

THE
TOLEDO MUSEUM
OF ART

CATALOGUE
OF THE
INAUGURAL
EXHIBITION

JANUARY-FEBRUARY
MCMXII

UNIVERSITY OF TOLEDO
LINCOLN - CIVIL WAR
& 19TH CENTURY COLLECTION



VISCOUNTESS LIGONIER
BY THOMAS GAINSBOROUGH, R. A.
LENT BY HENRY E. HUNTINGTON, ESQ.



GREEN & WICKS AND H. W. WACHTER, ARCHITECTS

THE TOLEDO MUSEUM OF ART

CATALOGUE OF THE INAUGURAL EXHIBITION

JANUARY SEVENTEENTH
TO
FEBRUARY TWELFTH

AN. DNI. MCMXII

UNIVERSITY OF TOLEDO
LINCOLN - CIVIL WAR
& 19TH CENTURY COLLECTION

THE TOLEDO MUSEUM OF ART

OFFICERS

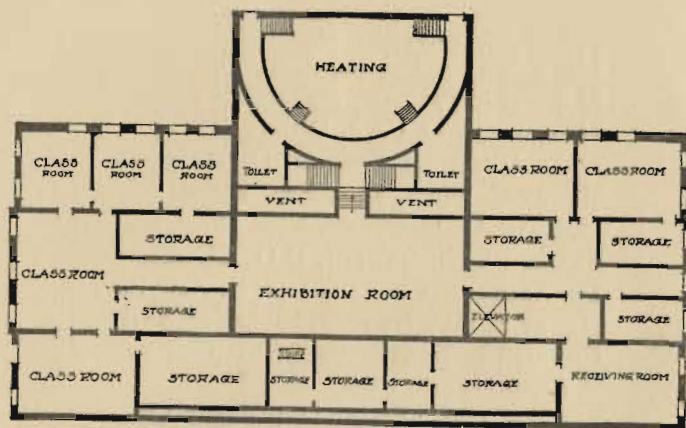
President EDWARD DRUMMOND LIBBEY
First Vice-President . WILLIAM HARDEE
Second Vice-President ARTHUR J. SECOR
Treasurer ISAAC E. KNISELY
Assistant Treasurer . . C. JUSTUS WILCOX
Secretary CHARLES A. SCHMETTAU
Assistant Secretary . . LEILA E. BROWN
Director GEORGE W. STEVENS
Assistant Director . . . NINA SPALDING STEVENS

TRUSTEES

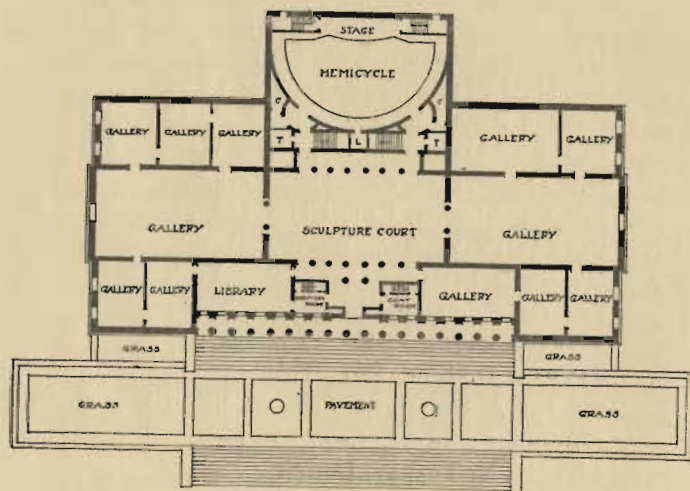
CHARLES S. ASHLEY	EDWARD DRUMMOND LIBBEY
CLARENCE BROWN	JEFFERSON D. ROBINSON
AARON CHESBOROUGH	CHARLES A. SCHMETTAU
JOHN H. DOYLE	ARTHUR J. SECOR
EDWARD FORD	FREDERICK B. SHOEMAKER
FREDERICK L. GEDDES	BARTON SMITH
WILLIAM HARDEE	CARL B. SPITZER
FRANK I. KING	IRVING SQUIRE
ISAAC E. KNISELY	DAVID L. STINE
ALBION E. LANG	ALVIN B. TILLINGHAST
WILLIAM J. WALDING	

ACKNOWLEDGMENT

THE officers and Trustees of The Toledo Museum of Art beg to acknowledge their indebtedness and grateful appreciation for the kind and generous coöperation of the collectors and institutions upon whose treasures they have been permitted to draw so freely and which have helped materially to make this exhibition possible. To loan for a considerable time works of priceless value, to permit these to come, in many instances, from far-distant places, denotes an altruism and generosity only inspired by a large public spirit. The management bespeaks a substantial attendance as a small mark of the public's realization of this kindness, affording, as it does, inestimable opportunities, at once educational, refining and stimulating. To those organizations and ladies and gentlemen who have been thus liberal, the President and the Trustees of this museum are profoundly thankful, and their warm obligations are herewith acknowledged.



