A GUIDE TO
THE PICTURE GALLERIES

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A museum is a mixture of a theater and a university. It is involved simultaneously in show business and in education. However, too often learning is put before pleasure. As Paul Valéry has said: “There are many interesting museums but almost none that are pleasant and delightful to visit.” The result is that many people think of a museum as an awe-inspiring place where knowledge is imposed upon them by means of “instructive” labeling and arrangement. If a museum is to fulfill its real purpose and appeal to the maximum number of people, it must be a place of relaxation, a visit to which is first and foremost enjoyable. After this, the pleasure that is derived from it can lead, either unconsciously or consciously, to cultural or educational enrichment.

The pleasure given by a museum depends basically on the quality of the objects it contains, but it also depends to a considerable extent on the way they are presented. There are many different ways of showing works of art, any one of which is good provided it successfully brings out their beauty.

The new arrangement of the picture galleries of the Metropolitan has been made according to historical periods. This has been chosen in preference to the conventional grouping by national schools because the contrast created by bringing together pictures of different origins often helps to emphasize the particular character and beauty of each, and also because it makes it possible by the disposition of pictures or of galleries to express more fully the spirit of a period, which is often a key to the appreciation of its art.

The first galleries are devoted to the Renaissance in Italy, when painters turned to the beauty of nature and their fellow beings for inspiration. The warmth and richness of these paintings are all the more striking today, when so many artists have turned their backs on this aspect of life. The calm and serene Colonna Madonna by Raphael was presented in 1916 by J. P. Morgan, one of the Museum’s presidents and among its greatest benefactors. Its classical simplicity and clarity are in strong contrast to the sensual richness of the Venetian Titian’s Venus and the Lute Player and Veronese’s splendid and decorative Mars and Venus. The latter is an interesting example of how successive generations of men will treasure a particular work of art. Painted for the Emperor Rudolf II, it was taken as loot by the Swedish forces when they sacked Prague in 1648 and presented as part of the spoils of war to the famous Queen Christina. After her death it passed through the hands of several Roman families, to the collection of the French regent at the beginning of the reign of Louis XV, and finally ended up in an English collection, from which it came to the Metropolitan.

The precursors of the Renaissance are exhibited in the adjacent galleries to the south. The small panel of the Epiphany by a painter close to Giotto, though still medieval in character, shows the new interest in human emotion and in the modeling of form which were to have such an influence on later painting. In spite of its small scale it has the strength and nobility of some of the master’s great frescoes. The altarpiece by Taddeo Gaddi and the processional banner by Spinello Aretino carry on Giotto’s style in the later fourteenth century. In their graceful lines and more decorative two-dimensional execution the small Duccesque Madonna and the triptych by Segna exemplify the conservative tradition of Siena, the persistence of which can be seen a century later in the miniature-like Journey of the Magi of Sassetta and the Paradise of Giovanni di Paolo. The two Valencian altarpieces, though later in date, are still essentially medieval and show the different in-
FLOOR PLAN OF THE PICTURE GALLERIES
fluences—Italian, French, and German—that were absorbed by that school.

The freshness and vigor of the early Renaissance and its interest in human anatomy and in classical forms are visible in the Saint Sebastian by the young Castagno and in the bright and charming Birth of the Virgin by Fra Carnevale. Other aspects of the period are to be found in the strange scenes from the life of primitive man by Piero di Cosimo and the attractive portraits by Pollaiuolo and Ghirlandaio. The origins of the monumental style in the north and in Venice are to be found in Mantegna’s severe Adoration of the Shepherds and in Giovanni Bellini’s Madonna Adoring the Sleeping Child, still noble in spite of the damages of time. The Meditation on the Passion by Carpaccio is an early example of Venetian color and love of the picturesque.

