Mortari, "Su Bernardo Strozzi," *Bollettino d'Arte*, 1955, p. 330; *Emporium*, July 1960, p. 32, illustrated; *Handbook Nelson Gallery of Art—Atkins Museum*, 4th edition, n. d., p. 73, illustrated; *Music Calendar of the Kansas City Conservatory of Music*, 1964, illustrated; Luisa Mortari, *Bernardo Strozzi*, Roma, 1966, p. 187, (as in a former private collection, Venice), fig. 105.







9. ST. FRANCIS IN ECSTASY

Canvas, 46 $\frac{1}{2}$  x 35 $\frac{1}{2}$  inches  
Genoese period, circa 1615-20  
Lent by the Dayton Art Institute

This splendid work with vigorous brush strokes and the depiction of many details such as the rocks and flowers still reveals the Tuscan Mannerist tradition, but at the same time strongly outlines Strozzi's personal style in tonality of color, composition and great ability in handling the brush. It is particularly interesting to note the fine highlights of the Christ on the Crucifix, where only a few brush strokes so masterly outline the hanging Savior.

*Collections:* Sir Avone (or Ivone) Kirkpatrick of Conacomper Celbridge, County Kildare, Ireland; Charlmont House, Dublin, Ireland; John Nicholson Gallery, New York City; Mr. and Mrs. Harry S. Price, Dayton, Ohio.

*References:* Bruce H. Evans, "Bernardo Strozzi: Saint Francis in Ecstasy," *Dayton Art Institute Bulletin*, XXIV, 3, January 1966, pp. 1-2, illustrated; Luisa Mortari, *Bernardo Strozzi*, Roma, 1966, pp. 26, 48, 101, 114, 156, fig. 136, tav. IV (in color).







# 10. THE ADORATION OF THE SHEPHERDS

Canvas, 38½ x 54⅝

Genoese period, circa 1618-20

Lent by the Walters Art Gallery

In spite of the evident relation to the styles of Barocci, Sorri and even some echoes from Milan, this is one of the most lyric works Strozzi painted in Genoa, and one which reveals Bernardo's remarkable talent and great skill in the use of color. There are further influences, which should be mentioned in connection with this work, namely the relation of this painting (particularly the right figure holding a dead chicken or turkey), to the Northern artists. It seems to me therefore, that this painting should be dated circa 1618-20, rather than 1615-20 as has been generally accepted. This date might also explain some Caravaggesque elements.

This work was originally attributed to Murillo and as such was made part of the Walters collection in 1902. It was Hans Tietze who in 1944 reattributed it to Strozzi.

*Collections:* Don Marcello Massarenti, Roma; Accoramboni Collection, Rome, 1897; Henry Walters, Baltimore, 1902.

*Exhibitions:* *Three Baroque Masters*, Baltimore Museum of Art, 1944; *Exhibition of Italian Paintings of the Seventeenth Century*, Allen Memorial Art Museum, Oberlin College, Oberlin, Ohio, 1952; *Genoese Masters—Cambiaso to Magnasco 1550-1750*, Dayton Art Institute, Dayton, Ohio; Ringling Museum of Art, Sarasota, Florida and Wadsworth Atheneum, 1962-63.

*References:* E. van Esbroeck, *Catalogue du Musée de peinture, sculpture et archaéologie au Palais Accoramboni*, Roma, 1897, no. 480 (as Murillo); Hans Tietze, *Three Baroque Masters—Strozzi, Crespi, Piazzetta*, exhibition catalogue, Baltimore Museum of Art, 1944, p. 16, no. 7, illustrated; William E. Suida, "The Adoration of the Shepherds by Bernardo Strozzi," *Journal of the Walters Art Gallery*, IX 1946, p. 103 ff, illustrated; Wolfgang Stechow, "Exhibition of the Italian Paintings of the Seventeenth Century," *Allen Memorial Art Museum Bulletin*, Oberlin College, Winter 1952, p. 44, no. 15, illustrated; Luisa Mortari, "Su Bernardo Strozzi," *Bullettino d'Arte*, 1955, p. 327; Anna Maria Matteucci, "L'attività veneziana di Bernardo Strozzi," *Arte Veneta*, IX, 1955, p. 145; Bertina Suida Manning, *Genoese Masters—Cambiaso to Magnasco 1550-1750*, exhibition catalogue (with Robert L. Manning), Dayton Art Institute; Ringling Museum of Art and Wadsworth Atheneum, 1962-63, no. 50, illustrated; Luisa Mortari, *Bernardo Strozzi*, Roma, 1966, pp. 26, 90-91, fig. 104.







