

**CATALOGUE OF THE
PAINTINGS, STATUARY,
CASTS, BRONZES, &C. OF THE
CORCORAN GALLERY OF ART**

Published @ 2017 Trieste Publishing Pty Ltd

ISBN 9780649339143

Catalogue of the Paintings, Statuary, Casts, Bronzes, &c. of the Corcoran Gallery of Art by
Various

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VARIOUS

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CATALOGUE

OF THE

Paintings, Statuary, Casts, Bronzes, &c.

OF THE

CORCORAN GALLERY OF ART.

“When from the sacred garden driven
Man fled before his Maker's wrath,
An angel left her place in heaven,
And cross'd the wanderer's sunless path.
'Twas Art! sweet Art! new radiance broke
Where her light foot flew o'er the ground,
And thus, with seraph voice, she spoke:
'The curse a blessing shall be found!'"

—CHARLES SPRAGUE.

Prepared by WM. MACLEOD, Curator.

GIBSON BROTHERS, PRINTERS

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Miss Woodman

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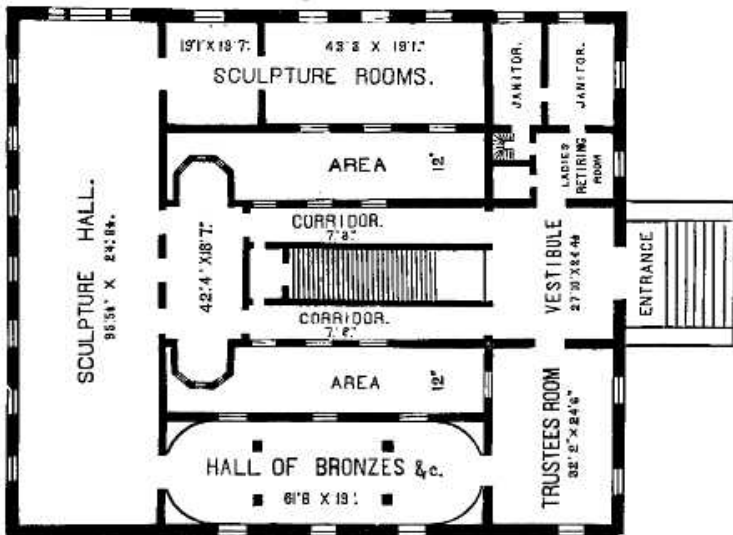
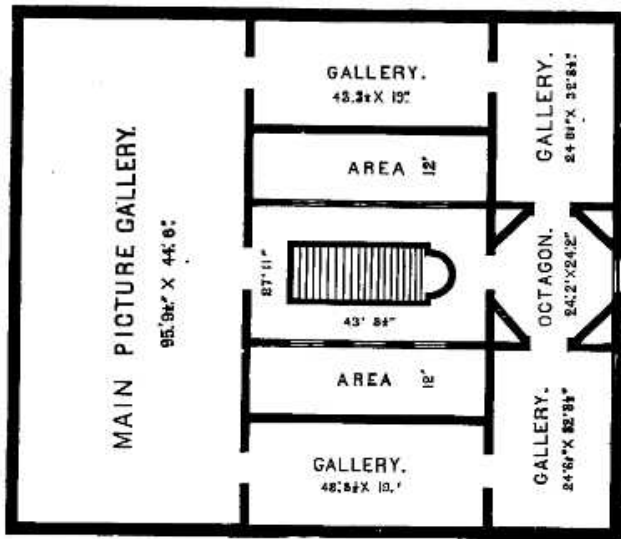
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DIAGRAM OF THE FIRST AND SECOND FLOORS OF THE CORCORAN GALLERY OF ART.



HISTORY OF THE CORCORAN GALLERY OF ART.