The contemporaries of these painters in northern Europe, whose patrons were the luxurious art-loving Dukes of Burgundy and the wealthy merchants of the Low Countries, continued to work in the medieval tradition, which they brought to its final flowering. The Crucifixion and Last Judgment by Hubert van Eyck, the elder of two brothers traditionally credited with the invention of oil painting, is painted with deep religious feeling, and its jewel-like colors are reminiscent of manuscript illumination. These two panels were formerly in the Imperial Russian Collection and were sold from the Hermitage by the Soviet Government in 1933. The touchingly human Christ Appearing to His Mother by Rogier van der Weyden is part of a triptych presented by Queen Isabella the Catholic to the cathedral of Granada. The two other panels, which remained in the cathedral, were cut at the top to fit new frames and our picture is the only one surviving in its original form.

The galleries to the north and to the west are restricted to the Altman, Bache, and Friedsam collections, all bequeathed to the Museum on condition that they be exhibited as units. Although collections given in this way may present difficulties when they must be fitted into the logical arrangement of the collection as a whole, they also have certain advantages. They make possible unusual arrangements and reflect the taste of an individual and his period.

Fortunately all three fit perfectly into the collection at this point. The Friedsam collection is made up chiefly of northern renaissance painting; the Bache collection covers the Renaissance, the baroque, and the eighteenth century, including among early works the brilliantly incisive Portrait of a Carthusian by Petrus Christus and the exquisite little Madonna by Crivelli, which has come down to us in an almost uniquely perfect state of preservation.

The Altman collection, brought together by the founder of the well-known department store, contains a broad variety of works of art, including paintings, sculpture, tapestries, furniture, oriental porcelains, and rugs. The paintings range from the fifteenth to the seventeenth century and their quality seems the more remarkable when one learns that the collector acquired them within the short space of eight years without ever going to Europe. The portraits of Tommaso Portinari, the representative in Bruges of the Medici bank, and his wife, Maria Barbara, are beautiful examples of the calm and gentle style of Memling. The Betrothals of Saint Catherine by the same artist, hanging between them, seems peopled by figures from a children’s fairyland.

The Altman galleries also contain paintings by the contemporaries of these artists in Italy: Fra Angelico, whose Crucifixion is still strongly medieval in character, and Cosimo Tura of Ferrara, whose profile portrait of a young Member of the Este Family is drawn with a line as sharp and clear as a goldsmith’s. The Madonna and Child by Verrocchio has all the freshness and purity of the early Renaissance. Botticelli’s small Last Communion of Saint Jerome, so full of intense religious feeling, is a late work done under the influence of Savonarola, of whom the painter was an ardent disciple. The Portrait of a Man, which has been attributed by scholars to both Titian and Giorgione, has all the lyrical and romantic feeling which the latter brought to Venetian painting. Near by, the portrait of Filippo Archinto, the Archbishop of Milan, by Titian combines psychological penetration with a powerful feeling of physical presence.

Even as late as the seventeenth century when Raphael, Leonardo, and Titian had already
reached their fullest expression, France and Germany remained aloof from the Renaissance. The Gothic tradition of realism and interest in detail still survives in the portrait of the humanist Guillaume Budé, one of the rare surviving works of Jean Clouet, the French court painter. The same is true of the portrait of Benedict von Hertenstein by Holbein, except for the addition of a classical frieze, and of the Judgment of Paris by Cranach, except for the subject matter.

Pieter Bruegel the Elder, in spite of a visit to Italy, remained essentially a northerner, as can be seen in the wonderfully atmospheric and spacious landscape of the Harversers. His sense of satire in the representation of human beings has its root in the sculpture decoration of the cathedrals. This picture, originally one of a series of Times of the Year, was formerly in the Imperial Collection in Vienna, from which it was carried off by the Napoleonic army in 1809. It disappeared for many years, until in 1919, offered for sale as a "copy," it was recognized by the Museum as the famous missing Vienna picture.

The collection is particularly strong in the Dutch and Flemish schools of the seventeenth century—both very popular when the Museum was founded. The following nine galleries contain works of this period, arranged to bring out the contrast between the Reformation and the Counter Reformation which divided Western civilization at that time. The latter, with its spiritual center in Rome and its political strength in the Spanish and Austrian dynasties, had its roots in classical civilization. It was universal, aristocratic, and worldly even in its mysticism. Art was an essential weapon of its propaganda. The Reformation was intimate and personal in contrast. To the rich burghers of the Low Countries art was a private possession, a treasure to be enjoyed in their homes.

