PAINTINGS IN THE CLEVELAND MUSEUM OF ART

PICTURE BOOK No. 1
PAINTINGS
IN
THE CLEVELAND MUSEUM OF ART
PICTURE BOOK No. 1

THE CLEVELAND MUSEUM OF ART
1945

Foreword

The Cleveland Museum of Art is publishing this Picture Book, No. 1, with a selection from the paintings belonging to the Museum; the success of Islamic Art, recently issued, a record of a temporary exhibition, has brought many calls for illustrative material which features the permanent collection of the Museum. When funds are available, similar publications will be issued dealing with particular themes, such as Medieval Art, Sculpture, Oriental Art, Furniture, etc.

These “Picture Books” will not take the place of a Handbook of the Museum, which it is hoped can be issued in the not too distant future, but they will cover the various collections much more completely than such a general publication could.

This booklet has been made possible through a newly established “Publication Fund,” appropriated by the Trustees from the income of the Elisabeth Severance Prentiss Bequest.

William M. Milliken, Director
This Picture Book indicates the scope of the collection of Occidental paintings in the Museum.

In 1916, the opening year, two gifts imparted direction to the department. These were: the Holden Collection of Italian primitives, brought to this country by that pioneer appraiser of early Italian painting, James Jackson Jarves, and the J. H. Wade Collection of eighteenth- and nineteenth-century European paintings. In addition, a bequest of Hinman B. Hurlbut deposited in the Museum, as a loan in perpetuity, a small number of American paintings. To these three nuclei, additions by gift or purchase have been made during the past twenty-eight years.

In the earliest days of the Museum, under the guidance of Lawrence Park, a notable group of American Colonial paintings were acquired through the John Huntington Art and Polytechnic Trust. Through the Hurlbut Fund have come, mainly, important examples of more recent American paintings, such as the Bellows “Stag at Sharkey’s” and the Éakins “Biglen Brothers Turning Stake Boat.” From the D. E. Holden and the L. E. Holden Funds have been acquired primitives, including the fifteenth-century German Swabian double portrait called “The Lovers.” A fund established by the Friends of The Cleveland Museum of Art has procured such distinctive pictures as the El Greco, “The Holy Family.” Recently, the Severance and Prentiss Bequests have added important pictures—the former bringing fine eighteenth-century English and French portraits and early and later Dutch and Flemish examples, the latter several fine fifteenth-century Italian primitives and later portraits and landscapes. In 1942, by bequest, the Mr. and Mrs. William H. Marlatt Fund was established for the acquisition of pictures, the initial purchase being a Goya portrait, “Don Juan Antonio Cuervo.” Lately, through Hanna Fund, three excellent canvases, French, late nineteenth and early twentieth centuries, have been acquired. Two memorial gifts, that to Mrs. Liberty E. Holden of “The Holy Family with St. Margaret and St. John” by Filippino Lippi, and that to John L. Severance of the Austrian primitive, “The Death of the Virgin,” and the gift of Commodore Louis D. Beaumont, “La Danse dans un pavillon” by Watteau, have added unusual importance to the collection.

Henry Sayles Francis, Curator of Paintings
CHARLES APHTHORP (noted British-born merchant of Boston),
by Robert Feke, American, c. 1705–c. 1750. The John Huntington
Collection, 1919. Size: 50 x 40 inches.
NATHANIEL HURD (Boston silversmith and engraver), by John Singleton Copley, American, 1737-1815. The John Huntington Collection, 1916. Size: 30 x 25½ inches.

BIGLEN BROTHERS TURNING STAKE BOAT, by Thomas Eakins, American, 1844-1916. The Hinman B. Hurlbut Collection, 1927. Size: 40¾ x 60¾ inches. Eakins, with arm upraised, is in the stake boat at left.


