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Sally Webster and David Schwittek

A Digital Recreation of the Lenox Library Picture Gallery: Appendices,” in Webster and Schwittek et al., “A Digital Recreation of the Lenox Library Picture Gallery: A Contribution to the Early History of Public Art Museums in the United States: Appendices

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Abstract:

The genesis of this digital reconstruction of the Lenox Library Picture Gallery is nine archival photographs (ca. 1882) that replicate the installation of the paintings owned by the New York bibliophile and art collector James Lenox. This three-dimensional, interactive platform allows easy access to the paintings and their history. The primary goal is to demonstrate that Lenox’s picture gallery is representative of the pre-Gilded Age era, when issues such as collecting and installation practices in the United States were coming to the fore and curatorial strategies were becoming articulated.

American Art History Digitally

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A Digital Recreation of the Lenox Library Picture Gallery: Appendices

by Sally Webster and David Schwittek

[Introduction](#) | [Scholarly Essay and 3D model](#) | [Project Narrative](#) | **Appendices**

Appendix I: Purchases by James Lenox from Auction and Sales, 1848–76

Note: Sales information taken from the *Lenox Library Guide to Paintings and Sculpture* (1882) is indicated with an asterisk, or, when available, from auction catalogues.

1848

Christie and Manson, London, March 11, 1848

Catalogue: *Catalogue of the Select and Beautiful Collection of the Works of Modern English Artists, Chiefly of Cabinet Size, Formed . . . by James Peel* (London: Christie and Manson, 1848).

| | |
|--------|--|
| Lot 42 | William Collins, <i>View in Devonshire, on the Webber</i> , 1825. |
| Lot 47 | John Constable, <i>Cottage on a River—“The Valley Farm,”</i> ca. 1835. |
| Lot 67 | George Morland, <i>Marine View back of the Isle of Wight. Revenue Cutter in Chase of Smuggler</i> , 1799–1800. |

1849

*Dr. David Hosack Sale, New York, August
1849

Thomas Cole, *Expulsion from Paradise*, 1828.

1850

*J. P. Beaumont, New York, 1850

J. L. E. Morgenstern, *Interior of a Church*, 1812.

A. Verboom, *Landscape*, n.d.

Solomon Ruysdael, *Landscape*, n.d.

G. [Godfried] Schalcken, *A Girl Holding a Candle*, n.d.

*David C. Claypoole, Philadelphia, February 1850

James Peale, *Portrait of George Washington*, 1778

*Christie and Manson, London, June 15, 1850

Sir David Wilkie, five sketches, n.d.

Sir Joshua Reynolds, *A Boy in a Red Velvet Dress Leaning Forwards on a Green Cushion, Holding a Pen and Paper in His Hand*, 1784.

Charles Meigh Collection, Christie and Manson, London, June 21, 1850
Catalogue: *Catalogue of the Important and Celebrated Collection of Italian, Flemish, Dutch, and English Pictures, Formed . . . by Charles Meigh of Grove House, Shelton, Staffordshire* (London: Christie and Manson, 1850).

| | |
|---------|---|
| Lot 65 | Peter Nasmyth, <i>Woody Landscape, with Mountains in the Distance</i> , n.d. |
| Lot 83 | William Mulready, <i>A Picturesque Cottage on the Bank of a River</i> , n.d. |
| Lot 84 | David Wilkie, <i>The Crown of Scotland</i> , n.d. |
| Lot 86 | A. W. Callcott, <i>A Classical View in Italy with Buildings</i> , n.d. |
| Lot 94 | John Constable, <i>A Rustic Landscape with a Rainbow</i> ("probably a copy"), date of the original 1808–16. |
| Lot 126 | David Roberts, <i>Part of the Church of St. Jacques—Dieppe</i> , n.d. |
| Lot 133 | Thomas Gainsborough, <i>A Romantic Woody Landscape, with a Peasant and Two Horses Crossing a Pool of Water, and Sheep on a Rising Ground</i> , 1783–84. |
| Lot 136 | Edwin Landseer, <i>A Landscape—Sunset</i> , n.d. |
| Lot 142 | Edwin Landseer, <i>Dog in a Stable</i> (with an autograph note from Leslie swearing to its authenticity), n.d. |
| Lot 150 | F. R. Herbert, <i>Francesca—From Dante</i> , n.d. |
| Lot 154 | J. M. W. Turner, <i>A Scene on the French Coast with an English Ship-of-War Stranded</i> , 1831. |
| Lot 164 | George Morland, <i>Pigs in a Fodder Yard</i> , 1792. |
| Lot 167 | F. R. Lee, <i>Mill on the River Teign, near Crediton, Devonshire</i> , 1842. |
| Lot 173 | John Jackson, <i>Edmund Burke</i> (copy after Sir Joshua Reynolds), original, 1774; date of copy unknown. |

1852

*Philip Hone Sale, New York, April 1852

Gilbert Stuart Newton, *The Greek Girl*, 1823.