Both ideologies produced giants in the art of painting. Rembrandt is particularly well represented, a whole gallery being devoted to him in the Altman collection alone. Beginning with the portrait of a Young Woman and the monumental Noble Slav, painted in his careful early manner, there are examples of every aspect of his style, permitting one to study his growth from a tight and careful painter into one of the broadest and most powerful of all times. As the majority of the pictures are portraits it is also possible to follow the development of his extraordinary psychological penetration of the human character. His late Self-Portrait and the unfinished painting of Hendrickje Stoffels are wonderful examples of the unsurpassed economy of means which he used to represent a maximum of spiritual feeling.

Frans Hals expressed a more worldly and external aspect of Dutch life. The dashing portrait of a man holding his hat in his hand is an ancestor of the Impressionists in its grasp of a fleeting expression and in freedom and lightness of touch. This painting was given to the Museum by Henry Marquand, whose collection, presented in 1888 without conditions, was one of the most important gifts ever received. Of an exceptionally high standard of quality, it contains at least five of the Museum's greatest masterpieces. Among these is the exquisite Young Woman with a Water Jug by Vermeer, a detail of which is illustrated on the cover. Its crystal-like clarity and quiet, intimate feeling are an exceptionally poetic facet of the materialistic Dutch civilization of the time. The Museum possesses four first-rate works by this rare master. The Young Girl Asleep, of his early period, and the Lady with the Lute are both in a more romantic mood. The late Allegory of Faith is one of his two religious compositions. Vermeer's contemporaries, Terborch, Pieter de Hooch, and Gabriel Metsu, whose paintings hang in the same gallery, show us similar scenes from Dutch interiors, but, in spite of their wonderful technique, they never succeed in giving the poetic feeling of their great contemporary from Delft. The Still Life by Willem Kalf is perhaps closer to his spirit than any of these.

The Museum possesses an excellent group of paintings by the landscape painters of Holland. Among the finest are the broad and open Wheat Fields of Jacob van Ruisdael in the Altman collection and two charming woodland scenes by Hobbema. The almost miniature panoramic View of Haarlem by Jan van Goyen is a supreme example of the Dutch talent for expressing spaciousness and distance.
Across the southern border of Holland lay the
domain of the Spanish Hapsburgs, where paint-
ing was dominated by Rubens, the archetype of
the Counter Reformation in the north of Europe.
His painting is the very essence of the Catholic
civilization of this period. Although his subject
matter is not easily accessible to us today, as a
painter he stands supreme. His output was tre-
mandous, and to fulfill the many commissions
which came to him from all over Europe he was
obliged to employ a large studio of helpers whose
hands, inferior to his own, are evident in many
of his works, such as the Wolf and Fox Hunt.
However, the Museum is fortunate in possessing
a number of paintings that are unquestionably
by the master. Among these the most important
is the large Venus and Adonis, given by Harry
Payne Bingham, a work of Rubens' full maturity,
which combines a fine example of his figure
painting with a brilliantly painted landscape
background. There are also several of his sketches
or preparations for larger compositions. These
are particularly appealing because they bring us
directly in contact with his first thoughts as he
put them down with extraordinary knowledge and
sureness.

Van Dyck, Rubens' pupil, makes us feel the
elegance of the courtly life of the period. The
portrait of the Duke of Lennox, from the Mar-
quand collection, is one of his masterpieces in
its combination of simplicity and graciousness.

The political and military strength of the
Counter Reformation came from Spain, whose
rulers were convinced that theirs was the divine
mission of reconquering the world for Catholi-
cism. El Greco expresses the extremes of Spanish
mysticism at the time, and it is interesting to
compare the violent but external religious fervor
of his work with the intimate and personal emo-
tion of Rembrandt. Whether in the Adoration
of the Shepherds or the landscape of Toledo,
everything in El Greco's painting is in movement
and combines to produce a concentrated dra-
matic effect. The portrait of the Grand Inquisitor
Cardinal Niño de Guevara, though more re-
strained in execution, is none the less impressive
in its powerful characterization of this cruel and
haughty figure. It is perhaps El Greco's greatest
portrait. Comparison with this violence brings
out the gentle humility of the little Virgin by
Zurbaran and the grandeur and Spanish solem-
nity of Ribera's Marriage of Saint Catherine.

