CATALOGUE OF THE PAINTINGS IN THE METROPOLITAN MUSEUM OF ART

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Catalogue of the Paintings in the Metropolitan Museum of Art by Georgy H. Story

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GEORGY H. STORY

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PREFACE

The Metropolitan Museum of Art is a private corporation, managed and controlled by a Board of Trustees, chosen from its members.

It was founded in the beginning of the year 1870, by a small number of cultured and public-spirited New Yorkers, and established with their own private money, for the instruction and recreation of their fellow-citizens.

On the 13th day of April, 1870, a charter was obtained from the Legislature of the State of New York.

On the 24th day of May, 1870, the members of the corporation held their first annual meeting, at which they elected their officers and trustees, and a constitution was adopted.

In 1872, The Metropolitan Museum of Art was removed from its temporary quarters at 681 Fifth Avenue to 128 West Fourteenth Street. This large, double house, known as the Cruger Mansion, was leased for a number of years by the Trustees. The greenhouses and conservatories were fitted up for the exhibition of sculptures, and in one of its courtyards the Trustees built a picture-gallery. This gallery, lighted from the roof, had five times as much wall space as the old quarters on Fifth Avenue, and enabled the Trustees to extend the interest of the Museum by loan exhibitions of paintings, and the display of the Cesnola collection of antiquities from Cyprus, a portion of which had already arrived in this country. The Museum remained in this building until the middle of 1878, and was daily open to the public from 10 o'clock A.M. until 6 o'clock P.M.

On the 5th of April, 1871, the State Legislature, at the request of the Municipal Authorities of this City, passed an act appropriating the sum of $500,000, with which to erect a building in the Central Park, "for the purpose of establishing and maintaining therein a Museum and Gallery of Art."

PREFACE.

On April 22d, 1876, the Legislature authorized and directed the Department of Public Parks to make and enter into a contract with The Metropolitan Museum of Art, for the occupation by it of the building which was then being erected, and such other additions as may be made to it from time to time.

On the 24th day of December, 1878, the Park Department executed a written agreement with The Metropolitan Museum of Art, by virtue of which the Trustees took possession of the building in Central Park, which was then finished; and during the year 1879 all the collections of the Museum were removed from the building on Fourteenth Street and transferred to their new home in Central Park. Up to this date the Museum was managed, and its work done, by different Committees of Trustees; but it now became evident that the daily work had grown far beyond the possibility of being managed through the personal supervision of committees, and in 1879, Gen. L. P. di Cesnola, who was then a Trustee, and Secretary of the Board, was chosen Director and placed in charge of the Museum.

The new building in Central Park was formally opened by President Hayes, on March 30th, 1880. The first exhibition of the Catharine Lorillard Wolfe Collection took place November 7th, 1887, in one of the old Eastern galleries, where it remained until the opening of the new South wing, in 1888, when it was transferred to its present permanent home. The construction of the North wing was soon thereafter commenced, and brought to completion on November 5th, 1894, at which time, with appropriate ceremonies, it was formally opened.

This hand-book embraces all the pictures which are contained in the galleries, staircases, and the Grand Hall. A biographical sketch of each artist, with slight notes pertinent to the paintings, is given. Of the pictures herein catalogued, a few are lent, a large number have been purchased by the Trustees and the others have been acquired either by gift or bequest. The larger portion of them are accompanied by conditions which render it impossible for a proper classification of the pictures in the galleries of the Museum, and, while the Trustees fully recognize the importance of such a classification of their exhibits, they do not believe it to be of greater importance than their acquisition. By the terms of the will of Miss Catharine Lorillard Wolfe,

her bequest must be kept together, and catalogued as one collection, or be forfeited to the legal heirs of the donor. Other donations and bequests of great value have from time to time augmented the treasures of the Museum, the first in importance being the munificent gift of Mr. Henry G. Marquand, embracing fifty-two oil paintings by old masters, and pictures of the English School. The Marquand collection comprises the entire Gallery No. 6.

The "Horse Fair," by Rosa Bonheur, was presented by Mr. Cornelius Vanderbilt; then followed the gifts of Judge Henry Hilton, "Friedland, 1807," by Meissonier, and the "Defense of Champigny," by Detaille. Mr. George I. Seney also presented twenty oil paintings, containing valuable examples of the Modern Dutch and American schools.

The Museum contains examples of nearly all the important schools of painting, from Jan Van Eyck and Hubert Van Eyck (1390—1440) to the latest and most interesting of the modern painters. In Gallery No. 1 may be seen the first acquisition of the Museum, by purchase in 1871, a collection of pictures comprised chiefly of works by the early Dutch and Flemish painters, and a few belonging to the French and Italian schools of the same period. The large portrait group by Sir Joshua Reynolds, "Hon. Henry Fane and his Guardians, Inigo Jones and Charles Blair," which is on the west side of this gallery, was presented by Junius S. Morgan, of London, in 1887.

In the southeast staircase there is a group of eight pictures of the Renaissance period, purchased at Florence, and presented to the Museum by Mr. Cornelius Vanderbilt in 1880.

Gallery No. 7, is occupied with pictures from the collection of Mr. George A. Hearn, twenty-two of which he has presented to the Museum.

Important acquisitions by gift and bequest are frequent; among the most recent are: "Washington Crossing the Delaware," by Emanuel Leutze, presented by Mr. John S. Kennedy; "Portrait of George Washington," by Charles Wilson Peale, presented by Mr. C. P. Huntington; "Last Moments of John Brown," by Thomas Hovenden, presented by Mr. and Mrs. Carl Stoeckel; "Mercy's Dream," by Daniel Huntington, presented by the Artist; "Departure of Emigrants from Havre," by A. P.

Dawant, presented by Mr. Thomas Achelis; Landscape "Scene at Napanoch," by William Hart, presented by his Children, and a portrait of President Henry G. Marquand, by John S. Sargent, presented by the Trustees of the Museum.

All the paintings in Galleries Nos. 1, 5, 6, 8, 9, 10, 12 and 13, including those in the staircases, are the property of the Museum, as well as a large number of those in Galleries Nos. 2 and 7.

The biographical matter given has been obtained through correspondence with the artists represented and from the most recent and reliable encyclopedias, biographies, and continental museum catalogues. If the picture is dated by the artist, the year is stated; the size given is of the sight measure, or visible painted surface; and in every instance the first figure indicates the width in inches.

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Curator of the Department of Paintings.

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