## 11. ERMINIA AMONG THE SHEPHERDS

Canvas, 57½ x 77¾ inches

Genoese period

Lent by the Joslyn Art Museum

Previous to 1952, when this painting was purchased in Rome, we do not have any record of it. In this charming painting Strozzi deviated from the usual representation of half-figures and executed this large canvas with full-size figures. In the figure of Erminia we foresee the composition of the *Allegory of Sculpture*, which was painted several years later in Venice. Of particular interest in this painting is the representation of the landscape which Strozzi depicts for the first time on a large scale.

Another version of this subject is in a private Genoese collection (L. Mortari, *Bernardo Strozzi*, 1966, fig. 201) which, judging from the reproduction, appears to be of lesser quality than ours.

This subject was inspired by the Tasso's *Gerusalemme Liberata*, and several artists in Genoa at this time used this source for their subjects: Bernardo Castello (1557-1629) illustrated two editions of *Gerusalemme Liberata* and decorated the Palazzo Scassi at Sampierdarena with scenes from this epos; also Domenico Fiasella (1589-1669) was inspired by Tasso's writing.

*Collections:* Ettore Sestieri, Rome, 1952.

*Unpublished.*







12. AN ACT OF MERCY

Canvas, 52 $\frac{1}{4}$  x 74 $\frac{5}{16}$  inches

Genoese period, circa 1620

Lent by the John and Mable Ringling Museum of Art.

The strong contrasts of the bright and dark areas remind us of Caravaggio, who might have influenced Strozzi through the Northern channels. This subject was repeated in several versions (see p. 87), and was probably painted around 1620. It has sometimes been referred to as the representation of *Elijah and the Widow of Zarephath*.

*Collections:* Galerie Sanct Lucas, Vienna, 1937 (from the collection of Bruno Kern); Oskar Bondy, Vienna (?), New York, 1949; Julius Weitzner, New York City, 1949.

*Exhibitions:* *Ausstellung Italienische Barockmalerei*, Galerie Sanct Lucas, Vienna, 1937.

*References:* R. Herzig, *Ausstellung Italienische Barockmalerei*, Katalog, Galerie Sanct Lucas, Vienna, 1937, p. 42, no. 121; G. De Logu, "Pitture italiane del '600 d del '700 a Vienna," *L'Arte*, 1937, XL, p. 222; L. Froehlich, "An Exhibition of Italian Baroque Painting," *Burlington Magazine*, 1937, p. 93; O. Bondi, *Kende Galleries*, catalogue, New York, March 3, 1949, p. 88, no. 98; Luisa Mortari, "Su Bernardo Strozzi," *Bollettino d'Arte*, 1955, p. 332; Robert L. Manning, *Genoese Painters, Cambiaso to Magnasco*, exhibition catalogue, Finch College Museum of Art, New York City, 1964-65, mentioned under no. 30; *Fifty Masterpieces in the Ringling Museum of Art*, Sarasota, 1965, p. 16, illustrated; Anna Maria Matteucci, "Bernardo Strozzi," *I Maestri del colore*, No. 134, 1966, pl. VIII, Luisa Mortari, *Bernardo Strozzi*, Roma, 1966, pp. 38, 89, 155, 167, 172, 174, fig. 286.