Velazquez, the greatest of the Spaniards, who
has been called the “king of painters,” is aloof
and detached in comparison with his contem-
poraries. Objective and sober in his early works,
such as the Christ at Emmaus and the portrait
of his patron Philip IV in the Altman collection,
in his maturity he developed a lightness and a
sureness of touch that seems almost magical in
its facility, as can be seen in the landscape and
the head of the horse in the portrait of the Count
Duke of Olivares or the Self-Portrait in the
Bache collection. Though born in Seville, his
genius, in its simplicity and reserve, was more
congenial to Castille, whereas his younger con-
temporary Murillo shows the real qualities of
Andalusia in the warm colors and tender forms
of his Madonna and Child.

The Musicians, painted by Caravaggio when
he was only about twenty years old, shows the
lyrical realism with which he started before de-
veloping the dramatic chiaroscuro that later
dominated the baroque style in Italy, well ex-
emplified here in the Christ and the Woman of
Samaria by his follower Caracciolo. The same
theatrical style, with a richness of color proph-
esying the eighteenth century, can be seen in
the Birth of Saint John the Baptist, a youthful
work by Solimena. The romantic aspect of the
Italian baroque is illustrated by the fine land-
scape of Bandits on a Rocky Coast and the
brooding Self-Portrait by Salvator Rosa.

During this period French painting never gave
in to the turbulent and dramatic forces of the
baroque. The reserve which has been constant
in French art since Gallo-Roman times con-
tinued to assert itself. This can be seen in the
way the brilliance and color of sixteenth-century
Venetian painting was interpreted in the
Angelica and Medor by Blanchard, known in
his day as the “French Titian.”

Poussin, who left his native France to live
most of his life in the Rome of Bernini, though
he painted the same subject matter as his Italian
contemporaries, never lost the clarity and sim-
plicity of the French tradition. His Rape of the
Sabine Women, although full of movement, is
more like the classical bas-reliefs which were his models than any baroque painting. The same can be said of the two landscapes by Claude Lorrain, which create a pastoral mood with equal restraint. In his portrait of Colbert, Philippe de Champagne paints with the cool detachment of Clouet and his Flemish forebears.

At the beginning of the eighteenth century people began to weary of pomp and grandeur whether theatrical and grandiloquent as in Italy or formal and severe as in France. They were tired of rules and big ideas. The Mezzetin by Watteau expresses the new spirit perfectly. One has only to compare it with Poussin to understand the revolutionary change which had taken place. The subject is not important; what the picture creates is an atmosphere of charm, elegance, and grace to be enjoyed like the song the model is singing.

In contrast to Watteau’s dreamy and romantic mood, Fragonard’s temperament was dashing and cheerful. His facile and brilliant brushwork can be seen in the little sketch of an Italian Family, done on a youthful trip through Italy, and in the portrait of a Lady with a Dog. The two small landscapes of St. Cloud in the Bache collection, though less melancholy than Watteau are closer to him. Boucher was the master decorator of the period in France. He was more worldly and less interested in poetical mood than Watteau. His Toilet of Venus is the perfect reflection of the richness and refinement that characterized French eighteenth-century life.

Chardin is timeless, and history may recognize him as the greatest painter France produced at this time. His Boy Blowing Bubbles is a subject which could easily be trivial, but the directness and human understanding with which he approached it and the breadth and strength of his handling of paint give it a dignity that is exceptional in the period.

Greuze had in his character two contradictory strains. One, the sentimental, led him to paint the sugary, simpering heads which were so popular during the nineteenth century. The other—the better side of him—inspired his popular scenes such as the Broken Eggs and continued the sensible, everyday realism of the brothers Le Nain.