PLAN OF THE FIRST FLOOR



PLAN OF THE ENTRANCE FLOOR

THE TOLEDO MUSEUM OF ART

TEN years ago, one hundred and twenty men each subscribed ten dollars annually for the purpose of starting The Toledo Museum of Art, little thinking at the time that their small beginning would advance steadily to such glorious fruition. At first a large, old-fashioned residence was rented, the upper floors of which were converted into galleries for the showing of transient exhibits, there being then no permanent collection. Mr. Edward Drummond Libbey was elected president. Mr. Almon C. Whiting, the first director, was succeeded two years later by Mr. George W. Stevens. What the museum lacked in the way of collections, however, was made up in other directions. Good temporary exhibits were hung; clubs were organized among the rich and among the poor for the study of art history; free drawing and life classes were conducted; talks were given daily, and thrice daily, in the galleries; girls from the shops were invited to the museum; noon-day talks were given in the factories and the workers were brought to the galleries; close

relations were established between the museum and the public schools, including daily talks to the children in the galleries and occasional exhibits of their school work. Museum activities were carried into the stores, the shops and the factories; into the churches, the public schools and the Sunday schools. Nothing was left undone toward establishing a closer relation between the people and the museum. Interest increased rapidly; the permanent collection received many additions and the old building soon became far too small for its manifold activities. Such were the modest beginnings from which sprung the splendid institution now opened to the public.

The present building, designed by Architects Green and Wicks of Buffalo, and H. W. Wachter of Toledo, is of white marble, the style being Greek Ionic of the Periclean period. It has a frontage of two hundred feet, and is located in the heart of the residential part of Toledo, in a grove of splendid forest oaks. Before the building extends a broad terrace of granite and marble, three hundred feet wide and two hundred feet deep, which includes a large fountain and pool. This terrace leads to the entrance of the main floor, which contains the sculpture court, twelve large exhibition galleries, a free art reference library capable of housing five thousand volumes, the business offices and the hemicycle or auditorium, which will seat four hundred people. The main entrance court, sixty-six by forty-four feet in size, is constructed of Indiana limestone, and is supported by eighteen monolithic columns. The main painting galleries are forty by sixty-two feet. In every particular the building is absolutely fire-proof. In ad-

dition to the main floor, there is hidden by the terrace a ground floor containing eight large exhibition rooms, together with club rooms, workshops and rooms for receiving, packing and storing.

The building and grounds represent an expenditure of \$400,000, one-half of which amount was the gift of the president, Mr. Edward Drummond Libbey; the other half was raised by popular subscription in sums ranging from ten cents to fifteen thousand dollars. All classes of citizens contributed: merchants, bankers, school children, members of women's clubs, artists, students and the men and women of the factories. It is, in short, an institution of the people, erected and maintained by them without municipal aid. It is finally opened absolutely free from debt, and is supported by twelve hundred members, paying annual dues of amounts varying according to membership classification. Scott Place, the beautiful site of the new building, is the gift of Mr. and Mrs. Edward Drummond Libbey, and was formerly part of the homestead land of Mrs. Libbey's family. The Board of Trustees consists of twenty-one loyal members, who have, during the past ten years, given generously of their time, money, interest and encouragement in promoting the welfare of the institution.

Such, in brief, is the story of The Toledo Museum of Art. It is a story full of interest to other communities desiring to possess such an institution, inasmuch as it was started without the incentive of a bequest, without a fund of any kind, and without municipal aid. It is an achievement of which Toledans can well feel proud,

and one which should encourage other cities to do likewise, to the end that throughout our prosperous country the uplifting influence of the Fine Arts may be carried into the homes and hearts of the people.

FOREWORD

ONE of the strongest inherent traits of man is that which has impelled him, during all time, in all places and under all conditions, to give artistic expression to that divine something within, which has set him apart as the highest form of life. The historian and his precursor, the archæologist, revealing to us the pages of the dim far-reaching past, fail to disclose a period in which man has not surrounded himself with evidences of his artistic handicraft. It is, therefore, an instinct coeval with those suggesting habitation, food and raiment.