THE CORCORAN GALLERY OF ART, including ground, building, its contents, and endowment fund, is the free gift of Mr. Wm. W. Corcoran to the public. In his own words to the Trustees to whom the property was deeded May 10, 1869, "it was designed for the encouragement of the Fine Arts;" and in the deed the object of the institution is stated as "the perpetual establishment and encouragement of Painting, Sculpture, and the Fine Arts generally," with the condition that "it should be open to visitors without charge two days in the week, and on other days at moderate and reasonable charges; to be applied to the current expenses of procuring, and keeping in order the building and its contents."

With these liberal purposes, the institution was chartered by act of Congress, May 24, 1870. By that act the building was declared exempt from all taxation, and authority given to settle the claim for rent during its occupancy by the Government.

The building, planned by Mr. James Renwick, of New York, was begun in 1859. The civil war arrested the work, and early in 1861 the Government took it for the use of the Quartermaster-General's Department, retaining it until four years after the close of the war.

On the 10th of May, 1869, it was restored to its owner, who at once placed it in the hands of a board of nine Trustees, as already stated. After the Institution was incorporated by Congress, in 1870, the general work of reconstruction and adaptation of the building to its original purpose was begun, and after much delay and labor finished in 1871.

On the 22d of February, 1871, Mr. Corcoran generously used the completed building for a grand ball given in honor of the day, the proceeds of which he turned over, without deducting its expenses, to the fund of the Washington Monument Society. It was considered one of the most superb festivals ever seen in this country, every part of the building being thrown open and lighted. In 1873 one of the Trustees, Mr. Walters of Baltimore, went to Europe empowered to purchase works of art for the Gallery, and Mr. Corcoran's private collection of pictures and statuary was then placed in it. On November 6, 1873, the Board of Trustees completed the organization of the Institution, by electing the proper officers for its management and care.

On the 19th of January, 1874, the Picture Galleries, Octagon Room, and the Hall of Bronzes were thrown open for private exhibition by day and night. At this brilliant and crowded inauguration of the artistic purposes of the Institution, Mr. Corcoran received the congratulations of his friends upon the fulfilment thus far of his munificent plans.

On April 29, 1874, the Halls of Sculpture and of Bronzes were opened to the public, and in December, 1874, the two side galleries of sculpture adjoining the Main Hall; so that all the rooms of the Institution for

exhibition purposes were then opened to the public—thus realizing, within one year from the time of its first opening, the munificent founder's "hope that there will be provided, at no distant day, not only a pure and refined pleasure for residents and visitors at the national metropolis, but something useful accomplished in the development of American genius."

DESCRIPTION OF THE BUILDING.

The building stands on the northeast corner of Pennsylvania avenue and Seventeenth street, and opposite the War Department. It fronts on the avenue 106 feet 9 inches, and runs back 125 feet 6 inches on Seventeenth street, with a vacant lot, 27 feet wide, extending across its rear. It is two stories in height, built of brick, in the Renaissance style, with brown-stone facings and ornaments, and a mansard roof rising 10 feet above the ordinary one, having a large central pavilion and two smaller ones at the corners. The front is of imposing style, divided by pilasters, with capitals of the Columbian style representing Indian corn, into recesses, four stone niches for statues, with trophies and wreaths of foliage finely carved, the monogram of the founder, and the inscription, "Dedicated to Art."

In the four niches of the front are statues of Phidias, Raphael, Michael Angelo, and Albert Durer, representing the sister arts of Sculpture, Painting, Engraving, and Architecture. In the niches at the angles of the building facing the west, or Seventeenth-street side, are the statues of Titian and Da. Vinci. All are seven feet high, of Carrara marble, and were executed by M. Ezekiel, an American sculptor in Rome, who is to fill the five remaining niches with statues of Rubens, Rembrandt, Murillo, Canova, and Crawford.

The entrance is from Pennsylvania avenue into a vestibule, from which rises a noble stairway 10 feet wide to the picture galleries in the second story. On the right of the entrance are a ladies' apartment and the janitor's rooms. On the left is the Trustees' room, which also is the office of the Curator and Assistant. This room is not open to the public. The dimensions of all the rooms are given in the appended diagrams.