In Italy the change in spirit in the eighteenth century was the same as that which took place in France. However, the Italian painters retained the scale and the love of the theatrical of the seventeenth century, adding to it a gaiety and charm that had not previously existed. This is brilliantly exemplified by Tiepolo’s ceiling decoration for the Barbaro Palace in Venice. His remarkable facility, both as draftsman and colorist, can also be seen in his small sketches for large compositions, of which the Museum has a splendid group. Guardi’s large imaginary landscape is one of the last examples of the Venetian romanticism that began with Giorgione. In its rendering of the moist, blue atmosphere of the lagoon, it foreshadows what the Impressionists were to do a hundred years later.

English painting stands apart from the developments on the Continent during the eighteenth century. In his portrait of Colonel Coussmaker, Sir Joshua Reynolds, the President of the Royal Academy, paints with a stylish Coussmaker, Sir Joshua Reynolds, the President of the Royal Academy, paints with a stylish touch which has its origins in sixteenth-century Venice. Of all the British painters Gainsborough is closest to the delicacy of the French. The charming sketch of his daughter’s head has an affinity to the painting of Fragonard or Goya. In the portrait of Mrs. Elliot he mixes a certain mannered elegance with his native frankness.

Raeburn and Constable were prophets of what was to happen almost a century later. The former’s free and spontaneous application of paint, which produced such wonderfully natural portraits as the Drummond Children, anticipates Manet. Constable in Salisbury Cathedral and the small sketch of Stoke by Nayland, both in execution and in rendering of the open air, had a decisive influence on the work first of Delacroix and later of the Impressionists.

Goya’s powerful temperament embraced both the eighteenth and the nineteenth centuries. His early pictures such as the portrait of Don Sebastian Martinez and the enchanting Don Manuel Osorio of the Bache collection have the clarity and the delicacy of drawing of a Tiepolo or a Nattier, combined with typically Spanish vigor and incisiveness. The mature portraits of Doña Narcisa Barañana de Goicoechea and Don Bernardo de Iriarte are painted with direct
and vital realism and the two late pictures, the Majas on a Balcony and the portrait of Tiburcio Pérez, add to this realism a brooding romantic mood and a breadth of execution which lead us directly into the full nineteenth century.

The dominant movement at the beginning of the century was neoclassicism, the leader of which was Jacques Louis David. His Death of Socrates seems to us artificial in its attempt to recreate a classical atmosphere and in its theatrical postures. But it has a sharpness of observation and a strength and freshness in handling which contradict the well-worn criticisms of "academic painting" so fashionable in our time. The portrait of Mademoiselle du Val d'Ognes, once wrongly attributed to this artist, reveals the same approach with certain reminiscences of eighteenth-century charm and, regardless of authorship, remains one of the brightest spots in the collection.

The tradition of neoclassicism was carried on by Ingres, whose paintings are models of method and discipline. But beneath this lies a passionate temperament, which can be felt in the suppressed sensualism of a nude such as the Odalisque en Grisaille. It is expressed by the subtle but extraordinarily suggestive distortions of his line, which can be seen even in such classical portraits as Monsieur and Madame Leblanc.

Delacroix represents the most complete expression of romanticism in painting. Whatever his subject matter, be it literary like a scene from Walter Scott of the Abduction of Rebecca or direct observation like the view of Georges Sand's Garden at Nohant, it is always filled with imaginative and emotional overtones. However, his profound and well-balanced intelligence prevented his falling into the extravagant, while his brushwork and use of color are reminiscent of Rubens and served as an inspiration to the Impressionists.

The flamboyant and vocal leader of the realist movement was Courbet, who claimed to paint only what his eyes saw before them. But for us today there is a sentimental feeling about the Demoiselles du Village or portraits like the Woman with the Mirror and The Polish Exile — Madame de Brayer. Even his landscapes have a violence which is far from objective. However, sometimes, as in the Calm Sea, he looks at nature with a clarity of vision that has seldom been equaled. His contemporary Rosa Bonheur painted in the same mood if somewhat more meticulously. Her monumental Horse Fair, unjustly relegated to storage in recent years by fashionable taste, holds its own with the best of the period and in certain passages prophesies what the Impressionists were to do twenty-five years later.