13. SAINT BARTHOLOMEW

Canvas, 24½ x 18½ inches

Early Genoese period

Lent by Robert and Bertina Suida Manning

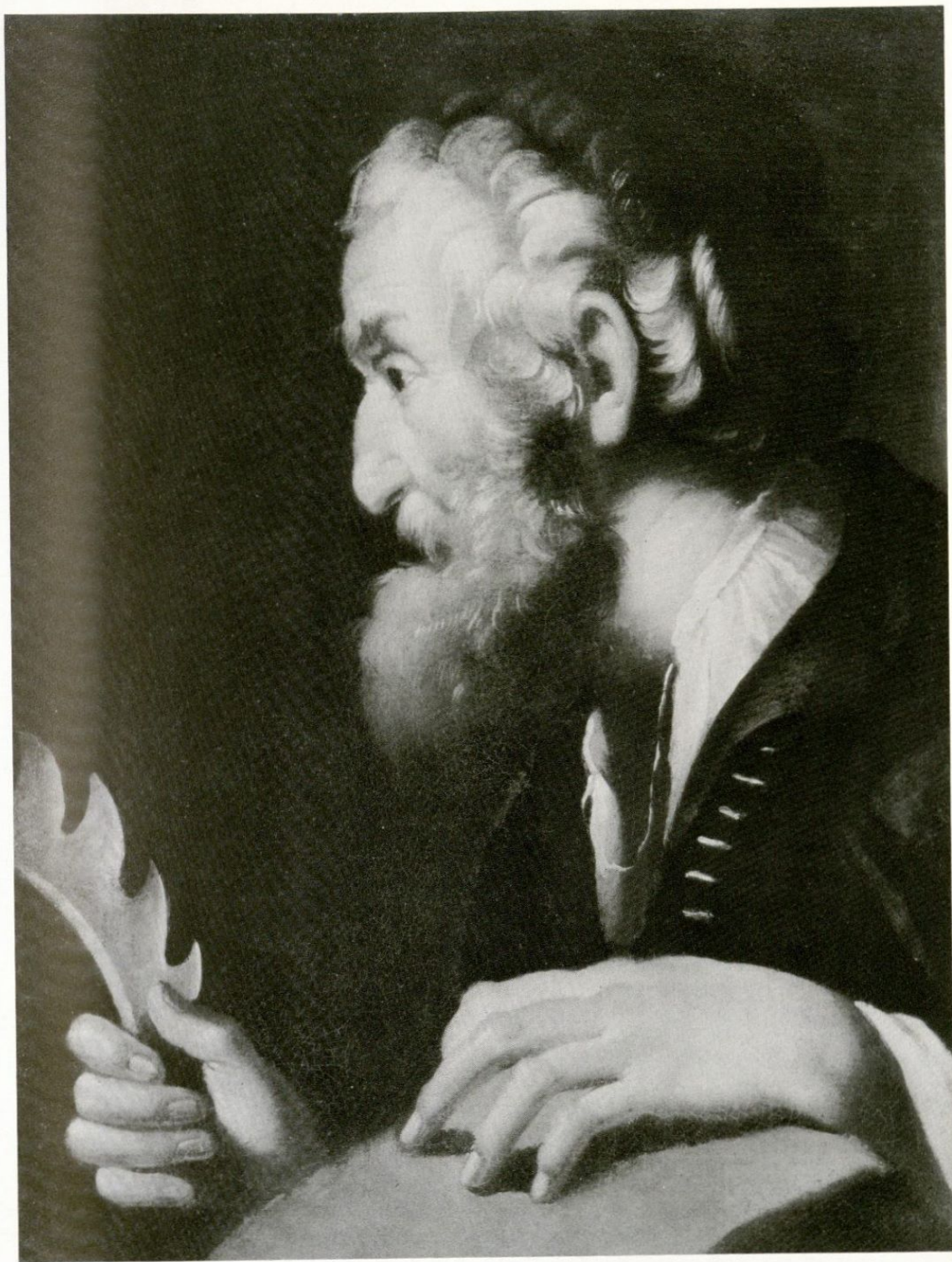
One of the Apostles, Saint Bartholomew, after the crucifixion of Christ, went to Arabia, Mesopotamia and Armenia to spread Christianity. According to Roman martyrology, the King Astyges ordered that Saint Bartholomew be flayed to death because he converted so many of the king's subjects to Christianity. Here the Saint is represented with a knife in his hand. The work is stylistically related to several subjects in which Strozzi reflects the manner of Caravaggio in using strong contrasts of dark and light areas. It could be dated around 1615-20.

