

# Buying Pictures for New York: The Founding Purchase of 1871

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IN MEMORY OF JAMES PILGRIM

ON FEBRUARY 17, 1872, artists and reporters gathered for oysters and punch to celebrate the opening of the new Metropolitan Museum of Art in the former Dodworth's Dancing Academy at 681 Fifth Avenue, between Fifty-third and Fifty-fourth streets in New York City.<sup>1</sup> On view were 174 European old master paintings, detailed in an accompanying catalogue,<sup>2</sup> that were the foundation of the permanent collection of the fledgling institution. The Museum's trustees inspected the exhibits on February 19, and the subscribers and their guests were welcomed on February 20. By the time the Museum opened its doors to the public on February 22, skeptics were no longer speaking of "the swindle of the two New York merchants," John Taylor Johnston and William Tilden Blodgett, who had organized the purchase of the paintings: As Johnston wrote to Blodgett that day, "the disposition to praise is now as general as the former disposition to depreciate."<sup>3</sup>

Civic pride was a dominant trait of New York's wealthy mercantile class in the post-Civil War era. The writer and orator William Cullen Bryant first articulated the vision of a new museum "worthy of this great metropolis and of the wide empire of which New York is the commercial center" at a meeting at the Union League Club of New York on November 23, 1869.<sup>4</sup> Two months later a committee of fifty had already accomplished the initial spadework for the museum, and on January 31, 1870, Johnston was elected president of its board of trustees and Blodgett chairman of the executive committee. On April 13, The Metropolitan Museum of Art was incorporated.

John Taylor Johnston (1820–1893) would serve as president of the Museum until 1889.<sup>5</sup> In 1880, to commemorate his first ten years in office, the trustees commissioned a portrait of him (Figure 1) from the French painter Léon Bonnat. Johnston's vision for the

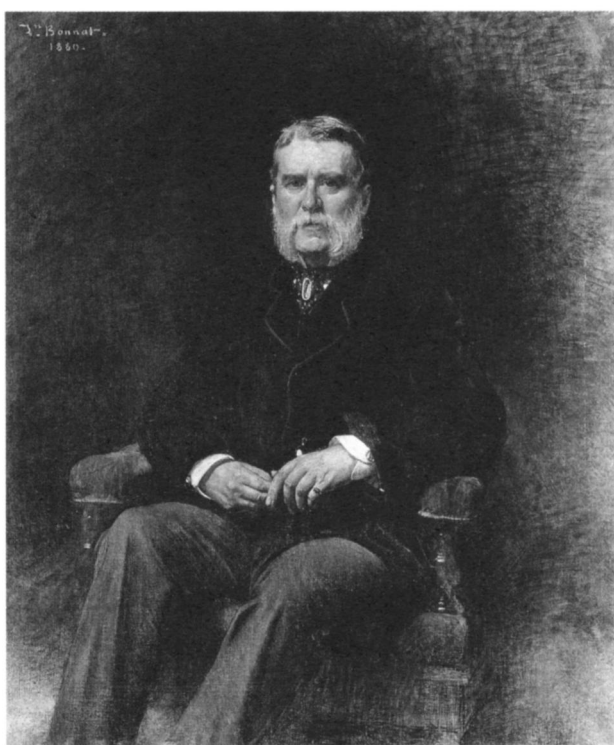


Figure 1. Léon Bonnat (French, 1833–1922). *John Taylor Johnston*, 1880. Oil on canvas, 133.4 x 111.8 cm. The Metropolitan Museum of Art, Gift of the Trustees, 1880 (80.8)

Museum was a lofty one: "The object," he said, was "not to illustrate artists or producers of art work, but to illustrate the human mind."<sup>6</sup> A native New Yorker of Scottish descent, Johnston received part of his early education in Edinburgh. He graduated in 1839 from the University of the City of New York (New York University), of which his father had been a founder. After studying law at Yale University from 1839 to 1841, he joined the New York firm of Daniel Lord and in 1843 was admitted to the bar. When the law ceased to hold his interest, Johnston spent two years abroad. In 1848, at the age of twenty-eight, he was elected president of a small railway connecting the towns of Somerville

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and Elizabethtown, New Jersey. He eventually extended this road westward to the Pennsylvania coal fields as well as eastward across the Jersey flats to Jersey City, where he built a terminal opposite the southern tip of Manhattan for what became the Central Railroad of New Jersey.

During the many years he devoted to his very successful business, Johnston began to buy modern European and American paintings. He traveled widely and in fact had spent the winter of 1868–69 in Europe, visiting museums, private collections, and artists' studios and buying works of art. When his New York house could no longer contain his pictures, he built a gallery in which to display them and opened it to the public on Thursday afternoons. In general, Johnston's taste was conventional: He favored such widely admired French Second Empire painters as Charles-François Daubigny, Alexandre-Gabriel Decamps, Émile van Marcke, Antoine-Émile Plassan, and Horace Vernet. Among his most significant acquisitions was J. M. W. Turner's famous *Slave Ship* of 1840 (now at the Museum of Fine Arts, Boston), which he bought and deposited at the Metropolitan Museum in 1873 when the trustees adopted a policy of exhibiting works on loan. He also owned *Prisoners from the Front*, a Civil War subject that Winslow Homer painted in 1866 (now in the Metropolitan Museum).<sup>7</sup> In the aftermath of the panic of 1873 Johnston suffered severe financial reverses, and his railroad went into receivership. In 1876 he was obliged to sell his important collection at auction.

William Tilden Blodgett (1823–1875) served the Metropolitan Museum not only as the first chairman of the executive committee but also as its first vice president.<sup>8</sup> In addition to giving generously to the Museum himself, he secured from others the largest contributions collected by any single individual. Blodgett had left western New York for New York City in 1838, at the age of fifteen. Two years later his uncle William Tilden took him into partnership, and before long the young Blodgett had transformed his uncle's modest varnish factory, Tilden and Blodgett, into one of the most profitable international concerns in the United States. During the Civil War and throughout his adult life, Blodgett was engaged with philanthropic and patriotic causes. He was one of the founders of the *New York Nation*, an important journal of public affairs in the 1860s and 1870s, and he was also affiliated with the American Museum of Natural History and the National Academy of Design.

Blodgett was an enthusiastic collector of contemporary French, German, and English pictures as well as a patron of American artists. In the course of extensive



Figure 2. Eastman Johnson (American, 1824–1906). *Christmas-Time, The Blodgett Family*, 1864. Oil on canvas, 76.2 x 63.5 cm. Mr. and Mrs. Blodgett and their children (left to right) Mary, William, and Eleanor are shown in the sitting room of their house on Fifth Avenue. The Metropolitan Museum of Art, Gift of Mr. and Mrs. Stephen Whitney Blodgett, 1983 (1983.486)

travel in Europe he came to be known “in Belgium, and in Paris, as one to whom nothing of inferior merit could be offered with any hope of success.”<sup>9</sup> He owned paintings by or attributed to Americans Frederic Church, Jasper F. Cropsey, Asher B. Durand, and John F. Kensett; French painters Rosa Bonheur, Adolphe-William Bouguereau, and Gustave Doré; the German Oswald Achenbach; and the Englishman Richard Parkes Bonington, among many others. In 1859 Blodgett purchased Church's *Heart of the Andes* for \$10,000, a record price for a modern American landscape painting.<sup>10</sup> In 1864 he and his family sat for Eastman Johnson for a group portrait (Figure 2). Blodgett had planned to build a gallery for his paintings at his home at Fifth Avenue and Fifty-seventh Street, which he would doubtless have opened to the public, but after his death from pleurisy in 1875, his collection, like Johnston's, was dispersed at auction.<sup>11</sup>

The first meeting of the Museum's executive committee, with Blodgett in the chair, took place on May 27, 1870. In Johnston's absence, Blodgett also chaired the first quarterly meeting of the board of trustees on

June 15. The trustees' first order of business was to raise funds, and an initial sum of \$250,000 for the purchase of works of art was envisaged.<sup>12</sup> Johnston made the single largest contribution, \$10,000; Blodgett and another gentleman contributed \$5,000 each.<sup>13</sup> (The magnanimity of these gifts may be judged against the fact that the founders' strenuous fundraising efforts during the Museum's first year of operation yielded only \$100,000.)<sup>14</sup>

Some time after the board meeting in June, Blodgett left for Europe (from that summer on, his health was uncertain, and he was often either at his house in Newport or abroad). Despite the outbreak of the Franco-Prussian War on July 19, he was to remain there for several months, and during his stay he would acquire, in three groups, the 174 paintings that became the core of the Museum's collection. Although the catalogue of 1872 does not say so, the received wisdom among the officers and trustees of the Museum was that the Purchase of 1871, as it is called, was made possible by circumstances prevailing during the Franco-Prussian War, circumstances, that is, that were favorable to the new Museum and unfavorable to the trade and the former owners of the paintings. Appendix 2 summarizes what is known or surmised of Blodgett's activities in the years 1870 to 1872 and how these activities intersected with the unfolding of the Franco-Prussian War.

"Mr. Blodgett was in a position to act," the Paris magazine *Revue des deux mondes* reported in October 1871. "War is declared, and on September 4 there is panic everywhere. Mr. Blodgett was in Paris; he learned that owing to circumstance it would be possible to obtain three of the most important French and Belgian collections under exceptionally favorable conditions."<sup>15</sup> The *New York World* was one of several publications that echoed that opinion after Blodgett's death in 1875: "To Mr. Blodgett," its obituary notice read, "is due the collection of classical paintings in the Metropolitan Museum of Art. These paintings were purchased by him in Belgium and Paris during the Franco-Prussian War. At any other time their purchase would hardly have been possible."<sup>16</sup>

#### LÉON GAUCHEZ AND ÉTIENNE LE ROY

On July 19, 1870, France declared war on Prussia. On August 4 the Prussian army crossed the French frontier.<sup>17</sup> A little less than three weeks later, on August 23, Blodgett bought from Belgian dealer Léon Gauchez fifty-nine paintings constituting what has been called the Paris collection (see, for example, Figure 3). The pictures were presented as the property of a single

private owner, offered en bloc. According to a report presented to the Museum's board on November 7, 1870, "this collection lately belonged to a distinguished personage in Paris and was only sold in consequence of the critical state of affairs in that city."<sup>18</sup> However, no individual's name has ever been associated with this first purchase of works, which instead came from various sources. Gauchez guaranteed the sale on August 30, and on August 31 the pictures were also guaranteed by Alexis Febvre of 14, rue Saint-Georges, Paris, a dealer and expert who conducted sales in Paris and whose name appears occasionally as an expert or buyer at sales in which Gauchez was also interested.

There being no market for anything other than contemporary American and European paintings and sculpture in New York in 1870, it was necessary to look to the European art trade for old master paintings. Léon Auguste François Michel Gauchez (1825–1907), the dealer who facilitated Blodgett's August purchase, operated in Brussels, his hometown, and in Paris as a dealer in such paintings.<sup>19</sup> Gauchez is an illusive figure. He seems to have traveled constantly. He spoke and wrote excellent English, which would have been of significant benefit in his dealings with members of the Museum's board. Gauchez had come to the art world in middle age. Between 1867 and



Figure 3. Jacob Jordaens (Flemish, 1593–1678). *The Holy Family with Saint Anne and the Young Baptist and His Parents*, ca. 1620–25, with additions in the 1650s or early 1660s. Appendix 1A, No. 118. The Metropolitan Museum of Art, Purchase, 1871 (71.11)



Figure 4. Pierre-Jean David d'Angers (French, 1788–1856). *Théophile Thoré*, 1847. Medallion. Bronze, cast, diam. 17.1 cm. The Metropolitan Museum of Art, Gift of Samuel P. Avery, 1898 (98.7.67)

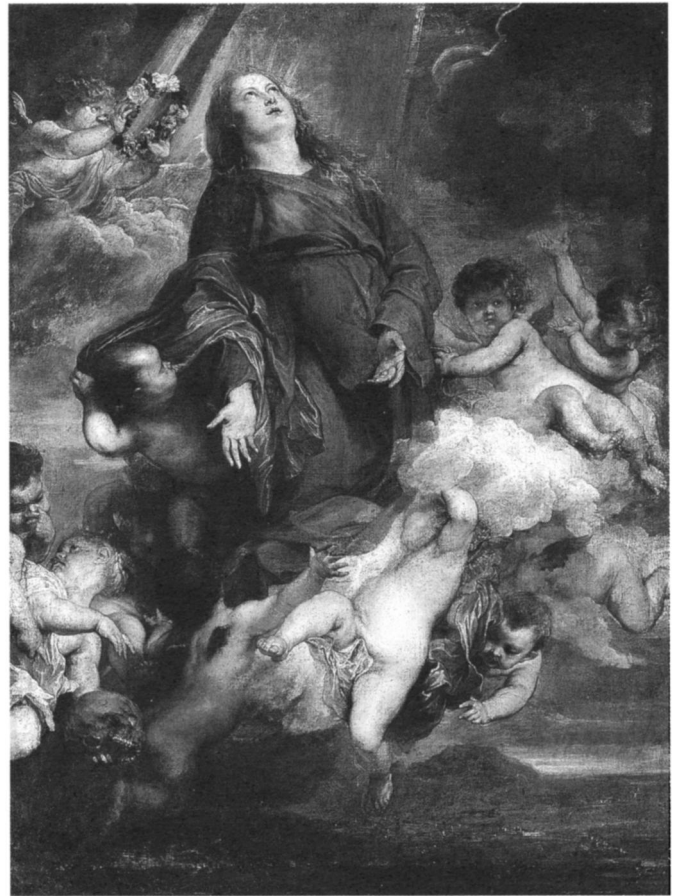


Figure 5. Anthony van Dyck (Flemish, 1599–1641). *Saint Rosalie Interceding for the Plague-Stricken of Palermo*, 1624. Appendix 1A, No. 5. The Metropolitan Museum of Art, Purchase, 1871 (71.41)

1906 he sold forty paintings, primarily of the Flemish and Dutch schools, to the *Musées Royaux des Beaux-Arts de Belgique* in Brussels. (He had offered the museum no fewer than 350.)<sup>20</sup> Of these, the most distinguished were by Hans Memling and Lucas Cranach the Elder, and by Frans Hals, Peter Paul Rubens, and Anthony van Dyck. Gauchez was the principal author of a lavish undated publication on the life and art of Rubens.<sup>21</sup> He was certainly acquainted with the critic, writer, and sometime dealer Étienne-Joseph-Théophile Thoré (1807–1869), also known as W. Bürger (Figure 4), who is famous for his rediscovery of the work of Johannes Vermeer.<sup>22</sup> Under the pseudonym Paul Leroi, Gauchez was a founder and contributor, and eventually director, of the magazine *L'art*, which commenced publication in Paris in 1875 as an illustrated weekly. In the 1880s and early 1890s, also using the name Leroi, he gave six drawings and several other works of art to the Louvre. As an occasional donor to the museums of Brussels and Lille he called himself by another name, Léon Mancino. (*Mancino* is Italian for *gauchez*, or left-handed, and may also mean treacherous or roguish.)

On September 1 and 2, 1870, French forces were defeated at Sedan and Napoléon III surrendered, and

on September 4 the empire gave way to the Third Republic. On September 22, four days after the siege of Paris began and the day before the Museum's second quarterly board meeting, Blodgett gained title to a second group of paintings (see, for example, Figure 5). According to the Museum's 1872 catalogue, these 100 paintings "were bought in Brussels, having belonged to a gentleman who resided near that city, [from and upon the authority of] M. Etienne Le Roy, the Official Commissioner and Expert of the Royal Museums of Belgium, whose opinion upon all questions connected with the authenticity and value of paintings, particularly those of the Dutch and Flemish Schools, is of the highest authority."<sup>23</sup>

Étienne Le Roy (1808–1878) was in fact very well known in Belgium as an expert and dealer and as a restorer of old master paintings of uncontested authority.<sup>24</sup> His restoration of the two masterpieces by Rubens in the cathedral of Antwerp, and especially of *The Descent from the Cross*, had been a triumphant success. He was named *commissaire-expert* of the Musée Royal de Peinture et de Sculpture in Brussels by ministerial decree of August 26, 1846, a position he retained until his death.<sup>25</sup> In this capacity he was regularly consulted with respect to the attribution, quality,

and price of works of art offered to the Brussels museum for sale, and he was employed as well to treat paintings in the collection. As a dealer, he was assisted and succeeded by his son, Victor, who also became a *commissaire-expert* of the museum. The portrait that François-Joseph Navez painted of Étienne Le Roy in 1857 (Figure 6) shows a middle-aged man of upright bearing and is inscribed “Témoignage d’estime et de reconnaissance pour nous avoir conservé par sa belle restauration la descente de croix et l’Erection de la Croix, chef d’oeuvre de Rubens.”<sup>26</sup>

Le Roy’s firm, which operated from several offices in the Belgian capital (and later also from a branch in Paris), organized some of the most important art sales held in Brussels from the 1840s through 1875. During that time the firm handled several Dutch paintings now in the Metropolitan Museum, among them the Frans Hals portraits of Petrus Scriverius and his wife Anna van der Aar, which came to the Museum in 1929 with the H. O. Havemeyer collection; Gerard Dou’s *Self-portrait*, which was bequeathed by Benjamin Altman in 1914; and *A Young Woman at Her Toilet* by Gerard ter Borch, which had belonged to J. Pierpont Morgan until his death in 1917.<sup>27</sup>

Le Roy was the seller of record of the 100 paintings in the so-called Brussels collection, with Gauchez acting as his agent. The two dealers were operating in the same circles in Paris and Brussels and had probably known each other for several years. It would have been logical for Gauchez, a relative newcomer to the art trade, to go to Le Roy, who had been in the business at least since the middle of the nineteenth century, and offer to act as an intermediary with such a promising American client as Blodgett. Le Roy must have had a supply of works accumulated over the years which had not sold locally and could be offered to an eager and less well informed buyer.

After the successful sale of fifty-nine pictures (which must have come largely from his Paris stock and perhaps also from that of Alexis Febvre), Gauchez apparently rushed to assemble a third group from whatever remained of his holdings and from other dealers—there were no auctions in Paris during the Franco-Prussian War—offering them to Blodgett as another private collection. According to the November 7 report, “the remaining fifteen pictures were also purchased by Mr. Blodgett through Mr. Gauchez in Paris,” the use of the word “through” and the fact that Gauchez was paid an agent’s fee again suggesting a single former owner. Blodgett gained title to fifteen paintings of undisclosed provenance (see, for example, Figure 7) on September 27.

In view of the siege of Paris, and lacking information to the contrary, we may suppose that Blodgett



Figure 6. François-Joseph Navez (Belgian, 1787–1869). *Portrait of the Expert Étienne Le Roy*, 1857. Oil on wood (mahogany), 100 x 79 cm. Musées Royaux des Beaux-Arts de Belgique, Brussels, Gift of the sitter’s daughter Mlle Valérie Le Roy, 1921 (4294). Copyright IRPA-KIK, Brussels

spent much of September in Brussels. There, on the twenty-eighth, he and Gauchez took Museum trustee William J. Hoppin to view the Brussels collection and meet Le Roy. Hoppin submitted a detailed personal account of this visit to the board of trustees on November 7:

[T]he writer went to Mr. Etienne Le Roy’s residence and spent two or three hours in looking at these paintings. They were all stored in a small room imperfectly lighted and were brought forward, one at a time and placed on an easel for inspection. This method of examination barely allowed a glimpse at even the principal pictures and must be taken into account in estimating the value of the opinion of the undersigned in respect to them.

The undersigned endeavored to give as attentiv[e] an examination . . . as the circumstances permitted. He tried also to rid himself of any prepossession in favor of them which might naturally have been produced by Mr. Blodgett’s courage and public spirit in buying them. . . . [T]hey embraced several works of unusual merit and many of great excellence, while as might have been expected, there were twenty or thirty which were much less interesting.<sup>28</sup>



Figure 7. Abraham de Vries (Dutch, b. ca. 1590, d. 1650/52). *Portrait of a Man*, 1643. Appendix 1A, No. 172. The Metropolitan Museum of Art, Purchase, 1871 (71.63)

After looking at the paintings, the Americans and Gauchez met Le Roy “and had some conversation with him in respect to them. This gentleman struck the writer as a person of great intelligence as well as

caution in his mode of treating art matters. He was [e]ntangled in regard to the originality and value of several of the more important works separately and he gave in every case without the least hesitation a most favorable opinion.” Hoppin also expressed his “high opinion” of Gauchez “as an Art Critic and as a man of integrity and candor. It has been [through his] intervention that very important works have been procured for the British National Gallery, the Royal Museum at Brussels, Baron Rothschild of Paris and other institutions and individuals. In conversations at Brussels, upon a journey to London and on visits afterwards to the British National Gallery, . . . the writer was much impressed by Mr. Gauchez’s sincere enthusiasm in matters of Art corrected by very extensive knowledge of the subject and great good sense and good taste.”

Gauchez, it would seem, went to some trouble to impress Hoppin, who had been American commissioner for the 1867 Paris Exposition Universelle, traveling with him to London for a round of museum visits. While Le Roy was the senior expert, Gauchez was the salesman, at the start of a promising career. As well as making all of the practical arrangements, he would promote Blodgett’s purchase in Europe.

At a meeting of the Museum’s executive committee on October 24, it was resolved to appoint a committee to confer with Blodgett on the 174 paintings he had just acquired. Trustees John F. Kensett, Robert Gordon, and Hoppin reported “relative to the desirability of



Figure 8. Abraham Brueghel (Flemish, 1631–1697). *Pomegranates and Other Fruit in a Landscape*, late 17th century, with frame made for it in 1871. Appendix 1A, No. 171. The Metropolitan Museum of Art, Purchase, 1871 (71.118)

purchasing a valuable collection of pictures recently acquired by Mr. William T. Blodgett in Europe under particularly favorable circumstances” to a special meeting of the board on November 7, 1870, from which Blodgett was again absent. Hoppin’s personal account must have weighed heavily with the trustees in New York. He had seen most of the 100 pictures of the Brussels collection and had met with the dealers and assessed their qualifications.

Blodgett returned to New York in time to take the chair at the executive committee meeting on November 21, and on December 21 he officially offered the 174 paintings to the Museum at the purchase price of \$100,000 plus costs incurred so far, a total of \$116,180.27. On March 3, 1871, the trustees resolved unanimously to buy the paintings; on March 28 the Museum adopted the “Purchase of 1871,” with payment to be made on delivery. In the meantime, on March 4, Johnston took out a bridge loan of \$100,000 from the Bank of America on joint account with Blodgett.<sup>29</sup>

Gauchez took practical matters in hand, engaging numerous carters and freight forwarders, restorers to cradle panel paintings and line canvases, and framers to rebuild and regild existing frames as well as to make new ones (see Figure 8). For packing in Paris Gauchez used Pottier in the rue Gaillon. He employed

the Brussels firm of G. Pohlmann and Dalk for work on a total of ninety-six frames and twenty-two packing cases for Le Roy’s paintings. (Pohlmann billed 164 hours in charges for labor to build the seven largest crates.) Fernandez of Lille provided or repaired twenty-nine additional frames. Between them, Paul Kiewert in Paris and T. Cöllén in Brussels lined or cradled about fifty works.<sup>30</sup> Gauchez also commissioned ten engravings from Jules Ferdinand Jacquemart, to be published separately, as well as signature blocks for the forthcoming catalogue from Jules de Bramvere, who submitted bills for work in Paris and Brussels. With these additional charges, as well as charges for marine and fire insurance, customs entry, storage, and interest, the total cost of the paintings to the Museum was \$147,515.24.

A list among Blodgett’s papers that was compiled on or shortly after March 4, 1871, two months after the Prussian bombardment of Paris began and just two weeks before the bloody street battles of the Paris Commune erupted, indicates that 26 of the paintings from the Paris collection—including such important works as Jacob Jordaens’s *Holy Family with Saint Anne* (Figure 3), Nicolas Poussin’s *Midas Washing at the Source of the Pactolus* (Figure 9), and Jan van Goyen’s *View of Haarlem and the Haarlemmer Meer* (Figure 10)—were still in Paris.<sup>31</sup> Twenty-one had reached the New



Figure 9. Nicolas Poussin (French, 1594–1665). *Midas Washing at the Source of the Pactolus*, 1624. Appendix 1A, No. 139. The Metropolitan Museum of Art, Purchase, 1871 (71.56)

Figure 10. Jan Josephsz. van Goyen (Dutch, 1596–1656). *View of Haarlem and the Haarlemmer Meer*, 1646. Appendix 1A, No. 116. The Metropolitan Museum of Art, Purchase, 1871 (71.62). See also Colorplate 8



York Custom House, while 12 were in Brussels with the other 115 paintings Blodgett had bought through Le Roy and Gauchez. By the time the Museum's payments to Blodgett and Johnston were completed on December 22, 1871, all the works were in storage at the Cooper Union in New York, awaiting delivery.

#### COMTE CORNET DE WAYS RUART

At the time, it was put about that there had been a bankruptcy in the distinguished Belgian family from whence the 100 paintings in the Brussels collection came and that the pictures had been mortgaged to a creditor bank. However, the Museum's records disclose only a single reference to "the grand collection" of the presumed owner, "Comte Cornet de Ways Ruart de Vanêche," in an undated financial accounting of the Blodgett purchases.<sup>32</sup> The heading "Collection of Comte Cornet de Ways Ruart de Vanêch" had also been added to several typed transcripts of untitled holographic originals in the hand of Léon Gauchez. What may have been a reference in the minutes of the board of trustees had apparently been expunged: The transcript of the November 7, 1870, committee report notes that "the Brussels Collection came from the gallery of a well known gentleman," the phrase "a well known gentleman" having been added in darker ink, together with a line, also in darker ink, to fill the space where a rather long proper name seems to have been scratched out with a knife.<sup>33</sup> In his guarantee of the sale on September 22, however, Le Roy did not mention the Cornet de Ways Ruart family,<sup>34</sup> and no single painting has been traced to either Martin-Benoît Comte Cornet de Ways Ruart (1793–1870) or his son Félix (1814–1871).

It is recorded that on April 22 and 23, 1868, a sale of 108 Flemish, Dutch, French, and Italian paintings was held in Brussels under the direction of Étienne Le Roy. The paintings were described on the title page as "provenant de M. le Comte C . . . et d'un amateur étranger" (from the collections of Count C . . . and a foreign collector)—a description which has been a source of much confusion. Next to "Comte C . . .," the French expert Louis Soullié, who attended the sale, annotated his copy of the catalogue with two names, "Cornet de Ways Ruart fils" and also, in parentheses, "Georges Philip . . ."<sup>35</sup> Frits Lugt, in his *Répertoire des catalogues de ventes*, identifies three consignors: George H. Phillips, William Burger, and Count C, who Lugt suggests might have been either the younger Comte Cornet de Ways Ruart or Cremer.<sup>36</sup> The French national Théophile Thoré (W. Bürger) certainly consigned Vermeer's *Woman with a Pearl Necklace*

(Gemäldegalerie, Staatliche Museen zu Berlin) to this sale.<sup>37</sup> Cremer could perhaps have been J. H. Cremer, consul general of the Netherlands in Switzerland, for whom on November 25 and 26, 1868, in Brussels, Le Roy would conduct an anonymous sale, of 149 old master paintings. Alternatively, Lugt could have confused the citations for the April and November sales.<sup>38</sup> Neither Phillips (who was perhaps British) nor Cornet appears elsewhere in Lugt's auction records for the second half of the nineteenth century.

In the archives of the Metropolitan Museum are several documents indicating that the 100 paintings "bought in Brussels, having belonged to a gentleman who resided near that city," should be identified as coming from the collection of Comte Cornet. That the catalogue of the April 1868 sale of paintings "provenant de M. le Comte C" yielded no information about pictures in the 1871 purchase has for more than a century been a source of confusion. Many of the same artists—Nicolaes Berchem, Van Dyck, Francesco Guardi, and Aert van der Neer, for example—were represented in both the 1868 sale and the 1871 purchase. Buyers at the sale included "Cte F Cornet" and "Et Le Roy," as well as other members of the Le Roy family. However, no picture from that sale entered the Museum's collection.

The Cornet fils mentioned by Soullié and Lugt would have been Félix-Marie-Benoît Cornet, knight of Malta, commander of the order of Saint Gregory the Great, and chamberlain of the king of Bavaria.<sup>39</sup> Félix, a lavish spender, was certainly bankrupt in 1869. Nevertheless, it is not certain whether he or his father, Martin, a successful lawyer who had risen to prominence as a counselor of the city of Brussels, was the seller at auction in the spring of 1868. In 1869, according to family tradition, Martin-Benoît Comte Cornet de Ways Ruart paid Félix's enormous debts and obliged his son to forfeit a property at Vonèche, near Brussels, which Félix had bought in 1844, in favor of his son and Martin's grandson Arthur (1838–1890). The Cornet family believes that some undesignated number of paintings in the April 1868 auction were sold by Martin-Benoît Cornet to raise money to rescue his distinguished family from insolvency. This would have been the first stage in the dispersal.

Martin-Benoît Cornet, who is not mentioned in contemporary auction records, is not known to have been interested in, or to have bought, works of art. Generations of his descendants have therefore assumed that whatever pictures he owned he had acquired by inheritance. Martin-Benoît's father was Jacques-Louis-Benoît, who in 1823 had received the title of count from King William, and his mother was Catherine-Ghislaine Robyns, who was descended from





Figure 11. Pieter Neeffs the Elder (Flemish, active 1605–1656/61). *Interior of a Gothic Church*, 1636. Appendix 1A, No. 37. The Metropolitan Museum of Art, Purchase, 1871 (71.109)



Figure 12. Nicolaes Berchem (Dutch, 1620–1683). *Rest*, 1640s. Appendix 1A, No. 159. The Metropolitan Museum of Art, Purchase, 1871 (71.125)

the eighteenth-century Brussels collector Martyn Robyns. Monsieur Robyns's estate sale of May 22, 1758, apparently included no fewer than eleven lots by Rubens and eight by Van Dyck, as well as works by Jordaens, Rembrandt, Paolo Veronese, and Poussin among many others.<sup>40</sup> (Coincidentally, and to compound the confusion, the Purchase of 1871 also included authentic paintings by Van Dyck, Jordaens, and Poussin, as well as a canvas previously ascribed to Rembrandt.) Part of this collection was bought back at the sale by Martin's brother, through whom it was presumed to have been inherited by Catherine Robyns. The family believed that some of the works sold by Martin-Benôit in April 1868 had belonged to Robyns and rightly imagined that a connection with Robyns would have added luster to the Cornet holdings. Still, it may be asked—taking into account the sale of some two hundred pictures in 1758, the passage of more than a hundred years, and the presumed sale of paintings in 1868—What might have remained of the Robyns or Cornet collections to be bought, on September 22, 1870, by Mr. Blodgett of New York?

After the death of Martin-Benôit Cornet in November 1870, an estate inventory describing and valuing the works of art in his collection was compiled. Comte Paul Cornet gave this document, along with other material constituting a major portion of the family archives, to the Abbé Lambert, who in 1930 published a history of the village of Ways and of the Cornet fam-

ily entitled *Autour d'un vieux clocher*. The archival materials supplied to Lambert cannot now be found. The only other documents relating to the Purchase of 1871 are those that Blodgett gave to the Museum and the information the Museum itself compiled and preserved.

#### ESTATE SALES OF THE 1860S AND 1870

There are many cases in which Cornet ownership of pictures sold by Le Roy to the Museum can be ruled out. The Museum's *Group Portrait* by Gillis van Tilborgh (Appendix 1A, No. 11), for example, had appeared at the estate auction of Désiré van den Schrieck in Louvain in April 1861. Le Roy was the organizer of the Van den Schrieck sale, and Le Roy was also the buyer, acting as agent for a well-known collector, the vicomte de Bus de Gisignes. Nine years later Blodgett acquired the Van Tilborgh from Le Roy, who presumably had bought it back from the vicomte. Another painting from the Van den Schrieck sale which made its way to New York was a so-called Snyders (Appendix 1B, No. 9). Recorded as having been sold in 1861 to "V. van den Schrieck," it was thus bought in or bought back by a member of the family. In either case Le Roy, who knew where to find it, sold it to Blodgett in 1871. As was customary practice among dealers, Le Roy kept track of paintings he had handled and often reacquired them to sell to other clients.

A Cornet provenance can also be ruled out for six additional paintings from the Brussels collection that must have been part of Le Roy's stock. They came from the estate sale of the marquis Théodule de Rodes, held at the Hôtel Drouot in Paris on May 30, 1868, for which Le Roy served as an expert. The marquis's husband had been a client of Le Roy.<sup>41</sup> Van Dyck's *Saint Rosalie* and Pieter Neeffs the Elder's *Interior of a Gothic Church* (Figures 5, 11; Appendix 1A, Nos. 5, 37) were offered at the Rodes sale and were later sold to Blodgett by Le Roy. The same holds for paintings by or attributed to Johan van Hugtenburgh, Casper Netscher, Balthasar Paul Ommeganck, and Rachel Ruysch (Appendix 1B, Nos. 59, 55, 24, 60), which the Museum has since disposed of. At the Rodes sale Gauchez bought Berchem's *Rest* (Figure 12; Appendix 1A, No. 159) and Joannes Lingelbach's *Hawking Party* (Appendix 1B, No. 169, since sold). From that sale he also proffered Jan van der Heyden's *Quai at Leyden* (Appendix 1B, No. 168) to Blodgett as part of the third collection. (In 1861 the painting had been offered in the auction Le Roy organized for the Van den Schrieck estate: Probably it was he who recommended it to Rodes.) The Van der Heyden is annotated in at least one copy of the Rodes catalogue as having been withdrawn at 8,000 French francs (a figure twenty percent lower than the 9,550 francs Le Roy had paid for the Van Dyck, which was the previous lot, and less than half the valuation of a single figure of a woman by Gabriël Metsu, which was withdrawn from the sale at 20,000 francs). If the Van der Heyden was indeed withdrawn, Le Roy, as one of the experts, probably would have arranged for its subsequent sale to Gauchez. Both prices may have been prejudiced by issues of condition. According to a further annotation in the same copy of the Rodes catalogue, the Van Dyck was much repainted. In fact, it is somewhat worn. As to the Van der Heyden, a century later it was sold by the Museum because it was in very poor state.