Corot partook of both realism and romanticism, but in an utterly unpretentious human manner which sets him apart from both movements. His figure pieces and landscapes, of which the Museum has an unusually complete collection, combine a gentle poetry and a quiet strength that put him in a class apart, with Chardin and Vermeer.

The Museum possesses an exceptionally fine group of paintings by the Impressionists. The great majority of these were bequeathed by Mr. and Mrs. H. O. Havemeyer in 1929 as part of one of the most generous and princely gifts ever made to any institution. Their collection, brought together with the advice of Mary Cassatt, contains in the field of painting alone masterpieces from the sixteenth century to the twentieth. They have the distinction, unique in the history of collecting, of having acquired the finest works by already recognized masters, such as Veronese, Rembrandt, and Goya, and to have been so farsighted as to add to these Greco's View of Toledo and portrait of Cardinal Niño de Guevara and the very finest of their own contemporaries, not yet recognized in their time: Manet, Degas, Cézanne, and the other Impressionists. All of these were given to the Museum without restrictive conditions. As an achievement of taste and artistic judgment it was unequaled in their day anywhere else in the world and is something that all Americans should be proud of.

Manet, the figurehead of the Impressionist movement, is represented by a splendid group of early portraits: the Woman with a Parrot, the Majo and the Torero Saluting (all Havemeyer), to which have been added the landscape sketch The Funeral reminiscent of Greco's Toledo, the Guitarist from the Osborn collec-
tion, the artist's first official success and the brilliant Boating the very essence of plein air painting.

There are examples of every aspect of the career of Degas, from the early traditional work such as Rehearsal for the Ballet, the portrait of James Tissot, and Pouting, to Pink and Green, which foreshadowed the Expressionists of today. The Museum's collection of this thoughtful and sensitive master's work is one of the largest and most important in existence.

The group of Monet's pictures contains every aspect of his work, from the realistic Sainte Adresse to the flamboyant Rouen Cathedral.

In his portrait of Madame Charpentier and Her Children Renoir has painted a stylish traditional composition in the sparkling Impressionist technique of his own time to produce a masterpiece. By the Seashore is one of the freshest and most charming of his works. Pissarro's Hillside at Jalais and little Bather in the Woods show his development from his early breadth and freedom to the tighter and more meticulous style which eventually turned into pointillism. Cézanne, the giant of this school, painted the view of L'Estaque in his most serene and classic mood. The early portrait of Boyer is still related to Courbet and the Landscape with a Viaduct is indeed "Poussin recreated from nature."

These artists have become the most admired of our day, but we tend to forget that they were not the only group painting in the nineteenth century; most contemporaries preferred others, the Salon painters, who were popular when the Museum was founded, and the first great gift received was that of Miss Catherine Lorillard Wolfe, which contained many of their best works. A choice of these, with others such as the Salome of Regnault, received from different sources, have been hung among the Impressionists, when their qualities as painting, regardless of taste, stand up to other periods.

The Neo-Impressionists, who had the most direct influence on the art of our own time, are represented by exceptionally fine paintings by the leaders of the movement: Van Gogh, Gauguin, and Seurat. The former's L'Arlésienne, bequeathed to the Museum by that wise and sensitive collector Samuel Lewisohn, combines Van Gogh's stylized patterns with an almost Rembrandtesque sensitivity to human nature. The Sunflowers, which he signed with evident satisfaction, has a vibrant life that has not been surpassed by later Expressionists. Gauguin's Ia Orana Maria, also from the Lewisohn collection, in the simplicity of its religious feeling and its bright harmony of colors has the freshness of the early Renaissance in Italy, while the Tahitian Girls has an exotic beauty recalling the poems of Baudelaire. An Afternoon at La Grande Jatte, Seurat's sketch for the large picture now in Chicago, combines that artist's architectural construction with a freedom of touch which gives the painting a lively quality lacking in his more finished work.