*Collections:* Appleby Collection, London.

*Exhibitions:* *Genoese Painters—Cambiaso to Magnasco*, Finch College Museum of Art, New York City, 1964-65.

*References:* Robert L. Manning, *Genoese Painters—Cambiaso to Magnasco*, exhibition catalogue, Finch College Museum of Art, 1964-65, no. 31, illustrated; Luisa Mortari, *Bernardo Strozzi*, Roma, 1966, p. 157, fig. 197.







14. HEAD OF A MAN

Canvas, 23 x 19 inches

Late Genoese period, 1620-30

Lent by the Museum of Art, University of Kansas

This is a fragment of a larger composition, probably representing *Joseph Interpreting the Dreams* and shows the Pharaoh's cup bearer, as represented exactly in other known versions in the Principe Odescalchi collection in Rome and a private collection in Genoa. Mortari has suggested that perhaps this fragment and another fragment in the Munich Pinakothek, representing the figure of Joseph, might be from the same picture. This painting belongs to the period very close to Caravaggio's strong influence which "*Il Cap-puccino*" underwent in the early 1620's.

*Collections:* F. Kleinberger & Co., Inc., New York City, 1950.

*Exhibitions:* *Masterpieces from University Collections*, University of Kentucky Art Gallery, Lexington, 1967.

*References:* Piero Torriti, "A Head by Bernardo Strozzi," *The Registrar of the Museum of Art*, The University of Kansas, Lawrence, Kansas, Vol. I, No. 10, June 1958, pp. 164-68, illustrated; Luisa Mortari, *Bernardo Strozzi*, Roma, 1966, pp. 108, 135, 140-41, 151, 167, fig. 180; Edward Bryant, *Masterpieces from University Collections*, exhibition catalogue, University of Kentucky Art Gallery, Lexington, Kentucky, 1967, illustrated.







15. ST. APOLLONIA

Canvas, 28½ x 21⅞ inches

Late Genoese period, circa 1625

Lent by the Baltimore Museum of Art

This painting was first published in the Baltimore exhibition in 1944 (see *References*) and was purchased by this institution in 1951. It is not the version which was sold at the Charpentier's sale in Paris in 1952, as suggested by L. Mortari, but rather a very similar version, of which we have additional examples in a private collection in Genoa, and in a private collection in Rome.

*Collections:* Italo Brass, Venice (until 1925); Adolph Loewi, Los Angeles, 1944.

*Exhibitions:* *Three Baroque Masters*, Baltimore Museum of Art, 1944; *The Story of Medicine in Art*, Milwaukee Art Institute, 1953.

*References:* Hans Tietze, *Three Baroque Painters: Strozzi, Crespi, Piazzetta*, exhibition catalogue, Baltimore Museum of Art, 1944, pp. 16-17, illustrated; *Baltimore Museum of Art News*, January 1952, p. 3, illustrated; *The Story of Medicine in Art*, exhibition catalogue, Milwaukee Art Institute, 1953, p. 21, no. 168; *A Picture Book*, Baltimore Museum of Art, 1955, p. 25, illustrated; Luisa Mortari, *Bernardo Strozzi*, Roma, 1966, pp. 101, 128, 159-60, see figs. 130, 138.







16. A FEMALE SAINT

Canvas, 21 x 17 inches

Genoese Late Period

Lent by the Philadelphia Museum of Art

The style of this painting, reproduced here for the first, and the heavy impasto indicate the advanced Genoese period, perhaps around 1625. This photograph was taken before the cleaning, but the white line in the upper left side clearly indicates the halo of a saint. This painting has been attributed to an unknown Dutch painter of the seventeenth century.