On March 12, 1870, Alexis Febvre had been an expert for the Paris estate sale of German collector baron Henry de Mecklenbourg, and he was one of two experts for the estate sale of the marquis du Blaisel held on March 16 and 17, also in Paris. At the Mecklenbourg sale Gauchez bought for 5,000 francs Van Goyen's *Moerdyck* (Appendix 1B, No. 128), which the Museum later sold owing to its severely damaged condition. At the Blaisel sale Gauchez purchased for 4,210 francs Jordaens's *Holy Family with Saint Anne* (Figure 3; Appendix 1A, No. 118) and for 310 francs a work ascribed to Van Herp (Appendix 1B, No. 155) that was eventually sold as a copy after Rubens. He may also have bought Poussin's *Midas Washing at the Source of the Pactolus* (Figure 9; Appendix 1A, No. 139),



Figure 13. Bartholomeus van der Helst (Dutch, 1613–1670). *Portrait of a Man*, 1647. Appendix 1A, No. 138. The Metropolitan Museum of Art, Purchase, 1871 (71.73)

which was then called *Allégorie mythologique*, in shares with a dealer named Philips, for a price variously reported as 3,900 or 3,500 francs.<sup>42</sup>

Le Roy and his son Victor organized the estate sale of Baron de Heusch that was held in Brussels on May 9 and 10, 1870. Le Roy was the buyer at that sale of Léonard Defrance's *Brigands Dividing Booty* and *The Rope Dance* and *The Spinner* by Quiringh Gerritsz. van Brekelenkam (Appendix 1A, Nos. 40, 41, 79), which became part of the Brussels collection. (In view of the many works primarily of local or regional interest in the 1871 purchase, it is interesting to note that *The Rope Dance*, by an eighteenth-century painter of the Liège school, fetched twice as much as *The Spinner*, a seventeenth-century Dutch genre scene.) He also purchased nine paintings by the eighteenth-century Flemish artist Jan Jozef Horemans and one by Pieter van Asch, all belonging to the Brussels group and since sold (Appendix 1B, Nos. 25–33, 78). The experts for the Heusch sale described all but the Van Asch and the Van Brekelenkam as “tableaux décoratifs” that had been removed from the baron's home, the Château de l'Andweck. Six of the Horemans paintings are three meters high. Four of them are devoted to the seasons, and another two pairs and an overdoor constitute a set with subjects drawn from Belgian

country life. Given the size of the paintings and the relationship between them, it is unlikely that they had changed hands repeatedly. Gauchez was at the Heusch sale as well and bought *Wooded Landscape* by Cornelis Huysmans and a Jan Weenix still life that also ended up as part of the Museum's purchase (Appendix 1B, Nos. 154, 166, both subsequently sold). It is very unlikely that any of the paintings from the May 1870 Heusch sale had belonged previously to the Cornet family. They were offered to Blodgett as having come from three separate owners.

At least three paintings from the estate sale of H. D. Vis Blokhuyzen held in Paris on April 1 and 2, 1870, came to the Museum with the 1871 purchase. Gauchez bought a Bartholomeus van der Helst *Portrait of a Man* (Figure 13; Appendix 1A, No. 138) for 4,105 French francs. He also bought, for 190 francs, a *Crucifixion* ascribed in the sale catalogue to Gaspar de Crayer, which he later changed to Theodor Boeyermans (Appendix 1B, No. 143, since sold). Also at the Blokhuyzen sale Febvre bought for 620 francs a canvas by Johan van Hugtenburgh which was among the paintings Le Roy offered Blodgett and which the Museum eventually sold (Appendix 1B, No. 57). Judging from Gauchez's purchases at the Rodes, Heusch, and Blokhuyzen auctions, the presumption that he sold Blodgett two separate collections of which one had been the property of a Parisian owner can be ruled out.

#### THE INAUGURAL EXHIBITION AND ITS CATALOGUE

The slim volume the Museum published in 1872 to accompany its inaugural exhibition yields much information about the art market in, and the taste of, 1870. The catalogue presents the Brussels collection of paintings, those sold by Le Roy, as numbers 1–100; the Paris collection, sold by Gauchez, as 101–59; and the last fifteen pictures Blodgett purchased from Gauchez as 160–74.<sup>43</sup> In Appendix 2 of this article, the works are listed in the same order as they were in the 1872 catalogue, but they are separated into two groups, Part A being the 64 paintings still in the Museum's collection and Part B the 110 that have been deaccessioned.

The notice by the committee appointed to prepare the 1872 catalogue concludes: "[We] have decided to preserve the orthography of the proper names and the dates of births, deaths, etc., as given by Messieurs LeRoy and Gauchez, and also to print under the title of each picture a translation of the substance of the historical and critical remarks in relation to it, as they appear in the report of those gentlemen, without



Figure 14. David Teniers the Younger (Flemish, 1610–1690). *Peasants Dancing and Feasting*, ca. 1660. Appendix 1A, No. 10. The Metropolitan Museum of Art, Purchase, 1871 (71.99)

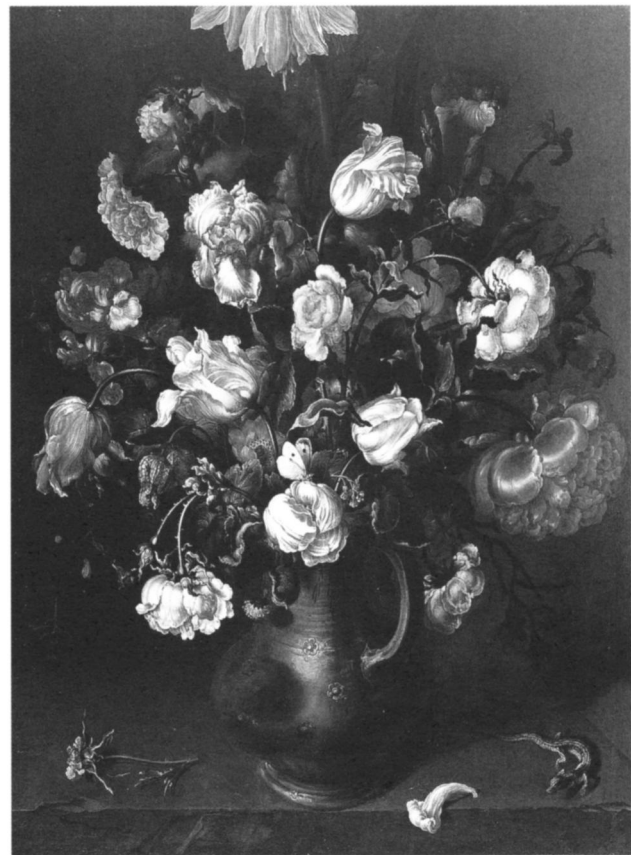


Figure 15. Jacob Vosmaer (Dutch, 1584–1641). *A Vase of Flowers*, ca. 1618. Appendix 1A, No. 69. The Metropolitan Museum of Art, Purchase, 1871 (71.5)



Figure 16. Christian Wilhelm Ernst Dietrich (German, 1712–1774). *Surprised, or Infidelity Found Out*, third quarter 18th century. Appendix 1A, No. 91. The Metropolitan Museum of Art, Purchase, 1871 (71.142)



Figure 17. Master of the Béguins (French, active 1650–60). *Beggars at a Doorway*, ca. 1655. Appendix 1A, No. 93. The Metropolitan Museum of Art, Purchase, 1871 (71.80)

introducing any additional matter.” In fact, the text is a translation of the handwritten French guarantees provided by the dealers. The original manuscripts contain some biographical details about the artists, extensive descriptions of the individual works, and, in many cases, information on previous owners and some quotations from earlier catalogues. The length of each manuscript entry tends to be proportionate to the perceived importance of the work. The translations in the published catalogue are shortened. Life dates for the artists, which were not included in the French text, must have been supplied separately. As the published dimensions do not correspond with the dealers’ submissions, the paintings must have been remeasured. As noted above, Gauchez mandated the employment of an engraver to transcribe signatures, dates, and inscriptions.

The 42 Flemish works in the first group of 100 paintings, the Brussels collection, are catalogued first, from earliest to latest—that is, from Gerard van der Meire to Jean Louis de Marne. Two paintings are given to Rubens, two to Van Dyck, and one to Jordaens. Of these, one Van Dyck (Figure 5) is now judged to be autograph. David Teniers the Younger’s *Peasants Dancing and Feasting* (Figure 14) also belongs to the group. Numbers 43 through 86 are Dutch, beginning with Dierick Bouts, including a Jacob Vosmaer still life (Figure 15) and the church interior by Pieter Neeffs the Elder (Figure 11), and ending with Alexander Beerstraaten. The German school is accounted for by numbers 87 through 92, with the

most attention given to number 91, by Christian Wilhelm Ernst Dietrich (Figure 16). There is one French painting (Figure 17), then attributed to Antoine Le Nain and now ascribed to an anonymous Le Nain follower called the Master of the Béguins. The other seven works, of very modest quality, are given to four painters of the Italian school. The artist represented in greatest strength, by nine large decorative canvases, is the little known Flemish history and genre painter Jan Jozef Horemans (born 1715). The majority of the pictures are northern European; most date to the seventeenth century, but a significant number are from the eighteenth century.

The fifty-nine paintings of the second group, beginning with number 101, are listed in the catalogue haphazardly, without regard to national school or date. The original French manuscript describes twenty-four Dutch pictures, eighteen Flemish, eight Italian, six French, one Spanish, one German, and one English. The balance among the various schools is not dissimilar to the Brussels group, with preference given to northern Baroque art, which is not surprising considering the taste of that moment for European old master painting. Generally, the more distinguished works belong to the so-called Paris collection: in addition to the paintings by Jordaens, Poussin, and Van Goyen (Figures 3, 9, 10), Marten van Heemskerck’s portrait of his father (Figure 18), the Van der Helst (Figure 13), a Salomon van Ruysdael *Marine*, a study head by Jean Baptiste Greuze, a pair of Jean Baptiste

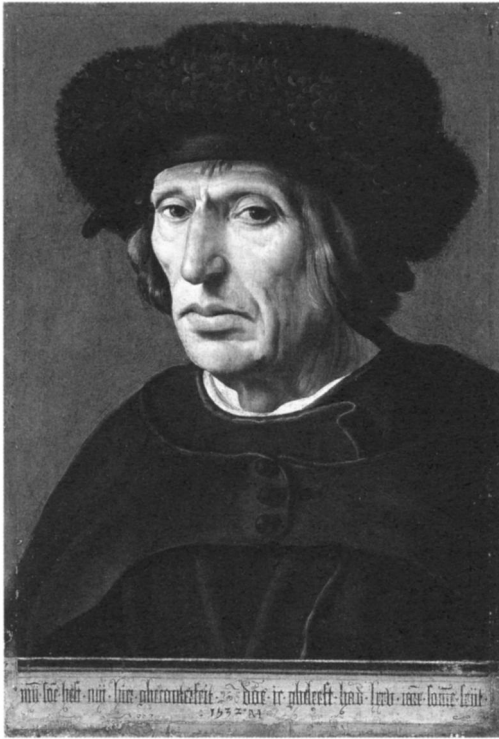


Figure 18. Marten van Heemskerck (Netherlandish, 1498–1574). Jacob Willemsz. van Veen (1456–1535), *the Artist's Father*, 1532. Appendix 1A, No. 119. The Metropolitan Museum of Art, Purchase, 1871 (71.36)

Oudrys from the famous French connoisseur La Live de Jully, two views of Venice by Guardi, and Giovanni Battista Tiepolo's oil sketch *The Investiture of Bishop Harold as Duke of Franconia* (Figures 19–25). The last fifteen miscellaneous pictures include a still life then attributed to Velázquez (Figure 8).

The catalogue contains no illustrations. It must have been Gauchez who, to fill this lacuna, conceived of a set of etchings representing some of the Metropolitan Museum's most important new acquisitions that could be distributed in Europe as well as sold in New York. Initially ten works were chosen: paintings by Van Goyen (Figure 10), Van Heemskerck (Figure 18, and see Figure 29), Greuze (Figure 20), Van der Helst (Figure 13), Willem Kalf (Figure 26), Berchem (Figure 12), and Abraham (then called Adriaan) de Vries (Figure 7); Jordaens's panel (Figure 3); a portrait of a woman then ascribed to Lucas Cranach the Younger and now given to Bernhard Strigel (Figure 27); and a portrait believed to be by Frans Hals and then called *Hille Bobbe Von Haarlem* (Figure 30). All were works in which Gauchez, and not Le Roy, had had primary interest. In the spring and summer of 1870 Gauchez had offered, and the *Musées Royaux* in Brussels had refused, the paintings by Jordaens and

Van der Helst, and possibly also the ones by Kalf and then ascribed to Hals. It was doubtless with satisfaction that on October 25, 1872, he forwarded a copy of the Metropolitan Museum's first catalogue and a volume of prints by Jacquemart to the administration of the Brussels museum. (The writing paper he used not only bears his address, "11 rue du Musée," Brussels, but is also embossed "Metropolitan Museum of Art New York founded 1870.")<sup>44</sup>

Jules Ferdinand Jacquemart (1837–1880), the Parisian artist selected to reproduce the Metropolitan's paintings, was a gifted etcher, particularly of objets d'art, who was much employed from December 1859 onward by the *Gazette des beaux-arts*.<sup>45</sup> Roughly two-thirds of Jacquemart's graphic output is devoted to illustrations of objects, and the balance is divided between prints reproducing paintings by other artists and original compositions. Among the distinguished volumes he illustrated the earliest is the 1862 *Histoire artistique, industrielle et commerciale de la porcelaine*, by his father, Albert, and Edmond Le Blant. Jacquemart's best-known illustrations are perhaps those for Henry Barbet de Jouy's *Musée impérial du Louvre: Les gemmes et joyaux de la couronne* of 1865. His first, highly successful etching after an old master painting, Johannes Vermeer's *Officer and Laughing Girl* (which belonged then to Léopold Double and is now in the Frick Collection, New York), accompanied the second of three groundbreaking articles published in 1866 by Théophile Thoré (W. Bürger).<sup>46</sup>

Little is known of the circumstances of the print commission other than the fact that the trustees, in their first annual report of May 1872, noted that the services of Jules Jacquemart were "offered" to the Museum. This can only have been through Gauchez, who must also have promoted a more ambitious and long-range project described in a three-page pamphlet published in 1871, evidently for the trustees, to issue a total of ten numbers containing ten Jacquemart prints each after paintings in the permanent collection, the first of which would appear on December 23.<sup>47</sup>

An 1871 advertisement announces that ten prints by Jacquemart of Metropolitan paintings were to be issued by the firm of Paul and Dominic Colnaghi of 13 and 14 Pall Mall East, London. Sets of artist's proofs would be available in limited quantities for £3.3.0, proofs on India paper for £2.2.0, and prints for £1.1.16. The set of prints held by the Museum's Thomas J. Watson Library includes etchings of the ten paintings initially chosen, preceded by a title page, also by Jacquemart, on which the text is surrounded by an elegant garland of flowers, fruit, and grain tied with ribbons (Figure 28). Gauchez may have made arrangements with Colnaghi's for the publication of



Figure 19. Salomon van Ruysdael (Dutch, 1600/1603–1670). *Marine*, 1650. Appendix 1A, No. 150. The Metropolitan Museum of Art, Purchase, 1871 (71.98)



Figure 20. Jean Baptiste Greuze (French, 1725–1805). *Study Head of a Woman*, 1760s. Appendix 1A, No. 120. The Metropolitan Museum of Art, Purchase, 1871 (71.91)



Figure 21. Jean Baptiste Oudry (French, 1686–1755). *Dog Guarding Dead Game*, 1753. Appendix 1A, No. 104. The Metropolitan Museum of Art, Purchase, 1871 (71.89)



Figure 22. Jean Baptiste Oudry. *Ducks Resting in Sunshine*, 1753. Appendix 1A, No. 105. The Metropolitan Museum of Art, Purchase, 1871 (71.57)

the Jacquemart etchings when he stayed in London, at the Buckingham Palace Hotel, while setting up the shipments of paintings to New York. Blodgett stayed at the same hotel when he went to pick up the proofs from Colnaghi's that he took to Paris for Jacquemart to sign. The prints illustrating works in the new Museum (see Figure 29) are not Jacquemart's best. As they do not seem to have sold well in New York or in

Europe, no further orders from the trustees were forthcoming.

Ernest Chesneau must have had a version of the catalogue manuscript and proofs of Jacquemart's prints at hand when he wrote the enthusiastic article that appeared in the October 15, 1871, issue of the *Revue des deux mondes*. Chesneau was exceedingly flattering to Blodgett and Hoppin, and so well informed about



Figure 23. Francesco Guardi (Italian, Venetian, 1712–1793). *The Grand Canal above the Rialto*, 1760s. Appendix 1A, No. 145. The Metropolitan Museum of Art, Purchase, 1871 (71.119)



Figure 24. Francesco Guardi. *Santa Maria della Salute*, 1760s. Appendix 1A, No. 146. The Metropolitan Museum of Art, Purchase, 1871 (71.120)

the steps taken toward organization, incorporation, and fund-raising for the New York museum that he might have been in touch with those gentlemen himself. If not, certainly he was in touch with Gauchez. In Europe at the time, Chesnau reported, there was a debate about the role of museums: Should their holdings be comprised only of masterpieces or should the history of art be presented as completely as possible? The New York committee, he said, wisely opted for the latter course, believing that paintings by, for example, Raphael could no longer be had. An absolute condition was the authenticity of the works, attested by the Belgian expert Étienne Le Roy.<sup>48</sup>

A similar tribute by Louis Decamps, editor of the *Gazette des beaux-arts*, was published in that magazine in three installments in January, May, and December 1872.<sup>49</sup> Decamps points out that Blodgett, whom he



Figure 25. Giovanni Battista Tiepolo (Italian, Venetian, 1696–1770). *The Investiture of Bishop Harold as Duke of Franconia*, ca. 1751–52. Appendix 1A, No. 149. The Metropolitan Museum of Art, Purchase, 1871 (71.121). See also cover illustration

calls a “merchant prince” and “the soul of the New York Museum enterprise,” was acquainted with the principal museums of Europe. He draws attention to Blodgett’s particular interest in the museum in Rotterdam—where the collection of Dutch secondary masters rounds out the holdings of the great museums of Amsterdam, The Hague, and Haarlem—and to Thoré-Bürger’s scholarly appraisal of its holdings, providing a grain of more specific evidence of Blodgett’s interests.<sup>50</sup>

The notices in the New York newspapers were also uniformly favorable. “The child is born!” announced *The Mail* on February 19. “The Metropolitan Museum of Art is an accomplished fact. The private view of the royal infant . . . came off . . . to the unqualified delight of all who were fortunate enough to be present.”<sup>51</sup> *The Nation* critic wrote on March 14 that he considered “fate to have been



Figure 26. Willem Kalf (Dutch, 1619–1693). *Interior of a Kitchen*, early 1640s. Appendix 1A, No. 152. The Metropolitan Museum of Art, Purchase, 1871 (71.69)



Figure 27. Bernhard Strigel (German, 1460–1528). *Portrait of a Woman*, first quarter 16th century. Appendix 1A, No. 121. The Metropolitan Museum of Art, Purchase, 1871 (71.34)

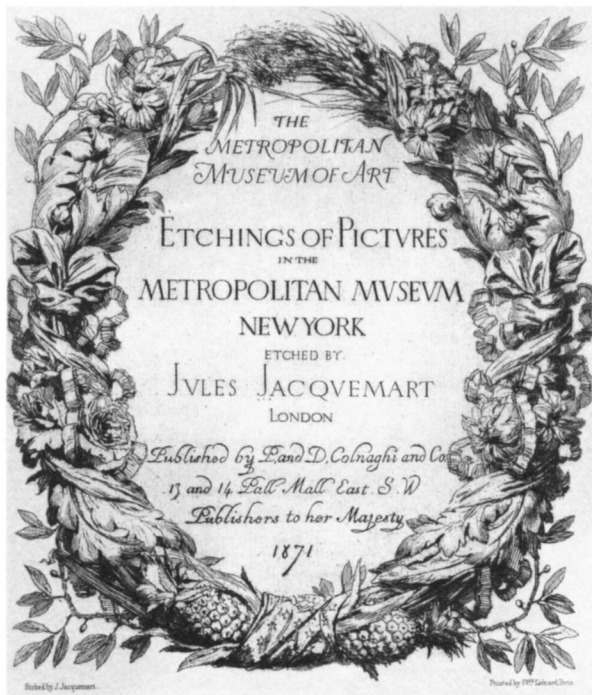


Figure 28. Jules Ferdinand Jacquemart (1837–1880). Title plate to *Etchings of Pictures in the Metropolitan Museum, New York*, 1871. Etching, 213 x 181 mm. The Metropolitan Museum of Art, Thomas J. Watson Library, presented by Administration of the Museum

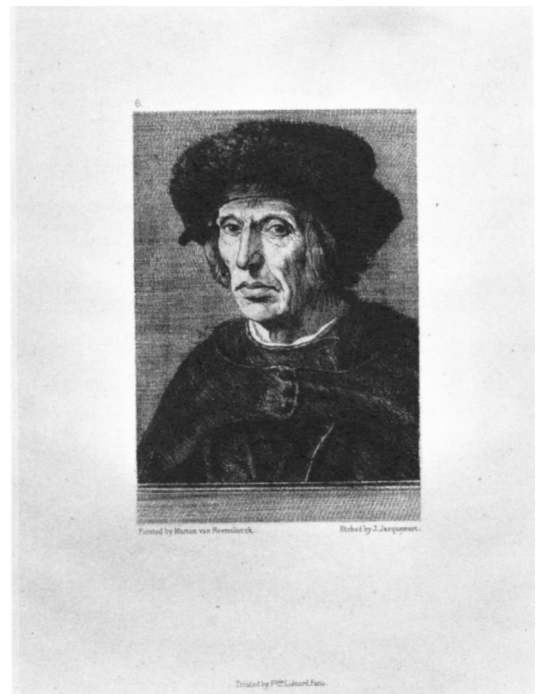


Figure 29. Jules Ferdinand Jacquemart. *Etchings of Pictures in the Metropolitan Museum, New York*, 1871, plate 6, after Marten van Heemskerck, *Jacob Willemsz. van Veen*. Etching, 197 x 149 mm. The Metropolitan Museum of Art, Watson Library, presented by Administration of the Museum





Figure 30. Style of Frans Hals (Dutch, second quarter 17th century). *Malle Babbe*. Appendix 1A, No. 144. The Metropolitan Museum of Art, Purchase, 1871 (71.76)

notably kind in directing to us a group of old masters having the three advantages of being in prime condition, indisputable in pedigree, and wonderfully attractive and accessible in subject-motive." But Eli Perkins, writing in *Commercial Advertiser* on February 21, 1872, injected a note of characteristically American realism:

Are they great pictures? Some of them are, and many are not. But they were not bought as great pictures. They were bought to show the history of art. They are a *nucleus* around which we will one day cluster good pictures, and around which will collect a great gallery like the [Prado], of Madrid; the Hermitage, of St. Petersburg; and the Uffizi, of Florence.

The young Henry James observed (anonymously) in similarly measured tones in an essay for the *Atlantic Monthly* of June 1872: "It is not indeed to be termed a brilliant collection, for it contains no first-rate example of a first-rate genius; but it may claim within its limits a unity and continuity which cannot fail to make it a source of profit to students debarred from European opportunities."<sup>52</sup>

From the floor plan of the principal exhibition hall that Perkins published in the February 1872 *Commercial Advertiser* (Figure 31), it is possible to ascertain which of the paintings on display were thought to be

123	10	168	92
Sassoferrato	Teniers	Van Heyden	Dietrich
4	Rubens		S. Ruysdael 110
118	Jordeans	★	Boymans 143
98	Bordone	Napoleon I	De Vries 172
171	Velasquez		Van Oost 38
5	Van Dyck		J. B. Greuze 120
45	Ostade		
53	Hobbema	Bronze	
138	Van Der Helst	★	
3	Rubens		Van Der Meire 1
56	Van Ostade		Van Der Weyden 2
	Wouverman	Crayer	F. Hals
	71	8	144

Figure 31. Floor plan of the great gallery of The Metropolitan Museum of Art in 1872 (drawn after a plan illustrated in the *Commercial Advertiser* of February 21, 1872)

the most important, although of course considerations of size also played a part. Twenty-four paintings were chosen to hang in the great gallery. (Of the smaller galleries and of the earliest loans to the Museum there does not seem to be any record.) Facing the entrance was Gaspar de Crayer's *Meeting of Alexander the Great and Diogenes* (Figure 32), from the Brussels collection, which at three meters wide was large enough to be visible at



Figure 32. Gaspar de Crayer (Flemish, 1584–1669). *The Meeting of Alexander the Great and Diogenes*, 1650s. Appendix 1A, No. 8. The Metropolitan Museum of Art, Purchase, 1871 (71.1)



Figure 33. After a model by Ludwig von Schwanthaler (German, Munich, 1802–1848). *Dancing Girl*, cast 1854. Bronze, H. 221 cm. The Metropolitan Museum of Art, Gift of Griffith Rowe, 1872 (72.4)

either side of two sculptures, both lent for the occasion, set in the center of the room: a marble *Napoléon* by Vincenzo Vela (1820–1891) and a bronze *Dancing Girl* cast in 1854 (Figure 33) after a model by the Munich sculptor Ludwig van Schwanthaler.<sup>53</sup> “Crayér was not a Paul Veronese,” Henry James remarked in his *Atlantic Monthly* essay, “but he was a rich and agreeable colorist, and he diffused throughout his work an indefinable geniality which reproduces, in an infinitely lower key, the opulent serenity of Rubens.”<sup>54</sup> The trustees had been persuaded to take a special interest in Flemish and Dutch Baroque painting and were amenable to anything Rubensian. The Crayer had belonged neither to the prince de Rubempré nor

to the empress Joséphine at Malmaison, as the 1872 catalogue alleges.<sup>55</sup> Étienne Le Roy had bought it at the sale of the duc d’Arenberg on October 4, 1847. The dealer’s cataloguing errors were understandable and in any event may not have been of much help in his efforts to sell the picture: It seems probable that the enormous canvas had remained on his hands for more than twenty years. At the Museum, it has not been exhibited in decades, but it hangs in the offices of the European Paintings Department on account of its historic interest as the first painting the Museum acquired.<sup>56</sup>

Turning then to a Van Dyck (Figure 5), which, although relatively small, was displayed at the center of the long wall to the right, James drew attention to “the lovely flesh-glow of the tumbling cherubs who uplift the pretty postulant into the blue.” The postulant, identified in 1872 as Saint Martha but now known to be Saint Rosalie, was painted by Van Dyck in Palermo in 1624, a year which saw a serious outbreak of the plague in Sicily and in which Rosalie’s relics were found on nearby Mount Pellegrino.<sup>57</sup> Van Dyck seems to have fled Palermo in September 1624. This perennially popular painting almost certainly remained in Sicily, where, twenty-four years later, it was bought by the famous Messina collector Don Antonio Ruffo di Calabria.<sup>58</sup> Assuming that *Saint Rosalie Interceding for the Plague-Stricken of Palermo* is the Ruffo picture, it remained in the family until sometime after 1750. Le Roy, who again was the seller, proposed that it “belonged to the Royal Museum of Madrid, whence it was brought by the king, Joseph Bonaparte.”<sup>59</sup> While this is unproven, it is theoretically possible, as Joseph Bonaparte was king of Naples from 1806 to 1808 and king of Spain from 1808 until 1813. The picture was sold in London in 1829 and again in 1857 and in Paris as part of the estate of the marquise Théodule de Rodes on May 30, 1868. (It cannot have belonged to the Cornet family.) Le Roy acquired it sometime after the Rodes sale.

To the left of *Alexander and Diogenes* hung the so-called Frans Hals, *Malle Babbe* (Figure 30), mistakenly called *Hille Bobbe*, which, in the absence of a Rembrandt, was presented as one of the most important works in the collection and was much admired despite its broad, rough handling, which did not especially appeal to the New York audience at that time. James labeled it “a masterpiece of inelegant vigor.”<sup>60</sup> As indicated in the 1872 catalogue, the picture had belonged to Lord Palmerston, the Tory statesman and prime minister who died in 1865: It is recorded at his home, Broadlands, by about 1805 and was probably part of his inheritance.<sup>61</sup> It was

engraved by Louis Bernard Coclers (1741–1817). The canvas is a seventeenth-century work apparently representing a historical personage, but it is no longer believed to be by the hand of Hals himself.<sup>62</sup> In 1869 the original Hals of this subject, Malle Babbe with a tankard and with an owl perched on her left shoulder, had been exhibited for the first time in Berlin and published to acclaim by Thoré-Bürger in the *Gazette des beaux-arts*.<sup>63</sup> The discovery of another such painting would have been a coup, and in July 1870 Gauchez offered his new prize, which he had probably bought in England that summer, to the Musées Royaux in Brussels for 12,000 Belgian francs.<sup>64</sup> His offer was declined. As he had sold the Brussels museum a fine Hals portrait of Johannes Hoornbeeck for 20,000 francs in April (the transaction is mentioned in the 1872 catalogue), this must have been a grave setback.<sup>65</sup> He recovered by selling the canvas to Blodgett.

“Hille Bobbe by Frans Hals” was one of “some fifty” paintings from the Purchase of 1871 that were exhibited in 1920 in connection with the celebration of the Museum’s fiftieth anniversary.<sup>66</sup> The label affixed to the painting called it first among “works whose excellence time has served to enhance.” It was also chosen for the cover of the April 1946 *Bulletin*, which marked the seventy-fifth anniversary of the Museum and drew attention to a commemorative exhibition titled *The Taste of the Seventies* (Figures 34, 35).<sup>67</sup> Then curator of paintings Harry B. Wehle singled it out together with the big Jordaens (Figure 3) that had also been part of the Paris collection.<sup>68</sup> Though not as popular as *Malle Babbe* in 1872, *The Holy Family with Saint Anne and the Young Baptist and His Parents* has stood up rather better to the test of time. Having studied this panel painting, the writer for *The Nation* on March 14, 1872, described Jordaens’s talent as strong, mundane, practical, and modern.<sup>69</sup> The Jordaens *had* belonged to a



Figures 34 and 35. Gallery views of *The Taste of the Seventies* (Metropolitan Museum of Art, seventy-fifth anniversary exhibition, 1946)



Figure 36. Copy after Hugo van der Goes (Netherlandish, late 15th century). *The Adoration of the Magi*. Appendix 1A, No. 1. The Metropolitan Museum of Art, Purchase, 1871 (71.100)

French collection: Gauchez bought it at the March 1870 estate sale of the marquis du Blaisel for 4,210 francs and offered it for 8,000 Belgian francs, without success, to the Brussels museum.<sup>70</sup>

Among the most popular of all of the exhibits in 1872 was the portrait of a man by Van der Helst (Figure 13), whose literal, descriptive technique was greatly admired. According to Eli Perkins, there was “no difference of opinion as to the *chef d’oeuvre* of the gallery, . . . a portrait of a dutch Burgomaster. . . . Examine the old fellow’s beard closely, and you will see as good work as you

have seen on the head by Titian in Aspinwall’s gallery. This is the great picture of the gallery and the one Mr. Hop[p]in says he would like to steal!”<sup>71</sup> It is impossible to know what the purported Titian might have looked like, but the Van der Helst would have been relatively easy for New Yorkers to judge and to admire. In the nineteenth century they were proud of, and liked to draw attention to, their Dutch heritage. This work Gauchez had bought for 4,105 francs at the Paris estate sale of H. D. Vis Blokhuyzen of Rotterdam, held on April 1 and 2, 1870. He rushed to offer it that same month to the Brussels museum for 6,000 Belgian francs, an offer which was again rejected.<sup>72</sup>

On the wall opposite the Van der Helst hung an *Adoration of the Magi* then attributed to Gerard van der Meire (Figure 36) and a diptych given to the school of Rogier van der Weyden (Figure 37) that must have been included in the great gallery because they were the only early pictures in the collection. No works by Gerard van der Meire of Ghent are known; he is recorded in the literature as a painter who probably died in 1512.<sup>73</sup> As early as 1924 Max Friedländer called this late fifteenth-century *Adoration of the Magi* a copy after Hugo van der Goes, from whose Monforte altar it is now thought to derive.<sup>74</sup> Nothing of the history of the painting prior to 1870 is known, and it is therefore possible that it had belonged to the Cornet family before coming into the hands of Étienne Le Roy. The diptych is a copy after Dieric Bouts (active by 1457, d. 1475) painted some fifty years later than the lost original.<sup>75</sup> A competent manifestation of conservative Netherlandish taste, it would have been a good stand-in for a really first-rate example of fifteenth-century devotional art and practically the only gold-ground work in the opening exhibition. The



Figure 37. Copies after Dieric Bouts (Netherlandish, ca. 1525). *The Mourning Virgin; The Man of Sorrows*. Appendix 1A, Nos. 158, 157. The Metropolitan Museum of Art, Purchase, 1871 (71.157, 71.156)



Figure 38. Salomon van Ruysdael (Dutch, 1600/1603–1670). *Drawing the Eel*, 1650s. Appendix 1A, No. 110. The Metropolitan Museum of Art, Purchase, 1871 (71.75)

two panels were intended as a single composition: They share the same directed lighting and framing elements. In the 1872 catalogue, however, the *Ecce Homo* was assigned number 157 and the *Mater dolorosa* number 158, and Gauchez attributed them to two different painters of the school of Rogier van der Weyden. This to our eyes rather perverse cataloguing has made it possible to identify what is almost certainly their source: a Paris sale at the Hôtel Drouot held February 28 through March 1, 1870, in which lot 113 was “Jésus représenté en buste” and lot 114, “La Vierge, en buste,” catalogued separately under the rubric “École de Rogier van der Weyden.”