By this reason, then, art knows no country and exists unbounded by geographical lines, for wherever and whenever man appears, there also is disclosed this, his divine and inborn attribute. It may slumber as all the intellects have slumbered in the dark ages of Europe, of Greece, or again far back in the ages of stone—always, however, it is but a slumbering, which awakens to a glorious renaissance—the sleep restorative—the winter of the intellect, which in season responds to the tender, yet insistent call of spring.

where he had a beautiful place. His first picture to attract attention was a figure-piece, "Hagar and Ishmael," but it was with landscape that he occupied himself ever afterward, and he had an enormous material success the latter part of his life. He received many medals and decorations, and in 1893 he visited this country, where he held an exhibition that was by no means an unqualified success. The work was admirable, but the New York public was not quite prepared to accept him. Later, however, his popularity here knew no bounds, and to-day examples are difficult to secure.

163

THE REPENTANCE OF PETER

"And he went out and wept bitterly."

Lent by Frank W. Gunsaulus, D.D., Chicago.

—
JOHN CONSTABLE, R. A.

BORN 1776. DIED 1837

The son of a prosperous miller of East Bergholt, Sussex, England, Constable was born in that town and was destined for the church, but deciding to be a painter, he entered the schools of the Royal Academy at the age of twenty-four. Remaining there but a short while, he returned to his home, to work from nature. His early recognition came from France, where he was held in great estimation, and his influence on the Bar-



LA CUEILLETTE À MORTE-FONTAINE BY J. B. COROT
LENT BY MISS STELLA D. FORD

bison men was undeniable. He was finally elected to the Royal Academy, and to-day is considered one of the greatest landscape painters of all times.

164

ARUNDEL MILL AND CASTLE

Lent by Mr. and Mrs. Edward Drummond Libbey, Toledo.

JEAN BAPTISTE CAMILLE COROT

BORN 1796. DIED 1874

The most popular of modern landscapists, Corot was the son of a French hairdresser, in the rue du Bac, Paris. His mother was a milliner who, under the first Napoleon, became court modiste, and made a fortune in a small way. At first Corot was in a linen-draper's establishment, but finally, though not without great opposition, was permitted to study art. The family gave him an allowance of twenty dollars a month, but declined to take his artistic ambitions seriously. Not until he received the decoration of the Legion of Honor and his success was assured, did the parents realize the distinction of their son. When he was twenty-eight he made a pilgrimage to Italy, where he remained several years. The story of his life, however, is a tranquil one. There were no exciting episodes. It was work, work, and again work. He loved painting with a passionate devotion, having no other waking thought, going to nature daily, painting diligently and getting full satisfaction therefrom. When

people began to buy his pictures, he was surprised, delighted, but incredulous, and when the money came pouring in, he assisted many of his friends in so quiet a way that the source was rarely suspected. Of a tender, affectionate disposition, utterly free from guile, he was at once the most beloved and respected of the artists of his time. A fecund worker, he left behind him an enormous number of canvases.

165

LA CUEILLETTE À MORTEFONTAINE

Lent by Miss Stella D. Ford, Detroit.

166

SHEPHERDS

Lent by W. K. Bixby, Esq., St. Louis.

167

THE RAVINE

Lent by G. A. Stephens, Esq., Moline, Ill.

—

ALEXANDRE GABRIEL DECAMPS

BORN 1803. DIED 1860

Born in Paris. Pupil of Abel de Pujol, David and Ingres. Early in his career, he broke away from the classical manner of his masters and became more or less of a leader of the new Romantic school which was then, in the early twenties, in the process of formation.

74

A voyage to the Orient gave him a strong predilection for the color and brilliancy of that land, and afterward he treated such themes with skill and power.

168

CONTRABANDISTS

Lent by Henry C. Lytton, Esq., Chicago.

—

NARCISSE VIRGILE DIAZ DE LA PEÑA

BORN 1807. DIED 1876

The Spanish parents of this painter taking refuge from the Revolution across the Pyrenees at Bordeaux, he was born there and brought shortly afterward to Paris by his mother, who had become a widow in the meanwhile. Because of the family poverty, the lad became an errand boy, and losing his leg by the bite of a poisonous insect, he stumped the rest of his life on but one. Early he entered a Sèvres factory, but was soon discharged, and managed to make his way to Fontainebleau, having made the acquaintance of Rousseau. Immediately his landscapes attracted attention, at first at modest sums, but later he sold them at good prices, and he filled his studio with the most gorgeous rugs and with bric-à-brac, of which he was inordinately fond, and which helped to inspire him with color for his pictures. These he turned out in enormous quantities, and to-day they are sought for by the collector and command substantial sums. A great colorist, an original

75