Gilbert Stuart Newton, *The Dull Lecture*, ca. 1828.

John Vanderlyn, *The Mother of the Demonic Boy. From the Transfiguration* (detail and copy after Raphael, *The Transfiguration*, 1516–30), date of copy unknown.

1855

*W. W. Hope Sale, Paris, June 4, 1855

Horace Vernet, *The Siege of Saragossa*, 1819.

Paul Delaroche, *The Field of Battle*, n.d.

1857

*Christie and Manson, London, June 5, 1857

Thomas Webster, *The Race*, n.d.

Thomas Webster, *The Return from the Fair*, 1837.

1860

*Charles Leslie Sale, London, April 1860

Edwin Landseer, *Study of a White Horse*, n.d.

Charles Leslie, *Portrait of Washington Irving*, 1820.

1862

*Rembrandt Peale Sale, Philadelphia, November 1862

Rembrandt Peale, *Portrait of George Washington* (copy after Gilbert Stuart's first portrait, painted in 1795), date of copy unknown.

Rembrandt Peale, *Portrait of George Washington* (copy from the original in Arlington House painted by Charles Willson Peale in 1772), date of copy unknown.

1864

Metropolitan Fair, Twenty-Second Regiment Armory, New York, April 4– 23, 1864

Catalogue: *Catalogue of the Art Exhibition at the Metropolitan Fair, in Aid of the U.S. Sanitary Commission* (New York, 1864).

| | |
|-----------------|--|
| Lot no. unknown | Asher B. Durand, <i>Ruloff Jansen's Kill—Study from Nature at Hillsdale, Columbia Co., N.Y.</i> , n.d. |
| Lot 163 | Albert Bierstadt, <i>Valley of the Yo Semite, California</i> , 1864. |
| Lot 173 | John F. Kensett, <i>Coast Scene</i> , 1864. |

1868

*A. M. Cozzens Sale, New York, May 22, 1868

Catalogue: *Catalogue of the Paintings of the Late Mr. A. M. Cozzens* (New York: Clinton Hall Art Galleries, May 22, 1868).

R. E. Pine, *Portrait of David Garrick*,
1776–79.

1870

J. P. Beaumont, Leeds Art Galleries, New York, April 19, 1870

Catalogue: *Catalogue of the Rare and Extensive Assemblage of Original Paintings, Water Color Drawings Comprising the Entire Private Collection of Mr. J. P. Beaumont, April 19, 1870* (New York: Leeds Art Galleries, 1870).

Lot 261

Gilbert Stuart, *Head of Mrs. Robert Morris*, ca. 1795.

Lot 343

Carl Hübner, *The First Grandchild*, 1869.

1874

*Charles F. Haseltine Sale, Philadelphia, 1874

H. Salentin, *The Reception of a Young Prince*, ca. 1860.

Pedro de Vega Munoz, *Picador in a Spanish Wine Shop*, n.d.

1876

Samuel P. Avery Sales, New York, 1876

Leon y Escosura, *The Parrot Dealer, at the Château of Blois, in the Time of Louis XIII*, 1875.

Edouard Zamacois, *The Court Fool. Portrait of the Painter*, 1868.

José Jimenez y Aranda, *A Spanish Café*, 1874.

Appendix 2: Folder “Passports 1824 & 1825, 1850–1851, 1855–56,” box 9, James Lenox Papers, Lenox Library Archives, Manuscripts and Archives Division, New York Public Library, New York

1824

Certificate shows he arrived in Liverpool on the *Columbia* June 6, 1824 at age 23 en route to London: “Appeared at the Alien office June 23, 1824 [and] is known to Mrs. Lennox 29 Upper Hawley.”

Passport for 1824 & 1825

Large unbound paper passport with embossings and stamps along with notations of city and date.