Previous ownership by major European collectors was reassuring to a purchaser, affirming his or her taste and judgment, and important histories of ownership could be attached to several of the finer paintings in the Purchase of 1871. Hanging in a place of honor immediately to the right of the entrance to the great gallery was *Peasants Dancing and Feasting* by David Teniers the Younger (Figure 14).<sup>76</sup> Teniers’s peasant pictures had been immensely popular in his own lifetime, and in the 1650s he had served as court painter to both the archduke Leopold William, governor of the Netherlands, and his successor, Don Juan of Austria. Teniers was also admired in eighteenth-century France. This canvas had been engraved by Jacques Philippe Lebas (1707–1783) when it was in the collection of the marquis de Brunoy, who died in 1776. It came to the Museum from Le Roy, who proudly observed that it had also belonged to “the celebrated collections of the Countess de Verrue, the Duke de Morny, and the Marquis of Salamanca, from whom it was purchased for 25,200 francs,” a high price.<sup>77</sup>

Salamanca, an extremely wealthy Spanish businessman who used works of art as an investment vehicle, had bought a large part of the Morny collection, probably including the Teniers, in 1865. Le Roy had co-organized the June 1867 Paris sale of the Salamanca collection, which grossed over 1,600,000 francs.<sup>78</sup>

Near the Teniers in the great gallery was a Dutch work which would have satisfied a similar taste, Salomon van Ruysdael’s *Drawing the Eel* (Figure 38), a signed and dated panel painting which is also from the 1650s. *Drawing the Eel* (once titled *A Dutch Kermesse*, or village fair) is as animated as *Peasants Dancing and Feasting* but shows a winter scene rather than summer, with many smoking chimneys, bare trees, and skaters and sledges on the ice. In the background a peasant woman, back to back with a man on a cart horse, is pulling an eel along a cord to the presumed amusement of the many spectators. Gauchez wrote that the painting came from the private collection of King Maximilian I of Bavaria. In the year following Maximilian’s death in 1825, a part of his estate, including the Salomon van Ruysdael *Marine* of 1650 (Figure 19), was sold anonymously in Munich. *Drawing the Eel* does not seem to have been in that sale; Gauchez may have confused its provenance with that of the third Salomon van Ruysdael he sold to Blodgett, *View of the Town of Alkmaar* (Appendix 1A, No. 151), which was probably lot 3 in the sale.<sup>79</sup>

Of the several paintings in the great gallery which were neither Flemish nor Dutch, the *Study Head of a Woman* by Greuze (Figure 20) was most admired, not surprisingly, as in the later nineteenth century, expressions of emotion were popular with both connoisseurs and the public. Perkins, having waxed lyrical, struck a



Figure 39. Christian Wilhelm Ernst Dietrich (German, 1712–1774). *The Adoration of the Shepherds*, 1760s. Appendix 1A, No. 92. The Metropolitan Museum of Art, Purchase, 1871 (71.162)

practical note when he observed that the “pictures of Jean Baptiste Greuze are high priced in Europe. I suppose this picture is worth \$6,000. Nineteen of his pictures sold in Paris for \$120,000 in 1870.”<sup>80</sup> From Gauchez’s catalogue entry,<sup>81</sup> we know that Perkins was referring to the sales of Anatole Demidoff (1812–1870), prince of San Donato, which were held in Paris in February 1870 and at which nineteen works by Greuze sold for a total of 725,000 francs (from which we can deduce that the dollar was then equivalent to roughly six francs). In 1872 the expressive study head would certainly have been among the ten or twelve most valuable paintings in the entire collection. Gauchez did not disclose, nor has it been possible to discover, where it came from.

Of the 24 paintings exhibited in the principal gallery of the Dodworth Building in 1872, the Museum retains 13, the 10 already discussed and a still life then attributed to Velázquez and now ascribed to Abraham Brueghel (Figure 8), the portrait by Abraham de Vries (Figure 7), and an *Adoration of the Shepherds* by the eighteenth-century German painter Christian Wilhelm Ernst Dietrich (Figure 39). Le Roy bought the Dietrich in Brussels at the Rothan sale of December 19–21, 1866. The provenance of the other two, handled by Gauchez as part of the third group of fifteen paintings, was and remains undisclosed.

At this writing the Metropolitan Museum owns 64 paintings from the Purchase of 1871, rather more than one-third of the original total of 174. While the Museum receives support of various kinds from federal, state, and city agencies, it is a private institution with limited funds and a finite amount of square footage in Central Park. No restrictions apply to the founding

purchase, and since 1929 the trustees from time to time have deaccessioned and authorized the sale of those paintings judged unworthy of an increasingly distinguished permanent collection. Of Étienne Le Roy’s 100 pictures, the Brussels collection, 24 belong now to the Museum. The remaining 76 have been sold at public auction. Of the 59 old masters that constituted Léon Gauchez’s Paris collection, 38, or two-thirds, still belong to the Museum. The pictures Gauchez offered as part of this group are by better-known artists, French and Italian as well as Dutch and Flemish, and they are of markedly higher quality.

#### ATTRIBUTIONS AND ISSUES OF QUALITY AND CONDITION

A list preserved in the Museum’s Archives that was apparently compiled by Gauchez on March 4, 1871, records the whereabouts and attributions of the fifty-nine pictures in the Paris collection and values twenty-six of them in French francs (see Appendix 3A). In relative terms, the amounts on the list may reflect not only what Gauchez paid for the paintings but also his view of their relative merits. High on Gauchez’s list are paintings by Guardi (two, each valued at 15,000 francs, or about \$2,500), Jordaens (15,000 francs), Greuze (7,000), Poussin (7,000), Giovanni Battista Tiepolo (7,000), Van Goyen (6,000), Van Heemskerck (3,000), and Margareta Haverman (3,000) that are among the most important in the 1871 purchase (and all still in the Museum’s collection; see Appendix 1A, Nos. 145–46, 118, 120, 139, 149, 116, 119, 112). A *Portrait of a Young Woman* by Cornelis de Vos (Appendix 1A, No. 136) that Gauchez valued at 6,000 francs, while not to modern taste, is the sort of Flemish picture which was greatly admired in the late nineteenth century. In relatively few cases are Gauchez’s attributions now judged to be optimistic or incorrect, and even those changes reflect advances in modern scholarship. The attribution to Hals of *Malle Babbe* (Appendix 1A, No. 144; on Gauchez’s list at 15,000 francs), for example, was questioned as early as 1883; now, by common consent, the canvas is ascribed to an unidentified contemporary.<sup>82</sup> The portrait of John I (Appendix 1A, No. 89; at 3,500 francs) is one of many replicas from the Cranach workshop, but this would have been regarded as a very fine point of scholarship in 1870.<sup>83</sup> The original of Willem van Mieris’s *Tippler* emerged recently, with the result that the picture the Museum acquired in 1871 (Appendix 1B, No. 129; valued at 6,500 francs on Gauchez’s list) should almost certainly be regarded as a copy.<sup>84</sup> The *Comical March* (listed at 5,000 francs) is after Pater, rather

than by him, as Gauchez thought. The portrait of Sir Edward Hughes that Gauchez attributed to Sir Joshua Reynolds (and valued at 7,000 francs) is also a copy.<sup>85</sup> Its indifferent quality bears out the commonly held assumption that English portraiture was neither well known nor admired outside England in the late nineteenth century. All of the paintings in the Paris collection are in a good or very good state of preservation. Gauchez had paid 4,210 francs for the Jordaens, 3,500 for the Poussin, and most likely 4,500 plus a small percentage for the Van Mieris, so his markup was roughly two to one, which was probably unexceptional.

A second, undated document in the Museum's Archives is a valuation of sixty pictures, also with the dealers' attributions (see Appendix 3B). About half of them were part of the Brussels collection; the other half are also on Gauchez's list of March 4 (with the same values). In general, the values for Le Roy's paintings are proportionately higher than those for Gauchez's, while many more of the attributions are no longer accepted or are open to doubt. Had Le Roy's collection not been acquired the Museum would have lost only two important paintings (Figures 5, 14), Van Dyck's *Saint Rosalie* (listed at 35,000 francs) and a fine David Teniers the Younger (30,000). The Crayer, Van Tilborgh, and Jan Victors have been retained (see Appendix 1A, Nos. 8, 11, 51), but for the Museum's study collection, and are rarely exhibited.

Attributions are intuitive opinions, the validity of which may be enhanced by associating an attributed work with one which is universally accepted, by associating it with another form of documentation, or, over the years, by a developing consensus of expert opinion. As has often been the case with the 1871 purchase, scholarly research may yield negative results. In the nineteenth century much greater importance was attached to signatures and to histories of ownership, which were supplied when known, even though the record could be confusing. Gauchez and Le Roy depended upon these forms of documentation when preparing their guarantees. As far as we know, Gauchez changed the attribution of only one of the paintings he sold to the Museum: the *Crucifixion* ascribed to Gaspar de Crayer in the Blokhuyzen sale of April 1–2, 1870, which he attributed to Theodor Boeyermans (Appendix 1B, No. 143).

Most of the works from the Purchase of 1871 that the Museum has sold have disappeared from view, and only the archival records and old photographs, a number of them of rather poor quality, remain. Nevertheless, it is sometimes possible to construe the course by which Gauchez or Le Roy may have decided upon attributions which are no longer accepted. In addition, with the publication of illustrated catalogues, a

significant number of irrefutably inferior copies after important paintings in other public collections have been identified.

A case in point is *A Smoker* (Appendix 1B, No. 47), which Le Roy ascribed to Adriaan van Ostade and which the 1872 catalogue claimed bore the signature "AvOstade / 1644." Henry James, in his June 1872 article in the *Atlantic Monthly*, called "the little picture by Adriaan Van Ostade, elder brother and master of Isaac," a work of the greatest charm: "In this delicious cabinet-piece sits a 'Smoker,' filling his pipe amid a wealth of mellow shadows. His figure is full of homely truth and finish. . . . This work, a veritable gem, is almost misplaced in a general collection. It ought to hang on the library wall of the most fastidious of amateurs, and be shown solemnly to a chosen friend, who holds his breath for fear of tarnishing its lucid bloom."<sup>86</sup>

The picture was listed as by Adriaan van Ostade in two standard works of reference, by John Smith in 1842 and by Cornelis Hofstede de Groot in 1910.<sup>87</sup> But in his article on European old masters in 1888 the German collector and art historian Fritz von Harck was as negative about *A Smoker* as James was positive, calling it only a copy and disparaging it along with the Museum's holdings in general: Of some 250 works in the collection, he said, "die meisten [sind] werthlos" (most [are] worthless).<sup>88</sup> Published in all the Metropolitan Museum catalogues and reproduced in the summary catalogue of 1980, *A Smoker* has not, as far as we know, been mentioned elsewhere in the modern literature.<sup>89</sup> On a visit to the Museum the date of which is not recorded, Horst Gerson proposed an alternate attribution to Isaak von Ostade (1621–1649). Julius Held, in 1971, instead suggested Abraham Diepraem (1622–1670). No trace of the purported signature had been found. In 1988 the attribution to Adriaan van Ostade was ruled out, and the painting was consigned for sale under the rubric "attributed to Adriaan van Ostade." In 1989 it fetched \$30,000 at auction.

The trustees knew that as a restorer Le Roy, who had cleaned the Rubens altarpieces in Antwerp Cathedral, had intimate knowledge of the artist's work, and Le Roy judged *Return of the Holy Family from Egypt* (Appendix 1B, No. 3) to be the most valuable and important painting he sold to the Museum:

This admirable picture, was painted for the Church of the Jesuits at Antwerp, soon after Rubens' return from Italy, and before he had called in the aid of any assistants. It was done immediately after finishing the famous *Crucifixion* in the Cathedral of Antwerp, and before the execution of its companion picture, that other masterpiece, *The Descent from the Cross*, or in other words, at the period when this Prince of Painters

produced his greatest works. Grandeur of style and power of coloring are equally the characteristics of *The Return from Egypt*.<sup>90</sup>

The dealer explained that after the suppression of the Jesuits, the altarpiece was removed from a side altar of the church and sold on May 20, 1777. He noted also that it had been engraved by Schelte Bolswert (ca. 1586–1659) and was mentioned in eighteenth-century guidebooks as well as in the early scholarly literature on Rubens.

After seeing the *Return of the Holy Family from Egypt* in Brussels in September 1870, Hoppin called it “a very noble production,” reporting to his fellow trustees that “in composition, form and color it would be an ornament to any collection however distinguished.”<sup>91</sup> Nevertheless, Hoppin had evidently expressed reservations to the dealers and received their further assurances. “It is different in color and design from those of the works with which we are most familiar,” he wrote. “It is more quiet in the drawing and attitudes and much less ruddy in the fl[c]sh tints. The shadows also are browner than we are accustomed to see them in Rubens’ pictures. Mr. Le Roy and Mr. Gauchez stated that this was the case with the works which he produced just after he came out of Italy and that there was not the least doubt of the authenticity of this painting.”

In his article in the *Commercial Advertiser* of February 21, 1872, Eli Perkins (who thought the Dutch and not the Flemish paintings were the highlights of the collection) was also quite negative about the *Return of the Holy Family*, calling it “a panel picture, but it has been rearranged and now looks like a canvas. Those who have seen the Antwerp ‘Crucifixion’ or his ‘Catharine [sic] de Medici’ in the Louvre will not call this a masterpiece. But how could we expect to get a masterpiece of Rubens in America?”<sup>92</sup> In June 1872 Henry James also expressed uncertainty:

The visitor will turn with little delay to the Rubens; he will turn from it perhaps with some disappointment. The picture has a fair share of the Rubens mass and breadth, but it lacks the Rubens lustre—the glowing relief which we demand as the token of a consummate Rubens. . . . It is brown and dull in tone, and the figures have not the full-blooded aspect of most of the Rubens progeny. . . . [However] Rubens alone . . . could have made his Virgin so gracefully huge and preserved the air of mild maternity in such massive bulk.<sup>93</sup>

A great-nephew of one of the founding trustees, William Cowper Prime, recorded his understanding in a letter to curator Harry B. Wehle in 1946 that the Rubens panel had had to be transferred to canvas

because it had checked badly, probably after prolonged exposure to American central heating. Because of Prime’s letter and because the picture was in the custody of Museum curator George H. Storey in 1891, it has been supposed that Storey carried out the transfer.<sup>94</sup> But Storey, in his journal, noted only that he had the painting for eight or nine months for restoration, and Perkins’s comment that the panel was “rearranged” to look like a canvas suggests that the transfer took place *before* the painting was shipped to the United States. Whenever it was transferred, it was evidently not cleaned until 1891, as its dull brown tone and the apparent absence of modeling of the forms were noted in 1872. If it was checking or flaking, the painting might have been off exhibition as early as 1888, when Von Harck failed to mention it in his article on the Museum’s collection.

Both the panel and the paint surface of *Return of the Holy Family* might have been severely compromised by the heat of the fire in the Jesuit church that destroyed Rubens’s ceiling in 1818. Evidently the painting does come from that church, and it was indeed the basis for the seventeenth-century engraving by Schelte Bolswert, which bears the legend “Rubens pinxit”<sup>95</sup> (although there are significant differences between the two, among them the dove and the halo on Joseph’s head in the engraving, which are missing from the painting). Writing in 1886, Max Rooses called the painting a ruined original. In 1895 Wilhelm von Bode ascribed it to Rubens’s studio, as did John Rupert Martin and Egbert Haverkamp-Begemann eighty years later.<sup>96</sup> Rubens must have been responsible for the design of the painting, which had long been difficult to judge owing to its very poor state of preservation. Removed from exhibition by the mid-1930s (the date from which the European Paintings Department’s location records are preserved), between 1949 and 1981 *Return of the Holy Family* was attributed to Rubens’s pupil Gaspar de Crayer. When it was finally sold in New York in 1981 as from the school of Rubens it fetched the modest sum of \$7,000.

According to Le Roy, *The Windmills* (Appendix 1B, No. 13), which he ascribed to Jan Velvet Brueghel, “formed part of the collection of the Duke de Praslin, and was engraved by Le Bas, for Le Brun’s Gallery of Flemish, Dutch and German Painters.” Praslin’s picture may well have been the primary version, but, as we shall see, evidently it is not the painting the Museum purchased in 1871. As to *The Hill* (Appendix 1B, No. 14), also in 1871 attributed to Brueghel, since 1892 the autograph variant of this composition has been in the Städtisches Kunstinstitut, Frankfurt. To summarize the scholarly argument, these two paintings are certainly a pair and may be by the same



hand as a similar pair in the Prado, Madrid, but none of the four is comparable in quality to the Frankfurt picture and none is by Jan the Elder. The attribution of *The Windmills* and *The Hill* was changed to imitator of Jan Brueghel the Elder at least fifty years ago. After being published as copies by Walter Liedtke in 1984, the two were sold in 1994.<sup>97</sup>

*A Flemish Village* (Appendix 1B, No. 131), received as the work of Jan Brueghel the Younger, is one of a number of workshop variants of a subject painted by both Jan Brueghel the Elder and his son, Jan the Younger.<sup>98</sup> The fact that several of the variants closely resemble each other suggests that they all were painted at about the same time in Jan the Elder's shop. Gauchez's attribution of *A Flemish Village* to Jan the Younger is in no way surprising. Scholars and connoisseurs began dividing the paintings between the two hands in the nineteenth century, but only in the last thirty years has this task progressed to the systematic stage of assigning lesser works to the studio. *A Flemish Village* fails to convey a convincing sense of depth and recession and is on that account not up to the standard of either father or son. It was sold in 1982.

The name of the artist to whom *The Head of John the Baptist* (Appendix 1B, No. 155) was ascribed is actually Willem (not Gerard) van Herp (?1614–1677). A minor painter in Antwerp, Van Herp copied Rubens and Van Dyck.<sup>99</sup> Although no provenance for the picture was published in 1872, Gauchez, or a previous dealer, apparently associated it with a picture from the Stier d'Aertselaer collection which had been sold at Antwerp on August 27, 1817: "attribué à J. van Herp, d'après P.-P. Rubens, peint sur panneau, haut 27 pouces . . . , large 39." The sizes are practically identical, and the identification was noted by Max Rooses, who was unaware that the painting formerly in the Metropolitan Museum is on canvas.<sup>100</sup> In 1956 this work was sold as "one of a number of school replicas" after Rubens's *Feast of Herod*, now in the National Gallery of Scotland, Edinburgh.<sup>101</sup> It is among the copies which follow an engraving by Schelte Bolswert, as Jacob Rosenberg first observed in 1936. According to Ludwig Burchard, writing in 1938, "nothing seems to indicate, that van Herp was the copyist."<sup>102</sup>

What seems to have been an important collection of European old master paintings of various schools, the property of the collector Martin Robyns, was sold in Brussels on May 22, 1758.<sup>103</sup> Gerard Hoet's repertory of sales describes lot 93 as "Bacchus met zeeve andere Figuuren, door [J. Jordaens], hoog 7 voet 5 duim, breed 5 voet 7 duim" (Bacchus with seven other figures, by J. Jordaens, height 80½ inches, width 58½ inches). According to the Museum's records, *The Triumph of Bacchus* (Appendix 1B, No. 7), which in 1871

was thought to be by Jacob Jordaens, measures 80½ by 58 inches. Le Roy, who identified it with the Robyns painting, described it thus: "A rich composition of the most beautiful quality of this master . . . , from the collection of Martin Robyns, sold at Brussels, May 22, 1758, cited in the catalogue of Gerard Hoet."<sup>104</sup> The theory seems to have been that the canvas was bought back at the sale (many were) and descended to Catherine-Ghislaine Robyns (1776–1852), wife of Jacques Cornet de Ways Ruart (1765–1829), mother of Martin and grandmother of Félix. No evidence supports this supposition. The painting of the subject universally regarded as by Jordaens belonged to Landgraf Wilhelm VII of Hessen until 1749, when it passed to the Staatliche Museen of Kassel.<sup>105</sup> Although close in size, it cannot be the Robyns picture. The Museum's painting, recognized as a copy in 1934, was sold in 1956. In 1953 Leo van Puyvelde had offered the dissenting opinion that it was a variant by Jordaens of the Kassel picture; in 1968 Michael Jaffé published it as shop work.<sup>106</sup>

Sébastien Leclerc (1734–1785), the youngest of three generations of artists of that name, was a genre painter of whom little is known other than that he taught at the Académie Royale de Peinture et de Sculpture in Paris.<sup>107</sup> The painting of which *The Flutist* (ascribed to Leclerc in 1872; Appendix 1B, No. 161) is a hard and slightly larger copy is one of a pair from the 1816 founding bequest to the Fitzwilliam Museum, Cambridge.<sup>108</sup> The Fitzwilliam original was considered to be by Antoine Watteau (1684–1721) until 1889, when the artist was recognized as Nicolas Lancret (1690–1743) on the basis of an engraving after the painting by C.-N. Cochin. The pale pink cape of the flute player in the original was rendered in a dark color by the copyist, indicating that the Cochin engraving was his source. The date the attribution of *The Flutist* the Museum owned was changed is not recorded but may well have been after 1924, when the original was reproduced in Wildenstein's Lancret monograph.<sup>109</sup> The copy was sold in 1956.

The hairstyle and costume suggest a date of 1630–40 for the original on which the *Portrait of a Lady* attributed to Sir Peter Lely (Appendix 1B, No. 83) that was part of the Purchase of 1871 is based. This modest, darkened image represents Amalia van Solms (1602–1675), wife of Frederik Hendrick (1584–1647), prince of Orange. As Frederik Schmidt-Degener first pointed out in 1935, it is after one of a number of portraits by Gerard von Honthorst and members of his shop, examples of which are in the Rijksmuseum, Amsterdam.<sup>110</sup> The Museum sold its painting in 1956.

In 1918 Duveen Brothers acquired from the duke of Pembroke at Wilton House and sold to Henry Clay Frick two works by Jean Baptiste Joseph Pater,

*Procession of Italian Comedians* and *The Village Orchestra*.<sup>111</sup> *The Comical March* (Appendix 1B, No. 103), which Gauchez sold to Blodgett in 1870, is a same-size copy of the *Procession of Italian Comedians*, with slight changes in the landscape and the foliage at the right. In 1907, having seen the new illustrated catalogue of the Wilton House pictures, Roger Fry, then curator of paintings at the Metropolitan Museum, wrote a note to the files identifying *The Comical March* as “obviously a copy though perhaps near contemporary.”<sup>112</sup> The Frick paintings were engraved, probably in 1739, by S.-F. Ravenet; some of the copies are probably based on the prints. This one was sold in 1956.

*Lions Chasing Deer* (Appendix 1B, No. 4), which the 1872 catalogue identifies as by Peter Paul Rubens, is actually a stiff copy of *Two Young Lions Pursuing a Roebuck* by Frans Snyders (1579–1657), from the Bavarian electoral collections and now in the Alte Pinakothek, Munich.<sup>113</sup> The lions in the Snyders painting hark back to a drawing by Rubens. *Lions Chasing Deer* is slightly smaller than the Munich picture and omits details of the landscape at the left, right, and bottom edges. More or less in line with scholarship at that time, it was offered for sale in 1929 as a Snyders.

*The Crowning with Thorns* (Appendix 1B, No. 135) was acquired in 1871 as by Giovanni Battista Tiepolo, who is now exceptionally well represented in the Museum’s permanent collection. It was published in the Venetian paintings catalogue of 1973 as by Jacopo Guarana (1720–1808), a principal assistant and follower of Tiepolo.<sup>114</sup> Guarana’s signature on the slab at the lower right, which had been painted over (doubtless so that the picture could be sold as a Tiepolo), was revealed during conservation treatment in 1930–31. Tiepolo’s original has belonged since 1925 to the Hamburger Kunsthalle.<sup>115</sup> The Guarana was sold in 1981.

Roger Adolf d’Hulst (in 1954) and Horst Gerson (during a visit to the Museum on an unknown date) both rejected the attribution of *Summer* and *Autumn* (Appendix 1B, Nos. 18, 19) to David Vinckeboons.<sup>116</sup> *Summer* is loosely based on the Museum’s famous *Harvesters* by Pieter Bruegel the Elder (active by 1551, d. 1569).<sup>117</sup> The artist probably never saw the original but adapted a variant or a print. The source of *Autumn* has not been identified. Works on copper are generally stable and well preserved, but *Summer* and *Autumn* had suffered extensive blistering and loss of paint, particularly in the foregrounds. Reattributed to an unidentified Flemish painter, they were sold in 1978.

Other paintings from the Purchase of 1871 were also identified as copies before they were deaccess-

sioned. The so-called Rogier van der Weyden (*The Descent from the Cross*, Appendix 1B, No. 2), for example, is a copy—enlarged from a horizontal composition to a square and omitting three figures at the right—of a painting in the Mauritshuis, The Hague, for which Rogier certainly prepared the design.<sup>118</sup> It was attributed to the school of Rogier when it was sold in 1982. *Flowers* (Appendix 1B, No. 147), which came to the Museum as by Rachel Ruysch, is after a painting by Ruysch that was sold at Christie’s in 1988.<sup>119</sup> The so-called Adriaan Vander Werff (Appendix 1B, No. 122) is a copy of a work in the Musée d’Art et d’Histoire, Geneva.<sup>120</sup>

Gauchez attributed an oil sketch titled *Meeting of the Trained Bands to Celebrate the Conclusion of the Peace of Münster* (Appendix 1B, No. 170) to Frans and Dirk Hals. In 1934 Wehle identified it as a study by Govert Flinck (1615–1660) for his painting of the subject, which since 1808 had been on loan from the city of Amsterdam first to the Koninklijk Museum and then to the Rijksmuseum.<sup>121</sup> The finished canvas, *The Amsterdam Civic Guard Celebrating the Signing of the Peace of Münster*, follows the sketch in its compositional outlines but differs somewhat in the number, arrangement, and characterization of the figures. It measures more than five meters in width and is signed and dated 1648. Wehle’s attribution was accepted in 1935 by Wilhelm Valentiner and in 1945 (on the basis of a photograph) by Jacob Rosenberg. Otto Benesch, in 1940, instead suggested an attribution to Johann van Noordt of Brussels,<sup>122</sup> and J. W. von Moltke, in his Flinck monograph of 1956, published the Museum’s canvas as a copy.<sup>123</sup> Catalogued as a study for the Flinck, it was sold in 1962. Some thirty years later, curator Michiel Jonker bought it from a private collector for the Amsterdams Historisch Museum.<sup>124</sup> To our knowledge, this is one of two cases in which another public institution acquired a deaccessioned painting from the 1871 purchase (see also Appendix 1B, No. 129).

The many works by minor artists that Le Roy sold to Blodgett in 1871 indicate that the Brussels dealer supplied the New York merchant with a certain amount of his otherwise unwanted stock. A significant number of the paintings the Museum purchased in 1871 and has since sold can be described as primarily, or in some few cases solely, of regional interest. Most of these are seventeenth-century Flemish or Dutch works, and most are from the Brussels collection. Paintings by or attributed to Dutch artists Pieter van Asch, Cornelis Dekker, Barent Gael, Johan van Hugtenburgh, Frederix Moucheron, Abraham Stork, and Renier de Vries (Appendix 1B, Nos. 78, 56, 80, 57–59, 64, 63, 75–76) fall into this category, as do Flemish paintings by or

attributed to Peeter van Bloemen, Theodor Boyermans, Abraham van Diepenbeeck, Frans Francken the Younger, Adrian Griff, Jan Jozef Horemans the Younger, Cornelis Huysmans, Balthasar Paul Ommeganck, and Jacob van Oost the Elder (Appendix 1B, Nos. 34, 143, 174, 35, 17, 25–33, 12, 154, 173, 24, 38).

In a comprehensive survey of public and major private collections in Holland published in 1898, Georges Lafenestre and Eugène Richtenberger recorded nothing by Dekker, Van Oost the Elder, or Renier de Vries. The Rijksmuseum held one painting by Van Asch, one by Van Hugtenburgh, and one by Stork, as well as three landscapes by Moucheron.<sup>125</sup> In all the Dutch collections they surveyed, the seven Dutch artists listed above were represented by a total of eleven paintings, roughly the same number the Metropolitan Museum owned in 1872. That by 1976 the Rijksmuseum held only two Mouchérons, having presumably disposed of the third, would seem to invalidate the argument that the Rijksmuseum had not been fortunate enough in its acquisitions.<sup>126</sup> Among the Flemish paintings A.J. Wauters listed in his 1900 catalogue of the old master paintings in the Belgian national collection, the Musées Royaux in Brussels, were one work by Van Diepenbeeck, one by Francken the Younger, one by Huysmans, and none by Van Bloemen, Boeyermans, Griff, Horemans the Younger, Ommeganck, or Van Oost the Elder.<sup>127</sup> By contrast, in 1872 the Metropolitan Museum owned seventeen paintings by the same eight artists.

There are more paintings by the artists in question in the Louvre, several of them acquired for the royal collection in the 1700s,<sup>128</sup> than in either the Belgian or the Dutch national collection. The Louvre owns one each by five of the Dutch artists: Van Asch, Dekker, Hugtenburgh, Moucheron, and Stork. Its collection includes no fewer than twenty-two Flemish paintings, however: individual works by Peeter van Bloemen, Diepenbeeck, Griff, and Van Oost the Elder, two pictures by Ommeganck, seven biblical and allegorical subjects by the younger Frans Francken, and nine landscapes by Cornelis Huysmans.<sup>129</sup> This bears out the widely held assumption that collectors in eighteenth-century France particularly admired (and that French painters of that century often emulated) the seventeenth-century Dutch and Flemish schools. Geographic proximity must certainly have played a part. The National Gallery, London, holds four paintings by various of the Dutch artists and one of the Flemish school, while the National Gallery of Art in Washington, D.C., owns not a single painting by any of them.<sup>130</sup>

Issues of condition also affected the Museum's decisions over the years to sell paintings from the original purchase. As no photographs from 1870 or earlier of the paintings in the proposed purchase have been preserved it can be assumed that none were available. Only Blodgett and Hoppin had seen the paintings when, in March 1871, Johnston took out the bridge loan on account with Blodgett, and the trustees agreed to make the purchase. The trustees retained the right to return to Blodgett and Johnston works which were demonstrably not what they were supposed to be, but none were discovered—there being insufficient expertise—in the thirty days after delivery allowed under the contract.<sup>131</sup> It was even understood at the time that the paintings offered as part of the three “package deals” were of uneven quality, while a few were not in good state, as Johnston himself observed.<sup>132</sup>

The trustees were persuaded that when buying what were understood to be private collections, gold comes mixed with dross. For while in 1872 the Metropolitan Museum owned roughly the same numbers of Dutch and Flemish paintings as the Louvre, the quality and condition of the works was, understandably, not comparable. It seems apparent that the condition of the altarpiece designed by Rubens but painted in his workshop and traditionally titled *Return of the Holy Family from Egypt* (Appendix 1B, No. 3) was already severely compromised when the Museum acquired it. Judging from an old photograph, no attempt was made to improve the appearance of the *Head of Christ* then attributed to Dierick Bouts (Appendix 1B, No. 43) before it was sent to New York in 1871. It was rubbed, and losses of significant size affected one of Christ's eyelids and his forehead, cheeks, and mouth. Only one photographic negative existed at the Museum, indicating that conservation was never undertaken, and Wehle omitted the work from the Museum's 1947 catalogue owing to its condition.<sup>133</sup> It was sold in 1956 as “Flemish, fifteenth century.” The portrait acquired in 1871 as by Jacob van Oost the Elder (Appendix 1B, No. 38; sold in 1956) arrived at the Museum flattened and crizzled from lining. Old photographs of two other paintings from the Purchase of 1871—*Dives, the Rich Man of the Gospel*, which was reportedly signed by Frans Francken the Younger, and the landscape said to be by Frederix Moucheron and Joannes Lingelbach (Appendix 1B, Nos. 35, 64)—show extensive local losses. They too were sold, in 1956 and 1929 respectively. A small *Village Fair* by François de Paula Ferg (Appendix 1B, No. 90) was, quite simply, a ruin in 1871; it was sold in 1929 as by an unknown artist for \$2.



Figure 40. Frank Waller (American, 1842–1923). *Interior View of the Metropolitan Museum of Art when in Fourteenth Street, 1881*. Oil on canvas, 61 x 50.8 cm. The Metropolitan Museum of Art, Purchase, 1895 (95.29). To the left of the door is the Van Dyck (Figure 5), in its 1871 frame, with the de Vos portrait (Appendix 1A, No. 136) above it

#### A GROWING COLLECTION

After the opening in February 1872 the trustees turned their attention to planning for a new building. On April 1 the park commissioners designated a site in “that part of Central Park between 79th and 84th streets and the Fifth Avenue and the Drive.”<sup>134</sup> Ground-breaking for what was to become the Museum’s permanent home did not take place until 1874, however, and meanwhile the Dodworth Building proved to be inadequate. In April 1873 the board leased a larger house, the Douglas Mansion, at 128 West Fourteenth Street, into which the collection was transferred forthwith (see Figure 40).<sup>135</sup> A program of loan exhibitions had always been intended, and part of the additional space in the new building was devoted to loans, primarily of European paintings, which were described in an amended catalogue. The loans were intermingled with the permanent collection, doubtless with the intention of strengthening the display and perhaps also in the hope of attracting future gifts. The first wholly American exhibition was also held in 1873: thirty-eight pictures, the last summer’s work of

landscape painter and trustee John F. Kensett (who had died in December 1872), supplemented by three allegorical landscapes by Thomas Cole (1801–1848).