On each side of the stairway, a corridor, lighted from the open courts, leads to the vestibule of the Main Hall of Sculpture, with which the vestibule communicates through three arched entrances. This fine Hall, 95½ x 24½ feet, is lighted by seven windows on the north side, and opens into two adjoining galleries of sculpture on the east side of the building. On the west side it opens into the Hall of Bronzes, &c., 61½ x 19 feet. This last also communicates with the Trustees' room, and is the most elegant room in the building. The central portion of the ceiling, panelled and richly decorated, is supported by four Corinthian columns, with gilt capitals. It is lighted by three windows upon Seventeenth street, and as many looking into the open court. The height of this story is 20 feet.

The Picture galleries are in the second story. The ascent to the main gallery is remarkably imposing. The stairway leads to an upper landing, with decorated arched ceiling, and Corinthian pilasters dividing the arched recesses over the eight windows, and with spaces between admirably adapted for statues and busts.

The Main Picture Gallery is 95 feet 9 inches by 44½ feet, with a height

of 24 feet to the cornice of the arched ceiling, and 38 feet to the inner sky-light. The wall is of a warm maroon tint. The ceiling is richly frescoed and gilded. The scroll-work decoration is in the Italian style of the 16th century. In the middle of the panel opposite the main entrance is the figure of Minerva, and in the middle of the other panels the muses of Sculpture, Painting, and Architecture, all full length. Between them are medallion-portraits of Giulio Romano, Titian, Raphael, Rubens, Van Dyck, Durer, M. Angelo, Holbein, Murillo, Cranach, Teniers, and Da. Vinci. Between the brackets of the cornice are the names and dates of forty-six painters of different countries from Cimabue to Fortuny. Names of living artists are not given. This decorative work was done by Mr. Vincenzo Stiepevich, New York. All of the picture galleries are lighted from the roof. This is the only one of them lighted at night by an improved electrical apparatus and a range of 280 burners on a quadrangular gas-pipe, suspended from the ceiling, about the height of the cornice. All the other galleries in the building have chandeliers.

On the east and west sides of the building the Main Gallery opens into smaller ones, and these again into two corner galleries in the front of the building. Between the corner galleries, and immediately opposite the entrance to the Main Gallery, is the Octagon Room. It has a sky-light, but is chiefly lighted by a south window, suitably screened. The wall of this elegant room is covered with maroon paper, that richly relieves the choice statuary there—the Greek Slave being the central ornament.

All the galleries communicate by high arched doorways walnut-grained. The floors are supported by brick arches, sprung from iron girders. In the basement are spacious and dry cellars, not only for fuel, but for the heavy boxes containing works of art, which are there opened and prepared for exhibition. The building is heated by one furnace.

The cost of the building and ground was \$250,000. Mr. Corcoran's collection of pictures and statuary was valued at \$100,000. The Institution is maintained by an endowment fund of \$900,000, yielding an annual income at present of over \$70,000.

The Board of Trustees is composed of nine members, who have the power to fill any vacancies in their number, by election.

The Board holds annual meetings on the second Monday of January, when an election of officers occurs, and annual reports are received.

The Gallery is open every day, (Sundays and public holidays excepted,) from 10 A. M. to 4 P. M., from October 1st to May 1st, and from 9 A. M. to 4 P. M., from May 1st to October 1st.

On TUESDAYS, THURSDAYS, and SATURDAYS, admission FREE.

On MONDAYS, WEDNESDAYS, and FRIDAYS, admission 25 cents.

During winter, weekly Night-Exhibitions are held, admission 10 cents.

On MONDAYS, WEDNESDAYS, and FRIDAYS persons are allowed, under certain regulations, to draw from the casts and copy the pictures.

Children under six years of age will not be admitted to the Gallery, and none between six and fourteen years will be admitted unless accompanied by a parent or guardian.