Paris, August 5, 1824

Strasburg, [date obscured]

Bern, September 12, 1824

Livorno, October 3, 1824

Venice, October 3, 1824

Milan, October 4–7, 1824

Pavia, October 8, 1824

Venice, October 11, 1824

Rome, October 14, 1824

Ferrara, October 18, 1824

Padua, October 21, 1824

Modena, October 22, 1824

Bologna, October 24, 1824

Naples, November 24, 1824

Rome, November 25, 1824

Genoa, February 1825

Returned to France and left Paris,
March 7, 1825

Passport for 1850 & 1851

Arrives Boulogne, July 11, 1850

Bern, August 28, 1850

Vaucluse, September 3, 1850

Leaves Vaucluse, September 9, 1850

Munich, September 22, 1850

Augsburg, September 24, 1850

Vienna, October 3, 1850

Prague, October 6, 1850

Dresden, October 8–10, 1850

Frankfurt, October 10, 1850

Berlin, October 19, 1850

Frankfurt, October 28, 1850, returned to obtain visas for Belgium, Holland, and France

The Hague, November 12, 1850

Paris, December 1, 1850, obtains visa for Italy

Sailed from Marseilles, December 5, 1850

Stopped in Sardinia, December 7[?], 1850

Nice, January 25, 1851

Turin, February 2, 1851

Prato, February 8, 1851

Rome and the Vatican, February 20, 1851

Tuscany, February 21[?], 1851

Florence, February 26, 1851

Rome, March 3, 1851

Naples, March 17, 1851

Rome, March 20, 1851

Florence, April 22, 1851 to April 26, 1851

Venice, April 27, 1851

Bologna, May 1, 1851

Ferrara, May 2, 1851

Venice, May 5

Verona, May 8, 1851

Milan, May 11, 1851

Geneva, May 12, 1851

Lake Maggiore, May 13, 1851

Valais, Switzerland, May 16, 1851

Leaves Geneva, May 17, 1851

Leaves Paris, May 19, 1851

Separate paper "Certificate of Arrival" Port of Folkstone, England, June 3, 1851, en route to US "with his two sisters, two female & one male servant."

Third European Trip, 1855–57

Leaves New York, March 10, 1855.

Arrives in London, May 12, 1855, en route to Paris, where he obtained visas to visit Austria and Switzerland, July 6, 1855

Left France, July 11, 1855, accompanied by two sisters and servants

Travels in mid-July, 20–23, through [indecipherable cities]

Reaches Turin, August 13, 1855, where he gains permission to visit Milan, Lombardy, and the Austrian states.

Milan, August 18, 1855

Munich, September 1–11, 1855

Chamonix, October 13, 1855

[Two indecipherable towns], October 18, 1855 (Note: it is unclear what happened between November 1855 and April 1856. Since Lenox received permission to visit Italy and Austria, it is assumed he spent his time traveling through both countries.)

Florence, April 8, 1856

Venice, May 10, 1856

Amsterdam, June 16, 1856

Hanover, June 24, 1856

Dresden, July 19, 1856

Bonn, August 24, 1856

[Indecipherable city], September 18, 1856

Munich, October 29, 1856

Verona, [no date]

Venice, November 5–10, 1856

Ferraro, November 12, 1856

Bologna, November 13, 1856

[Indecipherable city], December 11, 1856

Rome, December 14, 1856

Florence, January 22, 1857

Bologna, February 10, 1857

Milan, February 13, 1857

Castlefranco[?], February 16, 1857

Milan, February 19, 1857

Nice, March 9, 1857, en route to Paris

Leaves France for US, May 11, 1857

Appendix 3: Engravings owned by the Lenox Library

[PDF](#)

Appendix 4: 9 Archival Photographs

(fig. 1)



Fig. 1, Interior of the picture gallery, Lenox Library, view of west wall, north side, ca. 1882. Photograph. New York Public Library Archives. Manuscript and Archives Division, New York Public Library, New York. Artwork in public domain; photograph courtesy of the New York Public Library. [\[larger image\]](#)

(fig. 2)



Fig. 2, Interior of the picture gallery, Lenox Library, view of north wall, west side, ca. 1882. Photograph. New York Public Library Archives. Manuscript and Archives Division, New York Public Library, New York. Artwork in public domain; photograph courtesy of the New York Public Library.