SIR ANTHONY MILDMAY (Queen Elizabeth’s ambassador to the court of Henry IV, of France), by Isaac Oliver, British, c. 1566-1617. Purchase from the J. H. Wade Fund, 1926. Size: 9 1/2 x 6 3/4 inches.
THE DAUGHTERS OF COLONEL THOMAS CARTERET HARDY, by Sir Thomas Lawrence, British, 1769-1830. Bequest of John L. Severance, 1936. Size: 50\(\frac{3}{4}\) x 40\(\frac{3}{8}\) inches.


PORTRAIT OF A LADY, by Rembrandt Harmensz Van Rijn, Dutch, 1626-1669. The Elisabeth Severance Prentiss Collection, 1944. Size: 30½ x 25½ inches.
PORTRAIT OF A LADY STANDING (possibly the Princesse de Condé), by Gerard Ter Borch, Dutch, 1617-1681. The Elisabeth Severance Prentiss Collection, 1944. Size: 24 1/4 x 20 3/4 inches.
THE BISHOP SAINT, LOUIS OF TOULOUSE, WITH DONOR,

MADAME DE POMPADOUR AS DIANA, by Jean Marc Nattier, French, 1685-1766. Bequest of John L. Severance, 1936. Size: 39\(\frac{3}{4}\) x 31\(\frac{3}{4}\) inches.
A GENTLEMAN OF ROME, by J. A. D. Ingres, French, 1780-1867. Gift of Elisabeth Ireland and Robert Livingston Ireland in Memory of their Mother, Mrs. Perry W. Harvey, 1937. Size: 35 x 27½ inches.


MONSIEUR BOILEAU, by Henri de Toulouse-Lautrec, French, 1864-1901. The Hinman B. Hurlbut Collection, 1925. Size: 31½ x 25¾ inches.
THE PIGEON TOWER AT MONTBRIAND

THE DEATH OF THE VIRGIN (left panel of a diptych), by the Master of Heiligenkreuz, Austrian, First Decade XV Century. Gift in Memory of John Long Severance by Group of Trustees, Members of the Advisory Council, the Friends of The Cleveland Museum of Art, and a Group of Members of the Staff of the Museum, 1936. Size: 26½ x 21¼ inches.
THE LOVERS, by Unknown Artist, German, Swabian, c. 1470. Purchased from the Delia E. Holden Fund and the L. E. Holden Fund, 1932. Size: 25\(\frac{3}{8}\) x 15\(\frac{3}{8}\) inches.
SIR BRYAN TUKE, SECRETARY TO HENRY VIII, by Hans Holbein the Younger, Swiss, 1497-8 to 1543-4. The Elisabeth Severance Prentiss Collection, 1944. Size: 19% x 15% inches.
THE HOLY FAMILY, by Domenico Theotocopuli, called El Greco, Spanish, c. 1545-1614. Gift of the Friends of The Cleveland Museum of Art in Memory of J. H. Wade, 1926. Size: 51\(\frac{3}{8}\) \times 39\(\frac{3}{8}\) inches.
SACRIFICE OF ABRAHAM, by Andrea del Sarto, Italian, Florentine, 1486-7 to 1531. Purchased from the Delia E. Holden Fund and the L. E. Holden Fund, 1937. Size: 69 x 54½ inches. Unfinished, this painting shows gesso base and the original outline drawing.
CARITAS-FORTITUDO, by Bernardo Strozzi, Italian, Genoese, 1581-1644. Gift of the Friends of The Cleveland Museum of Art, 1929. Size: 58 x 40 inches. The figure combines the characteristics of two virtues, a fashion popular in baroque art.
THE SUPPER AT EMMMAUS
Size: 43 3/4 x 56 3/4 inches. The only known signed picture by Piazzetta.
THE SYNAGOGUE, by Alessandro Magnasco, Italian, Genoese, 1667-1749. Purchase from the J. H. Wade Fund, 1930. Size: 48 3/8 x 58 3/8 inches. Smibert, the American painter, worked in Florence at the time when Magnasco was Court Painter to the Duke of Tuscany.