The Museum's collection shows the twentieth century only at its beginnings. Picasso's Clown is still romantic, though his portrait of Gertrude Stein leads directly to the African masks and cubism. Braque and Matisse are not represented by any major work. Rouault's powerful portrait of Le Basque is exceptional and shows him at his best. An unusually bright and forceful example of Vuillard's work, Cézanne's Garden, brings the collection well into the twentieth century.

The new arrangement and decoration of the paintings galleries should clarify those distinctions of style and reflections of civilization which are the major preoccupations of the history of art. But even more we hope that the reopening of the galleries may be a rich source of pleasure to all the people for whose enjoyment and instruction, indeed, the Museum exists.
The Epiphany. Workshop of Giotto (died 1337). Italian. Kennedy Fund, 1911
Madonna and Child with Saints, by Taddeo Gaddi (died 1366). Italian. Rogers Fund, 1910

The Crucifixion with Saints and Scenes from the Life of the Virgin. Workshop of Duccio (about 1255-1319) Italian. Bequest of George Blumenthal, 1941
Crucifixion and Last Judgment, by Hubert van Eyck (died 1426). Flemish. Fletcher Fund, 1933
The Annunciation, by Rogier van der Weyden (about 1400-1464). Flemish.
Gift of J. Pierpont Morgan, 1917
The Birth of the Virgin, by Fra Carnevale (?) (died 1484). Italian.
Rogers and Gwynne M. Andrews Funds, 1935
Madonna and Child Enthroned with Saints, by Raphael (1483-1520). Italian.
Gift of J. Pierpont Morgan, 1916

Meditation on the Passion, by Vittore Carpaccio (died 1523-1526). Italian. Kennedy Fund, 1911
The Harvesters, by Pieter Bruegel the Elder (died 1569). Flemish. Rogers Fund, 1919
Venus and the Lute Player, by Titian (1477?-1576). Italian. Munsey Fund, 1936
Mars and Venus United by Love, by Veronese (1528-1588), Italian. Kennedy Fund, 1910
The Musicians, by Caravaggio (1573-1610). Italian. Rogers Fund, 1952

The Rape of the Sabine Women, by Nicolas Poussin (1593-1665). French. Dick Fund, 1945
View of Toledo, by El Greco (1541-1614). Spanish. Bequest of Mrs. H. O. Havemeyer, 1929
Isaac D. Fletcher Fund, 1952
The French Comedians, by Jean Antoine Watteau (1684-1721). French. The Jules S. Bache Collection,
A Shady Avenue and The Cascade, by Jean Honoré Fragonard (1732-1806). French. The Jules S. Bache Collection


Piazza San Marco, Venice, by Francesco Guardi (1712-1793). Italian. Bequest of Mary Stillman Harkness, 1950
Elizabeth Farren, later Countess of Derby, by Sir Thomas Lawrence (1769-1830).
British. Bequest of Edward S. Harkness, 1940
The Death of Socrates, by Jacques Louis David (1748-1825), French. Wolfe Fund, 1931
The Abduction of Rebecca, by Eugène Delacroix (1798-1863). French. Wolfe Fund, 1903
Woman with a Parrot, by Gustave Courbet (1819-1877). French. Bequest of Mrs. H. O. Havemeyer, 1929
The Horse Fair, by Rosa Bonheur (1822-1899). French. Gift of Cornelius Vanderbilt, 1887

Woman with a Parrot, by Édouard Manet (1832-1883). French. 1889.
The Third-Class Carriage, by Honoré Daumier (1808-1879). French.
Bequest of Mrs. H. O. Havemeyer, 1929

In a Boat, by Édouard Manet (1832-1883). French.
Bequest of Mrs. H. O. Havemeyer, 1929
The Beach at Sainte Adresse, by Claude Monet (1840-1926). French. 
Bequest of William Church Osborn, 1951

Still Life with Apples and Primroses, by Paul Cézanne (1839-1906). French. 
Bequest of Samuel A. Lewisohn, 1951

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