As would be the case with the majority of American art museums, The Metropolitan Museum of Art was founded with the intention of building a collection. Therefore the development of the collection—which depended not only on the taste of the Museum’s patrons but also on what the art market could offer—was at first quite serendipitous. It happened that the New York museum, which had opened with a single collection of European paintings primarily of the Flemish and Dutch schools, would next acquire an enormous quantity of Cypriot antiquities. As the rental of the Dodworth Building had been occasioned by the Purchase of 1871, so the transfer to the Douglas Mansion was a consequence of the acquisition of the Cesnola collection.

General Luigi Palma di Cesnola’s recent archaeological excavations on the island of Cyprus were the sensational topic of the Museum’s inaugural lecture, delivered by future trustee and treasurer Hiram Hitchcock on March 25, 1872.<sup>136</sup> General Cesnola, wishing above all that his collection of more than ten thousand objects remain intact, had offered it to the Museum. Once again John Taylor Johnston, fearing that an excellent opportunity for the Museum might be lost, bought it himself, for \$60,000, rightly assuming that the trustees would in time raise the money to pay him back.<sup>137</sup>

General Cesnola (1832–1904), born in the Piedmont region of Italy, saw action briefly in the Crimean War.<sup>138</sup> Thereafter he emigrated to the United States, where in 1862 he joined the Fourth New York Cavalry Regiment and fought in the Civil War. In 1865, having been discharged, he secured the position of American Consul on Cyprus, where, with time to spare, he became a passionate amateur archaeologist. While there were no laws against digging, in 1871 the general was faced with a ban on the export of antiquities from Cyprus. By mid-January 1872 he had shipped the major sculptures to London and was trying to sell them in New York, or if not there to one or another of Europe’s most important museums.

Cesnola was primarily interested in large limestone sculptures, which he compared to the art of classical Greece. Hoping to rival the achievements of Heinrich Schliemann at Troy and Mycenae, he later trumpeted the discovery of the so-called Kourion Treasure of ancient Cypriot artifacts. When it emerged that he had described objects of different periods as having been found together, his reputation was much damaged, but meanwhile Johnston and the other trustees were

impressed by his early finds, and the Cypriot antiquities captured the imagination of the American public.

The Cesnola material which Johnston bought for the Museum in advance of the May 1873 opening of the Douglas Mansion consisted of thousands of objects of stone, terracotta, pottery, faience, glass, ivory, bone, bronze, silver, and gold. The works were arranged in seven rooms. Loans occupied four additional rooms in the mansion, three of objects and one of “modern” paintings (shown separately from the Kensetts in the permanent collection). Antiquities were the focus of interest, and nineteenth-century pictures were perennially popular; the old masters were allocated to a hallway and a single large room at the back of the building. General Cesnola himself eventually became a permanent fixture of the Museum. In 1879 he oversaw the move to Central Park, and shortly thereafter he became the first director.

How did the new Museum and its holdings compare with others in the United States? In 1874 the Corcoran Gallery of Art opened in Washington, D.C.<sup>139</sup> William Wilson Corcoran (1798–1888) built the gallery to house his collection of American art and intended that it should serve also as a national portrait gallery.<sup>140</sup> Corcoran’s first significant purchase, in 1846, was an eighteenth-century German painting by Anton Raphael Mengs. Thereafter he acquired the *Greek Slave* by Hiram Powers, a popular contemporary American sculptor, and he soon became enamoured of the Hudson River School, especially the work of Thomas Cole. After trips to Europe in 1849 and 1850 he also bought modern European pictures, but they were never as important to him. In the way that its collection was formed, the Corcoran Gallery differs from the Metropolitan Museum; additionally, the works Corcoran owned were more typical of late nineteenth-century American taste, both public and private.

Boston’s Museum of Fine Arts, chartered in 1870, had its roots in the Boston Athenaeum and is therefore older than the Metropolitan.<sup>141</sup> For nearly fifty years, from 1827 onward, the Athenaeum sponsored loan shows of contemporary American painting and sculpture, European paintings, and casts. Its Pearl Street premises had a purpose-built gallery; its Beacon Street facility opened in 1849 as a library and an exhibition venue, with sculpture on the first floor and top-lit rooms for pictures on the third. The small permanent collection gradually assembled at the Athenaeum by gift and purchase became the nucleus of the holdings of the Museum of Fine Arts, which between 1870 and 1876, when the first part of its new building opened, continued to use the Athenaeum’s galleries. As early as 1828, the Athenaeum had bought

a portrait of Benjamin Franklin by Joseph Siffred Duplessis from the family of Thomas Jefferson; in 1831 it purchased sketches of George Washington and his wife by Gilbert Stuart from the artist’s heirs. From the beginning, the new Boston museum received significant individual gifts: in 1870, Washington Allston’s *Elijah in the Desert* and Thomas Crawford’s sculpture group, *Hebe and Ganymede*, both of the contemporary American school; in 1871, a Brussels tapestry, two paintings from the 1760s by François Boucher, and oak paneling from a sixteenth-century English room. The inaugural exhibition, in 1872, was devoted to several hundred Cypriot antiquities, primarily vases and terracottas, assembled by General Cesnola, which were subsequently bought by public subscription. The earliest catalogue was published in the same year and lists 539 works given or lent, including 349 from the Cesnola collection. Boston has depended more on individual gifts of art than of money and has developed a varied collection gradually, rather than in the spurts which have been a sometime reflection of the enthusiasm of New York’s bankers and industrialists.

Two private collections of old masters formed by Americans abroad and exhibited in New York in the 1850s and 1860s might theoretically have constituted a nucleus for a public gallery in New York—had these “primitives” not been greeted with a combination of disdain and general disinterest. Over twenty years, while living in Paris, Thomas Jefferson Bryan (1803–1870) of Philadelphia assembled a collection in which all of the European schools were represented, though Italian painting predominated. He brought the works back to New York and installed them as a quasipublic display in his rooms at Thirteenth Street and Broadway.<sup>142</sup> The 1853 catalogue of his Gallery of Christian Art lists 230 pictures, all European. While living in New York he added American paintings, and the number rose to 381. Bryan finally offered his holdings to the New-York Historical Society in 1864 because the society was the one institution that proved willing to receive them. The American paintings were of great importance. The majority of the European ones were misattributed (though nobody knew it at the time), and the society eventually disposed of many of them. Lest Bryan be dismissed without adequate consideration, it should be noted that in 1995 this Museum was fortunate to acquire a marvelous “primitive” from his collection which had belonged to the Historical Society, the birth tray of Lorenzo de’ Medici painted by Giovanni di Ser Giovanni.<sup>143</sup>

Bostonian James Jackson Jarves (1818–1888), son of the founder of the Sandwich Glass Company, settled

in Florence in 1852.<sup>144</sup> He became a passionate collector and in 1860 brought back to America some 145 Italian paintings of the Early Renaissance. Jarves, a writer and art historian, was deeply committed to the idea of forming a study collection which would illustrate the development of Italian painting from its beginnings through the sixteenth century. He first exhibited his pictures at the Derby Gallery in New York and then deposited them at the New-York Historical Society, having failed to find a permanent home for them. In 1867, as security for a loan, he was finally obliged to deposit the 119 works he still owned at the Yale School of Fine Arts in New Haven. Three years later, when the collection was offered for sale, the treasurer of Yale College offered the only bid, the modest sum of \$22,000. In fact, Jarves was a connoisseur who numbered among his paintings works by Neroccio de' Landi, Antonio Pollaiuolo, the Florentine Master of the Magdalen, and the Sienese Master of the Osservanza.

The Metropolitan Museum is very much a New York museum, and its history in the years immediately before and after 1871 was shaped by market forces and by the enthusiasms and commitment of the entrepreneurs who were among its first and most important patrons. The 1850s and 1860s were not a propitious era for founding museums in the United States. European "primitives" were alien to nineteenth-century taste, and in any event the founders were skeptics who feared they might be duped because of their lack of exposure and experience. They were certainly more comfortable with the art of their own time. Their ambitions for the Museum were enormous and certainly very much larger than their budget.

William T. Blodgett's purpose in going abroad in summer 1870 seems not to have been the acquisition of old masters. Once there, however, he acted quickly. A man of experience in the worlds of both business and art, he saw the Franco-Prussian War as a unique opportunity to buy in a depressed art market, and he needed little persuasion. It was perhaps a happy accident that he enjoyed traveling in Holland, Belgium, and Germany and that his personal preference was for the northern European schools. It was evidently a comfort to his fellow Museum trustees that Blodgett was a knowledgeable private collector buying from at least one internationally recognized expert, Étienne Le Roy. Blodgett had an ally in Johnston, who was also willing to risk his own money. All involved eventually accepted the circumstances as Léon Gauchez described them, which is to say that the paintings had been sold by private collectors in distressed circumstances and that Blodgett had to take minor works in order to secure others of high quality and importance. This

line of argument, though a trick of the trade and wholly inaccurate, was the basis for the trustees' authorization. They almost certainly would not have bought the same paintings individually on the European market. While there were fine pictures in the Purchase of 1871, its ultimate value lay in the fact that the continuing exhibition of a significant number of old masters fostered the interest of the private collectors whose gifts and bequests have regularly enriched the Museum's holdings, from 1875 to the present.

#### ACKNOWLEDGMENTS

I wish to thank Véronique Sintobin, whose analysis of catalogues at the Musées Royaux des Beaux-Arts de Belgique in Brussels and at the Rijksbureau voor Kunst-historische Documentatie in The Hague has added depth and specificity to the sale records. Josephine Dobkin has been of enormous help in the preparation of both the manuscript and, especially, the appendixes. Francesca Marzullo was an excellent proofreader. I am as always grateful for the help of colleagues at the Frick Art Reference Library and, at the Museum, in Archives and in the Thomas J. Watson Library. Through Véronique Sintobin, it has been my pleasure to meet the present Comte Cornet and his wife. Our conversations have at the least made it possible to put on record the fact that no documentation has been found in the family's possession or is otherwise known to them.

#### ABBREVIATIONS

Baetjer 1995

Katharine Baetjer. *European Paintings in The Metropolitan Museum of Art by Artists Born before 1865: A Summary Catalogue*. New York, 1995.

Heesterbeek-Bert 1994-95

Catherine Heesterbeek-Bert. "Léon Gauchez, un marchand d'art de la seconde moitié du XIX<sup>e</sup> siècle: Ses rapports avec les Musées Royaux des Beaux-Arts de Belgique. Quelques révélations puisées aux archives du musée." *Bulletin des Musées Royaux des Beaux-Arts de Belgique*, 1994-95 [2001], pp. 183-225.

Howe 1913

Winifred E. Howe. *A History of The Metropolitan Museum of Art*. Vol. 1. New York, 1913.

James 1872

[Henry James]. "The Metropolitan Museum's '1871 Purchase.'" *Atlantic Monthly*. June 1872.

Reprinted in *The Painter's Eye: Notes and Essays on the Pictorial Arts* by Henry James, ed. John L. Sweeney, pp. 52–66. London, 1956.

Liedtke 1984

Walter A. Liedtke. *Flemish Paintings in The Metropolitan Museum of Art*. 2 vols. New York, 1984.

MMA Catalogue 1872

The Metropolitan Museum of Art. *Catalogue of the Pictures Belonging to The Metropolitan Museum of Art, No. 681 Fifth Avenue, in the City of New York*. New York, 1872.

## NOTES

1. Howe 1913, pp. 143–49.
2. MMA Catalogue 1872. Published for the February opening, the slim volume comprises a brief notice by the committee appointed to prepare it, an alphabetical index of the paintings, and a fifty-six page catalogue, supplemented by an account of the founding of the Museum, and lists of officers and trustees and of subscribers, with the amounts they contributed. Artists' proper names and dates are a subject unto themselves. All of the information on paintings in the Museum's permanent collection is as up-to-date as possible; for the purposes of this article pictures which have been sold are cited first as they appear in the 1872 catalogue.
3. Howe 1913, pp. 148, 147.
4. Robert W. de Forest, "Foreword," in *ibid.*, pp. vii–viii, and William Cullen Bryant in *ibid.*, pp. 106–7.
5. On Johnston, see Katharine Baetjer, ed., "Extracts from the Paris Journal of John Taylor Johnston, First President of the Metropolitan Museum," *Apollo* 114 (December 1981), pp. 410–17, and A. E[verett] P[eterson], "John Taylor Johnston," *Dictionary of American Biography*, vol. 10 (New York, 1933), pp. 143–44.
6. Wendell D. Garrett, "The First Score for American Paintings and Sculpture, 1870–1890," *Metropolitan Museum Journal* 3 (1970), p. 313, quoting the 1883 annual report.
7. Natalie Spassky, *American Paintings in The Metropolitan Museum of Art*, vol. 2 (New York, 1985), pp. 437–45, ill. (22.207); Lucretia H. Giese, "Prisoners from the Front: An American History Painting," in Marc Simpson et al., *Winslow Homer: Paintings of the Civil War*, exh. cat., Fine Arts Museums of San Francisco, Portland Museum of Art, and Amon Carter Museum, Fort Worth, 1988–89 (San Francisco, 1988), pp. 64–81, ills., and see also pp. 246–59, no. 20, ills. (entry by Simpson).
8. Blodgett's biography is based on R[obert] W. de F[orest], "William Tilden Blodgett and the Beginnings of The Metropolitan Museum of Art," *Bulletin of The Metropolitan Museum of Art* 1 (February 1906), pp. 37–42, and on contributions to an undated, privately printed memorial volume of about 1876, of which a photocopy is in the library of the Museum's American Wing. Blodgett's daughter, Eleanor, and son, William, presented his relevant personal papers to the Museum in 1916. They remain in the MMA Archives and are a primary source of information about the Purchase of 1871.
9. Memorial of the Century Association, December 4, 1875, quoted in Blodgett memorial volume (ca. 1876), p. 34.
10. Kevin J. Avery, *Church's Great Picture: The Heart of the Andes* (New York, 1993), p. 34.
11. Sale, Chickering Hall, New York, April 27, 1876 (95 paintings by 45 European and 20 American artists).
12. De Forest in Howe 1913, p. viii.
13. De Forest, "William Tilden Blodgett," p. 39.
14. De Forest in Howe 1913, p. viii. I have rounded the figure.
15. Ernest Chesneau, "Essais et notices," *Revue des deux mondes* 88 (October 15, 1871), pp. 947–53: "M. Blodgett avait toute autorité. . . . [L]a guerre est déclarée, le 4 septembre jette la panique partout. M. Blodgett était à Paris; il apprend qu'en raison des circonstances on pouvait obtenir à des conditions exceptionnellement favorables trois collections des plus importantes de France et de Belgique." Chesneau noted that Blodgett, without hesitating, committed nearly a half million francs, and that in Paris he met with William J. Hoppin, who lent his support. Chesneau opined that were it not for the poverty of the Brussels museum, with a budget for acquisition of only 12,000 francs, such important works would surely not have gotten away. A memo in the MMA Archives mentions that there were also notices in a Lyons daily called *Le progrès* and in *L'indépendance belge*.
16. *New York World*, November 6, 1875, quoted in Blodgett memorial volume (ca. 1876), p. 70 (see note 8, above).
17. For the events of the Franco-Prussian War, as violent as it was brief, see John Milner, *Art, War and Revolution in France, 1870–1871: Myth, Reportage and Reality* (New Haven, 2000).
18. MMA Archives.
19. The standard work of reference on Gauchez is Heesterbeek-Bert 1994–95.
20. Musées Royaux des Beaux-Arts de Belgique, *Catalogue inventaire de la peinture ancienne* (Brussels, 1984), reveals that Gauchez sold paintings to the Brussels museum in 1867, 1869–72, 1874, 1876, 1878, 1881–85, 1887, 1888, 1890, 1891, 1894, 1895, 1898, 1901, 1905, and 1906. He sold the museum eight paintings in 1884 and was a regular purveyor throughout the last third of the nineteenth century. By contrast, Étienne Le Roy sold only thirteen pictures to the museum between 1849 and 1864.
21. Léon Gauchez et al., *Pierre Paul Rubens, sa vie et ses oeuvres: Ouvrages illustrés* (Paris, n.d.).
22. On Thoré-Bürger's role as a collector and dealer, particularly in the 1860s, see Frances Suzman Jowell, "Thoré-Bürger's Art Collection: 'A rather unusual gallery of bric-à-brac,'" *Simiolus* 30 (2003), pp. 54–119, and for pictures in the Purchase of 1871, pp. 70–71, 92–94, 112, 115–16, figs. 36–38, 61–64. Jowell has discovered that paintings from Thoré-Bürger's estate were exhibited for sale at his Paris apartment from February 28 through March 28, 1870; among them was the painting attributed to Steen and subsequently to Brackenburch (Appendix 1B, No. 127). She suggests that he may also have handled the Van Beyeren (Appendix 1B, No. 167). Thoré-Bürger did business with Étienne Le Roy as well as with Gauchez. I am grateful to Frances Jowell for her help and to Nan Rosenthal, who introduced us.
23. MMA Catalogue 1872, p. 3.
24. On Le Roy, see E. de Seyn, *Dictionnaire biographique des sciences, des lettres et des arts en Belgique* (Brussels, 1935), p. 676.
25. Article 11 of the ministerial decree. This document was unearthed by Véronique Sintobin.
26. The inscription has been transcribed from the photograph.
27. Baetjer 1995, pp. 301 (29.100.8, 21.100.9), 322 (14.40.607), 323 (17.190.10), ills.

28. MMA Archives.
29. The transactions are summarized in Calvin Tomkins, *Merchants and Masterpieces: The Story of The Metropolitan Museum of Art* (New York, 1970), pp. 36–37.
30. Many receipts from suppliers are in the MMA Archives.
31. Two separate documents (MMA Archives) give the same total numbers and locations; one is dated.
32. MMA Archives.
33. *Ibid.*
34. The guarantee, signed by both Le Roy and Gauchez, is dated November 20, 1870 (MMA Archives).
35. The annotated catalogue is at the Frick Art Reference Library, New York.
36. Frits Lugt, *Répertoire des catalogues de ventes publiques intéressantes l'art ou la curiosité* (The Hague, 1964), vol. 3, p. 98, no. 30452.
37. See Albert Blankert in Gilles Aillaud, Albert Blankert, and John Michael Montias, *Vermeer* (Paris, 1986), p. 181. Heesterbeek-Bert 1994–95, p. 211, points out that in 1867 Gauchez had offered this Vermeer for sale to the Musées Royaux without success. She supposes that he had bought it from Bürger, but a consignment seems more likely, based on Gauchez's access to the Brussels museum. Further according to Heesterbeek-Bert, Gauchez "ne suscite pas le moindre réaction."
38. Lugt, *Répertoire*, vol. 3, p. 105, no. 30759, p. 420, nos. 45864, 45865.
39. Extensive information on the Cornet family has been provided by Arthur Comte Cornet de Ways Ruart through the good offices of Véronique Sintobin.
40. For the Robyns sale, see Gerard Hoet, *Catalogus of naamlyst van schilderyen, met derzelver pryzen zedert een langen reeks van jaaren zoo in Holland als op andere plaatzen in het openbaar verkogt* (The Hague, 1770; reprint, Soest, 1976), vol. 3, pp. 185–95.
41. This information, which may be found in an annotation to the catalogue of the sale of Comte R. de Cornélissen (Le Roy, Brussels, May 11, 12, 15, 1857), was pointed out to me by Véronique Sintobin.
42. The copy of the Blaisel sale catalogue at the Frick Art Reference Library records the buyer as Philips, for 3,500 francs; the copy at the Brussels museum records the buyer as Gauchez; and that at the Rijksbureau voor Kunsthistorische Documentatie in The Hague records the buyer as Philips of London, for 3,900 francs. The catalogues in Brussels and The Hague were consulted by Véronique Sintobin. As a practical matter, when researching individual paintings, usually only one copy of a sale catalogue is checked; in fact, discrepancies among annotations abound.
43. There are 175 paintings in the 1872 catalogue. Number 175 (p. 65) is Joost van Ossenbeck (Dutch, 1627–1678), *Sarah, Hagar, and Abraham*, which was later assigned the accession number 72.1, indicating that it was the first work the Museum acquired in 1872. Subsequent editions of the catalogue (for example, *Catalogue of the Pictures Belonging to The Metropolitan Museum of Art, No. 128 West 14th Street, New York* [New York, n.d.], p. 65) disclose that it was presented by Gauchez. The painting was sold at Parke-Bernet, New York, on March 28, 1956, as lot 130, for \$375 to James Graham and Sons.
44. Heesterbeek-Bert 1994–95, pp. 211–12, 214, 215.
45. William R. Johnston, "Jules Jacquemart," *The Dictionary of Art*, vol. 16 (New York, 1996), p. 851, and James A. Ganz, "Jules Jacquemart: Forgotten Printmaker of the Nineteenth Century," *Philadelphia Museum of Art Bulletin* 87 (Spring 1991), pp. 2–24, with essential bibliography. See also Frederick Wedmore, *Four Masters of Etching: with Original Etchings by Haden, Jacquemart, Whistler and Legros* (London, 1883), pp. 12–27, for an appraisal by a contemporary. Jacquemart excelled also in the medium of watercolor. He was a founder member of the Société des Aquarellistes, the Société des Aquafortistes, and a society to promote Japanese culture.
46. W. Bürger, "Van der Meer de Delft," *Gazette des beaux-arts* 21 (October 1866), pp. 297–330; (November 1866), pp. 458–70; (December 1866), pp. 542–75.
47. The pamphlet and the 1871 advertisement are in a bound volume in the Museum's Thomas J. Watson Library that also includes the 1872 annual report.
48. Chesneau, "Essais et notices."
49. Louis Decamps, "Un musée transatlantique," *Gazette des beaux-arts*, 2nd ser., 5 (January 1872), pp. 33–40; 5 (May 1872), pp. 434–37; 6 (December 1872), pp. 475–80.
50. See also Jowell, "Thoré-Bürger's Art Collection," pp. 97–98 and n. 247.
51. This and the quotes from *The Nation* and *Commercial Advertiser* are drawn from a volume of clippings of early coverage of the Museum's activities that is preserved in the Watson Library.
52. James 1872. The first negative critical appraisal, by Fritz von Harck, "Berichte und Mittheilungen aus Sammlungen und Museen, über staatliche Kunstpflege und Restaurationen, neue Funde," was published in *Repertorium für Kunstwissenschaft* 11 (1888), pp. 72–77.
53. See Howe 1913, pp. 144, 146 n. 1. Johnston gave the marble to the Museum that year. Later it was deaccessioned and sold to the Corcoran Gallery of Art in Washington, D.C. Sold in turn by the Corcoran, it now belongs to a private collection in Los Angeles. Johnston told Blodgett in a letter of February 22, 1872 (quoted in *ibid.*, pp. 145–48), that the bronze, lent by a Mr. Rowe, was "very fine, but eight feet of dance is a trial to the feelings. Hereafter, we must curb the exuberance of donors except in the article of money, of which latter they may give as much as they please."
54. James 1872, pp. 54–55.
55. Subsequent to the death in 1766 of the prince de Rubempré, two sales were held in Brussels. Lot 130 in the April 11, 1765, sale and lot 36 in the August 8, 1766, sale were evidently the same painting. The dimensions indicate an upright, and the size matches neither the dimensions of the MMA picture nor those of an earlier version in the Wallraf-Richartz-Museum, Cologne, which was acquired in 1869 under an attribution to the Cologne painter J. W. Pottgiesser. Nevertheless, the association would have been a perfectly reasonable one. See also Liedtke 1984, pp. 29–32, and Horst Vey, "Ein Wiedererkannter Gaspar de Crayer," *Pantheon* 21 (July–August 1963), pp. 243–46. At another sale associated with the Arenberg family held at Portaels, Brussels, October 5, 1847, lot 62, listed as "Genre de Crayer," sold for 40 guilders to Moes. This may have been another small variant or copy.
56. The first acquisition to be assigned a number (70.1) was a garland sarcophagus found at Tarsus. It was presented by Abdo Debbas, American vice consul at Tarsus, and accepted by the Museum's executive committee on November 21, 1870. The sarcophagus was not part of the opening display, however. See Howe 1913, p. 146.
57. Liedtke 1984, pp. 43–48.
58. For the condition of the work (which has been cut on all sides), the bibliography, and a summary of the argument, see *ibid.*, pp. 43, 47 n. 22. In 1673 Don Antonio Ruffo established an entail in favor of his son, Placido: There were 100 paintings, one of which was a Van Dyck representing "S. Rosolia con 11



- angioletti che la tirano in cielo.” According to Vincenzo Ruffo, writing in 1916, these pictures stayed together until at least 1750, and possibly as late as 1818, when entails were abolished in Sicily. Ruffo inventories dating to 1678, 1703, 1710, 1739, and 1748 exist. In Don Antonio’s account book of 1648, the dimensions of the *Saint Rosalie* canvas are given as 3 by 4 $\frac{1}{4}$  *palmi*; in the 1678 inventory, 4 by 5 *palmi*—a discrepancy which could be accounted for by a frame. (The Sicilian *palmi* is roughly equivalent to 25 centimeters.) Width is often given before height, and it is impossible to imagine a horizontal ascension. Even though the dimensions do not match, the identification cannot be excluded, as the description fits, there are no other candidates, and the circumstances weigh in favor of this being the Museum’s picture.
59. MMA Catalogue 1872, p. 12. The provenance information follows the sale catalogue of the marquise de Rodés, but with the addition of Joseph Bonaparte and the omission of the prominent Belgian dealer Nieuwenhuys.
  60. James 1872, p. 55.
  61. In a catalogue of the pictures at Broadlands is a handwritten extract copied from G. A. Cooke’s *Itinerary* (Hampshire, ca. 1805, p. 66) that lists under the entry for the dressing room an “Old Woman, a sketch by Fr. Hals.” We owe this information to Mrs. Gemma Greenwood at Broadlands (letter of November 21, 2002, in the European Paintings Department files), whose research is gratefully acknowledged.
  62. See Seymour Slive, *Frans Hals*, exh. cat., National Gallery of Art, Washington, D.C.; Royal Academy of Arts, London; and Frans Halsmuseum, Haarlem, 1989–90 (Munich and New York, 1989), pp. 236–41, colorpl. 37, figs. 37a–h. The autograph painting belongs to the Staatliche Museen zu Berlin–Preussischer Kulturbesitz.
  63. W. Bürger, “Nouvelles études sur la Galerie Suermondt,” *Gazette des beaux-arts*, 2nd ser., 1 (February 1869), pp. 162–64, ill.
  64. Heesterbeek-Bert 1994–95, p. 214.
  65. See MMA Catalogue 1872; Slive, *Frans Hals*, pp. 300–303, colorpl. 60; and Heesterbeek-Bert 1994–95, p. 189.
  66. “The First Purchase of the Museum,” *Bulletin of The Metropolitan Museum of Art* 15 (June 1920), p. 142.
  67. *Bulletin of The Metropolitan Museum of Art*, n.s., 4 (April 1946), colorpl. on cover, and see also the illustration on p. 196 for a gallery view of the exhibition.
  68. See Harry B. Wehle, “Seventy-five Years Ago,” *Bulletin of The Metropolitan Museum of Art*, n.s., 4 (April 1946), pp. 200–213, for an appraisal of the 1871 purchase and of the nineteenth-century paintings by which the old masters were soon supplanted.
  69. See note 51, above.
  70. Heesterbeek-Bert 1994–95, p. 214.
  71. *Commercial Advertiser*, February 21, 1872; see note 51, above.
  72. Heesterbeek-Bert 1994–95, p. 214.
  73. A[lphonse]-J[ules] Wauters, *La peinture flamande* (Paris, [1883]), p. 93, mentions that roughly a dozen paintings were then attributed to him, stating that “la seule chose vraiment authentique qu’il nous ait transmise est son nom, cité par Guicciardini et Van Mander.”
  74. Friedländer’s verbal opinion of December 1924 is in the files of the European Paintings Department. See Jochen Sander, *Hugo van der Goes: Stilentwicklung und Chronologie* (Mainz, 1992), p. 255 nn. 57, 58, and Walter Liedtke, “Flemish Painting in America: An Historical Sketch,” *Flemish Paintings in America* (Antwerp, 1992), pp. 20–21.
  75. Mary Sprinson de Jesus in Maryan W. Ainsworth and Keith Christiansen, eds., *From Van Eyck to Bruegel: Early Netherlandish Painting in The Metropolitan Museum of Art*, exh. cat., The Metropolitan Museum of Art (New York, 1998), p. 242, no. 58.
  76. Liedtke 1984, pp. 255–57.
  77. MMA Catalogue 1972, no. 10.
  78. For Salamanca, see Oscar E. Vázquez, *Inventing the Art Collection: Patrons, Markets, and the State in Nineteenth-century Spain* (University Park, Pa., 2001), pp. 194–99.
  79. MMA Catalogue 1872, nos. 110, 151.
  80. *Commercial Advertiser*, February 21, 1872; see note 51, above.
  81. MMA Catalogue 1872, no. 120.
  82. See note 62, above.
  83. Sixty portraits of this type were ordered from Lucas Cranach the Elder and are thought to date to the years 1532–33. The Museum owns other examples, for which see Baetjer 1995, pp. 221–22, ills.
  84. The original was with Hoogsteder and Hoogsteder, The Hague, in 2002 (*Hoogsteder Journal*, April 2002, pp. 18–19, color ill.). There are slight but significant differences of detail between the two paintings. See also Otto Naumann, *Frans van Mieris, the Elder (1635–1681)* (Doornspijk, Netherlands, 1981), vol. 2, p. 158, no. C74.
  85. Sir Edward Hughes sat for Reynolds on several occasions. For the source of this copy, a full-length portrait in the National Maritime Museum, Greenwich, see David Mannings, *Sir Joshua Reynolds: A Complete Catalogue of His Paintings* (New Haven, 2000), vol. 1, pp. 268–69, vol. 2, fig. 1500.
  86. James 1872, p. 61.
  87. John Smith, *Supplement to the Catalogue Raisonné of the Works of the Most Eminent Dutch, Flemish, and French Painters* (London, 1842), vol. 9, p. 94, no. 48; and C[ornelis] Hofstede de Groot, *A Catalogue Raisonné of the Works of the Most Eminent Dutch Painters of the Seventeenth Century*, trans. and ed. Edward G. Hawke (London, 1910), vol. 3, p. 193, no. 176.
  88. [Von] Harck, “Berichte und Mittheilungen aus Sammlungen und Museen,” pp. 75, 73.
  89. Baetjer 1995, vol. 1, p. 137, vol. 3, ill. p. 423.
  90. MMA Catalogue 1872, no. 3.
  91. MMA Archives.
  92. See note 51, above.
  93. James 1872, p. 53.
  94. Prime’s letter of May 8, 1946, and a copy of Wehle’s response of May 16, 1946, referring to Storey, are in the European Paintings Department files. Prime also remembered hearing that owing to the Rubens’s size “no window or other entrance to the building was large enough to accommodate it and a window was broken down and up sufficiently ample to make it possible to hoist the picture in.” It is difficult to imagine why such drastic building works should have been necessary when the painting measures seventy inches wide and would almost certainly have passed through the front door if unframed and held on a slant. Perhaps it could not be moved out of the entrance hall.
  95. An impression of the second state is in the Department of Drawings and Prints at the Museum.
  96. Max Rooses, *L’oeuvre de P. P. Rubens* (Antwerp, 1886), vol. 1, pp. 246–47, no. 183; W[ilhelm] [von] Bode, “Alte Kunstwerke in den Sammlungen der Vereinigten Staaten,” *Zeitschrift für bildende Kunst*, n.s., 6 (1895), p. 18 (as “ein ganz ruinirtes nüchternes Atelierbild”). Martin’s letter of December 28, 1973, and Haverkamp-Begemann’s of April 22, 1974, are in the European Paintings files.

