

THE EUROPEAN ART COLLECTION OF THE BUCHAREST PINACOTHEQUE

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ABSTRACT

The Bucharest Pinacothèque has become the foremost repository of Romanian artistic heritage, documenting national artistic developments from the mid-19th century to the present day. Alongside its extensive Romanian holdings, the institution also preserves a smaller but significant collection of European art, comprising over fifty works by foreign artists dating from the 17th to the early 20th century.

The aim of this research is to analyze the European art collection donated by Ioan I. Movilă, with particular attention to its artistic diversity, provenance, and contribution to the transnational dialogue of the Pinacothèque's holdings.

Methodologically, the study employs comparative stylistic analysis, provenance research, and classification by national schools (French, Flemish, Italian, Spanish, German, Hungarian, Austrian, and Belgian). The research also situates these works within Movilă's collecting practice, highlighting his preference for Western painting and his role in shaping the museum's identity.

Preliminary results indicate that Movilă's donations include significant copies after masters such as Jacob Jordaens (*Philemon and Baucis*), Titian, and Carlo Dolci, as well as original works by artists such as Luca Giordano. A particularly notable contribution is the presence of Georges Van den Bos, whose painting *Waiting* (Paris, late 19th century) exemplifies the symbolic female imagery characteristic of his oeuvre.

This study contributes to scholarship by classifying and contextualizing a collection that has so far received limited academic attention. It emphasizes Movilă's legacy as a collector who bridged Romanian and European artistic traditions, and it repositions the Pinacothèque as a space of cultural intersection rather than solely a repository of national heritage.

Keywords: European Art, Pinacothèque, Bucharest, Luca Giordano

INTRODUCTION

The Bucharest Pinacothèque occupies a distinctive position within Romania's museum landscape, functioning both as a repository of national artistic heritage and as a platform where European artistic traditions intersect with local cultural history. Established in 1933 under the authority of the Municipality of Bucharest, the institution was conceived from the outset not merely as a collection of artworks, but as a pedagogical and civic project aimed at cultivating visual culture and historical awareness among the public [1][2].