[\[larger image\]](#)

(fig. 3)

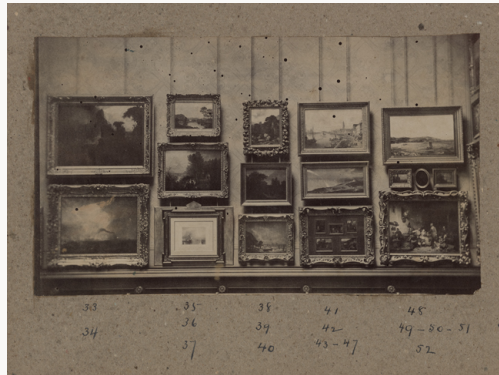


Fig. 3, Interior of the picture gallery, Lenox Library, view of north wall, east side, ca. 1882. Photograph. New York Public Library Archives. Manuscript and Archives Division, New York Public Library, New York. Artwork in public domain; photograph courtesy of the New York Public Library. [\[larger image\]](#)

(fig. 4)



Fig. 4, Interior of the picture gallery, Lenox Library, view of east wall, south side, ca. 1882. Photograph. New York Public Library Archives. Manuscript and Archives Division, New York Public Library, New York. Artwork in public domain; photograph courtesy of the New York Public Library. [\[larger image\]](#)

(fig. 5)



Fig. 5, Interior of the picture gallery, Lenox Library, view of east wall, center, ca. 1882. Photograph. New York Public Library Archives. Manuscript and Archives Division, New York Public Library, New York. Artwork in public domain; photograph courtesy of the New York Public Library. [\[larger image\]](#)

(fig. 6)



Fig. 6, Interior of the picture gallery, Lenox Library, view of south wall, east side, ca. 1882. Photograph. New York Public Library Archives. Manuscript and Archives Division, New York Public Library, New York. Artwork in public domain; photograph courtesy of the New York Public Library. [\[larger image\]](#)

(fig. 7)



Fig. 7, Interior of the picture gallery, Lenox Library, view of south wall, west side with door, ca. 1882. Photograph. New York Public Library Archives. Manuscript and Archives Division, New York Public Library, New York. Artwork in public domain; photograph courtesy of the New York Public Library.

[\[larger image\]](#)

(fig. 8)



Fig. 8, Interior of the picture gallery, Lenox Library, view of east wall, north side, ca. 1882. Photograph. New York Public Library Archives. Manuscript and Archives Division, New York Public Library, New York. Artwork in public domain; photograph courtesy of the New York Public Library. [\[larger image\]](#)

(fig. 9)



Fig. 9, Interior of the picture gallery, Lenox Library, view of west wall, south side, ca. 1882. Photograph. New York Public Library Archives. Manuscript and Archives Division, New York Public Library, New York. Artwork in public domain; photograph courtesy of the New York Public Library. [\[larger image\]](#)

Sally Webster is professor emerita of American art at Lehman College and the Graduate Center, CUNY. An authority on historic murals, monuments, and American visual culture, her latest book, *The Nation's First Monument and the Origins of the American Memorial Tradition*, was published in 2015 by Routledge. Most recently she contributed an article, "The Lenox Library: New York's Lost Treasure House," to the anthology *New York: Art and Cultural Capital of the Gilded Age* (New York: Routledge, 2018). In addition, she co-authored an essay on the history of modern mural painting for *A Companion to Public Art* (Chichester and West Sussex: Wiley-Blackwell, 2016) and co-edited a special issue on murals for *Public Art Dialogue* (2014).

Email the author: [salweb38\[at\]gmail.com](mailto:salweb38[at]gmail.com)

Illustrations



Fig. 1, Interior of the picture gallery, Lenox Library, view of west wall, north side, ca. 1882. Photograph. New York Public Library Archives. Manuscript and Archives Division, New York Public Library, New York. Artwork in public domain; photograph courtesy of the New York Public Library. [\[return to text\]](#)



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Fig. 5, Interior of the picture gallery, Lenox Library, view of east wall, center, ca. 1882. Photograph. New York Public Library Archives. Manuscript and Archives Division, New York Public Library, New York. Artwork in public domain; photograph courtesy of the New York Public Library. [\[return to text\]](#)



Fig. 6, Interior of the picture gallery, Lenox Library, view of south wall, east side, ca. 1882. Photograph. New York Public Library Archives. Manuscript and Archives Division, New York Public Library, New York. Artwork in public domain; photograph courtesy of the New York Public Library. [\[return to text\]](#)



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