97. Liedtke 1984, pp. 19–21.
98. For autograph works by father and son, see Klaus Ertz, *Pieter Brueghel der Jüngere—Jan Brueghel der Ältere: Flämische Malerei um 1600, Tradition und Fortschritt*, exh. cat., Kulturstiftung Ruhr, Villa Hügel Essen; Kunsthistorisches Museum, Vienna; and Koninklijk Museum voor Schone Kunsten, Antwerp, 1997–98 (Lingen, 1997), pp. 224–25, no. 61, fig. 2, color ill., and Klaus Ertz, *Jan Brueghel der Jüngere (1601–1678): Die Gemälde, mit kritischem Œuvre-katalog* (Freren, 1984), pp. 42, 218–19, nos. 34, 35. Ertz does not mention the picture formerly in the Museum. Information about the number and location of various workshop variants is in an unpublished manuscript by Walter Liedtke in the European Paintings files.
99. Hans Vlieghe, “Willem van Herp I,” *The Dictionary of Art*, vol. 14 (New York, 1996), p. 467.
100. Rooses, *P. P. Rubens*, vol. 2, p. 16.
101. Colin Thompson and Hugh Brigstocke, *National Gallery of Scotland: Shorter Catalogue* (Edinburgh, 1970), p. 85, no. 2193; National Gallery of Scotland, *Illustrations* (Edinburgh, 1980), p. 125, no. 2193, ill.
102. A note of Rosenberg’s verbal opinion of June 8, 1936, and Burchard’s letter of October 7, 1938, are in the European Paintings files.
103. Patricia A. Teter of the Getty Provenance Index kindly provided a photocopy of the complete, annotated catalogue at the Rijksbureau voor Kunsthistorische Documentatie, The Hague. The picture appears on p. 19 as “Bacchus & sept autres figures grandeur naturelle, par Jordaens, haut 7 pieds 5 pouces, large 5 pieds 7 pouces.” The buyer’s name may have been Reys or Leys, identified on p. 12 of the same catalogue as a painter. A number of lots went to Robeyns. According to Ms. Teter, few paintings from this sale have been identified. She notes that representations of the seasons by David Teniers the Younger in the National Gallery, London, should perhaps be identified with lots 61–64. For the Teniers paintings, see Christopher Baker and Tom Henry, *The National Gallery: Complete Illustrated Catalogue* (London, 1995), pp. 652–53, nos. NG 857–60, color ill. See also Hoet, *Catalogus*, vol. 3, p. 191, no. 93.
104. MMA Catalogue 1872, no. 7.
105. Bernhard Schnackenburg, *Staatliche Museen Kassel: Gemäldegalerie Alte Meister, Gesamtkatalog* (Mainz, 1996), vol. 1, pp. 161–62, no. GK 109, vol. 2, pl. 51.
106. Leo van Puyvelde, *Jordaens* (Paris and New York, 1953), p. 182 n. 171; Michael Jaffé, *Jacob Jordaens, 1593–1678*, exh. cat., National Gallery of Canada, Ottawa, 1968–69 (Ottawa, 1968), p. 129.
107. Maxime Préaud, “Leclerc,” *The Dictionary of Art*, vol. 19 (New York, 1996), p. 33.
108. J. W. Goodison, ed., *Fitzwilliam Museum Cambridge: Catalogue of Paintings* (Cambridge, 1960), vol. 1, pp. 179–80, no. 317, pl. 93.
109. Georges Wildenstein, *Lancret: Biographie et catalogue critiques* (Paris, 1924), p. 92, no. 238, pl. 91.
110. A note recording Schmidt-Degener’s verbal opinion of April 15, 1935, is in the European Paintings files. For the Amsterdam paintings, see Pieter J. J. van Thiel et al., *All the Paintings of the Rijksmuseum in Amsterdam: A Complete Illustrated Catalogue* (Amsterdam, 1976), pp. 285–86, nos. A874, A179, A573, ills.
111. *The Frick Collection: An Illustrated Catalogue*, vol. 2, *Paintings: French, Italian and Spanish* (New York, 1968), pp. 168–72, nos. 18.1.92, 18.1.93, ills.
112. Fry’s note is undated, but the change of attribution seems to have been referred to the trustees in November or December of 1907 (European Paintings files).
113. *Alte Pinakothek München: Erläuterungen zu den ausgestellten Gemälden* (Munich, 1983), p. 500, no. 631, ill.
114. Federico Zeri with the assistance of Elizabeth E. Gardner, *Italian Paintings, Venetian School: A Catalogue of the Collection of The Metropolitan Museum of Art* (Greenwich, Conn., 1973), p. 27, pl. 25.
115. *Katalog der alten Meister der Hamburger Kunsthalle* (Hamburg, 1966), p. 160, no. 644, ill.
116. Gerson’s verbal opinion and d’Hulst’s written one of December 14, 1954, are in the European Paintings files.
117. Baetjer 1995, p. 275, ill. (19.164).
118. H. R. Hoetink, ed., *The Royal Picture Gallery Mauritshuis* (Amsterdam and New York, 1985), p. 322, no. 102, color ill.
119. Sale, Christie’s, London, December 9, 1988, lot 107 (£700,000).
120. Barbara Gaetgens, *Adriaen van der Werff, 1659–1722* (Munich, 1987), p. 226, no. 21, ill.
121. Van Thiel et al., *Paintings of the Rijksmuseum*, p. 228, no. C1, ill. Weyle’s 1934 attribution is in the European Paintings files.
122. Notes recording the verbal opinions of Valentiner, April 13, 1935, and Benesch, December 20, 1940, and Rosenberg’s letter of January 26, 1945, are in the European Paintings files.
123. J. W. von Moltke, *Govaert Flinck 1615–1660* (Amsterdam, 1965), pp. 32, n. 1, 167, 256, no. W150 (W indicating a wrongly attributed work). Von Moltke had seen only a photograph.
124. Norbert Middelkoop, ed., *Kopstukken: Amsterdammers geportretteerd 1600–1800*, exh. cat., Amsterdams Historisch Museum, 2002–3 (Amsterdam, 2002), pp. 204–5, nos. 73 (Amsterdams Historisch Museum, no. SA 41181), 74, ills. I would like to thank Nel Klaversma of the Amsterdams Historisch Museum for providing current information about the picture.
125. Georges Lafencstre and Eugène Richtenberger, *La peinture en Europe: La Hollande* (Paris, [1898]), especially p. 198, no. 16, p. 247, no. 696, p. 296, no. 1385, p. 264, nos. 986–88, and see pp. 349, 363, 369, 377, 387. Spellings of the artists’ names may differ from the orthography of the Museum’s 1872 catalogue, which is maintained in this text.
126. Van Thiel, *Paintings of the Rijksmuseum*, p. 401, nos. C189, A280, ills.
127. A[lf]phonse]–J[ules] Wauters, *Le Musée de Bruxelles: Tableaux anciens* (Brussels, 1900), especially nos. 149, 176, 228.
128. See Arnauld Brejon de Lavergnée et al., *Catalogue sommaire illustré des peintures du Musée du Louvre*, vol. 1, *Écoles flamande et hollandaise* (Paris, 1979), p. 59, no. 1294 (collection of Louis XIV), p. 46, no. 1201, p. 95, no. 1586 (both collection of Louis XVI), p. 47, no. 1210, p. 59, no. 1295, p. 60, no. 1296, p. 65, no. 1308, p. 99, no. 1670 (all acquired by the state during the eighteenth century; two seized during the French Revolution).
129. *Ibid.*, p. 19, no. M.N.R. 707, p. 46, no. 1201, p. 73, no. 1375, p. 95, no. 1586, p. 99, no. 1930 bis, p. 133, no. R.F. 3713, p. 27, no. 2178, p. 47, no. 1210, p. 65, no. 1308, p. 99, nos. 1670–71, pp. 59–60, nos. 1095, 1294–97, 1412, M.N.R. 419, pp. 73–74, nos. 1377–80, R.F. 50–54, ills.
130. *National Gallery: Illustrated General Catalogue*, 2nd ed. (London, 1986), p. 283, no. 211, p. 425, nos. 842, 1352, p. 452, no. 1137, p. 601, no. 146; National Gallery of Art, *European Paintings: An Illustrated Catalogue* (Washington, D.C., 1985).
131. Resolution adopted March 28, 1871 (MMA Archives).
132. Typescripts of Johnston’s letters to Blodgett of June 15, 1871, and February 10, 1872, are in the MMA Archives.

133. A note by Margaretta Salinger recording Wehle's opinion is on the reverse of a photograph in the European Paintings files. The existence of only a single negative, especially one with a low number indicative of an early date, is one of the best indicators that a picture left the Museum in the same state in which it entered, as throughout the Museum's history it has been standard practice to photograph paintings again after conservation treatment. Thanks to Dorothy Mahon for looking with me at the several photographs in question.
134. Howe 1913, p. 152 n. 1, and see also pp. 150–53.
135. *Ibid.*, pp. 156, 161–70, and see also, on p. 160, a drawing of the staircase of the Douglas Mansion by Frank Waller in which, unfortunately, the paintings are not identifiable. The Museum had moved to Central Park in 1881, when Waller exhibited the canvas illustrated as Figure 40 at the National Academy of Design. He perhaps intended it as a historical record of the tenancy of the mansion.
136. Howe 1913, p. 150.
137. According to Howe (*ibid.*, pp. 153–56), Johnston made his purchase through Junius S. Morgan in London. Tomkins (*Merchants and Masterpieces*, pp. 44–45, 49–57) gives an account of the personalities involved.
138. For Cesnola and his collections of Cypriot antiquities, see Vasos Karageorghis, in collaboration with Joan R. Mertens and Marice E. Rose, *Ancient Art from Cyprus: The Cesnola Collection in The Metropolitan Museum of Art* (New York, 2002). This summary is based on pp. 3–15.
139. Nathaniel Burt, *Palaces for the People: A Social History of the American Art Museum* (Boston, 1977), offers an overview.
140. On Corcoran, see *ibid.*, pp. 58–59, and also Linda Crocker Simmons, "William Wilson Corcoran," *The Dictionary of Art*, vol. 7 (New York, 1996), p. 840.
141. For the early history of the Boston Museum, see Walter Muir Whitehill, *Museum of Fine Arts, Boston: A Centennial History* (Boston, 1970), vol. 1, pp. 1–67.
142. For an appreciation, see R. W. G. Vail, *Knickerbocker Birthday: A Sesqui-Centennial History of the New-York Historical Society* (New York, 1954), pp. 126–28, and also Burt, *Palaces for the People*, pp. 53–55.
143. *The Metropolitan Museum of Art Bulletin* 53, no. 2 (Fall 1995), pp. 28–29, color ill. (1995:7).
144. Francis Steegmuller, *The Two Lives of James Jackson Jarves* (New Haven, 1951), pp. 105–307. For a summary history, together with the first modern catalogue, see Osvald Sirén, *A Descriptive Catalogue of the Pictures in the Jarves Collection Belonging to Yale University* (New Haven, 1916); also Burt, *Palaces for the People*, pp. 55–58, and Tomkins, *Merchants and Masterpieces*, pp. 69–70.

## APPENDIX 1

### PART A: PAINTINGS IN THE MUSEUM'S COLLECTION

Part A lists the 64 paintings from the Purchase of 1871 the Museum still owns; Part B comprises the 110 works the Museum has deaccessioned and (with the exception of No. 57) sold. Within each of the two sections the paintings are arranged in the order in which they appeared in the Museum's 1872 catalogue. Note that nos. 1–100 of the 1872 catalogue were from the so-called Brussels collection that Brussels dealer Étienne Le Roy, with dealer Léon Gauchez acting as agent, sold to William T. Blodgett, chairman of the executive committee of the new Museum, on September 22, 1870. Nos. 101–59 of the 1872 catalogue constituted the Paris collection that Gauchez and Paris dealer Alexis Febvre sold to Blodgett on August 23, 1870. Nos. 160–74 were the third group of paintings that Gauchez sold to Blodgett, on September 27, 1870. Blodgett and John Taylor Johnston, president of the Museum, owned all 174 paintings jointly between March 4 and December 22, 1871, when the Museum purchased them.



Figure 41. Monogram of Léon Gauchez (left) and drawing of seal of Étienne Le Roy (right)

The attribution, artist's nationality and life dates, title, date, accession number, medium and dimensions, and a transcription of the signature and date for each painting in Part A are drawn from the Museum's current records. Also noted, if recorded, are the stencil number;\* whether the seal of either Le Roy or Gauchez (see Figure 41), or both, is impressed in red wax on the reverse of the stretcher, cradle, or frame; the name of the restorer, if known; and whether the 1870 frame, if it is still on the painting, was newly made or adapted to fit. Gauchez's seal is square; because it is largely illegible, Figure 41 illustrates the monogram from his stationery, which is the same. Le Roy's includes his name, surrounded by a beaded oval, and his title. (The stencil numbers and seals are of course absent from paintings whose stretchers or frames have been replaced or whose cradles have been removed.) The attribution—if it was different from the current attribution—and, in quotes, any provenance or other pertinent information from the 1872 catalogue are also given for each work. The provenance as now construed follows. Dealers' names and information about them are enclosed in brackets. Unless otherwise noted, sales were in New York.

\*These were the dealers' identification numbers. With the exception of MMA Catalogue 1872, no. 37, which bears the stencil number 23 (both 37 and 23 are by Neeffs and represent church interiors), and no. 91, which bears the stencil number 16 (inverted), the catalogue numbers match the surviving stencil numbers. The errors must have been oversights.



1

1. Copy after Hugo van der Goes (Netherlandish, late 15th century), *The Adoration of the Magi* (Figure 36). Purchase, 1871 (71.100). Oil on wood, 74 x 65.1 cm. New frame in 1870. MMA Catalogue 1872, no. 1, as Gerard van der Meire.

? by descent to Martin Comte Cornet de Ways Ruart, Brussels (until d. 1870); [Étienne Le Roy, Brussels, through Léon Gauchez, Paris, until 1870, as Gerard van der Meire; sold to Blodgett]; William T. Blodgett, Paris and New York (1870–71; sold half share to Johnston); William T. Blodgett, New York, and John Taylor Johnston, New York (1871; sold to MMA)

5. Anthony van Dyck (Flemish, 1599–1641), *Saint Rosalie Interceding for the Plague-Stricken of Palermo*, 1624 (Figure 5). Purchase, 1871 (71.41). Oil on canvas, 99.7 x 73.7 cm. MMA Catalogue 1872, no. 5, as *Saint Martha interceding with God for a cessation of the Plague at Tarascon*: “This admirable picture belonged to the Royal Museum of Madrid, whence it was brought by the king, Joseph Bonaparte. It afterwards came into the hands of Mr. Farrer, of London, and from thence into the celebrated collection of Mr. David McIntosh.”

? Desiderio Segno, Genoa and Salaparuta, Sicily (1630 inventory, as “un quadro di Santa Rosalia in gloria, di mano di Antonio Vandich”);\* ? [Antonio Santi, Palermo, 1648;

sold to Ruffo]; ? Don Antonio Ruffo, principe della Scaletta, Messina (1648–d. 1678; account book, fol. 122 [April 25, 1648], as “onze 26 . . . per Prezzo d’un quadro mandatomi di Mano del Vandich fiamingo comprato per mano del predetto Prussimi con una Santa Rosolia e dodici Puttini” and fol. 130 [1648], as “uno quadro di Ant.<sup>o</sup> Vandijck fiam.<sup>go</sup> di p.<sup>mi</sup> 3 e 4 1/2 Comp.<sup>to</sup> In Pal.<sup>mo</sup> Con una S.<sup>ta</sup> Rosolia È undici Angioletti che la tirano In Cielo, costò oz. 26”; 1678 inventory, as “di p.4 e 5 di Sta Rosolia di 11 puttini”); ? his son, Don Placido Ruffo, principe della Scaletta, Messina (1678–d. 1710; 1703 and 1710 inventories); ? his son, Don Antonio Ruffo e La Rocca, principe della Foresta, Messina (1710–d. 1739; 1739 inventory); ? his son, Don Calogero Ruffo, principe della Scaletta e della Foresta, Messina (1739–d. 1743; his estate, 1743–50; 1748 inventory); ? his uncle, Don Giovanni Ruffo e La Rocca, principe della Scaletta, Messina (from 1750); Thomas Emerson, London (until 1829; his sale, Phillips, London, May 1, 1829, no. 84, as *The Assumption of the Virgin*); ? [D. M. Farrer, London; sold to MacIntosh; not in the Farrer sale, Paris, March 24, 1853]; David McIntosh, London (until 1857; his estate sale, Christie’s, London, May 16, 1857, no. 65, as *The Assumption of the Virgin*, for £61.19.0); [C. J. Nieuwenhuys, London and Brussels]; Marquise Théo-dule de Rodes (until d. 1867; her estate sale, Hôtel Drouot, Paris, May 30, 1868, no. 4, as *Sainte Marthe implorant le Christ en faveur des habitants de Tarascon*, for F 9,500 to Prince Paskiewitz); [Étienne Le Roy, Brussels, through Léon Gauchez, Paris, until 1870; sold to Blodgett]; William



5



8

T. Blodgett, Paris and New York (1870–71; sold half share to Johnston); William T. Blodgett, New York, and John Taylor Johnston, New York (1871; sold to MMA)

\*The question mark applies to the entire Ruffo provenance and presupposes that Van Dyck may have done a painting of this subject not known to modern scholarship.

8. Gaspar de Crayer (Flemish, 1584–1669), *The Meeting of Alexander the Great and Diogenes*, 1650s (Figure 32). Purchase, 1871 (71.1). Oil on canvas, 225.4 x 324.2 cm, including added strips, 34.3 cm at left and 39.4 cm at right. MMA Catalogue 1872, no. 8: “This great composition . . . made part of the gallery of the Prince de Rubempré, which was sold in Brussels, 11th April 1765. The picture is cited by Gerard Hoet, page 403, no. 118. In 1803 it appears to have belonged to the Museum of Ghent, and to have been presented . . . to the Empress Josephine, who added it to her famous collection at Malmaison.”

Duc d’Are[n]berg (until 1847; his sale, Brussels, October 4, 1847, no. 34, for BF 550 to Et Le Roy); [Étienne Le Roy, Brussels, from 1847]; ? Martin Comte de Cornet de Ways Ruart, Brussels (until d. 1870); [Étienne Le Roy, Brussels, through Léon Gauchez, Paris, until 1870; sold to Blodgett]; William T. Blodgett, Paris and New York (1870–71; sold half share to Johnston); William T. Blodgett, New York, and John Taylor Johnston, New York (1871; sold to MMA)

10. David Teniers the Younger (Flemish, 1610–1690), *Peasants Dancing and Feasting*, ca. 1660 (Figure 14). Purchase, 1871 (71.99). Oil on canvas, 63.8 x 74.9 cm, with added strip 68.3 x 74.9 cm; signed (lower right): *D.TENIERS.FEC.* Stencil number 10; Le Roy and Gauchez seals. MMA Catalogue 1872, no. 10: “This wonderful picture . . . is from the celebrated collections of the Countess de Verrue, the Duke de Mornay, and the Marquis of Salamanca, from whom it was purchased for 25,200 francs. . . . It was sold at the sale of the Marquis of Brunoy.”

? Jeanne d’Albert de Luynes, comtesse de Verrue (d. 1736; not in her estate sale, March 27, 1737); Marquis de Brunoy (until 1776; [his] estate sale, Joullain fils, Paris, December 2, 1776, no. 30, with pendant for 10,999 livres to Paillet); ? Duc de Mornay (until 1865; sold to Salamanca); Marquis de Salamanca (? 1865–67; his sale, Étienne Le Roy and



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Alexis Febvre, Paris, June 3–6, 1867, no. 120, as *Kermesse Flamande*, for F 24,000 to Mundler for Mme Stevens); Madame Stevens (from 1867); [Étienne Le Roy, Brussels, through Léon Gauchez, Paris, until 1870; sold to Blodgett]; William T. Blodgett, Paris and New York (1870–71; sold half share to Johnston); William T. Blodgett, New York, and John Taylor Johnston, New York (1871; sold to MMA)



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11. Gillis van Tilborgh (Flemish, b. ca. 1625, d. ca. 1678), *Group Portrait: A Wedding Celebration*, ca. 1660. Purchase, 1871 (71.32). Oil on canvas, 115.6 x 160.7 cm. Le Roy and Gauchez seals. MMA Catalogue 1872, no. 11, as *Visit of a Landlord to His Tenant*.

Désiré van den Schrieck, Louvain (until d. 1857; his estate sale, Étienne Le Roy, Louvain, April 8–10, 1861, no. 123, as *Réunion de famille*, for BF 1,900 to Le Roy for Bus de Gisignies); Bernard Aimé Léonard, vicomte du Bus de Gisignies, Brussels (from 1861); [Étienne Le Roy, Brussels, through Léon Gauchez, Paris, until 1870; sold to Blodgett]; William T. Blodgett, Paris and New York (1870–71; sold half share to Johnston); William T. Blodgett, New York, and John Taylor Johnston, New York (1871; sold to MMA)

15–16. David Ryckaert III (Flemish, 1612–1661), *The Yard of the Inn at Emmaus* and *Rustic Interior*, ca. 1650. Purchase, 1871 (71.12, 71.13). Oil on canvas, No. 15: 90.5 x 115.3 cm; No. 16: 92.4 x 115.9 cm; No. 16 signed (lower left): *D.Ryckart*. Le Roy and Gauchez seals; new frames in 1870. MMA Catalogue 1872, no. 15, as *The Farm House*, no. 16, as *The Stowage*: “an excellent pendant to the preceding.”

? by descent to Martin Comte Cornet de Ways Ruart, Brussels (until d. 1870); [Étienne Le Roy, Brussels, through Léon Gauchez, Paris, until 1870; sold to Blodgett]; William T. Blodgett, Paris and New York (1870–71; sold half share to Johnston); William T. Blodgett, New York, and John Taylor Johnston, New York (1871; sold to MMA)



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16



37

37. Pieter Neeffs the Elder (Flemish, active 1605–1656/61), *Interior of a Gothic Church*, 1636 (Figure 11). Purchase, 1871 (71.109). Oil on wood, 42.2 x 58.1 cm; signed and dated (right, on pier): *NEEFS*; (above signature, on monument): *ANNO. / 1636*. Stencil number 23 on stretcher and frame; Le Roy and Gauchez seals; cradled by Cöllen; frame adapted in 1870. MMA Catalogue 1872, no. 37, as Peeter Neeffs, the Elder and David Teniers, the Elder, *Interior of Antwerp Cathedral*. “The figures are by David Teniers the Elder.”

Général Comte de Turenne (until 1852; his estate sale, Regnard-Silvestre, Paris, May 17–19, 1852, no. 58, as Peter Neeffs, “intérieur d’une église de Hollande, animé de diverses figures, parmi lesquelles on remarque un prêtre disant la messe . . . , sur bois”); Marquise Théodule de Rodes (until d. 1867; her estate sale, Hôtel Drouot, Paris, May 30, 1868, no. 12, for F 1,100); [Étienne Le Roy, Brussels, through Léon Gauchez, Paris, until 1870; sold to Blodgett]; William T. Blodgett, Paris and New York (1870–71; sold half share to Johnston); William T. Blodgett, New York, and John Taylor Johnston, New York (1871; sold to MMA)



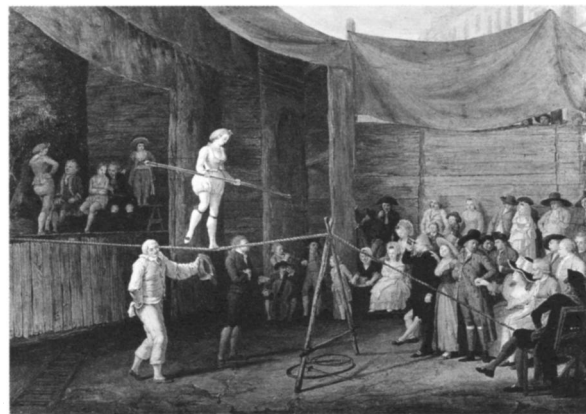
40

40. Léonard Defrance (Flemish, 1735–1805), *Brigands Dividing Booty*, 1780s. Purchase, 1871 (71.154). Oil on wood, 47.9 x 74 cm; signed (lower center, on trunk): *L. Defrance. / de Liege*. Stencil number 40; Le Roy and Gauchez seals; cradled by Cöllen; no frame. MMA Catalogue 1872, no. 40.

Baron de Heusch, Château de l’Andweck (until 1870; his estate sale, Étienne Le Roy and Victor Le Roy, Brussels, May 9–10, 1870, no. 67, for BF 650 to Le Roy); [Étienne Le Roy, Brussels, through Léon Gauchez, Paris, 1870; sold to Blodgett]; William T. Blodgett, Paris and New York (1870–71; sold half share to Johnston); William T. Blodgett, New York, and John Taylor Johnston, New York (1871; sold to MMA)

41. Léonard Defrance, *The Rope Dance*, ca. 1785. Purchase, 1871 (71.105). Oil on wood, 50.5 x 72.7 cm; signed (lower right): *L. Defrance / de Liege*. Stencil number 41; Le Roy and Gauchez seals; cradled by Cöllen; new frame in 1870. MMA Catalogue 1872, no. 41.

Baron de Heusch, Château de l’Andweck (until 1870; his estate sale, Étienne Le Roy and Victor Le Roy, Brussels, May 9–10, 1870, no. 66, for BF 600 to Le Roy); [Étienne Le Roy, Brussels, through Léon Gauchez, Paris, 1870; sold to Blodgett]; William T. Blodgett, Paris and New York (1870–71; sold half share to Johnston); William T. Blodgett, New York, and John Taylor Johnston, New York (1871; sold to MMA)



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44

44. Workshop of Jan Sanders van Hemessen (Netherlands, active 1519–56), *The Calling of Matthew*, 1540s. Purchase, 1871 (71.155). Oil on wood, 111.4 x 151.1 cm. Stencil number 44; Le Roy and Gauchez seals; cradled by Cölln. MMA Catalogue 1872, no. 44, as Martin van Heemskerck.

? by descent to Martin Comte Cornet de Ways Ruart, Brussels (until d. 1870); [Étienne Le Roy, Brussels, through Léon Gauchez, Paris, until 1870, as Martin van Heemskerck; sold to Blodgett]; William T. Blodgett, Paris and New York (1870–71; sold half share to Johnston); William T. Blodgett, New York, and John Taylor Johnston, New York (1871; sold to MMA)

49. Johannes Lingelbach (Dutch, 1622–1674), *Battle Scene*, 1671. Purchase, 1871 (71.23). Oil on canvas, 112.7 x 160.7 cm; signed and dated (bottom center, on tree trunk): I / LIN[G]ELBACH / fe / 1671. Le Roy and Gauchez seals. MMA Catalogue 1872, no. 49, as *Sobieski defeating the Turks before Vienna*:\* “belonged to Prince Kaunitz.”

? Fürst Alois Wenzel Kaunitz, Vienna (not in his sale, Artaria, Vienna, March 13, 1820); ? by descent to Martin Comte Cornet de Ways Ruart, Brussels (until d. 1870); [Étienne Le Roy, Brussels, through Léon Gauchez, Paris, until 1870; sold to Blodgett]; William T. Blodgett, Paris and New York (1870–71; sold half share to Johnston); William T. Blodgett, New York, and John Taylor Johnston, New York (1871; sold to MMA)

\*This event occurred in 1683, nine years after the death of Lingelbach.



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51. Jan Victors (Dutch, 1620–1676), *Abraham's Parting from the Family of Lot*, third quarter 17th century. Purchase, 1871 (71.170). Oil on canvas, 147.3 x 165.4 cm; signed (right): *Jan Victors*. Stencil number 51; Le Roy and Gauchez seals. MMA Catalogue 1872, no. 51, as *Jacob and Laban*.

? by descent to Martin Comte Cornet de Ways Ruart, Brussels (until d. 1870); [Étienne Le Roy, Brussels, through Léon Gauchez, Paris, until 1870; sold to Blodgett]; William T. Blodgett, Paris and New York (1870–71; sold half share to Johnston); William T. Blodgett, New York, and John Taylor Johnston, New York (1871; sold to MMA)



65. Edwaert Collier (Dutch, active by 1662, d. after 1706), *Vanitas*, 1662. Purchase, 1871 (71.19). Oil on wood, 94 x 112.1 cm; signed and dated (left, on book): *.EC.* (monogram) / 1662. Le Roy and Gauchez seals; cradled by Cöllén; new frame in 1870. MMA Catalogue 1872, no. 65, as Caesar van Everdingen.

? by descent to Martin Comte Cornet de Ways Ruart, Brussels (until d. 1870); [Étienne Le Roy, Brussels, through Léon Gauchez, Paris, until 1870, as Caesar van Everdingen; sold to Blodgett]; William T. Blodgett, Paris and New York (1870–71; sold half share to Johnston); William T. Blodgett, New York, and John Taylor Johnston, New York (1871; sold to MMA)

67. Pieter Cornelisz. van Slingeland (Dutch, 1640–1691), *Johan Hulshout* (1623–1687), ca. 1670. Purchase, 1871 (71.70). Oil on wood, 36.8 x 29.8 cm; signed (lower left): *P. V. Slingeland fecit*. Cradled by Cöllén; frame adapted in 1870. MMA Catalogue 1872, no. 67: "from the collection of Daniel Hoof."\*

Johan Hulshout, Leiden (until d. 1687); his son, Johannes Hulshout, Leiden (1687–d. 1713); his daughter, Anna Hulshout, Leiden (1713–d. 1766); her daughter, Elisabeth Dorothea de Raet, Leiden (1766–d. 1780); her husband, Baron Nicolaes van den Boetzelaer, Leiden (1780–d. 1796);



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their daughter, Magdalena Anna Elisabeth van den Boetzel-  
laer, Leiden (1796–d. 1808); her daughter, Baroness  
Diederica Catharina van Slingelandt, Leiden (1808–d. 1838);  
her husband, Daniël Hoof, Leiden (1838–d. 1860; his  
estate sale, Roos, Amsterdam, October 30, 1860, no. 2, for  
fl. 445 to Brack); J. P. Gilkinet, Liège (until 1863; his sale,  
Paris, April 18, 1863, no. 38, for F 700); [Étienne Le Roy,  
Brussels, through Léon Gauchez, Paris, until 1870; sold  
to Blodgett]; William T. Blodgett, Paris and New York  
(1870–71; sold half share to Johnston); William T. Blodg-  
ett, New York, and John Taylor Johnston, New York (1871;  
sold to MMA)

\*Using the provenance provided in the 1872 catalogue, R. E. O.  
Ekkart ("Twee Portretten door Pieter van Slingelandt," *Leids Jaar-  
boekje*, 1992, pp. 93–98) traced this portrait, formerly called *A  
Dutch Burgomaster*, to the sitter.

69. Jacob Vosmaer (Dutch, 1584–1641), *A Vase of Flowers*,  
ca. 1618 (Figure 15). Purchase, 1871 (71.5). Oil on wood,  
85.1 x 62.5 cm; signed and dated (lower left): *Vosmaer  
16[18?]*. Cradled by Cöllén. MMA Catalogue 1872, no. 69.



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? by descent to Martin Comte Cornet de Ways Ruart, Brus-  
sels (until d. 1870); [Étienne Le Roy, Brussels, through  
Léon Gauchez, Paris, until 1870; sold to Blodgett]; William  
T. Blodgett, Paris and New York (1870–71; sold half share  
to Johnston); William T. Blodgett, New York, and John Tay-  
lor Johnston, New York (1871; sold to MMA)

74. Roelof van Vries (Dutch, b. 1630/31, d. probably after  
1681), *The Pigeon House*, 1660s. Purchase, 1871 (71.116).  
Oil on canvas, 36.8 x 30.5 cm; signed (lower right):  
*V[R]IES*. Stencil number 74; Le Roy and Gauchez seals;  
treated by Cöllén. MMA Catalogue 1872, no. 74.



74



79

79. Quiringh Gerritsz. van Brekelenkam (Dutch, b. ca. 1620, d. 1668), *The Spinner*, 1653. Purchase, 1871 (71.110). Oil on wood, 48.3 x 64.1 cm; signed and dated (on spinning wheel): *QVB 1653*. Stencil number 79; Le Roy and Gauchez seals; cradled by Cöllen. MMA Catalogue 1872, no. 79.

Cropley Ashley Cooper, 6th earl of Shaftesbury, Saint Giles's House, Wimborne, Dorset (until d. 1851; his estate sale, Christie's, London, May 15, 1852, no. 18, for £5.10); Baron de Heusch, Château de l'Andweck (until 1870; his estate sale, Étienne and Victor Le Roy, Brussels, May 9–10, 1870, no. 4, for BF 300 to Le Roy); [Étienne Le Roy, Brussels, through Léon Gauchez, Paris, 1870; sold to Blodgett]; William T. Blodgett, Paris and New York (1870–71; sold half share to Johnston); William T. Blodgett, New York, and John Taylor Johnston, New York (1871; sold to MMA)



87a



87b

87–88. Swiss painter (fourth quarter 15th century), *Saint Remigius Replenishing the Barrel of Wine*, *Saint Remigius and the Burning Wheat*, *A Martyr Saint in the Arena*, *The Beheading of a Martyr Saint*. Purchase, 1871 (71.33ab, 71.40ab). Oil on wood, each 137.8 x 77.5 cm. MMA Catalogue 1872, nos. 87, 88, as Jacob Walen, *Hagiological Subjects*.

? by descent to Martin Comte Cornet de Ways Ruart, Brussels (until d. 1870); [Étienne Le Roy, Brussels, through Léon Gauchez, Paris, until 1870, as Jacob Walen; sold to Blodgett]; William T. Blodgett, Paris and New York (1870–71; sold half share to Johnston); William T. Blodgett, New York, and John Taylor Johnston, New York (1871; sold to MMA)



88a



88b



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89. Workshop of Lucas Cranach the Elder (German, 1472–1553). *John I (1468–1532), the Steadfast, Elector of Saxony*, ca. 1533. Purchase, 1871 (71.128). Oil on canvas, transferred from wood, 21 x 14.9 cm. Treated by Cöllén. MMA Catalogue 1872, no. 89, as Lucas Cranach the Elder.

? by descent to Martin Comte Cornet de Ways Ruart, Brussels (until d. 1870); [Étienne Le Roy, Brussels, through Léon Gauchez, Paris, 1870, as Lucas Cranach the Elder; sold to Blodgett]; William T. Blodgett, Paris and New York (1870–71; sold half share to Johnston); William T. Blodgett, New York, and John Taylor Johnston, New York (1871; sold to MMA)

91. Christian Wilhelm Ernst Dietrich (German, 1712–1774), *Surprised, or Infidelity Found Out*, third quarter 18th century (Figure 16). Purchase, 1871 (71.142). Oil on canvas, 73 x 72.7 cm; signed (lower right): *Peint Par C. W. E. Dietrich*. Stencil number 16; Le Roy and Gauchez seals; frame adapted in 1870. MMA Catalogue 1872, no. 91: “from the Chaplin, Pierard, and Tardieu collections.”\*

Jean-André Tardieu (until 1867; his estate sale, Étienne Le Roy and Alexis Febvre, Paris, May 10–11, 1867, no. 15, as “Allégorie. Pres d’un bosquet est assis un galant cavalier tenant par la taille une jeune dame, il a dans la main un papier. . . 70 x 61 cm,” for F 1,000); [Étienne Le Roy, Brus-



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sels, through Léon Gauchez, Paris, until 1870; sold to Blodgett]; William T. Blodgett, Paris and New York (1870–71; sold half share to Johnston); William T. Blodgett, New York, and John Taylor Johnston, New York (1871; sold to MMA)

\*Le Roy confused this picture with one from the Chaplin collection and later no. 15 in the Piérard sale, held in Paris on March 20–21, 1860, the description of which—“une jeune dame, assise sur un banc au pied d’une statue, tient un enfant sur ses genoux”—does not match. Neither was it in the Paris sale of April 29, 1853, for which Febvre was the expert and which included “tableaux provenant du Cabinet de M. Chaplin.”