*Collections:* Isaac Lea, Philadelphia; Arthur H. Lea, Philadelphia.

*Unpublished.*







17. DOUBTING THOMAS

Canvas, 44 x 35 inches

Genoese period, circa 1620

Lent by the Museo de Arte de Ponce

This picture displays an echo of the Caravaggisti, but the masterly brush treatment and the colors, particularly the pink and blue, and an extraordinary play of light reveal the great talent of Strozzi to depict this dramatic subject in an original way.

*Collections:* Private collection, Switzerland; M. Knoedler Co., New York City.

*Exhibitions:* *14th-18th Century Italian Masters*, McIntosh Memorial Gallery, University of Western Ontario, London, Canada.

*References:* *14th-18th Century Italian Masters*, Loan exhibition, exhibition catalogue, McIntosh Memorial Gallery, University of Western Ontario, London, 1956, illustrated; Julius Held, *European and American Paintings*, Museo de Arte de Ponce, Ponce, Puerto Rico, 1965, pp. 170-171, pl. 17; Luisa Mortari, *Bernardo Strozzi*, Roma, 1966, pp. 116, 123, 125, 156, 205, fig. 128.







18. CHARITY

Canvas, 48 $\frac{5}{8}$  x 38 $\frac{1}{4}$  inches

Late Genoese period, circa 1625-30

Lent by the Virginia Museum of Fine Arts

Williams Fund, 1960

The direct inspiration for this composition derived from a painting of the same subject by Luca Cambiaso which is now in the Berliner Museums. This painting was probably painted in the late years of Strozzi's stay in Genoa or in his early Venetian years. There is another version of the same subject by Strozzi in the Palazzo Rosso, which, on the contrary, was painted earlier than our painting. As it has been stated in the introduction, Bernardo returned to his earlier compositions many times during his life.

*Collections:* Abbazia della Misericordia, Venice (?); Italic Brass, Venice; Paul Drey, New York City (?).

*Exhibitions:* *Exhibition of Italian Paintings of the Seventeenth Century*, Allen Memorial Art Museum, Oberlin College, Oberlin, Ohio, 1952; *La Pittura del Seicento a Venezia*, Ca'Pesaro, Venezia, 1959.

*References:* G. Fiocco, *Bernardo Strozzi*, Roma, 1921, p. 11; *Thieme-Becker Kuenstlerlexikon*, Vol. XXXII, 1938, p. 209; Wolfgang Stechow, "Exhibition of Italian Paintings of the Seventeenth Century," *Allen Memorial Art Museum Bulletin*, Oberlin College, Winter 1952, pp. 37, 45, no. 16, illustrated; Luisa Mortari, "Su Bernardo Strozzi," *Bollettino d'Arte*, 1955, p. 333; *La Pittura del Seicento a Venezia*, catalogo della mostra, Venezia, 1959, p. 50, no. 71, illustrated (Italic Brass Collection); *The Art Quarterly*, XXIII, 1960, p. 186, illustrated; Luisa Mortari, *Bernardo Strozzi*, Roma, 1966, pp. 25, 80, 117, 160, 164, fig. 43.







19. PORTRAIT OF A MAN

Canvas, 18¾ x 16½ inches

Late Genoese period, circa 1625-30

Lent by Mr. Walter P. Chrysler, Jr.

Reproduced here for the first time, this portrait was reputed by Robert L. Manning to be the same individual as the sitter for the magnificent portrait of a Bishop in the Galleria Durazzo Giustiniani, and can be dated in the last years of Strozzi's stay in Genoa.

*Exhibitions:* *Genoese Painters — Cambiaso to Magnasco*, Finch College Museum of Art, New York City, 1964-65.

*References:* Robert L. Manning, *Genoese Painters — Cambiaso to Magnasco*, exhibition catalogue, Finch College Museum of Art, New York City, 1964-65, no. 28; Luisa Mortari, *Bernardo Strozzi*, Roma, 1966, p. 156.