92. Christian Wilhelm Ernst Dietrich, *The Adoration of the Shepherds*, 1760s (Figure 39). Purchase, 1871 (71.162). Oil on canvas, 54.9 x 73 cm; signed and dated (lower right): *C. W. E. Dietrich 176[ ]*. Stencil number 92 on frame; frame adapted in 1870. MMA Catalogue 1872, no. 92: “from the collection of M. Rothan, the late Ambassador of France, in Italy.”

Monsieur Rothan (until 1866; [his] sale, Le Roy, Brussels, December 19–21, 1866, no. 21, for BF 310 to Le Roy); [Étienne Le Roy, Brussels, through Léon Gauchez, Paris, 1866–70; sold to Blodgett]; William T. Blodgett, Paris and New York (1870–71; sold half share to Johnston); William T. Blodgett, New York, and John Taylor Johnston, New York (1871; sold to MMA)



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93. Master of the Béguins (French, active 1650–60), *Beggars at a Doorway*, ca. 1655 (Figure 17). Purchase, 1871 (71.80). Oil on canvas, 51.4 x 59.4 cm. MMA Catalogue 1872, no. 93, as Antoine Le Nain, *Mendicants*.

? Louis César de la Baume Le Blanc, duc de La Vallière, Paris (until d. 1780; his estate sale, Paillet, Paris, February 21, 1781, no. 16, as “Le Nain. Le dehors d’une Maison de Charité. A la porte on voit un homme vêtu d’un habit & d’un manteau noir; il semble se disposer à faire l’aumône à une famille de mendiants qui sont arrêtés devant lui. A gauche est un vieillard à genoux qui tient les mains jointes & son chapelet. Ce tableau, d’une extrême vérité & d’une parfaite conservation, mérite une distinction particulière

dans les ouvrages de ce peintre. Hauteur 18 pouces 6 lignes, largeur 22 pouces. T[oile],” for 400 livres to Devouge);\* ? by descent to Martin Comte Cornet de Ways Ruart, Brussels (until d. 1870); [Étienne Le Roy, Brussels, through Léon Gauchez, Paris, until 1870; sold to Blodgett]; William T. Blodgett, Paris and New York (1870–71; sold half share to Johnston); William T. Blodgett, New York, and John Taylor Johnston, New York (1871; sold to MMA)

\*As a second version measuring 51.5 by 63 centimeters is reported to have been on the art market before World War II, it is not certain that this painting is the one from the 1781 estate sale of the duc de La Vallière (see Jacques Thuillier, *Les frères le Nain*, exh. cat., Grand Palais, Paris, 1978–79 [Paris, 1978], p. 329).



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102

102. Matthys Naiveu (Dutch, 1647–1726), *The Newborn Baby*, 1675. Purchase, 1871 (71.160). Oil on canvas, 64.1 x 80 cm; signed and dated (lower left): *M: Naiveu F / 1675*. Gauchez seal. MMA Catalogue 1872, no. 102, as *The Invalid*.

[Léon Gauchez, Paris, with Alexis Febvre, Paris, until 1870; sold to Blodgett]; William T. Blodgett, Paris and New York (1870–71; sold half share to Johnston); William T. Blodgett, New York, and John Taylor Johnston, New York (1871; sold to MMA)

104–5. Jean Baptiste Oudry (French, 1686–1755), *Dog Guarding Dead Game* and *Ducks Resting in Sunshine*, 1753 (Figures 21, 22). Purchase, 1871 (71.89, 71.57). Oil on canvas, each 64.8 x 80.6 cm; No. 104 signed and dated (lower left): *JB. oudry. 1753*, No. 105 signed and dated (lower left): *JB. oudry / 1753*. Gauchez seals. MMA Catalogue 1872, nos. 104, 105: “from one of the most celebrated collections, that of M. de La Live de Jully, which was sold in 1770.”

Ange Laurent de La Live de Jully, Paris (after 1764–1770; his sale, Remy, Paris, May 2–14, 1770, no. 70, the pair for 501 livres); [Léon Gauchez, Paris, with Alexis Febvre, Paris, until 1870; sold to Blodgett]; William T. Blodgett, Paris and New York (1870–71; sold half share to Johnston); William T. Blodgett, New York, and John Taylor Johnston, New York (1871; sold to MMA)



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107–8. Jan Fyt (Flemish, 1611–1661), *A Basket and Birds* and *A Hare and Birds*, 1640s or 1650s. Purchase, 1871 (71.43, 71.44). Oil on canvas, No. 107: 60.3 x 76.8 cm, No. 108: 60.6 x 78.7 cm. Gauchez seals; frames adapted in 1870. MMA Catalogue 1872, nos. 107, 108: “This beautiful picture and the following (No. 108) belonged to the collection of W. Burger (Theophile Thoré).”

? sale, Haro, Paris, April 12, 1869, nos. 15, 16, as *Riseaux morts* and *Lièvre et oiseaux morts*, each 60 x 74 cm, for F 700 and F 450 respectively; ? Étienne-Joseph-Théophile Thoré (W. Bürger) (until d. 1869); [Léon Gauchez, Paris, with Alexis Febvre, Paris, 1870; sold to Blodgett]; William T. Blodgett, Paris and New York (1870–71; sold half share to Johnston); William T. Blodgett, New York, and John Taylor Johnston, New York (1871; sold to MMA)



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109



108



110

109. Dirck Hals (Dutch, 1591–1656), *A Banquet*, 1630s. Purchase, 1871 (71.108). Oil on wood, 40.6 x 66 cm; signed and dated (lower center): *Dirck hals / 163* [ ]. Gauchez seal; cradled by Kiewert. MMA Catalogue 1872, no. 109: “from the collection of W. Burger.”

? Étienne-Joseph-Théophile Thoré (W. Bürger) (until d. 1869); [Léon Gauchez, Paris, with Alexis Febvre, Paris, until 1870; sold to Blodgett]; William T. Blodgett, Paris and New York (1870–71; sold half share to Johnston); William T. Blodgett, New York, and John Taylor Johnston, New York (1871; sold to MMA)

110. Salomon van Ruysdael (Dutch, 1600/1603–1670), *Drawing the Eel*, 1650s (Figure 38). Purchase, 1871 (71.75). Oil on wood, 74.9 x 106 cm; signed and dated (lower center): *SvR (vR in monogram) / 165* [ ]. Gauchez seal; cradled by Kiewert. MMA Catalogue 1872, no. 110, as *A Dutch Kermesse*: “from the private collection of King Maximilian I, of Bavaria.”\*

[Léon Gauchez, Paris, with Alexis Febvre, Paris, until 1870; sold to Blodgett]; William T. Blodgett, Paris and New York (1870–71; sold half share to Johnston); William T. Blodgett, New York, and John Taylor Johnston, New York (1871; sold to MMA)

\*See No. 151, below.





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112. Margareta Haverman (Dutch, active by 1716, d. after 1750), *A Vase of Flowers*, 1716. Purchase, 1871 (71.6). Oil on wood, 79.4 x 60.3 cm; signed and dated (lower right): *.Margareta. Haverman fecit. / A 1716*. Gauchez seal; cradled by Kiewert; frame adapted in 1870. MMA Catalogue 1872, no. 112: "from the collection of M. Louis Fould."

Louis Fould (until 1860; his estate sale, Pillet and Laneuville, Paris, June 4, 1860, no. 5, with no. 6 for F 2,600); Édouard Fould (1860–69; his sale, Hôtel Drouot, Paris, April 5, 1869, no. 7, for F 2,100); [Léon Gauchez, Paris, with Alexis Febvre, Paris, until 1870; sold to Blodgett]; William T. Blodgett, Paris and New York (1870–71; sold half share to Johnston); William T. Blodgett, New York, and John Taylor Johnston, New York (1871; sold to MMA)



114

114. Style of Rembrandt (Dutch, second or third quarter 17th century), *Man in Armor (Mars?)*. Purchase, 1871 (71.84). Oil on canvas, 101.9 x 90.5 cm. Gauchez seal. MMA Catalogue 1872, no. 114, as Aart de Gelder, *Portrait of a Dutch Admiral*: "from the collection of Mr. W. Burger. . . . The works of De Gelder have sometimes been sold as Rembrandt's, by unscrupulous dealers, as was the case with the present picture, which was formerly sold as a Rembrandt, for 28,500 francs."

? Étienne-Joseph-Théophile Thoré (W. Bürger) (d. 1869); [Léon Gauchez, Paris, with Alexis Febvre, Paris, until 1870, as Aart de Gelder, *Portrait of a Dutch Admiral*; sold to Blodgett]; William T. Blodgett, Paris and New York (1870–71; sold half share to Johnston); William T. Blodgett, New York, and John Taylor Johnston, New York (1871; sold to MMA)

115. Jan Fyt (Flemish, 1611–1661), *A Partridge and Small Game Birds*, 1640s or 1650s. Purchase, 1871 (71.45). Oil on canvas, 46.4 x 36.2 cm; signed (lower left): *Joannes. FYT*. Gauchez seal. MMA Catalogue 1872, no. 115.

[Léon Gauchez, Paris, with Alexis Febvre, Paris, until 1870; sold to Blodgett]; William T. Blodgett, Paris and New York (1870–71; sold half share to Johnston); William T. Blodgett, New York, and John Taylor Johnston, New York (1871; sold to MMA)



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116. Jan Josephsz. van Goyen (Dutch, 1596–1656), *View of Haarlem and the Haarlemmer Meer*, 1646 (Figure 10, Color-plate 8). Purchase, 1871 (71.62). Oil on wood, 34.6 x 50.5 cm; signed and dated (lower left): *VG 1646*. Cradled by Kiewert. MMA Catalogue 1872, no. 116: “belonged to the Burger collection. From the Mecklenburg collection.”

? Baron Henry de Mecklenbourg (d. 1861; not in his estate sale, Hôtel Drouot, Paris, March 12, 1870); ? Étienne-



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Joseph-Théophile Thoré (W. Bürger) (d. 1869); [Léon Gauchez, Paris, with Alexis Febvre, Paris, 1870; sold to Blodgett]; William T. Blodgett, Paris and New York (1870–71; sold half share to Johnston); William T. Blodgett, New York, and John Taylor Johnston, New York (1871; sold to MMA)

117. Johannes Lingelbach (Dutch, 1622–1674), *Peasants Dancing*, 1651(?). Purchase, 1871 (71.123). Oil on canvas, 67.3 x 74.9 cm; signed and dated (lower center, on bench): *J.lingelbach 165[1?]*. Gauchez seal; new frame in 1870. MMA Catalogue 1872, no. 117: “from the Broadlands collection of Lord Palmerston.”\*

Abraham Delfos (until 1807; his sale, Bosboom, The Hague, June 10, 1807, no. 87); widow H. F. van Usselino, née Tollens (until 1866; her estate sale, Roos and Engelberts, Amsterdam, January 30–31, 1866, no. 69, for DF 69,353 to Enthouze);\*\* [Léon Gauchez, Paris, with Alexis Febvre, Paris, until 1870; sold to Blodgett]; William T. Blodgett, Paris and New York (1870–71; sold half share to Johnston); William T. Blodgett, New York, and John Taylor Johnston, New York (1871; sold to MMA)

\*No trace of the painting has been found in the archives at Broadlands, and Gauchez’s assertion is also implausible in view of its nineteenth-century Dutch provenance.

\*\*The references to the Delfos and Usselino sales were provided by Catja Burger-Wegener in a letter of June 12, 1971, that is now in the European Paintings archives.



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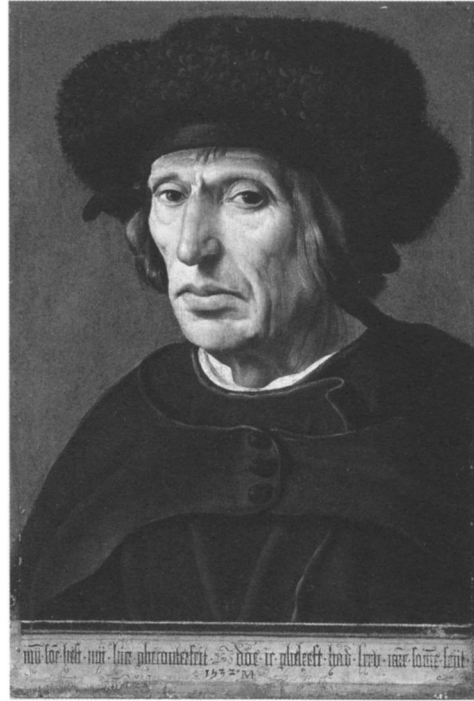


118

118. Jacob Jordaens (Flemish, 1593–1678), *The Holy Family with Saint Anne and the Young Baptist and His Parents*, ca. 1620–25, with additions in the 1650s or early 1660s (Figure 3). Purchase, 1871 (71.11). Oil on wood, 169.9 x 149.9 cm. Gauchez seal; cradled by Kiewert; frame adapted in 1870. MMA Catalogue 1872, no. 118, as *Visit of Saint John to the infant Jesus*: “from the abbey of Averbode.”\*

? Abbey of Averbode, near Liège; Marquis du Blaisel (until 1870; his estate sale, Hôtel Drouot, Paris, March 16–17, 1870, no. 71, for F 4,210 to Gauchez); [Léon Gauchez, Brussels, 1870; offered in April 1870 to the Musées Royaux de Belgique for BF 6,000; offer declined]; [Léon Gauchez, Paris, with Alexis Febvre, Paris, 1870; sold to Blodgett]; William T. Blodgett, Paris and New York (1870–71; sold half share to Johnston); William T. Blodgett, New York, and John Taylor Johnston, New York (1871; sold to MMA)

\*No record of the Jordaens panel has ever been discovered at the Premonstratensian abbey of Averbode, in the diocese of Liège.



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119. Marten van Heemskerck (Netherlandish, 1498–1574), *Jacob Willemsz. van Veen (1456–1535), the Artist's Father*, 1532 (Figure 18). Purchase, 1871 (71.36). Oil on wood, 52.1 x 34.9 cm; signed and dated (bottom): .1532. MVH. Gauchez seal. MMA Catalogue 1872, no. 119: “from the collection of Count Festetics.”\*

Johannes Enschedé (until 1786; his estate sale, Jelgersma, Haarlem, May 30ff., 1786, no. 70); ? Samuel Festetics, Vienna (not in his sale, Artaria and Altmann, Vienna, March 7, April 11ff., 1859; d. 1862); [Léon Gauchez, Paris, with Alexis Febvre, Paris, until 1870; sold to Blodgett]; William T. Blodgett, Paris and New York (1870–71; sold half share to Johnston); William T. Blodgett, New York, and John Taylor Johnston, New York (1871; sold to MMA)

\*The painting is not listed in Theodor von Frimmel, *Lexikon*, vol. 1 (1913).



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120. Jean Baptiste Greuze (French, 1725–1805), *Study Head of a Woman*, 1760s (Figure 20). Purchase, 1871 (71.91). Oil on wood, 47 x 40.6 cm. MMA Catalogue 1872, no. 120.

[Léon Gauchez, Paris, with Alexis Febvre, Paris, until 1870; sold to Blodgett]; William T. Blodgett, Paris and New York (1870–71; sold half share to Johnston); William T. Blodgett, New York, and John Taylor Johnston, New York (1871; sold to MMA)

121. Bernhard Strigel (German, 1460–1528), *Portrait of a Woman*, first quarter 16th century (Figure 27). Purchase, 1871 (71.34). Oil on wood, 38.4 x 26.7 cm. Gauchez seal; cradled by Kiewert. MMA Catalogue 1872, no. 121, as Lucas Cranach the Younger: “from the collection of Count Festetics. This picture was erroneously attributed to Christopher Amberger.”\*

? Samuel Festetics, Vienna (not in his sale, Artaria and Altmann, Vienna, March 7, April 11ff., 1859; d. 1862); [Léon Gauchez, Paris, with Alexis Febvre, Paris, until 1870; sold to Blodgett]; William T. Blodgett, Paris and New York (1870–71; sold half share to Johnston); William T. Blodgett, New York, and John Taylor Johnston, New York (1871; sold to MMA)

\*The painting is not in Frimmel’s *Lexikon*; see No. 119, above.



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124. Léonard Defrance (Flemish, 1735–1805), *The Forge*, 1780s. Purchase, 1871 (71.93). Oil on wood, 32.1 x 41.9 cm; signed (lower left): *L. Defrance. / Liege. Gauchez* seal; cradled by Kiewert; frame adapted in 1870. MMA Catalogue 1872, no. 124.

[Léon Gauchez, Paris, with Alexis Febvre, Paris, until 1870; sold to Blodgett]; William T. Blodgett, Paris and New York (1870–71; sold half share to Johnston); William T. Blodgett, New York, and John Taylor Johnston, New York (1871; sold to MMA)



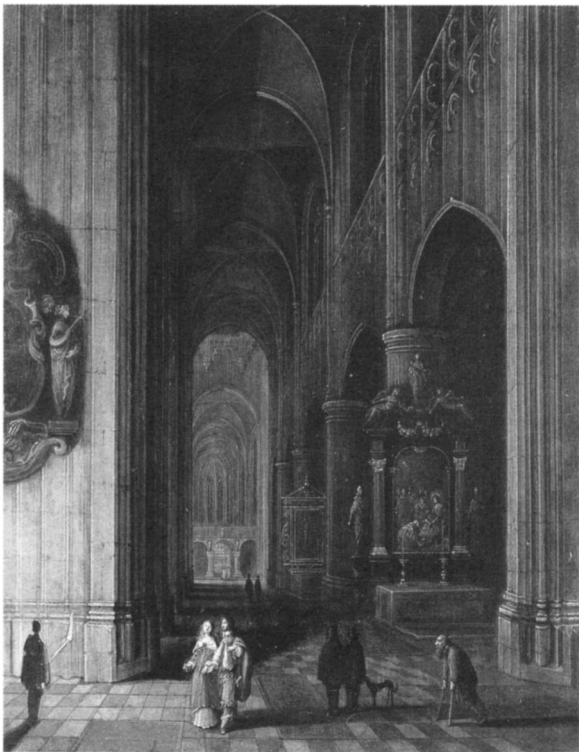
124



125

125. Jan Davidsz. de Heem (Dutch, 1606–1683/84), *Still Life with a Glass and Oysters*, ca. 1640. Purchase, 1871 (71.78). Oil on wood, 25.1 x 19.1 cm; signed (upper right): *J. De heem*. MMA Catalogue 1872, no. 125.

[Léon Gauchez, Paris, with Alexis Febvre, Paris, until 1870; sold to Blodgett]; William T. Blodgett, Paris and New York (1870–71; sold half share to Johnston); William T. Blodgett, New York, and John Taylor Johnston, New York (1871; sold to MMA)



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130. Pieter Neeffs the Younger (Flemish, b. 1620, d. after 1675) and Frans Francken III (Flemish, 1607–1667), *Interior of a Gothic Church at Night*, ca. 1660. Purchase, 1871 (71.50). Oil on wood, 25.4 x 19.7 cm; signed (bottom center, on tombstone): *D.i [De jonge] Franck.f.* Gauchez seal. MMA Catalogue 1872, no. 130.

Vicomte d'Harcourt (until 1842; his estate sale, Wéry, Paris, January 31–February 2, 1842, no. 56); François Delessert, Paris (until 1869; his sale, Pillet and Petit, Paris, March 15–18, 1869, no. 59, as Peeter Neeffs, “la grande nef d’une église de style gothique est éclairée par les dernières lueurs du jour et par la lumière d’une torche qui tient un jeune page précédant plusieurs visiteurs,” 24 x 31 cm, for F 485 or 370 to ? Boussières); [Léon Gauchez, Paris, with Alexis Febvre, Paris, until 1870; sold to Blodgett]; William T. Blodgett, Paris and New York (1870–71; sold half share to Johnston); William T. Blodgett, New York, and John Taylor Johnston, New York (1871; sold to MMA)

132. Jacob Jordaens (Flemish, 1593–1678), *Saint Ives Receiving Supplicants*, ca. 1640. Purchase, 1871 (71.83). Oil on paper, laid down on canvas, 25.4 x 30.2 cm. Gauchez seal. MMA Catalogue 1872, no. 132, as *Sketch from Sacred History*: “from the collection of W. Burger.”

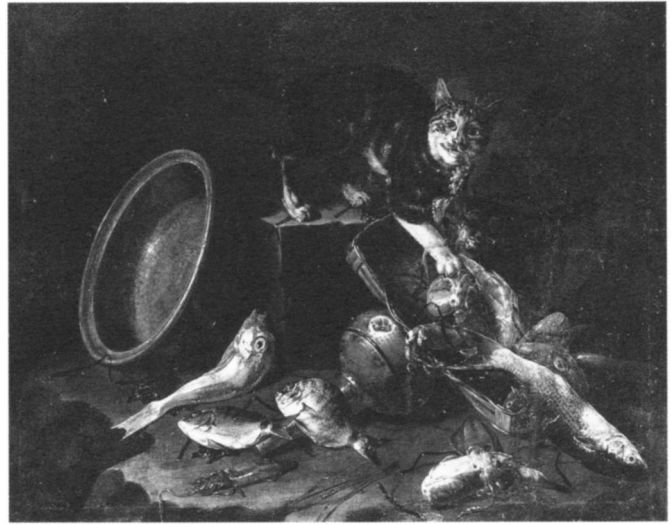
? Étienne-Joseph-Théophile Thoré (W. Bürger) (d. 1869); [Léon Gauchez, Paris, with Alexis Febvre, Paris, until 1870; sold to Blodgett]; William T. Blodgett, Paris and New York (1870–71; sold half share to Johnston); William T. Blodgett, New York, and John Taylor Johnston, New York (1871; sold to MMA)



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133. Adam Frans van der Meulen (Flemish, 1632–1690), *A Cavalry Engagement*, 1650s. Purchase, 1871 (71.96). Oil on wood, 21.9 x 31.8 cm; signed (lower center): .A.F.V MEULEN.FEC. Le Roy and Gauchez seals; cradled by Kiewert; no frame. MMA Catalogue 1872, no. 133, as *Combat of Cavalry*.

? [Étienne Le Roy, Brussels]; [Léon Gauchez, Paris, with Alexis Febvre, Paris, until 1870; sold to Blodgett]; William T. Blodgett, Paris and New York (1870–71; sold half share to Johnston); William T. Blodgett, New York, and John Taylor Johnston, New York (1871; sold to MMA)



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134. Giuseppe Recco (Italian, Neapolitan, 1634–1695), *Cat Stealing Fish*, last quarter 17th century. Purchase, 1871 (71.17). Oil on canvas, 96.5 x 128.3 cm; signed (lower left): G.R. Gauchez seal; new frame in 1870. MMA Catalogue 1872, no. 134.

[Léon Gauchez, Paris, with Alexis Febvre, Paris, until 1870; sold to Blodgett]; William T. Blodgett, Paris and New York (1870–71; sold half share to Johnston); William T. Blodgett, New York, and John Taylor Johnston, New York (1871; sold to MMA)



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136. Cornelis de Vos (Flemish, 1583/84–1651). *Portrait of a Young Woman*, early 1630s. Purchase, 1871 (71.46). Oil on canvas, 118.1 x 94.6 cm, including added strip of 7 cm at top. Frame adapted in 1870. MMA Catalogue 1872, no. 136: “from the De la Becque collection.”

? De la Becque or Delbecq (not in Delbecq sales, Paris, December 24, 1844, and January 19, 1845); [Léon Gauchez, Paris, with Alexis Febvre, Paris, until 1870; sold to Blodgett]; William T. Blodgett, Paris and New York (1870–71; sold half share to Johnston); William T. Blodgett, New York, and John Taylor Johnston, New York (1871; sold to MMA)

138. Bartholomeus van der Helst (Dutch, 1613–1670), *Portrait of a Man*, 1647 (Figure 13). Purchase, 1871 (71.73). Oil on wood, oval, 66.7 x 54.9 cm; signed, dated, and inscribed (lower right): *Æta. 62 / B. vanderhelst / 1647*. Gauchez seal; cradled by Kiewert. MMA Catalogue 1872, no. 138.

H. D. Vis Blokhuyzen, Rotterdam (until 1870; his estate sale, Hôtel Drouot, Paris, April 1–2, 1870, no. 25 [date of painting transcribed incorrectly], for F 4,105 to Gauchez); [Léon Gauchez, Brussels, 1870; offered in April 1870 to the Musées Royaux de Belgique for BF 6,000; offer declined]; [Léon Gauchez, Paris, with Alexis Febvre, Paris,



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1870; sold to Blodgett]; William T. Blodgett, Paris and New York (1870–71; sold half share to Johnston); William T. Blodgett, New York, and John Taylor Johnston, New York (1871; sold to MMA)

139. Nicolas Poussin (French, 1594–1665), *Midas Washing at the Source of the Pactolus*, 1624 (Figure 9). Purchase, 1871 (71.56). Oil on canvas, 97.5 x 72.7 cm. Gauchez seal. MMA Catalogue 1872, no. 139, as *Mythological Subject*: “from the collection of the Earl of Shaftsbury.”

Cardinal Camillo Massimi, Rome (until d. 1677; 1677 inventory, as one of “due quadri compagni, di monsù Pusino, alti palmi 4 e larghi palmi 3: in uno vi è il rè Mida, che si lava nel fiume Patolo, e l’altro li pastori d’Arcadia”); his brother, Fabio Camillo Massimi, Rome (from 1677); ? [Vincent Donjeux, until 1793; his estate sale, Lebrun, Paris, April 29ff., 1793, no. 312, as “une composition de quatre figures dans un paysage; celle qui se distingue principalement représente un homme endormi et vu de dos”]; Chevalier de Solirène, Paris (by 1829–36; his sale, Henry, Paris, May 5–7, 1829, no. 118, as “faunes endormis,” described, with two putti, presumably bought in; sold to Smith); John Smith, London (from 1836); ? Cropley Ashley Cooper, 6th earl of Shaftesbury, Saint Giles’s House, Wimborne, Dorset (d. 1851); Marquis du Blaisel (until 1870;



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his estate sale, Hôtel Drouot, Paris, March 16–17, 1870, no. 102, as “Allégorie mythologique. Sur un tertre, la figure d’un fleuve étendu et sommeillant; à gauche, près d’un gros arbre, un satyre endormi; à droite, deux petits bacchantes, couchés sur l’herbe, tiennent des urnes,” for F 3,500 to Gauchez or for F 3,900 to Philips); [Léon Gauchez, Brussels, 1870; offered in March 1870 to the Musées Royaux de Belgique for BF 6,000; offer declined]; [Léon Gauchez, Paris, with Alexis Febvre, Paris, 1870; sold to Blodgett]; William T. Blodgett, Paris and New York (1870–71; sold half share to Johnston); William T. Blodgett, New York, and John Taylor Johnston, New York (1871; sold to MMA)



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140. Giovanni Domenico Tiepolo (Italian, Venetian, 1727–1804), *The Sacrifice of Isaac*, late 1750s. Purchase, 1871 (71.28). Oil on canvas, 39.1 x 53.3 cm. Gauchez seal; new frame in 1870. MMA Catalogue 1872, no. 140: “from the collection of the Duchess of Berri.”

? Caroline Ferdinande Louise, duchesse de Berry, Palazzo Vendramin-Calergi, Venice (not in her sale, Laneuville and Pillet, Paris, April 19–29, 1865; d. 1870); [Léon Gauchez, Paris, with Alexis Febvre, Paris, until 1870, as Giovanni Battista Tiepolo; sold to Blodgett]; William T. Blodgett, Paris and New York (1870–71; sold half share to Johnston); William T. Blodgett, New York, and John Taylor Johnston, New York (1871; sold to MMA)

144. Style of Frans Hals (Dutch, second quarter 17th century), *Malle Babbe* (Figure 30). Purchase, 1871 (71.76). Oil on canvas, 74.9 x 61 cm. Treated by Kiewert; frame adapted in 1870. MMA Catalogue 1872, no. 144, as Frans Hals, inscribed ([falsely] right center, with initials of Frans Hals): *FH* (monogram): “from the collection of Lord Palmerston, at Broadlands.”

Henry John Temple, 3rd viscount Palmerston, Broadlands, Romsey, Hampshire (d. 1865);\* [Léon Gauchez, Brussels, 1870; offered in July 1870 to the Musées Royaux de Belgique for BF 12,000; offer declined]; [Léon Gauchez, Paris,



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with Alexis Febvre, Paris, 1870; sold to Blodgett]; William T. Blodgett, Paris and New York (1870–71; sold half share to Johnston); William T. Blodgett, New York, and John Taylor Johnston, New York (1871; sold to MMA)

\* In a catalogue of the pictures at Broadlands is a handwritten extract from G. A. Cooke's *Itinerary* (Hampshire, ca. 1805, p. 66) that lists under the entry for the dressing room an "Old Woman, a sketch by Fr. Hals." We owe this information to Mrs. Gemma Greenwood at Broadlands (letter of November 21, 2002; European Paintings files), whose research is gratefully acknowledged.



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145–46. Francesco Guardi (Italian, Venetian, 1712–1793), *The Grand Canal above the Rialto and Santa Maria della Salute*, 1760s (Figures 23, 24). Purchase, 1871 (71.119, 71.120). Oil on canvas, each 53.3 x 85.7 cm; No. 145 signed (lower left): *Franco / De Guardi*. Gauchez seals. MMA Catalogue 1872, nos. 145, 146: "from the collection of the Earl of Shaftesbury."

? Cropley Ashley Cooper, 6th earl of Shaftesbury, Saint Giles's House, Wimborne, Dorset (d. 1851); [Léon Gauchez, Paris, with Alexis Febvre, Paris, until 1870; sold to Blodgett]; William T. Blodgett, Paris and New York

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(1870–71; sold half share to Johnston); William T. Blodgett, New York, and John Taylor Johnston, New York (1871; sold to MMA)

149. Giovanni Battista Tiepolo (Italian, Venetian, 1696–1770), *The Investiture of Bishop Harold as Duke of Franconia*, ca. 1751–52 (Figure 25, cover illustration). Purchase, 1871e(71.121). Oil on canvas, 71.8 x 51.4 cm. Gauchez seal. MMA Catalogue 1872, no. 149.

J. Taylor, England; [Richard Abraham, London, by 1830–d. 1831; ? his estate, 1831–33; his estate sale, Phillips, London, June 28, 1831, no. 56, as "Giovanni Batista Tiepolo. A finished Sketch, representing the presentation of banners, after a conquest, to one of the Roman Emperors, who is seated on his throne under a triumphal arch"; bought in, or ? sold subsequently for £25.14 to Smith]; sale, Foster's, London, April 15, 1833, no. 114, as "Tiepolo. The installing of a bishop, a . . . sketch," for £10, bought in; ? John Rushout, 2nd baron Northwick, Thirlestane House, Cheltenham (until 1859; his estate sale, Phillips, Thirlestane House, August 23, 1859, no. 1749, as "Tiepolo. A Sketch," for £18.18 to Farrer); ? [Farrer, London, from 1859];\* [Léon Gauchez, Paris, with Alexis Febvre, Paris, until 1870; sold to Blodgett]; William T. Blodgett, Paris and



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New York (1870–71; sold half share to Johnston); William T. Blodgett, New York, and John Taylor Johnston, New York (1871; sold to MMA)

\*The provenance to this point is based on information provided in 2001 by Burton Fredericksen and now in the European Paintings archives.



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150. Salomon van Ruysdael (Dutch, 1600/1603–1670), *Marine*, 1650 (Figure 19). Purchase, 1871 (71.98). Oil on wood, 34.6 x 43.5 cm; signed and dated (lower right, on plank): *SvR. (vR in monogram) 1650*. Gauchez seal; cradled by Kiewert. MMA Catalogue 1872, no. 150: “from the collection of Maximilian I, of Bavaria.”

Maximilian I, king of Bavaria (until d. 1825; [his estate] sale, E. A. Fleischmann, Munich, December 5, 1826, no. 6, for fl. 266); Dr. Rinecker, Würzburg (until 1868; his sale, Hôtel Drouot, Paris, March 30–31, 1868, no. 48, for F 1,100 to Reiset); [Léon Gauchez, Paris, with Alexis Febvre, Paris, until 1870; sold to Blodgett]; William T. Blodgett, Paris and New York (1870–71; sold half share to Johnston); William T. Blodgett, New York, and John Taylor Johnston, New York (1871; sold to MMA)

151. Salomon van Ruysdael, *View of the Town of Alkmaar*, mid-1650s. Purchase, 1871 (71.135). Oil on wood, 51.4 x 83.8 cm. Gauchez seal. MMA Catalogue 1872, no. 151.

? Maximilian I, king of Bavaria (until d. 1825; [his estate] sale, E. A. Fleischmann, Munich, December 5, 1826, no. 3, as Jacques Ruysdael, “un paysage dont la perspective offre l’aperçu d’un pays plat; une église occupe le milieu du tableau”); [Léon Gauchez, Paris, with Alexis Febvre, Paris, until 1870; sold to Blodgett]; William T. Blodgett, Paris and New York (1870–71; sold half share to Johnston); William T. Blodgett, New York, and John Taylor Johnston, New York (1871; sold to MMA)



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152. Willem Kalf (Dutch, 1619–1693), *Interior of a Kitchen*, early 1640s (Figure 26). Purchase, 1871 (71.69). Oil on wood, 26.7 x 31.8 cm; signed (on chest): *KALF*. Gauchez seal; cradled by Kiewert. MMA Catalogue 1872, no. 152, as *Interior of a Dutch Cottage*.

[Léon Gauchez, Paris, with Alexis Febvre, Paris, until 1870; sold to Blodgett]; William T. Blodgett, Paris and New York (1870–71; sold half share to Johnston); William T. Blodgett, New York, and John Taylor Johnston, New York (1871; sold to MMA)



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156. Aert van der Neer (Dutch, 1603/4–1677), *The Farrier*, ca. 1655–60. Purchase, 1871 (71.60). Oil on wood, 48.3 x 61.3 cm; signed (lower left): *AVDN* (monogram). Gauchez seal. MMA Catalogue 1872, no. 156: “from the collection of the Marquis Maison.”

? Marquis Maison (not in his estate sale, Hôtel Drouot, Paris, June 10–12, 1869); [Léon Gauchez, Paris, with Alexis Febvre, Paris, until 1870; sold to Blodgett]; William T. Blodgett, Paris and New York (1870–71; sold half share to Johnston); William T. Blodgett, New York, and John Taylor Johnston, New York (1871; sold to MMA)

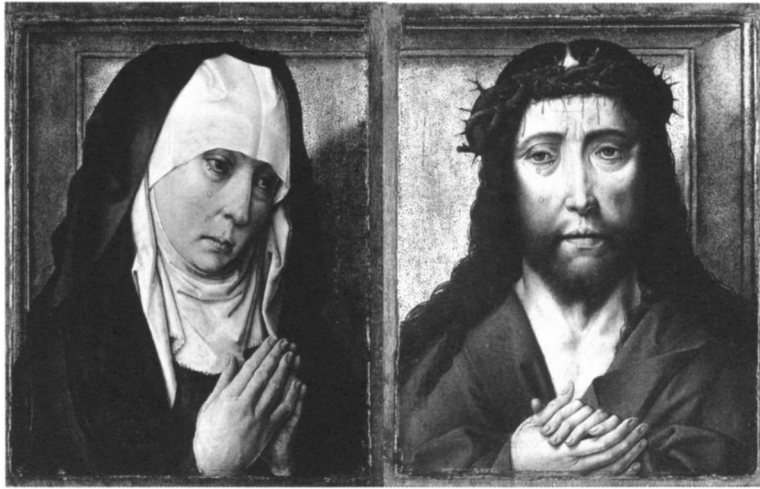
153. Giovanni Paolo Panini (Italian, Roman, 1691–1765), *Interior of Saint Peter's, Rome*, after 1754. Purchase, 1871 (71.31). Oil on canvas, 74 x 99.7 cm. Treated by Kiewert; frame adapted in 1870. MMA Catalogue 1872, no. 153, as *Cardinal Polignac Visiting the interior of St. Peters*: “from the collection of Cardinal Polignac.”\*

[Léon Gauchez, Paris, with Alexis Febvre, Paris, until 1870; sold to Blodgett]; William T. Blodgett, Paris and New York (1870–71; sold half share to Johnston); William T. Blodgett, New York, and John Taylor Johnston, New York (1871; sold to MMA)

\*For the Polignac painting, see Ferdinando Arisi, *Gian Paolo Panini e i fasti della Roma del '700* (Rome, 1986), p. 331, no. 200, ill. The canvas, measuring 150 by 225 centimeters and signed and dated 1730, belongs to the Louvre, Paris.



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157. Copy after Dieric Bouts (Netherlandish, ca. 1525), *The Man of Sorrows* (Figure 37). Purchase, 1871 (71.156). Oil on wood, 40.6 x 31.8 cm. Gauchez seal; cradled by Kiewert; new frame in 1870. MMA Catalogue 1872, no. 157, as *Ecce Homo*: “[Nos. 157 and 158] probably copies executed by two different painters of the school of Roger Vander Weyden.”

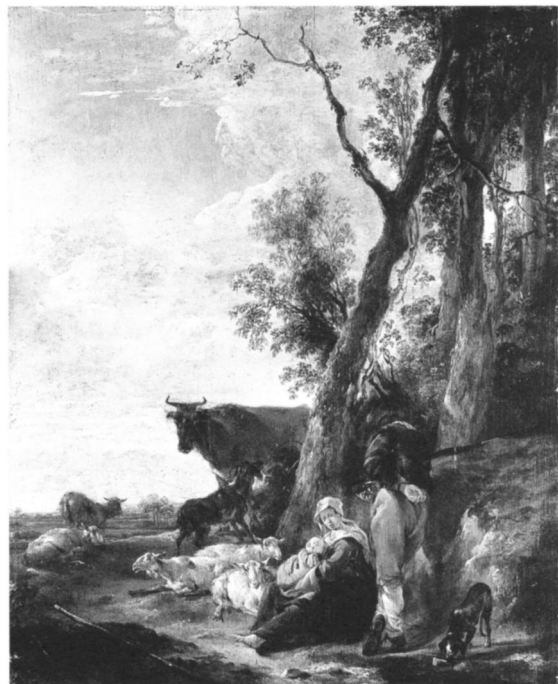
? sale, Hôtel Drouot, Paris, February 28–March 1, 1870, no. 113, as school of Roger van der Weyden, “Jésus représenté en buste”; [Léon Gauchez, Paris, with Alexis Febvre, Paris, 1870; sold to Blodgett]; William T. Blodgett, Paris and New York (1870–71; sold half share to Johnston); William T. Blodgett, New York, and John Taylor Johnston, New York (1871; sold to MMA)

158. Copy after Dieric Bouts (Netherlandish, ca. 1525), *The Mourning Virgin* (Figure 37). Purchase, 1871 (71.157). Oil on wood, 40.6 x 31.8 cm. Cradled by Kiewert; new frame in 1870. MMA Catalogue 1872, no. 158, as *Mater dolorosa*: “[Nos. 157 and 158] probably copies executed by two different painters of the school of Roger Vander Weyden.”

? sale, Hôtel Drouot, Paris, February 28–March 1, 1870, no. 114, as school of Roger van der Weyden, “La Vierge, en buste”; [Léon Gauchez, Paris, with Alexis Febvre, Paris, 1870; sold to Blodgett]; William T. Blodgett, Paris and New York (1870–71; sold half share to Johnston); William T. Blodgett, New York, and John Taylor Johnston, New York (1871; sold to MMA)

159. Nicolaes Berchem (Dutch, 1620–1683), *Rest*, 1640s (Figure 12). Purchase, 1871 (71.125). Oil on wood, 43.2 x 34.3 cm; signed (lower left): *Berchem*. Gauchez seal; cradled by Kiewert. MMA Catalogue 1872, no. 159: “from the collection of the Marquis de Rodes.”

Nicolaas van Bremen, Amsterdam (by 1752–66; his sale, de Winter and Yver, Amsterdam, December 15, 1766, no. 5, “Een weerga daar een Herder en Herderinne fame . . . door denzelven,” with its probable pendant, no. 4, “Een Veedrift . . . door N. Berghem,” for fl. 30 to Prins); [Monsieur Hérès, Brussels, until 1846; his sale, Schoeters and



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Étienne Le Roy, Brussels, June 19, 1846, no. 6, for BF 650 to Thielen]; Marquise Théodule de Rodes, Brussels (until d. 1867; her estate sale, Hôtel Drouot, Paris, May 30, 1868, no. 2, for F 1,020 to Gauchez); [Léon Gauchez, Paris, with Alexis Febvre, Paris, 1868–70; sold to Blodgett]; William T. Blodgett, Paris and New York (1870–71; sold half share to Johnston); William T. Blodgett, New York, and John Taylor Johnston, New York (1871; sold to MMA)

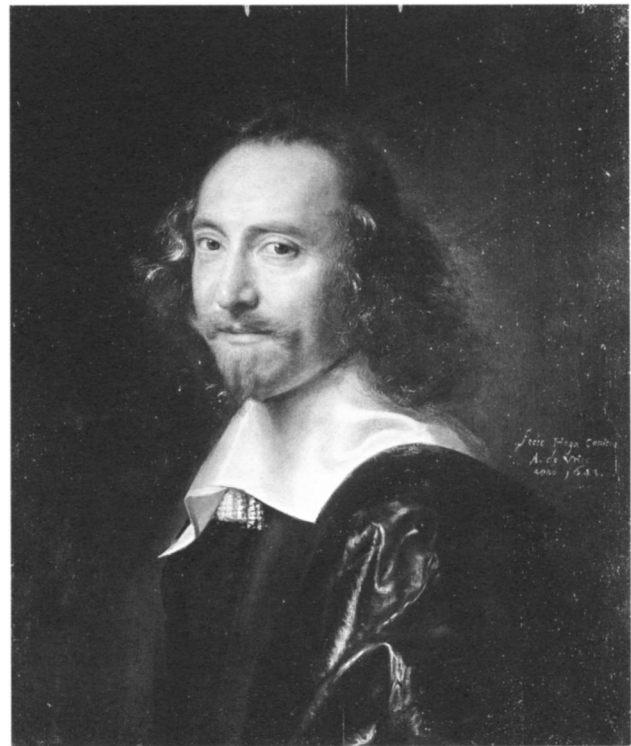
171. Abraham Brueghel (Flemish, 1631–1697), *Pomegranates and Other Fruit in a Landscape*, late 17th century (Figure 8). Purchase, 1871 (71.118). Oil on canvas, 61.9 x 74 cm. New frame in 1870 (replaced in 2003). MMA Catalogue 1872, no. 171, as Velazquez, *Fruits*.



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[Léon Gauchez, Paris, until 1870, as Velazquez; sold to Blodgett]; William T. Blodgett, Paris and New York (1870–71; sold half share to Johnston); William T. Blodgett, New York, and John Taylor Johnston, New York (1871; sold to MMA)

172. Abraham de Vries (Dutch, b. ca. 1590, d. 1650/52), *Portrait of a Man*, 1643 (Figure 7). Purchase, 1871 (71.63). Oil on wood, 64.1 x 53.3 cm; signed, dated, and inscribed (right): *Fecit Hage Comitris / A. de Vries / anno 1643*. Gauchez seal; cradled by Cölln. MMA Catalogue 1872, no. 172.



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[Léon Gauchez, Paris, until 1870; sold to Blodgett]; William T. Blodgett, Paris and New York (1870–71; sold half share to Johnston); William T. Blodgett, New York, and John Taylor Johnston, New York (1871; sold to MMA)

# APPENDIX 1

## PART B: PAINTINGS SOLD BY THE MUSEUM

The title, attribution, artist's nationality and life dates, signature and date, and size for each painting in Part B follow the 1872 MMA Catalogue, which, according to the preface, preserved "the orthography of the proper names and the dates of births, deaths, etc., as given by Messieurs LeRoy and Gauchez" and printed "under the title of each picture a translation of the substance of the historical and critical remarks in relation to it, as they appear in the report of those gentlemen, without introducing any additional matter." Any commentary or provenance information from the 1872 catalogue is

given in quotation marks. Additional provenance data is supplied when known. Any painting numbered between 2 and 100 for which no provenance is supplied may have descended to Martin Comte Cornet de Ways Ruart, Brussels (d. 1870). Dealers' names and information about them are enclosed in brackets. The former MMA accession number for each painting is in brackets after the title; at the end of each entry is information about the sale in which the Museum sold the work, as well as any subsequent sales. Unless otherwise noted, sales were in New York.

2. *The Descent from the Cross* [71.55]. 47½ x 40½ in. MMA Catalogue 1872, no. 2, as Roger van der Weyden (Flemish, 1399–1464): “from the collection of Cardinal Fesch . . . and passed afterward into the Moret collection.” ? Monsicur Moret (until 1859; his estate sale, Pillet and Febvre, Paris, April 28–29, 1859, no. 104, as Roger de Bruges, *La Vierge et des saints auprès du Christ mort*, 92 x 95 cm [36¼ x 37¾ in.]). Sale, Christie’s, June 18, 1982, no. 43, as school of Rogier van der Weyden, for \$8,800

3. *Return of the Holy Family from Egypt* [71.2]. 103 x 69⅞ in. MMA Catalogue 1872, no. 3, as Pieter Paul Rubens (Flemish, 1577–1640), with extensive provenance (Church of the Jesuits at Antwerp, the Brussels broker Danoot, and the London expert Buchanan). Monsieur Danoot (until 1828; his estate sale, Brussels, December 22–23, 1828, no. 61, for BF 8,200). Sale, Christie’s, June 5, 1980, no. 135, as school of Sir Peter Paul Rubens, bought in; sale, Christie’s, June 12, 1981, no. 195A, as school of Sir Peter Paul Rubens, for \$7,000

4. *Lions Chasing Deer* [71.130]. 55¾ x 84 in. MMA Catalogue 1872, no. 4, as Pieter Paul Rubens: “made part of the collection of Cardinal Fesch . . . who sold it to M. George, Expert of the Museum of the Louvre” (not in the Fesch estate sale, George, Rome, March 25, 1844). Sale, American Art Association, February 7, 1929, no. 103, as Franz Snyders, for \$425

6. *Portrait of Miss De Christyn* [71.101]. 38¾ x 32¾ in.; signed: *atatis sui 15/A<sup>o</sup>. 1630*. MMA Catalogue 1872, no. 6, as Anton van Dyck (Flemish, 1599–1641): “from the collection of Mr. de Ribaucourt.” Sale, Parke-Bernet, March 27–28, 1956, no. 139, as follower of Sir Anthony van Dyck, for \$400 to George Gribben

7. *The Triumph of Bacchus* [71.35]. 80½ x 58 in. MMA Catalogue 1872, no. 7, as Jacob Jordaens (Flemish, 1593–1678): “from the collection of Martyn Robyns, sold at Brussels, May 22d, 1758, and cited in the catalogue of Gerard Hoet.” Sale, Plaza, June 7, 1956, no. 60, as copy after Jacob Jordaens, for \$260 to M. Solow

9. *The Green Grocer* [71.117]. 57¼ x 79¼ in. MMA Catalogue 1872, no. 9, as Franz Snyders (Flemish, 1579–1657) and Jan van Hoeck (Flemish, 1598–1651): “belonged formerly to the celebrated Van der Schrieck collection.” Désiré van den Schrieck, Louvain (until d. 1857; his estate sale, Étienne Le Roy, Louvain, April 8–10, 1861, no. 102, as François Snyders, for BF 1,000 to V. van den Schrieck). Sale, Christie’s, January 12, 1994, no. 11, as workshop of Frans Snyders, for \$57,500

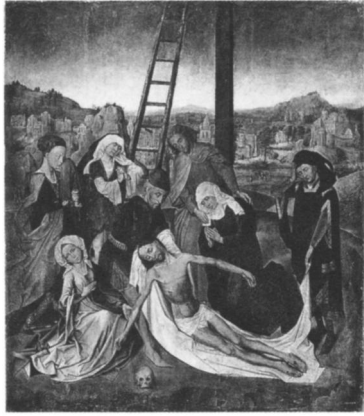
12. *Italian Landscape* [71.71]. 25⅞ x 31½ in. MMA Catalogue 1872, no. 12, as Cornelis Huysmans (Flemish, 1648–1727). V. Gihoul (until 1869; her estate sale, Brussels, April 19–20, 1869, no. 10, for F 700 to Étienne Le Roy). Sale, Sotheby Parke Bernet, June 11, 1981, no. 1, as Jan Baptist Huysmans, for \$6,000

13–14. *The Windmills and The Hill* [71.77, 71.102]. Each 7¼ x 10¾ in. MMA Catalogue 1872, nos. 13, 14, as Jan Velvet Brueghel (Flemish, 1568–1625): “formed part of the collection of the Duke de Praslin.”\* Sale, Christie’s, January 11, 1995, no. 2, for \$75,000, no. 1, for \$70,000, as circle of Jan Brueghel I

\*These paintings may be copies of Praslin’s originals, which are presumed lost; see the Choiseul-Praslin estate sale, Paillet, Paris, February 18ff., 1793, no. 120, the pair for 501 livres.

17. *War and Peace (Allegory)* [71.171]. 22⅝ x 28⅝ in. MMA Catalogue 1872, no. 17, as Adrian Griff (Flemish, d. 17th century). Sale, Parke-Bernet, October 25, 1956, no. 349, for \$60 to A. Morgenstern

18–19. *Summer and Autumn* [71.143, 71.144]. Each 8⅝ x 11 in. MMA Catalogue 1872, nos. 18, 19, as David Vinckeboons (Flemish, 1578–1629). Sale, Sotheby Parke Bernet, June 21, 1978, no. 164, for \$19,500, no. 165, for \$24,000, as Flemish School, 17th century



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20. *Gamblers Quarelling* [sic] [71.25]. 40½ x 29 in. MMA Catalogue 1872, no. 20, as Pieter Brueghel the Elder (Flemish, 1510–1569): “One of the excellent repetitions of a favorite picture of this master, made in his studio and retouched by him.” Sale, Sotheby’s, January 19, 1984, no. 130, as Pieter Brueghel the Younger, bought in; later sold for \$100,000

21. *A Vase of Flowers* [71.161]. 30¾ x 24¾ in. MMA Catalogue 1872, no. 21, as Peeter ver Bruggen, the Younger (Flemish, 1664–1730). Sale, Parke-Bernet, March 27, 1956, no. 43, as French School, mid-19th century, for \$200 to Victor Bacchi

22. *A Garland* [71.103]. 25¼ x 19 in. MMA Catalogue 1872, no. 22, as Nicolaas van Verendael (Flemish, 1640–1691). Sale, Plaza, May 24, 1929, no. 534, for \$6 (handwritten addendum to the catalogue)

23. *Interior of a Church* [71.39]. 36¼ x 48¾ in.; signed: *NEFS*. MMA Catalogue 1872, no. 23, as Peeter Neefs, the Younger (Flemish 1621–1662): “from the collections of the Viscount de Turenne and the Marquis de Rodes” (not in the Général Comte de Turenne estate sale, Regnard Silvestre, Paris, May 17–19, 1852, or the Marquise Théodule de Rodes estate sale, Hôtel Drouot, Paris, May 30, 1868; confused in both cases with No. 37 [Appendix 1A]). Sale, Christie’s, June 18, 1982, no. 39, as school of Pieter Neeffs, for \$2,800

24. *Flemish Pasture* [71.48]. 18¾ x 27⅞ in.; signed: *BP/Ommeganck.f.* 1793. MMA Catalogue 1872, no. 24, as Balthasar Paul Ommeganck (Flemish, 1755–1826): “formed part of the Van Camp collection . . . and was purchased by the Marquis de Rodes, for 5,500 francs.” Monsieur van Camp, Antwerp (until 1853; his estate sale, Étienne Le Roy, Antwerp, September 12ff., 1853, no. 120, for BF 5,500 to or for Marquis de Rodes); Marquise Théodule de Rodes (until d. 1867; her estate sale, Hôtel Drouot, Paris, May 30, 1868, no. 16, for F 4,500 to Thuillier). Sale, American Art Association, February 7, 1929, no. 81, for \$425

25–28. *Autumn, Winter, Spring, Summer* [71.21, 71.37, 71.122, 71.15]. Nos. 25, 26: 113¼ x 67½ in., No. 27: 113¼ x 73⅞ in., No. 28: 113¼ x 71½ in.; No. 25 signed: *J.Horemans*. 1762, No. 26 signed: *J.Horemans* 1761. MMA Catalogue 1872, nos. 25–28, as Jan Jozef Horemans, the Younger (Flemish, b. 1715): “This series [with Nos. 29–33] of decorative pictures . . . was painted by the orders of the Count de Hamale, for one of his chateaux.” Baron de Heusch, Château de l’Andweck (until 1870; his estate sale, Étienne and Victor Le Roy, Brussels, May 9–10, 1870, no. 60). Sale, Christie’s, May 31, 1979, no. 118, the set of four for \$24,000

29. *The Horse Pond* [71.129]. 60⅞ x 46¾ in. MMA Catalogue 1872, no. 29, as Jan Jozef Horemans, the Younger. Baron de Heusch, Château de l’Andweck (until 1870; his estate sale, Étienne and Victor Le Roy, Brussels, May 9–10, 1870, no. 62). Sale, Christie’s, May 31, 1979, no. 121, for \$6,500

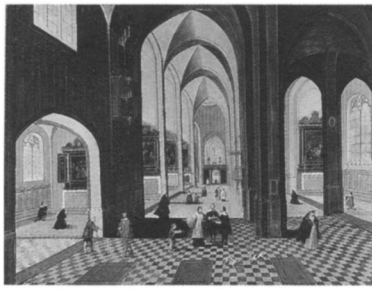
30. *A Landlord and his Tenant* [71.133]. 62¼ x 39 in.; signed: *J.Horemans* / 1764. MMA Catalogue 1872, no. 30, as Jan Jozef Horemans, the Younger. Baron de Heusch, Château de l’Andweck (until 1870; his estate sale, Étienne and Victor Le Roy, Brussels, May 9–10, 1870, no. 61). Sale, Christie’s, May 31, 1979, no. 120, for \$5,500

31. *Returning from the Hunt* [71.131]. 113¼ x 100 in.; signed: *J.Horemans* / 1761. MMA Catalogue 1872, no. 31, as Jan Jozef Horemans, the Younger. Baron de Heusch, Château de l’Andweck (until 1870; his estate sale, Étienne and Victor Le Roy, Brussels, May 9–10, 1870, no. 58 bis). Sale, Christie’s, May 31, 1979, no. 122, for \$7,000

32. *The Fish Market* [71.132]. 113¼ x 109⅞ in.; signed: *J.Horemans* / 1762. MMA Catalogue 1872, no. 32, as Jan Jozef Horemans, the Younger. Baron de Heusch, Château de l’Andweck (until 1870; his estate sale, Étienne and Victor Le Roy, Brussels, May 9–10, 1870, no. 59). Sale, Christie’s, May 31, 1979, no. 119, for \$14,000



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33. *Resting after Hunting (Allegory)* [71.20]. 53  $\frac{1}{8}$  x 64  $\frac{3}{8}$  in.; signed: *JHoremans*. MMA Catalogue 1872, no. 33, as Jan Jozef Horemans, the Younger. Baron de Heusch, Château de l'Andweck (until 1870; his estate sale, Étienne and Victor Le Roy, Brussels, May 9–10, 1870, no. 63). Sale, Plaza, June 7, 1956, no. 86, for \$40 to J. P. Wallare
34. *Horses taken to Water* [71.139]. 17 x 23  $\frac{1}{4}$  in.; signed: *P.V.B / 1716*. MMA Catalogue 1872, no. 34, as Peeter van Bloemen (Flemish, 1657–1719). V. Gihoul (until 1869; her estate sale, Brussels, April 19–20, 1869, no. 4, as *Paysage Italien*, for BF 170 to Étienne Le Roy). Sale, Christie's, June 5, 1980, no. 123, for \$6,000
35. *Dives, the Rich Man of the Gospel* [71.97]. 15 x 18  $\frac{3}{4}$  in.; signed: *DEN-ION FFRANCK*. MMA Catalogue 1872, no. 35, as Frans Francken, the Younger (Flemish, 1584–1642): "from the collection of Lord Howard de Walden." Lord Howard de Walden and Seaford, Brussels (until 1868; his estate sale, Étienne Le Roy, Brussels, November 23–24, 1868, no. 14, for BF 525 to Le Roy). Sale, Parke-Bernet, October 25, 1956, no. 341, for \$200 to Emil Hirsch
36. *A Combat of Cavalry* [71.88]. 19  $\frac{1}{8}$  x 25  $\frac{1}{4}$  in. MMA Catalogue 1872, no. 36, as Anton Franz van der Meulen (Flemish, 1634–1693): "belonged to the celebrated gallery of M. Van der Schrieck, of Brussels, . . . by his will a special legacy to a friend" (not in the Van den Schrieck estate sale, Étienne Le Roy, Louvain, April 8–10, 1861). V. Gihoul (until 1869; her estate sale, Brussels, April 19–20, 1869, no. 12, as *Choc de Cavalier*, 47 x 62 cm [18  $\frac{1}{2}$  x 24  $\frac{3}{8}$  in.], for BF 1,600 to Étienne Le Roy). Sale, Christie's, June 5, 1980, no. 119, bought in; sale, Christie's East, March 20, 1981, no. 127, for \$3,000
38. *Portrait of a Gentleman* [71.47]. 25  $\frac{3}{8}$  x 20  $\frac{7}{8}$  in. MMA Catalogue 1872, no. 38, as Jacob van Oost, the Elder (Flemish, 1600–1671). Sale, Parke-Bernet, March 27–28, 1956, no. 49, for \$200 to L. W. Frolich
39. *Temptation of St. Anthony* [71.42]. 22  $\frac{1}{2}$  x 27  $\frac{1}{4}$  in.; signed: *D. TENIERS*. MMA Catalogue 1872, no. 39, as David Teniers, the Elder (Flemish, 1582–1649): "purchased by M. Carolus, the Belgian Minister at Lisbon" (not in the Henri Carolus sale, Brussels, May 3–4, 1869). Sale, Parke-Bernet, March 27–28, 1956, no. 115, as David Teniers the Younger, for \$625 to M. Schoeneman
42. *The Gust of Wind* [71.94]. 15 x 18  $\frac{1}{4}$  in. MMA Catalogue 1872, no. 42, as Jean Louis de Marne (Flemish, 1744–1829): "belonged to . . . Count de Schönborn" (not in the Schönborn sale, Paris, May 17–18 and May 22–24, 1867). Sale, Sotheby Parke Bernet, February 15, 1973, no. 44, for \$5,250
43. *Head of Christ* [71.149]. 13  $\frac{1}{8}$  x 9  $\frac{1}{4}$  in. MMA Catalogue 1872, no. 43, as Dierick Bouts (Dutch, 1391–1475). Sale, Parke-Bernet, March 27, 1956, no. 8, as Flemish School, 15th century, for \$250 to S. Hahn
45. *The Old Fiddler* [71.74]. 27 x 33  $\frac{1}{2}$  in.; signed: *N.Ostade.1641*. MMA Catalogue 1872, no. 45, as Izaak van Ostade (Dutch, 1621–1657): "belonged to the Dansaert-Engels collection." Sale, Christie's, January 18, 1984, no. 157, as Adriaen van Ostade, for \$85,000
46. *Sunset* [71.64]. 31  $\frac{1}{2}$  x 43 in.; signed: *.AV.DN.* (monogram). MMA Catalogue 1872, no. 46, as Aart van der Neer (Dutch, 1619–1683). Sale, Galerie Koller, Zürich, November 1, 1980, no. 5169, for SF 55,000
47. *A Smoker* [71.148]. 11  $\frac{1}{2}$  x 10 in. signed: *AvOstade / 1644*. MMA Catalogue 1872, no. 47, as Adriaan van Ostade (Dutch, 1610–1685): "belonged formerly to the Galleries of Van Saceghem and Patureau." Monsieur van Saceghem, Ghent (until 1851; his sale, Étienne Le Roy, Brussels, June 2–3, 1851, no. 76, for BF 2,950 to Patureau); Théodore Patureau, Antwerp (1851–57; his sale, Étienne Le Roy, Brussels, April 20–21, 1857, no. 19, for BF 2,200 to Christophe van Loo). Sale, Christie's, January 11, 1989, no. 166, as attributed to Adriaen van Ostade, for \$30,000
48. *Canal in Haarlem* [71.24]. 41  $\frac{1}{2}$  x 55  $\frac{1}{8}$  in.; signed: *HvKessel*. MMA Catalogue 1872, no. 48, as Jan van Kessel (Dutch, 1648–1698): "bore the signature of Hobbema, but it belongs to Van Kessel, whose signature appears under the fictitious one." Sale, Christie's, June 5, 1980, no. 125, for \$9,000



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50. *Portrait of the Artist* [71.164]. 31<sup>7</sup>/<sub>8</sub> x 29<sup>1</sup>/<sub>4</sub> in. MMA Catalogue 1872, no. 50, as Gerard Terburg (Dutch, 1608–1681). Sale, Christie's, June 5, 1980, no. 142, as Dutch School, 17th century, bought in; sale, Christie's East, March 20, 1981, no. 131, for \$2,800

52. *Italian Landscape* [71.68]. 50 x 62 in.; signed: *Both fe / 1640*. MMA Catalogue 1872, no. 52, as Jan Both and Andries Both (both Dutch, 1610–1650): “belonged to the celebrated gallery which the Duc de Berry made at the Palais Elysée Bourbon. . . . The guardians of the young Duke de Bordeaux had the collection sold publicly in Paris . . . April 1837 . . . No. 43.” Duc de Berry, Paris (until 1837; [his estate] sale, Galerie du Palais de l'Élysée, Paris, April 4–6, 1837, no. 43. 36 x 50 pouces, for F 3,130). Sale, Sotheby Parke Bernet, January 9, 1980, no. 45, as Jacob de Heusch, for \$8,000

53. *A View in Holland* [71.106]. 19<sup>3</sup>/<sub>8</sub> x 25<sup>5</sup>/<sub>8</sub> in.; signed: *M. hobbema. f.* MMA Catalogue 1872, no. 53, as Meindert Hobbema (Dutch, 1638–1709): “belonged to . . . M. Emerson, of London, and was carried to France, in 1841, by M. Maison, who sold it at a high price to M. Cousin, member of the Chamber of Deputies” (not in the Henry Cousin sale, Paris, March 21, 1853). Sale, Parke-Bernet, March 27–28, 1956, no. 114, as Dutch School, 19th century, “in the style of a Hobbema landscape,” for \$400 to John Turnbull or Trumbull

54. *Portrait of a Dutch Lady* [71.150]. 53<sup>1</sup>/<sub>4</sub> x 39<sup>3</sup>/<sub>8</sub> in.; signed: *ETATIS.24 / 1628. / M. Mierevelt*. MMA Catalogue 1872, no. 54, as Michiel Mierevelt (Dutch, 1567–1641). Sale, Parke-Bernet, October 25, 1956, no. 371, for \$225 to N. de Koenigsberg

55. *Portrait of a Dutch Lady* [71.67]. 12<sup>3</sup>/<sub>8</sub> x 10<sup>5</sup>/<sub>8</sub> in. MMA Catalogue 1872, no. 55, as Casper Netscher (Dutch, 1639–1684): “from the collections of M. Cottrau and the Marquis de Rodcs.” Monsieur Cotreau (until 1861; his estate sale, Pillet, Paris, May 3–4, 1861, no. 30, for F 1,400); ? Marquise Théodule de Rodes (until d. 1867; her estate sale, Hôtel Drouot, Paris, May 30, 1868, no. 15, for F 4,000 to Comte d'Andelot). Sale, Christie's, January 11, 1989, no. 169, for \$7,500

56. *A Dutch Landscape* [71.127]. 38<sup>1</sup>/<sub>8</sub> x 33<sup>1</sup>/<sub>2</sub> in. MMA Catalogue 1872, no. 56, as Cornelis Dekker (Dutch, b. 1678) and Adriaan van Ostade (Dutch, 1610–1685): “belonged to the collection of Montalcau.” Monsicur Montalcau, Paris (until 1802; his sale, Paillet, Paris, July 19–29, 1802, no. 32). Sale, Parke-Bernet, October 25, 1956, no. 364, for \$170 to J. F. Streep

57. *A Siege* [71.14]. 23<sup>5</sup>/<sub>8</sub> x 33<sup>1</sup>/<sub>2</sub> in.; signed: *Hughtenburg*. MMA Catalogue 1872, no. 57, as Johan van Hugtenburgh (Dutch, 1646–1733). M. D. Vis Blokhuyzen, Rotterdam (until 1870; his estate sale, Hôtel Drouot, Paris, April 1–2, 1870, no. 28, as *Camp devant une ville assiégée*, for F 620 to Febvre). Destroyed in a fire on October 8, 1947, while on loan to the Hunter College Sara Delano Roosevelt Memorial House, New York

58. *Repose after the Hunt* [71.151]. 21<sup>1</sup>/<sub>4</sub> x 27 in.; signed: *Hughtenburg*. MMA Catalogue 1872, no. 58, as Johan van Hugtenburgh. Sale, Parke-Bernet, March 27–28, 1956, no. 123, for \$525 to Frank Petschek

59. *The Foragers* [71.113]. 11<sup>1</sup>/<sub>2</sub> x 16 in.; signed: *HB. 1712*. MMA Catalogue 1872, no. 59, as Johan van Hugtenburgh: “belonged to the collections of Count Robert de Cornelissen and Marquis de Rodcs.” Comte R. de Cornelissen, Brussels (until 1857; his sale, Étienne Le Roy, Brussels, May 11–13, 1857, no. 32); Marquise Théodule de Rodes (until d. 1867; her estate sale, Hôtel Drouot, Paris, May 30, 1868, no. 7, as *Campement*, for F 800, withdrawn or to Étienne Le Roy). Sale, Christie's, June 5, 1980, no. 120, for \$7,500

60. *Plants, Flowers and Fruit* [71.92]. 11<sup>3</sup>/<sub>8</sub> x 8<sup>3</sup>/<sub>4</sub> in. MMA Catalogue 1872, no. 60, as Rachel Ruysch (Dutch, 1664–1750): “from the collections of Count Van der Burch and the Marquis de Rodcs” (not in the Van den Burch sale, Paris, March 22, 1856). Marquise Théodule de Rodes (until d. 1867; her estate sale, Hôtel Drouot, Paris, May 30, 1868, no. 19, for F 1,050). Sale, Christie's, May 31, 1989, no. 3A, as Elias van den Broeck, for \$33,000

61. *A Dutch Kermesse* [71.72]. 24<sup>7</sup>/<sub>8</sub> x 30<sup>3</sup>/<sub>8</sub> in.; signed: *JSteen*. MMA Catalogue 1872, no. 61, as Jan Steen (Dutch, 1626–1679). Sale, Sotheby's, June 17, 1982, no. 41, for \$67,500



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62. *Portrait of the Duchess of Mazarin* [71.3]. 48½ x 35 in. MMA Catalogue 1872, no. 62, as Nicolaas Maas (Dutch, 1632–1693): “from the collection of the Duchess of Mazarin.” Sale, Christie’s, June 5, 1980, no. 124, as attributed to Caspar Netscher, *Portrait of Hortense Mancini, Duchesse de Mazarin*, bought in; sold subsequently for \$4,500
63. *A Seaport* [71.138]. 20⅝ x 26¾ in. MMA Catalogue 1872, no. 63, as Abraham Stork (Dutch, b. 17th century). Sale, Christie’s, June 18, 1982, no. 38, for \$6,000
64. *Italian Landscape* [71.22]. 38¾ x 39½ in. MMA Catalogue 1872, no. 64, as Frederix Moucheron (Dutch, 1633–1686) and Joannes Lingelbach (Dutch, 1625–1687). Sale, Plaza, May 24, 1929, no. 485, for \$5 (handwritten addendum to the catalogue)
66. *An Italian Seaport* [71.49]. 15⅝ x 21⅞ in. MMA Catalogue 1872, no. 66, as Jan Baptista Weenix (Dutch, 1620–1660). Sale, Parke-Bernet, March 27–28, 1956, no. 51, for \$250 to Angus Macdonald Frantz Jr.
68. *Hawk attacking Pigeons* [71.18]. 50 x 43 in. MMA Catalogue 1872, no. 68, as Gilles de Hondekoeter (Flemish, b. 17th century). Sale, Sotheby’s, May 20, 1993, no. 134, as studio of Melchior de Hondecoeter, for \$13,800
70. *Coming from the Hunt* [71.87]. 12¾ x 15¾ in.; signed: *JanVanHuysum Ft.* MMA Catalogue 1872, no. 70, as Jan van Huysum (Dutch, 1682–1749): “from the Rothan collection.” Monsieur Rothan, Brussels (until 1866; his sale, Victor Le Roy, Brussels, December 19–21, 1866, for BF 270 to Le Roy). Sale, American Art Association, February 7, 1929, no. 75, for \$375
71. *The Halt* [71.54]. 13¼ x 17¾ in.; signed: *P W.* MMA Catalogue 1872, no. 71, as Pieter Wouwerman (Dutch, 1623–1683). Sale, American Art Association, February 7, 1929, no. 68, for \$200
72. *The Halt* [71.65]. 23⅝ x 30½ in. MMA Catalogue 1872, no. 72, as Jan Wouwerman (Dutch, 1629–1666). Sale, Parke-Bernet, March 27–28, 1956, no. 121, as Dutch School, late 17th century, for \$525 to T. Horvath
73. *Fauns and Nymphs Bathing* [71.86]. 8¾ x 11¼ in. MMA Catalogue 1872, no. 73, as Cornelis van Poelenburg (Dutch, 1580–1667). Baron de Heusch, Château de l’Andweck (until 1870; his estate sale, Étienne and Victor Le Roy, Brussels, May 9–10, 1870, no. 34). Sale, Sotheby’s Arcade, January 15, 1986, no. 64, as follower of Cornelis van Poelenburgh, for \$1,500
- 75–76. *The Hunt and Coursing* [71.152, 71.29]. Each 18½ x 25¼ in.; No. 75 signed: *D. VRIES.f.* MMA Catalogue 1872, nos. 75, 76, as Renier de Vries (Dutch, d. 17th century) and Barend Graat (Dutch, 1628–1709): “formed part of the Baillie-Boschaert collection.” Monsieur Baillie, Antwerp (until 1862; his estate sale, Étienne Le Roy, Antwerp, April 22–24, 1862, nos. 16, 15). Sale, Parke-Bernet, March 27–28, 1956, no. 47, as Roelof van Vries, for \$160 to M. Schweitzer, no. 48, as Roelof van Vries, for \$150 to Dr. Walter Altschul
77. *Sheep in Repose* [71.85]. 14¼ x 16¾ in.; signed: *WROMEYN.* MMA Catalogue 1872, no. 77, as Willem Romeyn (Dutch, d. 17th century). H. D. Vis Blokhuyzen, Rotterdam (until 1870; his estate sale, Hôtel Drouot, Paris, April 1–2, 1870, no. 61, for F 290 to Sedelmeyer). Sale, Christie’s, June 12, 1981, no. 192, for \$3,000
78. *Landscape with Water Fall* [71.58]. 15⅝ x 14 in. MMA Catalogue 1872, no. 78, as Pieter van Asch (Dutch, d. 17th century). Baron de Heusch, Château de l’Andweck (until 1870; his estate sale, Étienne and Victor Le Roy, Brussels, May 9–10, 1870, no. 45, for BF 110 to Le Roy). Sale, Parke-Bernet, October 25, 1956, no. 345, for \$80 to N. de Koenigsberg



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80–81. *A Poultry Market and A Hog Market* [71.153, 71.126]. Each 11¼ x 9¾ in.; each signed: *B. GAEL*. MMA Catalogue 1872, nos. 80, 81, as Barent Gael (Dutch, d. 17th century): “from the collection of the Baron de La Villestreux.” Sale, Parke-Bernet, March 27–28, 1956, no. 85A,B, for \$225 each to Frank Petschek

82. *Italian Landscape* [71.146]. 4¾ x 6¾ in. MMA Catalogue 1872, no. 82, as Herman Swanevelt (Dutch, 1620–1655): “from the collection of the Marquis Maison” (not in the Maison estate sale, Hôtel Drouot, Paris, June 10–12, 1869). Sale, Sotheby Parke Bernet, June 11, 1981, no. 157, as school of Herman van Swanevelt, for \$1,400

83. *Portrait of a Lady* [71.9]. 25¼ x 20½ in. MMA Catalogue 1872, no. 83, as Sir Peter Lely (Dutch, 1618–1680). Sale, Plaza, June 7, 1956, no. 55, as copy after Gerard van Honthorst, for \$35 to Morony Gallery

84. *Portrait of a Prince of Orange Nassau* [71.141]. 30½ x 24 in. MMA Catalogue 1872, no. 84, as Pieter Nason (Dutch, 17th century). Sale, Sotheby Parke Bernet, June 11, 1981, no. 211, for \$1,500

85. *Dutch Landscape* [71.140]. 25¾ x 31½ in. MMA Catalogue 1872, no. 85, as Philip de Koninck (Dutch, 1619–1689). Sale, Parke-Bernet, October 25, 1956, no. 354, as Pieter Mulier the Elder, to N. de Koenigsberg

86. *De Schreyerstoren at Amsterdam* [71.124]. 28½ x 46½ in. MMA Catalogue 1872, no. 86, as Alexander Beerstraaten (Dutch, 17th century). Sale, Parke-Bernet, March 27, 1956, no. 55, as Bonaventura Peeters, for \$350 to Mary Van Berg

90. *Village Fair* [71.173]. 14¾ x 21¼ in.; signed: *Francesco/Ferg*. MMA Catalogue 1872, no. 90, as François de Paula Ferg (German, 1689–1740). Sale, Plaza, May 24, 1929, no. 455, as *Kermesse* by an unknown artist, for \$2 (handwritten addendum to the catalogue)

94–95. *Seesaw and The Maze* [71.168, 71.4]. Each 25 x 53 in. MMA Catalogue 1872, nos. 94, 95, as Francesco Albani (Italian, 1578–1600). Sale, American Art Association, February 7, 1929, no. 58, as Italian School, the pair for \$280

96. *Leap Frog* [71.134]. 20 x 36½ in. MMA Catalogue 1872, no. 96, as Francesco Albani. Sale, Plaza, May 24, 1929, no. 551, as Italian School, for \$1 (handwritten addendum to the catalogue)

97. *Home Made Artillery* [71.167]. 21 x 37 in. MMA Catalogue 1872, no. 97, as Francesco Albani. Sale, American Art Association, February 7, 1929, no. 61, as Italian School, for \$140

98. *Portrait of a young Count, of the family Sforze, of Milan* [71.16]. 39¾ x 29¾ in. MMA Catalogue 1872, no. 98, as Paris Bordone (Italian, 1500–1571): “from the Craecken collection” (not in the de Craecker sale, Le Roy, Brussels, April 12–14, 1866). Sale, American Art Association, February 7, 1929, no. 90, as attributed to Paris Bordone, for \$450



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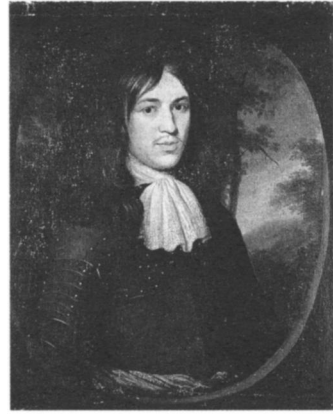
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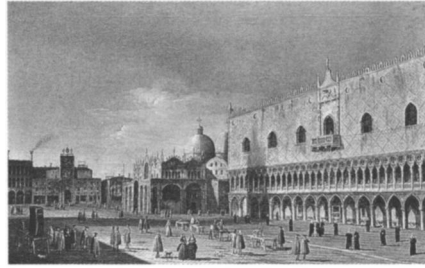


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99. *Bacchanalia* [71.136]. 28¼ x 39 in. MMA Catalogue 1872, no. 99, as Domenico Piola, the Younger (Italian, 1748–1774). Sale, Parke-Bernet, October 25, 1956, no. 360, as Italian School, 17th century, for \$90 to N. de Koenigsberg
100. *View of the Place San Marco, of Venice* [71.163]. 22½ x 36¾ in. MMA Catalogue 1872, no. 100, as Jacopo Marieschi (Italian, 1711–1794). Sale, Sotheby Parke Bernet, February 15, 1973, no. 61, as school of Michele Marieschi, for \$6,000
101. *Interior of a Protestant Church* [71.66]. 26 x 32 in. MMA Catalogue 1872, no. 101, as Anton de Lorme (Dutch, 17th century) and Gerard Terburg (Dutch, 1608–1681). Sale, Sotheby's, January 12, 1989, no. 45, as circle of Anthonie de Lorme, *Interior of the Laurenskerk, Rotterdam*, for \$24,200
103. *The Comical March* [71.90]. 29 x 24 in. MMA Catalogue 1872, no. 103, as Jean Baptiste Joseph Pater (French, 1695–1736). Sale, Parke-Bernet, March 27–28, 1956, no. 122, as after Jean Baptiste Joseph Pater, for \$200 to G. Girardon
106. *Combat of Dogs and Cats* [71.159]. 38 x 33¼ in.; signed: *JC.oudry / fils* 1752. MMA Catalogue 1872, no. 106, as Jacques Charles Oudry (French, 1720–1778): "from the collection of Prince Charles of Lorraine" (not in the Duc Charles de Lorraine et de Bar estate sale, Boubers, Brussels, May 21–June 27, 1781). Sale, Plaza, May 24, 1929, no. 453, for \$4 (handwritten addendum to the catalogue)
111. *Interior of a Flemish Tavern* [71.107]. 22 x 31 in.; signed: *DRyckaert / 1646*. MMA Catalogue 1872, no. 111, as David Ryckaert (Flemish, 1612–1661): "from the collection of W. Burger." ? Étienne-Joseph-Théophile Thoré (W. Bürger) (d. 1869). Sale, American Art Association, February 7, 1929, no. 84, for \$1,200 to Kleinberger; [Kleinberger, Paris, 1929–33; sale, Kleinberger, Paris, July 6, 1933, for \$3,000 to F. Bloch]
113. *Jewess of Tangier* [71.26]. 21 x 13½ in. MMA Catalogue 1872, no. 113, as Francesco Goya y Lucientes (Spanish, 1746–1828). Sale, Sotheby Parke Bernet, November 16, 1979, no. 155, as Spanish School, 19th century, for \$900
122. *Leda* [71.166]. 18½ x 13¾ in. MMA Catalogue 1872, no. 122, as Adriaan Vander Werff (Dutch, 1659–1772 [*sic*]): "from the Delessert gallery." François Delessert, Paris (until 1869; his sale, Pillet and Petit, Paris, March 15–18, 1869, no. 106, for F 610 to Petit). Sale, Sotheby's, October 8, 1993, no. 50A, as attributed to Pieter van der Werff, for \$6,038
123. *The Holy Virgin* [71.27]. 17 x 12½ in. MMA Catalogue 1872, no. 123, as Giovanni Battista Salvi, called Sassoferrato (Italian, 1605–1685): "from the famous Barca collection." Sale, Plaza, June 7, 1956, no. 58, as copy after Sassoferrato, for \$70 to M. Onson
126. *Portrait of Sir Edward Hughes* [71.79]. 30 x 25 in. MMA Catalogue 1872, no. 126, as Sir Joshua Reynolds (English, 1723–1792). Sale, Parke-Bernet, March 27–28, 1956, no. 132, as after Sir Joshua Reynolds, for \$70 to Archie Shore Gallery
127. *The old Rat comes to the Trap at last* [71.59]. 32 x 26½ in. MMA Catalogue 1872, no. 127, as Jan Steen (Dutch, 1626–1679): "part of the collection of W. Burger." Étienne-Joseph-Théophile Thoré (W. Bürger) (until d. 1869; his estate, until at least February/March 1870). Sale, Christie's, June 5, 1980, no. 121, as Richard Brakenburgh, for \$3,500
128. *The Moerdyck* [71.61]. 14 x 15 in.; signed: *VG 1654*. MMA Catalogue 1872, no. 128, as Jan van Goyen (Dutch, 1596–1666): "from the celebrated collection of the Baron of Mechlenburg." Baron Henry de Mecklenbourg (until 1870; his estate sale, Hôtel Drouot, Paris, March 12, 1870, no. 17, for F 5,000 to Gauchez); [Léon Gauchez, Brussels; offered in April 1870 to the Musées Royaux de Belgique for BF 6,500; valued by Étienne Le Roy at BF 5,225; offer declined]. Sale, Sotheby's, January 12, 1989, no. 50, as attributed to Jan van Goyen, for \$15,000



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129. *A Tippler* [71.147]. 12 x 9 in. MMA Catalogue 1872, no. 129, as Willem van Mieris (Dutch, 1662–1747): “from the Delessert collection.” Citizen Robit (until 1802; his sale, Paillet and Delaroché, Paris, May 11, 1802, no. 73, for F 1,005); François Delessert, Paris (until 1869; his sale, Pillet and Petit, Paris, March 15–18, 1869, no. 54, for F 4,500 to M. Cased). Sale, Parke-Bernet, March 28, 1956, no. 96, for \$325 to the Newton Galleries for the Hickory Museum of Art, North Carolina; subsequently sold

131. *A Flemish Village* [71.82]. 9½ x 12¾ in. MMA Catalogue 1872, no. 131, as Jan Brueghel, the Younger (Flemish, b. 1601). Sale, Christie’s, June 18, 1982, no. 57, as Joseph van Bredael, for \$19,000

135. *The Crowning with Thorns* [71.30]. 28¾ x 20½ in. MMA Catalogue 1872, no. 135, as Giovanni Battista Tiepolo (Italian, 1697–1770): “from the collection of the Duchess of Berri” (not in her sale, Laneuville and Pillet, Paris, April 19–29, 1865; d. 1870). Sale, Sotheby Parke Bernet, January 8, 1981, no. 87, as Jacopo Guarana, for \$27,000

137. *Fruit* [71.172]. 20 x 36 in. MMA Catalogue 1872, no. 137, as Franz Snyders (Flemish, 1579–1657). Sale, Sotheby Parke Bernet, June 11, 1981, no. 92, as attributed to Luca Forte, for \$16,500

141. *Flight into Egypt—The Repose* [71.145]. 4¾ x 3¾ in. MMA Catalogue 1872, no. 141, as David Vinckeboons (Flemish, 1578–1629). Sale, Sotheby Parke Bernet, February 15, 1973, no. 6, as attributed to Adriaen van Stalbeem, after Jan Brueghel the Elder, for \$1,000

142. *Under the Trellis* [71.52]. 7½ x 6 in. MMA Catalogue 1872, no. 142, as Cornelis du Sart (Dutch, 1665–1704). Sale, Christie’s, January 11, 1989, no. 167, as attributed to Cornelius Dusart, for \$11,000

143. *Christ expiring on the Cross* [71.10]. 43 x 32¾ in. MMA Catalogue 1872, no. 143, as Theodor Boyermans (Flemish, 1620–1677). H. D. Vis Blokhuyzen, Rotterdam (until 1870; his estate sale, Hôtel Drouot, Paris, April 1–2, 1870, no. 10, as Gaspar de Crayer, 109 x 84 cm [43 x 33¼ in.], for F 150 to Gauchez). Sale, Christie’s, June 18, 1982, no. 40, as attributed to Theodor Boeyermans, for \$1,500

147. *Flowers* [71.174]. 36 x 29½ in. MMA Catalogue 1872, no. 147, as Rachel Ruysch (Dutch, 1664–1750): “from the collection of Robiano” (not in the Comte F. de Robiano sale, Barbé, Brussels, May 1, 1837). Sale, Christie’s, May 21, 1992, no. 43, as Johannes Christian Roedig, after Rachel Ruysch, for \$28,600

148. *Still Life* [71.165]. 38 x 51¼ in. MMA Catalogue 1872, no. 148, as Johan de Heem (Dutch, 17th century). Sale, Sotheby Parke Bernet, March 15, 1974, no. 74, as Michiel Simons, for \$2,600

154. *Wooded Landscape* [71.114]. 13½ x 17 in. MMA Catalogue 1872, no. 154, as Cornelis Huysmans (Flemish, 1648–1727): “belonged to the celebrated collection of the Marquis Maison” (not in the Maison estate sale, Hôtel Drouot, Paris, June 10–12, 1869). ? Baron de Heusch, Château de l’Andweck (until 1870; his estate sale, Étienne and Victor Le Roy, Brussels, May 9–10, 1870, no. 20, for BF 950 to Gauchez) or [Léon Gauchez, Brussels; offered on July 11, 1868, to the Musées Royaux de Belgique for BF 1,800; valued by Étienne Le Roy at BF 1,000; offer declined]. Sale, Parke-Bernet, March 27, 1956, no. 6, for \$50 to Dr. Walter Altschul

155. *The Head of John the Baptist* [71.137]. 28½ x 43 in. MMA Catalogue 1872, no. 155, as Gerard van Herp (Flemish, b. 1604). Marquis du Blaisel (until 1870; his estate sale, Hôtel Drouot, Paris, March 16–17, 1870, no. 64, for F 310 to Gauchez); [Léon Gauchez, Brussels; offered in March 1870 to the Musées Royaux de Belgique for BF 1,000; offer declined]. Sale, Parke-Bernet, October 25, 1956, no. 355, as school of Peter Paul Rubens, Flemish, 17th century, *Salome before Herod*, “one of a number of school replicas after the Rubens painting,” for \$300 to George Harris

160. *Flowers* [71.53]. 30½ x 24 in. MMA Catalogue 1872, no. 160, as Maria van Oosterwyck (Dutch, 1630–1693). Sale, Sotheby’s, January 12, 1989, no. 190, as Ernst Stuken (signed), for \$85,000



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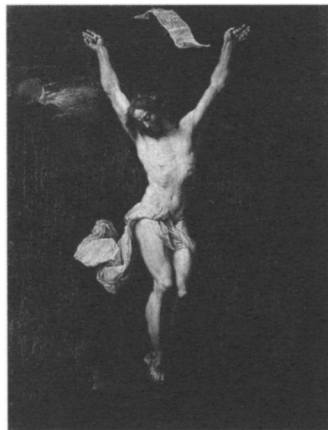
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161. *The Flutist* [71.104]. 11¼ x 8½ in. MMA Catalogue 1872, no. 161, as Jacques Sebastien Le Clerc (French, 1734–1785). Sale, Parke-Bernet, March 27–28, 1956, no. 5, as after Nicolas Lancret, for \$125 to Mrs. L. A. Whitehead

162. *Wild Boar Hunting* [71.95]. 12¼ x 17¼ in. MMA Catalogue 1872, no. 162, as Abraham Hondius (Dutch, 1638–1691). Sale, Parke-Bernet, October 25, 1956, no. 343, as Ludolf de Jongh, for \$140 to Emil Hirsch

163–64. *The Departure of the Prodigal Son and The Prodigal Son spending his Money in Riotous Living* [71.111, 71.112]. Each 12 x 17½ in. MMA Catalogue 1872, nos. 163, 164, as Franz Christoph Janneck (German, 1703–1761). Sale, Christie's, May 31, 1979, no. 72, the pair for \$26,000

165. *Fete of the Tunny Fishers at Marseilles* [71.81]. 32 x 48 in. MMA Catalogue 1872, no. 165, as Henri Joseph van Blarenberghe (French, 1741–1826). [Léon Gauchez, Paris; offered on August 11, 1869, for BF 6,000 to the Musées Royaux de Belgique; declared a copy by Le Roy; offer declined]. Sale, Christie's, May 31, 1990, no. 143, as attributed to Philipp Jakob Louthembourg the Younger, for \$90,000; sale, Sotheby's, January 30, 1998, no. 142, as Charles Eschard, bought in

166. *Fruit* [71.7]. 21½ x 18 in.; signed: *I: weenix*. MMA Catalogue 1872, no. 166, as Jan Weenix (Dutch, 1640–1719). Baron de Heusch, Château de l'Andweck (until 1870; his estate sale, Étienne and Victor Le Roy, Brussels, May 9–10, 1870, no. 57, for BF 400 to Gauchez). Sale, Christie's, June 18, 1982, no. 52, as attributed to Jan Weenix, for \$2,000

167. *Fish* [71.51]. 25 x 31 in.; signed (signature not transcribed). MMA Catalogue 1872, no. 167, as Abram van Beyeren (Dutch, d. 17th century), whose "pictures were brought to light by the admirable French critic, Mr. W. Burger." Sale, Sotheby's, January 19, 1984, no. 125, for \$9,000

168. *A Quay at Leyden* [71.158]. 21½ x 27 in.; signed: *VHeide*. MMA Catalogue 1872, no. 168, as Jan van der Heyden (Dutch, 1637–1712). Désiré van den Schrieck, Louvain (until d. 1857; his estate sale, Étienne Le Roy, Louvain, April 8–10, 1861, no. 30, as *Vue d'une Rue de Leyden*, for BF 6,000 to Gheldolf); Marquise Thécodule de Rodes (until d. 1867; her estate sale, Hôtel Drouot, Paris, May 30, 1868, no. 5, for F 8,000, withdrawn). Sale, Christie's, June 18, 1982, no. 56, for \$26,000

169. *A Hawking Party assembled at a Country Mansion* [71.115]. 19½ x 25½ in.; signed: *J:lingelbach. ft.* MMA Catalogue 1872, no. 169, as Joannes Lingelbach (Dutch, 1625–1687). Marquise Thécodule de Rodes (until d. 1867; her estate sale, Hôtel Drouot, Paris, May 30, 1868, no. 8, for F 3,300 to Gauchez). Sale, Sotheby's, January 12, 1989, no. 175, for \$38,500

170. *Meeting of the Trained Bands to Celebrate the Conclusion of the Peace of Munster* [71.169]. 25½ x 39 in. MMA Catalogue 1872, no. 170, as Franz Hals (Dutch, 1584–1666) and Dirk Hals (Dutch, d. 1656). Sale, Parke-Bernet, October 25, 1956, no. 361, as "a sketch for the . . . composition by Flinck in the Rijksmuseum," for \$350 to N. de Koenigsberg; sale, Parke-Bernet, October 27, 1962, no. 54, for \$300; private collection, New York (1962–95); Amsterdams Historisch Museum (from 1996)

173. *Italian Landscape* [71.38]. 86 x 106 in. MMA Catalogue 1872, no. 173, as Cornelis Huysmans (Flemish, 1648–1727). Sale, Plaza, July 26, 1956, no. 116, for \$30 to M. Solow

174. *The Conquest of the Golden Fleece by Jason* [71.8]. 75 x 126 in. MMA Catalogue 1872, no. 174, as Abraham van Diepenbeeck (Flemish, 1607–1675) and Jan Wildens (Flemish, 1584–1653). Sale, Plaza, June 7, 1956, no. 93, for \$100 to Berberian



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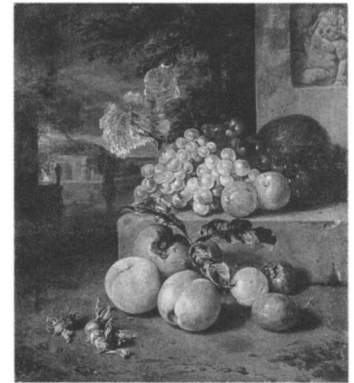
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## APPENDIX 2

### CHRONOLOGY

#### 1868

*April 22–23* Sale in Brussels of the collection of “M. le Comte C . . .”

#### 1869

Martin Comte Cornet de Ways Ruart pays the debts of his son Félix, who renounces his property at Vonèche, near Brussels, in favor of his son Arthur

*November 23* Meeting sponsored by the Art Committee of the Union League Club of New York lays the groundwork for a new museum

#### 1870

*January 31* John Taylor Johnston elected president of the board of trustees and William Tilden Blodgett elected chairman of the executive committee of the new museum

*April 13* The Metropolitan Museum of Art incorporated

*May 27* First meeting of the Museum’s executive committee, with Blodgett in the chair

*June 15* First quarterly meeting of the board of trustees, with Blodgett taking the chair in Johnston’s absence

***July 8–9* Last Paris art sale (Lugt 32175) before the onset of the Franco-Prussian War**

***July 19* France declares war on Prussia**

***August 4* Prussian army crosses the French frontier into Alsace**

*August 23* Blodgett gains title to 59 paintings, the so-called Paris collection, through dealer Léon Gauchez and Paris dealer Alexis Febvre

*August 30* Gauchez guarantees the Paris collection

*August 31* Febvre guarantees the Paris collection

***September 1–2* After French forces are defeated at Sedan, Napoléon III surrenders**

***September 4* French Third Republic proclaimed**

***September 18* Prussian siege of Paris begins**

*September 22* Blodgett gains title to 100 paintings, the so-called Brussels collection, from Brussels dealer Étienne Le Roy, with Gauchez acting as agent

*September 23* Second meeting of the Museum’s board of trustees, from which Blodgett is absent

*September 27* Blodgett gains title to 15 additional paintings through Gauchez

*September 28* Trustee William J. Hoppin, accompanied by Blodgett and Gauchez, sees the Brussels collection

*October 24* Executive committee (attendance unrecorded) resolves to appoint a committee to confer with Blodgett on his purchase of 174 European paintings

*November 7* Special meeting of the board of trustees: In Blodgett’s absence, Hoppin presents the committee report recommending the purchase of the 174 pictures

*November 19* Martin-Benoît Comte Cornet de Ways Ruart dies

*November 20* Le Roy and Gauchez guarantee the Brussels collection

*November 21* Meeting of the Museum's executive committee, with Blodgett in the chair

*December 21* Blodgett officially offers the 174 paintings to the Museum at the purchase price plus costs (\$116,180.27)

### **1871**

***January 5* Prussian bombardment of Paris begins**

***January 18* King Wilhelm of Prussia proclaimed emperor of Germany at Versailles**

***January 28* Franco-German armistice**

*March 3* Trustees resolve unanimously upon the "Purchase of 1871"

*March 4* Johnston takes out a bridge loan and buys a half share in the paintings from Blodgett

***March 18* Paris Commune**

*March 28* Museum adopts the purchase, with payment to be made on delivery

***May 21-28* Versailles forces enter Paris; the Week of Blood; the Louvre burns**

*June 24* Félix Comte Cornet de Ways Ruart dies

*December 22* Payment completed; the pictures are ready for delivery

### **1872**

*February 17* Artists and members of the press view The Metropolitan Museum of Art; a catalogue detailing the 174 paintings is published

*February 20* Subscribers and their guests celebrate the opening of the Museum

*February 22* Museum opens its doors to the public at 681 Fifth Avenue

*April 1* Park commissioners designate "that part of Central Park between 79th and 84th Streets and Fifth Avenue and the Drive" as the site of a new building for the Museum

*December* Trustees approve the purchase of the Cesnola collection of Cypriot antiquities

### **1873**

*April* Trustees lease the Douglas Mansion at 128 West Fourteenth Street

### **1874**

Ground broken for the Museum's permanent home at 1000 Fifth Avenue

## APPENDIX 3

*A: Selected paintings from the Paris collection as attributed and valued by Léon Gauchez on March 4, 1871*

*B: Selected paintings from the Brussels collection as attributed and valued by the dealers in 1871*

Francesco Guardi, <i>The Grand Canal, Santa Maria della Salute</i> [Appendix 1A, Nos. 145–46]*	each 15,000**	Pieter Paul Rubens, <i>Return of the Holy Family from Egypt</i> [Appendix 1B, No. 3]	60,000
Frans Hals, <i>Malle Babbe</i> [Appendix 1A, No. 144]	15,000	Anthony van Dyck, <i>Saint Rosalie Interceding for the Plague-Stricken</i> [Appendix 1A, No. 5]	35,000
Jacob Jordaens, <i>Holy Family with Saint Anne</i> [Appendix 1A, No. 118]	15,000	Meindert Hobbema, <i>A View in Holland</i> [Appendix 1B, No. 53]	30,000
Jean Baptiste Greuze, <i>Study Head of a Woman</i> [Appendix 1A, No. 120]	7,000	David Teniers the Younger, <i>Peasants Dancing and Feasting</i> [Appendix 1A, No. 10]	30,000
Nicolas Poussin, <i>Midas Washing</i> [Appendix 1A, No. 139]	7,000	Anton van Dyck, <i>Miss De Christyn</i> [Appendix 1B, No. 6]	15,000
Sir Joshua Reynolds, <i>Sir Edward Hughes</i> [Appendix 1B, No. 126]	7,000	Pieter Paul Rubens, <i>Lions Chasing Deer</i> [Appendix 1B, No. 4]	15,000
Giovanni Battista Tiepolo, <i>The Investiture of Bishop Harold</i> [Appendix 1A, No. 149]	7,000	Gillis van Tilborgh, <i>A Wedding Celebration</i> [Appendix 1A, No. 11]	15,000
Willem van Mieris, <i>A Tippler</i> [Appendix 1B, No. 129]	6,500	Jan Velvet Brueghel, <i>The Windmills, The Hill</i> [Appendix 1B, Nos. 13–14]	each 10,000
Jan Josephsz. van Goyen, <i>View of Haarlem</i> [Appendix 1A, No. 116]	6,000	Gaspar de Crayer, <i>The Meeting of Alexander the Great and Diogenes</i> [Appendix 1A, No. 8]	10,000
Cornelis de Vos, <i>Portrait of a Young Woman</i> [Appendix 1A, No. 136]	6,000	Adriaan van Ostade, <i>A Smoker</i> [Appendix 1B, No. 47]	10,000
Jean Baptiste Joseph Pater, <i>The Comical March</i> [Appendix 1B, No. 103]	5,000	Roger van der Weyden, <i>The Descent from the Cross</i> [Appendix 1B, No. 2]	10,000
Lucas Cranach the Elder, <i>John I</i> [Appendix 1A, No. 89]	3,500	Nicolaas Maas, <i>Duchess of Mazarin</i> [Appendix 1B, No. 62]	6,000
Margareta Haverman, <i>A Vase of Flowers</i> [Appendix 1A, No. 112]	3,000	Cornelis Dekker and Adriaan van Ostade, <i>A Dutch Landscape</i> [Appendix 1B, No. 56]	5,000
Marten van Heemskerck, <i>Jacob Willemsz. van Veen</i> [Appendix 1A, No. 119]	3,000	Jan Victors, <i>Abraham's Parting from the Family of Lot</i> [Appendix 1A, No. 51]	5,000

\*All paintings in Appendix 3 appear under the attributions published in the Museum's 1872 catalogue. For paintings belonging to the Museum (those listed in Appendix 1A), current titles have been substituted where these differ. For deaccessioned paintings (those listed in Appendix 1B), the 1872 titles are retained; subsequent changes of attribution are listed in Appendix 1B.

\*\* Prices are in French francs. (Six francs equaled approximately one dollar in 1871.)

## APPENDIX 4

*Concordance of Metropolitan Museum accession numbers and MMA Catalogue 1872 numbers*

acc. no.	cat. no.	acc. no.	cat. no.	acc. no.	cat. no.
71.1	8	71.56	139	71.108	109
71.5	69	71.57	105	71.109	37
71.6	112	71.60	156	71.110	79
71.11	118	71.62	116	71.116	74
71.12	15	71.63	172	71.118	171
71.13	16	71.69	152	71.119	145
71.17	134	71.70	67	71.120	146
71.19	65	71.73	138	71.121	149
71.23	49	71.75	110	71.123	117
71.28	140	71.76	144	71.125	159
71.31	153	71.78	125	71.128	89
71.32	11	71.80	93	71.135	151
71.33ab	87	71.83	132	71.142	91
71.34	121	71.84	114	71.154	40
71.36	119	71.89	104	71.155	44
71.40ab	88	71.91	120	71.156	157
71.41	5	71.93	124	71.157	158
71.43	107	71.96	133	71.160	102
71.44	108	71.98	150	71.162	92
71.45	115	71.99	10	71.170	51
71.46	136	71.100	1		
71.50	130	71.105	41		